

# THE WILLIAM KILLEY FLUTE BOOK



*Self portrait of William Killey from the manuscript  
(Image courtesy of the Manx Museum Library)*

A collection of tunes compiled in the middle of the 19<sup>th</sup> Century, by William Killey of Jurby, Isle of Man, along with notes on the tunes, and a brief biographical background.

*Edited by Ian Radcliffe.*



# Introduction

The title comes from that used on the microfilm copy of a manuscript held in the Manx Museum, (reference number MIC 43). The film box claims the original book was lost during microfilming in Liverpool in 1957, however it appears to have been archived on return under a different name! The book itself was in a fragile state and has now undergone conservation (MS11195).

I was first made aware of the book when it was mentioned on the Manx Radio Folk Programme about forty years ago, and I went and obtained photocopies of the images from the museum. At that time I found them difficult to decipher and so they were set aside until about five years ago when with the assistance of current technology I was able to produce printable music and research the origins of the tunes. The variety of the tunes have always fascinated me, how it jumps from church music to folk to classical, all jumbled together, a true music lover. The question of why Killey wrote the music down is not clear, I'm afraid I don't have an answer yet!

Some research on the manuscript has been carried out previously but was not published, except for the transcribed music content which is available on the Culture Vannin website – [manxmusic.com](http://manxmusic.com). This came to light after this transcription had been completed and has only been used for comparison rather than as the primary source.

The intention of this volume is to reproduce the music notation with a minimum of 'restoration'. This means that some tunes will have odd numbers of bars, odd number of notes per bar, or appear to end abruptly. Where it has been seen to be appropriate a few tunes have been amended either by adding missing notes or rests, or where it appears a tune has been transcribed in two parts, the parts have been put together. It is hoped that these tunes will be played, and I leave it to the individual to interpret what is here and infill what may be missing.

Titles that have not been readable are given as 'illegible', in some cases an interpretation of some letters is given. Where possible, popular well known alternative titles are given in italics. The tunes are presented in the order found on the microfilm, and the line lengths follow the originals as far as possible. Having now had access to the manuscript itself, I have spotted some minor discrepancies in the order of the pages, which will be addressed in future editions.

I would like to thank the following for their assistance in checking the transcriptions and providing potential tune titles, in particular Chris Partington of the Village Music Project, and Dr. Fenella Bazin RBV, also Mary Bishop, Moira Bracknell, Pete Dunk, Dave Rowlands and Andy Turner. Thanks are also due to Chris Walshaw for devising the abc notation used in preparing the scores.

This book is dedicated to John Kaneen RBV, who first introduced me to the manuscript some forty years ago.

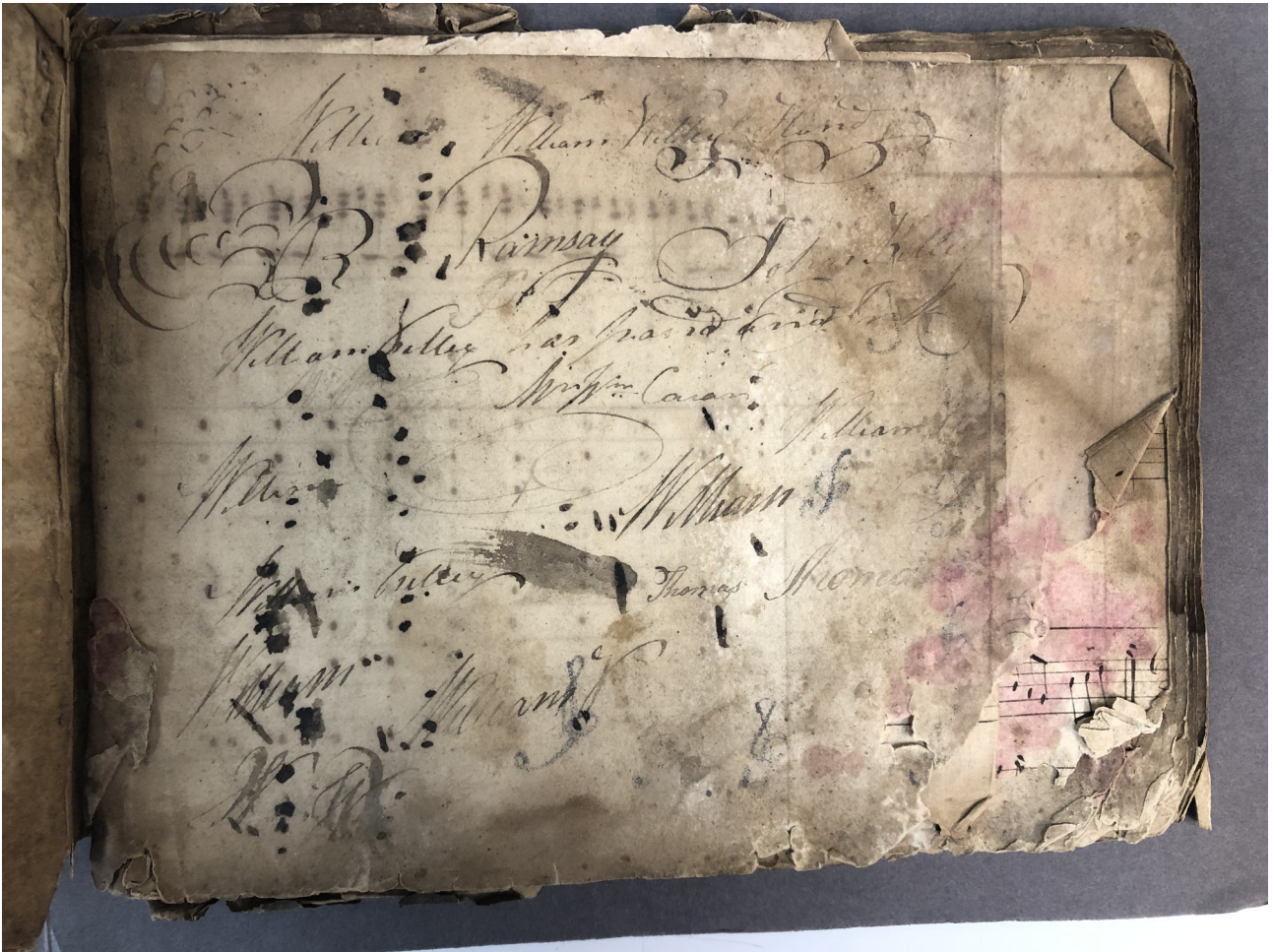
Finally I am grateful to the Callister family for preserving the manuscript and the Manx Museum and its library staff (Sarah Christian in particular) for curating it. Any errors you find are mine, please feel free to let me know, so I can correct them!

Ian Radcliffe  
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17<sup>th</sup> April 2024







*The flyleaf of the manuscript  
(Courtesy of the Manx Museum Library)*

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It is intended that this music is played rather than just stuck on a shelf, so feel free to use the tunes in workshops etc. but please cite this as your source.

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### 1. Song by the Mensan Societies children(?)

Musical score for 'Song by the Mensan Societies children(?)'. The score is written for four staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests. There are repeat signs (double bar lines with dots) in the second and third staves.

### 2. Portuguese Hymn

*Adeste Fideles (O come all ye faithful)*

Musical score for 'Portuguese Hymn Adeste Fideles'. The score is written for four staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. A tempo marking of ♩ = 100 is present at the beginning. The melody is primarily composed of quarter and eighth notes, with some rests. There are repeat signs (double bar lines with dots) in the second and third staves.

### 3. Mount Pleasant

Musical score for 'Mount Pleasant'. The score is written for two staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. A tempo marking of ♩ = 80 is present at the beginning. The melody is primarily composed of quarter and eighth notes, with some rests. There is a repeat sign (double bar line with dots) at the end of the second staff.

#### 4. Italian Hymn

*Rousseau's Dream, Go Tell Aunt Rhody*

Musical score for 'Italian Hymn' in 3/4 time, key of D major. The tempo is marked as quarter note = 100. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the later measures. The second and third staves continue the melody and accompaniment.

#### 5. Psalm 112

Musical score for 'Psalm 112' in 3/4 time, key of D major. The tempo is marked as quarter note = 100. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has the word 'unclear' written above it. The score includes first and second endings, indicated by '1' and '2' above the notes. The music is primarily composed of quarter and eighth notes.

#### 6. Hymn or Psalm

Musical score for 'Hymn or Psalm' in 3/4 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower staves and a melody of quarter notes in the upper staff. The piece concludes with a final cadence.

7. Title illegible 1 (Mecason?)

Musical score for 'Title illegible 1 (Mecason?)' in G major, 3/4 time. The score consists of four staves. The first staff contains the melody with various rhythmic values including eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff continues the accompaniment and concludes with a double bar line.

8. Title illegible 2

Carey, Surrey

Musical score for 'Title illegible 2 (Carey, Surrey)' in G major, 3/4 time. The score consists of two staves. The first staff features a melody with a triplet of eighth notes marked with a '3' below it. The second staff provides a simple harmonic accompaniment.

9. Title illegible 3

Sweet Jenny Jones, Cadair Idris

Musical score for 'Title illegible 3 (Sweet Jenny Jones, Cadair Idris)' in G major, 3/4 time. The score consists of three staves. The first two staves contain the melody and accompaniment, with the melody featuring some eighth-note patterns. The third staff provides a final accompaniment line.

10. Title illegible 4

Musical score for 'Title illegible 4' in G major, 3/4 time. The score consists of two staves. The first staff contains the melody with a mix of quarter and eighth notes. The second staff provides a harmonic accompaniment.



### 11. Irish (Long Measure?)

Musical notation for 'Irish (Long Measure?)' in G major, 3/4 time. It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The piece ends with a double bar line and repeat dots.

### 12. Military Tune

Musical notation for 'Military Tune' in G major, 2/4 time. It consists of three staves. The first staff contains the melody, and the second and third staves contain the accompaniment. The piece ends with a double bar line and repeat dots.

### 13. Magdalene Hymn

Musical notation for 'Magdalene Hymn' in G major, 4/4 time. It consists of three staves. The first staff contains the melody, and the second and third staves contain the accompaniment. The piece ends with a double bar line and repeat dots. The word 'Da Capo' is written above the final measure of the third staff.

### 14. Kentish March

Musical notation for 'Kentish March' in G major, C time. It consists of three staves. The first staff contains the melody, and the second and third staves contain the accompaniment. The piece features several triplet markings (indicated by a '3' over the notes) and ends with a double bar line and repeat dots.

### 15. March of the 37<sup>th</sup> Regiment

Musical score for 'March of the 37<sup>th</sup> Regiment' in G major, 2/4 time. The score consists of three staves. The first two staves contain the main melody with various rhythmic patterns including eighth and sixteenth notes. The third staff features a bass line with several triplet markings (indicated by a '3' below the notes).

### 16. Duke of York's Grand March

Musical score for 'Duke of York's Grand March' in G major, 2/4 time. The score consists of six staves. The first five staves contain the main melody with various rhythmic patterns including eighth and sixteenth notes. The sixth staff concludes the piece with the instruction 'D.C. al Fine'. Below the score, the title 'Duke of Yorks Grand March' is printed.



## 17. Turkish March

Franz Kozwara

$\text{♩} = 100$  FINE

Da Capo

## 18. God Preserve the Emperor

## 19. Rule Britannia

**20. Coldstream March**



Musical notation for Coldstream March, consisting of three staves in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

**21. Queen's Grand March**



Musical notation for Queen's Grand March, consisting of three staves in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

**22. Loudon March**

*Lord Loudon's March*



Musical notation for Loudon March, consisting of three staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

**23. Highland March**

*Captain Hoods March, Captain Reid's/Reeds 3<sup>rd</sup> Regiment of Guards March*

Musical score for Highland March, consisting of four staves of music in treble clef, key of D major, and common time. The music features a mix of eighth and sixteenth notes, with some triplet patterns and repeat signs.

**24. In my Cottage Near the Wood**

♩ = 120  
NB - rests added at phrase ends

Musical score for In my Cottage Near the Wood, consisting of four staves of music in treble clef, key of D major, and common time. The tempo is marked as quarter note = 120. The score includes a note about rests added at phrase ends. The music is characterized by a steady eighth-note accompaniment and a melody of eighth and quarter notes.

**25. Brunswick Waltz**

Musical score for Brunswick Waltz, consisting of three staves of music in treble clef, key of D major, and 3/8 time. The music features a mix of eighth and sixteenth notes, with a waltz-like feel.

**26 Kate of Culain**

*Kate of Coleraine*

Musical notation for 'Kate of Culain' in G major and 6/8 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat dots.

**27. I. of M. March**

Musical notation for 'I. of M. March' in C major and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

**28. Wife of J's Favourite**

*Banks of the Dee, Trip to Canterbury, New Langolee*

Musical notation for 'Wife of J's Favourite' in G major and 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

**29. Prince Wm Hy's Return**

*Prince William Henry's Return*

Musical notation for 'Prince Wm Hy's Return' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The second staff contains a repeat sign followed by a continuation of the melody. The third and fourth staves continue the piece, ending with a double bar line and repeat dots.

**30. The King**

*God Save the King (See also page 16)*

Musical notation for 'The King' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter notes. The second staff continues the melody, featuring a triplet of eighth notes in the final measure, and ends with a double bar line and repeat dots.

**31. I'd Think On Thee My Love**

Musical notation for 'I'd Think On Thee My Love' in C major, common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a common time signature. The melody is composed of quarter and eighth notes. The second and third staves continue the piece with various rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat dots.

**32. German Hymn**

Musical notation for the German Hymn, consisting of two staves. The first staff is in 3/4 time and contains the main melody with a repeat sign. The second staff is a simple accompaniment line.

**33. March in the Battle of Prague** (see also page 14)

Musical notation for the March in the Battle of Prague, consisting of three staves. The first two staves are in 2/4 time and feature a complex, rhythmic melody with many sixteenth notes. The third staff is an accompaniment line with a triplet.

**34. Grand March in Bluebeard** (see also page 26)

Musical notation for the Grand March in Bluebeard, consisting of three staves. The first two staves are in 2/4 time and feature a complex, rhythmic melody with many sixteenth notes. The third staff is an accompaniment line with a triplet.

**35. Prince Couburg's Grand March**

Musical score for Prince Couburg's Grand March, consisting of seven staves of music in 2/4 time. The score is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

**36. Cotillion**

*Scotsman*

Musical score for Cotillion Scotsman, consisting of five staves of music in 2/4 time. The score is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.



**37. Dorsetshire March**

*Dorchester March, Captain Reid's Delight, The Third Buffs March*

Musical score for Dorsetshire March, consisting of three systems of two staves each. The music is in 2/4 time with a key signature of one sharp (F#). The first system contains 8 measures. The second system contains 8 measures, with a repeat sign at the beginning of the second measure. The third system contains 8 measures, with a repeat sign at the end of the second measure.

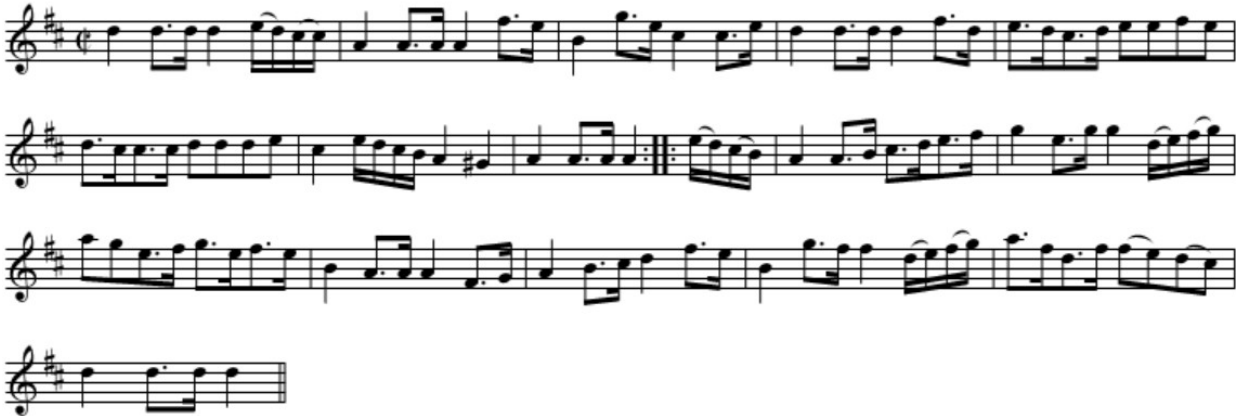
**37a. Dorsetshire March**

*Bars rearranged for clarity*

Musical score for Dorsetshire March (rearranged), consisting of four systems of two staves each. The music is in 2/4 time with a key signature of one sharp (F#). The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures, with a repeat sign at the beginning of the first measure. The fourth system contains 8 measures, with a repeat sign at the end of the second measure.



38. March in the Battle of Prague (see also page 11)



*The first page of tunes in the manuscript  
(Image courtesy of the Manx Museum Library)*

**39. L's Favourite**

*(Old) Kiss my Lady*

Musical score for 'L's Favourite' in G major, 2/4 time. The score consists of seven staves of music. The melody is characterized by eighth and sixteenth notes, with frequent beaming. There are several double bar lines with repeat signs throughout the piece, indicating a structured and repeatable tune.

**40. Here's a Health to all Good Lasses**

Musical score for 'Here's a Health to all Good Lasses' in G major, 2/4 time. The score consists of six staves of music. The melody is primarily composed of eighth and sixteenth notes, with a steady, rhythmic flow. The piece includes several double bar lines with repeat signs, suggesting it is a traditional, repeatable folk tune.

**41. God Save the King** (see also page 10)

Musical notation for 'God Save the King' in G major, 3/4 time. The first staff contains the melody with trills (tr) over the notes G4 and B4. The second staff contains the accompaniment, featuring a trill (tr) over the note G4 and a quintuplet (5) at the end.

**42. The Wounded Hussar**

*Captain O'Kane*

Musical notation for 'The Wounded Hussar' in B-flat major, 3/4 time. It consists of three staves of music. The first staff is the melody, the second is the accompaniment, and the third is a concluding phrase.

**43. Fair Diosalia or Fair Rosalia**

Musical notation for 'Fair Diosalia or Fair Rosalia' in G major, 2/4 time. It consists of four staves of music. The first two staves are the melody, and the last two are the accompaniment.

**44. Miss Forbes Farewell to Banf**

*The Green Cockade*



*A page of lessons  
(Image courtesy of the Manx Museum Library)*



**45. Downfall of Paris**

Musical score for 'Downfall of Paris' in 2/4 time, key of D major. The score consists of seven staves of music. The first six staves contain the main melody with various rhythmic patterns and rests. The seventh staff concludes with a double bar line and the instruction 'D.C.' (Da Capo).

**46. Sir Sidney Smith's favourite**  
*Sir Sidney Smith's March*

Musical score for 'Sir Sidney Smith's favourite' in 2/4 time, key of D major. The score consists of six staves of music. The first two staves contain the main melody with various rhythmic patterns and rests. The third staff contains a series of eighth notes. The fourth and fifth staves contain the main melody with various rhythmic patterns and rests. The sixth staff concludes with a double bar line.

47. Waltz Shasting / Strasburg

Musical score for 'Waltz Shasting / Strasburg' in 3/8 time, key of D major. The score consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes. The second staff is a harmonic accompaniment with a similar rhythmic pattern. The third and fourth staves provide a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

48. Jurby March

Musical score for 'Jurby March' in 3/8 time, key of D major. The score consists of a single staff with a melody of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

49. Waltz Douglas

Musical score for 'Waltz Douglas' in 3/8 time, key of D major. The score consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes. The second staff is a harmonic accompaniment. The third and fourth staves provide a bass line. The piece includes two 'D.C.' (Da Capo) markings, indicating a repeat of the section. The score concludes with a double bar line and repeat dots.

50. The Maid of Ballaugh Moile

Musical score for 'The Maid of Ballaugh Moile' in 2/4 time, key of D major. The score consists of two staves. The first staff is the melody, featuring a series of eighth and sixteenth notes. The second staff is a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

**51. Ramsey Grand March**

Musical score for Ramsey Grand March, consisting of six staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (indicated by the number '3' below the notes).

**52. The 1<sup>st</sup> Royal's Farewell to Glasgow**

Musical score for The 1<sup>st</sup> Royal's Farewell to Glasgow, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score is characterized by a fast, rhythmic melody with many sixteenth and thirty-second notes.

**53. The Bards Legacy**

Musical notation for 'The Bards Legacy' in G major and 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with a repeat sign and a triplet of eighth notes. The second staff continues the melody with a repeat sign and another triplet of eighth notes.

**54. Lady Passoits Hornpipe**

Musical notation for 'Lady Passoits Hornpipe' in G major and 2/4 time. The piece consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with a repeat sign. The second and third staves continue the melody with a repeat sign.

**55. Flowers of Edinburgh**

Musical notation for 'Flowers of Edinburgh' in G major and 2/4 time. The piece consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with a repeat sign. The second and third staves continue the melody with a repeat sign.



## 56. Conqoring Hero

$\text{♩} = 100$   
NB-2 sharps in ms

Musical score for 'Conqoring Hero' in 3/4 time, key of D major. The score consists of four staves. The tempo is marked as quarter note = 100. A note indicates 'NB-2 sharps in ms'. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

## 57. Belleisle March *Monks March*

Musical score for 'Belleisle March' in 2/4 time, key of D major. The score consists of two staves. It features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above or below the notes).

## 58. Waltz Ramsey

Musical score for 'Waltz Ramsey' in 3/8 time, key of D major. The score consists of six staves. It features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

**59. Patrick O'Neal**  
*Barney/Brian O'Neill*



**60. Life let us Cherish**



*These tunes as found in the manuscript  
(Image courtesy of the Manx Museum)*

**61. Devonshire Quickstep**

*The March of the Men of Devon, Fanniglen*

The musical score for 'Devonshire Quickstep' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first five staves contain the main melody, which includes a double bar line with repeat dots. The sixth staff begins with the instruction 'Da Capo' and contains a short musical phrase that concludes with a double bar line.

**62. Jakson's Favourite**

*When I Followed a Lass*

The musical score for 'Jakson's Favourite' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of six staves of music. The first five staves contain the main melody, which includes a double bar line with repeat dots. The sixth staff concludes the piece with a double bar line.

**63. Edinburgh Volunteers Quickstep**

Musical score for 'Edinburgh Volunteers Quickstep' in 2/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, with frequent beaming. The second and third staves continue the melody with various rhythmic patterns and repeat signs. The fourth staff concludes the piece with a final cadence.

**64. Will You Come to the Bower**

Musical score for 'Will You Come to the Bower' in 2/4 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second and third staves continue the melody with various rhythmic patterns and repeat signs.

**65. Sir Sidney Smith's Hornpipe**

Musical score for 'Sir Sidney Smith's Hornpipe' in 2/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, with frequent beaming. The second and third staves continue the melody with various rhythmic patterns and repeat signs. The fourth and fifth staves conclude the piece with a final cadence.

66. Grand March in Bluebeard (see also page 11)

Musical score for 'Grand March in Bluebeard' in 2/4 time, key of D major. The score consists of six staves. The first three staves are the main melody, with the third staff ending with a 'Capo' instruction. The fourth and fifth staves are accompaniment, with the fifth staff featuring a trill (tr) on the final note. The sixth staff is a continuation of the accompaniment.

67. Air in Oscar & Malvinora

Musical score for 'Air in Oscar & Malvinora' in 2/4 time, key of D major. The score consists of four staves. The first two staves are the main melody, and the last two staves are the accompaniment.



68. Gin' O'Hara's March

Musical score for 'Gin' O'Hara's March' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth and sixteenth notes, with some triplet patterns. The second staff continues the melody with a repeat sign. The third staff features a more complex rhythmic pattern with many sixteenth notes. The fourth staff has a similar complex pattern with some triplet figures. The fifth staff concludes the piece with a final cadence.

69. Lord Harwick's March

Musical score for 'Lord Harwick's March' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melody with a repeat sign. The third staff features a complex rhythmic pattern with many sixteenth notes. The fourth staff has a similar complex pattern with some triplet figures. The fifth staff concludes the piece with a final cadence. The sixth staff features a rhythmic accompaniment pattern consisting of eighth notes and rests.

70. Duke of Wellington's March

Musical score for 'Duke of Wellington's March' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features eighth and sixteenth notes, with a triplet of eighth notes at the end. The second staff continues the melody with similar rhythmic patterns and includes a repeat sign. The third staff concludes the piece with a final cadence and a repeat sign.

71. Maid of Lodi

Musical score for 'Maid of Lodi' in G major, 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes. The second and third staves continue the piece, featuring a repeat sign and ending with a final cadence.

72. Hearts of Oak

Musical score for 'Hearts of Oak' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes. The second and third staves continue the piece, ending with a final cadence.

73. Rob Roy

Musical score for 'Rob Roy' in G major, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody includes a dynamic marking of *p* (piano) and a *f* (forte) marking. The second staff continues the piece, ending with a final cadence.

74. The Isle of Man Quickstep

Musical score for 'The Isle of Man Quickstep' in 2/4 time. The score consists of five staves of music. The first staff is the melody, starting with a treble clef and a key signature of one flat. The second staff contains a complex rhythmic accompaniment with many sixteenth notes. The third and fourth staves continue the melody and accompaniment, with repeat signs and first/second endings. The fifth staff is a bass line with a simple rhythmic pattern.

75. Quickstep in the Battle of Prague

Musical score for 'Quickstep in the Battle of Prague' in 2/4 time. The score consists of five staves of music. The first staff is the melody, starting with a treble clef and a key signature of one flat. It features a triplet of eighth notes. The second staff contains a complex rhythmic accompaniment with many sixteenth notes and includes first and second endings. The third and fourth staves continue the melody and accompaniment. The fifth staff is a bass line with a simple rhythmic pattern.



**76. Title illegible 5 (Galopede?)**

*Galopede, Persian Dance / Ricardo, Yarmouth Reel*



**77. Bath Medley**

*Humors of Bath, The Spring's a Coming in, Wedding Shoes*



**78. Drunk at Night and Dry in the Morning**

*Irish Air in the Poor Soldier*



**79. The Rising of the Lark**

*Codiad yr Hedydd*

Musical notation for 'The Rising of the Lark' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features eighth and sixteenth notes, with a fermata over the final note of the first phrase. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line and repeat dots.

**80. Mylecharaine – A Manx Lullaby** (see also page 32)

Musical notation for 'Mylecharaine – A Manx Lullaby' in G major, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is simple and slow, using quarter and eighth notes. The second staff continues the melody and ends with a double bar line and repeat dots.

**81. The Scots Grays Quickstep**

Musical notation for 'The Scots Grays Quickstep' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is lively and features a triplet of eighth notes. The second and third staves continue the melody with various rhythmic patterns, including sixteenth notes and eighth notes, ending with a double bar line and repeat dots.

**82. Air**

Musical notation for 'Air' in G major, 3/4 time. It consists of one staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is simple and slow, using quarter and eighth notes, and ends with a double bar line and repeat dots.

**83. Mylecharaine** (see also page 31)

Musical notation for 'Mylecharaine' in 3/4 time. The first staff contains the main melody with a repeat sign at the end. The second staff contains a bass line accompaniment.

**84. Billy ploughhands favourite air**

Musical notation for 'Billy ploughhands favourite air' in 6/8 time. It consists of three staves. The first two staves show the main melody with a repeat sign. The third staff shows a bass line with two triplet markings (indicated by a '3' below the notes).

**85. Sprig of Shillelah and Shamrock**  
*Black Joak/Joke, Sprig of Shillelah*

Musical notation for 'Sprig of Shillelah and Shamrock' in 6/8 time. It consists of three staves. The first two staves show the main melody with a repeat sign. The third staff shows a bass line accompaniment.

**86. Orange in the Blue (Orange love)**

*Blue bonnets Hornpipe, The Blue Ribbon, Brochan Lom*

Musical notation for 'Orange in the Blue' in 3/4 time, consisting of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody and includes a double bar line with repeat dots and a fermata symbol. The third staff continues the melody and includes a double bar line with repeat dots. The fourth staff concludes the piece with a double bar line and a fermata symbol.

**87. Lord Cathcart's Favourite**

*Lord Cathcart, Paddy and the Piper*

Musical notation for 'Lord Cathcart's Favourite' in 6/8 time, consisting of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody and includes a double bar line with repeat dots. The third staff concludes the piece with a double bar line.

**88. March of the battle of Copenhagen**

*The Spry Young Lad*

Musical score for 'March of the battle of Copenhagen' in G major, 2/4 time. The score consists of seven staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings marked with '1' and '2' above the staff. Trill ornaments are indicated by a '3' above certain notes. The piece concludes with a double bar line and repeat dots.

**89. Quickstep**

Musical score for 'Quickstep' in G major, 3/4 time. The score consists of three staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

90. Untitled fragment





## Notes on the tunes and other sources

Many of the tunes have been located in printed collections and other manuscripts from elsewhere, these are noted below. The list is not comprehensive and it should not be implied that Killey or Cain has access to any of these. Where a tune appears more than once the related notes appear only once below. All the images were taken prior to conservation.

### 1. Song by the Mensan Societies children

This title is difficult to decipher, and is a best guess. The structure is such that it may be a four-part harmony. No similar tune has yet been traced.

### 2. Portuguese Hymn

The title *Portuguese Hymn* is associated with the tune used for the carol 'O Come All ye Faithful' (*Adeste Fideles*). A second part appears eleven pages later in the manuscript, the two parts have been combined here. The tune is found in a wide range of church music collections the earliest being by John Francis Wade (*Cantus Diversi*) in 1751, however there is no certainty as to who composed the tune. According to 'The Christmas Encyclopedia' by William D. Crump (2013), the name *Portuguese Hymn* dates from 1795 when the Duke of Leeds heard a version sung at the Portuguese Embassy in London. The entry in Wikipedia has further details.

### 3. Mount Pleasant

Four tunes of this title have been located, however none resemble this one, and a similar tune has not yet been found.

### 4. Italian Hymn

This is similar to the tune called 'Italian' in the Dixon manuscript of 1811, from Holton le Moor, Lincolnshire. Killey has ornamented some bars when compared to the Dixon version, and has transcribed it in the key of D rather than F.

The transcription of the Dixon manuscript by R. Greig (2010) gives the alternative titles 'Rousseau's Dream', and 'Go Tell Aunt Rhody'. The International Repertory of Music Literature attributes the origin of the tune to "a gavotte composed by Jean-Jacques Rousseau for his opera 'Le Devin du Village' (1752)", and suggests the title 'Rousseau' comes from an 1812 set of variations of that tune by the London piano virtuoso Johann Baptist Cramer. An essay by Murl Sickbert in *Vistas of American Music: Essays and compositions in honour of William K. Kerns* (Warren: Harmonie Park, 1999, pp.125-150) discusses that the 'Aunt Rhody' tune of the American traditional song is based on 'Rousseau's dream'.

Dixon MS, Lincolnshire, 1811, no.4.

### 5. Psalm 112

This melody may exist in church music but nothing similar has yet been traced. Killey (or Caine) may have transposed this up one octave to suit the flute.

## **6. Hymn or Psalm, L M**

The title has faded and the letters 'LM' at the end may refer to the term 'Long Measure'. No similar tunes to either the first or second part have yet been found.

## **7. Title illegible 1. (Micsare 6-8 ?)**

The title is difficult to read, but it and those of the following four tunes could appear to read 'Long Measure'. A similar tune has not yet been traced.

## **8. Title illegible 2 (Long Measure?)**

The image is out of focus on the microfilm but it appears to be the hymn tune known by the names '*Surrey*' and '*Carey*', composed by Henry Carey (b.~1685) in 1743. It can be found in over sixty hymnals from the 1840's to 1979, usually in the keys of F or G. Killeys' version reflects many of the published versions, arranged as 24-bars in the format AAB. His arrangement for flute appears to be a second part rather than being a straight reproduction of the melody.

## **9. Title illegible 3 (Long Measure?)**

The title has a stain across it and appears to read 'L Meas.....n'. The closest match found to the tune is (*Sweet*) *Jenny Jones*, also known as *Cadair Idris*. This tune is attributed to John Parry (1804), and can be found in many collections including those listed below.

Hamilton, W., *Universal Tune-Book Vol. 1*, Glasgow 1844, p.29, no.2.

Kerr, James, *Merry Melodies*, vol. 3, p.33, no. 307.

William Clarke MS, Feltwell, Norfolk, p.106, no.216.

W. H. Giles MS, Bampton, Oxfordshire, 1839, p. 22.

Henry Stables MS, Cumbria, 1881, no.40.

Thomas Sands MS, Lincolnshire, 1810.

## **10. Title illegible 4 (Long Measure?)**

The title is faded and has been crossed out. No similar tune has yet been traced.

## **11. Irish ...**

The title has faded and appears to consist of multiple words (possibly 'Long Measure' again), however it appears to be the hymn tune called '*Irish*'. The website Hymnary.org suggests its origin as an Irish folk song, appearing in many hymn books from 1749 onwards. (e.g. *A Collection of Sacred Hymns and Poems*, and *Dublin Hymn Book*, both 1749.) The arrangement by Killey in the key of D may reflect the capability of his flute, the majority of hymnal sources being in either E or E-flat.

## **12. Military Tune**

The first word of the title appears legible but the following word could be 'Tune'. No similar tune has yet been traced.

### **13. Magdalane Hymn**

This may exist in church music, but no similar tune has yet been found.

### **14. Kentish March**

Labelled twice in the original, first in an underlined mock 'Olde English' script, and then in a more conventional hand. The two alternative sources located are almost identical, except for Killey having added a few grace notes.

Aird, J., *Selection of Scotch, English, Irish and Foreign Airs, vol. 3. 1788*, Glasgow, p.209, no.549.

Lionel Winship MS, Wark, Northumberland, 1833.

### **15. March of the 37<sup>th</sup> Regiment.**

The Killey version is very similar to the version found in the Woburn Fife Manuscript, with just a few different note lengths in places.

Johnson, S., *Woburn Fife Manuscript*, c.1807-40, p.39.

### **16. Duke of York's Grand March**

In the manuscript the piece has a very faint title, but "Duke of York's Grand March" appears at the foot of the page. The part up to the change of key matches the tune "Duke of York's March" as found in the first list of sources, while the second list of sources also includes the second part (labelled 'trio' in the manuscript) in a different key as per Killey. The other transcriptions have minor variations such as in the use of slurs and keys used. The earlier local John Moore manuscript (1804) has both parts including the key change, with a few minor differences.

Research (see Merryweather & Seattle 1994) suggests it was composed by a John Gamidge in 1789 for the York Waits. There are other tunes with "Duke of York" in their title (including *The Grand old Duke of York*) that have no connection with this tune. This tune appears to have found its way in to a number of English musicians copybooks.

Aird, J., *Selection of Scotch, English, Irish and Foreign Airs, vol. 4, 1796*, p.23, no.57.

Bazin, F., *John Moore's Music Book (Scottish dance tunes from the Isle of Man 1804)*, Douglas, 2009, No.24 and 25.

Urbani & Liston *A Selection of Scotch, English Irish, and Foreign Airs*, Edinburgh 1800, p.23, no.1.

Browne MS, Cumbria, c.1825.

J. Clews MS, Stoke-upon-Tern, Shropshire. 1832.

Rev. R. Harrison MS, Cumbria, c.1815.

Joshua Jackson MS, Shropshire,

J. Jones MS, N. Shropshire, 1801.

Lawrence Ledley MS, Helperby, Yorkshire, 1827-97.  
Wm. Tyldesley MS, Swinton, Lancs. 1860s.

*With trio*

R. Dalton MS, Sheffield, 1841.

J. Jones MS, N. Shrops. 1801.

*The Music of John Rook: Players Manuscript*, (R. Say ed.), Hexham, 2021, p.182, no. 876.

*Other alternative sources (the inclusion of the trio has not been checked)*

Ashman, *The Ironbridge Hornpipe*, 1991, p.3, no.17.

William Cahusac, *The German Flute Preceptor*, c.1814, p.17.

Merryweather & Seattle, *The Fiddler of Helperby*, 1994, p.59, no.105.

Sumner, *Lincolnshire Collections, vol. 1: The Joshua Gibbons Manuscript*, 1997, p.74.

## 17. Turkish March

Also known as *Turks March* and *Quickstep from the Battle of Prague*. Three different tunes with the title *Turks March* have been located, and the variations are also known by a number of alternative titles. In the manuscript the two parts are written out separately, the second part was simply given the title ‘Sec’.

The tune is by Frantisek Kotzwara (1730-91) from a sonata published around 1788, commemorating the Prussian victory over Austria at Prague in 1757.

Aird, J., *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803, p.62, no.155.

Callaghan B., *Hardcore English*, p.52 (as *Turks March No.2*)

Howe, Elias, *First Part of the Musician's Companion*, Boston, 1842, p.12.

Manson, *Hamilton's Universal Tune Book vol. 1*, 1854, p.124.

Brewer MS, p.21.

John Buttrey MS, poss. Lincolnshire, early C.19th.

John Clare MS, Helpstone, Northants, c.1820, no. JC.179.

J. Clews MS, Stoke-upon-Tern, Shropshire, 1832.

## 18. God Preserve the Emperor

*God Preserve the Emperor Francis, Sovereign ever good and great,  
Save O save him from mischances, In prosperity and State, may his laurels ever  
Blooming, be by Patriots virtue fed, May his worth the world illumine  
And bring back the sheep misled, God preserve the Emperor Francis Sovereign  
Ever Good & Great, God preserve our Emperor Francis sovereign our good & great*

The Emperor in question was Francis II of the Austrian Empire. The words are from a poem by Lorenz Haschka set to music by Joseph Haydn and first performed in 1797. The tune is better known today as the hymn tune “*Austria*”, frequently used with the words ‘Glorious

thing of thee are spoken', written by John Newton (known for 'Amazing Grace') in 1779. Hymnary.org list 64 alternative tunes for Newtons words.

The version of words given by Killey are based on a translation in to English by Charles Burney, musicologist and friend of Haydn. The notation is spread across two pages in the manuscript.

*Edinburgh Repository of Music*, vol.2, p.105, no.2  
Hamilton, W., *Universal Tune-Book*, Vol. 1, Glasgow, 1844, p.39, no.2.

### **19. Rule Britannia**

A patriotic British song based on a poem by James Thomson set to music by Thomas Arne in 1740. Ever since, it has been a popular piece and found its way in to numerous published collections including 19<sup>th</sup> century manuscripts from the Isle of Man.

Bazin F., *John Moore's Music Book (Scottish dance tunes from the Isle of Man 1804)*, 2009, Douglas, no.29.  
John Clare MS, Hepleston, Northants, no.45.

### **20. Coldstream March**

Noted as the 'New Coldstream March' in the two sources below. No connection has been established with either the Coldstream Guards or the village of Coldstream in the Scottish borders.

Thompson, C. and S., *The compleat Tutor for the Fife*, London, c.1765, p.30.  
Aylmore MS, Lewes, Sussex, 1796.

### **21. Queen's Grand March.**

Very close to the version found in Aird. Killey has added the slurs (excepting the first) and has interpreted the last bar of the first section differently.

Aird, J., *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803, p.63, no.158.

### **22. Loudon March**

The tune is thought to have originated with Robert Bremner who published it in 1761 as *Lord Loudon's March*.

Aird, J., *Selection of Scotch, English, Irish and Foreign Airs*, vol. 4, 1796, p.21, no.54.  
Cahusac, William, *German Flute Preceptor*, c.1814, p.23  
Matthew Betham MS, Towcett Cumbria, 1815  
John Buttrey MS, poss. Lincolnshire, early 19thC.  
R. Dalton MS, Sheffield, 1841.  
T.J. Dixon MS2, Lincolnshire, early 19thC.  
Joshua Gibbon MS, Tealby Lincolnshire (Summer),1778-1871.  
Lawrence Ledley MS, Helperby, Yorkshire, 1827-97.

J. Moore MS, Tyneside, 1841.(14a)  
Humphrey Senhouse MS, Cumberland, 1747.  
Sumner Lincolnshire Collections vol 1, Joshua Gibbons Manuscript, 1997 p.76.  
Wm. Tildesley MS, Swinton, Lancs. 1860s.  
James Winder MS, Lancashire, 1835-41.

### **23. Highland March**

The Rook manuscript (1840) contains a '*Highland March*' that is similar, and Killey's version also closely resembles '*Captain Hood's March*' in the Cooke manuscript, '*Captain Reid (the 3<sup>rd</sup> Regiment of Guards March)*' in Thompson, and '*Captain Reed (the 3<sup>rd</sup> Regiment of Guards March)*' in Jones.

Kidson, F., *Traditional Tunes*, 1891. (Captain Hood's March)  
*The Music of John Rook: Players Manuscript*, (R. Say, Ed.) Hexham 2021, p.55, no.319.  
Thompson, C. & S., *The Compleat Tutor for the Fife*, c.1765-1780, London, p.32 no.1.  
Benjamin Cooke MS, c.1770, no.41.  
J. Jones MS, 1801, N. Shropshire, no.80. (Captain Reed's.)

### **24. In my Cottage Near the Wood**

This tune is found in several period collections in this format or very similar. The second part appears on the next page in the manuscript below Brunswick Waltz.

Cahusac, William, *The German Flute Preceptor*, c.1814, p.22.  
Browne Collection, Lake District, no.12, c.1835.  
John Moore MS book 2, p.40.  
C.J. Surtees MS, N.E. England, 1819.  
James Winder MS, Wyresdale, Lancashire, 1835-41.

### **25. Brunswick Waltz**

There are differences, primarily in ornamentation and key, between Killeys version and the other transcriptions found. The transcription from Campbell has the title '*Mrs Lester or the Brunswick*', while the other two from Wilson and Howe are titled '*Brunswick Waltz*', and are less ornamented than Campbell.

The waltz became popular in Britain at the beginning of the 1800's, with this tune and others appearing in various instrumental tutors and in individuals tune books like Killey's. The tune is attributed in Campbell to John Erhardt Weippert (1766-1821).

Campbell, *10th Book of New and Favorite Country Dances*, 1795, p.20.  
Howe, *Complete Preceptor for the Accordeon*, 1843, p.21.  
Howe, *Diamond School for the Violin*, c.1861.  
Huntington, *William Litten's Tune Book*, 1977, p.34. (as "Brounswick Waltze").  
Kennedy, *Fiddler's Tune-Book: Slip Jigs and Waltzes*, 1999; p.24, no. 99.  
Kerr, *Merry Melodies, vol. 1*, c. 1880, p. 50, no.7.  
Sumner, *Lincolnshire Collections, vol. 1: The Joshua Gibbons Manuscript*, 1997, pp.73 & 79.



Wilson, *Companion to the Ballroom*, 1816, p.147.

## 26. Kate of Culain

The last word is likely to be Killey's interpretation of Coleraine. The tune is similar to a number of versions of *Kate(or Kitty) of Coleraine(e)*.

When compared to other sources, the Killey version has a number of additional bars and repeats. The manuscript has a word below the first few notes and two words below the start of the last repeat, that it has not been possible to decipher.

Howe, E., *The Musician's Companion Part 3*, 1844, p.158. no.3.

*O'Neill's Music Of Ireland*, 1850, Lyon & Healy, Chicago

*The Music of John Rook: Players Manuscript*, (R. Say, Ed.) Hexham 2021, p. 252, no.1243.

Wm Clarke MS, Feltwell, Norfolk, 1858, no.63. (as Kate of Coleraine)

J. Moore MS, Tyneside, 1841, no.47a

## 27. I. of M. March

The title (*Isle of Man March*) suggests it is a local composition and no similar tune has yet been traced.

## 28. Wife of J's Favourite

This tune is the same as *Trip to Canterbury* found on the Traditional Tunes Archive website (tunearch.org), which also provides source references and dates the tune to 1793 or 1798.

There are minor differences between the versions in two bars.

It is also similar to the *Banks of the Dee*, a tune associated with the Fieldtown Cotswold Morris tradition. According to the Traditional Tune Archive this tune was derived from an air and dance *New Langolee* found in publications and manuscripts from the 1770's onwards both in Britain and the USA. The *New Langolee* tune had numerous lyrics set to it at the time.

Before the title there are a few letters that appear to be 'K of D'.

### *Trip to Canterbury*

Barnes, *English Country Dance Tunes*, 1986.

Simons, A., *Kentish Hops (Fourth Picking)*, 1972.

### *Banks of the Dee*

Bacon, *A Handbook of Morris Dances*, 1974, pp.21, 155, 251.

Hall, A. & Stafford, W.J., *Charlton Memorial Tune Book*, 1956, p.4.

Mallinson, *Mally's Cotswold Morris Book, Vol. 1*, 1998, No.43, p.27.

Raven, *English Country Dance Tunes*, 1984, p.113.

*The Music of John Rook: Player's Manuscript*, (R. Say, Ed.), 2021, p.108, no.520.

Browne Coll. MS, Lake District, c.1835.

James Goodman MS, Co. Cork, Mid C.19th, vol.3, p.91.

Rev. R. Harrison MS, Cumbria, c.1815.

L. Leadley MS, c.1850, no.4.  
Williams MS, Ascott-under-Wychwood.

### ***New Langolee***

Forde, William, *300 National Melodies of the British Isles*, c. 1841; p. 29, p. 97.  
Hagerty, P.M., *One Hundred Irish Airs vol. 1*, 1858; No. 51, p. 21.  
Manson, *Hamilton's Universal Tune Book vol. 1*, 1854; p. 134.  
O'Flanagan, *The Hibernia Collection*, 1860, p.28. (as Dear Harp of My Country).  
O'Neill, *Music of Ireland: 1850 Melodies*, 1903, p.43, no. 248.  
Skillern, Thomas, *Skillern's Compleat Collection of Two Hundred & Four Reels...Country Dances*, 1780.  
Thompson, Charles & Samuel, *Compleat Collection of Two Hundred Country Dances, vol. 4*, 1780, p. 26.  
T.J. Dixon MS, second copybook, Lincolnshire, c.1798, nos.49, 55.

### **29. Prince Wm Hy's Return.**

Almost identical to the tune called '*Henry's Return*' in the Boston Collection, an extensive collection of tunes from across Britain and Ireland published in Boston, USA, in around 1850. There is a similar tune called '*Drummedie*', thought to be of Irish origin, in the third collection by Robert Petrie (1767-1830) of Kirk Michael, Perthshire, Scotland.

Aird, J., *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803, no.1163.  
Ditson, Oliver, *Boston Collection of Instrumental Music*, c.1850. p.138.  
Petrie, Robert, *A Third Collection of Strathspey Reels*, 1799, p.39, London.  
*Sources of Irish traditional music, c.1600-1855*, (A. Fleishmann & P. McGettrick, eds.), 1998, p.525, no.2782.

### **30 / 41. God Save the King**

The first version is simply titled *The King*, the second, nine pages later (after 'Fair Diosalia'), is titled *God Save the King*. The versions differ in key (C and D) and in ornamentation.

The British National Anthem in this form is credited to the Scottish composer James Oswald (1710-1769), and as having been harmonised in this form in 1742.

Ashman, *The Ironbridge Hornpipe*, 1991, p.21, no. 54b.  
Chappell *Popular Music of the Olden Time vol. 2*, 1859, p.194.  
Jones [Ed.] *Complete Tutor Violin*, c.1815, p.1.

### **31. I'd Think On Thee My Love**

This appears as a song in "The Edinburgh Musical Miscellany" and in the other sources with minor differences in ornamentation. The words are by Dugald MacTaggart (1810's).

A version with four additional bars and some other minor differences appears in the Roose manuscript.

Hook (sic). *A Favourite Collection of Songs Sung by Mr Iceldon, Miss Poole, Miss Bertles, Mrs Stewart, Miss Iliff and Miss Leary at Vaux-Hall Gardens, Composed by Mr Hook.* (P Thompson, London) 1788.

Sime D. *The Edinburgh Musical Miscellany: A Collection of the most approved Scotch, English, and Irish Songs, set to music*, 1792, Edinburgh, p.220, no.95.

Wilson, J., *The Musical Cyclopaedia: being a collection of the Most Approved English, Scottish and Irish Songs with Appropriate Music.* Parry & Co., 1836, p.132.

Roose MS, poss. Manchester, mid-late C.19th.

### **32. German Hymn**

No similar tune has yet been found, it may however exist in a church music collection.

### **33. March in the Battle of Prague**

Also known as “*Slow March in the Battle of Prague*” is from a sonata by Frantisek Kotzwara (1730-91) first published in Dublin around 1788 (tunearch.org). This descriptive piece commemorated the Prussian victory over the Austrians at Prague in 1757. The second version is located six pages later in the Killey manuscript.

Aird, J., *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803, p.62, No.154  
Ashman *The Ironbridge Hornpipe*, 1991; p.2, no.15 (titled "Grand March in the Battle of Prague").

Cahusac, William, *The German Flute Preceptor*, c.1814, p. 25.

Howe, Elias, *Musician's Companion*, Boston 1842, p.18.

Johnson Seth, *Woburn Fife Manuscript*, c.1807-40, pp.10-11.

Johnson, *A Further Collection of Dances, Marches, Minuetts and Duetts of the Latter 18th Century*, 1998, p.2.

Sumner, *Lincolnshire Collections, vol.1: The Joshua Gibbons Manuscript*, 1997, p.39.

John Clare MS, Helpston, Northamptonshire, c.1820, no.008.

J. Clews MS, Stoke-upon-Tern, Shropshire, 1832.

John Moore MS, Shropshire.

### **34 / 66. Grand March in Bluebeard**

*March from Blue Beard* is from the opera ‘Bluebeard’ and was popular around the beginning of the 19th century. It appears in several musicians manuscripts in Britain and America. Killey seems to have added the prefix ‘Grand’, other sources use the prefix ‘Slow’. The second version is 23 pages further on in the manuscript, it is 20 bars longer and more ornamented than the first.

Cahusac, William, *The German Flute Preceptor*, c.1814, p.18.

Callaghan, *Hardcore English*, 2007, p.42.

Howe, Elias, *Musician's Omnibus Nos. 6 & 7*, Boston, 1880-1882, p.604.

Manson, *Hamilton's Universal Tune Book vol. 1*, 1854, p.98.

Munson, P.H., *Munson's Figures of the Newest and Most Fashionable Country Dances*, Hudson, N.Y., 1808.

Sumner, *Lincolnshire Collections, vol. 1: The Joshua Gibbons Manuscript*, 1997. p.38.

Sutherland, J., *Edinburgh Repository of Music vol.1*, Edinburgh, p.105, no.2 .  
Jas. Blackshaw MS, N. Shropshire, 1837, no.121.  
H.S.J. Jackson MS, Wyresdale, Lancashire, 1823.

### **35. Prince Couburg's Grand March**

The 1800's saw many musical compositions dedicated to royalty. A similarly titled tune is *Prince of Saxe Coburg's Favourite March* appears in *Aird Sixth and Last Volume of Scotch, English, Irish and Foreign Airs (1803, no.172 p.69)*, however there is little resemblance.

An image of a the cover of a piece entitled *The Prince of Coburg's Grand March* by A. Voight was found on a music dealers website, however the score is not revealed. The website [regencydances.org](http://regencydances.org) provides a little background on Albert Voight; a 'jobbing composer' of German decent, who worked in London with Charles Wheatstone (uncle of the concertina Charles Wheatstone) a music shop owner. Between them they published several collections of dances with music accompaniment up to Wheatstone's death in 1823.

### **36. Cotillion**

The Cotillion as a type of dance emerged in the 1760's and by the early 1800's had become almost indistinguishable from the Quadrille. Many tunes appear to have been absorbed into cotillion sets, probably loosing their original titles in the process.

None of the several hundred tunes found listed as a Cotillion resembles this. However a tune in the Richard Hughes manuscript of 1823, entitled *Scotsman*, is very similar to the first half of Killey's *Cotillion*.

Richard Hughes MS, Whitchurch, Shropshire, 1823, no.153.

### **37. Dorsetshire March**

Alternative titles are *Dorchester March*, *Captain Reid's Delight* and *The Third Buffs March*. The earliest printed reference is 1768, there after it appeared in many publications both in the UK and USA. Killeys version is closest to that from Aird, including the second part.

This is the only tune in the manuscript where the two parts have been transcribed together. The first transcription follows Killey's lines, however the notation software used has caused the two parts to drift apart, so a second transcription has been given with the bars lining up as far as possible.

Aird, *Selection of Scotch, English, Irish and Foreign Airs*, vol. 6, 1803, pp.72-73.  
Johnson, *A Further Collection of Dances, Marches, Minuetts and Duets of the Latter 18th Century*, 1998, p.14.  
Knowles, *Northern Frisk*, 1988, no.116.  
Miller *Fiddler's Throne*, 2004, p.197, no.335.  
Sumner, *Lincolnshire Collections, vol.1: The Joshua Gibbons Manuscript*, 1997, p.73.  
Thompson, *The Compleat Tutor for the Fife*, 1760, pp. 32-33.

*A Collection of the Best and Most Favourite Tunes for the Violin*, (appears as "Dorchester March").

John Clare MS, Helpstone, Northants, c.1820, no.87.

William Clarke MS, Feltwell, Norfolk, c.1820-1850's.

Gillespie MS, Perth, Scotland, 1768, p.112.

William Litten MS, Huntington, 1977, p.38. (appears as "Dorchester March" c.1800)

### **39. L's Favourite**

The nearest tune located is *Old Kiss My Lady* found in the James Blackshaw manuscript and *Kiss My Lady* from the John Clare manuscript. Blackshaw and Clare have four repeated sections, while Killey has six, the last two sections in Killey appear to be reworked versions of the first two parts.

James Blackshaw MS, Whitchurch, Shropshire, 1837, no. 019

John Clare MS, Helpstone, Northamptonshire, c.1820, no. 159.

### **40. Here's a Health to all Good Lasses**

The Killey version is similar to the first part of the version in the 1815 Harrison manuscript from Cumberland. By 1850 the tune was being published in London. A tune of the same title appears in Moore (Isle of Man), the first 8 bars being similar but they then deviate significantly past that point. There was a significant amount of trade done between the Isle of Man and the Cumberland coast in the 18<sup>th</sup> and 19<sup>th</sup> Centuries.

Bazin, F., *John Moore's Music Book (Scottish dance tunes from the Isle of Man 1804)*,

Douglas, 2009, No.62.

Joshua Gibbons MS, Tealby, Lincolnshire, 1823.

Rev. R. Harrison MS, Cumberland, c.1815.

Wm Irwin, Folio MS, c.1850.

### **42. The Wounded Hussar**

Also known as *Captain O'Kane* and is attributed to Turlough O'Carolan (1670-1738).

Widely published as indicated below, and still played on the island.

Aird, *Selection of Scotch, English, Irish and Foreign Airs*, vol. 3, 1788, p.190, no. 493.

Carlin, *The Gow Collection*, 1986, no. 325.

*Complete Collection of Carolan's Irish Tunes*, 1984, p.95, no. 133.

Gow, *Fourth Collection of Niel Gow's Reels*, 2nd ed., 1800, p.23.

Hardiman, *Irish Minstrelsy* 1831, p.iix (in "Memoir of Carolan").

Haverty P.M., *One Hundred Irish Airs*, vol. 3, 1859, p.133, no. 268.

Howe, *Musician's Omnibus*, No. 2, c. 1864, p. 101.

Johnson, *Kitchen Musician No. 5: Mostly Irish Airs*, 1985 (revised 2000), p. 5.

Jones [ed.], *Complete Tutor Violin*, c.1815, p.2.

Martin, *Taigh na Teud*, 1990, p.14. (appears as "Captain O'Kean").

Matthiesen, *Waltz Book II*, 1995, p.10.

McGlashan, *A Collection of Reels*, c.1786, p.36 (appears as "Captain Oakhain").

O'Farrell, *Collection of National Irish Music for the Union Pipes*, c.1799–1800.  
 O'Farrell, *Pocket Companion*, vol. 1, c.1805, p.45.  
 O'Neill, *Music of Ireland: 1850 Melodies*, 1903, p.111, no. 627.  
 O'Neill, *Krassen*, 1976, p.245.  
 O'Neill, *Waifs and Strays of Gaelic Melody*, 1922.  
 O'Sullivan, *Carolan: The Life, Times and Music of an Irish Harper*, 1958, p.173, no.133.  
 John Clare MS, Helpstone, Northamptonshire, 1820's, no. JC.248.  
 William Clarke MS, Feltwell, Norfolk, c.1820-1850's, no. 166.

#### **43. Fair Diosalia or Fair Rosalia**

No trace of either potential or a similar title, has yet been located, nor any similar tune.

#### **44. Miss Forbes Farewell to Banf**

This is a close variation of *Miss Forbes Farewell to Banff*, also known under the title *The Green Cockade*. Killey appears to have ornamented some bars, particularly where he has a 16 bar A part compared to 8 bars repeated in some versions.

The tune is attributed to Isaac Cooper (c.1754-1810) of Banff, Scotland, and appears in his collection of 1806. However the tune was also found in the 1799 John Miller, of Perth, manuscript under the title *The 42nd Regmt. Farewell*. It appears in a number of English manuscripts and it was also taken across the Atlantic.

Aird, *Selection of Scotch, English, Irish and Foreign Airs*, vol. 4, 1796; p. 1.  
 Cooper, *Collection of Strathspeys, Reels and Irish Jigs for the Piano-Forte & Violin to which are added Scots, Irish & Welch Airs Composed and Selected by I. Cooper at Banff*, c.1806, London & Edinburgh.  
 Howe, *1000 Jigs and Reels*, c.1867, p.125.  
 Kerr, *Merry Melodies*, vol. 3, c.1880's, p.45, no. 409.  
 Morison, *Highland Airs and Quicksteps*, vol. 1, c.1880, p.11, no. 22.  
 Stewart-Robertson, *The Athole Collection*, 1884, p.147.  
 Rev. Robert Harrison MS, Brompton, Cumbria, 1820.  
 The Senhouse MS, Maryport, Cumbria.  
 William Winter MS, West Bagborough, Somerset.  
 Lionel Winship MS, Wark, Northumberland, 1833.

#### **45. Downfall of Paris**

A popular tune in the 19<sup>th</sup> century with roots that appear to date back to the French Revolution or earlier. The title is sometimes shortened to *Fall of Paris*, and in the USA is widely known as *Mississippi Sawyer*. It has a long association with the English military which may have encouraged the tunes spread across the British Isles as indicated by the selection of sources given below.

Bars 17 to 20 appear to be two tones lower than in the Aird version, which is otherwise the same apart from variations in the use of slurs. The second, third and fourth lines of the manuscript have the tonic-sol-fa note names above them.



Aird, *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803, p.57, no.142.  
 Bazin, F., *John Moore's Music Book (Scottish dance tunes from the Isle of Man 1804)*,  
 Douglas, 2009, no.72.  
*Bruce & Emmett's Drummers' and Fifers' Guide*, 1862, pp.44-45.  
 Cahusac, W., *The German Flute Preceptor*, c. 1814, p.25.  
 Cahusac, W., *Compleat Tutor for the German Flute*, London, 1798.  
 Callaghan, *Hardcore English*, 2007, p.92.  
 Elias Howe, *Second Part of the Musician's Companion*, 1843. p.40.  
 Manson, *Hamilton's Universal Tune Book vol.1*, 1854, p.124.  
*O'Farrells Pocket Companion*, c.1805; pp.22-23.  
 Wheatstone's *Clarinet Preceptor*, London, c.1801.  
 Wilson, *Companion to the Ball Room*, 1816; p.124.  
 John Clare MS, Helpstone, Northants, 1820, no. 149.  
 William Clarke MS, Feltwell, Norfolk, 1858.  
 Charles James Fox, MS. Beverley, East Yorkshire, 1830, (as *England home of the world*)  
 John Hall MS, Northumberland, 1833.  
 Rev. Robert Harrison MS, Brampton, Cumbria, 1820.  
 John Moore MS, Shropshire.  
 James Nuttal MS, Rossendale, Lancashire, 1830, no.38.  
 William Tildesley MS, Swinton, Lancashire, c.1860.

#### **46. Sir Sidney Smith's Favourite**

The more usual title is *Sir Sidney Smith's March* and numerous versions exist with variations in tempo and key. The tune was said to be composed by James Hook (1746-1827) of Norwich. It is also known as "*Handel's Gavotte*", it may be that Hook was influenced by a work of Handel. The Sidney Smith of the title was a British admiral in the Napoleonic wars. The tune is a favourite of Northumbrian pipers.

John Clare MS, Helpstone, Northamptonshire, c.1820, no. 256  
 J. Moore MS, Tyneside, 1841, no.36.  
 W.T. Green MS, Morpeth, 1851, p37.

#### **47. Waltz Shasting / Strasburg**

The title is given in brackets in the manuscript and is difficult to decipher. The second word may read Shasting, Stinsburg or Strasburg. No similar tune has yet been traced, although similar (but unrelated) titles have been found.

#### **48. Jurby March**

Given the local reference in the title, this is likely to be a locally composed tune. It also appears to be written in a different hand from the rest of the manuscript. No reference to it has yet been traced in other sources.

#### **49. Waltz Douglas**

The title is given in brackets in the manuscript. The use of a local placename also suggests that it is a local composition. The title has not yet been located in any other collections, neither has a similar tune.

#### **50. The Maid of Ballaugh Moile**

The Ballaugh in the title refers to a neighbouring parish to Jurby, suggesting a local composition. The last word is partially obscured. No similar tunes have yet been located.

The last word 'moile' has two different meanings in English, either a type of rice pudding made with almond milk (Collins English Dictionary), or, a type of high shoe (Wiktionary). Neither appear to make much sense, so this interpretation of the word may well be incorrect! The word does not appear in the Manx language as far as I can ascertain.

#### **51. Ramsey Grand March**

No tune of this or similar title has yet be found. As the town of Ramsey is about seven miles away, it is likely that this may be a local composition.

#### **52. The 1<sup>st</sup> Royal's Farewell to Glasgow**

It has not yet been possible to trace a source for this tune. It is clearly not the tune in 3:4 time called *Farewell to Glasgow* composed by Roderick Campbell of North Uist, Scotland, that can be found at [sessions.org/tunes/1415](http://sessions.org/tunes/1415).

#### **53. The Bards Legacy**

Believed to be first published in Dublin in 1805 by Smollet Holden, possibly with lyrics that are now lost. Killeary's version is very similar to the version published by Holden in 1841. A tune called *The Legacy* has appeared in some collections, however those examined differ from this version significantly.

Holden, Smollet, *Collection of Quick and Slow Marches, Troops, &c.*, Dublin, c.1805.

Holden, Smollet, *Collection of favourite Irish Airs*, London, c.1841, p.39.

Howe, *Complete Preceptor for the Accordeon*, 1843, p.32.

O'Farrell, *Pocket Companion*, vol. III, c. 1808, p.34.

John Clare MS, Helpstone, Northamptonshire, 1820's, no. 211.

#### **54. Lady Passoits Hornpipe**

No reference has yet been found elsewhere to this title. The nearest tune found that has any resemblance is *The Hawk* attributed to James Hill of Tyneside. The surname Passoit is of French origin, and does not feature at any Manx documents (such as wills) so far examined.

J. Moore, MS, Tyneside, 1841, no.40.

## 55. Flowers of Edinburgh

This tune is still popular today and has appears in many collections and manuscripts since 1737. Most sources are from Scotland, with some attributing it to Ireland or England. It is also known by a variety of names including *Flowers of Donnybrook*, *My Love Was Once a Bonnie Lad* and *Beside a Rath*. (Examples given are just those found pre 1870.)

Blackman, *A Selection of the most favorite Hornpipes for the Violin*, c.1810-22, no.23.

Colclough, *Tutor for the Irish Union Pipes*, c.1830, p.16.

Elliot and Kay, *Calliope*, 1788, p.28.

Gow, *Complete Repository, Part 4*, 1817, p.16.

Hogg, *Jacobite Relics of Scotland, vol. 2*, 1821, p.129, no.65.

Howe, *School for the Violin*, 1842, p.34.

Howe, *Diamond School for the Violin*, 1861, p.44.

Howe, *Musician's Omnibus, No.1*, 1862, p.44.

Johnson, *Scots Musical Museum, vol.1*, 1853, no.13.

Levey, *Dance Music of Ireland, 1st Collection*, 1858, no.4, p.2.

McGibbon, *Collection of Scots Tunes, vol.2*, c.1746, p.59.

Oswald, *Caledonian Pocket Companion, vol.3*, 1760, p.19.

Riley, Edward., *Riley's Flute Melodies vol. 1*, N.Y., 1814, p.5, no.18.

Seattle/Vickers, *Great Northern Tune Book, part 2*, 1987, no.384.

Smith, *Scottish Minstrel, vol.3*, c.1821, p.25.

Sumner, *Lincolnshire Collections, vol.1: The Joshua Gibbons Manuscript*, 1997, p.88.

Thompson, *Compleat Collection of 200 Favourite Country Dances, vol.1*, 1757, no.18.

John Walsh *Caledonian Country Dances, vol.2*, c.1737, no.294, pp.34-35.

James Blackshaw MS, Whitchurch, Shropshire, 1837, no's. JBs.009, JBs.041.

John Clare MS, Helpstone, Northamptonshire, c.1820, no.138.

## 56. Conqoring Hero

This has its origins in the Handel oratorio *Judas Maccabeus*, and often noted with the fuller title *See the Conquering Hero Comes*. The key signature has been changed to G, it is shown as D in the manuscript. It is now regularly used as a hymn tune.

Aird, James, *Selection of Scotch, English, Irish and Foreign Airs, vol.3*, Glasgow, 1788, p.199, no.521.

Hamilton, W., *Universal Tune-Book Vol. 1*, Glasgow, 1844, p.121, no.1.

Kerr, James, *Merry Melodies vol.4*, p.40, no.373.

Joshua Gibbons MS, 1823, Tealby, Lincolnshire. (Noted as From Handel's "Judas Maccabeus")

W.H.Giles MS, Bampton, Oxfordshire, 1839, p.1.

A.J. Hughes MS, North Shropshire.

R. Hughes MS, Whitchurch, Shropshire, 1823, no.158.

John Miller MS. Perth, 1799.

## 57. Belleisle March

Also know as *Monk(e)s March*, but with a slightly different rhythm. Another alternate title is *The Review*. The title *The Lord Monks March* appeared in a supplement to the 3<sup>rd</sup> edition of

Playford's *Dancing Master* (1657), suggesting the tune has been around for over 360 years. It is still popular today as an English Morris Dance tune.

Colin Jerry notes that the Manx tune "Fiddler y Chairn" is similar to "Monk's March" (see *Kiaull Vannin, A sourcebook for Manx tunes, transcribed from the collections of Dr. J. Clague and others*, 1987, no.12)

### ***Belleisle March or The Review***

Hamilton, William., *Universal Tune-Book Vol.2*, Glasgow, 1846, p.169, no.3.

Howe, Elias, *The Musician's Companion*, 1843, p.17, no.2.

Johnson, *A Further Collection of Dances, Marches, Minuetts and Duetts of the Latter 18th Century*, 1998, p.9.

*Longman & Broderip's Entire New and Compleat Instructions for the Fife*, London, 1780.

*Thompson's Compleat Collection of 200 Favourite Country Dances, vol. 2*, London, 1765.

Sumner, *Lincolnshire Collections, vol. 1: The Joshua Gibbons Manuscript*, 1997, p.73.

John Buttrey MS, poss. Lincolnshire, early C19th.

Gillespie MS, Perth, 1768.

### ***Monk's March***

Aird, J., *Selection of Scotch, English, Irish and Foreign Airs, vol. 5*, Glasgow, 1797, no.54, p.21.

Howe, Elias, *Musician's Omnibus Nos. 6 & 7*, Boston, 1880-82, p.633.

Thompson, *Compleat Tutor for the Fife*, 1760, p.16.

Willig, *Compleat Tutor for the Fife*, 1805.

## **58. Waltz Ramsey**

There is an unrelated *Ramsey's Waltz* in *Buckley's New Banjo Method*, (1860, p.14), and the title *Ramsey Waltz* was also used for a tune named after a fiddler from Goodridge, Minnesota, dated 1914, which is also unrelated.

In Australia the similar title *Piper Ramsey's Waltz* appears unrelated and this has also been collected under the titles *Shaver Ramsey's* and *Yandoit Waltz*.

It is potentially named after the town 7 miles to the east of Jurby, and of local origin. No similar melodies have yet been located.

### ***Ramsey Waltz***

[abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey\\_Waltz.no-ext/0001](http://abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey_Waltz.no-ext/0001)

### ***Ramsey's Waltz***

[abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey%27s\\_Waltz.no-ext/0001](http://abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey%27s_Waltz.no-ext/0001)

### ***Piper Ramsey's Waltz***

[australianfolkmusic.com.au/tune/yandoit-waltz/](http://australianfolkmusic.com.au/tune/yandoit-waltz/)

## 59. Patrick O'Neal

This has little in common with the tunes found of the same name, however is very similar to the tune *Barney O'Neill*. There are variations between Killey's version and other sources, from both Ireland and the English Lake District (Irwin, 1838, as *Brian O'Neil*).

O'Neill, *Music of Ireland: 1850 Melodies*, 1903, p.208, no.1106.

O'Neill, *Dance Music of Ireland: 1001 Gems*, 1907, p.64, no.296.

Sweet, *Fifer's Delight*, 1964, p.28.

Wm Irwin, MS, 1838.

## 60. Life let us Cherish

The tune has its roots in a Swiss air *Freut euch des Lebens* (*Come let us be Joyful*) composed in 1795 by Hans Georg Nägeli. It is found in a number of tutors, collections and manuscripts across Britain where it gained the titles *Life let us cherish* as an air, and *Butterfly Waltz* as a dance tune.

Locally it also appears in the collection of John Moore, who attributed it to Mozart. The Moore version has an additional eight bars at the end.

Ashman G., *The Ironbridge Hornpipe*, 1991, p.46, no.111b.

Kerr, *Merry Melodies*, vol.3, c.1880's, p.32, no.291.

Bazin, F., *John Moore's Music Book (Scottish dance tunes from the Isle of Man 1804)*, Douglas, 2009, p.71, no.67.

Colclough, *Tutor for the Irish Union Pipes*, c.1830, p.12.

Howe, *Complete Preceptor for the Accordeon*, 1843, p.6.

Kerr, *Merry Melodies*, vol. 3, c. 1880's, p.32, no.291.

Robinson, A. Jr., *Massachusetts collection of martial musick: containing a plain, easy and concise introduction to the grounds of martial musick*, Exeter, N.H., 1820, p.38.

John Moore MS, Shropshire, c.1837-40.

Nuttal MS, Rossendale, Lancashire, no.58.

John Rook MS, Waverton, Cumberland, 1840.

James Winder MS, Lancashire, 1835-41.

## 61. Devonshire Quickstep

There is a different tune of this title in the 1801 Jones manuscript from Shropshire. The title has probably been mistranscribed from the *Downshire Quickstep*, but it is perhaps better known as *The March of the Men of Devon* or by one or other of the Welsh titles *Ymdaith gwyr dyfneint* or *Ffaniglen*. Despite the reference to Devon, this is considered to be a Welsh tune. A further alternate title is *Ulster Rondo*. Killey has added ornamentation not found in other sources.

### *Downshire Quickstep*

Lionel Winship MS, 1833, Wark, Northumberland.

### *Ymdaith gwyr dyfneint*

*Blodau'r Grug* collection vol 1. Welsh Folk Dance Society (no date).

### ***Ulster Rondo***

*O'Farrell's Collection of National Irish Music for the Union Pipes*, 1804, p. 37.

### **62. Jakson's Favourite**

There are a number of folk tunes prefixed 'Jackson', none appear to match this. However a similar tune is *When I Followed a Lass*, which is less complex and consists of two 8-bar parts rather than Killey's two 16-bar parts. Killey may have raised the second part to suit the flute.

The tune *When I Followed a Lass* was used in a number of ballad operas in the 18<sup>th</sup> century, with words added as early as 1729, and it began to appear in musicians manuscripts around the same time. The Traditional Tune Archive website suggests this tune is based on *Joan's Placket is torn* which dates back to before 1686, when it was published by Playford. Connections with *Jumping John* and *Cock of the North* are also suggested.

*Aird Selections of Scotch, English, Irish and Foreign Airs, vol. II*, 1785, p.35, no.95.  
Hill, Joseph, *The Compleat Tutor for the German Flute*, London, 1762.  
Buttery MS, c.1784-1820, no.512.  
Edward Holmes MS, Beverley, Yorkshire, c.1846, no.152.

### **63. Edinburgh Volunteers Quickstep**

According to the version found in the National Museum for Scotland, the full title is *The Edinburgh Royal Highland Volunteers Quick Step* and was composed by John MacGlashan.

In the database *Early American Secular Music and its European Sources 1589-1839*, ([www.cdss.org](http://www.cdss.org)), the two titles, *Quickstep (Edinburgh Volunteers)* attributed to Miss R Baillie, and *Edinburgh Volunteers Quickstep* attributed to William Borrowman are noted. However no transcriptions or source references are given. In the John Chambers collection there are references to two transcriptions in abc format by Jack Campin (made in 2001) with the title *Edinburgh Volunteers Quickstep*, both of which are different to Killeys version.

MacGlashan, J., *The Edinburgh Royal Highland Volunteers March and Quickstep*, James Muir, Edinburgh (no date).

### ***References***

[cdss.org/elibrary/Easmes/Source4/S048899.htm](http://cdss.org/elibrary/Easmes/Source4/S048899.htm) (Accessed 18 March 2024)  
[john-chambers.us/~jc/music/ndx/ED.html](http://john-chambers.us/~jc/music/ndx/ED.html) (Accessed 18 March 2024)

### **64. Will You Come to the Bower**

Killey's version has a 16 bar A music and a 17 bar B music rather than the 16+16 bars found in the other sources. There are some differences from bar 5 onwards, suggesting Killey has either on this occasion inaccurately transcribed this from another source or has noted it down from another player, which may also explain the slightly differing title.

There is a more distant relationship to some versions of the Morris tune *Vandals of Hammerwich*, the transcription from the John Clare manuscript using it as the title with *Come*



to the Bower as an alternative title. The Winsnip manuscript uses the title *Spider and Fly with Vandals of Hammerwich* as an alternative.

*Will you come to the bower?* is a song by Irish poet Thomas Moore (1779-1852), although it is thought to be based on an earlier song and tune.

Howe, *Complete Preceptor for the Accordeon*, 1843, p.32.

O'Flannagan, *The Hibernia Collection*, Boston, 1860, p.38.

Paff, *The Gentleman's Amusement No. 1*, New York, 1812, p.3.

Riley, *Flute Melodies, vol. 2*, New York, 1817, p.78.

Sumner, *Lincolnshire Collections, vol.1: The Joshua Gibbons Manuscript*, 1997, p.95.

John Clare MS, Helpston, Northamptonshire, c.1820, no.71.

Lionel Winship MS, Wark, Northumberland, 1833, no.53.

### **65. Sir Sidney Smith's Hornpipe**

Unrelated to the better known Sir Sidney Smith's March, it also appears to be unrelated to the Sir Sidney Smith's Hornpipe's found in the Roose manuscript. It has not yet been possible to trace this tune elsewhere. The three part construction of the tune is a little unusual and it does not (at least to my ear) sound particularly hornpipe like.

J. Roose MS, Manchester 1850. nos. 1004 and 1009

### **67. Air in Oscar & Malvinora**

*Oscar and Malvina* is the title of a ballet-pantomime of 1791 with music by William Shield and William Reeve. The title characters are from the story of the Irish Bard Ossian.

A number of airs from the pantomime were published under titles including *Oscar and Malvina*, *Leslie's March*, *Groans of the wounded*, *Soldiers dance after the battle* and *Kempshot Hunt*. However none of these resembles the tune of this title in the Killey manuscript.

Example source of other airs from the pantomime

Aird J., *Selection of Scotch, English, Irish and Foreign Airs, vol. 4*, 1796.

### **68. Gin' O'Hara's March**

No similar tune, or tune with Gin O'Hara in the title has yet been found.

### **69. Lord Harwick's March**

This was composed by Tom Cooke in 1804, in Dublin, and became a popular march tune. There are variations in spelling with Hardwick(e) and Hawick also used. It is also a relatively long piece (over 32 bars) and there is a variation in the number of bars and the repeats between collected versions.

*Köhlers' Violin Repository, Book 3*, 1885, p.224.

*McLeod's Collection of airs, marches, waltzs and rondos carefully arranged for two German flutes*, Edinburgh, c.1823, p.21.

Edward Holmes MS, Beverley, Yorkshire, c.1846, no. 57.

L. Leadley MS, c.1850, no.4.

John Moore MS book 2, Shropshire, c.1837-40.

J. Moore MS, Tyneside, 1841, no.22.

Henry Stables MS, Cumbria, 1881, no's.12 and 51.

Wm. Tildesley MS, Swinton, Lancs. 1860s.

## **70. Duke of Wellington's March**

Although the title can be found in the John Moore (of Shropshire) collection, the tune has little in common with Killey's tune. As yet no similar tune has been found.

The John Moore version has been published in Ashman, *The Ironbridge Hornpipe*, 1991, p.33, no.81.

## **71. Maid of Lodi**

*Maid of Lodi* is Venetian in origin and was collected in Italy in 1791 by English composer William Shield. The tune was then used for a number of broadside ballads from that time and through the first quarter of the 19th century.

Ashman, *The Ironbridge Hornpipe*, 1991, p.15, no. 42.

Cahusac, William, *The German Flute Preceptor*, c.1814, p.14.

Howe, Elias, *Musician's Omnibus Nos. 6 & 7*, Boston, 1880-82, p.620.

O'Farrell, *Pocket Companion, vol. IV*, c.1810, p.92.

Sumner, *Lincolnshire Collections, vol.1: The Joshua Gibbons Manuscript*, 1997, p.68 (appears as *Maid of Lodia*, originally set in the key of C-major in the ms.).

Sutherland, *Edinburgh Musical Repository, vol.1*, 1818, p.48.

John Moore MS, Shropshire, c.1837-40.

James Winder MS, Lancashire, 1835-41.

## **72. Hearts of Oak**

This tune dates from 1759 and is attributed to Dr. William Boyce (1711–1779). Not only has it been absorbed in to the English Morris repertoire, it has had numerous lyrics set to it.

A five-bar fragment in the key of C appears below the full tune in the manuscript.

Aird J., *Selection of Scotch, English, Irish and Foreign Airs, vol. 4*, 1796, p.35, no. 86.

Chappell, *Popular Music of the Olden Time, vol.2*, 1859, pp.189–190.

Mattson & Walz *Old Fort Snelling: Instruction Book for the Fife*, 1974, p.71.

Kenyon Lees, J., *Balmoral Reel Book*, c.1910, p.38.

Joseph Barnes MS, Carlisle, 1762, no.14.

John Clare MS, Helpston, c.1820, no.39.

Gillespie MS, Perth, 1768.

R. Hughes MS, Shropshire, 1823, no.006.

L. Leadley MS, c.1850, no.4.

J. Lishman MS, c.1825, Lakes, Browne Coll.

James Winder MS, Lancashire, 1835-41.

### **73. Rob Roy**

This tune is found in the English Lake District manuscript of William Irwin as *Rob Roy*, in AB form. Killey appears to lose his way in the second part of the B music, so a possible interpretation based on the Irwin version has been given. The title *Rob Roy* has a number of other tunes associated with it. In Scotland the tune is known as *Duncan Grey* or *The Dankin Grey*, and there are several versions with more parts.

Words were put to the tune as early as 1760. An English origin has been suggested, but an alternative source suggested is that it was noted from the whistling of a Glasgow carter at the beginning of the 18<sup>th</sup> century. (See [tunearch.org/wiki/Annotation:Duncan\\_Gray\\_\(1\)](http://tunearch.org/wiki/Annotation:Duncan_Gray_(1)) for further details.)

#### ***Rob Roy***

William Irwin MS, 1838, no.23.

#### ***Duncan/Dankin Grey***

Aird J., *Selection of Scotch, English, Irish and Foreign Airs*, vol. 2, 1785, p. 41, no. 111.

Gow, *Complete Repository, Part 4*, 1817; pp. 18-19.

Howe, *1000 Jigs and Reels*, c.1867, p.122.

Johnson, *Scottish Fiddle Music in the 18th Century*, 1983, no.35, p.35.

Kerr, *Merry Melodies*, vol. 3, c.1880's, no.379, p.42.

McGibbon, *Scots Tunes, Book 1*, c.1746, p.1.

O'Farrell, *Pocket Companion*, vol. IV, c.1810, pp.94-95.

Oswald, *Caledonian Pocket Companion, Book 3*, 1760, p.8.

### **74. The Isle of Man Quickstep**

Probably a local tune, but not located in any other local collection. The similarly titled *Mona's Isle Quickstep* attributed to Henry Kitchin (1802) is quite different, but potentially a contemporary of this.

*Mona's Isle Quickstep* can be found in *Kiaull Vannin, Manx tunes transcribed from the collections of Dr John Clague and others*, C.W.P. Jerry (1987).

### **75. Quickstep in the Battle of Prague**

Although this title is found earlier in Killey's manuscript, this is a different tune, very similar to "*Finale in the Battle of Prague*" as found in O'Farrell. They are set in different keys and there are a couple of deviations, but are otherwise identical. Killey appears to be a bar short at the end. While there are hints of notes after a gap on the last stave on the manuscript, these appear to be bleed through from the other side of the paper rather than a continuation.

O'Farrell, *Pocket Companion*, vol. IV, c.1810.

## 76. Title illegible 5 (Galopede?)

This tune has tonic-sol-fa lettering above it which implies it is in the key of D, however the score appears to be in C. The title has faded but could be *Galopede*. The tune is commonly known as *Galopede* or *Persian Dance* or *Persian Ricardo* and is found across a range of publications and manuscripts from England and Scotland.

The tune is normally played as AABBCC, (sometimes without the CC) but Killey appears to have recorded it without the B music, as Gow did in *Favourite dances of 1812*. Given the connection between the island and the Duke's of Athol (one time Lords of Mann) up to the period of the manuscript, the Gow arrangement may well have been in circulation on the island at that time.

There are a number of *Galopede* tune connected with theatrical productions from 1729 onwards, the 'modern' tune appears in the early 1800's under the range of alternative titles given above.

Ashman, *The Ironbridge Hornpipe*, 1991, p.24, no.61.

Gow, N., *The Favourite Dances of 1812*, 1812.

Kenyon Lees, J., *Balmoral Reel Book*, Glasgow, 1910, p.25.

Manson, *Hamilton's Universal Tune Book vol.1*, 1844, p.33.

*Preston's 24 Country Dances for 1801*.

Sharp, C., *Country Dance Tunes*, 1909.

Sumner, *Lincolnshire Collections, vol.1; The Joshua Gibbons Manuscript*, 1997, p.22.

(Appears as *Persion*)

John Clare MS, Helpstone, Northants, c.1820, no.58.

## 77. Bath Medley

Also known as *Humors of the Bath* and *The Spring's a Coming in, Wedding Shoes*, and other titles. The earliest printings of the tune are English dating from 1729, relating to the English spa town that became fashionable in the 18<sup>th</sup> century, where the large spa assembly room was used for dancing.

A song by Anthony Aston (alias Mat Madeley) known by the title *Bath Medley*, and beginning with the words "The Spring's a coming...", appeared as early as 1715. Aston, a touring dramatist, may have used an existing tune for his song, which gained some success at the time.

Aird, *Selection of English, Irish, Scotch and Foreign Airs, vol.1*, 1782, p.11, no.29.

Aston, *Fools Opera*, 1731.

Barnes, *English Country Dance Tunes*, 1989.

Breathnach, *CRÉ V*, 1999; No. 22, p. 13 (untitled jig).

Neal, *A Choice Collection of Country Dances*, Dublin, c.1726.

O'Farrell, *Pocket Companion*, vol. II, c.1806, p.128.

Walsh, *Complete Country Dancing-Master, Volume the Fourth*, London, 1740, no. 22.

*Watt's Musical Miscellany*, vol. 1, 1729.

## 78. Drunk at Night and Dry in the Morning

Also known as *Irish Air in the Poor Soldier* and *Whistle and I'll Come to You My Lad*. The title references William Shield's two-act comic opera *The Poor Soldier* of 1783 by John O'Keeffe (1747-1833)], set around Irish soldiers returning home after fighting in the British army in the American War of Independence. The second strain of the melody is marked "slow" by O'Farrell, and the tune is claimed as Irish in his publication.

A tune of the same title was found in the Browne manuscript from the English Lake District and published in the collection *Bonny Cumberland* by John Offord. Browne appears to have some additional bars when compared to Killey.

Clinton, J., *Gems of Ireland: 200 Airs*, 1841, p. 93, no.181.

Murphy, *Irish Airs and Jigs*, 1809, p.18.

O'Farrell, *Pocket Companion, vol. I*, c.1805, p.59.

Offord, John, *Bonny Cumberland*, 2018, p.117.

Thompson, C., A. & S. *The Hibernian Muse*, c.1770, pp. 66-67.

Thompson, S., A. & P. *The Hibernian Muse*, London, 1787, pp.66-67, no. 105.

James Goodman MS, mid-C19th., County Cork, p.87.

## 79. The Rising of the Lark

This is of Welsh origin (the two Scottish sources indicate it is Welsh), and most sources found use the Welsh title *Codiad yr Hedydd*. Killey has the more frequently found version of the three versions seen.

Bingley, William, *North Wales...delineated from two excursions*, vol.2, 1804.

*Edinburgh Repository of Music*, Vol.1, p.106, no.2.

Hamilton, W., *Universal Tune-Book*, Vol. 1, Glasgow, 1844, p.98, no.4.

Thomas, John, *Y Caniedydd Cymreig/The Cambrian Minstrel*, 1845, p.41.

Jones, Edward, *A Choice Collection of Fifty-One Welsh Airs adapted for The Harp, Piano-Forte, Harpsichord, Violin, or Flute*, c.1840.

R. Hughes MS, Whitchurch, Shropshire, 1823, no.132.

## 80 / 83. Mylecharaine

The tune and the associated song have been in circulation on the Isle of Man for a very long time, resulting in minor variations like those found in these two versions, on consecutive pages, by Killey. (The first version is also labelled as a *Manx Lullaby*.)

The Gill brothers and Clague, and Moore were collecting tunes and songs in the 1890's, and versions of *Mylecharaine* appear in their rival publications. Between 1924 and 1927 the *Journal of the Folk Song Society* (now EFDSS) contained a review of tunes and associated songs from the Clague collection, part one (vol 7, no 28) includes a discussion and three version of *Mylecharaine*. The tune is similar to that used for the stick dance 'Mylecharaine's March'.

The Clague manuscripts (in the Manx Museum) were studied by Colin Jerry in the 1970's resulting in two volumes entitled *Kiaull yn Theay* (Music of the people) published by the

Manx Language Society. These were (and still are) used extensively in schools to introduce children to Manx music. Later Jerry transcribed all the tunes in the Clague manuscripts in their original form, resulting in the book *Kiaull Vannin*.

Broadwood, L., *English County Songs*, London, 1893, Leadenhall Press.

Broadwood, L. E. & Gilchrist. A. G., *Journal of the Folk Song Society*, Vol.7, No.28, pp. 124-125.

Gill. W.H. (et. al.), *Manx National Songs*, London, 1896, p.32, no.11.

Jerry C.W.P., (Ed) *Kiaull yn Theay 1*, Douglas, 1978, p.44.

Jerry. C.W.P., (Ed.) *Kiaull Vannin, a source book for Manx tunes, transcribed from the collections of Dr. J. Clague and others*. Peel, 1987, no's. 247, 294, 295, 302, 403, 404.

Moore. A.W. *Manx Ballads and Music*, 1896, p.253 and 254.

### **81. The Scots Greys Quickstep**

No tune of this precise name or form has yet been located. The Royal Scots Greys were a British Cavalry regiment from 1707 to 1971.

An American piano piece entitled *The Grey's Quickstep* dated 1839 has been located, but it appears to have nothing in common with this tune and it refers to an American regiment. A YouTube video called "Quicksteps at the Cairn" (2015) features a tune referred to as *Scots Greys*, it too appears to have nothing in common with Killeys tune.

### **82. Air**

No similar tune has yet been found and appears to be an eight bar fragment rather than a complete tune.

### **84. Billy ploughhands favourite air**

No similar tune or title has yet been found.

### **85. Sprig of Shillelah and Shamrock**

This is a variation on the tune *Sprig of Shillelah* perhaps better known as *Black Joke*, and by a further nine (or more) different titles. Other than the Irish connection with the shillelagh, one can only guess as to why it gained the 'and Shamrock'.

There are numerous variations of the tune in rhythm, key, and pace. *Black Joke* is used for example by Adderbury and Bledington Morris sides, and others. The tune also appears in Charles Coffey's 1778 opera '*The Beggars Wedding*' with the title *Of all the Girls in Our Town*. The number and spread of the sources indicate this has been a popular tune for well over 200 years.

#### ***Sprig of Shillelah***

Clinton, *Gems of Ireland: 200 Airs*, 1841, p.5, no. 9.

*Edinburgh Repository of Music*, vol.2, p.14, no. 2.

Haverty, P.M., *One Hundred Irish Airs vol. 1*, 1858; No. 29, p. 12.

Westrop, T., *T. Westrop's 120 Country Dances*, 1860's.

John Clare MS, Helpston, Northamptonshire, 1820's, no.214.  
Edward Holmes MS, Beverley, Yorkshire, c.1846, no.479.

***Black Joke / Joak / (Jock in Scottish sources)***

Gow Neil & sons, *Complete Repository vol.4*, p.10, no.2.  
Johnson, J., *Choice Collection Vol 1*, after c.1750.  
Wright, Daniel, *Wright's Compleat Collection of Celebrated Country Dances*, 1740, p.15.  
Walsh, "Third Book of the most Celebrated jiggs, Lancashire hornpipes, ..." 1731.  
Walsh, *Compleat Country Dancing Master, 3rd Series, 1st Book, 4th Ed.*, 1754.  
*The Hibernian Muse*, p.65, no.1.  
*Thompson's Compleat Coll. of 200 Favourite Country Dances, vol.2*, 1765.  
Joseph Barnes MS, Carlisle, 1762, no.26.  
John Buttrey MS, Lincolnshire?, early C19th.  
Joshua Gibbons MS, Tealby, Lincolnshire, 1823.  
W.H. Giles MS, Bampton, Oxfordshire, 1839, p.25.  
Gillespie MS, Perth, 1768, no. 82.  
L. Leadley MS, c.1850, no.4.  
William Mittell's MS, New Romney, Kent, 1799.  
J. Roose MS, Manchester, 1850.  
Thomas Sands' MS, Lincolnshire 1810.  
E and J Winder MS, Wyresdale, Lancashire, 1835-41  
H.S.J. Jackson MS, Wyresdale, Lancashire, 1823

**86. Orange in the Blue (Orange love).**

*Orange and Blue* is a very popular tune title found in a variety of keys, different time signatures and rhythms. None of the dozens of transcriptions examined match exactly Killey's transcription, most being 16+16 bars, while Killey's has 16+12 bars which feels incomplete.

Alternative titles found include *Blue Bonnets Hornpipe*, *The Blue Ribbon*, *Brochan Lom* (Thin Porridge), *Kitty Jones*, *The Frolic*, *Hot Punch* and *The Queen's Marriage*. Sources point to it being Scottish in origin, finding its way into Irish collections from 1850 onwards. It has been suggested that the tune has connections with the 17<sup>th</sup> century Orangeman movement behind King William of Orange.

*Alexander's Fifty New Scotch and Irish Reels and Hornpipes*, London, c.1826, p.15, no.31, (under the title *The Blue Ribbon*).  
Davidson, G.H., *Davidson's Gems of Scottish Melody*, c.1830's, p.32.  
Gow, *Complete Repository, Part 4*, 1817, p.32.  
Howe, *1000 Jigs and Reels*, c.1867, p.149.  
Kerr, *Merry Melodies, vol. 1*, c.1880's, p.20, no.13.  
Kerr, *Merry Melodies, vol. 2*, c.1880's, p.35, no.322.  
Lowe, Joseph, *Lowe's Collection of Reels, Strathspeys and Jigs, book 4*, 1844-45, p.20.  
Manson, *Hamilton's Universal Tune Book, vol.1*, 1844, p.17.  
MacDonald, *The Skye Collection*, 1887, p.121.  
MacKenzie, *National Dance Music of Scotland*, book 3, 1859, p.28.  
Milne, *Middleton's Selection of Strathspeys, Reels &c. for the Violin*, 1870, p.36.  
The Gunn Book MS, Co. Fermanagh, c.1850.



Francis Reynolds MS, Ballinamuck, Co. Longford, 1885.

### **87. Lord Cathcart's Favourite**

Usually referred to as *Lord Cathcart* but also known as *Air by Haydn* or *Paddy the Piper*. Killey's version is similar but not identical to the transcriptions seen, the second part appears incomplete. Unusually for Killey, his transcription of the first and fourth bars of the second part jump down an octave, whereas other transcriptions remain on the same part of the scale. Also similar to, but shorter, is *Lord Cathcart's Welcome to Scotland* in the Holmes manuscript.

The tune either comes from, or was inserted in to, Josef Haydn's '*Military*' *Symphony* (No. 100) of 1794, and from there it became associated with Lord Cathcart, a contemporary military man. The name '*Lord Cathcart's Welcome*' then appears as a country dance title in 1809.

Cahusac, William, *The German Flute Preceptor*, c.1814, p.15.

Colclough, *Tutor for the Irish Union Pipes*, c.1830, p.14.

Kennedy *Jigs & Quicksteps, Trips & Humours*, 1997, p27, no.106.

Kerr, *Merry Melodies, vol. 1*, c.1880, p.37, no.20 (as *Paddy the Piper*).

Kerr, *Merry Melodies, vol. 3*, c.1880's, no.405 (as *Air by Haydn*).

John Clare MS, Helpstone, Northants, c.1820, no.94.

Edward Holmes MS, Beverley, Yorkshire, c.1846, no.28.

### **88. March of the Battle of Copenhagen**

No matching tune, or tune of this title has yet been located, the nearest found is *The Spry Young Lad*. One of the three transcriptions of *The Spry Young Lad* found suggests 'that this might be an A-B-A tune, although it is not marked as such in source'. All the transcriptions point back to the same source, printed much later than the Killey manuscript.

Printed source for "The Spry Young Lad"

O'Neill, *Waifs and Strays of Gaelic Melody*, 1922, no.324.

### **89. Quickstep**

No similar tune has yet been found that resembles this.

### **90. Untitled fragment**

No similar tune has yet been found that resembles this fragment.

## Notes on the individuals

There is a note at the beginning of the book that indicates it was started on March 6<sup>th</sup> 1825 by a David Caine and passed to William Killey in 1836. A separate sheet (copied on to the microfilm) printed with the details of Stanhope Hotel, New York, contains the following notes:

Wm. Killey   ? in the Jurby band  
or Gill: buried Jurby as Gill  
W.H. Callister & J.C.C. remember him & can give details

This book of Flute music (Temp loan  
to go back before the end July)

Belongs to  
J.C. Callister   lent per T.C. Moore   [Return            ]  
West Craige                                 [via Mr Moore]  
Andreas   left at Museum  
for copying  
2<sup>nd</sup> July 57.

From my genealogical research experience it is unlikely that the name Killey would have morphed in to Gill at this time. There are a two William Killey burials at Jurby recorded in the 19<sup>th</sup> century, but no William Gill.

The David Caine may have been a son of Patrick Caine (1750-1799) and Margaret Callister (1759-1822). If this is correct, then he was born around 1778 and died in 1860. Davids wife was Eliza Craine (1783-1861) and they had three sons Patrick (b.1804), Thomas (b.1810), and Caesar David (1821-1869), and one daughter Letitia (1808-1841). This family lived at Ballacain, Jurby. If this is the correct David Caine, he would have been approaching 50 when the book was passed to William Killey. No other contemporary David Caine has yet been identified in the north of the island.

The most likely of the potential candidates for William Killey, is a William born in 1802, son of John Killey and Ann Corlett. This William Killey married Christian Teare (1804-1880) at Ballaugh Church in 1831, and they then reside at Kerroo Croie (given as Kerroo Cruin in their letters of administration) in Jurby. Three children have been identified, William (1832-1903?), Margaret (1838-1890) and Thomas (b.1841). If this is the correct William, he would have been 34 when the book passed to him, we can only speculate why, perhaps Caine was mentor to Killey. This William died in June 1870 and is buried in Jurby Church Yard. Both William and his wife Christian died without leaving a will, resulting in their estates being divided between the immediate next of kin. There is no mention of Thomas in William's will, so he may have pre-deceased him. Unfortunately we get no glimpse of other relatives or friends, other than grandchildren by his daughter Margaret, married to Robert Kneale.

The second potential William Killey was christened at Jurby Church in June 1810, son of Thomas Killey and Catherine Kissack. He would have been 26 when the book was passed on. This William married Elizabeth Clarke (~1821-1885) in 1841 at Jurby Church, and are shown in the 1851 census as living at Ballacain, Jurby. The couple had five children christened in Jurby before they emigrate to the United States, where they go on to have a further three children in Wisconsin. Both William and Elizabeth appear to have died there in the 1880's. No further connection with the Isle of Man has been found.

*[The above genealogical information has been obtained in part from the familysearch.org website and has been cross checked against images of the original documents.]*

Turning now to the note: A John Caesar Callister was christened in Andreas in 1885 and died in 1963 at Willow Grove, Jurby. His brother William Harrison Callister was also christened in Andreas in 1886 and is found on a New York immigration list of 14 May 1910, listed as a carpenter by trade. They were the sons of John James Callister (1847-1908) and Eleanor Ann Corlett (1854-1928) of Willow Grove, Jurby. There were also three sisters, Eda Mona (b.1888), Eleanor Frances (b.1890) and Elizabeth Jane (b.1891).

In the late 1950's and 1960's a number of older people on the Island were interviewed as part of a Folk Life Survey for the Manx Museum, the records of which are available in their library. We are fortunate that John Caesar Callister was interviewed on a number of occasions, which sheds some light on this manuscript. In an interview done in July 1962 (FLS C/59/H), he says: "Two of my uncles went out to America. Uncle Willie went to Dakota, and he was on a ranch where they had wild horses. It was a wild country then. This uncle went away in 1894." This establishes that the Callister's had relatives in the USA and may help to explain why there is a note on New York Stanhope Hotel stationery, however who it was written by or why this stationery is not revealed!

The Callister's lived at Willow Grove and the Killey's at Kerroo Croie less than a kilometre apart. Ballacain, home of the other Killey, is more than two kilometres to the south-west. The nearest established church to Willow Grove is St Jude's, in the parish of Andreas, which is likely to be where the christenings took place.

The Folk Life Survey notes made in 1957 (FLS C/059) with John Caesar Callister say:-

*"They used to be holding Oiell Voirrey's at Sandygate. There would be five violins all taking different parts. Mr Callister would be playing one, and two or three of the Harrison's who were a very musical family. It was mostly hymn tunes they were playing. There would be singing and recitations as well.*

*There was an old Manx carval in their house, all written out – which Mr Paton took away and had translated. Mr Killey used to sing and play with Mr Callister's father. The music book containing his tunes must be about 100 years old. It has been in their house for over sixty years."*

The Manx term Oiell Voirrey is associated with the Christmas-eve church service, and these were held all over the island at one time. After the service the congregation would remain to sing locally composed carvals (carols). Sandygate is a hamlet in the east of Jurby parish,

close to Willow Grove. The Mr Callister mentioned is probably John Caesar's father, and the Harrison's are likely to be relatives (as brother William has Harrison as a second name). The Mr. Killey and John Caesar's grandfather, would have been of a similar in age. Either the violin group mentioned, or the Callister/Killey duo (possibly with others) may have been the fabled Jurby Band mentioned in the note. The music book description from the interview fits well, and having "been in their house for over sixty years" (i.e. since before 1897) suggest it may have been passed on to them some time after William Killey's death in 1870, or possibly shortly after William Killey Junior's death in 1903.

## Notes on the music

The manuscript was archived on return from filming under the titles 'Callister Manuscript' and/or 'Andreas Flute Book' as it was inherited by a Callister family who at one time lived in the neighbouring parish of Andreas. Notes from the interview with Mr J. C. Callister (above) indicate the book came in to his family around the turn of the 20<sup>th</sup> century.

The book is landscape format and 8 by 6 inches in size (21 x 15 cm). The outer cover boards are partially disintegrated. The first nine pages have been omitted, as they consist of; chromatic scales and flue fingering, note lengths, time signatures, rests and other symbols, and 'lessons' (practice scales etc.). It is apparent that most of the music has been transcribed by two different people.

Tunes have been arranged in the order they appear in the microfilm of the manuscript book, except where a tune exist in two parts, then they have been placed together. Some titles are completely or partially illegible so they have been titled as illegible, some interpretation has been attempted. A couple of pages of 'lessons' were found amongst the body of the music, these too have been omitted (see page 17 for example). One tune (God save the Emperor) is written continuously across two pages, everything else is on a single page or continues at the top of the next page if required. The manuscript itself became available for viewing just before going to print, a number of discrepancies have appeared which will be examined further in due course, rather than delay publication. A number of last minute amendments have been made where access to the manuscript made interpretation of titles less difficult.

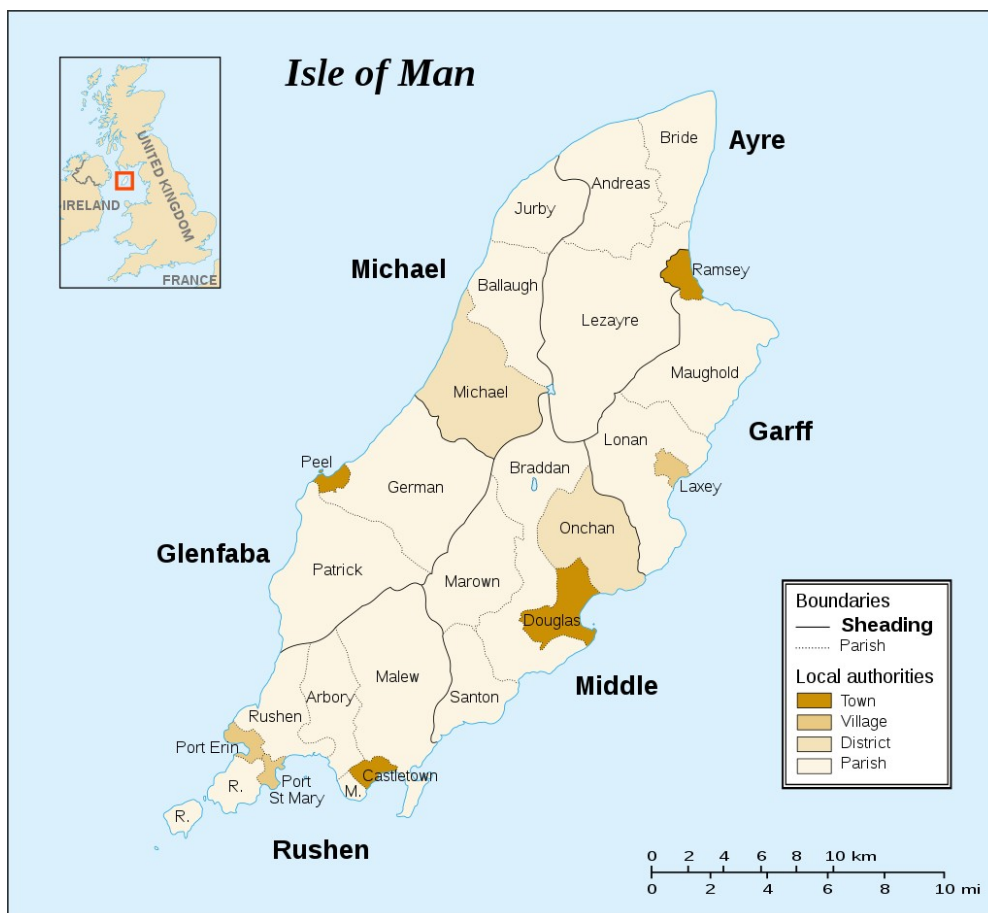
A list of other instances of each tune has been given where similar or identical versions have been found. In many cases this is 'second-hand' information obtained primarily from the following websites: Folk Tune Finder ([www.folktunefinder.com](http://www.folktunefinder.com)), [abcnotation.com](http://abcnotation.com), the Traditional Tune Archive ([tunearch.org](http://tunearch.org)) and the hymnary collection ([hymnary.org](http://hymnary.org)). Some evidence has come from facsimiles of tune books published on line, such as those from the Vaughan Williams Memorial Library ([vwml.com](http://vwml.com)) and the National Library of Scotland ([digital.nls.uk](http://digital.nls.uk)), and the remainder from published volumes in my possession. The lists are not exhaustive and have focused on published sources and manuscripts from around the same period as the Killey manuscript, and more recent collections based on the contemporary manuscripts. No specific referencing format has been adopted, and there are inevitable gaps in the source information. The printed volumes have been separated from the manuscripts. In

some cases the number of items in source information has been pruned to those examples printed in the UK and Ireland around the time of this manuscript.

In the case of manuscripts containing similar tunes, the position is a little more confusing. Reference to both the transcription and the original manuscript have not always been included. A number of manuscripts have been transcribed and published in recent times, where the title does not always reflect the collector. For example the 1823 manuscript from H.S. Jackson was transcribed and published in *'The Winders of Wyresdale'* by Andy Hornby in 2013. Another example is The John Moore (Shropshire) collection which was published as *The 'Ironbridge Hornpipe'*, by Dragonfly Music in 1991, however there are also two other different John Moore collections from other parts of the British Isles!

Music identified as church music has not been given extensive lists of sources, primarily as there are too many! Information regarding some of these tunes can be found on the website [hymnary.org](http://hymnary.org) where much of the related background information has been obtained.

In some instances an indication of the speed of a tune is given, this is for reference only as we cannot be sure of how fast tunes were played at the time or the style they were played in.



*Map of the Isle of Man*

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