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Oriel Songs and Dances

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Oriel Songs and Dances.

Is boct an easlaif bior san ceol,
 Duibhe an Rígh do réal an racht,
 Cia hé an pápa tainic a riam
 Nar mol 'ra Cliair gac ceol ceart?
 (*From an Oriel MS.*)

THE various parts of Ireland, which have attained eminence in producing Irish literature, have also cultivated Irish music to the same degree of merit. Each art seemed to have reached its greatest perfection at the time when the true artistic energy and prosperity of the people, of whose minds they reflected the colour and whose minds invented and perfected them, reached their culminating point.

In Oriel literature we have evidences of a golden age of poem and song ; both reached an eminence of perfection about the middle of the eighteenth century and since there has been a rapid and steady decline to the nadir point of those arts. Few of us have heard of the seventeenth century poet, Owen O'Donnelly, of Bally-donnelly, Shean (not Castlecaulfield). He was a remarkable S. Armagh poet, and his name has been rescued from oblivion by one poem in MS., of sixty lines, in praise of a harper and his art. The existence of such a poem affords us evidence of national culture then existing ; but I have seen another poem, also in MS., apparently of later date, which shows to a certainty that a noticeable artistic decay had begun. It represents a discussion between one Donough More O'Laverty, who was a surly bodagh of a farmer, and one Ghiolla Muire MacArtan, a harper, on the comparative beauties of farming and harping. Donough begins by asking,

"What hatching cornerake is this
 That plays us a tune on the mountain?"

To placate his agricultural majesty the harper only claims to be :

"A servant, in whom is much trust and confidence,
 If he were among the posterity of Conall or seed of Niall,
 Great would be his worth and he would be considered
 Sweeter than the cuckoo."

The irate Donough continues :

"Listen, Gilly, for a while,
 You may think your piece is pleasing,
 I shall make pieces of you
 Be you mad or sane.
 Singing like the cuckoo ! a pretty big compliment !
 Eamon himself did not deserve it,
 Although he had a reputation for good song."

He resumes the same strain in various parts of the poem from which I give extracts which at the same time show a keen appreciation of nature's music.

"A poem more to my desire,
 Is one of bread and butter."
 "Listen to me, says the cuckoo,
 I bring you curds. . . ."

The cornerake spoke aright
 The barley is coming quickly.
 A better tune than that
 Was never played to you
 By Colla Uais or Nicholas Dall
 Or all the bards you ever had.”
 “Why should I give any reward
 For an old tune I don’t regard?
 But a cow, a quern, or a hen,
 Is the tune which pleases me.
 There’s naught amiss with such music
 I’d rather be buried than listen to you,
 And it’s a pity you were not beneath the ocean.”
 “Sweetest song under the sun
 According to my own belief,
 Sweeter than Dord or Psalm
 Is the lowing of the kine.”
 “The cornerake or cuckoo
 Don’t expect anything for their songs.
 But yours is grating to the ear,
 Why ask aught more than they?
 There is nothing in your music but wind,
 And you are a fool who plays it.

The trade that would not earn brogues
 Is a poor thing to him who follows it.
 The song of the crake means crops and profit,
 And certain the store that the kine bring in.”

The remaining verses of the poem consist of contumelious personalities and a running commentary on the physical defects of the harper and the crooked pins, holes, and rifts of his harp. This is the sole literary proof I have yet discovered of the decline of musical culture in Oriel; of course there is other evidence. The old people of Dromintee will tell you of the number and the skill of musicians who used to come to Forkhill fair. I was told that there used to be as many as thirty playing at it. They display an extensive knowledge of the names of song and dance tunes, but cannot sing them. The reel known as the “Black-haired Lass” No. 66 inf., seems to have been a great favourite with everyone. These facts point to a vanishing and disappearing musical culture. It would seem that Forkhill Fair, which was held on Michaelmas Day (29th Sept.),—St. Michael is the patron saint of horse-men—was the great ‘Musikfeste’ of this part of Oriel. The masterplayers and mastersingers of the country came here to rival and emulate each other, and they were employed by the various groups of dancers in the fair tents. These tents were pitched at the top of the village hill, by the side of the road, in three rows of ten each.

The horse fair was held in the field now belonging to Mr. MacNamee on the right hand side of the road, and the cattle fair on the left hand side towards the mill and river. There is an old tradition that St. Patrick intended to build a church in an adjoining field, but owing to a Divine Interposition he built it at Urney. A little farther down on the right hand side towards Dungooley Cross is the site of the old Franciscan Priory of Shean. All these lie right under the shadow of Forkill Mountain. Nothing as yet has been done to gather the scattered remains of Oriel music and publish them. The Council of the L.A.S. has now made the first move in this important matter by offering to publish such material as I have collected. This year is memorable, from the point of view of Irish music, by the publication of another work by Dr. Joyce. His name has long been familiar to us in this connection, and he is unquestionably the greatest living exponent of Irish music to-day. His unique efforts for the preservation of Irish music will ever be associated with those of Petrie, and his work will stand forever by the side of his in the Palace of Irish Art. As Dr. Joyce helped Petrie in his work by the contribution of upwards of 200 airs so Petrie seems to have aided the creation of an ‘alter ego’

in Dr. Joyce, the work of each is so supremely similar.

Born, as he tells us himself, in the heart of the Ballyhoura mountains, which were the home of southern song as the Maigue of poetry, his ears first opened to the enchanting strains of the Irish genius of song and he was destined to become its chief Druid after the mantle of Petrie had fallen on him.

ΠΙΟΙ ΕΡΙΝΕ Δ ΕΡΟΥΤ ΝΟ Δ ΒΡΑΤ.*

If we are to accurately measure his genius, the quality of his music, and his accurate chastening criticism, we must take his latest work. He passes his own collection, numbering 429 pieces, the collection of Forde, 256 pieces, and the Pigot collection, numbering 157 airs, all in grand review and sifts them and dominates them with a great sense of security. In like fashion he arrays his theories, and it is remarkable how his great knowledge of everything Palaeohibernic influences and restrains his judgment, his proofs, and his criticisms. There are, however, some things in the introduction and in the body of the work which require comment and qualification which I cannot but feel it necessary to apologize for, as the subject is one which the short time I had been able to bestow on it must have left imperfectly treated.

The remarks on narrative airs are a very interesting feature of the introduction. It can be stated as a general law that the value of the middle portion of each bar can be fixed as a crotchet or quaver-dot-semiquaver, but there are many airs of this class only partially constructed—e.g., Nos. 362, 519, 653, 656, which occur in the volume and are labelled as such by Dr. Joyce. At the same time his new method of barring these airs is hardly preferable to the one which he followed in his former works. We know that most of the old ballad poetry was built on the principle of modern Irish poetry, viz., stressed vowel sounds woven into wonderfully sweet and luscious combinations of poetic harmony. You find sometimes verses in which of the á, é, ó, ú, and í vowels dominate with an admixture of the others, sometimes you find a pair of vowels with a similar admixture of the rest. In order that the melody may be correctly rendered, and that an accurate rhythmical concordance of the notes of the melody with the words of the song be attained, these stressed vowel sounds which predominate should correspond with the first notes of the bars. Besides other narrative airs which I have met, I have examined five which are given in the second portion of the work, and have found that the old method of barring would throw the accent on more similar consecutive or recurring vowel sounds than the new—e.g., in No. 395, by the old method the following vowels are stressed :

o—o—a—i	by	i—u—y—a
o—a—a—i	the	i—ea—ea—a
ea—a—a—i	new	e—u—o—o
o—o—o—i.	method	a—e—o—a.

And in No. 385, by the old method, the stress would fall on the same vowels in both parts of the stanza—e.g.,

e—i—a—i	whereas by the new method it would
e—i—a—i.	fall on e—i—ie—a
	a—o—u—i.

The total number of Anglo-Irish folk-songs is fifty-eight. It is to be noticed that a number of really good songs do not appear in this part of the work.

The section devoted to the account of Dr. Joyce's investigations of the question as to the extent our music has influenced and been incorporated into Scandinavian music, affords us abundant evidence of an unusual and extraordinary fondness for the study of the art in all its phases for its own sake. His curiosity was aroused by the statement of a Swedish harper named Sjoden, who told him that he often heard the Copenhagen people whistling and singing the air we know as the "Cruiscin Lán," and accordingly, he procured three collections of Scandinavian popular music—Danish, Swedish and Norwegian, containing nearly 700 melodies,

* Oriel poem in MS.

which he went through carefully for purposes of comparison. He found some airs which bore a similarity of structure to Irish ones. The first of these is called "Sgællandsk Vise"; if played somewhat rubato the first part resembles the opening strain of the Cruiscin Lán. There is another Irish air that has a closer resemblance to it known in Dormintee as "A nelli bheagh a chuile." Throughe an oversight I did not send it with the rest of the airs for printing. In Tonic Sol-fa it would run something like this:—

Key G || d.,d.,d | t.a.l:s.m | f.,m.d | d :—d | d :m,f,s | d'. ta:—d' | t.a.l :m.f | s:d.d
m,f:s.t,d' | d'. s :—d' | t.a. l:m,f | s :—d | d.,d.:d.,d | t.a.l :—s,f | s,f,m.d.,d | d :—

The next are eight reels of which he has identified one, which he heard called the "Blacksmith's Hornpipe." I give a different setting of it, No. 20, inf.* The third and last specimen is a melody called "Bonden Og Kragen" a corresponding air to which he could not remember. Under No. 269, is an air called the "Trip o'er the Mountain," which appears to be like the "Bonden," and I may remark in passing that it is similar to the "Trip to the Cottage." I give a setting of it as I have heard it, No. 100, inf., which shows a more marked resemblance. There is another air called the "Cailin deas donn," which also suggests it. From these examples merely we could not draw the inference that any of our music found its way to Scandinavia. These cases are at the most strangely casual, and though they sound the same to the ear their structure differs from the Irish. I have noticed in reading the works of the various great masters passages which suggest Irish airs. A rather curious instance of this occurs in the second part of Schubert's famous song the "Wanderer," which is an echo of a version of an old air called the "Banks of Clady." The first four verses of "Fand's Farewell to Cuchulainn," translated into verse by Dr. Sigerson from the translation of O'Curry (Atlantis), sung to the "Banks of Clady," with the final verse sung to the second part of the Wanderer, make a splendid and most dramatic combination. This field of study of the comparison between Irish folk-music and the folk-music of other countries is as yet unexplored. There must be a close affinity between the Breton and Basque folk-music and Irish of the same degree and to the same extent as they are related in language, folk-lore and customs, under which lie the same psychological beliefs. Naturally we should expect to find a greater resemblance in these than in the case of the non-Celtic nations, but strange we find some even in their case, as Dr. Joyce has pointed out. I intend to publish some notes on this subject at some future time.

The next question he treats is that of the absence of the sharp seventh and the frequent presence of the sharp sixth in the minor scales. The minor scales of old Irish music were the same as the scales used in the music of other countries in the seventeenth and eighteenth centuries—viz., the Æolian and Dorian, which are generally called the Melodic minor scales. The intervals of the Æolian and Harmonic minor scales are the same, except the seventh, which in the Æolian, is a tone, and in the Harmonic, a semitone, below the tonic. It was the custom with singers in approaching a cadenza to sharpen the seventh, though in the music it was not always so marked. This sharpening of the seventh meant also a sharpening of the sixth, on account of the augmented interval between the sixth and seventh, which converted the scale into the Dorian mode. This mode was mostly used in ascending passages, because by using it the intervals between sixth and seventh and seventh and eighth notes would not be felt. On the other hand, these intervals would not be felt in descending, and hence the Æolian was used in such passages, cf. Mozart C. Concerto (v. Musica Ficta, Grove, vol. ii.). In Handel's Suite d Pièces, No. 7, we have the Dorian mode used in ascending and descending. In some of our Irish airs the Dorian is used in ascending, and the Æolian in descending

* It is called Blancher's and also Fischer's hornpipe. I have another Antrim version of it in D.

and sometimes the sharp seventh is introduced into the Æolian in ascending. I have met with the air No. 303 in $\frac{9}{8}$ time and in E minor with the seventh sharp. This setting of it is at least 100 years old.

The reason why these innovations were not introduced into Irish minor scales was due to our forced isolation and the disturbed state of the country in the 18th century, and hence we were not subject to the same influences which were at work in other countries in creating musical modernism. But we were beginning to feel a change.

The most important part of the introduction is the linguistic arguments put forward to show that the Ancient Irish had a knowledge of harmony. The passage from Giraldus would not prove, I believe, that the Irish had a knowledge of harmony and used it at his time. The tinkling of the little strings with the bass would mean florid extempore variations, and the striking together of the chords of the diatessaron, and diapente could not be interpreted to imply anything only harmony of a stray chord in the piece.

Giraldus is no more worthy of credence in this eulogy of Irish harpers than he is with regard to other facts of the Irish history of the period. Its true and accurate history has yet to be written. How strange and inexplicable it is that a mere handful of Norman knights practically overrun the country in a few years after their arrival. If we are to accept the testimony of contemporary documents Ireland was as a sick man, and we cannot conjure up the picture of the sick man without the association of Giraldus hovering about him like an incubus. The passage often quoted from the "De Divisione Naturae" of Scotus similarly could be interpreted to mean a rude species of harmony, at the most of separate chords merely not of context, but its most obvious meaning is that the organization was successive, not simultaneous.

There are a large number of words in the old writings and books, which from their etymology and context mean concerted singing and playing, but not simultaneous or successive harmony of chords. Dr. Joyce quotes seven of these, but he does not claim for them all that they imply harmony—*Cómseinm*, *Cóicetul*, *Aidbse*, *Cepóc*, *Clais*, *Clais-cetul* and *Foacanad*.

Cómseinm he quotes from the note of the commentator on the Amra, explaining "Céis" as "a small cruit or harp that accompanies a large cruit in comseinm or concerted playing." (Stokes, in "Rev. Cel.," xx. 165).

I presume this is the passage—céis .i. ainm do chruitt bic bís hi comaitecht cruitti móri hic a seinm.

Comsimn, accompaniment L.U.5.a.a. (Hogan Neut. Subs. 123), *eirshinm*, playing the tympan. "Frag. Ir. Ann., 220. id. cf. *Senim*=*cano*, modulator, Hib. Min. Rosenned, he used to play, Ml. Gl. f.2. *Senim*, sonitus, 13^d Wb., Z.49., Wb., 12^e.—angaibter isindbuinniu f croit—what is played on the pipe or harp. T.P. v. Z.473, 443, 452, cf. "Tain Bo Fróich." 142. *The modern word* means simply a playing together without any idea of harmony. *Cóicetul* does not refer exclusively to the voice. We find it meaning 'concertus,' in Cor. Glos. 1st ed., p. 14. Coicedul .i. comchetul indsin, and Hib. Min. 115, 117, 118, Z., Ml. 145c., cachnatar coicetul ciúil, Rev. Cel. III., 347, i. Ml. 6r. (L.H. 71. Ériu ii., 50. Nolan.) *Applied to singing of birds* 'Adamnán's Columba,' 275. *to the clashing of swords*, 'Cog. G.' 180 (Hogan)—cf. "cetlaid not found in O'R., but must mean 'singer.'" Ir. Glos. salm-chetlaid, Book of Rights, 28, erochairchétlaid (tibicen) Z. 183, 233, 793, 854. Sg. 12^b. Hib. Min. 278, &c.

It is not clear that the *Aidbse* or *Cepóc* was a funeral song—*Aidbse*, a kind of music. *aidbsi* (.i. corus cronain) ainm in chiúil sin 7 ba céol derscaigthech hé, Lu. 5.b.5. dord ic aidbsi, ib. 9 .O'Cl. (K.M. Contribb). *Aidbsi* .i. aircetal .i. duan for binnius, ut est aidhbsi co ndliged i n-arduib ar inchaib. *Aidbse*, i.e., a poem—i.e., a song to melody, ut est 'an aidbse is rightfully in hights for honours.' Corm. s.v.

adann. Rev. Celt. xx, 40. Amra Chol. § 49 (O'Davoren, 16). *Cepóg-cepóc. quire-song*. Wi. O'Mul. 213. Bezz. Beitr. 259.238. (K.M. Contribb). *A kind of chorus*, Hib. Min. 64. O'Curry Lectures, iii., p. 371. The context in which the passage is found in the Tale of Mac Dáthó's Pig and Hound implies no reason or occasion for a funeral song. 'Truly I do not want much from thee,' saith Fer loga, 'for I want to be taken by thee to Emain Macha, and the women of Ulster and their maiden daughters shall sing their cepóc around me every evening and shall all say Fer loga.' And farther down we find, "He did not get the cepóca though he got the horses." In modern Irish the word means witchcraft, mesmerism, or the casting of spells.

The primary meaning of *Claiiss* would seem to be "collectio," Cormac, p. 11, Class i. *a classe*, p. 71. Class i. *comtinol*—"collectio," Z., p. 720; both are from the same root—cf. Dor. *κλασις* Diony H. 4.18. (not *κλάσις*, modulation of the voice. Philo). Summons, ban, (Festus). *Claiiss=choir*, duthoisgecht *claisse doib*, to lead their choir, T.P., 376 and 471. *Claiiss=chorus*, Hib. Min., 166, 168, &c. Class 'i. *claisceadal* no cantaireact, 'music, melody, harmony, especially church music, P.O'C. Fel. Oengus. The *harmony* that O'Connel means is unrestricted harmony, simply melody or music. I could not find in the Zeuss Glosses the word *forclais*, but I find it in the Mil. Glos., i.2^b. *nosgaibtis* for *clais*, they used to sing them in choir. We have *clais-cetul*—meaning choir-singing or collective singing in Pass. and Hom., Atk. O'Cl., sub. *ceadal*, &c.

The word *Foacanim** is the gloss on *succino* 167^a. St. Gall Glosses on Priscian's Grammar. *Succino*=canendo subsequi, to sing after, to chime in, and is the opposite of *praecino*, to lead, cf. Calpurn, Ecl. 4, v. 79. *Cantibus iste tuis alterno succinet ore*. Horace, l.i., Ep. 17, v. 48. *Clamat: victum date, succinet alter*. We find a good illustration of the use of *sub* and *prae* in the Prologue of St. Jerome to the Psalms in the Book of St. Columbanus, which I have quoted several times by the abbreviation *MI. Glos.* by which it is generally known. "David *praeesse* consuit cantationibus, Asab, Eman, Ethan, Idithun, unicuique eorum dividens *Subclamantes*. . . ." There is a gloss on *praeesse* which Ascoli conjectures oc *comollad toracht doib*,=nello eseguire le successioni. These four men lead and accompanied the *Subclamantes*, who sung in unison with them. *Canim* besides meaning 'I sing' also means I recite, tell, saif, signify, (K.M. Contrib.) to compose. *MI. f.2.b. T.P.*, p. 8.

Cuibdius—root, bad, *bhadh*, Curtius, 326. cf. *cobodlas conjunctio* Wb.—agreement fitness, harmony (K.M. Contr.) *assonance* Mittelir. vers. 5.6.7. Ir. Tex. iii. 'air in *cuibdius*' gl. propter modulatam respondentiam *concinntiam*, *MI. Gl. 138^a*, 2. Hib. Min. * *cuibdigin*, I harmonize, adcp, correspond, P. and H. Atk. cf. L.U. 74^b. *MI. 71*, L.H. 11^b. Z. 609, 871, 872, 990 L.U. 35^b. B. Et. ii. 50. Fel. Ep. 124. In all these it means *concinno*, I join fitly together, I adjust, but not *concino* I sing, play or sound together.

In the passages quoted "In Asaph the Holy Spirit awakened the meditation and prayer of the psalms, and David added melody¹ and harmony² to them, for he was a prophet,¹ for he was a poet² full of the grace of the Holy Spirit." "It is true

* Derived from *fo-ad-canim*, which implies concerted singing which is at the same time subordinate v. sup. *Subclamantes*, Zeuss, 867b. and 868a.

1. The ancients called all the sciences, both sacred and profane, music; and we find them calling prophets and philosophers, musicians. Later the term was limited to the arts of poetry and oratory. Cic. 3. de orat. c. 33. Socci, et cothurini musica. Auson. Ep. 10.—i.e., poesis comica et tragica, and later still we meet with the further division of rhythmical music, for the dance; metrical,² for the cadence of recitation; organic, for instruments; poetical², for poetry; hypocritical, for pantomimes, and the *harmonious*,⁴ for song. What we now call *harmony* was perfectly unknown to them. Music³ also signified all the mental gifts, ideas, operations and accomplishments. Suetonius tells us

both ways that the psalm is by Asaph and that David sang it, (*v. canim, supra*) to wit, the Holy Spirit inspired in Asaph's mind the *music*³ and the sense that are in the psalm, and David added *harmony*⁴ to them."

Cuibdius evidently means a metrical or poetic arrangement of the utterances of Asaph.

O'Davoren defines rinn i. [ceol] co cuibdius inagaidh, which Stokes with Dr. Joyce translate "music with harmony against it." I think "music with arrangement, &c." would be more correct in the light of the above quotations, cf. O'Dav. 1430 (Stokes) and Irish metrics K.M. 10 where rinn is the rhyming verse end, and the rhyme itself cuibdius. I should remark that [ceol] above is an insertion, so that this rinn of O'Davoren probably is a rhyming verse end. Symphonia applied to the music of the tympan would mean merely melody, cf. Hib. Min. sub. bindius.

After dealing with the various kinds of Dance Tunes, in which section the only missing qualification to his remarks on Hornpipes is that sometimes they are even found in six-eight time, the Pace of movement, and the Origin of the various settings, he concludes by some calculations on the total number of Irish airs, which he estimates at 3,100 in print and about 2,000 unpublished, and at the same time he tells us that "It is highly probable that the airs that have been lost in the long lapse of time would at least equal in number those that have been preserved to us." If this be true it shows how important it is for capable persons who live in localities where Irish airs are found to collect them ere they die with the old people. There are many valuable relics, hagiological, historical, literary, musical, which can be garnered before the soul and spirit of the old race has departed.

All the pieces here published are reels except the hornpipes marked as such inf. and Nos. 98, 99, 100 and 106. The melody of the following numbers is identical with the Nos. of Dr. Joyce's work which are attached to them though they are different either in setting, name or time.

ABBREVIATIONS.—R,=reel. j,=jig. s,=song or other air. h,=hornpipe. d,=different title. t,=different time. cf. N. 1 inf,—8 Joyce hd. 2h,—11hd. 3,—21rd. 4,—23sd. 5,—27rd. 6,—39hd. 7,—40hd. 8,—42hd. 9,—51hd. 10,—61rd. 11h,—63hd. cf. 8. 12,—66. 13,—72hd. 14,—77rd. 15,—83hd. 16,—84. 17,—85rd. 18,—91s. 19,—94rd. 20h,—103hd. 21,—120rd. 22,—125rd. 23,—129. 24,—156rd. 25,—157rd. 27,—204rd. 28,—215d. 29h,—221hd. 30,—227rd. 31,—188. 32,—229. hd. cf. 29. 34,—64rd. 40,—236rd. 41,—289rd. 42,—293rd. 43,—294hd. 44,—295rd. 45,—346rd. 46h,—349rd. 47,—355rd. 48,—356rd. 49,—357. 50,—84. 51,—358rd. 52,—359rd. 53,—359rd. 54,—360rd. 55,—2sd. 56,—3sdt. 57,—700st. 58,—67jt. 59,—69rd. 60,—71sd. 61,—95sdt. 63,—104sdt. 64,—70hd. 65,—342rd and 232jd. 66,—102sdt. and 206sdt. 67,—135sdt. 68,—243j. 69,—275sdt. 70,—82jd. 71,—306sdt. 72,—314sd. 73,—120rd. 74,—356. 75,—22sdt. 76,—797sdt. and 37jd. 77,—51hd. 78,—86sdt. 79,—116sd. 80,—157hd. 81,—193jd. 82,—252sdt. 83,—301sdt. 84,—329sdt. 85,—330sdt. 86,—336sdt. 87,—373sd. 88,—451sdt. 94,—518sdt. 95,—545sdt. 96,—554sdt. 97,—570st. 101,—820sd. 102,—663sdt. 103,—657sd. 104,—693sdt. 105,—701sdt. 35,—230rd. 36,—233rd. 38,—234. 37,—126rd. 39,—235rd. 62,—98sd. 89,—459sdt. 90,—486st. 91,—493sdt. 92,—495sdt. 93,—505sdt.

I intended to insert slight variants of 109 (Richard's (?) Hornpipe) which should be Richer's, and 131 "The Piper in (?) [o'er] the meadows straying, met a fair maid all a-maying" &c. Of the 200 other variants of different pieces in the work which I have the limits of the present article do not allow me to write at length. In conclusion, I wish I could write in large letters of gold instead of small letters of black that this last Opus of Dr. Joyce is a veritable "Thesaurus" and that Ireland owes another debt of gratitude to him.

c. 20. that Nero gave as the reason for his public appearance on the stage "Occultae musicae nullus est respectus," by which he meant that his subjects would regard him as a barbarian, if he did not make an occasional demonstration of his ability. The Latin proverb is borrowed from the Greek: *Τῆς λανθανούσης μουσικῆς οὐδεὶς λόγος* or *Οὐδέν ὄφελος ἀπορρήτου καὶ ἀφανοῦς τῆς μουσικῆς*. cf. Gell. 1. 13. c. ult. Ovid. 3. de ar. am. v. 397. ¹The ancient Irish applied the term *canim*, I sing or some of its compounds to the predictions of prophets cf. Dinds, 18. Cog. 12, 5 (K.M. Contribb) Zeuss. 768b, 226a, 880b and 881a. Patrick's Hymn, &c.

[Any corrigenda will be printed when all the whole of the melodies will be published.]

22. *The Dandy Reel*

23. *The Fairy Dance*

24. *The Peeler's Cap*

25. *Lively Kate*

26. *Fair Haired Kate*

27. Traynor's Rambles.

28. Miss Crawford's Reel.

29. The Gipsy Hornpipe.

30. Miss Montgomery's Reel

31. The Cottage in the Grave.

32. Lady Elmer's Reel.

33. Miss Robinson's Reel.

34. The Flogging Reel.

35. The new line to Dublin.

36. The Blacksmith's Daughter.

37. The Downfall.

38. The Strawberry Beds.

39. Welcome to the Country.

39 cont.

1st time

time

40. The Salamanca Reel.

41. Down the meadows or brose the downs.

1st time.

2nd

time

42. Butcher's Brussels Reel.

43. The Rose buds in Summer. 2nd time.

1st time

2nd time.

44. Money in both pockets.

1. O'Connell's Daughter.

2. helson's Harppipe.

3. The Ship in Full Sail.

4. Sporting Paddy.

5. Cairo Barry.

6. Lord Kelly's Reel.

11. Dwyer's Hornpipe

12. Down the Broom.

13. Sterling Tom.

14. Miss Campbell's Reel.

15. The Eggie Reel.

16. The Pennyworth of St. Mary.

17. The Tavern Reel

18. Dandy Davy

19. The Maid.

20. Blanchard's Hornpipes.

21. O'Connell's Gray Coat.

1st time Monce, in both packets contd. 45. The Brown Red

1st time

46. Byrnes' Hornpipe.

4. The Woolen Shuttle.

1st.

48. The South Lasso

1st time

49. The mason's Apron or Loberough Red.

2. 6.

50. The Fife Reel

51. The Bowl of Coffee.

52. The Green fields of America.

53. Captain Ballou or Brighten battle

54. The Left handed Reel

55. Miss Barclay's Reel

55. Miss Cassidy's Reel.

56. The Blue Ribbon -

57. The Night of the Sun.

58. The Chorus Seg.

59. The Contradiction Reel.

64. Buonapartes welcome on march over the Alps

65. The Rakes of Invercairn.

66. The Black-haired Girl.

67. The Maid

68. Follow my love to bardow.

69. Miss Dallachyde's Reel.

70. Hurry Home the Harvest

71. Toss The Feathers

72. The Well-learned Scholar

73. Through The Heather

1st time 2nd

time

74. The Lass of Ballembra.

Handwritten musical notation for 'The Lass of Ballembra' in treble clef, 2/4 time. The first staff shows the first time through the piece, and the second staff shows the second time through. There are triplets in the first and last measures of each time.

3

75. Gregg's Pipes or Beattie's Reel.

Handwritten musical notation for 'Gregg's Pipes or Beattie's Reel' in treble clef, 2/4 time. The notation includes a triplet in the first measure.

76. Hunter's Billie's

1st time

Handwritten musical notation for 'Hunter's Billie's' in treble clef, 2/4 time. The notation includes a triplet in the first measure of the first time.

2nd time

time 2nd time

77. Lapham Mooray's Reel.

same as 1st part

Handwritten musical notation for 'Lapham Mooray's Reel' in treble clef, 2/4 time. The notation includes a key signature change to one sharp (F#) and a triplet in the first measure of the first time.

1st time 2nd time

78. Rose Mary.

Handwritten musical notation for 'Rose Mary' in treble clef, 2/4 time. The notation includes triplets in the first and last measures of each time.

time 2nd time

79. The chicken's gone to Scotland

Handwritten musical notation for 'The chicken's gone to Scotland' in treble clef, 2/4 time. The notation includes triplets in the first and last measures of each time.

80. The Rock Reel 1st time

2nd time

1st time

81. The Templehouse.

2nd time

2nd time

82. The Green bunch of Joy.

1st time

83. The Devil's Dream

84. Elys of Porth.

1st time

2nd time

85. The Top Dress.

86. The Dalestreet Lasses

87. Mc Anna's Reel

88. Betty Black.

89. The Dictates of Love.

90. The Blacksmith's March or His Son.

91. Over the Bridge to Beeta.

92. Bonnie Anne's Reel.

93. The Glass of Beer.

94. The Boy in the Gap.

95. The Girl that left the Country.

96. The Buffeter Lasses.

97. The Pleasant Gardens.

98. O'Connell's march to Tara.

Allegro 99. Feeling's march

Mr Francis Kelly W.T.
Adorn

100. The Trip over the Mountain. Thomas The Brink.
Dromintee.

101. Blow the locks.

102. My home is in America

103. The little Boy in the Boat.

104. The Drinking-Flute.

105. Hush the Bats

106. Cooling legs of Lewy Gade

J. M. Brinx
Dromintee.

L. D.