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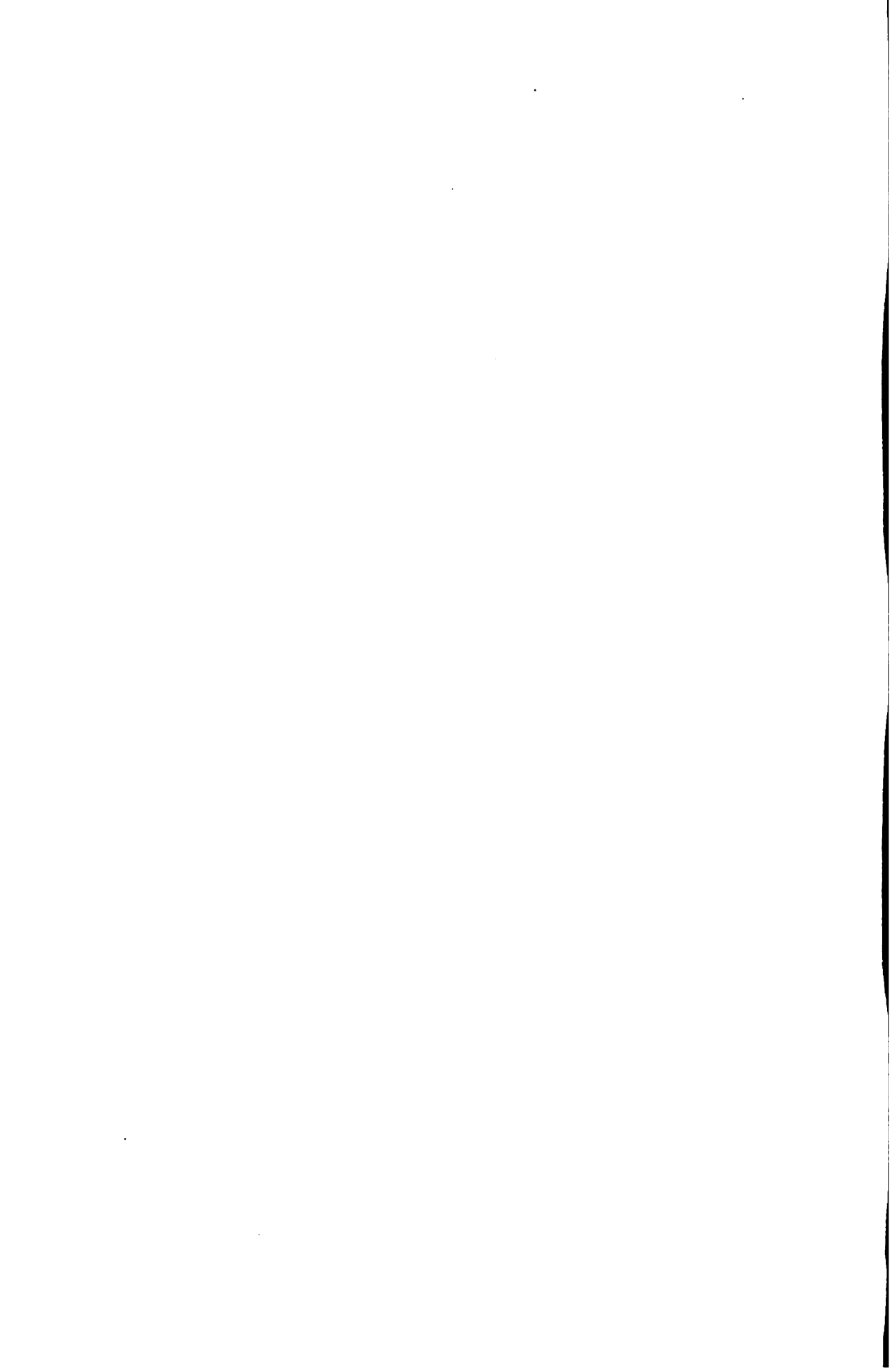
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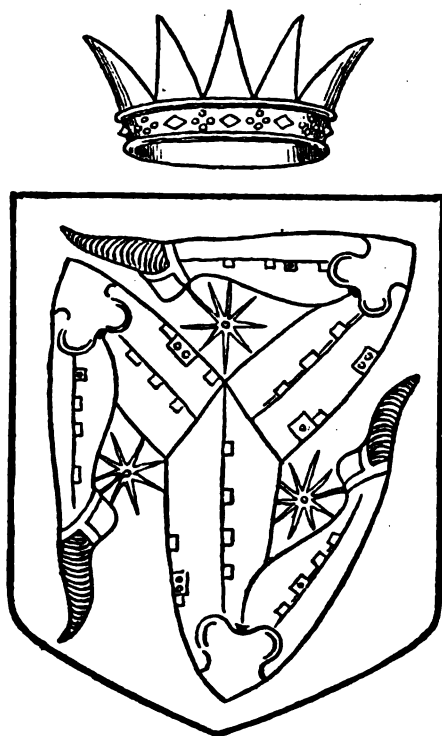
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# PREFACE.

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.

F.N.R.

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.*

# MANX MUSIC.

## A SKETCH.

### 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 untaught 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 cosy chimney-corners of the farm-houses, and the lassies and lads that danced in the barns at the *mellias* 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 glens 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 Manx women of ages ranging from 65 to 84, 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 mud-floored cottages, on door-steps, in turnip fields, and in cart-sheds. We found the tunes not in libraries or museums or concert-halls, for with 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 descendents 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 PEASANT CLASS—

sailors, weavers, blacksmiths, fishermen, shoemakers, farm labourers, tillers of the land and sea, dwellers in little cottages of rough-hewn 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 remotest wilds. 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 DESERT"

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 "madding crowd" of that over-much crowded town called Douglas.

Very beautiful is that valley of West Baldwin, flanked by the rounded mountain of Garraghan, not far from his brother-mountain Pen-y-Phot. A clear stream meanders through the meadows, 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-sills 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 negligée 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 barn an old 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 hands 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 rustic surroundings. As 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 merrily 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 ecstasy. 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'ordin'ry! 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 Phillee 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 rugged but venerable 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 how on reaching home the player hung the horn up 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 Manxmen's native reserve and shyness 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. In a lecture given before the *Sidcup Literary and Scientific Society*, on the 19th of March, 1895, 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 Manx Music. The lecture, which was 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 before a London audience. Accordingly, on the 14th of May, 1895, in response to an invitation from Sir John Stainer, I had the honour to read, at a meeting of the

#### MUSICAL ASSOCIATION

in London, a paper on Manx Music, 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.

I have often been asked,

#### ARE THE MANX 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 wholly without a teacher. 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 better method. But, apart from these influences, we Manxmen 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 about harmony or 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-blown rose in the tiny germ of the bud. Whatever may be the actual origin of this ancient music, it may be pretty safely conjectured that a 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 growth. The first step therefore to the due appreciation of Manx music is some knowledge, however slight, of the geographical position and physical character of the country which has produced the people, and of the characteristic traits—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 Manx scenery, and painted in glowing words the loveliness of its glens, its wealth of golden gorse and purple heather, and its "green hills 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 at last find expression in wild 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 *Caliban*, 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 unsophisticated Manxman—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 Manxland 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 Manx fiddler, who related it to a man who still lives to tell the tale. 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 baneful 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 Slieu Dhoo and got to the big Carnane where the giant lies buried, he sat down to try the tune; but, alas! he had forgotten every note of it. Nothing daunted, however, he went back again, a whole mile 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 once more on his way home. It was now Sunday morning. The sun was rising as he crossed the big purple shoulder of Slieu 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 purra a stroke or two on the bow an' gav' her the tune," Molly, good soul, was so delighted that she vowed never again to be angry with a husband who could do "such terrible wondrous things."

## II.—HISTORY.

The history of the Isle of Man is peculiarly interesting, 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 summer playground, of the surrounding 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 left its 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

### TRACES

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 element are abundant. One of our tunes (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 Coat"; the Scotch call it "The Deuks gang ower my daddie"; and Tom Moore appropriated it under the title, "My husband's a journey to Portugal gone." It is called in Manx "Klark Catriney 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

### IMPORTED READY MADE,

and not composed on the spot. But, even so, Manxland should at least have the credit of having gathered into her boom these waifs and strays of the surrounding lands, and thus kept them alive in the general struggle for existence. After allowing for all possible importations, 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, so 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 PECULIARLY 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 Shairp, these melodies of Manxland are "simple and yet strong; wild, yet sweet; answering wonderfully to the heart's primary emotions, lending themselves alike to sadness or gaiety, to humour, drollery, or pathos, to manly independence and resolve, or to heart-broken lamentation."

## III.—LANGUAGE.

The ancient language of the Isle of Man is Gaelic, 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, alike from the bench, from the bar, and from the witness-box. It was to be heard in the church service on one or more Sundays during 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 peasantry 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 practically

### A DEAD 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 inconstant person is styled "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 word for child is "half-saint," 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 lhiats y reeriaght as y phooar as y ghloyr, 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 imitation of the blackbird's song:—

"Kione jiarg, Kione jiarg,  
Apyrn dhoo, Apyrn dhoo  
Vel oo cheet, Vel oo cheet,  
Skee feau, Skee feau,  
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 FOLK SONGS

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 definitions 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 imitative 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 transmuted into a full-fledged blackbird song such as No. LVIII. (Piano Arrangements). Add a flute or clarinet *obbligato* and the summit of Art is attained. But are we to suppose that those 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 beyond the mere bird? Would it be idle fancy and romance to suppose that he was really thinking, not so much of the bird as of his ruddy-haired sweet-heart, who lives in the cottage with "the red fuchsia

tree" yonder? With this clue in mind let us translate the words into English.

Red head, Red head,  
Black apron, 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 Shairp, 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 goodly number. One of these traits is our extreme caution, and a common saying with us is "Tra dy liooar." (Time enough.) But those who call us *slow* generally give us the credit of being also *sure*. In temperament 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 peasantry 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 wide-spread and simple religious faith; and as in politics there are here no party differences, so in religion churchmen and dissenters 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 unpolluted 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 the observance. From very early times 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 cartoons, Handel's "Messiah." So in 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 on one of the ancient Scandinavian crosses 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 the past 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 "pedal" harmony, like that produced by the drones of a bagpipe, whilst the highest string 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 non-sense verse was extemporised. Thus the ideal of Manx music seems to be "Vox et præterea nihil," which may be freely translated, Given a 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 it appears as though 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 early times, in all countries alike, the

##### LIMITATIONS OF MUSICAL INSTRUMENTS,

while in some respects promoting musical progress, have at the same time retarded it by imposing upon the voice an uncongenial 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 voices, 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 COMPOSER OF THE FUTURE,

"Now you have recovered your lost models, study reverently their lines and proportions, and continue 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 stamped upon the music, so that in times to come 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—bare, naked melodies, without harmony or accompaniment of any kind—very foundlings, many of them, without even a name; all of them without a pedigree; rough diamonds, without polish or setting. Moreover, to appreciate their full flavour, one ought to come upon them in their original wild state, nestling 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

sorrow and bitter endurance. They should be heard sung to

## MANX WORDS

and with the vocal intonation peculiar to the people. It is delightful to hear these old men expatiate upon the superior strength and beauty of their ancient language as compared with English—for they know both languages, and are keenly critical. At the end of a verse or a line they will suddenly stop singing and lose themselves in an ecstasy of admiration, commenting upon what they have been singing about, translating a Manx word here and there, explaining an idiom, or enlarging upon the incidents of the story. Now it is the stirring history of the brave Thurot, now the sad disaster to the herring fleet; now it is the lost sheep, the jilted maiden, the courting, the marrying, the hush-a-bye-baby, the spinning, the milking, the ploughing, and all the varied incidents of a rough country life. It is all so real and earnest. No mawkishness, no affectation; all pointing to the stern fact that in these dwellings of the poor "life is real, life is earnest." In the singing of these old people, as well as in their recitation of poetry, of which latter they are particularly fond, we found at times almost a total absence of a definite

## METRICAL ACCENT,

and in its stead an ever smoothly-flowing rhythm, relieved here and there—often in the least expected places—by a pause of indefinite length. In fact such was the freedom of the "phrasing," and to such an extent was the rhythmic structure concealed, that much of their music might be appropriately represented like

## PLAIN SONG

without any bar-lines. Nor was this vagueness due to any lack of rhythmic sense on the part of the performer, for when a dance tune had to be sung it was rendered with due precision and clearness of accent. And yet, if the tunes could be written down, as with a phonograph, exactly as we heard them, and then reproduced faithfully, with all their vagueness of tempo, their uncertainty of intonation, their little quaverings and embellishments, quite unrepresentable by ordinary musical notation, if we had all these things faithfully registered, who would care for the result? Some would ask "Can these dry bones live?" Others would impatiently exclaim, "How different from the singing of trained singers!" Yes, and I had almost said, "How much better!" Strong, at least, in its very sincerity, and earnestness, and freedom, and artlessness, even as nature is stronger than art. To us, indeed, it was a definite pleasure, though not unmixed with sadness, to hear these old voices now cracked and wasted by a life-long strain of hardship, for one could perceive inside those rough hard husks a kernel sweet and fragrant as the almond—so true is it that when a man sings with his soul one has no mind to criticise his voice. But, apart from considerations of sentiment, two practical difficulties had to be faced. First, as regards

## THE RAW MATERIAL,

the object was to obtain an absolutely true record of the melody, the whole melody, and nothing but the melody, and in attaining this object the difficulty was twofold, viz., to represent in the precise and inelastic terms of musical notation, without prejudice and uninfluenced by preconceived ideas of artistic right and wrong, the melody which, as actually heard, was often exceedingly vague and indefinite as regards both tune and time. In respect of intonation, the difficulty lay in discriminating between the peculiar tonality of the ancient "modes" and that of modern music; while as regards time, the difficulty was the right placing of the bar-lines with due regard to the grammatical accent as distinguished from the artistic pause and emphasis imported by the individual singer. And, secondly, as regards

## THE BROUGHT MATERIAL,

the difficulty was to determine the precise form in which to present these melodies to the outside world, for it seemed clear that in order to make these rough

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 flowers "arranged." Laying aside 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. In

## "ARRANGING"

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

## HARMONIES,

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 tune, as found, was obviously only a fragment of a larger whole I have ventured to supply new material, preserving as far as possible the character of the surviving portion. Fortunately the necessity for such restoration has arisen so seldom, and the additions which have been actually made are, under the circumstances, so trifling as to be scarcely worth mentioning. If only, however, to pacify the anti-restorationist the following

## LIST OF ACTUAL RESTORATIONS

is given. The numbers refer to the piano arrangements.

Part I.—Nos. I. and VII., 4 bars added to introduce dominant cadence leading to a repeat; VIII., 8 bars added as 2nd subject; XXII., 4 bars added as 2nd subject; XXIV., 2 bars added, *inverted pedal*; XLVI., two different tunes (commonly sung to the same song) combined to form one tune; LII., 8 bars (minor theme) added as a variation; LV., 6 bars of symphony mistaken as part of melody by the Librettist, and set to words in song-book; LVII., 4 bars added as *coda*; 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; VIII., 2 bars added to restore 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, 1896, 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,

## "MANX 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 Manx words. The publication of this song book was an important step, because it has given the music of Manxland a 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 programmes 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 undisguised 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 projectors 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

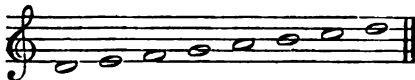
contained in the song book, besides many others, for which suitable English words will doubtless be forthcoming in due time. The second part consists of

#### 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 *carvals*—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 *Oie-il-Verree*. Many of these carols are particularly interesting, as illustrating a very conspicuous characteristic of Manx music, viz.: the prevalence of the so-called

#### DOBRIAN MODE.

This mode, differing essentially, as it does, from our modern major and minor scales, lends a peculiar flavour which, despite its strangeness at first hearing, has nevertheless a very decided charm of its own. If anyone will play on the piano the following succession of notes up and down many times 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 unecclasiastical, 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 arrangements) 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:—



#### II.—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):—Part I., Nos. III., V., IX., X., XXVI., XXXVI., XXXIX., XLI., L., LIX., LXI., LXII., LXXII., LXXXVIII., XC. Part II., Nos. II., III., IV., VI., X., XXI.

"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 performed 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 pedigree 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 unwearied devotion to a cause which to many would have seemed hopeless."

Sidcup, Kent.

1st January, 1898.

W. H. G.

\* Preface—antea.

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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."

*Andantino.*  
♩ = 88.

*espressivo.*

# II. Isbal Foalsey.

(FALSE ISABEL.)

"False Isabel."

*Andante  
larghetto.*  
♩ = 60.

The first system of musical notation for 'False Isabel' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *f* and features a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A *mp* dynamic marking appears later in the system.

The second system continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns and rests. The lower staff continues the accompaniment with consistent harmonic support.

The third system concludes the piece with two staves. The upper staff features a final melodic phrase with a *f* dynamic marking. The lower staff provides the final accompaniment.

# III.

DORIAN MOD.

*Con moto.*  
♩ = 100.

The first system of 'Dorian Mode' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of *mf* and features a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features a melodic line with various rhythmic patterns and rests. The lower staff continues the accompaniment with consistent harmonic support.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with various intervals and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A *rall.* marking is placed above the lower staff towards the end of the system.

IV.

Jerrey yn theill.

(THE END OF THE WORLD.)

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a *p* (piano) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. A *Lenio.* marking with a quarter note equal to 54 (♩ = 54) is placed to the left of the staves.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature.



V.

"As I went out."

*Larghetto*  
*espressivo.*  
♩ = 66.

The first system of music for piece V consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a melody in the right hand, marked *mf*. The left hand provides a harmonic accompaniment. The melody continues across the system, with a dynamic change to *p* in the second measure.

The second system of music continues the piece. It features two staves in the same key and time signature as the first system. The melody in the right hand continues, with various rhythmic patterns and rests. The left hand accompaniment remains consistent, providing a steady harmonic base.

The third system of music concludes piece V. It consists of two staves. The melody in the right hand shows some variation in rhythm and dynamics. The left hand accompaniment continues. Dynamic markings include *rall.* (rallentando) and *mf* (mezzo-forte).

VI.

Sooree.

(COURTING.)

"Gwendolen."

*Andante.*  
♩ = 72.

The first system of music for piece VI consists of two staves. The key signature has two sharps (F# and C#) and the time signature is 6/8. The music begins with a melody in the right hand, marked *mp* (mezzo-piano). The left hand provides a harmonic accompaniment with a steady eighth-note pattern.

The second system of music continues piece VI. It features two staves in the same key and time signature as the first system. The melody in the right hand continues, with various rhythmic patterns and rests. The left hand accompaniment remains consistent, providing a steady harmonic base.

*mp*

VII.

"When Maggie gangs away."

*Andante  
espressivo.*  
♩. = 63.

*mf* *p*

*p*

*p* *rall.*

*f a tempo.*

VIII.

# Ushag veg ruy ny moaney dhoo.

(LITTLE RED BIRD OF THE BLACK MARSH.)

(Cradle Song.)

"Hush, little darling."

*Andantino.*

$\text{♩} = 88.$

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a melodic line of eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands.

The third system of piano accompaniment includes a dynamic marking of *p* (piano) in the bass line.

The fourth system of piano accompaniment features dynamic markings of *cres.* (crescendo) and *dim.* (diminuendo) in the bass line, along with a *p* (piano) marking.

The fifth system of piano accompaniment concludes the piece with a final chord in the bass line marked *R.H.* (Right Hand).

IX.

"I saw thee weep."

*Adagio.*  
♩ = 63.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *Adagio.* with a quarter note equal to 63 (♩ = 63). The piano part is marked *mp*. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a melodic phrase that is then repeated in the piano part.

The second system continues the musical piece. The piano part is marked *p*. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system continues the musical piece. The piano part is marked *p*. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth system continues the musical piece. The piano part is marked *p*. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fifth system concludes the musical piece. The piano part is marked *pp*. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

X.

# Hie my graith shaghey.

(WHEN MY LOVE CAME NEAR.)

Love's Flight.\*

*Larghetto.*  
♩ = 60.  
*mp*

*rall.*

XI.

# He mee stiagh dhys thie ben-treoghe.

(I WENT INTO THE WIDOW'S HOUSE.)

"The cutting of the turf."

*Allegretto.*  
♩ = 86.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 12/8 time. The music begins with a forte (*f*) dynamic. The upper staff features a series of chords and melodic lines, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff has a melodic line with some rests, and the lower staff has a steady accompaniment. The dynamic marking is mezzo-forte (*mp*).

The third system features two staves. The upper staff has a more active melodic line, and the lower staff continues the accompaniment. The dynamic marking is forte (*f*).

The fourth system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff has a steady accompaniment. The dynamic marking is mezzo-forte (*mp*).

The fifth system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff has a steady accompaniment. The dynamic marking is mezzo-forte (*mp*).

## XII.

"We watched her breathing through the night."

*Andante.  
larghetto.*  
♩ = 85.

*mp*

*p*

*rall e dim.* *a tempo.*

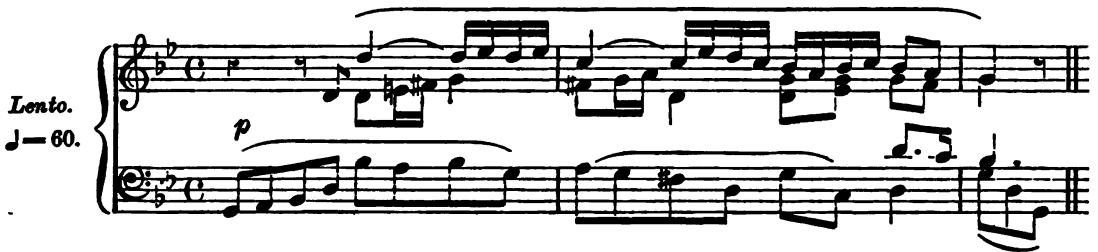
*mf*



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.*  
♩ = 100.

*mp*

*rall.*      *a tempo.*

*rall.* *ten.*

XV.

"An Autumn song."

*Adagio.*  
♩ = 63.

*Sostenuto e cantabile.*

*pp*

## XVI.

## Kiark Catriney Marroo.

(CATHERINE'S HEN IS DEAD.)

"A Song of Farmers' Daughters."

*Allegretto.*  
♩ = 82.

*f*

*p*

## XVII.

"The Manx Exile."

*Andante*  
*espressivo.*  
♩ = 68.

*mf*

*p*

*p*

Two systems of piano accompaniment for the piece 'Ta Traa Gholl Thie.' The first system features a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music is marked *pp*. The second system continues the piece, marked *mf* at the beginning, with a *rall.* (rallentando) section indicated by a hairpin and ending with a *pp* marking.

XVIII.

Ta traa gholl thie.

(IT'S TIME TO GO HOME.)

"The parting hour."

Three systems of piano accompaniment for the piece 'Ta Traa Gholl Thie.' The first system is marked *Andante espressivo.* with a tempo of  $\text{♩} = 60$  and a dynamic of *p*. The second system is marked *mf*. The third system features dynamics of *pp*, *f*, and *ppp*. The piece concludes with a final chord.

XIX.

*Andante.*  
♩ = 78.

XX.

Mylecharane.—No. 1.

"Mylecharane."

*Moderato.*  
♩ = 70.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The music features a melody in the right hand with various note values and rests, and a supporting bass line in the left hand. A long horizontal line above the staves indicates a phrase or section.

The second system of musical notation continues the piece. It includes the dynamic marking *p dolce.* in the lower staff. The melody in the right hand becomes more active with sixteenth notes. The bass line provides a steady accompaniment.

The third system of musical notation shows the continuation of the melody and bass line. The dynamic marking *mf* is present in the lower staff. The piece maintains its melodic and harmonic structure.

The fourth system of musical notation continues the composition. The right hand features a series of chords and moving lines, while the left hand maintains a consistent rhythmic pattern.

The fifth system of musical notation includes the dynamic marking *f* in the lower staff. The music builds in intensity with more complex rhythmic patterns in both hands.

The sixth system of musical notation concludes the piece. It features the dynamic marking *f* with accents (>) over several notes in the lower staff. The final measures show a resolution of the musical ideas.

XXI.

Mylecharane.—No. 2.

(Modern Version.)

"Mylecharane."

*Moderato.*  
♩ = 70.

**REFRAIN.**

## XXII.

## My ghraih, nagh share dyn farraghtyn ?

(HAD WE NOT BETTER WAIT, MY DEAR?)

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

*Andante  
espressivo.*

♩ = 80.

First system of musical notation, featuring a treble and bass clef. The tempo is marked *Andante espressivo.* with a quarter note equal to 80 beats per minute. The music begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with various ornaments and slurs. The bass clef part provides a steady accompaniment with eighth and sixteenth notes.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef part continues with its melodic line, while the bass clef part maintains the accompaniment.

Fourth system of musical notation, continuing the musical piece. The treble clef part features a melodic line with various ornaments and slurs. The bass clef part provides a steady accompaniment with eighth and sixteenth notes.

Fifth system of musical notation, concluding the piece. The treble clef part features a melodic line with various ornaments and slurs. The bass clef part provides a steady accompaniment with eighth and sixteenth notes. The system ends with a final cadence.



XXIII.

Juan y jaggad Keear.

(JOHN WITH THE GREY JACKET.)

"The Fairies' Dance."

*Vivace.*  
♩ = 120.

*cres*      *cen*      *do.*

*pp*      *ff*

*cres* . . . . . *cen* . . . . . *do.*

*pp* *pp* *f*

This system shows a piano accompaniment with a treble and bass clef. The music is in 2/4 time and features a variety of dynamics: *pp* (pianissimo) at the beginning, *f* (forte) in the middle, and *pp* again towards the end. There are also dynamic markings for *cres* (crescendo) and *cen* (crescendo), and a *do.* marking above the final notes.

XXIV.

Arrane ny jennyn.

(SONG OF THE JENNYS.)\*

*Larghetto.*  
♩ = 66.

*p* *mf*

This system is marked *Larghetto.* with a tempo of ♩ = 66. It features a piano accompaniment in 2/4 time with a key signature of one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte).

This system continues the piano accompaniment from the previous system, maintaining the same tempo and key signature.

*p* *f*

This system includes dynamic markings for *p* (piano) and *f* (forte).

*p*

This system includes a dynamic marking for *p* (piano).

\* Travelling beggars.

## XXV.

## Hunt the Wren

"Hunt the Wren."

*Allegretto.*  
♩. = 100.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

XXVI.

Shannon rea.

(CLEAR SHANNON.)

*Tempo giusto.*  
♩ = 72.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

# XXVII.

## Arrane ny clean.

(CRADLE SONG.)

"O hush thee, my babie."

*Andantino.*  
♩ = 85.

*p*

*molto tranquillo.*

*crec.*

*f*

*rall.* *pp* *a tempo. mf* *rall e dim.*

## XXVIII.

*Moderato.*  
♩. = 93.

*mf*

H. 1706.

## XXIX.

## William Dhoan.

(BROWN WILLIAM.)

*Elegy on the death of the Patriot, William Christian.*

"William Dhoan No. 1."

*Largo.*  
♩ = 60.

*p*  
R.H.

*Canto ben marcato.*

*p*

*cres. ^ ^ ^*  
*dim.*

*dim.*

*rall.*

XXX.

# The Battle of Santwat.

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

*Allegro  
marziale  
e con fuoco.*  
♩ = 68.

*mf*  
Sei.....

*rall.* *a tempo.*

*a piacere.*  
*ff sf*

*a tempo.* *mp* *rall.*  
Sei.....



## XXXI.

## Ny kirree fo niaghtey.

(THE SHEEP UNDER THE SNOW.)

"The sheep under the snow."

*Andante  
con moto.*  
♩ = 66.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It begins with a whole rest followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a piano accompaniment of chords and eighth notes. Dynamics include *p* (piano) and *f* (forte).

The second system continues the piece with two staves. The upper staff features a melodic line with some rests and slurs. The lower staff provides a steady accompaniment. A dynamic marking of *f* is present.

The third system shows two staves of music. The upper staff has a more active melodic line. The lower staff continues the accompaniment. A dynamic marking of *p* is used.

The fourth system consists of two staves. The upper staff has a melodic line with a crescendo marking (*cres.*). The lower staff has a piano accompaniment with dynamic markings of *f*, *p*, and *pp*.

The fifth system features two staves. The upper staff is marked *Canto ben marcato.* and contains a melodic line with slurs. The lower staff has a piano accompaniment.

The sixth system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a piano accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff has a melody with eighth notes and rests, while the lower staff provides a steady bass accompaniment with quarter notes.

The third system of musical notation includes two staves. The upper staff begins with a double bar line. Below the lower staff, the instruction *Sei sempre* is written.

The fourth system of musical notation features two staves. A dynamic marking of *f* (forte) is placed at the beginning of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff has a bass line with some chromatic movement.

The sixth system of musical notation is the final system on the page, consisting of two staves. It begins with a dynamic marking of *f* and ends with a double bar line. The lower staff has a final cadence.

## XXXII.

## Thurot as Elliott.

(THUROT AND ELLIOTT.)

*Moderato.*  
♩ = 72.

## XXXIII.

## Myr walkal mish magh moghrey

(AS I WALKED OUT ONE MORNING.)

*Moderato.*  
♩ = 72.

XXXIV.

Ellan Vannin.\*

(ISLE OF MANN.)

Composed by J. TOWNSEND.

*espressivo.*

*Larghetto.*  
♩ = 63.

\* By kind permission of the publisher, M. TOWNSEND, 5, Brighton Street, Oxford Street, Manchester

## XXXV.

## Arrane mysh ny Baatyn-skeddan.

(SONG OF THE HERRING FLEET.)

*Larghetto.*  
♩ = 72.

## XXXVI.

*Larghetto.*  
♩ = 70.

The first system of music features a treble and bass clef. The treble clef part has a melody with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece with similar rhythmic patterns in both hands.

The third system concludes the piece with a final cadence. A dynamic marking of *p* (piano) is present in the middle of the system.

XXXVII.

Stroid ushtey.

(THE WAISTRAL.)

*Andante  
con moto.*  
♩ = 82.

The first system of the second piece is in 2/4 time. It features a treble and bass clef. The treble clef part has a melody with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *mp* (mezzo-piano) is present.

The second system continues the musical piece with similar rhythmic patterns in both hands.

The third system concludes the piece with a final cadence. A dynamic marking of *rall.* (rallentando) is present in the middle of the system.

## XXXVIII.

## Yn Oabbyr-vwyllin.

(THE MILL-HOPPER.)

"Happy as a King."

*Allegretto.*  
♩. = 72.

*p*

*mf*

*f*

*rall.*  
*p*

*allargando.*  
*f*

## XXXIX.

## Callin veg Dhoan.

(MY LITTLE BROWN GIRL.)

"Fair maids of Mann."

*Allegretto.*  
♩ = 75.

The first system of music is in 2/4 time with a key signature of one sharp (F#). It features a treble and bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include *mf* and an accent (>).

The second system continues the melody and accompaniment from the first system, maintaining the 2/4 time and one-sharp key signature.

The third system continues the melody and accompaniment from the second system.

The fourth system continues the melody and accompaniment from the third system. It includes a dynamic marking of *f* and an accent (>).

The fifth system concludes the piece with a final cadence in the treble clef and a sustained bass line in the bass clef.



**XL.**

**Ec ollic ball ny fiddleryn.**

(AT THE FIDDLERS' CHRISTMAS BALL.)

*Moderato.*  
♩ = 76.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The music features alternating dynamics of piano (*p*) and forte (*f*).

The second system of music consists of two staves in treble and bass clefs, continuing the piece with similar rhythmic patterns.

The third system of music consists of two staves. A forte (*f*) dynamic marking is present in the middle of the system.

The fourth system of music consists of two staves, concluding the piece with a final cadence.

**XLI.**

**Sooree.**

(COURTING.)

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

*Allegretto.*  
♩ = 78.

The first system of music for 'Sooree' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 8/8. The tempo is marked 'Allegretto' with a quarter note equal to 78 beats per minute. The music begins with a piano (*p*) dynamic.

*a piacere.* MELODY IN THE DORIAN MODE (transposed).  
*a tempo.*

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line marked *a piacere.* and includes a large slur over the first six measures. The bass clef part provides a harmonic accompaniment. The tempo marking *a tempo.* is placed below the bass line.

The second system continues the piece with a treble and bass clef. The treble clef part shows a melodic line with various rhythmic values, and the bass clef part continues the accompaniment.

The third system of music shows the continuation of the melody in the treble clef and the accompaniment in the bass clef.

The fourth system includes a dynamic marking *p* (piano) in the bass clef part. The treble clef part continues with the melodic line.

The fifth system features a dynamic marking *p* (piano) in the bass clef part. The treble clef part has a melodic line with some slurs and accents.

*a piacere.*

The sixth system concludes the piece with a treble and bass clef. The treble clef part has a melodic line marked *a piacere.* and includes a large slur over the final measures. The bass clef part provides the final accompaniment.

## XLII.

## Arrane Meshtallagh.

DRINKING SONG.)

*Allegro con brio.*  
♩ = 100.

*pp*      *cres - - con - - do.*

*f*

\* They drink.

## XLIII.

MELODY IN THE DORIAN MODE.

"She answered me quite modestly."

*Andante.*

♩ = 72.

*f*      *p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads, with some eighth notes.

The second system continues the piece. The upper staff features a melodic line with some grace notes and slurs. The lower staff has a steady accompaniment with some accents (v) and a key signature change to two flats (B-flat and E-flat) in the final measure.

The third system shows a more active melodic line in the upper staff with slurs and accents. The lower staff has a rhythmic accompaniment with some sixteenth-note patterns. A dynamic marking of *f* (forte) is placed at the end of the system.

The fourth system features a complex melodic line in the upper staff with many slurs and accents. The lower staff has a dense accompaniment with some sixteenth-note runs. A dynamic marking of *f* is present in the middle of the system.

The fifth system continues with intricate melodic and harmonic textures. The upper staff has many slurs and accents. The lower staff has a complex accompaniment. Dynamic markings of *p* (piano) and *pp* (pianissimo) are used towards the end of the system.

The sixth system concludes the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present at the beginning of the system.

XLIV.

# Va oie ayns Cronk Ally Mooar.

(ONE NIGHT IN CRONK ALLY MOOAR.)

*Adagio.*  
*espressivo.*  
♩ = 66.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 6/8 time. The upper staff begins with a dynamic marking of *p* and includes accents (>) and a trill (tr) over a note. The lower staff provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment with two staves. The upper staff features a melodic line with slurs and accents, while the lower staff continues with a consistent eighth-note accompaniment.

The third system of musical notation shows the piano accompaniment. The upper staff has a melodic line with slurs and accents, and the lower staff continues with eighth-note accompaniment. A small "L.H." marking is visible on the right side of the system.

The fourth system of musical notation continues the piano accompaniment. The upper staff features a melodic line with slurs and accents, and the lower staff continues with eighth-note accompaniment.

The fifth system of musical notation continues the piano accompaniment. The upper staff features a melodic line with slurs and accents, and the lower staff continues with eighth-note accompaniment. A trill (tr) is marked in the upper staff.

The sixth system of musical notation concludes the piano accompaniment. The upper staff features a melodic line with slurs and accents, and the lower staff continues with eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is present in the lower staff.

## XLV.

## Arrane ny Queeyl-neuiee.

(SPINNING-WHEEL SONG.)

*Lento.*  
♩ = 56.

*mp*

*accelerando poco a poco.*

*Allegretto.* ♩ = 100.

*Morendo poco a poco al fine.*

## XLVI.

## Yn colbagh breck er sthrap.

(THE SPECKLED HEIFER TETHERED.)

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

*Moderato.*  
♩ = 65.

*mp*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 8/8. The music begins with a piano introduction marked *mp*. The tempo is *Moderato* with a quarter note equal to 65 beats per minute.

The second system continues the piece. It features a dynamic marking of *f* (forte) in the middle of the system. The melody in the upper staff continues with various rhythmic patterns, while the bass line provides harmonic support.

The third system shows a change in the bass line, with more active movement. The upper staff continues its melodic line, and there are some rests in the lower staff.

The fourth system continues the piece. The key signature changes to two sharps (D major). The music maintains its moderate tempo and dynamic range.

The fifth and final system of the piece. It concludes with a final cadence in D major. The piece ends with a double bar line.

## XLVII.

## O sheign dooin.

(OI WE MUST.)

"Orry the Dane."

*Moderato.*  
♩ = 88.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a treble clef staff containing a melodic line with eighth and sixteenth notes, and a bass clef staff providing a harmonic accompaniment. A dynamic marking of *mf* is present. The system concludes with a double bar line.

The second system continues the musical piece with two staves. The treble staff features a melodic line with various rhythmic values, while the bass staff provides a steady accompaniment. The key signature and time signature remain consistent with the first system.

The third system of musical notation shows further development of the melody and accompaniment. The treble staff has a more active melodic line, and the bass staff continues to support it. The notation includes various rests and note values.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with some grace notes, and the bass staff provides a consistent accompaniment. The system ends with a double bar line.

The fifth and final system of musical notation on the page. It concludes the piece with a melodic line in the treble staff and an accompaniment in the bass staff. The system ends with a double bar line.



## XLVIII.

## Arrane mysh ny Baatyn-skeddan.

(SONG OF THE HERRING FLEET.)

"The wreck of the Herring Fleet."

*Andante.*  
♩ = 84.

*p sempre legato.*

DORIAN MODE.

Musical notation for the first system, featuring piano (*p*) and forte (*ff*) dynamics, with a *rall e dim.* marking.

Musical notation for the second system, marked *Sym.* and *p*.

Musical notation for the third system, marked *p* and *sf*.

Musical notation for the fourth system, marked *pp*, containing triplets (3) and sextuplets (6).

Musical notation for the fifth system, marked *cres.*

*cres.*

3

*cres.*

3

*cres.*

3

**VOICE. Canto ben marcato.**

*f*

*Sui sempre.*

*mf*

3

3

First system of musical notation, featuring a treble and bass clef with a grand staff. The music consists of eighth and sixteenth notes, with a trill-like figure in the bass line at the end.

Second system of musical notation, continuing the piece with similar rhythmic patterns and a trill-like figure in the bass line.

Third system of musical notation, including the label "R.H." in the left margin. The music features a mix of eighth and sixteenth notes.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) and a fermata over a chord in the treble clef.

Sixth system of musical notation, including dynamic markings of *mf* and *pp* (pianissimo), and a fermata over a chord in the treble clef.

## XLIX.

## Arrane mysh ny Baatyn-skeddan.

(SONG OF THE HERRING FLEET.)

*Andante sostenuto.*  
♩ = 88.

*dolce.*

## L.

## Myr hie mee gys Sostyn.

(AS I WENT TO ENGLAND.)

*Molto espressivo.*

*Lento.*  
♩ = 70.

*mp*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody with various rhythmic values including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. There are several accents (v) placed above the notes in both staves.

The second system of musical notation continues the piece with two staves. The upper staff in treble clef shows the continuation of the melody, featuring a variety of note values and rests. The lower staff in bass clef continues the accompaniment. An accent (v) is placed above the first note of the upper staff in this system.

LI.

**Ec ny Fiddleryn.**  
(AMONG THE FIDDLERS.)

*Moderato.*  
♩ = 90.

The third system of musical notation features two staves. The upper staff in treble clef begins with a 3/4 time signature. The melody is characterized by eighth and quarter notes. The lower staff in bass clef provides a steady accompaniment. The tempo marking 'Moderato' and the quarter note equal to 90 (♩ = 90) are indicated to the left of the staff.

The fourth system of musical notation consists of two staves. The upper staff in treble clef continues the melody with eighth and quarter notes. The lower staff in bass clef continues the accompaniment with chords and single notes.

The fifth and final system of musical notation on this page consists of two staves. The upper staff in treble clef concludes the melody with a final note and a double bar line. The lower staff in bass clef concludes the accompaniment with a final chord and a double bar line.

## LII.

## My hene Dooinney veen.

(MY OWN DEAR MAN.)

"Heroes all!"

*Moderato  
ma con  
fuoco.*  
♩ = 66.

The musical score for 'My hene Dooinney veen' is presented in two systems. The first system includes a piano introduction with a tempo marking of 'Moderato ma con fuoco' and a quarter note equal to 66. The music is in 2/4 time with a key signature of one flat. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The second system continues the piano accompaniment with more complex rhythmic patterns and dynamics like 'f' and 'p'.

## LIII.

## Skeilley Vridey.

(KIRK BRIDE.)

"Manxmen we'll remain."

*Andante  
con moto.*  
♩ = 75.

The musical score for 'Skeilley Vridey' is presented in two systems. The first system includes a piano introduction with a tempo marking of 'Andante con moto' and a quarter note equal to 75. The music is in 3/4 time with a key signature of one sharp. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The second system continues the piano accompaniment with more complex rhythmic patterns and dynamics like 'f' and 'p'.

*leggiero.*

*molto espressivo.*

*ff pesante.* *sempre.*

*rall.*



## LIV.

"Lament of the Duchess of Gloucester."

*Larghetto.*  
♩ = 72.  
*p*

*cantabile espressivo.* *cres.*

*cen - - - do.*  
*p*

*dim.*  
*p*

*p* *pp*

## LV.

"Robin and Betsy."

*Andante  
grazioso.*  
♩ = 100.

First system of the musical score. The tempo is *Andante grazioso* with a quarter note equal to 100. The music is in 3/4 time with a key signature of two flats. The upper staff features a melody with accents and a *dolce.* marking. The lower staff provides a harmonic accompaniment. The dynamic marking *mp* is present.

*Canto ben marcato.*

Second system of the musical score. It begins with a *pp* dynamic. A *(lunga pausa.) f* marking indicates a long pause followed by a fortissimo section. The tempo changes to *Canto ben marcato*. The dynamic then returns to *mp*. The upper staff has accents over the notes.

Third system of the musical score, continuing the accompaniment in the lower staff.

Fourth system of the musical score. The upper staff continues the melody, and the lower staff continues the accompaniment. A *p* dynamic marking is present.

Fifth system of the musical score. The upper staff features a *dolce.* marking. The dynamic markings *pp* and *f* are used in this system.

## LVI.

## My graih ta gholl-rish y ghrian.

(MY LOVE IS LIKE THE SUN.)

*Andante  
larghetto.*  
♩ = 63.

First system of musical notation for 'My graih ta gholl-rish y ghrian.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante larghetto' with a quarter note equal to 63. The dynamic is marked 'mf'. The music features a melody in the treble staff and a supporting bass line in the bass staff.

Second system of musical notation. The tempo is marked 'cantabile' and the dynamic is 'p'. The notation continues with two staves, maintaining the 2/4 time signature and one sharp key signature.

Third system of musical notation. It includes a first ending bracket labeled '1st.' at the end of the treble staff. The notation continues with two staves.

Fourth system of musical notation. It includes a second ending bracket labeled '2nd.' and a 'rall.' (rallentando) marking. The dynamic is 'mf'. The notation continues with two staves.

## LVII.

## Moghrey laa Boaldyn.

(THE MORNING OF MAY DAY.)

"Home."

*Andantino.*  
♩ = 85.

First system of musical notation for 'Moghrey laa Boaldyn.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Andantino' with a quarter note equal to 85. The dynamic is marked 'pp'. The music features a melody in the treble staff and a supporting bass line in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a series of chords in the right hand and a more active bass line in the left hand. There are several slurs and accents throughout the system.

The second system continues the piece. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

The third system features a piano (*p*) dynamic marking. Above the right-hand staff, the words "ore" and "cen" are written with dashed lines underneath, indicating a vocal line. The piano accompaniment continues with chords and moving lines.

The fourth system includes a "do." marking above the first few notes of the right hand. Towards the end of the system, there is a "rall." (rallentando) instruction, indicating a change in tempo.

The fifth system begins with an "a tempo." instruction, returning to the original tempo. It starts with a piano-piano (*pp*) dynamic marking. The music features a mix of chords and moving lines in both hands.

The sixth and final system of music on this page. It continues the melodic and harmonic themes established in the previous systems, ending with a final chord in the right hand and a sustained note in the left hand.

LVIII.

"O, what if the Fowler."

*Larghetto.*  
♩ = 63.

*mp dolce.* *dolce.* *p*

pp

LIX.

Thurot as Elliot.

(THUROT AND ELLIOT.)

"Thurot."

*Tempo di marcia.*  
♩ = 100.

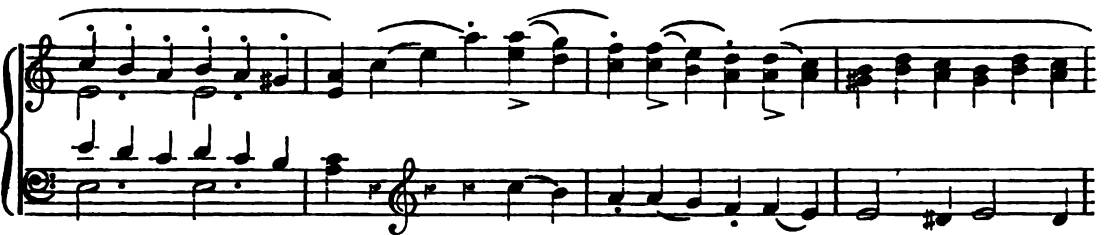
## LX.

## Arrane ny guilley-hesheree.

(PLOUGHMAN'S SONG.)

"The Ploughman's Song."

*Lento.*  
♩. = 60.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece with similar musical textures. The upper staff has a melodic line with some rests, while the lower staff maintains the eighth-note accompaniment.

The third system is marked *ff* and *grandioso*. The upper staff features a more active melodic line with accents and slurs. The lower staff continues with the eighth-note accompaniment.

The fourth system shows a continuation of the musical themes. The upper staff has a melodic line with some chromatic movement, and the lower staff has a consistent eighth-note accompaniment.

The fifth system is marked *allargando*. The upper staff features a melodic line that slows down towards the end of the system. The lower staff continues with the eighth-note accompaniment.



## LXI.

## Nagh nee shen my graih?

(IS NOT THAT MY LOVE?)

*Allegretto.*  
♩. = 80.

*f* *p* **DORIAN MODE.**

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The tempo is marked 'Allegretto' and the quarter note is equal to 80 beats per minute.

The second system continues the piece with two staves. The upper staff features a forte (*f*) dynamic marking. The lower staff continues the accompaniment.

The third system continues with two staves. The upper staff has a piano (*p*) dynamic marking. The lower staff continues the accompaniment.

The fourth system concludes the piece with two staves. The upper staff has a fortissimo (*ff*) dynamic marking. The lower staff continues the accompaniment.

## LXII.

## Marrinys yn "Tiger."

(THE CRUISE OF THE "TIGER.")

"The Cruise of the 'Tiger.'"

The musical notation for 'Marrinys yn "Tiger."' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The piece features a prominent rhythmic accompaniment in the lower register.

Three systems of piano accompaniment for the piece 'William y Thalhear'. Each system consists of a treble and bass staff. The first system shows the initial melodic and harmonic development. The second system continues the piece with more complex chordal textures. The third system concludes the piece with a final cadence.

LXIII.

William y Thalhear.

(WILLIAM THE TAILOR.)

MELODY IN THE DORIAN MODE.

Moderato.  
♩ = 90.

The first system of the melody in the Dorian mode, presented in 2/4 time. The treble staff contains the melody, and the bass staff provides a simple harmonic accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 90 beats per minute.

The second system of the melody in the Dorian mode, continuing the piece. It features a similar structure to the first system, with a melodic line in the treble and accompaniment in the bass.

LXIV.

"Ramsey Town."

*Allegro moderato.*  
♩ = 120.

*mf*

SOLO.

CHORUS.

## LXV.

## C'raad t'ou goll, my Chaillin veg dhoan?

(WHERE ARE YOU GOING, MY LITTLE BROWN GIRL?)

MELODY IN THE DORIAN MODE.

*Moderato.*

♩ = 72.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line.

The second system continues the piece. The treble clef melody features eighth-note patterns and rests. The bass clef accompaniment provides a steady harmonic foundation with chords and moving lines. The system ends with a double bar line.

## LXVI.

## Yn Sooredeyr.

(THE COURTIER.)

*Allegretto.*

♩ = 82.

The first system of music for 'Yn Sooredeyr.' is in a grand staff. The time signature is 6/8. The treble clef melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics markings include a forte *f* and a piano *p*. The system ends with a double bar line.

The second system continues the piece. The treble clef melody features eighth-note patterns and rests. The bass clef accompaniment provides a steady harmonic foundation with chords and moving lines. Dynamics markings include a forte *f* and a piano *p*. The system ends with a double bar line.

The third system continues the piece. The treble clef melody features eighth-note patterns and rests. The bass clef accompaniment provides a steady harmonic foundation with chords and moving lines. Dynamics markings include a forte *f*. The system ends with a double bar line.

## LXVII.

Ta billey beg glass ayns garey my yishig.

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

*Adagio  
espressivo.*  
♩ = 78.

The musical score for 'Ta billey beg glass ayns garey my yishig' is written in G major and 2/4 time. It consists of three systems of piano accompaniment. The first system includes dynamic markings of *p* and *sf*. The second system includes a *p* marking. The third system includes *sf*, *pp*, and *f* markings. The piece concludes with a double bar line.

## LXVIII.

O Ven aeg, Ven aalin aeg.

(O YOUNG WOMAN, FAIR YOUNG WOMAN.)

MELODY IN THE DORIAN MODE.

*Andantino.*  
♩ = 80.

The musical score for 'O Ven aeg, Ven aalin aeg' is written in G major and 3/4 time. It consists of two systems of piano accompaniment. The first system includes a *mp* marking. The second system is labeled 'REFRAIN.' and includes a *p* marking. The piece concludes with a double bar line.

## LXIX.

## Mie moghrey dhyts as gerjagh.

(GOOD MORNING AND HAPPINESS.)

*Adagio.*  
♩ = 60.

*p*

## LXX.

## Va daa lhong voish cheer y twoaie.

(THERE WERE TWO SHIPS FROM THE NORTH.)

MELODY IN THE DORIAN MODE.

*Tempo giusto.*  
♩ = 92.

*mp*

*p*

*rall.*

## LXXI.

## Ta Cashen ersooyl gys yn aarkey.

(CASHEN HAS GONE TO SEA.)

*Larghetto.*  
♩ = 52.

First system of musical notation for 'Ta Cashen ersooyl gys yn aarkey.' It consists of a grand staff with treble and bass clefs. The tempo is marked 'Larghetto' and the time signature is 6/8. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a mezzo-forte (*mp*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'Ta Cashen ersooyl gys yn aarkey.' It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Ta Cashen ersooyl gys yn aarkey.' It continues the melody and accompaniment from the previous systems.

## LXXII.

## Y Graihder ny Sidoor.

(THE SOLDIER'S LOVER.)

*Andante.*  
♩ = 83.

First system of musical notation for 'Y Graihder ny Sidoor.' It consists of a grand staff with treble and bass clefs. The tempo is marked 'Andante' and the time signature is 4/4. The first measure is marked with a mezzo-forte (*mf*) dynamic, and the second measure is marked with a mezzo-forte (*mp*) dynamic. The word 'cantabile' is written above the treble clef staff. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'Y Graihder ny Sidoor.' It continues the melody and accompaniment from the first system.

LXXIII.

Va ben seyr ayns y garey.

(IT WAS A LADY IN A GARDEN.)

*dolce.* *molto espressivo.*

*Andante larghetto.*  
♩ = 60.

*p* *rall.* *a tempo.*



## LXXIV.

## Guillin my chree! cre nee mayd nish?

(MY DEAR BOYS! WHAT SHALL WE DO NOW?)

*Grave.*  
♩ = 56.

*Cantabile.*

## LXXV.

## Ta mish Ben aeg berchagh.

(I AM A YOUTHFUL LADY.)

MELODY IN THE DORIAN MODE.

*Moderato.*  
♩ = 86.

*mp*

*rall.*

## 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.*  
♩ = 68.

The first system of musical notation for 'O Kirree, t'ou gholl dy faagail me.' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The first measure is marked with an accent (>).

The second system of musical notation continues the piece. The treble clef melody features a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, Bb3, C4. A piano dynamic marking (*p*) is placed above the treble clef staff.

The third system of musical notation concludes the piece. The treble clef melody has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, Bb3, C4. A piano dynamic marking (*pp*) is placed below the treble clef staff.

## LXXVII.

## Ta Dick veg er yannoo mie.

(LITTLE DICK HAS DONE WELL.)

MELODY IN THE DORIAN MODE.

*Andante.*  
♩ = 90.

The first system of musical notation for 'Ta Dick veg er yannoo mie.' is in 3/8 time. The treble clef melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass clef accompaniment begins with a quarter note G3, followed by eighth notes A3, Bb3, and C4. A piano dynamic marking (*p*) is placed above the treble clef staff.

The second system of musical notation continues the piece. The treble clef melody has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef accompaniment has quarter notes: G3, A3, Bb3, C4. A piano dynamic marking (*p*) is placed above the treble clef staff.

## LXXVIII.

## Y Nastey-phoosee.

(THE BETROTHAL.)

*Allegretto.*  
♩. = 90.

The first system of music for 'Y Nastey-phoosee' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto' and the quarter note is equal to 90 beats per minute.

The second system of music continues the piece with two staves in the same key signature and time signature as the first system.

The third system of music concludes the piece with two staves in the same key signature and time signature as the first system.

## LXXIX.

## My Shenn Yishig.

(MY OLD FATHER.)

*Andantino.*  
♩. = 90.

The first system of music for 'My Shenn Yishig' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Andantino' and the quarter note is equal to 90 beats per minute. A dynamic marking of *p* (piano) is present in the lower staff.

The second system of music continues the piece with two staves in the same key signature and time signature as the first system. A dynamic marking of *f* (forte) is present in the lower staff.

First system of musical notation for 'Ayns n' Albin'. It consists of two staves, treble and bass clef. The tempo markings 'rall.' and 'a tempo.' are present. The music features a mix of eighth and sixteenth notes with some rests.

Second system of musical notation for 'Ayns n' Albin'. It consists of two staves, treble and bass clef. The music continues with similar rhythmic patterns and includes some slurs.

LXXX.

Ayns n' Albin.

(IN SCOTLAND.)

First system of musical notation for 'LXXX. Ayns n' Albin'. It consists of two staves, treble and bass clef. The tempo marking 'Larghetto.' and the tempo indicator '♩ = 88.' are present. The music is in 6/4 time and features a slower, more spacious feel.

Second system of musical notation for 'LXXX. Ayns n' Albin'. It consists of two staves, treble and bass clef. The music continues with a focus on sustained notes and chords.

Third system of musical notation for 'LXXX. Ayns n' Albin'. It consists of two staves, treble and bass clef. The music concludes with a final cadence.

## LXXXI.

## Ta'n Bock, aboo! ersooyl.

(ALAS! THE HORSE IS GONE.)

MELODY IN THE DORIAN MODE.

*Andante.*  
♩ = 66.

*p*

*mp*

*p dolos.* *pp* *rall.*

*p a tempo.* *pp* *f*

## LXXXII.

MELODY IN THE DORIAN MODE.

*Con moto.*  
♩ = 100.  
*p*

*mp*

*mf* *rall.*

## LXXXIII.

## Ree! Ben Juan Tammy.

(RUN! JOHN TOMMY'S WIFE.)

*Allegro.*  
♩ = 120.

SYM.  
L.H.

VOICES.

SYM.  
L.H.

VOICES.

SYM.

LXXXIV.

Va Shialteyr voish y twoaie.

(THERE WAS A SAILOR FROM THE NORTH.)

*Lento  
doloroso.*  
♩ = 68.



## LXXXV.

## William Boght.

(POOR WILLIAM.)

"Slumber Song."

*Dolce con tenerezza.*

*Andantino.*  
♩ = 82.

*p*

*Canto ben marcato.*

*mf*

First system of the musical score. It consists of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a *rall.* (rallentando) marking, followed by a *meno mosso.* (moderato) marking. Dynamic markings include *p* (piano) and *pp* (pianissimo). The piece concludes with a double bar line and repeat dots.

LXXXVI.

Vannin Veg Veen.

(DEAR LITTLE ISLE OF MAN.)

"His last Good-bye."

Second system of the musical score. It consists of two staves. The tempo is marked *Andante cantabile.* with a quarter note equal to 63 (♩ = 63). The key signature is one sharp and the time signature is 4/4. The music is marked *a piacere.* (ad libitum) and *a tempo.* (at the original tempo). Dynamic markings include *mp* (mezzo-piano) and *leggiere.* (leggiero). The phrase *Canto ben marcato.* (Canto well marked) is indicated above the staff. The system ends with a double bar line and repeat dots.

Third system of the musical score, continuing the two-staff arrangement. It features various rhythmic patterns and dynamics, including accents and slurs. The system concludes with a double bar line and repeat dots.

Fourth system of the musical score, continuing the two-staff arrangement. It includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The system concludes with a double bar line and repeat dots.

Fifth system of the musical score, continuing the two-staff arrangement. It includes dynamic markings such as *rall.* (rallentando), *p* (piano), *a tempo.* (at the original tempo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The system concludes with a double bar line and repeat dots.

## LXXXVII.

## Three Eeasteyryn Boghtey.

(THREE POOR FISHERS.)

*Andante  
con moto.*  
♩ = 75.

*mp*

A musical score for the first system of the piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melody in the treble staff with various note values and rests, and a bass line in the bass staff with chords and moving lines.

LXXXVIII.

Ushtey millish 'sy Garee.

(SWEET WATER IN THE COMMON.)

A musical score for the second system. It includes the tempo marking "Andante tranquillo." and the tempo number "♩ = 72." on the left side. The music continues with two staves, treble and bass clef. The treble staff has a melodic line with some slurs and accents, and the bass staff provides harmonic support. The word "espressivo." is written above the treble staff in the latter part of the system.

A musical score for the third system, continuing the two-staff format. The treble staff shows a steady melodic progression, while the bass staff features a consistent harmonic accompaniment with some chordal textures.

A musical score for the fourth system. The melodic line in the treble staff continues with a similar rhythmic pattern, and the bass staff maintains the harmonic foundation with various chordal and linear elements.

A musical score for the fifth system, the final one on this page. It concludes the piece with a final melodic phrase in the treble staff and a corresponding bass line. The notation includes various note values, rests, and dynamic markings.

## LXXXIX.

## Tra va mee my guilley aegagh as raagh.

(WHEN I WAS A YOUNG MAN.)

MELODY IN THE DORIAN MODE.

*Andante.*

♩ = 88.

The first system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line provides a harmonic accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. The treble clef features a series of eighth and quarter notes, while the bass clef maintains a steady accompaniment.

The third system concludes the piece with a final cadence. The treble clef ends with a quarter note G4, and the bass clef provides a final harmonic support.

## XC.

## Va Nancy ayns Lunnon.

(NANCY IN LONDON.)

MELODY IN THE DORIAN MODE.

*Moderato.*

♩ = 80.

The first system of music for 'Va Nancy ayns Lunnon.' is in a grand staff. The time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line provides a harmonic accompaniment.

The second system continues the melody and accompaniment. The treble clef features a series of eighth and quarter notes, while the bass clef maintains a steady accompaniment.

The third system concludes the piece with a final cadence. The treble clef ends with a quarter note G4, and the bass clef provides a final harmonic support.

## XCI.

## Tra va mee aeg as lajer.

(WHEN I WAS YOUNG AND STRONG.)

MELODY IN THE DORIAN MODE.

*Moderato.*  
♩ = 86.

## XCII.

## Bannaght lhiu, as shee dy row meriu, vraane ny Spainey.

(FAREWELL AND ADIEU TO YOU SPANISH LADIES.)

*Andante.*  
♩ = 88.

## XCIII.

## O Graih my Chree!

(O LOVE OF MY HEART!)

*Andante  
espressivo.*  
♩ = 72.

*p*

The first system of music is in 9/4 time with a key signature of one flat (B-flat). It features a piano introduction with a dynamic marking of *p*. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

The second system continues the piano introduction. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

The third system shows further development of the piano introduction. The right hand's melody becomes more active, and the left hand's accompaniment remains consistent.

*mf* *p* *pp*

The fourth system concludes the piano introduction. It features dynamic markings of *mf*, *p*, and *pp*. The right hand has a melodic phrase that ends with a fermata, and the left hand provides a final accompaniment.

END OF PART I.

PART II.  
CAROLS AND HYMNS.

## I.

"Two Lovers."

*Andante  
con moto  
ma  
tranquillo.*  
♩ = 95.

*p*

ORGAN.

*dim.*

VOICES. *mf*

*cres.*

ORGAN. *f*

*rall.*



## II.

"Shannon rea."  
(Clear Shannon)

DORIAN MODE.

*Lento.*  
♩ = 60.

## III.

## Eaisht oo as clashtyn.

(LISTEN AND HEAR.)

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

*Andante  
tranquillo.*  
♩ = 86.

## IV.

$\text{♩} = 92.$

## V.

$\text{♩} = 110.$

## VI.

## Carval Yoseph.

(JOSEPH'S CAROL.)

$\text{♩} = 65.$

The first system of music for 'Carval Yoseph' is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The tempo is marked as quarter note = 65. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of music continues the piece. It maintains the same key signature and time signature. The melody in the treble clef features a mix of eighth and quarter notes, with some rests. The bass clef accompaniment continues with a steady harmonic support.

## VII.

## Mish ta'n Billey Roauyr.

(I AM THE FRUITFUL TREE.)

*Maestoso.*  
 $\text{♩} = 98.$

The first system of music for 'Mish ta'n Billey Roauyr' is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/2. The tempo is marked as quarter note = 98 and the style is *Maestoso*. The melody in the treble clef starts with a forte (*f*) dynamic. The bass clef accompaniment features a steady harmonic support with chords.

The second system of music continues the piece. The melody in the treble clef includes a piano (*p*) dynamic marking. The bass clef accompaniment continues with a steady harmonic support.

The third system of music concludes the piece. The melody in the treble clef includes a forte (*f*) dynamic marking and a *rall.* (rallentando) marking. The bass clef accompaniment continues with a steady harmonic support.

## VIII.

*Con moto.*  
♩ = 100.

*mf*

*p*

IX.

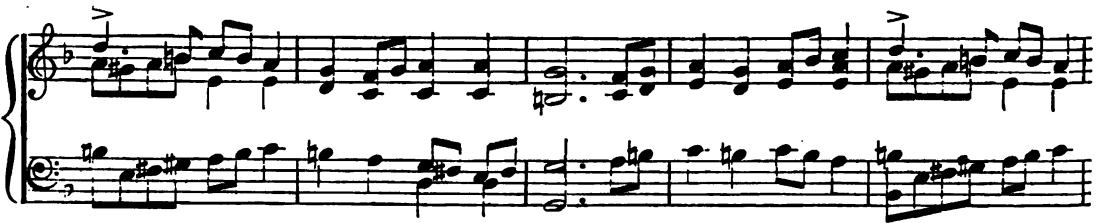
$\text{♩} = 100.$



X.

DORIAN MODE.

$\text{♩} = 80.$



*cres.* . . . *dim.*



## XI.

## Carval, Ny Drogh Vraane.

(CAROL, BASE WOMEN.)

"Illiam Dhoan, No. 2."

Maestoso.  
♩ = 82.

The first system of music is a grand staff with a treble and bass clef. It begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with a *sf* (sforzando) accent on the second measure. The bass clef accompaniment consists of a steady eighth-note pattern. The system concludes with a repeat sign and a *p* dynamic.

The second system continues the piece. The treble clef has a piano (*p*) dynamic, while the bass clef has a forte (*f*) dynamic. The melody in the treble clef is a series of eighth notes. The bass clef accompaniment is a steady eighth-note pattern. The system ends with a *p* dynamic in the treble clef.

The third system continues the piece. The treble clef has a forte (*f*) dynamic, and the bass clef has a piano (*p*) dynamic. The melody in the treble clef is a series of eighth notes. The bass clef accompaniment is a steady eighth-note pattern. The system ends with a *f* dynamic in the treble clef.

The fourth system continues the piece. The treble clef has a piano (*p*) dynamic, and the bass clef has a piano (*p*) dynamic. The melody in the treble clef is a series of eighth notes. The bass clef accompaniment is a steady eighth-note pattern. The system ends with a *p* dynamic in the treble clef.

The fifth system concludes the piece. The treble clef has a forte (*f*) dynamic, and the bass clef has a piano (*p*) dynamic. The melody in the treble clef is a series of eighth notes. The bass clef accompaniment is a steady eighth-note pattern. The system ends with a *rall.* (rallentando) marking in the bass clef.

## XII.

**DORIAN MODE.**

*Lento e maestoso.*  
♩ = 60.

## XIII.

**DORIAN MODE.**

*Moderato.*  
♩ = 70.

*mf*

*rall e dim.*

## XIV.

*Lento.*  
♩ = 65.

*p*

*Repeat Forte.*

## XV.

## Carval, Yn Mac stroialtagh.

(CAROL, THE PRODIGAL SON.)

DORIAN MODE.

♩ = 63.

*p*

*f* *p* *rall.*



XVI.

Carval, Yn Mac stroialtagh.

(CAROL, THE PRODIGAL SON.)

*Maestoso.*  
♩ = 82.

The musical score for 'Carval, Yn Mac stroialtagh' is written in a grand staff with two systems. The first system is marked 'Maestoso' with a tempo of quarter note = 82. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the piece and ends with a double bar line.

XVII.

The good old Way.

(REVIVAL HYMN OF THE PRIMITIVE METHODISTS.)

DORIAN MODE TRANSPOSED.

*Andante.*  
♩ = 72.

The musical score for 'The good old Way' is written in a grand staff with three systems. The first system is marked 'Andante' with a tempo of quarter note = 72. The key signature has one sharp (F#) and the time signature is common time (C). The melody is in the right hand, and the accompaniment is in the left hand. The first system includes dynamic markings of *mf* and *p*. The second system continues the piece. The third system is labeled 'CHORUS' and begins with a dynamic marking of *f*. The piece ends with a double bar line.

Musical score for 'Arrane ny Clean'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked 'rall.'. Dynamics include 'cres.' (crescendo), 'ff' (fortissimo), and 'rall.' (rallentando). There is a fermata over the final note of the piece.

XVIII.

DOBLAN MODE.

Musical score for 'Doblan Mode'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked 'J = 85.'. The piece is in common time (C).

Continuation of the musical score for 'Doblan Mode', consisting of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The piece is in common time (C).

XIX.

Arrane ny Clean.

(CRADLE HYMN.)

"Hush, my Baba."

Musical score for 'Arrane ny Clean (Cradle Hymn)'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The tempo is marked 'Con tenerezza.' and 'J = 84.'. The dynamics include 'mp' (mezzo-piano).

Continuation of the musical score for 'Arrane ny Clean (Cradle Hymn)', consisting of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4.

## XX.

## Carval, Deiney as Vraane.

(CAROL, MEN AND WOMEN.)

DORIAN MODE.

$\text{♩} = 72.$

## XXI.

## Carval, My Chaarjyn, gow shiu tastej.

(CAROL, MY FRIENDS, TAKE YOU NOTICE.)

$\text{♩} = 92.$

## XXII.

## Marroon, O colb ec Shee.

(DIRGE, O BODY AT REST.)

*Grave.*  
♩ = 56.

*Repeat Forte.*

## XXIII.

## Carval, Aarey Yacob.

(CAROL, JACOB'S LADDER.)

*Moderato.*  
♩ = 72.

XXIV.

*Moderato.*  
♩ = 96.

VOICES.

1st time.

2nd time.

ORGAN.  
R.H.

rall.

PED.

XXV.

Carval, Baase Chreest.

(CAROL, THE DEATH OF CHRIST.)

"Remembrance."

*Andante tranquillo.*  
♩ = 63.

*pp*

*p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with some notes beamed together. There are dynamic markings such as *f* and *p* throughout the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with the same key signature. The music continues with chords and melodic lines. Dynamic markings include *f* and *p*.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with the same key signature. The music concludes with a double bar line. Dynamic markings include *pp*.

XXVI.

MELODY IN THE DORIAN MODR.

The first system of musical notation for 'Melody in the Dorian Mode' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature. The music is in the Dorian mode. Dynamic markings include *mf*. The tempo is marked *Moderato.* with a quarter note equal to 88 (♩ = 88).

The second system of musical notation for 'Melody in the Dorian Mode' consists of two staves. The upper staff is in treble clef with a common time signature. The lower staff is in bass clef with a common time signature. The music continues with chords and melodic lines.

## XXVII.

## Carval, Er Baase as Beaynid.

(CAROL, ON DEATH AND ETERNITY.)

MELODY IN THE DORIAN MODE (transposed).

*Andante  
larghetto.*  
♩ = 65.

Musical score for 'Carval, Er Baase as Beaynid'. It consists of two systems of piano accompaniment. The first system shows the beginning of the piece in a 6/8 time signature, with a key signature of one flat (B-flat). The tempo is marked 'Andante larghetto' with a quarter note equal to 65 beats per minute. The melody is in the Dorian mode, transposed.

Second system of piano accompaniment for 'Carval, Er Baase as Beaynid', continuing the melody and accompaniment from the first system.

Third system of piano accompaniment for 'Carval, Er Baase as Beaynid', concluding the piece with a final cadence.

## XXVIII.

## Arrane ny Clean.

(CRADLE HYMN.)

MELODY IN THE DORIAN MODE.

*Andante.*  
♩ = 72.

*mp*

Musical score for 'Arrane ny Clean'. It consists of two systems of piano accompaniment. The first system shows the beginning of the piece in a 2/4 time signature, with a key signature of one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The melody is in the Dorian mode. The first system includes a dynamic marking of *mp*.

Second system of piano accompaniment for 'Arrane ny Clean', concluding the piece with a final cadence. It includes dynamic markings of *pp* and *R.H.*

## 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.

*Allegretto.*  
 ♩ = 82.

\* 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.)

*Moderato.*  
♩ = 85.



*mf*



*f*



*p*

END OF PART II.



PART III.  
DANCE TUNES.

## I.

## Step Dance.

*Vivace.*  
♩ = 90.

*p* 2nd time *f*

## XVI.

## Carval, Yn Mac stroialtagh.

(CAROL, THE PRODIGAL SON.)

*Maestoso.*  
♩ = 82.

## XVII.

## The good old Way.

(REVIVAL HYMN OF THE PRIMITIVE METHODISTS.)

DORIAN MODE TRANSPOSED.

*Andante.*  
♩ = 72.

*mf* *p*

**CHORUS.**  
*f*

Musical score for the first piece, featuring piano and bass staves. The piece includes dynamic markings: *cres.*, *ff*, and *rall.*

XVIII.

DORIAN MODE.

Musical score for piece XVIII, Dorian Mode. The tempo marking is  $\text{♩} = 85$ .

Continuation of the musical score for piece XVIII, showing piano and bass staves.

XIX.

Arrane ny Clean.

(CRADLE HYMN.)

"Hush, my Babe."

Musical score for piece XIX, Arrane ny Clean (Cradle Hymn). The tempo marking is  $\text{♩} = 84$  and the dynamic marking is *mp*.

Continuation of the musical score for piece XIX, showing piano and bass staves.

## XX.

## Carval, Deiney as Vraane.

(CAROL, MEN AND WOMEN.)

**DORIAN MODE.**

$\text{♩} = 72.$

## XXI.

## Carval, My Chaarjyn, gow shiu tastej.

(CAROL, MY FRIENDS, TAKE YOU NOTICE.)

$\text{♩} = 92.$

## XXII.

## Marroon, O colb ec Shee.

(DIRGE, O BODY AT REST.)

*Grave.*  
♩ = 56.

*p*

*Repeat Forte.*

*f*

## XXIII.

## Carval, Aarey Yacob.

(CAROL, JACOB'S LADDER.)

*Moderato.*  
♩ = 72.

*p* *mf*

XXIV.

*Moderato.*  
♩ = 96.

ORGAN.  
R.H.  
L.H.  
PED.

VOICERS.

1st time.

2nd time.

ORGAN.  
R.H.  
L.H.  
PED.

rall.

XXV.

Carval, Baase Chreest.

(CAROL, THE DEATH OF CHRIST.)

"Remembrance."

*Andante tranquillo.*  
♩ = 63.

pp  
p

Three systems of piano accompaniment. The first system shows a steady eighth-note accompaniment in both hands. The second system introduces dynamics: a forte (*f*) accent in the bass line and piano (*p*) accents in the treble line. The third system concludes with a piano-piano (*pp*) dynamic marking.

## XXVI.

## MELODY IN THE DORIAN MODR.

*Moderato.*  
♩ = 88.

Two systems of a melody in the Dorian mode. The first system is marked "Moderato." with a tempo of quarter note = 88 and a mezzo-forte (*mf*) dynamic. The second system continues the melody with various dynamics and articulation.



## XXVII.

## Carval, Er Baase as Beaynid.

(CAROL, ON DEATH AND ETERNITY.)

MELODY IN THE DORIAN MODE (transposed).

*Andante  
larghetto.*  
♩. = 65.

## XXVIII.

## Arrane ny Clean.

(CRADLE HYMN.)

MELODY IN THE DORIAN MODE.

*Andante.*  
♩. = 72.

*mp*

*pp* *R.H.*

## 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.

*Allegretto.*  
 ♩ = 82.

\* 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.)

*Moderato.*  
♩ = 85.

*mf*

END OF PART II.



PART III.  
DANCE TUNES.

## I.

## Step Dance.

*Vivace.*  
♩ = 90.

*p* 2nd time *f*

## II.

## Yn Unnysup.

(WANDESCOPE—THE MINSTREL'S CUP.)

"Mannin veg villiah veen."

*Moderato.*  
♩. = 80.

*f*

The first system of the musical score is in 6/8 time with a key signature of one sharp (F#). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The dynamic is marked 'f' (forte).

*dolce.*

*p* *a piacere.*

The second system continues the piano accompaniment. The tempo remains 'Moderato'. The dynamic is marked 'p' (piano) and 'a piacere' (ad libitum). The melody in the right hand is marked 'dolce' (sweetly).

*Allegretto vivace.* ♩. = 90.

*pp*

The third system marks a change in tempo to 'Allegretto vivace' with a quarter note equal to 90 beats per minute. The dynamic is marked 'pp' (pianissimo). The piano accompaniment becomes more rhythmic and active.

The fourth system continues the 'Allegretto vivace' tempo. The piano accompaniment features a steady eighth-note bass line and a more melodic right hand.

*p*

The fifth system concludes the piece. The dynamic is marked 'p' (piano). The piano accompaniment remains active with eighth-note patterns.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *f* (forte). The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part continues with melodic development. The bass clef part includes a dynamic marking of *rall e dim.* (rallentando e diminuendo).

Third system of musical notation. The treble clef part features a melodic phrase with a fermata. The bass clef part includes a dynamic marking of *a tempo.* (al tempo).

Fourth system of musical notation, showing further melodic and harmonic development in both staves.

Fifth system of musical notation, continuing the piece with intricate melodic and harmonic textures.

Sixth system of musical notation, the final system on the page, concluding with a fermata in the treble clef part.

## III.

"The Manxman and the King."

*Tempo di Corrente.*  
♩ = 120.

*mf* *leggiere.*

*pp* *cres.*

*con* *do.* *f*

A musical score for a piano piece. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a rhythmic accompaniment with chords and eighth notes. A 'rall.' marking is present in the second staff towards the end of the system.

IV.

Frog Dance.

(HYNDAA Y BUILLEY—RETURN THE BLOW.)

A musical score for a piano piece. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. The tempo is marked 'Allegretto vivace.' with a quarter note equal to 100. The first staff has a melodic line with eighth notes and accents. The second staff has a rhythmic accompaniment with chords and eighth notes. A 'p' (piano) marking is present in the first staff.

A musical score for a piano piece. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. The first staff has a melodic line with eighth notes and accents. The second staff has a rhythmic accompaniment with chords and eighth notes. A 'f' (forte) marking is present in the first staff.

A musical score for a piano piece. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. The first staff has a melodic line with eighth notes and accents. The second staff has a rhythmic accompaniment with chords and eighth notes. A 'p' (piano) marking is present in the first staff. The word 'cres' is written above the first staff, followed by 'cen' and 'do.' in the second staff, indicating a crescendo.

A musical score for a piano piece. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. The first staff has a melodic line with eighth notes and accents. The second staff has a rhythmic accompaniment with chords and eighth notes. A 'ff' (fortissimo) marking is present in the first staff.



V.  
Jig.

*Allegro con fuoco.*  
♩ = 120.  
*f*

The first system of music for 'V. Jig.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a melodic line starting on G4, moving through A4, Bb4, and C5, with various rhythmic patterns including eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords. A dynamic marking of *f* (forte) is placed at the beginning of the lower staff.

The second system continues the piece. The upper staff has a melodic line with a dynamic marking of *cres.* (crescendo) above it. The lower staff has a dynamic marking of *dim.* (diminuendo) above it. The music continues with similar rhythmic patterns and harmonic support.

The third system continues the piece. The upper staff has a melodic line with a dynamic marking of *cres.* (crescendo) above it. The lower staff has a dynamic marking of *dim.* (diminuendo) above it. The music continues with similar rhythmic patterns and harmonic support.

The fourth system concludes the piece. The upper staff has a melodic line with a dynamic marking of *ff* (fortissimo) above it. The lower staff has a dynamic marking of *ff* (fortissimo) above it. The music continues with similar rhythmic patterns and harmonic support.

VI.

Yn Bollan Bane.

(THE WHITE HERB.)\*

*Allegretto vivace.*  
♩ = 100.  
*p*

The first system of music for 'VI. Yn Bollan Bane.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a melodic line starting on G4, moving through A4, B4, and C5, with various rhythmic patterns including eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is placed at the beginning of the lower staff.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, including accents and a dynamic marking of *f*. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth notes.

The second system continues the piece with two staves. The upper staff features a melody with various rhythmic values and accents. The lower staff continues the accompaniment with chords and moving lines.

The third system includes a double bar line and a change in tempo and dynamics. Above the first staff, it is marked "FINE." and "♩ = 100." The music then continues in a 2/4 time signature with a dynamic marking of *p*. The upper staff has a melody with eighth notes, and the lower staff has a more active accompaniment with eighth notes.

The fourth system continues with two staves. The upper staff has a melody with eighth notes and accents. The lower staff has a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present.

The fifth system continues with two staves. The upper staff has a melody with eighth notes and accents. The lower staff has a rhythmic accompaniment with eighth notes and chords.

The sixth system is the final one on the page, consisting of two staves. The upper staff has a melody with eighth notes and accents. The lower staff has a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line and the marking "D.C." (Da Capo).

VII.  
Mona's Delight.

*Vivace.*  
♩ = 120.

*mp*

*f*

*p*

*f*

## VIII.

## Tappaghyn Jiargey.

(RED TOP-KNOTS.)

"The Rival Cockades." .

*Tempo di Minuetto.*  
♩ = 100.

1st. 2nd.

## IX.

## Fantasia on the foregoing.

W. H. G.

*Scherzando  
e leggiero.*  
♩ = 150.

*rall.*

## X.

## Berry Dhoan.

(BROWN BETTY.)

*Staccato.*

*Moderato.*  
♩ = 98.

*f*

## XI.

*Tempo giusto.*  
♩ = 88.

*p*

## XII.

## Greg Willy Syl.

(WILLY SYLVESTER'S ROCK.)

*Allegretto.*  
♩ = 110.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of dotted quarter notes.

The second system continues the piece. The upper staff features a crescendo leading to a forte (*f*) dynamic. The lower staff continues with its dotted quarter accompaniment.

The third system shows the continuation of the melodic line in the upper staff and the accompaniment in the lower staff.

The fourth system features a piano (*p*) dynamic marking. The upper staff has a more active melodic line with eighth notes, while the lower staff continues with the dotted quarter accompaniment.

The fifth system includes a forte (*f*) dynamic marking. The upper staff has a melodic line with some rests, and the lower staff continues with the accompaniment.

The sixth system concludes the piece with a *rall.* (rallentando) marking. The upper staff has a melodic line with a fermata at the end, and the lower staff continues with the accompaniment.



## XIII.

## Car y Phoosee.

(WEDDING SONG.)

"A Manx Wedding."

*Vivace.*  
♩ = 100.

*rall.* *a tempo.*

Two systems of piano music. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, with the word *rall.* above the first staff and *a tempo.* above the second staff.

XIV.

Moghrey Laa Boaldyn.

(THE MORNING OF MAY DAY.)

MELODY IN THE DORIAN MODE.

Two staves of piano music. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The tempo is marked *Allegro Vivace.* and the metronome is set to 90. The dynamic is marked *f*. There are accents (>) over the notes in both staves.

Two staves of piano music. The first staff is in treble clef. The second staff is in bass clef. There are accents (>) over the notes in both staves.

Two staves of piano music. The first staff is in treble clef. The second staff is in bass clef. There are accents (>) over the notes in both staves.

## XV.

## Pageant Music,

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

*Allegretto.*  
♩. = 100.

*a tempo.*

XVI.

Kyndagh rish ny dangeryn jeh'n Keayn.

(ON ACCOUNT OF THE DANGERS OF THE SEA.)

MELODY IN THE DORIAN MODE.

*Allegro con fuoco.*  
♩ = 88.

*f*

*p*

## XVII.

*Allegretto.*  
♩ = 100.

*p*

*f* *p*

*ff* *rall.*

## XVIII.

## Daunsin ny Ferishyn.

(FAIRIES' DANCE.)

*Allegretto.*  
♩ = 110.

*p*

*f*

*p*

*f*

END OF PART III.

# MANX NATIONAL SONGS

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The Sheep under the Snow .. ..	W. H. Gill .. ..	Ny Kirree fo Niaghtey .. ..
The Cruise of the "Tiger" .. ..	A. P. Graves .. ..	Marryns yn Tiger .. ..
Hush, little Darling .. ..	Emil Ingram .. ..	Ushag veg ruy ny mooney dhoo
The Wreck of the Herring Fleet ..	A. P. Graves .. ..	Arrane mysh ny Baatyn-sked- dan .. ..
She sang to her Spinnet .. ..	Do. .. ..	.. ..
A Song on Farmers' Daughters, No. 1..	J. Quirk .. ..	Sooree .. ..
Illiam Dhoan, No. 1. .. ..	E. Crabb .. ..	Baase Illiam Dhoan .. ..
Lament of the Duchess of Gloucester..	A. P. Graves .. ..	.. ..
Robin and Betsy .. ..	Do. .. ..	.. ..
Two Lovers .. ..	Do. .. ..	.. ..
Mylecharane .. ..	W. H. Gill .. ..	.. ..
I saw thee weep .. ..	Byron .. ..	.. ..
Fair Maids of Mann .. ..	A. P. Graves .. ..	Callin veg Dhoan .. ..
Manxmen we'll remain .. ..	Do. .. ..	Skeeyl-y-Vridey .. ..
The King of the Sea .. ..	J. Fred. Gill .. ..	Yn Colbagh Breck er Sthrap ..
Thurot .. ..	E. Crabb .. ..	Thurot as Elliott .. ..
The Parting Hour .. ..	A. P. Graves .. ..	Ta traah gholl thie .. ..
Hush, my Dear, lie still and slumber..	Dr. Watts .. ..	Arrane ny Clean .. ..
Dear sweet little Mann .. ..	Hugh Stowell .. ..	Yn Unnysup .. ..
The Good Old Way .. ..	.. ..	.. ..
Hunt the Wren .. ..	Traditional .. ..	.. ..
We'd better wait a while, my Dear ..	E. Crabb .. ..	My Graih, nagh share dyn farraghtyn ? .. ..
Ellan Vannin .. ..	Eliza Craven Green ..	.. ..
The Rival Cockades .. ..	W. H. Gill .. ..	Tappaghyn Jiargey .. ..
False Isabel .. ..	E. Crabb .. ..	Isbal Foalsey .. ..
O hush thee, my Babie .. ..	Sir Walter Scott .. ..	Arrane ny Clean .. ..
Orry the Dane .. ..	Martin F. Tupper .. ..	O Sheigna Dooin .. ..
We watched her breathing through the night .. ..	Hood .. ..	.. ..
As I went out one morning clear ..	Emil Ingram .. ..	.. ..
Heroes all! Row slowly shoreward..	E. Crabb .. ..	My hene wooinney veen .. ..
A Song on Farmers' Daughters, No. 2..	J. Quirk .. ..	Kiark Catriney marroo .. ..
The Manxman and the King .. ..	T. E. Brown .. ..	.. ..
Ramsay Town .. ..	E. Crabb .. ..	.. ..
Home .. ..	Emil Ingram .. ..	Moghrey las Boaldyn .. ..
The Maid of Port y Shee .. ..	W. H. Gill .. ..	Yn Colbagh Breck er Sthrap ..
She answered me quite modestly ..	Emil Ingram .. ..	.. ..
A Manx Wedding .. ..	W. H. Gill .. ..	Car y Phoosee .. ..
Illiam Dhoan, No. 2 .. ..	A. P. Graves .. ..	Drogh Vraane .. ..
O, what if the Fowler my Blackbird has taken .. ..	Charles Dalmon .. ..	.. ..
Gwendolen .. ..	Do. .. ..	Sooree .. ..
When Maggy gangs away .. ..	James Hogg .. ..	.. ..
The Ploughman's Song .. ..	W. H. Gill .. ..	Arrane ny guilley-hesheree ..
The Fairies' Dance .. ..	Edw. Oxenford .. ..	Juan y jaggad Kecar .. ..
The Battle of Santwat .. ..	A. P. Graves .. ..	.. ..
Love's Flight .. ..	Edw. Oxenford .. ..	Hie my graih shaghey .. ..
The Deemster's Daughter .. ..	Charles Dalmon .. ..	Yn guilley dy roie .. ..
An Autumn Song .. ..	Edw. Oxenford .. ..	.. ..
The Cutting of the Turf .. ..	Do. .. ..	Hie mee stiagh dhys thie ben- treoghe .. ..
The Manx Exile .. ..	Do. .. ..	.. ..
Happy as a King .. ..	W. H. Gill .. ..	Yn Oabbyr-vwyllin .. ..
The Harvest of the Sea .. ..	Do. .. ..	Eash oo as Clashtyn .. ..

# MANX NATIONAL SONGS.

## OPINIONS OF THE PRESS.

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 tastefully arranged by W. H. Gill, with due regard to the melodic structure of the tunes. They have been collected by the Deemster 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 a most 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 musicianly harmonies.—*The Musician*. May 19th, 1897.

It is interesting to learn that many of these songs 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 Ballad Concerts. But the most gratifying tribute to Mr. Gill and his coadjutors must be that which was accorded to them 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 250 national melodies, which, but for their efforts, would have been utterly lost.—*Whitehall Review*. December 26th, 1896.

A fine collection.—*Leicester Post*. Dec. 26th, 1896. Of the excellence of the musical arrangements we cannot speak too highly. The pianoforte accompaniments are most carefully written and contain beautiful music, 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 le Grand*. October, 1896.

The accompaniments throughout are very musicianly, and Mr. W. H. Gill has shown himself quite the right man in the right place.—*The Manxman*. December 19th, 1896.

A fine collection. . . . Messrs. Boosey have wisely included in the volume Mr. Gill's valuable Musical Association paper.—*Daily Chronicle*. December 21st, 1896.

The Isle of Man has its bards 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 irreverent persons claim that the tunes are really Irish, but the tables 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 Arthur Sullivan's "O, hush thee, my babe." The evidence against such a theory is crushing. The air had been whistled to the lecturer by a man of seventy who had it sung to him without words by his mother when he lay a babe 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 ineffaceable 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 "cushag"—an addition to the literary and musical property of the Island, almost 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," or "The Wreck of the Herring Fleet," the accompaniment to which is very descriptive and good. Tenors, too, have some lovely things such as "Gwendolen." For contraltos and sopranos there are "The sheep under the snow," a ballad of the best type; "The lament of the Duchess of Gloucester," "The parting hour," "The maid of Port y Shee," 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 19th, 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.—*Liverpool Post*. January 9th, 1897.

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 pianoforte, 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 Fonblanque, Mr. Walter Ford, and Mr. Franklin Clive, in addition to which several characteristic recitations were given with the utmost success by Mr. P. J. Kirwan. 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 quaint, pretty, 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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## THE SONGS OF ENGLAND.—Vol. I.

EDITED BY J. L. HATTON.

A hunting we will go	Early one morning	O, bid your faithful Ariel fly	Tell me, my heart
Alice Gray	Farewell (the)	Oh! firm as oak	Then farewell! my trim-built
All in the Downs (Black-eyed Susan)	Flow, thou regal purple stream	Oh! rest thee, babe	wherry
Anchorsmith (the)	Gally the Troubadour	Oh! say not woman's heart is	There was a jolly miller
Anchor's weigh'd (the)	Oh! I left behind me (the)	bought	Thorn (the)
Arcthusa (the)	Hearts of oak	Oh! the oak and the ash	Those evening bells
Arrow and the song (the)	Hearing of the lead (the)	Oh, no, we never mention her	Token (the)
A thousand a year	Here's to the maiden of bashful	O, willow, willow	Tom Bowling
Away to the mountain's brow	fifteen	Pilgrim of love (the)	Three Ravens (the)
Baillif's daughter of Islington (the)	Home, sweet home	Plough-boy (the)	Under the greenwood tree
Banks of Allan Water (the)	Hope told a flattering tale	Pray, Goody	Vicar of Bray (the)
Barbers Allen	I am a friar of orders grey	Pretty mocking bird	Wapping old stairs
Bay of Biscay (the)	I attempt from Love's sickness	Primroses deck the bank's green	We all love a pretty girl under
Begone! Drill Core	to fly	side	the rose
Bid me discourse	I look'd up all my treasure	Roast beef of old England (the)	We met—'twas in a crowd
Blow high, blow low	It was a lover and his lass	Rocked in the cradle of the deep	Who shall I do to show how
Blow, blow, thou winter wind	I've been roaming	Rule Britannia	much I love her?
British Grenadiers (the)	Jockey to the fair	Safely follow him	While the lads of the village
Cease your fanning	Jolly young waterman (the)	Sailor's journal (the)	When forced from dear Hebe
Cherry Ripe	Less of Richmond Hill (the)	Sally in our alley	When Vulcan forged the bolts of
Come, lasses and lads	Leather bottle (the)	Sigh no more, ladies	Jove
Dashing White Sergeant (the)	Lo! here the gentle lark	Should be upbraud	Where the bee sucks
Death of Nelson (the)	Love has eyes	Soldier tired of war's alarms (the)	With lowly suit and plaintive
Deep, deep sea (the)	Lovely Næ-	Soldier's tear (the)	ditty
Deserter's meditation (the)	Meet me by moonlight	Streamlet that flow'd (the)	Woodpecker (the)
Down among the dead men	My lodging is on the cold ground	Tell her I'll love her	Wolf (the)
Drink to me only	Near Woodstock Town	Tell me, Mary, how to woo thee	Ye twice ten hundred deities
	Now Phoebus sinketh in the west		

## THE SONGS OF ENGLAND.—Vol. II.

EDITED BY J. L. HATTON.

All's one to Jack	Fresh and strong the breeze is	Minstrel's request (the)	Soldier's dream (the)
All things love thee, so do I	blowing	Mountain maid (the)	Southerly wind and a cloudy sky
Amo, amao, I love a lass	From Oberon in fairyland	My boat is on the shore	Stand to your guns
And has she then fall'd in her	Garden gate (the)	My dog and my gun	Storm (the)
truth?	Haets to the wedding	My friend and pitcher	Sun is o'er the mountain (the)
Banks of the blue Moselle (the)	Heart should be happy and merry	My heart with love is beating	Sweet day, so cool
Beautiful maid (the)	He loves, and rides away	My pretty Jane	'Tis me am I, my faithful fair
Bee professes honey but bears a	He was famed for deeds of arms	No more by sorrow	Thou soft-flowing Avon
sting (the)	High-mettled racer (the)	O, give me but my Arab steed	'Tis but fancy's sketch
Bird of the wilderness	How stands the glass around?	Old Commodore (the)	Titanus's song
Bloom is on the rye	Hunt is up (the)	Old Towler	Tobacco is an Indian weed
Breaking of the day (the)	Huntsman, rest	Oh! 'tis the melody	To-morrow
Bring me, boy, a bowl of wine	I remember, I remember	On, by the spur of valour goaded	Tom Starboard
By dimpled brook	Iale of beauty	Our country is our ship	To the maypole away
By the gally circling glass	Is there a heart that never loved?	Phillida flouts me	To the maypole haste away
Come live with me, and be my love	Jack Rattlin	Poacher (the)	True courage
Come where the aspens quiver	Juils to the wood-robin	Poor Jack	We be three poor mariners
Come you not from Newcastle?	Just like love is yonder rose	Poor Joe, the marine	Wall of St. Keyne
County Guy	Kiss, dear maid (the)	Queen of May (the)	When pensive I thought of my
Crabbed age and youth	Less that loves a sailor (the)	Rest, warrior, rest	love
Cupid's garden	Let fame sound the trumpet	Rose had been washed (the)	When that I was a little tiny boy
Dulce domum	Little love is a mischievous boy	Rose of the valley	Who deeply drinks of wine
Ere around the huge oak	Love me little, love me long	Said a smile to a tear	Will Wain
Faint and wearily	Love's Blornella	Sapling oak (the)	Woodman (the)
Follow, follow over mountain	Love will find out the way	Since first I saw your face	Yarico to her lover
Flowing bowl (the)	May we ne'er want a friend	Soldier's adieu (the)	You gentlemen of England
Fly away, pretty moth	Milking pail (the)		

## THE SONGS OF ENGLAND.—Vol. III.

EDITED BY EATON FANING.

Adieu to delight	He swore he'd drink old England	Near the lake where drooped the	Three ages of love (the)
Arise, ye subterranean winds	dry ( <i>Bussor Song</i> )	willow	Through the wood
Balls (the)	I dreamt that I dwelt in marble	Oh! where do fairies hide their	Thus when the mariner inclined
Better Land (the)	halls	heads?	to sleep
( <i>Sternedale Bennett</i> )	I love the merry sunshine	Once again	Tight little island (the)
Brave old oak (the)	If my mistress hide her face	Outlaw (the)	'Tis when to sleep
By the simplicity of Voums' doves	I'll be no submissive wife	Over hill, over dale	'Tis the harp in the air
Cold wave my love lies under (the)	In this old chair my father sat	Parting (the)	Tom Tough
Come into the Garden, Maud	It was fifty years ago	Peace of the valley (the)	True English sailor (the)
( <i>Bu/fa</i> )	Jeannette and Jeannot	Phillip the falconer	Truth in absence
Deck not with gems	John Peel ( <i>Old Hunting Song</i> )	Phillips is my only joy	Waka, my love
Diver (the)	Last man (the)	Pilot (the)	We may be happy yet
Flying Dutchman (the)	Let the dreadful engines	Rest, my child	When daisies plod ( <i>As you like it</i> ,
Friend of the brave	Light of other days (the)	Scenes that are brightest	When Labin sings of youth's
Gally I take my way	Long, long ago	Sea (the)	delight
Gilded days ( <i>Bullfinch</i> )	Love was once a little boy	Self-banished (the)	When other lips
Good night, good night, beloved	Lovers' controversy	She wandered down the mountain	White squall (the)
Green trees whispered low and	Madoline	side	Why are you wandering here, I
mild (the)	Mistletoe bough (the)	Take, oh! take those lips away	pray?
Hearts and Homes	Monks of old (the)	There is a flower that bloometh	Woman
Heart bowed down (the)		Thou art gone from my gaze	Yes! let me like a soldier fall

A complete List of Contents of the Royal Song Books sent on application.

# THE SONGS OF SCOTLAND.—Vol. I.

The Music edited by COLIN BROWN and J. PITTMAN.

The words revised, with an introduction on Scotch Poetry and Music, by  
DR. CHARLES MACKAY.

As fond kiss, and then  
Afton Water  
Allister Macallister  
Annie Laurie  
And oh! for aye-and-twenty  
And ye shall walk in silk attire  
(English version)  
Ditto (Scotch version)  
Auld Joe Nicholson's bonnie  
Nannie  
Auld Bob Morris  
Auld lang syne  
Auld Robin Gray  
Awa', Whigs, awa'  
Aye wak'n'. O!  
Barbara Allan  
Bide ye yet  
Birka of Aberfeldy (the)  
Birka of Invermay (the)  
Binde red rose at Yule  
Bine bells of Scotland (the)  
Bine bonnets over the border  
Blythe, blythe and merry  
Boatle row (the)  
Bonnie brier bush (the)  
Bonnie Dundee  
Bonnie house o' Airlie (the)  
Bonnie Jean  
Bonnie laddie, Highland laddie  
Bonnie wee thing  
Braes aboon Bonaw (the)  
Braes of Balquhider (the)  
Braes of Yarrow (the)  
Braw, braw lads  
Broom a' the Cowdenknowes  
Bush aboon Traquair (the)  
Ca' the ewes to the Knowes  
Cailier Herrin'  
Campbells are comin' (the)  
Cam ye by Athol  
Ould hail in Aberdeen  
Charlie is my darling  
Come o'er the stream, Charlie  
Come under my plaidie  
Corn rigs are bonnie  
Craigie-Burn Wood  
Dainty Davie  
Deuks dang ow're my daddie

Duncan Gray  
Ewe-bughts (the)  
Ewie wi' the crooked horn  
Farewell to Lochaber  
Farewell thou fair day  
Flowers o' the forest (the)  
For lack of gold  
Gae bring to me a pint o' wine  
Get up and bar the door  
Gilderoy  
Gin a body meet a body (Comin'  
thro' the rye)  
Gloomy winter's now awa'  
Good night, and joy be wi' ye a'  
Green grow the rushes, O  
Here's a health to aye I lo'e dear  
Here awa', there awa'  
He's owre the hills  
Hey, Johnnie Cope  
Highland lad my love was born (a)  
Highland Mary  
Highland Watch (the)  
Huntingtower: or When ye gang  
awa', Jamie  
I gae'd a waefu' gate yestreen  
I hae laid a herrin' in saut  
I lo'e na a laddie but aye  
I'm owre young to marry yet  
In the garb of old Gaul  
Jenny's bawbee  
Jessie, the Flower o' Dumbiane  
Jock o' Haseleiden  
John Anderson, my Jo'  
John Grumie  
John of Badenyon  
Kelvin Grove  
Kind Robin lo'es me  
Laird o' Cockpen (the)  
Lament of Flora Macdonald  
Land o' the Leal (the)  
Lasse wi' the lint-white locks  
Lass o' Gowrie (the)  
Lass o' Pattie's Mill (the)  
Last May a braw wooer  
Last time I came o'er the muir (the)  
Lee rig (the)  
Leslie Lindsay  
Lewis Gordon

Lily of the Vale is sweet (the)  
Logan Water  
Logie o' Buchan  
Lord Ronald  
Lord Gregory  
Loudon's bonnie woods  
Lowlands o' Holland (the)  
Maggie Lauder  
Maid of Glenconnel (the)  
Maid of Islay (the)  
Man's a man for a' that (a)  
Mary Morrison  
Mary's dream  
Merry may the keel row  
Muirland Willie  
My ain freaside  
My ain kind dearie, O  
My boy Tammie  
My heart is sair  
My heart's in the Highlands  
My Jo Janet  
My love is like a red, red rose  
My love she's but a lassie yet  
My love's in Germanie  
My mither's aye glowerin'  
My Nannie! O  
My Nannie's awa'  
My only Joe and dearie  
My tocher's the jewel  
My wife has ta'en the gee  
My wife's a winsome wee thing  
O dinna think, bonnie lassie  
O'er the muir  
O' a' the airts the win' can blaw  
Oh! hush thee, my baby  
Oh, open the door  
O, saw ye my wee thing?  
Oh, wert thou in the cauld blast?  
O, lassie, art thou sleeping?  
O, love will venture in  
O, Nannie, wilt thou gang  
O, Puirith ould  
O, saw ye Bonnie Leslie?  
O, speed, Lord Nithsdale  
O, this is no my ain lassie  
O, true love is a bonnie flower  
O, waly, waly up the bank  
O, wha is she that lo'es me?

O, whistle and I'll come to you,  
my lad  
O, Willie brew'd a peck o' maist  
Pibroch of Donull Dhu  
Piper of Dundee (the)  
Polly Stewart  
Robin Adair  
Rosebud by my early walk (a)  
Robin Castle  
Roy's wife of Aldivalloch  
Saw ye Johnnie comin'?  
Scots wha hae wi' Wallace  
She's fair and fause  
Smile again, my bonnie lassie  
Soldier's return (the)  
Tak' your auld cloak about ye  
Tam Glen  
There'll never be peace till Jamie  
comes hame  
There's nae luck about the house  
There was a lad was born in Kyle  
Thou hast left me ever, Jamie  
Tullochgorum  
Turn again, thou fair Eliza  
Twa bonnie maidens  
Up in the morning early  
Wae fu' heart (the)  
Wae's me for Prince Charlie  
Weary pund o' tow (the)  
Wae, wee German lairdie  
Weel may the keel row  
Welcome, Royal Charlie  
We're a' noddin'  
What ails this heart o' mine?  
What's a' the steer, kimmer?  
Wha wadna fecht for Charlie?  
Wha'll be King but Charlie?  
When the King comes owre  
When the kye come hame  
Where are the joys?  
Whistle o'er the lave o't  
Wilt thou be my dearie?  
Winter it is past (the)  
Within a mile of Edinburgh Town  
Woo'd and married and a'  
Ye Banks and Braes  
Yellow-haired laddie (the)

# THE SONGS OF SCOTLAND.—Vol. II.

Edited by MYLES B. FOSTER.

A Country Lass  
Adies, Dundee!  
Ae night! the gloaming  
Aha! that I can't o'er the muir  
An thou wert mine ain thing  
Accuse me not  
A rosebud by my early walk  
Argyle is my name  
A Scottish Jenny  
At Polwart on the green  
At Willie's wedding on the green  
Auld King Coal  
A way, ye gay landscapes  
Baloo, my boy  
Bannocks o' bearmal  
Behold, my Love, how green the  
groves  
Beneath a green shade  
Bessie Bell and Mary Grey  
Bird of the Wilderness  
Bonnie Bessie Lee  
Bonny Bessy  
Bonnie Lislie Baillie  
Cock up your beaver  
Come, boat me o'er  
Despairing Mary  
Donald  
Donald Caird's come again  
Drap o' caple, O!  
Draw the sword, Scotland  
Farewell, thou Stream  
Farewell to pleasant Milton Hall  
Fine flowers in the valley  
Gae to the kye wi' me, Johnny  
Go to Berwick, Johnny  
Guidwife, count the lawin'  
Hardyknute  
Hall to the Chief!  
Hame cam' our gudeman at e'en

Hame, hame, hame!  
Heather Jock's noo awa'  
Her daddie forbade  
Hey, the daisy miller  
How sweet this lone vale  
Hughie Graham  
How lang and dreary is the night  
I dreamed I lay where flowers  
were springing  
I ance was a wanderer  
I'll bid my heart be still  
I'll ha'e my coat o' gude snuff-  
brown  
I love my love in secret  
I'm a' doon for lack o' Johnnie  
I sing of a land  
It's up wi' the Souters o' Selkirk  
I wish I war where Kelvin lies  
John, come kiss me now  
Jeanie's black een  
Keen blaws the wind o'er Do-  
nocht-Head  
Kollyburnbraes  
Lady Mary Ann  
Macgregors' Gathering  
Mary Macneil  
Mary of Argyle  
McPherson's farewell  
Mirk and rainy is the night  
Mother, mother, hear the news  
Musing on the roaring ocean  
My Father has forty good shil-  
lings  
My Harry was a gallant gay  
My love was born in Aberdeen  
O Bothwell Bank  
Och hey! Johnnie lad  
Oh, aye my wife she dang me  
Oh, can ye sew cushions?

Oh, gin I were where Gadie  
rins  
Oh, Keanure's on and awa',  
Willie  
Oh, bonny was your rosy brier  
Oh, lay thy loof in mine, lass  
Oh, raging Fortune's withering  
blast  
Oh! thou art all so tender  
Oh, was upon that fearfu' deed  
Oh! were I on Parnassus Hill  
Oh, wha's at the window?  
Oh, wha's for Scotland and  
Charlie?  
O lassie, art thou sleeping yet?  
O, love, thou delight'st in man's  
ruin  
On Cessnock Banks  
O Tibbie, I ha'e seen the day  
Out over the Forth  
O' mighty Nature's handiwork's  
Peggie, now the King's come  
Queen Mary's farewell to Alloe  
Queen Mary's farewell  
Rab Roryson's bonnet  
Rastlin' roarin' Willie  
Red gleams the Sun  
Red, red is the path to glory!  
Robin Tamson's smiddy  
Romantic Eak!  
See far awa'  
Sic a wife as Willie had  
Since all thy vows, false maid  
The American War  
The Auld Man  
The Athole Gathering  
The Auld Heese  
The Banks of the Devon  
The Battle of Killiecrankie

The bonny banks o' Loch Lomond  
The Collier's bonnie lassie  
The Cooper o' Gundie  
The Carles o' Dysart  
The day returns  
The glancing of her apron  
The Highland Widow's lament  
The hundred pipers  
The humble beggar  
The Lass o' Ecclefechan  
The maid that tends the goats  
The mirk night o' December  
Thensie! Mamsie's bonnie Mary  
The Northern Lass  
There cam' a young man to my  
daddie's door  
There was a lass and she was fair  
The smiling Spring  
The Sun rises bright in France  
The Rural Queen  
The tither morn  
The women are a' gane wud  
The wren  
Tollies hame  
Thou art gane awa' frae me  
Thou bonnie wood of Craigielea  
Thou dark-winding Carron  
'Twas na her bonnie blue e'e  
Was is my heart  
We'll meet beside the Dusky Glen  
When merry hearts were gay  
When Maggie and I was acquaint  
When Phobus bright  
With broken words  
Where ha'e ye been aye braw, Lad?  
Young Peggie blooms our bon-  
niest lass  
Ye maun gang to your father,  
Janet

# THE SONGS OF IRELAND.

EDITED BY J. L. HATTON & J. L. MOLLOY.

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

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

## APPENDIX.

At early dawn (Y Bore Glas)	The Bard's Love (Cariad y Bardd)
Fanny (Ffanni Blodau'r Ffair)	Ap Shenkin (Ap Siencyn)
When I was roaming (Pan o'wn i'n Rhodio)	All through the night (Ar hyd y nos)
Black Sir Harry (Sur Harri Ddu)	

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The Sheep under the Snow .. .. .	W. H. Gill .. .. .	Ny Kirree fo Niaghtey .. .. .
The Cruise of the "Tiger" .. .. .	A. P. Graves .. .. .	Marrinys yn Tiger .. .. .
Hush, little Darling .. .. .	Emil Ingram .. .. .	Ushag veg ruy ny moaney dhoor
The Wreck of the Herring-Fleet .. .. .	A. P. Graves .. .. .	Arrane mysh ny Baatyn-sked-dan .. .. .
She sang to her Spinnet .. .. .	Do. .. .. .	.. .. .
A Song on Farmers' Daughters, No. 1..	J. Quirk .. .. .	Sooree .. .. .
Illiam Dhoan, No. 1. .. .. .	E. Crabb .. .. .	Baase Illiam Dhoan .. .. .
Lament of the Duchess of Gloucester..	A. P. Graves .. .. .	.. .. .
Robin and Betsy .. .. .	Do. .. .. .	.. .. .
Two Lovers .. .. .	Do. .. .. .	.. .. .
Mylecharane .. .. .	W. H. Gill .. .. .	.. .. .
I saw thee weep .. .. .	Byron .. .. .	.. .. .
Fair Maids of Mann .. .. .	A. P. Graves .. .. .	Callin veg Dhoan .. .. .
Manxmen we'll remain .. .. .	Do. .. .. .	Skeeyl-y-Vridey .. .. .
The King of the Sea .. .. .	J. Fred. Gill .. .. .	Yn Colbagh Breck er Sthrap ..
Thurot .. .. .	E. Crabb .. .. .	Thurot as Elliott .. .. .
The Parting Hour .. .. .	A. P. Graves .. .. .	Ta traah ghoill thie .. .. .
Hush, my Dear, lie still and slumber..	Dr. Watts .. .. .	Arrane ny Clean .. .. .
Dear sweet little Mann .. .. .	Hugh Stowell .. .. .	Yn Unnysup .. .. .
The Good Old Way .. .. .	.. .. .	.. .. .
Hunt the Wren .. .. .	Traditional .. .. .	.. .. .
We'd better wait a while, my Dear ..	E. Crabb .. .. .	My Gtaih, nagh share dyn farraghtyn ? .. .. .
Ellan Vannin .. .. .	Eliza Craven Green ..	.. .. .
The Rival Cockades .. .. .	W. H. Gill .. .. .	Tappaghyn Jiargey .. .. .
False Isabel .. .. .	E. Crabb .. .. .	Isbal Foalsey .. .. .
O hush thee, my Babie .. .. .	Sir Walter Scott .. .. .	Arrane ny Clean .. .. .
Orry the Dane .. .. .	Martin F. Tupper ..	O Sheighn Dooin .. .. .
We watched her breathing through the night .. .. .	Hood .. .. .	.. .. .
As I went out one morning clear .. ..	Emil Ingram .. .. .	.. .. .
Heroes all! Row slowly shoreward..	E. Crabb .. .. .	My hene wooiney veen .. .. .
A Song on Farmers' Daughters, No. 2..	J. Quirk .. .. .	Kiark Catriney marroo .. .. .
The Manxman and the King .. .. .	T. E. Brown .. .. .	.. .. .
Ramsey Town .. .. .	E. Crabb .. .. .	.. .. .
Home .. .. .	Emil Ingram .. .. .	Moghrey laa Boaldyn .. .. .
The Maid of Port y Shee .. .. .	W. H. Gill .. .. .	Yn Colbagh Breck er Sthrap ..
She answered me quite modestly .. ..	Emil Ingram .. .. .	.. .. .
A Manx Wedding .. .. .	W. H. Gill .. .. .	Car y Phoosee .. .. .
Illiam Dhoan, No. 2 .. .. .	A. P. Graves .. .. .	Drogh Vraane .. .. .
O, what if the Fowler my Blackbird has taken .. .. .	Charles Dalmon .. .. .	.. .. .
Gwendolen .. .. .	Do. .. .. .	Sooree .. .. .
When Maggy gangs away .. .. .	James Hogg .. .. .	.. .. .
The Ploughman's Song .. .. .	W. H. Gill .. .. .	Arrane ny guilley-hesheree ..
The Fairies' Dance .. .. .	Edw. Oxenford .. .. .	Juan y jaggad Keear .. .. .
The Battle of Santwat .. .. .	A. P. Graves .. .. .	.. .. .
Love's Flight .. .. .	Edw. Oxenford .. .. .	Hie my graih shaghey .. .. .
The Deemster's Daughter .. .. .	Charles Dalmon .. .. .	Yn guilley dy roie .. .. .
An Autumn Song .. .. .	Edw. Oxenford .. .. .	.. .. .
The Cutting of the Turf .. .. .	Do. .. .. .	Hie mee stiagh dhys thie bentreoghe .. .. .
The Manx Exile .. .. .	Do. .. .. .	.. .. .
Happy as a King .. .. .	W. H. Gill .. .. .	Yn Oabbyr-vwyllin .. .. .
The Harvest of the Sea .. .. .	Do. .. .. .	Eash oo as Clashtyn .. .. .

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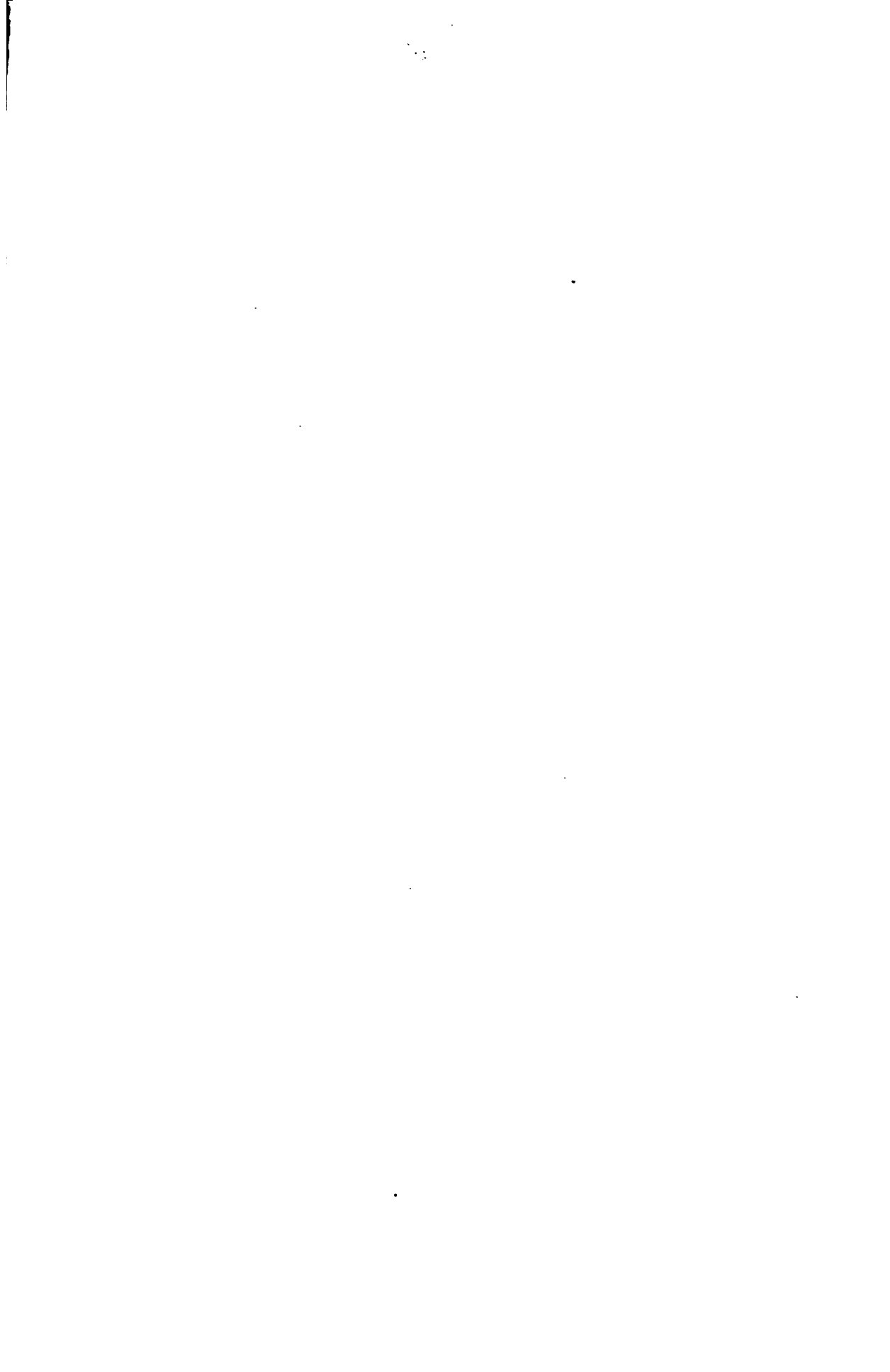
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