

PART II.

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. 

Rise up young William Reilly.

510. 

Rise up my lovely Molly.

From Mr. Fitzgerald.

511. 

Kitty O' Hea.

Donegal tune
From Mr. Allingham.

512. 

Kitty Magee.

513. 

Kitty's wishes.

from Mr MacDowell Dec. 1859.

514. *Allegro moderato.* 

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.

520. *With Spirit.* 

+ Another version has C# 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 1st four bars. Ed.

An old man he courted me.

Andante.

from M^r Joyce.

528. 

The young wife and her old husband - Dialogue. C^o of Monaghan Air. Byrne Hooper. April 6. 42.

529. *Allegro.*

Andante.

*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^o Limerick. Mr. Joyce.

531. *Andante.*

How do you like her for your wife.

From Mr. Joyce.

532.

Note. cf "Cousin Frog" No 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.

From P. Carew's M S S.

537. *Andante.*

Musical score for 'The good boy' in G major, 3/4 time, marked *Andante*. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes in the first measure. The melody is simple and melodic, ending with a double bar line.

The fair girl.

538.

Musical score for 'The fair girl' in G major, 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more rhythmic and includes several triplet figures. The second staff contains the marking *dim.* (diminuendo) and the third staff contains the marking *p* (piano). The piece concludes with a double bar line.

The Blessington maid.

From Mr. Pigot's M S.

539. *Andante.*

Musical score for 'The Blessington maid' in G minor, 3/4 time, marked *Andante*. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It features a triplet of eighth notes in the first measure. The melody is simple and melodic, ending with a double bar line.

The girl I love.

From P. Carew's M S S.

540. Musical notation for 'The girl I love.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

Note. Petrie marks this "bad set." See N^o 949 and compare with N^o 959 Ed.

The wearied lad.

Set by Lord Rosmore from P. Coneely 1843.

541. *Allegro.* Musical notation for 'The wearied lad.' in G major, 12/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked 'Allegro.' The melody is written in a single line.

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

from Mr. Pigot's M S.

542. *Andante.* Musical notation for "I love a woman" or "The dwarf of the glens" in G minor, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The tempo is marked 'Andante.' The melody is written in a single line.

The rushy glen.

From M^r Pigot's MS.

543. Musical notation for 'The rushy glen' in G minor, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the beginning. The third staff concludes the piece with a double bar line.

The fairy troop.

From M^r Pigot's MS.

544. *Andante.* Musical notation for 'The fairy troop' in G minor, common time, marked 'Andante'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a triplet of eighth notes and a trill (tr) on a note. The fourth staff concludes the piece with a double bar line.

The old Astrologer.

From M^r Patrick Joyce.

545. Musical notation for 'The old Astrologer' in G major, common time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. The second staff continues the melody and concludes with a double bar line.

The Gobby O.

546. Musical notation for 'The Gobby O' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff concludes the piece with a double bar line.

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. .H. 3279

The Enniskilling Dragoon.

From P. Carew's MSS.

547. Musical notation for 'The Enniskilling Dragoon'. It consists of two staves of music in 3/4 time, featuring a key signature of one flat (B-flat). The melody is written in a treble clef and includes various rhythmic patterns such as eighth and sixteenth notes.

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

The rocky road.

548. Musical notation for 'The rocky road'. It consists of four staves of music in 9/8 time, featuring a key signature of one flat (B-flat). The melody is written in a treble clef and includes various rhythmic patterns such as eighth and sixteenth notes. The notation includes a question mark and 'Ed.' at the end of the fourth staff.

The high road to Kilkenny.

From Mrs Close.

549. Musical notation for 'The high road to Kilkenny'. It consists of two staves of music in 9/8 time, featuring a key signature of one sharp (F#). The melody is written in a treble clef and includes various rhythmic patterns such as eighth and sixteenth notes.

The song of Una. Very ancient.

550. Musical notation for 'The song of Una'. It consists of four staves of music in common time (C), featuring a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a treble clef and includes various rhythmic patterns such as eighth and sixteenth notes. The notation includes trills (tr) in the third and fourth staves.

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.

555. *Andantino*

The musical score for item 555 consists of three staves of music in 3/4 time, key of B-flat major. The tempo is marked 'Andantino'. The melody features several triplet markings and a '+' sign above certain notes. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across three staves.

Note. Another version has C \sharp in these places. Ed.

The Praises of Downhill.

556.

The musical score for item 556 consists of three staves of music in 3/4 time, key of B-flat major. The tempo is not explicitly marked but the style is a simple march. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across three staves.

The downhill of Life.

From M^r Pigot's M S.

557. *Allegretto.*

The musical score for item 557 consists of three staves of music in 6/8 time, key of B-flat major. The tempo is marked 'Allegretto'. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across three staves.

The Belfast Mountain.

From M^r P Mac Dowell R. A. March 59

558. *Andante.*

The musical score for item 558 consists of four staves of music in common time (C), key of B-flat major. The tempo is marked 'Andante'. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across four staves.

The Mountain high - a tune of Bonds glen.

Parish of Camber.

559. Musical notation for 'The Mountain high' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the third staff ending with a double bar line.

The top of Sweet Dunmul.

560. Musical notation for 'The top of Sweet Dunmul' in D major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the third staff ending with a double bar line.

The borders of sweet Coole Hill.

A. Cavan air.

561. Musical notation for 'The borders of sweet Coole Hill' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the third staff ending with a double bar line.

The Hill without grass.

From Teige Mac Mahon.

562. Musical notation for 'The Hill without grass' in B-flat major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written in a single line. The second, third, and fourth staves provide a harmonic accompaniment, with the fourth staff ending with a double bar line.

The ship of Patrick Lynch.

568. 

The seas are deep.

569. 

The dangers of the sea.

570. 

The foundering of the boat, in Lough Derag, Sunday the 12th of July 1795.

571. 

The praises of Rathfriland.

572. 

The groves of Blackpool, or the Cove of Cork.

573. Musical notation for 'The groves of Blackpool, or the Cove of Cork'. It consists of two staves of music in 9/8 time, featuring a treble clef and a key signature of one flat (B-flat). The melody is characterized by eighth and sixteenth notes.

The Black joke, as in an old Kerry MS.

From Father Walsh.

574. Musical notation for 'The Black joke, as in an old Kerry MS.'. It consists of three staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes.

The white Rock.

575. Musical notation for 'The white Rock.'. It consists of three staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the first staff.

The green Flag.

576. Musical notation for 'The green Flag.'. It consists of five staves of music in common time (C), featuring a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes.

The yellow Horse.

From an old MS

577. Musical notation for 'The yellow Horse' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

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

The yellow bustard, a county of Leitrim air.

578. Musical notation for 'The yellow bustard' in G major, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. The fourth staff concludes the piece with a double bar line.

The Black Phantom.

From the Revd Father Walsh.

579. Musical notation for 'The Black Phantom' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. The third staff includes a triplet of eighth notes.

The song of the Ghost.

580. Musical notation for 'The song of the Ghost' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody with various rhythmic patterns and rests.

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. Musical score for 'The soft Deal Board' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody features several triplet markings. The second and third staves continue the melody and include repeat signs and a final double bar line.

The soft deal bed.

A Munster air.

582. Musical score for 'The soft deal bed' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is characterized by a steady eighth-note pattern. The third staff concludes with a *pp* (pianissimo) dynamic marking.

The little Cuckoo of ArdPatrick.

From Father Walsh.

583. Musical score for 'The little Cuckoo of ArdPatrick' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is marked *Allegro*. The melody is lively and includes a triplet in the second staff. The piece ends with a double bar line.

The flannel jacket.

From P. Carew's MSS.

584. Musical score for 'The flannel jacket' in common time, key of D major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is characterized by a steady eighth-note pattern. The piece concludes with a double bar line.

The Pullet and the Cock.

From Frank Keane.

585. Musical score for 'The Pullet and the Cock' in G major, common time. It consists of three staves. The first staff is the melody, starting with a repeat sign and ending with a double bar line. The second and third staves are accompaniment. The piece concludes with the instruction 'Fine.' and 'D.C.' (Da Capo).

The Irish boy.

From my Father.

586. Musical score for 'The Irish boy' in A major, 2/4 time. It consists of three staves. The first staff is the melody, followed by two staves of accompaniment.

Note. A slight variant of N^o 989. See "The Breeches on" N^o 473. Ed.

The Irish Boree.

From "The Dancing Master" 17th Edition London 1721.

587. Musical score for 'The Irish Boree' in G major, common time. It consists of three staves. The first staff is the melody, followed by two staves of accompaniment.

The Irish trot.

From the 17th edition of the Dancing Master London 1721.

588. Musical score for 'The Irish trot' in G major, common time. It consists of two staves. The first staff is the melody, and the second is the accompaniment.

The Juice of the Barley.

F. T. Mac Mahon.

589. Musical score for 'The Juice of the Barley' in G major, common time. It consists of two staves. The first staff is the melody, and the second is the accompaniment.

The sprightly Widow.

From Mr. Pigot's MS.

590. Musical score for 'The sprightly Widow' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is lively and features many eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending in a double bar line.

The peevish child.

by Jerome Dingenan.

591. Musical score for 'The peevish child' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is characterized by triplet markings (indicated by a '3' over the notes) and a somewhat slower, more deliberate pace than the previous piece. The second and third staves continue the melody, with the third staff ending in a double bar line.

The Gossip.

Mrs. Close.

592. Musical score for 'The Gossip' in B-flat major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is a simple, rhythmic tune. The second staff continues the melody and ends with a double bar line.

The Parish girl.

set about 1800 by Dan^l Mc Hourigan.

593. Musical score for 'The Parish girl' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a simple, rhythmic tune. The second and third staves continue the melody, with a trill (tr) marking above a note in the third staff. The fourth staff continues the melody and ends with a double bar line.

The funny Taylor.

From M^r 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.

Musical score for 'The old Coolin' in G major, 3/4 time, Moderato. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second staff includes a trill (tr) over a note. The third staff has a piano (p) dynamic marking. The fourth staff also features a trill (tr). The piece concludes with a double bar line.

The Squire.

Chorus.

600.

Musical score for 'The Squire' in B-flat major, 6/8 time, Chorus. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is characterized by a steady eighth-note rhythm. The second staff continues the melody and includes a double bar line.

+ The MS. has neither clef nor signature. Ed.

The handsome sportsman.

601.

Musical score for 'The handsome sportsman' in B-flat major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes. The second and third staves continue the melody and include a double bar line.

The sons of Fingal.

602.

Musical score for 'The sons of Fingal' in B-flat major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is characterized by a steady eighth-note rhythm. The second and third staves continue the melody and include a double bar line.

The Plough Boy.

County of Leitrim from Lord Dunraven Jan. 1860.

603. *Moderato*

Musical score for 'The Plough Boy' in G major, 3/4 time, Moderato. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features several triplet markings (indicated by a '3' over the notes) and ends with a double bar line.

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

604. *Allegretto.*

Musical score for 'The Hurling boys' in G major, 6/8 time, Allegretto. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a lively, rhythmic pattern with many eighth and sixteenth notes, and ends with a double bar line.

The croppy boy.

From M^r Joyce.

605.

Musical score for 'The croppy boy' in G minor, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is in a minor mode and ends with a double bar line.

The croppy boy, different air.

606.

Musical score for 'The croppy boy, different air' in G minor, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is in a minor mode and includes a second ending marked with a '(b)' above the staff. It ends with a double bar line.

The wee bag of Praties.

607.

Musical score for 'The wee bag of Praties' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is in a major mode and features a rhythmic pattern of eighth and sixteenth notes, ending with a double bar line.

The blooming lily.

608. Musical score for 'The blooming lily' in G major, common time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and consists of eighth and quarter notes. The second and third staves provide accompaniment with similar rhythmic patterns.

The garden of daisies.

609. Musical score for 'The garden of daisies' in G major, 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is more complex, featuring sixteenth and thirty-second notes. The subsequent staves provide accompaniment with similar rhythmic patterns.

cf. N^o 20 Ed.

The garden of Daisies, a Kerry tune.

610. Musical score for 'The garden of Daisies, a Kerry tune' in G major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and consists of eighth and quarter notes. The subsequent staves provide accompaniment with similar rhythmic patterns.

The Bird alone.

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

Andante.

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. Musical notation for 'The Humours of Caledon'. It consists of two staves of music in G major and 9/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Humours of Maam.

616. *Allegro.* Musical notation for 'The Humours of Maam'. It consists of three staves of music in G major and 12/8 time. The tempo is marked 'Allegro'. The melody is on the upper staff, with a triplet of eighth notes in the second measure. The accompaniment is on the lower two staves. The piece ends with a double bar line.

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

The Humours of Jerpoint.

617. Musical notation for 'The Humours of Jerpoint'. It consists of two staves of music in G major and 9/8 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Eilan.

From Iverk. The Revd Mr. Graves.

618. Musical notation for 'The Eilan'. It consists of two staves of music in C major and common time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

The Sigh.

619. Musical notation for 'The Sigh'. It consists of three staves of music in D minor and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower two staves. The piece ends with a double bar line.

The old woman lamenting her purse.

620. 

The white breasted boy.

M^{rs} 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.

626. *Andante.* 

Jacobite Air.

From Father Walsh.

627. 

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

From R. Fitzgerald.

628. 

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

From Forde.

629. 

Note A slight variant of N^o 443. Ed.

Johnny Doyle.

From Mr. Joyce.

630. 

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. 

Oh shrive me, father.

Andantino.

632. 

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^o 447 Ed.

O Mary Asthore.

Allegretto.

636. 

When first I came to the county Cavan.

From Joseph Hughes.

637. *Andante.*

When first I came to the county Cavan.

638. *Andante.*

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 N^o 642. Ed.

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

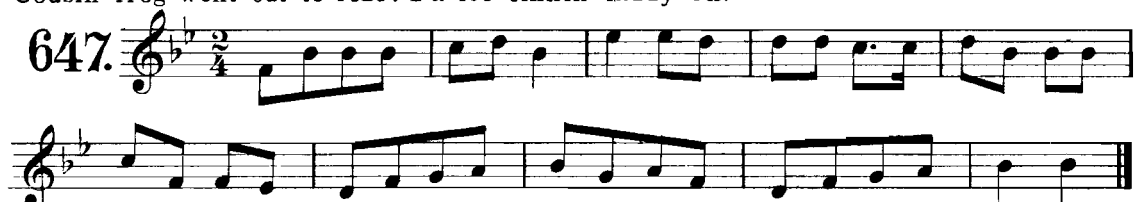
645. 

The fox went out of a moonlight night.

646. 

A variant of the preceding. Ed.

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

647. 

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. 

The Gorey Caravan.

From Mary Hackett. P. Joyce.

649. Musical notation for 'The Gorey Caravan' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

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. Musical notation for 'Search all the world over' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in a single line. The piece concludes with the markings *lento* and *pp*.

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

From the Bennad glens.

651. Musical notation for 'Come sit down beside me' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in a single line.

Lough Erne's shore.

From Miss Ross.

652. Musical notation for 'Lough Erne's shore' in B-flat major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written in a single line. The piece includes a trill (*tr*) and a triplet (*3*) in the first staff, and another triplet (*3*) in the third staff.

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^r R. Fitzgerald.

655. 

Consider well all you pretty fair maids.

From M^r R. Fitzgerald.

656. 

As I roved out one morning.

Andante.

From M^r Joyce b.b.p.35

657.

A variant of N^o. 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^r R. A. Fitzgerald.

658.

As I walked out one evening (county of Wexford)

Andante.

From M^r R. A. Fitzgerald.

659.

One evening of late as I roved out in state.

Andante.

From M^r Joyce p. 14

660.

* Another version has E \sharp here. Ed.

As I walked over the county Cavan.

From J^s Mac Closkey, Dungiven.

661. *Andante.*

One evening fairas I roved out.

From M^r Joyce.

662.

As I was walking one morning in May.

From P. Coneely.

663. *Andante.*

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. 

Carolán's draught.

From Father Walsh. M S.

669. 

Carolán's Cottage.

From P. Carew's M S S.

670. *Andante.* 

Separation of soul and body.

Attributed to Carolán

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.

676. *Allegretto.*

+ Another version has G[#] here Ed.

Glencoe.

from R. Fitzgerald.

677.

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

from Mr. Allingham.

678.

Chorus

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.

680. Musical score for 'The blind beggar of the glen' in C major, common time. It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Remember the poor.

681. Musical score for 'Remember the poor' in C major, common time. It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Remember the pease straw.

As sung by the Dublin Ballad
singers, 1810.

682. Musical score for 'Remember the pease straw' in B-flat major, 2/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a 2/4 time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

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

683. Musical score for 'David Foy' in B-flat major, 2/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a 2/4 time signature. The second and third staves are accompaniment, starting with a bass clef. The piece ends with a double bar line and repeat dots.

Note. A variant of the preceding. Ed.

The blind man's dream.

684. *Allegretto.*

Musical notation for 'The blind man's dream' in 6/8 time, key of B-flat major. It consists of two staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and an eighth note C5. The second staff continues the melody with a quarter note D5, an eighth note Eb5, a quarter note F5, and an eighth note G5. There are several measures of eighth and quarter notes throughout. A small asterisk is placed above the second measure of the first staff.

* Another version has.

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

from Mr. R. Fitzgerald.

685.

Musical notation for 'My love he is tall although he is young' in 3/4 time, key of B-flat major. It 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 melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second staff continues with a quarter note C5, a quarter note D5, and a quarter note Eb5. The third staff concludes the piece with a quarter note F5, a quarter note G5, and a quarter note F5. There are several measures of quarter and eighth notes throughout.

The suit of green.

set in Carlow County by Mr. Watson.

686.

Musical notation for 'The suit of green' in 3/4 time, key of B-flat major. It 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 melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second staff continues with a quarter note C5, a quarter note D5, and a quarter note Eb5. The third staff concludes the piece with a quarter note F5, a quarter note G5, and a quarter note F5. There are several measures of quarter and eighth notes throughout. A small asterisk is placed above the second measure of the third staff.

* Another version has D^b here.

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

As Jimmy and Nancy one evening were straying.

687.

Musical notation for 'As Jimmy and Nancy one evening were straying' in 3/4 time, key of B-flat major. It 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 melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second staff continues with a quarter note C5, a quarter note D5, and a quarter note Eb5. The third staff concludes the piece with a quarter note F5, a quarter note G5, and a quarter note F5. There are several measures of quarter and eighth notes throughout.

Heigh holmy 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 Pensylvania 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 \flat 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 b 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. 

Igriev for my lover in secret.

699. 

+ B \sharp ? But probably should be B \flat and C \sharp . Ed.

My lover is fled, my heart 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^r. R.A. Fitzgerald.

Andante.

704.

Note. Petrie has in pencil taken out the E \flat of the signature, and added E \flat 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 with my love I'll go.

From M^r. 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. 

+Db? 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.  Musical score for Luggelaw, measures 1-4. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four staves of music.

Catha Rony.

A county of Louth air
from James Tighe.

713.  Musical score for Catha Rony, measures 1-4. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a 6/8 time signature. It consists of three staves of music. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo).

Down by Newcastle shore.

714.  Musical score for Down by Newcastle shore, measures 1-2. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two staves of music.

Lady Shearbrook.

715.  Musical score for Lady Shearbrook, measures 1-4. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of three staves of music.

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. Musical notation for 'Fond Chloe' in G minor, 3/4 time, Andante. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

Sweet lovely Joan.

from Mr. F. J. Southwell.

Andantino.

721. Musical notation for 'Sweet lovely Joan' in G minor, common time, Andantino. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody is written in a single line. The second staff continues the melody, with a repeat sign at the beginning and ends with a double bar line and repeat dots.

Molly fair, that western dame.

722. Musical notation for 'Molly fair, that western dame' in G minor, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

Molly Butler.

A County of Clare tune.

723. Musical notation for 'Molly Butler' in G minor, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody is written in a single line. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line and repeat dots.

Molly Bān so fair.

from P. Mac Dowell Esq.

Andante.

724.  Musical notation for Molly Bān so fair, measures 1-3. The piece is in 6/8 time, key of B-flat major, and marked Andante. It features a melody with a triplet of eighth notes in the first measure.

Bridget of the mildest smile.

725.  Musical notation for Bridget of the mildest smile, measures 1-3. The piece is in 3/4 time, key of B-flat major, and marked Andante. It features a melody with a triplet of eighth notes in the first measure.

Lovely Anne.

from P. Coneely.

726.  Musical notation for Lovely Anne, measures 1-3. The piece is in 3/4 time, key of B-flat major, and marked Andante. It features a melody with a triplet of eighth notes in the first measure.

Sally Whelan - a Joyce country tune.

727.  Musical notation for Sally Whelan, measures 1-3. The piece is in 3/4 time, key of B-flat major, and marked Andante. It features a melody with a triplet of eighth notes in the first measure.

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

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

Scornful Sally.

From M^r Mac Dowell.

728. Musical score for 'Scornful Sally' in 2/4 time, G major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes. The second and third staves provide accompaniment with similar rhythmic patterns.

Irish setting of "Black eyed Susan"

729. Musical score for 'Irish setting of "Black eyed Susan"' in 3/4 time, D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is in a 3/4 time signature. The second and third staves provide accompaniment. Dynamic markings include *cresc.*, *f*, and *p*.

Sir Ulick Burk, by Carolan.

From Neal's collection.

730. Musical score for 'Sir Ulick Burk, by Carolan' in 6/8 time, G major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is in a 6/8 time signature. The second, third, fourth, and fifth staves provide accompaniment with various rhythmic patterns.

Father Jack Walsh.

731. Musical score for 'Father Jack Walsh' in 6/8 time, G major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is in a 6/8 time signature. The second and third staves provide accompaniment with various rhythmic patterns.

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^r. 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.

Set from J. Martin. M^c Joyce.

746. *Andante.*

Johnny Hall.

Co Tyrone, from Lord Dunraven (M^c Stephen de Vere.)

747. *Con Spirito.*

Martin Dough.

748.

Cahan O' Hara.

749. *Andante.*

Michael Molloy.

750. 

Mary I die your slave.

751. *Moderato.* 

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 ♭ is added in pencil to the signature. Ed.

The maid of Cooley Shore.

754. Musical notation for 'The maid of Cooley Shore' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is written in a single line. The second and third staves provide accompaniment. The piece ends with a double bar line.

It was in Dublin city.

755. Musical notation for 'It was in Dublin city' in 6/8 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is written in a single line. The second and third staves provide accompaniment. The piece ends with a double bar line.

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

Claudy dwelling.

756. Musical notation for 'Claudy dwelling' in common time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a single line. The second and third staves provide accompaniment. The piece ends with a double bar line.

Adieu ye young men of Claudy green.

Set in the C^o of Derry, 1834.

757. Musical notation for 'Adieu ye young men of Claudy green' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written in a single line. The second and third staves provide accompaniment. The piece ends with a double bar line.

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.


759. *Andante.* 

*Note. Another version has D \sharp here. Ed.

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

760. *Andante.* 

A variant of the preceding. Ed.

Note.* Another variant has this group of notes thus. 

My parents gave me good advice.

From P. Mac Dowell Esq.

761. *Moderato.* 

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

From Mr. Pigot's M S.

762. *Andante.*

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

J. Mac Closkey.

763. *Allegretto.*

The Advice.

764. *Allegretto.*

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.

767. 

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

768. 

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

769. 

If the sea were ink.

770. 

As a sailor and a soldier.

From Mr. Joyce.

771. 

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

From the Revd. J. Meaze. Tyrone & 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.

774. *Moderato.* 

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. Musical score for 'The bonny light Horseman' in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff begins with the number 779. The music is in a simple, folk-like style with a steady rhythm. The final two notes of the piece are marked with an asterisk (*).

† 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 spirituosu e marcato.

780. Musical score for 'In the county of Wexford not far from Tughmon' in 2/4 time, key of D major. It consists of three staves of music. The first staff begins with the number 780. The music is more rhythmic and lively than the previous piece. There are dynamic markings such as 'p' and 'f', and some notes are marked with a question mark in parentheses (?). The piece ends with a double bar line.

For I'd rather go (county of Wexford)

From Mr. Fitzgerald.

Andante.

781. Musical score for 'For I'd rather go' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with the number 781. The music is in a simple, folk-like style with a steady rhythm. The piece ends with a double bar line.

'Tis I your lover. (county of Wexford)

From Mr. Fitzgerald.

Andante.

782. Musical score for ''Tis I your lover' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with the number 782. The music is in a simple, folk-like style with a steady rhythm. The piece ends with a double bar line.

Ninety-eight Wexford Ballad.
Andante.

From Robert Fitzgerald, Esq Enniscorthy.

783.

98 Ballad-Co of Wexford.

From R. Fitzgerald.

784.

A second setting of the above air.

785.

Lady Gordon's Minuet.

Set by Forde in the C^o of Mayo.

786.

Farewell now Miss Gordon.

C^o of Wexford, from Mr. Fitzgerald.

787. *Andante.*

Musical score for 'Farewell now Miss Gordon' in 3/4 time, marked Andante. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melody with a triplet of eighth notes in the first measure. The second and third staves provide accompaniment, with the third staff also containing a triplet of eighth notes.

Over the mountain.

788. *Andante.*

Musical score for 'Over the mountain' in 3/4 time, marked Andante. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by eighth-note patterns. The second staff provides accompaniment.

Dobbin's flow'ry vale.

From M^r Joyce b. b. p. 36.

789. *Andante.*

Musical score for 'Dobbin's flow'ry vale' in 3/4 time, marked Andante. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes a triplet of eighth notes and a slur over a group of notes. The second and third staves provide accompaniment, with various markings such as '(b)' and '(?)' above notes.

Poor old Granua Weal.

From J. M^c Closkey, Dungiven.

790. *Andante.*

Musical score for 'Poor old Granua Weal' in 3/4 time, marked Andante. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats (E-flat, A-flat, D-flat), and a 3/4 time signature. The melody is a simple, steady eighth-note pattern. The second, third, and fourth staves provide accompaniment.

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^f Joyce.

792. 

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

From M^f Pigo's M.S.

793. *Andante.* 

Air to an old English Ballad. Learnt in Mayo.

From D^f Kelly.

794. *Andante.* 

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

795.

Jackson's Maid.

796. *Allegro.*

Jackson's Maid.

797. *Allegro.*

A variant of the preceding. Ed.

Over the water.

by Jackson.

798.

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

The Dublin ballad singers.

799. *Andante.*

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

From M^r Joyce

800. *Andante.*

The lovely sweet banks of the Suir.

From P. Coneely.

801. *Andante.*

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^r Mac Dowell, Dec^r 1859.

804. *Andante.*

Musical score for 'Down by the banks of the sweet Primrose' in G minor, 3/4 time, marked Andante. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the second staff. The piece concludes with a double bar line and repeat dots.

The Banks of the Shannon."

From Father Walsh.

805.

Musical score for 'The Banks of the Shannon' in D major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is primarily composed of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Beside the river Loune.

From P. Mac Dowell Esq.

806. *Andante.*

Musical score for 'Beside the river Loune' in B-flat major, 3/4 time, marked Andante. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the second staff. The piece concludes with a double bar line and repeat dots.

Farewell to Lough Rea.

From M^r Mac Dowell.

807. *Andante.*

Musical score for 'Farewell to Lough Rea' in G minor, 3/4 time, marked Andante. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a series of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

"Van Diemen's Land" A Donegal Melody.

From W^m Allingham.

808. *Moderato.*

Musical score for 'Van Diemen's Land' in G minor, 6/8 time, marked Moderato. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody features a series of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

The flower of Erin's green shore.

From P. Mac Dowell Esq

809. Musical score for 'The flower of Erin's green shore' in G minor, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody features a triplet of eighth notes in the final measure of the first staff. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide accompaniment, with the fourth staff also featuring a triplet of eighth notes.

My name is Bold Kelly.

From Mr Joyce.

810. *Andante.* Musical score for 'My name is Bold Kelly' in G minor, 3/4 time, marked 'Andante'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is characterized by a slow, steady pace. The second staff includes a repeat sign. The third and fourth staves provide accompaniment.

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

From Frank Keane.

811. *Andante.* Musical score for 'I wish, I wish, but I wish in vain' in G major, 3/4 time, marked 'Andante'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is slow and features a repeat sign. The second staff provides accompaniment.

I wish I were in Drogheda.

812. *Allegretto.* Musical score for 'I wish I were in Drogheda' in G major, 6/8 time, marked 'Allegretto'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is lively and features a repeat sign. The second and third staves provide accompaniment.

Gurty's Frolic - a very old Munster tune.

From M.S. Musick Book.

813. *Allegro.*

The musical score for 'Gurty's Frolic' consists of ten staves of music. It is written in treble clef with a key signature of two sharps (D major) and a time signature of 6/8. The tempo is marked 'Allegro'. The melody is characterized by a series of eighth-note patterns, often beamed together in groups of six. The piece concludes with a double bar line and repeat dots.

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

From Mr. Joyce.

814. *Andante.*

The musical score for 'It is to fair England I'm willing to go.' consists of three staves of music. It is written in treble clef with a key signature of two flats (B-flat major) and a time signature of 3/4. The tempo is marked 'Andante'. The melody is a simple, slow-moving line with a mix of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

I was one night about Bridgetmas.

Andante.

815. 

A woman and twenty of them.

From Mary O'Donohoe. Arran More 13th 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 10th 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 thrushes.

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^o of Limerick. From M^r 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.

From P. Coneely Jan. 1845. R.

Moderato.

827.

Musical score for 'Mammie will you let me to the Fair.' in G minor, 2/4 time, Moderato. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

One evening in June, or Youth and bloom.

From P. Coneely.

Andante.

828.

Musical score for 'One evening in June, or Youth and bloom.' in C major, common time, Andante. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. A fermata is placed over a note in the second staff.

Cheer up old Hag. Set by Lord Rosmore.

From P. Coneely. 1845.

Allegro.

829.

Musical score for 'Cheer up old Hag.' in G major, 6/8 time, Allegro. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. A 'Fine.' marking is present in the second staff. The piece concludes with a first and second ending in the third staff, followed by the instruction 'D. C. al Segno.'

Young lads that are prepared for marriage.

830.

Musical score for 'Young lads that are prepared for marriage.' in D major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. A trill (tr) is marked in the second staff. Dynamics markings include 'dim.', 'f', 'dim.', 'p', and 'pp'.

One night I dreamt*

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 M^r Joyce.

832. 

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

833. 

Ballyhauness.

834. 

Slieve 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.

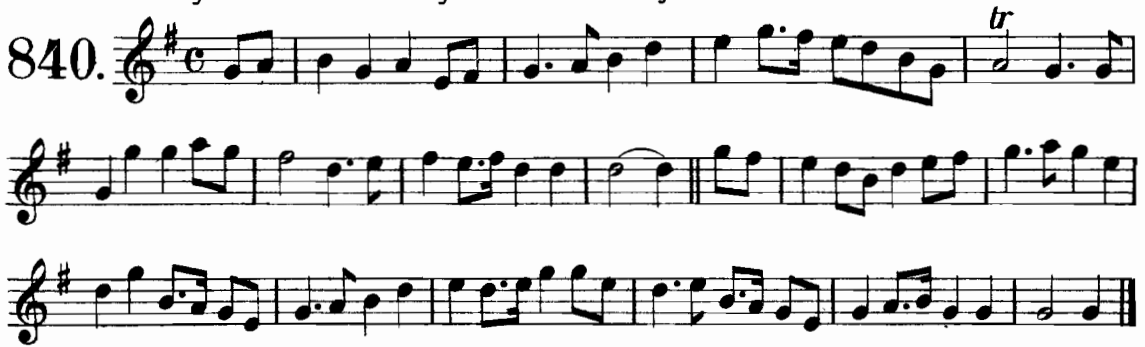
838.

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. 

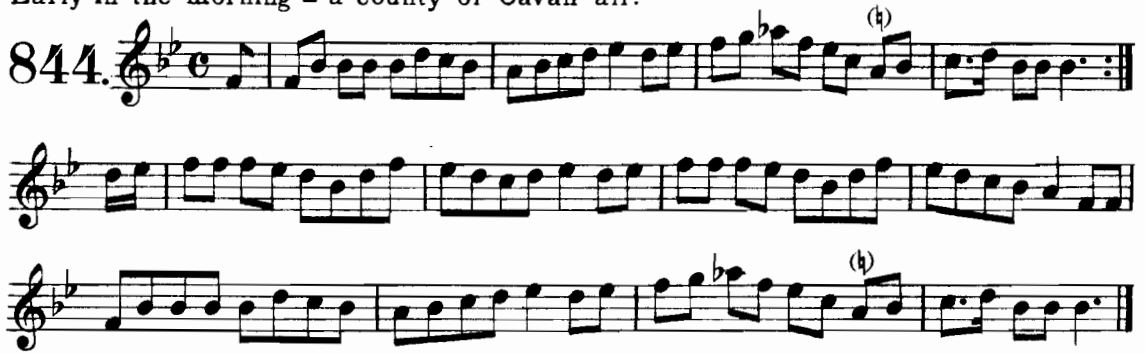
Garvagh! its a pretty place, surrounded well with trees.

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. Musical notation for 'Mount Hazel' in G major, 3/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second staff continues the melody, also in a single line.

All the ways to Galway.

849. Musical notation for 'All the ways to Galway' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, also in a single line.

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

850. Musical notation for 'The frost is all over' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody, also in a single line.

She hung her Petticoat out to dry.

851. Musical notation for 'She hung her Petticoat out to dry' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody, also in a single line. The piece concludes with the instruction *Da Capo.*

The highly excellent good man of Tipperoughny.

Co of Kilkenny. Revd M^r Graves.

852. Musical notation for 'The highly excellent good man of Tipperoughny' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody, also in a single line.

⁺ Note. These variants are given under the heading "The men of Tipperoughny;" from M^r Fogarty. Ed. H. 3279

An Iverk Love song (wants the 4th of the scale.)

From the Revd M^r 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. Musical score for 'Who'll buy my besoms..' in G major, 3/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line.

2nd setting.*Allegretto.*

858. Musical score for '2nd setting.' in G major, 3/4 time. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. The piece ends with a double bar line.

Dunlavin Green.

Set in the county of Wicklow.

859. Musical score for 'Dunlavin Green.' in G minor, 9/8 time. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. The piece ends with a double bar line.

Flower of young maidens.

Moderato.

860. Musical score for 'Flower of young maidens.' in G minor, 2/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line.

Take a kiss or let it alone.

From M^r Pigot's M.S.

861. Musical score for 'Take a kiss or let it alone.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line.

Set by M^r Joyce in the C^o of Limerick in 1856.from the singing of D^d 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.

From a Mason in Belfast. P. M^cD.*Andante.*

863. 

†Another version has E^b in these places. Ed.

My blessing go with you sweet Erin go bragh.

From M^r Mac Dowell. Dec^r 1859.*Andante*

864. 

Note. Another version has E^b here. Ed.

Emigrant song (going to America).

Andante quasi Allegretto.

865.

Old North American Indian tune.

From - Joly Esq. March 1860.

866.

Paddys return.

867.

Paddys evermore. Second set.

868.

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

Five men went together.

869. 

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. 

Planxty by Carolan, preserved in Clare.

Allegro moderato.

From Frank Keane 21. July 1858.

871. 

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^r Mac Dowell March '59.

872. *Allegro moderato.*

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.

873. *Allegro moderato.*

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.

Planxty - by Carolan - set in Munster.

From M^r 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^o 499. Ed.

Planxty Sweeny.

From M. S. Mrs Close.

877. 

Planxty Shane ruadh.

From Miss Simmonds.

Allegretto

878.

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

M^r Joyce.

879.

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

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

M^{rs} Close.

880.

Five staves of musical notation in D major (two sharps) and 2/4 time. The first three staves are marked with repeat signs and double bar lines. The fourth and fifth staves are not marked with repeat signs.

Gather up the money – the Petticootee dance and song tune. R. M. †

881.

Three staves of musical notation in D major (two sharps) and 6/8 time. The first staff is marked with a repeat sign and double bar line. The second and third staves are not marked with repeat signs.

† Richard Morrison, Esq.

Lower Ormond. A Dance tune.

882.

Three staves of musical notation in D major (two sharps) and 2/4 time. The first staff is marked with a repeat sign and double bar line. The second and third staves are not marked with repeat signs.

Long Dance.

883

The musical score is written in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The first staff begins with the number 883. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and a fermata over a five-note run in the second staff. The piece concludes with a double bar line and repeat dots.

This page contains 12 staves of musical notation for a piece in D major. The notation is written in a single system, with each staff on a five-line treble clef. The key signature consists of two sharps (F# and C#). The music begins with a treble clef and a key signature of two sharps. The first staff contains a melodic line with eighth and sixteenth notes, including a repeat sign. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active melodic line with sixteenth-note runs. The fourth staff shows a continuation of the melodic development. The fifth staff includes a change in the key signature to D minor (two flats) for a few measures. The sixth staff returns to D major and features a melodic line with eighth notes. The seventh staff has a repeat sign and continues the melodic line. The eighth staff features a dense texture with many sixteenth notes. The ninth staff continues with a similar dense texture. The tenth staff has a melodic line with eighth notes. The eleventh staff features a dense texture with many sixteenth notes. The twelfth staff concludes the piece with a melodic line and a final cadence.

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

From Col. Westenra.

884. *Allegro.*

Musical score for 'The Bruisus, or Kiss the maid behind the barrels?' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line and repeat dots.

Kiss the maid behind the barrel. A Cork Reel.

From P. Carew's MSS.

885.

Musical score for 'Kiss the maid behind the barrel. A Cork Reel.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line and repeat dots.

Note. A variant of the preceding. Ed.

Kiss the maid behind the barrel.

From F. Keane.

886. *Allegro.*

Musical score for 'Kiss the maid behind the barrel.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line and repeat dots. The word 'D.C.' is written below the final measure of the third staff.

Note. A different version. Ed.

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

From Mr. P. Joyce.

887. *Allegro.*

Musical score for 'Reel. Set in the county of Limerick.' in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line and repeat dots.

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. Musical notation for 'Box about the fire place. A Munster Reel.' in G minor, 2/4 time. The first staff shows the first two measures with a repeat sign. The second staff continues the melody. The key signature has one flat (Bb) and the time signature is common time (C).

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. Musical notation for 'Last night's funeral - A Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign. The second and third staves continue the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Munster Reel.

From Mr. P. Joyce.

890. Musical notation for 'Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign. The second staff continues the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Boil the breakfast early - A Munster Reel.

From Mr. P. Joyce.

891. Musical notation for 'Boil the breakfast early - A Munster Reel.' in D major, 2/4 time. The first staff shows the first two measures with a repeat sign and a triplet of eighth notes. The second, third, fourth, and fifth staves continue the melody. The key signature has two sharps (F# and C#) and the time signature is common time (C).

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

From M^r Joyce.

892.

The Peeler's jacket. A Munster Reel.

From M^r Joyce.

893.

Note. Petrie adds in pencil "Same as Flannel jacket?"
See N^o 584. Ed.

+ Munster Reel.

From M^r 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. Musical score for 'Munster Reel' in G major, common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the first line. The subsequent three staves provide accompaniment with similar rhythmic patterns.

Blackwater foot.

A Munster Reel.

897. Musical score for 'Blackwater foot' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is more rhythmic, featuring many eighth and sixteenth notes. The second and third staves provide accompaniment.

The Goroum. A Reel.

From P. Carew's MS.

898. Musical score for 'The Goroum' in G major, common time (C). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is simple and features a repeat sign at the end. The second and third staves provide accompaniment.

The Kerry star. A Reel.

From P. Carew's MS.

899. Musical score for 'The Kerry star' in G major, common time (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is simple and features a repeat sign at the end. The second, third, and fourth staves provide accompaniment. A fermata is placed over the final note of the fourth staff.

The bragging man. A Cork Reel.

From P. Carew's MSS.

900.

Musical score for 'The bragging man. A Cork Reel.' in G major, common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots. The second and third staves continue the melody with similar rhythmic patterns and triplet markings.

Temple Hill. A Cork Reel.

From P. Carew's MSS.

901.

Musical score for 'Temple Hill. A Cork Reel.' in G major, common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a steady eighth-note rhythm and concludes with a double bar line and repeat dots. The second and third staves continue the melody with similar rhythmic patterns.

Molly on the shore. A Cork Reel.

From P. Carew's MSS.

Allegro.

902.

Musical score for 'Molly on the shore. A Cork Reel.' in G major, common time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The melody is more active, featuring many eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over a group of notes). The score concludes with a double bar line and repeat dots. The subsequent staves continue the melody with similar rhythmic patterns and triplet markings.

A Cork Reel.

From P. Carew's MSS.

Allegro.

903. 

+ Another version gives this bar thus: 

+ Another version gives this bar thus: 

D.C.

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.

D.C.

County of Clare Reel.

From Frank Keane.

908.

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

The green fields of Ireland.

A Connaught Reel.

909.

The country girl's fortune.

A Connemara Reel.

910. Musical notation for 'The country girl's fortune', a Connemara Reel. It consists of three staves of music in treble clef, common time (C), and a key signature of one sharp (F#). The first staff begins with a treble clef and a common time signature. The second and third staves begin with a repeat sign. The piece concludes with a double bar line and a repeat sign. The initials 'D.C.' are written at the bottom right of the third staff.

Lough Allen. An old county of Leitrim Reel.

911. Musical notation for 'Lough Allen', an old county of Leitrim Reel. It consists of three staves of music in treble clef, 2/4 time, and a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of three sharps. The second and third staves begin with a treble clef and a key signature of three sharps. The piece concludes with a double bar line and a repeat sign.

The gooseberry blossom.

A Reel.

912. Musical notation for 'The gooseberry blossom', a Reel. It consists of three staves of music in treble clef, 2/4 time, and a key signature of one sharp (F#). The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The second and third staves begin with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and a repeat sign.

The silver mines. A Reel.

From M^r Joyce.

913. Musical notation for 'The silver mines', a Reel. It consists of four staves of music in treble clef, common time (C), and a key signature of one flat (Bb). The first staff begins with a treble clef and a common time signature. The second, third, and fourth staves begin with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a repeat sign. A sharp symbol (#) is written above the final note of the fourth staff.

Reel set from John Hickey. Ballyorgan.

From M^r 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 M^r P. Joyce.

916. *Allegro.*    

Reel.

From M^r 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

Musical notation for 'The Ewe with the crooked horn. A Cork reel.' consisting of four staves of music in treble clef, common time (C), and one sharp (F#). The melody is a lively reel.

+ Petrie adds "Hornpipe" in pencil.

Hornpipe.

From M^r P. Joyce.

Learnt from his father.

919.

Musical notation for 'Hornpipe.' consisting of four staves of music in treble clef, common time (C), and one sharp (F#). The melody is a hornpipe, featuring a triplet in the third staff.

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

From M^r P. Joyce.

920.

Musical notation for 'Good night, good night, and joy be with you. A munster jig set from J. Buckley.' consisting of four staves of music in treble clef, 6/8 time, and one sharp (F#). The melody is a lively jig set.

Cherish the ladies. A Munster Jig.

From Mrs Close.

921. Musical score for 'Cherish the ladies. A Munster Jig.' in G major, 6/8 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The piece concludes with a double bar line and repeat dots.

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

From Mr P. Joyce.

922. *Allegro.* Musical score for 'The lovely lad. A Munster single Jig from Ned Goggin.' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro.'. The melody is written in a single line. There are performance markings: a '+' above the first measure of the third staff and a '(h)' above the second measure of the third staff. The piece concludes with a double bar line and repeat dots.

+)Another version has C# here. Ed.

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

From Mr P. Joyce.

923. Musical score for 'Tea in the morning. A Munster Jig from J. Buckley.' in G major, 9/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The piece concludes with a double bar line and repeat dots.

Down with the tithes. A Munster Jig.

From F. Keane.

924. Musical notation for 'Down with the tithes. A Munster Jig.' in G major, 6/8 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a trill (tr) over a note and a sharp sign (#) above a note. The fourth staff also features a trill (tr) and a sharp sign (#) above a note.

Strop the razor. A Munster Jig.

925. Musical notation for 'Strop the razor. A Munster Jig.' in G major, 6/8 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a sharp sign (#) above a note. The fourth and fifth staves continue the melody.

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

926. Musical notation for 'Barrack Hill.' in G major, 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody.

+Petrie's Note. He also adds "Same as a Scotch tune!" Ed.

The Croosting Cap. A. Munster Jig. From W^m Sheedy.

P. Joyce.

927.

Munster Jig.

From F. Keane.

928.

+ Note. Another version has C# in these places. Ed.

M^r. 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. 10th '54.

930.

Munster Jig as played by James Sheedy. From Michael Dineen, Coolfree, a Farmer. M^r. Joyce.

931. 

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

932. 

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

Munster Jig. From M^r. Joyce.

933. 

The Munsterman's Jig. From the Hon. Col. Westenra.

934. 

Kiss in the shelter. A Connaught Jigg.

935. Musical notation for 'Kiss in the shelter. A Connaught Jigg.' consisting of three staves of music in G major and 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second and third staves provide accompaniment, also in a single line each. The piece concludes with a double bar line and repeat dots.

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

936. Musical notation for 'The ladies march to the ball-room. A Connaught Jigg.' consisting of three staves of music in G major and 12/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in a single line. The second and third staves provide accompaniment, also in a single line each. The piece concludes with a double bar line and repeat dots.

The lads on the mountain. A Connaught Jigg.

937. Musical notation for 'The lads on the mountain. A Connaught Jigg.' consisting of three staves of music in G major and 12/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody is written in a single line. The second and third staves provide accompaniment, also in a single line each. The piece concludes with a double bar line and repeat dots.

The Bucks of Ahasnagh. A Connaught Jigg.

938. Musical notation for 'The Bucks of Ahasnagh. A Connaught Jigg.' consisting of three staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves provide accompaniment, also in a single line each. The piece concludes with a double bar line and repeat dots.

Connaught Jig.

939. 
 Musical notation for the Connaught Jig, measures 1 through 12. The piece is in 12/8 time and D minor. It consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-10, and the fourth staff contains measures 11-12. The piece ends with a double bar line.

The Geese in the Bog. A Clare Jig.

From F. Keane.

940. 
 Musical notation for 'The Geese in the Bog', measures 1 through 12. The piece is in 6/8 time and D major. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. A trill (tr.) is indicated above the eighth note in measure 11. The piece ends with a double bar line.

The Humours of Milltown. A Clare Jig.

941. 
 Musical notation for 'The Humours of Milltown', measures 1 through 12. The piece is in 6/8 time and D major. It consists of five staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-10, the fourth staff contains measures 11-12, and the fifth staff contains measures 13-14. A trill (tr.) is indicated above the eighth note in measure 13. The piece ends with a double bar line.

Note. Petrie gives this as the same as "Chasing the hare down the hill." See No 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. Musical score for 'The galloping young thing. A Cork Jig.' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a galloping eighth-note rhythm. The piece concludes with a double bar line and repeat dots.

Hush the cat from the bacon - a Cork Jig.

From P. Carew's MSS.

946. Musical score for 'Hush the cat from the bacon - a Cork Jig.' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Old Cork Jig.

From M^r Joyce.

947. Musical score for 'Old Cork Jig.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth notes. The piece concludes with a double bar line and repeat dots.

A Sligo Jig.

948. Musical score for 'A Sligo Jig.' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is primarily composed of dotted eighth notes. The second staff includes trills, indicated by 'tr' above the notes. The piece concludes with a double bar line and repeat dots.

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

From M^r Joyce.

949. *Allegro*

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

Black Rock. A Mayo Jig.

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

950. *Allegro*

Note. Change on 1st 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^o 410.

Note. This tune also occurs with an F[#] throughout. Ed.

The three little drummers.

From P. Carew's MSS.

954. *Allegro.*

A variant of the preceding. Ed.

A Leitrim Jig.

955.

A variant of N^o 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. Glensheen. Mr. Joyce.

958.

The girl I love. Jig.

From P. W. Joyce Esq.

959. *Allegro.*

Note. See N^o 540. Ed.

The good fellows. Jig.

960.

*Another version has D \sharp here.

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

The Swaggering Jig.

From Mrs. Close.

961. Musical notation for 'The Swaggering Jig' in G major, 3/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is characterized by a series of eighth-note patterns. The second staff continues the melody and ends with a double bar line and repeat dots.

The Bungalow Jig.

Allegro.

962. Musical notation for 'The Bungalow Jig' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending in a double bar line and repeat dots.

The Cauliflower Jig.

From P. Mac Dowell, Esq.

Allegro.

963. Musical notation for 'The Cauliflower Jig' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending in a double bar line and repeat dots.

Jig from D. Cleary. Kilfinane.

From Mr. Joyce.

964. Musical notation for 'Jig from D. Cleary. Kilfinane.' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending in a double bar line and repeat dots.

A second set of the above from James Buckley.

From M^f Joyce.

965.

Jig or March.

From T. Davis.

966. *Allegro.*

Note. A variant of the preceding. Ed.

Jig.

From M^f Joyce.

967. *Allegro.*

Jig.

From Col. Westenra.

968.

Jig.

From Mrs Close.

969.

969. Musical score for Jig 969, 9/8 time signature. The score consists of three staves. The first staff begins with a treble clef and a 9/8 time signature. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots.

Jig.

From Mrs Close.

970.

970. Musical score for Jig 970, 6/8 time signature. The score consists of seven staves. The first staff begins with a treble clef and a 6/8 time signature. The music is characterized by a steady eighth-note pattern throughout. The key signature has one sharp (F#). The piece ends with a double bar line and repeat dots.

Jig.

From Mrs Close.

971.

971. Musical score for Jig 971, 6/8 time signature. The score consists of three staves. The first staff begins with a treble clef and a 6/8 time signature. The music features eighth-note patterns with some accidentals. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

Jig.

From Mr. Joyce.

Allegro.

972.

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

Jig.

From Mr. Joyce.

973. ^(?A)

Jig.

From F. Keane.

Allegro.

974.

Title has "Rory O' Moore" in pencil see N^o 740 Ed.

D. C.

Jig.

975. 

Jig.

976. 

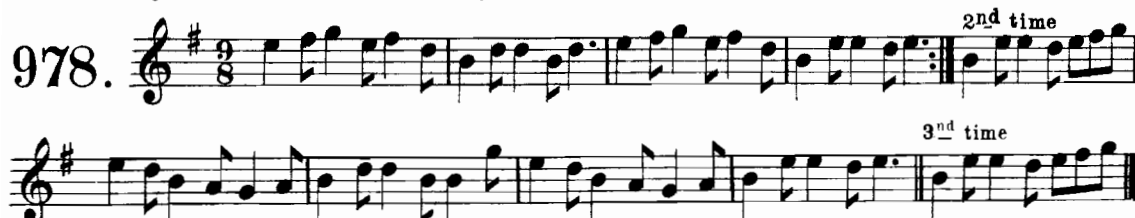
Note. Petrie calls this a jig to "General Wynne" (March tune No 986) Ed.

Jig.

977. *Allegro.* 

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

From Mr. Joyce.

978. 

A Hop Jig. County of Clare.

From F. Keane.

979.

Hop Jig.

980.

Carolán's favorite Jig.

981.

Ancient Munster March and Jig.

as set by M^r Joyce.

982.

Ancient Clan March.

983.

Musical score for 'Ancient Clan March' in 2/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a forte (*ff*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff features a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff concludes with a piano (*p*) dynamic. The piece ends with a double bar line.

Ancient Clare March and Jig.

From Frank Keane.

984.

Musical score for 'Ancient Clare March and Jig' in 6/8 time, key of D major. The score consists of five staves. The first staff begins with an accent (>) over the first note. The second and third staves feature trills (*tr*) over several notes. The fourth and fifth staves continue the melody with various rhythmic patterns and trills. The piece ends with a double bar line.

Sir Patrick Bellew's March.

985.

Musical score for 'Sir Patrick Bellew's March' in 6/8 time, key of D major. The score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second and third staves continue the melody with various rhythmic patterns. The piece ends with a double bar line.

General Wynne. A March by Carolan.

986. Musical score for 'General Wynne. A March by Carolan'. It consists of three staves of music in treble clef, common time (C). The melody is written on the first staff, and the accompaniment is split between the second and third staves. The piece ends with a double bar line and repeat dots.

Carlwaç's March.

987. Musical score for 'Carlwaç's March'. It consists of three staves of music in treble clef, 2/4 time signature. The key signature has one sharp (F#). The melody is written on the first staff, and the accompaniment is split between the second and third staves. The piece ends with a double bar line and repeat dots.

"Favorite March of the old Irish Volunteers"

From an old M. S. Music Book.

March Time.

988. Musical score for 'Favorite March of the old Irish Volunteers'. It consists of three staves of music in treble clef, 2/4 time signature. The key signature has one sharp (F#). The melody is written on the first staff, and the accompaniment is split between the second and third staves. The piece ends with a double bar line and repeat dots.

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

989. Musical score for 'The Irish Lad's a jolly boy'. It consists of three staves of music in treble clef, 2/4 time signature. The key signature has two sharps (F# and C#). The melody is written on the first staff, and the accompaniment is split between the second and third staves. The piece ends with a double bar line and repeat dots.

A slight variant of No 586.
Of "The Breeches on" No 473 Ed.

H. 3279

The Hurlers' march.

990.

First time. Second time.

First time. Second time.

Detailed description: This musical score is for 'The Hurlers' march'. It consists of four staves of music in G major (one sharp) and 6/8 time. The first two staves are the upper parts, and the last two are the lower parts. The piece features two distinct sections, each marked 'First time.' and 'Second time.' with repeat signs. The melody is characterized by eighth-note patterns and a steady, marching rhythm.

Ree Raw, or The Butchers' March.

991.

Detailed description: This musical score is for 'Ree Raw, or The Butchers' March'. It consists of two staves of music in G minor (two flats) and 6/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece has a characteristic 'ree raw' rhythmic pattern, with eighth notes and rests.

Carpenter's March.

992.

Chorus.

Detailed description: This musical score is for 'Carpenter's March'. It consists of three staves of music in G minor (two flats) and 6/8 time. The first two staves are the upper parts, and the third is the lower part. The piece includes a section labeled 'Chorus' which features a more complex rhythmic pattern with sixteenth notes.

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

From Mr. Pigot's M.S.

993.

(?h) (?h) (?h) (?h)

Detailed description: This musical score is for 'The Ribbonman's march, set by W. Forde'. It consists of four staves of music in G major (one sharp) and 2/4 time. The piece is a march with a strong, rhythmic character. The first two staves are the upper parts, and the last two are the lower parts. There are four instances of a note marked with '(?h)' in the third staff, likely indicating a specific performance instruction or a correction.

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

994. 

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."

995. 

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

March Time.

996. 

The Buachalin og March.

From Frank Keane.

997. 

"The Housekeeper," A March.

From M^r Joyce.

998. 

Dance or Quick March.

From M^r R. A. Fitzgerald.*Allegro.*

999. 

March and Jig.

Mrs Close.

1000. 

A March tune.

1001. 

Ancient Lullaby.

From F. Keane 1st October. 1854

Andantino.

1002. 

Clare Lullaby.

From Frank Keane - Oct. 1st 1854.

Andantino.

1003. 

Sligo Lullaby.

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

1004. 

A Lullaby.

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

Andante.

1005. 

A Lullaby.

Andante.

1006. 

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. 

A Lullaby.

Mr. Joyce from Davy Condon. Ballyorgan, C^o 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. 

The first staff contains the melody. The second staff continues the melody. The third staff continues the melody and includes the instruction *marcato* above the notes.

Nurse tune.

From J. Mac Mahon.

1014. 

The first staff contains the melody, marked *Andante.* The second staff continues the melody and includes a fermata over the final note.

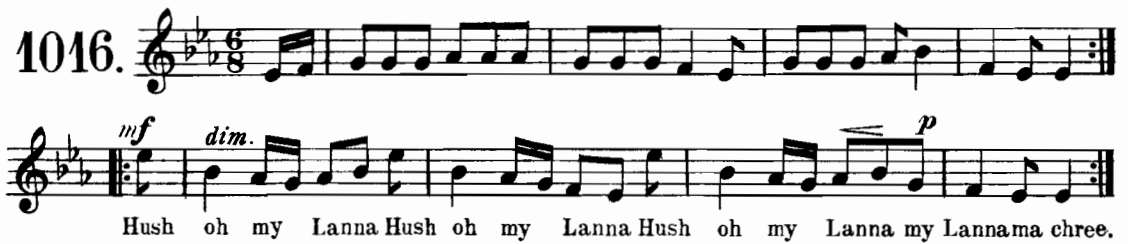
The Fairy Nurse's song - an air of the county.

Farney - Co. of Monaghan.

1015. 

The first staff contains the melody. The second staff continues the melody and includes triplets in the lower half of the notes.

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

1016. 

The first staff contains the melody. The second staff continues the melody and includes dynamic markings: *mf*, *dim.*, and *p*.

Hush oh my Lanna Hush oh my Lanna Hush oh my Lanna my Lannama chree.

Cradle Hymn.

From Mr. Southwell.

1017. 

The first staff contains the melody, marked *Andante.* The second staff continues the melody.

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

1018. Musical score for 'The Dirge of Ossian' in G major, 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is simple and plaintive, with a final cadence on the fifth staff.

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

1019. Musical score for 'The Lamentation of Deirdre' in D major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is more complex, featuring a trill (tr) in the second staff.

Lament for Una Mac Dermot.

1020. Musical score for 'Lament for Una Mac Dermot' in B-flat major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by a series of eighth notes and includes dynamic markings of *p*, *f*, *p*, and *pp*.

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. Musical score for 'Donald Baccagh's lament' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is a simple, rhythmic lament.

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 Phillelew

The Hare's lament.

1028. Musical notation for 'The Hare's lament' in 3/4 time, consisting of two staves of music.

The Lament as sung in the Bennada glens.

Co of Londonderry.

1029. Musical notation for 'The Lament as sung in the Bennada glens' in 3/4 time, consisting of three staves of music. The third staff includes a *pp* dynamic marking.

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

A lament.

1030. *Andantino.* Musical notation for 'A lament' in 3/4 time, consisting of two staves of music.

Keen.

from Mary Madden.

1031. Musical notation for 'Keen' in 3/4 time, consisting of four staves of music.

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

1032. *Adagio.* Musical notation for 'Ancient Caoine' in 6/8 time, consisting of two staves of music.

A Caoine.

M^f Joyce, from D. Condon.

1033. *Andantino.*

Caoine. *Andantino.*

1034.

Caoine.

1035.

Caoine. *Andante.*

1036.

Caoine. *Largo.*

1037.

Note. 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 28th 1840.

1040. *Agitato.*

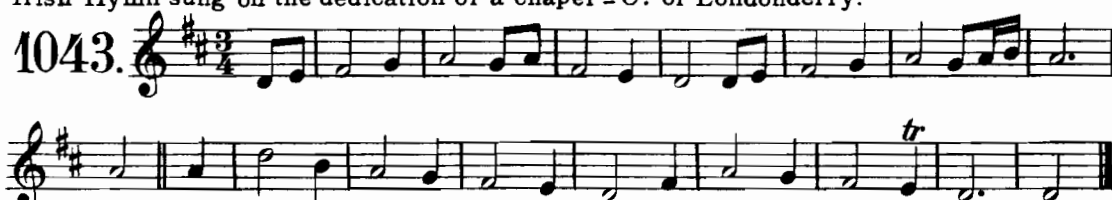
Irish cry.

1041.

Ancient Hymn.

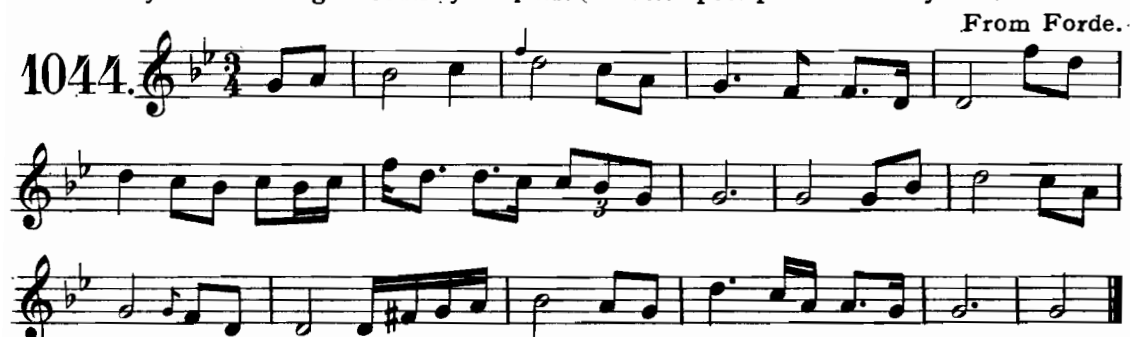
1042. *Andantino.*

Irish Hymn sung on the dedication of a chapel - C^o of Londonderry.

1043. 

Note. Cf the opening phrase in the minor of "Soggarth Shamus O' Finn" N^o1024 Ed.

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

1044.  From Forde.

Another attempt to phrase this air.

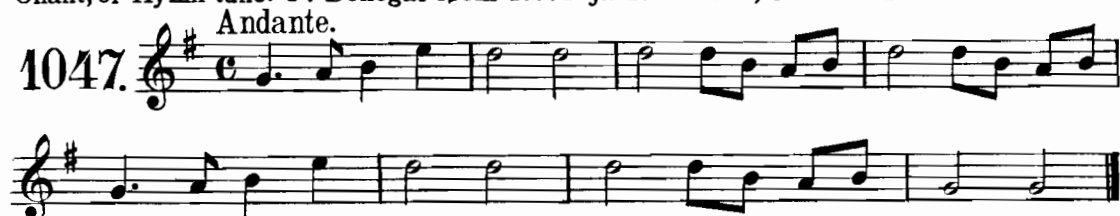
1045. 

Hymn tune.

Mr. Joyce, from his father.

1046. 

Chant, or Hymn tune. C^o Donegal from Revd. James Mease, Freshford.

1047.  Andante.

The Hymn of St. Bernard. Jesu dulcis memoria.

From M^r Southwell.

Andante.

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^{rs} Close.

1050.

Plough whistle.

1051. 

Note. The two B's in the 6th bar and the 5 B's in the 10th, 11th, and 12th 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. †

From James Fogarty.

Slow.

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. 

