

## Croppies, Lie Down

Musical score for "Croppies, Lie Down" in G major, 6/8 time. The score consists of four staves of music. The first staff is marked with a boxed 'A' and contains measures 1-4 with chords G, D7, G, and C. The second staff is marked with measure 5 and contains measures 5-8 with chords G, D7, G, and a first/second ending. The third staff is marked with a boxed 'B' and measure 10, containing measures 9-12 with chords G, C, D7, G, C, G, and C. The fourth staff is marked with measure 15 and contains measures 13-16 with chords G, C, and a first/second ending.

1. We soldiers of Erin, so proud of the name,  
We'll raise on the rebels and Frenchmen our fame;  
We'll fight to the last in the honest old cause,  
And guard our religion, our freedom and laws;  
We'll fight for our country, our King and his crown,  
And make all the traitors and croppies lie down.  
Down, down, croppies lie down.
2. The rebels so bold, when they've none to oppose,  
To houses and haystacks are terrible foes;  
They murder poor parsons and likewise their wives,  
At the sight of a soldier they run for their lives;  
Whenever we march over country and town  
In ditches and cellars the croppies lie down.  
Down, down, croppies lie down.
3. In Dublin the traitors were ready to rise  
And murder was seen in their lowering eyes.  
With poison, the cowards, they aimed to succeed  
And thousands were doomed by the assassins to bleed  
But the yeoman advanced, of rebels the dread,  
And each croppy soon hid his dastardly head.  
Down, down, croppies lie down.

4. Should France e'er attempt, by fraud or by guile,  
Her forces to land on Erin's green isle,  
We'll show that they n'er can make free soldiers slaves,  
They shall only possess our green fields for their graves;  
Our country's applauses our triumphs will crown,  
Whilst with their French brothers the croppies lie down.  
Down, down, croppies lie down.
  
5. Oh, croppies ye'd better be quiet and still.  
Ye shan't have your liberty, do what ye will.  
As long as salt water is formed in the deep  
A foot on the necks of the croppy we'll keep  
And drink, as in bumpers past troubles we drown,  
A health to the lads that made croppies lie down.  
Down, down, croppies lie down.

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"Croppies, Lie Down" is an Irish jig in G Major (most versions) or C Major (Haverty). The parts are played AABB.

The tune title is the title of a sectarian Protestant song. A "croppy" was a rebel during the 1798 Rising. "Croppies" wore their hair cut close to the head like that of the revolutionaries in France, and unlike the powdered wigs of the British and Anglo-Irish ruling classes.

The title comes from an inflammatory song that hardly appears in Irish collections. It does appear in print in English, Scottish and American collections, however, particularly in post-Rebellion of 1798 publications such as **Cahusac's Compleat Tutor for the German Flute** (London, 1798), Goulding's **Clarinet Preceptor** (London, 1803) and Wheatstone's **Clarinet Preceptor** (London, 1801). In America it was reproduced in Edward Riley's **Flute Melodies** (New York, 1814) and Thomas Ball's **Gentleman's Amusement Book 1** (Norfolk, 1815).

O'Neill (1913) tells of one Jemmy Byrne the Piper who lived in County Wexford in the early 19th century. Jemmy acquired the nickname 'Scut' at some point in his career, although it is not known exactly how. One story is that he "demeaned himself and insulted the sentiment of his people by playing party tunes, such as 'Croppies Lie Down,' at the orgies of the yeomen subsequent to the Rebellion of '98" (O'Neill generously remarks it would have been hard to refuse such a request, given the atmosphere of intimidation and repression at such events). Another possibility for Jemmy's sobriquet is that it was conferred by a County Carlow priest who was determined to stamp out crossroads dancing in his parish. The outraged cleric is said to have declared to his congregation regarding Jemmy: "How dare this 'Scut' come into my parish with his bagpipes to corrupt and demoralize my flock in defiance of my expressed wish?" O'Neill points out he must have gained some fame despite his nickname and the exhortations of the priest, for the piper's name was remembered while the priest's was forgotten.

It was printed in Cole's **1000 Fiddle Tunes** (1940), P.M. Haverty's **One Hundred Irish Airs vol. 3** (1859), Kennedy's **Jigs & Quicksteps, Trips & Humours** (1997), Ryan's **Mammoth Collection** (1883) and Skillern's **Twenty-Four Country Dances for the Year 1799**.