

William Killey's Flute Book

The title used comes from the title given on the microfilm copy held in the Manx Museum, under reference number MIC 43. The original book was lost during microfilming in Liverpool in 1957.

There are notes in the book (many difficult to decipher) that indicates the book was started on March 6th 1825 by a David Caine and passed to William Killey in 1836. A separate sheet of paper printed with the details of Stanhope Hotel, New York, gives 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
2nd July 57.

Preliminary work suggests William Killey was a farmer in the Nappin part of the parish of Jurby. His wife was a Callister from Andreas parish, based on the details given above. Nothing has yet been found out about David Caine, who does not appear in the Jurby parish records, so may have been from a neighbouring parish. Civil records formally began in 1837, and no David Caine appears in Burials until 1960 which is clearly too late.

The intention of this volume is to reproduce the music notation 'as found' rather than 'restore' it. This means that some tunes will have odd numbers of bars, odd number of notes per bar, and some appear to end abruptly. The poor condition of the original book at the time of microfilming with its various stains has not made the transcription easy. A couple of pages also appear to have been slightly out of focus when microfilmed.

The first nine pages have been omitted, they consist of; chromatic scales and flue fingering, note lengths, time signatures, rests and other symbols, and three 'lessons' (practice scales etc.).

Tunes have been arranged in the order they appear in the book, except where a tune has been repeated, then they have been placed together. Some titles are completely or partially illegible so they have either been titled as illegible, or an interpretation has attempted. A couple of pages of 'lessons' were found amongst the body of the music, these too have been omitted and account for breaks in the numbering. 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.

A list of other sources of each tune has been given where identical or very similar tunes have been found. In most cases this is 'second-hand' information obtained primarily from the websites: Folk Tune Finder (www.folktunefinder.com), abcnotation.com, and the Traditional Tune Archive (tunearch.org). Some evidence has come from facsimiles of tune books published on line, such as those from the Vaughan Williams Memorial Library (vwml.com) and the National Library of Scotland (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. Note these sources should not be considered as where the tunes here were obtained from.

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 Chis Walshaw for devising the abc notation, also Dave Rowlands, Andy Turner, Moira Bracknell and Pete Dunk.

Song by the Meadow Lace his children. WKi.01



As with many of the titles in the manuscript this one is difficult to decipher, and is a best guess. It has not yet been possible to trace a similar tune, and the title may refer to the source being the children of a local family.

Portuguese Hymn WKi.02



The title 'Portuguese Hymn' is usually associated with the tune used for the carol 'O Come All ye Faithful' (Adeste Fideles), which this is a variant of.

This second tune appears eleven pages later in the manuscript and is likely to be to be a second part to the above.

Portuguese Hymn (second) WKi.19



Mount Pleasant WKi.03



Four tunes of this title have been located, however none resemble this version, and it has not yet been possible to trace a similar tune.

Italian Hymn WKi.04



There is some similarity with the tune called “Italian” in the Dixon manuscript from Lincolnshire. Nothing else similar has yet been found, however it may exist in a church music collection.

Source
Dixon MS, Lincolnshire, 1811, No.4.

Psalm 112 WKi.05



This may exist in a church music collection but nothing similar has yet been traced. Killey may have transposed this up one octave to suit the flute.

Hymn or Psalm, Long Measure(?) WKi.06



The title has faded and the words at the end may refer to 'L.M.' as used in church music. No similar tunes to either the first or second part have yet been found.

Mecason (title illegible) WKi.07



The image is out of focus on the microfilm. It has not yet been possible to trace a similar tune.

L Mea... (title illegible) WKi.08

(Poss. Long Measure)



The image is out of focus on the microfilm. It has not yet been possible to trace a similar tune.

L Meas...n (title illegible) WKi.09

a.k.a. Sweet Jenny Jones, Cadair Idris

(Poss. Long Measure)



The title has a stain across it and appears to read 'L Meas.....n'.

The closest match to the tune so far found is "(Sweet) Jenny Jones" (a.k.a. "Cadair Idris") attributed to John Parry (1804), which has been found in many collections including those listed below.

Sources for "(Sweet) Jenny Jones"

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

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

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

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

Thomas Sands' MS, Lincolnshire, 1810.

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

L Measu.... (title illegible) WKi.10



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

Irish Cell... WKi.11



The title has faded, it appears to read Irish Cell... however not tune title beginning 'Irish' bears any resemblance. The nearest is that the first few bars are a little like the Gloucester Hornpipe.

Military... Qtum (?) WKi.12



The first word of the title appears readable but the following word cannot be made out. No similar tune has yet been traced.

Magoialin Hymn. WKi.13



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

The page following contains a lesson of scales.

Kentish March. WKi.14



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

Sources

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

Lionel Winship MS, 1833, Wark, Northumberland.

March of the 37th Regiment. WKi.15



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

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

Duke of York’s Grand March. WKi 16.



In the manuscript the piece has no 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 (labeled ‘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.

Sources

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, c.1825, Cumbria.

J.Jones MS, 1801, N.Shrops.

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

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

Wm.Tildesley 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 sources (inclusion of trio not checked)

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

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

Joshua Jackson MS

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

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

The page following contains a table of keys and an exercise of triplets.

Turkish March. WKi.17



Also known as “Turks March” and “Quickstep from the Battle of Prague”. There are three different tunes with the title “Turks March” and the variations are also known by a number of alternative titles.

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

Sources

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

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.

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.

Sec. WKi.18

(Second Part to Turkish March?)



The title may be incomplete and be the second part of “Turkish March”. The only tune with a passing resemblance to this is as it stands is “Fife Hunt”.

Source – Fife Hunt

The Winders of Wyresdale, (A. Hornby, Ed.) 2013, p.103, no.239.

God Preserve the Emperor. WKi.20



*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 to day as the hymn tune "Austria".

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.

Sources

Edinburgh Repository of Music, vol.2, p.105, no. 2

W. Hamilton Universal Tune-Book, Vol. 1, Glasgow, 1844, p.39, no.2.

Rule Britannia. WKi.21



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 most 19th century manuscript from the Isle of Man.

Sources

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. JC.45.

Coldstream March. WKi.22



Noted as the 'New Coldstream March' in the two sources below.

Sources

Aylmore MS, Lewes, Sussex, 1796.

Thompson, C. and S., *The compleat Tutor for the Fife*, London, c.1765, p.30.

Queen's Grand March. WKi.23



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.

Source

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

London March. WKi 24

a.k.a Lord Loudon's March



The tune is thought to have originated with Robert Bremner who published it in 1761 as "Lord Loudon's March". It is found in the keys of G and D.

Sources

Aird, J., *Selection of Scotch, English, Irish and Foreign Airs*, vol. 4, 1796, no.54, p.21.

Matthew Betham MS, Towcett Cumbria, 1815

John Buttrey MS, poss. Lincolnshire, early 19thC

Cahusac, William, *German Flute Preceptor*, c.1814, p.23

R.Dalton MS, 1841, Sheffield

T.J.Dixon MS2, Lincolnshire, early 19thC.

Joshua Gibbon MS 1778-1871 Tealby Lincolnshire (Summer)

Lawrence Ledley MS 1827-97, Helperby, Yorkshire.

J.Moore, Tyneside, 1841.(14a)

Humphrey Senhouse MS, 1747, Cumberland

Summner Lincolnshire Collections vol 1, Joshua Gibbobs Manuscript 1997 p.76

Wm. Tildesley, Swinton, Lancs. 1860s.

As Lord Loudon's March
James Winder Ms, Lancashire, 1835-41

Highland March. WKi.25



The Rook manuscript (1840) contains a "Highland March" that is similar, and Killeys version closely resembles "Captain Hood's March" in the Cooke manuscript, "Captain Reid (the 3rd Regiment of Guards March)" in Thompson, and "Captain Reed (the 3rd Regiment of Guards March)" in Jones.

Sources:

Benjamin Cooke MS, c.1770, no.41.

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.

J. Jones MS, 1801, N.Shropshire, no.80. (Captain Reed's.)

In my Cottage Near the Wood. WKi.26, WKi.28

WKi.26



WKi.28



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

Sources:

William Cahusac – *The German Flute Preceptor*, c.1814, p.22.

James Winder MS, 1835-41, Wyresdale, Lancashire.

John Moore MS book 2, p.40.

C.J. Surtees MS, 1819, N.E. England.

Browne Collection, c.1835, Lake district, England. no.12.

Brunswick Waltz. WKi.27



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 also less ornamented than Campbell.

The waltz became popular in Britain around the beginning of the 1800's, with this tune and others waltzes 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).

Sources

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.

Kate of Culain. WKi.29

a.k.a. Kate of Coleraine



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 Colerain(e)".

When compared, 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.

Sources

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

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

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

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

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

I. of M. March. WKi.30



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

Wife of J's Favourite. WKi.31

a.k.a. Banks of the Dee, Trip to Canterbury, New Langolee



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

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 1798 or 1793. There are a couple of 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.

Sources – Trip to Canterbury

Barnes *English Country Dance Tunes*, 1986.

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

Sources – Banks of the Dee

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

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

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

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

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

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

Williams MS, Ascott-under-Wychwood.

Sources – New Langolee

T.J. Dixon MS, second copybook, Lincolnshire, c.1798, nos.49, 55.

Forde, William, *300 National Melodies of the British Isles*, c. 1841; p. 29, p. 97.

Haverty, 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.

Prince Wm Hy's Return. WKi.32

(Prince William Henry'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 1910.

Sources

Aird's Airs, 1801 vol.6, no.1163.

Sources of Irish traditional music, c.1600-1855, (A. Fleishmann & P. McGettrick, eds.), 1998, p.525, no.2782.

There is a similar tune called "A Drummedie", which is thought to be of Irish origin, found in the Robert Petrie Collection of 1790.

The King / God Save the King. WKi.33, WKi.44

The King. WKi.31



God Save the King. WKi.44



The first version is simply titled 'The King', the second, nine pages later (after 'Fair Diosalia'), is titled 'God Save the King'.

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

Sources:

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.

I'd Think On Thee My Love. WKi.34



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

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

Sources

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.

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

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.

German Hymn. WKi.35



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

March in the Battle of Prague. WKi.36, WKi.41

WKi.36



WKi.41



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.

Sources

Aird *Sixth and Last Volume of Scotch, English, Irish and Foreign Airs*, 1803; No. 154, p. 62.

Ashman *The Ironbridge Hornpipe*, 1991; No. 15, p. 2 (appears as "Grand March in the Battle of Prague").

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

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

John Moore MS, Shropshire.

John Clare MS, Helpston, Northants, c.1820, no. JC.008.

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

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

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

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

Grand March in Bluebeard. WKi.37, WKi.67

WKi.37



WKi.67

"March from Blue Beard" is from the opera "Bluebeard" and was popular from 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.

Sources

Jas. Blackshaw MS, N. Shropshire, 1837, no. JB.121.

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

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

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

H.S.J. Jackson MS, Wyresdale, Lancashire, 1823.

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

P.H. Munson, *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.
Edinburgh Repository of Music vol.1, J Sutherland, Edinburgh, p.105, no.2 .

Prince Couburg's Grand March. WKi.38



The 1800's saw many musical compositions dedicated to royalty. The nearest title for which a tune has been found is "Prince of Saxe Coburg's Favourite March" in Aird, however there is little resemblance.

An image of a the cover of 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 www.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.

Cotillion. WKi.39

Poss. a.k.a. Scotsman



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, potentially losing their original title in the process.

No tune listed as a Cotillion has yet been found that 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.

Sources

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

Dorsetshire March. WKi.40

a.k.a. Dorchester March, Captain Reid's Delight, The Third Buffs 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.

Sources

Aird, *Selection of Scotch, English, Irish and Foreign Airs*, vol. 6, 1803, pp.72-73.

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

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

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

Johnson, *A Further Collection of Dances, Marches, Minuetts and Duetts of the Latter 18th Century*, 1998, p.14.

Knowles, *Northern Frisk*, 1988, no.116.

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

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").

L's Favourite. WKi.41

a.k.a. (Old) Kiss my Lady



The nearest tune located is “Old Kiss My Lady” from 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.

Source

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

John Clare MS, Helpstone, Northants, c.1820, no. JC.159.

Here's a Health to all Good Lasses. WKi.42



The Killey version is similar to the first part of 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 deviate significantly past that point.

Sources:

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

Douglas, 2009, No.62.

Joshua Gibbons MS, Tealby, Lincs, 1823.

Wm Irwin, Folio MS, c.1850.

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

The Wounded Hussar. WKi.41

a.k.a. Captain O’Kane



“The Wounded Hussar” is also known as “Captain O’Kane” and attributed to Turlough O’Carolan (1670-1738).

Sources

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

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

John Clare MS, Helpstone, Northamptonshire, 1820’s, no. JC.248.

William Clarke of Feltwell MS, no. 166.

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. lix (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.

Fair Diosalia or Fair Rosalia. WKi.45



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

Major Forbes Farewell to Bamf. WKi.47

a.k.a. Miss Forbes farewell to Banff, The Green Cockade



This is a close variation of “Miss Forbes Farewell to Banff”, the title may have been mis-transcribed by Killey. It is 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 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.

Sources

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.

Rev. Robert Harrison MS, Brompton, Cumbria, 1820.

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.

The Senhouse MS, Maryport, Cumbria.

Stewart-Robertson *The Athole Collection*, 1884, p.147.

William Winter MS, West Bagborough, Somerset.

Lionel Winship MS, Wark, Northumberland, 1833.

Downfall of Paris. WKi.48



A popular tune in the 19th 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.

Selected sources

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.

John Clare MS, Helpstone, Northants, 1820, no. CL.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, Brampton, Cumbria, 1820.
Elias Howe, *Second Part of the Musician's Companion*, 1843. p.40.
Manson, *Hamilton's Universal Tune Book vol.1*, 1854, p.124.
John Moore MS, Shropshire.
James Nuttal MS, Rossendale, Lancashire, 1830, no.38.
O'Farrells Pocket Companion, c.1805; pp.22-23.
William Tildesley MS, Swinton, Lancashire, c.1860.
Wheatstone's *Clarinet Preceptor*, London, c.1801.
Wilson, *Companion to the Ball Room*, 1816; p.124.

Sir Sidney Smith's favourite. WKi.49

a.k.a. Sir Sidney Smith's March



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

Sources

John Clare MS, Helpstone, Northamptonshire, c.1820, no. JC.256

J. Moore MS, Tyneside, 1841, no.36.

W.T. Green MS, Morpeth, 1851, p37.

(Waltz Shasting) WKi.50



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

Jurby March. WKi.49



Given the local reference in the title, this is likely to be a locally composed tune. No reference to it has yet been traced in other sources.

(Waltz Douglas) WKi.50



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.

The Maid of Ballaugh Moile. WKi.51



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, 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!

Ramsey Grand March. WKi.52



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

The 1st Royal's Farewell to Glasgow. WKi.53



It has not yet been possible to trace this tune. It is clearly not the tune in 3:4 time called "Farewell to Glasgow".

Flowers of Edinburgh. WKi.56



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 and 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'.

Selected sources pre 1870:

- James Blackshaw MS, Whitchurch, Shropshire, 1837, no's. JBs.009, JBs.041.
Blackman, *A Selection of the most favorite Hornpipes for the Violin*, c.1810-22, no. 23.
John Clare MS, Helpstone, Northants, c.1820, no.138.
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.

Conquering Hero. WKi.57



This has its origins in the The Handel piece “Judas Maccabeus”, and often noted with the fuller title “See the Conquering Hero Comes”. The tune sounds ‘better’ with a key signature of G rather than D.

Sources

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

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

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

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

A.J.Hughes MS, North Shropshire.

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

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

John Miller MS. Perth, 1799.

Belleisle March. WKi.58

a.k.a. Monks March



Also known as “Monk(e)s March”, but with a slightly different rhythm. An alternate title is “The Review”. The title “The Lord Monks March” appeared in a supplement to the 3rd 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)

Sources - Belleisle March (or The Review)

John Buttrey MS, poss. Lincolnshire, early C19th.

Gillespie MS, Perth, 1768.

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 Duets 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.

Sources - 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.

(Waltz Ramsey) WKi.59



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 born from Goodridge, Minnesota in 1914, which is also unrelated.

In Australia the similar title “Piper Ramsey’s Waltz” appears unrelated and 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.

Source – Ramsey Waltz

https://abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey_Waltz.no-ext/0001

Source - Ramsey’s Waltz

https://abcnotation.com/tunePage?a=tunearch.org/wiki/Ramsey%27s_Waltz.no-ext/0001

Source – Piper Ramsey’s Waltz

<https://australianfolkmusic.com.au/tune/yandoit-waltz/>

Patrick O'Neal. WKi.60

a.k.a. Barney/Brian O'Neill



Has little in common with 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’Niel”).

Sources

Wm Irwin, MS, 1838.

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.

Life let us Cherish. WKi.61



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.

Sources

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.

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

Nuttal MS, Rossendale, Lancashire, no.58.

A. Robinson 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 Rook MS, Waverton, Cumbria, 1840.

James Winder MS, Lancashire, 1835-41.

Devonshire Quickstep. WKi.62

a.k.a. The March of the Men of Devon, Ffaniglen

The musical score is written in G major (one sharp) and 2/4 time. It consists of six staves. The first five staves contain the main melody, which includes several ornaments (trills and grace notes) and a repeat sign. The sixth staff is a short section labeled "Da Capo" and ends with a double bar line.

There is a tune of this title in the 1801 Jones manuscript from Shropshire, but it is not this tune. 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 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.

Sources – Downshire Quickstep

Lionel Winship MS, 1833, Wark, Northumberland.

Sources - Ymdaith gwyr dyfneint

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

Sources – Ulster Rondo

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

Jakson's Favourite. WKi.63

a.k.a. When I Followed a Lass



There are a number of folk tunes prefixed 'Jackson', none appear to match this. 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 (and added the complexity!).

The tune "When I followed a lass" was used in a number of ballad operas in the 18th century, with words were added as early as 1729, and it began to appear in musicians manuscripts. 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.

Sources

Aird Selections of Scotch, English, Irish and Foreign Airs, vol. II, 1785, p.35, no.95.

Buttery Manuscript, c.1784-1820, no.512.

Joseph Hill, *The Compleat Tutor for the German Flute*, London, 1762.

Edward Holmes MS, Beverley, Yorkshire, c.1846, no.152.

Edinburgh Volunteers Quickstep. WKi.64



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 of Early American Secular Music and its European Sources 1589-1839, (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”, which are different to Killeys version.

Sources

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

References

<https://www.cdss.org/elibrary/Easmes/Source4/S048899.htm>

<http://john-chambers.us/~jc/music/ndx/ED.html>

Will ye Come to the Bower. WKi.65



The tune is comparable with “Will you Come to the Bower” excepting that the Killey version has a 16 bar A music and a 17 bar B music rather than the AABB format (16+16 bars) found in the “Come to the Bower” 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 “Vandalls 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.

Sources

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

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.

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

Sir Sidney Smith's Hornpipe. WKi.66



Unrelated to the better known Sir Sidney Smith's March, it also appears to be unrelated to the Sir Sidney Smith's Hornpipe's as 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 ears) sound particularly hornpipe like.

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

Air in Oscar & Malvinora. WKi.68



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.

Gin' O'Hara's March. WKi.69



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

Lord Harwick's March. WKi.70



Composed by Tom Cooke in 1804, 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.

Sources

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

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

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

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

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

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

Henry Stables MS, Cumbria, 1881, nos. HS.12 and HS.51.

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

Duke of Wellington's March. WKi.71



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.

Maid of Lodi. WKi.72



"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.

Sources

John Moore MS, Shropshire, c.1837-40, [Ashman].

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

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

Elias Howe, *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.

James Winder MS, Lancashire, 1835-41.

Hearts of Oak. WKi.73, WKi.75



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 sets of lyrics set to it.

Sources

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

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

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

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

Gillespie MS, Perth, 1768.

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

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

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

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

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

James Winder MS, Lancashire, 1835-41.

This fragment of Hearts of Oak (WKi.75) appears below the above in the manuscript, and is the first five bars transposed from the key of D to C.



Nab Hay. WKi.74



No trace of a similar tune of this title or structure has yet been found. The title suggests it may be a dance tune given 'Hay' is a common folk dance figure.

The Isle of Man Quickstep. WKi.76



A local tune 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).

Quickstep in the Battle of Prague. WKi.77



Although this title is found earlier in Killey's manuscript, this is a different tune, 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, these appear to be bleed through from the other side of the paper rather than a continuation.

Source

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

Title illegible. WKi.78

a.k.a. Galopede, Persian Dance/Ricardo, Yarmouth Reel



This tune has tonic-sol-fa lettering above it which implied it is in the key of D, however the score appears to be in C. It would be difficult to say if any of the common titles are the title used by Killey. The titles “Galopede” and “Persian Dance or Persian Ricardo” are found across a range of publications and manuscripts from England and Scotland.

The tune is normally played as AABBC, (sometimes without the CC) but Killey appears to have recorded it without the B music, as Gow did in *Favourite dances of 1812*.

There a number of “Galopede” tune connected with theatrical productions from 1729 onwards, the ‘modern’ tune appears in the early 1800’s under the alternative titles.

Sources

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

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

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

(Appears as “Persion”)

Bath Medley. WKi.79

a.k.a. Humors of Bath, The Spring's a Coming in



Also known as “Humors of the Bath” and “The spring’s a coming in”. The earliest printings of the tune are English dating from 1729, relating to the English spa town that became fashionable in the 18th 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 starting 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.

Sources

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.

Drunk at Night and Dry in the Morning. WKi.80

a.k.a. Irish Air in the Poor Soldier



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.

Sources

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

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

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

O'Farrell, *Pocket Companion*, vol. 1, c.1805, p.59.

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

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

The Rising of the Lark. WKi.81

a.k.a. Codiad yr Hedydd



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

Sources

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.

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

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.

Mylecharaine. WKi.82, WKi.85

A Manx Lullaby. WKi.82



WKi.85



The tune and associated song have been in circulation on the Isle of Man for a very long time, resulting in minor variations like those in these two versions, on consecutive pages, by Killey. Gill, Clague and Moore were collecting tunes and songs in the 1890's, and versions of "Mylecharaine" appear in their two 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 (volume 7, number 28) includes a discussion and three version of "Mylecharaine".

The Clague manuscripts (in the Manx Museum) were studied by Colin Jerry in the 1970's resulting in two volumes entitled "Kiaull un Theay" published by the Manx Language Society. These were used extensively in schools to introduce children to music. Later Jerry transcribed all the tunes in the Clague manuscripts in their original form, resulting in the book "Kiaull Vannin".

Sources

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.

The Scots Grays Quickstep. WKi.83



No tune of this precise name or form has yet been located.

An American piano piece entitled “The Grey’s Quickstep” has been located, dated 1839, but there appears to be 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 has nothing in common with Killeys tune.

The Royal Scots Greys were a British Cavalry regiment from 1707 to 1971.

Air. WKi.84



No similar tune has yet been found.

Billy ploughhands favourite air. WKi.86



No similar tune or title has yet been found.

Sprig of Shillelah and Shamrock. WKi.87

a.k.a. Black Joak/Joke, Sprig of Shillelah



This is a variation on the tune “Sprig of Shillelah” also know 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 suggested key, rhythm, and pace. “Black Joke” is used by Adderbury and Bledington Morris sides, and others. The number and spread of the sources indicate this has been a popular tune for well over 200 years.

Sources - Sprig of Shillelah

John Clare MS, Helpston, Northamptonshire, 1820’s, no. JC.214.
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.
Edward Holmes MS, Beverley, Yorkshire, c.1846, no.479.
T. Westrop’s 120 Country Dances, 1860’s.

Sources - Black Joke / Joak / (Jock in Scottish sources)

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

Orange in the Blue (Orange love). WKi.88

a.k.a. Blue bonnets Hornpipe



“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 17th century Orangeman movement behind King William of Orange.

Sources (Pre 1900)

Alexander's Fifty New Scotch and Irish Reels and Hornpipes, London, c.1826, p.15, no.31, (under the title "The Blue Ribon").

G.H. Davidson, *Davidson's Gems of Scottish Melody*, c.1830's, p.32.

Gow, *Complete Repository, Part 4*, 1817, p.32.

The Gunn Book MS, Co. Fermanagh, c.1850.

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.

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

Lord Cathcart's Favourite. WKi.89

a.k.a. Lord Cathcart, Paddy and the Piper



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 of an octave, whereas other transcriptions remain on the same note. Also similar to, but shorter than, “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.

Sources

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

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

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

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

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).

March of the battle of Copenhagen. WKi.90

a.k.a. The Spry Young Lad

Musical score for "March of the battle of Copenhagen" (a.k.a. The Spry Young Lad). The score is written in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with a triplet of eighth notes (G4, A4, B4) and another triplet (G4, F#4, E4). The second staff contains a series of eighth-note chords and a repeat sign. The third staff continues the melody with eighth notes and a repeat sign. The fourth staff shows a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff includes first and second endings, with a triplet of eighth notes (G4, F#4, E4) at the end. The sixth staff continues the melody with eighth notes. The seventh staff concludes the piece with a final cadence.

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 about a century later than the Killey manuscript.

Printed source for “The Spry Young Lad”

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

... Quickstep. WKi.91



No similar tune has yet been found that resembles this.

Untitled fragment. WKi.92



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

Index of titles

'Well known' alternative (or missing) titles given in italics

<i>Adeste Fideles</i> (WKi.02).....	1
Air (WKi.84).....	64
Air in Oscar & Malvina (WKi.68).....	53
All Hay (WKi.74).....	56
<i>Banks of the Dee</i> (WKi.26).....	20
The Bards Legacy (WKi.54).....	41
<i>Barney O'Neill</i> (WKi.60).....	46
Bath Medley (WKi.79).....	60
Belleisle March (WKi.58).....	43
Billy ploughhands favourite air (Ki.86).....	64
<i>Black Joke/Joak</i> (WKi.83).....	65
<i>Blue Bonnets Hornpipe</i> (WKi.88).....	66
Brunswick Waltz (WKi.27).....	18
<i>Captain Hood's March</i> (WKi.23).....	15
<i>Captain O'Kane</i> (WKi.38).....	32
<i>Captain Reid (the 3rd Regiment of Guards March)</i> (WKi.23).....	15
<i>Captain Reid's Delight</i> (WKi.35).....	29
<i>Codiad yr Hedydd</i> (WKi.81).....	62
Coldstream March (WKi.22).....	14
Conquering Hero (WKi.57).....	43
Cotillion (WKi.39).....	28
Devonshire Quickstep (WKi.62).....	48
Dorsetshire March (WKi.40).....	29
Downfall of Paris (WKi.46).....	35
Drunk at Night and Dry in the Morning (WKi.80).....	61
Duke of Wellington's March (WKi.71).....	55
Duke of York's (Grand) March (WKi.16).....	10
Edinburgh Volunteers quickstep (WKi.64).....	50
Fair Diosolia (WKi.43).....	33
<i>Fanniglen</i> (WKi.62).....	48
1 st Royal Farewell to Glasgow (The) (WKi.53).....	40
Flowers of Edinburgh (WKi.56).....	42
<i>Galopede</i> (WKi.78).....	59
German hymn (WKi.35).....	24
Gin' O'Hara's March (WKi.69).....	53
God Preserve the Emperor (WKi.20).....	13
God Save the King (WKi.33, WKi.44).....	22
Grand March in Bluebeard (WKi.37, WKi.67).....	26
<i>Green Cockade (The)</i> (WKi.45).....	34
Hearts of Oak (WKi.73, WKi.75).....	56
Here's a health to all good lasses (WKi.40).....	31
Highland March (WKi.25).....	15
<i>Humors of Bath</i> (WKi.79).....	60
Hymn or Psalm L.M. (WKi.06).....	5
I'd think on thee my love (WKi.34).....	24

In my Cottage Near the Wood (WKi.24, WKi.28).....	16
<i>Irish Air in the Poor Soldiers (WKi.80)</i>	61
Irish Cell...? (WKi.11).....	8
Isle of Man March (WKi.30).....	20
Isle of Man Quickstep (The) (WKi.76).....	57
Italian Hymn (WKi.04).....	4
Jakson's favourite (WKi.63).....	49
Jurby March (WKi.46).....	38
<i>Kate/Kitty of Colraine (WKi.27)</i>	19
Kate of Culain (WKi.29).....	19
Kentish March (WKi.14).....	9
L's favourite (WKi.41).....	30
Lady Passots Hornpipe (WKi.55).....	41
Life let us Cherish (WKi.61).....	47
London March.....	15
Lord Cathcarts Favourite (WKi.89).....	67
Lord Harwick's March (WKi.67).....	54
Lord Loudon's March.....	15
Magoilm hymn (WKi.13).....	9
Maid of Lodi (WKi.72).....	55
Maid of Ballaugh noile (The) (WKi.51).....	39
Major Forbes farewell to Banff (WKi.45).....	34
March of the Battle of Copenhagen (WKi.90).....	68
<i>March of the men of Devon (WKi.62)</i>	47
March in the Battle of Prague (<i>Slow</i>) (WKi.36, WKi.41).....	25
March of the 37 th Regiment (WKi.15).....	10
Military Q... (WKi.12).....	8
<i>Miss Forbes farewell to Banffshire (WKi.45)</i>	34
<i>Monks March (WKi.58)</i>	43
Mount Pleasant (WKi.03).....	4
Mylecharaine (WKi.82, WKi.85).....	63
<i>Old Kiss my Lady (WKi.36)</i>	30
Oranges in the Blue (Orange Love) (WKi.88).....	66
<i>Paddy the Piper (WKi.85)</i>	67
Patrick O'Neal (WKi.60).....	46
<i>Persian Dance / Persian Ricardo (WKi.78)</i>	59
Portuguese hymn (WKi.02, WKi.19).....	3
Prince Couburg's Grand March (WKi.38).....	27
Prince William Henry's return (WKi.32).....	22
Psalm 112 (WKi.05).....	5
Queen's Grand March (WKi.23).....	15
... Quickstep (WKi.91).....	69
Quickstep in the Battle of Prague (WKi.12, WKi.77).....	58
Ramsey Grand March (WKi.52).....	40
Rising of the lark (The) (WKi.81).....	61
Rule Britannia (WKi.21).....	14
Scots Grays Quickstep (The) (WKi.83).....	64
Sec (Second part of Turkish March?) (WKi.18).....	12

Sir Sidney Smith's favourite (WKi.47).....	37
Sir Sidney Smith's hornpipe (WKi.66).....	52
<i>Sir Sidney Smith's March</i> (WKi.47).....	37
Song by the Meadow Lace his children (WKi.01).....	3
<i>(The) Spring's a coming in</i> (WKi.79).....	60
Sprig of Shilelah and Shamrock (WKi.87).....	65
<i>Spry young lad (The)</i> (WKi.90).....	68
<i>Sweet Jenny Jones</i> (WKi.09).....	7
<i>Third Buff's March (The)</i> (WKi.35).....	29
<i>Trip to Canterbury</i> (WKi.26).....	20
Turkish March (WKi.17).....	12
Turkish March (second part) (WKi.18).....	12
Waltz Douglas (WKi.50).....	39
Waltz Jurby (WKi.49).....	40
Waltz Ramsey (WKi.59).....	44
Waltz Stinsberg (WKi.48).....	38
<i>When I followed a lass</i> (WKi.60).....	49
Wife... of J's favourite (WKi.31).....	20
<i>Will ye come to the bower</i> (WKi.65).....	51
Will ye come to the fair (WKi.65).....	51
Wounded Hussar (WKi.42).....	32
<i>Yarmouth Reel</i> (WKi.78).....	59
Untitled fragment (WKi.92).....	69
Title illegible (Mecason...?) (WKi.07).....	6
Title illegible (L Mea... ?) (WKi.08).....	6
Title illegible (L Meas...n?) (WKi.09).....	7
Title illegible (L Measu...?) (WKi.10).....	7
Title illegible (6) (WKi.78).....	59