THE COMPLETE

Collection of Irish Music

AS NOTED

BY

GEORGE PETRIE, LL.D., R.H.A.

(1789—1866).

EDITED,

FROM THE ORIGINAL MANUSCRIPTS,

BY

CHARLES VILLIERS STANFORD.

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PREFACE.

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

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

October, 1903.

CHARLES V. STANFORD.

The following are the names of the Council and Officers of the "Society for the Preservation and Publication of the Melodies of Ireland," founded in December, 1851:

President:

GEORGE PETRIE, LL.D., R.H.A., V.P.R.I.A.

Vice-Presidents:

THE MARQUESS OF KILDARE (a).
FRANCIS WILLIAM BRADY (b).
F. W. BURTON, R.H.A. (c).
ROBERT CALLWELL (Treasurer).
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EUGENE CURRY.
JOHN C. DEANE.
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REV. CHARLES GRAVES, D.D. (d).
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THOMAS RICE HENN (f).
HENRY HUDSON, M.D.

ROBERT T. LYNES, M.B. (Sec.).
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JOHN EDWARD PIGOT (Sec.).
WILLIAM STOKES, M.D. (h).
WALTER SWETMAN.
W. K. SULLIVAN.
JOSEPH HUBAND SMITH.
W. R. WILDE.

(a) Afterwards Duke of Leinster.
(b) President of the Irish Academy of Music, and a Baronet and K.C., son of the Lord Chancellor of Ireland.
(c) The late Director of the National Gallery.
(d) The late Bishop of Limerick.
(e) Afterwards a Baronet.
(f) The late Recorder of Galway.
(g) A famous Dentist.
(h) The distinguished Physician, father of the late Sir William Stokes.
(i) A distinguished Antiquarian and Bibliographer.
Dr. Petrie's Introduction.

Though aware that, in works not of a purely scientific nature and which will be chiefly opened with a view to amusement, a Preface receives but little attention from the majority of readers, yet I cannot refrain from availing myself of the old privilege accorded to Authors and Editors to offer a few prefatory remarks on the occasion of presenting to the public this first volume of a collection of Irish Tunes, which I have edited under the patriotic auspices of the "Society for the Preservation and Publication of the Melodies of Ireland."

In the first place, I feel it due to that Society, and more particularly to some of the most zealous members of its Committee, to state that, but for their solicitation and warm encouragement, it is not at all likely that I should have entered upon the compilation of a work requiring, necessarily, not only a great devotion of time and labour, but also an amount of varied talents and powers of research, scarcely to be hoped for in any single individual, and to the possession of which I, at least, could make but little pretension.

A passionate lover of music from my childhood, and of melody especially—that divine essence without which music is but as a soundless body—the indulgence of this passion has been, indeed, one of the greatest, if not the greatest, sources of happiness of my life. Coupled with a never-fading love for nature and its consequent attendant, an appreciation of the good and beautiful, it has refreshed and re-invigorated my spirit when depressed by the fatigues of mental labour. In the hours of worldly trials, of cares and sorrows, I have felt its power to soothe and console, to restrain from the pursuit of worthless and debasing pleasures, of soul-corrupting worldly ambitions destructive of mental peace, and to give contentment in an humble station.

But though I have been thus for my whole life a devoted lover of music, and more particularly of the melodies of my country—which are, as I conceive, the most beautiful national melodies in the world—neither the study nor the practice of this divine art has ever been with me an absorbing or continuous one, or anything more than the occasional indulgence of a pleasure, during hours of relaxation, from the fatigues of other studies, or the general business of life. It was in this way only that I acquired any little knowledge or skill which I may possess in the practice of the musical art, and, until lately, it was in this way only that I gradually formed the large collection of Irish melodies of which a portion is now submitted to the public. From my very boy-days, whenever I heard an air which in any degree touched my feelings, or which appeared to me to be either an unpublished one, or a better version of an air than what had been already printed, I never neglected to note it down, and my summer ramblings through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it as a kind of duty to endeavour to form.

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

Thus, as early as 1807 or 1808, I communicated, through my friend the late Richard Wrightson, Esq., M.A., a number of airs to the poet Moore, some of which subsequently appeared, for the first time, in his "Irish Melodies," and shortly afterwards I gave a much larger number to my then young friend the late Francis Holden, Mus. Doc., and which were printed in his collection, and amongst these were many airs, such as "Lough Sheelin," "Arrah, my dear Eveleen," and "Luggala," on which time has stamped her mark of approval, and which
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have carried the deepest emotions of pleasure to thousands of hearts in almost every part of the globe. For it was from this collection, which—with the exception of Bunting's three volumes—has been the only published collection of our melodies of any importance worthy of a respectful notice, that Moore derived many of those airs which his poetry has consecrated and made familiar to the world. And I may further state that my contributions to Mr. Moore's admirable work, as well directly as indirectly, did not end here, for, subsequently to the publication of Frank Holden's volume, I again supplied the poet, through his Irish publisher, Mr. William Power, with several other airs, which found a place in the later numbers of his "Melodies," and among these was that beautiful one called "Were I a clerk," but now better known as "You remember Ellen."

In thus imparting to others the results of my young enthusiasm for the preservation of our melodies, I never asked, and so never obtained, even the acknowledgment, to which I might have felt myself justly entitled, of having my name coupled with those airs as their preserver; nor is it from any vain or egotistical feeling that I state such circumstances now, but as simple facts in the history of the preservation of our music that might be looked for hereafter, and which, without such statement, would be looked for in vain.

But to resume: retaining, with even an increasing zeal, my ardour in collecting the melodies of Ireland, I found in the course of a few years that my gatherings had mounted to a number but little short of two hundred as yet unpublished airs, and with a view to their being secured to the public with suitable harmonies, I presented them to a lady, now long deceased, who to other varied accomplishments added a sound professional knowledge of music, and who possessed a true feeling for Irish melody. The lady to whom, with a grateful reminiscence, I thus allude, was the late Mrs. Joseph Hughes, the daughter of Smollet Holden, the most eminent British composer of military music in his time, and the sister of my young friend, Dr. Francis Holden, to whose published collection of Irish melodies I have been, as already stated, so large a contributor. But the untimely death of this most estimable lady prevented the accomplishment of this project after some progress had been made in preparing the work for publication.

Still adding to my collection, however, and indulging in the expectation that an opportunity for giving it publicity would sooner or later occur, I thought such expectation likely to be realised when, at a later period of my life, I formed a close intimacy with the late Mr. Edward Bunting. This intimacy, which had its origin in, at least, one common taste, occurred shortly after the publication of the second volume of that gentleman's collection, and with the double object in view of giving my airs publicity, and, still more, of stimulating him to the preparation of a third volume for publication, I freely offered him the use of the whole of my collection, or such portions of it as he might choose to select. Such offer was, however, accompanied by one condition, namely, that in connection with such tunes as he chose to accept from me, he should make an acknowledgment in his work that I had been their contributor. This condition, however—which I thought a not unreasonable one, but rather suggestive of a course which, in all similar cases, as supplying a sort of evidence of authenticity, should have been followed—had the effect of preventing the accomplishment of my wish that Mr. Bunting should be the medium through which my collection of airs should be given to the public. After the acceptance of some five and twenty or more airs—of which, however, he printed only seventeen—my friend stupidly refused to take even one more, assigning as his reason that, as he should acknowledge the source from which they had been derived, the public would say that the greater and better portion of the work was mine. In my primary object, however—that of stimulating him to the preparation and publication of his third volume—I had the satisfaction of believing that I had been more decidedly successful. The threat, put forward in playful insincerity, but which was taken rather seriously, that if he did not bestir himself in the preparation of his work, I might probably, by the publication of my own collection, anticipate him in the printing of many of his best airs, coupled with Mrs. Bunting's as well as my own continual goodnings—and which he was accustomed to say had made his life miserable—had ultimately the desired effect of exciting into activity a temperament which, if it had ever been naturally active, had then, at all events, ceased to be so from the pressure of years, and of a state of health which was far from vigorous. After the devotion of his leisure hours for several years to the collecting together of his materials, and the patient elaboration of his harmonic arrangements of the airs, Mr. Bunting gave to the world the third and last volume of his collections, and I confess that its appearance afforded me a
more than ordinary pleasure, not only on account of the many very beautiful melodies which it contained, but also from a feeling that my zeal in urging on their publication had been instrumental, to some extent, in their preservation. For it was Mr. Bunting's boast that, with the exception of those airs which had been drawn from previously published works, the settings of his tunes would be wholly worthless to any other person into whose hand they might ultimately fall, and this I knew to have been not altogether an idle boast, for those settings were—as it would appear intentionally—but jottings down of dots, or heads of notes, without any musical expression of their value with regard either to key, time, accent, phrase, or section, so that their interpretation would necessarily have been a matter of uncertainty to others, and probably was often so ever to himself.

I have thus endeavoured to show, by a statement which I trust will not be deemed wholly without interest or irrelevant to the purpose of the present work, that though I have been during the whole course of my life a zealous collector of Irish melodies, I have been actuated in this pursuit by no other feelings than those of a deep sense of their beauty; a strong conviction of their archæological interest, and a consequent desire to aid in the preservation of remains so honourable to the national character of my country, and so inestimable as a pure source of happiness to all sympathetic minds to whom they might become known. And though, when I had long despaired of finding anyone qualified, according to my ideas, to give to the public in a worthy manner the collection which I had formed, I may have occasionally contemplated the possible production of such a work myself, as a delightful and not over laborious occupation of my declining years; it is most probable that, like my friend Bunting, if the stimulating pressure of friends had not been applied to me I should have gone on to the end absorbed in the completion of works of a different nature, and to which my studies had long been more particularly directed. Such a stimulus was supplied on the formation, in Dublin, of the "Society for the Preservation and Publication of the Melodies of Ireland," and it was strengthened, not only by the honour which that Society conferred on me in electing me their President, but still more by the flattering proposal and expression of their desire to give precedence to my collection in the publications of the Society.

But though this proposal was entirely free from any conditions which I could for a moment hesitate to accept, and though, moreover, I was sincerely anxious to promote the objects of the Society by every means in my power, I confess that I was startled at a proposal so unexpected on my part, and it was not till I had given the matter a very ample consideration that I could bring my mind to agree to it. For, on the one hand, I could not but feel doubtful of my ability to accomplish, without a greater previous preparation, a work of so much national importance in such a manner as might not seriously lower whatever little reputation I had acquired by the production of works of a different nature, and disappoint, moreover, the partial expectations of the Society and those friends that had pressed me to the undertaking; and I also felt that if I did venture on such a work with the desire to accomplish it not unworthily, it would necessarily require for its production the exclusive devotion of many years of a life now drawing towards its close, and the consequent abandonment of the completion of other works on which I had been long engaged, as well as of the practice of that art which is so productive of happiness to its lovers, and so suited to the peaceful habits of declining years. And lastly, as I cannot but confess, I could not suppress a misgiving that, let a work of this nature possess whatever amount of interest or value it may, there no longer existed amongst my countrymen such sufficient amount of a racy feeling of nationality and cultivation of mind—qualities so honourable to the Scottish character—as would secure for it the steady support necessary for its success, and which the Society, as I thought, somewhat too confidently anticipated. In short, I could not but fear that I might be vainly labouring to cultivate mental fruit which, however indigenous to the soil, was yet of too refined and delicate a flavour to be relished or appreciated by a people who had been, from adversities, long accustomed only to the use of food of a coarser and more exciting nature. May this feeling prove an erroneous one! On the other hand, however, I could not but be sensible that, viewed in many ways, the object which the Society had taken in hand was of great importance; that, with an equal hope of success, such an effort might probably never again be made, and that it was a duty at least of every right-minded Irishman who might have it in his power to contribute in any way to its support to allow, if possible, no cold calculations of a selfish prudence, or an unmanly fear of critical censure, to withhold him from joining ardently in such an effort. I considered too, that if, as
Moore perhaps somewhat strongly states, "We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit," our apparent want of appreciation of the value of that talent was, at least to some extent, an evidence of the justice of such limited praise. I called to mind that, but for the accidentally directed researches of Edward Bunting—a man putatively of an English race—and the sympathetic excitement to follow in his track which his example had given to a few others, the memory of our music would have been but little more than as a departed dream, never to be satisfactorily realized, and that, though much had been done by those persons, yet that Moore's statement still remained substantially true, namely, that "our national music never had been properly collected," or, in other words, that it had never been collected truly and perfectly, as it might and should have been, and that it cannot be so collected now. I could not but feel that what must have been, at no distant time, the inevitable result of the changes in the character of the Irish race which had been long in operation, and which had already almost entirely denationalized its higher classes, had been suddenly effected, as by a lightning flash, by the calamities which, in the year 1846–7, had struck down and well nigh annihilated the Irish remnant of the great Celtic family. Of the old, who had still preserved as household gods the language, the songs, and traditions of their race and their localities, but few survived. Of the middle-aged and energetic whom death had yet spared, and who might for a time, to some extent, have preserved such relics, but few remained that had the power to fly from the plague and panic stricken land, and of the young, who had come into existence, and become orphaned, during those years of desolation, they, for the most part, were reared where no mother's eyes could make them feel the mysteries of human affection—no mother's voice could sooth their youthful sorrows, and implant within the memories of their hearts her songs of tenderness and love, and where no father's instructions could impart to them the traditions and characteristic peculiarities of feeling that would link them to their remotest ancestors. The green pastoral plains, the fruitful valleys, as well as the wild hill-sides and the dreary bogs, had equally ceased to be animate with human life. "The land of song" was no longer tuneful, or, if a human sound met the traveller's ear, it was only that of the feeble and despairing wail for the dead. This awful, unwonted silence, which, during the famine and subsequent years, almost everywhere prevailed, struck more fearfully upon their imaginations, as many Irish gentlemen informed me, and gave them a deeper feeling of the desolation with which the country had been visited, than any other circumstance which had forced itself upon their attention, and I confess that it was a consideration of the circumstances of which this fact gave so startling an indication, that, more than any other, overpowered all my objections, and influenced me in coming to a determination to accept the proposal of the Irish Music Society.

In this resolution, however, I was actuated no less by a desire to secure to the public, by publication, the large store of melodies which I had already collected, than by the hope of increasing that store, during the progress of the work, by a more exclusive devotion of mind and time to this object than I had ever previously given to it. I felt assured that it was still possible, by a zealous exertion, to gather from amongst the survivors of the old Celtic race, innumerable melodies that would soon pass away for ever, but that such exertion should be immediate. For, though I had no fear that this first swarm from the parent hive of the great Indo-German race would perish in this their last western asylum, or that they would not again increase, and, as heretofore, continue to supply the empire with their contribution of fiery bravery, lively sensibility, and genius in all the aesthetic arts, yet I felt that the new generations, unlinked as they must be with those of the past, and subjected to influences and examples scarcely known to their fathers, will necessarily have lost very many of those peculiar characteristics which so long had given them a marked individuality, and, more particularly, that among the changes sure to follow, the total extinction of their ancient language would be, inevitably, accompanied by the loss of all that, as yet unsaved, portion of their ancient music which had been identified with it.

To this task I accordingly applied myself zealously, and with all the means at my disposal, feeling that I could not render a better service to my country: and of the success which followed my exertions some correct idea may be formed from the volume now presented to the reader, in which it will be seen that of the airs which it contains, nearly a moiety has been collected within the last two or three years. In truth, that success has gone far beyond any expectations which I might have ventured to indulge, for, aided, as I am happy to confess I
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have been, not only by my personal friends, but by the voluntary exertions of several young men of talents who have sympathized in my object, I have been enabled, within these years, to obtain not only a great variety of settings of airs already printed, or in my own collection, but to add to that collection more than four hundred melodies previously unpublished, and unknown to me.

Having premised thus far in reference to the motives and feelings which influenced me in undertaking a work of this nature, I feel it necessary to make a few remarks in reference to the objects which I proposed to myself during the progress of its compilation, and which I have kept in view, as far as it was in my power to do so.

Independently, then, of the desire to collect and preserve the hitherto unpublished melodies of Ireland, these objects may, in a general way, be stated as having a common end in view, namely, to fix, as far as practicable, by evidences, the true forms of our melodies, whether already published or not, and to throw all available light upon their past history. By a zealous attention to such points, Mr. Chappell, in his collection of national English airs, has ably, as well as enthusiastically, asserted the claims of his country to the possession of a national music, and, with an equal zeal and ability, Mr. G. Farquhar Graham has illustrated Scottish music in the valuable introductory Dissertations and Notes which he has supplied to Wood's work, "The Songs of Scotland." For the illustration of the national music of Ireland, however, but little of this kind has been hitherto attempted, and that little, I regret to say, is not always of much value or authority. Such as it is, however, it is wholly comprised in the remarks upon a few of the tunes printed in Bunting's first publication, and his remarks upon some fifty of those given in his third and last volume, and even these latter remarks, together with the statement of names and dates authenticative of the airs comprised in that volume, were only made at my suggestion and on my earnest solicitation. But I confess that I found those remarks to be far inferior in copiousness, interest, and value, to what I had hoped for from one who had far greater facilities for gathering the varied knowledge necessary for the illustration of our music than can be obtained now, and whom I knew to have been possessed of all the oldest printed, as well as many MS., settings of a large number of our airs, together with an extensive collection of the Irish songs sung to them, and other materials now difficult, if not impossible, to procure, but of which, strange to say, Mr. Bunting made scarcely any use. To the use of all printed authorities, or such as could be tested by reference, Mr. Bunting, indeed, appears to have had a rooted aversion, and, in all cases, he preferred the statement of facts on his own unsupported authority to every other. Nor would such authority have been without value if we had every reason to believe it trustworthy. But what reliance can we place on the statements of one who, in reference to that strange musical farrago—compounded no doubt of Irish materials—called "the Irish Cry as sung in Ulster," given in his last volume, tells us that it was procured in 1799 "from O'Neill, harper, and from the hired mourners or keepers at Armagh, and from a MS. above 100 years old?"—or who gravely acquaints us that he obtained the well-known tune called "Patrick's Day," in 1792, from "Patrick Quin, harper," as if he could not have gotten as accurate a set of it from any human being in Ireland that could either play, sing, or whistle a tune, and though he knew that the air had been printed—and more correctly too—in Playford's "Dancing Master," more than a century previous. Thus, in like manner, he refers us to dead harpers as his authorities for all those tunes of Carolan, and many others, which he printed, nearly all of which had been already given in Neal's, and other publications of the early part of the last century.

The truth is indeed unquestionable, that not only has our music never as yet been properly studied and analyzed, or its history been carefully and conscientiously investigated, but that our melodies, generally, have never been collected in any other than a careless, desultory, and often unskilful manner. For the most part caught up from the chanting of some one singer, or, as more commonly was the case, from the playing of some one itinerant harper, fiddler, or piper, settings of them have been given to the world as the most perfect that could be obtained, without a thought of the possibility of getting better versions, or of testing their accuracy by the acquisition, for the purpose of comparison, of settings from other singers or performers, or from other localities, and the result has often been most prejudicial to the character of our music.

If indeed we were so simple and inconsiderate as to place any faith in the dogma of the immutability of traditionally preserved melodies, so boldly put forward by Mr. Bunting in the preface to his last work, it would follow that all such labour of research, investigation, and
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analysis, was wholly unnecessary, and as we are fairly authorized to conclude that he took no such useless labour upon himself, it will, to a great extent, account for the imperfections which may be found in many of his settings of even our finest airs.

This strange dogma of Mr. Bunting's is thus stated: "The words of the popular songs of every country vary according to the several provinces and districts in which they are sung, as for example, to the popular air of Aileen-a-roon, we here find as many different sets of words as there are counties in one of our provinces. But the case is totally different with music. A strain of music, once impressed on the popular ear, never varies. It may be made the vehicle of many different sets of words, but they are adapted to it, not to it them, and it will no more alter its character on their account than a ship will change the number of its masts on account of an alteration in the nature of its lading. For taste in music is so universal, especially among country people, and in a pastoral age, and airs are so easily, indeed in many instances, so intuitively acquired, that when a melody has once been divulged in any district, a criterion is immediately established in almost every ear, and this criterion being the more infallible in proportion as it requires less effort in judging, we have thus, in all directions and at all times, a tribunal of the utmost accuracy and of unequalled impartiality (for it is unconscious of the exercise of its own authority) governing the musical traditions of the people, and preserving the native airs and melodies of every country in their integrity from the earliest periods."—Ancient Music of Ireland—Preface, pp. 1, 2.

The irrationality and untruthfulness of this dogma, as applied to national melody generally, has been well exposed by Mr. G. Farquhar Graham, in his "Introduction" to "Wood's Songs of Scotland," and, as applied to the melodies of Ireland, abundant proofs of its unsoundness will be found in the present and succeeding volumes of this work. I shall only, therefore, state here, as the result of my own experience as a collector of our melodies, that I rarely, if ever, obtained two settings of an unpublished air that were strictly the same, though, in some instances, I have gotten as many as fifty notations of the one melody. In many instances, indeed, I have found the differences between one version of an air and another to have been so great, that it was only by a careful analysis of their structure, aided perhaps by a knowledge of their history and the progress of their mutations, that they could be recognised as being essentially the one air. And thus, from a neglect of, or incapacity for, such analysis, Moore, in his Irish Melodies, has given as different airs Aiding an Olighjar, or "The young man's dream," and the modern version of it known as "The groves of Blarney," and "Last rose of summer," "Sin sio aghs suas liam," or "Down beside me," and the modern version known as "The Banks of Banna," Cailín deas doibh, or "The pretty brown-haired girl," and Shield's inaccurate setting of it, noted from the singing of Irish sailors at Wapping. Nor has Bunting himself, from whom more accuracy might have been expected, been able to avoid such oversights, for, in his last volume, he has given us as different airs: 1. The well-known tune called Beann an fhír raith, or "The red-haired man's wife"—or as he calls it, "O Molly dear"—and a barbarized pedlar's version of it, which he calls Cailín deas raith, or "The pretty red-haired girl," the first of these settings, as he states, having been obtained from Patrick Quin, harper, in 1800, and the second from Thomas Broadwood, Esq. (of London), in 1819. 2. The very common air called "The rambling boy," and a corrupted version of it, with a fictitious second part, which he calls Do bi beo usasal, or "There was a young lady,"—obtained, as he states, from R. Stanton, of Westport, in 1802. 3. The very popular old tune of Ta ne mo chothladh, or "I am asleep," and a modified version of it, which he calls Maidin go bh'athain, or "Soft mild morning," both of which, he tells us, were noted from the playing of Henson, the harper of Magilligan, the first in 1792, and the second in 1796.

Harper's and other instrumentalists are indeed Bunting's most common authorities for his tunes, whenever he gives any, but I must say that, except in the case of tunes of a purely instrumental character, I have found such authorities usually the least to be trusted, and that it was only from the chanting of vocalists, who combined words with the airs, that settings could be made which would have any stamp of purity and authenticity. For our vocal melodies, even when in the hands of those players whose instruments will permit a true rendering of their peculiar tonalities and features of expression, assume a new and unfixed character, varying with the caprices of each unskilled performer, who, unshackled by any of the restraints imposed upon the singer by the rhythm and metre of the words connected with those airs, thinks only of exhibiting, and gaining applause for, his own powers of invention and execution, by the absurd indulgence of barbarous licenses and conventionalities, destructive not only of their simpler and
 finer song qualities, but often rendering even their essential features undeterminable with any
degree of certainty.

It is, in fact, to this careless or mistaken usage of Mr. Bunting and other collectors of our
melodies, of noting them from rude musical interpreters, instead of resorting to the native
singers—their proper depositories—that we may ascribe the great inaccuracies—often destruc-
tive of their beauty, and always of their true expression—which may be found in the published
settings of so many of our airs. For those airs are not, like so many modern melodies, mere ad
libitum arrangements of a pleasing succession of tones, unshackled by a rigid obedience to
metrical laws, they are arrangements of tones, in a general way expressive of the sentiments of the
songs for which they were composed, but always strictly coincident with, and subservient to, the
laws of rhythm and metre which govern the construction of those songs, and to which they
consequently owe their peculiarities of structure. And hence it obviously follows that the entire
body of our vocal melodies may be easily divided into, and arranged under, as many classes as
there are metrical forms of construction in our native lyrics—but no further, and that any
melody that will not naturally fall into some one or other of those classes must be either corrupt
or altogether fictitious. Thus, for example, if we take that class of airs in triple time which is
the most peculiarly Irish in its structure, namely, that to which I have applied the term
"narrative," in the numerous examples given in the present volume, a reference to the words
sung to those airs would at once have shown that the bar should be marked at the first crotchet,
or dotted quaver, after a start, or introduction, of half a measure, so that the accents throughout
the melody would fall on the emphatic words as well as notes; whereas, by a neglect of such
reference, even Mr. Bunting, in his settings of such tunes, has very frequently marked the bar a
full crotchet, or two quavers sooner—thus falsifying the accents, and marring the true expression
of the melody through its entirety, and rendering it incapable of being correctly sung to the
original song, or to any other of similar structure that had been, or could be, adapted to it. I
should add, moreover, that this rhythmical concordance of the notes of the melody with the
words of the song must, to secure a correct notation, be not only attended to in the general
structure of the air, but even in the minutest details of its measures. Thus, in Mr. Bunting's
setting of the beautiful melody called Droightena donu, or "The brown thorn," given in his
first collection,—and which is one of the class here alluded to,—though the tune throughout is
correctly barred, yet, from a neglect of such attention, the rhythm is violated, in the third
phrase of the second strain, or section, by the substitution of a minim for a crotchet followed by
two quavers, and this rhythmical imperfection, trivial as it might be deemed—for the time is
still perfect—had the effect of constraining the poet Moore, in his words to this melody, to make
the corresponding phrase in each stanza of his song defective of a metrical foot. As thus:—

"For on thy deck—though dark it be,
A female form— . . . . . I see."

In offering these remarks, which have been necessarily somewhat critical, on the errors of
preceding collectors of our music—and which I confess I have made with great reluctance as
regards the labours of Mr. Bunting, whose zealous exertions for the preservation of our national
music should entitle his name to be for ever held in grateful remembrance by his country—I
must not allow it to be inferred that I consider myself qualified to give to the public a work in
which no such imperfections shall be found. Whatever may be the value of the qualifications
necessary for doing so which I possess, the means necessary to ensure such an end have been,
to a great extent, wanting. Like my predecessors, I have been, and am, but a desultory
collector, dependent upon accident for the tunes which I have picked up, not always, as I would
have desired, obtaining such acquisitions from the best sources, but sometimes from pipers,
fiddlers, and such other corrupting and uncertain mediums, sometimes from old MS. or printed
music books, and often, at second-hand, from voluntary contributors, who had themselves
acquired them in a similar manner. And though the airs thus acquired have but rarely borne
the stamp of unadulterated purity, they have often retained such an approach to beauty as seemed
to entitle them to regard, and as would not permit me, willingly, to reject them as worthless.

But I may, perhaps without presumption, claim the merit of an ardent enthusiasm in the
procurement of this undertaking, and of a reasonable share of industry in endeavouring to qualify
myself to accomplish it with, at least, some amount of ability. I have availed myself of every
opportunity in my power to obtain the purest settings of the airs, by noting them from the
native singers, and more particularly from such of them as resided, or had been reared, in the
most purely Irish districts, and I have sedulously endeavoured to test their accuracy, and free them from the corruptions incidental to local and individual recollections, by seeking for other settings from various localities and persons: and whenever, as has often happened, I found such different settings exhibit a want of agreement which has made it difficult to decide upon the superior accuracy, and perhaps beauty, of one over others, I have deemed it desirable to preserve such different versions. And as the true rhythm of traditionally preserved airs can often be determined only by a reference to the songs which had been sung to them, or from their strict analogy to airs whose rhythmical structure had been thus determined. I have endeavoured, in all instances, to collect such songs, or even fragments of them, and though these songs or fragments are not often in themselves valuable, and are even sometimes worthless, I have considered them not unworthy of preservation as evidences of, at least, the general accuracy of the settings of the airs, as well as being illustrative, to some extent, of their history, and in all cases I have truly stated the sources and localities from which both tunes and words have been obtained. Finally, I have endeavoured carefully to analyze the peculiarities of rhythm and structure found in the airs, as well as in the songs sung to them, and I have thus, as I conceive, been enabled to lay a solid foundation for a future general classification of our melodies, which must be free from error, and be of great value in illustrating the origin and progress of our music.

That I have been at all times successful in these efforts, or that the settings of the airs now first published, as well as of those intended to follow them, are always the best that could possibly be obtained, is more than I would venture to arrogate, or perhaps than should be expected. My whole pretensions are limited to the accumulation of a greater and more varied mass of materials for the formation of a comprehensive and standard publication of our national music than has previously existed, including, as a necessary contribution towards the accomplishment of such a desideratum, corrected or varied versions of airs already printed, as well as settings of airs previously unnoticed.

The value of these efforts may, however, be fairly estimated from the volume now presented to the public, for, should it meet support, and a few years of life be spared me, to enable the Society to bring the work to completion, this volume will be found to be a fair specimen of the materials of which the others shall consist. For though, by a selection of the finest airs in my possession, it would have been easy to have made this volume one of far higher interest and value, I have abstained from doing so, as the consequent deterioration in the quality of the matter in the succeeding volumes would create a just cause of complaint, and, indeed, I have been so studious in taking these tunes in such relative proportions, as to merit and variety of character, as would afford an average measure of the materials which remained, that I would fain hope, should any difference hereafter be found between them, it will not be unfavourable to the character of the latter.

In like manner, I might have made this volume one of far higher musical pretensions, and probably, popular interest, by intrusting the harmonization of the airs to professional musicians of known ability, many of whom I am proud to rank amongst the number of my friends. But I knew of none, at least within the latter circle, who had devoted any particular study to the peculiarities of structure and tonalities which so often distinguish our melodies from those of modern times, and I consequently feared that harmonies of a learned and elaborate nature, constructed with a view to the exhibition of scientific knowledge, as well as the gratification of conventional tastes, might often appear to me unsuited to the simple character and peculiar expression of the airs, and require me either to adopt what I might not approve, or, by the exercise of a veto, which would have the appearance of assumption, involve me in collisions which I should desire to avoid. From such feeling only, and not from any vain desire to exhibit musical knowledge which I am conscious I do not possess, I determined to arrange the melodies as I best could, to satisfy my own musical perceptions of propriety, and this determination I should have carried out through the present volume, and its successors, but that I soon found that my beloved and devoted eldest daughter, possessing a sympathizing musical feeling, and actuated by an ardent desire to lighten my labours by every means in her power, soon qualified herself by study and practice, not merely to give me an occasional assistance, but, as I may say, to take upon herself—subject of course to my approbation—the arrangements of the far greater portions of the airs which the volume contains. In order, however, to secure our arrangements from grammatical errors, or other glaring defects, I have, in most instances,
submitted them to the correction of my friend Dr. Smith, Professor of Music in the University of Dublin, and he has given me the aid of his deep scientific musical knowledge, with a zeal and warmth which entitle him to my most grateful acknowledgments.

Yet—as in matters of taste the judgment is usually more influenced by accidental associations, than by the aesthetic sense of the intrinsic beauty which may be inherent in the objects subjected to it—I am far from indulging the expectation that the general estimate formed of the worth of the airs in the present volume will be at all as high as my own. The young Subaltern will, most probably, consider the last new galop or polka, to which—intoxicated with the charms of his fair partner—he has skipped or cantered round the ball-room, superior in beauty to the finest melodies of Rossini or Mozart. The thoughtless, impulsive Irishman, of a lower social grade, will prefer the airs of "Patrick's Day," or "Garryowen," to all the lively melodies of his country. The popular public singer has it in his power to make an air "the tune of the day," which, however high its merits, might have remained unknown but for his patronage. The people of every different race and country will not be persuaded that there is any national music in the world equal to their own, for it is expressive of their own musical sensations, and is associated with the songs and recollections of their youth. And thus the finest of our Irish melodies have obtained their just appreciation far less from any immediate estimate of their merits, than from their accidental union with the lyrics of Moore and others, which had taken a hold on the popular mind.

The airs presented to the public in this work have no such accidental associations, and no such interpreters of their meanings, to recommend them to general favour: and hence, they will have not only to encounter the prejudices of those who believe that all the Irish melodies worthy of preservation have been already collected—an opinion fostered in the public mind by Moore and Bunting—but the still greater danger of disappointing the expectations of those who believe that airs presented to their ears for the first time, and without words, should at once take possession of their feelings, and give as much delight as those which had been embalmed there by various extrinsic associations.

But, though it is only natural to conclude that, as the best melodies of every country would, at least generally, be the most popular, and, therefore, the first to present themselves to notice, and be appropriated by early collectors, those which remained to reward the industry of subsequent collectors—gleaners on an already reaped field—would be of an inferior quality, yet I cannot but indulge the belief that the airs in this work will, on the whole, be found to possess as great an amount of variety and excellence as belong to those which have preceded it, and that, should the support necessary to its completion be awarded to it, it will afford a valuable and enduring contribution to the store of simple pleasures necessary to minds of a refined and sensitive nature, and greatly add to the respect which Ireland has already obtained from the world from the beauty of her national music.

GEORGE PETRIE.

67, Rathmines Road,
1st May, 1855.
### INDEX.

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

### I.

**TUNES WITHOUT TITLES.**

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### II.

**TUNES WITH ENGLISH TITLES.**

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<td>Van Diemen's Land</td>
<td>808</td>
</tr>
<tr>
<td>Vive la! the French are coming</td>
<td>996</td>
</tr>
<tr>
<td>Waterford boat song, a</td>
<td>696</td>
</tr>
<tr>
<td>Woreld lad, the</td>
<td>541</td>
</tr>
<tr>
<td>We brought the summer with us</td>
<td>592</td>
</tr>
<tr>
<td>Wee bag of pratties, the</td>
<td>657</td>
</tr>
<tr>
<td>Welcome home, prince Charley</td>
<td>1526</td>
</tr>
<tr>
<td>Well done, cries she, brave Donelly</td>
<td>316</td>
</tr>
<tr>
<td>We'll drink to the health of Keenan</td>
<td>347</td>
</tr>
<tr>
<td>When first I came to the county Cavan</td>
<td>637</td>
</tr>
<tr>
<td>When first I left old Ireland</td>
<td>863</td>
</tr>
<tr>
<td>When first into this town I came</td>
<td>639</td>
</tr>
<tr>
<td>When I am dead and my days are over, come</td>
<td>615</td>
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<tr>
<td>When I go down to the foot of Craght Patrick</td>
<td>818</td>
</tr>
<tr>
<td>When I was in the beginning of my youth</td>
<td>1526</td>
</tr>
<tr>
<td>When she answered me her voice was low</td>
<td>613</td>
</tr>
<tr>
<td>When the cock crows it is day</td>
<td>478</td>
</tr>
<tr>
<td>When to a foreign clime I go</td>
<td>862</td>
</tr>
<tr>
<td>When you are sick, 'tis tea you want</td>
<td>654</td>
</tr>
<tr>
<td>Where are you going, my pretty maid?</td>
<td>774</td>
</tr>
<tr>
<td>Where were you all the day my own pretty boy</td>
<td>330</td>
</tr>
<tr>
<td>Which way did she go?</td>
<td>1216</td>
</tr>
<tr>
<td>White-breasted boy, the</td>
<td>621</td>
</tr>
<tr>
<td>White rock, the</td>
<td>575</td>
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<tr>
<td>Who could see noble Cormac</td>
<td>1091</td>
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TUNES WITH IRISH TITLES.

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<th>TUNES</th>
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<tr>
<td>1397, 1308</td>
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<tr>
<td>1571, see 1572</td>
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<tr>
<td>1251, see 1235</td>
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<td>1496</td>
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<tr>
<td>1256, 1257</td>
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<td>1427</td>
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<td>1326</td>
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<td>1467, 1468</td>
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<td>1254, 1255</td>
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<td>1087</td>
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<td>1466</td>
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<td>1248</td>
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<td>1259</td>
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<td>1287</td>
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<tr>
<td>1574, 1575, 1576, 1277</td>
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<tr>
<td>1498</td>
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<td>1394</td>
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<td>1492</td>
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<td>1337, 1373</td>
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<td>1227</td>
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<td>1393, 1394</td>
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<td>1388, 1389, 1390</td>
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<td>1341, 1342</td>
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<td>1399, 1300</td>
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<td>1231, 1232</td>
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<td>1235</td>
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<td>1328, 1329</td>
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INDEX.
# INDEX.

| Tá catfín an in mhaile roo b’adh’ b’ann | Tá “Dheg” | Tá gleann aig bheag na bheir | Tá gleann beag na floraice | Tá mho anph | Tá mé (aoi) cleirnach | Tá mé caillte | Tá mé in ao goibh | Tá mé in ao goibh le a fheir mé | Tá mé fhuair’ | Tá mú ghr do aig le rmea | Tá na Le | Táithir an eabhrí | Táighinn | Táighn an Naca am Lécuir gan mhill | Tamall a’ phobair’ | Táom tuin do’ goanaig | Táom tuin do’ goanaig | Táom tuin do’ goanaig |
|----------------------------------------|------------|-------------------------|---------------------|------------|-------------------|------------|------------------|---------------------|----------------|-----------------|----------------|----------------|------------|-------------------|-----------------|-----------------|-------------------|-----------------|-----------------|
| 1469 | 1415 | 1524 | 1535 | 1553 | 1459 | 1252 | 1277 | 1130 | 1199 | 1356 | 1311 | 1321 | 1393 | 1085 | 1436 | 1147 | 1079, 1080 | 1119 | 1518 | 1230 | 1229 | 1419 | 1315 | 1361 | 1464, 1465 | 1447 |

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## IV.

### JIGS AND HOP JIGS.

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

Hop Jigs.—978, 979, 980, 1118, 1408.

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## V.

### REELS.

332, 396, 397, 457, 458, 462, 484, 703, 884 to 891, 893 to 918.

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## VI.

### MARCHES.

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VII.
CAOINES, LAMENTS, HYMNS, ETC.
438, 1018 to 1050, 1097, 1161, 1176, 1202, 1205, 1287, 1315, 1316, 1317, 1470.

VIII.
NURSE SONGS AND LULLABIES.
1002 to 1017. See also 1411, 1412, 1413, 1465.

IX.
PLANXTIES AND DANCES.
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X.
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XI.
SPINNING AND WEAVING TUNES.
1172 to 1175, 1368, 1369, 1473 to 1475, 1545
The following is a complete list of those tunes of which the place-sources are expressly indicated by PETRIE:

AMERICA (North).—866.
ARMAGH Co.—384, 850.
ASKEATON.—1233.
BALLINORGAN.—614, 932, 1008.
BANNAGHER.—1038, 1196, 1267, 1268.
BELFAST.—863.
BELLAGHY.—698.
BENSADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.
CAMEER (Parish of).—559.
CARLOW.—686, 691.
CAVAN.—507, 536, 561, 637, 638, 824, 844.
CLARE.—166 to 185, 449, 462, 723, 792, 871, 905 to 906, 940 to 944, 979, 984, 1003, 1173, 1219, 1294, 1318, 1368, 1367, 1404, 1542, 1545.
CLONAKILTY.—1107.
CONNAGHT.—474 (?), 758, 909, 935 to 939, 955, 1109, 1327, 1328, 1358.
CONNEMARA.—910, 1107, 1549.
CORK.—306, 370, 395, 457, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 947, 1005, 1240, 1290.
DOONAGH Co.—361, 388, 512, 678, 808, 846, 1047, 1325.
DUNGANNON.—435, 661, 790.
EXETER.—383, 1223, 1224.
GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1050, 1437.
IVERK.—618, 853.
KERRY.—308 (?), 736, 738, 899, 956, 1103, 1232, 1405.
KILFINANE.—445, 555, 1141.
KILKENNY.—55, 190, 334, 772, 843, 852.
KILMALOE.—1164.
KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.
KING'S Co.—292, 604.
LEANED.—1932.
LETTERKINNEY.—603, 111, 152, 952 to 955.
LIMERICK (including Glenlough and Coolmore).—226, 228, 229, 235, 248, 250, 293, 294, 531, 792, 823, 862, 879, 931, 949, 958, 964, 995, 1238, 1407, 1412, 1439, 1562.
LONDONDERRY Co.—289, 304, 303, 325, 337, 497, 674, 757, 840, 841, 1018, 1024, 1043, 1049.
LOTHIAN.—1065, 1066, 1067, 1302, 1330.
LONGFORD.—1017, 1013, 703, 1201, 1279.
MAN (Isle of).—717, 773.
MAYO.—201, 246, 380, 382, 494, 786, 794, 795, 950, 1019, 1125, 1126, 1177, 1185, 1186, 1228, 1265, 1508.
MONAGHAN.—529, 1015.
MUNSTER.—206, 257, 258, 582, 813, 839, 875, 888 to 894, 896, 897, 920 to 925, 927 to 934, 952, 1032, 1116, 1204, 1212, 1217, 1255, 1265, 1295, 1408.
ROSSCOMMON.—249, 1020.
ROSCHILD.—742.
SKULL.—389, 390, 1075, 1082.
SLANE.—1273.
SLIEVE GULLAN.—1213.
SLIGO.—207 to 214, 945, 1004, 1098, 1220, 1221, 1222.
TIPPERARY.—55.
TUAM.—391, 1180.
TYRONE Co.—345, 644, 747, 772, 820.
WATERFORD Co.—55, 215, 410, 666.
WEST MEATH.—769.
WESTPORT.—706.
WEXFORD.—649, 685, 777 to 785, 787.
WICKLOW.—859.
NOTE.

The foregoing tunes are contained in the Petrie manuscript, pp. 1 to 862. Besides these, there are scattered references, throughout the three volumes, to eighteen other pages (863—880). Of these no trace can now be found. They were probably made up principally of harmonized versions of tunes with Gaelic titles.

The total number of tunes contained in the Petrie manuscript is 2148, of which more than 500 are duplicates and slight variants.

In addition to the titles given above, one occurs on p. 741 ("Bring Biddy home,—Galway, 28th August, 1840") with a blank space where the tune should be.

Ed.
Facsimile
of Page 359, Vol. 2. of the
Petrie Manuscript.
The Petrie Collection of Irish Music.

1. [Music notation]

2. [Music notation]

3. [Music notation]

4. [Music notation]

*Air without titles are so in the original, or are marked "Name unknown" or "anonymous."* 

H. 3279

Copyright 1902 by Roosey & Co.
Andante.

Allegretto.
Allegretto.

13.

14.

Allegretto.

15.

Andante con moto.

16.

H. 3279
Note. It is possible that Petrie has omitted an E flat in the signature. Ed.
Note. Petrie writes "A charming air." The curious A natural is his. Ed.
34. \[\text{Music notation}\]

*Note: Variant of No. 33 Ed.*

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

*Note: Variant No. 33. Ed.*

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

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

H. 3279
46. [Musical notation]

47. [Musical notation]

48. [Musical notation]

Note. A slight variant of No. 26. Ed.

49. [Musical notation]

Note. These sharps are added in pencil. Ed.  H. 3279
Note. Same as preceding, a semitone higher, without the chorus.
H. 327®
"One of the most admired airs in the three neighbouring counties of Kilkenny, Tipperary and Waterford." - Petrie.
See No. 1. of which it is a slight variant. Ed.
Allegretto.
Second setting of above.

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

Third setting. (Munster Jig.) Buachalla Bruithe.

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

Allegretto.

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

R. 3279
Allegro moderato.

From Mr. Joyce.

'Here we go up, up, up.' Called "Mad Moll" in the 17th Edition of the Dancing Master, 1721.
Note. A variant of No. 136. Ed.
Allegretto.


Allegretto.
Andante.

127. 

128. 

129. 

Slow.

130. 

Note. Cf No 353. 

H. 3279
135.

136.

Note. A variant of No. 107. Ed.

137.

138.

H. 3279
Note. A variant of No. 72.
Andantino.

Note. Cf. No. 183 and 184. Ed.

H. 3279
151.

152.  

Chorus.

153.

154.

H. 3279
Quick March Time.
Co Clare.

181. Allegretto.

Note. Another setting of No. 176. MS. has signature and accidentals in pencil, compare also the following tune, Ed.

from F. Keane's book.

182. Andante.

from a Dublin Ballad singer.

183.

from a Ballad singer at Rathmines Dublin.

184. Variant of preceding.

H.3279
from a blind man singing in Cuffe Street, Dublin, Nov. 1852.

as sung by a Ballad singer at Rathmines.

from Mr. R. Fitzgerald.

from R. Fitzgerald.

H. 3279
197. From Mr. Mac Dowell.

A variant of No. 39, Ed.

198. From Mr. Hardiman's M.S.

199. From Mary Madden.


Mayo air. Name unknown.

201. From Dr. Kelly.

Andante.

H. 3279
Set at Rathcarrick Co Sligo.

206.

Set at Rathcarrick Co Sligo.

207.

Sligo & Munster.

208.

*Note:* This air, which is without title in the M S., is published in Petrie's Ancient Music of Ireland, Vol. 1. as "The blackthorn cane with a thong."

209.

Sligo air.

Variant of Preceding.

210.

Sligo air.

H. 3279
A Sligo air.

A Sligo air.

A Sligo air.

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

H. 3278
From M. Joyce.

From M.Fl P. Joyce.

From Patrick Joyce Eq.

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

H.3279
Air. Set in the county of Limerick.  
From Mr P. Joyce, 1853.

Andante.

Air, from the singing of Mary Hackett Co of Limerick.  
From Mr P. Joyce.

Andante.

Set from J. Martin.  
From Mr Joyce.

Andante.

From Mr Joyce.

Allegro moderato.  
From Mr Joyce.

H. 3270
Andante.

From Mr. Joyce.

Allegretto.

From Mr. Joyce, from Philip Glasson.

Andante quasi Allegro.

From Mr. Joyce.
From the neighbourhood Long Con, Co. Mayo.

246. Allegretto.

Set from Mr Magrath-Glenosheen.

Andante.

This tune appears several times
One version has Bk corrected to C in pencil at Ed.

Set from Edward Geggin, by Mr Joyce.

H. 3279
Air. From the singing of Mrs Magrath-GlenosheenCo. Limerick. 

250. 

Note. Variant of No. 248.

251. 

Note. Signature omitted in MS. Ed.

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

252. 

253. 

Note. This air is printed by Petrie (in "Ancient Music of Ireland") in the minor. Ed.
A slight variant of Nos. 72 and 140. Ed.
Note. This tune which appears without title in the M.S., is published in Petrie's Ancient Music of Ireland, Vol. I. as "The silken thread."
Arran More tune.  

Arran More tune.  

Arran More tune.
Arran air.  

276.  Andante.  

Arran air.  

277.  

Note. The accidentals seem very questionable. See No 324. Ed. 

Arran More.  

278.  Allegretto.  

Arran More tune.  

279.  Allegro moderato.  

From Mary O'Malley, 7th Sep. 1857.  

From James Gill.  

From Mary O'Donohoe, 13th Sep. 1857.  

H. 3279
From the Chief Baron, set by him from a fisher at Kilrush.

283.

From Wm Carleton.

284.

From Wm Carleton.

285.

H 3279
At length I crossed the Ferry.

Allegretto.

The scalded poor Boy.

The scalded poor Boy.

Andante.

Note: Variant of preceding. Ed.

The Tumbling down Teady's acre. King's C?

from Bondsglen C? Derry.

from P.W. Joyce, Esq.

from Mr. Joyce.

from Mf' McDermott.

H. 3279
The Barley Grain.
from James Quane, a farmer, Coolfree Co. Limerick.

293. Allegro.

The Barley Grain.
from James Quane, a farmer, Coolfree Co. Limerick.

294. Allegro.

Note: Variant of preceding.

Shins about the Fire.
from D.H. Kelly Esq., Castle Kelly.

295. Allegro.

H.3279
There is a long house at the top of the village.

Andante.

from Patrick Mullen, Arranmore Sep. 18, 1857.

296.

Street Ballad

Set in Kevin's Port, Dublin 19th June 1852.

297.

Milking time is over.

from the Collection of J.E. Pigott, Esq., set by Forde.

298.

H. 3279
If I'm alive in Ireland.

from Peter Cooke, Arranmore, 9th Sep, 1857.

Andante.

Dear Aileen I'm going to leave you.

a Cork tune from P. MacDowell, Esq.

Darby O'Dun.

form O'Neill's MS. 1787.

The Maids of Mourne Shore.

Set in the Co. of Derry, 1834.

H. 3270
In the Month of June, when all flowers bloom. set in the Co. of Derry, 1834.

The Plains of Mayo. set from Anne Buckley, Claddagh, 1839.

The Eagle's whistle. (P. Carew's MS.)

The Eagle's whistle. from P. Carew's MSS.

A variant of preceding. H. 3279
Biddy, I'm not jesting.  

Moderato.  

307.  

The variants are indicated by the small notes. Ed.  

The Kerry Boys.  

from P. Carew's MS.  

308.  

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

set by W. Forde.  

309.  

+) Another version has D here. Ed.  

Retrick Sarsfield.  

310.  

The lament for Sarsfield.  

311.  

h. 3279  

sch oh och och oh oh
Modern air on the same theme.

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

Lord send the French without delay. '98 Song. set by W. Forde.

A variant of the preceding.

Here's a health to the young man, runs most in my mind.

Well done, cries she, Brave Donnelly.


The Groves by Jackson. Allegro moderato.

*Note. The C is Petrie's. The whole tune ought probably to be in \( \frac{3}{4} \) time, like the following, No 319. Ed. H. 3279
The Groves: called also The drunken sailor.

319.

A variant of the preceding.

The wind that shakes the barley. as in O'Neill's collection.

320.
The wind that shakes the barley.  
As in Mr. Pigott's collection 2nd setting.

Obtained from S. O’Daly.

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

The enchanted valley.  
set from Mary O’Malley, Arran More Sep. 8th 1857.

Andante.

Note: Variant of O fair Joan my love.

See "The enchanted valley."  
from Peter Mullin, Arranmore 8th Sept. 1857.

4) Petrie’s note.
Beautiful Molly McKeon.  

My love what is the reason you cannot fancy me.


Allegretto.
The Maid of sweet Gurteen.

From the Dublin Ballad Singers.

A variant of the preceding.

Where, were you all the day my own pretty Boy.

I'll make for my Bridegroom a grassy green Pillow.

P. W. Joyce, Esq.

H. 3279
O'Connor has a glen.

Open the door my love, do.

The Nore is long.

Far, far, down in the South of Luidach.

set from Mary O'Donohoe. Arranmore. Sep. 9th 1857.

Andante.

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

Far, far, down in the South of Luidach.


Allegretto.
Alas, that I'm not a Freechaun on the Mountain Sides;
set from M. O'Donohoe, Arranmore 1857.

Andante.

The Banks of the sweet Barrow.

set in the Co. of Derry, 1834.

The Banks of Barrow.

second setting from the late T. Davis Esq.
The sweet Barrow.

339.

The one-horned Cow.

340.

The one-horned Cow.
As obtained by J. E. Pigott, Esq. from Miss O'Connell of Grena.

Second setting.

341.

The one-horned Cow.

Third Setting from O'Neill's MS.

342.

H. 3279
The Dusty Miller.

343.

The Dusty Miller.

344.

Far, far beyond yon Mountains.

345.

Original Melody of "S! Patrick was a Gentleman," as played by the Irish Militia Bands.

346.

H. 3279
The new Teupenny. from P. Carew's M. S.

Horace the Rake. set from F. Keane.

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

O'Reilly's Delight.
351. Andante.

The Jug of Punch, A Reel.

An air formed on that called Brigid astore.
I spied a thrush on yonder bush, And the song she sang was a jug of punch.

Note. This tune appears also with the beginning of the bar marked after the first quaver. Ed.

The merry old Woman.
Old Women’s Money.  
Second setting of above

The merry old Woman.

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

The red-haired Man’s Wife.

From P. MacDowell Esq.

A variant of the preceding.  
H. 3279
The red-haired Man's Wife.  

359.  

Another setting of the preceding.

The roving Pedlar.  

360.  

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

Down the Hill.  

361.  

Another version has F♯ here.

H. 3279
The Gaol of Clonmel.

Numbers I've courted and kissed in my time.

The Newry Prentice Boy.

The Death of General Wolfe.
With my Dog and my Gun.

Sprightly Kitty.  
O’Neill’s M. S.

The green Bushes.  
from P. Carew’s M. S. S.

See “The Capanig” Petrie.

The green Bushes.  
from Mr. Fitzgerald.

2nd Setting.

The green Bushes.  
Co. of Cork. from P. Mac. Dowell, Esq.

*) Another version has G².  
+) Another version has Fl. Variant of preceding.  
H. 3279
Oh, girl of the golden tresses

Andante.

Rossaveel. The old form of the Flowers of Edinburgh.

Larry O'Gaff.
Donnell O'Daly.  
From Mary O' Flaherty, Arran - More 11th Sep. '57.

374. Andante.

Tommy Regan.  
From John Dulhany (Costello Bay) at Arran - More 10th Sep. 1857.

375. Andante.

*Another version has C♯ here.*

Sweet Innismore - as sung in Connemara.  

376. Andante.

I will raise my sail black, mistfully in the morning.  
From Mary O'Malley and James Gill.  

377. Andante.

H. 3279
Pretty Mary Bilry. from Mary O'Malley, Arranmore 7th Sept. 1857.

378. Andante quasi Allegro.

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

The good ship Planet. from Pat Folan, Arranmore 8th Sep. 1857.

379.

With her dog and her gun. A Mayo tune.

380. Andante.

Now I am tired and wish I was at home.

381.
The flowing locks of my brown maid.

Andante.

set in Mayo by Forde.

382.

Another version has it here.

The little red lark of the Mountain.

An Erris tune from P. Conneely.

Andante.

383.

The little red lark of the Mountain.

from the County Armagh.

Andante.

384.

H. 3279
The Phelim Mountains.

Andante.

385.

Moderato.

386.

Leave that as it is. Allegretto.

387.

Another version has $\frac{3}{4}$ here.
Another version of this tune has the title “Let us leave that as it is.”

'Twas on the first of May, brave boys.

From Rev. J. Meaze (sic) Rathmullen.

388.

Chorus.
The merchant's daughter.

From P. MacDowell Esq. From Skull.

389.

The bright dawn of day.

From Skull. P. MacDowell Esq.

390.

* Another version has \( E \) here.

The brave Irish lad.

From Tuam P. MacD.

391.

Captain Slattery.

From F. Keane.

392.

Moderato.

Allegretto.

H. 3279
Leather bags Donnel.

The cutting of the hay.

The Rambler from Clare. *)

The Mill Stream, a County of Cork reel.

*) O'Connell! Note by Petrie.

From P. Carew's MSS.

From P. Mac Dowell Esq.

From P. Mac Dowell Esq.

From P. Carew's MSS.
Take her out and air her - a Cork Reel -

From P. Carew's MSS.

Coadys' dream.

The King and the Tinker.

From O' Neill's Collection 1787.

Miss Goulding - by Carolan.

From John O'Daly's MSS.

H. 3279
I shall leave this country and go along with you to wander under the arches of the blossomed woods. From P.J. O'Reilly Esq.

Allegretto.

The lovers complaint. From O'Neill's collection 1787.

Clout the Caldron. From O'Neill's collection 1787.

The first of May.

Another version of this tune has no dotted notes. See 388. H. 3279.
The ship that I command.

Rodney's Glory.

Index says "as sung in the county of Derry."
+Another version has "B" there.

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

King Cormac and the Le Ricaun.

MacGuire's Kick-a-March.
Maguire's Kick. The rebels' march in 1798.

Air, name unknown.

The mountain road.

Chasing the hare down the hill.

Note: Petrie calls this tune the same as the jig "The humours of Milltown." Ed.
H. 9279
Bessy of Dromore.

414. \( \text{\textit{Chorus.}} \)

415. \( \text{\textit{A Variant of the preceding.}} \)

The four seasons.

416.

The Ploughman and the Taylor.

Galway Aug. 28th 1840.

H. 3279
Red Regan and the Nun.

418. Andante.

419.

420. A Variant of the preceding.

The Maiden-Ray.

421. Set in the Cladagh Galway Aug. 28th 1840.

H. 3279
The banks of Claudy.

The Banks of Claudy, as set by Forde from Mr. Pigot's MSS.

Curly Locks. Andante.

The battle of the Roe, by Gillan.
The battle of the Roe.

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

A variant of the preceding.

The battle of the Roe.

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

Another variant.

The battle of the Roe, by Gillan.

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

Another version.

Gramachree, but I love you well.

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

In another version the bar lines begin as follows:

\[ \text{Music notation} \]

etc. etc.

Adieu, my lovely Peggy.

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

H. 3279
'Twas on a Summer evening.

'Mr. Joyce, from Joseph Martin.

Air, name unknown.

I am a bold defender.

4) Another version has E♭ here.

H.3270
On the green stubble in harvest.

As sung by Margaret Callan.

Yesterday morning as I walked alone.

Yesterday evening as I walked alone.

Variant of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.

*Two other versions omit this bar.*
The winter it is past.

From J. Bridgford.

The hornsless cow—or the brown ewe (a private still.)*

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

* Set by Forde from the people of Gleu Farne. From J. Pigott, Esq.

H. 3279
I'd cross the world over with you Johnny Doyle.

Kitty gone a milking.

The lover's lament. From Galway.

Andante.

Paddy Brown.

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

H. 3279
Molly Asthereen.

Rather slow.

The northern road to Tralee.

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

“All alive” from Tighe’s old M.S. book.

“Your welcome to Waterford.”
The brown thorn, correctly set.

I once loved a boy.

Last night I dreamt of my own true love. 

Andante

Mr. Joyce, from Peggy Cudmore.

The dewy morning.

Andante:

From Mr. Mac Dowell.

See No. 447 "Molly Asthorpen"

H. 3279
I am a poor maiden, my fortune proved bad. Mr. Joyce, from Peggy Cudmore.

Come all you maids where'er you be. From Mr. Joyce.

The moving bog - a Munster Reel. From MS. Music Book.

The Pullet - a Munster Reel. From MS. Music Book.
The Shanawest and Corovoth, a faction tune.

Andante.

459.

I lost my love.

Allegro moderato.

460.

When you go to a battle.

Allegretto.

461.

Toss the Feathers. A Clare Reel.

462.

*Another version has a ♫ in these places.

Mr. Joyce from his grandmother, aged 90.

From Frank Keane.

Mr. Joyce, from Joseph Martin.

From Frank Keane.
Come all ye united Irishmen, and listen unto me.

Allegretto.

463. Set by Mr. Joyce from J. Martin and P. Cudmore.

Come all united Irishmen and listen unto me.

Con spirito.

464. Set by Mr. Joyce from J. Martin.

How deep in love am I.

465.

The strolling mason.

466. Andante.

Note: Another setting of this occurs with title in Gaelic, Ed.

H. 3279
Then up comes the captain & boatswain.  
From Mr. Joyce.

Andante.

The far away wedding.  Mr. Joyce, from Connor Hannan, near Kildorrery. Co. of Cork.

Allegro.

Oh love it is a killing thing.  From Mr. Joyce.

Andante.

My honest dear neighbour I ne'er killed your cat.
I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.

O'Neill's riding.

From O'Neill's collection, 1787.

The Breeches on.

From O'Daly's Kilmurray MS.

Mary do you fancy me. as sung by an old Connaught beggarman in Gt Britain St.

Gaily.

Same as "The Irish Lad." (Petrie's note) See Nos 550 and 960. Ed.
The blackberry blossom.
Reel time.

The scolding wife.

Humours of last night. Jig. From O'Neill's collection.
When the cock crows it is day.

Clonmell lassies.

Air, name unknown.

Katty Nowlan.
Catty Nowlan.

The strawberry blossom.

The strawberry blossom. A Reel. from P. Carew's M S.

Air, name unknown.

Note: A slight variant of No 224.

H 3279
The son of O'Reilly.

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

I am asleep and don't wake me.

Roscommon Air.
The monks of the screw.

Once I was at a Nobleman's wedding.

Once I was at a Nobleman's wedding.

Once I was invited to a nobleman's wedding.

From Wm H. Curran, Esq.

As sung by Margaret Callan.

From Mr. Fitzgerald.

From Mr. Joyce.

A variant of No. 491.

H. 3279
Once I was invited to a noble wedding.

Air, name unknown.

I wish the French would take them.
The Maid of Timahoe.

C.f. "As I roved out one morning" No. 657. Ed.

O'Flann by Carolan.

Note: See No. 871 to 876. Ed.

Pretty Sally.

This tune also occurs in ¾ time. Ed.

H.3279