

O dear what can the matter be

Air

Slow

1.

5

9

14

Book: Aird - Selection of Scotch, English, Irish and Foreign Airs,
vol. 4 (1796, No. 15, p. 6)

Transcribed by: AK/Fiddler's Companion

Oh Dear what can the matter be

glee

2.

5

9

13

ABC source: Thomas Sands' MS, TS. 003, 1810, Lincolnshire

Transcribed by: vmp.Ruairidh Greig, 2011

Origins: Lincolnshire

O Dear, What Can The Matter Be

jig

Temple Sowerby, Cumbria

1. 1 2

8

ABC source: Rev. R. Harrison's MS, RH. 487, c 1815, Cumbria

Transcribed by: vmp.Simon Wilson. Review PJH, 2008.

Origins: England

O dear what can the matter be. MBe.28

England; Cumbria; Towcett

$\text{♩} = 100$

1.

5 *NB*

8

12

Book: Matthew Betham MS, Towcett Cumbria, 1815

Notes: NB-Symbol written like a volta bracket, but with no number

Transcribed by: VMP - Hugh Taylor, 2012

O Dear what can the Matter Be, with Variations

Air

Slow

5.

7

13

"Var. 1st"

17

21

24

27

30

"Var. 2nd"

31

36

39

44

Detailed description: The score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a 7-measure rest. The first section (measures 5-16) is marked 'Slow' and features a mix of eighth and sixteenth notes with some chords. The first variation (measures 17-32) is characterized by frequent triplets and a more rhythmic feel. The second variation (measures 31-48) continues with rhythmic patterns, including a four-measure rest in measure 30. The score concludes with a double bar line and repeat dots.

47 :Var. 3rd

51

53

55 "8v.a"

58 D.C.

Book: John Hall - "A Selection of Strathspeys Reels, Waltzes & Irish Jigs" (c. 1818, p. 17)
<https://digital.nls.uk/special-collections-of-printed-music/archive/104981834>

Notes: "Printed and sold by John Hall, at his Music Room."

Hall (1788-1862) was a music teacher in Ayr, Scotland. His dancing masterâ s 'kit' (a small fiddle) used in his dancing lessons, is still preserved.

Transcribed by: AK/Fiddler's Companion

What Can The Matter Be

Oh, Dear, What Can The...

.Air
 Wyresdale, Lancashire

6.

5

9

13

ABC source: James Winder Ms, JaW. 293, Lancashire, 1835-41

Notes: Johnny Stops Long At The Fair.

Transcribed by: vmp.Chris Partington, Aug 2004

Origins: England

What can the matter be

Air

The musical score consists of four staves of music in 6/8 time, key of D major. The first staff begins with a measure number '7.' and contains four measures. The second staff begins with a measure number '5' in a box and contains four measures. The third staff begins with a measure number '9' in a box and contains four measures. The fourth staff begins with a measure number '13' in a box and contains four measures. The piece concludes with a double bar line and repeat dots.

ABC source: John Rook music manuscript collection (Waverton, Cumbria, 1840, p. 152)

Transcribed by: AK/Fiddler's Companion

Oh Dear What Can The Matter Be? (2 voices)

North Shropshire

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The first system includes a repeat sign and a fermata over the first measure, with the annotation "rest added" in the bass staff. The second system begins with a measure number "5" in a box. The third system begins with a measure number "8" in a box. The fourth system begins with a measure number "13" in a box and ends with a fermata over the final measure, with the annotation "dotted in MS" in the bass staff.

ABC source: A.J.Hughes MS, AJH. 006

Transcribed by: Neil Brookes 2006

Origins: England

O dear what can the matter be

Musical score for 'O dear what can the matter be' in G major, 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff contains measures 5-7, the third staff contains measures 8-11, and the fourth staff contains measures 12-14. The piece concludes with a double bar line and repeat dots.

Notes: No groups beamed in MS

Transcribed by: transcribed by Lyn Law

Origins: No 32 Pages 12-13 William Clarke of Feltwell MS 1858

What can the matter be?

Musical score for 'What can the matter be?' in G major, 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff contains measures 5-7, the third staff contains measures 8-11, and the fourth staff contains measures 13-15. The piece concludes with a double bar line and repeat dots.

ABC source: Anonymous 1862 American music manuscript collection (p. 3)

Notes: <https://archive.org/stream/MerryMen/MUMSS-00079#page/n0/mode/2up>

Transcribed by: AK/Fiddler's Companion

Oh Dear What Can The Matter Be

air
Northamptonshire

11. 

5 

8 

13 

ABC source: John Clare, Poet, JC. 012, Helpston (1793-1864)

Notes: Modern practice would have the dotted minims as two dotted crotchets slurred, to ease readability. CGP.

Song text exists. See Deacon.

Transcribed by: vmp.P. Headford

Origins: England

Oh Dear what can the Matter be

Quickstep

12. 

5 

8 

13 

Book: John McLachlan - Piper's Assistant (1854, No. 63, p. 36)

Transcribed by: AK/Fiddler's Companion

O Dear what can the matter be? - Variations

Allegretto

13.

7

13

18

20

23

27

30

34

39

44

47

51

The image shows three staves of musical notation in treble clef with a key signature of one sharp (F#).
Staff 1 (measures 54-55): Measure 54 contains a series of eighth notes with slurs. Measure 55 features a repeat sign (double bar line with two dots) and continues with eighth notes.
Staff 2 (measures 56-57): Measure 56 continues the eighth-note pattern. Measure 57 shows a change in rhythm with some notes beamed together.
Staff 3 (measures 58-59): Measure 58 continues the eighth-note pattern. Measure 59 concludes with a final cadence, including a double bar line and repeat dots.

Book: K hler's Violin Repository vol. 3Bc (1885, p. 266)
Transcribed by: AK/Fiddler's Companion

Oh, Dear, What Can the Matter Be?

Air

14. 

5 

8 

13 



The Traditional Tune Archive

ABC source: O'Neill - Music of Ireland No. 620 (1903)

Transcribed by: AK/Fiddler's Companion