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The Traditional Vocal Repertoire of Nova Scotia: A Classification of Pitch Space

Peter George Fielding
University of Massachusetts Amherst

THE TRADITIONAL VOCAL REPERTOIRE OF NOVA SCOTIA:
A CLASSIFICATION OF PITCH SPACE

A Dissertation Presented

by

PETER G. FIELDING

Submitted to the Graduate School of the

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Music

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Approved as to style and content by:

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Gary S. Karpinski, Chair

_____
Brent Auerbach, Member

_____
Heather Sparling, Member

_____
Randall Knoper, Member

_____
Jeff Cox, Department Head
Department of Music & Dance

DEDICATION

To my parents, Jeanette Therese and David Ellis Fielding, C.A.,
for their unwavering love and support.

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I wish to thank my committee for their support, guidance, and patience during my dissertation-writing process as I worked with Oberlin College Conservatory of Music, the 36 Canadian Brigade Group (Nova Scotia) Band, and Mahidol University, College of Music. Without the help of Denise Cuddeback, the UMass Department of Music & Dance graduate secretary, my graduate program directors, past and present, Roger Rideout and Jeff Cox, and Tina Johnson of the Graduate School for their administrative support, it would have been wholly impossible to pursue this dissertation while teaching internationally.

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La Fleur du Rosier, and the National Folklore Collection, University College Dublin for *A*

Collection of Folk-Songs and Music Made in Nova Scotia.

ABSTRACT

THE TRADITIONAL VOCAL REPERTOIRE OF NOVA SCOTIA:

A CLASSIFICATION OF PITCH-SPACE

FEBRUARY 2014

PETER GEORGE FIELDING, B.M., DALHOUSIE UNIVERSITY

M.M., UNIVERSITY OF MISSOURI-COLUMBIA

M.M., UNIVERSITY OF MIAMI

M.Ed., MOUNT SAINT VINCENT UNIVERSITY

Ph.D., UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Gary S. Karpinski

The traditional vocal music of Nova Scotia is a collage of genres reflecting its population and distinct history. Serving as a historic nautical gateway between North America and Europe, the continuous influx of populations led to the formation of many communities ranging from the urban epicenter of Halifax to the smallest of rural communities and coastal outports. Though largely akin to the musical traditions of the Western European colonizers of the 17th-19th centuries (predominantly English, Irish, Scottish, German, and French), the combination of song variants, repertoires from other cultures and traditions, and original compositions led to the emergence of a uniquely Nova Scotian canon.

Acknowledging that previous scholarship, economic, and editorial forces had a direct influence concerning what musics were explored, gathered, and promoted, this dissertation

examines the published transcriptions of Nova Scotian traditional vocal repertoires spanning 1912-2005. I restrict this study to the repertoire encoded in conventional pitch labels of the Western European tradition, as that was the medium through which previous transcribers of these oral repertoires encoded this music.

This repertoire is examined through quantitative inquiry, employing set-class theory and successive interval arrays. Through the creation of tonic-based successive-interval arrays for nearly two thousand melodies spanning twenty-seven publications, I present a meta-analysis of the pitch-spaces encoded by the transcribers of this repertoire and identify normative collection sizes, scalar patterns, and outliers. I also make new transcriptions, based on commercially available field recordings of attributed source materials, to enable a cursory comparison and audit of previous transcriptions in order to comment on the quality and issues surrounding differing interpretations. The pedagogical merits of using the tonic-based successive-interval array for teaching music spanning a limited number of pitches, containing chromaticism, and modal repertoire is also explored. As such, this work serves to assemble and present a detailed overview of transcribed materials in print.

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CHAPTER 1

INTRODUCTION

The traditional vocal music of Nova Scotia is a collage of genres reflecting its population and distinct history. Serving as a historic nautical gateway between North America and Europe, the continuous influx of populations led to the formation of many communities ranging from the urban epicenter of Halifax to the smallest of rural communities and coastal outports. Though largely akin to the musical traditions of the Western European colonizers of the 17th-19th centuries (predominantly English, Irish, Scottish, German, and French), the combination of song variants, repertoires from other cultures and traditions, and original compositions led to the emergence of a uniquely Nova Scotian canon. Scholarship concerning this repertoire began in 1905 with Phillips Barry's identification of a text variant of a Child ballad "The Gypsy Laddie." Subsequent folk scholars and song collectors, most notably William Roy MacKenzie (1883 – 1957) and Helen Creighton (1899 – 1989), would venture to include music transcriptions of melodies alongside their publications of song lyrics.

Concerned that these unique orally-transmitted song repertoires were threatened by urbanization and industrialization, musicians, pioneering folklore scholars, and ethnomusicologists such as W. Roy MacKenzie, Helen Crieghton, John Lorne Campbell (1906-1996), Anselme Chiasson (1911-2004), and Daniel Boudreau ventured to preserve portions of these repertoires. These collecting activities would include the recording of lyrics and their transcription into prose, the encoding of sung oral repertoires into music notation, and as technology became more accessible, audio field recordings. While some

would safeguard the repertoire of iconic individuals, families, or communities, those with resources and interest would venture to collect music from a larger range of sources.

Anglo-American scholarship concerning this repertoire emerged in the early decades of the twentieth century through such scholarly venues as *The Journal of American Folklore*. Articles such as Phillips Barry's "Traditional Ballads in New England I" (1905) and W. Roy MacKenzie's "Ballad-Singing in Nova Scotia" (1909), identified regional text variants of Child ballads. This work would expand into monographs such as MacKenzie's *The Quest of the Ballad* (1919) and *Ballads and Sea Songs from Nova Scotia* (1928). Henry Munro, as Superintendent of Education for the Province of Nova Scotia in the late 1920's, encouraged Helen Creighton to follow MacKenzie's example and fixate on the collecting of Child ballads: "If you could find only one ballad…your fortune would be made" (Creighton, 1975, p. 49). Nova Scotian traditional vocal music was a saleable product. Commercial publications, such as Helen Creighton's *Songs and Ballads from Nova Scotia* (1932), were prompted by Munroe's anticipated demand and advance purchase of 250 copies of the book for the Nova Scotia School Board (Croft, 1999, p. 41).

Early scholarship concerning British ballad repertoire in North America emerged as a field of English literature studies in departments of English at institutions such as Harvard University. American ballad scholars Francis James Child (1825-1896) and George Lyman Kittredge (1860-1941) influenced the English ballad scholarship of their students, including the likes of Bertrand H. Bronson (1903-1986) and the Nova Scotian folklorist, William Roy MacKenzie (1883-1957), and subsequent generations.

The quest for Child ballad variants influenced ballad and folksong studies in Canada. Murdoch MacOdrum's 1924 McGill University Master of Arts thesis *Survivals of the English and Scottish Popular Ballads in Nova Scotia* serves as a continuation of this lineage of English

ballad song research. In his thesis, MacOdrum identifies both text variants of Child ballads found in Nova Scotia, as well as lyrics of several folk songs unique to Nova Scotia, holding that these songs could be classified as ballads of high literary quality, studied alongside those of Child.

MacKenzie's *Ballads and Seasongs from Nova Scotia* (1928) expanded Anglo-Nova Scotian folk song scholarship beyond the narrow focus of Child ballad scholarship. While presenting sixteen Child ballads in the book's opening pages, over 140 of the songs are not Child ballads. The inclusion of sea songs recounting local histories such as the Saladin mutiny (see "George Jones," p. 287 and "Charles Augustus Anderson, 289") helped broaden the Nova Scotian song repertoire that would receive attention. This would lead to the inclusion of other song repertoires and languages; most notably French and Gaelic, as presented in the works of Helen Creighton, Anselme Chiasson, Donald Boudreau, John Lorne Campbell, and Donald A. Fergusson.

These materials reflect the decisions made by generations of collectors, transcribers, authors, book and journal editors, and publishing companies deciding what songs to disseminate through print. As this dissertation assesses the music notation that was published, I recognize that the prior privileging of English-language Child ballads in print will have an influence on the proportion of materials that I examine herein and as such, my assessments may not fully reflect the scalar trends of the pan-Nova Scotian repertoires. While this could be mitigated by exploring the unpublished repertoires housed in university and government archives such as the Helen Creighton fonds at the Nova Scotia Archives or conducting my own field research to explore the traditional vocal music of a range of present-day Nova Scotian music communities, I opted to focus on printed materials for this initial assessment. While this dissertation does not examine the issues of historically

underrepresented repertoires or current music activities in Nova Scotia, part of this assessment examines songs divided by the three predominant languages encountered (English, French, and Gaelic).

Acknowledging that previous scholarship, economic, and editorial forces had a direct influence concerning what musics were explored, gathered, and promoted, this dissertation examines the published transcriptions of Nova Scotian traditional vocal repertoires spanning 1912-2005. This span of nearly a century extends from the first scholarly publication of a Nova Scotian song with music notation in Phillips Barry's "Aspects of Folk-Song," in the Journal of American Folklore (1912), to Heather Sparling's 2005 York University doctoral dissertation *Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton*, which coincidentally aligns with the beginning of my doctoral program.

One of the incentives to analyze the transcriptions of Nova Scotian traditional vocal repertoire in particular as opposed to the traditional vocal repertoire of any other Canadian province lies in the abundance of available material stemming from its historical role as a nautical gateway for the movement of people and goods between the continents. During the years 2007-2010 I identified a wealth of published transcriptions to analyze. These sources include journal articles, theses and dissertations, monographs, and song anthologies attributing individual Nova Scotian-sourced singers. Aspiring to generate quantitative assessments possessing some statistical significance, I wanted to include a large number of materials for this initial assessment of scalar trends for this combined repertoire. In this dissertation I examine 1,948 transcriptions found in twenty-seven publications (see Figure 16 for a list of titles), spanning journal articles, monographs, song books, theses, and dissertations.

I restrict this study to the repertoire encoded in conventional pitch labels of the Western European tradition, as that was the medium through which previous transcribers of these oral repertoires encoded their transcriptions. Through the creation of tonic-based successive-interval arrays for nearly two thousand melodies spanning twenty-seven publications, I present a meta-analysis of the pitch-spaces encoded by the transcribers of this repertoire and identify normative collection sizes, scalar patterns, and outliers. I also made new transcriptions, based on commercially available field recordings of attributed source materials, to enable a cursory comparison and audit of previous transcriptions in order to comment on the quality and issues surrounding differing interpretations.

This work serves to assemble and present a detailed overview of what is in print. Without such a preliminary study, it remains impossible to describe the repertoire in any analytical scholarly capacity beyond conjecture. Although Peacock transcribed thousands of Atlantic Canadian folk songs and should be considered the foremost authority concerning the transcription of this repertoire, he readily identifies the need for further analysis:

> Most of the melodies chosen were modal, with the Dorian and Mixolydian modes predominating. Other modes are also represented and occassionaly combined or chromatically altered to produce tonal and intervalic relationships of the highest interest. As with the aboriginal and French material, however, serious musicological investigation of our English folk music remains to be done. (Peacock, 1969, p. 76)

> A good-sized thesis could be written on the progressions, digressions, and retrogressions of these fascinating melodies, but I shall leave that task to someone more qualified than I. (Peacock, 1979, p. xi)

My analysis serves to help affirm and clarify an understanding of this repertoire by creating a body of evidence, drawn from an examination of published transcriptions, to

assess and identify the trends and mappings of the pitch-spaces traversed by the traditional vocal music of Nova Scotia.

I readily acknowledge that the repertoire I examine heavily focuses on Anglo-centric, French, and Gaelic language materials, reflecting the print sources that I analyzed. These published materials include a small number of music transcriptions of non-dominant cultures, including Mi'kmaw and Afro-Nova Scotian, but neglect other repertoires. Examples of this include Mrs. Denny's "MicMac Lullaby" and Chas Owens' rendition of "What Harm has Jesus Done?," as presented in Creighton's *Maritime Folksongs* (1961). As an example of these limitations, the Helen Creighton collection at the National Museum contains Austrian, Danish, Finnish, German, Latvian, and Italian songs that were collected, but never published (McKay, 1994, p. 330). Similarly, the continuous influx of immigrants and global citizens continues to contribute an ever-broadening range of traditional musics to Nova Scotia and Canada not reflected in this dissertation. As such, this appraisal of materials in print, both historical and recent, serves to fill in some of the gaps in the literature concerning the broad scalar trends of Nova Scotian repertoires, but does not purport to survey all traditional vocal musics of Nova Scotia. To promote the opportunity for other scholars, educators, and musicians to datamine this dissertation to aid their own research goals, the tonic, range, and scalar information for each song analyzed is listed in the appendix.

This repertoire is examined through quantitative inquiry, employing set-class theory and successive interval arrays (Chrisman 1971, 1977, Strauss, 2005). Pitch collections of individual songs are tabulated to allow for data mining of the larger whole to identify trends within specific sub-genres of this repertoire to answer questions such as, but not limited to, the following: What collection sizes exist? Are there typical scales or modes for this

repertoire? Are different scales used in songs of the Gaelic, French, or English communities? How prevalent are modal melodies in this repertoire?

Although some publications include partial analyses, such as scale and mode labels employed in Pottie and Ellis's *Folksongs of the Maritimes* (1992), or the pentatonic, hexatonic, and modal descriptors used in Donald A. Fergusson's *Beyond the Hebrides* (Fad Air Falbh As Innse Gall, 1977), a systematic assessment of the scalar trends of this repertoire transcending individual publications has yet to be undertaken. As most of the music notation in these publications contains no analysis at all, this repertoire remains fertile territory for an initial survey and assessment. Without a comprehensive assessment of this repertoire as presented in this dissertation, we do not have a full understanding of the trends and unique nuances of this repertoire and could only begin to answer such questions speculatively.

This dissertation offers both a comprehensive assessment of the pitch-spaces spanned by individual melodies and their compiled sums in aggregate. This combination of processes enables the broad mapping of scalar trends and unique outliers. These analytic processes are readily applicable to the assessment of other musics encoded in Western notation.

An Initial Assessment of Nova Scotian Pitch-Spaces

A range of differing labels have been used to assess and describe the pitch-spaces traversed by the traditional vocal music of the British Isles, as well as Canada, the United States, Australia, and New Zealand, places sharing a British colonial history and whose canonic traditional music is strongly influenced by British traditional music. In 1865, Ernest

Gagnon (1834 – 1915) penned the first analytical writings concerning the traditional vocal music of Canada to describe the French songs of Quebec. He identified that folk songs share pitch collections with older liturgical music, referred to as *la tonalité ancienne* (ancient tonality), rather than the modern tonalities of major and minor scales. These modal labels would continue to be used by internationally-recognized traditional music scholars such as Cecil Sharp (1859 – 1924), as well as Canadian-based scholars like Kenneth Peacock (1922-2000).

Cecil Sharp's *English Folk Song: Some Conclusions* (1907) describes scales, modes, and pentatonic collections observed during his study of folk song repertoire. The executor of Sharp's estate, Maud Karpeles (1885-1976), later edited subsequent editions of this book in addition to conducting her own song collecting and research. She published extensively in the areas of Western European and North American folksong scholarship and shared some of the songs that she collected in Newfoundland with Ralph Vaughan Williams, who went on to compose and publish piano accompaniments for them as *Fifteen Folk-Songs from Newfoundland* (1934).

Accompaniments of folksong melodies are one form of applied analysis as the harmonizer must reconcile the melody with chords. This can be as simple as guitar-style chord symbols, or as detailed as fully composed piano accompaniments. An early example of a Canadian publication of folk songs with piano accompaniment is J. Murray Gibbons' *Canadian Folk Songs (Old and New)* of 1927. It contains complete translations of French and English lyrics for each song, with accompaniments composed by Geoffrey O'Hara and Oscar O'Brien. The earliest Nova Scotian publication with piano accompaniment that I include in my analysis is Doreen Senior's piano accompaniments for her joint publication with Helen Creighton *Twelve Folk Songs from Nova Scotia* (1940).

Folksong anthologies with chord symbols are not uncommon. Examples of this include Edith Fowke and Alan Mills' 1984 Canadian anthology *Singing Our History*, and Alan Lomax's 1960 publication *The Folk Songs of North America in the English Language* (which includes three Nova Scotia songs). Similarly, Kenneth Peacock added chord symbols to the melodies that he transcribed for Helen Creighton's *Maritime Folk Songs* (1961). In the preface "About the Music," he comments on the frequency of some scales, modes, and pentatonic patterns of the repertoire, cautioning that some modal melodies may not be readily harmonized by typical tonal chord progressions.

Supplementary analytic materials can offer information of interest to different readerships. The second half of John Shaw's *Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan* (2005) includes Lisa Ornstein's transcriptions and analytic materials for forty-seven songs. Her descriptive transcriptions are meticulous in detail with nuanced intricacies of matters rhythmic and pitch. As I explore her transcriptions from the perspective of a sight singing instructor seeking potential repertoire, searching for music notation that Seeger would refer to as prescriptive, giving correct indications of pitch and rhythms (1958), nineteen of my pitch maps and scalar assessments differ slightly from her assessments. This is due to my listing all of the transcribed pitches in pitch maps to help a prospective aural skills instructor discern if the pitch material aligned with what they were going to cover in a given class.

Supplementary pedagogical materials paired with music notation can facilitate music education classes, as per Kaye Pottie and Vernon Ellis' *Folksongs of the Maritimes* (1992). This songbook, intended for an elemantary school music class, contains chord symbols for accompaniment, meter preparation materials, pitch maps, and solfa syllables. While these materials are of value, some of the analytical materials contain incomplete pitch maps and,

at times, incorrect solfa syllables, requiring careful proofreading by music educators before presenting the materials in class. My work offers ammended pitch maps.

Aware that some folk songs do not employ seven note scales or modes, Annie Gilchrist (1863-1954) devised a system to describe the so-called "gapped scales" of Gaelic song repertoire spanning pentatonic and hexatonic pitch collections (1911). This system includes labels for an archetype "black-key" pentatonic (Do-Re-Mi-Sol-La) and hexatonic scales lacking either $\hat{7}$ or $\hat{3}$. Cyclic permutations of each collection are labelled by mode numbers corresponding to the melody's perceived tonic and its position within the pentatonic or hexatonic frame. A pentatonic scale spanning Do-Re-Mi-Sol-La is a pentatonic Mode 1 scale and a Mi-Sol-La-Do-Re scale is a pentatonic Mode 3. Although Gilchrist's explorations of the British folk songs of Canada with Maud Karpeles and A. Martin Freeman in 1930 did not employ her system, primarily as the focus of the article concerned the melody, lyrics, and large-scale form, with only passing reference to the mode for one of the songs, her system could have been used to describe the hexatonic melodies in their article 'British Folk Songs from Canada.'

Mae Campbell Cameron of Cape Breton and Jean Gillespie London of Australia, the music editors of Donald Furgusson's *Beyond the Hebrides* (1978), employed Gilchrist's system for a portion of their scale classifications of the Gaelic song repertoire of Australia, Canada, New Zealand, and the United States. Effective for classifying forty of the forty-seven pentatonic melodies, it was only used to label nine of the sixty-four hexatonic melodies. Pentatonic melodies spanning the first five notes of a major scale, such as "A' Bhriogais Uallach" (The Bonny Breeks) (E-F♯-G♯-A-B), differed from the typical pentatonic patterns the system describes. Gilchrist's system does not account for a hexatonic scale posessing a major third ($\hat{3}$) and lacking a submediant ($\hat{6}$) (E♭-F-G-A♭-B♭-D♭), as found with "A Bhean

An Tighe, Ghaoil An Fhortain" (My Love and Treasure). Although the editors could have

labelled more of the hexatonic melodies with Gilchrist's system, they labelled many songs as

"hexatonic" or with hybrid labels such as "hexatonic dorian," with no indication of what

scale tone was absent.

Any form of melodic analysis concerning the English folksong tradition of the past

century must acknowledge Bertrand Harris Bronson (1902-1986). Bronson devoted his life

to the study of the English ballad. His publications include *The Traditional Tunes of the Child*

Ballads: with their Texts, according to the extant records of Great Britain and America (4 vol., 1959-

1972), *The Ballad as Song* (1969), *The Singing Tradition of Child's Popular Ballads* (1975), and

numerous journal articles spanning all stages of his career.

First presented in 1946 as the article "Folksong and the Modes," and republished as

the fifth chapter of *The Ballad as Song* (1969), Bronson illustrates the shared intervalic

relationships of the scales and modes that he has encountered on a heptagram that he refers

to as a "Mode-star." Each point and line intersection of the acute heptagram corresponds to

a pentatonic, hexatonic, or modal scale (See Figure 1). They are arranged in a clockwise

ascending perfect fifth pattern. The outer points of the seven-sided star correspond to each

of the seven-note scales and modes. The vertices, or intersection of the arms for each

adjacent star point, correspond to related hexatonic scales. Bronson labels these hexatonic

scales with hybrid labels. An Ionian/Mixolydian (I/M) hexatonic scale would span all the

scale degrees shared by both the Ionian and Mixolydian modes, save scale-degree seven

(C-D-E-F-G-A). Adjacent to each abbreviated hexatonic label (ex. I/M), there is an integer

that identifies what scale degree is not included in each scale group. The line interesections

within the heptagram correspond to pentatonic scales. Each pentatonic scale is labelled with

the letter pi (π), an Arabic number, and two additional negative integers corresponding to the

scale-degrees lacking from their gapped pentatonic structure. π^1 corresponds to the "black-key" pentatonic scale that aligns with the major scale (Ionian mode) (C-D-E-G-A). The other pentatonic scales contained in this heptagram are related to one another by cyclic permutation.

The pictoral mapping of scalar relationships for collection-size-specific scales can also be shown in tabular format (see Figure 2). While the tabular form does not illustrate the interrelationships between scales of different sizes, it does list sample scales.

Figure 1. Bronson Mode-star and Acute Heptagram[1]
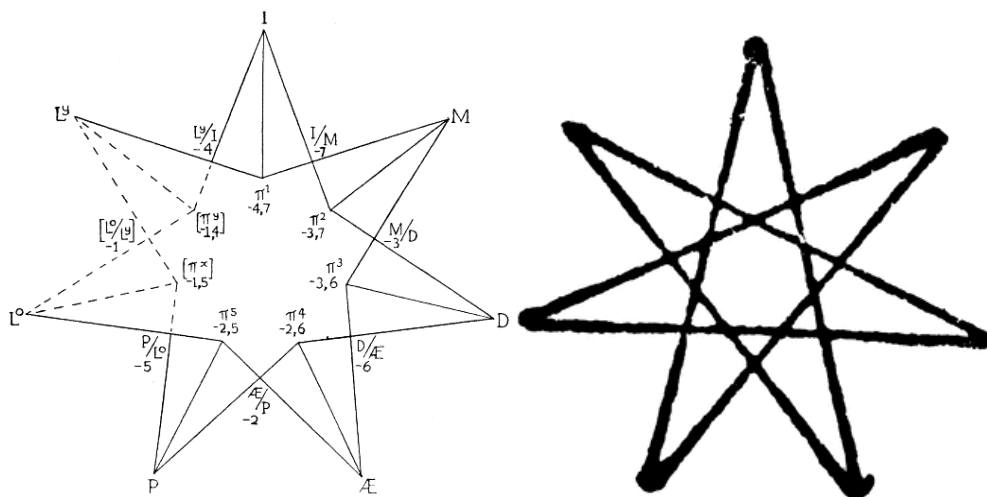
[1] Clipart ETC http://etc.usf.edu/clipart/77800/77886/77886_heptogrm_str.htm
[Accessed 16 April, 2013]

Figure 2.a. Pentatonic depicted on Mode-star

Bronson $\pi^{\#}$	Pentatonic scales		Lacking scale Degrees	Comparable to Gilchrist Pentatonic mode
	Relative	Parallel		
π^{1} / [π^{x}]	CDEGA	C-D-E-G-A	$\hat{4}, \hat{7}$ / [$\hat{1}, \hat{5}$]	3
π^{3}	DEGAC	C-D-F-G-B♭	$\hat{3}, \hat{6}$	4
π^{5}	EGACD	C-E♭-F-A♭-B♭	$\hat{2}, \hat{5}$	5
π^{2} / [π^{y}]	GACDE	C-D-F-G-A	$\hat{3}, \hat{7}$ [$\hat{1}, \hat{4}$]	1
π^{4}	ACDEG	C-E♭-F-G-B♭	$\hat{2}, \hat{6}$	2

Figure 2.b. Hexatonic scales depicted on Mode-star

Bronson Hybrid modal label [X/Y]	Hexatonic scale		Lacking scale degree
	Relative	Parallel	
Ionian/Mixolydian [I/M]	C-D-E-F-G-A	C-D-E-F-G-A	$\hat{7}$
Dorian/Aeolian [D/Æ]	D-E-F-G-A-C	C-D-E♭-F-G-B♭	$\hat{6}$
Phrygian/Locrian [P/Lᵒ]	E-F-G-A-C-D	C-D♭-E♭-F-A♭-B♭	$\hat{5}$
Lydian/Ionian [Lʸ/I]	F-G-A-C-D-E	C-D-E-G-A-B	$\hat{4}$
Mixolydian/Dorian [M/D]	G-A-C-D-E-F	C-D-F-G-A-B♭	$\hat{3}$
Aeolian/Phrygian [Æ/P]	A-C-D-E-F-G	C-E♭-F-G-A♭-B♭	$\hat{2}$
Locrian/Lydian [Lᵒ/Lʸ]	[NA]	[NA]	[$\hat{1}$]

Figure 2.c. Septatonic scales depicted on mode-star

Mode [abrev.]	Septatonic scales and modes	
	Relative	Parallel
Ionian [I]	C-D-E-F-G-A-B	C-D-E-F-G-A-B
Dorian [D]	D-E-F-G-A-B-C	C-D-E♭-F-G-A-B♭
Phrygian [P]	E-F-G-A-B-C-D	C-Df-E♭-F-G-A♭-B♭
Lydian [Lʸ]	F-G-A-B-C-D-E	C-D-E-F♯-G-A-B
Mixolydian [M]	G-A-B-C-D-E-F	C-D-E-F-G-A-B♭
Aeolian [Æ]	A-B-C-D-E-F-G	C-D-E♭-F-G-A♭-B♭
Locrian [Lᵒ]	B-C-D-E-F-G-A	C-Df-E♭-F-G♭-A♭-B♭

Although the mode-star is a precise labelling system for basic scalar patterns, it fails to describe less frequently occuring scalar patterns, such as the aforementioned "A Bhean An Tighe, Ghaoil An Fhortain" (My Love and Treasure) spanning the first five pitches of a major scale, or chromatic inflections resulting from infrequent chromaticism. An example of an chromatic upper neighbour can be found in Campbell's larger collection, #48, "Cha déid Móra." Other examples are presented in the chapter devoted to pedagogical application.

As influential a figure as Bronson was, his Professor Emeritus tenure was briefly embroiled in debate with Norman Cazden (1914-1980). Cazden, who studied music composition at Harvard under Aaron Copland and Walter Piston, embodied the growing professionalization of music composition and analysis at the university level. Upon accepting a position at the University of Maine, he voiced an alternate perspective towards the analysis of traditional vocal music. He advocated the description of folk songs in terms of how well they could be mapped onto either a major or minor scale, instead of labelling them by mode (1970, 1971). He held that the comparative analysis of songs could be better advanced through parallel approaches to modal repertoire than through a relative approach. He argued that modal descriptions of folk song repertoires are problematic as mode labelling does not

explore the depths of analysis to allow any deeper conception of modal theory, nor does it adequately treat pentatonic and hexatonic collections. Bronson replied to Cazden's challenges in his rebuttal article "Are the Modes Outmoded?" clarifying his Mode-star, but he also admitted that some modes could be described by a parallel approach.

Scholarship by music theorists concerning folk song scholarship and diatonic set theory include Robert Gauldin (1983) and Jay Rahn (1990). In "The Cycle-7 Complex: Relations of Diatonic Set Theory to the Evolution of Ancient Tonal Systems," Gauldin surveys historical scalar assessments of British folk song, summarizing the observations made by Cecil Sharp, Anne Gilchrist, and Bertrand Bronson. Gauldin summarizes Bronson's 'mode-star' as a graphic depiction of the interrelations shared by Forte Set Classes 5-35, 6-32, and 7-35, but does not make any reference to Cazden's work. Rahn's "An Introduction to English-Language Folksong Style (II): Tonality, Modality, Harmony, and Intonation in LaRena Clark's Traditional Songs" surveys the historical labelling practices of folk song repertoire with church modes and identifies the strengths of both Bronson and Cazden's approaches. Rahn identifies the value of Bronson's work for assessing specific repertoire, but does not emply mode star descriptors in his own analyses. Not being one-sided, Rahn does identify that the LaRena Clark's songs do not wholly align with Cazden's approach, although he likes the approach.

Regardless of scalar terminologies advocated by prior scholars of traditional music, a flexible and versatile means of assessment is needed to accurately describe the variety and nuances of pitch-spaces spanned by the repertoire. As the majority of Nova Scotian melodies are published without analysis of any kind, they offer fertile material for an initial assessment. For those melodies published with some scalar labels, this dissertation offers a

careful evaluation of these previous assessments and, at times, presents alternate interpretations.

569 of the 1,948 melodies examined in this dissertation (29%) do not align with typical "black-key" pentatonic scales (or their cyclic permutations), hexatonic, or basic 7-note scales and modes, although these were clearly assumed to be the predominant scalar types to be found in European-derived folksongs, as indicated by the frameworks developed by Gilchrist and Bronson. These 569 melodies include four three-note melodies, thirteen four-note melodies, seventy pentatonic, 104 hexatonic, 177 heptatonic melodies, 173 asymetrical octatonic melodies, twenty-three nonatonic melodies, and five decatonic melodies. A labelling system encompassing all of these melodies would have to be flexible enough to accommodate melodies spanning three-ten pitches, describe archetypal and non-standard tonal/modal scalar patterns, and be able to account for chromatic tones. Such a pantonal means of labelling resides within the realm of post-tonal analysis.

Atonal, pantonal, or post-tonal music emerged from the increasingly chromatic repertoire of the late 19th and early 20th centuries that led to Arnold Schoenberg's Second Viennese School. Not restricted to earlier forays utilizing 12-tone compositional techniques, post-tonal music developed into a diverse and multifaceted world of sonic possibilities. The analysis of post-tonal repertoire is largely a North American-originated branch of music analysis. Beginning with the work of Milton Babbitt (1916-2011), the discipline of set theory, or post-tonal analysis, emerged. Representative theorists espousing this anlaytic tradition are Allen Forte (*The Structure of Atonal Music*, 1973) and Joseph N. Strauss (*Introduction to Post-Tonal Theory*, 3rd ed., 2005).

Although post-tonal analysis has been used to describe tonal features found in contemporary music of the Western Fine Art tradition, it has not been applied to the

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analysis of traditional vocal music to any large extent. The focal point of this dissertation is the assessment of the pitch-spaces traversed by the traditional vocal music of Nova Scotia. Set-class theory, in combination with Richard Chrisman's notion of a successive-interval array, has merit for the quantitative assessment of a large number of songs. A successive-interval array offers a means of encoding the intervals spanned by a melody without having to commit to the analytical associations implied by traditional scalar or modal descriptors (Chrisman 1971, 1977). When measured against a referential tonic, a successive-interval array can be mapped onto pitch-classes. Mapping the successive-interval arrays of 1,948 melodies is a powerful form of quantitative analysis to identify cumulative scalar trends.

This post-tonal approach to traditional vocal music aligns with several of Jay Rahn's aspirations concerning the study of non-Western music, as found in his book *A Theory for All Music* (1983). Concerning the analysis of pitch and time, he proposed that:

1. If modular intervals are invoked, one of these will correspond to the octave.
2. If the time of a tone is identified with a given moment, it will be the moment of attack.
3. If quantitative values are assigned to intervals of pitch and time, they will be of an interval scale or lower (i.e. ordinal or nominal).
4. If a referential construct for pitches or moments is invoked, it will be based on bisection.
5. If pitch intervals are compared, they will be compared according to a geometric progression and if time intervals are compared, they will be compared according to an arithmetic progression. (p. 225)

My adaptation of Chrisman's successive-interval aligns with Rahn's hypotheses as follows:

1. Tonic-centered successive-interval arrays comprise intervals that sum to the octave.
2. Not applicable.
3. Tonic-centered successive-interval arrays are a form of quantitative analysis that employs the equal-tempered semitone as its basic unit of measurement.
4. The tonic-centered successive-interval array is a referential construct spanning divisions within the octave that can be bisected.

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5. The ordered pitch-class intervals of a tonic-centered successive-interval array can be depicted geometrically on a circular clock face diagram.

<u>Secondary Application: A Resource for Aural Skills Instruction</u>

Just as Zoltan Kodály promoted the music of his native Hungary in musicianship education, this research can be used to promote Nova Scotian music for use with the instruction of aural skills. Aural skills are a combination of music literacy skills involving listening, reading, and performance skills (Karpinski, 2000). Frequently described as sight-reading and ear-training, the instruction of these skills is frequently taught with music from the so-called Common Practice Period and traditional music repertoires.

Anyone who has ever coached an ensemble, taught a studio lesson, or instructed in a classroom music setting has been involved in some form of music literacy or aural skills education (formal or informal). I was fortunate to serve as an aural skills Graduate Teaching Assistant for Gary S. Karpinski and Brent Auerbach at the Unviersity of Massachusetts Amherst during my doctoral residency. Prior to this appointment, I taught aural skills at the University of Miami (now the Frost School of Music), and with the Music Branch of the Canadian Armed Forces. Following my graduate residency at the University of Massachusetts Amherst, I taught aural skills at Oberlin College Conservatory of Music and Mahidol University College of Music in Thailand, where I presently work.

An indirect benefit of this dissertation is the creation of an exhaustive dataset listing the tonic, pitch-map, and successive-interval-array that identifies the scalar patterns and inherrent chromaticism for each song analyzed. These materials are included in the appendix and serve as a reference for prospective music educators wanting to identify potential Nova

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Scotian song repertoire for use with their own aural skills teaching. As a range of differing music curricula exist, I refrain from encoding the appendix with any particular sight-singing system, although it would not be difficult to apply solfa labels, as I have already encoded for Helen Creighton's *Songs and Ballads From Nova Scotia* for the Kodály Society of Canada (Fielding, 2010).

Relationship and Perspectives Concerning this Repertoire

By identifying the lenses through which I approached this material, the reader can gain insights concerning inherent personal biases and underlying preferences motivating particular research directions. Raised in rural and suburban Nova Scotia, I was immersed in live and recorded traditional music of Nova Scotia and Atlantic Canada. My mother played the piano and sang sea chanties while we played in the home. My grandmother Ida Fougere and my aunt Marianne Rissesco both actively performed and promoted traditional piano, fiddle, and vocal music at home, in the larger community, and at festivals (see Figure 3). My cousin Anthony Rissesco is a seasoned professional fiddler, violinist, and singer whose musical career has spanned three continents and included performances with Atlantic Canadian musicians such as Lennie Gallant and Anne Murray (see Figure 4).

Figure 3. Friday Night Fiddlers (Ida Fougere is center. Marianne is second from the right.)

Figure 4. Anthony Rissesco

Extended family musical histories illustrate the prevalence of Western Classical, religious, and Nova Scotian-sourced British Isles and French traditional music in the province. One branch of the family maintained French, Irish, and Scotish music traditions as imported to Cape Breton. For example, the first-generation Scottish Canadian Dougald Robert Boyle (1847-1914) played the violin, an instrument that remains in the family. Another branch of the family encompasses Annapolis Valley and Halifax-based pianists, church organists, composers and performers of operettas (lost in the Halifax Explosion of 1917), as well as my great-great uncle William Stevens Fielding (1848-1929), the former Premier of Nova Scotia (1884-96) and Finance Minister of the Federal Government of Canada (1896-1911, 1921-25), who wrote and popularized a six-stanza version of "O Canada" before it became the official Canadian national anthem.

My public school music education and private lessons led to an appreciation of the different sorts of traditional and Western classical musics in a range of genres and performing mediums. My early choral experiences were guided by directors who were keen promoters of Helen Creighton's folk song collecting in the Maritimes. My instrumental music experiences, especially my sixteen-year career with the Canadian Forces, included many Nova Scotian and Canadian folk songs arranged for concert band and arrangements for combined wind band and bagpipes. As such, my upbringing, initial studies, and professional experiences are intertwined with this repertoire.

Following my undergraduate and graduate studies in music of the Western European fine art tradition and education, I sought to discern what I was well-positioned to contribute to the discipline of musical theory and analysis that could also have relevence for wider audiences. My interests in post-tonal analysis and aural skills pedagogy were intertwined with my concerns regarding the mis-education of the public, as based on the use of published

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transcriptions of dubious quality that were hailed as definitive versions of Atlantic Canadian traditional vocal music.

Following my first year of doctoral coursework in 2005-2006, I spent time researching folklore and folksong scholarship at Memorial University while performing at The Royal St. John's Regatta with the Atlantic Area Army Band. While in Newfoundland, I was introduced to concerns regarding the accuracy of published folk song lyrics and melodic transcriptions of the traditional vocal music through Anna Kearney Guigné's 2004 dissertation, *Kenneth Peacock's Songs of the Newfoundland Outports: The Cultural Politics of a Newfoundland Song Collection*. "Comparison of the field recordings with the published versions indicates that repeatedly Peacock altered and re-arranged words, lines and stanzas…Ideally, his entire collection should be re-edited and re-printed sometime in the future" (Guigné, 2004, p. 662).

The timeliness and implications of her dissertation prompted my transcribing field recordings from Newfoundland and Nova Scotia. As Kenneth Peacock significantly aided Helen Creighton's work with Nova Scotian folk songs, transcribing over one thousand songs for her, Kearney Guigné's concerns regarding his transcriptions, specifically his editing of melodies, propelled my interest to learn more of the state of folk song scholarship and song collections pertaining to my native Nova Scotia.

Whose Nova Scotian Traditonal Vocal Repertoires are Assessed?

The traditional music of Nova Scotia spans a range of cultures, languages, and performing forces such as voice, piano, violin/fiddle, etc. For the purposes of this dissertation, I identify and analyze published folksongs with music notation that attribute individual Nova Scotian singers to offer an initial assessment of what has been gathered in print. Using these guidelines, a song concerning the 1891 Springhill mining disaster, as found in Chéticamp, Cape Breton Island, Nova Scotia, and published as "Tragédie de Springhill" is included, while the internationally popularized versions of "The Ballad of Springhill" by Peggy Seeger and Ewan MacColl, as performed by Peter, Paul & Mary and the band U2, are not included, as I did not locate a published version of this song in print when I was collecting songs between 2007 and 2010. Although I was subsequently made aware of a published version of this song, it was not until after I had completed my collection of sources. While it is therefore possible, indeed likely, that the collection of published Nova Scotia-sourced folk songs assessed in this dissertation is incomplete, the assessment of nearly two-thousand songs serves as a significant starting point from which to embark on a meta-analysis of this repertoire.

Distilling a traditional vocal repertoire to analyze from a myriad of sources involved exploring many anthologies, song books, monographs, and journal articles. Although archives and special collections, such as the Helen Creighton fonds housed at the Nova Scotia Archives, contain thousands of songs, as an initial assessment of this repertoire, I largely restrict my work to published materials as this is the repertoire that is in general circulation and most likely to be used by performers, music educators, composers and

arrangers. The monographs that I included in this dissertation that were not published commercially are *Old Ballads Sung by George J Byers* and *A Collection of Folk-Songs and Music Made in Nova Scotia*. They were included because as they are complete manuscripts of unique historical value. Byers was created in 1930, two years after MacKenzie's *Ballads and Sea Songs from Nova Scotia*, and two years earlier than Creighton's *Songs and Ballads from Nova Scotia*, while Campbell's 1947 monograph for the Library of Congress contains more songs than the 1990 homage publication *Songs Remembered in Exile*. *Old Ballads Sung by George J Byers* was an homage for a loved relative, and the compiler had different motivations than either MacKenzie or Creighton as he was not seeking the manuscript's publication. As a further restriction, I place a preference for materials that identify where the music came from. Books that attribute specific individuals or geographic sources were selected over song books or anthologies that identify a song as being Nova Scotian, but do not identify the singer whose performance was transcribed or the geographic community from whence the song was obtained. I sought to analyze the repertoire of as many attributable Nova Scotian voices and contributors rather than analyze music generically labeled "Nova Scotian."

This dissertation explores the traditional vocal music of Nova Scotia through the anlaysis of published melodies and the comparison of select transcriptions alongside new encodings. Chapter two presents the methodologies employed in chapters three and four to analyze and explore this repertoire, presenting the tonic-centered successive-interval array, identifying duplicate publications of select transcriptions, and presenting alternate transcription encodings that attributing the same field recording. Chapter three assesses the scalar patterns for 1,948 songs. This includes language-specific trends for songs published in the English, French, and Gaelic languages. Chapter four reflects on the quality of published transcriptions made from twenty-five field recordings by providing new transcriptions of

select songs. Chapter five considers the pedagogical applications of the repertoire. Following these forms of inquiry (identifying the repertoire, reconciling discrepancies between alternate encodings found in print, and weighing the veracity of previous encodings), Chapter six comments on the closing reflections concerning this research and situates it within current and potential opportunties for further research.

CHAPTER 2

METHODOLOGY

This dissertation explores the traditional vocal music of Nova Scotia from two perspectives. First, nearly two thousand melodies drawn from twenty-seven sources spanning 1912-2005 are encoded with tonic-centered successive-interval arrays to facilitate a quantitative assessment of this repertoire. Songs attributing the same primary source materials, chiefly John Lorne Campbell's *Songs Remembered in Exile, 2nd ed.* and *A Collection of Folk-Songs and Music Made in Nova Scotia*, will be examined so that any identical items will not be tallied twice. Second, I present twenty-five new transcriptions of select songs drawn from commercially available copies of field recordings attributed as source materials in some of the published collections. These new transcriptions are explored alongside published versions to compare alternate encodings made by previous transcribers. Following these forms of inquiry (identifying the repertoire, reconciling discrepancies between alternate encodings found in print, and weighing the veracity of previous encodings by contrasting them along new transcriptions), trends of this repertoire can be identified.

Assessing Traditional Nova Scotian Vocal Music in Print

The focal point of this dissertation is an assessment of the pitch-spaces traversed by the traditional vocal music of Nova Scotia. Set-class theory, in combination with Richard Chrisman's notion of a successive-interval array, has merit for the quantitative assessment of a large number of songs. A successive-interval array offers a means of encoding the intervals spanned by a melody without having to commit to the analytical associations implied by

traditional scalar or modal descriptors (Chrisman 1971, 1977). When measured against a

referential tonic, a successive-interval array can be mapped onto pitch-classes. Mapping the

successive-interval arrays of 1,948 melodies is a powerful way to identify cumulative scalar

trends. Only after the raw data for this voluminous quantity of songs are labelled, measured,

and then tabulated in aggregate, can the final sums be assessed and potentially described

with conventional scalar or modal descriptors.

Tonic-centered successive-interval arrays can be used to label and categorize the

intervals spanned by individual melodies. A successive-interval array can be generated for

any group of pitches by identifying all the pitches in the melody, arranging them in an

ascending order (within an octave) above a reckoning pitch (tonic), labelling each note with

its appropriate pitch-class number,[2] and labelling all interval classes, including the interval

spanning the last pitch-class to the first pitch-class.

An example of this encoding process is presented for the song "*Sir Hugh: or The Jew's

Daughter*" in Figures 5-7. Figure 5 presents the music notation for "*Sir Hugh: or The Jew's

Daughter,*" as found in *Songs and Ballads from Nova Scotia* (Creighton 1966). Figure 6 presents

the pitches traversed in the song. These pitches are B♭3, C4, E♭4, F4, and G4.[3] As I infer a

_____

[2] C=0, C♯/D♭=1, D=2, etc… In the interests of preserving the use of single digits for

duodecimal (base 12) numbering, I will singularly employ 'T' for pitch-class ten and 'E' for

pitch-class eleven.

[3] This dissertation will employ the pitch labelling system as adopted by the International

Standards Organization where numbers designate the octave for identified pitches. The

pitches spanning middle C to the B above are labelled with the number 4 (Middle C=C4,

tonic of C for this melody, I would arrange the pitches as C, E♭, F, G, B♭ and convert them to pitch-class numbers (C, E♭, F, G, B♭) mod12 = (0357T). By measuring the intervals spanning each pitch-class, including the last to first, this pitch-class set can be described as a successive-interval array of [3-2-2-3-2]. Figure 7 depicts the calculating of this through means of a clock diagram, but the results can also be computed through basic subtraction in mod12 pitch-class space (3-0 = 3, 5-3 = 2, 7-5 = 2, T-7 = 3, 0-T = 2). If a different pitch-class were selected as the referential tonic, the intervals of the array would remain intact, although they would be reordered.

Figure 5. "Sir Hugh: or The Jew's Daughter"
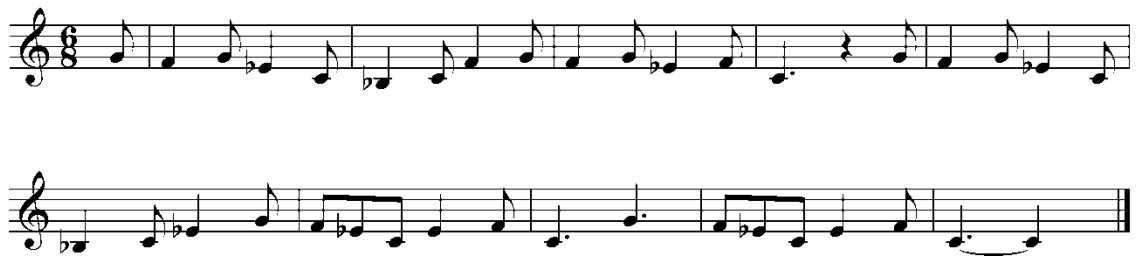
D above middle C = D4, etc.). B3 corresponds to the B below middle C, C5 corresponds to the C an octave higher than middle C, etc.

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Figure 6. Pitch map for "Sir Hugh: or The Jew's Daughter"

Figure 7. Measuring a successive-interval array via clock diagram
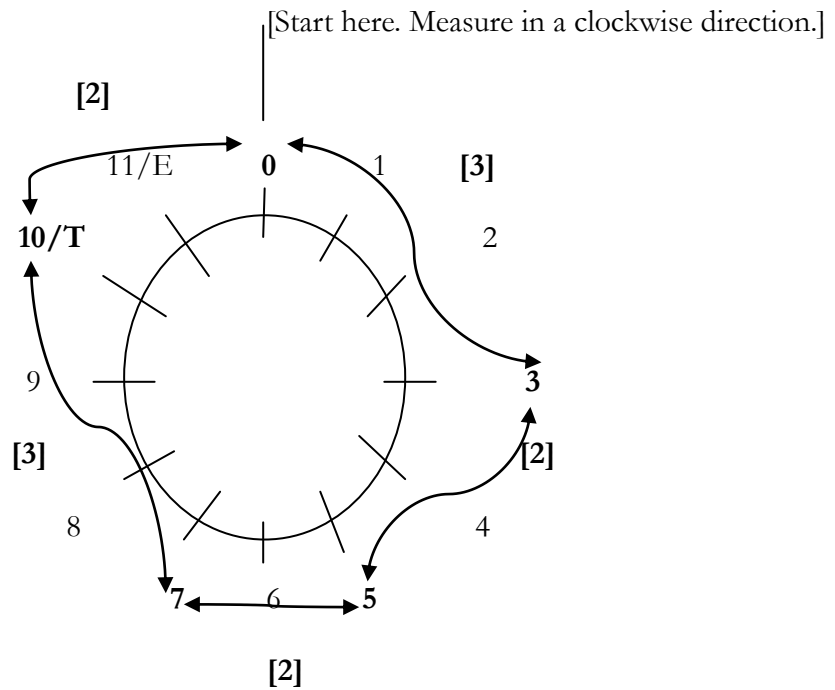
By using conventional labels for 7-pc scales, this melody traverses what could be labelled as a C minor scale (lacking $\hat{2}$ and $\hat{6}$), an incomplete C Dorian, or an incomplete C Phrygian. However, the potential for this multiplicity of valid scalar and modal labels is fraught with theoretically plausible gapped scale labels that interpolate nonexistent pitches and over-interpret the collection. In considering how to precisely survey the trends in pitch-space usage for a large number of melodies, I am mindful of Ockham's razor: *entia non sunt multiplicanda praeter necessitatem* (entities must not be multiplied beyond necessity). When the

melody of this 5-pc collection is described with a tonic-centered successive-interval array, the five intervals of the array describe the 5-pc scale succinctly. While it can be compared alongside other scalar patterns, such comparisons can be pursued after the initial encoding and assessment of the repertoire. To introduce tonic-centered successive-interval arrays, Figure 8 presents successive-interval arrays for several basic scales.

Figure 8. Sample successive-interval arrays

Pitch Names	Common Label	Pitch-Class Label	Successive-Interval Array (SIA)
(C, D, E, F, G, A, B)	The major scale	(024579E)	<2-2-1-2-2-2-1>
(C, D, E, F, G, A, B♭)	Mixolydian mode (major scale with a lowered $\hat{7}$)	(024579T)	<2-2-1-2-2-1-2>
(C, D, E, F, G, A)	Hexatonic scale that conforms to a major scale, save that it lacks $\hat{7}$	(024579)	<2-2-1-2-2-5>
(C, D, E, G, A)	Pentatonic scale (the so-called "black key" pentatonic scale) (Do – Re – Mi – Sol - La)	(02479)	<2-2-3-2-3>
(C, D, E, F, F♯, G, A, B)	Major Scale with an additional $\hat{4}$ that is raised as part of an applied to the dominant sonority.	(0245679E)	<2-2-1-1-1-2-2-1>
(C, D, E♭, F, G, A♭, B♭)	Aeolian mode (natural minor scale)	(023578T)	<2-1-2-2-1-2-2>

Having previously assigned a tonic of C (pitch-class 0) for "*Sir Hugh: or The Jew's Daughter*," its successive-interval array is [3-2-2-3-2]. Had a different pitch been selected as tonic, the interval values would remain, although their ordering would reflect a different cyclic permutation of this successive-interval array. Although Chrisman (1977) explores the labeling of cyclic permutation of interval arrays by employing a P_x descriptor to denote a cyclic permutational relationship between two related collections, where x corresponds to the number of cyclic permutations a given set is to be rotated to map onto a related set, the

totality of these potential cyclic permutational relationships can be readily depicted through

a successive-interval array matrix (SIA matrix), See Figure 9.

Figure 9. Successive-interval array matrix for [3-2-2-3-2]

	P_0	P_1	P_2	P_3	P_4
P_0	3	2	2	3	2
P_1	2	2	3	2	3
P_2	2	3	2	3	2
P_3	3	2	3	2	2
P_4	2	3	2	2	3

By displaying the cyclic permutations of a given successive-interval array on a matrix,

multiple intervallically-related pentatonic collections can be readily identified. While

[3-2-2-3-2] was assigned as P_0 for this example, any cyclic permutation could have been

selected. Figure 10 illustrates the successive-interval matrix for the major scale and its related

modes. Constructing successive-interval array matricies facilitate the opportunity to identify

relationships with other successive-interval arrays and discern which cyclic permutations are

more prevalent among all the potential orderings.

Figure 10. Successive-interval array matrix for the major scale and related modes

	P_0	P_1	P_2	P_3	P_4	P_5	P_6
P_0 (Major Scale)	2	2	1	2	2	2	1
P_1 (Dorian mode)	2	1	2	2	2	1	2
P_2 (Phrygian mode)	1	2	2	2	1	2	2
P_3 (Lydian mode)	2	2	2	1	2	2	1
P_4 (Mixolydian mode)	2	2	1	2	2	1	2
P_5 (Aeolian mode)	2	1	2	2	1	2	2
P_6 (Locrian mode)	1	2	2	1	2	2	2

Reconciling Alternate Encodings in Print

Among the twenty-seven collections of songs examined in this dissertation, some songs transcribed by select individuals, notably Eunice Sircom and Kenneth Peacock, have been published in multiple collections. Figure 11 identifies the publications that contain duplicate content. Such duplicate items are identified to ensure that any duplicate transcriptions will only be tallied once.

Figure 11. Sources containing duplicate content

#	Author/Editor	Year	Title	Contains duplicate content with no.
5	Helen Creighton	1932 (1966)	*Songs and Ballads From Nova Scotia*	6, 11, 21, 25
6	Helen Creighton, Doreen Senior	1940	*Twelve Folk Songs from Nova Scotia*	5, 9, 14
7	Anselme Chaisson, Daniel Boudreau	1942-1979 (1996/2002)	*Chansons d'Acadie, vol. 1-11*	23
8	John Lorne Campbell	1947	*A Collection of Folk-Songs and Music Made in Nova Scotia*	22
9	Helen Creighton, Doreen Senior	1950	*Traditional Songs From Nova Scotia*	6, 11, 14, 21
11	Alan Lomax	1960	*The Folk Songs of North America*	5, 11
12	Helen Creighton, Kenneth Peacock	1961	*Maritime Folk Songs*	20, 21
14	Anonymous, excerpted from the Creighton collection	1968?	*Folk Songs of Nova Scotia*	6, 9
20	Helen Creighton, edited by Ronald Labelle	1988	*La Fleur du Rosier*	12, 21
21	Kaye Pottie, Vernon Ellis	1992	*Folksongs of the Maritimes*	5, 9, 12, 20
22	John Lorne Campbell	1990 (1999)	*Songs Remembered in Exile, 2nd ed.*	8
23	Donald Boudreau, Lew Alpaugh	1997	*Grandes Chansons Françaises d'Acadie*	7
24	Lauchie MacLellan, edited by John Shaw	2000	*Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan*	7
25	David Gregory	2004	*Helen Creighton and the Traditional Songs of Nova Scotia*	5

Contrasting Alternate Transcriptions

This section examines a sampling of songs, drawn from commercially available copies of existent field recordings that were cited as source materials by transcribers in the initially surveyed publications. Samplings of these published transcriptions are compared alongside my own encodings. To illustrate the methodology for this section, three partial transcriptions are presented to portray the kinds of pitch, rhythmic, and metrical discrepancies that are identified between my encodings and those made by previous transcribers. Figure 12 presents two partial encodings of "The Mermaid," as found on track no. 6 of the compact disc recording *The Helen Creighton Folklore Society – Songs of the Sea.* Figure 12.a presents an excerpt of a transcription made by Margaret Sargent. While I heartily agree with the transcribed pitches, see Figure 12.b., although the recording sounds an octave lower than transcribed by Sargent, there are larger discrepancies concerning rhythm and meter. Figure 13 presents transcriptions of "Broken Ring Song," as found on the fifth track of *The Helen Creighton Folklore Society – Songs of the Sea.* Figure 13.a presents an excerpt transcribed by Doreen Senior. While my accompanying transcription is similar to hers (related by transposition, see Figure 13.b.), I include an additional note for the word 'the,' a word that she does not account for in her encoding. Figure 14.a shows an excerpt taken from a transcription made by Kenneth Peacock. Figures 14.a-b present transcriptions of "*Derrière Chez Nous*," as recorded on *Acadian Songs from Pubnico and Grand-Étang From the Helen Creighton Collection.* While Figures 14.a and 14.b share many features (related by transposition), there is disagreement over the initial note and rhythmic subdivision of the basic pulse.

Figure 12.a-b. Partial transcriptions of "The Mermaid" (Sargent, Fielding)

Figure 12.a Partial transcriptions of "The Mermaid," as transcribed by Margaret Sargent, found in *Traditional Songs From Nova Scotia*, p. 106.[4]

'Twas Fri-day morn when we - set sail and we sailed not far from the land

Figure 12.b Partial transcriptions of "The Mermaid," as transcribed by Peter Fielding

Twas Fri - day morn when we - set sail and we sailed not far from the land._____

Figure 13.a-b. Partial transcriptions of "Broken Ring Song" (Senior, Fielding)

Figure 13.a. Partial transcriptions of "Broken Ring Song [A]," as transcribed by Doreen Senior, found in *Traditional Songs From Nova Scotia*, p. 134.

Asa sail - or walk - ed all in a gar-den

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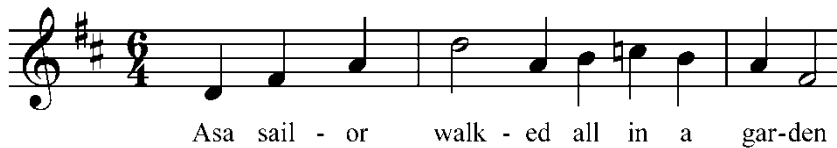
[4] n.b. The third measure of Sargent's transcription of "The Mermaid" contains two ♪♪ more than what a single measure of $\frac{3}{4}$ meter permits.

Figure 13.b. Partial transcriptions of "Broken Ring Song," as transcribed by Peter Fielding

As a sail - or walked all___ in a gar - den,___

Figure 14.a-b. Partial transcriptions of "*Derrière Chez Nous*" (Peacock, Fielding)

Figure 14.a Partial transcriptions of "*Derrière Chez Nous*," as transcribed by Kenneth Peacock, found in *La Fleur du Rosier*, p. 196.

Der - rièr' chez nous, vous n'sa-vez pas ce qu'il y a,

Figure 14.b Partial transcriptions of "*Derrière Chez Nous*," as transcribed by Peter Fielding

De - rrière chez nous___ vous n'sa - vez pas ce qu'il y a,
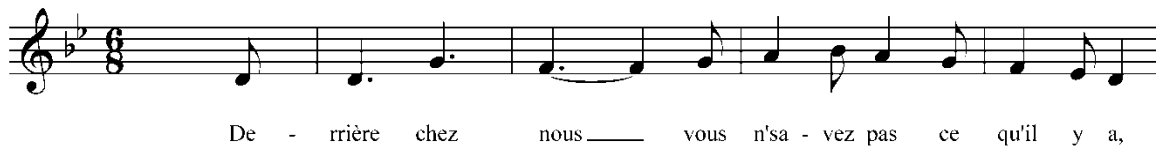
This section of the methodology outline serves as a means of exploring select examples of this published repertoire alongside my own transcriptions made from commercially available duplicates of the original audio field recordings. These partial comparisons hint at the types of differences that are identified in greater detail. While there may be a minutia of difference in the quality of these reproduced audio field recording materials, they provide an opportunity to conduct and present a brief audit of the encodings made by these initial transcribers of the repertoire alongside my own transcriptions. To explore these issues in greater detail, the published transcriptions for twenty-five field

recordings are compared alongside new encodings. Of paramount importance are the

comparisons of pitch-space mappings to learn if my encodings differ from the successive-

interval arrays already tabulated for previously published encodings.

CHAPTER 3

TRADITIONAL VOCAL REPERTOIRE IN PRINT

This chapter identifies and analyzes 1,948 Nova Scotian songs found in twenty-seven publications. The first section identifies the trends for the combined collection and size-specific subsets. The second, third, and fourth sections focus on trends found within language-specific collections (English, French, and Gaelic). As some songs attribute the same source, duplicate publications are not counted twice. Because of the extensive overlapping of shared materials in John Campbell's *A Collection of Folk-Songs and Music Made in Nova Scotia* and *Songs Remembered in Exile, 2ⁿᵈ ed.*, these materials are assessed as a single publication (See Appendix).

<u>Combined Tabulations</u>

The 1,948 Nova Scotian melodies span collection sizes of three to ten. The distribution of these songs by collection size is shown in Figure 15 and their breakdown by collection size for each individual publication is listed in Figure 16. Seven-note collections are the most numerous with 884 occurences. Six-note collections are the second most common, having 603 exemplars. Five and eight-note melodies have sizable representation, with 243 and 173 examples, respectively. The remaining collection sizes have significantly fewer tallies (twenty-three 9-pc, thirteen 4-pc, five 10-pc, and four 3-pc melodies).

Figure 15. Combined distribution by collection size, N=1,948
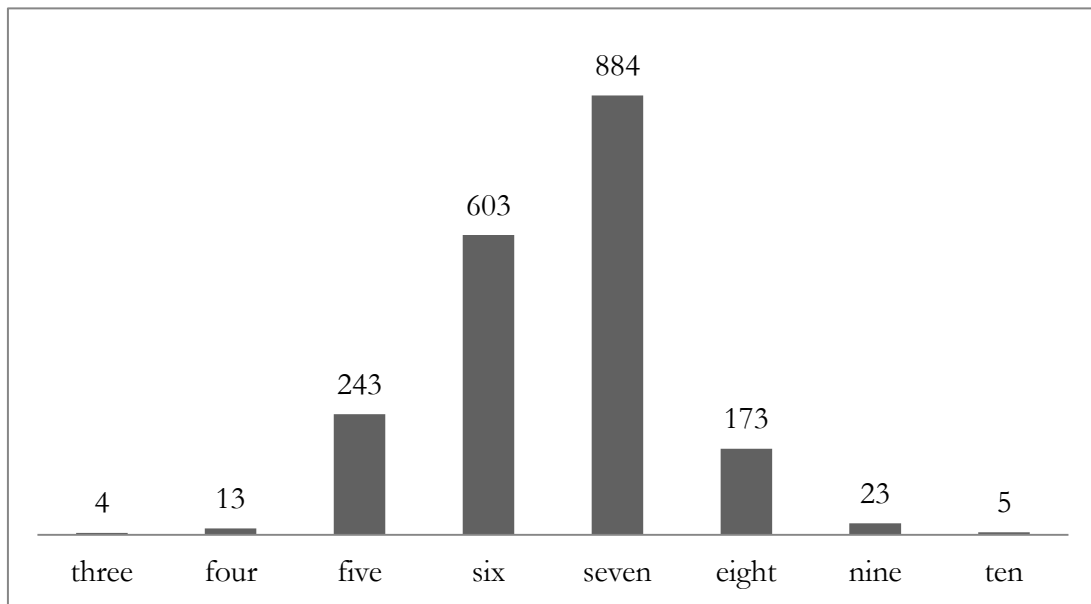
Figure 16. Breakdown by collection size and publication

Publication	No. of songs	3	4	5	6	7	8	9	10
		Collection size							
Some Aspects of Folk-Song	2	0	0	0	1	1	0	0	0
Folklore from the Half-Breeds in Nova Scotia	1	0	0	1	0	0	0	0	0
Ballads and Sea Songs from Nova Scotia	42	0	0	6	7	25	4	0	0
Old Ballads Sung by George J Byers	35	0	0	5	11	17	1	1	0
Songs and Ballads From Nova Scotia	151	1	3	24	56	61	6	0	0
Twelve Folk Songs from Nova Scotia	3	0	0	1	0	2	0	0	0
Chansons d'Acadie, vol. 1-11	566	0	0	21	132	328	68	15	2
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	150	0	0	39	65	38	8	0	0
Traditional Songs From Nova Scotia	184	0	0	16	50	98	18	1	1
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	7	0	0	3	4	0	0	0	0
The Folk Songs of North America	1	0	0	0	0	0	1	0	0
Maritime Folk Songs	153	0	0	8	46	78	19	1	1
Gaelic Songs of Nova Scotia	90	0	0	27	39	19	4	1	0
Folk Songs of Nova Scotia	7	0	0	0	3	4	0	0	0
A Heritage of Songs	139	0	1	11	27	78	19	3	0
Black Music in the Maritimes	4	0	1	0	2	1	0	0	0
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	143	0	0	39	57	42	5	0	0
From the Farthest Hebrides	1	0	0	1	0	0	0	0	0
Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	0	0	0	0	1	0	0
La Fleur du Rosier	103	2	3	12	31	44	10	1	0
Folksongs of the Maritimes	47	1	3	4	23	14	2	0	0
Grandes Chansons Françaises d'Acadie	49	0	2	4	17	20	5	0	1
Brìgh an Òrain/A Story in Every Song	47	0	0	15	21	9	2	0	0
Helen Creighton and the Traditional Songs of Nova Scotia	1	0	0	0	1	0	0	0	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	8	0	0	3	4	1	0	0	0
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.	13	0	0	3	6	4	0	0	0
Sums:	1,948	4	13	243	603	884	173	23	5

The four 3-pc melodies are found in *Songs and Ballads From Nova Scotia*, *La Fleur du Rosier*, and *Folksongs of the Maritimes*. Their combined tabulations are shown in Figure 17.a-b. Two successive interval arrays (SIA's) emerge with equal frequency: <2-2-8>, that spans pcs (024) [Î, 2̂, 3̂ (Do, Re, Mi)], and <4-3-5>, that spans pcs (047), a major triad [Î ∕3̂∕5̂ (Do∕Mi∕Sol)].

Figure 17.a-b. Combined 3-pc SIA tabulations, n=4

Figure 17.a. Combined 3-pc SIA tabulations

Publication	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Songs and Ballads From Nova Scotia	1	0	1	0	0	0	0	0	0	0	1	0
La Fleur du Rosier	2	0	1	0	2	0	0	1	0	0	0	0
Folksongs of the Maritimes	1	0	0	0	1	0	0	1	0	0	0	0
Sums:	4	0	2	0	3	0	0	2	0	0	1	0

Figure 17.b. Bar graph for combined 3-pc SIA tabulations, n=4
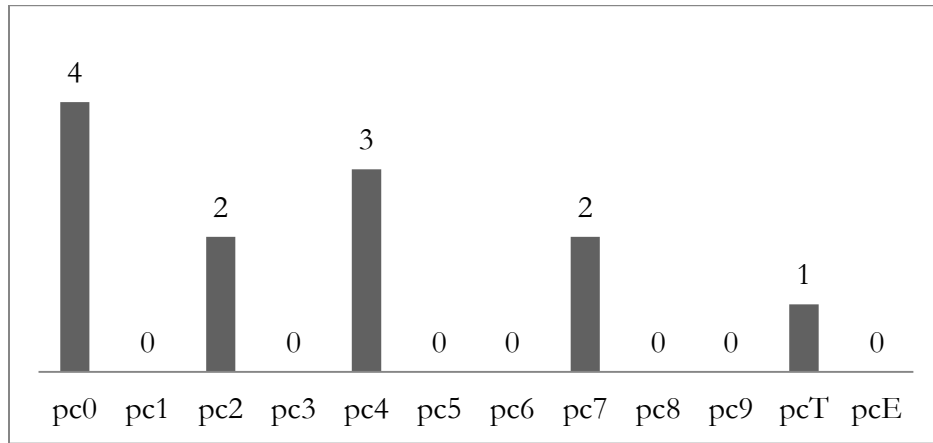
Thirteen 4-pc melodies are found in *Songs and Ballads From Nova Scotia*, *A Heritage of Songs*, *Black Music in the Maritimes*, *La Fleur du Rosier*, *Folksongs of the Maritimes*, and *Grandes Chansons Françaises d'Acadie*. Figure 18.a-b identifies the combined SIA/pc tabulations. The SIA that best typifies this collection size is <2-2-3-5>, spanning pcs (0247) [1̂∕2̂∕3̂∕5̂ (Do∕Re∕Mi∕Sol)].

Figure 18.a-b. Combined 4-pc SIA tabulations, n=13

Figure 18.a. Combined 4-pc SIA tabulations, n=13

Publication	pc 0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc 7	pc 8	pc 9	pc T	pc E
Songs and Ballads From Nova Scotia	3	0	3	0	3	0	0	3	0	0	3	0
A Heritage of Songs	1	0	1	0	1	0	0	1	0	0	0	0
Black Music in the Maritimes	1	0	1	0	1	0	0	0	0	1	0	0
La Fleur du Rosier	3	0	2	0	2	0	0	2	0	2	0	1
Folksongs of the Maritimes	3	0	3	0	3	0	0	2	0	1	0	0
Grandes Chansons Françaises d'Acadie	2	0	2	1	1	0	0	2	0	0	0	0
Sums:	13	0	12	1	11	0	0	10	0	4	3	1

Figure 18.b. Bar graph for combined 4-pc SIA tabulations, n=13
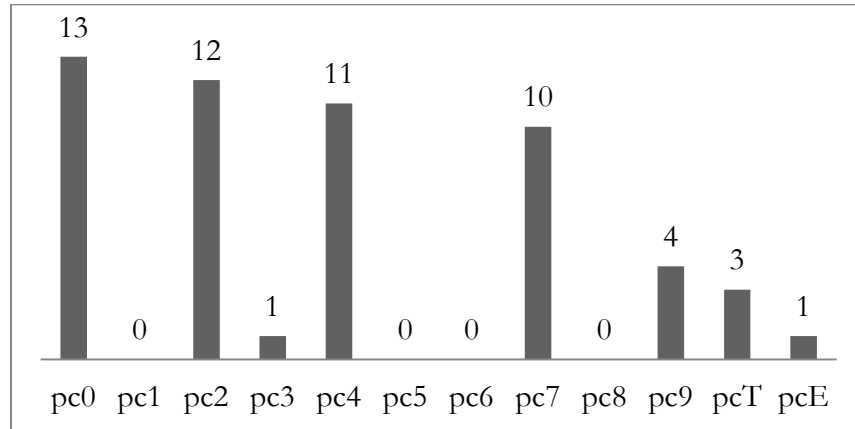
Two hundred and forty-three 5-pc melodies are present in 20 publications. Their combined tabulations are shown in Figure 19.a and depicted in the bar graph of Figure 19.b. The prevailing pattern is the so-called "black-key pentatonic," possessing an SIA of <2-2-3-2-3> and spanning pcs (02479) [$\hat{1}\hat{2}\hat{3}∕\hat{5}\hat{6}$ (Do Re Mi ∕ Sol La)]. The second-most common pattern spans an SIA of <2-2-1-2-5>, mapping onto pcs (02457). Less frequent, though still numerous, are the occurrences of the subtonic (pc T) and lowered mediant (pc 3).

Figure 19.a. Combined 5-pc SIA/pc tabulations, n=243

Publication	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Folklore from the Half-Breeds in Nova Scotia	1	0	0	0	1	1	0	1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	6	0	6	1	5	2	0	6	1	3	0	0
Old Ballads Sung by George J Byers	5	0	5	1	3	3	0	5	0	3	0	0
Songs and Ballads From Nova Scotia	24	0	23	2	18	7	1	24	0	16	3	2
Twelve Folk Songs from Nova Scotia	1	0	0	0	1	0	0	1	0	1	0	1
Chansons d'Acadie, vol. 1-11	21	0	21	2	18	16	0	21	0	3	1	2
A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	39	0	28	12	25	14	0	37	3	26	9	2
Traditional Songs From Nova Scotia	16	0	15	2	12	5	0	16	0	10	4	0
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	3	0	2	1	1	2	0	3	0	1	2	0
Maritime Folk Songs	8	0	7	1	6	2	0	8	0	7	1	0
Gaelic Songs of Nova Scotia	27	0	20	8	14	13	0	27	0	14	12	0
A Heritage of Songs	11	0	9	3	7	4	0	11	0	6	3	1
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	39	0	29	10	21	19	0	38	1	24	14	0
From the Farthest Hebrides	1	0	1	0	0	1	0	1	0	1	0	0
La Fleur du Rosier	12	0	12	3	9	7	0	12	0	2	0	3
Folksongs of the Maritimes	4	0	4	0	4	2	0	4	0	2	0	0
Grandes Chansons Françaises d'Acadie	4	0	4	1	3	4	0	4	0	0	0	0
Brìgh an Òrain/A Story in Every Song	15	0	9	6	3	12	0	15	0	3	12	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	3	0	1	3	0	2	0	3	0	0	3	0
As A' Bhràighe (Beyond The Braes)	3	0	3	0	3	0	0	3	0	3	0	0
Sums:	243	0	199	56	154	116	1	240	5	126	64	11

Figure 19.b. Bar graph for combined 5-pc SIA/pc tabulations, n=243
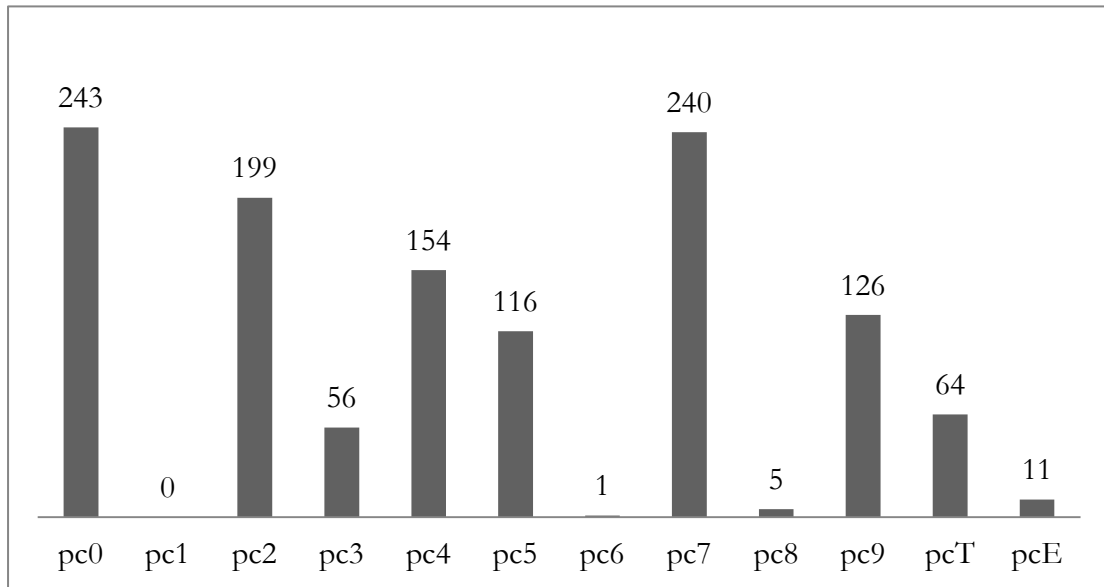
Six hundred and three 6-pc melodies are located in twenty-one publications. The combined sums for each publication are listed in Figure 20.a, and their combined tallies are depicted in the bar graph of Figure 20.b. The highest tallied scalar pattern has an SIA of <2-2-1-2-2-3> and spans pcs (024579). This maps onto the first six notes of the major scale (Î2̂3̂4̂5̂6̂) [Do Re Mi Fa Sol La]. Although not possessing the highest tallies individually, as a collective group, pc T (with 213 occurrences) and pc E (with 205 occurrences) identify the strong presence of a variable 7̂ in this repertoire. Similarly, the 181 tallies for pc 3 speak to the frequency of 3̂, regardless of quality (pc 3 or pc 4). If the tallies for these variable 3̂ and 7̂ were combined, additional normative 6-pc scales for this repertoire could span Î, 2̂, variable 3̂, 4̂, 5̂, variable 7̂ [pc 0, pc 2, pc3 (or 4), pc 5, pc 7, and pc T (or pc E)].

Figure 20.a. Combined 6-pc SIA tabulations, n=603

Publication/pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Some Aspects of Folk-Song	1	0	1	0	1	1	0	1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	7	0	7	2	5	3	0	7	1	5	1	4
Old Ballads Sung by George J Byers	11	0	11	0	10	9	0	11	0	9	1	4
Songs and Ballads From Nova Scotia	56	1	51	5	50	32	0	56	2	49	5	29
Chansons d'Acadie, vol. 1-11	132	0	130	2	18	101	0	131	0	64	1	64
A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	65	1	57	33	28	53	0	64	8	31	36	14
Traditional Songs From Nova Scotia	50	0	46	20	29	32	1	50	1	31	21	19
An t-Eilthireach, the exile.	4	0	4	3	1	3	0	4	0	1	3	1
Maritime Folk Songs	46	0	44	25	16	33	0	45	2	26	39	0
Gaelic Songs of Nova Scotia	39	0	37	18	16	30	0	38	2	22	23	9
Folk Songs of Nova Scotia	3	0	3	1	2	2	0	3	0	2	1	1
A Heritage of Songs	27	0	24	8	17	20	0	27	2	17	8	12
Black Music in the Maritimes	2	0	2	2	2	0	0	2	0	2	0	0
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	57	0	53	25	25	43	0	57	3	32	33	14
La Fleur du Rosier	31	0	31	8	23	22	0	31	1	19	7	13
Folksongs of the Maritimes	23	0	23	1	21	16	0	23	1	17	2	11
Grandes Chansons Françaises d'Acadie	17	0	17	5	12	14	0	17	0	9	3	8
Brìgh an Òrain/A Story in Every Song	21	0	16	15	3	18	0	21	1	11	19	1
Helen Creighton and the Traditional Songs of Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	4	0	4	2	0	4	0	4	0	2	4	0
As A' Bhràighe (Beyond The Braes)	6	0	6	6	0	6	0	6	0	0	6	0
Sums:	603	2	568	181	280	442	1	599	24	351	213	205

Figure 20.b. Bar graph for combined 6-pc SIA tabulations, n=603
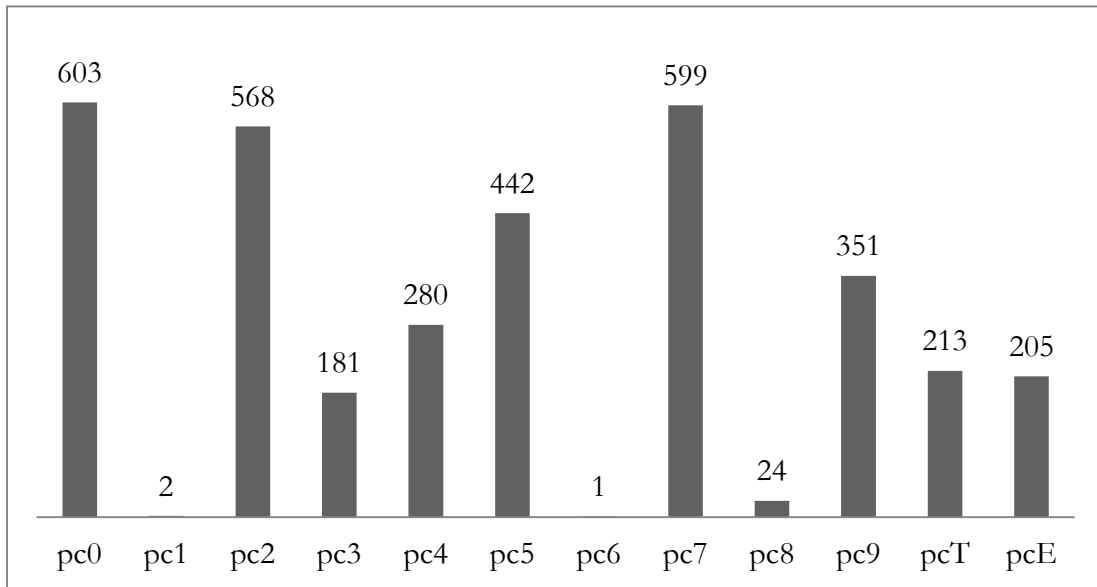
Eight hundred and eighty-four 7-pc Nova Scotian melodies are found in twenty publications. The number of melodies found in each publication are listed in Figure 21.a. and the combined pc tallies are depicted on a bar graph in Figure 21.b. Although the major scale is the dominant collection, possessing an SIA of <2-2-1-2-2-2-1> and spanning pcs (024579E), there are sizable tallies for pc 3 and pc T, with 233 and 273 occurrences, respectively. These tallies, though less than the major scale, allude to the prevalence of the Aeolian (natural minor), Dorian, and Mixolydian modes.

Figure 21.a. Combined 7-pc SIA tabulations, n=884

Title\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Some Aspects of Folk-Song	1	0	1	0	1	1	0	1	0	1	0	1
Ballads and Sea Songs from Nova Scotia	25	0	25	5	20	24	2	25	3	21	11	14
Old Ballads Sung by George J Byers	17	0	17	0	17	17	0	17	0	17	1	16
Songs and Ballads From Nova Scotia	61	0	61	4	57	61	0	61	1	60	4	57
Twelve Folk Songs from Nova Scotia	2	0	2	1	1	2	0	2	0	2	1	1
Chansons d'Acadie, vol. 1-11	328	1	326	55	276	328	7	328	24	298	51	275
A Collection of Folk-Songs and Music Made in Nova Scotia and *Songs Remembered in Exile*	38	0	36	28	13	37	1	37	5	32	31	8
Traditional Songs From Nova Scotia	98	0	95	29	69	98	1	98	7	91	42	58
Maritime Folk Songs	78	0	78	54	23	78	2	78	6	71	64	14
Gaelic Songs of Nova Scotia	19	0	19	6	13	19	0	19	1	18	7	12
Folk Songs of Nova Scotia	4	0	4	1	3	4	0	4	0	3	2	3
A Heritage of Songs	78	0	75	12	66	77	2	78	9	71	17	61
Black Music in the Maritimes	1	0	1	0	1	1		1	0	1		1
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	42	0	42	17	26	42	0	42	2	39	19	23
La Fleur du Rosier	44	1	44	8	36	42	1	44	1	41	9	37
Folksongs of the Maritimes	14	0	13	2	13	14	0	14	2	13	1	12
Grandes Chansons Françaises d'Acadie	20	0	20	1	19	20	0	20	1	19	1	19
Brìgh an Òrain/A Story in Every Song:	9	0	9	7	2	9	0	9	3	6	9	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	1	0	1	1	0	1	0	1	0	1	1	0
As A' Bhràighe (Beyond The Braes)	4	0	4	2	2	4	0	4	0	3	2	3
Sums:	884	2	873	233	658	879	16	883	65	808	273	615

Figure 21.b. Bar graph for combined 7-pc SIA tabulations, n=884
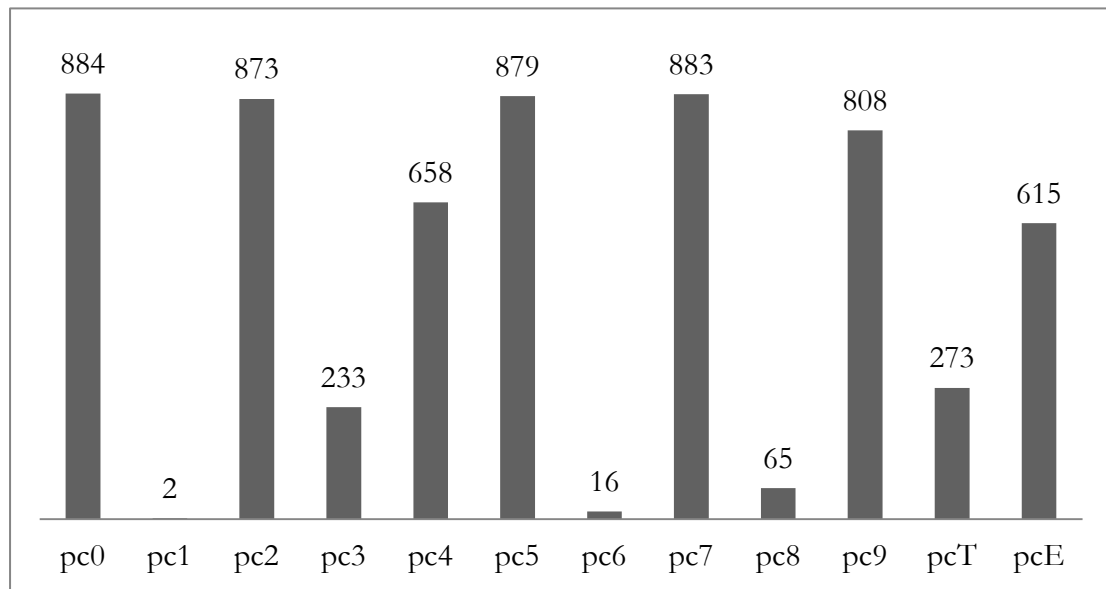
There are 173 8-pc melodies spanning 16 pubications. Their distribution by publication is shown in Figure 22.a and depicted on the bar graph in Figure 22.b. The normative 8-pc collection possesses and SAI of <2-2-1-2-2-1-1-1> and spans pcs (024579TE). This aligns with a major scale that has both a leading-tone and subtonic ($\downarrow\hat{7}$). While the 65 occurences of pc 3 speak to the number of minor or minor-based modal melodies in this collection, the 55 occurences of pc 6 is present in almost one third of these melodies and is rather unique amongst this repertoire.

Figure 22.a-b. Combined 8-pc SIA tabulations, n=173

Figure 22.a. Combined 8-pc SIA tabulations, n=173

Publication\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Ballads and Sea Songs from Nova Scotia	4	1	4	2	3	3	0	4	1	4	4	2
Old Ballads Sung by George J Byers	1	1	1	0	1	1	0	1	0	1	0	1
Songs and Ballads From Nova Scotia	6	1	6	0	6	6	2	6	0	6	3	6
Chansons d'Acadie, vol. 1-11	68	0	68	19	54	68	33	68	10	63	34	59
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and *Songs Remembered in Exile*	8	1	8	5	5	8	0	8	2	7	8	4
Traditional Songs From Nova Scotia	18	0	18	10	10	18	2	18	7	17	15	11
The Folk Songs of North America	1	0	1	1	1	1	0	1	0	1	1	0
Maritime Folk Songs	19	0	19	7	18	19	2	19	0	18	17	14
Gaelic Songs of Nova Scotia	4	0	4	3	2	4	1	4	1	4	4	1
A Heritage of Songs	19	0	19	9	11	19	7	19	4	16	15	14
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	5	1	4	2	5	5	2	4	1	4	4	3
Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	1	0	1	1	0	1	0	1	1	1
La Fleur du Rosier	10	1	10	4	7	10	3	10	3	8	6	8
Folksongs of the Maritimes	2	0	2	1	2	2	1	2	0	2	1	1
Grandes Chansons Françaises d'Acadie	5	0	5	0	5	5	2	5	0	5	3	5
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	2	0	2	2	0	2	0	2	2	2	2	0
Sums:	173	6	172	65	131	172	55	172	31	159	118	130

Figure 22.b. Bar graph for combined 8-pc SIA tabulations, n=173
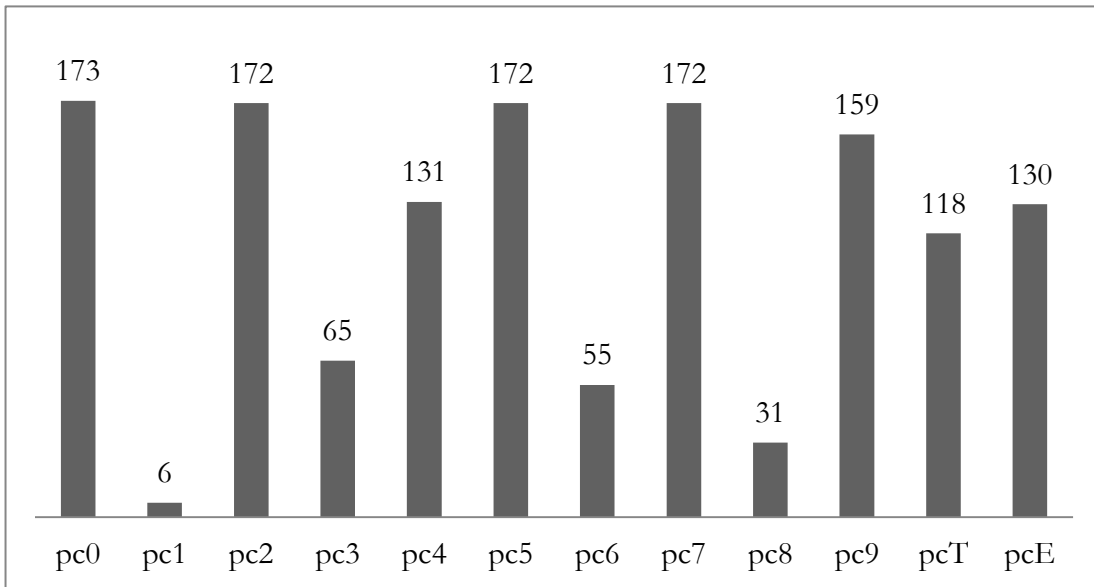
Twenty-three 9-pc melodies are located in *Old Ballads Sung by George J Byers*, *Chansons d'Acadie, vol. 1-11*, *Traditional Songs From Nova Scotia*, *Maritime Folk Songs*, *Gaelic Songs of Nova Scotia*, *A Heritage of Songs*, and *La Fleur du Rosier*. Their distribution by publication is shown in Figure 23.a and their combined tallies are depicted on the bar graph in Figure 23.b. Although twenty-three is not a large number of melodies from which to draw sweeping conclusions, the most frequently tallied SIA is <2-1-1-1-2-2-1-1-1>, which spans pcs (0234579TE). Although pc 3 occurs sixteen times, the next most frequent is pc 8 with twelve occurences. As per the 8-pc collections, pc 6 occurs in almost one third of the melodies.

Figure 23.a-b. Combined 9-pc SIA tabulations, n=23

Figure 23.a. Combined 9-pc SIA tabulations, n=23

Publication\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Old Ballads Sung by George J Byers	1	0	1	0	1	1	1	1	1	1	0	1
Chansons d'Acadie, vol. 1-11	15	1	15	12	13	15	3	15	6	14	13	13
Traditional Songs From Nova Scotia	1	0	1	1	0	1		1	1	1	1	1
Maritime Folk Songs	1	0	1	1	1	1	0	1	0	1	1	1
Gaelic Songs of Nova Scotia	1	1	1	1	0	1	0	1	1	1	1	0
A Heritage of Songs	3	1	3	0	3	3	3	3	2	3	0	3
La Fleur du Rosier	1	0	1	1	0	1	0	1	1	1	1	1
Sums:	23	3	23	16	18	23	7	23	12	22	17	20

Figure 23.b. Bar graph for combined 9-pc SIA tabulations, n=23
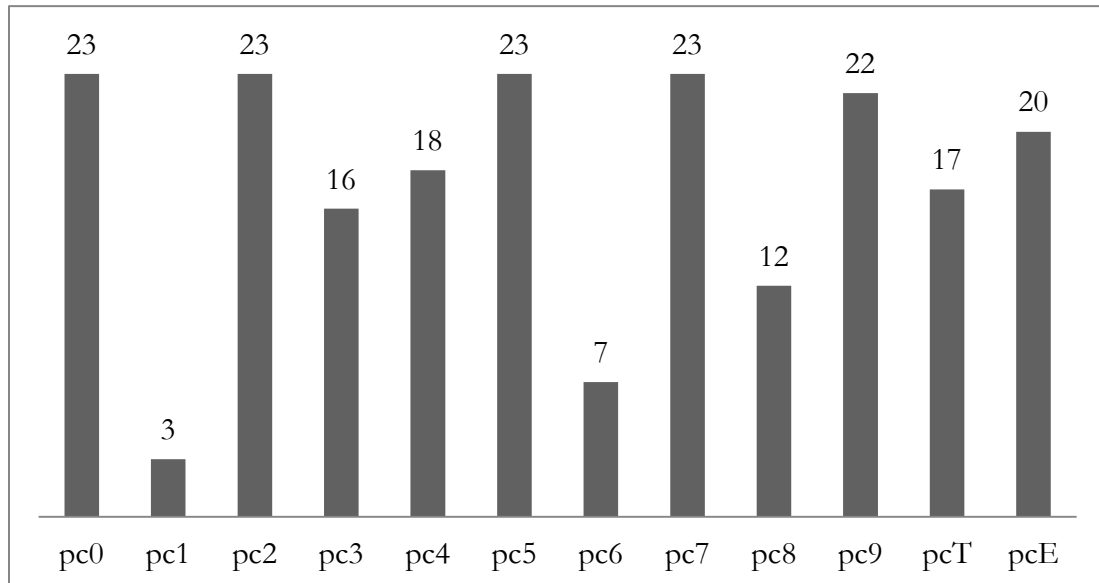
The five ten-note (10-pc) collections in this repertoire are found in *Chansons d'Acadie, vol. 1-11*, *Traditional Songs From Nova Scotia*, *Maritime Folk Songs*, and *Grandes Chansons Françaises d'Acadie*. The distribution amongst each publication is listed in Figure 24.a, while the cumulative sums are depicted on a bar graph in Figure 24.b. No single 10-pc pattern predominates. The highest tallies have co-equal numbers for the SIAs <2-1-1-1-1-1-2-1-1-1>, spanning pcs (02345679TE), and <2-1-1-1-2-1-1-1-1-1>, spanning pcs (02345789TE). Of interest was the complete avoidance of pc 1.

Figure 24.a-b. Combined 10-pc SIA tabulations, n=5

Figure 24.a. Combined 10-pc SIA tabulations, n=5

Publication\pc	pc 0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc 7	pc 8	pc 9	pc T	pc E
Chansons d'Acadie, vol. 1-11	2	0	2	2	2	2	1	2	1	2	2	2
Traditional Songs From Nova Scotia	1	0	1	1	1	1	0	1	1	1	1	1
Maritime Folk Songs	1	0	1	1	1	1	1	1	0	1	1	1
Grandes Chansons Françaises d'Acadie	1	0	1	1	1	1	1	1	1	1	0	1
Sums:	5	0	5	5	5	5	3	5	3	5	4	5

Figure 24.b. Bar graph for combined 4-pc SIA tabulations, n=5
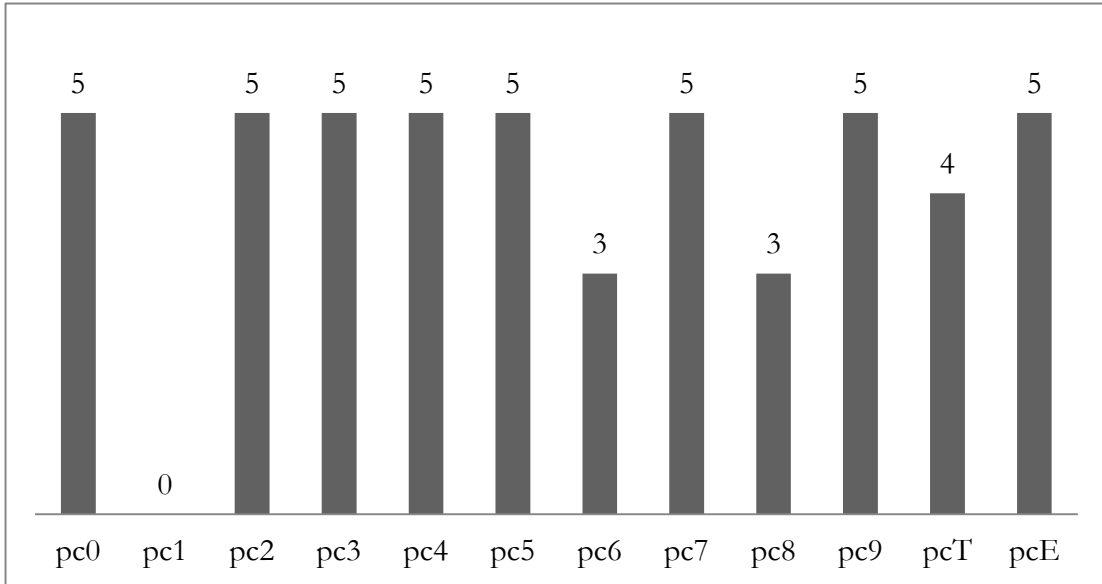
The tallies for all 1,948 Nova Scotian melodies, as listed by publication size is listed in Figure 25.a. These combined sums are shown in the bottom of Figure 25.a and depicted on a bar graph in Figure 25.b. Although the melodies assessed spanned three to ten distinct pitch classes, their combined sums yield information about scalar pattern tendencies for collections of all sizes. Due to the nature of the tonic-centered successive interval array, pc 0 has the highest number of occurrences (1,948). It is closely followed in frequency by pc 7 and form the pc 07 dyad ($\hat{1}∕\hat{5}$ |Do∕Sol). The next next most frequently occuring pitch class is pc 2, which expands the collection to the (027) trichord ($\hat{1}\hat{2}∕\hat{5}$ |Do Re∕Sol). Expanding to a four-note collection would inlcude pc 5 to form a (0257) tetrad ($\hat{1}\hat{2}∕\hat{4}\hat{5}$ |Do Re∕Fa Sol). The most common five-pitch collection spanning pcs (02579) is $\hat{1}\hat{2}∕\hat{4}\hat{5}\hat{6}$ (Do Re∕Fa Sol La). The highest occuring 6-pc collection tally is for pcs (024579), spanning the first six notes of the major scale $\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}\hat{6}$ (Do Re Mi Fa Sol La). The normative seven-note

collection is the major scale [$\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}\hat{6}\hat{7}$ (Do-Re-Mi-Fa-Sol-La-Ti)]. The typical 8-pc tally is for a major scale, with the addition of pc T/subtonic (024579TE). The 9-pc tallies include pc 3/lowered mediant (0234579TE). Having significantly reduced tallies, the remaining collections include pc 8 (02345789TE) and pc 6 (023456789TE), before adding pc 1 and spanning the entire chromatic scale (0123456789TE).

Figure 25.a-b. Combined SIA tabulations, N=1,948

Figure 25.a. Combined SIA tabulations, N=1,948 (continued onto next page)

Title	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Some Aspects of Folk-Song	2	0	2	0	2	2	0	2	0	2	0	1
Folklore from the Half-Breeds in Nova Scotia	1	0	0	0	1	1	0	1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	42	1	42	10	33	32	2	42	6	33	16	20
Old Ballads Sung by George J Byers	35	1	35	1	32	31	1	35	1	31	2	22
Songs and Ballads From Nova Scotia	151	2	145	11	134	106	3	150	3	131	19	94
Twelve Folk Songs from Nova Scotia	3	0	2	1	2	2	0	3	0	3	1	2
Chansons d'Acadie, vol. 1-11	566	2	562	92	381	530	44	565	41	444	102	415
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	150	2	129	78	71	112	1	146	18	96	84	28
Traditional Songs From Nova Scotia	184	0	176	63	121	155	4	184	16	151	83	90
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	7	0	6	4	2	5	0	7	0	2	5	1
The Folk Songs of North America	1	0	1	1	1	1	0	1	0	1	1	0
Maritime Folk Songs	153	0	150	89	65	134	5	152	8	124	123	30
Gaelic Songs of Nova Scotia	90	1	81	36	45	67	1	89	5	59	47	22
Folk Songs of Nova Scotia	7	0	7	2	5	6	0	7	0	5	3	4
A Heritage of Songs	139	1	131	32	105	123	12	139	17	113	43	91
Black Music in the Maritimes	4	0	4	2	4	1	0	3	0	4	0	1
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	143	1	128	54	77	109	2	141	7	99	70	40
From the Farthest Hebrides	1	0	1	0	0	1	0	1	0	1	0	0

Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	1	0	1	1	0	1	0	1	1	1
La Fleur du Rosier	103	2	101	24	79	82	4	101	6	73	23	63
Folksongs of the Maritimes	47	0	45	4	44	34	1	46	3	35	4	24
Grandes Chansons Françaises d'Acadie	49	0	49	9	41	44	3	49	2	34	7	33
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	47	0	36	30	8	41	0	47	6	22	43	0
Helen Creighton and the Traditional Songs of Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	8	0	6	6	0	7	0	8	0	3	8	0
As A' Bhràighe (Beyond The Braes)	13	0	13	8	5	10	0	13	0	6	8	3
Sums	1948	13	1854	557	1260	1637	83	1934	139	1475	693	986

Figure 25.b. Bar graph for combined SIA tabulations, N=1,948
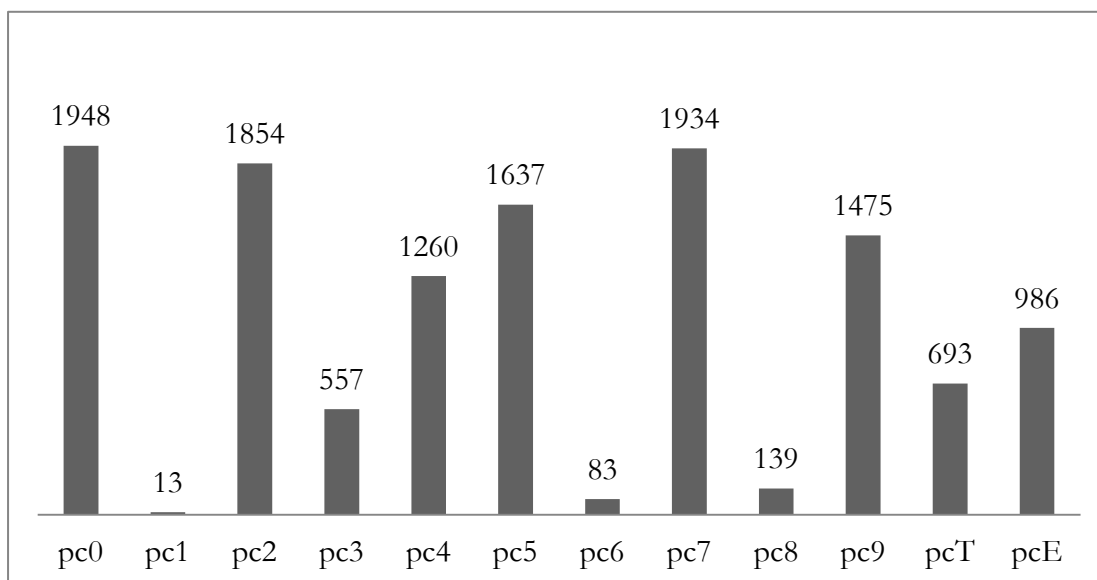
Trends of English-Language Songs

Seven hundred and sixty-four Nova Scotian English language melodies are present in sixteen of the collections surveyed in this dissertation. As some publications contain music in more than one language, some of the numbers that are associated with each publications may vary from those identified in the previous chapter. Examples of this can be found in *Maritime Folk Songs* as it contains three Gaelic and four French language songs. As such, only 146 of this publication's melodies are included in the tally for songs of the English language. Likewise, one French song is removed from the combined numbers for *Folksongs of the Maritimes*, thereby reducing the number to forty-six. Similarly, one English-language melody is found in volume ten of *Chansons d'Acadie*, "Dear Mary," and "O Will You Marry Me?," as found in *Gaelic Songs in Nova Scotia*.

Figure 26.a identifies the frequency and distribution of these songs by publication and collection size. The final line of Figure 26.a and the entirety of Figure 26.b present the cumulative tallies by collection size. Seven-note collections, with 377 occurrences, are the most numerous. 6-pc are next best represented, with some 224 examples. 5-pc and 8-pc melodies occur with similar frequency, that being 75 and 70 times, respectively. Continuing the bell curve trend of Figure 26.b., collection sizes four and nine have comparable numbers, that being eight and six. The counts tapers off with 3-pc and 10-pc collections, each having tallies of two.

Figure 26.a-b. Distribution of English language songs, N=764

Figure 26.a. Distribution of English language songs, N=764

Title/# per publication/# per collection size	#	3	4	5	6	7	8	9	10
Some Aspects of Folk-Song	2	0	0	0	1	1	0	0	0
Folklore from the Half-Breeds in Nova Scotia	1	0	0	1	0	0	0	0	0
Ballads and Sea Songs from Nova Scotia	42	0	0	6	7	25	4	0	0
Old Ballads Sung by George J Byers	35	0	0	5	11	17	1	1	0
Songs and Ballads From Nova Scotia	151	1	3	24	56	61	6	0	0
Twelve Folk Songs from Nova Scotia	3	0	0	1	0	2	0	0	0
Chansons d'Acadie vol. 1-11	1	0	0	0	1	0	0	0	0
Traditional Songs From Nova Scotia	184	0	0	16	50	98	18	1	1
The Folk Songs of North America	1	0	0	0	0	0	1	0	0
Maritime Folk Songs	146	0	0	7	42	76	19	1	1
Gaelic Songs in Nova Scotia	1	0	0	0	1	0	0	0	0
Folk Songs of Nova Scotia	7	0	0	0	3	4	0	0	0
A Heritage of Songs	139	0	1	11	27	78	19	3	0
Black Music in the Maritimes	4	0	1	0	2	1	0	0	0
Folksongs of the Maritimes	46	1	3	4	22	14	2	0	0
Helen Creighton and the Trad. Songs of Nova Scotia	1	0	0	0	1	0	0	0	0
Sums:	764	2	8	75	224	377	70	6	2

Figure 26.b. Bar graph of distribution of English language songs, N=764
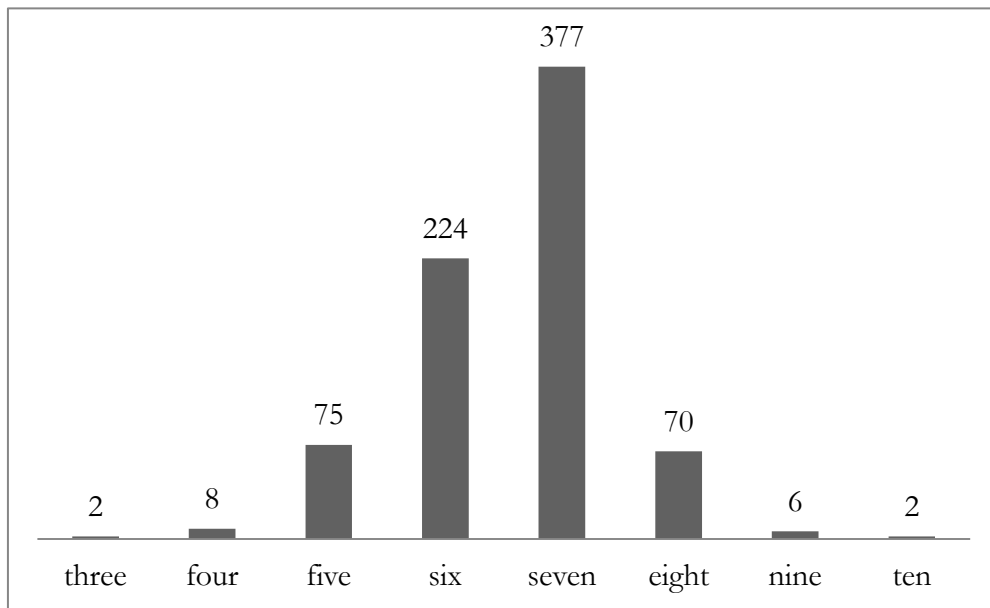
The two 3-pc songs are "Jockey Said to Jinnie," as found in *Songs and Ballads From Nova Scotia*, and "Rabbit in the Rail Pile," which is found in *Folksongs of the Maritimes*. The former spans an SIA of <2-8-2>, while the latter traverses <4-3-5>. Due to the small numbers of 3-pc melodies, no single SIA predominates as normative.

Eight 4-pc melodies are found in *Songs and Ballads From Nova Scotia*, *A Heritage of Songs*, *Black Music in the Maritimes*, and *Folksongs of the Maritimes*. Their combined tabulations, listed by publication, are shown in Figure 27.a. and depicted on the bar graph of Figure 27.b. Although drawn from a small sample size, pitch classes 0, 2, and 4 are universal for all of these 4-pc melodies. Overall, the combined tallies show SIA <2-2-3-5>, spanning pcs (0247) as the most frequent pattern ($\hat{1}\hat{2}\hat{3}\diagup\hat{5}$).

Figure 27.a-b. Combined English language-4-pc SIA/pc tabulations, n= 8

Figure 27.a. Combined English language-4-pc SIA/pc tabulations, n= 8

Publication\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Songs and Ballads From Nova Scotia	3	0	3	0	3	0	0	3	0	0	3	0
A Heritage of Songs	1	0	1	0	1	0	0	1	0	0	0	0
Black Music in the Maritimes	1	0	1	0	1	0	0	0	0	1	0	0
Folksongs of the Maritimes	3	0	3	0	3	0	0	2	0	1	0	0
Sums:	8	0	8	0	8	0	0	6	0	2	3	0

Figure 27.b. Bar graph of combined English language-4-pc SIA/pc tabulations, n= 8
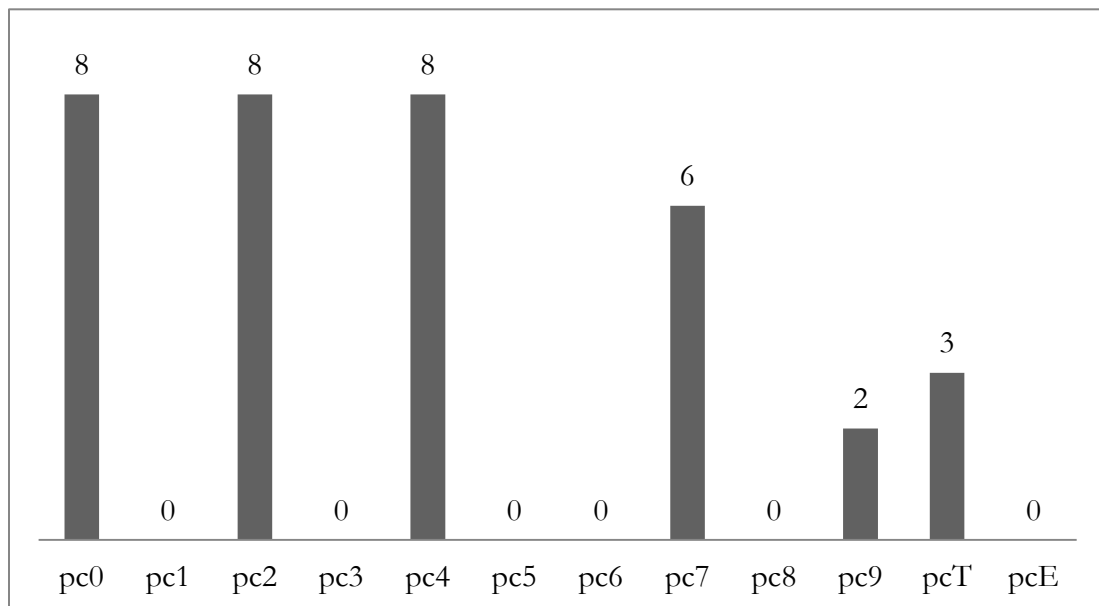
Seventy-five English-language 5-pc melodies span nine publications. Their combined tabulations, listed by publication, are shown in Figure 28.a. The combined tallies are depicted on the bar graph of Figure 28.b. The most common pattern in this collection is the

61

ubiquitous "black-key" 5-pc, possessing an SIA of <2-2-3-2-3> and mapping onto pcs (02479). All of these 5-pc melodies span Î and 5̂, namely the pc (07) dyad that are the tonic and dominant pillars of tonal music.

Figure 28.a-b. Combined English-language 5-pc SIA/pc tabulations, n= 75

Figure 28.a. Combined English-language 5-pc SIA/pc tabulations, n= 75

Title\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pc T	pc E
Folklore from the Half-Breeds in Nova Scotia	1	0	0	0	1	1	0	1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	6	0	6	1	5	2	0	6	1	3	0	0
Old Ballads Sung by George J Byers	5	0	5	1	3	3	0	5	0	3	0	0
Songs and Ballads From Nova Scotia	24	0	23	2	18	7	1	24	0	16	3	2
Twelve Folk Songs from Nova Scotia	1	0	0	0	1	0	0	1	0	1	0	1
Traditional Songs From Nova Scotia	16	0	15	2	12	5	0	16	0	10	4	0
Maritime Folk Songs	7	0	6	1	5	2	0	7	0	6	1	0
A Heritage of Songs	11	0	9	3	7	4	0	11	0	6	3	1
Folksongs of the Maritimes	4	0	4	0	4	2	0	4	0	2	0	0
Sums:	75	0	68	10	56	26	1	75	1	48	11	4

Figure 28.b. Bar graph of combined English-language 5-pc SIA/pc tabulations, n= 75
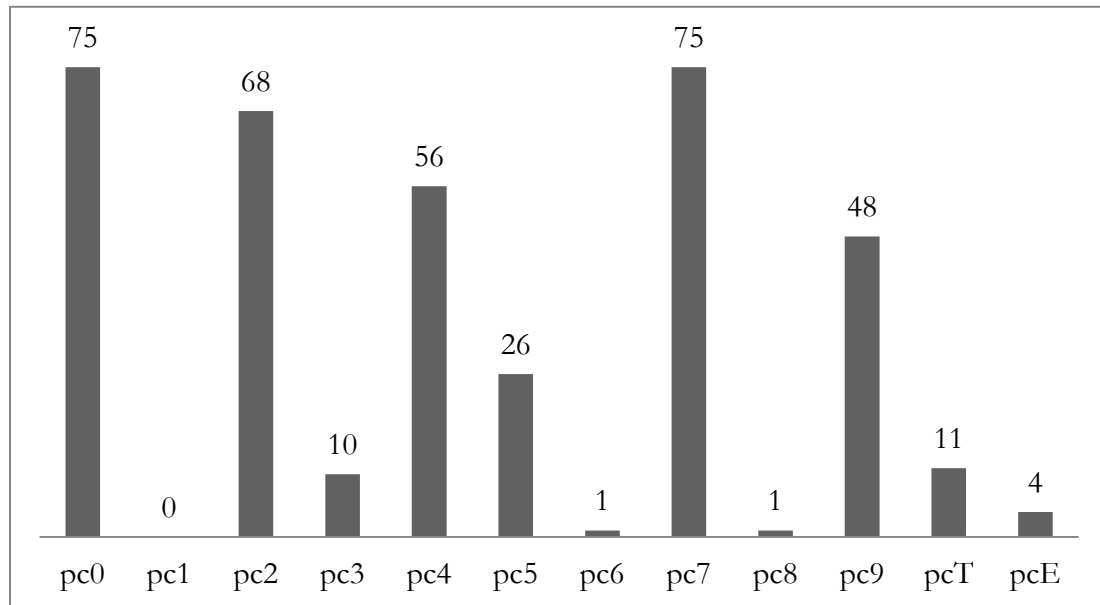
Two hundred and twenty-four English-language 6-pc melodies span 13 publications. Their combined tabulations, listed by publication, are shown in Figure 29.a, and their combined tallies are depicted on the bar graph of Figure 29.b. The near-universal architecture of these melodies were pcs (027), spanning $\hat{1}\hat{2}\diagup\hat{5}$. The combined tallies indicate that the SIA of <2-2-1-2-2-3>, spanning the first six notes of a major scale is the most frequently occurring scalar pattern. Approximately one quarter of the melodies spanned a lowered mediant ($\downarrow\hat{3}$), while a third traversed the sub-tonic ($\downarrow\hat{7}$), and a similar third spanned the leading tone ($\hat{7}$).

Figure 29.a-b. Combined English-language 6-pc SIA/pc tabulations, n= 224

Figure 29.a. Combined English-language 6-pc SIA/pc tabulations, n= 224

Publication\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Some Aspects of Folk-Song	1	0	1	0	1	1		1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	7	0	7	2	5	3	0	7	1	5	1	4
Old Ballads Sung by George J Byers	11	0	11	0	10	9	0	11	0	9	1	4
Songs and Ballads From Nova Scotia	56	1	51	5	50	32	0	56	2	49	5	29
Chansons d'Acadie vol. 1-11	1	0	1	1	0	1	0	1	0	0	1	0
Traditional Songs From Nova Scotia	50	0	46	20	29	32	1	50	1	31	21	19
Maritime Folk Songs less below	42	0	40	22	15	31	0	41	2	23	36	0
Gaelic Songs in Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Folk Songs of Nova Scotia	3	0	3	1	2	2	0	3	0	2	1	1
A Heritage of Songs	27	0	24	8	17	20	0	27	2	17	8	12
Black Music in the Maritimes	2	0	2	2	2	0	0	2	0	2	0	0
Folksongs of the Maritimes	22	0	22	1	20	15	0	22	1	17	2	10
Helen Creighton and the Traditional Songs of Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Sums:	224	1	210	62	153	146	1	223	9	158	76	81

Figure 29.b. Combined English-language 6-pc SIA/pc tabulations, n=224
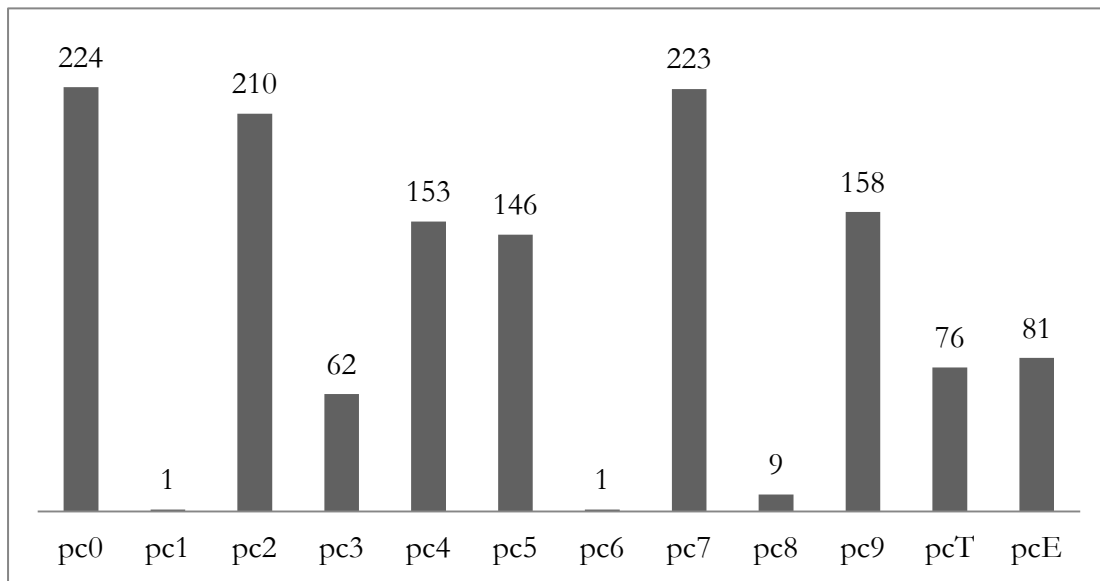
Three hundred and seventy-seven English-language 7-pc melodies span 11 publications. Their combined tabulations, listed by publication, are shown in Figure 30.a. The combined tallies are shown in the bottom of Figure 30.a and depicted on the bar graph of Figure 30.b. All the melodies span scale-degrees one and five [pc (07)] and virtually every melody also spanned pc's two, five, and nine, thus identifying a stable frame encompassing $\hat{1}\hat{2}\diagup\hat{4}\hat{5}\hat{6}$ (Do Re⁄Fa Sol La). The combined tallies of pcs 2 and 3 are 378 and for 377 melodies. Similarly, the combined tallies for pcs ten (T) and eleven (E) sum to 379. As the sample size is 377, there are few melodies that employ variable, or chromatic alterations of $\hat{3}$ and $\hat{7}$. While the combined tallies readily support the major scale as being normative, possessing an SIA of <2-2-1-2-2-2-1> and mapping onto pcs (024579E), some 28% of the melodies utilize $\downarrow\hat{3}$ and 37% employ the subtonic ($\downarrow\hat{7}$) .

Figure 30.a-b. Combined English-language 7-pc SIA/pc tabulations, n= 377

Figure 30.a. Combined English-language 7-pc SIA/pc tabulations, n= 377

Title\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Some Aspects of Folk-Song	1	0	1	0	1	1	0	1	0	1	0	1
Ballads and Sea Songs from Nova Scotia	25	0	25	5	20	24	2	25	3	21	11	14
Old Ballads Sung by George J Byers	17	0	17	0	17	17	0	17	0	17	1	16
Songs and Ballads From Nova Scotia	61	0	61	4	57	61	0	61	1	60	4	57
Twelve Folk Songs from Nova Scotia	2	0	2	1	1	2	0	2	0	2	1	1
Traditional Songs From Nova Scotia	98	0	95	29	69	98	1	98	7	91	42	58
Maritime Folk Songs	76	0	76	53	23	76	1	76	6	69	62	14
Folk Songs of Nova Scotia	4	0	4	1	3	4	0	4	0	3	2	3
A Heritage of Songs	78	0	75	12	66	77	2	78	9	71	17	61
Black Music in the Maritimes	1	0	1	0	1	1	0	1	0	1	0	1
Folksongs of the Maritimes	14	0	13	2	13	14	0	14	2	13	1	12
Sums:	377	0	370	107	271	375	6	377	28	349	141	238

Figure 30.b. Bar graph of combined English-language 7-pc SIA/pc tabulations, n= 377
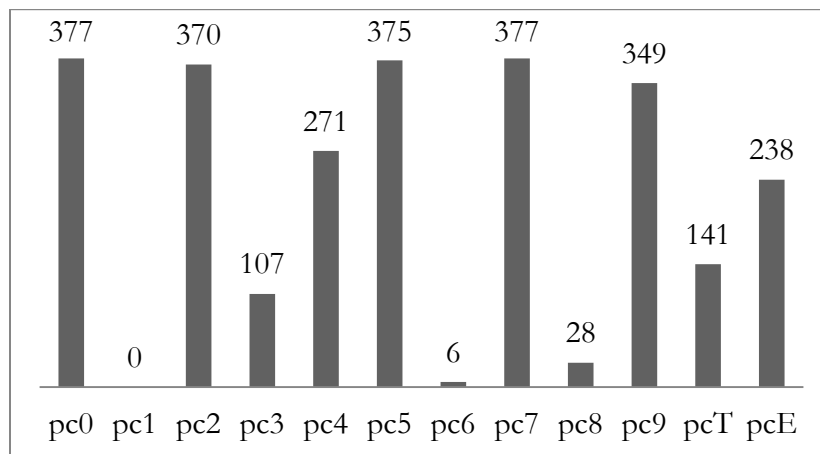
There are seventy 8-pc melodies spanning eight publications. Their combined tabulations, listed by publication, are shown in Figure 31.a. The combined tallies are shown in the bottom of Figure 31.a and depicted on the bar graph of Figure 31.b. All the melodies span scale-degrees one, two, and five [pc (027)], sixty-nine of the 70 span pc 5 ($\hat{4}$), and 65 traverse pc 9 ($\hat{6}$), thus identifying a near-universal frame encompassing $\hat{1}\hat{2}\diagup\hat{4}\hat{5}\hat{6}$ (Do Re ∕ Fa Sol La). The combined tallies identify an SIA of <2-2-1-2-2-1-1-1>, which aligns with a major scale, with the inclusion of the subtonic ($\downarrow\hat{7}$), mapping onto (024579TE). With 30 occurrences of pc 3, the lowered mediant occurs with some regularity, accounting for minor scale and minor-mode-influenced melodies.

Figure 31.a-b. Combined English-language 8-pc SIA/pc tabulations, n= 70

Figure 31.a. Combined English-language 8-pc SIA/pc tabulations, n= 70

8-pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Ballads and Sea Songs from Nova Scotia	4	1	4	2	3	3	0	4	1	4	4	2
Old Ballads Sung by George J Byers	1	1	1	0	1	1	0	1	0	1	0	1
Songs and Ballads From Nova Scotia	6	1	6	0	6	6	2	6	0	6	3	6
Traditional Songs From Nova Scotia	18	0	18	10	10	18	2	18	7	17	15	11
The Folk Songs of North America	1	0	1	1	1	1	0	1	0	1	1	0
Maritime Folk Songs	19	0	19	7	18	19	2	19	0	18	17	14
A Heritage of Songs	19	0	19	9	11	19	7	19	4	16	15	14
Folksongs of the Maritimes	2	0	2	1	2	2	1	2	0	2	1	1
Sums:	70	3	70	30	52	69	14	70	12	65	56	49

Figure 31.b. Bar graph of combined English-language 7-pc SIA/pc tabulations, n= 70
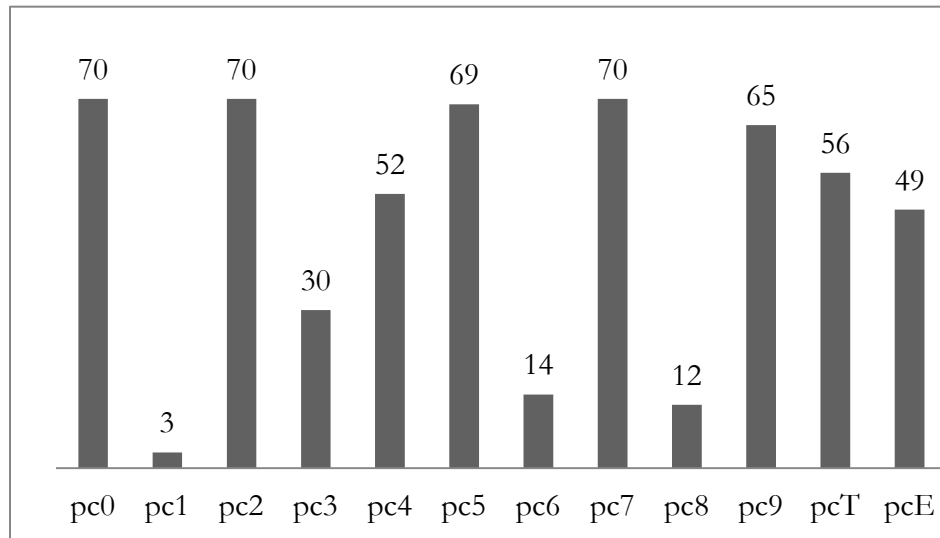
Six 9-pc melodies are found in *Old Ballads Sung by George J Byers*, *Traditional Songs From Nova Scotia*, *Maritime Folk Songs*, and *A Heritage of Songs*. Their combined tabulations, listed by publication, are shown in Figure 32.a. The combined tallies are depicted on the bar graph of Figure 32.b. The combined tallies show a prevalence for the SIA <2-2-1-1-1-1-1-2>, spanning pcs (02456789E). Of interest are the larger tallies for pcs 6 and 8 in place of the aforeidentified variable $\hat{2}$ and $\hat{7}$ as found in other sized collections, which only have two occurrences each among this collection size.

Figure 32.a-b. Combined English-language 9-pc SIA/pc tabulations, n= 6

Figure 32.a. Combined English-language 9-pc SIA/pc tabulations, n= 6

Publication\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Old Ballads Sung by George J Byers	1	0	1	0	1	1	1	1	1	1	0	1
Traditional Songs From Nova Scotia	1	0	1	1	0	1	0	1	1	1	1	1
Maritime Folk Songs	1	0	1	1	1	1	0	1	0	1	1	1
A Heritage of Songs	3	1	3	0	3	3	3	3	2	3	0	3
Sums:	6	1	6	2	5	6	4	6	4	6	2	6

Figure 32.b. Bar graph of combined English-language 9-pc SIA/pc tabulations, n= 6
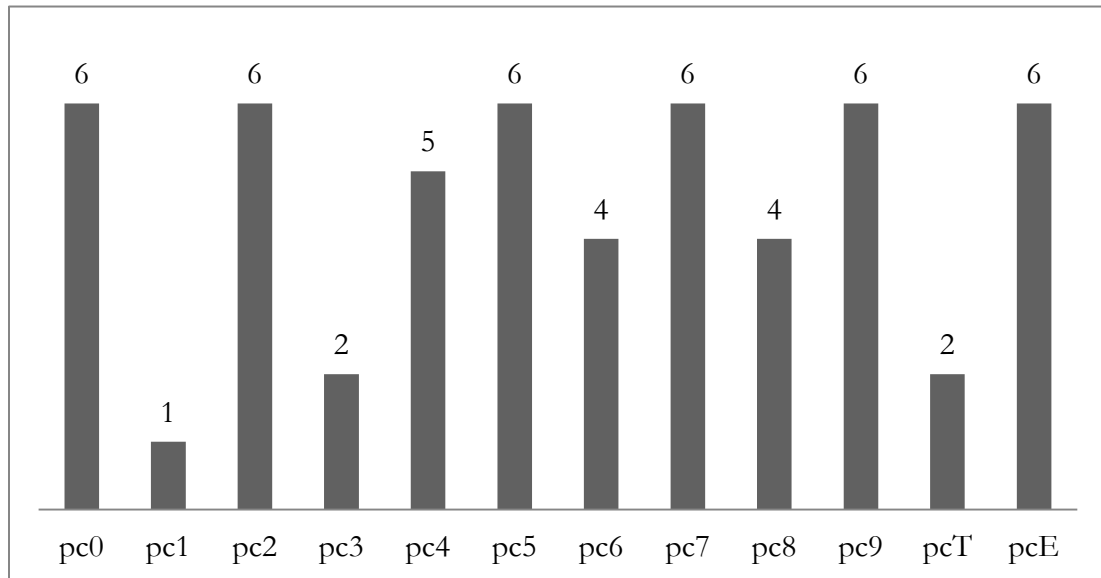
The two 10-pc songs are "Little Musgrave and Lady Barnard [B]," as found in

Traditional Songs From Nova Scotia, and "In The Country of Innocent," which is found in

Maritime Folk Songs. The former spans an SIA of <2-1-1-1-2-1-1-1-1-1>, which maps onto

pcs (02345789TE), whereas the latter spans an SIA of <2-1-1-1-1-1-2-1-1-1>, mapping onto

pcs (02345679TE). Due to the small numbers of 3-pc melodies, no single SIA predominates

as normative, although nine pitch classes occurred in both melodies (0234579TE). These

double tallies amount to a scale akin to a major scale that possesses both chromatic variants

of the mediant ($\flat\hat{3}$, $\hat{3}$), as well as both subtonic ($\flat\hat{7}$) and leading tone ($\hat{7}$).

The combined tallies for all Nova Scotian English-language melodies are listed, by

publication, in Figure 33.a. The combined sums are depicted on the bar graph of Figure

33.b. This amounts to some 764 melodies. All told, there are four levels of frequency for the

distribution of pitch classes comprising. The highest level of frequency, with 735 to 764

occurrences are pcs (027), spanning the frame of $\hat{1}\hat{2}\diagup\hat{7}$ (Do Re ╱ So). This basic framework

is expanded with the inclussion of pcs (459) that occur very frequently, with 548, 624, and

630 occurrences, respectively. This near universal 6-pc framework spans an SIA of

<2-2-1-2-2-3> and readily maps onto the first six notes of a major scale [pcs (024579),

($\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}\hat{6}$)]. With less frequency, the lowered mediant (pc 3), subtonic, and leading tone

appear, with 213, 291, and 380 occurrences. Reading into the combination of pcs, more

times than note, the leading tone occurs, and likewise, the mediant of a major scale is more

than twice as likely to occur as a lowered mediant.

Figure 33.a. Combined SIA/pc tabulations for English language songs, N=764

Source\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Barry Phillips: "Some Aspects of Folk-Song"	2	0	2	0	2	2	0	2	0	2	0	1
Arthur Fauset: 'Folklore from the Half-Breeds in Nova Scotia'	1	0	0	0	1	1	0	1	0	1	0	0
Ballads and Sea Songs from Nova Scotia	42	1	42	10	33	32	2	42	6	33	16	20
Old Ballads Sung by George J Byers West Annan	35	1	35	1	32	31	1	35	1	31	2	22
Songs and Ballads From Nova Scotia	151	2	145	11	134	106	3	150	3	131	19	94
Twelve Folk Songs from Nova Scotia	3	0	2	1	2	2	0	3	0	3	1	2
Chansons d'Acadie vol. 1-11	1	0	1	1	0	1	0	1	0	0	1	0
Traditional Songs From Nova Scotia	184	0	176	63	121	155	4	184	16	151	83	90
The Folk Songs of North America	1	0	1	1	1	1	0	1	0	1	1	0
Maritime Folk Songs	146	0	143	85	63	130	4	145	8	118	118	30
Gaelic Songs in Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Folk Songs of Nova Scotia	7	0	7	2	5	6	0	7	0	5	3	4
A Heritage of Songs	139	1	131	32	105	123	12	139	17	113	43	91
Frances. "Black Music in the Maritimes"	4	0	4	2	4	1	0	3	0	4	0	1
Folksongs of the Maritimes	46	0	44	4	43	33	1	45	3	35	4	23
Helen Creighton and the Traditional Songs of Nova Scotia	1	0	1	0	1	0	0	1	0	1	0	1
Sums:	764	5	735	213	548	624	27	760	54	630	291	380

Figure 33.b. Bar graph of combined SIA/pc tabulations for English language songs, N=764
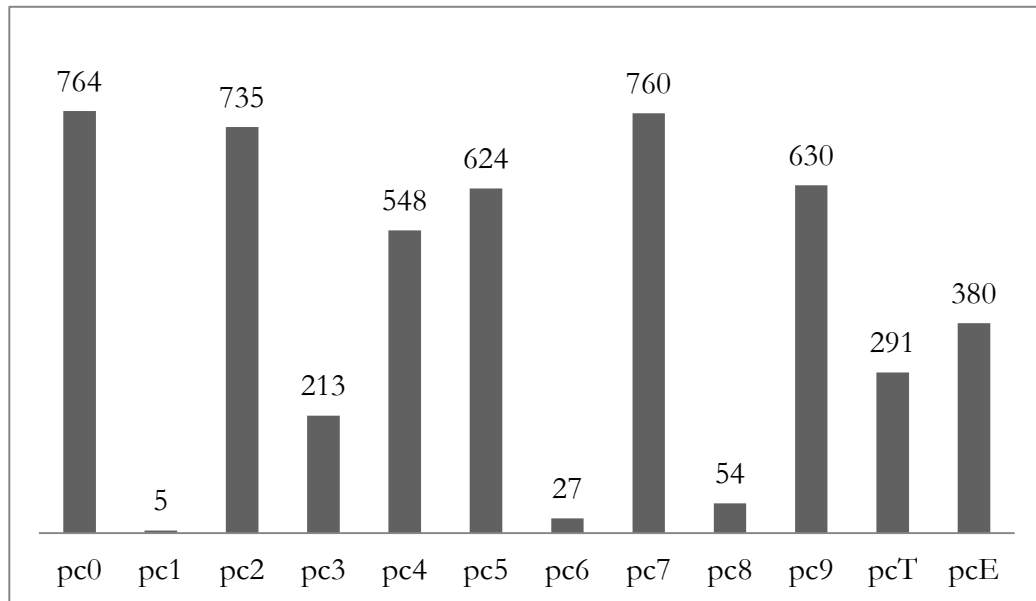
Trends of French Language Songs

Seven hundred and twenty-two Nova Scotian French-language songs are found in five publications. As some song books contain music in more than one language, some of the numbers that are associated with each publications may vary from those listed in the appendix. Examples of this can be found in *Chansons d'Acadie* vol. 1-11, of which one melody, "Dear Mary," found in volume 10, is English. Furthermore, some predominantly English collections include select examples of music in French. These include *Maritime Folk Songs*, which has the following four French songs: "Dans La Prison de Nantes," "Derrière Chez Nous," "Entre Paris et Saint Dennie," and "La Complainte de Springhill." All told, *Chansons d'Acadie* vol. 1-11 has 565 French songs, *Maritime Folk Songs* has four, *La Fleur du Rosier* has 103, *Folksongs of the Maritimes* has one, and *Grandes Chansons Françaises d'Acadie* has forty-nine unique melodies to add to the combined number.

Figure 34 identifies the frequency and distribution of these songs by collection size. This curve peaks with seven-note collections, having 394 occurrences. The bell curve is skewed slightly to the left. The 6-pc melodies occur more than twice as frequently as 8-pc melodies, with 182 and eighty-three instances, respecitvely. Continuing this trend, the thirty-seven 5-pc, five 4-pc, and two 3-pc melodies are somewhat offbalance in proportion to the sixteen 9-pc and a single 10-pc melody.

Figure 34. Distribution of French language songs, by collection size, (N=722)
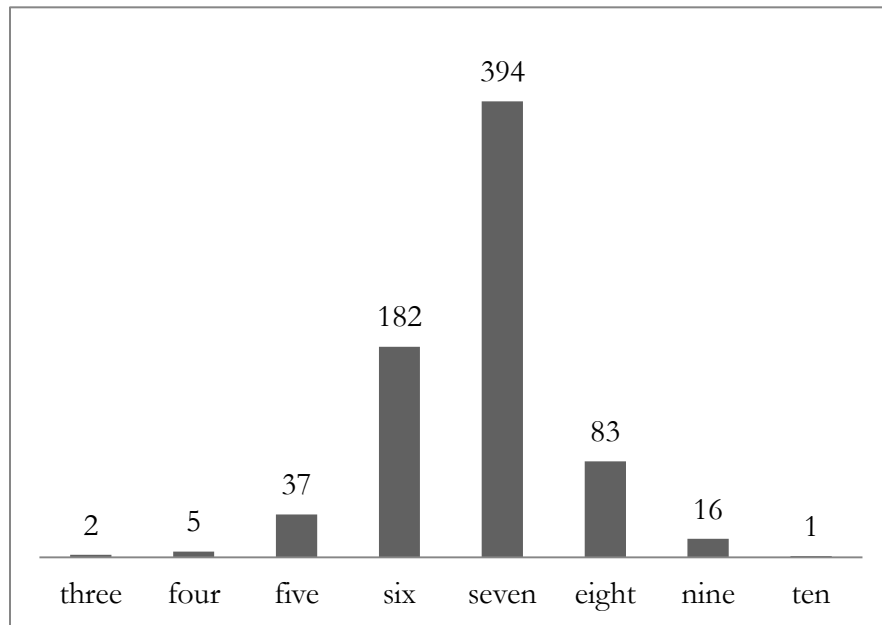
The two 3-pc songs are "*Rimettes du régiment*" and "*Moutons, brebis à la queue à sa mère*," as found in *La Fleur du Rosier*. "*Rimettes du regiment*" spans an SIA of <2-2-8> that maps onto pcs (024), while "*Moutons, brebis à la queue à sa mere*" traverses an SIA of <4-3-5> that corresponds to pcs (047). Due to the small number of 3-pc melodies, no single SIA predominates as normative, although pcs zero and four ($\hat{3}$) occur in both melodies.

Five 4-pc melodies are found in *La Fleur du Rosier* and *Grandes Chansons Françaises d'Acadie*. While the SIA <2-2-3-5> is the predominant pattern, mapping onto pcs (0247), the small number of melodies make it difficult to identify any pattern as normative.

There are thirty-seven French-language 5-pc melodies spanning three collections. These include twenty-one from *Chansons d'Acadie, vol. 1-11*, 12 from *La Fleur du Rosier*, and four contained in *Grandes Chansons Françaises d'Acadie*. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in figure 35.a. The combined tabulations are listed at the bottom of Figure 31.a. and depicted on the graph of Figure 35.b. All traverse the SIA <2-5-5>, mapping onto pcs (027) [1̂2̂∕5̂ (Do Re∕Sol)]. The next most frequently-occurring pcs form, pitch classes four and five, span a 5-pc scale that aligns with the first five notes of the major scale [SIA <2-2-1-2-5>, pcs (02457)]. This differs from the prominence of the "black-key" pentatonic scale found in the English-language 5-pc melodies. There are near-frequent, though inconsequential occurrences of pcs three, nine, and eleven, with six, five, and five occurrences each, respectively.

Figure 35.a-b. Combined 5-pc SIA/pc tabulations for French language songs, n=37

Figure 35.a. Combined 5-pc SIA/pc tabulations for French language songs, n=37

Collection\pc	pc 0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc 7	pc 8	pc 9	pc T	pc E
Chansons d'Acadie, vol. 1-11	21	0	21	2	18	16	0	21	0	3	1	2
La Fleur du Rosier	12	0	12	3	9	7	0	12	0	2	0	3
Grandes Chansons Françaises d'Acadie	4	0	4	1	3	4	0	4	0	0	0	0
Sums:	37	0	37	6	30	27	0	37	0	5	1	5

Figure 35.b. Bar graph of combined 5-pc SIA/pc tabulations for French language songs, n=37
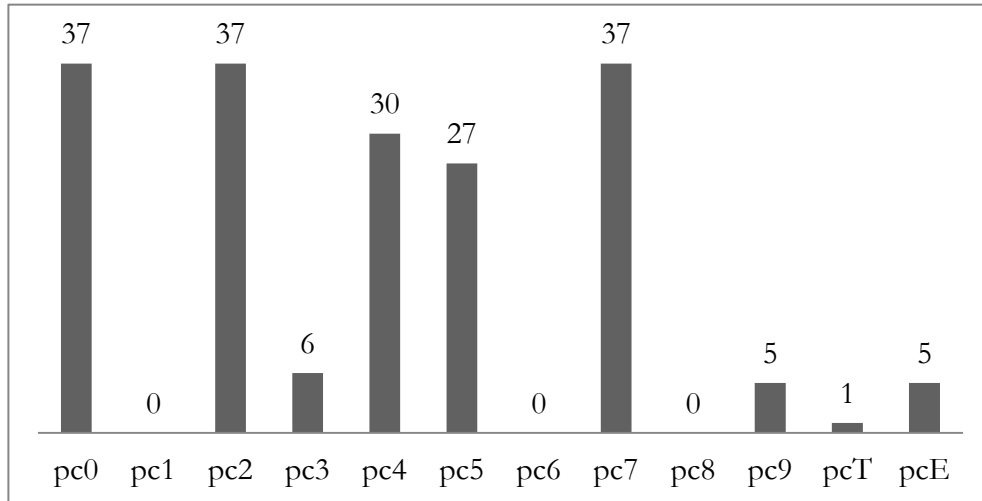
There are 182 French-language 6-pc melodies spanning five collections. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 36.a. The combined tabulations are depicted on the graph of Figure 36.b. Virtually all traverse the SIA <2-5-5>, mapping onto pcs (027) [$\hat{1}\hat{2}/\hat{5}$ (Do Re/Sol)]. In considering the most frequent six pcs that occur, the SIA <2-3-2-2-2-1> emerges from the pcs tabulations for pcs (02579E). This maps onto $\hat{1}\hat{2}/\hat{4}\hat{5}/\hat{7}$ of a major scale (Do Re/Fa Sol La Ti).

Figure 36.a-b. Combined 6-pc SIA/pc tabulations for French language songs, n=182

Figure 36.a. Combined 6-pc SIA/pc tabulations for French language songs, n=182

Collection\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Chansons d'Acadie, vol. 1-11	131	0	129	1	18	100	0	130	0	64	0	64
Maritime Folk Songs	2	0	2	2	0	0	0	2	0	2	2	0
La Fleur du Rosier	31	0	31	8	23	22	0	31	1	19	7	13
Folksongs of the Maritimes	1	0	1	0	1	1	0	1	0	0	0	1
Grandes Chansons Françaises d'Acadie	17	0	17	5	12	14	0	17	0	9	3	8
Sums:	182	0	180	16	54	137	0	181	1	94	12	86

Figure 36.b. Bar graph of combined 6-pc SIA/pc tabulations for French language songs, n=182
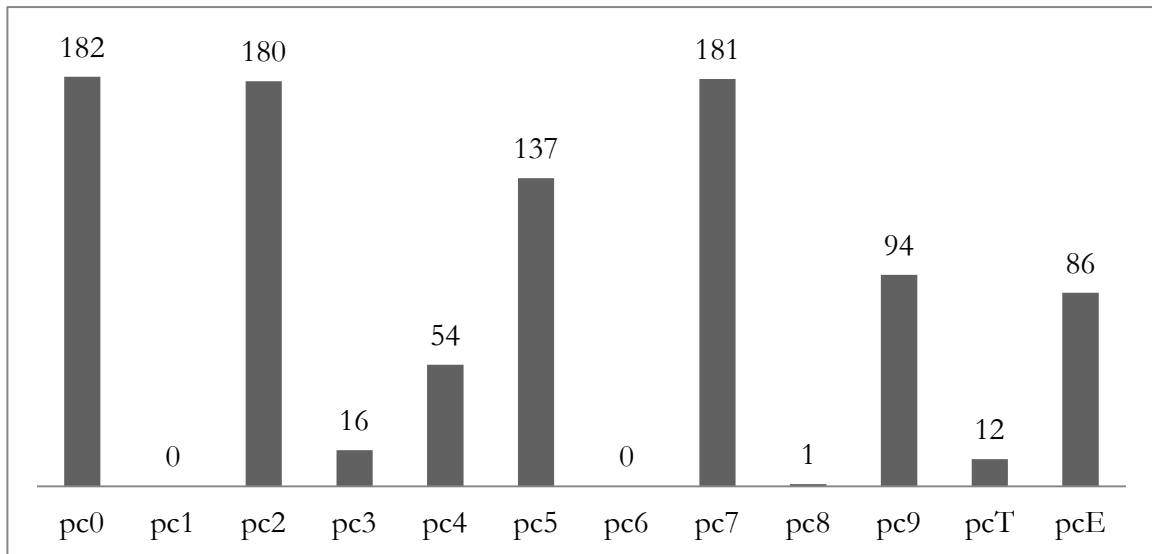
There are 394 French-language 7-pc melodies spanning four collections. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 37.a. The combined tabulations are listed at the bottom of Figure 37.a. and depicted on the graph of Figure 37.b. The most representative seven-note collection is the major scale, having an SIA of <2-2-1-2-2-2-1> and mapping onto pcs (024579E).

Figure 37.a-b. Combined 7-pc SIA/pc tabulations for French language songs, n=394

Figure 37.a. Combined 7-pc SIA/pc tabulations for French language songs, n=394

7-pc	pc0	pc 1	pc2	pc 3	pc4	pc5	pc 6	pc7	pc 8	pc9	pc T	pcE
Chansons d'Acadie, vol. 1-11	328	1	326	55	276	328	7	328	24	298	51	275
Maritime Folk Songs	2	0	2	1	0	2	1	2	0	2	2	0
La Fleur du Rosier	44	1	44	8	36	42	1	44	1	41	9	37
Grandes Chansons Françaises d'Acadie	20	0	20	1	19	20	0	20	1	19	1	19
Sums:	394	2	392	65	331	392	9	394	26	360	63	331

Figure 37.b. Bar graph of combined 7-pc SIA/pc tabulations for French language songs, n=394
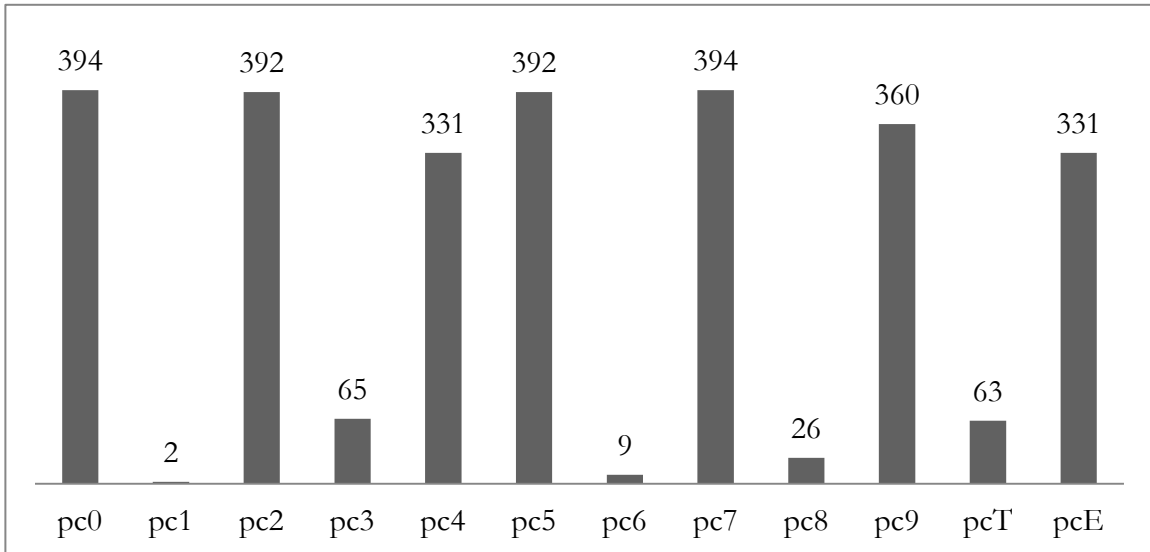
There are 83 French-language 8-pc melodies in three collections: *Chansons d'Acadie, vol. 1-11*, *La Fleur du Rosier*, and *Grandes Chansons Françaises d'Acadie*. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 38.a. The combined tabulations are depicted on the graph of Figure 38.b. Although the seven most frequently occurring pitch classes span the major scale, possessing an SIA of <2-2-1-2-2-2-1>, the eighth-most frequent pitch class is pc T, the subtonic ($\flat\hat{7}$), with 43 occurences, mapping onto pcs (024579TE). Closely following, with 38 instances, is pc6. This pitch class readily aligns with an applied chord (V/V, $vii°/V$) or a modulation to the dominant.

Figure 38.a-b. Combined 8-pc SIA/pc tabulations for French language songs, n=83

Figure 38.a. Combined 8-pc SIA/pc tabulations for French language songs, n=83

8-pc	pc 0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc 7	pc 8	pc 9	pc T	pc E
Chansons d'Acadie, vol. 1-11	68	0	68	19	54	68	33	68	10	63	34	59
La Fleur du Rosier	10	1	10	4	7	10	3	10	3	8	6	8
Grandes Chansons Françaises d'Acadie	5	0	5	0	5	5	2	5	0	5	3	5
Sums:	83	1	83	23	66	83	38	83	13	76	43	72

Figure 38.a-b. Bar graph of combined 8-pc SIA/pc tabulations for French language songs, n=83
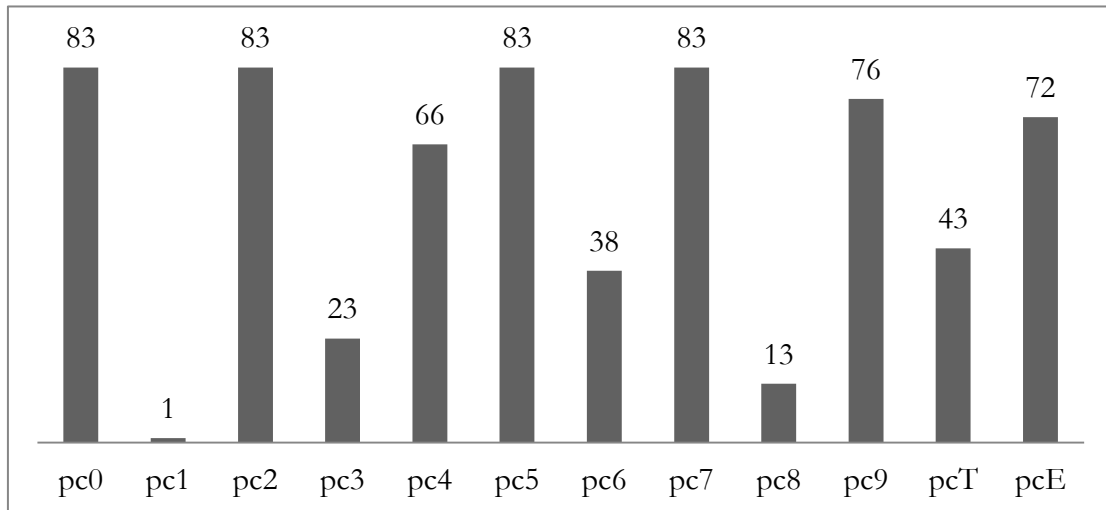
There are 16 French-language 9-pc melodies in *Chansons d'Acadie, vol. 1-11* and *La Fleur du Rosier.* The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 39.a. The combined tabulations are listed at the bottom of Figure 39.a. and

depicted on the graph of Figure 39.b. All span pcs (0257)[$\hat{1}\hat{2}\diagup\hat{4}\hat{5}\mid$ Do Re$\diagup$Fa Sol]. The

highest tallied nine pitch classes are pcs (0234579TE), possessing an SIA of

<2-1-1-1-2-2-1-1-1>. This is akin to a major-like scale that possesses a variable mediant

($\downarrow\hat{3}/\hat{3}$), subtonic ($\downarrow\hat{7}$), and leading tone ($\hat{7}$).

Figure 39.a-b. Combined 9-pc SIA/pc tabulations for French language songs, n=16

Figure 39.a. Combined 9-pc SIA/pc tabulations for French language songs, n=16

9-pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Chansons d'Acadie, vol. 1-11	15	1	15	12	13	15	3	15	6	14	13	13
La Fleur du Rosier	1	0	1	1	0	1	0	1	1	1	1	1
Sums:	16	1	16	13	13	16	3	16	7	15	14	14

Figure 39.b. Bar graph of combined 9-pc SIA/pc tabulations for French language songs, n=16
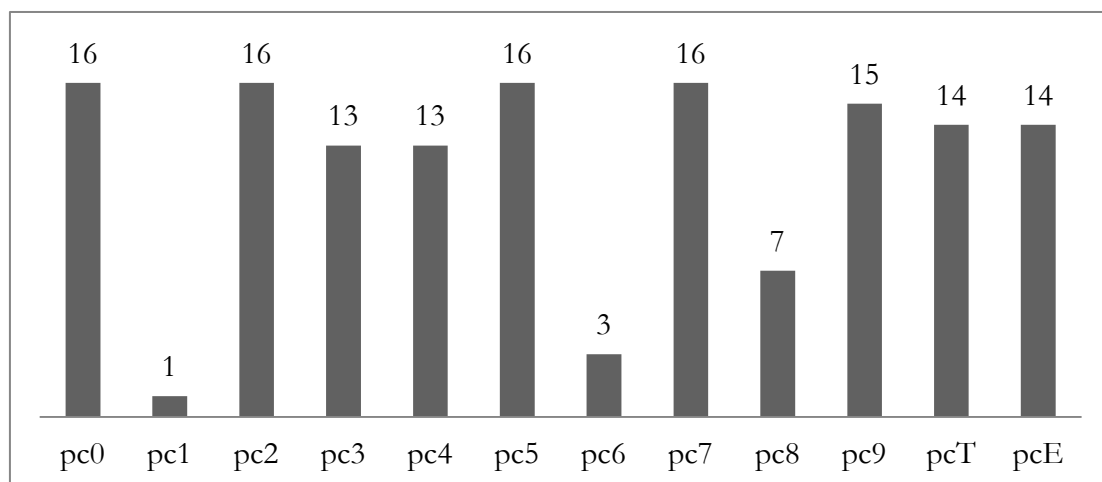
Of the three 10-pc melodies, two are found in *Chansons d'Acadie, vol. 1-11*, "*Demande*

en mariage" and "*Le Cantique de la messe*," and one is from *Grandes Chansons Françaises d'Acadie*,

"*Mes chers vingt ans.*" The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 40.a. The combined tabulations are listed at the bottom of Figure 40.a. and depicted on the graph of Figure 40.b. Due to the small sample size, no single 10-pc scale dominates the combined tallies. All three melodies span pcs (0234579E), traversing an SIA of <2-1-1-1-2-2-2-1>. While there are equal tallies for pcs six, eight, and ten, of interest are the zero occurrences of pc 1.

Figure 40.a-b. Combined 10-pc SIA/pc tabulations for French language songs, n=3

Figure 40.a. Combined 10-pc SIA/pc tabulations for French language songs, n=3

Collection\pc	pc 0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc 7	pc 8	pc 9	pc T	pc E
Chansons d'Acadie, vol. 1-11	2	0	2	2	2	2	1	2	1	2	2	2
Grandes Chansons Françaises d'Acadie	1	0	1	1	1	1	1	1	1	1	0	1
Sums:	3	0	3	3	3	3	2	3	2	3	2	3

Figure 40.b. Bar graph of combined 10-pc SIA/pc tabulations for French language songs, n=3
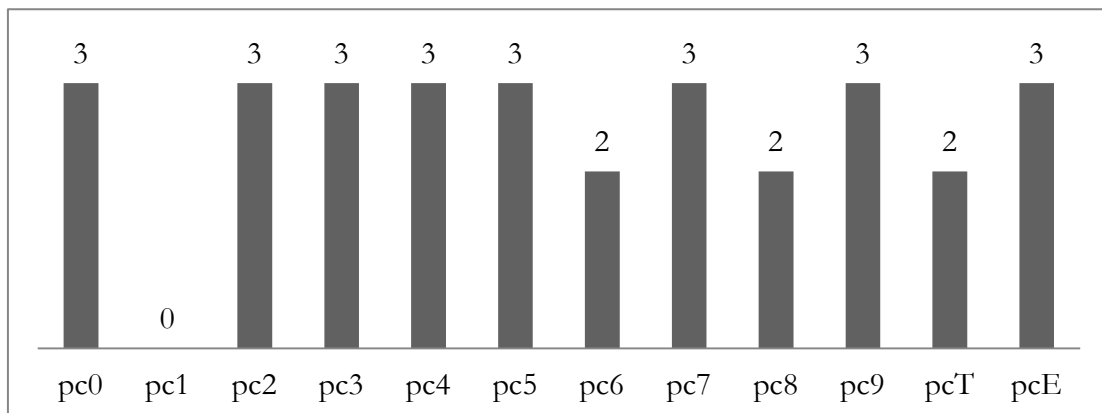
The combined tallies for all Nova Scotian French-language melodies are listed, by publication, in Figure 41.a. The combined sums are listed at the bottom of Figure 41.a. and depicted on the bar graph of Figure 41.b. This amounts to some 722 melodies. All told, there are several groups of pitch class frequency. The most numerous, with over 700 occurrences are pcs zero, two, and seven, with 722, 716, and 719 occurrences, respectively. These span the same frame of $\hat{1}\hat{2}\diagup\hat{5}$ (Do Re$\diagup$So) as found in the combined English-language melodies. This basic framework is then expanded with the inlcusion of pc five, which has 658 occurrences, thus spanning $\hat{1}\diagup\hat{2}\diagup\hat{4}\diagup\hat{5}$ (Do Re$\diagup$Fa So) and forming a near universal 6-pc framing SIA of <2-3-2-5> and pcs (0257). Next most common are pitch classes four, nine, and eleven which all had tallies of greater than five hundred (502, 555, and 512, respectively). This readily maps onto the major scale. Less common, though having over one hundred occurrences were pcs three and ten, having 127 and 135 instances, respectively. Pitch class one was identified four times, identifying its rarity.

Figure 41.a-b. Combined French language SIA/pc tabulations, N=722

Figure 41.a. Combined French language SIA/pc tabulations, N=722

Collection\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pc T	pc E
Chansons d'Acadie, vol. 1-11	565	2	561	91	381	529	44	564	41	444	101	415
Maritime Folk Songs	4	0	4	3	0	2	1	4	0	4	4	0
La Fleur du Rosier	103	2	101	24	79	82	4	101	6	73	23	63
Folksongs of the Maritimes	1	0	1	0	1	1	0	1	0	0	0	1
Grandes Chansons Françaises d'Acadie	49	0	49	9	41	44	3	49	2	34	7	33
Sums:	722	4	716	127	502	658	52	719	49	555	135	512

Figure 41.b. Bar graph of combined French language SIA/pc tabulations, N=722
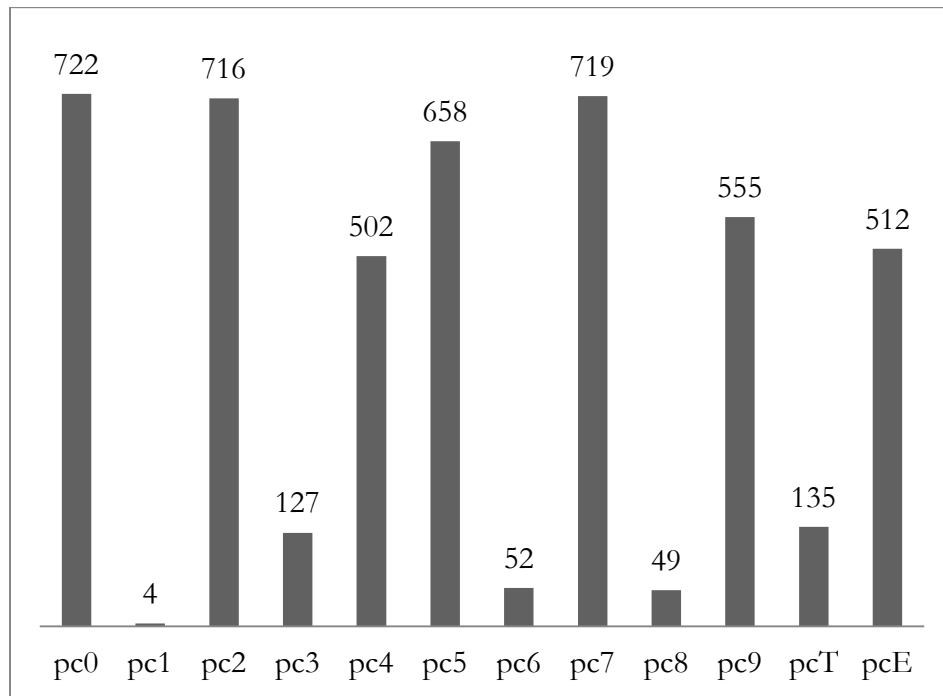
<u>Trends of Gaelic Language Songs</u>

Four hundred and sixty-two Nova Scotian Gaelic language melodies are present in ten of the collections surveyed in this dissertation. As some publications contain music in more than one language, some of the numbers that are associated with each publications may vary from those identified in the previous chapter. An example of this is found in *Gaelic Songs in Nova Scotia* where the English language song "O Will You Marry Me?" will not be included in this language-specific exploration.

Figure 42.a identifies the frequency and distribution of these songs by publication and collection size. The final line of Figure 42.a and the entirety of Figure 42.b present the cumulative tallies by collection size. Unlike the English and French language collections, 6-pc melodies, with 197 examples, are the most numerous. A near-equal number of melodies span

the bell curve, although there is a slight skew to the right for both collection size and

numbers of melodies. The 131 5-pc melodies on one side of the bell curve are balanced by

the 113 7-pc, twenty 8-pc, and a single 9-pc melody. In considering absolute numbers on

either side of the bell curve, the 5-pc's 131 melodies are counterbalanced by the 134

melodies spanning collections sizes of seven, eight, and nine.

Figure 42.a-b. Distribution of Gaelic language songs by collection size, N=462

Figure 42.a. Distribution of Gaelic language songs by collection size, N=462

Collection\size	No.	3	4	5	6	7	8	9	10
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	150	0	0	39	65	38	8	0	0
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	7	0	0	3	4	0	0	0	0
Maritime Folk Songs	3	0	0	1	2	0	0	0	0
Gaelic Songs of Nova Scotia	89	0	0	27	38	19	4	1	0
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	143	0	0	39	57	42	5	0	0
From the Farthest Hebrides	1	0	0	1	0	0	0	0	0
Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	0	0	0	0	1	0	0
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	47	0	0	15	21	9	2	0	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	8	0	0	3	4	1	0	0	0
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.	13	0	0	3	6	4	0	0	0
Sums:	462	0	0	131	197	113	20	1	0

Figure 42.b. Bar graph of distribution of Gaelic language songs by collection size, N=462
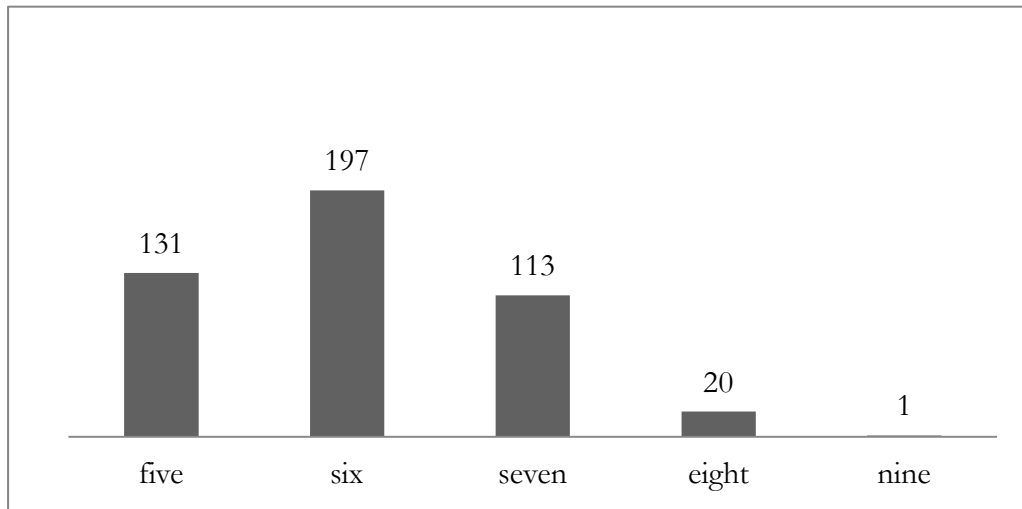
There are 131 5-pc Gaelic language songs spanning nine publications. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 43.a. The combined tabulations are listed at the bottom of Figure 43.a. and depicted on the graph of Figure 43.b. The highest tallies align with the ubiquitous "black-key" pentatonic scale that possesses an SIA of <2-2-3-2-3> and spans pcs (02479). Having identified the highest tallied pcs, the sixty-eight occurrences of pc 4 are nearly identical to pc 5 ($\hat{4}$). Similarly, pc T (the subtonic, $\downarrow\hat{7}$), with fifty-two occurrences, and pc 3, (the lowered mediant, $\downarrow\hat{3}$), having forty, point to the wide variability amongst the 5-pc mappings.

Figure 43.a-b. 5-pc SIA/pc tabulations for Gaelic language songs, n=131

Figure 43.a. 5-pc SIA/pc tabulations for Gaelic language songs, n=131

Collection\pc	pc0	pc 1	pc 2	pc 3	pc 4	pc 5	pc 6	pc7	pc 8	pc 9	pc T	pc E
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	39	0	28	12	25	14	0	37	3	26	9	2
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	3	0	2	1	1	2	0	3	0	1	2	0
Maritime Folk Songs	1	0	1	0	1	0	0	1	0	1	0	0
Gaelic Songs of Nova Scotia	27	0	20	8	14	13	0	27	0	14	12	0
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	39	0	29	10	21	19	0	38	1	24	14	0
From the Farthest Hebrides	1	0	1	0	0	1	0	1	0	1	0	0
Brìgh an Òrain/A Story in Every Song	15	0	9	6	3	12	0	15	0	3	12	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	3	0	1	3	0	2	0	3	0	0	3	0
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.	3	0	3	0	3	0	0	3	0	3	0	0
Sums:	131	0	94	40	68	63	0	128	4	73	52	2

Figure 43.b. Bar graph of 5-pc SIA/pc tabulations for Gaelic language songs, n=131
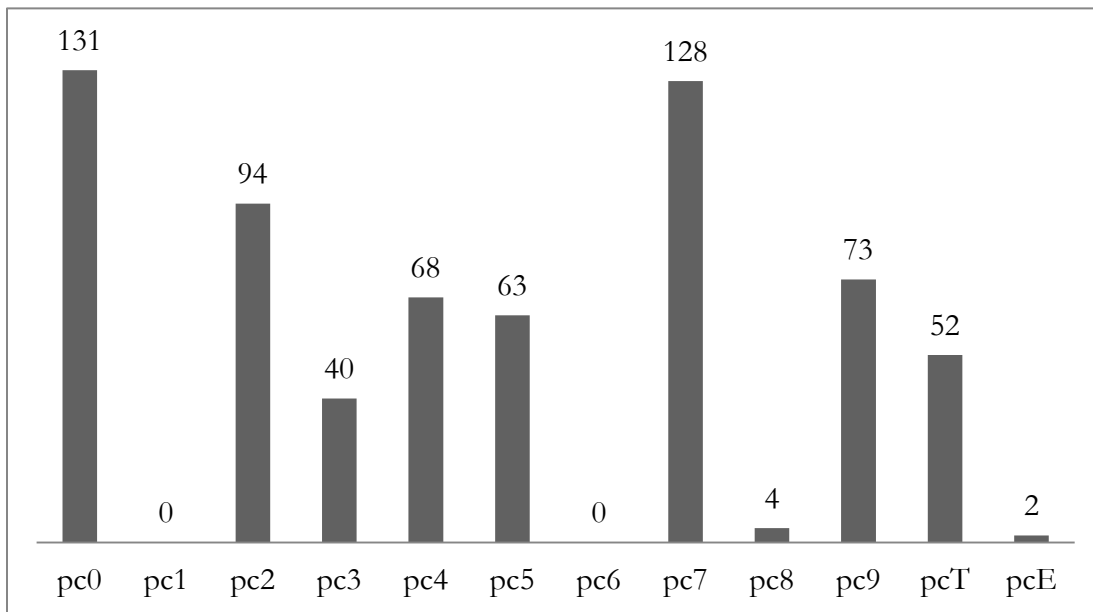
There are 197 6-pc Gaelic language songs spanning eight collections. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 44.a. The combined tabulations are depicted on the graph of figure 44.b. The five most frequently occurring pc tabulations are pcs (0257T), but there are near equal tallies for pc 3 and pc 9, with 102 and 100 occurrences, respectively. While the strictly highest tallied collection would possess an SIA of <2-1-2-2-3-2> and span pcs (02357T), of near-equal importance is the SIA <2-3-2-2-1-2> that spans pcs (02579T).

Figure 44.a-b. 6-pc SIA/pc tabulations for Gaelic language songs, n=197

Figure 44.a. 6-pc SIA/pc tabulations for Gaelic language songs, n=197

Collection\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	65	1	57	33	28	53	0	64	8	31	36	14
An t-Eilthireach, the exile. Original Gaelic Poems and Melodies	4	0	4	3	1	3	0	4	0	1	3	1
Maritime Folk Songs	2	0	2	0	2	1	0	2	0	2	0	1
Gaelic Songs of Nova Scotia	38	0	36	18	15	30	0	37	2	21	23	8
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	57	0	53	25	25	43	0	57	3	32	33	14
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	21	0	16	15	3	18	0	21	1	11	19	1
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	4	0	4	2	0	4	0	4	0	2	4	0
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.	6	0	6	6	0	6	0	6	0	0	6	0
Sums:	197	1	178	102	74	158	0	195	14	100	124	39

Figure 44.b. Bar graph of 6-pc SIA/pc tabulations for Gaelic language songs, n=197
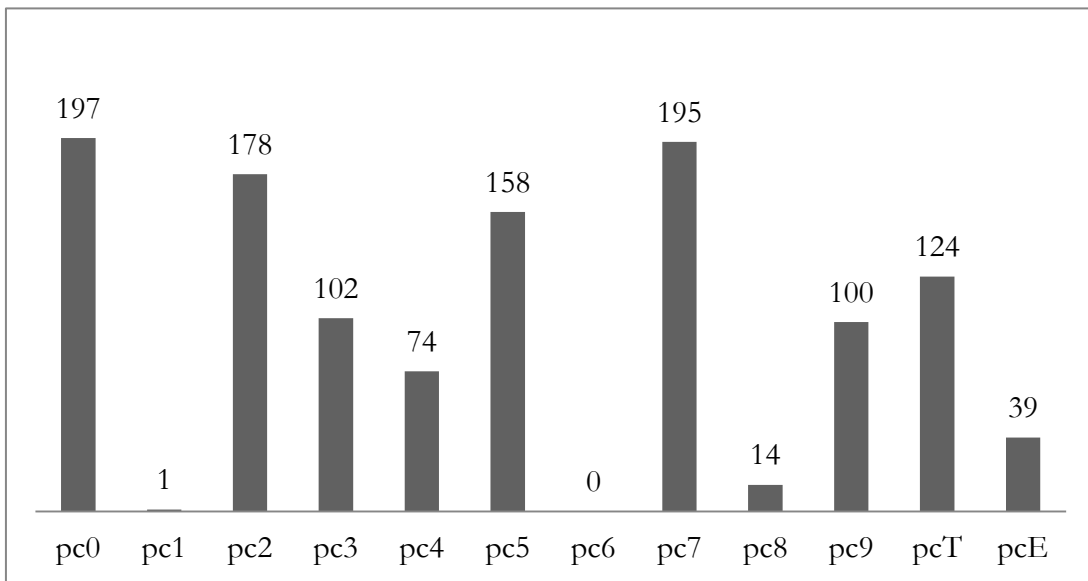
There are 113 7-pc Gaelic language songs spanning six collections. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in figure 45.a. The combined tabulations are listed at the bottom of Figure 45.a. and depicted on the graph of Figure 45.b. The highest pitch class tallies support an SIA of <2-1-2-2-2-1-2>, which corresponds to a Dorian mode [pcs (023579T)]. Significantly, this is a marked shift from the French and English language melodies that favor the major scale. The sixty-one occurrences of pc 3 are not much higher than the tally for pc 4, with fifty-six instances. The subtonic's sixty-nine examples outnumber, but do not discount the use of the leading tone, having forty-six examples.

Figure 45.a-b. 7-pc SIA/pc tabulations for Gaelic language songs, n=113

Figure 45.a. 7-pc SIA/pc tabulations for Gaelic language songs, n=113

7-pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	38	0	36	28	13	37	1	37	5	32	31	8
Gaelic Songs of Nova Scotia	19	0	19	6	13	19	0	19	1	18	7	12
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	42	0	42	17	26	42	0	42	2	39	19	23
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	9	0	9	7	2	9	0	9	3	6	9	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	1	0	1	1	0	1	0	1	0	1	1	0
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.	4	0	4	2	2	4	0	4	0	3	2	3
Sums:	113	0	111	61	56	112	1	112	11	99	69	46

Figure 45.b. Bar graph of 7-pc SIA/pc tabulations for Gaelic language songs, N=113
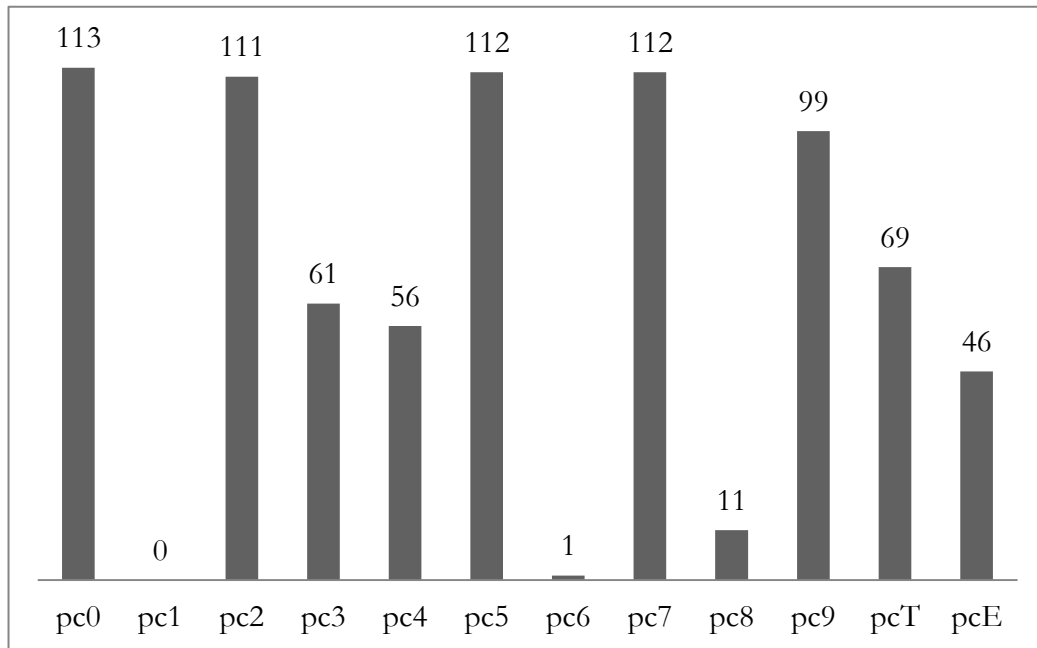
There are twenty 8-pc Gaelic language songs spanning five collections. The SIA/pc tabulations for these melodies, as grouped by publication, are listed in Figure 46.a. The combined tabulations are listed at the bottom of Figure 46.a. and depicted on the graph of Figure 46.b. The most numerous pitch class tallies are for pcs (0234579T) and outline and 8-pc scale with an SIA of <2-1-1-1-2-2-1-2>. As per the 7-pc melodies, the subtonic predominates over the leading tone.

Figure 46.a-b. 8-pc SIA/pc tabulations for Gaelic language songs, n=20

Figure 46.a. 8-pc SIA/pc tabulations for Gaelic language songs, n=20

Collection\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Combined: A Collection of Folk-Songs and Music Made in Nova Scotia and Songs Remembered in Exile	8	1	8	5	5	8	0	8	2	7	8	4
Gaelic Songs of Nova Scotia	4	0	4	3	2	4	1	4	1	4	4	1
Fad Air Falbh As Innse Gall (Beyond the Hebrides)	5	1	4	2	5	5	2	4	1	4	4	3
Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	1	0	1	1	0	1	0	1	1	1
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan	2	0	2	2	0	2	0	2	2	2	2	0
Sums:	20	2	19	12	13	20	3	19	6	18	19	9

Figure 46.b. Bar graph of 8-pc SIA/pc tabulations for Gaelic language songs, n=20
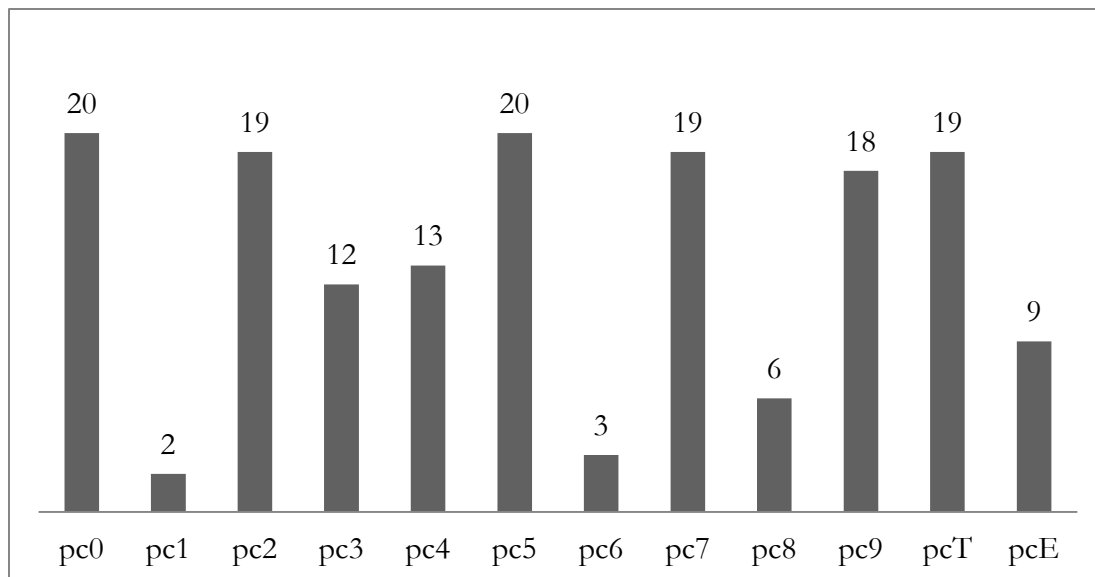
The single 9-pc Gaelic lanugage melody is "*Cùram Leannain*" (Anxiety for a Sweetheart) and is located in *Gaelic Songs of Nova Scotia*. It spans an SIA of <1-1-1-2-2-1-1-1-2> and maps onto pcs (01235789T).

The combined tallies for all Nova Scotian Gaelic-language melodies are listed, by publication, in Figure 47.a. The combined sums are listed at the bottom of Figure 47.a. and depicted on the bar graph of Figure 47.b. This amounts to some 462 melodies. The most frequently occurring pcs are zero, two, and seven, with 462, 403, and 455 occurrences, respectively. These span the same frame of $\hat{1}\hat{2}╱\hat{5}$ (Do Re╱So) as found with the combined English and French language melodies. This basic framework is then expanded with the inlcssion of pc five that had 354 occurrences, thus spanning $\hat{1}\hat{2}╱\hat{4}\hat{5}$ (Do Re╱Fa So) and forming a near universal 6-pc framing SIA of <2-3-2-5> and pcs (0257). The next most frequently occurring pitch classes are nine and ten, with 291 and 266 counts, respectively,

and combine to span a 6-pc collection of pcs (02579T), having an SIA of <2-3-2-2-1-2>. The seventh most frequently occurring pc is pc 3, with 216 counts, although this is only marginally greater than the 211 tallies for pc 4. This implies that there are near-equal tallies for both the Dorian and Mixolydian modes. The Dorian mode possesses an SIA of <2-1-2-2-2-1-2> and maps onto pcs (023579T), whereas the Mixolydian mode possesses an SIA of <2-2-1-2-2-1-2>, mapping onto pcs (024579T). While there are 95 instances of pc E, the subtonic's 266 tallies for pc T predominate. Of significantly fewer counts are pc 8, with 36 examples, and pcs 1 and 6, each having four occurrences.

Figure 47.a-b. Combined SIA/pc tabulations for Gaelic language songs, N=462

Figure 47.a. Combined SIA/pc tabulations for Gaelic language songs, N=462

Collection\pc	pc0	pc1	pc2	pc3	pc4	pc5	pc6	pc7	pc8	pc9	pcT	pcE
Campbell Encodings	150	2	129	78	71	112	1	146	18	96	84	28
An t-Eilthireach	7	0	6	4	2	5	0	7	0	2	5	1
Maritime Folk Songs	3	0	3	0	3	1	0	3	0	3	0	1
Gaelic Songs in Nova Scotia	89	1	80	36	44	67	1	88	5	58	47	21
Beyond the Hebrides	143	1	128	54	77	109	2	141	7	99	70	40
From the Farthest Hebrides	1	0	1	0	0	1	0	1	0	1	0	0
Studies in the Scottish Gaelic Folk-Song Tradition in Canada	1	0	1	0	1	1	0	1	0	1	1	1
Brìgh an Òrain/A Story in Every Song	47	0	36	30	8	41	0	47	6	22	43	0
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton	8	0	6	6	0	7	0	8	0	3	8	0
As A' Bhràighe (Beyond The Braes)	13	0	13	8	5	10	0	13	0	6	8	3
Sums:	462	4	403	216	211	354	4	455	36	291	266	95

Figure 47.b. Combined SIA/pc tabulations for Gaelic language songs, N=462
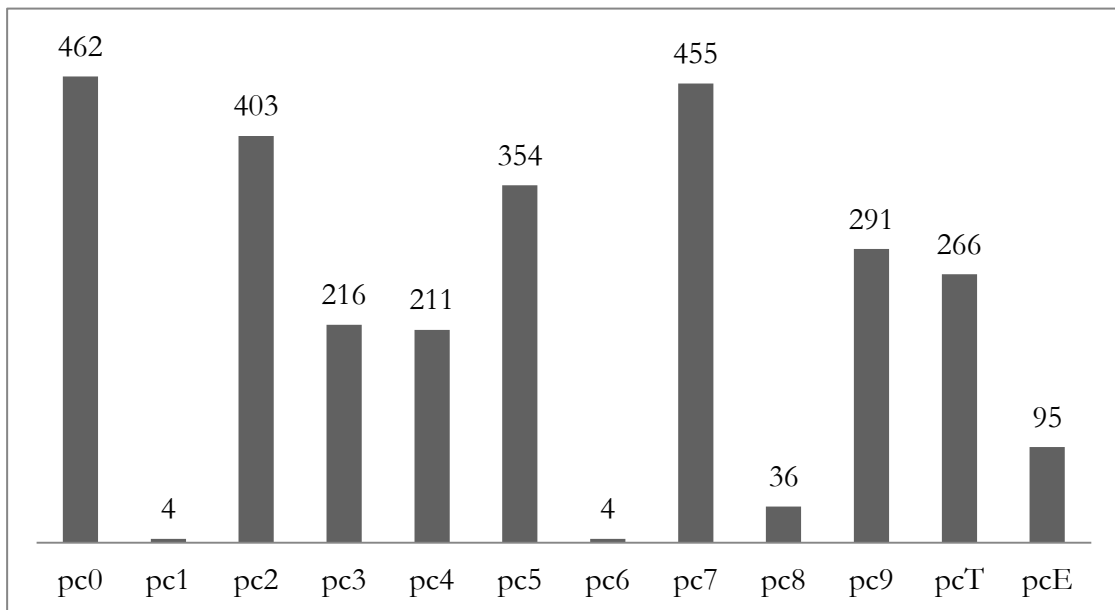
Reflections on Repertoire Assessed
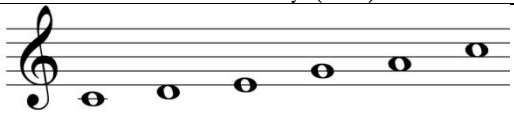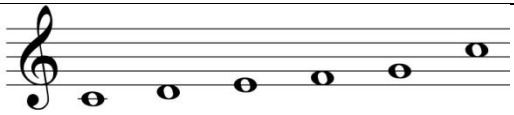
This chapter presented the cumulative tallies for 1,948 successive-interval-array encodings of songs found in twenty-seven publications. The first section identifies the trends for the combined collection and size-specific subsets, while subsequent sections focused on trends found within language-specific collections (English, French, and Gaelic). Although the major scale is the most common scale among these, Gaelic language songs favored hexatonic collections and the use of the subtonic. Considering the most common Gaelic 7-pc scales, the tallies support the Dorian and Mixolydian modes, with near-equal tallies for pc 3 and pc 4, serving as a variable $\hat{3}$.

This chapter concludes with a listing of the most common scalar patterns of melodies spanning collection sizes of five through eight for both the combined trends and language subsets (English, French, Gaelic). Each is accompanied by music notation, solfa

syllables (using a tonic of C for both movable-do and fixed-do readers), SIA information, and sample melodies from this repertoire.

Pentatonic Trends

Figure 48. Pentatonic trends

Pentatonic Collection	Pitch map Solfa Successive interval Array (SIA)
Combined	Do Re Mi Sol La Do SIA <2-2-3-2-3>@pc0(C)
English	Same as combined.
French	Do Re Mi Fa Sol Do SIA <2-2-1-2-5>@pc0(C)
Gaelic	Same as combined.

Gaelic pentatonic melody for SIA <2-2-3-2-3>

Figure 49. *Gura mise tha fo mhulad, 'S mi air uilinn na stùic, Songs Remembered in Exile, 2ⁿᵈ ed.* #9, p. 74

French pentatonic melody for SIA <2-2-1-2-5>

Figure 50. "La Belle Hélène" *La Fleur du Rosier,* **#57**

Hexatonic Trends

Figure 51. Hexatonic trends

Collection	Hexatonic Pitch map/Solfa/SIA
Combined	Do Re Mi Fa Sol La Do <2-2-1-2-2-3>@pc 0(C)
English	Same as combined.
French	Do Re Fa Sol La Ti Do <2-3-2-2-2-1>@pc0 (C)
Gaelic	Do Re Meh Fa Sol Teh Do <2-1-2-2-3-2>@pc0 (C)

English Hexatonic

Figure 52. "Barbara Allen" 'Some Aspects of Folk-Song,'(2) (p.282)

French Hexatonic

Figure 53. "Le Vin et l'eau" *Chansons d'Acadie,* **Volume 3 #54, p.5**

Gaelic Hexatonic

Figure 54. "Slan Iomaradh do'n Ghoistiah" *A Collection of Folk-Songs and Music Made in Nova Scotia*, #132

Septatonic Trends

Figure 55. Septatonic trends

Collection	Septatonic Pitch map/Solfa/SIA
Combined	
English	Same as combined.
French	Same as combined.
Gaelic	

English Septatonic

Figure 56. "Lord Bateman" *Ballads and Sea Songs from Nova Scotia*, **No. 5**
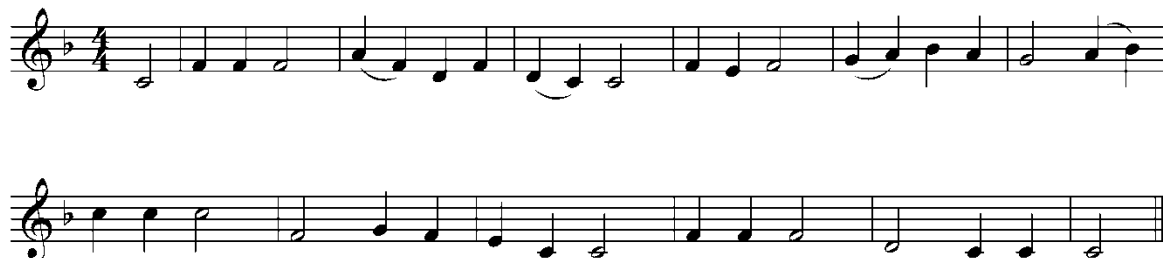
Gaelic Dorian melody

Figure 57. "An Ribhinn Àlainn" (The Charming Maiden) *Gaelic Songs of Nova Scotia* **No. 2[5]**

Och - òin a rìgh, 's i mo ribh - inn donn,

Dh'fhàg mi fo mhì - ghean is m'inn - tinn trom!

Gur e a bòidh - chead A rinn mo leòn - adh,

'S cha bhi mi beò gun mo ribh - inn donn.

---

[5] n.b. This transcription was made by Lt. K.A. Elloway in 1962. I received a Dartmouth Schools Band scholarship in his honor to pursue my undergraduate studies in music.

8-pc Collection Trends

Figure 58. 8-pc collection trends

Collection	8-pc Pitch map/Solfa/SIA
Combined	 Do Re Mi Fa Sol La Teh Ti Do <2-2-1-2-2-1-1-1>@pc0(C)
English	Same as combined.
French	Same as combined.
Gaelic	 Do Re Meh Mi Fa Sol La Teh Do <2-1-1-1-2-2-1-2>@pc0(C)

Figure 59. "Charles Augustus Anderson (No. 113)" *Ballads and Sea Songs from Nova Scotia*, **MacKenzie p. 403**

Comment: Major scale with variable $\hat{7}$
↓$\hat{7}$↘$\hat{6}$ [B♭↘A] mm. 7, 11 chromatic upper neighbor
$\hat{7}$↗$\hat{1}$ [B↗C] leading tone mm. 2, 3, 14, 15

Figure 60. "F'liuch a bha mi 'n Coire Bhreacain," *A Collection of Folk-Songs and Music Made in Nova Scotia* **#124**

> Comment: Dorian mode with raised $\hat{3}$, serving as a chromatic lower neighbor to $\hat{4}$ in m. 14 (G♯╱A).

Although this dissertation identifies the scalar trends of the published traditional vocal repertoire of Nova Scotia, it remains only the initial step. The data presented herein can be combined with other collections of song scholarship, such as those collections housed in government archives or university special collections. Drawing from additional resources, such as unpublished melodies housed in government and university archives, more precise modellings can be made.

CHAPTER 4

RECONCILING ALTERNATE ENCODINGS

This chapter scrutinizes published transcriptions alongside new encodings made from copies of attributed field recordings. Four commercially available recordings contain copies of field recordings transcribed and published in Helen Creighton's *Songs and Ballads From Nova Scotia*, Helen Creighton and Doreen Senior's *Traditional Songs From Nova Scotia*, Helen Creighton and Kenneth Peacock's *Maritime Folk Songs*, and Helen Creighton and Ronald LaBelle's *La Fleur du Rosier.* These recordings are *Folk Music from Nova Scotia* (Folkways Records, FW04006, 1956), *Maritime Folk Songs: from the Collection of Helen Creighton* (Folkways Records, FW04307, 1962), *The Helen Creighton Folklore Society - Songs of the Sea* (2003), and *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008). Figures 61-64 list the contents of each recording that are cited as source material for published transcriptions and provides reference and transcriber information.

Figure 61. Attributed recordings on *Folk Music from Nova Scotia*

Track/Band#	Song title	Reference and transcriber
1	Jocky to the Fair	*Traditional Songs From Nova Scotia*, p.170 [Doreen Senior]
4	Captain Conrod	*Songs and Ballads From Nova Scotia*, p.232 [Helen Creighton] *Discrepancy between first name of singer in audio liner notes and *Songs and Ballads From Nova Scotia*, though same number of verses and the texts agree.
6	The Welcome Table	*Maritime Folk Songs*, p. 173 [Kenneth Peacock]
8	Acadian Lullaby*	*La Fleur du Rosier*, No. 103, p. 217 "Dors, dors, le petit bibi" [E. Sircom] *Identical copy of "Dors, dors, le petit bibi," as found on the recording *Acadian songs from Pubnico and Grand-Étang*, track no. 26
9	Matin je me leve, Un*	*La Fleur du Rosier* No. 42, pp. 80-81 [E. Sircom] *Identical copy of "Un matin je me lève," as found on the recording *Acadian songs from Pubnico and Grand-Étang*, track no. 38
10	Chanson d'un soldat*	La Belle Hélène *La Fleur du Rosier* No. 57, pp. 116-117 [E. Sircom] Identical copy of "La Belle Hélène," as found on the recording *Acadian songs from Pubnico and Grand-Étang*, track no. 18
21	The False Knight Upon the Road	*Songs and Ballads From Nova Scotia*, pp. 1-2. Some discrepancy with singer names, but the recorded audio matches the verses printed. [Helen Creighton]
22	I'm Going To Get Married	Version B, *Traditional Songs From Nova Scotia*, pp. 165-166 [Doreen Senior]

Figure 62. Attributed recordings on _Maritime Folk Songs: from the Collection of Helen Creighton_

Track/ Band#	Song title	Reference and transcriber
1	Drimindown	_Maritime Folk Songs_, pp. 176-177 [Kenneth Peacock]
4	He's Young but He's Daily A-Growing	_Maritime Folk Songs_, pp. 100-101 [Kenneth Peacock]
5	Jimmy Went A-Hunting	_Maritime Folk Songs_, p. 111 [Kenneth Peacock]
6	Catherine Était Fille	_Maritime Folk Songs_, pp. 154-155 [Kenneth Peacock] _La Fleur du Rosier_ No. 21, pp. 41-42. [Kenneth Peacock] Notation identical
8	What Harm Has Jesus Done You?	_Maritime Folk Songs_, p. 174 [Kenneth Peacock]
9	My Gallant Brigantine	_Maritime Folk Songs_, pp. 142-143 [Kenneth Peacock] N.b. This recording is missing most of the first stanza.
10	Young Riley	_Maritime Folk Songs_, p. 102 Melody of second stanza printed [Kenneth Peacock]
11	On Board of the Victory	_Maritime Folk Songs_, p. 42 [Kenneth Peacock]
12	All 'Round My Hat	_Maritime Folk Songs_, p. 81 [Kenneth Peacock]
13	I Dyed My Petticoat Red	_Maritime Folk Songs_, p. 131 [Kenneth Peacock]
14	Òran de Cheap Breatainn (Gaelic)	_Maritime Folk Songs_, p. 184 [Kenneth Peacock]
15	A Maid I Am in Love	_Maritime Folk Songs_, p. 78 [Kenneth Peacock]
16	In Cupid's Court	_Maritime Folk Songs_, p. 52 [Kenneth Peacock]
17	Kelly the Pirate	_Maritime Folk Songs_, p. 151 [Kenneth Peacock]
18	Harbour Grace (Diddling)	_Maritime Folk Songs_, p. 180 [Kenneth Peacock]
19	Young Beichan (Lord Bateman)	_Maritime Folk Songs_, pp. 7-8 [Kenneth Peacock]

Figure 63. Attributed recordings on *The Helen Creighton Folklore Society – Songs of the Sea*

Track/Band #	Song title	Reference and transcriber
1	Henry Martin	*Traditional Songs From Nova Scotia*, pp. 86-87, (version sung by Mrs. Edward Gallagher) [Doreen Senior]
4	The Chesapeake and Shannon	*Traditional Songs From Nova Scotia*, "Chesapeake and Shannon" pp. 266-267 [Doreen Senior]
5	Broken Ring Song	*Traditional Songs From Nova Scotia*, pp. 134-135 [Doreen Senior]
6	The Mermaid	*Traditional Songs From Nova Scotia*, pp. 106-107 [Margaret Sargent]

Figure 64. Attributed recordings on *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* **(continued onto next few pages)**

Track/Band #	Song title	Reference and transcriber
3	Quand j'étais su' mon père	*La Fleur du Rosier* No. 12, p. 20 (Peter Chiasson) [E. Sircom]
4	Souhaits sur les vielles et les jeunes	*La Fleur du Rosier* No. 15, p. 28 (Voudrais bien que tous ces bons vieillards seriont dans le paradis) [E. Sircom]
5	J'ai fait laver mon cotillion	*La Fleur du Rosier* No. 9, p. 16 [E. Sircom]
6	Je m'en été dans mon jardin	*La Fleur du Rosier* No. (10b) pp. 17-18 [E. Sircom]
7	Dragon pour boire	*La Fleur du Rosier* No. 96, p. 205 [E. Sircom]
8	Nous violà tous rassemblés	*La Fleur du Rosier* No. 49, pp. 98-99 [Ken Peacock]
9	En buvant du bon vin	*La Fleur du Rosier* No. 13, pp. 25-26 [E. Sircom] *Different singer identified in sources. Possible typo in one of these publications.
10	La complainte de Louisbourg	*La Fleur du Rosier* No. 113, pp. 239-240 "Le gouverneur" [E. Sircom]
11	C'est dans l'Anse du Saint-Beaufour	*La Fleur du Rosier* No. 46, pp. 93-94 [E. Sircom]
12	Mariez-moi	*La Fleur du Rosier* No. 50, pp. 99-100 [E. Sircom]
13	Les métamorphoses	*La Fleur du Rosier* No. 90, pp. 194-195 "Chanson de voyageur" [E. Sircom]
14	Notre grand-père Noé	*La Fleur du Rosier* No. 85b, p. 181 [E. Sircom]

15	Chantons une chanson bien drôle	*La Fleur du Rosier* No. 44, pp. 87-88 [E. Sircom]
16	Deux beaux canards	*La Fleur du Rosier* No. 20, pp. 39-40 [E. Sircom]
17	Le petit bossu	*La Fleur du Rosier* No. 93, p.200 "Le p'tit bossu" [E. Sircom]
18	La Belle Hélène	*La Fleur du Rosier* No. 57, pp. 116-117 [E. Sircom] *Identical copy of recording found in *Folk Music from Nova Scotia*, (Folkways Records, FW04006), 1956. See "Chanson d'un soldat"
19	J'ai cueilli la belle rose	*La Fleur du Rosier* No. 2, pp. 6-7 [Ken Peacock]
20	Le cou de ma bouteille	*La Fleur du Rosier* No. 53a, p. 108 "Le matin quand je me lève," [E. Sircom]
21	Dans les prisons de Nantes	*La Fleur du Rosier* No. 5b, p.11 [E. Sircom]
22	Combien de fois j'ai vu la belle Rose	*La Fleur du Rosier* No. 25, p. 50 [E. Sircom]
23	La maladie de la femme	*La Fleur du Rosier* No. 16, p. 29 "Oui da, ha, ha!" [Ken Peacock]
24	Chanson sur la mort de la Dauphine	*La Fleur du Rosier* No. 63, p. 128 [E. Sircom]
25	Berce ton petit bébé	*La Fleur du Rosier* No. 100, p. 213 [E. Sircom]
26	Dors, dors le petit bébé	*La Fleur du Rosier* No. 103, p.217 [E. Sircom] *Identical copy of recording found in *Folk Music from Nova Scotia*, band no. 8 (Folkways Records, FW04006), 1956
27	Sur le point de partir pour un si long voyage	*La Fleur du Rosier* No. 36, pp. 67-68 [E. Sircom]
28	Le petit panier	*La Fleur du Rosier* No. 37, pp. 71-72 [E. Sircom]
30	Le vieux cheval blanc (Peter Chiasson)	*La Fleur du Rosier* No. 54, p. 110 [E. Sircom] Footnote indicates the melody as being in f minor, which differs from the published key of e minor, which both differ from the G tonic that I perceive
31	Derrière chez nous	*La Fleur du Rosier* No. 91, pp. 196-197 [Ken Peacock] *Maritime Folk Songs* p. 169 [Ken Peacock] These transcriptions differ from one another, although they attribute the same source.
32	Bichet	*La Fleur du Rosier* No. 101, pp. 214-216 [E. Sircom]
33	La poulette blanche (first version)	*La Fleur du Rosier* No. 105a, pp. 219-220 [E. Sircom]
33	La poulette blanche (second version)	*La Fleur du Rosier* No. 105b, p. 220 [E. Sircom]

34	Une fille qui se marie	*La Fleur du Rosier* No. 47, pp. 95-96 [E. Sircom]
36	Oh, qui me passera le bois	*La Fleur du Rosier* No. 11, pp. 18-19 [Ken Peacock]
37	Cobichon	*La Fleur du Rosier* No. 102, p. 216 [E. Sircom]
38	Un matin je me lève	*La Fleur du Rosier* No. 42, pp. 80-81 [E. Sircom] *duplicate of the song found on *Music from Nova Scotia*, Folkways P1006
39	Le nique de lièvre	*La Fleur du Rosier* No. 98, pp. 207-208 [E. Sircom]
40	Trois grains de Pimprenelle (folktale with sung sections)	*La Fleur du Rosier* No. 107, pp. 222-223 [E. Sircom]
41	Le Juif errant (Fiddle tune)	Audio is fiddle tune with piano accompaniment, though lyrics are supplied in *La Fleur du Rosier* No. 71 pp. 152-153 [Ken Peacock]

Of these four recordings, sixty-two songs can be paired with published transcriptions. *Folk Music from Nova Scotia* contains eight songs that have been previously transcribed and published. These include one transcribed by Kenneth Peacock, two by Doreen Senior, two by Helen Creighton, and three by Eunice Sircom. The songs that Sircom transcribed are also contained on *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection*. Seventeen of the songs found in *Maritime Folk Songs: from the Collection of Helen Creighton* have published transcriptions by Kenneth Pecock, one of which will be discounted as it is attributed to a non-Nova Scotian field recording. *The Helen Creighton Folklore Society - Songs of the Sea* has four songs that have been previously published, including three by Doreen Senior and one by Margaret Sargent. Thirty seven songs contained in *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* have published transcriptions. These include thirty-one by Eunice Sircom and six by Kenneth Peacock. As three of the songs in this collection were previously released on *Folk Music from Nova Scotia*, this will reduce Sircom's tally from thirty-one to twenty-eight. When combined together, these recordings provide an opportunity to consider the transcriptions made by Kenneth

Peacock (23 songs), Doreen Senior (5 songs), Helen Creighton, Eunice Sircom (31 songs), and Margaret Sargent (1 song). From these combined resources, twenty-five songs are transcribed (see Figure 65), affording an opportunity to compare encoding techniques and learn of some of the challenges faced by these initial transcribers of this repertoire.

Figure 65. Listing of recordings transcribed

	Folk Music from Nova Scotia (Folkways Records, FW04006), 1956	
#	Song	Transcriber to be considered
1	Jocky to the Fair	Doreen Senior
2	Captain Conrod	Helen Creighton
3	The Welcome Table	Kenneth Peacock
4	The False Knight Upon the Road	Helen Creighton
5	I'm Going To Get Married	Doreen Senior
	Maritime Folk Songs: from the Collection of Helen Creighton (Folkways Records, FW04307), 1962	
6	He's Young but He's Daily A-Growing	Kenneth Peacock
7	What Harm Has Jesus Done You?	Kenneth Peacock
8	A Maid I Am in Love	Kenneth Peacock
9	In Cupid's Court	Kenneth Peacock
10	Kelly the Pirate	Kenneth Peacock
	The Helen Creighton Folklore Society – Songs of the Sea (2003)	
11	Henry Martin	Doreen Senior
12	The Chesapeake and Shannon	Doreen Senior
13	Broken Ring Song	Doreen Senior
14	The Mermaid	Margaret Sargent
	Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection (2008)	
15	Souhaits sur les vielles et les jeunes/ Voudrais bien que tous ces bons vieillards seriont dans le paradis	Eunice Sircom
16	J'ai fait laver mon cotillion	Eunice Sircom
17	Nous violà tous rassemblés	Kenneth Peacock
18	La Belle Hélène / Chanson d'un soldat	Eunice Sircom
19	Le petit panier	Eunice Sircom
20	Derrière chez nous	Kenneth Peacock (two versions)
21	Oh, qui me passera le bois	Kenneth Peacock
22	Cobichon	Eunice Sircom
23	Un matin je me lève	Eunice Sircom
24	Le nique de lièvre	Eunice Sircom
25	Trois grains de Pimprenelle	Eunice Sircom

The following shows a comparison of twenty-five transcriptions that are compared against the versions encoded and published by previous transcribers. They are arranged alphabetically, by title, to facilitate ease of access. Following these comparisons, trends and comments are presented.

"A Maid I Am in Love"

"A Maid I Am in Love," as sung by Mrs. Stan Marshall (1952) on band 15 of *Maritime Folk Songs: from the Collection of Helen Creighton* (Folkways Records, FW04307), 1962.

The transcriptions are largely similar to one another, with slight rhythm and pitch discrepancies. Both of the encodings span an octave and a major third in the Dorian mode ($\hat{5}\diagup\hat{3}$), although my transcription is at a lower pitch level (G♯3) than the published version (D4) to be in accordance with the recording. While Peacock's transcription is in simple duple meter ($\frac{2}{2}$), I have chosen to encode it in simple quadruple meter (common time (**C**)) with a single measure of $\frac{6}{4}$. There are some melodic contour, pitch, and rhythmic discrepancies between these transcriptions, particularly for the encoding of the lyrics of the second line "For the sake of a…"

Figure 66. Transcription of "A Maid I Am in Love" (Fielding)

A maid I am in lo - ve and I da-re___ not com - plain. For the

sake of a sail - or lad I have crossed the rag - ing main. And

if I do not find him I shall mourn him con - stant - ly. And

for the sake of ju - tney a maid I'll live and___ die.

Figure 67. Transcription of "A Maid I Am in Love" (Peacock)[6]

A maid I am in love___ and I dare___ not com - plain. For the

sake___ of a sai - lor lad I have crossed the ra - ging main, And

if I do not find him I shall mourn him con - stant - ly, And

for the sake of Jut - ney a maid I'll live and die.

[6] *Maritime Folk Songs*, p. 78

Figure 68.a-b. Pitch maps of "A Maid I Am in Love" Fielding and Peacock

a. Fielding

<2-1-2-2-2-1-2>@pc8(G♯)

b. Peacock

<2-1-2-2-2-1-2>@pc2(D)
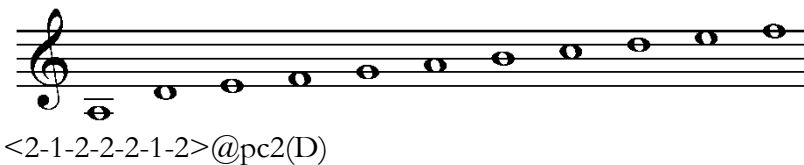
<u>"Broken Ring Song"</u>

"Broken Ring Song," as sung by Mrs. Edward Gallagher on track five of *The Helen Creighton Folklore Society – Songs of the Sea* (2003).

These transcriptions share melodic contour and pitch collections, but have notable differences. Senior's encoding spans an octave and a major third, whereas my encoding spans an octave and a minor third. Senior's notated pitch space traverses the Mixolydian mode, while my version contains variable $\hat{7}$'s that serve as both upper and lower chromatic neighbor tones (A♭ 4 G, A♮2 B♭). Although the contour of the melodies largely align, there are numerous discrepancies. An example of this can be found with the opening lyrics "As a sailor walked." Here I notate an initial stepwise ascent before a tonic triad arpeggiation ($\hat{1}\hat{2}\hat{3} \diagup \hat{5} \diagup \hat{1}$), whereas Senior notates an ascending tonic chord arpeggiation ($\hat{1} \diagup \hat{3} \diagup \hat{5} \diagup \hat{1}$)

from the outset. Concerning meter, I employ a simple duple ($\frac{2}{4}$) that contrasts sharply with

Senior's use of compound duple meter ($\frac{6}{4}$).

Figure 69. Transcription of "Broken Ring Song" (Fielding)

Figure 70. Transcription of "Broken Ring Song" (Senior)[7]

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[7] *Traditional Songs From Nova Scotia*, pp. 134-135

Figure 71.a-b. Pitch maps of "Broken Ring Song," by Fielding and Senior

a. Fielding

<2-2-1-2-2-1-1-1>@pcT(B♭)

b. Senior

<2-2-1-2-2-1-2>@pc2(D)
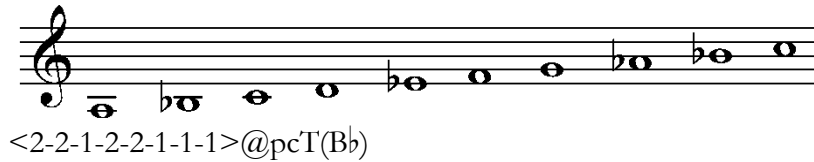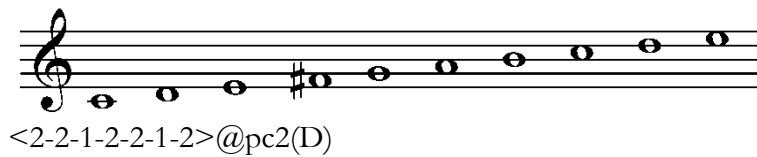
"Captain Conrod"

"Captain Conrod," as sung by Edmund Henneberry on band four of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

The transcriptions are similar to each another, with some discrepancies concerning pitch, rhythm, and meter. The recording is at a lower pitch than the published version. My encoding spans an octave and a major third ($\hat{1}\diagup\hat{3}$)/(pc0 $\diagup$ pc3), whereas Creighton's transcription spans an octave and a minor second ($\hat{7}\diagup\hat{1}$)/(pcE $\diagup$ pc0). My transcription employs simple triple meter ($\frac{3}{4}$) with a singular measure of common time (**C**) in mm. 4, 8, and 10, to reflect the singer's pauses and held notes, whereas Creighton employs simple triple meter throughout.

Figure 72. Transcription of "Captain Conrod" (Fielding)

Come all you young fel - lows that fo - llow the sea, Bring your

ship to an an - chor and lis - ten to me. Three

weeks in the hor-rors I lay drunk on the shore, like some

fro - lick - e mute I have wa - sted my store. Sing

fall di - ddle da - ddle di - ddle - e - dle I day.

Figure 73. Transcription of "Captain Conrod" (Creighton)[8]

Come all you young fellows that follow the sea Bring your

ship to an anchor and listen to me Three weeks in the hollows I lay

drunk on the shore Like a frolicksome____ youth I have wasted my

store And sing fall diddle diddle__ I diddle__ I dey.

[8] *Songs and Ballads From Nova Scotia*, p.232

Figure 74.a-b. Pitch maps for "Captain Conrod," Fielding and Creighton

a. Fielding

<2-2-1-2-2-2-1>@pcE(B)

b. Creighton

<2-2-1-2-2-2-1>pc0(C)
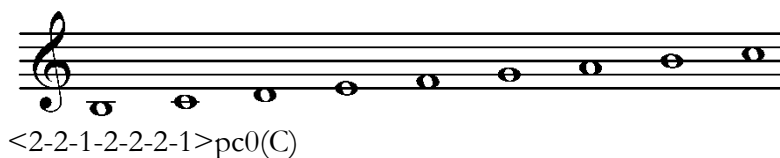
"Cobichon"

"Cobichon," as sung by Mme Laure McNeil on track 37 of *Acadian Songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

Sircom's transcription indicates that the song begins with the word "Dans." As the audio recording does not include that word, and as there is not a second verse to compare melodic lines, it is not included it in my transcription. Both transcriptions are in simple duple meter (𝟐/𝟒). Although Sircom employs a single measure of simple triple meter (𝟑/𝟒), I saw no reason to include a change of meter. Otherwise, the notated rhythms are largely similar, with a slight disagreement concerning the duration of the first two syllables of the word "*An-gé-li-que*" (♪·♪ vs. triplet ♩♪). While Sircom's transcription spans a major scale, my encoding

encompasses a hexatonic collection. This difference in pitch space pertains to the "*con*" of the first line's "*vit con-tent,*" where Sircom indicates a mediant ($\hat{3}$), whereas I notate a $\hat{4}$.

Figure 75. Transcription of "Cobichon" (Fielding)

Figure 76. Transcription of "Cobichon" (Sircom)[9]

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[9] *La Fleur du Rosier* No. 102, p. 216.

Figure 77.a-b. Pitch maps for "Cobichon" Fielding and Sircom

a. Fielding

<2-2-3-2-2-1>@pc3(E♭)

b. Sircom

<2-2-1-2-2-2-1>@pcT(B♭)
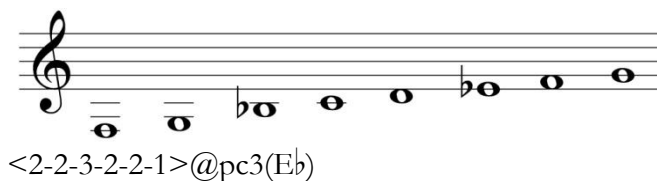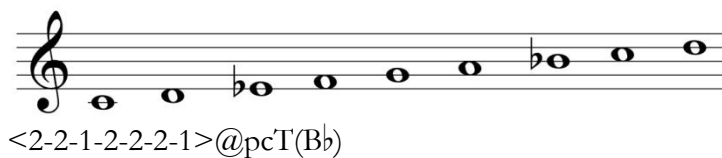
"Derrière chez nous"

"Derrière chez nous," as sung by Mme Henri Pothier and Mme Laura McNeil (1948) on track 31 of *Acadian Songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

There are three transcriptions provided for "Derrière chez nous." Peacock published two slightly different versions of this song, attributing the same source in *La Fleur du Rosier* and *Maritime Folk Songs*. The untexted *Maritime Folk Songs* version contains an additional eight measures of music that are not in the referenced field recording that I consulted.

Although all three transcriptions identify that the melody spans a minor tenth (1̂ ╱ 3̂), each transcription spans different scalar patterns. While Peacock's encodings are largely identical, the *La Fleur du Rosier* version employs both a C and a C♯, whereas the un-texted *Maritime Folk Songs* version only employs a C. Peacock's pitch collectsion span the Dorian

mode, an 8-pc collection that could be interpreted as a Mixolydian mode, with variable $\hat{3}$, whereas my encoding spans the natural minor scale. Concerning the rhythmic domain, I transcribed this in compound duple meter (see Figure 78), in contrast to Peacock's simple duple (see Figures 79-80).

Figure 78. Transcription of *"Derrière chez nous"* (Fielding)

Figure 79. Transcription of *"Derrière chez nous"* (Peacock, *La Fleur du Rosier*)

Der – rièr' chez nous, vous n'sa – vez pas ce
qu'il y a, Der – rièr' chez nous, vous
n'sa – vez pas ce qu'il y a. Un beau p'tit
arbre, Un p'tit arbr' d'a-mour, ma – dame, Un beau p'tit
arbre, un p'tit arbr' d'a - mour jo - li.

Figure 80. *Transcription of* "Derrière chez nous," (Peacock, *Maritime Folk Songs*)[10]

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[10] n.b. In this version the lyrics were not written underneath the music notation.

Figure 81.a-c. Pitch maps of "Derrière chez nous" Fielding and Peacock

a. Fielding

<2-1-2-2-1-2-2>@pc7(G)
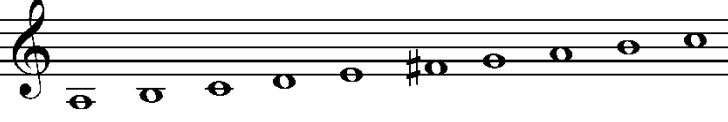
b. Peacock, *La Fleur du Rosier*

<2-1-1-1-2-2-1-2>@pc9(A)

c. Peacock, *Maritime Folk Songs*

<2-1-2-2-2-1-2>@pc9(A)

"Henry Martin"

"Henry Martin," as sung by Mrs. Edward Gallagher on track three of *The Helen Creighton Folklore Society – Songs of the Sea* (2003).

These transcriptions resemble one another fairly closely, with minor discrepancies of duration, pitch, and lyrics. Both versions are in simple triple meter ($\frac{3}{4}$) and span an octave and a major second ($\hat{1}\diagup\hat{2}$). My transcription matches the field recording's tonic of D, which

is higher than the published version in C. While the melodic contour of the encodings is largely similar, there are numerous small differences concerning rhythm.

Figure 82. Transcription of "Henry Martin" (Fielding)

Figure 83. Transcription of "Henry Martin" (Senior)[11]

Lyrics under the staves:

There were three bro-thers in fair Lon-don town, In fair Lon-don

town lived three,_____ And they__ cast lots for to see which of them would go

rob-bing all on the salt sea,_____ salt sea,_____ salt__ sea,_____ And they__ cast

lots for to see which of them would go rob-bing all on the salt sea._____

Figure 84.a-b. Pitch maps for "Henry Martin" Fielding and Senior

a. Fielding

<2-2-1-2-2-2-1>@pc2(D)

b. Senior

<2-2-1-2-2-2-1>@pc0(C)

[11] *Traditional Songs From Nova Scotia*, pp. 86-87

"He's Young but He's Daily A-Growing," as sung Mr. Nathan Hatt (1952) on band four of *Maritime Folk Songs: from the Collection of Helen Creighton* (Folkways Records, FW04307), 1962.

The transcriptions are largely similar to one another. Both transcriptions span the Dorian mode. Senior's transcription supports a tonic of pc 9 (A), whereas my transcription matches the audio recording's lower tonic of pc 2 (D). Both encodings employ a simple duple ($\frac{2}{4}$) meter, although there are slight rhythm duration discrepancies. The melodies are identical in contour, although there are slight note inconsistencies.

Figure 85. Transcription of "He's Young but He's Daily A-Growing" (Fielding)

Figure 86. Transcription of "He's Young but He's Daily A-Growing" (Peacock)[12]

The leaves they are green and the trees they are tall, All those
hap - py sum - mer days are all past and gone;____
Here I am left on the cold - est win - ter day, He is
young____ but he's dai - ly are a grow - - - ing.

Figure 87. a-b. Pitch maps for "He's Young but He's Daily A-Growing" Fielding and Peacock

   a. Fielding

<2-1-2-2-2-1-2>@pc2(D)

   b. Peacock

<2-1-2-2-2-1-2>@pc9(A)

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[12] *Traditional Songs From Nova Scotia*, pp. 86-87

"I'm Going To Get Married"

"I'm Going To Get Married," as sung by Mrs. Edward Gallagher on band 22 of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

The transcriptions are largely similar to one another, with the following minor discrepancies. Senior's transcription supports a tonic of D, whereas my transcription matches the audio recording's lower tonic of A♭. Creighton's lyrics identify that the song begins with 'Twas. While this is reflected by Senior's inclusion of an anacrusis in her transcription, it has not been included in my transcription as it does not exist in the recording. While both transcriptions are in compound duple meter ($^6_8$), I include a single measure of ($^7_8$) in measure in measure four to reflect the time taken by the singer to inhale and re-enter on an anacrusis that begins the next line of text. The pitches traversed in both transcriptions are related by transposition, spanning an octave and a major third ($\hat{1}/\hat{3}$).

Figure 88. Transcription of "I'm Going To Get Married" (Fielding)

Ear-ly one mor-ning, one mor-ning in Spring, to hear the birds whi-stle and night-in-gale sing. I

spied a fair dam-sal and sweet-ly did sing, I'm going to get ma-rried next Mon-day mor-ning.

Mon-day mor-ning, Mon-day mor-ning, I'm going to be ma-rried next Mon-day mor-ning.

Figure 89. Transcription of "I'm Going To Get Married" (Senior)[13]

'Twas ear - ly one morn - ing one morn - ing in spring, To hear the birds whistle and

night - in - gales sing, I spied a fair dam - sel and sweet - ly did sing, I'm

going to be mar - ried next Mon - day morn - ing, Mon - day morn - ing,

Mon - day morn - ing, I'm going to be mar - ried next Mon - day morn - ing

[13] *Traditional Songs From Nova Scotia*, pp. 166 (version B)

Figure 90.a-b. Pitch maps for "I'm Going To Get Married" Fielding and Senior

a. Fielding

<4-1-2-2-2-1>pc8(A♭)

b. Senior

<4-1-2-2-2-1>@pc2(D)
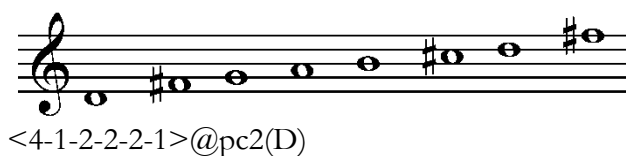
"In Cupid's Court"

"In Cupid's Court," as sung by Mr. Grace Clergy (1951) on band 16 of *Maritime Folk Songs: from the Collection of Helen Creighton* (Folkways Records, FW04307), 1962.

The transcriptions are similar to each another, with notable discrepancies concerning ornamentation. My transcription matches the field recordings tonic of E (pc4), which is at a lower pitch than Peacock's published version, which has a tonic of G. Although both transcriptions span an octave and a perfect fourth, Peacock's encoding spans a complete major scale and my version encompasses a hexatonic collection (not including the 4̂). The transcriptions largely agree with one another in terms of meter and melodic contour; however, none of Peacock's notated triplet sixteenth-note vocal ornamentations are present in the field recording.

Figure 91.Transcription of "In Cupid's Court" (Fielding)

As I rode - out one morn - ing __ down __ by a - ri - ver - side, To
catch some trout and sal - mon where the - stre-am they gen - tly - glide. Down
by a __ brook my __ way I took and there I chanced to __ spy, A
come - ly __ maid __ both tall and fair just as she passed me __ by.

Figure 92. Transcription of "In Cupid's Court" (Peacock)[14]

As I rode __ out __ one morn - ing __ Down by a __ ri - ver __
side, To catch some __ trout and sal - mon Where the __
streams they gent - ly __ glide, Down by a __ brook my __
way __ I took And __ there I chanced to __ spy A
come - ly __ maid __ both tall and fair Just as she passed me __ by.

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[14] *Maritime Folk Songs*, p. 52

Figure 93.a-b. Pitch maps for "In Cupid's Court" Fielding and Peacock

    a. Fielding

<2-2-3-2-2-1>@pc4(E)

    b. Peacock

<2-2-1-2-2-2-1>@pc7(G)

"J'ai fait laver mon cotillion"

"J'ai fait laver mon cotillion," as sung by Mme. Henri Pothier (1948) on track five of *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

These encodings share many features. They span identical ranges and scalar patterns, related by transposition. Both transcriptions are largely in simple duple meter ($\frac{2}{4}$). There are some rhythmic differences in the initial line of text. Sircom identifies the word *laver* as being two syllables (*la-ver*), whereas I hear the singer's voice on the recording as being three syllables (*la-ve-r*). While Sircom employs a three e anacrusis to facilitate the beginning of the verse, I employ a measure of $\frac{2}{8}$ to serve as an anacrusis to what I perceive as a $\frac{3}{8}$ + $\frac{2}{8}$ grouping that I label as a single measure of $\frac{5}{8}$ before resuming an otherwise stable simple duple meter ($\frac{2}{4}$). I opted to begin my encoding with a complete measure of $\frac{2}{8}$ instead of using a q anacrusis in $\frac{2}{4}$ as I labeled the initial full measure as $\frac{5}{8}$.

Figure 94. Transcription of "J'ai fait laver mon cotillion" (Fielding)

Figure 95. Transcription of "J'ai fait laver mon cotillion" (Sircom)[15]

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[15] *La Fleur du Rosier* No. 9, p. 16

Figure 96.a-b. Pitch maps for "J'ai fait laver mon cotillion" Fielding and Sircom

a. Fielding

<2-2-3-2-2-1>@pc0(C)

b. Sircom
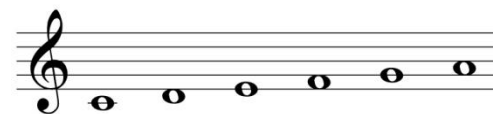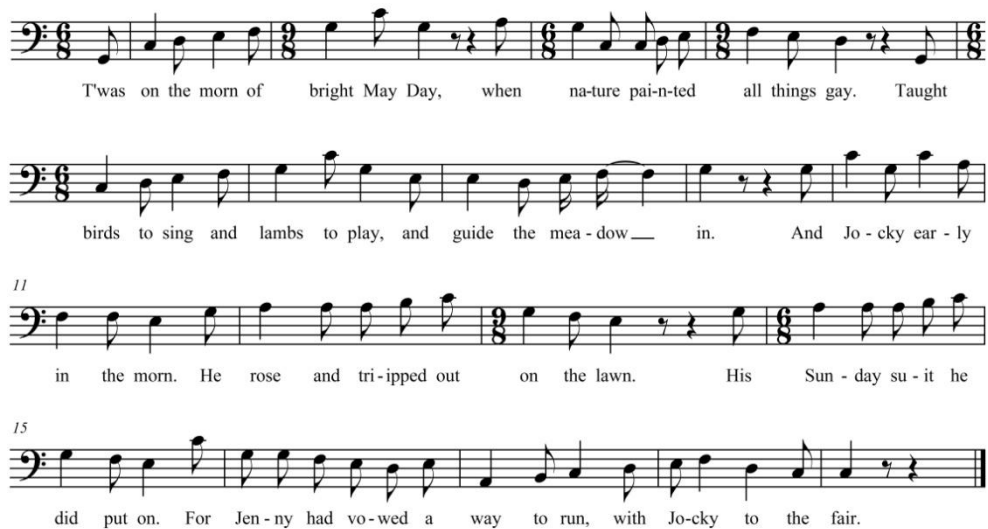
<2-2-3-2-2-1>@pc5(F)

"Jocky to the Fair"

"Jocky to the Fair," as sung by Edmund Henneberry on band one of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

The transcriptions are largely similar to one another, though the recording is at a lower pitch than the published version. The transcriptions are related by transposition and span an octave and a perfect fourth ($\hat{5}╱\hat{1}$). My transcription employs a compound duple meter ($\substack{6\\8}$) with isolated measures of compound triple meter ($\substack{9\\8}$) in mm. 2, 4, and 12 to reflect the singer's metered pauses. Senior's encoding employs a compound duple meter ($\substack{6\\8}$).

Figure 97. Transcription of *"Jocky to the Fair"* (Fielding)[16]

T'was on the morn of bright May Day, when na-ture pai-n-ted all things gay. Taught birds to sing and lambs to play, and guide the mea-dow___ in. And Jo-cky ear-ly in the morn. He rose and tri-ipped out on the lawn. His Sun-day su-it he did put on. For Jen-ny had vo-wed a way to run, with Jo-cky to the fair.

Figure 98. Transcription of "Jocky to the Fair" (Senior)[17]

Was on one morn ing bright May day, When na - ture paint - ed all things gay, Taught birds to sing and lambs to play And gild the mea - dow rose,___ And Jock - y ear - ly in ___ the morn He rose and tripped it o'er the lawn, His Sun - day suit___ he did put on, For Jenny had vowed a - way to run With Jock - y to the Fair.___

---

[16] The lyrics at the beginning of measure eight are incomprehensive on the recording. I have used the word 'rose' as found in the lyrics penned by Helen Creighton in *Traditional Songs From Nova Scotia*, p. 170.

[17] *Traditional Songs From Nova Scotia*, p.170

Figure 99.a-b. Pitch maps for "Jocky to the Fair" Fielding and Senior

a. Fielding

<2-2-1-2-2-2-1>@pc0(C)

b. Senior

<2-2-1-2-2-2-1>@pc2(D)
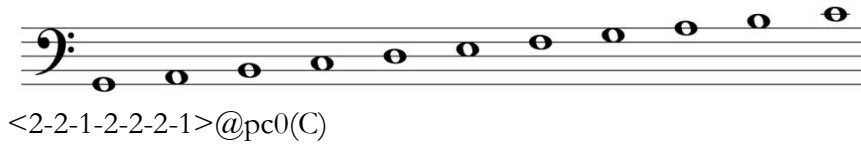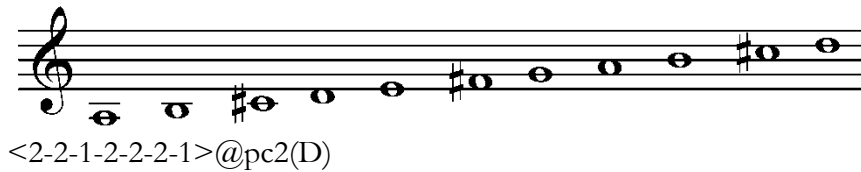
"Kelly the Pirate"

"Kelly the Pirate," as sung by David Slaunwhite (1950) on band 17 of *Maritime Folk Songs: from the Collection of Helen Creighton* (Folkways Records, FW04307), 1962.

These transcriptions resemble one another fairly closely, with minor duration, pitch, and lyric discrepancies. My transcription matches the pitch of the field recording and is lower than the published version. Both versions are in simple triple meter ($\frac{3}{4}$), although I have included two fermatas ($\frown$) to reflect the held notes' duration at the end of the first two lines of text instead of inserting single measures of common time ($\frac{4}{4}$). Both encodings span the major scale, although my version traverses an octave and a major second ($\hat{1}\nearrow\hat{2}$), whereas Peacock's spans an octave and a minor third ($\hat{7}\nearrow\hat{2}$). This discrepancy concerns the lyrics of the first line of text "of great fame." Here Peacock notates the music as $\hat{1}\searrow\hat{7}\nearrow\hat{1}$ motion,

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whereas I perceive the music as remaining constant ($\hat{1}\rightarrow\hat{1}\rightarrow\hat{1}$). There are minor

discrepancies in contour and lyrics, but they are fairly self-evident.

Figure 100. Transcription of "Kelly the Pirate" (Fielding)

Figure 101. Transcription of "Kelly the Pirate" (Peacock)[18]

Figure 102.a-b. Pitch map for "Kelly the Pirate" Fielding and Peacock

a. Fielding

<2-2-1-2-2-2-1>@pc0(C)

b. Peacock

<2-2-1-2-2-2-1>@pc2(D)

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[18] *Maritime Folk Songs*, p.151

"La Belle Hélène," as sung by Mme. Henri Pothier (1948) on track 18 of Acadian songs from *Pubnico and Grand-Étang From the Helen Creighton Collection* (2008). Identical field recording also available as "Chanson d'un soldat," band 10 of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

While possessing many similarities, there are notable differences between these two encodings; chiefly concerning lyrics and length of melody. My encoding is based on the audio field recording that Sircom's transcription credits. Sircom's transcription includes the lyrics "*Je me suis engage pour l'amour d'une brune.*" that are not in the electronic copy of the attributed audio field recording. Both encodings span an octave, although I identify a hexatonic collection where Sircom's work spans a 5-pc scale. Both transcriptions are in compound duple meter (§), although I include a measure of ` in the penultimate measure.

Figure 103. Transcription of "La Belle Hélène" (Fielding)

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Figure 104. Transcription of "La Belle Hélène" (Sircom)[19]

Figure 105.a-b. Pitch map for "La Belle Hélène" Fielding and Sircom

a. Fielding

<2-2-1-2-4-1>@pc0(C)

b. Sircom

<2-2-1-2-5>@pc7(G)

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[19] *La Fleur du Rosier* No. 57, p. 116

"Le nique de lièvre"

"Le nique de lièvre," as sung by Mme Henri Pothier (1948) on track 39 of Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection (2008).

    The commercially available audio field recording of this song is clipped at the beginning and is of shorter duration than the materials shown in Sicom's transcription. This imbalance of audio materials impact the ability to make a thorough comparison. Both encodings are largely in compound duple meter ($\frac{6}{8}$). I have encoded "vi-ti vous plai-ra" as two measures of simple duple meter ($\frac{24}{48}$ ♪♪ ♪♪| ♩) whereas Sircom notates it as compound duple ($\frac{64}{88}$ ♩♪♩♪ | ♩·). Sircom includes other meter changes, but I can neither confirm nor deny their accuracy. Concerning pitch materials, the 6-pc collection that I notated aligns with Sircom's seven pitch collection.

Figure 106. Transcription of "Le nique de lièvre" (Fielding)[20]

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[20] As the audio recording is clipped at both the beginning and ending, my encoding is shorter than Sircom's transcription.

Figure 107. Transcription of "Le nique de lièvre" (Sircom)[21]

J'ai trou - ve le ni - que de lie - vre Mais le lievr' n'y e - tait

pas. Le ma - tin quand il se le - ve, Il em - porte les lits, les draps. Chan -

tons, dan - sons, Bell' ber - gere en - trez en dan - se, Sa - lu -

ez qui vous plai - ra. Sa - lu - ez-vous cinq ou six coups Par la san - te d'a -
fine

mour. Ah! j'ai-me-rai qui m'ai - me, m'ai - me, Ah! j'ai-me-rai qui m'ai - me - ra.

A - mis, sa - lu - ez____ vous, A - mis, sa - lu - ez vous.

---

[21] *La Fleur du Rosier*, No. 98, p. 207

Figure 108.a-b. Pitch map for "Le nique de lièvre" Fielding and Sircom

a. Fielding

<2-2-1-2-2-3>@pc9(A)

b. Sircom

<2-2-1-2-2-2-1>@pc4(E)
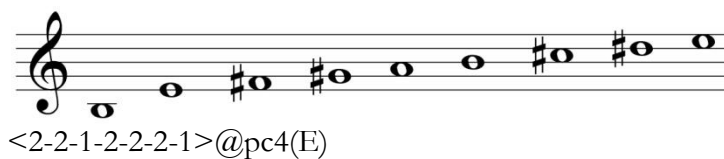
"Le petit panier"

"Le petit panier" as sung by Pat Aucoin (1944) on track 28 of *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

These transcriptions largely agree with one another. They are both in compound duple meter ($^6_8$) and span a major scale, traversing a major tenth ($\hat{5}\diagup\hat{3}$). Aside from the difference of key that the transcriptions are written in, where Sircom writes the melody in F major and I match the recordings lower pitch of A♭, the most significant discrepancy between these encodings lies in the encoding of the initial two pitches where Sircom identifies an ascending $\hat{6}\diagup\hat{3}$ motion where I perceive a static $\hat{3}\rightarrow\hat{3}$ motion.

Figure 109. Transcription of "Le petit panier" (Fielding)

L'au - tre jour en m'y pro - me-nant (e) le long d'un cou - lant ruis-seau. Moi,

j'ai t'a - per - çu u - ne bel - le qui dor - mant sur son ra - meau.

Je lui ai pris, oh! bien dou - ce - ment (e) son, son, son , son tra - li la la,

Je lui ai pris oh! bien dou - ce - ment (e) son jo - li___ pe - tit pa-nier.

Figure 110. Transcription of "Le petit panier" (Sircom)[22]

L'au - tre jour en m'y pro - me-nant le long d'un cou - lant ruis-seau. Moi,

j'ai t'a - per - çu u - ne bel - le qui dor - mait sur son ra - meau.

Je lui ai pris, oh! bien dou - ce - ment, son, son, son,___ son tra - li la la,

Je lui ai pris oh! bien dou - ce - ment, son jo - li___ pe - tit pa - nier.

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[22] *La Fleur du Rosier* No. 37, pp. 71-72

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Figure 111.a-b. Pitch maps for "Le petit panier" Fielding and Sircom

a. Fielding

<2-2-1-2-2-2-1>@pc1(D♭)

b. Sircom
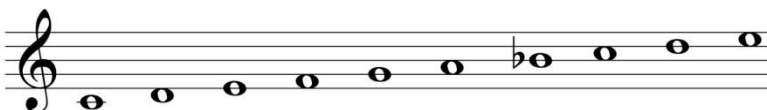
<2-2-1-2-2-2-1>@pc5(F)

"Nous voilà tous rassemblés"

"Nous voilà tous rassemblés," as sung by Mme Sephora and Mme Louis Amirault (1948) on track eight of *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

These transcriptions are largely identical, containing only slight rhythmic differences concerning held notes and rests. Both encodings are in compound duple meter (⁶₈), span a major ninth (5̂ ╱ 6̂), and employ a raised $ as a lower chromatic neighbor tone to 5̂ in measures five and nine.

Figure 112. Transcription of "Nous voilà tous rassemblés" (Fielding)

Nous voi - là tous ras - sem-blés A - la ta - ble des ma - ri - és,

Il faut boire et chan - ter, Il faut pas s'en-nu - yer C'est un' bel - le jour - neé, Il faut

pro - fi - ter ___ du temps, C'est un bel a - gré - ment qui n'dur' ra pas long - temps.

Figure 113. Transcription of "Nous voilà tous rassemblés" (Peacock)[23]

Nous voi - là tous ras - sem - blés A ___ la ta - ble des

ma - ri - és, Il faut boire et chan - ter, Il faut pas s'en - nu -

yer C'est un bel - le jour - née, Il faut pro - fi - ter ___ du

temps, C'est un bel a - gré - ment qui n'dur' ra pas long - temps. ___

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[23] *La Fleur du Rosier*, No. 49, p. 98

Figure 114.a-b. Pitch maps for "Nous voilà tous rassemblés" Fielding and Peacock

a. Fielding

<2-2-1-1-1-2-2-1>@pcE(B)

b. Peacock

<2-2-1-1-1-2-2-1>@pc7(G)

"Oh, qui me passera le bois"

"Oh, qui me passera le bois," as sung by Mme Sephora and Mme Louis Amirault on track 36 of Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection (2008).

These transcriptions largely agree rhythmically. Although both are in simple duple meter ($\frac{2}{4}$), I opted to employ a ♩ beat that equals the ♪ of Peacock's version. Both versions span a minor sixth ($\hat{5}╱\hat{3}$), although I identify a hextaonic collection where Peacock's transcription spans seven pitches. This difference stems from different interpretations of the last few notes. Where Peacock identifies a semitone relationship (G↘ F♯╱G), I perceive a motion to the sub-tonic (C♯↘ B╱C♯). There is one pitch discrepancy concerning the

beginning of the song. Where Peacock identifies an ascending %2! motion, I hear the line as remaining static (!3!).

Figure 115. Transcription of "Oh, qui me passera le bois" (Fielding)

Figure 116. Transcription of "Oh, qui me passera le bois" (Peacock)[24]

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[24] *La Fleur du Rosier* No. 11, p. 18. mm. 1-4

Figure 117.a-b. Pitch maps for "Oh, qui me passera le bois" Fielding and Peacock

a. Fielding

<2-1-4-2-1-2>@pc1(C♯)

b. Peacock

<2-1-4-2-1-1-1>@pc7(G)
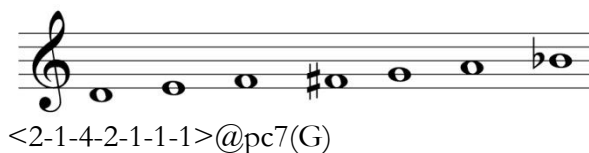
"Souhaits sur les vielles et les jeunes"

"Souhaits sur les vielles et les jeunes," as sung by Thomas Doucet (1944) on track four of *Acadian songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

These transcriptions largely agree with one another. They both span an octave and span the same scalar pattern. There is disagreement concerning the note for the word *que* in the first full measure and the duration of the last pitch for the word *Paradis*. As the F4 in the fourth complete measure of Sircom's version is published within enclosed brackets (♪), I believe that it may be a note pitch sounded in a subsequent stanza of the chanson.

Figure 118. Transcription of "Souhaits sur les vielles et les jeunes" (Fielding)

Figure 119. Transcription of "Souhaits sur les vielles et les jeunes" (Sircom)[25]

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[25] n.b. The F4 in the fourth complete measure is published with enclosed brackets (♪).

Figure 120.a-b. Pitch maps of "Souhaits sur les vielles et les jeunes" Fielding and Sircom

a. Fielding

<2-1-2-2-5>@pc1(C♯)

b. Sircom

<2-1-2-2-5>@pc9(A)
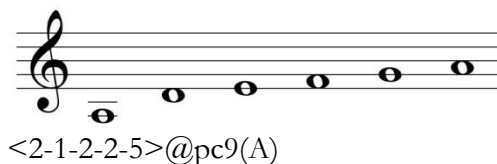
"The Chesapeake and Shannon"

"The Chesapeake and Shannon," as per track four of *The Helen Creighton Folklore Society – Songs of the Sea* (2003).

These transcriptions bear resemblance to one another, although there are notable discrepancies concerning meter and note durations. My transcription matches the field recording's pitch level (D) is a perfect fourth lower than Senior's published transcription in G. While my transcription spans the Dorian mode, Senior's is similar, but contains a variable $\hat{6}$. My transcription reflects a simple duple meter ($\frac{2}{4}$) with singular measures of simple triple ($\frac{3}{4}$) in mm. 11 and 13, whereas Senior's transcription has sections in compound duple ($\frac{6}{8}$) and simple quadruple meter ($\frac{4}{4}$). While the measures add up, the use of these

meters imply that the basic pulse shifts from a hd to a quarter note (♩); whereas I perceive the quarter note as the continuous tappable pulse throughout. Both encodings span an octave and a minor third ($\hat{5}/\hat{7}$).

Figure 121. Transcription of "The Chesapeake and Shannon" (Fielding)

Figure 122. Transcription of "The Chesapeake and Shannon" (Senior)[26]

'Twas on the glorious___fourth of June At ten o'-clock in the fore -

noon That we sailed out of Bos-ton Bay, That we sailed

out of Bos - ton Bay For to fight the___ *Ches - a - peake* boys.

Figure 123.a-b. Pitch maps of "The Chesapeake and Shannon" Fielding and Senior

a. Fielding

<2-1-2-2-2-1-2>@pc2(D)

b. Senior

<2-1-2-2-1-1-1-2>@pc7(G)

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[26] *Traditional Songs From Nova Scotia*, p. 266

<u>"The False Knight Upon the Road"</u>

"The False Knight Upon the Road," as sung by Edmund Henneberry on band 21 of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

There are numerous melodic contour, pitch, and rhythmic discrepancies between these encodings. The recording sounds at a lower pitch than the published version. My transcription focuses on the song lyrics of the first verse and consequently, I do not provide a transcription of the "diddle" refrain that is found in Creighton's encoding. Although both span an octave and a perfect fourth ($\hat{5} \diagup \hat{1}$), my encoding spans a pentatonic collection whereas Creighton's spans a hexatonic collection. This discrepancy is due to the $\hat{7}$ that is found in the "diddle" chorus. Aside from some note duration discrepancies, my transcription employs simple duple meter ($\frac{2}{4}$) with a single measure of simple triple meter ($\frac{3}{4}$), whereas Creighton's version employs simple duple ($\frac{2}{4}$) throughout. There are discrepancies concerning melodic contour, such as the different encodings for the lyrics "to the child on the road."

Figure 124. Transcription of "The False Knight Upon the Road" (Fielding)

Figure 125. Transcription of "The False Knight Upon the Road" (Creighton)[27]

"Oh what have you in your bag? Oh what have you in your pack?"— Cried the false knight to the child on the road. "I have a little— primer— and a bit of bread for dinner,"— Cried the pretty— little— child only— seven— years old. Hi didle— deedle— dum, deedle— diddle— deedle dum— Deedle— deedle— deedle— diddle— deedle— deedle— dum. Diddle— diddle— diddle— dee deedle— deedle— deedle— dum diddle— diddle— diddle— deedle— diddle— dee de dum

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[27] *Traditional Songs From Nova Scotia*, p.1

Figure 126. Pitch map of "The False Knight Upon the Road" Fielding and Creighton

    a.   Fielding

<2-2-3-2-3>@pc1(D♭)

    b.   Creighton

<2-2-3-2-2-1>@pc5(F)

<u>"The Mermaid"</u>

"The Mermaid," as per track six of *The Helen Creighton Folklore Society – Songs of the Sea* (2003).

These transcriptions largely agree concerning contour, although there are significant differences in the encoding of meter and intervals spanned by the melody. Each transcription spans an octave ($\hat{5}\diagup\hat{5}$). Sargent's transcription spans a major scale, whereas my encoding is hextaonic, lacking the $\hat{4}$ that is found in identified in the repeated "below" lyrics (see Figure 127). Sargent's transcription is in simple duple meter ($\frac{2}{4}$), with two single measures of simple triple meter ($\frac{3}{4}$) and two fermatas. My encoding is in simple duple meter throughout, emplying a single fermata.

Figure 127. Contrasting encodings of "The Mermaid," Fielding and Sargent

Fielding: $\hat{1}$ $\hat{1}$ ⁄$\hat{3}$ $\hat{3}$ ⁄$\hat{5}$ $\hat{5}$	Sargent: $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$
Lyrics: be-low be-low be-low	Lyrics: be-low, be-low, be-low

Figure 128. Transcription of "The Mermaid" (Fielding)

Twas Fri-day morn when we-set sail and we sailed not far from the land.___ When our

Cap-tain did spyed a lo-vely mer - maid with a comb and a glass in her hand.___

Oh the o - cean waves may row and the Stor-my winds may blow.

While we jo-lly sail-ors___ go ski-pping to the tops and the land lub-bers

lie down be - low be-low be - low. And the land lub-bers lie down be - low.

Figure 129. Transcription of "The Mermaid"(Sargent)[28]

'Twas Fri - day morn when we set sail and we sailed not far from the land When our Cap - tain e - spied a love - ly mer - maid with a comb and a glass in her hand. Oh, the o - cean waves may roll and the stor - my winds may blow While we jol - ly sai - lors go skipp ping to the tops And the land lu bbers lie down be - low, be - low, be - low, And the land lub - bers lie down be - low.

[28] *Traditional Songs From Nova Scotia*, pp. 106-107

n.b. measure three of Sargent's transcription contains too many notes for a measure of $\frac{3}{4}$ meter. Also, the fermata in the antepenultimate measure is offset, perhaps to indicate a silent pause.

Figure 130.a-b. Pitch maps for "The Mermaid" Fielding and Sargent

a. Fielding

<2-2-3-2-2-1>pc4(E)

b. Sargent

<2-2-1-2-2-2-1>@pc3(Ef)
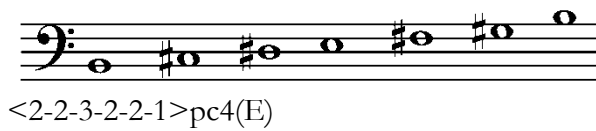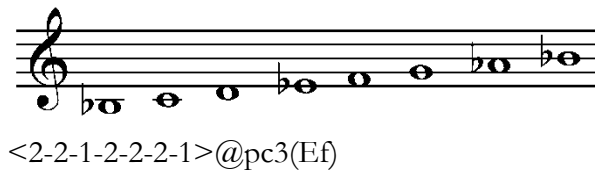
"The Welcome Table"

"The Welcome Table," as sung by Edmund Henneberry on band one of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

There are several differences between these encodings. Both transcriptions employ a simple quadruple and a single measure of simple duple meter. The different placement of the single measure of simple duple time reflects each of the transcribers' perception of word emphasis in the music in the last line of lyrics (see Figure 131). There are discrepancies

concerning the rhythms of the shorter notes. Where Peacock employs ♪. ♪, I perceive the

music as having a swung triplet pattern.[29]

Figure 131. Meter mappings for "The Welcome Table," Fielding and Peacock

Fielding: $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

           | | | |

    | | | | | | | | | | |

I'm a go-nna climb up Ja-cob's la-dder some a those days.

Peacock: $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

        | | | |

    | | | | | | | | | | |

I'm a gon-na climb up Ja-cob's lad-der one of those days.

The recording is at a lower pitch than Peacock's published version. Although both

encodings span an octave and a major second ($\hat{5}／\hat{6}$), Peacock's transcription identifies a

lower chromatic neighbour tone on the word ladder that I do not hear. As a consequence, I

identify the pitch collection of my encoding as pentatonic, whereas Peacock's is hexatonic.

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[29] n.b. As I have performed some mid-20th C. big band arrangements of jazz charts that use

♪. ♪ with a "swung feel," it is hard to know what Peacock's desired interpretation of the

notated rhythm without further study into his other transcriptions.

Figure 132. Transcription of "The Welcome Table" (Fielding)

I'm go-nna climb up Ja - cob's la - - - a-a - dder.

I'm_____ a go - nna climb up Jacob's la - dder some of those days, Ha - le-lu - jah.

I'm_____ a go - nna climb up ja - cob's la - a - dder.

I'm a go - nna climb up Jacob's la - dder some a those days.

Figure 133. Transcription of "The Welcome Table" (Peacock)[30]

I'm_____ a - gon - na climb up Jacob's lad - - - - - der,_____

I'm_____ a - gon - na climb up Jacob's lad - der one of those days, hal - le - lu - jah.

I'm_____ a - gon - na climb up Jacob's lad - - - - der,_____

I'm a-gon - na climb up Jacob's lad - der one of those days.

---

[30] *Maritime Folk Songs*, p. 173

Figure 134. a-b. Pitch maps for "The Welcome Table" Fielding and Peacock

a. Fielding

<2-2-3-2-3>@pc2(D)

b. Peacock
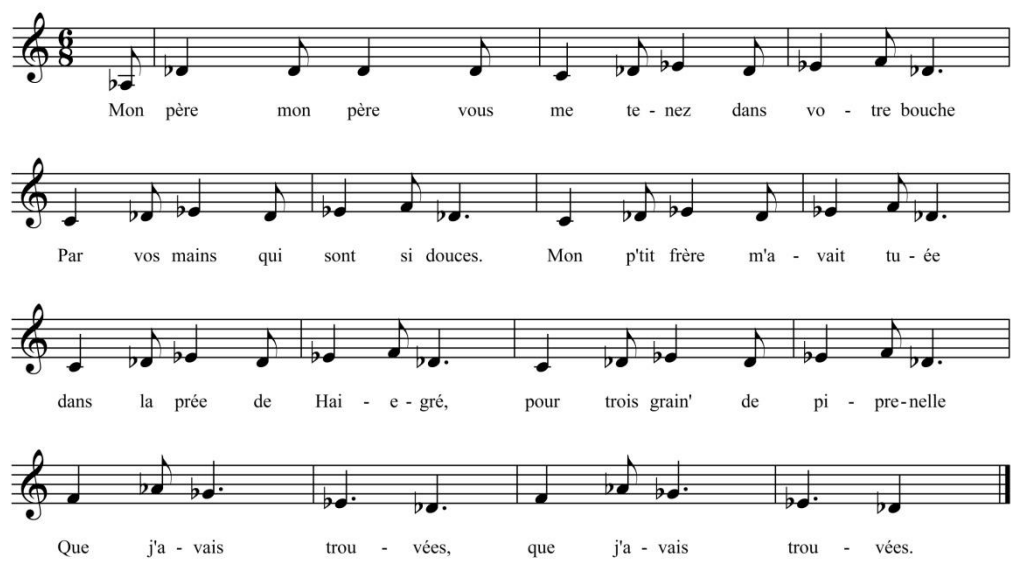
<2-1-1-3-2-3>@pc7(G)

"Trois grains de Pimprenelle"

"Trois grains de Pimprenelle," as sung by Mme Sephora Amirault (1951) on track 40 of *Acadian Songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008).

Sircom's transcription covers a larger amount of music than what I transcribed as the first verse. For the materials that overlap, the transcriptions are related by transposition; spanning an octave, and traversing the same 6-pc collection. They are both in compound duple meter (⁶⁄₈), although a later portion of Sircom's transcription includes a measure of compound triple meter (⁹⁄₈).

Figure 135. Transcription of "Trois grains de Pimprenelle" (Fielding)

Figure 136. Transcription of "Trois grains de Pimprenelle" (Sircom)[31]

Mon pèr', mon pèr', vous me te - nez dans vo - tre bouche

Par vos mains qui sont si douces. Mon p'tit frèr' m'a - vait tu - ée

dans le pré de Hai - e - gré, Pour trois grain' de pim - pre - nelle

Que j'a - vais trou - vées, que j'a - vais trou - vées.

Bour - reau, bour - reau, tu me tiens dans ta bouche

Par tes mains qui sont fa - rouches. Tu m'a - vais ru - ée

dans le pré de Hai - e - gré, Pour trois grain' de pim - pre - nelle

Que j'a - vais trou - vées que j'a - vais trou - vées.

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[31] *La Fleur du Rosier*, No. 107, p. 222

Figure 137.a-b. Pitch maps for "Trois grains de Pimprenelle" Fielding and Sircom

   a.   Fielding

<2-2-1-2-4-1>@pc1(D♭)

   b.   Sircom

<2-2-1-2-4-1>@pc7(G)
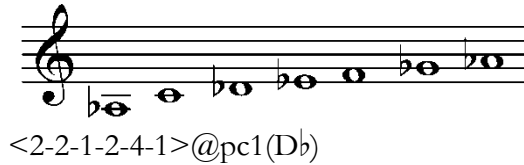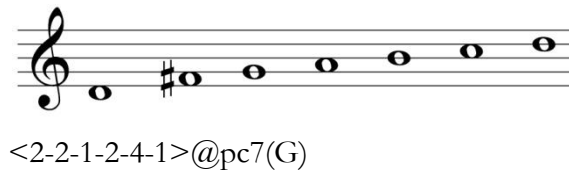
"Un matin je me lève"

"Un matin je me lève," as sung by Mme Henri Pothier, Mme Sephora, and Mme Louis Amirault on track 38 of *Acadian Songs from Pubnico and Grand-Étang From the Helen Creighton Collection* (2008) and on band nine of *Folk Music from Nova Scotia* (Folkways Records, FW04006), 1956.

These transcriptions are largely similar to one another. Both of the commercially available field recordings of this song are clipped at the beginning. In deference to previous transcriptions, as well as to make sensible lyrics, I include "*Un mat-*" with Ã noteheads at the beginning of the song and use pitches and note durations taken from the beginning of the second verse. This agrees with the $\hat{5}\diagup\hat{1}$ motion found in Sircom's transcription. Both encodings span the Dorian mode. My transcription spans an octave ($\hat{5}\diagup\hat{5}$), whereas Sircom's spans a major ninth ($\hat{4}\diagup\hat{5}$). This increased range is due to the use of $\hat{4}$ for the word "*Au*" at

the end of the first line (measure 4, both versions). They are both in compound duple meter ($^6_8$) and use a single measure of compound triple meter ($^9_8$) in the twelevth measure. There are minor differences concerning held notes and the notation of rests.

Figure 138. Transcription of "Un matin je me lève" (Fielding)[32]

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[32] Audio file is clipped at the beginning. Bracketed lyrics and pitch approximations are based on Sircom's encoding and audio for the second verse of the song.

Figure 139. Transcription of "Un matin je me lève" (Sircom)[33]

Figure 140.a-b. Pitch map for "Un matin je me lève" Fielding and Sircom

a. Fielding

<2-1-2-2-2-1-2>@pc1(C♯)

b. Sircom

<2-1-2-2-2-1-2>@pc7(G)

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[33] *La Fleur du Rosier* No. 42, p. 80

"What Harm Has Jesus Done You?"

"What Harm Has Jesus Done You?," as sung by Charles Owens (1953) on band eight of Maritime Folk Songs: from the Collection of Helen Creighton (Folkways Records, FW04307), 1962

The transcriptions are largely similar to one another, although there are notable discrepancies. Although both encodings span an octave and a major third ($\hat{1}\diagup\hat{3}$), my transcription is at a lower pitch level, A2, versus the published version, C4. Peacock's transcription spans a typical "black-key" pentaotnic scale <2-2-3-2-3> whereas I identify a $\hat{4}$ that expands the collection to hexatonic. Of particular interest is the absence of the melismatic ♪♪ patterns, most notably on the word "done" that are published in Peacock's transcriptions but are entirely absent from the field recording. Additionally, there is a repeated descending scalar pattern for the lyrics "Carry up Calvary." While Peacock's transcription conforms to his mapping of pitch space ($\hat{5}\diagdown\hat{3}\hat{3}\hat{2}\hat{1}$), I encode that pattern as a descending $\hat{5}\hat{4}\hat{3}\hat{2}\hat{1}$ motion.

Figure 141. Transcription of "What Harm has Jesus Done You?" (Fielding)

Figure 142. Transcription of "What Harm has Jesus Done You?"(Peacock)[34]

Tell me what harm has Je - sus done you, What harm has Je - sus done you,

What harm___ has Je - sus done you? Sin-ners all hate him so. Tell me
1.The

Jews they took poor Je - sus And they nailed him to the tree, They

hewed him out a hea - vy cross___ To car - ry up Cal - va - ry, Oh, to

car - ry up Cal - va - ry, To car - ry up Cal - va - ry, They

hewed him out a hea - vy cross___ To car - ry up Cal - va - ry.

[34] *Maritime Folk Songs*, p.174

Figure 143.a-b. Pitch map for "What Harm has Jesus Done You?" Fielding and Peacock

a. Fielding

<2-2-1-2-2-3>@pc9(A)

b. Peacock

<2-2-3-2-3>@pc0(C)
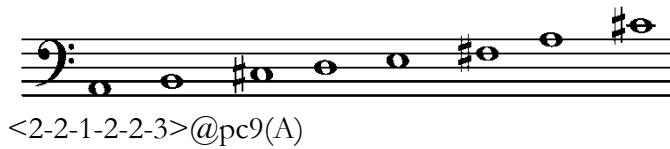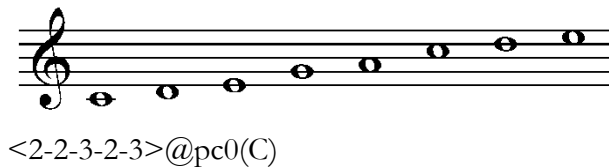
Reflections on Published Encodings

This chapter has examined the published transcriptions of Helen Creighton, Kenneth Peacock, Margaret Sargent, Doreen Senior, and Eunice Sircom alongside new encodings attributing the same field recordings. This comparison of encodings identifies many differences of interpretation concerning pitch, meter, rhythm, and lyrics. This invites follow-up work to examine these aspects in detail to better assess and understand this repertoire, as well as consider other repertoire transcribed by these individuals.

There is a wide discrepancy between the tonics of the published transcriptions and those of the attributed field recordings. These published transcriptions are largely found to be in keys with fewer accidentals and, at times, transposed more than an octave higher than the field recording. This may be due to the speed of the tape playback device employed, or

transpositions made to make the repertoire accessible to a wide audience (i.e. treble clef). A listing and comparison of the published tonics and those identified in the field recordings are listed in Figure 144.

There are numerous discrepancies concerning rhythmic notation and time signatures. The majority of the metrical differences reflect each transcriber's encoding of the singer's pauses while singing. The issue of metrical accuracy verses legibility for a lay readership is a challenge for all transcribers. Within the dissertation, I largely employ singular measure meter changes to reflect what I perceive. Were I to make these transcriptions for a K-12 music education program, I would have employed fermatas, as per many of the published transcriptions examined in this chapter.

There are many differences of interpretation concerning the pitch materials. While melodic contour is largely good, of the twenty-five transcriptions that I examined, only thirteen spanned the same pitch collections as my transcripotions (related by transposition). Of the remaining twelve, they were one note more or less than my encoding. Extrapolating these pitch collection size differences to the larger group of 1,948 melodies could yield radically different scalar trends than what I have identified.

Given the discrepancies concerning these encodings in matters rhythmic and melodic, additional transcriptions of existent field recordings can serve only to help understand this repertoire better. If musicians are relying on these transcriptions to learn this histroic repertoire, then there is value making additional transcriptions so that the musicians can learn of the varied encodings as they forge their own interpretation of the repertoire. Additional transcriptions of existent field recordings would enable a careful audit of this repertoire to help confirm normative collection sizes and scalar patterns.

Figure 144. Comparison of Tonics

Transcriber	Song	Published Tonic (key signature accidentals)	Transcription by Fielding Tonic (key signature accidentals) [interval difference]
Peacock	A Maid I Am in Love	D (0)	Gs (5♯) [diminished fifth lower]
Senior	Broken Ring Song	D (2♯)	Bf (3♭) [major third lower]
Creighton	Captain Conrod	C (0)	B (5♯) [minor ninth lower]
Sircom	Cobichon	Bf (2♭)	Ef (2♭) [perfect fifth lower]
Peacock	Derrière chez nous	A (1♯)	G (2♭) [major second lower]
Senior	Henry Martin	C (0)	D (2♯) [major second higher]
Peacock	He's Young but He's Daily A-Growing	A (0)	D (0) [octave + p5 lower]
Senior	I'm Going To Get Married	D (2♯)	Af (4♭) [augmented fourth lower]
Peacock	In Cupid's Court	G (1♯)	E (4♯) [minor tenth lower]
Sircom	J'ai fait laver mon cotillion	F (1♭)	C (0) [perfect fourth lower]
Senior	Jocky to the Fair	D (2♯)	C (0) [major ninth lower]
Peacock	Kelly the Pirate	D (2♯)	C (0) [major ninth lower]
Sircom	La Belle Hélène	G (1♯)	C (0) [perfect fifth lower]
Sircom	Le nique de lièvre	E (4♯)	A (2♯) [perfect fifth lower]
Sircom	Le petit panier	F (1♭)	Df (5♭) [major tenth lower]
Peacock	Nous voilà tous rassemblés	G (1♯)	B (5♯) [minor sixth lower]
Peacock	Oh, qui me passera le bois	G (0)	C♯ (5♯) [diminished fifth lower]
Sircom	Souhaits sur les vielles et les jeunes	D (1♭)	C♯ (4♯) [minor ninth lower]
Senior	The Chesapeake and Shannon	G (2♭)	D (0) [perfect fourth lower]
Creighton	The False Knight Upon the Road	F (1♭)	D♭ (4♭) [major tenth lower]
Sargent	The Mermaid	Ef (3♭)	E (4♯) [diminished octave lower]
Peacock	The Welcome Table	G (1♯)	D (1♯) [octave + p4 lower]
Sircom	Trois grains de Pimprenelle	G (1♯)	D♭ (4♭) [diminished fourth lower]
Sircom	Un matin je me lève	G (1♭)	C♯ (5♯) [diminished fifth lower]
Peacock	What Harm has Jesus Done You?	C (0)	A (3♯) [minor tenth lower]

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CHAPTER 5

PEDAGOGICAL APPLICATIONS

Tonic-centered successive interval arrays reveal inherent characteristics of songs of value to educators. Many of the songs assessed in this dissertation align with well-known scalar patterns such as the major, minor, or "black-key pentatonic" scales. While some melodies contain additional pitches exceeding these basic scalar patterns through chromaticism or modulation, other melodies span a smaller collection of pitches. As successive-interval arrays [SIAs] present information about a melody's collection size, scalar pattern, and occurrences of chromatic inflections, their use can assist educators to identify melodies of value for their teaching. To illustrate their utility, this chapter will explore three characteristics: melodies of emerging collection size, modal repertoire, and chromaticism.

<u>Melodies Spanning Emerging Collection Sizes</u>

For many students pursuing undergraduate music programs, aural skills classes are among their first experiences in which they are asked to transcend pitch-labeling literacy skills to critically assess, interpret, and demonstrate their understanding of tonal music. This includes the learning of music theory terminology (e.g., tonic, supertonic, mediant, etc.) and scale-degree-based sight-singing systems; typically using either moveable-do (Do-Re-Mi) or scale degree numbers ($\hat{1}$-$\hat{2}$-$\hat{3}$).

When teaching introductory topics in an aural skills class, it can be helpful to focus on repertoire that spans only a portion of a scale. This allows students to pay attention to a limited number of scale-degrees as they develop fluency reading, listening, and singing music

with understanding. To identify melodies encompassing part of a scale, one could look for its corresponding successive interval array, such as those listed in the appendix of this dissertation. As the SIA concerns intervals bridging pitch-classes, an SIA by itself would not inform the reader of the range spanned by a melody. To supplement the SIA, each song examined is paired with a pitch map in the appendix. The following pages identify collections and selected melodies spanning three, four, and five pitch-classes.

Melodies Spanning Three Pitch-Classes

Melodies spanning three pitch-classes are the smallest collection size identified in this study. "*Rimettes du régiment*," as found in *La Fleur du Rosier*, encompasses the first three notes of a major scale ($\hat{1}\hat{2}\hat{3}$) and possesses an SIA of <2-2-8>. The melody's non-tonic beginning, coupled with Sircom's use of two flats in the key signature (B♭ and E♭), may distract the reader from its tonic of E♭. Largely stepwise, it has recurring skips from mediant to tonic ($\hat{3}\searrow\hat{1}$). Creighton's transcription of "Jocky Said to Jinnie," as found in *Songs and Ballads of Nova Scotia*, spans the subtonic, tonic, and supertonic (♭$\hat{7}$, $\hat{1}$, $\hat{2}$) and possesses an SIA of <2-8-2>. Akin to Sircom, Creighton employs two flats in the key signature, although with a tonic of C, it might have been of more benefit to the reader to include three flats in the key signature to reinforce the concept of C as tonic (minor scale).

Melodies spanning a major triad possess an SIA of <4-3-5>. Examples include the children's singing game "*Moutons, brebis à la queue à sa mere*," as found in Labelle's *La Fleur du Rosier*, and "Rabbit in the Rail Pile," of Pottie and Ellis's *Folk Songs of the Maritimes*. The singing game includes a small amount of music spanning a tonic triad ($\hat{5}\nearrow\hat{1}\searrow\hat{5}\searrow\hat{3}$), while the longer melody of "Rabbit in the Rail Pile" traverses the tonic triad ($\hat{5}\nearrow\hat{1}\nearrow\hat{3}\nearrow\hat{5}\nearrow\hat{1}$).

Melodies Spanning Four Pitch-Classes

In consideration of the four-pitch-class melodies, seven possess an SIA of <2-2-3-5> and span the tonic, supertonic, mediant, and dominant ($\hat{1}\hat{2}\hat{3}\diagup\hat{5}$). These songs are listed in figure 145 in order of increasing range. The first melody, "*À la claire fontaine*," spans a perfect fifth and contains a skip from mediant to dominant ($\hat{1}\hat{2}\hat{3}\diagup\hat{5}$). The second melody spans a major sixth, with a skip from dominant to tonic ($\hat{5}\diagup\hat{1}\hat{2}\hat{3}$). The third through sixth melodies span an octave, and the final one traverses an octave and a perfect fourth.

Figure 145. Melodies spanning SIA <2-2-3-5>

No.	Source	Song Title	Pitch map
1.	*Grandes Chansons Françaises d'Acadie*	À la claire fontaine	
2.	*Songs and Ballads From Nova Scotia*	On This Hill	
3.	*Songs and Ballads From Nova Scotia*	Pretty Polly	
4.	*Folksongs of the Maritimes*	Scotland's Burning	
5.	*La Fleur du Rosier*	Chansons le p'tit Moulin	
6.	*Songs and Ballads From Nova Scotia*	Alphabet Song	
7.	*A Heritage of Songs*	Cripple Creek	
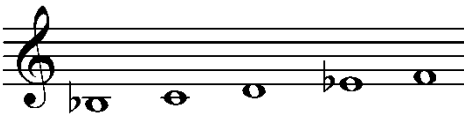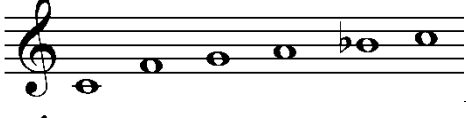
Melodies Spanning Five Pitch-Classes

Many types of five-pitch-class melodies examined in this dissertation are valuable for use in musicianship education. Due to octave equivalence, the SIA does not reveal the octave register in which a given pitch-class is notated. Thus, the SIA <2-2-1-2-5> maps onto melodies spanning $\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}$, $\hat{5}╱\hat{1}\hat{2}\hat{3}\hat{4}$, $\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}╱\hat{1}$, or other configurations. As such, the appendix includes pitch maps for each melody to give readers pitch and register-specific information. Although the most prevalent five-pitch-class collection is the "black-key" pentatonic ($\hat{1}\hat{2}\hat{3}╱\hat{5}\hat{6}$), many melodies span the first five notes of the major and minor scales. The following examples identify the diversity of pitch ranges spanned by five-pitch-class collections traversing the major, minor, and "black-key" pentatonic scales.

SIA <2-2-1-2-5> ($\hat{1}\hat{2}\hat{3}\hat{4}\hat{5}$) (major)

Thirty-five melodies possess an SIA of <2-2-1-2-5>. While many span the first five notes of a major scale, other arrangements also occur, including doubling of various scale-degrees at the octave. Figure 146 identifies some of the variety of ranges spanned by select melodies. "Hanstead Boys" encompasses the first five notes of the major scale. "Bessie Beauty" employs $\hat{5}$ in a lower octave, while "La letter de sang" includes $\hat{5}$ in both upper and lower octaves. Similarly, "Cécilia" contains octave doublings of tonic and dominant.
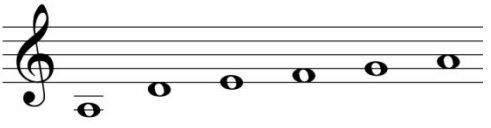
Figure 146. Select melodies spanning SIA <2-2-1-2-5>

Song Title /Source	Scale-degrees spanned	Pitch Map
"Hanstead Boys" *Songs and Ballads From Nova Scotia*	1̂2̂3̂4̂5̂	
"Bessie Beauty" *Songs and Ballads From Nova Scotia*	5̂↗1̂2̂3̂4̂	
"La letter de sang" *Chansons d'Acadie, Volume 4*	5̂↗1̂2̂3̂4̂5̂	
"Cécilia" *Chansons d'Acadie, Volume 1*	5̂↗1̂2̂3̂4̂5̂↗1̂	

SIA <2-1-2-2-5> (1̂2̂↓3̂4̂5̂) (minor)

Eight songs have an SIA of <2-1-2-2-5>. Seven span the first five notes of a minor scale (1̂2̂↓3̂4̂5̂). These include: "*Cò an tè òg a th'agam mar chèile?*" (*Songs Remembered in Exile, 2nd ed.*), "The Building of Solomon's Temple" (*Ballads and Sea Songs from Nova Scotia*), "*Montcalm et Abercromby*" (*Chansons d'Acadie*, Volume 9), "*Fear Na Fiasaig' Ruaidh*" (The Red-Bearded Man) (*Gaelic Songs of Nova Scotia*), "The Tree," (*A Heritage of Songs*), "*J'ai-t-un coquin de frère*" (31) *La Fleur du Rosier*, and "*J'Entends le Moulin*" (I hear the mill) (*Grandes Chansons Françaises d'Acadie*). One song, "*Voudrais bien que tous ces bons vieilliards seront dans le paradis*," of *La Fleur du Rosier*, contains a skip from dominant to tonic (see Figure 147).
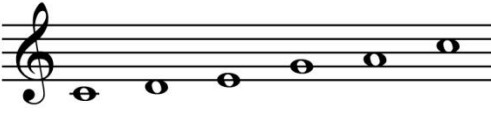
Figure 147. Select melodies spanning SIA <2-1-2-2-5>

Song Title /Source	Scale-degrees spanned	Pitch Map
"Voudrais bien que tous ces bons vieilliards seront dans le paradis," *La Fleur du Rosier*	$\hat{5}\diagup\hat{1}\hat{2}\rfloor\hat{3}\hat{4}\hat{5}$	
"Cò an tè òg a th'agam mar chèile?" *Songs Remembered in Exile, 2nd ed.*	$\hat{1}\hat{2}\rfloor\hat{3}\hat{4}\hat{5}$	

SIA <2-2-3-2-3> ("black key" pentatonic)

Melodies spanning an SIA of <2-2-3-2-3> are the most common five-pitch-class collections in this repertoire, prevalent throughout Gaelic and English-language melodies with over one hundred occurrences. A sampling of the registers traversed by these songs include the basic $\hat{1}\hat{2}\hat{3}\diagup\hat{5}\hat{6}$ pentatonic, as found in "Meutrière de son enfant," and various orderings, such as $\hat{5}\hat{6}\diagup\hat{1}\hat{2}\hat{3}$, as found in "The Gospel Train." Many of the melodies include octave doublings, as found in "The Croppy Boy" or "*Gura mise tha fo mhulad, 'S mi air uilinn na stùic*" (see Figure 148).

Figure 148. Select melodies spanning SIA <2-2-3-2-3>

Song Title /Source	Scale-degrees spanned	Pitch Map
"Meutrière de son enfant" Chansons d'Acadie, Vol. 8	$\hat{1}\hat{2}\hat{3}\diagup\hat{5}\hat{6}$	
"The Croppy Boy" *Old Ballads Sung by George J Byers,* (No. 7)	$\hat{1}\hat{2}\hat{3}\diagup\hat{5}\hat{6}\diagup\hat{1}$	
"The Gospel Train" *Folksongs of the Maritimes* (No. 7)	$\hat{5}\hat{6}\diagup\hat{1}\hat{2}\hat{3}$	
"Gura mise tha fo mhulad, 'S mi air uilinn na stùic" Songs Remembered in Exile, 2ⁿᵈ ed.	$\hat{6}\diagup\hat{1}\hat{2}\hat{3}\diagup\hat{5}\hat{6}\diagup\hat{1}$	

<u>Modal Repertoire</u>

The Nova Scotian repertoire examined herein include 156 Dorian, 56 Aeolian (natural minor), and 50 Mixolydian seven-pitch-class melodies. Other modes occur infrequently. A single complete Phrygian melody, "La Belle Florestine," is found in volume nine of *Chansons d'Acadie*. Two Lydian melodies, "Sir James the Rose," as found in *Ballads and Sea Songs from Nova Scotia*, and "The Sunny South" from *A Heritage of Songs,* also exist. Hexatonic subsets containing some of the distinctive modal characteristics can also be drawn upon as modal materials to increase the total number of modal songs. Examples of this include a Phrygian-aligned hexatonic that has a $\downarrow\hat{2}$ or a Lydian-aligned hexatonic that has the distinctive $\uparrow\hat{4}$. The following figures identifies examples of modal repertoire, including melodies spanning a complete mode as well as hexatonic subsets (See Figures 149-153).

When a listed hexatonic collection occurs three or fewer times, all song titles and sources are listed. By combining melodies of six and seven pitch-classes, there are 214 Dorian, two Phrygian, six Lydian, 98 Mixolydian, and 252 Aeolian melodies to draw from.

Figure 149. Frequency of Dorian and Dorian-aligned hexatonic collections

Dorian essential trait: $\hat{6}-\downarrow\hat{7}$ (compared to major)		
Scalar collection and example	Successive-Interval Array	Occurrences in Appendix
Dorian mode "Plains of Waterloo" *Maritime Folk Songs* (p. 56)	<2-1-2-2-2-1-2>	156
Dorian hexatonic subset (lacking $\hat{2}$) "There Lived an Old Man in Dover" *Maritime Folk Songs* (p. 123)	<3-2-2-2-1-2>	10
Dorian hexatonic subset (lacking $\hat{3}$) "The Iron Door" *Old Ballads Sung by George J Byers* (No. 4)	<2-3-2-2-1-2>	39
Dorian hexatonic subset (lacking $\hat{4}$) "Entre Paris et Saint Dennie" *Maritime Folk Songs* (p. 155)	<2-1-4-2-1-2>	7
Dorian hexatonic subset (lacking $\hat{5}$) "Ruby Were Her Lips" Maritime Folk Songs (p. 46) "La Belle Françoise" Chansons d'Acadie, *Volume 3*	<2-1-2-4-1-2>	2
Total		214

Figure 150. Frequency of Phrygian and Phrygian-aligned hexatonic collections

Phrygian essential trait: ↓2̂ (compared to minor)		
Scalar collection and example	Successive-Interval Array	Occurrences in Appendix
Phrygian mode "*La Belle Florestine*" *Chansons d'Acadie*, vol. 9	<1-2-2-2-1-2-2>	1
Phrygian hexatonic subset (lacking 6̂) "*Fonn air Mo Mhairi Lughaich*" *A Collection of Folk-Songs and Music Made in Nova Scotia*	<1-2-2-2-3-2>	1
Total		2

Figure 151. Frequency of Lydian and Lydian-aligned hexatonic collections

Lydian essential trait: ↑4̂ (compared to major)		
Scalar collection and example	Successive-Interval Array	Occurrences in Appendix
Lydian mode "The Sunny South" *A Heritage of Songs*, No. 128 "Sir James the Rose" *Ballads and Sea Songs from Nova Scotia*, (No. 11A)	<2-2-2-1-2-2-1>	2
Lydian hexatonic subset (lacking 6̂) "La Ridenne" Chansons d'Acadie, Volume 3 "Le grand pâté" Chansons d'Acadie, Volume 8	<2-2-2-1-4-1>	2
Lydian hexatonic subset (lacking 7̂) "False Knight upon the Road" *Traditional Songs From Nova Scotia*, (No. 1) "Trod nan cailleach (I)" *Songs Remembered in Exile, 2nd ed.* (No. 13)	<2-2-2-1-2-3>	2
Total		6

Figure 152. Frequency of Mixolydian and Mixolydian-aligned hexatonic collections

Mixolydian essential trait: ↓$\hat{7}$ (compared to major)		
Scalar collection and example	Successive-Interval Array	Occurrences in Appendix
Mixolydian mode "The Sea-Captain" *Ballads and Sea Songs from Nova Scotia*, (No. 19A)	<2-2-1-2-2-1-2>	50
hexatonic subset (lacking $\hat{2}$) "*Pas toujours*," *Chansons d'Acadie*, (Vol. 10)	<4-1-2-2-1-2>	1
hexatonic subset (lacking $\hat{3}$) "The Iron Door" *Old Ballads Sung by George J Byers* (No. 4) Note: Identical to Dorian hexatonic subset (lacking $\hat{3}$).Bronson Mixolydian/Dorian hexatonic.	<2-3-2-2-1-2>	39
hexatonic subset (lacking $\hat{4}$) "Òran air Blàr Lòchaidh" *Songs Remembered in Exile, 2nd ed.*, (No. 57) "Òran air Blàr Lòchaidh" *Songs Remembered in Exile, 2nd ed.*, No. 57 "*O! Gur mise tha air mo leònadh* " *A Collection of Folk-Songs and Music Made in Nova Scotia*, No. 135	<2-2-3-2-1-2>	3
hexatonic subset (lacking $\hat{6}$) "Òran nan Granndach (Lament for the Grants)" *Brìgh an Òrain/A Story in Every Song*, (No. 37)	<2-2-1-2-3-2>	5
Total		98

Figure 153. Frequency of Aeolian and Aeolian-aligned hexatonic collections

Aeolian essential trait- $\hat{2}-\flat\hat{3}$		
Scalar collection and example	Successive-Interval Array	Occurrences in Appendix
Aeolian mode (natural minor)	<2-1-2-2-1-2-2>	56
Aeolian hexatonic subset (lacking $\hat{4}$) "Little Musgrave and Lady Barnard (p. 11)" *Maritime Folk Songs*	<2-1-4-1-2-2>	4
Aeolian hexatonic subset (lacking $\hat{5}$) "*O, cha tèid, cha tèid mise* (no. 54)" *Songs Remembered in Exil* "*S Hòrionn O Ro Ill Iù O*" *Gaelic Songs of Nova Scotia*	<2-1-2-3-2-2>	2
Aeolian hexatonic subset (lacking $\hat{6}$) [The Most common Gaelic hexatonic collection] "I'll Give My Love an Apple" *Traditional Songs From Nova Scotia*	<2-1-2-2-3-2>	186
Aeolian hexatonic subset (lacking $\hat{7}$) "Little Musgrave and Lady Barnard" *Maritime Folk Songs* (p. 11)	<2-1-2-2-1-4>	4
Total		252

<u>Chromaticism</u>

Successive-interval arrays can be used to identify iconic scalar patterns and their chromatic distortions. For example, a melody containing chromatic inflections will possess an SIA with consecutive numeral ones within its array <…1-1…>. A cursory review of the SIAs listed in the appendix, through either visual or keyword searching of the electronic version, reveal a variety of chromaticism contained within the traditional vocal repertoire of

Nova Scotia examined in this dissertation. The following identifies melodies containing chromaticism stemming from tonicization/modulation, chromatic passing tones, and chromatic neighbor tones.

Tonicization

Although the first two measures of "Sir Neil and Glengyle," of *Ballads and Sea Songs from Nova Scotia* supports C major at its outset, it quickly asserts a D tonic through use of a C♯ that serves as part of a major dominant triad (A, C♯, E) in measure three (see Figure 154). Here the C♯ and E serve as double neighbor tones to the D in the fourth measure. As the cadences support a D tonic, its SIA would be <2-1-2-2-2-1-1-1>, indicating the presence of a variable leading tone and subtonic, or their enharmonic equivalents. Had the C-aligned opening led to the selection of C as the melody's initial tonic, its corresponding SIA would be <1-1-2-1-2-2-2-1>, where the Cs would be a ↑1̂, with its SIA related by cyclic permutation to <2-1-2-2-2-1-1-1>.

Figure 154. "Sir Neil and Glengyle," ***Ballads and Sea Songs from Nova Scotia***

Chromatic Passing Tone and Modulation

"Jack Robinson," of *Old Ballads Sung by George J Byers* contains both a descending chromatic line and a modulation. The sixth complete measure contains a descending chromatic line G-F♯-F♮-E♭ (See Figure 155). The modulation to F major in the second half of the melody employs an E natural in measures eleven and twelve. As the SIA is measured from the initial tonic selected, the leading tone of the new key would be a chromatic distortion in the SIA. If B♭ was chosen as the initial tonic (Major scale, starting on $\hat{5}$), the SIA would be <2-2-1-1-1-1-1-2-1>. Additional melodies with chromatic passing tones are listed in Figure 156.

Figure 155. "Jack Robinson" ***Old Ballads Sung by George J Byers***

Figure 156. Select examples of chromatic passing tone motion

Chromatic element	SIA	Song title, Source	Location
$\hat{1}$–↑$\hat{1}$–$\hat{2}$	<1-1-2-1-1-1-2-2-1>	"The Sheffield Apprentice" *A Heritage of Songs*	mm. 2, 14
↓$\hat{3}$–↓$\hat{2}$–$\hat{1}$	<1-1-1-2-2-1-1-1-2>	"Cùram Leannain" *Gaelic Songs of Nova Scotia*	m. 35
↓$\hat{7}$–$\hat{7}$–$\hat{1}$ Chromatic passing tone in Mixolydian	<2-2-1-2-2-1-1-1>	"Well Sold the Cow" *Songs and Ballads from Nova* Scotia	m. 4: $\hat{7}$

Chromatic Neighbor Tones

Neighbor tones are among the most common instances of chromatic inflections in this repertoire. Chromatic neighbor tones are present in the English-, French-, and Gaelic-language songs. Figure 157 identifies select instances of upper and lower chromatic neighbor motion. Overall, lower chromatic neighbor tones tend to occur more frequently than upper ones.

Figure 157. Select examples of chromatic neighbor tones

Chromatic element	SIA	Song title, Source	Location
↑1̂	<1-1-2-1-2-5>	"I Wrote my Love a Letter" *Songs and Ballads from Nova Scotia*	mm. 3, 19, 21
↑1̂	<1-1-2-1-2-2-2-1>	"Wild Rover" *Songs and Ballads from Nova Scotia*	m. 3
↑1̂	<1-1-2-1-2-2-1>	"Ecrivez moi" *La Fleur du Rosier*	m. 21
↑1̂ ↑4̂	<1-1-2-1-1-1-2-2-1>	*"Cloches du Soir"* Chansons d'Acadie, Volume 1	↑1̂: m. 24 ↑4̂: mm. 3, 11, 22, 26
↑4̂	<1-1-2-1-1-1-2-2-1>	"The Sheffield Apprentice" *A Heritage of Songs*	mm. 4, 8
↓2̂	<1-1-1-2-2-1-2-2>	*"Cha déid Mór a Bharraidh Shrònaich (I)"* A Collection of Folk-Songs and Music Made in Nova Scotia	m.6
↓2̂ ↑6̂ D Aeolian	<1-1-1-2-2-1-1-1-2>	*"Cùram Leannain,"* Gaelic Songs of Nova Scotia	↓2̂: m. 35 ↑6̂: m. 33
↓7̂	<2-2-1-2-2-1-1-1>	"Well Sold the Cow" *Songs and Ballads from Nova* Scotia	mm. 7, 11

Summary

This chapter has demonstrated how Successive Interval Arrays can help identify potential repertoire for use in aural skills instruction. The SIA is apt for the identification of scalar patterns spanning different-sized collections, such as pentatonic and modal repertoire, as well as chromatic inflections implying tonicization, modulation, passing and neighbor tones. Several melodies spanning a small number of pitch classes are of value for introducing basic building blocks of scales and triads. While the modal repertoire assessed largely consists of Dorian, Mixolydian, and Aeolian melodies, two Phrygian and six Lydian songs are rare contributions to augment modal sight-singing repertoire. While the SIA does

not offer a detailed harmonic analysis of the melodies contained herein, it readily identifies chromatic embellishments of known scalar patterns to facilitate the reader's search for a particular chromatic characteristic. To that aim, the appendix pairs the SIA for each song examined in this dissertation alongside a pitch map to aid those considering the repertoire's potential. As the SIA does not contain an analysis of the harmonic materials, the reader would have to consult the original melody to confirm whether the repertoire is a good fit for their intended pedagogical application.

CHAPTER 6

SUMMATION

This dissertation has analyzed the pitch spaces and scalar patterns encoded by previous transcribers of Nova Scotian traditional vocal repertoire through the use of tonic-based successive-interval arrays. In addition to discerning normative scalar patterns for nearly 2,000 songs by publication, collection size, and language type (French, Gaelic, and English), a full listing of individual successive-interval arrays for each song analyzed is presented in the appendix and grouped by publication. The transcriptions of select field recordings have afforded an opportunity to comment on the quality of the encodings made by previous transcribers of this repertoire and to identify the merits for continued work revisiting other field recordings.

The tonic-based successive interval array has served as a means of measuring the pitch-spaces spanned by melodies to enable a detailed quantitative tabulation and assessment of the traditional vocal repertoire of Nova Scotia. This dissertation presented the cumulative tallies for 1,948 successive-interval-array encodings of songs found in twenty-seven publications, exploring trends for the combined, size-specific, and linguistic subsets. Although the major scale was the most common among the repertoire as a whole, Gaelic language songs favored hexatonic collections and use of the subtonic. While large-scale collection and scalar trends have been identified, subsequent work could explore the less common scalar patterns, such as identifying the potential harmonic vocabularies employed (e.g., applied chords). This technique can be readily employed as a preliminary means of analyzing music of a wide range of styles and genres, be it traditional vocal or instrumental

repertoire of Atlantic Canada, Quebec, pan-Canadian, the Appalachians, other regions of the United States, Europe, music of the Common Practice Period, post-tonal, or non-European-derived musics.

The successive-interval array can help assemble larger datasets to expand this study of Nova Scotian vocal music to include unpublished archives, instrumental music, or the music of other geographic locations or other cultural repertoires. The successive-interval array could be used to study music of other tuning systems if the units of measurement were recalibrated to reflect measurements other than an equal-tempered semitone. As such, the tonic-centered successive-interval array is a tool that could be readily adopted or adapted for use with other tonic-centered musics.

Although the majority of Nova-Scotian-sourced song repertoire examined herein can be linked to the historical and cultural repertoires of France and the British Isles, examples of Mi'kmaw and African-Canadian-Nova Scotian music were published and consequently examined in this study. Although I encountered questionable religiously- and racially-charged language in both song lyrics and titles, my analyses focused on the music notation and made no direct commentary on these concerns.

As my analyses served as an initial meta-analysis of published Nova Scotian traditional vocal repertoire, delineating materials by collection size and language type subset (English, French, Gaelic), Mi'kmaw and African-Canadian Nova Scotian music examples were included in the English-language tabulations as their lyrics were printed in English. Helen Creighton's *Songs and Ballads from Nova Scotia* contains two Mi'Kmaw songs ("Indian Song 1," "Indian Song 2"), while Creighton and Peacock's *Maritime Folk Songs* contained the lyrics for one song from Halifax, "Indian Hymn," though it was not included in this study as it did not have music notation. Similarly, *Maritime Folk Songs* contained a song "MicMac

Lullaby," but it was not included as it attributed a New Brunswick source and my work focused on Nova Scotian-sourced repertoire. The African-Canadian Nova Scotian repertoire concerned the themes of religion and slavery. Helen Creighton's *Songs and Ballads from Nova Scotia* contained the song "Coloured Girl from the South," while her joint publication with Doreen Senior, *Traditional Songs From Nova Scotia*, contained several songs from Mr. William R. Riley of Cherry Brook, including "Auction Block," "The Joys of Mary [B]" ("The Blessings of Mary"), "Welcome Table," and "In That Morning." Creighton and Peacock's *Maritime Folk Songs* includes songs such as "The Welcome Table" and "What Harm has Jesus Done?" Carrie Grover's *A Heritage of Songs* includes one of her father's songs "Raccoon Song." Further work could explore specific subsets of the repertoire in greater detail (i.e. Irish, African-Canadian, Mi'kmaw) and consider source materials in archives or from existing communities to delve into more recent repertoires and communities.

As recordings and playback technologies are subject to the ravages of time (physical decay, obsolescence, corruption of data), transcriptions employing music notation remain a valuable means of preserving information about these specific songs, as sung by select individuals, and at precise moments in time for future generations to study and appreciate. A sample of published transcriptions by Helen Creighton, Kenneth Peacock, Margaret Sargent, Doreen Senior, and Eunice Sircom, as found in *Maritime Folk Songs*, *Traditional Songs From Nova Scotia*, *Songs and Ballads From Nova Scotia*, and *La Fleur du Rosier*, have been compared alongside new encodings attributing digital copies of the field recordings. In this process, some digital recordings lacked a portion of audio material, such as for the song "un matin je me lève," thus making a full comparison impossible. The loss of access to historic recordings reinforces the need to pursue transcriptions in the near-term while audio materials remain intact and accessible.

As an aural skills instructor, I understand and celebrate the fact that music can be encoded in a variety of ways and levels of detail. While some musical materials may be at times ambiguous, such as the perception of meter for a melody that could work in either simple triple or compound duple time, other aspects of the music, such as scale, mode, or pitch collection, can be easier to discern. When I initially listened to field recordings and read their published transcriptions, I assessed them from my perspective as a music theorist and aural skills pedagogue. As I reflect on the reproducibility of the results, musing if I, or my students would have encoded it in a similar fashion, I was motivated to make my own encodings to reflect my hearing of the music. This permitted a comparison of items such as lyrics, meter, pitches, and rhythms. The significance of the discrepancies found in some songs indicates that additional transcriptions of field recordings can offer alternative interpretations that may aid the assessment and understanding of this repertoire. As my transcriptions were of English and French songs, my first and second languages, I should work in future with a Gaelic-literate scholar to assist in the nuances of notating the nuances of the Gaelic language.

While this dissertation was written, the analysis of world music has taken on increased significance within the discipline of Music Theory. Through the creation of the *Analytical Approaches to World Music Journal*, the Second International Conference on Analytical Approaches to World Music (2012), and the formation of an Analysis of World Music Interest Group within the Society for Music Theory, there is increasing interest to expand the repertoires explored by music theorists. As both the traditional Nova Scotia vocal music and its largely antecedent western European folk music counterparts are part of this global repertoire, the analytic perspectives offered through this dissertation presents opportunities for additional modes of interpretation.

The opportunities for further research stemming from this dissertation include the analysis of additional written and recorded repertoire sources, the transcription of more field recordings, the use of additional analytical techniques, advocating lesser-known song collections (see Fielding, 2009), and the assessment of this music for use in aural skills musicianship education (see Fielding, 2010, 2011). Unpublished collections at the Library of Congress, the Nova Scotia Archives, the Beaton Institutie at Cape Breton University, or the Fr. Charles Brewer Celtic Collection at St. Francis Xavier University can be examined and transcribed to facilitate further assessments, while simultaneously providing new encodings to promote the dissemination of this repertoire to a wider readership. Although we cannot impact what was chosen to be recorded (or not recorded), working with unpublished materials in fonds and archives would give access to a wider range of historical resources than those that were selected for publication and present the opportunity to offer a different perspective than what is presented herein as the filter of a publishing editor has been removed. These songs could also be rewritten into Essen Associative Code (EsAC) and merged with the Essen Associative Code and Folksong Database to facilitate different kinds of analysis and collaborative global research <http://www.esac-data.org>.
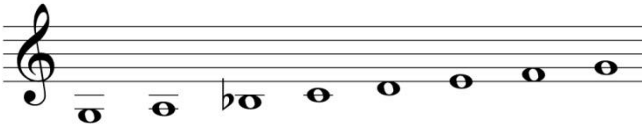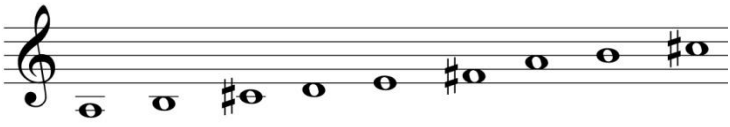
At the outset of this dissertation journey, I reflected on how I could contribute to my discipline while serving a broader audience. Through my adaptation of Richard Chrisman's successive-interval array for use with tonic-centered music, I demonstrated how the tools of post-tonal analysis can be employed to assess tonal and modal repertoires as a robust and malleable tool for quantitiative inquiry to assess repertoire spanning unknown collection sizes. By analyzing nearly 2,000 songs, I present baseline scalar trends and tendencies for this repertoire that possess some degree of statistical significance to aid others considering normative scalar patterns for this music. Using the vocal music of my

native Nova Scotia as the subject for this study granted me the opportunity to immerse myself in repertoire of deep personal significance that I did not get the opportunity to study in my collegiate coursework. And so the completion of this dissertation has come full circle to bring me back to the music of my past with a renewed and deepened sense of appreciation and wonder.

APPENDIX

SUCCESSIVE INTERVAL ARRAY ENCODINGS
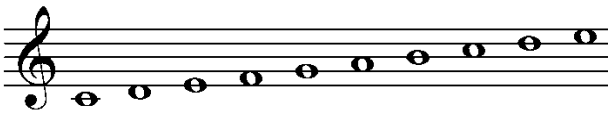
'Some Aspects of Folk-Song,'

#	Song Title	Incipit/ SIA
1	Come Back to Erin	 <2-2-1-2-2-2-1>@pc 5(F)
2	Barbara Allen	 <2-2-1-2-2-3>@pc 9(A)

'Folklore from the Half-Breeds in Nova Scotia'
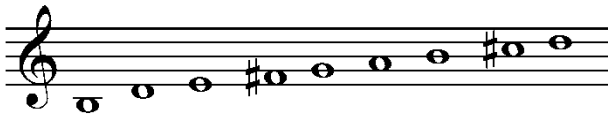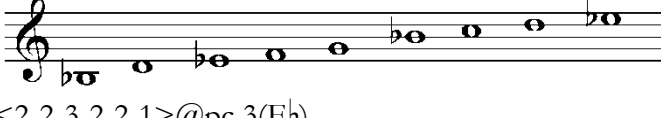
#	Song Title	Incipit/ SIA
1	Racoon Story	 <4-1-2-2-3>@pc 0(C)
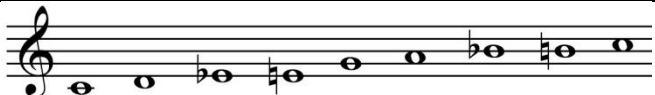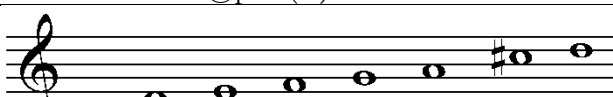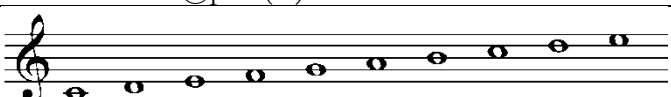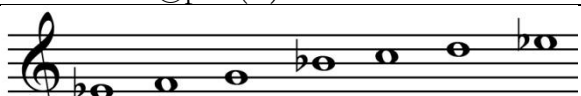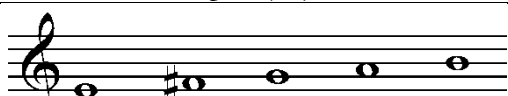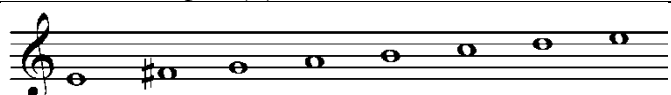
Ballads and Sea Songs from Nova Scotia

#	WRM #	Song Title	Incipit/SIA
1	1 (C)	Pretty Polly	 <2-2-1-2-2-2-1>@pc 0(C)
2	3	The Greenwood Siding	 <2-2-1-2-2-2-1>@pc 0(C)
3	4	Six Questions	 <2-2-1-2-2-2-1>@pc 7(G)

4	5	Lord Bateman	 <2-2-1-2-2-2-1>@pc 5(F)
5	6 (B)	Lord Thomas	 <2-2-3-1-4>@pc 4(E)
6	8 (A)	Little Martha Grove	 <2-2-1-2-2-2-1>@pc 7(G)
7	9 (C)	Barbary Ellen	 <2-2-1-2-2-2-1>@pc 3(E♭)
8	10	Johnson and the Colonel	 <2-2-1-2-2-1-2>@pc 3(E♭)
9	11 (A)	Sir James the Rose	 <2-2-2-1-2-2-1>@pc T(B♭)
10	13	Bolender Martin	 <2-2-1-1-1-2-3>@ pc 5(F)
11	19 (A)	The Sea-Captain	 <2-2-1-2-2-1-2>@pc 5(F)
12	20	Sir Neil and Glengyle	 <1-1-2-1-2-2-1-2>@pc 0(C)
13	21	The Golden Glove	 <2-1-2-2-1-2-2> pc 2(D)

14	22	The Lady's Fan	
			<2-2-1-2-2-2-1>@pc 2(D)
15	29	The Gaspard Tragedy	
			<2-1-4-1-2-2>@pc 2(D)
16	30	Who is at My Bedroom Window	
			<2-2-1-2-2-3>@pc 7(G)
17	47	The Green Mossy Banks of the Lea	
			<2-1-2-2-3-1-1>@pc 4(E)
18	54	The Chippewa Stream	
			<2-2-1-2-2-2-1>@pc 5(F)
19	56	The Dawning of the Day	
			<2-2-3-2-2-1>@pc 3(E♭)
20	59 (A)	The Butcher Boy	
			<2-2-1-2-2-2-1>@pc 0(C)
21	72	The Bonny Bunch of Roses	
			<2-2-1-2-2-1-2>@pc 5(F)
22	79	The Chesapeake and the Shannon	
			<2-2-1-2-2-3>@pc 5(F)
23	81 (B)	Kelly the Pirate	
			<2-1-2-2-1-2-2>@pc 4(E)
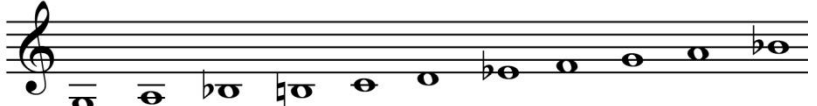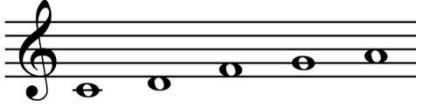
24	93	Green Beds	
			<2-1-2-2-2-1-2>@pc 4(E)
25	94	Frank Fidd	
			<2-1-2-2-1-1-2>@pc 4(E)
26	102	The Wild Goose	
			<2-2-3-2-3>@pc 3(E♭)
27	104	Rio Grande	
			<2-2-1-2-2-3>@pc 3(E♭)
28	105	Rolling River	
			<2-2-3-2-3>@pc 2(D)
29	106	Whisky Johnny	
			<2-2-1-2-2-1-2>@pc 0(C)
30	107	Blow The Man Down	
			<2-2-1-2-2-2-1>@pc 3(E♭)
31	113	Charles Augustus Anderson	
			<2-2-1-2-2-1-1-1>@pc 0(C)
32	121	The Prisoner's Song	
			<2-2-1-2-2-1-2>@pc 0(C)
33	122	Van Dieman's Land	
			<2-2-3-2-2-1>@pc 3(E♭)
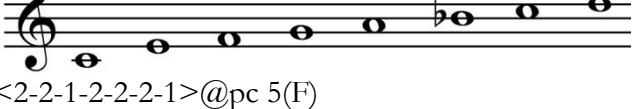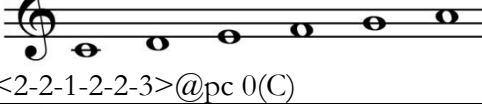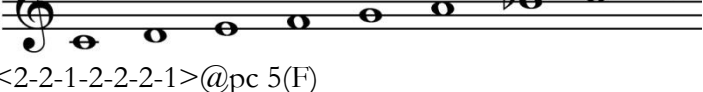
34	123	Jack Donahue	
			<2-1-1-3-2-1-1-1>@pc 0(C)
35	143	When I was Single	
			<2-2-1-2-2-2-1>@pc 5(F)
36	147	Courting in the Kitchen	
			<2-2-1-2-2-1-2>@pc 7(G)
37	148	Kirtle Gaol	
			<2-1-2-2-4-1>@pc 2(D)
38	155	A Frog He Would a Wooing Go	
			<2-2-1-2-2-2-1>@pc 0(C)
39	157	Little Johnny Green	
			<2-2-3-2-3>@pc 7(G)
40	158	The Quaker's Wooing	
			<2-2-3-2-2-1>@pc 3(E♭)
41	159	The Building of Solomon's Temple	
			<2-1-2-2-5>@pc 4(E)
42	160	The Lovely Banks of Boyne	
			<2-1-2-2-1-2-2>@pc 4(E)

Old Ballads Sung by George J Byers (35)

#	Title	Incipit/SIA
1	Tally-Ho	
		<2-2-1-2-2-3>@pc 0(C)
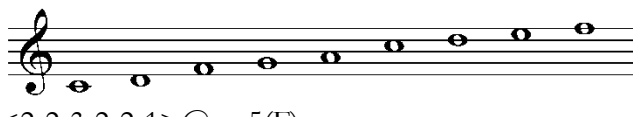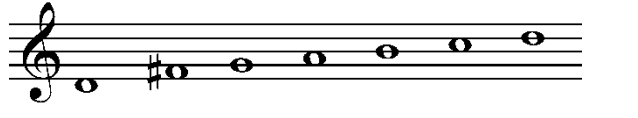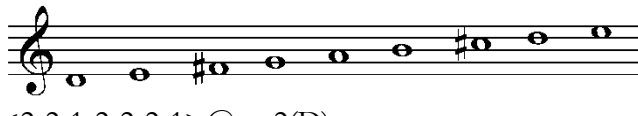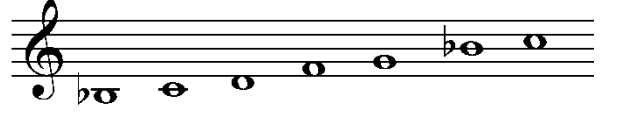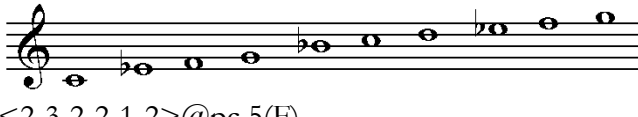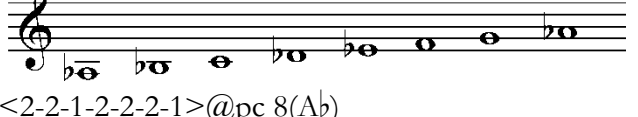
2	The Plough Boy	
		<2-2-1-2-2-3>@pc 5(F)
3	Bonnets of Blue	
		<2-2-1-2-2-2-1>@pc 5(F)
4	The Iron Door	
		<2-3-2-2-1-2>@pc 0(C)
5	Jack Robinson	
		<1-1-2-1-2-2-1-1-1>@pc 5(F)
6	The Hogs in the Cellar	
		<2-2-1-2-2-2-1>@pc 2(D)
7	The Croppy Boy	
		<2-2-3-2-3>@pc 0(C)
8	The Flying Cloud	
		<2-2-1-2-2-2-1>@pc T(B♭)
9	The Mountain Brow	
		<2-2-1-2-2-3>@pc 7(G)
10	Peggy's Letter	
		<2-2-1-2-2-2-1>@pc 4(E)
11	The Shanty Boys	
		<2-2-1-2-2-2-1>@pc T(B♭)
12	The Little Girl That Played Upon My Knee	
		<2-2-1-2-2-2-1>@pc 5(F)
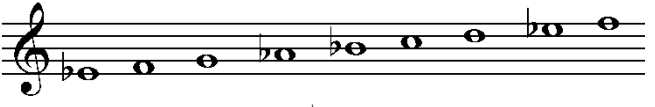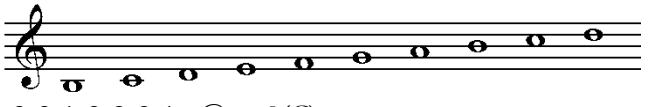
| 13 | General Wolfe |
<2-2-1-2-2-2-1>@pc 5(F) |
|----|--------------|--------------|
| 14 | Peter Amberley |
<1-1-2-1-2-2-2-1>@pc T(B♭) |
| 15 | The Yellow Rose of Texas |
<2-2-1-2-2-2-1>@pc 0(C) |
| 16 | Nancy Till |
<2-2-1-2-2-3>@pc 0(C) |
| 17 | Marabel |
<2-2-1-2-2-2-1>@pc 0(C) |
| 18 | Take Me Home |
<2-2-1-2-4-1>@pc 5(F) |
| 19 | Twenty Years Ago |
<2-2-1-2-2-2-1>@pc 7(G) |
| 20 | The Indian's Lament |
<2-3-2-2-3>@pc 5(F) |
| 21 | Lucy's Flittin' |
<2-1-2-2-3-2>@pc 2(D) |
| 22 | The Braee O'Gleneffer |
<2-2-3-2-2-1>@pc 0(C) |
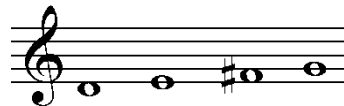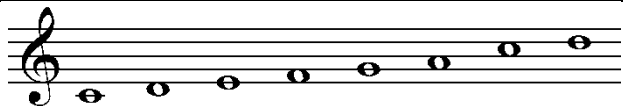
23	Jennie Sat Doon	
		<2-2-1-2-2-2-1>@pc 0(C)
24	Why I Left My Hame [Home]	
		<2-2-1-2-2-3>@pc 4(E)
25	Dan McGinty	
		<2-2-1-2-2-1-2>@pc 5(F)
26	The Dying Californian	
		<2-2-1-2-4-1>@pc 7(G)
27	The Garden Gate	
		<2-2-1-2-2-2-1>@pc 5(F)
28	Richmond on the James	
		<2-2-1-2-2-3>@pc 7(G)
29	Waterloo	
		<2-2-1-2-2-2-1>@pc5(F)
30	The Silvery Tide	
		<2-2-1-2-2-3>@pc 5(F)
31	Cliffy Rocks	
		<2-2-1-2-2-2-1>@pc 5(F)
32	Robin Tamson's Smiddy	
		<2-2-1-2-2-3>@pc 0(C)
33	Mary's Dream	
		<2-2-1-2-2-2-1>@pc 5(F)

34	Little Nell of Narraganset Bay	
		<2-2-1-2-2-2-1>@pc 4(E)
35	The Old Elm Tree	
		<2-2-3-2-2-1>@pc 0(C)

Songs and Ballads From Nova Scotia
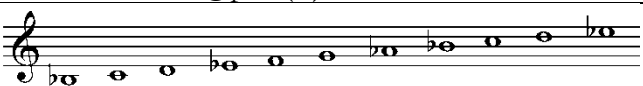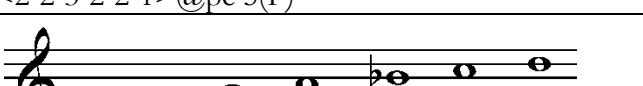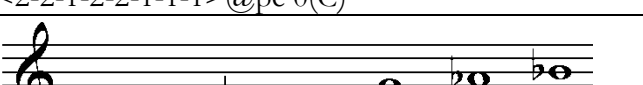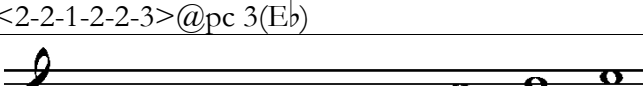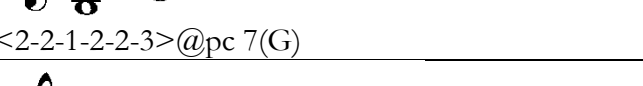
#	SBNS#	Song Title	Pitch Incipit and Successive-Interval Array
1	1	False Knight Upon the Road	 <2-2-3-2-2-1>@pc 5(F)
2	2	Cruel Mother	 <2-2-1-2-4-1>@pc 7(G)
3	3	Captain Wedderburn's Courtship	 <2-2-1-2-2-2-1>@pc 2(D)
4	4	Lord Thomas and Fair Ellinor	 <2-2-1-2-2-2-1>@pc 2(D)
5	5	Little Musgrave and Lady Barnard	 <2-2-3-2-3>@pc T(B♭)
6	6	Bold Pedlar and Robin Hood	 <2-3-2-2-1-2>@pc 5(F)
7	7	Robin Hood's Progress to Nottingham	 <2-2-1-2-2-2-1>@pc 8(A♭)
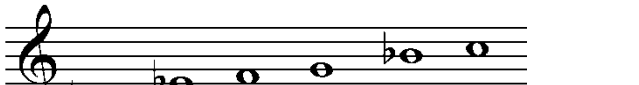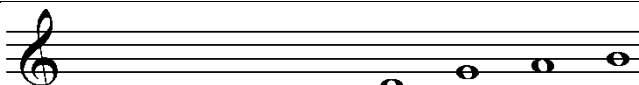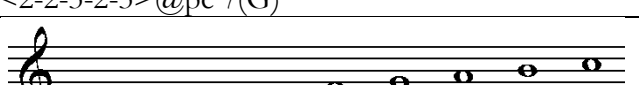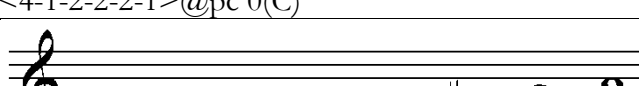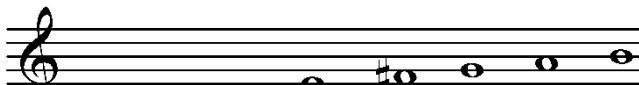
8	8	Sir Hugh; or The Jew's Daughter	
			<3-2-2-3-2>@pc 0(C)
9	9	Farmer's Curst Wife	
			<4-3-2-2-1>@pc T(B♮)
10	10	Sweet Trinity; or The Golden Vanity	
			<2-2-1-2-2-2-1>@pc 9(A)
11	11	Katherine Jaffray	
			<2-2-1-2-2-2-1>@pc 3(E♭)
12	12	Song of a Soldier	
			<2-2-3-4-1>@pc 7(G)
13	13	Turkish Rover	
			<2-2-1-2-2-2-1>@pc 0(C)
14	14	Well Sold the Cow	
			<2-2-1-2-2-1-1-1>@pc T(B♭)
15	15	Annie	
			<2-2-3-2-2-1>@pc 7(G)
			*Tonic shifts between pc7(G) and pc 4(E).
16	16	Butcher Boy	
			<2-2-1-2-2-2-1>@pc T(B♭)
17	17	Diana and Sweet William	
			<3-2-2-1-2-2>@pc 2(D)
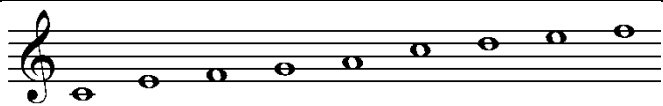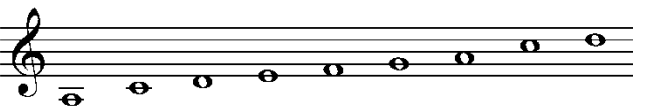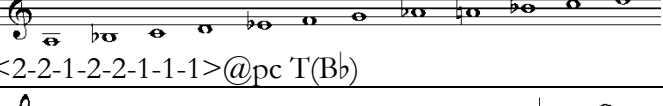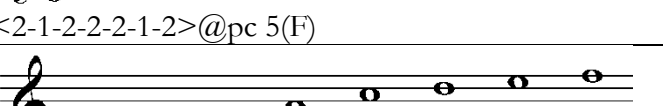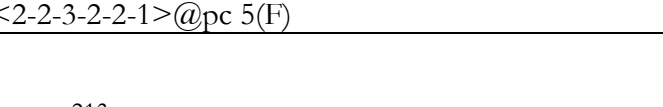
18	18	Villikens and His Dinah	 <2-2-1-2-2-3>@pc 0(C)
19	19	Green Bushes	 <2-2-1-2-2-3>@pc 7(G)
20	20	I Wrote My Love a Letter	 <1-1-2-1-2-5>@pc 5(F)
21	21	James McDonald	 <2-2-1-2-2-2-1>@pc T(B♭)
22	22	Jockey Said to Jinnie	 <2-8-2>@pc 0(C)
23	23	Quaker's Courtship	 <2-2-2-1-5>@pc 0(C) mm. 1-8 mm. 9-16 *mm. 1-8 has pc 0(C) tonic, mm. 9-16 has a pc 7(G) tonic.
24	24	Rich Counsellor	 <2-2-3-2-2-1>@pc 5(F)
25	25	Silvy	 <2-2-3-2-2-1>@pc T(B♭)

26	26	When I was in My Prime	
			<2-1-2-2-2-1-2>@pc 5(F)
27	27	Broken Ring Song Fragment	
			<2-2-3-2-2-1>@pc T(B♭)
28	28	Broken Ring	
			<2-2-1-2-2-2-1>@pc 5(F)
29	29	The Dark-Eyed Sailor	
			<2-2-1-2-2-2-1>@pc 5(F)
30	30	Mantle So Green	
			<2-2-3-2-3>@pc 0(C)
31	31	Bessie Beauty	
			<2-2-1-2-5>@pc 7(G)
32	32	Billy Taylor	
			<2-2-1-2-2-2-1>@pc 5(F)
33	33	Caroline and her Young Sailor Bold	
			<2-2-1-2-2-2-1>@pc 5(F)
34	34	Female Sailor Bold	
			<2-2-3-2-2-1>@pc 5(F)
35	35	The Gay Spanish Maid	
			<2-2-1-1-1-2-2-1>@pc 5(F)
36	36	Gallant Brigantine	
			<2-2-1-2-2-2-1>@pc 5(F)
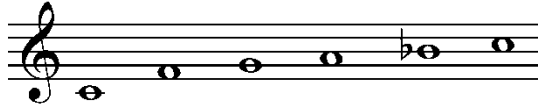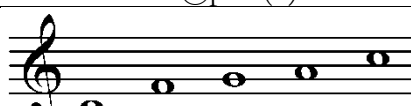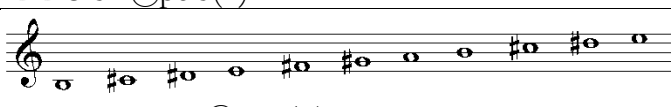
37	37	Homeward Bound	 <4-1-2-2-2-1>@pc 0(C)
38	38	It Is of a Rich Lady	 <2-2-1-2-2-3>@pc 2(D)
39	39	Jack the Sailor	 <2-2-1-2-2-2-1>@pc 5(F)
40	40	Jack Robson	 <2-2-3-2-2-1>@pc 8(A♭)
41	41	Jimmie and Nancy	 <2-2-1-2-2-2-1>@pc 5(F)
42	42	Lily of the West	 <2-2-1-2-2-2-1>@pc 5(F)
43	43	Lion's Den	 <2-2-3-2-2-1>@pc 5(F)
44	44 (1)	My Sailor Lad	 <2-2-1-2-2-2-1>@pc 5(F)
45	44 (2)	Sailor Bold	 <2-2-1-2-2-2-1>@pc T(B♭)
46	45	Prentice Boy	 <2-3-2-2-3>@pc 3(E♭)
47	46	Pretty Polly	 <2-2-3-5>@pc 0(C)
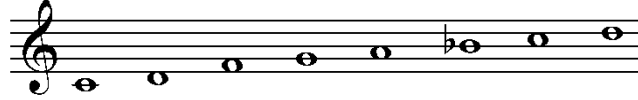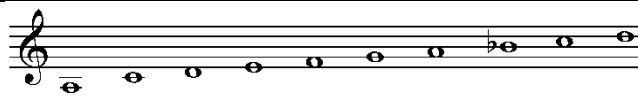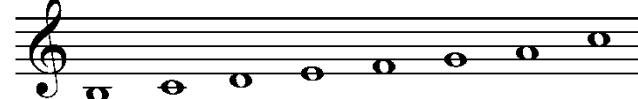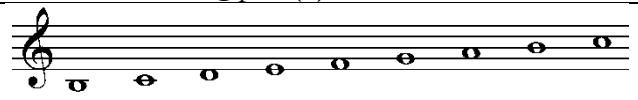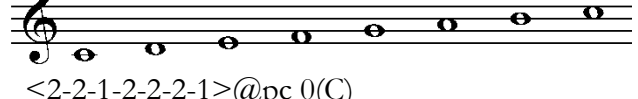
48	47	Rambling Rover	
			<2-2-1-2-2-3>@pc 5(F)
49	48	Rose of Britain's Isle	
			<2-2-1-2-2-2-1>@pc 9(A)
50	49	A Sailor Courted	
			<2-2-1-2-2-2-1>@pc 3(E♭)
51	50	When I Was a Young Man	
			<2-2-1-2-2-2-1>@pc 0(C)
52	51	Young Indian Lass	
			<2-2-3-2-2-1>@pc 5(F)
53	52	Bay of Biscay Oh	
			<2-2-1-2-2-3>@pc 5(F)
54	53	Bold Princess Royal	
			<2-2-3-2-2-1>@pc 5(F)
55	54	Captain Burke	
			<2-2-1-2-2-1-1-1>@pc 0(C)
56	55	Captain Glen	
			<2-2-1-2-2-3>@pc 3(E♭)
57	56	Chanty Song (So, it's pass)	
			<2-2-1-2-2-3>@pc 7(G)
58	57	Chanty Song (Soon we'll be)	
			<2-2-3-2-3>@pc 7(G)
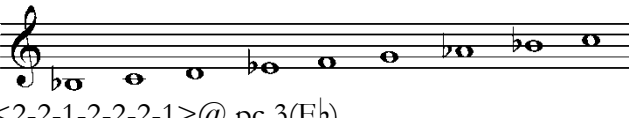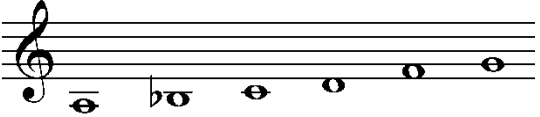
59	58	City of Baltimore	
			<2-2-1-2-2-2-1>@pc 0(C)
60	59	Come, All Ye Old Comrades	
			<2-1-2-2-2-1-2>@pc 4(E)
61	60	Crocodile Song	
			<2-2-1-2-2-2-1>@pc 5(F)
62	61	Donald Munro	
			<2-2-3-2-3>@pc 3(E♭)
63	62	Flying Cloud	
			<2-2-3-2-3>@pc 7(G)
64	63	Van Diemen's Land	
			<4-1-2-2-2-1>@pc 0(C)
65	64	Western Ocean	
			<2-2-1-2-2-2-1>@pc 2(D)
66	65	Wild Rover	
			<1-1-2-1-2-2-2-1>@pc 5(F)
67	66	Ye Gentlemen of England	
			<2-2-1-2-2-3>@pc 8(A♭)
68	67	Battle of Alma	
			<2-2-1-2-2-2-1>@pc 7(G)

69	68	Bonny Bunches of Roses	
			<2-2-1-2-2-3>@pc 5(F) *pc 5(F) tonic for mm. 1-5, 10-11. Pc 0(C) tonic for remainder.
70	69	Bonny Light Horseman	
			<3-2-2-1-2-2>@pc2(D)
71	70	Drummer Boy	
			<2-2-1-2-2-3>@pc 3(E♭)
72	71	Erin Far Away	
			<2-2-1-2-2-3>@pc 5(F)
73	72	Napoleon's Farewell to Paris	
			<2-2-3-2-2-1>@pc 5(F)
74	73	Casey's Whisky	
			<2-2-1-2-2-2-1>@pc 0(C)
75	74	Courtship of Willie Riley	
			<2-2-1-2-2-2-1>@pc 5(F)
76	75	Doran's Ass	
			<2-3-2-2-3>@pc 2(D)
77	76	Down By the Tan-Yard Side	
			<2-2-1-2-2-1-1-1>@pc T(B♭)
78	77	Green Mossy Banks of the Lea	
			<2-1-2-2-2-1-2>@pc 5(F)
79	78	Jessie Munroe	
			<2-2-3-2-2-1>@pc 5(F)
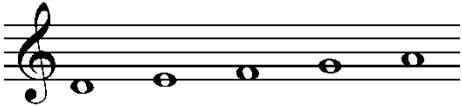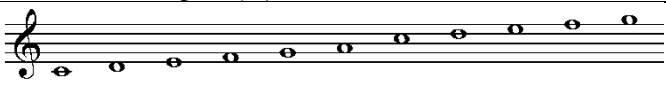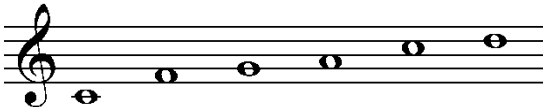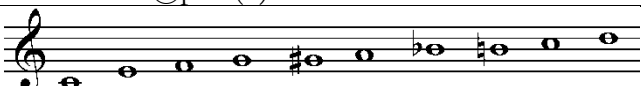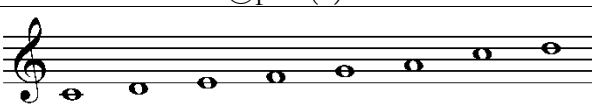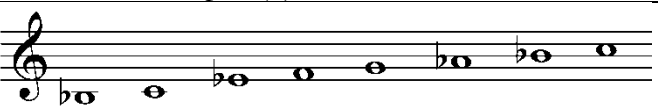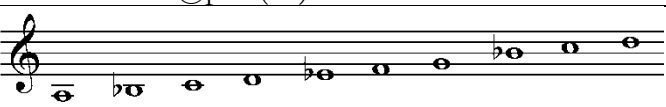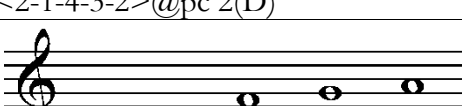
80	79	The Mantle of Green	 <2-1-2-2-1-2-2>@pc 2(D)
81	80	Mary Nail	 <2-2-1-2-2-2-1>@pc 5(F)
82	81	My Irish Polly	 <2-2-1-2-2-2-1>@pc 5(F)
83	82	Paddy Backwards	 <2-2-3-2-2-1>@pc 0(C)
84	83	Rambling Shoemaker	 <2-2-1-2-2-2-1>@pc 9(A)
85	84	Since Love Can Enter an Iron Door	 <2-2-1-2-2-2-1>@pc T(B♭)
86	85	Song of the Croppy Boy	 <2-2-3-2-2-1>@pc T(B♭)
87	86	Tim Finnigan's Wake	 <2-2-1-2-2-3>@pc 5(F)
88	87	Tom O'Neil	 <2-2-1-2-2-2-1>@pc 3(E♭)
89	88	Whisky in the Jar	 <2-2-1-2-2-2-1>@pc 0(C)
90	89	It Was a Mouse	 <2-2-1-2-4-1>@pc 5(F)
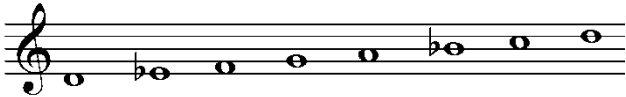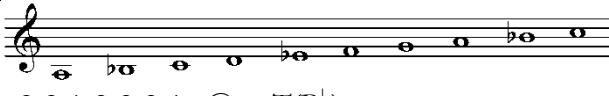
91	90	Me One Man	
			<2-2-1-2-5>@pc 5(F)
92	91	Old King Coul	
			<2-2-1-2-2-2-1>@pc 5(F)
93	92	On This Hill	
			<2-2-3-5>@pc 5(F)
94	93	Three Men Went A-Hunting	
			<2-2-3-3-2>@pc 4(E)
95	94	The Miller	
			<2-2-3-2-2-1>@pc 2(D)
96	95	Mush a Doody	
			<2-2-3-2-2-1>@pc 3(E♭)
97	96	Boston Burglar	
			<2-2-1-2-2-2-1>@pc 3(E♭)
98	97	The Three Gallant Huntsmen	
			<2-2-1-2-4-1>@pc 5(F)
99	98	Alphabet Song	
			<2-2-3-5>@pc 5(F)
100	99	American Woods	
			<2-2-1-2-2-2-1>@pc 4(E)
NA	100	As Now We Are Sailing	SUNG TO THE TUNE OF CAPTAIN CONRAD – NO. 108

101	101	Back Bay Hill	
			<2-2-1-2-2-2-1>@pc 3(E♭)
102	102	Bad Girl's Lament	
			<2-1-2-2-2-1-2>@pc 5(F)
103	103	Banks of Newfoundland (1)	
			<2-2-1-2-2-3>@pc 5(F)
104	104	The Banks of Newfoundland (2)	
			<2-2-1-2-2-2-1>@pc 5(F)
105	105	Barrack Street	
			<2-2-1-2-2-2-1>@pc 5(F)
106	106	Brigantine *Sinorca*	
			<2-2-1-2-2-2-1>@pc 0(C)
107	107	Canso Strait	
			<2-2-1-2-2-2-1>@pc 5(F)
108	108	Captain Conrad	
			<2-2-1-2-2-2-1>@pc 0(C)
109	109	Charles G. Anderson	
			<2-2-3-2-2-1>@pc 5(F)
110	110	George Jones	
			<2-2-3-2-2-1>@pc 7(G)
111	111	*Saladin's* Crew	
			<2-2-1-2-2-2-1>@pc 0(C)

112	112	Coloured Girl from the South	
			<2-2-3-2-3>@pc 0(C)
113	113	*Cumberland's* Crew	
			<2-2-1-2-2-3>@pc 3(E♭)
114	114	Dutchman's Song	
			<2-2-3-2-2-1>@pc 5(F)
115	115	The Flemmings of Torbay	
			<2-2-1-2-2-2-1>@ pc 3(E♮)
116	116	Fox River Line	
			<2-2-3-2-2-1>@pc T(B♭)
117	117	The Ghostly Sailors	
			<2-2-1-2-2-2-1>@pc 0(C)
118	118	Granite Mill	
			<2-2-1-2-2-3>@pc 2(D)
119	119	Guysboro Song	
			<2-2-3-2-2-1>@pc 0(C)
120	120	Hanstead Boys	
			<2-2-1-2-5>@pc T(B♭)
121	121	Indian Song (1)	
			<2-2-1-2-2-2-1>@pc 5(F)
122	121	Indian Song (2)	
			<2-2-3-2-2-1>@pc 7(G)
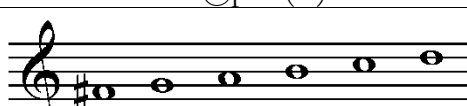
123	122	In the Month of October	 <2-2-1-2-2-2-1>@pc 5(F)
124	123	Irish Labourer	 <2-2-1-2-2-2-1>@pc 5(F)
125	124	Joe Livermore	 <2-2-1-2-2-2-1>@pc 0(C)
126	125	Jolly Fisherman	 <2-2-1-2-2-3>@pc 2(D)
127	126	Liverpool Girls	 <2-2-3-2-2-1>@pc T(B♭)
128	127	Loakie's Boat	 <2-2-3-2-2-1>@pc 5(F)
129	128	Loss of the *Philosophy*	 <2-1-2-2-3-2>@pc 2(D)
130	129	Louisiana Lowlands	 <2-2-1-2-2-2-1>@pc 0(C)
131	130	Lumbering Boy	 <2-2-1-2-2-3>@pc 2(D)
132	131	*Maggie Mac*	 <2-2-3-2-2-1>@pc 5(F)
133	132	The *Mary L. MacKay*	 <2-3-2-2-1-2>@pc T(B♭)
134	133	McCarthy's Song	 <2-2-1-2-2-3>@pc 0(C)

135	134	McNab's Island	 <2-5-2-1-2>@pc 7(G)
136	135	Meagher's Children	 <2-2-3-2-2-1>@pc 5(F)
137	136	*Ocean Queen*	 <2-2-3-2-3>@pc 5(F)
138	137	On the Lakes of Ponchartrain	 <2-2-1-1-1-2-2-1>@pc 5(F)
139	138	Peter Rambelay	 <2-2-3-2-2-1>@pc 5(F)
140	139	Prentice Boy (To a New York trader)	 <2-2-1-2-2-3>@pc 3(E♭)
141	140	Prince Edward Island Murder	 <2-2-1-2-2-2-1>@pc T(B♭)
142	141	Prisoner's Song (Oh it's hard to be)	 <2-2-1-2-2-2-1>@pc 3(E♭)
143	142	Sable Island Song (1)	 <2-1-4-3-2>@pc 2(D)
144	143	Sable Island Song (2)	 <2-2-3-2-3>@pc 5(F)
145	144	The Seizure of the *E. J Horton*	 <2-2-3-2-3>@pc 5(F)

146	145	Song of the Tangier Gold Mines	
			<2-2-1-2-2-2-1>@pc 5(F)
147	146	Sweet Fair Ella	
			<2-2-1-2-2-3>@pc 0(C)
148	147	Tacking of a Full-Rigged Ship Off Shore	
			<2-2-1-2-2-2-1>@pc 0(C)
149	148	'Twas in the Town of Parsboro	
			<2-2-1-2-2-2-1>@pc T(B♭)
150	149	*Unicorn*	
			<2-2-1-2-2-2-1>@pc T(B♭)
151	150	Young Charlotte	
			<2-2-1-2-2-2-1>@pc T(B♭)
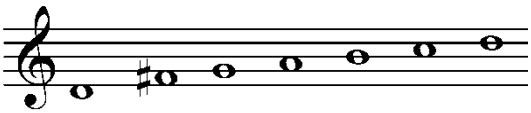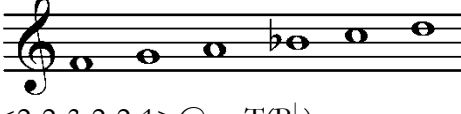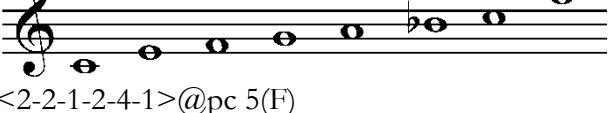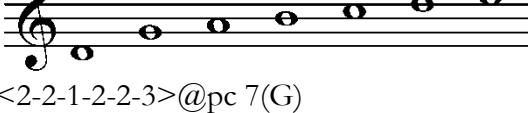
#	Book #	Song Title	Incipit/ SIA
NA	1	The Broken Ring	Transposed version already analyzed in TSNS.
NA	2	The Cruel Mother	Identical to Mrs. John Smith's melody, as found in TSNS, version A, p. 18.
1	3	The Farmer's Curst Wife	 <4-3-2-2-1>@pc 1(D♭) Resemblance to Henneberry's version, published in TSNS, vers. A, p. 95, but this printing is an amalgam of Henneberry and a Mr. William Faulkner's versions.
NA	4	Geordie	Identical to TSNS version A, p. 73.
NA	5	Green Bushes	Identical to version analyzed in *Folk Songs of Nova Scotia*.
2	6	Henery	 <2-2-1-2-2-2-1>@pc 0(C)
NA	7	I'm going to get married	Identical to version analyzed in *Folk Songs of Nova Scotia*.
NA	8	The Kangaroo	Transposed version of song analyzed in *Folk Songs of Nova Scotia* (The Carr ion Crow, vers. A).
3	9	Margaret and John	 <2-1-2-2-2-1-2>@pc E(B)
NA	10	The tree in the bog	Transposed version of song analyzed in *Folk Songs of Nova Scotia*, vers. A, P. 259).
NA	11	Well sold the cow	Identical to version in TSNS, p. 238.
NA	12	When I was in my prime	Transposed version of song analyzed in SBNS, p. 53.

Chansons d'Acadie, vol. 1-11

Appendix A7.1 Chansons d'Acadie, Volume 1
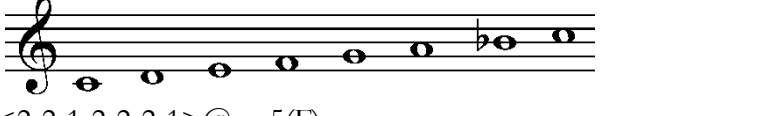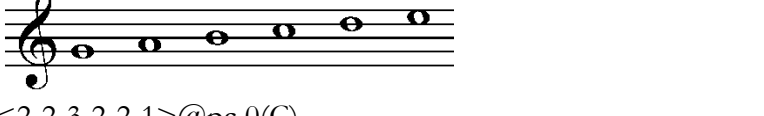
#	Song Title	Incipit/SIA
1	*Ave maris stella*	 <2-2-1-2-2-2-1>@pc 9(A)
2	*Le Prince Eugène*	 <2-1-1-1-2-2-1-1-1>@pc 2(D)
3	*Belle Nanon*	 <2-2-1-2-2-1-1-1>@pc 2(D)
4	*Partons, la mer est belle*	 <2-2-1-2-2-1-1-1>@pc T(B♭)
5	*Le vingt-cinq de mai*	 <2-2-1-2-2-2-1>@pc 5(F)
6	*J'ai trop grand' peur des loups*	 <2-1-4-3-2>@pc 9(A)
7	*L'amitié*	 <2-2-1-2-2-2-1>@pc 2(D)
8	*La boulangère*	 <2-2-1-2-4-1>@pc 7(G)
9	*C'est mon beau château*	 <2-2-1-2-4-1>@pc 7(G)

10	*C'était une bergère*	 <2-2-1-2-2-2-1>@pc 0(C)
11	*Lorsqu'on aime*	 <2-2-1-2-2-2-1>@pc 7(G)
12	*Cécilia*	 <2-2-1-2-5>@pc 5(F)
13	*Bonsoir bonnes gens*	 <2-2-1-2-2-2-1>@pc 9(A)
14	*J'ai une brune*	 <2-2-1-2-2-2-1>@pc 7(G)
15	*Malbrough*	 <2-2-3-2-2-1>@pc 0(C)
16	*De Paris A Rochelle*	 <2-2-3-2-2-1>@pc 7(G)
17	*Cloches du soir*	 <1-1-2-1-1-1-2-2-1>@pc 4(E)
18	*Je l'ai vu voler*	 <2-1-1-1-2-2-1-1-1>@pc 5(F)
19	*J'ai vu tout cela dans mon verre*	 <2-2-1-2-2-2-1>@pc 7(G)

20	*Dessus la fougere*	
		<2-2-1-2-2-2-1>@pc 5(F)
21	*Les amants séparés*	
		<2-1-2-2-1-2-2>@pc 7(G)
22	*Pas de crédit*	
		<2-1-1-1-2-2-1-1-1>@pc 5(F)
23	*Quand un gendarme rit*	
		<2-2-1-2-2-2-1>@pc 4(E)
24	*Les menteries*	
		<2-2-1-2-2-2-1>@pc 7(G)
25	*La Passion – Première mèlodie*	
		<2-1-2-2-2-1-2>@pc 0(C)
26	*La Passion- Seconde mélodie*	
		<2-2-1-2-2-3>@pc 7(G)
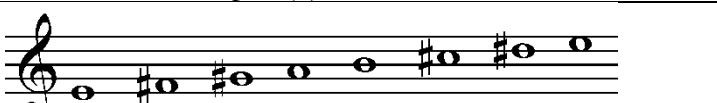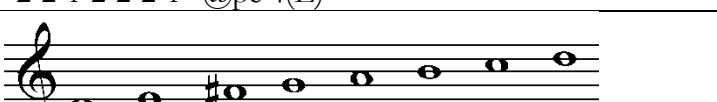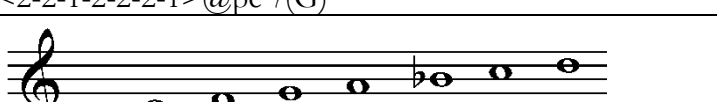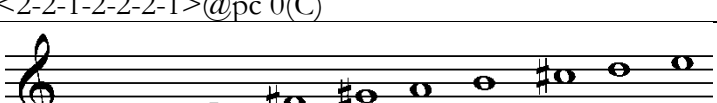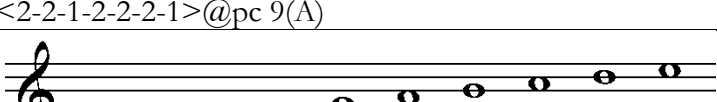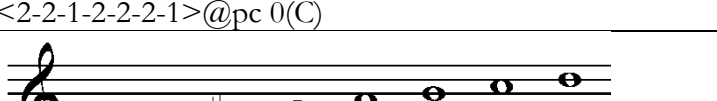
Chansons d'Acadie, Volume 2

#	Song Title	SIA
1	*La Chanson des cartes*	 <2-2-1-2-4-1>@pc 7(G)
2	*J'y vas mon train*	 <2-2-1-2-2-2-1>@pc T(B♭)
3	*Le Vieux soldat*	 <2-2-1-2-2-3>@pc 7(G)
4	*Les Amours retrouvées*	 <2-2-1-2-2-2-1>@pc 9(A)
5	*L'Alphabet du marin*	 <2-2-3-2-2-1>@pc T(B♭)
6	*Meurette*	 <2-1-2-2-1-2-2>@pc 5(F)
7	*La Vielle magicienne*	 <2-2-1-2-2-2-1>@pc 5(F)
8	*Au bois rossignolet*	 <2-2-1-2-4-1>@pc 5(F)
9	*Sur le bord du Saint-Laurent*	 <2-2-1-2-2-3>@pc 7(G)
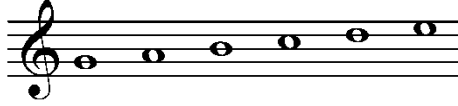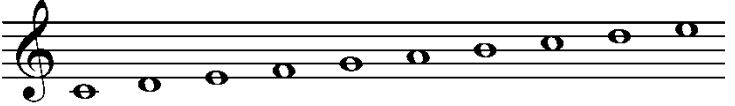
10	*Les Mariniers*	
		<2-1-2-2-2-1-2>@pc T(B♭)
11	*Joséphine*	
		<2-2-1-2-2-2-1>@pc 9(A)
12	*Le Pommier doux*	
		<2-1-2-2-2-1-2>@pc 4(E)
13	*Les Moutons*	
		<2-1-2-2-3-2>@pc 7(G)
14	*Au chant de l'alouette*	
		<2-1-2-2-3-2>@pc 6(F♯)
15	*Le long de la rivière*	
		<2-2-1-2-2-2-1>@pc 5(F)
16	*La Vielle gallante*	
		<2-2-3-2-2-1>@pc 0(C)
17	*Les amants fidèles*	
		<2-2-1-2-2-2-1>@pc 5(F)
18	*Après ma journée faite*	
		<2-2-1-2-2-2-1>@pc 9(A)
19	*Le Retour du soldat*	
		<2-2-1-2-2-2-1>@pc 0(C)

20	*Caroline*	
		<2-2-1-2-2-2-1>@pc T(B♭)
21	*Le Sergent*	
		<2-1-2-2-1-2-2>@pc 9(A)
22	*Le Rosier blanc*	
		<2-2-3-2-2-1>@pc T(B♭)
23	*Par un samedi au soir*	
		<2-1-2-2-3-2>@pc 9(A)
24	*L'Escaouette*	
		<2-1-1-1-1-1-5>@pc 7(G)
25	*Chanson de la mariée*	
		<2-1-1-1-2-2-1-1-1>@pc 5(F)
26	*Le Vieux sauvage*	
		<2-2-1-2-5>@pc 7(G)
27	*Vous n'savez pas*	
		<2-2-1-2-2-2-1>@pc 0(C)
28	*La Bergère aux brebiettes*	
		<2-2-1-2-2-1-1-1>@pc 5(F)
29	*Wing tra la*	
		<2-1-2-2-3-2>@pc 4(E)

30	*Trois jeunes tambours*	
		<2-2-1-2-2-3>@pc 9(A)
31	*Catherinette*	
		<2-2-1-5-3>@pc 7(G)
32	*Une tragique mascarade*	
		<2-2-3-4-1>@pc 5(F)
33	*La Bergère délaissée*	
		<2-2-1-2-2-2-1>@pc 9(A)
34	*La Perdriole*	
		<2-1-2-2-2-3>@pc 5(F)
35	*L'Avoine*	
		<2-1-2-2-3-2>@pc 9(A)
36	*L'Ivrogne converti*	
		<2-1-2-2-2-2-1>@pc 7(G)
37	*Je n'ai plus d'amourettes*	
		<2-2-1-2-2-3>@pc 5(F)
38	*O ma douce Marie*	
		<2-2-1-2-2-2-1>@pc 9(A)
39	*Mon père a fait bâtir maison*	
		<2-2-1-2-2-2-1>@pc 7(G)
40	*Nicolas*	
		<2-1-1-1-2-2-1-2>@pc 5(F)

41	*Angélique*	 <2-2-1-2-2-2-1>@pc 9(A)
42	*Le Chasseur*	 <2-1-2-2-1-2-2>@pc 5(F)
43	*L'Ile Saint-Hélène*	 <2-2-1-2-2-2-1>@pc 4(E)
44	*Le Retour de Simon*	 <2-2-1-2-2-2-1>@pc 7(G)
45	*L'Orphelin du hameau*	 <2-2-1-2-2-2-1>@pc 5(F)
46	*Le Vieillard gallant*	 <2-2-1-2-2-2-1>@pc 0(C)
47	*Les enfants égarés*	 <2-2-1-2-2-2-1>@pc 9(A)
48	*Yvonne*	 <2-2-1-2-2-2-1>@pc 0(C)
49	*Emma*	 <2-2-1-2-2-2-1>@pc 7(G)
50	*Le Rouet*	 <2-2-3-2-2-1>@pc 3(E♭)
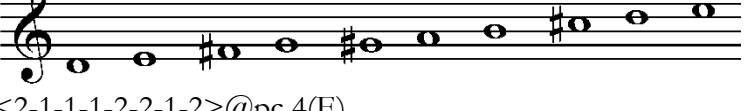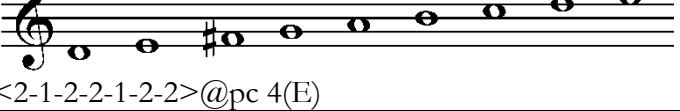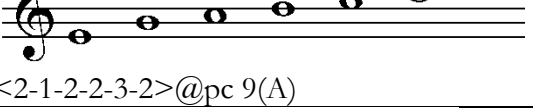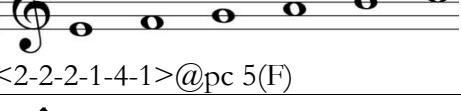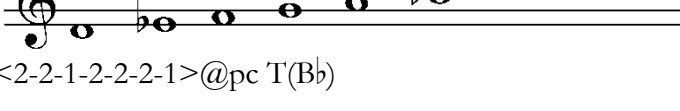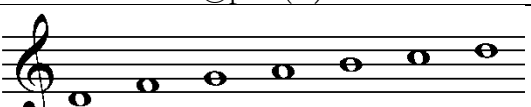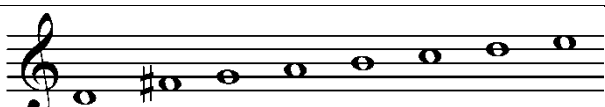
#	Song Title	Incipit/ SIA
1	*Adieu*	<2-2-1-2-2-2-1>@pc 5(F)
2	*L'Amant fidèle*	<2-2-1-2-2-2-1>@pc 9(A)
3	*Arthur*	<2-2-1-2-2-1-1-1>@pc 0(C)
4	*A Saulinierville*	<2-2-3-2-2-1>@pc 0(C)
5	*Au cabaret*	<2-2-1-2-2-2-1>@pc 0(C)
6	*Au marché*	<2-2-3-2-2-1>@pc 9(A)
7	*La Belle Françoise*	<2-1-2-4-1-2>@pc 7(G)
8	*Blanche colombe*	<2-2-1-2-2-2-1>@pc T(B♭)
9	*Le chant des oiseaux*	<2-1-1-1-2-1-1-1-2>@pc 9(A)

10	*Le Choix*	 <2-1-2-2-1-1-1-2>@pc 9(A)
11	*Cousine Archange*	 <2-2-1-2-2-2-1>@pc 5(F)
12	*Dans la cour du palais v.1*	 <2-2-1-2-2-3>@pc 5(F)
13	*Dans la cour du palais v.2*	 <2-2-1-2-2-2-1>@pc 7(G)
14	*Dans la cour du palais v.3*	 <2-2-1-2-4-1>@pc 9(A)
15	*Dans les prisons de Nantes v.1*	 <2-2-1-2-2-2-1>@pc 7(G)
16	*Dans les prisons de Nantes v.2*	 <2-1-2-2-1-2-2>@pc 9(A)
17	*Dedans Paris*	 <2-2-1-2-2-2-1>@pc 5(F)
18	*Délaissée*	 <2-2-1-1-1-2-2-1>@pc 5(F)
19	*Derrière chez nous v. 1*	 <2-2-1-2-5>@pc 5(F)
20	*Derrière chez nous v. 2*	 <2-2-1-2-2-2-1>@pc 9(A)
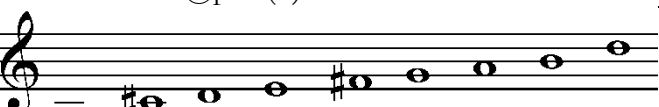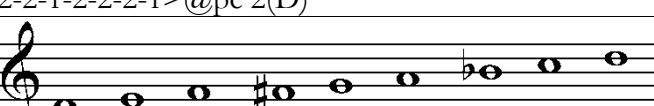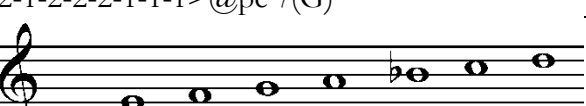
21	Le depart de l'amant	
		<2-1-2-2-1-1-1-2>@pc 4(E)
22	Dextra	
		<2-2-1-2-2-2-1>@pc 7(G)
23	Ecoutez	
		<2-2-1-2-2-2-1>@pc 0(C)
24	L'enfant gâté	
		<2-2-1-1-1-2-2-1>@pc 3(E♭)
25	Les Enfants entêtés	
		<2-1-2-2-1-2-2>@pc 4(E)
26	En montant la rivière	
		<2-1-2-2-3-2>@pc 7(G)
27	Grâce accordée	
		<2-2-1-2-2-2-1>@pc 3(E♭)
28	Je ne la connais pas	
		<2-2-1-2-2-2-1>@pc 2(D)
29	Là-bas, sur la montage	
		<2-2-1-2-2-2-1>@pc 5(F)
30	Loin de sa mere	
		<2-2-1-2-2-2-1>@pc 7(G)

31	*Ma bien-aimée*	 <2-2-1-2-2-2-1>@pc5(F)
32	*Ma folie*	<2-2-3-2-2-1>@pc 7(G)
33	*Marguerite*	<2-1-2-2-1-2-1-1>@pc 0(C)
34	*La Menteuse*	<2-2-1-2-2-2-1>@pc 7(G)
35	*Mon père avait un champ de pois v. 1*	<2-2-1-2-2-2-1>@pc 5(F)
36	*Mon père avait un champ de pois v. 2*	<2-2-1-2-2-2-1>@pc 9(A)
37	*Mon petit mari*	<2-2-1-2-2-3>@pc 7(G)
38	*Monsieur le cure*	<2-2-3-2-2-1>@pc 5(F)
39	*La Palisse*	<2-2-1-2-2-2-1>@pc 2(D)
40	*Partance*	<2-2-1-2-2-2-1>@pc 7(G)
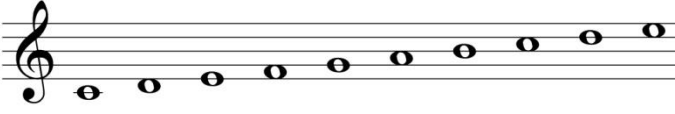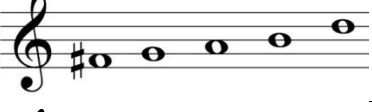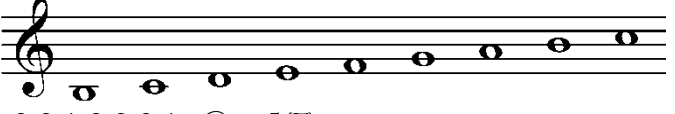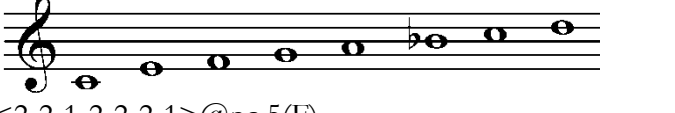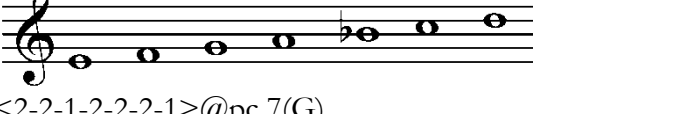
41	*Le Petit aveugle*	 <2-2-1-2-2-2-1>@pc T(B♭)
42	*La Petite Rose*	 <2-2-3-2-2-1>@pc 9(A)
43	*Pinson et Cendrouille*	 <2-1-2-2-2-2-1>@pc 4(E)
44	*La Poulette jaune*	 <2-2-1-2-2-3>@pc 5(F)
45	*Première deception*	 <2-1-1-1-2-2-1-2>@pc 4(E)
46	*Quand fleurissent les roses*	 <2-2-1-2-2-1-1-1>@pc 7(G)
47	*Quand j'étais chez mon père*	 <2-1-2-2-1-2-2>@pc 4(E)
48	*Que sais-tu bien faire?*	 <2-1-2-2-3-2>@pc 9(A)
49	*La Ridenne*	 <2-2-2-1-4-1>@pc 5(F)
50	*Le Soldat de Normandie*	 <2-2-1-2-2-2-1>@pc T(B♭)

51	*Sur la montagne du loup*	
		<2-1-2-2-3-2>@pc 5(F)
52	*Les trios canes*	
		<2-2-1-2-2-2-1>@pc 5(F)
53	*Le Vieillard*	
		<2-2-1-2-2-2-1>@pc 7(G)
54	*Le Vin et l'eau*	
		<2-3-2-2-2-1>@pc 0(C)
55	*Virginie*	
		<2-2-1-2-2-2-1>@pc 7(G)
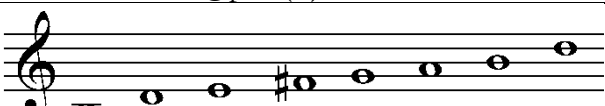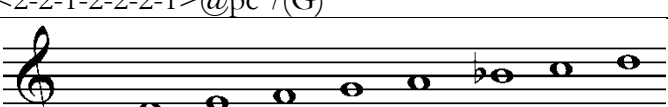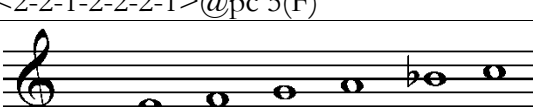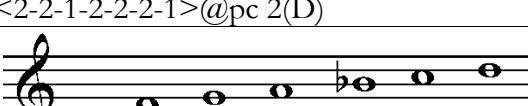
Chansons d'Acadie, Volume 4

#	Song Title	Pitch Incipit/SIA
1	*L'amant perdu*	
		<2-2-1-2-2-2-1>@pc 5(F)
2	*Les amants malheureux*	
		<2-2-1-2-2-2-1>@pc 2(D)
3	*L'amoureuse du soldat Jolicoeur*	
		<2-1-2-2-2-1-1-1>@pc 7(G)
4	*La batelière*	
		<2-2-1-2-2-2-1>@pc 5(F)

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5	*Le bon homme tout rond 1*	
		<2-1-2-2-1-1-1-2>@pc 4(E)
6	*Le bon homme tout rond 2*	
		<2-1-2-2-3-2>@pc 4(E)
7	*Le canot d'écorce*	
		<2-2-1-2-2-2-1>@pc 7(G)
8	*Commençons la semaine*	
		<2-2-1-2-2-2-1>@pc7(G)
9	*Le couteau vole*	
		<2-2-1-2-4-1>@pc 2(D)
10	*Les culottes de velours*	
		<2-2-1-2-2-2-1>@pc 7(G)
11	*La Danaé*	
		<2-1-2-2-2-2-1>@pc 9(A)
12	*Le départ de la cantinière*	
		<2-2-1-2-2-2-1>@pc 0(C)
13	*Le depart du marin*	
		<2-2-1-2-2-2-1>@pc 2(D)
14	*Le depart du marin et de la belle*	
		<2-1-2-2-1-1-1-2>@pc 5(F)
15	*Le depart du marin pour Boston*	
		<2-1-2-2-2-1-2>@pc 7(G)

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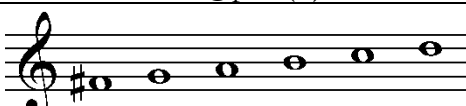
16	*Le depart du soldat*	
		<2-2-1-2-2-2-1>@pc T(B♭)
17	*Départ et retour du soldate*	
		<2-2-1-2-2-2-1>@pc 0(C)
18	*Le depart pour les Etats*	
		<2-1-1-1-2-4-1>@pc 7(G)
19	*Le Jardiner du couvent*	
		<2-2-3-2-2-1>@pc 7(G)
20	*Duel pour la belle*	
		<2-2-1-2-2-1-1-1>@pc 0(C)
		C tonic section
		G tonic section
21	*Eloigné d'un Coeur qu'on aime*	
		<2-2-1-2-2-2-1>@pc 5(F)
22	*L'enfant sans-souci*	
		<2-2-1-2-2-2-1>@pc 5(F)
23	*Faux-Manche*	
		<2-2-1-2-2-2-1>@pc 7(G)
24	*La femme du soldat ivrogne*	
		<2-2-1-2-2-2-1>@pc 7(G)

25	*La femme de l'ivrogne*	
		<2-1-2-2-2-1-2>@pc 9(A)
26	*La femme et la mere*	
		<2-1-2-2-1-2-2>@pc 7(G)
27	*La fille soldat*	
		<2-2-1-2-2-2-1>@pc 7(G)
28	*L'ivrogne*	
		<2-2-1-1-1-2-2-1>@pc 9(A)
29	*L'ivrogne grondé par sa femme jalousie*	
		<2-2-1-2-2-2-1>@pc 5(F)
30	*Les ivrognes*	
		<2-2-1-2-2-2-1>@pc 7(G)
31	*L'ivrogne trompé*	
		<2-2-1-2-2-2-1>@pc 9(A)
32	*Jeanne, Jeannette et Jeanneton*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
33	*La letter de sang*	
		<2-2-1-2-5>@pc 5(F)
34	*Loin de sa merè*	
		<2-2-1-2-2-2-1>@pc 7(G)
35	*Louisbourg*	
		<2-2-1-2-2-2-1>@pc 5(F)

36	*Malvina*	 <2-2-1-2-2-2-1>@pc 5(F)
37	*Le marchand dupé*	 <2-1-2-2-2-1-2>@pc 7(G)
38	*Message à la belle au couvent*	 <2-2-1-2-2-1-2>@pc 0(C)
39	*Le meutruer trompé*	 <2-2-1-2-2-2-1>@pc 2(D)
40	*Monsieur King*	 <2-2-1-2-2-1-2>@pc 4(E)
41	*Napoléon*	 <2-1-2-2-3-2>@pc 4(E)
42	*N'oublions jamais notre promesse*	 <2-2-1-2-2-2-1>@pc 7(G)
43	*L'orpheline promise au couvent*	 <2-2-1-2-2-2-1>@pc 5(F)
44	*Passant par Paris*	 <2-2-1-2-4-1>@pc 5(F)
45	*Le penitent et l'ivrogne*	 <2-2-1-2-2-2-1>@pc 2(D)
46	*Perte du Foudrion*	 <2-1-2-2-3-2>@pc 7(G)

#	Song Title	Pitch Incipit/SIA
47	*Le portrait de la belle*	<2-2-1-2-2-2-1>@pc 5(F)
48	*Le retour du fils soldat*	<2-1-1-1-2-1-1-1-2>@pc 0(C)
49	*Rossignol du vert bocage*	<2-1-2-2-2-1-2>@pc 0(C)
50	*Voilà la recompense*	<2-2-1-2-2-2-1>@pc 5(F)
51	*Les yeux noirs*	<2-2-1-2-2-2-1>@pc 5(F)

Chansons d'Acadie, Volume 5

#	Song Title	Pitch Incipit/SIA
1	*Nous voilà mariés*	<2-2-1-2-2-2-1>@pc 7(G)
2	*Le baiser refuse*	<2-2-1-2-2-2-1>@pc 0(C)
3	*Le chevalier à la Claire épée*	<2-2-1-2-4-1>@pc 7(G)
4	*Louise et son soldat*	<2-2-1-2-2-2-1>@pc 9(A)

5	*Le meunier et le sergent*	
		<2-2-3-2-2-1>@pc 5(F)
6	*Laissez-moi dormir*	
		<2-2-1-2-2-2-1>@pc 5(F)
7	*La belle Urie et son amant*	
		<2-2-1-2-2-1-2>@pc 0(C)
8	*L'amant confesseur*	
		<2-1-2-2-3-1-1>@pc 7(G)
9	*Le déserteur rattrapé*	
		<2-2-1-2-2-2-1>@pc 5(F)
10	*La biche au Parlement*	
		<2-2-1-2-2-2-1>@pc 7(G)
11	*Le gallant et la belle morte 1*	
		<2-2-1-2-2-2-1>@pc 0(C)
12	*Le gallant et la belle morte 2*	
		<2-2-1-2-2-2-1>@pc 0(C)
13	*Le belle délaissée*	
		<2-1-2-2-1-2-2>@pc 4(E)
14	*La bergère et la seigneur accepté*	
		<2-1-2-2-2-1-2>@pc 4(E)
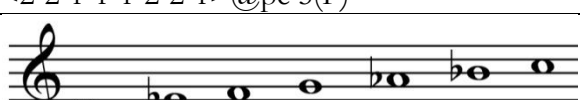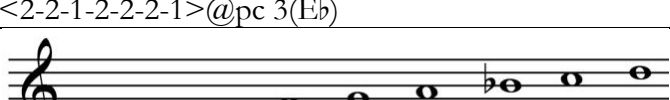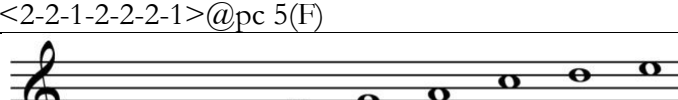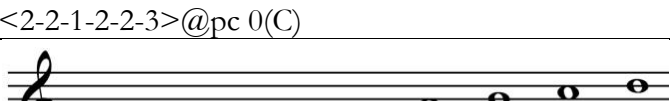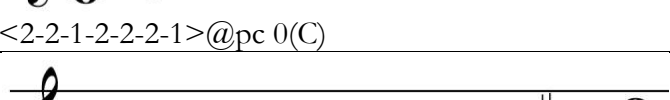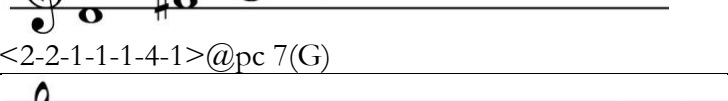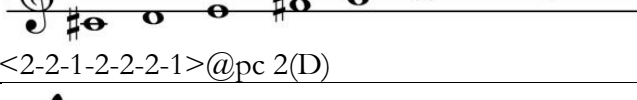
15	*Jacqueline et son mari Jean*	
		<2-2-3-2-2-1>@pc 9(A)
16	*Le gallant repoussé*	
		<2-1-2-2-1-4>@pc 4(E)
17	*Amants séparés par les parents*	
		<2-1-2-2-1-1-3>@pc 4(E)
18	*Jamais chez le beau-père*	
		<2-2-1-2-2-2-1>@pc 5(F)
19	*Je suis en âge*	
		<2-2-1-2-2-2-1>@pc 5(F)
20	*Soyez heureux*	
		<2-2-1-2-2-2-1>@pc 5(F)
21	*Le berger longtemps aimé*	
		<2-2-1-2-2-2-1>@pc 9(A)
22	*Avec lui seul*	
		<2-2-1-2-2-2-1>@pc 7(G)
23	*Séparés par le père*	
		<2-2-1-2-2-2-1>@pc 5(F)
24	*L'occasion manqué*	
		<2-1-2-2-3-2>@pc 0(C)

25	*La fille d'un Boulanger*	
		<2-1-2-2-2-1-1-1>@pc 5(F)
26	*Mise au couvent*	
		<2-2-1-2-2-2-1>@pc T(B♭)
27	*Ma mie tant blanche 1*	
		<2-1-2-2-3-2>@pc 4(E)
28	*Ma mie tant blanche 2*	
		<2-1-2-2-1-2-2>@pc 4(E)
29	*L'ermite amoureux*	
		<2-2-1-2-2-2-1>@pc 0(C)
30	*Adieu pour toujours*	
		<2-2-1-2-2-1-2>@pc 2(D)
31	*La fille aux deux amants*	
		<2-2-1-2-2-2-1>@pc 5(F)
32	*Retour du mari soldat*	
		<2-2-1-2-4-1>@pc 5(F)
33	*Départ du marin 1*	
		<2-1-2-2-2-1-2>@pc 2(D)
34	*Départ du marin 2*	
		<2-1-2-2-1-1-1-2>@pc 2(D)
35	*L'ivrogne aux quatre enfants*	
		<2-1-2-2-1-2-2>@pc 4(E)

36	*Départ pour la Californie*	 <2-2-1-2-2-2-1>@pc 2(D)
37	*Ne t'en va pas 1*	 <2-2-1-2-2-2-1>@pc T(B♭)
38	*Ne t'en va pas 2*	 <2-2-1-2-2-2-1>@pc T(B♭)
39	*Au jardin d'amour*	 <2-1-2-2-2-1-2>@pc 9(A)
40	*Sans amant*	 <2-2-1-2-2-1-2>@pc 2(D)
41	*La vie de voyageur*	 <2-2-1-2-2-2-1>@pc 5(F)
42	*Mes projets d'avenir*	 <2-2-1-2-2-2-1>@pcT(B♭)
43	*Matou sous la cuvette*	 <2-5-2-2-1>@pc 0(C)
44	*Rappelle-toi*	 <2-2-1-1-1-2-2-1>@pc T(B♭)
45	*Le couteau d'un assassin*	 <2-2-1-2-4-1>@pc 5(F)
46	*Le mari se soixante ans*	 <2-1-2-2-1-4>@pc 7(G)
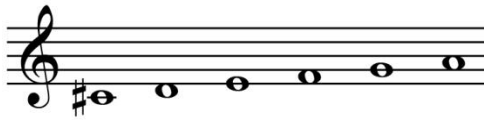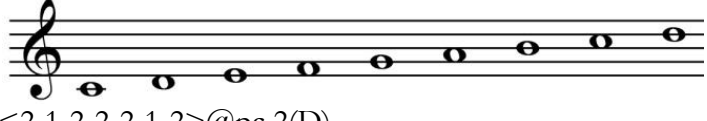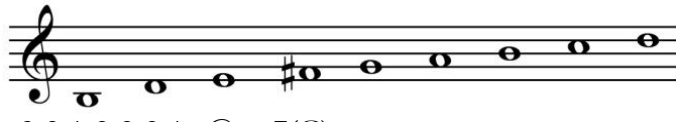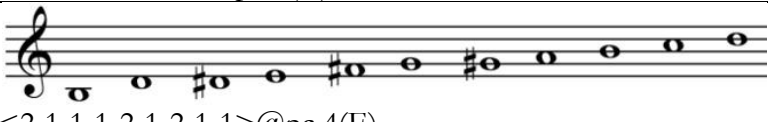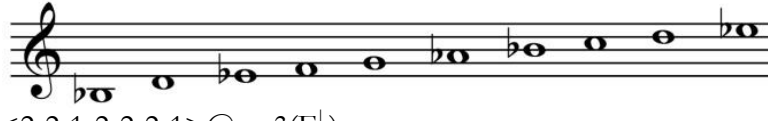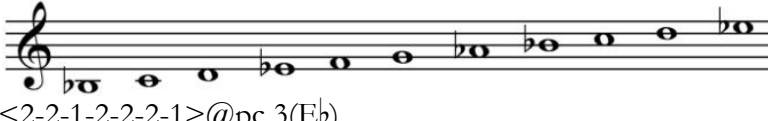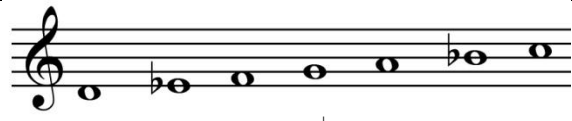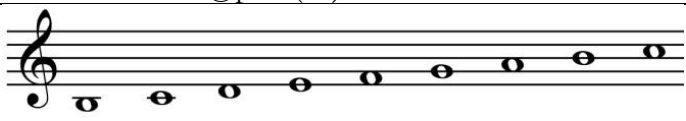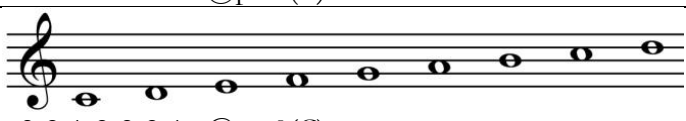
47	*Le vingt et un d'avril 1*	
		<2-1-2-2-3-2>@pc 7(G)
48	*Le vingt et un d'avril 2*	
		<2-1-2-2-3-2>@pc 7(G)
49	*Fleur d'épine*	
		<2-2-1-2-2-2-1>@pc 2(D)
50	*Le soldat blessé*	
		<2-2-1-2-2-2-1>@pc T(B♭)
51	*La courte paille*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
52	*Pour son honneur garder 1*	
		<2-1-2-2-3-2>@pc 4(E)
53	*Pour son honneur garder 2*	
		<2-1-2-2-1-2-2>@pc 4(E)
54	*Christophe*	
		<2-2-1-2-2-2-1>@pc 5(F)
55	*La barbière*	
		<2-2-1-2-2-2-1>@pc 5(F)
56	*La maumariée*	
		<2-2-1-2-2-2-1>@pc 5(F)

Chansons d'Acadie, Volume 6

#	Song Title	Incipit/ SIA
1	*Voilà le printemps*	 <2-2-1-2-2-2-1>@pc 2(D)
2	*Connaissez-vous?*	 <2-2-1-2-2-2-1>@pc 5(F)
3	*Torieu!*	 <2-2-1-1-1-2-2-1>@pc 5(F)
4	*Ah! si tu te maries*	 <2-2-1-2-2-2-1>@pc 3(E♭)
5	*Pas l'habitude de fumer*	 <2-2-1-2-2-2-1>@pc 5(F)
6	*Tourne ma roulette*	 <2-2-1-2-2-3>@pc 0(C)
7	*Au clair de la lune*	 <2-2-1-2-2-2-1>@pc 0(C)
8	*Ecrivez-moi*	 <2-2-1-1-1-4-1>@pc 7(G)
9	*Au chantier*	 <2-2-1-2-2-2-1>@pc 2(D)
10	*Le Mal engrené*	 <2-2-1-2-2-2-1>@pc 7(G)

11	*Honoré, mon enfant*	
		<2-1-2-2-2-1-2>@pc 5(F)
12	*Si l'amour prenait racine*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
13	*Si l'amour prenait racine (v.2)*	
		<2-1-2-2-3-2>@pc 7(G)
14	*La Belle et le rossignol*	
		<2-2-1-2-2-2-1>@pc 2(D)
15	*Charmante mignonnette*	
		<2-2-1-2-2-2-1>@pc 8(A♭)
16	*Avec un avocat*	
		<2-1-2-2-3-2>@pc 7(G)
17	*Le Berceau d'osier*	
		<2-2-1-2-2-2-1>@pc 0(C)
18	*Moi et ma Rose*	
		<2-2-1-2-2-2-1>@pc 5(F)
19	*Ma femme et l'avocat*	
		<2-2-1-1-1-2-3>@pc 2(D)
20	*Les Faiseux de paniers*	
		<2-2-1-2-2-2-1>@pc 7(G)
21	*Chère Lina*	
		<2-2-1-2-2-2-1>@pc 7(G)

22	*Là-bas sur ces montages*	
		<2-2-1-1-1-2-2-1>@pc 5(F)
23	*Là je m'suis embarqué*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
24	*Le Bedeau de Saint-David*	
		<2-1-2-2-1-2-2>@pc 2(D)
25	*La Complainte de Perrier*	
		<2-2-1-2-3-2>@pc 7(G)
26	*La Fleur du souvenir*	
		<2-2-1-1-1-2-2-1>@pc T(B♭)
27	*La Ville de Moscou*	
		<2-2-3-2-2-1>@pc 7(G)
28	*Guédappe à la maison*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
29	*C'était un moine*	
		<2-1-2-2-2-1-2>@pc 7(G)
30	*Pourquoi dormant-elles*	
		<2-2-1-2-2-2-1>@pc T(B♭)
31	*Mon lit est grand*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
32	*Plaisir aujourd'hui*	
		<2-2-1-2-2-1-1-1>@pc 5(F)

33	*Jeunesse trop coquette*	
		<2-1-2-2-4-1>@pc 2(D)
34	*Petit Chéticamp*	
		<2-2-1-2-2-2-1>@pc T(B♭)
35	*Dans Paris ya-t-une brune*	
		<2-1-2-2-2-1-2>@pc 2(D)
36	*Dans l'année 1921*	
		<2-2-1-2-2-2-1>@pc 7(G)
37	*Belle-Rivière*	
		<2-1-1-1-2-1-2-1-1>@pc 4(E)
38	*Ce n'est pas bien*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
39	*I Went to the Market (la fille aux pommes)*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
40	*Brunette, allons-y*	
		<2-2-1-2-2-2-1>@pc T(B♭)
41	*Les Tailleurs de pierre*	
		<2-2-1-2-2-2-1>@pc 0(C)
42	*La Belle en enfer*	
		<2-2-1-2-2-2-1>@pc 0(C)
43	*Chez le bonhomme Gauthier*	
		<2-2-1-2-2-2-1>@pc 7(G)
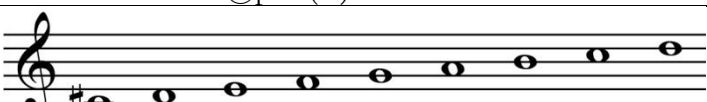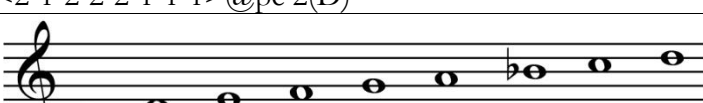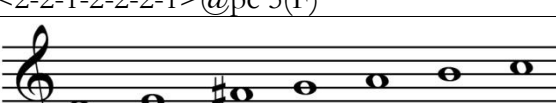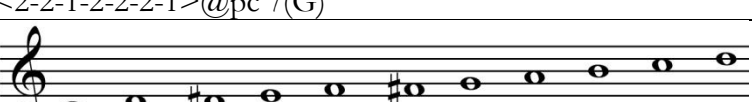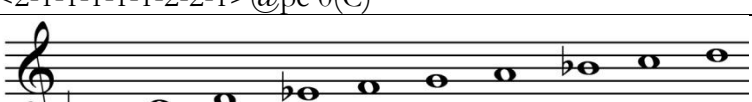
44	*Maudit Anglais!*	 <2-1-2-2-2-1-1-1>@pc 4(E)
45	*La Boiteuse*	 <2-2-3-2-2-1>@pc 5(F)
46	*Beau ciel*	 <2-2-1-1-1-2-2-1>@pc 0(C)
47	*Rossignolet du bois*	 <2-1-2-2-2-1-2>@pc 2(D)
48	*J'aime Jean*	 <2-2-1-2-2-2-1>@pc 5(F)
49	*Sous les roses*	 <2-2-1-2-2-2-1>@pc 5(F)
50	*La Petite Madeleine*	 <2-2-1-1-1-2-2-1>@pc 5(F)
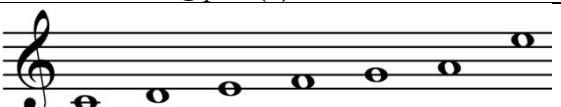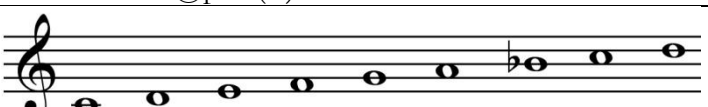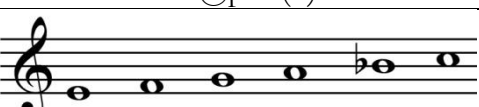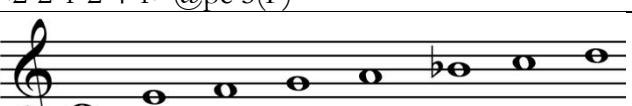
Chansons d'Acadie, Volume 7

#	Song Title	Pitch map/ SIA
1	*Reviens*	 <2-2-1-1-1-2-2-1>@pc 8(A♭)
2	*S'il n'aime pas sa mère*	 <2-2-1-1-1-1-1-1-1-1>@pc 3(E♭)
3	*Demande en mariage*	 <2-1-2-2-1-1-1-1-1>@pc 2(D)

4	*Les Trente-trois voleurs*	
		<2-2-3-2-2-1>@pc 0(C)
5	*Oh! sommeilles-tu?*	
		<2-1-2-2-3-2>@pc 7(G)
6	*L'Autre jour, en me promenant*	
		<2-2-1-1-1-2-2-1>@pc 7(G)
7	*Le Sort des mariners*	
		<2-2-1-2-2-2-1>@pc 7(G)
8	*Partis pour l'Amérique*	
		<2-2-1-2-2-2-1>@pc 7(G)
9	*Partis pour l'Amérique (unlabelled second version)*	
		<2-2-1-2-2-2-1>@pc 5(F)
10	*Tais-toi donc, petite sotte*	
		<2-2-1-2-2-2-1>@pc 5(F)
11	*Mon beau mignon*	
		<2-2-1-2-2-1-1-1>@pc 7(G)
12	*La Jardinière choise*	
		<2-1-1-1-1-1-2-2-1>@pc 5(F)
13	*Le Diable sorti des Enfers*	
		<2-2-1-2-2-2-1>@pc 5(F)
14	*Le Chasseur et la bergère*	
		<2-2-1-1-1-4-1>@pc 7(G)
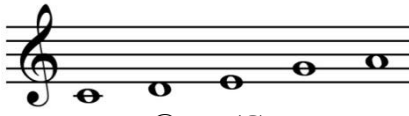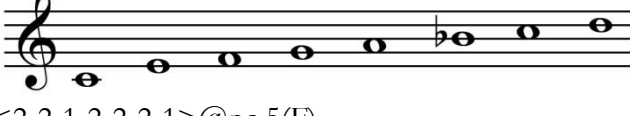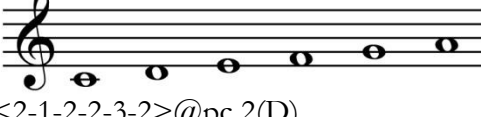
15	*Au bois, Marguerite*	
		<2-2-3-2-2-1>@pc 5(F)
16	*Dedans Paris*	
		<2-2-1-2-2-2-1>@pc 0(C)
17	*Dedans Paris (second version)*	
		<2-2-3-2-2-1>@pc 7(G)
18	*Un verre de bière*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
19	*Passant par Paris*	
		<2-2-1-2-2-2-1>@pc 5(F)
20	*L'Homme de tous métiers*	
		<2-2-1-2-2-2-1>@pc 0(C)
21	*Vive la compagnie!*	
		<2-2-1-2-2-2-1>@pc 7(G)
22	*Amis, buvons*	
		<2-1-2-2-1-2-2>@pc 7(G)
23	*Bal chez les Roy*	
		<2-2-1-2-2-2-1>@pc 7(G)
24	*Vieux cheval à l'extrémité*	
		<2-1-2-2-3-2>@pc 7(G)
25	*Cent millions d'or*	
		<2-1-2-2-2-1-2>@pc 7(G)
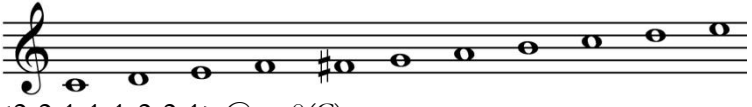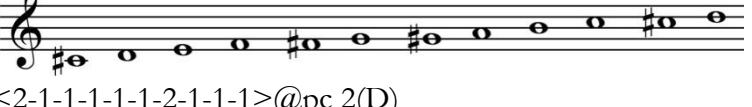
26	*L'Amoureuse de quinze Ans*	
		<2-2-1-2-2-2-1>@pc 7(G)
27	*La Femme à ne pas choisir*	
		<2-2-1-2-2-2-1>@pc 5(F)
28	*L'Amoureux déçu*	
		<2-2-1-1-1-2-2-1>@pc 5(F)
29	*Les Pommes de terre*	
		<2-2-1-2-2-2-1>@pc 0(C)
30	*Aimer sans être aimé*	
		<2-1-2-2-3-2>@pc 7(G)
31	*Pour lui plaire*	
		<2-1-2-2-1-2-1-1>@pc 7(G)
32	*J'ai tout dans ma mémoire*	
		<2-1-2-2-2-1-1-1>@pc 2(D)
33	*Nous étions huit*	
		<2-2-1-2-2-2-1>@pc 5(F)
34	*J'ai perdu ma femme*	
		<2-2-1-2-2-2-1>@pc 7(G)
35	*De toi je me rappellerai*	
		<2-1-1-1-1-1-2-2-1>@pc 0(C)
36	*Reviens, chéri*	
		<2-2-1-2-2-2-1>@pc T(B♭)

37	*Reviens, chéri (second version)*	 <2-2-1-2-2-2-1>@pc T(B♭)
38	*Mon aimable Jésus*	 <2-2-1-2-2-2-1>@pc 7(G)
39	*C'est notre père Noé*	 <2-2-1-2-2-1-1-1>@pc 0(C)
40	*Le Sommeil de Nanon*	 <2-2-1-2-2-2-1>@pc 5(F)
41	*Un grand solitaire*	 <2-2-1-2-2-2-1>@pc 5(F)
42	*Un grand solitaire (second version)*	 <2-2-1-2-2-2-1>@pc 5(F)
43	*M'en vas à la fontaine*	 <2-2-1-2-2-3>@pc 5(F)
44	*M'en vas à la fontaine (second version)*	 <3-2-2-1-2-2>@pc 9(A)
45	*Une seconde famille*	 <2-2-1-2-2-2-1>@pc 5(F)
46	*Boitoux ermite*	 <2-2-1-2-4-1>@pc 5(F)
47	*Combat en Mer*	 <2-2-1-2-2-2-1>@pc 5(F)
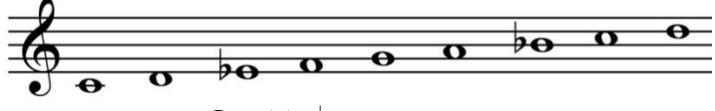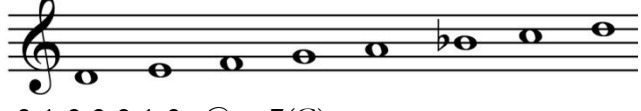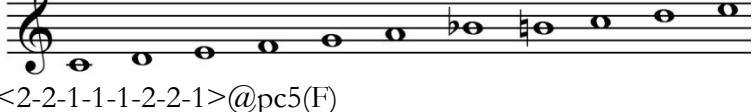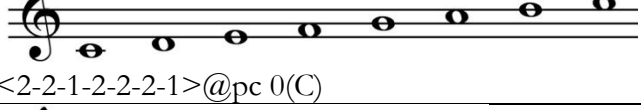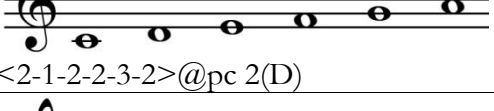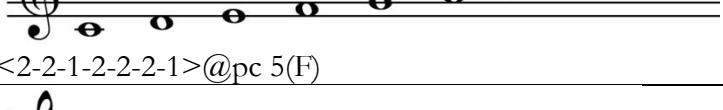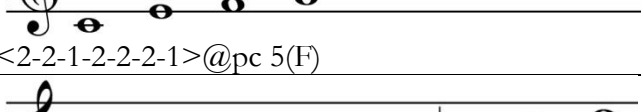
48	*Il fut un temps*	
		<2-2-1-2-2-2-1>@pc 0(C)
49	*Au souvenir de ce Prussien*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
50	*Cantique de l'angélus*	
		<2-2-1-2-2-2-1>@pc 0(C)
51	*Réflexions d'un Chétichantin*	
		<2-2-1-2-4-1>@pc 5(F)
52	*Malheureuse Amérique*	
		<2-2-1-2-2-2-1>@pc 5(F)
53	*Malheureuse Amérique (second version)*	
		<2-2-3-2-2-1>@pc 5(F)
54	*Le Soldat déserteur*	
		<2-2-1-2-2-3>@pc 5(F)
55	*Cantique du chapelet*	
		<2-2-1-2-2-2-1>@pc 7(G)
56	*Adieu, mes amours*	
		<2-2-1-2-2-2-1>@pc 7(G)

#	Song Title	Incipit/ SIA
1	*Meutrière de son enfant*	 <2-2-3-2-3>@pc 0(C)
2	*Adieu de la mariée*	 <2-2-3-2-2-1>@pc 7(G)
3	*Vivre loin de nos amours*	 <2-2-1-2-2-2-1>@pc 0(C)
4	*Vous danserez, Biron*	 <2-1-2-2-1-2-2>@pc 4(E)
5	*La Femme du marin*	 <2-2-1-2-2-2-1>@pc 0(C)
6	*Un Petit sauvage du nord*	 <2-2-1-2-2-2-1>@pc 5(F)
7	*La Mort d'un captaine*	 <2-2-1-2-2-1-2>@pc 2(D)
8	*Un Chevalier d'industrie*	 <2-2-1-2-4-1>@pc 5(F)
9	*C'est pas d'votr' faute*	 <2-2-1-2-2-2-1>@pc 5(F)
10	*Meutrière de deux frères*	 <2-1-2-2-3-2>@pc 2(D)

11	*La Tête frisée*	
		<2-2-1-2-2-2-1>@pc 7(G)
12	*La Partance*	
		<2-2-1-2-2-2-1>@pc 5(F)
13	*Mélanie*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
14	*La Petite Cendrillon*	
		<2-1-1-1-1-1-2-1-1-1>@pc 2(D)
15	*Départ du marin: la vie des matelots*	
		<2-2-1-2-2-3>@pc 0(C)
16	*Là-bas, sur la montagne*	
		<2-2-1-2-5>@pc 5(F)
17	*Là-bas, sur la montagne (second version)*	
		<2-2-1-2-5>@pc 5(F)
18	*Là-bas, sur la montagne (third version)*	
		<2-2-1-2-2-2-1>@pc T(B♭)
19	*Départ pour les chantiers*	
		<2-2-1-2-2-2-1>@pc 5(F)
20	*L'Exilé*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
21	*Départ de l'amant pour les îles*	
		<2-1-1-1-2-2-1-1-1>@pc 2(D)
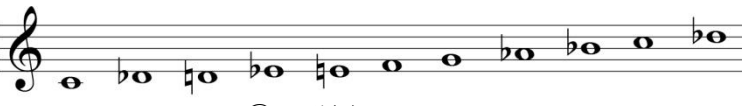
22	*Un Soir, à l'ombrage*	
		<2-2-1-2-4-1>@pc 5(F)
23	*Un Soir, à l'ombrage (second melody)*	
		<2-2-1-2-4-1>@pc 5(F)
24	*Jean Noël*	
		<2-2-1-1-1-1-2-1>@pc 7(G)
25	*Le Galant et la belle*	
		<2-2-1-2-4-1>@pc 5(F)
26	*Malbrough*	
		<2-2-1-2-2-2-1>@pc 5(F)
27	*La Complainte de sainte Marguerite*	
		<2-1-2-2-1-2-1-1>@pc 4(E)
28	*Amusons-nous, jeunesse*	
		<2-2-1-2-4-1>@pc 5(F)
29	*J'attends mon fiancé*	
		<2-2-1-2-2-1-1-1>@pc 5(F)
30	*Le Miracle du bébé noyé*	
		<2-1-2-2-1-2-1-1>@pc 7(G)
31	*Le Miracle du bébé noyé (second version)*	
		<2-2-1-2-2-2-1>@pc 7(G)
32	*Le Miracle du bébé noyé (third version)*	
		<2-1-2-2-3-2>@pc 9(A)

33	*Le Retour du soldat: son amante morte*	 <2-2-1-2-2-2-1>@pc 3(E♭)
34	*Le Bonhomme tombe de l'arbre*	 <2-2-1-2-5>@pc 5(F)
35	*Je pendais la lippe*	 <2-2-1-2-2-2-1>@pc T(B♭)
36	*Le Retour du matelot: sa fiancée morte*	 <2-2-1-2-2-2-1>@pc 3(E♭)
37	*Départ pour la Californie*	 <2-1-2-2-2-1-2>@pc 7(G)
38	*Je suis mal marié*	 <2-2-1-1-1-2-2-1>@pc5(F)
39	*C'était un petit bonhomme*	 <2-2-1-2-2-2-1>@pc 0(C)
40	*La Mère Michel*	 <2-1-2-2-3-2>@pc 2(D)
41	*L'Amoureux exilé*	 <2-2-1-2-2-2-1>@pc 5(F)
42	*Noyade à Boston*	 <2-2-1-2-2-2-1>@pc 5(F)
43	*Ma mère, adieu!*	 <2-2-1-2-2-2-1>@pc 5(F)

44	*Excusez-les*	
		<2-2-1-2-2-2-1>@pc 5(F)
45	*Au Retour des écoles*	
		<2-2-1-2-2-2-1>@pc 7(G)
46	*Biquet dans les choux*	
		<2-2-1-2-4-1>@pc 5(F)
47	*La Fille danseuse*	
		<2-2-3-2-2-1>@pc 7(G)
48	*C'était une frégate*	
		<2-2-1-2-4-1>@pc 5(F)
49	*C'était une frégate (second version)*	
		<2-1-2-2-1-2-2>@pc 2(D)
50	*Ça n'se peut pas*	
		<2-2-3-2-2-1>@pc 7(G)
51	*Retour à Narichàque*	
		<2-1-2-2-1-2-2>@pc 2(D)
52	*J'ai cassé ma bretelle*	
		<2-2-1-2-2-2-1>@pc 0(C)
53	*La Bergère aux blancs moutons*	
		<2-1-4-1-2-1-1>@pc 7(G)
54	*Pendaison de Pierre*	
		<2-2-1-2-2-2-1>@pc 5(F)
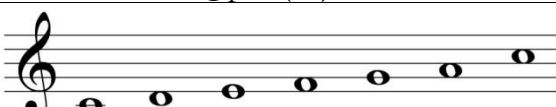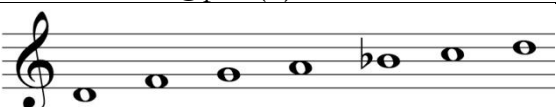
55	*Allons danser*	
		<2-2-1-2-5>@pc 5(F)
56	*Le grand pâté*	
		<2-2-2-1-4-1>@pc 5(F)

Chansons d'Acadie, Volume 9

#	Song Title	Incipit/ SIA
1	*Berthe*	
		<2-2-1-2-2-2-1>@pc 0(C)
2	*Le Cantique de la messe*	
		<2-1-2-2-1-1-1-1-1>@pc 5(F)
3	*La Carmagnole*	
		<2-3-2-2-1-2>@pc 2(D)
4	*Cet échappé des employés*	
		<2-2-1-2-2-3>@pc 5(F)
5	*Journée religieuse*	
		<2-2-1-2-2-2-1>@pc 5(F)
6	*Chansons dès noces*	
		<2-2-1-1-1-2-2-1>@pc 5(F)
7	*Amant malheureux*	
		<2-2-1-2-2-3>@pc 5(F)
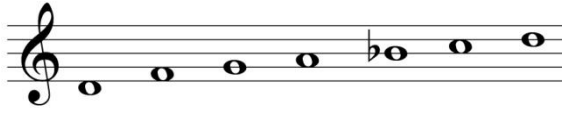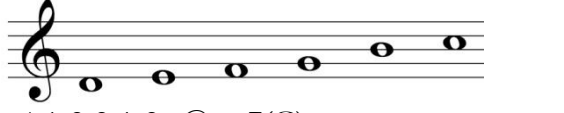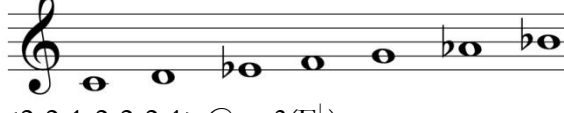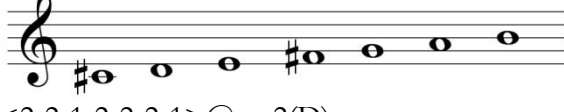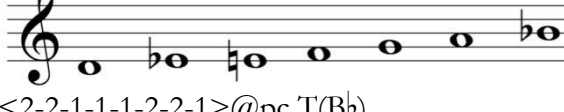
8	*Complainte de saint Hubert*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
9	*Montcalm et Abercromby*	
		<2-1-2-2-5>@pc 2(D)
10	*Sous le tunnel de Saint-Germain*	
		<2-2-1-2-2-2-1>@pc 0(C)
11	*Le Bergère endormie*	
		<2-2-1-2-2-2-1>@pc 0(C)
12	*L'Amant Colin*	
		<2-2-1-2-2-2-1>@pc 0(C)
13	*Là-bas, sur la montagne*	
		<2-1-2-2-3-2>@pc 7(G)
14	*Là-bas, sur la montagne (second version)*	
		<2-2-1-1-1-2-2-1>@pc 5(F)
15	*Nos amours de vingt ans*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
16	*La Complainte de Daniel Lebel*	
		<2-1-1-1-2-4-1>@pc 7(G)
17	*L'Exilé*	
		<2-2-1-1-1-2-3>@pc 5(F)
18	*La Mort du draveur*	
		<2-2-1-2-2-2-1>@pc 5(F)

19	*Un Ivrogne a table*	
		<2-1-2-2-1-2-2>@pc 0(C)
20	*Toujours trop tard*	
		<2-2-1-2-2-2-1>@pc 0(C)
21	*Au Clair de la lune*	
		<2-2-1-2-2-2-1>@pc 5(F)
22	*À Boire et à manger*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
23	*Tragédie de Springhill*	
		<2-1-2-2-3-1-1>@pc 4(E)
24	*Le Juif errant*	
		<2-2-1-2-4-1>@pc 5(F)
25	*Partant pour Saint-Hubert*	
		<2-2-1-1-1-2-2-1>@pc T(Bb)
26	*L'Espagnole amoureuse*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
27	*Si vous avez aimé*	
		<2-2-1-1-1-2-2-1>@pc 0(C)
28	*Dors, mon cher petit*	
		<2-2-1-2-5>@pc 5(F)
29	*Nostalgie du draveur*	
		<2-2-1-2-2-2-1>@pc5(F)

30	*Gentil coq-ri-qui*	
		<2-2-1-2-5>@pc 3(E♭)
31	*À Narichàque*	
		<2-1-2-2-2-1-2>@pc E(B)
32	*La Chanson des puces*	
		<2-2-1-2-2-2-1>@pc 5(F)
33	*Le Bossu*	
		<2-2-1-1-1-2-2-1>@pc 5(F)
34	*Dors, mon mignon*	
		<2-2-1-1-1-2-2-1>@pc T(B♭)
35	*La Fille délaissée*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
36	*Ma Petite Rosette*	
		<2-2-1-2-2-3>@pc 0(C)
37	*Mort du jeune bûcheron*	
		<2-1-2-2-3-2>@pc 7(G)
38	*Aux Chantiers*	
		<2-2-1-2-2-1-1-1>@pc 5(F)
39	*Au Diable les oranges*	
		<2-2-1-2-2-2-1>@pc 5(F)
40	*Le Temps que je regrette*	
		<2-2-1-2-2-2-1>@pc 5(F)
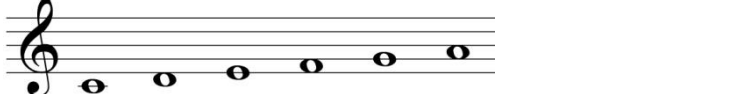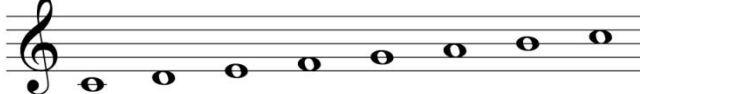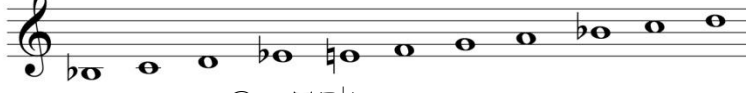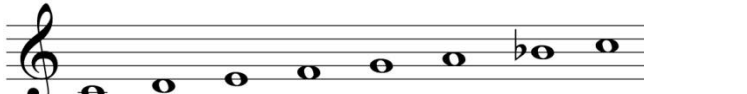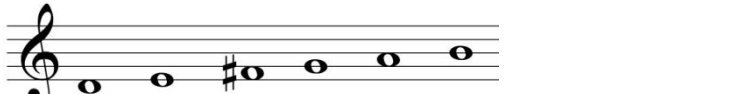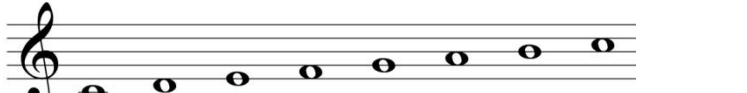
41	*C'est à boire*	 <2-2-1-2-2-2-1>@pc 2(D)
42	*Marie Talon*	 <2-2-1-2-4-1>@pc 5(F)
43	*La Vengeance du prince*	 <2-2-1-2-2-2-1>@pc T(B♭)
44	*Le P'tit boeu'*	 <2-2-1-1-1-2-2-1>@pc 5(F)
45	*L'Amant devenu ermite*	 <2-2-1-2-2-2-1>@pc 5(F)
46	*La Chanson des paniers*	 <2-1-2-2-3-2>@pc 7(G)
47	*La Belle Florestine*	 <1-2-2-2-1-2-2>@pc 9(A)
48	*La Complainte du Vanilia*	 <2-2-1-2-4-1>@pc 5(F)
49	*Jeune garcon mort au bois*	 <2-1-1-1-2-1-1-3>@pc 4(E)
50	*Dis-moi donc*	 <2-2-1-1-1-2-2-1>@pc 0(C)
51	*Adieu, ma Nanon*	 <2-1-2-2-2-1-1-1>@pc 2(D)
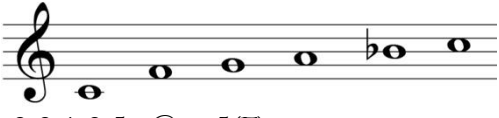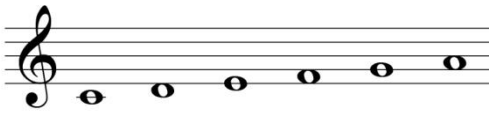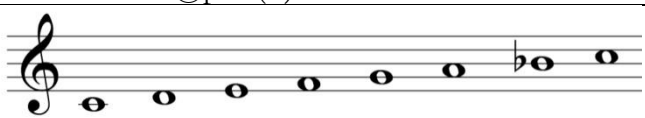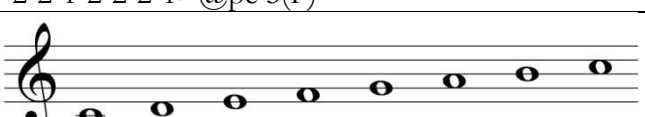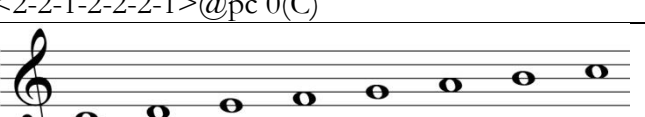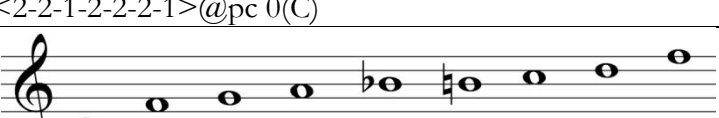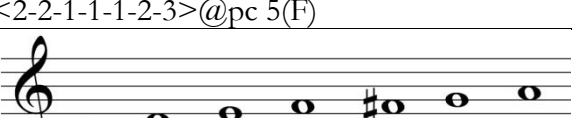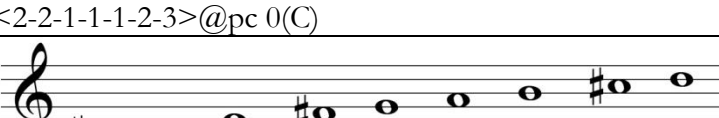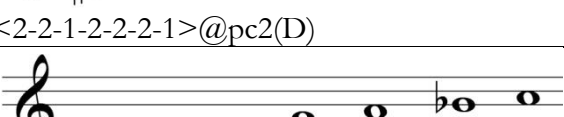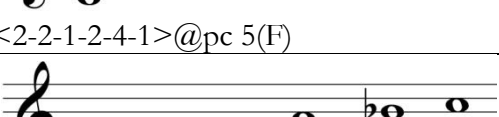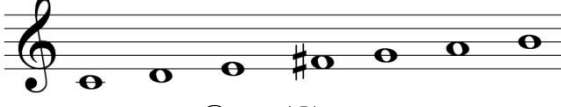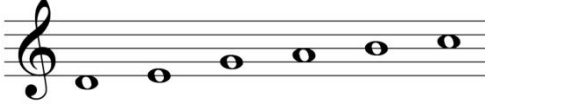
#	Song Title	Incipit/ SIA
1	*Adieu de la mariée*	<2-2-1-2-2-3>@pc 5(F)
2	*Le Déserteur*	<2-1-2-2-3-2>@pc 7(G)
3	*Pas toujours*	<4-1-2-2-1-2>@pc 7(G)
4	*Marguerite, ma mie*	<2-2-1-2-2-3>@pc 0(C)
5	*J'ai vu, j'ai vu, compère*	<2-2-1-2-4-1>@pc 0(C)
6	*Au Cachot*	<2-2-1-2-2-2-1>@pc 0(C)
7	*Le Jour de mon mariage*	<2-2-1-2-2-2-1>@pc 3(E♭)
8	*Lettre du prisonnier à sa mère*	<2-2-1-2-2-2-1>@pc 2(D)
9	*Le Joli garçon en ménage*	<2-2-1-2-2-2-1>@pc 7(G)
10	*Le Trésor perdu*	<2-2-1-1-1-2-2-1>@pc T(B♭)

11	*Adieu de la mariée*	
		<2-2-1-2-2-2-1>@pc 5(F)
12	*La Trail*	
		<2-2-1-2-2-3>@pc 5(F)
13	*L'Âne du mon père*	
		<2-2-3-2-3>@pc 7(G)
14	*Ma femme est morte*	
		<2-2-1-2-2-2-1>@pc 5(F)
15	*Ó mon John*	
		<2-2-1-2-2-3>@pc 5(F)
16	*Le Jardinier indifférent*	
		<2-1-2-2-3-1-1>@pc 7(G)
17	*Les Oranges sont mûres*	
		<2-2-1-2-2-2-1>@pc 7(G)
18	*Je Voudrais bien me marier*	
		<2-1-2-2-4-1>@pc 4(E)
19	*Dans Waltham*	
		<2-2-1-2-2-2-1>@pc 3(E♭)
20	*C'est pour rien*	
		<2-2-3-2-2-1>@pc 5(F)
21	*Non, jamais italienne*	
		<2-2-1-2-2-2-1>@pc 5(F)
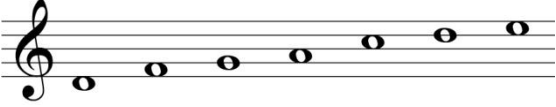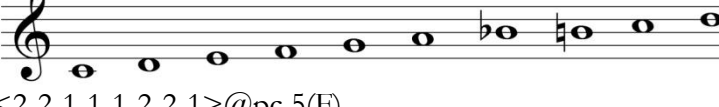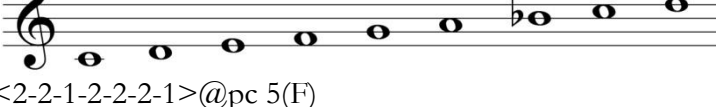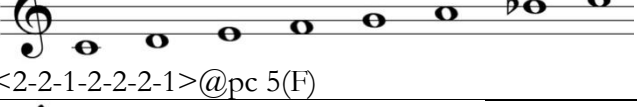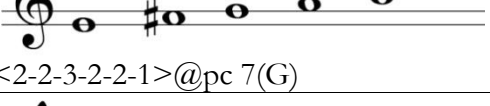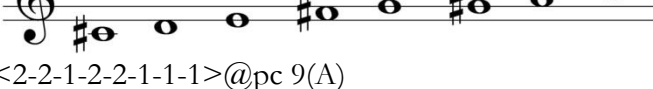
22	*Amant perfide*	
		<2-2-1-2-2-2-1>@pc 0(C)
23	*La Vieille fille*	
		<2-2-3-2-2-1>@pc T(B♭)
24	*Adieu du voyageur*	
		<2-2-1-2-2-2-1>@pc 7(G)
25	*Chevaliers de la Table Ronde*	
		<2-2-1-2-2-3>@pc 5(F)
26	*Félix et Marie*	
		<2-2-1-2-2-2-1>@pc 7(G)
27	*Si vous étiez belle*	
		<2-2-1-2-2-2-1>@pc 7(G)
28	*Dear Mary*	
		<2-1-2-2-3-2>@pc 7(G)
29	*Marianne au moulin*	
		<2-2-1-2-5>@pc 5(F)
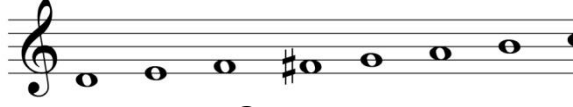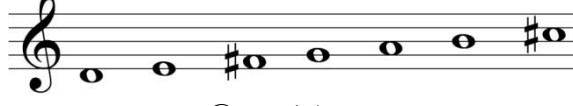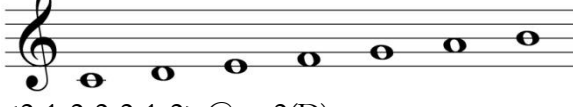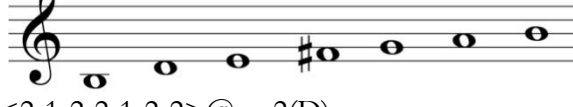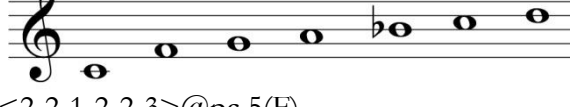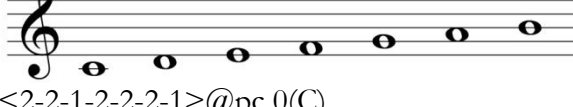
30	*Les Amoureaux*	
		<2-2-1-2-2-1-1-1>@pc 7(G)
		(G) tonic section
		(C) tonic section
31	*La Chemise de l'ivrogne*	
		<2-2-1-2-2-3>@pc 0(C)
32	*La Prisonnière dans la tour*	
		<2-2-1-2-2-2-1>@pc 0(C)
33	*Mourir à dix-sept ans*	
		<2-2-1-1-1-2-2-1>@pc T(B♭)
34	*Le Marchand aux chapeaux rouges*	
		<4-1-2-2-1-1-1>@pc T(B♭)
35	*Le Hussard déjoué*	
		<2-1-2-2-1-2-2>@pc 4(E)
36	*Mon père a fait bâtir maison (version 1)*	
		<2-2-1-2-2-2-1>@pc 5(F)
37	*Mon père a fait bâtir maison (version 2)*	
		<2-2-3-2-2-1>@pc 7(G)
38	*Mon père a fait bâtir maison (version 3)*	
		<2-2-1-2-2-2-1>@pc 0(C)
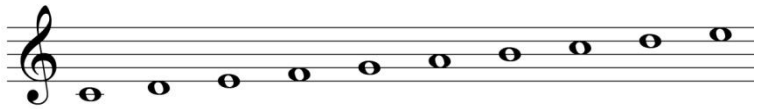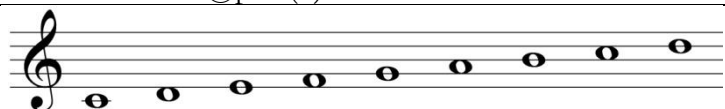
39	*Mon père a fait bâtir maison (version 4)*	
		<2-2-3-2-2-1>@pc 7(G)
40	*Les Menteries*	
		<2-2-1-2-5>@pc 5(F)
41	*Le Mal de dents*	
		<2-2-1-2-2-3>@pc 0(C)
42	*La Femme à bijoux*	
		<2-2-1-2-2-2-1>@pc 5(F)
43	*J'ai trouvé un nique de lièvre*	
		<2-2-1-2-2-2-1>@pc 0(C)
44	*J'ai trouvé un nique de lièvre (Roule ta bosse) (second version)*	
		<2-2-1-2-2-2-1>@pc 0(C)
45	*Le bon Roi Dagobert*	
		<2-2-1-1-1-2-3>@pc 5(F)
46	*Elle est toujours derrière*	
		<2-2-1-1-1-2-3>@pc 0(C)
47	*Quel malheur chère France*	
		<2-2-1-2-2-2-1>@pc2(D)
48	*Le Prince et la bergère*	
		<2-2-1-2-4-1>@pc 5(F)
49	*Je me sauvais*	
		<2-2-1-2-4-1>@pc 5(F)
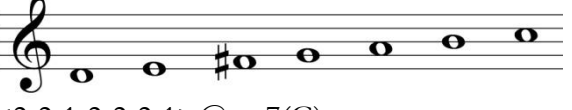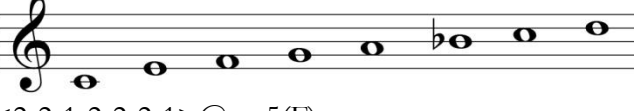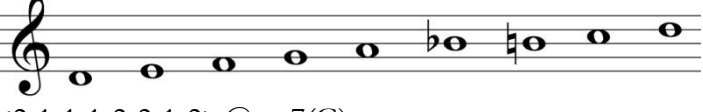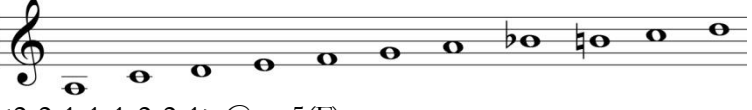
50	*Trois jeun's soldats*	
		<2-2-3-2-2-1>@pc 5(F)
51	*Complainte de sainte Geneviève*	
		<2-2-1-2-2-1>@pc 7(G)
52	*Adélaïde et Ferdinand*	
		<2-1-2-2-3-2>@pc 4(E)
53	*De Paris à Rochelle (version 1)*	
		<2-2-1-2-2-1>@pc 7(G)
54	*De Paris à Rochelle (version 2)*	
		<2-2-1-2-2-3>@pc 7(G)
55	*De Paris à Rochelle (version 3)*	
		<2-2-1-2-5>@pc 0(C)
56	*La Fille délaissée (version 1)*	
		<2-2-1-2-2-1>@pc 0(C)
57	*La Fille délaissée (version 2)*	
		<2-2-1-2-2-1>@pc 0(C)
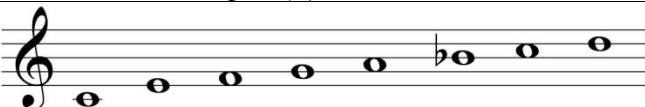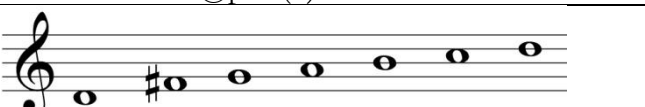
#	Song Title	Incipit/ SIA
1	*Tu reviendras*	<2-2-1-2-2-2-1>@pc 2(D)
2	*Abandonnée*	<2-2-1-2-2-2-1>@pc T(B♭)
3	*Le Retour du soldat*	<2-1-2-2-3-2>@pc 2(D)
4	*Au pied de la croix de ma mère*	<2-2-1-2-2-2-1>@pc T(B♭)
5	*La Mi-carême*	<2-2-1-2-2-2-1>@pc 5(F)
6	*Le Temps des cenelles*	<2-2-1-1-1-2-2-1>@pc 5(F)
7	*La Poule à Martin*	<2-2-1-2-2-2-1>@pc 5(F)
8	*Le Pont d'Longueil*	<2-2-1-2-2-2-1>@pc 5(F)
9	*Mon petit mari*	<2-2-3-2-2-1>@pc 7(G)
10	*Mon petit mari (version 2)*	<2-2-1-2-2-1-1-1>@pc 9(A)

11	*Mon petit mari (version 3)*	 <2-1-2-2-3-2>@pc 7(G)
12	*Mon petit mari (version 4)*	 <2-2-1-2-2-3>@pc 0(C)
13	*Mon petit mari (version 5)*	 <2-2-1-2-2-3>@pc 3(E♭)
14	*Tout c'temps-là*	 <2-1-1-1-2-2-1-2>@pc 2(D)
15	*Refus des parents*	 <2-2-3-2-2-1>@pc 5(F)
16	*Elle abandonne ses parents*	 <2-2-1-2-2-2-1>@pc 5(F)
17	*Cette aimable tourterelle*	 <2-1-2-2-2-1-2>@pc 4(E)
18	*Cette aimable tourterelle (second version)*	 <2-1-2-2-2-1-2>@pc 2(D)
19	*Cette aimable tourterelle (third version)*	 <2-1-2-2-1-2-2>@pc 2(D)
20	*Elle est jolie*	 <2-2-1-2-2-3>@pc 5(F)
21	*Catherine et Amable*	 <2-2-1-2-2-2-1>@pc 0(C)
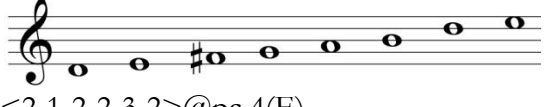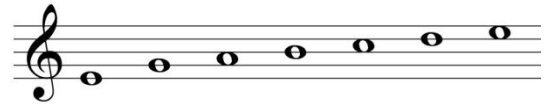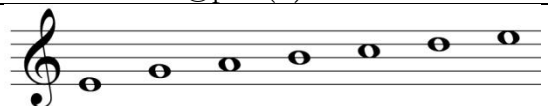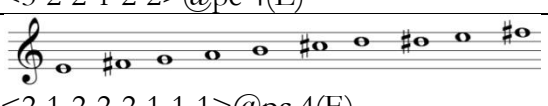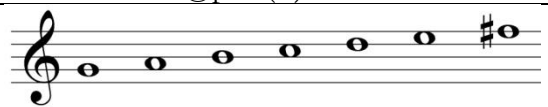
22	*La-ouiska*	
		<2-2-1-2-2-3>@pc 5(F)
23	*Reste avec moi*	
		<2-2-1-2-2-2-1>@pc 0(C)
NA	*Sous d'un garcon*	NA
24	*La Bocagère*	
		<2-2-1-2-2-2-1>@pc 5(F)
25	*Retour de l'amant au pays*	
		<2-2-1-2-2-2-1>@pc 5(F)
26	*Que vouliez-vous que j'dise*	
		<2-2-1-2-2-3>@pc 5(F)
27	*Derrière chez nous*	
		<2-2-1-2-5>@pc 5(F)
28	*Un bienfait n'est jamais perdu*	
		<2-2-1-2-2-2-1>@pc 0(C)
29	*La Danseuse noyée*	
		<2-2-1-2-4-1>@pc 5(F)
30	*L'Chignon d'ma soeur*	
		<2-2-1-2-2-2-1>@pc 5(F)
31	*Marthe et Marie*	
		<2-2-1-2-2-2-1>@pc 0(C)
32	*L'Epouvante*	
		<2-2-1-2-2-2-1>@pc 0(C)

33	*Morbleu corbleu marion*	 <2-1-2-2-3-2>@pc 2(D)
34	*Corinne Ladoucheur*	 <2-2-1-2-2-2-1>@pc 7(G)
35	*Les Amants malheureux*	 <2-2-1-2-2-1-1-1>@pc 2(D)
36	*Complainte du meurtrier*	 <2-2-1-1-1-2-1-1-1>@pc 5(F)
37	*J'ai la jambe alerte*	 <2-2-1-2-4-1>@pc 5(F)
38	*J'ai la jambe alerte (version 2)*	 <2-2-1-2-2-1-1-1>@pc 5(F)
39	*L'Oiseau en cage*	 <2-2-1-2-2-2-1>@pc 7(G)
40	*Elle cherche comme avant*	 <2-2-1-2-2-2-1>@pc 5(F)
41	*La Tire de la Sainte-Catherine*	 <2-1-1-1-2-2-1-2>@pc 7(G)
42	*Fête du Père Curé*	 <2-2-1-2-2-2-1>@pc 2(D)
43	*Fête du Père Cure (second version)*	 <2-2-1-1-1-2-2-1>@pc 5(F)

44	*Retire-toi*	
		<2-1-2-2-1-2-2>@pc 7(G)
45	*Bonsoir Mimi*	
		<2-2-1-2-2-2-1>@pc 5(F)
46	*L'Âne de p'tit Jean*	
		<2-2-1-2-2-2-1>@pc 2(D)
47	*La Poitrinaire*	
		<2-2-1-2-2-2-1>@pc 0(C)
48	*Voici la saison des cerises*	
		<2-2-1-2-2-2-1>@pc 0(C)
49	*Le Tailleur et le paysan*	
		<2-2-1-2-2-2-1>@pc 5(F)
50	*C'était une bergère*	
		<2-2-1-2-2-2-1>@pc 7(G)
51	*Mon Colin*	
		<2-2-1-2-2-2-1>@pc T(B♭)
52	*Délaissé*	
		<2-2-1-2-2-2-1>@pc 5(F)
53	*La Semaine de l'amoureux*	
		<2-2-1-2-2-2-1>@pc 7(G)
54	*Le Joli petit panier*	
		<2-2-1-2-2-2-1>@pc 5(F)

55	*Le Congé du soldat*	
		<2-2-1-2-2-2-1>@pc 0(C)
56	*Le Prince et la bergère*	
		<2-2-1-2-2-2-1>@pc 0(C)
57	*Je veux être belle*	
		<2-2-1-2-2-2-1>@pc 5(F)
58	*Parmi les blanches roses*	
		<2-2-1-2-4-1>@pc 7(G)
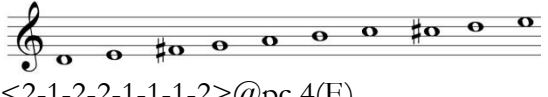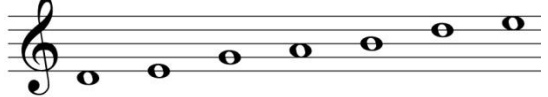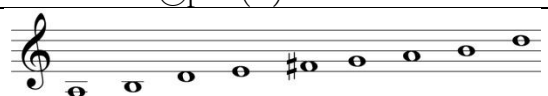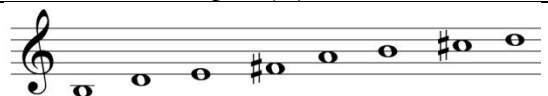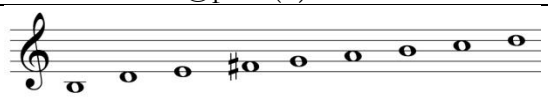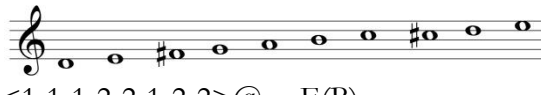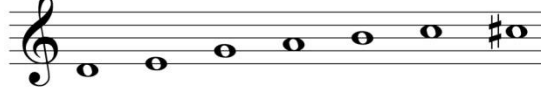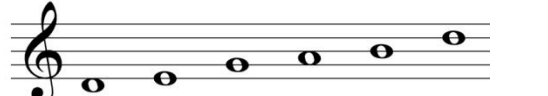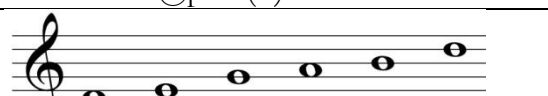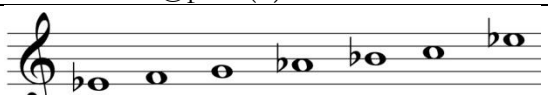
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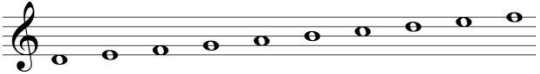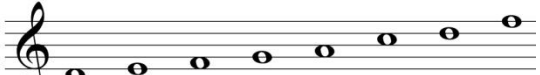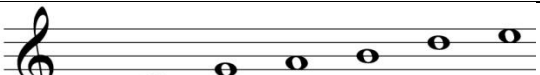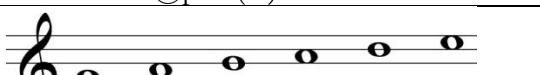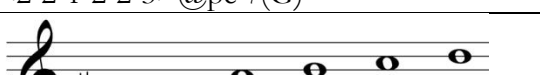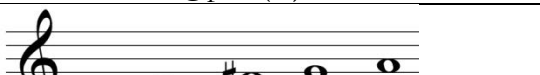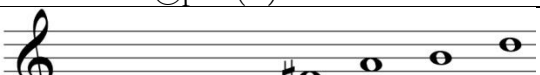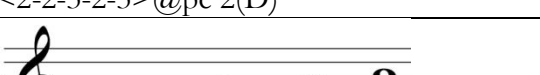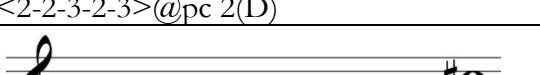
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1	1	*'S Muladuch mi 's mi ar m'Aimól*	 <2-1-2-2-3-2>@pc 4(E)
2	2	*Dhirich mi Suas*	 <3-2-2-1-2-2>@pc 4(E)
3	3	*Dh'éirich mi Suas*	 <3-2-2-1-2-2>@pc 4(E)
4	4	*Mhie Iaria nam Bratach Bána* (Ruairi Iain Bháin)	 <2-1-2-2-2-1-1-1>@pc 4(E)
5	5	*Mhie Iaria nam Bratach Bána* (Mrs. McNeil)	 <2-3-2-2-1-2>@pc 4(E)
6	6	*Thá an Oidnche Nochd Fuar* (Mrs. McNeil)	 <2-2-1-2-2-2-1>@pc 7(G)
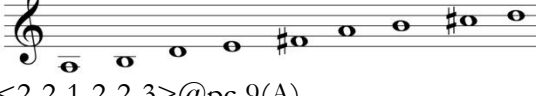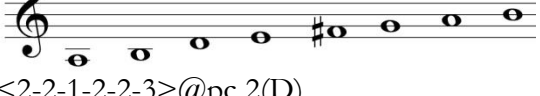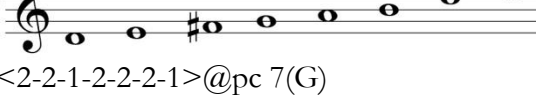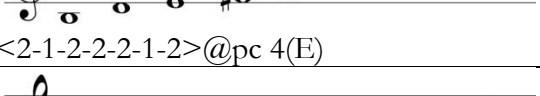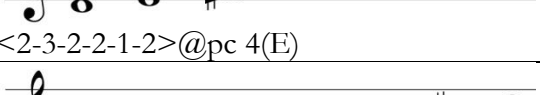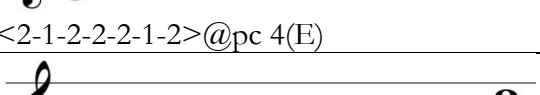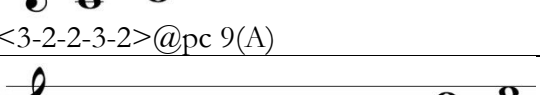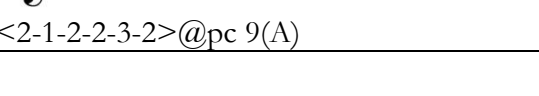
7	7	*Chummaic Mise 'n t-Óg Uasal* (Mrs. McNeil)	<2-1-1-3-2-3>@pc 7(G)
8	8	Untitled. Music notation barely legible, lyrics illegible.	<2-1-2-2-3-2>@pc 4(E)
9	9	*Fair a' Chinn Duibh*	<2-1-2-2-1-2-2>@pc 9(A)
10	10	*A Dhomhnaill Dhuinn, má Rinn Thu m'Eugcoir*	<2-2-3-2-3>@pc 7(G)
11	11	*Gheibh thu Oighrig mo Nighean*	<2-1-2-2-2-1-2>@pc E(B)
12	12	*Thuirt an Gobha "Fuirghidh mi"*	<3-2-2-1-2-2>@pc 4(E)
13	13	*Gu de Chuir an Traigh Thú 'n Diu?*	<2-2-1-2-2-3>@pc 7(G)
14	14	*Ho Ro 'Ille Dhuinn Shunndaich*	<2-1-2-2-3-2>@pc 6(F#)
15	15	*Cha B'ann le Fuachd*	<2-3-2-2-3>@pc 7(G)
16	16	*Cha n-eil mi gun Mhulad Orm*	<2-1-2-2-2-1-2>@pc 4(E)
17	17	*Rann na Muileartaich*	<2-2-3-2-3>@pc 7(G)
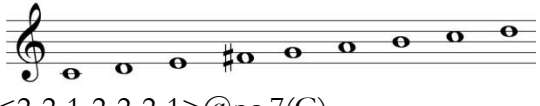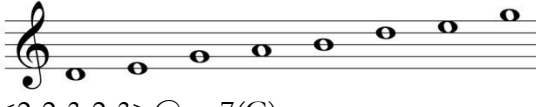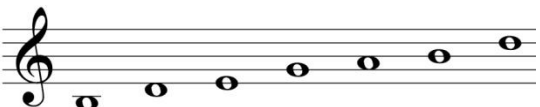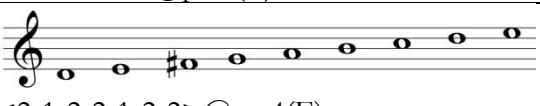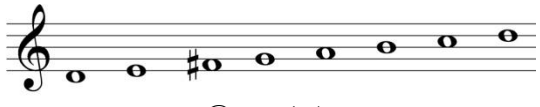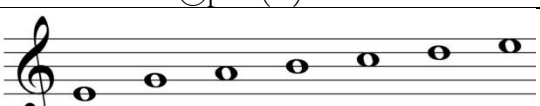
18	18	*Laoidh Dhiarmaid*	<3-2-2-3-2>@pc 9(A)
19	19	*Oran a' Phiatain*	<2-2-3-2-2-1>@pc 7(G)
20	20	*Ailean Duinn*	<2-1-2-2-2-1-2>@pc 4(E)
21	21	*An Robh Thu 'sa Bheinn?*	<2-1-2-2-3-2>@pc 9(A)
22	22	*Ailein Duinn*	<2-1-2-2-2-1-2>@pc 0(C)
23	23	*A Chraobh nan Ubhal, Gheug nan Abhal*	<2-1-2-2-3-2>@pc 4(E)
24	24	*Dh'eirich mi 's Cha Robh mi Sunndach*	<2-1-2-2-3-2>@pc E(B)
25	25	*Gur h-e mo Ghille Dubhdhonn*	<3-2-2-3-2>@pc E(B)
26	26	*Cha d'fhuair mi an cadal*	<2-2-3-2-3>@pc 9(A)
27	27	*é Fail Í é Fail é Ó*	<2-2-3-2-3>@pc 7(G)
28	28	*Chunnaic Righ Breatuinn 'na Shuain*	<3-1-2-2-2-1-1>@pc 2(D)
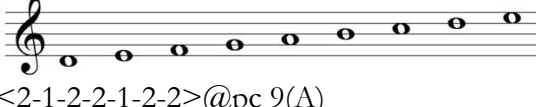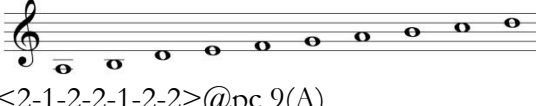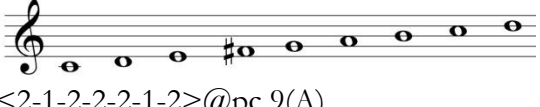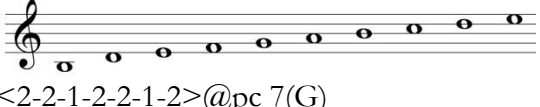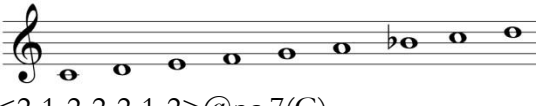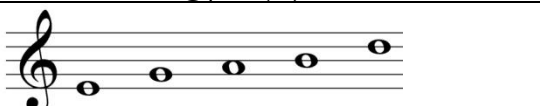
29	29	*Dhomhnaill a Ghaoil*	<4-3-2-2-1>@pc 7(G)
30	30	*Nuair Ghios mi Leam Fhin*	<2-1-1-1-2-2-1-2>@pc 9(A)
31	31	*Tha fear mor as mo dheidh*	<2-2-3-2-2-1>@pc 7(G)
32	32	*Chailleach Mhór an Fhuarain àird*	<2-2-3-2-3>@pc 7(G)
33	33	*Dh'Ìrich mi moch Maduinn Ceitein*	<2-1-2-2-3-2>@pc E(B)
34	34	*Ochón, a Righ! Nach Robh mi am Barraidh*	<2-2-3-2-3>@pc 7(G)
35	35	*'S gun Till mi*	<2-1-2-2-3-2>@pc 4(E)
36	36	*Am Bolinghordie*	<2-1-2-2-3-2>@pc 9(A)
37	37	*Cumha na Bean-Shidhe – Gura Mise Tha gu Dubhach*	<2-1-2-2-3-2>@pc 7(G)
38	38	*Cunha na Bean-Shidhe – Gura Mise Tha gu Dubhach*	<2-1-2-2-2-1-2>@pc 2(D)
39	39	*An Fhideag Airgid*	<3-2-2-1-2-2>@pc 4(E)
40	40	*'Si Nighean mo Ghaoil an Nighean Donn Óg*	<2-1-2-2-3-2>@pc 4(E)
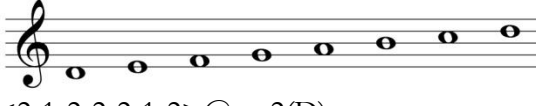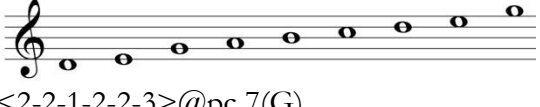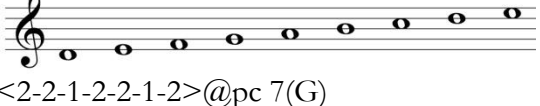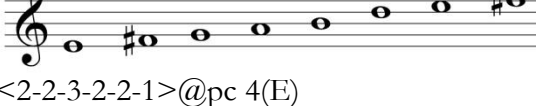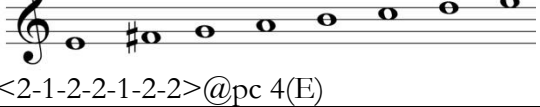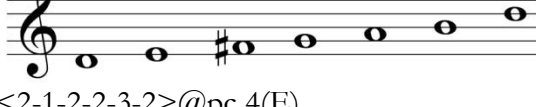
41	41	*Hore Ghillean nach Tingainn Sibh Lian*	 <2-2-3-2-2-1>@pc 2(D)
42	42	*Mo Run Geal Óg*	 <2-1-2-2-1-1-1-2>@pc 4(E)
43	43	*Cairistiana*	 <2-2-3-2-3>@pc 7(G)
44	44	*Cairistiana*	 <2-2-3-2-3>@pc 7(G)
45	45	*Moch 'sa Mhadainn 's mi Dùsgadh*	 <2-2-3-2-2-1>@pc 7(G)
46	46	*Horo Gun Togainn*	 <2-1-2-2-3-2>@pc E(B)
47	47	*O Thuill Mu, Chalum*	 <2-2-1-2-2-1-1-1>@pc 7(G)
48	48	*Cha déid Mór a Bharraidh Shrònaich (I)*	 <1-1-1-2-2-1-2-2>@pc E(B)
49	49	*Cha déid Mór a Bharraidh Shrònaich (II)*	 <2-1-1-1-2-3-2>@pc 9(A)
50	50	*Cha déid Mór a Bharraidh Shrònaich (III)*	 <3-2-3-2-2>@pc E(B)
51	51	*Cha déid Mór a Bharraidh Shrònaich (IV)*	 <3-2-3-2-2>@pc E(B)
52	51A R87	*Cha déid Mór a Bharraidh Shrònaich (V)*	 <2-2-3-2-2-1>@pc 8(A♭)
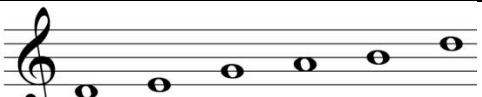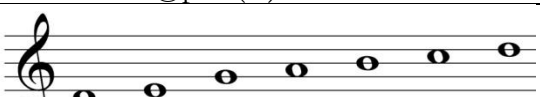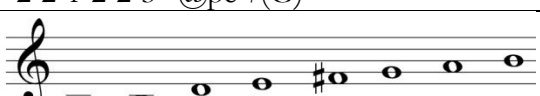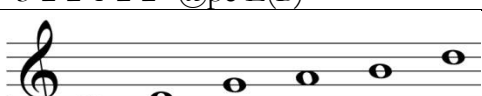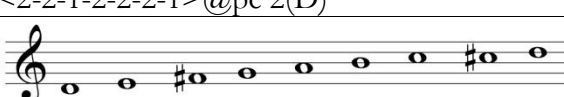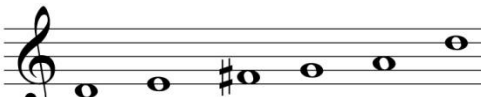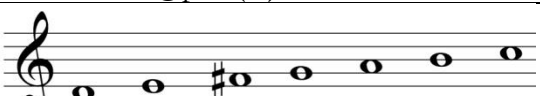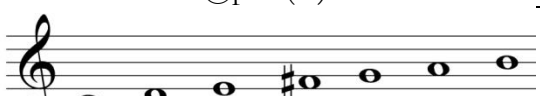
53	52	*Latha Inbher-Lochaidh*	<2-1-2-2-2-1-2>@pc 2(D)
54	53	*Oran do Shir Bachainn Mac'IU' Gathain – le Maighread ni Lachuinn*	<2-1-2-2-3-2>@pc 2(D)
55	54	*Ionam Clann Raghnaill*	<3-1-1-2-2-1-2>@pc 2(D)
56	55	*Mile Marbhaisg air a' Ghaol*	<2-1-2-2-2-1-2>@pc 2(G)
57	56	*An Spaideireacht Bharrach*	<2-2-3-2-3>@pc 7(G)
58	57	*Co Siod Thall air Straid na h-Gala?*	<2-2-1-2-2-3>@pc 7(G)
59	58	*Bra, Bra, Bloith*	<2-2-1-2-4-1>@pc 7(G)
60	59	*Am Meighneadh a Bha 'g moire*	<2-5-2-2-1>@pc 7(G)
61	60	*Co leis an crodh druimfhionu ud thall?*	<2-2-3-2-3>@pc 2(D)
62	61	*Piobaireachd – An Tarbh Breac Dearg - I*	<2-2-3-2-3>@pc 2(D)
63	62	*Piobaireachd – An Tarbh Breac Dearg – II*	<2-2-1-2-4-1>@pc 2(D)

64	63	*Beinn a' Cheathaich I*	 <3-2-2-3-2>@pc E(B)
65	64	*Beinn a' Cheathaich II*	 <2-2-1-2-2-2-1>@pc 2(D)
66	65	*Beinn a' Cheathaich III*	 <2-2-1-2-2-3>@pc 9(A)
67	66	*Thug mi 'n Oidhehe Ge B' Fhad' I (I)*	 <2-2-1-2-2-3>@pc 2(D)
68	67	*Thug mi 'n Oidhehe Ge B' Fhad' I (II)*	 <2-2-1-2-2-2-1>@pc 7(G)
69	68	*Thug mi 'n Oidhehe Ge B' Fhad' I (III)*	 <2-2-1-2-2-3>@pc 2(D)
70	69	*Oran do'n Eideadh Ghaidhealach*	 <2-1-2-2-3-2>@pc 4(E)
71	70	*A mhie a' mhaoir I*	 <2-1-2-2-2-1-2>@pc 4(E)
72	71	*A mhie a' mhaoir II*	 <2-3-2-2-1-2>@pc 4(E)
73	72	*A Mhie a' mhaoir III*	 <2-1-2-2-2-1-2>@pc 4(E)
74	73	*Duan F'ir Bhaginasdail*	 <3-2-2-3-2>@pc 9(A)
75	74	*Ged a Tha mi'n so 'nam Chrùban*	 <2-1-2-2-3-2>@pc 9(A)
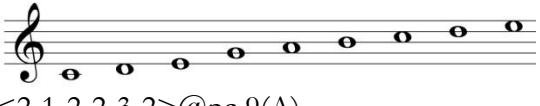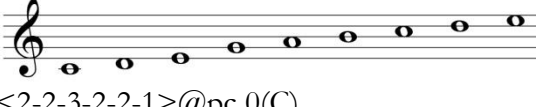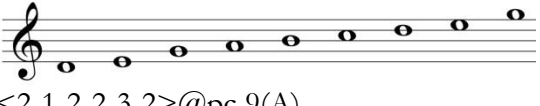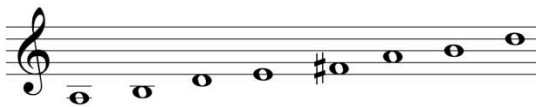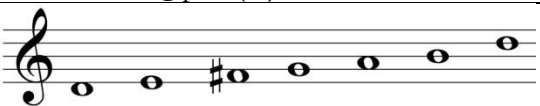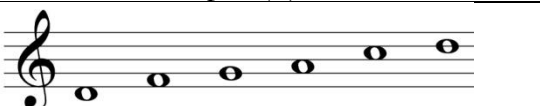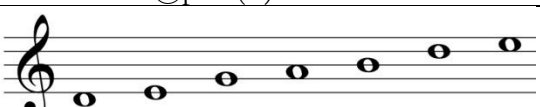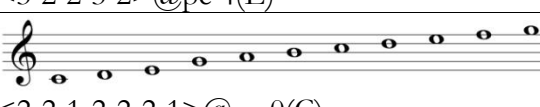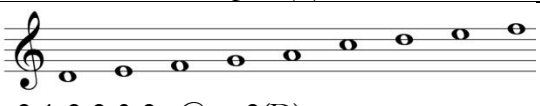
76	75	*An Diu An Diu Gar Reusontach*	 <3-2-2-2-1-2>@pc 9(A)
77	76	*An Guaithneas Bán*	 <2-2-1-2-2-2-1>@pc 7(G)
78	77	*Tha m'inntinn thum, cha tòg mi fonn*	 <2-2-3-2-3>@pc 7(G)
79	78	*Di-Sathuirne Ghabh mi Mulad*	 <2-2-3-2-3>@pc 2(D)
80	79	*Oran Do'n Phrionnsa – O, hì –ri ri*	 <3-2-2-3-2>@pc 4(E)
81	80	*Di Sathuirne Ghala mi mulad*	 <2-2-3-2-3>@pc 2(D)
82	81	*Chunnaic mise ma leannan I*	 <3-2-2-1-4>@pc 4(E)
83	82	*Chunnaic mise ma leannan II*	 <2-1-2-2-1-2-2>@pc 4(E)
84	83	*Dhirich mi mach a Bheinn Ghualain*	 <2-2-1-2-2-1-2>@pc 2(D)
85	84	*Thàinig an Oille Dubh 'Raoir 'na Shaile so*	 <2-2-3-2-2-1>@pc 2(D)
86	85	*Dhirich mi air moch Di-Luain*	 <3-2-2-1-2-2>@pc 4(E)
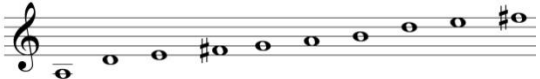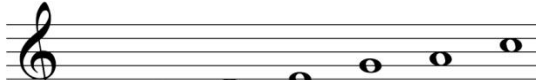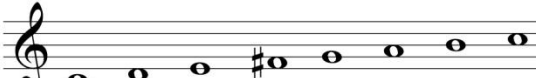
87	86	*Cailin Oy as Stiurumuna I*	
			<2-1-2-2-2-1-2>@pc 2(D)
88	87	*Cailin Oy as Stiurumuna II*	 <2-1-2-2-3-2>@pc 4(E)
89	88	*Mairearan nan Cuircia*	 <2-1-2-2-3-2>@pc 2(D)
90	89	*Alastair 'le Cholia*	 <2-1-2-2-1-2-2>@pc 9(A)
91	90	*Tha mo Bhreacan-sa fo'n Dìle*	 <2-1-2-2-1-2-2>@pc 9(A)
92	91	*C'àit an Diugh am Bheil Mo Dhdlsean?*	 <2-1-2-2-2-1-2>@pc 9(A)
93	92	*Oran do Bhoinipart*	 <2-2-1-2-2-1-2>@pc 7(G)
94	93	*Agus hò Mhòrag*	 <2-1-2-2-2-3>@pc 2(D)
95	94	*Hò rò, Ile 'Dhuinn*	 <2-1-2-2-2-1-2>@pc 7(G)
96	95	*Dean Cadaian Samhach*	 <3-2-2-3-2>@pc 4(E)
97	96	*Mo Chasan Dubh I*	 <2-3-2-2-1-2>@pc 2(D)
98	97	*Mo Chasan Dubh II*	 <2-2-3-2-3>@pc 7(G)

99	98	*'Choila mo Rùn*	<music notation> <2-2-3-2-3>@pc 2(D)
100	99	*'S e m' Eudail Mhór Thu, 'Mhic Ailein*	<music notation> <2-1-2-2-2-1-2>@pc 2(D)
101	100	*Moch An Diu a Rinn mi Gluasad*	<music notation> <2-1-2-2-3-2>@pc 4(E)
NA	101	The collection did not have an entry for 101.	NA
NA	102	The collection did not have an entry for 102.	NA
102	103	*A Mhic Iain 'ic Sheumais I*	<music notation> <2-2-1-2-2-3>@pc 7(G)
103	104	*A Mhic Iain 'ic Sheumais II*	<music notation> <2-2-1-2-2-1-2>@pc 7(G)
104	105	*Coisich a Rùin*	<music notation> <2-2-3-2-2-1>@pc 4(E)
105	106	*O hu hao 's mi Fo mhighean*	<music notation> <2-1-2-2-1-2-2>@pc 4(E)
106	107	*A Chuachag nam Beann*	<music notation> <2-1-2-2-3-2>@pc 4(E)
107	108	*Ailein Duinn an till thu 'n taobh-sa?*	<music notation> <2-2-3-2-3>@pc 7(G)
108	109	*Bha mise 'n raoir air an àirigh*	<music notation> <2-1-2-2-2-1-2>@pc 2(D)
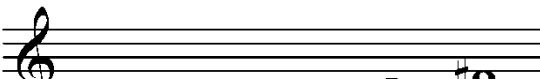
109	110	*Dh' éirich mi moch maauinn Chéitein*	 <2-1-2-2-2-1-2>@pc 9(A)
110	111	*Domhnallan Dubn, Domhnallan*	 <3-2-2-1-2-2>@pc 4(E)
111	112	*Mhie 'ie Ailein, Tha mi 'n Déiah Ort*	 <2-2-3-2-3>@pc 7(G)
112	113	*Dh' fhalabh mo rùn o chionn seachdain*	 <2-2-1-2-2-3>@pc 7(G)
113	114	*Tha sneacht air na beannaibh Diurach*	 <3-2-2-1-2-2>@pc E(B)
114	115	*'S àrd a chluinntear*	 <2-2-3-2-3>@pc 7(G)
115	116	*Gura muladach tha mi airàirgh crodh-bhainne*	 <2-2-1-2-2-2-1>@pc 2(D)
116	116A	*Gura muladach tha mi airàirgh crodh-bhainne (variant A)*	 <2-2-1-2-2-1-1-1>@pc 2(D)
117	117	*Là bha mi 'n lie Dunbheagain*	 <2-2-1-2-5>@pc 2(D)
118	118	*Cha dìrich mi 'm bruthach*	 <2-2-1-2-2-2-1>@pc 7(G)
119	119	*A Ghille 'Dhuinn Gur Tu bu Toigh Liom*	 <2-2-1-2-2-3>@pc 2(D)

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120	120	*Cha deid mi do dh'fhear gun bhata*	 <3-2-2-1-2-2>@pc 4(E)
121	121	*Cha taobh mi clann*	 <2-1-2-2-2-1-2>@pc 4(E)
122	122	*Gur tu mo chruinneag bhoidheach*	 <2-3-2-2-1-2>@pc 9(A)
123	123	*La Siubhal Beinne Dhomh*	 <2-2-3-2-3>@pc 7(G)
124	124	*F'liuch a bha mi 'n Coire Bhreacain*	 <2-1-1-1-2-2-1-2>@pc 4(E)
125	125	*An Cuala Sibh mu 'n Ghille Bhàn*	 <2-2-1-2-2-2-1>@pc 2(D)
126	126	*A mhairi Bhàm is Àille Sealladh*	 <2-2-1-2-2-3>@pc 7(G)
127	127	*Tha Caolas Eadar mi 's Iain*	 <2-1-2-2-2-3>@pc 4(E)
128	128	*'S mise 'n Bhean Bhocht air mo Scaradh*	 <2-2-1-2-2-2-1>@pc 2(D)
129	129	*Biodh an Deoch so 'n Laimh mo Ruin*	 <2-1-2-2-2-1-2>@pc(4)
130	130	*'S moch an Diu Gun d' Rinn mi Eirigh*	 <2-2-3-2-2-1>@pc 2(D)
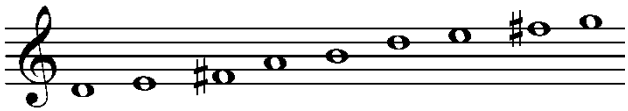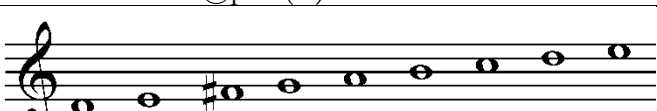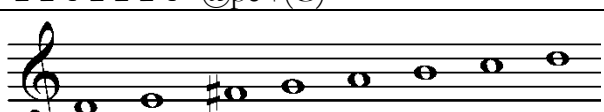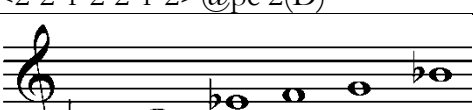
131	131	*Fonn air Mo Mhairi Lughaich*	
			<1-2-2-2-3-2>@pc 4(E)
132	132	*Slan Iomaradh do'n Ghoistiah*	
			<2-1-2-2-3-2>@pc 9(A)
133	133	*Sdiuinn an E-àite*	
			<2-2-3-2-2-1>@pc 0(C)
134	134	*An ciuinn thu mise 'chailin*	
			<2-1-2-2-3-2>@pc 9(A)
135	135	*O! Gur mise tha air mo leònadh*	
			<2-2-3-2-1-2>@pc 2(D)
136	136	*'S muladach a tha mi 'S mi 'nocht air sbràid ie m' chéile*	
			<2-2-3-2-3>@pc 2(D)
137	137	*Dh' éirich mi moch*	
			<2-2-3-2-3>@pc 2(D)
138	138	*Ó! Cha déid, cha déid mise*	
			<2-1-2-3-2-2>@pc 4(E)
139	139	*'S truagh, a Rìgh! 'S ó! Nighean Donn*	
			<2-2-3-2-3>@pc 4(E)
140	140	*'S truagh nach robh mi 'n riochd na h-eala*	
			<3-2-2-3-2>@pc 4(E)
141	141	*Caitriana Nighean Dubhghaill*	
			<2-2-1-2-2-2-1>@pc 0(C)
142	142	*Chaidh Ailen air Astar*	
			<2-1-2-2-3-2>@pc 2(D)

143	143	*Ó Diùram é Diùram*	
			<2-2-1-2-2-3>@pc 2(D)
144	144	*Gura mis'tha fo mhulad 's mi air Uilinn na stuie*	
			<2-2-3-2-3>@pc 0(C)
145	145	*Ó gur mise Hia fo mhìghean*	
			<2-1-2-2-2-1-2>@pc 9(A)
146	146	*Cùl ri m' Leannan 's e Thug mi 'n Diu*	
			<2-1-2-2-2-1-2>@pc 9(A)
147	147	*Gura mi Tha gu Cianail*	
			<2-3-2-2-2-1>@pc 9(A)

Traditional Songs From Nova Scotia

#	Title	Incipit and SIA
1	False Knight upon the Road [B]	
		<2-2-2-1-2-3>@pc 2(D)
2	Lady Isabel and the Elf Knight [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
3	Lady Isabel and the Elf Knight [B]	
		<2-2-3-2-2-1>@pc 2(D)
4	Lady Isabel and the Elf Knight [E]	
		<2-2-1-2-2-3>@pc 7(G)
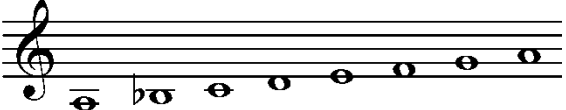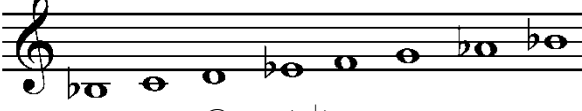
5	Lady Isabel and the Elf Knight [F]	
		<2-3-2-2-1-2>@pc 4(E)
6	Lord Randal [A]	
		<2-2-3-2-2-1>@pc 2(D)
7	Lord Randall [B]	
		<2-2-3-2-3>@pc 8(A♭)
8	Hind Horn [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
9	Hind Horn [C]	
		<2-2-1-2-2-2-1>@pc 7(G)
10	Hind Horn [E]	
		<2-2-1-2-2-1-2>@pc 9(A)
11	Cruel Mother [A]	
		<2-1-2-2-3-2>@pc 2(D)
12	Cruel Mother [B]	
		<2-2-1-2-2-1-1-1>@pc 7(G)
13	Cruel Mother [C]	
		<2-2-1-2-2-2-1>@pc 2(D)
14	Cruel Mother [D]	
		<2-1-2-2-1-2-2>@pc 2(D)

15	The Three Ravens	
		<2-2-3-2-2-1>@pc 7(G)
16	Captains Wedderburn's Courtship [A]	
		<2-1-2-2-3-2>@pc 4(E)
17	Captain Wedderburn's Courtship [B]	
		<2-1-2-2-3-2>@pc 4(E)
18	Captain Wedderburn's Courtship [C]	
		<2-2-1-2-1-1-2-1>@pc 4(E)
19	The Twa Brothers	
		<2-2-3-2-3>@pc 2(D)
20	Lord Bateman [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
21	Lord Bateman [B]	
		<2-2-1-2-2-2-1>@pc 7(G)
22	Lord Bateman [D]	
		<2-2-1-2-2-1-2>@pc 2(D)
23	Cherry Tree Carol [A]	
		<2-2-3-2-3>@pc 3(E♭)
24	Cherry Tree Carl [B]	
		<2-2-1-2-2-2-1>@pc 2(D)

25	Young Hunting [A]	
		<2-1-2-2-3-2>@pc 7(G)
26	Lord Thomas and Fair Ellinor	
		<2-1-2-2-3-2>@pc 7(G)
27	Lord Lovel [A]	
		<2-2-3-2-2-1>@pc 2(D)
28	Lord Lovel [untitled]	
		<2-2-1-2-2-3>@pc 2(D)
29	Little Musgrave and Lady Barnard [A]	
		<2-2-3-2-2-1>@pc 4(E)
30	Little Musgrave and Lady Barnard [B]	
		<2-1-1-1-2-1-1-1-1-1>@pc 5(F)
31	Barbara Ellen [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
32	Barbery Allan [C]	
		<2-2-1-2-2-2-1>@pc 7(G)
33	Barbara Ellen [D]	
		<2-2-1-2-2-2-1>@pc 7(G)
34	Barbara Ellen [E]	
		<2-2-1-2-2-3>@pc 5(F)

35	The Bailiff's Daughter [A]	
		<2-1-2-2-2-1-2>@pc 4(E)
36	The Bailiff's Daughter of Islington [B]	
		<2-1-2-2-2-1-2>@pc 4(E)
37	Bailiff's Daughter [C]	
		<2-1-2-2-2-1-2>@pc 4(E)
38	Famous Flower of Serving Men	
		<2-2-3-2-2-1>@pc 2(D)
39	The Baffled Knight	
		<2-2-1-2-2-1-1-1>@pc0(C)
40	Bold Pedlar and Robin Hood	
		<2-1-2-2-2-1-2>@pc 2(D)
41	Robin Hood's Progress to Nottingham	
		<2-2-3-2-2-1>@pc 0(C)
42	Bonny House o' Airlie [A]	
		<2-1-2-2-2-1-2>@pc 9(A)
43	The Gypsy Laddie	
		<2-3-2-2-1-2>@pc 0(C)
44	Geordie [A]	
		<2-1-2-2-3-2>@pc 7(G)
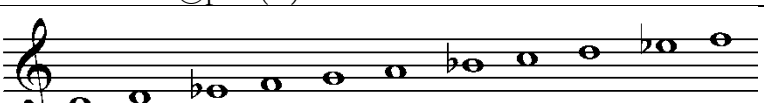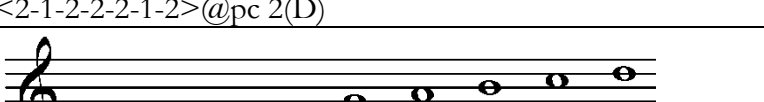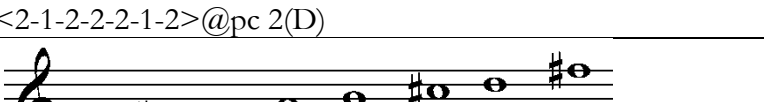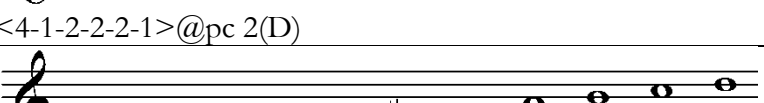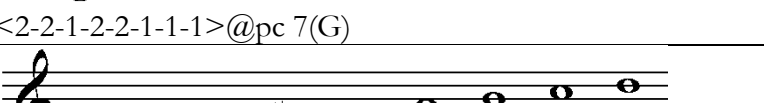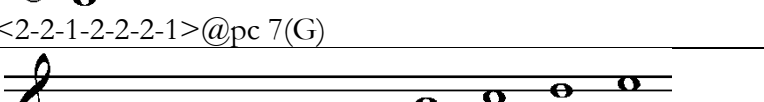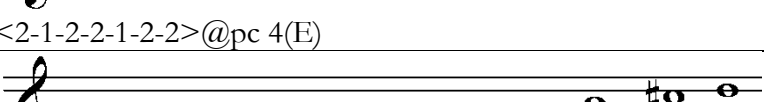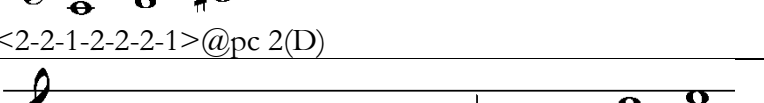
45	Sir James the Ross [A]	
		<2-2-1-2-2-1-2>@pc 9(A)
46	Sir James the Ross [B]	
		<2-2-3-2-3>@pc 5(F)
47	Katherine Jaffray [A]	
		<2-2-1-2-2-2-1>@pc 5(F)
48	The Grey Cock [A]	
		<2-1-2-2-2-1-2>@pc 9(A)
49	Margaret and John [B]	
		<2-1-2-2-1-2-2>@pc 2(D)
50	Henry Martyn	
		<2-2-1-2-2-2-1>@pc 2(D)
51	Henry Martyn [unlabelled]	
		<2-2-1-2-2-2-1>@pc 0(C)
52	The Suffolk Miracle [B]	
		<2-1-2-2-2-1-2>@pc 7(G)
53	Our Goodman	
		<2-2-1-2-2-2-1>@pc 5(F)
54	Get Up and Bar the Door	
		<2-2-1-2-2-2-1>@pc 5(F)

55	The Wife Wrapt in Wether's Skin	
		<2-2-1-2-2-3>@pc 7(G)
56	The Farmer's Curst Wife [A]	
		<2-2-1-2-2-2-1>@pc T(B♭)
57	The Farmer's Curst Wife [E]	
		<2-2-1-2-2-2-1>@pc 5(F)
58	The Gaberlunyie Man	
		<2-2-1-2-2-1-2>@pc 2(D)
59	Golen Vanity [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
60	Golden Vanity [B]	
		<2-2-1-2-2-2-1>@pc 7(G)
61	The Golden Vanity [C]	
		<2-2-1-2-2-2-1>@pc T(B♭)
62	The Golden Vanity [D]	
		<2-2-1-1-1-2-2-1>@pc 7(G)
63	The Mermaid	
		<2-2-1-2-2-2-1>@pc 3(E♭)
64	He's Young but He's Daily A-Growing [A]	
		<2-1-2-2-3-2>@pc 5(F)
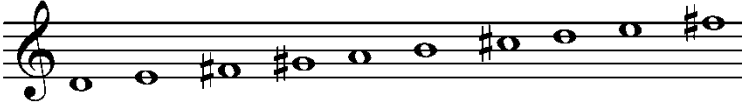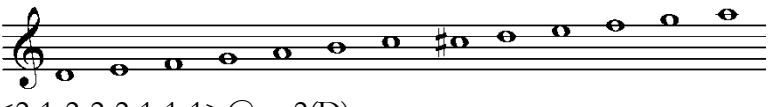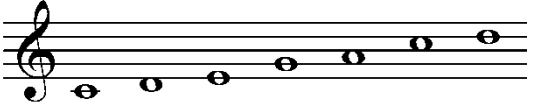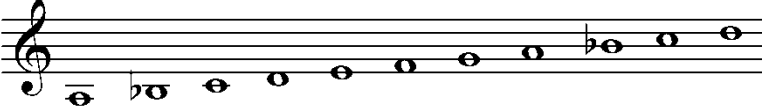
65	Gallows [A]	 <2-2-3-2-3>@pc 7(G)
66	The Bold Fisherman [A]	 <2-2-1-2-2-2-1>@pc 9(A)
67	The Ship's Carpenter [A]	 <2-1-2-2-2-1-2>@pc 7(G)
68	The Ship's Carpenter [D]	 <2-2-1-2-2-1-2>@pc T(B♭)
69	The Three Jovial Huntsmen [A]	 <3-2-2-3-2>@pc 4(E)
70	Three Bold Huntsmen [B]	 <2-2-1-2-2-3>@pc 7(G)
71	Turkish Rover	 <2-2-1-2-2-2-1>@pc 5(F)
72	The Wealthy London Prentice	 <2-1-2-2-1-1-1-1-1>@pc0(C)
73	All Round My Hat [A]	 <2-2-1-2-2-1-1-1>@pc5(F)
74	All Round My Hat [B]	 <2-2-1-2-2-2-1>@pc 5(F)
75	As I Rode Out	 <2-2-1-2-2-2-1>@pc 9(A)
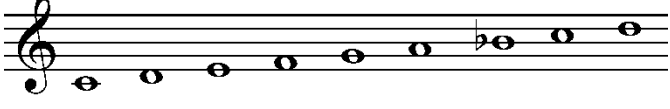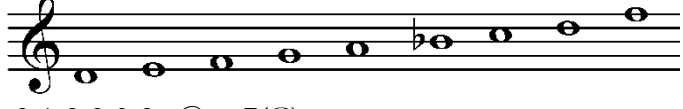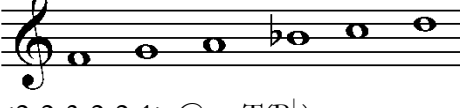
76	Banks of Sweet Dundee [A]	
		<2-1-2-2-3-2>@pc 7(G)
77	Black-Eyed Susan [A]	
		<2-1-2-2-2-1-1-1>@pc 7(G)
78	Black-Eyed Susan [B]	
		<2-1-2-2-3-1-1>@pc 7(G)
79	Branded Lambs	
		<2-2-1-2-2-2-1>@pc 7(G)
80	Broken Ring Song [A]	
		<2-2-1-2-2-1-2>@pc 2(D)
81	Seven Long Years [B]	
		<4-1-2-2-1-1-1>@pc 9(A)
82	The Brown Girl [A]	
		<2-1-2-2-3-2>@pc 9(A)
83	The Brown Girl [B]	
		<2-2-1-2-2-2-1>@pc 9(A)
84	Constant Farmer's Son	
		<2-2-1-2-2-1-2>@pc 4(E)
85	The Cuckoo [A]	
		<2-2-1-2-2-2-1>@pc 9(A)
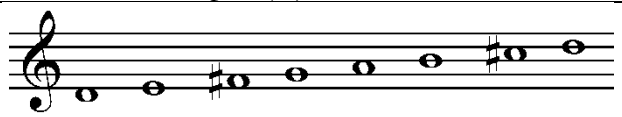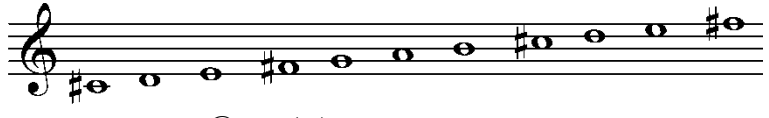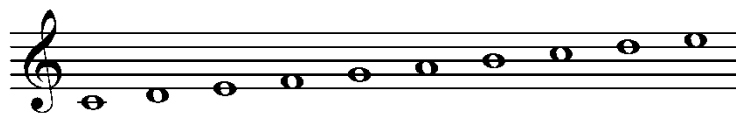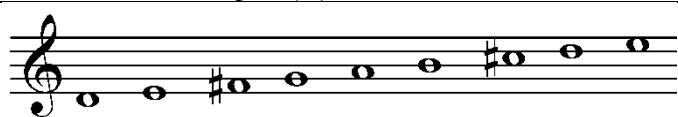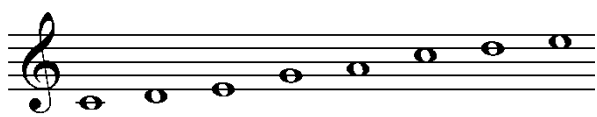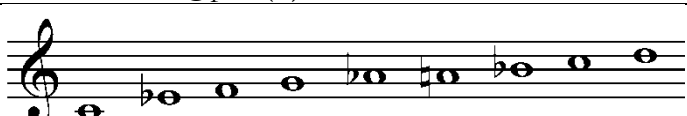
86	The Dark-Eyed Sailor [A]	
		<2-2-1-2-2-2-1>@pc 5(F)
87	Disguised Sailor	
		<2-2-1-2-2-2-1>@pc 7(G)
88	The Dog and the Gun [A]	
		<2-2-1-2-2-2-1>@pc 9(A)
89	Down by the Fair River	
		<2-1-2-2-1-1-1-2>@pc 2(D)
90	The Dreadful Ghost [A]	
		<2-1-2-2-3-2>@pc 5(F)
91	The Dreadful Ghost [B]	
		<2-1-2-2-1-1-1-2>@pc 9(A)
92	Early Early in the Spring	
		<2-1-2-2-3-2>@pc 2(D)
93	William and Nancy	
		<2-2-1-2-2-2-1>@pc 2(D)
94	Early in the Summer in That Lovely Month	
		<3-2-2-1-2-2>@pc 9(A)
95	The Farmer's Boy	
		<2-1-2-2-1-1-1-2>@pc 2(D)
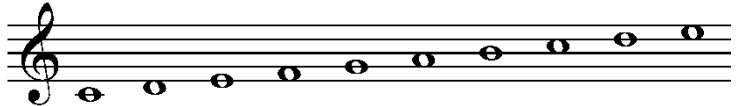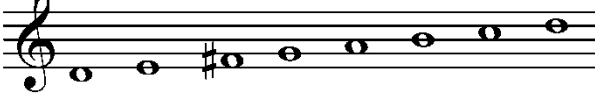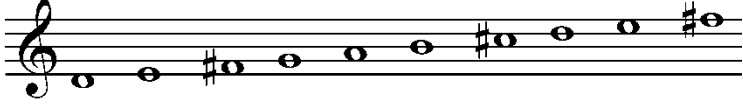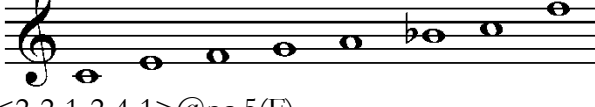
96	Highland Mary	
		<2-1-1-1-2-2-1-2>@pc 4(E)
97	I'll Give My Love an Apple	
		<2-1-2-2-3-2>@pc 2(D)
98	I'll Give My Love an Apple [unlabelled]	
		<2-1-2-2-2-1-2>@pc 0(C)
99	I'm Scarce Sixteen Come Sunday [A]	
		<2-1-2-2-2-1-2>@pc 2(D)
100	I'm Going to Get Married [A]	
		<2-1-2-2-2-1-2>@pc 2(D)
101	I'm Going to Be Married [B]	
		<4-1-2-2-2-1>@pc 2(D)
102	Jack the Sailor [A]	
		<2-2-1-2-2-1-1-1>@pc 7(G)
103	Jack Tar [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
104	Jessie and Jimmie	
		<2-1-2-2-1-2-2>@pc 4(E)
105	Jockey to the Fair	
		<2-2-1-2-2-2-1>@pc 2(D)
106	Johnny Riley [A]	
		<2-1-2-2-1-2-2>@pc 2(D)

107	George Riley [B]	
		<2-2-1-2-2-1-1-1>@pc 2(D)
108	Young Riley [C]	
		<2-1-2-2-3-2>@pc 2(D)
109	The Jolly Miner	
		<2-1-2-2-2-1-2>@pc 2(D)
110	Jolly Ploughboy	
		<2-2-1-2-2-2-1>@pc 2(D)
111	Jolly Roving Tar	
		<2-2-3-2-3>@pc 2(D)
112	Jolly Young Sailor Boy	
		<2-2-1-2-2-2-1>@pc 2(D)
113	Jovial Young Sailor [A]	
		<2-1-2-2-1-1-1-2>@pc 2(D)
114	It Is of a Rich Lady [B]	
		<3-2-2-2-1-2>@pc 2(D)
115	Willie [D]	
		<2-2-1-2-2-1-2>@pc 2(D)
116	Kate	
		<2-2-1-2-2-1-2>@pc 2(D)

117	Lost Jimmie Whalen	
		<2-1-2-2-2-1-2>@pc 2(D)
118	Lovely Nancy	
		<2-2-1-2-2-2-1>@pc 9(A)
119	The Miracle Flower	
		<3-2-2-3-2>@pc 2(D)
120	Nancy	
		<2-1-2-2-2-1-1-1>@pc 2(D)
121	Old Man	
		<2-2-1-2-2-2-1>@pc 5(F)
122	Peggy Gordon [A]	
		<2-2-1-2-2-2-1>@pc 7(G)
123	Pretty Polly [A]	
		<2-1-2-2-2-1-2>@pc 2(D)
124	Pretty Polly [B]	
		<2-3-2-3-2>@pc 2(D)
125	Pretty Polly	
		<2-2-1-2-2-2-1>@pc 5(F)
126	Quaker's Courtship	
		<2-2-3-2-3>@pc 2(D)
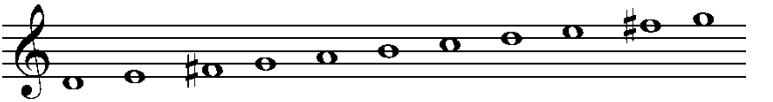
127	Rocks of Scilly	
		<2-2-3-2-2-1>@pc 0(C)
128	Saucy Sailor [A]	
		<2-2-1-1-1-2-2-1>@pc 5(F)
129	Saucy Sailor [B]	
		<2-2-1-2-2-2-1>@pc 5(F)
130	The Sheffield Prentice [A]	
		<2-2-1-2-2-2-1>@pc 5(F)
131	Silvery Tide [A]	
		<2-2-1-2-2-2-1>@pc 9(A)
132	Silvery Tide [B]	
		<2-2-1-2-2-2-1>@pc 9(A)
133	Stormy Winds of Winter [A]	
		<2-1-2-2-2-1-2>@pc 7(G)
134	Tarry Trousers [A]	
		<2-2-1-2-2-2-1>@pc 0(C)
135	Tarry Trousers [B]	
		<2-2-1-2-2-2-1>@pc 7(G)
136	When a Man's in Love	
		<2-1-2-2-3-2>@pc 7(G)
137	When I Was Single	
		<2-2-3-2-2-1>@pc T(B♭)

138	When Will Ye Gang Awa'?	
		<2-2-3-2-2-1>@pc 2(D)
139	Willie [A]	
		<2-1-2-2-2-1-2>@pc 4(E)
140	Willie [B]	
		<2-2-1-2-2-1-2>@pc 2(D)
141	Willie [unlabelled]	
		<2-2-1-2-2-2-1>@pc 2(D)
142	Young Edmund of the Lowlands	
		<2-1-2-2-2-1-2>@pc 2(D)
143	Come All My Old Comrades [A]	
		<2-1-2-2-2-1-2>@pc 4(E)
144	Paul Jones	
		<2-2-1-2-2-3>@pc 2(D)
145	The Banks of Newfoundland [A]	
		<2-3-2-3-2>@pc 2(D)
146	Banks of Newfoundland [B]	
		<2-1-2-2-3-2>@pc 0(C)
147	Pirate Song	
		<2-1-2-2-1-1-1-2>@pc 0(C)

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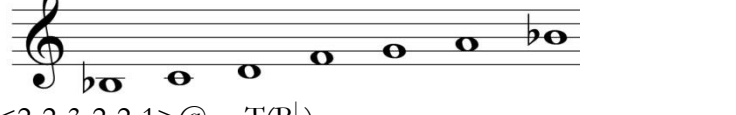
148	Crocodile Song	
		<2-2-1-2-2-2-1>@pc 0(C)
149	Stormy Weather Boys	
		<2-1-2-2-3-2>@pc 2(D)
150	Spanish Ladies	
		<2-2-1-2-2-2-1>@pc 9(A)
151	The Miller of Derbyshire	
		<2-2-1-2-2-1-2>@pc 2(D)
152	Brennan on the Moor	
		<2-2-1-2-2-2-1>@pc 2(D)
153	Well Sold the Cow	
		<2-1-2-2-2-1-2>@pc 5(F)
154	Wild Irishman	
		<2-1-2-2-3-2>@pc 7(G)
155	Paddy Backwards	
		<2-2-1-2-2-2-1>@pc 2(D)
156	Derby Ram [A]	
		<2-2-3-2-2-1>@pc 2(D)
157	Down by the Brook	
		<2-2-1-2-4-1>@pc 5(F)

158	The Carrion Crow [A]	
		<2-1-2-2-2-1-2>@pc 4(E)
159	The Carrion Crow [B]	
		<2-2-3-2-2-1>@pc 5(F)
160	Billy Boy [A]	
		<2-2-1-2-2-3>@pc 2(D)
161	The Fox [A]	
		<2-2-1-2-2-2-1>@pc 9(A)
162	The Fog He Would A-Wooing Go [A]	
		<2-2-3-2-3>@pc 5(F)
163	The Frog and the Mouse [D]	
		<2-2-1-2-2-2-1>@pc 0(C)
164	Soldier, Soldier [A]	
		<2-2-1-2-2-3>@pc 5(F)
165	Soldier, Soldier [B]	
		<2-2-3-2-2-1>@pc 2(D)
166	The Old Grey Goose	
		<2-2-1-2-5>@pc 7(G)
167	The Wild Man of Borneo	
		<2-2-1-2-5>@pc 5(F)
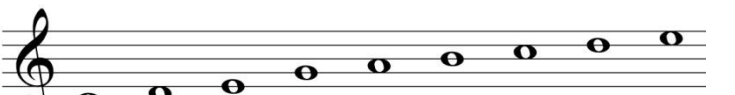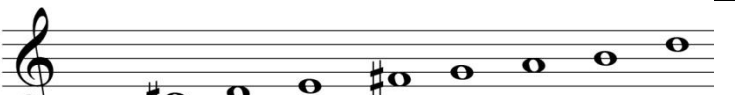
168	The Tree in the Bog [A]	
		<2-2-1-2-2-2-1>@pc 3(E♭)
169	The Tree in the Bog [B]	
		<2-2-3-2-3>@pc 5(F)
170	He Took Her by the Lily-White Hand	
		<2-2-3-2-2-1>@pc 7(G)
171	Here Comes a Duke A-Riding [A]	
		<2-2-3-2-2-1>@pc 5(F)
172	Here Come Three Dukes [B]	
		<2-2-3-2-2-1>@pc 7(G)
173	See This Pretty Little Girl of Mine	
		<2-2-1-2-2-2-1>@pc 5(F)
174	Nova Scotia Song	
		<2-1-2-2-1-2-1-1>@pc 9(A)
175	Chesapeake and Shannon	
		<2-1-2-2-1-1-1-2>@pc 7(G)
176	The Jam at Gerry's Rock	
		<2-2-1-2-2-2-1>@pc 3(E♭)
177	The Stately Southerner [A]	
		<4-1-2-2-2-1>@pc 0(C)

178	The Stately Southerner [B]	
		<2-2-1-2-2-2-1>@pc 7(G)
179	Sweet Sunny South [A]	
		<2-1-2-2-2-1-2>@pc 9(A)
180	Shantyman's Life	
		<2-1-1-1-2-2-1-2>@pc 2(D)
181	The Joys of Mary	
		<2-1-2-2-1-2-2>@pc 0(C)
182	Auction Block	
		<2-1-4-3-2>@pc 0(C)
183	Welcome Table	
		<2-1-1-3-2-3>@pc 5(F)
184	In That Morning	
		<3-2-1-1-2-1-2>@pc 5(F)
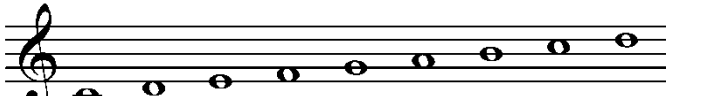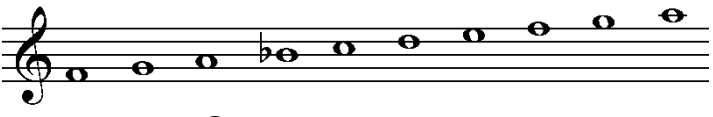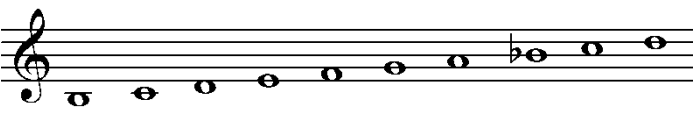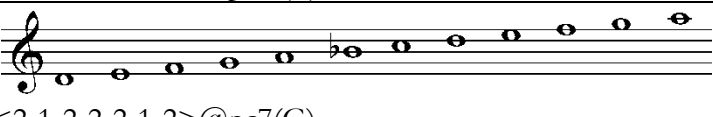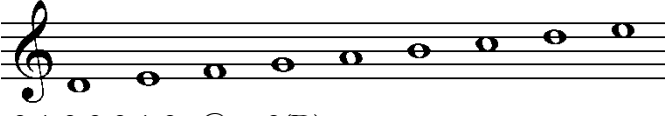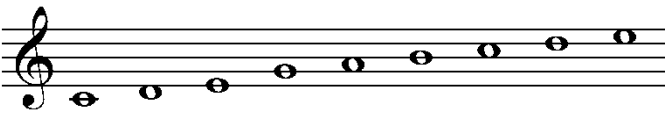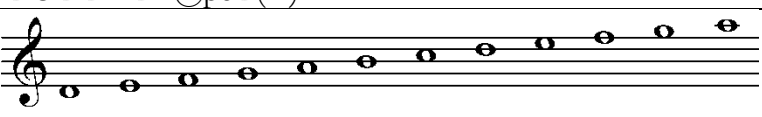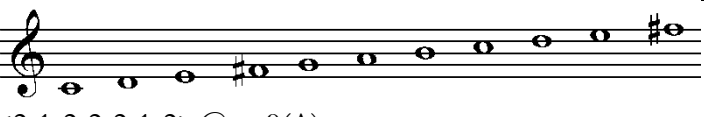
#	Song Title	Incipit/ SIA
1	*Long Mo Bhuadair*	<2-1-2-2-3-2>@pc 5(F)
2	*Freagairt Na Gaoithe*	<2-1-2-2-3-2>@pc 5(F)
3	*A' Fàgail Cheap Breatann*	<3-2-2-3-2>@pc 2(D)
4	*Té A' Chinn Léith!*	<2-2-3-2-3>@pc 3(E♭)
5	*Caisteal Dùnaidh (Òran Mór)*	<2-1-2-2-3-2>@pc 2(D)
6	*An Dachaidh Bhuan*	<2-2-3-2-2-1>@pc T(B♭)
7	*Eilean Mara Fada O Thìr*	<2-3-2-3-2>@pc 4(E)
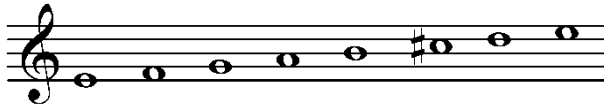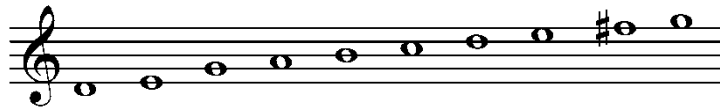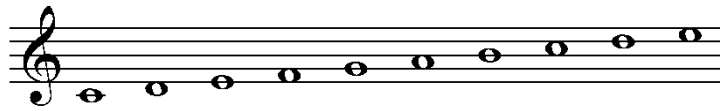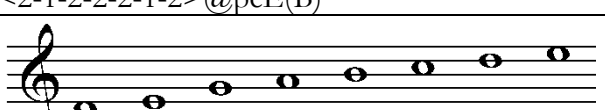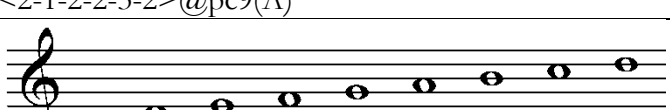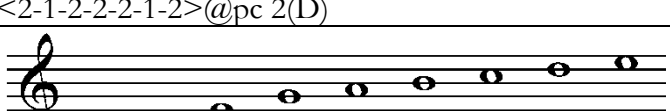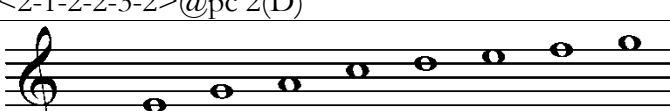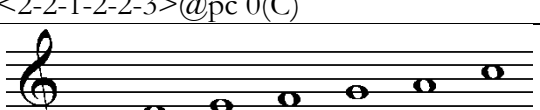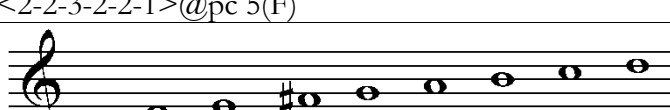
#	Song Title	Incipit/ SIA
1	The Kangaroo	 <2-1-1-1-2-2-1-2>@pc 2(D)
NA	The Mary L. Mackay	 <2-3-2-2-1-2>@pc 2(D) Transposed version of same song from *Songs and Ballads from Nova Scotia* (p. 284).
NA	When A Man's In Love	 <2-1-2-2-3-2>@pc 4(E) Transposed version of same song from *Traditional Songs of Nova Scotia* (p. 214).
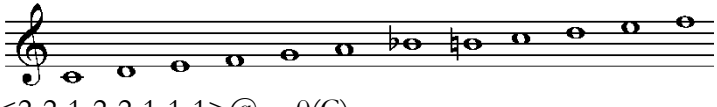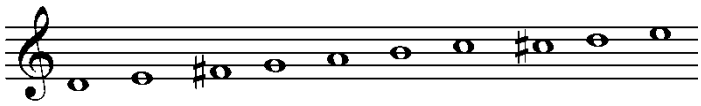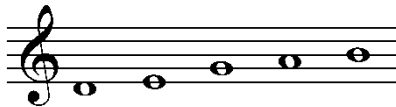
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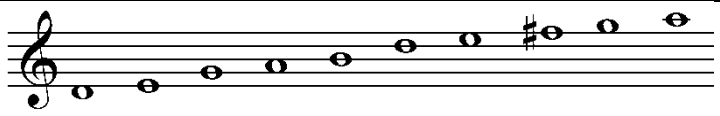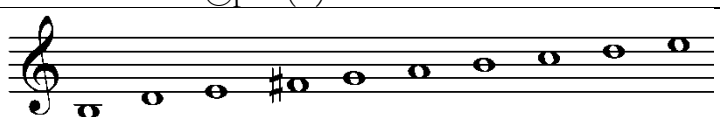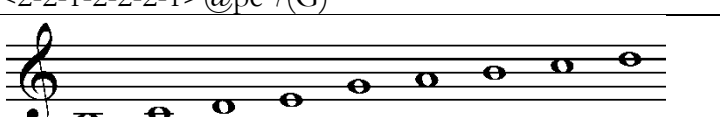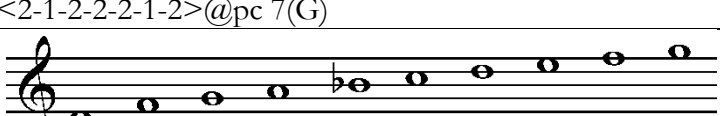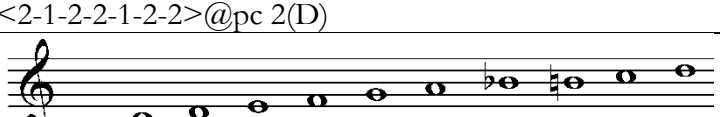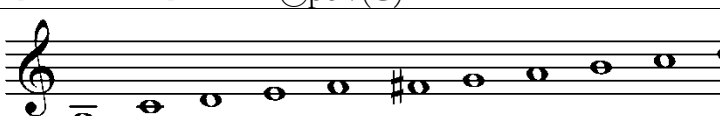
#	Song Title	Incipit /SIA
1	A Bonny Ca' Laddie For Me (p. 33) Reel 153B18-19	 <2-1-2-2-1-2-2>@pc 9(A)
2	A Maid I Am in Love (p. 78) Tape 104B	 <2-1-2-2-2-1-2>@pc 2(D)
3	A Sailor Courted A Farmer's Daughter (p. 44) Tape 106B	 <2-1-2-2-2-1-2>@pc 2(D)
4	All Around my Hat (p. 80) Reel 122B1-2	 <2-1-2-2-2-1-2>@pc 2(D)
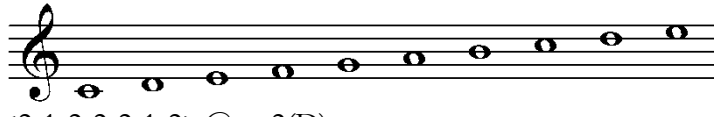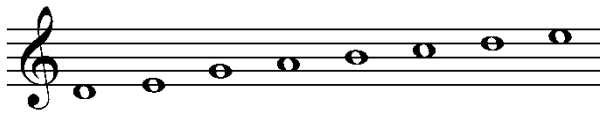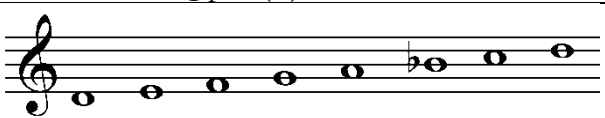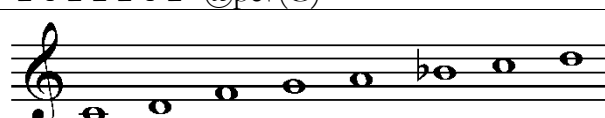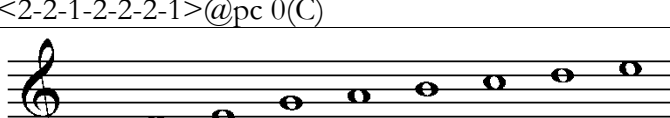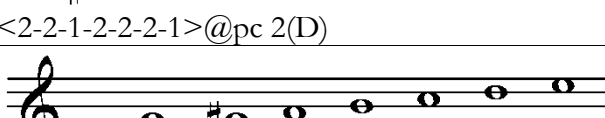
5	All Around My Hat (p. 81) Tape 110B	 <2-1-2-2-2-1-2>@pc 2(D)
6	Along the Shores of Boularderie (p. 187) Tape 62	 <2-2-3-2-2-1>@pc 7(G)
7	As I Wandered By The Brookside (p. 35) Tape 77	 <2-2-1-2-2-2-1>@pc 5(F)
8	As Jimmie Went A-Hunting (p. 111) Tape 47	 <2-2-1-2-2-1-2>@pc 0(C)
9	Balaclava (p. 156) Reel 72	 <2-1-2-2-2-1-2>@pc7(G)
10	Banks of Newfoundland (p. 140) Tape 77	 <2-1-2-2-2-1-2>@pc 2(D)
11	Battle of Alma (p. 148) Tape 75	 <2-3-2-2-1-2>@pc 2(D)
12	Benjamin Dean (p. 189) Tape 68	 <2-2-1-2-2-1-2>@pc 7(G)
13	Black-Eyed Susan (p. 90) Tape 64 & 77	 <2-1-2-2-2-1-2>@pc 9(A)
14	Bonny Barbara Allan (p. 13) Tape 91A	 <2-1-2-2-2-1-2>@pc 2(D)
15	Bound Down to Newfoundland (p. 195) Tape 68	 <2-2-1-2-2-1-2>@pc 0(C)
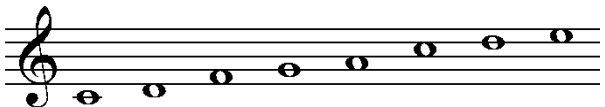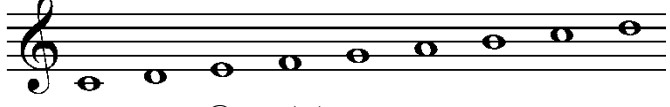
16	Broken Ring Song (p. 59) Tape 106A	
		<2-2-1-2-1-2-2>@pc 9(A)
17	Burns and his Highland Mary (p. 88) Tape 50	
		<2-1-2-2-2-1-2>@pc 9(A)
18	Burns and His Highland Mary (p. 89) Tape 102A No. 8	
		<2-1-2-2-2-1-2>@pc 2(D)
19	By Kells Waters (p. 51) Tape 172A	
		<2-1-2-2-2-1-2>@pcE(B)
20	Ca' The Ewes Unto The Knowes (p. 46) Reel 120B 9-10	
		<2-1-2-2-3-2>@pc9(A)
21	Cape Breton Murder (p. 191) Tape 72 No. 5	
		<2-1-2-2-2-1-2>@pc 2(D)
22	Captain Wedderburn's Courtship (p. 6) Tape 22	
		<2-3-2-2-1-2>@pc 2(D)
23	Caroline of Edinborough Town (p. 99) Reel 85	
		<2-1-2-2-3-2>@pc 2(D)
24	Catherine Était Fille (p. 154) Tape 12	
		<2-2-1-2-2-3>@pc 0(C)
25	Cotton Wool Pie (p. 206) Tape 96B	
		<2-2-3-2-2-1>@pc 5(F)
26	Courting is a Pleasure (p. 71) Reel 43	
		<2-2-1-2-2-1-2>@pc 2(D)
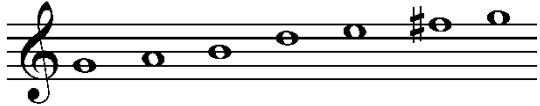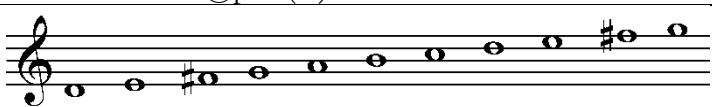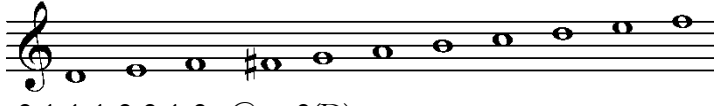
27	Dance Song (Gaelic) (Flushing the Goats) (p. 177)	
		<2-2-1-2-2-3>@pc 0(C)
28	Dance Song (Gaelic) (The Black Mill) (p. 179) Tape 63	
		<2-2-1-2-2-3>@pc 0(C)
29	Dans La Prison de Nantes (Milling Song) (p. 170) Tape 124A7-10	
		<2-1-4-2-1-2>@pc 9(A)
30	Derrière Chez Nous (p. 169)	
		<2-1-2-2-2-1-2>@pc 9(A)
31	Do You See That There Bird On Yonder Tree? (p. 85)	
		<2-1-2-2-2-1-1-1>@pc E(B)
32	Down By the Fair River (p. 69) Tape 71	
		<2-1-2-2-3-2>@pc 4(E)
33	Down By the Seaside (Broken Ring Song) (p.58) Tape 108A	
		<2-1-2-2-2-1-2>@pc 9(A)
34	Early Early in the Spring	
		<2-2-1-2-2-1-1-1>@pc 7(G)
35	Early, Early in the Spring (p. 163) Tape 71	
		<2-1-2-2-2-1-2>@pc 2(D)
36	Early Monday Morning (p.32) Tape 29	
		<2-1-2-2-2-1-2>@pc 2(D)
37	Entre Paris et Saint Dennie (p. 155) 101B1	
		<2-1-4-2-1-2>@pc 7(G)
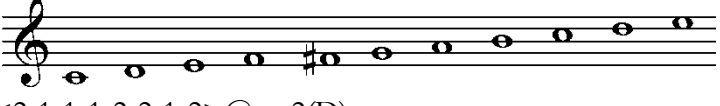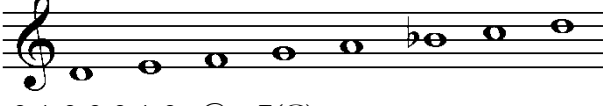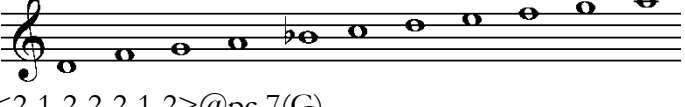
38	Erin's Green Shore (p. 164) Tape 76	
		<2-2-3-2-2-1>@pc 5(F)
39	Erin's Green Shore (p. 165) Tape 91B	
		<2-1-2-2-2-1-2>@pc 2(D)
40	Erin's Lovely Home (p. 64) Reel 67	
		<2-2-1-2-2-1-1-1>@pc 0(C)
41	Franklin and his Ship's Crew (p. 145) Tape 49	
		<2-1-1-1-2-3-1-1>@pc 2(D)
42	Freemason's Song (p. 175) Reel 64	
		<2-2-1-2-2-1-1-1>@pc 2(D)
43	Frog in the Well (p. 132) Tape 117B	
		<2-2-3-2-2-1>@pc 7(G)
44	Gaelic Milling Song (p. 178) Tape 63 No. 5	
		<2-2-3-2-3>@pc 5(F)
45	Geordie (p. 27) Tape 93A	
		<2-1-2-2-2-1-2>@pc 9(A)
46	Get To Bed (p. 135) Tape 6	
		<2-2-3-2-3>@pc 7(G)
47	Grandma's Advice (p. 36) Tape 107B	
		<2-2-3-2-2-1>@pc 7(G)
48	Harbour Grace (Newfoundland) (p. 207) Reel 32	
		<2-1-2-2-3-2>@pc 2(D)
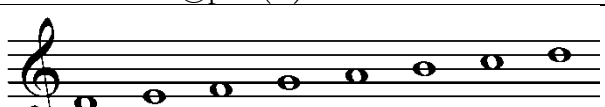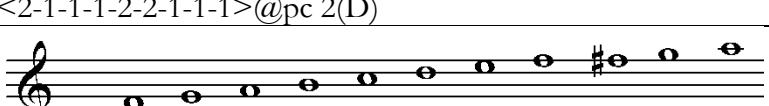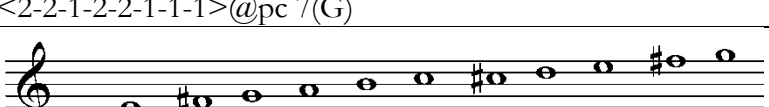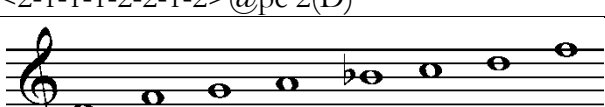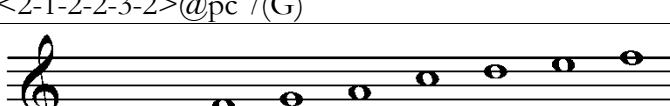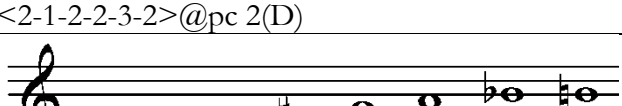
49	Harbour Grace Diddling (Dance Music) (p. 180) Tape 76	<2-2-3-2-2-1>@pc 7(G)
50	He's Young But He's Daily A-Growing (p. 100) Tape 93A	<2-1-2-2-2-1-2>@pc 9(A)
51	Here's A Health Unto All True Lovers (p. 63) Tape 60	<2-2-1-2-2-2-1>@pc 7(G)
52	Hind Horn (p. 5) Tape 107A	<2-2-1-2-2-3>@pc 7(G)
53	I Dyed My Petticoat Red (p. 131) Tape 66	<2-1-2-2-2-1-2>@pc 7(G)
54	I'm Seventeen Come Sunday (p. 32) Tape 22	<2-1-2-2-1-2-2>@pc 2(D)
55	In Canso Strait (p. 194) Tape 41	<2-2-1-2-2-1-1-1>@pc 0(C)
56	In Cupid's Court (p. 52) Tape 72	<2-2-1-2-2-2-1>@pc 7(G)
57	In Lonely Belvedere (p. 209) Tape 72	<2-1-2-2-3-2>@pc 2(D)
58	In The Country of Innocent (p. 104) Tape 47	<2-1-1-1-1-1-2-1-1-1>@pc 7(G)
59	It Was on One Monday Morning (p. 66) Tape 101B	<2-1-1-1-2-2-1-2>@pc 2(D)
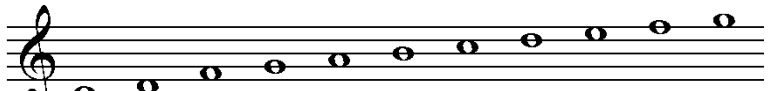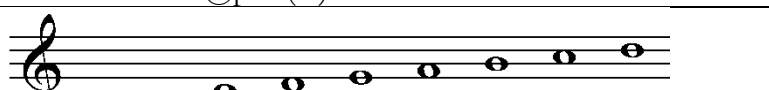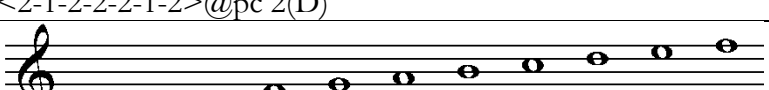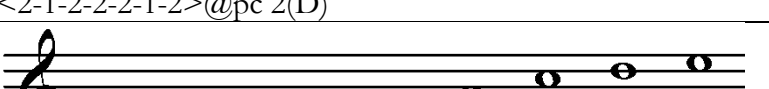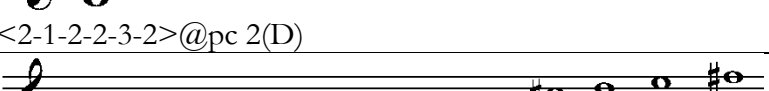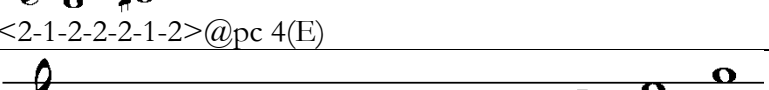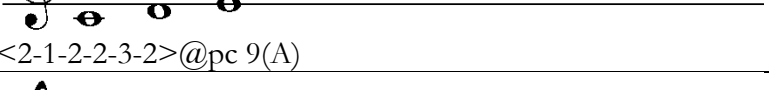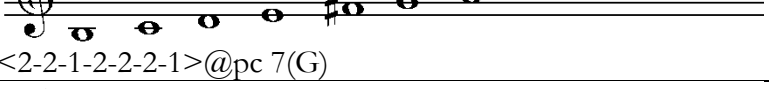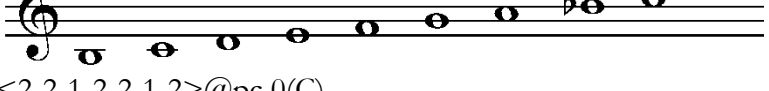
60	It's Down in Old Ireland (p. 161) Tape 108B	
		<2-1-2-2-2-1-2>@pc 2(D)
61	It's Let Go Your Bowline (p. 144) Tape 48	
		<2-1-2-2-2-1-2>@pc 2(D)
62	Jack the Sailor (p. 134) Tape 50	
		<2-1-2-2-3-2>@pc 9(A)
63	Janey on the Moor (p. 61) Tape 95A	
		<2-1-2-2-2-1-2>@pc7(G)
64	Jessie Munro (p. 72) Reel 74	
		<2-1-2-2-3-2>@pc 7(G)
65	Johnie Scot (p. 15) Tape 124B24-25	
		<2-2-1-2-2-2-1>@pc 0(C)
66	Johnny's Gone A-Sailing (p. 143) Tape 101A	
		<2-2-1-2-2-1-1-1>@pc 2(D)
67	Jovial Young Sailor (p. 53) Reel 73	
		<2-2-1-2-2-2-1>@pc 2(D)
68	Kelly the Pirate (p. 151) Tape 52	
		<2-2-1-2-2-2-1>@pc 2(D)
69	La Complainte de Springhill (p. 183) Tape 178A	
		<2-1-2-2-3-1-1>@pc 9(A)
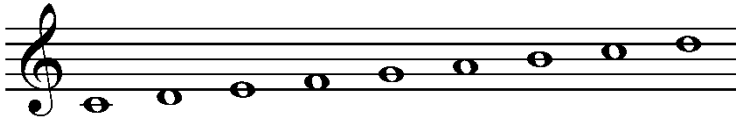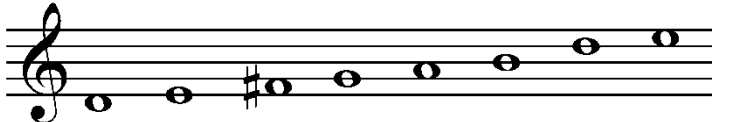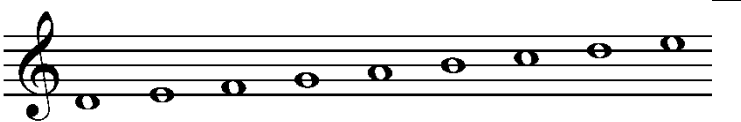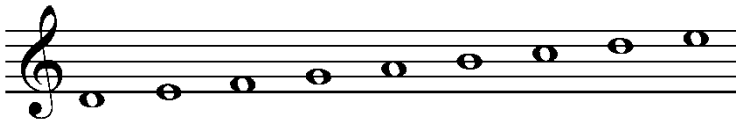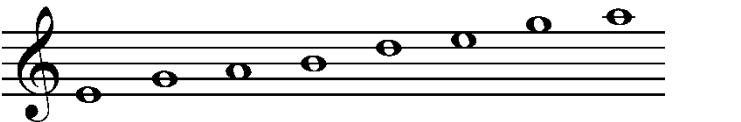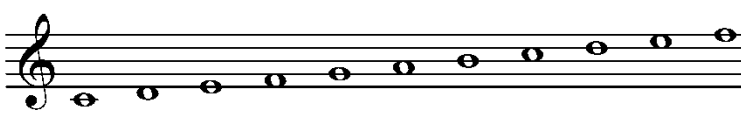
70	Lamkin (p. 20) Tape 150A	
		<2-3-2-2-1-2>@pc 9(A)
71	Little Musgrave and Lady Barnard (p. 11) Tape 102A	
		<2-1-2-2-1-4>@pc 9(A)
72	Lord Bateman / Young Beichan (p.7) Reel 56	
		<2-2-3-2-2-1>@pc 7(G)
73	Lost Jimmy Whalen (p. 114) Tape 110A	
		<3-2-2-3-2>@pc 2(D)
74	Lost Jimmy Whalen (p. 115) no recording references	
		<2-1-2-2-3-2>@pc 4(E)
75	Love O'God Razor (p. 136) Tape 97B	
		<2-1-2-2-2-1-2>@pc 2(D)
76	Lovely Jimmy (p. 107) Tape 171B	
		<2-2-3-2-3>@pc 7(G)
77	Lovely Molly (p. 40) Tape 88	
		<2-2-1-2-2-1-2>@pc 7(G)
78	Madam, Madam, You Came Courting (p. 121) Tape 22	
		<2-1-2-2-2-1-2>@pc2(D)
79	Marrow Bones (Old Man and Old Woman) (p. 122) Reel 20	
		<2-2-1-2-2-2-1>@pc 0(C)

80	Mary Hamilton (p. 22) Tape 28	
		<2-2-3-2-2-1>@pc 7(G)
81	Meagher's Children (p. 204) Tape 95A	
		<2-1-2-2-2-1-2>@pc 2(D)
82	Mon Cher Voisin (p. 129)	
		<2-1-2-2-3-2>@pc 4(E)
83	Nancy's Courtship (p. 50) Tape 118A	
		<2-1-2-2-2-1-2>@pc 2(D)
84	Newfoundland Sealing Song (p. 198) Tape 35	
		<2-2-1-2-2-2-1>@pc 7(G)
85	Nova Scotia Sealing Song (p. 200) Tape 102B No. 8	
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86	Old Erin Far Away (p. 166) Reel 67	
		<2-1-2-2-1-2-2>@pc 7(G)
87	On Board of the Victory (p. 42) Reel 73	
		<2-1-2-2-1-2-2>@pc 2(D)
88	On the Twenty-First of May (p. 150) Tape 66	
		<2-2-1-2-2-1-1-1>@pc 2(D)
89	Once I Was Young (p. 124) Tape 102B	
		<2-1-1-1-2-2-1-2>@pc 2(D)

90	Òran Do Cheap Breatainn (p. 184) Tape 63	 <2-1-2-2-3-2>@pc 7(G)
91	Pat and the War (p. 162) Tape 96B	 <2-2-1-2-2-2-1>@pc 7(G)
92	Peggy Gordon (p. 74) Tape 18 No. 10	 <2-2-1-2-2-2-1>@pc 7(G)
93	Phoebe (p. 97) Tape 101B	 <2-1-2-2-2-1-2>@pc 7(G)
94	Plains of Waterloo (p. 56) Tape 71	 <2-1-2-2-2-1-2>@pc 2(D)
95	Rinordine (p. 112) Tape 102B	 <2-1-1-1-2-2-1-2>@pc 2(D)
96	Robbie Tampson's Smitty (p. 39) Tape 117B	 <2-1-2-2-2-1-2>@pc7(G)
97	Robin Hood and Little John (p. 19) Tape 51	 <2-1-2-2-2-1-2>@pc 7(G)
98	Roy Neil and His Fair Young Bride (p. 95) Tape 51A5-7	 <2-1-2-2-3-2>@pc 2(D)
99	Ruby Were Her Lips (p. 46) CR 53 A-5	 <2-1-2-4-1-2>@pc2(D)
100	Saladin Mutiny (p. 196) CR 123B-2	 <2-1-2-2-3-2>@pc 4(E)

101	Sic A Wife As Willie Had (p. 132) Tape 117B	
		<2-3-2-2-3>@pc 0(C)
102	Since Love Can Enter An Iron Door (p. 54) Tape 83	
		<2-2-1-1-1-2-2-1>@pc 7(G)
103	Sir Neil and Glengyle (p. 94 (II))	
		<2-3-2-2-1-2>@pc 2(D)
104	Six Girls (p. 128) Reel 146B9-10	
		<2-1-2-2-2-1-2>@pc 2(D)
105	Springhill Mine Disaster (1891) (p. 185) Tape 159B	
		<2-1-1-1-2-2-1-1-1>@pc 2(D)
106	Stormy Weather Boys (p. 144) Tape 50	
		<2-2-1-2-2-1-1-1>@pc 7(G)
107	The Banks of Brandywine (p. 62) Tape 69	
		<2-2-1-2-2-1-1-1>@pc 2(D)
108	The Banks of Claudy (p. 65) Tape 159B	
		<2-1-1-1-2-2-1-2>@pc 2(D)
109	The Banks of Sweet Dundee (p. 38) Tape 113A	
		<2-1-2-2-3-2>@pc 7(G)
110	The Banks of the Nile (p. 147) Tape 74	
		<2-1-2-2-3-2>@pc 2(D)
111	The Blessings of Mary (p. 172)	
		<2-1-2-1-1-3-2>@pc 4(E)
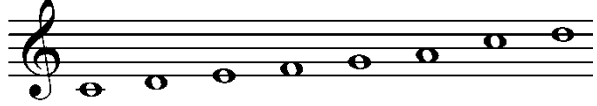
112	The Bold Princess Royal (p. 153) Tape 69	
		<2-1-2-2-1-2-2>@pc 7(G)
113	The Brown Girl (p. 37) Tape 74	
		<2-1-2-2-2-1-2>@pc 2(D)
114	The Carrion Crow (p. 133) Tape 166B	
		<2-1-2-2-2-1-2>@pc 2(D)
115	The Constant Farmer's Son (p. 118) Tape 94A	
		<2-1-2-2-2-1-2>@pc 2(D)
116	The Cruise of the Bigler (p. 141) Tape 167A	
		<2-1-2-2-3-2>@pc 2(D)
117	The Dog and the Gun (p. 105) Reel 95B	
		<2-1-2-2-2-1-2>@pc 4(E)
118	The Dreadful Ghost (p. 116) Tape 86	
		<2-1-2-2-3-2>@pc 9(A)
119	The Eight Famous Fishermen (p. 192) Tape 58 No. 2	
		<2-2-1-2-2-2-1>@pc 7(G)
120	The Flemings of Torbay (p. 202) Tape 36	
		<2-2-1-2-2-1-2>@pc 0(C)
121	The Gallant Brigantine (p. 142) Tape 19	
		<2-2-1-2-2-1-2>@pc 7(G)
122	The Girl I Left behind (p. 76) Tape 85	
		<2-1-2-2-3-2>@pc 2(D)

123	The Halifax Explosion (p. 208) Tape 104B	
		<2-2-1-2-2-2-1>@pc 7(G)
124	The Hills and Glens (p. 210) no recording references	
		<2-1-2-2-2-1-2>@pc 2(D)
125	The Jealous Lover (p. 103) Tape 91A	
		<2-2-1-2-2-1-2>@pc 2(D)
126	The Knight and the Shepherd's Daughter (p. 17) Tape 122A, 1-5	
		<2-2-3-2-2-1>@pc 7(G)
127	The Lady's Fan (p.34) Tape 92B	
		<2-1-2-2-2-1-2>@pc 2(D)
128	The Mermaid (p. 26) Tape 106A	
		<2-1-2-2-2-1-2>@pc 2(D)
129	The Miller (p. 31) Tape 90A	
		<2-1-2-2-3-2>@pc 7(G)
130	The Neat Irish Girl (p. 87) Reel 60	
		<2-2-3-2-3>@pc 7(G)
131	The Old Blind Horse (p. 130) Tape 52	
		<2-1-2-2-2-1-2>@pc 2(D)
132	The Paisley Officer (p. 158) Tape 110A	
		<2-1-2-2-2-1-2>@pc 2(D)
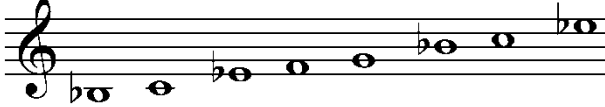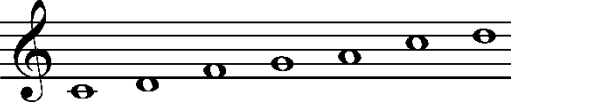
133	The Pirates Serenade (p. 152) Reel 49	
		<2-2-1-2-2-2-1>@pc5(F)
134	The Pride of Glencoe (p. 60) Tape 109A	
		<2-3-2-2-1-2>@pc 2(D)
135	The Quays of Belfast (p. 106) Tape 108A	
		<2-2-1-2-2-3>@pc 7(G)
136	The Sea Captain (p. 41) Tape 118B	
		<2-1-2-2-2-1-2>@pc 2(D)
137	The Soldier's Return (p. 160) Reel 56	
		<2-3-2-2-1-2>@pc 7(G)
138	The Swallow (p. 186) Reel 147A15-16	
		<2-1-1-1-2-2-1-2>@pc 5(F)
139	The Swan (p. 75) Reel 150A7-8	
		<2-2-3-2-2-1>@pc 0(C)
140	The Welcome Table (p. 173) Tape 107B	
		<2-1-1-3-2-3>@pc 7(G)
141	The Wounded Hussar (p. 159) Reel 57	
		<2-2-1-1-1-2-2-1>@pc 7(G)
142	The Young Shepherd (p. 108) Tape 124B1-5	
		<2-1-2-2-2-1-2>@pc 0(C)
143	The Young Shepherd (p. 82) Reel 159B	
		<2-1-2-2-2-1-2>@pc 2(D)
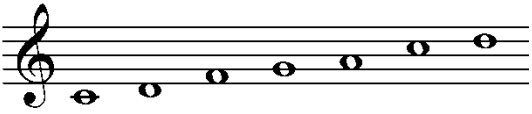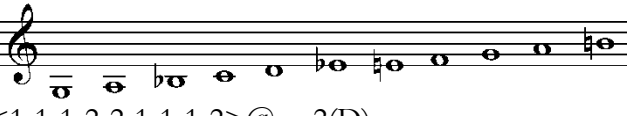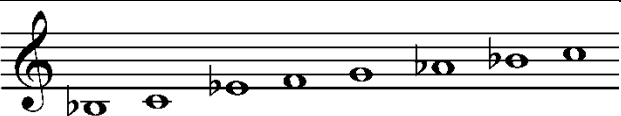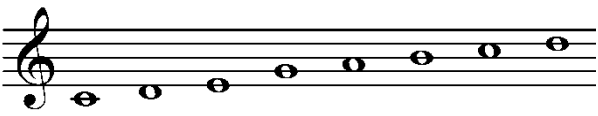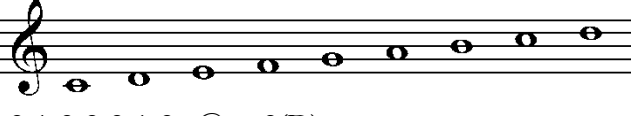
144	There Lived an Old Man in Dover (p. 123) Tape 95A	
		<3-2-2-2-1-2>@pc 7(G)
145	Three English Rovers (p. 126) Reel 73	
		<2-1-2-2-2-1-2>@pc7(G)
146	Tom Cornealy (p. 188) Tape 17	
		<3-2-2-1-2-2>@pc 2(D)
147	What Harm Has Jesus Done (You)?	
		<2-2-3-2-3>@pc 0(C)
148	When Barney Flew Over the Hills (p. 77) Tape 76	
		<2-1-2-2-2-1-2>@pc 2(D)
149	When First to this Country (p. 70) Tape 82	
		<2-1-2-2-2-1-2>@pc 9(A)
150	When I Go Up To Shinum Place (p. 171)	
		<2-2-3-2-3>@pc 0(C)
151	Willie O (p. 113) Reel 94B	
		<2-2-1-2-2-1-1-1>@pc 2(D)
152	Willie O (p. 114) Tape 57	
		<2-2-1-2-2-1-1-1>@pc 5(F)
153	Young Riley (p. 102) Tape 59	
		<2-1-2-2-2-1-2>@pc 2(D)
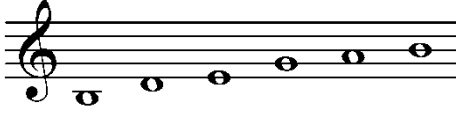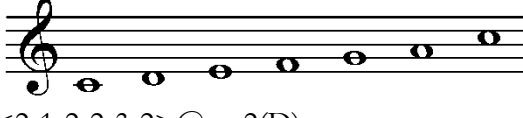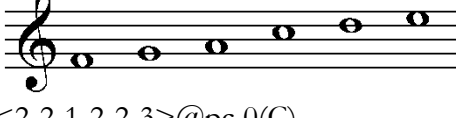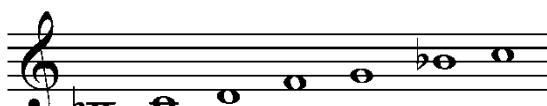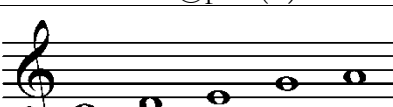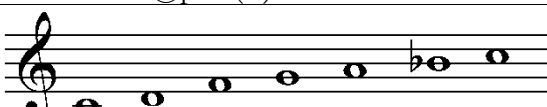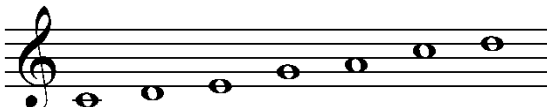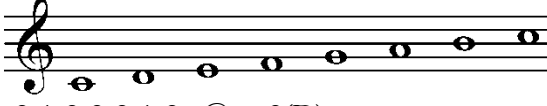
#	# in Book	Title	Pitch Incipit and SIA
1	1	*Is Toigh Leam A' Ghàidhealtachd* (I love the Highlands)	<2-1-2-2-3-2>@pc 2(D)
2	2	*An Ribhinn Àlainn* (The charming maiden)	<2-1-2-2-2-1-2>@pc 9(A)
3	3	*'S E 'N Gille Dubh Is Àille* (The dark-haired lad is the most handsome)	<2-3-2-2-1-2>@pc 7(G)
4	4	*Chì Mi Na Mórbheanna* (I see the great mountains)	<2-1-2-2-2-1-2>@pc 2(D)
5	5	*Ho ro hugorin o ho*	<2-2-1-2-2-2-1>@pc 5(F)
6	6	*Iain Ghlinne Cuaich* (John from Glenquoich)	<2-2-3-2-3>@pc 0(C)
7	7	*Air faillirinn iù ho*	<2-3-2-3-2>@pc 2(D)
8	8	*Ged A Sheòl Mi Air M'Aineol* (Although I sailed to foreign countries)	<2-3-2-3-2>@pc 0(C)
9	9	*An Té A Chaill A' Ghàdhlig* (The woman who lost her Gaelic)	<2-1-2-1-1-2-1-2>@pc 4(E)
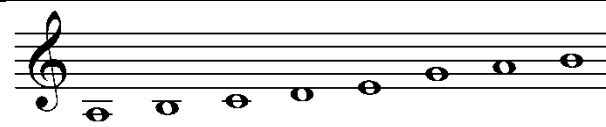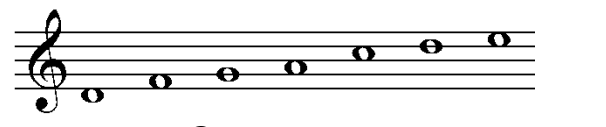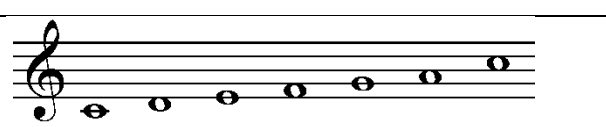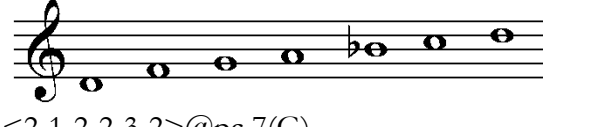
10	10	*Fàill il Éileadh, fàill il o*	
			<2-2-1-2-2-2-1>@pc 0(C)
11	11	*Caismeachd Chloinn Chamshroin* (The March of the Cameron Clan)	
			<2-2-1-2-2-2-1>@pc 9(A)
12	12	*Mo Nighean Donn As Bòidhche* (My most beautiful brown-haired maiden)	
			<2-1-2-2-2-1-2>@pc 2(D)
13	13	*O, Teannaibh Dlùth Is Togaibh Fonn* (O, sit closer and let us sing a song)	
			<2-2-1-2-2-2-1>@pc 2(D)
14	14	*Hi Horò 'S Na Hòro H-Éile*	
			<2-2-3-2-3>@pc 5(F)
15	15	*An T-Alltan Dubh* (The little black brook)	
			<2-2-1-2-2-3>@pc 7(G)
16	16	*An Innis Àigh* (The Happy Island)	
			<2-3-2-3-2>@pc 2(D)
17	17	*Òran Do Cheap Breatainn* (Cape Breton is the Land of my Love)	
			<2-1-2-2-3-2>@pc 7(G)
18	18	O Will You Marry Me?	
			<2-2-3-2-2-1>@pc 7(G)
19	19	*An Téid Thu Leam, A Rìghinn Òg?* (Will You Go With Me, Young Maiden?)	
			<2-2-3-2-3>@pc 7(G)
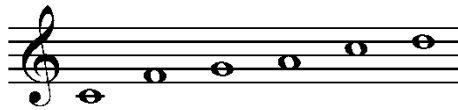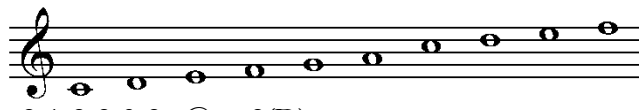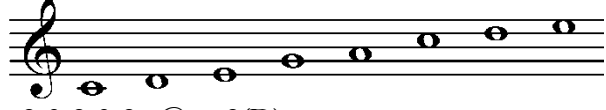
20	20	*Fuadach Nan Gàidheal* (The Eviction of the Highlanders)	<2-2-1-2-2-2-1>@pc 5(F)
21	21	*Muile Nam Mòr* (Mull of the Big Bens)	<2-2-3-2-2-1>@pc 0(C)
22	22	*Am Bràighe* (The Braes of Margaree)	<3-2-2-3-2>@pc 7(G)
23	23	*An Gille Donn* (The Brown-Haired Lad)	<2-2-1-2-2-1-2>@pc 2(D)
24	24	*'S Hòrionn O Ro Ill Iù O*	<2-1-2-3-2-2>@pc 2(D)
25	25	*Gun Chrodh Gun Aighean* (Without Cattle, Without Heifers)	<2-2-3-2-3>@pc 3(E♭)
26	26	*Òran Na Poite Duibhe* (The Song of the Black Pot (Still))	<2-1-2-2-1-2-2>@pc 4(E)
27	27	*Creach Na Samhna* (The Hallow-e'en Raid)	<2-2-3-2-3>@pc 5(F)
28	28	*Mo Bhrùid Geal Òg* (My Dear Young Beast)	<3-2-2-3-2>@pc2(D)
29	29	*Òran A' Mhathain* (The Song of the Bear)	<3-2-2-3-2>@pc 7(G)
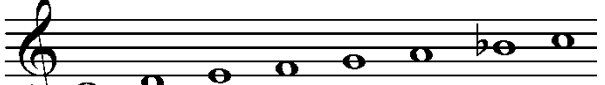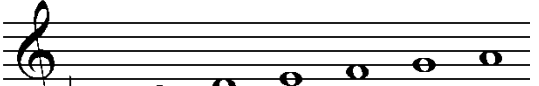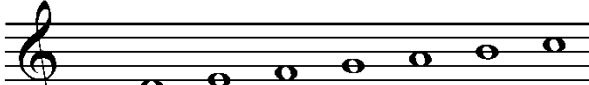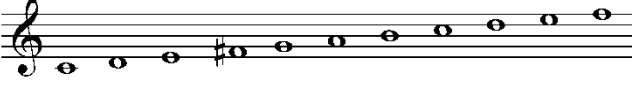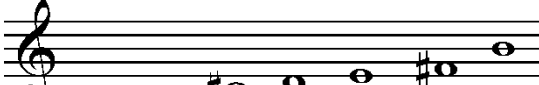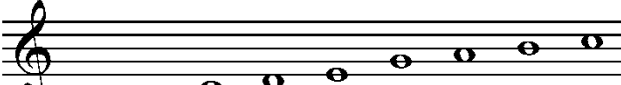
30	30	*Marbhrann Do Mhacleòid* (Elegy for Macleod)	
			<3-2-2-3-2>@pc 2(D)
31	31	*Òran An "Election"* (The Election Song)	
			<2-1-2-2-3-2>@pc 0(C)
32	32	*Òran Na Bainnse* (The Wedding Song)	
			<3-2-2-3-2>@pc E(B)
33	33	*Thoir Mo Shoraidh Thar An T-Sàile* (Bear My Greetings Over the Sea)	
			<2-2-3-2-2-1>@pc 5(F)
34	34	*Cùram Leannain* (Anxiety for a Sweetheart)	
			<1-1-1-2-2-1-1-1-2>@pc 2(D)
35	35	*Tha 'N Oidhche Nochd Fuar* (To-Night It Is Cold)	
			<2-2-3-2-3>@pc 2(D)
36	36	*I Hiùraibh O-O Chan' eil Mi Slàn*	
			<2-2-1-2-2-3>@pc 3(Eb)
37	37	*Cùl Beinn Eadarra*	
			<2-3-2-2-1-2>@pc 2(D)
38	38	*Uilleam Glen* (William Glen)	
			<2-1-2-2-2-1-2>@pc 2(D)
39	39	*Do Iain Òg* (To Young John)	
			<2-3-2-3-2>@pc 0(C)
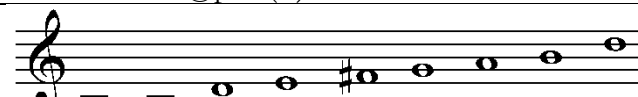
40	40	*Òran Gaoil*	 <2-2-1-2-2-2-1>@pc T(B♭)
41	41	*An Àirigh Luachrach* (The Sheilding of Rushes)	 <2-2-3-2-3>@pc 2(D)
42	42	*Cumha Aonghuis* (Lament for Angus)	 <2-2-3-2-3>@pc 7(G)
43	43	*Bàthadh Nam Fear* (The Drowning of the Men)	 <2-3-2-2-1-2>@pc 2(D)
44	44	*Òran Na H-Eala* (The Song of the Swan)	 <2-2-3-2-3>@pc 5(F)
45	45	*Alasdair ùr* (Young Alasdair)	 <2-2-3-2-2-1>@pc 5(F)
46	46	*Tha Mi Fo Lionn-Dubh 'S Mi M'Ònar* (I am Dejected and Alone)	 <2-1-2-2-3-2>@pc 2(D)
47	47	*Hug Òrann Ò Rò Bha Hò*	 <2-2-1-2-2-3>@pc 0(C)
48	48	*Crò Chinn T-Sàile* (The Crò of Kingtail)	 <2-3-2-2-1-2>@pc 2(D)
49	49	*Cruinneag Na Buaile* (The Maiden of the Fold)	 <2-2-3-2-3>@pc 0(C)

50	50	*A Chuachag Nam Beann* (O, Young Curly-Haired Maid of the Mountains)	<musical notation> <2-1-2-2-3-2>@pc 0(C)
51	51	*Nighean Dhòmhnaill Riabhaich* (Grey Donald's Daughter)	<musical notation> <3-2-2-1-2-2>@pc 9(A)
52	52	*'S Uallach Mo Cheum Gu Bràigh* (Light Is My Step To The Brae of Garry)	<musical notation> <2-2-3-2-3>@pc T(B♭)
53	53	*An Nighean Donn Bhòidheah* (The Beautiful Brown-Haired Maiden)	<musical notation> <2-1-2-2-3-2>@pc 9(A)
54	54	*Cruachan A' Cheathaich* (Cruachan of the Mist)	<musical notation> <3-2-2-3-2>@pc 9(A)
55	55	*Òran Do'N Mhosgaid* (A Song to the Musket)	<musical notation> <2-2-1-2-2-3>@pc 5(F)
56	56	*Mo Ghaol-Sa Màiri* (Mary Is My Love)	<musical notation> <2-2-3-2-3>@pc 0(C)
57	57	*Nighean Bhàn Ghrùainn* (The fair-haired Maid of Grùlainn)	<musical notation> <2-1-2-2-3-2>@pc E(B)
58	58	*Òran Do Alasdair Mac Colla* (A Song to Alasdair Mac Colla)	<musical notation> <2-1-2-2-3-2>@pc9 (A)
59	59	*'S Ann Air Feasgar Di-Ciadaoin* (It Was on Wednesday Evening)	<musical notation> <2-1-2-2-2-1-2>@pc 2(D)
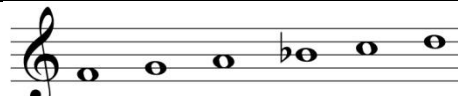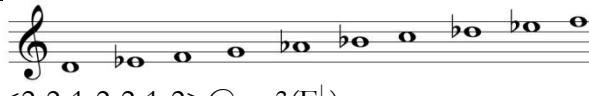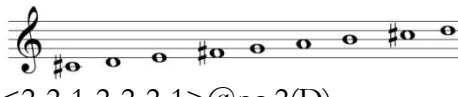
60	60	*Tha Mo Chion Air An Fhiùran* (I Love the Handsome Youth)	<2-2-1-2-2-3>@pc 7(G)
61	61	*Chunna Mise Mo Leannan* (I Saw my Sweetheart)	<2-1-2-2-3-2>@pc 2(D)
62	62	*Cha Thréiginn Fhéin Mo Chruinneag Dhonn* (I Would Not Desert My Brown-Haired Maiden)	<3-2-2-3-2>@pc 0(C)
63	63	*Tha M'Inntinn Trom 'S Cha Tog Mi Fonn* (I Am Dejected And I Have no Desire to Sing)	<2-2-1-2-2-3>@pc 0(C)
64	64	*Bhi 'G An Cuimhneachadh 'S 'G An Ionndrainn* (Remembering and Missing Them)	<2-1-2-2-3-2>@pc 6(F♯)
65	65	*A' Challuinn* (New Year's Day)	<2-2-3-2-2-1>@pc 2(D)
66	66a	*Dh'Òlainn Deoch A Làimh Mo Rùin* (I Would Drink a Toast to the Hand of my Beloved)	<2-2-3-2-2-1>@pc 7(G)
67	67	*Leis A' Mhaighdinn* (With the Maiden)	<2-1-2-2-3-2>@pc 7(G)
68	68	*Mo Run, Mo Nighean Donn Bhòidheach* (My Love, My Beautiful Brown-Haired Maiden)	<2-2-3-2-2-1>@pc 2(D)
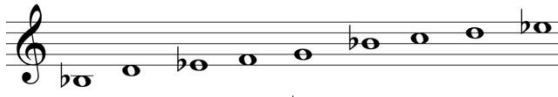
69	69	*Ò A Iù, Nach Till Thu Dhòmhnaill?*	 <2-2-3-2-3>@pc 5(F)
70	70	*Màiri Nighean Dòmhnaill* (Mary, Donald's Daughter)	 <2-2-1-2-2-2-1>@pc 3(E♭)
71	71	*Mo Chridhe Trom, Cha Charaich Mi* (My Heart is Heavy, I Do Not Wish to Move)	 <2-2-1-2-2-2-1>@pc T(B♭)
72	72	*Fear Na Fiasaig' Ruaidh'* (The Red-Bearded Man)	 <2-1-2-2-5>@pc 2(D)
73	73	*A' Togail An Fhuinn* (Psalm 121)	 <2-1-2-2-3-2>@pc 9(A)
74	74	*Òran Na Bochdainn* (Song of the Depression)	 <2-2-1-2-2-2-1>@pc 5(F)
75	75	*Òran Mo Sheann Daachaidh* (Song of My Old Home (Black Island))	 <2-2-3-2-3>@pc 7(G)
76	76	*Résimeid Ghàidhealach Eilein* Cheap Breatainn (185th)	 <2-1-2-2-3-2>@pc 2(D)
77	77	*Sid Mar Chaidh An Càl A Dholaidh* (That is How the Kale was Killed)	 <2-3-2-3-2>@pc 2(D)
78	78	*Tuireadh Nan Hiortach* (Lament for the St. Kildans)	 <2-2-3-2-2-1>@pc 7(G)

79	79	*Nighean Donn A' Chùil Réidh* (The Brown-Haired Maiden of the Smooth Tresses)	<2-1-2-2-1-1-1-2>@pc 4(E)
80	80	*Ho Rò Gun Togainn Air Hùgan Fhathast* (Ho Ro, Once more I would shout for joy)	<2-2-1-2-2-2-1>@pc 5(F)
81	81	*Maili Bheag Òg* (Little Young Molly)	<2-2-1-2-2-2-1>@pc 3(E♭)
82	82	*Do'N Urramach Iain Friseal* (To The Reverend John Fraser)	<2-2-1-2-2-3>@pc 3(E♭)
83	83	*Òran Na Bliadhna Ùire* (New Year Song)	<3-2-2-2-1-2>@pc7(G)
NA	84	*An Gàidheal Agus An T-Ìnnseanach* (The Gael and the Indian)	NA
84	85	*'S E Mo Cheist An Gille Donn* (The Brown-Haired Lad Is My Love)	<2-2-1-2-2-2-1>@pc 0(C)
85	86	*Drimindown* (1)	<2-1-1-1-2-2-1-2>@pc 2(D)
NA	87	*Drimindown* (2)	NA
NA	88	*Drimindown* (3)	NA
86	89	*Hò, Mo Nighean Dubh* (Ho, My Dark-Haired Lass)	<2-3-2-2-1-2>@pc E(B)
87	90	*Ma Réitich An Nighean Ghrinn* (If the Fair Maid Is Betrothed)	<2-2-3-2-2-1>@pc 0(C)
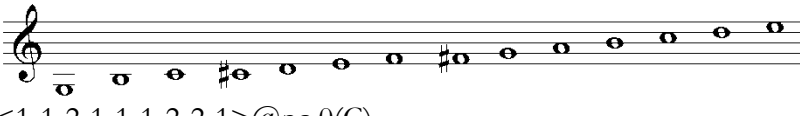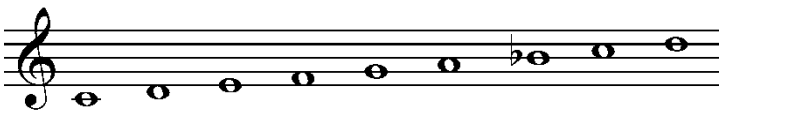
88	91	*Bu Deònach Leam Tilleadh* (I Would Willingly Return)	<2-2-1-2-2-1-1-1>@pc 2(D)
89	92	*Mo Nighean Donn* (My Brown-Haired Maiden)	<2-1-2-2-3-2>@pc 4(E)
90	93	*A' Choille Ghruamach* (The Gloomy Forest)	<2-1-2-2-3-2>@pc 4(E)
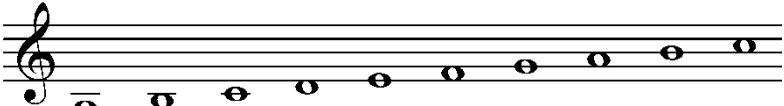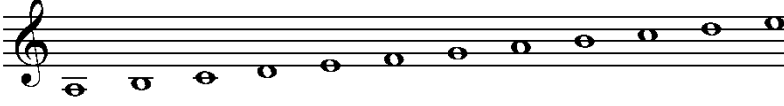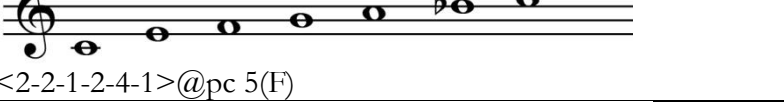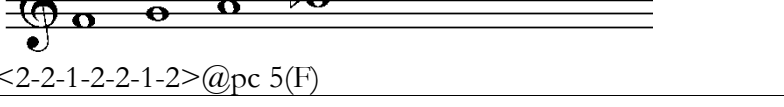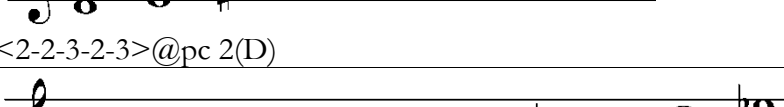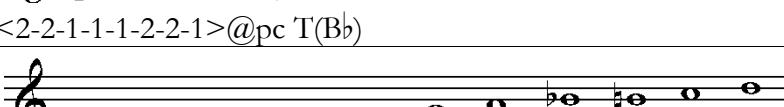
Folk Songs of Nova Scotia
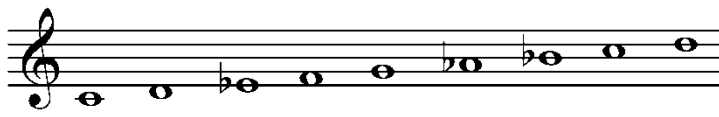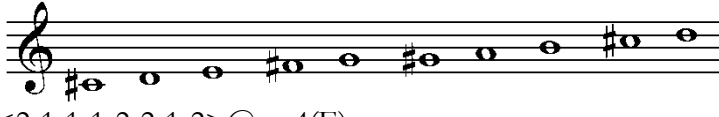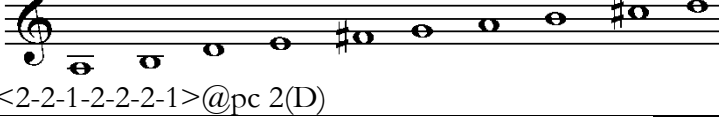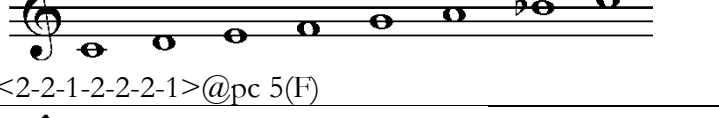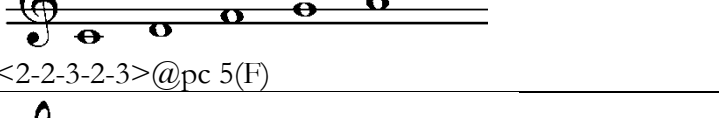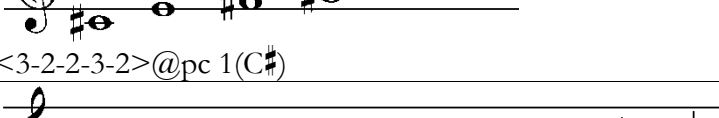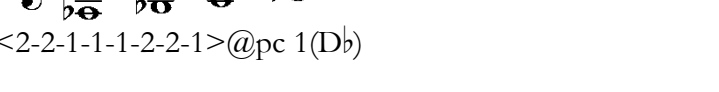
#	# book	Song Title	Incipit/ SIA
1	1	Bluenose Song	<2-2-1-2-2-3>@pc 5(F)
2	2	The Broken Ring	<2-2-1-2-2-1-2>@pc 3(E♭) Differs from both the SBNS and MFS versions.
3	3	Citadel Hill	<2-2-1-2-2-2-1>@pc 2(D) This version differs from its progenitor 'Back Bay Hill,' as found in SBNS # 101, p. 217.
4	4	Green Bushes	<2-2-1-2-2-2-1>@pc 7(G) Akin to SBNS #19, but the melody differs considerably.
5	5	I'll Give My Love An Apple	<2-1-2-2-3-2>@pc 0(C) Somewhat akin to Nina Bartley Finn's encoding of Mr. Dennis Smith, as found in the second version in TSNS p.163.
NA	6	The Kargaroo	Song also known as 'A Kangaroo Sat on an Oak' and 'The Carrion Crow.' Identical to version A of 'The Carrion Crow' as published in TSNS, p. 244.

6	7	Nova Scotia Song	

`<2-1-2-2-3-1-1>@pc 7(G)`
Differs from Mrs. Dennis Greenough's version found in TSNS p. 265.

NA	8	The Old Man	Transposition of Mrs Edward Gallagher's version, found in TSNS, p. 191.
7	9	Sauerkraut Song	

`<2-2-3-2-2-1>@pc 3(E♭)`

NA	10	The Tree in the Bog	Identical to Herbert Greenough's version published in TSNS, p. 259.
NA	11	When I was in my Prime	Transposed version of Mr. Enos Hartlan, as found in TSNS #26, p. 53.

A Heritage of Songs
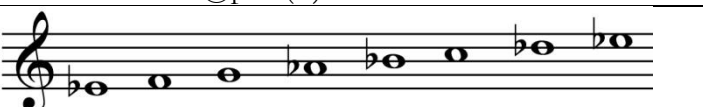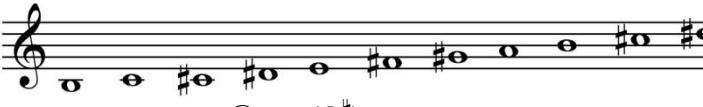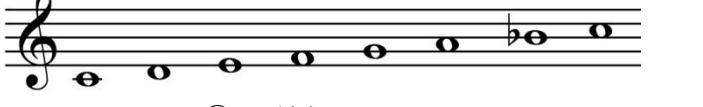
#	Title	Incipit/SIA
1	The Prentice Boy	`<2-1-2-1-1-3-1-1>@pc 2(D)`
2	The Sheffield Apprentice	`<1-1-2-1-1-1-2-2-1>@pc 0(C)`
3	The Silk Weaver's Daughter	`<2-2-1-2-2-2-1>@pc 3(E♭)`
4	The Silvery Tide	`<2-2-1-2-2-1-2>@pc 0(C)`
5	My New Garden Field	`<2-2-1-2-2-1-2>@pc 3(E♭)`

6	Sally's Garden	
		<2-2-1-2-2-2-1>@pc 0(C)
7	The Jolly Ploughboy	
		<2-2-1-2-2-2-1>@pc 2(D)
8	Rinerdine	
		<2-2-1-2-2-2-1>@pc 0(C)
9	Remember the Poor	
		<2-2-1-1-1-2-1-1-1>@pc 5(F)
10	The Quaker's Wooing	
		<2-2-1-2-4-1>@pc 5(F)
11	There She Stands A Lovely Creature	
		<2-2-1-2-2-1-2>@pc 5(F)
12	The Braes of Balquither	
		<2-2-1-2-2-2-1>@pc 3(E♭)
13	The Lass Amang the Heather	
		<2-2-3-2-3>@pc 2(D)
14	The Farmer's Boy	
		<2-2-1-1-1-2-2-1>@pc T(B♭)
15	Adieu To Erin	
		<2-2-1-2-2-1-1-1>@pc 0(C)
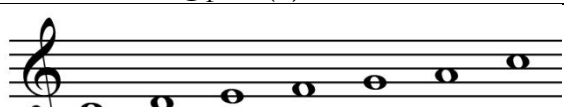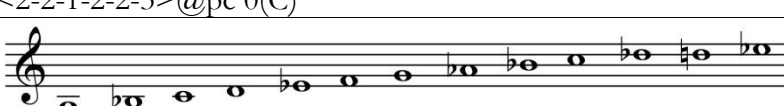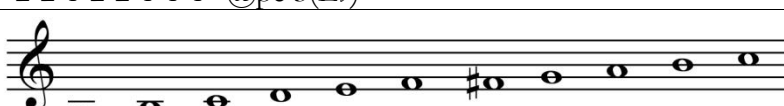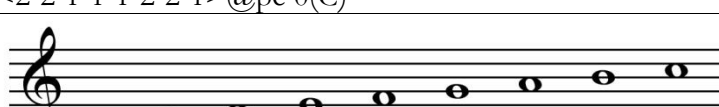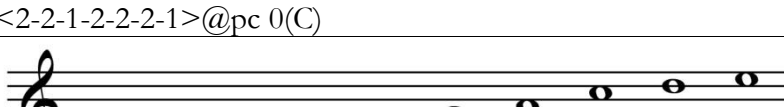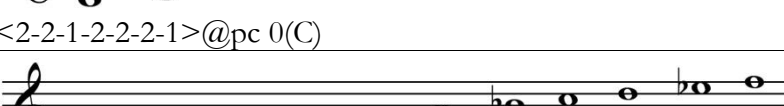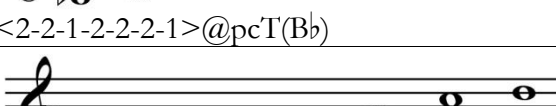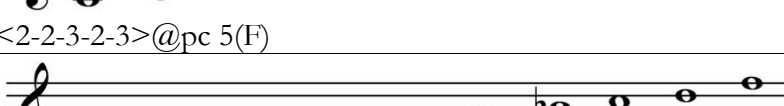
16	Lullaby	
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17	The Lord From The West	
		<2-1-2-2-1-2-2>@pc 0(C)
18	The Lover Proved False	
		<2-1-1-1-2-2-1-2>@pc 4(E)
19	The Merry Man	
		<2-2-3-2-2-1>@pc 3(E♭)
20	The July At Garbo	
		<2-2-3-2-3>@pc 0(C)
21	Her Father's Gray Mare	
		<2-2-1-2-2-2-1>@pc 2(D)
22	Captain Kidd	
		<2-2-1-2-2-2-1>@pc 5(F)
23	Fair Sally	
		<2-2-3-2-3>@pc 5(F)
24	Kitty of Coleraine	
		<3-2-2-3-2>@pc 1(C♯)
25	The Croppy Boy	
		<2-2-1-1-1-2-2-1>@pc 1(D♭)
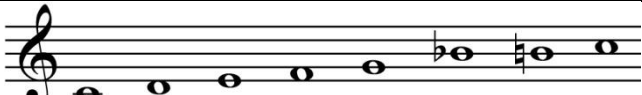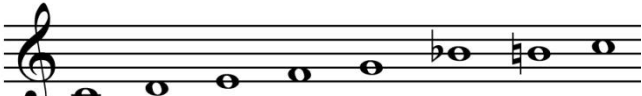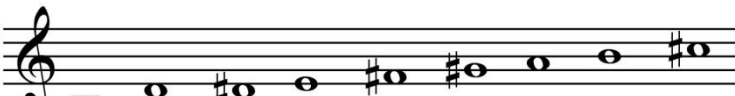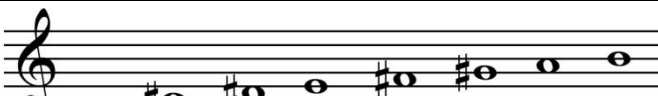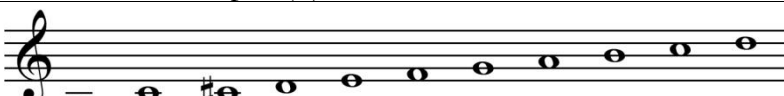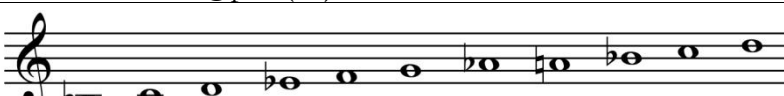
26	The Cuckoo	
		<2-2-1-2-2-2-1>@pc T(B♭)
27	The Girl I Left Behind	
		<2-2-1-2-2-2-1>@pc 5(F)
28	The False Lover	
		<2-2-1-2-2-2-1>@pc T(B♭)
29	The Gosport Tragedy	
		<2-2-1-1-1-2-2-1>@pc 3(E♭)
30	Farewell to Nancy	
		<2-2-1-1-1-2-1-1-1>@pc 1(D♭)
31	Till It Is Clear Day	
		<2-1-2-2-2-1-2>@pc T(B♭)
32	The Dark Eyed Sailor	
		<2-2-1-2-2-3>@pc 0(C)
33	The Lowlands of Holland	
		<2-2-3-2-3>@pc 3(E♭)
34	Mary's Dream	
		<2-2-1-2-2-2-1>@pc 5(F)
35	Adieu, Proud-Hearted Girl	
		<2-3-2-2-1-2>@pc T(B♭)
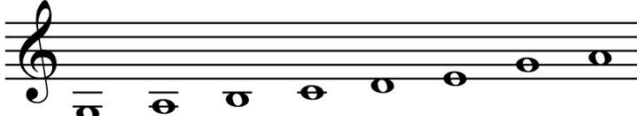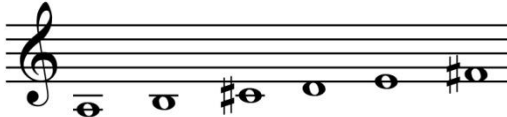
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37	The Constant Farmer's Son	
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38	The Bonnet So Blue	
		<2-2-1-2-2-2-1>@pc 0(C)
39	The Emigrant's Songs	
		<2-1-2-2-3-2>@pc 5(F)
40	So I Let Her Go	
		<2-2-1-2-2-2-1>@pc 5(F)
41	Dark Gal Dressed In Blue	
		<2-2-1-2-2-2-1>@pc T(B♭)
42	Jack Williams	
		<2-2-3-2-2-1>@pc 0(C)
43	The Old Elm Tree	
		<2-2-3-2-2-1>@pc 3(E♭)
44	James Magee	
		<2-1-2-2-1-2-2>@pc E(B)
45	Gently, Jinny, Fair Rosemary	
		<2-2-1-2-2-2-1>@pc T(B♭)
46	One Side Of Galway Town	
		<2-2-1-2-2-2-1>@pc 5(F)

47	The Diamonds Of Derry	
		<2-2-1-2-2-2-1>@pc 5(F)
48	Janie On The Moor	
		<2-2-1-2-2-2-1>@pc 4(E)
49	George Riley	
		<2-2-1-2-2-2-1>@pc 8(A♭)
50	Green Grows The Laurel	
		<2-2-1-1-1-2-1-2>@pc 0(C)
51	Robin Hood	
		<2-3-2-3-2>@pc 2(D)
52	Down By The Seaside	
		<2-1-2-2-2-1-2>@pc 6(F♯)
53	Musing	
		<2-1-2-2-1-2-1-1>@pc 1(C♯)
54	Georgie	
		<2-2-1-2-2-2-1>@pc 5(F)
55	The Little Drummer (Boy)	
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56	The Little Man Over The Lea	
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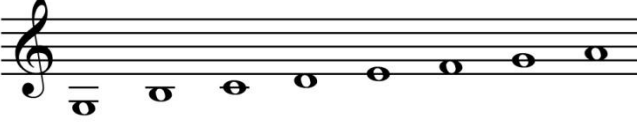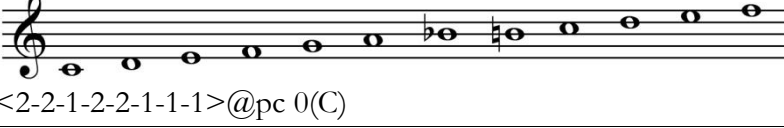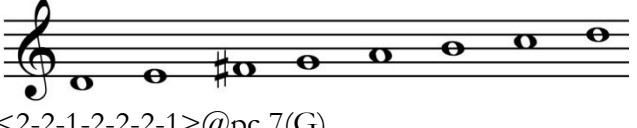
57	Awake, Arise	
		<3-2-2-1-2-2>@pc 9(A)
58	The Blind Beggar	
		<2-2-1-2-2-2-1>@pc 4(E)
59	When Jone's Ale Was New	
		<2-2-1-2-2-2-1>@pc 5(F)
60	The Jolly Soldier	
		<2-1-4-2-3>@pc 7(G)
61	Arthur McBride	
		<2-2-1-2-2-2-1>@pc 3(E♭)
62	The Second Day Of August	
		<2-2-1-2-2-2-1>@pc 0(C)
63	Van Dieman's Land	
		<4-1-2-2-2-1>@pc 3(E♭)
64	A Lover's Lament	
		<2-2-1-2-2-2-1>@pc 0(C)
65	Sweet Caroline	
		<2-1-2-2-1-2-2>@pc 0(C)
66	Willie	
		<2-1-2-2-3-2>@pc 4(E)

67	Erin's Lovely Home	
		<2-1-2-2-1-2-1-1>@pc 2(D)
68	Thyme	
		<4-1-2-2-3>@pc 3(E♭)
69	Mollie Bawn	
		<3-2-2-1-2-2>@pc E(B)
70	The Bonny Light Horseman	
		<2-2-1-2-2-3>@pc 0(C)
71	The Heights Of Alma	
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72	The Mantle So Green	
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73	Young Edmund	
		<2-2-1-2-2-2-1>@pc 0(C)
74	The Servant Man	
		<2-2-1-2-2-2-1>@pc 0(C)
75	Young Matt Ilan	
		<2-2-1-2-2-2-1>@pcT(B♭)
76	The Gypsy Davey	
		<2-2-3-2-3>@pc 5(F)
77	Billie O'Rourke	
		<2-2-1-2-2-2-1>@pc 5(F)

78	Darling Old Stick	
		<2-2-1-2-3-1-1>@pc 0(C)
79	Erin So Bragh	
		<2-2-1-2-3-1-1>@pc 0(C)
80	The Tempest	
		<2-2-1-1-1-2-2-1>@pc 9(A)
81	Loss Of The Due Dispatch	
		<2-2-1-2-2-2-1>@pc T(B♭)
82	The Loss Of The New Columbia	
		<2-2-1-1-1-2-3>@pc 5(F)
83	Brennan On The Moor	
		<2-2-1-2-2-2-1>@pc T(B♭)
84	The Wind Sou'West	
		<2-2-1-2-2-2-1>@pc 4(E)
85	On Yonder Green Mountain	
		<2-1-2-2-2-1-1-1>@pc 2(D)
86	The Wild Barbaree	
		<2-2-1-2-2-2-1>@pc 3(E♭)
87	James And Florence	
		<2-1-2-2-1-1-1-2>@pc 0(C)
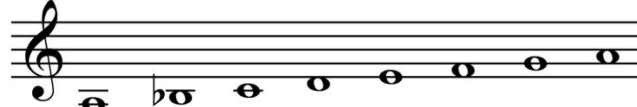
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90	The Drunked Sailor	
		<2-1-2-2-3-2>@pc 9(A)
91	The Poor Little Fisherman's Boy	
		<2-2-1-2-2-2-1>@pc 3(E♭)
92	The Tarry Sailor	
		<2-2-1-2-2-3>@pc 7(G)
93	The Young Sailor Bold	
		<2-2-1-2-2-2-1>@pc 3(E♭)
94	The Great Crocodile	
		<2-2-1-2-2-2-1>@pc 9(A)
95	My Willie's On The Deep Blue Sea	
		<2-2-1-2-2-3>@pc T(B♭)
96	Down Below, Johnie	
		<2-1-2-2-2-1-2>@pc T(B♭)
97	A Fragment	
		<2-2-3-2-2-1>@pc 2(D)

98	Another Fragment	 <2-2-1-2-2-2-1>@pc 0(C)
99	Raccoon Song	 <2-2-1-2-2-2-1>@pc 2(D)
100	The Stormy Scenes Of Winter	 <2-2-1-2-2-2-1>@pc 7(G)
101	The Lily Of The West	 <2-1-2-2-3-2>@pc 9(A)
102	The Fair Maid By The Shore	 <2-1-2-2-1-2-2>@pc 0(C)
103	The Rifle Boys	 <2-2-1-2-2-2-1>@pc 3(E♭)
104	The Poor Drunkard's Child	 <2-2-1-2-2-2-1>@pc T(B♭)
105	The Soldier Boy	 <2-2-1-2-2-2-1>@pc 4(E)
106	Nellie Green	 <2-2-1-2-2-1-2>@pc 0(C)
107	Morrissey And The Black	 <2-2-3-2-2-1>@pc 0(C)
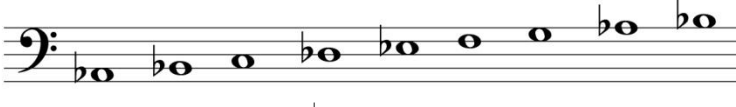
108	Young Thing So Free With Her Smile	
		<2-2-1-2-4-1>@pc 2(D)
109	The Champion Of Court Hill	
		<2-2-1-2-2-2-1>@pc T(B♭)
110	The Soldier's Letter	
		<2-2-3-2-2-1>@pc 0(C)
111	The Wild Colonial Boy	
		<2-2-1-2-2-2-1>@pc 0(C)
112	Caroline's Farewell	
		<2-2-1-2-2-2-1>@pc 3(E♭)
113	The Poor Wounded Boy	
		<3-2-2-1-2-1-1>@pc 2(D)
114	The Fellow That Looked Like Me	
		<2-2-1-2-2-1-1-1>@pc 0(C)
115	The Jealous Brother	
		<2-2-1-2-2-2-1>@pc 2(D)
116	Patrick, Mind The Child	
		<2-2-1-2-2-2-1>@pc 0(C)
117	In Eighteen Sixty-Five	
		<2-2-1-2-2-2-1>@pc 7(G)

118	The Hat My Daddy Wore	 <2-1-2-2-1-2-2>@pc E(B)
119	The Garden Where The Praties Grow	 <2-2-1-2-2-2-1>@pc 7(G)
120	At The Foot Of The Mountain Brow	 <2-2-1-2-2-1-1-1>@pc 3(E♭)
121	Garey's Rocks	 <2-2-1-2-2-2-1>@pc 3(E♭)
122	The Mother-In-Law	 <2-2-1-2-2-2-1>@pc 2(D)
123	The Wild River Tragedy	 <2-1-2-2-2-1-1-1>@pc T(B♭)
124	Cripple Creek	 <2-2-3-5>@pc 3(E♭)
125	Nell Flahert's Drake	 <2-1-2-2-1-2-2>@pc 2(D)
126	A Scolding Wife	 <2-1-2-2-2-1-1-1>@pc 6(F♯)
127	The Tree	 <2-1-2-2-5>@pc 2(D)
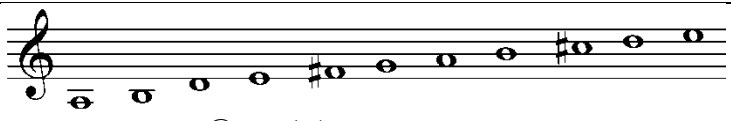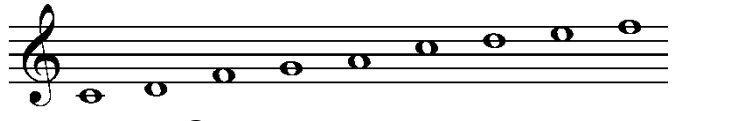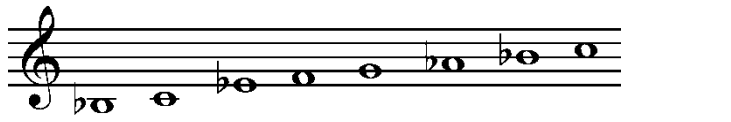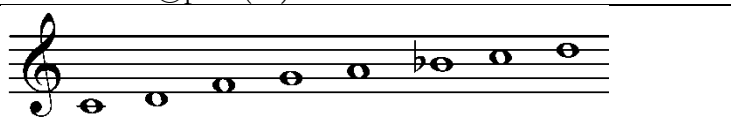
128	The Sunny South	
		<2-2-2-1-2-2-1>@pc 3(E♭)
129	Shady Grove	
		<2-2-1-2-2-2-1>@pc 2(D)
130	The Lumberman's Alphabet	
		<2-2-1-2-4-1>@pc 4(E)
131	The Lumberman's Life	
		<2-1-2-2-1-1-1-2>@pc 7(G)
132	My Own Darling Boy	
		<2-2-1-2-4-1>@pc 2(D)
133	Adieu To Old Ireland	
		<2-2-1-2-2-3>@pc 0(C)
134	The Banks Of The Daisy	
		<2-2-1-2-2-3>@pc 2(D)
135	Erin's Green Shore	
		<2-2-1-2-2-2-1>@pc 1(D♭)
136	The Desolate Widow	
		<2-2-1-2-2-3>@pc 5(F)
137	The Warfare Is Raging	
		<2-2-1-2-2-2-1>@pc 5(F)
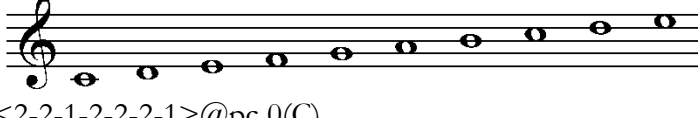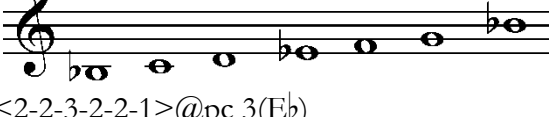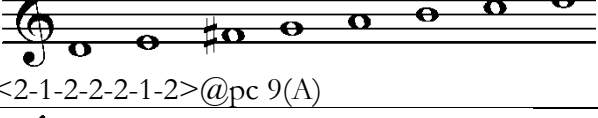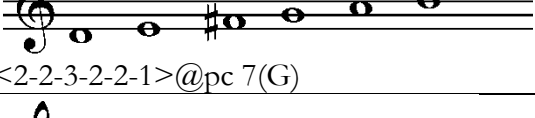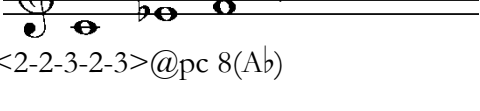
138	The Grave Of Bonaparte	
		<2-2-1-2-2-2-1>@pc 5(F)
139	Adieu To Nova Scotia	
		<2-1-2-2-1-2-2>@pc 2(D)
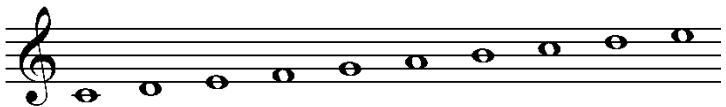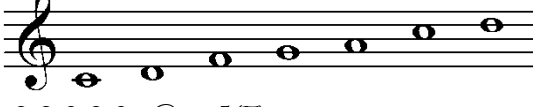
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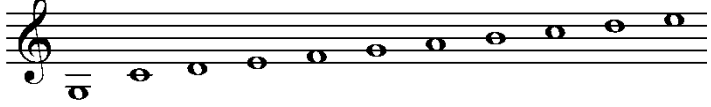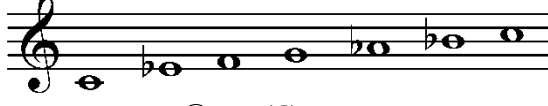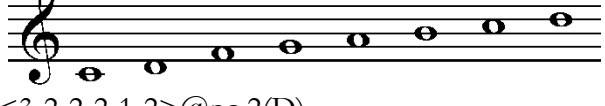
#	Song Title	Incipit/ SIA
1	When the Trumpet Sounds	 <2-2-5-3>@pc 5(F)
2	That Great Day	 <2-1-1-3-2-3>@pc 5(F)
3	I Came to Jesus	 <2-1-1-3-2-3>@pc 5(F)
4	Hold Onto Jesus	 <2-2-1-2-2-2-1>@pc 8(A♭)

Fad Air Falbh As Innse Gall (Beyond the Hebrides)
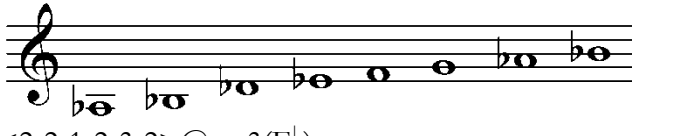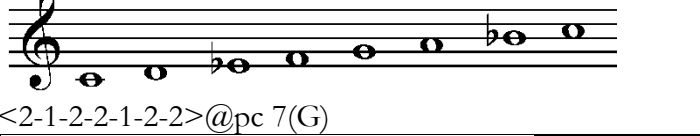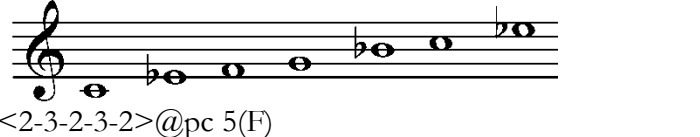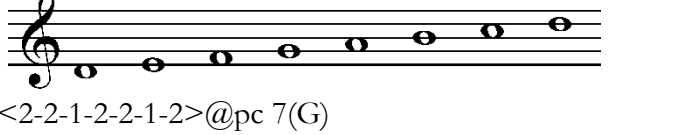
#	Song Title	SIA
1	*C'ait' An Caidil An Nionag?* (Where's My Maiden A-Sleeping?)	<2-2-1-2-2-2-1>@pc 2(D)
2	*'S Gann Gu'n Dirich Mi Chaoidh* (Sadly I'll Give Up Climbing)	<2-1-2-2-3-2>@pc 7(G)
3	*Fagail Chiorcabosd* (Leaving Kirkibost)	<2-2-3-2-2-1>@pc 5(F)
4	*Gu Ma Slan Do Na Fearaibh* (Here's Good Health to the Heroes)	<2-2-1-2-2-3>@pc 3(E♭)
5	*Tighinn Do America* (Coming to America)	<2-2-3-2-3>@pc 2(D)
6	*Baile Na Traghad* (My Home on the Sea-Shore)	<2-2-3-2-3>@pc T(B♭)
7	*Oran Do America* (Song to America)	<2-1-2-2-3-2>@pc 7(G)
8	*Oran Do America* (Song to America)	<2-2-3-2-3>@pc 4(E)
9	*Chuir Mi Cul Ri Iollaraidh* (I Turned My Back on Ileray)	<3-2-2-3-2>@pc 3(E♭)
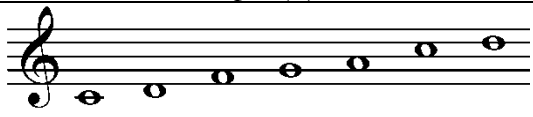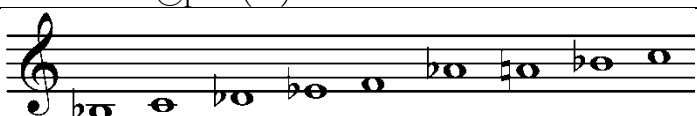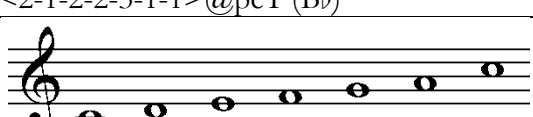
10	*Oran Do Na Tiomana Cruaidh* (Song of Hard Times)	 <2-1-2-2-3-2>@pc 4(E)
11	*Oran A' Mhinisteir* (The Minister's Song)	 <2-1-2-2-2-1-2>@pc 3(E♭)
12	*Duanag Do Cheap Breatuinn* (Song to Cape Breton)	 <2-1-2-2-3-2>@pc 3(E♭)
13	*Oran* (Song)	 <2-1-2-2-2-1-2>@pc 6(F♯)
14	*Cumha Cheap Breatuinn* (Lament for Cape Breton)	 <2-2-1-2-2-2-1>@pc 0(C)
15	Unlabelled variant of *Cumha Cheap Breatuinn*	 <2-2-3-2-2-1>@pc 3(E♭)
16	*Oran Do Mac Iain Mhic Sheumais* (Song to Mac Iain 'ic Sheumais)	 <2-2-3-2-3>@pc 7(G)
17	*Biodh An Deoch So 'N Laimh Mo Ruin* (Let My Love Raise High Her Drink)	 <2-1-2-2-2-1-2>@pc 9(A)
18	Unlabelled variant of *Biodh An Deoch So 'N Laimh Mo Ruin*	 <2-2-3-2-2-1>@pc 7(G)
19	*Gur Tu Mo Nigh'n Donn Bhoidheach* (You Are My Pretty Maiden)	 <2-2-3-2-3>@pc 8(A♭)
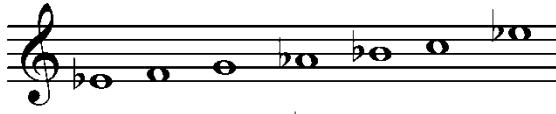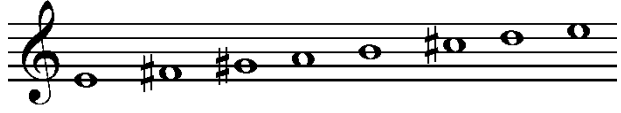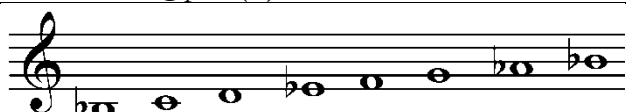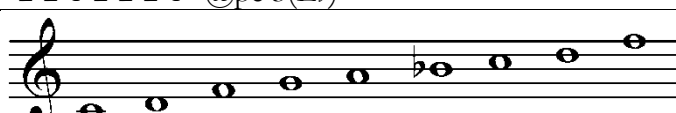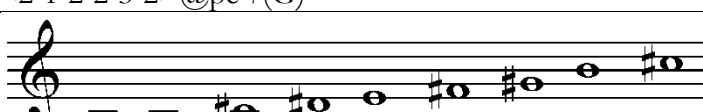
20	*Gur Tu Mo Chruinneag Bhoidheach* (You Are My Pretty Maiden)	
		<2-1-2-2-3-2>@pc 4(E)
21	*Cha Bhi Mi Buan* (An Old Cape Breton Milling Frolic Song)	
		<2-1-2-2-3-2>@pc 2(D)
22	*Duthaich Nan Craobh* (Land of the Trees)	
		<2-3-2-2-3>@pc 4(E)
23	*Oganaich An Or-fhuilt Bhuidhe* (Youth Whose Hair Is Golden Yellow)	
		<2-2-1-2-2-2-1>@pc 0(C)
24	*Do 'N Chuthaig* (To the Cuckoo)	
		<2-2-1-2-2-2-1>@pc T(B♭)
25	*Eilean Mo Chridhe* (Isle of My Heart)	
		<2-2-1-2-2-3>@pc T(B♭)
26	*Gaol Nan Cruinneag* (The Loveliest Maiden)	
		<2-2-1-2-2-2-1>@pc 5(F)
27	*Duanag Do Bhealaig* (Little Song to Bella)	
		<2-2-3-2-3>@pc 5(F)
28	*Oran Eile Do Mhairi Dhomhnullach* (Another Song to Mary MacDonald)	
		<2-1-2-2-1-2-2>@pc 5(F)
29	*Ho Ro 'S Toigh Leam Fhein Thu* (Ho Ro, How I Love You)	
		<2-2-1-2-2-2-1>@pc 3(E♭)
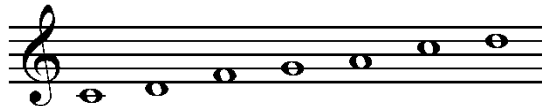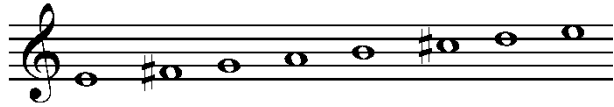
30	*Te A' Chuailein Bhuidhe* (The Girl With the Golden Hair)	
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31	*Marbhrann do Mhrs. Noble* (Elegy to Mrs. Noble)	
		<2-2-1-2-2-2-1>@pc 0(C)
32	*Oran Gillean Alasdair Mhor* (Song to the Sons of Big Alexander)	
		<2-2-3-2-3>@pc 0(C)
33	*Tuireadh* (Lament for the Dorcas)	
		<2-3-2-2-3>@pc 1(D♭)
34	*Dealachadh A' Phrionnsa Ri Fionnghal Nic Dhomhnui*; The Parting of Prince Charlie and Flora Macdonald)	
		<2-1-2-2-2-1-2>@pc 5(F)
35	*Oran Do 'N Chogadh Ruiseanach* (Song to the Russian War)	
		<2-1-2-2-3-2>@pc 4(E)
36	*Oran Do 'N Transvaal* (Song to the Transvaal)	
		<2-1-2-2-2-1-2>@pc 0(C)
37	*Siol Nam Fear Fearail* (The Seed of Brave Heroes)	
		<2-2-1-2-2-2-1>@pc 0(C)
38	*Gaidheil Albainn Ur* (The Nova Scotia Highlanders)	
		<3-2-2-1-2-2>@pc 0(C)
39	*Slan Mhath Leibh Air Chuan* (Good Health on the Sea)	
		<3-2-2-2-1-2>@pc 2(D)
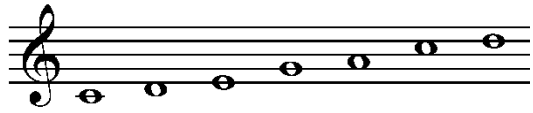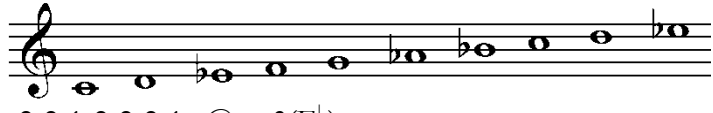
40	*Mar Chuimhneachan* (In Memoriam)	 <2-2-1-2-2-3>@pc 5(F)
41	*Beannachd Leis Na Gillean Dileas* (Farewell to the Faithful Laddies)	 <2-2-1-2-2-3>@pc 5(F)
42	*Caoidh* (Lament)	 <2-2-1-2-2-3>@pc 5(F)
43	*Marbhrann* (Elegy to His Wife)	 <2-3-2-2-3>@pc 3(E♭)
44	*Do Chomunn Gaidhlig Bhoston* (To the Boston Gaelic Society)	 <2-2-3-2-2-1>@pc 2(D)
45	*Failt' Teachdaire Nan Gaidheal* (Welcome to Teachdaire Nan Gaidheal)	 <3-2-2-3-2>@pc 2(D)
46	*Oran Do 'N Mhod* (Song to the Mod)	 <2-1-2-2-3-2>@pc 7(G)
47	*Oran Do Mhod Gaidhealach Cheap Breatuinn* (Song to the Gaelic Mod of Cape Breton)	 <2-2-1-2-2-2-1>@pc 0(C)
48	*Oran Do 'N Ghaidhlig* (Rallying Song)	 <2-1-2-2-3-2>@pc 5(F)
49	*Canada A Thir An Aigh* (Canada the Lucky Land)	 <2-3-2-3-2>@pc 2(D)
50	*Oran Do Cheap Breatuinn* (Song to Cape Breton)	 <2-2-1-2-2-2-1>@pc 2(D)
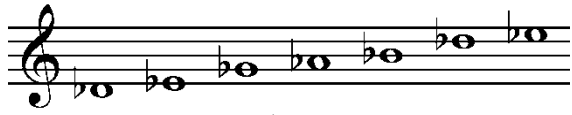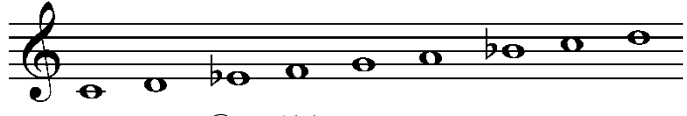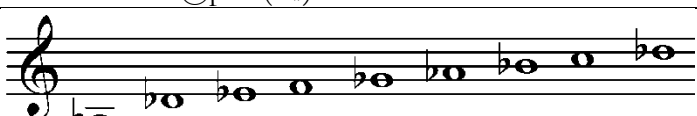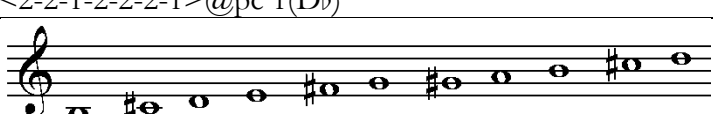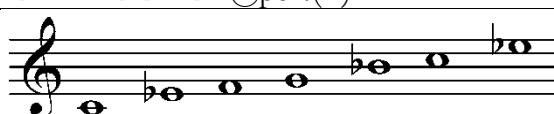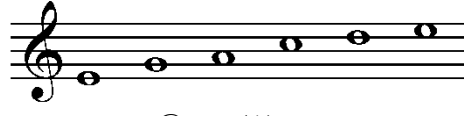
51	*Clann Domhnuill* (Clan Donald)	
		<2-1-2-2-3-2>@pc T(B♭)
52	*Mar A Sguir Tearlach Dhe 'N Deoch-Laidir* (How Charlie Stopped the Strong Drink)	
		<2-2-1-2-2-1-2>@pc 2(D)
53	*A Bhean An Tighe, Ghaoil An Fhortain* (My Love and Treasure)	
		<2-2-1-2-3-2>@pc 3(E♭)
54	*Oran Na Mocaisean* (Song to the Moccasins)	
		<2-2-1-2-2-3>@pc 4(E)
55	*A' Bhriogais Uallach* (The Bonny Breeks)	
		<2-2-1-2-5>@pc 4(E)
56	*Di-Luain Nuair Rinn Mi Toiseachadh* (The Wheel is My Ruination)	
		<2-1-2-2-1-2-2>@pc 7(G)
57	*Oran Do Dh' Fhidhill A Chaidh A Bhristeadh Air Bal* (Song to the Broken Fiddle)	
		<2-2-3-2-2-1>@pc 0(C)
58	*Oran Nam Fasan* (Song to Fashions)	
		<1-2-1-1-1-2-2-2>@pc 4(E)
59	*Oran Do Anna Chamshroin* (Song to Anna Cameron)	
		<2-3-2-3-2>@pc 5(F)
60	*Mairearad Bhan* (Fair Margaret)	
		<2-2-1-2-2-1-2>@pc 7(G)
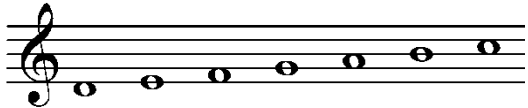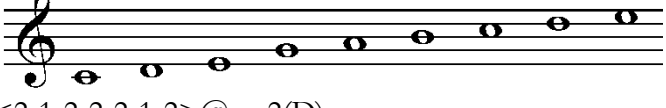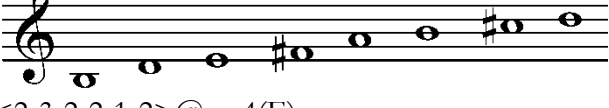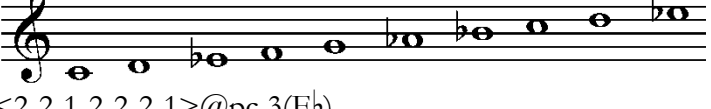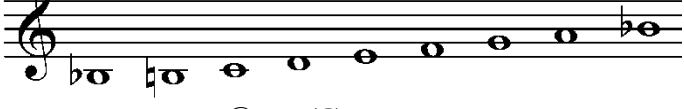
61	*Oran A' Bhachalor* (The Bachelor's Song)	
		<2-3-2-2-1-2>@pc 2(D)
62	*Dan Do Sheann Ford* (The Old Ford Car)	
		<2-1-2-2-3-2>@pc 7(G)
63	*Reis Air Loch Iain Bhain* (Race on John Ban's Lake)	
		<2-3-2-2-1-2>@pc 0(C)
64	*Coileach As A' Chronicle* (The Rooster in the Chronicle)	
		<2-2-1-2-2-2-1>@pc0(C)
65	*An Ruma Ban* (The African Prince or Song of the White Rum)	
		<3-2-2-3-2>@pc 2(D)
66	*Nigheanan Ruairidh* (Rory's Daughters)	
		<3-2-2-3-2>@pc 4(E)
67	*Tha Mi An Diugh Gu Tinn* (Today I Am So Sick)	
		<3-2-2-3-2>@pc T(B♭)
68	*Oran Na Mohacs* (Song to the Mohawks)	
		<2-1-2-2-3-1-1>@pcT (B♭)
69	*Oran An Telephone Am Barra Glen* (Song to the Telephone in Barra Glen)	
		<2-1-2-2-3-2>@pc 2(D)
70	*Mo Nighean Donn An T-Sugraidh* (The Bachelor's Song)	
		<2-3-2-2-1-2>@pc 0(C)
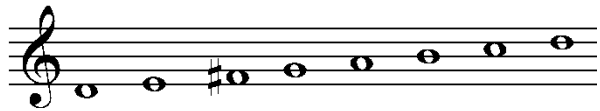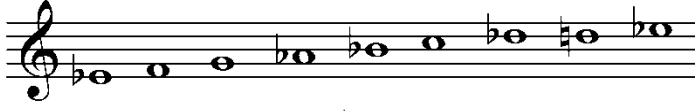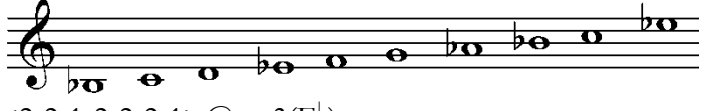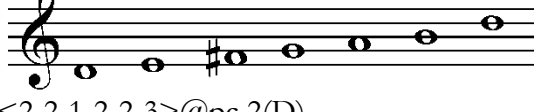
71	*Balaich An Iasgaich* (The Fisher Lads)	
		<2-2-1-2-2-3>@pc 2(D)
72	*Deoch Slainte Luchd Nam Brachanan* (Good Health to the Moonshiners)	
		<2-1-2-2-3-2>@pc 5(F)
73	*Oran Do 'N Bhal Chatriona Iain* (The Dance at Kate Iain's)	
		<2-2-3-2-2-1>@pc 8(A♭)
74	*Oran Do Chomhairle Cheap Breatuinn* (Song to the Cape Breton County Council)	
		<3-2-2-1-2-2>@pc 2(D)
75	*Mo Nighean Donn Bhoidheach* (My Brown-Haired Maiden)	
		<2-2-1-2-2-2-1>@pc 9(A)
76	*Laithean Sona M'Oige* (Our Happy Childhood Days)	
		<2-2-3-2-3>@pc 9(A)
77	*Gu 'm Bheil Caochladh Mor 'S An Aite* (Oh, How Much the Place is Changing!)	
		<2-2-1-2-2-2-1>@pc 3(E♭)
78	*Oran Molaidh Do Loch Lomond* (Song in Praise of Loch Lomond)	
		<2-1-2-2-3-2>@pc 7(G)
79	*Oran Do Cheilidh Cheap Breatuinn* (Song to Cape Breton Ceilidh)	
		<2-1-2-2-3-2>@pc 1(C♯)
80	*Am Ar N-Oige* (In Our Youth)	
		<2-2-1-2-2-2-1>@pc 0(C)
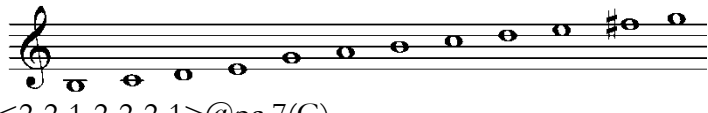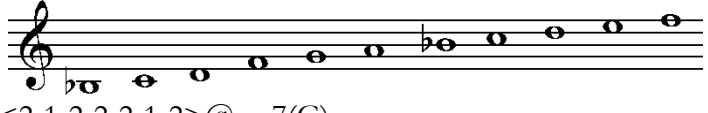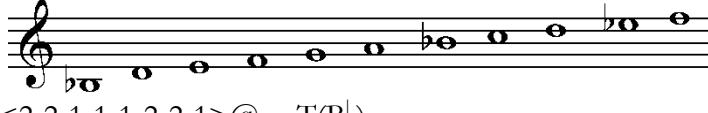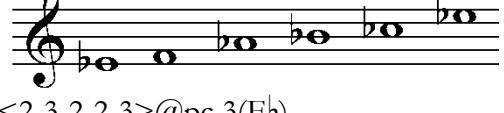
81	*A' Choille Chruinn* (Lumber Woods Song)	
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82	*Air A' Cheud La Do 'N T-Samhradh* (The Last Day of Summer)	
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83	*Gur Mis' Tha Bronach* (It's Here I'm Sad)	
		<2-2-3-2-2-1>@pc 0(C)
84	*Oran Do Bheinn Chlann Domhnuill* (Song to the MacDonald Mountain)	
		<2-1-2-2-2-1-2>@pc 4(E)
85	*Moladh Locha Mhira* (In Praise of Loch Mira)	
		<2-2-3-2-3 >@pc 4(E)
86	*Fagail Mhira* (Leaving Mira)	
		<2-2-3-2-2-1>@pc 5(F)
87	*Oran Do Chomh-Thional Marion Bridge* (Song to the Marion Bridge Congregation)	
		<2-2-3-2-2-1>@pc 2(D)
88	*Eaglais An Aiseig* (The Ferry Church)	
		<2-2-3-2-3>@pc 1(D♭)
89	*Soraidh Slan Le Boularderie* (Farewell to Boularderie)	
		<2-2-3-2-2-1>@pc 8(A♭)
90	*Loch Catalone* (Lake Catalone)	
		<2-2-1-2-2-3>@pc 5(F)

91	*Ceap Breatuinn* (To Cape Breton)	<2-2-1-2-2-3>@pc T(B♭)
92	*An Geamhradh* (To Winter)	<2-2-3-2-3>@pc5(F)
93	*Moladh Loch Ainslie* (In Praise of Lake Ainslie)	<2-2-3-2-2-1>@pc 0(C)
94	*An Innis Aigh* (The Happy Isle)	<2-3-2-3-2>@pc 2(D)
95	*Fein-Labhairt An T-Seann Duine* (The Old Man's Soliloquy)	<2-2-3-2-3>@pc 0(C)
96	*Gaidheal Air Aineoil* (The Highlander in a Strange Country)	<2-2-3-2-3>@pc 9(A)
97	*Gleann Na Maiseadh* (The Marshy Glen)	<2-1-2-2-3-2>@pc 1(C♯)
98	*Iasgach Nan Giomach* (Lobster Fishing)	<2-2-1-2-2-2-1>@pc 3(E♭)
99	*'S Tha Mo Chinnseal Air An Fhiuran* (Sailor Laddie)	<2-2-3-2-3>@pc 3(E♭)
100	*Gaol An T-Seoladair* (The Sailor's Sweetheart)	<2-1-2-2-3-2>@pc 0(C)

101	*OranGaoil-'S Mor Mo Churam 'S Mi 'Ga Stiuradh* (Love Song)	
		<2-2-1-2-2-2-1>@pc 9(A)
102	*An Gaol A Thug Mi Og* (My One and Only Love)	
		<2-2-3-2-3>@pc 6(G♭)
103	*An Turus-Cuain* (An Ocean Voyage)	
		<2-2-1-2-2-1-2>@pc 5(F)
104	*An Dreoideag* (The Martha B.) (The Dreoideag – The Martha B.)	
		<2-2-3-2-2-1>@pc 6(F♯)
105	*Oran Seolaidh* (Sailing Song)	
		<2-2-1-2-2-2-1>@pc 1(D♭)
106	*E Ho Ro Mo Bhata* (My Beautiful Boat)	
		<2-1-1-1-2-2-1-2>@pc 4(E)
107	*E Mo Leanan* (E, My Darling)	
		<3-2-2-3-2>@pc 0(C)
108	*Ged A Sheol Mi Air M' Aineol* (Though I Sailed to Strange Places)	
		<2-1-2-2-2-1-2>@pc 0(C)
109	*O, I, Og, I, O*	
		<2-1-2-2-3-2>@pc 9(A)
110	*Fair A La La O Ro Hu A*	
		<3-2-2-3-2>@pc 9(A)
111	*Air Faillirinn O, Ho Ri Ho Ro*	
		<2-3-2-3-2>@pc 7(G)

112	*Mo Chridhe Trom* (My Heart is Sad)	
		<2-1-2-2-2-1-2>@pc 2(D)
113	*'Ille Dhuinn* (Brown-Haired Laddie)	
		<2-2-3-2-2-1>@pc 2(D)
114	*Air A' Ghille Tha Mo Run* (You're the Laddie Who's My Love)	
		<2-1-2-2-3-2>@pc 7(G)
115	*Dh'fhalbh Mo Charaid* (My Friend's Gone Away)	
		<2-2-1-2-2-2-1>@pc 0(C)
116	*E Ho Ro Mo Mhaighdean Lurach* (My Comely Maiden)	
		<2-1-1-1-2-2-3>@pc 5(F)
117	*Chunnaic Mi Lair Dhonn Aig Sheumais* (Jim's Brown Mare)	
		<2-1-2-2-2-1-2>@pc 2(D)
118	*An T-Each Geal* (The White Horse)	
		<2-3-2-2-1-2>@pc 4(E)
119	*Oran Do Shep* (Song to Shep)	
		<2-2-1-2-2-2-1>@pc 3(E♭)
120	*Oran Whilena* (Wilena's Song)	
		<2-2-1-2-2-1-1-1>@pc 0(C)
121	*An T-Each Aig Roland Steele* (Roland Steele's Horse)	
		<2-2-3-2-3>@pc 0(C)
122	*Aileen Duinn Nach Till Thu'n Taobhsa?* (Brown-Haired Allan Won't You Return?)	
		<3-2-3-2-2>@pc 9(A)
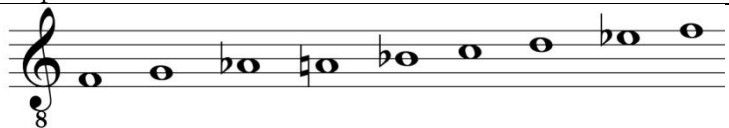
123	*O Ra Hu A 'S Toigh Leinn Anna* (We Like Anna)	
		<3-2-2-1-2-2>@pc 4(E)
124	*Salm XXIII* (Psalm 23)	
		<2-2-1-2-2-2-1>@pc 4(E)
125	*XXVI – Isaiah 1v.*	
		<2-1-2-2-2-1-2>@pc 9(A)
126	*Salm XLVIII*	
		<3-2-2-3-2>@pc 9(A)
127	*Salm XC*	
		<2-2-1-2-2-1-1-1>@pc 3(E♭)
128	*Salm CIII*	
		<2-1-2-2-2-1-2>@pc 9(A)
129	*Bean An Uain* (The Bride of the Lamb)	
		<3-2-2-3-2>@pc 5(F)
130	*O Mhiorbhuil Grais* (Amazing Grace)	
		<2-2-3-2-3>@pc 7(G)
131	*An Coigreach O Chalilee* (The Stranger of Galilee)	
		<2-2-1-2-2-2-1>@pc 3(E♭)
132	*Na H-Eildearan* (The Elders)	
		<2-2-1-2-2-3>@pc 2(D)
133	*Oran Gaoil* (Love Song)	
		<2-1-2-2-3-2>@pc 4(E)

134	*Thug Mi'N Oidche 'N Raoir 'S An Airidh* (I Spent Last Night At the Sheilding)	 <2-2-3-2-3>@pc 3(E♭)
135	*Cumha D' A Mhnaoi* (Lament)	 <2-2-1-2-2-2-1>@pc 7(G)
136	*Oran Do Chomunn Gaidhealach Antigonish* (Song to the Gaelic Society of Antigonish)	 <2-2-3-2-3>@pc 5(F)
137	*An Comunn Comhalach* (The Cowal Gaelic Society)	 <2-1-2-2-2-1-2>@pc 7(G)
138	*Cumaibh Suas A' Ghaidhlig* (Let's Keep Up the Gaelic)	 <2-1-2-2-2-1-2>@pc 7(G)
139	*Failt' Eilein A' Phrionnsa* (To Prince Edward Island)	 <2-2-3-2-2-1>@pc 5(F)
140	*Failt' Teachdaire Nan Gaidheal* (Welcome to the Gaelic Messenger)	 <2-3-2-2-1-2>@pc 5(F)
141	*A' Bratach Breacadh Nan Reult* (The Star Spangled Banner)	 <2-2-1-1-1-2-2-1>@pc T(B♭)
142	*Tilleadh An Eilthirich* (Return of the Wanderer)	 <2-3-2-2-1-2>@pc 0(C)
143	*Cumha Aonaghuis Mhoir* (Lament for Angus Mor)	 <2-3-2-2-3>@pc 3(E♭)
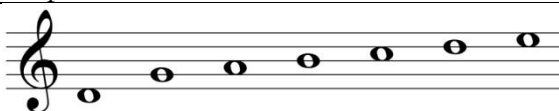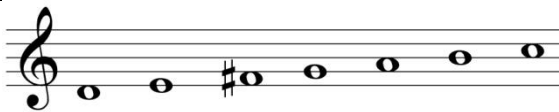
From the Farthest Hebrides

#	Song Title	Incipit/ SIA
1	*Cumha Aonaghuis Mhoir*	 <2-3-2-2-3>@pc 3(E♭)
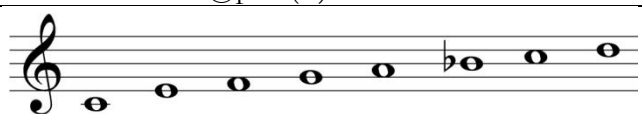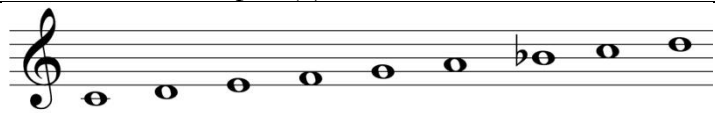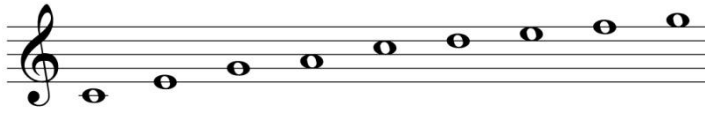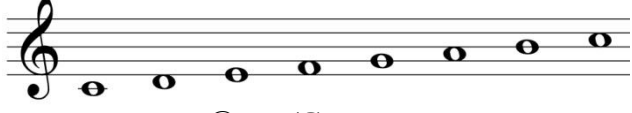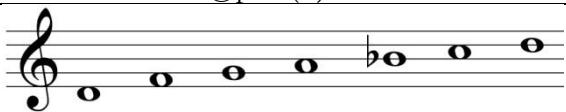
Studies in the Scottish Gaelic Folk-Song Tradition in Canada
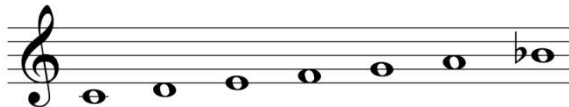
#	Song Title	Incipit/ SIA
1	Radio Song	 <2-2-1-2-2-1-1-1>@pc T(B♭)
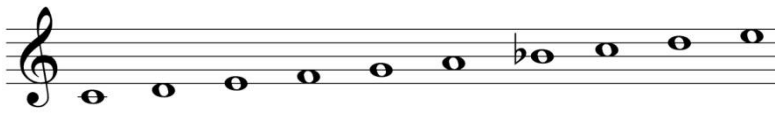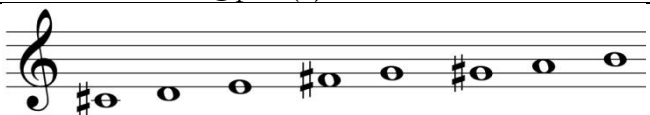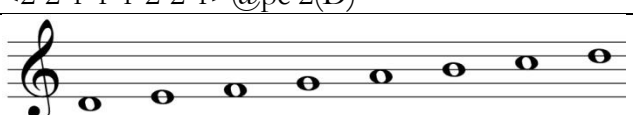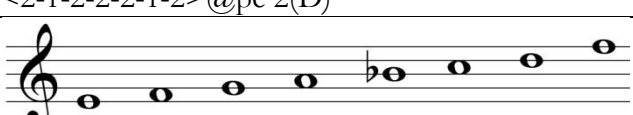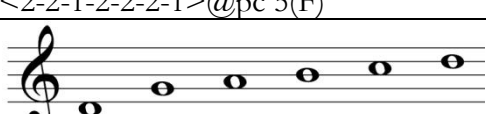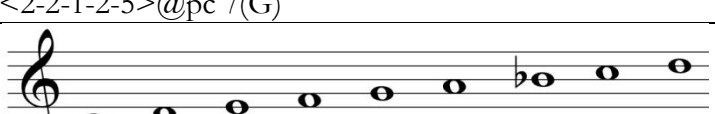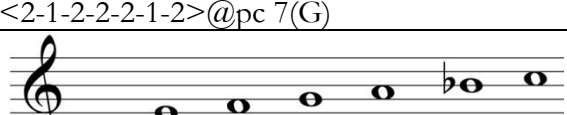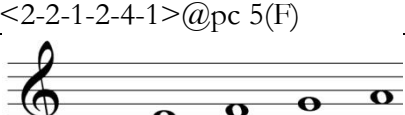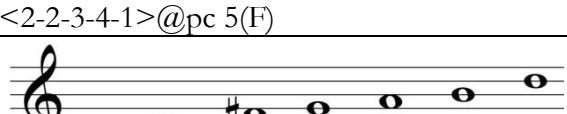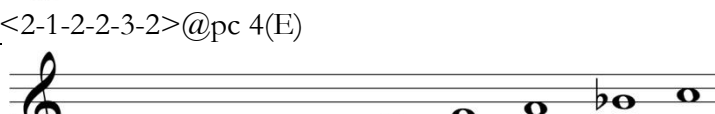
La Fleur du Rosier
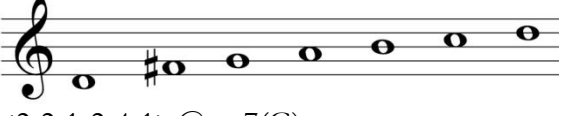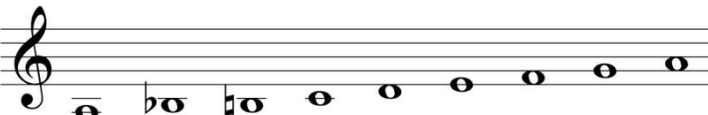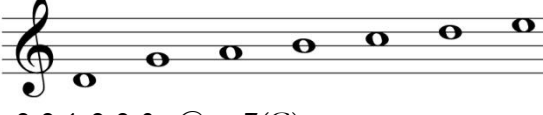
#	Title	Incipit /SIA
1	*A la claire fontaine* (1a)	 <2-2-1-2-2-3>@pc 7(G)
2	*A la claire fontaine* (1b)	 <2-2-1-2-2-2-1>@pc 7(G)
3	*J'ai cueilli la bele* rose (2)	 <2-2-1-2-2-2-1>@pc 0(C)
4	*Cécilia* (3)	 <2-2-1-2-2-2-1>@pc 5(F)
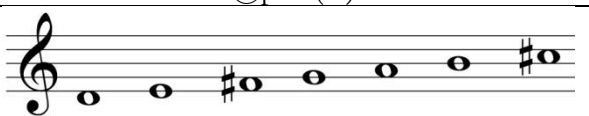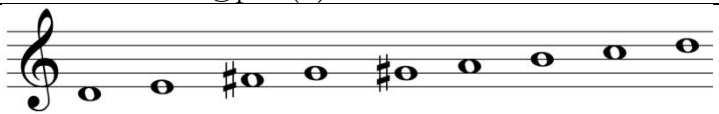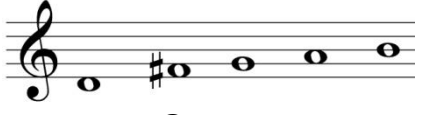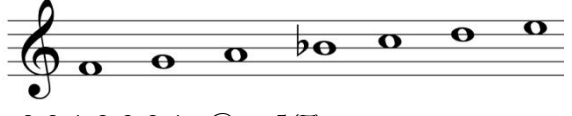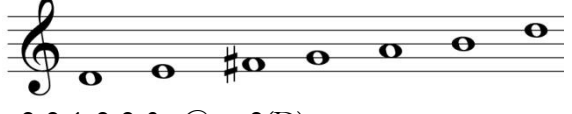
5	*C'était une bergère* (4)	
		\<2-2-1-2-2-2-1>@pc 9(A)
6	*Dans les prisons de Nates* (5)	
		\<2-1-4-2-1-2>@pc 9(A)
7	*Dans les prisons de Nates* (5b)	
		\<2-1-4-2-1-2>@pc 5(F)
8	*De Paris à Rochelle* (6)	
		\<2-2-3-2-2-1>@pc 9(A)
9	*Entre Paris et Saint-Denis* (7)	
		\<2-1-4-2-1-2>@pc 7(G)
10	*Hai do lai doi* (8)	
		\<2-2-1-1-1-2-2-1>@pc 3(E♭)
11	*J'ai fait laver mon cotillon* (9)	
		\<2-2-3-2-2-1>@pc 5(F)
12	*Je m'en été dans mon jardin* (10a)	
		\<2-2-3-2-1-1-1>@pc 5(F)
13	*Je m'en été dans mon jardin* (10b)	
		\<2-2-1-2-2-3>@pc 5(F)
14	*Oh! Qui me passera le bois* (11)	
		\<2-1-4-2-1-1-1>@pc 7(G)
15	*Quand j'étais su' mon père* (12)	
		\<2-1-2-2-1-1-1-1-1>@pc 9(A)
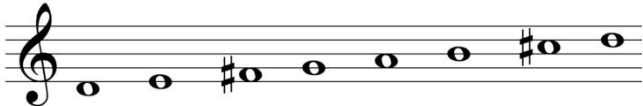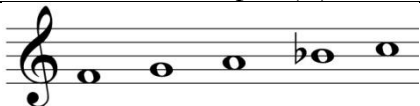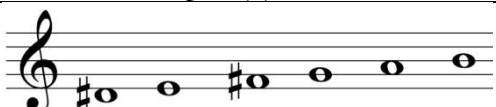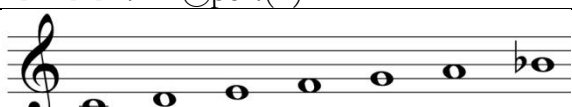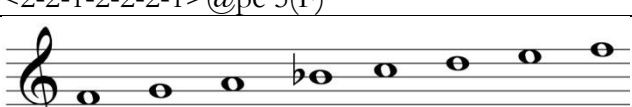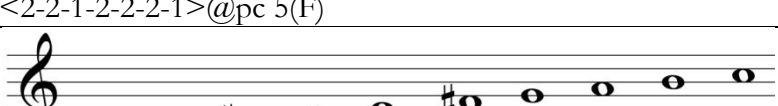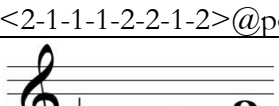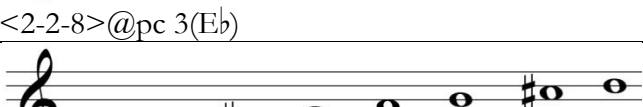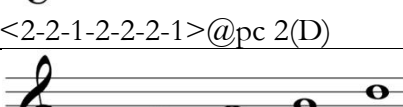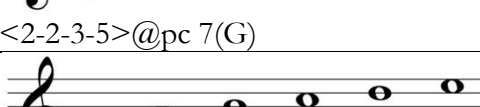
16	*En buvant du bon vin* (13)	
		<2-2-1-2-2-2-1>@pc 9(A)
17	*Voudrais bien que tous ces bons vieilliards seront dans le paradis* (15)	
		<2-1-2-2-5>@pc 2(D)
18	*Oui da, ha, ha!* (16)	
		<2-1-2-2-1-2-2>@pc 2(D)
19	*C'était un p'tit bonhomme* (17)	
		<2-2-1-2-2-2-1>@pc 9(A)
20	*Compère Guilleri* (18)	
		<2-2-1-2-2-2-1>@pc 5(F)
21	*Le roi d'Angleterre* (19) The King of England	
		<2-1-2-2-2-1-2>@pc 7(G)
22	*Deux beaux canards* (20)	
		<2-2-1-2-4-1>@pc 5(F)
23	*Catherine était fille* (21)	
		<2-2-1-2-2-3>@pc 0(C)
24	*C'était les fils de Babylone* (22a)	
		<2-2-1-2-2-2-1>@pc 0(C)
25	*Sept ans sur mer* (22b)	
		<2-1-2-2-3-2>@pc 7(G)
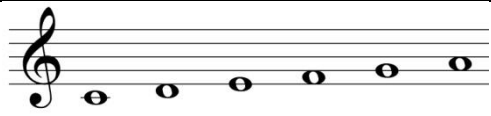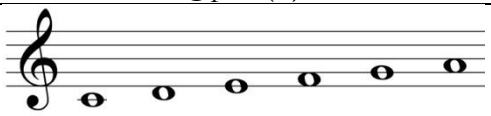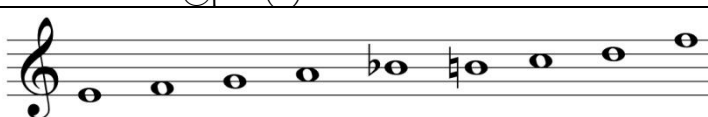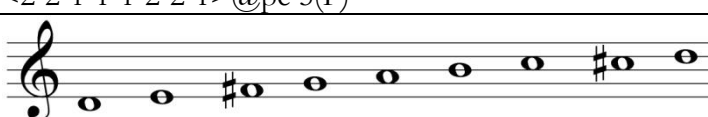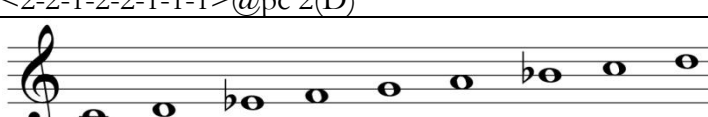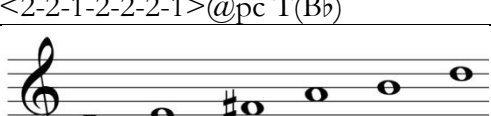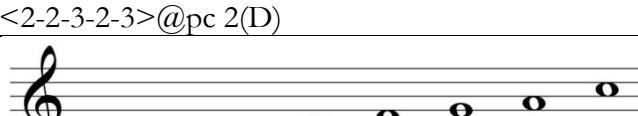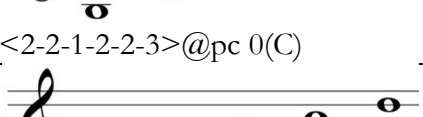
26	*L'autre jour* (23)	
		`<2-2-1-2-4-1>@pc 5(F)`
27	*Chanson d'amour* (24)	
		`<2-2-1-2-2-2-1>@pc 5(F)`
28	*Combien de fois j'ai vu la belle Rose* (25)	
		`<2-2-1-2-2-2-1>@pc 5(F)`
29	*Un comandement* (26)	
		`<2-1-2-2-2-1-2>@pc 2(D)`
30	*Là-bas sur ces montagnes* (29)	
		`<2-1-2-2-1-4>@pc 2(D)`
31	*J'ai fait une maîtresse* (30)	
		`<2-2-1-2-4-1>@pc 5(F)`
32	*J'ai-t-un coquin de frère* (31)	
		`<2-1-2-2-5>@pc 4(E)`
33	*Je suis délaissée, sans amant* (32)	
		`<2-2-1-2-2-2-1>@pc 3(E♭)`
34	*Adieu Marguerite* (34c)	
		`<2-2-1-2-2-2-1>@pc 5(F)`
35	*Un soldat revenant de la guerre* (35)	
		`<2-2-1-2-3-2>@pc 7(G)`
36	*Sur le point de partir pour un si long voyage* (36)	
		`<2-2-1-2-2-2-1>@pc 5(F)`
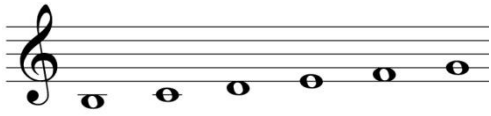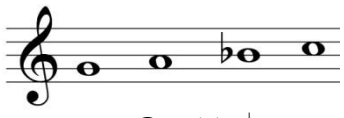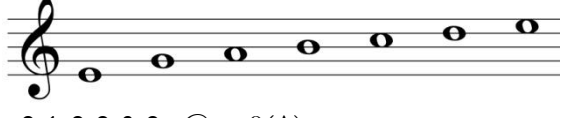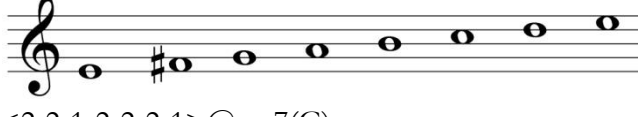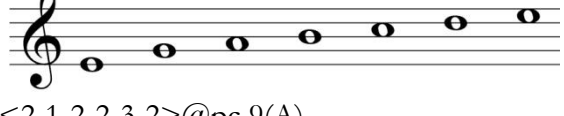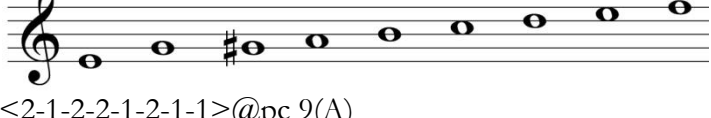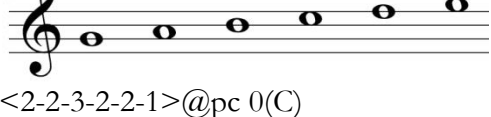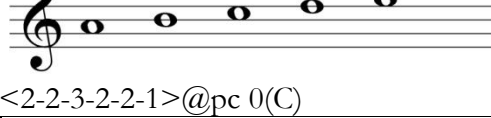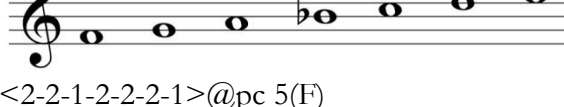
37	*Le petit panier* (37)	 <2-2-1-2-2-2-1>@pc 5(F)
38	*Belle Isabeau* (38)	 <2-2-1-1-1-2-2-1>@pc 2(D)
39	*Un dimanche au matin je me suis réveillé* (39)	 <2-1-2-2-2-1-2>@pc 2(D)
40	*Voilà la récompense* (40)	 <2-2-1-2-2-2-1>@pc 5(F)
41	*En haut sur la montagne* (41)	 <2-2-1-2-5>@pc 7(G)
42	*Un matin je me lève* (42)	 <2-1-2-2-2-1-2>@pc 7(G)
43	*Chantons, c'est pour passer le temps* (43)	 <2-2-1-2-4-1>@pc 5(F)
44	*Chantons une chanson bien drôle* (44)	 <2-2-3-4-1>@pc 5(F)
45	*Dessus le pont de Londres* (45)	 <2-1-2-2-3-2>@pc 4(E)
46	*C'est dans l'Anse du Saint-Beaufour* (46)	 <2-1-2-2-1-2-1-1>@pc 2(D)
47	*Une fille qui se marie* (47)	 <2-2-1-2-2-2-1>@pc 2(D)

48	*J'avais promis dès ma jeunesse* (48)	
		`<2-2-1-2-2-2-1>@pc 2(D)`
49	*Nous violà tous rassemblés* (49)	
		`<2-2-1-1-1-2-2-1>@pc 7(G)`
50	*Mariez-moi* (50)	
		`<2-2-1-2-2-2-1>@pc 9(A)`
51	*Quand j'ai parti de chez nous* (51a)	
		`<2-2-1-2-4-1>@pc 7(G)`
52	*Allons au bois* (52)	
		`<2-2-1-2-2-3>@pc 7(G)`
53	*Le matin quand je me lève* (53a)	
		`<2-2-1-2-2-1-1-1>@pc 0(C)`
54	*Le vieux cheval blanc* (54)	
		`<2-1-2-2-3-1-1>@pc 4(E)`
55	*La Belle Hélène* (57)	
		`<2-2-1-2-5>@pc 7(G)`
56	*C'est à Paris, vive le Roi* (61)	
		`<2-2-1-2-2-2-1>@pc 7(G)`
57	*Chanson de Biron* (62)	
		`<2-2-1-2-2-3>@pc 7(G)`

58	*Chanson sur la mort de la Dauphine* (63)	
		<2-2-1-2-2-3>@pc 5(F)
59	*La chanson du guerrier* (66)	
		<2-2-1-2-2-2-1>@pc 5(F)
60	*Dans le ville de Saint-Antoine* (68)	
		<2-2-3-4-1>@pc 7(G)
61	*Renaud revenant de la guerre* (69)	
		<2-1-2-2-1-1-1-2>@pc 2(D)
62	*Complainte du Juif errant* (71)	
		<2-1-2-2-2-1-2>@pc 4(E)
63	*Ecrivev-moi* (72)	
		<1-1-2-1-2-4-1>@pc 7(G)
64	*La petite mendiante* (75)	
		<2-2-1-2-2-2-1>@pc T(B♭)
65	*Rappelle-toi quand l'âme de ta mère* (76)	
		<1-1-2-1-2-2-2-1>@pc 7(G)
66	*L'habitant de Sainte-Barbe* (80)	
		<2-2-3-4-1>@pc 7(G)
67	*J'ai vu sous un gros m'risier* (83)	
		<2-2-1-2-2-2-1>@pc 5(F)
68	*Notre grand-père Noé* (85a)	
		<2-2-1-2-2-3>@pc 2(D)

370

69	*Notre grand-père Noé* (85b)	
		<2-2-1-2-2-2-1>@pc 2(D)
70	*Je vais chanter une petite chanson* (86)	
		<2-2-1-2-5>@pc 5(F)
71	*Chanson d'énumeration* (88)	
		<2-1-2-2-4-1>@pc 4(E)
72	*Bonne Sainte Vierge* (89)	
		<2-2-1-2-2-2-1>@pc 5(F)
73	*Chanson de voyageur* (90)	
		<2-2-1-2-2-2-1>@pc 5(F)
74	*Derrière chez nous* (91)	
		<2-1-1-1-2-2-1-2>@pc 9(A)
75	*Rimettes du régiment* (92)	
		<2-2-8>@pc 3(E♭)
76	*Le p'tit bossu* (93)	
		<2-2-1-2-2-2-1>@pc 2(D)
77	*Chansons le p'tit moulin* (95)	
		<2-2-3-5>@pc 7(G)
78	*Dragon pour boire* (96)	
		<2-2-1-2-2-3>@pc 7(G)
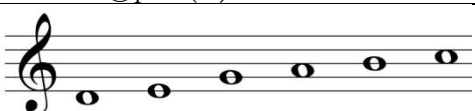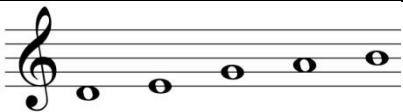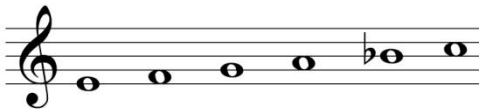
79	*Moutons, brebis à la queue à sa mère* (97)	
		<4-3-5>@pc 9(A) n.b. Most of this song is encoded with unpitched noteheads to convey the rhythm of the lyrics.
80	*Le nique de lièvre* (98)	 <2-2-1-2-2-2-1>@pc 4(E)
81	*T'as cassé ma montre, t'as volé ma chaîne* (99a)	 <2-2-1-2-2-3>@pc 0(C)
82	*T'as cassé ma montre, t'as volé ma chaîne* (99b)	 <2-2-1-2-2-3>@pc 0(C)
83	*Berce ton p'tit bibi* (100)	 <2-2-1-1-1-2-2-1>@pc 5(F)
84	*Bichet'* (101)	 <2-2-1-2-2-1-1-1>@pc 2(D)
85	*Cobichon* (102)	 <2-2-1-2-2-2-1>@pc T(B♭)
86	*Dors, dors le p'tit bibi* (103)	 <2-2-3-2-3>@pc 2(D)
87	*Monsieur Olivier* (104)	 <2-2-1-2-2-3>@pc 0(C)
88	*La poulette blanche* (105a)	 <4-3-2-3>@pc 2(D)
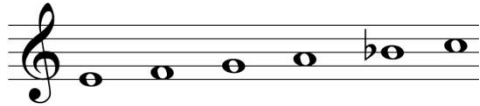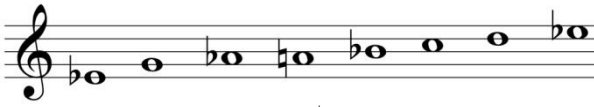
89	*La poulette blanche* (105b)	
		<2-2-1-2-4-1>@pc 0(C)
90	*Souillon* (106)	
		<2-7-2-1>@pc T(B♭)
91	*Trois graines de Pimprenelle* (107)	
		<2-2-1-2-4-1>@pc 7(G)
92	*La complainte de Springhill* (111)	
		<2-1-2-2-3-2>@pc 9(A)
93	*Complainte sur le voyage du brig Vinalia* (112)	
		<2-2-1-2-2-2-1>@pc 7(G)
94	*Le gouverneur* (113)	
		<2-2-1-2-2-2-1>@pc 0(C)
95	*Ronde de l'avoine* (115)	
		<2-1-2-2-3-2>@pc 9(A)
96	*J'aime la bouteille* (116)	
		<2-1-2-2-1-2-1-1>@pc 9(A)
97	*La belle Françoise* (117)	
		<2-2-3-2-2-1>@pc 0(C)
98	*La fille au cresson* (118)	
		<2-2-3-2-2-1>@pc 0(C)
99	*Le frère Nicolas* (119)	
		<2-2-1-2-2-2-1>@pc 5(F)
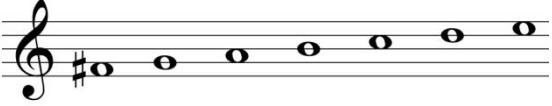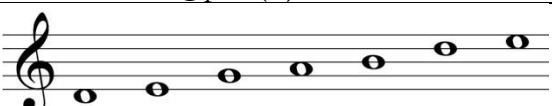
100	*Le pauvre heureux* (120)	
		<2-2-1-2-2-2-1>@pc T(B♭)
101	*Les trios beaux canards* (121)	
		<2-2-3-2-2-1>@pc T(B♭)
102	*Mon pèr' m'a fait bâtir maison* (122)	
		<2-2-3-2-2-1>@pc T(B♭)
103	*Papa me battait* (123)	
		<2-2-1-2-2-2-1>@pc T(B♭)
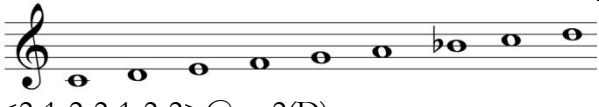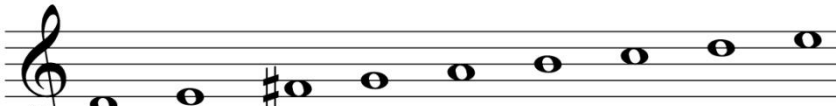
Folksongs of the Maritimes
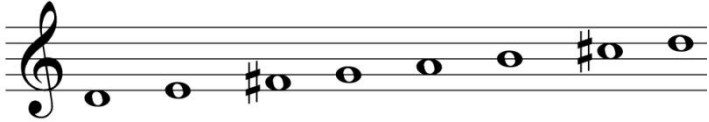
#	Song Title	Pitch Incipit/SIA
NA	Quaker's Courtship	NA IDENTICAL TO *Songs and ballads from Nova Scotia*, no. 23 (although there is a discrepancy concerning the duration of the final note value between these printings)
1	Where Shall I Be When the First Trumpet Sounds?	 <2-2-5-3>@pc 7(G)
2	When the Saints Come Marching In	 <2-2-1-2-5>@pc 5(F)
NA	Auction Block	NA Melody identical (although transposed) to that found in *Traditional Songs From Nova Scotia* (p.279)
3	The Deaf Woman's Courtship	 <2-2-3-2-2-1> @pc 5(F) Note: The lyrics for this song were first published in *Traditional Songs From Nova Scotia*, although no music notation had been included.

4	Scotland's Burning	 <2-2-3-5>@pc 7(G)
5	Rabbit in the Rail Pile (4-part canon)	 <4-3-5>@pc 2(D)
6	Poor Old Man	 <2-2-1-2-2-3>@pc 7(G)
7	The Gospel Train	 <2-2-3-2-3> pc 7(G)
8	Baptizing Hymn	 <2-2-1-2-2-3>@pc 5(F)
9	Christ Was Born in Bethlehem	 <2-2-1-2-2-3>@pc 0(C)
NA	Acadian Lullaby	NA IDENTICAL TO no. 103 In *La Fleur* du Rosier (*Dors, dors*)
NA	I Dyed My Petticoat Red	NA IDENTICAL to that found in *Maritime Folk Songs*, p. 131, save the inclusion of a fermata.
NA	A Female Sailor Bold	NA IDENTICAL to *Songs and Ballads from Nova Scotia*, no. 34, p. 68
10	Blow, Boys, Blow	 <2-2-1-2-2-3>@pc 5(F)
11	Farmer McGee	 <2-2-1-2-4-1>@pc 5(F)
12	The Bell Doth Toll	 <2-2-1-2-4-1>@pc 7(G)

13	*Dites-moi donc Mademoiselle*	<2-2-1-2-4-1>@pc 5(F)
14	Dearest Mary	<2-2-1-2-2-3>@pc 5(F)
NA	The Cherry Tree Carol	NA IDENTICAL (though transposed) to *Traditional Songs From Nova Scotia*, version A, p. 35
15	Billy Modick	<2-2-3-2-2-1>@pc 7(G)
16	Lukey's Boat	<2-2-3-2-2-1>@pc 7(G)
NA	Billy Boy	NA (Identical to *Traditional Songs From Nova Scotia*, vers A, p. 246)
NA	De Paris à Rochelle	NA (identical, though in a different key in *La Fleur du Rosier*)
17	The Twelve Apostles	<2-2-3-2-2-1>@pc 7(G)
NA	Stormy Weather Boys	NA Identical (transposed) to *Traditional Songs From Nova Scotia*, p. 232
NA	Geordie	NA: IDENTICAL to *Traditional Songs From Nova Scotia*, vers A. p. 73
NA	The Tree in the Bog	NA: Identical to *Traditional Songs From Nova Scotia*, vers A, p. 259
18	Homeward Bound	<4-1-1-1-2-2-1>@pc 3(E♭)
19	The Blackbird	<2-2-1-2-2-3>@pc 5(F)
NA	Cécilia	NA (identical, although in a different key in *La Fleur du Rosier*. Additionally, the version found in *La Fleur du Rosier* has an additional 2 mm. of music))
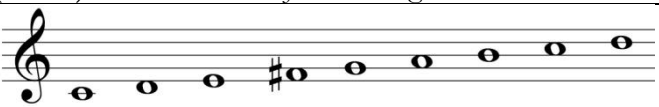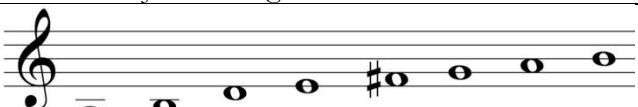
NA	The Hunter Winds His Bugle Horn	NA
NA	Soldier, Soldier	NA IDENTICAL TO *Traditional Songs From Nova Scotia*, p. 255 Though this version is rebared to eliminate the l meter
20	Blow the Man Down	<2-2-1-2-2-2-1>@pc 7(G)
21	The Keys of Heaven	<2-2-1-2-2-3>@pc 7(G)
22	Nothing But Peace in That Land	<2-2-1-2-2-3>@pc 7(G)
23	Reuben Ranzo	<2-2-1-2-2-2-1>@pc 5(F)
24	Happy We Are All Together	<2-2-1-2-2-3>@pc 9(A)
25	Nell Flaherty's Drake	<2-2-3-2-3>@pc 7(G)
NA	When I Go Up to Shinum Place	NA Identical to *Maritime Folk Songs*, p. 171
26	Whisky Johnie	<2-2-1-2-4-1>@pc 7(G) (note: Nice example of V7)
27	We'll Sell the Pig and We'll Sell the Cow	<2-2-1-2-2-2-1>@pc 5(F)
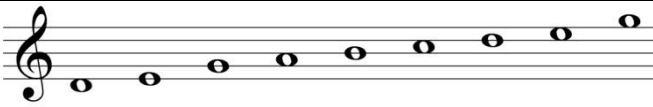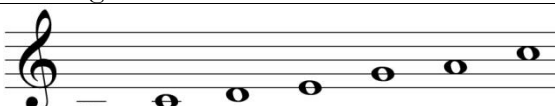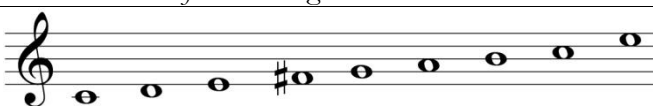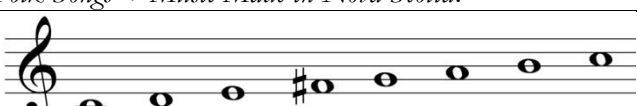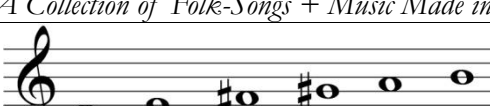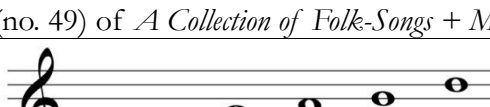
28	Sailor's Alphabet	 <2-2-3-2-2-1>@pc 7(G)
NA	Grandma's Advice	NA Identical to *Maritime Folk Songs*, p. 36
29	They Shall Be Mine	 <2-2-3-2-2-1>@pc 7(G)
NA	When I Was In My Prime	NA Identical to *Songs and Ballads from Nova Scoita*, p. 53
NA	Madam, Madam,	NA Printed as "You Come Courting" in *Maritime Folk Songs*, p. 121
30	Over the Hills and Lofty Mountains	 <2-2-1-2-2-3>@pc 7(G)
31	The Hills and Glens	 <2-1-2-2-1-2-2>@pc 2(D) *Creighton wrote these lyrics and set them to a pre-existing Gaelic melody. As I am studying the music and not the text, I will include this melody.
NA	The Fox Virtually	NA Identical to *Traditional Songs From Nova Scotia*,vers A, p. 248
NA	See This Pretty Little Girl of Mine	NA Identical to *Traditional Songs From Nova Scotia*, p. 264
32	The Derby Ram	 <2-2-1-2-2-2-1>@pc 7(G)
33	I'll Not Marry You	 <2-2-3-2-2-1->@pc8(A♭)
34	Ave Maris Stella	 <2-2-1-2-2-2-1>@pc 7(G)
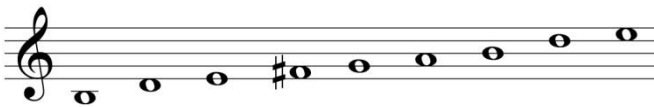
NA	Green Bushes	NA Identical to #19 in SBNS p. 38
35	The *Dreadnaught*	<2-1-2-2-3-2>@pc 4(E)
NA	The Carrion Crow	NA Identical to *Traditional Songs From Nova Scotia*, p. 244, version A
NA	The Broken Ring	NA transposed version of *Songs and Ballads from Nova Scotia*, p. 56
36	The Old Black Crow	<2-2-1-1-1-2-2-1>@pc T(B♭)
NA	The Old Man	NA Identical to *Traditional Songs From Nova Scotia*, p. 191
37	Citadel Hill, similar to SBNS p. 217 (Back Bay Hill)	<2-2-1-2-2-2-1>@pc 2(D)
38	Nova Scotia Song	<2-2-1-2-2-2-1>@pc T(B♭) Slight differences with *Traditional Songs From Nova Scotia*, p. 265.
NA	False Knight Upon the Road	NA transposed and rebarred version of *Songs and Ballads from Nova Scotia*, p. 1
39	Welcome Table	<2-1-1-1-2-2-3> @pc 5(F) This encoding differs from the printing found in *Traditional Songs From Nova Scotia*; possiblly stemming from the Charles Owens version recorded in Bridgewater.
NA	Crocodile Song	NA Largely identical to *Songs and Ballads from Nova Scotia*, no. 60, p. 122 (there is a difference in the rhythmic notation of the chorus in Pottie/Ellis version)
40	The Cobbler's Song	<2-2-1-2-2-2-1>@pc 7(G)

41	Sauerkraut Song	
		<2-2-3-2-2-1>@pc 3(E♭)
42	Fire in the Foretop	
		<2-2-1-2-2-2-1>@pc 5(F)
NA	I'm Going to Get Married	NA Identical to *Traditional Songs From Nova Scotia*, p. 165 (rebarred)
NA	Come All Ye Old Comrades	NA Identical to *Songs and Ballads from Nova Scotia*, no. 59, p. 120
43	A Southerly Wind (The Hunting Song)	
		<2-2-1-2-2-2-1>@pc 0(C)
NA	The Farmer's Curst Wife	NA Identical to *Traditional Songs From Nova Scotia*, vers. A, p. 95
NA	C'était une bergère	NA (identical, though in a different key in *La Fleur du Rosier*)
NA	I'll Give My Love an Apple	NA Almost identical to *Traditional Songs From Nova Scotia*, p. 163. Same singer as source, but interesting differences in notation concerning ornamentation of main melody
44	The Oyster Girl	
		<2-2-1-2-2-3>@pc 7(G)
NA	Well Sold the Cow	NA Identical to *Traditional Songs From Nova Scotia*, p. 238, save for what I believe to be a copying error by Pottie/Ellis. The discrepancy is Pottie/Ellis' use of a C5 for the word 'Also' where E5 is used in the earlier printing by Creighton/Senior.
45	Polly Perkins	
		<1-1-2-1-2-2-2-1>@pc 7(G)
46	A-roving	
		<2-2-1-2-2-2-1>@pc 5(F)

#	Johnny's Gone A-Sailing	
47		<2-3-2-1-2-2>@pc 2(D)

Songs Remembered in Exile, 2nd ed.
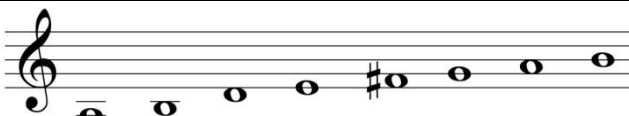
#	Publ. #	Song Title	Incipit/ SIA
1	1	*Annag a ghaoil, hao ill ó*	 <2-2-1-2-3-2>@pc 9(A)
2	2	*Dèan cadalan sàmhach*	 <3-2-2-3-2>@pc 4(E) Identical to *Dean Cadaian Samhach* (no. 95) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
3	3	*C'àit' an-diugh a bheil mo dhìlsean?*	 <2-1-2-2-2-1-2>@pc 9(A) Identical to *C'àit an Diugh am Bheil Mo Dhdlsean?* (no. 91) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
4	4	*Tha bò bdhubh agam*	 <2-2-1-2-2-3>@ pc 2(D)
5	5	An tarbh breac dearg	 <2-2-1-2-4-1>@pc 2(D) * Identical to *Piobaireachd – An Tarbh Breac Dearg – II* (no. 62) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
6	6	*Mo chasan dubh*	 <2-3-2-2-1-2>@pc 2(D) Identical to *Mo Chasan Dubh I* (no. 96) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
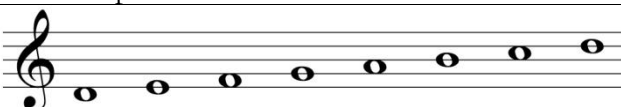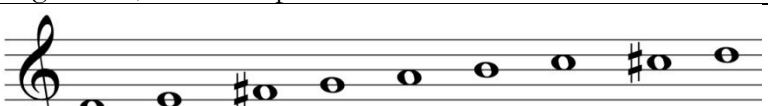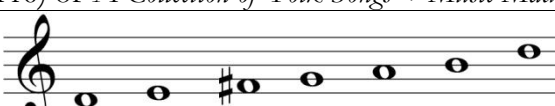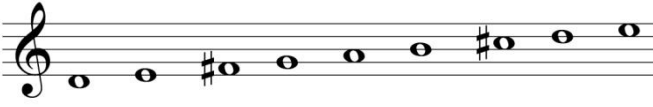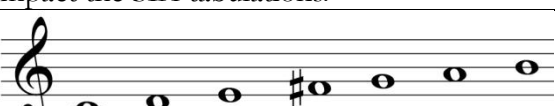
7	7	*Ailein duinn ó ho hì, shiùbhainn leat*	<2-1-2-2-3-2>@pc 9(A)
8	8	*'S a Mhic Iain 'ic Sheumais*	<2-2-1-2-2-3>@pc 7(G) Identical to *A Mhic Iain 'ic Sheumais I* (no. 103) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
9	9	*Gura mise tha fo mhulad, 'S mi air uilinn na stùic*	<2-2-3-2-3>@pc 0(C) Identical to *Gura mis'tha fo mhulad 's mi air Uilinn na stuie* (no. 144) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
10	10	*O, gur mise tha fo mhìghean*	<2-1-2-2-2-1-2>@ pc 9(A) Identical to *Ó gur mise Hia fo mhìghean* (no. 145) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
11	11	*Cùl ri m' leannan 's e thug mi an-diugh*	<2-1-2-2-2-1-2>@ pc 9(A) Identical to *Cùl ri m' Leannan 's e Thug mi 'n Diu* (no. 146) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
12	12	*Gura mise tha gu cianail*	<2-3-2-2-2-1>@ pc 9(A) Identical to *Gura mi Tha gu Cianail* (no. 147) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
13	13	*Trod nan cailleach (I)*	<2-2-2-1-2-3>@ pc 9(A) * Identical to mm. 1-8 of *Cha déid Mór a Bharraidh Shrònaich (II)* (no. 49) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
14		*Trod nan cailleach (II)*	<3-2-2-3-2>@pc 4(E) Identical to *Cha déid Mór a Bharraidh Shrònaich (III)* (no. 50) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
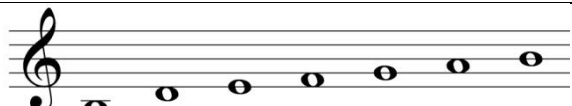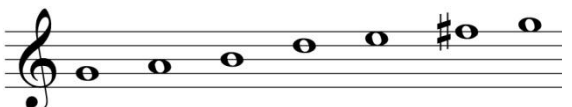
15		*Trod nan cailleach (alternate music for later verse)*	
			<2-2-1-4-3>@pc 7(G)
16	14	*Bha mise 'n raoir air an àirigh*	
			<2-1-2-2-2-1-2>@ pc 2(D) Identical to *Bha mise 'n raoir air an àirigh* (no. 109) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
17	15	*Coisich, a rùin*	
			<2-2-3-2-2-1>@ pc 4(E) Identical to *Coisich a Rùin* (no. 105) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
18	16	*Ailein duinn an till thu 'n tùbh-sa?*	
			<2-2-3-2-2-1>@ pc 7(G) Identical to *Ailein Duinn an till thu 'n taobh-sa?* (no. 108) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
19	17	*Carson a mhol thu Mòirthir mhosach?*	
			<2-2-1-2-2-2-1>@ pc 9(A)
20	18	*Ó hù hao, 's mi fo mhìghean*	
			<2-1-2-2-1-2-2>@ pc 4(E) Identical to *O hu hao 's mi Fo mhighean* (no. 106) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
21	19	Tapadh leis na Gàidheil ghasta	
			<2-2-1-2-2-3>@ pc 4(E)
22	20	*A chuachag nam bean*	
			<2-1-2-2-3-2>@ pc 4(E) Identical to *A Chuachag nam Beann* (no. 107) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
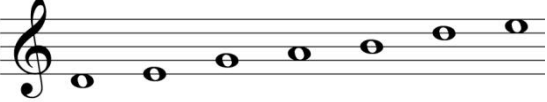
| 23 | 21 | 'S moch an-diugh gun d'rinn mi gluasad |
<2-1-2-2-3-2>@ pc 7(G)
Related by transposition to *Moch An Diu a Rinn mi Gluasad* (no. 100) of *A Collection of Folk-Songs + Music Made in Nova Scotia*. SIAs are identical. |
|----|----|----|----|
| 24 | 22 | 'S tu mo nighean dubh |
<3-2-2-3-2>@ pc 4(E) |
| 25 | 23 | *Fliuch a bla mi 'n Coire Bhreacain* |
<2-1-2-2-2-1-2>@ pc 4(E)
This version is similar to *F'liuch a bha mi 'n Coire Bhreacain*, no. 124 of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
SRIE p.114 "We have substituted Gn for Gs in the third bard from the end: Gs does not accord with the mode."
These discrepancies concerning some accidentals, but I accept the notated Gs of m.14 as a chromatic lower neighbor to the A of m 15. |
| 26 | 24 | *Dh'èirich mi moch madainn Chèitein* |
<2-1-2-2-2-1-2>@ pc 9(A)
Identical to *Dh' éirich mi moch maauinn Chéitein* (no. 110) of *A Collection of Folk-Songs + Music Made in Nova Scotia*. |
| 27 | 25 | *Cò an tè òg a th'agam mar chèile?* |
<2-1-2-2-5>@ pc 4(E) |
| 28 | 26 | *Cò bheir thu dhomhsa?* |
<2-1-2-2-3-2>@ pc 4(E) |
| 29 | 27 | *Biodh as deoch seo an làimh mo ruin* |
<2-1-2-2-2-1-2>@ pc 9(A)
Identical to *Biodh an Deoch so 'n Laimh mo Ruin* (no. 129) of *A Collection of Folk-Songs + Music Made in Nova Scotia*. |

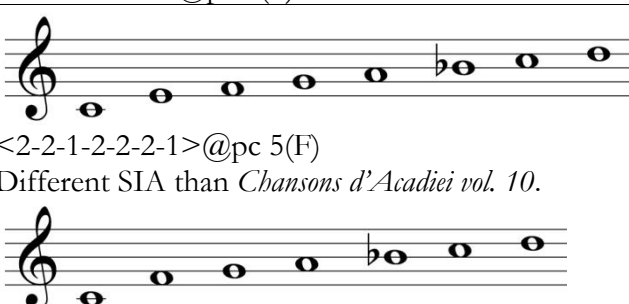| 30	28	*Beinn a' Cheathaich (I)*	
			<2-2-3-2-3> @pc 2(D)
31		*Beinn a' Cheathaich (II)*	
			<2-2-1-2-2-3>@ pc 2(D)
			Can be matched with *Beinn a' Cheathaich I*, no. 65 of *A Collection of Folk-Songs + Music Made in Nova Scotia*. Although there are subtle discrepancies that will be explored, I view them as identical for the purposes of pitch classification.
32	29	*A Mhic a' Mhaoir (I)*	
			<2-1-2-2-2-1-2>@ pc 4(E)
			Identical to *A mhie a' mhaoir I* (no. 70) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
33		*A Mhic a' Mhaoir (II)*	
			<2-3-2-2-1-2>@ pc 4(E)
			Identical to *A mhie a' mhaoir II* (no. 71) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
34	30	*Mhic 'ic Aileain, tha mi an dèidh ort*	
			<2-2-1-2-2-1-2>@ pc 7(G)
			Can be paired with *Mhie 'ie Ailein, Tha mi 'n Déiah Ort* (no. 112) of *A Collection of Folk-Songs + Music Made in Nova Scotia*. This printing includes a variant melody in mm. 9-11 chorus refrain.The accompanying notes for this song indicate that the singer did not sing the customary chorus refrain typical for this repertoire. Although this version has had the absent chorus refrain 'restored,' as the singer did not actually sing the chorus refrain for the recording, I will only include what had been recorded. As such, I am viewing this item as identical to *Mhie 'ie Ailein, Tha mi 'n Déiah Ort* (no. 112) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
35	31	*'S mi 'm shuidhe a-muigh an glean na Gèige*	
			<2-2-3-2-3>@ pc 7(G)
			Pitches and rhythms are identical to *'S àrd a chluinntear* (no. 115) of *A Collection of Folk-Songs + Music Made in Nova Scotia*. There are

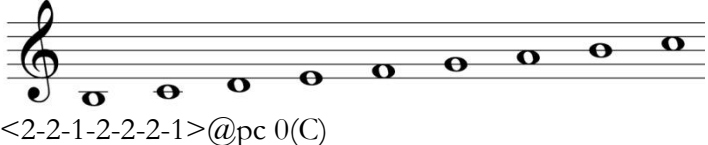|			subtle differences with lyrics.
36	32	*Dòmhnallan dubh, Dòmhnallan*	 <3-2-2-1-2-2>@ pc 4(E) Identical to *Domhnallan Dubn, Domhnallan* (no. 111) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
37	33	*An Coire Riabhach*	 <3-2-2-1-2-2>@ pc 4(E) * Identical to *Dh'éirich mi Suas* (no. 3) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
38	34	*'S mise 'n bhean bhochd air mo sgaradh*	 <2-2-1-2-2-2-1>@ pc 2(D) Identical pitch range and SIA of *'S mise 'n Bhean Bhocht air mo Scaradh* (no. 128) of *A Collection of Folk-Songs + Music Made in Nova Scotia*, but there are discrepancies of pitches in mm. 11-12.
39	35	*Tha sneachd air na beannaibh Diùrach*	 <3-2-2-1-2-2>@pc E(B) Identical to *Tha sneacht air na beannaibh Diurach* (no. 114) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
40	36	*Cha dìrich mi 'm bruthach*	 <2-2-1-2-2-2-1>@ pc 7(G) Identical to *Cha dìrich mi 'm bruthach* (no. 118) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
41	37	*'S moch an-diugh gun d'rinn mi èirigh*	 <2-2-1-2-2-3>@ pc 2(D) *Akin to *'S moch an Diu Gun d' Rinn mi Eirigh*, no. 130 of *A Collection of Folk-Songs + Music Made in Nova Scotia*, but there are discrepancies of pitch. I will use no. 130's SIA in place of this one: <2-2-3-2-2-1>@ pc 2(D).
42	38	*A Mhàiri bhàn as àille sealladh*	 <2-2-1-2-2-3>@ pc 0(C) Identical SIA of *A mhairi Bhàm is Àille Sealladh* (no. 126) of

			A Collection of Folk-Songs + Music Made in Nova Scotia. There are numerous differences, including transposition, but they do not impact the SIA tabulation.
43	39	*Seinn o ho ró, seinn*	 <2-1-2-2-2-1-2>@ pc 2(D) #39 differs from #116 of *A Collection of Folk-Songs + Music Made in Nova Scotia* with regards to the use of Cs and Fs. SRIEp. 157 The notes for this song read: "Ennis transcribed this song with two sharps, and wrote Cn in the Variant. But Fs does not occur at all, and the singer's C might be described as indeterminate in pitch." These comments imply that the author had listened to the field recordings after Ennis transcribed the materials, but before the recordings had decayed and became unusable. As I cannot confirm nor deny the veracity of these notes as the recordings no longer exist, I will accept them and use the version #39.
		Seinn o ho ró, seinn A [Variant]	 <2-2-1-2-2-1-1-1>@ pc 2(D) Identical to Variant A *Gura muladach tha mi airàirgh crodh-bhainne* (no. 116) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
44	40	*Gur tu mo chruinneag bhòidheach*	 <2-3-2-2-1-2>@ pc 9(A) Identical to *Gur tu mo chruinneag bhoidheach* (no. 122) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
45	41	*Soraidh leis a' ghille dhonn*	 <2-2-1-2-2-2-1>@ pc 2(D) Identical pitch range and SIA of *An Cuala Sibh mu 'n Ghille Bhàn* (no. 125) of *A Collection of Folk-Songs + Music Made in Nova Scotia.* There are slight discrepancies concerning m. 10, but it does not impact the SIA tabulations.
46	42	*A ghille dhuinn, gar tub u toigh leam*	 <2-2-1-2-2-3>@ pc 2(D) Identical pitch range and SIA of *A Ghille 'Dhuinn Gur Tu bu Toigh*
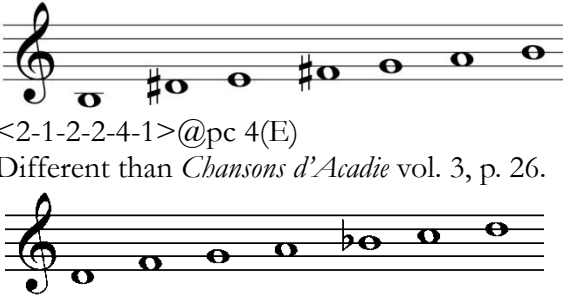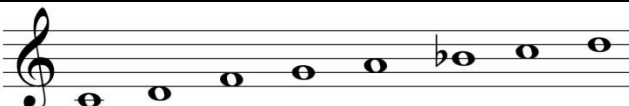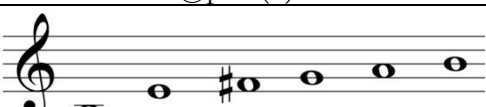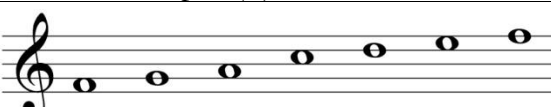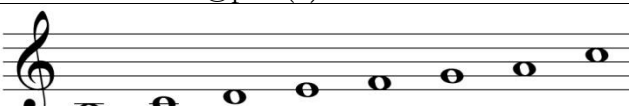
			Liom (no. 119) of *A Collection of Folk-Songs + Music Made in Nova Scotia*, but the first note of m. 5 differs (D4 vs. F♯4). This difference does not impact the SIA.
47	43	*Cha taobh mi clan*	 <2-1-2-2-2-1-2>@ pc 4(E) Identical to *Cha taobh mi clan* (no. 121) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
48	44	*Fonn air mo Mhàiri laghaich*	 <1-2-2-2-3-2>@ pc 4(E) Identical to *Fonn air Mo Mhairi Lughaich* (no. 131) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
49	45	*Cha tèid mi do dh'fhear gun bhàta*	 <3-2-2-1-2-2>@ pc 4(E) Identical to *Cha deid mi do dh'fhear gun bhata* (no. 120) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
50	46	*Là siubhal beinne dhomh*	 <2-2-3-2-3>@ pc 7(G) Identical to *La Siubhal Beinne Dhomh* (no. 123) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
51	47	*'S gura mise tha fo mhulad, Mi an-diugh bhith fàgail na tire*	 <2-2-1-2-2-3>@ pc 7(G)
52	48	*Teacctachd mhòr na Fèinne*	 <2-2-3-2-2-1>@ pc 7(G)
53	49	*'S muladach a thà mi 'S mi nochd air sràid le m' chèile*	 <2-2-3-2-3>@ pc 2(D) Identical to *S muladach a tha mi 'S mi 'nocht air sbràid ie m' chéile* (no. 136) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
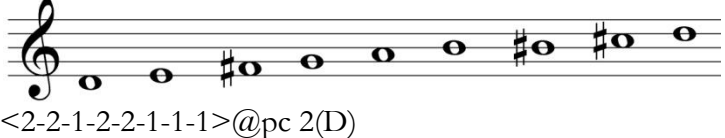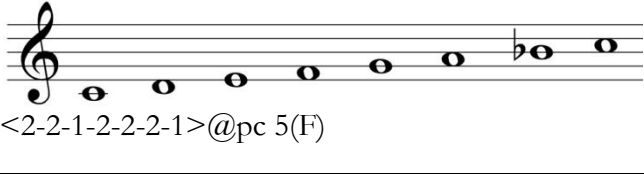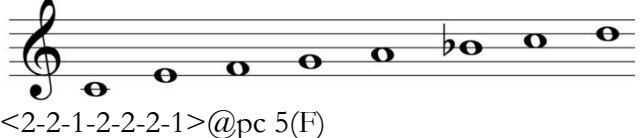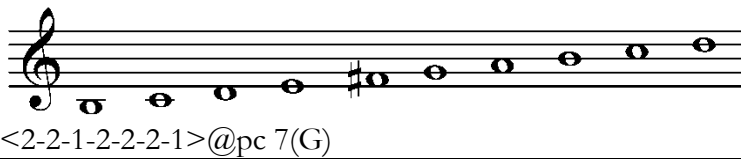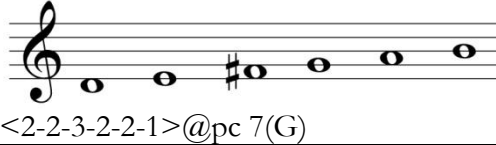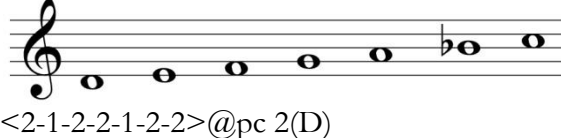
54	50	Òran do dh'Aonghas mac Alasdair	
			<2-1-2-2-3-2>@ pc 9(A)
			SIA and pitch range is identical to *An ciuinn thu mise 'chailin* (no. 134) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
55	51	O Diùram, é Diùram	
			<2-2-1-2-2-3>@ pc 2(D)
			Identical to *Ó Diùram é Diùram* (no. 143) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
56	52	'S truagh nach robh mi 'n riochd ns h-eala (Coisich, a rùin)	
			<3-2-2-3-2>@ pc 4(E)
			Identical to *'S truagh nach robh mi 'n riochd na h-eala* (no. 140) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
57	53	Dh'èirich mi much	
			<2-2-3-2-3>@ pc 2(D)
			Identical to *Dh' éirich mi moch* (no. 137) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
58	54	O, cha tèid, cha tèid mise	
			<2-1-2-3-2-2>@ pc 4(E)
			Identical to *Ó! Cha déid, cha déid mise* (no. 138) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
59	55	Gura muladach mì	
			<2-2-3-2-3>@ pc 7(G)
60	56	Òran mu latha Bhoth Fhloinn	
			<2-1-2-2-3-2>@ pc 2(D)
			Identical ranges and SIA to *Chaidh Ailen air Astar* (no. 142) of *A Collection of Folk-Songs + Music Made in Nova Scotia.* This version contains differences concerning notes, rhythms, and additional music notation, supplied by the editor, not included in *Chaidh Ailen air Astar* (no. 142) of *A Collection of Folk-Songs + Music Made in Nova Scotia.*
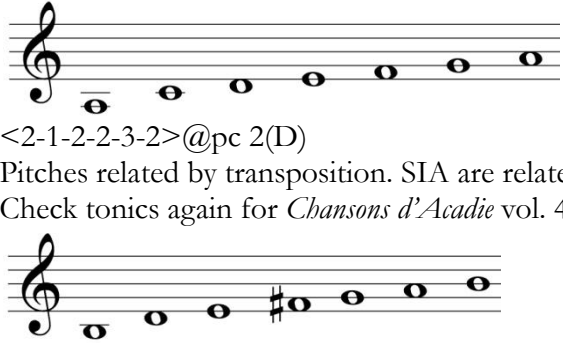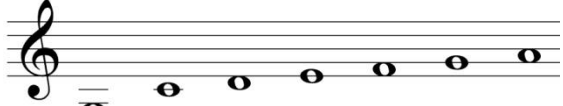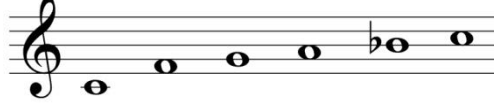
61	57	*Òran air Blàr Lòchaidh*	
			<2-2-3-2-1-2>@ pc 7(G)
62	58	*Slàn iomradh dha m' ghoistidh*	
			<2-1-2-2-3-2>@9(A)
			Identical to *Slan Iomaradh do'n Ghoistiah* (no. 132) of *A Collection of Folk-Songs + Music Made in Nova Scotia*.
63	59	*'S truagh a Rìgh! A nighean donn*	
			<2-3-2-3-2>@pc 7(G)
			Identical pitch range and SIA of *'S truagh, a Rìgh! 'S ó! 'Nighean Donn*, no. 139 of *A Collection of Folk-Songs + Music Made in Nova Scotia*. Differences concerning notes and a rhythmic value will not impact SIA tabulations.
64	60	*'S ann leam fhìn nach eil tlachdmhor*	
			<2-2-3-2-2-1>@ pc 5(F)
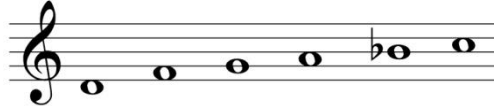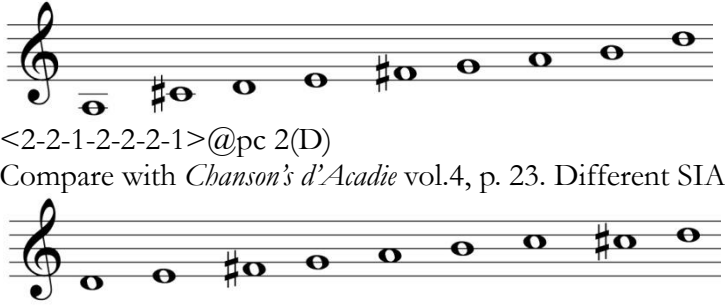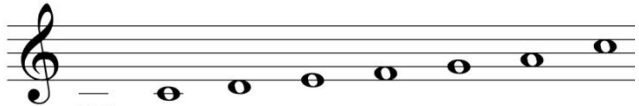
Grandes Chansons Françaises d'Acadie
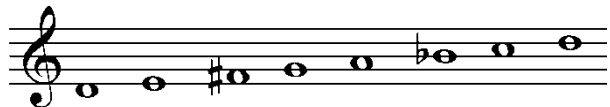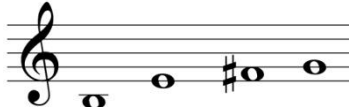
No.	Song title	Pitch incipit/SIA
1	*Les fleurs sont fleuries* (The Flowers have Bloomed)	 <2-2-1-2-2-3>@pc 2(D)
2.	*Quand le soleil* (When the Sun says, "Good Day")	 <2-2-1-2-2-2-1>@pc 5(F)

3.	*En Montant la Rivière* (Going up the River)	
		<2-1-2-2-4-1>@pc 4(E)
		Different than *Chansons d'Acadie* vol. 3, p. 26.
		<2-1-2-2-3-2>@pc 7(G)
4.	*Auprès de ma blonde* (Close to my gal)	
		<2-2-1-2-2-3>@pc 5(F)
5.	*J'Entends le Moulin* (I hear the mill)	
		<2-1-2-2-5>@pc 4(E)
6.	*Chantons la vigne* (Praise the vines)	
		<2-2-3-2-2-1>@pc 5(F)
7.	*Chevalier de la table ronde* (Knights of the round table)	
		<2-2-1-2-2-2-1>@pc 5(F)
		Different SIA than *Chansons d'Acadiei vol. 10*.
		<2-2-1-2-2-3>@pc 5(F)
8.	*Mon village acadien* (My Acadian village)	
		<2-2-1-2-2-2-1>@pc 5(F)
9.	*Les grandes prairies* (The great praries)	
		<2-2-1-2-2-2-1>@pc 0(C)
10.	*Le petit cotillion blanc* (The small white coat)	
		<2-2-1-2-2-2-1>@pc 2(D)
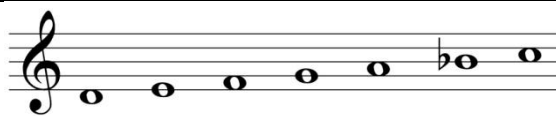
11.	*C'est loin tout ça* (It's all so far)	 <2-2-1-2-2-1-1-1>@pc 2(D)
12.	*Le train qui siffle* (The whistling train)	 <2-2-1-2-2-2-1>@pc 5(F)
13.	*Enfant d'la débauche* (A wayward child)	 <2-2-1-2-2-2-1>@pc 5(F)
14.	*Joie d'une mere* (A mother's joy)	 <2-2-1-2-2-2-1>@pc 0(C)
15.	*Belle Virginie* (Pretty Virginia)	 <2-2-1-2-2-1-1-1>@pc 2(D) Largely related by transposition to version in *Chanson d'Acadie* vol 3, p. 36, but they have different SIA. Slight rhythmic differences with the work *yeux*. <2-2-1-2-2-2-1>@pc 7(G)
16.	*En roulant ma boule* (Rolling my ball)	 <2-2-3-2-2-1>@pc 7(G)
17.	*Je n'ai pas de barbe au menton* (Got no whiskers on my chin)	 <2-1-2-2-1-2-2>@pc 2(D)
18.	*Dans les prisons de Nantes* (In the Nantes prisons)	 <2-2-3-2-2-1>@pc 7(G) Different melody, although similar lyrics to Chansons d'Acadie, vol. 3 "*Dans les prison de Nates.*"

19.	*Jardiner du couvent* (the convent's gardener)	

<2-1-2-2-3-2>@pc 2(D)
Pitches related by transposition. SIA are related by cyclic permutation.
Check tonics again for *Chansons d'Acadie* vol. 4.

<2-2-3-2-2-1>@pc 7(G)

20.	*Chère Léonide* (Dear Leonide)	

<2-2-1-2-2-2-1>@pc 0(C)

21.	*Oh Maman* (Oh mother)	

<2-2-1-1-1-2-2-1>@pc 2(D)

NA	*Les Ivrognes* (The drunkards)	

<2-2-1-2-2-2-1>@pc 5(F)
*Related by transposition to *Chansons d'Acadie* vol 4, p. 46.

22.	*Dans tous les cantons* (in every village)	

<2-2-1-2-2-3>@pc 0(C)

23.	*Brassons bien partout carré* (At Nantes)	

<2-2-1-2-5>@pc 5(F)

24.	*Femme aux yeux bleus* (Blue eyed girl)	

<2-2-1-2-4-1>@pc 0(C)

25.	*Rocher blanc* (white rock)	

<2-2-1-2-2-1-1-1>@pc 5(F)
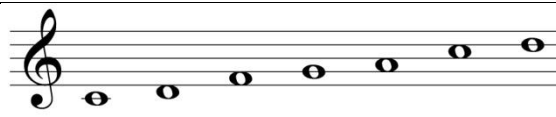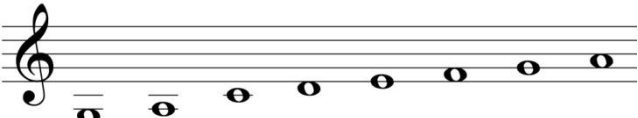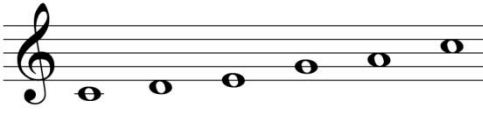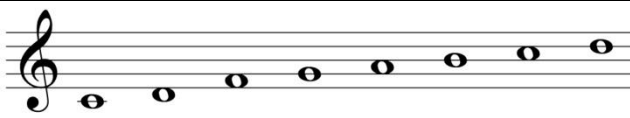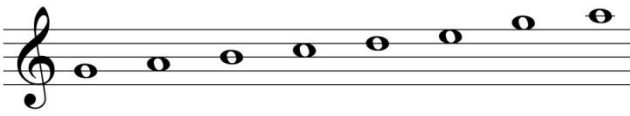
26.	*J'ai vu le loup, le renard, le lièvre* (I saw the wolf, fox and hare)	 <2-1-2-2-3-2>@pc 7(G)
27.	*Les amants malheureux* (The unhappy lovers)	 <2-2-1-2-2-2-1>@pc 2(D) Compare with *Chanson's d'Acadie* vol.4, p. 23. Different SIA. <2-2-1-2-2-1-1-1>@pc 2(D)
28.	*Enfant délaissé* (Forgotten child)	 <2-2-1-2-4-1>@pc 5(F)
29.	*Nous n'irons plus au bois* (We won't go back to the woods)	 <2-2-1-2-2-3>@pc 0(C)
30.	*C'est l'aviron (Rochelle)*	 <2-2-1-2-2-2-1>@pc0(C)
31.	*L'Hirondelle, messagere des amours* (Swallow, messenger of love)	 <2-1-2-2-3-2>@pc 4(E)
32.	*Margoton* (Margoton)	 <2-1-2-2-4-1>@pc 4(E)
33.	*Vive la Canadienne* (Long Live the Canadian)	 <2-2-1-2-2-3>@pc 0(C)

34.	*À la claire fontaine* (At the clear fountain)	
		<2-2-3-5>@pc 5(F)
35.	*À la claire fontaine* (version by Pierre Gierrin) (At the clear fountain)	
		<2-2-1-2-2-2-1>@pc 3(E♭)
36.	*Le 31 du mois d'août* (Battle of August 31st)	
		<2-2-1-2-2-2-1>@pc 2(D)
37.	*J'Avais autrefois une amie* (Once I had a friend)	
		<2-2-1-2-2-2-1>@pc 5(F)
38.	*La danaé* (French sea chanty)	
		<2-2-1-2-5>@pc 2(D)
		Identical song title, but very different SIA than version in *Chansons d'Acadie* vol. 4.
		<2-1-2-2-2-2-1>@pc 9(A)
39.	*V'là l'beau vent* (The good wind)	
		<2-1-4-5>@pc 4(E)
40.	*Youpe youpe sur la riviere* (Youpe Youoe on the river)	
		<2-2-1-2-4-1>@pc 2(D)

41.	*Là-bas sur la montagne* (On the mountain)	
		<2-2-1-2-2-2-1>@pc 5(F)
		Compare with version in *Chansons d'Acadie* vol. 8.
		Similar, but differing pitch info.
		<2-2-1-2-5>@pc 5(F)
42.	*Ah! Si mon moine* (My spinning top)	
		<2-2-1-2-5>@pc 5(F)
43.	*Automne dans la vallée* (Autumn in the valley)	
		<2-2-1-2-2-2-1>@pc 2(D)
44.	*Un baiser de toi* (A kiss from you)	
		<2-2-1-2-2-2-1>@pc7(G)
45.	*En passant par la Lorraine* (Passing through Lorraine)	
		<2-2-1-2-2-3>@pc2(D)
46.	*Quand on s'aime bien tous les deux* (Two in love)	
		<2-2-1-1-1-2-2-1>@pc7(G)
47.	*M'en revenant de la vendee* (Returning from the Vendee)	
		<2-2-1-2-2-2-1>@pc7(G)
48.	*Mes chers vingt ans* (My sweet twenty years)	
		<2-1-1-1-1-1-1-1-2-1>@pc2(D)

49.		*Infâme destin* (Doomed)	
			<2-2-1-2-2-2-1>@pc5(F)
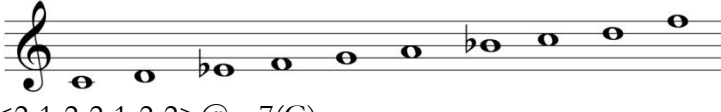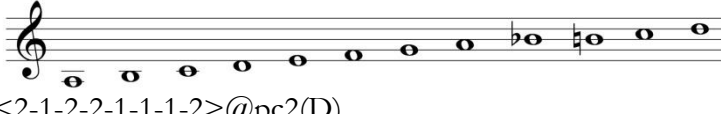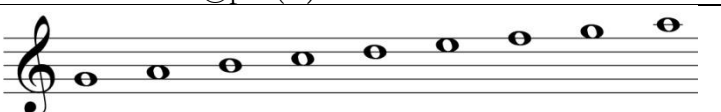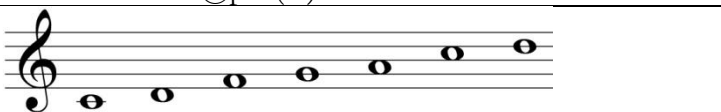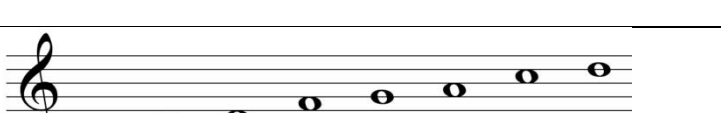
Brìgh an Òrain/A Story in Every Song: The Songs and Tales of Lauchie MacLellan

#	Publ. #	Song Title	Incipit/ SIA
1	1	*Hó ro Mo Nighean Donn Bhòidheach nan Gorm-Shùil Meallach* (O My Lovely Girl with Blue Eyes So Enticing)	<3-2-2-3-2>@pc2(D)
2	2	*Co-dhiubh Thogainn Fonn Mo Leannain* (Yet I Would Sing My Love's Praises)	<2-3-2-2-1-2>@pc7(G)
3	3	*Na h-Ìghneagan Donna, Bòidheach'* (The Pretty, Brown-Haired Girls)	<2-3-2-3-2>@pc2(D)
4	4	*Mo Rùn an Calin* (The Pick of the Young Girls)	<2-1-2-2-3-2>@pc2(D)
5	5	*Air fail irinn ìllirinn oich irinn ù*	<3-2-2-2-1-2>@(D)
6	6	*O hi rìthill ó bha hó*	<2-1-2-2-3-2>@pc9(A)
7	7	*'S e Mo Rùn an t-Oighr' Òg* (My Love Is for the Young Heir)	<2-2-3-2-3>pc0(C)

8	8	*Mo Nighean Donn an t-Sùgraidh* (My Dark-Haired, Sporting Girl)	<2-3-2-2-1-2>@pc2(D)
9	9	*É ho Nighean, hì-ri Nighean* (É ho Lass, hì-ri Lass)	<2-3-2-3-2>@pc2(D)
10	10	*Callin Bòidheach nan Rosg Mall* (Pretty Maid with the Lingering Glance)	<2-1-2-2-3-2>@pc0(A)
11	11	*Tha Mo Rùn air a' Ghille* (The Handsome Younth Is My Darling)	<2-2-3-2-2-1>@pc0(C)
12	12	*Mo Nighean Donn as Bòidhche* (My Lovely Dark-Haired Maiden)	<2-3-2-3-2>@pc9(A)
13	13	*Eilidh Chain*	<2-1-2-2-3-2>@pc9(A)
14	14	*O Ma Chaochladh Mór a Thànaig* (Oh, the Changes I've Endured)	<3-2-2-3-2>@pc9(A)
15	15	*Beinn Lòmann* (The Benlomond)	<3-2-2-3-2>@pc2(D)
16	16	*Hiù a ho hù 's Mi fo Mhìgein* (Hiù a ho, I'm Downhearted)	<2-2-3-2-3>@pc7(G)
17	17	*Gaol Fearainn, Gràdh Fuinn* (Love of Land and the Home Ground)	<3-2-2-3-2>@pc2(D)

18	18	*Ochoin Nuair a dh' Fhalbh Sinn* (Ochoin As We Set Sail)	<2-3-2-2-1-2>@pc2(D)
19	19	*Tha M' Inntinn Trom, Cha Thog Mi Fonn* (My Heart Is Sad, I Cannot Sing)	<2-2-3-2-3>@pc0(C)
20	20	*Air faill ill ó ro, faill ill ó*	<3-2-2-2-1-2>@pc2(D)
21	21	*'S Ann Di-luain Ghabh I 'n Cuan* (Monday She Set Out to Sea)	<2-1-2-2-1-1-1-2>@pc9(A)
22	22	*Nighean Dibh, Nighean Donn Dhut is Éibhinn* (Happy You Are, Dark-Haired Girl)	<2-1-2-2-1-2-2>@pc2(D)
23	23	*A hiù a hó Ailein Duinn* (A hiù a hó, Allan Donn)	<2-3-2-3-2>@pc2(D)
24	24	*Ó Mo Leannan, é Mo Leannan* (Ó My Darling, é My Darling)	<3-2-2-2-1-2>@pc2(D)
25	25	*Oidhche Dhomh air Àirigh Buaileadh* (One Night at the Shieling Cattle Fold)	<2-2-1-2-2-3>@pc0(C)
26	26	*Moch 'sa Mhadainn Rinn Mi Éirigh* (Early in the Morning I Arose)	<3-2-2-1-2-2>@pc2(D)
27	27	*Ò hao ho, Nighean Dubh, Nighean Donn* (Ò hao ho, Dark-Haired Maiden)	<2-1-2-2-3-2>@pc9(A)

28	28	*Gura Mis' Tha fo Éislein* (I'm Tormented with Sorrow)	<3-2-2-3-2>@pc9(A)
29	29	*Moch 'sa Mhadainn Rinn Mi Gluasad* (I Arose This Morning Early)	<3-2-2-2-1-2>@pc2(D)
30	30	*Mo Rùn an t-Uasal* (My Darling the Nobleman)	<2-1-4-2-1-2>@pc9(A)
31	31	*'S Mithich Duinn Éirigh Mo Nighean Donn* (Time That We Awaken, My Brown-Haired Girl)	<2-1-2-2-3-2>@pc2(D)
32	32	*Hó ro Mo Luaidh Ort* (Hó ro My Beloved)	<2-1-2-2-2-1-2>@pc2(D)
33	33	*O ho ró 'Ille Dhuinn* (O ho ró Brown-Haired Lad)	<2-1-4-2-1-2>@pc9(A)
34	34	*Chì Mi Thallad* (I See Yonder)	<2-1-2-2-3-2>@pc2(D)
35	35	*Òran nan Dòmhnallach à Eilean a' Phrionnsa le Màiri Thearleach* (A Song for the MacDonalds of Prince Edward island by Mary MacPherson)	<2-3-2-3-2>@pc7(G)
36	36	*Òran do Mhaighstir Dòmhnall Siosal* (For Father Donald Chisholm)	<2-1-2-2-3-2>@pc9(A)

37	37	*Òran nan Granndach* (Lament for the Grants)	
			<2-2-1-2-3-2>@pc7(G)
38	38	*[Bàta Alein Bhàin]* ([Allan Bàn's Boat])	
			<2-1-2-2-1-2-2>@pc7(G)
39	40	*Òran Anna Ruadh* (Red Anna's Song)	
			<2-1-2-2-2-1-2>@pc9(A)
40	41	*Òran na h-Àthaidh* (The Song of the Kiln)	
			<2-2-1-2-2-1-2>@pc2(D)
41	42	*Bàta Iagain Cheanadaich* (Iagan Kennedy's Boat)	
			<2-1-2-2-1-1-1-2>@pc2(D)
42	43	*Òran a' Mhathain* (The Bear's Song)	
			<2-1-2-2-2-1-2>@pc2(D)
43	44	*Òran an t-Saighdeir / Òran an t-Seathaich* (The Soldier's Song)	
			<2-2-1-2-2-1-2>@pc7(G)
44	45	*A' Sealg anns a' Choire Bhuidhe* (Hunting in the Yellow Corrie)	
			<2-3-2-3-2>@pc7(G)
45	46	*A Bheam an Taighe, Ghaoil an Fhortain* (Woman of the House, Dear and Precious)	
			<2-1-2-2-2-1-2>@pc9(A)
46	47	*Air faill ill éileadh o hu gù*	
			<3-2-2-3-2>@pc2(D)
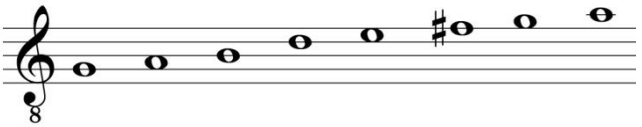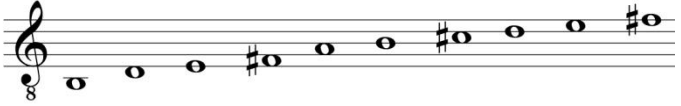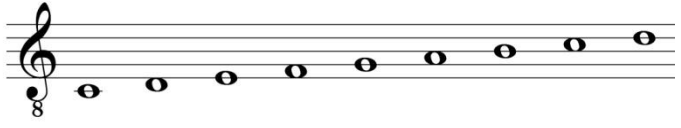
| 47 | 48 | *Cuach Mhic'Ill'Anndrainn* (The Quaich of Gillander) |
<2-1-2-2-1-2-2>@pc9(A) |

Helen Creighton and the Traditional Songs of Nova Scotia
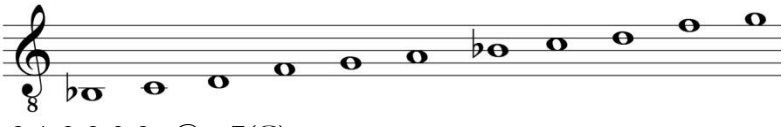
#	Song Title	Incipit/ SIA
NA	When I Was In My Prime	Transposed version of SBNS, #26, p. 53
NA	When I Was a Young Man	Identical to SBNS #50, p. 101 save that the eighth note of this encoding equals the quarter note of the SBNS printing.
1	The Ghostly Sailors	 <2-2-3-2-2-1>@pc7(G)
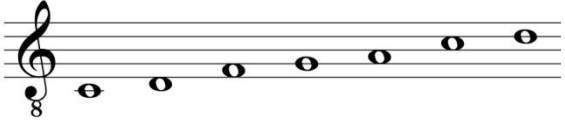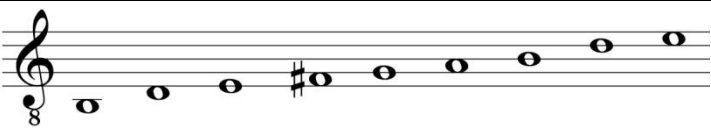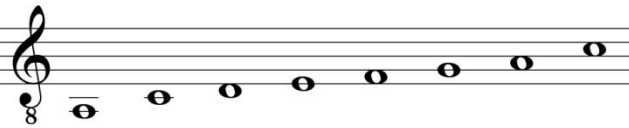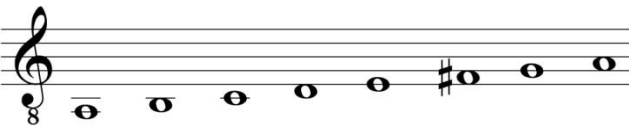
Song Genres, Cultural Capital and Social Distinctions in Gaelic Cape Breton

#	Fig. #	Song Title	Incipit/ SIA
1	4	*Hé Mand*	 <3-2-2-3-2>@pc 9(A)
2	5	*Mo Run Mo Nighean Donn Bhòidheach*	 <3-2-2-3-2>@pc 7(G)
3	6	*A Mhàiri Bhòidheach*	 <2-1-2-2-3-2>@pc 9(A)
4	7	*Calum Crùbach*	 <2-1-2-2-3-2>@pc 9(A)
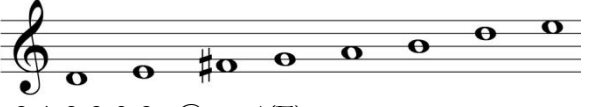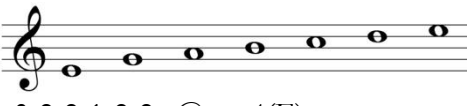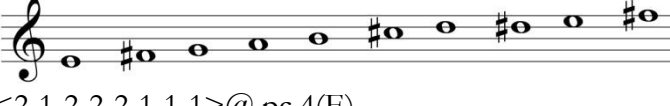
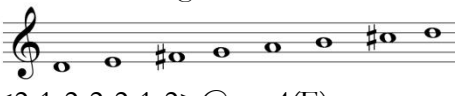| 5	8	*Am Muileann Dubh*	 <2-3-2-2-1-2>@pc 9(A)
6	10	*Cead Deireannach nam Beann*	 <2-3-2-2-1-2>@pc 4(E)
7	11, 12	*Moladh Cùl Eilean na Nollaig*	 <2-1-2-2-2-1-2>@pc 2(D)
8	18	*Mo Mhaili Bheag Òg*	 <2-1-4-3-2>@pc 0(C)
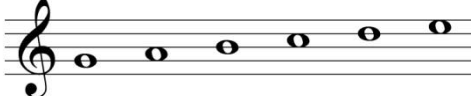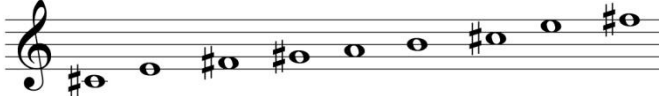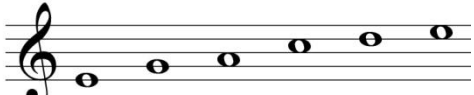
As A' Bhràighe (Beyond The Braes) The Gaelic Songs of Allan the Ridge MacDonald 1794-1868, 2md. Ed.
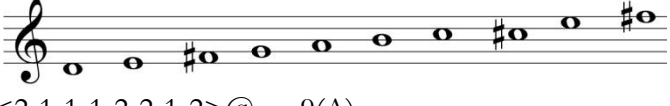
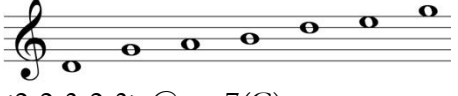| #	Song Title	Incipit/ SIA
1	*Òran do dh' Alasdair mac Aonghais 'ic Mhuirich*	 <2-1-2-2-3-2>@pc9(A)
2	*Tighinn do dh' America*	 <2-2-3-2-3>pc2(D)
3	*Moladh Albainn Nuaidh*	 <2-1-2-2-3-2>@pc7(G)
4	*Catriona ni'n Dùghaill*	 <2-2-1-2-2-2-1>pc0(C)

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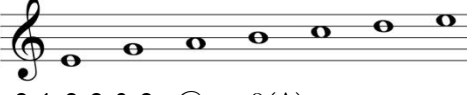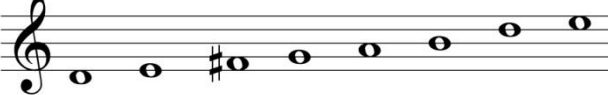
5	*Aonghas Camshron, an t-Ìleach*	
		<2-2-3-2-3>@pc5(F)
6	*Each an t-Sagairt*	
		<2-2-3-2-3>@pc2(D)
7	*Òran Spòirs*	
		<2-2-1-2-2-2-1>@pc5(F)
8	*Cumha do Dhòmhnall Bàn mac Sheumais*	
		<2-1-2-2-3-2>@pc4(E)
9	*Cumha le Aonghas mac Alasdair agus Ailean an Rids*	
		<2-1-2-2-3-2>@pc4 (E)
10	*Òran do Uilleam Domhnallach an Lèigh*	
		<2-1-2-2-3-2>@pc 2(D)
11	*Sliochd an Taighe*	
		<2-1-2-2-3-2>@pc 2(D)
12	*Tha mi'n Diugh gu Tinn*	
		<2-1-2-2-2-1-2>pc 9(A)
13	*Throd mo Bhean*	
		<2-1-2-2-3-1-1>@pc 7(G)
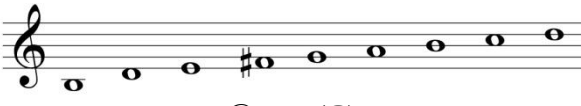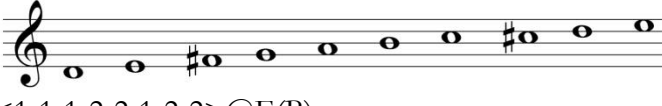
Concordance of John Lorne Campbell's *A Collection of Folk-Songs and Music Made in Nova Scotia* and *Songs Remembered in Exile*

	A Collection of Folk-Songs and Music Made in Nova Scotia (microfilm copy of Dublin, 1947 edition)	*Songs Remembered in Exile*, Revised edition (1999)	
No.	Reference number, song title, incipit, range, SIA	Reference number, song title, range, SIA	
1	1. *'S Muladuch mi 's mi ar m'Aimól* <2-1-2-2-3-2>@ pc 4(E)	NA	
2	3. *Dh'éirich mi Suas* <3-2-2-1-2-2>@ pc 4(E) Identical to *An Coire Riabhach* (no. 33) of *Songs Remembered in Exile*.	33. *An Coire Riabhach* Identical to *Dh'éirich mi Suas* (no. 3) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.	
3	4. *Mhie laria nam Bratach Bána (Ruairi Iain Bháin)* <2-1-2-2-2-1-1-1>@ pc 4(E)	NA	
4	8. Untitled Music noteheads barely legible, lyrics and rhythms illegible. <2-1-2-2-3-2>@ pc 4(E)	NA	
5	10. *A Dhomhnaill Dhuinn, má Rinn Thu m'Eugcoir* <2-2-3-2-3>@ pc 7(G)	NA	
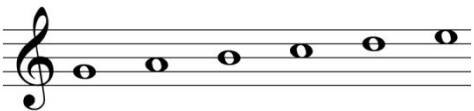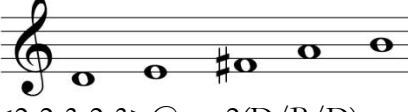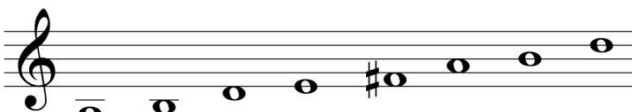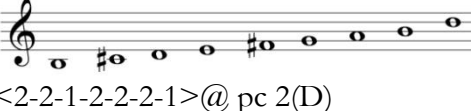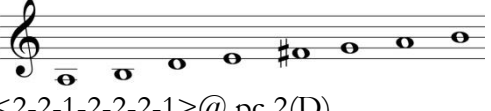
6	11. *Gheibh thu Oighrig mo Nighean* <2-1-2-2-2-1-2>@ pc E(B)	NA
7	12. *Thuirt an Gobha "Fuirghidh mi"* <3-2-2-1-2-2>@ pc 4(E)	NA
8	13. *Gu de Chuir an Traigh Thú 'n Diu?* <2-2-1-2-2-3>@ pc 7(G)	NA
9	14. *Ho Ro 'Ille Dhuinn Shunndaich* <2-1-2-2-3-2>@ pc 6(Fs)	NA
10	15. *Cha B'ann le Fuachd* <2-3-2-2-3>@ pc 7(G)	NA
11	16. *Cha n-eil mi gun Mhulad Orm* <2-1-2-2-2-1-2>@ pc 4(E)	NA
12	20. *Ailean Duinn* <2-1-2-2-2-1-2>@ pc 4(E)	NA
13	21. *An Robh Thu 'sa Bheinn?* <2-1-2-2-3-2>@ pc 9(A)	NA
14	22. *Ailein Duinn* <2-1-2-2-2-1-2>@ pc 0(C)	NA
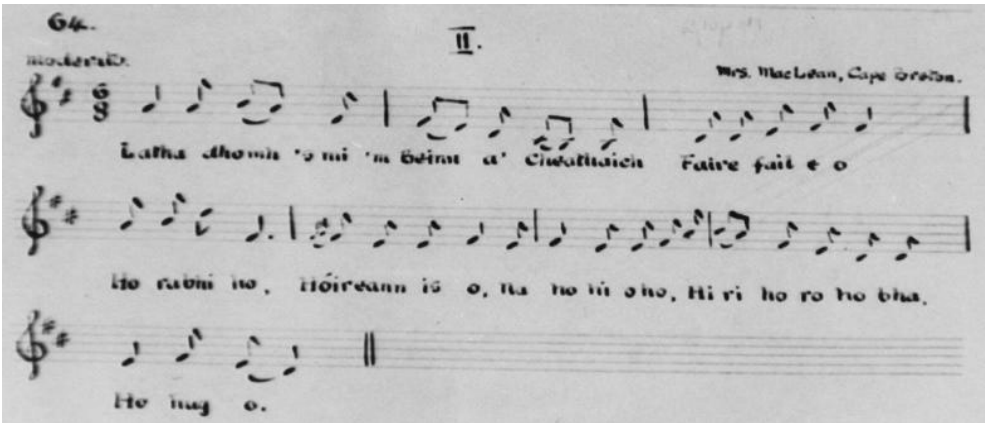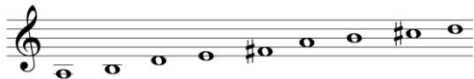
15	23. *A Chraobh nan Ubhal, Gheug nan Abhal* <2-1-2-2-3-2>@ pc 4(E)	NA
16	24. *Dh'eirich mi 's Cha Robh mi Sunndach* <2-1-2-2-3-2>@ pc E(B)	NA
17	25. *Gur h-e mo Ghille Dubhdhonn* <3-2-2-3-2>@ pc E(B)	NA
18	26. *Cha d'fhuair mi an cadal* <2-2-3-2-3>@v9(A)	NA
19	27. *é Fail Í é Fail é Ó* <2-2-3-2-3>@ pc 7(G)	NA
20	28. *Chunnaic Righ Breatuinn 'na Shuain* <3-1-2-2-2-1-1>@ pc 2(D)	NA
21	29. *Dhomhnaill a Ghaoil* <4-3-2-2-1>@ pc 7(G)	NA
22	30. *Nuair Ghios mi Leam Fhin* <2-1-1-1-2-2-1-2>@ pc 9(A)	NA

23	31. *Tha fear mor as mo dheidh* <2-2-3-2-2-1>@ pc 7(G)	NA
24	32. *Chailleach Mhór an Fhuarain àird* <2-2-3-2-3>@ pc 7(G)	NA
25	33. *Dh'Ìrich mi moch Maduinn Ceitein* <2-1-2-2-3-2>@ pc E(B)	NA
26	34. *Ochón, a Rìgh! Nach Robh mi am Barraidh* <2-2-3-2-3>@ pc 7(G)	NA
27	35. *'S gun Till mi* <2-1-2-2-3-2>@ pc 4(E)	NA
28	36. *Am Bolinghordie* <2-1-2-2-3-2>@ pc 9(A)	NA
29	38. *Cunha na Bean-Shidhe – Gura Mise Tha gu Dubhach* <2-1-2-2-2-1-2>@ pc 2(D)	NA
30	39. *An Fhideag Airgid* <3-2-2-1-2-2>@ pc 4(E)	NA
31	40. *'Si Nighean mo Ghaoil an Nighean Donn Óg* <2-1-2-2-3-2>@ pc 4(E)	NA

32	41. *Hore Ghillean nach Tingainn Sibh Lian* <2-2-3-2-2-1>@ pc 2(D)	NA
33	42. *Mo Run Geal Óg* <2-1-2-2-1-1-1-2>@ pc 4(E)	NA
34	43. *Cairistiana* <2-2-3-2-3>@ pc 7(G)	NA
35	44. *Cairistiana* <2-2-3-2-3>@ pc 7(G)	NA
36	45. *Moch 'sa Mhadainn 's mi Dùsgadh* <2-2-3-2-2-1>@ pc 7(G)	NA
37	46. *Horo Gun Togainn* <2-1-2-2-3-2>@ pc E(B)	NA
38	47. *O Thuill Mu, Chalum* <2-2-1-2-2-1-1-1>@ pc 7(G)	NA
39	48. *Cha déid Mór a Bharraidh Shrònaich (I)* <1-1-1-2-2-1-2-2>@E(B)	NA
40	49. *Cha déid Mór a Bharraidh Shrònaich (II)* <2-1-1-1-2-3-2>@ pc 9(A)	13 (I). *Trod nan cailleach (I)* Identical to mm. 1-8 of *Cha déid Mór a Bharraidh Shrònaich (II)* (no. 49) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. No. 49 contains an additional 8 mm. of music.
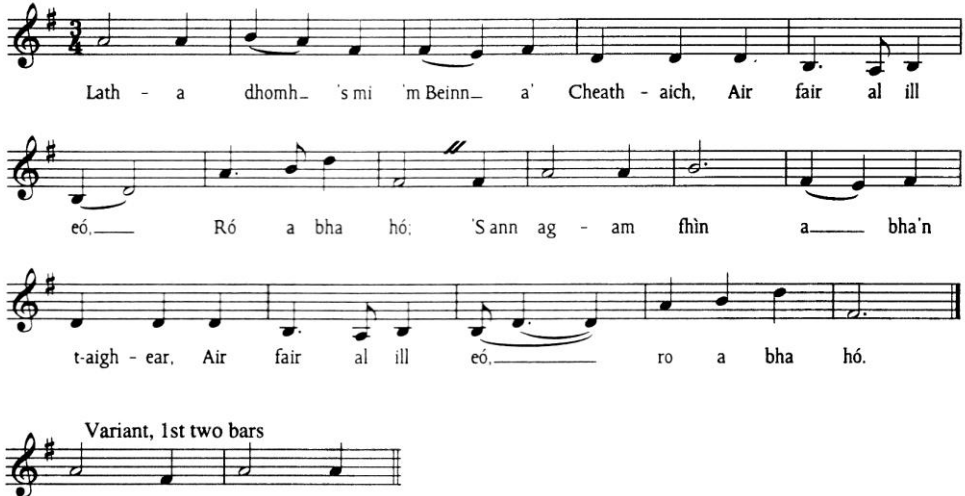
41	50. *Cha déid Mór a Bharraidh Shrònaich (III)* <3-2-3-2-2>@ pc E(B)	13 (II). *Trod nan cailleach (II)* Identical to *Cha déid Mór a Bharraidh Shrònaich (III)* (no. 50) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
42	51. *Cha déid Mór a Bharraidh Shrònaich (IV)* <3-2-3-2-2>@ pc E(B)	NA
43	51A (R87). *Cha déid Mór a Bharraidh Shrònaich (V)* <2-2-3-2-2-1>@ pc 8(Af)	NA
44	52. *Latha Inbher-Lochaidh* <2-1-2-2-2-1-2>@pc2 (D)	NA
45	53. *Oran do Shir Bachainn Mac'IU' Gathain – le Maighread ni Lachuinn* <2-1-2-2-3-2>@ pc 2(D)	NA
46	54. *Ionam Clann Raghnaill* <3-1-1-2-2-1-2>@ pc 2(D)	NA
47	55. *Mile Marbhaisg air a' Ghaol* <2-1-2-2-2-1-2>@ pc 2(D)	NA
48	56. *An Spaideireacht Bharrach* <2-2-3-2-3>@ pc 7(G)	NA

49	57. *Co Siod Thall air Straid na h-Gala?* <2-2-1-2-2-3>@pc 7(G)	NA	
50	58. *Bra, Bra, Bloith* <2-2-1-2-4-1>@ pc 7(G)	NA	
51	59. *Am Meighneadh a Bha 'g moire* <2-5-2-2-1>@ pc 7(G)	NA	
52	60. *Co leis an crodh druimfhionu ud thall?* <2-2-3-2-3>@ pc 2(D)	NA	
53	61. *Piobaireachd – An Tarbh Breac Dearg – I* <2-2-3-2-3>@ pc 2(D/B/D)	NA	
54	62. *Piobaireachd – An Tarbh Breac Dearg – II* <2-2-1-2-4-1>@ pc 2(D) Identical to *An tarbh breac dearg* (no. 5) of *Songs Remembered in Exile*.	5. *An tarbh breac dearg* Identical to *Piobaireachd – An Tarbh Breac Dearg – II* (no. 62) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.	
55	63. *Beinn a' Cheathaich I* <3-2-2-3-2>@ pc E(B)	NA	
56	64. *Beinn a' Cheathaich II* <2-2-1-2-2-2-1>@ pc 2(D) Can be matched with *Beinn a' Cheathaich (II)*, no. 28 (II) of *Songs	28 (II). *Beinn a' Cheathaich (II)* <2-2-1-2-2-2-1>@ pc 2(D) Can be matched with *Beinn a' Cheathaich II*, no. 64 of *A Collection of	

	Remembered in Exile, although there are discrepancies.	*Folk-Songs and Music Made in Nova Scotia,* although there are discrepancies. Note the differences in mm. 2, 5
	64. *Beinn a' Cheathaich II*[35] 28 (II). *Beinn a' Cheathaich (II)* [36]	
57	65. *Beinn a' Cheathaich III* <2-2-1-2-2-3>@ pc 9(A) Identical for SIA tabulation. Subtle differences with some note durations.	28. (I). *Beinn a' Cheathaich (I)* <2-2-1-2-2-3>@ pc 9(A) Identical for SIA tabulation. Subtle differences with some note durations.
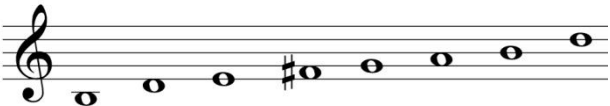
[35] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

[36] Campbell (1999), p.128. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.
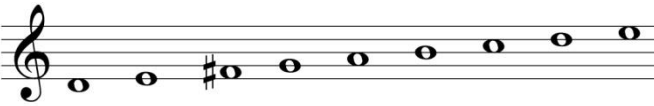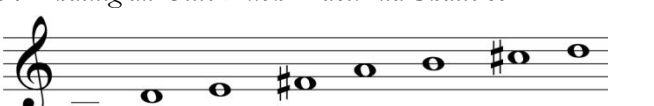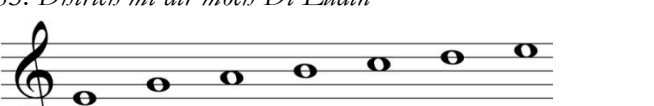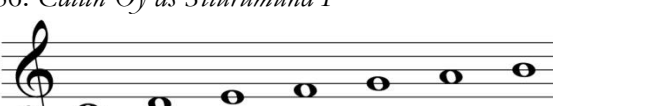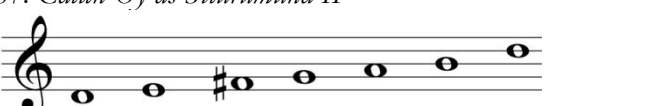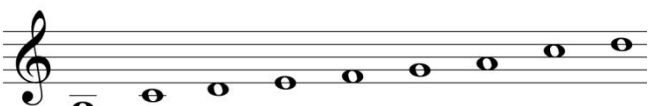
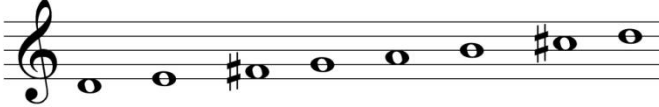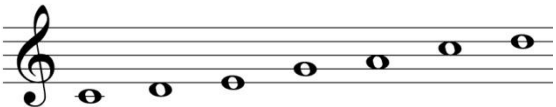|		
	65. *Beinn a' Cheathaich III*[37]	
	28. (I). *Beinn a' Cheathaich (I)* [38]	
	Lath - a dhomh_ 's mi 'm Beinn_ a' Cheath - aich, Air fair al ill eó,____ Ró a bha hó; 'S ann ag - am fhìn a____ bha'n t-aigh - ear, Air fair al ill eó,____ ro a bha hó.	
	Variant, 1st two bars	
58	66. *Thug mi 'n Oidhehe Ge B' Fhad' I (I)*	NA
	<2-2-1-2-2-3>@ pc 2(D)	

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[37] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.
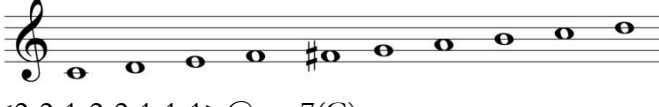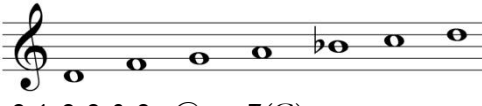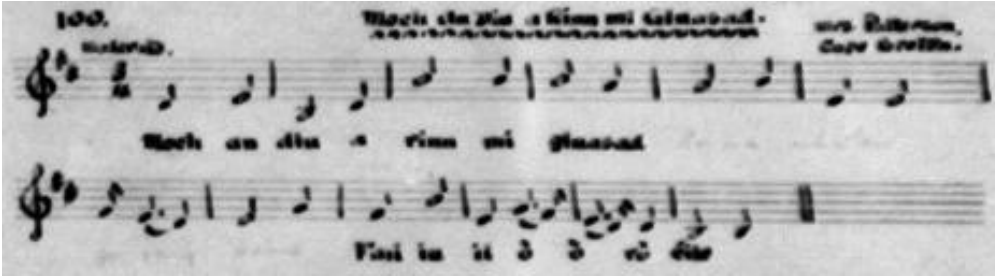
[38] Campbell (1999), p.128. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

59	67. *Thug mi 'n Oidhehe Ge B' Fhad' I (II)* <2-2-1-2-2-2-1>@ pc 7(G)	NA
60	68. *Thug mi 'n Oidhehe Ge B' Fhad' I (III)* <2-2-1-2-2-3>@ pc 2(D)	NA
61	69. *Oran do'n Eideadh Ghaidhealach* <2-1-2-2-3-2>@ pc 4(E)	NA
62	70. *A mhie a' mhaoir I* <2-1-2-2-2-1-2>@ pc 4(E) Identical to *A Mhic a' Mhaoir (I)* (no. 29 (I)) of *Songs Remembered in Exile.*	29 (I). *A Mhic a' Mhaoir (I)* Identical to *A mhie a' mhaoir I* (no. 70) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
63	71. *A mhie a' mhaoir II* <2-3-2-2-1-2>@ pc 4(E) Identical to *A Mhic a' Mhaoir (II)* (no. 29 (II)) of *Songs Remembered in Exile.*	29 (II). *A Mhic a' Mhaoir (II)* Identical to *A mhie a' mhaoir II* (no. 71) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
64	72. *A Mhie a' mhaoir III* <2-1-2-2-2-1-2>@ pc 4(E)	NA
65	73. *Duan F'ir Bhaginasdail* <3-2-2-3-2>@ pc 9(A)	NA
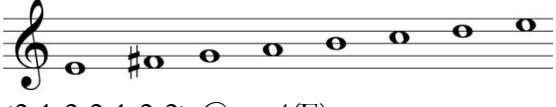
66	74. *Ged a Tha mi'n so 'nam Chrùban* <2-1-2-2-3-2>@ pc 9(A)	NA
67	75. *An Diu An Diu Gar Reusontach* <3-2-2-2-1-2>@ pc 9(A)	NA
68	76. *An Guaithneas Bán* <2-2-1-2-2-1-1-1>@ pc 7(G)	NA
69	77. *Tha m'inntinn thum, cha tòg mi fonn* <2-2-3-2-3>@ pc 7(G)	NA
70	78. *Di-Sathuirne Ghabh mi Mulad* <2-2-3-2-3>@ pc 2(D)	NA
71	79. *Oran Do'n Phrionnsa – O, hì –ri ri* <3-2-2-3-2>@ pc 4(E)	NA
72	80. *Di Sathuirne Ghala mi mulad* <2-2-3-2-3>@ pc 2(D)	NA
73	81. *Chunnaic mise ma leannan I* <3-2-2-1-4>@ pc 4(E)	NA

74	82. *Chunnaic mise ma leannan II* <2-1-2-2-1-2-2>@ pc 4(E)	NA
75	83. *Dhirich mi mach a Bheinn Ghualain* <2-2-1-2-2-1-2>@ pc 2(D)	NA
76	84. *Thàinig an Oille Dubh 'Raoir 'na Shaile so* <2-2-3-2-2-1>@ pc 2(D)	NA
77	85. *Dhirich mi air moch Di-Luain* <3-2-2-1-2-2>@ pc 4(E)	NA
78	86. *Cailin Oy as Stiurumuna I* <2-1-2-2-2-1-2>@ pc 2(D)	NA
79	87. *Cailin Oy as Stiurumuna II* <2-1-2-2-3-2>@ pc 4(E)	NA
80	88. *Mairearan nan Cuircia* <2-1-2-2-3-2>@ pc 2(D)	NA
81	89. *Alastair 'le Cholia* <2-1-2-2-1-2-2>@ pc 9(A)	NA
82	90. *Tha mo Bhreacan-sa fo'n Dìle* <2-1-2-2-1-2-2>@ pc 9(A)	NA
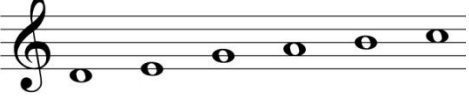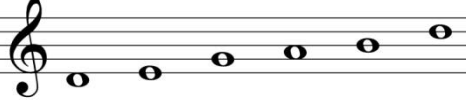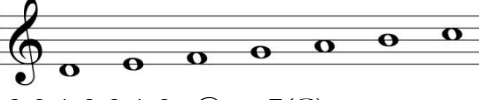
83	91. *C'àit an Diugh am Bheil Mo Dhdlsean?* <2-1-2-2-2-1-2>@ pc 9(A) Identical to *C'àit' an-diugh a bheil mo dhìlsean?* (no. 3) of *Songs Remembered in Exile*.	3. *C'àit' an-diugh a bheil mo dhìlsean?* Identical to *C'àit an Diugh am Bheil Mo Dhdlsean?* (no. 91) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
84	92. Oran do Bhoinipart <2-2-1-2-2-1-2>@ pc 7(G)	NA
85	93. Agus hò Mhòrag <2-1-2-2-2-3>@ pc 2(D)	NA
86	94. *Hò rò, 'Ile 'Dhuinn* <2-1-2-2-2-1-2>@ pc 7(G)	NA
87	95. *Dean Cadaian Samhach* <3-2-2-3-2>@ pc 4(E) Identical to *Dèan cadalan sàmhach* (no. 95) of *Songs Remembered in Exile*.	2. *Dèan cadalan sàmhach* Identical to *Dean Cadaian Samhach* (no. 95) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
88	96. *Mo Chasan Dubh I* <2-3-2-2-1-2>@ pc 2(D) Identical to *Mo chasan dubh* (no. 6) of *Songs Remembered in Exile*.	6. *Mo chasan dubh* Identical to *Mo Chasan Dubh I* (no. 96) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
89	97. *Mo Chasan Dubh II* <2-2-3-2-3>@ pc 7(G)	NA
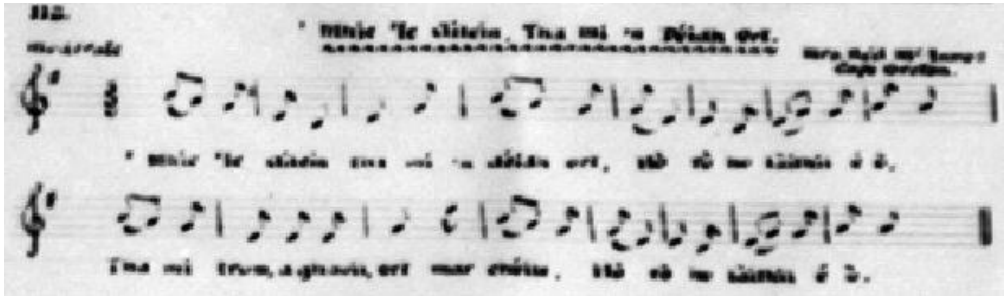
90	98. *'Choila mo Rùn* <2-2-3-2-3>@ pc 2(D)	NA
91	99. *'S e m' Eudail Mhór Thu, 'Mhic Ailein* <2-1-2-2-2-1-2>@ pc 2(D)	NA
92	100. *Moch An Diu a Rinn mi Gluasad* <2-1-2-2-3-2>@ pc 4(E) Related by transposition to *'S moch an-diugh gun d'rinn mi gluasad* (no. 21) of *Songs Remembered in Exile*. SIAs are identical.	21. *'S moch an-diugh gun d'rinn mi gluasad* <2-1-2-2-3-2>@ pc 7(G) Related by transposition to *Moch An Diu a Rinn mi Gluasad* (no. 100) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. SIAs are identical.
	100. *Moch An Diu a Rinn mi Gluasad*[39] 	

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[39] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

	21. *'S moch an-diugh gun d'rinn mi gluasad*[40]	

93	103. *A Mhic Iain 'ic Sheumais I* <2-2-1-2-2-3>@ pc 7(G) Identical to *'S a Mhic Iain 'ic Sheumais* (no. 8) of *Songs Remembered in Exile*.	8. *'S a Mhic Iain 'ic Sheumais* Identical to *A Mhic Iain 'ic Sheumais I* (no. 103) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
94	104. *A Mhic Iain 'ic Sheumais II* <2-2-1-2-2-1-2>@ pc 7(G)	NA
95	105. *Coisich a Rùin* <2-2-3-2-2-1>@ pc 4(E) Identical to *Coisich, a rùin* (no. 15) of *Songs Remembered in Exile*.	15. *Coisich, a rùin* Identical to *Coisich a Rùin* (no. 105) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
96	106. *O hu hao 's mi Fo mhighean* <2-1-2-2-1-2-2>@ pc 4(E) Identical to *Ó hù hao, 's mi fo mhìghean* (no. 18) of *Songs Remembered in Exile*.	18. *Ó hù hao, 's mi fo mhìghean* Identical to *O hu hao 's mi Fo mhighean* (no. 106) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

[40] Campbell (1999), p.109. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.
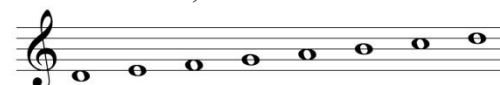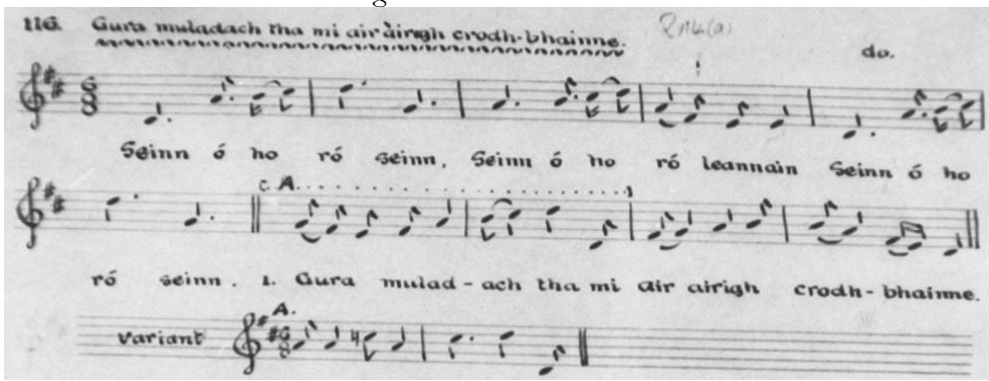
97	107. *A Chuachag nam Beann* <2-1-2-2-3-2>@ pc 4(E) Identical to *A chuachag nam bean* (no. 20) of *Songs Remembered in Exile*.	20. *A chuachag nam bean* Identical to *A Chuachag nam Beann* (no. 107) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
98	108. *Ailein Duinn an till thu 'n taobh-sa?* <2-2-3-2-2-1>@ pc 7(G) Identical to *Ailein duinn an till thu 'n tùbh-sa?* (no. 16) of *Songs Remembered in Exile*.	16. *Ailein duinn an till thu 'n tùbh-sa?* Identical to *Ailein Duinn an till thu 'n taobh-sa?* (no. 108) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
99	109. *Bha mise 'n raoir air an àirigh* <2-1-2-2-1-2>@ pc 2(D) Identical to *Bha mise 'n raoir air an àirigh* (no. 14) of *Songs Remembered in Exile*.	14. *Bha mise 'n raoir air an àirigh* Identical to *Bha mise 'n raoir air an àirigh* (no. 109) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
100	110. *Dh' éirich mi moch maauinn Chéitein* <2-1-2-2-2-1-2>@ pc 9(A) Identical to *Dh'èirich mi moch madainn Chèitein* (no. 24) of *Songs Remembered in Exile*.	24. *Dh'èirich mi moch madainn Chèitein* Identical to *Dh' éirich mi moch maauinn Chéitein* (no. 110) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
101	111. *Domhnallan Dubn, Domhnallan* <3-2-2-1-2-2>@ pc 4(E) Identical to *Dòmhnallan dubh, Dòmhnallan* (no. 32) of *Songs Remembered in Exile*.	32. *Dòmhnallan dubh, Dòmhnallan* Identical to *Domhnallan Dubn, Domhnallan* (no. 111) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
102	112. *Mhie 'ie Ailein, Tha mi 'n Déiah Ort* <2-2-3-2-3>@ pc 7(G) Largely identical to *Mhic 'ic Aileain, tha mi an dèidh ort* (no. 30) of *Songs Remembered in Exile*. Mm 9-12 of this	30. *Mhic 'ic Aileain, tha mi an dèidh ort* <2-2-1-2-2-1-2>@ pc 7(G) This version includes music in mm.9-11 identified as not belonging in the recording. This printing includes a

version are listed as a variant in the version in *Songs Remembered in Exile*. Additionally, mm. 9-11 of the version in *Songs Remembered in Exile* does not exist in this version. This discrepancy results in different pitch collections and SIA.

variant passage that is identical to *Mhie 'ie Ailein, Tha mi 'n Déiah Ort* (no. 112) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

<2-2-3-2-3>@ pc 7(G)

The accompanying notes for this song indicate that the singer did not sing the customary chorus refrain typical for this repertoire. Although this version has had the absent chorus refrain 'restored,' as the singer did not actually sing the chorus refrain for the recording, I will only include what had been recorded.

As such, I am viewing this item as identical to *Mhie 'ie Ailein, Tha mi 'n Déiah Ort* (no. 112) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

112. *Mhie 'ie Ailein, Tha mi 'n Déiah Ort*[41]

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	30. *Mhic 'ic Aileain, tha mi an dèidh ort*[42]	
103	113. *Dh' fhalabh mo rùn o chionn seachdain* <2-2-1-2-2-3>@ pc 7(G)	NA
104	114. *Tha sneachd air na beannaibh Diurach* <3-2-2-1-2-2>@ pc E (B) Identical to *Tha sneachd air na beannaibh Diùrach* (no. 35) of *Songs Remembered in Exile*.	35. *Tha sneachd air na beannaibh Diùrach* Identical to *Tha sneacht air na beannaibh Diurach* (no. 114) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
105	115. *'S àrd a chluinntear* <2-2-3-2-3>@ pc 7(G) Pitches and rhythms are identical to *S mi 'm shuidhe a-muigh an glean na Gèige* (no. 31) of *Songs Remembered in Exile*. There are subtle differences with lyrics.	31. *S mi 'm shuidhe a-muigh an glean na Gèige* Pitches and rhythms are identical to *'S àrd a chluinntear* (no. 115) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. There are subtle differences with lyrics.

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[42] Campbell (1999), p.137. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

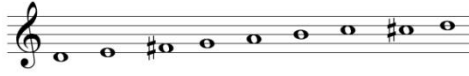| 106	116. *Gura muladach tha mi airàirgh crodh-bhainne*	39. *Seinn o ho ró, seinn*
	  <2-2-1-2-2-2-1>@ pc 2(D) SRIEp. 157 The notes for this song read: "Ennis transcribed this song with two sharps, and wrote C♮ in the Variant. But F♯ does not occur at all, and the singer's C might be described as indeterminate in pitch." These comments imply that the author had listened to the field recordings after Ennis transcribed the materials, but before the recordings had decayed and became unusable. As I cannot confirm nor deny the veracity of these notes as the recordings no longer exist, I will accept them and use the version #39. <2-1-2-2-2-1-2>@2(D)	 <2-1-2-2-2-1-2>@ pc 2(D) #39 differs from #116 with regards to the use of C♯ and F♯. #116, C♯ in m. 3 #116, F♯ in mm. 4, 7, 9, 10

116. *Gura muladach tha mi airàirgh crodh-bhainne*[43]

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39. *Seinn o ho ró, seinn*[44]

Seinn o ho___ ró, seinn, Seinn o ho___ ró,____ leann - ain, Seinn o ho___

A

ró, seinn, Gur - a mul - ad - ach___ thà mi, 'S mi air àir - igh crodh - bhainn - e.

A [Variant]

107	116 Variant A. *Gura muladach tha mi airàirgh crodh-bhainne* <2-2-1-2-2-1-1-1>@ pc 2(D) Identical to 39 A [Variant]*Seinn o ho ró, seinn* of *Songs Remembered in Exile.*	#39 A [Variant]*Seinn o ho ró, seinn* Identical to 116 Variant A *Gura muladach tha mi airàirgh crodh-bhainne* of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
108	117. *Là bha mi 'n lie Dunbheagain* <2-2-1-2-5>@ pc 2(D)	NA
109	118. *Cha dìrich mi 'm bruthach* <2-2-1-2-2-2-1>@ pc 7(G) Identical to *Cha dìrich mi 'm bruthach* (no. 36) of *Songs Remembered in Exile.*	36. *Cha dìrich mi 'm bruthach* Identical to *Cha dìrich mi 'm bruthach* (no. 118) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
110	119. *A Ghille 'Dhuinn Gur Tu bu Toigh Liom* <2-2-1-2-2-3>@ pc 2(D) Identical pitch range and SIA of *A ghille dhuinn, gar tub u toigh leam* (no. 42) of *Songs Remembered in Exile*, but the first note of m. 5 differs (D4 vs. F♯4). This difference does not	42. *A ghille dhuinn, gar tub u toigh leam* Identical pitch range and SIA of *A Ghille 'Dhuinn Gur Tu bu Toigh Liom* (no. 119) of *A Collection of Folk-Songs and Music Made in Nova Scotia*, but the first note of m. 5 differs (D4 vs. F♯4). This difference does not impact the SIA.

[44] Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

	impact the SIA.	

119. *A Ghille 'Dhuinn Gur Tu bu Toigh Liom*[45]

42. *A ghille dhuinn, gar tub u toigh leam*[46]

| 111 | 120. *Cha deid mi do dh'fhear gun bhata*

 <3-2-2-1-2-2>@ pc 4(E)
 Identical to *Cha tèid mi do dh'fhear gun bhàta* (no. 45) of *Songs Remembered in Exile*. | 45. *Cha tèid mi do dh'fhear gun bhàta*

 Identical to *Cha deid mi do dh'fhear gun bhata* (no. 120) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. |

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[45] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

[46] Campbell (1999), p.166. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

112	121. *Cha taobh mi clan* <2-1-2-2-2-1-2>@ pc 4(E) Identical to *Cha taobh mi clan* (no. 43) of *Songs Remembered in Exile*.	43. *Cha taobh mi clan* Identical to *Cha taobh mi clan* (no. 121) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
113	122. *Gur tu mo chruinneag bhoidheach* <2-3-2-2-1-2>@ pc 9(A) Identical to *Gur tu mo chruinneag bhòidheach* (no. 40) of *Songs Remembered in Exile*.	40. *Gur tu mo chruinneag bhòidheach* Identical to *Gur tu mo chruinneag bhoidheach* (no. 122) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
114	123. *La Siubhal Beinne Dhomh* <2-2-3-2-3>@ pc 7(G) Identical to *Là siubhal beinne dhomh* (no. 46) of *Songs Remembered in Exile*.	46. *Là siubhal beinne dhomh* Identical to *La Siubhal Beinne Dhomh* (no. 123) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
115	124. *F'liuch a bha mi 'n Coire Bhreacain* <2-1-1-1-2-2-1-2>@ pc 4(E)	23. *Fliuch a bla mi 'n Coire Bhreacain* <2-1-2-2-2-1-2>@ pc 4(E) p.114 "We have substituted G♮ for G♯ in the third bard from the end: G♯ does not accord with the mode." I accept the originally notated G♯ of m.14 as a chromatic lower neighbor to the A of m 15.

	124. *F'liuch a bha mi 'n Coire Bhreacain*[47]	
	23. *Fliuch a bla mi 'n Coire Bhreacain*[48]	
116	125. *An Cuala Sibh mu 'n Ghille Bhàn* <2-2-1-2-2-2-1>@ pc 2(D) Identical pitch range and SIA of *Soraidh leis a' ghille dhonn* (no. 41) of *Songs Remembered in Exile*, but there are differences in mm. 10 and 14.	41. *Soraidh leis a' ghille dhonn* Identical pitch range and SIA of *An Cuala Sibh mu 'n Ghille Bhàn* (no. 125) of *A Collection of Folk-Songs and Music Made in Nova Scotia*, there are differences in mm. 10 and 14.

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[47] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.
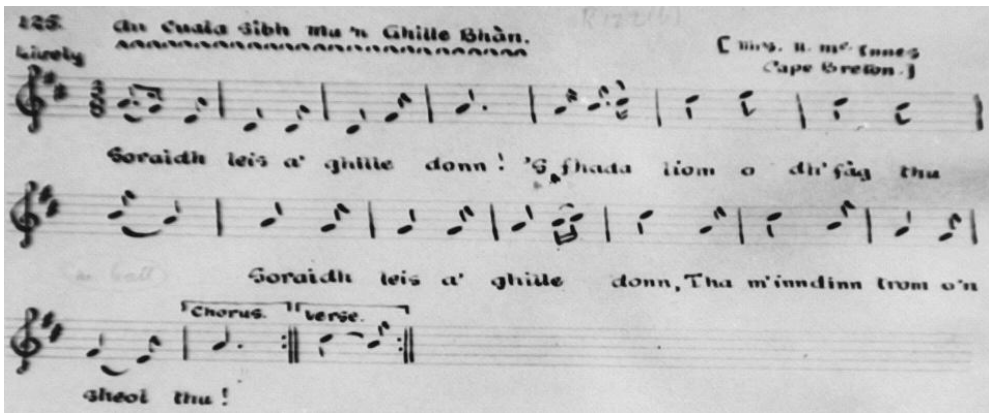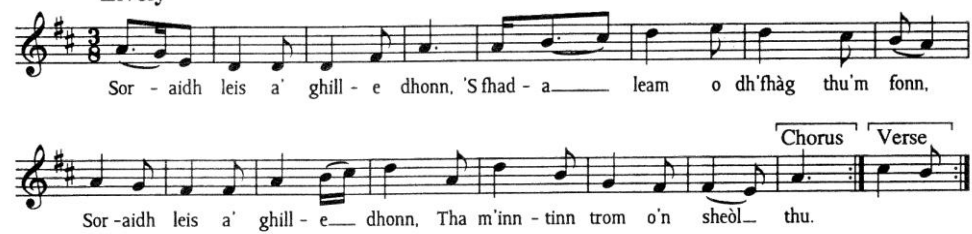
[48] Campbell (1999), p.113. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

125. *An Cuala Sibh mu 'n Ghille Bhàn*[49]

41. *Soraidh leis a' ghille dhonn*[50]

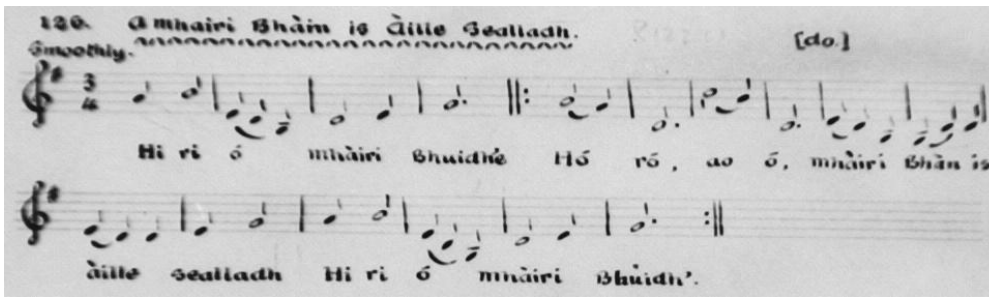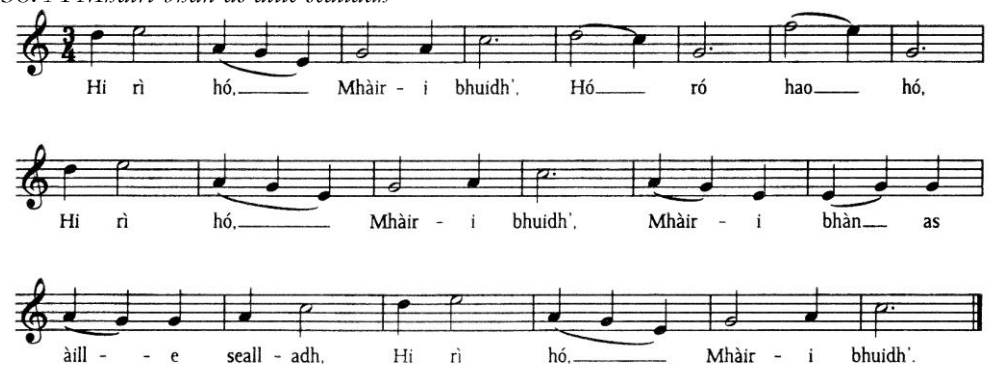| 117	126. *A mhairi Bhàm is Àille Sealladh*	38. *A Mhàiri bhàn as àille sealladh*
	<2-2-1-2-2-3>@ pc 7(G) Identical SIA of *A Mhàiri bhàn as àille sealladh* (no. 38) of *Songs Remembered in Exile*. There are numerous differences to identify: #38 is a perfect fourth higher than the original and contains discrepancies with #126. -mm. 1-8 are identical to one another (though transposed); -mm. 9-16 of #126 are identical to	<2-2-1-2-2-3>@ pc 0(C) Identical SIA of *A mhairi Bhàm is Àille Sealladh* (no. 126) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. There are numerous differences to identify: #38 is a perfect fourth higher than the original and contains discrepancies with #126. -mm. 1-8 are identical to one another (though transposed);

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[49] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

[50] Campbell (1999), p.163. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

mm. 13-20 of #38 (though transposed) -mm. 9-12 of #38 do not exist in transcription of #126	-mm. 9-16 of #126 are identical to mm. 13-20 of #38 (though transposed) -mm. 9-12 of #38 do not exist in transcription of #126 *SRIE (1999) p.155 "Tune transcribed by Séamus Ennis, written a fourth lower." As the SIA's of these versions do not differ, the extra few measures of music in the newer printing is not problematic for my tabulations.

126. *A mhairi Bhàm is Àille Sealladh*[51]

38. *A Mhàiri bhàn as àille sealladh*[52]

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[51] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

[52] Campbell (1999), p.154. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

118	127. *Tha Caolas Eadar mi 's Iain*	NA
	<2-1-2-2-2-3>@ pc 4(E)	
119	128. *'S mise 'n Bhean Bhocht air mo Scaradh*	34. *S mise 'n bhean bhochd air mo sgaradh*
	<2-2-1-2-2-2-1>@ pc 2(D) Identical pitch range and SIA of *S mise 'n bhean bhochd air mo sgaradh* (no. 34) of *Songs Remembered in Exile*, but there are discrepancies of pitches in mm. 11-12. These involve an F♯-E in *S mise 'n bhean bhochd air mo sgaradh* (no. 34) of *Songs Remembered in Exile* that differ from the G-F♯ found in *'S mise 'n Bhean Bhocht air mo Scaradh* (no. 128) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.	Identical pitch range and SIA of *'S mise 'n Bhean Bhocht air mo Scaradh* (no. 128) of *A Collection of Folk-Songs and Music Made in Nova Scotia*, but there are discrepancies of pitches in mm. 11-12. These involve an F♯-E in *S mise 'n bhean bhochd air mo sgaradh* (no. 34) of *Songs Remembered in Exile* that differ from the G-F♯ found in *'S mise 'n Bhean Bhocht air mo Scaradh* (no. 128) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

128. *'S mise 'n Bhean Bhocht air mo Scaradh*[53]

34. *S mise 'n bhean bhochd air mo sgaradh*[54]

'S mis-e bhean bhochd air mo sgar-adh, Air fair al al é— ho, O— hòir-eann

ó— ho, Air mo chuar-adh 's air mo— ghearr adh,— Air fair al— al é— o ho—

— Ho ró— ó— hi hò ri geall-adh— éil-eadh, Ó— hòir-ean— o hó.

* These four notes leisurely, slight pause to hum the 'm'.

120	129. *Biodh an Deoch so 'n Laimh mo Ruin* <2-1-2-2-2-1-2>@ pc 9(A) Identical to *Biodh as deoch seo an làimh mo ruin* (no. 27) of *Songs Remembered in Exile*.	27. *Biodh as deoch seo an làimh mo ruin* Identical to *Biodh an Deoch so 'n Laimh mo Ruin* (no. 129) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
121	130. *'S moch an Diu Gun d' Rinn mi Eirigh* <2-2-3-2-2-1>@ pc 2(D) DISCREPANCY mm. 3 130 (D╱C♯╲B╲A╲F♯╲E) v.s. 37 (D╱B╲A╲G╲E╲D) DECISION: USE #130	37. *'S moch an-diugh gun d'rinn mi èirigh* <2-2-1-2-2-3>@ pc D (2)

432
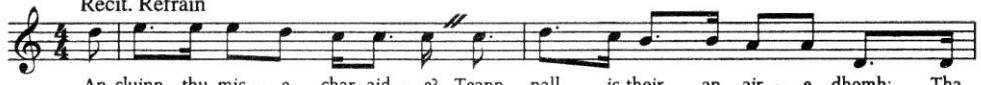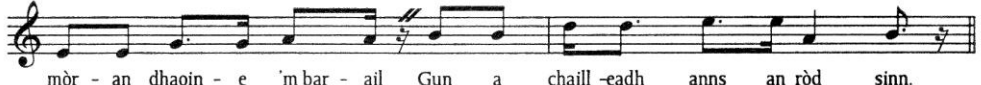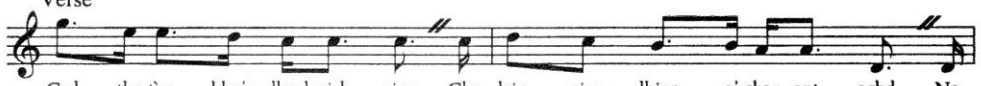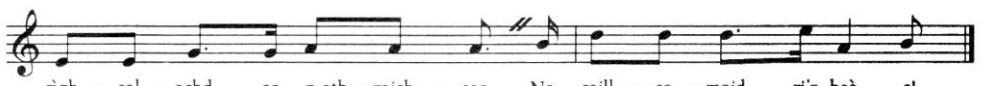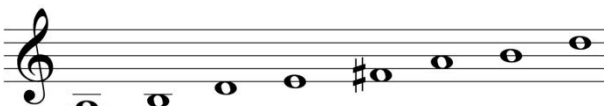
	130. *'S moch an Diu Gun d' Rinn mi Eirigh*[55] 37. *'S moch an-diugh gun d'rinn mi èirigh*[56]	
122	131. *Fonn air Mo Mhairi Lughaich* <1-2-2-2-3-2>@ pc 4(E) Identical to *Fonn air mo Mhàiri laghaich* (no. 41) of *Songs Remembered in Exile*.	44. *Fonn air mo Mhàiri laghaich* Identical to *Fonn air Mo Mhairi Lughaich* (no. 131) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
123	132. *Slan Iomaradh do'n Ghoistiah* <2-1-2-2-3-2>@ pc 9(A) Identical to *Slàn iomradh dha m' ghoistidh* (no. 58) of *Songs Remembered in Exile*.	58. *Slàn iomradh dha m' ghoistidh* Identical to *Slan Iomaradh do'n Ghoistiah* (no. 132) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

[55] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.
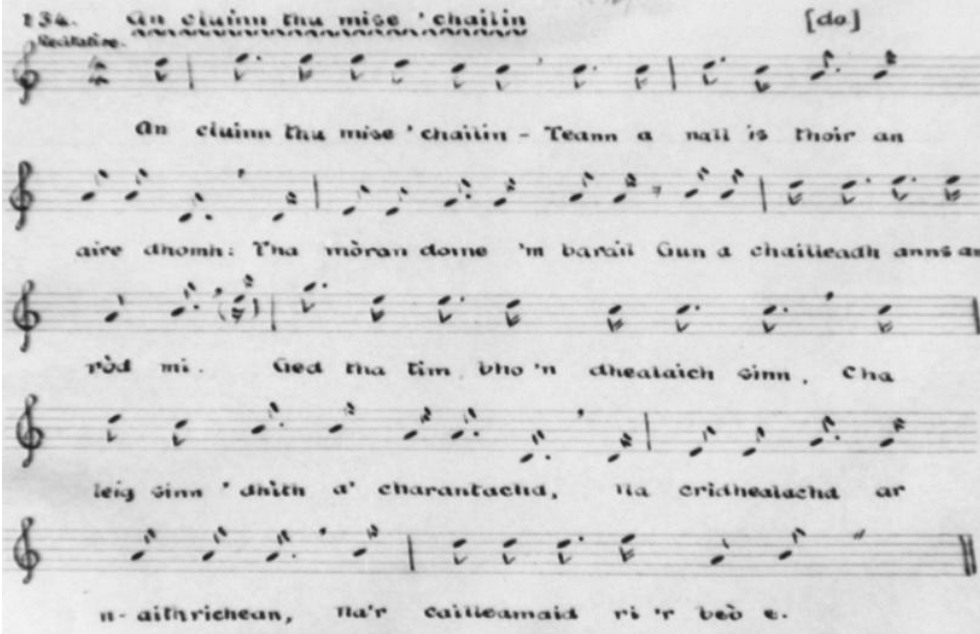
[56] Campbell, p.153. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

124	133. *Sdiuinn an E-àite* <2-2-3-2-2-1>@ pc 0(C)	NA
125	134. *An ciuinn thu mise 'chailin* <2-1-2-2-3-2>@ pc 9(A) SIA and pitch range is identical to *Òran do dh'Aonghas mac Alasdair* (no. 50) of *Songs Remembered in Exile*. This version contains an eighth-note grace note (E4) in m. 4 that is not present in *Òran do dh'Aonghas mac Alasdair* (no. 50) of *Songs Remembered in Exile*.	50. *Òran do dh'Aonghas mac Alasdair* SIA and pitch range is identical to *An ciuinn thu mise 'chailin* (no. 134) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. The version presented in no. 134 contains an eighth-note grace note (E4) in m. 4 that is not present in *Òran do dh'Aonghas mac Alasdair* (no. 50) of *Songs Remembered in Exile*.
	134. *An ciuinn thu mise 'chailin*[57]	

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[57] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.

	Òran do dh'Aonghas mac Alasdair[58]	
126	135. *O! Gur mise tha air mo leònadh* <2-2-3-2-1-2>@ pc 2(D) n.b. Lyrics are similar to *Òran air Blàr Lòchaidh* (no. 57) of *Songs Remembered in Exile*, but the melodies bear no resemblance.	NA
127	136. *'S muladach a tha mi 'S mi 'nocht air sbràid ie m' chéile* <2-2-3-2-3>@ pc 2(D) Identical to *S muladach a thà mi 'S mi nochd air sràid le m' chèile* (no. 49) of *Songs Remembered in Exile*.	49. *S muladach a thà mi 'S mi nochd air sràid le m' chèile* Identical to *S muladach a tha mi 'S mi 'nocht air sbràid ie m' chéile* (no. 136) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.

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[58] Campbell, p.188. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

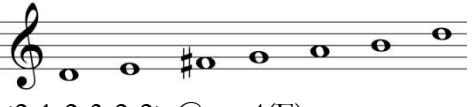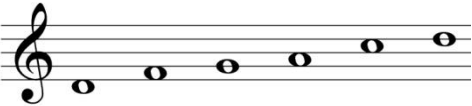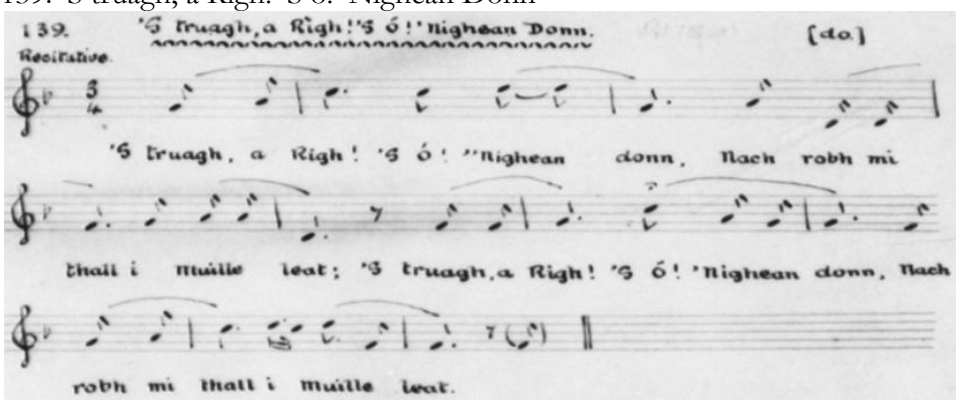| 128	137. *Dh' éirich mi moch* <2-2-3-2-3>@ pc 2(D) Identical to *Dh'èirich mi much* (no. 53) of *Songs Remembered in Exile*.	53. *Dh'èirich mi much* Identical to *Dh' éirich mi moch* (no. 137) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
129	138. *Ó! Cha déid, cha déid mise* <2-1-2-3-2-2>@ pc 4(E) Identical to *O, cha tèid, cha tèid mise* (no. 54) of *Songs Remembered in Exile*.	54. *O, cha tèid, cha tèid mise* Identical to *Ó! Cha déid, cha déid mise* (no. 138) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
130	139. 'S truagh, a Rìgh! 'S ó! 'Nighean Donn <2-2-3-2-3>@ pc 5(F) Identical pitch range and SIA *revisit and consider tonic Differences initial anacrusis #59 has ♪♩, vs. #139 that has ♪♪ m. 6 #59: G╱C╲A╲G, vs. #139: G╲F╱G╱A mm. 8-9 #59 last two notes: G G #139 F F Differences concerning notes and a rhythmic value will not impact SIA tabulations.	59. *'S truagh a Rìgh! A nighean donn* Identical pitch range and SIA
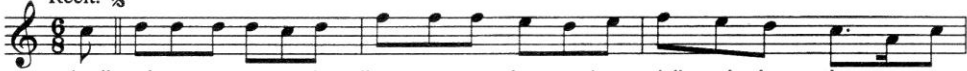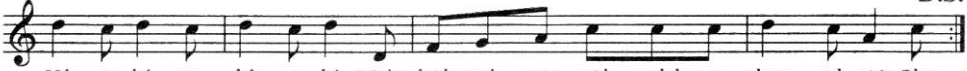
	139. 'S truagh, a Rìgh! 'S ó! 'Nighean Donn[59] 59. *'S truagh a Rìgh! A nighean donn*[60]	
131	140. *'S truagh nach robh mi 'n riochd na h-eala* <3-2-2-3-2>@ pc 4(E) Identical to *'S truagh nach robh mi 'n riochd ns h-eala (Coisich, a rùin)* (no. 52) of *Songs Remembered in Exile*.	52. *'S truagh nach robh mi 'n riochd ns h-eala (Coisich, a rùin)* Identical to *'S truagh nach robh mi 'n riochd na h-eala* (no. 140) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
132	141. *Caitriana Nighean Dubhghaill* <2-2-1-2-2-2-1>@ pc 0(C)	NA

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[59] Extract from *A Collection of Folk-Songs + Music Made in Nova Scotia* is reproduced by permission of National Folklore Collection, University College Dublin.
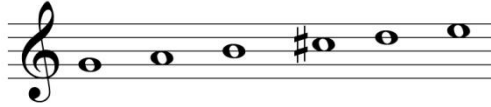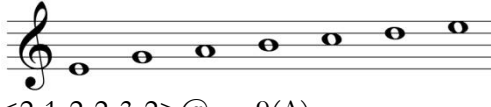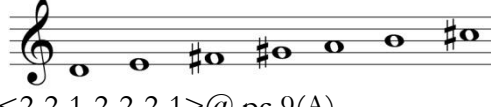
[60] Campbell, p. 211. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.
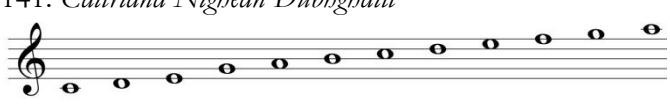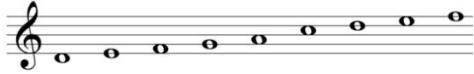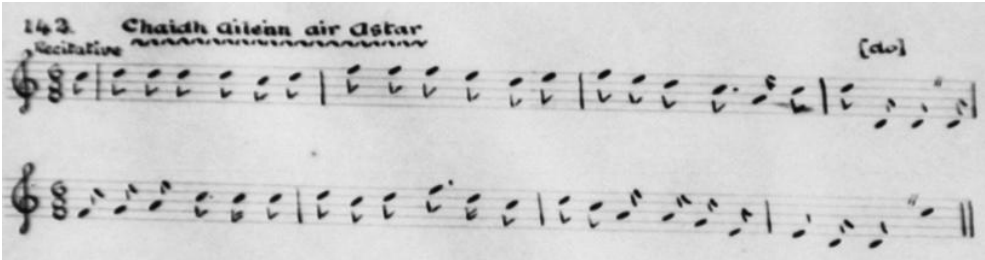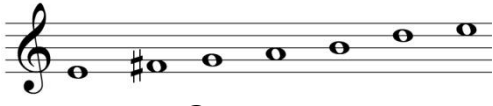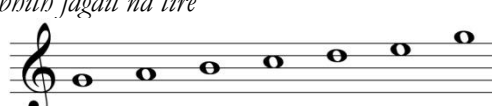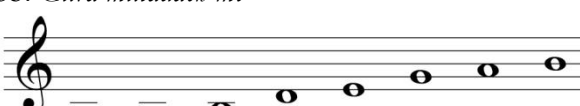
| 133 | 142. *Chaidh Ailen air Astar* <2-1-2-2-3-2>@ pc 2(D) Identical ranges and SIA to *Òran mu latha Bhoth Fhloinn* (no. 56) of *Songs Remembered in Exile*. Differences concerning notes, rhythms, and additional music notation. *Òran mu latha Bhoth Fhloinn* (no. 56) contains music notation not included in this version. | 56. *Òran mu latha Bhoth Fhloinn* Identical ranges and SIA to *Chaidh Ailen air Astar* (no. 142) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. Differences concerning notes, rhythms, and additional music notation, supplied by the editor, not included in *Chaidh Ailen air Astar* (no. 142) of *A Collection of Folk-Songs and Music Made in Nova Scotia*. #56, mm. 9-16 (refrain) not in #142 |
| | 142. *Chaidh Ailen air Astar*[61] | |

	56. Òran mu latha Bhoth Fhloinn[62]	
134	**143. Ó Diùram é Diùram**	**51. O Diùram, é Diùram**
		Identical to *Ó Diùram é Diùram* (no. 143) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
	<2-2-1-2-2-3>@ pc 2(D) Identical to *O Diùram, é Diùram* (no. 51) of *Songs Remembered in Exile.*	
135	**144. Gura mis'tha fo mhulad 's mi air Uilinn na stuie**	**9. Gura mise tha fo mhulad, 'S mi air uilinn na stùic**
		Identical to *Gura mis'tha fo mhulad 's mi air Uilinn na stuie* (no. 144) of *A Collection of Folk-Songs and Music Made in Nova Scotia.*
	<2-2-3-2-3>@ pc 0(C) Identical to *Gura mise tha fo mhulad, 'S mi air uilinn na stùic* (no. 9) of *Songs Remembered in Exile.*	

[62] Campbell (1999), p.201. Extract from *Songs Remembered in Exile* by John Lorne Campbell is reproduced by permission of Birlinn Ltd. www.birlinn.co.uk.

136	145. *Ó gur mise Hia fo mhìghean* <2-1-2-2-2-1-2>@ pc 9(A) Identical to *O, gur mise tha fo mhìghean* (no. 10) of *Songs Remembered in Exile*.	10. *O, gur mise tha fo mhìghean* Identical to *Ó gur mise Hia fo mhìghean* (no. 145) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
137	146. *Cùl ri m' Leannan 's e Thug mi 'n Diu* <2-1-2-2-2-1-2>@ pc 9(A) Identical to *Cùl ri m' leannan 's e thug mi an-diugh* (no. 11) of *Songs Remembered in Exile*.	11. *Cùl ri m' leannan 's e thug mi an-diugh* Identical to *Cùl ri m' Leannan 's e Thug mi 'n Diu* (no. 146) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
138	147. *Gura mi Tha gu Cianail* <2-3-2-2-2-1>@ pc 9(A) Identical to *Gura mise tha gu cianail* (no. 12) of *Songs Remembered in Exile*.	12. *Gura mise tha gu cianail* Identical to *Gura mi Tha gu Cianail* (no. 147) of *A Collection of Folk-Songs and Music Made in Nova Scotia*.
139	NA	1. *Annag a ghaoil, hao ill ó* <2-2-1-2-3-2>@ pc 9(A)
140	NA	4. *Tha bò bdhubh agam* <2-2-1-2-2-3>@pc 2(D)
141	NA	7. *Ailein duinn ó ho hì, shiùbhainn leat* <2-1-2-2-3-2>@ pc 9(A)
142	NA	17. *Carson a mhol thu Mòirthir mhosach?* <2-2-1-2-2-2-1>@ pc 9(A)

440

143	NA	19. *Tapadh leis na Gàidheil ghasta* <2-2-1-2-2-3>@ pc 4(E)
144	NA	22. *'S tu mo nighean dubh* <3-2-2-3-2>@ pc 4(E)
145	NA	25. *Cò an tè òg a th'agam mar chèile?* <2-1-2-2-5>@ pc 4(E)
146	NA	26. *Cò bheir thu dhomhsa?* <2-1-2-2-3-2>@ pc 4(E)
147	NA	47. *'S gura mise tha fo mhulad, Mi an-diugh bhith fàgail na tire* <2-2-1-2-2-3>@ pc 7(G)
148	NA	48. *Teacctachd mhòr na Fèinne* <2-2-3-2-2-1>@ pc 7(G)
149	NA	55. *Gura muladach mì* <2-2-3-2-3>@ pc 7(G)
150	NA	60. *'S ann leam fhìn nach eil tlachdmhor* <2-2-3-2-2-1>@ pc 5(F)

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