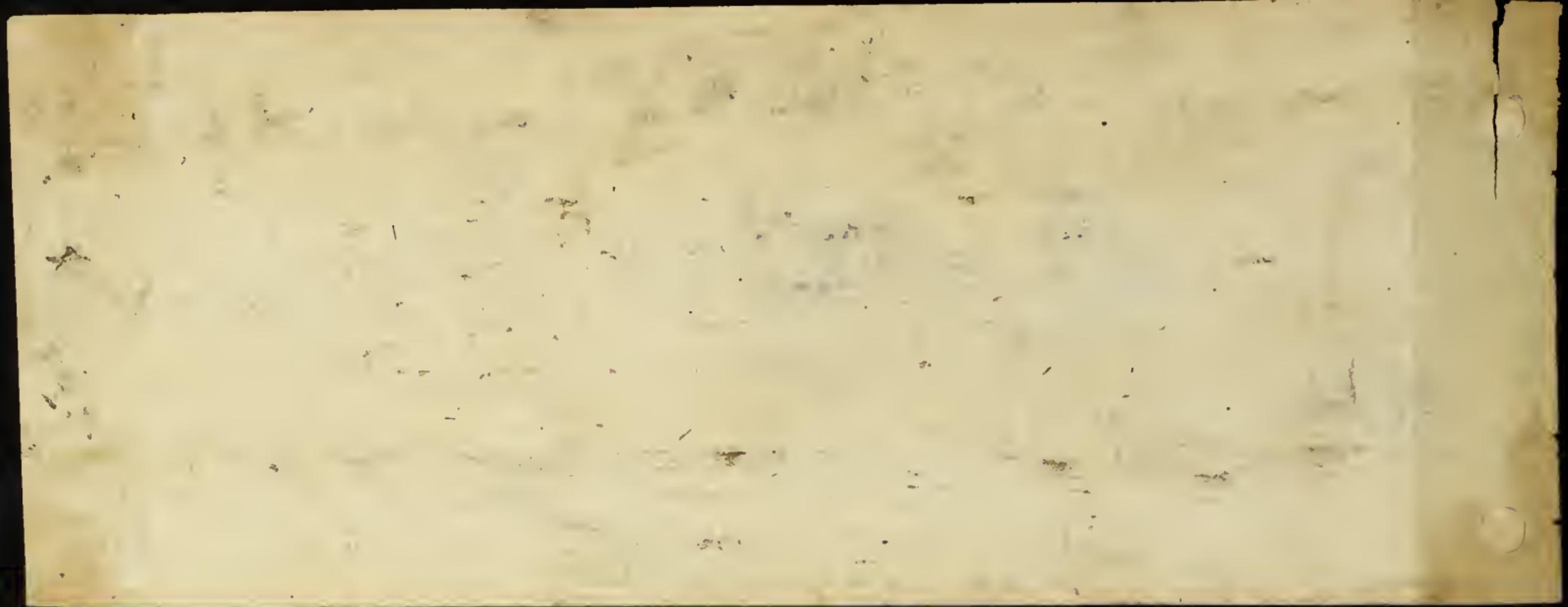


At the end of the Book will be found some account of the Vers contained in this Volume^A
They have been copied from my general "miscellaneous Collection" and the numbers
at the right-hand side of the page refer to the place in that collection where each
may be found - To any one well acquainted with the Irish character, the account
there given is not likely to present any material difficulty. Henry Hudson.

Thirty Eight of them have been published in
the "Citizen and Dublin Monthly Magazine"

1st October 1842
24 Stephens' Green



That early
 my ~~friend~~ ^{friend} ~~is~~ ^{is} ~~in~~ ⁱⁿ ~~the~~ ^{the}
 my soul was chain'd in thee

~~It was not thy shape nor face~~ ^{by} ~~That stole my heart from me~~ ^{binds my soul to thee} ~~Al-tho' thy form and grace were~~ ^{my soul's life} ~~My soul's life~~ ^{which shall outlive my day}

~~Too late I should have met~~ ^{Who hast} ~~Be else should meet~~ ^{to meet}

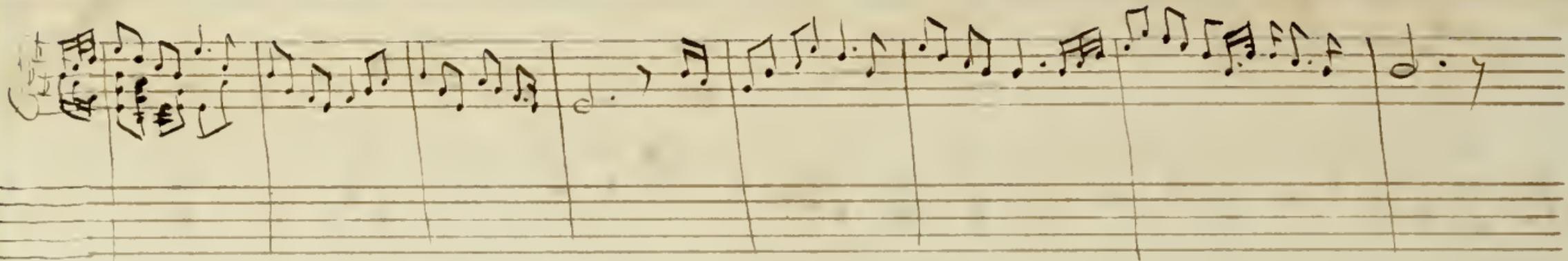
be
 Of thee in every part To love I something find But dearest to my Heart Thine Usher

be
 Of chance in future years when others scorn or blame I will halloo with thy dear ^{love}

Tho' thou shalt never be
 Mind. Thou never mayst be mine Whose image fills my breast ^{yet} I shall not repine If thou art

name
 Yes weep my dearest weep Tho' others may condemn This Heart shall calmly sleep no more for

blest. Then, Mary dear, forgive Thy lovers gentle sigh If thine I may not live For then I'd die
 them ~~But~~ ^{last find} ~~may~~ ^{content} ~~thou~~ ^{sigh} forgive Thy lovers ^{content} sigh Since thine I may not live For then I die.



Schol.
Feb 16 1905

515.

1 "Za u) žnja) an) ajde"

"The sun is up"

(95.)

Handwritten musical notation for the first piece, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in alto clef with a key signature of two sharps (F# and C#). Both staves contain a melody of eighth and sixteenth notes, with some rests and a fermata. A 'tr' (trill) marking is present above a note in the first staff.

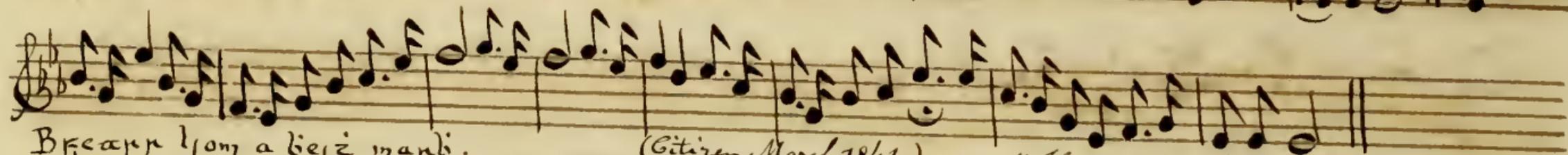
2. "Na čodaj njo mo"

"Don't sleep any more."

(96.)

Handwritten musical notation for the second piece, consisting of two staves. The first staff is in treble clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The second staff is in alto clef with a key signature of two flats (Bb and Eb). Both staves contain a melody of eighth and sixteenth notes, with some rests and a fermata. 'tr' (trill) markings are present above notes in both staves.

3. Cja a) bealac a Seacajd rj? (Citizen Jan 1847.) "Which way did she go?" (97.)
Slow. Maely. M. tr. m. ♩ = 60.



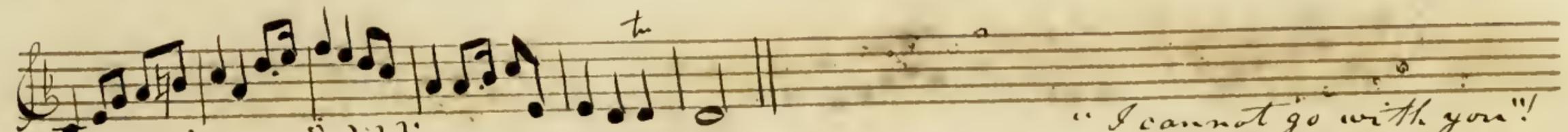
4. Bfeapp Lyon a bejz mapli. (Citizen March 1841.) "I had rather be dead." (98.)
♩ = 72.



5. "Et de joca zulyam"

"Will you come with me"?

(100)



6. "I zlyom a sul'lyb."

"I cannot go with you!"

(101.)



47. *ṡā yē alifas ō ūa zj3* (Dublin Magazine & Citizen) "He is far from his home". (101-)

♩ = 84
 Feb 2 1843.

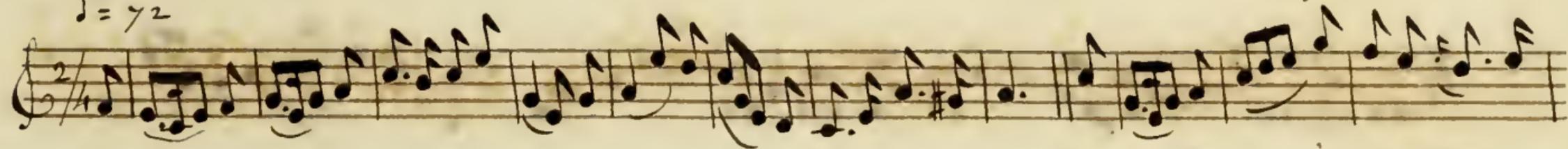
48. *ŋačj bifa ca zu ē?* (Dublin Magazine & Citizen.) "Did you not see him"? (110)

♩ = 66.
 March 1843.

49. *Fuajny na Szorn.*
♩ = 72

(Citizen Feb^y 1841.)

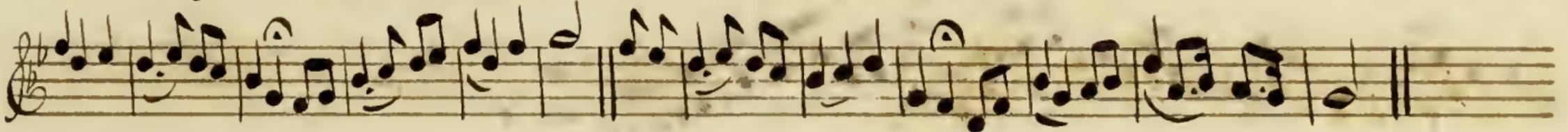
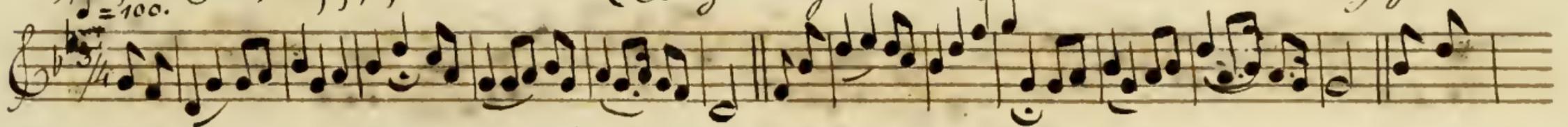
"The sound of the waves." (111)



410. *W bneaz an casyn.*
♩ = 100.

(Citizen August 1841.)

"She is a lovely girl." (117.)



11 "Cja Fa bifuyl zu pajzeac'?"

"Why are you timid"?

(118)



12. Da myjad' ajzjod' azam

"If I had money".

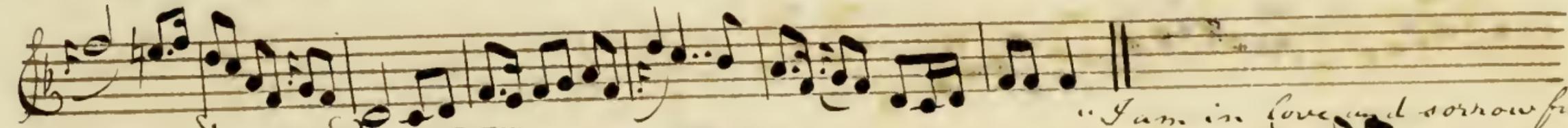
(160)



"I would go with you again!" (161.)

Καί ξυμμύλλεαζ αμύγ.

13.



"I am in love and sorrowful!" (162.)

Τα ζυμαδ' αζυρ δολαρ' αζαμ.

14.



15. Bjáð me um a zapp Surz.

"I will be a father to thee" (16.3*)

Handwritten musical notation for piece 15, consisting of two staves in 3/4 time with a key signature of one flat. The first staff contains a melodic line with various note values and rests. The second staff continues the melody and ends with a double bar line.

16.

$\text{♩} = 33$ Nj = 13 *ljom a Seananij.*

"I cannot do it."

(16.5.)

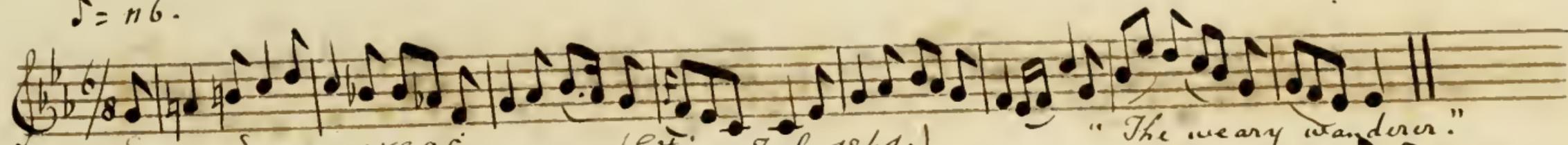
Handwritten musical notation for piece 16, consisting of two staves in 3/4 time with a key signature of one flat. The first staff contains a melodic line with various note values and rests. The second staff continues the melody and ends with a double bar line.

X 17. Φωνοδοξιά
♩ = 116.

(Citizen May 1841.)

"Lullaby."

(177)



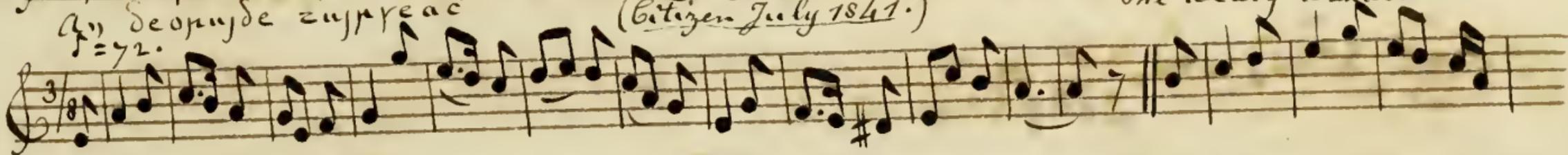
X 18.

Ἄν' ἑορμυδε ζυμρεαί
♩ = 72.

(Citizen July 1841.)

"The weary wanderer."

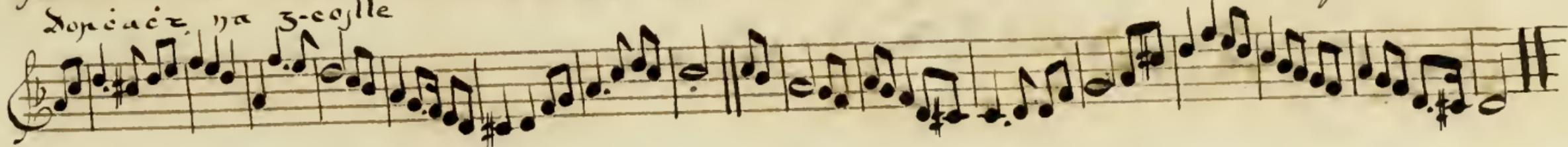
(178)



19.

Δοκίμαζ' ἡα ζ-ογλλε

"The darkness of the woods" (231.)

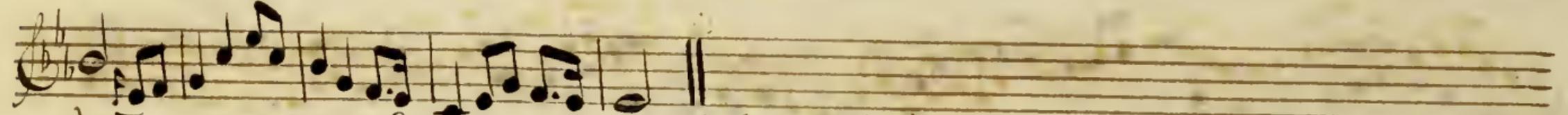


20.

Ejilyy ny Nejl.

"Ellen O'Neil"

(232.)



X 21.

lu z žayr ya nandear.

(Citizen June 1841.)

"The joy of the Maidens!"
(Dance. Violino.)

(233.)



4 22.

За моје ојоде зном.

(Citizen August 1841.)

"My heart is heavy."

(234)

$\text{♩} = 92.$

Handwritten musical notation for the first piece, consisting of two staves of music in treble clef with a common time signature. The melody is written in a single line across both staves.

23.

Рејсчань Со њоли.

"Give me your hand."

(237)

Handwritten musical notation for the second piece, consisting of two staves of music in treble clef with a 6/8 time signature. The melody is written in a single line across both staves.

24.

Мэри Джон

"Fair-haired Mary."

(238)



25.

Гыби бадамаі.

"The mountain covered with underwood."

(239)



26.

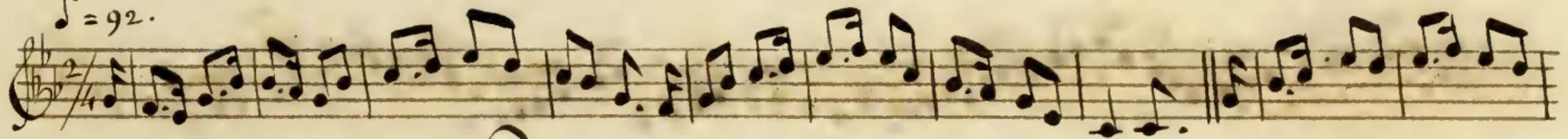
Cajzlyh Albanajz.

(Dublin Monthly Magazine Feb^r 1842.)

Kitty Scott.

(240)

♩ = 92.



27.

Yjobal breazai

"False Isabel."

(249)



"My Father is sick". (250)

28. За м'аєаю зп"

Musical notation for item 28, featuring a treble clef, a 2/4 time signature, and a melody of eighth and sixteenth notes.

29. В, me sul a jarrajs' mna.

"I was going to seek a wife". (257.)

Musical notation for item 29, featuring a treble clef, a 6/8 time signature, and a melody of eighth and sixteenth notes.

30

On byuac' зпаяаc'

(Citizen October 1849.)

"The sunny bank".

(254)

Musical notation for item 30, featuring a treble clef, a 6/8 time signature, and a melody of eighth and sixteenth notes.

Musical notation for item 30, featuring a treble clef and a melody of eighth and sixteenth notes.

33

Вспылъ не саяра марш? (Citizen September 1841.)

"Is gentle Mary dead?" (257.)

$\text{♩} = 84.$

Handwritten musical notation for piece 33, consisting of two staves in 3/4 time signature. The notation includes various note values, rests, and bar lines.

34.

Фонъ на крѣзъ (Citizen June 1841.)

"The song of the Streams." (258)

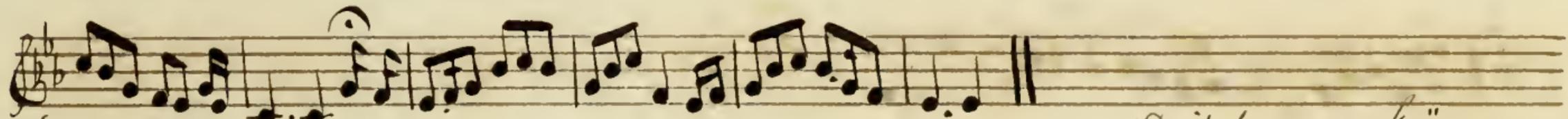
$\text{♩} = 72.$

Handwritten musical notation for piece 34, consisting of two staves in 2/4 time signature. The notation includes various note values, rests, and bar lines.

35. Za mo zhyuran pollac (Citizen September 1841.)

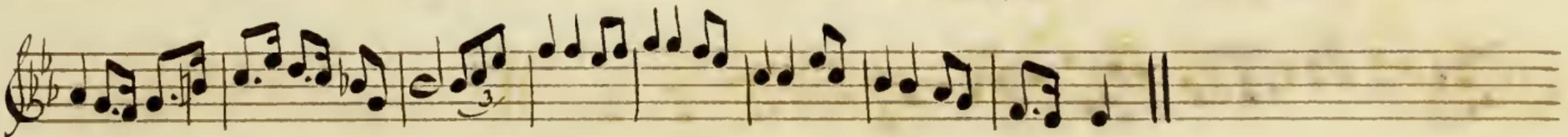
"There's a hole in my breeches" (262.)

$\text{♩} = 63$



36. Se an aji mo porra e

"Do it for my sake" (263.)



37.

Bar na zcarad je buajjdi me. (Citizen October 1847.)

"The death of my friends is what grieves me."

(266)

$\text{♩} = 72.$



38.

Bj me mo rjulilas

"I was walking"

(286)



X 39

Ar Sane na Eire. (Citizen July 1841.)

"The Standard of Ireland."

(287.)

$\text{♩} = 76$

Handwritten musical score for 'Ar Sane na Eire'. The score is written on three staves in treble clef with a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line.

X 40

Maire na Nua. (Dublin Monthly Magazine - Nov 1842)

Mary O'Hara.

(307.)

$\text{♩} = 54$

Handwritten musical score for 'Maire na Nua'. The score is written on one staff in treble clef with a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line.

41. So lā azur d'ojšce

"By day and by night"

(302)

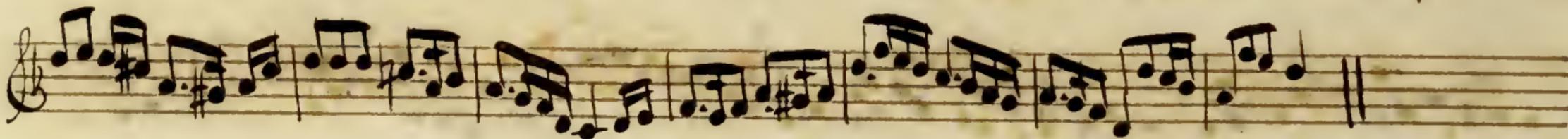
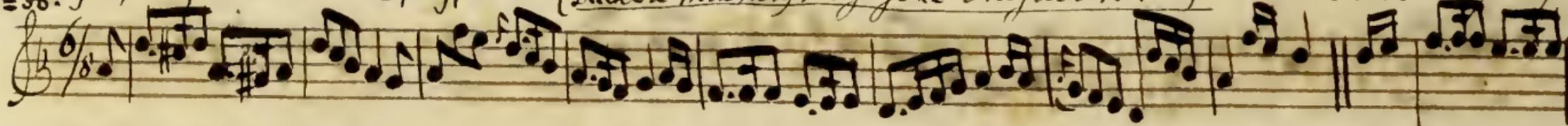


42. $\text{♩} = 66$ By me no čodladi spreju

(Dublin Monthly Magazine August 1842.)

"I was sleeping last night."

(303)



43

By all fears aye

"He will not be angry." (304)

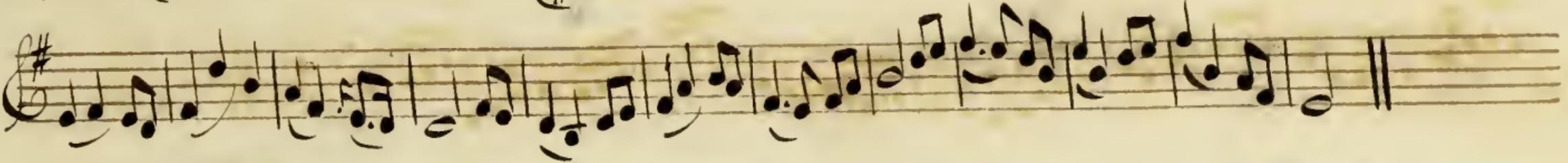
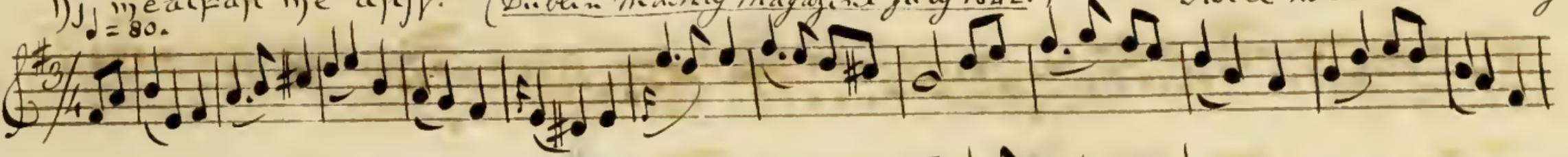
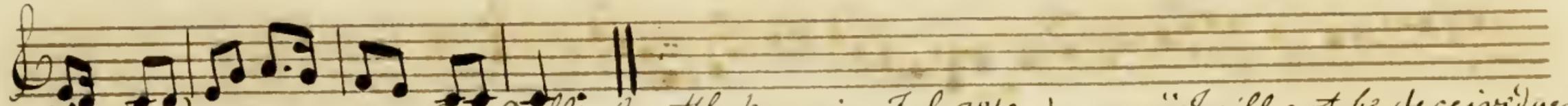


44

me a'p' me a'p'.

(Dublin Monthly Magazine July 1842.)

"I will not be deceived again" (305)

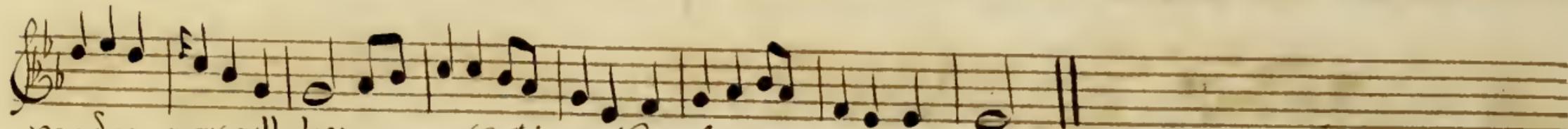


45

D'arringe ar go by me mo lojjijs ead. (Dublin Monthly Magazine June 1842.) "I dreamed I was sailing."

(306)

$\text{♩} = 72$

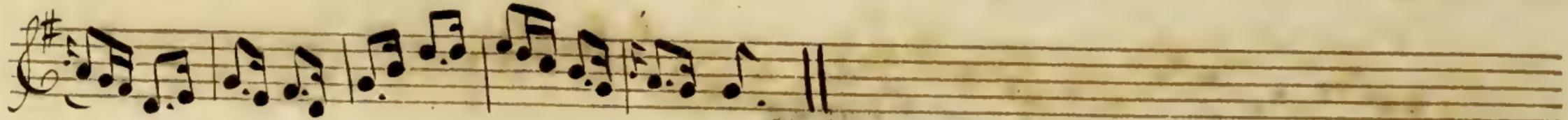
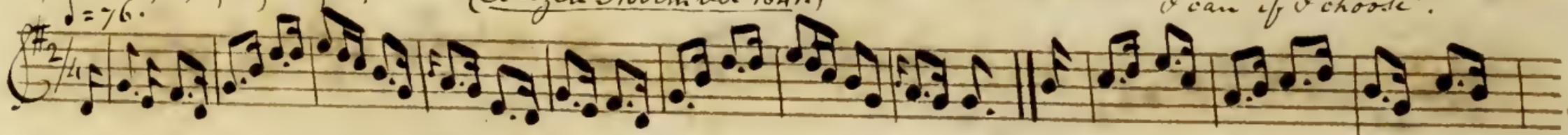


46

Feadam may all Lyon. (Citizen November 1841.) "I can if I choose".

(307)

$\text{♩} = 76$



47
Za me Dall aoyda ar bacai. (Dublin Monthly Magazine January 1842. "I am blind old and lame.")

(310.)

$\text{♩} = 66$

48

Uy Dajlizej) cealzac. (Citizen December 1841.) "The deceitful Stranger."

(313.)

$\text{♩} = 80$

49

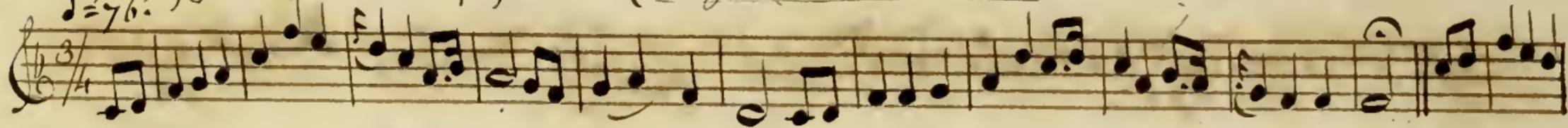
Πύρρινος να νουμάρε.

"The Fox's Dream". (314.)



X 50

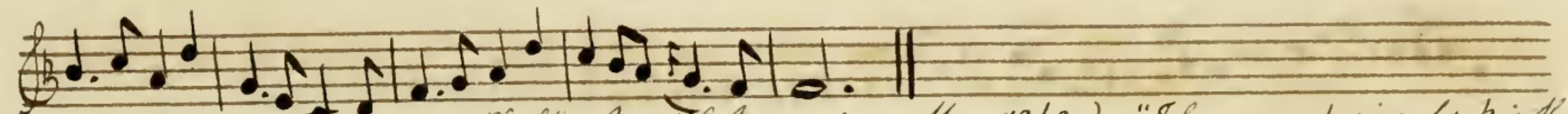
Ἐν μαρτυροῦν ἀναδύροισα ἰ. (Citizen November 1841.) — "The hard-hearted Maiden" (315.)



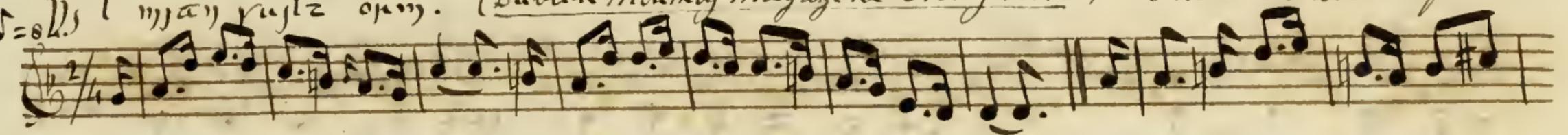
an mazdean zpejze.

"The forlorn Maid" (316)

51



X52 $\text{♩} = 80$ "I'll myan ruzlz" opny. (Dublin Monthly Magazine May 1842.) "I have no desire for truth." (319.)



4 53
An zaslire Sojca.

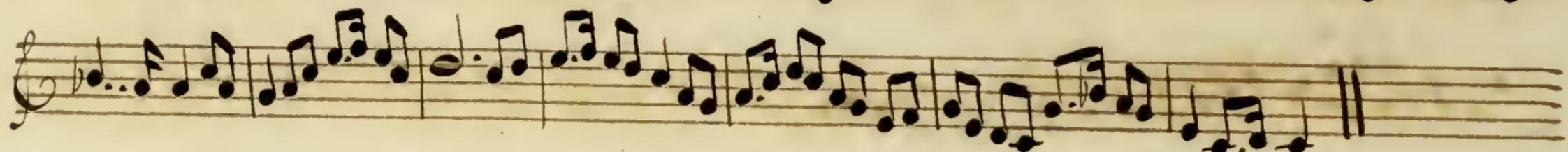
(Dublin Monthly Magazine October 1842.) "The dark Phantom." (338)

♩ = 63.



54
labajr le m'azajr.

"Speak to my Father." (342)

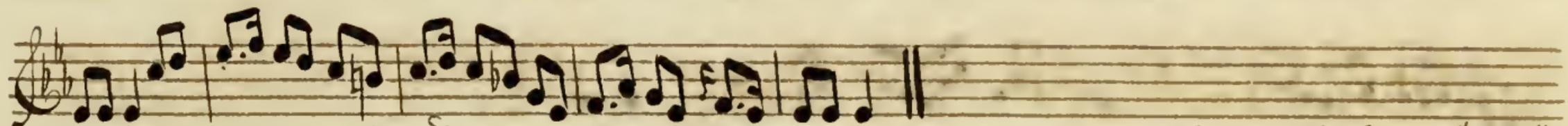
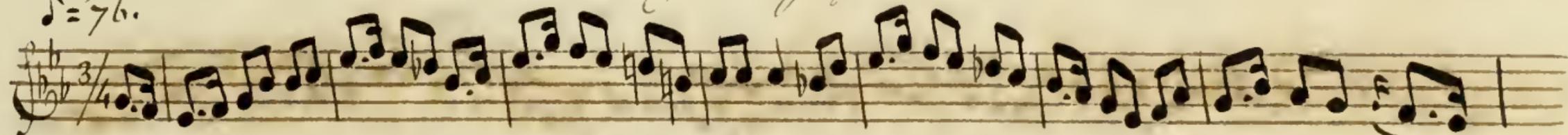


455.

Rojr n) $\text{C} = 76.$

Monthly Magazine Dec^r 1842

"Rose O'Conallon." (369)



56

Yeans rejice mo epodie

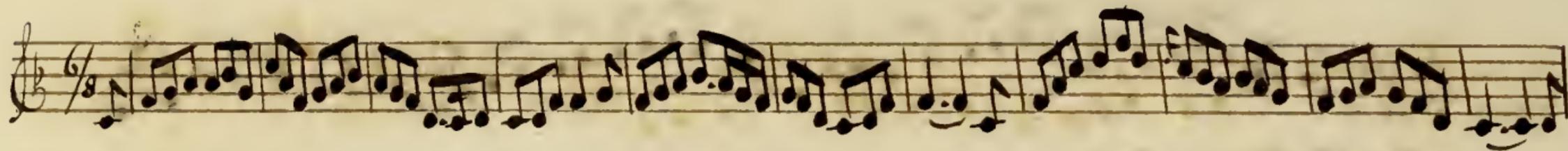
"Love of the Love of my Heart." (572)



57.

An Maczipe arpac.

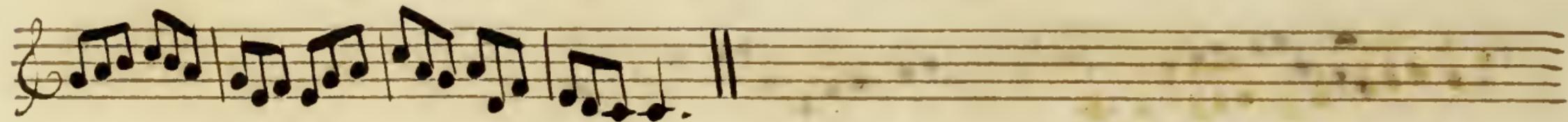
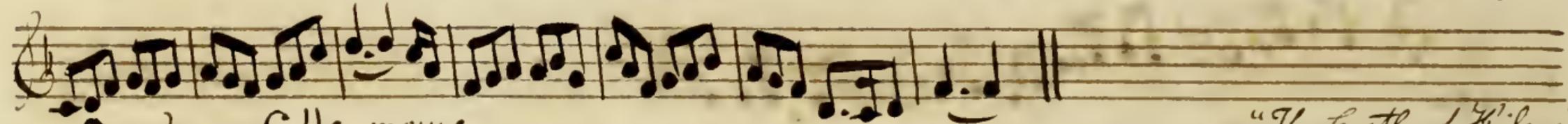
"The aged Wolf" (573)



58.

Cayrlean Cylle moyne.

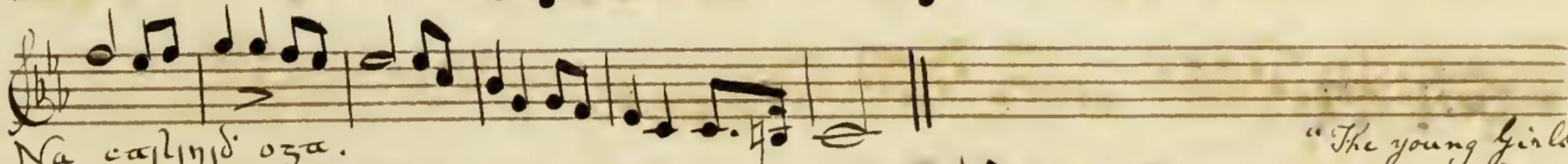
"The Castle of Kilmore" (574.)



59

ϋλι cεοαc.

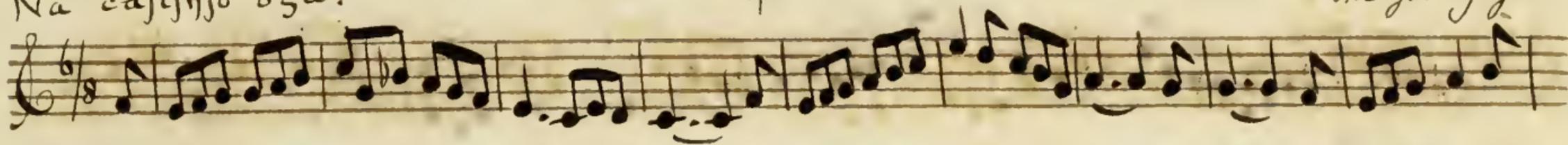
"The misty mountain" (575)



60

Na cαλινcδ' ογα.

"The young girls." (576)



61

Уноу на рјасі.

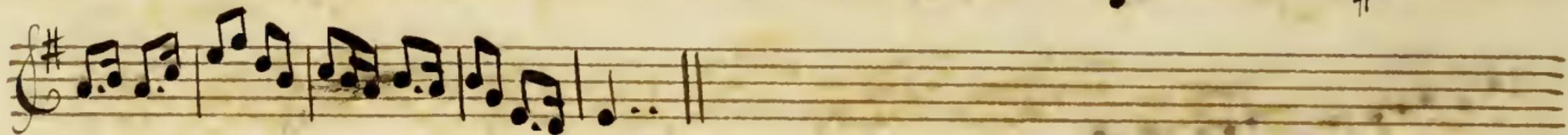
"The hill of the Deer" (605)



62

Сазлыи занаі.

"Slovenly Kate" (606)

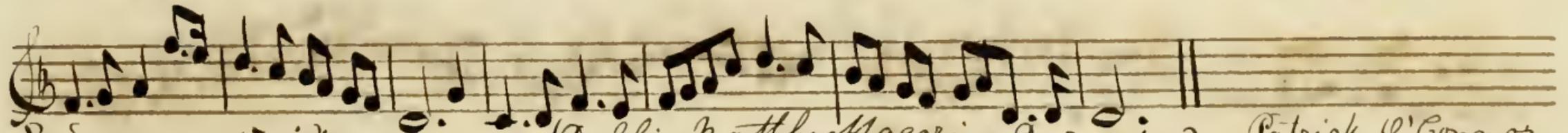


Fejze na onje na ceo. (Dublin Magazine April 1843.)

"The top of the misty hill"
(607.)

4 63

♩ = 92



4 64

Padruys u Concoban.

(Dublin Monthly Magazine Dec^r 1842.)

Patrick O'Connor (608)



465

Marye Nuyean.

$\text{♩} = 100$

(Dublin) *Thly Magazine* October 1842.

Mary Nugent. (609)



66.

Uy capraz na zoyay.

"The Rock of Folly."

(613)



Daibí yeyceac.

Silky Davy.

(614.)

67

Handwritten musical notation for piece 67, consisting of two staves. The first staff is in 3/4 time and the second staff is in 6/8 time. The music is written in treble clef with a key signature of one sharp (F#).

68

Uí cogllinn meazanza.

"The obstinate little Pig." (615.)

Handwritten musical notation for piece 68, consisting of two staves. The first staff is in 6/8 time and the second staff is in 4/4 time. The music is written in treble clef with a key signature of two sharps (D# and F#).

(5+2+5+2+4)

Толъ Радуге

"Paddy's Fancy."

(632)

69



70

Давы Каролл.

"Davy Carroll." (633.)



71 An njaždean pazza. (Dublin Magazine & Critique Jan^r 1843.) "The forsaken Maid." (634.)

71
Jan^r 1843

Handwritten musical notation for the first piece. It consists of two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written with eighth and sixteenth notes, including some slurs and a fermata. The second staff continues the melody in the same key and time signature, ending with a double bar line.

72 An azneali aonarae "In my solitary Home." (635.)

Handwritten musical notation for the second piece. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written with eighth and sixteenth notes. The second staff continues the melody in the same key and time signature, ending with a double bar line.

73.

Сарајин ашшр.

"I return again". (636)



74

Илман алаш

"The fair river" (637)



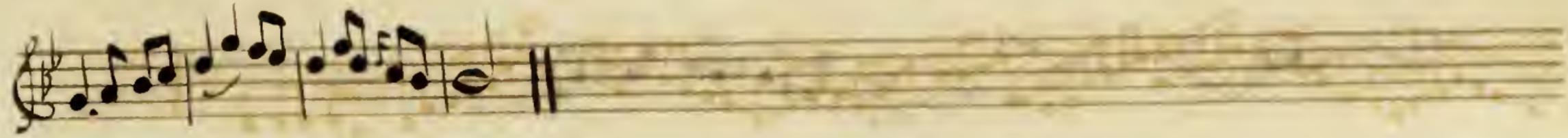
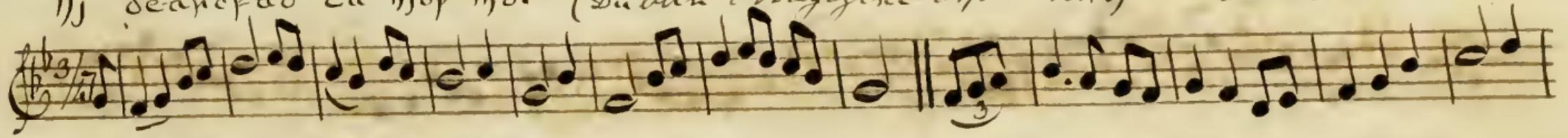
Forzal an Fyrrneoz (Dublin Magazine & Critizer Feb 7 1843.) "Open the window." (638.)

475



476

U) Seaprad zu ngor mo. (Dublin Magazine April 1843) "I shall see thee no more." (639.)



77

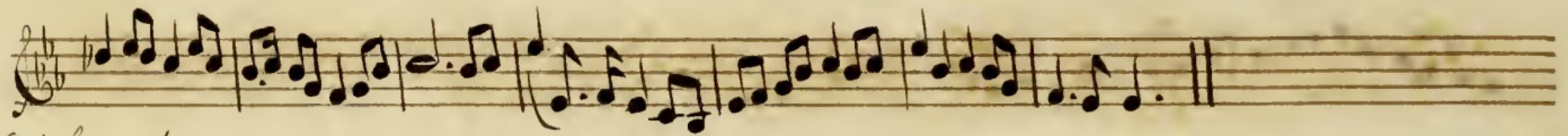
Buajl na broza. (Dublin Magazine & Leitzier Jan^y 1843) "Battle the brogues".

(640)



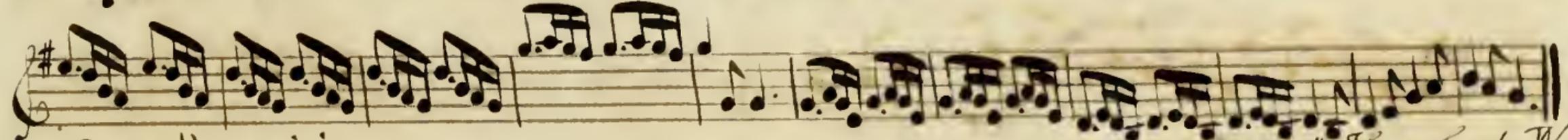
78

Blas na fearzlead. "The Blossom of the Honeysuckle" (641)

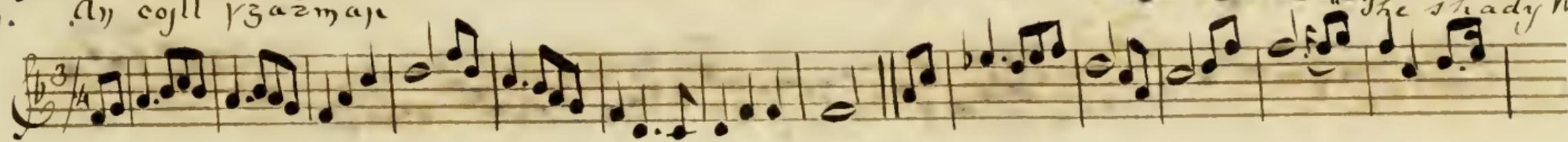


1st October 1842.

79. Casymead Mac Casza. (Dublin Magazine & Critique Feb 1845) "Mr. Carthy's March." (643.)



80. An cogll rzaizmar



"The Shady Wood" (644)



81

An mapeān luaz

"The swift Horse"

(645)

Handwritten musical notation for 'The swift Horse'. The piece is written on two staves in G major (one sharp) and 9/8 time. The first staff contains the main melody, which includes a repeat sign. The second staff continues the melody and ends with a double bar line.

82.

An Caylean r3nyoda.

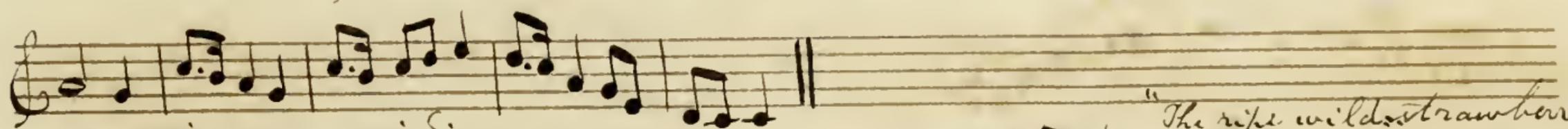
"The mind's Castle"

(646)

Handwritten musical notation for 'The mind's Castle'. The piece is written on two staves in G major (one sharp) and common time (C). The first staff contains the main melody, which includes a repeat sign. The second staff continues the melody and ends with a double bar line.

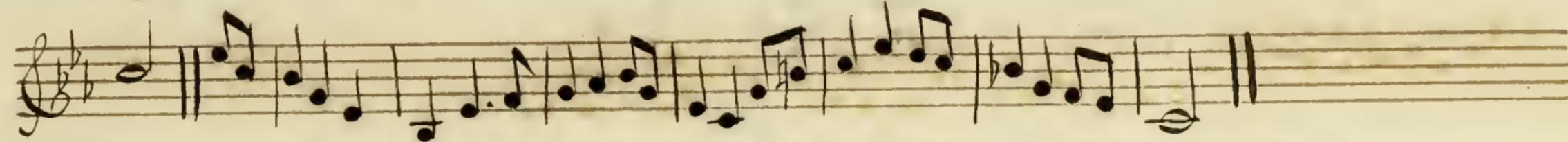
83. Вєждѣ ѿ славы дѣла нѣгоу мо.

"She will smile no more" (647.)



84. а) оцѣноу а) рѣдѣ

"The ripe wild strawberry" (659)

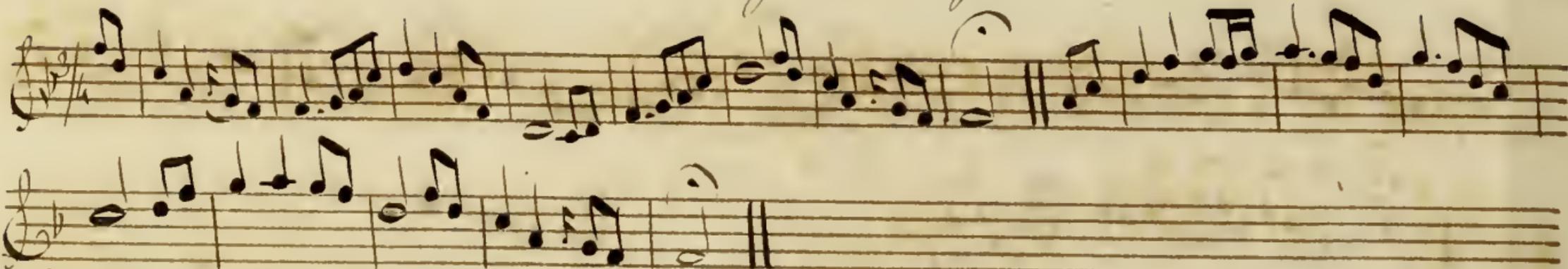


85.

Fralsd ay mrad

"Generous & good"

(804.)

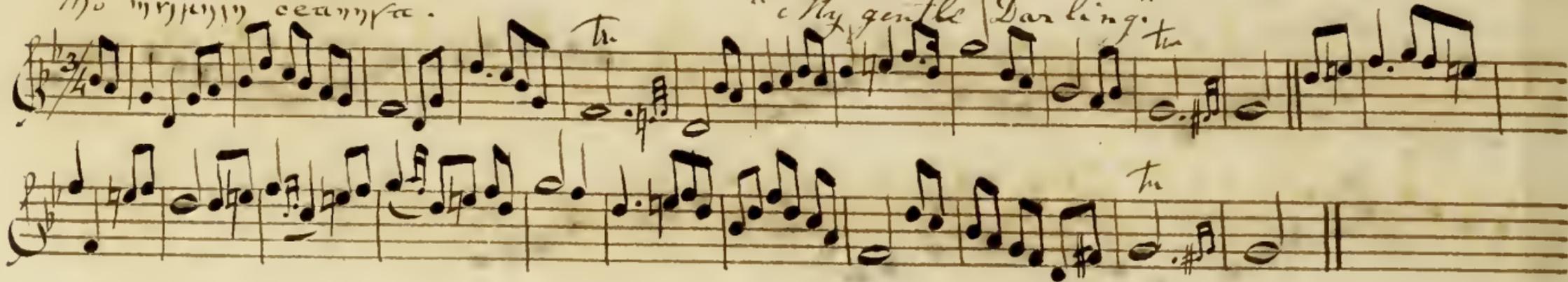


86.

Mo mrynyy ceanyca.

"My gentle Darling"

(805.)



Πη Μαζδεαν γυναι

Mystonin: Maiden

(810)

87.

Mother's Lamentation.

(811.)

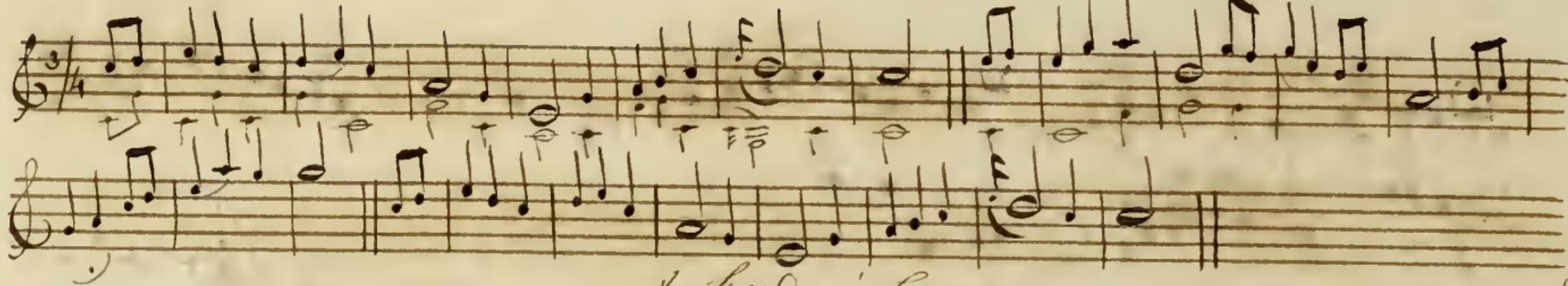
88.

Cañadina Mañana.

89 Cúigead ~~an~~ ríolais

The Thrush's Lament.

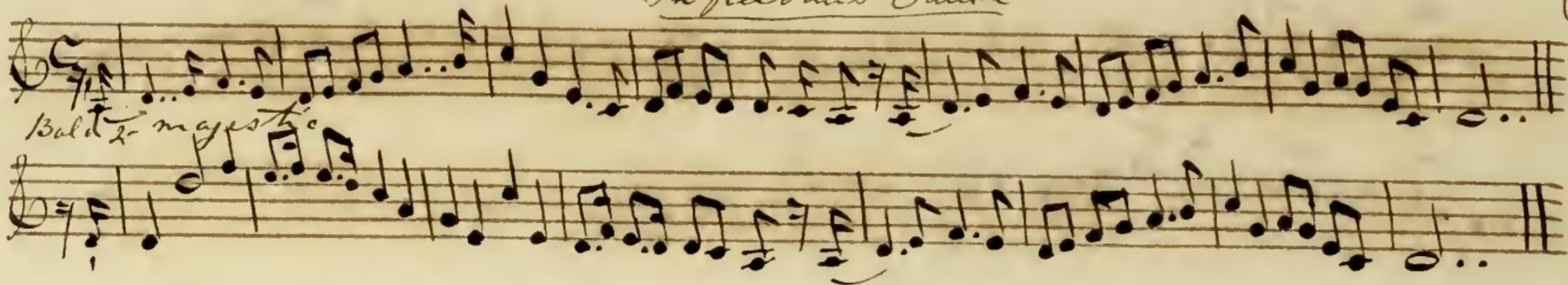
(829.)



90

In Freedom's Cause

(831.)

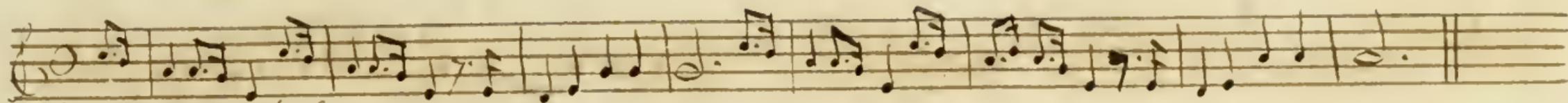


71

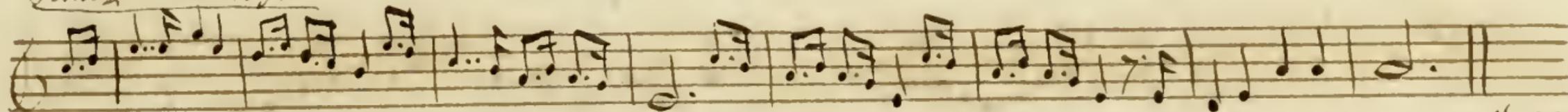
My Heart is sad

Let me go to my rest

(832)



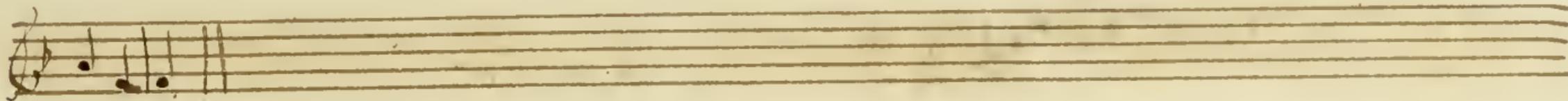
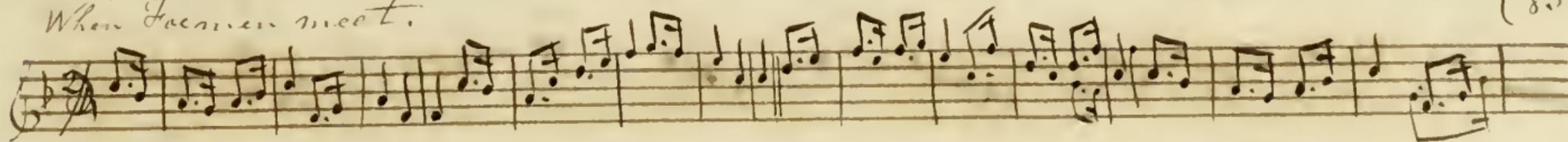
Slow & mournful



72

When Friends meet.

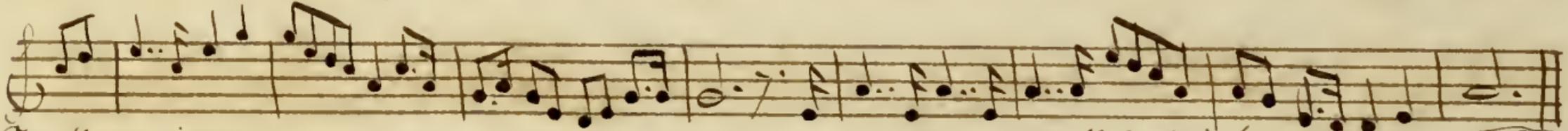
(833)



73.

The O'Byrne's March.

(834)



74.

Синя́д на ма́зана.

The Mother's Lament.

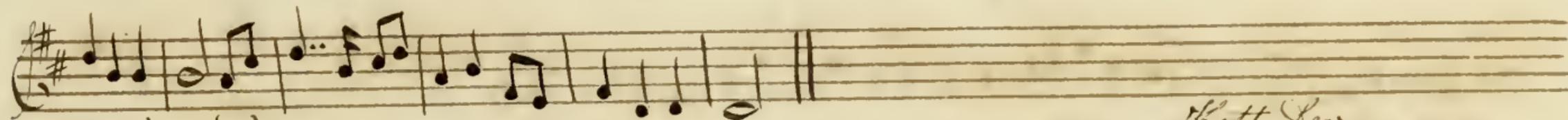
(see 811) (838)



95

With the alme

(839.)

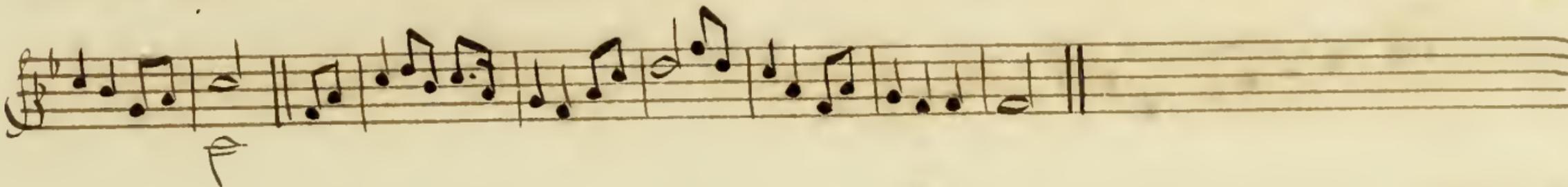
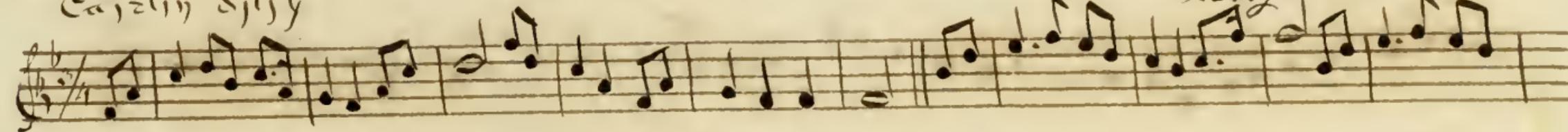


95.

Carolin Silly

Kitty Lear.

(842)



97.

Mild Mary O'Shea.

(843)



98.

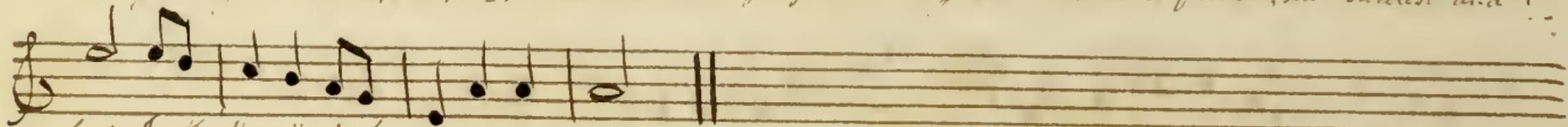
Koyr beaz na Copt a 13 nap 13.

The Rosebud of Carrignarie.

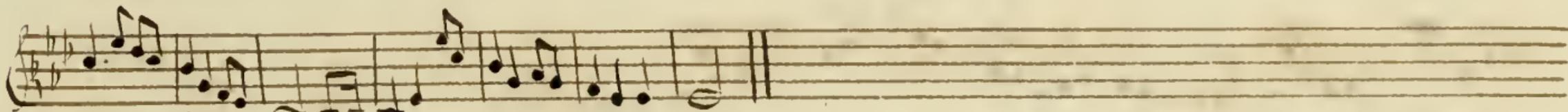
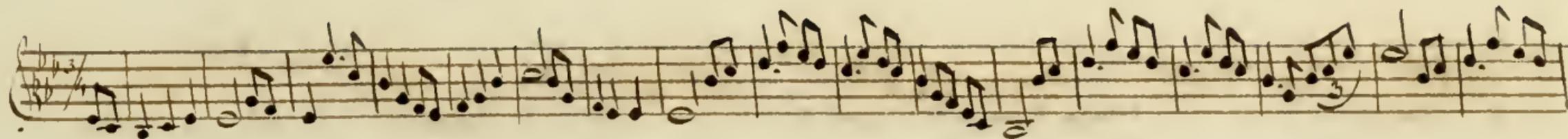
(844)



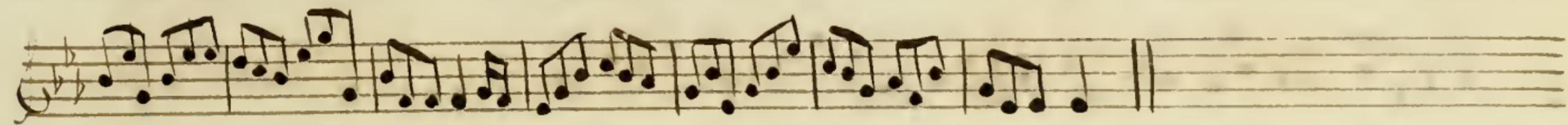
You may travel North, South, East & West and the noblest of flowers may see still the fairest, the sweetest and



best Is the Rosebud of Carrigna - rie.



100. The Jolly Fiddler.

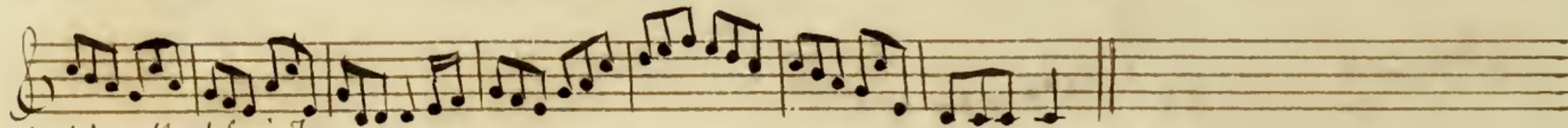


(846)

101.

Miss Jane Massey.

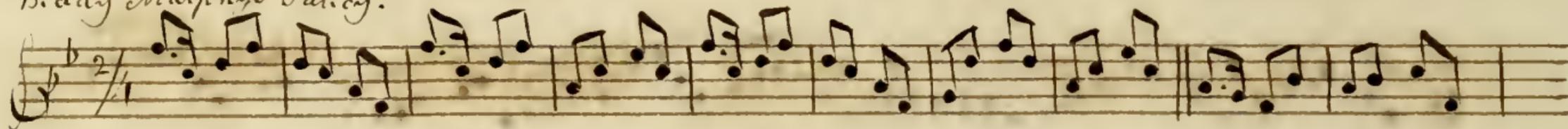
(847.)



102

Biddy Murphy's Fancy.

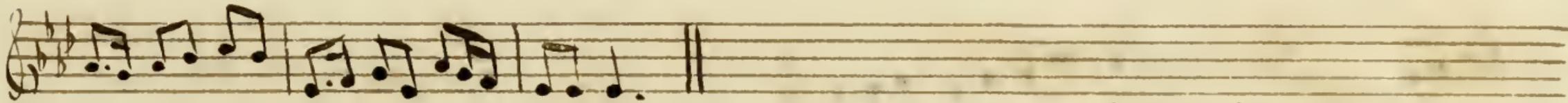
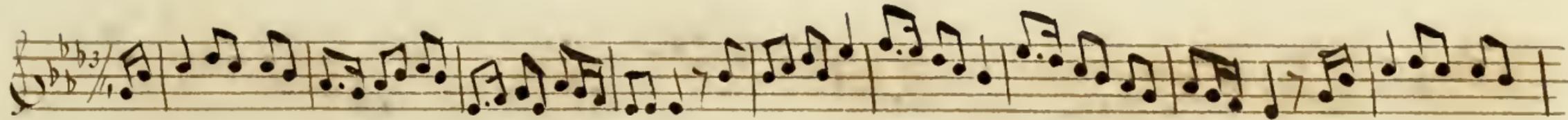
(848.)



103.

In the cold starless night.

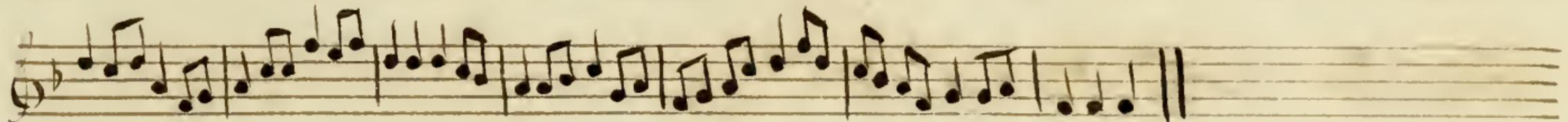
(849)



104.

When the summer comes.

(850)



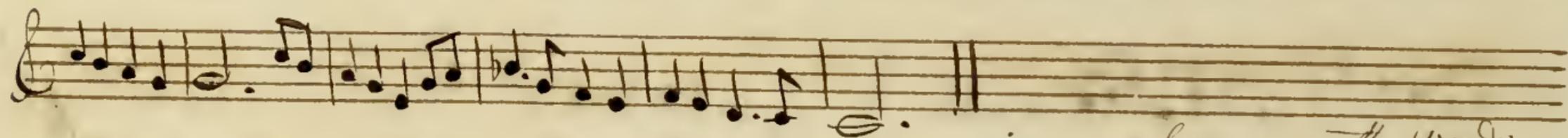
105.

When my Mother died (851)



106.

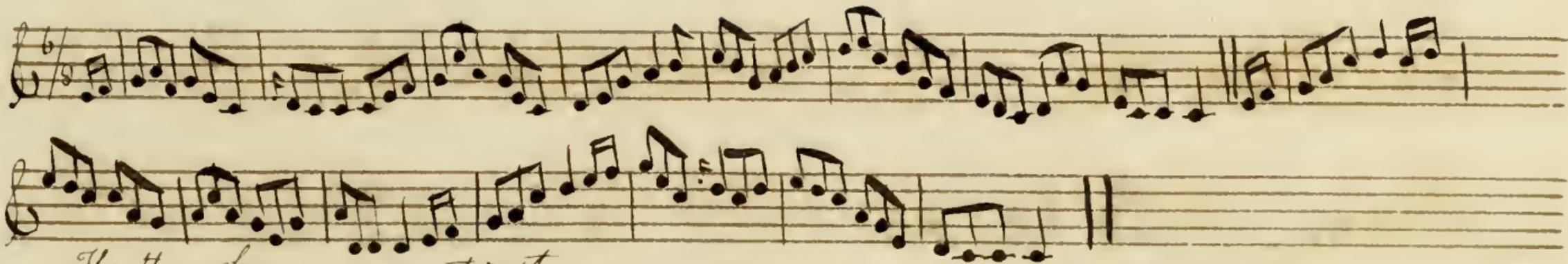
Green were the Woods. (852)



107.

Wah! Judy my darling.

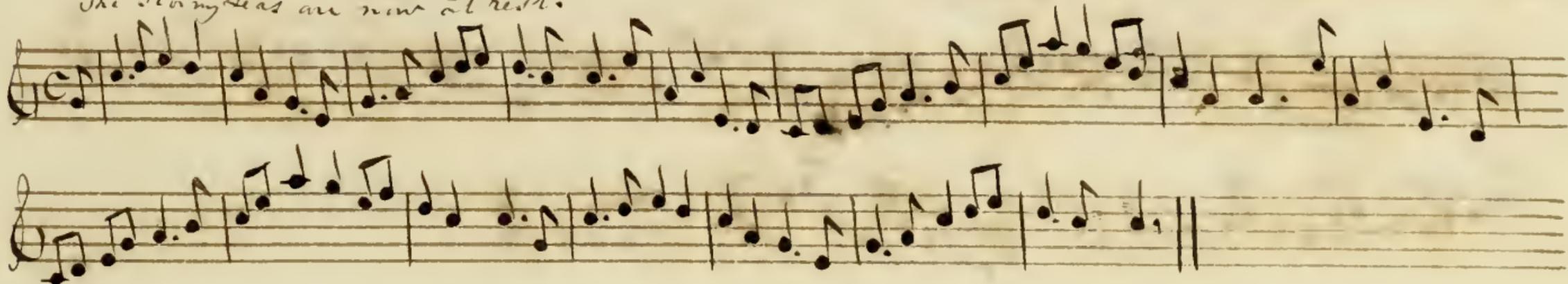
(853.)



108.

The Horns are now at rest.

(854.)



109.

Young Johnny Lawrie.

(855.)



110.

I may rove where I like.

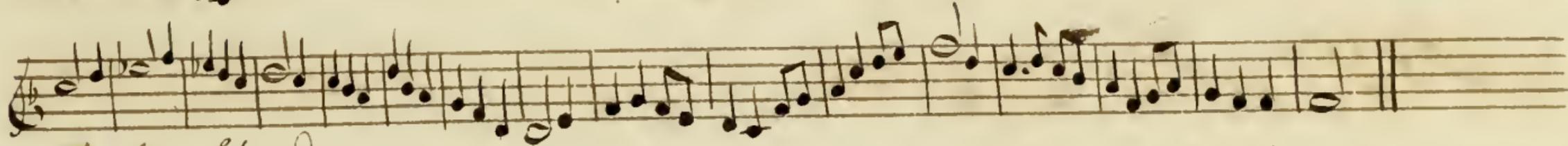
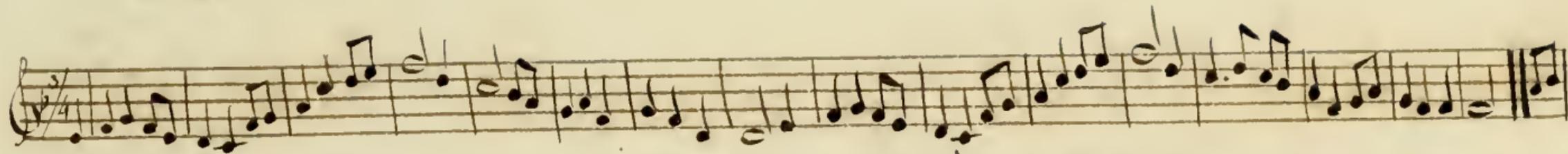
(856.)



111

The silent old Man.

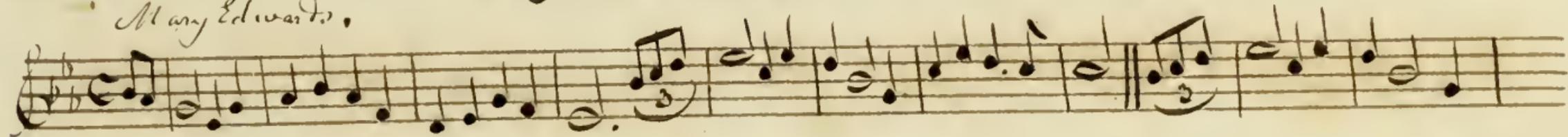
(857.)



112.

Mary Edwards.

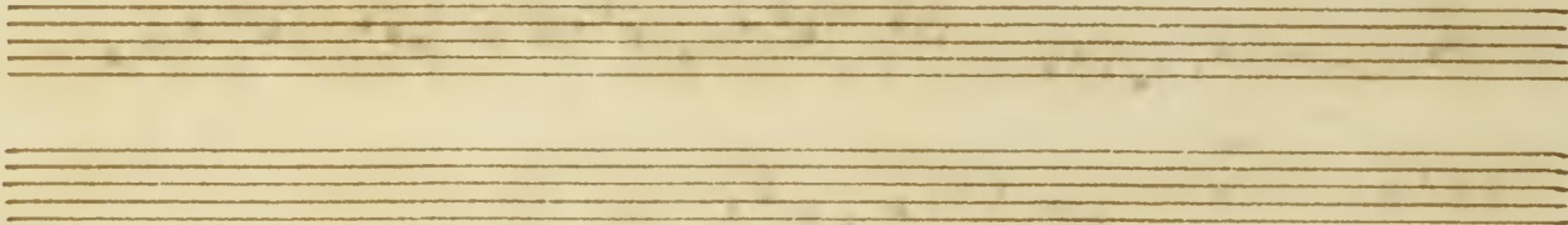
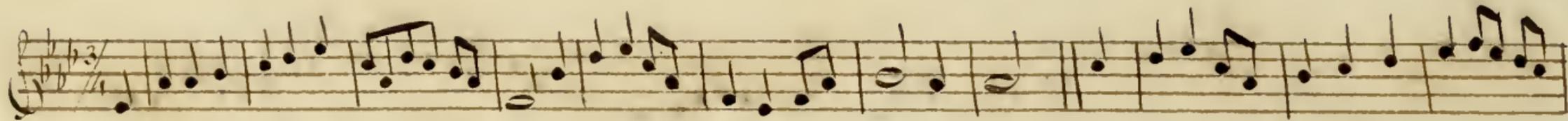
(858.)



113.

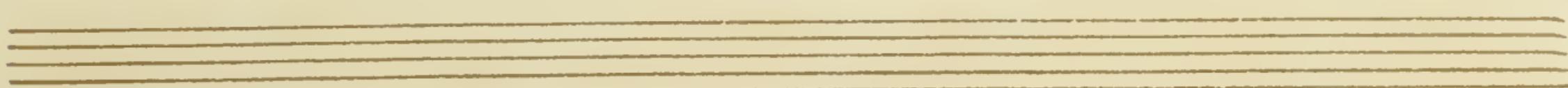
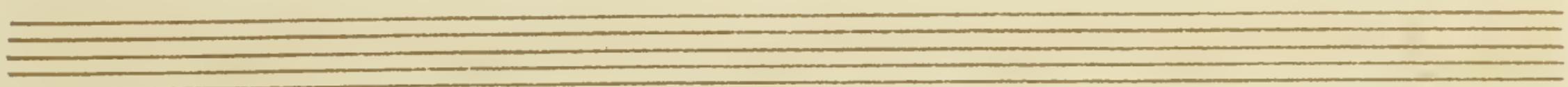
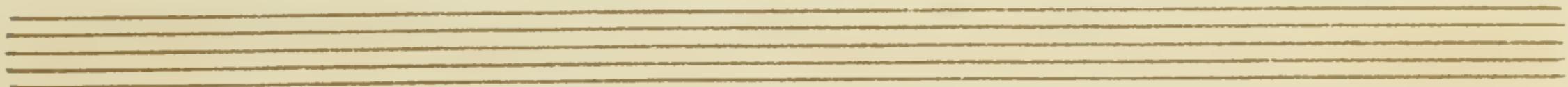
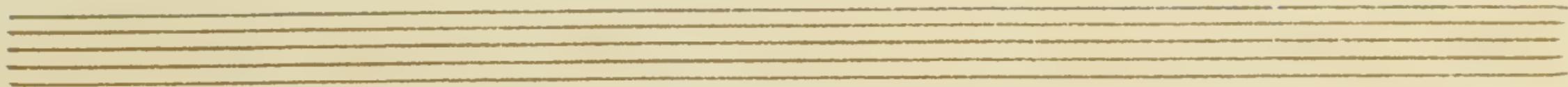
Counted fair Cathlin a year and a day.

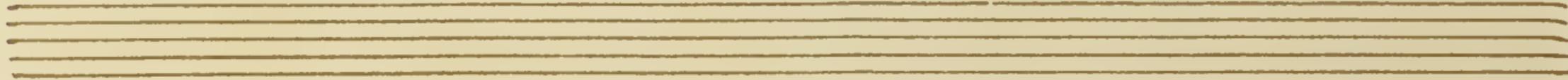
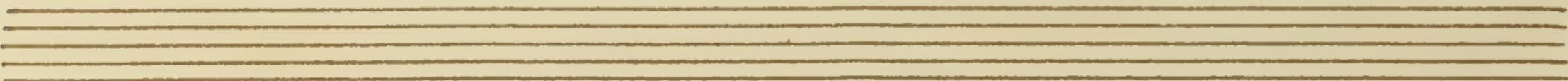
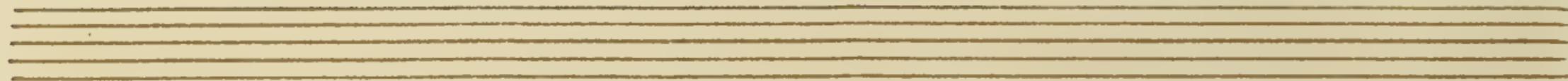
(860.)

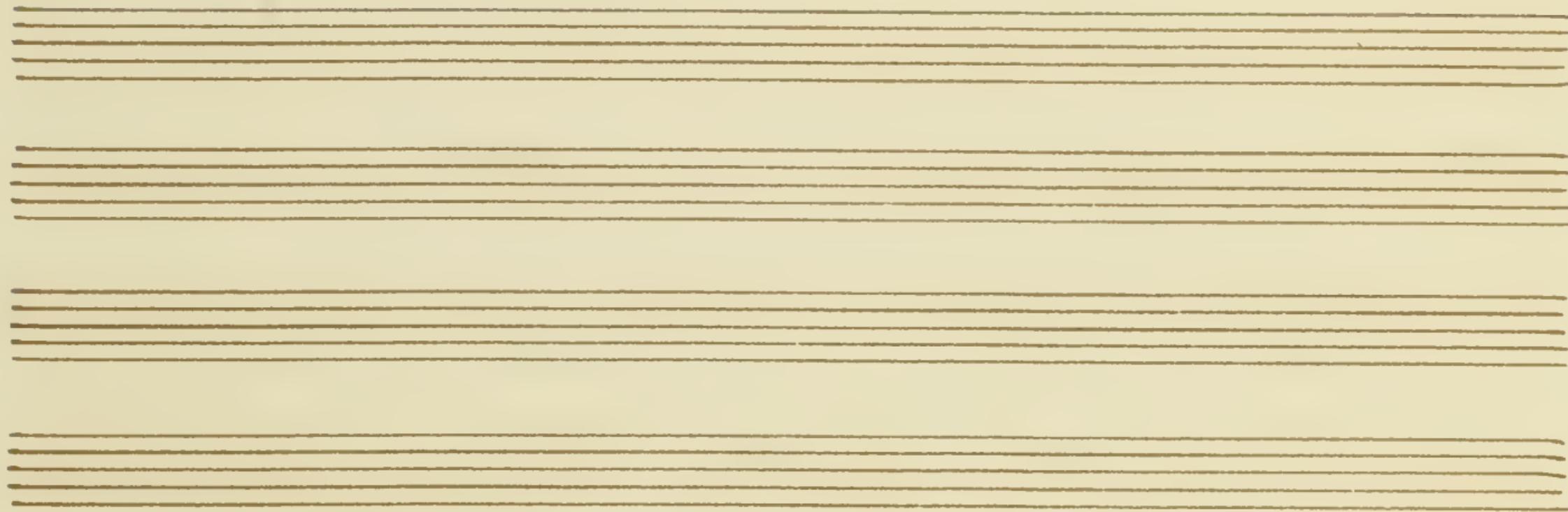


[Blank musical staves]

Blank musical staff with five lines.





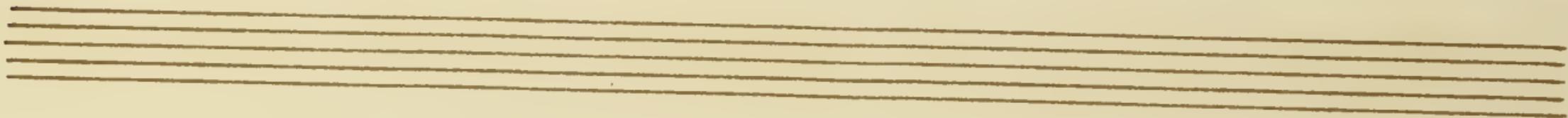
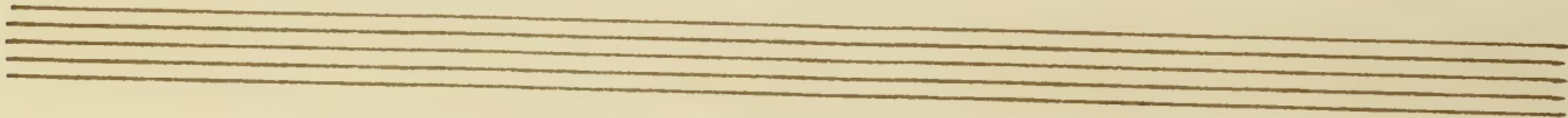


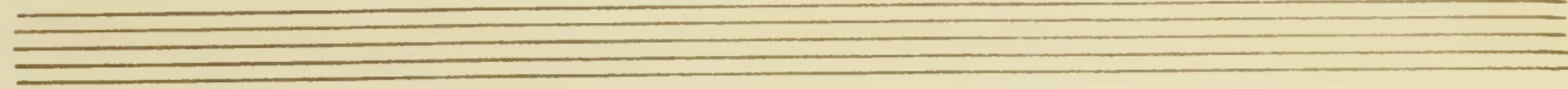
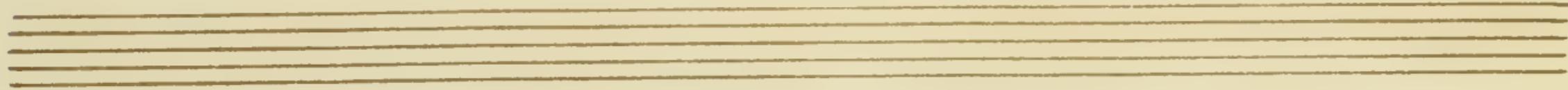
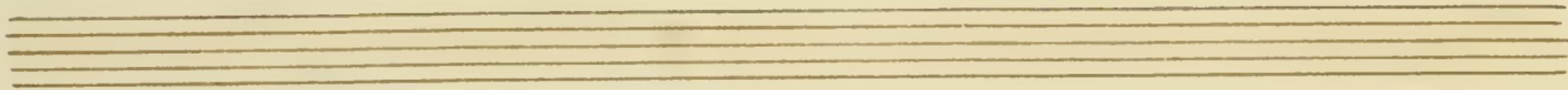
Blank musical staff with five horizontal lines.

Blank musical staff with five lines.

Blank musical staff with five horizontal lines.

Blank musical staff with five horizontal lines.

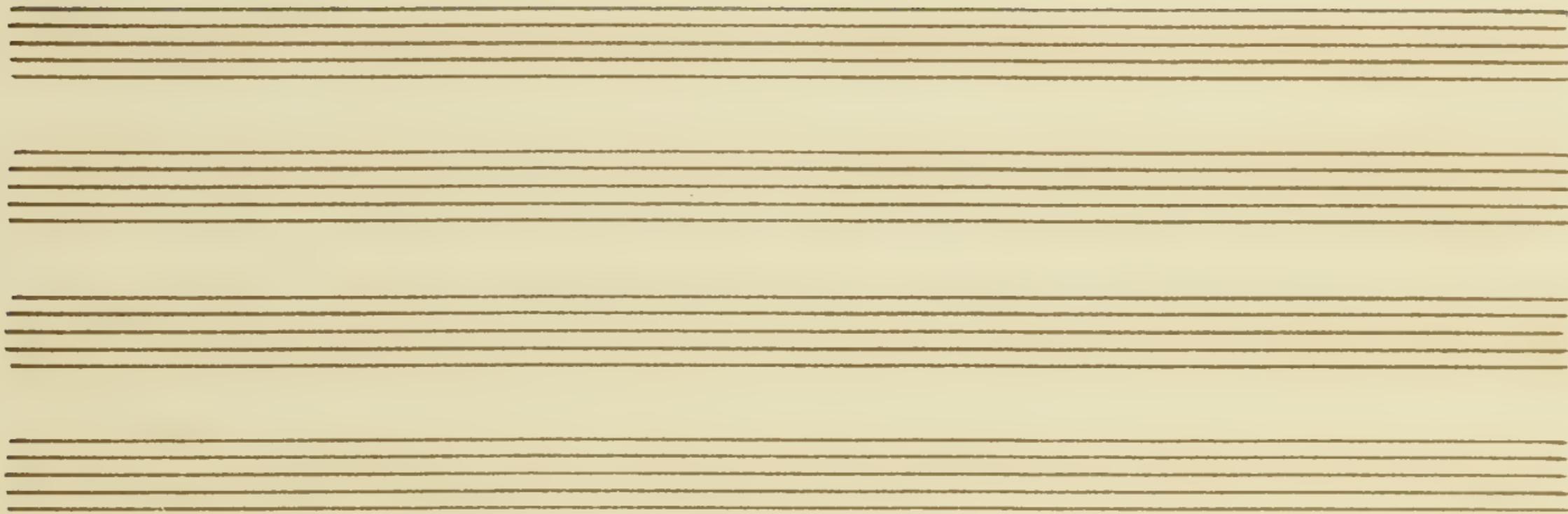




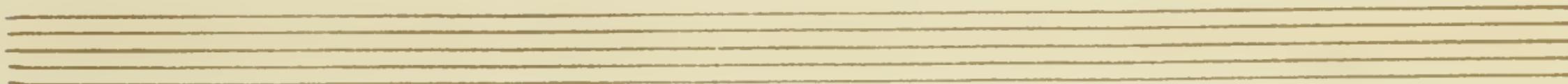
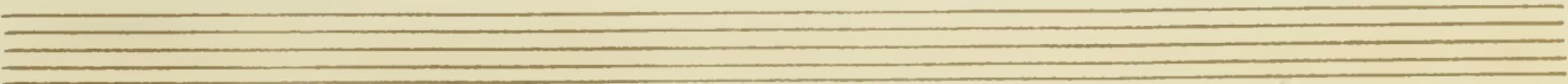
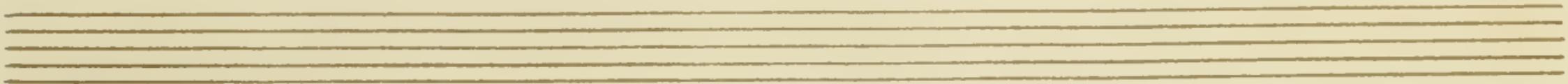
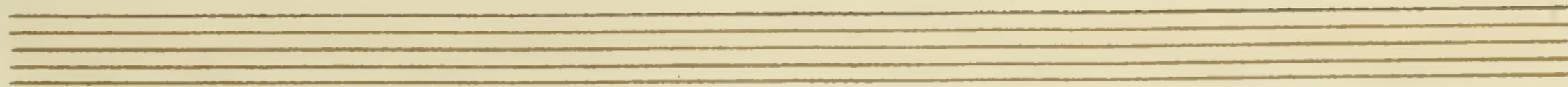
Blank musical staff with five horizontal lines.



Blank musical staff with five horizontal lines.



Blank musical staff with five horizontal lines.

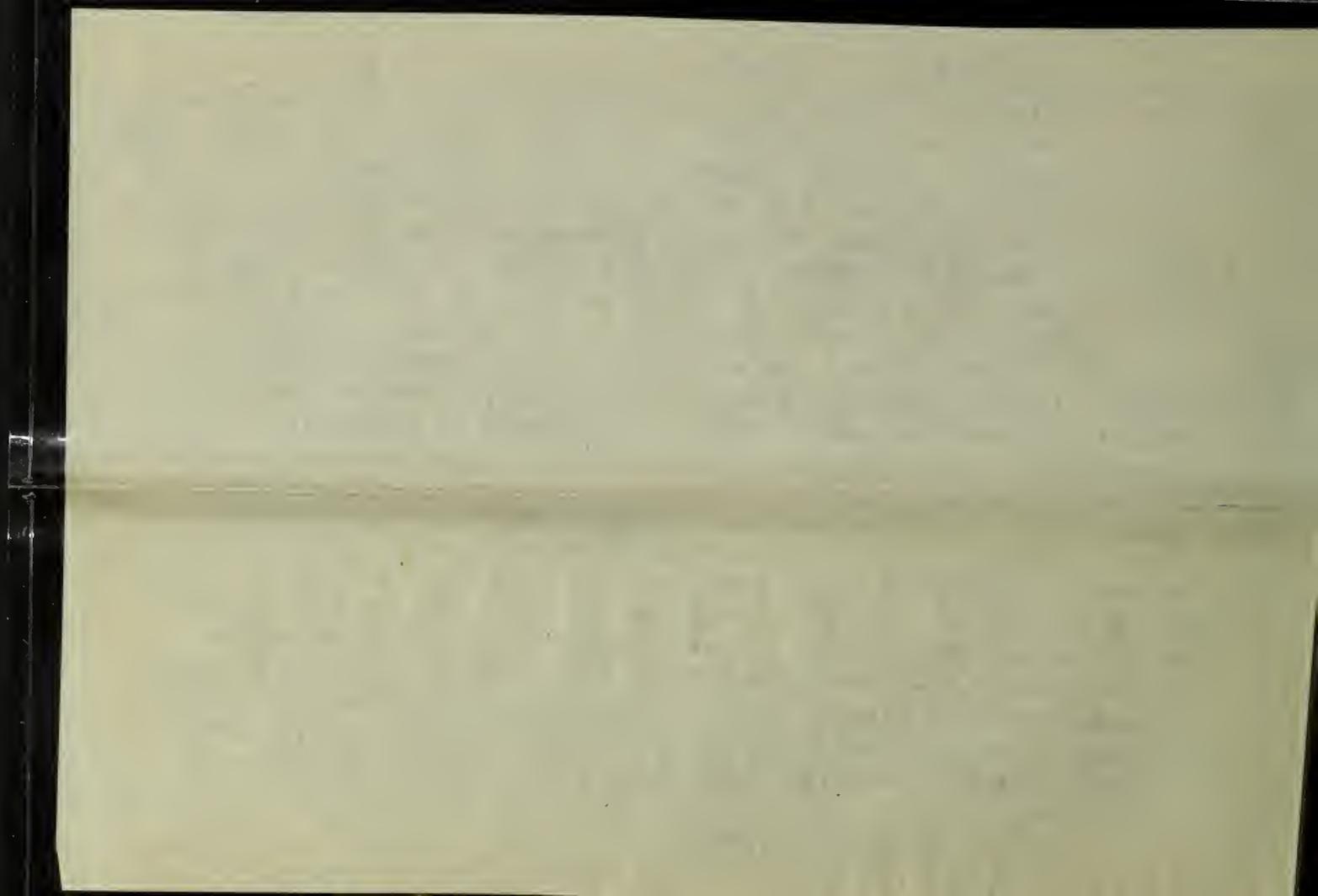




The Irish airs in this volume (or book) are mine. But, as several of them have appeared in the Citizen and Dublin Monthly Magazine, (among others that are genuine old Irish airs) I think it necessary here to give some account of their origin. I heard Mr. Bunting say (at John Barton's) 'that the last airs having any Irish character are Jackson's, and that the oldest airs are the most characteristic.' The former assertion appeared to me absurd, as I felt I could compose an Irish air, and that others might also. The first 13 I composed (as self-trials) soon after this occurred. Bunting made same assertion (in print) in his (3d) Collection (see preface, pages 6 and 7) and the proprietors of the Citizen proposing to publish Irish airs, I prepared lines for numbers 3, 4, and 9, to see if the airs might pass as genuine. No. 4 appeared to pass as an undoubted ancient Irish air (I have not heard Bunting's opinion.) I had encouragement enough, and continued composing, sometimes lines for airs, and sometimes airs for the lines of others. Numbers 22, 30, 39, 43, 48, 44, 53, 63, are airs composed for the lines, numbers 18 and 5r (in great part) also, - numbers 28, 34, 47, 52, and others, I composed to suit the ideas suggested by the Irish (selected before as a) names. Numbers 23 and 62 are intended to be after the manner of Scott, - numbers 32, 33, and 45, in the manner of the composer of O Maire dilish, - number 47 after O'Cahan's manner, number 55 after Connallon, numbers 34 and 65, after O'Ceabailan, and numbers 69 and 70, in part after the same composer. The last three parts of number 49, I heard in the street.

1st. October, 1842.

H' Enricus Hudson.



ze 11th 1841 in 2d Volume (or book) are mine. But, as I before or them have appeared in the 131
• Cuzzen and Dublin monthly Magazine (among others was are some of the old 11th 1841) I think
is necessary here to give some account of these articles. I heard My Dear Bunzins page
(as year Barzons) was the last of the 11th 1841 characters are just one — and was
the other of the more characters are — the former appeared to me abundant
as I felt I could compare an 11th 1841, and was other also — the first 16, I composed (as
yell 17) soon after the 11th 1841. Bunzins made some attention (in 1841) in his (3^d) Col-
-lection (see preface page 647) and the propriety of the Cuzzen proposals to publish the 11th 1841
I prepared lines for Numbers 3, 4 & 9; to see if the 11th 1841 part of some — 1841 ap-
-peared to part of an undoubted article of the 11th 1841 (I have not heard Bunzins opinion) — I had en-
-ough enough; and continued composing some other lines for the 11th 1841 and some other of the 11th 1841
the lines of others — Numbers 22; 30; 39; 46; 40 ~~44~~ 53; 63 are of the 11th 1841 composed for the lines — Num-
-bers 18 & 50 (in 3 parts) also — Numbers 28; 34; 47; 52 and others I composed to see the idea of the 11th 1841
-gered by the 11th (relected before of a name — Numbers 26 and 62 are intended to be of the 11th 1841
-ze manner of "Cuzz". Numbers 32; 33 & 45 in the manner of the composer of "O My Dear Sister" — Num-
-bers 17 of the "O Cuzz" manner — Number 55 of the "Connallon" — Numbers 64 & 65 of the "O Dear
-hallan" and also Numbers 69 & 70 in part of the 11th 1841 composed. Henry Dear Henry.
the last 3 parts of Number 17 and in the 11th 1841. (7th October 1842.)

