

A. W. MOORE



QUOCUNQUE JECERIS STABIT.

MANX BALLADS AND MUSIC
(1896)

A WORKING GUIDE
(2)

THE TUNES



A.W. MOORE
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(1896)



§1 THE SOURCES OF THE TUNES

INTRODUCTION

In his “Introduction to Music” (xxxix–xxxvi), Moore wrote that “[h]aving thus criticised the first collection of Manx music [*ie, Mona Melodies*], I will describe the manner in which the present collection has been made, hoping that it, in its turn, may not deserve condemnation. Careful inquiries have been made in every parish in the Island with reference to those who were acquainted with old tunes. Competent musicians have then visited them and have taken down the music from their lips” (xxxiii). The footnote to this last sentence (fn [1] on xxxiii) reads: “Twenty-nine tunes have been obtained by Mr H. Bridson, two by Mr J.E. Kelly of Peel, two by Mrs Ferrier, one each by Mr James B. Nicholson, Miss A. Gell, and Miss Graves.” The tunes and the singers they were collected from are described on xxxiii–iv. Moore never gives a breakdown of the tunes collected by each of his helpers (the names in the footnote quoted above) and so one has to puzzle out a best-fit solution. Besides that issue, according to the footnote some 36 tunes were collected; there are, however, just 35 listed in the body of the text (Moore gives no count of his own in the text as to their number).

SUMMARY OF THE SOURCES

I. ORAL (35 TUNES) [= 29 TITLES]

1. Arrane Sooree
2. Yn Bollan Bane (1st)
3. ——— (2nd)
4. Car-y-Phoosee (1st)
5. ——— (2nd)
6. Dooiney Seyr v’ayns Exeter
7. Yn Coayl jeh ny Baatyn-Skeddan (1st)
8. ——— (2nd)
9. Ec ny Fiddleryn
10. Eirey Cronk yn Ollee
11. Eisht as Nish
12. Graih my Chree
13. Yn Graihder Jouylagh

14. Helg yn Dreain
15. Hop-tu-naa (1st)
16. ——— (2nd)
17. Inneenyn Eirinee
18. Jemmy as Nancy * (1st)
19. ——— * (2nd)
20. Juan y Jaggad Keear
21. Kiark Katreeney
22. Lullaby †
23. Mannin Veg Veen
24. Marrinys yn Tiger
25. Mraane Kilkenny
26. Mylecharaine (major)
27. ——— (minor)
28. Roie Ben Shenn Tammy
29. Yn Shenn Dolphin
30. Snieu Wheeyle Snieu
31. Ta Mee Nish Keyney
32. Thurot as Elliot
33. Ny Three Eeasteyryn Boghtey
34. Ushag Veg Ruy
35. Ushtey Millish

* Without words † Sung to English words.

2. PRINTED (10 TUNES)

2.1. MONA MELODIES (9)

“Of the remaining ten tunes, the nine which follow are from the ‘Mona Melodies’ [...]” (xxxiv). See, John Barrow, *The Mona Melodies* (London: Mitchell’s Musical Library & Instrument Warehouses, n.d. [1820]). Also, Stephen Miller, “‘The *Mona Melodies* are now published and ready for delivery’: A Bibliographical Note on *Mona Melodies* (1820),” *Proceedings of the Isle of Man Natural History and Antiquarian Society* xi.4 (2007 [for 2003–05]): 565–70.

36. Berrey Dhone
37. Caillin Veg Dhone
38. Illiam Dhone
39. Isabel Foalsey *
40. My Graih Nagh Baare *
41. My Henn Ghooiney
42. Sheign Dooiney *
43. Skeeylley Breeshey

44. Tappagyn Jiargey

* Without words

2.2. MANX SOCIETY PUBLICATIONS (I)

“[...] and one, “Kirree fo Niaghtey,” from Volume XVI of the Manx Society’s publications.” (xxxiv). See, William Harrison, *Mona Miscellany: A Selection of Proverbs, Sayings, Ballads, Customs, Superstitions, and Legends Peculiar to the Isle of Man*, Manx Society, vol. xvi (Douglas: Manx Society, 1869).

45. Kirree fo Niaghtey

SUMMARY

Five titles were collected in two versions (“Yn Bollan Bane,” “Car-y-Phoosee,” “Yn Coayl jeh ny Baatyn-Skeddan,” “Hop-tu-naa,” “Jemmy as Nancy”) and one title (Mylecharane) in both major and minor keys. This makes a grand total of 45 tunes (35 oral & 10 printed), which is then reduced to 39 titles overall. The tunes are gathered together at the end of *Manx Ballads and Music* between pp. 224–65, where there is an issue of mis-pagination, with two pages bearing the same page number, namely 225. There is one further but major problem here: “Marish ny Fiddleryn,” whose engraved plate is on p.250, is a title not listed by Moore either as collected orally or sourced from print. The text does appear (pp. 108–09) and is taken from the Robert Gawne Collection (xxx). However, “Ec ny Fiddleryn,” collected orally (xxxiv), does not appear amongst the collection of plates. Whilst these songs are close variants of one another, it is only a part explanation of sorts that there has been some form of substitution of one for the other, nevertheless, a source is missing for “Marish ny Fiddleryn.”

§2 THE TUNES IN ORDER AS PRINTED

	TUNE	PAGE
1.	[Yn] Bollan Bane, 1st version	224
2.	Keayrt va mee aeg (Eisht as Nish)	225
3.	[Yn] Bollan Bane, 2nd version	[225]
4.	Baase Illiam Dhone	226
5.	Kiark Katreeney [Marroo]	227
6.	Lullaby *	228
7.	Ushtey Millish 'sy Garee	230
8.	Inneenyn Eirinee	232
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10.	Arrane Sooree	234
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13.	Yn Chenn Dolphin	238
14.	Car-y-Phoosee, 2nd version	238
15.	Jemmy as Nancy,* 1st version	239
16.	[Yn] Coayl jeh ny Baatyn-Skeddan, 1st version	240
17.	——, 2nd version	241
18.	Yn Eirey Cronk yn Ollee	241
19.	Jemmy as Nancy,* 2nd version	241
20.	Mannin Veg Veen	242
21.	Hop-tu-naa, 1st version	243
22.	——, 2nd version	243
23.	Marrinys yn Tiger	244
24.	Graih my Chree	245
25.	Juan y Jaggad Kear	246
26.	Snieu, Wheeyl, Snieu	247
27.	Ta mee nish keayney	248
28.	Ny Three Eeasteyryn Boghtey	249
29.	Marish ny Fiddleryn	250
30.	Ushag veg Ruy	251
31.	Helg yn Dreain	252
32.	Mylecharaine, major	253
33.	——, minor	254
34.	Arrane ny Murnmeryn	255
35.	Ny Mraane Kilkenny	256
36.	Ny Kirree fo Niaghtey	257
37.	Tappagyn Jiargey	258
38.	My Caillin veg Dhone	259
39.	My Graih nagh baare *	260
40.	Shegin Dooin *	261
41.	My Henn Ghooiney mie	262
42.	Berrey Dhone	263
43.	Skeeylley Breeshey	264
44.	Isabel Foalsey	265

* No words recorded.

§3 THE TUNES *

1. ARRANE NY MUMMERYN

From Margaret Ferrier. Plate on 255. Plate title: Arrane ny Mummeryn (Mummers' Song).

2. ARRANE QUEEYL-NIEUEE

From Thomas Crellin collected by Henry Bridson ("Snieu WheeYL Snieu," xxxiv). Plate on 247. Plate title: Snieu, WheeYL, Snieu.

3. ARRANE SOOREE

From John Quayle, collected by Harry Bridson. Plate on 234–35. Plate title: Arrane Sooree (Courting Song).

4. BAASE ILLIAM DHONE

From *Mona Melodies* (1820). Plate on 226. Plate title: ILLIAM DhONE (Brown William).

5. BERREY DHONE

From *Mona Melodies* (1820). Plate on 263. Plate title: Berrey DhONE (Brown Berrey).

6. [YN] BOLLAN BANE, 1ST VERSION

From John Cain collected by Henry Bridson. Plate on 224–25. Plate title: Yn BOLLAN BANE (The White Wort). | (BALDWIN).

——, 2ND VERSION.

From Philip Cain collected by Henry Bridson. Plate on 225 (incorrectly numbered). Plate title: Yn BOLLAN BANE (The White Wort). | (DOUGLAS).

7. CAR-Y-PHOOSEE, 1ST VERSION

From Philip Cain collected by Henry Bridson. Plate on 237. Plate title: Car-y-Phoosee (Wedding Song).

——, 2ND VERSION

From Mary Gawne collected by Henry Bridson. Plate on 238. Plate title: Car-y-Phoosee (Second Version).

* Titles here as given in "Index of Tunes" (vii–viii). The odd addition to a title needed for sense added between square brackets.

8. YN CHENN DOLPHIN

From James Gawne collected by John E. Kelly (“Yn Shenn Dolphin” xxxiv). Plate on 238. Plate title: Yn Shenn Dolphin.

9. [YN] COAYL JEH NY BAATYN-SKEDDAN, 1ST VERSION

From John Cain collected by Henry Bridson. Plate on 240. Plate title: Yn Coayl Jeh Ny Baatyn-Skeddan | (The Loss Of The Herring-Boats).

——, 2ND VERSION

From Mary Gawne collected by Henry Bridson. Plate on 241. Plate title: Yn Coayl Jeh Ny Baatyn-Skeddan | (Second Version).

10. DOOINNEY SEYR V'AYNS EXETER

From John Quayle collected by Henry Bridson. Plate on 235. Plate title: Dooinney Seyr V'ayns Exeter | (A Gentleman Of Exeter).

11. YN EIREY CRONK YN OLLEE

From Mary Gawne collected by Henry Bridson. Plate on 241. Plate title: Yn Eirey Cronk Yn Ollee.

12. GRAIH MY CHREE

From Thomas Crellin collected by Henry Bridson. Plate on 245. Plate title: Graih my Chree (Love of My Heart).

13. YN GRAIHDRER JOUYLAGH

From John Quayle collected by Henry Bridson. Plate on 233. Plate title: Yn Graihder Jouylagh (The Demon Lover).

14. HELG YN DREAIN

From Henry Bridson. Plate on 252. Plate title: Helg yn Dreain (Hunt the Wren).

15. HOP-TU-NAA, 1ST VERSION

From Margaret Ferrier? Plate on 243. Plate title: Hop-tu-naa. On plate block: Castletown.

——, 2ND VERSION

From Philip Cain collected by Henry Bridson. Plate on 243. Plate title: Hop-tu-naa. On plate block: Baldwin.

16. INNEENYN EIRINEE

From Thomas Crellin collected by Henry Bridson. Plate on 232–33. Plate title: Inneenyn Irrinnee (Farmer's Daughter).

17. ISABEL FOALSEY

From *Mona Melodies* (1820). Plate on 265. Plate title: Isbal Foalsey (False Isabel).

18. JEMMY AS NANCY, 1ST VERSION * (No words)

From William Harrison collected by Henry Bridson. Plate on 239 Plate title: Jemmy As Nancy (Jemmy And Nancy)

——, 2ND VERSION *

From James Gawne collected by John E. Kelly. Plate on 241. Plate title: Jemmy As Nancy.

19. JUAN Y JAGGAD KEEAR

From Thomas Crellin collected by Henry Bridson. Plate on 246. Plate title: Juan-Y-Jaggad-Kear.

20. KEAYRT VA MEE AEG (EISHT AS NISH)

From Thomas Winter collected by Henry Bridson. Plate on 225. Plate title: Keayrt Va Mee Aeg.

21. KIARK KATREENEY [MARROO]

From John Bridson collected by [Annie Gell] Plate on 227. Plate title: Kiark Katreeney Marroo | (Katherine's Hen Is Dead).

22. LULLABY *

From Mary Gawne collected by Henry Bridson. Plate on 228–29. Plate title: Lullaby.

23. MANNIN VEG VEEN

From Thomas Crellin collected by Henry Bridson. Plate on 242. Plate title: Mannin Veg Veen | (Dear Little Isle Of Man).

24. MARISH NY FIDDLERYN

Plate on 250. Plate title: Marish Ny Fiddleryn.

25. MARRINYS YN TIGER

From Thomas Crellin collected by Henry Bridson. Plate on 244. Plate title: Marrinys Yn Tiger (Voyage Of The Tiger).

26. MY CAILLIN VEG DHONE

From *Mona Melodies* (1820). Plate on 259. Plate title: My Caillin Veg Dhone (My Little Brown Girl).

27. MY GRAIH NAGH BAARE *

From *Mona Melodies* (1820). Plate on 260. Plate title: ‘My Graih, Nagh Baare Dooin (My Love, Had We Not Better)

28. MY HENN GHOOINNEY MIE

From *Mona Melodies* (1820). Plate on 262. Plate title: My Henn Ghooinney Mie (My Good Old Man)

29. MYLECHARAINE, MAJOR

From Henry Bridson. Plate on 253. Plate title: Mylecharaine.

——, MINOR

From James B. Nicholson. Plate on 254. Plate title: Mylecharaine. On plate block: Arranged by JAMES B. NICHOLSON.

30. NY KIRREE FO NIAGHTEY

As “Ny Kirree Fo-Sniaghtey,” engraved tune on 126–27, in William Harrison, *Mona Miscellany: A Selection of Proverbs, Sayings, Ballads, Customs, Superstitions, and Legends Peculiar to the Isle of Man*. Manx Society, vol. xvi. (Douglas: Manx Society, 1869). Fn. [4] on xxxiv reads: “This is from a MS. of the late J.F. Crellin of Orrysdale. In my version, however, the accidentals have been omitted, so as to present the tune in its probably original form.” Plate on 257. Plate title: Ny Kirree Fo Niaghtey | (The Sheep Under The Snow).

31. NY MRAANE KILKENNY

From Mary Gawne collected by Henry Bridson (“Mraane Kilkenny” (xxxiv). Plate on 256. Plate title: Mraane Kilkenny.

32. NY THREE EEASTEYRYN BOGHTEY

From Thomas Winter collected by Henry Bridson. Plate on 249. Plate title: Three Eeasteyryn Boghtey.

33. SHEGIN DOOIN *

From *Mona Melodies* (1820). Plate on 261. Plate title: Shegin Dooin (We Must)

34. SKEEYLLEY BRESHEY

From *Mona Melodies* (1820). Plate on 264. Plate title: Skeeyley Breeshey (Bride Parish)

35. TA MEE NISH KEAYNEY

From Thomas Winter collected by Henry Bridson. Plate on 248. Plate title Ta Mee Nish Keayney (I am Now Lamenting).

36. TAPPAGYN JIARGEY

From *Mona Melodies* (1820). Plate on 248. Plate title: Ta Mee Nish Keayney (I am Now Lamenting)

37. THUROT AS ELLIOT

From Philip Cain collected by Henry Bridson. Plate on 236–37. Plate title: Thurot As Elliot (Thurot And Elliot)

38. USHAG VEG RUY

From Henry Bridson. Plate on 251. Plate title: Ushag veg Ruy (Little Veg Ruy (Little Red Bird)

39. USHTEY MILLISH 'SY GAREE

From Thomas Crellin collected by Henry Bridson. Plate on 230–31. Plate title: Ushtey Millish 'Sy Garee | (Sweet Water In The Common).

§4 THE TUNES: A.W. MOORE'S COMMENTS

INTRODUCTION

Excerpted from "Introduction to Music," xxxi–xxxvi. in *Manx Ballads and Music*. Compared to Moore's comments on the texts, those on the tunes are few; nevertheless, they are gathered under here. The typographic sorts marking footnotes in the original have been kept.

THE TUNES IN GENERAL

There can, at least, be little doubt that, in most cases, they [*ie*, the tunes] are older than, as well as superior to, the words which are now set to them.† (xxxii).

Fn. [2] † Some melodies are sung to more than one set of words. Thus the tune of "Mannin Veg Veen" is also applied to "Jiadgyn y Jiase," "Yn Coayl jeh ny Baatyn Skeddan" to "Yn Sterrym ec Port le Moirrey," and "Inneenyn Eirinee" to "Yn Venainshter Devil."

DANCE TUNES (1)

In the present collection, however, there are only eight tunes which are, or might be, dance tunes,‡ and not only these, but all the tunes published, have, or have had, words attached to them.§ (xxxix).

Fn. [3] ‡ i.e., “Roie Ben Sheeen Tammy,” “Skeeylley Breeshey,” “My Graih nagh baare,” “Ushag veg Ruy,” “Car-y-Phoosee,” “Jemmy as Nancy,” “Tappagyn Jiargey,” “Juan y Jaggad Kear.”

Fn. [4] § Thus the “Lullaby” has English words. Fragments of the words of “Jemmy as Nancy” are in existence, but I have not been able to secure them in an intelligible form. “My Graih nagh baare” and “Sheign dooin,” given by Barrow, are clearly the beginning of the Manx words which belonged to these tunes, as they have no connexion with his English words, while “Isabel Foalsey,” given by the same writer is the title of a love-song to which there were once words. Indeed, it is probable that it was sung to the ballad (pp. 100–03) so entitled the reason that it is no longer adapted to it being, seemingly that Barrow had it altered to suit his own doggerel.

DANCE TUNES (2)

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. (Fn. [1] on xxxv).

CARVAL TUNES

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. (Fn. [1] on xxxv). Moore had earlier edited a selection of *carvals* published as *Carvalyn Gailckagh* (“Isle of Man”: John Christian Fargher, 1891).

MONA MELODIES (1820) (1)

There are thirteen melodies altogether in this collection, but of these I have been able to get two orally, and one, “Kirree fo Niaghtey,” is taken from the better version in Vol. xvi of the Manx Society’s publications Of the remaining ten tunes, all of which are unknown at the present day, I have copied nine unaltered, and have discarded the tenth which does not appear to be of Celtic origin, and bears the distinctly non-Celtic name of “Wandescope.” (Fn. [2] on xxxiv).

MONA MELODIES (1820) (2)

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. (Fn. [1] on xxxv).

THE TUNES AS MANX NATIONAL AIRS

[xxxiv] As regards the origin of these tunes, I cannot venture to give any opinion, but I would point out that, excepting two, of which variants are found in England, Scotland, and Ireland, two more, one of which bears a strong likeness to an English nursery song and the other to an Irish melody, and three or four others which are dubious,‡ the most diligent comparison has failed to find any close likeness between them and the national airs of the adjacent countries, though their general character is decidedly Irish. It is certain, however, that the rigid criticism to which I hope they will be subjected will result in the discovery of further [xxxv] resemblances. 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.*

[Fn. 5] ‡ Two bars of another tune resemble those of a well-known Irish air. I have not in any case mentioned the names of the tunes in question, as I think it better that the ingenuity of my critics should be exercised in discovering them.

[Fn. 1] * 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.

COLLECTING THE TUNES (1)

Competent musicians have then visited them and have taken down the music from their lips.* In cases where the versions given have varied slightly, that which appeared to be more correct has been taken. But in the few cases where the tunes of the same song vary considerably, such as in “Yn Bollan Bane,” “Hop-tu-nua,” and “Mylecharane” two versions are given. In the last well-known tune there are numerous slight variations, in addition to the broad distinction between the version in the major key and that in the minor. The version in the major key is the most widely known, but that in the minor key, for which I am indebted to Mr James B. Nicholson, is undoubtedly the older of the two. (xxxiii).

[Fn. 1] * Twenty-nine tunes have been obtained by Mr H. Bridson, two by Mr J.E. Kelly of Peel, two by Mrs Ferrier, one each by Mr James B. Nicholson, Miss A. Gell, and Miss Graves.

COLLECTING THE TUNES (2)

Coming to the music, I have to acknowledge the skill and perseverance which Mr H. Bridson has shown in obtaining so many of the tunes. His work has been difficult and, indeed, it would have been found impossible by any one who is not only a thorough musician but a good Manxman. (xxxvi).

HARMONISING THE TUNES (1)

For I can state, with confidence, that a “prettified Englished presentation”§ of these old melodies has carefully been avoided, and that every effort has been made to preserve them with all their “strange, outlandish, and unconventional qualities.”§ (xxxv).

[Fn. 4] § Lecture by Sir A. Mackenzie on “National Music,” at the Royal Institution.

HARMONISING THE TUNES (2)

And now for a few words about the harmonizing of the melodies. They have all, with the exception of the minor version of “Mylecharaine,”† been admirably arranged by Miss Wood, A.R.C.O., with the assistance of Miss McKnight, F.R.C.O., and their work, as regards the greater number of the tunes, has been submitted to the revision of Mr Colin Brown, the great authority on Celtic music. With reference to the harmonies, it must be remembered that, as they are, of course, not original, they are not supposed to be of any value for historical or scientific purposes, but, as being beautiful in themselves and suggested by the tunes and their development, there is good reason to believe that they will be acceptable to the musical public. (xxxv).

[Fn. 2] † Harmonised by Mr James B. Nicholson.

HARMONISING THE TUNES (3)

I need not dwell upon my obligations to Miss Wood and Miss McKnight for their clever and beautiful harmonies, and to Mr Colin Brown for his advice and guidance, as they are self evident. (xxxvi).

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* No words recorded

