

Journal of the Irish Folk Song Society, London

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Vol. XV.

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The Irish Folk Song Society.

(Founded 1904.)

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Rules of the Irish Folk Song Society.

1.—The Society shall be entitled “THE IRISH FOLK SONG SOCIETY.”

2.—The Objects of the Society are (a) the collection and preservation of the traditional music of Ireland, and the publication in a Journal of such specimens as may be deemed advisable ; (b) the dissemination of useful information on this and relative subjects by means of the Society’s Journal ; (c) the promotion and encouragement, by whatever means may appear desirable, of the practice and culture of the national Folk Music of Ireland.

3.—The membership of the Society is open to all interested in the subject of Folk Song.

4.—The Officers of the Society are a President, Vice-Presidents, an Honorary Secretary, and an Honorary Financial Secretary.

5.—The business of the Society shall be managed by a Committee consisting of twelve members who shall be elected annually, and form definite sub-Committees as follows:—Executive, Entertainment, and Publication. The Committee shall have power to co-opt not more than three additional members, and to fill up vacancies which may occur in their body in the course of the year, provided that the persons proposed to be added are nominated at one meeting of the Committee, and unanimously elected at the next meeting, a week’s notice of the election of new members being given. Four members of the Committee shall form a quorum. Not more than three of the members who are not of Irish nationality shall serve on the Committee.

6.—The Committee shall have power to make by-laws, to arrange for lectures and meetings, and to take other steps for carrying out the objects or guarding the interests of the Society, provided always that the General Rules be not contravened. The Committee shall, for the above-mentioned purposes, be at liberty to dispose of the funds of the above Society. The election of Vice-Presidents, of Members and Hon. Members, the filling of vacancies in the auditorship, and all matters relating to the business of the Society, shall be in the hands of the Committee.

7.—Members upon their election shall be required to remit their subscriptions to the Financial Secretary within one month from date of election.

8.—The Annual Subscription to the Society shall be Five Shillings, payable in advance on the 1st of January of each year. The Subscription for Life Members shall be Five Guineas. The names of members who are more than twelve months in arrear with their subscriptions, and to whom three notifications requesting payment have been sent, shall be removed from the books of the Society.

9.—Members desiring to resign their membership must give notice of such intention, in writing, to the Hon. Secretary fourteen days before the end of the year, failing which, they become liable for their subscriptions for the following year. Members who leave the Society or whose

names have been removed from its books, shall not be entitled to have their subscriptions or any part of them returned.

10.—The Annual General Meeting shall be held in January, on a day appointed by the Committee, a week's notice being given to each member. At this Meeting a Committee for the ensuing year shall be elected, and a Report and Balance Sheet, showing the position of the Society on the previous 31st December, shall be submitted. At this Meeting, two members of the Society who are not members of the Committee, shall be elected as Auditors of the accounts of the Society for the ensuing year. Six members of the Society shall form a quorum.

11.—The election of the Committee shall be conducted by show of hands. No person shall be eligible for nomination, and no member shall be capable of voting, nominating or seconding, whose subscription for the current year has not been paid. In event of there not being more candidates than vacancies there will be no election, those nominated being declared elected, and if there be a less number of candidates than vacancies, the candidates will, as before, be declared elected, the remaining vacancies being filled up by the new Committee.

12.—The Hon. Secretary may summon a Committee Meeting at any time on stating in writing the reason therefor. Four members of the Committee may also convene a similar Meeting, adopting a similar procedure. Notices of such Meetings shall be sent to each member of the Committee, at least eight days previous to the Meeting.

13.—The Hon. Secretary shall be required, on the representation in writing of twelve members, to summon an Extraordinary General Meeting, notice of such Meeting to be posted to each member at least eight days previous to the date of the Meeting; the business to be considered being stated on this notice in the form of resolutions by one member, and seconded by another, and no other business, except amendments to the above, shall be entertained at the Meeting. The Committee may summon an Extraordinary General Meeting without requisition, notice being given as above. Six members of the Society shall form a quorum.

14.—The General Rules of the Society shall not be altered in any way except by an Extraordinary General Meeting, or at the Annual General Meeting, the amendments to be considered being stated on the notice in the form of a resolution, as per Rule 13.

15.—The Honorary Secretary shall keep Minutes of all Meetings in a book provided for the purpose, such Minutes to be read at the following similar Meeting, and, if approved, signed by the Chairman.

16.—A Chairman shall be elected at each Annual General Meeting by a majority of votes. His decision on points of order shall be final.

17.—The name or address of the Society shall not be used on the title page of any book, or in connection with any circular, or other publication, save such as have the sanction, given by resolution, of the Committee.

18.—In order that this Society may in all respects conform with the provision of the Statute 6 and 7 Victoria, chap. 36, the funds of the Society shall at all times be devoted to the purposes for which it was instituted, and no dividend, gift, division, or bonus in money shall at any time be made unto, or between, any of the members.

Concerning Miss Colthurst's Collection of Folk Songs.

As taken down by MRS. C. M. FOX on the phonograph.

IT is interesting to know how Airs are collected, and the way in which Miss Colthurst gave these beautiful airs to our Society:—

“My sister, Mrs. Wheeler, was dining with Miss Colthurst, and afterwards they played Irish Airs to each other. Mrs. Wheeler at once recognised that many of Miss Colthurst's airs were unpublished, and as she was leaving London wrote to me about these beautiful unpublished airs she had heard. This is only one more case of the way in which treasures are more or less accidentally picked up, and should encourage our Members to be constantly on the watch for similar discoveries.”

Miss Colthurst when quite a child remembered the people singing these songs in the village and country surrounding their place at Ballyvourney, Co. Cork. Blarney Castle, which has belonged to the Colthurst family from the Cromwellian settlement, was originally owned by the MacCarthys. The last lineal descendant of the family fled on the approach of Cromwell's army, and passing through a secret passage in Blarney Castle, escaped by boat to Hamburg, where he died in 1640. Miss Colthurst gave me what she has heard played many times on the pipes—“The MacCarthy March.”

1. “The MacCarthy March.”

The musical score for "The MacCarthy March" is presented in six staves. The first four staves are in treble clef, and the last two are in bass clef. The music is in 2/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several accents (^) and slurs throughout the piece. A "cresc" marking is visible in the fifth staff. The piece concludes with a double bar line.

2. "Lament for Humphry Lynch, of Co. Clare."



3. "Lamentation," as sung by the keeners at Ballyvourney. Miss Colthurst remembers this beautiful caoine, which reminds one of a bar in Chopin's Funeral March, being sung by the paid mourners. There is a superstition that if two funerals take place at the same time it is the duty of the mourners to try and get their dead friend buried first, for whoever is buried last has to wait on the other, and carry thirty heavy gallons of water to assuage his thirst when in Purgatory. Miss Colthurst remembers a fight taking place between the relatives of a Kerry and a Cork man who were awaiting burial. A free fight ensued, and the relatives of the Cork man won.



4. "The Slumber Song." This is a very beautiful specimen, quite unfamiliar to me. Miss Colthurst said the natives of the village used to sing it to Gaelic words.



5. "The Light Jig"; or, "The Fox Hunter's Jig." This jig was a favourite one, and usually played on a Sunday at the cross roads, where the boys and girls used to dance on a board laid out for the purpose.



6. This has no name, but Miss Colthurst remembers a Mr. Binfield of Cork, a great admirer of Irish Folk Songs, telling her how he had met Brahms, the great composer, and how enraptured he was with the Irish Airs played by Mr. Binfield, and which he called "La Musique des anges."



In our next number we hope to give a further instalment of Irish Folk Songs from Miss Colthurst and another member of the family. C. M. F.

Irish Marching Tunes Familiarised in England by the Regimental Bands.

BY W. H. GRATTAN FLOOD.

THE present dreadful world-war has focussed attention on military music, marching tunes, soldiers' and sailors' songs, etc., and therefore it may be *apropos* to write a short article on Irish marching tunes familiarised in England by the regimental bands. It is too frequently forgotten that in the second half of the 18th century quite a number of Irish bandmasters, like Thompson, Wallace (father of W. Vincent Wallace), Halliday (inventor of the keyed bugle), Geoghegan, and others, had charge of British and Irish regimental bands, and of course, as might be expected, Irish airs and marching tunes were much in evidence. It is a matter for regret that no detailed account has as yet been published of the Irish Volunteer Bands between the years 1770 and 1783, nor has there yet appeared a sufficiently full notice of the bandmasters of the British army (including the Militia) from 1770 to 1815. Nor yet has justice been done to the memory of Charles Claggett, the Irish inventor of the valve, in 1785.

In the last decade of the 18th century the most popular marching tune in the British army was "The Girl I left behind me"—an Irish air that, until recently, was regarded as of English origin. Its Irish provenance is now generally admitted, and it has an undoubted Hibernian flavour. It is here sufficient to state that while the English authorities cannot trace the song and tune earlier than 1800, music and words had been printed in Dublin in 1794, and had been known traditionally much earlier. The air was introduced by an Irish bandmaster, and at once was taken up by all the regimental bands, and was invariably played whenever the troops were leaving a town, being also played on the return march from funerals.

Long before this, "Lilliburluo" had got acclimatised—if I may use such a word—in England. Recently the absurd claim has been revived that the air was composed by Henry Purcell, but Purcell himself never claimed it, and, as a matter of fact, he prints it as "a new Irish air," that is, a new air imported from Ireland to England about the year 1680. It was subsequently known as "The Siege of Carrickfergus," "The Protestant Boys," etc.

“LILLIBURLUO,” or, “PROTESTANT BOYS.”



“No Surrender” is another fine Irish marching tune which had a popularity in England. The time dates from the famous siege of Derry in 1688, and was printed in 1730 and 1791. The words were not written till 1817, and have been wrongly ascribed to Mrs. Touna (Charlotte Elizabeth): the real author was Lt.-Col. Blacker, “the Orange Poet Laureate.”

“The Dandy O,” or “Peggy of Derby,” is a rattling fine Irish tune, still immensely popular with British regimental bands. Recent writers allege that the English Tommies are very fond of “The Young May Moon,” and some have marvelled at the preference of the average Tommy for Moore’s lyric, but these writers forget that it is not to Moore’s lyric that the popularity of the melody is due, but to the swing of the Irish tune, which was printed as “Irish,” by Arid, in 1778, and was introduced into MacNally’s “Robin Hood” in 1784. The Irish soldiers during the Crimean War sang the air to “Gallant Tipperary.” I may add that Beethoven set this air to doggerel verses by Boswell, called “Pat and Kate,” in 1804.

“GARRYOWEN.”



It is well known that the special marching tune of the Royal Irish Regiment is "Garryowen," a rollicking Irish air of the 18th century. It was popularised in England in 1791, from the fact of being introduced into the pantomime of "Harlequin Amulet," at Drury Lane, by James Byrne, the Irish ballet-master. It was subsequently adopted by the British bands, and its strains were heard at the Battle of Waterloo, in 1815.

Many of the airs in Kane O'Hara's burletta of "Midas" (1762) became hot favourites in England, owing to the extraordinary popularity of that work for close on a century. In later years Boucicault's plays were the medium for familiarising English audiences with "The Wearing of the Green," "The Shan Van Vocht," "Brian Boru's March," etc.

On the day of Queen Victoria's coronation, the favourite air played by the military bands in London was "Rory O'Moore." The air of Lover's well-known song was an adaptation of an older Irish melody called "Good Omens," which had been popularised by Owenson in the late 18th century.

"THE KINNISGAD SLASHERS."



After the suppression of the Insurrection of '98, many Irish airs were carried over to England by the military bands, and of these "The Kinnisgad Slashers," "Croppies lie down," "Billy Byrn of Ballymanus," "Billy O'Rourke," "The Green Bushes," "Polly Oliver," "Moll Roe," "Hush the Cat from Under the Table," "O'Donnell Abu," "Larry O'Gaff," "The Little House Under the Hill," "The Trip we took over the Mountain," had an enormous vogue.

"THE LITTLE HOUSE UNDER THE HILL."



Moore's magnificent lyric, "Oh, for the Swords of Former Times," set to a glorious Irish marching tune, was popular for a time in regimental bands. As "Fiddle-faddle" the air had been popularised in 1783—1813, having been introduced into John O'Keefe's "Poor Soldier." Parry, in 1839, had the audacity to publish it as a "Welsh" tune in his "Welsh Harper."

"The Sprig of Shillelagh" was written by Henry Code in 1813, but the tune goes back to the early years of the 18th century, and was printed in Charles Coffey's "Beggar's Wedding," in 1729, under the title of "The Black Joke."

"THE SPRIG OF SHILLELAGH."



War Marches.

"Mac Sweeney's March."

"March of Owen Roe O'Neill."

"In Freedom's Cause March."

"Rising of the Sun March."

"A Rapparee March."

"March of the Tribes to Galway."

Version from Feis Ceoil Collection, No. 67.

"Drockerty's March," from the Feis Ceoil Collection.

IN submitting eight samples of Irish Marches from manuscripts and also from the Feis Ceoil Collection, I must ask you to read Dr. Grattan Flood's admirable article on Irish Marches as played by the English Regiments.

"THE MAC SWEENEY'S MARCH."



"MARCH OF OWEN ROE O'NEILL."



At a meeting held in the Mansion House, London, when our Society was represented by two of our members—Sir Charles Villiers Stanford and Mr. Norman O'Neill—Sir Frederick Bridge said what we wanted was a number of bands that would play good rousing marching tunes such as he remembered in Rochester when the 18th Royal Irish were setting out for the Crimean War, after badly damaging six policemen the night before. The band was a powerful influence with the troops.

Sir Frederick Bridge also stated that with tunes like "Tipperaráy," "Ninety-five" (does he mean '98?), and "Rory O'More," and with £1,000 a week, they ought to have twenty good bands to provide good old tunes.

Now all these tunes were Irish that Sir Frederick Bridge mentioned, and we have only to read Dr. Grattan Flood's article to see how these wonderful tunes become the soul of a Battalion as Rudyard Kipling finely put it. This distinguished writer, although not a musician, strongly advocated on that occasion the use in every regiment of fife and drum bands. Unfortunately up to the present most of the regiments have been obliged to walk in silence or to no better accompaniment than

whistles and concertinas. Continuing, he said, now that the new Armies are what they are, we who cannot assist them by joining their ranks, owe it to them to provide more worthy music for their help, their gratification and their humour.

“IN FREEDOM’S CAUSE MARCH.”



“RISING OF THE SUN MARCH.”



Mr. Kipling gave the following example of the power of music over those who were ill and dejected :—“ I remember in India, in a cholera camp where the men were suffering badly, the band of the 10th Lincolns started a regimental sing-song, and went on with that queer deficient tune, ‘The Lincolnshire Poacher.’ It was their regimental March that the men had heard a thousand times. There was nothing in it,—nothing except all England, all the East coast, all the fun, and daring and horseplay of young men bucketing about big pastures in the moonlight. But as it was given softly in that terrible camp of death, it was the one thing in the world that

would have restored, as it did restore, shaken men back to their pride, humour, and self-control."

"A RAPPAREE MARCH."



"MARCH OF THE TRIBES TO GALWAY."



67. MARCH VERSION OF ABOVE AIR.



“DROCKERTY’S MARCH.”



This is fine word painting, and shews that music has the power to bring vital force back to the weary, and that the mind conquers matter, or rather the spirit shakes off the trammels of the flesh and rises to the call of Music, one of the highest spiritual forces in the world. These Marches, and the Marches which illustrate Dr. Grattan Flood's article, will, I am sure, induce some of our musicians to revive the military tunes of the past, as quick and inspiring Marches for our soldier men at the Front.

C. M. Fox.

On Some Irish War Songs.

IN this time of “war and rumours of war,” war songs, war marches, and martial music of all kinds are used by the soldiers and sung in camp and in the trenches. Several meetings of musicians have been held to discuss “What Shall our Soldiers Sing? What Shall our Soldiers March to?” Whilst other musical folk write long letters to *The Times* suggesting books to be distributed to the soldiers, and saying that every regiment shall have its fife and drum band.

So be it, but what are the soldiers singing all this time? Why, “It’s a Long Way to Tipperary.” The title is Irish, as indeed is Jack Judge the composer, but though the chorus is taking, the words are worthless, and the song generally does not approach from any point of view such Irish recruiting songs as we sang in the Napoleonic and Crimean Wars.

And one of our most delightful Irish writers, a poet and a man of taste and discernment, has given us in our days of peace some wonderful Songs of War—but wars of long ago—and Lamentations. First to my mind comes, “The Lament of Owen Roe O’Neill,” and my memory travels back to the old St. James’ Hall and Denis O’Sullivan singing this Lament with a profound emphasis, for it was the week in which “Charles Stuart Parnell” had passed away, and the Lament was the Lament of the Irish nation for its lost leader.

“The Battle Hymn,” sung by Marie Brema; “The Return to Fingal;” “The Alarm;” “The Sentry Box;” “The Brave Irish Lad;” “The Inniskilling Dragoon;” “The Marching to Kandahar;” “A Rout Song for the Royal Irish;” all these and more are written by Alfred Perceval Graves, a man whose graceful pen has always been dipped in the dew of Ireland, and always in her praise in war and in peace. Mr. Graves, like Gilbert and Sullivan, found a musical partner in Sir Charles Stanford, and for interpreter Mr. H. Plunket Greene. These three Irish men relighted the torch of Irish Art, which had been so successfully lighted by Thomas Moore in the early days of Queen Victoria.

Now these war songs which are at the disposal of the soldiers are in several green volumes, published by Boosey. I will quote the words of one of the least known.

THE BRAVE IRISH LAD. (*To Air of same name*).

Where'er there's fighting to be had,
 You'll find now, never fear!
 A gallant val'ant Irish lad
 The first to volunteer;
 The serjeant with a smile he'll shake
 The streamers from his hat;
 “Well, you're a man, and no mistake,
 I'm proud to 'list you, Pat!”
 O, then so quick he learns his drills,
 The Captain winks his eye,
 “Look there! I'll swear that on the hills
 You've soldiered on the sly.
 “Your honour, No! but from a boy
 The universe I'd tramp,
 To see the troops in pride deploy
 Around the Armagh Camp.”

At fighting, faith, the Welsh, and Scotch
 And English are n't bad,
 But each of them is just a botch
 Beside the Irish lad;
 For those forget their manners quite
 When cracking at your crown,
 But och! an Irishman's polite
 Even when he knocks you down.
 And so he smokes, and fights, and jokes,
 Till on some famous field,
 Where our brave men are one to ten,
 At last his life he'll yield;
 Or rallying our broken ranks
 Sweep back the savage horde,
 And earn his Queen and Country's thanks,
 A major's spurs and sword.

C. MILLIGAN FOX.

Review.

FEIS CEOIL COLLECTION OF IRISH AIRS. Edited by Arthur Darley and P. J. McCall, 37 Molesworth Street, Dublin. 1914.

IN this collection, edited by Mr. Arthur Darley and Mr. P. J. McCall—the former a delightful violinist, the latter an Irish poet of true merit—it is to be regretted that they did not seek for more information on their subject before publishing this book. In 1899 they offered prizes for the discovery of Irish melodies hitherto unpublished; in 1899 they offered two additional prizes, and three prizes have yearly been set aside for the same laudable purpose. The editors state: “In a few years a vast amount of material was got together, but the issue in 1902 of Petrie’s Collection of Airs made them reconsider their project. The result justified this anticipation, and the Petrie Collection practically included the majority of those collected, and so the work had to be started *de novo*.”

“In 1910 the same thing occurred, when in like manner Dr. Joyce’s *Old Irish Folk Music and Songs* appeared, and he also had tapped the same sources of supply as the Feis Ceoil.”

“In 1913 a Limerick gentleman had been over the same ground, and out of a hundred airs selected only eighty-five were presented to the public.”

A very grave mistake has been made by these gentlemen. If they have *not* destroyed the different phonograph records, the Irish Folk Song Society would gladly use them, and give samples from time to time of the various versions which they collected. Variants are quite as valuable as the original air itself. Bunting, Petrie and Joyce all own this, and Petrie, as well as the late Dr. Joyce, in his collection gives over and over again different versions of one air. For example, take pages 124 and 125, the air being, “Once I was at a Nobleman’s Wedding,” when five versions of that air are given by Petrie. Page 110, two versions of “Yesterday Morning as I Walked Alone.” Page 109, “’Twas on a Summer Evening.” Pages 106, 107, “Red Regan and the Nun,” “The Banks of Clovelly,” and so on all through the collection. Dr. Joyce was quite as painstaking, and he told me that it was always most important to collect versions for comparison; therefore the Feis Ceoil would be helping the folk music of the country if they allowed our Society to go through what they have put aside. Statements are made in the Preface and in the Notes relating to the Airs which are not accurate, and therefore it is well to go through the collection and com-

pare the airs with similar versions contained in our collections, in the Journals of The Irish Folk Song Society, and in the Joyce, Bunting, and Petrie Collections.

In order to judge of the antiquity of an air one must examine the modal key on which it is built, as well as the words accompanying it. The first four airs of the Feis Ceoil Collection are very ordinary. They are built on the diatonic scales, and the construction is very commonplace.

No. 5, "The Tinker's Wife," and No. 6, "The Mantle so Green," are ancient versions. Our Society possesses three versions of No. 6.

No. 7, "Fare ye well, Ballinderry." The air again is extremely ordinary.

No. 8, "Sea Song." This air (a chantie) is well known in Ulster.

No. 9, "The Eight and Forty Sisters" Reel, is a very good specimen.

No. 10 is a very well-known air. We have several versions of it.

No. 11. A very beautiful and ancient Lament, and one of the most valuable in this collection.

Nos. 12, 13 and 14 are all very well known. Our Society possesses a much more ancient variant of O'Donnell's March. The specimen given is not the real Clan March of the O'Donnells.

No. 15 is a Scotch reel, and has the "snap," which is a definite peculiarity.

No. 16. See No. 55, and Article on "Versions."

Nos. 17 and 18. Both modern airs of no merit.

No. 19, "Im Bo." Very interesting. See another Milking Song collected in Tralee. *Irish Folk Song Journal*, Vol. III.

Nos. 20 and 21. Well known.

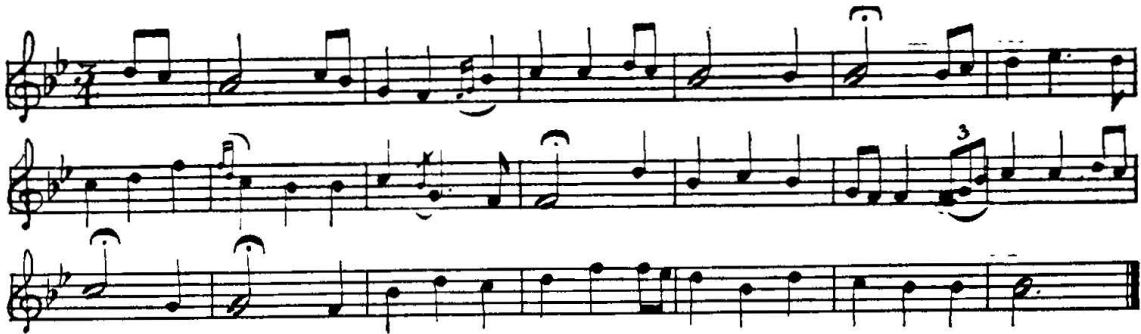
No. 22. "The Church of Cleggan." There is an old Gaelic song, "The Clay of the Church of Cleggan." The Irish Folk Song Society received from Father Quinn, of Cooley, Carlingford, Co. Louth, the air, "Cill Cregan," and the Gaelic ballad with English translation. The poem is attributed to Art. McCovey, one of a set of northern poets who inherited the traditions of the old bards, and who here laments the fallen fortunes of the Gael. Those acquainted with the historic literature of Ireland will see a parallel between the invitation of the Fairy Woman and the dialogue between Murrough, son of Brian Boru, and O'Hartigan, on the morning of the battle of Clontarf. For air and ballad see No. VII. of *The Journal of the Irish Folk Song Society*. Also compare "Versions," on page 23 of this number.

Nos. 23 and 24 have other titles, "Reilly from Co. Cavan" is also known as "An Colleen Rue,"

No. 1. "THE CHURCH OF CLEGGAN."



No. 2. "THE CHURCH OF CLEGGAN."



No. 26, "The Bracken Lane," also known as "The Rising of the Moon," a Co. Cork air.

Nos. 27 to 30. To be found in other collections.

No. 31. This air is to be found in the Hudson Collection.

No. 32. A Nursery Song. Sung in Ulster.

No. 33. A version of this Ulster air, with words, was taken down by the late Mrs. Huston, of Coleradie, the air being almost similar to Version 33.

No. 34. "The Holland Handkerchief." See Herbert Hughes' *Songs of Ulladh*; also Cecil Sharpe's Collection, where the air is put to rather charming words.

No. 35, "A Poor Young Girl." See "The Inconstant Lover," Vol. IV. *Irish Folk Song Journal*, page 21.

No. 36. A march tune. A fine stirring air.

No. 38. A fine air. This, I believe, is known in Gaelic also as "The Fairy Woman,"

Nos. 39 to 43. All well-known airs.

No. 44. Lyons' Reel. There was a celebrated harper-composer of the name of Lyons. See *Annals of the Irish Harpers*.

Nos. 45 and 46 are well known.

No. 47. Another gem. It is a lamentation, and probably the composition of a notable harper.

No. 48. Seems like an ancient version of the "Dear Irish Boy."

Nos. 49, 50 and 51. No comment is necessary.

No. 52. "Black Eyed Susan." See article on "Versions" in this number. Hugh O'Beirne played this air in 1846. See *Annals of the Irish Harpers*.

Nos. 53 and 54. The usual construction of the typical air of the street ballad, or, "Come all ye."

No. 55. See article on "Versions."

No. 56. Ordinary type.

No. 57. Compare construction and form of "Dear Irish Boy" and "Sheela O'Gura." We are inclined to believe "Sheela O'Gura" is the source from which these and other versions emanated.

No. 58. This is the same as "Oh! weary, Oh weary!" or "Smiling beguiling."

No. 59. "The Dear Irish Boy." See article on "Versions."

No. 60. This air has been set to many homely ballads.

No. 61. Very well known.

No. 62. Collected by Edward Bunting.

No. 63. Very graceful.

No. 64. Would make fine march. We seem to know this air under another name.

No. 65. A fine march. It is however not the O'Byrn Clan March. Bunting collected the O'Byrn Clan March from an Old Ulster man in the early part of the 18th century. The man who gave it Bunting was named Cody.

No. 67. See article on "Versions."

No. 68. "Drockerty's March." From an antiquarian point of view this march is extremely interesting. It was also used as a dance during the period before Christianity, when Baal fires were lighted on the mountains, and Summer was brought in by ritual and dance. In Bunting's Vol. I. he gives a version of this air. In Co. Tyrone, I remember an old woman singing this air and making children join hands

and move round in a ring whilst she slapped her hands and cried, "Huish, Cat from under the Table." See No. 101, Petrie Collection.

No. 69. Well known under another name.

Nos. 70 and 71. See Hudson's Collection.

Nos. 72 and 73. Mummer's Jig and Reel, played by the mummers of Co. Wexford. From an historical point of view, these airs are extremely interesting. In Ulster Sir John Byers has written concerning the mummers and their plays, which he recollects as being performed in County Armagh. These plays date back to Queen Elizabeth's reign, and plays were performed in Ireland, in Dublin and Kilkenny. See Dr. Grattan Flood's *History of Irish Music*.

Nos. 74 to 79, and 81 to 84. All excellent dance tunes, full of rhythm and cheerful fantasie.

No. 85. "Molly, My Own Love," sung by an old woman in the town of Sligo, a couple of years since. This is a singularly beautiful air, and is in fact the gem of the Collection.

No. 47 and "Eileen Deelish of Athenry," and 85. These three beautiful airs were composed by masters of the craft, and from the mist of ages have been handed down by the music-loving folk of Erin. To have rescued these three airs from oblivion the Feis Ceoil Collection deserves thanks from all musicians and students of Irish minstrelsy.

C. M. F.

It would be well in future to publish Gaelic words to airs, as they are more than likely to be the original lyrics; whereas for want of the inspiration of these Gaelic originals, modern Irish lyrists from Moore to the present day, including Davis, Todhunter, Graves, Fahy, McCall, Alice Milligan and Ethel Carbery, have been obliged to write fresh words, either suggested by the mere title of a song, such as "The Little Red Lark," or where no suitable title exists, prompted by the sentiment of the music.

A Letter from the Front.

CAPT. A. CORBETT-SMITH, one of our members of Committee, wrote the following letter to *The Times*, which we insert. Having replied that our Society would only be too glad to help and give up its time to the formation of a book of Marches, etc., the Hon. Sec. received his reply from the Front, and, of course, as Capt. Corbett-Smith says, he and our Society for years have tried to revive our old Marches by having them played on the harp and on the pipes. We await developments, and trust to have Capt. Corbett-Smith's help in bringing out a book of Marches when the war is over.

C. M. F.

TO THE EDITOR OF *The Times*.

SIR,—Referring to the interview with Sir Charles Stanford upon the above subject, as recorded in your issue of January 13th, will you very kindly allow me to point out that one of the main objects for which the Naval and Military Musical Union was founded some years ago is the encouragement of the singing of good songs upon the line of march? From its inception the Union has met with whole-hearted support from all ranks in the Navy and Army, from naval and military authorities in the Overseas Dominions, from the Press, and finally from his Majesty the King, who, in July last, officially recognised its work by graciously according to the Union the Royal patronage.

At the outbreak of the war there were represented upon the central council every military command in the United Kingdom, the several Fleet units, and certain of the overseas commands, and a renewed organization was fully in train for the adequate propagation of the Union's aims and objects. Unfortunately for the Union the central council and executive committee from General Sir H. L. Smith-Dorrien, the president, down to the hon. secretary-general, left, I believe, *en masse*, for active service, and the work came to a standstill so far as home units are concerned.

Sir Charles Stanford's wholly admirable suggestion with regard to the revival of folk-songs, in connexion with the Services, was fully considered by the committee some five years ago, and we approached the English and Irish folk-song societies on the subject. A new official song-book was in preparation in which many of the best and most representative folk-songs were to be included. Further, a pocket book of marching songs was being compiled and edited by Mr. Harold Boulton (also a member of the committee),

I feel sure that I voice the opinion of members of the central council in saying that the active participation in the movement of those gentlemen whose names you mention would be most cordially welcomed in furthering by any means the objects which we have so long had in view. I have ventured to adduce the above details to indicate to all would-be helpers that an officially recognised organization is already in existence, and that it would probably prove of no little value in simplifying further activities. I shall be happy to reply (so far as active service permits) to any communications addressed to the offices of the union, 37 Russell Square, London.

I am, Sir, your obedient Servant,

A. CORBETT-SMITH,

Captain R.F.A., Hon. Secretary-General, the Naval and Military Musical Union.
Expeditionary Force, Jan. 14th.

Expeditionary Force, Jan. 23rd, 1915.

DEAR Mrs. Milligan Fox,—Many thanks for your letter and post card duly forwarded to me from the Union offices. I am afraid that you did not quite grasp my *Times* letter. I have been serving with the Expeditionary Force since Mobilisation—in fact I had the great honour of being one of the first to land in France—and I have been over here (save for 96 hours), ever since. You cannot imagine me sitting quietly at home at such a time after having served in the finest Regiment of the Service.

So we must leave the I.F.S.S. Journal once again in your capable hands, and your suggestion could not be improved upon. I only wish I could help in your proposals. Surely Stanford would arrange one or two of your airs, especially in view of his present interest in the military side. It is so quaint to hear these people proposing (as though quite a new idea), folk tunes for the Army when I have been working at it for years past.

I am sorry I cannot write at greater length, but naturally opportunity is wanting. My very kind regards, please, to Mrs. Draper, and Mr. Graves, and with best wishes to yourself.

Believe me, sincerely yours,

A. CORBETT-SMITH.

On Versions.

IN reviewing the Feis Ceoil Collection, I have made special reference to the importance of collectors keeping versions of airs after the manner of Petrie and Joyce, and comparing them as one compares specimens of various plants, or minerals, and then cataloguing and selecting those folk airs which are written in ancient gapped scales, or in modern diatonic scales. Thus in future ages other collectors will find, as in the case of Petrie, a concise history of an air traced to the fountain head. Whilst writing this article I myself made one discovery, and that being the air from which "Black Ey'd Susan" emanated; and it is well worth studying airs in this way and comparing them in order to come to definite conclusions.

"The Dear Irish Boy" (see 3rd Version, page 29), which the Feis Ceoil gives as one of the finest versions extant, is simply the air embroidered by a whistler.

1ST VERSION. "THE WILD BOY."



1st Version. "The Wild Irish Boy," from the Hudson MSS., was presumably taken down from a piper.

2nd Version. "The Dear Irish Boy," as collected by Mrs. Wheeler in Donegal, was taken from a singer.

The fourth version from Alfred Moffatt's *Irish Minstrelsy* was again collected from Crouch's *Songs of Erin*.

2ND VERSION. "THE DEAR IRISH BOY."

Musical score for the 2nd version of "The Dear Irish Boy." The score consists of five staves of music. The first staff is the melody, written in a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a piano accompaniment. The third and fourth staves are further accompaniment parts. The fifth staff is the final line of the piece, ending with a double bar line.

3RD VERSION. "THE DEAR IRISH BOY."

Musical score for the 3rd version of "The Dear Irish Boy." The score consists of ten staves of music. The first staff is the melody, written in a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a piano accompaniment. The third and fourth staves are further accompaniment parts. The fifth and sixth staves feature triplets. The seventh and eighth staves feature a fourth note. The ninth and tenth staves are the final lines of the piece, ending with a double bar line.

4TH VERSION. "THE DEAR IRISH BOY."

Of the four versions the most beautiful from a collector's point of view is the Donegal version. You get the air without any ornamentation right from the heart of a county woman who heard it many times round the turf fires of ould Donegal.

"The Little Bunch of Rushes"; and, "The Bonnie Bunch of Roses."

No. 1 is from the Feis Ceoil Collection. No. 2 collected in Donegal by C. Milligan Fox. The Editors of the Feis Ceoil Collection say in their Notes that "The Little Bunch of Rushes" means Ireland, whilst "The Bonnie Bunch of Roses" means England.

"THE LITTLE BUNCH OF RUSHES."

“THE BONNIE BUNCH OF ROSES.”



Half a stanza of the Napoleonic version runs:—

“I will raise a terrible army,
 And through tremendous dangers go;
 And in spite of all the Universe,
 I will gain The Bonnie Bunch of Roses O.”

Compare the other air named “The Bonnie Bunch of Rushes” in the Feis Ceoil Collection. Compare the air taken down by me with the other airs.

I also can just remember one verse, it went so:—

“By the borders of the ocean,	I overheard a female talking,
One morning in the month of June,	Who seemed to be in grief and pain,
For to hear the war-like songsters,	Conversing with young Bonaparte,
Their cheerful notes and melting tune.	Concerning the Bonnie Bunch of Roses O.”

I may say that Ireland was named the Black Little Rose by the Gælic Poets.

No. 1. “BLACK EY’D SUESON.”



No. 2. "BLACK EYED SUSAN."



"Black Eyed Susan,"—Feis Ceoil Collection. Edward Bunting in his MSS. names this air, "Black Ey'd Sueson."

Whilst by playing it over and over again I find it is really the well-known Gaelic song, "An Pastheen Fionn." For air and Gaelic words with Geo. Samuel Ferguson's translation see *Songs of the Harpers*, published by Bayley & Ferguson.

The chorus was frequently used by our Bards. No doubt this air was taken by the English Regimental Bands and set to a ballad named "Black Eyed Susan."

Review.

FOLK SONGS. COLLECTED IN FLINTSHIRE. BY MRS. HERBERT LEWIS.

THIS little Volume, containing eleven songs in Welsh and two in English, has been published by the collector, Mrs. Lewis, who tells us, in an interesting Preface, how she took down these airs on the phonograph, and the pleasure it gave her to record them. The following advice is particularly interesting to other would-be collectors:—

"The singer, when discovered, must be put at ease, and here the mutual friend, who has the confidence of the singer, is of great service, to introduce and also guarantee the respectability of the collector, explain what kind of song is wanted; and also, in some cases, that the phonograph is not some new fangled instrument of torture. Often after the first visit many others must be paid, as the song sometimes comes back slowly to the old person's memory. Much tact and patience is required, and worthless productions of modern date must be suffered before the real old song appears."

Mrs. Lewis has very wisely kept her songs in the Welsh language. Two, however, are English Folk Songs, and were sung to Mrs. Lewis by Mrs. Jane Williams, of Holywell,

On going over the different Folk Songs we note that Angau is a very dramatic song, and its first phrase reminds one of "All Through the Night." The ballad is exceedingly dramatic, and I think Mrs. Lewis' English translation well worth recording:—

"One night upon my bed,
All through the night I failed to sleep.
For my thought was steadfastly
Thinking of my journey.

I called for a basin of water to wash me,
Hoping this would cheer me up.
But ere a drop reached my face,
On the edge of the basin I saw Death.

I went to church to pray,
For I was sure he wouldn't come there ;
But ere I rose from my knees,
On the end of the bench I saw Death.

I went to a closet to hide,
Sure he could not come there ;
But small tho' the closet was,
Death came up from the floor.

I went to sea, and began to row,
Sure he could not swim ;
But ere I reached the deep waves
Death was captain of the ship.

Farewell, maidens, farewell, youths,
Farewell, all ye green groves ;
God forgive me my sins,
So I must follow Death."

The ballad is of the type of Schubert's "Der Tod und das Madchen," "The Earl Konig," and the Dramatic Ballads of Scotland.

In "Robin Joch" the chorus is note for note the refrain of a well-known hymn.

"Church O Eif" is extremely quaint, and ought to be inserted in children's counting games.

"Lovely Nancy." Mrs. Lewis has been fortunate to get such good words to this Chanty.

"Adieu, Lovely Nancy,
Ten thousand times adieu,"

I have heard sung in Ireland, but the words were not so racy. The last verse especially savours of Dibden:—

"Then, change your rings with me, my dear, come, change your rings with me,
And it shall be our token when I am on the sea ;
But since I love my own true love that was so dear to me,
He's gone to plough the ocean on the board of the 'Victory.'"

I hope Mrs. Lewis will go on publishing more Welsh Folk Songs from time to time.

C. M. Fox.

MELODIES ET CHANSONS FRANÇAISES, recueillies et harmonisées par LUCIEN DE FLAGNY.

Published by Schott, of Mayence, Leipsig, London, Bruxelles and Paris.

THIS is a charming book of old French Pavanés, Ronde à tricoter, Chanson de Thebaut de Champagne, &c., &c. The most remarkable Folk Song in this Volume is "Qui veut ouir chanson," 1563, and was composed on the assassination of the Duc de Guise par Pohlot de Méré. Mons. Lucien de Flagny has preserved the aroma of the past in his simple setting. In "Belle qui tiens ma vie," the stately Pavane is marred by the elaborate accompaniment of

the second verse. The air in itself is all sufficing, full of majesty and grandeur. A charming air, full of grace and fantasie, is the "Ronde à tricoter."

Chanson de Thibaut de Champagne carries one away to old days of courtly romance and chivalry. M. Lucien de Flagny is to be congratulated on his taste as adapter, and in arranging the old airs; and thus they still shine and sparkle as in the days of Lully and his imitators.

C. M. F.

FOLK SONGS FROM SOMERSET. Gathered and Edited, with Pianoforte accompaniments, by
CECIL J. SHARP. (For Review, 2nd, 3rd, and 4th Series.)

THESE three Volumes contain so many undisputably Irish Airs, that I will review them *in extenso* in our next Journal.

Irish and Belgian Concert.

ON Saturday, January 16th, 1915, at 20 Hanover Square, the Irish Literary Society held its Annual Reception and Concert in aid of the Belgian Refugee Fund. The Concert was organised most successfully by Mr. Alfred Perceval Graves, who arranged a truly Folk Song programme, composed of Flemish, and Irish, and Manx Folk Songs.

Madame Marie Brema, the famous singer, and mother-in-law of Emile Cammaerts, recited his noble poem, "Chantons Belge Chantons." The audience received this impassioned rendering by Madame Brema by re-calling her again and again. The flags of Belgium and Ireland were intertwined on the wall above the concert platform, and three most interesting Flemish Folk Songs, "William of Nassau," "I say Adieu," and "Jan, my man," were sung by Mr. Ernest Bertram, a most promising pupil of Madame Marie Brema. His voice is powerful in compass, he has great dramatic power, and we could almost predict a successful career in opera for this young singer. Mr. Graves translated "The Belgian National Anthem" into English, which was sung with fine effect by Dr. Colman Young's Choir. The recitation of Mangan's, "The Ride Round the Parapet," by Mr. Guy Portwee, was also much enjoyed; also the

singing of Mr. Owen Colyer in Folk Song by Stanford Somervell, and C. Milligan Fox.

There was a good audience, and over £23 was realised. The hostesses of the evening were Mrs. Sophie Bryant, D.Litt., D.Sc., Miss Eleanor Hull, and Mrs. T. W. Rolleston.

Items.

Mr. Keel and Mr. Warren Wynne, two of our Members, are at the Front.

* * * *

Capt. A. Corbett-Smith's letter will be found on page 26.

* * * *

I regret to announce that Capt. Bryan Jones, of the Leinster Regiment (who has been a Member of our Society for years), has been seriously wounded.

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Another member of the Committee, Mr. C. Cooke Taylor, has gone with Lady Paget's Ambulance Corps to Servia.

* * * *

Our President, Brigadier-General the Earl of Shaftesbury, is busy with his Brigade at Forest Row, Sussex, and was not able to be present at our Folk Song Concert held on Saturday, February 27th. His place, however, was taken by his sister, Lady Maud Warrender, who spoke on the importance of providing bands for the new army. (See programme.)

Irish Folk Song Society's Concert.

PROGRAMME.

1. Introductory Remarks by the HON. SECRETARY as to the Society's aims and future prospects.
2. Airs collected around and about Blarney Castle.
By MISS A. C. COLTHURST.
3. A Few Remarks on War Songs.
By MR. ALFRED PERCEVAL GRAVES.
4. Songs—

"Lovely Armoy" (Antrim air)	}	<i>arranged by</i>
"The Minstrel Boy"	}	<i>Mrs. A. C. Buntten.</i>
MISS NIEL FRASER.		
6. Songs—

"Dusk of Autumn" (Tyrone).	<i>C. M. Fox.</i>
"Sweet Banks of the Suir" (Waterford).	"
"Sheela of the Silver Eye" (Antrim).	<i>arr. Hamilton Harty.</i>
MR. GORDON CLEATHER.	
7. Dialogue Ballad in Gaelic— "Calfin a'Chuil Croibhaigh."
MR. A. MARTIN FREEMAN.
8. Songs—

"Easter Snow."	<i>Sir C. V. Stanford.</i>
"Lover's Curse,"	<i>H. Hughes.</i>
LADY MAUD WARRENDER.	
9. Songs—

"Over Here"	}	<i>A. P. Graves and</i>
"I'd Roam the Wide World Over"		
"Jug of Punch"		
MR. GORDON CLEATHER.		<i>Dr. Charles Wood.</i>
10. Irish War Marches—

"The O'Neill's War March."	"The O'Donnells."	<i>arranged by C. Milligan Fox.</i>
"The O'Mores."	"The O'Byrnes."	"Brian Borus."
MRS. C. M. FOX.		

Pianoforte Accompanists—

Mrs. A. C. BUNTEN, Mrs. C. M. FOX,
Mr. O'CONNOR MORRIS.

