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high voice



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*Sung*  
.....*By* **Mr. John McCormack**

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**Irish Country Songs**

(\*Second Set)

Edited, Arranged and for the Most Part

Collected by

**HERBERT HUGHES**

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- The Bard of Armagh.....*County Tyrone*  
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Monday, Tuesday.....*Southern Counties*  
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Kathleen O'More.....  
The Magpie's Nest.....*Dublin*  
Cruckhaun Finn.....*County Derry*  
The Slaney Side.....*County Kerry*  
Draherin-o-Machree.....  
I Will Walk With My Love.*County Dublin*  
The Maid with the Bonny Brown  
Hair.....*County Donegal*  
Norah O'Neale.....*County Derry*  
The Light of the Moon.....*County Derry*  
The Lowlands of Holland...*County Derry*  
Skibbereen.....*County Tyrone*  
The County of Mayo.....  
The Bonny Bunch of Roses.*Tyrone Version*  
A Good Roarin' Fire.....*County Derry*  
The Cork Leg.....*Tyrone Version*  
The Dark-haired Girl.....*County Dublin*

Price \$1.50, paper cover

**\* Preface to the Second Set.**

**I**N this volume all the tunes are traditional, with the possible exception of "The Cork Leg," and the words of most are to be found on broadsheets. Nevertheless, I feel some explanation of the contents is necessary.

It is not pretended that the ballads or the tunes are now published for the first time. At least half of them, in one form or another, have appeared before, if not actually in the version given here; but the greater number will be new to those living outside the comparatively small circle of people who know much of Irish folk music. It may be that the lovely tunes of "Norah O'Neale," "The Light of the Moon," and "Cruckhaun Finn," are new even to that charmed circle. For each of those three tunes, as well as "A Good Roarin' Fire," and the superb version of "The Lowlands of Holland," I am indebted to my old nurse, Ellen Boylan, who has lived in my father's house for thirty-five years; from her, also, I learned "The Next Market Day," "I Know Where I'm Going," "A Ballynure Ballad," and "Must I Go Bound?" which appeared in the first volume.

As far as possible the words of the ballads are given here precisely as they were recorded. Where I have made any slight adaptation I have done so for reasons set forth in the preface to the first volume, which reasons are surely justified in a book of this kind.

It requires the eloquence of no professional essayist to point out the deep human feeling, the simple pathos, the wise humor of some of these ballads, for their wonderful qualities are self-evident. Most ballads are human (if not historical) documents, and the story told so straightforwardly in "Skibbereen," for example, certainly falls into that category. Curiously enough in outline and in one or two details it resembles an actual incident recorded by a friend of mine in Kerry less than forty years ago, though there could be no connection between the two stories. Of the fragment "Da Luain, da mairt" there is a legend to the effect that once upon a time a poor old hunchback overheard the fairies singing inside a rath in some lonely part of Ireland. The phrase he heard was simply that of "Da Luain, da mairt; da Luain, da mairt," repeated many times. Being something of an artist after the manner of Hans Sachs, and dissatisfied with the incompleteness of the melody, he added—very softly to himself—"agus da Caideen" in the form I have given here. The fairies, being quick of hearing and naturally good musical critics, were delighted and promptly removed his hump. There are variants of this tale to be read in old books, and I have a dim recollection of an ancient Beckmesser who so distorted the phrasing of the little song that he received one or two humps as punishment for his jealousy of our Hans Sachs.

"The Bonny Bunch of Roses" is a curious relic of the allegorical style of ballad. The version printed here comes from Dungannon in the County of Tyrone—a difficult song to sing, but very characteristic; it is best sung without any break in rhythm. England, of course, is the "Bonny Bunch of Roses," and the ballad itself is of English origin.

HERBERT HUGHES.

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