

‘The paper fiddle’: reconstructing the repertoire of late nineteenth-century fiddling in Limerick from the music collection of Patrick Weston Joyce (1827–1914)

*Lisa Morrissey*

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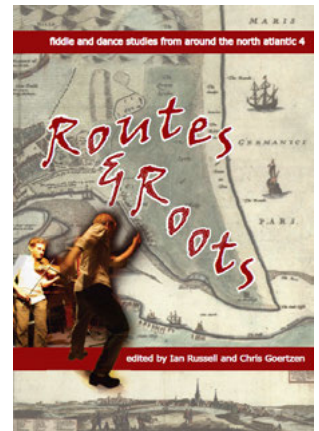
## Routes and Roots

Fiddle and Dance Studies from around the North Atlantic 4

*Edited by Ian Russell and Chris Goertzen*

First published in 2012 by The Elphinstone Institute, University of Aberdeen, MacRobert Building, King’s College, Aberdeen, AB24 5UA

ISBN 0-9545682-7-3



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## ‘The paper fiddle’: reconstructing the repertoire of late nineteenth-century fiddling in Limerick from the music collection of Patrick Weston Joyce (1827–1914)

LISA MORRISSEY

### 1.1 Biography

Born in 1827 in Ballyorgan, County Limerick, Patrick Weston Joyce was the son of Garrett and Elizabeth Joyce.<sup>1</sup> It is not known when the Joyce family moved to Ballyorgan but they appear in the 1821 Census of Ireland for the area.<sup>2</sup> Four members of the Joyce family are noted in this census: Garrett Joyce (twenty-seven) who was a shoemaker and occasionally employed, his wife Betty (twenty-seven), and their sons Michael (three) and John (one).

Most of what we know about the Joyce family history comes from a pedigree of the family that was compiled by Patrick’s brother, Michael Joyce, in 1898 and which is discussed in detail by Mainchín Seoighe in his book, *The Joyce Brothers of Glenosheen* (1987).<sup>3</sup> Patrick Joyce was descended from Seán Mór Seoighe, who came to live in County Limerick from Galway in 1680. Mainchín notes that ‘Roibeard an Gaeilgeoir’, Patrick Weston’s grandfather, had settled in Glenosheen, County Limerick in 1783.<sup>4</sup> The Joyce family had most likely lived in the Ballyorgan-Glenosheen area from that time.

Unfortunately the first birth and baptismal records for Ballyorgan, County Limerick date from 1856 and 1853, respectively; therefore there is no official record available of Patrick Weston’s birth. In the Census of Ireland for 1901 and 1911, Joyce’s age is given as seventy four and eighty four years, respectively, thereby indicating that he was born *c.*1827. However, his death certificate appears to contradict the 1827 year of birth: Patrick died on the 7 January 1914 and his age is noted as eighty six on his death certificate, thereby implying his year of birth was *c.*1828. This discrepancy could have been caused by the fact that he died at the beginning of 1914: he could indeed have been eighty-six years when he died, but if his birthday was after 7

January, he would have died before reaching his eighty-seventh birthday. If this is the case, he would have been eighty-seven at some stage during 1914, had he lived, thus indicating an 1827 year of birth. Taking into account that the Censuses of 1901 and 1911 were taken on 31 March 1901 and 2 April 1911 respectively, it would appear that Joyce's birth date may have been between 7 January and the 31 March 1827.

Patrick Weston Joyce received his education in hedge schools in Mitchelstown in County Cork; and Fanningstown, Galbally, Kilfinane and Kilmallock in County Limerick.<sup>5</sup> Under the Penal Laws, enforced in Ireland in the seventeenth century, Catholics were forbidden to attend school. The hedge schools therefore were unofficial schools which were organised in secret by Catholics who wished to have their children educated. These schools were generally concealed in mountains or remote areas and Joyce describes how a few local men would erect, what he terms a 'rude cabin', in the shelter of a wall or hedge, which acted as a temporary schoolhouse.<sup>6</sup>

When Joyce was just eighteen years old he began his career as a teacher in the National School in Glenroe, County Limerick.<sup>7</sup> Around this time, Joyce also travelled to Dublin where he spent four and a half months training in Marlborough Street Training College, before returning to the school in Glenroe to teach.<sup>8</sup> Joyce's next teaching position was in the Mechanics' Institute in Clonmel,<sup>9</sup> where he remained for only a year. In 1851 he became headmaster of the West Dublin Model School, where he remained until 1856.<sup>10</sup>

In that year Joyce was appointed 'Organiser', along with fourteen others, to assist in coordinating and arranging the Irish Education System.<sup>11</sup> This was a key position in the development of the education system in Ireland and it involved travelling to schools to advise teachers on how to manage their classes and schools more efficiently. In 1858 Joyce became a student at Trinity College, Dublin, receiving his Bachelor of Arts degree in 1861, and his Master of Arts in 1864. In 1870 he was awarded an honorary degree, a Doctor of Laws, from the same university.<sup>12</sup> Joyce's penultimate teaching position was in the Science Department in the State Training Institute from 1873 until 1888.<sup>13</sup> Finally, he was appointed principal of the female branch of the teacher training college, a position in which he remained until his retirement in 1893,<sup>14</sup> after spending forty-eight years in the service of the Commissioners of National Education.

Although it is not known when Patrick Weston Joyce moved to live in Dublin permanently, he married Caroline Jessie Waters, from Baltinglass, County Wicklow, in 1856.<sup>15</sup> Patrick and Caroline Joyce had seven children: Garrett Weston (c. 1868<sup>16</sup> – date of death unknown); Robert Dwyer (c. 1875<sup>17</sup> – date of death unknown); Weston St. John (c. 1859<sup>18</sup>–1939<sup>19</sup>); Richard (c. 1874–1875<sup>20</sup>); Elizabeth (also known as 'Bessie Emily') (c. 1867<sup>21</sup> – date of death unknown); Kathleen Maureen<sup>22</sup> (sometimes known as Kathleen Meave) (c. 1875<sup>23</sup>–1956<sup>24</sup>); and Caroline Jessie (born c. 1863–1870).<sup>25</sup> Unfortunately Richard died when he was only seventeen months old on 26 December 1875, and Caroline Jessie (junior) died when she was nine years and five months on 29 May 1870.

Joyce's wife, Caroline, died on the 28 March 1909<sup>26</sup> and Patrick himself followed on the 7 January 1914. According to an article in the *Irish Times* on 10 January 1914, Joyce's funeral took place from the Church of the Three Patrons in Rathgar and he was buried in Glasnevin Cemetery. Patrick Weston Joyce was a prolific writer during the late nineteenth and early twentieth centuries in Ireland. He wrote and had published more than thirty books between 1863 and 1911 on a variety of subjects, including pedagogy and school management, school textbooks, historical publications, and place names (see Figure 1). Joyce also produced four collections of Irish music – *Ancient Irish Music* (1873),<sup>27</sup> *Irish Music and Song* (1888),<sup>28</sup> *Irish Peasant Songs in the English Language* (1906),<sup>29</sup> and *Old Irish Folk Music and Songs* (1909)<sup>30</sup> – which will be discussed in more detail later.



**Figure 1** Patrick Weston Joyce

## 1.2 Joyce as a Collector

While Joyce's professional career was in primary education, we know from his accounts of his youth that he was also a musician, playing his fife at school in County Limerick.

I was the delight and joy of that school; for I generally carried in my pocket a little fife for which I could roll off jigs, reels, hornpipes, hop-jigs, song tunes &c., without limit.<sup>31</sup>

Joyce began noting the music of his native County Limerick when he moved to Dublin and became aware of the work of the Society for the Preservation and Publication of the Melodies of Ireland. The Society was founded in 1851 and, as the title suggests, was set up to conserve and publish Irish music.<sup>32</sup> Encouraged by George Petrie, the President of the Society, Joyce transcribed the tunes that he remembered from his youth. He contributed freely to Petrie's collection, *The Ancient Music of Ireland* (1855), but after Petrie's death Joyce undertook the publication of the airs himself.

Joyce's first musical publication, *Ancient Irish Music* (1873), contains one hundred tunes that were harmonised by Professor John William Glover. According to information provided by Joyce on the flyleaf of the book, the publication contains 'many of the old popular songs; and several new songs'.<sup>33</sup> The vast majority of items in this collection were transcribed from individuals in County Limerick, including items from Joyce's father Garrett, David Grady, James Buckley, Nora Dwane, Lewis O'Brien, and Ned Goggin.

Published in 1888, *Joyce's Irish Music and Song* contains twenty tunes which have the lyrics underlaid. Printing the text directly under the music notation, according to Joyce, was highly significant and he holds that his was the first publication to print the words in this way. Joyce also notes that the airs of the songs in this collection are generally older than the words and although most of the authors of the words are known, the origins of the airs cannot be traced.

*Irish Peasant Songs in the English Language* (1906), containing only seven items, is the smallest of Joyce's publications. It includes six items, which were remembered by Joyce from his childhood, and one item transcribed from the singing of Dave Dwane from Glenosheen. According to Joyce, it was the first publication to print only 'peasant' songs. Joyce further adds that, although the majority of Anglo-Irish peasant songs are in his opinion tasteless, he believes the songs in this collection are superior to most. The songs are set to the old Irish airs to which they were sung and all contain verses in English.

*Old Irish Folk Music and Songs* (1909) is Joyce's largest printed collection of Irish music and song. A significant part of the work consists of airs transcribed from the manuscripts of other collectors: three hundred items from the manuscript collection of James Goodman (1828–1896), and one hundred items from those of William Forde (1795–1850) and John Edward Pigot (1822–1871). According to Joyce, the object of this

book was to print 'hitherto unpublished' airs and songs, although he does note that the publication includes different settings or versions of tunes already published.<sup>34</sup>

The Joyce publications contain a total of nine hundred and sixty-nine items including variants: one hundred items in *Ancient Irish Music*; twenty items in *Irish Music and Song*; seven items in *Irish Peasant Songs in the English Language*; and eight hundred and forty-two items in *Old Irish Folk Music and Songs*.

Apart from Joyce's musical publications, a number of his original music manuscripts are also extant: MSS 2982, 2983 and July 25, which are held in the National Library of Ireland, Dublin, and a photocopy of a small music manuscript held by University College Dublin. The manuscripts contain a total of one thousand and three items including variants: three hundred and fifty-two items in NLI MS 2982; five hundred and forty-four items in NLI MS 2983; sixty-nine items in NLI MS July 25; seventeen items in UCD MS 22.1; and twenty-one items in UCD MS 22.2.

The items in the Joyce collection come from a large variety of sources: Joyce noted tunes that he remembered from his youth or that he transcribed from the performance of others, either in his native area of County Limerick or in other parts of Ireland; he also received tunes from other collectors, family members and correspondents, either as single items or as existing manuscript collections; and, in addition, there are a small number of items copied from printed books or newspapers.

### **1.3 Fiddle Music**

There are one hundred and twenty-two items in the Joyce published collection and one hundred and eighteen items in the Joyce manuscript collection that appear to have been received, or transcribed, directly from fiddle players; obtained from manuscripts composed by fiddle players; or transcribed from manuscripts which were originally collected from fiddle players. Unfortunately there are a number of items in the Joyce published collections and manuscripts that have no inscriptions and therefore the sources of the items are unknown. A number of these items may also have been obtained directly or indirectly from fiddle players, but it is not possible to be conclusive on this. Figure 2 gives the items in the Joyce published collections, and Figure 3 the items in the Joyce manuscripts, which are known to be from fiddle players.

In total thirteen items were obtained from the fiddle player Ned Goggin; two items from Denis Cleary; five items from Victor Power; four items from Michael Walsh; and eleven items that were learned from 'fiddlers and pipers' in Limerick. Although Joyce does not specify from whom he learned the latter items, from fiddle players or pipers, the tunes may have been played by both groups of instrumentalists. According to information provided by Joyce in his manuscripts and publications, Ned Goggin was a professional fiddle player from Glenosheen; Denis Cleary a fiddler from Kilfinane, County Limerick; Victor Power an amateur violinist from Leap, County Cork; and Michael Walsh a professional fiddler from Strokestown, County Roscommon.

Items direct from fiddle players	Items from MSS written by fiddle players	Items from MSS collected from fiddle players
Learned from fiddlers/pipers: 7 items	MS written by a skilled fiddler [Limerick]: 8 items	Pigot MS: 1 item
Ned Goggin [Glenosheen, Co. Limerick]: 10 items		Forde MS: 87 items
Victor Power [Leap, Co. Cork]: 5 items		
Michael Walsh [Strokestown, Co. Roscommon]: 4 items		
Total: 26 items	Total: 8 items	Total: 88 items

**Figure 2** Items from Fiddle Players in the Joyce Published Collection

Items direct from fiddle players	Items transcribed from MSS written by fiddle players	Items transcribed from MSS collected from fiddle players
Ned Goggin [Glenosheen, Co. Limerick]: 3 items	MS written by unknown fiddler: 25 items	Goodman MS: 9 items
Denis Cleary [Ballyorgan, Co. Limerick]: 2 items	Whiteside MS: 68 items	
Learned from fiddlers/pipers: 4 items	McGrath MS: 7 items	
Total: 9 items	Total: 100 items	Total: 9 items

**Figure 3** Items from Fiddle Players in the Joyce Manuscript Collection

There are one hundred and eight items in the Joyce collection that have been transcribed from manuscripts which had been compiled by fiddle players. Eight of these appear in his published collections and were transcribed from a manuscript that was, according to Joyce, 'written by a skilled fiddler with much musical taste, from Limerick, but the name of the writer nowhere appears'.<sup>35</sup> Of the items in NLI MSS 2982 and 2983 that have been transcribed from manuscripts written by fiddle players: twenty-five items were from a manuscript written by an unknown fiddle player for the use of his students; sixty-eight items from the Whiteside manuscript; and seven items from the McGrath manuscript.

The only information provided by Joyce about the manuscript written by the unknown fiddle player for the use of his students, is that it was lent to him by a Mr Patrick Delany from Dungarvan, County Waterford. The Whiteside manuscript,

according to inscriptions in NLI MS 2983, was lent to Joyce by Mr James Whiteside of Bray, formerly a national teacher and fiddle player from County Monaghan. The Whiteside tunes appear to originate from fiddle players in County Monaghan and include six items which were collected from two named fiddle players: Mick Rooney, a blind itinerant fiddler; and Mr Fitzgerald, who according to Joyce was a famous fiddler. The McGrath manuscript was lent to Joyce by the Rev. W. Hickey from Green Lane in Leeds, England, and had been compiled by a Mr McGrath, a fiddle teacher from Mitchelstown, County Cork, for the use of his pupils.

There are ninety-seven items in the Joyce collection that were transcribed from existing manuscripts, which were collected from fiddle players: eighty-seven items from the manuscripts of Cork-born collector William Forde (c.1795–1850),<sup>36</sup> one item from the manuscripts of John Edward Pigot (1822–1871),<sup>37</sup> another native of County Cork; and nine items from the manuscripts of James Goodman (1828–1896),<sup>38</sup> a piper and collector also from County Cork. Of the nine fiddle items that Joyce transcribed from the manuscripts of James Goodman, six items were from a fiddler with the initials G. S. and three items from a fiddler with the initials O. D.

#### **1.4 Key Signatures**

Of the one hundred and twenty-two items in the Joyce published collections from fiddle players, forty-one items are transcribed in flat keys: thirty-five items in F major and six items in Bb major. Forty-one items are written in sharp keys: twenty-nine items in G major; ten items in D major and two items in A major. There are also forty items transcribed in C major. Figure 4 gives the key signatures of items from fiddle players in the Joyce published collection.

<b>Number of items</b>	<b>Key signatures</b>
40 items	C+
41 items	b key signatures (35 in F+ and 6 in Bb+)
41 items	# key signatures (29 in G+; 10 in D+; and 2 in A+)

**Figure 4** Key Signatures of Items from Fiddle Players in the Joyce Published Collection

In comparison, of the one hundred and eighteen items in the Joyce manuscript collection from fiddle players, only eleven items are transcribed in flat keys: 10 items in F major and 1 item in Bb major. This includes one item, NLI MS 2983/488, which was originally transcribed without a key signature but needs to be in F major to make melodic sense. There are also ninety-seven items from fiddle players in the Joyce manuscript collection that are transcribed in sharp keys: sixty-seven items in G major; twenty-nine items in D major; and one item in A major. This also includes one item, NLI MS 2983/399, which was originally noted in a void key signature. Figure 5 shows the key signatures of items from fiddle players in the Joyce manuscript collection.



Number of items	Key signatures
10 items	C+
11 items	b key signatures (10 in F+ and 1 in Bb+)
97 items	# key signatures (67 in G+; 29 in D+; and 1 in A+)

**Figure 5** Key Signatures of Items from Fiddle Players in the Joyce Manuscript Collection

Almost 22% of the tunes in the Joyce collection are transcribed in F major or Bb major, which could indicate that flat key signatures were reasonably popular amongst fiddle players. At the very least, the presence of such a number of items in flat keys, suggest that fiddle players had the capabilities to play in these keys. However, it is possible that the tunes in the Joyce manuscript and published collections, may not have been transcribed at the pitch in which they were originally played, therefore the number of tunes in each key signature may not be fully representative of the performance practice of the era. Also, as the majority of the tunes in flat keys appear in Joyce's printed collections, it is possible that the tunes may have been transposed in preparation for publication.

Considering that G major and D major are the most common key signatures amongst traditional fiddle players in Ireland today, it is not surprising to find that the majority of tunes in the Joyce published and manuscript collection, 58%, are in G or D major. A further 21% have a key signature of C major, which is a key also found in the tradition today.

### 1.5 Range of Tunes

The majority of tunes from fiddle players in the Joyce collection are within the standard range of traditional music today, from middle C to the B almost two octaves above. Only thirteen items exceed this range, seven of which go above high B and necessitate hand positions above first position. These tunes are a mixture of classical and traditional arrangements or airs and dance tunes, and indicate that at least some traditional fiddler players must have had the facility to play above first position. The other six items extend below middle C and suggest that at least these particular tunes were idiomatic to the fiddle. It would seem therefore that the majority of the fiddle players' repertoire was shared and possibly performed with other traditional instruments as part of a common repertoire at the time, but notwithstanding most examples sit well on the fiddle and are technically comfortable to play.

### 1.6 Tune Types

The most common tune types in the Joyce manuscripts which were collected from fiddle players are reels, making up 42% of the fiddle repertoire in the manuscripts. Air playing also seems to have been very popular with airs, laments, and drinking songs making up 25% of the repertoire. The hornpipe, at 16%, was the next most popular dance tune, which was followed by jigs (11%), and slip jigs (just less than 2%). In addition there were two set dances and one march.

<b>Tune type</b>	<b>Number of tunes</b>
Reels	50 (42%)
Airs, Laments and Drinking Songs	29 (25%)
Hornpipes	19 (16%)
Jigs	13 (11%)
Slip Jigs	2 (>2%)
Set Dances	2 (>2%)
Non-Irish Tunes	2 (>2%)
March	1 (>1%)

**Figure 6** Tune Types in the Joyce Manuscript Collection

In comparison, the majority of tunes from fiddle players in the Joyce published collection are airs. Of the one hundred and twenty-two items published from fiddle players 83% are airs. The remainder of the items are jigs, hornpipes, reels, set dances, country dances, and children’s or work songs.

**Figure 7** Tune Types in the Joyce Published Collection

<b>Tune type</b>	<b>Number of tunes</b>
Airs	101 (83%)
Jigs	10 (8%)
Hornpipes	3 (2%)
Reels	2 (>2%)
Set Dances	2 (>2%)
Country Dances	2 (>2%)
Children’s or Work Songs	2 (>2%)

As can be seen from Figures 6 and 7, there is a remarkable difference between the types of tunes transcribed from fiddle players in the Joyce published and manuscript collections. Considering that seventy-one percent of the items in the Joyce published collection from fiddle players, are transcribed from the Forde manuscripts, either Joyce or Forde could have made editorial decisions about the type of tune collected or selected for publication. It could also be that the fiddle material was collected in different areas and hence represents regional preferences.

Although the Joyce manuscript collection does contain a variety of different tune types from fiddle players, all items from the Goodman and McGrath manuscripts are reels. This could suggest that reels were the most popular type of tune, when Goodman and McGrath were compiling their manuscripts, or, alternatively, they could have made an editorial decision about the type of tunes they collected. Similarly, Joyce may also have made parallel editorial decisions. In the Joyce manuscript collection, items from fiddle players appear to be grouped according to tune types in several instances. For example, items from the Whiteside manuscript consist of a block of thirteen hornpipes, which is followed by blocks of twenty-four reels, six airs, another reel, and fourteen more airs.

### 1.7 Bowing

Bowing is generally not indicated in the items noted from fiddle players in the Joyce collection. In the few examples that do indicate bowing, most notes are played separately with just the occasional pair of slurred quavers or some off-beat slurring. The majority of slurs are over triplets and therefore may just be indicating the presence of triplets rather than suggesting bowing.

### 1.8 Ornamentation

In NLI MSS 2982 and 2983, only eight items out of the one hundred and eighteen items from fiddle players have ornamentation, this includes the use of single grace notes or cuts; lower grace notes or 'pats' as in Figure 8; and trills as in Figure 9. There is no indication though as to whether the standard trill of Western Art music tradition or another ornament was implied by the 'tr' sign.



Figure 8 Lower Grace Note NLI MS 2982/409



Figure 9 Trill NLI MS 2983/360



Figure 10 Appoggiaturas NLI MS 2983/449

Figure 10 is an extract from NLI MS 2983/449, a tune which also has ornamentation included. As written, these ornaments could be appoggiaturas and hence played as even quavers. The tune though is meant to imitate the cuckoo and from Joyce's description the ornament would appear to be played in the style of an acciaccatura:

The grace notes over the cuckoo call are to be barely touched, so as not to break the call. Observe: the artificiality of this cuckoo does not interfere with the melody which is a very good one. The original composer was correct in his imitation of the cuckoo: for the two notes of the bird are separated by a minor third (a tone and a half), the same as the tune.<sup>39</sup>



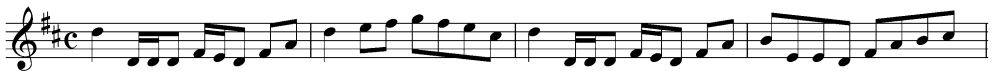
Figure 11 Turn NLI MS 2983/451

NLI MS 2983/451 also contains ornamentation as seen in Figure 11. Although the ornament symbol indicates a turn, it is unclear how the ornament should be played in the traditional music context. It is possible that the ornament may be indicating a single grace note to be played between the repeated E quavers or perhaps a half roll or triplet. Considering that this item is transcribed from the Whiteside manuscript, Whiteside could have employed an individual system, whereby he used the standard ornament symbols from Western Art music to denote particular traditional ornaments.



**Figure 12** Triplets NLI MS 2983/449

In Figures 12 and 13, although the tunes have no ornamentation, both have figurations that transcribe ornaments. In Figure 12 there are triplets at the beginning of bars 1–3 and another triplet figure in bar 4, which would be very effective bowed or slurred on the fiddle. In Figure 13, bar 1, beat 2 and bar 3, beat 2, appear to be bowed trebles.



**Figure 13** Bowed Trebles NLI MS 2983/54

In comparison, forty-nine of the items from fiddle players in the Joyce published collection contain ornaments, all of which can be found in Joyce's *Old Irish Folk Music and Songs*. As with the items from Joyce's manuscript collection, the majority of the ornaments are single grace notes. However, ornament symbols that appear to indicate mordents, turns, and trills are also present. Again, it could be a case of employing the standard symbols from classical music to denote individual traditional ornaments, but not providing a legend to explain their meaning in the context.

### **1.9 Other Observations**

The fact that there were only two non-Irish items in the Joyce manuscripts from fiddle players is noteworthy. From other contemporary collections, such as those of Boss Murphy (1875–1955)<sup>40</sup> and Frank Roche (1866–1961),<sup>41</sup> we know that non-Irish items such as flings, gallops, Moore's melodies, and such-like were popular among Irish musicians. Quadrilles were also widely played but none of these items can be found among the fiddle music in the Joyce manuscript collection. It is possible that the fiddle players, from whom Joyce received and collected material, may not have played these types of tunes, alternatively Joyce and/or his sources, may have made editorial decisions on the type of music they collected and transcribed, and

neglected to collect what they considered non-Irish items such as the quadrilles, flings, and so on.

The majority of collectors of Irish music in the nineteenth century were antiquarians and were from Ireland's middle classes or above. From Bunting through Petrie and others to Joyce, folk music collectors, who were generally trained in the European classical music tradition, visited the remotest parts of the country to collect and notate music, directly from the people who played and sang it. The adjective 'ancient' is used by several collectors to describe their music and it appears that Petrie was particularly strong in his belief, that the older the tune was perceived, the more valuable it was. Several collectors, including Joyce, used the term 'ancient' to describe their music, despite the fact that there is no evidence to suggest that most of the repertoire which they collected, was indeed ancient. The collectors were gathering and publishing Irish music from the survivors of the Famine and collecting a repertoire, which was in danger of being lost. The emphasis on preserving what the collectors considered as the older and more purely Irish elements of this repertoire influenced the type of music being collected by Joyce, as well as other collectors of Irish music in Ireland.

In conclusion, therefore, it appears that the fiddle music in the Joyce collection contains a variety of dance tunes and airs, including jigs, reels, laments, lullabies, and drinking songs. If the breakdown of the tune types is taken as an exemplar of common practice, it would appear that the reel was by far the most common dance tune and that air playing was very popular amongst traditional fiddlers in the late nineteenth and early twentieth centuries. Joyce's tendency to collect only repertoire he perceived as purely Irish may give an incomplete snapshot of the repertoire of a traditional fiddle player at the time. Given the predominance of G and D major and the range of the music collected from fiddle players, it would appear that, apart from the thirteen tunes which require the use of the G string or have a wider range, the repertoire was not purely idiomatic to the fiddle but could be performed by other traditional instruments. There is very limited evidence from the manuscripts of ornamentation being used, but this does not mean that, outside of the examples quoted, ornamentation was not employed: it could simply be the case that the collector decided just to notate a skeletal version of the tune, a common way of notating Irish music at the time. When ornamentation is indicated, single grace notes, lower grace notes, trills, turns, and mordents can be found in tunes, though it is not certain in the case of the trill, turn, and mordent that the standard Western Art music ornament was employed. The Joyce collection of Irish music therefore provides us with an invaluable insight into the technique, repertoire, and ornamentation of fiddle players at the time. It also preserves a repertoire from the era, particularly from the area of County Limerick, which does not survive in other sources or in the aural repertoire, at least in the same settings.

## Notes

<sup>1</sup> Mainchín Seoighe, *The Joyce Brothers of Glenosheen* (Cork: Cork University Press, 1987), p. 1.

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<sup>2</sup> Mainchín Seoighe, 'Fragments from the Lost Census Returns: Entries to the Kilfinane District', *North Munster Antiquarian Journal*, 17 (1975), 83–90.

<sup>3</sup> Seoighe, *Joyce Brothers*, pp. 1–4.

<sup>4</sup> Seoighe, *Joyce Brothers*, p. 4.

<sup>5</sup> Patrick Weston Joyce, *English as We Speak It in Ireland* (Dublin: M. H. Gill, 1910), pp. 156–62.

<sup>6</sup> Joyce, *English as We Speak It*, p. 150.

<sup>7</sup> The National School system in Ireland was established in 1831 when the Lord Lieutenant, Lord Stanley, sent a letter to the Duke of Leinster which contained the principal ideas for what was to be the New National School System.

<sup>8</sup> Seoighe, *Joyce Brothers*, p. 14.

<sup>9</sup> The Commissions of National Education in Ireland [C. N. E. I.], Seventeenth Report, for the year ending 1850 (H. C., 1851), p. xxiv.

<sup>10</sup> Seoighe, *Joyce Brothers*, p. 14.

<sup>11</sup> Seoighe, *Joyce Brothers*, p. 32.

<sup>12</sup> George Damus Burchaell and Thomas Ulick Sadleir, eds, *Alumni Dublinenses; A Register of the Students, Graduates, Professors and Provosts of Trinity College in the University of Dublin (1593–1860)* (Dublin: Trinity College); see C. T. O'Doherty, 'The Contribution of Patrick Weston Joyce to the Irish Educational System' (unpublished bachelor of education thesis, St Patrick's College, Maynooth, 1989), p. 9.

<sup>13</sup> O'Doherty, 'The Contribution of Patrick Weston Joyce to the Irish Educational System', p. 237.

<sup>14</sup> Seoighe, *Joyce Brothers*, p. 14.

<sup>15</sup> Seoighe, *Joyce Brothers*, p. 32.

<sup>16</sup> In the 1911 Census, Garrett's age is given as forty-three, therefore indicating that he was born c.1868.

<sup>17</sup> In the 1901 Census, Robert's age is given as twenty-six, therefore indicating that he was born c.1875.

<sup>18</sup> In the 1911 Census, Weston's age is given as fifty-two, therefore indicating that he was born c.1859.

<sup>19</sup> Date of death obtained from the index of deaths in Dublin City Library.

<sup>20</sup> Date of death obtained from the headstone on the Joyce family grave, which is in Glasnevin Cemetery, NC 20 South Section.

<sup>21</sup> In the 1911 Census, Bessie's age is given as forty-four, therefore indicating that she was born c.1867.

<sup>22</sup> According to the 1911 census, her name was Kathleen Maureen Healy, but the *Irish Independent*, 1 March 1956, calls her Kathleen Meave Healy.

<sup>23</sup> In the 1911 Census, Kathleen's age is given as thirty-six therefore indicating that she was born c. 1875.

<sup>24</sup> Date of death obtained from the *Irish Independent*, 1 March 1956.

<sup>25</sup> Date of birth and death obtained from the headstone on the Joyce family grave, which is in Glasnevin Cemetery, NC 20 South Section.

<sup>26</sup> Gravestone, Glasnevin Cemetery, NC 20, South Section.

<sup>27</sup> Patrick Weston Joyce, *Ancient Irish Music: Comprising One Hundred Airs hitherto Unpublished, Many of the Old Popular Songs, and Several New Songs* (Dublin: McGlashan and Gill; London: Simpkin, Marshall, 1873).

<sup>28</sup> Patrick Weston Joyce, *Irish Music and Song: A Collection of Songs in the Irish Language* (Dublin: Gill, 1888).

<sup>29</sup> Patrick Weston Joyce, *Irish Peasant Songs in the English Language, the Words Set to the Proper Old Irish Airs* (London: Longmans, Green, 1906).

<sup>30</sup> Patrick Weston Joyce, *Old Irish Folk Music and Songs: A Collection of 842 Irish Airs and Songs, hitherto of Antiquaries of Ireland* (London: Longmans, Green; Dublin: Dublin University Press, 1909).

<sup>31</sup> Joyce, *English as We Speak It*, p. 158.

MORRISSEY *'The Paper Fiddle': from the music collection of Patrick Weston Joyce*

<sup>32</sup> David Cooper, ed., *The Petrie Collection of the Ancient Music of Ireland* (Cork: Cork University Press, 2002), Appendix A 263.

<sup>33</sup> Joyce, *Ancient Irish Music*, flyleaf.

<sup>34</sup> Joyce, *Old Irish Folk Music and Songs*, preface, p. v.

<sup>35</sup> Joyce, *Old Irish Folk Music and Songs*, p. 149.

<sup>36</sup> Nicholas Carolan, 'The Forde-Pigot Collection of Irish Traditional Music', in *Treasures of the Royal Irish Academy Library*, ed. by Bernadette Cunningham, Siobhán Fitzpatrick, and Petra Schnabel (Dublin: Royal Irish Academy, 2009), pp. 23–25. William Forde was one of the few professional musicians in the eighteenth and nineteenth centuries in Ireland, amongst the collectors. Forde's methodologies and ideas about traditional music were advanced beyond his time and he identified the principal features of Irish music, which included the use of gapped scales and simple modes, etc. His manuscript collection comprises of twelve volumes, with different versions of the same tunes transcribed together.

<sup>37</sup> *Ibid.* John Edward Pigot was born in Kilworth in County Cork and although an amateur musician, Pigot was an active collector and editor of Irish music. His manuscript collection comprises of four volumes, which are currently held in the Royal Irish Academy, Dublin.

<sup>38</sup> Goodman was born in County Kerry and was the son of the Rector of Dingle. He studied at Trinity College Dublin and was ordained curate of the Church of Ireland. According to Donal O'Sullivan in *Irish Folk Music and Song* (Dublin: Colm O'Lochlainn for the Cultural Relations Committee of Ireland, 1952), Goodman compiled a large collection of airs while working in Ardgroom, many of which were transcribed from the playing of Tom Kennedy, a friend and piper. The Goodman manuscripts are currently held in Trinity College Dublin and contain over 2000 items.

<sup>39</sup> National Library of Ireland, Joyce MSS, NLI MS 2983/449, f. 140r.

<sup>40</sup> Colette Moloney, ed., *The 'Boss' Murphy Musical Legacy* (Cork: Noah's Ark Press, 2003).

<sup>41</sup> Frank Roche, *The Roche Collection of Traditional Irish Music*, 2 vols (Dublin: Pigot, 1912).