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Miss M. J. Williams's Welsh collection in 1844; and why has it not been included in some of the 'Songs of England' side by side with Dibdin's undoubted songs? Fortunately, the preservation of the words, doggerel though they are, provides us with strong internal evidence in support of its Welsh origin. It is quite conceivable that the parody could have been evolved out of a proper Welsh version; but to imagine the converse—that the charming Welsh lyric which has been handed down to us is the outcome of that parody—is unthinkable. The form and 'fit' of the parody also indicate the hand of one who had far more knowledge of Welsh than Dibdin was likely to have possessed, and who had as a basis a structure made of proper Welsh material to work upon.

Some other matters of interest discussed in the article must be left untouched, for the present anyhow. But before closing, it may be suggested that the concluding remarks on 'penillion' singing, would be better for a complete revision. The North Wales and the South Wales (so-called) styles are mixed up together, and Idris Vychan is quoted more or less incorrectly, and a subject which is somewhat abstruse in itself is rendered still more difficult. In this particular at least, the old article in the first edition of the book was more illuminating. The bibliography of Welsh National Music at the end of the new article seems to be fairly complete, and should prove useful.

THE IRISH PROVENANCE OF THREE ENGLISH SEA-SONG MELODIES.

BY W. H. GRATTAN FLOOD.

In the present article I mean to give evidence for the Irish provenance of three English sea-song melodies, namely 'Rodney's glory,' 'The Arethusa,' and 'To Rodney we will go.' The two former tunes were composed by Turlogh O'Carolan, while the third is an old Irish pipe melody of the early 18th century.

1. 'Rodney's glory' enjoys the distinction of being completely Irish, both as to words and music, and we have undoubted proof as to their origin. The song was written by an Irish poet named Eoghan ruadh O'Sullivan, who had joined the British Navy in 1781, and was one of those who sailed with the English fleet under Admiral Lord Rodney. O'Sullivan was born at Meentogues, near Killarney, in 1748, and acquired a good classical education at a 'hedge school' at Faha, also learning English. He was steeped to the lips in Irish, and was a most celebrated Irish poet. Curiously enough his amatory verses led to his flight from Fermoy, County Cork, and to his enlisting in the British service. He fought at the famous naval battle, 'not far from old Fort Royal' on April 12, 1782, when Lord Rodney brilliantly defeated De Grasse, securing the French Admiral's flagship the *Ville de Paris*. Rodney himself describes the battle as 'the severest one fought at sea and the most glorious for England.' To win the favour of Rodney the Irish poet wrote an English Ode, entitled 'Rodney's glory,' which he sang to O'Carolan's old air 'Rígh Sheamus' (King James). There are eight verses in this laudatory lyric, but two will be sufficient to quote. I append the music and words of the first verse and the words alone of the second verse. Let me add that this was the only English song attempted by O'Sullivan, as all his lyrics were in the Irish language. The melody is a really beautiful specimen of O'Carolan's powers, and it ought to be revived. Moreover, it fits O'Sullivan's verses admirably.

RODNEY'S GLORY.

Composed by TURLOUGH O'CAROLAN.

Give ear ye.. Brit - ish hearts of.. gold, That
e'er dis - dain to be . . . con - troll'd, Good
news to.. you I will un - fold, 'Tis of . . brave Rodney's
glo - . . ry, Who al - ways bore a no - ble heart, And
from his col - ours ne'er would start, But al - ways took his
coun - try's part A - gainst each foe who dar'd t'op - pose, Or
blast the bloom of England's rose, So now ob - serve my sto - ry.

'Twas in the year of Eighty-two
The Frenchmen knew full well, 'tis true,
Brave Rodney did their fleet subdue
Not far from old Fort Royal.
Full early by the morning's light,
The proud De Grasse appeared in sight,
And thought brave Rodney to affright,
With colours spread at each mast-head
Lay pendants, too, both white and red,
A signal for engagement.

2. A glance at the music of 'Rodney's glory' is almost sufficient proof for the identity of the composer of the fine tune to which Shield set 'The Arethusa.' No one but O'Carolan could have written such a characteristically Irish melody, and were no other proof forthcoming for the provenance of 'The Arethusa' it would be sufficient to point to the structure of 'Rodney's glory' as convincing evidence. Mr. Alfred Moffat has rightly included 'The Arethusa' in his well-selected 'Minstrelsy of Ireland,' but it is not a little disconcerting to find it included in 'English songs of the Georgian period.' The structural features on which Mr. Moffat relied were based on a similarity with those of O'Carolan's 'Abigail Judge,' but had Mr. Moffat seen 'Rodney's glory' he would have felt himself on surer ground.

Shield's claim to be the composer of 'The Arethusa' has long since been exploded; he merely introduced the Irish melody into his 'Lock and Key' (libretto by Prince Hoare), which was produced on February 6, 1796. Parke, however, says that Incledon sang it in 'Netley Abbey,' performed at Covent Garden on April 22, 1794. But be that as it may, the air was composed seventy years prior to the production of either musical play.

Mr. Kidson, in the new edition of Grove's 'Dictionary of Music and Musicians' (vol. v., p. 606), endeavours to make out that the melody is English, but his reasoning is by no means convincing, and he has not examined the Irish sources. Turlogh O'Carolan was the composer, and the air may be dated

as from the year 1725. It passed over to England in 1728 or 1729, and was printed in 1730 or 1731. So popular was O'Carolan's song that another Irish poet, Father William English, O.S.A., wrote a second Irish lyric to the same melody in 1740. O'Neill, the Irish harper, took down a traditional setting of it in 1780, which was subsequently published by Bunting. It is here sufficient to add the opinion of Dr. Ernest Walker in his 'History of Music in England' (p. 334): 'O'Carolan, a famous itinerant harper (1670-1738), wrote many of the best-known Irish melodies, including the fine "Princess Royal" dance-tune, that has often been attributed to Shield, having (under the title of "The Arethusa") been transferred to one of the latter's ballad operas, along with other alien matter, according, as we have already seen, to the general custom of the time.'

3. 'To Rodney we will go' has been regarded as an English sea-song, wedded to an English air, but the air is distinctly Irish. In the 'Proceedings of the Musical Association' (1907-8), Mr. Kidson, in the course of an interesting paper, claimed the melody as English, and stated that its first appearance as an Irish air was in Moore's 'Irish Melodies,' in 1813. He also added that it probably dated from 1760, and was printed in 1785.

As to the song I am strongly of opinion that it was not written until 1782, or 1783, after Rodney's memorable victory over De Grasse. Already it has been seen that an Irish poet wrote the song of 'Rodney's glory' in 1782, and it is most probable that 'To Rodney we will go' was written shortly afterwards. Anyhow, it is certain that the melody, under this title, was not printed until the year 1788, when Aird published it in the third volume of his 'Selection.' Mr. Kidson himself, in the new edition of 'Grove,' gives the date 1788 for the publication of Aird's third volume, and I have corroborated it from an examination of the work in the National Library, Dublin.

The Irish melody thus published by Aird in 1788 and adapted to an English song, was known by a variety of names in Ireland. Moore knew it in 1790 as 'Moll Roon' (*recte* 'Moll a ruin'), and it was under this title that he set his beautiful lyric 'Farewell, but whenever.' Another name was 'The Drop of Dram,' and with this title it appeared in O'Farrell's 'Pocket Companion' in 1810. However, I have much pleasure in here printing for the first time a much earlier setting of the Irish tune—a setting which was popular in Ireland as far back as the year 1754. It was really a hornpipe, and was known as 'Hussey's Maggot,' composed by an Irish gentleman-piper named Hussey about the year 1750. The tune will be found in a unique music-book of the year 1773, now in the Joly Collection, National Library of Ireland. This little volume is labelled 'John Templeton's MS., 1773,' and it formerly belonged to John Templeton, a Dublin merchant, in the second half of the 18th century. The air is as follows:

HUSSEY'S MAGGOT.

1773.

There is no question but that the above air is that to which 'To Rodney we will go' was set, but for

purposes of comparison I herewith subjoin the latter melody as printed in Aird's 'Selection,' vol. iii., p. 160:

TO RODNEY WE WILL GO.

1788.

Moore's version, in a slightly varied form, appeared in 1813, and Lover used the melody, changing the rhythm to 6-4 instead of duple, for his lyric 'The low-back'd car' in 1840.

In conclusion it is to be hoped that future editors of English sea-songs will have the grace to admit the Irish provenance of the three melodies here dealt with.

THE NEW CATHEDRAL PSALTER CHANTS.

It would seem that the possibilities of chant-writing must long ago have been exhausted, and that anything like a new chant, if kept within the limits of accepted forms, has yet to be written. We remember having seen a book, the compilation of which cost no little trouble, which had for its object the tabulation of the component parts of chants; but we were unprepared, though allowing for the great number of existing chants, to find so many repetitions of the same phrase, in some cases accompanied by the same harmonies. The editors of the New Cathedral Psalter Chants may well have wondered at the many ingenious examples submitted to them which successfully evaded an idiom made wearisome by familiar repetition. The three books before us have been compiled severally by Sir George Martin, who is responsible for the St. Paul's Cathedral Chant Book; by Dr. Charles Harford Lloyd, who produces the chant book for Parish Church use; and by Mr. Charles Macpherson, whose collection is intended for the use of village churches. The question of pitch on the reciting-note has been considered in the two last, Dr. Lloyd having taken D as the highest reciting-note, while Mr. Macpherson has decided upon C for the same purpose. Care has been taken to include in each of the three books a representative list of well-known chants, to which has been added a large number of specially-written examples by eminent composers. Many of these are admirable in design and suitable to the Psalms for which they are intended. In some cases an alternative setting is given, as in the St. Paul's book, where, for the 11th evening, the two adaptations by Sir John Stainer may still by some quite possibly be preferred as being old favourites. We are glad to find a predominant number of double chants in each book, for, as we remarked in our previous issue, the single chant is monotonous, and intrinsically scanty in design and material. There are also, fortunately, no triple chants. The editors were well advised, however, in giving in each book Sir Herbert Oakeley's quadruple setting for the 15th evening as an alternative arrangement.

There are several special settings which call for more than ordinary notice, viz., those for the 28th evening by Sir John Stainer, Dr. C. H. Lloyd and