

THE ORIGINAL COLLECTION

OF

MANX FOLK MUSIC

MADE BY

HIS HONOUR THE DEEMSTER GILL

MR. W. H. GILL & DR. CLAGUE

COMPLETED IN 1895 & 1896

MRS. J. FRED GILL

Mrs J. Fred Gill.
1912.

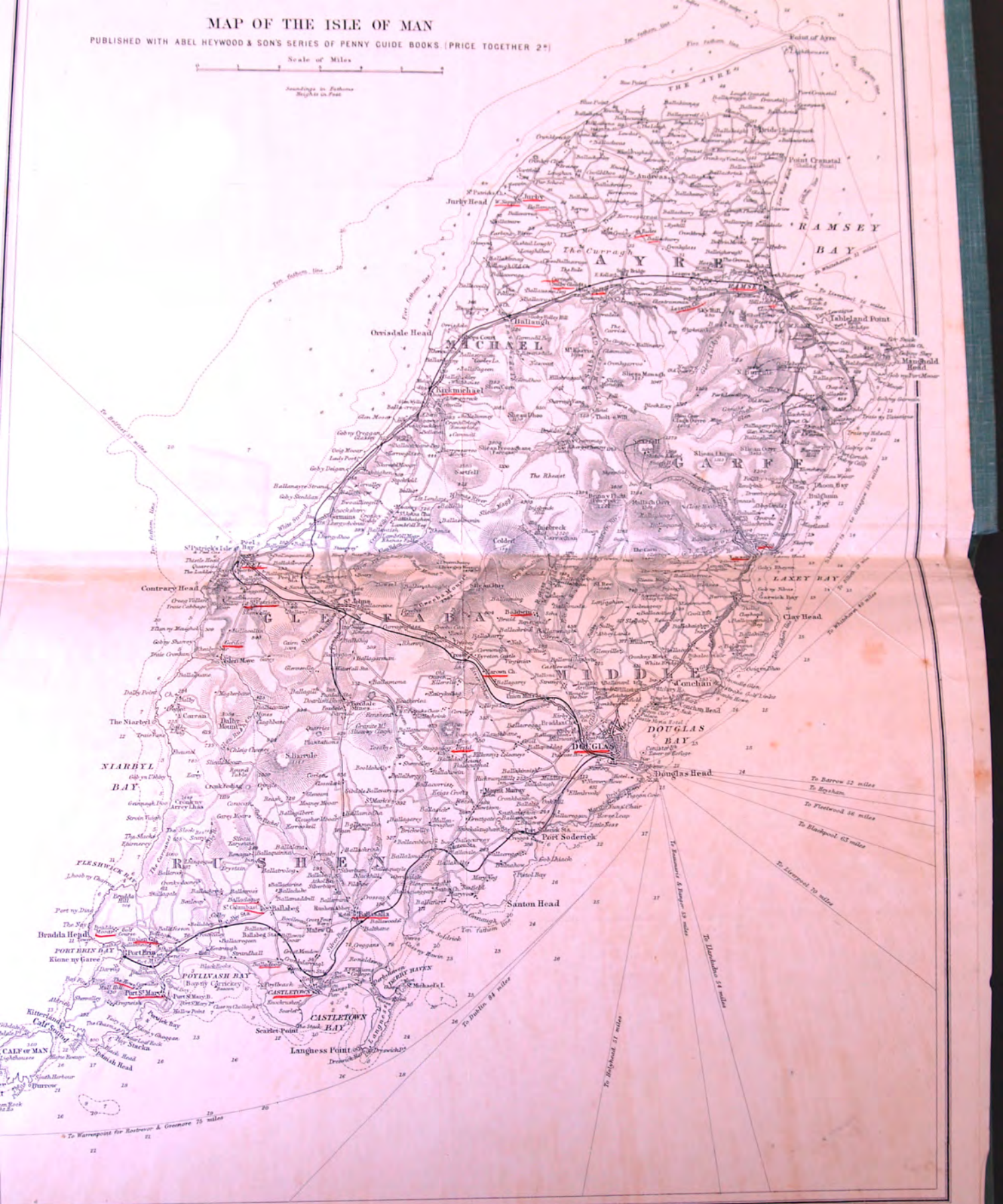
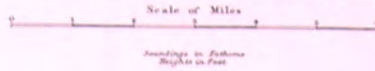
95.

1
11
8
7
11
7

11/11

MAP OF THE ISLE OF MAN

PUBLISHED WITH ABEL HEYWOOD & SON'S SERIES OF PENNY GUIDE BOOKS (PRICE TOGETHER 2s)



Abel Heywood & Son, 56 & 58, Oldham Street, Manchester.

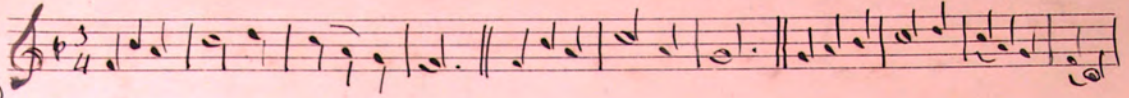
John Bartholomew & Co. Edin^g

*The red lines indicate places
where singers lived.
(of Manx music)*

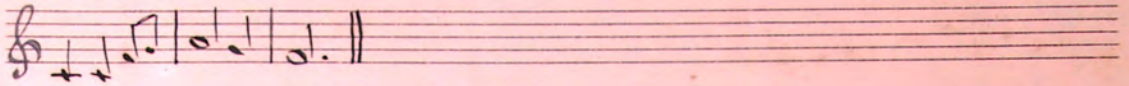
CAROL. "Joseph"

from Wilfred Wade, Sellaamoon July
taken down by W. H. G. 6 Aug. 1895.

0.53

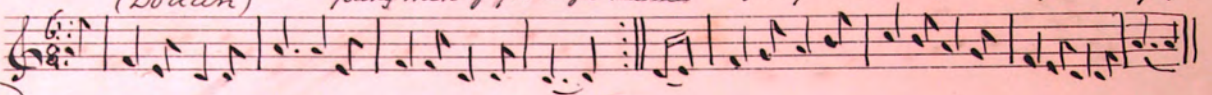


108



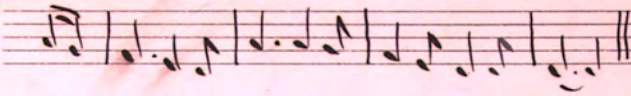
The Farmers' Daughter -
(Dorian)

from Mrs. Collier at Clarkes' Vest. 7.
July taken by W. H. G. 6 Aug '95



0.54

109



? Version of "Soree"

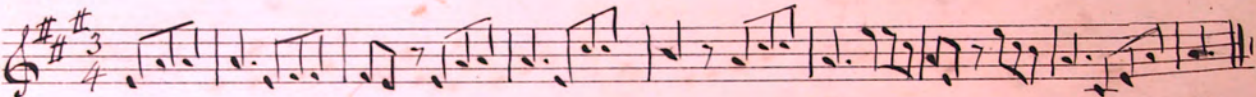
See C
+ 0.18

Lord Bateman -

D° D°

0.55

110

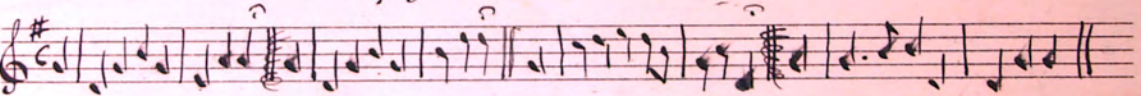


"'Twas once I loved a lady fair"

D° D°

0.56

111

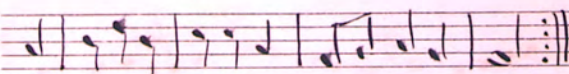
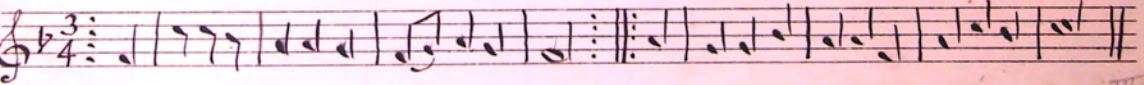


CAROL - "a Virgin unspotted"

from Mrs. Peare - Dallasalla - July - et: 77
by W. H. G. 6 Aug '95 *

0.57

112



Last 8 bars repeated as chorus
in quick time -

See C III. 7.

* Pitch uncertain
something between B & C

from Wm. Keighan through Jean's Ballagh
(Oct 70) by W. H. G. 6 Aug 1895.

CAROL

0.58
113

CAROL

Solange

Do Do

0.59

Let Christians all with one accord rejoice
[DORIAN]?

Do Do
(see also for Wm. Boyde, same day)

0.60
114

CAROL "The five and twentieth of December"

from Wm. Boyde (Mason) Curragh
Ballagh - by W. H. G. 6 Aug 1895

0.61
115

CAROL "Oh! ce ta dominey" (more p 87)

Do Do

see 0.60

"The streamer of lovely Nancy"

from Mrs Poyde (Mason) Nallagh (at 61) 3
 taken by L.H.G. 6 Aug 1895.

0.62
 116

Musical notation for the first piece, consisting of two staves of music in 3/4 time with a key signature of one flat.

The following is a copy of the original (Pretty young woman in Saylor Mill) from Mrs. Cain Dwyer [Blind Song]
 Ben aeg buagh agra Mullin Saigle taken down by D. Clague Aug. 1895.

117
 D.C VI.1

Musical notation for the second piece, consisting of two staves of music in 2/4 time.

va oie Conk Alin Moore. (see over - C VI.2)

"Down by the green bushes"
 [DORIAN.]

from Eliza Callahan - Balladrol - only
 taken down by D. Clague - Aug. 1895

C.VI.3
 118

Musical notation for the third piece, consisting of two staves of music in 3/4 time with a key signature of one flat.

USHAG VEG RUY NY MOANEY DHOO

NURSING SONG - Linná harr baid 7t leac (from Eliza Callahan at 84 - Balladrol, only
 Ushag veg ruy ny moaney dhoo marshy ground taken by D. Clague Aug 1 - 1895

C.VI.4
 119

Musical notation for the fourth piece, consisting of two staves of music in 3/4 time with a key signature of one flat.

Ushag veg ruy ny moaney dhoo, c'raad ren oo cadley riyg?
 Cadley mee riyree baare y crow, Naed mee hoar chias ny chio.

4

SHE BOSAN DY ROW AVNS DOVER³, from Tho. Ratcliffe - Howe - Throden
It was a boatload in whose home town at Dover.
STHE taken by D. Clague - Aug 1 1895

121

C. VI. 5

Handwritten musical notation for 'SHE BOSAN DY ROW AVNS DOVER'. The first staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody. There is a circled '3' above the final measure of the first staff.

122

C. VI. 6

TROOD SHIM GOILLEY GETHAN VIE " From
Come all to godness inclined taken by D. Clague Aug 1895.

Handwritten musical notation for 'TROOD SHIM GOILLEY GETHAN VIE'. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody.

123

C. VI. 7

"^{My} Shen my graik? " "Is not that my love!" from Tho. Ratcliffe - The Howe Throden
[Dorian - transposed] taken by D. Clague Aug 1895.

Handwritten musical notation for 'Shen my graik?'. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody.

MY CHAARJYN GOW SHU YASTEV
CAROL (Morse 81) from W. Kayne. St. Albans
taken by D. Clague Aug 1895

124

C. VI. 8

Handwritten musical notation for 'MY CHAARJYN GOW SHU YASTEV'. The first staff is in treble clef with a common time signature. The melody consists of quarter and eighth notes. The second staff continues the melody.

Va oie ayno Cronk Alue Moor - One night i Antalin Moor

Latin song by J. O'Keefe

118
C.VI.2

Handwritten musical notation for the first piece, consisting of two staves of music in 3/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

An empty musical staff with five lines.

M. 65 COLBACH BRECK ER STRAP. (Dorian mode)

From Mrs Lawson - Keroveroye, July 1844
taken over by W.H.G. 3 Aug. 90

(aged 65)

Handwritten musical notation for the second piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

(0.44)

chorus -

Handwritten musical notation for the chorus of the second piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

(see ante)

Handwritten musical notation for the chorus of the second piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

An empty musical staff with five lines.

M. 60 Slough Boys' Song

C.II 11

Handwritten musical notation for the third piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

see ante

Handwritten musical notation for the third piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

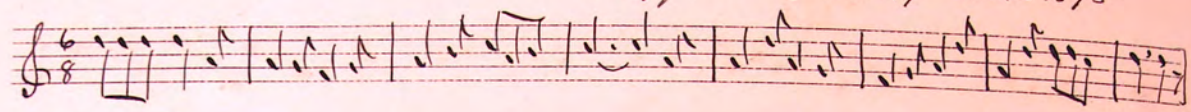
An empty musical staff with five lines.

BOLLAN BANE (re-visited Oct 1895)

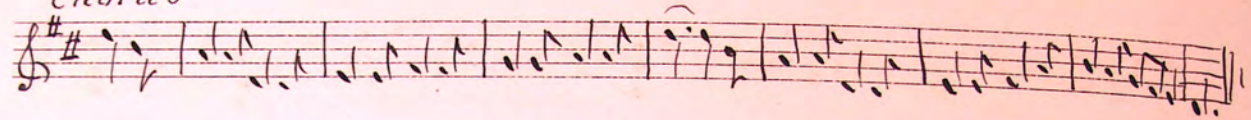
Handwritten musical notation for the fourth piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

Handwritten musical notation for the fourth piece, consisting of two staves of music in 6/8 time. The melody is written on a single staff with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are some accidentals and phrasing slurs.

COLBACH BRECK Amalgamation of 0.44 and 0.28
Suggested by W.H.G Oct 1895



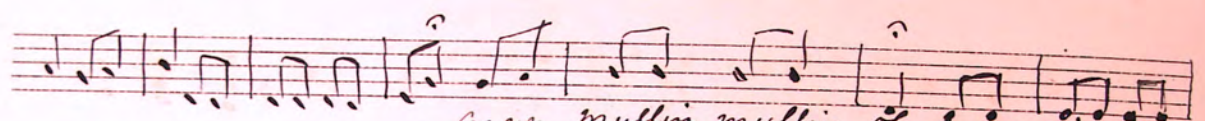
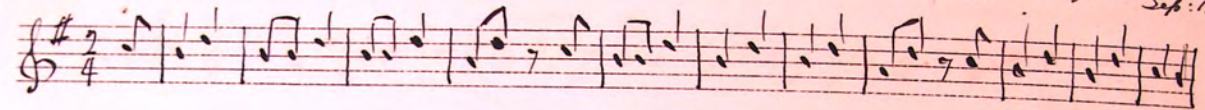
Chorus



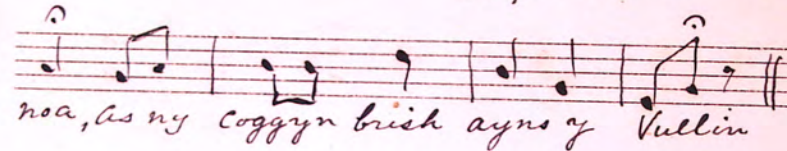
YN MWILLIN SKILLEY - (The Shelling mill)

Taken down by Dr. Clague Sep. 1895.

C VII. 1



As yn mullin mullin Oh As yn Skilly Skilly

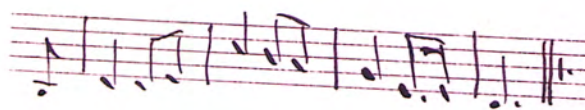
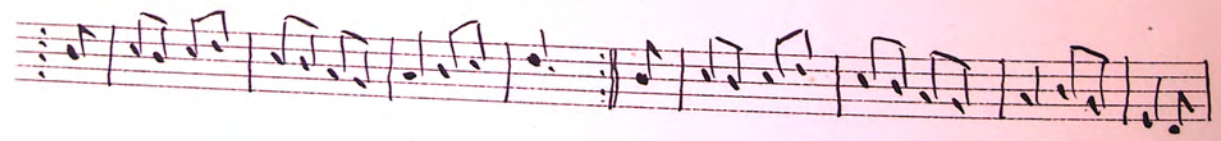
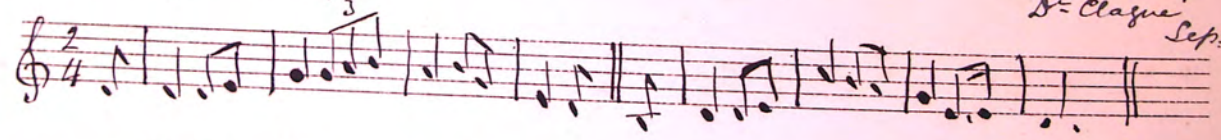


noa, as ny coggyn brish ayns y Vullin

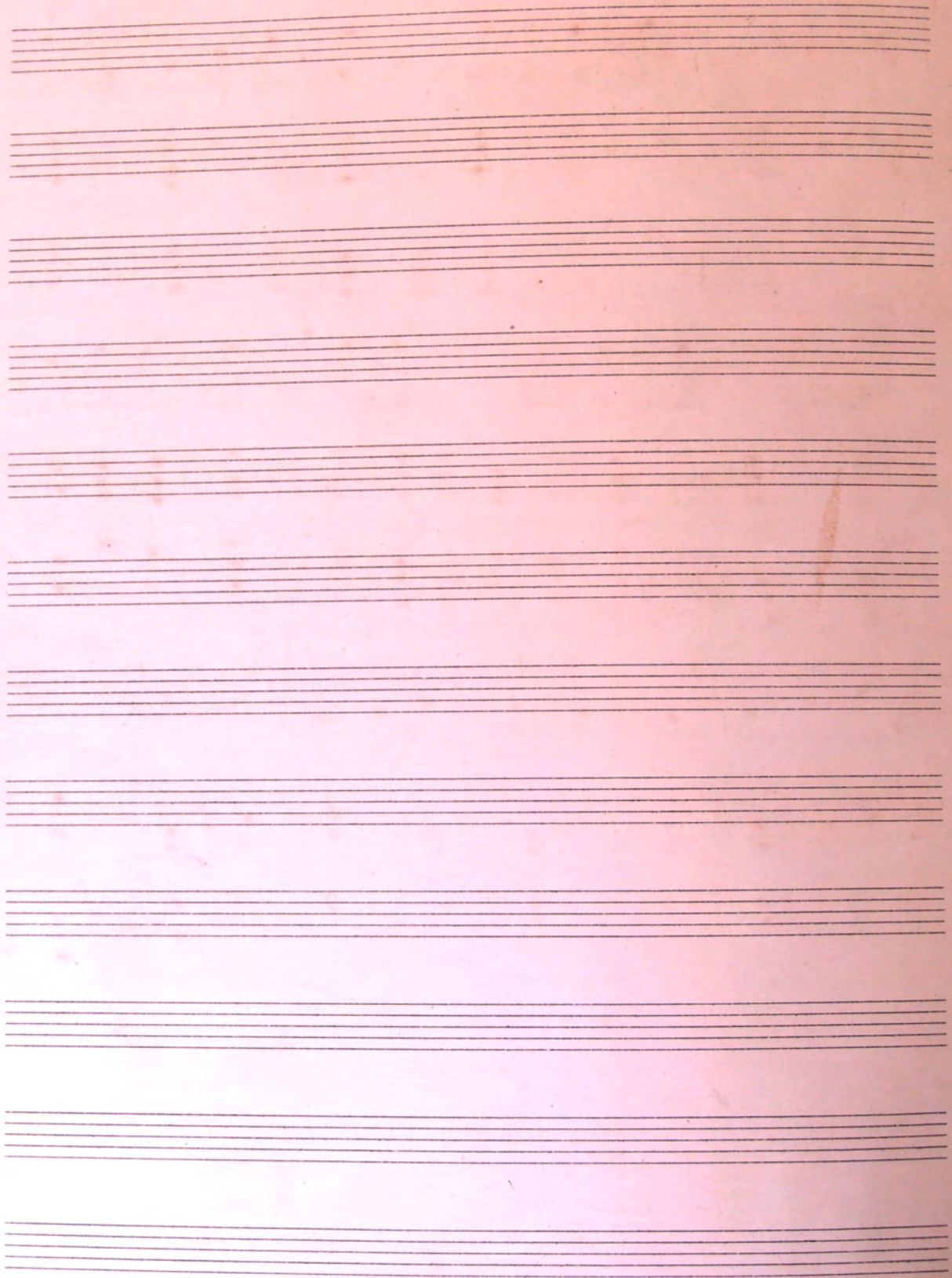
"Oh! What if the froster my blackbird has taken"

Taken down by Dr. Clague Sep. 1895.

C VII. 2



8.



"The Pick upon my shoulder"

Taken from G. D. Clague
Sept: 1895.

C.VIII.1

Handwritten musical notation for the first piece, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes.

George Riley

C.VIII.2

Handwritten musical notation for the second piece, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes.

"The Crocodile"

C.VIII.3

Handwritten musical notation for the third piece, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes.

"Poor old Horse"

C.VIII.4

Handwritten musical notation for the fourth piece, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes.

Letter from G. D. Clague
Sep - Dec 1895

10

The Crab fish.

C. VIII. 5

Handwritten musical notation for 'The Crab fish' on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in bass clef. The music consists of a series of eighth and sixteenth notes.

Betsy Baker

D. D.

C. VIII. 6

Handwritten musical notation for 'Betsy Baker' on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes: 'The Dr. came & smelt his cone With a long face like a Quarter'. The second staff continues the melody with lyrics: 'The man said he where is your pain said I see Betsy Baker'. The third staff is in bass clef with lyrics: 'He said is? here hold me'.

The Novice's Bride

D. D.

C. VIII. 7

Handwritten musical notation for 'The Novice's Bride' on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: 'She paced the shore, She braved the storm, A corpse lay by her side, She sought to warm the Novice's form, Then kissed his lips & died'.

Handwritten note: 'Handwritten in 1895'

William & Mary.

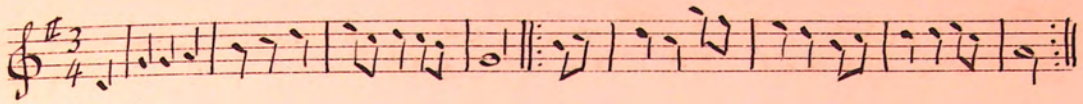
D. D.

C. VIII. 8

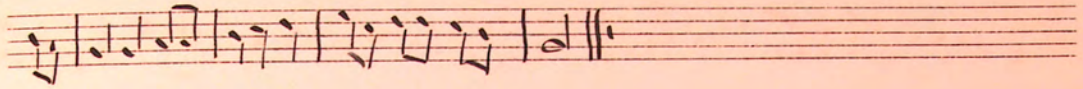
Handwritten musical notation for 'William & Mary' on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in bass clef.

The Old Country farmer

Taken from *Le D. Clavier* //
Sep - Dec 1895

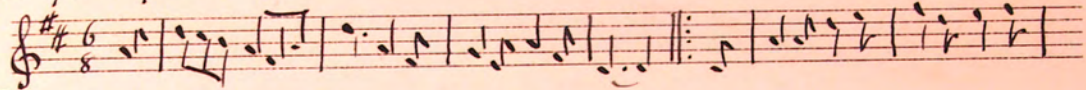


C. VIII. 9

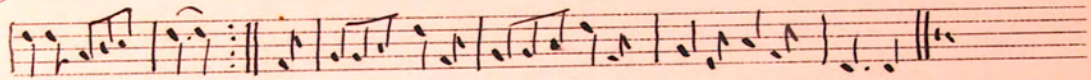


The Green Gown

D^o D^o

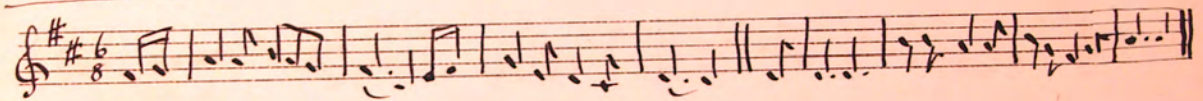


C VIII. 10

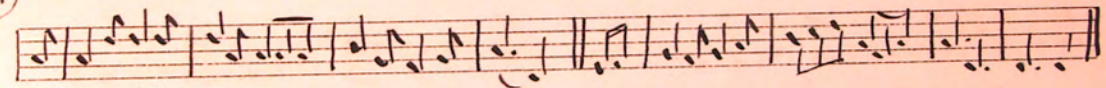


The Mill Hopper

D^o D^o



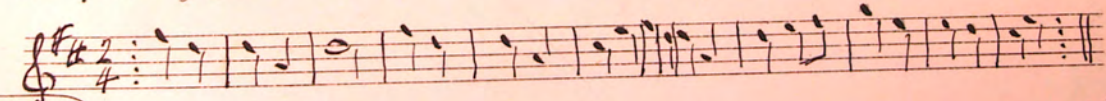
C VIII. 11



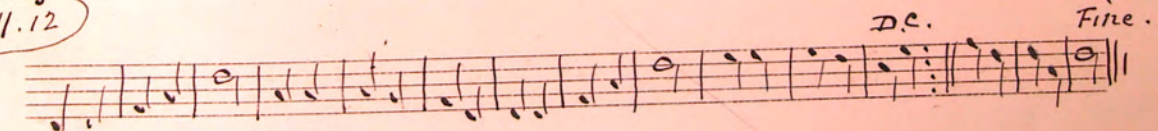
The Girls of Balladecole

?
"maux fis"

D^o D^o



C VIII. 12



12 Manx Tune (DORIAN)

Taken down by Mr. Harry Wood (Douglas)
for Mr. Proctors' singing - Dec 1895.

W. I. 1

Note by Dr. Clarke - 25 Dec: 1895.

Took this tune down for the singing of J. A. G. (Dove) - It was
very popular in the District when Butcher - the first
Primitive Methodist preacher who came to the Island was stationed
here, at the beginning of the Century - It is the time that Harry
Wood has been trying his "preacher hand" on.

1896

Probable original for
CHORUS.

Chorus

In I have a sweet hope of glory in my soul

Dance Tune.

Ionian Mode.
(transposed)

Andante con moto $\text{♩} = 76$ [?]

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and some individual notes. There are several upward-pointing arrows below the bass staff, likely indicating fingerings or accents.

The second system continues the piece with two staves. The upper staff has a piano (p) dynamic marking. The lower staff continues with chords and notes, with upward-pointing arrows below.

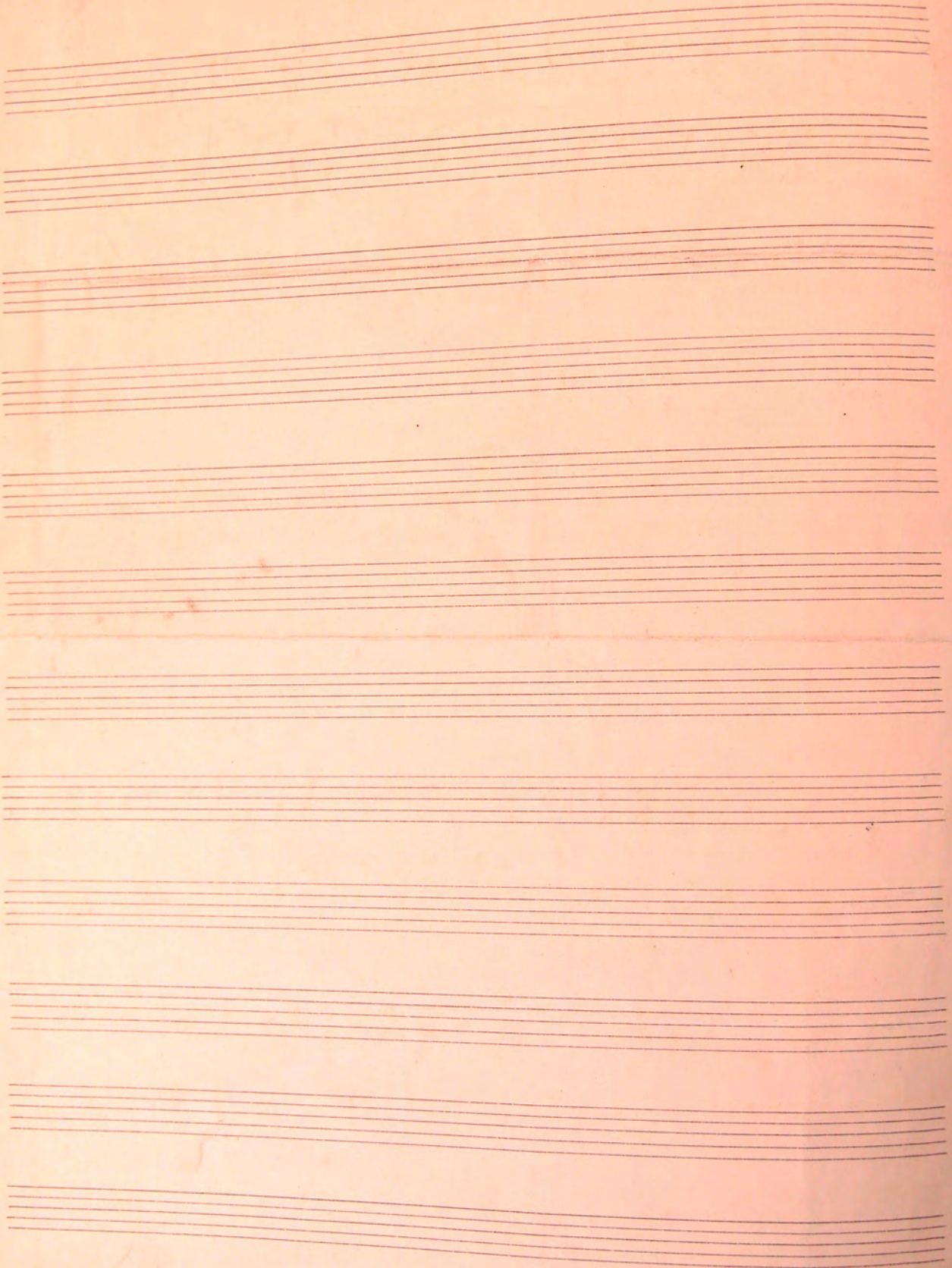
The third system continues with two staves. The upper staff features a mezzo-forte (mf) dynamic marking. The lower staff continues with chords and notes, with upward-pointing arrows below.

The fourth system continues with two staves. The upper staff has a piano (p) dynamic marking, followed by a crescendo (cres.) and then a forte (f) dynamic marking. The lower staff continues with chords and notes, with upward-pointing arrows below.

The fifth system consists of two staves. The upper staff begins with a piano (p) dynamic marking. The lower staff continues with chords and notes, with upward-pointing arrows below.

The sixth system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff is mostly empty, with a few notes at the beginning.

14



"The Good old Way"

Taken Down by Dr. Clarke for the Singing of old Mrs Quayle Stowell of Castleton - 1896

CIX.2

Chorus

The good old way how sweet thou art may none of us from thee depart
 But may our actions always say We're marching on the good old way -
 For I have a sweet hope of glory in my soul For I have a sweet hope of
 glory in my soul, For I know I have it & I feel I have a sweet
 hope of glory in my soul

Verse 2 Our conflicts here tho' great they be, Shall not prevent our Victory
 If we but strive + watch + pray, Like Soldiers on the good old way -

Carval -
 Dorian mode

For Tom Cain
 Duplas.
 Harmony by
 W. H. Gill

" YN. UNNYSOP. ^A

Air & words from
Tom Kermode, Bradda
Taken by Dr. Clague, Feb 1896

C.X.1

Heigh! Juan jiggesen Ho! Juan jiggesen Daa oor roish y laa, bony!

Quoi sa bee la chie ma rish ben woinney elly, Dy bragh dy irree bran traan, lang!

YN UNNYSOP.

^{Do Do}
from Mgt: Clague
Dalla Clague, delly

C.X.2

Heigh! sa yn unnysop Heigh! sa yn unnysop Daa oor roish y laa

Dy bee quor la chie marish ben woinney elley, Dy bragh dy tolkal traan

SHE EC NY FYDLARYN.

air & words from Tom Kermode
Bradda - Taken down by
Dr. Clague June 1896.

C.XI.1

She ec ny fydlaryn Aynony Ullicki - As Shid boayl

Vee mee roish graih my Chree Son graihagh, graihagh

hoie shin sheese quoriagh As hug shin y toshieagh

d'yn too. rec

Carval

19
From "Jimmy Cole"
July

Harmony by
W. H. Hill

The first system of handwritten musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with a 6/4 time signature and contains a harmonic accompaniment of chords and single notes.

The second system of handwritten musical notation also consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the harmonic accompaniment. The system concludes with double bar lines.

Seven empty musical staves are provided for further notation, each consisting of five horizontal lines.

This image shows a page from a music manuscript book, numbered 18 in the top left corner. The page contains ten horizontal musical staves, each consisting of five red lines. The staves are arranged vertically and are currently blank, with no notes or markings. The paper is aged and has a yellowish tint. There is a small hole or mark in the top right corner of the page.

Songs of a Mountain-Singer

Superintendent Douglas, S. of Man - April 12 - 19 1895 - Early morning.

The musical score consists of ten staves of music, organized into three systems. The first system contains the first three staves, the second system contains the next four staves, and the third system contains the final three staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of late 19th-century field notes.

frequent

fug

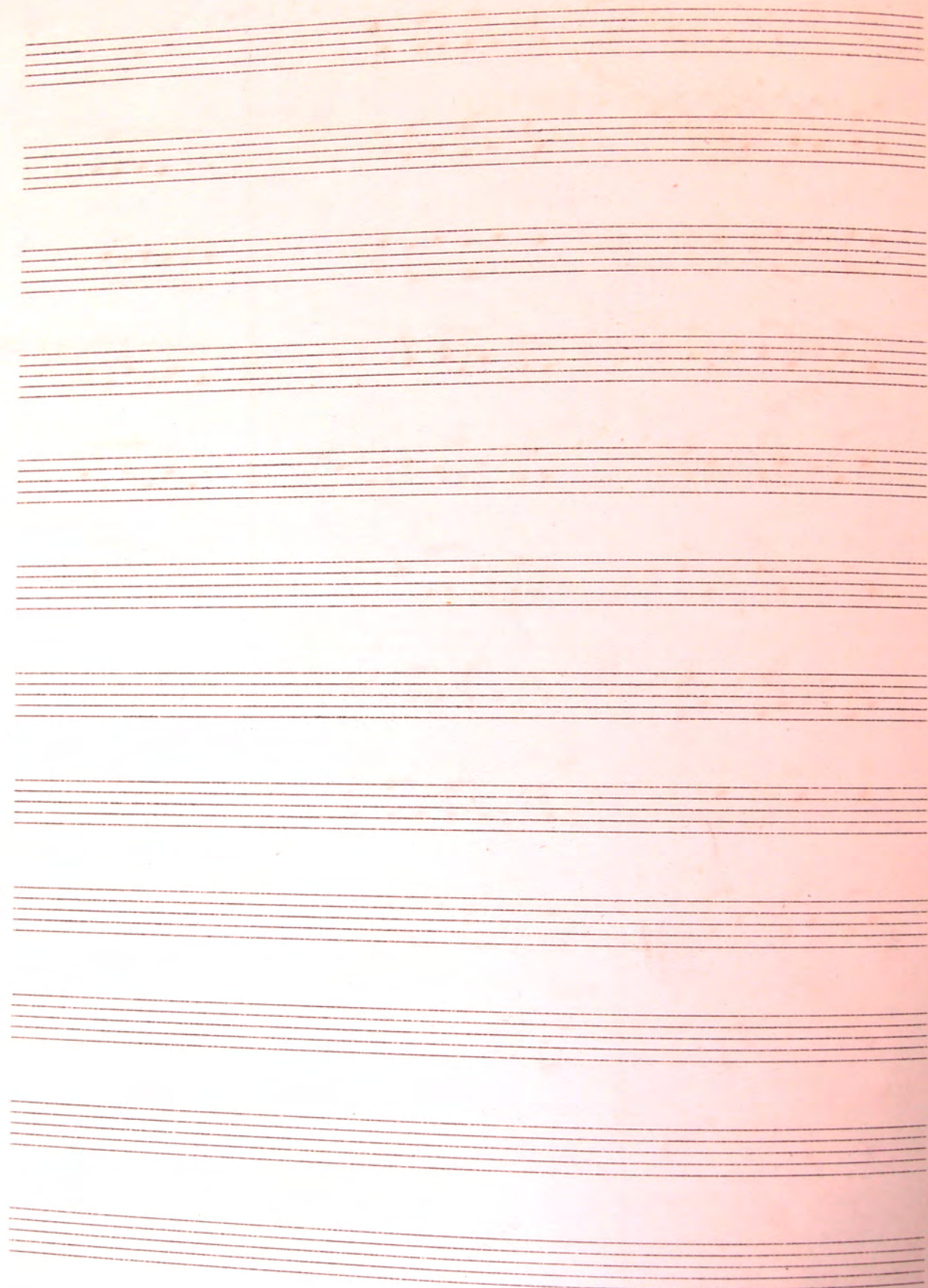
fug

Ch-fug:

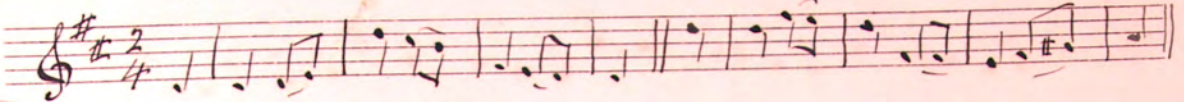
rare

rare

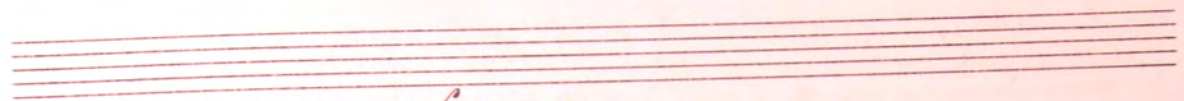
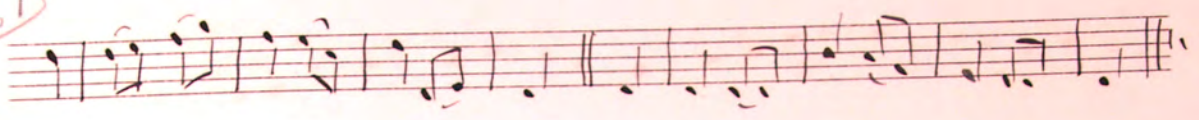
Bleach here



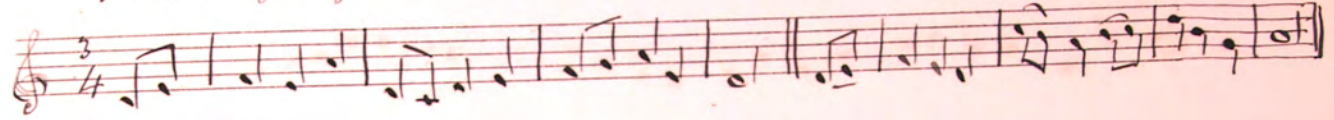
Ta billey bog glass ayno garay ny Viskag



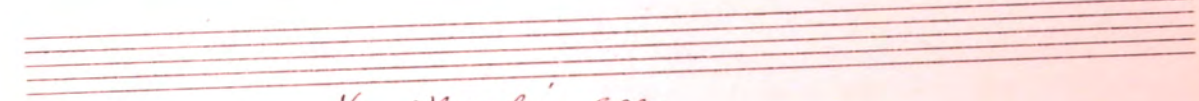
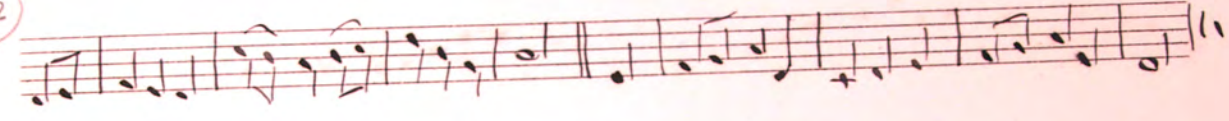
CXII, 1



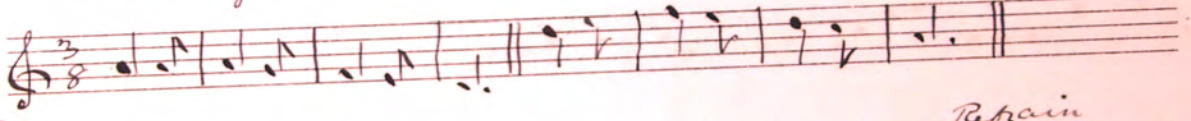
Va Nancy ayno Lunnon



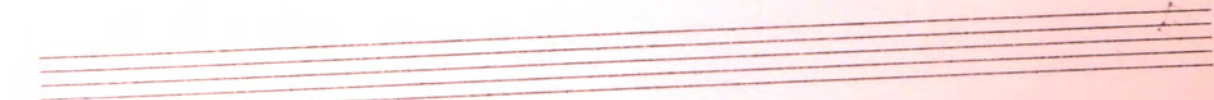
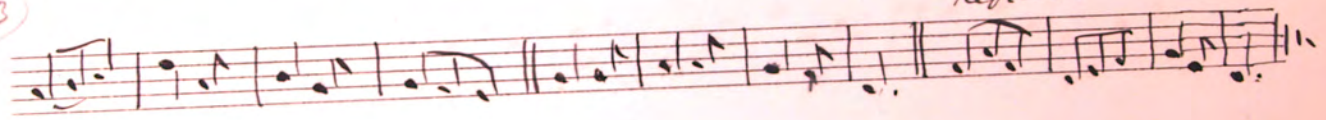
CXII, 2



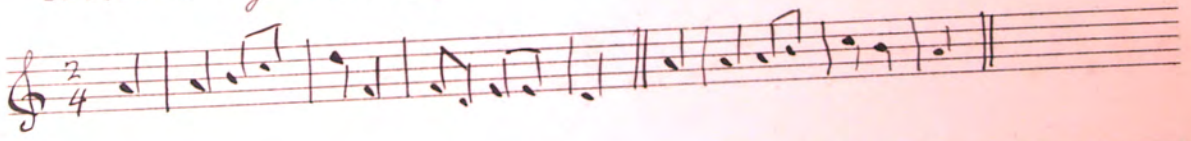
O Ven aeg, Ven ~~aa~~ aalin aeg.



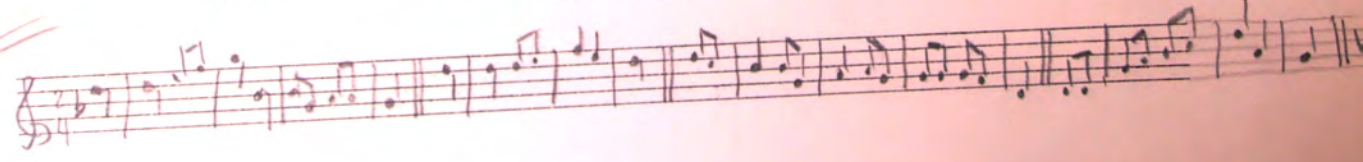
CXII, 3



Arans ny cloan,



CXII, 4



4 No 12

22

Faig mayd ny lannaght eck ^aKeayn Dhooglass.

C. XII, 5

Handwritten musical notation for the first piece, consisting of two staves of music in G major and 3/4 time.

Mie moghrey dhryls y gerjagh.

C. XII, 6

Handwritten musical notation for the second piece, consisting of two staves of music in G major and common time.

Dinsh dhryt ta ym sunause ec ye Keadyn

C. XII, 7

Handwritten musical notation for the third piece, consisting of two staves of music in G major and 3/4 time.

Ira Voynis ym guilley aegagh as raagh.

C. XII, 8

Handwritten musical notation for the fourth piece, consisting of two staves of music in G major and 3/4 time.

C. XII

9

C. XII, 1

C. XII

C. XII

12

When I was young & in my prime.

CXII
9

Handwritten musical notation for the first piece. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody. There are some annotations: 'CXII' is circled in the left margin, and the number '9' is written below the first staff.

Vee shuish ben aeg ny ben-y-phoosee.

CXII, 10

Handwritten musical notation for the second piece. It consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody. There is an annotation 'CXII, 10' in the left margin.

Farewell & adieu, to you Spanish Ladies.

CXII, 11

Handwritten musical notation for the third piece. It consists of two staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody. There is an annotation 'CXII, 11' in the left margin.

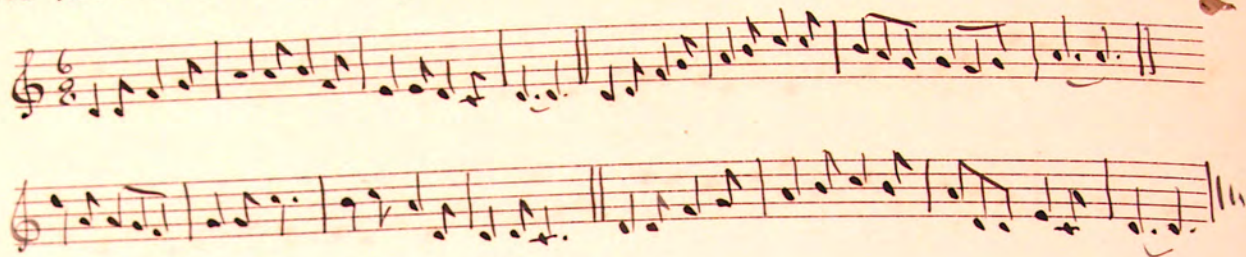
There was a Sailor from the North

C. XII
12.

Handwritten musical notation for the fourth piece. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody. There are annotations 'C. XII' and '12.' in the left margin.

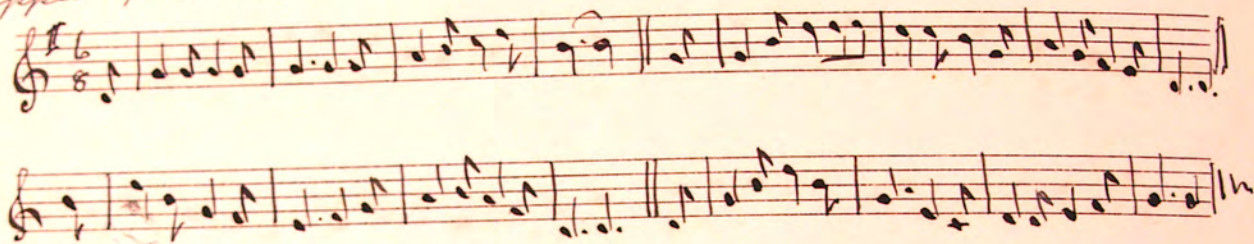
24 Ja'n Rock. Abbo ersooyl

C. XII
13.



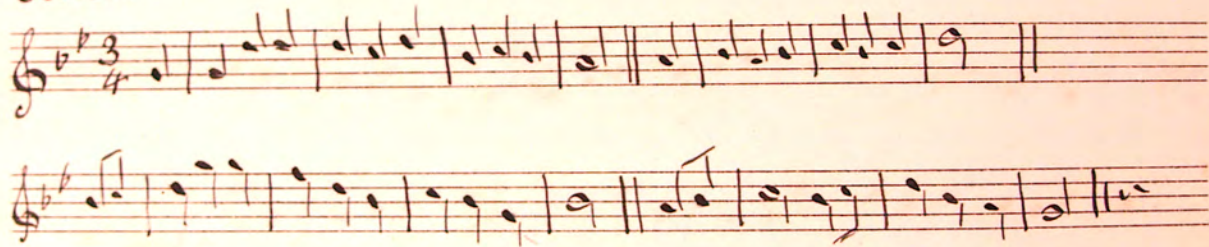
I slipped up towards her.

C. XII
14.



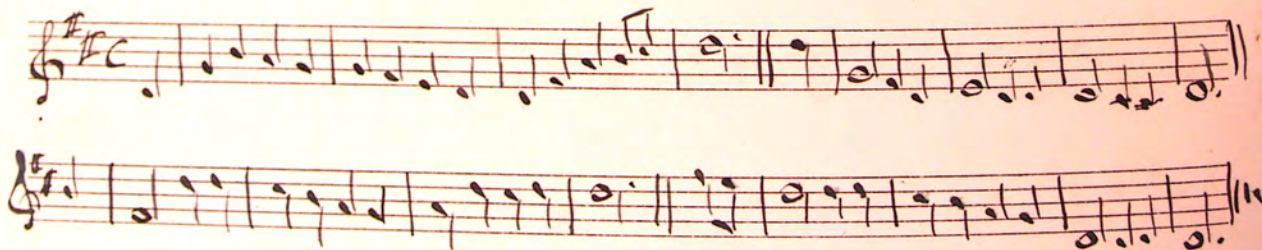
In Scotland

C. XII
15.



Curioſit, born a nature of man in.

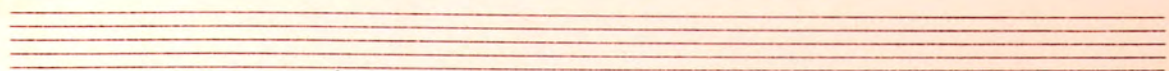
C. XII
16.



Learn a youthful lady

C. XII
17

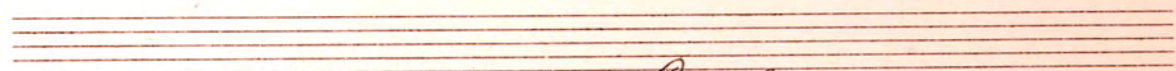
Handwritten musical notation for the first piece, consisting of two staves of music in C major and common time. The melody is simple and features a mix of eighth and sixteenth notes.



There were two ships in the North Country

C. XII
18.

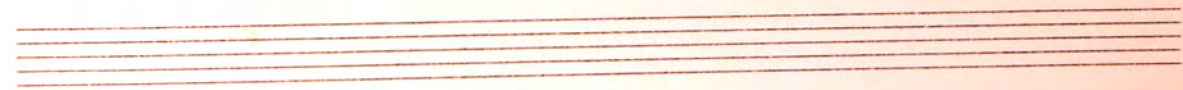
Handwritten musical notation for the second piece, consisting of two staves of music in 2/4 time. The melody is simple and features a mix of eighth and sixteenth notes.



Moylley gys Jee, my chaarjyr - Carol.

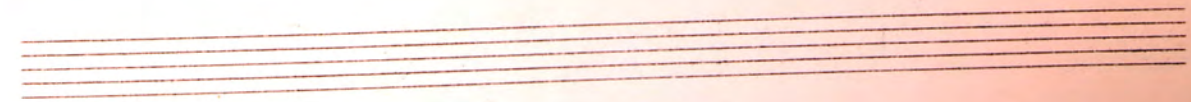
C. XII
19

Handwritten musical notation for the third piece, consisting of two staves of music in C major and common time. The melody is simple and features a mix of eighth and sixteenth notes.



C. XII
20

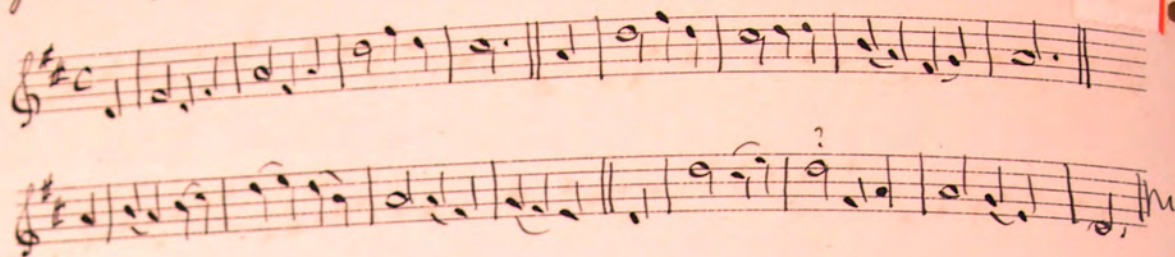
Handwritten musical notation for the fourth piece, consisting of two staves of music in G major and 2/4 time. The melody is simple and features a mix of eighth and sixteenth notes.



26 Ny Caerwyn ar heu

C. XII

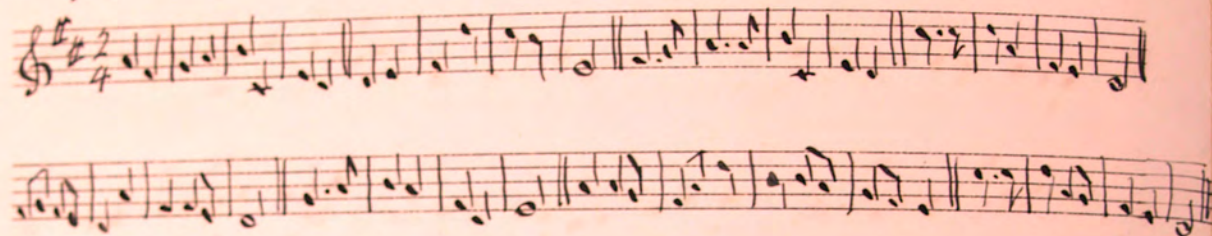
21



Mish y Guilley.

C. XII

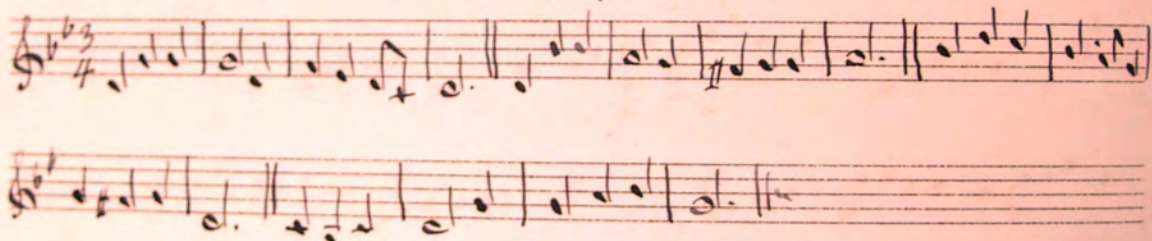
22.



Tra Vorynis Vorsh mish ym Guilley Veg.

C. XII

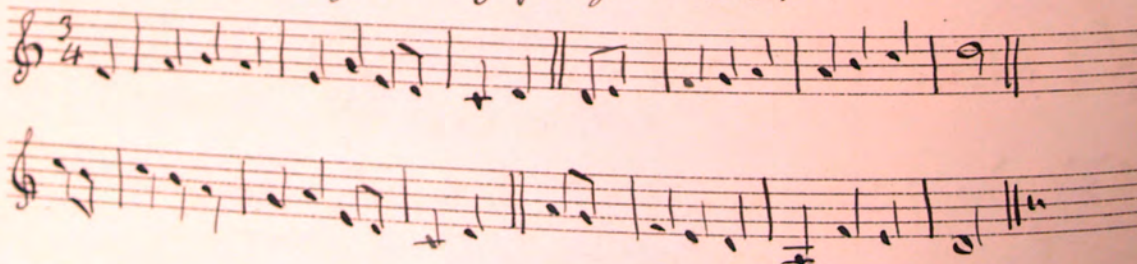
23.



Oh Kierne, tou er sholl dy faagail me.

C. XII

24.



CII. 97

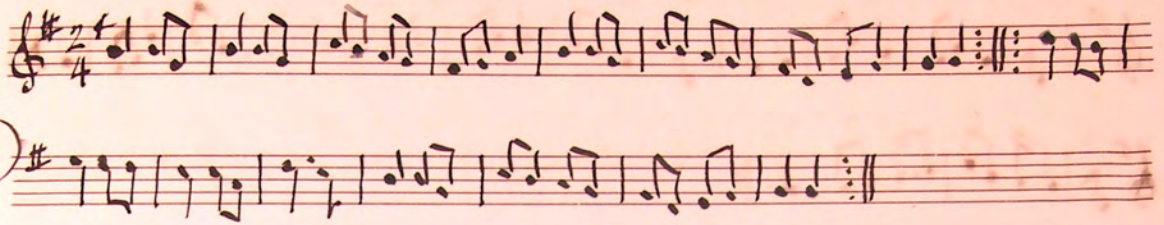
"DANNSIN NY FERIEHYN" Fairies Dance

Tom -
Jahan Downy
Dr. Clague 1896.

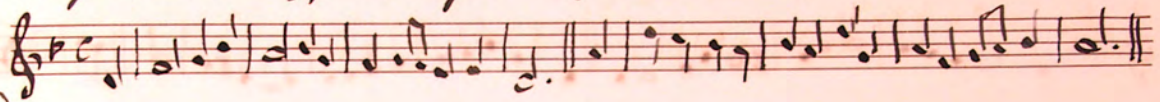
27

~~CIX 1~~

CXIII 1

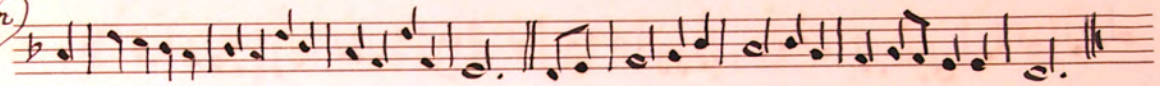


Myr hie mee gys Lostyn (as I went to England)

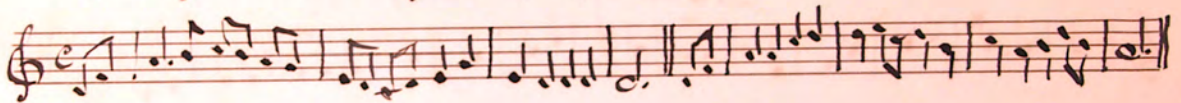


~~CIX 2~~

CXIII 2

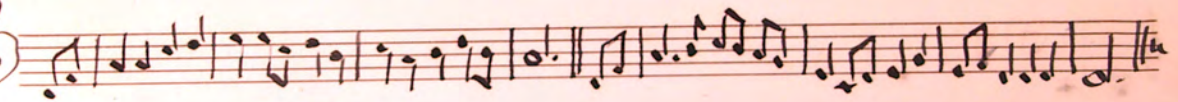


Moghrey Laa Boaldyn - (May day)

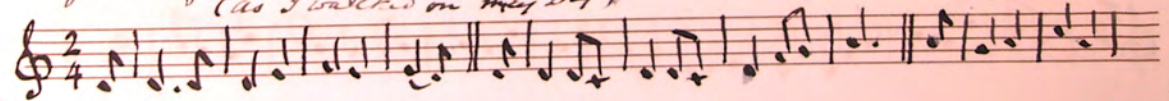


~~CIX 3~~

CXIII 3

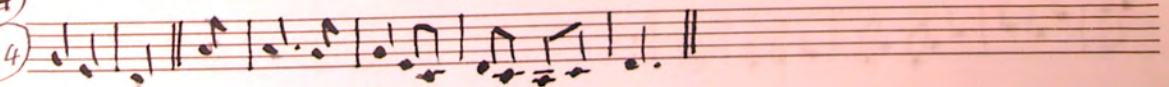


Myr hooyl mee magh Moghrey Laa Boaldyn
(as I walked on May Day)



~~CIX 4~~

CXIII 4



28

She Chong Honnick mee as ee Shiaulley
(Isas a ship sailing)

~~C. IX-5~~
C. XIII-5

Handwritten musical notation for the first piece. It consists of two staves of music in treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on the first staff, and the accompaniment is on the second staff. The piece ends with a double bar line.

Tur shiiaik guillyn aegagh (Come young man)

~~C. IX-6~~
C. XIII-6

Handwritten musical notation for the second piece. It consists of two staves of music in treble clef, common time (C), and a key signature of two flats (Bb, Eb). The melody is written on the first staff, and the accompaniment is on the second staff. The piece ends with a double bar line.

Chanel eh leirish "Duke" ny "Lad"
(It is not by duke a lad)

C. XII-7

Handwritten musical notation for the third piece. It consists of two staves of music in treble clef, 2/4 time signature, and a key signature of one sharp (F#). The melody is written on the first staff, and the accompaniment is on the second staff. The piece ends with a double bar line.

Harrish ny skaityn n'Albin
(Over the mountains of Scotland)

~~C. IX-8~~
C. XIII-8

Handwritten musical notation for the fourth piece. It consists of two staves of music in treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody is written on the first staff, and the accompaniment is on the second staff. The piece ends with a double bar line.

-Carval Yoseph

CXIII 9

Handwritten musical notation for 'Carval Yoseph'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef with the same key signature. The music is written in a simple, folk-like style with various note values and rests.

Haink fer-thie thie amnagh amnagh gys y thie
(The husband came home late)

CXIII 10

Handwritten musical notation for the song 'Haink fer-thie thie amnagh amnagh gys y thie'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with the same key signature. The music is written in a simple, folk-like style.

ILLIAM Y THALHEAR (William the Jailor)

CXIII-11

Handwritten musical notation for 'ILLIAM Y THALHEAR (William the Jailor)'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef with the same key signature. The music is written in a simple, folk-like style.

EC KIARE BLEIN JEIN DY EASH.
(at fourteen years of age)

CXIII 12

Handwritten musical notation for 'EC KIARE BLEIN JEIN DY EASH. (at fourteen years of age)'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature. The music is written in a simple, folk-like style.

Spinning Song.

DY BEAGH Y VUMMEG AYM.
(If my mother had been here)

C.IX-13
C.XIII-13

Musical notation for the first song, consisting of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with quarter and eighth notes.

TA CASHEN ERSOORGL GYS YM AARKEY.
(Cashen has gone to sea)

C.IX-14
C.XIII-14

Musical notation for the second song, consisting of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The bottom staff continues the melody with a treble clef and a common time signature (C).

EISHT OO AS CHLAST OO
(Listen and harken)

C.IX-15
C.XIII-15

Musical notation for the third song, consisting of a single staff with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is simple and rhythmic.

MOYLLEY GYS JEE MY CHAARJYN
(Praise God, my friends)

C.IX-16
C.XIII-16

Musical notation for the fourth song, consisting of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). The bottom staff continues the melody with a treble clef and a common time signature (C).

HUG SHIN SEOSE Y SHIAULL-MEAN.
(We hoisted the main-sail)

C.IX-17
C.XIII-17

Musical notation for the fifth song, consisting of two staves. The top staff has a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The bottom staff continues the melody with a treble clef and a common time signature (C).

Y GRAINDER NY SIDOOK -
(The Soldiers' Love)

CXIII-18
~~CIX-18~~

Handwritten musical notation for 'Y GRAINDER NY SIDOOK'. The piece is in 3/4 time and G major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody. The piece ends with a double bar line.

TA DICK VEG ER YANNOO MIE
(Little Dick Has Some Will)

~~CIX-19~~
CXIII-19

Handwritten musical notation for 'TA DICK VEG ER YANNOO MIE'. The piece is in 3/8 time and G major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody. The piece ends with a double bar line.

Y NASTEY - PHOOSSE. (The Betrothal)

~~CIX-20~~
CXIII-20

Handwritten musical notation for 'Y NASTEY - PHOOSSE'. The piece is in 6/8 time and G major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody. The piece ends with a double bar line.

MY SHENN YISHIG.
(My old Father)

CXIII-21

Handwritten musical notation for 'MY SHENN YISHIG'. The piece is in 3/8 time and G major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody. The piece ends with a double bar line.

32 KYNDAGH RISH MY DANGERYN JEH'N KEAYN.

(On account of the dangers of the sea)

CXIII
22

Handwritten musical notation for 'KYNDAGH RISH MY DANGERYN JEH'N KEAYN.' in G major, 2/4 time. The melody is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. There are two empty staves below the first two.

BANNAGHT LHIAT! KIRREE-VEG MY GHRAIH

(Farewell, little Katie, my love)

CXIII
23

Handwritten musical notation for 'BANNAGHT LHIAT! KIRREE-VEG MY GHRAIH' in G major, common time. The melody is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. There are two empty staves below the first two.

VA BEN SEYR AYNS Y GAREY (It was a lady in a garden)

CXIII
24

Handwritten musical notation for 'VA BEN SEYR AYNS Y GAREY' in G major, 2/4 time. The melody is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a triplet of eighth notes. There are two empty staves below the first two.

WILLIAM BOGHT - (Son William)

CXIII
25

Handwritten musical notation for 'WILLIAM BOGHT - (Son William)' in G major, 3/2 time. The melody is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. There are two empty staves below the first two.

Car as jig -

WILLIAM BOGHT.
(For William)

CXIII
26

YN GOOYN NY LIEESEY - WOLSEY.

(The Hansen & Wollen Song)

CXIII
27

BANNAGHT LHIU

(Fare you well)

See "Duchty Millish 'y Jarra" more - & No

CXIII
28

AYNS LUNNON (In London)

CXIII
29

ARRAE SOORE

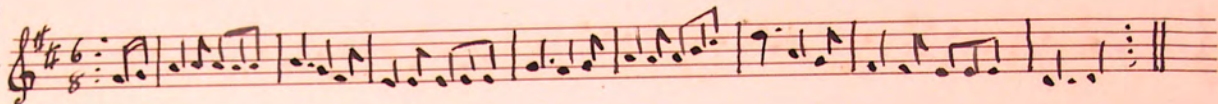
MY VAIRY CLOIE YN LARM
(my fingers tapping the signal)

CXIII
30

34

JUAN JYST-COWREE
(John the Cowee-Dish)

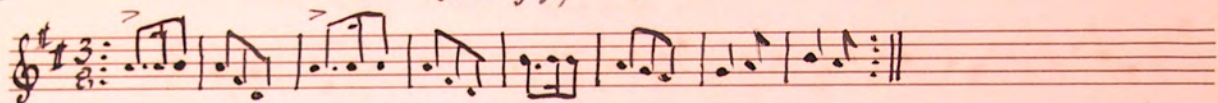
CXIII
30A



31

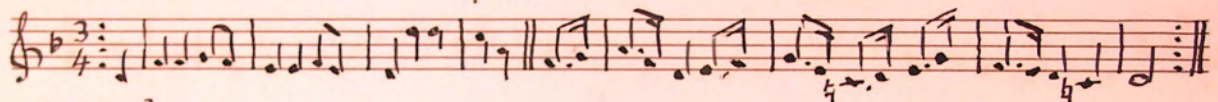
Step Dance - POAGEY NY RINNAGHYN
(a bag of pino)

CXIII
31



Carval YN MAC STROILTAGH
(The Prodigal Son)

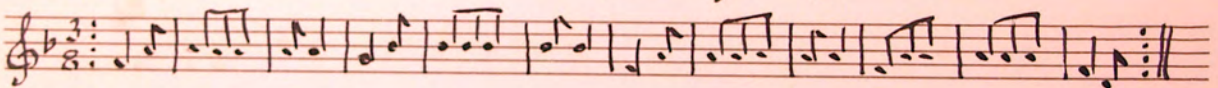
CXIII
32



carval

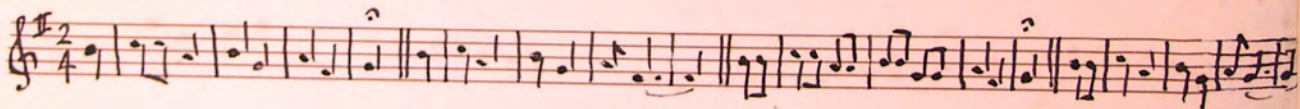
Carval Step Dance. HAI SON HUGGEY.
(Hasten quickly)

CXIII
32A



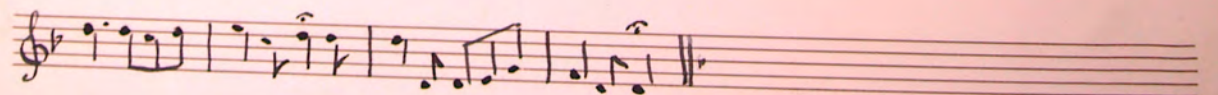
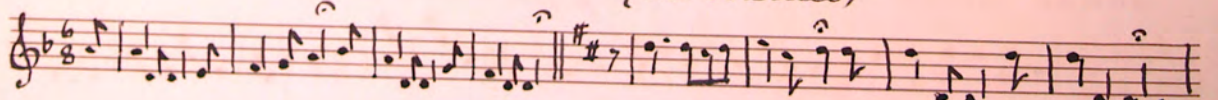
YN GREASEE (The Cobler)

CXIII
33



YN SOOKEDEYR GYS TRI VEM-TREOGHE
(The Courtier)

CXIII
34



YN SHIAULTEYR
(The Soldier)

CXIII
35

GRAIH FIRRINAGH
(True Love)

C.XIII
36

CARVAL ER BAASE AS BEAYNID
(Carol on Death & Eternity)

CXIII
37

TRA TAMEE GOLL S' THIE.
(When I am going home)

CXIII
38.

ARRANE - SOOREE,

(Love Song)

ex XIII
39

Handwritten musical notation on a staff with treble clef, key signature of one sharp (F#), and 3/8 time signature. The notation consists of two lines of music. The first line contains a sequence of eighth and sixteenth notes, ending with a double bar line. The second line continues with more eighth and sixteenth notes, ending with a double bar line and repeat dots.

Ten empty musical staves for writing.

OIE AS LAA

(Night & Day)

CXIV
1

JUAN Y JAGGAD KEEAR.

"Shout y Juan jaggad keear"

CXIV
2

HER MAYD KENNIP AYNS CRONK-NY-KISHTEY.

(We'll sow Rump on Cronk-ny, Kish-tey)

CXIV
3

HIE AD VOISH CASS-Y-LHEN.

(They went from Cass-y-Lhen)

CXIV
4

CARVAL.

MY CHAARJYN DEYR TER JYMSACH AYNS SHOH JIU.

(My dear friends assembled here to-day)

CXIV
5

CARVAL

TA MISH TA'N BILLEY ROUYR

(I am the fruitful tree)

CXIV
6

38 C II 91

CHAILLIN VEG DHOAN $\frac{3}{8}$ (When we go sing my little linn maid)

C'HAAD T'OU GOLL, MY CHAILLIN VEG DHOAN.

CXIV
7

Handwritten musical notation for 'CHAILLIN VEG DHOAN'. The first staff is in 3/8 time and contains the main melody. The second staff is empty.

ER GENNY HOMBAGHEY (on death of Pedacco)

GUILLIN MY CHREE! CRE NEE MAYD NISH?

"My dear boys what shall we do now?"

CXIV
8

Handwritten musical notation for 'ER GENNY HOMBAGHEY'. The staff is in 2/4 time with a 7-measure rest at the beginning. The melody is written across the staff.

See Morris Song Anthology p. 38.

CLEAN - SUGGANE

The Cradle (or Stars Cradle)

CXIV
9

Handwritten musical notation for 'CLEAN - SUGGANE'. The staff is in 6/8 time and contains the melody for the cradle song.

TA'N GRINE VEG OARN

(The Idle Barley Corn)

CXIV
10

Handwritten musical notation for 'TA'N GRINE VEG OARN'. The staff is in 6/8 time and contains the melody for the barley corn song.

CXIV
11

TRA HIG BEN'YMS DY NIEU.

(When my wife will come to Spain)

Handwritten musical notation for 'TRA HIG BEN'YMS DY NIEU.'. The staff is in 6/8 time and contains the melody for the song about the wife coming to Spain.

SHENN VEN! (Oo Women!)

C. XIV
12

Handwritten musical notation for 'SHENN VEN!' on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff continues the melody. The music consists of a series of eighth and sixteenth notes.

MOIRREY, MY GHRAIH! (Mary, my love!)

C. XIV
13

Handwritten musical notation for 'MOIRREY, MY GHRAIH!' on a single staff. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody is written in treble clef.

MYR HOOYL MEE MAGH MOGHREY. (as I went out one morning)

C. XIV
14

Handwritten musical notation for 'MYR HOOYL MEE MAGH MOGHREY.' on a single staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in treble clef.

YAINSTHER LABAN (Lord Laban)

C. XIV
15

Handwritten musical notation for 'YAINSTHER LABAN' on a single staff. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The melody is written in treble clef.

"Dorian Mode" - old many times, C.M.

Taken from the singing
Mr. Wm. Green - Town Missionary
by Dr. Clarke

Handwritten musical notation for 'Dorian Mode' on two staves. The first staff is in treble clef with a 4/4 time signature. The second staff continues the melody. The music consists of a series of eighth and sixteenth notes.

7/10
189

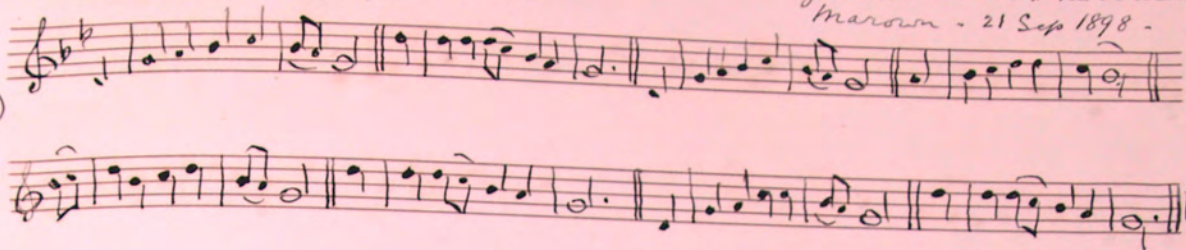
This image shows a page of 12 blank musical staves. Each staff is composed of five horizontal lines. The staves are arranged vertically down the page. On the far left edge, there are some faint, handwritten characters: 'E', '1', and 'C'.

E
1
C

CARVAL Drogh Vraane

Taken down by W. H. Gill. 4.
from Tho: Corwell - 76 Braies
Marown - 21 Sep 1898 - p. 75
1815.

0.63

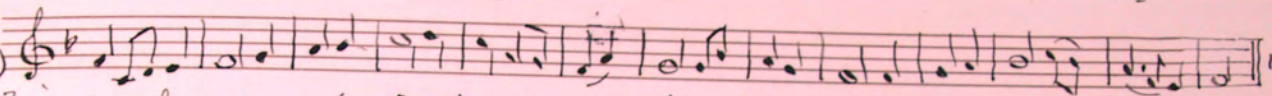


see

CARVAL (Wads - Moore p. 31) Piano Book. XVI

Do Do

0.64



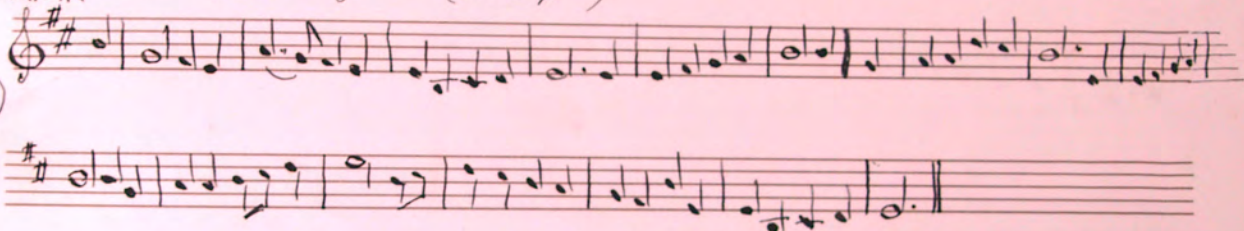
Time noted as sung (i.e. $\frac{3}{4}$ + $\frac{2}{4}$ mixed) but evidently intended as $\frac{3}{4}$ throughout.

CARVAL The Prodigal Son (Anon p)

Do Do

DURIAN.

0.65

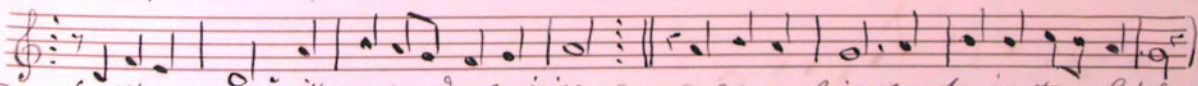


CARVAL. (Piano Book XVIII)

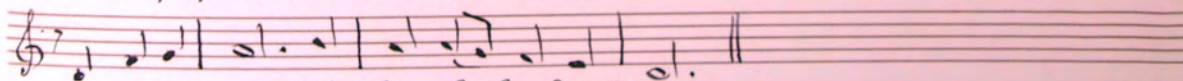
Do Do

DURIAN,

0.66



Let Xmas all with one accord rejoice } So God on high for glorious things he's done
and sing & praise with heart as well as voice }



for sending us His best-loved Son

see

42

CARVAL

"The Son of Man they did betray"

Taken by Wittgen
for Mrs. Caley - Dryden
(Oct 50) 21 Sep. 1898.

0.67

Handwritten musical notation for 'The Son of Man they did betray'. It consists of three staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes.

CARVAL

Taken from W. H. Gill for
Mrs. Corwell (Nias) 26 Sep. 98.

0.68

Handwritten musical notation for 'CARVAL'. It consists of two staves of music in D major, 3/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is simple and rhythmic.

Do Do

0.69

Handwritten musical notation for 'CARVAL'. It consists of two staves of music in D major, 3/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is simple and rhythmic.

CARVAL^x

DORIAN[‡]

Do Do

0.70

Handwritten musical notation for 'CARVAL DORIAN'. It consists of two staves of music in D Dorian mode, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and rhythmic.

^x "The first Carval that I learnt."

[‡] 6th note (B b) as indeed all the rest, beautiful i time Wittgen.

CARVAL "White Shepherds" etc.

Taken down by W. H. Gill for Thos. Corwell (H. D. D.) 26 Sep 1898.

0.71

Musical notation for 'CARVAL "White Shepherds" etc.' in treble clef, key of D major, 2/4 time. The melody consists of a series of eighth and quarter notes.

YN SHENN DOLPHIN

Taken down by W. H. Gill for Thos. Corwell (H. D. D.) 30 Sep 1898.

0.72

Musical notation for 'YN SHENN DOLPHIN' in treble clef, key of D major, 3/4 time. The melody features a mix of eighth and quarter notes.

YN SHENN DOLPHIN. Dorian.

Taken down by W. H. Gill for Mary Gannon (S. C.) 30 Sep 1898.

0.73

Musical notation for 'YN SHENN DOLPHIN. Dorian.' in treble clef, key of D minor, 6/4 time. The melody is characterized by a slower, more spacious feel.

JEMMY AS NANCY (Dorian)

Do Do. (a?b)

0.74

Musical notation for 'JEMMY AS NANCY (Dorian)' in treble clef, key of D minor, 4/8 time. The melody is a lively, rhythmic tune.

Lullaby Miss Gannon on same occasion Sang. this tune as in Moore p. 228.
Maane Kilkeny Do Do - p. 256

44

YN KIRREE FO NIAGHTY

Taken from by W. H. Gill for
Mary Gawnie (Sul)
30 Sep '98.

0.75

Handwritten musical notation for 'YN KIRREE FO NIAGHTY'. The piece is in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

LOSS OF THE HERRING FLEET (Morse p 14) D^o D^o

0.76

Handwritten musical notation for 'LOSS OF THE HERRING FLEET'. The piece is in D major (two sharps) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

CAR Y P/HOOSEE. (Morse 238) G^o, D^o.

0.77

Handwritten musical notation for 'CAR Y P/HOOSEE.'. The piece is in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second and third staves continue the melody and end with a double bar line.

Sirey Crouk yn Ollee (Morse 241) D^o D^o

0.78

Handwritten musical notation for 'Sirey Crouk yn Ollee'. The piece is in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

"JUAN Y JAGGAD KEEAR"
(Dorian)

Taken down by W.H. Gill 45-7
from Mrs. Cullen (Feel)
30 Sept. 1898.

0.79

(more p. 246)

* Note, as sung by Cullen the 6th note of the Dorian mode (B not Bb) was distinctly conspicuous as such Moore's version as written down in his Book missing this point & included the tune in the category of Dorians.

W.H. G.
J.F. G.

COLYACK BRECK #

Taken down by W.H. Gill from
Mrs. Kinnaird, Ramsey Ltd 73 } 3 Oct 1898
who played it on the Violin *

0.80

* Sang also by John Cairn Douglas (late of Solihull Free) see post p.

* Tune begins here, and so sometimes played by him.

"Fairy Music" or "THE WANDESCOPE"

Go Do

(d = 10 in here)

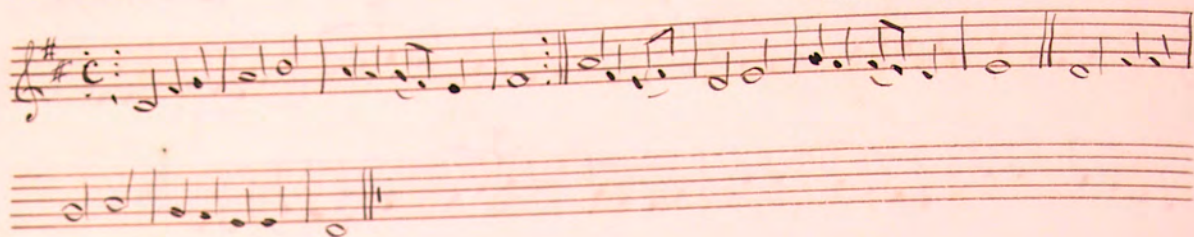
0.81

"Wm. Kearney used to play this exclusively (60 years ago) while going from house to house at Christmas time He had heard the faeries play it in Glen Auldryn"

46

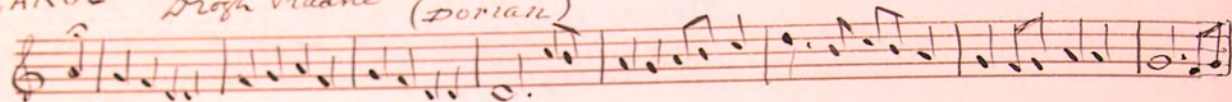
CAROL.

Taken down by Will. Gill from
John Joughin, The Garey, Lyme Regis
3 Oct 1848.

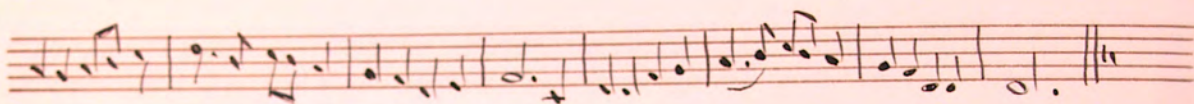


0.82

CAROL "Drogh Vaane" (Dorian)



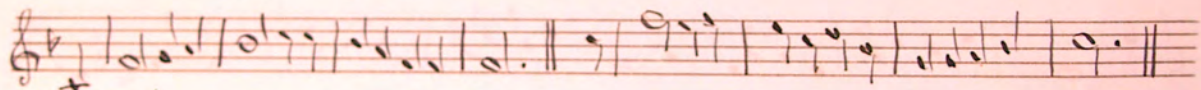
0.83



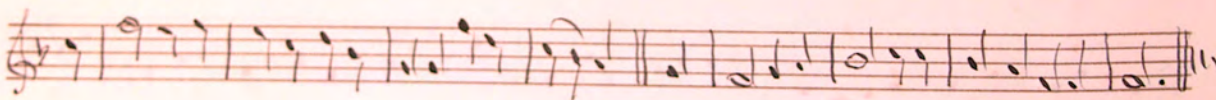
CAROL - Wesley's Hymn Book (Main) No 156 English 221

also Song a beautiful young maid from Hamilton town

Do Do

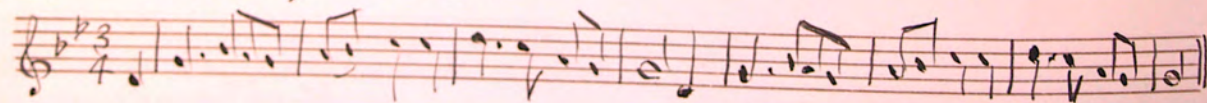


0.84

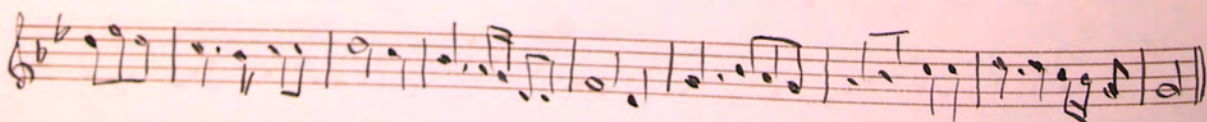


Song "Our Ship did sail"

Do Do



0.85

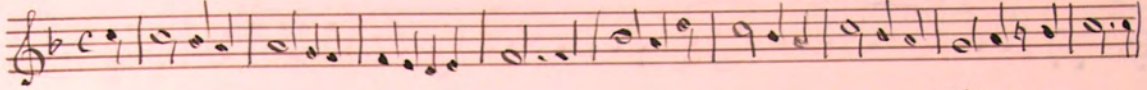


Our ship did sail from Lisbon
As you shall understand
Well fitted out to plough the sea
Our fortune did run so,
We had not been six days at sea
Till a heavy gale did blow &c. &c.

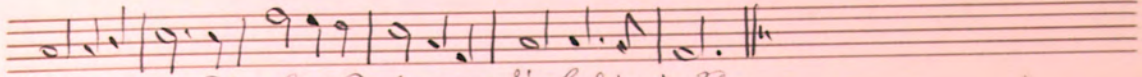
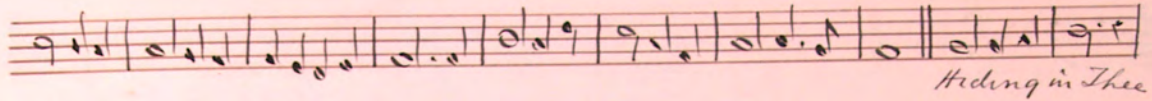
CAROL

Jacobs' ladder (Morse p 218)

Taken down by W.H. Gill #7
from John Lacey (at 55) St Peter's
Andrews - 5 Oct 1898.



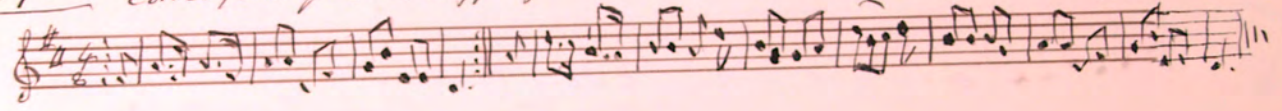
0.86



Hiding in Thee Thou best Rock of ays I'm hiding in Thee -

Lacey admits he may have got this tune for
Mundy & Sanky a Salvation Army -

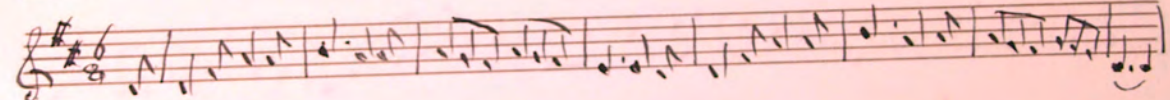
Hymn "Come, all ye wandring pilgrims dear" Do Do for John Lacey
and Mrs Colchester Willows Grove



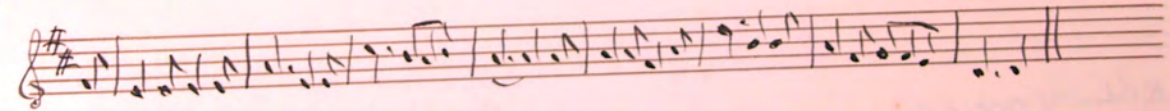
0.87

Carol (Morse 71)

Do Do
for Mrs Lacey + Mrs Colchester

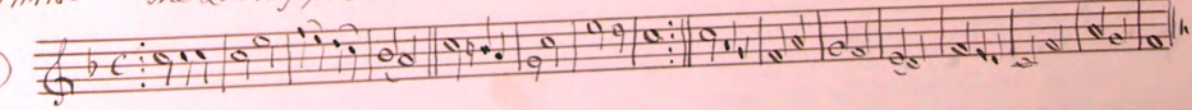


0.88



HYMN - "The Lord my pasture"

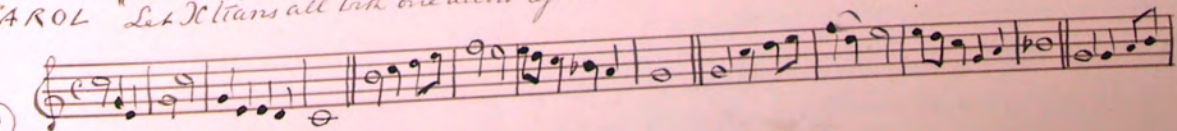
Taken down by W.H. Gill from
James Kewley (at 77) - Agincourt, Lacey
Oct. 1898.



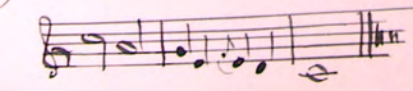
0.89

CAROL "Let Christians all with one accord rejoice"

Do Do Do



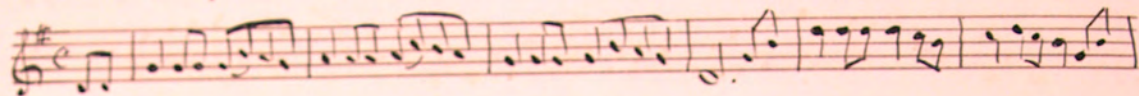
0.90



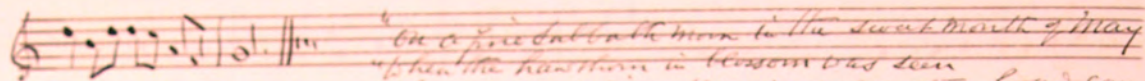
4 48

SONG "On a fine Sabbath morn"

Taken down by W.H. Gill from
Mrs Callister (at 51) July Bridge
12 Oct. 1898 - Song taken down in Parliament
St. Ramsey - Dr. Selat present



0.91

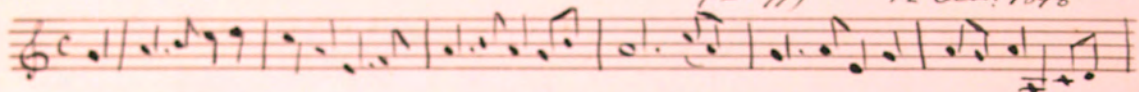


"On a fine Sabbath morn in the sweet month of May
"When the Hawthorn in blossom was seen
"When perfumes filled the air & all nature looked gay
"and the fields were a living of green -"

J.C. says this was addressed to Miss Brown
& his family (viz J.E. Brown)

SONG Shannon Rea -

Taken down by W.H. Gill from
John Ferguson, The Gaol, Lezard
(at 77) 12 Oct. 1898



0.92

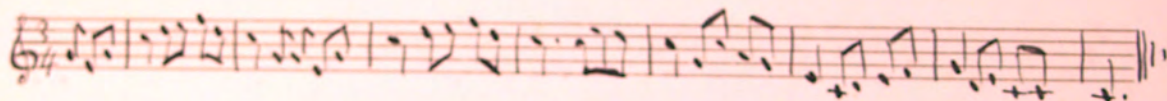


Sung to song beginning
"Three times I kissed her ruby lips"

SONG Here's a health to all true lovers

Do Do Do

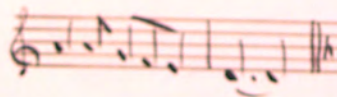
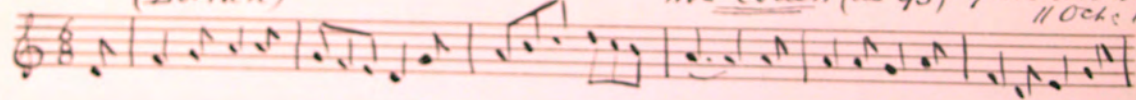
0.93



CAROL (Dorian)

Taken down by W.H. Gill from
Mrs Cordell (at 93) Glen Auldyn
11 Oct. 1898.

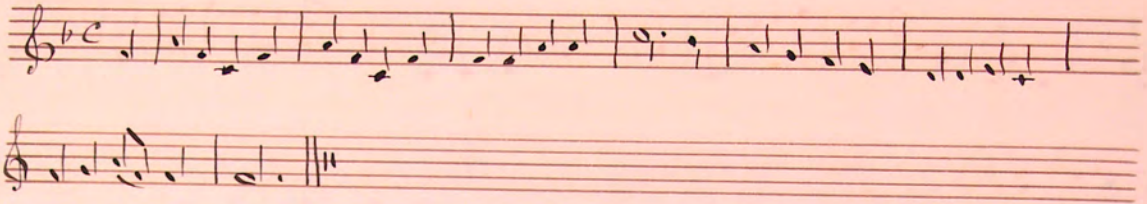
0.94



50

Taken down by W.H. Gill for
Mrs Lawson - Ballachury, July
13 Oct. 1898.

0.98

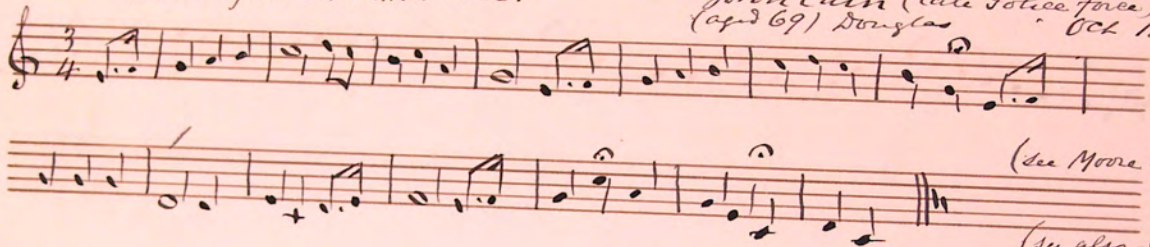


SONG

LOSS of the HERRING FLEET

Taken down by W.H. Gill from
John Cairn (late Police force)
(aged 69) Douglas Oct 1898.

0.99

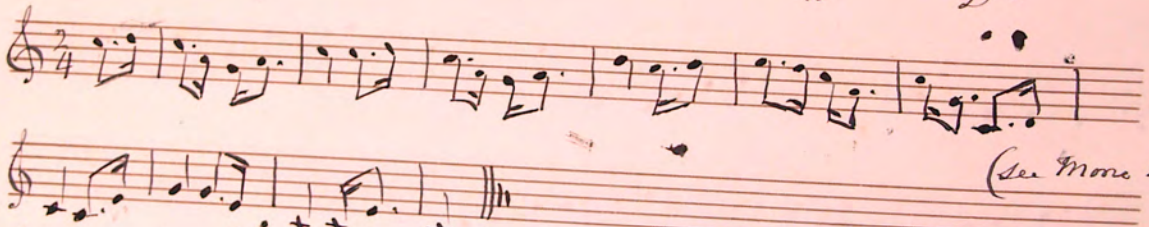


(See Moore 240)

(see also 0.29)

BOLLAN BEN.

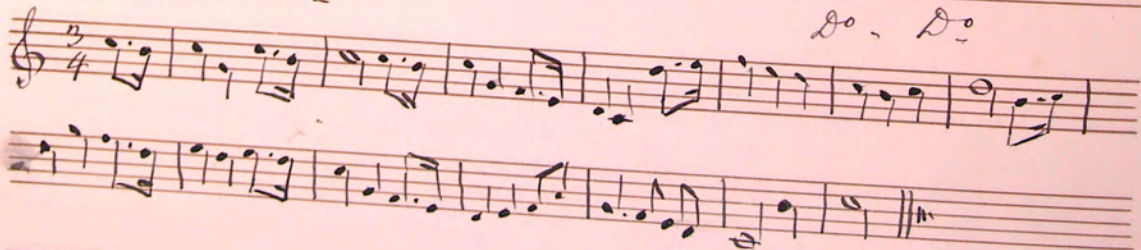
Do Do



(See Moore 225.)

MYLECHARANE.

Do Do



John Cairn also sang "Conrack Duck" to same tune
as that played by Kinnade, Ramsey on 3 Oct 1898 (see above 0.80)

OH THE LAMB! THE BLEEDING LAMB!

Taken down by D. Clague
from

1895 -

C. XV
1

Handwritten musical notation for the first piece, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written on a single line.

"One of Dutche's Primitive Methodist
Renewal tunes

The Dorian Scale is contained in the first two lines.
(a variation of O, 94)

"Abraham Juan"

Taken down by D. Clague
from

1898.

C. XV
2

Handwritten musical notation for the second piece, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written on a single line.

Come friends + relations
Prim: Met: Renewal Tune

Taken down by D. Clague
from

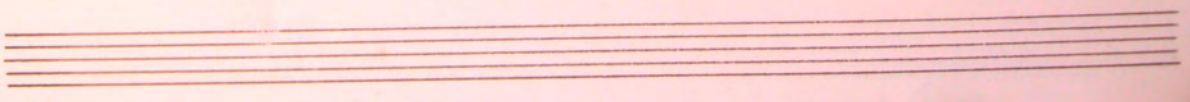
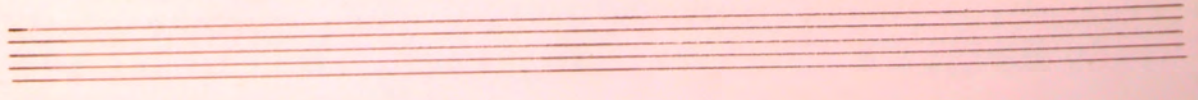
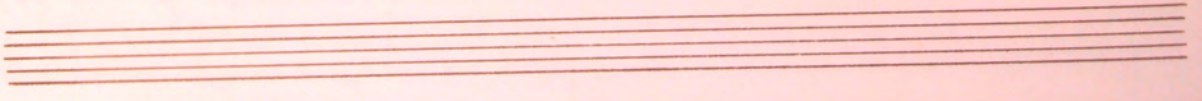
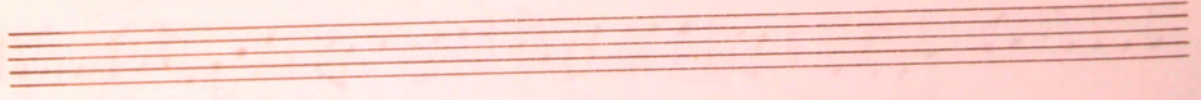
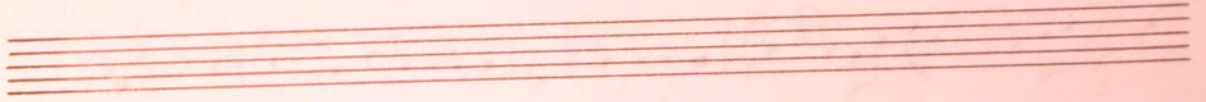
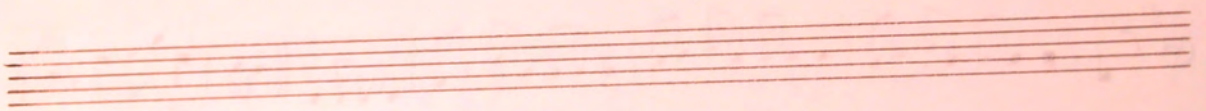
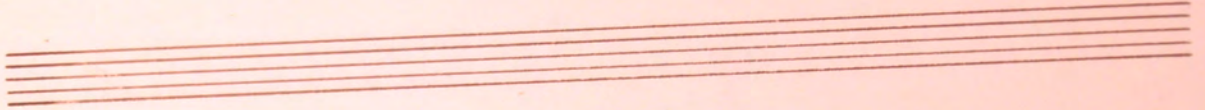
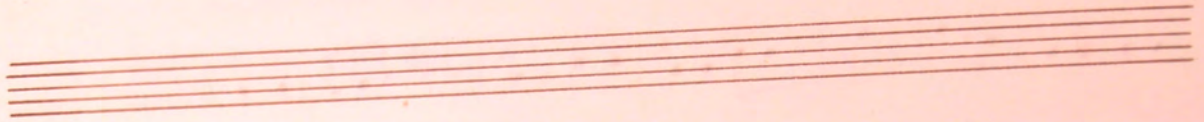
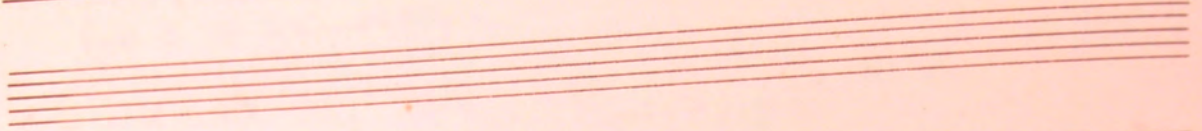
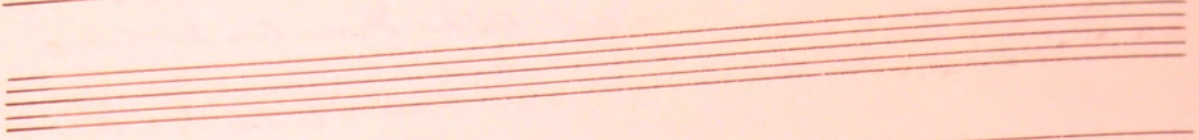
1898

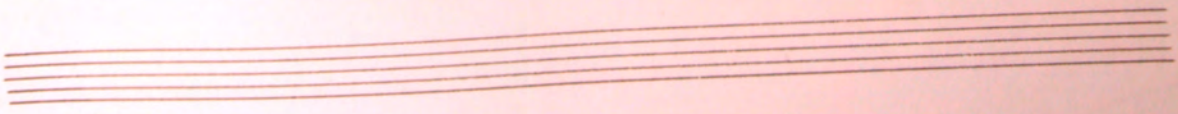
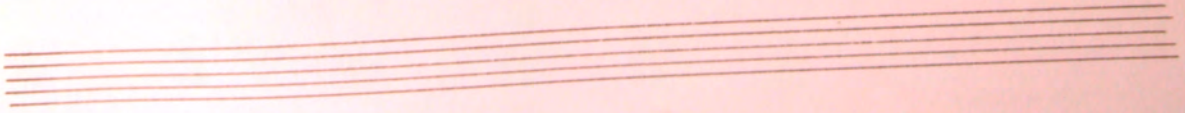
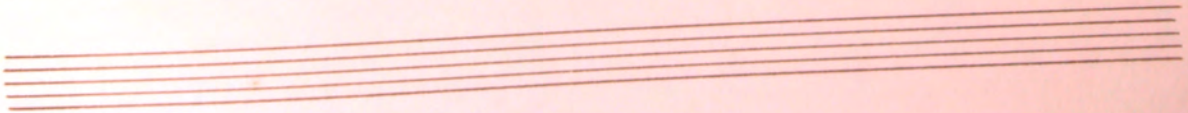
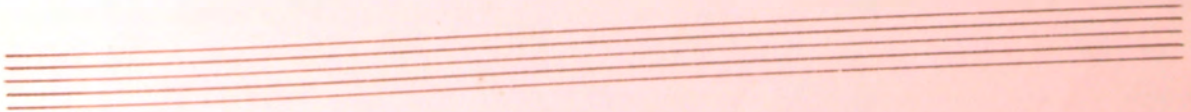
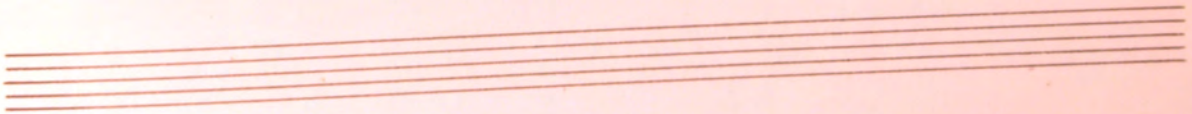
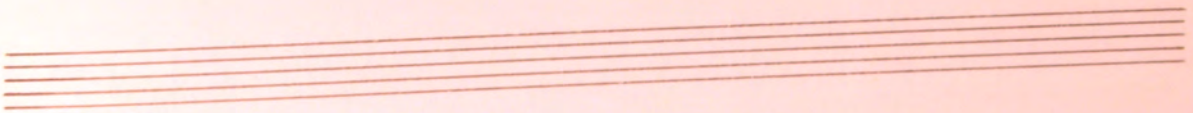
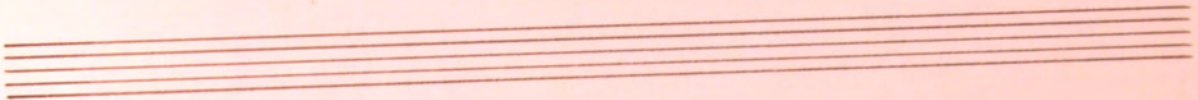
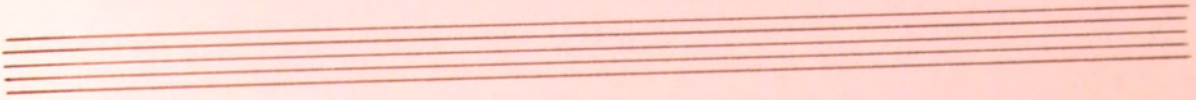
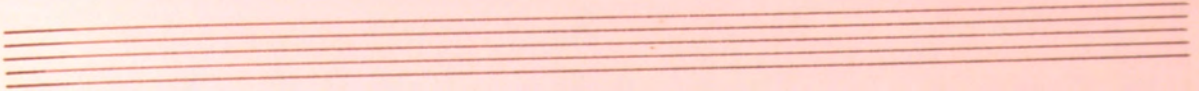
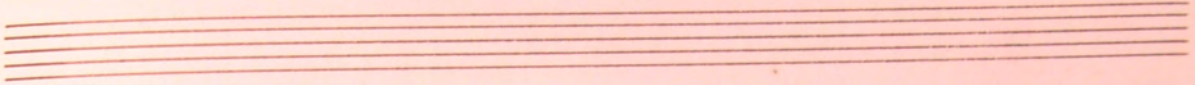
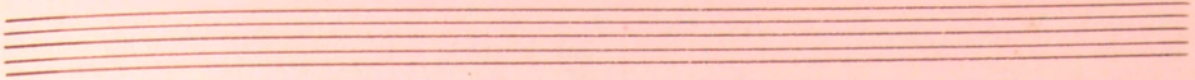
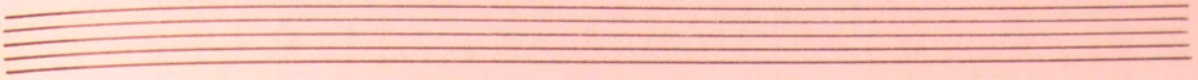
C. XV
3

Handwritten musical notation for the third piece, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written on a single line.

(variation of O, 91)

52





This image shows a page from a music manuscript book, numbered '7' in the top left corner. The page contains ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically, with a small gap between each system. The paper is off-white and shows signs of age, including some faint smudges and a small hole near the top right edge. The right side of the page is bound into a book, and a person's fingers are visible at the bottom edge, holding the page open.

The Many Sailors Farewell

Words by Mrs J. E. Brown

andante

$\text{♩} = 66.$

55
Music by Miss M. L. Wood
29 Sep 95

The wind is fair and we must

This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'andante' and the quarter note is equal to 66 beats per minute.

part The long long waves will roll between and I with you will

This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment includes a 'cresc.' marking in the first measure of this system.

leave my heart, My Mary Vogh! My Mary Veen!

This system contains measures 9 through 12. The vocal line concludes with the lyrics. The piano accompaniment features a 'dim.' marking in the final measure.

Below the third system, there are four empty musical staves.

2. and dear! my heart can take no
3. Oh wrap it safe O wrap it

rest it - soft and
cept to be where let the towing
it has been so seas career I'll
wrap it in your hold you clasped a -

Lovely breast My Mary Vogh! My Mary Veem
low-a-left -

Lovely breast low-a-left My Mary Vogh! My Mary Veem

No symphony after v. 3.

meno mosso 7/8

And should stern fate our hopes de- stroy and I on earth no more be

cres

rit

seen I'll meet you in the realms of joy My Mary Vosh! My

Mary Veen

or - - - -

I'll meet you in the realms of joy My

Handwritten musical notation on two staves. The top staff contains a sequence of notes: a whole note, followed by a series of eighth notes, and ending with a whole note. The bottom staff contains a series of eighth notes, followed by a pair of beamed eighth notes, and a whole note.

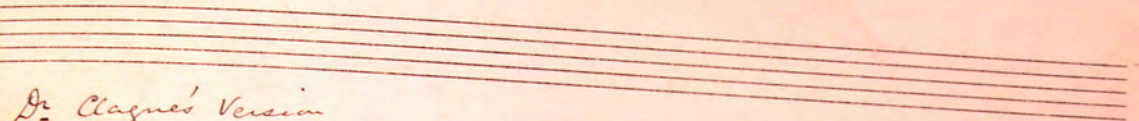
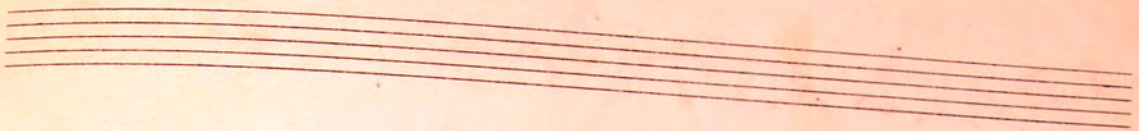
Handwritten musical notation on two staves. Both staves feature a series of notes with accents (^) above them. The top staff has six notes, and the bottom staff has seven notes.

A series of ten empty musical staves on the page.

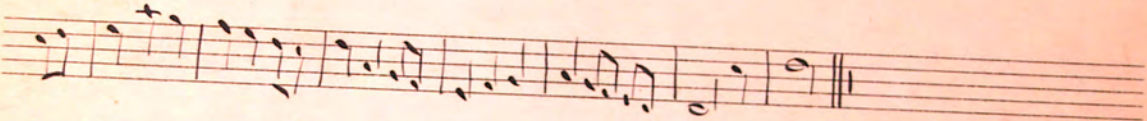
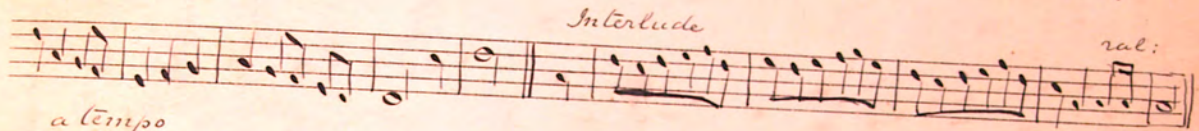
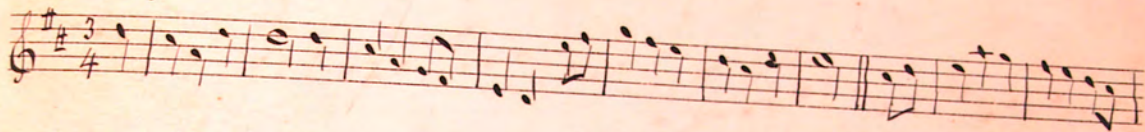
MYLECHARRANE.

59

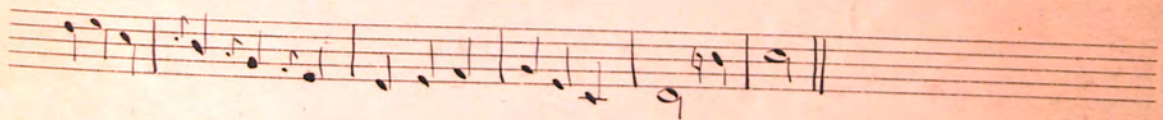
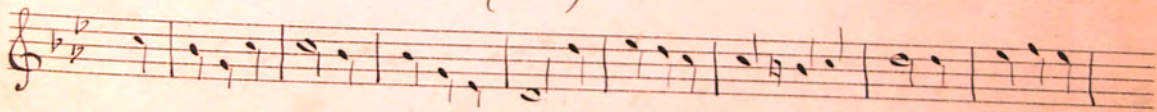
Dr. Clague's Version.



Dr. Clague's Version

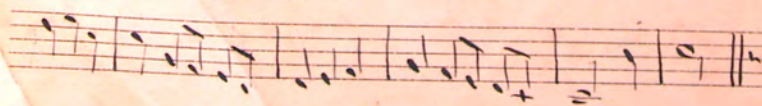
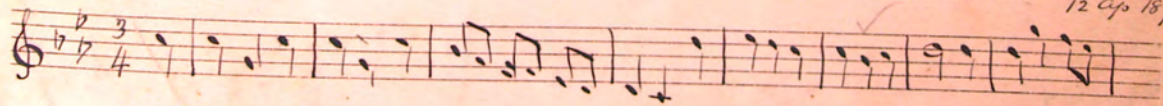


From "Mona Melodies" 1820. (h=2)



Ed. Carteen's, Version

Taken down 12 Apr 1895.



Miss Cookson's Version

From "Mylochane" a little book of many legends 1859 by Eliza Cookson, the air (as stated soon) & set to words of her own appears as a frontispiece -

Handwritten musical notation for Miss Cookson's version, consisting of two staves of music in G major and 2/4 time.

Mr Mackintosh's Version

Handwritten musical notation for Mr Mackintosh's version, consisting of two staves of music in G major and 3/4 time.

"The above [says W.H. Gill - Apr 1895] was taken down by my friend Mr. W.M. Mackintosh formerly Shaw some 30 years ago & more from the frequent singing of it by his relative Col. Cornelius Shaw (son of Genl Alex. Shaw) who was born in 1791 & spent his boyhood under the tuition & charge of Bishop Crifan"

Mr Bretney's Version

Handwritten musical notation for Mr Bretney's version, consisting of two staves of music in G major and 3/4 time.

"MOLLY CHARANE" "The Isle of Man National Air"

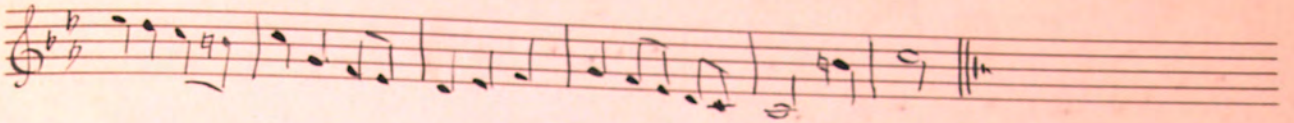
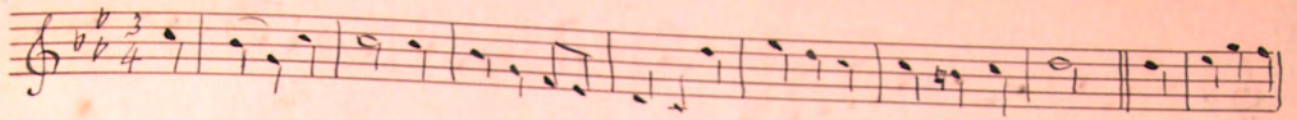
In Monomelodist Isaac (pat. abt 1842). G. Dale

Handwritten musical notation for Molly Charane, including a vocal line and a piano accompaniment line, with the lyrics "There is a land of pure delight to".

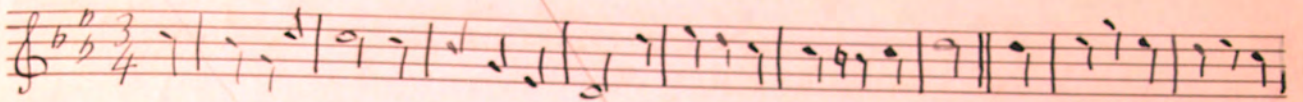
Dr Clague's Version

Myllechraine

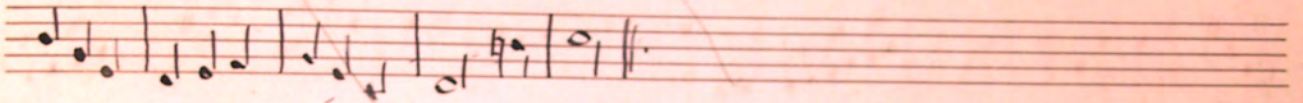
Transposed for



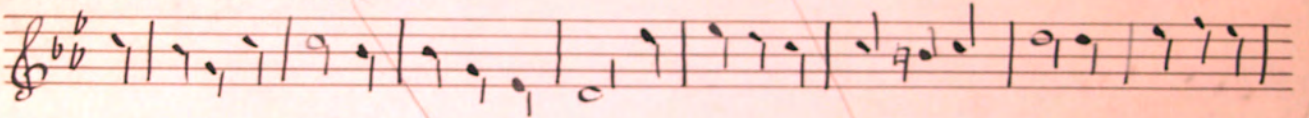
Ms Actney's Version



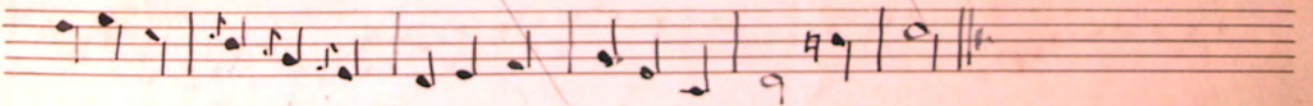
See opposite.



From "Mona Melodius" 1820.

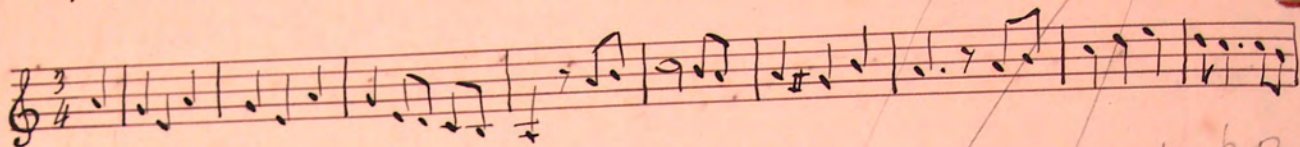


See p. 1.

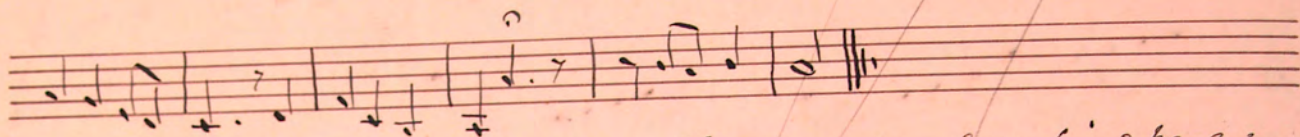


Handwritten notes in the bottom right corner, including 'See opposite', 'Ms Actney's Version', and '2 or 4 notes each'.

62 Mylecharaine -



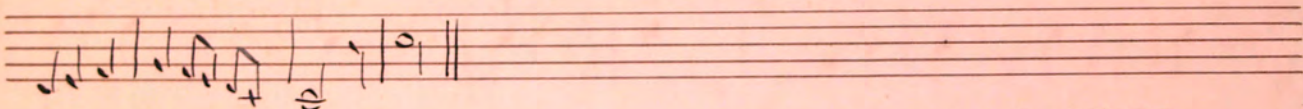
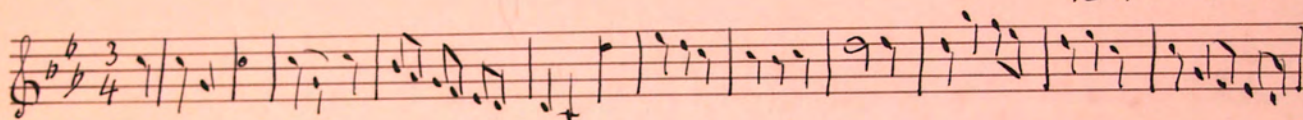
sup 2



* The above [says W.H.G. - Apr 1895] was taken down by my friend Mr. A.M. Mackintosh formerly Shaw some 30 years ago or more from the frequent singing of it by his relative Col. Claudius Shaw (son of Gov. Alexander) who was born in 1791 and spent his boyhood under the tuition & charge of Bishop Crigan.

Ed: Corteen's Version

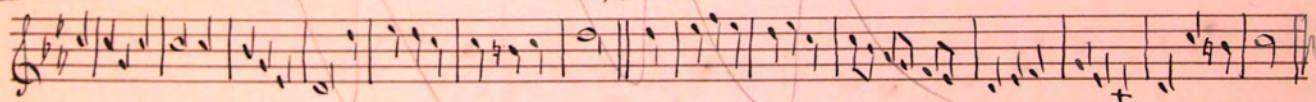
Taken down by W.H.G. 12 Apr: 1895.



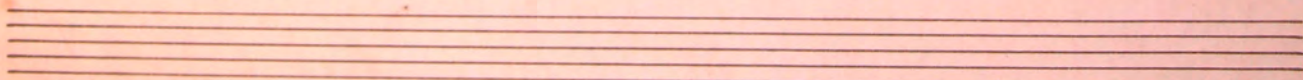
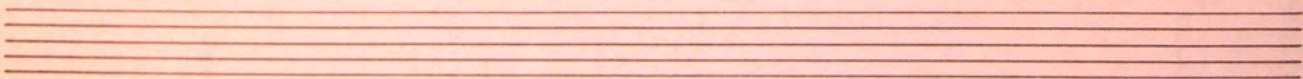
MYLECHARANE.

Miss Corkson's Version

From "Mylecharane" [a little book of many legends] 1857 by Eliza Corkson - The air (in short score) + set to words of her own appears as a frontispiece -



sup 2



Mylecharane

KIRRE FO SNIACHTEY,

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and yellowed, with some faint smudges and a small orange dot on the fifth staff. A person's fingers are visible at the bottom right corner, holding the page.

MYLECHARANE (National Air)

From "Fantasia on Many Airs"

M.M. 76. d

By David Reeve
Printed for the author by Mrs. Glens
Douglas.

marcato

cres

sym

This image shows a page of ten blank musical staves. The staves are arranged vertically and are mostly empty. There is a very faint, ghostly impression of musical notation, including notes and stems, visible across the page, which appears to be bleed-through from the reverse side of the paper. The page number '66' is written in the top left corner, and a small '0' is in the top right corner.

MOILLEY CHIARN ("Praise the Lord")

W.H. Gill 67
20 May 1895.

Largo

1 The Stormwinds re-joice and lift up their voice In
 2 Whom Heaven has blessed No foe shall mock Our
 3 We serve of the Soil In sorrow and toil That

praise to the Giv-er of all who set-eth this rocks To
 Ayen and Corn shall in-crease; None bat-tle and send Pro-
 pious on the land and the sea, Take heart as he can, and

Shelter our flocks and planteth the sea for a wall
 to-eth the Lord and sends us a message of Peace
 Rinks of the man That toiled by the Lake Galilee.

This page contains ten blank musical staves, each consisting of five horizontal lines. A faint pencil sketch of a large, sweeping curve is visible on the left side of the page, extending across the first three staves. The paper is aged and shows some discoloration and a small hole on the right edge.

MYLECHARAINE

Arranged by H. Jennings -
Liverpool 1896.

mod.
3/4
mf

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The music begins with a moderate tempo and a mezzo-forte dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand melody becomes more active with sixteenth-note patterns, and the left hand accompaniment remains consistent with eighth notes.

The third system concludes the main body of the piano accompaniment. The right hand melody ends with a few sustained notes, and the left hand accompaniment also concludes.

Refraine lively -

tra
la la la la la la *

The fourth system introduces a vocal line. The upper staff contains the melody with the lyrics "tra la la la la la la *". The piano accompaniment continues in the lower staff. The tempo is marked as lively.

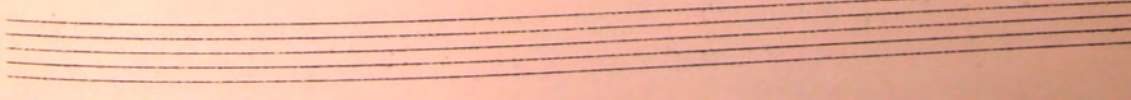
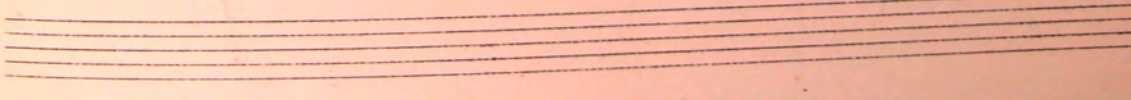
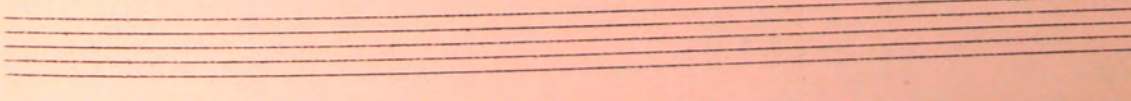
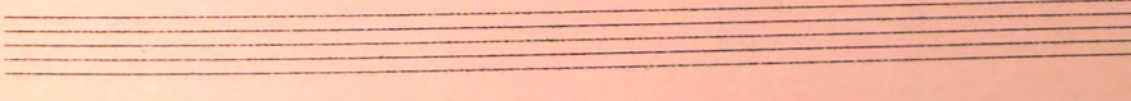
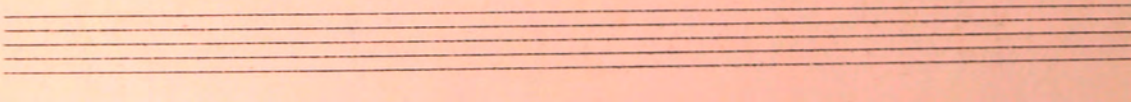
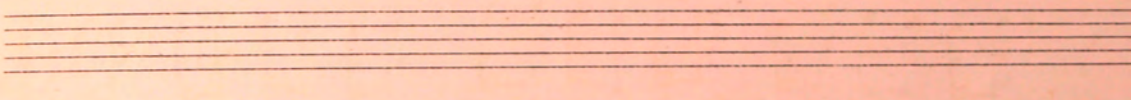
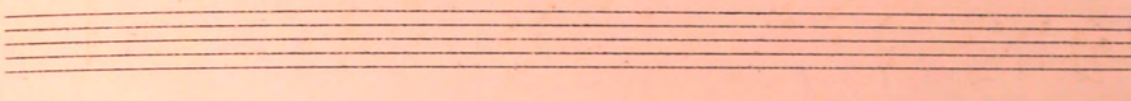
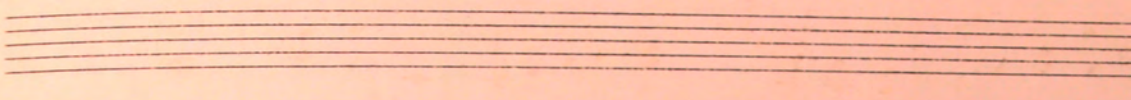
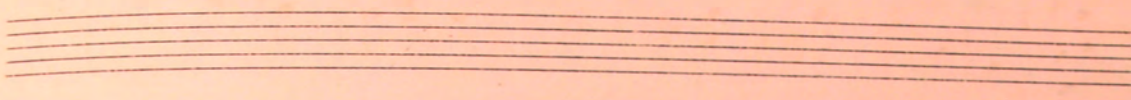
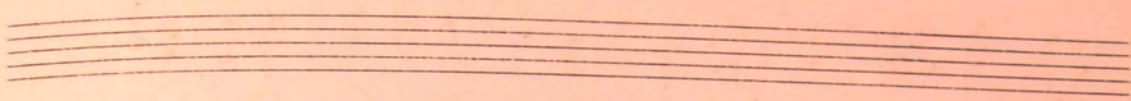
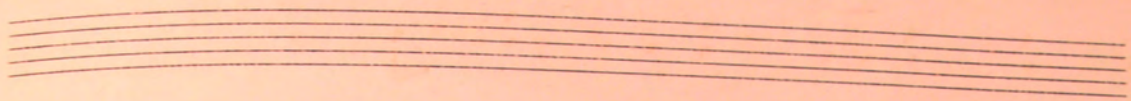
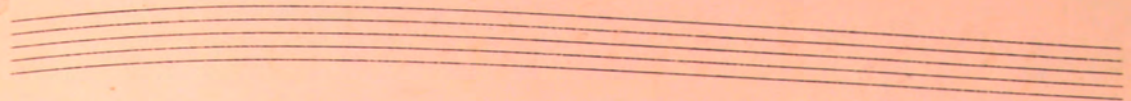
Dal Segno

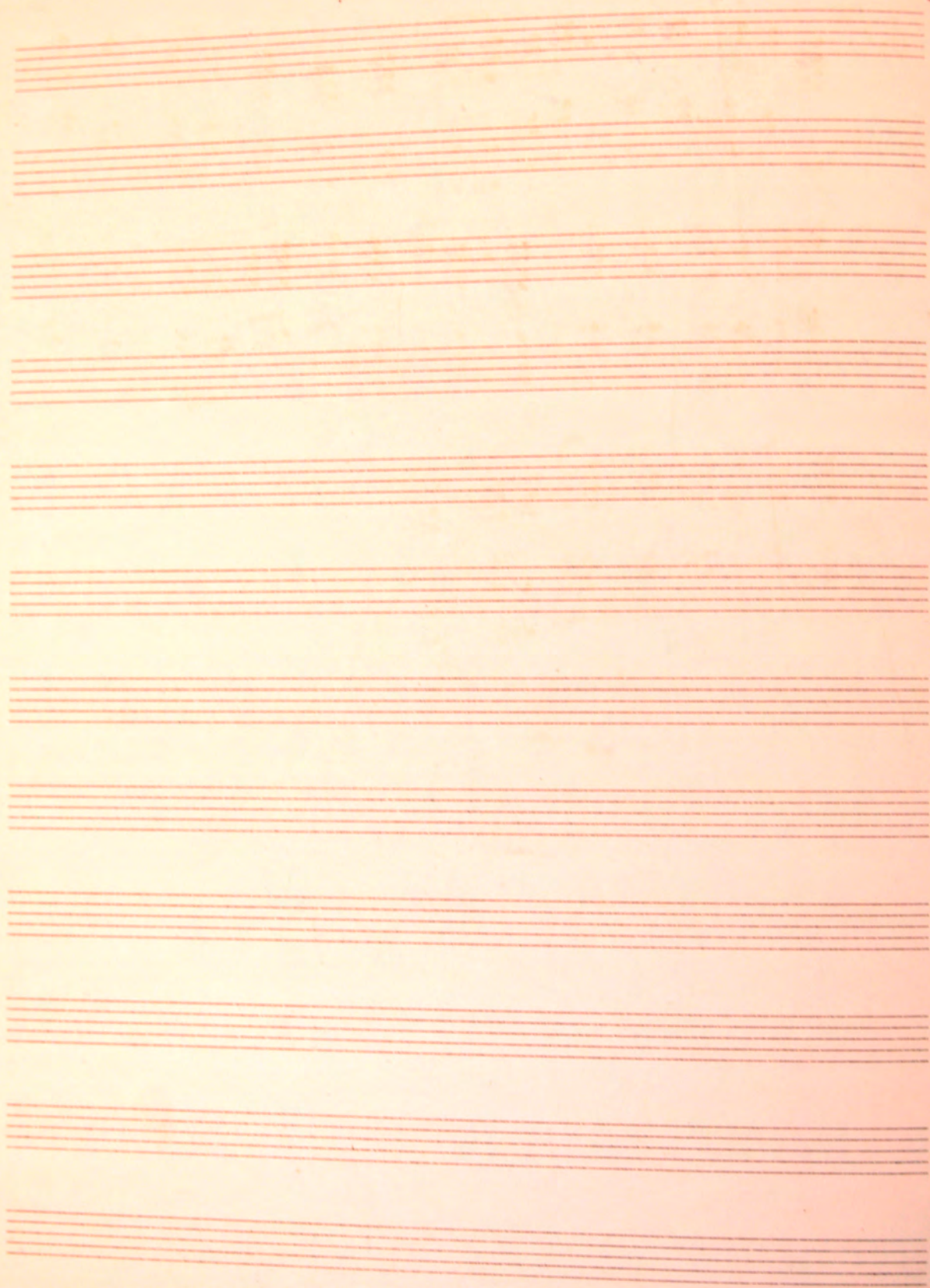
Five empty musical staves are provided at the bottom of the page, likely for a second vocal part or a different arrangement.

al.

71

0





CALLIN VEG DHOAN

from "Fantasia on Many Ains"
By David Neeve
Printed for the Author by
Matt. Glover
Douglas. 73 75

M. 104.

Handwritten musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings like 'ff'.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves.

Handwritten musical notation for the third system, concluding the main piece with a double bar line.

aria

Handwritten musical notation for the 'aria' section, consisting of two staves of notes.

Four empty musical staves at the bottom of the page.

This image shows a page from an old, yellowed music manuscript book. The page contains 12 horizontal staves. The top two staves have some faint, illegible handwritten notes and markings. The rest of the page is mostly blank, with some very light, ghostly impressions of text or notes. The paper is aged and has a small hole near the top right corner.

Callin veg dhoan

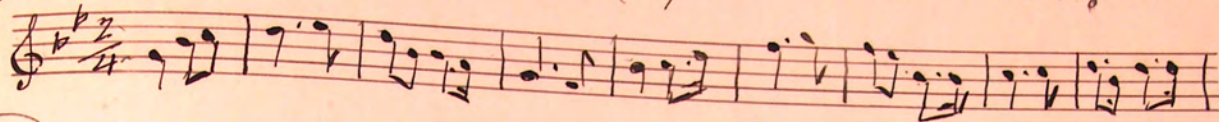
J. Clague's Version

(My little brown girl)

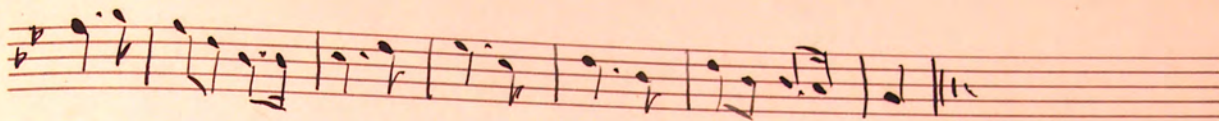
J. Clague's Version

75

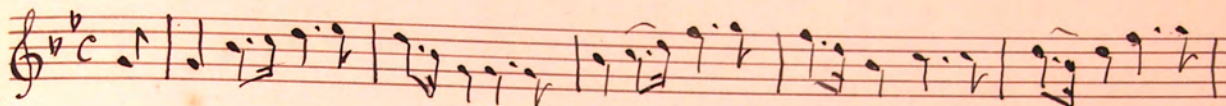
Same as David Revere's



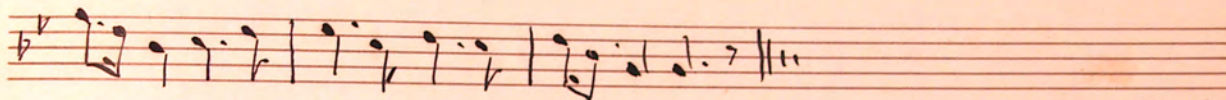
C.I.4



From "Mona Melodis" 1820. No. 4.



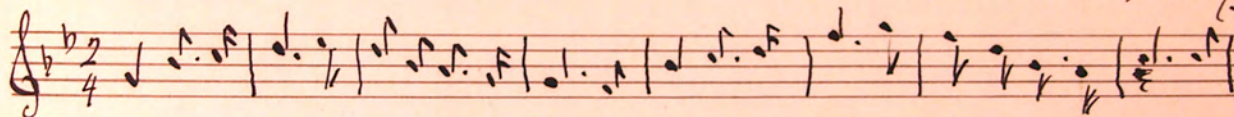
M. 74



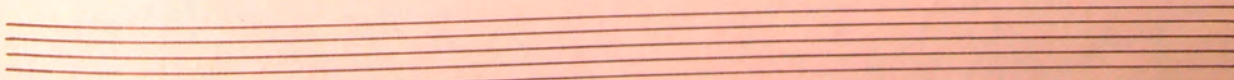
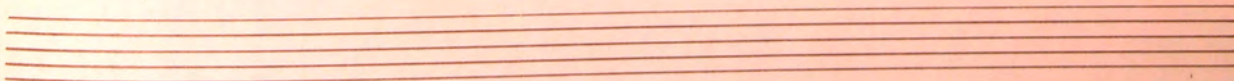
CALLIN VEG DHOAN.

W. H. Gillis' Version (from David Revere)

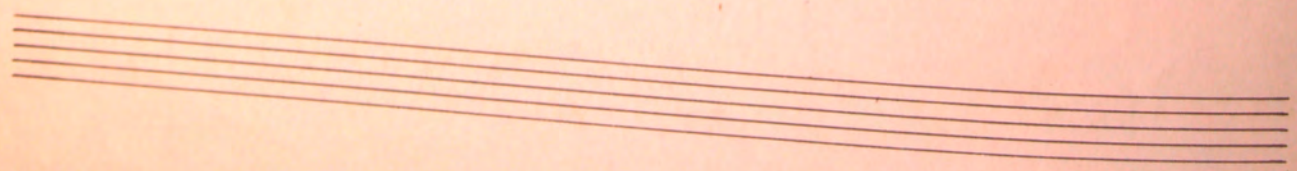
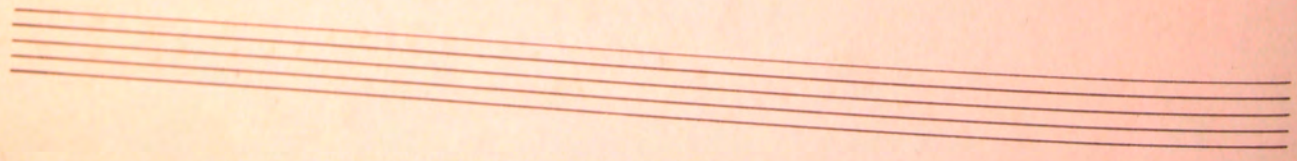
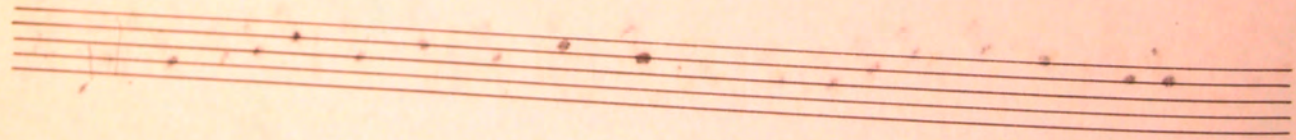
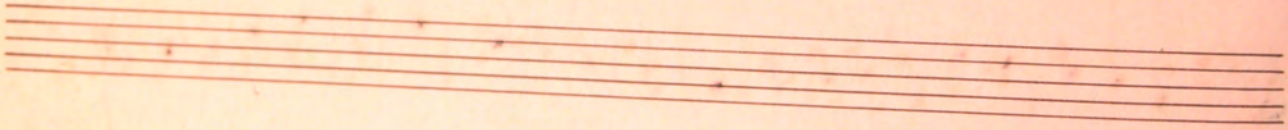
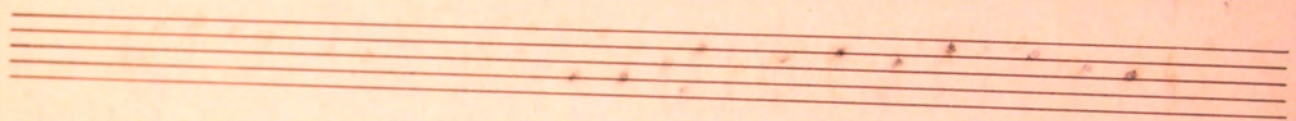
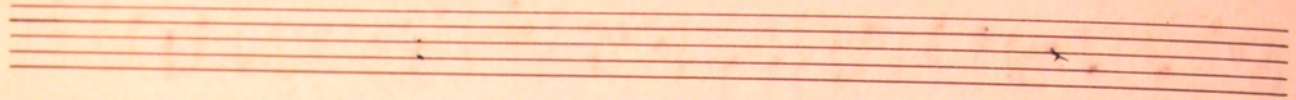
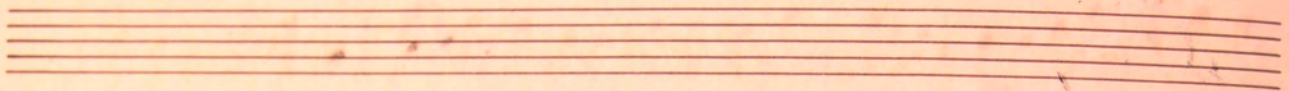
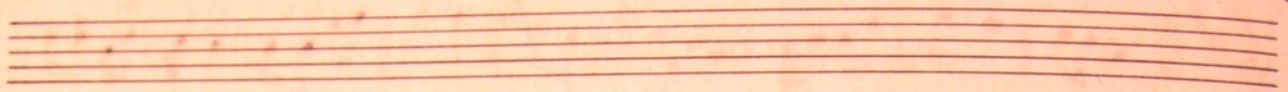
Many Nat'l Songs. To. 41. No. 40 (Tramp's)



See C. XIV. 7.



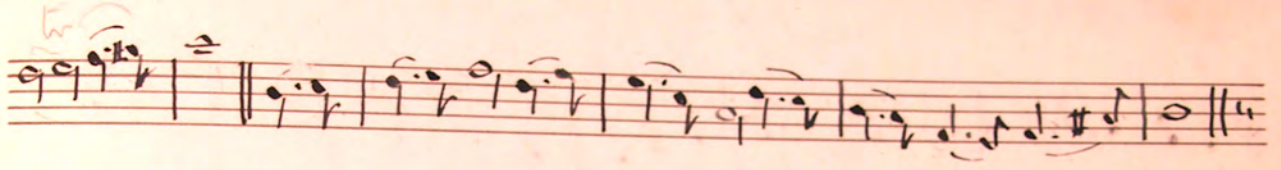
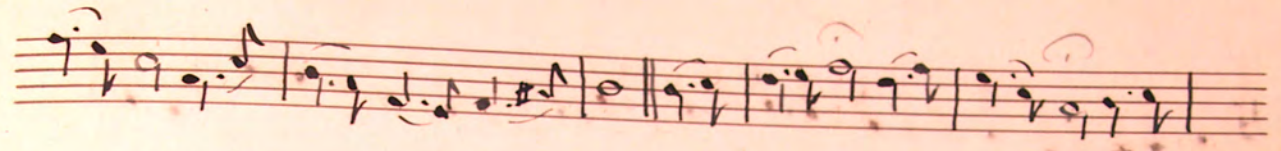
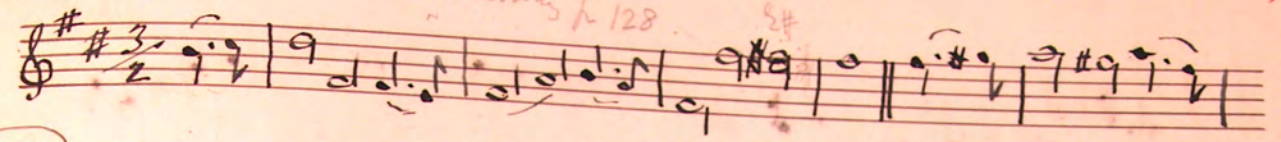
76



Clayton's Version "Kyrie for #mighty"
Cullin ^{March} "Dummlin" p. 128

C.I. 2

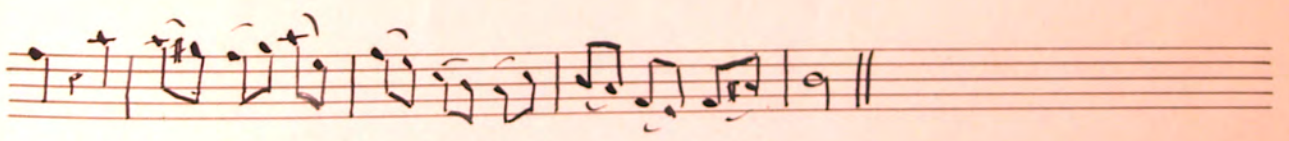
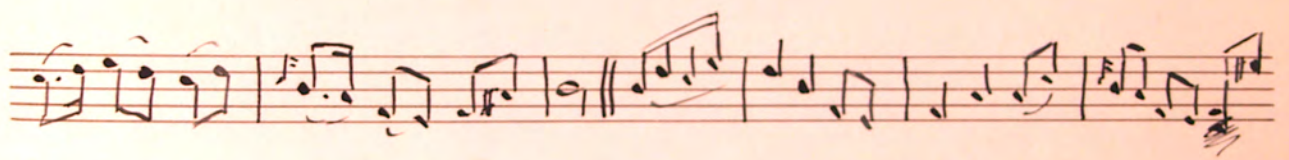
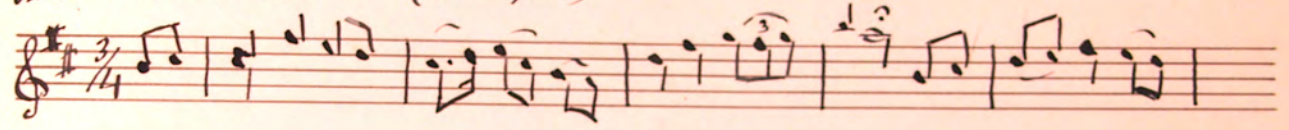
(7)



From "Mona Melodies" (Transposed)

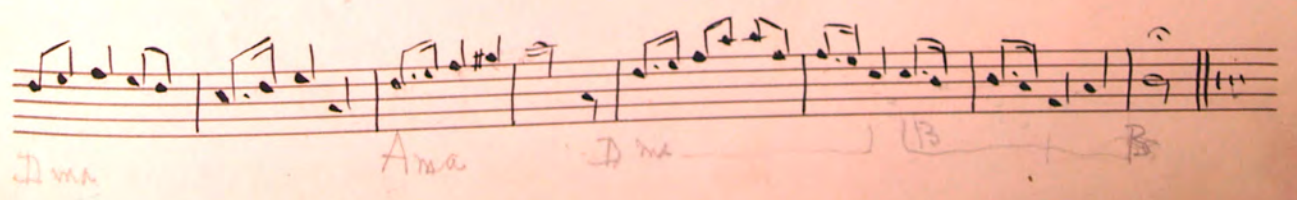
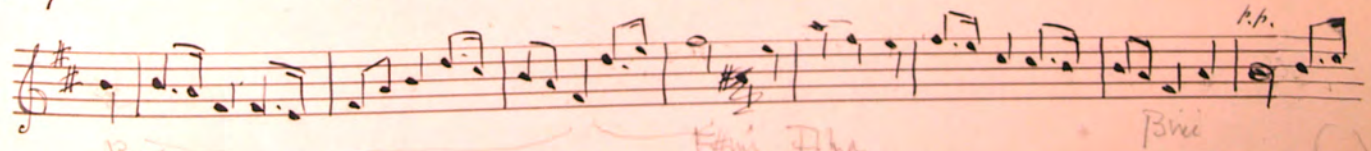
(8)

M. 7. 9.



Mr. Mylrea's Version (Transposed)

(9)



My Komee fo niash tey -

Handwritten musical notation on a single staff. The time signature is 3/2 and the clef is treble. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. There are some markings above the staff, possibly indicating dynamics or articulation.

Handwritten musical notation on a single staff. The clef is treble. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. There are some markings above the staff, possibly indicating dynamics or articulation.

Handwritten musical notation on a single staff. The clef is treble. The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. There are some markings above the staff, possibly indicating dynamics or articulation.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

D. Clague's version. Car y Phoosee

(C.I. 13)

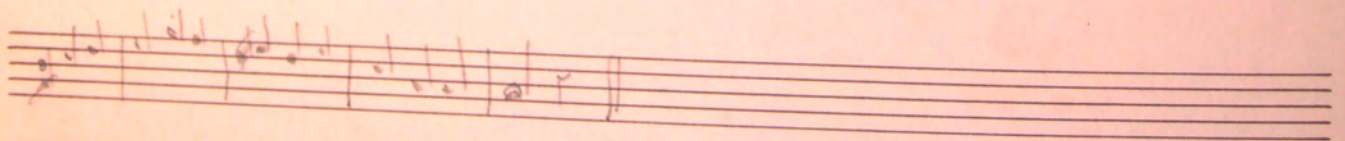
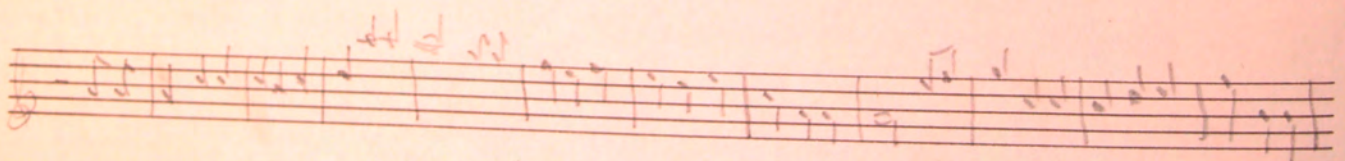
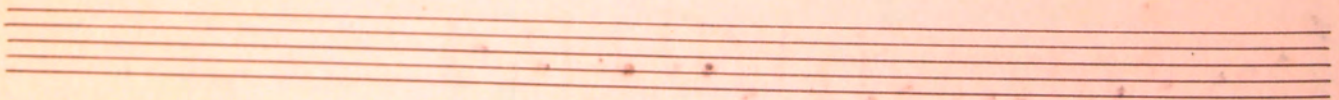
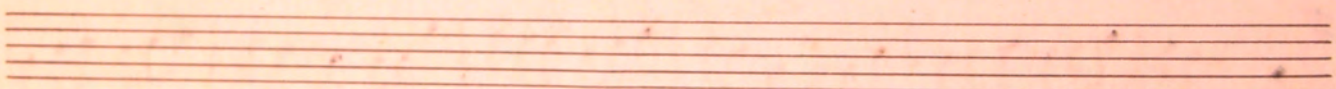
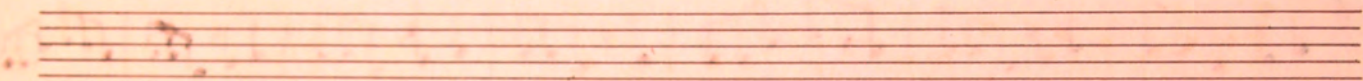
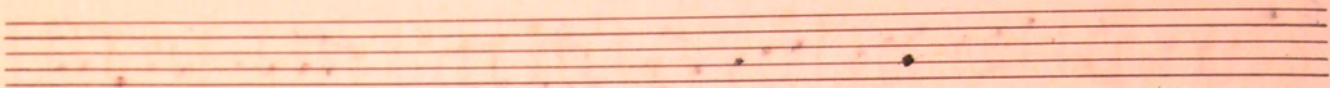
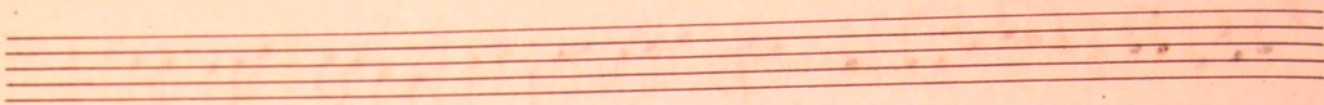
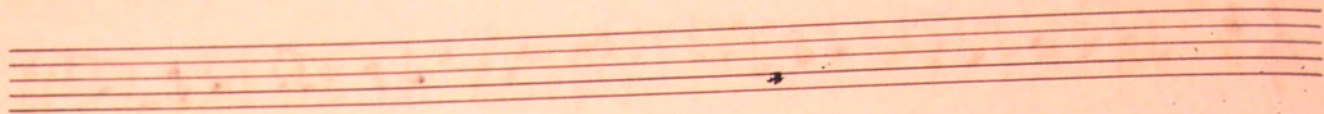
79

C.I. 13

Handwritten musical notation on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a few notes with a fermata (a curved line with a dot above it) over them. The fourth staff continues the rhythmic flow. The fifth staff also includes a fermata. The sixth staff concludes the piece with a double bar line. The notation is written in dark ink on aged, slightly stained paper.

Two empty musical staves, each consisting of five horizontal lines, located at the bottom of the page. They are completely blank, with no notes or markings.

89

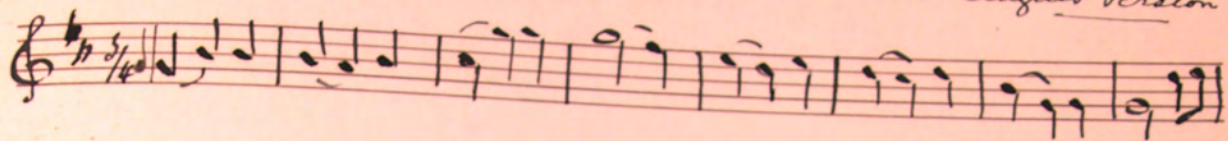


J. Clague's Version

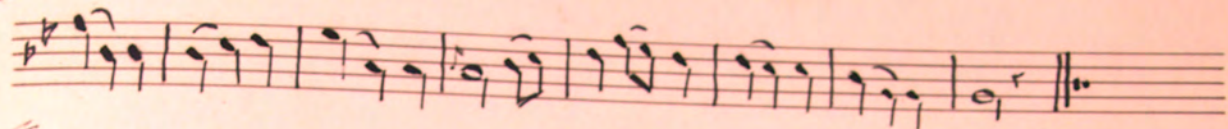
Illiam Dhoan

84

J. Clague's Version.

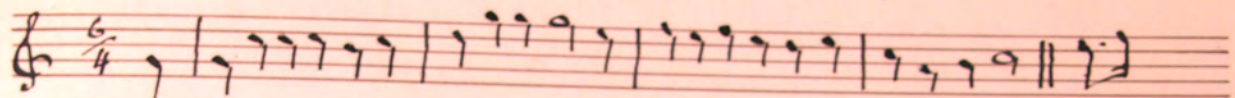


C.I.1

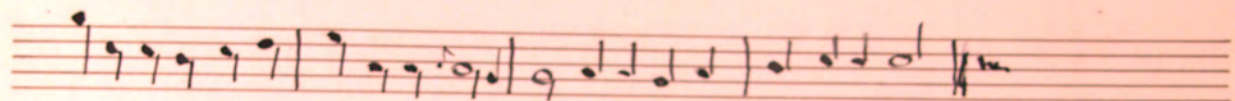


(11)

Version in *Mona Miscellius*, Manus. Ser. Vol. 21 p. 62 for *Mona Melodius* No. 1



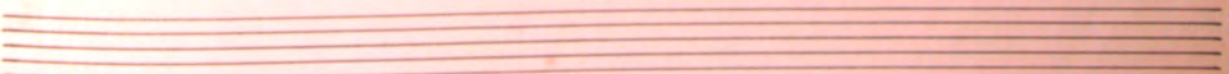
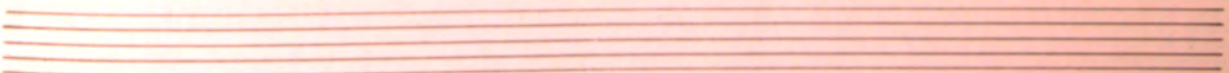
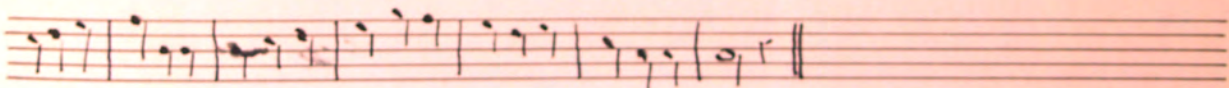
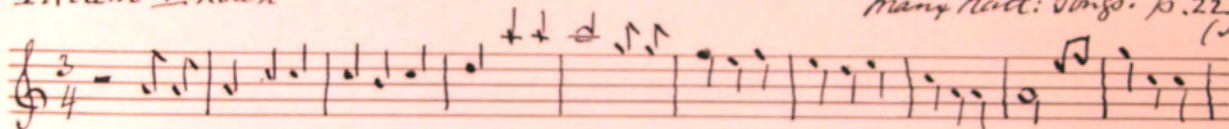
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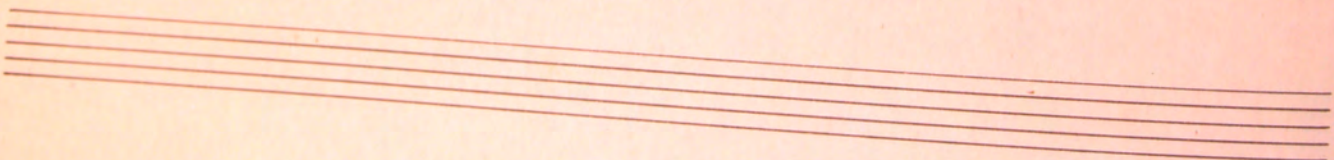
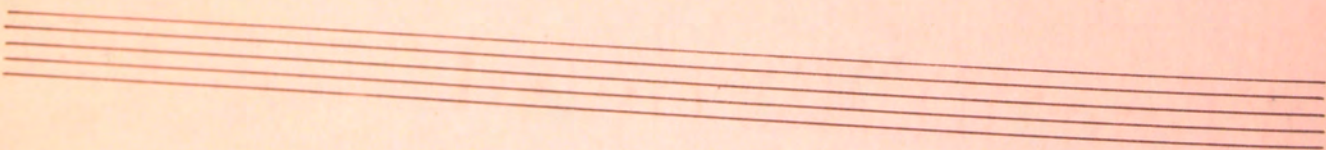
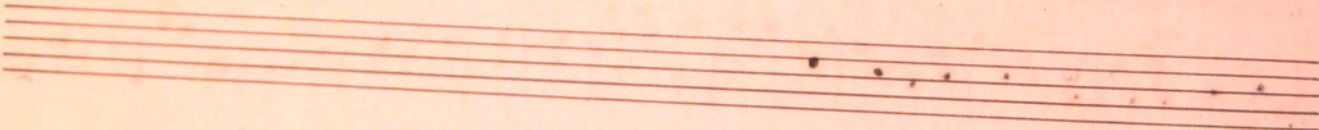
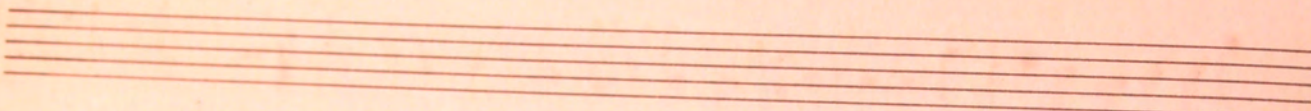
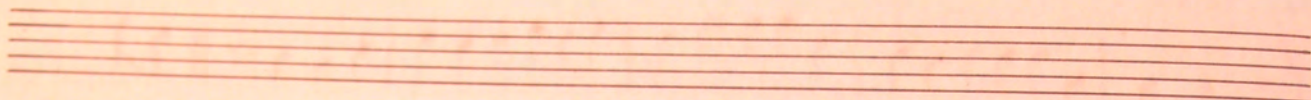
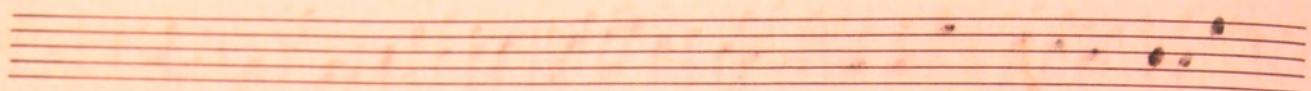
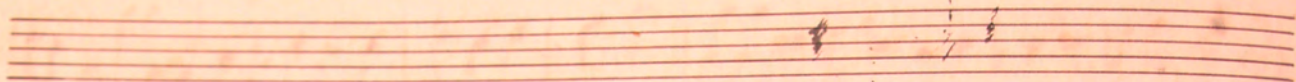


Illiam Dhoan

S. H. Gilds' Version

"Many Hall: Songs" p. 22 (Transposed)





Thappagyn Jeargey

(C.I. 14)

Dr. Clague's Version

(From *Mona Miscellany*¹²) (*Mona Miscellany* No. 12)

Handwritten musical notation for the first staff of 'Thappagyn Jeargey'. It is written on a single five-line staff in treble clef, with a key signature of one flat (Bb) and a time signature of 3/4. The melody consists of a series of eighth and sixteenth notes, ending with a double bar line and a sharp sign (#) above the final note.

(C.I. 14)

(13)

Handwritten musical notation for the second staff of 'Thappagyn Jeargey'. It continues the melody from the first staff on a single five-line staff in treble clef, with a key signature of one flat (Bb) and a time signature of 3/4. The notation includes various note values and rests, ending with a double bar line.

(14 the same notes)

Mauw Dance

TAPSAGYN JEARGEY

(Red Cockade)

Mona Melodies No. 12

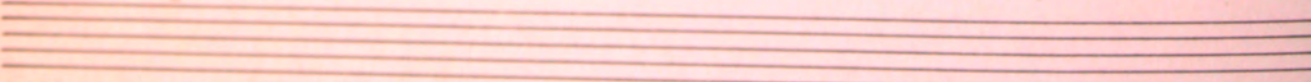
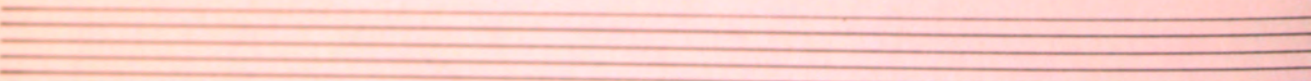
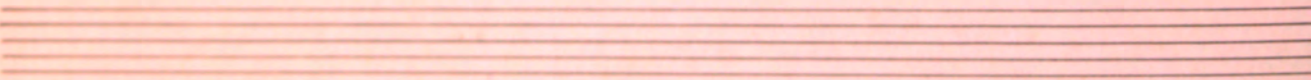
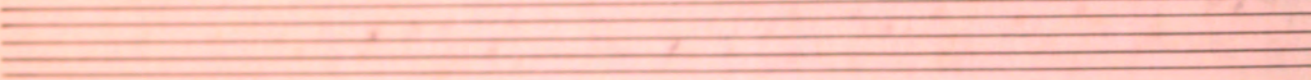
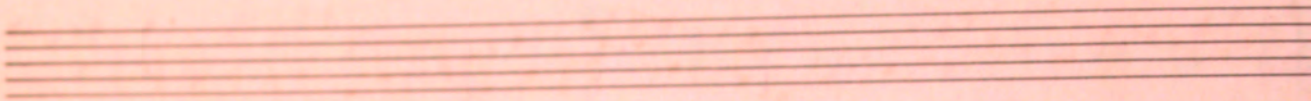
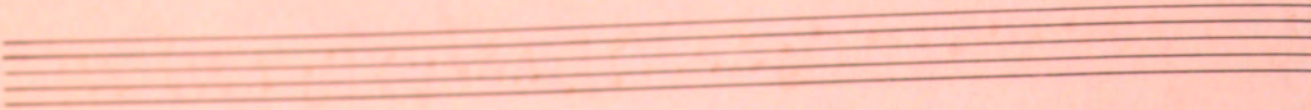
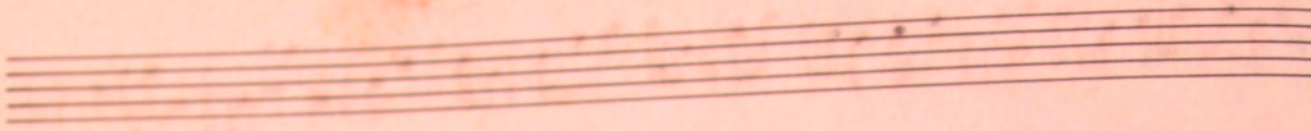
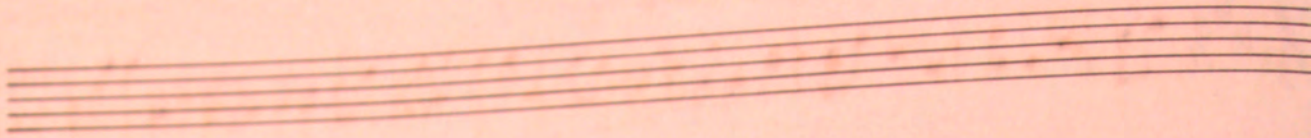
Handwritten musical notation for the first staff of 'Mauw Dance'. It is written on a single five-line staff in treble clef, with a key signature of one flat (Bb) and a time signature of 3/4. The melody features a mix of eighth and sixteenth notes, with some notes marked with '+' signs, and ends with a double bar line.

Handwritten musical notation for the second staff of 'Mauw Dance'. It continues the melody from the first staff on a single five-line staff in treble clef, with a key signature of one flat (Bb) and a time signature of 3/4. The notation includes various note values and rests, ending with a double bar line.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.



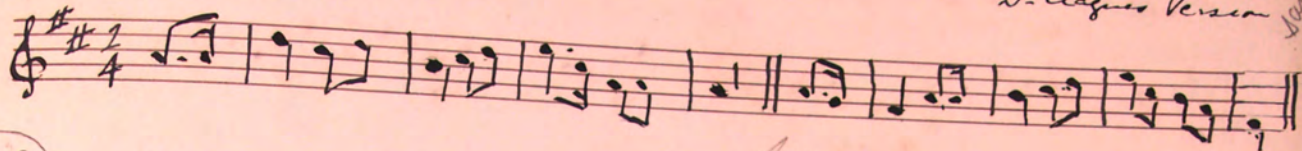
D = Clague's Version

Isbal Foalsey

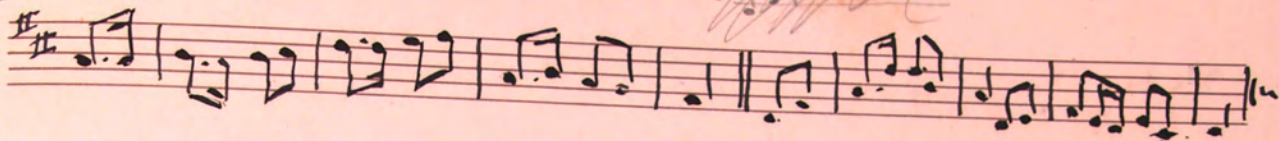
D = Clague's Version

85

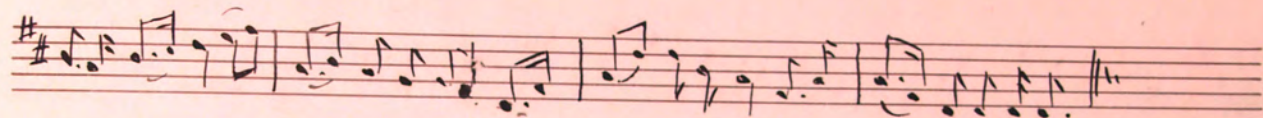
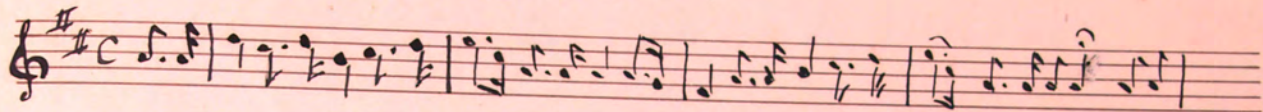
Same as
David Ross



C.I.3

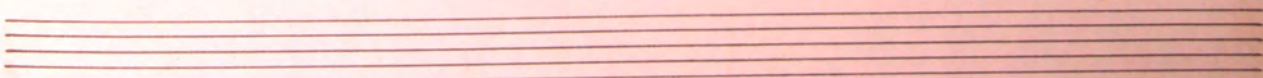
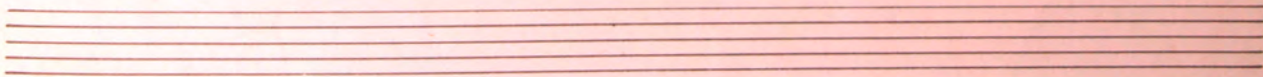
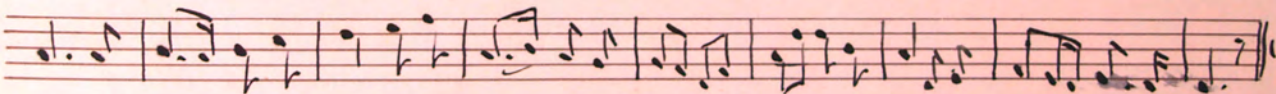
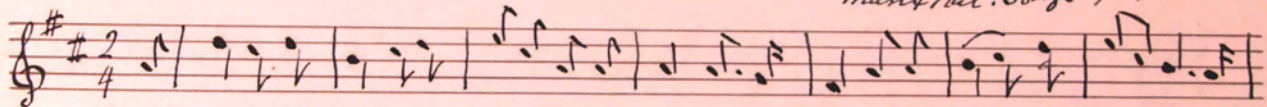


From "Mona Melodius", 1820 (No 3)

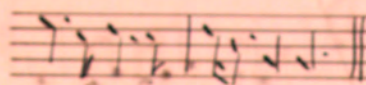
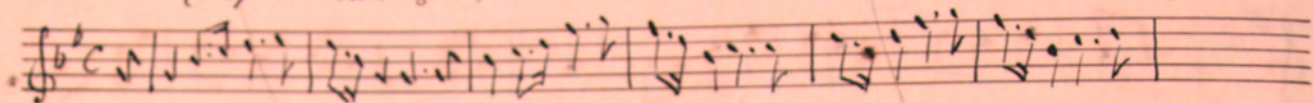


Isbal Foalsey -

W. H. Gill's Version
Many Nat: Songs p. 75

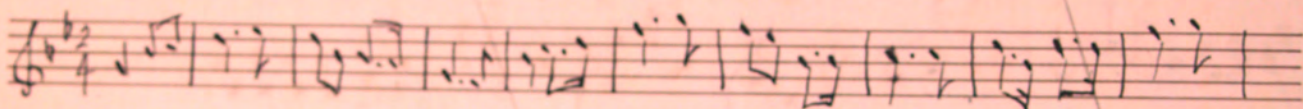


CALLIN VEG DHOAN. "The star is up" Moma melodies 1820 (no 4)
(My little brown girl)

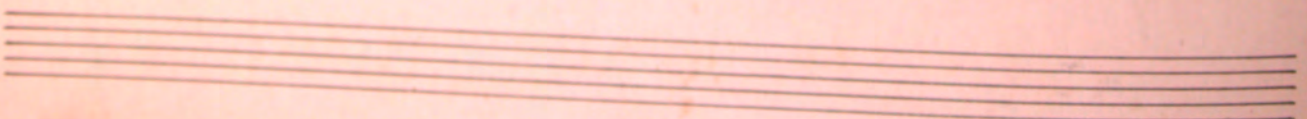
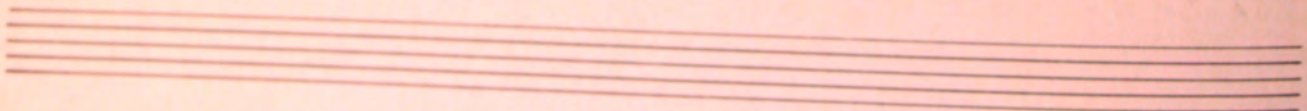
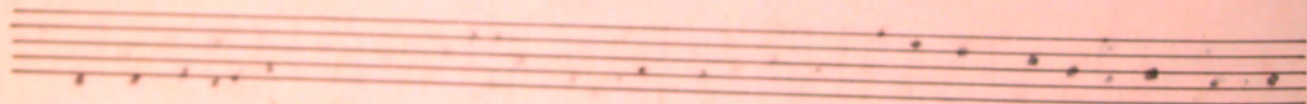
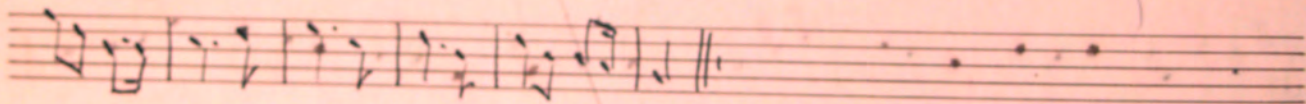


See Ante

CALLAN VEG DHOAN. D. Clague's Version



C.I. 4



ISBEL FALSEY

From "Fantasia on Many Airs"

MM - 104. d

By David Reave
Printed for the Author by
Matt Glover - Douglas

allegretto

L.M.

Melody by D. Clague
Harmony by W. H. Hill - Oct. 1895.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and has some light brown stains. There is a small dark mark near the top right corner of the page.

Shilley Brishey (Ruh Rude)

Vivace

"Mona Melodies" 5

M.M. 5
C.I. 5

D=Claynes' (I. 5) the same
making "Shilley Vreshey"
SKEEYL-Y. VRIDEY.
(later)

(17)

BERRY DOWIN

(BERRY DHOAN)
"Brown Berry"

"Mona Melodies" 6

M.M. 6
C.I. 6

D= C.I. 6 the same - (Key F) like BERRY DHOAN.

(18)

See
melodies

"MY HEN. WHOOMEY VIEN"

my own dear man
MY HENE WOONINNEY VEEN

"my dear old man"

"Mona Melodies" 7

M.M. 7

MY HENE WOONINNEY VEEN.

W. F. Gillo's Version
Many National Songs. p. 86.
(transposed)

(19)

90

"O SHEIGN DOIN"

"Mona Melodies" 8

(20)
47.8

~~ONSHEIGN DOIN~~ O SHEIGN DOIN - (O! we must) D^e Clagne I.7

same as
Laird's 78

(21)
C.I.7

O SHEIGN DOIN.

W. H. Gill's Version
Many National Songs - 78.

O SHEIGN DOIN

MM 1/2 ♩

Handwritten musical notation for the first system, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo marking "allegretto" is written below the first staff. The music features a melody in the treble clef and a supporting bass line in the bass clef.

Handwritten musical notation for the second system, continuing the two-staff arrangement from the first system.

Handwritten musical notation for the third system, continuing the two-staff arrangement.

Handwritten musical notation for the fourth system, including a "cres:" marking in the bass clef staff.

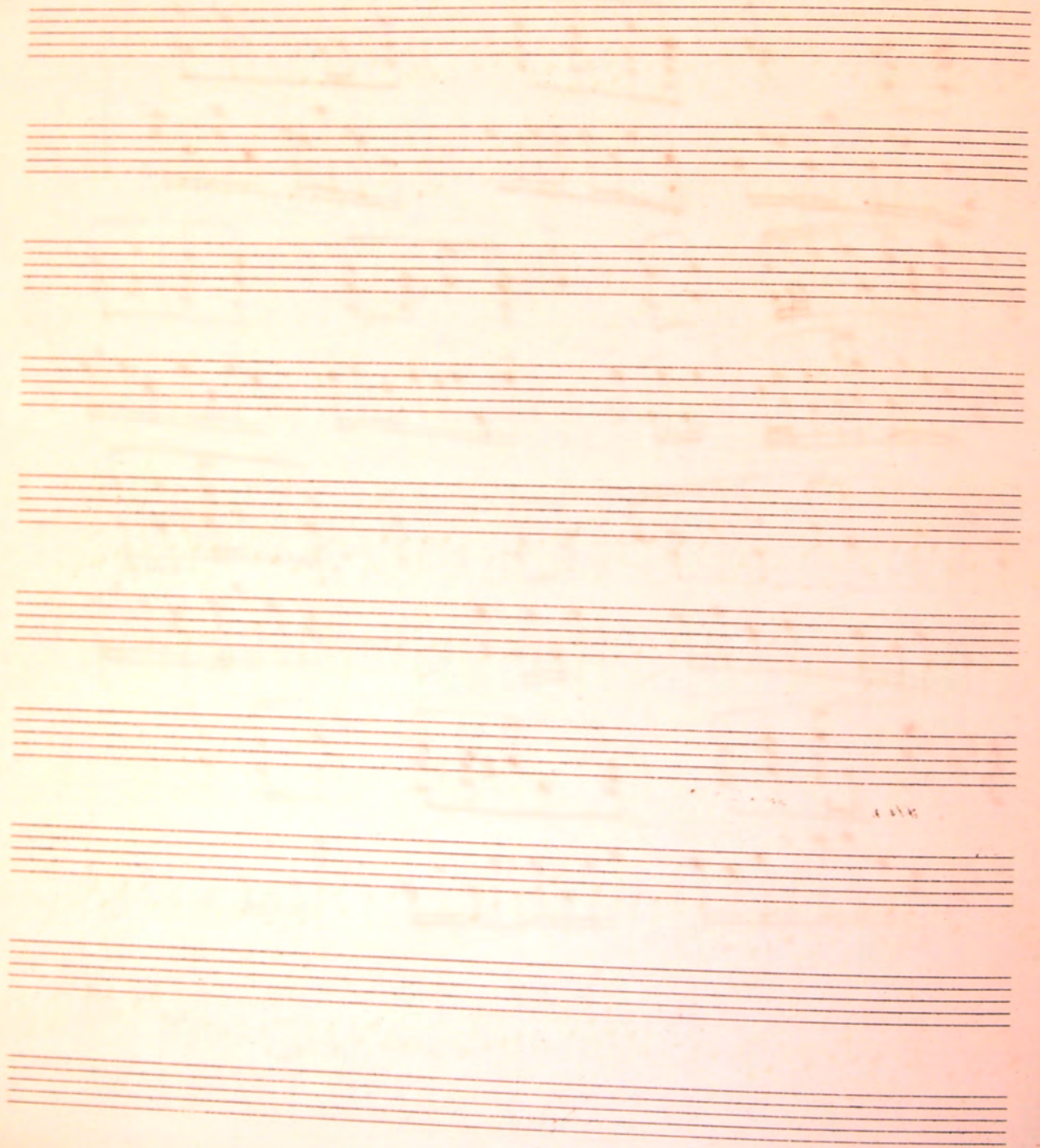
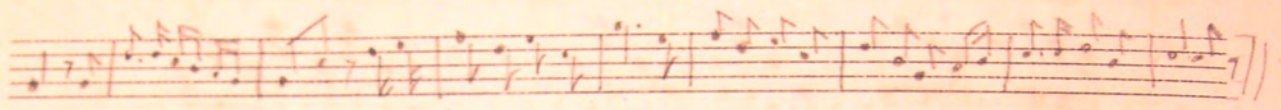
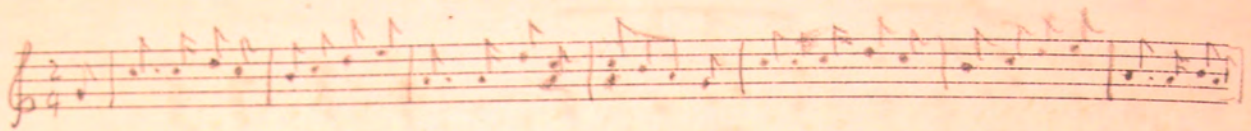
Handwritten musical notation for the fifth system, concluding the piece with a double bar line.

From *Journal of the Music Library of Congress*
 By David Reeve
 Printed for the Author
 by Matiglove-Douglas

91

92.

3



MA GRAIGH NAGH RARE DOIN FARRAGHTEN
(My Strach: nagh share dyn farraghyn.)
Had we not better wait my dear?

93

"Mona Melodies" 10

(24)

M.M. 10

MY GRAIH NAGH SHARE DYN FARRAGHTYN.

W. H. Gill's Version -
"Mona Melodies" Song No. 70.

the same
restored

"HUNT THE WREN" [no words]

"Mona Melodies", 11

(24)

M.M. 11

D.C.

HUNT THE WREN.

J. Clague I. 9.

(25)

C.I. 9

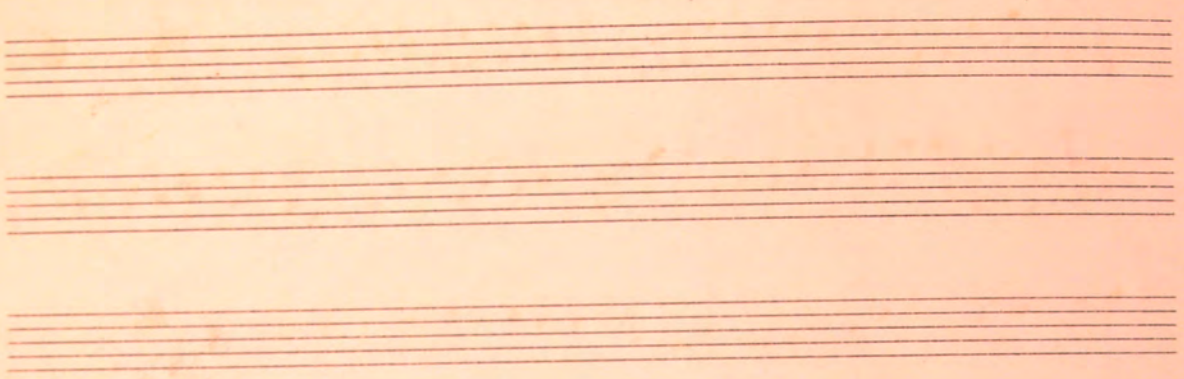
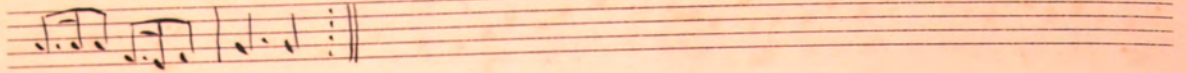
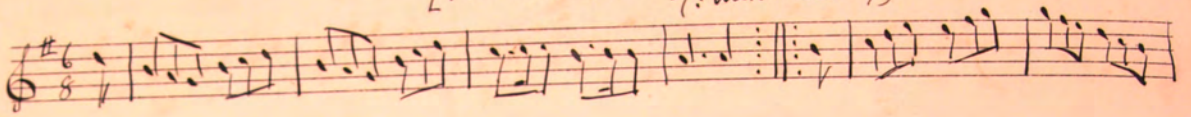
D.C.

94

Mauy Dance WANDESCOPE - (The Wanderer)

[YN UNNYSUP] (?Wanderer's Cup) "Hona Melodies" 13

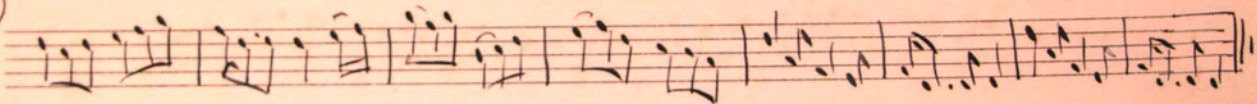
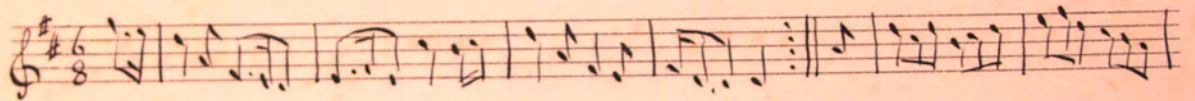
(26)
M7-13



KIARK CATRĀNEY MARROO

Dr. Clague I. 8.

(27)
C.I. 8



Carol "All ye who are to mirth inclined"

Taken from
by Dr. Clarke 1895
April 95

(1)
C.II.1

? perversion
of No. 20

"Caraval ny drogh vraand"

From Red Shinnismen Shoemaker
Ballasalla - taken by Dr. Clarke

(2)
C.II.2

see No. 40
0.9

original key

Carol "Be happy herdmen here" - 6.6.6.6.

(3)
C.II.3

From the Duke's
Song in 1869 in
Carole
69

"Caraval Joseph" [Tune - Pales i the Wood]

(4)
C.II.4

Another ending

From the Duke's
Dr. Clarke

"The Rose on the Brier"

(5)
C.II.5

From the Duke's
Dr. Clarke
see No. 40
1895

Frog Dance "BOOIL BACK EH"

(6)
C.II.6

From the Duke's
Dr. Clarke
see No. 40
1895

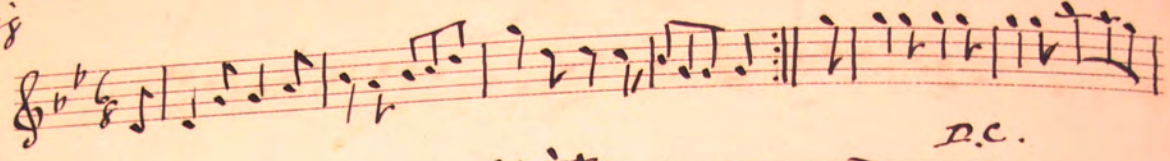
Restriction
proposed by
W.H.G.

See further
restriction.

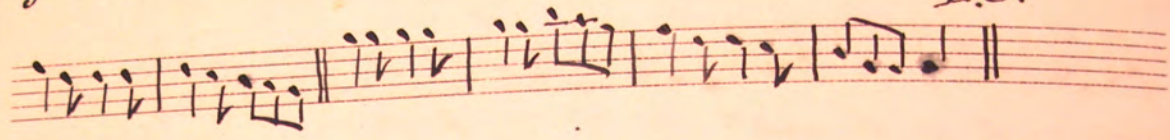
(71)
Mentor

fig

(7)



(73)
D.C. II. 7



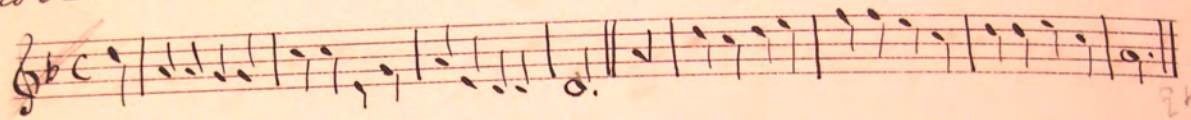
(8)

"As I went out one morning clear"

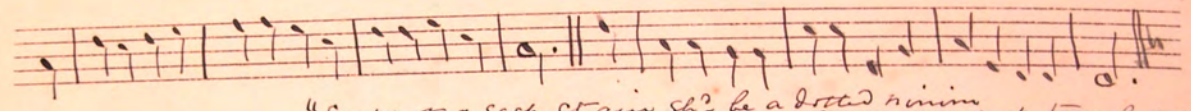
[D.C.M]

Dorian the class degree (C) 4 D.C. degree

C II. 8



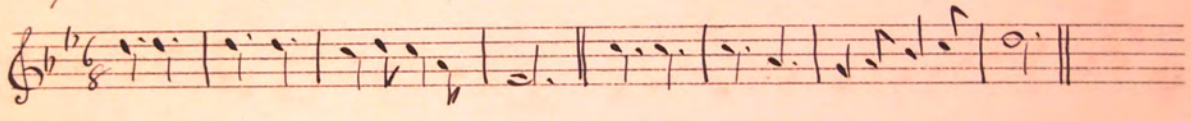
(74)



"Last note of each strain sh^d be a dotted minim also omit b i signature - Dorian mode" [Note by W.H.G.]

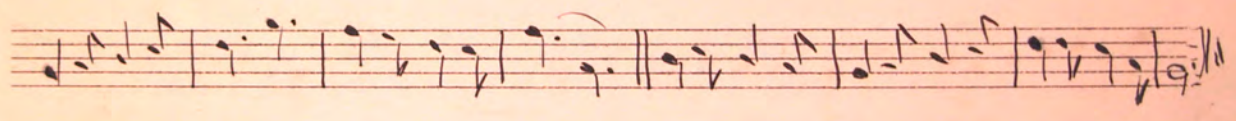
"Jenny is all the go"

(9)



C II. 9

(75)



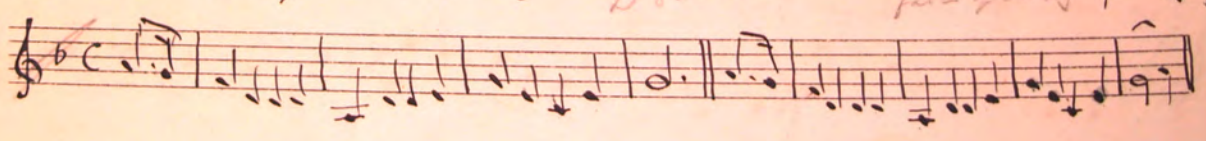
C II 10

"She answered me quite modestly"

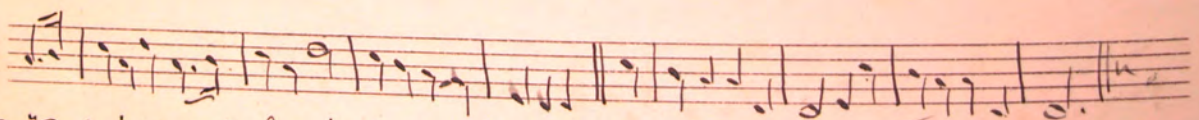
Dorian

Don't jump steps - any note of change #

(10)



(76)

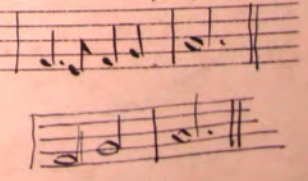


Note by W.H.G. - "Evidently in the Dorian mode, if so b must be struck out of the signature."

Bb sound right Bb wrong

Try the effect both ways many times comparing other Dorian mode tunes"

a bar short proposed restoration



W.H.G.

"Plough Boy's Song" (M. 60)

Donnan
revised

From James Clague the first son of Clague
Taken by Dr. Clague 1895

97

(11) (77)

C. II. 11

"Eash oo as Chlastyn" (Listen + hear)

? Villainous Date
From John Cotton Clerk of City
Taken by Dr. Clague 1895

(12)

(78)

C. II. 12

From Ken Pot St. Mary
Taken by Dr. Clague
James

(79)

"Fiddlers of Chearn" - Played by Clague "of fiddle" at the 1st landing of the Duke of Athol as Lord of Man 1736

(13)

1736
1736
1736
1736
1736

D.C. II. 13

Allen Cotton, City 70
Baltimore

O! COLB EC SHEE!

Carval - "O Colleen ^{ec} she ny shoh boajlt ton's My chie!"
From [unclear] Taken down by Dr. Clague 1895.

(14)

(80)

D.C. II. 14

Know also by the name
of the [unclear] Allen Cotton
of the [unclear] 1st to give it

"One of the old funeral songs" - D.C.

9698

"Hie mee staigh thys thie bre treogha"
(I went into the Widows' House)

from
Taken by D. Clague 1895

(15)
D.C. III. 1
(81)

Handwritten musical notation for the first piece, consisting of two staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style.

"Barbara Allen" - Sung by Ellen Cree (at 85) 1895 - as "Barbery Ellen". Taken by D. Clague
also Mannin Veg veen - M.M. Vol 21 p 136

(16)
D.C. III. 2
(82)

Handwritten musical notation for the second piece, consisting of two staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style.

"Colin and Phoebe"

from
Taken by D. Clague

(17)
D.C. III. 3
(83)

Handwritten musical notation for the third piece, consisting of two staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style.

"Kitty woran ny Vreechyn" (Big Kitty in brackets)

from
Taken by D. Clague 1895

(18)
D.C. III. 4
(84)

Handwritten musical notation for the fourth piece, consisting of two staves of music in G major and common time (C). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style.

"Shannon Rea"

from 9.
Taken by D. Clague 1895

(20)
D.C. III. 6
(85)

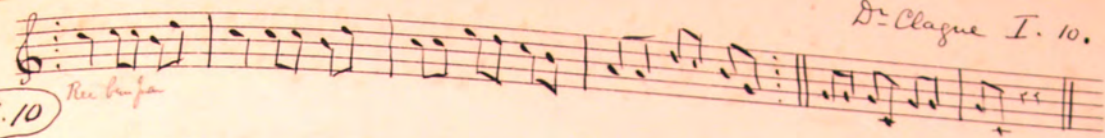
Handwritten musical notation for the fifth piece, consisting of two staves of music in G major and common time (C). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style.

[The ending seems defective
? Sh. the last line (of 4) to the
same as the 12th? W.H.G.]

REE BEN JUAN TAMMY.

D^r Claque I. 10.

C.I. 10

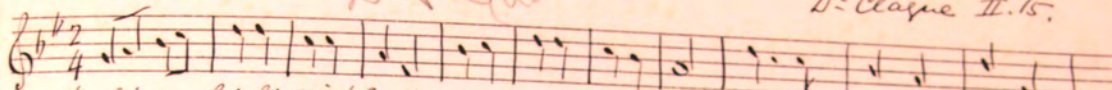


Ree! Ben Juan Tammy
Ree! ben yn cir-ey
Ree! yn Spidhas beg arno shen
Ree! yn Lwoiray.
Din a doodle, Din a doodle

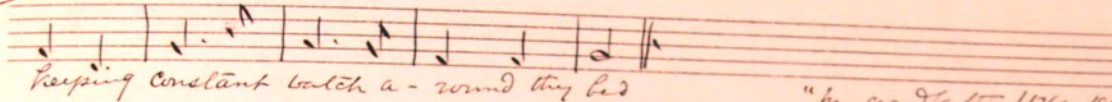
HUSH, MY BABE -

D^r Claque II. 15.

C.II. 15



Hush! my babe lie still + Simlen holy angels guard thy bed Tho' the hours of darkness



Keeping constant watch a - round thy bed

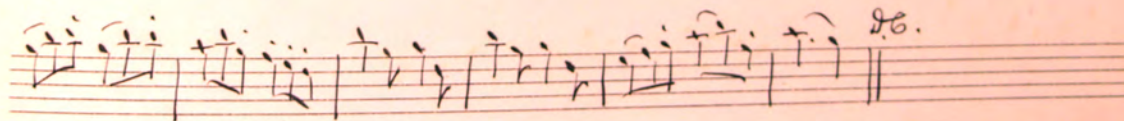
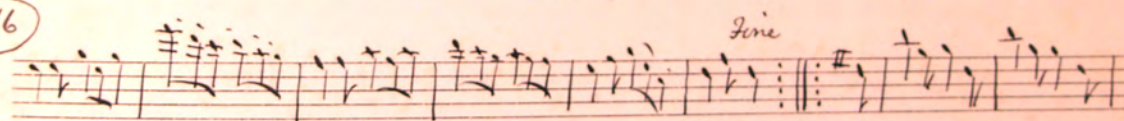
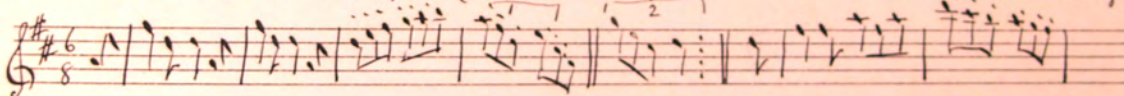
"My grandfather (1760-1851) used to sing it for me when I was a youngster" J.C.

The Monas' Sale Quick Step (from M.S. copy dated 1802)

D^r Claque II 16

(cop 17. '95)

C.II. 16



The Flowers of Edinburgh -

D. Clague II. 17.

C. II. 17

Handwritten musical notation for 'The Flowers of Edinburgh' on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of several measures of eighth and sixteenth notes, ending with a double bar line.

JERREY YN THEIHL *End of the band?* D. Clague II. 19.

C. II. 19

Handwritten musical notation for 'Jerrey yn Theihll' on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of several measures of eighth and sixteenth notes, ending with a double bar line.

CAROL "Three little boats" D. Clague II. 20

C. II. 20

Handwritten musical notation for 'Three little boats' on a single staff. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The melody consists of several measures of eighth and sixteenth notes, ending with a double bar line.

Barbara Allen

B. C. II. 18

Handwritten musical notation for 'Barbara Allen' on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures of eighth and sixteenth notes, ending with a double bar line.

Compare with 0.11

"Hee my graah shayhey
Hee my graah shayhey

[The Lark's Lament]

Taken down by W.H.Gill
from Ed Corteen 12 Apr 1895

101 03
72

0.1

Handwritten musical notation for 'The Lark's Lament' on a single staff. The key signature has one flat (Bb) and the time signature is common time (C). The melody consists of several measures of music, ending with a double bar line.

[2+3] [1+4] [2+3] [1+4] etc.

(32)

ARRANE MYSH NY BAATN - SKEDDAN YA CAILLIT EC DHOOLISH 'SY
VLEIN 1787 MEE VEANAGH - YN - OUYR 21.

LOSS OF THE HERRING FLEET.

By W.H.G. from Ed Corteen

12 Apr 95

0.2

Handwritten musical notation for 'Loss of the Herring Fleet' on a single staff. The key signature has one flat (Bb) and the time signature is 3/4. The melody consists of several measures of music, ending with a double bar line.

(33)

LOSS OF THE HERRING FLEET

8: from John Lough (London)

16 Apr 1895

0.19

Handwritten musical notation for 'Loss of the Herring Fleet' on a single staff. The key signature has two sharps (D major) and the time signature is 3/4. The melody consists of several measures of music, ending with a double bar line.

(34)

LOSS OF THE HERRING FLEET.

8: from Ph: Cairne (Alderm)

18 Apr 1895

0.29

Handwritten musical notation for 'Loss of the Herring Fleet' on a single staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of several measures of music, ending with a double bar line.

(35)

By W.H.G. for Ed Corleau 12 Apr 95

CREG WILLY-SYL.

0.4

361

Handwritten musical notation for 'CREG WILLY-SYL.' in 2/4 time. The first staff contains the main melody with accents. The second staff is a first ending, marked '1st', and the third staff is a second ending, marked '2nd' and 'Fine'. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

TA TRAA GOLL THIE.

By W.H.G. for Ed Corleau 12 Apr 1895.

371

0.5

Handwritten musical notation for 'TA TRAA GOLL THIE.' in 3/4 time. The notation is on a single staff with a treble clef and a key signature of one sharp (F#).

THE FARMER'S BOY

By W.H.G. for Ed Corleau 12 Apr 1895.

0.6

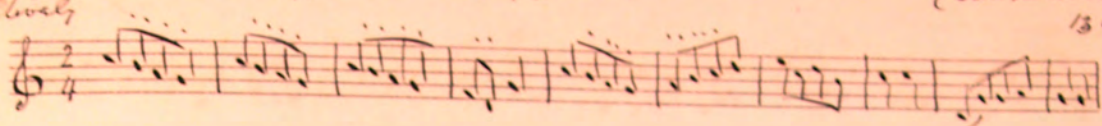
Handwritten musical notation for 'THE FARMER'S BOY' in 6/8 time. The notation is on three staves with a treble clef and a key signature of one sharp (F#).

JUAN Y JAGGAD ~~KEER~~ KEEAR.
(John with the grey jacket)

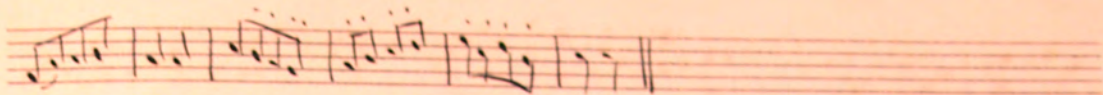
By W.H.G. for Thos. Collin aged 72
(John H. mate) Seal
13 Apr 1895

(38)

lively



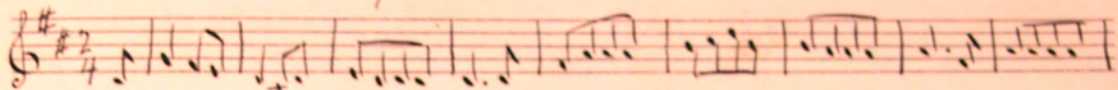
0.7



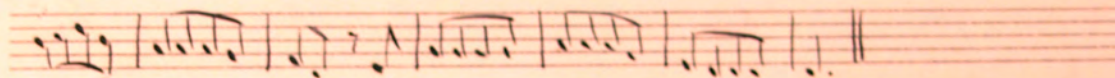
YN STOIDER.
The Wastrel

By W.H.G. for Thos. Collin (Seal)
13 Apr 95

ushty mullid ny song



0.8

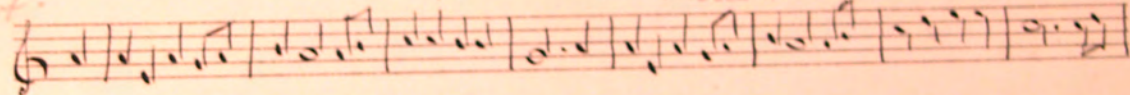


THE FARMER'S DAUGHTER. (also Carol of God & his Women)
Mona 216

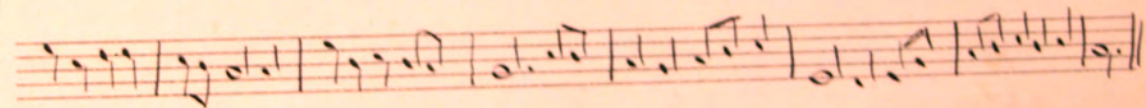
By W.H.G. for Thos. Collin (Seal)

13 Apr 1895.

mat.



0.9



(40)
See 0.46
also C II

CRADLE SONG

By W.H.G. from

(Oh hush thee, my babe)

Morrison - Harlow Meade Seal 13 April 1895

Andantino

41)

0.10

Known also by Mrs Kivvack Junby - See his Works - 1895

42)

0.11

CAROL - BAASE CHREEST (Death of Christ)

By W.H.G. from

Quayle (Ballachary) Ramsey 15 April 1895

0.12

CAROL "all ye that are to smith inclined"

Quayle (D. Corey) Ramsey 15 April 1895

0.14

CAROL

from Coley - Sully

See { 0.12 0.20

0.20

SHE DOONNY SEYR (It was a gentleman)

By W.H.G. for Mrs Quayle (Gordon) Patrick - 16 April 1895

CAROL

By W.H.G. from Thos Caley -
at Sully 15 Apr. 1895.

(50) 1898
105

0.13

(44)
See later on

CAROL

0.15

(45)

CAROL 7.6.7.6.

0.16

(VII. in Piano etc)

(46)

THE BANKS OF ITALY.

(The Demon Lover)

By W.H.G. from Mrs Quayle (Gordon)
16 Apr. 1895.

0.17

(47)

SOOREE - (Courtling)

Level, [Dorian Mode] transposed

from Mrs Quayle (Gordon)
16 Apr. 1895.

0.18

(48)

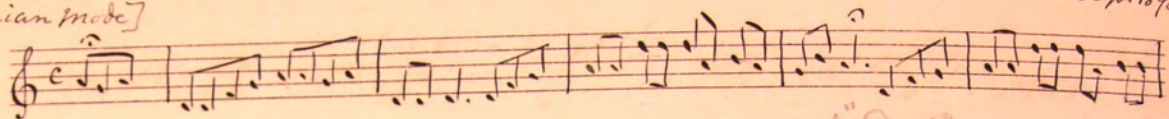
original
key

SHANNON REA

By W.H.G. for Mrs Quayle (Gordon)

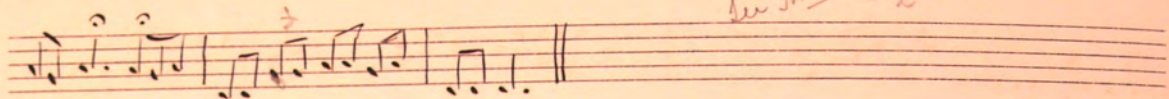
16 Apr. 1895

[Dorian mode]



0.21

See "Shannon" (4) p. 42



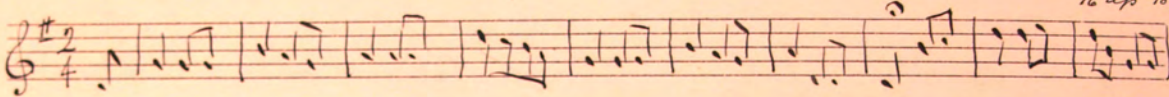
AAREY YACOB.

JACOB'S LADDER.

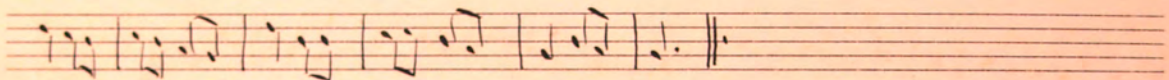
? mat - Moore p 218

By W.H.G. from J. Cullin (Scot)

16 Apr 1895

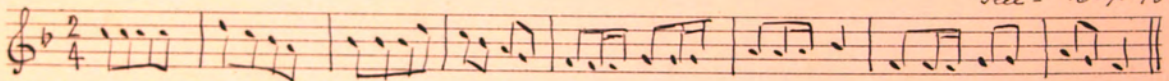


0.22



VN. SHANG (The Cormorant)

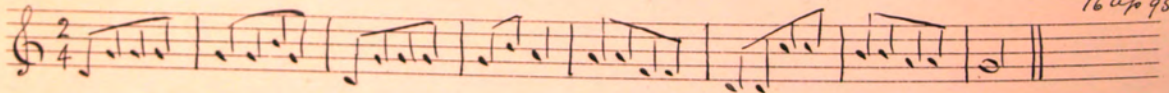
By W.H.G. from Mrs Dr Christian
Scot - 16 Apr. 95.



0.23

Fragment ? -

from Mrs Dr Christian
16 Apr 95



0.24

BOLLAN BANE.

By W.H.G.

from J. Cairne - W. Baldwin -
(Phillie to Desert)
18 Apr 1895.

108

Lively

0.25

Musical notation for 'BOLLAN BANE' in treble clef, key of D major, 6/8 time. The piece is marked 'Lively'. It consists of a single melodic line with a 'Fine' marking and a repeat sign at the end.

(53)

Fine

D.C.

Musical notation for 'BOLLAN BANE' in treble clef, key of D major, 6/8 time. This line shows the 'D.C.' (Da Capo) instruction.

Faded musical notation, possibly a second staff for the same piece.

(Dorian mode)

"CAROL FOR FOUR"

more ♩.34..

time main "Dorian" mode
repeating "repeats"
cut some "shaking hands"

By G. H. Gill

from J. Cairne (Baldwin)
18 Apr 1895.

also
you face
July 1895

0.26

Musical notation for 'CAROL FOR FOUR' in treble clef, key of D major, 4/4 time. The piece is marked '(Dorian mode)'. It consists of a single melodic line.

(56)

CAROL

By G. H. Gill

from J. Cairne (Baldwin)

18 Apr 1895.

44A

0.27

Musical notation for 'CAROL' in treble clef, key of D major, 3/4 time. It consists of a single melodic line.

See 44
same music

YN COLBAGH BRECK ER STHRAP
(The Speckled Hen that had)

CAR. V. CHOUSEE

By W. H. Gill

from J. Cairne (Baldwin)

18 Apr 1895

(57)

0.28

Musical notation for 'YN COLBAGH BRECK ER STHRAP' in treble clef, key of D major, 6/8 time. It consists of a single melodic line.

(see 044)

Maunt Sol. XXI - 108.

JIG

By W. H. Gill

from J. Cairne (Baldwin)

18 Apr 1895.

(58)

0.31

Musical notation for 'JIG' in treble clef, key of D major, 6/8 time. It consists of a single melodic line.

THUROT AND ELLIOT ⁴⁶

Taken by S. H. Gile
from Sh: Cairne (Saldwin)
18 Apr 1895.

(59)
0.30

(60)
0.33

THUROT ³ W.H.G. for W. Coatt Minerva Lacey
19 Apr 1895.

C.V.1

THUROT (many bars) (? Lacey) from
Taken down by Dr. Clague
May 1895.

0.32

CAROL (Moore p. 87) O! CRE TA DOINNEY? W.H.G. from Sh Cairne Saldwin
18 Apr 1895

(61)
0.34

My track mist magh baney
MEE WALKAL MISIA MAGH MOGHREY - W.H.G. for Tom Colett Minerva
Lacey
19 Apr
95

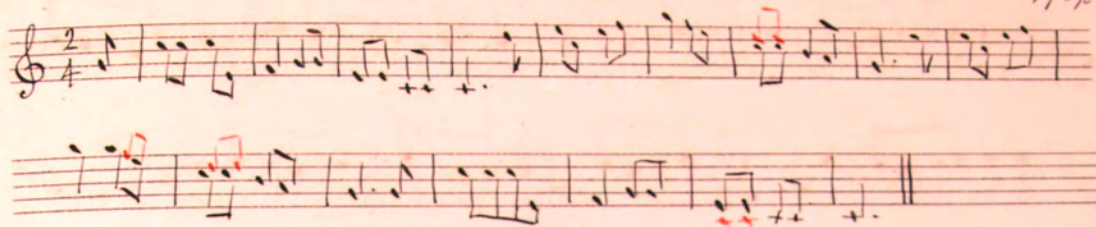
MARRINYS YN
~~THE~~ TIGER " [Privateer]

W.H.G. from Wm Colet, Minerva. Latoy
19 Apr 1895.

109

(52)

0.35

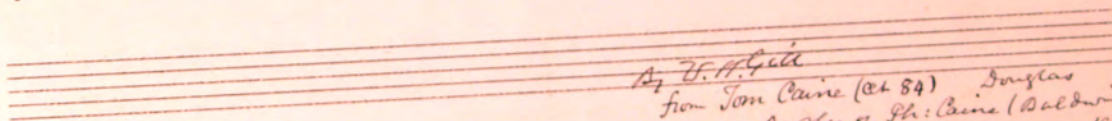
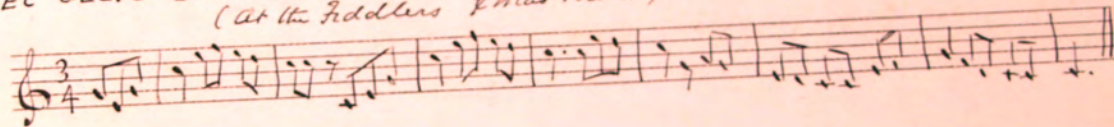


EC OLLIC BALL NY FIDDLERYN -
(at the Fiddlers Xmas Ball)

W.H.G. from Wm Colet, Latoy
19 Apr 1895

53

0.36

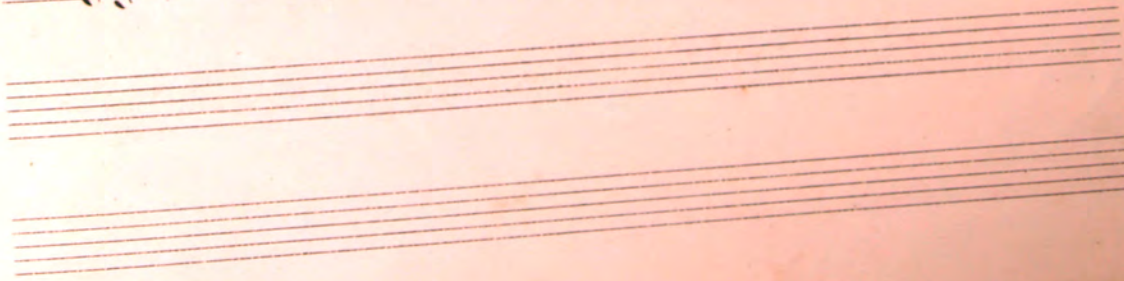
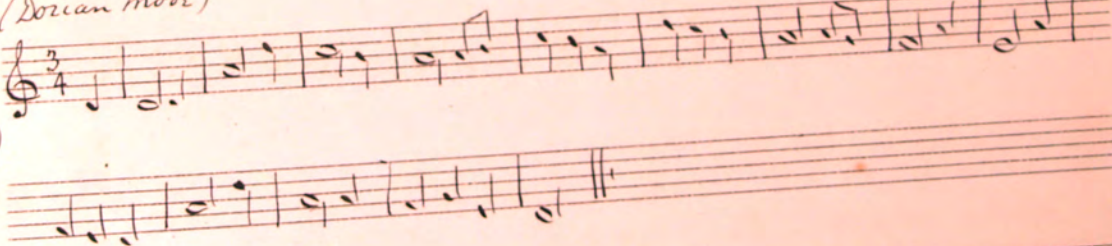


(Dorian mode)

By F.H. Gill
from Tom Cairn (at 84) Douglas
Brother of Ph: Cairn (Baldwin)
19 Apr 1895.

(54)

0.37



BOLLAN BANE.

Taken down by Wm. Nichol
Schoolmaster, from the singing of
Cannell of Kk Michael Village
Jan'y 1896.
(aged abt 70)

(See O. 25)

Note by W. Luce

Old Cannell, when he tells the story, finishes
 by catching up a walking stick, or the pointer,
 runs this along his arm in imitation of
 playing the violin, dances, and sings
 vigorously the above air + the syllables:

"Dam, dam, the diddle dam!"
 "Dam, dam, the diddle dam!"

THUROT - English Words

(From "William Riley")

From Take Down by Dr. Clarke - May 1895.

///

Doria

C.V.2

Handwritten musical notation for 'THUROT' in Dorian mode, consisting of two staves of music.

See 0.21. "Shannon Reed"

2+3^o line at the C II 8

Four empty musical staves.

ARRANE NY JINNYN.

Dorian

Adm

Take Down by Dr. Clarke May 1895

C.V.5

Handwritten musical notation for 'ARRANE NY JINNYN.' in Dorian mode, consisting of two staves of music.

(62)

"Young men beware of jealousy"

Adm

D^o D^o

C.V.6

Handwritten musical notation for 'Young men beware of jealousy' in D major, consisting of two staves of music.

(63)

? Cannally
at the door

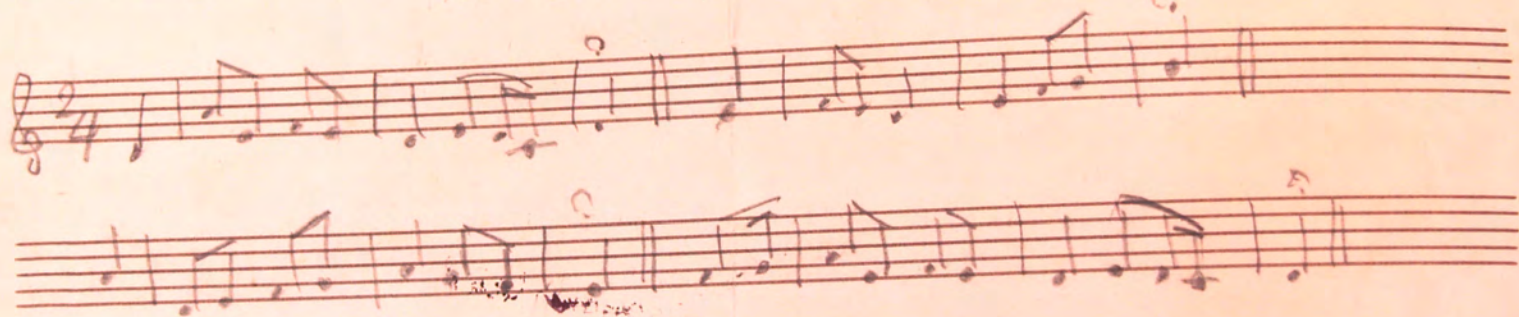
(but
or return)

Vigorously the above air & the syllables: -

"Dam, dam, the diddle dam!"

"Dam, dam, the diddle dam!"

old max air - Dorian mode



Spred more than forty years ago from the singing of Mrs Clague, Ballanorrie, by Glasgow.

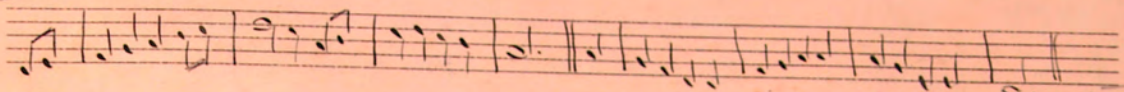
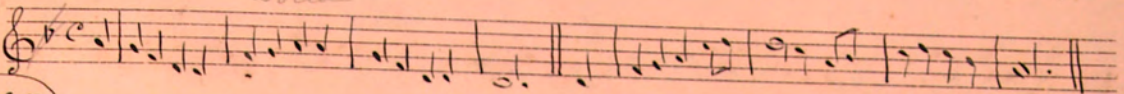
THUROT ⁽⁴⁾ - English Words
Doria

(Tune "William Riley")

From Taken down by
Dr. Clague - May 1895.

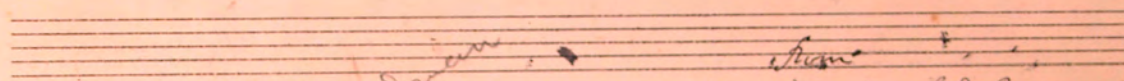
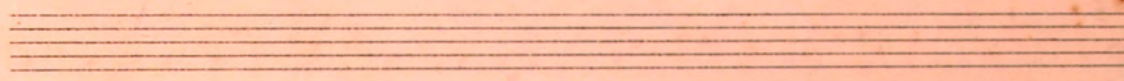
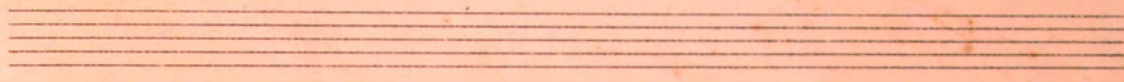
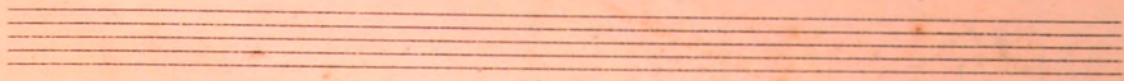
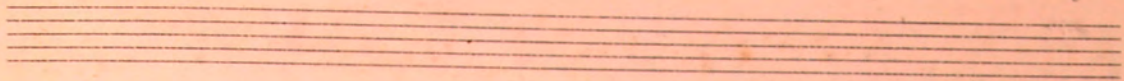
///

C.V. 2



See 0-21.
"Shannon
Reag"

2+3^d line
at the
C II 8

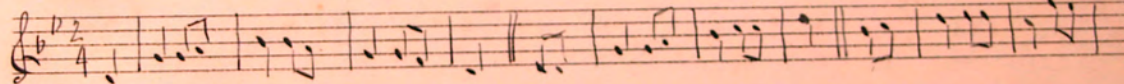


ARRANGED BY JINNYN.

Dorian

Major

Taken down by Dr. Clague
May 1895



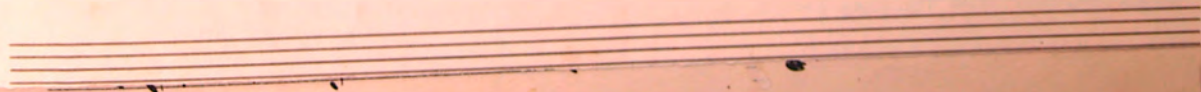
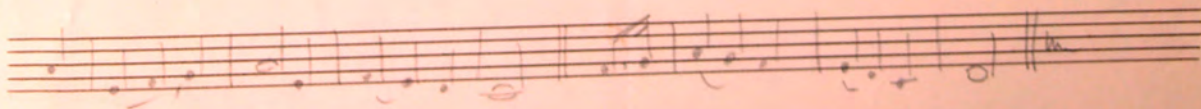
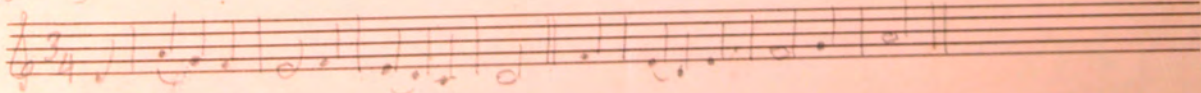
(62)

[Dorian]

Old Mary Tune. C.H.

Taken down by Dr. Clague from the singing of
Mr. W. Kinnon - Low Massing Douglas

7 March
1899



? Connolly
taken down

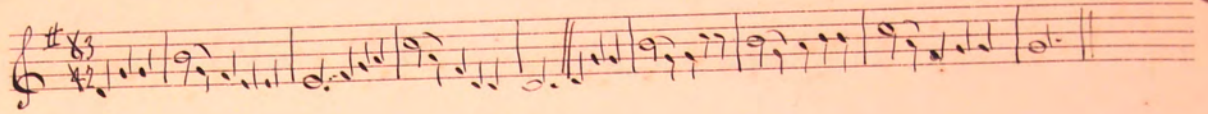
(61)
or rather

112

LOSS of the BRIG "JILY"

Taken down by Dr. Clague - May 1895.

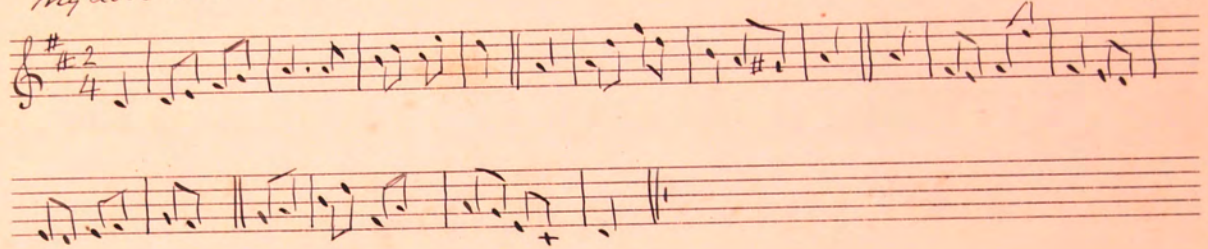
(65)
C.V. 7



"My Love is as the Sun"

Taken down by Dr. Clague May 1895.

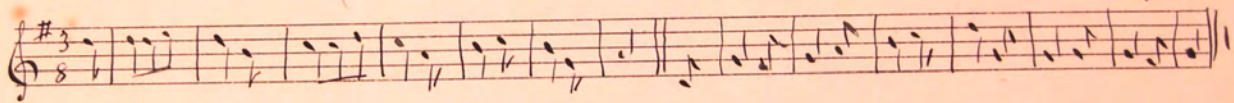
(66)
C.V. 8.



(67)
C.V. 9

YN GUILLEY DY ROIE (a boy to run + a boy to hoe)

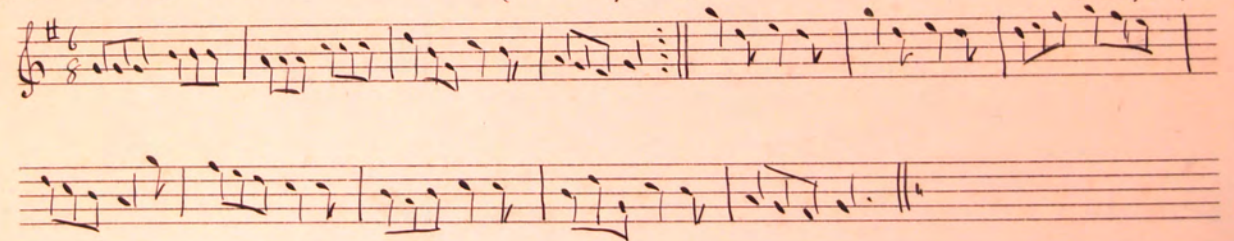
Taken down by Dr. Clague May 1895.



(68)
C.V. 10

"PA'EE-NED AS NELLY-GHOLL-THIE" (Nursing Song)

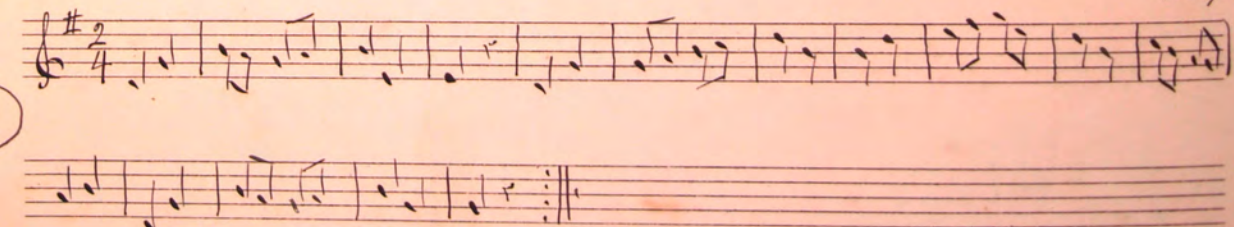
Taken down by Dr. Clague May 1895.



STEP DANCE

Taken down by Dr. Clague May 1895.

(69)
C.V. 11



"While some fair maids are going to the market."

from
Selections from G. D. Clague
1895

19

(86)

B-C III. 5

Carol - "A Virgin unspotted, the prophet foretold" - Mrs. Bradman's M.S. Book - 1793. (2 ends)

(87)

21
B-C III. 7

x *repeated in quick time edition*

(see 257)

MONA'S DELIGHT.

B-C III. 8

(88)

DRINKING SONG.

Taken down by Dr Clague May 1895.

C.V.3

And is poor Tom dead? Yes that he is. So we'll drink a health for poor Tom's sake for he

was a right honest man (drinks) Ho! ding, ding a dong, Ho! ding, ding a dong (drinks)

Well done! Tom, Well done Tom! Cuckoo diddle doo, Well done Tom!

["Dan" instead of "Tom" used at St. North]

"PETER O! PETER O! PE" (Drumtrance ^{Test} ~~Loast~~)? Test Taken down by Dr Clague May 1895.

C.V.4

This man is not drunk, nor half drunk, half drunk, quarter drunk, 9/16 drunk

for he can dance Peter O! Peter O! Pe---

MOGHREY LAA BOALDYN."

Taken down by Dr Clague May 1895.

C.IV.1

Ec hoonee yn fiddler as Vek aym y Nollick

? Irish air - "If I had no love on Phoenix Island"

Musical notation for C.IV.1

C.IV.2

Musical notation for C.IV.2

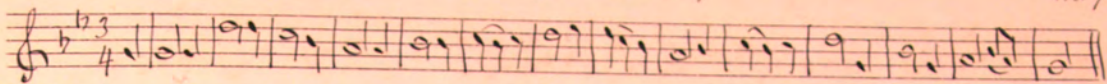
(see O.36 "ec ollic Dale ny fiddlyn")

Yes [53] / W.H.C.

CARVAL "Lhig dooin ardvolley choyrd da'n Chiarn" (Morse. 476)

Taken down by Dr. Clarke May 1895

(44)



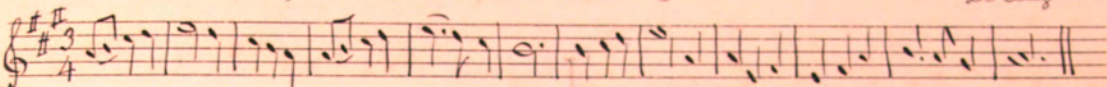
(See O.13)

C.IV.3

CARVAL - "Chaarjyn Lhaile mee jeh dooinney aeg" (Morse. 115)

Taken down by Dr. Clarke May 1895.

See 70

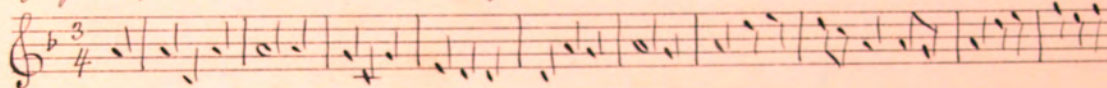


C.IV.4

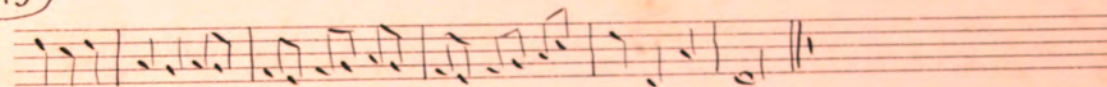
'If young men could swim' 9 Jones

Taken down by Dr. Clarke May 1895.

(92)



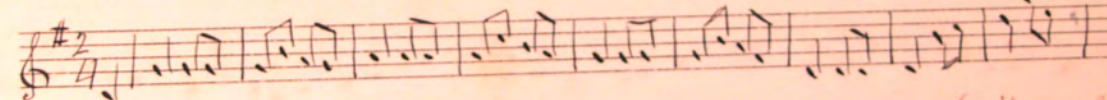
C.IV.5



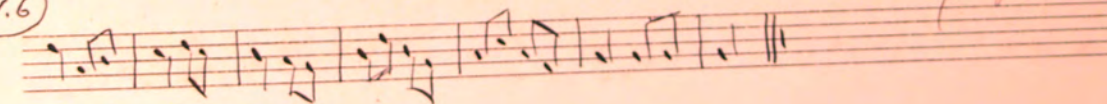
CAROL - "Come friends & relations"

Taken down by Dr. Clarke May 1895

(See 'Jacobs ladder' O.22.)



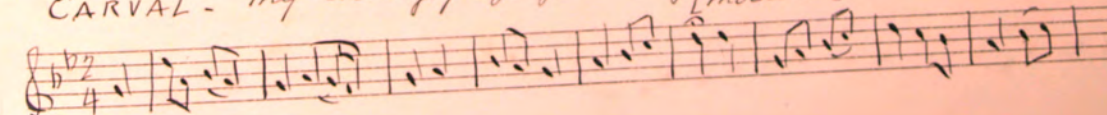
C.IV.6



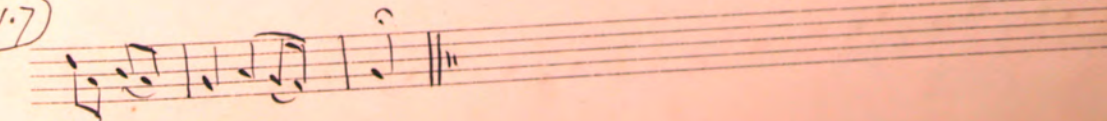
CARVAL - My chaarjyn goss jee tasteray cair - (Morse. 159)

Taken down by Dr. Clarke May '95

(93)



C.IV.7



Spinning Wheel Song

from Tom Collin's Tune (ct. 60)
Tune of W. H. G. 27 8 9 5

$\text{♩} = 150$

94

0.38

Sneen & sheep sneen & -

CAROL

for produce (weaver) St. Paul's
Tune of W. H. G. 27 8 9 5

95

0.39

no X. Piano RR.

XV Pian-vo.

CAROL. (more 221)?

do do

96

0.40

no X. Piano RR.

CAROL (Dorian)

do do

97

0.41

XIII B - W

CAROL more 187

do do

for James Quyle (Jammy Hill) Koroocany
of W. H. G. 2 Aug. 78.

98

0.42

CAROL

(Jimmy Hill)
from James Quayle & July
G. S. H. G. 2 Aug 1895.

99

0.43

♩ = 65

COLVACK BRECK (Chorus same)

0.44

For Mrs. Lawson, Kewocroy & July East
taken G. S. H. G. 3 Aug 1895 (age 65)

(See part -)

stet

SOOREE. (Dorian) ~~harp~~

0.45

Mrs. Lawson, Kewocroy & July East
taken G. S. H. G. 3 Aug 1895 (age 65)

THUROT English Tunes. (M. M. Vol XXI p. 76)

♩ = 100

0.46

See 0.30

CAROL [Dorian]

0.47

James Quayle (Jimmy Hill) & July
taken G. S. H. G. 3 Aug 1895.

Better with a D. Soncin -

102

CAROL (The Prodigal - *Mon. 99*
? Same note) from John Kissack (Shoemaker)
Dancebury, July - aged 67
taken by W.H.G. 3 Aug. 1895.

0.48

Handwritten musical notation for 'The Prodigal' on a single staff in treble clef, G major, 2/4 time. The melody consists of quarter and eighth notes.

see 0.37

103

CAROL DEINEY AS VRAANE
(Dorian)

D. D.

0.49

Handwritten musical notation for 'Deiney as Vraane' on a single staff in treble clef, Dorian mode, 2/4 time. The melody features a mix of quarter and eighth notes.

see 0.9

104

Handwritten musical notation for 'Deiney as Vraane' on a single staff in treble clef, Dorian mode, 2/4 time. The melody continues with quarter and eighth notes.

Lewis "Total" Hymn - *Butter transposed to D.*

D. D.

105

0.50

Handwritten musical notation for 'Total Hymn' on a single staff in treble clef, D major, 2/4 time. The melody is composed of quarter and eighth notes.

Handwritten musical notation for 'Total Hymn' on a single staff in treble clef, D major, 2/4 time. The melody continues with quarter and eighth notes.

Once I loved a lass
Andante con moto

D. D.

0.51

Handwritten musical notation for 'Once I loved a lass' on a single staff in treble clef, D major, 2/4 time. The melody features a mix of quarter and eighth notes.

106

Handwritten musical notation for 'Once I loved a lass' on a single staff in treble clef, D major, 2/4 time. The melody continues with quarter and eighth notes.

CAROL. (There is a land of pure delight)

from Miss Single P. Clark's Bride (at 17)
taken down by W.H.G. 5 Aug. 1895.

0.52

Handwritten musical notation for 'There is a land of pure delight' on a single staff in treble clef, D major, 2/4 time. The melody consists of quarter and eighth notes.

(one of
shepherds'
tunes.)

107

Mary Kat's Air

"My Lecharano"

Harmonised by
Hy: Rylance Sent

mf

f

Sym 70

Song 70

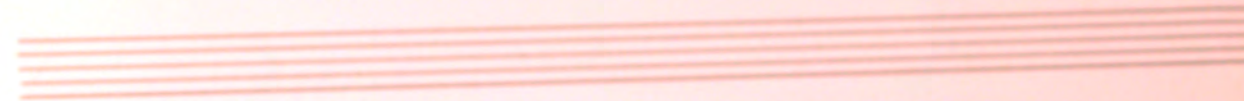
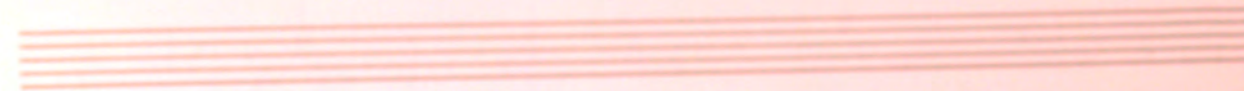
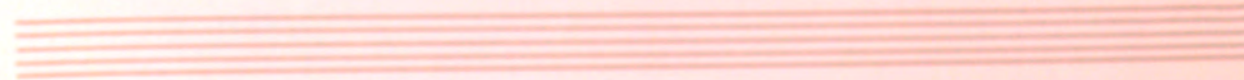
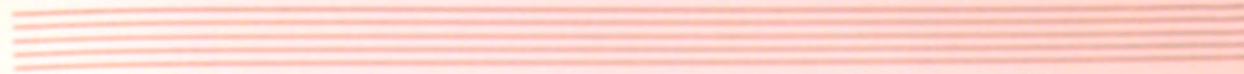
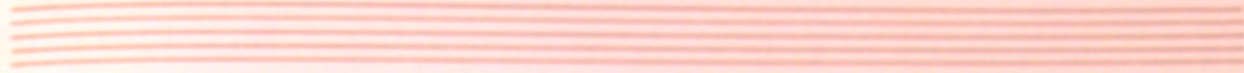
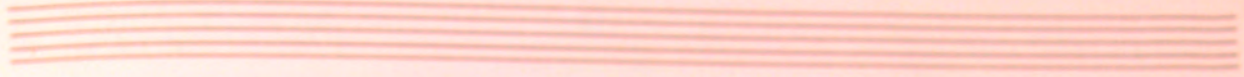
mf

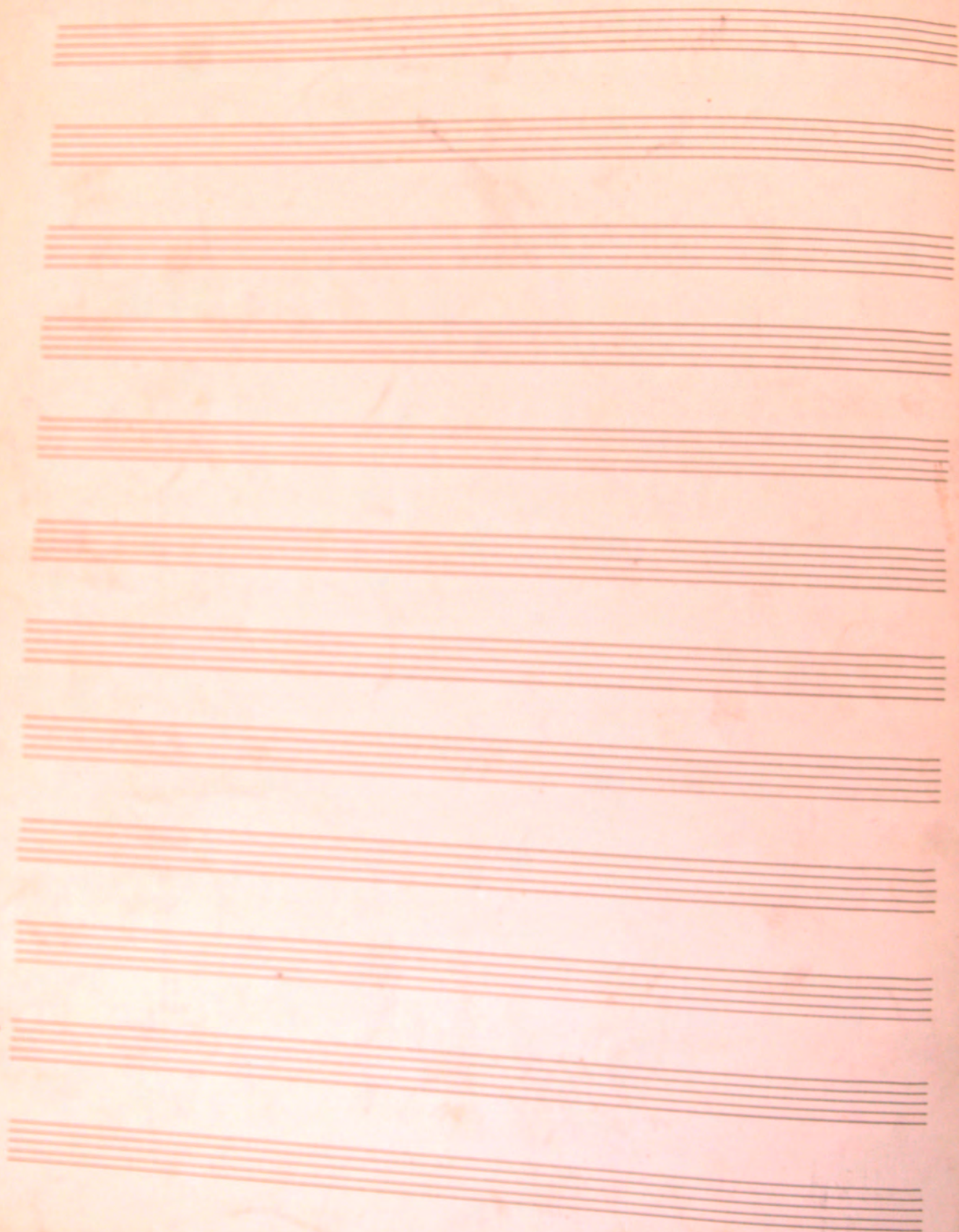
rall.

"Mr. Champion Bradshaw with Hy Rylance's Compliments"

From
Mr. Bradshaw
10 Nov 1896
W.R.

This image shows a page of ten blank musical staves. The staves are arranged vertically and are currently empty of any musical notation. There is a significant amount of faint, ghosted text visible on the page, which appears to be bleed-through from the reverse side of the paper. The text is mostly illegible but seems to contain some words and possibly musical terms. The paper is off-white and shows some signs of age and wear, particularly along the left edge where the binding is visible.





GRAND THEATRE.

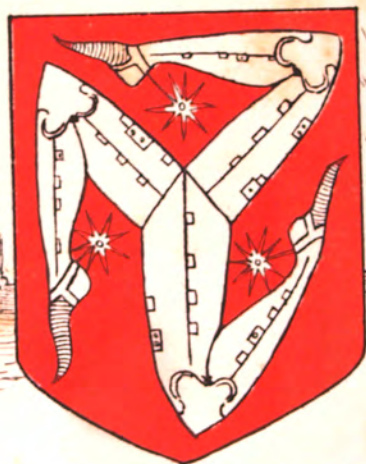
UNDER THE PATRONAGE OF HIS EXCELLENCY THE LIEUTENANT-GOVERNOR
AND THE HONORABLE MISS HENNIKER.

Grand Concert OF Many National Music

(VOCAL AND INSTRUMENTAL),

From the collection of THE DEEMSTER GILL, Dr. CLAGUE,
and W. H. GILL;

All Arranged by MR. W. H. GILL.



THURSDAY, 14TH JANUARY, 1897.

DOORS OPEN AT 7-30.
CONCERT AT 8 PROMPT.

*

CARRIAGES, 10-20.

