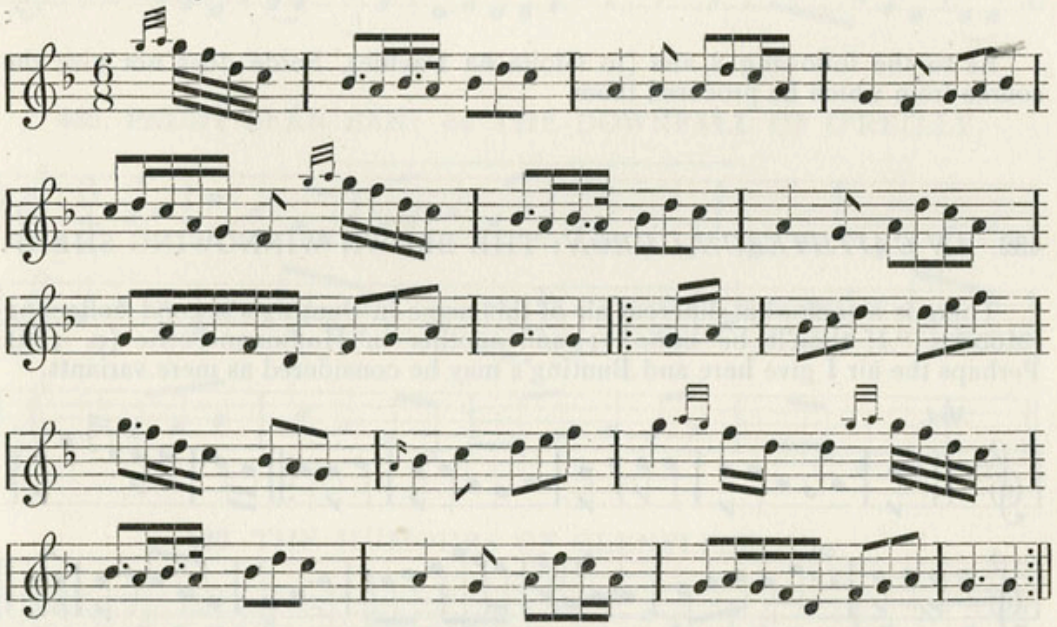
PART III.

THE FORDE COLLECTION.

430. *AN SPARÁINÍN AIRGID*: THE LITTLE PURSE OF MONEY.

Forde took this down from a county Limerick piper named Dowling. I wish Dowling had given us more; for this is a most characteristic melody.

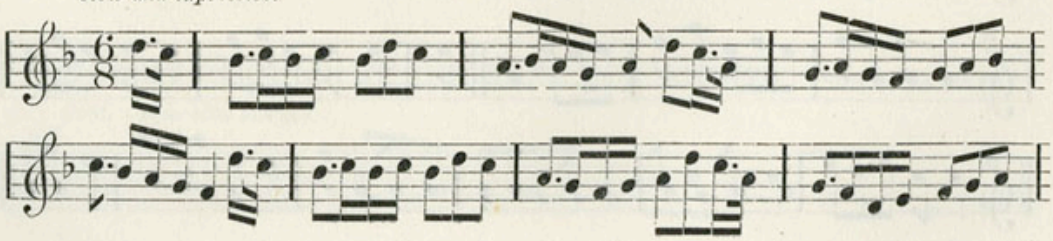
Slow and expressive.

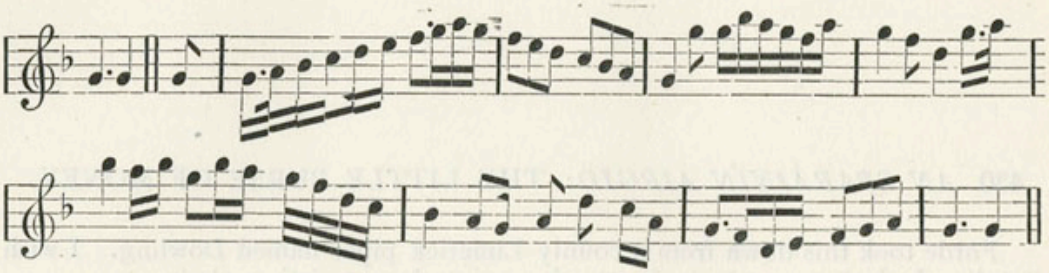


431. THE LITTLE PURSE OF MONEY. Second Setting.

Obtained by Forde from Mr. MacDowell. It is hard to say which of these settings is best: both are beautiful.

Slow and expressive.





As to the following 8 airs (to Giolla na Dayhie), Forde does not give the source from which he procured them.

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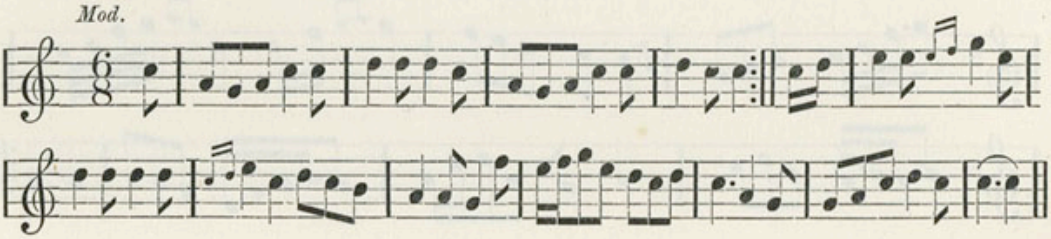
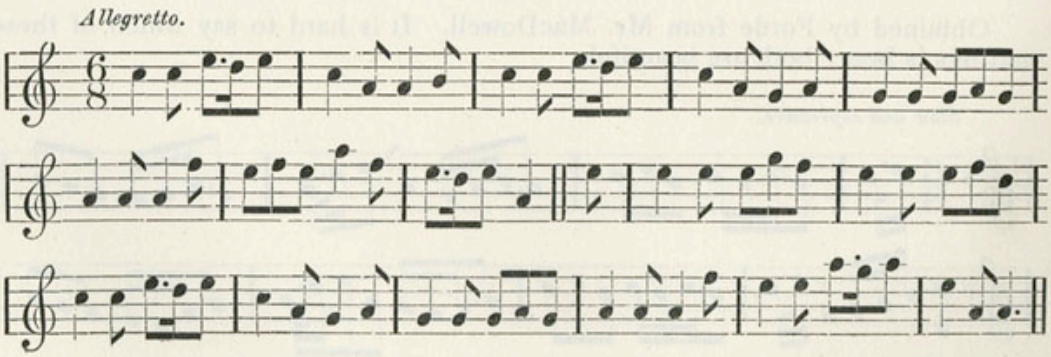
432. *AN CAITHTEACH CHRÓN*: THE BROWN WINNOWING SHEET.

There is a somewhat different air of this name in Bunting's second collection (Moore's "If thou'lt be mine"); and another in Hoffmann-Petrie (p. 118). Perhaps the air I give here and Bunting's may be considered as mere variants.

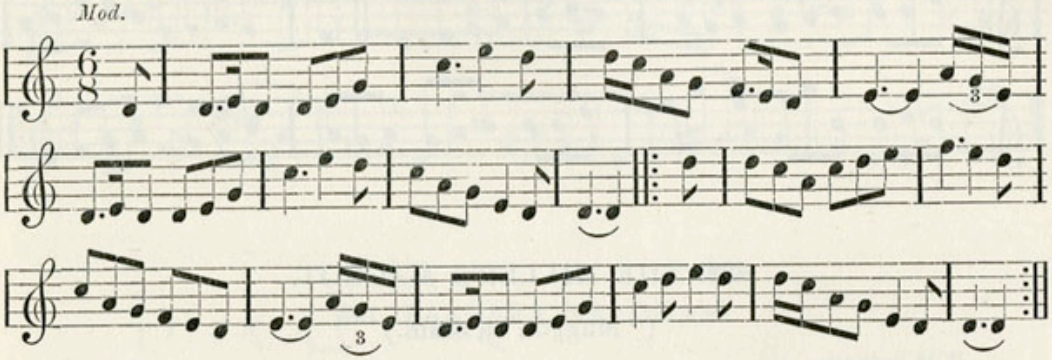


433. AIR.

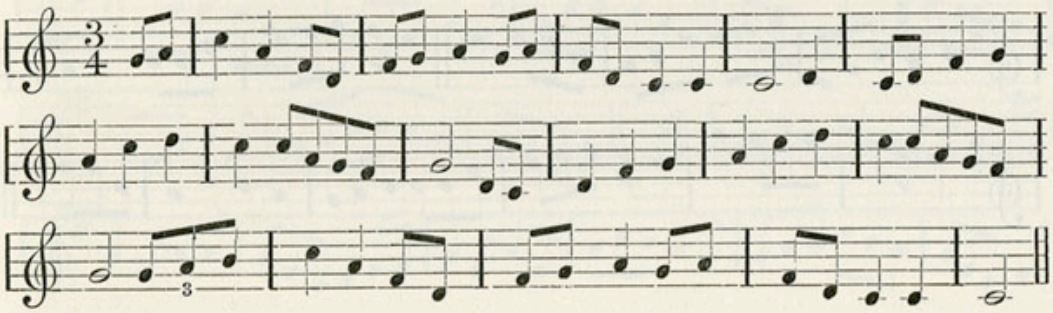


434. MARGARET O'NEILL. Song Tune.

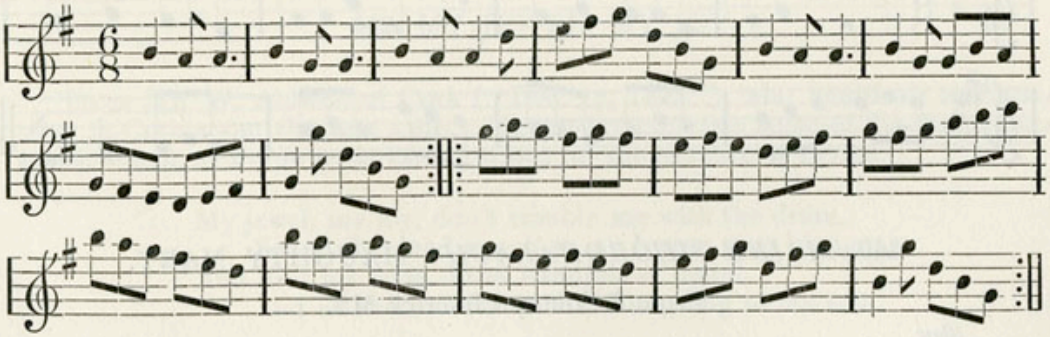
Mod.



435. PADDY SEÁN BÁN: or THE DOWNFALL OF O'REILLY.

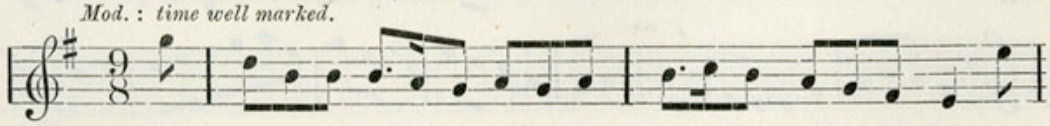


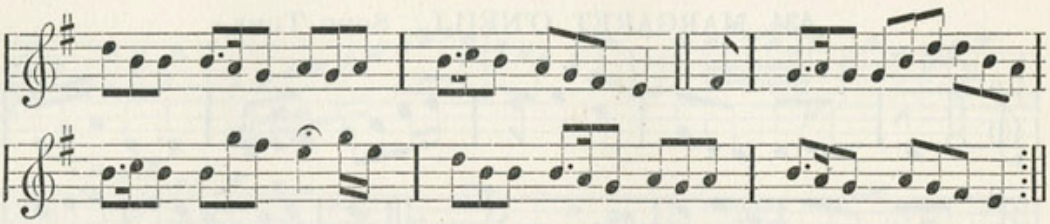
436. THE HUMOURS OF GLENFLESK. Jig.



437. WHY SHOULD WE QUARREL FOR RICHES. Song Tune.

Mod.: time well marked.

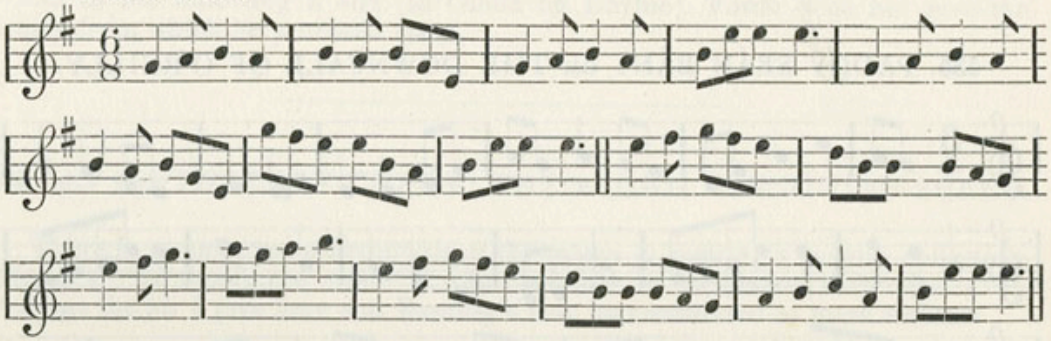




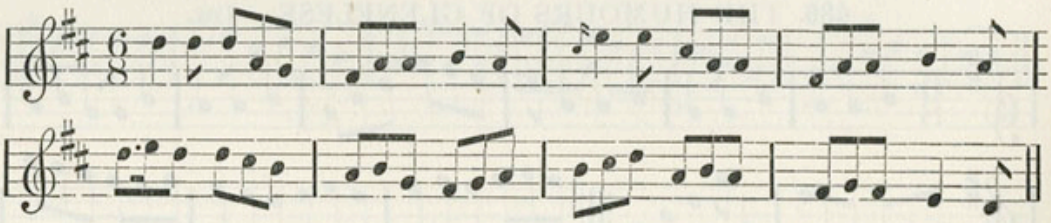
438. THE MILLER'S MAGGOT.

("Maggot," ~~a dram.~~) [h. xxiv]

With animation.



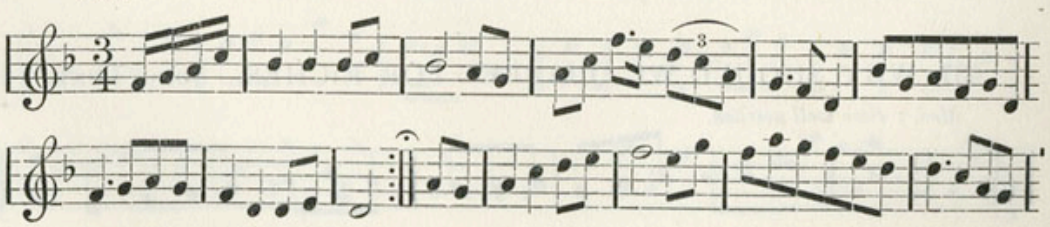
439. GIOLLA NA DAYHIE.

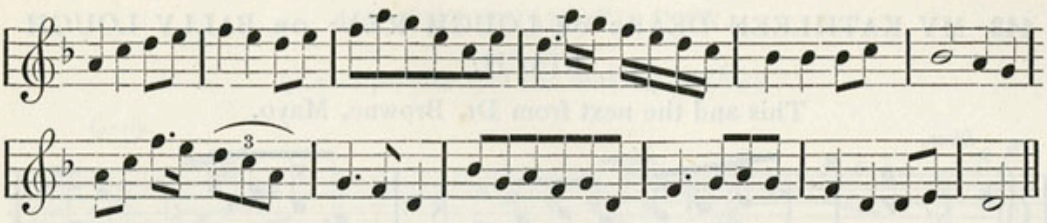


440. *MÁIRE MHÓRDHÁLACH*: HAUGHTY MARY.

From a County Limerick MS.

Slow.

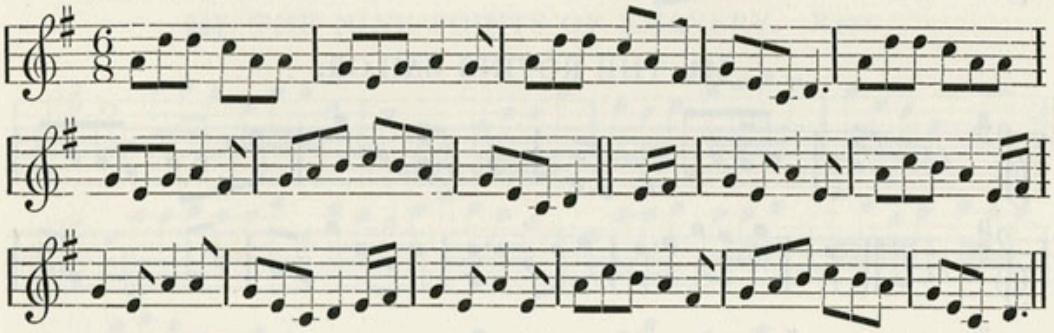




441. BARBARA NEEDHAM.

"A rowing song heard on the passage to Clare Island." (Note by Forde.)

With animation.

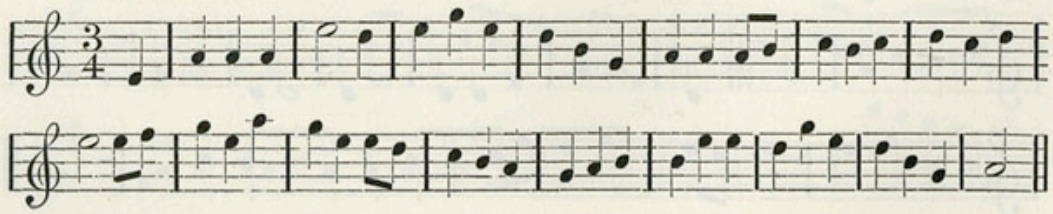


442. MY JEWEL, MY JOY.

From Mr. W. Aldwell of Cork ("Dec. 17, 1848"), who heard air and song sung in Cork about the year 1790. He remembered one verse of the song (given here), which, as Forde remarks, is curious for the absence of rhyme.

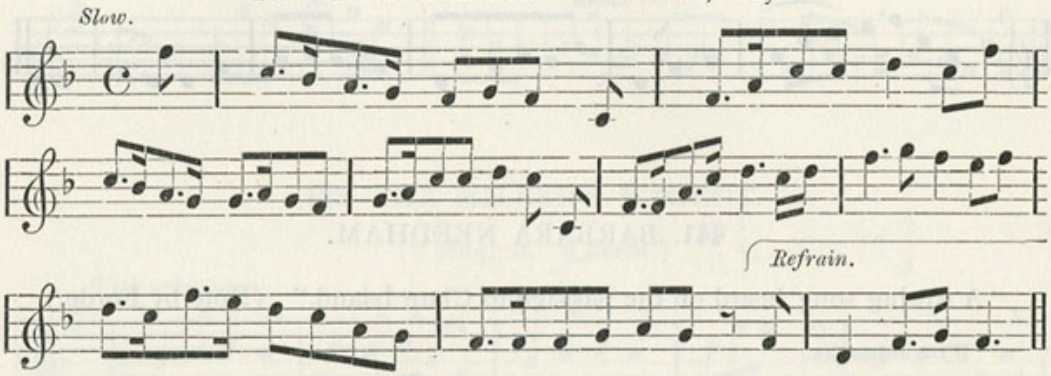
My jewel, my joy, don't trouble me with the drum,
Sound the dead march as my corpse goes along;
And over my body throw handfuls of laurel,
And let them all know that I'm going to my rest.

Rather slow.

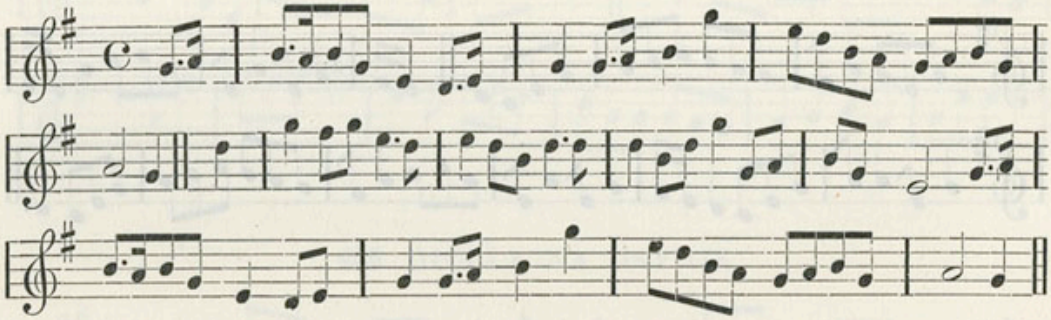


443. MY KATHLEEN DEAR: OR LOUGH REA: OR BALLY LOUGH RIACH.

This and the next from Dr. Browne, Mayo.

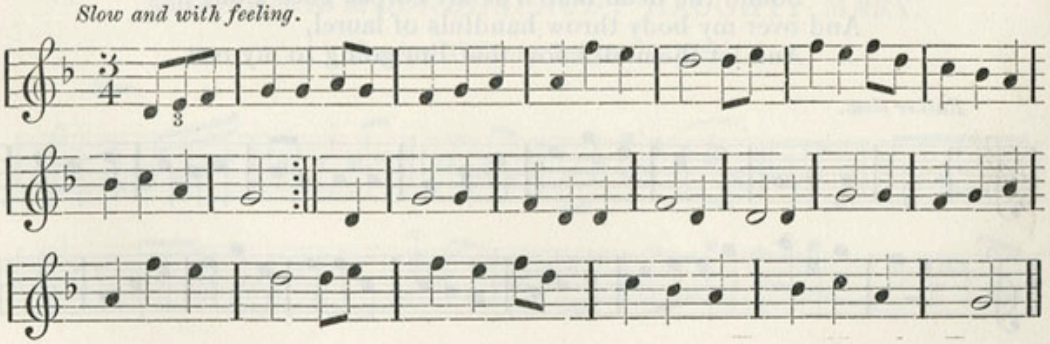


444. THE ROVING SAILOR.



445. *DRUIMIN DUBH DÍLIS*: THE DEAR BLACK WHITE-BACKED COW.

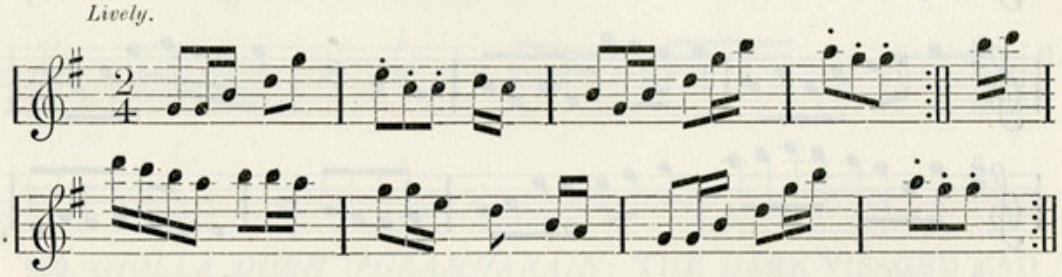
This and the two next from Mr. James Blair, Armagh. Forde gives this in connexion with Bunting's *Druimin dubh*, and with several other settings of it taken from different individuals. But this version of Mr. Blair is so different from all that it may be said to be a distinct air. See also p. 103, above.



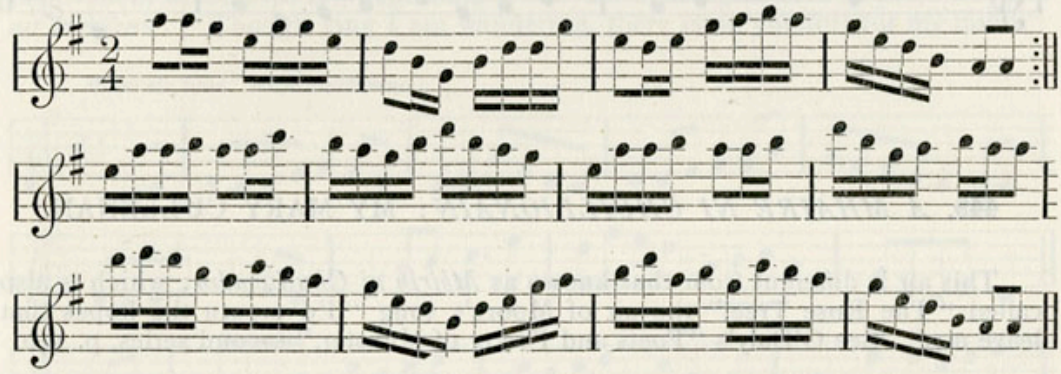
446. THE BRANDED COW.

(I.e. a private still for making *pottheen*.)

Lively.



447. THE NINE POINTS OF KNAVERY. REEL.



The following 5 airs (to *Cuan Bhaile Seóin*) were copied by Forde from a MS. lent to him by Patrick Carey a piper of the Co. Cork; who, I believe, is the same as Patrick Carew whom Petrie often mentions in his "Ancient Music of Ireland."

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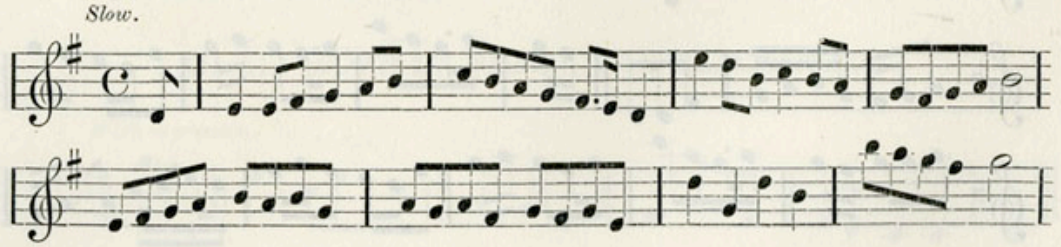
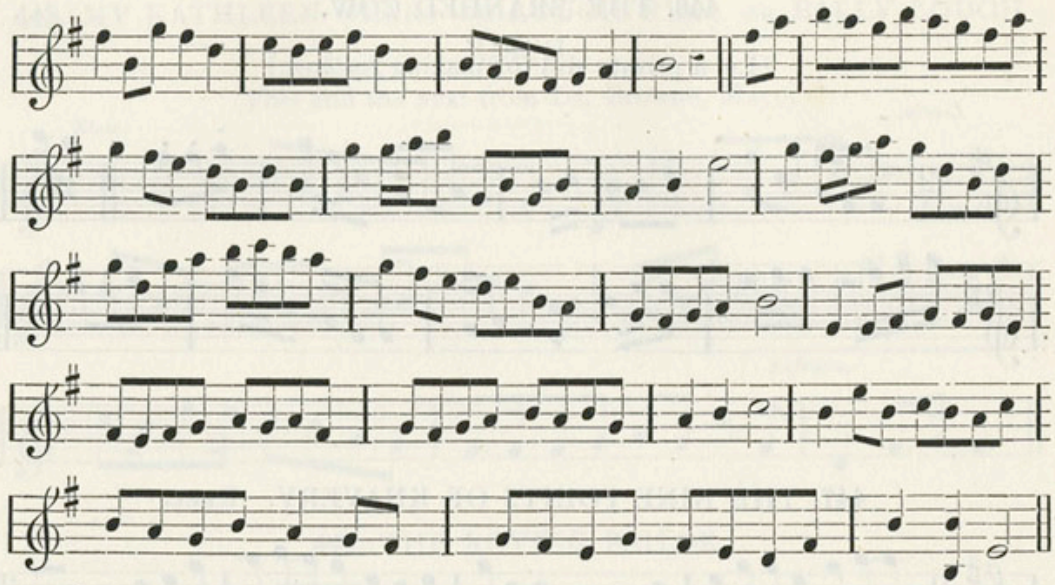
448. MICHAEL WARD: OR MICHAEL O'CONNOR: "BY CAROLAN."

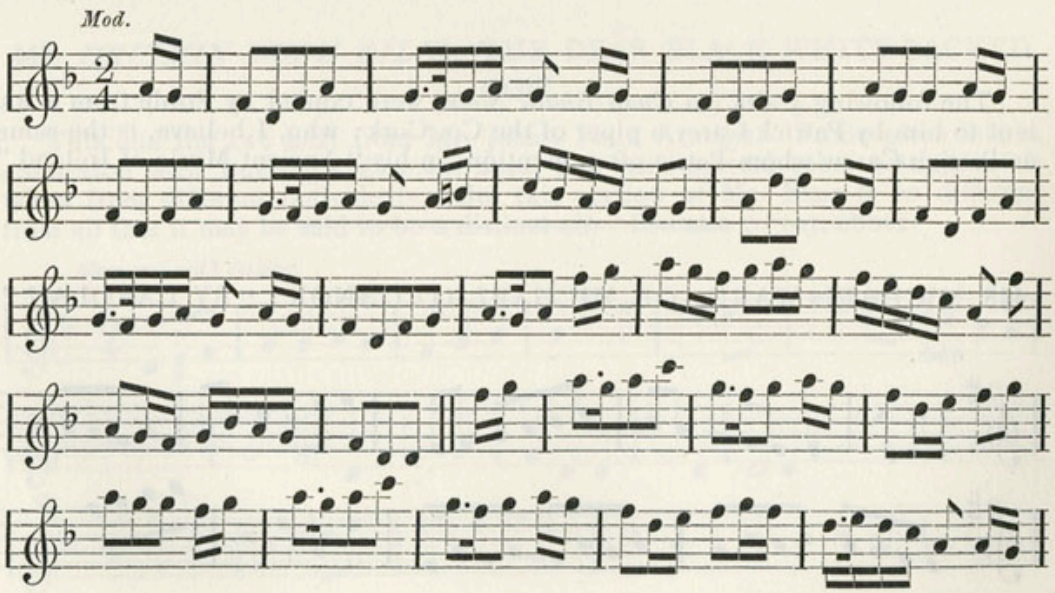
Slow.

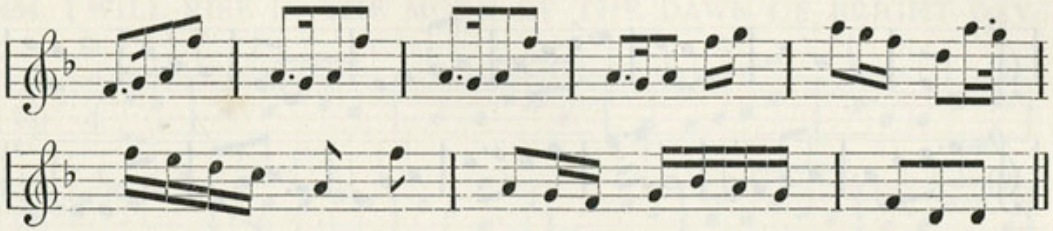




449. *A MHÁIRE NI CHUILLIONÁIN*: MY MARY CULLENAN.

This air is different from that known as *Móirín ní Chuillionáin*: which is also called "The Rose Tree," the air of Moore's song "I'd mourn the hopes that leave me." See O'Daly's "Poets and Poetry of Munster," second series, p. 140.

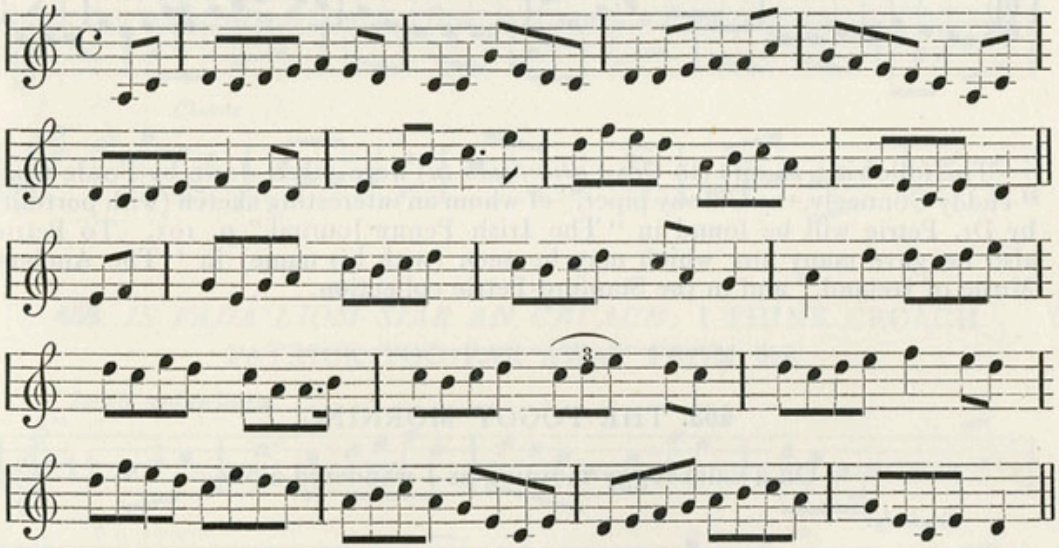




450. *GIOLLA DUBH O'GLAMHARÁIN*: THE DARK-VISAGED LAD O'GLORAN.

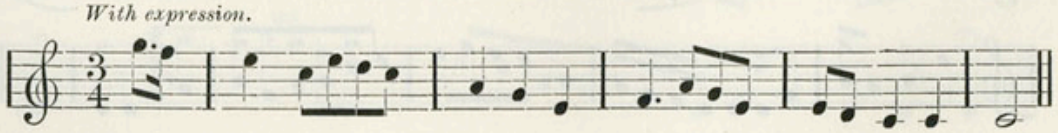
In the Carey MS. this was marked "Carolan." I have come across a Gaelic Jacobite song to this air, composed during the Cromwellian rule, lamenting the banishment of Charles II., beginning:—*Ce fada mise a'gluasacht ní-fhuil suairceas air m'intinn*: "Though long I am wandering, there is no comfort for my mind."

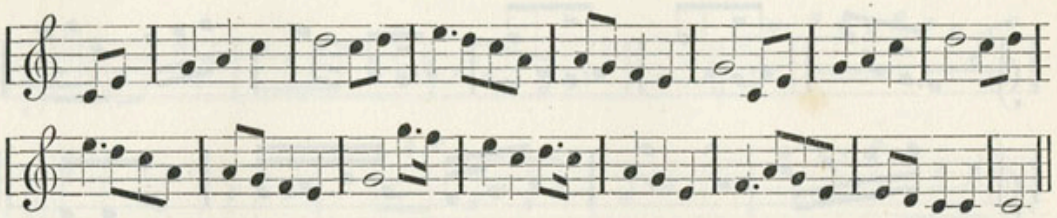
Moderate time: with expression.



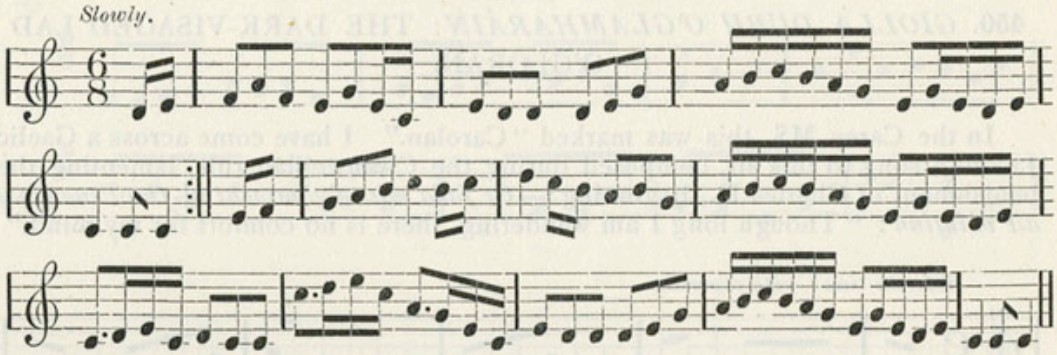
451. *AN BÓTHAR DUBH*: THE BLACK ROAD.

With expression.





452. *CUAN BHAILE SEÓIN*: THE HARBOUR OF BALLYSHONE.



The following 24 airs (to *Oro a dtiucfaidh tu*) were taken down by Forde from "Paddy Conneely, the Galway piper," of whom an interesting sketch (with portrait) by Dr. Petrie will be found in "The Irish Penny Journal," p. 105. To Petrie also he gave many airs which may be seen (with his name) in "The Ancient Music of Ireland," and in the Stanford-Petrie collection.

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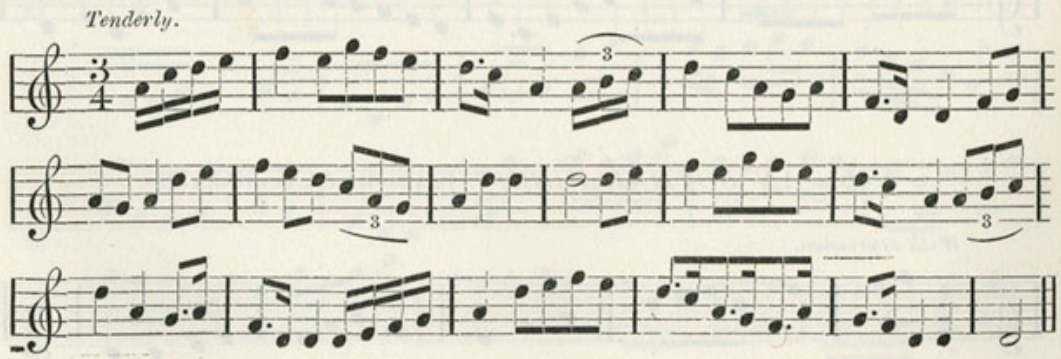
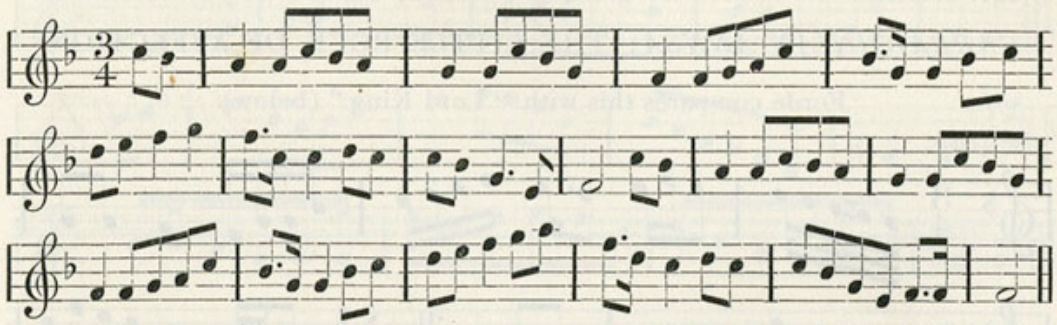
453. THE FOGGY MORNING.

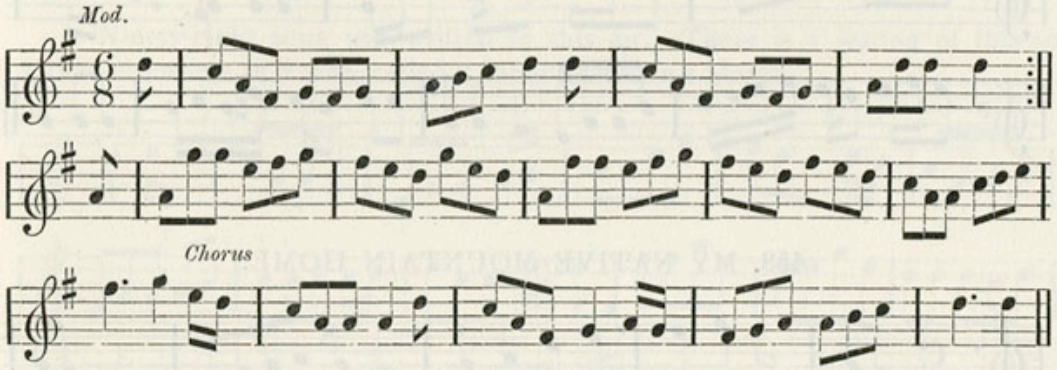
On a calm foggy morning as I wandered alone.



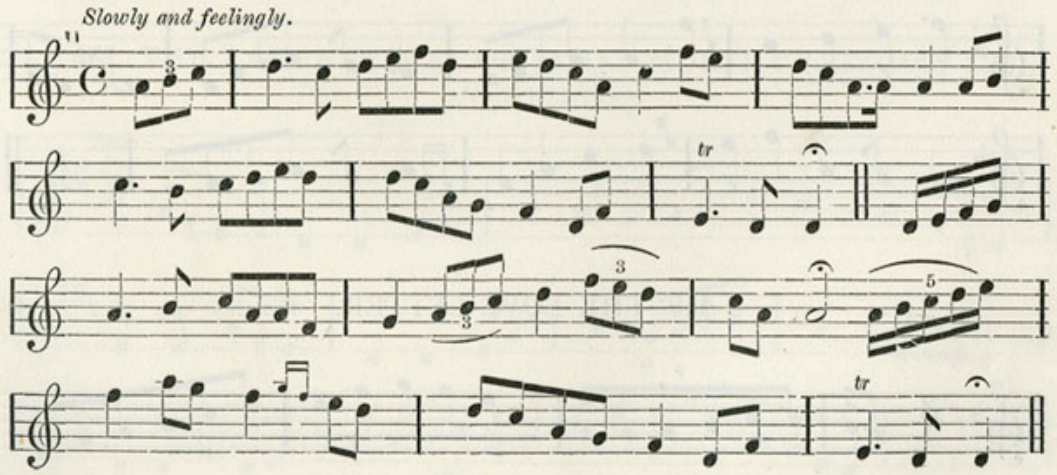
454. I WILL RISE IN THE MORN BY THE DAWN OF BRIGHT DAY.



455. THE TROOPER'S WIFE.



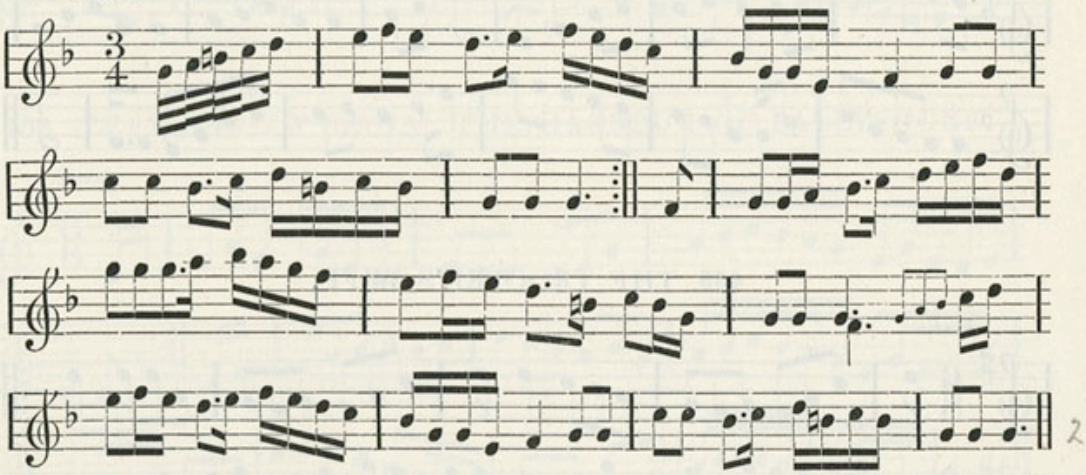
456. *IS FADA LIOM SIAR AN CRUACH*: I THINK CROAGH PATRICK TOO FAR AWAY FROM ME.



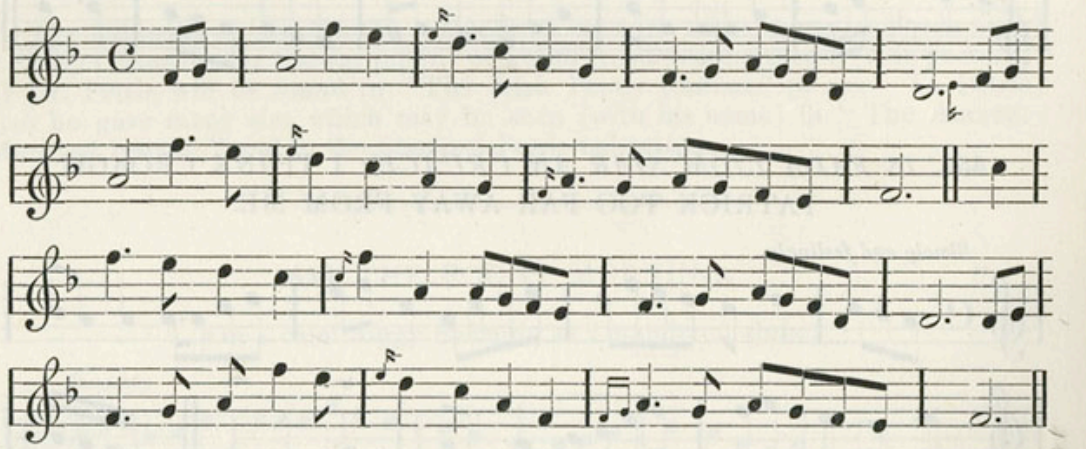
457. *NELLY A CHAILÍN DEAS*: NELLY, MY PRETTY GIRL: OR *CARRAIGÍN AN ANNSA*: THE LITTLE ROCK OF AFFECTION.

Forde compares this with "Lord King" (below).

Slow.

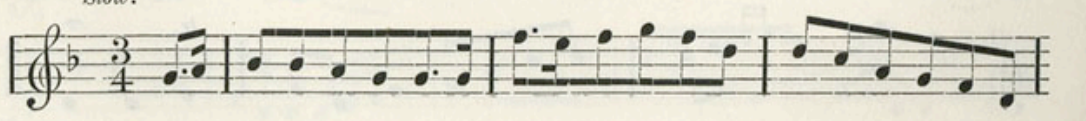


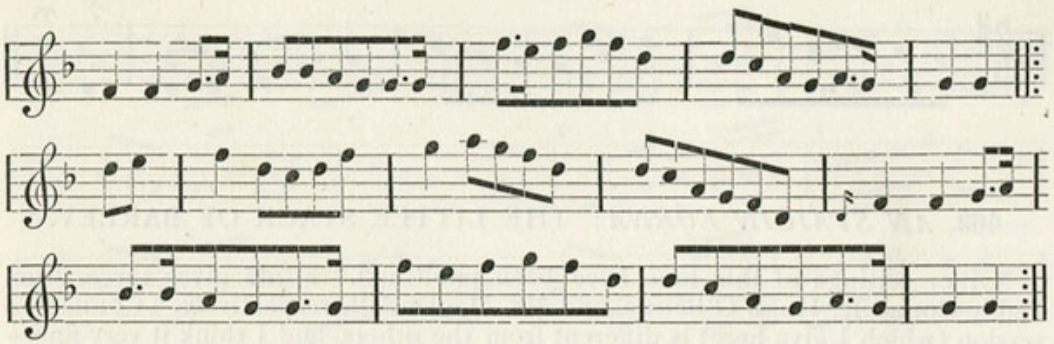
458. MY NATIVE MOUNTAIN HOME.



459. THE LOVE-LETTER.

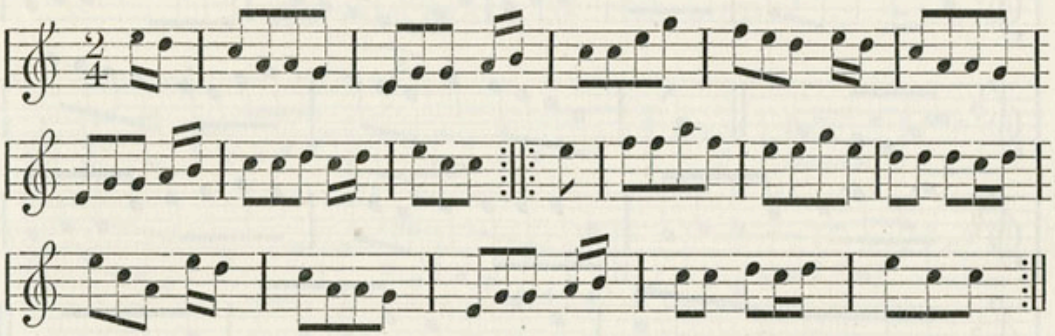
Slow.



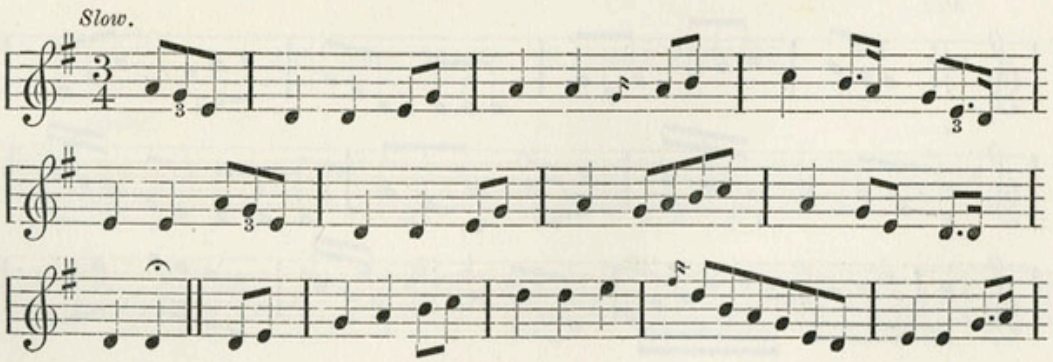


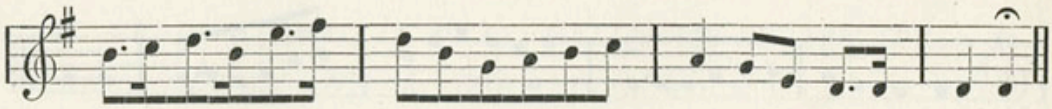
460. CAPTAIN MAC GREAL OF CONNEMARA.

A Ninety-eight song was written to this air. There is a setting of this in $\frac{6}{8}$ time elsewhere in Forde, called "Johnny Gibbon's March."



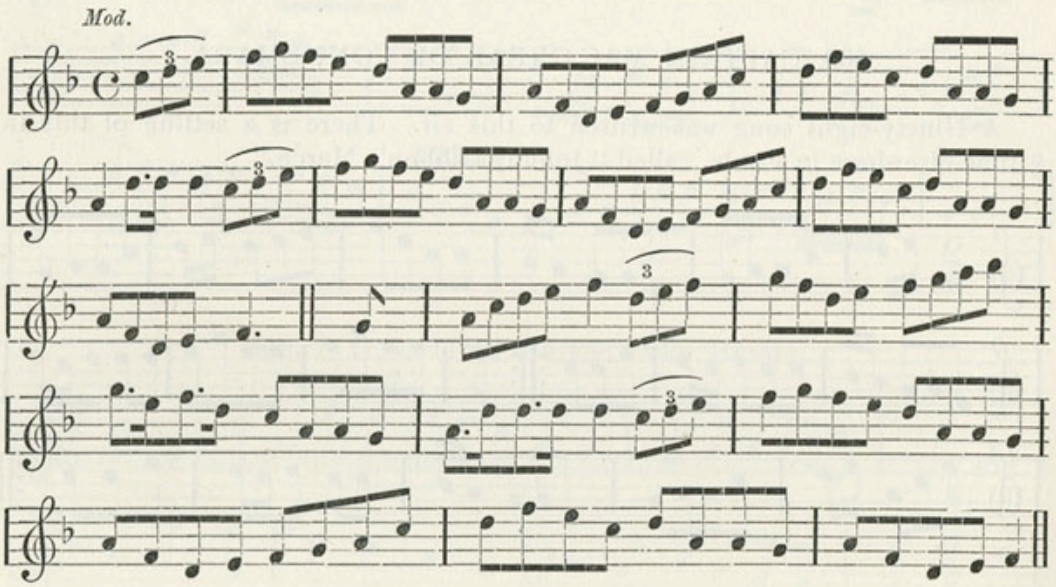
461. THE LAMENTATION OF JAMES MURPHY (*SEUMAS UA MOROCHOE*).



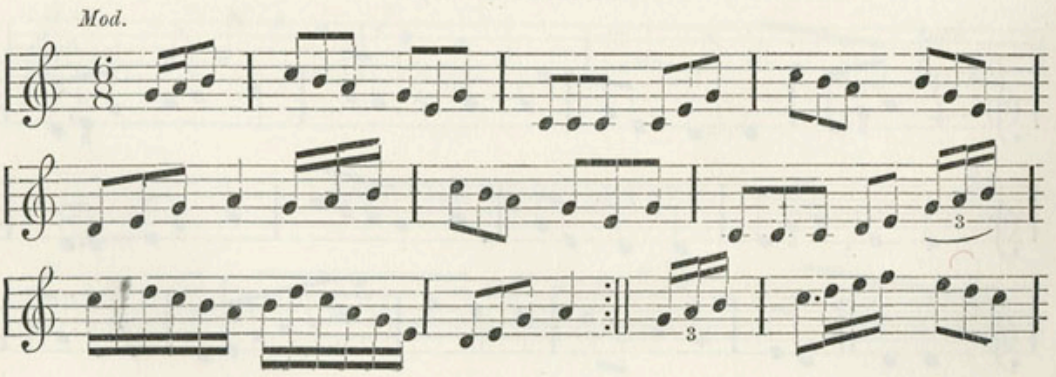


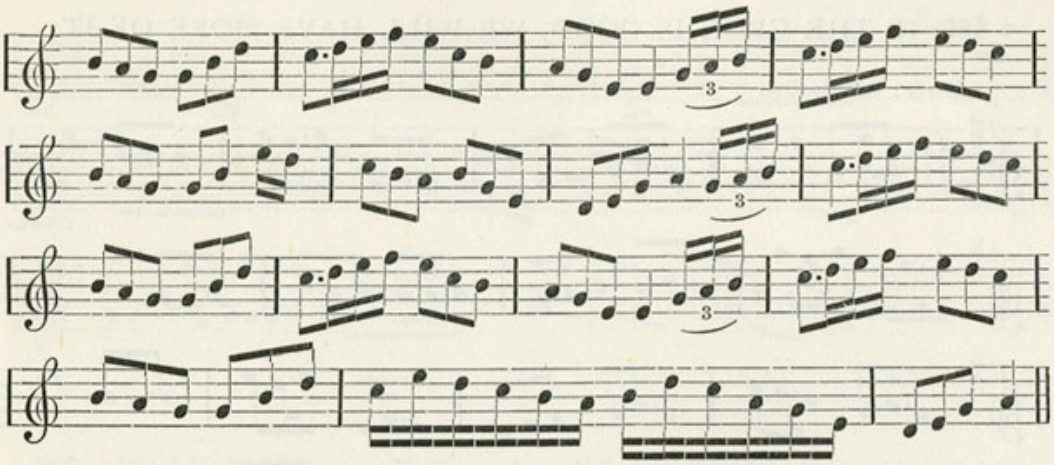
462. *AN STÁICÍN EÓRNA*: THE LITTLE STACK OF BARLEY.

Other settings of this tune have been published. Forde gives three, from Paddy Conneely, Hugh O'Beirne, and Mr. MacDowell, respectively. Conneely's version (which I give here) is different from the others, and I think it very fine—the finest of all—published or unpublished. It is, more than the others, a vocal setting, and has not been hitherto printed.



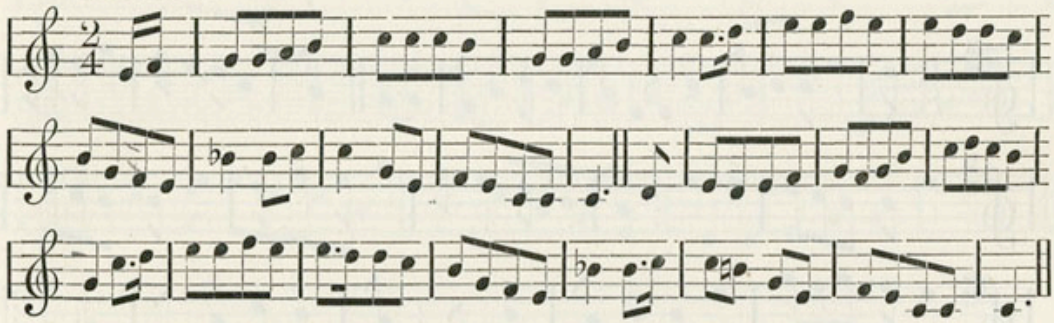
463. CHARLES M'HUGH, THE ROBBER.





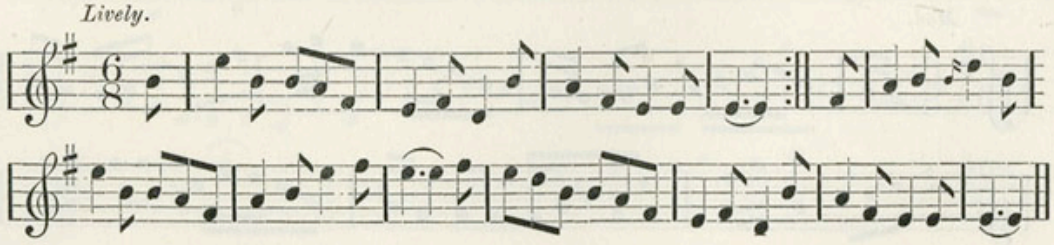
464. THE FEAST OF THE BIRDS.

Rather slow.



465. THE MAID OF GARRYOWEN.

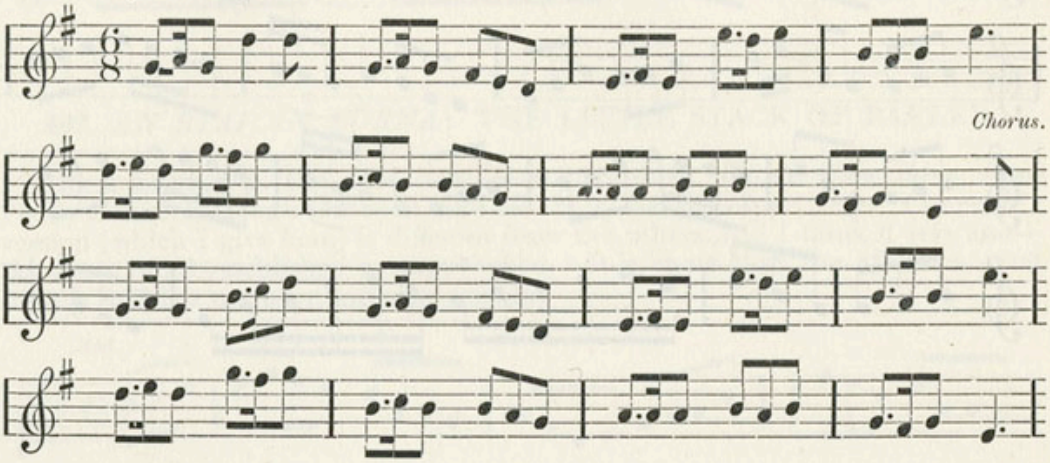
Lively.



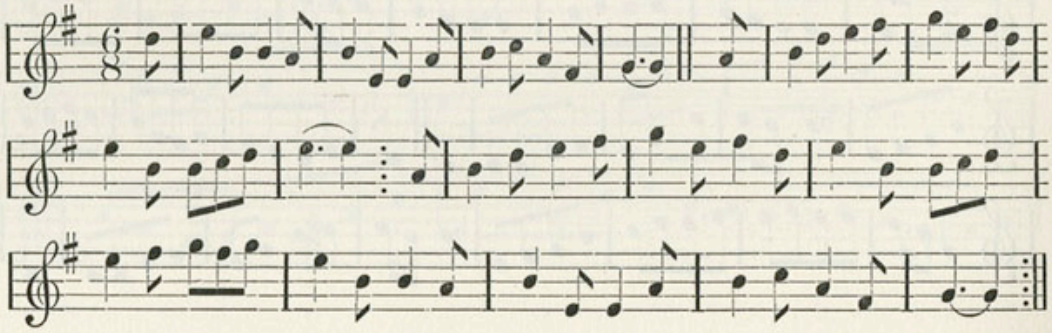
P. 3:6

466. IF THE GROG IS GOOD, WE WILL HAVE MORE OF IT.

Lively: not too fast.

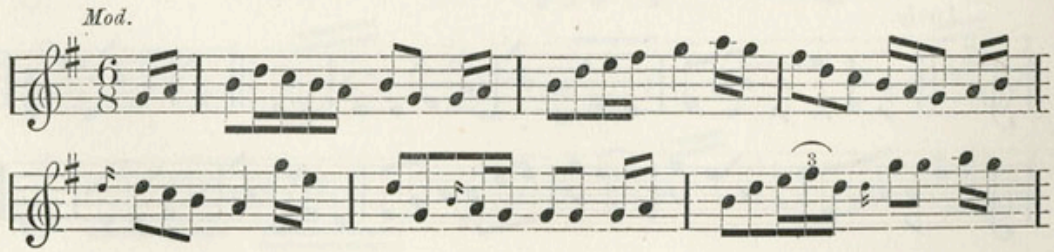


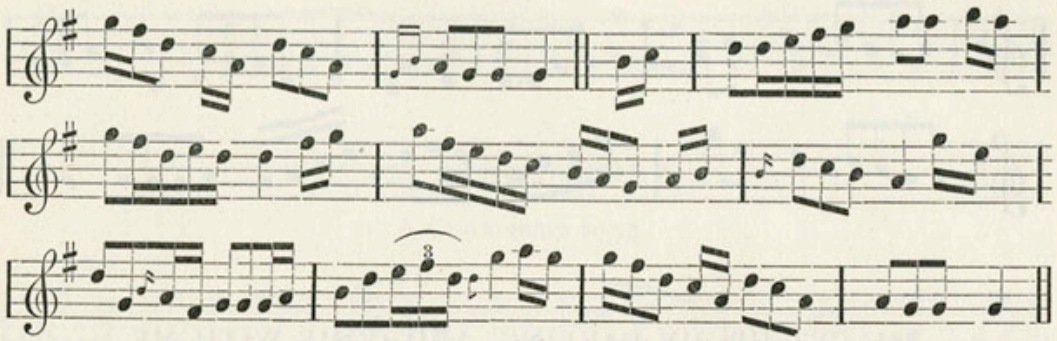
467. MAKE HASTE HOME TO YOUR MOTHER. Song Air.



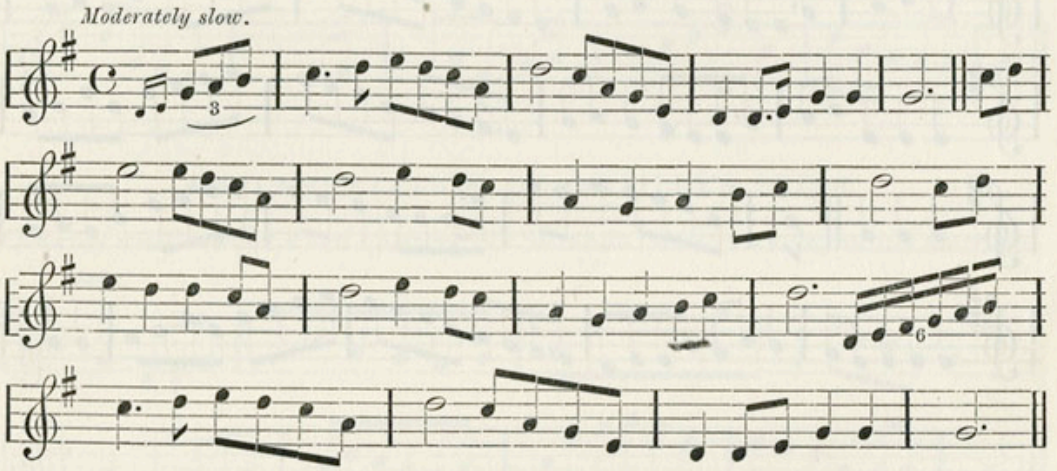
468. PATRICK O'DONOVAN THE PIPER.

Mod.



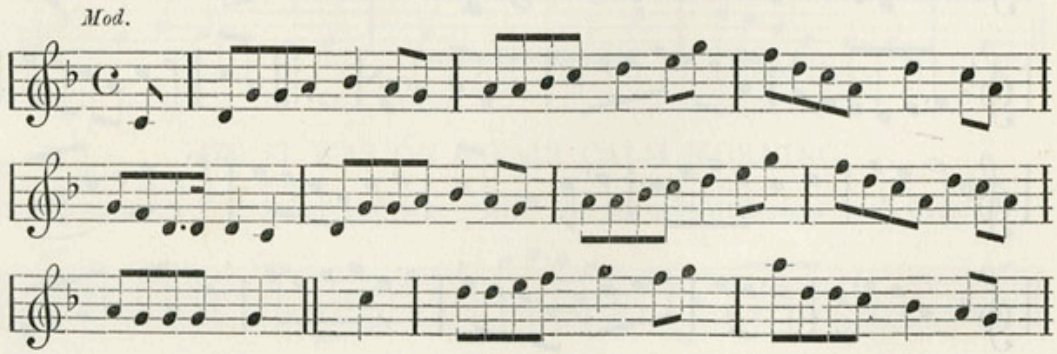


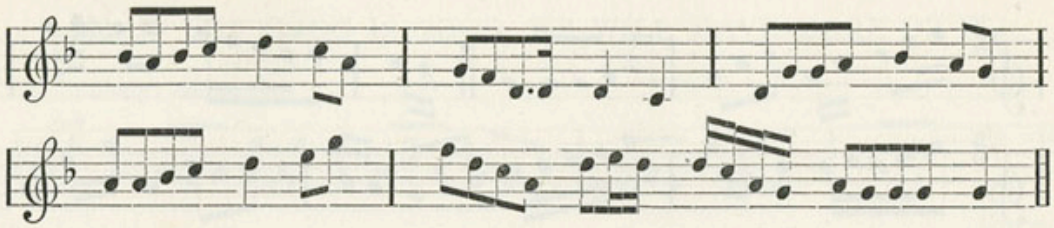
469. NELLY BAWN, OR THE SONG OF CROSSMOLINA (Co. Mayo).



470. BRING HOME THE BRIDE.

A "Hauling Home" tune (see p. 130, above).

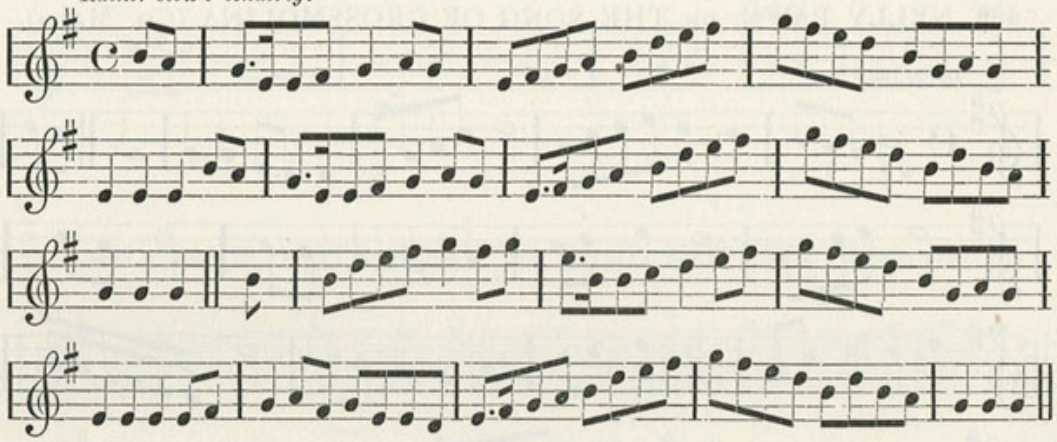




471. GET UP, MY DARLING, AND COME WITH ME.

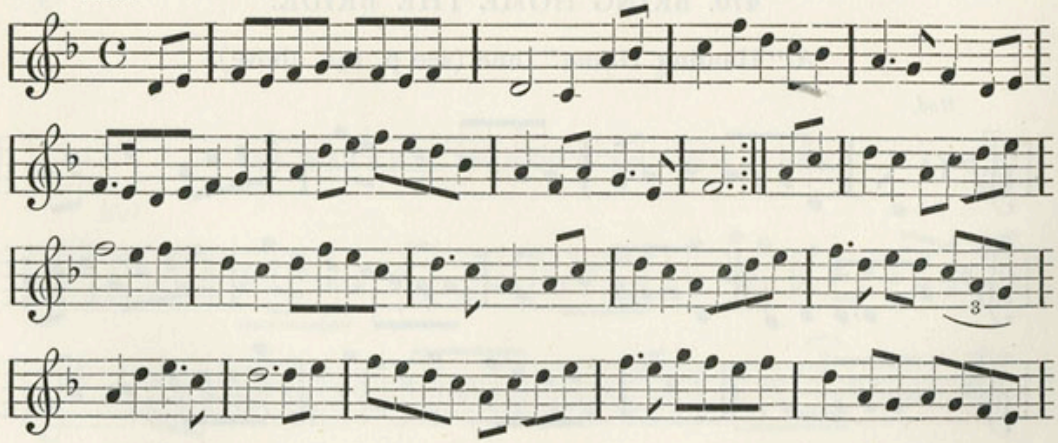
(Connemara air.)

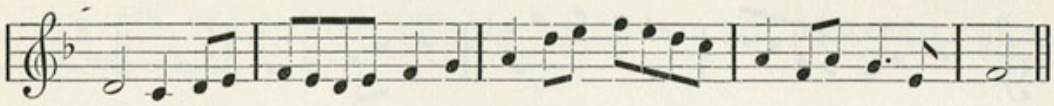
Rather slow: tenderly.



472. THE MORNING STAR: OR THE SONG OF JENNY WARD.

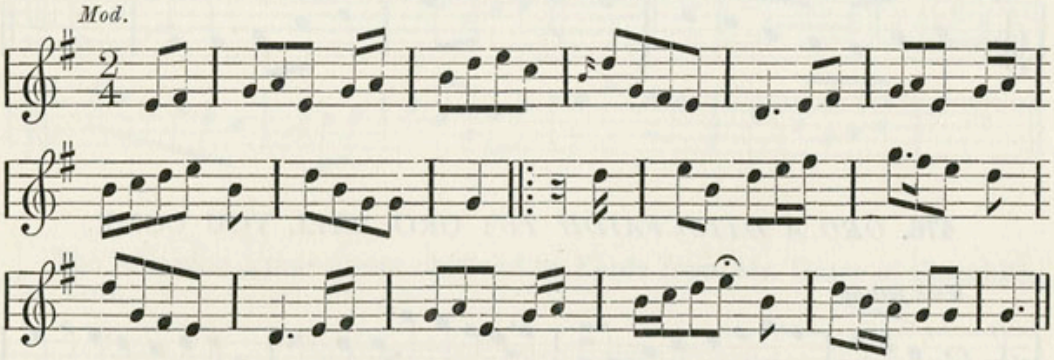
Mod.





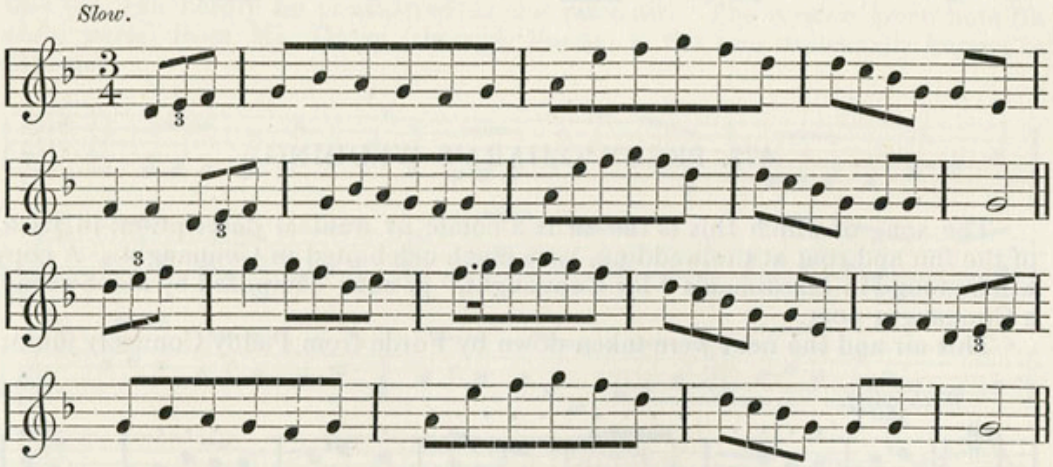
473. BRIGIT GEARY.

A Connemara song.



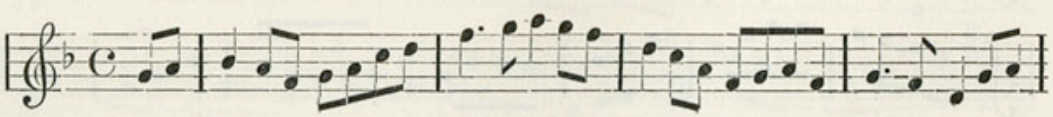
474. LAMENTATION OF O'REILLY'S BRIDE.

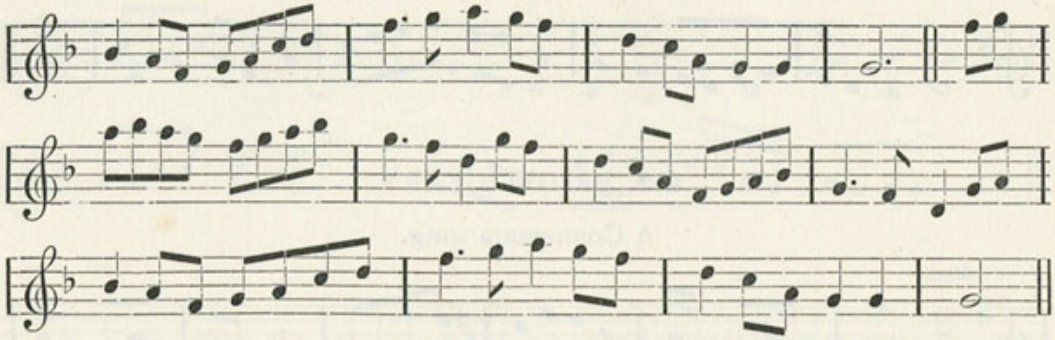
O'Reilly was drowned when crossing the Shannon on the very day of his marriage.



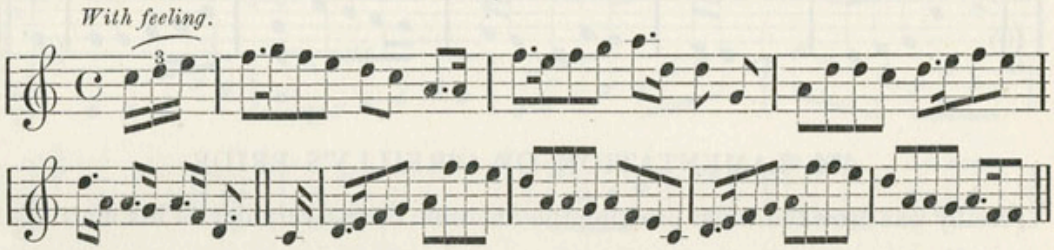
475. IT WAS ON A FAIR CALM MORNING.

Compare—both name and tune—with No. 12 of my Ancient Irish Music.





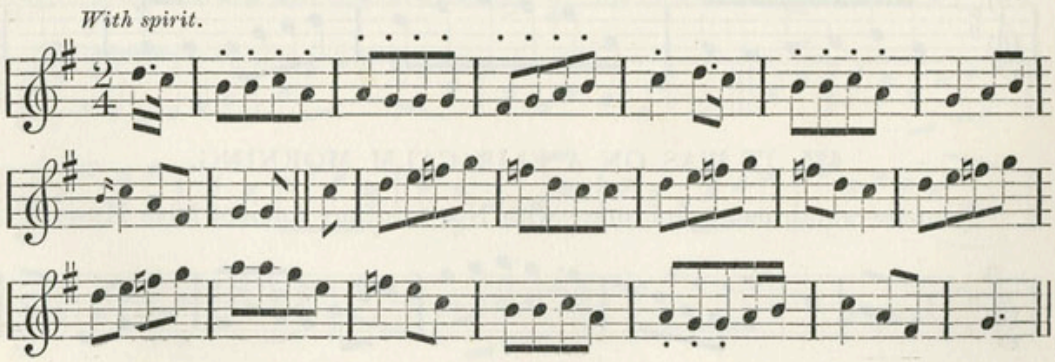
476. *ORO A DTIUCFAIDH TU*: ORO, WILL YOU COME.



477. PEGGY O'HARA'S WEDDING.

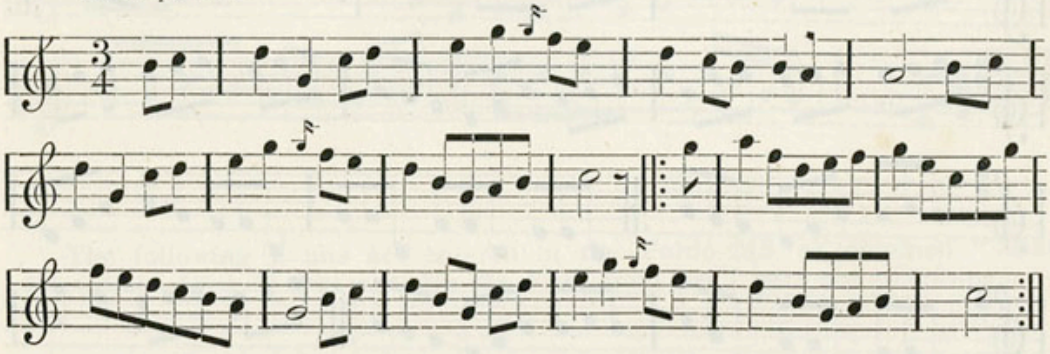
The song of which this is the air is a comic or ironical description, in Irish, of the fun and rout at the wedding, very much celebrated in Connaught. A copy will be found in Hardiman's "Iar Connaught," p. 286: composed by MacSweeny, a Connaught poet.

This air and the next were taken down by Forde from Paddy Conneely junior.



478. BRIAN MAC COWALL: OR NEEDA MAC COWALL.

With expression.



The following 3 tunes were obtained by Forde from Mr. Deasy of Clonakilty, Co. Cork.

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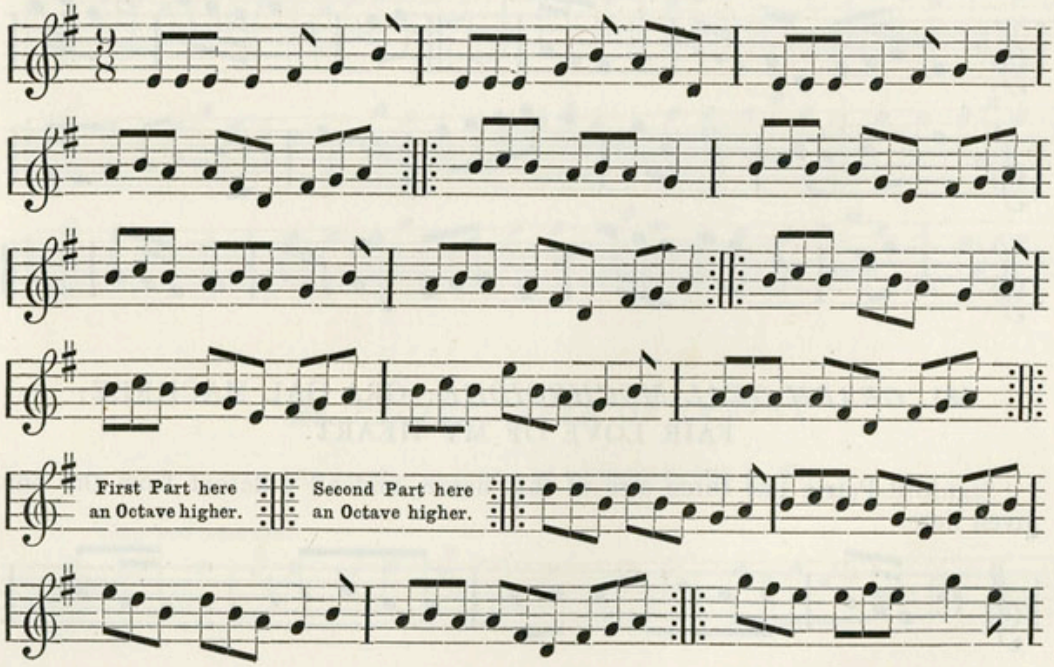
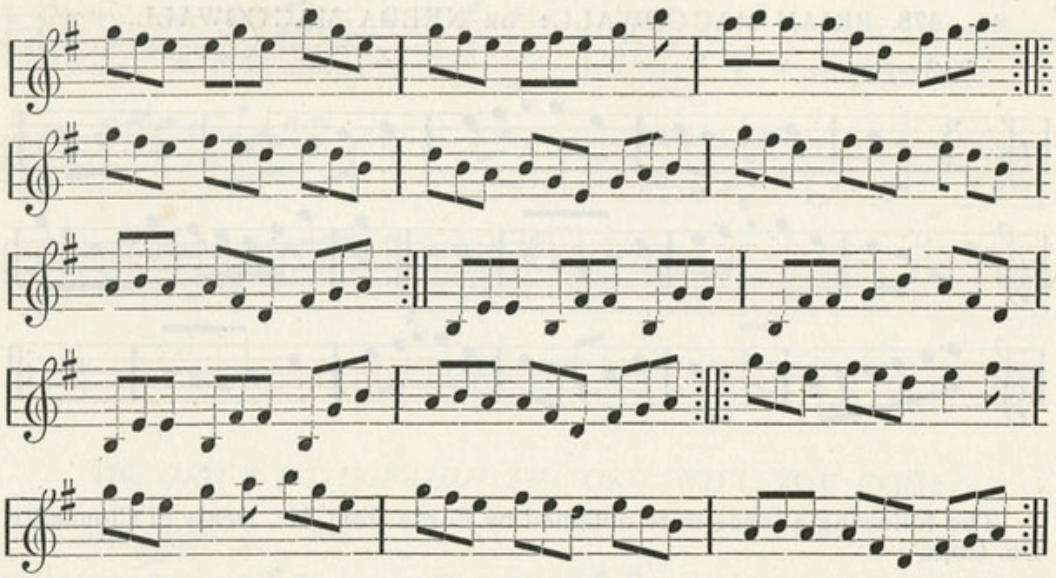
479. *BOGADH FAOI SHÚSA*: "BUGGA FEE HOOSA." HOP JIG.

A favourite Munster dance-tune. In Stanford-Petrie there is a tune with this title, consisting of two short parts, which, although in the same measure as this ($\frac{9}{8}$), can hardly be considered as the same air. The version given here (in eight parts) from Mr. Deasy (through Forde) is the one universally known in Munster.

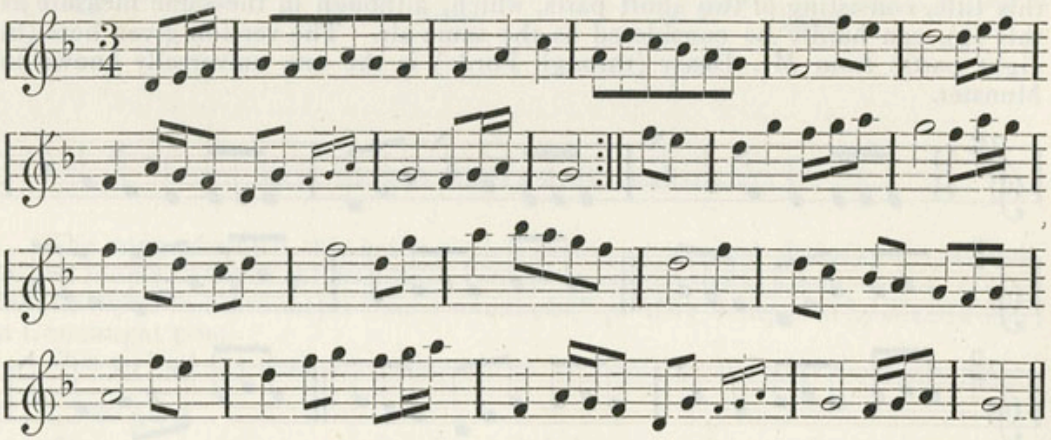




480. *COIS AIMHNE NA LEAMHNA*: BESIDE THE RIVER LAUNE.

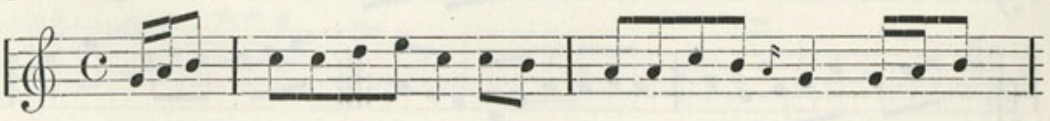
There is a different air with this name in Stanford-Petrie.

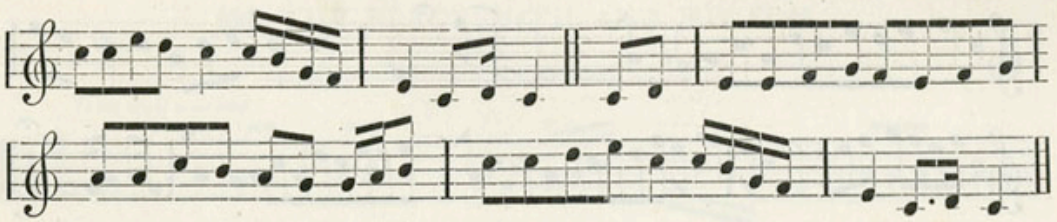
Expressive.



481. *GRADH GEAL MOCHROIDHE*: GRA GAL MACHREE: FAIR LOVE OF MY HEART.

Stanford-Petrie has three airs of this name, and all different from the one given here.

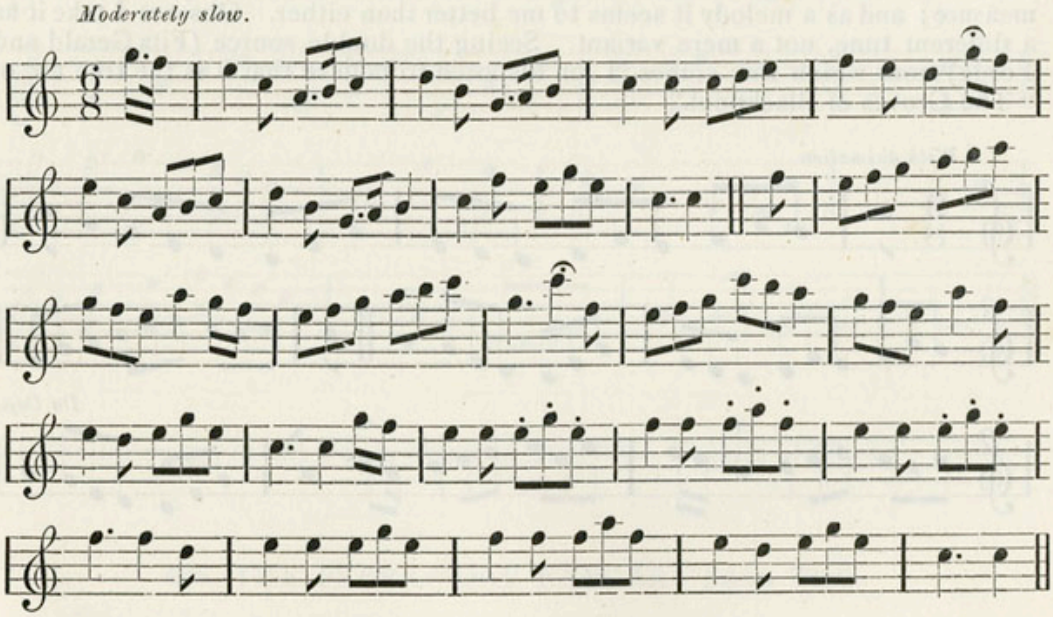




The following 5 airs are entered in the Forde MS. as obtained "From FitzGerald, Cork." But who this Mr. FitzGerald was I have not ascertained.

482. BOBBITY DAWLY.

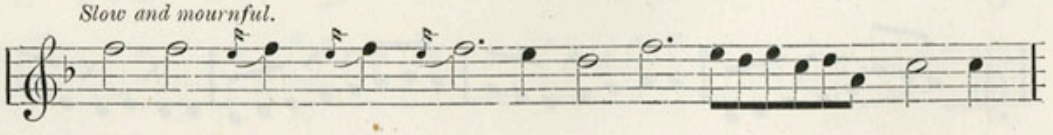
Moderately slow.

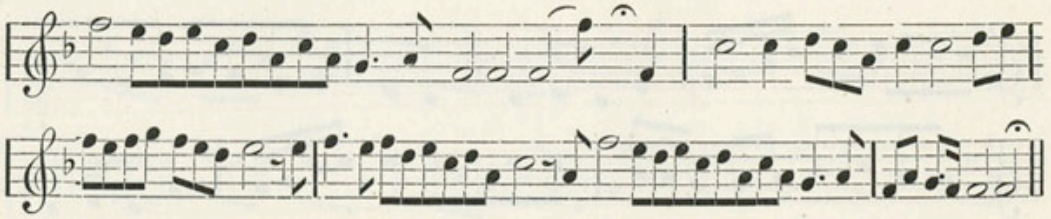


483. *CAOINE*: KEEN OR LAMENT.

As to the absence of phrasing, see p. 82.

Slow and mournful.



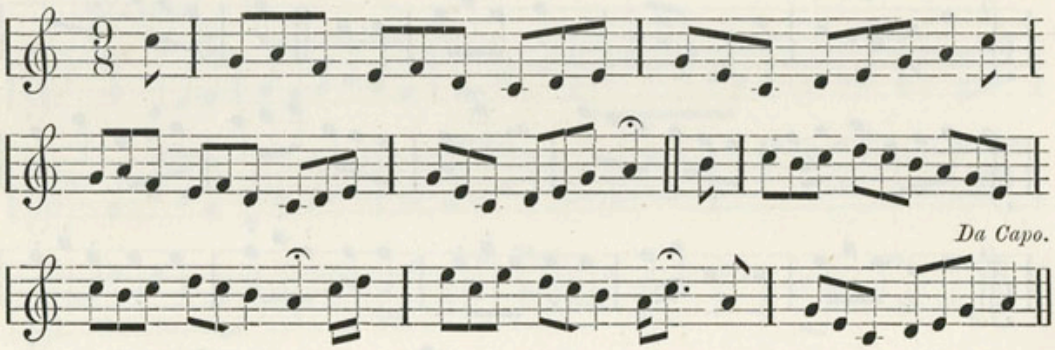


484. THE GROVES OF BLACKPOOL.

Dr. Petrie has given two versions of "The Groves of Blackpool" in his "Ancient Music of Ireland," one of which (at p. 110) was given him by me; and it is repeated in Stanford-Petrie (No. 573). But I gave Petrie no name for the air; as I knew none.

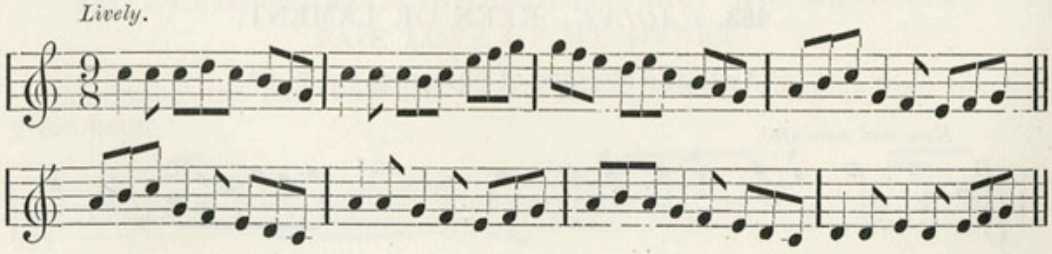
The air I now give here is different from those two, though in the same measure; and as a melody it seems to me better than either. Observe I take it as a different tune, not a mere variant. Seeing the double source (Fitz Gerald and Forde) from which this comes, I am disposed to believe that it is the true air of "The Groves of Blackpool."

With animation.



485. YOUNG MEN, IF YOU GO TO THE FAIR.

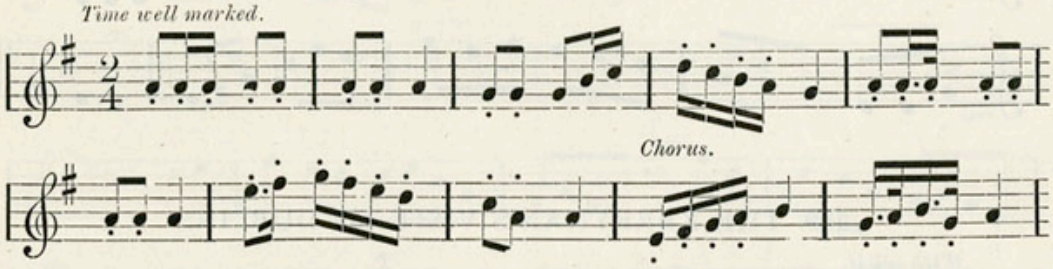
Lively.



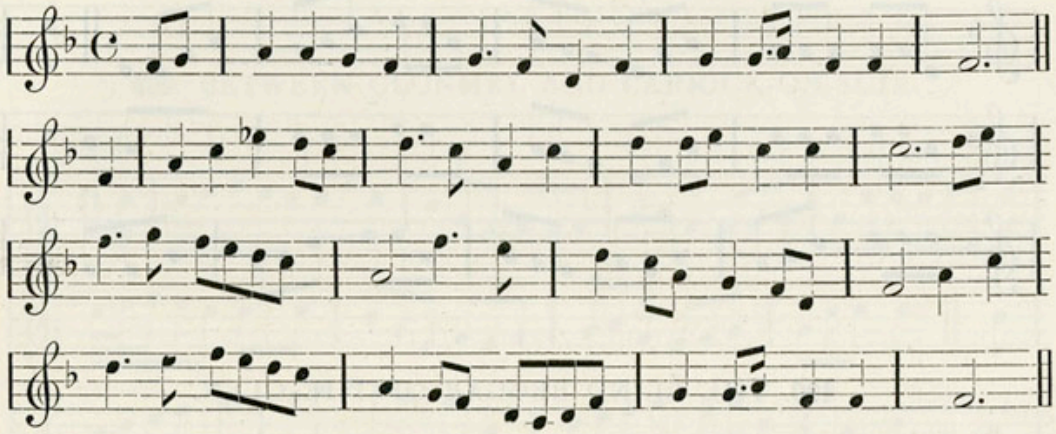
486. THE BLACKSMITH AND HIS SON.

(A jocular song was sung to this.)

Time well marked.



487. MY JOURNEY TO LONDON.



The following 13 airs Forde obtained from "Mr. Flattely of Mayo."

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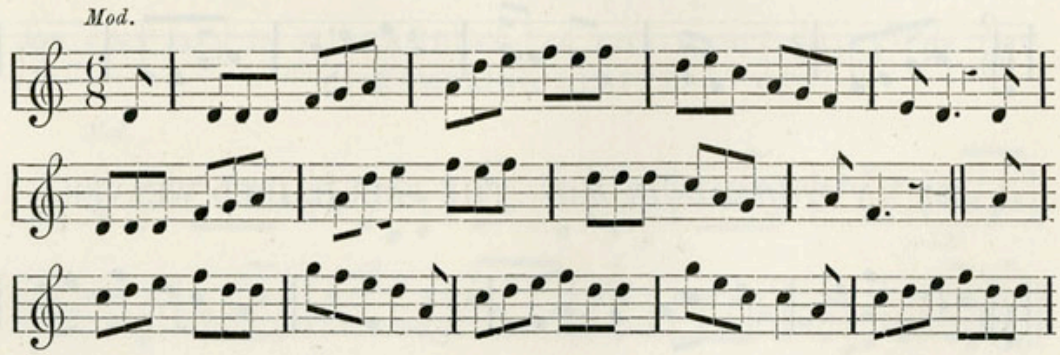
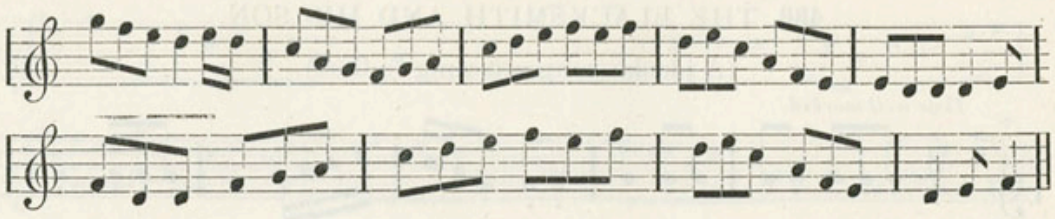
488. THE PEEP O' DAY RANGER. Song Tune.

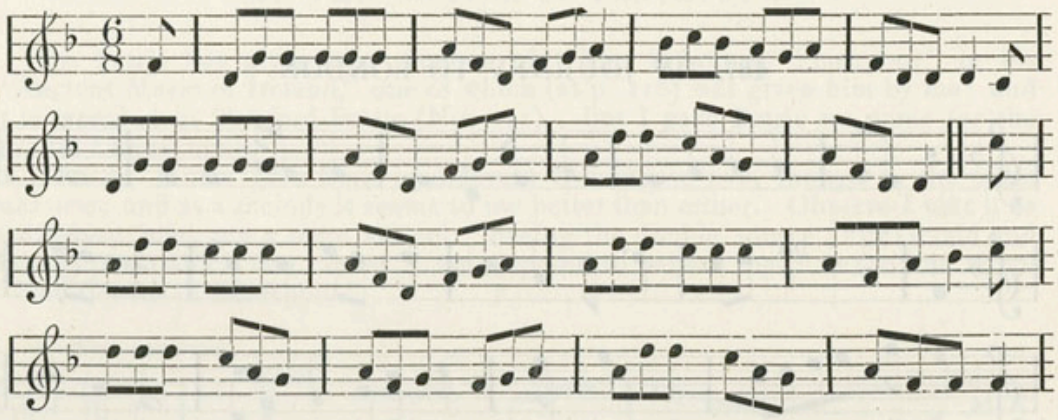
Mod.





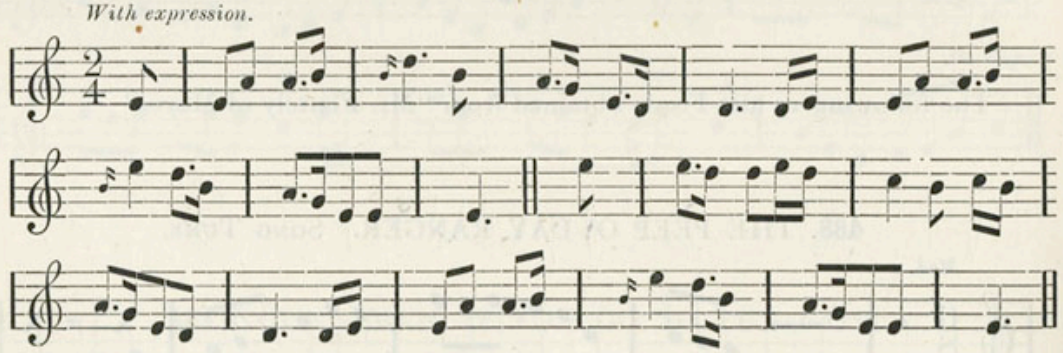
489. THE KERRYMAN'S VISIT TO DUBLIN.

With spirit.



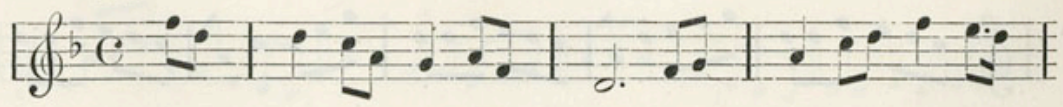
490. THE BLIND BEGGAR OF THE GLEN.

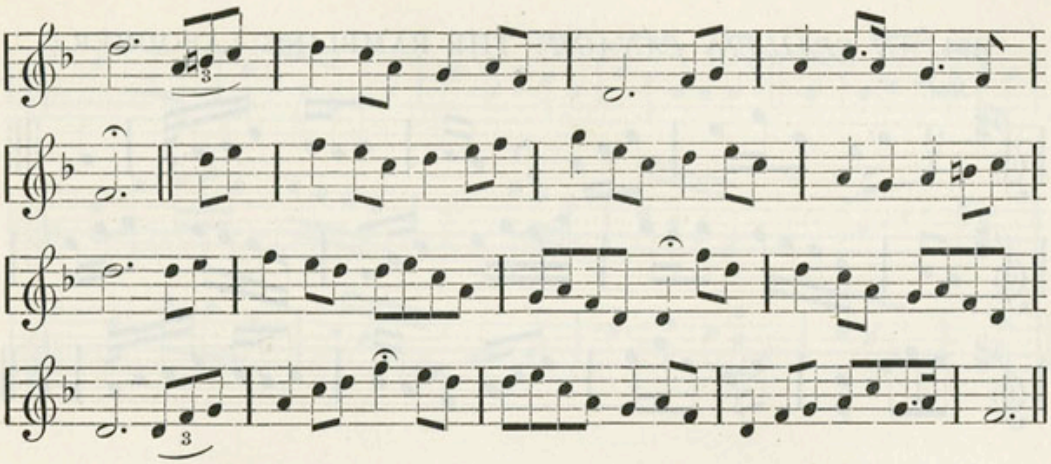
With expression.



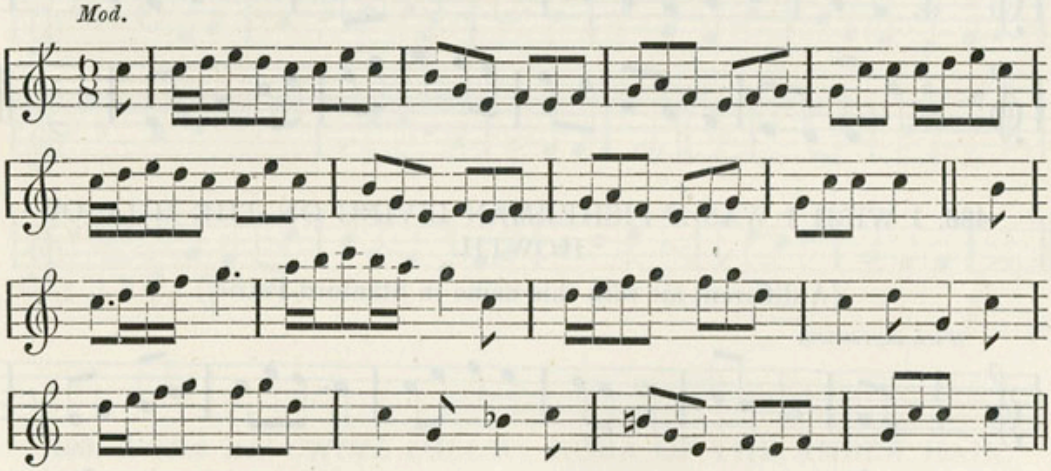
491. *AN FIGHEADÓIR BÁN*: THE FAIR-HAIRED WEAVER.

Slow.

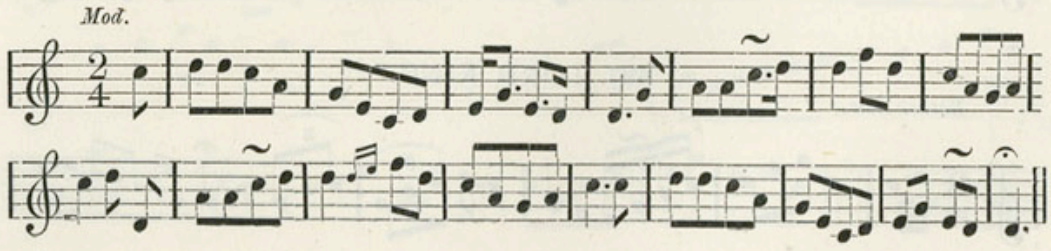




492. BETWEEN CLONMEL AND CARRICK-ON-SUIR.

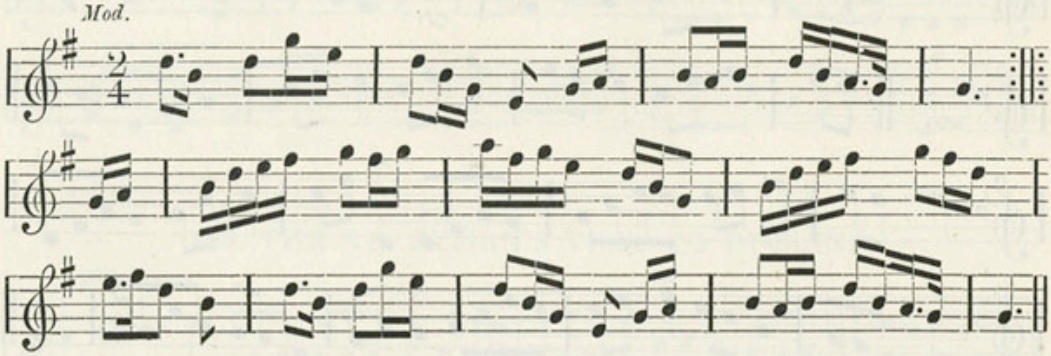


493. ONE DAY IN MY RAMBLES; OR THE HABIT SHIRT: OR THE RAMBLING REAPER.



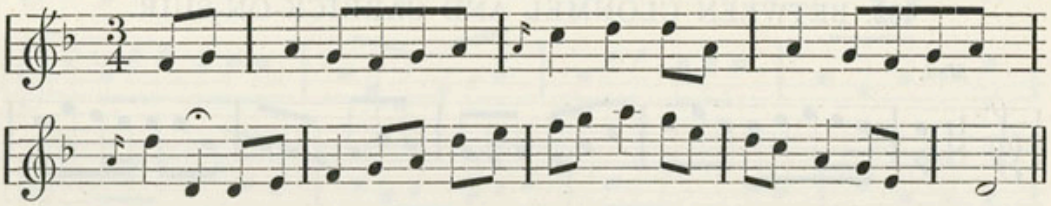
494. *AN SPAILPÍN FÁNACH*: THE RAMBLING LABOURER.

Mod.



495. *ANNA BHÁN*: FAIR-HAIRED ANNA.

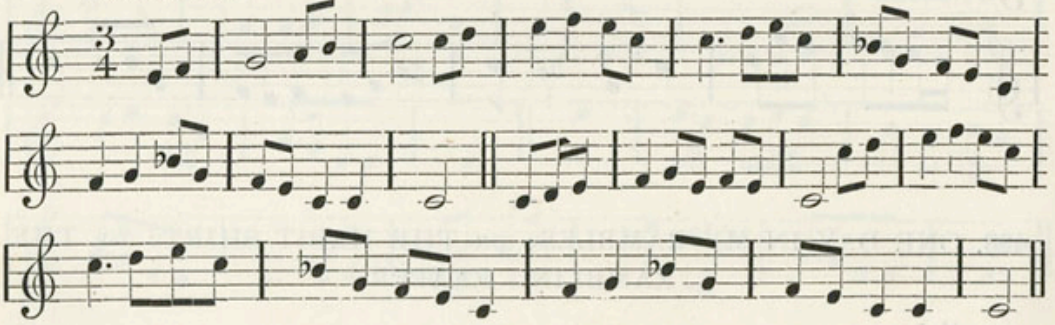
Slow.



496. I WISH I WAS A FISHERMAN LIVING ON THE HILL OF HOWTH.

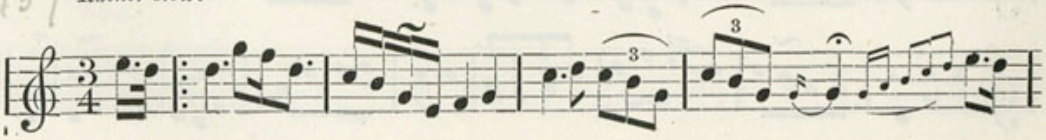
(A different air with this name in Stanford-Petrie.)

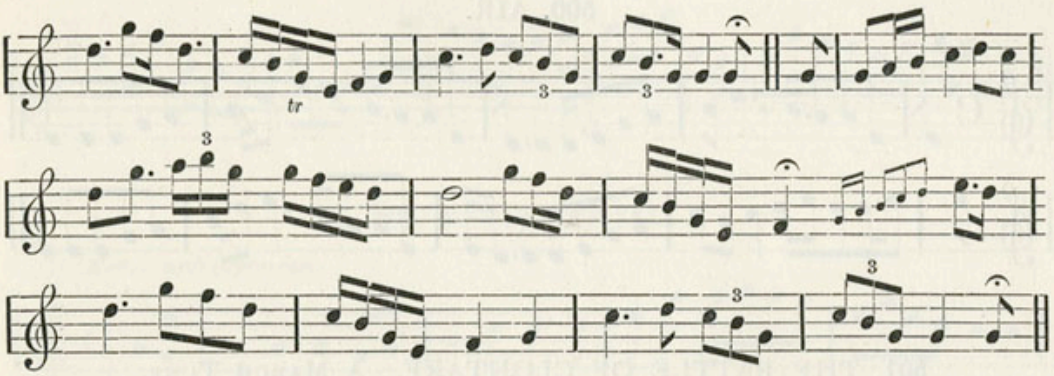
With expression.



497. LORD KING.

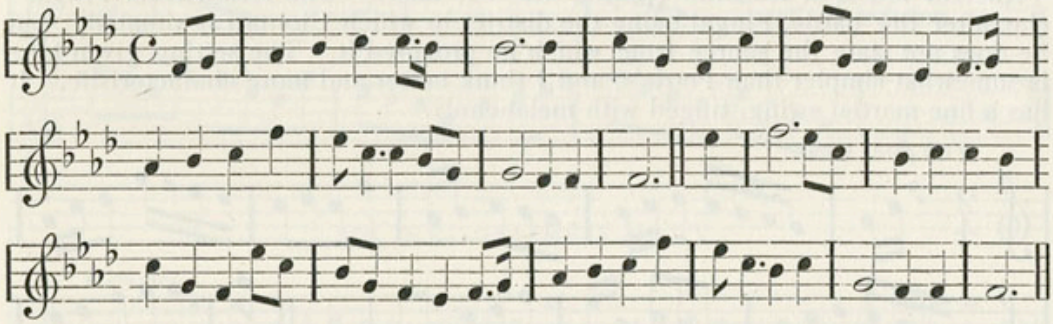
Rather slow.





498. THE GREEN SHADY GLEN.

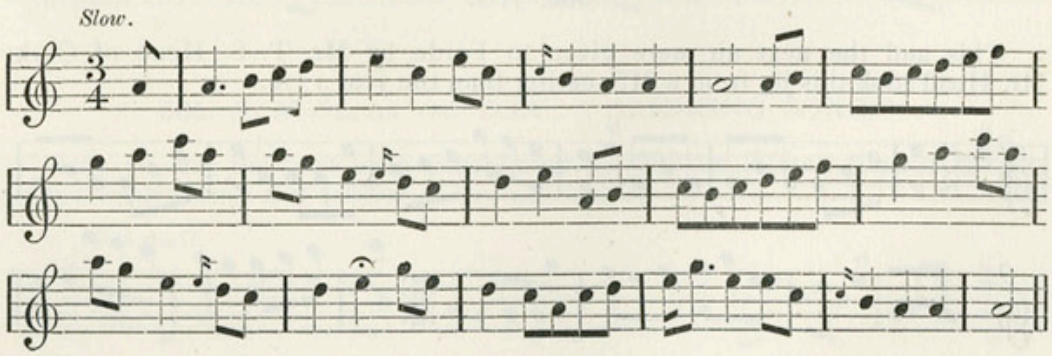
Slow and expressive.



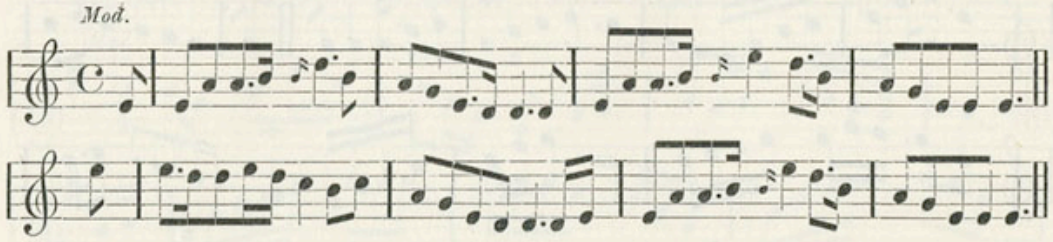
499. *NÓRA AN CHÚIL ÓMAIR*: NORA OF THE AMBER HAIR.

(A different tune with this name is in Petrie's "Ancient Music of Ireland.")

Slow.



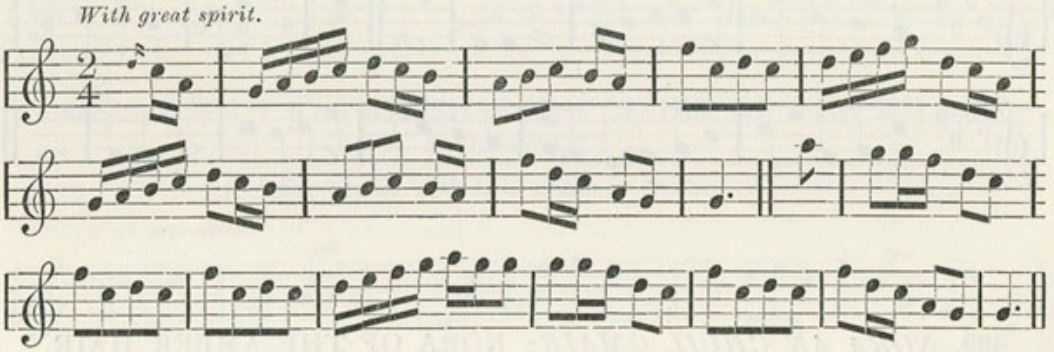
500. AIR.



501. THE BATTLE OF CLONTARF. A MARCH TUNE.

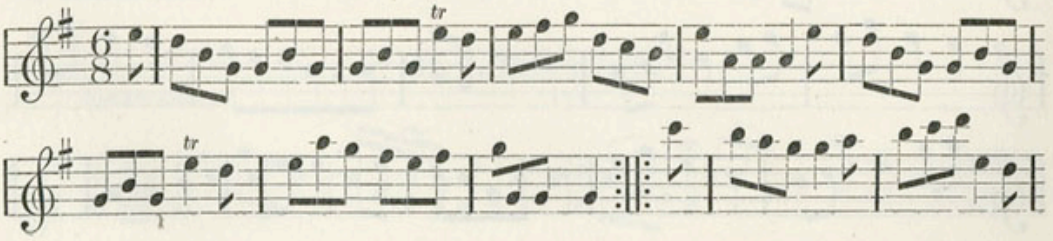
("Calling the clans to battle.")

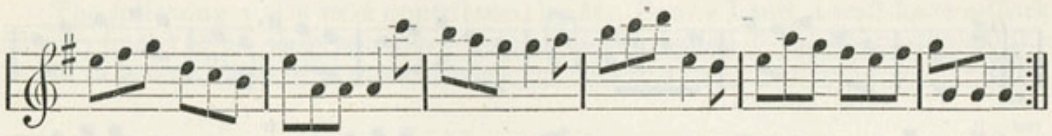
From a piper named Fogarty of Carrick-on-Suir. I find an identical setting of this in one of Mr. Pigot's books, which was copied from a MS. lent him by Mr. Denny Lane of Cork. Petrie has a version of this fine old march in his "Ancient Music of Ireland" (p. 31), with the name "The return from Fingal" (i.e. after the battle, Fingal being the district in which Clontarf is situated); but he does not state the source from which he procured it. The setting given here is somewhat simpler than Petrie's, and I think better and more characteristic. It has a fine martial swing, tinged with melancholy.



502. JIG.

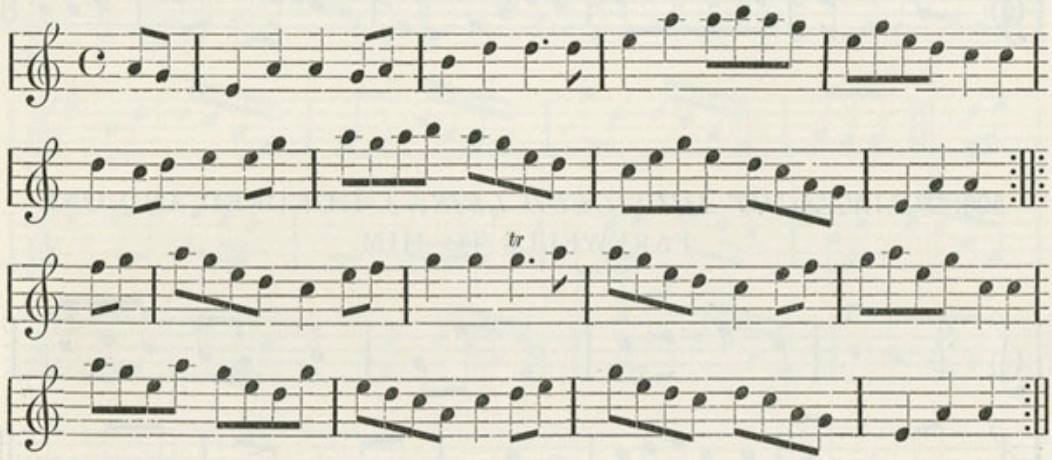
This and the next air were given to Forde by Mr. T. S. Head of Cork. Mr. Head took this jig from a MS. earlier than the year 1770.





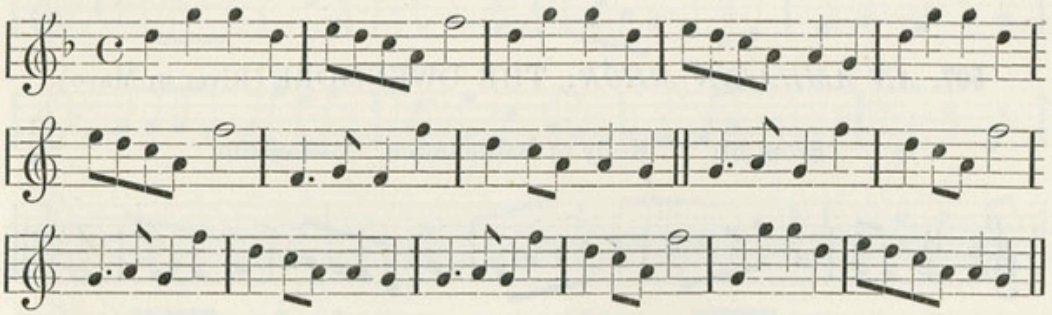
503. KITTY O'NEILL.

Mod.: with expression.



504. RED-HAIRED MARY.

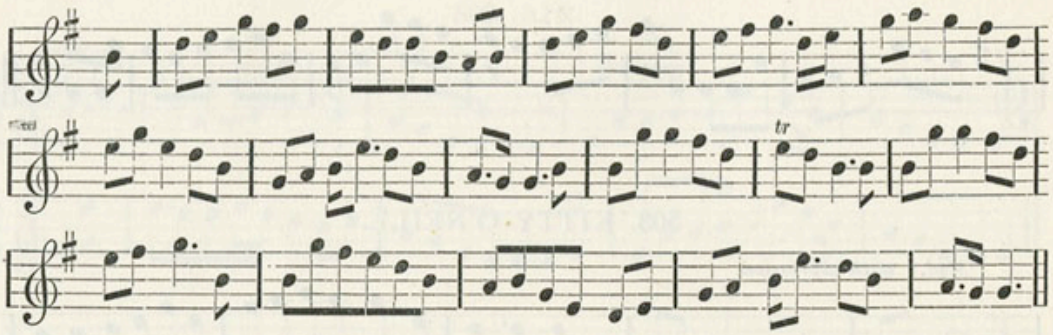
With life.



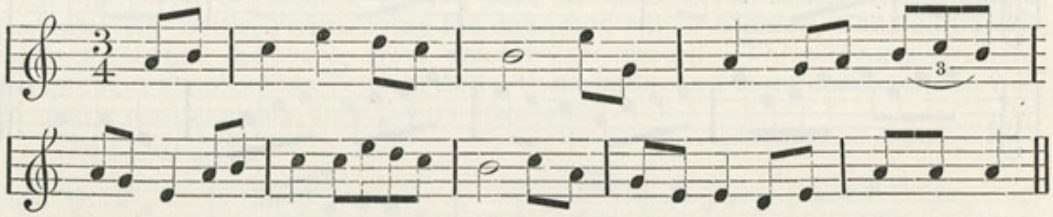
505. *SAN ÓL* OR *ÓL DÁN*: "DRINKING SONG."

This air and the next were contributed by William Elliott Hudson, a well-known Irish patriot and scholar of the last century.

With spirit.

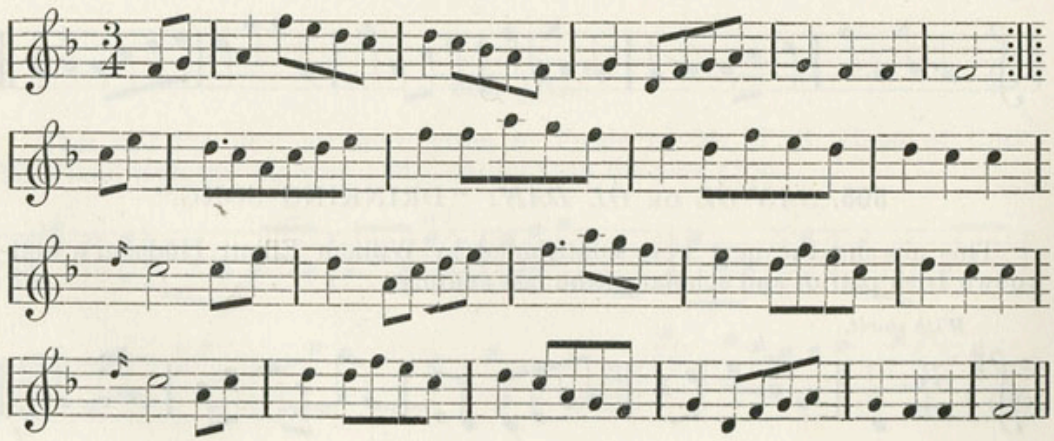


506. *BEANNACHT AGUS CEUD LEIS*: A HUNDRED AND ONE FAREWELLS TO HIM.



507. *AN AMHAINN MHÓR*: THE OWENMORE (River in Mayo).

From Mr. N. Kelly of Ballinamore, Co. Leitrim.



The following 3 airs were contributed by Mr. Denny Lane, a well-known Cork literary man: died only recently: author of the ballad "On Carrigdhown the heath is brown," and of several others.

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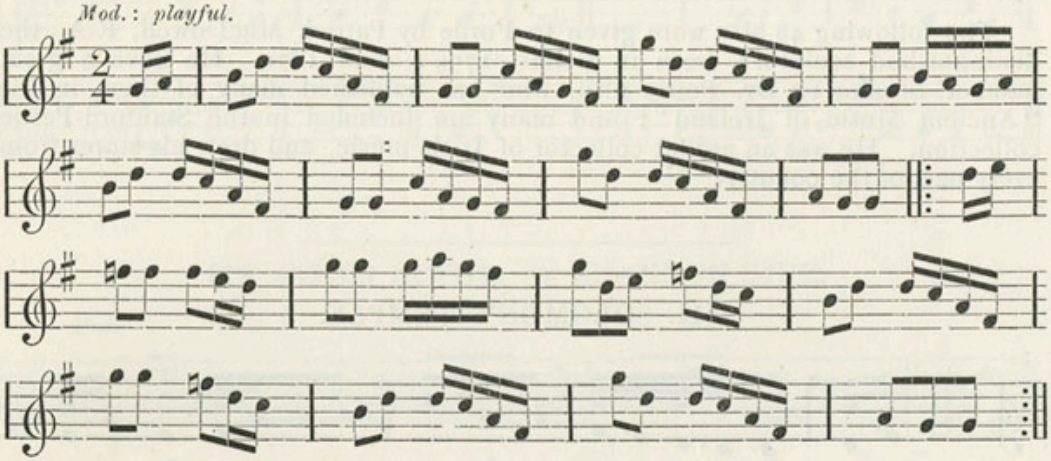
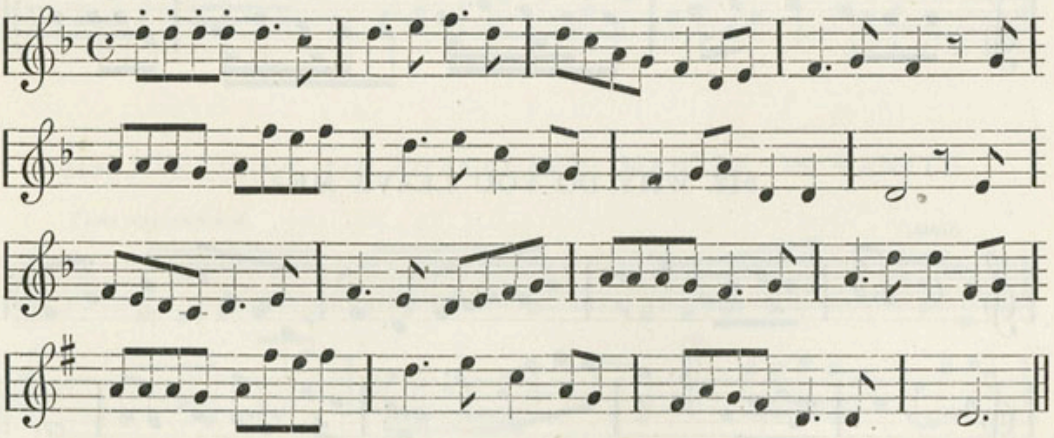
508. *MA SE SIN AGUTSA*: IF YOU HAVE THAT.

Mod.: playful.



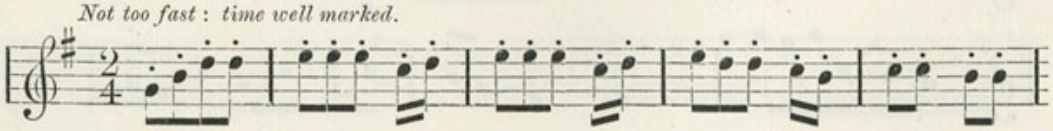
509. AIR.

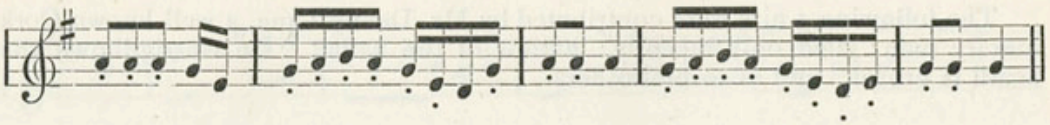
With expression.



510. THE GALTY HUNT.

Not too fast: time well marked.





The following 48 airs were given to Forde by Patrick MacDowell, R.A., the distinguished sculptor: born in Belfast 1799: died 1870. He gave a great number of airs to Dr. Petrie also, who has published many of them in his "Ancient Music of Ireland": and many are included in the Stanford-Petrie collection. He was an ardent collector of Irish music, and drew his stores from every part of the country.

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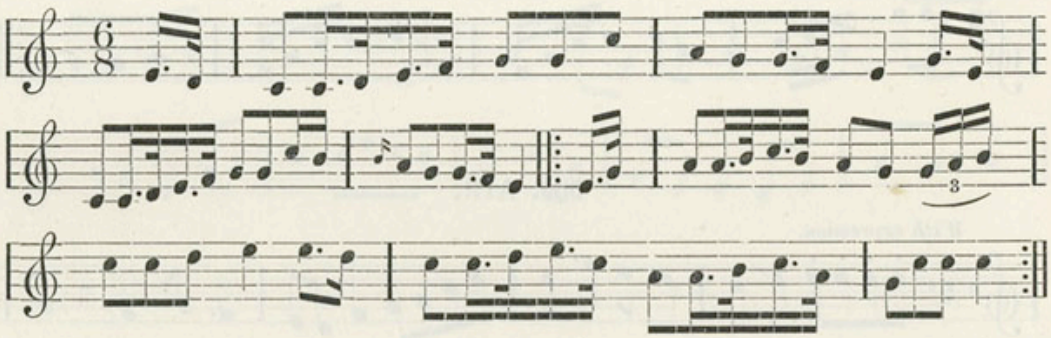
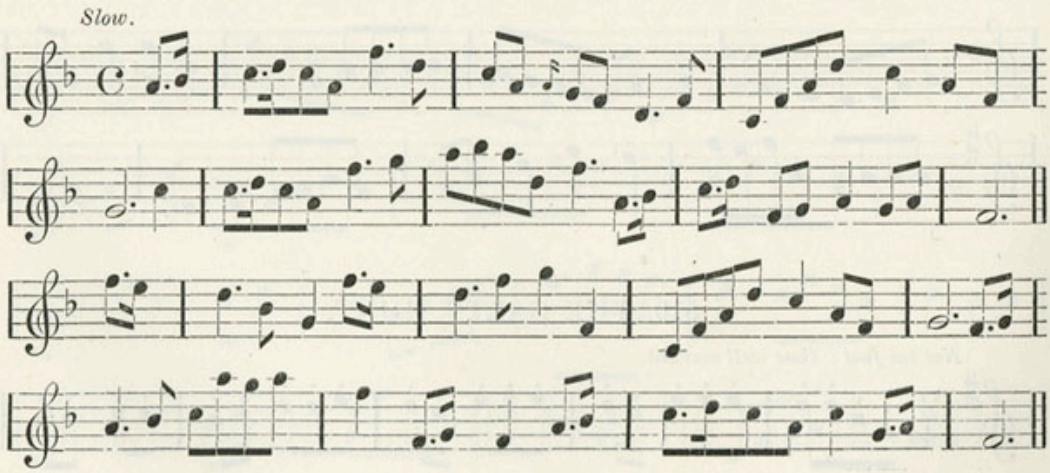
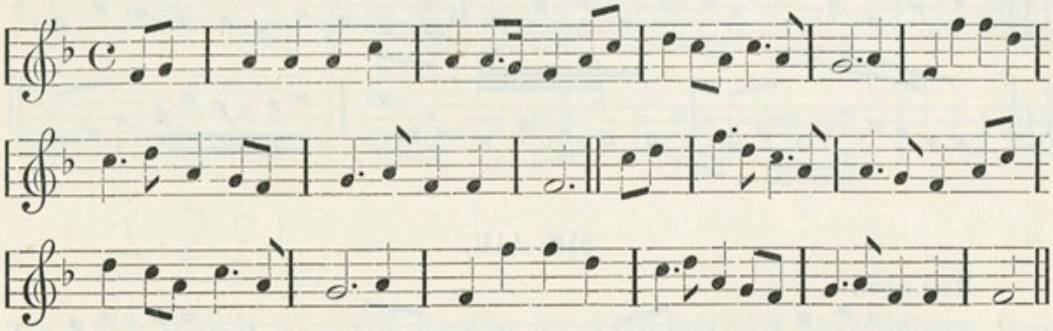
511. SOLOMON'S TEMPLE.



512. WHY DO YOU LEAVE ME?

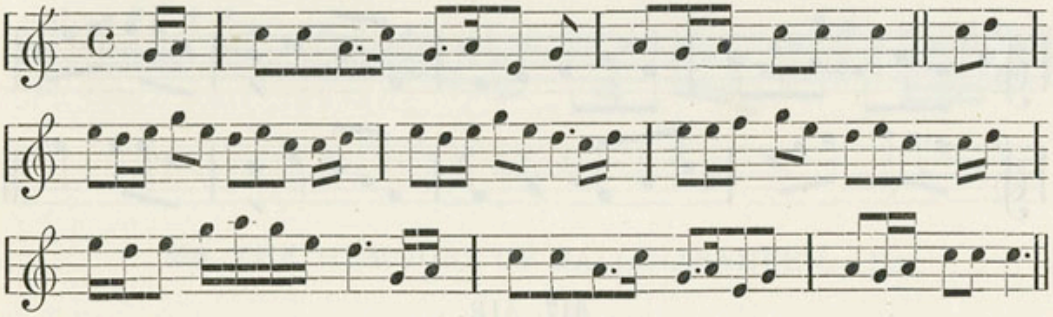


513. THE OUTCAST DAUGHTER.



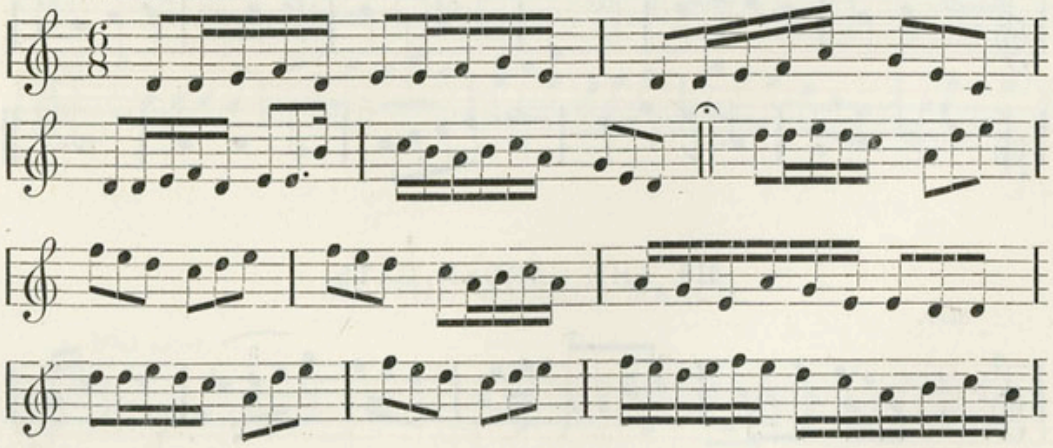
514. JAMES IRWIN: OR SHANNON SIDE.

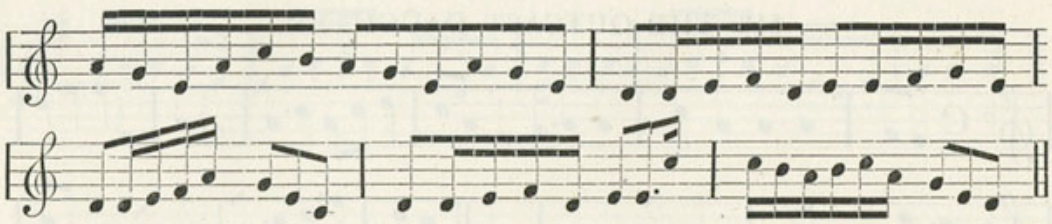
Mod.



515. *FALLUINN AIR FHALLUINN*: MANTLE ON MANTLE.

Time well marked.

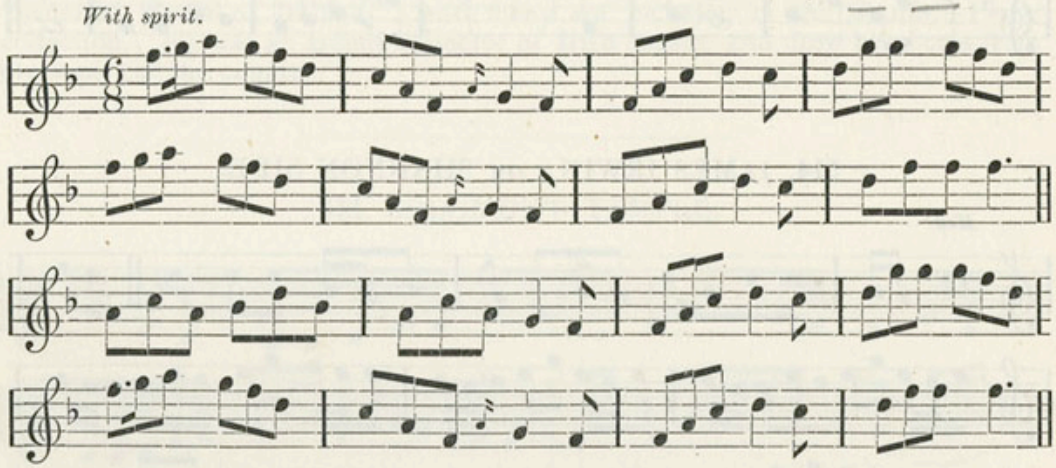




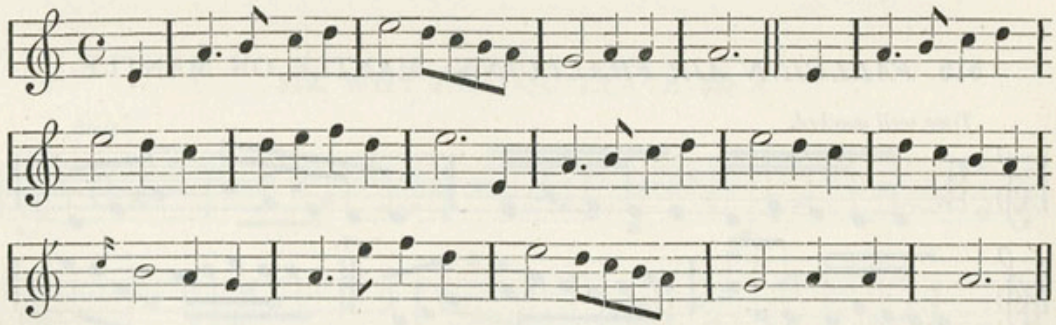
516. AIR.

1252

With spirit.

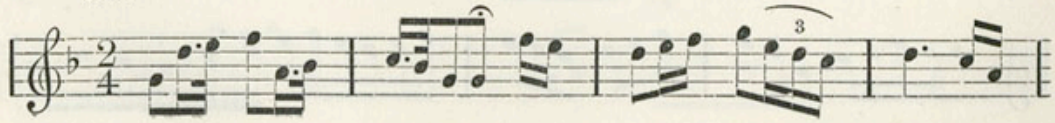


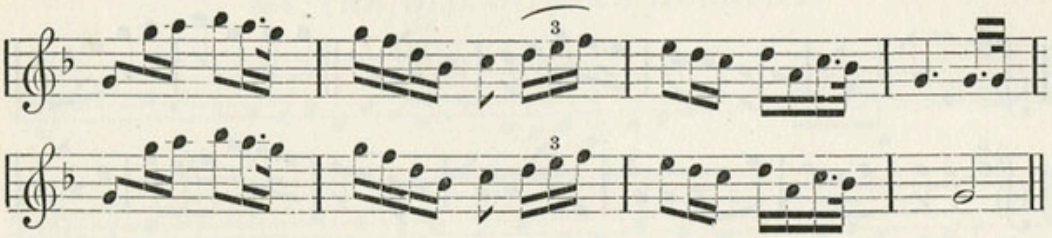
517. AIR.



518. THE GARDEN GATE.

Slow.

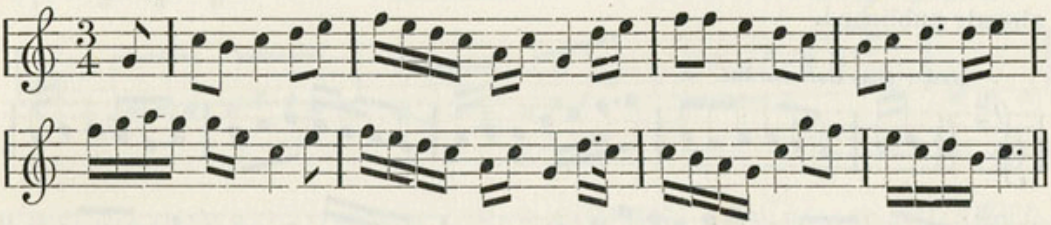




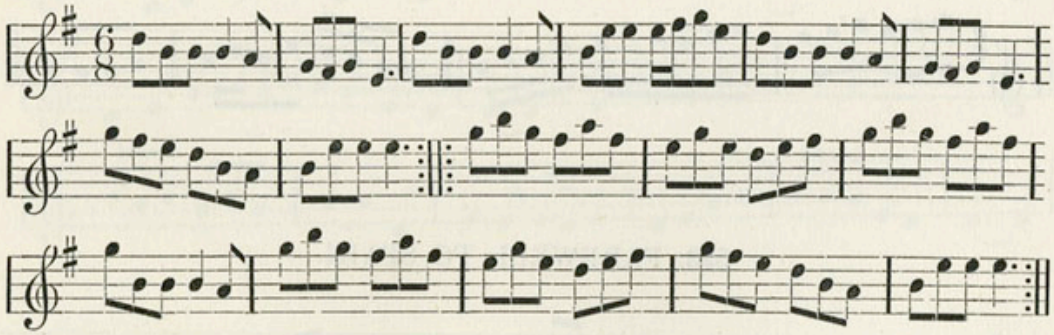
519. DOWN BY THE BANKS OF THE SWEET PRIMROSES.

Petrie 804

Tenderly.

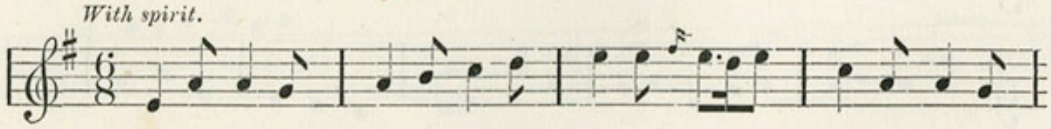


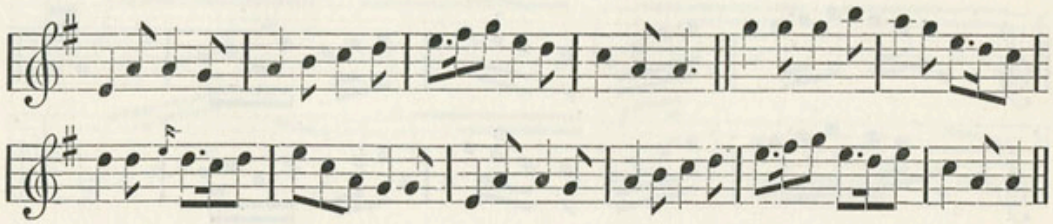
520. THE HUMOURS OF BALLINARAHEEN. JIG.



521. THE MASON'S MARCH.

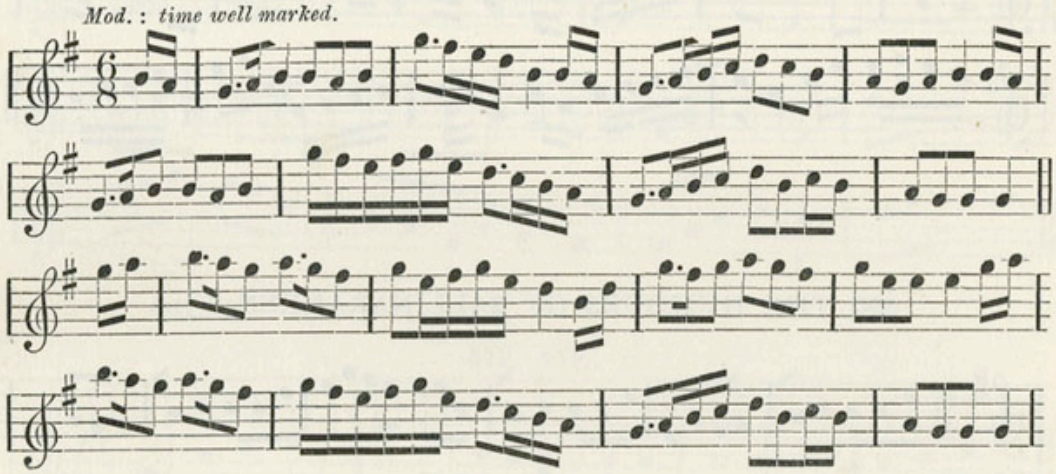
With spirit.



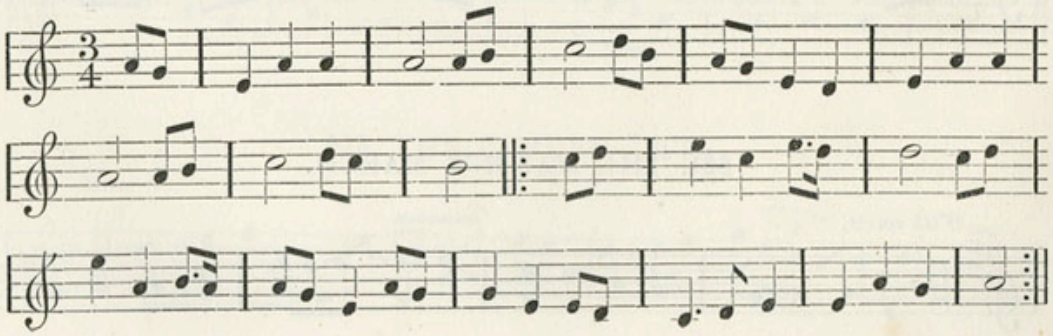


522. LARRY GROGAN.

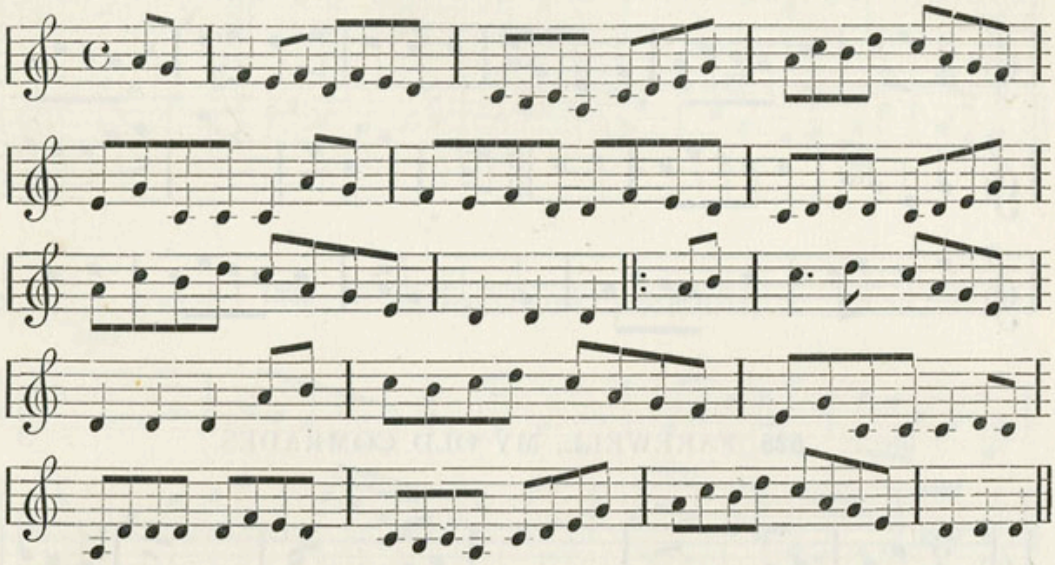
Different from the air usually known as "Larry Grogan," which has been already published.



523. FAREWELL TO SPAIN.

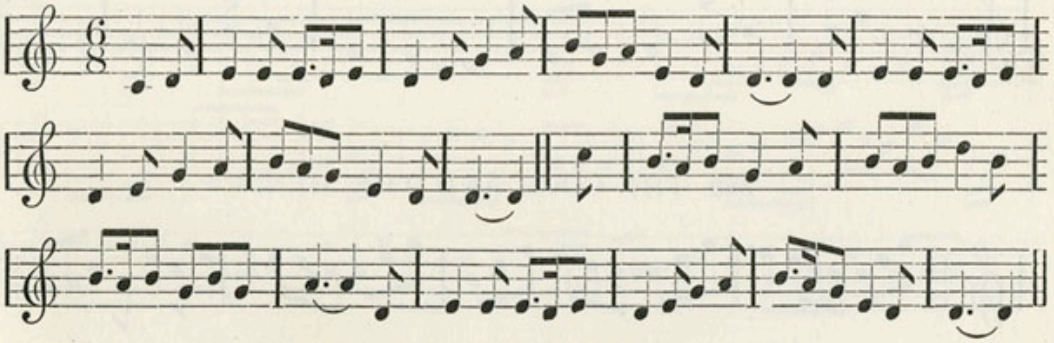


524. THE OLD WOMAN'S HORNPIPE.



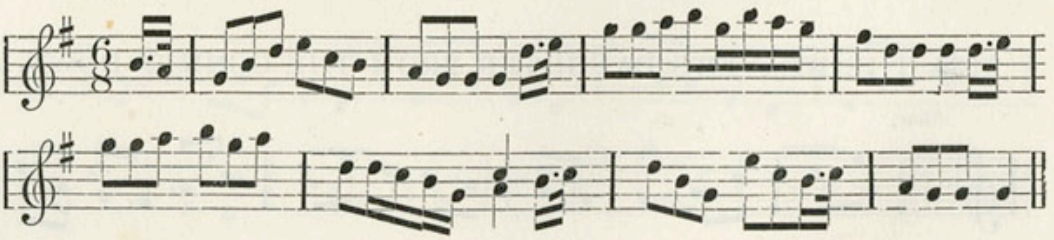
525. GO HOME, GO HOME, DEAR COUSIN: ALSO CALLED *SIUBHAL, A BHEAN DUBH-O*: "COME, O DARK-HAIRED WOMAN."

("Mr. MacDowell: Belfast, 1846.")

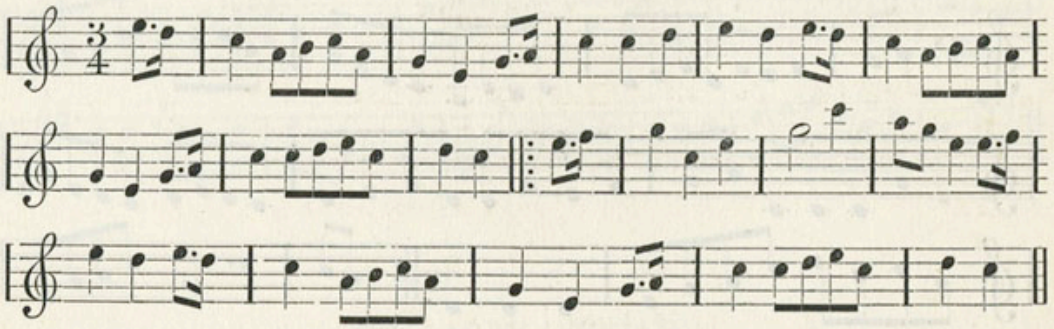


526. AIR.

Slow.

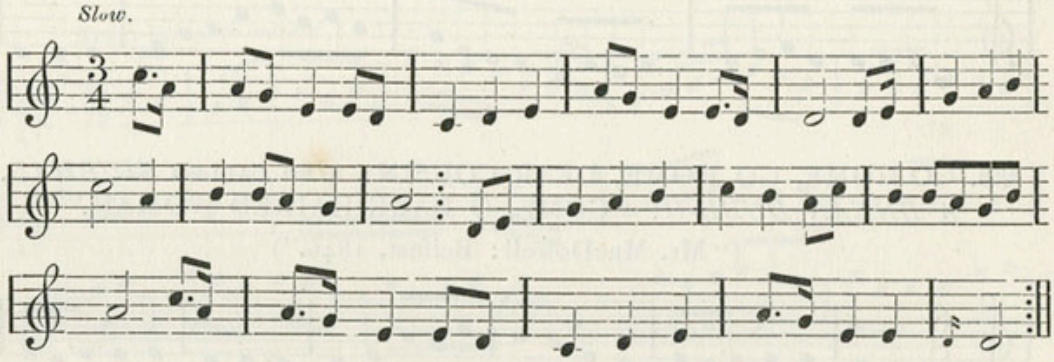


527. THE KILLINEY MAIDEN.

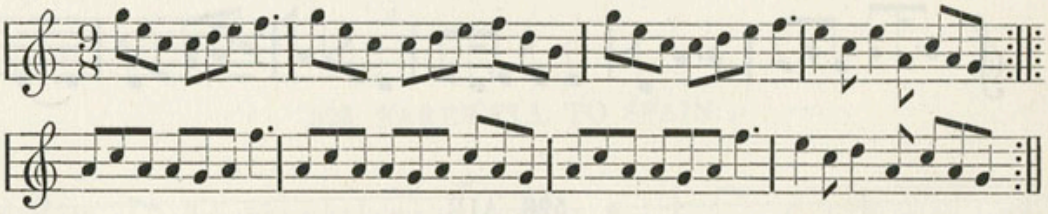


528. FAREWELL, MY OLD COMRADES.

Slow.

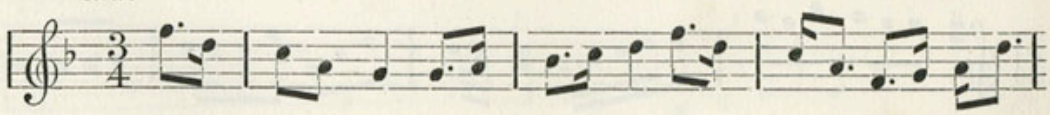


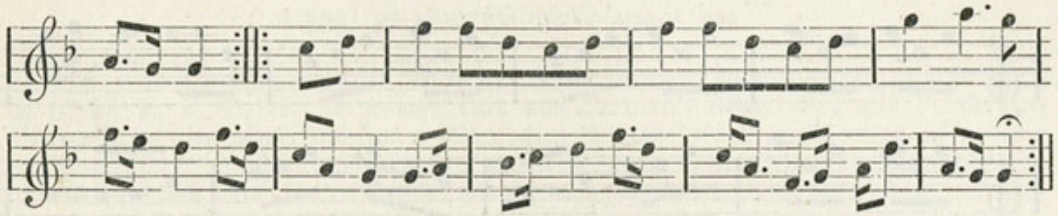
529. THE COCK AND THE HEN.



530. THE WEAVER'S DAUGHTER FROM THE COUNTY DOWN.

Slow.

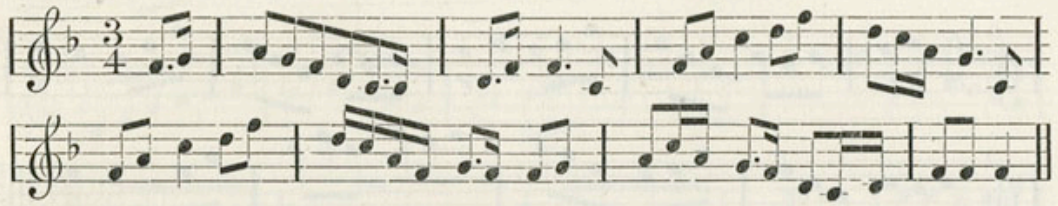




531. IN THE COUNTY ARMAGH.

F.S.J. iv. 129-135

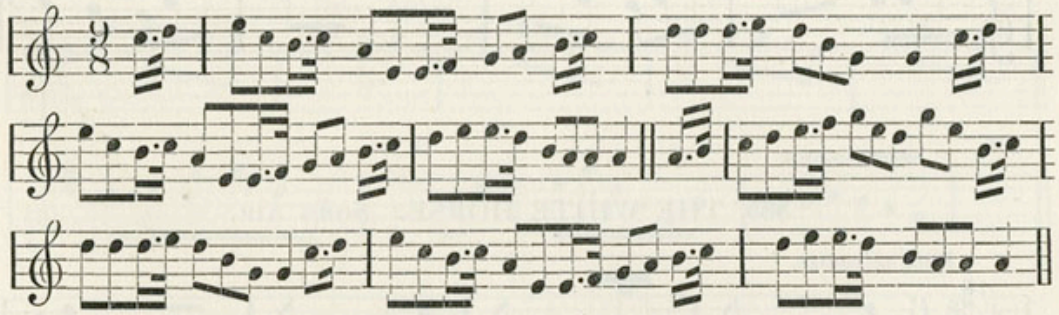
Slow.



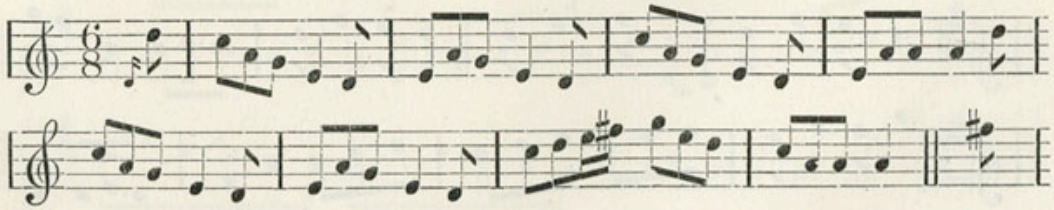
P. 4:7

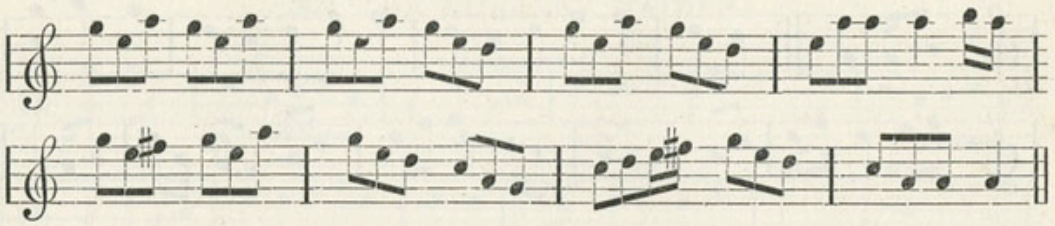
532. HALL'S MILL. Song Air.

Mod.

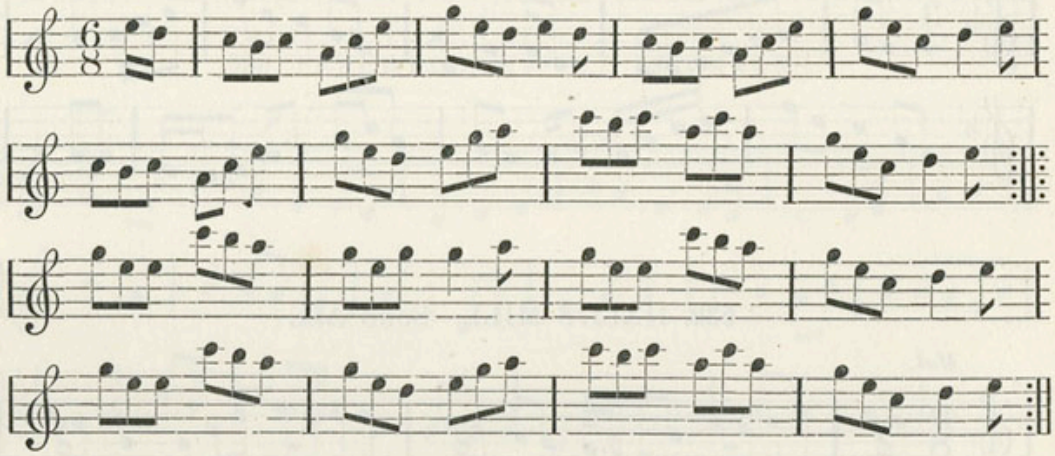


533. THE STONECUTTER'S JIG.



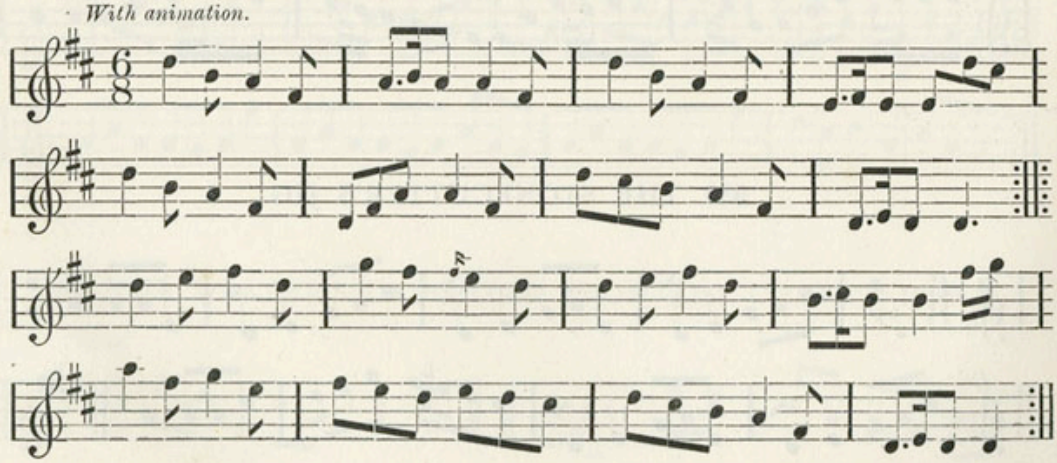


534. JIG.



535. THE WHITE HORSE. SONG AIR.

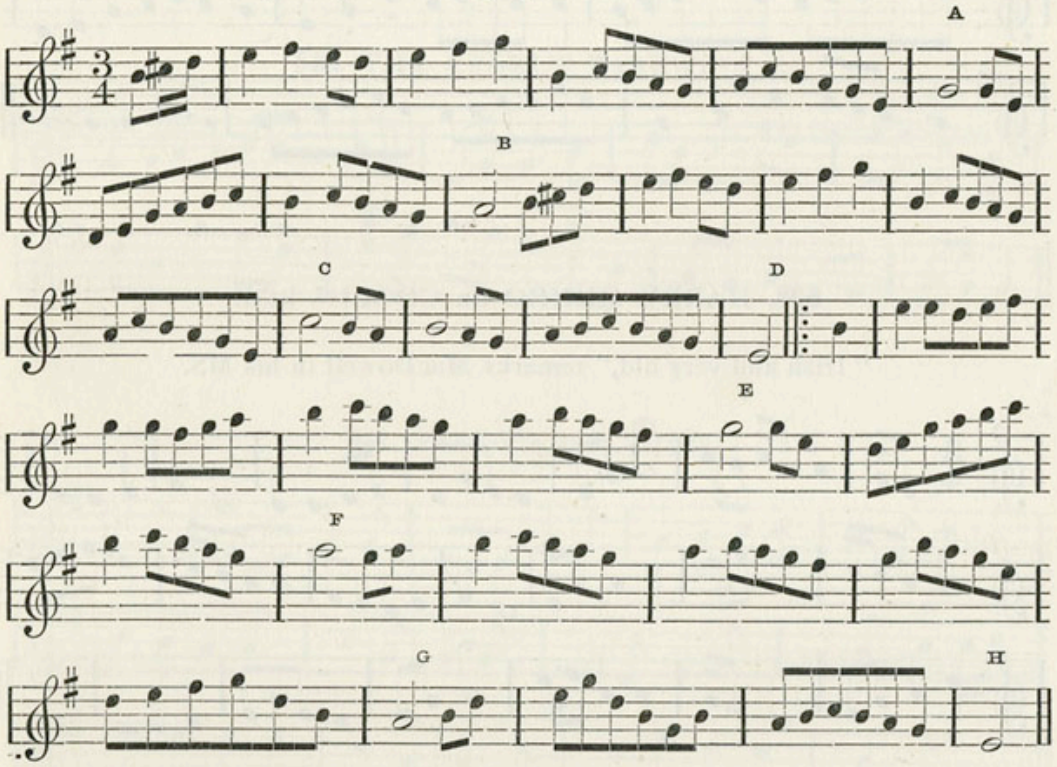
With animation.



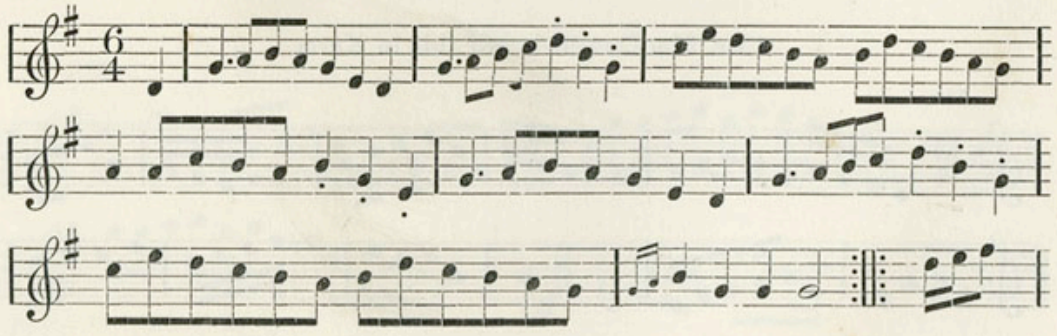
536. PLANXTY BY CAROLAN.

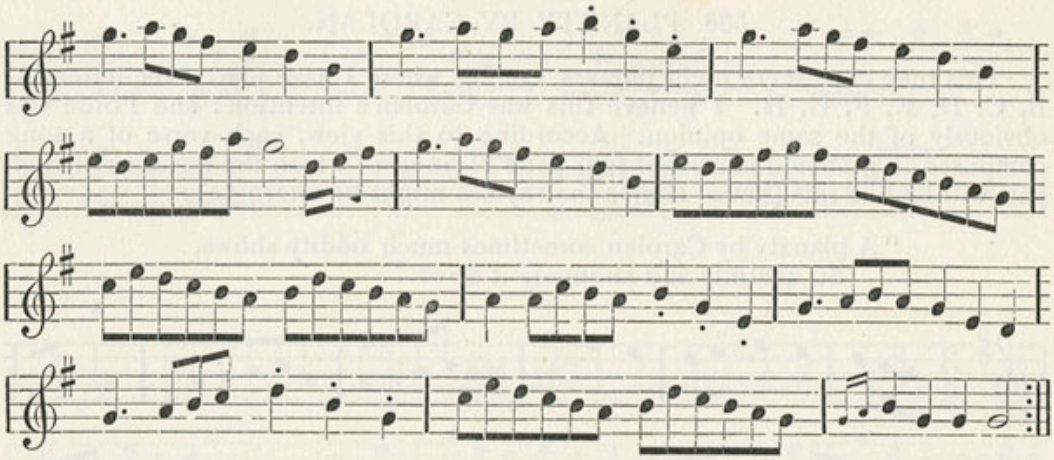
This tune consists of eight phrases, ending where I have placed the letters A, B, C, D, E, F, G, H. I believe this was Carolan's intention: and Forde was obviously of the same opinion. According to this view, each verse of a song composed to it should consist of four pairs of lines, of which the measure of each pair will be like this (but of course the rhymes might be alternate):—

"A planxty by Carolan sometimes much oddity shows,
So quaintly and strangely it flows."



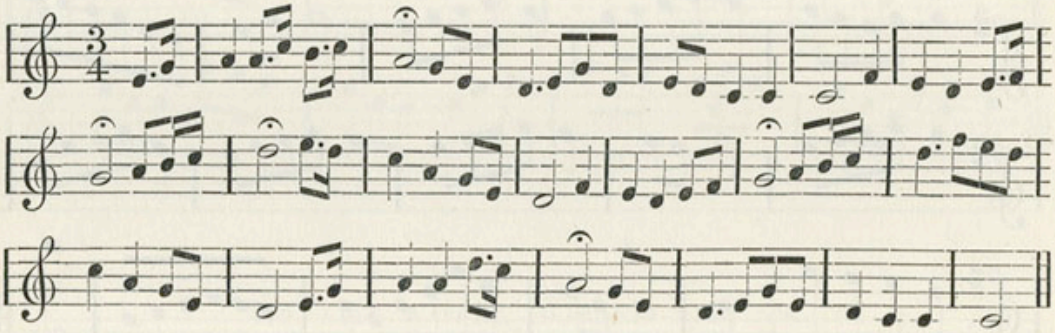
537. SIR HENRY M'DERMOT ROE.





538. HARRY MUNRO OR COOLIN ROE.

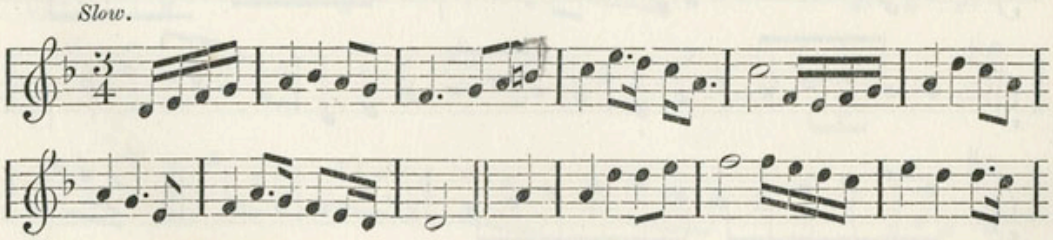
"Irish and very old," remarks MacDowell in his MS.

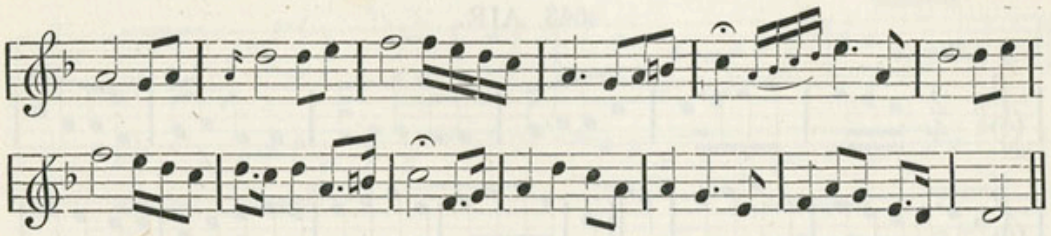


539. LAMENT.

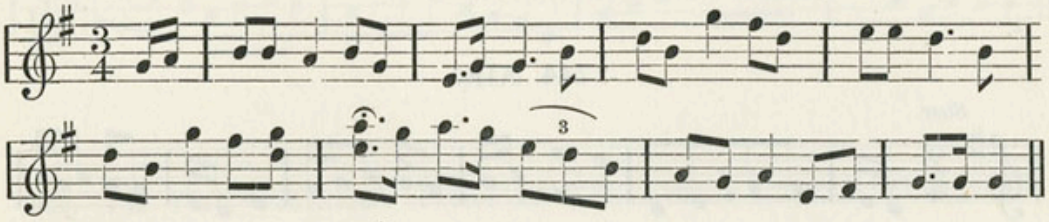
Mr. MacDowell heard this in Kerry.

Slow.

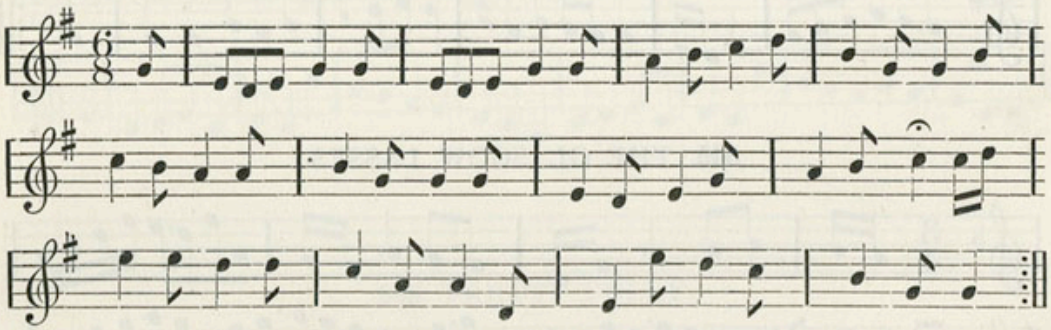




540. THE REBEL'S FAREWELL.

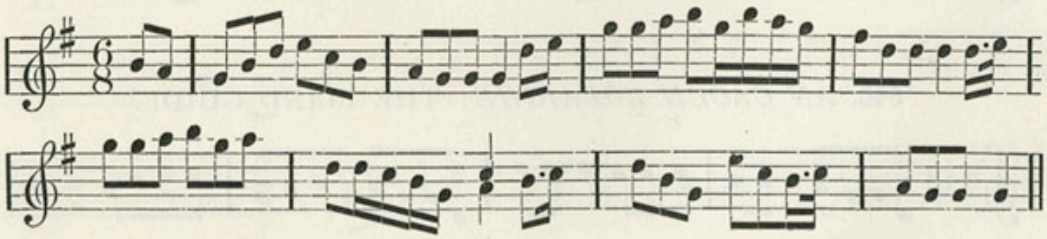


541. PADDY'S WEDDING.

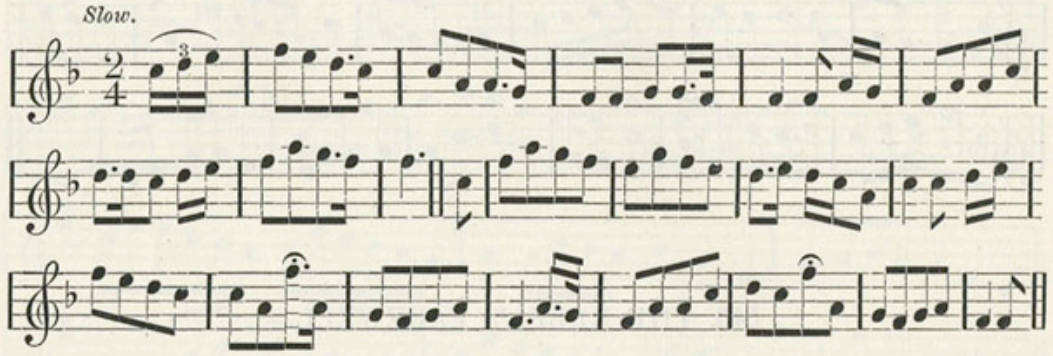


542. AIR.

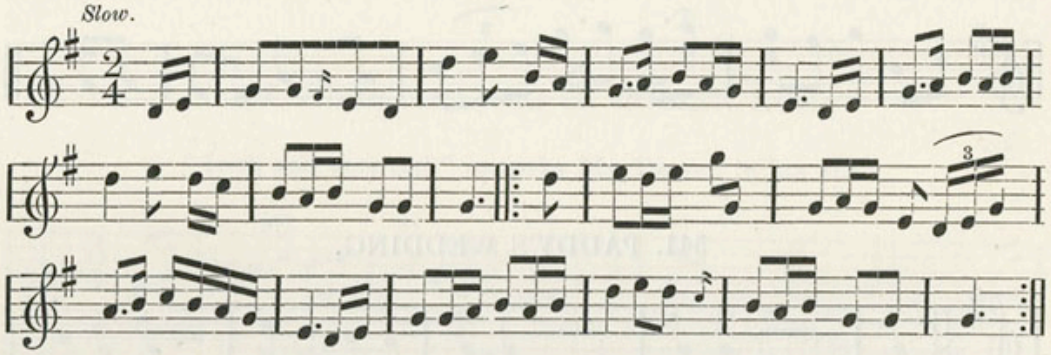
Slow.



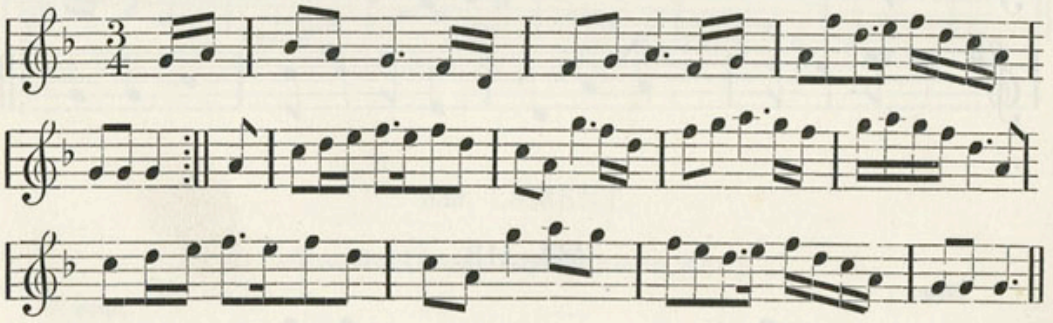
543. AIR.



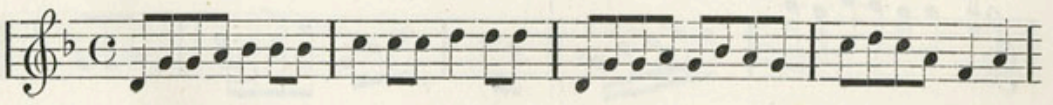
544. AIR.

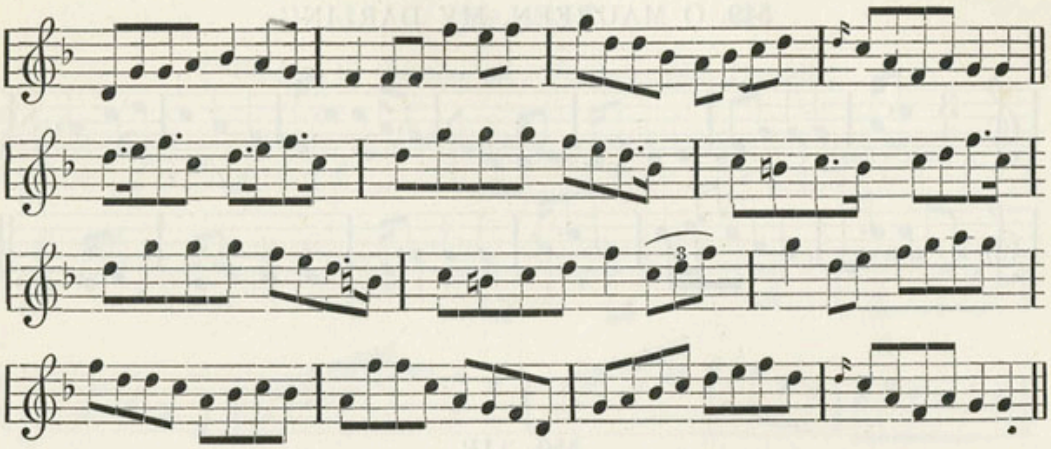


545. THE GLASGOW LASSES.

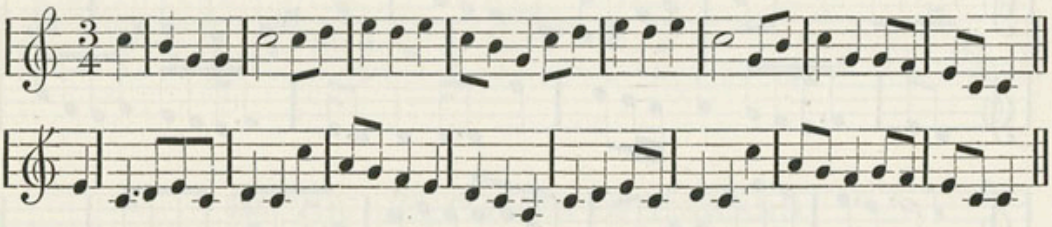


546. *AN CAOCH EÓLAIGHE*: THE BLIND GUIDE.





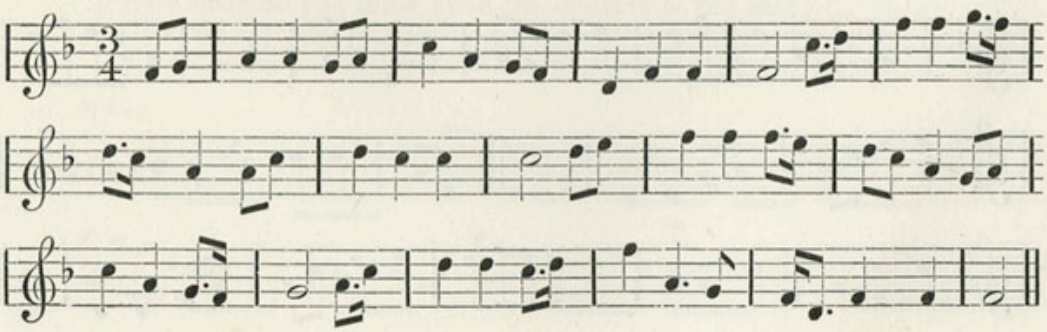
547. 'TIS THE WHISKEY THAT MAKES LIFE'S CARES LIE LIGHT ON ME.



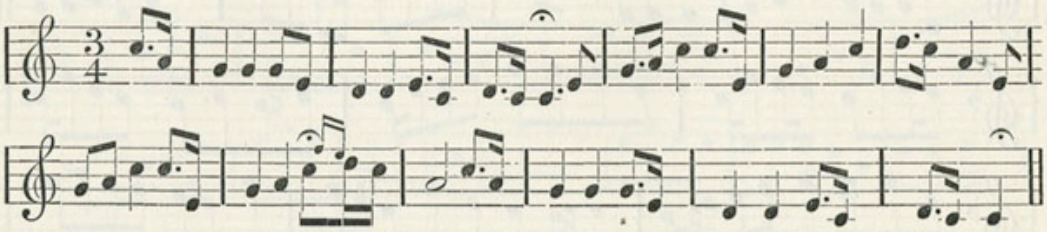
548. PRETTY POLLY.

("Mr. MacDowell: Belfast, 1846.")

Slow.

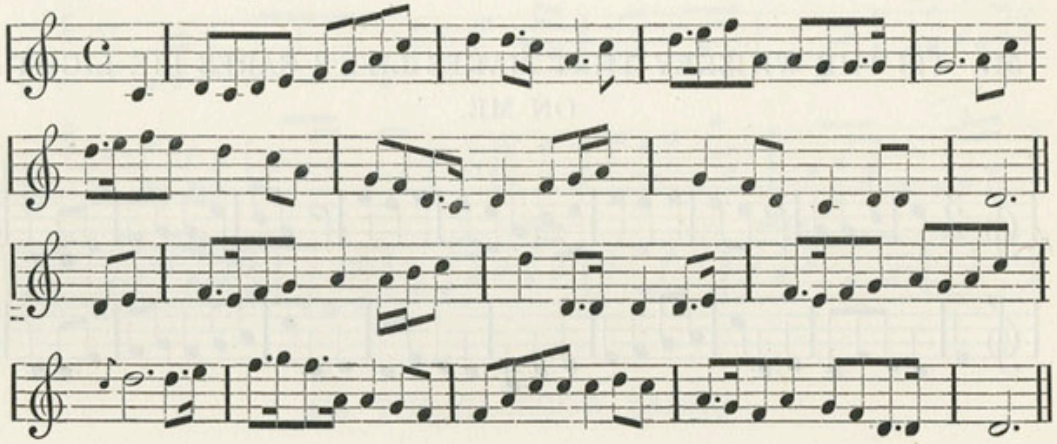


549. O MAUREEN, MY DARLING.

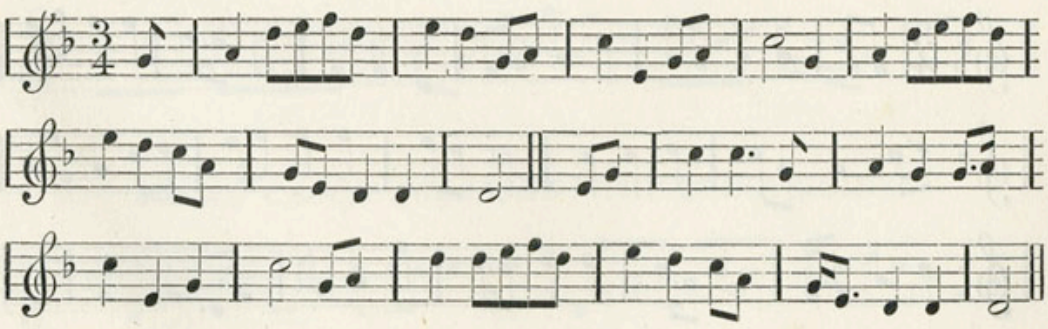


550. AIR.

Slow and with expression.

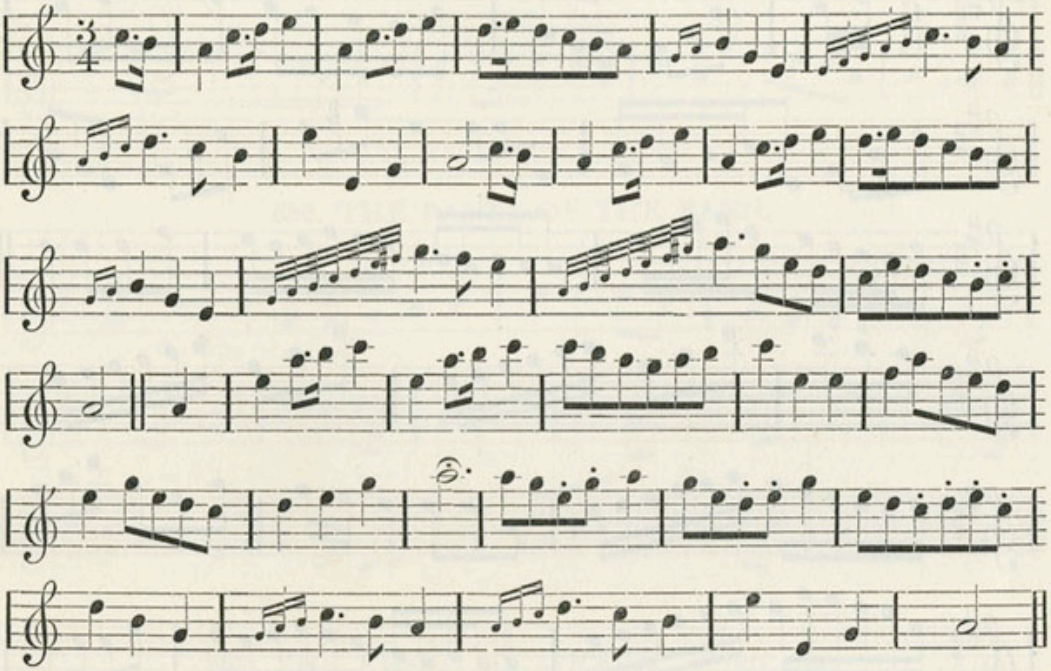


551. THE BANKS OF THE LAGAN.



552. AIR.

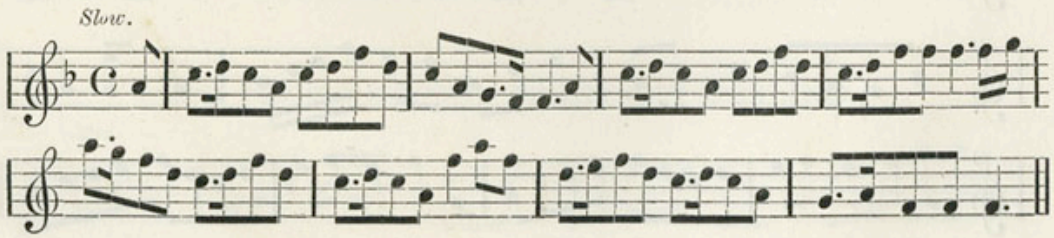
("Said to be Carolan's": Forde or Mac Dowell.)



553. YOU GENTLEMEN OF ENGLAND.

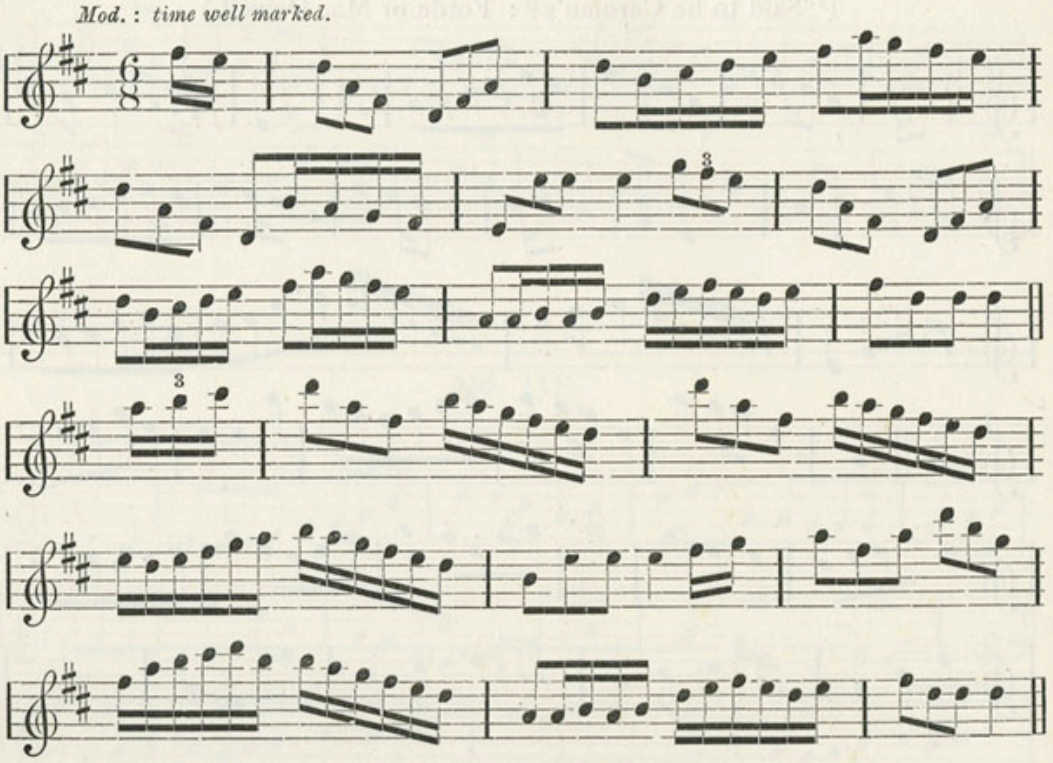
When an English or a Scotch song caught the popular taste in Ireland, it was quite usual to sing the words to an Irish air when the proper air was not known. Many an English and Scotch song I learned in that way in my early days—especially those of Burns—and of some I give the Irish airs in this book. The proper English air of this song is given in Chappell's "Popular Music of the Olden Time," p. 293: I give the Irish air to which we sang it.

"You gentlemen of England that live at home at ease,
How little do you think upon the dangers of the seas;
Give ear unto the mariners, and they will plainly show
All the cares and the fears when the stormy winds do blow."



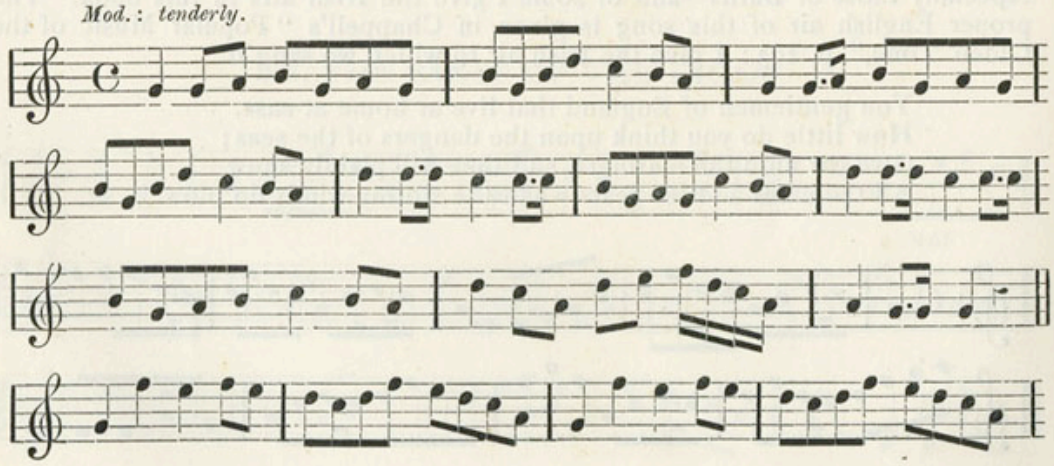
554. A KISS IN THE KITCHEN.

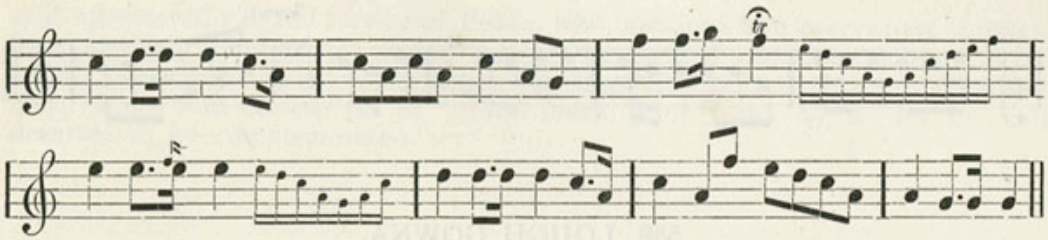
Mod.: time well marked.



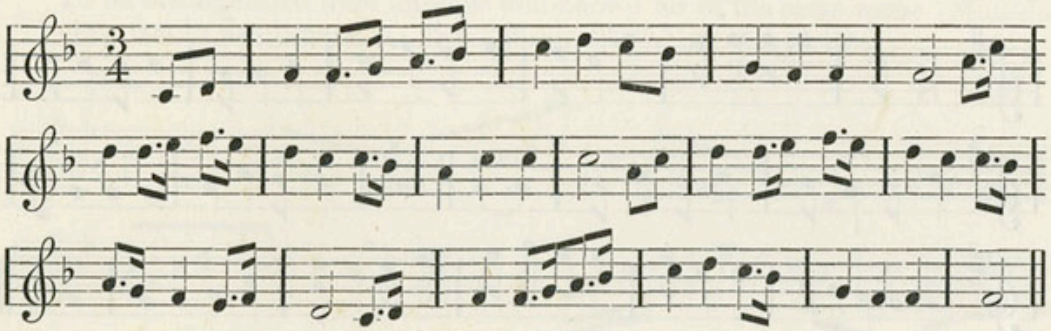
555. THE FAIRIES' LAMENTATION: SOMETIMES CALLED THE FAIRIES' LULLABY. (Last bar a refrain.)

Mod.: tenderly.

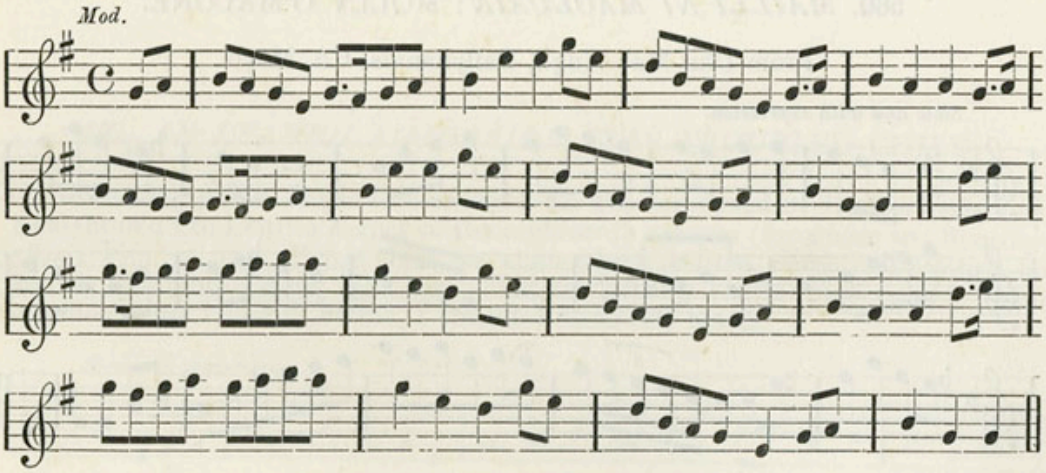




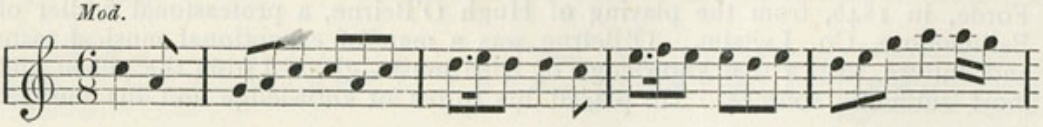
556. THE BANKS OF THE BANN.

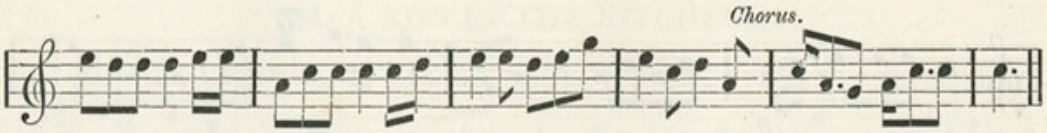


557. THE THIRD OF AUGUST. Song Air.



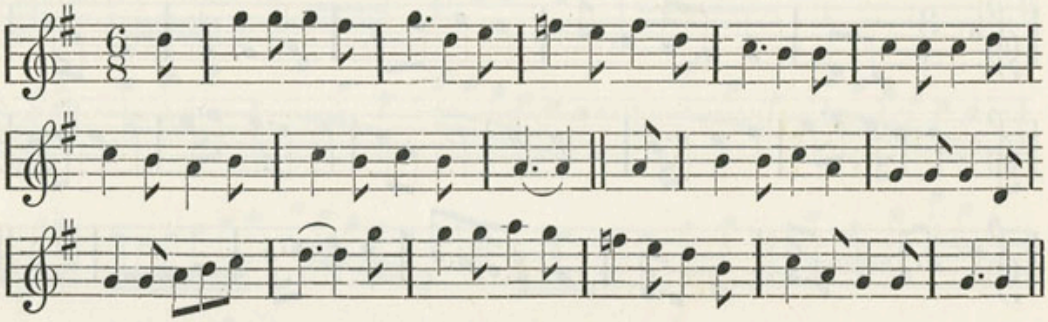
558. *PEGGY AROON*: PEGGY, MY DARLING.





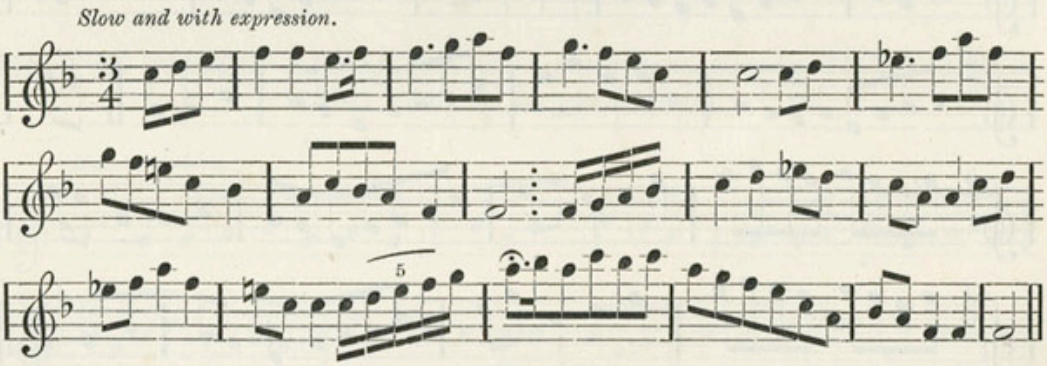
559. LOUGH GOWNA.

From Mr. McGovern, the Hotel, Cavan. "He learned it from his mother, who could speak no English." (Note by Forde.) Lough Gowna is in the Co. Cavan.



560. *MAILLI NI MAOLUAIN*: MOLLY O'MALONE.

From Dan Mac Hugh, Ballyhaunis, Co. Mayo.



The following 87 airs (to "Search the World round") were taken down by Forde, in 1846, from the playing of Hugh O'Beirne, a professional fiddler of Ballinamore, Co. Leitrim. O'Beirne was a man of exceptional musical taste and culture, with a vast knowledge of Irish music, gleaned from the purest and most authentic sources. He placed his stores of knowledge and his musical

skill unreservedly at the service of Forde, who mentions him everywhere through his collection. It does not appear that Dr. Petrie ever came across him. I am greatly pleased that it has fallen to my lot—through Forde—to rescue O'Beirne's name from oblivion—so far as "good black print" can do it; for he well deserves to be commemorated.

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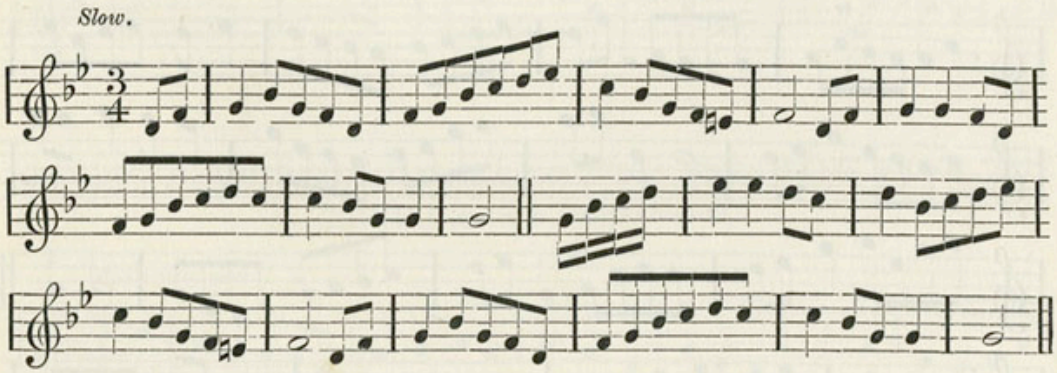
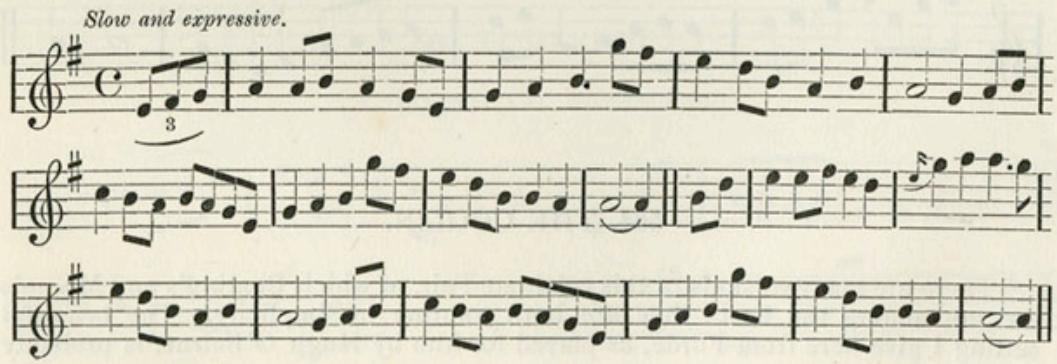
561. LOUGH SHEELING.

To be distinguished from another well-known air of the same name (Moore's "Come, rest in this bosom"). See "Molly Bawn," p. 220, above.



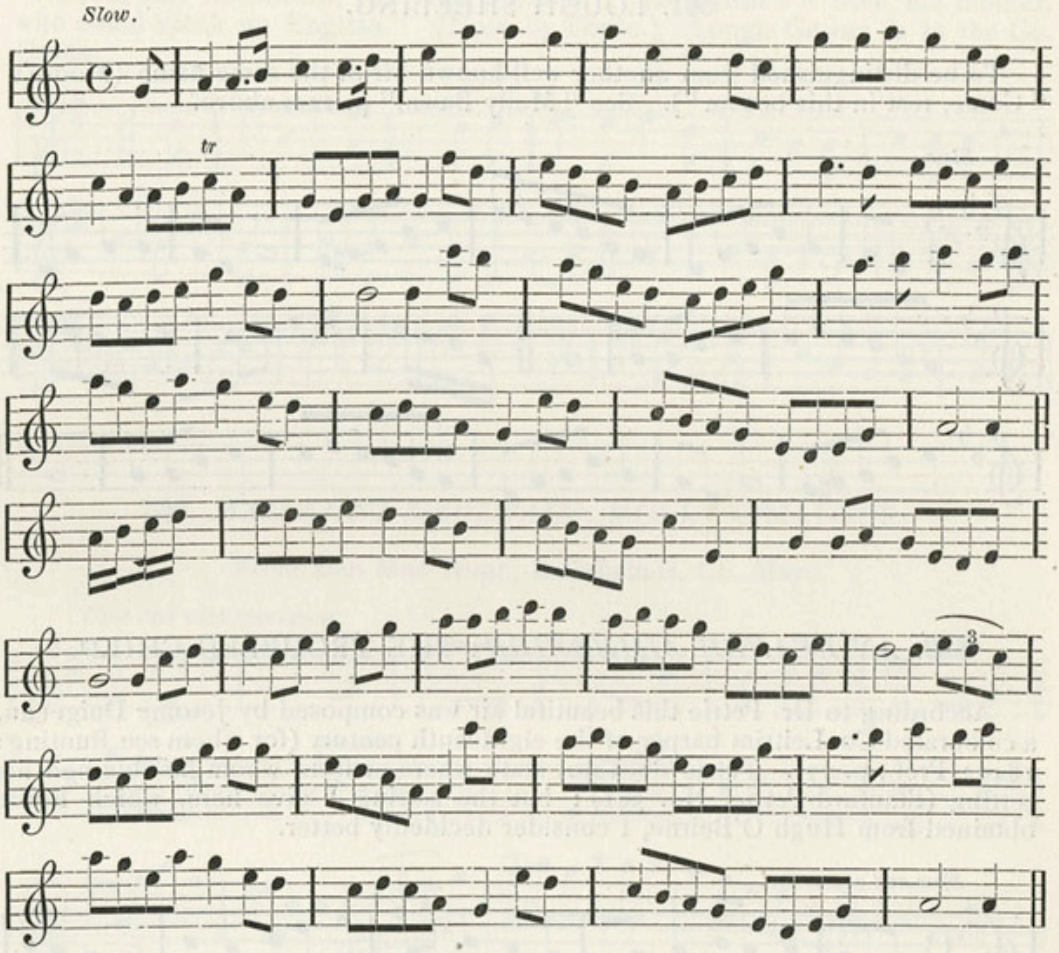
562. *AN LEANBH AIMHRÉIDH*: THE TROUBLED CHILD.

According to Dr. Petrie this beautiful air was composed by Jerome Duigenan, a celebrated Co. Leitrim harper of the eighteenth century (for whom see Bunting: 1840; Pref., p. 77). Petrie does not state where or from whom he obtained his setting (Stanford-Petrie, No. 591): but the setting I give here, which Forde obtained from Hugh O'Beirne, I consider decidedly better.



563. *SEABHAC NA H-EIRNE*: THE HAWK OF BALLYSHANNON.

Of this well-known air, Forde gives half a dozen settings, including that of Bunting. O'Beirne called it "O'Moore's Fair Daughter," and others "Miss Moore." It was composed by the great Ulster harper, Rory Dall O'Cahan (for whom see my Short History of Ireland, p. 96). O'Beirne's version (given here) is more simple and flowing, and less interrupted by instrumental ornamentations than Bunting's. Carolan's Ode to Miss Moore, sung to this air, will be found in Hardiman's Irish Minstrelsy, vol. I., p. 32.

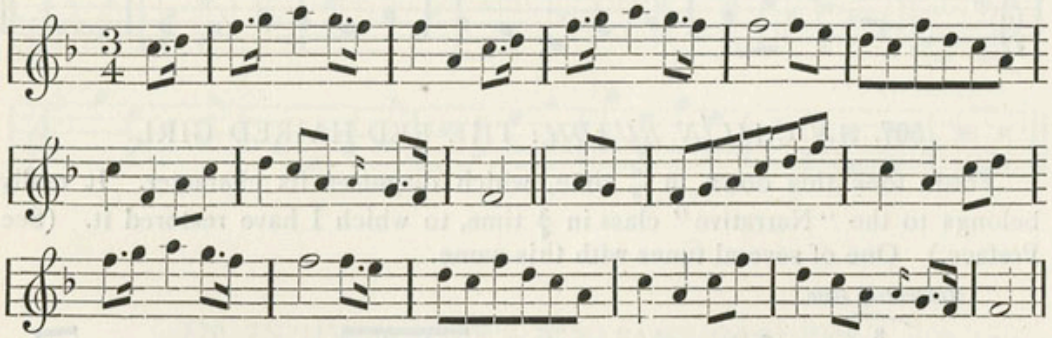


564. THE COOLIN.

There are many versions of this celebrated air, of which Bunting's and Moore's are not among the best: they are both wanting in simplicity. The beautiful setting I give here from Forde, as played for him by Hugh O'Beirne, is probably

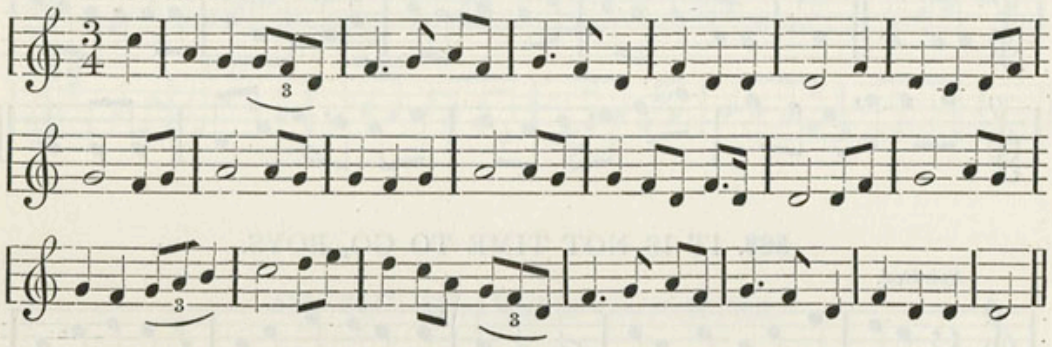
the original unadulterated melody. I may add that it is very like, though not quite the same, as the version I heard the old Limerick people sing in my youth. See Stanford-Petrie (598, 599) for two others.

Slow: with great expression.



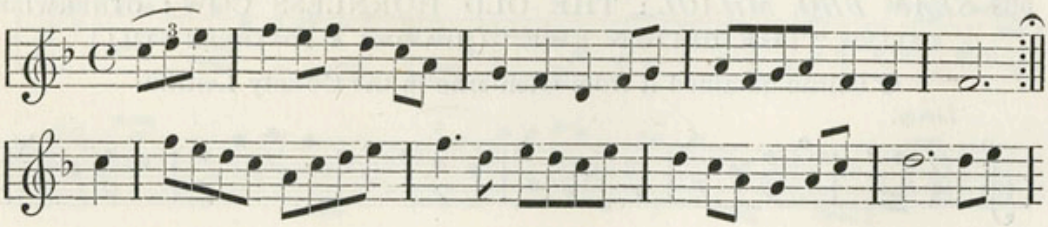
565. *AN CEANNUIGHE Ó'N EARNA*: THE MERCHANT FROM THE ERNE (i.e. from Ballyshannon).

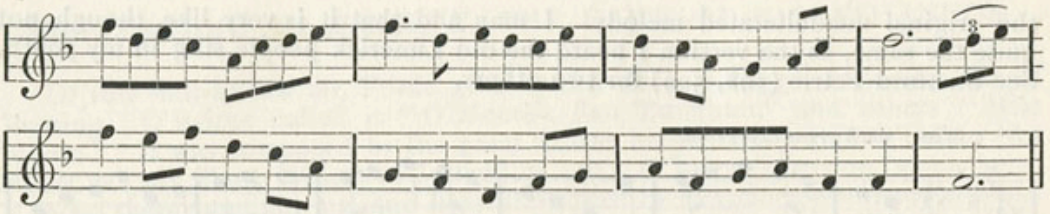
Moderately slow.



566. BOHERROE.

(A village in Co. Roscommon.)

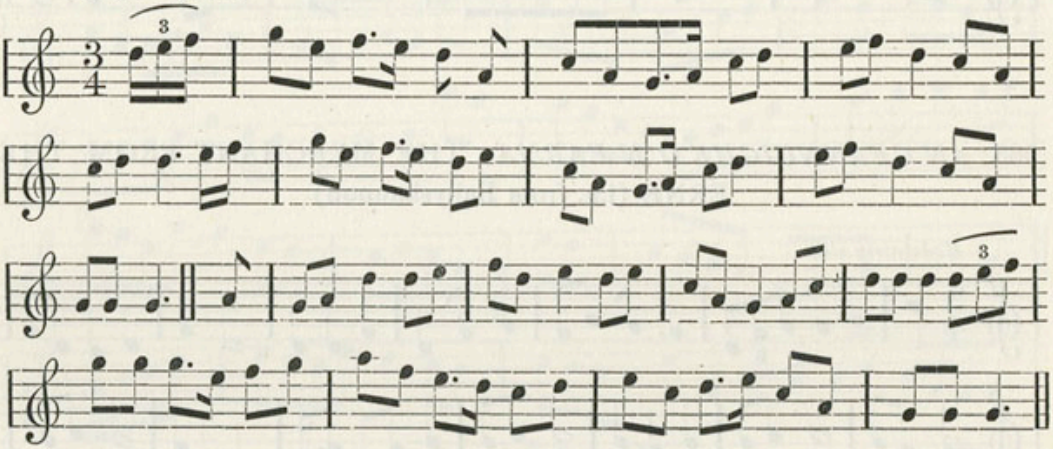




567. *AN CAILÍN RUADH*: THE RED-HAIRED GIRL.

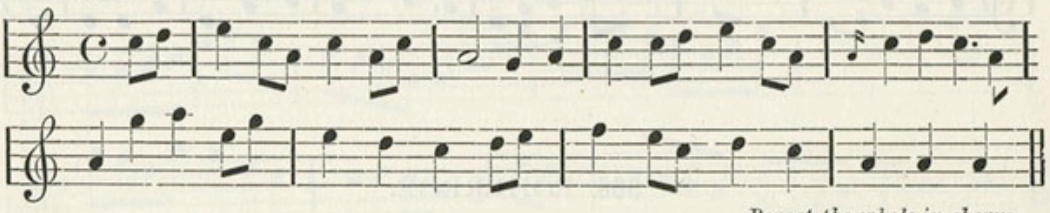
Forde took this down in $\frac{6}{8}$ time, which disguises its character. It really belongs to the "Narrative" class in $\frac{3}{4}$ time, to which I have restored it. (See Preface.) One of several tunes with this name.

Moderately slow.



568. IT IS NOT TIME TO GO, BOYS.

Spirited.

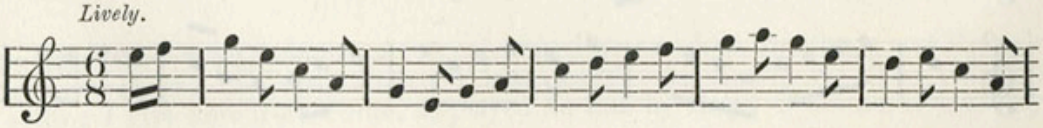


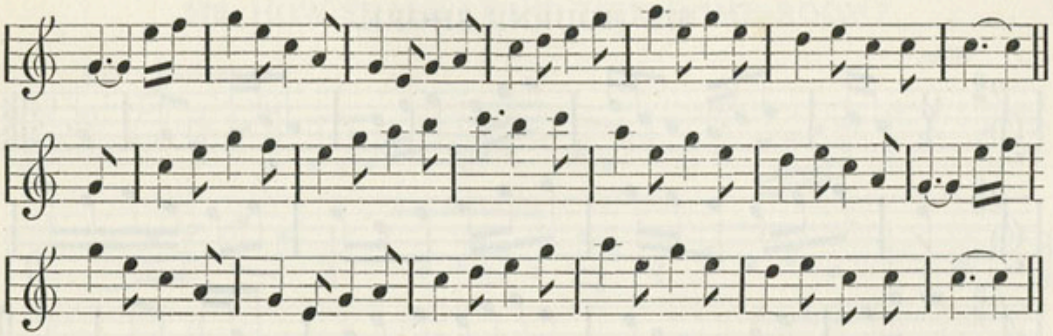
Repeat the whole in chorus.

569 *SEAN BHO MHAOL*: THE OLD HORNLESS COW: OTHERWISE CALLED "THE BROWN EWE" (MEANING A POTTHEEN STILL).

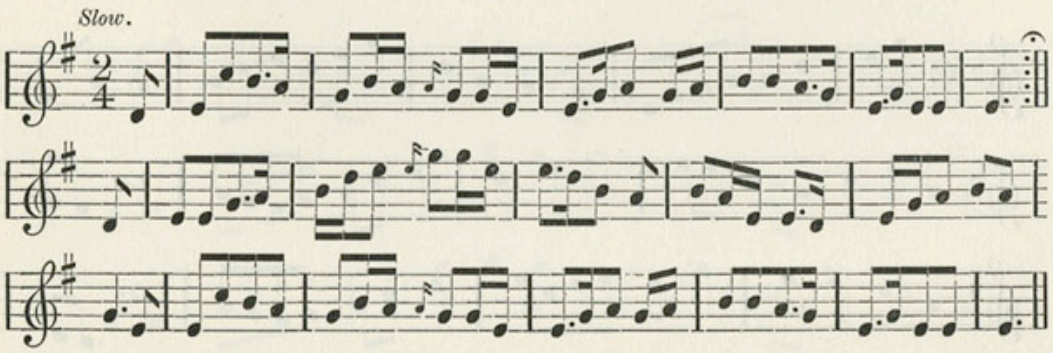
O'Beirne obtained it from Glenfarne in the County Leitrim.

Lively.



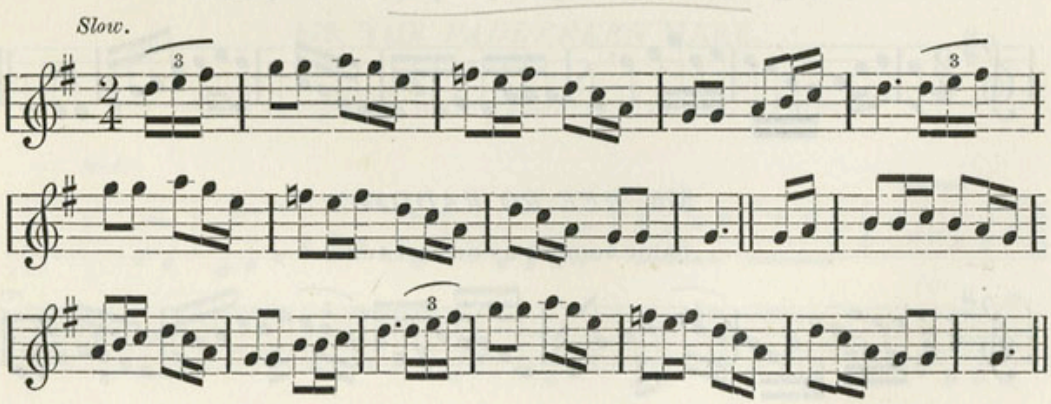


570. IN MY FATHER'S PLEASANT GARDENS.

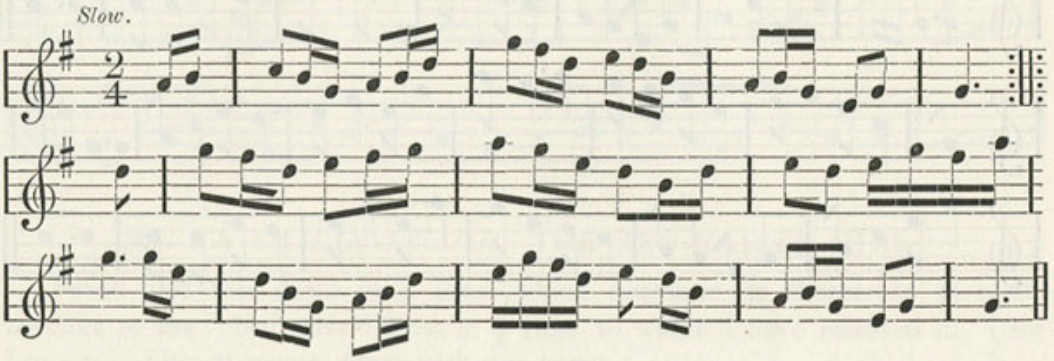


571. THE WEAVER'S DAUGHTER.

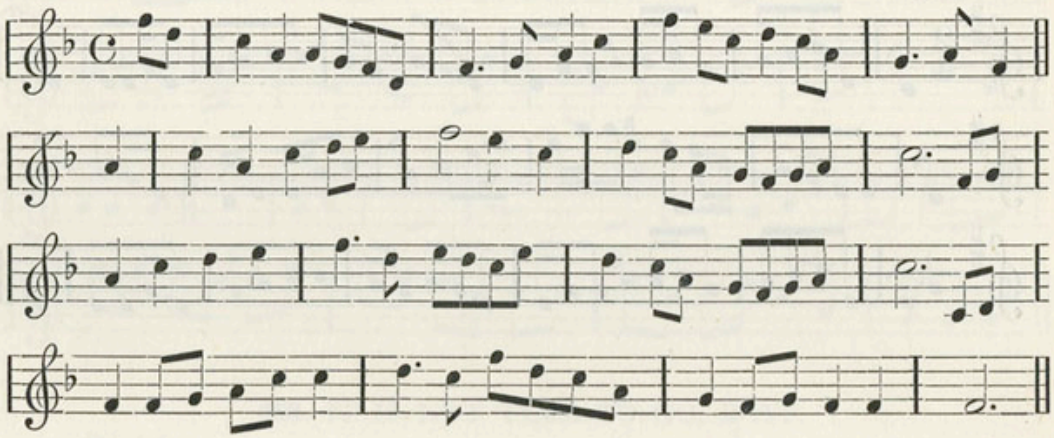
Compare this with "Captain Thompson," p. 188.



572. MOURNE SHORE.

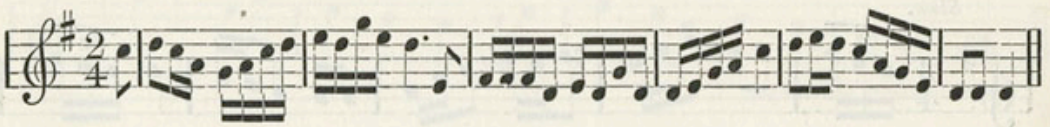


573. *MÚIRNÍN GEAL MO CHROIDHE*: FAIR DARLING OF MY HEART.



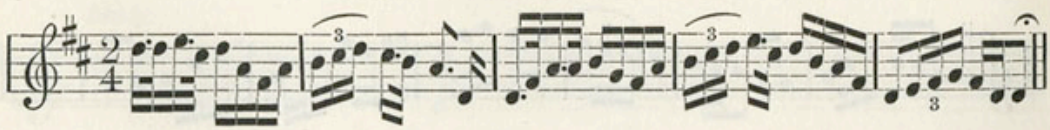
574. *EEN BEEN BUBBERO!*

Sung in some sort of game, or play, or occupation.

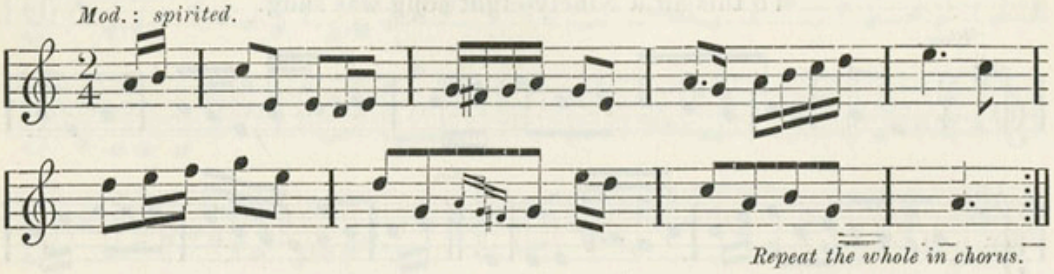


575. *REE RO RADDY-O.*

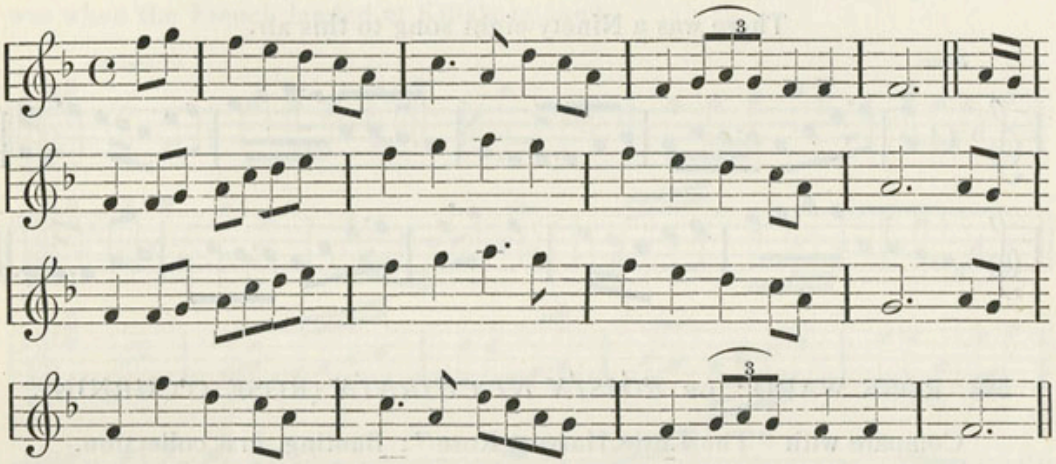
Same remark as on last tune.



576. HOW SHALL I FIND HER HOME ROOM?

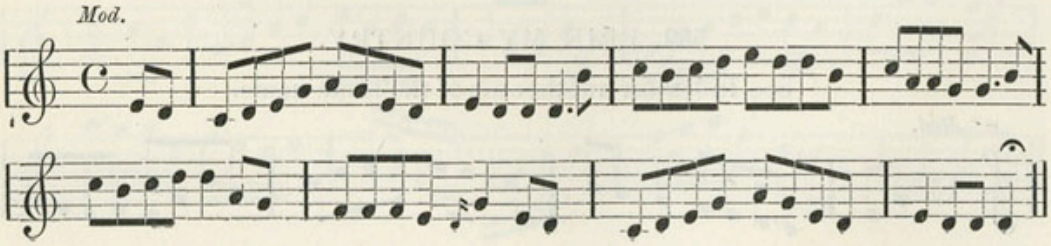


577. I WISH I WAS IN BANAGHER.



578. THE *PADDEREEN* MARE.

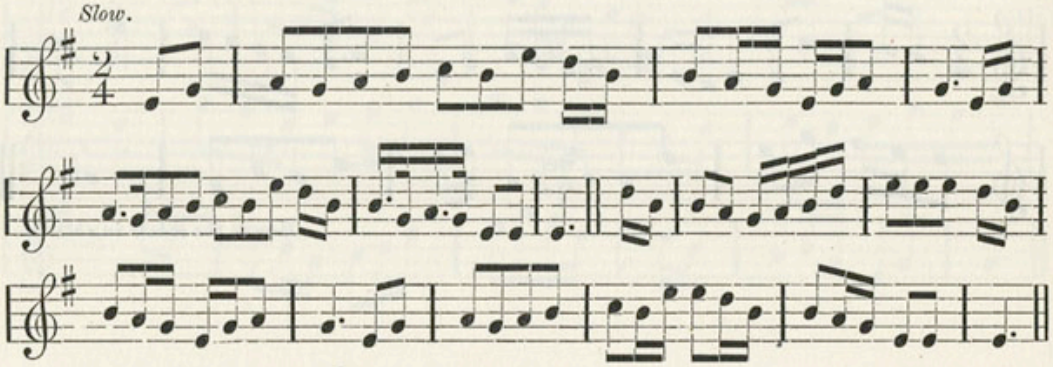
(I.e. the priest's mare: *Paidirín*, a prayer, a *Pater*.)



579. THE BANISHED DEFENDER.

To this air a Ninety-eight song was sung.

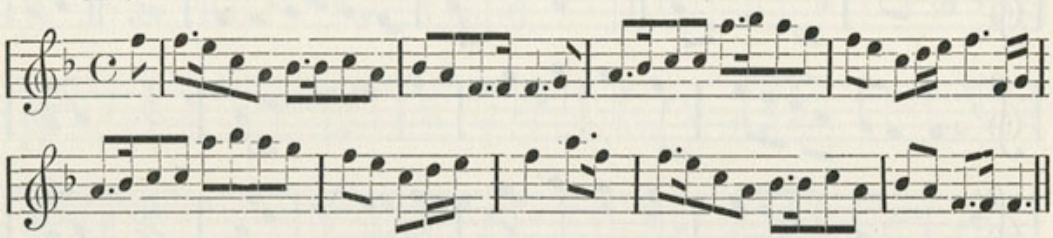
Slow.



580. DAN KELLY'S PERJURY.

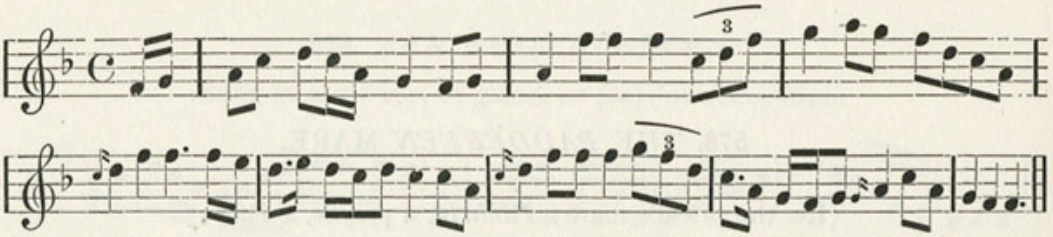
There was a Ninety-eight song to this air.

Slow.



581. ROSE WARD: OR *RÓISÍN NI CUIRNÍN* (ROSE O'CURNIN).

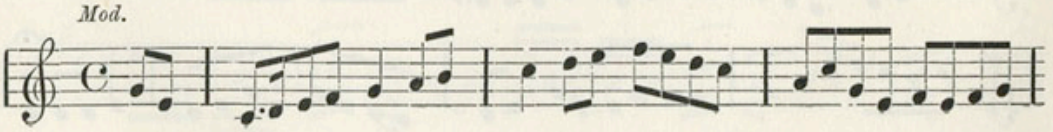
Compare with "The Little Harvest Rose": Bunting, first collection.

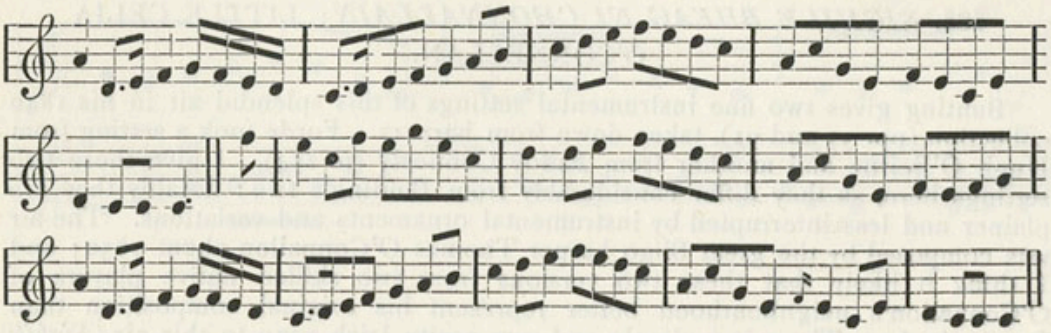


582. ERIN MY COUNTRY.

See Index for another air of the same name.

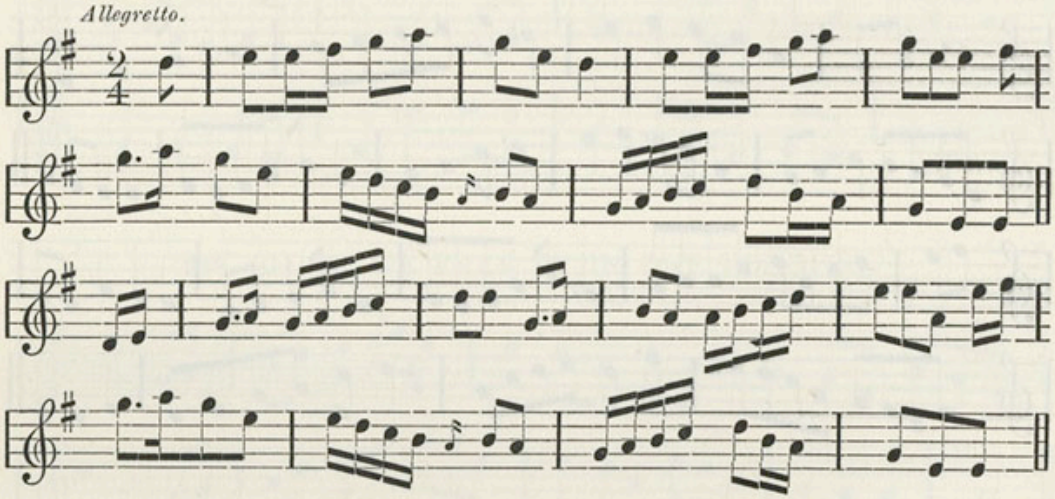
Mod.



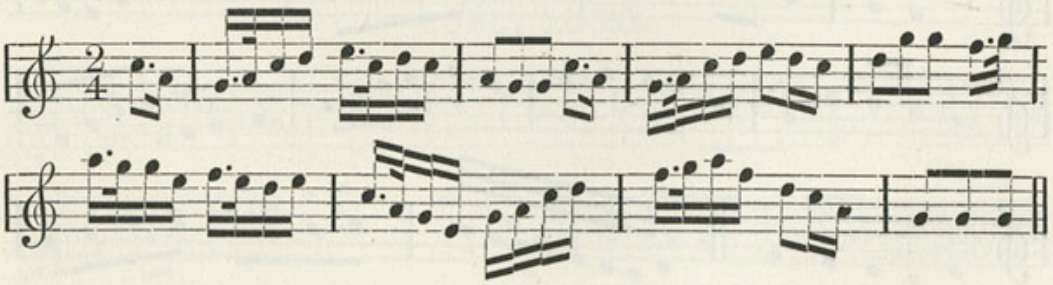


583. THE YEOMEN OF BALLINAMORE.

O'Beirne remarks: "The yeomen ran away from the French at Fenagh." This was when the French landed at Killala in 1798.



584. HE THAT WILL MARRY ME.

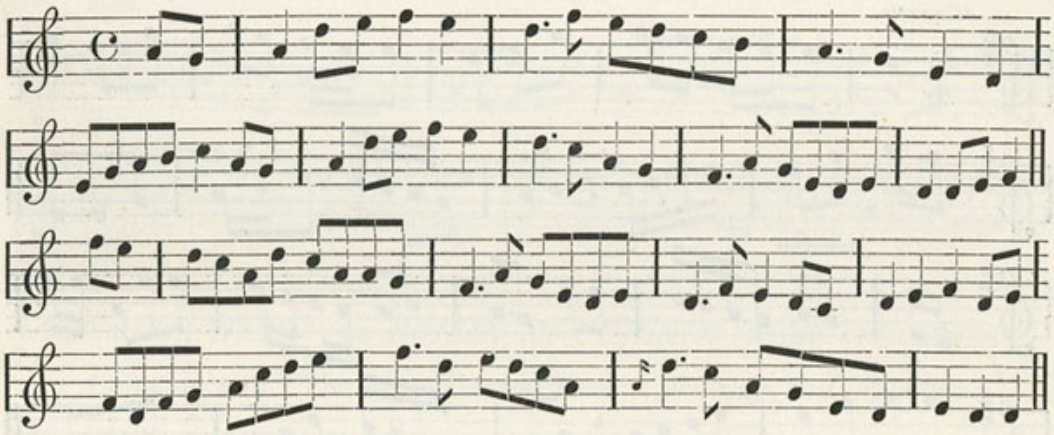


585. *SIGHILE BHEAG NI CHONNALLAIN*: LITTLE CELIA O'CONNELLAN.

Bunting gives two fine instrumental settings of this splendid air in his 1840 collection (pp. 37 and 91), taken down from harpers. Forde took a setting from Hugh O'Beirne and another from Paddy Conneely (p. 254). I give these two settings here, as they differ considerably from Bunting's two: notably they are plainer and less interrupted by instrumental ornaments and variations. The air was composed by the great Sligo harper Thomas O'Connallon about 1650; and I think it likely that these two versions from two skilled native players of O'Connallon's neighbourhood better represent his original composition than Bunting's do. There is a simple and very pretty Irish song to this air (*Sighile Bheag ni Choindealbhain*: Edw. Walsh, Irish Popular Songs, p. 94: Hardiman's Ir. Minstr. I. 220), which sings smoothly to the two versions of the air given here. But Bunting's two settings are so complicated—especially the first—that it is impossible to sing the words to them.

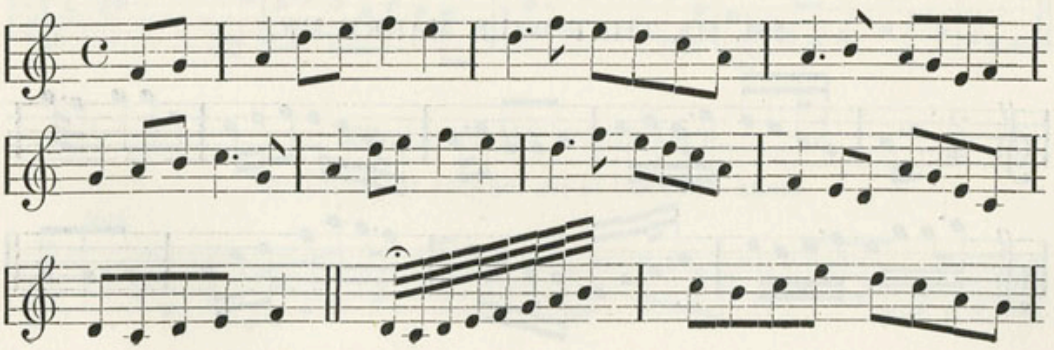
586. LITTLE CELIA O'CONNELLAN. HUGH O'BEIRNE'S VERSION.

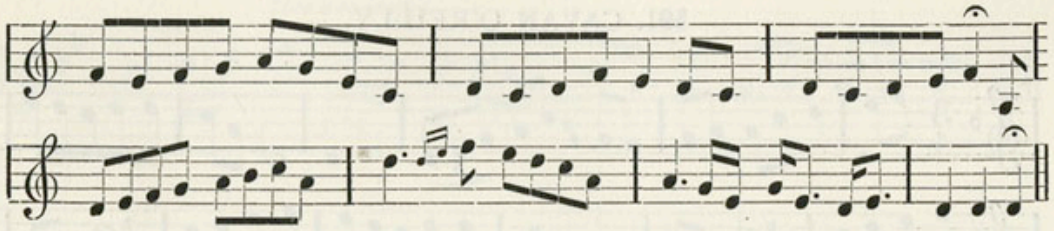
Slow.



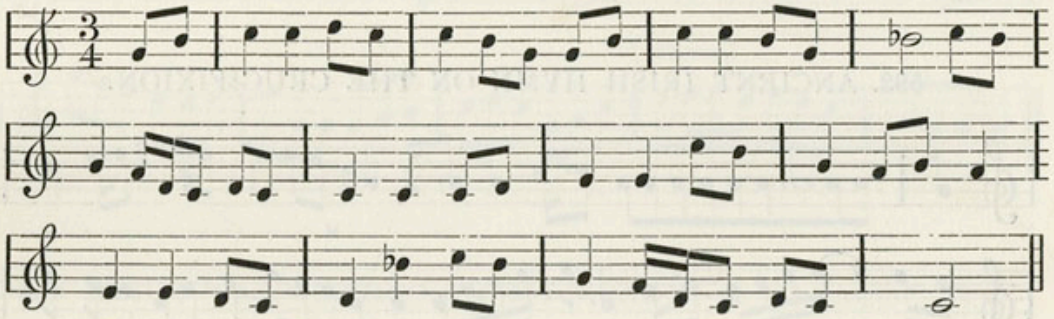
587. LITTLE CELIA O'CONNELLAN. PADDY CONNEELY'S VERSION.

Slow.

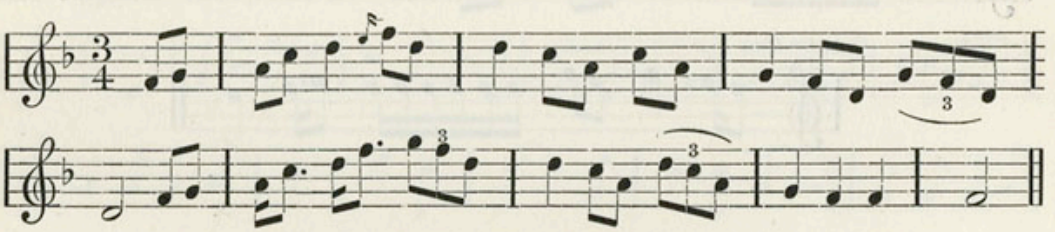




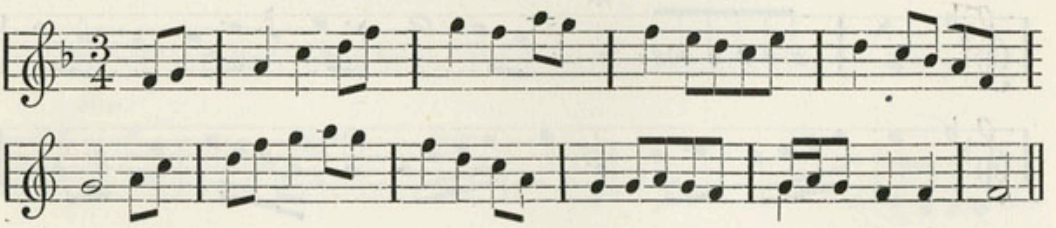
588. *AN CAILÍN DEAS MÍN*: THE HANDSOME MILD YOUNG GIRL.



589. SHALL WE EVER BE IN ONE LODGING?

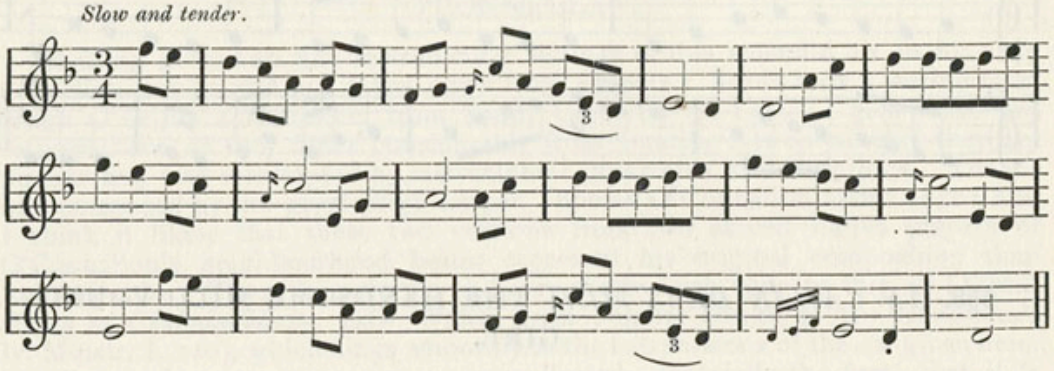


590. *OGÁNAIGH AN CHUIL DUALAIGH*: THE YOUTH OF THE CURLY LOCKS.

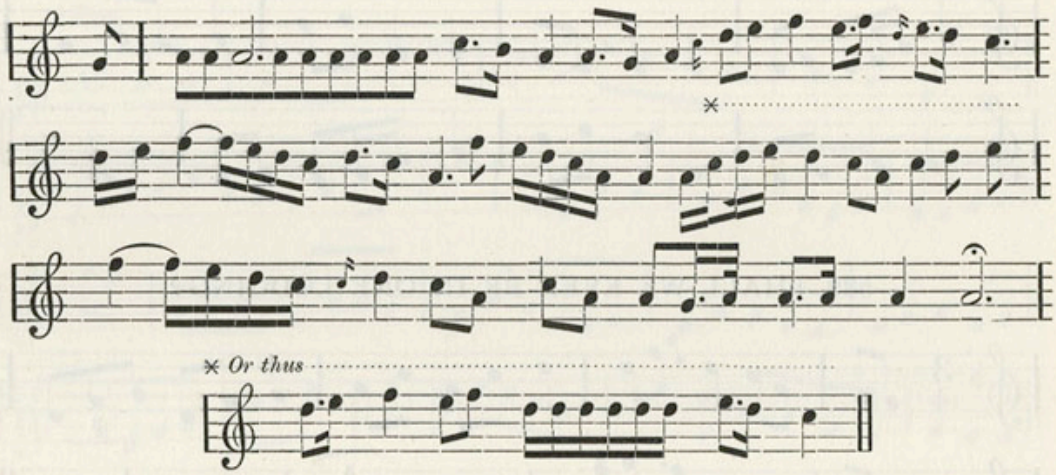


591. CAVAN O'REILLY.

Slow and tender.



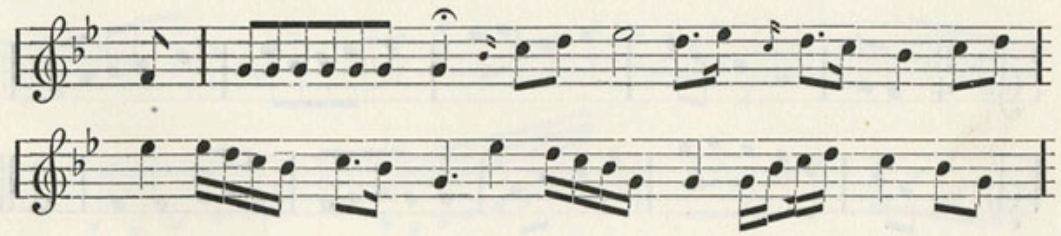
592. ANCIENT IRISH HYMN ON THE CRUCIFIXION.

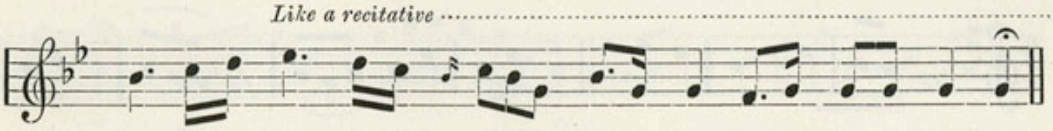


593. ANCIENT IRISH HYMN ON THE CRUCIFIXION.

"Christ first addresses Peter, anticipating His Mother's anguish when she sees His suffering. Then the Virgin gives vent to her agony of grief."

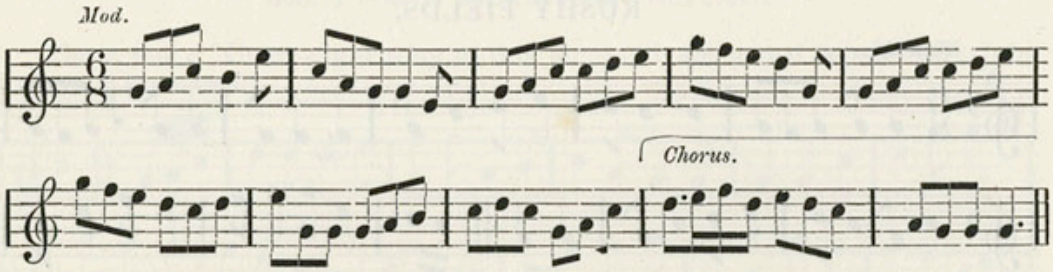
"Hugh O'Beirne declares this to be the most melancholy air he ever heard."





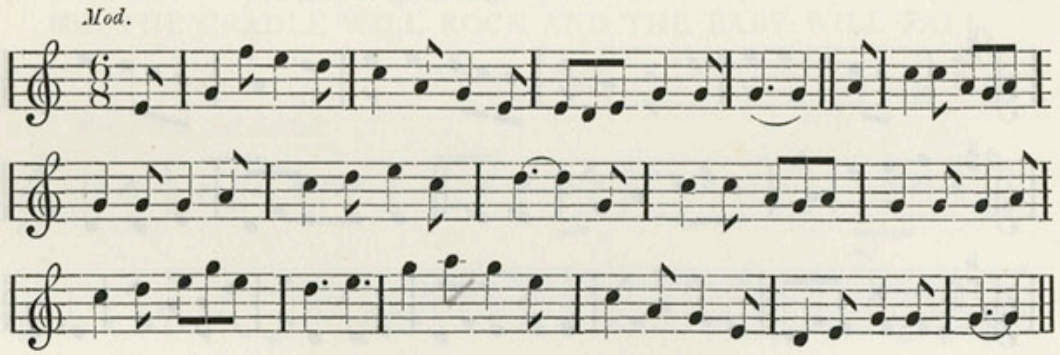
594. BARNEY IS IN PRISON.

There was a Ninety-eight song to this air.

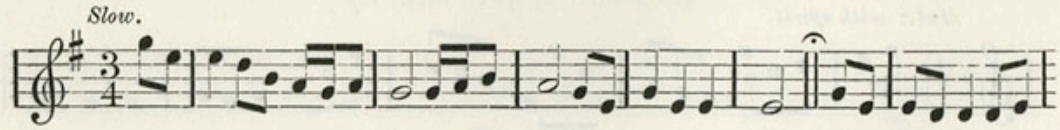


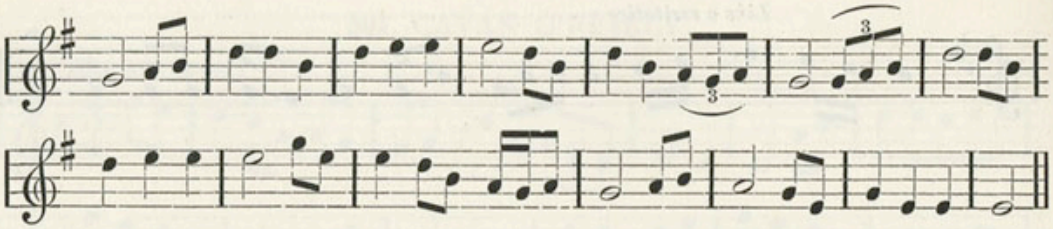
595. PEGGY WAS MISTRESS OF MY HEART. A "CAILYING" TUNE.

A "Caily" (Irish *Céilidhe*) is an evening visit to a neighbour's house, chiefly to have a gossip. Usually there were several persons together; and certain lively songs were often sung during such visits.



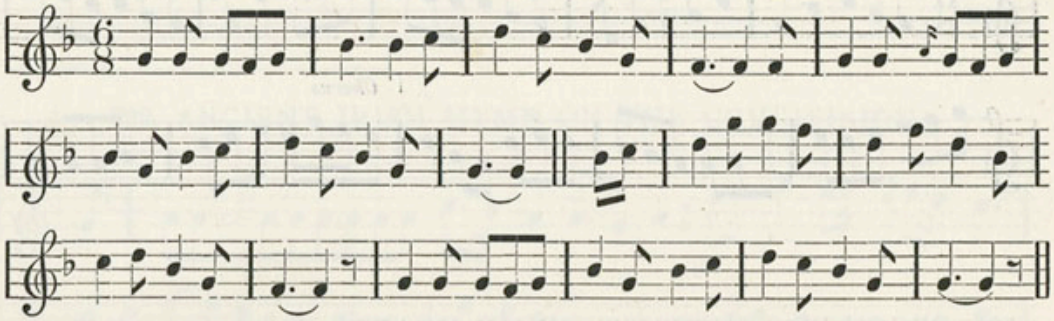
596. *MULLACH SCRÍNE*: THE HILL OF SKREEN (Co. Sligo).





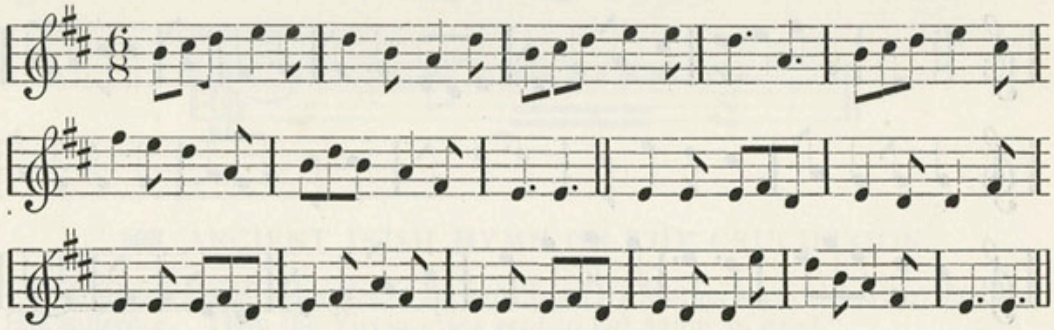
597. UP THE HEATHERY MOUNTAIN AND THROUGH THE RUSHY FIELDS.

With life.



598. WE WILL GO TO TARA'S HILL.

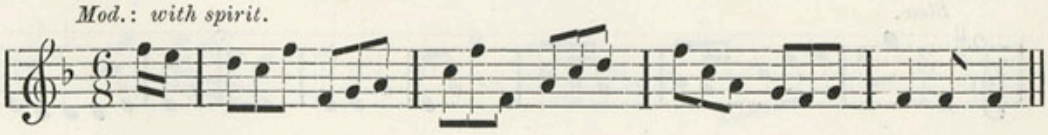
There was a Ninety-eight song to this air.

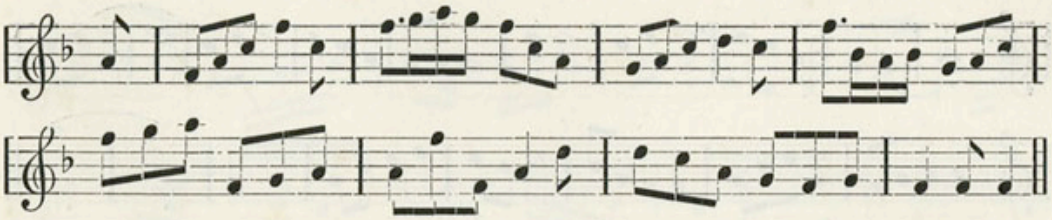


599. THE STRADDY. Song Tune.

(*Straddy*, an idle careless fellow.)

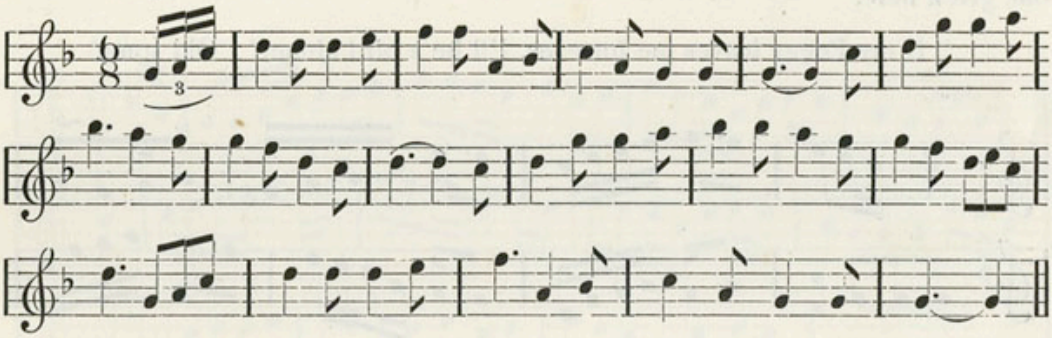
Mod.: with spirit.





600. I AM A REAL REPUBLICAN.

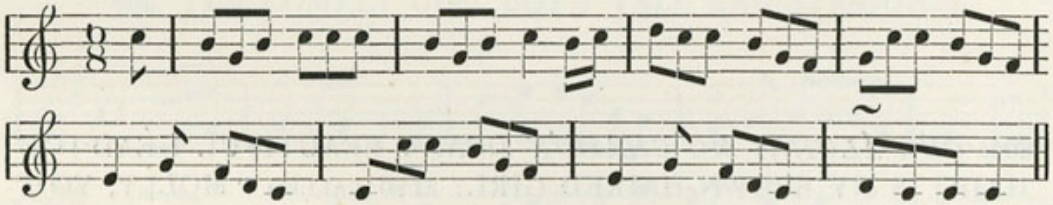
There was a Ninety-eight song to this air:—"I am a real republican; John Wilson is my name."



601. THE CRADLE WILL ROCK AND THE BABY WILL FALL.

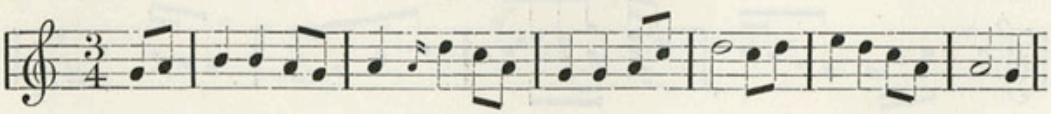
NURSE SONG.

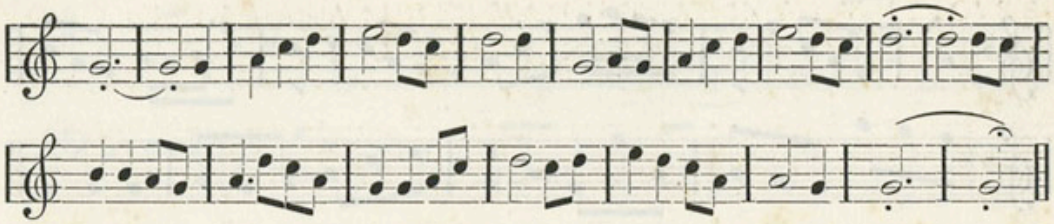
Mod.: time well marked.



602. CASTLE FINN.

(A little town in Donegal.)



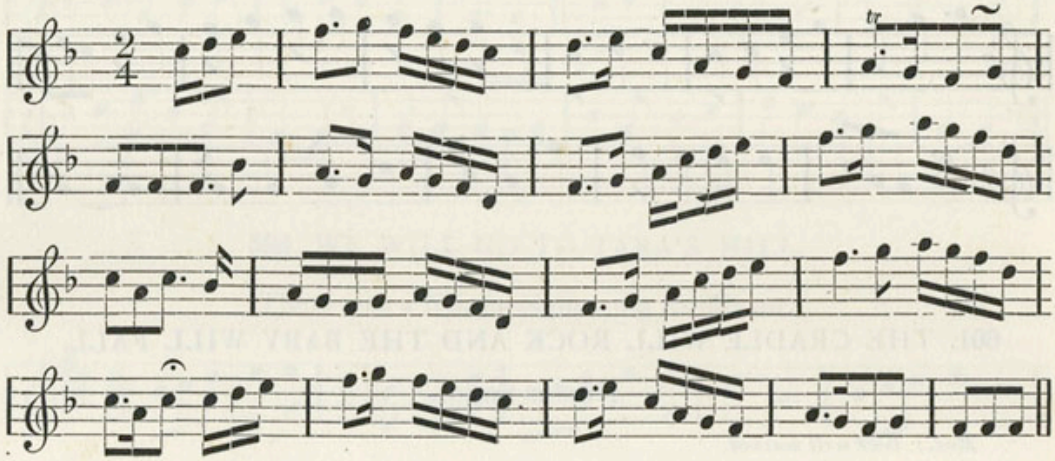


603. THE BIRD ALONE.

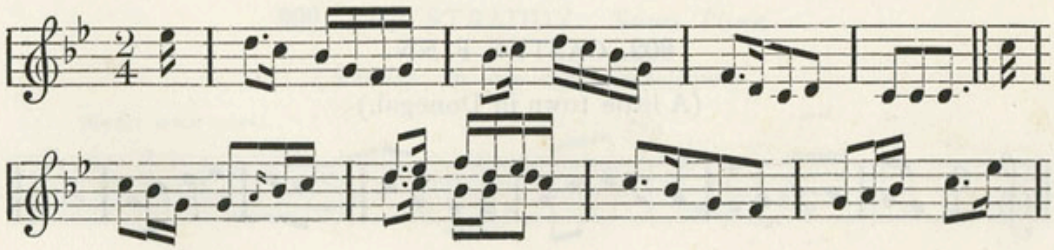
In Stanford-Petrie there are two airs with this name, both different from the one given here.

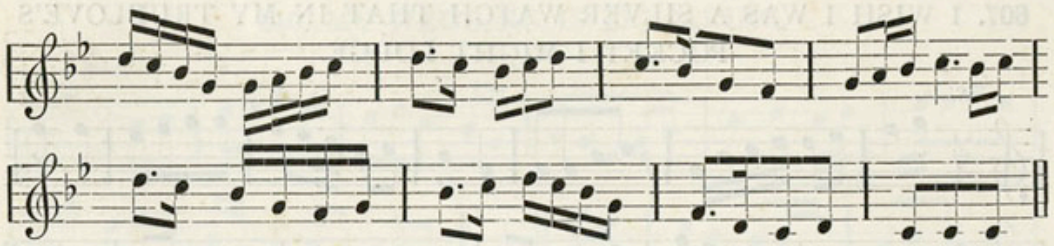
"If my Peggy leaves me for ever, I'll be a bird alone." Old song.

Slow.

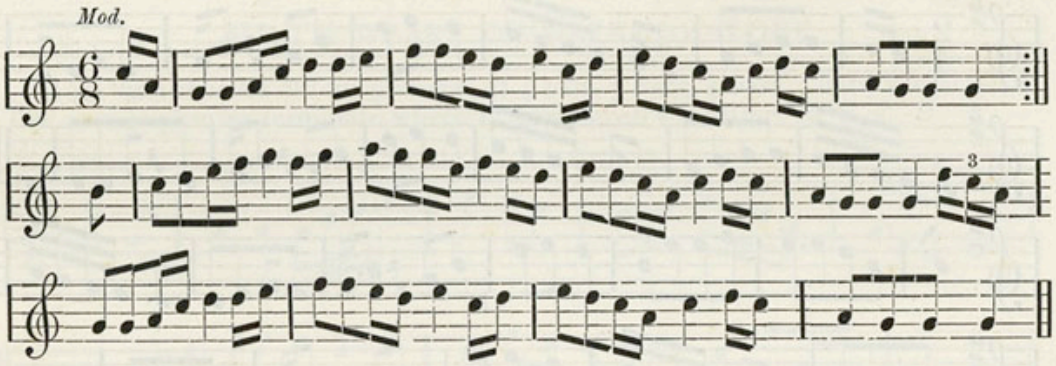


604. *CÚL ÁLUINN MO CHAILÍN DONN*: BEAUTIFUL HEAD [OF HAIR] IS MY BROWN-HAIRED GIRL: ALSO CALLED "MOLLY, YOU HAVE A CUNNING SMILE."

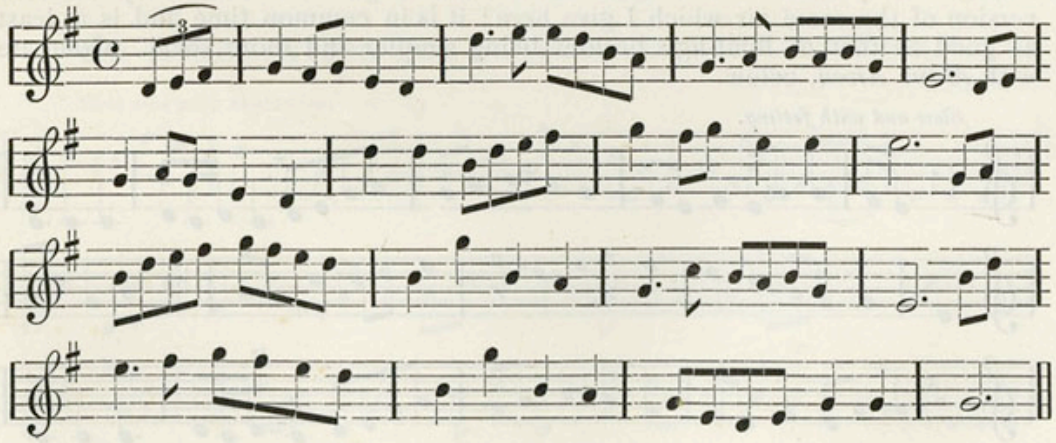




605. *A SHÈUMAIS A GHRADH*: JEMMY MY LOVE.

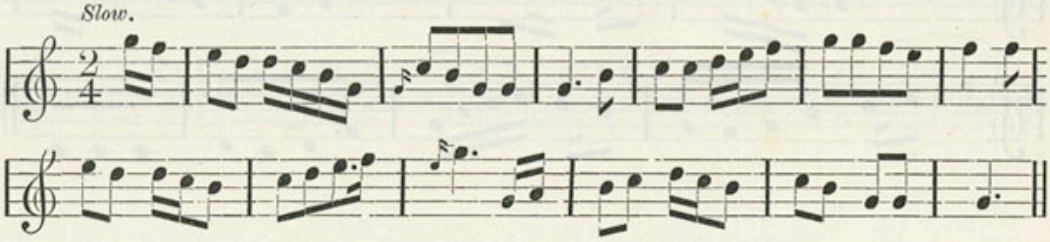


606. THE COMELY GIRL BOTH TALL AND STRAIGHT.



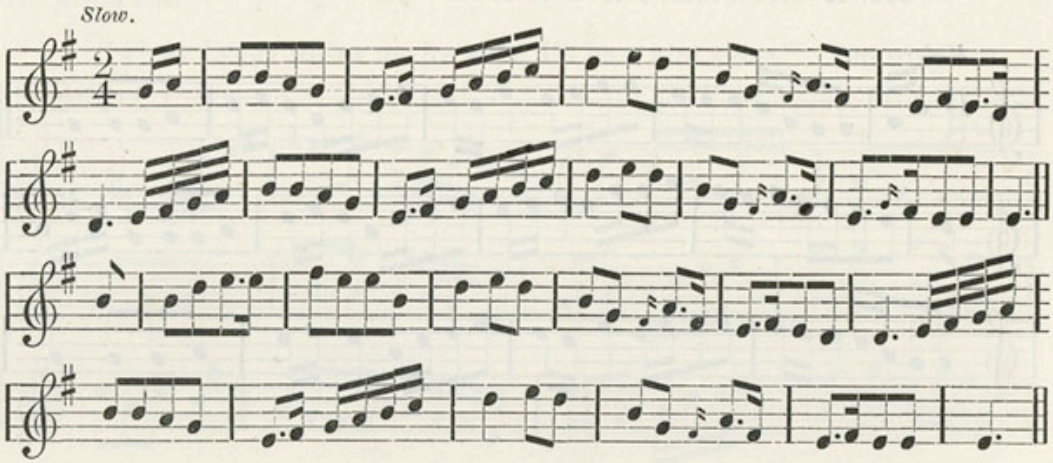
607. I WISH I WAS A SILVER WATCH THAT IN MY TRUELOVE'S POCKET I MIGHT LODGE.

Slow.



608. THE RIVER LINN.

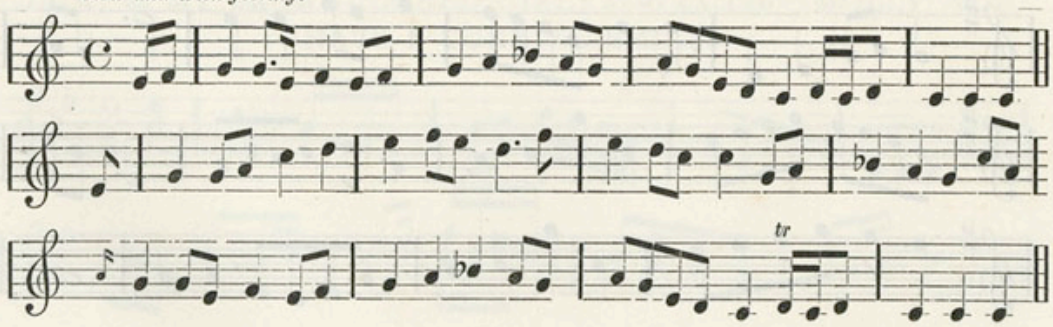
Slow.



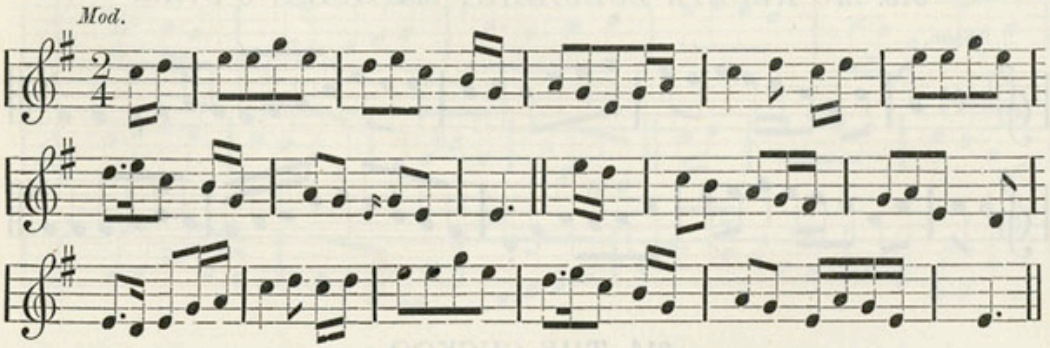
609. *AN BUNNÁN BUIDHE*: THE YELLOW BITTERN.

In Bunting's third collection (1840), p. 56, is given a fine air, The Yellow Bittern: in $\frac{3}{4}$ time. Forde took down from Hugh O'Beirne a very different version of the same air which I give here: it is in common time and is at least as good as that of Bunting: besides being simpler and more vocal. Compare with *Máire Aroon*, below.

Slow and with feeling.

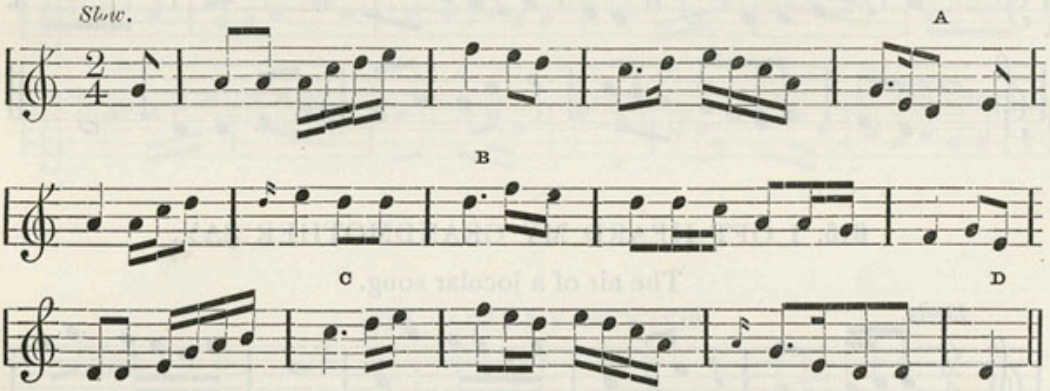


610. MY WEDDING IS PREPARING.

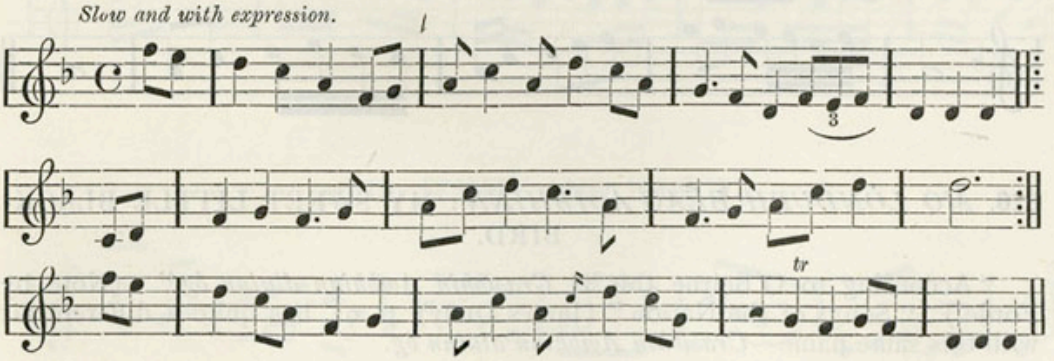


611. I'M WEARY OF WALKING ALONE.

This tune consists of four phrases, of 4 bars, 3 bars, 4 bars, 3 bars, respectively. The several phrases terminate where I have placed the letters A, B, C, D.

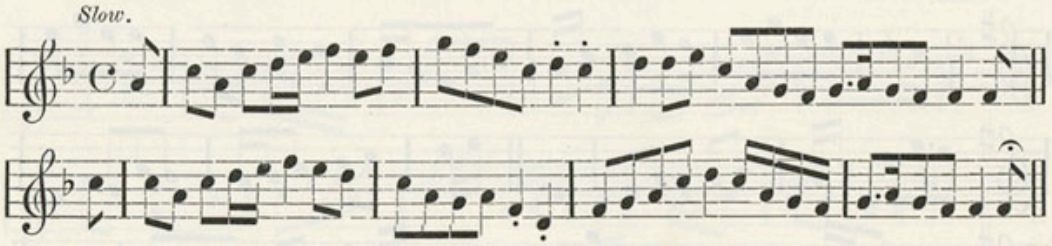


612. LAMENTATION FOR FATHER CHARLES O'RODICAN.

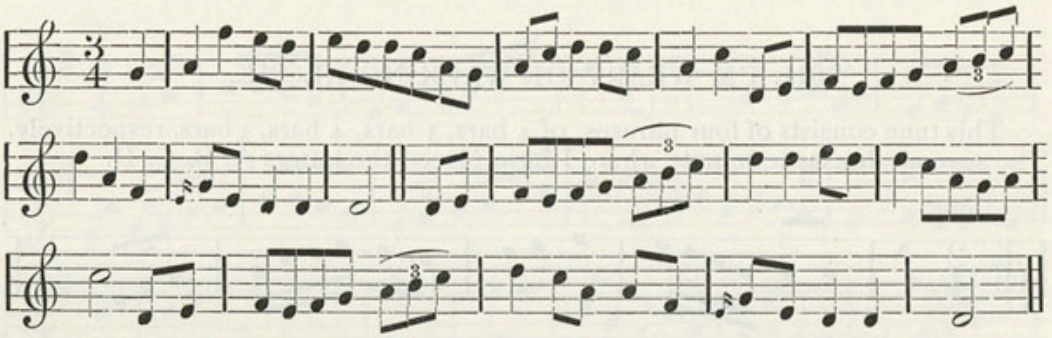


613. *MO REULTA EÓLUIDHE*: MY GUIDING STAR.

Slow.



614. THE CUCKOO.

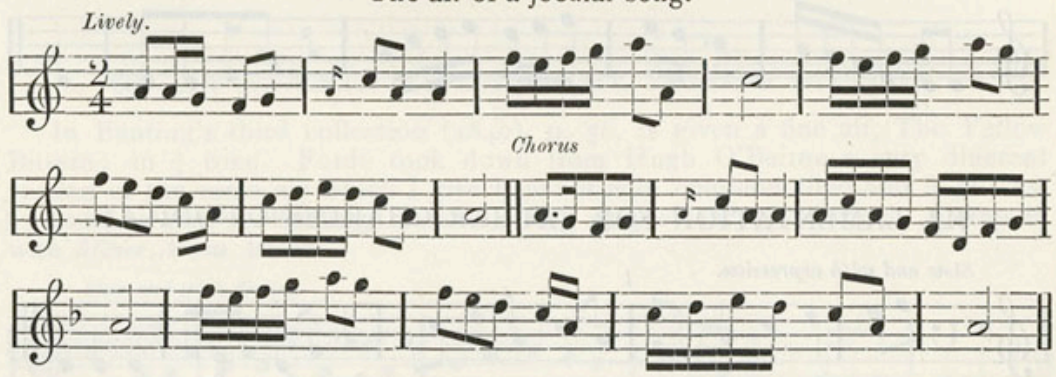


615. I OFT HEARD MY GRANDMOTHER SAY.

The air of a jocular song.

Lively.

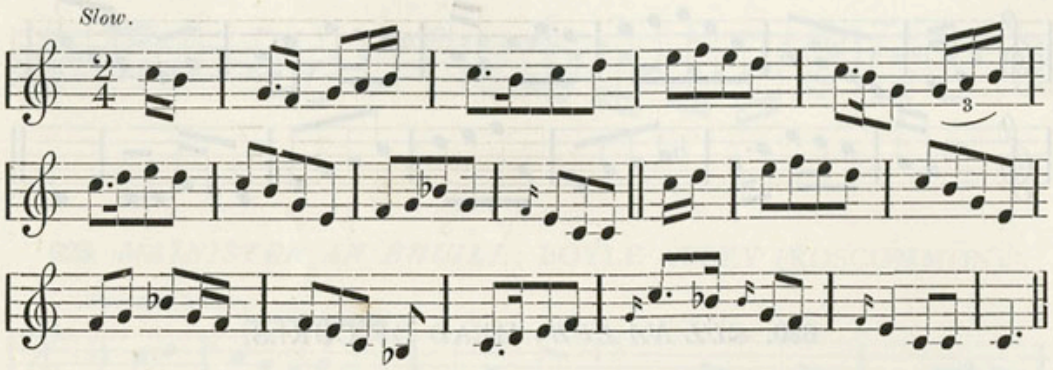
Chorus



616. *MO LÓNDUBH BEAG AOIBHINN*: MY SWEET LITTLE BLACKBIRD.

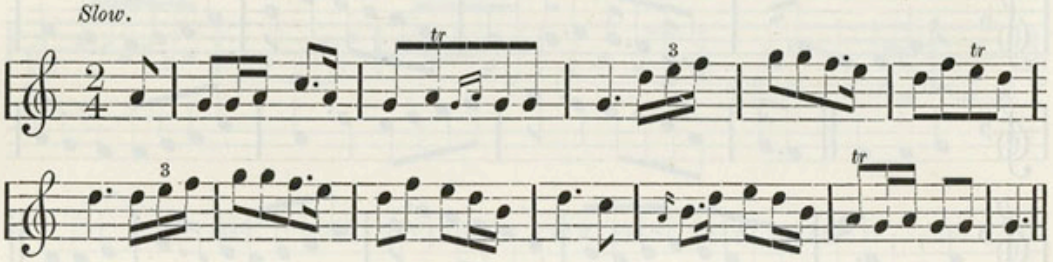
"According to O'Beirne this is *Craoibhin Aoibhinn dluinn óg*." (Note by Forde.) "Songs of the Nation" (James Duffy), p. 92, has quite a different air with this same name—*Craoibhin Aoibhinn dluinn óg*.

Slow.



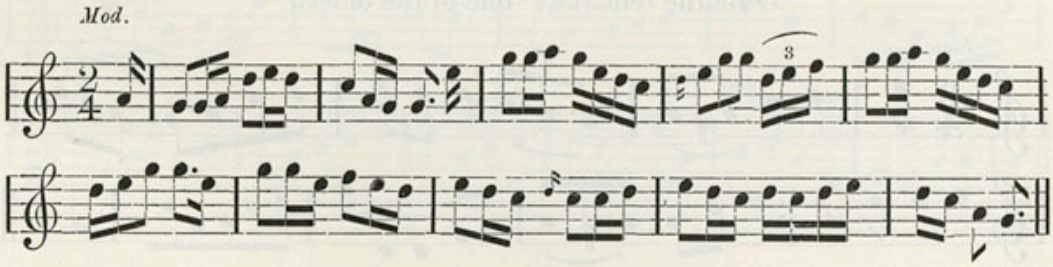
617. LORD BAYKIM.

Slow.



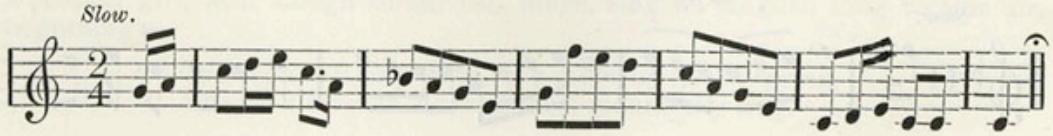
618. JOHNNY PEYTON.

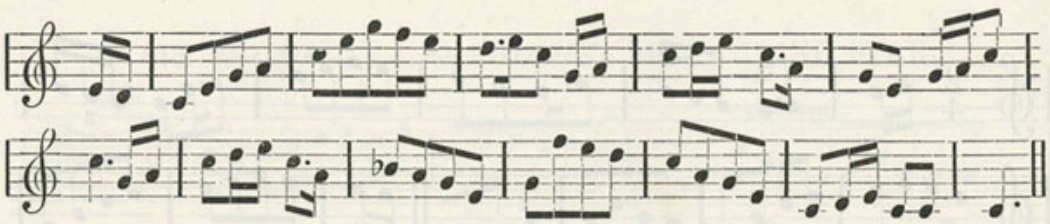
Mod.



619. JEMMY AND NANCY.

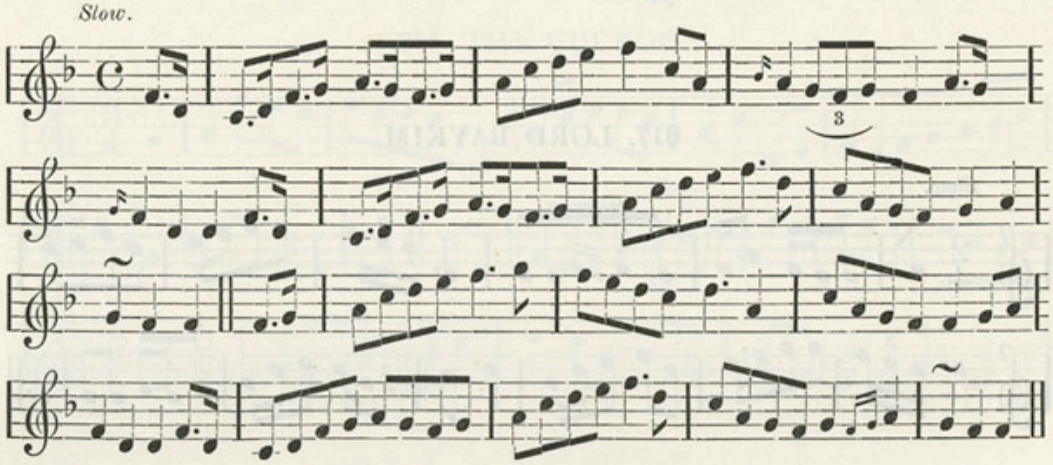
Slow.





620. *CÚL NA LÚB*: HEAD OF CURLS.

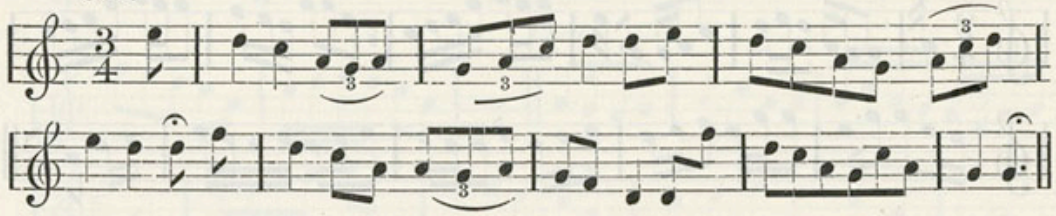
Slow.



621. NANCY COOPER.

O'Beirne remarks, "one of the oldest."

Slow.

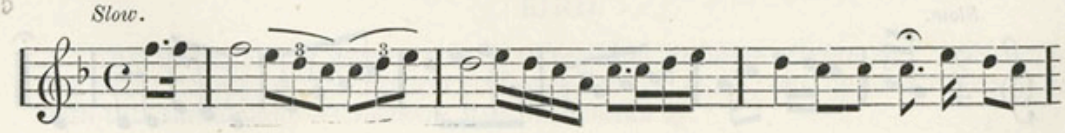


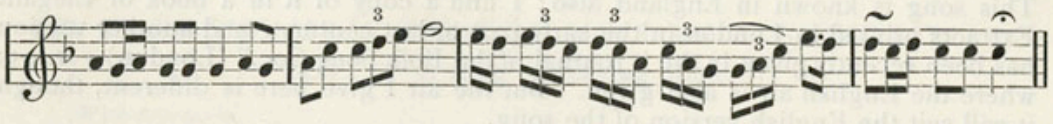
622. *UNA A RÚIN*: WINNIE DEAR—LAMENTATION.

Another tune with this name will be found further on.

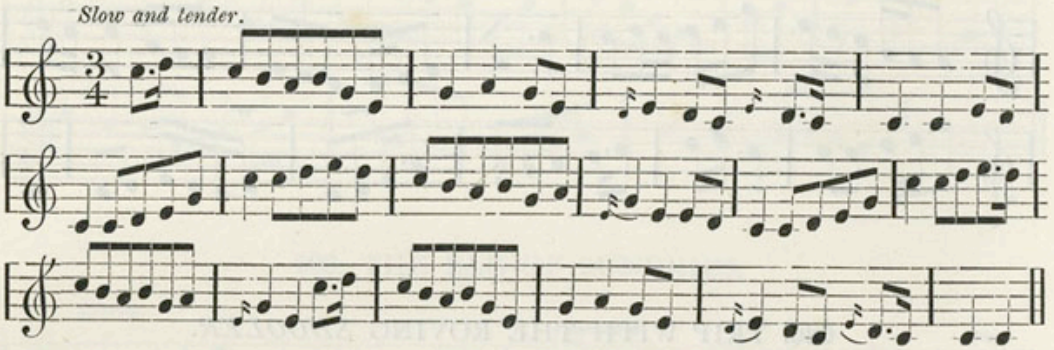
Petrie 1315

Slow.

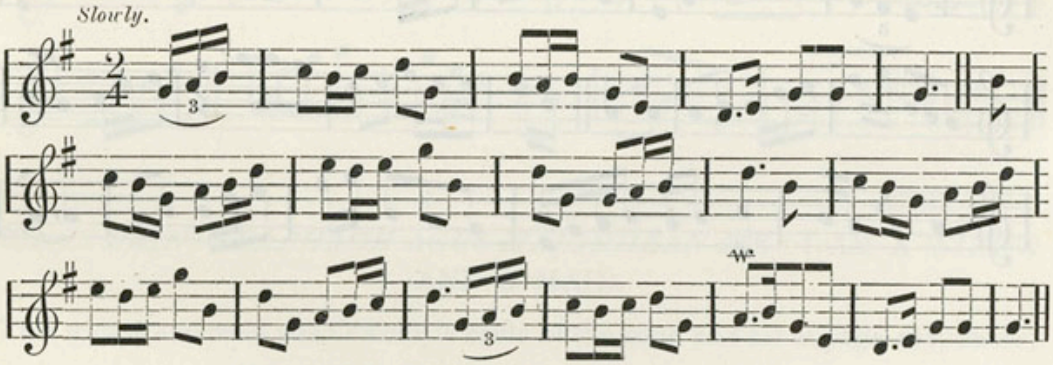




623. *MAINISTER AN BHUILL*: BOYLE ABBEY (ROSCOMMON).



624. TAKE MY LIFE FOR HIS, SHE SAID.

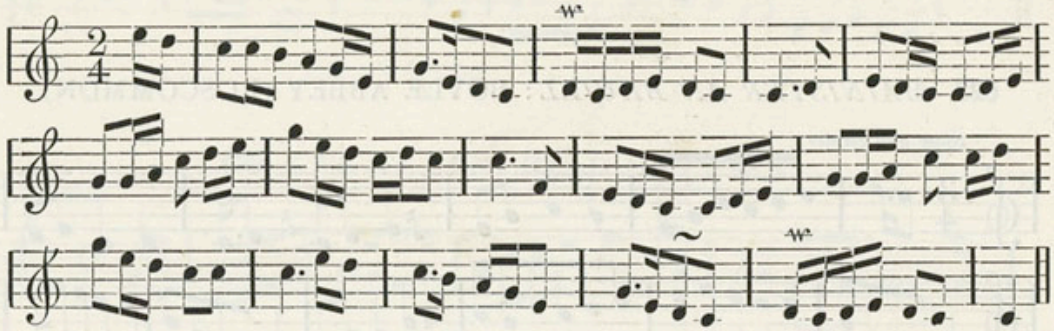


625. I HEARD A MAID IN BEDLAM A-MAKING SORE COMPLAINT.

Hardiman ("Irish Minstrelsy," I. 341) tells us that [about 1820] he heard a peasant girl, near Lough Conn, Co. Mayo, sing an English song to this air, beginning :—

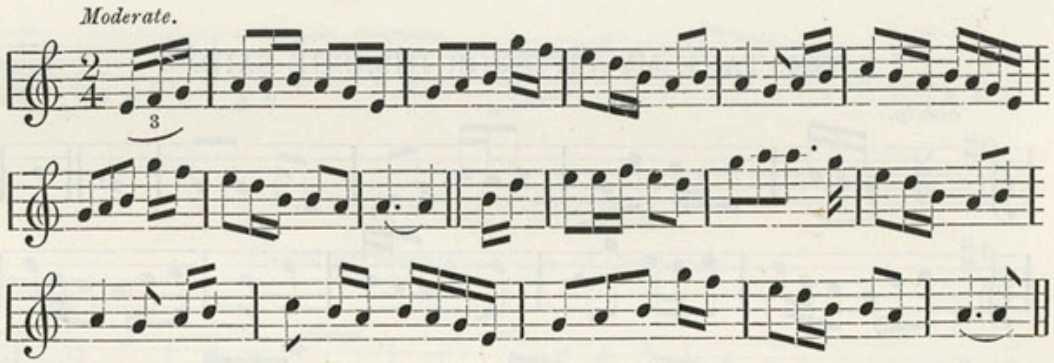
> "One morning very early, one morning in the spring,
> I heard a maid in Bedlam most mournfully sing."

This song is known in England also: I find a copy of it in a book of Elegant Extracts printed in London in the early part of last century: and another version has been recently given in the "Journal of the Folk Song Soc." (London)—II. 93; where the English air is also given. But the air I give here is different, though it will suit the English version of the song.



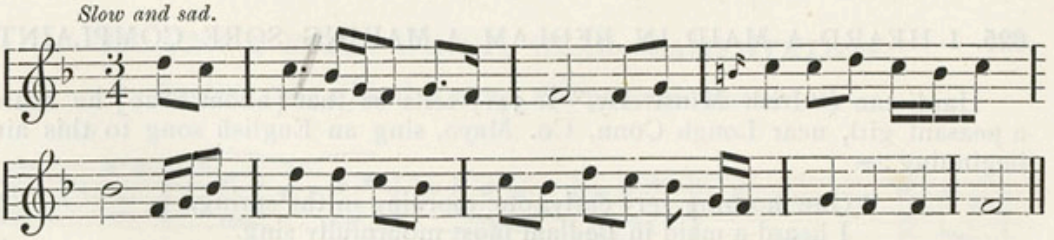
626. TRIP WITH THE ROVING *SHOOLER*.

(*Shooler*, a wanderer.)



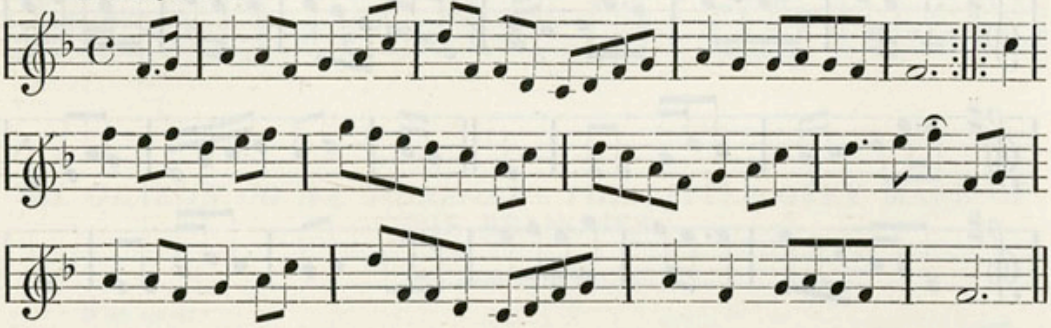
627. THE TOP OF SLIEVE GULLION.

Song on James Murphy, who was executed on that hill in 1798.



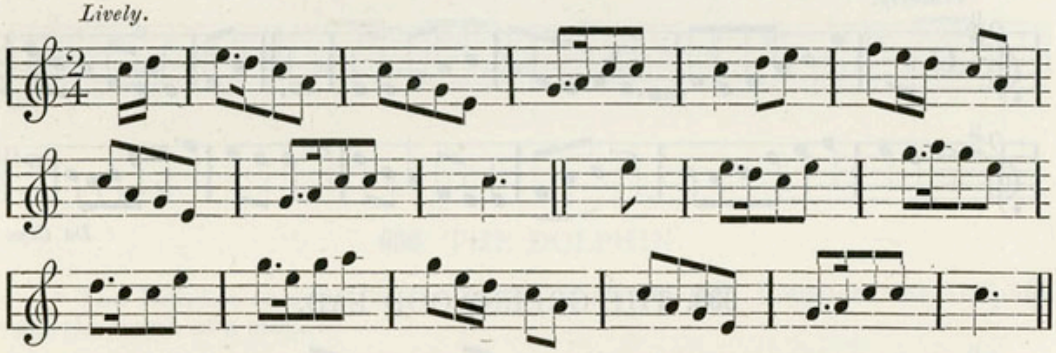
628. *IS BUACHAILLÍN BEAG ÓG ME*: I AM A YOUNG LITTLE BOY. ("A song on leaving home.")

With expression.



629. THE BAG OF SUNDRIES.

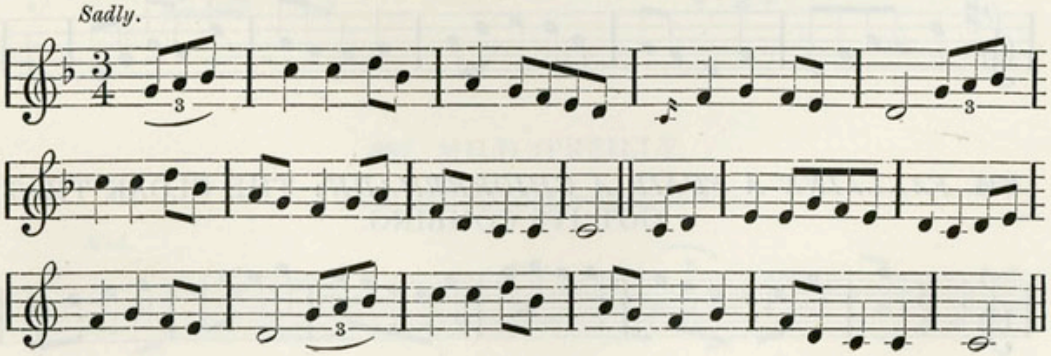
Lively.



630. *IS BAINTREABHACH AGUS MAIGHDEAN ME*: I AM A WIDOW AND A MAID.

This widow and maid was O'Reilly's bride of the song and air at page 263, above.

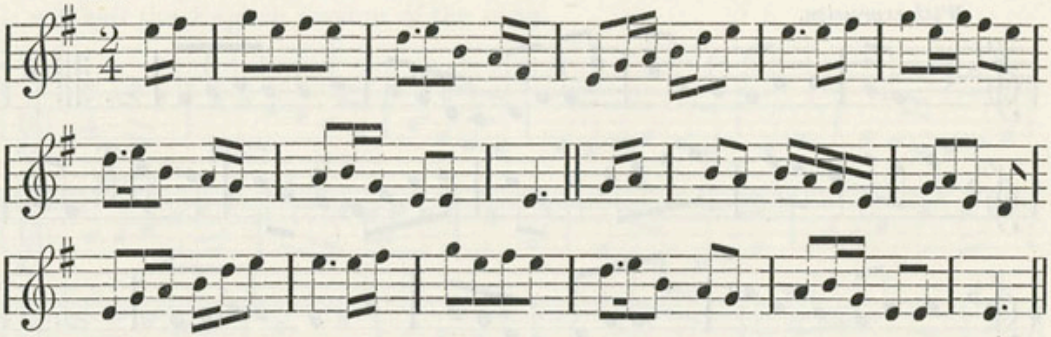
Sadly.



631. I'LL TRAVEL TO MOUNT NEBO.

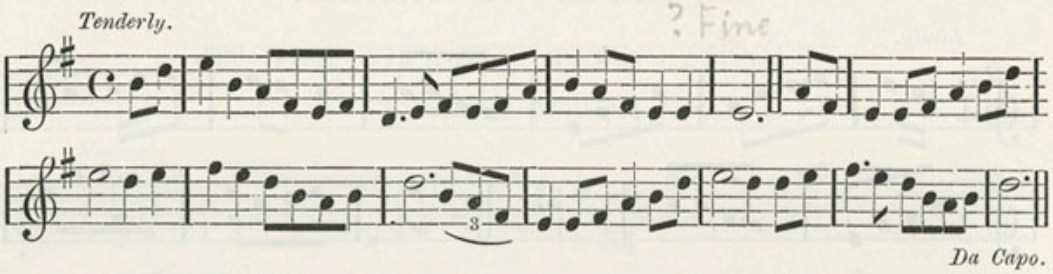
(Near Gorey in Wexford.)

Mod.



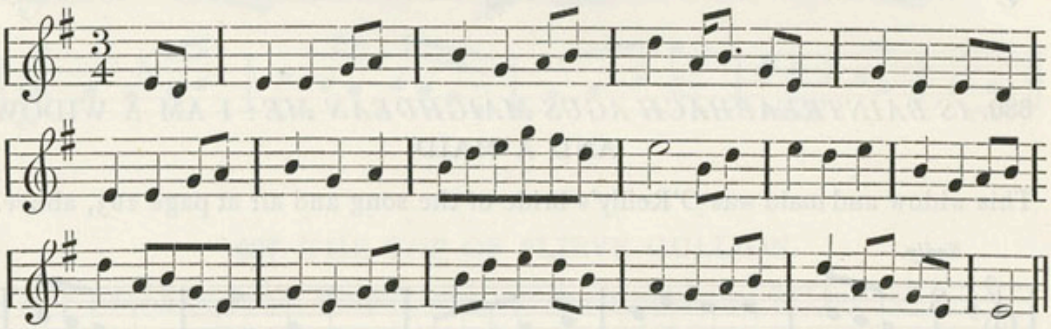
632. MANY A PLEASANT HOUR MY LOVE AND I DID PASS.

Tenderly.

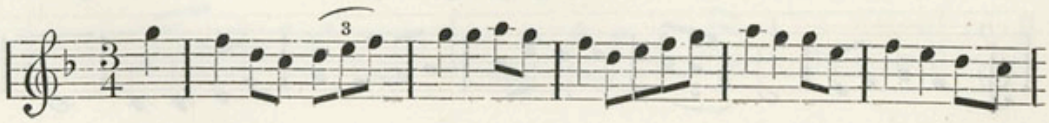


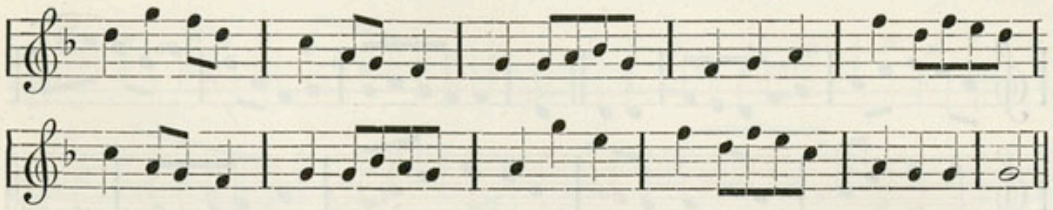
Da Capo.

633. THE GREENWOOD LAD.



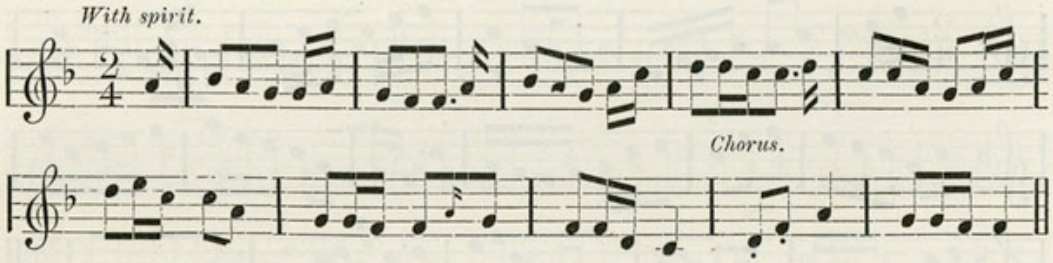
634. *FALLAINN A FUAIR A CHIORRBHADH*: THE CLOAK THAT GOT ITS COMBING.





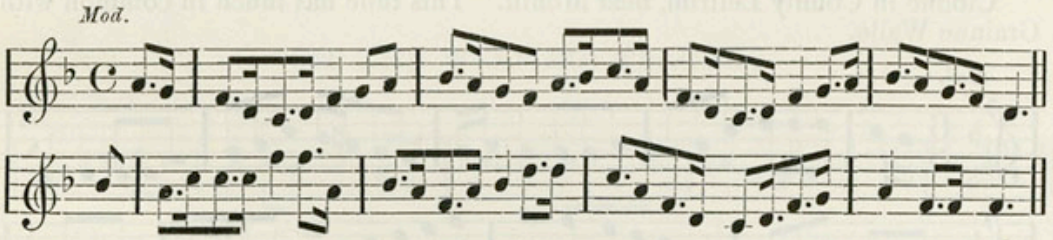
635. *GLAISÍN ÓG NA G-CRAOBH*: THE LITTLE GREY MARE OF THE BRANCHES.

I.e. that won races.



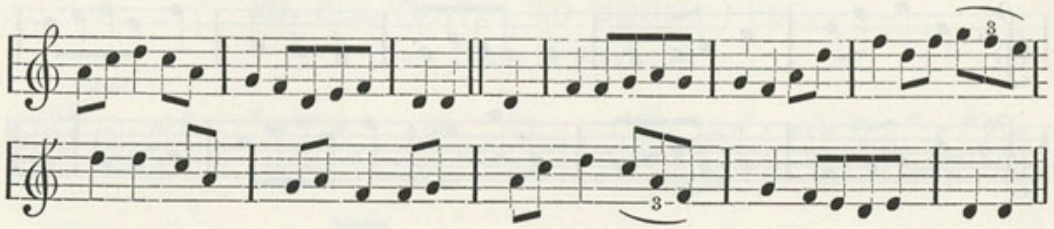
636. THE DOLPHIN.

"The Dolphin so sweet in the middle of the deep." I suppose the Dolphin was the name of a ship.

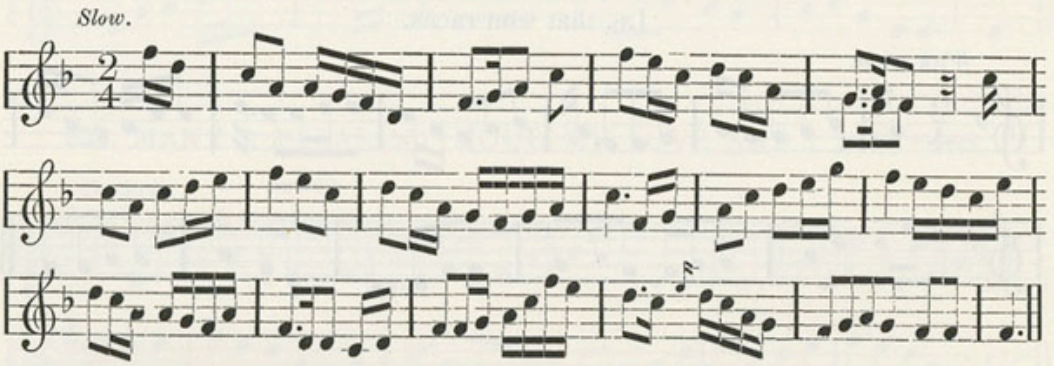


637. MILD O'REILLY.

"A song of 1798 was written to this."

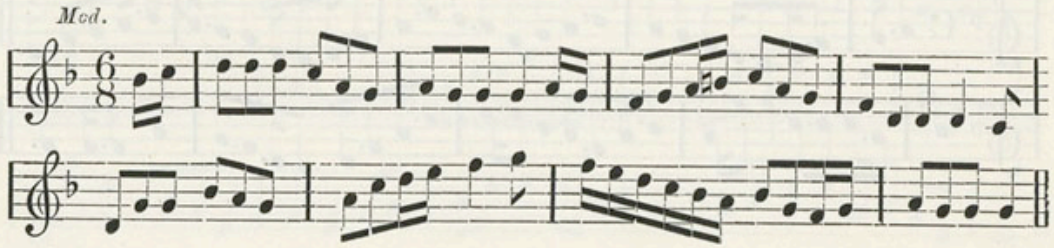


638. DARLING, DON'T REFUSE ME.

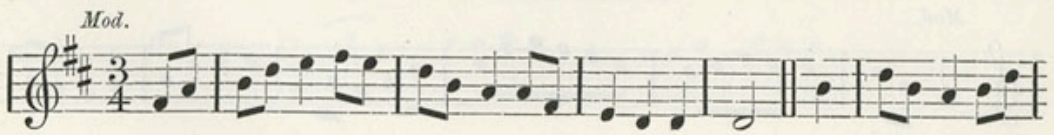


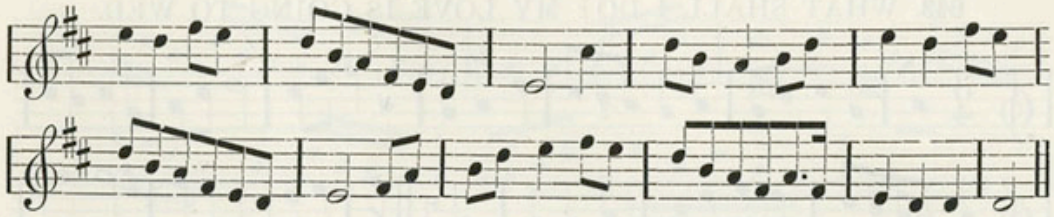
639. AT CLOONE CHURCH GATE THE FIGHT BEGAN.

Cloone in County Leitrim, near Mohill. This tune has much in common with Grainne Waile.



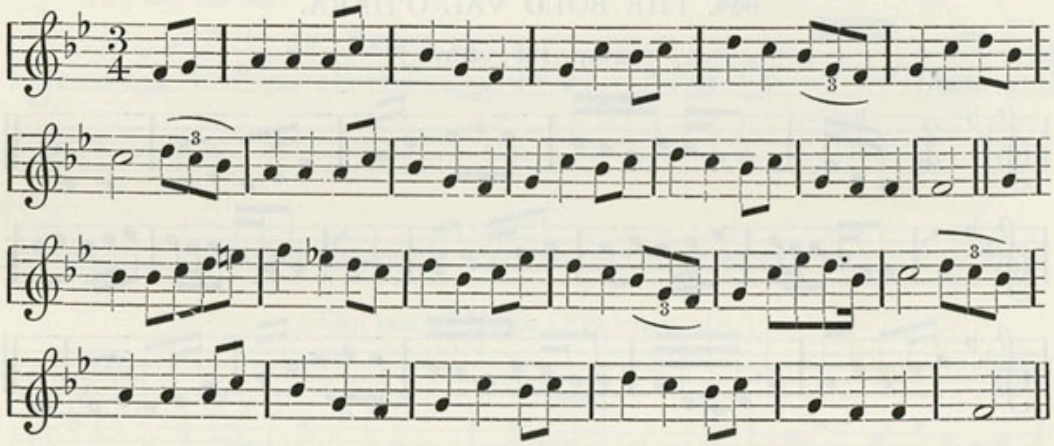
640. PRETTY POLLY LIKE A TROOPER DID RIDE.





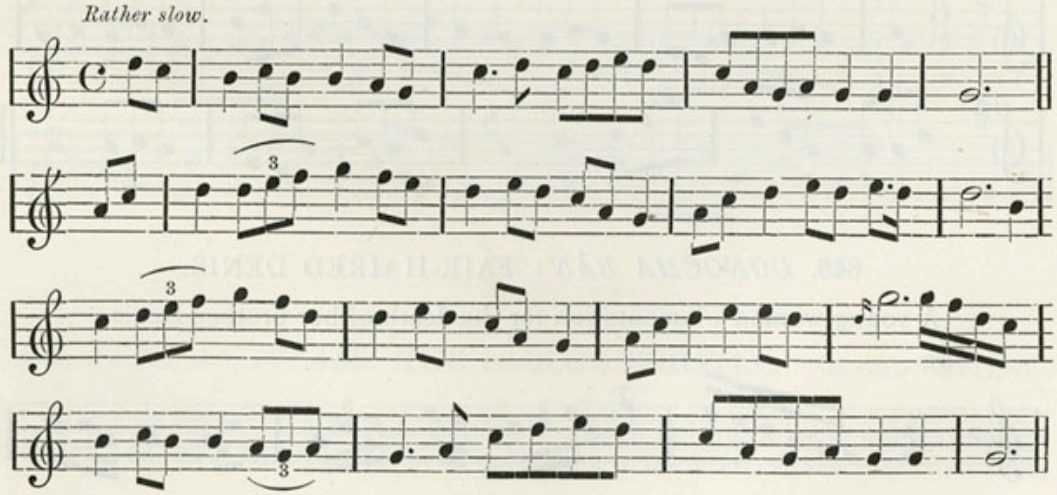
641. HE LEFT THE POOR WIDOWS A-WEEPING.

"A song of the war time."

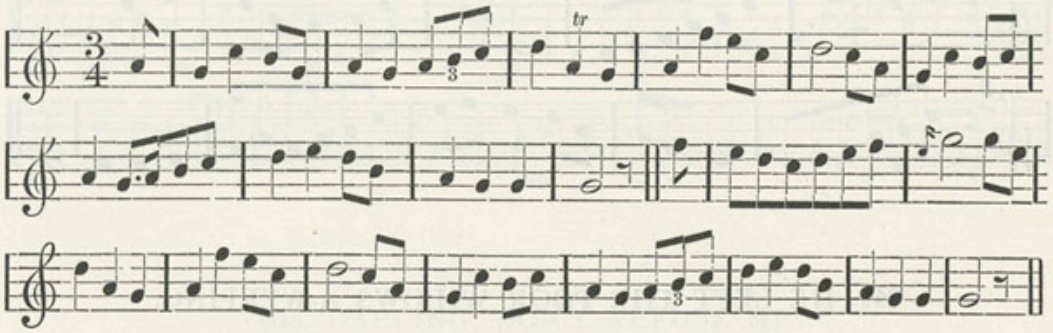


642. THE WEXFORD TRAGEDY.

Rather slow.

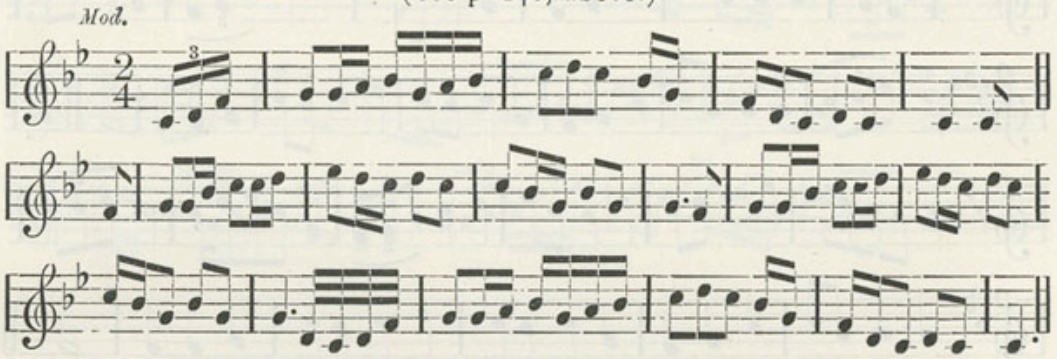


643. WHAT SHALL I DO? MY LOVE IS GOING TO WED.



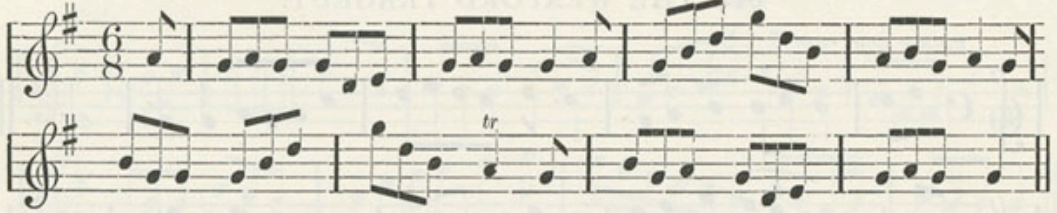
644. THE BOLD VAL O'HARA.

(See p. 148, above.)



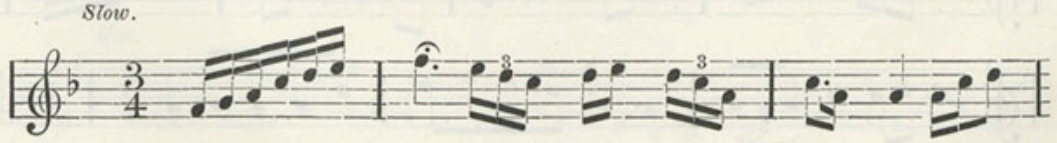
645. *PEELY CUIT BÁN*: "THE LONG WHITE CAT."

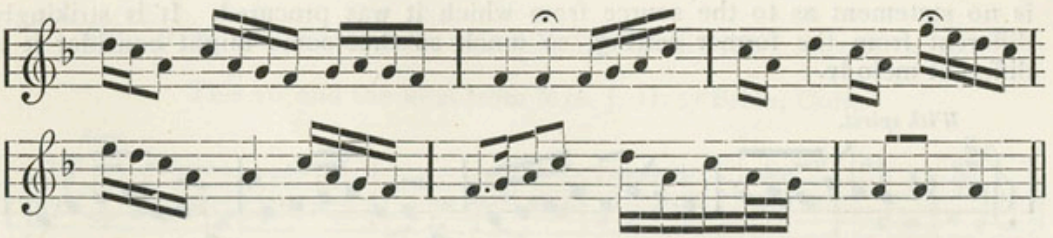
Mod.: time well marked (same pace as Moore's, "They may rail at this life").



646. *DONOCHA BÁN*: FAIR-HAIRED DENIS.

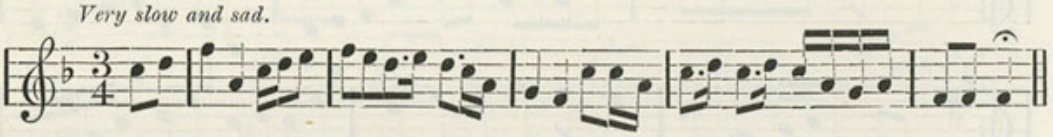
A young woman's lamentation for the death of her brother Denis.





647. *OCHONE-O*: *CAOINE* OR KEEN: LAMENT.

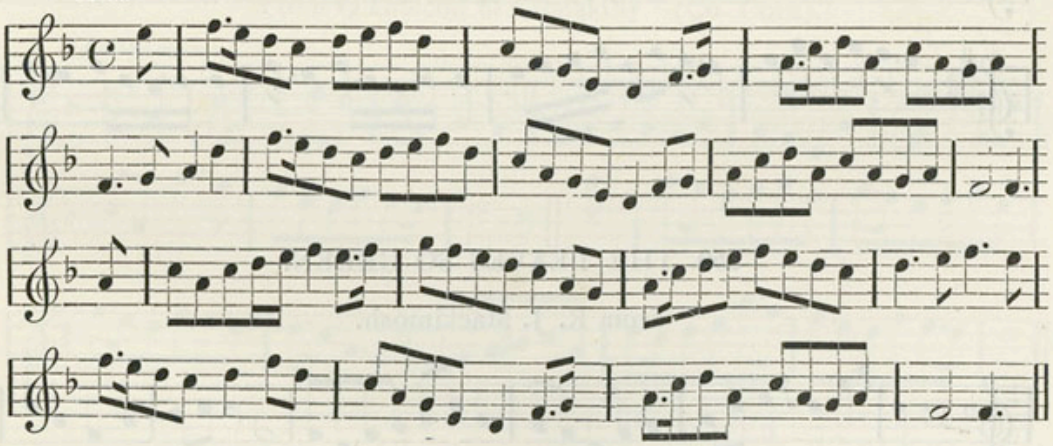
Very slow and sad.



648. SEARCH THE WORLD ROUND.

(The last of Hugh O'Beirne's airs.)

Mod.

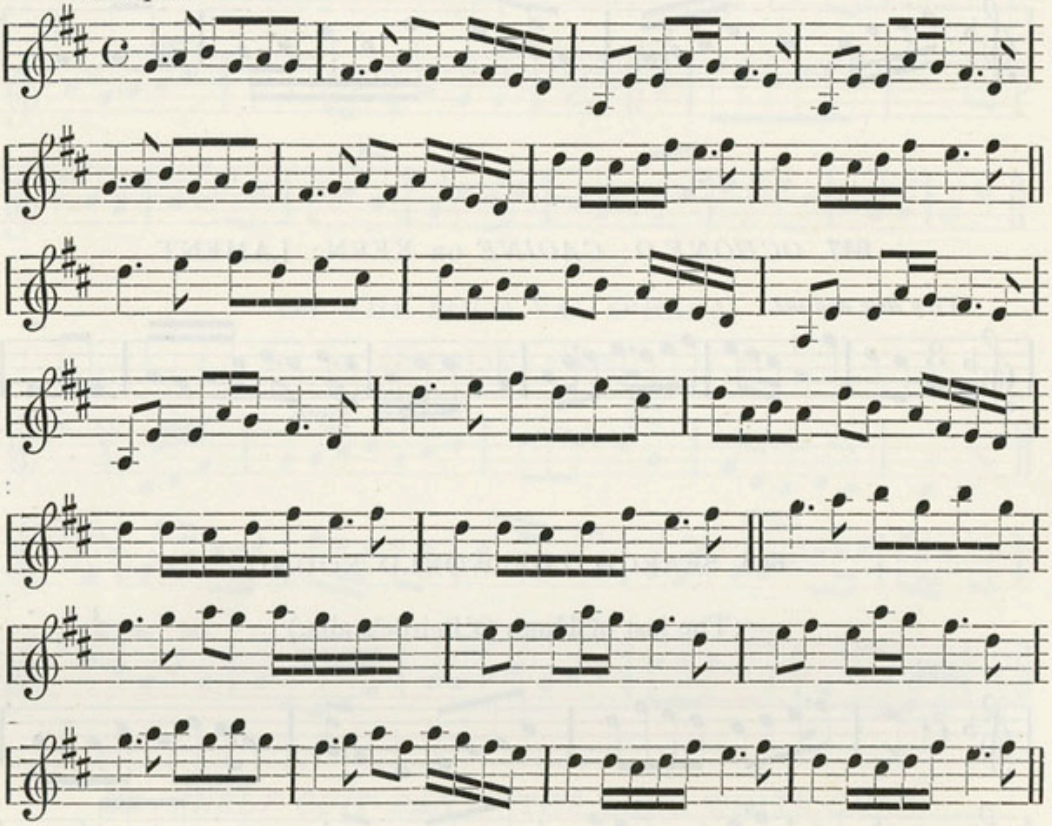


649. *FEAD AN IOLAIR*: THE EAGLE'S WHISTLE. SECOND SETTING.

Since printing "The Eagle's Whistle" at page 166 I have come across another version in a small Munster MS. book belonging to the Forde Collection: but there

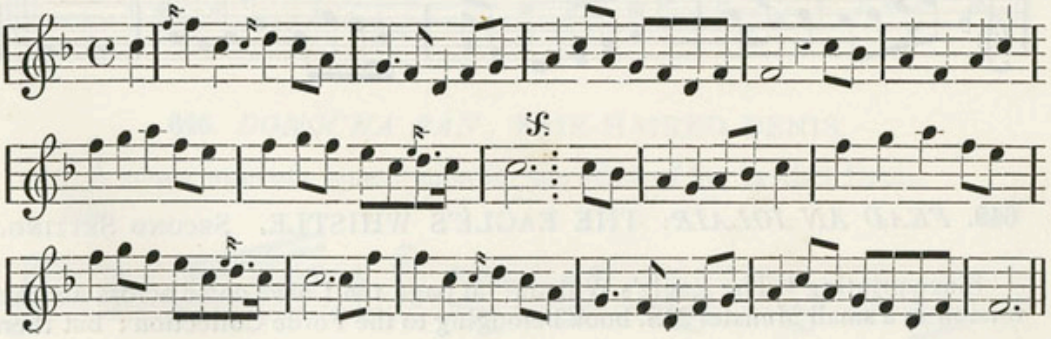
is no statement as to the source from which it was procured. It is strikingly different from the former setting, so much so that some might consider it a different melody.

With spirit.



650. THE LEAVES SO GREEN.

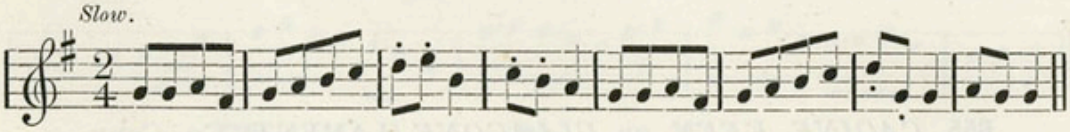
From R. J. Mackintosh.



651. *DÚN DO SHÚILE*: CLOSE YOUR EYES. NURSE SONG.

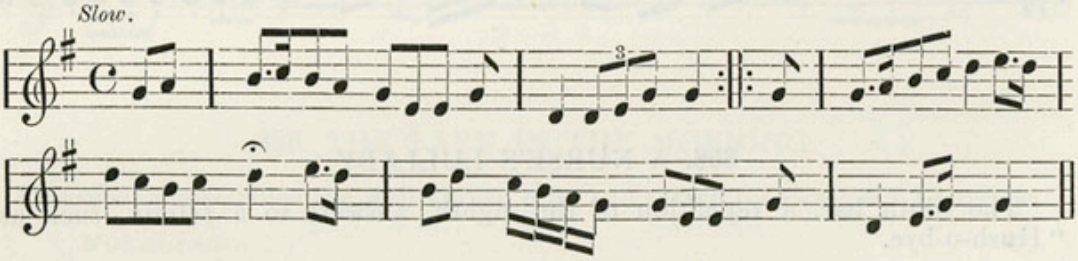
This air and the next from Mrs. J. H. O'Brien, Cork.

Slow.



652. O LAY ME IN KILLARNEY.

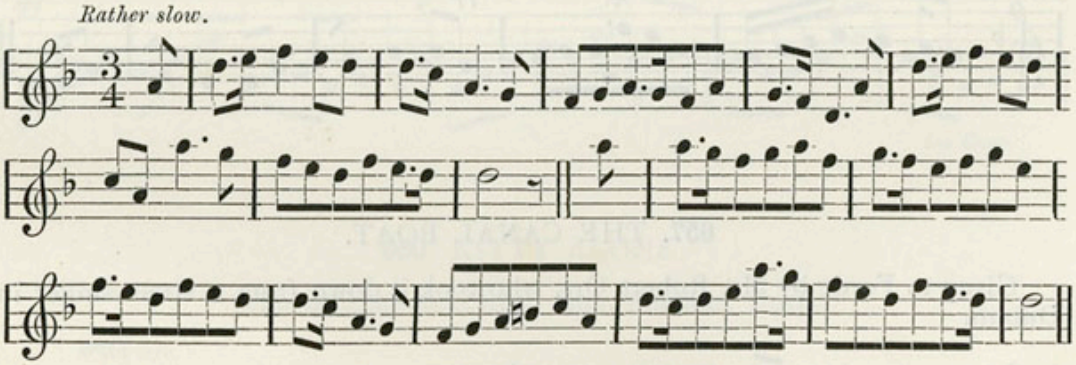
Slow.



653. CAPE CLEAR.

"From O'Driscoll of Clonakilty" (Co. Cork).

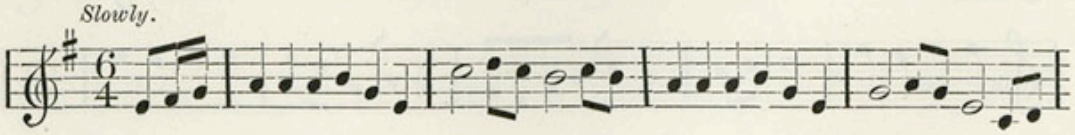
Rather slow.

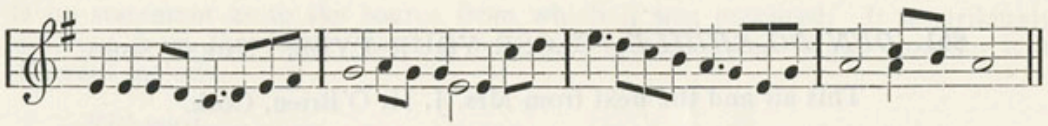


654. PLOUGH TUNE.

This air and the two next from Capt. O'Sullivan of Cork.

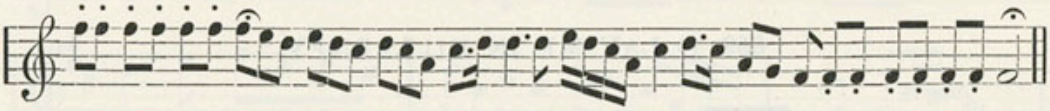
Slowly.





655. *CAOINE, KEEN,* OR *ULLAGONE* (LAMENT), Co. CORK.

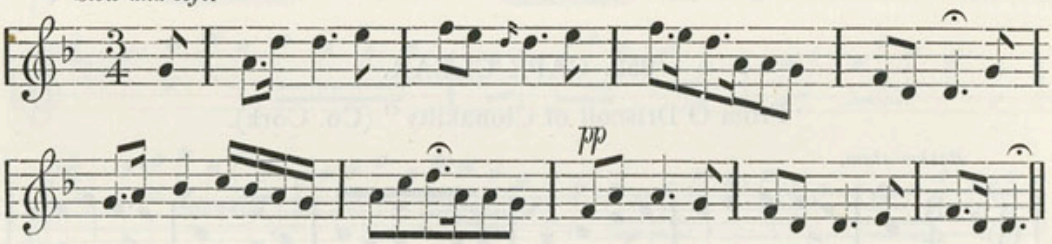
As to the absence of bars, see the Keen at p. 82.



656. A NURSE'S LULLABY.

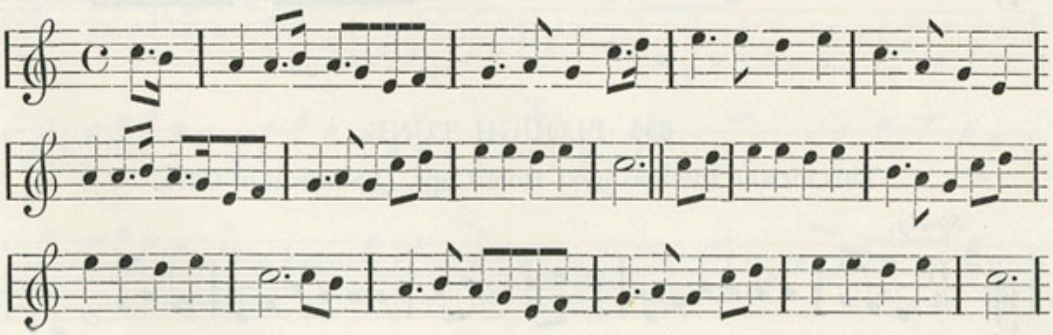
The ninth bar, a repetition of the eighth, answers to a refrain, such as "Huzh-o-bye."

Slow and soft.



657. THE CANAL BOAT.

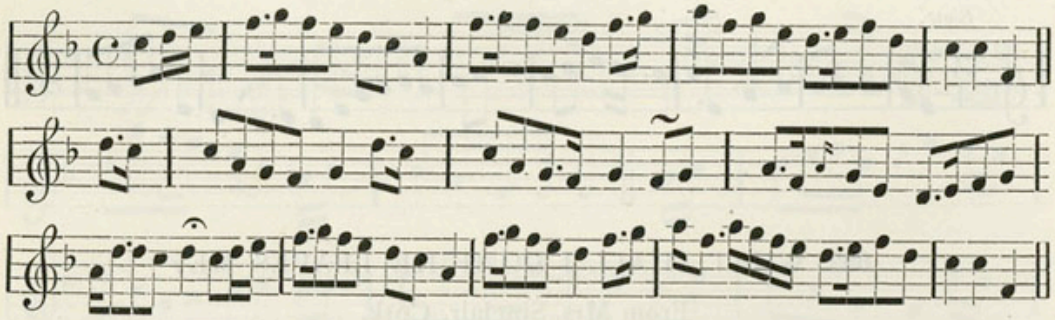
Given to Forde by Mr. Robert Orr, who took it down from a street-singer in Dublin.



658. ALL ALONE.

This air and the next from Captain Pratt, Co. Cork.

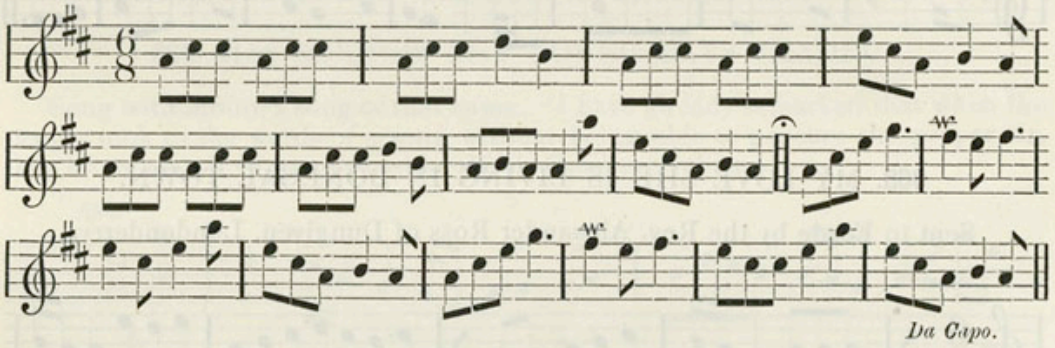
Slow.



659. THE LARK IN THE MORNING.

This closely resembles the well-known pipe and march tune called "Drogheda."

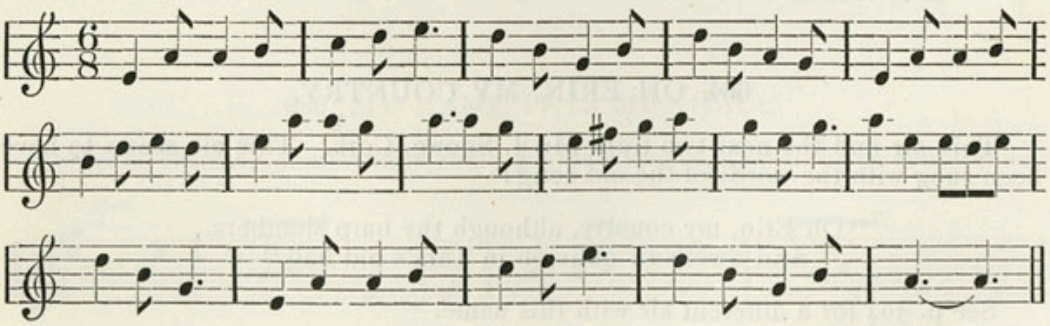
With animation.



660. KITTY ALONE.

This and the next from Geo. Sinclair, Cork.

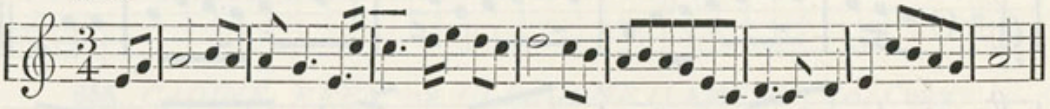
With life.



661. *CUISLE MO CHROIDHE*: CUSHLA MACHREE: PULSE OF MY HEART.

There are other airs with this name.

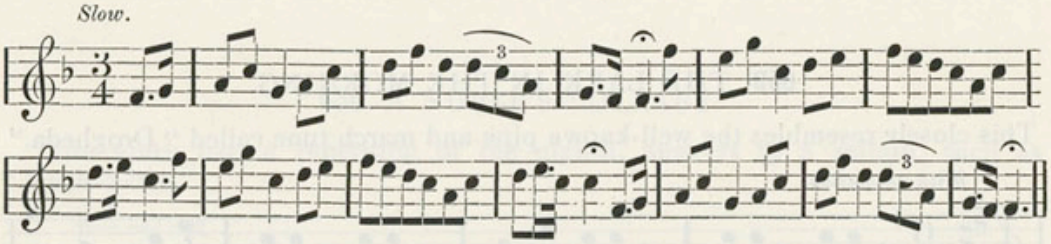
Slow.



662. WHAT SHALL I DO IF HE LEAVES ME?

From Mrs. Sinclair, Cork.

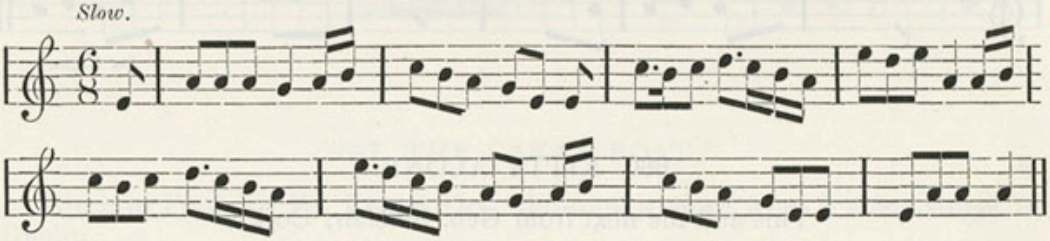
Slow.



663. MY LOVE SHE IS LIVING IN DONEGAL TOWN.

Sent to Forde by the Rev. Alexander Ross of Dungiven, Londonderry.

Slow.

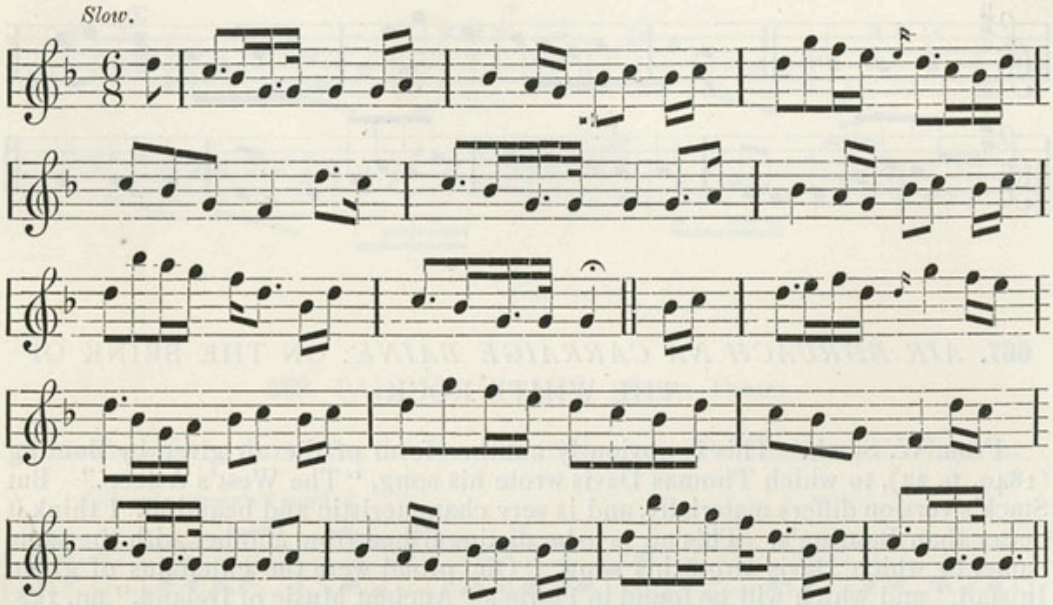


664. OH ERIN, MY COUNTRY.

This air and the next two from Mr. J. Snowe, Cork. This air seems to have been sung with the words of the old song:—

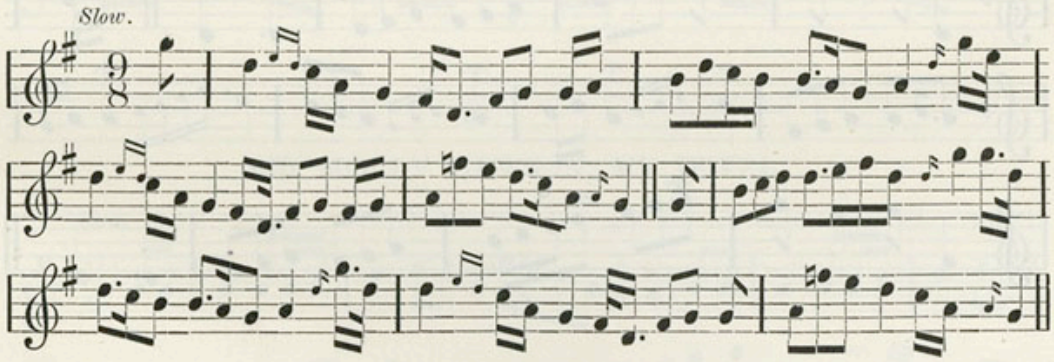
"Oh Erin, my country, although thy harp slumbers,
And dwells in oblivion in Tara's old hall."

See p. 304 for a different air with this name.



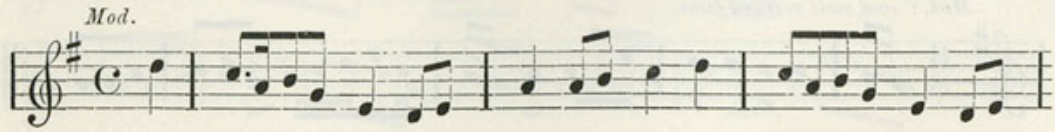
665. HAS SORROW THY YOUNG DAYS SHADED?

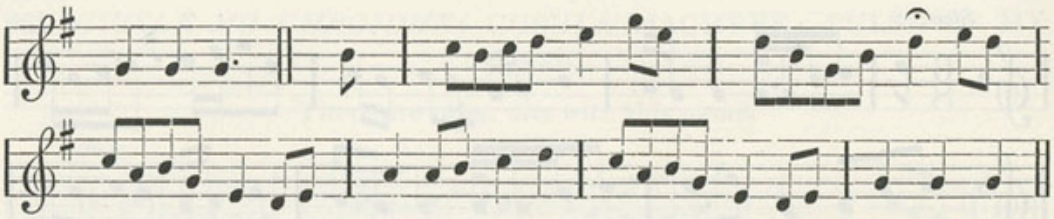
Sung with Moore's song of that name. I have already remarked that when the people took to the words of a song without being able to procure the proper air, they often sang it to some suitable old air familiar to them.



666. MY NAME IT IS MUNHALL.

"Sergeant Munhall commanded some troops who mutinied in Cork about 1800."

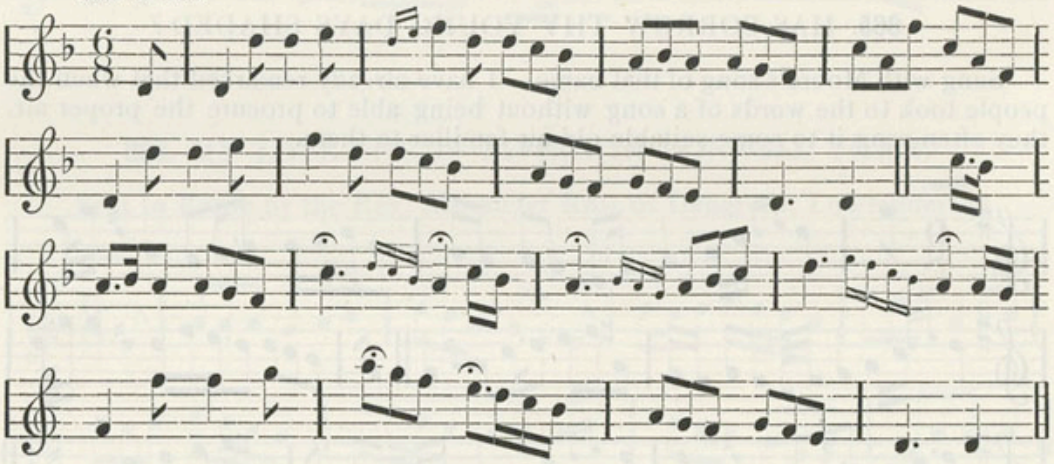




667. *AIR BHRUACH NA CARRAIGE BÁINE*: ON THE BRINK OF THE WHITE ROCK.

From W. Stack. This is obviously another form of the air given by Bunting (1840, p. 22), to which Thomas Davis wrote his song, "The West's Asleep." But Stack's version differs materially, and is very characteristic and beautiful. I think it better than Bunting's. This air is to be distinguished from another with the same name, to which Davis wrote his song, "Oh, proud were the chieftains of green Inisfail," and which will be found in Petrie's "Ancient Music of Ireland," pp. 138, 139, 140.

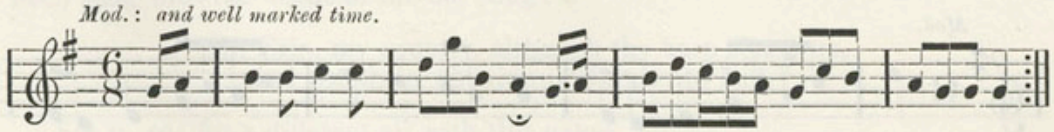
Slow or mod.

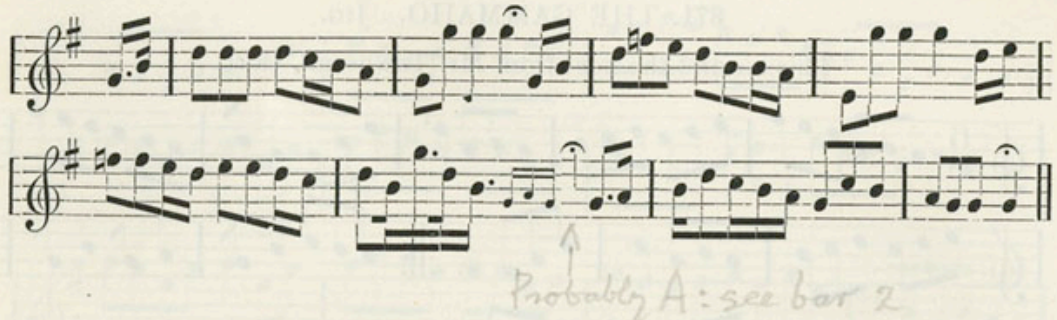


668. OH KILLARNEY, LOVELY LAKE.

Sung by a boatman at Killarney. "With Mr. Henry Morgan's compliments to Mr. Forde: 17 Feb., 1845."

Mod.: and well marked time.

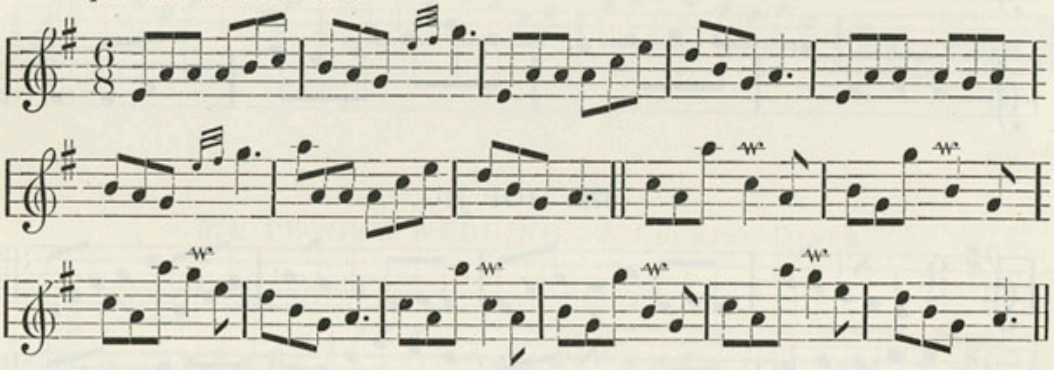




669. PADDY'S WALTZ. SONG TUNE.

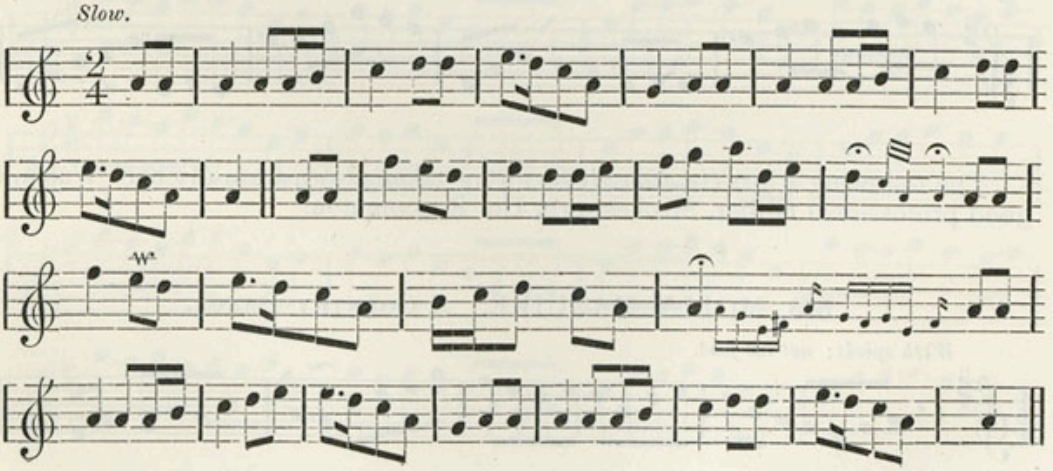
This air and the next from the Rev. Mr. Strangway, Ballinamore, Co. Leitrim.

Spirited: time well marked.



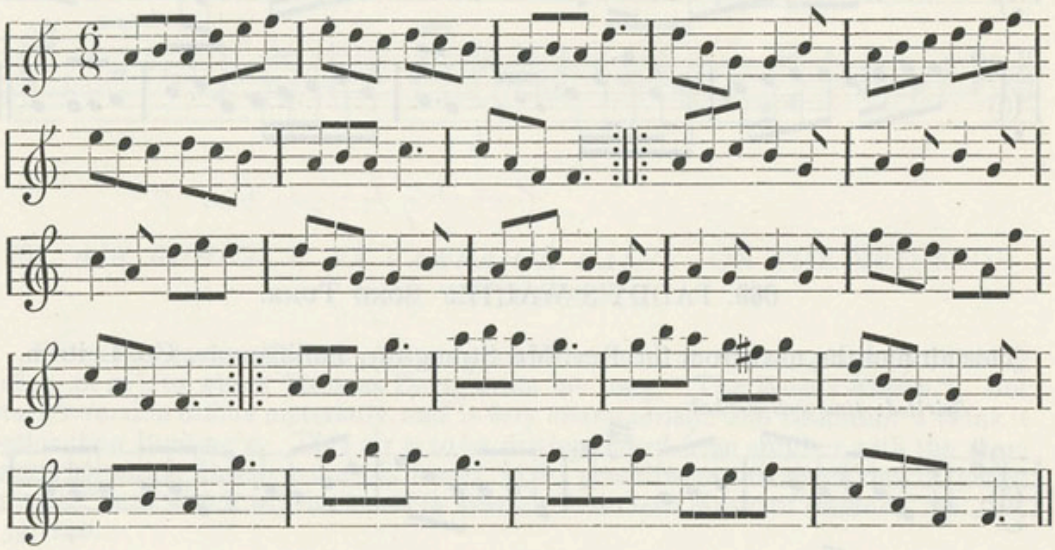
670. MOLLY HEWSON, MY JEWEL.

Slow.

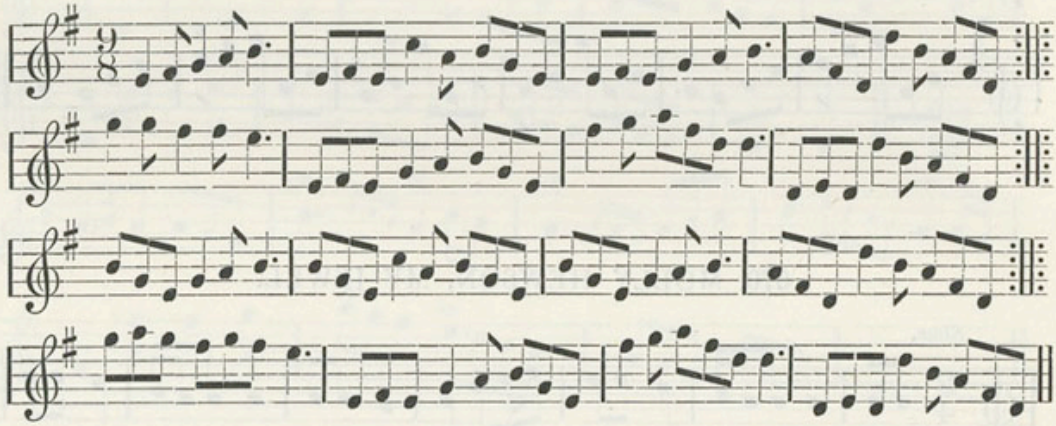


671. THE GAMMAHO. Jig.

This air and the next from Mr. Townsend, Cork.



672. HOP JIG.



The following 4 airs (to *Una Arúin*) were taken down from Michael Walsh, a good professional fiddler, Strokestown, Co. Roscommon.

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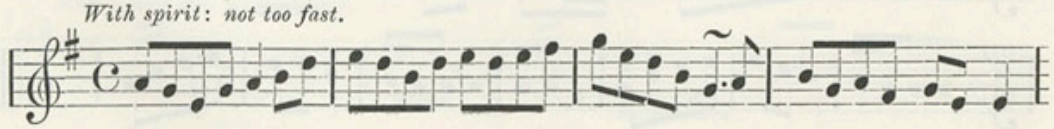
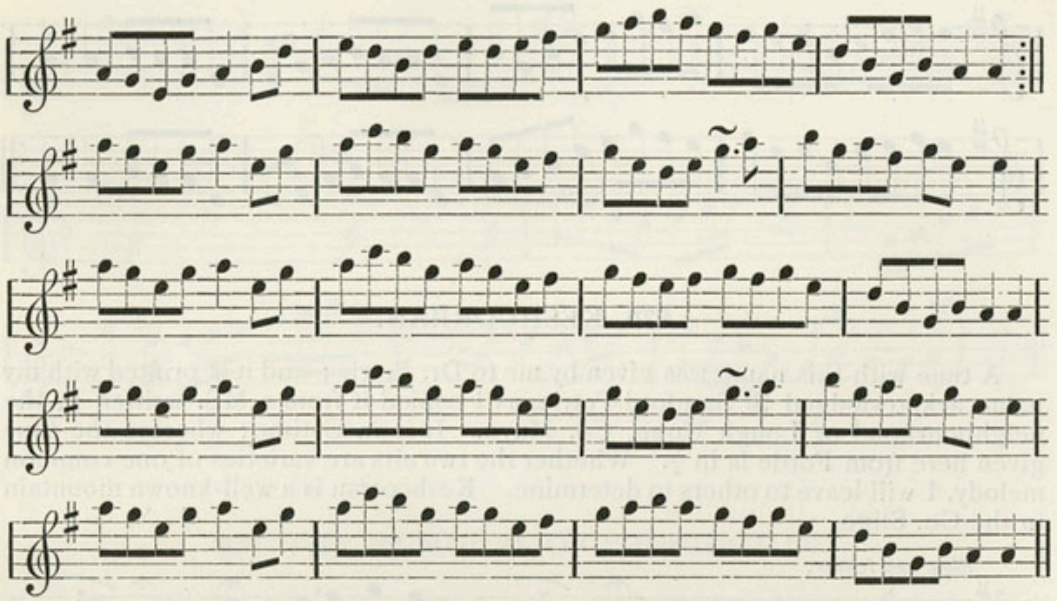
673. MOLLY MAGUIRE. A Country Dance.

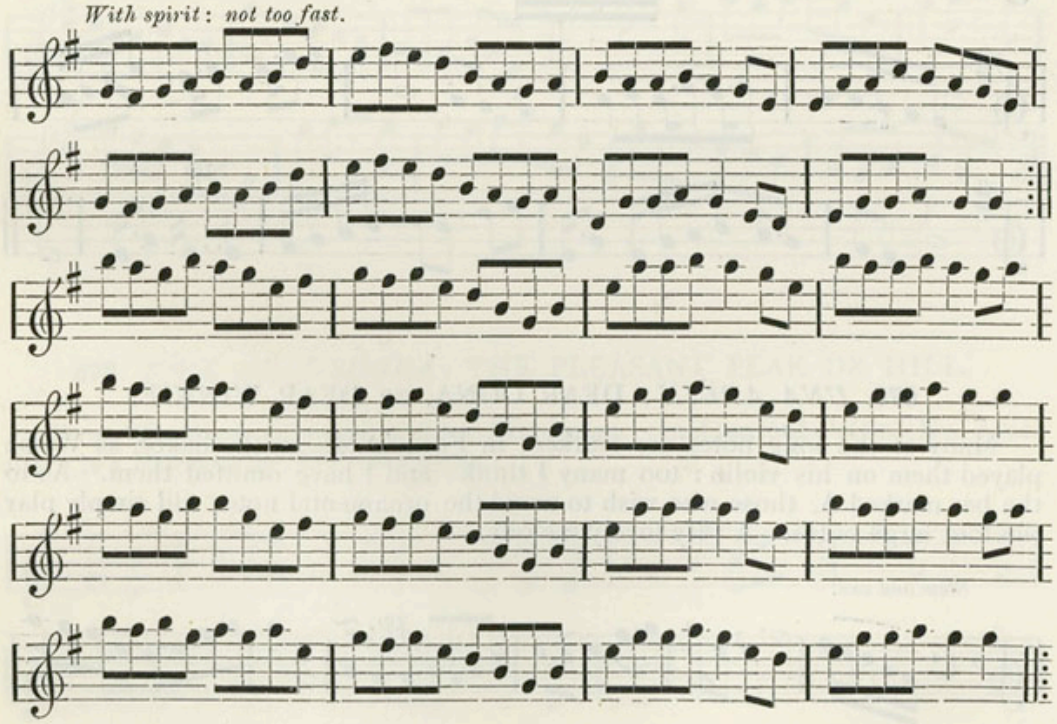
With spirit: not too fast.

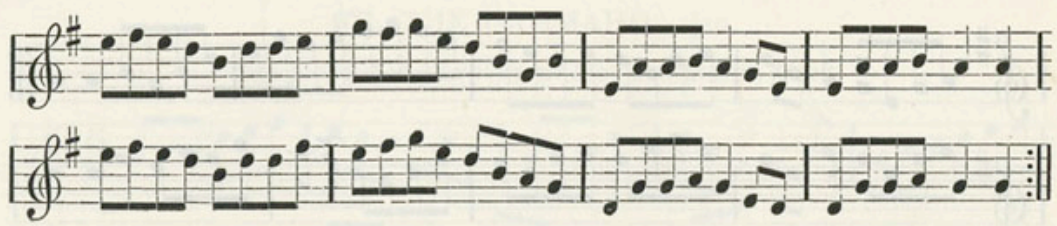




674. PEGGY'S WEDDING. A Country Dance.

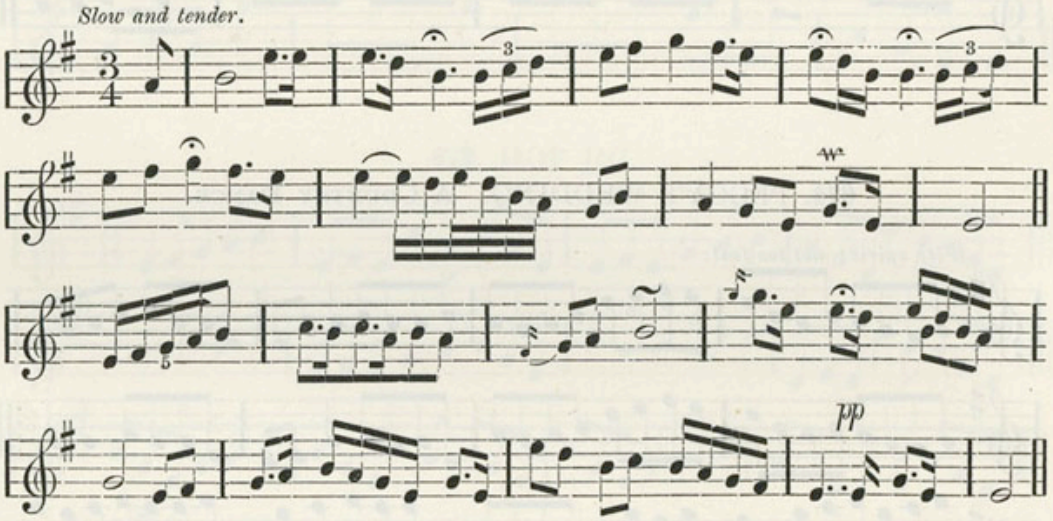
With spirit: not too fast.





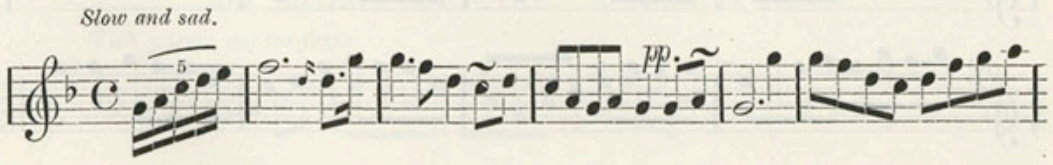
675. KESHCORRAN.

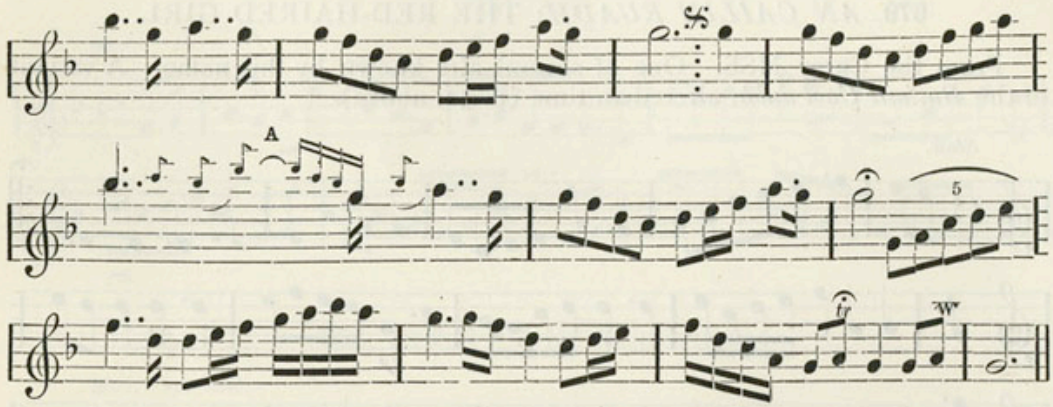
A tune with this name was given by me to Dr. Petrie; and it is printed with my name acknowledged in Stanford-Petrie, as I copied it from a MS. written in the neighbourhood of Lough Conn, Co. Mayo. It is in C time: whereas the tune given here from Forde is in $\frac{3}{4}$. Whether the two airs are varieties of one common melody, I will leave to others to determine. Keshcorran is a well-known mountain in the Co. Sligo.



676. *UNA ARÚIN*: DEAR OONA, OR DEAR WINNIE.

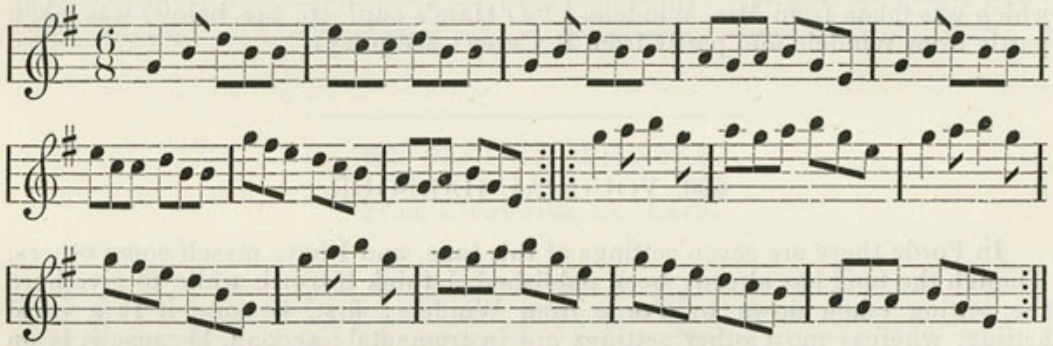
Many of the long notes are marked, in Forde's MS., with shakes, as Walsh played them on his violin: too many I think: and I have omitted them. As to the bar marked A, those who wish to avoid the ornamental notes will simply play the four large notes. A very lovely melody.





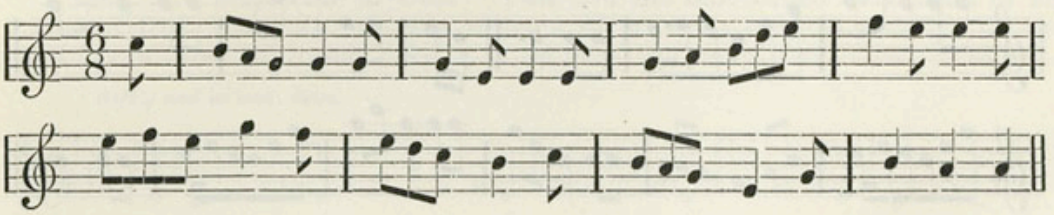
677. THE HUMOURS OF WINNINGTON.

From Mr. Mac Dowell. Winnington or Winningtown is in Wexford.



678. *PÍCE AN T-SÚGRA*: THE PLEASANT PEAK OR HILL.

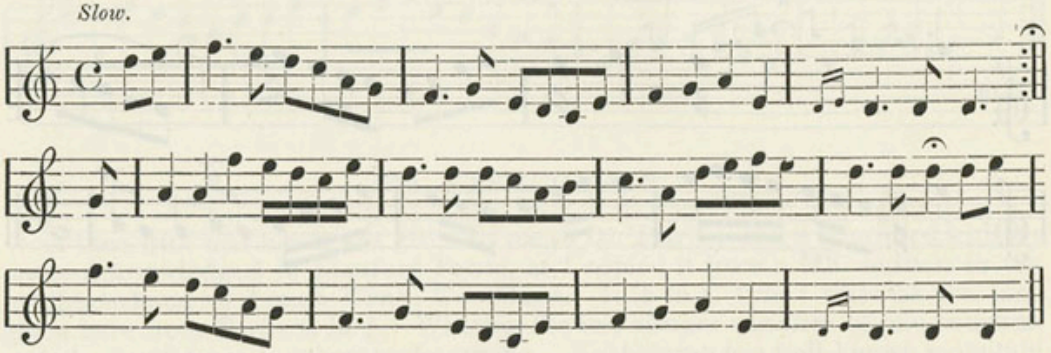
From Mr. Pigot, who got it from Hardiman. In Stanford-Petrie (No. 1310) there is a different air with this name.



679. *AN CAILIN RUADH*: THE RED-HAIRED GIRL.

From the Carey MSS. One of several airs known by this name. A variant of the *Buchail Caol dubh*, altered in time (p. 52, above).

Slow.



The following 6 airs (to the end) were obtained by Forde from John Windele, the distinguished Cork archæologist (died 1865), except the "Hunting Song," which was taken from Mrs. Windele. "O'Hara's cup" (p. 342, below) was taken partly from Windele and partly from P. Carey: see p. 251.

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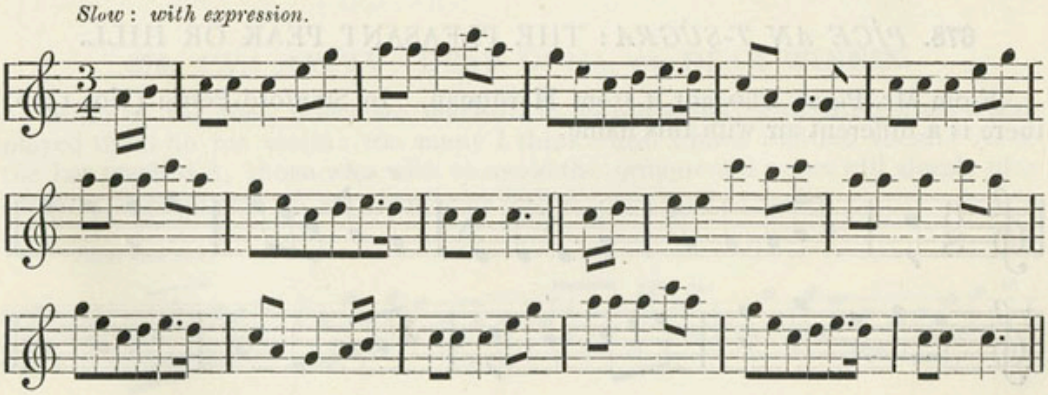
680. YOUGHAL HARBOUR.

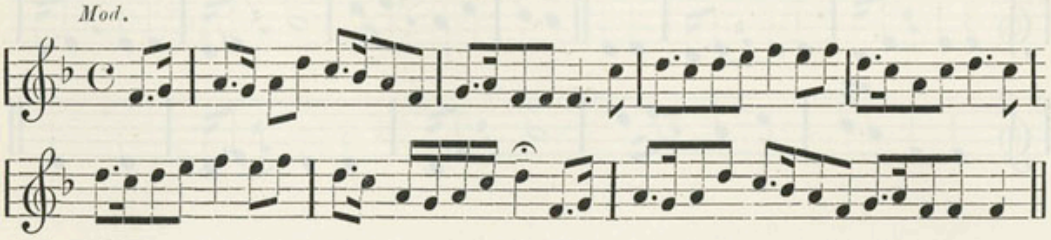
In Forde there are seven settings of this tune, and I have myself some others. Though the tune has already been published, I think it worth while to give here the setting taken down by Forde from Windele: first, because it is a vocal setting, whereas most other settings are instrumental; second, because it is an unusual and good setting; and third, because it is almost identical with the version I learned in my youth. This air is well known all over the South of Ireland. See No. 422, above.

Slow: with expression.



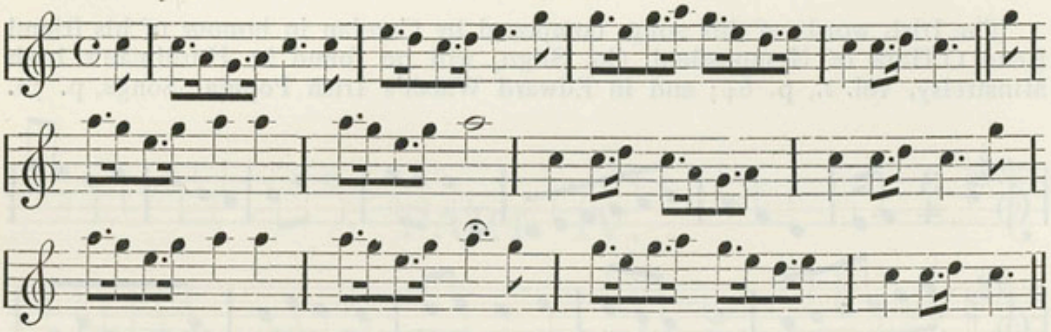
681. AIR.

Mod.



682. IRISH HUNTING SONG.

Mod.: spirited.

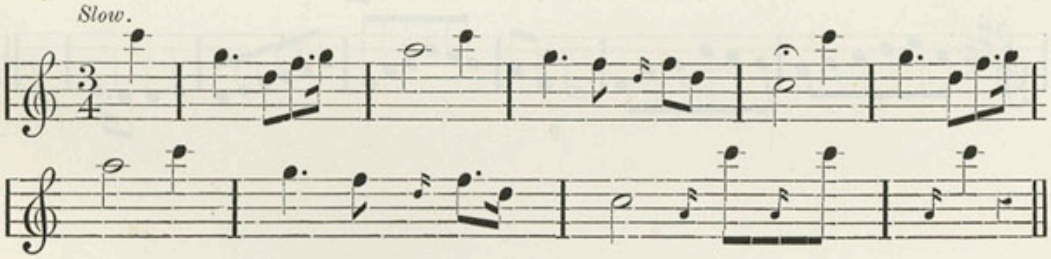


P. 4:7

683. PLOUGH WHISTLE.

From Charleville, Co. Cork.

Slow.

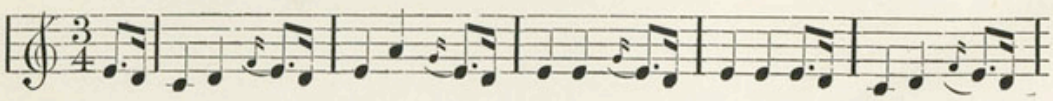


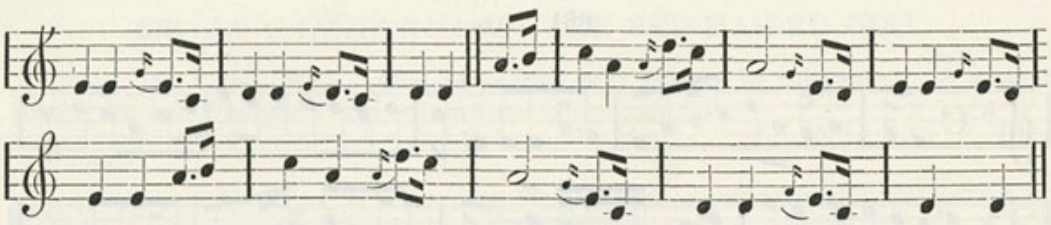
P. 3:7

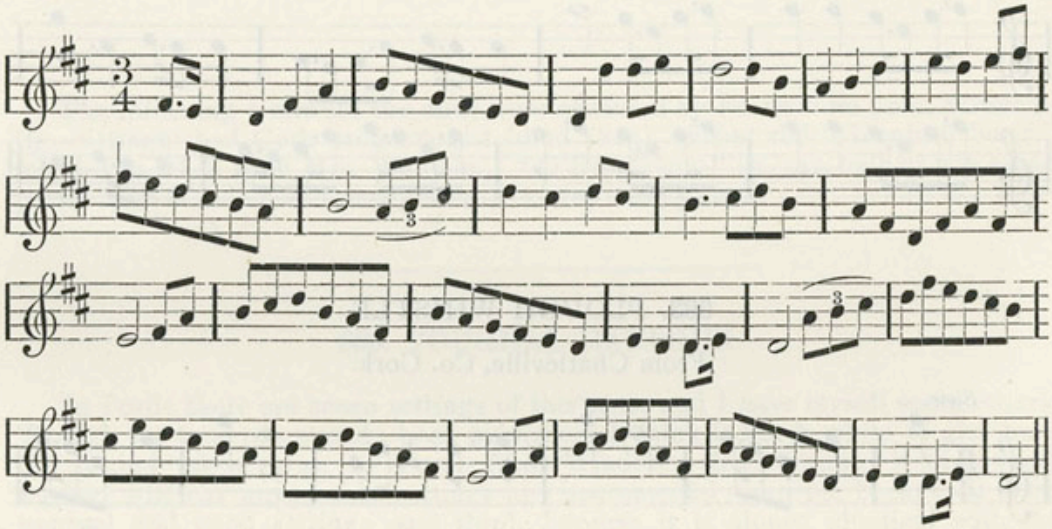
684. *AN GIOLLA GRUAMACH*: THE SULLEN BOY.

Sung as a nurse-tune in Cork. This and the tune called Banalanna in my Ancient Irish Music (p. 10) are variants of the same original melody: or one is a variant from the other. As it is set here, it forms a very beautiful lullaby.

Softly and in mod. time.





685. *CUPÁN UI hEAGHRA*: O'HARA'S CUP.

The Irish words of this song, composed by Carolan in honour of his friend Kean O'Hara of Nymphsfield, Co. Sligo, will be found in Hardiman's Irish Minstrelsy, vol. I., p. 64; and in Edward Walsh's Irish Popular Songs, p. 70.