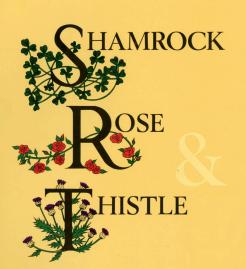
Folk Singing in North Derry



Hugh Shields

Lisa Shields

SHAMROCK, ROSE AND THISTLE



Eddie Butcher on the Highland Road, 1966 (Photo: Wm. F. Little, Ulster Folk and Transport Museum)

SHAMROCK, ROSE AND

In memory of Eddie Butcher

who died in September 1980, after the writing and before the publication of this book. I have made no changes in my references to him, except in the section on Singers. If this has meant leaving things said about Eddie as though he were still alive, I know that there are many who will not feel a sense of incongruity.

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Abbreviations

(for informants' initials see the beginning of the Index)

	blin
BBC see References 2.2 London NL see References 2.1 Dul	
Br. see References 2.1 Cambridge OS see References 2.1 Dul	blin
C see References 2.1 Cambridge RIA see References 2.1 Dul	blin
IF, IF Sc. see References 2.1 Dublin RTE see References 1.1	
IFM see References 2.2 Dublin S. See References 2.1 Ship	elds,
IFMS Irish folk music studies H. & L.	
JEFDS Journal of the English Folk- Dance and Song Society SP see References 2.1 Not constitution	rthern
JFS Journal of the Folk-Song SSS see References 2.2 Edi	inburg
Society SW see References 2.2 Lor	ndon
JIFS Journal of the Irish Folk-Song TCD see References 2.1 Du	blin
Society UFL Ulster folklife	
L see References 2.1 London	

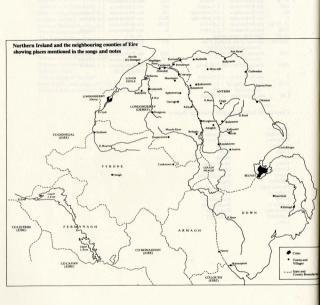
see References 2.1 Belfast Counties of Ireland are abbreviated as shown:

Ulster journal of archaeology

UJA

UM

	Control of the second second second
Ant(rim)	Lim(erick)
Arm(agh)	Londonderry: Derr
Carl(ow)	Long(ford)
Cav(an)	Louth
Clare	Mayo
Cork	Meath
Derry	Mon(aghan)
Don(egal)	Off(aly)
Down	Rosc(ommon)
Dub(lin)	Sligo
Ferm(anagh)	Tip(perary)
Gal(way)	Tyr(one)
Kerry	Wat(erford)
Kild(are)	Westm(eath)
Kilk(enny)	Wex(ford)
Leit(rim)	Wick(low)



Foreword

Decades of friendly help from numberless people have contributed to this book, which only in a relative sense is all my own work? Before all others, in the litany of the open-hearted, come the singers. Since I have plenty still to say of them I need not name them here (their names are all on p. 186. And then their infinitely patient families and especially wives, providers of incessant tea and information, over whom Gracie Butcher reigns undoubtedly supreme. After that their friends, for whom as often as it could be done the singing was done, and done well; one name can stand for many, Oreta Deighan's, who, while she lived in Magilligan, never stopped listening as she poured many thousands of bottles. And beyond Magilligan, the other singers who have given me other versions of the songs, or who have yielded up their store to a fate better, we hope, than death in the 'public domain'. And not less than all these my own family, and especially a mother and father, Norah and John, who gave me interest in singing, and a wife Lisa who, not from duty, has devoted much time to folk

song and given me the benefit of her perceptive observations.

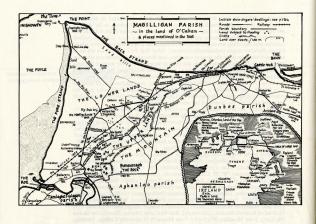
Add finally as varied counsel and assistance as the following names will signify, informative, scholarly and practical help extending over many years and utilized to the best of my ability; and at the end of those years, assistance of the most practical kind - financial - from an organisation whose generosity, no less than the alphabet, gives it a proper place at the top of the list: the Arts Council of Northern Ireland. Others to whom I am especially indebted are Billy Boucher (formerly of the BBC, Belfast), Finbar Boyle (University College, Dublin), Breandán Breathnach (formerly of the Department of Education, Dublin), Ciarán Breathnach (Avondale Studio, Dublin), Alan Bruford (School of Scottish Studies, Edinburgh), Jim and Pat Carroll (London), Jane Carty (RTE, Dublin), Bill Crawford (Ulster Folk and Transport Museum), W. H. Crowe (Rostrevor, formerly of Banbridge Academy). Jackie Devenney (Coleraine), David Dickson (Trinity College, Dublin), Eric and Joan Ferguson (Edinburgh), Len Graham (Portrush), Hamish Henderson (School of Scottish Studies, Edinburgh), Joe Holmes (Ballymoney) †1978, Maud Karpeles (London) †1977, Peter Kennedy (Dartington Hall, Totnes), William Little (Ulster Folk and Transport Museum), Susan Leonard (Trinity College, Dublin), Emily Lyle (School of Scottish Studies, Edinburgh), Bob McCurry (Myroe, Derry), Jim Moore (Belfast), John Moulden (Portrush), Tom Munnelly (University College, Dublin), Seán Ó Baoill (Armagh) †1979, Seán Ó Cáthasaigh (Cambridge), Liam O Dochartaigh (Thomond College, Limerick), Harry O'Prey (Belfast), Jimmy Porter (University of California, Los Angeles), Marie Slocombe (formerly of the BBC, London), Bob Thomson (University of Florida, Gainesville), Paddy Tunney (Galway), and D. K. Wilgus (University of California, Los Angeles).

Finally, I thank the staffs of the rare books - and other - departments of the public libraries and institutions who gave me friendly access to their holdings and enabled

many references through the following pages.

Hugh Shields Trinity College, Dublin 15 February 1980





The traditional songs in English which are sung in Ireland today are a heritage deeply marked by the popular culture of the eighteenth and nineteenth centures. The culture had in its turn received an older musical and poetic legacy, both British and Irish, which could best be termed "medieval", hough not at all strictly confined to the centuries to which this epithet is usually applied. The accumulated lore, noticed from time to time by scholars and artists, has come down to us in accidental write samples which, even in recent times, have rarely been obtained with much regard for its crieditic for the control. So it may happen that the best data for a historical view of lot tradition can be derived from reliable informants of our own day. Such informants are to be found in communities remarkable, at least until a decade or two ago, for their stability: in particular, rural communities with cultural traditions moulded chiefly by the gradual processes of oral change.

At the same time, the diminishing number of present-day singers who can provide information of this kind belong to their own reality: their culture, existing in our midst, impresses more perhaps by its actuality than by anything they can tell us about the past. The songs are used again and again even today, and the present revival of

interest in them shows that they will not be forgotten easily.

Can we conceive the historical and the contemporary aspects of culture as distinct from one another? Certainly I find it difficult in this case: difficult to disentangle past from present in the successive strands that emerged as I looked for a picture of a folk-singing community in personal experience going back already more than a quarter of a century. This experience is the basis of our material: to situate the beginning of it in time and place seems the best point of departure.

On a dull and damp Saturday evening in November 1953, a man was at Magilligan Point cutting bent – the rough marram grass which grows in profusion on the sandhills—in order to transport it home and mend the thatch of his roof. Against that bleak and otherwise deserted landscape, it seemed incongruous for a strangt on the other into conversation about songs and singers. All the same I took the chance, and in that way was first led to a relationship of many years and many rewards. Amed with information that a 'Butcher' family included several of the best local singers, I walked the four miles back to the main ('Lower') road, and there met Eddie Burter in surroundings which have been swept away and deserve to be recalled for their aptress to the performance of traditional song.

Not far along the 'Lower Road' in the gathering twilight I came to a white-washed house with a very small wooden sign to indicate that it sold drinks (Deighan's pub). No light was visible, but the door opened gently to the touch, revealing a short, dimly lit passage leading to another door from below and above which came a pale yellow light and the sound of voices. The inner door had seemingly no handle or latch. As I stood fumbling it was opened from the inside: a little low-roofed rool in by a single oil lamp. A third of the room was taken up by a counter with rows of bottles and a tall dark woman whose business was now and then to pour bottles of stout. This was being drunk by half a dozen men who occupied almost completely the other two-thirds, stitting talking on empty crates or barrels round the walls.

Behind the door, a little old man was crouching on one of the crates lilting and droning to himself. Meaningful words or air were impossible to catch. A young man in a beret made some critical remark to me on the old man's singing: now accompanied by a stick with which he tapped the floor between his feet.

'He has a doll, you see, and he sets it in front of him and hits it with a stick, the way you see he's doing there, till you'd swear the doll was dancing.'

The old man eyed the young man. The conversation went something like this:

'T. . . Mc. . . is it?'
'Av, that's me name.

'You'll be a son tae Johnny of the Highland Road?'

'That I am not. Me father's W. . . Mc. . . lives at the brig.'

'What frien' is Johnny tae ye then?'

'Sure he's nae frien' at all.'

'Dammit man, I dinna believe that. Ye man be some kin or other . .

Losing interest in the matter, the old man began to lament the loss of his fiddle.

'Does he play the fiddle?'

'Not he. He had an oul' instrument he used to scrape away at right eneuch . . .'

'Maybe he sings?'

'Sure you can hear for yourself. But if it's a song you want, there's your man sitting forenenst us.'

He pointed to a man of middle build and age who was quietly talking to his neighbour.

'Hi, Eddie, gie us a song there.'

The man looked at us and said, 'Sure you know I'm no singer . . .'

The utterance of this bland untruth fitted an occasion which was not simply among friends; there was a stranger present. But soon the stranger was no stranger and denials were superfluous. Eddie's house at the crossroads in Aughil, halfway between Coleraine and Limavady on the Lower Road', became for me the focus of a Magilligan collection of songs which introduced me to folk music, a collection which the chief contributors have been Butchers, Eddie the foremost of them. Before turning to the singers themselves, let us which the picture of Magilligan, from Deighan's still unmodernized pub of 1953, to include something of the social and historical features of an area which I so the social and historical features of an area which has been noted for its musicality.

Magilligan or Tamlaghtard

The parish takes its name from the McGilligan family, and the old name Tamlaghtard a high burying-place (or 'plague memorial') is now disused except in townhands. Magilligan parish corresponds roughly to a triangular alluvial plain tapering to a sea point and dominated by the steep northwestern face of Benevenagh (126), usually called 'the Rock' in local speech. Within this triangle bounded by Lough Foyle, the Atlantic and an imposing line of cliffs, were sung nearly all the songs lave collected in North Derry, apart from those sung beyond the parish boundaries by friends, relatives and former co-parishioners of Magilligan people.

"Magilligan's a pretty place and that is full well known goes one of many songs that name the district. It is a flat land without town or village, rarely rising above fifty feet until you approach the hill-foot belt on the southeast, the plain in striking contrast with the cliffs on that side and with the mountains of Inishowen across Lough Foyle. Originally the plain was a sea becit the old sea level follows the cliffs inland forming a 'beach of water worn stones which can be traced throughout the parish running in an irregular line along the foot of the highlands" o OS 2°. In historical times however this sandy plain has been losing ground to the sea on the Lough Foyle side:

... the fairy that lived on the tuns, banks that lie at the mouth of Logh-foyl ... having a carpet stole from him by one of this parish, cursed it, and threatened that every year the breadth of the carpet should be swept away from the land, until all should be swept away.

'Every big tide comes in aye takes a bit o' the brae wi' her . . . And she [the sea] was supposed to claim her ain afore . . . the end would come.' - Eddie Butcher 7504

During the same time, areas of bog have been reclaimed in a process also extending over generations. An eighteenth-century Presbyterian choir-rhyme³ surveyed the lowland scene from the top of Benevenagh:



The man yt. stands on ye rock head, And vews Magilgan land, He always thinks it's in a flood And not like to Cinnan. [Canaan]

- tune Newtown

In the 1650s, the Downe survey had shown a large area of 'Bog in Common', and in 1718 the parish was still divided by a great bog '- OS I. But in the early eighteenth century a local landlord introduced a system of drainage copied from the Dutch, and this included the 'Big Drain' still known by that name -OS 10. By the 1830s, much of the former bog was in use as arable land, including Aughil, the townland where Eddie Butcher now lives.

The Parish of Taylattard als Magillegan~ in the County of Londonderry and in the diocess of the same, lieth in ye. North part of Ireland and bounded on the North and North east with the main sea on the west with Loughfoile, on the South with the Ro water and, on ve. East with ve. Parish of Dunbow and the Barony of Colerain, it is all Bos Land except half a Town Land, the Soile is for the most part Sandy; the produce of it is Barly, Rye, Wheat, and Oats especially the two former together with the best grasing in these parts; In it there is and valst especially the two former together with the best grasing in these parts; in three home of the best Warrens in Ireland, for from Solomons Porch to the Row foot is 10 miles in Length and reasonable well stocked, so that you will buy here a Couple of Conys for 2⁶ and in Derry and Colerain for 3⁶: and Sometimes for 2⁶¹½ (but without Skins) in which warren are abundance of Juniper Shrubbs will bear Berries, and are never without three severall sorts of berries, the one green the 2^d sort turning blewish the third sort ripe which is in harvest; or in winter decaying on the East part of Magillegane is the great rock, under which the Sea ebbs and flows and in the said Rocks is great caves which goe so far as it is not known that ever any attempted to go to the far end of them (here is also that much talk'd of place of Solomons porch which is a Cave and the Sea flow into it every Spring Tide, through which Travellors must pass that go to Colerain, and a South East moon make a full Sea there. In which Rock the Lord Bpe has Eyery of Falcons and another of Eagles every year; and in the Rocks grows harts Tongue Liverwort and Maidenhair, and Severall other good herbs; In the said parish is the Ruines of an old Church called by the Irish the Skreen Chur[c]h which is thought to be vulgar from Shrine, in which before the Rebellion there was kept Several of Popery Relicts as the Shrine a picture that they used with y Picture of the Virgin Mary, and hand bell which the Priests: used in some Ceremonyes, this is called Collumb-kills [MS-bills] Church which is counted among them the great Saint of the North parts And on the 9th day of June yearly wth: is Collumb-kills. [MS:-bills] day the Irish come there to performe some devotions and will creep on their knees Severall times about the Same Church the use is to this day continued, but nothing to what it was before the Rebellion, for then they would come from the furthest part of Ulster and Connaught, a great sort 500 horse and more as I have been told by their Priests, I have been likewise told by them that this parish of Magillegan was a Sanctuary and that no man might be taken out of it (if Escaped thither) for what offence soever, but this was before the British inhabited here

Loughfolie is a harbour that lies over against the Western listes of Scotland as I Ia and the Rest of the west I cliands and a South East moon makes at full sea at that Lough Mouth and is as near as I can Reckon the same time full Sea at Solomons porch and so the Contrary a North West; the New Water which is the South bounds of the Parish aforesaid runs into Loughfolie out of which it flows into the 5 miles or more So that in Spring Tides the may take boots of S. or 6, 7 or 8 Tuns, up two Miles there is a Salomon fishing at the Mouth of the Row and within the backs (but inconsiderable) Sometime 2, 3 or 4 tuns at y⁶ most and Some years not one but plenty of Good Trouts and Flooks

> - Thomas Beck, Magillegan 17th of 8^{ber} [1683], see References 2.1

Table 1: A seventeenth-century description of Magilligan

If the name Aughli, as it seems, meant 'yew wood' (eo-choill), 'it has become quite inept. The plain of Magilligan has few woods, and these belong to private residences, notably the early nineteenth-century plantings at Bellarena. The hill-foot land remained partly wooded, and recently the slopes of the cliffs have been densely re-afforested to a high altitude. Among the rising conifers stands empty the house that Eddie Butcher last occupied, with his wife and five children, before moving down to the plain in the early 1950s (map, EBP).

Settlement in this hill-foot land was formerly important. The 'Lower Road' was built only in the 1790s, and even then progress to Downhill and Coleraine was, till the railway opened in 1853, effected only by traversing the 'Back Strand' for about 2½ miles, a tract partly covered by high tides in winter.

... they used to go up the Strand to the Downhill for a road, when they were gaan wi pigs or anything like that to the market in Coleraine ... Well, there used to be robbers aye about the Lime Kilns and out Iramps and one thing and another. And one time there were a man passing wia load of pigs, and this boy come oot and just cut the leg off the pig and took it with in' Eddie Butcher 7504

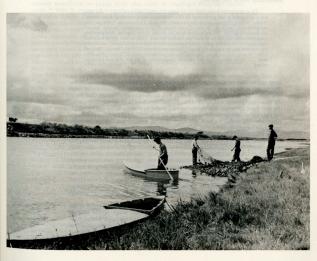
Salmon-netting cots on the river Roe: see p.6 and no 40 (Photo: Wm. F. Little, Ulster Folk and Transport Museum) The Highland Road was the ancient route through the parish; it preserved the oldest type of settlement, with houses grouped in clusters ('clachans') some of which are still preserved today. It was in this part of the parish, in the last years of the nineteenth century and the early years of the twentieth, that Eddie Butcher's parents brought up a family of ten children who dispersed themselves, and whose children have dispersed themselves further, along the coastal plain from Limavady to Coleraine and Portstewart.

A good example of the houses which clustered about the Highland Road in the eighteenth and nineteenth centuries is now to be seen in the Ulster Folk Museum at Cultra near Belfast. This cottier's house from the townland of Duncrun was rebuilt at the Museum in 1961. Its last occupant was Eddie's unmarried aunt Margaret Clyde.

... I done repairs to it, and went and pulled the thatch for it in the Back Strand hills there—the bent—and took it up and put it on and roped it down. I maybe done it, oh, maybe ten or twelve times for her while she had it. It had to be done every two or three years, you see ... She always liked to keep it dry.'

—Eddie Butcher 6130

Bent was not an ungrateful crop: it gave Magilligan a name for the export of matting, besoms, bechives, and the production of a variety of other woven articles of rural utility. The grass is said to have been originally introduced to the lowland shore to deter erosion; the sandhills thus protected became a rich rabbit warren yielding another yet more profitable local industry. Arthur Young noticed it in 1776 when he went by Magilligan for the sake of seeing the new house [Dowhill castle] building on the sea coast by the Bishop of Derry' and wrote of '3000 dozen per annum (or up to 5000) skins son to Dublin'. '30 common in Magilligan diet her abbit became that it provoked a satiric grace before meat to which farm servants gave vent during the lean days before Candlemas (2 February):



For Rabbits hot – For Rabbits cold For Rabbits young For Rabbits old For Rabbits tender Rabbits tough We thank the Lord we've had enough – OS 2

The warren is commemorated too in song:

My father is a farmer, his name is Edward Conn; Through his hills I've oftentimes ranged with my net stick in my hand . . .

 the 'hills' are sandhills and the net is for snaring rabbits." But like the bishop's summer palace on the Downhill cliffs, these and other characteristic local industries have fallen into ruins.

Magilligan has long since lost its reputation for goats' whey," honey," and a grain fair at the Point which served the trade in poteen distilled in Inishowen," No one now makes a living from shooting barnacle geese. "Farming in general retains little diversity, profitting, it is true, by the suitability of the sandy lowlands for potates and other tillage, yet participating in the table live of the sandy lowlands for potates are other tillage, yet participating in the sandy lowlands for potates are discourable to the sand to the

... He went in withe donkey and cart for peats as he always did every year ... But there was a man come in and got his load on wis a black mare, and got loading before Jimmy. "Now," he says, "TII wait on you, for it's a bad road, and TII help you out." "No, no," he do leftlow says, "bot at all," he said, "Yoo you on ahead," he says, "me and the donkey! if get out." He got his load of on the donkey and he came out. And when they come half roads on the black mare had tumbled the cur! There he was, and he was man that could see, you know, and a good by "I'm in a predicament!" "Well," he says, "that said in the product of the produc

Local peculiarities of landscape and economy are interesting to recall when we come to consider the song repertory, for they provide a familiar background to the descriptive settings and lyric imagery the songs employ. The history of local settlement also descrives attention. Just as with landscape and economy, changes in the make-up, density, and distribution of population have been considerable during the past three centuries. The changes of earlier epochs were certainly more gradual, but they are as little documented as the historical background of local Gaelic culture, a centuries-old tradition into which Anglo-Scottish settlement first began to make important inroads from the vear 1615.

The Plantation of Ulster, which followed the flight of the native earls, O'Neill and O'Donnell, in 1607, did not introduce the ways and language of Britain for the first time to North Derry; but it did so for the first time effectively. The medieval Norman conquest of Ulster had begun by proceeding rapidly, and by the end of the welfth century Coleraine was a centre of Norman expansion. "Derry city came later (about 1307)," and the country that lay between experienced, in medieval times, at least a beligerent Norman presence. But the Normans were soon culturally absorbed, no doubt in inverse proportion to their numerical strength, and in north and west Ulster they made little impression on native modes of life. There the Gaelic language remained still intact through the sixteenth century, and its poetic and musical traditions relatively undisturbed.

North Derry was Ó Catháin territory, appearing on maps from the end of the sixteenth century as 'O Kanes Country', later in local songs as 'the land of O'Cahan'.' O Catháin lands were confiscated in 1609 and the larger part of them were given to the London companies which had undertaken to plant English colonists in the country as a whole, Most of Mazillian, on the other hand, fell to the established church: a fact which did not deter Scots planters of Presbyterian faith small tenants from Galloway and other Lowland areas for the most part – from entering in far greater numbers than the English who were originally intended to fill the new colonies. "Displacement of the native Irish, following on the wars of the stateenth century, left this underdeveloped peninsular tract with few inhabitants, as indeed Co. Derry as a whole seems from available documents to have been sparsely opoulated in the early years of plantation. Geographical proximity naturally encouraged progressive immigration from Scotland, and there was a continuing westward flow of Ulster-settled Scots from Co. Antrin. "Scotlish predominance in the early stages of plantation in Magilligan has strongly marked the cultural traditions of the area.

Demographic trends locally perceptible from that time onwards are naturally common to a large degree with the whole of Ireland. But population increase was more marked here than in most other places during the phase of rapid expansion which lasted into the early nineteenth century. Detailed statistics are lacking in support of the assertion, made in the 1830s, of a 'twenty fold' increase in the central parts of the parish - the former bogland - 'in the memory of persons now living' -OS 2. But a great increase certainly occurred. 'Male and female servants were necessary,' the same writer tells us, 'to assist the farmers; smugglers, illicit distillers and paupers settled in the Mountain Wilds'; and he goes on to attribute the increase mainly to immigration from Inishowen across the Foyle. Surnames bear this out, together with the fact that by the early nineteenth century Magilligan had a majority of Catholics to Protestants (Presbyterian and Church of Ireland) in the proportion two to one. Communication was easy between 'the Point' and Greencastle in Inishowen, only a mile away. During the 1830s, two boats were in use, one for cattle and one for passengers, and a fare differential expected '6d for a person of respectable appearance' but only '3d for a Poor person' - OS 1, 7. Later in the century steamboats on Lough Foyle also called at Magilligan Point and Greencastle.20 With its improved economy, Magilligan was suited to become once more 'the abode chiefly of native and Roman Catholic Irish' - OS 2.

But the population movement most vocally recorded was the overseas emigration out of Ireland which began to grow in amplitude after the Napoleonic wars. Already in the eighteenth century North Derry had a tradition of American emigration, mainly among Presbyterians. "The transatlantic voyage was expensive, and for most emigrants meant a final break with home; so it is not surprising that many were content, in the first half of the intereenth century, to make Britain their objective. Fares to Canada were cheaper than to the States; Magilligan people were not alone in preferring the cheaper fares. During the period 1841–1901, the paris suffered more than fifty per cent depopulation, largely from emigration rather than mortality, though the period includes the years of the Great Famine. The decline of population in Magilligan was steady through the nineteenth century, and no more than average when compared to the county of Derry as a whole.

Such were the social effects of overseas emigration, and so widely experienced, that this movement couldhardly fail to find expression in popular form. The folk-song tradition was fitted by its nature to describe the miseries of parting, the discomforts and dangers of long sea voyages, the delights, it is true, but often also the trials and disappointments which awaited the emigrant in a new society: see nos 13, 25, 32, 31, 39 and 63 especially. These were far from exclusively local subjects, but Magilar was well situated to observe the emigrant traffic, for the port of Derry made for many vars its own contribution to transatlantic shipping. After 1815, privateers gave way to softwood passenger ships plying from Derry to St Andrews, St John, Quebec and Baltimore, with Moville (Inishowen) their last call.¹² From one of these ships, around 1860, a local emigrant surveyed the familiar Back Strand and the Martello tower at the Point:

When I looked by the Tower I saw my native strand Like Moses on Mount Nebo when he viewed the promised land.²³

When the competition of steam became too great from the 1870s, ocean steamers from Britain continued to pick up passengers at Moville down until 1939.²⁴

Folk songs are full of history, social and political, but it is not their function to record events of historical significance. Nor is inherited convention effaced in them by peculiarities of environment: the folk singer and poet draws on his experience of both. One Magilligan song of emigration makes a good illustration of the part played

by convention: Jimmy McCurry's 'Maid of Carrowclare' (no 13). Its author was the bilind fiddler whom we have already met extricating his donkey and cart from a mountain bog. Its theme is commonplace and it is directly inspired by an older traditional song. It has however acquired a new conclusion composed by Eddie Butcher in the 1958-see, p. 57. Whereas Jimmy had left two local lovers weeping at impending separation, Eddie unites them happily:

. . . From Derry quay they sailed away, the seas were calm and fair,
And now they are in America, far, far from Killyclare.

It did not matter that the last American passenger ship had left Derry quay some eighty years before: in the inherited diction, this was the place of departures. Like any other art, folk songs are a transformation of reality, and they transform the domestic scene as much as the unfamiliar world beyond.

Changes in modern life have affected local musical tradition much as they have affected economy. Instruments have disappeared with dancing: judging from present practice it might be supposed that Magilligan has been exclusively a place of singers without players. Even singers obtrude today so little on the life of the community that a casual visit would certainly give the impression that no traditional music subsists here at all. This unobtrusiveness is perhaps not so very modern a feature; yet it is true to say that suitable conditions of performance no longer present themselves frequently or recur seasonally. Until quite recent times, such conditions did both frequently and regularly call forth singers, dancers and musicians.

Our earliest record of music in Magilligan provides a fragile link with old Gaelic culture. Dennis Hempson or O'Hampsey, the most conservative in style of the last harpers, was visited in his home in Ballymaclary, Magilligan, by Edward Bunting as early as 1793. Twelve years later, at the reputed age of 110, he was described by another visitor who found him 'lying on his back in bed, near the fire of his cabir, his face was covered also'. But the homely setting is no clue to the nature of Hempson's music, which preserved at least the relies of an aristocratic tradition. Hempson did give Bunting a few folk tunes, and apparently some Irish texts of folk songs,' though these show no special affinity with the songs of our collection. By training, temperament and age, Hempson seems to have been already an anachronism in his own day.

During the last years of his life, the opening of a new bridge over the Roe marked the beginning of an annual fair at which the music played would certainly have been different from his:

. After the Bridge Being Finished on the Evening of the aforesaid Date [14 July 1800]. There was a Dance introduced on the Bridge By the Carpenters Masons Etc. which continued To a Late hour on the following Morning, and From That Period to the Present; a Dance is held on Magilligan Bridge, annually on the 14th July, where hundreds of the youth & age of Both Sexes Assemble to Enjoy themselves at Drinking Dancing Etc, it is also well supplied with Lupons Frend Fruit Ginner Bred Etc. This dance is Locally added the Bridge Dance, & the Assembled Multitude only Sepresale with a Desire for Bredatast on the long Morning, Echanging Promises To Meet at the Same Place on the England Dance, and the Assembled Multitude only Sepresale with a Desire Place on the England Dance, and the Same Place of the England Dance, and the Same Place of the England Dance and Dance Same Dance Same Dance of the Same Place on the England Dance Same Dance Same Dance Same Dance Same Dance Dance Same Dance Same Dance Same Dance Dance Dance Same Dance Dance

Not everyone viewed dancing and drinking so indulgently:

 \dots nightly dances and gatherings for mere amusement are still too frequent among a population not sufficiently educated to indulge in them safely. -OS~2

And the Bridge dance is said to have 'developed into faction fights' by the middle of the century. But amusement fairs tended to proliferate in the early 1800s:

There is a Pleasure Fair held annually in Magilligan on 13th [July] Locally called Klimarys Fair This Fair originated in The following Manner, William Klimary, Formerly a Resident Land holder in The Townland of Clagan, and who was a good Player on the Bagpies. Regularly attended a Pleasure Fair annually held at the Back Strand Near Obwahill, During the Greater Part of this Life, But when arrived at old age, and not Able to attend at the Back. Strand according Fo Costom, he Took out his Bagpies, on poposite his Dwelling in Clagan on the 13th July, which was the Date on which the A foresald Fair was & Still is held, and played Few years. The Neighbouring Fopels A seambled in hundreds to hear Klimary Playing the Music on 13th July, Spirrit Tents Eic was also introduced, and Became so Numerous that bout 20 years Ago, There was no less than 36 whisky? Fents Counted at one Fair in Clagan, Clagan [Fair] Commenced about 70 years ago, This Fair was Dedicated to the Aforesaid Klimary, And has Been Sineo Locally called Klimarys Fair.

These fairs languished in the later nineteenth centry. In 1927, the Back Strand fair was said to have surviced till about 70 years ago. "No doubt the authorities offered them every discouragement, while competition came from places which the new Coleraine-Derry railway line and other forms of modern transport made more accessible. Two local songs of the later century celebrate regatats at Moville and

Coleraine - 'The star of Moville' and 'Coleraine regatta' - both composed by the fiddler Jimmy McCurry.

Though the pleasure fairs declined, music and song continued to find ready expression in the social custom of a century and even fifty years ago. The parish had its Christmas rhwmers:

... It used to be performed in my own house years ago. Twelve men came to your door and asked if they could come in to perform the act and when they had all finished the last was Divel Dought and he collected the money. — Eddie Butcher, letter dated 9 Sept. 1973 5

It had also until lately a pipe band centred on the Catholic parish church. The noisy rhythms of Lambeg drumming are not inaudible from more Protestant districts nearby; a well-known summer sound in Ulster.

An oul man beside him had a donkey, and he was very fond of the donkey, But the donkey dided. And this Freshyderian that was living beside him he says, "Don't you bury that donkey," he says, "Get the vet and skin it and you'll get a good price for the skin." ... "Oh no," he says "I wouldn't," he says, "for," he says, "when the Orangemen would come round on the Twelfth of July they'd be beating the drum with the skin of my poor old donkey."

The present-day children of the parish inherit a well-provisioned repertory of play songs and rhymes: see no 65. For adults, dancing remained a strong focus of music-making down to the 1930s. Jimmy McCurry's Ballycarton ball' recounts the 'accidents' of an event at which the 'fine steps and schottisches' of a certain two Mic Coughlans were specially admired. Like Hempson, Jimmy was a blind musician, but he was closer to the people and perhaps more given to conviviality:

... Whenever he was in a good mood for fiddling – he fiddled at all the dances, and he was in a good mood for fiddling till about two o'clock. And if there were no more whisky coming up, then he broke a string. No more fiddling — Bob McCurry 6913

As long as dancing continued it needed music; lilt, or mouth music, was a poor substitute for fiddling in the early hours of morning. *Weddlings, which in the 1830s had been marked by 'feasting and dancing..., lighted torches, cheering, firing of musquerty and playing of musical instruments' – OS 8 – are remembered by Edeb Butcher as the occasion of all-night dances, while he also recalls dancing on the Roe bridge:

It was a wooden bridge was on afore they put on the cement bridge, and och, it done a long time, the wooden bridge. —They used to gather in the venings there you know, the way a lump of boys would gather aboot there, and then they started this dancing. . It could have happened any night when the boys gathered up . . . in fine weather (IH. Shields!) And what did they do for music? "Played the melodeon or French fiddle or something. 'What sort of things did they dance?' "Oh just lanears and quadrilles. There were nane of this francy iving and jumping then. No, it was just all lancers and quadrilles and maybe a highland or something like that John Shields."

These dances of urban origin were absorbed without difficulty by rural society. In a similar fashion rural folk singing was supported from the towns by the popular press. From the eighteenth century down to the third or fourth decade of the nineteenth, cheap song-books of small format, consisting of a single sheet folded twice to make eight pages, seem to have supplied the needs of the Irish countryside. These were often printed in neighbouring provincial towns, the printers nearest to Magilligan being established at Derry, Strabane, Omagh and Belfast. From about 1840 down to the beginning of this century, broadsides printed chiefly at Dublin and Belfast replaced the song-books. The activities of popular printers and hawkers were thoroughly commercial. Music-hall hits and every sort of vulgar poetry of urban inspiration circulated on their sheets alongside texts in traditional style. Rural singers did not exclude such items from their repertory, and popular hits of two or three generations ago are still sung today by most old bearers of folk song. So Eddie Butcher, for example, expresses a particular liking for a song entitled 'Go and leave me if you wish it', and Tom Anderson for 'Shall I never see you more, gentle mother?". Our Magilligan recordings include a good many songs of this kind, and the whole local repertory may contain many more. Native performing style gives them a certain traditional character, yet they remain generally unassimilated: a sub-literary element too little influenced by local usage to merit a place among our published songs.

In modern folk tradition in Ireland, singing and playing have been primarily forms of recreation confined to wholly socular occasions. We have no records of occupational or ritual singing in Magilligan. Such singing is scantily recorded in Ireland as a whole, and it is not surprising that references to wool and flax spinning sessions around the 1830s, which brought girls together in Magilligan farms, mention the dances which usually concluded these occasions yet say nothing of music or song as an accompaniment to the work in progress – OS 10. Singing is evidently 'occupational' only by accident, as in the case of a night-visit song of seduction applied to the incongruous function of a lullably: no 50, see notes. No traditional lullables remain, any more than there are songs to accompany work, religious ceremony or the annual cycle.

Though seasonal, the assemblies occasioned by the pleasure fairs of the early inteteenth century were simply a musical free-for-all. They gave, no doubt, opportunities to ballad-sellers. Later in the century, Jummy McCurry tells us that the 'Star of Moville' whom he fell in low with was grif from Carndonagh, Inishowen, who used to 'sing to gain pence on the streets of Moville'. Popular entertainment was varied, and travelling entertainers welcome.

'. . . He done this for a living, ye had tae pay him money for it. . . The bear danced and he sung till it, and he had a wee tambourine thing. He ave hit it and he ave said

Dance you up, my bonny brown bear, You and me's a bonny pair; Dance you up, my bonny brown bear,

For you and me's a bonny pair.?

That's years and years and years . . . 1914? . . . It fell into the well, but we pulled it oot . . . It was going ower a stick, a plank, and slipped off it and went into it. And we pulled it oot and it went on wi its work just the same. . . An oul man and a bear.'

- Eddie Butcher 7505

Ballad-sellers were of the same fraternity. But their chief outlets were the town dairs, which for Magilligan meant those held at Limavady and Coleraine. The twice-yearly hiring fairs were their favourite haunt, and often figure as the setting of light-hearted adventures in song. The local hiring fairs were picturesquely knows as the Limavady Gallop and the Coleraine Rabble, held respectively on the Mondays and Saturdays following May 12 and November 12.

'You hired in Limavady on the twelfth of May . . . for maybe nine or ten pound, and you wrought to the twelfth of November for it . . . The boy said that this wasn't an ill place to work in . He said there was just the two wee hurries in the year and every one of them lasted six months.'

- Eddie Butcher 6919

Hiring fairs provided much more than job opportunities. For the singer they could be the means of getting songs; Eddie Butcher recalls trips to the Gallop 'wan ains errand' to hear ballad singers.

The sheets they sold were called 'ballads', pronounced 'ballots'; a term now applied to any printed or handwriten text of a song. To serve their purpose, the ballots obviously required a certain level of communal literacy. Musical literacy is hardly known in the traditional community of Magiligan – the broadsides of course gave only texts – but the ordinary arts of reading and writing are today quite general. Records mention schools in the mid-eighteenth century or even earlier, then, the shout 430, viz 35 of the Established Church, 95 Presbyterians, and 280 Roman Catholics' – OS 2. The Presbyterians of Magiligan, ten years later, are noted as having 'a circulating Library, and a person to teach Psalmody' – ibid. Though the levels here indicated were perhaps not sustained in later decades, 'they are enough to show that reading and writing skills have long been well established in the parish

Ballots then could serve easily – and handwritten ballots continue to serve – as memory aids to singing. But they are treated with only such respect as aids deserve. Magilligan people have often given me tatty manuscripts of song texts, and sometimes recent newspaper cuttings, etc. of published texts, but the old broadsides have perished without trace. It is the force and conventionality of traditional style that makes it possible for the ballot's function to remain a minor one. Though our folk-song texts are not 'improvised' or 're-created' in performance like certain kinds of traditional song, they are intrinsically memorable by virtue of the use of formulaic phrase, narrative commonplace, and so forth. In traditional terminology, a 'song' is the thematic content of a piece together with its expression in words. Of this

expression an essential vehicle is the 'air', learned orally; but the ballot remains for most singers only a means of access in circumstances where no oral means are available.

Obviously, singers need not be expected to recall exactly how they learned a song, or from whom. Some generalizations about our singers' sources can be made below from information they have provided, while notes to individual songs may include more precise recollections. But social stability tends to remove the singular circumstance on which such recollections may rely. Almost all the singers were born and reared in the parish. One married into it from Derry city (Mrs Harte, no 72); others married out of it. But though Annie Sweeney now lives in Scotland, she learned her 'Braes of Strathblane' - a song localized near Glasgow - from her grandfather in Magilligan. Occasionally we get a clue to the mode by which a song entered this stable local tradition. John Butcher learned 'It's just about ten years ago' (no 39) from Bob Tracy, a 'timber man' who seems to have come to Magilligan from Derry city. The best documented song is an exceptional one, 'My son in America', which Eddie Butcher first heard sung in Dublin in 1968 by its author Alf Mac Lochlainn, later committed to memory off a privately printed ballot supplied by me, and finally recorded for publication on a disc, all tracks of which are described as 'traditional' - References 2.2, Butcher 3.

Stability does not mean uniformity; our versions of 'The nobleman's wedding' (no 3), a general favouriet in Ireland, give a good illustration of variety. But the familiar version is preferred, and other versions, while applauded in public, may be criticized in private, as I recall the singing of this song criticized at the end of a summer eviceized in 1969 in comments of the kind that always go unrecorded. A general comment on the 'good song murdered' is Eddie Butcher's parable of 'The man and his mare', which he explicitly referred to the distortion in transmission of a song its 'owner' would not reconjuic again if he heard it:

There was man one time and he had an oul mare that he wanted rid of. He thought the was no pood to him and he thought he would take her to the fair. And he took he the to the fair. And we have the them the rid had notion of selling her and buying another one: a better one not her, for he thought she was done. But when he went to the fair, the detalers gathered round him, and they bought this meer off him anyway. And they took this mare awa and cleaned her up and gingered her, and face her, brought her book kin the fair again a while efter it. And he was looking for a good yin. And he seen she was a good yin, and he bought her, and he took he home. And wheneve he went into the yard the wife says he him, asys she, "Heavens, hae ye you rain meer back will you again?" "Not at all," says he, "hat's he, "hat's wind her will be and the wind her will be and the will be a seen that the will be and the will be and the will be a seen that the will be a se

The absence of any comment on singing - in contrast with music and dancing from the Ordnance Survey memoirs so often quoted in these pages is no doubt due to the fact that folk singing has long been characterized, as it is today, by a certain modesty of presentation. The scene we began by observing in Deighan's bar contrasts with the noisy evocations of ballad-sellers which are frequent in nineteenthcentury writers.11 A small audience and often a domestic setting are characteristic of folk-song performance. Personal relationships matter to the performance just as they do in the thematic content of the songs themselves. Theme and performance may be drawn together through comment on narrative. At the conclusion of a very long female-sailor ballad, 'Ann Jane Thornton', Eddie Butcher remarked that the returning heroine 'was seen' going up through the streets of Derry to her native Ballyshannon,12 He tells us that the 'Girl I left behind' was not actually 'wed to another man', as it appeared from the song with this title, but that the hero was misinformed by ill-wishers. As for the accusations of immoral conduct levelled at 'Father Tom O'Neill', their falsity was proved by the real father of the child, but the verses omitted to mention that he arrived at court half-shaven on horseback in his eagerness to exculpate the priest.13

Such elucidations, while confirming the veracity and enhancing the value of what the songs contain, express an intimate relationship between singer and public. Features of performing style are, many of them, similarly expressive. It is natural to a small audience to show approbation, not by rounds of applause, but by 'Hear hearl', 'Good, ye girl ye'' and like expressions punctuating verses. Spoken conclusions mark finality in a manner which further associates the solo singer with his listeners. A singer might break into his own song with spoken comment, even to lay his vehement

curse upon a villain and thus, since he maintains the rhythm, lose some of the sung words (Charlie Somers in no 52). The course of the poetic narrative might so far absorb him that he could become, on the emotive plane, temporarily oblivious of the outcome of a narrative he has sung many times before. Eddie Butcher relates that is father did not like to sing 'It is now for New England' because it upset him to think that the heroine, or the hero, would be eaten by shipmates, even though this harrowing prospect is not realized. On the other hand, reluctance to sing might arise from some disturbance of the bond between singer and public. Eddie also described an occasion when he was in company where a stranger offered a fiver to any man present who could sing 'Finvola, the gem of the Roe', and Eddie himself, not liking the commercial proposition, sang dumb; his version is no 29 below.

This song is not characteristic of traditional repertory either in style – being too lothig effusive – or in length – having only three verses. The singer's public expects a more thoroughly traditional song to run to five or six quatrains at least. Songs of a cruel length 'may be, as Charlie Somers put it after singing' Babarbar Alleri (or 8) 'just nearly tight enough' in performance; but the public is not unduly worried by ausses and fresh starts. 'A heavy old song' is the singer's description of one he finds are the singer's description of one he finds

hard to sing for one reason or another; see nos 4, 64.

It would be misleading if our point of departure and subsequent allusions to conviviality suggested that folk singing in Magilligan was principally an affair for pubs. If that was so, we would expect it to be confined to men, since usage has only recently generalized mixed public drinking. It is true that our male singers seem from their style and the size of their repertories more practised than our female singers. But this situation may be in some degree accidental, in view of the large contribution made by the menfolk of the Butcher family. It is at any rate a situation which makes it difficult to judge whether the female song repertory differs appreciably from the male. The impression one receives is that it does not. But it is interesting to notice the textually contrasting versions of 'The strands of Magilligan' sung by Mary Osborne and Tom Anderson (no 64): the former expressing unfulfilled love through the prospect of seclusion in a convent, the latter – with more virile imagery – through failure to buy a discharge from the army.

The predominance of songs sung by Catholics may also be in some degree accidental. ¹⁴ The song legacy is a fusion of Irish, Scottish and English elements, and despite the troubles in Ulster since 1969 it confirms a reassuring observation made not so long ago by a local poet not far outside the parish:

The shamrock, rose and thistle and the lily too beside They do flourish all together, boys, along the Faughan side. – no 28

Folk-song repertory and practice do little between them to suggest co-existence. The contract that the suggest co-existence is sectoral songs of course are known, and at least one has been composed, in Magilligan. But yearry songs are culturally complementary: while expressing different allegillagin. But yearry songs are culturally complementary: while expressing different allegillagin. But yearry songs are culturally complementary: offend, But years are considered to the contract of the superior of the superior difference of t

Local compositions are themselves a special illustration of folk-song practice in the community. We have seen 'Carrowdare' (no 13), a song of Jimmy McCurry's which Eddie Butcher has adapted and an unusually good example of change within the framework of conventional expression. Another local song-maker deserves a place here since he does not figure in our selection: Hugh Campbell, a Church of Ireland man well on in years when Eddie Butcher worked with him at Castlelecky as a boy. Hugh had a notion' of a girl who lived on a farm mear the Point.

Sitting on a benty ditch it doesn't suit me well For I have got a very bad cold, the truth to you I'll tell; But it doesn't matter very much when love is running free, I feel like in a paradise when down with Geordie Lee . . .

. . . Well then, to get an excuse to get doon to Lee's, he bought two or three wee sheep and took them roon and got them grazed with Geordie. Well then, some of them got drowned . . .

... I stood on her grave last Sunday with my true love by my side
And I felt very sorry, for the poor wee sheep had died;
She died the death of an honest sheep, for treatment she didn't get much,
She'd been ten times better to have crossed the Channel than fell in Geordie's clutch.'
- Eddie Butcher 7504 19

This whimsical self-satire needs Eddie's explanatory comment, as local songs of satire often do need comment. Hugh had, it appears, no very large inherited repertory, though newly composed songs could be expected to depend on such a legacy and they themselves merge into the whole body of transmitted song to take their chances of survival. Hugh Campbell's composing gave Eddie Butcher in turn encouragement to make songs of his own, and Eddie's compositions are by far the most numerous local songs of our collection. Like those of his predecessors, they draw on existing melodies which he knows and likes, and use the poticit style of songs already familiar to him, mostly adopting the quatrain 'come-all-ye' form. Such is the example included below, which celebrates the appearance of the first tractor in Magilligan around 1940: no 56. From at least his thirties Eddie has been making songs concerned with his own experience of work or diversion. From 1969 dates 'The Point fair', marking an attempt to revive the nineteenth-century custom of pleasure fairs in a modern context.'

Among the other locally composed songs of our collection, perhaps the most interesting is "The shores of sweet Benone" (no 63): a pleasant topographical introduction to the parish. "The strands of Magilligan" (no 64) is something different: a hybriod of English ancestry which has been naturalized in the locality. In regard to place-names, etc, this is a familiar feature of folk song. But whereas changes on this level are often trivial and may seem arbitrary, 'The strands of Magilligan' provides matter for speculation whether an anterior Irish legend associated with the Tuns – sandbanks off the mouth of Lough Foyle – may have stimulated naturalization: see no 64, commentary.

The effects of local variation work on the whole fabric of folk song, and this short survey aims only to notice the most obvious effects related to the social context. Among these may be included the substitution of locally familiar melodies for strange ones, as in our version of 'Our goodman' (no 35) sung to 'The Inniskilling dragoon' or the Irish air of a chantefable version of 'Tam Lin' (no 61). Universal, even banal, melodic favourites get new character from local usage: 'Auld lang syne', 'The banks of Doon', 'The old head of Dennis', even 'The wearing of the Green', respectively used fron so5, 56, 29 and 63 (and 'The Castle maid').

Subject-matter may be not only re-localized in the way we have seen; "by chanal, Our in historical perspective too it may be brought on to more familiar ground, Our 'Kerry recruit' is no longer from that county and does not fight in the Crimea but defends the Indian Empire: a military context which was still suited to the early twentieth century (no 72). Social factors introduce change. Tilly Ouigley's 'Dark-eyed gipsies' no longer intoxicate a lady with their spices, nutmeg, ginger, etc; instead they receive polite hospitality, wine and brandy, from the lady (no 20). The bonny Irish boy' -once a long broadside ballad which left an abandoned girl raving in bedlam – is now pruned of its description of madness, a relic of the excesses of Romanticism (no 10). Perhaps the effacement of a king from 'The bold lieutenant' could also be interpreted as a social change, though harrative unity may also come into question here, in view of the king's belated and hardly necessary appearance (no

Questions of usage and morality may induce textual change, and can demonstrate the didactic - alongside the entertaining - purpose of folk song in a traditional community. We read of Magilligan in the 1830s that 'fornication, a frequent vice of the last age, is now but little known.'' One of our night-visit stongs shows concern with marital success by altering a girl's 'Are you going to leave me?' to 'Are you going to marry me?' (no 71). Of course it is true that marriage has been long regarded as a fitting conclusion of folk songs dealing with a love affair. But the conventionality of lolk song is far from diminishing its moral value to the singer and the listener. Eddle Butcher concluded a rendition of 'The ploughboy' (no 99, A3) with the remark that he had lately found the last verse of the song - moral advice to the hesitant lover-useful to quote to a young friend who could not make up his mind about a girl. The advice, ... 'verses which often seem perfunctory appendages to a good story can really function as they profess to do by referring the matter of the story to actual experience. The poetic conventions of folk song - whether narrative, descriptive or

moralizing – find responsive echoes in the country life of the singers and those who listen to them. Rare enough are their unsolicited observations on the nature of songs and singing; observations far more significant than those which purposeful enquiry could elicit. Such observations, as many as occur, are given here or below, gratefully juxtaposed to the documents of more 'objective' history.



Arch at Bellarena House, with Eddie Butcher, 1966: see p.17 (Photo: Wm. F. Little, Ulster Folk and Transport Museum)

4. The singers

A word may first be said about the recorded renditions used for the seventy-four published songs, lobtained nearly all of them between 1961 and 1975, In many case upublished songs, lobtained nearly all of them between 1961 and 1975, In many case several renditions are available; in all cases I have chosen a single one for publication, marked ** in the notes to the songs, Occasionally I have intercalled extra text from a different local source: this text is in square brackets and the source is indicated in the Notes. The recordings are numbered by means of reference cordings from 1966 onwards the first two digits indicate the year of comprising four digits; from 1966 onwards the first two digits indicate the year of from 1961 to 1966, are numbered 6105–6130. The place of recordings of smeltined with the numerical reference ofly when it was not the singer's own home. Some recordings of Eddie Butcher were made at the Avondale studio, Dublin, in 1966 ("Avondale'), others at Radio Testifs Eireann, Dublin, in 1966 and 1968 (TRTE").

The oldest material of the collection consists of text and music manuscripts which I wrote down directly in Magilligan from singing and 'wording', and later transcribed, chiefly in 1953-4 and also in 1955, 1961, 1966 ('MS'). These notations are less informative than the tapes in the detail they give and they are rarely used here as principal sources. Most of the tiens they contain have been subsequently recorded

from the same singers, except in the case of Robert Butcher senior.

Twenty-two singers are represented in the selection: fifteen of them living within the parish of Magilligan at the time they sang, nine of them now dead. Everyone sang without 'music' - instrumental accompaniment - and without vocal support other than everba acclamation, except when occasionally one singer 'helped' another by joining in in unison. Such help, if not just a sign of high spirits, aims to encourage the timid or stimulate memory. It may at times produce a quite well-balanced duet, best described as heterophony since no effort is made to agree on note values, small variants, etc; but it is never polyphonic. One case of what we might call accidental antiphony arose when an uncle and nephew engaged in an operation of collaborative recall: see no 32D, commentary. A more interesting collaborative session with the same motive is documented as a version of 'The Moorlough shore' (no 53G).

The uncle and nephew just mentioned were Eddie and Robert (son of Robert) Butcher, members of our most productive singing family.

Well, as you're asking me about the Butchers is if Frederick [read John] Heygate 'owns, be estate up there in Bellarma and he has a great denness there and there's a great mansion o' a house. And outside the yard there's a hig arch up which you come out below. And the first Butcher that ever come to this country was a deserter; and that's where he got him job at tending the masson frong that p-maticing up that exists the properties of the p

- Eddie Butcher 6130

The surname is of English origin, and indeed does not seem to occur in local records. If Eddie's ancestral legend indicates fairly recent arrival in Magilligan, it would be compatible with the likelihood that the family was settled elsewhere in rural berry or

Derry city from the seventeenth or eighteenth century.

The oldest generation of Butchers figuring in our collection is represented by four brothers out of a family of ten children who were brought up in various dwellings of the hill-foot land' from the 1890s to the 1920s. Ranged in order of seniority the ten children's names are: Robert (RB below), Katey, Rose, Patrick, Eddie (EB), John (JB), Willy, Maggie, Lily, Jimmy (JB'). Eddie, Lily and Jimmy now alone survive. All except Lily were singers, and those who were old enough learned the nucleus of their song repertory from their father. This was the case with Robert, Eddie and John, who have many songs in common. Jimmy was too young to have had this opportunity when his father died about 1920. In numerous cases, our recordings

allow comparison of two brothers singing the same song, while their whole repertory illustrates a pleasing variety of performing style. In some cases also, especially for Eddie whom I have had most ample opportunity to record, successive renditions by the same brother may be compared with one another. Not more than one notation of two parallel versions could conveniently figure in this selection: 'The cocks is crowing' (no. 15) sump by Eddie and John. ³ But the commentaries and notes of other songs pay special attention to variations, both textual and musical, in the Butcher family's renditions.

It is a pleasure is speak of the frank response which not only Butchers but all our Magilligan singers hoe made to my requests for songs. Twenty-two informants cannot be adequated by presented in a short introduction: what follows is an anion to be designed by the sentence of the song the s

'Well, they were that wild used, you know, with flitting – the hens were that wild used with it they knowed when you were gaan tae flit. They come in and laid doon on their backs and held up their feet tae get them tied.'

— Eddie Butcher 7504

ANDERSON, Tom, Lower Road, Clooney; born in the last years of the inneteenth century, recorded 1969, 1975 in Deighan's lounge. His wife Nelly also sang (Index: 'Banks of the Bann', Distressed maid', 'Mary Acklin') and his daughter is Annie Sweeney (below). Tom sings a variety of songs in good traditional style often convivial ones, and some fairly modern sentimental songs. His style is vigorous and distinctive, with marked and often unusual phrasing, notably in 'The Wheel of Fortune' (no 70), a fragment learnt from Sarah Sweeney (below). Nos 17 (frag.), 30, 22, 60, 64, 70, 71M.

BEGLEY, Charlie, Magilligan; briefly met and recorded in Eddie Butcher's house in 1961; then in his late fifties, unmarried, now dead some years. A singer with, probably, a small repertory, modest in style, using some progressive rallentando and occasional glottal vibrato. No 14.

BUTCHER, Eddie, Aughii Crossroads; first met in circumstances described above. Born 1900, married about 1933: see Gracie Butcher, Died 1980. Their two sons and three daughters are all married and live in Magilligan, Limavady, Articlave and Coleraine; they do not seem to sing Eddie's traditional songs, but for mention of Eveline see Gracie Butcher. John, the younger son, is married to a daughter of Mick and Lizzie O Hara (below). Eddie had a big repertory, contributed thirty-six of our eighty published renditions' and sang me full or partial versions of twenty-four of the forty-four others. In 1953-4 regularly and in 1955 briefly I noted about sixty song texts and meloides in MS sung in his house mainly by himself. I recorded him there and in Downhill in 1961; at home, 1964; at home and in Dublin, 1966, 1968; at home, 1969, 1970, 1975; in Dublin, 1975, at home, 1977, 1979.

Eddie provided pertinent comment on song, and was an excellent guide to the district and its other singers. He had a robust voice produced with considerable tension, slurring, and fine control of pitch not only giving good intonation but allowing a change down to a lower key while singing if he found the high notes a strain (see p. 28). He used moderate melodic embelishment, with expressive glottal vibrato, and introduced regular nasality by replacing or supporting plosives by nasals.

Eddie was a farm labourer in his youth and a road worker in later life. Some of his own compositions reflect his experience: Index, 'Anglers on the Roe', 'Bureau', 'Concrete mile', 'Down by the drainside' (a single verse), 'Longfield bank', 'Magilligan Gadie (team', 'Myro floods', 'New Mallard bar', 'New tractor', 'Divo flari', 'Roe bridge', 'Smuggler', 'Walling of the men', For text added to existing songs see 'Carrowclaer' (no 13), 'Close of an Irish day ('no 14) and 'The Trader' (no 68).

From 1966 he sang frequently on radio from Dublin and Belfast and his songs have been published on discs: Butcher 14, Folk Bullads. Nos 1-3, 48, 50, 6-7, 8M frag., 10Z, 13B, 14B, 15H, 16A, 17, 19, 20Y frag., 21-4, 25A frag., 26-9, 30B, 32CD with others, 35 frag., 36, 376 frag., 38, 30A, 41, 42B, 43 frag., 44, 45F, 44, 54B frag., 50-1, 52D frag., 53-4, 56, 57D, 58, 59A, 60C, 61-3, 64D frag., 66, 67F, 68-9, 71, 73-4.

BUTCHER, Gracie, nee Carr, Aughil crossroads; wife of Eddie (above). Gracie knows many of Eddie's songs and has occasionally been prevailed on to sing in special circumstances: our examples show her in duet with Eddie (no 23) and, tillustrating a children's game song (no 551), with her desayster Eude.

illustrating a children's game song (no 65D), with her daughter Eveline.

BUTCHER, Jimmy, nr. old Railway Station, Limavady; born 1913, married; recorded at his home in 1966. Youngest of the Butcher brothers, he seems to have a smaller repertory than the others. His eldest brother Robert (below) was perhaps a model for him; Jimmy's voice is sweet and his style gentle, with moderate embellishment of melody, slurring, and marked syllabic on- and off-glides, Nos 5, 25B.

BUTCHER, John, Drumavally; recorded there in 1969 and at his brother Eddie; bome, 1966, 1969; died in 1973 aged about seventy, John's wife Maria and daughter Mary Ellen also sang for me (below) and I have recorded a snatch from his son Christopher (no 32G). John seemed to have a large repertory, including many of his father's songs common to Eddie. He sang in a full voice with well-marked rhythm, fine intonation, and interesting and varied melodic embellishment. Nos 5F, 15-6, 30C, 32C with others, 39, 48, 53 with others, 57 with Eddie, 67, Title; cf. 55, 66

BUTCHER, John, Ballysally, Coleraine; younger son of Robert (below), recorded in his uncle Eddie's house, 1969; then in his late forties and living at Downhill, Dunboe. John has a powerful voice, with good intonation and little embellishment, somewhat influenced by popular music of the Thirties and Forties, which he prefers. The traditional song he contributes here dates only from 1935, No

4, 64H frag.

BUTCHER, Maria, Drumavally; wife of John senior (above); recorded in Eddie Butcher's house 1966, 1969. Maria died later in 1969 in her late stites. She seemed to have considerable experience of traditional songs, but a certain hoarseness due to poor health made it difficult to appreciate her style properly. Nos 32C and 53 with others, 55 with her husband.

BUTCHER, Mary Ellen, Drumavally; daughter of John and Maria (above); recorded 1969, then aged about twenty, since married. She saig in clear tones with light embellishment – suggesting her father's influence – and some modern popular features such as chromatic suring. I do not know whether Mary Ellen preserves much of her father's repertory; her song below was learnt from her uncle Jimmy (above), No 25.

BUTCHER, Robert senior, the Boretrees, the Umbra; married, father of Robert, John, and Lizzie O'Hagan (all listed here). He died in 1966 aged about seventy; his house on the railway is now 'tumbled'. I recorded Robert at Downhill in 1961 and also noted several texts and melodies in MS from him during the same visit at his own house (which lacked electricity for the recorder) and sang and recorded several of these melodies myself immediately afterwards (indicated in references thus: 1016 HS (RB)'). Robert was ailing in his later years and somewhat breathless. But the recordings reveal a quiet smooth style with interesting and varied melodic and syllabic embellishments. His repertory was evidently large, including many songs learnt from his father. Nos 3N, 9, 26K frag., 47, 49, 59, 68F frag., 47

BUTCHER, Robert junior, the Claymire, Duncrun; elder son of Robert (above), married; recorded in his uncle Eddie's house in 1969; then aged about fifty. He has, perhaps not an extensive, but a varied traditional repertory. His father was an important influence on Robert's singing, though the son uses less embellishment and makes unusual lengthening at cadences. Not 3, 20D with his uncle Eddie, 33E, 64G

frag.

ČAMPBELL, Hugh (see p.13), Magilligan; unmarried; author of 'The Castle maid' ('Tm a decent farm labourer . . . ') and 'Down with Geordie Lee' – Index. He seems to have died in the 1920s, aged about seventy.

FLEMING, John, Bellarena; unmarried, lorry-driver; recorded in Brolly's bar, Myroe, 1969, 1975. Born about 1930. John seems to have a moderate repertory of varied traditional songs, which he sings in a pleasantly hoarse voice often near breaking but with generally good intonation. Nos 33, 35 (disc: Folk ballads), 55B.

HARTE, Mary, nee Butler, a native of Derry city from whom I noted no 72 in 1954 and recorded several songs in 1961 when she was living with her married daughter

Mrs McCloskey at Aughil crossroads. She died in the mid-Sixties aged about seventy. Her previous residence was at Benone where Henry noted his no 813 (= Index*Londonderry on the banks of the Foyle') from her in 1939 (publ. 24 June). No 72.

McCURRY, Bob, Carrowmena, Myroe, born 1900, married; worked with Eddie Butcher for a road contractor until his retirement; recorded in 1969 at his home talking about his great-uncle Jimmy McCurry (below; 6913-4) and at Deighan's lounge (6924, stories).

McCURRY, Jimmy, the Sea bank, Carrowclare, Myroe, unmarried, blind fiddler, singer and author of 'Ballycarton ball', 'Carrowclare' (no 13), 'Coleraine regatta', 'The Myroe ploughing match', 'Sarah Jane', 'The star of Moville' – Index. For mention of a seventh song by him: 'Northern Constitution' 10 Dec. 1932, p. 8. Jimmy died about 1920 aged about seventy; see Bob McCurry (above).'

O'HAGAN, Lizzie, nee Butcher, daughter of Robert and Maria (above), aged about forty when recorded in 1966 at her home in Coleraine singing a song learnt from her father. Lizzie has a light voice and makes much use of melodic slurring. Her repertory seems small. No 10.

O'HARA, Lizzie, Glack, near Limavady, wife of Mick (below) and mother-in-law of Eddie Butcher's son John; born about 1915. Recorded in 1969, 1975, in her home singing a miscellany of songs, at times from a ballot. Nos 34 frag. 35K² frag.

O'HARA, Mick, husband of Lizzie (above), born about 1910; farmer. Recorded in his home in 1969, 1975, singing fragments in uncertain intonation. Nos 17 frag., 35K¹ frag.

OSBÖRNE, Mary, nee Somers, Bellany, Dunboe, formerly of Avish, Magilligan. Aged about 40 when recorded in 1969 at her home singing a few songs which though traditional do not suggest a large locally formed repertory. Her style is somewhat influenced by popular music of the Thirties and Forties. No 64.

OUIGLEY, Bill, Lower Road, Bellarena, husband of Tilly (below); recorded at his home and at Eddie Butcher's home in 1969 when aged about sixty-five. Bill has a good repertory of songs mostly traditional and sings in slow deliberate style with frequent slurring, some pitch vibrato and strongly stressed attack. Nos 3Q, 11D frag., 18, 37, 45, 53 with others.

OUIGLEY, Tilly, nec Carr, wife of Bill and sister of Gracie Butcher (above); recorded 1969 at her home and Eddie Butcher's home, when she was aged about sixty; she died in 1972. Tilly had a light singing voice, and a small but interesting repertory, including 'The dark-eyed gipsy' learnt from Sarah Sweeney (below) – diss: Folk Buldas. Nos 20, 33 with others.

SOMERS, Charlie, the Bog, nr Bellarena railway station; small farmer and widower born about 1900; recorded at his home in 1904; in Delghan's lounge, 1909, 1975, died in 1976. Charlie had a good repertory of ballads and lyric songs, for which his mother was his chief source. His style is declamatory rather than strongly musical, but with generally good intonation; notes are held only when using effects of glottal vibrator; melodic structure is not always clear. Nos 3R, 8 (disc: Folk ballads), 31, 37M, 40, 43, 52.

SOMERS, Hugh, Aughil; recorded in 1969 at Eddie Butcher's house singing a fragment uncertain in intonation and melodic structure. Unmarried, aged about seventy at that time, he died a few years later. No 11 frag.

SWEENEY, Annie, nee Anderson; daughter of Tom (above); now living with her husband in Scotland. I had no opportunity to ascertain whether she had learnt her father's songs when I recorded her in 1969; she was then aged about forty. She sang with progressive acceleration in strict rhythm and with obtrusive slurring and supplementary vallables on the vowel e. No 12.

SWEENEY, Sarah, married, whom I never met, was obviously an interesting singer (see Tom Anderson and Tilly Oujley above). She was brought up near the Point in an upturned boat, 'the Scow', and lived in her later years on the Point Road until the early Sixties, when she died at the age of about 104. In her late nineties, Sarah is said to have visited a dying man about ten years younger than herself and been asked to sing. 'Just the same songs sung the same way as I heard her singing them eighty years ago,' he said when she had finished.

ANON. MS texts from unidentified informants. ('Anon.' songs or spoken text in the Index, etc., comprise erotic, bawdy, or political items for which I have suppressed informants' names.)

Repertory' is a handy term, but the modern conditions in which songs are often more preserved than practised may give it a limited and unreal sense: such songs as an informant brings forth when stimulated by a collector, usually at a particular occasion or over a period of days. Long experience with Eddie Butcher made me realize that the recall of texts and melodies is a complex process: repeated enquiries extending over years may long continue to evoke fresh material from a single singer. Not until 1986, fifteen years after our first meeting, did I first hear 'Alexander' to 2), when driving with Eddie through mountain seenery in Wicklow so unfamiliar to him as to suggest forgotten biblical imagery:

I will travel to mount Horeb where Noah's ark is found, From that unto mount Albareen where Moses viewed the land . .

Other cases of delayed recall are documented below: see in particular the commentaries to nos 24, 32, 53. They are a reminder that any collection is only a sample; that snatches and fragments of the songs of the locality deserve attention alongside complete songs; and that information about the whole local repertory which can be gleaned elsewhere should not be overlooked.

In practice the one useful source of Magilligan songs is Sam Henry's large collection, made in North Ulster between 1923 and 1939 for publication in a Coleraine newspaper (see References). Most of the songs which Henry obtained from natives of Magilligan recur in our full collection. Since these were moderately numerous (they are documented individually in Notes to songs and Index) we can place extra confidence in our collection as a representative sample.³

We now come to a survey of its thematic character, viewed in relation to historical genres, modes of expression, and the limits of popularity of the published selection as indicated by their dissemination in the English-speaking world. The discussion of genres' will proceed approximately from the predominantly narrative to the predominantly lyrical.

Old British ballads, the earliest form of objective narrative we could expect to find, are rare and remembered only by a few; but they are varied, and range in the five items of the collection from the most commonplace to the unique.3 With one exception they seem to have been carried by direct oral means from Scotland. Charlie Somers's version of the very well-known 'Barbara Allen' (no 8) introduces unusual features in a text remarkable for length. 'The dark-eyed gipsy' (no 20), also a favourite in Ireland, owes its Irish popularity exceptionally to the ballad-sellers, for this is the only old British ballad common on Irish broadsides. 4 'The hillman' (no 35, 'Our goodman') is a comic ballad with an international theme, fragments of which preserve a British air in our collection while a full text goes over to a well-known Irish one. Similar melodic adaptation has affected 'Saturday night is Hallowe'en night' (no 61): a hybridisation of an Irish folktale and the Scots 'Tam Lin' and as such not orally recorded before. Orally unique also is 'The widow's daughter' (no 73); only two other printed texts, without melody, are known to me. In style and structure this ballad shows its kinship with those included in the Child canon: Child seems to have omitted it on grounds of propriety.

Strictly objective narrative is sustained in a few early English broadside ballads: The fan (no 26). Molly, lovely Molly (no 52) and 'The pissport'. Other songs of similar date and provenance adopt a more subjective presentation. The nobleman's wedding (no 3) is an early English 'first-person ballad' astonishingly popular in modern Ireland. The 'night visit' framework brought together narrative and lyrice elements in 'The drowy sleeper', recorded in a finely wrought Magilligan version: The cocks is crowing' (no 15). These five English songs seem to date from the seventeenth or eighteenth century.

Further ballads from Britain, of uncertain but probably somewhat later date, prolong the objective narrative tradition, colouring it with a tincture of morality: The brisk young butcher, 'Ann Jane Thornton', 'In Connaught I was reared', 'In the county Exter', 'The Lowlands low', 'The ship carpenter's wife '(no 62), and the Sottish' Tu the Hielans of Sociand'. Irish counterparts to these are few, but the

nineteenth-century 'It's of a young gentleman' (no 40), probably of Dublin origin, tells its story quite without intrusion from the author. When on the other hand we look to songs with author-actor, or songs in which a first-person presence is in other respects obtrusive, we find a preponderantly Irish contribution to the narrative part of our Magilligan collection.

The rise of Anglo-Irish broadside balladry dates from about the mid-eighteenth century. As an outgrowth from Britain it took its formal and stylistic features mainly from that source, while displaying a native vigour that seems only partly explained by the despoiling of the lyric and descriptive riches of Irish Gaelic tradition. This new phenomenon found classic expression in a bundle of characteristics - more than a genre - often called vaguely 'the come-all-ye'. The term is more evocative than exact, and its association with Ireland may be only a reflection of the adequate manner in which Irish balladry adopted and popularized those characteristics of the English broadside ballad which were most likely to succeed around 1800. At any rate, the subject-matter one might expect to find in a 'come-all-ve' consisted of a narrative, usually in the first person, accompanied perhaps by lyric verses, refrain or colouring, and almost certainly by moral, sentimental or satiric comment on action.

Irish songs of our collection answering to this description are too numerous to detail. The moralized narrative of 'Come all you rakish fine young men' (no 16) may strike the reader as an eminent specimen of the counselling variety of 'come-all-ye'. A kind of social satire inspires the song of the unfortunate recruit 'Pat Reilly' (no 58) or the emigrant's lament 'The shamrock shore', though individual misfortunes take priority over social ills. We have already mentioned personal satire in recent local songs: modern descendants of the 'come-all-ye' like Eddie Butcher's 'New tractor' (no 56) or, too personal for publication, 'The walling of the men', Touching lyricism may always be expected and often predominates. Authors of shipwreck ballads borrow the voices of the drowned seafarers to describe the event, while speaking elsewhere in the poet's persona: 'The good ship Cambria' (no 31), 'The Trader' (no 68). Such shifts are common in folk song, but especially so in Irish song. At times the creation of a hybrid by the conflation of two or more songs makes it difficult to distinguish subject from object. In 'The strands of Magilligan' (no 64) and 'Youghal harbour' (no 74), first person singular cannot be consistently identified with one person. It would be easy to dismiss these songs as cases of mere textual confusion; but such hybrids are often too well liked to be treated with scorn, and they are common in Irish song, especially in Gaelic. No doubt they satisfy the lyric genius so finely expressed in our version of 'Alexander' (no 2), where the lover speaks for himself, vet the narrator objectivizes in conclusion.

While folk song of the broadside era evolved recognizable features of its own, chiefly formal and stylistic, it also took over a legacy of conventions and commonplaces from the more thoroughly oral popular poetry of earlier centuries. Thematic renewal of the old ballad genre in broadside idiom is well known from British examples, and our Irish 'Johnny Doyle' (no 43) has been suggested as an example of such renewal. In similar fashion, 'It's of a young gentleman' (no 40) offers an amusing thematic parallel with 'The Broomfield wager', while two other scarcely known Irish songs show influence of the old genre in diction and motif: 'Down by the canal' (no 24) and 'The Trader' (no 68). The objective frame of the 'night visit' is a comparatively modern offshoot of the medieval dawn song,5 and at times, like it, is predominantly lyrical. Our 'Alexander' (no 2) almost loses sight of the lover's nocturnal visit in its concentration on lyric imagery. But night visits can admit a light-hearted narrative solution, as in the jaunty 'When a man's in love' (no 71) or the downright comic, and unique, 'Mason's word' (no 50). Another medieval convention6 survives in the nominally objective situation of the 'eavesdropping song': the narrator overhears what he describes, usually a dialogue between lovers. as in 'The banks of Kilrea', 'Carrowclare' and 'The true-lovers' discourse' (nos 5, 13, 69). Clearer still is the medieval origin of the pastourelle theme. In the poetry of the Middle Ages, a rural encounter between a knight and a shepherdess could occasion an erotic dialogue without consequence or could proceed to a narrative solution to the discomfiture of one of other of them.7 The lyric aspect of this theme is prominent in modern folk song, and the matrimonial solution is usually at least envisaged: 'The mountain streams' (no 54), 'Tossing the hay' (no 67) and the Scots 'Down the moor'. Other thematic traits which may be traced to the courtly or popular poetry of the Middle Ages are noted in the commentaries of other songs below.

The medieval legacy thus transmitted by the broadside ballad in English merged in Ireland with a Gaelic legacy of similar origin. It seems true that medieval ballad poetry made little impression on native Irish culture; but the lyric themes we have just considered, with their objective aspects, were at least as common in Irish as in British folk song.8 Irish, moreover, preserved other medieval conventions better than English, and these in the fullness of time found their way into Anglo-Irish. Pastourelles and night visits were sometimes little more than pretext for a sustained debate: Irish needed no pretext to use the debate form. Our 'True-lovers' discourse' (no 69) devotes fourteen verses to alternating dialogue: the work of an author who, whether or not he spoke Irish, was imbued with Gaelic culture. 'The maid of Sligo town' is an impressive contribution to those traditional disputes to which the parties aimed at converting a prospective mate to the 'true' religion: always the Church of Rome in examples so far noticed. A Gaelic narrative convention that originated in medieval culture was the aisling: a dream of an encounter with the beloved. 'Todd's sweet rural shade' (no 66) is a rationalized erotic aisling, while 'Our wedding day' touches on the convention. In contrast, the more literary 'Granuwail' represents the transformation of the 'virgin fair' into a national symbol, while 'An old friend' goes a step further, replacing the virgin by a 'hermit'.

Many of the songs we have noticed never seem to have been printed at all, even in the popular press; a fact to which some perhaps owe their lyric excellence. Narrative or objective elements are rarely altogether lacking, but they are often slight. Something we might call 'topographical lyricism' reinforces love lyric when girl and countryside are associated. The naming of localities in such poetry is not a matter of indifference, even though today we have trouble to know in which Drung, for example, the 'blazing star of Drung' lived (no 9). Toponyms provide formulaic phrases repeated at cadences: '... the shores of sweet Benone', '... far from Greencastle shore', '... Finvola, the gem of the Roe' (nos 63, 33, 29). Familiar

scenes are evoked:

The Point it is a pretty place where boats they are hauled to

- 'The Point maid', Henry 42

- Magilligan Point is in question. The theme of the returning unrecognized lover is enhanced by surprisingly rich description of the girl's natural surroundings, near Coleraine, in 'Laurel Hill' (no 46). A rural occupation is recalled in conventional language:

Oh, Yoghal is a pretty place and it's all set round with trees And in the summer season there the honey feeds the bees - no 57

Magilligan's former reputation for honey-making has already been noted. Topographical lyricism does not simply find expression in the naming or description of familiar places, but in allusion to familiar things. Even an impossible transformation expressed in a traditional verse may correspond to some feature of local life, such as sea salmon-fishing:

Was I a fisherman living by the seaside And my love a salmon rolling in with the tide I would cast out my fish-net, catch her in a snare, I'd bring home lovely Molly, I vow and declare.

- 'Our wedding day', 6601

As here, our love songs usually centre on male emotions.9 They make up, not a 'genre', but a lyric category which draws on a wide range of traditional forms and styles. This category merges with another scarcely less varied or substantial - being the expression of what a nineteenth-century commentator on Magilligan noticed as its 'Amor Patrice'10 - songs dealing with emigration. Among the latest of these, some local songs reverse the emphasis on sweetheart and home by bringing topographical description into the foreground: 'The Faughan side' (no 28), 'Moville along the Foyle' (no 55). Other songs, more emotionally charged, are more concerned to dwell on the sorrows of parting - 'Sailing to America' - or to try and cheer the heart with expressions of conviviality: 'The green fields of America' (no 32), 'Here's a health to the company' (no 34). All these dispense entirely with action, and largely even with elements defining a particular situation.

A final word on 'genres' concerns fragments and discontinuous verses. The truncation, abridgement or fragmentation of long texts orally transmitted is often a more creative process than the reflexes of literate culture would let us suppose. We see new texts successfully dispense with a belatedly appearing king or modernize a Crimean ballad dropping dated historical background (nos 26, 72, see pp. 77, 159), or mit lyric description which made a song of emigration too exclusively local: Greencastle shore' (no 33). Textual hybrids have also been noticed as culturally viable. It is reasonable enough to expect that obvious or seeming fragments may also live independently, leaving aside their interest as clues to the restoration or eventual discovery of a complete text. One early ballad, as we have seen, forms an alliance with a folktale, giving birth to a 'chantefable' with a sung fragment framed in spoken prose narration (no 61). Mingled speech and song occur sporadically in British tradition: two quite dissimilar examples from Magilligan are the early 'Go from the window' (Index: 'The wind and the rain') and the late 'Paisley canal'. But our ballad-cum-folktale, unlike these, represents an interesting acculturative process seemingly once common in both languages in Ireland, and perhaps a genre distinct from either parent genre."

Lyric fragments have good chances of leading a life of their own. In notation, 'The wheel of Fortune' (no 70) looks extually and musically imperfect, and full texts with regular melody may be found elsewhere; but its performance by Tom Anderson was an event that marked his fragment as self-sufficient, 'Adam in Paradise' (no 1) survives orally, to our knowledge, in Eddie Butcher's version alone; once he was reluctant to sing it on the grounds that it was fragmentary; perhaps it is, but the three

verses give no impression of deficiency as Eddie sings them now.

Lyric fragments scarcely constitute a genre, but they approximate at times to one when they use dance tunes (Adam in Paradise') and resemble those verses sung to dance tunes which were never components of a fuller text, but always independent and perhaps in some degree improvised. Such verses usually have a saucy text; interspersed with lift they provide amusing contrast with its vocables. Those recorded in Magilligan suggest Scots influence, like 'The farmer's daughter' (no 27), sung to a tune which serves a number of loose verses constituting fragments of a longer song in one case 'The crockery ware' (no 19) while the other cases remain doubtful. But 'Copper John' (no 17) seems likely to be, with 'Minnie Picken' (no 51), one of those stock figures who could be the object of many independent and frivous quatrains. To the same class belongs 'Brian O'Linn' who despite his Irish name already served this function in sixteenth-century England.

The generic character of these loose verses – generic in the sense that they are individually complete and collectively make up a class – distinguishes them from the 'mobile' verses which recur commonly in folk songs, especially lyric, and which bring us to consideration of our second heading, modes of expression:

'Oh Molly, lovely Molly, what is this you have done? You have pulled the thristle, you've left the red rose behind;

But the thristle will wither and fade away soon While the red rose will flourish in the sweet month of June.'

- 'Our wedding day' 12

Mobile text may bear on situation or narrative -- though less so in the still productive broadside style than in the old ballad. More usually it bears on emotive expression, using traditional imagery in a variety of ways symbols of rose and thistle, hyperbolic simile of the lodestone and beloved, common similes of skin and tily or swan or blood drops on snow, etc., impossibles signifying 'never' -- a river of ink, fields of paper, a pen of tempered steel ewould not suffice to write her praises -- impossibles of longing, like the fisher and salmon transformation quoted, which is a translation from Irish. "In whole pre-existent quartains, couplets or single lines, folk song possessed a ready-made repertory of thematic, and at the same time formal, commonplaces."

This was the more deliberate and conscious aspect of a style in which it is not difficult to recognize an important formulaic element, though between recognition and understanding a gap remains which research has not yet adequately undertaken to fill. We have no trouble in our Magilligan songs to accumulate examples of conventional epithet-noun units, the 'purling stream' and 'blooming heather', of paraphrases of place-name, 'Columbia' shore', 'Erin's lovely home', and so forth. These features show a fundamentally conservative attitude to style in the majority of our Magilligan songs, and with them others such as the conventionality of incipits and conclusions, the use of 'topographical lyricism', even the retention of apparently meaningless text, which cannot be easily separated from the use of Vocables in which a meaning is implicit:

'Toast about the Jorumbo' - 'Adam in Paradise', no 1. As we have seen too, the emigrant's departure from 'Derry quay' in a comparatively modern song is an anachronism of conservative tradition - no 13. Likewise, the 'strands of Magilligan', replacing the 'streams of lovely Nancy' or suchlike (no 64), continue to 'divide in three parts', although topography would favour 'two', because an expression of of harmony, not conflict or dilemma, is required. The imprint of convention on matter finds random demonstration in the survival of a seventeenth-century English formula in nineteenth-century Anglo-Irish 'Sir, my denial was but a trial . . .' (no 69, v. 16.3) - or in the recurrent image of brewing ale 'reaping the consequences of a sexual partnership', already used in medieval French (no 36, v. 3.4). The inherited forms of expression in folk song deserve more attention than this context has room for. A closer scrutiny even of our recent songs, which seem less retentive of traditional expression than the folk songs of an earlier generation, would certainly reveal interesting traditional features, of which only a few are obvious, such as the laudatory impossibles which conclude Eddie Butcher's own song on the construction of the bridge on the river Roe:

Till the Roe would have turned back and ran in through the town Or the diggers reached up there and pulled the clouds down Would the bridge have been built or the piles driven in Had it not been for Murray, our general foreman.

-'Roe bridge'

A great diversity of form and matter is thus bound together by the stability of a centuries-old tradition, made further homogeneous by performing style. Before we pass to comment on performance in the next section, a summary view of the popularity and dissemination of the songs represented in the published selection will bring this section to an end.

As might be expected, the songs of widest currency are generally of English origin: the old ballad 'Barbara Allen' (no 8) and the broadside ballad 'Alady walked in her father's garden' (no 45); cf. nos 3, 15, 26, 52, 70. The broadside form of 'The gipsy laddle' (no 20) can be reckoned with these, though the song seems originally Scots; Our goodman', though our version (no 53) was orally transmitted to Magilligan, has profited from printed transmission throughout Britain. Our most widely known Irish song is the broadside ballad 'Johnny Doyle' (no 43), followed by 'The bonny Irish boy' (no 10). All these songs have been often collected in England, Scotland, Ireland, and America. 'Barbara Allen' brought back from Trista da Cunha, and

'Our goodman' adapted into Scottish and Irish Gaelic and Welsh.

The broadside press disseminated others of our songs perhaps as widely. Our references show the Scots 'Braes of Strathblane' (no 12) everywhere. Other songs from Britain were seemingly less favoured by the hawkers and their public or have become rare today, like the English 'Ship carpenter's wife' (no 62); cf. no 19, and of doubtful provenance, nos 36, 60. Several Irish songs in broadside style were among those taken up by English printers, and, whether by this means or through Irish emigration, transmitted to America: 'The banks of the Bann', 'Pat Reilly', perhaps even 'The true-lovers' discourse' with its flowers of Gaelic rhetoric (nos 7, 58, 69). It may be accidental that we lack reports of these songs in Scotland, but the same is true of nos 6, 37, 72. On the other hand 'Tossing the hay' (no 67), occasional on Irish broadsides, found its way to Scotland and Canada without turning up in England or the United States. Oral transmission took two more Irish songs to the New World, 'The journeyman tailor' (no 44) and 'When a man's in love' (no 71), and two Ulster songs to Scotland, 'The blazing star of Drung' (no 9) and 'The maid of Culmore' (no 48): no broadside editions of these four are known to me. 'Alexander' (no 2) and 'The Moorlough shore' (no 53) seem hardly to have circulated beyond Ireland, though the former was noted from an Irishman in London and the latter is now known in English folk clubs.

Songs that needed no hawkers are "Three gipsies riding" (no 65), a children's game song noted in similar form in the South of England, and some Scots items: loose VESEs associated with mouth music (nos 27, part of 19) and the rare ballad of "The widow's daughter (no 73). Perhaps we could add here "The bonny moonhen' (no 11), hardly documented in what seems to be its native Scotland, though our fragment looks like a hybrid drawing on elements of a song current on broadsides. The strands of Magilligan' (no 64) and "Youghal harbour" (no 74) are certainly hybrids of this sort using English and Irish sources respectively, while "The ploughboy" (no 59) as dadpted from a favourite of the English ballad sheets, and the Scots ballad "Scots and the Scots ballad".

Lin' is renewed as an Anglo-Irish chantefable known from Connaught to North Ulster (no 61).

There remain the larger number of songs of our selection, which have not been noticed outside Ireland and make up almost half of it: 31/74. These have received some comment already, and I shall do no more than briefly distribute them here, according to the evidence of our references, into categories known today15 or formerly known:

in Ireland North and South: nos 4, 14, 25, 33, 40, 51,

in Ulster generally but not beyond: 21, 24, 49, 68,

only in North Ulster (Donegal, Derry, N. Tyrone, N. Antrim): 5, 16-17, 18?, 22, 28-32, 46, 55, 57, only in Magilligan: 13, 63,

Published in this selection: Child

no

Laws

no

only in the Butcher family: 39, only by one of the Butchers: 41, 47, 50, 56, 66.

Most of these songs seem to be of Ulster origin, while a few evidently come from the South (nos 14, 25?, 39?, 40-1, 50). The Ulster songs include, of course, some local ones which we can document quite well and which provide good illustrations of the Magilligan neighbourhood (nos 13, 56, 63). Apart from the inclusion of these and other unusual items which merited a place on account of rarity, the published selection represents the whole traditional repertory of Magilligan - as we know it with reasonable objectivity.16

The future of this repertory in the neighbourhood, and of its old style, is uncertain, but the dynamic character of traditional culture is evident today in new forms. Eddie Butcher in particular has influenced young singers from different parts of Ireland. especially North Derry and North Antrim, through radio, records, folk-song revival sessions, and festivals.17 In return, singers from outside Magilligan have brought songs in with them which the local singers have not refused.18 This sounds not very different from the old tradition; yet the revived interest in folk music today is governed by many new social factors too far-reaching and too little understood to be usefully embraced in a few lines: movement of population and changes in pattern of work, facile communication and transport, the extension of literate culture and its sub-literary manifestations, the scale of commercial undertakings which are likely to influence the transmission of folk song, and so forth. To describe the effects of modern change on popular traditional music is work for a future generation. Our introduction will conclude with a description of those aspects of present-day folk singing in Magilligan that will certainly change most: the language and music of the songs in performance.

Index of songs in the full collection which correspond to numbers in Child and Laws

Laws.

			no.		110			IIO		
	39	cf. no 61	H10	no 12	N37	cf	no 74	O25	no 26	
	84	no 8	J8	no 72	N42	no	45	P10	no 23	
	200	no 20	M2	no 43	O2	no	7	P26	no 10	
	274	no 35	M4	cf. no 15	O13	no	44	P31	no 3	
			N2	no 37	O20	no	71	P36	cf. no 52	
v	ot publis	hed here (see	Index):							
	Laws				L	aws				
	no				п	10				
	J5	Bonny bun	ch of rose	es	1	N12	Distress	ed maid		
	J10	Heights of Alma				N17 Caroline		e and her young sailor bol		
	J11	Patrick She	ehan		1	N19	In the Hielans of Scotland			
	K12				1	N39	Glenco			
	K13				1	N40	Banks of Claudy			
	K14	Johnny and	Molly		(06	Glenshe	e		
	L11.	Weary gall	ows		(012	Robin 7	amson's	smiddy	
	L16b	Boston bur	glar		(017		en on Su		
	L18	Van Diema	an's land		(018	Bonny	wee wind	ow	
	L20	Wild colon	ial boy		(031		d Johnny		
	M8	John Reilly			(034	Burns a	nd his Hi	ghland Mary	
	M11	My father's	serving	boy	(39	In Conr	aught I v	vas reared	
	M16	Mary Ackl	in		P	1a		ft behind		
	M17	Mary O'Ne	ill		F	2	Green	oushes		
	M24	Jack the jo	lly plough	nboy	F	17	Blow th	e candle	out	
	M34	Lowlands l	ow		F	38	Ann O'	Brien		
	N3	Ann Jane 7	Chornton			022	Skewba			
	N10	It is now fo	r New Er	neland	(725	Father '	Tom O'N	eill	

Erin's green shore

Music and language of the songs

This section can most usefully aim to narrow the gap between our written notations of music and language, and the complex conditions of performance which they symbolize. The commonplace distinction of words and melody imposes itself naturally on the subject. It needs to be made; but it is just as well to minimize it by bringing text and melody under one heading and leaving room to notice their relation while dealing with the musical and textual aspects in their turn. We shall observe that language, which is normally realized in speech, shows certain different features when it becomes a component of song. And we could surmise that in song not only language, but music, is realized differently in accordance with the conditions of performance during each actual rendition. Whatever happens, language and music are not so much united to each other in performance as subsumed in something else. We are concerned here simply with an elucidation of the material of this 'something else'. It is, then, in order to provide a basis for description of this material that I venture upon topics which merit whole specialized studies to themselves: the phonology of Magilligan English or the modality inherent in the published melodies. The description, beginning with 'music' and passing on to 'words', will endeavour not to lose sight of the whole practice of song which utilizes these resources.

The modal features of the seventy-seven published melodies are summarized in Table 2. Pentatonic melodies are grouped according to the circumstance of their final note, and numbers in brackets indicate degrees which are either weak or, in a few cases, used in only one section of the melody. All 'pentatonic' melodies contain at least one fully pentatonic phrase (unless marked *) and all except no 4 are fully anhemitonic.

PENTATONIC		TOTAL
12356	5 6 11 16-17 55-6 63 68 73	10
12356(7)	7 58 61	3
123(4)56	3M 19 27-8 41	55
123(4)56(7)	21 22 43*	3 -
12457	13 50	2 }
1245(6)7	36	1 >
12(3)45(6)7	32	1)
13457	1 2 62	3-
1345(6)7	31	1 .
1(2)3457	23 35J	2 7
1(2)345(6)7	4 37*	2)
HEXATONIC (degree	ees of the major scale unless shown flat	,
123567	26 54 57 59 65 66	6)
123(4)567	53 74	2
123456	29 51	2
123456(7)	8 67	2
124567	42 52	$\begin{bmatrix} 6 \\ 2 \\ 2 \\ 2 \\ 2 \\ 2 \end{bmatrix}$
12(3)4567 P	12 14	2
12304570	48	1
123045(6)70	49	1
12345(6)7	69	1
HEPTATONIC		
Ionian	3N 9 15 20 25 30 34 35L 40 44-6 64E-F 72	15
Ionian/Mixolydian	10 18 35K 60	4 > 2
Mixolydian	24 33 38-9 71	5
Dorian	70	1
	Table 2: Modality	

descriptive value here.

It is obvious that our Magilligan singers have a strong inclination towards bentatonality. Granted that many of the pentatonic melodies have a diatonic character imparted to them by the use of supplementary degrees, the majority are, all the same, fully pentatonic in at least half their extent, while fifteen are fully so in their whole extent. The modality of Magilligan folk songs thus aligns them with the strong pentatonic Scottish tradition rather than with the less pentatonic southern provinces of Ireland.

On the other hand, the Magilligan preference for major (Ionian) rather than other heptatonic modes is one to be found in Ireland and Britain generally. The use of degrees that vary within a full semitone, particularly the seventh, is also prevalent throughout Ireland. One commonplace melody is used by three singers for three different songs (nos 10, 35, 38); all vary the seventh, but only one (no 10) leaves any doubt that the broad impression is either Ionian (no 35) or Mixoydian (no 38, cf. no 24). Variations of the pitch of degrees within a semitone are shown below by the signs now conventional for this purpose; 1,1, occasionally s in the case of rising tones. All notations (including variants) are transposed to make g* the final note, and show separately the actual final of the first verse, as well as of later verses if a change occurs. The commonest change is a progressive rise in pitch: scrutiny of the actual final of the structure of the structure of the commonest change is a progressive rise in pitch: scrutiny of the actual final of the structure of the

The compass of melodies is generally wide. Those which can be regarded as complete reach at least an octave, more usually a tenth, and in one case, by virtue of a firmly recurrent anacrusis, a thirteenth (no 21). This melody could be labelled 'authentic'; a large number of others, however, make it doubtful whether the distinction of plagal and authentic is useful, although versions of at least one song show plagal and authentic variation in a single melody (no 64). Singers are inclined to pitch their voice as high as comfort allows and to produce it with tension: a habit which may enter into conflict with the progressive rise in pitch which we have noticed, and which may call for a downward adjustment of pitch in the course of performance (no 28, 72, and after fresh starts, 69). This kind of modulation is effected in a single step and even rather abruptly: gradual loss of pitch is on the whole rare (but see nos 11, 31, 52).

Melodic outline and structure are closely related. The numerous melodies which apply two musical lines to a textual quatrain are characterized by an A-line of low compass and closed cadence and a B-line rising to a higher pitch that leads to an open cadence (degrees 5, 6, 7, etc). Structure is generally economical and often symmetrical or at least 'circular' in so far as it shows coincidence or similitude in the initial and concluding phrases. The structure and cadences of melodies are shown in Table 3, where it can be seen that in thirty-nine of the 'circular' structures the second phrase differs from the first, while in twelve other circular quatrain structures the first two phrases agree. Of the remaining melodies, a small group may be regarded as having structures of two long, flowing musical phrases AB corresponding to textual couplets: that is, to half of a long-line quatrain in couplet rhyme. These four melodies are all wholly or partly pentatonic. Further structures corresponding to quatrain stanzas consist of halves which partly repeat themselves: ABAB2 etc; a repeating structure is also the basis of melodies for some songs with eight-line stanzas, refrain, or both. Only five songs employ four distinct musical phrases: the first three of them early songs from Britain, the last two fairly modern Irish ones (no 72 with refrain).

The more economic structures which generally characterize our collection date from a culturally intermediate period. They are often associated with texts in broadside style, or texts that may be dated to the eighteenth or early nineteenth centuries, while the most symmetrical of them (ABBA) nearly all carry Irish songs. Symmetry and economy in melodic structure tend to be looked on as attributes that go towards a definition of the 'come-all-ye', and they are common attributes of Anglo-Irish folk song. The combination of a B cadence on 5 with ABBA structure provides the largest melody group of our Magilligan collection, represented by twelve of the airs published below.

Stanzaic symmetry is accentuated by the almost general use of the couplet rhyme and quartarin forms which are associated with the broadside era. The old ballad metre of short-line quartarins rhyming abcb (nos 8, 61, 73, cf. 3, 41, 45) was a prototype of this and is assimilated to it in nos 61 and 73 by melodies embracing eight short lines rhyming abcbdefe = four long lines on the rhymes bbee. Other eight-line stanzas can be similarly related to couplet quartarism (nos 1, 26-7, 46, 54, 63, 69, 74; cf. 32), and it

```
1551 4 10 14 18 24 30 35L 37-8 48 59-60; 1221 6 25 56;
ABBA
                                  ABBA2 A 12241 29: 1441 33 36 71: 15.5.1 40 64E-F:
ABBA2.A
                                  1661 21 53; 16,6,1 28; 1881 9.
1551 39 52; 16,6,1 44.
ARRA
ARRIA
                                  117.1 [31]: 1541 42.
                                  1581 12: 1151 49: 1771 50.
ABB2A2
                                  5,25,1 3M 41.
ABAA2
ABCA
                                  1581 [43].
ABCA2
                                  356,1 7; 2521 67.
AABA
                                  116,1 16; 1181 66; 1151 73.
                                  1161 5; 1121 57; 1181 69.
AABA2
                                  21 17; 5,1 65
AA2
AA2BA2
                                  2121 19 26-7; 2151 68; 7,17,1 [70]; 6,16,1 74.
                                  71 2; 7.1 13; 61 55; 51 58.
AB
                                  55.51 34; 56,51 61.
ABAB2
                                  515151 1.
ABA2B2.AB2
                                  5,55,1 3N.
AB_A^CB^2
ABCB<sup>2</sup>
                                  7,131 62
                                  7,57,1 [32].
ABAC
                                  5,15,1145,1 46.
ABA2BCC2DB
                                  212132212121 63.
ABABCA<sup>2</sup>AB.ABAB
                                  6,161 51.
AA2BB2
AA2BC
                                  5.25.1 45; 3631 54.
AABC,C2
                                  44431 23
ABCD
                                  5,56,1 8; 7,56,1 15; 5,331 22;1 551 20; ABCD.A2E
                                  122121 72
```

Table 3: Melodic structure and cadences

Superscribed ³⁷ indicates phrases varying preceding phrases which have the same letter. Square brackets indicate structural uncertainty; nos 351-K and 11 are omitted as being toouncertain. Cadences are shown by *Italia* numerals, degrees below the final tone having a subscribed tick; the numerals following are those of the songs. In the following songs two text lines as printed are taken as one musical phrase: 1, 17, 19, 26, 75, 16, 16, 970, 73-4.

is at times a matter of uncertainty how best to print the texts (nos 5, 47, 68). The use of internal rhyme or assonance, particularly in some Anglo-Irish items (nos 53, 66, 68-9, 74, and the English 26), though never entirely regular, serves to bind more strongly together long stichic units comprising quatrains of short units:

Oh, Youghal harbour on a summer's morning I met my darling upon the way.1

These prosodic features have much more than local significance, but they rarely receive general comment. The same is true of various aspects of metre, rhythm, and enunciation, to which we now turn, and which put more clearly into relief some of the problems of understanding how melody and text unite in song.

Metre is moderately strict in most of the songs, with a regularity of pulse which runs in some cases through the entire performance (nos 4, 60) and in others through at least the whole of each verse. Usually however this regularity gives way to lengthening and pauses at cadences, and sometimes also to shortening within lines also lengthening is quite common. These features are expressive; but both at line ends and within lines they frequently occasion phrasing which runs counter to the sense of the text; usually they recur at the same points in each verse. They are compatible with metres which may be broadly apprehended otherwise as strict.¹

Other kinds of metrical irregularity are less easy to describe or notate. The subdivisions of the pulse itself, even in the strict metres, are only approximately represented by the conventional means of even or dotted quavers, triplets, etc, used below. Single items contain mixtures of them, and several songs in which a 12-88 metre is broadly well established, are notated, even so, in simple time with frequently appearing triplets, as the most convenient way to represent departures from the triplets when they cocur.

The term 'rubato' is reserved in notations to indicate metrical irregularity of larger sections. This may consist of complementary lengthening and shortening within or between bars or extending to the whole line: the signs $n \cdot u$ outside the staff are used for noteworthy cases of lengthening and shortening which are less than half the note value. Also noted as "ubado are airs of fluctuating tempo in which it is difficult

to perceive complementarity between neighbouring notes or sections. I have occasionally represented exaggerated lengthening by the sign a, but usually preferred to measure the actual length of notes and pauses at the risk of a metrically less straightforward notation. It is clear that some songs are in free or varying metres which would be crudely represented by an attempt to regularize.

The term 'rubato parlando' is reserved for renditions which follow closely the rhythm of speech. But just as, on the one hand, speech rhythm exerts a pervasive influence even on the strict metres, on the other hand there are no rubato parlando (or rubato) songs which have no suggestions of regular metre at all. These irregular metres may indeed have derived from more regular ones. We can find strict pieces which have obviously derived a 4:4, by doubling of the second pulse, from a 3:4 metre (nos 34, 58), and the rubato songs at times appear to show such an evolution in

At this point, a paragraph on the presentation of the melodies is desirable. Musical notations represent the verse of which the words are written below the staff. Variants of interest are shown separately or, if convenient, incorporated in the main staff. This is done (1) by subdividing, with a tie, a note that may correspond in other verses to more than one syllable, (2) by using small-head notes with stems turned away from those of the main notation, or (3) by adding signs below the staff. Such variants of the main notation suppose the same metrical values in the bar as it does (except in a few cases where metrical values are clear because a variant occupies a whole bar). Notes, rests, sections or accidentals in brackets are ones introduced into some but not all verses; those of the main notation are, like it, distinguished from those of other verses by their larger size. In no 11, square brackets contain a conjectural reading for an inaudible section.

The irregularities of metre we have noticed are offset by other features that make for regularity; in particular, the apparently exclusive use of isometric verse forms and melodic structures. These provide a sense of balance which can accommodate a great

deal of variety in phrasing, both melodic and textual.

There is a common tendency to syllabic, rather than melismatic, articulation of the text - a feature to which we shall shortly return - while for its part the melody is provided with slurs, passing notes, and ornaments which have an analogous effect: breaking down intervals and sustained notes into smaller melodic components. I have reduced the notation of slurs to simple form: a legato curve joining notes or showing as exactly as possible the point of departure or arrival of on- and off-glides. I have made little use of acciaccatura since an auxiliary note often approximates to a slur or on the other hand receives an amount of stress which justifies incorporating it in full within the measurement of time. Small-head notes in the main notation indicate light stress in the execution of shakes. It can be seen that the melody, without ever being profusely embellished, receives a degree of ornamentation which varies with the individual and may be considerable: accustomed singers being more likely to use it, though some do so more than others (see for example John Butcher senior in no 16).

Individual style also governs the greater or lesser use of a feature for which no conventional sign or name seems to be commonly accepted, and which I call glottal vibrato. Folk song in many countries admits effects quite foreign to the classically trained singer which have been variously described as ululation, bleating, and so forth. They seem to be produced by discontinuous reiteration of a note, with or without variation of pitch: rapid puffs of sonority each introduced by a glottal stop. For our Magilligan singers, such an effect is not obtrusive, but it is clearly ornamental. It is applied, without pitch variation, to held notes, which do not necessarily lose greatly in sonority therefrom, and it occurs at certain melodic points - often the same point in more than one verse - where the text calls for special expression. It is found in the older or mature singers, one of whom, Charlie Somers, used it a lot: not because of vocal loss through age, but rather because these singers preserve most strongly what is evidently a traditionally favoured means of expression. The use of glottal vibrato is shown below by the sign was above the staff, or, since it tends to occur more often in verses after the first, at times below the staff with the number of the verse.

The older singers are also those who incline to use a spoken conclusion,3 one that may embrace the final syllable, word, or half-line of the song. Spoken conclusions are shown in our notations; their relative infrequency must be viewed in the knowledge that some singers were diffident about using them when being recorded. Tilly Quigley reproached her husband Bill after he spoke the last words of 'India's

CONSONANTS		
put	1	show; tf catch
bit	3	azure; d3 edge
put	X	lough; cf. Germ. Ach
d ot	L I	alas
cat	m	morn
got	n	morn
	ŋ	sing
vain	r	ring
thick	j	yet
t this	w	wet
see	W	which; cf. Scots
ease	h	hot
OWELS	200	HER SIGNS USED
seen		subscript shows consonants as voiceless
bit; cf. occ. Scots guid	0	subscript shows syllabic value in phonemes
gale; cf. Fr. blé		usually consonantal: 1 etc
bet		superscript before syllables shows them as
man	Est.	stressed (including special musical stress) after phoneme symbols denotes (often
man o ought		after phoneme symbols denotes (often
man o ought but		after phoneme symbols denotes (often special musical) length
man o ought but	:	after phoneme symbols denotes (often special musical) length shows interruption of phonation
man o ought but boat; cf. Fr. beau	:	after phoneme symbols denotes (often special musical) length shows interruption of phonation glottal stop
man o ought but boat; cf. Fr. beau a stood	:	after phoneme symbols denotes (often special musical) length shows interruption of phonation
a man b ought b but boat; cf. Fr. beau a stood b kisses	;	after phoneme symbols denotes (often special musical) length shows interruption of phonation glottal stop
man ought but boat; cf. Fr. beau u stood kisses oi mind	:	after phoneme symbols denotes (often special musical) length shows interruption of phonation glottal stop

Table 4: Phonemic symbols and other phonetic signs used

The keyword given for each sound is one appropriate to Magilligan speech. Sounds having no close counterpart in Southern Standard English are explained approximately by reference to other languages. See also p.32–3.

burning sands' (no 37), 'You should have sung that out!': a self-conscious reaction that other singers have felt for themselves. Spoken conclusions are an unmistakable address to the traditional audience, and as such more deliberate than the various forms of interplay between text and melody now to be considered.

These may be froadly placed under the headings of enunciation and intensity. For the traditional singer, neither of these aspects of expression has the intrinsic value that trained musicians often place on them. As regards intensity, it is chiefly a question for our singers of stresses and silences. Exceptionally strong stresses, shown by the sign >, fall usually on syllables already metrically strong, but in a small number of cases on syllables both metrically weak and textually inexpressive. Stresses are often put in greater relief by a preceding rest or pause, which may bear no obvious relation to the textual meaning (no 70). In other cases silences have a phonetic explanation, for syllables which end in voiceless consonants have less

a	That-ə we-ə would-ə get-ə married		no 12:2.4
b	Go away, love	/a.a.wc/	15:4.
c	he did whisper slowly	/sl.o.l.li/	15:2.
d	I did display my umbrell'	/a.bm.br.el/	
e	I had not travelled	/had n.ot/	30:4.
f	I won't be coming back	/kn.kamin/	39:1.4
g	I mean to drop my pen	/tu dr.op/	16:7.
h	here is one thousand pound	/IZ ZUWAN/	
i	on yon brimy ocean	/o.wi.fan/	74:5.
j	Come all you loval lovers	/lav.v.ərz/	8.020bi
k	this hero true and bold	/đ.đis/	4:5.
1	We will live and love	/lt.v and.l.lav/	18:5.
m	When he rises	/hwcn/	18:2.
n	tell me	/m.mi/	15:4.
0	on the shores of America	/am.mer.ri.ke.ə/	
P	well beloved-a		70:1.

prolonged sonority than other syllables. If the closing consonant is plosive $|p_1|$, k, it usually follows at once upon the interruption of votee. But fricative consonants $|f_1|$, $f_2|$ where $f_3|$ is the property of the property of the property of the staceato mark in our notations indicates such cases of interrupted sonority, better not called rests. It is something quite unlike classical stacato, in the case of fricatives at least, for our singers feel no urgency to articulate voiceless sounds as quickly as possible: they may indeed prolong the syllable during the absence of voice.

Other phonetic features to be discussed will use the key to phonology in Table 4: a simple provisional list of phonemes and of any diacritic signs used later to narious their description. These symbols will serve for a selective range of phonetic notations included in the Glossary. Some notes on peculiarities of speech will ensue on a discussion of an important peculiarity of sung text: the intercalation of what

elsewhere I have called 'supplementary syllables'.'

The enunciation of our singers is particularly characterized by this practice: a common one in folk song in English but one especially noticeable in Ireland. Syllables are formed from intercalated unstressed vowels, usually /ə/, from vowel reiteration and by the vocalization of consonants of the text ranging from the most obvious ones, the liquids /l, m, n, n, r/ through semi-vowels /w, j/ and voiced fricatives /v, \delta/ even at times to some breathed consonants /l, h/. Examples of all these are shown in Table 5 (a-m), to which the italic letters in brackets in this paragraph refer. Though these extra-textual syllables fall at unstressed points, they are at times so numerous as to be quite obtrusive. A diversity of preferred methods of forming them can be observed among the singers: one song given in parallel notations of Eddie Butcher and his brother John shows something of this diversity (no 15). Judging however from their effects, these methods seem to share common objectives. An obvious objective is the avoidance of melismatic passages. But this is not an overriding consideration, for it is common enough to find a single syllable attributed to two or three notes. Sometimes the extra syllables seem to influence, rather than accommodate, the melody by requiring a simple melodic ornament or by occasioning once again an interruption of sonority (l, m). Or they may require the subdividing of a held note, in which case they contribute nothing to melodic articulation (n). Here their objective might seem to have to do with rhythm, were it not that they are used somewhat casually and notes are divided without regard for metrical strictness. Some 'off-glide' supplementary syllables occur too at cadences and follow lengthened notes at other points, and these have no close relation to rhythmic any more than melodic articulation (o, p). Evidently then the supplementary syllables do not simply arise from difficulties of accommodating text and melody. They correspond to a wish for nuances of expression and are a form of ornamentation which complements melodic ornamentation.

This and other linguistic features are interesting enough at times to present textually to the reader, but it would be distracting to do so in the full texts of the songs. On the other hand, the texts given under melodies, which are repeated in the full texts, can conveniently illustrate actual linguistic practice in more detail.\(^1\)
Features most useful to illustrate are those which could be characteristic of musically realized language in particular. Purely dialectal features derived from speech do indeed give traditional singing much of its special quality; but these are best presented mainly through Glossary references and in a short commentary on the

spoken language of Magilligan which now follows.

A preliminary word on Irish in the parish must be mainly negative, for the language never really recovered status after the Plantation. If it was more commonly spoken in Magilligan than in surrounding areas, this was due to the immigration from Inishowen, and it was mainly the socially disadvantaged who were Irish speakers. By 1911 these were confined to the over-forty age group and made up only 1.3 per cent of the population.* I have not heard any present-day Magilligan informant recall

Irish being spoken by any local person whom they knew.

Already in the 1830s the language of Magilligan was described as 'a pretty good English mixed with Scotticisms and a few native Irish words' – OS 2. But this comment was perhaps made by the Presbyterian minister of that time, who would certainly have regarded Scots, consciously or unconsciously, as a more estimable standard than it seems today. By whatever means, the dialect of Magilligan, in common with much of Derry and Antrim dialect, descends from Scots rather than English, a fact most apparent in its phonology: 'We speak very rough /rxx/' is the local person's comment on the sounds of his language.

The vowels differ in many respects from the Southern English standard (SE). /1/

perhaps embraces more than one phoneme, though the varieties display a degree of positional complementarity. It is often an opener and much more retracted vow than SE Inl—which, It is, good (guid)—and often approaches /n in quality, Ie/s is the vowel corresponding in usage mainly to the SE diphthong [et], but it is usually monophthongal — Katey, hame — and if diphthongized, quite unlike the SE diphthong fain fiseland. Often |e/s is very close: away, gues [et], Ie/s and /s/ are longer than the corresponding SE monophthongs, and |e/ may be somewhat closer: Eddie, vexed, Bob, shot. /si a front, or occasionally slightly retracted vowel, Io/has no diphthongal quality even when lopint long: load Io.cd/, Iu/s is consistently centralized, as are the first elements of the diphthongs/sia, out, corresponding to SE /ai, au/: ripe, out, Ia/y partly complements /ae/ but is distinguished from it in mind /main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_main/_mai

The consonants differ less from SE, though they include at least two extra phonemes both found commonly in Ireland; a breathed bilabila semi-vowel/, Mad a breathed velar fricative /M. The occlusives have some dialectal allophones which are used with a fair degree of consistency despite interference from urban English entral It, d/ before /r, arl, travelled, matter, dry; palatalised /k, g/ before from vowels, get /gglet/, camp /klamp/; glottalised /k, t/ before fractives: tati /last/, That's right /bas'ts rait/, 1/,3/ are for their part generally palatized, a fact which may facilitate formation of supplementary syllables in singing: o-f-cena etc.

The distribution of phonemes in usage shows Scots influence as much as their phonetic quality. But variation is often perceptible in individual speakers or singers:

about-aboot goin'-gaan all /ol-al-a/ head-heid none /A-o-e/ holiday /5-0/ away-awa once /wa-wa/ blind /ai-1/ house-hoose one /wan-jin/ bonny /o-o/ lost /5-0/ out-oot bosom /u-o/* maidenhead, heid over-ower com /2-0/ mare-meer own-ain down-doon more-mair roun'-roon from-fae &c ne'er /s-i/ soldier /d3-di/* &c

Other aspects of language besides phonology show variation:

came-come (past) there was-there were (sg.) above-abeen give-gied (p. part.) you-thee always-aye knew-knowed (do) bad-ill (adj.) near-nigh

Linguistic variants are of particular interest to folk song, since the majority of songs come from outside the locality. In the phonological list above a curious fact is that those marked *are variants which Eddie Butcher has sung with exactly the same distribution in the same songs on different occasions (see Glossary). This habit some to 'stabilize' variation by admitting differing forms which may each have status in the conventionalized usage of song.

Such variation is to some degree involuntary, but to what degree? It is possible to notice generally that the language of song, which is memorized with relative fixity, tends to approximate to the regional variety of SE, while the language of speech, more freely creative, remains more dialectal. On the other hand, singers may 'scotticize' deliberately the language of a Lowland Scots song like 'Robin Tamson's smiddy' or 'The widow's daughter', though they seem less inclined, or perhaps able, to 'hibernicize' the language of a stage Irish piece. Scots dialect vocabulary is of course broadly quite familiar to Magilligan people. Less familiar are some of the elegances of conceptual expression affected by broadside or minor literary poets: a fairly common source of textual corruption or distortion. Yet it would be rash to regard many departures from common usage as so many blunders. Not only do the conditions of oral performance often make idle the correction of an obvious lapse, or ridiculous the singer who would go back over such an utterance as 'There's trousers on the beg-ped where his own ought to be' - no 35. But the simple fact of singing rather than speaking allows a relaxation of logicality from which arise, at least in part, verbal improvisations both lexical:

Then out bespeaks the bold lieutenant – 'speaks', no 26
... the swelling waves for to enstill – 'calm', no 68
Nature's lovely vale ... inbounded by the sea – 'encircled', no 63,

and syntactical:

It was too late a friend to treat that caused me to stray – 'the fact of being too late', no 9 But she says you go, love, and court some other – 'tells you to go', no 15 And so inn after inn we will drink as we pass – 'so in inn', no 32 Oh, but wedding with one that's not fif for to be – 'with one such as you', no 44

The fact of singing allows indifference to distinctions which do not broadly affect the sense of conventional poetic expression:

the three forms are phonetically confused. And singing introduces a rhythm of its own which may have odd effects on syllables usually unstressed:

oh-fection	for	affection	proscribe	for	prescribe
eefected	for	affected	enclynation	for	inclination
lee ment	for	lament	golding	for	golden

even Mee-gilligan for Magilligan. Such forms are unetymological, but does this mean they arise from ignorance, or rather that the singer cares less for etymology than for phonetic effects? – notice varying treatment of affect.

Blunders of course remain, both verbal and musical. Singers do not always succeed when they try to put new meaning on text misanderstood. The Notes and Glossary make it their business to explain the singer's meaning, and to indicate, where possible, what has been misunderstood. They also draw attention to original rhymes which singers have lost sight of, often apparently without much compunction. Some melodies are notated from verses other than the first because of what seems to be a false start, or a degree of melodie uncertainty. Yet we may hesitate to judge what is false after noticing that Tom Anderson with perfect assurance enters on separate occasions upon a plagal melody in an authentic form, and changes to plagal in the second verse; no fal.

If the best attribute of an editor of folk songs is fidelity to sources, this is not simply for the sake of ethnographical exactitude. It also shows a spirit of humility towards informants whose experience and individuality he cannot ever confidently hope to have fully embraced.

2. Magilligan or Tamlaghtard

1. Henry 209.

Locally called the 'Giant's grave' in the 18th century - Innes.
 Henry 10, 'from 'Wm Robb's tune book, begun "on Sunday

5. Henry 10, 100th in Noto's sum cock, Ocgan volume, between twelve and one of the clock, march the 30th day, 1729, the dominical letter A, the golden number, one, the epact I1, and the cicle of the sun I0, the moon's age I2 day, and the tide was going in at logh Foyle, and onder the plennat jupiter." Robb seems to have lived in Duncrum: see Quaint force of our ancestors' Northern constitution, 16 Feb. 1924, p.12. The tune is Newton's as using at Ballywillan', Portrush, Ant., and given by Henry in tonic softs.

4. Munn p. 230-7 for Magilligan place-names. The bog in the lowlands has been either cut away or reclaimed . . . There have been

Yew and Oak Trees found in it.' - OS 1.
5 UFL X (1964) 23-34.

6. OS 3, 10; E. Butcher 7504.

OS 3, 10; E. Butcher / SOA.
 Young A tour in Ireland ed. A. W. Hutton (1892, repr. Shannon 1970) I 164-5. See also OS esp. 10; E. Butcher 7504.

8. Henry 42 'The Point maid', repr. Moulden p.119.

OS 2. UFL. XX (1974) 93.
 MAGILLIGAN HONEY in the earlier part of the last century particularly that made in the townland of TIRCREEVAN brought the highest price of any that was sent to the market of DUBLIN. Design of the Market of BELFAST. — OS 3. 'Och there were plenty of them kept a lump bees... I seen a lot of them down there about Benone' - E. Burcher

7504.

11. UFL XVII (1971) 64; Bonner p. 130, 134; and for smuggling of spirits, army garrisoning in Magilligan, etc., p. 135, 146, 174. The making of 'wee pot' in Magilligan itself was also common – OS 6; E. Butcher 7504.

12. The popularity of 'barnacle' was partly due to the belief that they began their life cycle as fish and could be eaten on a fast day -OS 3,

10; E. Butcher 7504.

13. Symons p. 247.

 ÚFL IX (1963) 46-52; OS 1; B. McCurry 6914.
 J. Otway-Ruthven A history of medieval Ireland (London 1968) p.74.

Op. cit., p.214.
 See no 29; also Henry 24, 629.

See no 29; also Henry 24, 629.
 T. W. Moody The Londonderry plantation 1609-1641 (Belfast

1939); Adams p. 31-3; The Monigomery MSS, 1603-1706, ed. G. Hill
 (Belfast 1869) I 139, n.71.
 19. UFL XVII (1971) 101.

 McNeill p. 154-5. For the short-lived 4½-mile horse tramway to the Point (1854-5?) see Martin p. 56 and H. C. Casserly Outline of Irish railway history (Newton Abbot 1974) p. 199.

UFL XVII (1971) 66; for this paragraph see also p. 61-9; XV/XVI (1970) 119-136; OS 1.

Cooke, esp. p. 9, 17, 39, 48, 120, 157.
 Henry 65, 'Monk MacClamont's farewell'. The author belonged

to Articlave. 24. McNeill p. 154.

3. Music and poetry in local life

 Rev. G. Sampson. quoted in Bunting p. 75. See also Bunting. O'Sullivan Ixiv. C. Milligan Fox. Annals of the Irish happers (London 1911) p. 109-118; J. Rimmer The Irish harp (Cork 1969) p. 64-6, 76; Oct. 48, 81. D. F. J. Bigger in UA, ser. 2, XII (1960) 102 freports a further not very successful attempt to document Hempson at Magilligan in 1905 from local tradition; cf. Martin p. 67-8. For Hempson's music and verses see Bunting p. 6, 10, 44, 57, 74, 77, 88, 94, 104; Bunting/O'Sullivan 16, 20, 21, 46, 59, II 9, IV 7, 16, V1 14, 30; H. Shields in Long Room XVIII–XIX (1979) 38 and frontispiece (note on the 'Londonderry air').

3. Northern constitution, 10 Dec. 1932, p. 8.

4. Northern constitution, 18 June 1927, p. 10.

 For mumming in Ireland: Alan Gailey Irish folk drama (Cork 1969). Hints of a tradition of 'wren-boys' in North Derry (UFL IV 1958, 47) are probably unfounded.

For Magilligan lilting see no 51; John Butcher senior 6130; S. 243.
 Sung to the air best known in Ulster as 'My aunt Jane' (see Index).
 See nos 17, 22; Index 'Hiring fair'. Other sones on hiring fairs'.

 See nos 17, 22; Index 'Hiring fair'. Other songs on hiring fairs: McCall I 132; Br. 'New song called the Hireing Day', 'New song on the Hireing Fairs of Ulster'. For hiring fees: OS 10 (1830s) and no 22 below, commentary (1930s).

 The number of school-going children is said to have dropped to 260 by 1834, perhaps 45% of children between 4 and 14, of a total population of 3607 – O5
 The decline seems due partly to economic and political factors; Irish educational administration was then going through a period of upheaval

The story is the subject of a song: S. 344; IFM 307, MD17, etc.
 For a good example of such evocations see Allingham.

12. Shields* p. 42-5. The ballad actually seems of English origin (Laws N3) and occasionally appears on broadsides.

13. Shields13 p. 110.

14. The ratio of Catholics to Protestants in the population of Magilligan is approximately 5:2; our 23 published singers include two Protestants, Charlie Somers and Hugh Somers, not related by family. 15. Index: "Winning of the graveyard", a Catholic song dated 1876.

15. Index. Winning of the glaveyard, a Catholic son guideto 170.
16. As a Protestant frequenting mainly Catholics in Magilligan, I had difficulty getting songs with a sectarian aspect, which were eventually given on the understanding that they were being sung without being meant. As with erotic or bawdy songs that also occasioned diffidence, the usual comment in conclusion is, Sure, there's no harm in it.

Air, cf. 'The Inniskilling dragoon' (no 38).
 For other songs by Eddie Butcher see p. 18.

19. For songs not yet mentioned which are or may be local ones, see the context. Beneverably surrounded in some (frag.). Bonny brown heri. Burning of Downhill (frag.), Trader (no 68), When the storm swept Burning of Downhill (frag.), Trader (no 68), When the storm swept Banni (no 7), Battle of Garvagh (frag.), Blasing star Of Drung (no 8), Greeneastle shore (no 33), Journeyman tailor (no 44), John Gaynor (frag.), Joundondery on the banks of the Foyle, Lovely Jane. Whald of Culmore (no 48), Parish of Dunboe (no 37), Shores (no 48), Parish of Dunboe (no 57), Shores (no 58), Parish of Dunboe (no 57), Parish of Dunboe (n

20. Besides 'The strands of Magilligan', notice in particular 'The brisk young butcher,' transferred from Leicester to Vanga fiari', 'Annother Thornton' from Gloucester to 'the town of Ballyshannon'. 'Green-castle shore' (no. 33) seems to show an opposing tendency: a local song losing some of its local features when it enters wider currency.
21. OS 2. The text continues:

'How little' says Mr. Butler [Presbyterian minister of Magilligan] the imputation of this last vice burt the feelings of some in the preceding age may be estimated from the answer given by an old woman to a clergyman who remarked to her that her daughter could not well be admitted to suckle another's child who was not married. "'Hoo Sir, Mony's the bra' wean oor Bess had, and ne'er was married".

4. The singers

 Sir Frederick William Heygate married the daughter of Conolly Gage, the previous owner, in 1851 and died in 1894; succeeded by his son Frederick (died 1940), grandson John (died 1976) and greatgrandson Richard. The arch in question was completed 'after 1831' according to Girvan p. 43.

2. See Eddie Butcher's residences EB1" on the map, p.xii.

2. See Educe Butter Stressoners Endown temp, P.M.
3. I have used these versions in a discussion of 'supplementary syllables' in singing: Shields' especially p. 68. For comparisons of Robert and Eddic, see Shields', especially p. 38-45.

4. By initials also used in Notes to songs and Index, at the beginning of

which they are explained.

5. Counting nos 17 and 35 as three renditions each, nos 53 and 64 as

two each.
6. See H. Shields 'A singer of poems: Jimmy McCurry of Myroe' in UFL XXVII (1981). forthcoming.

5. The traditional song repertory

1. I later found the title 'Alexander' in my MS notes of 1954; Eddie

had not learned this song in the meantine.

2. Both collections are concerned with songs showing at least some traditional feature(s). Henry's editing was cramped by the journalistic medium, as regards both music and text. Texts the thought unsuitable because of bawdy or political content he either rewrote or suppressed, many of his text and medoidse derive from multiple sources (marked "composite" in the Notes). On the other hand, he had access to local oral history which is often overh noticed.

oral history which is often worth noticing.
For a critical edition of songs of the Henry collection, see Moulden.
3. Henry published two other early ballads noted in Oughtymoyle,
Magilligan: 21 (air only) and 201 (versions of Child nos 274, 281).
Henry 126 (Child no 62) is traced through family tradition to Magilligan.

4. Shields12 p. 77.

See Baskervill; Shields¹⁰.

5. See Baskervin, Silicius .

6. See A. Jeanroy Origines de la poésie lyrique en France au moyen âge
(Paris 1904) p. 56-7.

7. Shields⁴.

7. Sineus.

8. For this field as a whole see Seán Ó Tuama An grá in amhráin na ndaoine (Dublin 1960).

9. Our published song; include one 'girl' song', 'The bonny Irish boy' (no 10); and a broadside ballad in which a girl is narrator, 'John Doyle' (no 43). The former is really a selectively abridged ballad. 10. OS 2: said specifically of Catholic small farmers; to Catholic small farmers; to Catholic small specifically of catholic small series.

11. Shields12 p. 71-3.

Snields* p. 71-3.
 Cf. 'Going to Mass last Sunday' sung by Eileen Keaney: Shields*

p. 8. 13. A mobile verse describing narrative background in a song of the broadside era is v. 2 of 'The cocks is crowing' (no 15), found also in versions of 'I must away'/Here's a health to all true lovers': see for example Lyle p. 43.

14. Cf. 'Ag gabhail go Baile Átha Cliath dom', S.8.

15. I have set aside stray recent reports of songs in London, Blairgowrie, etc, which seem attributable to acquaintance with recently published discs or public archives (though influence of itinerants cannot be discounted).

16. The sporting ballad as a category is unrepresented, unless 'The new tractor' is reckoned 'sporting'; see Index, 'Anglers on the Roe', 'Coleraine regatta', 'Cricket club and ball', 'Dandy McCloskey,' Magilligan Gaelic team', 'Master Magrath', 'Myroe ploughing

match', 'Skewball'.

17. Frequent visitors to his house have been singers Len Graham (Portrush), Jackie Devenney (Coleraine), Brian Mullen (Derry city).

For songs or verses recorded commercially learnt from Eddie or from Tom Anderson, see discs: Graham, Len, 'Harte, Frank; 'Uster', Blowery vuler, Andy Irvine, Paul Brady LUN 008, Mulligan, Dublin 1978; notes no 23F. A videotape featuring Eddie and his wife Gracie was made in 1978 by Liam O Dochartajsh, New University of Ulster.

Coleraine.

18. The influence of this 'new wave' in Magilligan does not go back beyond about 1970.

6. Music and language of the songs

Originally with tonic /a/ in all three words, though this is lost in Magilligan /mɔrnən/.
 Time signatures given in notations are bracketed if metrical.

irregularity occurs within lines, but not if it occurs at cadences.

3. See Shields in *Yearbook of the International Folk Music Council* III (1971) 111-113 for this feature in a group of Donegal singers.

4. Shields⁴⁴ is a study of this practice in Magilligan singers summarized in the following paragraph. There is no published decription of Co. Derry English apart from the 'Sociolinguistic study of Articlave' by Ellen Douglas in UFL XXI (1975) Sch. 7. Ihave used as guide R. J. Gregg's 'Sottoh-Irish urban speech in Ulster' in Adams P. 163-192. Space does not permit discussion of the relation of dialet and regional standard language.
5. In texts accompanying melodies, the following conventions are

5. In texts accompanying melodies, the following conventions are used: a dash represents each additional note attributed to a syllable after the first; a stop indicates, where useful, approximate syllable boundaries; italies show intercalated extra-textual sounds, especially those which form syllables (conventional English orthography is used here and not the Phonetic Alchabet).

6. See Adams p. 112-113, 131. The statistic applies to the district electoral division of Benone, smaller than the parish.

THE SONGS

List of the Songs

- 1 Adam in Paradise
- 2 Alexander 3 Another man's wedding
- 4 The Arranmore disaster
- 5 The banks of Kilrea
- The banks of Newfoundland
- 8 Barbro Allen
- 9 The blazing star of Drung 10 The bonny Irish boy
- 11 The bonny moorhen
- 12 The braes of Strathblane 13 Carrowclare
- 14 The close of an Irish day
- 15 The cocks is crowing
- 16 Come all you rakish fine young men
- 17 Copper John
- 18 Craiganee
- 19 The crockery ware20 The dark-eyed gipsy
- 21 David's flowery vale 22 The daysman
- 23 Don't come again
- 24 Down by the canal25 Erin's lovely home
- 25 Erin's lovely hom
 26 The fan
- 27 The farmer's daughter
- 28 The Faughan side 29 Finvola, the gem of the Roe
 - 30 Free and easy to jog along 31 The good ship Cambria
 - 32 The green fields of America
 - 33 Greencastle shore 34 Here's a health to the company
 - 35 The hillman
 - 36 I long for to get married
 - 37 India's burning sands
 - 38 The Inniskilling dragoon

- 39 It's just about ten years ago 40 It's of a young gentleman
- 41 It was in the Queen's County
- 42 James McKee 43 Johnny Doyle
- 44 The journeyman tailor 45 A lady walked in her father's garden
- 46 Laurel Hill
- 47 The Lisburn maid 48 The maid of Culmore
- 49 The maid of seventeen
- 50 The Mason's Word 51 Minnie Picken
- 52 Molly, lovely Molly
 53 The Moorlough shore
- 54 The mountain streams where the moor-cock crows
- 55 Moville along the Foyle
- 56 The new tractor 57 The parish of Dunboe 58 Pat Reilly
- 58 Pat Reilly 59 The ploughboy
- 60 The rakes of poverty
- 61 Saturday night is Hallowe'en night 62 The ship carpenter's wife
- 63 The shores of sweet Benone 64 The strands of Magilligan
- 65 Three gipsies riding
- 66 Todd's sweet rural shade 67 Tossing the hay
- 68 The Trader
- 69 The true lovers' discourse
 70 The wheel of Fortune
- 71 When a man's in love 72 When I was in Ireland
- 73 The widow's daughter
- 74 Youghal harbour

1. Adam in Paradise

Father Adam

Eddie Butcher 1966



In the first of recreation
Although he was in plentiness
He murmured at our station;
Although he never seen the fair
But aye his notion it was there,
With you, my dear, I'll part and share
And I'll hug you in my bosom.

Fill your glasses to the brim, Toast about the Jorumbo That every lad may get the lass That he loves in his bosom.

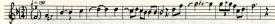
When Adam he was all alone A slumber it was granted him, A rib was taken from his side To make up what was wanting; But when this rib became a maid Just like a rose or blossom blown Then Adam he began his trade For to hug her in his bosom.

3 – Oh lassie, will you take a walk
To view fair Nature in its bloom
And see the corn growing from the stalk?
And so will I, my dearie.
To yonder bower we did prepare
In search of pleasure and fresh air
And the lassie said she was content
For to lie in his bosom.

Adam and Eve figure in many traditional songs. 'When Adam was first created' (see Dean-Smith) takes the subject seriously and indeed so solemnly that light-hearted treatments may have arisen as a reaction to it. The Irish 'New song called the Garden of Eden' expresses similar sentiments to Eddie's song, though without textual or formal similarly. 'Adam was king of all nations', from Cavan, has two perhaps fortuitously similar lines: see Notes to text. But Eddie's song remains uniquely expressive of innocence before temptation, and remained a unique version too until another fragmentary text turned up lately in a nineteenth-century MS, not un-expectedly Scots (A).

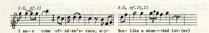
2. Alexander

The rejected lover The two true lovers I'll travel to Mount Nebo Eddie Butcher 1968



1 Oh it's do.n't you know- the r.eas---on l.ove th.is night that I--- am- here?





- Oh, it's don't you know the reason, love, this night that I am here? It is in order to obtain the love of you, my dear.
- 2 Your sweet celestical charms they have wounded quite my brain, Your skin's far whiter than the swan swims o'er you purling stream.
- 3 You are tall, genteel and handsome, you are modest, mild and free And as the lodestone varies you draw the heart from me.
- 4 The reason my love slights me is because that I am poor But I have what's allowed for me and I can ask no more.
- 5 She thinks she's come of noble birth, me of a mean degree,
 But I am come of Adam's race, my dear, as well as you.
- 6 Don't place your mind on riches, love, nor no such worldly store
 Just think on Alexandra and you'll love me the more.
- 7 When he had conquered the whole world he sat down and wept full sore Because there were but the one world and he could gain no more.
- 8 I will travel to Mount Hareb where Noah's ark does stand,
- 9 I never will quit roving while I can wear a shoe But like a wounded lover, my dear, I will mourn for you.
- 10 Till his sorrowful lamentation, to her true love she gave ear, She took him in her arms and embraced him as her dear.
- 11 So now they are got married, the truth I will unfold
 And her father has bestowed to them five hundred pounds in gold.

This is not readily recognizable as a night-visit song, for the lower's complaint is so rich in imagery and intensely brical that it leaves no room for the doors, window, etc, which are the usual distinguishing marks of the night-visit scene. But another version is largely devoted to a commonplace night-visit dialogue (C). There are few versions and they diverge considerably: the poetic beauty of Eddie's is especially arresting. The amplitude of mountain scenery was the first stimulus to its retrieval; he began by recalling v. 8 during an outing in Wicklow, and on a fine summer's day sang the whole song immediately at Glemnalure. From its melody and poetic style, as well as its distribution, it may be surmised Irish; the text suggests a date for the original around 1800 or not much later.

3. Another man's wedding

The nobleman's/noble lord's/laird's/An old lover's/The noble rich wedding The faultless/faithless bride The unconstant lover The love token The bark and the tree Orange and blue All round my hat Green willow Down in my garden

Eddie Butcher 1966

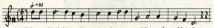


I was invited to another man's wedding
All by a fair one that proved so unkind
And aye as she thought on her old former lover
The thoughts of her darling still ran in her mind.

- 2 When dinner was over and all things were completed It fell each young man's lot to sing a love song And it happened to fall on her old former lover: To sing those few verses it winnae keep you long.
- 3 Oh, many's the lord was seven years from his lady And many's the lord he never came back again But I was only one year away from my darling When an unconstant lover to me she became.
- 4 Oh, how can you sit at another man's table Or how can you drink of another man's wine Or how can you lie in the arms of another, You that was so long a true lover of mine?
- 5 The bride she was seated at the head of the table And every word she remembered it well; To bear it in mind this fair maid she was not able And down at the groom's feet she instantlie fell.
- 6 There is one request and I will ask you for no other, The first and the last, love, perhaps it may be: Only this one night to stay with my mother, The rest of my time I will share it all with you.
- 7 The request it was asked and just immediately granted, Sighing and sobbing she went into her bed And early the next morning when the young groom awoken He went into her chamber and found that she was dead.

- 8 He lifted her up from her soft and downy pillow, He carried her out into the garden so green, With sheets and fine pillows, oh, soon they did surround her Still thinking that his young wife she might come to life again,
- 9 Oh Sally, lovely Sally, when you and I were courting You vowed and declared that you loved no one but me, But them that depends upon fair maiden's folly Their love it will decay like the bark on the tree.
- 10 All around my hat I will wear a weeping willow, All around my hat until death it comes to me And if anybody asks me why I wear the willow It is all for my true love that I never more will see.

Robert Butcher 1961



1 I was kind·lie- in · vit·ed to a no·ble·man's wedd - ing



The thoughts of her darl - ing still ran in - her mind.

Dating probably from the eighteenth century, this English lyrical ballad has had more applause in Ireland than any similar song. From the 1830s it became the object of Anglo-Irish literary adaptation and Irish airs were often published for it. Presentday versions vary greatly, perhaps because the Irish popular press had little hand in its dissemination. The narrative is simple and clear: textual variation consists mainly of lyric embellishment of the theme, though in one recent version lyric embelishment looks like taking over (S).

The Magilligan versions, MNQR, agree quite closely in text. They reduce, changing its meaning, the proverbial image of bark and tree prominent in one Donegal version:

Now all you young men who intend to get married, I pray take a warning by me; Ah, never you be in too much a hurry

Or never you go between the bark and the tree . . . (P)

On the other hand, Eddie and Robert present a well-developed story in which the slighted lover's reproach is particularly impressive.

4. The Arranmore disaster

John Butcher junior 1969





The wild At-l-a-n-tic o - cean has a deed to its toll



A-no ther nine teen vi ctims: may the- Lord receive each soul. 2 'Tw.

Good people dear, pray lend an ear, I'll tell you one and all About a great disaster that occurred off Donegal; The wild Atlantic ocean has added to its toll Another nineteen victims: may the Lord receive each soul.

- 2 'Twas in the year of thirty-five on a bleak November eve This awful tragedy occurred, it caused us all to grieve; Those cheerful lads returning from the Scottish harvest field Unto the stormy ocean their lives were forced to yield.
- 3 What cheerful thoughts were in their mind when sailing up Lough Foyle To view the hills of Inishowen, that land of Irish soil! Their little boat came slowly on through Creeslough and Gweedore: Oh God, who'd think they ne'er would reach their native Arranmore!
- 4 When they arrived at Burtonport they were met upon the pier, They laughed and chatted with their friends all in the best of cheer; They set out for the island but they never reached its shore; A cloud of grief and sorrow hangs over homely Arranmore.
- 5 Their little boat by God's will doomed across the waves did sail, There was only one out of a score survived to tell the tale; He saved two other passengers that perished in the cold; The highest praise must be his due, this hero true and bold.
- 6 So now, kind friends, there's one request I'll ask of one and all: Pray for the nineteen victims that were lost off Donegal. With St Patrick and St Bridget may they dwell for ever more In a land where hardships are unknown far away from Arranmore.

Spoken: That's a heavy song, Eddie!

One November evening in 1935, a boat-load of migratory workers, on the last stage of their way home from the Scottish harvest fields, set out from Burtonport to Arranmore. The boat struck a rock in the dark, and the lone survivor of the party was picked up next morning, clinging to an uprurned boat, and holding on to the dead body of his father.

 Peadar O'Donnell The bothy fire and all that Dublin 1937, preface to an article repr. from the Irish Press, 15 Nov. 1935 (news reports 11–14 Nov.); see also Swan p. 21.

This recent come-all-ye is known chiefly in the northwest, but a Wexford version of 1948 (4) is a reminded of wider circulation, probably due to the popular press. The theme and composition of the text are more thoroughly traditional than its idiom. Even so, the substitution in Magilliano of a boat 'for a 'train' in 3.3 – geographically length as similates the song to older convention. After crossing by steamer from Glasgow to Derry the migrants actually travelled by railway via Creeslough and Gweedore to Butronport, the end of the line.

5. The banks of Kilrea

The banks of sweet Drumreagh
Jimmy Butcher 1966



One evening for my recreation as I strayed by the lovely Moss Bann A couple were in conversation, it caused me there for to stand, A young man was coaxing his darling, inviting her kindly away And she vowed she would not leave her parents all alone on the banks of Kilrea.

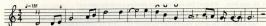
- 2 He says, Love, you're one of the fairest, my heart you have wounded full sore, Come, we'll leave this land of oppression and old Ireland we'll never see more. And if you consent to go with me your passage I'm able to pay And we'll reap the fruits of our labour far far from the banks of Kilrea.
- 3 She says then, It's folly to flatter, I never will cross o'er the main, There is danger in crossing deep water, so therefore your coaxing's in vain, For at home I have peace and I have plenty, my passage I am able to pay And I'll reap the fruits of our labour here at home on the banks of Kilrea.

- 4 He says then, It's don't you remember the promise you made unto me? It was in the month of November, we were talking of crossing the sea; You said I would leave you to mourn, you invited me here for to stay And when that the spring would return we would both leave the banks of Kilrea.
- 5 So now to conclude and to finish I mean for to leave down my pen, Here's a health to the lovely Bann water and the fair maids around the Bridge end; Farewell to my comrades forever for it's now I am going away And you'll never see my face again, never, on the lovely sweet banks of Kilrea.

Kilrea, on the Derry side of the lower Bann, is the setting of this song in all but one of the few known versions. Social conditions of the nineteenth century are fitted into an older framework so that the dialogue which the poet eavesdropper overhears (see p.22) is an emigrant's farewell. Eddie, John and Jimmy Butcher all sang this song – Jimmy said he learned if from John – so it is worth noting the main textual variants of the two versions not published (D. F.). Their flowery air is a favourite in Ulster folk tradition, though little known to the modern general public.

6 The banks of Newfoundland

The barque 'Mariner' Eddie Butcher 1968, [v.2 1954]

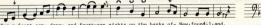


1 Oh, sure- they m.ay- bless their ha.ppy lot.e that lies ser- ene on- shore



bill ows and the w





For & fourt-een- days- and fourt-een nights on the banks of- New found 1 and.

Oh, sure they may bless their happy lot that lies serene on shore Free from the billows and the winds that round poor seamen roar For little we knew the hardships that we were obliged to stand For fourteen days and fourteen nights on the banks of Newfoundland.

- 2 [Our good ship never couped before on the stormy western waves But the seas they came down like mountains and they beat her into staves; She was built of green unseasoned wood and she could not well stand When the hurricane blew severelie on the banks of Newfoundland.
- 3 We were almost starvéd with the cold as we sailed from Ouebec And every now and then we were obliged to walk her deck, But we were hardy Irishmen and our vessel did well man And the captain doubled each man's grog on the banks of Newfoundland.
- 4 We fasted for three days and nights, provision had run out, And on the morning of the fourth we cast the lots about; The lot it fell on the captain's son and not thinking relief was at hand We spared his life another day on the banks of Newfoundland.
- 5 Then on the morning of the fifth he got orders to prepare, We onlie gave him one short hour to offer up a prayer; But Providence proved kind to us and kept blood from every hand When an English vessel appeared in sight on the banks of Newfoundland.
- 6 They took us from our wreckéd ship, we were more like ghosts than men, They fed us and they clothed us and they brought us back again, Though five of our brave Irishmen said they would swim to land Although they were one hundred miles on the banks of Newfoundland.
- 7 The number of our passengers was four hundred and thirty-two, There were none of them of passengers could tell the siege but two; Their parents may shed tears for them that's on their native strand While mountains of waves rolls o'er their graves on the banks of Newfoundland.

I saw more ice on the banks of Newfoundland, or rather the Northern coasts, nor if I had lived in Ireland to the age of Methussiem, and for size we had it from the smallest piece to the langest bill in Knowled You may think our state was miserable when the captain was seen droping ters. The captain and mate went up to the mashed and found us inclosed in every side. But we had reason to bless God for his mercys unto us. The sea was very calm. We had as good a captain as ever sailed the sea, he was never sen intoxicated. The Symmetry is a fine bird, only she grung a like and had to be jumped day and might from the 6th of May until we landed in Quebec . — John Anderson to his parents in Co. Derry, Quebec 1832, facsimile in Crayford p. 49.

The title 'Banks of Newfoundland' is common to a number of songs, including an English one which has been an especial favourtie in America (Laws K25). American versions of Eddle's song have also been found, but two North of England broadsides are our only evidence of it in Britain. The theme 'Rescue averts the eating of a shipmate' suits balladry well and recurs in Eddle's 'It is now for New England' (see p. 13). In other versions, two more verses omitted here justify the castaways' behaviour by a fuller description of hardships which inteit them to folly:

Some jumped in earnest in the seas and said they'd swim to land; But alas, we were one hundred leagues from the shores of Newfoundland. (D)

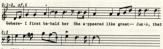
In Eddie's version these lines occur at the moment of rescue, so that folly gives way to exhibitionism.

7. The banks of the Bann

The brown girl/maid Eddie Butcher 1964



Kind - Na . ture had e formed her for- m . y - ov er-e . throw.



But I'll do-e m - y en -e - deav-our to gain

When first to this country a stranger I came
I placed my affection on a maid that was young;
She being young and tender, her waist small and slender,
Kind Nature had formed her for my overthrow.

- 2 On the banks of the Bann there where I first beheld her She appeared like great Juno, that fair Grecian queen; Her eyes shone like diamonds or stars brightly shining, Her cheeks bloomed like roses or blood drops on snow.
- 3 It was her cruel parents that first caused our variance Because she was rich and above my degree, But I'll do my endeavour to gain my love's favour The more she is come of a rich family.
- 4 Had I all the money that lies in the Indies
 Or all the bright diamonds that's in the queen's store
 I would spend it in shining diamonds for to deck you, my darling,
 For there's no other charmer on earth I adore.
- 5 Now since I have gained her I'll be contented for ever, I'll put rings on her fingers and gold in her ears, And here on the lovely banks of the bonny Bann water In all sorts of pleasure I'll reside with my dear.

Mid-nineteenth-century broadsides put this Irish lyric song into common circulation under the title "The brown girl." In it traditional motifs of femal be beauty are handled naively but expressively, and these must be the chief source of its widespread popularity. Though not revived in recent times, it was issued on a disc in the 1930s (L). For another Ulster broadside song entitled 'The banks of the Bann', of which we have a local fragmentary version, see the Index.

8. Barbro Allen

Bonny Barbara Allen &c Mary Ellen

Charlie Somers 1969





Early early in the spring
When flowers they were blooming
It's a young man fell bad in love,
I hear he's just a-dying.

- He sent a page to his love's house,
 A page unto her dwelling,
 My master wants one word of you If you be Barbro Allen.
- 3 One word of me he shall not get If he was just a-dying, Nor the better of me he never shall be If I saw his heart's blood flying.
- 4 Arise, arise, her mother says,
 Arise and go and see him.
 Oh mother, don't you mind the time
 You told me to forget him?
- 5 Arise, arise, her father says,
 Arise and go and see him.
 Oh father, don't you mind the time
 You told me to forget him?
- 6 Slowly slowly she arose And slowly she put on her And slowly to her true lover's house, - I hear, young man, you're lying.
- 7 Oh yes, my love, I'm very bad And death is in my dwelling, But one sweet kiss'll make me well If you be Barbro Allen.

- 8 Oh, one sweet kiss you shall not get If you were just a-dying, Nor the better of me you never shall be If I saw your heart's blood flying.
- 9 Oh love, look down at my bed head And there you'll find them hanging, A gay gold watch and a diamond ring I bought for Barbro Allen.
- 10 I won't look down at your bed head Nor I shall not find them hanging For a gay gold watch and a diamond ring Was ne'er bought for Barbro Allen.
- 11 Oh love, oh love, don't you mind the time When in yon garden walking You pulled a flower to each fair maid But none to Barbro Allen?
- 12 Yes, my love, I mind the time When in yon garden walking I pulled a flower to every fair maid And a rose to Barbro Allen.
- 13 Oh love, oh love, don't you mind the time When in yon tavern drinking You drank a health to every fair maid But none to Barbro Allen?
- 14 Oh yes, my love, I mind the time When in yon tavern drinking I drank a health to every fair maid And a toast to Barbro Allen.

- 15 As she went o'er her father's stile
 She heard the death bell toning
 And every tone it seemed to say
 Hard-hearted Barbro Allen.
- 16 As she went o'er her father's stile
 She saw the funeral coming,
 Leave him down, leave him down, till I see him once more.
 Hard-hearted Barbro Allen.
- 17 Oh mother, mother, make my bed, It's make it long and narrow; My true love died for me today, I'll die for him tomorrow.
- 18 Oh father, father, dig my grave, It's dig it long and narrow; My true love died for me today, I'll die for him tomorrow.
- 19 The one was buried in the church-yard And the other in the bower And out of the one grew a red red rose And out of the other grew a briar.
- 20 Oh, they grew, they grew and they twisted through Till they could grow no higher And they both grew intill a true-lover's knot And there remains (spoken) forever.

Charlie sang 'on demand' during a pause from haymaking when I called on him on a sunny afternoon with Eddie Butcher. His 'Barbara Allen', learnt from his mother, is equalled in length by only one I know (F). It introduces an unusual dialogue between the girl and her parents, v.4-5, implying a history of domestic misunderstanding; only three other User, versions and one American one with firsh ancestry show some of the control of the cont

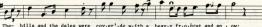
9. The blazing star of Drung

The maid of Drim

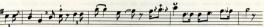
Robert Butcher senior 1961



the first time that --- I saw my -- love ---



hills and the dales were



too h1.ate a fr · iend to trate caus.ed.e me.he to str . ay, that-



Ther.hr.hre I be.hel -- de that charm -- ing --- maid- and she stole- my- heart a



Sure the first time that I saw my love the stormy winds did blow, The hills and the dales were covered with a heavy frost and snow; It was too late a friend to treat that caused me to stray, There I beheld that charming maid and she stole my heart away.

- 2 Then the next time that I saw my love she smiled and passed me by. Says I, - My fair and comelie maid, where does your dwelling lie? She answered me right modestly with a cute deluding tongue - Kind sir, my habitation and my dwelling lies in Drung.
- 3 Then I courted her that leelong night and part of the next day And I do wish from all my heart I had her on the sea: I asked her from her father and he said she was too young, Till the day I die I'll ne'er deny but I love that maid in Drung.
- 4 Then farewell to Ballymoney, the place where I was bred, And likewise sweet Dungiven town, it's there I got my trade, Farewell to friends and parents, our good ship's now going down, And twice farewell to the bonny wee girl, she's the blazing star of Drung.

Drung may be the townland appearing on maps, from the seventeenth century, on the Inishowen shore of Lough Foyle between Redcastle and Whitecastle: see Notes, B, and J. H. Andrews in Long Room VII (1973) 20 'drong'. Also contending however are 'Drung' on the west of the Inishowen peninsula and, plausibly enough in view of the Derry and Antrim places mentioned in v. 4, the townland 'Drum' 2-3 ml. NW of Dungiven (Derry). The song is at any rate a local one, commonplace in its description of courtship, love and parting, broad enough in its appeal to have taken root on the margin of Scotland.

10. The bonny Irish boy

My bonny Irish boy The bonny boy The maid's lament for her pretty/bonny Irish boy The Irish girl's complaint in Bedlam The Irish girl Lizzie O'Haean 1966

Jon-ce I was courted by a bonn y Ir · ish boy,



He called me his dar·ling and his heart's de·ligh·t and joy;



0 - ften we tal-ke·d a·bou - t our ge · tting wed,



Then in a short time a - fter my bonn y boy he fled.



Once I was courted by a bonny Irish boy, He called me his darling and his heart's delight and joy; Often we talkéd about our getting wed, Then in a short time after my bonny boy he fled.

- 2 He bundled up his clothes and for England took his flight, I bundled up my own clothes and followed him by night; I wrote my love a letter, sure, I vow and declare, He wrote to me the answer that he would meet me there.
- 3 When that I landed in fair London town I heard my love was married to a lady of renown; But when he came before me he on his knees did fall Saying, - Mary, I'll go with you, love, in spite of them all.
- 4 Oh no, my darling Jamie, such things will never be, The curses of your wedded wife will ne'er be brought on me, Your wedded vows and promises will ne'er be broke by me, For I can go home to my own country.
- 5 Down in the lowlands where often we walked, Down in the lowlands where often we talked, The birds they sat whistling and the larks they sang high, But the song I kept singing was 'My bonny Irish boy'.

From early in the nineteenth century the textual prototype of this song was a favourite of the popular press in Britain and Ireland. Its 'bonny' boy's unrepentant infidelity finally caused the girl to go mad:

Rattling in her chains on a strong bed she lies, And still she cries out for her bonny Irish boy, In the strong walls of Bedlam she is plain to be seen, She is a poor distracted girl her age just sixteen. (H)

Modern oral tradition has dropped such strong meat and progressively shortened the text, finally introducing a moralizing note in the girl's wistful comment on the sanctity of marriage. In the last line there is possibly an allusion to a real song, a number of nineteenth-century songs were entitled 'My/The houry Irish boy'. As the one which bid most to outdo this one in popularity, Irish in origin, described a girl who successfully followed an errant lover across the sea: Index, 'Bonny Irish boy'. A thematic synthesis of the two songs has also been printed and continues to be sung: B' D. 18b. n. p. d.; 8600. S. Ant. 1968.

11. The bonny moorhen

The mulberry bog Hugh Somers 1969





an' down she did fair in the midd-le



I'll ruff.le the feath.ers o' me bonn.y moor.hen.



[My bonny moorhen has] feathers again Of different colours but few of them blue;

She changes them often to cheat the young men And [then they do] call her the Bonny Moorhen. 2 My bonny moorhen she flies high in the sky Above her degree [and] she cheats the young men

By the wink of her eye; And if ever I chance to come this road again I'll ruffle the feathers of my bonny moorhen. sung twice

3 I [neither] shot high nor yet very low But fair in the middle and down she did go; And if ever I chance to come this road again I'll ruffle the feathers of my bonny moorhen.

The erotic meaning of this song, as orally transmitted in Ulster versions, overshadows any possible political interpretation. So textually slight is their tradition that it is hard to say whether they may be substantially identified with another hunting allegory of love which shares text with them: 'The bonny brown hen/black hare'. On the other hand, Hogg's 'My bonny moorhen' is unmistakably Jacobite in sense: the Moorhen is one or other of the Pretenders and one gets the impression that an older love song has been adapted. Burns referred to a tune entitled 'The bonny moorhen' and wrote a 'Hunting song' with a 'bonie moor-hen' in its refrain: textually unlike our song but in similar lyric style and the same verse form - Burns1 p. 169, Burns2 I 377-8, cf. III 1257. There also exists, on broadsides, a North of England miners' song 'The bonny moor hen' which seems both formally and textually inspired by a Scots 'Moorhen', whether political or erotic.

No doubt the Ulster 'Moorhens' could descend from an old Scots love song unknown to us but known to the authors of these various pieces. Or more simply, they could renew some Jacobite 'Moorhen' less literary than Hogg's - who has only two lines agreeing closely with the Ulster texts - at the same time perhaps borrowing text from 'The bonny brown hen' because of its similar title.

12. The braes of Strathblane

The braes of Strathdon The bleaches so green The beach of Strablane The Chippewa girl

Annie Sweeney 1969





Near the town of brave Athrillicks one evening in June To the woods I know (sic) daisies and the meadows in bloom I spied a wee lassie at the butt of the lane, She was bleaching her linens on the braes of Strathblane.

- 2 I stepped there up to her, I made my address,

 Are you bleaching your linens, my charming wee lass?
 It's twelve months and better I had it in mind
 That we would get married if you were so inclined.
- 3 To marry, to marry, kind sir, I am too young, Besides, all you young men has a flattering tongue; My mammy and daddy quite angry would be If I would go marry a rover like thee.
- 4 Consent, you wee lassie, and do not say no, You don't know the pain, love, that I undergo. The clouds they look weighty, I fear we'll have rain And I'll court some other on the braes of Strathblane.
- 5 Come all you wee lassies, take a warning from me, Don't slight your wee laddie or his father dear; For the slighting of my love I fear I'll get none And I'll court some other on the braes of Strathblane.

Doggerel' as familiar in the Blane valley, north of Glasgow, as 'the lines of the 23rd psalm' was Ford's description of his nine-verse text (C). Doggerel or not the song has travelled, turning up unrecognized in America as 'The beach of Strablane', 'The lothers so green', even 'The Chippewa girl'. The other alternative title is used in Aberdeenshire, where Strathon is situated. Our Derry version was sung when Annie Sweeney, living in Scotland, was back on holiday in her native Magilligan. But it was in Magilligan from her grandfather, said Annie, that she learned it.

13. Carrowclare

The maid of Carrowclare Killyclare by Jimmy McCurry and Eddie Butcher Robert Butcher junior 1969, [v.3 1961]



The flow ers-e were bloom-in' fresh- an' fair- , they ha ad-- a ver dant hue-.



On a fine and summer's evening as my walks I did pursue The flowers were blooming fresh and fair, they had a verdant hue.

- 2 And as Luna spread her golden rays disclosing many's a scene I overheard that youthful pair conversing on the green.
- 3 [As the skylark dropped her evening notes, left Nature quiet and still, For to hear their conversation I was forced to use my skill.]
- 4 By the corncrake loudly calling they my footsteps did not hear
 And the hawthorn proved my trusty friend and to them I drew near.
- 5 Till at length he broke the silence and he unto her did say – It's I'm about to sail away to fair Columbia's shore On board of that great ship called *Britannia* and strange lands I will explore.
- 6 When she heard of his departure she her arms around him threw And the falling tears that bedimmed her eyes they wet her locks like dew.
- 7 For it's when you reach Columbia's shore some pretty maids you'll find Dressed in their country's fashion, you'll soon bear me from your mind.
- 8 Oh, no, no, my dear, where'er I roam in distant lands to toil I will ne'er forget the days we spent when sailing on Lough Foyle.
- 9 Oh no, no, my dear, where'er I roam a stranger's fate to share I will ne'er forget the nights I spent with you around Carrowclare.
- 10 Then he clasped her to his bosom while the tears did gently flow, He says, - We will get married, love, and that before I go.
- 11 For it's if I were to leave you here and go across the foam What pleasure would there be for me if I left you at home?
- 12 Then she gave consent to marry then, her young heart kind and true; They joined their hands in wedlock's bonds, what more could fond lovers do?
- 13 And from Derry quay they sailed away on breezes fresh and fair, And now we are in America, far far from Carrowclare.

Jimmy McCurry, the blind fiddler, lived at Carrowclare on the shore of Lough Foyle, where in 1969 I met his great-nephew Bob McCurry - 6913, interview, and p.20 above. Of the songs by Jimmy which have come down to us this is the most traditional in theme and style, being partly adapted from a well-known Uster 'eavesdropping song', 'Dobbin's flowery vale' – see Index. The latter ended with a lover's parting, and so did Jimmy's song when I first heard it from Eddie Butcher in 1954 (B'. cf. A). But Eddied into this the his ending; latter he told me that he had added eight more inso f text to it in which the pair got wed and emigrated together. He gave me these extra verses, and by 1961 was regularly singing them as proper to the song (B**). His nephew Robert heard and learned them from a neighbour, so giving us an interesting version, orally transmitted, of a song the joint authorship of which is fully documented. Complete textual variants of Eddie's verses, 10-13, are given in the Notes as obtained over the period 1954-69.

Sam Henry identified the lovers, presumably from local enquiry, as a boy called Moore and a girl called Peoples.

14. The close of an Irish day

Charlie Begley 1961, [Eddie Butcher 1961]



O tt tt or

There stamped-u-pon-e our - - mem-or--ies are -- the friends we used to know

thoughts- of long a



Oh, tonight in fancy come and take a trip across the sea And meet your old companions in a place they long to be; There stamped upon our memories are the friends we used to know And just tonight we'll revel in the thoughts of long ago.

- 2 Through little lanes and meadows green we'll take a stroll once more And meet the laughing boys and girls we met in days of yore; The rivers, roads and moonlight nights have the same old charm still And the whistler on a summer's eve comes rambling o'er the hill.
- 3 [We will take a walk through yon green groves with our young hearts light and gay, With the golden rays of the setting sun at the close of an Irish day, For the music fills the hills around reecho clear and true As down the path we wander 'mid the fragrant scented dew.]
- 4 Don't you recall, sweetheart of mine, the place where I met you
 Like a rosy bud of happiness where love's young dreams came true?
 The air was full of love's sweet song as I promised to be thine
 And you forever pledged your word that you would be always mine.
- 5 [I will never forget when we set sail to cross o'er the ocean blue, As I stood on deck and watched the mountains swiftly fade from view; At the last glimpse of old Erin sure our hearts went up in prayer, Oh, it is God forbid we would e'er forget our dear little isle so fair.
- 6 But if ever I return again back to my native shore And meet those laughing boys and girls that we met in the days of yore It is there I will settle down for life oh nevermore to stray While the golden rays of the setting sun makes the close of an Irish day.]

This recent song in traditional style has been sung all over Ireland, evidently supported by the popular press, though I have noticed only one printed text. In 1961 Charlie sang three of the printed verses while Eddie sang all five together with a sixth which he was a laready singling in 1954 and which in 1966 and again in 1969 hi clientified as his own composition. This verse brings the poet's sentimental musing to a pleasant and less abrupt conclusion. Its is imagined picture of a homeoming answers an emotional need in much the same way as the extra text added by Eddie to 'Carrowclare' (no 13).

15. The cocks is crowing

cf. The drowsy sleeper Arise, arise, you drowsy maiden Awake, awake I will pulset my ship in order Who's that knocking? Oh, who is that that raps at my window? Who comes tapping to my window? Let the hills and valleys be covered with snow &c.

John Butcher senior 1969, [Eddie Butcher 1966]



John: Oh, the cocks is crowing, daylight's appearing, It's drawing nigh to the break of day,

- Arise, my charmer, out of your slumber
And listen unto what your true-love says.

- 2 He walkéd on to his true-love's window, He kneeléd low down upon a stone, And through a pane he did whisper slowly - Arise, my darling, and let me in.
- 3 Oh, who is that that is at my window Or who is that that knows me so well? - It's I, it's I, a poor wounded lover Who fain would talk, love, to you a while.

- 4 Well go away, love, and ask your daddy
 If he'll allow you my bride to be
 And if he says no then return and tell me
 For this is the last night I'll trouble you.
- 5 Well my dada is in his bed-chamber, He is fast asleep in his bed of ease; But in his pocket there lies a letter Which readés far, love, to your dispraise.
- 6 Oh, what dispraise can he give unto me?
 A faithful husband to you I'll be
 And what all the neighbours has round their houses
 The same, my darling, you'll have with me.
- 7 Well go away, love, and ask your mammy If she'll allow you my bride to be And if she says no then return and tell me For this is the last night I'll trouble you.
- 8 Well my mama she's an old-aged person, She scarce could hear me, one word I'd say, But she says you go, love, and court some other For I'm not fitting, love, your bride to be.
- 9 Well I may go but I'll court no other, My heart's still linkéd all on your charms; I would have you wed, love, and leave your mammy For you're just fit to lie in your true-love's arms.
- 10 Now Kellybawn it is mine in chorus (sic)
 And the green fields they are mine in white
 And if my pen was made of the temper steel
 Sure my true-love's praises I could never write.
- 11 But I'll go off to the wild mountains
 Where I'll see nothing but the wild deers
 Nor I'll eat nothing but the wild herbs
 Nor I'll drink nothing but my true-love's (spoken) tears.

Spoken: . . . I just disremember who learned me that song.

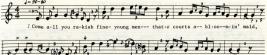
This beautiful text represents not so much a song as a large song family. Dialogue at the window is the basic family theme, but it is a theme much diversified, especially in the conclusion. A cruel father may threaten transportation and obtain both lover and portion? Acf. D. A gir may open the door too it en to her sailor and, finding the is abandoned, drown herself: Greig LIV. Ord p. 318. The sailor may be initially thwared by a deceiful stemporter certainly borrowed from The lass of Roch Royal', though this version, unlike the old ballad, ends happily with the departure of the lovers: Christic 1245.

The family may be enlarged by 'matrimony'. A song of double suicide, 'The silver pager', seems to have bestowed its conclusion on one branch: I/NO etc., Ct. Os. 348-52, Laws' G21. Another night-visit song known variously as 'Here's a health to all true lovers', Jack the rover, and 'I must away', has formed different narries alliances with family members: ELQR. On the other hand, lyric features may dominate, as in the pot-pour iof verses recorded in Belfast (F) or in an eccurior Arkansas derivative of one of the double suicide versions: T. Coffin in Southern folklore quarterly XIV (1950) 87-96.

None of the main thematic variations is specifically Irish. The "Who is at my window?" motif is noticed in sixteenth-century Britain: Baskervill p. 580-7. But the lyrico-narrative texts constituted as we know them hardly have a history older than the eighteenth or late seventeenth century. The extended dialogue of the Magilligan version, common also in America, is one of the oldest types. Many versions conduct with some 'impossible' expressed in traditional terms, though the intense imagery of our Magilligan version is exceptional.

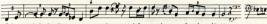
16. Come all you rakish fine young men

John Butcher senior 1969



Never trust · ø your se - cr · ets to fr·iends nor--- com --- r · ades-,





have tried- it by--- e xper - i ence and I n ow have - found--- it so.



Come all you rakish fine young men that courts a blooming maid, Never trust your secrets to friends nor comrades, For like Judas they'll deceive you and that before you know, I have tried it by experience and I now have found it so.

- 2 Once I courted a blooming maid, the darling of my heart, Sure we thought the first time that we met that we would never part; But it was some simple tales of love I told to a young man, For I thought I could depend on him for he ofttimes stood my friend.
- 3 Now he went to this blooming maid, he unto her did say - I would have you stop this false young man and come along with me, For he says he will deceive you and that will happen soon, If you do not stop his company he will spoil your youthful bloom.
- 4 When she heard the story it grieved her heart full sore And when she thought on her true love it grieved her more and more, -For many many was the hour and pleasant was the night That I spent in my love's company and in him took great delight.
- 5 When she saw her own true love she thus to him made known
 You said you would deceive me and leave me here my lone,
 You said you would deceive me and that would happen soon,
 If I would not stop your company you would spoil my youthful bloom.
- 6 Oh, who told you that story, he unto her did say, Or whaten a young man was it that proved so false to me? When she made mention of the name the same he soon did know, - And in spite of all his falsity this night with you I'll go.
- 7 So it's now we are got married, I mean to drop my pen, Here's a health to every true young man, likewise a trusty friend, And may they gain the victory when courting a blooming maid: If you learn to keep your own secrets you will never be betrayed.

It is strange that these rakish fine young men are so little known. From its pectic style the song must date from the heydy of Irish broadside balladry, probably the early nineteenth century, though perhaps never appearing in print. Its 'Judas' type is one of those legacies of courtly medieval love song, a basic trait of which was the need to avoid sharing confidences. This song merits a wider public, and surely must have had one, in Ulster at least, in the oral culture of its early days.

17. Copper John

Cofer John

Eddie Butcher 1966, Michael O'Hara 1975, Tom Anderson 1975



e says to m.e, It's a braw bright day, Would you hire wi' me to the twelth o' May?

Eddie: Oh, Cofer John give me a wink

He says, - Come in to you get a drink; He says to me, - It's a braw bright day, Would you hire with me to the twelfth of May?

Michael: Copper John's a civil man,

When he goes to the town he takes a dram, A civil man when he gets that, He looks a swell in his wee hard hat.

Tom: Copper John give me the wink,

— Come on in to we hae a drink.
Copper John and me set down,
He slipped me ower half a crown.
Copper John has a fine young maid,
If she leaves me down the bread and tay
I'll stay with her till the twelfth of May.
Spoken: That's all I know of it.

Copper suggests toughness, and 'Cofer' /kofər/ may be for 'Copper' /kopər/. These loose verses seem to hint at a fuller text, but I know of none. For further discussion of them and of the air, see no 27; for hiring fairs, no 22 and p.11.

18. Craiganee

The flower of Craiganee The hills of Tandragee Innisfree Bonaghee Bill Quigley 1969



Come all you sacred Muses that frequents our native isle, I hope you'll pay attention till I drop my slender quill, Saying, I will go and seek a home all in some land that's free And I'll bid adieu to sweet Lough Foyle, likewise to Craiganee.

- 2 When he rises in the morning he oils and he combs his hair, He dresses up in superfine, goes out to meet his fair; Her name I will not mention for offended she might be, For she's one of the fairest flowers ever bloomed in Craiganee.
- 3 When she rises in the morning she walks down by the shore To watch the foaming billows as they roll o'er and o'er; She's watching for the small boat that bore her love to sea And she says, - Young Johnny Harkin, you're far from Craiganee.
- 4 Then I own I loved old Erin's isle, I never could love more, Above all other nations that I ever saw before; When I am on the ocean deep, neither friend nor foe being near, I'll be thinking on my old sweetheart I left in Craiganee.
- 5 Adieu unto you, Athleen's rocks, that guard our native shore, Likewise unto my old sweetheart, will I never see you more? But if we meet each other all in some land that's free We will live and love each others as we did in Craiga (spoken) nee.

The Craigance in question is evidently the one between Ballintoy and Ballycastle in N. Ant., a district to which other names occurring in other versions also attach the song: see Notes. Version E is alleged to derive from Kerry, but this is probably an error of orther versions are confined to N. Ulster. There is, however, no Craigance lear Lough Foyle. In v. 2 courship motifs are rather unexpectedly prefixed to an emigrant's farewell, less incongruously perhaps in C where the male toilette of 2.1-2 is replaced by a female toilette. We must take "he' and 'I' in Ball's text of this verse to represent the same person. The motif of concealment of the girl's identity in 2.3-4, of early courtly origin, recurs in Eddie Butcher's 'The flower of Corby mill':

Now her real name I won't mention, no, I dare nae name her name, Her parents would be angry and I would be much to blame; She's a mill girl to her trade and she has the best of skill For she's the blooming star of Antrim and the flower of Corby mill.

19. The crockery ware

Eddie Butcher 1966



Oh, my love she's but a lassie oh, A lassie oh, a lassie oh, I will let her stand a year or two And she'll not be half as saucy oh. For I kissed her once, she never said no And then I kissed her twice my love to show And she says, "Y our whiskers tickles me so, Keep on doing it, Sandy, oh.

2 This young man all in the dark
Was looking for his own sweetheart
When his toe catched on the rail of the chair
And down came all the crockery ware.

Oh madam dear, do me excuse
For I was taken by surprise,
I lost my way and I caught in your chair
And I broke my shins on your crockery ware.

The crockery ware is a comic English song; in its full text a boy visits a girl at night, she places the 'crockery ware' - chamber pot- in his path causing him to wake the hold woman, who summons a bobby and extracts the price of a new crockery ware from the intruder. Here Eddie has added eight lines of this song to eight lines of Scots 'mouth music': Il. 1-4 common in tradition, Il. 5-8 facetious and vulgar, probably taken from a comic Scots song of music-hall origin, cf. IFM 93 (Westm. 1972). See no 27 for further discussion of this amalgam and its air (the second half of which is used exclusively in v. 2).



The Bold Lieutenant.

In London city there lived a lady,
Who was possessed of a vast estate;
And she was courted by men of honour,
Loris, dukes, and earls on her did wait.
This lady made a resolution
To join in wedlock with none but he
That had signalized himself by valour,
All in the wars by land and sea.

"There was two brothers who became lovers,
They both admired this lady fair,
And did endeavour to gain her favour,
Likewise to please her was all their care,
One of them bore a captain's commission,
Under the command of brave Col. Carr,
The other he was a noble lieutraant,
On board the Tiger man-of-war.

The eldest brother he was a captain, Great protestations of lore dia make; The youngest brother he swore he'd venture His life and forture all for her sake. But now, said she, I'll find a way to try them, To know which of there the sooner start, And he that will then behave the bravest, Shall be the governor of my heart:

Sine clearing her coachman for to get ready Early by the break of day. The lady and her two watlike heroes, To fower-hill they road away. When at the tower they had arrived, She threw her fan into the lion's den, Saying, he that wishes to gain a lady, Must bring me back my fan again.

Then out bespoke the faint-hearted captain, Who was distressed all in his mind, To hostile danger I am no stranger, To face my foe I am still inclined; But here were lions and wild beasts rosring. For to approach them I dont approve, So therefore, madam, for fear of danger, Some other champion must gain your level.

Some other commons must gain your love. Then out bespoke the youngest hoother, With voice like thunder to loud and high, To hostile danger I am no stranger. I'll bring you back, love, your fan, or die. He drew his sword, and he went amongst them Those lions fewered and fell at his feet. And then he stopped for the fan and brought it, He says, is this it, my darling aweet?

The gallant action it now being over,
And to the lady be took his way;
While the lady in her coach ast trembling,
Thinking he would become the lior's prey.
But when she saw her brave hero coming,
And that no harm to him was don,
With open arms she did embrace him,
Saying, take the prise, love, you have won.

Soon the news to the king was carried,
How his lions they were all slain;
The king being not one bit displeased,
But kindly applauded him all for the same. He altered him from a third licenteant,
And made him admiral over the blue,
And to this lady that night got married,
See what the powers of love can do.

'The bold lieutenant': broadside edition of about 1844 (no 26D: 'The fan')

20. The dark-eyed gipsy

The gipsy laddie The brown-eyed gypsies Seven yellow gipsies The raggle-taggle gipsies &c.

Tilly Ouigley 1969



The' were three gip sies, the' lived in the East





6:1-2, of.3 2:8



There were three gipsies, they lived in the East And they were braw and bonny oh And they sang so sweet, so very very sweet, They charmed the heart of a lady oh.

- 2 She gave to them the sparkling wine, She gave to them the brandy too And the gay gold ring that the lady wore She gave it to the dark-eyed gipsy oh.
- 3 When the lord of the castle came home He enquired for his lady oh, She's gone, she's gone, said the brave servant boy, She's away with the dark-eyed gipsy oh.
- 4 Charlés then put spurs to his horse
 And off he rode so speedily too
 Until he fell in with his gay wedded love
 Along with the dark-eyed gipsy oh.
- 5 Are you going to forsake your house and land? Are you going to forsake your children three? Are you going to forsake your gay wedded love And go with the dark-eyed gipsy oh?
- 6 What cares I for my house and home? What cares I for my children three? For I lay last night in a fine feather bed In the arms of a dark-eyed gipsy oh.

The dark-eyed gipsy', as it is usually called in Ireland, was almost the only old British ballad printed by the Irish popular press. I have noticed Dublin and Cork imprints only, but the plentiful Ulster oral versions clearly show broadside textual influence. Eddie Butcher's fragment Y was my first clue to Tilly's version, which she learned from the centenarian Sarah Sweeney: see p.2.0. As in most Irish versions, it is by singing that the gipsies cast their spell over the lady, but the gifts which in 2.1-2 are tokens of her hospitality to them perhaps replace the narrotic spices given in some versions by them to her: see Notes. Overtaken by her husband, neither the lady nor the gipsies are punished. Irish versions mostly end with expression of the lady's perfect devotion to her gipsy, and contain little to recall the historical features which are said to link the ballad with sixteenth- or seventeenth-century. Scotland.

21. David's flowery vale

Young McCance Drummond's land Divis mountain Eddie Butcher 1966





I showed- her- all m.y fa.ther's-- ships that---- were bound- for- Ca.str.el.e fair,



Had it n . ot been you, fair 1 . a - - - dy, I'm sure I . e would- been- there.



The Al-ma coach it passed me- by- well- loa-ded-- to the- ground

It is down by David's flowery vale where the water does run calm A purling stream does gently glide, it divides my father's land; It's covered o'er with linen cloth that was woven near Tandragee. It was purchased by Owen M'Kye and a boy called Robert Lee.

- 2 The other day as I roved out for to view my father's land The Alma coach it passed me by well loaded to the ground: I put my prospect to my eye. I viewed it all around. In the front of it who did I spy but a lady of renown.
- 3 So then a thought came in my mind it was her I would approach. I catched her by the lily-white hand. I led her round the coach I showed her all my father's ships that were bound for Castrel fair. - Had it not been you, fair lady, I'm sure I would been there.
- 4 Oh I says, My honoured lady, we'll go down to yonder inn And we will have a glass of wine our courtship to begin. For I have lost a diamond ring more precious far than gold And you're the one has found it, fair lady, I am told.
- 5 Kind sir, I'm not a lady, the more I wear fine clothes, Nor for keeping young men's company I'm sure I'm not exposed; I am but a hiréd servant girl that lives near to Tandragee And for further information enquire for Robert Lee.

Magilligan had its bleach-green in Duncrun until the 1760s (OS 1) but it is to the Belfast district and a somewhat later epoch that this song belongs. Fuller versions prolong the courtship inconclusively and identify the narrator as young McCance' of the Falls (W. Belfast) who lived 'At the foot of Devis mountain: a youth of fortune frustrated in an affair with a gibt below his rank. For the part played by the McCance family of Suffolk, near Dummurry, in the linen trade, see Green p. 77. The first Armagh coach (2.2 'Alma') began to run in the summer of 180s. Belfast Newsletter, 24 June 1808. Its terminus was in Arthur St., about 600 yards from the quays: see Notes. 2.2 and 3.2

22. The daysman

A story in rhyme of the hiring fair Eddie Butcher 1966



packed up me bun.dle- and I star.ted- to hire.



I once was a daysman, I wrought cause anent And a day in the week was kept off for the rent, We had a row o'er the hours, my blood being on fire, So I packed up my bundle and I started to hire.

- 2 My mother with fleeching she near made me curse, She says, - You'll go further and maybe fare worse. I had a fiver saved up, it was hid in the byre, So I broke up the bank and set off for to hire.
- 3 I stood in the fair from morning till eve, Not a bid for my body did I e'er receive; Says I to myself, – It's a glass you require And stretch away home for you're not going to hire.
- 4 I just had resolved when two lassies came by And the one was well featured on me cast her eye; Says she to the other, – Jean, here's our desire, This man with the bundle he's wanting to hire.
- 5 I knew by the joke and the way they were dressed They were two servant lasses, no more nor no less, Though their impudent cheek I was forced to admire The well featured one that had asked me to hire.
- 6 Ten pounds I was offered for to milk night and morn, From all sorts of drink to be teetotal sworn, On my nights with the neighbours to no call and pass And then keep my hand off the young servant lass.
- 7 I was to be fed on the best of strong tea, A duck egg to my breakfast and that every day; But in case that the servant no courting might stand Says I, - On the mistress I'll first try my hand.

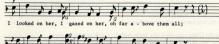
- 8 I threw my arm round her, she struggled and fought, She seen that I had her, she knew she was caught; So I split up the fiver and a drink I did share And I courted her home the night of the fair.
- 9 But still I'm a daysman and I work cause anent And the day in the week's aye kept off for the rent, But I have no fiver now to hide in the byre For the bank is the wee lass that asked me to hire.

This recent song is the Ulster equivalent of a 'bothy ballad'. If you're working cause anent, 'said Eddie, 'you're feeding yourself and you're getting the money but no meat . . . you'd be paid so much a week, You're no fed nor clad nor nacthing . . . you get something extra when you're cause anent. '- 6919. The expression, properly cost ament, 'is Scots in origin and common in Ulster: see UFL VIII (1962) 41. Hiring fairs were held twice yearly in May and November (see p. 11): this amnorous skirmish with consequences no doubt took place in May. In 1961 Eddie left out v. 5 with its explanation that the 'lassies' were two servants; without this verse the story is altered, with it a kind of rural irony adds relist to the good 'offer' made in v. 6-7. During Oct.—Nov. 1932, correspondence in the Northern Constitution revealed widespread discontent among farm workers hired for the season; boys were said to have emigrated to Canada because they were being offered £6-£8 for six months (5 Nov.).

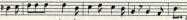
23. Don't come again

You shan't come again The rejected lover Eddie and Gracie Butcher 1975



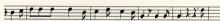


But aye she loo . ked on me with scor . n and dis . dain



And the bo nny wee lass is an swer was to no come a . gain,





And the bonny wee lassie's answer was to no come a gain. 2 The



Oh, the first place that I saw my love it was at a ball, I looked on her, I gazed on her, oh, far above them all; But aye she looked on me with scorn and disdain And the bonny wee $\begin{bmatrix} \mathsf{lass}^* \in S \\ \mathsf{star}^* \end{bmatrix} \text{ answer was to no come again, } \\ \mathsf{lass}^* \in S \end{bmatrix}$ And the bonny wee $\begin{bmatrix} \mathsf{lass}^* \in S \\ \mathsf{star}^* \end{bmatrix} \text{ answer was to no come again, } \\ \mathsf{last}^* \in S \end{bmatrix}$ answer was to no come again. $\begin{bmatrix} \mathsf{lass}^* \in S \\ \mathsf{last}^* \in S \end{bmatrix}$ answer was to no come again.

- 2 The next place that I saw my love it was at a wake, I looked on her, I gazed on her, I thought my heart would break; But aye she looked on me with scorn and disdain And the bonny wee lass's E. \(\)_ answer was to no come again, &c. lassie's G. \(\)_
- 3 It being in six months after, a little or above, When Cupid shot his arrow and he wounded my true love; He wounded her severely, it caused her to complain And she wrote to me a letter saying, - You might come again, &c.

- 4 I wrote her back an answer all for to let her know
 While life was in my body it's there I wouldnae go,
 While life was in my body and while it does remain
 I will aye mind the girl that said. Don't come again, &c.
- 5 Come all you pretty fair maids, a warning take by me, Never slight a young man wherever they may be, For if you do you re sure to rue, they'll cause you to complain And you'll aye rue E. \(\) the day that you said, \(- \) Don't come again, mind G. \(\)

You said, - Don't come again,

You will aye rue the day that you said, - Don't come again.

Eddie sang the complete text in 1955 and recorded it twenty years later, though somewhat uncertain of the words in 1966. At that time, it became clear that his wife Gracie also knew the song – which derives from the singing of one of her aunts— and in 1975 she was induced to sing it in duet with Eddie. Their few individual variants are shown followed by their initials. The song came from English broadsides and was printed on at least one Irish sheet, but I have found no other Irish oral version. The Appalachian versions are textually diverse and introduce older lyric commonplaces. At the same time, like Eddie's and Gracie's, they shorten the broadside text omitting hints that the girl's change of heart is motivated by pregnancy.

24. Down by the canal

Bonny Kilwarlin

Eddie Butcher 1968



As I went a-walking one evening in June
To view the green fields and the meadows in bloom
I spied a fair maiden and on her did call
Just as I was walking down by the canal.

- 2 We have met in good pleasure, we have met in good time, If this place was convenient I would tell you my mind; Come sit down beside me and I'll sit by thee And we'll have a fine courtship in a short time, you'll see.
- 3 To sit down beside you I'm afraid it's too late, My journey is far and my message is great; Forbye, I have suffered a lot over you, Both sleep, meat and drink, love, you have hindered from me.
- 4 You must apply to some doctor, take the blame all off me, Or some skilful surgeon your vision to see; It's all a distemper that runs through your brain, You must get your veins lanced, love, it will ease all your pain.
- 5 To apply to some doctor I intend it to do But before that I do it I'll be counselled by you For you are my doctor and surgeon also, You can cure all the pains, love, that I undergo.
- 6 Do you see yon bright Phoebus going down by the west And all feathered fowls are going home to their nest? Dark shades they are approaching and I must away, Let those few words excuse me, no longer can stay.
- 7 She hastened to go then when softly he said - Let this ring be a token you have me betrayed; She smiled and consented and blesséd the day That down by Gill's water she happened to stray.

The retrieval of this song was an interesting affair. On 12 July 1966 while staying with me in Dublin Eddie attended a ceil held for foreign university students and heard a girl sing Padraic Colum's 'She moved through the fair'. This overworked poem is based on a traditional song which Eddie himself sings- see Shields'', especially p. 2814—yet hethen appeared unacquainted with its text. On the other hand, the traditional air reminded him of an unfamiliar song. We recorded a scrap of it right way, and about a week later in Magilligan another still incomplete rendition (lacking 2.3-3.3, 7.3-4). In a radio programme of some of his songs I appealed for information about this one. None came. It was Eddie himself, visting Dublin gain two years later, who restored a full text (which formed the basis of another broadcast).

Our only other version is a fragment which localizes the scene at Kilwariin, described by the singer Robert Cinnamond as 'a district beside Moria [N. Down] . . . very fertile . . . and there's lovely farms and groves of trees.' 'Gill's water' (7.4) is an understandable alteration of 'Kilwarlin'; the canal in question is the old Lagna Navigation Waterway, built 1756-94, which linked Beffast to Lough Neagh. It is now closed and the Kilwarlin's treet is incorporated in a motorway. See Shields' on See

The song dates perhaps from the early nineteenth century, but is full of older traditional poetry that distances the love scene. The doctor motif adapts a lyric commonplace found notably in The brown girl (Child no 295) and its derivative The sailor from Dover', some versions of which are sung to melodies similar to Eddie's: Bronson IV 40+7, nos 3-11, cf. Henry 72. In these songs the motif is followed by the return of a ring or plighted troth, in our Ulsters ongo nthe other hand by the giving of a ring. It is given with so little fuss that we might wonder whether v. 7 abridges two concluding verses.

25. Erin's lovely home

Mary Ellen Butcher 1969, [Jimmy Butcher 1966]



You patron sons of Paddy's land, come listen unto me, Communicate till I relate this mournful tragedy, For the want of trade has thousands made all anxious they might roam To leave the land where we were reared called Erin's lovely home.

- 2 [My father was a farming man reared to industry, He had two sons, they were man big, and loving daughters three; Our land was small to serve us all, some of us had to roam To leave the land where we were reared called Erin's lovely home.]
- 3 My father sold his second cow and borrowed twenty pound, All in the merry month of May we sailed from Derry quay; There were thousands more along the shore all anxious they might roam To leave the land where we were reared called Erin's lovely home.
- 4 We were scarcely seven days sailing when a fever plagued our crew, They were falling like the autumn leaves, bidding friends and lives adieu; We raised a prayer to heaven: alas that ever we did roam To leave the land where we were reared called Erin's lovely home.
- 5 Alas, my sister she fell sick, her life it was taken away, It grieved me ten times more to see her body thrown in the deep; Down in the deep her body lies and it rolls in a terrible foam, Her friends may mourn but she'll ne'er return to Erin's lovely home.

This song is distinct from a well-known broadside ballad with the same title: Shields? p. 47-8. It was not printed on broadsides, nor has any more recent printed text come to my notice. Yet it seems to have enjoyed wide usage, in Ireland at least. In Dublin in 1966 Frank Harte asked Eddie Butcher if he could sing it and Eddie provided one verse. In Limavady soon after, Eddie elicited a full version from his brother Jimmy. Three years later, Mary Ellen told me that it was from her unde! Jimmy that she had learnt her version, which is given here with an extra verse (2) from her unde. Dating no doubt from the post-Famine period, the song recalls one of the most serious hazards to which emigrants were exposed: sickness during the voyage.

26. The fan

The bold lieutenant The lions' den The den of lions The lady's fan The glove and the lions The lover's test The faithful lover, or, the hero rewarded The distressed lady, or, a trial of true love The fairest lady in London city The Bostonshire lady





In sweet Argyll there lived a lady
Worth ten thousand pounds a year
And for her wit and her mild behaviour
Few with this lady there could compare.
This lady she made a resolution
That she would wed with no one but he
Who would prove himself brave by valour
At the war by land or sea.

- 2 There were two brothers, they became lovers. They envised other both night and day; To see which of them would gain this lady Great protestations unto her made. The youngest brother was a bold sea captain Sailed on the brave Tiger man-o'-war, The other he was a bold lieutenant He beine head barrister of O'Connor's law.
- 3 The youngest brother being a bold sea captain Great protestations to her did make That he would venture both life and fortune, Both life and fortune all for her sake. This lady soon found a way to try him, She ordered her ocachman for to prepare Saying, — I'll be there bytimes tomorrow And all those nobles I will meet there.
- 4 She arose the next morning
 Early by the break of day,
 She ordered her coachman for to get ready,
 To the Tower of London they drove away.
 And when she came to the Tower of London
 She threw her fan in the lions' den
 Saying, Whoever wants now to gain a lady
 They will bring to me back my fan again,

- 5 Then out bespeaks the bold sea captain Just like a man was distressed in mind Saying, In the war I was ne'er a coward, For to face the foe I was well inclined, But to venture in through wild beasts and tigers My life would be at an endless cost, So there when I will not venture my life Some other champion must gain your love.
- 6 Then out bespeaks the bold lieutenant
 With voice like thunder both loud and high
 Saying. Here am I that will manlie venture
 For to bring to you back your fan or die.
 For the bring to you back your fan or die.
 And he manly ventured those lib rapier
 And he manly ventured those lib rapier
 Two of those lions he soon made fall.
- 7 And when the rest they saw him so daring Down at the conqueror's feet they lay; He stooped down - he was quick on motion— Gathered up his fan and made no delay. This young lady she stood trembling And not one word unto them could say For she was waiting there every moment To see him becoming the lions' prey.
- 8 And when this lady she saw him coming
 And unto him was no harm done
 With open arms she did embrace him
 Saying, Take the prize, love, that you have won.
 She raised him up then from third lieutenant
 And she made him admiral o'er the Blue;
 That very same night those two got married,
 See what the powers of love can do!

This story circulated in European literature from the sixteenth century, though in most literary versions the hero sharply rejects the lady for putting his life 'at an endless cost' – needlessly on the needless cost' – needlessly on a needless cost in endest cost' of the purpose. It hus achieved a narrative the amazing popularity of which is due partly to its 'self-parodying' character. Dating from the eighteenth century, it first appears in that period in an eccentric version of no less than 55 verses which enhance the lieutenant's valour by having him previously lose a leg in the wars! – Harvard no.

The conclusion has variations distributed on an approximately national basis. The full text survives well in Scotland and to some extent in Ireland: it describes the lieutenant's promotion by the king, who shows no chagin at the slaying of his lions (FGHL). Eddie, like his brother Robert, shortens this narrative in an unusual way be a shorten of the shorten of th

27. The farmer's daughter

Eddie Butcher 1966





And - - she rowled up a big grey hen And she put it in to the cradele oh.



Aye she rocked and aye she sung and aye she rocked the cr · ad · le



0:00

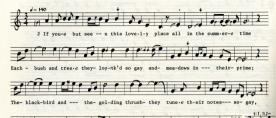
Oh, there were a farmer's daughter And she longéd for a baby And she rolléd up a big grey hen And she put it into the cradle oh. Aye she rocked and aye she sung And aye she rocked the cradle Saying. — If it wasnae for your big lang neb i would gie ve a draw of the diddy oh.

The snatches which comprise nos 17, 19 and 27 are all sung by Eddie Butcher to the same sprightly air, most commonly called 'The roose tree.' Though they include the remnant of at least one full-length song (no 19.2), one verse tends to borrow another in a sequence upon which unity is impressed merely by the use of a melody announcing comic intent. So far as we know, 'The farmer's daughter' is complete in eight lines. It is sung in the same way in its native Scotland, where the girl rolls her 'faither's grey hound' in a 'plaidie' and longs to 'kiss [its] gabbie' (B). For these 'loose verses' see p. 2.

28. The Faughan side

Eddie Butcher 1961

Spoken: She's ready for the music now? - Yes.



Oh, but still- I have--- a n · o · i· tion- of goin' to Amer· i- cay.

on, but still- I have--- a n · o.r. tion- of goin to Am.el.1- ca.

Oh, a stream like crystal it runs down, it's rare for to be seen, Where there you'll see the Irish oak trimmed with the ivy green; The shamrock, rose and thistle and the lily too beside They do flourish all together, boys, along the Faughan side.

- 2 If you but seen this lovely place all in the summer time Each bush and tree they looked so gay and meadows in their prime; The blackbird and the golden thrush they tune their notes so gay, Oh, but still I have a notion of going to America.
- 3 Farewell unto this lovely place, from it I mean to roam
 To leave my friends in Ireland, my own dear Irish home,
 Farewell unto my comrades all and the place where they reside
 For many a pleasant day we spent along the Faughan side.
- 4 It's about three mile from Derry to the bridge of Drumahoe
 Where there I spent some happy nights, I would have yous all to know,
 Where lambs do sport, fair maids do court and small fish gently glide,
 In the blooming spring small birds does sing along the Faughan side.
- 5 The leaving of this lovely place it grieves my heart full sore
 But the parting with my own wee girl it grieves me ten times more;
 If ever I return again I will make her my bride,
 I will roll her in my arms down along the Faughan (spoken) side.

This is a favourite of Eddie's and was among the first songs he sang me and the very first one we recorded. For one of those 'topographical phyries' which abound in Anglo-Irish, it is unusually economical and well made. The Faughan river flows into Lough Foyle on the east side of Derry city. The only printed version I have seen is Henry's Co. Antrim one dating from 1935, when the song must have been only as generation or two old. Eddie's version and the Antrim one are textually book. Recently, the song has been taken up by groups performing traditional music in Uster. See also no 39, commentary.

29. Finvola, the gem of the Roe

The gem of the Roe Eddie Butcher 1961



In the land of O'Cahan where the dark mountains rise, O'er their rugged tops where the dusty cloud flies, Deep sunk in that valley a fair rose did grow And they called her Finvola, the gem of the Roe, And they called her Finvola, the gem of the Roe.

- 2 From the Fair isle of Scotland appeared in my view A lad clad in tartan as plain as it's true, With the star on his breast and unslung was his bow And he sighed for Finvola, the gem of the Roe, &c.
- 3 No more up the mountain our maidens shall hie Where wind the cold cheek that bedims the blue eye, In silent affection our sorrow will flow Since gone is Finvola, the gem of the Roe, &c.

The 'land of O'Cahan' centres on the district of Limavady and Dungiven, with which the song is associated. The text first appears, to my knowledge, in a book by Archibald M'Sparran, who was a native of Drumsum near Dungiven and died in America in 1848. M'Sparran may have been the author of the poem: neither its text nor Eddie's air, taken straight from one of Moore's Medodles, has much traditional character. Yet the local esteem in which the song is held earns it a place here: see p. 13. M'Sparran tells us that Finvola O'Cahan married a McDonnell of the Isles and died in Scotland in the early fourteenth century. Her body was brought home and buried at the Priory of Dungiven, and our poem is given out to be a translation of the ament sung by the family bard to his harp'. Turloughmore O'Cahan, over the bier.

30. Free and easy to jog along

Tom Anderson 1969, [Eddie Butcher 1961]



Oh, it's of my rambles I'm going to sing Like any blackbird or thrush in spring; When the sun comes out for to bless the land I am free and easy to jog along.

- 2 The first place we landed was on Ballantrae About three miles distant from Biscay Bay And they sat me down there to sing a song, I was free and easy to jog along.
- 3 The next place we landed was on Glasgow Green Where lads and lasses were to be seen And I was the gayest amongst the throng, I was free and easy to jog along.
- 4 I had not travelled but a very short space When a bonny wee lassie smiled in my face And she says to me, – Are you a married man? – No, I'm free and easy to jog along.
- 5 I took my love down into yonder inn Where we drunk porter, strong ale and gin And she pressed on me to join heart and hand And forget 'Free and easy to jog along'.
- 6 Oh no, my wee lassie, such things couldn't be, I have took a notion to cross the sea; When a man gets married his race is run, But I'm free and easy to jog along.
- 7 [Do you see yon streams how they gently glide? They can go no further than they are allowed, They can go no further than they get command, But I am free and easy for to jog along.]

A version in the Northern Constitution is the only printed one I know; the English roadside Free and easy in, for example, L: 12, R 271 a 2, II 72, is a different song. The Northern Constitution gives Tom's six verses, but the Butchers add a seventh with an image well suited to Magillian, where The high grounds in the parish are supplied with numerous and excellent springs, which gush out from the mountain'. - OS 1. Mention of Ballantrae and Glasgow is hardly enough to make the song Scottish, while the rhyme alang implied, though not used, by the Magilliagn versions in v. 1, 4, 5, 7, is just as acceptable in Ulster as in Scotland. It is evidently a fairly late nineteenth-century song which has adopted a common traditional air.

31. The good ship Cambria

Charlie Somers 1969



With a hunn erd an' se ven ty nine on board bou n' for the Sham-rock shore.

You Irishmen both one and all, wherever you may be, It's raise your voice in sorrow now and mourn along with me For the loss of our good ship *Cambria* that has sunk to rise no more With a hundred and seventy-nine on board bound for the Shamrock Shore.

- 2 On the ninth day of October last from New York we set sail On board the gallant Cambria with a sweet and pleasant gale.
- 3 For ten days and nights we ploughed the seas, no danger did we fear, Unto our native Irish coasts in sight they did appear.
- 4 Both man and boy did loudly cry, Our toils and trouble's o'er, We'll shortly meet our loving friends around the Shamrock Shore.
- 5 Then down below we all did go to wait for morning clear, When a dreadful shock against a rock it filled our hearts with fear.
- 6 The passengers all rushed on deck and stormy seas did roar
 And women's cries did reach the skies as they sank to rise no more.
- 7 Then fore and aft our seamen rushed, but fiercely rolled the tide, - Hands stand clear! four boats were hoist and launched across the side.
- 8 Both men and women they were filled with sorrow, I deplore, But only one survivor ever reached the Shamrock Shore.
- 9 Well, it's grief and sorrow may prevail when the news spread far and wide That our gallant Cambria of New York had sunk beneath the tide.
- 10 When our good ship she was sinking fast and far from earthly aid The reverend father Bain on the deck he kneeled and prayed
- 11 To He that rules both sea and land these precious lives to save And all his faithful followers: all sunk beneath the wave.

- 12 Oh, there's many's the widow and her child in sorrow may deplore And sisters weep and mothers mourn for friends they'll never see more.
- 13 But Armagh, Tyrone and Derry and the county Donegal, Cavan, Antrim does lament its loss both one and all;
- 14 Sligo, Mayo in grief and woe, while Galway does deplore For the wreck of the Cambria passenger that has (spoken) sunk to rise no more.

On the night of 15 October 1870 the Crown and Anchor line steamer Cambria from New York foundered off Malin Head on Inishtrahull (or according to Bonner p. 244 on the nearby Garrive Isles). The circumstances of the wreck were much as the song describes them. The vessel, it appears, which was under sail and steam, and proceeding at a rapid pace, struck on Innistrahull, a dangerous Island, guarded with lighthouses . . . The vessel immediately commenced to fill, a tremendous hole having been made in her bottom.' — Annual register: 1870, London 1871, II 124-7. Passengers were bound for Derry, Glasgow and Liverpool. The song was composed soon after the event in northwest Ireland—if we judge from 2. 1 and from the counties that 'lament' in 13-14 – but perhaps not in Inishowen itself in view of the absence of any localizing comment.

32. The green fields of America

The emigrant's farewell
Tom Anderson 1969



Fare well to the shore where the sham rock's a dor tin',



It's.s th.e bright pl.ace of pl.eas.ure and the home- of the brave.



Farewell to old Ireland, the land of my childhood, Now and forever I am shortly going to leave, Farewell to the shore where the shamrock's adorting, It's the bright place of pleasure and the home of the brave.

- 2 It's hard to be forced from the lands that we do live in, Our houses and our farms we are obliged to sell, To wander away amongst wild Indians and strangers For to seek out a comfort for our children to dwell.
- 3 I hae a wee lassie, I fain would take her with me, Her dwelling-place at present lies in the county Down, And it would break my heart for to leave her behind me, Oh, so we will roam together this wide world around.
- 4 So come away Betsy, my ain blue-eyed wee lassie, Bid farewell to your mother, love, and then come with me, I will do my endeavour to keep your sweet mind cheery, Oh, to we reach the green fields of America.
- 5 Our good ship she's lying below Londonderry To bear us away over that wide swelling sea, May the heavens be her pilot and grant her fresh breezes, Oh, to we reach the green fields of America.
- We'll get brandy in New Quebec at ten cents a quart, boys, Rum in New Brunswick a penny by the glass, We'll get wine in that little town you call Montreal And so inn after inn we will drink as we pass.

7 So fill us a bumper of strong wine, ale and brandy,
We'll each drink a health, oh, to them we left on shore
And we'll each drink a health to our friends in dear old Ireland,
So we will plough the green fields of America.

A broadside song with this title is still sung beginning 'Farewell to the land of shillelagh and shamrock'; the two are similar in form, style, motivation, even nelody, yet juite distinct in matter. The broadside speaks more bitterly of oppression, failure of trade and hunger; the Magilligan song books like a mitigated Uster adaptation of it. In 1999, Tom had no trouble recalling this coherent version of seven quartains, which he attributed to his father, grandfather, and a neighbour Jim (B), which he had tried to restore in 1966, procheding a collaborative fragment with his sister-in-law Maria and brother John. Again in 1999 I recorded a collaborative version, short but complete, from his nephew Robert and himself: all the 1966 verses with four others not sung by Tom, see Notes. Robert began solo and was disposed to stop at Tom's v. 5, but Eddie and pioned him in his verse and went on without him to sing Tom's v. 4, not yet sung. After this Robert re-entered and sang v. 6 without Eddie and the improvised antiphony concluded with v. 7, in due of the contraction of the contraction

33. Greencastle shore

The shamrock shore Paddy's green shamrock shore John Fleming 1969, [anon, 1954]



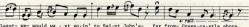
riom berr - y quay- we sailed a.way - all on - the eighth or-n.ay,



Be·in' fa·v·oured by a plea - sant ga·le sure we soon reached Mo - vile bay;



Fresh-'wa-ter there some twen - ty to.ns our brave ca.ptain took - on store



Least- we- would wa · nt go·in' to Sai·nt John's- far from- Green·ca·stle shore



From Derry quay we sailed away all on the eighth of May, Being favoured by a pleasant gale sure we soon reached Moville bay; Fresh water there some twenty tons our brave captain took on store Lest we would want going to St John's far from Greencastle shore.

- 2 All safe on board, the anchor weighed and her head it swung towards the sea While the sun shone o'er Benevenagh rock most glorious to see; Greencastle's lovely church and fort it is them I still adore, Oh, many's the pleasant day I spent on far Greencastle shore.
- 3 [From scene to scene my fond eye roved over mountain, hill and dale Till resting on dear Walworth's groves, well talked by Drumnamail; My agonizing heart did swell, my soul was troubled sore Viewing these scenes I left behind upon Greencastle shore.
- 4 Oh Ballykelly, belovéd spot, it's must we part? I cried, It's must I leave that lovely place where friends resides galore, Friends of my heart, and must we part perhaps to meet no more? Your memory still will warm my heart far from Greencastle shore.
- 5 At twelve o'clock we came in sight of famous Malin Head, Inishtrahull far to the west rose out of ocean's bed; A grander sight now met my eyes I ne'er had saw before Was the sun going down 'twixt sea and sky far from Greencastle shore.
- But then a dreadful storm arose, the waves like mountains roll, Blue lightning flashed on every side and rushed from pole to pole; Regardless both of winds and waves and hoarse loud thunder roared Our gallant crew the tempest braved far from Greencastle shore.]
- Next morning we were all seasick and not one of us was free, Quite helpless on my berth I lay, I'd not one to pity me; No father kind nor mother dear that would raise my poor heart sore, I'd none of my own to hear me mourn far from Greencastle shore.

- 8 But then we reached that far-off shore in four-and-thirty days And at the drinking of a parting glass we all took our separate ways; I clasped each comrade by the hand, I knew we would meet no more, Oh then I cried for my absent friends along far Greencastle shore.
- 9 [To Captain Harrison we owe our grateful thanks indeed, A manly crew was never slow to help us in our needs; With a flowing glass we'll drink his health and toast it o'er and o'er, May he in safety always pass to and from Greencastle shore.]

A manuscript text I noted at Magilligan in 1954 is long and full of local colour: v. 3-m and 9 are intercalated from it into John's four-verse text. More recently, only short texts have turned up which omit most of the local references: a less' heavy' version of the song deriving from the long version but better suited to wide circulation. Henry, who published the only other long version in 1927, said that one of his informants had learnt the song fifty years previous from an octogenariam who had got it in his turn from the author' a man named McLaughlin of Ballykelly'. This information is more plausible than his curious ensuing statement that in Articlave the song' was first sung in 1827 by an Inishowen ploughman'. Whatever the circumstances, it is evidently a local composition which has been adapted in recent times to general Irish susage.

The sailing ship was one of those which plied between Derry and Canadian ports in the first half of the nineteenth century. Captain Harrison, otherwise unknown, receives a testimonial in verse recalling those newspaper notices in which passengers safely arriving in the New World would recommend in glowing terms the 'humanity' of their captain.

34. Here's a health to the company

Lizzie O'Hara 1969



Here's a health to the company and one to my lass, We will drink and be merry all out of one glass, We will drink and be merry all grief to refrain For we may or might never all meet here again.

Two or three verses usually accompany this refrain and evoke the occasion as an emigrant's departure. The song is quite well known in the northern counties of Ireland, and with varying text has been noted in Canada and in Scotland, where it was perhaps composed.

35. The hillman

The Connaughtman Our goodman The seven drunken nights &c John Fleming 1969





Oh, in comes the hillman and in comes he,
There's a coat on the peg, that's where his ought to be;
He says to his living wife, - I'm coming, sir, says she,
- Oh, who brought that coat here without the leave of me?

- 2 Oh, you oul blin cripple, yea, and blinner may you be! Don't you see that's a blanket that my mother sent to me? - It's miles I have travelled and thousands and more But buttons on a blanket sure I never seen before.
- 3 Well, in comes the hillman and in comes he, A hat on the peg where his own ought to be; He calls on his living wife, - I'm coming, sir, says she, Saying, - Who brought that hat here without the leave of me?
- 4 Och, you oul blin cripple, yea, and blinner may you be!
 Don't you see that's a chamber that my mother sent to me?
 It's miles now I've travelled and thousands and more
 But sure ribbons on a chamber, well, I never seen before.
- 5 Well, in comes the hillman and in comes he, There's trousers on the bed-peg where his own ought to be; He calls on his living wife, - I'm coming, sir, said she, Saying, - Who brought those trousers here without the leave of me'
- 6 Oh, you oul blin cripple, yea, and blinner may you be! Can't you see that's a bolster that my mother sent to me? - It's miles now I've travelled and thousands and more But a double-barrelled bolster, well, I never seen before.
- 7 Well, in comes the hillman and in comes he, There's a horse in the stable where his own ought to be; He calls on his living wife, - I'm coming, sir, says she, - Oh, who brought that horse here without the leave of me?
- 8 Oh, you oul blin cripple, yea, and blinner may you be! Can't you see that's a breeding sow my mother sent to me? – It's miles now I've travelled and thousands and more But a saddle on a breeding sow I never seen before.
- 9 Well, in come the hillman and in comes he, There's a man in the bed, that's where he ought to be; He calls on his living wife, - I'm coming, sir, says she, - Who brought this man here without the leave of me?
- 10 Och, you oul blin cripple, yea, and blinner may you be! Can't you see that's a baby doll my mother sent to me? - It is miles now I've travelled and thousands and more But a beard on a baby doll I never seen before.



In steps the Connaughtman and in steps me
Calling on the mistress, - I'm coming, sir, said she.
- Who put the coat'n the bed where mine ought to be?
- Oh, it's blind may you, silly clown, and blinder may you be!
Do you not see it's a blanket that my mother sent to me?
- I've travelled this country three thousand miles and more
And buttons on a blanket I never saw before.

And butt' ns on a blan-ket I nev-er saw be-fore.



- Oh whose oul heid is that oul heid where my oul heid should be?
- What (you oul fool), you damned fool, you're blind, don't you see
- What it's a head of cabbage that my mother sent to me.
- Well, I hae travelled through this country this seven years and more
- And hair upon a cabbage head I never saw before.

Probably the best known of early comic ballads, 'Our goodman' was adapted into Irish, used in a folktale as an ostensible lullaby, and rejuvenated in the Anglo-Tish day-by-day enumerative version of the 'Seven drunken nights' (BCHIOR). It is unlikely, however, that an older adaptation in a different spirit was traditional in Ireland; the Scots 'Jacobite' version in which the wife hides her cousin McIntosh 'a Helian rebel' in the bed. Henry nevertheless published a text of it, which he seems to have taken from a Scots printed source, with an air obtained in Magilligan (D). Our North Derry texts are sexatily preserved, but the diversity of airs used in the district indicates the ballad's popularity there: a popularity certainly attributable to Scots influence.

36. I long for to get married

The young men The cherry tree Eddie Butcher 1966



I will so. I'll marr v her and then I'll bring her home.



- Sure, I will take thee- that will take me for fear that I would get none.

I long for to get married, sure I did it all my life,
I long for to get married, I will go and court a wife;
I will go, I'll marry her and then I'll bring her home
- Sure I will take thee that will take me for fear that I would get none.

- 2 The cherry tree's a lovely tree when it full buds and blows And so is every young man when he a-courting goes; With not a penny in his purse he'll curse and swear, he'll vow That he's got houses and free lands to bring a fair maid to.
- 3 So now they are got married, he's brought her home to sorrow, The land it is to purchase and the money it is to borrow; He'll set her in the corner where she may cry her fill By drinking the ale that she drank last by taking her own free will.

This rare song of evident British origin has turned up in Scotland and Australia. It might be thought that a story was missing after v. 1, but the other versions do not contain one either. Even the exchange between the urgent suitor and the too easily suited girl does not appear in A. Gloomy reflections are the main subject of the brief and pointed piece. They use lyric and proverbial metaphors of old tradition; in a fifteenth-century farce, for example, a woman invites her prospective husband to bed where he will take pleasure 'drinking what he has brewed' – G. Cohen Recueil de farces françaises indelizes Cambridge, Mass., 1949, p. 56.



THE

Enniskillen Dragoons.

A beautiful damsel of fame and tenown,
A gentleman's daughter near Monaghan town,
As she rode by the barracks this beautiful maid
She stood on her coach to see the Dragoons on
parade.

They were all dressed like gentlemen sons, With their bright shining swords and their

carabin guns.
With their silver-mounted pistols she observed them full soon

Because that she lov'd her Enniskillen dragoon You bright sons of Mars that stand on the right Out shine the armour or bright star by night, Saying Willy, dearest Willy you have listed full

To serve in the Royal Enniskillen Drgoon.

O Beautiful Flora, your pardou I crave, Now and for ever I will be your slave, Your parents have slighted you morning and

noon For fest that you'd wed your Enniskillen dragoon.

O Willy, dearest Willy never mind what the cry For childred are bound their parents to obey, When we're leaving Ireland they'll all change their tune

Saying the Lord may be with you the Ennis killen dragoon.

Farewell Enniskillen Farewell for a while, And all around the borders of Erin's green sle When the war is over we'll return in full bloom And they'll all welcome home the Enniskillen Dragoon.

'The Enniskillen dragoons': mid-nineteenth-century broadside edition (no 38A: 'The Inniskilling dragoon')

37. India's burning sands

The Paisley officer The village pride Henry and Mary Ann Blithe and bonny Scotland

Bill Ouigley 1969



And al-though her- lot and 'er cot-e w-as poor she was call'd-e th-e vill-age- pr-ide-.



In blithe and bonny fair Scotland where bluebells there do grow There dwelt a fair and comelie maid down in yon valley low, The whole long day she herded sheep along the banks of Clyde And although her lot and her cot was poor she was called the village pride.

- 2 An officer from Paislie town rode out for to fowl one day And wandering by these lonelie dells where Mary's cottage lay A long and loving look he took, gazed on her form so fair And he wondered to see such a fair flower had grew and flourished there.
- 3 And oftentimes he had came that way and many's a visit paid, The flattering tongue of this young man soon won the village maid; Alone together they did roam through many's a hill and vale, No tongue could tell how love could steal those gentle hours away.
- 4 Then Henry came to Mary, his heart oppressed with woe, Saying, – Mary, lovely Mary, far from you I must go; Our regiment has received the rout and I must give command, I must forsake these lonelie dells for India's burning sand.
- 5 Oh Henry, dearest Henry, it grieves me for to part, I wish that we had a-been married for I love you in my heart; Oh Henry, dearest Henry, you are my heart's desire And as your servant I will go, dressed up in men's attire.
- 6 Then he marched her down through Paislie town and much they wondered there To see such a fine recruit he'd got, so comelie, young and fair; The ladies all admiréd her as she stood on parade But little they knew that a soldier's cloak concealed such a comelie maid.

- 7 Then they soon sailed over the raging sea for India's burning sand, No tongue could tell what Mary bore on India's foreign land, And when she found that her strength gave way her woe she tried to hide And turning round and smiling, young Henry by her side.
- 8 Young Henry fought right manfully till a bullet pierced his side, He never flinchéd from his post, it's where he fought he died; She picked him from his bleeding gore and in her arms pressed And as she stooped for to heal his wounds a bullet pierced her breast.
- 9 When she received this fatal blow she sank unto the ground And in the arms of her true love young Mary she was found And as these couple lived and loved till death they done the same And as their true heart's blood run cold mixed up in one red stream.
- 10 Then come all you maids of fair Scotland wherever you may be, Respect the name of Henry by either land or sea And if you meet a soldier lad just take him by the hand And think on Mary's royal task on India's (spoken) burning sands.

Spoken: There you are now.
Tilly Quigley: You should have sung that out.

This song is common in Canada and various American States, particularly of the northeast; one American MS text goes back to 1884. There are broadsides from Durham and Manchester. Oddly enough I have seen no references to Scots versions. Our fullest references come from the northern half of Ireland. Henry drew on six different Derry and Antrim informants, and we have full versions from two Magilligan singers. Perhaps 'India's burning sands' is actually an Irish song in disguise; perhaps the author was an Irishman living in Scotland or the North of England. The Irish rhyme same:stream (9.3-4) is only a tenuous clue; but the melodic tradition scens more Irish than Scots. A somewhat literary Uster song entitled 'Diarmuid and Mary' shows stylistic similarity and some textual correspondence (see Notes), but not enough to determine which song borrowed from the other.

On 1 May 1926 the Northern Constitution reported that Miss Denne-Parker, from Oxford but evidently Scottish, adjudicating at the Coleraine music festival, gave Miss Lily M Ginnis of Limavady second prize in the folk-song competition for this song, though declaring herself 'not at all sure that the poem was worthy of the tune, in fact she was afraid she was not in symeathy with it'.

38. The Inniskilling dragoon

Eddie Butcher 1966



She watched from her carr·iage·e the dra·ha·goons on par·ade.

There was a fair lady lived in Monaghan town, A rich merchant's daughter of fame and renown; As she strayed by the barracks this beautiful maid She watched from her carriage the dragoons on parade.

Fare you well, Enniskillen, fare you well for a while And all around the borders of Erin's green isle And when the war is over we'll return in full bloom And we'll all welcome home our Inniskilling dragoon.

- 2 The dragoons they were dressed up like gentlemen's sons With their bright shining swords and their carabine guns; Their silver-mounted pistols she observed them full soon All because that she loved her Inniskilling dragoon.
- 3 Oh mother, dear mother, for me do not weep, My mother's kind advice I am going for to keep; My parents brought me up from a boy unto a man And I'm going in defence of my own native land.

Dragoons — mounted infantry that fought on foot —long enjoyed popularity in folk song. The Innikillings were remembered for their part in the Williamite campaign, when a Huguenot diarist is reported as writing that he had seen them 'run like masty dogs against bullets' — U/A IV ser. 1 (1856) 80. An eighteenth-century biographer of William's general Schomberg described them, with 'thin little nags and the wretched dress of their riders, half-naked with sabre and pistols hanging from their belts', ado looking 'like a horde of Tartars' – J. G. Simms Jacobite Ireland, 1685-91 London 1969, p. 127. V. 2 paints a different picture: but it refers to a ceremonial occasion and a later date.

Irish and British broadside texts of the song are abundant. In a nineteenth-century 'Answer' the hero returns from the war in the role of an initially unrecognized lover-L: LR 271 a 2, IV 423. There are adaptations by George Sigerson and Tommy Makem. Popularity has given the song as high degree of melodic and textual stability, but Eddie's conclusion is aberrant. A farewell of lovers divided by proud parents is replaced by a soldier's farewell to his mother, taken from another song – see "The suntry South" in Sharp' 11 263. Mackenzie n. 139.

39. It's just about ten years ago

John Butcher senior 1966





I'm goin' a cross the o cean for to see my broth er Jack





Oh, it's just about ten years ago as near as I could tell I bundled up my clothes, unto my friends I bid farewell: - I'm going across the ocean for to see my brother Jack And if there's any chance of work I won't be coming back.

- 2 I just possessed of ninepence and a one-pound note When I paid my fare and wrote to Jack for to meet me at the boat; When I went there sure I saw Jack and half a dozen more All waving hats and handkerchiefs to welcome me on shore.
- 3 They soon drew out the gangway plank, as soon as I reached on land, When Jack and all the other boys they took me by the hand And for to make me happy the remainder of that day We smuggled Irish whisky in that pub along the way.
- 4 They soon pulled the stiffening out of my dirty one-pound note, When Jack and all the other boys they went and pawned their coat; We smuggled that and other things till eight o'clock at night Till every mother's son of us was roaring blazing tight.
- 5 Then next morning I stuck in the pin, a job I went to seek, I'm working in the gas-yard at eighteen bob a week; First I was a gaffer but now I'm overseer, I'll be owner of the gas-yard in about another year.
- 6 Now Jack and all the other boys are working under me, Sure it does not become of them for me to go on the spree; But I'll go down into yon inns where there I'll squench my thirst, I'll not forget the fun we had the night I landed first,
- 7 Singing, God bless you, Barney, with an outstretched hand, Years ago o' pleasure as we might understand, Years ago o' pleasure as we might on recall For Irishmen throughout this world are brothers after all.

John recalled learning this song from Bob Tracy, a 'timber man' who brought it, with
'The Faughan side' (no 28), to Magilligan – from Derry city, Eddie thought, 6919. It
has no local features, and can hardly date from earlier than about 1900: the
decadence of the ballad sheet, a fact which may explain why it has remained
undocumented, John's and Eddie's renditions searcely diverge in text or melody.

40. It's of a young gentleman

The seducer outwitted
Charlie Somers 1969









It's of a young gentleman in this country did dwell, For seducing pretty fair maids there's few could him excel For there never came a fair one unto this young man's place, Oh, that ever would return without coming to disgrace.

- 2 Oh, a gentleman and servant maid lived nearby this town, With her master and her mistress she bet the sum of fifty pound That she could walk with this young man through lonesome woods and plains And she never told her waser till she would return again.
- 3 Oh, it being early the next morning this fair maid she arose To seek for recreation, oh, as she put on her clothes; With a rake upon her shoulder away then she has gone And the one that went to watch her it was her master's son.
- 4 Oh, good morning to you, fair maid, the gentleman did say, This morning it looks misty, it might make a pleasant day, But it's through these lonesome mountains together let us stray, I should find myself quite happy, oh, if with you making hay.
- 5 Oh, let go my hand, kind sir, she said, and stop your making fun, Perhaps that you are married and you have your harvest won. - Indeed I am not married, believe me, it is true For I'll never wed with anyone unless it is with you.
- 6 It is your beauteous sparkling eyes that has my heart ensnared And if you don't give consent, oh, I will die in despair; If you grant to me your wishes, oh, I'll give you fifty pound And I'll marry you next Sunday when the clergy comes to town.
- 7 If I grant to you my wishes, oh, it would myself confound, But before I do, kind sir, she said, just pay the money down. Oh, he paid her down the fifty pound as he thought it was but lent, Ay, and for a safe recovery it was this maid's intent.

- 8 For when she got the money she carefully put it by, And putting it in her pocket small-clothes he chanced to spy; He stood all in amazement, it put him to stand For to see that a young girl had turned out to be a man.
- 9 Oh, come pay to me my trifling, come pay to me my wealth, It's aren't you a man, he says, you do the same yourself. - Indeed I am a man, said she, for you I am too keen, You're so much afraid of shooting you will never serve the queen.
- 10 Oh, the argument being all in vain she quickly left the spot, She went down to the river and she jumped into a cot; She quickly rowed the little boat unto the other side, Av, and smiled, – Indeed, young man, she says, you wish to have a bride.
- 11 You may go home, young man, said she, go home, you silly clown, And I'll marry you next Sunday when the clergy comes to town; You may go home, young man, said she, and mourn for your loss, Oh, while I will sport my figure on your (spoken) easy earned purse.

For a wager a girl outwits a Don Juan by pretending to be a man dressed up as a girl; the deception puts a novel twist on the theme of the 'Broomfield wager' (Child no 43), replacing magic by cunning. The new ballad is Irish, as one fact makes certain: the allusion to a cot in 10.2. Cots were small boats used widely for inland and coastal transport, and still used exceptionally in Maglilgan for fishing and fowling at the mouth of the Roe; see p.5-6. But despite its rarity the ballad is not a local one; it came from broadsides and was probably composed around 1860 for the Dublin press.

41. It was in the Queen's County

Eddie Butcher 1966



2:2 11:4

Britain my fortune-- gang-er - the name-

It was in the Queen's County I was tenderlie rearéd Until I arrived at the age of nineteen; Though my parents were poor they no cost on me sparéd For well educated with them I had been.

- For the want of employment I then took a notion
 To sail o'er to Britain my fortune to try;
 With courage undaunted I crossed the wide ocean,
 Not thinking for murder here in Scotland to die.
- 3 Still thinking in Scotland high wages I would earn
 I went across hills for to cut a railway;
 I lodged in a place they call the Aghanerins
 With a man that's well known and he's the name of Gray,
- 4 It was on a frosty morning on the fourth day of December We got a strange ganger the name of Green; We had some angry words and so well I remember He paid us all off there no more to be seen.
- 5 Then we all agreed for to give him a beating And off to the bridge there with them I did go; Before it struck daylight on him we stood waiting Of our bad intention he little did know.
- 6 Then as he came forward those words he repeated, - Good morning, my friends, we will have a fine day, When his skull with a poker it was instantlie broken: When the deed it was done sure we all ran away.

- 7 Then off unto Liverpool where I happened to mention What I had done to a false-hearted friend And one hundred pounds was for our apprehending, You will hear how it happened when my song is end'.
- 8 Six weeks in his house he kept me under cover, He solemnlie swore he would ne'er me betray, When off unto Greenock he quickly sailed over, He got us apprehended that very same day.
- 9 Then back unto Greenock a prisoner we were taken And bound in strong chains to our trial came on, And twenty-one days was allowed for repentance; I am sorely grievéd for what I have done.
- 10 Pat Rodden, James Ackey and I got one sentence All for to die on the fourth day of May; Since I heard my sentence my heart it's near broken, Our time on this world is fast fading away.
- 11 Now farewell my friends, for my foes I forgive them, I hope all young men will take warning from me; For my sad misfortune my friends they're all grieving, I die at the age now of thirty and three.

Riotous incidents involving Irish workmen and farm labourers were common in ninetenth-century Britain; a better-known, less fuguirous, song on the subject is Eddie's 'English harvest'. The present song has not turned up in any other version, though it is a fraewell 'ballad of sufficient merit to retain interest when the identity of the condemned man is forgotten. Some circumstances might lead to an eventual discovery of the occasion described. The 'Aghamenin' are mystifying, and Liverpool has probably replaced a less familiar Scottish town. The use of rhyming odd as well as even lines is noteworthy. A pieces ow well made can hardly have otherwise perished. Though undoubtedly composed by an Irishman, it may perhaps have circulated mainly in Scotland.

42. James McKee

James Magee

1966



I James- Mc- Kee they hey do call m.e, the same I'll- ne'er de ny,



I was rear ed w ith my - grand moth- er, of me - she he took great care:



Six y ears in & Du blin I was & taught at . & the a - ca · dem - y



My - learn-in'- would have- served a kn.ight or lord of - high de.gr.ee.



James McKee they do call me, the same I'll ne'er deny, I was reared with my grandmother, of me she took great care: Six years in Dublin I was taught at the academy, My learning would have served a knight or lord of high degree.

- 2 My father and my mother died, I had one aunt alive, She was married to an Orangeman, with him she did connive; She went before the justice my life to swear away Still thinking she'd become the heir of all my property.
- 3 She went before the justice and at the green table stood Saying, - Good my lord and jurymen, take heed to what I say, This is the man who done the wrong, so do not let him shun, Last Thursday night at ten o'clock he stole my husband's gun.
- 4 Oh aunt, he says, God pardon you lest your soul might injured be, He says again, – God pardon me lest judgéd I might be, He says, – Think on that awful day when on us He will call, There'll be no lawyers there, nor jurymen, one judge will stand for all.
- 5 McKee, I can't defend you, she has swore so bitterly, You must leave your wife and family, you're bound to cross the sea, You must leave your wife and family in sorrow to bewail, You're going to cross the ocean and you're bound for New South Wales.

- 6 It's not my far-off sailing or yet my tedious voyage, It's the leaving of my little ones before they're come of age; May the curse of me and my three babes, my wife and children small Light down upon you. Kate McKee, my aunt I should you call.
- 7 I had a house both long and broad, six rooms it could afford
 For to entertain a Ribbonman when he was in record
 And when I met an Orangeman I treated him right well,
 But they all pass by and none calls in where James McKee does (spoken) dwell.

The few versions, all but one from Ulster, have a consistent air of historicity, but the circumstances they sketch have not led to the identity of the characters. Outside our district the hero is called 'James Magee', except in Moneymore, S. Derry, where Henry reported 'James MacLean' – notes to A. In D Moneymore is the actual setting, the aunt is married to a Ribbonman and the hero is a friend of Orangemen. A good song touching only incidentally on politica preferences. Henry's 'neutral' lext seems to be the product of editorial rewriting, but another singer, singing the song for an unfamiliar audience, suppressed the partisan features in exactly the same way; see Notes, 2.2, 7.2-3.

The song dates from the early nineteenth century. The Protestant Orange Order was founded in 1795 and the Catholic Ribbon Society was particularly active round 1820: see G. Broeker Rural disorder and police reform in Ireland, 1812-1836 London all Tornotto 1970, p. 12. The strongly formulaid citicion includes a line also occurring in a Catholic song entitled 'The Armagh Cross' and dating from a sectarian incident in 1813: Notes, 4.4.

43. Johnny Doyle

The lost Johnny Doyle Claudy town

Charlie Somers 1969



ppened to - tur day night ...



Ay, for I'm a young lady most highly in love And laid my complaints to the powers above In hopes that He'll relieve me and heal all my toil For my heart it's a-breaking for young Johnny Doyle.

- 2 It happened to be on a Saturday night When me and my true love was going to take our flight My waiting-maid being standing by as ye shall plainly see, Oh, she run to my mother and told all on me.
- 3 She lockéd me up in a room that was high Where no one could see me nor no one passed me by; She bundled up my clothes and she bid me be gone, Oh, for slowly and slily as I pinned them on.
- 4 It was ten score of guineas for me she did provide And six double horses to ride by my side, A horse and a pillion for me was to ride, It was all for to make me young Sammy Moore's bride.
- 5 Oh, we rode on together till we came to London town And there at Mrs Gordon's it's where we lighted down; - Sure it's you have the pleasure, it's I have the toil For my heart it's a-breaking for young Johnny Doyle.

- 6 Oh, the moment the minister he entered the door My earrings they burst and they fell on to the floor; In twenty-and-five pieces my stay-laces flew For I thought my very heart would have broken in two.
- 7 Oh, behind my own brother I was carried home, My mother conveyed me into my own room And on my own bedside she laid herself down, Oh, for sore, sick and weary my poor body found.
- 8 Oh, she bid her old mother make fast the room door, - Until the break of day don't let in young Sammy Moore, For death it's approaching and that will end all strife For he never shall enjoy me or call me his wife.
- 9 Oh, will I send for Johnny Doyle, child, and see if he will come?
 To send for Johnny Doyle, mother, now it's too long;
 The journey is far and death will be my fate
 And to send for Johnny Doyle, mother, now it's too late.
- 10 Oh, this poor girl died upon her wedding day And on her aged parents her death she did lay; Her father and mother distracted did run And her old brother died for the (spoken) ill he had done.

The oldest dated text (A) goes back to 1845, but some broadsides may be older and the song could well date from the eighteenth century (McCall MS p. 105-6 Johnny Doyle', dated 1885, is unrelated). People and places named in the text suggest Ulster origin, and this is consistent with the religious dilemma which some Irish versions make quite plain:

There is one thing which grieves me, as I may confess That I go to Meeting and my love to Mess . . . (A)

But this feature is thematically incidental; the wide popularity of the song is due to its commonplace narrative, which renews old ballad matter. It has been viewed as a rejuvenation of 'Lord Saltoun' (Child no 239, cf. Bronson III 422). Its distinctive motif of the bursting rings, clothes, buttons &c, symbolic of grief, is commonplace in old balladry; Child Id 302. In Jamie Douglas' (Child no 204, see IV 101) the bursting of buttons is attendant on pregnancy: a circumstance which the narrative of 'Johnny Doyle' could admit, thought it does not suggest or require the narrative of 'Johnny Doyle' could admit, thought it does not suggest or require.

44. The journeyman tailor

The jovial young sailor The sailor and the lady Willie Bound down to Derry It's of a rich lady

Eddie Butcher 1961





As I went out walking one morning in May A journeyman tailor by chance came that way; He being brisk and airy and she saw him pass by, She called to that young man and bid him draw nigh.

- 2 Where were you born or where were you bred?
 Or what is your name, sir? pray tell me your trade.
 I was born nigh Derry, fair lady, said he,
 And James was the name that my godfather gave me.
- 3 James, in this country I would have you to tarry And some pretty fair maid I would have you to marry; Perhaps that your rambling might increase your store, So James, in this country you will ramble no more.
- 4 James, I would have you for to marry me And you'll get attendants for to wait upon you And then you'll have a footboy for to walk by your side And the day you get married, James, I'll be your bride.
- 5 My rambling, fair lady, I don't value one pin, I'm always endeavouring a living to win; Oh, but wedding with one that's not fit for to be, So therefore, fair lady, we will never agree.

6 Her father was listening how he pled his cause He steppéd up to him, gave him great applause, And suchen a wedding sure never was seen As the journeyman tailor and his beautiful queen.

Neither broadside editions nor versions from Britain are known, though a song sung in Scotland contains a verse similar to v. 3. Greig LXI and SSS SA52 BB14. The song appears to be a nineteenth-century Irish one which was transmitted orally to America and Australia by Irish emigrants, perhaps without taking root in Britain. The travelling tailor is traditionally notorious as a seducer of females—see O'Sullivan p. 40 – and apparent ignorance of this fact, or indifference to it, might be an indication of provincial authorship; at least two expatriate versions retain mention of Derry (Karpeles, Moore). Canadian versions have replaced the Irish 'journeyman tailor was common enough in Ireland when the song was composed: 'There are 19 tailors in the Parish of Magilligan' eniculding lourneymen and Apprentices—Charge for making a Frize Coat at the farmers house 2s./2d. For Making Breeches or trowers 150 p pair—For making a Waistoat 150° – OS 10°.

45. A lady walked in her father's garden

The young maid stood|A servant maid|The maiden in the garden The pretty fair maid There was a lady The green garden All in a garden The sailor The single|Disk young|young and single sailor The sailor slowboy's return The broken ring|token The test of love Seven years since I had a sweetheart The true lover's discussion

Bill Quigley 1969



As a lady walked in her father's garden A gentleman came riding by; He stepped up to her, he then said to her, - My pretty fair lady, would you fancy I?

- 2 To fancy you, sir, a man of honour, And a man of honour you seem to be! And what am I but a servant girl, sir, And a servant girl I intend to be.
- 3 Well, it's seven years since I had a sweetheart, It's seven more since I did him see And seven more I will wait upon him, If he's alive he'll return to me.
- 4 Well, it's seven years since you had a sweetheart It's seven more since you did him see; Perhaps he's wed to some other fair one, Perhaps he's dead and he'll ne'er return.

- 5 Well, if he's married I wish him better And if he's dead I wish him rest, For since he's gone I will wed no other For he's the young man that I love best.
- 6 I'll give to you some fine fine castles Adornéd round with lilies white; I'll give to you my gold and silver If you prove true, love, this very night.
- 7 It's what cares I for your fine fine castles Adornéd round with lilies white Or what cares I for your gold and silver If I had my true love this very night.
- 8 He put his hand into his pocket
 His lily-white fingers being thin and small,
 Pulled out a gold ring all bent and broken,
 And when she saw it she down did fall.
- 9 He picked her up into his arms, He gave her kisses, kisses three, Saying, - I'm your true love, your long-lost sailor Who has returned for to marry thee.
- 10 Well if you are my long-lost sailor Your loving features they are all gone, But seven years it makes an alteration Between a sailor and a gentleman.

This is among the commonest of English traditional songs sung in Ireland. An Antrim version begins with the lovers' parting (H), but the usual starting-point is the return of the unrecognized young man. Eddie Butcher's version is shorter than Bill's, which has textual parallels for all its verses in Ireland, Britain and America. Both text and melody belong to a tradition the English origin of which is clearly marked.

46. Laurel Hill

Kyle's flowery braes Eddie Butcher 1964, [v.2 1954]



dil of.5

i acepyed up to her, she was all clad in a nurn-in'

those- vall.

I will murn r . ound -

When the war had oppressed every nation with horror Bold Wellington ventured his life on the main, For to keep down French tyrants and to make them surrender In defence of old Ireland I ventured the same. It was on that sweet spot where I first parted Nancy She says, - Dearest Jimmy, you will be true to me still, Until you gain that victory, returns from the slaughter, I will mourn round those valleys round sweet Laurel Hill.

r.ound sweet L.aur.el.e Hill.e.



2 [When we landed in France we were almost exhausted We were tossed by the waves and the billows so high. And then we pursued over lofty high mountains, In the midst of all danger we fought with good will And our foes they lay bleeding in their gore all around us, We smiled at the dangers far from Laurel Hill.]

3 When we left the white cliffs where our Britain stood smiling. The trumper of war was to rest for a while: We manly came out and came off for old Ireland, That long looked for valley, that beautiful isle. And when we arrived by the bonny Bann water. There I spied my love by the side of a mill In a loop near Coleraine where with ther I first parted For to gain British valour far from Laurel Hill.

4 Isteppéd up to her, she was all clad in mourning, And I asked her the reason she ranged the Bann shore; —My love he's a soldier and I doubt his returning, My Jamie he's gone, will I ne' rese him more? He has left me to stray by those dark shady bowers Where the wild duck and otter does stray with good will And the pretty little fishes swims in the Bann water, They do add to the pleasure around Laurel Hill.

5 So now to conclude and to finish those verses I mean to give over and leave down my pen For Jimmy's returnéd back home to his Nancy And now all their troubles they are at an end. He's sailed the Atlantic for gold and promotion And now he's returned home their joys to fulfil; This couple's got married and lives happy together In a neat little cottage on sweet Laurel Hill.

The theme is once again that of the returning unrecognized lover, though Eddie leaves aside parts of the story: see Notes. The poet has given it a local rural setting enriched with his own fresh flowers of descriptive expression. These perhaps proved an obstacle to wide acceptance of the song; though it dates from soon after Waterloo, the only other version I know is Henry's version from the Coleraine district. Laurel Hill, now occupied by a suburb of Coleraine, was an estate overlooking the river Bann on the Derry side. The Salmon Leap – our text has 'loop', 3.7 – is now known as the 'Cuts' and is about a mile upstraem: 'JFE. XI (1965) 18-20.

Coleraine salmon leap, (G. N. Wright Ireland illustrated London 1829), see no 46 verse 3, text and notes



A New Sone called the

Seducer Outwitted

There was a young gentleman in this country did dwell, For reducing pretty tair maids few could him exvel, The e never cause fair maid ulto this young man's place. That ever would return without coming to disgrace,

A gentleman's ybdng servant maid that lived near by this town With her master and her mistress bet the sum of fifty pounds. That she'd travel with this young man through the basely plain, And she'd never tell the wager till she'd return again.

It was early next morning this fair maid she arose,
To seek for recreation—she put on her clothes,
With a rake on her shoulder away she is gone,
And the one that went to watch her it was her matter a not.

Good morrow to you, fair maid, this gentleman did say. The morning it looks misty it might make a goodday. It's through those lovely mountains together let us stray, I would feel myself quite happy if with you making last.

Let go you hand, kind sir, she says and drop your making for Perhaps that you are married and have your harvest woo. Indeed I am not married believe it is true. I'll never we! with any one unless it is with you.

It is your pretty sparkling oyes that has my heart ones red And if that you don't consent I'll die in deepnir, If you grant me my wishes I'll give you fitty peands, I will marry you next Sunday when the Clergy comes to tow,

If I'd grant you your wishes it would myself confount, letters I do, kind set, she says, come pay the man y livens. And for its after recovery it was I whole intensity. When he got the money he carefully put it by. In putting it in the rocket a small-clothes he epidd, He stood all in smare and it put him to a stand, To think that a young girl turned out to be a man,

Give me back that trifle come pay to me my pelf, Then ore you not a man, he says, you'd do the same yourself, Indeed I am a man, she says, but for you I am to keen, You're so much afraid of shooting, you'd never serve the Queen

She quiled out a case of pistols and clapped one to his breast, it you proceed such farther III shoot you I protest, Looking all around him no one could be easy. While her masters son in ambeds there did lie,

Her arguments were all in vain she quickly left the spon. She went down to a river, and jumped into a cos. She quickly rowed the little boat and reached the other side. She smiled and said I think young man you'd with to have bride.

'A new song called the seducer outwitted': mid-nineteenth-century broadside edition probably from Dublin (no 40A: 'It's of a young gentleman')

47 The Lisburn maid

Robert Butcher senior 1961

Air cf no 5

One evening for my recreation as I strayed by the foot of a hill Where the wee birds did consult together, by the rocks yon clear fountain ran still, I defied all the snares of sly Cupid that e'er could her bosom enaid, Like a damsel she left me quite heartless. some call her the Lisburn maid.

- 2 I stepped up unto this fair damsel saying, My darling, come tell me your name, I am sure unto me you're a stranger or I ne'er would ask you the same. It's pardon I grant for my freedom, from my parents I was led astray, If they knew they would surely ill-use me, said my charming sweet Lisburn maid.
- 3 Then if that your parents would ill-use you, come with me to the county Kildare And when that my parents do see you they surely will welcome you there. And when that he got her right willing along with him there for to stray They lovingly sat down together until the first breaking of day. Then they parted a while for to wander and promised to meet in a shade And when he got her in a slumber he forsook his Lisburn mad.
- 4 Then, my dear, if I left you to wander, sure it was not designedly, you know, For I was providing a dwelling at the foot of yon hill where you know; I was providing a dwelling at the foot of yon hill near a shade, So my darling, I'll never forsake you, said he to his Lisburn maid.

Though imperfect this text has rarity value: no other version is known to me. No doubt the 'Lisburn' maid may have originated elsewhere - in the south perhaps - and the song may be in print in a form not readily identifiable. 'The Lisburn lass/Maid of Lisburn town' - see Notes - is a different sone.

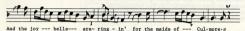
The narrative pattern is conventional: encounter, courtship, separation (a test or trick by the lover?), happy reunion. But linking and motivation are confused. Notice however that 'heartless' in 1.4 means, not that the 'damsel' is callous, but that the lover has lost his heart to her.

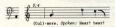
48. The maid of Culmore

The maids of Coolmore The maid of Kilmore John Butcher senior 1966



Where the young sters each eve --- nin' are-- round the





From sweet Londonderry, oh, to fair London town There is no better harbour anywhere can be found Where the youngsters each evening are round the seashore And the joybells are ringing for the maids of Culmore.

- 2 The first time I saw my love she passed me by And the next time I saw her she bade me goodbye And the third time I saw her she grieved my heart sore As she sailed down Lough Foyle and away from Culmore.
- 3 To the North parts of America I will go my love see Where I will know no one, oh, nor no one knows me, And it's if I don't find her I'll return back no more. Like an exile I will wander from the maid of Culmore.

Spoken: Hear, hear!

The literary media have ignored this locally popular song, and the traffic of itinerant farm workers from Donegal and Derry is enough to explain its transmission to Scotland. Culmore, about two miles from Derry city, stands where the Foyle river widens into Lough Foyle, witnessing the departure of the tender with passengers for the ocean liner that used to pick them up off Moville.

49. The maid of seventeen

Robert Butcher senior 1966



You -- can spend some pleas ant hours with the mai haid of seven - teen.



Down by a shady arbour there resides a pleasant maid
And her I saw not long ago and this to her I said,
— I am wounded by your rolling eye, your countenance serene,
And the answer that she made to me. — I'm only seventeen.

- 2 It's youth, my dear, I'm looking for since I have met with you And I'll court you for half an hour if you'll sit down with me; This is a pleasant evening here upon the grass so green And I long to be in company with the maid of seventeen.
- 3 You need not talk of courting, sir, for I don't know the way, Upon that very subject, oh, not one word could I say. I taught my love a lesson and for learning she was keen And I knew that maid admired it although but seventeen.
- 4 I says, My dear, I'll visit you. Oh no, that would not do
 For mama would be angry, but stop, kind sir, says she,
 Next Tuesday I'll be up this way and we might meet again,
 You can spend some pleasant hours with the maid of seventeen.
- 5 My love she's tall and handsome, she is rare for to be seen, Her whole demeanour pleases me because she's neat and clean; If she consents to marry me it's wedded we'll be seen For I long for to live happy with the maid of seventeen.

Not a word is out of place, not a sentiment jarring in this pastoral love song unknown outside Uster and little known even within the province. Nothing in particular serves to localize it – unless the possibility that do and she (4.1-2) were originally meant to thyme — but it is fairly certainly an Ulster song of the mid-ninetenth century which never came to the notice of printers. Negative conjectures these, but the fresh sparkle of the little piece is positive enough.

50. The Mason's Word

Eddie Butcher, 1968



How to gain their sweet -- heart's- favour - by the-cur-i - ous M.a.son's Word.



You men and maids, I pray attend, now listen to me a while, It's of a strange adventure that happened the other day; I'll tell young lovers of a plan that they'll not think absurd, How to gain their sweetheart's favour by the curious Mason's Word.

- 2 A young man went a-courting a handsome sprightly lass,
 The night was dark, but what cared he, his sweetheart had the brass;
 Her father had laid out for her a man both whipped and spurred,
 Oh, but ave he loved her Jamie for he knew the Mason's Word.
- 3 It was on the road going home that night the storm began to blow And soon his heart began to fail at the sleet and drifting snow; He turned himself right round about, to his true love he went For to see how constant she at night it was his whole intent.
- 4 He tinkled at his love's window, she answered him full soon Saying, – Who is that this hour of night to wake me does presume? Well, if you be my own true love as I take you to be Tell me the curious Mason's Word that twice you promised me.
- 5 He says, My dear, how would you like to undergo the toil To mount upon a horned goat and ride for many a mile? – I am sure that it would be an action most absurd For to ride astride all on a goat to learn the Mason's Word.
- 6 She opened the hall door, she enfolded him in her arms And soon the storm he forgot still thinking on her charms; He never drew the curtain till the morning sun did shine And when he arose he says, - You'll mind 'Love, rise and let me in'.
- 7 It was not long after that when her waist it did grow round, Her father sent for Jamie and gave him two hundred pounds, - And when your first son's born I will give to you the third, So now he has got his Mary and still keeps the Mason's Word.

To call this variation on the night-visit theme a masonic song would be misleading, but it was certainly inspired by the vogue for masonic songs in the eighteenth and inteteenth centuries. For the general public, secrecy was the main attribute of the masonic order. A broadside printed by Pitts, London, 'Adam in the garden', asks

'Did you hear the Mason's word, Was whisper'd round the other night, No girl at all does us annoy, No care do put us in a fright' - C: Res. b 1943 (239).

May we surmise Irish composition on the basis of a (southern) Irish rhyme toil:mile, 5.1-2, supported perhaps by an Irish fondness for seducing heiresses? Slight evidence indeed, and slight again are clues to date. The 'man both whipped and spurred' suggests the eighteenth century, and the style accords in general with the popular poetry of that enough.

No other version of this song has come to my notice. According to family lore it served as a hullaby for at least two of Eddie's children, who would get into the cradle when they were past the age for it in order to have it sung to them.

51 Minnie Picken

Maggie Picken/Pickie Molly picking on the shore Mary picking cockles
Eddie Butcher 1968



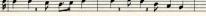
in product cont

Turned - a · round and give a roar, What the div · il ails ye?

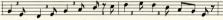


A · ring deed · le lil de dum

dith · er · y um de dood · le um



R.ing deed . le lil de dum dood . le lil de da dee...



Jane she's neat and Jane she's fat, She wears her hair ben eath 'er hat,



What do ye think a . bout that? Fal de deed . le di do.

A ring deedle lii de deedle lal de deedle lal de deedle lal de deedle liig deedle liid de dum de dood ele mig deed ele liid de dum de doodle um de dy dee. Ring deedle liid de dum dathery aydle liid de dum Diddle lal de deedle um dum de doodle ay dee. Ring deedle liid ed dum doora lii de daddle um Dithery aydle elii de dum doodle liid de vide doedle liid de dum doodle liid de vide deedle liid de dum doodle liid de dum doodle ring deedle liid de dum diddle um de deedle um Tr vyrlde liid e dum liid de deedle ly do.

Minnie Picken on the shore Gathering winkles off Culmore Turned around and give a roar, - What the divil ails ye?

A ring deedle lil de dum dithery um de doodle um Ring deedle lil de dum doodle lil de da dee.

- 2 Jane McNeill's in love with me And I'm as happy as I can be, How would you like if you were me? Fal de deedle di do.
- 3 Jane she's neat and Jane she's fat, She wears her hair beneath her hat, What do you think about that? Fal de deedle di do.

Ty reedle lil de dum de dy deedle lil de dum Tithery aydle lil de dum dowdle lil de dy dee, &c.

Such light verse associated with lit are often barely more meaningful than the syllabic patter of their context: see p.24. Minnie Picken' was well known in Ulster as a dance tune, though unlikely to have been 'cribbed by the Scotch between the years 1715 and 1740 and adapte to an indelicate song called "Whistle o'er the lave o't" - W. Grattan Flood History of Irish music Dublin 1913 (1st ed. 1905) p. 261-2. More likely the tune, with some form of the text, travelled from Scotland to Ulster. A Scots rhyme sung to it features 'Beagle Brodie' in a role similar to Maggie's and he is probably a reincarnation of the 'Katie Baride' whose tune was noted in a Scots MS in 1620 and who is still sung of by Scottish children: Collinson p. 155; SSS: SA 1960 137/B (16), SA 1967/140.

52. Molly, lovely Molly

Pretty Polly Polly's love Young Willie The cruel ship carpenter The Gosport tragedy &c.

Charlie Somers 1969



- It's Molly, lovely Molly, will you come with me
 Till we visit our friends before married we'll be?
 Her cheeks they did blush like a red rose in June,
 And to wed with you, William, I'm afraid it's full soon.
- 2 Through lonesome shades and valleys we wandered along Till at length lovely Molly began to think long, - I doubt, dearest William, you're leading me astray And all for one purpose: my innocent life betray.
- 3 Oh, it's Molly, lovely Molly, what makes you think so? I dote on your beauty, you very well know, I dote on your beauty whatever betide And there's no other fair maid will lie by my side.
- 4 Through lonesome shades and valleys we wandered along Till at length lovely Molly began to think long, I doubt, dearest William, you are leading me astray And all for one purpose: my innocent life betray.
- 5 Come on, lovely Molly, there's no time to stand, With that then young William took a penknife in his hand; He pierced her poor heart till her red blood did flow And into this grave her poor body did throw.

- 6 He happed her up carefully and made his way home He left no one to mourn but the small birds alone And straight unto Bedford young Willie made his way, His ship lies at Plymouth just ready for sea.
- 7 One night the captain in his cabin lay, A voice did come to him and this it did say, - Your ship out of Plymouth she never will go Till I have revenge on this sad overthrow.
- 8 Young William being a sailor of cour (spoken) God's curse on him! 'n bold It happened one night as he strode by the hold A beautiful damsel to him did appear And she had in her arms a baby so dear.
- 9 Young William being ad dis like (?) her he strove to embrace When he saw the picture of her bonny face,

 It's Molly, lovely Molly, where now shall I run
 For to hide my poor body? my soul is undone.
- 10 For to hide my poor body? my soul is ensnared For the murder of this fair maid and her baby so dear. For she opened her eyes and she gazed at him so wild And then she instantly (spoken) tumbled him into the tide.

The Gosport tragedy', dating from at least 1750, was one of a group of similar under ballads and was itself the object of considerable variation. Long 'Garland' texts gave way to more singable versions among which Charlie's, like many dispenses with a circumstantial opening, while introducing on the other hand unusual repetition in v. 1-4 which seems modelled on old ballad style. The manner in which Charlie's William is disposed of is milder than in most versions. Conclusions are especially diverse, and our Notes do not attempt to identify distinct forms of the thematic complex of broadly related texts.

53. The Moorlough shore

B (spoken):

T (spoken):

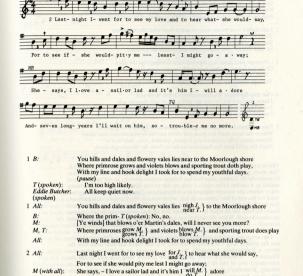
3 T (with B):

B & T:

B (spoken):

The maid of (the) Mourne shore Walmsley's shady groves

Bill and Tilly Quigley, Maria Butcher and John Butcher senior 1969



And seven long years I'll wait on him, so trouble me no more.

Had I fifty B & T: pounds in gold or ten times as much more

Ha, ha, I cannae mind the song, I'm sorry

Fare you well unto Lissadellan's groves, likewise to the bleaching mill Where holland T. $\}$ cloth B: lies pure and white and the purling streams run still, line B.

I would freelie $\frac{\text{share } B}{\text{give } T}$ it all for the maid lies near to the Moorlough shore.

Dammit, that's a guid yin, Maria! Now Bill, listen you to this, you know this verse Eddie Butcher 1970

Oh, you hills and dales and flowery vales lies near to the Moorlough shore, You winds that blow o'er mountainy hills, will I never see you more? Where the primrose grows and violets blow and the sporting trout does play With my line and hook delight I took for to spend my youthful days.

- 2 Last night I went to see my love and to hear what she would say Thinking she would pity me lest I would go away; She says, I have a sailor boy, he's the lad I do adore, So take this for your answer now and trouble me no more.
- 3 Perhaps your sailor boy was lost when crossing o'er the main Or he has found another love and he won't return again. - Well, if my sailor boy he's lost no other will I take, Through lonesome shades and valleys I will wander for his sake.
- 4 Our ship she lies at Warrenpoint now ready to set sail,
 I hope the Lord will favour her with a sweet and pleasant gale
 For if I had ten thousand pounds or ten times as much more
 I would leave it all to the girl I love that dwells on the Moorlough shore.
- 5 Farewell unto Lord Antrim's groves, likewise to the bleaching green Where the linen cloth lies pure and white and the crystal streams runs clean, Where many's the pleasant day I spent, but now, alas, they're o'er Since the girl I love has banished me far far from the Moorlough shore.

This is a song with a story, as well as an interesting exercise in collaborative recall. The story goes that Mary McKeown, daughter of the miller at Mill Bay near Greencastle (S. Down), once had her fortune written down by an old'spayman' and sealed in a satchel to be opened only on her twenty-first birthday. After refusing many suitors she became engaged to a fisherman loe Cunningham; the marriage was fixed for the eve of the Greencastle fair, which was also Mary's twenty-first birthday. But her lover was drowned in a storm, and when Mary went to look for him and found his body she so much lost her senses that she was swept out by the tide and was drowned herself. When the satchel was opened this tragedy was what the prophecy foretold – Fitzpatrick p. 3.14; W. H. Crowe The ring of Mourne Dundalk 1969, p. 76-7, and recorded comment on the story by W. H. Crowe, 7003.

Two songs are said to commemorate these events. The Maid of Mourne shore—
not the present song—is known to me only in a text which has little to do with —
not the present song—is known to me only in a text which has little to do with —
the story: a fragmentary pastourelle leading to marriage or marriage envisaged—
fitzpatrick. "Walmsley's shad growes'—our present song—is said to tell the
unrequited love of one of Mary's previous suitors who 'tuk away to Americky' in
despair, Walmsley's growes being near Kilkeel—Fitzpatrick p. 32). A third song
appearing on a broadside printed in England is distinct from both and associated with
the river Mourne in E. Donegal—L: 1876 d 41, 1 251, n.p.d., 'Moran shore', The
distyllabic pronunciation /moran/indicated by this title was of course also used not
song where it facilitated replacement of the toponym in North Ulster by
Moorlough' Moorlough Bay is between Fair Head and Tor Head (NE Art.).

In 1966 Eddie Butcher could sing me only three lines of 'Moorlough shore' (1.1-2.4). Three years later he asked a group of family visitors in his house if they knew it, and was rewarded by our first printed version in an operation taking about ten minutes and nicely stage-managed by his sister-in-law Tilly Quigley. He husband Bill struck up v. 1, but like Eddie omitted line 3. Maria, Eddie's brotherl John's wife, made a fresh start and with her lead two verses were completed right then elicited a third from Bill, whose conviction that he could do no more expressed the general feeling. These three verses correspond to the full text of B. But Eddie, silently attentive, was able – by what means I could not discover – to sing a five-verse version the following year.

The mountain streams where the moorcock crows

Eddie Butcher 1966

Her 1 . ooks in - vi --- ted me



while



With my dog and gun through yon blooming heather
On search of pastime I took my way,
There sure I beheld that sweet lovelie charmer,
Her looks invited me a while to stay.
Says I. — My charmer, I find I love you,
T. I. — My cour name and your dwelling also.
— If you excuse my name, sir, you will find my dwelling,
It's at the mountain streams where the moorroock crows.

2 - It's not by fowling I mean to flatter
Nor is it my intention for to deceive,
For here's my hand and I'll pledge my honour
That I'll be true until I meet my grave.
Hand and hand we will walk together
And I'll escort you to the value below,
Where the linnet sings you'll rest far more pleasant
Nor your mountain streams where the moorcock crows.

3 - II I consent for to wed a rover
It's great reflections might undergo,
I am happy here though I might ha' been married
At the mountain streams where the mooroock crows.
But I'll go home, I'll frequent my parents
Lest my proceedings might yield a foe;
I am young and tender and I'll rest a season
At the mountain streams where the mooroock crows.

4 - So fare you well then, my bonny lassie. I must away unto the vale below But I'll come back again some other evening To listen a while unto your lovesome tales. Hand and hand then we will walk together And we'll get married, come well, come woe;

In the arms of love I will close enfold you

Far frae your mountain streams where the moorcock crows

This dialogued pastourelle is probably not more than about a century old. Its stanza form is common in Gaelic but the text has nothing of the generally persistent internal rhyme of Irish. Conflicting assertions trace its composition, on the one hand, to the Macosquin district of Co. Derry - written in honour of 'a young lady of Letterloan', Henry, notes to A - and on the other, to Lowland Scotland where I am told the song has been found though I have not seen versions, Kennedy, notes to D. It is well known in the oral tradition of the northern half of Ireland and almost unknown elsewhere. Until we know more about its distribution. I am inclined to think that it arose in Ulster in a district of Scots influence: Letterloan would do

SONGS OF THE PEOPLE

No. 32.—A SONG OF LOVE AND LETTERLOAN.

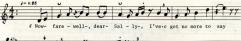
WHERE THE MOOR COCKS CROW.

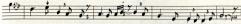
The song was composed about 70 years ago by a roving sportsman in honour of a young lady of Letterloan. The complete song has been supplied by an old lady of Altibrian. Air, from the Houston Collection, was taken down from Allan Mitchell, Cole-

'The mountain streams where the moorcock crows in the Sam Henry collection, from the National Library copy (no 54A)

55. Moville along the Foyle

Maria Butcher 1966, [John Fleming 1969]





But hopes to meet.e y.ou, dar - ling-, on the Green some oth- ere day;



There's a dear old spot where I have ofttimes strayed when I was but a boy, To watch the big ships sailing down it filled my heart with joy. [I have been to many foreign lands in towns both large and small But in none to equal our wee town called Moville along the Foyle.]

2 To watch the big ships sailing down as they sailed away each day With thousands of brave Irish hearts going to America.
God knows how soon it will fall our lot for to leave our native soil
And to bid adieu to the friends we loved by Moville along the Foyle.

Moville along the Foyle, brave boys, Moville along the Foyle, There's none on earth can equal it like Moville along the Foyle.

3 There is a wee girl in this place, her name I will make known, She's the blooming star of this lovely place and the pride of Inishowen; Sally is the fair girl's name and for her I mean to toil And we'll gather shells from that lovely place called Moville along the Foyle.

Moville &c.

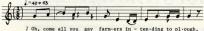
4 - Now farewell, dear Sally, I've got no more to say
But hopes to meet you, darling, on the Green some other day;
It's there we'll have a pleasant walk when free from care and toil
And we'll gather shells from that lovely place called Moville along the Foyle.

Moville &c.

Nostalgia is quite unashamed in this recent local song with its sentimental air. Moville, near the mouth of Lough Foyle on the Inishowen side, was the last call of American liners until the 1930s and a well-situated 'wee town' for a song of emigration and farewell.

56. The new tractor

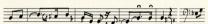
by Eddie Butcher Eddie Butcher 1961



1 Oh, come all you gay farm ers in - ten-ding to pl-ough



If your 1 · and it - is frosty - or it's wet with- the rain



You can send for young Barr- to the town of Cole raine.

Oh, come all you gay farmers intending to plough, If you listen a while an advice I'll give now; If your land it is frosty or it's wet with the rain You can send for young Barr to the town of Coleraine.

- 2 For this young man he ploughs with a tractor machine, There are no lie about it for him I have seen; For corn or hay sure he needs none at all, Just get him a gallon of paraffin oil.
- 3 For the nation's at war as you all understand And every brave farmer must plough up his land; If Britain and France are to win at the sea It depends on the plough to keep hunger away.
- 4 In Magilligan parish in a place called Duncrun There dwelt a big farmer of fame and renown; Being late with his labour, I'll tell you straight now, He has sent for this tractor his farm to plough.

- 5 Well, the day that she landed in this farmer's yard
 The weather was frosty and the ground it was hard;
 Someone passed the remark, You are not going to plough?
 But the answer they got was, Immediately now.
- 6 Then the man with the tractor his oil tank did fill While the pilot behind him the plough did hook till; He touched the self-starter and then grabbed the wheel, Like a swift bow and arrow he went to the field.
- 7 Then the people all gathered this ploughboy to see For the neighbours around thought the like could not be, For an old man aged eighty he solemnlie swore He had ne'er saw the like in his whole life before.
- 8 Now when this plough's in motion she does her work fine, Three furrows at the time and as swift as the wind; When he reaches the end rig to wind her about With a snatch of the lever the plough she jumps out.
- 9 Now all you brave farmers, I have told yous quite plain, If your land's lying waste it's yourself that's to blame; Just send him a postcard and tell him to come, For a few extra shillings your farm he'll (spoken) turn.

This is one of the earliest of Eddie's own compositions which I have recorded, dating from 1940. The occasion it commonrates is now history: a local lifert of much more than national importance. Eddie as bystander catches and enhances the wonder of the scene: wonder mitigated by a certain amount of wholesome suspicion.

57. The parish of Dunboe

The banished lover Learmount grove Claudy town

John Butcher senior [with Eddie Butcher] 1966



My - ag-ed par-ents they ban-ished---- me, I - mean to let you- hear,

I.e then- set -- out for Yo . ghal, it was- in the pl.eas.ant year.

I am a bold undaunted youth, I mean to let you know, I was brought up in Bannbrook near the parish of Dunboe; My aged parents they banished me, I mean to let you hear, I then set out for Yoghal, it was in the pleasant year.

- 2 Oh, coming in through Yoghal it being late and after night, The wind did blow, the rain did fall and the stars showed me no light; I being among strangers I knew not where to go, I prayed for God to be my guide and to keep me from my foe.
- 3 I travelled on through Yoghal till I came to Mullan Hill Where there I spied a pretty fair maid and she so lamented still; I asked of her the reason why she lamented so, It was the parting of her own true love in the parish of Dunboe.
- 4 What was your true love's name, my dear, come tell to me in plain? - His name was John McCloskey from the borders of Coleraine; His aged parents they banished him for the love of me, you know, [And it causes me for] to lament for him that left Dunboe.
- 5 Dry up your tears, my dear, he says, and weep no more for me For in wedlock's bands we'll join our hands and married we will be; You have crossed the sea for the love of me, you have faced both friend and foe, Ay, and I'm your wounded lover from the parish of Dunboe.
- 6 [Oh, Yo]ghal is a pretty place and it's all set round with trees And in the summer season there the honey feeds the bees; I ofttimes thought upon it before I did it see [And I] wish I was with my true love or my true love with me.

7 Now to conclude [and end those] lines [and leave all] things aside, There is a wee lass in this town [that I have made] my bride; To her I was engagéd and that not long ago For to wed the widow's daughter from the parish [of Dunboe.]

Spoken by John: Hear, hear!

John McCloskey's courtship seems to häve a factual basis only lightly disguised by fictional convention; the language of poetry draws a garment of lyricism pleasantly over it. This Derry song merited wider popularity. Two versions are localized in the southwest of the county (B, C), the others, from Magilligan, describe the district some five miles to the east. Bannbrook is near the left bank of the Bann where it enters the sea; 'Yoghal', according to Eddie, is also near the river bank; 'Mullan Hall' is no doubt for Mullan Head, two miles NW of Coleraine.

The text printed is sung by John except where square brackets indicate help from Eddie.

58. Pat Reilly

Johnny Golicher/Gallagher/Coughlan Captain Galligan John Gollaher's lamentation The sentry box

Eddie Butcher 1966



2 Says the ser - geant to Pat R. eill - y, You are a clev.er y. oung-- man,



Will you go - to - John - Kell - y's where € w. e'll have - a dr. am'



Oh, as I went a-walking one morning in May I met sergeant Johnston along the highway.

- 2 Says the sergeant to Pat Reilly, You are a clever young man, Will you go to John Kelly's where we'll have a dram?
- 3 Then as we sat smoking and drinking our dram Says the sergeant to Pat Reilly, - You are a handsome young man,
- 4 Oh, would you list, take the shilling, and then come with me To the sweet county Longford, strange faces you'll see.
- 5 Oh, I took the shilling and the reckoning was paid, The ribbons were bought and we hoist the cockade.
- 6 Oh, but early next morning sure we all had to stand Up before our grand general with our hats in our hand.
- 7 He says to Pat Reilly, You are a shade rather low, Unto some other regiment I'm afraid you must go.
- 8 Oh, let me go where I will, sure I've got no one to mourn For my mother she is dead and will never return.
- 9 My father got married and fetched a stepmother home, She fairly denies me and does me disown.
- 10 Oh, had my father a-been honest and learnt me my trade I never would have listed nor hoist the cockade.

Older versions add an uncle to the sergeant, general, stepmother and father who successively contribute to this Irishman's grudge against the world. Broadsides named him 'Johnny Golicher' but oral tradition adopted an even commoner Irish name. Pat Reilly is an endearing specimen of a character-type of folk song: the unfortunate recruit. An English broadside, English and Canadian oral versions, and traces of the test in Australia show that the song had wide currency. It is a product of the nineteenth-century Irish popular press; the road to Newry is the opening scene in most versions.



Johnny Golicher.

A \$ 1 was walking through Newry one day. I met Sericant Kelly by chance, on my way, He says, Johnny Golicher, will you comealong with me,
To the sweet town of Newry strange faces to see.

As he was sitting and taking a dram, He says, Johnny Golicher, you're a hand-

some young man, Will you list and take the bounty and come along with me, for to see.

To the sweet town of Newry happy hours He put his hand in his pocket one shilling

he drew, Saving, take this JohnnyGolicher, hopes

you'll ne'er rue; I took the shilling, and the bargain was made, And the ribbon was bought and pinn'd to

my cockade. My mother is dead, and she'll never return, My father's twice married, and a wife he

brought home. My father's twice married, and a wife he brought home,

And to me he proves cruel and does me disown

Bad luck to my uncle wheresoever he may be, For he was the ruin and downfall of me, If my father had been an honest man and learnt me a trade,

I would never have cause to wear a cockade.

Goc help all poor parents who has a bad son, They don't know the hardships they have to run Stuck in a cold guard-room all night and all day,

And on the field of battle their enemies to slay.

'Johnny Golicher': mid-nineteenth-century Irish broadside edition (no 58A: 'Pat Reilly')

59. The ploughboy

cf. The lark in the morning

Robert Butcher senior 1961



*(150) 2 0 4× 6 25 | 60 35 2 0 6× 6 | 1 25 2 252 | 1772

He's - pro.per-, tall and- hand --- some-, li . ke . wise his & bo.nny--- eyes;







Girls, do wed a ploughboy, it's if that you be wise, He's proper, tall and handsome, likewise his bonny eyes; He rises in the morning his bread all for to win While all the other tradesmen sits burning up their shins,

- 2 Once I loved a ploughboy as dear as I loved my life, It was my whole intention to be his wedded wife; It was my cruel parents that proved my destiny Which caused a separation between my love and me.
- 3 My love he's tall and handsome, complete on every limb, For his looks and mild behaviour there's few can equal him; When he rises in the morning and he steps on the green hay It's who is like a ploughboy all in the month of May.
- 4 The lark she rises early, full early from her nest,
 She goes up into the air with the dew all on her breast
 And all that whole day o'er and o'er she'll whistle and she'll sing
 And at night she will return again with the dew all on her wing.
- 5 Now if that you are coming home from a dance or from a play, If you meet a pretty girl by chance all on your way, It's if you do not love her, let her pass on her way, It's never never mind her, the ploughboy he did say.

In English folk song, praise of rural trades and labour is a common subject. Roberts, Ploughboy is of English origin, its chief source a broadside froile, The lark in the morning, which early collectors have been blamed for reducing by expurgation to a once lyric? Reversi⁴, see Notes. So it is interesting to see that our Irish singers have reduced it similarly, at the same time introducing the theme of separation in love. V. 2. This is apparently the theme of another song, preserved in an Antrim fragment, which has lines corresponding to v. 3.1-2, 'My love he's tall and handsome', BBC 24835, Z. v. sung in 1955 by Robert Cinnamond.

60. The rakes of poverty

Tom Anderson 1969



I'm the ram·bl·in' r·akes o' pov·er·ty an' a son of a gam-bl·eer.

Oh, come all you rambling fellows, oh, from town to town I steer, Γ m like many's the honest fellow, sure I like a pint of beer, Γ m like many's the honest fellow, sure I drink my whisky clear, Γ m the rambling rakes of poverty and a son of a gamble-eer.

- 2 The oul hat that I'm wearing I give two pence for it And when I go out on Sunday, sure they say I cut it fit And when I go out on Sunday, sure they say I do it grand, I sit up at the head of the table like another gentleman.
- 3 The oul coat that I'm wearing come from the gambling store And when it's that it do get wet, oh, I hang it outside the door And when it's dry I put it on, the people gathers around, They say that I'm a duke or lord, not the son of a gamble-eer.
- 4 The oul shoes that I'm wearing come from the Crimea war
 And it was an oul soldier wore them and he died by wounds and scars;
 The heels of them are going back and the soles going back to see
 And the toes of them cocks up their nose at the rakes of poverty.
- 5 Oh, if I had ten gallons of rum or sugar five hundred pounds, A great big tub to put it in and a stick to stir it round, I would drink a health to my comrades both near and far away, So I'll bid farewell to the company. I'm the son of a gamble-eer.

From an urban origin in the late nineteenth century this text brings little traditional style, but it has been set in Ireland to thoroughly traditional airs. No doubt composed in Britain, it is known in Scotland (B) and probably in America: Bronson IV 122 mentions the title 'Son of a gambolier'. So far it hardly seems to have earned itself a place in folk-song collections.

61. Saturday night is Hallowe'en night

cf. Tam Lin

Eddie Butcher 1968

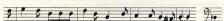
(Spoken): Well, this is a man got married and the fairies stole his bride. And he didn't know how to get her, he couldn't get her no place, up nor down, searched every place. He went to this queen of the fairies and she told him what to do. She told him:





bride to meet At the Five Mile Brig he'll bide.





And catch the bay by the brid-le rein And pull the ri-der down.

Saturday night is Hallowe'en night. The quality's all to ride And he who has his bride to meet At the Five-Mile Brig he'll bide. First you'll meet the black And second you'll meet the brown And catch the bay by the bridle rein

And pull the rider down.

Spoken: And then he got his wife back.

Eddie drew attention to the link between this story and the Scots ballad 'Tam Lin', telling the story after hearing a long Scots version of the ballad sung as derived from print. 'Tam Lin' is not the only British ballad to have given rise to an Irish chantefable: see Shields12 p.71ff. Its theme of the recovery of an enchanted mate from fairies has been adapted so that a man's wife or sweetheart, instead of a woman's lover, is supposed in fairy power. This brings the narrative into conformity with a common Irish folk-tale type, and also recalls the Irish lullaby to which a story attaches, 'A bhean úd thíos': Petrie p. 73-8, repr. O'Sullivan p. 18-20.

The chantefable must have arisen by the early nineteenth century, no doubt in Ulster. Originally, a fuller prose introduction, with the essential data of the Irish story of a woman abducted by fairies, must have introduced ballad verses beginning with the matter of Eddie's and going on to the metamorphoses suffered by the enchanted mate (no longer Tam Lin but the woman) and endured by the ordinary mortal holding her in his arms. So much is adumbrated by the surviving versions, though each individually lacks elements of the whole.

62. The ship carpenter's wife

Sale of a wife Cabbage and goose Eddie Butcher 1966, [1961]



and the smilling some acception

Oh, come all you gay fellows, you flourishing folk, It is truly a fact now I'm going to unfold, It's truly a fact that I'm going to unfold, It's concerning a woman by auction was sold.

- 2 A ship carpenter lived a few miles out of here He being little or rather too fond of his beer; He was hard up for cash – it's as fact as my life – For ten shillings by auction he sold off the wife.
- 3 He called for a bailsman including the sale
 Up in the high market where he could not fail,
 When the auctioneer came with his hammer so smart
 While the carpenter's wife she stood up in a cart.
- 4 Oh, now she's put up without grumble or frown, The first was a sailor, he bid half a crown; He swore he would make her a lady so spruce, He would fatten her well up on cabbage and goose.
- 5 The next was a cobbler, he give a loud bawl,

 Nine shillings I'll give for her, muscles and all.

 [- Oh, look at her beauty, her shapes and her size,
 She is mighty well tempered and sober likewise.]

 I'm blowed, says the sailor, she's one out of four
 And ten shillings I'll give you, oh, but damn the screw more!
- 6 Oh thank you, oh thank you, said the bold auctioneer, She's going, she's going – are there nobody here? For to bid any more I'm afraid it's no job, She's going, she's going, she's away for ten bob.

- 7 Then the hammer was struck and concluded the sale And the sailor he paid down the cash on the nail, Shook hands with his Bessy, then give her a smack And then straight straddle-legs he did jump on her back.
- 8 They called for a fiddler and a fifer to play,
 They danced and they sung there until it was day
 To Jack and his Bess to their hammock did go
 While the fiddler and fifer played 'Rosin the bow'.
- 9 Now Jack is content with his ten-shilling wife And long may they flourish and prosper through life And long may they flourish and prosper through life, The young sailor that bought the ship carpenter's wife.

Wife auctions were a topic of the English broadside press and, in actuality, a vulgarly recognized means of diovote or repudiation. Thomas Hardy introduced the topic to literary fiction in his Mayor of Casterbridge and John Ashton has documented the practice from varied sources, citing prices that ranged from wenty-five guineas down to a glass of ale: see notes to A. But this English song is rare today outside Ireland, which also boasts – if that is the term – another wife-auction song noted recently in Belfast: Morton'p. 19-21, and the disc Folks ongs sumy in Ulser.



Sold Wholesale by Alex. Mayne, High-street, Belfast

A New Song on the

SALE OF A WIFE.

And purched by a Salice for 10s. Attend to my diffy you forliceome folia; I'll tell pun a story—a conicial joke, Para positive fact what I am going to unfold, a positive fact what I am going to unfold, a hip-carpetter lives not a mise from here, Rening at tilter or rather to food of the both.

For ten shillings, by auction, he sold off his wife, For the shillings, by auction, he sold off his wife. For the shillings, by auction, he sold off his wife, the shillings has been seen as the shillings of the shillings

CHORUS.

Then long may he flourish and prosper through life,
The sailor that bought the ship carpenter's wife.

'A new song on the sale of a wife': mid-nineteenthcentury Irish broadside edition (no 62B: 'The ship carpenters' wife')

63. The shores of sweet Benone

Magilligan



Ah, kind friends, I'm just come here tonight to sing to all of you About this place, likewise my love, she lives down near the sea; She was born in Magilligan with its mountains bold and grand And the first place that I saw my love it was down upon the Strand. Through Benevenagh Rock so lofty where the ravens build their nest I ofttimes took her for a stroll and clasped her to my breast And just as we're returning after walking the whole day Near to sweet Duncrun I pressed her hand and this to her did say,

We will never leave Magilligan, my Mary dear and I, For if we leave Magilligan I'm sure we both would die; We will comfort one and other while there remains a stone In that pretty little cottage on the shores of sweet Benone.

2. On a holiday up to the Bower I took my own astore, we cut our names out on the bark as lovers done before; When looking through the big red glass the sun was all aglow. Then turning to the other we beheld the winter snow. We then retired out to the bench the fresh breeze to inhale. To take a glance from off its heights of Nature's lovely vale Which extended far beneath us inbounded by the sea. I then sat down to rest a while, took Mary on my knee,

Oh, we'll never leave such scenery, my Mary dear and I &c.

3 I strayed last Sunday evening with my love to sweet Downhill, I took her genthy by the hand when passing the Limeklin; We jogged along but sadly until we came in sight Of Neilans's we took at drop for to make our spirits light. Poor darling she being temperate she drank nought but ginger wine But I drank something harder for tor ouse this heart of mine And as our thirsty throats were damp we then went out to sea And startled by the swelling waves I couldn't help but say,

Oh we'll never leave Magilligan &c.

4 On a holiday down to the Point I took my own wee pet.
The scenes we saw struck us that much I never will forget;
We saw a large and mighty ship as she swiftly glided on
With thousands of fair daughters and sons with hearts so strong;
And as they waved their handkerchiefs the tears from their eyes did fall,
They were parting with Magilligan and heading Donegal.
We both knelt down upon the Strand and prayed most fervently
For God to guide that mighty ship across the deep blue sea.

We will never sail away like that, my Mary dear and I, For if we would leave Magilligan &c.

The author is said to have been 'Constable Fennell of the Royal Irish Constabulary, Bellarena' and to have made the song for a concert towards the turn of the century-Henry in notes to A. Benone, 'river foor', looks out to sea half-way along Magilligan Strand; there the courting couple of the verses are happily instabled in wedlook in the refrain. The song provides a detailed survey of Magilligan scenery (see Map), passing from mountain walks (v. 1-2) the sands and cliffs of Downhill (3) and thence to the western extremity of the Strand (4), where the conventional theme of attachment to home is reinforced by a view of an emigrant line.

64. The strands of Magilligan

Mary Osborne 1969



long -

I'm a stranger to this country, from America I came, There are few does but know me nor can tell my name And it's since they do not know me I will tarry a while, For the sake of my darling I'd go many's a long mile.

For- the sake of my- dar--lin' I'd go man.y's- ay-

- 2 The strands of Magilligan divides in three parts Where the young men and maidens go meet their sweethearts; It was drinking strong brandy caused me for to stray, That these false-hearted women had led me astray.
- 3 On the strands of Magilligan an old castle does stand, It is bound round with ivy and diamonds so grand, It is bound round with ivy and diamonds so bright, It's a pilot for the sailors on a dark winter's night.
- 4 I'll go down to yon convent, I will beg my discharge,

 Here is fifty bright guineas if you'll set me at large,
 If that does not do, love, here is fifty pounds more
 If you will go with me. Oh no, my love, no.
- 5 I'll go down to yon convent, I will there spend my life, I never will marry nor be any man's wife; It is there I'll live single and a maid I will remain, I never will marry till my love comes again.

Spoken: Oh, that's a heavy old song.



I'm a stranger in this country, from America I came, Where no one does know me and few knows my name; By the drinking strong brandy it has caused me to say That the girls of this country has led me astray.

- 2 Where the strands of Magilligan divides in three parts, Where young men and maidens do meet their sweethearts, By the drinking strong brandy it has caused me to say That the girls of this country has led me astray.
- 3 I'll go down to yon Umbra where the birds do fly high And there is one amongst them and she does fly high; If I had her in my arms this night on the Strand I would kindly subdue her by the sleight of my hand.
- 4 I'll go down to yon captain, I will beg my discharge, - Here is fifty bright guineas if you set me at large And if that does not do, love, here is fifty pounds more If you let me go with you. - Oh no, my love, no.
- 5 There is a fine castle on Magilligan Strand And it's well bound with ivy from the top to the Strand; It is well bound with ivy and a light shining bright, It's a pilot for sailors on a dark stormy night.
- 6 Where the strands of Magilligan divides in three parts, &c.

This is a fusion of three English songs. Its distinctive verses of the divided strands and the castle belong to the "Streams of lovely Nano;" an insonclusive lyrie which already in one Somerset version borrows some narrative substance from (2). The Manchester Angel." Is the property of the Manchester Angel. It is start to the substance from the army and entry into a convent: verse which envisage discharge from the army and entry into a convent: verses which originally wound up a story of a deserted girl. The Manghligang girl proposes to become a nun without between the propose of the discharge from the army and the propose of the discharge from the army and the propose of the discharge from the army and entry into a convent in Many's 4.1 is revising that narrative trun. Finally, from (3) a common broadside song entitled "The American stranger" or "The sporting youth," an initial versels have been mortified which strengthens the subjective qualified of the some

Textually diverse, it gains coherence from those features of the locality which induced transfer of the lyric matter to a familiar setting. Strands of Magilligan' re-creates orally some such unfamiliar toponym as 'Streams / streams / of Nancy'. In the 1830s, the parish rectory at Duncrum was said to be used "as a landmark, by vessels passing to and from Derry through Lough Foyle' – OS 1. Of course, the castle which serves this purpose in the song may seem better answered by the Earl Bishop's lofty mansion at Downhill, especially in the case of the singer who situated it On the top of the cliff (G). Others admittedly put it on the Strand, where, despite dissimilarities of purpose, it may evoke a castle of anterior native legend. At the headed waves, which form "a greates seate." (appon which it humen figurely, when the wind bloweth from the sea)" – Gerard Boate Irelands naturall history London 1652, p. 15, ch. II iv. The turns were the reputed site of Manannan the sea god's castle, which a man could possess if he once sighted it and captured the flag on its tower without taking his seyes of the castle which, if he did, would disappear.

A man named McClary seeing the flag. ... immediately without taking his eyes off[I] the castle mounted an excellent Black area Mare and agaloped off ... owards it. He accomplished the desired object but on returning nind waves followed him, the first reached accomplished the desired object had no returning nind waves followed him, the first reached the first reached accomplished the first reached had to be complished to the first reached the for legs and turned them white also and so on until the ninth wave which covered the mare and changed her entirely from black to white. A voice was then heard from the easile uttering venegance on the name of McClary as should never be seen in Magilligan ... proceeding from the chimnicps of the McClary is should never be seen in Magilligan ... who was the state of the partial McClary is said placed the flag no Sterren church - OS I. on soon to reside in the partial McClary is said placed the flag no Sterren church - OS I.

65. Three gipsies riding

Three dukes riding &c







There came three gipsies riding, Riding, riding, There came three gipsies riding, Y-O-U.

- 2 What are you riding here for? &c.
- 3 We're riding here to marry one of you boys.
- 4 Who would marry you boys?
- 5 We're just as good as you boys.
- 6 Your knees are stiff as pokers.
- 7 We can bend our knees as well as you boys.
- 8 Where will your mother sleep?

- 9 Her mother will sleep in her father's bed.
- 10 Where will your father sleep?
- 11 Her father will sleep in the maid's bed.
- 12 Where will the maid sleep?
- 13 The maid will sleep in the pigsty.
- 14 Where will the pig sleep?
- 15 The pig will sleep in the riverside.
- 16 Where will you wash your clothes?

A few sessions with Magilligan children made clear that they practise a wide range of traditional games songs and thymes. Three gipsies riding is anything but rare tadditional games songs and thymes. Three gipsies riding is anything but rare taddee, the duke, a lew, a duck, a king or a mere young man are alternatives to the gipsis all over Britain and Ireland. What is unusual in print is the combination was noted lone ago in Berkshire and must be widespread: Gomme I 388.

The children played and sang uncertainly. 'Three dukes riding' is traditionally a courtship game while 'Milking pails' in its full form enacts a mother-child relationship:

Mother, will you buy me a pair of milking-cans?
 But where shall I get the money from? &c.

Most versions end with punishment of the children's glee at the prospect of 'mother' falling into the river. The composite verses have perhaps synthesized courtship and chastisement in a mock battle. 'Three gipsies riding' is also known in Magilligan without 'Miking pails' (DE, perhaps F) and in this form ends in a fight:

 $^{\circ}$. . . then the others said that they were just as clean as you, sir, and then at the end they all started to fight, and the gipsies ran away $^{\circ}$ - Gracie Butcher 6918.

66. Todd's sweet rural shade

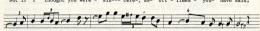
Eddie Butcher 1966



5 Oh, she says, Young- man, I pray- for bear-, such e je sting-- I --- dis dain,



But if I thought you were - sin--- cere-, as- oft - times - you- have said.



Then- I'd re --- sign this heart- of mine --- on- Todd's sweet r.ur.al.e shade.



Oh, one evening fair to take the air as I carelesslie did stray Down by a grove I chanced to rove, it being in the month of May; There I beheld a comelie maid, she has my fond heart betrayed, Sly Cupid's dart did pierce my heart on Todd's sweet rural shade.

- 2 Her carriage neat and limbs complete as she gentlie moved along, Her skin was like the falling snow when blowing o'er the land, Her cherry cheeks and yellow hair has my fond heart betrayed, You gods, combine and ease my mind on Todd's sweet rural shade.
- 3 Oh, the blackbird with her lovelie notes does make the valley ring, The cuckoo joins in chorus then for to welcome back the spring, The lark has left her verdant dale the linnet for to aid For to praise that fair beyond compare on Todd's sweet rural shade.
- 4 Oh, says I, my fair and comelie maid, would you consent to love? Your deluding smiles has me beguiled when crossing o'er yon shade. Do not deny, with me comply, and lend me your fond aid, Then I'll resign this heart of mine on Todd's sweet rural shade.
- 5 Oh, she says, young man, I pray forbear, such jesting I disdain, I am too young to be controlled by Cupid's cunning chain; But if I thought you were sincere, as ofttimes you have said, Then I'd resign this heart of mine on Todd's sweet rural shade.
- 6 Then hand and hand we both walked on out o'er yon dewy plain, My bosom felt a warm glow, I knew not care nor pain; Beneath yon bower we spent an hour till unto me she said, I will resign this heart of mine on Todd's sweet rural shade. Beneath yon bower where verdant flowers they bedecked that lovelie maid, Oh, she blessed the day she chanced to stray by Todd's sweet rural shade.

The location of this beautified marriage proposal seems precise but is obscure. The place-name is the sort that occurs only in poetry, and if we can more or less located: David's flowery vale' (no 21) or 'Walmsley's shady groves', we are less successful with 'Todd's sweet trural shade'. Since I have found no other version of the song it probably an Ulster one. It is in the Gaelic tradition: from a rural encounter and a portrait of the girl we pass to dialogue with little action, all expressed with conventional elegance and plenty of internal rhyme. Indeed internal rhyme generally gives way only to admit flowers of rhetoric that would otherwise have to be excluded.

67. Tossing the hay

The turning of the hay The new-mown hay The female haymaker John Butcher senior 1966





Oh, it being on a summer's morning abroad as I did go To saunter out for pleasure down by a shady grove, Down by a piece of meadow as I carelesslie did stray There I spied a maid quite busy, she was tossing out the hay.

- 2 Through a close hedge I viewed this maid, to her I wasn't seen, Her beauty it did far exceed the Kathleen Julius queen And all around her ivory neck those amber locks did play Ay, and the diamond glance shone in her eye at the tossing of the hay.
- 3 I steppéd up unto this maid, she unto me did say,
 - I fear we'll have a fall of rain, we have a gloomy sky.
- Oh ma'am, said I, those weighty clouds they'll shortly wear away,
 There will be no rain for to detain the tossing of your hay.
- 4 I says, My dear, how comes it that you're left here your lone?
 My brother he has left me, unto the bog he's gone
 To raise the turf in winnin' rows while he has light or day
 And he's left me here quite bird alone to toss and dry the hay.
 - 5 Well, I took her in my arms and I rolled her on the green, Sure I began to kiss this maid and she began to scream, But I being in a merry mood with her did sport and play Saying, -The day's long, we have time enough to toss and dry the hay.
- 6 Well, her chest and breast sure they were like the plumage of a swan, It was enough for to entice the heart of any man And all around her ivory neck those amber locks did play, Ay, and the diamond glance shone in her eye at the tossing of the hay.

7 Well, I says, – My dear, if you'll comply and with me you'll agree In wedlock's bands we'll join our hands, love, married we will be And what is here at your command I'm willing for to pay And we'll link and bind together and we'll toss and dry the hay.

The oldest text of this pastourelle, dated 1813 or 1815, is from Belfast (A) and the song looks like an Ulster one. Cork printers copied it; but there is no evidence that it was sung outside Ireland except in places having cultural links with Ulster: the Lowlands of Scotland and Newloundland. Oral versions have pruned the excessively detailed broadsides, lingering less on the girl's appearance or the manner in which her virgin bloom' is 'cropt' (A). Derry versions touch lightly on prospective matrimony, while others pursue the couple the girl's home and the matter is a continuous control of the control of the control of the control of the sound of



A NEW SONG CALLED

The Tossing of the Hay.

smile,
d morning to you my pretty maid I thus to her did

say, attend your labour for I see your're tossing hav

Good morning to you kind it this dameel she replied, I fear we'll have a fall of rain for glowing are the skit.

Case your ferrs fair maid said I those clouds will pass away.

We'll have no rain for to prevent to toss and dry your

I took this first maid by the waist and gently laid her down.

And from her lips I snatched a kiss which caused this maid to from:

She may kind ait he study and speed your way, And leste me as you found 1 pray to toss and dry my hay

Says I my presty tair maid what brings you here alone My brothers they left me and to the log is gone To put the terf in rows whilst they have light of day And left me here poor bird alone to toss and dry my hay,

grass coming to herself again she says 1 am ruined at last saatched from my virgin bloom quite senseless as I lay,
shall have a handsome fertune and free leave to toss
my hay

Since you have tossed my hay and something also besides, hope in point of honour you will make me your lawful bride,

£500 in ready gold my father will you pay,

And will be not well reward you for the tossing of my

It was then they Clergy was sent for and on their kneed

they went To join their hands in wedlock bands each others tree consent,

i in ready gold ber father did him pay

i was not well rewarded for the tossing of her hay.

> 'The tossing of the hav': mid-nineteenth-century Irish broadside edition (no 67B)

68. The Trader

The loss of the 'Trader' and crew Eddie Butcher 1966





Oh, come all you gallant seamen bold, now listen here a while to me And landsmen too while thus I do relate unto you a tragedy; It'll grieve each heart while I'm apart for to relate those lines all o'er That a ship of fame, *Trader* by name, was lately lost upon the shore.

- 2 Oh, November on the twenty-fourth from Galway town as we set sail The weather it was calm and clear, we had a sweet and a pleasant gale; That jovial crew played in full view, no thoughts of danger did we fear, For London town straight we were bound intending our long course to steer.
- 3 Five hundred and forty tons it was our noble vessel's load Of corn and wheat, as we thought fit, our gallant ship she was well stored; Seven sailors bold you may behold, the Trader's jovial company, Our numbers few, but kind and true, we lived in great tranquillity.
- 4 The night before as our brave captain in his cabin sleeping were He dreamed a voice called him by name and those sad tidings did declare, - Your ship and crew and your cargo too will in the storm be cast away, Your family you ne'er will see. He dreamt that thrice before break of day.
- 5 Next morning straight just by daylight as our brave captain he arose He saw the storm gathering round and in the north so fast did close; He gave command to every hand to mind their post till all is o'er, But oh, alas, it did increase, we never reached that wished for shore.

6 The seas they did like mountains rise, we did not know well what to do, Our course we bore right round the shore to we came to the point of Stroove. Our ship was good and she might have well stood, although tremendous winds did blow,

When a sudden shock upon a rock it caused our helm off to go.

- 7 Then our hard fate for to relate as we lay on the ocean wide, In great distress, as you may guess, we were tossed about by wind and tide; The mighty powers we did implore the swelling waves for to enstill; Death did appear as we drew near the lovely shores of sweet Downhill.
- 8 At five o'clock our vessel struck just as daylight did disappear, All boats were run, our hopes were gone, pale Death unto us it was drawing nigh; But oh, our cries would rent the skies when overboard our mainmast fell:

With heavy sighs and watery eyes we bid our friends a long farewell.

- 9 We bid them all a long farewell for we will never see them more, But hopes to meet when God thinks fit to join that bright celestical shore. [Forever more we'll mourn our loss of those who died in that great storm, May the Lord on high receive their souls, may they rest in peace in heaven above.]
- 10 The people there from everywhere come flocking that sad sight to see, Seven heroes' corps lying on the shore, the Trader's doleful company; It is in Dunboe they're lying low where there you'll see their green graves,
- No friends were near but strangers dear, we buried them in sweet Articlave.
- 11 Now to conclude, end those few lines, no more at present I will speak, But I'll leave down my slender quill for some more learned man to take In hopes to see that they'll mind me, tell my distress to great and small And have it rolled in their record: the gallant *Trader*'s sad downfall.

In the parish churchyard at Articlave there is a stone 'To the memory of Robt, Castle Master John Jamison Supercargo and six sailors who perished in the Brig Trader of Greenock near the Castle Rock under Freehall on the night of the 24th Nov^T, 1826. They are here interred.' The song was printed in a Belfast song-book the following year; but its survival in Magilligan alone, near where the wreck occurred, indicates a long local oral tradition. Its author was thoroughly versed in ballad idiom. The captain's portentous dream recalls the old broadside - significantly titled - 'The New York/Cork Trader, (Laws K22), and the two songs have verbal similarities; W.H. Logan A pedlar's pack of ballads and songs Edinburgh 1869, p. 47-50. The Trader' shares one formulaic line (8.4) with 'Rob Roy': Child IV 248. The most numerous detailed similarities are in another shipwreck ballad of probable Ulster origin, 'The Middlesex Flora', of which there is a Belfast song-book text of 1829: RIA 12 B' 16. This seems to have come from the same printer as the 1827 text of the 'Trader' and, though the dates suggest otherwise, to have influenced that text, We do not know when 'The Middlesex Flora' was composed, but there is a report of it being sung about 1780: Christie I 254-5.

Henry's version (B), also from Magilligan, agrees with the song-book text in some details where Eddie's version varies. In 9.3-4 they preserve lines which Eddie omitted and which, from 1966 onwards, he has replaced by lines of his own composed

in response to a persistent enquirer after the missing lines.



TRADER & CREW,

To which are added,

THE BEAUTIES ON THE

BANKS OF CLYDE,

And

Home ! Sweet Home.



Printed in the Year 1827.

'The Trader': title-page of a contemporary song-book (no 68A)

69. The true lovers' discourse

The true lovers' discussion Eddie Butcher 1961



One pleasant evening when pinks and daisies Closed in their bosom one drop of dew And feathered warblers of every species Together chanted their notes so true, As I did stray rapt in meditation It charmed my heart for to hear them sing, Night's silent arbours were only rising And the air in concert did sweetly ring.

An' the air in con . cert - did sweet. 1. y ring.

- 2 With joy transported each eye I courted And gazing round me with inspective eye Two youthful lovers in conversation Closelie engaged I chanced to spy; This couple spoke with such force of reason, Their sentiments they explained so clear And for to listen to their conversation My inclination was to draw near.
- 3 He pressed her hand and he says, My darling, Tell me the reason you've changed your mind, Or have I loved you to be degraded By youth and innocence all in its prime? For I am slighted and ill requited, Where's all the favours I did bestow? You'll surely tell me before you leave me
- 4 With great acuteness she thus made answer Saying.—On your favour I won't reby, You might contrive for to blast my glory, Our marriage days they might hover by. Young men in general are fickle-minded And for to trust you I'd be afraid; If for your favours I am indebted

If you're intent for to treat me so.

Both stock and interest you shall be paid.

- 5 To blast your glory, love, I ne'er intended Nor fickle-minded will lever be, Nor for my debts you could never pay them Except by true love and loyalty. Remember, darling, our first engagement When childhood's pastime was always new; Be true and constant, I am thine forever, I'll brave all dangers and go with you.
- 6 Your offer's good, sir, I thank you for it But yet your offer I can't receive; With soft persuasions and kind endearings The wiléd (?) serpent beguiléd Eve. There are other reasons must be acceded, The highest tide, sir, will ebb and fall; Some other female will suit you better, Therefore I cannot obey our call.
- 7 Yes, I'll admit to the tide in motion, It is always moving from shore to shore, But yet its substance is never changing Nor never will unto time's no more. I'll sound your name with all loyal lovers, And fix your love on whose mind is pure Since no existence can ever change it Nor no physician prescribe a cure.
- 8 She says, Young man, for to tell you plainly, For to detain you I'm not inclined; Another young man of birth and fortune Has gained my favour and changed my mind. My future welfare I have considered, On fickle footing I'll never stand; Besides, my parents would be offended For to see you walking at my right hand.
- 9 What had you, darling, when you were born? What Nature gave you, love, so had I; Your haughty parents I do disdain them And your Ill-got riches I do defy. An honest heart, love, it's far superior, Your golden riches will soon decay, For naked we come into this world, love, And much the same we will go away.
- 10 You falsify when you said you loved me And you slight the parents whom I love dear, So I think it justice now to degrade you If that's the course that you mean to steer. By wealth of Fortune or art of Nature You're not my equal in any line; Since I conjure you insist no further, Unto your wishes I won't incline.

- 11 To falsify, love, I do deny it, Your imputations is wrong, I'll swear, Like Eve I find you a real deceiver, Your heart's as false as your face is fair. For the want of riches you meanly slight me And my complexion you do disdain; Our skin may differ, but true affection In black and white sure it's all the same.
 - 12 Oh, curb your passion, she thus exclaimed, It wasn't to quarrel that I met you here. It was to discourse you in moderation With real intentions to make appear. I speak with slander, I will surrender To what is proper in every way And if you'll submit to a fair discussion And reason dictates I will obey.
 - 13 It is too late now to ask that question Since you despised me before my friends, Lebánon's plains if you could command them Is not sufficient to make amends, For there's not a tree in yon [im]perial forest Retains its colour excepting one And that's the laurel that I do cherish And I'll always carry it in my right hand.
 - 14 The blooming laurel, sir, you do admire it Because its virtue is always new, But there is another, you can't deny it, It's just as bright in the gardener's view. It's wisely resting throughout the winter, It blooms again when the spring draws near, The pen of honour has wrote its praises, In June and Julyi it does appear.
- 15 You speak exceedingly but not correctly With words supported by cause in vain; Had you the tongue of yon senior goddess Your exultations I would disdain. It was your love that I did require But since you have placed it on golden store I'll strike the string and my harp will murmur. So farewell, darling, forever more.
- 16 She thus affected with eyes distracted With loud exclaiming she thus give way,
 Sir, my denial was but a trial,
 You gods be witness to what I say.
 She says, Young man, if you don't forgive me
 And quite forget it uncordedly
 A single virgin for your sake I'll wander
 While green leaves grows on your laurel tree.

- 17 Now all young maidens, I pray, take warning, Let love and virtue be still your aim; No worldly treasure will yield, you pleasure On those whose person you do disdain. All loyal lovers will then respect you, Unto your memory they'll heave a sigh; The blooming rose and the evergreen laurel Will mark the spot there your body lies.
- 18 Near Ballynahinch about two mile distant Where blackbirds whistle and thrushes sing With hills resounding and valleys bounding. A charming prospect all in the spring, Where fair maid's beauty it's never wanting. The lonesome stranger a refuge finds, Near Magheratendry if you'll enquire You'll find the author of those simple lines.

The anonymous poet of Magheratimpany, Ballynahinch (Down)—see Notes, 18.7—worked a rich literary vein, and his song has been uniquely popular for one of its kind. Henry (notes to P) identified him as a schoolmaster named M'Kittrick, and as choolmaster he surely was. Theological discussions between lovers of midder religion are fairly common in Anglo-Irsh, but aside from them, folk song in Engish knows no lovers' quarrel so well composed as this one. It is in the tradition of medieval verse dialogues such as the ternso of the troubadours; poetic dialogues of all kinds flourished peculiarly well in Irish, and Gaelic culture imbues our "Discourse'. Each stanza has strong formal unity, and together they achieve a discursive flow that must imprese even a casual reader. But the song is for listeners. Certainly it of the appeared in the Irish popular press; but it is still widely sung today when such printed copies have ceased for deeades to be available to singers.

70. The wheel of Fortune

Love it's pleasing/bonny Fair and tender ladies The false lover
Tom Anderson 1969





When I was young I was well beloved
By all young men in this country,
Ileft my father, I left my mother,
I left my brothers and sisters three,
I left my brothers and sisters three,
I left my friends and my kind relations,
I left them all for to go with you.
He never told me he was going to leave me
Until one evening when he came in,
When he told me he was going to leave me,
Ah, then my sorrows they did begin.
Turn you round, oh you wheel of Fortune,
Turn you round and come, take my part:
You are the young man that broke my fortune
But you're not the young man to break my heart.

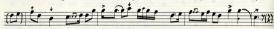
Versions of this English love song vary greatly, each combining motifs of lyric expression differently. The love which is 'teasing' in some texts (CI) and 'bonny' in others (GI) recalls a 'Waly, waly' lyric that seems to derive from the ballad 'Jamie Douglas', Child no 204. Some versions reinforce a sombre mood with the symbol of the Wheel of Fortune, commonplace since Classical times. Tom's version is textually epitomized and musically irregular, yet gets a very strong feeling of coherence in the vigorous personal style of his performance. He learned it, like male singers of some of the other versions of this song (F, I), from a woman: Sarah Sweeney of the Point road.

71. When a man's in love

A man/Young men/Boys in love There is an old man in love
Eddie Butcher 1966



Like a her - o bright thee- other-e neight--- I set out throughe frost and snow;



Thee- moon- she cheered m.e- with 'er-& 1.ight -- & th.at 1. ong and--- drear.y wa



Un - til- I ar rived --- at the ver . y -- spot where all my - treas .ure - 1 . ay

When a man's in love he feels no cold like I not long ago, Like a hero bright the other night I set out through frost and snow; The moon she cheered me with her light that long and dreary way Until I arrived at the very spot where all my treasure lay.

- 2. I gently tapped at my love's window, Would you rise and let me in? Slowly she the door unlocked and slowly I drew in; Her hands were soft, her bosom warm and her tongue it did gently glide, I stole a kiss, thought it no miss, and wished her for my bride.
- 3 Would you take me to your chamber, love, would you take me to your bed?
 Would you take me to your chamber, love, for to rest my wearied head?
 For to take you to my chamber, love, it is more than I can do
 But sit you down by the fireside and I'll sit close by you.
- 4 Oh, many's the night I courted you against your parents' will When I was tossed by the winter storm and wet with the summer dew, But this night does the courtship end between my love and me, So fare you well, you unkind girl, and a lone farewell to you.
- 5 Oh, are you going to marry me? What else then would I do? Well then, I'll break through every tie, my love, I will go along with you; Maybe my parents they would me forget or maybe they might me forgive, Since this night forth we're joined in one, along with you to live.

The last of many night visits ends with a promise of a runaway marriage which the boy obtains by threatening to break off relations: 5.1 begins, in Eddie's 1954 text, in his brother John's. (L) and in most other versions, 'Are you going to leave me?' Since 1964 Eddie has been singing' Are you going to marry me?': the girl seeks reassurance that elopement will have a proper outcome. Perhaps this is a modernizing trait. The song is hardly older anyway than mid-nineteenth century, and may be less old. I have seen no popular edition of it, though it must have been circulating among the firsh in America by the early 1900s (notice A). Undoubtedly Irish, it has been found chiefly in the northern half of Ireland and in parts of Canada colonized from there.

72. When I was in Ireland

The Kerry/Irish recruit The Irish soldier True Paddy's song Pat and the war Paddy's ramble The boy on the land

Mary Harte 1961

Mary Harte 1961



Oh, up came a ser geant, said he - , Would you list?



Arr.ah, gra ma.chree, ser . geant, gi' me a hoult of your fist





When I was in Ireland and digging up land
With my brogues on my feet and my spade in my hand,
Oh, up came a sergeant, said he, – Would you list?
– Arrah, gra machree, sergeant, give me a hold of your fist.

Singing taddy hi ho, taddy hi ho, Wack fol de doodle, singing taddy hi ho.

- 2 He gave me five bob, he said he'd give me more,

 Call up to headquarters, I'll pay off your score.

 Headquarters, headquarters, says I,

 If I'm gaan to be quartered, sir, I'll bid you goodbye.
- 3 When I listed to sea I was sent
 On board a big ship called the Bonny Dundee,
 Three sticks in the middle all covered with a sheet
 And she walked along the water without any feet.
- 4 And when I was listed to India I was sent, With climbing up rocks my knees were all bent; I listed for seven, thank God it's not ten, I'll go hame to oul Ireland and I'll dig turf again.

The Kerry recruit' commemorated the stupidities of the Crimean war: battles of the winter of 1854–5 figure in fuller versions. The plentiful broadside texts are all undated; Kentered the British Library before 8 October 1868. In 1889, among the earliest publications of Edith Somerville, was a version of this 'old Irish song' illustrated by herself. The theme of course is older and younger than the Crimean war. 5 mentions Vinegar Hill (1798): if, as it seems, 5 is a pre-Crimean composition, then 'Crimean' versions are fairly straightforward adaptations of an earlier song. On the other hand, Mrs Harte's shortened version updates the text by omitting Crimean references and introducing a reference to the British Indian empire.



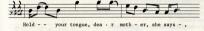
'When I was in Ireland': illustration by Edith Somerville in *The Kerry* recruit, 1889 (no 72CC)

73. The widow's daughter.

The widow of the West/Westmorland The widow of Westmorland's daughter Eddie Butcher 1969

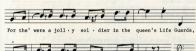


For to nev . er give 'er maid' . n . head to wan.





And - there - fore dinn · ae let it be



Las' n . ight he stole me maid'. n . heid frae me.



Oh, there were a widow woman in the West moorlands And she never had a daughter but the one And her only advice was by night or by day For to never give her maidenhead to one. - Hold your tongue, dear mother, she says,

And therefore dinnae let it be
For there were a jolly soldier in the queen's Life Guards
Last night he stole my maidenhead frae me.

2 – Oh go, oh go, you saucy jade, And therefore dinnae lei the And bring me back the maidenhead you lost last night Or another night you'll never lie with me. Now she's to the soldier gone And her heart both light and free Saying, - Give me back the maidenhead you stole last night For my mammy she's anery with me.

3 He catched her by the middle so small
And he threw her into the bed
And he turned up her heels where her heid ought to be
And he give her back her maidenhead.
Now she's to her mammy gone
And her heart both light and free
Saying. – I'm as clear of all menkind
As the first night you had me.

4 That fared well and so passed by
Till the soldier's wedding it came on
And the widow woman dressed up her daughter so grand
With a rose in every hand.
Who is that, cried the bride's daddy

That stands so fine and braw?

It's the widow woman's daughter from the West moorlands
And she tells her mammy a'.

5 - Oh, how can she do it or how can she do it

Or how does she do it for shame?
For this nine long nights I have lay with my love
And I'm sure I never told it to none.
- Well if there's nine long nights you have lay with your love
Another night you'll never lie with me!
And he took the widow's daughter from the West moorlands
And he made her his braw lady.

The absence of this early ballad from modern collections can be understood, but it is strange that no other traditional version has come down to us with a melody, much less a sound recording (though £ seems to derive from a traditional source). There is a broadside in the Douce collection apparently based on it, "The fair maid of the wise who sold her maidenhead for a high-crown'd hat", no doubt composed for the popular press—pitto & Rodwayp, 5.724. But 'The widow's daughter itself loading if it goes back to an early Scots source from which it has been transmitted by oral means alone.

A git tells her widowed mammy of an affair with a soldier. The widow drives her out in disgrace (requiring an impossible redress – P). The girl asks the soldier to restore her virginity, which he always does the same way (offering a choice where she will have it restored, from which she chooses 'the dark corner' – D). Later, at the soldier's wedding, the widow's daughter attracts attention by her fine appearance (her retinue of 'gay guid knichts' and ladies C, her merry singing D). When the bride hears that the widow's daughter keeps no secrets from her mammy she is vainly impulsive enough to mention secrets of her own which she has not revealed. Learning these, the soldier repudiates her and marries instead his naive mistress.

The length of this summary draws attention to the ballad's narrative economy. It neatly combines an absurd jok ewith a reversal of fortune: the joke is traditional (see for example D. Herd Ancient and modern Scottish songs Edinburgh 1776, II 145-70, while the reversal calls to mind the wedding scene of 'Lord' Thomas and fair Elastron' (Child no 73) or of 'Lord Bateman' (Child no 53), But 'The widow's daughter' is no mere burlesque: it is a comic ballad of intrinsic excellence.

74. Youghal harbour

Eddie Butcher 1966



Oh, Youghal harbour on a summer's morning, I met my darling upon the way; The sun was shining, she looked so charming I stopped a while and she thus did say. Oh Jamie, Jamie, are you going to leave me Or are you going where bullets fly? A handsome youth and my dearest jewel, I love you well and I can't deny.

2 - Oh Nancy darling, was I to marry you What would your false-hearted parents say? That they reared a daughter with such a fortune And carelesslie she threw herself away. Before that I would live at variance All with your parents and brothers too -It was them that banished you far from my arms -Unto your charms I'll now bid adieu.

- 3 As I walked up through the county Cavan To view the sweet and the bonds of love Who did I.spy but a charming fair maid, She appeared to me like a turtle dove. I stepped up to her and fondlie asked her Would she consent to be a dragoon's wife: With modest blushes she thus made answer, - Kind sir, I mean to lead a sinele life.
- 4 Had I a-married I might been married, I could been married many's a year ago
 To a man named Reilly lived in this country, It was him that caused my sad overthrow.
 Don't depend on Reilly for he'll deceive you But come with me unjto yon Irish shore
 Where we'll sail over to Pennsylvania,
 Bid adieu to Reilly forever more.
- 5 Was I to sail on yon brimy ocean,
 The winds to blow and the seas to roar
 I thought my very heart would have split asunder
 When I thought on Reily that I left on shore.
 But youth and folly makes fair maids marry
 And when they're married then they must obey;
 What can't be cured must be endured,
 So farewell, darling, for I'm away.

Eddie's title is deceptive. The Munster Gaelic pastourelle 'Eschaill' called 'Fôchaill' in Ulster - inspired broadside adaptations in English, one of which, our Youghal harbour', begins with lines corresponding to Eddie's 1,1—4 and also aimitate to the opening of a broadside lavourite 'Reilly from the county' of the county' of the seasons are sung to the same popular air. Via the town in Eddie's, melodic similitude has led to a mingling of at 1,1—2 as, agrees thematically with 'Youghal harbour' and any of the county' most of the county in the county' most of the county' most of the county' most of the county most of the county most of the county most of the county in the county in the county most of the county most of the county in the county most of the

Notes to the Songs

1 Adam in Paradise

Text 1.2 of the Creation A Refrain 2 jorum o' A; jorum 'a drink' was Eddie's understanding of it - 6919. Refrain 4, Rodger p.314 'My Gudeman' begins: 'My gudeman says aye to me, Says aye to me, says aye to me, My g. says aye to me, "Come cuddle in my bosie." which the author called 'the chorus of a very old song'. 2.2-3 cf. Adam was king of all nations, IF Sc. 1005 p.172-3, Cav. 2.1-2 'Adam was put in a slumber And a rib taken out of his side' 3.5 for repair.

Air In strict metre with lengthening at cadences. It agrees closely with some 'Hielan' laddie' airs preserved from 1692 onwards, see Glen p.241-3, Dick p.75-6. Variants served for a Ranters' hymn (Chappell II 749) and for the ballad Edward (JEFDS VII iv, 1955, 252), Cf. Cockle shells in [John Playford] The dancing master London 1701, 11th ed., p.304, and The piper's dance in Bunting p.36.

Versions A Cambridge, Mass., Houghton Library, Louden MS 25241.52* p.9, Scots MS text of 1873, B EB: 1 MS 1954; 2 6105, Aug. 1961, lacks v. 3; 3 6112, Nov. 1964; 4 Avondale, July 1966; 5 do.* disc, Butcher'.

2. Alexander

Text 2.2 that is, the swan [that] swims 5.2 you for thee 6.2 that is, Alexander 8.1 Horeb, where Abraham slew the lamb B; at Horeb, according to Genesis XVII 6, occurred the miracle in which Moses obtained water from a rock, while Noah's ark came to rest on the mountains of Ararat': VIII 4. 8.2 'And they [Moses and the Israelites removed from Almon-diblathaim, and pitched in the mountains of Abarim, before Nebo' - Numbers XXXIII 47. C's text reads I'll travel to Mount Nebo, where Moses viewed the ark, And from that to Mount Ararat, where Noah did embark,

Air Fairly strict with a caesural pause in line 1 and shortening at cadences. The first and last hemistichs agree except in cadence. Cf. Eddie's no 58; less similar is no 55 (Auld lang syne).

Versions A Joyce² p.322 'l'il travel to Mount Nebo', air only. B JFS V xviii (1914) 52-3, from John Murphy, Marylebone workhouse, 1908, C. Henry 589, 16 Mar, 1935, Bushmills, N. Ant. D. IF. 190 p.122-4, text only. E EB: 1 6814, out of doors at Glenmalure, Wick., July 1968; 2 6817** Dublin, in my house, a few days later.

3. Another man's wedding (Laws P31)

Text, local variants 1.1, was kindlie i, NOR; a nobleman's N, a noble lord's OR 1.3-4 not in R 2.4 And these were the words of the song that he sung Q 3 not in QR 5.3 bear it any longer QR 6 Q substitutes: Lift up your young bride, you cruel-hearted young man, Lift up your y. b. and set her on your knee; For I used to think that she would be my bride. But sure, she proved false and unconstant to me (cf. K) 7 not in O 8.1 He stoopéd down low and he took her in his arms Q 8.3 He pillowed her up with white s. and white p. Q 9.2 you'd wed Q 9.3 Oh but that all depends N 9.4 Their mind Q 10: a lyric commonplace, see Dean-Smith 'All round my hat'. 10.1 a green N 10.2 hat for a year and a day M114 NOR 10.3 O ends: If anyone asks me the reason I wear it Tell them my Sally (spoken Is that it?) lies cold in the clay (spoken Ah, that's no it! - but NR agree).

Airs Eddie's M1-6 is strongly slurred, in strict metre, and closely related to his no 41; cf. Bill Quigley (Q). Robert's Napproximates more to the common Irish melodic tradition of this song, which in a form particularly close to C was adapted to a republican song of 1916, the Three-coloured ribbon. Charlie's R is distinct melodically and struc-

Irish versions. Printed and MS: A Petrie p.180, air only (W. H. Curran) = Petrie/Stanford no 495 = Moffat p.98, B ib., air only (from his daughters) = Petrie/Stanford no 491. C ib., air only (P. W. Joyce) = Petrie/Stanford no 493 = Joyce2 p.224-5 (with text); Joyce2 p.47 'All round my hat', air with 1 v., may be a version of this song. D-E Petrie/Stanford nos 492, 494 airs only. F-H Rewritten texts, Petrie p.179, by Allingham, = Moffat p.98 = Br. VI 179 'Strange and sorrowful ballad of the Nobleman's wedding', see Shields15 p. 30, 32-3; P. Kennedy The banks of the Boro Dublin 1897, p. 194; McCall III 100. I McCall MS p.87. J Colum p.5. K-L Henry 60, 3 Jan. 1925, 'An old lover's wedding', text and air, 'The laird's wedding', text. Ulster recordings: M EB: I MS 1954; 2 6105, Aug. 1961; 3 6112, Nov. 1964; 4 6125 Dublin in my house, July 1966; 5 Avondale, July 1966; 6 do.** N RB: I MS 1961**; 2 6105 Downhill, sung by me the same day**. O Margt. Reilly, Cay.: 1 6112, 1965; 2 IFM 54, 1972. P Patk. Heekin, Don.: 1 6825, 1968; 2 IFM MD 24, 1975. Q BO 6918 in EB's house, July 1969, R CS: 1 6923, July 1969, 2 7506, Mar. 1975, frag. S: 1 6928 frag., 2 6929, both Don. 1969, learnt by a brother and sister from Cav. tradition. T: I Neili Ni Dhomhnaill IFM MD 11, Don. 1975; 2-3 sung unrecorded by Neili's nieces Triona (Dublin 11 Sept. 1974) and Máiréad (ib. 19 Feb. 1976). U 7501, N. Ant. 1975. V-X IFM SM 11, SM 26, SM 40, all Tyr. 1975 Y O'Prev coll. E. Don. 1972. Other Irish versions: Z Shields' p.44 Wex. frag. AA Kennedy p.364, 383, from Galway tradition. BB-DD MacDonagh, 3 texts. EE-FF SW, Eng. 29 from Clare tradition, Eng. 50 from Irish tradition. GG-NN IFM2 Rosc., 73 and 202 Clare, 279 Long., 343 Carl., 346 and 374 Wick., 521 Tip. Cf. Karpeles p. 124-5, Peacock III 691-7.

4 Arranmore disaster

Text 3.3 boat sailed stoutly up B, train came slowly on A.

Air A commonplace ABBA melody agreeing closely with the Shores of America¹, and quite closely with Skibbereen and Patrick Sheehan (Maher p.81), all rec. in Magilligan.

Versions A Ranson p. 125-6 Wex., text 'Sung to the air of The wreck of the Eliza', which Ranson gives on p.56. B EB: I MS 1954; 2 6602 Dublin, in Frank Harte's house, July 1966. C JB2 6911** in EB's house, July 1969, D 6945 Don, 1969 (the singer added a song in Irish which he associated with the same event).

5 Ranks of Kilrea

Text 1.1 Bann side ACD 1.2 conversation which F; conv., the one I had wished for my bride D, cf. A 1.3-4 darling:parents, original rhyme "ar-ən/ 1.3 man discoursing his d., he invited DF 1.4 Oh she v. she could F, She replied she could D 2.1,2 fairest:oppression, assonance | Pe-o| 2.2 Come away D 3.1 Well, she says, Sir F, Oh, she says, Love D 3.1, 2 flatter:water |a| 3.2 water, therefore, sir D 3.4 my labour CDF 4.3.4 mourn:return | orn | 5.2 end |en|; waters F; and my friends all around D; the bridge in question crosses the Bann 1 ml. E. of 5.4 see me back here, no never D.

Air Used by the Butcher family for Lovely Armoy (Eddie), Erin's green shore (Eddie and Robert sen.), the Lisburn maid (Robt sen., no 47). Cf. Hughes I 60-3 'The lover's curse'; disc, Tunney 'Banks of Dunmore'; Joyce' p.41 'Lovely sweet banks of the Suir'; JFS II ix (1906) 256-7 'Oh in Leinster there lived a young damsel'; S. 112 'An deoraidh'

Versions A Henry 150, 25 Sept. 1926, composite, repr. Folk music journal 1977 p.219-20; the main informant is said to have learnt it about 80 years previously at Cushendall, Ant. B Northern constitution, 22 Feb. 1930, p.14, quotations from text. C Old come-all-yes p.15-16, text only. D EB: 1 MS 1954; 2 7708. E JB36130** July 1966. F JB 6904. July 1969. G-H IFM, SM 18, S. Derry 1975, MD 11, W. Don. 1975. I Henry papers, 'Banks of sweet Drumreagh', text only, tune 'Lovely Armoy', N. Ant. J Gweedore, Don., c.1975, rec. Proinsias O Conluain, RTF

The banks of Kilrea 6112. Sperrip. Tyr., 1965, is a version of the Banks of Claudy (Laws N40).

6. Banks of Newfoundland

Text 1.1 secure ADE 1.3 you know ADE 2 F1, not in F2 2.1 crossed before the DE 4.3 but thinking D.

Air Strict measures, with a regular pause between vv. It is a favourite of Eddie's which he uses also for two sentimental come-all-yes, Sailor boy, Irish soldier boy, and for the eviction ballad Pat Maguire; cf. also his brother Robert's Ann Jane Thornton. Eddie's In Connaught I was

reared, and John Fleming's Deep Sheephaven bay. Versions A L: 1876 d 41, I 613, n.p.d., N. Eng., mid-19th century. B Madden XVI 555, Newcastle, do. C Eckstorm & Smyth p.219-220. D Ranson p.118-9, repr. without indication of source by Healy 2 p.98, 105-6. E Henry 569, 27 Oct. 1934, text from Ballycastle, Ant., source of air unspecified. FEB: 1 MS 1954; 2 6809**, Dublin in my house, July 1968. G Fowke p.24-5, 165, where a published recording of this version and three other American versions in print and MS are mentioned.

7. Banks of the Bann (Laws O 2)

Text Some broadsides consisting of v. 1-4, 4a, 5 (DEFG) are probably close to Eddie's source. Others (AB) also giving a v. 2a seem closer to the original text; but a concluding verse added in one Canadian version (R) seems borrowed from another song. The lines which gave the broadsides their title 'The brown girl' have been altered in LM with loss of internal rhyme: a feature which variants show was fairly regular in the

original (see 4.3, 5.3).

1.1 I came as a stranger DEF &c 2.1 of a river BDEFGN, of the Shannon O 2a: Good people pay attention to what I now mention, For the thoughts of my true love still runs in my mind, While death is pursuing, your the caush (sic) of my ruin, To the grave I'll submit love for I can find no rest B, cf. CS 3.3 endeavour:favour /-evət/ 4.3 in pearls on you, my brown girl J 4a: She says lovely Johnny, you seem melancholy, For if you prove constant sure I will prove true, And there's no one inferior will e'er gain my favour, On the banks of the Ban, love, I'll ramble with thee B 5.3 And with diamonds and pearls I'll deck my brown girl B; flowery b. of the lovely M3-4 5.4 splendour M3-4 5a: My name is Delaney, no blemish can shame me, I might have had riches had I stayed at home, But for rambling and sporting, night walking and courting, Was the cause of my ruin and absence from home R.

Air Related to most of those published, in particular L, it has been adopted as a hymn tune, and is well fitted to this use by its smooth melodic curves: Church hymnal with accompanying tunes publ. by permission of the General Synod of the Church of Ireland, Dublin 1919, p.vii, 480-1 ('Be thou my vision'). Cf. also JFS II vi (1905) 40.

Popular editions A RIA 23 g 32, n.p.d. B Br. VI 148, W. Birmingham, 92 Thomas St., Dublin, n.d. C-F NL: 'A new song called the Brown girl', n.p.d.; 'Brown girl', Such, London, n.d.; do., n.p.d.; Such, do. on sheet with 'Sights for a mother!!', n.p.d. G L: 1876 d 41, 1 53. n.p.d. H McCall II 99, n.p.d. Other Irish versions: I Joyce' p.295, air only. J Henry 86, 4 July 1925, Coleraine district. K SP 461, 1 Oct. 1932. L HMV (Ireland) disc IM 668, sung by Richard Hayward with accordion and guitar (1930s). M EB: 1 MS 1954; 2 6112** Nov. 1964; 3 RTE 1966; 4 7507, Dublin in my house, Sept. 1975; 5 Disc: Butcher⁴. N-Q IFM: 297 Long. 1974; do., another singer: 443 Mon. 1975; PL 5 Don. 1974. Canadian versions: R Creighton p.37. S Creighton' p.31-2. T-U Creighton & Senior p.139-141. V Peacock II 355-6.

See Laws' p.227 for another American version and a Harvard broadside.

8. Barbro Allen (Child 84)

Text Close to F and to Eddie Butcher's frag. M. F consists of v. 1-8, 11-14, 9-10, 10a, 15, 17-20; 10a reads: He turned his pale face to the wall For death was drawing nearer; 'Adieu, adieu, dear mother' he said 'Be kind to B. A. 4.4 for to shun him F 5.4 deceive him F 6.4 dving 7.2 shall be my d. F 15.1 uncle's land F 17.3-4 For the bell that tolls for him today Shall toll for me t. F.

Air Strongly accented with slight rubato. It is a variant of a commo melody of the ballad, Bronson's group C (cf. no 82), dissimilar from M but similar to J and L, which however are in 3:4 metre.

Irish popular editions: A Charms p.88, B-C McCall VIII 171, XIII 46. D Ireland's own, 2 Feb. 1929, p. 100. Ulster versions: E JIFS 1 ii-iii (1904) 45, Belfast, from Galway tradition, air only. F Henry 236, 19 May 1928, Ballymully, Derry. G BBC 22031 Arm. 1954. H Sarah Makem, Arm.: discs As I roved out and Makem. I Disc Lark in the morning, Cav., from Sligo tradition, J 6107 frag, from Ferm. tradition, 1965. K 6112 Cav. 1965. L do., air played on accordion. M EB: 1 6112 frag., Nov. 1964; 2 RTE 1966, frag. N CS: 6910** July 1969, publ. Shields12 p.90-3, disc Folk ballads. O Arthur Coulter, S. Ant.: 1 6802 frag. 1968; 2 6952 complete 1968-69. P Disc: Byrne¹. Don. 1969. Q 6827 Don. 1968. R: 1 6828, 2 6829, fragments; 3 6831, nearly complete rendition, Don. 1968. S 6947 Don. 1969. T-X IFM: 19 Cav. 1971; 20 Cav. 1971; SM 22 S. Derry 1975, frag.; MD 20 Don, 1975; MD 24 Don, 1975, frag.

For a Belfast children's song perhaps derived from the ballad see Shields12 p.79. For other Irish versions and reports, ib. p.93; IFM: 7, 14, 26, 34, 44, 59, 78, 98, 101, 133, 260, 271, 275, 294, 302, 394, 414, 424;

SW: Eng. 48, 49, Irel. 19, 27, 38.

9. Blazing star of Drung

Text 1.3 That is, it was past drinking time; late:treat /-et/. 2.4 Drim 3.2 Robert sang /si/, though the original rhyme required /se/. After 3: Oh, Nancy, you're my fancy, you're my only joy and care; Your parents they were angry and would not let me near; It's not your gold or silver that I would value a pin; I'd maintain you like a lady if you were far from Drung. My love(s) she's like the morning star; she dresses all by day: Her lovely neck and shoulders they excel the lilies gay; Her charming voice made me rejoice, she sung her notes so clear; I would count it next to Paradise to be with you, my dear B 4.1-2 Letterkenny . . . Derry A, Londonderry . . . Dungiven B 4.3 That is, 'going down the Foyle' -EB 6919, queries; other versions evoke departure here: our ship is going on B. waits neat and trim A.

Air Structurally commonplace; I have noticed no close variants, but Eddie Butcher sings his own composition, the Longfield bank, to an

approximating air.

Versions A JIFS I ii-iii (1904) 65-6, Don.; repr. (text only) without indication of source by O'Keeffe p.123. B Henry 197, 20 Aug. 1927, Kintyre, Scotland; Henry also mentions receiving a version from Bellarena, Magilligan. Repr. H. P. Swan 'Twixt Foyle and Swilly Dublin 1949, p.224. C SSS: SA 52/156/1, Campbeltown, Kintyre. D RB 6105** Downhill, Aug. 1961. E MS of Paddy McGrath, Rasharkin, Ant., in my possession; text only; derived from A? F Henry papers, text only, Derry 1938, see B above.

10. Bonny Irish boy (Laws P 26)

Text 5.4 they were singing W 5a: There's one request I'll ask of you now and one that I crave: Take my bones to Ireland and bury them in a grave. Write it on my tombstone and let who passes by Say I died lamenting for my bonny Irish boy. Z2 Air A well-known Irish form of Villikins associated with the Innis-

killing dragoon (no 38, cf. nos 24, 35). Many versions use related airs Popular editions: A RIA 23 g 32, Newry 1813. B L: 11622 b 30 (13), W. Kelly, Waterford. C-F NL 'My bonny --', four editions, n.p.d. G B2, p.11b, London. H-I Br. IV 413 n.p.d. (MS note: 'printed Scotland?'); V 460 n.p.d. J-N L: 1875 d 5 (82) London; in Scotland?'; V 460 n.p.d. J-N L: 1875 d 5 (82) London; LR 271 a.2, 192, 1117 9, V12, all London; 1876 d 41, 1551, Manchester. O RIA 3 c 38, Haly, Cork, Other versions: P JFS 11 (1899) 17. Clerkenwell. O P terrier 755, air and 1 v. only. R Joyce p. 152, N. Ant., air and v. 1 only. S Greig XLVIII. T JFS XVII (1920) 20-1. O'd pt. 162, text only. V Kidson p. 152. W Henry 168. 29 Jan. 1927, Derry/Ant. composite. X MacDonagh. Y SSS: SA 52/2 B1. Z EB: 1 MS 1954, 2v.; 2 6130 Mar. 1966, 4v.; 3 RTE July 1966, AA Lizzie O'Hagan 6130** July 1966, learnt from her father. BB-FF IFM: 337 Lim. 1974; 365 Wick. 1975; 413 Clare 1975; 424 Clare 1975; MD 29 Don. 1975. GG E. MacColl & P. Seeger Travellers' songs from England and Scotland London 1977, p.217-9, Aberdeen. Cf. Dean-Smith p.54 'Bonny boy'.

11. Bonny moorhen

Text Brackets after 1.1 indicate indistinct parts of the recording; 1.1. not fully recorded, is completed from an unrecorded rendition, 1.1 feathers anew AD, your f. are few B 1.4 then we do D 2 sung twice 2.3 remnant of the second half of the verse? Lines 4-5 are evidently borrowed from v. 3. 3.1 neither - perhaps never - omitted first time but sung in a repeat of 3.1-2 at the end of the song.

Air Rubato, uncertain in structure and intonation. It shows affinities with B and like it approximates to Villikins, whereas Bill Quigley's fragment D was sung to the Irish washerwoman. In lines 1-2 small-head notes show variants of the repeat in v. 3 (see Text); in line 3 the first two

notes were inaudible and are supplied from 2.4.

References A Hogg I 129-30, 283-4, 292, text only; Christie II 8 gives Hogg's text with a traditional air. B Patk. Heekin, Don.: 1 6825, 1968, Shields* p.114-5; 2 IFM MD 24, 1975. C Hugh Somers 6924* in Eddie Butcher's house, 22 July 1969. D BQ 6916 ib. 19 July 1969.

Iv. E O'Prey, E. Don. 1972 Cf. Madden XVI 644 'The bonny brown hen', Walker, Durham, n.d.; XVI 311 'The bonny moor hen', Fordyce, Newcastle, 645, Walker, Durham, XVIII 846 n.p.d.; Folk songs of the Brazil family of Gloucester ed. P. Shepheard, 1967, typescript, p.6 'The bonny black

hare'. Kinloch p.64 'The muir hen' is unrelated. 12. Braes of Strathblane (Laws H 10)

Text 1.1 Athrillicks? Cf., the old town of Tralee J. old Traleek O 1.2 Through the woodbine and daisies J 2.2 /las/ though the original rhyme required /les/ 4 abridges a discussion in which the lover makes as if to go, eliciting a request to 'Stay!' which he no longer welcomes; allusion to weather in 4.3 is the remnant of his pretext to depart. 5.2 his poverty EJ 5.3 originally nane (:Strathblane).

Air Rather similar airs are used in Scotland but closer melodic affinity is noticeable in some Irish songs: Bonny Portmore as found in BBC RPL 24839 (S. Ant.) and Bunting p.80-1; Eddie Butcher's Glenshee; the pastiche of folk song My love's an arbutus.

Versions A-B Madden XVI 524 Newcastle; XVIII 893 Preston. C Ford p.77. D Ord p.125. E Kidson p.90-1. F-I SSS: SA 52/ 40/A5, 52/48/4, 53/194/B1, 60/156/AL. J Disc John Reilly. The bonny green tree Topic 127359, London 1978, rec. Rosc. 1969. K Annie Sweeney 6926** Deighan's, July 1969. L Karpeles p.199-200. M Peacock II 499-500. N°O SW: Eng.39 Aberdeensh.; Eng.42 Scotland. P-Q IFM: 184 Long. 1973; SM 28 Tyr. 1975. R-S Henry papers, texts only, E. Derry, tune 'Green bushes'; and 'Braes of Strabane'; both without indication of source. T MacColl & Seeger (see notes to no 11) p.187-9, Aberdeen. See also Laws2 p.235 for two American versions.

13. Carrowclare

Text 1 not in B 3 C1, not in C2 3.1 dropped 'stopped singing' 5.1 not in AB; this v. is sung AAB. 7.1 Cf. Dobbin's flowery vale, O. Lochlainn p.163. 7.2 they'll soon B 8 not in B. A has what looks like an editorial interpolation in place of 8: 'He placed his arm around her waist and whispered to his dear: - I go to seek my fortune, so stay the falling tear.' 10 Cf. SP 273, 2 Feb. 1929, Macaskey braes, v. 3.3-4; other versions of this song entitled the Brown-haired lass/girl are in Henry 116 and SP 256, 10.1 He pressed her B3,4, Oh, he ... B2 10.2 must get B 11.1 Then you will go along with me across the ocean f. B 11.2 can B2; pleasures w. I ever have B3,4 12.2 fond not in B 13.1 And not in B2++; the seas were calm and B 13.2 they are B; Killyclare B. Air Lengthening at cadences is a characteristic of Robert's singing. contrasting in this song with his uncle Eddie's cadential shortening. C agrees closely with B and A. A close melodic variant is Eddie's Ann

Jane Thornton. Versions A Henry 169, 19 March 1927, from Joseph Allen, Drumavally, Magilligan. B EB: I MS 1953, v. 2-7, 9; 2 MS 1954, v. 10-13; 3 6105 Aug. 1961; 4 Avondale July 1966, C RB2: / MS 1961, v. 1-3 spoken in his father's house; 2 6925** sung in Eddie's house, July 1969.

14. Close of an Irish day

Text 2.4 sung whistle o'er; whistler on B, whistlers on A 3 B2, not in 3.3 reechoes B1.1, reechoed A 3.4 wandered A 4.2 On a rosy bower B 1,2 5 B2, not in C 6 occurs only in B 6.2 For to meet . . . and to see their face once more B' 6.3 I'll B' 6.4 Whilst B'.

Air Eddie and Charlie use the same air: a commonplace one proper to the song and similar to a 4:4 air of the Banks of Claudy. Versions A P. D. Mehigan Carbery's annual Dublin, Christmas 1961,

p.95-6 text only. B EB: I MS 1954; 2 6105 Aug. 1961; 3 6919 July 1969, comment with v. 6 only sung. C CB 6105** in Eddie Butcher's house, Aug. 1961. D-K IFM: 2 Rosc. 1971, frag.; 12 Off. 1972; 26 Dublin 1971; 287 Kild. 1974; 292 Long. 1974; 311 Clare 1974; 358 do.; MD 25 Don. 1975.

15. Cocks is crowing (cf. Laws M 4)

Text including the substantial variants of Eddie Butcher's H2, given without siglum. 1.4 Arise, my darling, and come away 2.1 When he came to 4.1 sung my daddy; your H 5.4 readeth far, love, unto 6.3 what other n. 8.1 old-aged woman 8.2 wd. hear, love, one 8.3 bids you 8.4 (cf. 9.4) /fitn/ HK might be read as fit, fitted or fitting. 9.2 h. it's linkéd all in 10-11 transposed in H 10.1 If Killyboyne it was; in chorus HK, read inkhorn /-horn/. Pre-vocalic mine is remarkable, but this song preserves a generally archaic idiom, cf. 5.4. 10.2 were mine. These two lines mean 'If I had as much ink as (there is water in) Kellybawn/Killyboyne (?) and as much paper as there are green fields': an ancient commonplace, see JEFDS 1 i (1932) 69-70, ii (1933) 111, III ii (1937) 155, iii (1938) 201, 10,3 temperéd 11.1 mountain 11.2 deer.

Air English in origin, it is proper to the song, though not closely related to other noticed airs. Melodic, as well as textual, commerce between this song and similar ones causes difficulty in identifying textual fragments.

References Irish members of the song family: A Br. V 518, J. H. Baird, Cork, n.d. B Hudson MS, Boston Publ. Lib., I no 181, air only. C Joyce2 p. 85 'When I came to my true love's window', air D JFS V xix (1915) 97. E Henry 722, 25 Sept. 1937, 'The sweet Bann water', conflation; repr. Folk music journal 1977, 225-7 F-G BBC: RPL 18582 Belfast 1952; RPL 20020 Louth 1953. H EB: / 6125 Dublin in my house, July 1966; 2 Avondale July 1966, disc: Butcher¹. I 6132 Wex. 1967, publ. Shields⁷ p.44-5. J 6132 Wex. 1967, 1v., ib. p.46. K JB 6905** July 1969. L Triona Ni Dhomhnaill, Belfast 1974, recording in my possession; learnt from her aunt Neili (see S). M-S IFM: 14 Leit, 1971; 40 Wex, 1972; 98 Wex, 1972; SC 12/15 Louth

1971, frag.; 65 Cav. 1972; SM 18 S. Derry 1975; MD 28, Neili Ni Dhomhnaill, Don. 1975 (see L).

Cf. Dean-Smith 'Arise, arise, you drowsy maiden', 'Oh, who is that . . . ', 'Father and daughter', 'Our ship she lies in harbour'; Shields'0 p.464; for influence of the song on Burns, JFS I v (1904) 269 and R. H. Cromek Remains of Nithsdale and Galloway song London 1810, p.219.

16. Come all you rakish fine young men Text 1.1 rakish 'stepping it off, going at a good tight step' - Eddie

Butcher 7504. 6.4 The girl is speaking. 7.4 they ... their ... they A.

Air Cf. A. No initial anacrusis in v. 2, 4, 5; shortening at cadences. John's ornamented style and the interplay of triplets within the common metre give character to a banal melody, the B phrase of which may be compared with no 28. Versions A EB: 1 MS 1954; 2 6105 Aug. 1961; 3 6601 Dublin in

Frank Harte's house, July 1966. B JB 6917** in his brother Eddie's house, July 1969. C IFM SM 49 Tvr. 1975.

17. Copper John Air See no 27

Versions A EB: 1 6130** July 1966; 2 7506 at Deighan's, March 1975. B MOH 7505** March 1975. C TA 7506** March 1975.

18. Craiganee

Text 1.1 Sung sacred or secret musers; sacred Muses from high Knocksoghey hill D 1.2 And give me your assistance D; that is 'till I have finished my song' 2.1-2 When my love wakes ... she oils ... And dresses in her s. all for to meet her dear C, When I rise up ... I'll oil . . . And dress myself D 3.4 Harkin BDF, Hartin C 5.1 / αθ|inz/; Rathlin rocks BD.

Air A heptatonic variant of a melody commonly pentatonic; cf. nos 36, 60. In the A-phrase, degrees 4 and 7 vary within a full semi-tone. B, C

and D have somewhat similar melodic outline.

Versions A JIFS III iii-iv (1906) 14, air with 4 ll., Inishowen; repr. Galwey p.12. B SP 303, 31 Aug. 1929, Farranlester, Dunboe, E Derry. C Henry 730, 20 Nov. 1937, Ballymena, Ant. D Id. 749, 2 Apr. 1938, no source given, text perhaps based on B. E Hughes IV (1936) 86-9, no source given: the collection is said to derive from Kerry p.iv - but Hughes was from Ulster and collected many songs in Derry F BQ 6917** sung in company at Eddie Butcher's house, July 1969. G-H IFM: SM 62 S. Derry 1975; MD 20 Don. 1975.

19. Crockery ware Air See no 27

References 'The crockery ware': A Purslow' p.19 Hants 1906. B-C NL: LO KB 28, 58, broadsides. D EB: 1 6105 Aug. 1961; 2 6125** Dublin in my house, July 1966; 3 6601 Dublin in Frank Harte's house, July 1966; 4 RTE July 1966, v. 2 intercalated into the First, 5 7901 Mar. 1979, sung with the Farmer's daughter (no 27). E Peacock I 257-8. F IFM 378 Wex. 1975. For II. 1-4 cf. Burns2 II 516, III 1 331-2,

20. Dark-eyed gipsy (Child no 200)

Text 2.1-2 They gave to her the nutmeg brown, The allspice and the ginger O G 6.3 More usually the fine feather bed is a token of her determination; she is content to give it up to be with the gipsy in an ash-corner O, a cold barn/cold open field (Rosc. 1967, 1969) etc.

Air Strict metre with slight cadential pauses. Some of Bronson's airs agree well, in particular no 52 (Newfoundland), also nos 95, 97, 99,

101-2 (all American). Apart from Eddie Butcher's Y, I have not noticed special similitude in other Irish airs of the ballad.

Irish popular editions: A Charms p. 132. B-E NL 'Gipsey Laddie, O'; 'Gipsy Laddie'; 'Dark-eyed gipsy', two Dublin editions. F-I Br.: III 200; V 357 Cork; VI 96; 354. J-K RIA: RR 66 H 17, p.66; 3 c 39 n.p.d. (Dublin). L-M McCall: II 35-6, c.1848; V 77; in IV [vi] the title 'Dark-eved gypsy' occurs in a list of contents of The Irish harp song-book, N TCD Gall R 15 35, on a sheet numbered '16', O Harding p.296. P Collection of broadsides, Public Library, Providence, R.I.: see Barry p.275-6. Ulster oral versions: Q JIFS I ii-iii (1904) 42, Belfast, text from Galway tradition. R Joyce² p.154, Down, air only. S Henry 124, 27 Mar. 1926, N. Ant. T-W BBC: 18407 Belfast 1952 (same singer: SSS: SX 1958 6 B 12, SF 1954 1 A 9 and Songs of Belfast ed. D. Hammond, Dublin 1978, p.57); 18554 do.; 18579 do.; 24836 S. Ant. 1955. X Paddy Tunney: I 6104 Sept. 1962, learnt from the singer of V; 2 SW Irel. 70, 1965. Y EB 6125 Dublin in my house, July 1966, frag. learnt from TQ. Z 6827 Don. 1968, frag., disc Folk ballads. AA 6828, Don. 1968 frag. BB TO: 1 6909 July 1969; 2 do. **, disc Folk

ballads. CC-DD IFM: SC 2/9 and 13 Louth 1971. EE Joe Holmes: I 7501 (with Len Graham); 2 7504 (solo); N. Ant. 1975; disc Chaste muses, bards and sages Free Reed FRR 007, Duffield, Derby, 1976 (solo)

Cf. Shields3 p.6-7.

21. David's flowery vale

Text 1.1 At the foot of Devis mountain A, David's fountain B 1.4 Owen (?) sounds like /awin/; young McCance . . . Darby Gray A, one Kennedy, a man of high degree B 2.2 [alma]? Armagh AC 2.3 spyglass A 3.2 coast BE, beach A 3.3 [kastarl]; Chester ABC 3.4 'Had it not been [for] you . . . I would [have] been there.' 5.2 I never will propose A, was ever I disposed B, I won't bear for to be exposed C 5.3 Hamilton's Ban ABCE, Do 5.4 Sir, I dwell in Drummond's land A. cf. BCD4; there is a townland 'Drumman' N. of Hamilton's Bawn,

Arm. A and C add three vv., the first two of which are also in B. Air In 1.4-2.1, the A-phrase is varied by transposing its opening motif up an octave (see notation). This does not occur in Eddie's other renditions and seems due to initial uncertainty. B and C have somewhat

similar airs, though B is closer to our no 42 Versions A Shields* p.11, 24, id.11 p.40-1, text from N. Down dated 1845. B Henry 212, 3 Dec. 1927, composite, N. Ant. C BBC RPL 24837 S. Ant. 1955. D EB: I Avondale** July 1966, disc: Butcher2; 2 6809 Dublin in my house, July 1968, air and v.1 publ. Shields11 p.40-1; 3 RTE July 1968; 4 7902 vv. with comment. E Henry

papers, text and air, from J. Carmichael.

22. Daysman

Text 2.1 fleeching 'begging you to stay at hame' - Eddie 6919. 4.2 the yin that was A 5 not in B1 5.3-4 But the i. c ... O' the lass that had ax'd me A 6.3 An' my nichts wae the neibors tae no 'calevin' pass A 7.1 /ti/. original rhyme /te:de/ 8.1 I cleeked A.

Air Though modern it is mainly pentatonic; I have noticed no variants Versions A Northern constitution 17 Nov. 1923, p.12 'A story in rhyme of the hiring fair', text only, B EB: 1 6105 Aug, 1961; 2 Avondale** July 1966, disc: Butcher2: 3 disc: Butcher3.

23. Don't come again

Text 3.1 When the three fourths of the year was gone and past C. Air Brisk in generally strict metre. In solo renditions (E2-3) Eddie sang about a fifth lower. His apparent inclination to make this pentatonic air heptatonic - while Gracie adheres to stricter pentatonality - is not noticeable in his previous renditions. Eddie sings the Old plaid shawl to

a similar air; cf. also his frag. Cock-a-doodle-doo. Versions A-B L: 1876 d 41, I 106; LR 271 a 2, IV 278; both Catnach, London. C Br. V 708, J. & H. Baird, Cork, n.d. D Sharp¹ II 96-102, ten Appalachian versions or fragments, E EB & GB: EB, I MS 1955; 2 6125 Dublin in my house, July 1966; 3 7501 Mar. 1975; EB & GB, 4 7507** Dublin in my house, Sept. 1975, disc: Butcher2, F Paul Brady, disc: Welcome here, kind stranger Mulligan LUN 024, Dublin 1978, learnt from E.

24. Down by the canal

Text 1.1-2 One fine summer's evening ig the month of May Through bonny Kilwarlin I chanced for to stray A 1.4 [kənəl: kəl/ 2.3-3.2 not in B1-2 3.3 For sickness and soreness and fond love of thee/you B1-2 4.2 A rather banal sense 'get your eyes seen to' has perhaps replaced the reading surgeon or physician. 6.4 That is, '(1) no longer 7.3-4 not in B1-2

Air Rubato with fluctuating tempo, line ends bringing a certain return to a stricter beat. A is similar, except in having the structure AABA and not ABBA. Closely related is the well-known She moved through the fair (Hughes I 46-8; see Shields19); less obviously so because of differences in metre and tempo are the Inniskilling dragoon and its variants: see notes to no 38.

Versions A BBC 24840 S.Ant. 1955, v.1-2, 5. B EB: 1 6125 Dublin in my house, July 1966, frag.; 2 6130 July 1966, sung in company including the singer's brother John who joins in at 4.4; 3 RTE** July 1069

25. Erin's lovely home

Text including variants of Jimmy Butcher's B given without siglum 1.1 patriot 1.2 Communicate BC? 1.3 so far away to roam 2 B, not in C 2.2. man big 'Them wee fellows there (referring to children in the garden) any of them wee chaps, well, they will be man big after a while ... They had to wait to they grow but. – Eddie Butcher 6919. 3.2

Derry town AB 4.1 three days 5.2 more than all to see her thrown in the sea 5.4 /morn/ BC, original rhyme /mərn:ritərn/.

Air Cf. A, B. Sprightly, with some rubato, and slurring in modern popular style. Mary Ellen varied Jimmy's B-phrase, which agrees with Eddie's, by altering the cadence from 3 to 2.

Versions A EB / 6601 Dublin in Frank Harte's house, July 1966, v. 3 only: 2 7902 complete. B JB3 6130 July 1966. C MEB 6904** July 1969. D IFM 63 Cav. 1972. E G. Hanna, disc George Hanna and Sarah Anne O'Neill - On the shores of Lough Neagh Topic 12TS372, London 1978, Tyr.

26. Fan (Laws O 25) Text 1.1 The locality, which varies greatly, was originally London, where lions were kept at the Tower until 1834. 1.3 wealth K 2.5 and 3.1 eldest K, the usual reading. 2.6 That is, '(Who) sailed'. 2.8 Under command of Head Colonel Kerr F &c 3.1-4 not in I* 4.1 arose early K 5.1 faint-hearted K 5.2 That is, 'man (that) was' 5.5 But to fight the lion, the bear or tiger K 5.7 So therefore I P 6.5 /rifor/, /ripor/ K 6.7 and hold activity K.

Air Rubato with lengthening at caesuras and cadences, giving a general impression of 5:4 metre tending at times to 6:4 (cf. no 69). In 7-8 the melodic halves are used as follows: second half, first, first, second The many versions have great variety; I have noticed no airs specially

close to this. Some approximate to our Youghal harbour (no 74), which is structurally similar and partly coincides in line 5

Irish popular editions: A NL: Ir 39988 b 4 (21), Belfast 1807, songbook. B-C RIA: 12 B' 18 (13), Dundalk c.1820, song-book; 3 c 39 p.14. D TCD 189 t 1 (85), dated 1844 in MS. E Br. V 419. Irish oral versions: F SP 265, 8 Dec. 1928, N. Ant. G Henry 474, 31 Dec. 1932 Derry/Ant. H BBC 19592 S. Down 1953. I EB: I MS 1954; 2 6105 Aug. 1961; 3 Avondale** July 1966, disc: Butcher2; 4 Avondale July 1966, second rendition; 5 disc: Butcher3. J BBC LP 24842 Belfast 1955, publ. Kennedy p.309, 329, and disc Folk songs of Britain VII. K RB, Aug. 1961, unrecorded textual variants noted on MS of I¹.
L Frank Harte 6125 Dublin 1966.

For the motif in literature see G. L. Kittredge in Modern lange notes XXVI (1911) 167-9, A. H. Krappe in id. XXXIV (1919) 16-23, M. A. Buchanan in Modern language review IV (1909) 183 and in Estudios dedicados a Menéndez Pidal VI, Madrid 1956, 247-58.

27. Farmer's daughter

Air For the text corresponding to the common title, the Rose tree, see RIA 12 B' 12, Dundalk 1801. From the 1790s dates the Girl I left behind me, melodically similar. Irish titles are Bhíos-sa lá i bPort Láirge and Máirín Ní Ghiobarláin; cf. Moore's l'd mourn the hopes that leave me. Our Scots version of the Farmer's daughter (B) also uses it. Eddie sings our nos 17 and 19 to the same air, and other versions of these (17B, C, 19A) show similarities

Versions A EB 1 1954 unrecorded; 2 6105 Aug. 1961; 3 6601** Dublin in Frank Harte's house, July 1966; disc: Butcher2; 4 7901 Mar 1979, sung with the Crockery ware (no 19), B SSS, SA 1967/140 Paisley.

28. Faughan side Air Cf. A, especially for Eddie's B-phrase. The air as a whole corresponds, except in metre, to the commonplace River Roe or Allingham's Adieu to Belashanny, which are in 6:8 time. Eddie has set one of his own songs, the Walling of the men, to this air. Cf. also his

Versions A Henry 621, 26 Oct. 1935, S. Ant., repr. Moulden p.54; B EB I MS 1953; 2 6105** Aug. 1961; 3 6601 Dublin at Frank Harte's house, July 1966; 4 RTE July 1966. C Disc Beautiful Ireland. Anne and Francie Brolly Homespun records HRL 116 stereo.

1976. A rewritten version is in Jas. Simmons Songs for Derry 1969, p.4-5.

29. Finvola, the gem of the Roe

Text 1.2 dusky BC 2.1 Isles of Aebudae A, Ebiedae B, Island of Islay C 2.3 unstrung BC 3.1 streamlet her maidens ABC 3.2 For and bedimmed BC; 'That's where the win' blowing on his cheek wan makes it cold . . . and it brings the tear out o' his eye' - Eddie 6919. 3.3 affliction B.

Air B and D adopt the Old head of Dennis (Moore's Meeting of the waters), with the melodic and textual repeat of line 4 characteristic of Moore's song. C also approximates to Moore in line 4, but is otherwise an undistinguished air which Henry seems to attribute to the late Alfred E. Boyd of Garvagh.

Versions A M'Sparran p.195, text only. B SP 286, 4 May 1929. C Henry 786, 17 Dec. 1938. D EB: 1 MS 1954; 2 6105** Aug-1961. E Disc Beautiful Ireland see no 28C.

30. Free and easy to jog along

Text 1.4 gang alang A 2.1 Ballantrae ABC, Portballintrae G, Derry 2.2 Darby's bay A. Darven's bay G. Ballybofey E 5.1 that/this wee girl to BC 6.2 For I am bound for to BC 7 BCEG, not in D; text from B2

Air In strict time but with shortened cadences. It is common to all versions and also used by Eddie Butcher for Father, father, build me a boat, Cf. his frag, of Barbara Allen, and the Donegal Tiocfaidh an

samhradh, S.403.

Versions A SP 278, 9 Mar. 1929, Coleraine. B EB: I MS 1954, text only; 2 6105 Downhill, Aug. 1961; 3 6112 Nov. 1964; 4 RTE July 1966. C JB 6130 in his brother Eddie's house, July 1966. D TA 6904** at Deighan's, July 1969. E Disc Kevin Mitchell. Free and easy Topic 12TS314, London 1977. F Disc The flower of Magherally. Sinéad Caher Sruthán LUN A333, Dublin 1978, learnt from the singer of E. G. Henry papers, text and air, 'tune . . . Susan Carr', no source given. H Disc Boys of the lough Topic 12TS409, London 1979, Len Graham and Cathal McConnell, learnt from the singer of B.

31. Good ship 'Cambria'

Text The quatrain form of v. 1, the original structure throughout, cannot be restored in the rest of the text since Charlie used a two-phrase melody from v. 2 and evidently omitted some lines. 1.3 &c /kambra/ After 2, A adds; Everyone was glad, no one seemed sad as the vessel cut the foam, To embrace our friends and parents dear in Erin's lovely home. 7.2 four indistinct in both A and B, but this is an accurate record of what happened. A adds: But the ship was ruined in the engine room, her sails they were all broke (?) and torn And many's a gallant Irishman that (?) sank to rise no more. 8.2 Correct: the survivor was a member of the crew picked up next day in Lough Foyle. After 8 Charlie made a fresh start at 7.1, about a tone lower, singing repeated lines without textual variants. 10.2 Bain? We might read being; but A has also a name, Byrne. Neither name is in the (select) list of passengers in the Annual register, loc. cit. 13.2 Cavan, Leitrim A 14.2 passenger 'passenger ship'? Or should we hear passengers? the gallant C. that A A adds: But it's to conclude and finish it and I will drop my pen, With (?) these few lines I humbly ask of every faithful friend To offer up to God a prayer both morning, night and day, And I hope their souls in heaven will shine all on their judgment day.

Air Structure as performed: v. 1 ABB2A, 2-3 and 5-13 B2A, 4 and 14 BA. Molto rubato, with frequent glottal vibrato, uncertainty of rhythm and intonation. It is a version of Lazarus, a melody usually found in the form AA2BA2. The Donegal air is quite different.

Versions Evidently unpublished. A 6822 S.-W. Don. 1968. B CS 6923** July 1969.

32. Green fields of America Text 1.4 birthplace of beauty BD, of honour C After 1, D (cf. B) adds: I will think on its valleys with fond adoration Though never again its green hills I may see; I'm bound for to cross o'er the wide swelling ocean In search of fame, fortune and sweet liberty. Sure we are starving at home in old Ireland Working like naygers high rents for to pay, So cheer up your spirits, you young men and maidens And come to the green f. of A. After 3, D (cf. B) adds: Oh, our farmers, our artists, our tradesmen are going To seek for employment far over the sea Where they will get riches with-care and industry (or industries), Sure the're nothing but hardships at home if you stay. Oh, so cheer up your spirits, you young men and maidens, There's gold for the digging and lots of it too; And success to the hearts that has courage to venture And misfortune to him or to her that might rue. After 4, B adds: Now come to the country where we will be happy And don't be afraid of the storms at sea. For when we get over we will shortly discover That this is the country for both you and me. 5.1 Our s. is at present l. down in Belfast harbour B 6.3 Montervall B 6.4 And at inn D.

Air V.1 ACAC, 2-7 ABAC (some mutual similarity in A and C). Flowing but fairly strict, with approximate extra beats after lines 1 and 3 and variable pauses between vv. Original 8-line verses corresponded to an 8-phrase melody (ACACB1BAC); cf. Eddie Butcher in C and partly in D (cf. also A, F), and his Burns and his Highland Mary (to which the air he uses is proper). Tom makes up for the less elaborate structure of

his 4-phrase air by pleasing variation.

Versions A Henry 743, 19 Feb. 1938, Coleraine from Magilligan tradition, repr. Moulden p. 48-9. B Copy of anon. Magilligan MS of text in my possession, 1954. C EB, MB and JB, 6130 July 1966 in Eddie's house, frag. D RB2 with EB, 6910, 21 July 1969, ib. E TA: I 6926** 23 July 1969 at Deighan's; 2 7506 Mar, 1975, ib. F Len Graham, Portrush, N. Ant.: I 7503 Mar. 1975 in Eddie's house; 2 Disc Len Graham. Wind and water Topic 12TS334, London 1977; partly learnt from TA. G Christopher Butcher (son of JB) 7506 Mar. 1975 at Deighan's, 1 v.

For the broadside song: Br. VI 152, Dublin; L: LR 271 a 2, VI 72; Darley & McCall p.71; P. Tunney 6104 Dublin in my house 1962, disc Lough Erne shore. Paddy Tunney Sruthán LUN A334, Dublin, 1978, and Tunney p. 156-8.

33. Greencastle shore

Text 1.3 Fresh w. we had 20 t. for passengers in store C: water was not taken on in Moville but in Derry. 3-6 text of C 3.2 well talked 'renowned'? 4.2 Read galore reside 5.3 That is, 'A g. s. (which) now met my eye (which) I. . . '; neither in N. Derry nor in E. Inishowen does the sun set at sea. 6.3 That is, 'and (of) hoarse I, th. (which) roared 7.4 moan CE 8.4 And drank to all the friends we left upon G. s. C 9 C 9.2 A manly, reading doubtful; perhaps Him and

Air Some rubato, usually with shortening after lines 1, 3, 4 and in bar 2 of lines 1. 4: rather uncertain intonation. The air is common in Magilligan; cf. E, and other songs, no 71, Distressed maid, John Reilly. The A-phrase approximates to that of the Lazarus melodic family. Versions A Henry 192, 16 July 1927, N. Derry, repr. Moulden p. 131-2. B Ranson p.55, Wex., text only. C MS 1954, anon., Magilligan,

text only. D JF 6913** at Brolly's, 19 July 1969. E RB 6911 in his uncle Eddie's house, 21 July 1969. F 6929 Don. Aug. 1969. G Disc: Byrne¹ (Don.). H-L IFM: 70 Clare 1972; 225 Clare 1973; MD 25 Don. 1975; MD 30 do.; AP 4 Gal. 1975. M Disc Across the broad Atlantic. The Wolfe Tones Dolphin TRL 1002, Dublin 1976. N 7702 Don. 1977. O Paul Brady, disc, see no 23 notes, text F. P Manus O'Conor Irish com-all-yes New York 1901, p.74.

A single v. sung by Eddie Butcher, who thought it might belong to this song, 6925, 24 July 1969, seems more apt to the song listed in the Index as 'Come all you jolly seamen bold'.

34. Here's a health to the company

Air A variant of the melody proper to the song (cf. A-C, E, I). Some conformity may be noticed between line 4 and the B-phrase of no 58. Versions A Ord p.350-1. B Creighton p.120-1. C 6112 Cav. 1965. D LOH 6903** July 1969. E John Maguire, Ferm .: I Morton p.91-2; 2 disc Folk songs sung in Ulster II. F-H IFM: 9 Westm. 1971; SC 4 Louth 1971; SC 19 do. I Disc Willie McElroy. The fair of Enniskillen Outlet OAS 3001, Belfast 1977, Unrecorded Antrim versions were sung to me in Feb. 1976 by Joe Holmes and Len Graham.

35. Hillman (Child 274)

Texts John Fleming: 1.3 &c living, Child B loving. 2.1 &c cuckold Child A-B 5.2 sung beg-ped followed by a slight pause 7-8 usually the opening vv., cf. Child A-B. Lizzie O'Hara: corresponds to v.1-2 of the preceding. In line 4 her husband Michael (K1) has Blind to you, you s. c. Eddie Butcher: five lines of which the last four make up a verse

Airs Lizzie's and Eddie's seem to be attached to the musical tradition apparent in Bronson's groups Ab and B (though only one of Bronson's no 11, Kentucky - has their cadences). The melodic tradition of this ballad in Ireland has been influenced by native melodies of jocular or cheerful character, and in John's a native melody has taken over: that of

the Inniskilling dragoon (see no 38).

Anglo-Irish versions: A-C IF: 176 p.71-2 Lim.; 688 p.227-30; 1280 Magilligan. E-G BBC: 18584 Belfast 1952, partly publ. on disc Folk songs of Britain V; 2197 Cork 1954; 22029 Leit. 1954. H Joe Heaney, Gal.: I Bronson IV 111-2; 2 Collector records EP JEI 5, Middlesex 1960. J John Reilly, Rosc. 1969, rec. D. K. Wilgus. J EB 6130** July 1966 frag. K / MOH 6915 and 2 LOH 6915**, July 1969, fragments. L JF 6912** sung in company at Brolly's, July 1969; publ. disc Folk ballads. M Disc Byrne². N-P IFM: 11 Westm. 1972; 342 Carl. 1974; SM 38 Tyr. 1975. Q-R from Irish tinkers in England, 1973, SW: Eng. 48 frag., 49

36. I long for to get married Text 2.4 sung fing (lapsus linguae); bring B1-2, fetch B4 3.4 For she

drank Ba C; Sa lassie, gin ye brew weel, Ye'll drink the better yill A. Air Briskly, in strict tempo. C, the only other air noticed, agrees in rhythm and in mode, though its melodic outline differs. Variants of Eddie's air are common in Ireland: for example Joyce' p.100-1; JEFDS VII iv (1955) 241 'Molly Bawn', 3:4 metre; Songs of Aran Folkways LP FE 4002, New York 1957 'Amhrán na trá báine' Sorcha Ni Ghuairim. Traditional Irish songs Folkways LP FW 6861, ib. 1957, 'Brid Ni Ghaordha'. In Magilligan our no 60 goes to the same air, no 49 agrees except in cadences 2 and 3 and Sally and Johnny and Craiganee

(no 18) are approximate 3:4 variants. Versions A Greig CL. B EB: I MS 1954; 2 6107 Aug. 1961; 3 Avondale** July 1966; disc: Butcher!; 4 6601 Dublin, July 1966. C Meredith & Anderson p. 169. New South Wales; the singer learned songs from her maternal grandmother from Co. Kerry.

37. India's burning sands (Laws N 2)

Text 1.4 and 6.1 cf. Diarmuid and Mary, IFM 54 (also in 53) Cav. 1972, 'And much they wondered . . . An' although her lot in life was low she was the village pride.' 6.3 The soldiers all C 9.4 (strim) - the rhyme

required /strem/. 10.4 royal for loval.

Air Strict metre with lengthening of about two beats at cadences 3 inv. 22 and 4 in v. 6, 7 ilo; strong streets, considerable melodic variation. A-D, M agree closely, ef. also Canadian aris for the song in Creighton & Senior p. 1989, 9, Creighton' p. 158. C. the common melody of the Valley of Knockanure: also a Munster song React breit on chinn (PSV 14 xx). 1922, 278, with notes on the air) and English versions of the Angilo-Trish Erich Storey home (Laws Mo, see Sharp F 139-5); due Congr of the open the Congress of the C

For N. of England broaddies see Law's p.222: for other versions, Gardner & Chickering p.222 (text) sonly, dated 1848, 1916). Creighton & Senior give two texts, p.192-3, and a frag, corresponding to our line 42-4 sung to a close medical variant yet said on the authority of the informant to derive from a different song about a murder: p.1989-7 the informant to derive from a different song about a murder: p.1989-7 the mirracle flower. This interesting but implausable; the same informant abos ang one of the full texts of our song printed in the same collection. The area of the same informant abos and properly area of the same of the same collection. The area of the same collection are same collection.

Addendum. The Greig-Duncan collection, to be published shortly, contains several Scots versions.

38. Inniskilling dragoon

Text Refrain, 3, after v. 2, 3, war it's over.

Air A much used Irish member of the Villikins family with strong characteristics of its own, best known from association with this song and also found with our nos. 10, 35 and Down with Geordie Lee; no 24 differs chiefly by its irregular metre.

Hersh popular editions: A-D NL 'Ennistillen', 'Inniskillen', 'Suit', McCail IV 134, ali n.pd. E-P Br.: III 393, VI 282, both n.pd. Greland's own 20 Jan. 1985. Helay' 1 989, Other Irish versions: I Joyce' p.208-9. JR. Hayward In praise of Uster London 1988, p.231, art and v. 1 only. K Henry 88, 65 Sept. 1252. Colorian: L. Paddy Tunney 6104 Dublin in my house, Sept. 1982. M 6120. E. Fern. Nov. 1905. N EB: I 6105 Aug. 1905; 2 Avondade". July 1906, disc.

Butcher'. O SW: Irel.68, Clare, frag.
Adaptations: Graves p.54, cf. Henry 631, 28 Dec. 1935, by George Sigerson; The Clancy brothers and Tommy Makem song book, New York 1964, p.58, by Tommy Makem.

39. It's just about ten years ago.

Text 2.1 All that 1 p. 0 f was A 3.1 threw out A 3.2 When not in A 5.1 put in A 6.2 become 0' befit? And swe it does not come of them If 1 go A – Eddie's meaning seems to be that Lack and the mates will not reveal his indulgences. 7.1 outstretched, pressumably in greeting 7.2-3 haw/of pleasure? The sense seems to be 'To recall memories is pleasant? 3.3 experienced by the sense of the sense seems to be 'To recall memories is pleasant? 3.3 experienced by the sense seems to be 'To recall memories is pleasant? 3.3 experienced by the sense of the sen

Air Cf. A. I have noticed no close melodic variants; an approximate one is the Cavan version (A) of our no 34; cf. also no 49.

Versions A EB: 1 MS 1954; 2 6601 Dublin in Frank Harte's house, July 1966. B JB 6130** in his brother Eddie's house, July 1966.

40. It's of a young gentleman Text Charlie made three fresh starts, but the only variant arising in a

repeat is, quern (9.4), which I have preferred to king. 2.4 Finally, revealed? 3.4 presumably to see that the wager is properly fulfilled. 6.3 For my wisher; Josunthami is a good Irish thyme; cf. comission of did in? Londpan, 3.3 sain. 7.1 For your whisher (wisher common the common than the common thas the common that the common that the common than the common tha

beat. Departures from the ABBA structure: 6-8 BABA BAAA

BBBA; repeat of 8 unchanged; 11 BABA.

Versions A NL 'A New Song called the Seducer Outwitted' n.p.d. (Brereton, Dublin') B Br. VI 514. C C\$ 6921** July 1969. D P. W. Carnell Ballads in the C. Harding Firth Collection Sheffield 1979, p. 86 'Seducer outwitted', catalogued (Birmingham, Dublin, n.d.).

41. It was in the Oueen's County

Text 5.1 /bitn/ for an original rhyme with /betn/ 6.1 had probably an original rhyme spoken 7.1 Greenock 1 7.4 'ended': recited also /end/ by Eddie on request, 6919; a phonetic assimilation? 8.3 Liverpool he quietly 1 9.1 iyerpool 1 10.1 Roddens 1: laki/

Air A 6:8 air in Joyce² p.106 'We are bold Volunteers' agrees closely; in Eddie's own repertory no 3 is also related, though in a different shythm

Renditions: 1 MS 1954; 2 6125** Dublin in my house, July 1966.

42. James McKee

Text Sung with a fresh start, v. 1-3, 1-7; one variant, see 3.2. 1.1 Mages ADEF 1.2-4 Out of my native coursely must supposed to By. For the sake of houses and free lands my aunt against me wore. That is why I leave for how South Walle, Ian, Ian from Moneymore D, cf. EF 2.2 a Ribbomman D, a young man A, a nohleman B 3.1 judge D 3.2 she so you second readington, a 4.4.C; the Armagh Cross, For lawyers there? I be no call For one Judge will do for all — OFL III (1937) 53. So for it is not been compared to the start of the

A, B'.
Air First rendition of v. 1 notated. Rubato parlando with marked shortening within phrases, generally at the same points in each verse A-E, G agree closely; a more strictly measured variant often serves the Banks of Claudy: 6934, O Lochlainn' p.116-7. Cf. nos 59 and 14.

Versions A Henry 136, 19 June 1926, Coleraine district, resp. Folk music journal 1977 p.217-8. B 1 MS 1954, text only; 2 6107 Downhill, Aug. 1961; 3 Avondale July 1966; 4 Sung unrecorded in Dublin, Sept. 1975. C 61307 July 1966. D 6952 recorded for me in S. Antimin, 1969. E John Maguire, Ferm: I Morton 7; 7041; 2 disc Folk songs sung in Ulster II; Morton 7; 145-7, 175. F IFM SM 63, S. Derry 1975. G C. Grover A heritage of Songs Norwood, Pa., 1973, p.67.

43. Johnny Doyle (Laws M 2)

Text 1.2 Perhaps power's power that is? See the following line. 3.44 Her mother is conniving at elopement, cf. for she knew well in her shathat I loved that young man Flanders, C. 4.1 my father did p. A. 4.3 as using pillar, pilling A. &c. 5.1 Belfast GAMN, Flanders C, Rahfylander S, Asyou it's?—indistinct. 7.3 her., she laid herself I, my. .11. myself A. 8.1 own/old?—indistinct.

Air A 19th-century broadside song is directed to be sung to 10nmg polye (NL 'Girl' above price'), and our modern versions indicate a commonplace melodic tradition, But Charlie sticks to his traditional air only in v. 12 (cf. 1). In 24 he modulates to a Dorina in vity sking the original second as tonic, and gradually approximates again, though not clockly, to the intitial air (56 mixolylina", 78 em rajor). 812-12, notated, discovering the content of the

seen in 2.1 + 1.2.4. In this versions: A Shields' p. 5.2.4, text only, N. Down 1845; followed by 'The answer to the above. B NI. 'Doyle', 'Mayne '79; High St. Bellast, C 'McCall III St. D' Petreir of 60; hing, No 484 and 609, Bellast, C 'McCall III St. D' Petreir of 60; hing, No 484 and 609, without texts which may belong to this ballad. E McCall NS p. 101, 2v. without air, Wex. Carl. F Bárriag Mac Aodl O Neill & Seosamh Mac Cathmhaoil (Hughes & Campbell) Songs of Utuh Belfast 1904, p. 42, tax dapted by Campbell, G Hughes VT-25, Kerry H Henry 137, 26 June 1926, N. Derry, I EB 6814 Dublin in my house, July 1968, 1 N. p. 104, Shields' p. 32, learnt from CST, CZ 69272* Auly 1969, 64 O FM. 1975. P. Ryuolds MS, Collentine, air only. Q TCD 189 1-3 151, np. d.

n.p.d.
For further references see especially Laws¹ p.180, Mackenzie p.106-7.
Gardner & Chickering p.69, Flanders III 279-85, Peacock III 687-90.
Karpeles p.212-3.

44. Journeyman tailor (Laws O 13)

Text 3.3 Your learning perhaps might add to A, And p. some great fortune may increase Creighton & Senior (A) 5.3-4 The gist of this elliptical syntax is that 'A man of low degree should not marry a lady'. 6.4 queen seems simply figurative, the Scots meaning 'woman, wench' is not act.

Air A banal melody mainly in strict tempo, but distinguished by features of performance: strong stresses, variable pitch in unstressed notes, lengthening in bar 1 of line 4, turns and runs filling in intervals, and an agreeable mingling of duple and triple division of pulses. Airs of the other versions listed are all dissimilar.

Ulster versions: A Henry 620, 19 Oct. 1935, source not given; repr. Moulden p. 75. B FB: / MS 1954: 2 6105** Aug 1961: 3 7904 Mar

See also Creighton & Senior p.179-83, 5 versions, A, B, D with airs (A is also in JEFDS VI iii, 1951, 90); Creighton' p.76-7; Creighton' p.53; Karpeles p.224-5, 287; Meredith & Anderson p.188-9, New South Wales, learnt from a Co. Kerry grandmother: Moore n 198-9: Peacock II 582-3.

45. Lady walked in her father's garden (Laws N 42)

Text 4.4 And p. that young man you ne'er will see F 5.1 wish him comfort J, sick I w. him better F. married I w. him pleasure F 7.1 sung; for your gold - fine fine c. (lapse) 8.3 a ring that was broke hetween them F 10.2 Your face and f. are strange to me E

Air Eddie Butcher's F is closely related, B (from Co. Down) more distantly: other Irish airs belong to the same melodic family. It is of British origin, whereas a few Irish versions of the song have adopted native airs of the Lazarus (E) or Youghal harbour (HI) families

Ulster versions: A Henry 471, 10 Dec. 1932, no source given. B id. 818. 29 July 1939, text from Claudy, Derry, air from Down, C O Lochlainn p.4-5, mainly from Belfast, D IF 1282 p.463, Cav. 1943. E Sarah Makem: I BBC RPL 18474, Arm. 1952; 2 disc: Makem, 1968. F EB: I MS 1953; 2 7708 Nov. 1977. G BBC RPL 20145 Don. 1953. H 6801 S. Ant. 1968. / BO 6914/5** in Eddie Butcher's house. July 1969. J 6934 Don. 1969. K-Q IFM: SC 4 Louth 1971; SC 2 Louth 1972; SM 29 E. Tyr. 1975; SM 33 E. Tyr. 1975; SM 41 Tyr. 1975; do., another informant; MD 20 Don. 1975. R Sarah Ann O'Neill, disc George Hanna and Sarah Anne O'Neill, On the shores of Lough Neagh Topic 12TS372, London 1978, Other Irish versions: S Hughes IV 63-5 Kerry? T John Reilly, Boyle, Rosc., rec. T. Munnelly, copy in my possession. U-Z, AA-SS IFM: 2, 3, 27, 29, 31, 59, 70, 71, 91, 108, 110, 116, 134, 179, 203, 241, 252, 299, 302, 311, 324, 332, 388, 397, 421 Popular editions without imprint, probably Irish: TCD Gall R 13 35 (vol. dated 1888); McCall II 141-2

Other references: Purslow p.29; O. Andersson in Budkaylen 1952, i-iv (Abo 1953) 52; Moore p.187-9; JFS VI xxv (1922) 272-3; Peacock Il 584-5; Sharp¹ II 403 mentions a broadside by Brereton Dublin-Creighton' p.57-8 gives a version from a Nova Scotia singer of Irish descent.

46. Laurel Hill

Text 2 B^1 of B^2 not in B^2 (if the musical structure is considered in four long phrases, this v. is sung ABA3 instead of AA2BA3). In place of 2.3-4, A has: Pursuing our foes over you snowy mountains. Where many brave heroes were obliged for to die. But at length we survived through the hottest of battle, And over you mountains we fought with great skill. After 2, A adds 4 ll. describing the valour of the army in France, Spain, Holland and at Waterloo. 3.1 our/oul? - recording in-distinct 3.3 set out B' 3.7 Near the Leap of C. A; 'She was standing in out of the road in this wee corner of a place - a loop' - Eddie 7504. 4.6 wild fox A 4.7-8 And the trout seeks its mate in the lovely Bann water, But I can't find my Jamie around L. H. A; A adds 12 II.: Jamie reveals himself, recalls their parting 'on old Kyle's Flowery Braes' and she falls into his arms 'like one pale and silly'. 5 A varies considerably, omitting allusion to the Atlantic.

Air Molto rubato, giving an impression of 3:4 and at times 4:4 (especially in line 3), this usually by lengthening the second pulse. Variations of tempo are generally constant from v. to v. The air is appropriately florid, though basically commonplace enough.

Versions A Henry 8, 5 Jan. 1924, text from Coleraine district, air composite, repr. Moulden p.88-9. B EB: I MS 1954; 2 6112** Nov. 1964; 3 7503 Mar. 1975; 4 Disc: Butcher*.

47. Lisburn maid

Text 1.2 consult for consort 1.3 hints at a successful courtship 2.1-2 correspond textually to lines in Robert's Erin's green shore (see Air) from which they probably intrude. 2.3 Read pardon me grant.

Air In 1961 I noted the air of Erin's green shore from Robert's singing

and also sang and recorded it myself; Robert sang the Lisburn maid to the same air with little variation. It is very close to Jimmy Butcher's no 5. Version MS Aug. 1961**, from RB, text only, with the note 'Air: Erin's green shore'. For the Lisburn lass/Maid of Lisburn town - a different Song - see NL 'Lisburne', 'Quin'; 7002; disc Ulster's flowery vale; S. 244.

48. Maid of Culmore

Text 1.4 maid CDE; Coolmore CG After 2, A (cf. E) adds: If I had the Power the storms for to rise, I'd blow higher and higher and darken the skies; I'd blow higher and higher and the seas cause to roar, For the day that my love sailed away from Culmore. 3.4 pilgrim . . . for the m. AE.

Air The exceptional F and C sharps in 1.1 arise from initial hesitation over modality. Sung with strong stress and slurring, generally strict tempo with shortening at cadence 1; the crotchet-quaver group often approximates to duplets. The melody is proper to the song, though D, F are aberrant, Cf. in 6:8 metre I have a spirit above my degree in Galwey p.15; with different structure, My love wrote me a letter in JIFS XIV (1914) 35

Versions A. Henry 687, 23 Jan. 1937, Cloyfin, Coleraine, 'learnt from an old Derry itinerant farm labourer': repr. Folk music journal 1977. 223-4. B JB 6130** in his brother Eddie's house, July 1966. C 6943 Don, 1969, D EB 7009 Sept. 1970, v. 1 followed by 3 v. of an unidentified song, sung to the air of Sailing to America (see Index), E Kevin Mitchell, formerly of Derry city, recording in my possession, F SSS: SA 55/82/A7 Aberdeen, G-I IFM: PL 8 (Joe McCafferty, 2 7601 1976): MD 16: MD 19: all Don. 1975.

49. Maid of seventeen

Text 1.1-2, an Ulster rhyme, /med:sed/ 2.4 I'd be happy to be toying with a B Air Cf. B. and Eddie Butcher's no 36: like Eddie's song, B has

cadences on 4 in lines 2 and 3. In different metre cf. no 39 Versions A Henry 144, 14 Aug. 1926, E. Derry. B BBC RPL 24835. S. Ant. 1955, C RB: I MS Aug. 1961; 2 air recorded sung by myself, 6105 Aug. 1961; 3 6130** copied posthumously in July 1966 from a tape owned by RB's daughter Lizzie O'Hagan, D. IFM, SM, 27 Tyr., 1975.

50. Mason's Word

Text 4.1 window, 'Love, rise and let me in' (cf. 6.4). Air Fairly strict tempo with a pause after line 3 (except in v. 4, 7) and

lengthening in line 4 bar 2. Eddie also sings the frag, Burning of Downhill to this air, and the well-known Flower of sweet Strabane to a close variant Version EB: / MS Feb. 1968, text only; 2 6808** Dublin in my house,

July 1968; 3 RTE July 1968. 51. Minnie Picken

Text 1.3 unrecorded variant: Lifted her leg and (cf. G) 2-3 do not figure in the other versions listed.

Versions A JEFDS VI i (1949) 19, tune only, S. Down. B Paddy Tunney: I disc Lark in the morning; 2 6105 Dublin in my house, March 1961. C EB: 1 6814** Dublin in my house, July 1968; 2 7708 Nov. 1977. D 6824 Don. 1968, fiddles, tune only, E-F SW: Irel.69 Clare 1975, concertina, tune only; Irel. 96, melodeon, do. G Disc: Graham

52. Molly, lovely Molly (Laws P 36)

Text 6.3 Perhaps for Bideford (Devon) 8.1 The spoken interjection caused loss of some text syllables: courage and bold? 9.4 sung run done?

Air Rubato, with lengthened notes, shortening at cadences and generally variable tempo; some vagueness of intonation. Published airs of the ballad are diverse; one in Creighton & Senior (D) agrees moderately well, especially in our B-phrase. On the other hand, Charlie's air partly resembles the one proper to the Ulster song Bonny Portmore (see notes to no 12).

Irish versions (see commentary) A BBC 20032, N. Ant. 1953, publ JEFDS VIII i (1956) 18-19, and on disc Folk songs of Britain VII. B John Reilly, Boyle, Rosc., 'In Dublin's big city', C CS 6922* 21 July 1969. D EB 6926 22 July 1969, frag. E-J IFM: 14 Leit. 1971; 50 Mon. 1972; 175 Carl. 1973; 194 Louth 1973, frag.; 347 Carl. 1974;

SM 37 E. Tyr. 1975; K IF 176 p. 36-40, 1934, text only. See also: Roxburghe ballads VIII 143-4, 173-4; Sharp I 317-27; Sharp2 1 237-40; Purslow2 p.30-1, 126; Cox p.308-10, 528; Creighton & Senior p.114-20 ('C' is a different song); Dean-Smith 'Cruel ship's carpenter'; SSS: SA 1953/198; SW: Eng.53; Roy Palmer Songs of the Midlands Leeds 1972, p.84-5; Karpeles p.115-6; Peacock II 404-6.

53. Moorlough shore

Text (references to Eddie's version) 4.1 Warren's point AC 5.1 Lord Edmund's A, L. Annesley's B, Sinclair's castle grand O, Walmsley's shady H, James W.'s C, ye W.'s D 5.2 linen web so neatly spread B.

Air Notation follows the Magilligan singers as shown by their initials Their melodic agreement is in contrast with the melodic diversity of the tradition as a whole. The air adapted to Yeats's 'Salley gardens' by Graves 'The maids of Mourne shore', perhaps belonged to a version of this song; it is one of five interrelated airs all similarly titled and printed without words: Graves p.55, cf. Shields5; Petrie2 no 302, Derry 1834 (Graves's source?); Joyce2 p.43 'Along the ocean shore', Limerick 1840s?; ib. p.302 'Mourne shore', Leitrim 1846; JIFS V (1907) 13 'The maid of the Mourne shore'.

Versions A Henry 34a (to air of 27) 17 May 1924, text from Magilligan. repr. Moulden p. 102-3. B BBC RPL 24840, S. Ant. 1955. C MS Aug. 1955. John Doran, Annalong, Down, D. Fitzpatrick p.31-4, text only. E 6806 S. Down 1968. F EB: 1 6130 July 1966 frag.; 2 7010** Sept. 1970; in 1975 Eddie gave me a photocopy of a MS text (anon.) of 4 v. which vary textually from both his renditions G BO TO MR IR 6917** in Eddie Butcher's house, July 1969, H 7003 S. Down 1970, composite text. I-L IFM: 438 Sligo 1975; SC 12 Louth 1971, spoken; SM 22 Tvr. 1975; 206 Clare 1973 (Martin Reidy, 2 SW; Irel.75, 1975; learnt in the 1950s from a disc). M. Peta Webb, disc I have wandered in exile Tonic 12TS273. London 1973. from Irish tradition. N. Disc Kevin Mitchell. Free and easy Topic 12TS314, London 1977. O Henry papers, text only, air 'Portrush fishing disaster', no source given, P Disc: John McGettigan and his Irish ministrels Topic 12T367, London 1979 (from a 1937 recording). See Moulden p. 163 for five further versions.

54. Mountain streams where the moorcock crows

Text Though the air corresponds to four text-lines, division into eightline verses is made clear by the recurrence of the refrain line. Eddie's renditions vary little, but G transposes 3.3 and 3.7, which perhaps gives better order. Other singers (D &c) refer to the girl's fear that her parents will imprison her if she shows the young man favour.

Air Metrically strict except at mid-cadence and occasionally in line 1 Eddie has regularly used this four-phrase air except in 1961 when he same the song to Youghal harbour (see no 74), an eight-phrase air of similar character closely agreeing with the present phrase 4, I is also sung to Youghal harbour; nevertheless the present air is the one proper to the song and may occur in eight-phrase form (ABC).

Versions A Henry 32, 21 June 1924, Co. Derry, B Bridget Tunney, W. Ferm.: / BBC 18526, 1952; 2 6107, 1965. C Paddy Tunney, Bridget's son, discs: 1 Lough Erne shore Sruthán, Mulligan, LUN A334, Dublin 1978 (previously issued 1962); 2 Folk songs of Britain 1; 3 P - T -, The mountain streams where the moorcocks crow Topic 12TS264, London 1975; 4 Tunney p.20-1. D-F BBC: 20022, N. Ant. 1953, publ. Kennedy p.313, 331; 19976 Derry 1953; 19579 Don. 1953, fiddle, air only. G EB: J MS 1954; 2 6105 Aug. 1961; 3 Avondale July 1966; 4 do.**, disc: Butcher⁵. H Blairgowrie, Perth, see Kennedy p.331. I John Reilly, Boyle, Rosc., 1967. J SW: Irel.1 Gal. 1970 (learnt from singer of C?) K-N IFM: 15 Rosc. 1971; 63 Cav. 1972; SM 52 S. Derry 1975; SM 53 do

55. Moville along the Foyle

Text Quatrains with a two-line refrain; Maria's omission of 1.3-4 and the first refrain posed no musical problem in view of the two-phrase structure. After the refrain of 2 she made a false start on 4 (3 and 4 are transposed in B), then said to her husband John 'Are you going on with the second verse (sic)? 'Ay, go on.' In 3-4 Maria got 'help' from John, but the text given is hers. 1.1 Oh, there was a pleasant s. I knew when I was just a boy B 1.3-4 B 2.3 G. only k, what will become of them when they I, their n, s, B.

Air Somewhat rubato, with shortening of held notes and at cadences. B uses much the same variant of Auld lang syne: a slightly embellished form of the first half of the air (for which see Burns2 III 1291 and II 651) Cf. nos 2, 58

Versions A MB 6130** in company at Eddie Butcher's house, July 1966. B JF 6913 at Brolly's, sung for friends including Eddie Butcher, July 1969.

56. New tractor

Text 3.3-4 /se; we/; the background is the 'phoney war' of Sept. 1939 to June 1940. 6.2 pilot, an improvised term transferred from marine use. 8.1-2 /fain:wain/

Air Proper to the Green bushes, which Eddie sings to it. Version EB: / 6105** Aug. 1961; 2 Avondale July 1966; 3 Disc: Butcher4

57. Parish of Dunboe

Text After 2, A (cf. BC) adds: The people in this country they bear me at a spite; They give their tongues great liberty on me both day and night; They say I am a stranger that knows not where to go And one (sic) a forlorn lover in the parish of D. 3.1 Mullagh Hill A 3.2 sore lamented A 5.3 The circumstances of the sea voyage are not clear. 5.4 wounded 'because he was roaded.' - Eddie. 7.2 John: I mean to make?; that I have made B, whom I will make A.

Air Strict metre, with shortening at cadences 1, 2, 4 and gradual slackening of pace due probably to verbal uncertainty. Notation follows John. Eddie's D version is as similar as we might expect, while A and C are also close. It is a musically banal melody which acquires interest through energetic performance.

Versions A. Henry 23, 19 April 1924, from John Sweeney, Benarees Magilligan, B. SP, 287, 11 May 1929, source not given, C. Henry 726, 23 Oct. 1937. Aghafad, nr. Donemana, N. Tyr. D EB 6130 March 1966. cf. E. E JB 6130** in Eddie's house, July 1966, with help from Eddie.

58. Pat Reilly

Text 1.1 It being on Easter Monday, it was a play-day K3 8.1-2 /marn:ritarn/ 9.1 father twice-te married K2, cf. DJ After 9: Bad luck to my uncle wheresoever he may be For he was the ruin and downfall of me A. After 10: God help all poor parents who has a bad son. They don't know the hardships they have to run Stuck in a cold guard-room all night and all day, And on the field of battle their enemies to slay A. But it's not in the morning that I sing my song, It's in the cold winter's evening when I do think long. Oh neither sheet, quilt nor blanket for to cover my skin, But a cold sentry-box where the snow lodges in, K

Air Rubato, especially in v. 1 which is faster in pace. The 4:4 metre was evidently derived by lengthening of the second pulse from a 3:4 - cf. no 2, in 3:4 metre. In the group dotted crotchet-quayer, the first note often robs the second, which is then realized as one-third of a pulse. Cf. G, J in melodic outline and structure, though their text is printed in long-line

quatrains; also no 55 and Auld lang syne

Versions A NL 'Golicher' n.p.d., c.1850, B TCD 189 t 1 (112). n.p.d., c. 1850. C. McCall, supplementary vol., n.p.d., late 19th century, D. Healy' I. 91-2, text only, repr. from a broadside. E. C.: Res. b. 1943. (89) London n.d. F Nettel p.152. G JFS V xix (1915) 159-60, Herts. H Fowke p.45-7, 170, Ontario, 3 rec. versions (see notes for a fourth). I Peacock II 469-70. J Henry 574, 1 Dec. 1934, source not given.

K EB: J Avondale** July 1966; 2 6601 in Frank Harte's house, Dublin, July 1966; 3 7901 Mar. 1979. L IFM SC 6 Louth 1971, frag. M Henry papers 'The sentry box', text, no source given.

In Meredith & Anderson p.33 the last 3 ll. of an unrelated song from Australian tradition derive from this song.

59. Ploughboy

Text 2-3 transposed in A1 5 not in A1. This v. is the only trace of an amorous adventure made explicit in the Lark in the morning: 'And as they return from the wake of the town. The meadows being mown and the grass all cut down, If they should chance to tumble all on the new mown hay, It's Kiss me now or never, this pretty maid would say' -Purslow

Air Rubato with shortening at cadences 1, 3 of v. 4, 5, and within lines. especially II. 2, 3, bars 1, 3, where metre tends to approximate to 6:8. Eddie uses the same air, omitting the lower seventh, Cf. Robert's Ann Jane Thornton; Eddie's no 6 and Pat Maguire; no 42 (not plagal but authentic)

Versions A EB: / MS 1954; 2 6112 Nov. 1964; 3 7507 Dublin in my house, Sept. 1975. B RB 6105** Downhill, Aug. 1961.

For the Lark in the morning see: Madden VI 1552 'The plowman's glory' n.p.d., repr. Holloway & Black p. 213-4; L: LR 271 a 2 1X 23; Reeves p. 145-6; Reeves p. 172-4; Sharp II 181-3; Purslow p. 51, 107. Kidson p.145; Kennedy p.317, 333; and for further references the last four collections and Dean-Smith p.83. Irish versions or related songs: BBC 18481, Arm. 1952; disc Lark in the morning.

60. Rakes of poverty

Text 1.4 rakes A; I'm the rolling rag of p. B; 'The "rakes of poverty" would be when you wrecked yourself – GB 7504 (or perhaps 'amusements' - see Traynor at 'rake'). 2.4 For a noble g.? 3.1 pawn store A 4.4, 5.4 relics A.

Air Eddie Butcher's C agrees, except in having the B cadence on 4, not 5; cf. his no 36, also Robert Butcher's no 49 and in 3:4 metre the well-known She lived beside the Anner: Maher p.76 and Index below. Versions A Henry 741, 5 Feb. 1938, N. Ant. B SSS: SA 52/31 A la.

Banff. C EB: / MS 1954 text only, v. 5, 4; 2 6112 Nov. 1964, v. 5, 4. D TA 6904** at Deighan's, July 1969.

61. Saturday night is Hallowe'en night (cf. Child 39)

Text Prose: In E the couple are a girl and 'a boy she was great with', and the fairies appear only at the end to pass rueful comment, as the queen of the fairies does in the Scots ballad. Verse: line 7 bay EF; in the ballad the horse is usually white

Air Strict metre, Cf. A, the only other Irish air for Tam Lin: also Bronson nos 3, 4 and SSS: SA 1967 140 A1. But it is closer to a range of native and naturalised Irish songs: The stuttering lovers (Ulster), B'fhearr liom réal beag (6835, Don.), Amhrán na scadán (Don., S.14), God bless the master (Ferm. mummers), the Seven drunken nights (Child no 274, Gal.), even Dear old Donegal ('Shake hands with your uncle Mick . . .'). Evidently the Tam Lin melody was assimilated to an Irish melodic family.

Irish versions of the ballad: A JIFS I ii-iii (1904) 47-8, Belfast, from Gal. tradition. B IF MS Sc. 16 p.36-8, Gal. 1937, frag., text only. C Ballad studies ed. E. B. Lyle, Cambridge 1976, p. 104-5, frag. text from Child's papers, Meath. D. Henry papers, from Alex. Crawford, N.
Ant., text only, Versions of the chantefable: E. IF. MS. 1578.p.163-4, S. Don. 1960, text only. F EB: 1 6814** Dublin at my house, July 1968, publ. Shields¹² p.85-6 and disc Folk ballads; 2 7507 ib. Sept. 1975. G. R. Shaw Carleton's country Dublin 1930, p.57-9, prose re-telling of the (1960) 62, from Down, probably belongs to the chantefable.

Further references: Shields12 p.85-6; H. Henderson & F. Collinson in Scottish studies IX (1965) 22-7

62. Ship carpenter's wife

Text Eddie's renditions vary in length, and all have dropped some circumstantial detail. 1 not in D¹ 1.2 I'll tell you a story – a comical joke AB 2.2 Being a little D¹⁻², cf. A 2.3 it is true on my AB 3.1 bellman announcing ABC; auctions were formerly announced by bell-ringing. 3.2 haymarket ABC 4.2 tailor AC (see 4.4) 4.4 cabbage 'remnants of cloth stolen in making up garments', goose 'large iron used for pressing the seams etc.' - Ashton (A). 5.2 for her bussel and all B 5.3-4 D1-2, cf. ABC (musical form: CB2 in D1, AB in D2). 7-

8 not in D1-2 7.4 And she jump'd s.-1. on to his b. A 9 not in D1 Air Strict metre, as befits a tune of apparent instrumental origin, but with varying pauses at cadences 2, 4, Cf. C, and more remotely F Versions A Ashton p.1-4, text from a broadside. B NL 'Sale' - 'A New Song on the Sale of a Wife. And purchsed (sic) by a Sailor for 10s.

New Song on the Saie of a Wife. And purchased (ser.) by a Sailor for tos. Mayne, High St, Belfast, nd. C Henry 226, 10 Mar. 1928, N. Ant., repr. Palmer p. 1968. D EB: 1 MS 1954; 2 6105 Aug. 1961; 3 Avondale July 1966; 4 do. **, disc Butcher'. E Disc: Harte, learnt from Eddie Butcher . F Peacock I 2534. G-J IPM: 52 Long. 1972; 372 Wick. 1975; 436 Sligo 1975; SM 30 Tyr. 1975, frag.

For wife sales: L: LR 271 a 2. IV 290: C. Hindley Curiosities of street literature 1871, repr. London 1966, I 40; Ashton, notes to A: Morton p. 19-21; Palmer p. 198.

63. Shores of sweet Benone Text 1.5 Benevenue's A: 'The top particularly the rock itself is a perfect rookery and contains not only crows but also a large kind of hawk commonly called the gled-hawk. Flocks of these birds perpetually soar around its weatherbeaten front' - OS 2, 1,7 That is 'we were' 2,1 Bower see glossary and map. 3.1-2 /-hil:-kil/ 3.4 'Jimmy Nielans owned the Downhill [hotel] at that time' – Eddie 6919. 3.7 sat by the s. A; /si/ for original /se/ 4.1 a New Year's day A 4.6 heading 'they were going out round the head [of Inishowen]" - Eddie 6919.

Air Wearing of the Green: a melody apparently of Scots origin (see A. G. Gilchrist in Southern folklore quarterly IX, 1945, 119-26), so that it is interesting to notice that Eddie brings out its pentatonic quality.

Versions A Henry 52a, 8 Nov. 1924, 'Air: The wearing of the green', text only, no source given. B EB: 1 6105 Aug. 1961; 2 6130** July 1966. See no 64, notes to Air.

64. Strands of Magilligan

using 7 only as an occasional unstressed note.

Text of E: 2.1 two parts C, editor's correction? 3.2,3 ivory B 3.2 down to the Back strand CG. Of F1, variants of F2: 1.3-4 My name in this country shall tarry a while And all for my darling I'll go many's the mile. 2.3 black porter 4.2 fifty pounds, love, 5.4 Where they can keep their true lovers to the middle of the night. 6.4 young girls have.

Air The melodic tradition is stable and the melody usually plagal, though Tom attacked it as though authentic and modulated in the course of v. 1 (see variants of 1.1, 1.3). The existence of an authentic version would explain the adoption of the similar Inniskilling dragoon (see no 38) for C. On the other hand, the Wearing of the Green, printed with B, probably indicates that the editor confused this song with our no 63, which is sung to that air and entitled 'Magilligan' by Henry. In E, Mary uses rubato and syncopated stress somewhat in the style of mid-century pop music.

Versions A Reynolds MS, c. 1910, air only, N. Ant. B SP 397, 11 July 1931, no source given. C Henry 520, 18 Nov. 1933, no source given, text partly re-written. D EB (who mentioned this song in 1954) 6130 July 1966, frag. E MO 6920** 21 July 1969 afternoon. F TA: 1 6926** at Deighan's, 23 July 1969; 2 7506 ib. Mar. 1975. G RB2 6910 in his uncle Eddie's house, 21 July 1969, evening, frag. H JB2 6910 do., frag. sung from a MS written by Mary Osborne. I Joe Holmes, N. Ant. 7503 in Eddie Butcher's house, Mar. 1975:

For the English sources mentioned: 1 Streams of lovely Nancy, Dean-Smith p.107, Lloyd & Williams p.98, Sharp² II 533-6; 2 Manchester 'Angel', Dean-Smith p.86-7, Pinto & Rodway p.240-1 (Henry's 'Manchester "Angel", no 711, is actually the 'Irish Bit'); 3 American stranger, Dean-Smith p.48, Sharp' II 576-8.

65. Three gipsies riding

Air Probably the commonest used by English-speaking children in play, serving in Magilligan also for Old Rogers is dead (6112, 6918); cf. Dusty bluebells (6918)

Versions A Gomme II 233-55. B W. W. Newell Games and songs of American children New York 1883, p.49, 166-7. C L. Daiken Children's games throughout the year London 1949, p.76-7, 89-91.

D GB & EB² 6112 Nov. 1964. E Marion Cunning 6112 in Eddie Butcher's house, Nov. 1964, spoken, F Angela & Marion Cunning 6112 ib. Nov. 1964 'An old woman riding', G Six Aughill girls aged 7-10, 6918** ib. July 1969. H E. Brady All in! all in! Dublin 1975. p. 106-10. / Henry papers, text and air, no source given. For Milking pails: Gomme I 376-88.

66. Todd's sweet rural shade

Text 1.4 darts 1,2 4.2 while walking through 2.

Air A plain melody improved by ornamentation; I have noticed no closely related airs. The last 2 ll, are sung to its second half. Version EB: / MS 1954: 2 6105 Downhill, Aug. 1961; 3 6130** July 1966 (Eddie's brother John is occasionally heard joining in).

67. Tossing the hav

Text 1.1 evening AEF 1.3 spacious meadow A 2.2 Junius F: the Carthaginian q. A, that is, Dido 2.3 amorous A, auburn 1 4.3 Putting them up in footin's ... Whenever you cut turf, you see, they're wheeled oot and laid in the barrows and then you go up and you spread them all roon wi' your hands on the ground flat. And you go back up again and you set them up on their end then in rows: winnin' rows, footin's . . . to let the wind through them to dry them' - Eddie Butcher 6902; winnin', see Glossary, 6.1 chast'ned breast A, neck and b, F 6.1-2 /swan:man/ 6.3-4 No gaudy dress this maid she wore, but homely array And a pitchfork she occupied when she was making hay A (the v. follows v.2) 7.2 bonds F 7.3 willing to obey F.

Air Strict time with occasional lengthening in lines 3, 4 (see variants), F agrees closely, I more remotely, other airs differ; cf. Eddie's Brisk young butcher. Similar airs are used for other songs in Ireland (Marksman's dream) and Scotland (Hairst o' Rettie); cf. also the third phrase of

the Garden where the praties grow

Versions A UM: Belfast 1813 or 1815. B NL Tossing . . . 'n.p.d. C-D Br.: V 462, Baird, Cork, n.d.; V 463, Haly, Cork, n.d. E Henry 635, 25 Jan. 1936, Coleraine from W. Derry tradition, F EB: 1 MS 1954; 2 6105 Aug. 1961; 3 rec. G. Wood, Aug. 1965, copy of text in my possession; 4 Avondale July 1966; 5 do., publ. disc: Butcher2. G JB: 1 6130** in his brother Eddie's house, July 1966; 2 6905 July 1969. H 6112 Sperrin, Tyr., May 1965. I-J SSS: RL 1452 A, Banff 1956; SA 52/50/2 Arbroath 1952, K Karpeles p.237-8.

68. 'Trader'

Text 1.3 I impart AB 2.3 crew pleasant to view B, cf. A 3.1 One h. & 40 A, cf, B 5.4 /əles, ınkris/ originally a perfect rhyme /:inkres/. 7.3 billows for to still B, cf. A 7.4 of the Downhill B 8.2 our boat was gone A, cf. B; 'All the fishing boats and everything had been running in and in the place there were naebody seen them, all other boats was past' - Eddie 6902. 8.2 drawing near AB 8.3 That is, would (have) rent 9.2 celestial choir A, corps B 9.3-4 C3; (transposed with 9.1-2) Though our Brave ship wild waves they beat, we hope in triumph for to rise, To mansions high above the skies where weary pilgrims resting lies A. cf. B 10.4 strangers there B 11.3 sung And hopes?; In hopes that they like Shakespeare may tell their A, cf. B

Air Some rubato, with lengthening and pauses within lines and at cadences. A celebrated melody - see Burns² II 575, III 1368-9, 'Banks of Doon' - apparently first printed by Gow in 1788 under the title 'The Caledonian hunt's delight'. O'Neill p.54 gives it a title that suggests older traditional status in our area, 'The banks of Lough Foyle'. But Burns's Banks of Doon was circulating in popular song-books around the date of composition of the 'Trader' - such as L: 1078 k 12 (20), Mairs, Belfast, n.d. - and could well have been the chief or the exclusive

Versions A L: 1078 k 12 (33) n.p. (Jos. Smyth? Belfast?) 1827. B Henry 11, 26 Jan. 1924, Magilligan; repr. Moulden p.146-7. C EB: 1 6105 Aug. 1961 (sung unrecorded by Eddic in 1953); 2 rec. G. Wood, 1965, copy of text in my possession; 3 6130 Mar. 1966, v.9 only; 4 Avondale** July 1966; 5 6815 Dublin in my house, July 1968; 6 7903 Mar 1070

69. True lovers' discussion (Laws O 22)

Text 1.7 arbours IQR, embers P, slumberers DD 2.1 each sigh R, sight IP, DD 4.4 you might I; the line means 'Our marriage might never take place'. 5.6 childish pastime was all we knew IP 6.4 wiléd R, willy I 6.5 assigned IP 7.3 has n. changéd Q' 7.5 fame IP 7.6 To

fix their minds on whose L. P. 9.7 come 'came' 10.5 w. or feature IP, originally rhyming /fetfər:netfər/; feature is confirmed by 11.6-8, and Tom Munnelly told me of singers who took the lover to be a black man because of these lines. 12.4 And a r. intention I 12.5 candour IP, DD 12.8 sung //dtksts/ 13.3 sung Labáma's; cf. Lebannon's I 13.5 the imperial Q1, the Persian IP 14.2 verdure I, colours R 14.3-8 The rose is in question, see 17.7. 14.7 of Homer IP, DD 15.2 s. your c. is v. I 15.3 the Siren g. I 15.8 'Farewell. my love. for e. I 16.3 Cf. 'Fie, fie' in J. Wardroper Love and drollery London 1969. p.30 'This my denial was but a trial' - 17th century. 16.6 f. my incredulity IP After 16. DD adds a v. describing reconciliation. 18.3 hills surrounding IR, DD 18.7 Mara Tenpenny I.

Air AABA2; long phrases with halves in melodic correspondence thus: A=aa2, A2=a3a2, B=bb2. The uneven metre is well established (cf. no 26) though moving at times towards 4:4 or 6:4, with rubatoparlando, held notes and pauses. Youghal harbour (cf. no 74) seems to have been an air proper to the song, used by P and mentioned by Allingham (see below). Eddie's air may have derived from it by the effect of parlando style simplifying melodic curves and introducing repeated notes and phrases. Cf. his Father, father, build me a boat and no 30.

Popular editions: A-B NL: 'True . . . 'Drien Dhun', C McCall II 119-21 (in McCall X f. lv. the title is mentioned in a printer's list of 'New Sones') D-F. Bt p. 17: Bt p. 40a: both J. Nicholson, Belfast, F-K Br.: II 119 III 272 Dublin? IV 48 VI 222 Dublin 502 Dublin? 502a (unnumbered) Dublin? L RIA RR 66 H 17, p.113. M-N Ireland's own, 23 May 1917 and 16 Mar, 1929, O Wehman p.5, For an allusion in an essay written in 1851: Allingham p.3-4. Oral versions: P. Henry 164. 1 Jan. 1927, N. Ant., said to have been learnt 75 years earlier. Q EB: I MS 1954; 2 6105** Aug. 1961; 3 6130 Dublin in Frank Harte's house, July 1966, R RB Aug, 1961, variants noted on text of Q1 from an unrecorded rendition. S BBC 23838, S. Ant. 1955. T Gerry Hicks, disc Ulster's flowery vale, frag. learnt from Q1. U-Z, AA-CC IFM: 34 Clare 1972; 86 do.; 91 do. frag.; 124 Mayo 1973; 204 Clare 1973; 216 do.; SM 7-8 Tyr. 1975; SM 52 do. frag.; MacDonagh MSS, Rosc. c.1940. DD Creighton p.87-92. EE L. Manny & J. R. Wilson Songs of Miramichi Fredericton, N.B., 1968, p.294-8, text and air.

70. Wheel of Fortune

Text After 2 F adds: When I was blooming and in my blossom This false young man he deceived me 6 Original rhyme word thee.

Air Dorian, with a major modality produced at times by the raising of 7. Rubato with strong stress; the metre is felt now as 5:4 now as 3:2. The long melodic phrases suit an original structure AA2BA2 [= Tom's II. 3-10) embracing eight short lines of text. It is a variant of the Lazarus

family; cf. D.

References A C: Madden XVI no 128, Newcastle n.d. B Christie I 260-1, conflation, C Reeves2 p.179, Dorset, D A, Lomax The folk song of North America in the English language London 1960, p.136, 126, learnt 'from an Irish kitchen-maid in New York'. E SP 401. 8 Aug. 1931, no source given. F Henry 790, 14 Jan. 1939, S. Derry; repr. together with a Durham broadside text in Folk music journal 1977 p.230-2. G SSS: SA 52/4/B10, W. Mathieson, 1952. H Dolly MacMahon, disc: Dolly Claddagh CC3, Dublin c.1965 – a version of Waly waly? I Shields' p.46-7, Wexford 1967. J Disc: Ballads from the pubs of Ireland Mercier Irl 1, Cork 1968. K TA: 1 6925** in company at Deighan's, July 1969; 2 7505 ib. Mar. 1975; 3 do., another rendition. L-O IFM: 111 Clare 1973; 392 Carl. 1975; SC 9 Louth 1971; SC 17 do. P Favourite . . . , p.28.

71. When a man's in love (Laws O 20)

Text 2.1 cf. no 50, 4.1 and 6.4. 4.1 the dark and dreary n. I came for to visit vou K1 4.4 thee K2 5.4 I'm joined K1-1

Air Brisk in strict metre with occasional shortening at cadences (2.1. 4.1, 5.2, 5.3). The song is commonly sung to versions of Lazarus, which the Magilligan air (KLM) resembles except in the B cadence. The same

air serves other songs in Magilligan: no 33, the Distressed maid, John

Irish versions A O'Neill p.29, no 164, air only. B Henry 211, 26 Nov 1927, no source given. C SP 329, 1 Mar. 1930, Coleraine. D-I BBC: 18306, Belfast 1952; 18412, S. Arm. frag.; 19026, Cork 1952; 22036, Leit. 1954; 24840, S. Ant. 1955; 20025, W. Ferm., publ. Kennedy p.320, 335. J. Paddy Tunney: I. 6107 Feb. 1965; 2 SW: Irel. 70, 1965; 3 Disc: Folk songs of Britain I; 4 Tunney p.96-7. K. EB: I. MS 1954, text only; 2 6106 Nov. 1964; 3 6601 Dublin in Frank Harte's house, July 1966; 4 Avondale** July 1966; 5 RTE July 1968; 6 7508 Tradition Club, Dublin, Sept. 1975. L. JB 6130, copied by me in July 1966 from a rec. made by his niece, lacks v. 1. M TA 7505 at Deighan's, Mar. 1975. N-S IFM: 24 Dublin 1971, frag.; 25, do.; 234 Clare 1973, frag.; 352 Mayo 1974; 391 Kilk. 1975; MacDonagh MSS. Lim. frag., c. 1940. / BBC 221a, Cork 1952.

For Canadian versions see Creighton & Senior p.214-5, Karpeles p.194-6.

72. When I was in Ireland (Laws J 8)

an artificial one and a pension.

Text 1.4 put the bob in my first V &c. 2.1 O! then here is the shilling V &c. 2.2 you'll get half a s. V &c. 3.1-2. The next place they sent me was down to the sea On b. of a warship bound for the Crimea V &c. After 3. in the Crimean broadsides, the Kerryman is wounded, loses a leg, gets

Air Perhaps 'composed' in the 1850s, it uses melodic substance of the

Old Orange flute (Villikins) with a change from authentic to plagal, V is set to the Old Orange flute; other versions mostly agree quite closely with Mrc Harto

Popular editions: A-H NL: 'Kerry'...', 5 editions; 'Napoleon'; M'Dermott'; McCall IV 130-1. I-L L: 1875 d 5 (136, 206); 1876 d 41, I 48; LR 271 a 2, II 133, M-O Br.: II 76, III 200, VI 321 P RIA, RR 66 H 17, p.71. Q TCD, Gall, R 15 35. R Harding p.205. S Wehman p.123. T Healy' p.77-9, with air. U Healy' I 105-6. Other versions: V O Lochlainn p.2-3. W MH: I MS 1954; 26105** Aug. 1961. X Seamus Ennis, disc: The bonny bunch of roses Tradition TLP 1013, from W. Galway tradition. Y SW: Irel.20, W. Gal. Z Creighton p. 162. AA-BB Folk music journal 1974, p. 337-40, with further references (see also id., 1976, p.168-9). CC The Kerry recruit. An old Irish sone, Illustrated by F. Somerville, London n.d. (1889), with air

73. Widow's daughter

Text 1.1 in Westmoreland AE, in the W. Mure land D, in the Wast C 1.7 jolly jinker D, j. young man A, noble captain C; King's again C 4.5 Other versions attribute the question to the bride.

5.6 another 'the tenth'.

Air The only other noticed air for the ballad (E), a short-line quatrain air, is rather loosely related to Eddie's. In confirmation that the latter is an old ballad air we note some correspondence of its second half to the whole of the short-line quatrain air of the equally rare Prince Robert (Child 87) recently collected near Dublin - IFMS 1 (1972-3) 28-36. Versions A Kinloch p.1. B Glasgow univ. library MS Murray 301, Motherwell's ballad MS, p.317-8, Ayr. C Paisley publ. library MS PC. Crawfurd collection II 21-3 Kilmarnock D ib II 341-3 from Stranraer tradition, publ. Lyle p. 182-3. E. A. L. Lloyd, disc: Bird in the bush. Traditional erotic songs Topic 12T135, London 1965, no source given. F EB: 1 6130, during a car journey, July 1966; 2 6921** July 1969, disc: Folk ballads .

74. Youghal harbour

Text Entirely Anglo-Irish: notice the internal assonance of v. 1-2. including harbour:morning:darling, Jamie:leave me, banished:ar'ms; char'ms. 3.2 'He went up through Cavan to look for another girl' - Eddie 6902

Air In strict metre with variable cadential pauses; strong stress, slurring and ornamental syllables. Very common throughout Ireland, it is also used by Eddie for the Weary gallows, Nancy's whisky, the Jug of punch, and exceptionally for no 54 on one occasion. See notes to nos 26, 54.69.

References 1 Eochaill/Fóchaill; Muireadhach Méith (L. Murray) Amhráin chúige Uladh ed, Colm Ó Baoill, Dublin 1977, p.48, 114, 170; S. 130. 2 Youghal harbour1 'It was in Y. h. on a Sunday morning', a boy seduces and abandons a girl: NL 'Wonderfull'...'; O Lochlainn' p.16; Healy' I 245-7; Robert Cinnamond: I BBC 24840, 1955; 2 disc Robert Cinnamond. You rambling boys of pleasure Topic 12T269, London 1975. 3 Youghal harbour. As I roved out on a summer's morning, a girl rearing a boy's child recalls seduction and he makes her parents. rebuff an excuse for infidelity: NL 'Maguire . . .'. 'Nile . Youghal . . .'; L: 11621 b 10 (16), Falkirk n.d.; Healy' I 247-8. Early song-book texts with undetermined versions: L: 11621 b 6 (19) Johnny's ramble to Youghal' (1770s?); Harvard no 1199, Paisley 1812. Henry 503, 22 July 1933, is a new translation of Eochaill. 4 Reilly from the county Cavan: NL: 'O'Reilly . . . ', 'Reily . . . ', 'Riley . . . '; Christie II 242-3; Joyce2 p.233-4; Darley & McCall p.24; SP 277, 2 Mar. 1929, Derry (the returning soldier is Reilly and the theme that of the 'Broken token');; Henry 826, 23 Sept. 1939. Laws N 37. 5 Eddie's song: I 6105 Aug. 1961; 2 6601 Dublin in Frank Harte's house, July 1966; 3 Avondale** July 1966, disc: Butcher2.

References

1 Primary sources

Magilligan field research (see p. 17-20)

1.1 Manuscript ('MS')

Loose-leaf volume of my rough drafts and fair copies of texts and airs noted in the houses of Eddie Butcher, November 1953 – September 1954, and Robert Butcher senior, August 1961

Folder of my rough notes made in Magilligan as above and in 1955, 1966.

Miscellaneous manuscripts of song-texts in my possession, written by or for Magilligan people.

1.2 Recorded

Songs and speech recorded by me in and around Magilligan (cf. 2.2 Shields) and from Eddie Butcher in Dublin:

'6105-6130' on a Philips four-track recorder, August 1961 - July 1966.

6601–7507 on a Uher two-track recorder, July 1966 – September 1975 (for an index covering 1966–72 see 2.1 Shields, H. & L.).

'Avondale' at the Avondale studio, Dublin, July 1966 (do.).
'RTE' at studios of Radio Telefís Éireann, Dublin, July 1966 and July 1968 (do.).

Section 2 lists published references to this material and publications relating to our North Derry informants in their singing role (with the exception of short reviews).

2 Other sources

2.1 Printed and manuscript

Broadside and song-book collections, MSS in public libraries etc. are listed under the town where they are preserved. Unless otherwise indicated, these contain texts only, whereas song collections or songs listed under editiors' names have both texts and airs, except as indicated. Printed or MS commentaries and texts accompanying sound recordings are noted with these in 2.2

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24. 25: our references are to the Catalogue of the Bradshaw collection. III. Cambridge 1016 cole 1355_84)

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- -3 Lonce was a daysman Free Reed FRR 003, Duffield, Derby, 1976, Contents: cf. nos 22, 26, 63, and 'Bonny wee window', 'Coleraine regatta', 'Down the moor', 'Here I am from Donegal', 'My Flora and I', 'My son in America', 'Sailing to America', 'Monday we pulled

out the motor'. -4 Eddie Butcher sings the Titanic and other traditional folk songs Outlet OAS 3007, Belfast 1978, Contents; cf. nos 7, 46, 56, and 'Dandy McCloskey', 'Flower of Corby mill',

'Girl I left behind', 'Hedges of Co. Down', 'I'll climb up a high high tree', 'Naming the child', 'Oh, the marriage, the marriage', 'Paisley canal', 'Thady Regan', 'Titanic disaster'. see Folk ballads

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'SM 1-65' recordings made mainly in Tyrone and S. Derry by Sean McCann. 1975.

'PL 1-10' recordings made in Donegal by Proinsias Mac an Leagha, 1974.

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Glossary

Entries cover dialectal, regional and archaic terms and usage, musical terms in local use, place-names occurring in song texts, and selected features of pronunciation having local or musical peculiarities (see p. 31 for the symbols used). References to song texts thus: 37:5.2, song 37, verse 5, line 2. Other brief references used: c, n, v, respectively indicating song commentaries, song notes, text variants in notes.

a' 73:4.8 /a/ all.
a-been p.p. 37:5.2, 58:10.1, been.
academy 42:1.3 /ikadami/,
advice 56:1.2 piece of advice.
affected 69:16.1 /i/fektud/;
affection 29:3.3 /o/fekt/an/, 7:1.2.69:11.7

/o'fekfən/. Aghanerins 41:3.3c /axən'erənz/ place in

Scotland?

ains see one.
air vocal melody.

alas 68:5.4 /ə'les/, elsewhere /a:las, əlas/. Albareen 2:8.2n /'albar'in/ for Abarim, mountain in the Holy Land. Alexandra 2:6.2 /allig'zan:dra:/ for

Alexander, Greek king.

Alma 21:2.1 /'alma/ for Armagh.

a-married p.p. 74:4.1 married.

America 28:2.4 &c /a'meri'ke/; 48:3.1

/o'mero'ke/.
Antrim 31:13.2 NE. county of Ulster.
apart, I'm a. 68:1.3 I am singing? for I impart.
arbours 69:1.7 ?

Argyll 26:1.1 Argyllshire, Scotland. Armagh 31:13.1 county of S. Ulster. See Alma. arrah 72:1.4 interjection.

arrah 72:1.4 interjection.
Arranmore 4:3.4 &c /'arən'mor/ island off W. Donegal.

Articlave 68:10.4 /ar:ti'klıv:/ village in Dunboe nr. Coleraine. astore n. 63:2.1 /ɔ'stɔr/ darling.

astore n. 65:2.1 /a'stor/ darling.

Athleen's rocks 18:5.1 /'aθalinz/ for Rathlin's, island off NE. Ant.

Athrillicks 12:1.1 /a'θrtliks/ town in Scotland?

away 32:4.1 /'owa/ away. awoken 3:7.3 awoke. aye 1:1.6 &c /e, ej/ always, still, constantly, repeatedly.

bailsman 62:3. 1n for bellman.
Ballantrae 30:2.1 //belna'tre/ town in
Ayrshire, Scotland.

ballot printed or written song text.

Ballykelly 33:4.1 village in Co. Derry.

Ballymoney 9:4.1 //bal:i/mon:i/ town in

Antrim
Ballynahinch 69:18.1 /balna'hinf/ town in
Down

Down bands see bonds. Bann water, the 7:5 &c the river Bann. Bann water, the 7:5 &c the river Bann. Bannbrook. 37:1.2 townland in Dunboe, Derry. Bannbrook. 37:1.2 townland in Dunboe, Derry. Bannbrook. 37:1.2 townland in Dunboe, Derry. Bannbrook. 37:1.2 townland. Banbrook. 37:1.2 townland. 37:

Bedford 52:6.3 for Bideford, Devon? Benevenagh 33:2.2 /ben'evon:ju/, 63:1.5 /ben'evnju/, mountain in Magilligan. Benone 63:refrain 4 &c /bo'non/ townland in

Magilligan.
bent n. p.1 marram grass.
benty p.13 on which bent is growing.
bespeaks 26:5.1 & 6.1 speaks.

bet 40:2.2 /bit/ bet. betrayed p.p. 24:7.2 made (me) lose my heart. better 12:2.3 more.

bid v. past 44:1.4 bade. bide 61:1.4 wait. billows 6:1.2 //bil:ərz/.

bird alone 67:4.4 without company, forlorn.

Biscay Bay 30:2.2 'about 3 miles distant' from

Ballantrae, Scotland.

blazing 9:4.4 /'blizin:/, 39:4.4 /'blizn/.

blin, blinner 35a:2.1 &c /blin:, blinar/ blind,

blinder. blooming 16:1.1, 28:4.4, 55:3.6, 69:14.1 &c blossoming, fresh.

blow v.n. 1:2.6, 36:2.1, 53:1.3, blossom.

Blue 26:8.6 one of three divisions of the English fleet in the seventeenth century.

bonds, wedlock's b., 13:12.2, wedlock's bands 57:5.2 &c matrimony bonny usu. /boni/, 30:4.2 &c; occ.

/boni/ 37:1.1. borders 38:refrain 2, 57:4.2, outlying parts. Boretrees, the , p.19 /'burtriz/ elder trees;

Boretrees, the, p.19 /'burtriz/ elder trees; district in Magilligan. bosom 1: 1.8 & 2.8 /'bozəm/; 1:3.8 &

refrain 4 /'buzəm/. bounding 69:18.3 /'boundən/ setting bounds. Bower, the 63:2.1, a pleasure spot in the woods of Magilligan, perhaps also understood in

other songs: 1:3.5, 8:19.2, 14:4.2v, 46:4.5, 66:6.3 & 6.5. boy 21:1.4, 65:3 & c, p.4, person of either sex

and any age.
braw 20:1.2, 17a:1.3, 73:4.6 &c /bra/, fine.
brig n. 61:1.4 bridge.
brimy 74:5.1 briny.

Britain 41:2.2, 46:3.1, 56:3.3.
Britannia 13:5.3 /bri'tanji/ name of a ship.
bundled 43:3.3 /banld/.

Burtonport 4:4.1 village in W. Donegal. butt n. 12:1.3 end. bytimes 26:3.7 betimes.

cabbage 62:4.4n.

calogie 02:4-4n.
caleying 22:6.3v spending the evening in conversation and other diversions.
Cambria 31:1.3 & 2.2 /kambə'ra/,
31:9.2 /kam'bra/, 31:14.2 /'kambriə/

name of a ship.
came p.p. 37:3.1 come.
canal 24:1.4 (ksn*)d:/.
cannae 53 spoken /kani/ cannot.
carabine 38:2.2 / ˈgarabbin/, c. guns.
Carrowclare 13:9.2 &c /ˈkaro/klcr/: Eddie

Carrowclare 13:9.2 &c /ˈkarːoˈkler/; Eddie Butcher sings /ˈkɪliˈkler/ townland in Myroe, Derry. Castrel 21:3.3 /ˈkastərlːə/ for Chester.

catched v.past 21:3.2, 19:2.3, 73:3.1 /ke²tʃt/ caught. cause anent 22:1.1 &c, see n. /kɔznent/ receiving payment in lieu of meals.

Cavan 31:13.2, 74:3.1 county of S. Ulster. celestical 2:2.1, 68:9.2, celestial. chamber 35a:4.2 & 4.4, chamber pot.

chapel Roman Catholic church.
charmer 73-4, 15-13, 54-13. & 1.5 seductive
girl.
cheat v. 11:1,3 & 2.2 /Ifev.
chorus, inc. 15.10.1 /m:/koṛas/ for inkhom.
church Angliench church.
clachan p.5 cluster of dwellings.
clerked v.a. psir 22:8. 1) hosked.
clerked v.a. psir 22:8. 1) hosked.
crew 58-21 well-proportioned.
Clyde 37:1.3 river in Scotland.
Clyde 37:1.3 river in Scotland.

Derry.
Columbia 13:5.2 & 7.1, America.
come v. past 35a;9.1,699.7, came.
communicate v. 25:1.2 join with me?
complete adj. 59;3.1,66;2.1, well-formed.
corps n.pl. 68:10.2 Acrys! corpes.
n.pl. 68:10.2 Acrys! corpes.
corps n.pl. 68:10.2 Acrys! corps.
corps n.pl. 68:10.2 Acrys! corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys! corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys! corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
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corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acrys!
corps n.pl. 68:10.2 Acr

love-making &c (of both sexes).
Craigance IIs.14 &c, sec commentary
/krtgani/t townland in NE. Antrim.
Cresslough 4.3.3 //krislav/village in
Kilmacrenan, Donegal.
Crimea 69.4.1 //kraimi/.
Culmore 48:1.4 &c //kal/mor/, 51:1.2 //kal/mor/
village on the W. bank of the Foyle river

mouth, Derry.

Cupid's 66:1.4 & 5.2 /'tjubidz/.

cured p.p. 74:5.7 /kjuwart/.

damsel 52:8.3 /damsal/.
David's flowery vale 21:1.1 see commentary.
daysman 22:1.1c farm labourer paid weekly.
deceive 54:2.2 /di'sev:/;
deceiver. 69:1.13 /do'sevor/.
deers n.pl. 15:11.2 /dirz/ deer.
deuding 92:3.2 /dilubudan/, 66:4.2 /diludian/.
demeanour 49:5.2 /di'minjor/.
Derry 31:13.1 county of N. Ulster; 13:13.1,

25:3.2, 28:4.1, 33:1.1, 44:2.3 city of Derry. See Londonderry. Seesignedly 47:4.1 deliberately. Devis mountain 21c Divis, S. Antrim. diddy 27:1.8 breast. dinnae 73:1.6 & 2.2 do not.

dinnae 73:1.6 & 2.2 do not. discourse v.a. 69:12.3 /dis/kurs/ engage in discussion. discremember 15 spoken forget. distracted 69:16.1 /dis/trcktat/. ditch p.13 bank. doleful 68:10.2 /*dalafal/.

done v. past 63:2.2 &c did. Donegal 4:1.2 &c, 31:13.1, 63:4.6 county of W.

door 50:6.1 //du:war/.
doubt v.a. 52:2.3 & 4.3 fear.
Down 32:3.2 county of E. Ulster.
Downhill 63:3.1, 68:7.4, hamlet in Dunboe,
Derry. Also the Downhill.
Drumahoe 28:4.1 //drama:'ho/ village on the

Drumanoe 28:4.1 / Grama: no/ vinage on to Faughan river, Derry city. Drummond's land 21:5.4v. Drumnamail 33:3.2 small hill 1 ml. SW. of

Ballykelly, Derry.

Drung 9:2.4 &c, see Commentary.

Dublin 42:1.3 city of Dublin.

Dunboe 57:1.2 &c /dam'bo/ parish E. of

Magilligan; 68:10.3 village of Articlave,

Dunboe parish.

Duncrun 56:4.1 /dan'kran/,
63:1.8 /dankran:/ townland in Magilligan.

Dungiven 9:4.2 /dan'grvan/ small town S. of

Limavady, Derry.
e'er 14:5.4 &c /iɔr/.
enaid 47:1.3 assist?

endeavour 32-4.3 [endevor],
7:3.3 [endevor],
endeavouring 44:5.2 [endevor],
endesvouring 44:5.2 [endevor],
endesvouring 44:5.2 [endevor],
endesvouring 44:5.2 [endevor],
England 10:2.1 [rijhanf],
English 65:4 [rijhi],
English 75:4 [rijhi],
Eng

enough 67:5.4 /s/nax/,
ensatil v.a. 68:7.3 call. /m/s/nctd/,
enstill v.a. 68:7.3 call.
entitle v.a. 67:6.2 /en/nsi/,
Erin 14:5.3 &c /irin/ Ireland;
E. 3 tovely home 25:1.4 Ireland,
every 73:4.4 crysl call of the control of the cont

fain adv. 15:3.4 /fcn/, 32:3.1 gladly. fairn.sg. 18:2.2, 66:3.4 fair girl; 1:1.5 fair sex. Fair isle 29:2.1 island off the Shetlands? Or a name for Scotland. Faughan 28:1.4 &c //foho/ river in W. Derry. female 69:6.7 /f/fml/

fickle 69:4.5, 5.2, 8.6 //fsikl/. figure, sport my f. 40:11.4 disport myself. fit or fitting 15:8.4, 9.4 //fttn/; cut if fft 60:2.2 cut a good figure. Five-Mile brig 61:1.4?

Five-Mile brig 61:1.4? flatter v. 53.1. /flantar/ deceive; 54:2.1. fleeching 22:2.1n /flitfon/ coaxing. flourish v. 28:1.4, 62:9.2.3 /florif/. followers 31:11.2 /fbliarz/. footing 69:8.6 /fAtn/;

footings see winnin' rows.
for conj. 43:1.1, 3.4 &c used as emphatic link
without causative value.
forbye adv. 24:3.3 moreover.
foreign adj. 37:7.2 /for:ant/.
forenenst prep. p. 20 poposite.

Foyle, the F., Lough F., 4:3.1, 13:8.2, 18:1.4, 48:2.4, 55 refrain Lough Foyle. frae 32 spoken, 54:4.8 /fe/ from. France 46:2.1, 56:3.3 free 33:7.1 exempt; 36:2.4 freehold; 2:3.1 term of praise addressed by a suitor to a

2:3.1 term of prates auaresses by a stator to girl; 73:2.6, 3.6 carefree. French fiddle p. 10 mouth organ. friends 9:4.3, 52:1.2 relatives, friends and relatives.

funeral 8:16.2 /'fjunrl/. furrows 56:8.2 /forz/.

gaan 72:2.4 /gan/ going. gale, a (sweet and) pleasant g. 31:2.2, 33:1.2, 68:2.2 favourable wind. Gallop n. p.11 hiring fair held at Limavady. Galway 31:14.1 county in Connaught; 68:2.1 city

of Galway.
gambleer n. 60:1.4 &c //gambol'ior/ gambler.
Gill's water 24:7.4 see commentary.
give v. past 17a,c:1.1, 51:1.3, 62:5.1, 73:3.4

gave. Glasgow Green 30:3.1 public park in Glasgow. going down 9:4.3n (of ship) going down Lough Foyle bound for America.

golden 14:3.2, 6.4, 28:2.3 / goldin/. goose 62:4.4n. gra machree 72:1.4 darling. Greencastle 33:1.4 &c village in E. Inishowen,

Donegal.

Greenock 41:8.3 &c town in Scotland.

guid, a g. yin 53 spoken /ə 'gıd jın/ a good

one.

Gweedore 4:3.3 /gwi'dor/ parish of NW.

Donegal.

Hallowe'en 61:1.1 /holijin/.
Hamilton's Bawn 21:5.3v /-ban/ village in
Armagh.

hand and hand \$4:2.5 & 4.5, 66:6.1 hand in hand.
happed v.past \$2:6.1 covered (as with healclothes).
happened v.past 41:7.1 //hapni:do/.
hard hat 17b:1.4 bowler hat.
Hareb 2:8.1n Horeb, Palestine.
heading pres. p. 63:4.6n rounding the promontory.

promontory of.
heavy 4, 64a, spoken (of a song) difficult to sing.
heid n. 35::1.1, 73:3.3 head.
heifer 26c (jocular) young woman.
helm, caused our h. off to go 68:6.4, made us
lose control of the wheel?

Henry 37:4.1 &c /ˈhenri/. hindered p.p. 24:3.4 withheld. hire v.n. 22:14 &c, 17a:1.4 take farm employment for a six-month season. hoist v. past & p.p. 31:7.2 /hoist/, 38:5.2, 10.2 / hoizd/ hoisted, raised.

hold 72:1.4 /hould, hold 32:1.4 /hould, holiday 63:4.1 /holade/, 63:2.1 /holade/, honoured 21:4.1 //anrid/, hook till 56:6.2 hook on.

Horeb see Hareb.
horned 50:5.2 //hɔrn;/.
hours 22:1.3, 49:4.4 //ɔuwərz/.
hundred 68:3.1 //hʌndərˈid/.
hurries n.pl. p.11 commotions, busy periods.

ill adj. p.11 bad, disagreeable.

inbounded p.p. 63-2.7 confined inclination 69:28 Renkisin/e/par/. India 72.4.1; India 72.4.1; India 73.4 / Indianz/; India 73.4 / Indianz/; India 73.4 / Indianz/; Indians 73.4 / Indianz/; Indians 73.4 / Indianz/; Indians 10.5.3 / Indians 10.5.5 / Indians 10.5. / Indians 10.5.

jolly 73:1.7 fine, handsome.

Jorumbo 1 refrain, seen. n/dyoram'bo/,
journeyman 44:1.2 & 6.4 travelling tradesman
who does piece work.
jovial 68:2.3 & 3.3 / dyofa/,
Judas 16:1.3 / dyudaz/ Judas Iscaniot.
judged p. p. 42:4.2 (bound guilty.
justice n. 42:2.3 & 3.1 / dysastis/.

keep down p.28 prevent (a song) rising progressively in pitch. Kellybawn 15:10.1 / keli'bon:/, variant Killyboyne, see n. kept 22:1.2 & 9.2 / kepf. Kildare 47:3.1 county of Leinster. Killyboyne see Kellybawn. Killyclare see Carrowclare. Killyclare see Carrowclare.

Kilwarlin 24:1.2c district in N. Down. king 40:9.4v /kinj/. Knockaduff 6c a low-lying townland in E. Derry.

labour n. 56.4.3 ploughing, laid out pp. 50.23 provided (a husband). laiment v. 31:13.2, 57.4.4 /li/ment/, -ed 57:32.8.43.3 /l/mentid/, land that's free, some 185.3.3 America. launched pp. 31:72 /lanft/. Laurel Hill 46:1.8 dc. former estate and residence on the left bank of the Bann at Coleraine. learned, learnt v.a. past 15 spoken, \$8:10.1 taught. Lebianon's 69:13.3n /la'bamas/. leelong adj. 9:3.1 /liliop/ livelong. Cf. Traynor. lest conj. 33:1.4 &c /list/.

lilt v.a.&n. sing an air or instrumental tune to wordless vocables. N. music produced in this way.

Limekiln, the p.4.63:3.2 //aim/kil/ old/limekiln

between the Umbra and Downhill.

link v.n. go arm in arm, 67:7.4

1. and bind combine together.

Lisburn 47:1.4 &c town in S. Antrim.

Lissuedlan's (j. groves 53a-3.1 //tizja'dclanz/.

Liverpool 41:7.1.

Liverpool 41:7.1.

Liverpool 41:7.1.

Liverpool 41:7.1.
lodestone 2:3.2 magnetic stone.
London 10:3.1, 43:5.1, 48:1.1, 68:2.4;
Tower of L. 26:4.4 & 4.5.
Londonderry 32:5.1, 48:1.1 Derry City, see

Derry.
lone n, my 1. 16:5.2, your 1. 67:4.1 alone.
Longford 58:4.2 county of Leinster.
loop n. 46:3.7 see commentary and n.
lovesome adj. 54:4.4 inspiring love. Cf.
Traynor.

lump p.10 quantity, good number.

Luna 13:2.1 /'lina/ the moon.

lying pres.p. 8:6.4 bedridden. Traynor, 'Lie''.

ma'am 67:3.3 /mɛm/.
Magherantendry 69:18.7 /maxpŋ'tɛndri/ ?,
for Magheratimpany, see commentary and n.
Magilligan 56:4.1, 63:refrain 1.2, 64ab:2.1 &c /
mi'gtligan/, 63:1.3 & refrain 1:1 /mrigiligan/
NW, parish of Derry.

Nw. parisn of Derry, maidenhead 73:1.8, 2.3, 2.7 /mednhid/, 73:1.4, 3.4 /mednhed/, maidens 29:3.1 /medniz/, Malin Head 33:5.1 northernmost point of Inishowen, Donegal.

man' v. p.2 /man/ must. man' 50:2.3 husband; man big 25:2.2n grown to manhood. manly, manlie, adv. 26:6.3 & 6.6, 46:3.3 manfully.

Martin's dales \$3a:1,22
Mayo 31:14.1 county of Connaught.
mean 2:5.1 /men/ low, base.
mer p.12 mare.
meeting-house Presbyterian church.
menkind 73:3.7 mankind; the male sex.
message 243:2 errand.

message 24:3.2 errano.
mind v.a. 95:5.4 keep in mind; 8:4.3, 23:4.4 &
5.4, 53 spoken, 68:11.3 remember.
Moira 24c village in N. Down.
Monaghan 38:1.1 //monaphan/town in S.

Ulster.

Moneymore 42c & 42:1.4v village in S. Derry.

Montreal 32:6.3 town in Canada.

moorcock 54:1.8 &c, moorhen 11:1.1 &c male
and female of the red grouse.

and temate of the red grouse.

Moorlough shore 53:1.1 &c /murlox/ bay in

NE. Antrim see commentary.

more, the m. 7:3.4, 21:5.1 although.

moss p.6 peat bog.

Moss Bann 5:1.1? mourn v.n. 5:4.3 /'mərn/, 52:6.2 /mərn/, 25:5.4 /morn/; mourning n. /'mərnən/.

Mourne shore 53c /morn/ shore of S. Down.
Moville 55 refrain /mo'vil/, 331.2 /'movail/
small town in Inishowen, E. Donegal.
Mullan Hill 57:3.1 Mullan Head, Dunboe,
Derry? See commentary.

musers 18:1.1n for Muses.
music 28 spoken &c music produced by
instruments, including tape recorders.

name n., be the n. of 41:3.4 & 4.2 be called.

naygers 32:1v /'negorz/ niggers. near adv. 41:10. nearly. nearby prep. 40:2.1 close by. ne'er adv. 41:8.2 &c /nir/, 10:4.2, 4.3 &c /ncr/ never. Neilans's 63:3.4r the hotel at Downhill,

Neulans's 63:3.4n the notel at Downnill, Dunboe, Derry. New Brunswick 32:6.2 province of Canada. New Quebec 32:6.1 //kwi:bek/ Quebec city? New South Wales 42:5.4 penal colony in

Australia.

Newfoundland, banks of N. 6:1.4

&c //njufsun'lan:/ shallows off

Newfoundland subject to fog.

nigh prep. 44:2.3 close to.

night 59:4.4 (late) evening.

no adv. 23:1.4, 2.4 not. none indef. pron. 55 refrain &c /non/; 42:7.4 &c /nan/; speech following 8 (cf. disc: Folk ballads) /nen/. nor 54:2.8 than.

obliged pp. 6:1.3, 3.2, 32:2.2 /o'bled3d/.
O'Cahan, the land of O'C. 29:1.1 N. Derry, see

D. Dorn; 3 Sa.41. &c. Dox. ods. 1 Sa. Dox. ods. 1 Sa.2. 1 &c. Dox. ods. 1 Sa.2. 1 &c. Dox. ods. 1 Sa.2. 1 &c. Dox. ods. 2 Sa.2. 1 &c. Wanni, 222.1.1 Wanni, 59.2.1 &c. Wanni, 222.1.1 Wanni, 59.2.1 &c. Wanni, 1 Wanni, 4 Sa.2. 1 &c. Wanni, 1 Sa.2. 1 &c. Dox. ods. 1 &c. Dox.

one and o. 63: refrain 1.3 one another:

each -s 18:5 4 each other

Paddy's land 25:1.1 Ireland.

Paislie 37:2.1 & 6.1 / pez|ai/ Paisley, town in Renfrew, Scotland.
pane 15:2.3 / pen/,
pant 19:2.3 / pen/,
part v.n. 1:1.7 divide;
parted v.a. 46:1.5 parted with.
passenger 31:14:2n passenger ship?

parted vii. 10.1. parced win.
passenger 31:14.2n passenger ship?
patron 25:1.1 for patriot.
peta, p.6 sods of turf.
pen, leave down my p. 5:5.1, cf. drop my slender
quill 18:1.2, leave down my s.q.
68:11.2 finish composing a song.
Pennsylvania 74:4.7 /penslyvenii state of the

U.S.A.
persuasions 69:6.3 /per'swiznz/.
Phoebus 24:6.1 //febjiz/ the sun.
physician 69:7.8 /frzijən/.
picture n. 52:9.2 //piktar/ with dental t

image.
pillion 43:4.3 //piljpr?/,
pilot n. 64a:3.4, 64b:5.4 landmark;
56:6.2n helper attending a ploughman.
pin, stuck in the p. 39:5.1 made myself

respectable, plain, in p. 57-41. plainly, pleasant adv. 54-2.7 pleasantly, pleasant adv. 54-2.7 pleasantly, pleasant adv. 54-2.7 pleasantly, pleasant 67-63.1 Fplamidge 67-63.1 Fplamidge 76-64.7 plamidge 76-64.7

put on her 8:6.2 dressed. quality 61:1.2 /ˈkwaləti/ fairy people. quay 13:13.1 &c /ke/; 25:3.2 /ki/. Quebec 6:3.1 /kwe'baŋ/ city of Canada, cf. New Quebec. Queen's county 41:1.1 now Co. Leix, Leinster. quill see pen. quit v.a. 2:9.1 leave off, stop.

Rabble, the p.11 the twice-yearly hiring fair at Coleraine.

rakes n.pl. 60:1.4n & 4.4.
rakish adi. 16:1.1n brisk, agile.

rakish adj. 16:1.1n brisk, agile.
ranged v.a. past 46:4.2 wandered over.
rapt p.p. 69:1.5 transported, absorbed,
reades v.n. 15:5.4 f'riidozof reads,
reared v.a. past 74:2.3 frent/; p.p. 25:1.4 freqd/,
reared 41:1.1 &c frenid/, 42:1.2 frend/,
record, inr. 42:7.2n frikVard/, variant

record, in r. 42:7.2n /n'kord/, variant on r. to be met with. reflections 54:3.2 /ri'flekfənz/ critical

regiment 58:7.2 /redʒəmɪn/.
requited 69:3.5 /fi'kwıtad/.
rig, end r. 56:8.3 untilled land at the end of a
ploughed field.

roaded p.p. 57:5.4n shown the road, sent away.

Roe, the 29:1.4 &c river in Derry.

rolled v. past 27:1.3 "roulid,

rout n. received the r. 37:4.3 /rout/ got

orders to depart.
royal 37:10.4 for loyal.
ruffle v.a. 11:2.5 /rav]/.
run v.n. past 43:2.4 ran; v.a.

All boats were run 68:8.2n . . . were past?

St John's 33:1.4 town in Newfoundland, for St John, New Brunswick.
saucy 19:1.4, 73:2.1 "/ssait/
saunter v.n. 67:1.2 "/ssait/ with dental t.
Scotland 37:1.1, 41:2.4 &c.
scow p. 20 boat used along coasts.
sea always pronounced list through rhymes may

sea always pronounced [si] though rhymes may require [se], 93.2, 63.3, 76.c. secondly adv. (text sung) with a repeat. seducing 40:1.2 [sab'd]uzın/. seen v.a. pass 35a.24 &c. saw. servant [sarvant] 22:5.2, 37:5.4 &c.

set down 17c:1.3 sat down. Shamrock Shore, the 31:1.4 &c Ireland. shilling, take the s. 58:4.1, cf. 5.1 accept initial payment from a recruiting officer which

payment from a recruiting officer which commits the recipient to enlist. Cf. 72:1.4v. shook v.a. 62:7.3 |fok/. shun v.n. 42:3.3 evade punishment. siege 6:7.2 ordeal.

sing out v.a. 37 spoken sing (the last words of a song instead of speaking them). See p.12. Sligo 31:14.1 county of Connaught. small 7:1.3, 45:8.2, 73:3.1 slender (waist.

fingers); s. clothes 40:8.2 men's breeches. smuggled v.a. past 39:3.4 & 4.3 tippled, drank.

soldier 60:4.2 /'sod3,ər/, 73:1.7 /'sold3ər/, 73:2.5 & 4.2 /'soldiər/. spayman 53c diviner.

species 69:1.3 //spifos/.
sport see figure.
squench 39:6.3 quench.
stand n., put him to a s. 40:8.3 made him stop
(in dismay).

(in dismay).

starved p.p. 6:3.1 /'starvidə/ frozen.

stop v.a. 16:3.2 stop keeping company with.

store n. 2:6.1, 7:4.2, 69:15.6 treasure;

44:3.3 wealth.

stored p.p. 68:3.2 for stowed?

Strand, the 63:1.4 & 47 Magilligan strand; also the strands of Magilligan 64:2.1 &c Strathblane 12:1.4 &c /stra'blen/ district near Glasgow, Scotland. stretch away 22:3.4 set off, strike v.a. 69:15.7 strtk/. Stroove, point of 68:6.2 Inishowen Head, E. Doneal. suchen adj. 44:6.3 [/sxlf./m:/ such. sufficient 69:13.4 /sx/fignt). surflicent 69:13.4 /sx/fignt). superfine n. Bis.2.2 [/[uporfsin/ fine cloth. superior adj. 69:9.5 [/o*piriar/, superior adj. 69:9.5 [/o*piriar/, swan 2:2.2 [/swan], 67:6.1 /swan/, sweet n. 74:3.2 [air sex. swore p.p. 42:5.1 sworn.

table, green t. 42:3.1 witness box. take 32:3.1 /tak/, 58:4.1 /tepk/. talked p.p., well t. 33:3.2 renowned? Tandragee 21:1.3 //tendoral/gir/, 21:5.3 //tandoral/gir/ town in Armagh. tavern 8:13.2 //tavran/, temper 15:10.3 for tempered.

them demons. pron. 3:9.3 &c those. there are with following sg. complement /dɔr/ 56:2.2 there is. they /dɔ/ 4:4.2 &c.

think long 52:2.2 & 4.2 grow weary, feel lonely or impatient.

thirst n. 39:6.3 /0rast/;
thirsty 63:3.7 /0rast/.
thistle 28:1.3 /0rssl/.

thistle 28:1.3 /OTISI/.

Tiger 26:2.6 name of a warship.

till prep. 2:10.1 to;

conj. 52:1.2 in order that;

adv. see hook. timber man 39c //timər// forester. to conj. 17ac:1.2, 32:4.4 & 5.4, 41:9.2, 62:8.3, 68:6.2 until, in order that.

told, t. her wager 40:2.4 //tould hor 'widgor/ told about her wager? told on 43:2.4 betrayed. took p.p. 30:6.2 taken. trade n. 44:2.2 /t/red/, 9:4.2 //trend/, 58:10.1 /tren/; 1:2.7 (natural) occupation.

Trader 68:1.4 &c name of a ship. treat v.a. 69:3.8 /tret/; 9:1.3 /trit/ offer a drink to. tremendous 68:6.3 /tri'mendias/. trifling 40:9.1 /traiflin/ for trifle?

true, prove t. 45:6.4 make me your lover? Cf. constant. tumbled v.a. past 52:10.4 /*txmlt/; p.19 overturned, demolished. turf n. 72:4.4 peat. turn v.a. 56:9.4 plough.

twice adv. 9:4.4 /twois/, 50:4.4 /twois/, 58:9.1v /'twoistə/. Tyrone 31:13.1 county of central Ulster.

Umbra, the 64b:3.1 /'ambr'a/ townland in Magilligan. unconstant adj. 3:3.4 inconstant. uncordedly adv. 69:16.6n unreservedly? undaunted 57:111 /nn'dantid/. unfold v.a. 2:111, (62:12.& 1.3 /on'fold/. until conj. 71:1.4 /on'tul/. unto prep. 69:17.6 &c /on'tu/; conj. 31:3.2, 69:7.4 until.

valour 26:1.7, 46:3.8 //valjor/.
variance 7:3.1, 74:2.5 //varionts/;
varies 2:3.2 //vari/iz/.
ventured v.a. past 26:6.6 braved.
verses 3:2.4 //varisiz/, 46:5.1 //varsoz/.

Walworth's groves 33:3.2 woods in Tamlaghtfinlagan and Faughanvale parishes, Derry, wan see one, Warrenpoint 53b:4.1 //wɔran:'pɔint/ town in S. Down.

water 21:1.1 //wa.tor:/,5:3.2 //wantor/ with detenuit; 7:5.3 //retreet.

West Moordands 73:1.1 &c.for Westmorland. whaten pron. 16:6.2 //want,ni/ what (a)! wild adv. 5:10.3 wildly; p.18 spoken very. wiled p.p.? 69:6.4 //waildud/ wily. will v. aux. pres. ind. 2nd s. 36:1.4 wilt:

whiled p.p.? 65-6.4 [walldlud] wily, will v. aux. pres. ind. 2nd sg. 36:1.4 will; will v. aux. pres. ind. 2nd sg. 36:1.4 will; winnas 63:2.4 /winl will not, wind n. 68:7.2 /winl, winds 61:1.26 /wainl will. 62:1.4 winds 61:1.26 /wainl year. 62:1.4 winds 61:1.26 /wainl year. 63:1.5 /wainl year. 63:1.5 /wainl year. 64:1.5 /wainly y

wrote p.p. 69:14.7 written. wrought v.n. past 22:1.1 worked (at manual labour).

yea adv. of affirmation 35a:4.1 &c /je/. yin see one. you pers. pron. 2nd pers. sg., occ. pl.; with imper. 70:11-12; yous pl. /juz/ 284.2, 56:9.1.

Youghal or Yoghal / joxal/ 57:1.4 &c, 74:1.1 See 57 commentary; in 74 the Youghal originally intended was the town in Co. Cork.

Index of titles, first lines &c

Including

1 titles (bold) and first lines (roman) of versions in this selection, and common alternative titles (italic) of these songs. These entries are followed by a colon,

2 titles of other songs &c noted or recorded by me from Magilligan people or their near neighbours or relatives, with references (a) by number/date to the collection (see References, 1) and (b) to a limited range of published works enabling the reader to identify songs in wider currency (Laws, Henry &c), 3 titles of songs and airs mentioned in the introduction or notes to songs.

Song numbers of the published selection are in italics, page numbers in roman. The italic numbers refer to the commentaries and notes as well as the songs themselves, and references to the songs by number, as well as title. are noted. Initial interfections Ah. Oh. It's. Sure are set aside if unstressed.

The following initials of singers and other informants are used in the index, map and notes to songs:

BMcC BQ	Bob McCurry Bill Quigley	LB	Lizzie Butcher, Eddie's eldest daughter, now Mrs McClary
CB	Charlie Begley	LOH	Lizzie O'Hara
CS	Charlie Somers	MB	Maria Butcher
EB	Eddie Butcher	MEB	Mary Ellen Butcher
EB ²	Eveline Butcher, Eddie's youngest	MH	Mary Harte
	daughter, now Mrs Mullen	MO	Mary Osborne
GB	Gracie Butcher	MOH	Michael O'Hara
HMcC.	Mrs H. McCloskey, Aughil, daughter of	NA	Nelly Anderson, wife of TA
	MH	RB	Robert Butcher senior
HS	see R. Butcher senior, p.19	RB ²	Robert Butcher junior
JB	John Butcher senior	RB3	Rosemary Butcher, Eddie's second
JB ²	John Butcher junior		daughter, now Mrs McCloskey
JB ³	Jimmy Butcher	TA	Tom Anderson
JF	John Fleming	TQ	Tilly Quigley
		UOH	Ursula O'Hara, youngest child of LOH and MOH

A bhean úd thíos ar bhruach an tsrutháin 61. Abeen a' the airts by Roht, Burns 6816 EB. S.3. Adam in Paradise: 1.19, 24, 25, 28. Adam in the garden 30. Adam was king of all nations 1. Adieu to Belashanny air 28. Ag gabháil go Baile Atha Cliath dom 24n.

Ag gabháil go Baile Átha Cliath dom 24n. Alexander: 2. 19, 21, 21n, 22, 25; air 58. All in a garden: 45. All round my hat: 3. Along the ocean shore air 53. American stranger (The) 64. Amhrán na scadán air 61. S.14

Amhrán na trá báine air 36. Anglers on the Roe (The) by Eddie Butcher 6106 EB, 18, 26n.

Ann Jane Thornton 1961 MS, 6105 RB frag., air 59; 6105 EB; publ. Shields' p. 42–5, 6907 EB; air 6, 13, 12, 14n, 21, 26, Laws N3, S. 17. Ann O'Brien 6105 MH; 6130 JB³, Laws P38, 26

Another man's wedding: 3. 12, 19, 20, 21, 25, 26. 28; air 41.

Answer to the above (The) [Johnny Doyle] 43.

Answer to the Inniskilling dragoon (The) 38.

Arise, arise, you drowsy maiden: cf. 15.
Armagh cross (The) 42.
Arramore disaster (The): 4. 13, 19, 26, 29, 31.
As a lady walked in her father's garden: 45.
As I went a-walking one evening in June: 24.
As I went a-walking one morning in May (Oh):

Auld lang syne air 2, 55, 58; 14 Awake, awake: cf. 15. Awful wedding (The): 3.

B'fhearr liom réal beag air 61. Ballycarton ball by Jimmy McCurry 1954 MS, 6105, 6130 EB; 10, 20. Baltimore 1954 MS, 6105, 6601 EB; Henry 553; SP 295, 415b; S.25.

Banished lover (The): 57.

Banks of Claudy (The) 1961 MS RB, 6107 HS (RB) v.1; 6112 EB. Laws N40; S.27. 26, 5; air 14. 42

Banks of Doon (The) air 14, 68. Banks of Dunmore (The) air 5.

Banks of Kilrea (The): 5. 14n, 19, 22, 26, 29; air 47. Banks of Lough Foyle (The) air 68. Banks of Newfoundland (The): 6. 19, 25; air 59.

Banks of Newfoundland (The): 6. Banks of sweet Drumreagh (The): 5. Banks of the Bann (The): 7. 14n, 19, 25, 26. Banks of the Bann (The): 6904, 7506, NA frag. Henry 614, S. 31, 7. 18.

Barbro Allen: 8. 13, 19, 20, 21, 25, 26, 28; air 30. Bark and the tree (The): 3. Barque 'Mariner' (The): 6.

Batle of Garvagh (The) 1954 MS, 6130, 6808, frag. S. 37. 14n. Battle was over (The) 6107 EB. Be Thou my vision air 7.

Beach of Strablane (The): 12. Beagle Brodie 51. Beautiful Bundoran 6130 JB³. Benevenagh surrounded in snow 6813 EB frag. S. 40, 14n,

Bhíos-sa lá i bPort Láirge air 27. Blaeberries (The) see In the Hielands of Scotland. Blazing star of Drung (The): 9. 14n, 19, 23, 25, 34. Bleaches so green (The): 12.

Blithe and bonny Scotland: 37. Blow the candle out 7010 EB. Laws P17; S. 42, 26.

Bold lieutenant (The): 26. 14. Bonagee: 18. Bonny Barbara Allen: 8.

Bonny black hare (The) 11.
Bonny boy (The): 10.
Bonny brown hen (The): 1954 MS. Henry 88,
repr. Moulden p.23-4. By Wm. Doherty? 14n.
Bonny brown hen (The): 11.

Bonny bunch of roses (The) 6130 EB frag. Laws J5; S. 45. 26. Bonny Doon by Robt, Burns 7903 EB, Iv.

Bonny green tree (The) 6814 EB & GB frag., 6908 TQ. Henry 794; S. 46.

Bonny Irish boy (The)¹: 10. 14, 19, 20, 23n, 25, 26; air 28, 38.

Bonny Irish boy (The)² 7010 EB, S, 48, 10.

Bonny Kilwarlin: 24. Bonny moorhen (The): 11. 20, 25; air 28, 30. Bonny Portmore 7009 EB. S. 50. Air 12, 52.

Bonny Portmore 7009 EB. S. 50. Air 12, 52. Bonny wee lass of the glen (The) 6902, 7505, LOH. Henry 14, S. 51. Bonny wee window (The) 1954 MS, air only,

6105, 1968 RTE, EB, cf. References 2.2, Butcher'. Laws O18; S. 52. 26 Boston burglar (The) 6902 EB; 6903 UOH. Laws

L16b; S. 54. 26 Bostonshire lady (The): 26. Bound down to Derry: 44. Boy on the land (The): 72.

Boyne water (The) 6808 frag. parody. S. 55. Braes of Strabbane (The): 12. Braes of Strathblane (The): 12. 12, 20, 25, 26, 31: air 52.

Braes of Strathdon (The): 12. Breathalyser came to Ireland (The) 6910 JB³. S. 57. Brian O'Lynn 6903 frag. Dean-Smith: Henry

480; S. 58. 24

Brid Ni Ghaordha air 36.

Bright silvery light of the moon (The) 6902 LOH.

IFM 24 &c; S. 61.

Brisk young butcher (The) 6125, 7506, EB. Pinto

& Rodway p. 582-4. Jdn, 21; air 67.
Brisk young salio (The): 43.
Broken ringloken (The): 45, 74.
Broomfield wager (The): 22; 40.
Brown girl (The): 7.
Brown girl (The): 24.
Brown-eyed gipsies (The): 20.
Brown-haird girllass (The): 13.
Bunch of shamrock (The): 6105 EB frag.
Bunch of yoles (The): 6105 EB frag.

Bureau (The) 6811 EB. S. 65; cf. Morton' p. 40-1. 18. Burning of Downhill (The) 6811 EB frag. S. 66. 14n: air 50.

14n; air 50.

Burns and his Highland Mary attrib. 'Thomson'
1954 MS, 6125, 6811, 7503, EB. Laws O34;
S. 67; disc. Maken. 26, air 32.

S. 67; disc: Makem. 26; air 32. By the side of a clear crystal fountain 6130 JB frag.

Cabbage and goose: 62. Caledonian hunt's delight (The) air 68. Canada-i-o 1955 MS, 6107, 7708, EB, publ. Shields' p. 41–2; 6913 JF. S. 74; Henry 162. Captain Galligan: 58.

Caroline and her young sailor bold 1954 MS, text only. Laws N17. 26. Carrowclare: 13. 7-8, 13, 18, 19, 20, 22, 25, 26.

Casey Jones 6130 EB. Hudson p. 214. Castle maid (The) by Hugh Campbell 7504 EB. 19; air 14. \$\frac{3}{2}.

Cherry tree (The): 36. Children's rhymes and songs 6106, 6112, 6903, 6906, 6914, 6918. 20: performed by adults 6125, 6814, 7010. Cf. S. 79. Chippewa girl (The): 12.

Claudy town¹: 43. Claudy town²: 57. Close of an Irish day (The): 14. 18, 19, 26; air 42. Cock-a-doodle-doo 6815 EB. S. 84. Air 23.

Cockleshells air I.

Cocks is crowing (The): 15, ——, daylight's appearing (Oh, the). 18, 19, 21, 24n, 25, 26,

31, 32, 34. Cofer John: 17, —— gave me a wink.

Civil rights song 7001.

Coleraine regatta by Jimmy McCurry 1954 MS, 6105, EB; cf. References 2.2, Butcher³, Henry 36, repr. Moulden p. 35–6. 10, 20, 26n. Come all you fair maids wherever you be 7505

EB.
Come all you gallant seamen bold, now listen here a while to me (Oh): 68.

Come all you gay farmers intending to plough (Oh): 56. Come all you gay fellows, you flourishing folk

Come all you gay fellows, you flourishing folk (Oh): 62. Come all you jolly seamen bold and listen unto me 1954 MS frag. 7902 EB, frag. beginning 'It being in the middle of April, it being the

eighteenth day'. 33.

Come all you rakish fine young men: 16, —— that courts a blooming maid. 19, 22, 26, 31; air 30.

Courts a blooming maid. 19, 22, 26, 31; air 30.

Come all you rambling fellows, oh, from town to town I steer (Oh): 60.

Come all you sacred Muses that frequents our

native isle: 18.

Come to the hedgerows (Oh) 7507 EB & GB frag.

Comet (The) 1966 MS EB frag.

Coming home from the wake 6915 frag. Purslow

p. 59; S. 89. Concrete Mile (The) by Eddie Butcher 6105 EB.

Connaughtman (The): 35.

Copper John: 17, — give me the wink/'s a civil man. 11n, 18, 19, 20, 24, 26.

Cowboy's return (The): 45. Craiganee: 18. 20, 26, 31; air 36. Cricket club and ball (The) 7501 EB. Henry 669.

repr. Moulden p. 45-6, 26n. Crockery ware (The): 19, 19, 24, 25. Croppy boy (The) by Wm. McBurney 6106 EB. Zimmermann p. 228-9.

Cross of Armagh (The) 42. Cruel ship carpenter (The): 52. Cuckoo's nest (The) see My daddy goes to Meeting.

Dance you up, my bonny brown bear 7507 EB. 11.
Dandy McCloskey 1954 MS, 6808, EB; cf.
References 2.2, Butcher's S. 106, 266n.
Dark-eyed gipsy (The): 20. 14, 19, 20, 21, 25, 26.
David's flowery vale: 27. 19, 26, 66; air 28.
Daysman (The): 22. 11n, 19, 26.

Dear old Donegal air 61.
Dear old shamrock (The) 6105 MH.
Deep Sheephaven bay 1954 MS; 7505 JF. SP 415a;
IFM MD 11, SM 36. Air 6.

IFM MD 11, SM 36. Aur 6.
Den of lions (The): 26.
Deoraidh (An) aur 5.
Diarmuid and Mary 37.
Distressed lady, or, a trial of true lovers
(The): 26.

Distressed maid (The) 1954 MS, 6107, 7507, EB; 1961 MS, text only, 6105, RB; EB and RB publ. Shields* p. 38–9; 7506 NA. Laws N12. 18, 26; air 33, 71.

Divis mountain: 21.

Don't come again: 23. 19, 26.

Don't you know the reason, love, this night that I am here (Oh it's): 2.

Dobbin's flowery vale by McGowan? 7505 JF. Henry 85, 13. Dolly's brae 6808 frag. Zimmermann p. 311-33

Dolly's brae 6808 frag. Zimmermann p. 311-3; S. 114. Doonaree 6105 RB³.

Down by a shady arbour there resides a pleasant maid: 49.

Down by David's flowery vale where the water does run calm (It is): 21. Down by the canal: 24. 19, 21, 22, 26; air 28, 10,

38. Down by the drainside 1954 MS, text only, 6105 FR 18

Down in my garden: 3. Down the moor 1953 MS, 6105, Avondale, 7507, 7508, EB; cf. References 2.2, Butcher³, S. 121; Henry 177, 22. Down with Geordie Lee by Hugh Campbell 7504 EB. 13-14, 19; air 38. Drien Dhun 69. Drogheda festival, 1976 (The) by Eddie

Butcher 7708, 7902, EB. Drowsy sleener (The): cf. 15 21 Drummond's land: 21. Drunkard (The): 35

Dusty bluebells air 65.

Dying cowboy (The) 6112 HMcC. Henry 680; A.L. Lloyd ed. Folk songs of the Americas London 1965, p. 80.

Early early in the spring: 8. Easy gaan Tam 1954 MS, 6813, EB. S. 127. Edward air 1.

Eileen McManus by J. M. Crofts? 6130 JB3; 7901 EB. Walton's 132..., p. 53. Emigrant's farewell (The): 32

English harvest (The) 1954 MS, text only, 6812, EB. Zimmermann p. 253-5; S. 129, 41. Enniskillen dragoon (The): 38.

Eochaill 74 Erin the green 6107 HS (RB) v. 1, 1961 MS RB Erin's green shore 1961 MS RB, 6105 HS (RB)

v.1; 6107, 6125, 6602, EB. Laws Q 27; S. 132; Zimmermann p. 178-80. 26; air 5, 47. Erin's lovely home 1: 25. 7, 19, 26. Erin's lovely home2 25: air 37 Everyone's done it but you 6105 EB. IFM 100.

Factory girl (The) 6107 HS (RB) v.1, publ. Shields2 p. 10; 6125 EB. S. 137; Henry 127; disc: Makem

Fair and tender ladies: 70. Fair Annie (Child no 62) 21n. Fairest lady in London city (The): 26. Faithful lovers, or, the Hero rewarded (The):

Faithless bride (The): 3. False lover (The): 70.

Fan (The): 26. 14, 19, 24, 25, 26, 28, 29, 33; air 69 74

Far far away in an African desert 6130 Mrs JB3. Fare you well, Lough Derg 6130 JB2. NL 'Farewell to Lough Derg'; Swan p. 50-1. Farewell to old Ireland, the land of my

childhood: 31. Farmer's daughter (The): 27. 19, 24, 25, 28; air 17, 19,

Father Adam: 1. Father and daughter: cf. 15.

Father, father, build me a boat 1954 MS, 6125 EB. Laws K12; S. 126; Henry 587, 26; air 30,

Father Tom O'Neill 6911 EB; cf. Shields13 p.110. Laws Q25; S. 144, 12, 26. Faughan side (The): 28. 13, 19, 23, 26, 39; air 28,

16 Faultless bride (The): 3. Female havmaker (The): 67.

Fiddle playing 6903, 6919 Patsy Beatty, Glack. S. 146. Fie. fie. fie 69.

Fifty years ago 6906. S. 148. Finvola, the gem of the Roe: 29. 6n, 13, 19, 23, 26; air 14.

First place that I saw my love it was at a ball (Oh the): 23 First time that I saw my love the stormy winds did

blow (Sure the): 9. Flower of Corby mill (The) 6130, 7506, EB, cf. References 2.2, Butcher⁴. Henry 612, repr.

Moulden p. 57. 18. Flower of Craiganee (The): 18. Flower of sweet Strabane (The) 1954 MS EB. S. 149; Henry 224. Air 50.

Fóchaill 74. For rabbits hot, for rabbits cold 6. Fraulein 6105 EB2

Free and easy 30.

Free and easy to jog along: 30. 18, 19, 26, 31. From Derry quay we sailed away all on the eighth of May: 33.

From sweet Londonderry, oh, to fair London town: 48.

Galway shawl (The) 1954 MS. Henry 652: Songs... p. 32.

Garden of Eden (A New Song called the) 1. Garden where the praties grow (The) air 67. Gem of the Roe (The): 29.

Germans are coming to Ireland, they say (The) 6601 EB, S, 155

Gipsy Dayey/laddie (The): 20, 26 Girl above price (The) 43.

Girl I left behind (The) 6107, 1968 RTE, EB, air and v. 1 publ. Shields11 p. 42, cf. References 2.2. Butcher4. Laws Pla; S. 158; Henry 188; SP 279. 12, 26.

Girl I left behind me (The) 6107, EB frag. Cf. O Lochlainn p. 36-7; L. Winstock Songs and music of the redcoats London 1970, p. 66-8. Air 27

Girl with the bonny brown hair (The) 1954 MS. Henry 575.

Girls, do wed a ploughboy, it's if that you be wise: 50

Glencoe 1961 MS RB, 6105 HS (RB) v. 1: 6125 EB v. 1. Laws N39; S. 325; Henry 655, 26, Glenshee by Andrew Sharpe? 1954 MS, 6815, 7506, EB. Laws O6; S. 163; Henry 590 repr.

Moulden p. 73. 26; air 12. Glenswilly by Michael McGinley 6125 EB. S. 164; Henry 672; cf. Morton p. 72-3. Air 28. Glove and the lions (The): 26.

Go and leave me if you wish it 7507 EB & GB. Ord p. 181-2; IFM 349, SM 49. 10. Go from the window see Wind and the rain.

God bless the master air 61. Going to church last Sunday 7506 TA; 7507 EB frag. S. 167; Henry 615, 625; Shields p.8. 24n

Gold that honour wins (The) 6814 EB frag. \$ 168

Good people dear, pray lend an ear, I'll tell you one and all: 4 Good ship 'Cambria' (The): 31, 20, 22, 26; air 28,

Gosport tragedy (The): cf. 52 Granny's Hieland hame 6130 RB. Granuwail 1954 MS EB. Zimmermann p. 272.

23. Green bushes (The) by John Buckstone? 6107 EB. Laws P2; S. 171; Henry 143, 26; air 12, 56. Green fields of America (The)1: 32, 7, 17, 18, 19,

21, 23, 26, 28, 34. Green fields of in America (The)2 32.

Green garden (The): 45. Green grows the laurel 1 6105 CB; 6602 EB. S. 174; Dean-Smith 'Orange and the blue'.

Green grows the laurel 2 1954 MS, 6112 Avondale, 7503, 7901, EB. Henry 165b, 479;

Green veil (The) 1954 MS, 6107, 6130, EB, BBC 20030

Green volunteer (The) 6105; 6916, MacDonagh MSS; IFM 89 &c; S. 176. Green willow (The): 3.

Greencastle shore: 33. 7, 14n, 19, 23, 24, 26; air 71.

Hairst o' Rettie (The) air 67. Hedges of county Down (The) 1954 MS, 6105, EB, cf. References 2.2, Butcher Heights of Alma (The) 6814 EB frag. Laws J10;

S. 182. 26. Hello there, stranger 6107, 7901, EB. Henry and Mary Ann: 37. Here I am from Donegal 1954 MS EB; cf.

References 2.2, Butcher3. Here's a health to all true lovers 15, 24n. Here's a health to the company: 34, ---- and one to my lass, 20, 23; air 30, 39.

Here's the gipsy riding: cf. 65. Hieland laddie (The) air 1. Hillman (The): 35. 18n, 19, 20, 21, 21n, 25, 26, 33; air 14, 28, 10, 38. Hills above Drumquin (The) 6910 RB³. S. 185:

Hills above Drumquin (The) 6910 RB². S. 185; IFM 126.

Hills of Donegal (The) 1954 MS, text only. Hills of Tandragee (The): 18. Hireing day (A new song called the) 11n. Hireing fairs of Ulster (A new song on the) 11n. Hiring fair (The) 1961 MS RB, 6105 HS (RB)

v. 1; 6125 EB frag.; 7901 EB. Morton p. 38–40; Ord p. 82–3. 11n. Home that I left behind (The) 7505 TA. Hushaby baby 6105 EB. L. Daiken The lullaby book London 1959, p. 39.

I am a bold undaunted youth, I mean to let you know: 57.

I'm a stranger in/to this country, from America I came: 64.
I'm a young lady most highly in love: 43.
I am a youth 7903 EB, frag.

I have a spirit above my degree air 48.
I've been a servant girl now 6915 TQ. S. 191.
I long for to get married: 36, —— sure I did it all my life, 19, 25; air 18, 49, 60.

I love my love far better 6813 EB. S. 193. I must away 24n, 15. I once was a daysman, I wrought cause anent: 22. I was invited to another man's wedding: 3. I was kindlie invited to a nobleman's wedding: 3. I went to a party 6916 BQ. S. 197.

Fllclimb up a high high tree 6130 frag., 6811, EB, cf. References 2.2, Butcher⁴. S. 198; O Lochlainn² p. 16–17; disc: Folk songs of

Britain I.

I will put/set my ship in order: cf. 15.

I'll travel to Mount Nebo: 2.

I wish my love was a red red rose 6130 EB frae.

S. 120? I wish that the war was o'er 1954 MS, 6125, 7708,

EB. Henry 466.
I'd mourn the hopes that leave me air 27.
In blithe and bonny fair Scotland where bluebells

there do grow: 37. In comes the hillman and in comes he (Oh): 35. In Connaught I was reared 1953 MS, 6105, 6601, EB. Laws O39; S. 202; Henry 31, 21, 26; air 6.

In Dublin's big[fair city: cf. 52.
In Leinster there lived a young damsel (Oh) air 5.
In steps the Connaughtman and in steps me: 35.
In sweet Argyll there lived a lady: 26.
In the county Extér 1954 MS, 6112 EB. Christie II

140-1. 21. In the Hielands of Scotland 1961 MS, 6105, RB; publ. Shields p. 6-10. Laws N19; Henry 193. 21, 26.

21, 26. In the land of O'Cahan where the dark mountains rise: 29.

India's burning sands: 37. 19, 20, 25, 26, 30–1. Informer Carey 1961 MS, 6105 v. 1, RB. Zimmermann p. 284–5; S. 316.

Innisfree: 18. Inniskilling dragoon (The): 38. 19; air 14, 14n, 28, 10, 24, 35, 43, 64.

Irish girl (The)' 64. Irish girl (The)': 10. Irish girl's complaint in Bedlam (The): 10. Irish peasant girl (The) see She lived beside the Anner.

Irish rover (The) 6105 EB2. Walton's 132 . . . p.98–9, by 'J. M. Crofts'.
Irish soldier (The): 72.

Irish recruit (The): 72

Irish soldier boy (The) 1953 MS EB. Henry 678; Songs... p. 21. Air 6. Irish washerwoman (The) air 11. It being on a summer's morning abroad as I did go

(Oh): 67. It's just about ten years ago: 39, —— as near as I can tell (Oh). 7, 12, 19, 26, 31; air 49. It's just six months 1954 MS, 6105, EB. It is now for New England 1954 MS EB, publ. Shields' p. 39-40, 6905 frag., 6906, EB. Laws N10; S. 211; McCall MS p. 42-3. 13, 26; 6. It's of a rich lady: 44. It's of a row I'll tell you now 6602, 6815, EB.

S. 212; IFM 40. It's of a row to you I'll show 6815 EB. S. 213; Healy³ III 149–50.

It's of a young gentleman: 40, —— in this country did dwell. 20, 22, 26.
It's of my rambles I'm going to sing (Oh): 30.
It's only a step from Killarney to heaven 6107.

It's off my fambles I m going to sing (Oh): 30.

It's only a step from Killarney to heaven 6107, 7505, EB.

It was in the Queen's county: 41, —— I was tenderlie reared. 19, 26, 28; air 3.

Jack the jolly ploughboy 6130 EB frag. Laws M24; SP 349, 26. Jack the rover 15. Jacket so blue (The) 1954 MS, 6813, EB, S, 218;

James McKee/Magee/MacLean: 42, —— they do call me, the same I'll ne'er deny. Air 21, 59.

call me, the same I'll ne'er deny. Air 21, 59.

Jamie Douglas 43, 70.

John Gaynor 6816, 7708 EB frag. S. 221. 14n.

John Gollaher's lamentation: 58.

John Mitchel 1954 MS, 6107 EB. Galvin p. 45; Zimmermann p. 239-40; Henry 179. John Reilly 1961 MS, text only, 6105 RB; 6925 RB². Laws M8; S. 223; SP 282; Henry 468. 26;

air 33, 71.

Johnny and Molly 6105 HS (RB) v. 1, 1961 MS
RB; 6130 EB (sung twice). Laws K14; Henry
755; McCall MS p. 10–11. 26.

Johnny Coughlan: 58.

Johnny Doyle¹: 43. 19, 20, 22, 23n, 25, 26. Johnny Doyle² 43. Johnny from home he never had been 7507 EB,

Johnny Gallagher/Golicher: 58. Johnny my man 1954 MS, 6812 EB; 7506 TA frag. S. 227; Ord p. 367–8; Henry 807. Johnny's ramble to Youghal 74. Journeyman tailor (The): 44, 14n, 19, 25, 26, 34;

air 28. Jovial young sailor (The): 44. Jug of punch (The) 1954 MS EB; 6924 CS. Henry 490; S. 229. Air 74.

Katie Bairdie 51. Keach in the creel (The) (Child no 281) 21n. Kerry recruit (The): 72. 14.

Killyburn brae 6915 LOH. Child 278; S. 232; Hayward p. 33. Killyclare: 13.

Kind friends, I'm just come here tonight to sing to all of you (Ah): 63. King of rifles (The): cf. 65. Kitty of Ballinamore 6808 EB. S. 234; IFM 7 &c. Kitty of Coleraine 6105 EB², Graves p. 15.

Lady walked in her father's garden (A): 45. 19, 20, 25, 26, 28. Lady's fan (The): 26. Laird's wedding (The): 3.

Lanigan's ball 6814 EB frag. S. 239; IFM 360; John Ward's collection of Irish comic songs Chicago 1947, p. 19–20. Lark in the morning (The): cf. 59.

Lass of Roch Royal (The) 15.

Laurel Hill: 46. 19, 23, 26, 28.

Lazarus air 31, 33, 45, 70–1.

Learmount grove: 57.

Let the hills and valleys be covered with snow: cf.

Kyle's flowery braes: 46.

15. Lilting 6814, 6919 EB; 6130 JB. S. 243. Lions' den (The): 26.

Lisburn lass (The) 47. Lisburn maid (The): 47. 19, 26, 29; air 5. Londonderry on the banks of the Foyle by J.J. McCready 6105 MH; 6105, 6130, EB. S. 246; Henry 813, 14n, 20. Lonely I wandered 6105 EB. Longfield bank (The) by Eddie Butcher 6106,

6602, EB. S. 247. 18; air 9. Lord Bateman 73. Lord Saltoun 43. Lord Thomas and fair Eleanor 73.

Lord Thomas and fair Eleanor 73. Loss of the 'Trader' and crew: 68. Lost Johnny Doyle (The): 43. Love is bonnylit's pleasing/teasing: 70. Love token (The): 3.

Lovely Armoy 6925 frag., 7009, EB. SP 291; Henry 9; S. 251, Air 5. Lovely Jane 6105 EB. 14n. Lovely old Fintown 6902 RB², S. 252;

IFM 104 &c 'L. old Miltown'. Lovely sweet banks of the Suir (The) air 5. Lover's curse (The) air 5. Lover's test (The): 26.

Lover's test (The): 26. Lowlands low (The) 1954 MS, 6130 frag., 6901, EB. Laws M34; S. 253; Henry 113. 21, 26.

McCafferty 6112 EB frag. Disc: Folk songs of Britain VIII; Lore and language III-V, VII (1970-2). Macaskey braes 13.

Maggie 6130 JB². Ord p. 159. Maggie Picken/Pickie: 51. Magilligan: 63.

Magilligan Gaelic team by Eddie Butcher 6105 EB. 18, 26n. Magilligan parochial house by Paddy Lafferty,

7902 frag. EB. Maid of Carrowclare (The): 13. 8. Maid of Culmore (The): 48, 14n, 19, 25.

Maid of Drim (The): 9. Maid of Faughanvale (The) 7504, 7506, EB. Henry 167

Maid of Kilmore (The): 48. Maid of Lisburn town (The) 47. Maid of Mourne shore (The): 53.

Maid of seventeen (The): 49. 19, 26; air 36, 39, 60. Maid of Sligo town (The) 6908 EB. S. 256; IFM 64

'The pride of...'; MacDonagh MSS 'Pride of Dundalk town' 23. Maid of the Mourne shore (The): 53. Maiden in the garden (The): 45. Maid's lament for her bonny/pretty Irish boy

(The): 10. Maids of Culmore (The): 48. Maids of Mourne shore (The) air 53. Máirín Ní Ghiobarláin air 27.

Man in love (A): 71. Man that stands on the Rock head (The) 3. Manchester 'Angel' (The)' 264. Many's a misty morning 6817 EB frag. Laws N35?

S. 263. Marksman's dream (The) air 67. Mary Acklin 6112, 7507, EB; 7505 TA with NA,

7506 TA. Laws M16; Henry 721; McCall MS. 18, 26. Mary Ellen: 8.

Mary of Dunglow 7506 EB, S. 265. Mary O'Neill 1954 MS, 6816 frag., EB; 1961 MS RB frag., text only; 6912 JF frag. Laws M17; Henry 55; S. 266. 26.

Mary picking cockles: 51.

Mason's Word (The): 50. 11, 19, 22, 26, 71.

Master Magrath 6105 EB. Henry 161;

O Lochlainn' p. 66. 26n.

Meeting of the waters (The) air 29. 'Middlesex Flora' (The) 68. Milking pails: cf. 65.

Minnie Picken: 51, —— on the shore. 10n, 19, 24, 26

Miracle flower (The) 37.

Molly Bawn air 36.

Molly, lovely Molly: 52, It's ——, will you come

with me? 13, 19, 20, 21, 25, 26; air 28.

Molly picking on the shore: 51. Monk MacClamont's farewell 6n.

Moorlough Mary by Jas. Devine? 6125 v. 1, 6817 frag., EB. S. 274; Henry 173. Moorlough shore (The): 53. 17, 18n, 19, 20, 21,

25, 29.
Moran shore 53.
Mountain streams where the moorcock crows

(The): 54. 19, 22, 28; air 74.

Mourne shore air 53.

Moville along the Foyle: 55. 19, 23, 26; air 14, 2, 58.

Muir hen (The) 11. Mulroy bay by Friel? 6911 RB². S. 280; IFM MD

My aunt Jane 6106 EB. E. & J. B. Vallely Sing a song and play it I Armagh (c. 1975) p. 7. Air 111. My barque leaves the harbour tomorrow 1954

MS; 6125 EB. IFM 350, SM 6.

My bonny Irish boy: 10.

My bonny moorhen: 11. — has feathers ag

My bonny moorhen: 11, — has feathers again. My daddy goes to Meeting 6816 EB Frag. S. 282; cf. disc: Folk songs of Britain II 'The cuckoo's

My father's serving boy 6130 EB frag. Laws M11; S. 284; Henry 198. 26. My Flora and I 1954 MS, 6107, 7506, EB; cf.

References 2.2, Butcher'. Henry 30; Dean-Smith 'Sheep-crook and black dog'. My Jamie Lee 6808, 7708, EB. S. 285. My love he's tall and handsome 59.

My love's an arbutus air 12. My love she's but a lassie, oh: cf. 19, Oh, ——. 27

My love wrote me a letter air 48. My lovely Irish rose 6814 EB frag. S. 287; IFM 302.

My name it is bold Henry Black 1966 MS EB, text frag. My son in America by Alf MacLochlainn 6901, 7502, EB; cf. References 2.2, Butcher³, S. 291.

12; air 37.

Myroe floods (The) by Eddie Butcher 6112 EB.

Myroe ploughing match (The) by Jimmy McCurry 6924 EB frag.; 7505 TA; 7505 EB with TA, S, 292, 20, 26n.

Nancy's whisky 6125, 6130, Avondale, EB. S. 296; Henry 745, repr. Moulden p. 91. Air 74. Near the town of brave Athrillicks one evening in June: 12. New Mallard bar (The) by Eddie Butcher 6901,

7010 an extra v., EB. S. 298. 18. New mown hay (The): 67. New song... see Garden of Eden, Hiring day,

Hireing fairs of Ulster, Seducer outwitted, Sale of a wife.

New tractor (The): 56. 14, 18, 19, 22, 26, 26n.

'New York trader' (The) 68. Newtown air 3. Noble lord's/Noble rich/Nobleman's wedding

(The): 3. 21.
Noreen Bawn 7708 EB.

Nothing 1954 MS, text only; 6130 RB; 6814 frag., 6816, EB. S. 303.

Oh, the marriage, the marriage 1954 MS, 6107, 6602, EB, cf. References 2.2, Butcher⁴, S. 306; IFM SM 48 &c.

Old Cross of Ardboe (The) 7505 LOH. Henry 505. Old Falcarragh town by Paddy O'Grady? 6902

RB². S. 307. Old friend (An) 1954 MS, 6912, EB. S. 308. 23. Old head of Dennis (The) air 29. 14.

Old lover's wedding (An): 3. Old Orange flute (The) 6105, 6601. S. 310. Air 72, see Villikins.

Old plaid shawl (The) by Francis Fahy 1954 MS; 6106 EB. F.A. Fahy The ould plaid shawl and other songs Dublin 1949, p. 47–8. Air 23. Old Rogers is dead air 65.
Old woman and the tinker (The) 6125 EB. IFM
64. SM 12 &c 'Children by steam'

Old woman riding (An): cf. 65.
On a fine and summer's evening as my walks I did pursue: 13.

On the top of yon heathery mountain 6816 EB frag. S. 311. Once I had a sweetheart see Our wedding day.

Once I was courted by a bonny Irish boy: 10.
One evening fair to take the air as I carelesslie did stray (Oh): 66.

One evening for my recreation as I strayed by the foot of a hill: 47.

One evening for my recreation as I strayed by the lovely Moss Bann: 5.

One pleasant evening when pinks and daisies: 69

Orange and blue: 3.

Our goodman: 35.21, 25, 26. Our ship she lies in harbour: cf. 15

Our wedding day 1954 MS, 6105 publ. Shields¹ p. 8–10, 6602 publ. Shields¹⁶ p. 281–2, 1966 RTE, EB. S. 313; Henry 141, repr. Moulden p. 115, 23, 24, 58.

(Over) O'er the mountain 1953 MS, 6105, EB. Henry 61; Bunting/O'Sullivan IV 79–80.

Paddy's green shamrock shore: 33. Paddy's ramble: 72.

Paddy's ramble: 72.

Paisley canal (The) 1954 MS, 6105, 7503, EB frag. chantefable, cf. References 2.2, Butcher*, 24.

Paisley officer (The): 37.

Parish of Dunboe (The): 57. 14n, 19, 23, 26.

Pat and the war: 72.

Pat Maguire 1966 MS frag., 6130, EB. IFM 45, SM 11. Air 6, 59. Pat Molloy and the cockney 7507 EB frag. S. 314:

IFM SM 58 &c.
Pat O'Donnell see Informer Carey,
Pat Paillin; 58, 19, 22, 25, 20; pig. 2, 24

Pat Reilly: 58. 19, 22, 25, 30; air 2, 34. Patrick Sheehan by C.J. Kickham 6130 EB frag. Laws J11; Zimmermann p. 245–7. 26; air 4. Piper's dance (The) air I.

Pisspot (The) 6125, 7504. Ploughboy (The): 59, 14, 19, 15, 42. Plowman's glory (The) 59. Point fair (The) by Eddie Butcher 7503 EB, 14,

18. Point maid (The) 6, 23. Polly's love: cf. 52.

Portrush fishermen (The) by Danl. McIlreavy? 6925 EB frag., publ. IFMS II (1974-5) 18. S. 322: Henry 27. repr. Moulden p. 120. Air 53. Pretty fair maid (The): 45. Pretty Polly: cf. 52. Prince Robert air 73.

Raca breá mo chinn air 37. Raggle-taggle gipsies (The): 20. Rakes of poverty (The): 60, 18, 19, 25, 29; air 18,

Rakes of poverty (The): 60. 18, 19, 25, 29; air 1 36. Rathfriland on the hill by Dan Rice? 7506 TA.

S. 329.

Reilly from the county Cavan/Kerry: cf. 74.

Rejected lover (The): 2.

Rejected lover (The): 23.

Riddles 6106–7, 6903, 7507, 7902–3, EB. S. 332. River Roe (The) air 28.

Road by the river (The) 6921 MO. S. 333; IFM 119, 307a. Road to Dundee (The) 6125, Avondale, EB. S. 334; IFM SM 6 &c.

Rob Roy 68.
Robin Tamson's smiddy by Alex. Rodger 6105,
Avandale, FB: 6130 JB, Laws O12: S, 335, 26

Avondale, EB; 6130 JB. Laws O12; S. 335. 26, 33. Rock my wee baby to sleep 7508 EB. S. 337.

Rocks of Bawn (The) 6814 EB frag. S. 339; Henry 139. Roe bridge (The) by Eddie Butcher 6105 EB. 18, 25. Rose of Arranmore (The) 7506 TA. S. 341; Swan p. 106; IFM 302. Rose tree (The) air 27.

'Royal Charter' (The) 6130 frag., 1966 MS text frag., EB. Cf. Henry 565, 754.

Sailing to America 6107 EB; 6130 EB & JB; cf. References 2.2, Butcher³. S. 169; Morton³ p. 37–8. 23; air 48.

Sailor (The): 45. Sailor and the lady (The): 44. Sailor boy (The) 1954 MS, 6130, EB. Laws K13;

Henry 543. 26; air 6.
Sailor from Dover (The) 24.
Sailor's return (The): 45.

Sale of a wife (The), A new song on — . . purch[a]sed by a sailor for 10s.: 62. Salley gardens (The) by W.B. Yeats 53.

Sally and Johnny 6105 RB; 6105 EB. Laws O31; Henry 244, repr. Moulden p. 140-1. 26; air 36. Sarah Jane by Jimmy McCurry 1954 MS, 7508, EB. 20.

Saturday night is Hallowe'en night: 61, 14, 19, 21, 24, 26, 28.

Seducer outwitted (The), A new song called ——:

Seaucer outwittea (1 ne), A new song cauea — 40. Sentry box (The): 58.

Servant maid in her father's garden (A): 45. Seven drunken nights (The): 35, Seven priests (The) by P.J. Fitzpatrick? 1961 MS RB, 6105 HS (RB) v. 1; 6105 EB. Henry 742; NL 'Fitzpatrick'.

Seven years since I had a sweetheart: 45. Seven yellow gipsies (The): 20. Seventeen on Sunday 6811 EB. Laws O17; S. 357; Henry 152, 793. 26.

Shall I never see you more, gentle mother? 6130 JB frag.; 7506 TA. 10. Shamrock shore (The) 1954 MS, 6812 frag., 6813, EB. S. 358, 22; air 37.

Shamrock shore (The)²: 33. She lived beside the Anner by C.J. Kickham 1954 MS EB. S. 361. Air 60. She moved through the fair by Padraic Colum; air

24. Ship carpenter's wife (The): 62. 19, 21, 25. Shores of America (The): 1961 MS RB, 6107 HS (RB) v. 1; 6904 TA; 6915 JB. S. 363; SP 417. Air 4. Shores of America (The): 6904 MEB.

Favourite... p. 23; S. 364; IFM 79 &c. Shores of Castlerock (The) by Seamus McLoughlin 6904 TA. S. 365, 14n. Shores of sweet Benone (The) by Constable Fennell?: 63, 7, 14, 19, 23, 26, 28, 33; air 14,

64.
Sights for a mother! 7.
Silver dagger (The) 15.
Single sailor (The): 45.
Skewball 6130, 7901, EB, Laws O22: McCall MS

p. 66–7. 26, 26n. Skibbereen 1954 MS EB. S. 368; Hayward p. 52. Air 4.

Air 4. Smashing the van 6105. Cf. Zimmermann p. 263-4.

Smuggler (The) by Eddie Butcher 6105 EB. 18. Soldier and a sailor (A) 6105, 7507, EB, Tinker and a sailor 1954 MS, text, EB, Tinker and a tailor 6112 EB. IFM SM 45; Reeves¹ p. 187. Sons of Levi (The) 630 EB frag, B³; p. 18b.

Speech (see also Riddles, Stories). Comment on songs 6902, 6919, EB; 7508, 7708, EB & GB; on local matters 7501, 7504, 7507, 7708, EB; on weather lore 7902–3 EB; on Jimmy McCurry 6913 BMcC; sayings 7902–3 EB. Cf.

S. 372.
Spencer Hill 7505 TA. Favourite... p. 41
'Spancilhill'; IFM 130 &c.
Sporting youth (The) 64.
Sprig of ivy (A) 7504 EB.

Star of Donegal (The)1 6130 JB frag. SP 259; Valley of Knockanure (The) air 37. Henry 555; O Lochlainn p. 164-5. Van Dieman's land 1961 MS RB, 6107 HS (RB) Star of Donegal (The)2 6903 LOH. S. 376 v. 1. Laws L18. 26. Very first night that we were married (The) 7508 Star of Moville (The) by Jimmy McCurry 1954 MS, 6112, EB. Henry 68. 10, 11, 20. EB 1 v. Dean-Smith 'Brisk young bachelor'. Village pride (The): 37 Stories 6105, 6125, 6130, 6601, 6814, 6911, 7501, Villikins and his Dinah air 10, 11, 38, 72 7505-8, 7708, 7901, EB; 6919, 6924 BMcC; Virgin only nineteen years old (The) 7507, 7508, 7505 NA. Cf. S. 378. Story in rhyme of the hiring fair (A): 22. Strands of Magilligan (The): 64. 13, 14, 14n, 18, 18. 18n, 19, 20, 22, 25, 28, 34. Strange and sorrowful ballad of the Nobleman's Wedding (The) by Wm. Allingham cf. 3. Stream like crystal it runs down, it's rare for to be seen (Oh a): 28 Streams of lovely Nancy (The) 25, 64. Stuttering lovers (The) air 61. Sunny South (The) 38. Sweet Bann water (The): cf. 15. Sweet Kitty Farrell 7708 EB. S. 382. Sweet Lurgan town 6920 MO. Henry 563; S. 383. Sweet nightingale (The) 6903 UOH. S. 384. Take a hold of that man's hand (Oh) 7708 EB. verses to teach dancing, sung three times. Tam Lin: cf. 61, 21, 25, 26 Tarry trousers (The) 1954 MS, 6112, 1966 RTE. 33 EB frag. S. 393; Henry 532. Teddy O'Neal 6112 EB2. Walton's treasury of Irish songs and ballads Dublin n.d. p. 43. Test of love (The): 45. Thady Regan courted Winie 7506, 7507, 7708 (sung twice), EB, cf. References 2.2, Butcher4. There came three gipsies riding: 65. There's a dear old spot where I have ofttimes strayed: 55 There is an old man in love: 71, There was... see There were There was a fair lady lived in Monaghan town: 38 There were a farmer's daughter (Oh): 27. There were a widow woman in the West moorlands (Oh): 73. There were three gipsies, they lived in the East:

They may bless their happy lot that lies serene on

Tinker and a sailor/tailor (A) see Soldier and a

References 2.2, Butcher4, MacDonagh MSS;

'Titanic' disaster (The) 6112 EB frag., cf.

To my grief and woe 6816 EB frag. S. 407.

Todd's sweet rural shade: 66, 19, 23, 26, 29,

Tonight in fancy come and take a trip across the

Town of Coleraine (The) 6130 JB2. Henry 64; IFM

'Trader' (The): 68. 14n, 18, 19, 22, 23, 26, 29, 33;

Tree in the ground (The) 6817 EB. S. 413; Dean-

Tween Tory island and Malin Head 6816 EB frag.

Twenty, eighteen 6112 EB. Cf. Dean-Smith

True lovers' discourse/discussion (The): 69-19.

shore (Oh sure): 6.

sailor.

IFM 14 &c.

sea (Oh): 14.

PI 5 14n

air 14.

S. 416.

Three dukes riding: cf. 65.

Three gipsies riding: 65. 10, 19, 25.

Three-coloured ribbon (The) 3.

Tiocfaidh an samhradh air 30.

Tossing the hay: 67. 19, 22, 25

Smith 'Tree in the wood'.

22, 23, 25, 28-9; air 26, 74.

Turning of the hay (The): 67.

Two little girls in blue 6125 EB

Until the morning 7901 EB frag.

Two sweethearts 6107, 6125, 7505 EB.

True Paddy's song: 72.

'Twenty, eighteen'

Two true lovers (The): 2.

Unconstant lover (The): 3.

True lovers' discussion (The)2: 45

EB frag. MacDonagh MSS '19 years old'; IFM Walling of the men (The) by Eddie Butcher 6130. 7508 EB. 18, 22; air 28. Walmsley's shady groves: 53.66. Waly, waly 70. Wandering lover (The) zz. We are hold Volunteers air 41. Wearing of the Green (The) air 14; 63, 64. Weary gallows (The) 1954 MS, 6107, 1966 RTE, 7904, EB. Laws L11; S. 421; Henry 705, repr. Folk music journal 1977 p. 227-8. 14n, 26; air 74. Wedding of Laghy McGrath (The) 6130 EB. S. 422; IFM MD 17&c Wedding of Sandy McNab (The) 6901 EB. S. 423. Wheel of Fortune (The): 70. 18, 24, 25, 31. When a man's in love: 71, —— he feels no cold, like I not long ago. 14, 18, 19, 22, 25, 26; air When Adam was first created 1. When Adam was in Paradise: 1. When first to this country a stranger I came: 7. When I was in Ireland: 72, --- and digging up land. 12, 14, 19, 20, 24, 25, 26, 28. When I was young I was well beloved: 70. When the storm swept the countryside 6601 EB. S. 428, 14n. When the war had oppressed every nation with horror: 46. Where the Blarney roses grow 6125 EB. IFM Whistle o'er the lave o't air 51. knocking? Who is that that raps at my w.? (Oh): cf. 15. heid should be?: 35 Westmoreland's daughter (The): 73. Laws L20; S. 433; Henry 750. 26. EB chantefable. Simpson p. 257-9. 24. heather: 54. Galvin p. 100-1. frag. the Moorlough shore: 53. may be: 31. me a while: 50.

Songs on cassette

The original recordings of songs in this book may be heard on cassette, 1 Shamrock rose and thistle 2, 60 min. (nos. 2, 5, 9, 13, 18, 25, 28, 30, 40, 48, 50, 57,

2 Adam in Paradise, 13 min. (nos. 1, 15, 36, 38), originally published on disc in 1969 3 Shamrock rose and thistle 3, 60 min. (nos. 4, 10, 12, 15, 16, 24, 32, 35, 51, 53, 55, 58–60, 64), 65, 67, 72, 73). In preparation

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Language Centre, Trinity College, Dublin 2, Ireland

David & Chris Bland,

20 Belvoir Gardens, Skircoat Green, Halifax, W. Yorks., England

For previously published original recordings on disc see References.

The Faughan Side



Oh, a stream like crystal it runs down, it's rare for to be seen, Where there you'll see the Irish oak trimmed with the ivy green; The Shamrock Rose and Thistle and the lily too beside They do flourish all together, boys, along the Faughan side.

"Shamrock, Rose and Thistle', from "The Faughan Side', is also a peculiarly apt description of the folksong tradition of Magilligan in North Derts it is the blend description of the folksong tradition of Magilligan is north Derts in the blend of Irisk, English and Scottish influences. This unique book is a remark-the execution of Irisk influences. This unique book is a remark-the execution of Irisk influences. This unique book is a remark-the execution of Irisk influences are the state of Irisk influences. This unique book is a remark-the execution of Irisk influences are the state of Irisk influences. This unique book is a remark-the execution of Irisk influences are the state of Irisk influences. The Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. The Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. The Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. This is the Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. The Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. The Irisk influences are the Irisk influences are the Irisk influences are the Irisk influences. The Irisk influences are the Irisk influences ar

Seventy-three songs from the area, some of them never before recorded, are presented with music and lyrics. The extensive references include notes to the songs, a glossary of dialectal terms with phonetic transcriptions, a bibliography and discography, together with a full index of all the songs Hugh Shields has collected from Mazilligan since 1953.

Hugh Shields, after an urban upbringing in Belfast, first became aware of folk song as a living force in Ulster life when briefly in 1935-34 he had the opportunity to explore the North Derry countryside. There he formed a lasting friendship with Eddie Butcher, whose singing is a the centre of this study. The experience led him into research on the folk song of Ireland, Britain and Europe. In Ireland and France he has worked on its present-day forms as a field collector, while professional interest in medieval culture has opened up for him perspectives on the evolution of popular art from medieval culture has opened up for him perspectives on the evolution of popular art from medieval times. Now a Fellow of Trinity College, Dublin, he teaches French and medieval literature, promotes interest in folk music through the Folk Music Society of Ireland and the International Folk Music Council, and, in this book, places an ancient art in the wide context of Western culture to which it properly belong.

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