

A.G. GILCHRIST



QUOCUNQUE JECERIS STABIT.

A.W. MOORE
MANX BALLADS AND MUSIC
(1896)

A.G. GILCHRIST'S
ANNOTATED COPY

[INTERIM VERSION]



CHIOLLAGH BOOKS
2018

Interim Vers. 1.0

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Anne Geddes Gilchrist (1863–1954) edited a substantial selection of Manx folk songs and hymns from the Clague Collection formed in the 1890s by Dr John Clague (1842–1908), spanning three numbers of the *Journal of the Folk-Song Society* between 1924 and 1926: “Songs from the Isle of Man (Part i),” *Journal of the Folk-Song Society* vii 28 (1924), v–xvi & 99–198; “—— (ii),” *JFSS* vii 29 (1925), v–xi & 203–76; “—— (iii),” *JFSS* vii 30 (1926), v–viii & 281–342.

Amongst her personal library donated to the Vaughan Williams Memorial Library at Cecil Sharp House are her personally annotated copies of *Manx Ballads and Music* (1896), *Manx National Songs* (1896), and *Manx National Music* (1898), as well as *Manx Proverbs and Sayings* (1905). As would be expected for a scholar of her repute, her annotations are extensive and informative, as would be demonstrated throughout her editing of the Clague Collection in the *JFSS*.

Gilchrist used pencil in *Manx Ballads and Music* (fortunately changing to ink for *Manx National Songs* and *Manx National Music*). This made photographing the pages difficult and the results were to say the least poor and on the whole unuseable. As a result they have not been reproduced here. That said, Gilchrist’s handwriting is easy to read and the text of the annotations can be readily established without difficulty except in a small number of cases when Laura Smyth and Nicholas Wall of the vWML came to the rescue and as a result there are only a minor number of uncertain or unclear readings.

STEPHEN MILLER, 2018

ACKNOWLEDGEMENTS

I wish to thank Laura Smyth, Library and Archives Director, and of the Vaughan Williams Memorial Library, Cecil Sharp House for ready access to Gilchrist’s personal library, as well to Nicholas Wall, Librarian, vWML. Research at the vWML was supported by a grant from Culture Vannin.



A. W. MOORE
MANX BALLADS AND MUSIC
(1896)

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* No words.

viii.

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DRAWN BY J. M. NICHOLSON.

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* No words.



MANX BALLADS
INTRODUCTION

A.W. Moore, "Introduction," *Manx Ballads and Music* (Douglas: G. & R. Johnson, 1896) xiv-xxx.

PAGE [XXV]

According to Bishop Wilson, these and Rutter's other songs were, in his time, in great esteem among the people. And the fact that the songs in vogue at that period were long remembered is corroborated by the following fragment of Cavalier song having survived as late as 1852, when it was taken down from the lips of an old Manx woman :

"Oh! I love well the *Stanlagh* name,
Though Roundies may abhor him ;
'Twould be blithe to see the Devil* go home,
With all the Whigs† before him.
Through the Island, or over the sea,
Or across the Channel with Stanley,
Come weal, come woe, we'll gather and go,
And live and die with Stanley."‡

[*annotation*] [*right margin*] ?Tune: Wha'll be I King but Charlie.

[*against line*] "Oh! I love well the *Stanlagh* name,

PAGE [XXIX]

uncertain. The story of the *Arrane Queeeyl-nieuce*, "Spinning Wheel Song," is that a woman is set by the Queen to do a task of spinning within a given time under penalty, in case of failure, of becoming her slave. The woman found that the task was an impossible one and so she called on the branches of the tree over her head to help her. They did so, with a successful result, and the woman joyfully sings "Old Trit Trot (herself) she (the Queen) never will get." It is evidently only a fragment, as is *Yn Eirey Cronk yn Ollee*, "The Heir of Cattle Hill."

[*annotation*] [*right margin*] a | corrupt form | of | Tom Tit Tot?

[*against line* 4] under penalty, in case of failure, of becoming her slave

PAGE [XXIX]

I have now to refer to some ballads which have not been included in this collection: They consist of (1) *Erotic Ballads*,* and (2) *Modern Ballads*. Those in the first class have been excluded because they are too gross and indecent for publication; and those in the second, partly because they are of the most inferior type of doggerel and partly because most of them have been written within the last fifty years. They chiefly consist of temperance songs,† which were an outcome of the reform in that direction which began about 1834 and did so much good in the Island.

FOOTNOTES TO PAGE [XXIX]

- The titles of a few of the best known are: (1) Quilliam Baugh. (2) Dy bovms as berchys moar. (3) Moghrey dan venainshter. (4) Traa va mee ghuilley beg aalin as reagh. (5) Va mee baghyn kewt soorey. (6) Ail moar, ail moar mullagh ny chrink. (7) Walk mee magh morrey Laa Bauldyn. (8) Ayns earish Cromwell. [The spelling is given as in the original MSS].
- † (1) Pingyn yn ommidan. (2) Illiam as Isabel, a short poem with a long prose dialogue. (3) Yn jeirkagh Mestallagh. (4) Yn Meshtallagh. All the above are directed against drunkenness, while (5) Mollaght er Thombaga is in opposition to smoking. The other ballads of recent date are (1) Megpolleh, an attempt at imitating an old Manx song by John Ivon Moseley, a coadjutor with the Rev. J. T. Clarke in producing the English-Manx portion of the Manx Society's dictionary. (2) T'an emshyr ain quaagh car ny bleaney, by that excellent old Manxman, the late John Quirk of Carn-y-greie. (3) Yn coayl jeh'n Lillee, a vessel which was blown up at Kitterland in December 1852. This was written by Thomas Shimmin, a strange creature who combined the functions of rag-gatherer and poet.

FOOTNOTE *

[*annotation line 1*] (1) Quilliam Baugh [...] [*right margin*] Illiam Boght? | Gill
 [*annotation line 3*] (4) Traa va mee ghuilley beg | aalin as reagh [*right margin*] *
 [*annotation line 4*] (7) Walk mee magh morrey Laa Bauldyn [*right margin*] *

FOOTNOTE †

[*annotation line 9*] [*left margin*] ——— Yn coayl jeh'n Lillee, a vessel which [...]

AT FOOT OF PAGE

[*annotation*] [*left margin*] * Tune and verse in Clague
 [*annotation*] [*left margin*] † " ——— " "

PAGE [XXX]

Vannin. (2) **MANUSCRIPT.** From the late *Mr. Robert Gawne* — Er Genny Thombaghey, Arrane ny Paitchyn, Fer Dy Clein Click, Yn Dooiney Boght, Berry Dhone, Quoifyn Lieen Vooar, Moir as Inneen, Nancy Sooill-Ghoo, Nelly Veen, Isabel Foalsey, Irree Seose, Marish ny Fiddleryn, Three Eeasteyryn Boghtey, My Henn Ghooiney Mie, Skeeylley Breeshey. From *Mr. C.*

[*annotation*] [*left margin*] ×

[*against line 3*] Fer Dy Clein Click, Yn Dooiney Boght, Berry Dhone

[*nothing further added by* AGG]

PAGE [XXXIV]

Graih my Chree, Inneenyn Eirinee, Juan y Jaggad Keear, Snieu Wheeyl Snieu (Mr. Thomas Crellin, Peel); **Ta Mee Nish Keayney, Ny Three Eeasteyryn Boghtey, Eisht as Nish** (Mr. Thos. Wynter, Andreas); **Ec ny Fiddleryn** (Mr. H. Cregeen, Peel); **Jemmy as Nancy*** (1st version) (Mr. W. Harrison, Andreas); **Yn Graihder Jouylagh, Dooiney Seyr v'ayns Exeter, Arrane Sooree** (Mr. John Quayle, Glen Meay); **Ushag Veg Ruy, Helg yn Dreain, Mylecharaine major,** (Mr. H. Bridson, Cronkbourne); **Mylecharaine minor,** (Mr. Jas. B. Nicholson, Douglas); **Roie Ben Shenn Tammy, Hop-tu-naa** (2nd version) (Mrs. Ferrier, Castletown); **Lullaby,† Yn Coayl jeh ny Baateyn Skeddan** (2nd version), **Mraane Kilkenny, Car-y-Phoossee** (2nd version), **Eirey Cronk yn Ollee** (Miss Mary Gawne, Peel); **Yn Shenn Dolphin, Jemmy as Nancy,*** (2nd version), (Mr. James Gawne, Peel.)

[*annotation*] [*above text on right*] “Keayrt Va Mee Aeg”

[*with line drawn down to line 3 to*] Eisht as Nish

[*annotation*] [*left margin*] ?Marish

[*against line 4*] Ec ny Fiddleryn



INTRODUCTION TO MUSIC

A.W. Moore, "Introduction to Music," *Manx Ballads and Music*. (Douglas: G. & R. Johnson, 1896) xxxi–xxxvi.

PAGE [XXV]

semblances. And, indeed, it is probable that Manxmen, living as they do in an island situated between Ireland, Scotland, and the north of England, have appropriated some of the music of these countries.* And now for a

FOOTNOTE * ON PAGE [XXV]

- * There were formerly more Manx tunes in existence than there are now, as is shown by the facts that out of the thirteen melodies published in 1820, only three are known at the present day, and that, as I have been frequently assured, many tunes have recently been lost by the death of those who alone were acquainted with them. There are, doubtless, also many tunes now in existence which I have not been able to secure, especially dance tunes, to which I have not particularly directed my attention. I may mention here that I have collected a number of the peculiar sacred tunes which are sung to the Carols, with a view to publication in a separate volume.**

FOOTNOTE *

[*vertical bar drawn against last two lines on right*] [...] tunes | [...] volume.

[*annotation*] This project seems | never to have been | carried out.



MANX BALLADS AND MUSIC
THE TEXTS

LITTLE MANNANAN

I. LITTLE MANNANAN, SON OF LEIRR [...]

Little Mannanan, Son of Leirr, or A Full Account of the Isle of Man (MBM 7–19)

I.I LITTLE MANNANAN, SON OF LEIRR [P.14]

**Rish yn Chairn Scroop chreck eshyn ee,
O ree, nagh moal hug saynt da maase ;
Ga ve ayns foayr mooar rish y ree,
Gerrit ny-yei hur eshyn baase.**

[*annotation*] [*verse 5, line 1*] Chairn [*text corrected with proof readers mark*]

[*annotation*] [*left margin*] Chiarn

THUROT AS ELLIOT

2. THUROT AS ELLIOT

Thurot as Elliot (MBM 28–30)

2.1 THUROT AS ELLIOT [PAGE 29]

[*annotation*] [*verses numbered*] [*left margin*] I 2 3 4 5 6 7 8 9 10 11 12 13 14
[*numbering not continued overleaf on 30*]

2.2 THUROT AS ELLIOT [PAGE 29]

**She Elliot veeit ad rish, quoi orroo ren lhiggey,
As lesh eddin ghebejagh* doad eh orroo aile.
Hie Thurot mooar dy-chione, lesh ooilley'n voyrn echey,
Agh sheese begin da lhoobey er-boayrd yn “Velleisle.”**

[*annotation*] [*verse 8, line 2*] ghebejagh * [*right margin*] [ghebbyragh
[* *as in printed text*]]

2.3 THUROT AS ELLIOT [PAGE 29]

**Ny Frangee myr eeastyn va scart er ny deckyn ;
Tra hirrey ad son Thurot fud shilley cha trimshagh,
Va eshyn eisht ny chadley ayns diunid ny marrey ;
Cha lhiass dauesyn ve moyrnagh ass Thurot mooar ny smoo.**

[*annotation*] [*verse 10, line 2*] trimshagh [*right margin*] [ghroo] Christian
[?ghoo *overwritten by ghroo*] [*difficult to establish first reading*]

2.4 THUROT AS ELLIOT [PAGE 29]

**Va oyr mie ec ny Frangee dy ghobberan dy sharroo,
Erson yn obbyr va jeant ayns three lieh jeh yn oor ;
Three-cheead neesht jeh cheshaght va lhottit ny marroo,
As dussan dy cheeadyn goll stiagh 'sy thie-stoyr.**

[*annotation*] [*verse 11, line 3*] Three [*right margin*] troor

2.5 THUROT AS ELLIOT [PAGE 30]

**Croan-sprit jeh yn “Velleisle,” tra ve currit er shiaulley,
Ve eiyrit as immanit kiart stiagh er g traie,
Ve soit ec yn aspick son cooinaght jeh 'n chaggey,
Er yn ynnyd ard-chronnal er-gerrey da e hie.**

[*annotation*] [*verse 2, line 2*] 𐌸 [*right margin*] y
[*ie, to correct er g traie to read er y traie*]

LITTLE RED BIRD

3. LITTLE RED BIRD

Little Red Bird (MBM 43)

3.1 LITTLE RED BIRD [P.43]

LITTLE RED BIRD.



[*annotation*] [*above title*] Cf Hobham, hobham, going a go

[*annotation*] [*right of title*] See also Manx Notes & Queries | p 21

MYLECHARAINE

4. MYLECHARAINE

Mylecharaine (MBM 52–53)

4.1 MYLECHARAINE [PAGES 52–53]

[*annotation*] [*inserted at start of each speaker*] L [×6]

4.2 MYLECHARAINE [PAGE 53]

**JISSIG—O vuddee, O vuddee, cha lhiass dhyts goaill
nearey,
My-lomarcán daag oo mee ;
Son t'ayms ayns my chishtey ver orts dy ghearey,
As my-lomarcán daag oo mee.**

[*annotation*] JISSIG [*line 1*] inneen [*entered over*] vuddee [*in text*]

[*annotation*] JISSIG [*line 3*] chishtey [AGG] *

[*annotation*] [*bottom of page*] * son ta Aym's kione ny coayr ver orts gayrey

4.3 MYLECHARAINE [PAGE 53]

**MOLLAGHT—My hiaght mynney-mollaght ort, O Vylecharaine,
My-lomarcán daag oo mee ;
Són uss v'an chied ghooínney hug toghyr da
mraane ;
As my-lomarcán daag oo mee.**

[*annotation*] MOLLAGHT [*line 4*] mraane; [*left margin*] 'inien'

ARRANE OIE VIE

5. ARRANE OIE VIE [p.58]

Arrane Oie Vie (MBM 58)

5.1 ARRANE OIE VIE [p.58]

ARRANE OIE VIE.

[*annotation*] [*above title*] Te traa goll thie

GOOD NIGHT SONG

6. GOOD NIGHT SONG

Good Night Song (MBM 59)

6.1 GOOD NIGHT SONG [P.59]

GOOD NIGHT SONG.



[*annotation*] [*under title*] Tune p. 242

HUNT THE WREN

7. HUNT THE WREN

Hunt the Wren (MBM 65 & 67)

7.1 HUNT THE WREN [P.65]

‘WE’LL away to the wood,’ says Robin the Bobbin,
‘We’ll away to the wood,’ says Richard the Robbin;
‘We’ll away to the wood,’ says Jack of the Land.
‘We’ll away to the wood,’ says every one.

[*annotation*] [verse 1, line 2] Robbin [*corrected in text*] Robbin

[*see verse 1, line 2, Hunt the Wren (MBM 64)*]

‘HEMMAYD gys y keyll,’ dooyrt Robbin y Vobbin;
‘Hemmayd gys y keyll,’ dooyrt Richard y Robin;
‘Hemmayd gys y keyll,’ dooyrt Juan y Thalloo;
‘Hemmayd gys y keyll,’ dooyrt ooilley unnane.

ARRANE SOOREE

8. ARRANE SOOREE

Arrane Sooree (MBM 80–81)

8.1 ARRANE SOOREE [PAGE 80]

**-“ Lesh sooree ayns y geurey,
An vennick veign ny lhie,
Agh shooyll ayns y dorraghey,
Scoan fakin yn raad thie.**

[*annotation*] [*verse 1, line 2*] An yennick [*text corrected with proofreaders mark*]

[*annotation*] [*ie, to correct An yennick traie to read Anyennick*]

8.2 ARRANE SOOREE [PAGE 80]

**“ O shimmey oie liauyr geurey,
Ta mee rieu er ceau,
Ny hassoo ec ny unniagyn,
Derrey veign er creau.**

[*annotation*] [*verse 3, line 3*] [*right margin*] uinnagyn

[*ie, to correct unniagyn to read uinnagyn*]

8.3 ARRANE SOOREE [PAGE 81]

**“ Graa : ‘ my graih as my gerjagh,
Nish lhiggys oo mee stiagh,
Son dy voym’s agh un oor
Jeh dy heshaght villish noght.’ ”**

[*annotation*] [*verse [1] (ie, on page 81), line 1*] [*corrected in text*] Graa

[*ie, to correct Graa to read Gra*]

8.4 ARRANE SOOREE [PAGE 83]

**-Haink shuyr ven-y-phoosee stiagh,
(She mooie ayns yn uhllin v’ee),
Graa : “ dy beign’s er phoosey ayns traa,
Cha beign’s nish ayns stayd cha treih.”**

[*annotation*] [*verse 1, line 3*] Graa [*corrected in text*] Graa

[*ie, to correct Graa to read Gra*]

8.5 ARRANE SOOREE [PAGE 84]

**“ V’aym gooyñ dy eglieen-olley,
Marish apryn dy saloon,
Quoig dy henn lieen skeddan,
As bussal dy speinit huiñ.”**

[*annotation*] [*verse 3, line 2*] [*text*] apryn [*left margin*] apryn

(CAR-Y-PHOOSSE)
WEDDING SONG

9. WEDDING SONG

Wedding Song (MBM 84–85)

9.1 WEDDING SONG [PAGE 85]

**“ I had a gown of linsey-woolsey,
With an apron of shalloon,
Five old herring nets,
And a handkerchief of peeled rushes.”**

[*annotation*] [*verse* [8] *on* 85, *line* 4] [*text*] of [*right margin*] full of ?

THE CRUEL MISTRESS

10. THE CRUEL MISTRESS

The Cruel Mistress (MBM 87–88)

10.1 THE CRUEL MISTRESS [PAGE 87]

THE CRUEL MISTRESS.



[*annotation*] [*right of title*] Sheffield Apprentice

EISHT AS NISH
(THEN AS NOW)

II. EISHT AS NISH

Eisht as Nish (MBM 106 & 108)

II.1 EISHT AS NISH [PAGE 106]

**Va billey beg gaase
Ayns garey my ayrey ;
V'eh skeaylley ny banglaneyn
Eckey foddey as lheap.
Kys ta ny guillyn aegey
Hurranse liorish mraane !**

[*annotation*] [*verse 3, line 1*] [*left margin*] Tune in Nat Mus × [*text*] Va ...

[*annotation*] [*verse 3, line 2*] [*text*] Ayns garey my ayrey; [*right margin*] ×

12. THEN AS NOW

Then as Now (MBM 107 & 109)

12.1 THEN AS NOW [PAGE 107]

**For there is good love.
But there's also bad love.
Once I loved a young woman,
And 'twas too good love.
How young striplings suffer by
The wiles of women !**

**A little tree grew
In my father's garden ;
It was spreading its branches
Out both far and wide.
How young striplings suffer by
The wiles of women !**

[*annotation*] [*between verses 2 & 3*] [*left margin*] ? >

12.2 THEN AS NOW [PAGE 107]

**Looking at the pinks,
And roses and daisies,
I was sitting down there,
With my dear love.
How young striplings suffer by
The wiles of woman!**

[*annotation*] [verse 6, line 6] [*text*] The wiles of woman!
[*corrected under*] e [*under a of woman*]

12.3 THEN AS NOW [PAGE 109]

**But when she grew up,
The false young damsel,
She went into the world,*
And deserted me.†
How young striplings suffer by
The wiles of woman!**

[*annotation*] [verse [2] on 107, line 6] [*text*] The wiles of woman!
[*corrected under*] e [*under a of woman*]

MARISH NY FIDDLERYN

13. MARISH NY FIDDLERYN

Marish ny Fiddleryn (MBM 108)

13.1 MARISH NY FIDDLERYN [PAGE 108]

MARISH NY FIDDLERYN.



[*annotation*] [*left of song title*] See also version | p. 218

[*annotation*] [*right of song title*] (1)

WITH THE FIDDLERS

14. WITH THE FIDDLERS

With the Fiddlers (MBM 109)

14.1 WITH THE FIDDLERS [PAGE 109]

WITH THE FIDDLERS.

[*annotation*] [*right of song title*] (1)

14.2 WITH THE FIDDLERS [PAGE 109]

AMONG the fiddlers, at the Christmas time,
I first my own heart's love did meet,
And we sat down together loving,
Making beginning of our courtship.

She was a young girl, fair and lovely,
I did incline to marry her.
I am a farmer, big and wealthy,
Upon the green sides of old Renwee.

From that ev'ning till three years were ended,
Full often did I and my own love meet,
False was her language, and her tongue ran smooth,
Declaring that she would ne'er me forsake.

My heart was happy going to the town,
There was not a thing that would give me pain ;
The first news I heard on Ash-Wednesday morn,
Was that my love had another wed.

[*annotation*] [*verses numbered*] [*left margin*] 1 2 3 5

[*annotation*] [*left margin*] 4 > [*inserted between verses numbered 3 & 5*]

GRAIH MY CHREE
(LOVE OF MY HEART)

15. GRAIH MY CHREE

Graih ny Chree (MBM 120)

15.1 GRAIH NY CHREE [PAGE 120]

GRAIH MY CHREE.



[*annotation*] [*left of song title*] See Manx Proverbs, | p. 48.

16. LOVE OF MY HEART

Love of my Heart (MBM 121)

16.1 LOVE OF MY HEART [PAGE 121]

LOVE OF MY HEART.



[*annotation*] [*right of song title*] see Manx Proverbs | p. 48-9

PAGE 120 & 121

[*slip inserted*] [*copied*]

CREGGYN SCARLEODE
(SCARLET ROCKS)

17. CREGGYN SCARLEODE [P.131]

Creggyn Scarleode (MBM 131)

17.1 CREGGYN SCARLEODE [PAGE 131]

MY chree-lesh seaghyn toillit,
My aigney trimshey lane,
My kione jeh cadley spoillit,
Gyn saveen cheet er m'ayrn.
My lhie er ynnyd cheddin,
Yeearree aash ayns fardail,
Son naght myr ta ny tonnyrn,
Ta m'aigney foast rouail.

[*annotation*] [*verse 1, line 1*] [*text*] chree-lesh

[*corrected in text*] chree-lesh [*ie, hyphen deleted*]

COAYL JEH NY BAATYN-SKEDDAN
(LOSS OF THE HERRING BOATS)

18. COAYL JEH NY BAATYN-SKEDDAN

Coayl jeh ny Baatyn-Skeddan (MBM 150–53)

18.1 COAYL JEH NY BAATYN-SKEDDAN [PAGE 150]

Ny-yeih cha n̄e beayn,
Vayn ɛarish cha kiune ;
My daink kione y chiaghtyn dys jerrey,
Son va neeal yn aer
Soilshagh 'magh danjeyr,
Va sterrym feer agglagh er-gerrey.

[*annotation*] [*verse 2, line 2*] Valyn [*ie, l inserted*] [*left margin*] va yn

YN CHENN DOLPHIN
(THE OLD DOLPHIN)

19. YN CHENN DOLPHIN

Yn Chenn Dolphin (MBM 166 & 168)

19.1 YN CHENN DOLPHIN [PAGE 166]

**Tra va shin er-roshtyn dys thaloo Hostyn,
Va'n thie-lossan dorragey er kione y key ;
Neu-oaylagh va shin er boool cha joarree,
Dy roie shin nyn maatey stiagh er traie.**

[*annotation*] [*verse 8, line 3*] [text] ~~boool~~ [*left margin*] boayl

ARRANE Y SKEDDAN
(SONG OF THE HERRING)

20. ARRANGE Y SKEDDAN

Arrane y Skeddan (MBM 170)

20.1 ARRANE Y SKEDDAN [PAGE 170]

ARRANE Y SKEDDAN.

[*annotation*] [*left of title*] Tune 16 in Mannin

20.2 ARRANE Y SKEDDAN [PAGE 170]

**Tra harrish t'an imbagh, chalhisagh shin plaiynt,
Agh booise y chur dasyn, ta freayll shin ayns slaynt ;
Slane voylley chur da son e vannaght hooin wass,
T'an skeddan ersooyl dys y cheayn vooar by-yiass.**

[*annotation*] [verse 2, line 1] [*text*] chalhisagh
[*corrected in text*] chathisagh [*ie, the l deleted*]

20.3 ARRANE Y SKEDDAN [PAGE 170]

**Nish jerrey y choyrt er ny ta mee er ghra,
D'row palchey dy skeddan ec Mannin dy braa ;
Freill, freill dooin yn vannaght, O Fer-croo yn theihll,
As lhig da ny Manninee lesh booise fosley nyn meaal.**

[*annotation*] [verse 7] [*bracketed in pencil on left*]
[*annotation*] [*left margin*] Verse in | Mannin
[*annotation*] [*left margin*] — [drawn between lines 2 & 3 out into the margin]

20.4 ARRANE Y SKEDDAN [PAGE 170]

**Nish jerrey y choyrt er ny ta mee er ghra,
D'row palchey dy skeddan ec Mannin dy braa ;
Freill, freill dooin yn vannaght, O Fer-croo yn theihll,
As lhig da ny Manninee lesh booise fosley nyn meaal.**

[*annotation*] [verse 7] [*ticks marks entered*]
[*annotation*] [*line 1*] er [*tick*] ghra, [*tick*]

[*annotation*] [*line 2*] skeddan [*tick*] [...] braa [*tick*];

ARRANE Y SKEDDAN
(SONG OF THE HERRING)

21. SONG OF THE HERRING

Song of the Herring (MBM 171)

21.1 SONG OF THE HERRING [PAGE 171]

SONG OF THE HERRING.



[*annotation*] [*right of title*] Tune 16 in Mannin

MANNIN VEG VEEN
(DEAR MANNIN-VEG)

22. DEAR MANNIN-VEG

Dear Mannin-Veg [Little Isle of Man] (MBM 177 & 179 & 181)

22.1 DEAR MANNIN-VEG [PAGE 177]

DEAR MANNIN-VEG.*

[*annotation*] [*verse 1, line 1*] Tune—Ta traa goll thie

22.2 DEAR MANNIN-VEG [PAGE 177]

O H! dear MANNIN-VEG,
In midst of the sea ;
In her are many fishermen ;
When the barley's sown,
And potatoes set,
They go away to mend their boats.

By St. John's Feast-day,†
We shall be away,‡
To look for the warps of herring ;
West at Kione-roauyr,§
With a long journey,
Furling our sails under Charron.||

[*annotation*] [*bracketed on both left and right, from verse 1, line 4 to verse 2, line 3*]

[*ie, the six lines, When the barley's sown | To look for the warps of herring*]

[*annotation*] [*right margin*] see Manx Notes & Queries | p 107

22.3 DEAR MANNIN-VEG [PAGE 177]

- Little Isle of Man. † Midsummer Day. ‡ Going away.
- ‡ Broad-head, a well-known headland near Peel, now called
Contrary Head.
- ‡ The Charron, a headland near Bradda. ¶ Port Erin.
- ** The fishing ground off the Calf. ** Rocks of the Calf.

FOOTNOTE ††

[*annotation*] [*text*] Rocks of the Calf [f *entered after* of]

[*annotation*] [*entered under*] off [*under* of]

MADGYN Y JIASS
(MADGES OF THE SOUTH)

23. MADGES OF THE SOUTH [P.181]

Madges of the South (MBM 181 & 183)

23.1 MADGES OF THE SOUTH [PAGE 181]

MADGES OF THE SOUTH.

[*annotation*] [*right of title*] Sung to Ta traa goll | thie

YN STERRYM EC PORT LE MOIRREY
(THE STORM AT PORT ST MARY)

24. THE STORM AT PORT ST MARY

The Storm at Port St Mary (MBM 184)

24.1 THE STORM AT PORT ST MARY [PAGE 184]

THE STORM AT PORT ST. MARY.



[*annotation*] [*left of title*] Tune: “Coayl jeh ny | Baatyn-skeddan”

NY KIRREE FO NIAGHTEY
(THE SHEEP UNDER THE SNOW)

25. NY KIRREE FO NIAGHTEY [P.187]

Ny Kirree fo Niaghtey (MBM 187–78)

25.1 NY KIRREE FO NIAGHTEY [PAGE 187]

**Shoh dooyrt Nicholas, Raby,
Goll seose er y lout,
“ Dy row my shiaght vannaght,
Er my ghaa housaue mult.**

[*annotation*] [verse 2, line 4] [*text*] housaue [*right margin*] n /

EUBONIA SOILSAGH
(EUBONIA BRIGHT)

26. EUBONIA BRIGHT

Eubonia Bright (MBM 197 & 198)

26.1 EUBONIA BRIGHT [PAGE 197]

FOOTNOTE BLOCK TO P.197

• **i.e., Ale.** † “**About this (i.e., ale) which is of the greatest account.**”

‡ **Peculiar similies.** † “**Spirit.**” ‖ “**That is as this is by the light of the candle.**”

FOOTNOTE †

[*annotation*] ‡ [*overwritten with*] §

[*annotation*] [*text*] similies [*corrected in text to read*] similes [*ie, i struck through*]

[*annotation*] § [*overwritten with*] ‡

MY HENN GHOOINNEY MIE
(MY GOOD OLD MAN)

27. MY GOOD OLD MAN

My Good Man (MBM 207 & 209)

27.1 MY GOOD OLD MAN [PAGE 207]

MY GOOD OLD MAN.

[*annotation*] [*right of title*] with Tune

NY MRAANE KILKENNY
(THE KILKENNY WOMEN)

28. THE KILKENNY WOMEN

The Kilkenny Women (MBM 213)

28.1 THE KILKENNY WOMEN [PAGE 213]

THE KILKENNY WOMEN.

[*annotation*] [*right of title*] with Tune

ARRANE QUEEYL-NIEUEE
(SPINNING-WHEEL SONG)

29. ARRANE QUEEYL-NIEUEE

Arrane Queeyl-Nieuu (MBM 216)

29.1 ARRANE QUEEYL-NIEUEE [PAGE 216]

SNIEU, wheeyl, snieu ;
Dy chooilley vangan er y villey
Snieu er-my-skyn.
Lesh y ree yn ollan,
As lesh my-hene y snaih ;
Son shenn Trit Trot cha vou ish dy braa.

[*annotation*] [*left margin*] [*verse 1, line 1*] Tom Tit Tot

[*annotation*] [*verse 1, line 1*] [*added end of line 1*] [big]

EC NY FIDDLERYN
(AMONG THE FIDDLERS)

30. EC NY FIDDLERYN

Ec ny Fiddleryn (MBM 218 & 220)

30.1 EC NY FIDDLERYN [PAGE 218]

EC NY FIDDLERYN.



[*annotation*] [*right of title*] (2)

[*annotation*] [*between title and verse 1*] See also version | p. 108.

30.2 EC NY FIDDLERYN [PAGE 220]

**Hem's roym er yn 'Eaill Pherick,
Dresym my-hene myr scollag aeg erbee ;
Hem's shaghey my graih ayns meayn y vargey,
Cha lhiggym orrym dy vel mee fakín ee.**

[*annotation*] [*verse 4, line 4*] [*text*] [vel mee fakín] [*brackets by AGG*]

[*annotation*] [*entered under*] vasy ym [*reading of first word unclear*]

30.3 EC NY FIDDLERYN [PAGE 220]

**'S gennal, 's gennal, hem roym dy veeiteil ee,
My fys v'aym dy veagh my graih ayns shen ;
'S gennal, 's gennal, yinnym soie sheese lioree,
My roih son *pillow* eck fo ee kione.**

[*annotation*] [*verse 8, line 1*] [*text*] hem roym [*entered over*] harrin

30.4 EC NY FIDDLERYN [PAGE 220]

**O! dy jinnagh yn keayn mooar hirmagh
Raad dy jannoo dy voddym goll trooid ;
Sniaghtey Greenlyn nee gaase jiarg myr roseyn,
Roish mee foddym my graih jarrood.**

[*annotation*] [*verse 9, line 2*] [*text*] [dy voddym goll] [*brackets added by AGG*]
[*margin*] dyderin

[*annotation*] [*verse 9, line 4*] [*text*] mee foddym [*entered under*] myn odym

EC NY FIDDLERYN
(AMONG THE FIDDLERS)

31. AMONG THE FIDDLERS [P.219]

Among the Fiddlers (MBM 219 & 221)

31.1 AMONG THE FIDDLERS [P.219]

AMONG THE FIDDLERS.

[*annotation*] [*right of title*] (2)

31.2 AMONG THE FIDDLERS [P.219]

AMONG the fiddlers at Christmas time
Was where I first met my heart's love ;
Lovingly we sat down together,
And made a start of our courtship.

From that hour to the end of seven years
My love and I did often meet ;
And she promised me with her false tongue
That she would never forsake me.

Sunday evening before Ash-Wednesday
I went to visit my heart's love ;
She put her two hands in my two hands
(Saying) she'd marry none but me. .

I went back home with a cheerful heart,
Nothing at all was troubling me ;
The first news I heard Ash-Wednesday morn
Was that my love was to another wed.

[*annotation*] [*verses numbered*] 1 3 4 5

31.3 AMONG THE FIDDLERS [P.220]

**Hem's roym er yn 'Eaill Pherick,
Dresym my-hene myr scollag aeg erbee ;
Hem's shaghey my graih ayns meayn y vargey,
Cha lhiggym orrym dy vel mee fakin ee.**

[*annotation*] [*verse 4, line 4*] [*text*] [vel mee fakin] [*brackets by* AGG]

[*annotation*] [*entered under*] vasy ym [*reading of first word unclear*]

31.4 AMONG THE FIDDLERS [P.220]

**'S gennal, 's gennal, hem roym dy veeiteil ee,
My fys v'aym dy veagh my graih ayns shen ;
'S gennal, 's gennal, yinnym soie sheese lioree,
My roih son *pillow* eck fo ee kione.**

[*annotation*] [*verse 8, line 1*] [*text*] hem roym [*entered over*] harrin

31.5 AMONG THE FIDDLERS [P.220]

**O! dy jinnagh yn keayn mooar hirmagh
Raad dy jannoo dy voddym goll trooid ;
Sniaghtey Greenlyn nee gaase jiarg myr roseyn,
Roish mee foddym my graih jarrood.**

[*annotation*] [*verse 9, line 2*] [*text*] [dy voddym goll] [*brackets by* AGG]

[*margin*] dyderin

[*annotation*] [*verse 9, line 4*] [*text*] mee foddym [*entered under*] myn odym



MANX BALLADS AND MUSIC
THE TUNES

1. YN BOLLAN BANE (THE WHITE WORT) [P.224]

[*right of title*] (2)

[*tune attributed to*] Philip Cain, [*text*] (BALDWIN).

2. KEAYRT VA MEE AEG [P.225]

[*annotation*] See Ta mee mish keyney | p. 248

[*above title*] (Young boys and Women)

[*below title*] (East as Nish)

[*annotation*] Another tune | Manx Nat. Music

[*tune attributed to*] Mr Thomas Wynter | Andreas

3. YN BOLLAN BANE (THE WHITE WORT) [P.225 MISPAGED]

[*right of title*] (1)

[*annotation*] (with the folk tale) Mr John Cain

4. ILLIAM DHONE (BROWN WILLIAM) [P.226 MISPAGED]

[*annotation*] Shortened form of “As down in the Meadows”

[*annotation*] As copied in Clague, with the small differences shown

[*tune attribution*] — from Mona Melodies

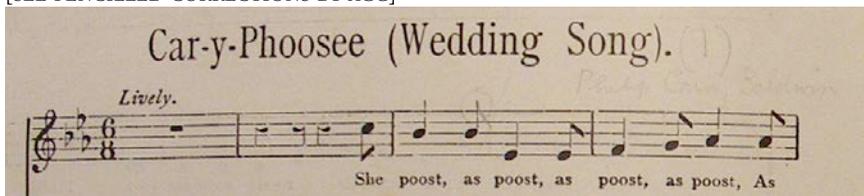
[*annotation*] Key C in | Clagues copy

[SEE PENCILLED CORRECTIONS BY AGG]



5. KIARK KATREENEY MARRO (KATHERINE'S HEN IS DEAD) [P.227]
[*tune attributed to*] Mr John Bridson, Colby.
6. LULLABY [P.228]
[*tune attributed to*] Miss Mary Gawne, Peel
7. USHTEY MILLISH 'SY GAREE (SWEET WATER IN THE COMMON) [P.230]
[*tune attributed to*] Mr Thomas Crellin, Peel
8. INNEENYN IRRINNEE (FARMER'S DAUGHTER) [P.232]
[*annotation*] Tune of Drogh Vraane.
[*tune attributed to*] Mr Thomas | Crellin, Peel
9. YN GRAIHDER JOUYLAGH (THE DEMON LOVER) [P.233]
[*tune attributed to*] Mr John Quayle, Glen Meay.
10. ARRANE SOOREE (COURTING SONG) [P.234]
[*tune attributed to*] Mr John Quayle, Glen Meay
11. DOOINEY SEYR V'AYNS EXETER (A GENTLEMAN OF EXETER) [P.235]
[*tune attributed to*] John Quayle, Glen Meay.
12. THUROT AS ELLIOT (THUROT AND ELLIOT) [P.236]
[*tune attributed to*] Philip Cain, Baldwin
13. CAR-Y-PHOOSSEE (WEDDING SONG) [P.237]
[*right of title*] (1)
[*tune attributed to*] Philip Cain, Baldwin

[SEE PENCILLED CORRECTIONS BY AGG]



14. YN SHEEN DOLPHIN [P.238]

[*tune attributed to*] Mr James Gawne, Peel

[SEE PENCILLED CORRECTIONS BY AGG]

Yn Shenn Dolphin. 238

Mr James Gawne, Peel

The image shows a handwritten musical score for 'Yn Shenn Dolphin.' It consists of three systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The music is written in a simple, folk style with block chords and single notes. The title 'Yn Shenn Dolphin.' is written in a large, clear font at the top, with the page number '238' to its right. A handwritten note in the top right corner reads 'Mr James Gawne, Peel'. There are some pencil corrections visible in the first system.

15. CAR-Y-PHOOSÉE (SECOND VERSION) [P.238]

[*tune attributed to*] Miss Mary Gawne, Peel

[SEE PENCILLED CORRECTION BY AGG]

Car-y-Phoosée (Second Version).

Miss Mary Gawne, Peel

The image shows a handwritten musical score for 'Car-y-Phoosée (Second Version)'. It consists of a single system of music with a treble clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The music is written in a simple, folk style with single notes and some rests. The title 'Car-y-Phoosée (Second Version).' is written in a large, clear font at the top. A handwritten note in the top right corner reads 'Miss Mary Gawne, Peel'. There are some pencil corrections visible in the first few notes.

16. JEMMY AS NANCY (JEMMY AND NANCY) [P.239]
 [annotation] Words “Beautiful Nancy in Ashton Real Sailor Songs.
 [right of title] (1)?
 [tune attributed to] Mr W Harrison, Andreas | or Mr James Gawne Peel
17. YN COAYL JEH NY BAATYN-SKEDDAN (THE LOSS OF THE HERRING BOATS) [P.240]
 [added right of title] (1)
 [tune attributed to] Mr John Cain, | Douglas
18. YN COAYL JEH NY BAATYN-SKEDDAN (SECOND VERSION) [P.241]
 [tune attributed to] Miss Mary Gawne, Peel
19. YN EIREY CRONK YN OLLEE [P.241]
 [tune attributed to] Miss Mary Gawne, Peel
20. JEMMY AS NANCY [P.241]
 [added right of title] (2)
 [annotation] Dorian
 [tune attributed to] ?Mr James Gawne Peel
21. MANNIN VEG VEEN (DEAR LITTLE ISLE OF MAN) [P.242]
 [annotation] (Sung to “Ta tre goll thie”)
 [annotation] “Geordie” | (Christie)
 [tune attributed to] Mr Thomas Crellin, Peel
22. HOP-TU-NAA [P.243]
 [added right of title] (1) *overwritten to read* (2)
 [tune attributed to] noted by Mrs Ferrier, | [text] CASTLETOWN.
23. HOP-TU-NAA [P.243]
 [added right of title] (2) *overwritten to read* (1)
 [tune attributed to] Mrs F | Philip Cain, [text] BALDWIN.
24. MARRINYS YN TIGER (VOYAGE OF THE TIGER) [P.244]
 [annotation] 2nd half ‘Drogh Vraane’ 2nd half
 [annotation] Drogh Vraane | 2nd half
 [tune attributed to] Thomas Crellin Peel

25. GRAIH MY CHREE (LOVE OF MY HEART) [P.245]

[*annotation*] Cf tune with Marish ny Fiddleryn p 250

[*annotation*] Irish?

[*tune attributed to*] Thomas Crellin, Peel

26. JUAN-Y-JAGGA-KEEAR [P.246]

[*annotation*] Norse tune?

[*tune attributed to*] Thomas Crellin, Peel.

27. SNIEU, WHEEYL, SNIEU [P.247]

[*annotation*] from a version of | Tom Tit Tot.

[*tune attributed to*] Thomas Crellin, Peel

[*annotation*] 2nd half of Lancs "Rise Sally Waters"

A handwritten musical score on aged paper. The title at the top is "2nd half of Lancs 'Rise Sally Waters'". The score is written in a cursive hand and consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics "Snieu, wheeyl, snieu; Snieu, wheeyl, snieu; Dy chooil-ley van-gan" are written below the first staff. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

28. TA MEE NISH KEAYNEY (I AM NOW LAMENTING) [P.248]

[*annotation*] See Keayrt Va Mee Aeg p 225

[*tune attributed to*] Thomas Wynter, Andreas

29. THREE EEASTEYRYN BOGHTY [P.249]

[*tune attributed to*] Thomas Wynter, Andreas.

30. MARISH NY FIDDLERYN [P.250]

[*annotation*] cf Tune with Graih Ny Chree p 245

[*annotation*] Cf Ec ollic ball | ny fiddleryn | (Gill)

[*above title*] Ec

[*below title*] [Ec ?]

[*tune attributed to*] ?Mr H Cregeen, Peel

31. USHAG VEG RUY (LITTLE RED BIRD) [P.251]
 [*annotation*] cf Hobham, hobham going a go in Celtic Lyre
 [*tune attributed to*] Mr H Bridson Cronkbrunn, 'bourne¹
32. HELG YN DREAIN (HUNT THE WREN) [P.252]
 [*annotation*] Dayasm
 [*tune attributed to*] Mr H Bridson, Cronkbourn.
33. MYLECHARAINE [P.253]
 [*right of title*] (Major)
 [*tune attributed to*] Mr H Bridson, Cronkbourn
34. MYLECHARAINE [P.254]
 [*added right of title*] (Minor)
 [*annotation*] 'From and¹ [*text*] Arranged by JAMES. B. NICHOLSON. [*with .
 overwritten by*], Douglas.
35. ARRANE NY MUMMERYN (MUMMERS' SONG) [P.255]
 [*above title*] Ree, ben shenn Tammy
 [*tune attributed to*] Mrs Ferrier, Castletown
36. MRAANE KILKENNY [P.256]
 [*above title*] Banks of the Sweet Primiroses [*sic*]
 [*tune attributed to*] Miss Mary Gawne, Peel.
37. NY KIRREE FO NIAGHTEY (THE SHEEP UNDER THE SNOW) [P.257]
 [*tune attribution*] Manx Society, Vol XVI, 1869
38. TAPPAGYN JIARGEY (RED TOP-KNOTS) [P.258]
 [*annotation*] 2 | (Mona Melodies)
 [*tune attribution*] from Mona Melodies
39. MY CAILLIN VEG DHONE (MY LITTLE BROWN GIRL) [P.259]
 [*tune attribution*] from Mona Melod [Medodies *not completed*]
40. MY GRAIH, NAGH BAARE DOOIN (MY LOVE, HAD WE NOT BETTER)
 [P.260]

[*tune attribution*] from Mona Melodies

41. SHEGIN DOOIN (WE MUST) [P.261]

[*annotation*] Blind Beggar's Daughter?

[*tune attribution*] from Mona Melodies

42. MY HENN GHOOINNEY MIE (MY GOOD OLD MAN) [P.262]

[*annotation*] See "Thei[r *needed for sense*] answer was far too young" Ards 5th Selection

[*tune attribution*] from Mona Melodies

43. BERREY DHONE (BROWN BERREY) [P.263]

[*annotation*] Cf Robin Meirion in Alawon p. 35

[*tune attribution*] from Mona Melodies

44. SKEEYLEY BRESHEY (BRIDE PARISH) [P.264]

[*annotation*] Cf Dance to your Daddy.

[*tune attribution*] from Mona Melodies

45. ISBAL FOALSEY (FALSE ISABEL) [P.265]

[*annotation*] English words by E. Crabbe

[*tune attribution*] from Mona Melodies



Illiam Dhone (Brown William).

Plaintively.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is 6/4. The vocal line begins with a whole rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Quoi yin-nagh e hreisht ayns ooash-ley ny pooar, Ayns ae'-gid ny aa-lid, ny

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and a bass line.

ayns kyn-ney vooar? Son troo, farg as eu-llys, ver mow dooinney er-boo; As ta dty

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and a bass line.

vaase, Ill-iam Dhone, Te brishey nyn gree!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and a bass line.

CAR-Y-PHOOSSEE (WEDDING SONG)

Car-y-Phoosee (Wedding Song).

Lively.

She poost, as poost, as poost, as poost, As

poost dy-liaoar vees shin,.... Nagh nhare shin fod-dey ve poost. as poost, Nagh

tag - gloo smes-sey ve j'yn?....

Yn Shenn Dolphin.

The musical score for 'Yn Shenn Dolphin' is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a treble staff containing a series of chords and a melodic line, and a bass staff with a similar accompaniment. The second system continues the piece with more complex chordal textures and melodic movement. The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

CAR-Y-PHOOSSEE (WEDDING SONG)

Car-y-Phoosee (Second Version).

The image displays a musical score for the song 'Car-y-Phoosee (Second Version)'. It consists of four staves of music, all written in treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The first staff begins with a common time signature 'C' which changes to 3/8. The melody is characterized by eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the melodic line, featuring a prominent dotted quarter note in the final measure of each staff. The fourth staff concludes the piece with a double bar line. The notation includes various note values, rests, and phrasing slurs.