

The Harpers' Legacy: Irish National Airs and Pianoforte Composers

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Sing, sweet Harp, oh sing to me
Some song of ancient days
Whose sounds, in this sad memory
Long buried dreams shall raise.¹

In Ireland, harpers were part of an ancient culture, as the words of that song of Thomas Moore suggest, and they enjoyed a high reputation in Europe from the twelfth century onwards.² When they began to die out, the harpers' music was collected and written down, and has since become an unique and important legacy of indigenous art. Furthermore, in the nineteenth century the harpers' airs enjoyed renewed popularity throughout Europe as the basis for many variations, fantasias and other works for solo piano. The aim of this article is to define the use of Irish airs in nineteenth-century piano music and to suggest reasons for the trend. To this end, a catalogue of relevant works published between c1770 and c1940 forms an appendix to the article and demonstrates the diversity and surprisingly wide-ranging nature of this repertoire. It will be shown that some of the popularity of Irish tunes can be attributed to Thomas Moore's almost universally known drawing-room songs, the *Irish Melodies*. The majority of these songs were based on tunes collected by Edward Bunting and others, to which Moore added words in English. At the height of their fame, the *Irish Melodies* entered the realm of popular culture, spreading throughout Europe and America and prompting pianist-composers to write and play variations, rondos and fantasias using the best-known songs. Visiting *virtuosi* to Ireland also extemporized on Irish airs, and the results were enthusiastically received by audiences. Among these were some of the most highly regarded pianist-composers of the era, including Frédéric Kalkbrenner, Ignaz Moscheles and, later still, Henri Herz, Franz Liszt and Sigismund Thalberg. But, while Moore's songs may have prompted activity among nineteenth-century Conti-

¹ Henry R. Bishop and Thomas Moore, *A Selection of Irish Melodies*, x (London: James Power, 1834), 64.

² Joan Rimmer, *The Irish Harp*, second edition (Cork: Mercier Press, 1977), 4.

mental musicians, his role was by no means exclusive. Irish melodies had already been in vogue in the eighteenth century, and even earlier, as will be shown below. This fact was acknowledged by Thomas Moore himself, when he wrote in the preface to the first number of the *Irish Melodies*:

...while the composers of the continent have enriched their operas and sonatas with melodies borrowed from Ireland, very often without even the honesty of acknowledgement, we have left these treasures in a great degree unclaimed and fugitive.³

Thus, Moore confirms that Irish airs were already available to Continental composers through various collections.

Before discussing in detail the piano works that use Irish material, it is important to underline the difficulties which arise when attempting to define the origins of the airs. Some are now thought to have originated in England or Scotland (such as *My Lodging is on the Cold Ground*, used by Moore in one of his most famous songs, *Believe Me if All those Endearing Young Charms*). However, since several such tunes were recognized as Irish airs during the period or used as such by Moore, it would seem prudent to focus on the practice of using these airs in their late eighteenth and nineteenth-century context rather than verifying their actual origins. Furthermore, identification is made more difficult when composers used Irish airs in their compositions without naming them in their titles. It is also true to say that almost every composer resident in Ireland during this period interacted with Irish airs in one way or another, and to record all of their efforts would extend well beyond the scope of this article.

Another, perhaps more pervasive obstacle to the identification of Irish airs is the lack of distinction made between Irish and Scottish tunes of this period; indeed, many of the melodies can be claimed by both countries. Through the centuries there has been a close connection between Ireland and Scotland, strengthened by the plantations in Ireland during the sixteenth and seventeenth centuries. Scottish settlers would certainly have brought music with them which was assimilated by the native population. Conversely, migratory labourers travelled from Ulster to Scotland, introducing songs and dance tunes there.⁴ In the latter part of the eighteenth century, some airs, thought to have been Scottish in origin, were in circulation in Ireland. These are frequently

³ John Stevenson and Thomas Moore, *A Selection of Irish Melodies*, i (London and Dublin: James and William Power, 1808).

⁴ Aloys Fleischmann (ed.), *Sources of Irish Traditional Music c1600–1855*, 2 vols (New York and London: Garland, 1998), i, xviii.

named as Irish airs in collections of the period and this trend continued into the nineteenth century.

Among the earliest settings of Irish airs is Henry Purcell's *Lilliburlero* (1689), included in Playford's *The Second Part of Musick's Hand-Maid*.⁵ In his *Sources of Irish Traditional Music*, Aloys Fleischmann notes that Chappell erroneously believed this air to have been composed by Purcell himself whereas, in reality, its characteristic features appear to have been drawn from earlier, otherwise unconnected tunes.⁶ Notwithstanding Purcell's contribution, an early set of keyboard variations on an Irish air date from 1746, composed by Matthew Dubourg (1703–67), Master and Composer of the State Music in Ireland. These variations use the air *Aileen Aroon* (or *Eibhlín a rún*—this tune appears with many different spellings).⁷ Brian Boydell notes that by the 1740s and 1750s this air had become an almost obligatory addition to the repertoire of any visiting singer to Dublin and was certainly the most popular tune used in instrumental variations through much of the eighteenth century. When it appeared in concerts as an instrumental item or 'made into a concerto', it was played on such varied instruments as the viola d'amore, violin, bassoon, German flute, Irish harp and the musical glasses.⁸ A later set of keyboard variations on *Aileen Aroon* was written by the Dublin-born composer Thomas Augustine Geary (1775–1801). Since Geary died in 1801, this set clearly predates Moore's song *Erin the Tear and the Smile* (*Irish Melodies*, i, 1808), which uses the same melody. The theme is richly ornamented in this short but affectionately modelled work which could be performed with equal success on either the harpsichord or the piano. Geary also arranged *Norah Creena* as a rondo for pianoforte with violin or flute accompaniment (London: Goulding, Phipps, D'Almaine and Co., c1798); this is the theme used by Moore for the song *Lesbia hath a Beaming Eye* (*Irish Melodies*, iv, 1811).⁹

Perhaps better than any other, *Aileen Aroon* illustrates the lack of a dividing line between Scottish and Irish airs at this period. *Robin Adair* is generally regarded today as a Scottish tune, yet it is frequently described as Irish in nineteenth-century piano collections and is, in any case, identical to the tune *Aileen Aroon*. Fleischmann notes

⁵ Fleischmann, i, 26.

⁶ Fleischmann, i, xxi.

⁷ Ita Margaret Hogan, *Anglo Irish Music, 1780–1830* (Cork: Cork University Press, 1966), 219; Brian Boydell, *Rotunda Music in Eighteenth-Century Dublin* (Dublin: Irish Academic Press, 1992), 36.

⁸ Boydell, as note 7.

⁹ A print of Geary's *Norah Creena* is preserved in the National Library of Ireland (hereinafter NLI), shelfmark Add. Mus. 117.

that *Aileen Aroon* appeared first in Charles Coffey's ballad opera *The Beggar's Wedding*, published in London in 1729, and then as *Robin Adair* in a Scottish manuscript source ten years later.¹⁰ While the early published versions of the two airs are not entirely similar, by the end of the century they had effectively become the same tune. Perhaps more importantly, the tune was widely considered as Irish and documented as such, even under the title of *Robin Adair*. Thomson's *Select Collection of Original Scottish Airs for the Voice* (1822) actually gives *Robin Adair* as Irish,¹¹ and piano works by George Kiallmark (1812) and Thomas Howell (1826?) also categorize the air thus (see catalogue).¹² Similarly, the Irish-born pianist-composer George Alexander Osborne (*b* Limerick 1806, *d* London 1893) designates it as an Irish air, for it appears as the first of his *Six Irish Airs* of 1854.

Osborne's teacher Frédéric Kalkbrenner (1785–1849) wrote a version of *Robin Adair* early in the nineteenth century. The National Library of Ireland has dated its copy as c1807, which would appear to be too early, but this date could refer to the age of the paper or indeed simply be incorrect.¹³ Other, perhaps more reliable sources date publications of Kalkbrenner's work as 1813 and 1816 and the second edition c1820.¹⁴ While the air itself appears with the title *Aileen Aroon* in Moore's first collection of 1808, confusion over publication dates makes it unclear whether Kalkbrenner's piece predates Moore's publication or not. Kalkbrenner's version of *Robin Adair* is a fairly showy, virtuosic piece, featuring a long introduction and a multitude of scales, trills and rapid octave passages. The style of writing is not particularly melodic or attractive, although he quotes the air *Polly put the Kettle On* towards the end of the sixth variation, adding some interest to the final section. It might be supposed that Osborne knew his teacher's version of *Robin Adair*, and his setting is written in the same key (B-flat major), although it originated much later and his approach to the writing in the theme is less florid and ornamented. While Kalkbrenner's introduction is extensive enough to be regarded almost as a self-contained piece, Osborne's is not materially longer than those used in his other Irish airs, and his coda is quite concise.

¹⁰ Fleischmann, i, xviii. See also pp. 111 and 156 for the earliest versions of the air.

¹¹ Fleischmann, i, 562.

¹² Copies of the pieces by Kiallmark and Howell, both printed editions, exist in the British Library, shelfmarks g.443.o.(20.) and g.1529.e.(13.).

¹³ NLI, Add. Mus. 6178. It was published in London by L. Lavenu, the same publisher as for the copy in the British Library, dated 1813(?). See catalogue.

¹⁴ <http://catalogue.bl.uk/>, accessed 18 May 2009.

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As we have seen, *Aileen Aroon's* prevalence continued into the nineteenth century, but another Irish melody rose to prominence during the latter part of the eighteenth century. This air was *Gramachree*, also known as *Gramachree Molly*, published in *Thompson's Compleat Collection of 200 Favourite Country Dances*, ii–iv (London, 1770–85) and in volume 1 of Straight and Skillern's *Two Hundred and Four Favourite Country Dances* (London, c1775). It featured in the same year in Thomas Linley's comic opera *The Duenna* or *Double Elopement*.¹⁵ *Gramachree Molly* soon equalled the great popularity which *Aileen Aroon* had enjoyed during the previous decades.¹⁶ Piano works using *Gramachree Molly* were written by Georg Christoph Wagenseil (c1770), Thomas Skillern (1775? or 1780?) and Charles Thomas Carter (1785?), details of which are given in the accompanying catalogue.¹⁷ The prominent oboist Johann Christian Fischer (*b* Freiburg 1733, *d* London 1800) wrote variations on this air set for a number of instruments, and it is likely that these were composed for his own performances at the Dublin Rotunda concerts during the 1771 and 1776 seasons.¹⁸ The air itself was later used by Thomas Moore for the song *The Harp that Once through Tara's Halls* (*Irish Melodies*, i, 1808). Nineteenth-century piano works using this air will be discussed below.

Irish airs were largely ignored by Ireland's most prominent pianist-composer of the period, John Field (*b* Dublin 1782, *d* Moscow 1837), and those that he did use date from his early output. When Field left Ireland in 1793, it must be presumed that there was little incentive for him to devote himself to the writing of such works, and it is also unclear if the variations on *Logie of Buchan* (1799?) can be attributed to him.¹⁹ The theme of this work is regarded as a Scottish air, but it was published in *O'Farrell's Collection of National Irish Music for the Union Pipes* in 1804, demonstrating the lack of distinction made between Scottish and Irish music at this time.²⁰ The origins of another of Field's rondos, *The Dance in Speed the Plough*, are also unclear. The tune is possibly English in origin as it appears first to have been published as a 'reel' in Edward Light's

¹⁵ Fleischmann, i, 344, 351, 352. The opera was presented in Fishamble Street, Dublin, in 1777.

¹⁶ Boydell, 152.

¹⁷ There are two entries without mention of composer in the British Library catalogue. The piece written in 1780? and 'printed for T. Skillern', shelfmark g.271.a.(7.), can be safely attributed to him; while the other, published by Straight and Skillern in 1775?, shelfmark h.721.f.(30.), appears to be similar. Of course, this last piece may have been taken from the *Two Hundred and Four Favourite Country Dances*, mentioned above.

¹⁸ Boydell, 216.

¹⁹ Patrick Piggott, *The Life and Music of John Field* (Berkeley and Los Angeles: University of California Press, 1973), 9.

²⁰ See Fleischmann, ii, 723.

Introduction to the Art of Playing on the Harp, Lute, Guitar (London, 1785), although it was also issued in Ireland shortly afterwards by Elizabeth Rhames in *Three Admired Country Dances* (Dublin, c1790) and by Maurice Hime in his *Collection of Favorite Country Dances for the Present Year* (Dublin, c1797).²¹ It was introduced in 1799 into the entertainment *The Naval Pillar* by the Irish-born John Moorehead (*d* 1804) and later found its way into the comedy *Speed the Plough*. Andrew Kuntz considers this a 'well-travelled tune' as nowadays it is to be found in the fiddle repertory of North America, England, Scotland and Ireland.²² The nineteenth-century collector and publisher of Irish traditional music Captain Francis O'Neill was tempted to claim the melody as Irish but decided not to include it in his *Dance Music of Ireland* (1907) because of its associations with the English stage. O'Neill was clearly unaware of the earlier sources prior to 1799 which, while they do not prove the tune to be Irish in origin, strongly indicate that it was in circulation in Ireland before its application as a theatre song. This theme, *Speed the Plough*, was also a popular choice for piano composers of the period. Around the time it rose to prominence in *The Naval Pillar* and John Field composed his rondo, John Bourke also wrote a rondo of rather similar design to Field's, and described it as an Irish air (see catalogue). Then, in 1804, Thomas Hamley (or Hamly) Butler (*b* London 1762, *d* Edinburgh 1823) published a brilliant rondo on the theme in Edinburgh, where he spent much of his life, thereby giving some credence to the theory that the air is in fact Scottish in origin, or was at least to be found in popular usage there during this period.²³

Go to the Devil and shake Yourself is another rondo attributed to Field. While simple in nature, it certainly shows some imaginative writing. The air itself appears to have been very popular in the last years of the eighteenth century, for other works based on this Irish tune were composed by Osmond Saffery, Thomas Haigh, T. Latour, Karl Kambra and Joseph Dale between c1796 and 1800 (see catalogue).²⁴ In the National Library of Ireland's collection the work attributed to Field was published in London by Broderip and Wilkinson (1797?), and other publications were issued by Longman and Broderip (1797) and Longman and Clementi & Co. (c1800). These later prints add

²¹ Fleischmann, i, 413, 547 and 639.

²² Andrew Kuntz, 'Speed the Plow', an undated article at <http://www.ibiblio.org/fiddlers/speed.htm>, accessed 7 June 2009.

²³ Butler's rondo was published in Edinburgh by J. Brysson, 1804.

²⁴ The forename of the composer T. Latour is not listed for this work. However, he is probably Francis Tatton Latour, active in the same period, who composed other works using Irish airs (see catalogue).

weight to the theory that the work is of Field's authorship, as he was apprenticed to Muzio Clementi and worked as a salesman and demonstrator in Clementi's thriving piano manufacturing business at this time.²⁵ Furthermore, Clementi had an interest in the firm of Longman and Broderip before setting up a business of his own.²⁶

The collections of the National Library of Ireland include music by a number of other composers active in Ireland in the late eighteenth and early nineteenth centuries. The tune of Peter K. Moran's rondo *Paddy O Snap* (Dublin: S. Holden, c1798) is noted by Fleischmann as a slip jig.²⁷ It is the same air used by Moore in *Quick! We have but a Second* (*Irish Melodies*, ix, 1824) but clearly predates Moore's song by more than a quarter of a century. Moran also wrote a rondo on *The Kinnegad Slashers* (Dublin: W. Power, c1817), a double jig referencing the Co. Westmeath town of Kinnegad.²⁸ The Limerick composer and music seller James Corbett has the *Favourite Irish Melody of Gary Owen* arranged as a rondo, a straightforward and not difficult work, and a good example of the genre written for the market at this time.²⁹ Of note is the concise and well-written *Favourite Irish Air* by Domenico Corri (*b* Rome 1746, *d* Hampstead 1825), which is in fact a rondo on the air of Robert Burns's Ayrshire song *Ye Banks and Braes*. Fleischmann details this air as *The Caledonian Hunt's Delight* and it appears in George Thomson's collection of Scottish airs, arranged by Kozeluch.³⁰ Although elsewhere it is also described as an Irish air, *Ye Banks and Braes* appears not generally to have been considered Irish in origin through the nineteenth century.³¹ Another rondo by Corri based on an Irish air, *Lost is My Quiet for Ever*, was first published around 1803.³²

Ferdinand Charles Panormo (*b* c1793, *d* London 1826), a pianist-composer resident in Dublin, was a virtuoso whose performance of Steibelt's 'Storm' concerto had appa-

²⁵ Piggott, 11–13.

²⁶ Frank Kidson, 'Clementi, Muzio', in Sir George Grove, *Dictionary of Music and Musicians*, third edition, ed. H. C. Colles, 5 vols (London: Macmillan, 1927), i, 667–9: 668–9.

²⁷ NLI, Add. Mus. 7200. Fleischmann, ii, 842.

²⁸ See Fleischmann, ii, 855, 763. Moran's piece can be found at the NLI: Add. Mus. 7200 (c1798) and 9068 (c1817).

²⁹ Published by Corbett himself, this work is preserved at the NLI, Joly Music 4708 (no date given).

³⁰ George Thomson (ed.), *A Select Collection of Original Scottish Airs for the Voice* (Edinburgh, 1793–1797), cited in Fleischmann, i, 559.

³¹ For another instance of *Ye Banks and Braes* described as Irish, see Fleischmann, i, 323. The same is true of the tune *Paddy O'Carrol* which is also regarded as Scottish, although Louis Jansen named it as Irish in the title of his rondo published in London, 1810(?). See catalogue for details.

³² Also published by Francis Rhames in Dublin, c1810 (<http://catalogue.bl.uk/>, accessed 25 May 2009).

rently electrified his audience.³³ In one enthusiastic review his imitation of the howling of the tempest was considered to be ‘the nearest to nature of anything...heard’ and his talents were declared ‘unrivalled’.³⁴ Panormo was fond of using Irish airs as thematic material, as can be seen from the number of his works listed in the catalogue below. These include a medley, preserved at the National Library of Ireland, that features, shortly before the end, *God Save the King* played first in the right hand against the Irish air *St Patrick’s Day* in the left, and then *vice versa*.³⁵ A performance of this work received a mixed review criticizing the coupling of the two airs:

This piece shows great verve and wonderful execution in the performer, but has no further merit, evincing a sacrifice of taste, as it is impossible that two airs so diametrically opposed to each other in time, style and accent should blend well.³⁶

Panormo pays homage to Moore with *Eveleen’s Bower*, *The Minstrel Boy*, *Farewell but Whenever you Welcome the Hour* and *The Meeting of the Waters*, and the majority of these works are named as having originated with the ‘celebrated melodies’.³⁷ Another such work by Panormo, entitled *An Irish Air with Variations*, uses the melody of Moore’s song *Love’s Young Dream* to the air of *The Old Woman*.³⁸ This work is quite extensive, with eight variations and a coda, and features the customary *minore* section along with repetitions, octaves, left-hand running parts and right-hand arpeggio flourishes.

Panormo’s father, Francis (*b* Rome 1764, *d* 1844), wrote an arrangement of *Savourna Delish* (1818, according to a watermark) which is adapted for either playing or singing, as is his arrangement of *Bryan Borue* (no date) which Moore used for the song *Avenging and Bright* (*Irish Melodies*, iv, 1811).³⁹ As he refrains from naming Moore’s songs on the title pages, it cannot be concluded that Francis Panormo’s adaptations were inspired by the *Irish Melodies* in the same manner as his son’s (see catalogue). It is, however, worth noting that Moore’s work appears to have had an influence on the text attached

³³ *The Freeman’s Journal*, 9 December 1818.

³⁴ *The Freeman’s Journal*, 19 April 1820; cited in Hogan, 56–7.

³⁵ Add. Mus. 458.

³⁶ Cited in Hogan, 57.

³⁷ Printed copies of these works are to be found at the British Library (shelfmark Mus. Mic. 8012) and the NLI (Add. Mus. 6254, Add. Mus. 256 and Add. Mus. 261).

³⁸ NLI, Add. Mus. 255.

³⁹ Both works were published in Dublin by the composer himself. A copy of *Savourna Delish* can be found at the British Library, shelfmark H.1601.ee.(11.), while *Bryan Borue* is preserved at the NLI (Joly Music 2380).

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to *Bryan Borue*, which Panormo claims has been 'altered from an ancient ballad'. The words seem to draw inspiration from Moore with mention of 'thy harp', 'the Danes', 'dear Erin' and 'Bryan Borue':

Dear Erin my Mother awake from thy slumbers,
Thy harp so long silent is sounding anew,
List list hear the song hear the heart cheering numbers,
That strike in the praise of great Bryan Borue.⁴⁰

Works by a number of female composers are represented in the collections at the National Library of Ireland. Miss Charlotte Maria Despard wrote variations on *My Lodging is on the Cold Ground* (the air to Moore's song *Believe Me if All those Endearing Young Charms*) and *Gramachree Molly* (the air of *The Harp that Once through Tara's Halls*), although her titles do not reference Moore's work. The first of these appears particularly suited to the harp and is by no means easy, while *Gramachree Molly* opens with an *Adagio con espressione* and has six nicely contrasted variations rounded off with a coda. Alicia Bennett is also worthy of mention with her *Celebrated Irish Melody arranged as a Slow Movement*, which uses the air of *The Last Rose of Summer*. She also wrote variations on two more obscure airs: *Away with this Pouting* and *Oh! Nothing in Life can sadden Us*, both published in 1824 by James Power (London).

Beethoven's interaction with Irish melodies provides an interesting and relevant case study. Barry Cooper has noted that Beethoven wrote more folksong settings than any other genre and that the majority of these are Irish.⁴¹ This may seem a remarkable achievement for a composer who never set foot in Ireland, but in the nineteenth century it was not unusual, as can be seen from the accompanying catalogue. Beethoven's settings were commissioned by the Edinburgh music publisher George Thomson (1757–1851), who had also sought Moore's poetic collaboration for the series of Irish airs.⁴² However, Moore eventually decided to work with the Dublin composer Sir John Stevenson (*b* Dublin 1761, *d* Kells, Co. Meath 1833) and the publishers William and James Power, producing his first two collections in 1808. Thus, by the time Beethoven was finishing his initial batch of vocal arrangements (1809–10), to which words had yet to be added, 36 songs of Moore's were already in print. The results of Thomson's ven-

⁴⁰ NLI, Joly Music 2380.

⁴¹ Barry Cooper, 'Beethoven's Folksong Settings as Sources of Irish Folk Music', in Patrick F. Devine and Harry White (eds), *Irish Musical Studies, 5: The Maynooth International Musicological Conference 1995, Selected Proceedings: Part Two* (Dublin: Four Courts, 1996), 65–81: 65.

⁴² Howard Mumford Jones, *The Harp that Once* (New York: Henry Holt, 1937), 103. Originally, Haydn was to have provided the accompaniments.

ture were not printed until 1814 and 1816, by which time Moore had already published his fifth number (1813), so Beethoven's Irish songs were well and truly pre-empted by Moore in the market place.⁴³ Cooper claims that it is only in Beethoven's settings that the rich musical potential of the Irish melodies is properly revealed, but these settings have never found a lasting place in musical or popular culture, whereas Moore's songs were universally known and were utilized in many settings by musicians resident in Ireland and abroad. It can, however, be argued that the lack of popularity of Beethoven's settings is at least partly due to the fact that they arrived on the market too late, and it would not be appropriate entirely to ignore Beethoven's contribution here, particularly as he also wrote four sets of instrumental variations on Irish airs, for either flute or violin and piano. These works come from the Opp. 105 and 107 collections and include settings of *The Last Rose of Summer*, *St Patrick's Day* and *Paddy Whack*.

Another interesting piece of music, a set of variations written for solo piano, may owe its existence to Beethoven: the Czech composer Jan Václav Voříšek (*b* Vamberk, Bohemia 1791, *d* Vienna 1825 or 1826) composed a set of six variations on the ancient air of *The Coolin*, which Moore used for the song *Though the Last Glimpse of Erin* (*Irish Melodies*, i, 1808). This is a fine work, worthy of performance and betraying striking similarities to Beethoven's variation style. Voříšek is fond of utilizing long trills on the dominant note and he covers a large part of the keyboard with wide-ranging melodic lines. The minor variation (no. 3) uses lower sonorities, while the following *Maggiore* has answering phrases between the treble and bass registers. It is interesting to speculate on why Voříšek wrote the work and how he found the air for his theme. Leaving Prague at the age of 22, he moved to Vienna, where he was able to improve his piano technique under the guidance of Hummel. Beethoven seems to have exerted a significant influence on Voříšek's compositions.⁴⁴ The Czech composer may have known Beethoven's Irish settings since they were first published in 1814, or he could even have obtained the air directly from Beethoven himself around this time.

During the nineteenth century opera themes were favoured among virtuoso pianists, although few of these pieces remain in vogue today. In fact, as a genre these works largely remain known only through a small selection of Liszt's fantasia-style pieces such as the *Rigoletto Konzert Paraphrase* or *Isolde's Liebestod*. It may be through its connections with opera and opera singers that *The Last Rose of Summer* became by far

⁴³ Cooper, 65.

⁴⁴ Kenneth DeLong, 'Voříšek, Jan Václav', in Stanley Sadie and John Tyrrell (eds), *The New Grove Dictionary of Music and Musicians*, second edition, 29 vols (London: Macmillan, 2001), xxvi, 895–8: 896.

the most popular of all the Irish airs used in piano works. Originating in Moore's fifth collection (1813), the song, it is said, sold one-and-a-half million copies as sheet music in America alone.⁴⁵ It was popular with several leading sopranos including Adelina Patti, who recorded it on an early wax cylinder recording at the end of her career, and the Limerick soprano Catherine Hayes. The air's popularity was further enhanced when it found its way into Friedrich von Flotow's opera *Martha* (first performed in Vienna, 25 November 1847), but such was its appeal that it was likely to be heard in unrelated operas as a soprano encore, as well as in private salons and at concerts.⁴⁶ In all, including Flotow's opera and pieces citing the name of the air (*The Groves of Blarney*), around 50 works are documented which owe their inspiration to this melody. There are fewer than half as many instances of the next most popular Moore song, *Believe Me if All those Endearing Young Charms* and its air *My Lodging is on the Cold Ground*. Publication of arrangements of *The Last Rose of Summer / The Groves of Blarney* began in the 1820s, apart from Hoffman(n)'s work published by Paul Alday in Dublin c1810. These increased through the 1840s and 1850s and reached their peak during the 1850s and 60s. Activity decreased rapidly over the following two decades and virtually ceased altogether in the late 1880s. Among the better-known virtuoso pianists to have interacted with Moore's *The Last Rose of Summer* are Mendelssohn, Kalkbrenner, Moscheles, Thalberg and Herz.⁴⁷

Shortly after he had embarked on his international career, Kalkbrenner visited Ireland in 1824 where, as well as performing concertos, he extemporized at several concerts in Dublin, Cork and Belfast.⁴⁸ He was considered to be the only pianist 'of first

⁴⁵ Linda Kelly, *Ireland's Minstrel* (London and New York: I. B. Tauris, 2006), 1.

⁴⁶ Nicholas Temperley, 'Ballroom and Drawing-Room Music', in Nicholas Temperley (ed.), *The Romantic Age, 1800–1914* (London: The Athlone Press, 1981), 109–34: 124.

⁴⁷ The following composers may also be mentioned in connection with works based on this air: Carlo Acton, Emanuel Aguilar, Joseph Ascher, Charles F. Ballinger, James Bellak, Alicia Bennett, Ferdinand Beyer, Charles Chaulieu, Henri Cramer, Alexandre Croisez, Carl Czerny, Albert Dufauere, Jean Baptiste Duvernoy, Alexandre Esain, René Favarger, William Forde, Mikhail Ivanovich Glinka, Stephen Glover, William Grossé, Jean Charles Hess, Frederic Hoffman(n), Gustavus Valentin Holst, George Kiallmark, Charles Kinkel, Diederich Krug, Ignaz Leybach, Carl Lindberg, Charles Mayer, Carlo Minasi, Charles Neustedt, Theodore Oesten, George Alexander Osborne, Joseph Joachim Raff, Henry Brinley Richards, Edward Francis Rimbault, Henri Rosellen, E. Sydney Smith, Thomas Valentine, William Vincent Wallace, Joseph Warren, Nelson Weippert, George Frederick West and Patrick Frederick White (see catalogue). In assembling this list, I am indebted to Axel Klein for his research and paper presented to the 15th Biennial International Conference on Nineteenth-Century Music, University College Dublin, June 2008.

⁴⁸ Hogan, 220.

rate talent' to have visited Dublin up to this point, and *The Freeman's Journal* noted that Dussek, Clementi, Cramer, Field and Wolff had not performed in the city.⁴⁹ His brilliancy of expression was praised, in addition to the steadiness of his fingers, the freedom of his wrist and the flexibility of his scales and trills.⁵⁰ The earliest publication date identified for Kalkbrenner's setting of *The Last Rose of Summer* is 1820 (London: Chappell and Clementi), which indicates that he knew the air before his visit to Ireland and must have become familiar with it through Moore's songs. Some two years after Kalkbrenner's visit, in January 1826, the prominent pianist-composer and teacher Ignaz Moscheles (*b* Prague 1794, *d* Leipzig 1870) also visited Ireland, and an entertaining account of his experiences was recorded in his diary. Despite being very seasick and, indeed, nearly shipwrecked on the crossing from Holyhead, he enjoyed his stay in Dublin and was struck by the musical taste and enthusiasm of the Irish nation.⁵¹ Moscheles played a fantasia on Irish airs at each of his performances in Ireland, and he recorded how popular these were among the audiences. At the first of his Rotunda concerts Moscheles's Irish fantasia was the toast of the evening.⁵²

After a busy few weeks Moscheles returned to London, and shortly afterwards wrote *The Recollections of Ireland*, Op. 69, perhaps based on the *impromptu* fantasias that he had played during the Dublin visit. He used three airs, all of which had been utilized by Moore—*The Groves of Blarney*, *Garry Owen* and *St Patrick's Day*—but it is interesting to note that, on the cover page of his publication (London: Cramer, Addison and Beale: S. Chappell, 1827), Moscheles named the actual titles of the airs rather than those associated with Moore's songs, thereby indicating that Moore was probably not his primary source.⁵³ Later the same year he played at the annual benefit of the celebrated tenor John Braham at Covent Garden Theatre, London, where he proposed playing *The Recollections of Ireland*. Braham was always anxious to please his patrons in 'the gods' by singing sailors' songs, and Mme Vestris sang nursery ditties such as *Goosie Goosie Gander* in the first half of the concert. The 'good' music, including Moscheles's work, was reserved for the second half, this part of the programme being called *Apollo's Festival*. The audience was not entirely welcoming when Moscheles sat

⁴⁹ *The Freeman's Journal*, 12 August 1824 (p. 3, column 4). Field had certainly performed in Dublin as a boy and latterly the city could boast of its own virtuoso in Ferdinand C. Panormo, mentioned above.

⁵⁰ Cited in Hogan, 60.

⁵¹ Charlotte Moscheles: *Life of Moscheles*, i (London: Hurst and Blackett, 1873), 116–118.

⁵² Moscheles, i, 119.

⁵³ These songs were published in Moore's *Irish Melodies* as follows: *The Last Rose of Summer* / *The Groves of Blarney* (v, 1813); *We may roam through this World* / *Garry Owen* (ii, 1808); and *Though Dark are our Sorrows* / *St Patrick's Day* (iv, 1811).

down at the piano to begin *The Recollections of Ireland*, and his playing was accompanied by whistling and hissing from the gallery. Someone shouted 'Are you comfortable Jack?' and volleys of orange peel landed nearby. The theatre descended into uproar and little of the music was audible, even by the performers themselves. Moscheles was determined to keep going and assured the leader of the orchestra that he would pretend to play the piece to the end, urging the band to do likewise. And so the performance progressed until he gave the signal to finish. It was greeted with 'a hurricane of applause', the patrons delighted to be rid of them.⁵⁴

Despite its rather inauspicious premiere, *The Recollections of Ireland* did receive other performances with a more attentive audience. In 1846, when Moscheles was leaving London for Leipzig to join Mendelssohn's staff at the Konservatorium, he played it at his farewell concert during the Birmingham festival.⁵⁵ The work made a brief appearance in Ireland too when Miss Braun played it in 1848 at a concert in the Music Hall, Dublin, as part of Mr P. W. Gormley's evening concert, and it seems that it may have inspired other works of the same name heard in Ireland after Moscheles's visit, including Carl Schunke's piece performed in Cork in 1827 (see catalogue).⁵⁶

Like others of its kind, *The Recollections of Ireland*, can be performed with the accompaniment of an orchestra, a string quartet or as a solo. In F major, it begins with a long orchestral introduction, the texture of which pays homage to Beethoven, whom Moscheles greatly admired.⁵⁷ The dramatic entrance of the piano in the third-related key (a major third lower) turns the introduction into a section of considerable length during which none of the main themes are exposed in their entirety, although motifs are introduced from the main theme, *The Groves of Blarney*. This theme (made famous through Moore's song *The Last Rose of Summer*) is finally introduced on the piano, featuring operatic ornamentation and melisma along with sparse accompaniment. A variation follows (again, in the third-related key of D-flat major) before the entry of the other two themes. In the unaccompanied cadenza-style interlude (*Andante*), Moscheles explores all three melodies together, using this section as an introduction to the brilliant coda.

⁵⁴ Moscheles, i, 124–5.

⁵⁵ Moscheles, ii, 157.

⁵⁶ *The Freeman's Journal*, 20 July 1848; Susan O'Regan, *Public Concerts in the Musical Life of Cork 1754–1840*, 2 vols (PhD diss., Cork Institute of Technology, 2008), i, 242.

⁵⁷ Jerome Roche and Henry Roche, 'Moscheles, Ignaz', in *The New Grove* (2001), xvii, 163–4: 163.

Mendelssohn's *Fantasy on The Last Rose of Summer*, Op. 15 (c1827), unlike Moscheles's work, proclaims its origin in the title as springing from Moore. Its initial *Adagio* statement of the theme in E major proceeds to the variation section in E minor (*Presto*), in which several short recitative-style figures are taken from the air and interspersed throughout. A variant of the theme returns in the major key to form the basis of the last section. Overall, Mendelssohn's work is finely wrought with the emphasis less on display than in the other previously mentioned works. Sigismund Thalberg's *Air Irlandais* also cites Moore's song on its title-page and is extremely virtuosic and theatrical, as might be expected from a pianist who rivalled Liszt. The work includes one extensive variation which combines the tune, picked out by the fifth finger, with rapidly running chromatic figures, and both these elements are executed, not without some difficulty, by the right hand alone. The opening *Andante sostenuto* features a harp-like cadenza of cascading arpeggio figures spanning the upper reaches of the piano, but, apart from the obvious attraction of its technical display, this piece is not nearly as imaginative or sensitively written as Mendelssohn's work.

Franz Liszt visited Ireland around Christmas of 1840, but, despite experiencing a good deal of success with his improvisations on Irish airs, it appears that he left none of them behind, either in manuscript or in print. In the third of his Dublin concerts (23 December) Liszt played an Irish air that had been given to him by a member of the audience. He improvised a work using the air which he rolled into *The Russian Hymn* provided for the occasion by the well-known local cellist Samuel Pigott (*d* 1853), and a song by Liszt's travelling companion and fellow musician, John Orlando Parry (*b* London 1810, *d* East Molesey, Surrey 1879).⁵⁸ Liszt described this last song to his listeners as 'De Vanted Governess'; its name was in fact *Wanted, a Governess* and Parry would later retell the story with delight, imitating Liszt's broken English. The great virtuoso finished up playing the three themes together in a manner described as 'truly extraordinary', and his efforts received tumultuous applause.⁵⁹ We can only surmise which Irish air Liszt would have used on this occasion: possibly *The Last Rose of Summer*, the best-known and most widely utilized air by virtuoso pianists and composers for the amateur market alike. *The Russian Hymn* is also worthy of note as the air had been popularized in Moore's collection of *National Airs* as 'Hark the Vesper Hymn is stealing'.⁶⁰ So, out of the three airs performed by Liszt on this occasion, two probably

⁵⁸ David Ian Allsobrook, *Liszt, My Travelling Circus Life* (Carbondale: Southern Illinois University Press, 1991), 134.

⁵⁹ As note 58.

⁶⁰ *A Selection of Popular National Airs* (accompaniments by Sir John Stevenson and Henry Rowley Bishop with words by Thomas Moore), 4 vols (London: James Power, 1818–28).

originated with Moore, underlining the universal popularity and influence of his songs.

As can be seen from the accompanying catalogue, the two Irish-born composers William Vincent Wallace (*b* Waterford 1812, *d* Château de Bagen 1865) and George Alexander Osborne, and the Welsh-born Henry Brinley Richards (*b* Carmarthen 1817?, *d* London 1885), have between them the largest number of works and the most extensive spread of material based on Irish airs. Born the son of an organist, Brinley Richards gained a high position as a pianist in London from the 1840s onwards and, as a composer, was extremely successful and prolific. He was also a busy editor and devoted himself to the study of Welsh music upon which he lectured.⁶¹ Many of his compositions were inspired by his native land and a good number originated with Irish airs too. He particularly favoured themes from Benedict's opera *The Lily of Killarney*. Based on an Irish story and interspersed with Irish melodies, the opera was written soon after the successful production of Dion Boucicault's play *The Colleen Bawn*. Of those themes explored by Brinley Richards may be mentioned *The Cruiskeen Lawn*, *The Colleen Bawn*, *Eily Mavourneen*, and *In my Wild Mountain Valley*, all written in rapid response to the publication of the opera. The opera was premiered at the beginning of 1862, and these piano works were published before the end of the year to maximize the market.⁶²

The works of Wallace and Osborne proliferated shortly before the golden age of the *Last Rose of Summer* fantasia; indeed, these two Irish-born pianist-composers may have been responsible for initiating a renaissance through their efforts. It is interesting to note that neither seems to have used the air from Moore's enormously popular song *Believe Me if All those Endearing Young Charms* as a theme in their piano fantasias, perhaps because they regarded it as a Scottish air.⁶³ The Waterford-born Wallace, composer of the once-popular opera *Maritana* (1845), had an interesting life. After he left Ireland in 1835 he traversed the globe, beginning with a two-year stay in Australia,

⁶¹ William H. Husk, 'Richards, Henry Brinley', in Sir George Grove, *Dictionary of Music and Musicians*, third edition, ed. H. C. Colles, 5 vols (London: Macmillan, 1927), iv, 386–7.

⁶² The opera received its premiere at Covent Garden Theatre, London, on Monday 10 February 1862.

⁶³ It certainly appears first in a manuscript collection in Scotland: *Airs and Dances* etc. (Edinburgh, National Library of Scotland, MS 3340, c1780) and thereafter in two published collections: Edinburgh, 1788, and Glasgow, 1790–97 (see Fleischmann, i, 395, 461 and 473). However, the air was also published under a different title in S. A. and P. Thomson, *The Hibernian Muse, a Collection of Irish Airs, including the most Favourite Compositions of Carolan, the Celebrated Irish Bard, to which is prefixed an Essay on Irish Music, with Memoirs of Carolan* (London, 1790). That Moore used the air in his *Irish Melodies* was probably due in part to its appearance in this publication (see Fleischmann, i, 528).

where he is still regarded as ‘the first outstanding instrumentalist to visit that continent’.⁶⁴ Crossing the Pacific to Chile, Wallace made his way northwards to New York. He arrived back in London in 1845, where romantic tales of his travels helped to attract audiences. He was a virtuoso on both the piano and the violin, although it was often as a violinist that he received most applause.⁶⁵ Wallace began issuing his fantasias on Irish and Scottish airs shortly after his arrival in London and published them until 1859, although it appears that one of his finer pieces, *Melodie Irlandaise*, Op. 53, did not appear in print until 1884 (see catalogue). Wallace’s works are very tuneful and attractive; furthermore, they contain a good deal of the melodramatic. As a consequence, it is not hard to imagine these works as hugely successful crowd-pleasers and it is likely that Wallace had been honing his extemporizations for several years on his travels around the world, before committing them to print. He began his publications with *The Last Rose of Summer* (1846), which he uses as a single air, although his later works based on Irish material tended to present two airs and, in one case, three together in the one work (see catalogue). As well as treating the Irish melodies with great sensitivity, Wallace uses virtuosic and melodramatic elements, as already noted. An example of this, *The Minstrel Boy and Rory O’More* (London: Robert Cocks and Co., 1856), begins with representational harp chords in the arpeggiated accompaniment to the first theme, but as the minstrel boy enters the ranks of death Wallace introduces a funeral march to maximum effect. He returns to the realms of *Maritana* with an operatic episode signifying the rise of the minstrel’s soul to heaven, before launching into the lively *Rory O’More* theme and the dazzling coda. Almost all of Wallace’s fantasias on Irish airs name Moore’s songs in their titles. *Coolun*, *Garry Owen*, *St Patrick’s Day* and *Robin Adair* are notable exceptions, using the titles of the original airs in a similar fashion to Moscheles in *The Recollections of Ireland*. The reason for this may be that the titles of Moore’s songs which use these particular tunes—*Though the Last Glimpse of Erin*, *We may Roam through this World, Though Dark are our Sorrows* and *Erin! the Tear and the Smile*, respectively—never supplanted those of the original airs.

George Alexander Osborne was born in Limerick but went to Brussels as a young man and later to Paris where he was acquainted with many leading composers, including Berlioz, Chopin, Liszt and Mendelssohn. As noted above, he studied with Kalkbrenner and became one of the leading exponents of his teacher’s playing style in France. Moving back to London in the 1840s, Osborne continued to publish his most

⁶⁴ Nicholas Temperley, ‘Wallace, (William) Vincent’, in *The New Grove* (2001), xxvii, 175–8: 175.

⁶⁵ As note 64, 175–6.

popular showpiece, *La pluie de perles* ('Shower of Pearls') for several decades.⁶⁶ Like those of other pianists of his generation, the majority of Osborne's works for solo piano are fantasias and *airs variés* on popular melodies, from opera to national music.

The mid 1850s represented a peak in the production of Celtic fantasies from both Osborne and Wallace and these works were heavily promoted around this time. Advertisements appeared in *The Times* (the London newspaper) early in 1855 for several airs new to the market, thereby creating a possible upsurge in interest.⁶⁷ Osborne produced versions of many of the same airs as Wallace, such as *Kate Kearney*, *Love's Young Dream*, *The Harp that Once*, etc., but he frequently presented the airs singly rather than in twos or threes, as was Wallace's custom (see catalogue). Osborne's first fantasia on national airs appeared in 1845, followed by *The Last Rose of Summer* (1848) which also figures prominently in Osborne's second fantasia on Irish airs, published under the title *Ireland* in 1853.⁶⁸ Like Wallace, Osborne mimics the harp with arpeggio accompaniment for the statement of the first theme, and in the middle of the work he merges Moore's air into *The Girl I left Behind Me* before uniting it in a triumphant return at the end.⁶⁹ Among Osborne's piano pieces which pay direct homage to Moore are *The Last Rose of Summer*, *The Meeting of the Waters*, *Farewell but Whenever*, *The Minstrel Boy*, *The Harp that Once*, *Silent O Moyle*, *One Bumper at Parting*, *When He who adores Thee*, *The Last Glimpse of Erin* and *Love's Young Dream*, as can be seen from the catalogue.

The surprising extent to which Irish airs were used in nineteenth-century piano music points to a rich seam of indigenous repertoire that has been largely ignored for well over a century. The early airs fashionable in the eighteenth century for variations, such as *Aileen Aroon* and *Gramachree*, were written primarily by resident or visiting musicians to Ireland who would have been expected to present local tunes to their audiences. Brian Boydell states, however, that Irish melodies were also in vogue in London in the eighteenth century, indicating that it was not just local patriotism that was responsible for their popularity in Dublin.⁷⁰ For instance, the Dublin-born singer

⁶⁶ Una Hunt, *George Alexander Osborne, a Nineteenth-Century Irish Pianist-Composer*, 2 vols (PhD diss., National University of Ireland, Maynooth, 2006), i, 1–40. *La pluie de perles* was first published in Paris in 1847 by Meissonnier.

⁶⁷ Advertisements appeared as follows: Wallace's Scottish and Irish airs on 27 January; and again on 1 February. Osborne's Scottish melodies on 1 February and *Six Irish Airs* later that month.

⁶⁸ The fantasia *Ireland* (London: Chappell, 1853) uses the melodies of *The Last Rose of Summer* and *The Girl I Left Behind Me*.

⁶⁹ Hunt, i, 264–70.

⁷⁰ Boydell, 36–7.

Miss Falkner (or Mrs Donaldson) included *Aileen Aroon* in her benefit at Marylebone Gardens in 1752 ‘by particular desire’.

The early fashionable airs *Aileen Aroon* and *Gramachree Molly* were reinvented by Moore through the *Irish Melodies* and reused by instrumental composers throughout the nineteenth century. It is interesting to note that instances of the latter tune found under Moore’s title *The Harp that Once through Tara’s Halls* date from the late 1840s onwards, while those using the title *Gramachree* were published before 1830 with the exception of one work.⁷¹ Thus Moore’s title eventually overtook that of the original air, but it took forty years for this change to take effect after the publication of his song. On the other hand, Moore’s song title *Erin the Tear and the Smile* never managed to displace the air’s earlier names of *Aileen Aroon* or *Robin Adair*, and the same was true for *Gary Owen* and *St Patrick’s Day*, among others, as has already been noted. Nonetheless, it is undoubtedly true that the poet created a farther-reaching interest in Irish music in continental Europe during the early to mid nineteenth century. Moore left England for Paris in Sept 1819 to avoid arrest on account of debts amassed by his deputy in Bermuda. He spent three years initially travelling through Switzerland and Italy and eventually settling with his family in Paris. The poet enjoyed considerable celebrity during his exile in Europe; he had his portrait painted in Rome and sat for a bust with the sculptor Lorenzo Bartolini in Florence. Always at home in the highest society, he frequented the salons of the aristocracy and enjoyed the company and friendship of some of the greatest artists and literary figures of the period.⁷² His social activity in Paris would certainly have fuelled ever-increasing interest and awareness of the *Irish Melodies*, as it had already done in English society. This likelihood is underlined by the fact that many of the *virtuosi* who played works based on the *Melodies* were living in Paris or visited the city on a regular basis.

In the British Isles an earlier seam of dissemination had begun with the myriad of eighteenth-century collections of airs and dances noted by Fleischmann in his *Sources of Irish Traditional Music*. Among these, the publications of George Thomson in Edinburgh deserve particular mention. But for Thomson, Beethoven would never have interacted with Irish airs, and Moore, Stevenson and the Powers might never have dreamt up their own successful collaboration. Furthermore, Jan Václav Voříšek would not have discovered *The Coolin* and composed his fascinating work on the theme.

⁷¹ The exception is Frederic Hoffman(n), *Gramachree Molly, or The Harp that Once*, variations for piano (London, 1857). This may be a reprint as most of the other publications by this composer appeared c1810–c1825 and this work appears to have been published already in c1810 (see catalogue).

⁷² Ronan Kelly, *Bard of Erin* (Dublin: Penguin Ireland, 2008), 333–72.

Activity in the area of Irish airs reached its culmination during the 1850s and 60s, after which the practice dwindled rapidly. This decline paralleled the diminishing popularity of the instrumental fantasia in favour of original works. It may also have mirrored the suspicion and rejection in which Moore was held by later generations of his countrymen.⁷³ The fall-off in interest was accompanied by a moderate rise in popularity of pseudo-Irish melodies used by Stanford and others. But, despite the permanently altered musical landscape, one melody rose from the ashes: *The Snowy Breasted Pearl*, which was in vogue during the early 1930s with pieces by Brian Boydell (1935), Cecil Edith Mary Dixon (1932), Henry H. Geehl (1930), Alfred Moffat (1930), Garrat Percival (c1931) and Ernest Reeves (c1931), although this beautiful air was never employed by Moore (see catalogue).⁷⁴ The *Pearl's* nineteenth-century counterparts are surely deserving of a place in modern musical literature, not least as an illustration of the golden age of the pianist-composer and the extraordinary sphere of influence created by Thomas Moore.

Catalogue

A list of works written for piano using Irish airs (1770–c1940)

This catalogue of relevant works has been prepared to illustrate the trends and activity of the period identified above and spans the late years of the eighteenth century through to the early years of the twentieth, comprising works for solo piano, piano duet, or piano and orchestra, with subtitles such as 'rondo', 'fantasia', 'variations', 'transcription', 'arrangement', etc. Dates given are associated with the earliest publications found.

The list is not complete (for instance, it does not include unattributed pieces where the composer remains anonymous) and some of the works cited may be duplicates under a different title. Also omitted are the numerous collections of country dances

⁷³ Ronan Kelly, 356.

⁷⁴ While Moore never adapted the air, it was included as an instrumental piece in *Irish Melodies*, iii (1810).

and airs published during the period; details of these may be found in Fleischmann's *Sources of Irish Traditional Music* (volume 1, pp. vii–x, and volume 2, pp. v–vi). The repertoire of music specified for harp is not included unless the composer intended it to be played on either harp or piano.

Airs used in the works are believed to be Irish airs, or were either recognized as such during the period, or named as such by the composer of the work, or used by Thomas Moore in the *Irish Melodies*. For the sake of completeness, works that are strongly identified with Ireland or an Irish subject are included, even if it has not been possible to verify the air as Irish in origin. Listed among these are relevant themes from popular operas with an Irish connection (e.g. Benedict's *The Lily of Killarney* and Flotow's *Martha*).

The following pieces from the catalogue are available in modern editions: Voříšek's *Sechs Variationen* (on 'The Coolin'), Op. 19, in *Ausgewählte Klavierwerke* (München-Duisburg: G. Henle, 1971); Mendelssohn's *Fantasy on 'The Last Rose of Summer'*, Op. 15, in *Felix Mendelssohn: Complete Works for Solo Piano, Vol. 1* (Mineola, New York: Dover, 1975); Glinka's *Variations on a Scottish Theme* (based on *The Last Rose of Summer*), (Budapest: Editio Musica, 1980(?)); and Joachim's *Variationen über ein irisches Elfenlied*, (Hamburg: Schubert, 1989). Digital images of a further 53 titles are available to download from the website of the *National Archive of Irish Composers*, www.naic.ie: a prototype collection of music from the National Library of Ireland.

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Abbreviations:

attr.	attributed to	n.d.	no date
ded.	dedicated to	pf	pianoforte
hp	harp	transcr.	transcription
hpd	harpsichord	w/m	watermark
BL	British Library, catalogue	NLI	National Library of Ireland, catalogue

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- Acton, Carlo (Charles) (1829–1909): *La dernière rose d'été, mélodie nocturne*, Op. 401, pf (Milan, 1885).
- Adams, Lady Elizabeth: *The Inniskilling and the Royal Irish Fusiliers Marches*, pf (London, 1843).
- Adlam, Frank: *Irish Dance*, pf (London: Nightingale and Co., c1924).⁷⁵
- Aguilar, Emanuel: *The Last Rose of Summer*, pf (London, 1863).
- Alexander, Arthur (1891–1969): *Four Irish Folk Songs* [from the Petrie Collection], arrangements, pf (London: Oxford University Press, c1929).
- Alwyn, William: *Two Irish Pieces*, pf (London: Oxford University Press, 1926).
- _____ *From Ireland, Seven Short Pieces*, pf (London: Keith Prowse, 1931).
- Andrews, Richard Hoffman, the elder: *Killarney (Balfé's song) and The Minstrel Boy*, pf (London, 1864).
- Ansell, John: *Three Irish Dances*, pf (London: Chappell, c1908).
- Arnold, Charles: *Favorite Irish Melody [Rory O More]*, rondo, pf (London: G. Walker and Son, c1840).
- Ascher, Joseph (1829–69): *Paraphrase de concert sur l'air Irlandais, The Last Rose of Summer*, pf (Mainz, 1863).
- Bache, Francis Edward (1833–58): *The Harp that Once thro' Tara's Halls*, pf (London, 1870).
- Ballinger, Charles Frederick: *The New Union or Royal Irish Quadrilles*, pf (London, 1844).
- _____ *The Last Rose of Summer, Irish Melody*, pf (London, 1870).
- Barker, George (1812–76): *The Irish Emigrant*, pf, *Rochard Popular Melodies...No. 124*, 1878 (BL, shelfmark h.3032.b).
- Barton, J.:⁷⁶ *Barton's Celebrated Medley Overture* [includes *The Emerald Isle, Coolin, Hop't She, Sweet Bridget Fumeau, The Old Woman* and *The Sprig of Shillela* or *The Black Joke*], pf/hp (Dublin: Willis, c1827).
- Baynes, Sydney (1879–1938): *Eileen Alannah, an Irish Selection on Popular Melodies*, arrangement, pf (London: Swan and Co., Watson and Wilcock, c1919).

⁷⁵ This work may not use an Irish air.

⁷⁶ There are two Bartons, James and John, whose music is listed in the catalogues of the National Library of Ireland, but the forename is not specified here. This work indicates other instruments *ad libitum*. See NLI: shelfmark, Add. Mus. 9208.

- _____ *Kathleen Mavourneen*, pf (London, 1867).
- Bellak, James: *The Last Rose of Summer*, pf (London, 1865).
- Benedict, Julius (1804–85): *Flowers of Ireland*, Op. 38, pf (London, 1846).
- _____ *Erin, Fantasia on Irish Melodies*, composed for Mme Arabella Goddard [using *Believe Me if All those Endearing Young Charms* and *The Minstrel Boy*], pf (London: Boosey and Co., 1859[?]).
- Bennett, Alicia: *Away with This Pouting, Irish Air*, variations, pf (London: James Power, 1824).
- _____ *Oh! Nothing in Life can sadden Us, Irish Air*, variations, pf (London: James Power, 1824).
- _____ *Caleendas Crootheenamoe, Favourite Irish Air arranged as a Slow Movement*, pf (London: Charles Ollivier, c1840).
- _____ *A Celebrated Irish Melody arranged as a Slow Movement*, ded. Mrs Barlow of Bath [*The Last Rose of Summer*], pf (London: Royal Harmonic Institution, n.d.; London: Charles Ollivier, c1840).
- _____ *My Lodging is on the Cold Ground, Celebrated Irish Melody arranged as a Slow Movement*, pf (London: Charles Ollivier, c1840).
- Bennison, T. T.: *La Retour de Wicklow, Aria pastorale, Pas seul and Waltz*, ded. Miss Stowell, pf (Dublin: Hime, n.d. [c1800]).
- _____ *The Hibernian Rondo / Lays of Erin: Heigho my Jockey*, pf (Dublin, London: William and James Power, n.d.).
- Bertini, Henri (1798–1876): *Celebrated Irish Melody as sung...in the Opera of Guy Mannering*, variations, pf (London: Goulding, D'Almaine, Potter and Co., 1818).
- Bertrand, Henri, arr.: *Cruiskeen Lawn, Irish ballad*, pf (London: Hammond, 1861).
- Beyer, Ferdinand (1803–63): *L'Irlande et l'Ecosse, Deux études mélancholiques: The Last Rose of Summer; Robin Adair*, pf (London: Wessel, 1849).
- _____ No. 3 from *Études mélancholiques*, book 2, Op. 98: *Fantasia on the Favorite Irish Air, The Last Rose of Summer*, pf (London, 1850).
- Beyer, Fred. (pseudonym): *Cruiskeen Lawn, Air from Lily of Killarney*, pf (London, 1862).
- Birch, William Henry (1826–88): *My Lodging is on the Cold Ground, Brilliant Fantasia on a Favorite English Melody*, pf (London, 1859).
- Blewitt, Jonathan (1782–1853): *The Emerald Isle, a Celebrated National Air*, rondo, pf (London: Goulding and Co., c1813).

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_____ *Ceyd mile failte agus slainte roime an rig inorneac, a Grand Royal Divertimento... in Honour of his Majesty's...Visit to Ireland in which is introduced an Original Melody Aislín do conairc me reir, Never before published, by the Celebrated Irish Bard Carolan, inscribed to George IV, pf (Dublin: J. Willis, n.d. [1821?]).*

_____ *The Royal Shamrock Quadrilles...Containing the Following Beauties of Irish Melody, Carolan's Concerto...and the Celebrated Paddy Whack Waltz, ded. the Nobility and Gentry of Ireland, pf (London: Metzler, n.d.).*

Bochsa, Robert Nicolas Charles (1789–1856): *Rory O'More, Irish Air*, hp and pf duet (London: Chappell, 1838?).

Bourke, John: *Speed the Plough, a Favorite Irish Air*, rondo, pf (Dublin: Gough, c1800).

_____ *Cummilum, an Irish Air Composed by the Late W. Jackson Esq.,*⁷⁷ variations, pf (Dublin: S. Holden, n.d.).

Boydell, Brian (1917–2000): *Nine Variations on the Snowy-Breasted Pearl*, pf (MS, 1935). Contemporary Music Centre, Ireland: Work ID 147.

Brissac, Jules (pseudonym):⁷⁸ *The Harp that Once thro' Tara's Halls, Irish Melody*, pf (London: Ashdown and Parry, 1860).

_____ *Cruiskeen Lawn, Irish Song*, pf (London, 1862).

_____ *Nora Creina, Irish Melody*, pf (London, 1879).

Brown, Arthur Henry: *Love's Young Dream, Fantasie mignonne*, pf (London: Shepherd and Kilner, 1882).

_____ *The Minstrel Boy, Old Irish Air*, pf (London: Shepherd and Kilner, 1882).

Butler, Thomas Hamley [Hamly] (c1755–1823): *A Favorite Irish Air*, rondo, pf/hpd (Edinburgh: Stewart and Co., c1800).

_____ *Paddy O'Rafferty, a Favorite Irish Air*, rondo, pf (Edinburgh: N. Stewart and Co., c1800).

_____ *Pady Whack, a Favorite Rondo*, pf (Glasgow: J. McFadyen, c1801).

_____ *The Point of Honor, a New Rondo (from an Irish air)*, pf (Edinburgh: Muir, Wood and Co., w/m 1803). NLI, Add. Mus. 12,279.

⁷⁷ According to Fleischmann's *Sources of Irish Traditional Music*, this air first appears in the piper Jackson's *Celebrated Irish Tunes* (Dublin, 1778). However, it is unlikely that Jackson composed the air. There are several others in Jackson's volume prefixed with his name, such as 'Jackson's Dream' and 'Jackson over the Water', which may have been of his authorship.

⁷⁸ This pseudonym was used by pianist and composer, Mrs John Macfarren.

- _____ *A New Slow Movement and a Favourite Irish Air*, rondo (London: Goulding Phipps D'Almaine, 1804?).
- _____ *Coolun, a New Rondo*, pf/hp (London: Goulding Phipps and D'Almaine, c1808).
- _____ *Gramachree Molly, a New Rondo*, pf/hp (London, Dublin: Goulding and Compy, 1810[?]).
- _____ *Erin go bragh, a Favorite Irish Air*, rondo, pf (London: Josh Dale, w/m 1811). BL, h.3870.u.(6.).
- _____ *The Favorite Irish Air of Aileen Aroon*, variations, pf/hp (London: Goulding, D'Almaine, Potter and Co., c1812).
- _____ *Three Sonatas with Scots and Irish Airs*, ded. Miss Dundas of Arniston, hpd/pf (Glasgow: J. McFadyen, c1820).
- Calkin, James: *The Maid of the Valley, a Favorite Irish Air*, variations, pf (London: Chappell and Co., 1824).
- Calkin, John Baptiste (1827–1905): *Characteristic Fantasia on Irish Melodies*, Op. 10, pf (London: Charles Jefferys, c1840).
- Callcott, William Hutchins (1807–82): *Melodies of All Nations*, Vol. 1, containing English, Irish, Scottish and Welsh airs, pf (London: Leader and Cock, 1851).
- _____ *National Melodies: Irish Melodies*, arrangements, pf (London: Augener, n.d.).
- _____ *Irish Duet*, pf duet (London: Edwin Ashdown, 1895?).
- Camidge, John: *My Lodging is on the Cold Ground, Introduction and Variations*, pf (London: E. Lavenu, w/m 1815). BL, h.1203.g.(17.).
- Carse, Adam (1878-1958): *Scottish Tunes for Young Pianists* [includes *Robin Adair*], arrangements, pf (London: Augener, c1916).
- Carter, Charles Thomas (1735 or c1740–1804): *Gramachree, My Lodging, Carillons de Dunquerque, Rondo in the Rival Candidates, Ma Belle, Ma toute, and the Finale in the Barbier de Seville*, variations, hpd/pf (London: S.A. and P. Thompson, 1785[?]).
- Challoner, Neville Butler: *Robin Adair or Aileen Aroon and The Copenhagen Waltz*, [Duet No. 2], arrangement, pf duet (London: Skillern and Co., 1816).
- _____ *A Fourth Duet, arranged from the Favorite Venetian Air Sul margine d'un rio and The Legacy, a much admired Irish Melody*, pf (London: Balls, w/m 1824). BL, h.61.o.(19.).
- Chaulieu, Charles (1788–1849): *The Groves of Blarney*, no. 2 of *Les petits concerts*, Op. 144, pf duet (London: R. Cocks and Co., c1835).

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- _____ *Chaulieu's Three Familiar Sets of Irish Quadrilles*, pf (London: R. Cocks and Co., 1834).
- Cianchettini, Pio: *Fantasia... on the Favorite Irish Airs*, ded. Mrs Willis, pf (Dublin, London: I. Willis, n.d. [c1820]).
- _____ *Fantasia on the Favorite Irish Airs, Coulin, Garry Owen, and St Patrick's Day*, inscribed to Mrs Moscheles, Op. 22 No. 2, pf (Cheltenham, 1825[?]).
- _____ *Robin Adair with Variations Expressly Composed for Mme Catalini*, arrangement, pf [?] (Dublin: I. Willis, c1825).
- Clementi, Muzio (1752–1832): *The Black Joke, with 21 Variations*, pf/hpd (London: Longman & Broderip, c1780).
- Coenen, Willem (1836–1918): *Souvenir d'Irlande, Caprice-fantasia*, pf (London, 1869).
- Conel, Charles T.: *Erin's National Quadrilles with a Galoppe inscribed to the Irish Ladies*, Op. 10, pf (Dublin: Moses, n.d.).
- _____ *The Rakes of Mallow, an Irish Air, variations*, pf (Dublin: H. Shade, n.d.).
- Cooke, Thomas (1782–1848): *Glow di Glow, the Favorite Irish Air danced by Miss Adam at the Theatre Royal*, rondo, pf (Dublin: W. Power and Co., 1800[?]).
- _____ *St Patrick's Day, Favorite National Air*, rondo, pf/hp (London, 1805[?]).
- _____ *The Celebrated Irish Capriccio, as performed at the First Commemoration of Carolan by Miss Cheese*, pf (Dublin, London: Goulding and Co., c1810 [probably 1809]).
- _____ *A Grand Irish Medley Overture*, pf (London, 1821).
- Corbett, James: *The Favourite Irish Melody of Gary Owen*, ded. Miss Burgh, rondo, pf (Limerick: at his Music Warehouse (Apollo), n.d.).
- Corri, Domenico (1746–1825): *Lost is My Quiet for Ever, a Favorite Irish Air arranged as a Rondo*, pf (London, 1803[?]).
- _____ *A Favourite Irish Air, [Ye Banks and Braes]*, rondo, hpd (Edinburgh, 1790[?]).
- Corri, M. (Montague P.?, 1784–1849): *Kate Kearney, Celebrated Irish Air with Variations*, pf (London, 1845[?]).
- Corri, Philip Antony: *The Feast of Erin Fantasy*, pf (London, 1809).
- Costellow, Thomas: *The Favorite Irish Air, as performed...in the Pantomime of Harlequin Amulet*, variations, pf/hp (London: E. Riley, 1801[?]).
- _____ *Robin Adair, with an Introductory Movement*, pf (London, 1812).
- Cowell, Henry (1897–1965): *Three Irish Legends* [No. 2 entitled *The Hero Sun*], pf (Leipzig: Breitkopf & Härtel, c1922).

- Cramer, Henri (1818–77): *Fantasia on The Last Rose of Summer*, pf (London, 1855).
- Cramer, John Baptist (1771–1858): *A Favorite Irish Melody*, rondo, pf (London: Clementi, Banger, Hyde, Collard and Davis, c1810).
- _____ *The Brown Irish Girl* [series: *National Melodies*, No. 19], ded. Miss Anderson, rondo or variations, pf (London: Chappell, 1812).
- _____ *New Rondo on a Favourite Irish Air with Introduction and Slow Movement*, pf (London, 1815).
- _____ *Hibernian Air*, rondo, pf (London, 1817).
- _____ *Hibernian Impromptu*, pf (London, 1821).
- _____ *Irish Air, Planxty Kelly*, rondo [new edition], pf (London: J. B. Cramer, Addison and Beale: Chappell and Co., 1825).
- _____ *The Banks of the Liffey, Grand Fantasia*, Op. 76, pf and orchestra ad lib. (London: Cramer, Addison and Beale, 1828).
- Croisez, Alexandre: *My Lodging is on the Cold Ground and St Patrick's Day, Brilliant Fantasia No. 2 upon Two Favorite Irish Airs*, pf (London, 1848).
- _____ *La dernière rose, mélodie Irlandaise varié*, Op. 152, pf (Paris, 1869).
- Croker, W.: *Life in Dublin, No. 1, an Admired National Medley Overture, introducing 15 Favorite Irish Airs*, arranged and partly composed, pf (London and Dublin: G. and H. Shade, c1835).⁷⁹
- Czerny, Carl (1791–1857): *Reminiscences of Ireland: Brilliant Fantasia on Favorite Irish Airs*, Op. 675, pf (London, D'Almaine and Co., 1842).
- _____ *L'encouragement à l'étude, 24 Amusing Studies on National Irish Airs*, Op. 684, pf (London: R. Cocks and Co., 1842).
- _____ *Six Brilliant Fantasias on Scotch and Irish Airs*, Op. 567, No. 6, pf (London: Robert Cocks and Co., 1847).
- _____ *The Last Rose of Summer and Ah perdona from Mozart's 'Clemenza di Tito'*, pf (London: Robert Cocks and Co., c1850).
- _____ *The Groves of Blarney* [*The Pianist's Portfolio*, No. 10], pf (no publisher details given, 1870). BL, h.1446.⁸⁰

⁷⁹ This is the third edition; BL, h.60.nn.(10.).

⁸⁰ This is not the first publication of this work.

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- _____ *Four Favorite Airs... No. 3: Love's Young Dream*, ded. T. J. Adams Esqr., London, variations, pf (London: D'Almaine and Co., n.d. [c1880]).
- _____ *Grand Brilliant Fantasia in which are introduced Six Irish Melodies*, ded. Misses Lind (late of Calcutta), pf duet (London: R. Cocks, n.d.).
- Dale, James: *The Delights of Home, a Favorite Irish Melody*, variations, pf (London: William Dale, c1825).
- Dale, Joseph: *Go to the Devil and shake Yourself, a Favorite Irish Dance*, rondo, pf (London: Printed for the Author, 1798).
- _____ *Touch again that Sweet Trembling String...a Favorite Irish Air...arranged with New Symphonies etc.*, hp/pf (London: For the Author, 1800[?]).
- _____ *The Favorite Irish Air, Geary Owen, in the Pantomime of Harlequin Amulet*, rondo, pf (London, 1801).
- Despard, Charlotte Maria: *Gramachree Molly, a Favorite Irish Air*, ded. King George the Fourth, variations, pf/hp (Dublin: Willis, n.d.).
- _____ *My Lodging is on the Cold Ground, a Favorite Irish Air*, ded. King George the Fourth, variations, hp/pf (Dublin: Willis, n.d.).
- Devereaux, Leonardus: *The Legacy, an Admired Melody*, pf (London: Mayhew and Co., 1825[?]).
- Dixon, Cecil Edith Mary: *The Snowy-Breasted Pearl, Old Irish Melody*, pf (London: J. B. Cramer, 1932).
- _____ *Believe Me if All those Endearing Young Charms, Old Irish Air*, pf (London: J. B. Cramer, c1940).
- Dobigny, A.: *The Harp that Once thro' Tara's Halls*, pf (London: E. Donajowski, 1898).
- _____ *The Minstrel Boy*, pf (London: E. Donajowski, 1898).
- Dreyschock, Alexander (1818–69): *Irish March*, pf (London, 1850).
- _____ *Souvenir d'Irlande, trios morceaux facile et brillante*, Op. 82, pf (Leipzig: Hofmeister, 1851).⁸¹
- Dufaure, Albert: *The Last Rose of Summer*, pf (London, 1887).
- Dupont, Frederick: *Echoes of Erin, Fantasie on Irish Melodies*, Op. 30, pf (New York: Robin Ellis, 1908).

⁸¹ See http://en.wikipedia.org/wiki/List_of_compositions_by_Alexander_Dreyschock (author unidentified), accessed 10 April 2010.

- Dussek, Johann Ladislaus (1760–1812): *My Lodging is on the Cold Ground*, no. 1 of *Three Favorite Airs*, rondo, pf (London: C. Wheatstone, 1800[?])
- _____ *In the Dead of Night, or Katty Flanigan*, variations, pf (London, Edinburgh: Corri, Dussek and Co., c1800).
- Duvernoy, Jean Baptiste (1802–80): *Martha, de Flotow, fantaisie*, Op. 279, pf (Paris, 1866).
- _____ *La dernière rose d'été, fantaisie*, pf (Paris, 1866).
- Edwards, Julian, ed.: *English, Irish, Scotch and Welsh Melodies*, pf (Boston, London: B. F. Wood Music Co., 1925).
- Esposito, Michele (1855–1929): Two Irish melodies: *Avenging and Bright* and *Though the Last Glimpse of Erin*, to Mrs Joseph Robinson, pf (Dublin: Pigott, 1896[?]).
- _____ *My Irish Sketch Book*, Op. 71, four sets, pf (Dublin: C. E. Publishing, 1932).⁸²
- Esain, Alexandre: *The Last Rose of Summer, Fantaisie*, pf (London, 1862).
- Evans, Everett J.: *Irish Hearts* [march and two-step], arrangements, pf (New York: F. B. Haviland Publishing Co., 1906).
- Exile of Erin [sic]: *The Green Shores of Erin, Admired Melody*, pf (London: Cary and Co., 1916).
- Favarger, René (1815?–68): *Notturmo de Martha (Flotow)*, pf (London, 1858).
- _____ *The Last Rose of Summer, Irish Melody*, pf (London, 1860).
- Favre, Jules: *The Sunflower, or My Lodging is on the Cold Ground*, pf (London, 1868).
- _____ *The Coulin, Irish melody*, pf (London, 1876).
- _____ *The Harp that Once thro' Tara's Halls, Brilliant Transc.*, pf (London, 1876).
- Fernside, Leslie: *The Minstrel Boy*, pf (Colne: J. Green and Co., 1905).
- Field, John (1782–1837): *The Dance in Speed the Plough*, rondo, pf (Dublin: Edmund Lee, 1800[?]).
- _____ (attr.): *Go to the Devil and shake Yourself, a Favorite Irish Dance*, rondo, pf (London: Longman and Broderip, 1797).
- Fischer, Johann Christian (1733–1800): *Mr Fischer's Favourite Variations on the Celebrated Irish Air of Gramachree Molly*, hpd, optional violin/flute/guitar (Dublin: S. Lee, c1770).
- Fitzpatrick, D.: *Paddy O'Rafferty, a Celebrated Irish Air*, ded. Miss Kellett, variations, pf (Dublin: W. Power, c1817).

⁸² Written in 1920.

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- Forde, William: *The Royal Adelaide Quadrilles on National Irish Airs*, pf (London: R. Cocks and Co., 1833).
- _____ *The Irish National Quadrilles, Sets 1 and 3*, pf duet (London: R. Cocks and Co., 1835).
- _____ *The Groves of Blarney, Overture*, pf[?] (London, 1838).
- Foote, Arthur William (1853–1937): *An Irish Folk-Song*, pf (Boston: A. P. Schmidt, 1906).
- Freeman, James John: *Believe Me, If All those Endearing Young Charms, Brilliant Transcr.*, pf (New York and Chicago: M. Witmark and Sons, 1898).
- Geary, Thomas Augustine or Timothy (1775–1801): *Aileen Aroon, an Admired Irish Air*, variations, pf (London: Goulding, Phipps and D'Almaine, n.d.).⁸³
- Geehl, Henry Ernest (1881–1961): *The Londonderry Air. Erin Mavourneen. Old Irish Melody*, transcr., pf (London: E. Ashdown, 1923).
- _____ *The Snowy-Breasted Pearl, Old Irish Melody*, pf (London: E. Ashdown, 1930).
- Giordani, Tommaso (c1733–1806): *The much admired Overture and Irish Medley to the Entertainment of 'The Isle of Saints', or 'The Landing of St Patrick'*, pf/hpd (London: Longman and Broderip, 1786).
- Glinka, Mikhail Ivanovich (1804–57): *Variations on a Scottish Theme [based on The Last Rose of Summer]*, variations, pf (Budapest: Editio Musica, 1980[?]).
- Glover, Charles William (1806–63): *Récréations Irlandaises, Popular Irish Airs, arranged as Rondinos*, pf (London, 1851).
- _____ *Irish Songs without Words, a Collection of Favourite Irish Airs*, 12 sets, pf (London: Leoni Lee and Coxhead, 1852).
- _____ *Three Irish Melodies: The Low Back'd Car, St. Patrick's Day, Oft in the Stilly Night[?]*, pf (London, 1857).
- _____ *My Lodging is on the Cold Ground, No. 2 of Three English Melodies*, pf (London, 1858).
- _____ *The Angel's Whisper, Irish Melody*, pf (London, 1863).
- Glover, John William (1815–99): *Cruiskeen Lawn, Descriptive Fantasia*, pf (London, 1870).
- _____ *A Planxtae, National Irish Dance Tune...founded upon an Ancient Irish Melody*, pf (London: Duncan Davison and Co., 1870).

⁸³ This work appears to be rare. A printed copy is held at the National Library of Ireland: Joly Music 4717.

- Glover, Stephen (1813–70): *Royal Irish Quadrilles containing the Popular Irish Melodies, Garry Owen, The legacy...*, pf (London: Jefferys and Nelson, 184?).
- _____ *Love's Young Dream*, No. 1 of *Two National Melodies*, pf (London, 1857).
- _____ *Mélodie Irlandaise, The Last Rose of Summer*, pf (London, 1857).
- _____ *National Irish Melodies*, 1–6, pf (London, 1859).
- _____ *The Irish Wreath...Petite Fantasiae for the Piano*, 1–3 (London: Duff and Stewart; Edwin Ashdown, c1876–92).
- _____ *The Last Rose of Summer, Cruiskeen Lawn*, pf (London: Edwin Ashdown, c1900).
- Goodban, Henry William: *The Minstrel Boy, Irish Melody*, pf (London, 1861).
- Goria, Alexandre Edouard: *Salut à la Grande Bretagne, 18 English Scotch and Irish National Airs* [Caprice-nocturne No. 6], arrangements, pf (London, 1848).
- Gow, Nathaniel (1763–1831): *Hibernia, a Favorite Irish Air*, ded. Miss Dallas, pf (Edinburgh: Gow and Shepherd, n.d. [c1798?]).
- _____ *Part II of the Vocal Melodies of Scotland*, ded. His Grace the Duke of Buccleuch and Queensberry [includes *My Lodging is on the Cold Ground*; some are also arranged for violin], pf/hp (Edinburgh: Alexander Robertson and Co., 1830[?]).
- Grainger, Percy Aldridge (1882–1961): *Irish Tune from County Derry*, pf (London: Schott and Co., 1911).
- Greenwald, Martin: *The Minstrel Boy*, pf (Philadelphia: T. Presser Co., 1917).
- Grossé, William: *An Irish Melody on which is founded The Last Rose of Summer* (by Thomas Moore), No. 5, arrangement, rondo, pf (London: Mayhew and Co., w/m 1825). BL, h.721.yy.(8.).
- Haigh, Thomas (1769–1808): *Go to the Devil and shake Yourself, a Favorite Country Dance*, rondo, pf (London: L. Lavenu, 1796[?]).
- _____ *A Favourite Irish Air*, rondo, pf (London: L. Lavenu, 1798[?]).
- _____ *Three Sonatas...in which are introduced Irish Airs for the Slow Movements* [the third sonata is with violin accompaniment], Op. 15, pf (London: L. Lavenu, 1798).

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- _____ *Three Sonatas* [includes an Irish air], Op. 13, rondo, pf (London: Culliford, Rolfe and Barrow, c1820).⁸⁴
- Handley, T. Thomson: *Musical Pastimes in Ireland, a Collection of Sixty of the Most Admired Irish Melodies*, arrangements, pf (Glasgow: Morison Kyle, 1855[?]).
- Hannam, John: *Fly not Yet or Planxty Kelly, a Celebrated Irish Melody*, pf[?] (London: J. Hannam, c1810).
- Hart, Charles: *Hart's Rory O More Quadrilles, arranged from Mr Lover's Favorite Songs*, pf/hp (London: J. Duff, c1835).
- Hart, Joseph Binns: *Hart's Irish Quadrilles*, pf/hp (London: Mayhew and Co., w/m 1824). BL, h.925.z(11).
- Hartly, Fred (1905–80): *The Irish Washerwoman*, transcr., pf and strings (London: Fred Hartley Publications, c1939).
- Harvey, Richard Frederick: *The Harp that Once thro' Tara's Halls*, pf (London: Metzler and Co., 1859).
- _____ *Flow on Thou Shining River*, Irish melody with variations, pf (London: Chappell & Co., 1866).
- _____ *Rich and Rare*, Irish melody, pf (London: Evans and Co., 1866).
- _____ *Fourth Fantasia on Irish airs, Those Evening Bells and Fly not Yet*, pf (London: Evans and Co., 1866).
- _____ *Erin*, sixth fantasia on Irish airs, pf (London: Evans & Co., 1866).
- _____ *The Young May Moon*, Irish melody, pf (London: Evans and Co., 1866).
- _____ *Go Where Glory waits Thee*, Irish melody, pf (London, 1870).
- _____ *I saw from the Beach and Nora Creina*, pf (London, 1872).
- _____ *Echoes of Erin, Brilliant...Fantasias* (London, 1873–4).
- _____ *Erin go Brath*, Irish air, pf. (London, 1875).
- _____ *Dreams of Erin*, brilliant fantasia, pf (London, 1876).
- _____ *And doth not a Meeting like This, Irish Melody*, pf (London, 1878).
- _____ *St Patrick's Day in the Morning; Old Ireland*, fantasia, pf (London: Ewald and Co., 1880).
- Hawley, Levina E.: *Hibernia, a Transcription of the...Irish Melody, The Last Rose of Summer*, pf (London, 1845).

⁸⁴ With reference to the opus number quoted here, it is unlikely that this is the first publication.

- Hemy, Henry Frederick: *The Merrie Old Ireland Quadrilles*, pf (London, 1856).
 _____ *The Royal Evenings Amusements in Ireland, containing Irish and Other Airs*, pf (London: D'Almaine and Co., 1860).
- Herz, Henri (1803? or 1806–88): *An Irish Melody [The Groves of Blarney]*, Op. 71 No. 7, rondo, pf (London: D'Almaine and Co., 1834).
 _____ *Souvenir de voyages, grande fantaisie Irlandaise*, Op. 93, pf (London, 1837).
 _____ *The Last Rose of Summer, The Groves of Blarney, Les Brises eoliennes*, introduction and brilliant variations, Op. 159, pf (London, D'Almaine and Co., 1848).
- Hess, Jean Charles (1815–188?): *La dernière rose d'été, rêverie*, Op. 66, pf (London: Schott, 1860[?]).
- Hodgson, Charles: *An Irish Melody*, rondo, pf (London: H. Falkner, 1837[?]).
- Hoffman(n), Frederic:⁸⁵ *A Favorite Irish Air, Gramachree*, ded. Dutchess [sic] of Leinster, variations, pf (Dublin: Paul Alday, n.d. [c1810]).
 _____ *Les fruits de loisir, The Groves of Blarney, an Irish Melody*, variations, pf (Dublin: Paul Alday, c1810).
 _____ *The Bunch of Green Rushes, a Favorite Irish Air*, variations [tune for Moore's song: *This Life is All chequer'd*], pf (Dublin: Paul Alday, n.d.).
 _____ *A Series of Select Airs...Savournah Deelish*, variations, pf (Dublin: E. McCullagh, c1820).
 _____ *Peggy Bawn, arranged with Variations*, pf (Dublin: E. McCullagh, c1825).
 _____ *Gramachree Molly, or The Harp that Once*, variations, pf (London, 1857).
 _____ *Ancient Music of Ireland from the Petrie Collection*, pf (Dublin: Pigott and Co., 1877).
- Hoffman, Richard: *The Harp that Once through Tara's Halls*, transcr., pf (Boston: O. Ditson, 1893).
- Holbrooke, Joseph (1878–1958): *Bronwen* [ballet music: Welsh dances 1–3; Irish dances 1–2], Op. 75, arrangement, pf (London: Modern Music Library, c1929).
- Holden, Smollet (d 1813): *A Collection of Favorite Irish Airs*, arrangements, hp/pf (Dublin and London: William and James Power, 1810).

⁸⁵ The large gap between the dates of Hoffman(n)'s first and last publications, along with the apparent absence of works in the middle years (1825–57), suggests that there may be two composers with the same name or that some works may have been wrongly attributed.

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- Holder, Joseph William: *The Legacy, a Celebrated Irish Melody*, arrangement, rondo, pf (London and Dublin: Goulding, D'Almaine, Potter and Co., 1811).
- _____ *The Bequest, a Celebrated Irish Melody*, rondo, pf (London: Goulding, D'Almaine, Potter and Co., w/m 1821). BL, h.722.p.(10.).
- Holmes, William Henry: *Three Brilliant Fantasias...on English, Scotch and Irish Airs*, No. 2, pf (London: D'Almaine and Co., c1860).
- Holst, Gustavus Valentin (1799–1871): *Illustrations of Different Authors, on the Irish Melody, The Groves of Blarney*, pf (London: Royal Harmonic Institution, 1821).
- Holst, Matthias (1767–1854): *The Celebrated Irish Melody, Fague a ballagh, known as To Ladies' Eyes*, rondo, pf/hp (London: Bedford Musical Repository, c1825).
- _____ *My Lodging is on the Cold Ground, a Favorite Irish Air*, easy variations No. 6, hp/pf (London: Preston, w/m 1825). BL, h.61.aa.(13.).
- Honig, Louis: *Echoes of Erin, Fantasia on Irish Airs*, pf (London: J. Williams, 1892).
- Hook, James (1746–1827): *Two English, Two Irish, Two Scotch and Two Welch Airs*, Op. 83, pf duet (London: Bland and Weller, 1798).
- _____ *Drops of Brandy, a Favorite Irish Air*, rondo, hp/pf (London: Bland and Weller, 1800[?]).
- _____ *Cathleen O Tyrrel, a Favorite Irish Air*, rondo, pf/hp (London: Bland and Weller, c1810).
- Hope, Herbert Ashworth (1880–1962): *Irish Melody*, arrangement, pf (London: Leonard, Gould and Bolttler, c1936).
- _____ *From Derry to Killarney*, pf (London: Peter Maurice Music Co., c1939).⁸⁶
- Hopkinson, John: *Irish Air on which is founded 'The Angels Whisper'*, variations, pf (London, 1843).
- _____ *My Lodging is on the Cold Ground*, variations, Op. 18, pf (London, 1843).
- Horncastle, Frederick William: *The Music of Ireland as performed in Mr Horncastle's Irish Entertainments*, harmonized and arranged, pf (London: Horncastle, 1844).
- Howell, Thomas: *The Celebrated Irish Melody of Robin Adair*, rondo, pf (London: Bedford Musical Repository, 1826[?]).
- Hughes, Herbert (1882–1937): *Brian Boru's March, an Irish Patrol* [founded on an ancient Irish tune], pf (London: Metzler and Co., 1922).

⁸⁶ This work may not use Irish airs.

- _____ *Irish Dance Tunes*, arrangements, pf/pf and violin (London: H. Darewski Music Publishing Co., 1921).
- Hunt, William Richard: *Gems of Erin, No. 1*, pf (London, 1830[?]).
- _____ *Gems of Erin, No. 2, Fantasia brillante*, pf (London, 1851).
- Hyler, G.: *A Favorite Irish Air*, variations, pf (London, Dublin: Goulding, Phipps D'Almaine and Co., 1806[?]).
- Ives, Malcolm: *The Donegal Fiddler, an Irish Interlude*, pf (London: H. Freeman and Co., c1938).
- Jansen, Louis (c1774–1840): *Cory Owen, a Favourite Irish Air in Harlequin Amulet*, arrangement, pf (London: T. Jones and D. Corri, 1800[?]).
- _____ *Paddy O'Carrol, Irish Air*, rondo, pf (London, 1810[?]).
- _____ *Robin Adair*, rondo, pf (London: G. Walker, 1813).
- _____ *Five Variations on the Irish Melody Domhnall, known also by the Name of I saw Thy Form in Youthful Prime* [Moore's title], pf (London: G. Walker, 1814).⁸⁷
- Jewell, Lucinda: *Tunes from the Land of the Peat Bogs*, arrangements, pf (Chicago: C. F. Summy Co., 1927).
- Joachim, Joseph (1831–1907): *Variationen über ein irisches Elfenlied*, pf (1856). (Modern edition: Hamburg: J. Schuberth and Co., 1989.)
- Jones, Charles J.: *Irish Melody 'The Low Backed Car'* [by Samuel Lover], arrangement, pf solo/pf duet (London, 1855).
- Jones, Edward, Bard: *The Musical Hive, or a Selection of...National Melodies, consisting of Irish, Spanish and English Songs and Airs, to which are added Variations for the Harp or Pianoforte* [second part or supplement to the author's book of Musical Curiosities etc.], hp/pf (London: For the Author, 1812).
- Jones, Guy: *Ballymoy, Waltz* [on Irish melodies], pf (London: W. Paxton and Co., c1913).
- Jones, John Jeremiah: *My Lodging is on the Cold Ground*, Fantasie No. 2 with variations, pf (London, 1820[?]).
- Kalkbrenner, Frédéric (1785–1849): *Fantasia, in which is introduced the Favorite Air of Robin Adair*, variations, pf (London: L. Lavenu for the Author, 1813[?]).⁸⁸

⁸⁷ There is another set of variations by Jansen on the Irish melody 'Donald', published by Walker in 1822, which is thought to be the same work.

⁸⁸ The National Library of Ireland has a copy (ded. Miss Burrell), dated n.d., c1807, from the same publisher (shelfmark Add. Mus. 6178).

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- _____ *Eighth Fantasia in which is introduced a Favorite Irish Melody [The Last Rose of Summer]*, Op. 50, pf (London: Chappell and Co., Clementi and Co., 1820).
- _____ *My Lodging is on the Cold Ground*, fantasia and grand variations, Op. 70, pf and orchestra (London, 1824).
- Kambra, Karl: *Croppies Lie Down, a Favorite Irish Air sung by the Troops under... General Lake after the Defeat of the French*, arrangement, pf (London: S. Straight, 1798).
- _____ *Go to the Devil and shake Yourself, a Favorite Irish Dance*, rondo, pf (London: R. Birchall, w/m 1800). BL, g.271.h.(21.).
- Kaps, Karl: *St Patrick's Day*, waltz, pf (London: Francis, Day and Hunter, 1894).
- Keeler, Henry: *The Irish Quadrilles*, pf (Bristol, 1857).
- Kelberine, Alexander: *Londonderry Air, Irish Folk-Tune*, arrangement, pf duo [two pianos, four hands] (New York: G. Schirmer, 1938).
- Kiallmark, George (1781–1835): *Robin Adair, a Favorite Irish Melody*, variations, pf (London: Mitchell's Musical Library, w/m 1812). BL, g.443.o.(20.).
- _____ *The Bower of Eveleen, Irish Melody*, variations, pf (London: William Dale, 1815).
- _____ *The Delights of Home, a Favorite Irish Melody*, variations, pf (London, William Dale, c1815).
- _____ *A Favorite Irish Melody [The Last Rose of Summer]*, ded. Miss A. Egan, variations, pf (London: Goulding, D'Almaine and Co., 1820[?]).
- _____ *The Bower of Eveleen, a Favorite Irish melody*, variations, pf duet (London, 1825[?]).
- _____ *Had I a Heart for Falsehood framed, a Second Irish Melody*, variations, pf (London, 1825[?]).
- Kinkel, Charles: *The Last Rose of Summer*, pf (London, 1874).
- Klose, Francis Joseph (1784–1830): *Strains of Erin, Divertimento with a Favorite Irish Melody*, pf (London: Preston, c1815).
- _____ *Selected Hibernian Melodies, Book 1*, pf (London: F. T. Latour, 1825).
- _____ *Selected Hibernian Melodies, Book 2*, pf (London: F. T. Latour).⁸⁹

⁸⁹ Year of publication unknown: dated merely '18--?' in the catalogue of the Special Collections, University of Glasgow.

- Knapton, Philip: *The Brown Thorn, a Favorite Irish Melody*, arrangement, pf (London, 1819).
- Krogmann, Carrie Williams (d 1943): *Twelves Minettes* [includes an Irish melody], pf (Boston, New York: B. F. Wood Music Co., 1903).
- _____ *Cuishlih machree, a Favorite Irish Air*, variations, pf (London, 1827).
- Krug, Diederich (1821–80): *The Last Rose of Summer, Irish Melody*, pf (London, 1869).
- Kuhe, Wilhelm: *The Cruiskeen Lawn*, pf (London, 1862).
- _____ *Love's Young Dream, Irish Melody*, pf (London, 1863).
- _____ *Fantasia, on the Irish Airs, Oh leave Me to my Sorrow and The Shamrock*, pf (London: Evans and Co., 1869[?]).
- Laroche, Pierre: *Cruiskeen Lawn Quadrilles*, pf duet (London, 1862).
- _____ *The Cruiskeen Lawn Polka, on Airs from Benedict's Opera The Lily of Killarney*, pf (London, 1862).
- _____ *The Cruiskeen Lawn Quadrille on Airs from Benedict's Opera, The Lily of Killarney*, pf (London, 1862).
- _____ *The Cruiskeen Lawn Waltz*, pf (London, 1862).
- Latour, Francis Tatton: *Gary Owen, a Favorite Dance, performed by Mr Weippert... in...The Harlequin Amulet*, rondo, pf/hp (Dublin: Hime, 1801[?]).
- _____ *A Duett...in which are introduced Two Favourite Airs [March, Robin Adair, The Copenhagen Waltz]*, ded. Right Hon. The Ladies Maria and Augusta Brudenell Bruce, variations, pf duet (London: Chappell and Co., 1816).
- Latour, T.:⁹⁰ *Go to the Devil and shake Yourself, a Favorite Irish Air*, variations, hp/pf (London: A. Bland and Weller's Music Warehouse, w/m 1798). BL, h.61.d.(5).
- _____ *Murphy Delaney, a Favorite Dance*, rondo, pf (London: Bland and Weller, c1801).
- Le Thière, Charles: *Dance Irlandaise, Characteristic Irish Dance*, pf (London: Hawkes, n.d.).
- Lee, Edmond: *Can du deelish, a Celebrated Irish Air*, variations, pf/hpd (Dublin: Edmond Lee, 1790).⁹¹

⁹⁰ This composer is probably Francis Tatton Latour, named above.

⁹¹ It is not absolutely clear if Edmond Lee is the composer of these variations or not.

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- Lee, Ernest Markham: *Prelude, Romance and Irish Tune*, suite, pf duet (London: Lengnick and Co., c1924).
- Lewis, Gordon P.: *Fantasia on a Favorite Irish Melody [The Legacy]*, ded. Mrs McCasky, hp/pf (Dublin: Marcus Moses, n.d.).
- Leybach, Ignaz (1817–188?): *La dernière rose d'été, air Irlandais*, transcr., pf (Paris, 1874).
- Lindahl, Albert: *An Irish Melody [The Bard's Legacy, Moore]*, pf (London, 1857).
- Lindberg, Carl: *Bouquet Irlandais, fantasia sur un thème favori de Flotow's opera Martha avec variations par Oesten, Herz, et Czerny, transcrites par Lindberg*, pf (London, 1858).
- Ling, William: *Introduction and Air of Robin Adair*, pf (London: Clementi, Banger, Collard, Davis, and Collard, 1810[?]).
- Linter, Ricardo: *The Real Irish Polkas*, arrangements, pf (London, 1844).
- _____ *My Lodging is on the Cold Ground, Scotch Air with Variations*, pf (London, 1850).
- _____ *Reminiscences of Moore, Fantasia on Irish Melodies*, pf (London, 1852).
- Liszt, Franz (1811–86): Improvised medley including *Wanted, a Governess, The Russian Hymn* and an Irish air.⁹²
- Logier, Johann Bernhard (1777–1846): *Strains of other Days...a Selection of Favorite Irish Airs*, pf (Dublin: Logier, c1810).
- _____ *The Pretty Maid milking her Cow, Irish Air*, pf (London, 1861).
- _____ *An Easy Sonata with the Admired Irish Air, O breathe not his Name*, Op. 10, pf (London: J. Green, w/m 1819). BL, h.281.a.(9).
- _____ *Lays of Erin (No. 1): St Patrick's Day*, rondo, pf (London, Dublin: J. and W. Power, n.d.).
- Lover, Samuel (1797–1868): *Irish Evergreens, a Set of Quadrilles with the Popular Air known as The Low-Back'd Car*, pf (London, 1854).

⁹² This work was performed by Liszt in Dublin on 23 December 1840. The song *Wanted, a Governess* was composed by his travelling companion, John Parry. *The Russian Hymn* uses a Russian air and is better known as *Hark! the Vesper Hymn is Stealing* from *A Selection of Popular National Airs* with words by Thomas Moore and accompaniments by Sir John Stevenson. See David Ian Allsobrook, *Liszt, My Travelling Circus Life* (Carbondale: Southern Illinois University Press, 1991), 134.

- _____ *The Federal Quadrilles*, ded. Daniel O'Connell and the people of Ireland [uses the airs *Sing, sing, Music is given, Criuskeen Lawn* (sic) and *The Minstrel Boy*], pf (London: C. Jefferys, n.d.).
- Lynch, John P.: *The Melodies of Ireland*, pf (Dublin: S. J. Pigott, c1845–6).
- _____ *Kathleen O More, an Irish Ballad*, variations, pf (Dublin: William Power, n.d.).
- _____ *An tincer*?, a *Favorite Irish Air*, ded. Mrs Col. Grogan, variations, pf (Dublin: W. Power, n.d.).
- _____ *The Moon Beam, a Celebrated Irish Melody...inscribed to Miss Mahon, Mount Pleasant, Co. Mayo* [*The dandy O!*], variations, pf (Dublin: Mac Lean, n.d.).
- MacDonnell, Garrett: *The Celebrated Irish Air of Kitty of Coleraine*, variations, pf (Dublin: P. Alday, n.d.).
- MacFadyen, Alexander: *Believe Me, if All those Endearing Young Charms*, pf, left hand alone (Chicago: Badger Music Publishing Co., 1929).
- Mackintosh, Robert: *Captain O'Kaine, a Favourite Irish Air*, variations, pf (Edinburgh: J. Hamilton, 1800[?]).
- Mannin, John: *Love's Young Dream, a Favorite Irish Air*, variations, pf (London, 1820[?]).
- Marriott, Charles Handel Rand: *Tom Moore's Quadrilles on his most Popular Irish Melodies*, pf (London, 1859).
- Maude, Caroline Anna Mary, Viscountess Hawarden: *Two Dances, No. 1. The Kerry Boys, Irish Dance*, pf (London: J. Williams, 1911).
- Mauss, Theodor: *Believe Me, if All those Endearing Young Charms, Irish Melody*, Op. 23, pf (London, 1859).
- _____ *By that Lake whose Gloomy Shore, National Irish Air*, Op. 25, transcr., pf (London, 1860).
- _____ *St Patrick's Day, Irish Melody*, Op. 24, pf (London, 1860).
- Maver, Robert: *Collection of Genuine Irish Melodies and Songs...harmonised by C. H. Morine*, pf/harmonium (Glasgow: R. Maver, 1877).
- Mayer, Charles (1799–1862): *La dernière rose, fantaisie variée* [pianist to His Majesty the King of Denmark], pf (Leipzig: Siegel; Warsaw: Friedlein; Amsterdam: Theune; and St Petersburg: Bernard, mid-late 1840s[?]).
- Mayerl, Billy (1902–59): *Billy Mayerl's...Transcr. of the...Irish Song Phil the Fluter's Ball* [Percy French's song], pf (London: Keith Prowse and Co., 1938).
- Mendelssohn-Bartholdy, Felix (1809–47): *Fantasia on a Favorite Irish Melody* [*The Last Rose of Summer*], Op. 15, pf (London: J.B. Cramer, Addison and Beale, 1830).
- Meves, Augustus: *Nora Creina, Irish Air*, rondo (London, 1818[?]).

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- _____ *My Lodging is on the Cold Ground, a Favorite Air, variations*, pf (London, 1821[?]).
- _____ *Second Quadrille Rondo, on a Favorite Irish Melody, introduced in Jullien's Celebrated Royal Irish Quadrilles*, pf (Dublin: S. J. Pigott, c1845).
- _____ *Two Favorite Irish Airs [The Brown Thorn and The Old Woman]*, ded. Miss Massey Dawson, pf (London: Chappell, n.d.).
- Miller, Harry Colin: *Favourite Irish Melodies*, arrangements, pf (Glasgow: J. S. Kerr, 1936).
- Minasi, Carlo: *The Last Rose of Summer, Irish Melody* (No. 29 of *Fifty Popular Melodies* arranged by Carlo Minasi), pf (London: Metzler and Co., n.d.).⁹³
- Moeran, Ernest John (1894–1950): *Irish Love Song [Folk Dances of the World, xvi]*, arrangement, pf (London: Oxford University Press, 1926).
- _____ *The White Mountain [Two Irish Folk Songs, No. 2]*, pf (London: Oxford University Press, c1927).
- Moffat, Alfred (1866–1950): *The Snowy-Breasted Pearl, Old Irish Melody*, pf (London: J. B. Cramer and Co., 1930, 1931).
- Monro, John (1786–1851): *Hibernia, a Favorite Air...also the Humours of Bandon, an Original Irish Air*, arrangement, pf/hp (Edinburgh: Robert Purdie, c1815).
- _____ *Hibernia, a New Medley Divertimento, composed of Popular Irish Melodies...for the use of Young Practitioners [includes Aileen Aroon, The Black Joke, St Patrick's Day]*, pf (London: J. Monro, c1820).
- Montgomery, William Henry: *Moore's Irish Melodies Quadrilles (in The Musical Bouquet)*, pf (London, 1860).
- Moralt, John Alois: *A Divertimento...in which is introduced a Favorite Irish Dance*, pf (London, 1828).
- Moran, Peter K.: *Paddy O Snap, a Favorite Air*, ded. Miss E. Vicars, rondo, pf (Dublin: S. Holden, c1798).
- _____ *The Kinnegad Slashers*, rondo, pf (Dublin: William Power, c1817).
- _____ *Paddy O'Carrol*, variations, pf (Dublin: William Power, n.d.).
- Moreton, Ivor and Kaye, Dave: *Shamrock Swing, Irish Airs arranged in Swing Style*, pf (London: B. Feldman and Co., c1938).

⁹³ This work is catalogued in the National Library of Ireland under the title rather than the arranger's name: Add. Mus. 3617:29.

- Morine, Charles H.: *Fantasia on the Favorite Scotch Air, Robin Adair*, pf (London: Joseph Williams, n.d.).
- _____ *Fifty-Eight Irish Melodies*, arrangements, pf (Glasgow: Cameron, n.d.).
- _____ *Forty-Six Moore's and Other Irish Melodies*, arrangements, pf (Glasgow: Cameron and Ferguson, n.d.).
- Moscheles, Ignaz (1794–1870): *The Recollections of Ireland, a Grand Fantasia* [using *The Groves of Blarney, Garry Owen* and *St Patrick's Day*], Op. 69, pf solo/pf and orchestra (London: Cramer, Addison and Beale; S. Chappell, 1827).
- Moy, Edgar: *Irish Dance*, pf duet (London: Augener, Oxford University Press, c1950, c1935).⁹⁴
- Mueller, Carl: *The Favorite Irish Air, adapted to the Song 'Rory O'Moore'...petit fantasia*, pf (London: T. C. Bates, c1840).
- Mullen, Frederic: *The Meeting of the Waters*, No. 4 from *The Valley of Repose, Four Impressions*, pf (London: E. Ashdown, 1919).
- Myddleton, William Henry: *The Shamrock, Selection on Irish Melodies*, Op. 14, pf (London: Hawkes, 1901).
- Neustedt, Charles (1838–1908): *La dernière rose, mélodie Irlandaise*, pf (Paris, 1865).
- Newell, Joseph Edward: *The Minstrel Boy*, easily arranged with variations, pf (Leeds, 1879).
- Nielson, Lawrence Cornelius: *Croppies Lie Down, a Favorite Irish Air*, rondo, pf (London: G. Walker, 1800[?]).
- Niemann, Walter (1876–1953): *Kleine Variationen über eine alt-irische Volksweise* [*Little Variations on an Old Irish Folk Song, Lilliburlero*, H. Purcell], Op. 146, pf (Braunschweig: Henry Litolf's Verlag, 1936).
- Nightingale, John Charles: *The Bard's Bequest, a Popular Irish Air*, rondo, pf (London: Halliday and Co., c1815).
- Oesten, Theodor(e) (1813–70): *Favorite Irish Melody, The Last Rose of Summer*, variations, pf (London: Jewel and Letchford, 1855).
- _____ *Souvenir de Martha*, containing *The Last Rose of Summer*, Op. 34, pf (London: W. Williams and Co., c1860).

⁹⁴ This work may not use an Irish air.

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- O'Kelly, Joseph (1828–1885): *La dernière rose*, No. 6 of the second series of *Les soirées enfantines* [easy arrangements for children], pf duet (Paris: Gambogi frères, 1865).
- _____ *Air Irlandais*, Op. 58 (Paris: A. O'Kelly, 1877).
- Oliver, A.: *A Favorite Rondo...to which is added The Irish Washerwoman with New Variations*, hp/pf (London: For the Author, w/m/1802). BL, h.721.qq.(4.).
- Osborne, Charles H.: *Savourneen Dheelish*, Irish Air, pf (London, 1862).
- _____ *Robin Adair*, pf (London, 1863).
- Osborne, George Alexander (1806–93): *Fantasia on Irish and Scotch Airs*, pf (London: Chappell, 1845).
- _____ *Capriccio, Drink to Her* [Irish Melodies, No. 1], arranged and varied, pf (London: Cramer, Beale and Co., 1848).
- _____ *The Last Rose of Summer*, arranged and varied, pf (London: Cramer, Beale and Co., 1848).
- _____ *Terence's Farewell to Kathleen* [Irish Melodies, No. 2], variations, pf (London: Cramer, Beale and Co., 1848).
- _____ *A Brilliant Fantasia on Irish Airs* [includes *The Minstrel Boy* and *Silent O Moyle*], pf (London: Chappell, 1851).
- _____ *Savourneen-Deelish*, new arrangement, pf (London: Addison and Hollier, 1851).
- _____ *St Patrick's Day*, Irish Air, arrangement, pf (London: D'Almaine, 1851).
- _____ *Ireland, Fantasia on Favorite Irish Airs* [using *The Last Rose of Summer* and *The Girl I left Behind Me*], pf (London: Chappell, 1853).
- _____ *Six Irish Airs: Robin Adair, The Meeting of the Waters, Farewell but Whenever, The Minstrel Boy, The Harp that Once, The Green Bushes*, pf (London: B. Williams; D'Almaine and Co., 1854).
- _____ *Kate Kearney, Kitty of Coleraine, The Rose Tree* [in *Sunset Hours*], pf (London: T. Holloway, 1854).
- _____ *The Girl I left Behind Me*, pf (London: Addison and Hollier, 1855).
- _____ *Twelve* [thirteen] *Irish Airs*, comprising the *Six Irish Airs* (1854) and the following: *Nora Creina, Silent O Moyle, O leave Me to My Sorrow, One Bumper at Parting, When He who adores Thee, The Last Glimpse of Erin, St Patrick's Day*, pf (London: B. Williams, 1855).

- _____ *Love's Young Dream*, fantasia, pf (London: Ashdown and Parry, 1861).
- O'Shea, Eileen: *Irish Dance*, pf (London: L. Wright Music Co., 1915).⁹⁵
- Panormo, Ferdinand Charles (1793–1826): *Eveleen's Bower*, rondo, pf (London, 1810[?]).
- _____ *National Variations to the Popular Air of The Minstrel Boy, from the Celebrated Irish Melodies*, ded. Miss O'Connell, pf (Dublin: William Power, c1810).
- _____ *Farewell but Whenever you welcome the Hour, an Irish Air from the Celebrated Melodies*, ded. Miss Franks, variations, pf (Dublin: William Power, c1815).
- _____ *An Irish Air from the Celebrated Melodies*, ded. Miss Pigott of Doddershall, variations, pf (Dublin: William Power, c1815).
- _____ *The Lover's Legacy, an Irish Rondo*, pf (London, 1815[?]).
- _____ *The Meeting of the Waters, an Irish Air from the Celebrated Melodies*, ded. Miss Catherine Franks, variations, pf (Dublin: William Power, c1815).
- _____ *The Irish Cry, an Ancient and Beautiful Melody*, ded. Miss Thompson of Clonskeagh Castle, pf (London: For the Author, c1822).
- _____ *Grand Overture in which is introduced the National Airs of God Save the King and [St] Patrick's Day.... Performed by the Author...with unbounded applause*, ded. Miss Shaw of Bushy Park, Co. Dublin, pf (London: For the Author, c1825).
- _____ *Brilliant Variations to a Popular Irish Melody*, pf (London, 1830[?]).
- Panormo, Francis (1764–1844): *Savourna Delish*, adapted either for playing or singing, pf (Dublin: F. Panormo, w/m 1818). BL, H.1601.ee.(11.).
- _____ *Bryan Borue, an Irish Air, the Words altered from an Ancient Ballad*, adapted either for playing or singing, pf (Dublin: F. Panormo, n.d.). NLI, Joly Music 2380.
- Pape, William: *Irish Diamonds*, fantasias, pf (London: C. Jefferys, 1869–72).⁹⁶
- Paris, Edouard de: *The Harp that Once thro' Tara's Halls, Grand Fantasia*, Op. 13, pf (London: Robert Cocks and Co., c1860).⁹⁷
- _____ *Reminiscences of Ireland*, Op. 21, fantasia, pf (London, 1863).
- Pascal, Florian (1847–1923): *Five Sketches in Irish Style*, pf (London: J. Williams, 1902).

⁹⁵ This work may not use an Irish air.

⁹⁶ This may not use Irish airs.

⁹⁷ This is the second edition of this work.

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- Percival, Garratt: *The Snowy-Breasted Pearl, Folk-Song Paraphrase*, pf (London: Keith Prowse, 1931).
- Perry, Frederick: *National Quadrilles*, Irish set [No. 3], pf (London: Metzler and Son, c1830).
- Phipps, Thomas Bloomer (1796–1849): *Six Favorite Irish Melodies*, arrangements, pf duet (London: G. Walker, 1830[?]).
- Pickering, John: *Introduction and Variations on a Favorite Irish Air (Gramachree Molly)*, pf (London, 1829).
- Pochon, Alfred: *Cradle Song, Old Irish [Little Irish Suite]*, pf (New York: C. Fischer, 1921).
- _____ *Irish Melody [Little Irish Suite]*, pf (New York: C. Fischer, 1921).
- Poole, Samuel: *An Irish Melody*, rondo, pf (London, 1822).
- Potter, Philip Cipriani Hambly (1792–1871): *The Enigma...on a Favorite Irish Air...in the Style of Five Eminent Artists*, variations and fantasia, pf (London, 1826).
- Power, J. H.: *A Collection of the Most Favorite Irish Airs* [book 1], pf (London: F.C. Leader, 1843).
- Pridham, John: *Hills and Lakes of Ireland...Six Popular Irish Airs* [No. 6], variations, pf (London: Brewer and Co., c1870).
- _____ *My Lodging is on the Cold Ground and St Patrick's Day*, transcr., pf (London, 1872).
- Raff, Joseph Joachim (1822–82): *The Last Rose of Summer, La dernière rose, Impromptu*, Op. 46, pf (Hamburg: Chez Aug. Cranz, c1850).
- Raper, Henry: *My Lodging is on the Cold Ground, with Introduction and Variations*, pf (London, 1848).
- Rawlings, Charles (d 1919): *Selection of...Scotch and Irish Melodies, arranged by A. Cons*, pf (London: Gould and Bolttler, 1918).
- Rawlings, Thomas Augustus (1774–1849): *Erin's Legacy, a Divertimento on Irish Airs Nos. 1–6*, pf (London, 1826).
- Redler, G.: *The Harp of Erin Quadrilles*, pf (London, 1846).
- Reeves, Ernest: *The Snowy-Breasted Pearl, Old Irish Air*, pf (London: Walsh, Holmes and Co., c1931).
- Reigol, J. B.: *The Admired Air of Paddy Carey*, rondo, pf (Dublin: sold by F. Rhames, n.d.).

- Reinagle, Joseph (1762–1825): *New Grand Medley Overture, consisting of the Most Favorite English, Scots, Irish and German Airs*, pf (London: Goulding, Phipps and D'Almaine, 1799).
- Richards, Henry Brinley: (1817–85): *Dermot Astore, the Reply to Kathleen Mavourneen, Brilliantly arranged*, pf (London: D'Almaine and Co., c1840).⁹⁸
- _____ *Brinley Richards' Irish Emigrant* [song by G. A. Barker], pf duet (London: Chappell, 1850).⁹⁹
- _____ *The Favorite Air Usually entitled Oft in the Stilly Night*, No. 2 of *Three Irish Melodies*, pf (London, Chappell, c1850).
- _____ *Fly not Yet! and The Brown Irish Girl*, etc., pf (London: Chappell, c1855).
- _____ *St Patrick's Day* [*Irish Melodies*, No. 1], pf (London: Chappell, c1855).
- _____ *Brinley Richards's Irish Melodies*, pf duet (London, 1856).
- _____ *The Low-Back'd Car! Irish Melody (by Samuel Lover)*, pf (London, 1856).
- _____ *The Harp that Once through Tara's Halls*, pf (London: R. Mills, 1857).
- _____ *Fantasia on Favorite Airs from* [Flotow's opera] *Martha*, arrangement, pf (London, 1858).
- _____ *Notturmo* [on Flotow's opera] *Martha*, pf (London, 1858).
- _____ *Recollections of* [Flotow's opera] *Martha*, pf (London, 1858).
- _____ *Katey's Letter, Irish Song*, pf (London, 1860).
- _____ *Kathleen Mavourneen, Crouch's Celebrated Irish song*, pf (London: D'Almaine and Co., 1860).
- _____ *Nine Fantasias... upon English, Scotch and Irish Airs*, pf (London: Chappell and Co., 1861).
- _____ *The Echoes of Killarney, Reminiscence*, pf (London, 1861).
- _____ *Eily Mavourneen... Ballad from Benedict's Opera, The Lily of Killarney*, arrangement, pf (London, 1862).
- _____ *The Colleen Bawn, from Benedict's Opera, The Lily of Killarney*, arrangement, pf (London, 1862).
- _____ *Brinley Richards's Cruiskeen Lawn, from The Lily of Killarney*, pf duet (London, 1862).

⁹⁸ Although an air of this name is listed by Fleischmann, it is not the same one as is used in this work.

⁹⁹ This is possibly not an Irish air.

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- _____ *The Cruiskeen Lawn...from Benedict's Opera, The Lily of Killarney*, arrangement, pf (London, 1862).
- _____ *Savourneen Deelish, Irish Melody*, pf (London, 1862).
- _____ *The Minstrel Boy*, pf (London, 1863).
- _____ *Kate Kearney*, pf (London, 1864).
- _____ *Ireland, Grand Fantasia on Irish Melodies*, pf (London, 1870).
- _____ *The Meeting of the Waters*, pf (London, 1872).
- _____ *Melodies of Ireland*, ded. his Friend Eneas MacDonell Esq., No. 1, *Rory O'More*, pf (London: Leoni Lee, n.d.).
- Richards, J.: *A Set of Favorite Scotch and Irish Reels, Waltzes, Cotillons and Minuets...with Proper Figures for Country Dances...adapted*, pf/hp (London: For the Author, 1807).
- Ries, Ferdinand (1784–1838): *Fantasia...in which is introduced Two much admired Irish Airs, 'Cáilín beog cruite na mbo', Rose Tree in Full Bearing [The Pretty Girl Milking her Cow and The Rose Tree]*, ded. Her Grace the Duchess of Leinster, Op. 85, pf/hp (Dublin: I. Willis, c1815). NLI, Add. Mus. 5063.
- _____ *Hibernian Air*, Op. 84 No. 3, pf (London: Goulding, D'Almaine, Potter and Co., w/m 1816). BL, h.721.yy.(2.).
- _____ *Celebrated Irish Melody [The Young May Moon]*, Op. 67 No. 2, rondo, pf (London: Goulding, D'Almaine, Potter and Co., 1817).
- _____ *The Emerald Isle, Air arranged as a Rondo*, Op. 84 No. 4, pf (London, 1818).
- _____ *Fantasia...in which is introduced Two much admired Irish Airs*, Op. 85 No. 1, pf/hp (Dublin: I. Willis, w/m 1819). BL, g.837.a.(2.).¹⁰⁰
- _____ *Grand Sestetto...in which is introduced the Admired Air 'The Last Rose of Summer'*, Op. 100, pf and strings (London: James Power, 1819).
- Rimbault, Edward Francis (1816–76): *Irish Air...No. 1 [of 12] of Favorite Airs, Selected from Moore's Melodies*, pf (London: Chappell and Co., 1858).
- _____ *One Hundred Irish Melodies [Chappell's Musical Magazine]*, arrangements, pf (London: Chappell, 1863).
- _____ *The Young Pupil, a Selection of Favorite Melodies..., Easy Duets [includes Low Back'd Car, The Last Rose of Summer, Robin Adair, St Patrick's Day]*, pf duet (London: Chappell, 1869).

¹⁰⁰ This work held in the British Library may be identical to the first work cited above by this composer.

- Rimbault, Stephen Francis: *A Selection of the Most Admired Irish Airs, arranged in a Familiar Style* [books 1 and 2], pf duet (London: Birchall and Co., c1785).
- Ringwood, John: *The Royal Excursion to Ireland, a Characteristic Sonata*, pf (Dublin: Willis, 1821[?]).¹⁰¹
- Roberts, Henry Stephen: *The Emerald Isle Quadrille on Moore's Irish Melodies*, pf (London, 1862).
- Robinson, Joseph: *Savourneen Deelish, Irish Melody*, pf (London, 1865).
 _____ *Rich and Rare were the Gems She wore*, pf[?] (London, 1872).
- Rockstro, William Smyth (1823–95): *Gems from the Emerald Isle, Phantasy introducing the Favorite Irish melodies, 'Rich and Rare were the Gems She wore' and 'The Bard's Legacy'*, pf (London: R. Cocks, 1866).
 _____ *Whispers from Erin, Phantasy introducing the Favorite Irish Melodies, 'Oft in the Stilly Night' and 'The Young May Moon'*, pf (London: Ashdown and Parry, 1867).
 _____ *Saint Patrick's Day...Irish melody*, pf (London, 1868).
- Roeckel (Rockel), Joseph Leopold (1838–1923): *Has Sorrow thy Young Days shaded* [*Irish Melodies*, No. 2], Op. 12, transc., pf (London, 1859).
- Roefs, Benedict: *Robin Adair*, variations, pf (London, 1858).
 _____ *Les fleurs d'Irlande, Six Admired Irish Airs*, variations, pf (London, 1859).
- Rosellen, Henri: *Fantasia on The Last Rose of Summer and Garry Owen*, Op. 110 No. 2, pf (London, 1849).
- Ross, John: *Erin go bragh, a Favourite Irish Air*, variations, pf (Edinburgh: J. Hamilton, 1801).
 _____ *The Girl I left Behind Me, a Favorite Scotch Air...by Mr Ross of Aberdeen*, variations, pf (Edinburgh: Alexander Robertson, c1825).
 _____ *Ross's Airs No. 6: The Pretty Green Banks of Cavan, an Irish Air arranged with Variations and a Characteristic Prelude...by Mr Ross, Organist of Aberdeen*, pf (London: Button, Whittaker and Co., n.d.).
- Rowley, Alec: *First Rhapsody of Erin*, Op. 43, pf (London: Swan and Co., 1920).
 _____ [Three] *Irish Sketches* [*Flanagan keeps a'dancing; By the Flowing Shannon; Irish Pipe March*], pf (London: Ashdown, c1923).

¹⁰¹ This work may not use an Irish air.

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- Saffery, Osmond: *Go to the Devil and shake Yourself, a Favorite Air*, rondo, pf/hpd (London: Goulding and Co., w/m 1797). BL, g.606.yy.(9).
- Scheniman, Charles F.: *Entertainment...consisting of a Collection of the Most Choice Scotch English and Irish Tunes, Adapted to These Instruments*, variations, hpd/spinet/pf/organ (Edinburgh: The Author, c1780).
- Schroeder, Richard: *Three Favorite Airs* [one is entitled 'Irish melody'], hp/pf (London: Leoni Lee, c1840).
- Schunke, Carl (1801–39): *Recollections of Ireland*, pf, mentioned in the *Cork Mercantile Chronicle*, 28 September 1827.¹⁰²
- Scott, Cyril (1879–1970): *Irish Reel*, pf (London: Elkin, c1916).¹⁰³
- Sivrai, Jules de (pseudonym): *Love's Young Dream and St Patrick's Day, Brilliantly transcribed*, pf (London, 1873).
- _____ *Garry Owen, and Believe Me if All those Endearing Young Charms, Brilliantly transcribed*, pf (London, 1874).
- Skidmore, Harold G.: *Derry Duet, an Old Irish Air*, pf duet (London: Collard Moutrie, c1939).
- Skillern, Thomas (active 1777–1802): *Gramachree Molly*, variations, hpd/pf (London: Printed for T. Skillern, 1780[?]).¹⁰⁴
- Smith, Arthur Francis: *Moore's Irish Melodies* [3], transcr., pf (London: Hutchings and Romer, 1870).
- Smith, Boyton: *Robin Adair*, pf (London, 1869).
- Smith, E. Sydney: *Martha, fantaisie brillante sur l'opéra de Flotow*, Op. 30, pf (London, 1864).
- _____ *Martha, fantaisie brillante sur l'opéra de Flotow*, pf duet (London, 1866).
- _____ *Air Irlandais [Believe Me if All those Endearing Young Charms]*, variations, pf (London, 1872).
- _____ *Martha, Second Fantasia on the Opera of Flotow*, pf (London, 1875).

¹⁰² Schunke played this work at a concert in Cork held the previous day (27 September 1827), which also featured the Hermann Quartet.

¹⁰³ This work may not use an Irish air or tune.

¹⁰⁴ This work, as published by the author in 1780[?] and preserved in the British Library at shelfmark h.721.f.(30.), is probably the same as the example at g.271.a.(7.) in the same library, published by Straight and Skillern in 1775[?].

- _____ *Martha, Second Fantasia on the Opera of Flotow*, pf duet (London, 1878).
- _____ *Danse Irlandaise*, Op. 235, pf (London: E. Ashdown, 1889).
- _____ *Danse Irlandaise*, pf duet (London: E. Ashdown, 1903).
- Somers, Debroy: *The Savoy Irish Medley, One-Step* [one-steps for piano solo], pf (London: Lawrence Wright, c1924).
- Southwell, Frederick William: *A Duet for Two Performers on One Piano Forte in which are introduced Two Favorite Irish Melodies*, ded. Miss Maria Monck, pf duet (Dublin: MacLean, c1821).
- _____ *A Second Duet for Two Performers on One Piano Forte in which are introduced Two Admired Irish Melodies*, ded. Miss Rosina Kinchela, pf duet (Dublin: MacLean, 1822).
- Sowinski, Albert: *Hommage au talent, fantaisie sur les airs favoris Irlandais, The Summer is Coming and The Brown Maid*, Op. 46, pf (London, 1836).
- Stanford, Charles Villiers (1852–1924): *Twelve Irish Airs, Easily arranged*, pf (London: Ascherberg, Hopwood and Crew, c1924).
- Steil, William Henry / Valentine, T.: *My Lodging is on the Cold Ground, Introduction and Variations arranged T. Valentine* [original variations by Steil, hp, 1817], pf (London, 1830[?]).
- Stevenson, Sir John (1761–1833) / Cianchettini, Pio: *Robin Adair, composed for Madame Catalini, arranged by P. Cianchettini*, variations, pf (Dublin, 1825[?]).
- Stokes, Charles: *The...Irish Melody of Robin Adair*, variations, pf/hp (London, 1820[?]).
- Stone, John Saville: *English, Irish and Scotch Airs*, arrangements, pf (London, 1861).
- Stone, J. T.: *Killarney, Quadrille on Irish Airs* [includes *Fague a ballagh, St Patrick's Day and Garry Owen*], pf (London: Joseph Williams, n.d.).
- Strubing, Vaucher de: *Remembrance of Ireland, Galop and Waltz, Bagatelle No. 1*, pf (Dublin: Willis, 1835).
- Sweeting, Edward Thomas: *Six Irish Tunes*, arrangements, pf (London: Oxford University Press, 1929).
- Templeton, Stuart: *Fantasia on Irish Airs*, pf (York: Banks and Son, 1924).
- Thalberg, Sigismund (1812–71): *The Last Rose of Summer, Air Irlandais varié*, Op. 73, pf (London: Cramer, Beale and Chappell, 1850[?]).
- Thomas, Robert Harold: *The Cruiskeen Lawn, Irish Air*, pf (London: Cramer, Beale & Wood, 1863).
- _____ arr. Edward Sauerbrey: *Erin (Fantasia on Irish Airs)*, pf duet (London: J. Williams, 1908).

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- Thomas, Vincent: *Love's Young Dream, folie de jeunesse*, pf (London: Bosworth, 1918).
- Treakell, Joseph Théodore: *Household Melodies, First Series* [includes *My Lodging is on the Cold Ground*], pf (for small hands), (London: Addison, Hollier and Lucas, 1859).
- _____ *The Harp that Once thro' Tara's Halls*, No. 2 of *Popular Melodies*, pf (London, 1859).
- Valentine, Thomas (1790–1878): *The Mereen* [sic], *an Irish Melody*, ded. Miss Barry, variations, pf (London: F. T. Latour, w/m 1824). BL, h.1226.b.(26.).
- _____ *Langolee, an Irish Melody*, easy rondo, pf (London: H. Falkner, w/m 1824). BL, h.1226.b.(22.).
- _____ *Groves of Blarney*, variations, pf (London: S. Chappell, 1826).
- _____ *Valentine's Scotch and Irish Quadrilles, Two Sets, comprising the Most Favorite Airs of Both Nations*, adapted, pf (London, 1845).
- Voříšek, Jan Václav (Jan Hugo) (1791–1825): *Sechs Variationen* [*The Coolin*] Op. 19, pf (Vienna: Artaria and Co., 1825[?]).¹⁰⁵
- Wagenseil, Georg Christoph: *A Lesson... to which is added a Favorite Irish Air Gramachree Molly*, variations, hpd/pf (London: C. and S. Thompson, c1770).
- W. G. (composer of piano music): *Thaddy, an Original Irish Air*, variations, pf (London: Rt Birchall, For the Author, w/m 1809).¹⁰⁶
- Wallace, William Vincent (1812–65): *The Last Rose of Summer, Irish Melody*, variations, pf (London: Robert Cocks, 1846).
- _____ *Two Favorite Irish Melodies known as Go Where Glory waits Thee and Love's Young Dream*, ded. Miss Sarah Day, pf (London: Robert Cocks, 1848).
- _____ *The Bard's Legacy*, variations, pf (London: Robert Cocks and Co., 1848).
- _____ *Two Favorite Irish Melodies, The Harp that Once through Tara's Halls and Fly not Yet*, ded. Mrs Bridgman Wade of Jersey, arrangement, pf (London: Robert Cocks and Co., 1848[?]).
- _____ *Flow on, Thou Shining River and Nora Creina, Two Favorite Irish Melodies*, pf (London, 1856).

¹⁰⁵ *The New Grove* lists this work as 'Theme and Variations, B flat, Op. 19'. Dates given are 1822 (1825): Kenneth DeLong, 'Voříšek, Jan Václav', *The New Grove* (2001), xxvi, 895–8: 898.

¹⁰⁶ Only these initials for the composer are given for the entry: BL, h.3870.bb.(5.).

- _____ *The Irish Melodies Kate Kearney and Tow Row Row*, transcr., pf (London, Robert Cocks and Co.): c1850 (NLI, Add. Mus. 3248); 1856 (BL, h.628.b.(1.)).
- _____ *The Meeting of the Waters and Eveleen's Bower, Two Favorite Irish Melodies*, transcr., pf (London: Robert Cocks and Co., 1856).
- _____ *The Minstrel Boy and Rory O'More*, pf (London: Robert Cocks and Co., 1856).
- _____ *Impromptu de concert sur la mélodie Robin Adair*, pf (London, 1858).
- _____ *The Song of our Native Land, Irish Melody*, varied, pf (London, 1858).
- _____ *The Favorite Irish Melodies, Coolun, Garry Owen, St Patrick's Day*, pf (London: Robert Cocks and Co., 1859).
- _____ *Melodie Irlandaise [Cuishlih ma chree]*, Op. 53, pf (London: Augener and Co., 1884).
- Warner, Harry Waldo: *An Irish Dell*, pf (London: J. and W. Chester, 1936).¹⁰⁷
- Watson, Michael (1840–89): *Love's Young Dream, Irish Melody*, pf (London: Ashdown & Parry, 1868).
- _____ *Irish Airs*, arrangements, pf (no place of publication cited: from *Musical, Musical Fragments*, etc. Book 92, 1892). BL, h.3295.
- Watts, Thomas R.: *The Harp that Once thro' Tara's Halls*, transcr., pf (London: E. Ashdown, 1884).
- _____ *The Bard of Erin*, fantasia, pf (London: E. Ashdown, 1888).
- Weippert, George: *Kate Kearney Quadrilles*, ded. Princess Victoria, pf (London: Geo. Shade, c1828).¹⁰⁸
- _____ *Weippert's Rory O More Quadrilles, Selected from Favorite Irish Airs*, arrangements, pf (London: G. Shade, 1839[?]).
- _____ *Quadrille Irlandoise [sic]*, pf (London, 1840).
- _____ *Speed the Plough: National Country Dances as danced at Her Majesty's Balls*, sets 1–3, pf (London, c1840).
- Weippert, John: *Quadrilles entitled The Old Irish Gentleman*, pf (London, 1834).
- _____ *First Set of Quadrilles from Moore's Irish Melodies*, pf (London, 1836).
- Weippert, Nelson: *The Groves of Blarney; Introduction, Variations and Finale*, pf (London, 1834).

¹⁰⁷ This work may not use an Irish air.

¹⁰⁸ This collection may not include the air *Kate Kearney* or other Irish airs.

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- Wesley, Samuel (1766–1837): *The Deserters Meditations, a Favorite Irish Air*, rondo, pf (London: Chappell and Co., 1812[?]).
- West, George Frederick: *Believe Me, If All those Endearing Young Charms*, pf (London, 1867).
- _____ *The Last Rose of Summer, Irish Melody*, pf (London, 1867).
- Whitaker, John: *The Celebrated Irish Melodies [by Thomas Moore]...with Introductory, Intermediate and Concluding Symphonies*, hp/pf (London: Button and Whittaker, 1814[?]).
- White, Maria: *The Favorite Irish Air, Savournah deelish*, variations, pf (London: Mayhew and Co., w/m 1823). BL, h.725.r.(24.).
- White, Patrick Frederick (1799?–1875): *Fairy Fantasia...as performed by the Composer in his Entertainment on the Legendary Illustrations of Irish Minstrelsy, introducing 'The Last Rose of Summer'...*, pf (London, 1857).
- Willis, H.: *My Lodging is on the Cold Ground*, variations, pf (London, 1830).
- Wilton, Charles Henry: *Coolun, a Celebrated Irish Air*, variations, pf/hpd (Liverpool: J. B. Pye, c1790).
- Winkelhaus, Johannes: *Rich and Rare were the Gems She wore, Irish Melody*, pf (London, 1862).
- Woelfl (Wölfl), Joseph: *The Popular Air Eveleen's Bower...from Moore's Irish Melodies*, rondo, pf (London: James Power, 1817).
- _____ *Carolan: Fly not Yet or Planxty Kelly...Lays of Erin, selected and arranged as Rondos...by the Most Eminent Composers*, No. 2, pf (London and Dublin: James and William Power, c1819).
- Woycke, Eugen Adalbert: *Robin Adair*, Op. 57 No. 2 (from *Twelve Lyric Gems of Scotland*), pf (Toronto: Whaley, Royce & Co., 1906).
- Wrenshall, Charles Lewis: *My Lodging is on the Cold Ground*, pf (London, 1868).
- _____ *Robin Adair*, fantasia, pf (London, 1868).
- Zeta: *Gems of National Melody, a Set of Irish Melodies*, arrangements, pf (London: Leader and Cock, 1849, 1850).

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