

The Petrie Collection of Irish Music.  
PART II.

127

The gamest toast.

501.

We brought the summer with us.

502.

Of all the fish that's in the sea, the Herring is king the herring is king. Sing

thuga - mur fein an samh - ra linn'tis we have brought the sum - mer in

The storm is o'er 'tis calm again; We're safe on shore from the raging main, Sing

thu gamar fein an samh - ra linn'tis we have brought the sum - mer in.

\* Probably E. Another Version in E minor is in Petrie's printed collection. Ed.

Lilibulero.

503.

This fine old melody appears in the Dancing Master 4th Edition as "Grey goose Fair," thus: -

504.

I have travelled France & Germany.

505.

Allan's return.

506.

I rise in the morning with my heart full of woe..

A Cavan air.

507.

Known also as "Coola Shore," Ed.

Down among the ditches, oh.

508.

My wife is sick and like to die, oh dear what shall I do.

509.

Musical notation for 'My wife is sick and like to die' in G minor, 6/8 time. The melody consists of three staves of music, each with six measures. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes.

Rise up young William Reilly.

510.

Musical notation for 'Rise up young William Reilly' in A minor, 2/4 time. The melody consists of three staves of music, each with eight measures. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes.

Rise up my lovely Molly.

From Mr. Fitzgerald.

511.

Musical notation for 'Rise up my lovely Molly' in C minor, 2/4 time. The melody consists of four staves of music, each with eight measures. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes.

Kitty O' Hea.

Donegal tune  
From Mr. Allingham.

512.

Musical notation for 'Kitty O' Hea' in G major, 9/8 time. The melody consists of two staves of music, each with eight measures. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and grace notes.

Kitty Magee.

513.

Kitty's wishes.

from M<sup>r</sup> MacDowell Dec. 1859.

Allegro moderato.

514.

The heart of my Kitty soon turns to me.

515.

Oh my love she was born in the North country wide.

516. 

*Note.* See the variant setting of this (in the major) under its Gaelic title. Ed.

Our sails were unfurled.

517. 

Dear Rose.

518. 

Along the Mourne shore.

519. 

Hold your tongue.

With Spirit.  
520. 

\* Another version has C<sup>#</sup> here. Ed.

My song I will finish, her name's Miss Jane Innis.

521.

Tatter the road.

522.

Tear the callies.

523.

Molly my jewel.

524.

- Melly my jewel.

525.

*Note.* A variant of the preceding. Ed.

I am a rover.

526.

An old man he courted me, will you love, can you love;  
An old man he courted me, take me as I am.

Moderato.

527.

*Note.* Another version repeats the 1<sup>st</sup> four bars. Ed.

An old man he courted me.

from M<sup>r</sup> Joyce.

Andante.

528.

The young wife and her old husband - Dialogue. C<sup>o</sup> of Monaghan Air. Byrne Hooper April 6.42.

**Allegro.**

529.

\*Note. This title appears again in Gaelic and English but with a different tune. Ed.

Oh what shall I do with this silly old man.

530.

Ne'er wed an old man.

C<sup>o</sup> Limerick. Mr. Joyce.

**Andante.**

531.

How do you like her for your wife.

From Mr. Joyce.

532.

Note. cf "Cousin Frog" N<sup>o</sup> 647. Ed.

On a long long summer's day.

From Mrs Close.

533.

Chorus.

My store is short and my journey is long.

534.

"Oh were I king of Ireland".

From Mrs. Close.

535.

My love she is far sweet - er than an - y flow'r that blows, the lil - ly or car -  
na - ti - on, the pink or blistering rose. Her love - ly form and fea - - tures with  
such a graceful mien, oh love it is a kill - ing thing, Did you ev - er feel the pain?

But, be it so, or be it not,  
Or be it but a chance,  
The very first time I saw my love,  
She struck me in a trance.

Her ruby lips and sparkling eyes  
They so bewitched me,  
Oh were I king of Ireland  
Queen of it she should be.

I'll be a good boy and do so no more.

From the county of Cavan.

536.

The good boy.

Andante.

537.

The fair girl.

538.

The Blessington maid.

Andante.

539.

From Mr. Pigot's M. S.

The girl I love.

From P. Carew's M S S.

540.

*Note.* Petrie marks this "bad set." See N<sup>o</sup> 949 and compare with N<sup>o</sup> 959 Ed.

The wearied lad.

Set by Lord Rosmore from P. Coneely 1843.

Allegro.

541.

"I love a woman" or "The dwarf of the glens."

from Mr. Pigot's M S.

Andante.

542.

The rushy glen.

From M<sup>r</sup> Pigot's MS.

543.

The fairy troop.

Andante.

From M<sup>r</sup> Pigot's MS.

544.

The old Astrologer.

From M<sup>r</sup> Patrick Joyce.

545.

The Gobby O.

546.

*Note.* This tune appears in the manuscript with the signature as above, but Petrie printed it (in "Ancient music of Ireland") without the sharp. Ed.

The Enniskilling Dragoon.

From P. Carew's MSS.

547.

*Note.* This tune appears to be a variant of "Skillet dubh." Ed.

The rocky road.

548.

The high road to Kilkenny.

From M<sup>rs</sup> Close.

549.

The song of Una. Very ancient.

550.

Second set.

From old M.S. given me by J. Hardiman.

551.

The song of the streams.

552.

The first day of spring.

From Mr Joyce.

553.

The Harmony of May.

From Miss Ross.

554.

The summer is come and the grass is green. Mr Joyce from Michael Hennesy, Kilfinnane.

Andantino

555.

Note. Another version has C<sup>♯</sup> in these places. Ed.

The Praises of Downhill.

556.

The downhill of Life.

From M<sup>r</sup> Pigot's M. S.

Allegretto.

557.

The Belfast Mountain.

From M<sup>r</sup> R. Mac Dowell R. A. March 59

Andante.

558.

The Mountain high - a tune of Bonds glen.

Parish of Camber.

559.

The top of Sweet Dunmul.

560.

The borders of sweet Coole Hill.

A. Cavan air.

561.

The Hill without grass.

From Teige Mac Mahon.

562.

The forlorn virgin.

563. 

\* Note. The M.S. has pencil bar-lines as well beginning here. Ed.

The night of the fun.

564. 

The Connemara Wedding.

565. 

The rejoicement of the Fian Ladies - an Ossianic air.

566. 

The Lobster pot.

From F. Keane.

567. Allegro moderato. 

The ship of Patrick Lynch.



The seas are deep.



The dangers of the sea.



The foundering of the boat, in Lough Derag, Sunday the 12<sup>th</sup> of July 1795.



The praises of Rathfriland.



The groves of Blackpool, or the Cove of Cork.



The Black joke, as in an old Kerry MS.

From Father Walsh.



The white Rock.



The green Flag.



The yellow Horse.

From an old MS

577. 

*Note.* This title appears again in Gaelic with a different tune. Ed.

The yellow bustard, a county of Leitrim air.

578. 

The Black Phantom.

From the Revd Father Walsh.

579. 

The song of the Ghost.

580. 

*Note.* Another harmonised version of this air has an F# here. Both sharps are probably interpolated. Ed.

The soft Deal Board.

From Father Walsh.

581.

The soft deal bed.

A Munster air.

582.

The little Cuckoo of Ard Patrick.

From Father Walsh.

*Allegro.*

583.

The flannel jacket.

From P. Carew's MSS.

584.

The Pullet and the Cock.

From Frank Keane.

585.

The Irish boy.

From my Father.

586.

*Note.* A slight variant of N<sup>o</sup> 989. See "The Breeches on" N<sup>o</sup> 473. Ed.

The Irish Boree.

From "The Dancing Master" 17<sup>th</sup> Edition London 1721.

587.

The Irish trot.

From the 17<sup>th</sup> edition of the Dancing Master London 1721.

588.

The Juice of the Barley.

F. T. Mac Mahon.

589.

The sprightly Widow.

From Mr. Pigot's MS.

590.

The peevish child.

by Jerome Dingenan.

591.

The Gossip.

Mrs. Close.

592.

The Parish girl.

set about 1800 by Danl Mc Hourigan.

593.

The funny Taylor.

From Mr Joyce.

594.

The Bailiff's one daughter.

595.

The Dairy girl.

From T. Davis.

596.

The Dairy - Maid's wish.

Allegro

597.

The Coolin, as sung in Clare.

From Taig Mac Mahon.

598.

The old Coolin.

Moderato.

599.

The Squire.

Chorus.

600.

\* The MS. has neither clef nor signature. Ed.

The handsome sportsman.

601.

The sons of Fingal.

602.

The Plough Boy.

County of Leitrim from Lord Dunraven Jan. 1860.

Moderato

603.

The Hurling boys. A very popular tune of the King's County.

Allegretto.

604.

The croppy boy.

From Mr Joyce.

605.

The croppy boy, different air.

606.

The wee bag of Praties.

607.

The blooming lily.

608.

The garden of daisies.

609.

cf. N° 20 Ed.

The garden of Daisies, a Kerry tune.

610.

The Bird alone.

Andante.

From Mr. J. Keane's book, Kilrush.

611.

The Bird alone.

612.

The Dove.

613.

Called also "When she answered me, her voice was low." Ed.

The Dove.

Andante.

614.

The Humours of Caledon.

615.

The Humours of Maam.

*Allegro.*

616.

*Note.* The variants are supplied from two other versions of this tune. Ed.

The Humours of Jerpoint.

617.

The Eilan.

From Iverk. The Revd Mr. Graves.

618.

The Sigh.

619.

The old woman lamenting her purse.

620.

The white breasted boy.

Mrs Close.

621.

Note. A variant of Nos. 72 and 140. Ed.

I'll make my love a breast of glass.

From Bet Skilling.

622.

The pearl of the white breast.

623.

Called also "The Snowy-breasted Pearl!" Ed.

H. 3279

The pearl of the fair pole of hair.

624.

Shamus O'Thomush - or James Melvin.(A Jacobite Air).

From Mrs. Clos

625.

Jacobite Air - from Kerry.

From Father Walsh.

Andante.

626.

Jacobite Air.

From Father Walsh.

627.

Oh, Love, 'tis a cold frosty night, and I am covered with snow.

From R.Fitzgerald.

628.

Music for 'Oh, Love, 'tis a cold frosty night'. The music is in common time (C), treble clef (G), and consists of two staves of sixteenth-note patterns.

I'd range the world over with my own Johnny Doyle.

From Forde.

629.

Music for 'I'd range the world over with my own Johnny Doyle'. The music is in common time (C), treble clef (G), and consists of three staves of eighth-note patterns.

*Note A slight variant of N<sup>o</sup> 443. Ed.*

Johnny Doyle.

From Mr. Joyce.

630.

Music for 'Johnny Doyle'. The music is in common time (C), treble clef (G), and consists of three staves of eighth-note patterns. Below the music are lyrics:

There's one thing be - tween I think it a - miss  
 He goes to meeting and I go to Mass I'll go to Mass a - long with +  
 and think it no toil For I'd range the world over with my own Johnny Doyle.

\* *Sic.* The words are not written carefully beneath the notes. Ed.

Poor Catholic brother.

Very Slow.

631.

Music for 'Poor Catholic brother. Very Slow.'. The music is in common time (C), treble clef (G), and consists of three staves of eighth-note patterns.

Oh shrive me, father.

Andantino.

632.

Music for 'Oh shrive me, father. Andantino.'. The music is in common time (C), treble clef (G), and consists of three staves of eighth-note patterns.

One Sunday after Mass.

633.

Blow the candle out.

634.

When I am dead and my days are over,  
Come Molly astoreen and lay me down.

From Mr Joyce.

635.

N.B. A similar tune (in the minor) appears under the title "Molly Asthoreen" N<sup>o</sup> 447 Ed.

O Mary Asthore.

Allegretto.

636.

When first I came to the county Cavan.

From Joseph Hughes.

Andante.

637.

When first I came to the county Cavan.

Andante.

638.

A variant of the preceding. Ed.

When first into this town I came.

From Mr. Joyce.

639.

Irish version of "My ain kind Dearie."

"Have you seen or have you heard?"

Vide Holden's vol.

640.

From old M S. of Father Walsh.

Same air. "My ain kind dearie" - "Sweet Innisfallen" and Lover's "Widow Machree."

641.

As sung by Mr Joyce's father.

Reynardine.

From Father Walsh's M.S.

642.

Reynardine.

From a ballad singer at Rathmines. Nov. 1852

643.

A variant of the preceding. Ed.

Reynard on the mountain high.

Co. Tyrone, from Lord Dunraven. Jan. 1860

644.

Lento.

A variant of No 642. Ed.

The fox went out of a moonlight night. Set in the Cladagh.

645.

Musical notation for 'The fox went out of a moonlight night.' in G major, 8th note time signature. The music consists of three staves of eight measures each, featuring eighth-note patterns and rests.

The fox went out of a moonlight night.

646.

Musical notation for 'The fox went out of a moonlight night.' in G major, 8th note time signature, variant. The music consists of three staves of eight measures each, featuring eighth-note patterns and rests.

A variant of the preceding. Ed.

Cousin frog went out to ride. Fa lee linkin' laddy Oh.

647.

Musical notation for 'Cousin frog went out to ride.' in G major, 2/4 time signature. The music consists of two staves of eight measures each, featuring eighth-note patterns and rests.

*Note:* The M S. has neither clef nor signature. Ed.

Nelly, I'm afraid your favour I'll not gain.

From Father Walsh's M S.

648.

Musical notation for 'Nelly, I'm afraid your favour I'll not gain.' in common time. The music consists of four staves of eight measures each, featuring eighth-note patterns and rests.

The Gorey Caravan.

From Mary Hackett. P. Joyce.

649. 

I cannot do without her—I will find her if I can.  
My curse attend the driver—Oh he drives the Caravan.

"Search all the world over."

From T. Davis (N)

650. 

Come sit down beside me my own heart's delight.

From the Bennad glens.

651. 

Lough Erne's shore.

From Miss Ross.

652. 

Second of the above air.

From Miss Ross.

653.

When you are sick, 'tis tea you want.

654.

Who told you these false stories.

From M<sup>r</sup>. R. Fitzgerald.

655.

Consider well all you pretty fair maids.

From M<sup>r</sup>. R. Fitzgerald.

656.

As I roved out one morning.

Andante.

From M<sup>r</sup> Joyce b.b.p.35

657.

A variant of N<sup>o</sup>. 498.

*Note.* Petrie adds title in pencil "The maid of Timahoe." Ed.

As I walked out one morning, I heard a dismal cry.

Spiritoso.

From M<sup>r</sup> R. A. Fitzgerald.

658.

As I walked out one evening (county of Wexford)

Andante.

From M<sup>r</sup> R. A. Fitzgerald.

659.

One evening of late as I roved out in state.

Andante.

From M<sup>r</sup> Joyce p. 14

660.

\* Another version has E<sup>b</sup> here. Ed.

H. 3279

As I walked over the county Cavan.

Andante.

661. 

One evening fairas I roved out.

From M<sup>r</sup> Joyce.

662. 

As I was walking one morning in May.

Andante.

From P. Coneely.

663. 

As I strayed out on a foggy morning in harvest.

664. 

As I walked out yesterday evening.

665.

As I went a walking one morning in Spring.

P. W. Joyce, Esq.

666.

As through the woods I chanced to roam.

From Mr. Joyce p.20.

667.

The rambling boy.

Badly set in Bunting v.3.

668.

Carolan's draught.

From Father Walsh. M S.

669.

Carolan's Cottage.

From P. Carew's M S.S.

670.

*Andante.*

Separation of soul and body.

Attributed to Carolan

671.

The reading made easy.

from Father Walsh's M.S.

672.

"I courted lovely Sally."

from Father Walsh's M.S.

673.

I courted my darling at the age of nineteen. Set in the county of Derry.

674.

Never despise an old friend.

from Miss Ross.

675.

In comes great Buonaparte with forty thousand men.

from Mr. Joyce.

Allegretto.

676.

\* Another version has G# here Ed.

Glencoe.

from R. Fitzgerald.

677.

"It was an old Beggarman"- as sung in Donegal

from Mr. Allingham.

678.

It was an old Beggarman weary and wet  
 And down by the fi-re side he sat.  
 He threw down his bags and his broken staff,  
 And merrily he did sing.

My dear said he if I were as free,  
 As when I first came to this countrie  
 I'd dress you up. all beggarly.  
 And away with me you should gang - oh.

*Chorus:* With his pipe in his jaw,  
 And his jaw full of smoke,  
 And the dribbles hung down  
 To the breast of his cloak  
 His bag on his back  
 And his staff in his hand,  
 He's a jolly old Beggarman - oh.

The Duke of Aberdeen (see "The Beggarman" in Bunting.)

from P. Carew's M SS.

679.

The blind beggar of the glen.

set by J. E. Pigot, Esq.  
from Mr. Flatley's singing.



Remember the poor.



Remember the pease straw.

As sung by the Dublin Ballad  
singers, 1810.



David Foy—as sung by the Dublin street ballad singers, for the last fifty years at least.



*Note.* A variant of the preceding. Ed.

The blind man's dream.

Allegretto.





\* Another version has. 

My love he is tall although he is young. A Wexford air.

from Mr. R. Fitzgerald.







The suit of green.

set in Carlow County by Mr. Watson.



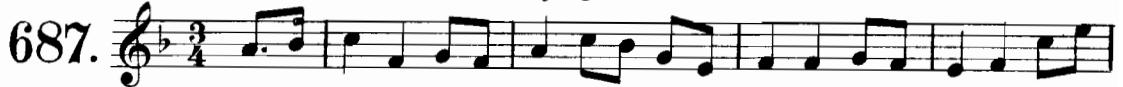




\* Another version has D<sup>b</sup> here.

Note. This tune appears again in F major, with the time -signature C. Ed.

As Jimmy and Nancy one evening were straying.







Heigh ho! my Nancy oh-as sung by James Moylan,gardener.

From T. B.



Heigh ho my Nancy oh !  
Heigh ho my Nancy oh !  
Yonder there's my mother the Queen  
And the swan she swam so bonny oh !

Nancy the pride of the east.

From Father Walsh M.S.



*Note.* Petrie says there is "a more than usual agreement" between the different versions of this tune.  
The melody he prints under this title is different to the above. Ed.

A lady in Pennsylvania Lovely Nancy you'll be.



The Deserter. As sung in the county of Carlow.

From Mr. Watson.

691.

*Note.* Another version of this tune occurs without the repetition of the third four-bar phrase. Ed.

Perhaps you and I will be judged in one day.

692.

Another version has no b here. Ed.

Oh Johnny dearest Johnny, what dyed your hands and cloaths?  
He answered him as he thought fit "by a bleeding at the nose."

693.

The dawning of the day.

From Kate Keane. Dec. 1854.

694.

*Note.* A variant of the preceding. Ed.

Ballymoe.

From J. E. Pigot, Esq.

695.

*Note.* The two "tr's" and the  $\flat$  in bar 13 are supplied from another version. Ed.

A Waterford boat song.

From Mr. O'Kelly.

696.

I have no desire for mirth.

697.

They say my love is dead.

From Scullun a Fiddler, Bellaghy

698.

I grieve for my lover in secret.

699.

+ B<sup>†</sup>? But probably should be B<sup>b</sup> and C<sup>†</sup>. Ed.

My lover is fled, my neart is sore.

From P.J.O'Reilly, Esq.

700.

My love will ne'er forsake me.

From P.J.O'Reilly, Esq.  
Westport:

701.

Must I be bound and my Love be free.

R. Fitzgerald.

702.

My love is in the house.

A Cork Reel. From Carew's MSS

703.

My love she won't come near me.

From M<sup>r</sup> R.A.Fitzgerald.

Andante.

704. 

*Note.* Petrie has in pencil taken out the E♭ of the signature, and added E♭ in bars 2 and 14. Ed.

The Maid I loved dearly has left me behind.

From P. Mac Dowell.

Andante.

705. 

I will visit my love on the mountain.

706. 

Along w<sup>th</sup> my love I'll go.

From M<sup>r</sup> Joyce.

Andante.

707. 

Along with my love I'll go.  
Andante.

From P. Joyce, Esq

708.

Another version of the preceding. Ed.

The Maid of Castle Creagh.

709.

+D? Ed.

My Baby on my arm.

710.

The Greeks' victory.

From P. Carew's MSS.

Andante.

711.

## Luggelaw.

From P. Carew's M.S.

712.

## Catha Rony.

A county of Louth air  
from James Tighe.

713.

## Down by Newcastle shore.

714.

## Lady Shearbrook.

715.

Madame Cole.

One of Carolan's finest airs.

716.

Isbel Falsey - or False Isabel, a Manx air.

717.

Cathleen.

Andante.

718.

Eveleen.

Andante.

719.

Fond Chloe, (A queer name for an Irish air.)

from Mr. R. A. Fitzgerald.

Andante.

720.

Sweet lovely Joan.

from Mr. F. J. Southwell.

Andantino.

721.

Molly fair, that western dame.

722.

Molly Butler.

A County of Clare tune.

723.

Molly Bān so fair.

from P. Mac Dowell Esq.

Andante.

724.

Bridget of the mildest smile.

725.

Lovely Anne.

from P. Coneely.

726.

Sally Whelan - a Joyce country tune.

727.

*Note.* This tune appears again under the title "Sally Phelan".

The small notes indicate the differences between the two versions. Ed

Scornful Sally.

From Mr Mac Dowell.

728.

Irish setting of "Black eyed Susan."

729.

Sir Ulick Burk, by Carolan.

From Neal's collection.

730.

Father Jack Walsh.

731.

Stewart of Kilpatrick and the daughter of the king of Ine.



Doctor O' Halloran.

From Mrs. Close.



Bold Captain Friney.

In marching time.

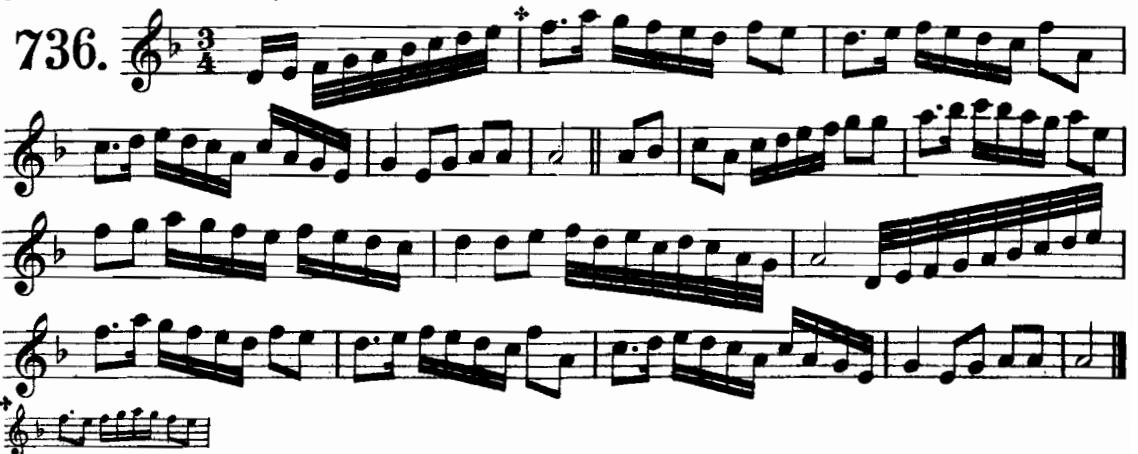
From M<sup>r</sup> Pigot's M S.



Richard O' Bran from the plains of Kildare.



John Dwyre of the Glyn - From an old Kerry M S.



Roddy Mc Curley that was hanged at Tuome Bridge.

737. 

John Doe.

Allegretto.

A Kerry tune  
from Frank Keane.

738. 

Note. Two other versions of this tune will be found under Gaelic titles. See Index Ed.

Bryan Mac Cowall.

Andante.

739. 

Rory O'Moore.

Allegro.

From Miss Ross.

740. 

Derry Brien.

741.

*Note.* Petrie's Index adds 'Same as Savourneen Dheelish. Ed.'

John the son Darby. Gaily.

From P. Coneely. 1843. Rosmore.

742.

Johnny Cox or Johnny of Cockalie.

From E. Clements Esq.

Andante con spirito.

743.

Archy Boylan.

744.

Willy Taylor.

745.

Willy Leonard.

Andante.

746.

Johnny Hall.

Co Tyrone, from Lord Dunraven (M<sup>r</sup> Stephen de Vere.)

Con Spirito.

747.

Martin Dough.

748.

Cahan O'Hara.

Andante.

749.

Michael Molloy.

750.

Mary I die your slave.

Moderato.

751.

Oh where are you going Lord Lovel, said she.

752.

He's gone he's gone.\*

753.

\*The title in Petrie's Index is "He's gone, he's gone, young Johnny's gone, will I never see him more?"

Note. In the M S. an extra b is added in pencil to the signature. Ed.

The maid of Cooley Shore.

754.

A musical score for three staves of music. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a quarter note and includes a grace note. The music consists of eighth and sixteenth note patterns with various rests and slurs.

It was in Dublin city.

755.

A musical score for three staves of music. The first staff features a dotted half note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a quarter note. The music consists of eighth and sixteenth note patterns with various rests and slurs.

It was in Dublin city  
A city of great fame  
Where first my darling Irish boy  
A-courtin' to me came.

Claudy dwelling.

756.

A musical score for three staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a quarter note. The music consists of eighth and sixteenth note patterns with various rests and slurs.

Adieu ye young men of Clady green.

Set in the C<sup>o</sup> of Derry, 1834.

757.

A musical score for three staves of music. The first staff starts with a sixteenth note followed by eighth notes. The second staff begins with a sixteenth note followed by eighth notes. The third staff starts with a sixteenth note followed by eighth notes. The music consists of eighth and sixteenth note patterns with various rests and slurs.

Sweet heart you know my mind: or "I have a little trade?" A Connaught tune.

758.

Dear Mother he is going, and I know not how to bid him stay.

Andante.

759.

<sup>+</sup>Note. Another version has D<sup>b</sup> here. Ed.

Dear Mother he is going, and I know not how to bid him stay.

Andante.

760.

A variant of the preceding. Ed.

<sup>\*</sup>Note. Another variant has this group of notes thus.

My parents gave me good advice.

From P. Mac Dowell Esq.

Moderato.

761.

Oh what shall I do, my love is going to be wed.

From Mr. Pigot's M S.

Andante.

762.

Do you hear little girls, take your mother's advice, 'tis the best.

J. Mac Closkey.

Allegretto.

763.

The Advice.

Allegretto.

764.

Early, early, all in the spring.

765.

The lass of Sliabh Bān.

766.

Last Saturday night as I lay in my bed.-A white - boy song. From James O'Reilly Esq.



"Peggy is your head sick" a county of Louth song - also played as a dance and called.  
"The long hills of Mourne"



Behind the bush in the garden - as played by Pat Cunningham, a famous W. Meath piper.



If the sea were ink.



As a sailor and a soldier.

From Mr. Joyce.

771.

The soldier's song, "Hark I hear etc."

From the Revd. J. Meaze. Tyrone &amp; Kilkenny.

772.

Berry Dhoan "The brown oxen"—a Manx Air.

773.

*Petrie's Note.* This air is set in  $\frac{2}{4}$  time by Major Wallis.

Where are you going my pretty maid?

County of Cork. From P. Mac Dowell, Esq.

Moderato.

774.

Banish misfortune.

From P. Mac Dowell Esq.

Allegretto.

775.

Come tell me in plain.

From Mr. R. A. Fitzgerald.

Andante.

776.

For my breakfast you must get a bird without a bone.

(Wexford) From Mr. R. A. F.

Andante.

777.

For my breakfast etc. (second setting.)

From Mr. Fitzgerald.

Andante.

778.

The bonny light Horseman. (county Wexford)

From Mr. Fitzgerald.

Andante.

779.

+ Note. The last two notes have been cut off by the binder and are conjectural. Ed.

In the county of Wexford not far from Tughmon.

From Mr. R. A. Fitzgerald.

Andante spirituoso e marcato.

780.

For I'd rather go (county of Wexford)

From Mr. Fitzgerald.

Andante.

781.

'Tis I your lover. (county of Wexford)

From Mr. Fitzgerald.

Andante.

782.

Ninety-eight Wexford Ballad.  
Andante.

783.

From Robert Fitzgerald, Esq Enniscorthy.

'98 Ballad - Co of Wexford.

From R. Fitzgerald.

784.

A second setting of the above air.

785.

Lady Gordon's Minuet.  
Andante.

Set by Forde in the C<sup>o</sup> of Mayo.

786.

Farewell now Miss Gordon.

C<sup>o</sup> of Wexford, from Mr. Fitzgerald.

Andante.

787.

Over the mountain.

Andante.

788.

Dobbin's flow'ry vale.

From M<sup>r</sup> Joyce b.b. p.36.

Andante.

789.

Poor old Granua Weal.

From J. MC Closkey. Dungiven.

Andante.

790.

How will I get to the Bedchamber.

Forde.

791.

Crabs in the skillet. From J. Buckley. This tune belongs to the coast of Clare and Limerick.  
M<sup>r</sup> Joyce.

792.

Some say that I'm foolish and some say I'm wise.

From M<sup>r</sup> Pigot's M.S.

Andante.

793.

Air to an old English Ballad. Learnt in Mayo.

From D<sup>r</sup> Kelly.

Andante.

794.

Tune of the old English Ballad "Lord Robert and fair Ellen" as sung in Mayo. From Dr Kelly.

795.

Jackson's Maid.

Allegro.

796.

Jackson's Maid.

Allegro.

797.

A variant of the preceding Ed.

Over the water.

by Jackson.

798.

I am a poor stranger that's far from my home.

The Dublin ballad singers.

Andante.

799.

I'm a poor stranger that's far from my own.

From M<sup>r</sup> Joyce

Andante.

800.

The lovely sweet banks of the Suir.

From P. Coneely.

Andante.

801.

The banks of the Suir.

802.

Banks of the Suir.

803.

*Note.* A variant of the preceding Ed.

Down by the banks of the sweet Primrose.

From M<sup>r</sup> Mac Dowell, Dec<sup>r</sup> 1859.

Andante.

804.

The Banks of the Shannon."

From Father Walsh.

805.

Beside the river Loun.

From P. Mac Dowell Esq.

Andante.

806.

Farewell to Lough Rea.

From M<sup>r</sup> Mac Dowell.

Andante.

807.

"Van Diemen's Land" A Donegal Melody.

From W<sup>m</sup> Allingham.

Moderato.

808.

The flower of Erin's green shore.

From P. Mac Dowell Esq

809.

My name is Bold Kelly.

From Mr Joyce.

Andante.

810.

I wish, I wish, but I wish in vain.

From Frank Keane.

Andante.

811.

I wish I were in Drogheada.

Allegretto.

812.

Gurty's Frolic - a very old Munster tune.

From M.S. Musick Book.

Allegro.

813.

It is to fair England I'm willing to go.

From M<sup>r</sup> Joyce.

Andante.

814.

I was one night about Bridgetmas.

Andante.

815.

A woman and twenty of them.

From Mary O'Donohoe. Arran More 13<sup>th</sup> Sept. 1857.

Andante.

816.

*Note.* A variant of the preceding. A tune similar to this appears under a Gaelic title. Ed.

I was once sailing by the head.

set from John Dubhana. (Costello bay) Arran - more.

817.

*Note.* The accidentals in brackets are in a second copy. Ed.

When I go down to the foot of Croagh Patrick. From Pat. Mullin. Arran More Sept. 1857.

Andante.

818.

Alas that I'm not a little starling bird. From Pat Mullin. Arran More 10<sup>th</sup> Sept. 1857.

Andante.

819.

Her skin is like the lily.

From Rev. James Mease, Learned in Tyrone.

Andante.

820.

If all the young maidens were blackbirds and trushes.

Moderato.

821.

The blackbird and the thrush.

Set in the Cladagh. August 28. 1840.

822.

In my first proceedings I took rakish ways. Set in C<sup>o</sup> of Limerick. From M<sup>r</sup> MacDowell.

## Allegretto.

823.

O landlady dear, come cheer your heart. A Cavan air.

## Allegretto.

824.

One bottle more.

## Andante.

825.

I was born for sport.

From P. Coneely Jan. 1845 Ros:

## Allegretto.

826.

Mammie will you let me to the Fair.  
Moderato.

827.

One evening in June, or Youth and bloom.

From P. Coneely.

Andante.

828.

Cheer up old Hag. Set by Lord Rosmore.

From P. Coneely. 1845.

Allegro.

829.

Young lads that are prepared for marriage.

830.

One night I dreamt<sup>\*</sup>

also called "Are you not the bright star that used to be before me?"

831.

\* Note. Petrie adds "or Sweet Castle Hyde" in pencil.

\* Note. Another version has no "repeat" marked here.  
Another setting of this tune appears with Gaelic title Ed.

"Each night when I slumber"

From Mr Joyce.

832.

Oh agus oh! The blind woman's lament for the loss of her daughter.

833.

Ballyhauness.

834.

Sieve Gullan or The enchantment of Fin Mac Cool.

An Ossianic air.

835.

O'er high, high hills and lofty mountains.

836.

I'm an Irishman from Monaghan - a North country man born.

837.

Castle Costello.

838.

*Note. The key signature should probably be two sharps. Ed.*

A Munster tune:

839.

Assist me all ye muses. A county of Londonderry air.

840.

O sad and sorry I'm this day. A Derry Song.

841.

Garvagh! its a pretty place, surrounded well with trees.

842.

Rody green. A Co of Kilkenny air.

843.

Early in the morning - a county of Cavan air.

844.

You nobles of Inis Ealga.

845.

Art Mac Bride—a county of Donegal air.

846.

Harvest.\*

847.

\*Doubtful name, written very illegibly. Ed.

Mount Hazel.

848.

All the ways to Galway.

849.

The frost is all over. Set in the Co of Armagh.

850.

She hung her Petticoat out to dry.

851.

The highly excellent good man of Tipperoughny.

Co of Kilkenny. Revd M<sup>r</sup> Graves.

852.

<sup>+</sup>  
Note. These variants are given under the heading "The men of Tipperoughny" from M<sup>r</sup> Fogarty. Ed.  
H. 3279

An Iverk Love song (wants the 4<sup>th</sup> of the scale.)

From the Revd Mr Graves.

853.

Be wise - beware!

From J. Tighe Junior.

854.

The new broom.

855.

The new broom.

From P. Conneely.

856.

Note. A variant of the preceding Ed.

H. 3279

Who'll buy my besoms..

Allegretto.

857.

2<sup>nd</sup> setting.

Allegretto.

858.

Dunlavin Green.

Set in the county of Wicklow.

859.

Flower of young maidens.

Moderato.

860.

Take a kiss or let it alone.

From M<sup>r</sup> Pigot's M.S.

861.

Set by M<sup>r</sup> Joyce in the C<sup>o</sup> of Limerick in 1856.

from the singing of D<sup>d</sup> Condon.

862.

Note. Petrie adds: "This is the same air as Bunting's. When to a foreign clime I go."

When first I left old Ireland.

Andante.

From a Mason in Belfast. P. McD.

863.

\*Another version has E♭ in these places. Ed.

My blessing go with you sweet Erin go bragh.

Andante

From M<sup>r</sup> Mac Dowell. Dec<sup>r</sup> 1859.

864.

Note. Another version has E♯ here. Ed.

Emigrant song (going to America).

Andante quasi Allegretto.

865.

The musical score consists of three staves of music. The first staff begins with a treble clef, a sharp sign indicating G major, and a '2' over a '4' indicating 2/4 time. The second staff begins with a bass clef. The third staff begins with a treble clef. The music features various note heads, stems, and beams, with some notes having dots or dashes indicating specific rhythms. Measures 1 through 4 are shown on the first staff, measures 5 through 8 on the second, and measures 9 through 12 on the third.

Old North American Indian tune.

From - Joly Esq. March 1860.

866.

The musical score consists of three staves of music. The first staff begins with a treble clef and a sharp sign indicating G major. The second staff begins with a bass clef. The third staff begins with a treble clef. The music features various note heads, stems, and beams, with some notes having dots or dashes. Measures 1 through 4 are shown on the first staff, measures 5 through 8 on the second, and measures 9 through 12 on the third. Measure 5 includes a dynamic marking 'tr' (trill) above the staff.

Paddys return.

867.

The musical score consists of three staves of music. The first staff begins with a treble clef and a sharp sign indicating G major. The second staff begins with a bass clef. The third staff begins with a treble clef. The music features various note heads, stems, and beams, with some notes having dots or dashes. Measures 1 through 4 are shown on the first staff, measures 5 through 8 on the second, and measures 9 through 12 on the third.

Paddys evermore. Second set.

868.

The musical score consists of three staves of music. The first staff begins with a treble clef and a sharp sign indicating G major. The second staff begins with a bass clef. The third staff begins with a treble clef. The music features various note heads, stems, and beams, with some notes having dots or dashes. Measures 1 through 4 are shown on the first staff, measures 5 through 8 on the second, and measures 9 through 12 on the third.

Note. The M. S. has neither clef nor signature. Ed.

Five men went together.

869.

The musical notation consists of three staves of music. The first staff starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The second staff starts with a treble clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The music features various note heads, stems, and bar lines.

Five men went together  
Five men went together  
Four men, three men  
Two men, one man  
And the mower went to mow the meadow.

Mother ru a ru a ru a  
Mother ru a rendy  
With a stick upon her back  
And another in her hand  
Saying Good Morrow to you kindly madam.

*Note.* Petrie adds a memorandum "Don't forget Molly Brollaghan." The M. S. has neither clef nor signature, and is very illegible. Ed.

Dancing measure to which Prince Charles Edward and Lady Wemyss danced in the gallery of the palace of Holyrood House in the year 1745. From Lord Rosmore.

870.

The musical notation consists of four staves of music. The first staff starts with a treble clef, a key signature of two flats, and a 6/8 time signature. The second staff starts with a treble clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff starts with a treble clef and a key signature of one flat. The music features various note heads, stems, and bar lines.

Pianxty by Carolan, preserved in Clare.

Allegro moderato.

From Frank Keane 21. July 1858.

871.

The musical notation consists of five staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 6/8 time signature. The second staff starts with a treble clef and a key signature of one flat. The third staff starts with a treble clef and a key signature of one flat. The fourth staff starts with a treble clef and a key signature of one flat. The fifth staff starts with a treble clef and a key signature of one flat. The music features various note heads, stems, and bar lines, with some brackets and accidentals indicated.

*Note.* The accidentals in brackets are supplied from a second version of this tune, which occurs with a signature of 2 flats Ed.

Dance tune or Planxty, apparently by Carolan.

From M<sup>r</sup> Mac Dowell March '59.

Allegro moderato.

872.

*Note.* This tune appears again under the title: "Do what you please but take care of my cap." The variants are indicated above. Ed.

Planxty Wilkinson by Carolan.

Allegro moderato. (h)

873.

*Note.* The accidentals in brackets are supplied from another version. This tune also appears with the title "Planxty Williamson." Ed.

Planxty Drew by Carolan.

From P. Carew's MSS.

874.

*Note.* The accidentals in brackets are supplied from another version. Ed.

H. 3279

Planxty - by Carolan - set in Munster.

From Mr Kelly.

875.

Lady Wrixon.

876.

Note. Published in Petrie's "Ancient music of Ireland" as a planxty by Carolan. For a seventh planxty by Carolan See N<sup>o</sup> 499. Ed.

Planxty Sweeny.

From M. S. Mrs Close.

877.

Planxty Shane ruadh.

From Miss Simmonds.

Allegretto

878.

Musical score for Planxty Shane ruadh, Allegretto, 8 measures. The score is in common time (indicated by a 'C') and G major (indicated by a 'G'). The music consists of eight staves of sixteenth-note patterns.

+ The Hunt - a set Dance. From John Dolan - Glensheen.

M<sup>r</sup> Joyce.

879.

Musical score for 'The Hunt' - a set Dance, 8 measures. The score is in common time (indicated by a 'C') and G major (indicated by a 'G'). The music consists of eight staves of sixteenth-note patterns.

+Also known as "The Galtee hunt?" Ed.

"The Ladies fancy," or "The piper's finish" or the Long Dance.

M<sup>r</sup>s Close.

880.

Musical score for "The Ladies fancy," or "The piper's finish," or the Long Dance, 8 measures. The score is in common time (indicated by a 'C') and G major (indicated by a 'G'). The music consists of eight staves of sixteenth-note patterns.



Gather up the money – the Petticoet dance and song tune. R.M.♦

881.

A musical score consisting of three staves of music in common time, key signature of two sharps. The music features eighth-note patterns and sixteenth-note figures.

♦Richard Morrison, Esq.

Lower Ormond. A Dance tune.

882.

A musical score consisting of four staves of music in common time, key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.

## Long Dance.

883.

The music is composed of 12 staves of sixteenth-note patterns. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The subsequent staves maintain the same key signature and time signature. The notation features various sixteenth-note figures, including pairs of eighth notes, sixteenth-note chords, and sixteenth-note runs. Measure 5 is highlighted with a large brace and a circled '5' above it. Measures 11 and 12 conclude the piece.

The image shows a single page of musical notation. It features ten staves of music, each with a treble clef and a key signature of one sharp (G major). The music is in common time. The notation consists primarily of eighth and sixteenth notes, with various rhythmic patterns across the staves. Some staves begin with a quarter note followed by an eighth note. There are several bar lines, both vertical and horizontal, dividing the music into measures. The notes are black on white staff lines.

The Bruisus, or "Kiss the maid behind the barrels"

From Col. Westenra.

Allegro.

884.

Kiss the maid behind the barrel. A Cork Reel.

From P. Carew's MSS.

885.

*Note.* A variant of the preceding. Ed.

Kiss the maid behind the barrel.

From F. Keane.

Allegro.

886.

*Note.* A different version. Ed.

D.C.

Reel. Set in the county of Limerick. From Mrs. Mc Sweeny.

From Mr. P. Joyce.

Allegro.

887.

*Note.* Petrie adds "Kiss the maid etc." Cf. with the three preceding tunes. Ed.

Box about the fire place. A Munster Reel.

From P. Carew's MSS.

888.

*Note.* The variant accidentals are from a second version of this tune. Ed.

Last night's funeral - A Munster Reel.

From P. Carew's MSS.

889.

Munster Reel.

From Mr. P. Joyce.

890.

Boil the breakfast early - A Munster Reel.

From Mr. P. Joyce.

891.

"The job of journey work." A Munster Dance.

From M<sup>r</sup> Joyce.

892.

The Peeler's jacket. A Munster Reel.

From M<sup>r</sup> Joyce.

893.

Note. Petrie adds in pencil "Same as Flannel jacket."

See N<sup>o</sup> 584 Ed.

+ Munster Reel.

From M<sup>r</sup> Joyce.

894.

+ Petrie has a note in pencil "not to be used, too Scotch?" Ed.

The Morning star. A Cork Reel.

From P. Carew's M.S.S.

895.

Note. Petrie adds "perhaps Scotch?" Ed.

Munster Reel.

From P. Joyce.

896.

Blackwater foot.

A Munster Reel.

897.

The Goroum. A Reel.

From P. Carew's MS.

898.

The Kerry star. A Reel.

From P. Carew's MS.

899.

The bragging man. A Cork Reel.

From P. Carew's MSS.

900.

Temple Hill. A Cork Reel.

From P. Carew's MSS.

901.

Molly on the shore. A Cork Reel.

From P. Carew's MSS.

*Allegro.*

902.

## A Cork Reel.

From P. Carew's MSS.

Allegro.

903.

+ Another version gives this bar thus:

\* Another version gives this bar thus:

## The new domain. A Cork Reel.

From P. Carew's MSS.

904.

## A Clare Reel.

Frank Keane. From his Father. Mar. 10. 1856.

Allegro.

905.

## County of Clare Reel.

From Frank Keane. Mar. 10. 1856.

Allegro.

906.

County of Clare Reel.

From Frank Keane.

Allegro.

907.

The musical score consists of four staves of music in common time (indicated by 'c'). The key signature is common (no sharps or flats). The first staff begins with a dotted eighth note followed by a sixteenth note. The second staff starts with a sixteenth note. The third staff begins with a sixteenth note. The fourth staff ends with a sixteenth note. The piece concludes with the instruction 'D.C.' (Da Capo).

County of Clare Reel.

From Frank Keane.

908.

The musical score consists of four staves of music in common time (indicated by 'c'). The key signature is one sharp (F#). The first staff begins with a sixteenth note. The second staff begins with a sixteenth note. The third staff begins with a sixteenth note. The fourth staff begins with a sixteenth note. The piece concludes with a double bar line and repeat dots.

*Note.* Petrie has probably omitted a one-sharp signature and consequently accidentals also. Ed

The green fields of Ireland.

A Connaught Reel.

909.

The musical score consists of five staves of music in common time (indicated by 'c'). The key signature is one sharp (F#). The first staff begins with a sixteenth note. The second staff begins with a sixteenth note. The third staff begins with a sixteenth note. The fourth staff begins with a sixteenth note. The fifth staff begins with a sixteenth note. The piece concludes with a double bar line and repeat dots.

The country girl's fortune.

A Connemara Reel.

910.

D.C.

Lough Allen. An old county of Leitrim Reel.

911.

The gooseberry blossom.

A Reel.

912.

The silver mines. A Reel.

From M<sup>r</sup> Joyce.

913.

Reel set from John Hickey. Ballyorgan.

From Mr P. Joyce.

914. 

*Note.* Petrie has obviously omitted the signature of one sharp. Ed.

Reel - queer name?

915. 

*Note.* As above. Ed.

Reel time, from an old M. S. music book.

From Mr P. Joyce.

916. 

Reel.

From Mr P. Joyce.

917. 

*Note.* The accidentals in brackets are supplied from another version. Ed.

The Ewe with the crooked horn. A Cork reel.

From P. Carew's M.S.

918

+ Petrie adds "Hornpipe" in pencil.

Hornpipe.

From M<sup>r</sup> P. Joyce.  
Learned from his father.

919.

Good night, good night, and joy be with you. A munster jig set  
from J. Buckley.

From M<sup>r</sup> P. Joyce.

920.

Cherish the ladies. A Munster Jig.

From Mrs Close.

921.

The lovely lad. A Munster single Jig from Ned Goggin.

From Mr P. Joyce.

*Allegro.*

922.

+)Another version has C# here. Ed.

Tea in the morning. A Munster Jig from J. Buckley.

From Mr P. Joyce.

923.

Down with the tithes. A Munster Jig.

From F. Keane.

924.

Strop the razor. A Munster Jig.

925.

"Barrack Hill." This kind of Jig is called in Munster a single jig. It had a peculiar kind  
of Dance. \*

926.

\*Petrie's Note. He also adds "Same as a Scotch tune?" Ed.

The Croosting Cap. A. Munster Jig. From W<sup>m</sup> Sheady.

P. Joyce.

927. 

Munster Jig.

From F. Keane.

928. 

\* Note. Another version has C♯ in these places. Ed.

M<sup>r</sup>. Joyce.

Munster Jig as played by James Sheedy a celebrated Munster piper who died—very old — about 30 years ago†

929. 

\* Petrie's note. Ed.

Munster Jig.

From F. Keane. Sept. 10<sup>th</sup> 54.

930. 

Munster Jig as played by James Sheedy. From Michael Dineen, Coolfree, a Farmer.

931.

This musical score consists of four staves of music in G minor, 8/8 time. The notation includes various note values such as eighth and sixteenth notes, with some notes connected by stems and others separate. The music features a mix of eighth-note patterns and sixteenth-note patterns, typical of traditional Irish jigs.

Munster Jig from J. Hickey. Ballyorgan, Co. of Limerick.

P. Joyce.

932.

This musical score consists of three staves of music in G major, 8/8 time. The notation uses eighth-note patterns and sixteenth-note patterns, similar to the previous piece but with a different key signature.

+ Note. Petrie adds in pencil "Hush the cat from the bacon. P. Carew's M.S." See No 946. Ed.

Munster Jig.

From Mr. Joyce.

933.

This musical score consists of three staves of music in G major, 8/8 time. The notation uses eighth-note patterns and sixteenth-note patterns, continuing the style established in the previous pieces.

The Munsterman's Jig.

From the Hon. Col. Westenra.

934.

This musical score consists of three staves of music in G major, 8/8 time. The notation uses eighth-note patterns and sixteenth-note patterns, maintaining the rhythmic style of the other jigs in the set.

Kiss in the shelter. A Connaught Jigg.

935.

The ladies march to the ball-room. A Connaught Jigg.

936.

The lads on the mountain. A Connaught Jigg..

937.

The Bucks of Ahasnagh. A Connaught Jigg.

938.

## Connaught Jig.

939.

Connaught Jig. Measures 1-4. Treble clef, common time (indicated by '8'). The music consists of four staves of eight measures each, showing a repeating pattern of eighth-note pairs and sixteenth-note pairs.

## The Geese in the Bog. A Clare Jig.

From F. Keane.

940.

The Geese in the Bog. A Clare Jig. Measures 1-4. Treble clef, common time (indicated by '8'). The music consists of four staves of eight measures each, showing a repeating pattern of eighth-note pairs and sixteenth-note pairs.

## The Humours of Milltown. A Clare Jig.

941.

The Humours of Milltown. A Clare Jig. Measures 1-8. Treble clef, common time (indicated by '8'). The music consists of eight staves of eight measures each, showing a repeating pattern of eighth-note pairs and sixteenth-note pairs.

*Note.* Petrie gives this as the same as "Chasing the hare down the hill". See N<sup>o</sup> 413. Ed.

## Old Clare Jig.

From Frank Keane

942.

## Co Clare Jig. Allegro.

943.

*Note.* The variant notes and the accidentals in brackets are taken from two other versions of this tune. The version with the sharp seventh is in D major. Ed.

## A Clare Jig.

From F Keane.

944.

*Note.* This tune also appears with one ♯ in the signature and no accidentals in the tune. Ed.

The galloping young thing. A Cork Jig.

From P. Carew's MSS.

945.

Hush the cat from the bacon - a Cork Jig.

From P. Carew's MSS.

946.

Old Cork Jig.

From M<sup>r</sup> Joyce.

947.

A Sligo Jig.

948.

Jig - (very fine) set from D.Cleary, Kilfinane, Co of Limerick.

From M<sup>r</sup> Joyce.

949. Allegro.

Note. Petrie marks this: "The girl I love (see other setting not good)." See N<sup>o</sup> 540. Ed.

Black Rock. A Mayo Jig.

From Denis H. Kelly Esq.  
15. Mar. 1856.

950. Allegro.

Note. Change on 1<sup>st</sup> bar (Petrie.)

The Galway Jig.

From Lord Rosmore.

951.

A county of Leitrim Jig.

952.

The three little drummers. A county of Leitrim Jig.

953. 

Variant of N<sup>o</sup> 410.

*Note.* This tune also occurs with an F<sup>#</sup> throughout. Ed.

The three little drummers.

Allegro.

From P. Carew's MSS.

954. 

A variant of the preceding. Ed.

A Leitrim Jig.

955. 

A variant of N<sup>o</sup> 952. Ed.

Wink and she will follow you. A Kerry Jig.

From Father Walsh. MS.

956. 

"The Housemaid." Jig.

957. 

Round the world for sport. A single Jig, set from Edward Goggin. Glenosheen. Mr. Joyce.

958. 

The girl I love. Jig.

From P. W. Joyce Esq.

Allegro.

959. 

Note. See № 540. Ed.

The good fellows. Jig.

960. 

\*Another version has D $\sharp$  here.

H. 3279

Note. A Duplicate of this tune has the first four bars "repeated?" Ed.

## The Swaggering Jig.

From Mrs. Close.

961.

## The Bungalow Jig.

Allegro.

962.

## The Cauliflower Jig.

From P. Mac Dowell, Esq.

Allegro.

963.

## Jig from D. Cleary, Kilfinane.

From Mr. Joyce.

964.

A second set of the above from James Buckley.

From Mr. Joyce.

965.

Jig or March.

From T. Davis.

Allegro.

966.

Note. A variant of the preceding. Ed.

Jig.

From Mr. Joyce.

Allegro.

967.

Jig.

From Col. Westenra.

Allegro.

968.

Jig.

From Mrs Close.



Jig.

From Mrs Close.



Jig.

From Mrs Close.



Jig.

From Mr. Joyce.

Allegro.

972.

+Note. A second version of this tune has C# in these places. Ed.

Jig.

From Mr. Joyce.

(A)

973.

Jig.

From F. Keane.

Allegro.

974.

Title has "Rory O' Moore" in pencil see No 740 Ed.

D. C.

Jig.

975.

Jig.

976.

Note. Petrie calls this a jig to "General Wynne" (March tune No. 986) Ed.

Jig.

977.

Allegro.

Time of day - a Hop jig - same melody as "Ride a mile".

From Mr. Joyce.

978.

2nd time

3rd time

A Hop Jig. County of Clare.

From F. Keane.

979.

Hop Jig.

Allegro.

980.

Carolan's favorite Jig.

981.

Ancient Munster March and Jig.

as set by M<sup>r</sup> Joyce.

982.

Ancient Clan March.

983.

Ancient Clare March and Jig.

From Frank Keane.

984.

Sir Patrick Bellew's March.

985.

General Wynne. A March by Carolan.

986.

Carlwac's March.

987.

"Favorite March of the old Irish Volunteers."

March Time.

From an old M. S. Music Book.

988.

The Irish Lad's a jolly boy. A favourite march of the old Irish militia bands.

989.

A slight variant of N° 586.

Cf. "The Breeches on" N° 473 Ed.

The Hurlers' march.

990.

First time.                      Second time.

First time.                      Second time.

Ree Raw, or The Butchers' March.

991.

Carpenter's March.

992.

Chorus.

The Ribbonman's march, set by W. Forde.

From Mr. Pigot's M.S.

993.

(2/4)                      (2/4)                      (2/4)                      (2/4)

Oh woman of the house, isn't that neat?



Note. The title is given in Petrie's index as: "O woman of the house is not that pleasant? A white - boy march." Ed.

Joy be with you-an ancient Connaught March for "breaking up."



Vive la! the French are coming. A Rebel March song.

March Time.



The Buachalin og March.

From Frank Keane.



"The Housekeeper," A March.

From M<sup>r</sup> Joyce.

998.

Dance or Quick March.

Allegro.

From M<sup>r</sup> R. A. Fitzgerald.

999.

March and Jig.

Mrs Close.

1000.

A March tune.

1001.

## Ancient Lullaby.

Andantino.

From F. Keane 1<sup>st</sup> October, 1854

1002. 

## Clare Lullaby.

Andantino.

From Frank Keane - Oct. 1<sup>st</sup> 1854.

1003. 
 or thus:  
 hush o!

## Sligo Lullaby.

From Mr. Owen O'Conellan. 13. December. 1858.

1004. 

## A Lullaby.

Andante.

Got by Forde from Mr. O'Brien, Cork.

1005. 
 mf cresc.  
 p ppp

## A Lullaby.

Andante.

1006. 
 hush o.

*Note.* This is the same tune as No. 83 with slight differences of rhythm in the repeated bars. Ed.

## A Lullaby.

From Miss Ross.

1007. 
 p pp ppp

A Lullaby.

Mr. Joyce from Davy Condon. Ballyorgan. Co of Limerick.

1008.

Lullaby or Nursery song.

From T. Bridgeford.

1009.

Nurse's tune or. Hushaby.

Andante.

From P. Coneely.

1010.

Nurse Tune.

From Mr. Joyce.

1011.

Nursery song.

From James O'Reilly Esq.

1012.

Hush a by baby on the tree top,  
When the wind blows the cradle will rock.  
When the bough bends the cradle will fall,  
Down comes the baby, cradle and all.

Nursery song.

From Walter Sweetman Esq

1013.

Nurse tune.

From J. Mac Mahon.

1014.

The Fairy Nurse's song—an air of the county. Farney—Co. of Monaghan.

1015.

Cradle song (Hush oh my Lanna), as sung by T. Bridgeford.

1016.

Hush oh my Lanna Hush oh my Lanna Hush oh my Lanna my Lanna ma chree.

Cradle Hymn.

From Mr. Southwell.

1017.

The Dirge of Ossian - as sung in the glens in Derry.

1018.

The Lamentation of Deirdre for the sons of Usnach. Set in Mayo.

1019.

Lament for Una Mac Dermot.

1020.

*Note.* This air also appears under the title "Caoine for Winifred Mc Dermot, Roscommon" Ed.

Donald Baccagh's lament. A county of Derry air.

1021.

Carolan's lamentation for Charles Mac Cabe. "Parting from a companion" Forde.  
Andante.

1022.

Wood's lamentation.

by Carolan.

1023.

Soggarth Shamus O' Finn. A lament.

Moderato.

1024.

\* Note. Another version has C ♯ in these two places. Ed.

The Lamentation of Sir Richard Cantillon.

Madden.

1025.

The lament of William Mc Peter the outlaw.

1026.

\* Petrie has a pencil note here. - "Mem. To correct this phrase, which should be in 4 bars." Ed.

In Horncastle's work called "Ormonde's Lament"

From old M. S. of Mrs. Close.

1027.

The Philolew

The Hare's lament.

1028.

The Lament as sung in the Bennadaglens.

Co of Londonderry.

1029.

*Note.* The M.S. also has pencil bar lines beginning after the third quaver Ed.

A lament.

Andantino.

1030.

Keen.

from Mary Madden.

1031.

Ancient Caoine. "Said to be the most ancient in the Provinces of Leinster and Munster."

Adagio.

1032.

A Caoine.

Mr Joyce, from D. Condon.

Andantino.

1033.

Caoine.

Andantino.

1034.

Caoine.

1035.

Caoine.

Andante.

1036.

Caoine.

Largo.

1037.

Vote. A variant of the preceding. Ed.

The Plaint as sung in the parish of Bannagher.

1038.

Ancient Hymn tune, and Caoine.

1039.

Funeral cry.

Galway. August 28<sup>th</sup> 1840.

1040.

Agitato.

Irish cry.

1041.

Ancient Hymn.

Andantino.

1042.

Irish Hymn sung on the dedication of a chapel - C<sup>o</sup> of Londonderry.

1043. 

*Note. Cf the opening phrase in the minor of "Soggarth Shamus O' Finn" No 1024 Ed.*

Ancient Hymn tune sung in country chapels. (An attempt to put it into rhythm.)

From Forde.

1044. 

Another attempt to phrase this air.

1045. 

Hymn tune.

Mr. Joyce, from his father.

1046. 

Chant, or Hymn tune. C<sup>o</sup> Donegal from Revd. James Mease, Freshford.

Andante.

1047. 

The Hymn of St. Bernard. *Jesu dulcis memoria.*  
Andante.

From M<sup>r</sup> Southwell.

1048.

*Dies Irae* — or Day of Wrath — as sung in the Co of Londonderry.

1049.

Christmas Carol or Hymn,—as sung in the county of Galway. From M<sup>r</sup>s Close.

1050.

Plough whistle.

1051.

Note. The two B's in the 6<sup>th</sup> bar and the 5 B's in the 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> bars are slurred in Petrie's "Ancient Music of Ireland." Ed.

Ploughman's Whistle.

T. Mac Mahon.

1052.

Plough song or whistle of the county of Kilkenny. \*

Slow.

From James Fogarty.

1053.

\* Note. Petrie's M. S. has no # to this D, but in "Ancient Music of Ireland" he adds one. Ed.

Ploughman's Whistle.

T. Mac Mahon .

1054.

