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of the
ANCIENT IRISH MUSIC

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Admired Airs
never before Published and also

The Compositions of
C O S D I S A N and C A R D I S A N
Collected from the Harpers &c in the different
Provinces of

I R E L A N D,

and adapted for the

Piano-Forte.

with a Prefatory Introduction

Vol 1

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By

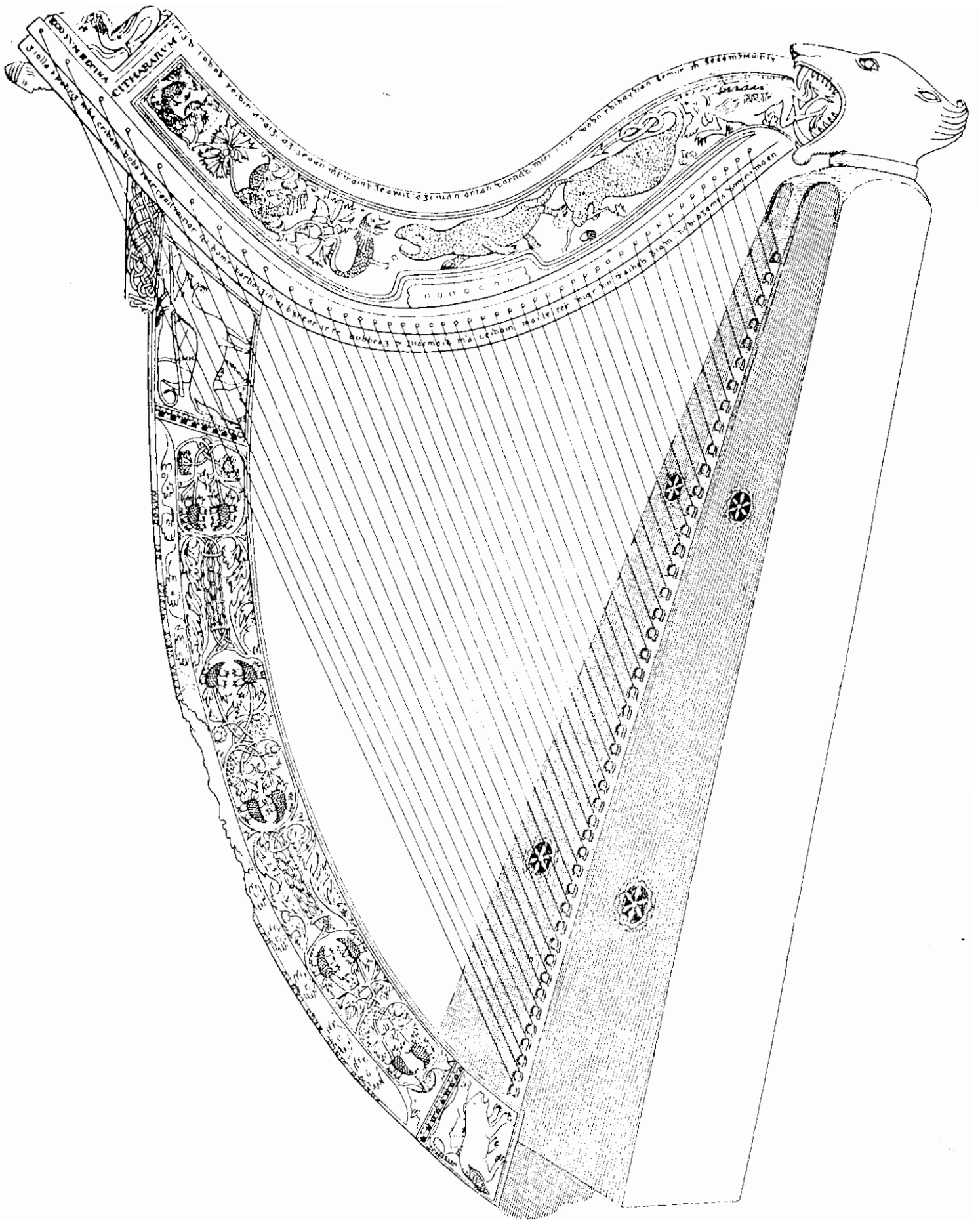
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*Ancient Irish Harp, in the possession of, Nosh Dalway Esq.
Bellahally, near Carrickfergus.*

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P R E F A C E

IT is an extraordinary fact, that although Ireland has from a remote antiquity, been celebrated for its cultivation of Music, and admitted to be one of the parent countries of that delightful art, the present is the first General collection of its national airs. Most of them are of such ancient origin, that the names of their authors, and the era in which they were composed, are alike unknown.

The works of some of its latest composers, as Conolan and Carolan, have before been selected; but of these it remained to this day to give accurate copies; while the superior productions of their masters, on whom they had formed their stile, and of whose excellence they have fallen short, are now only partially known in the very Country where they once flourished. To rescue them from oblivion, and to open a new source of Musical delight, the public are now presented with the first Volume of such a collection, as has for along time been eagerly desired.

A brief account of the circumstances which led to this Collection will naturally be expected.

The rapid decrease of the number of itinerant Performers on the Irish Harp, with the consequent decline of that tender and expressive Instrument, gave the first idea of assembling the remaining Harpers dispersed over the different Provinces of Ireland. A meeting of them was accordingly procured at a considerable expence, by the Gentlemen of Belfast on the 12th of July 1792, and liberal Premiums were distributed amongst them, according to their respective merits.

The compiler of this Volume was appointed to attend on that occasion, to take down the various airs played by the differant Harpers, and was particularly cautioned against adding a single note to the old melodies, which would seem from inferences, that will afterwards be drawn, to have been preserved pure and handed down unalloyed, through a long succession of ages.

A principal motive to convene this assemblage of the remnant of the Irish Bards, was to procure, while yet attainable, the most approved copies of tunes already in the hands of practitioners, as well as to revive and perpetuate a variety of others extremely ancient of which there was no copies extant and which were therefore likely to become extinct.

This end was, in a great degree, secured by the meeting alluded to; and it has since been perfected by the editor of the present work, who made a tour through a principal portion of the Kingdom for the purpose of comparing the Music already procured, with that in the possession of Harpers in other parts, and of making such additions as would render the work complete.

The work is now before that tribunal, which is the natural Judge of its merits, it may however without presumption, be alleged, that while public taste shall remain sufficiently pure and unadulterated, to be capable of admiring strains which lead directly to the heart, the ancient Music of Ireland will be studied with increasing delight. The performer will recollect that the Music of a Country and its language are analagous. There are idioms and characteristic delicacies in both, to enter into the spirit of which some time and practice are requisite: And this is peculiarly the case with those compositions, which are the productions of a very distant period. We may be permitted to mention a few of the reasons which lead us to believe, that some portions of the following Music are of high antiquity. Most of the performers convened at the meeting above mentioned, were men advanced in life, and they all concurred in one opinion respecting the reputed antiquity of those airs which they called Ancient. They

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They smiled on being interrogated respecting the era of such compositions, saying, "They were more ancient than any to which our popular traditions extended.

It would appear that the old Musicians in transmitting this Music to us through so many centuries, treated with the utmost reverence, as they seem never to have ventured to make the slightest innovation in it during descent. This inference we naturally deduce from our finding that Harpers collected from parts far distant from one another, and taught by different masters, always played the same tune in the same key, with the same kind of expression, and without a single variation in any essential passage, or even in any note. The beauty and regularity with which the tunes are constructed, appear surprising. This circumstance seemed the more extraordinary, when it was discovered that the most ancient tunes, were in this respect, the most perfect, admitting of the addition of a Bass with more facility than such as were less ancient. Hence we may conclude, that their Authors must have been excellent performers, versed in the scientific part of their profession, and that they had original views to the addition of Harmony in the composition of their pieces. It is remarkable that the performers tuned their Instruments on the same principle, totally ignorant of the principle itself, and without being able to assign any reason for their mode of tuning, or of their playing the Bass.

On an impartial review of all these circumstances, we are inclined to believe that those specimens which have survived and been transmitted to us, are only the wreck of better times, the history of which is either lost, or incorrectly recognised in a confused series of traditions.

Giraldus Cambrensis, who came over to Ireland in the reign of Henry the Second, gives us a striking account of the state in which he found the Music of this Country. This enlightened Prelate, a native of Britain, and probably not entirely free from the prejudices that were then entertained against the Irish; a man well acquainted with the fine Arts in general, and with Music in particular, as cultivated at that period by the most refined nation of Europe; published an Itinerary, which contains this remarkable passage: "The attention of this people to Music Instruments I find worthy of commendation; in which their skill is, beyond all comparison superior to any Nation I have ever seen: for in these the modulation is not slow and solemn, as in the Instruments of Britain, to which we are accustomed; but the sounds are rapid and precipitate, yet at the same time sweet and pleasing. It is wonderful how in such precipitate rapidity of the fingers the Musical proportions are preserved; and by their art faultless throughout, in the midst of their complicated modulation and most intricate arrangement of notes, by a rapidity so sweet and a regularity so irregular, a concord so discordant, the melody is rendered harmonious and perfect; whether the chords of the Diatesseron or Diapente, are struck together, yet they always begin in a soft mood, and end in the same, so that all may be perfected in the sweetness of delicious sounds. They enter on, and again leave their modulations with so much subtilty, and the tinglings of the small strings sport with so much freedom under the deep notes of the Bass, delight with so much delicacy, and sooth so softly that the excellence of their art seems to lie in concealment." *

But such was the celebrity of Irish Music a century preceding the arrival of Cambrensis that the Welch Bards, so celebrated for their knowledge in this art, condescended to seek for and receive instructions from those of Ireland, of which this passage of Powell, their own historian, in the sixteenth century, is evidence.

"Gruffydh ap Conan" says Powell "brought over with him from Ireland divers cunning Musicians in to Wales who (he boldly asserts) devised in a manner all the Instrumental Music, that is now used; as appeareth, as well by the Books written of the same, as also by the names of the tunes and measures used amongst them to this date."

This assertion of Powell receives support from the learned Selden: "Their Musique" (says he speaking of the Welsh) "for the most part came out of Ireland, with Gruffydh ap Conan, Prince of North Wales, about King Stephen's time. † Cardoc a Welshman also in the twelfth century, without any of that illiberal partiality so common with National writers assures us that the Irish devised all the Instruments Tunes and Measures in use among the Welsh.

The Bards, according to the testimony of Strabo, Diodorus and Ammianus Marcellinus, existed among the ruder branches of the Celtic tribes before the time of Augustus.

* Translation from Topog. Hib. Distinct. 3, c. 11.

† Hist. of Camb. p. 191. Edit. 1584. ‡ Notes on Dray. We

PREFACE

We find them under the same name in Ireland from the earliest period in history down to the year 1738 when Carolan died — who seems to have been born to render the termination of his order memorable and brilliant. If we reflect upon the disadvantages under which he laboured; born blind — with slender opportunities of acquiring ideas, the inhabitant of a country recently desolated by a civil war, the flames of which had scarcely subsided, and add to this, his own propensity to Idleness and dissipation, we cannot but be astonished at the prodigious powers of his mind; He has occasionally tried almost every stile of Music; the elegiac, the festive, the amorous, and sacred; and has so much excelled in each, that we scarcely know to which of them his genius was best adapted. His first composition was amorous and plaintive, called "Bridget Cruise," addressed to a Lady, to whom he was tenderly attached, without the hope of success. He is said to have dedicated Fifteen pieces to her, none of which are contained in this collection. The first was either originally imperfect, or the copy procured of it so corrupt that a Bass could not be adapted to it. His last tune was inscribed to his Physician Dr. Stafford. He composed, the Fairy Queen, Rose Dillon, and others of his serious pieces, early in life; but after having established a reputation, and addicted himself too much to festive company and the bottle, he dedicated his time to the compositions of his Planxties, which required no labour or assiduity. We may form some idea of the fertility of his genius from this circumstance, that one harper who attended the Belfast meeting, and who had never seen him, or was not taught directly by any person, that had

copied from him, had acquired upwards of an hundred of his tunes, which he said constituted but a very inconsiderable part of the real number. As Carolan never taught any itinerant pupils, except his own Son (who had no musical genius) and as we have never heard that any of his pieces were committed to writing until several years after his death, when young Carolan, under the patronage of Dr. Delany, edited a small Volume, we need not wonder if nine tenths of the whole be irreparably lost. In Carolan's Concerto (N^o 42) — and in his Madam Cole (N^o 16) the practitioner will perceive evident imitations of Correlli, in which the exuberant fancy of that admired composer is happily copied. In the ancient air, Gradh gan fios, or Love in Secret, (N^o 14) he will be charmed with one of the most pleasing strains that any country has produced; it is accordingly so old that no trace could be discovered of the century in which it was produced. The words of Coolin were extant in the reign of Henry the VIII. a very modern period when compared with that in which the air was composed. Scarfaint na Gompanach, or the Parting of Friends, (N^o 25) is considered as very ancient. It is often played by Harpers when the audience are about to depart, and it is a popular opinion that it was composed while the Irish groaned under the oppression of the Danes, and were forced to conceal themselves in caverns and sequestered places. The tune called, Thugamar fein a Sambra — lin, (N^o 51) is probably extremely ancient. It was sung by the band of Virgins that went out of Dublin to welcome the Duke of Ormond when he landed in Ireland. The ancient air, Ta an samradh teacht: or the Summer is coming, (N^o 7) is used upon the opening of Summer in different parts of the kingdom. Strange as this may appear, this proves to be the same Song, both as to Poetry and Music, which Dr. Burney has published & written so voluminous a critique upon, as the first piece of Music ever set to score in great Britain. The extreme improbability of its being borrowed by the ancient Irish, from a country that has no national Music of its own (the Welsh excepted) is sufficiently evident. The devoted attachment to their own Music, and the praises it received from other countries; their ignorance of the English language, and their rooted aversion to their invaders, were effectual bars to any such plagiarism or adoption. The air of, Ad ceoigreac ma bin tu, or If to a Foreign clime you go, (N^o 1) procured in the county of Mayo we have reason to believe the oldest extant. It was sung by only one person who was of great age, and although numbers were present, few knew it even by name, but all appeared greatly delighted with the composition.

To enumerate all those airs, that address themselves to the heart, and harmonize with the finest feelings of our nature would extend the bounds of this Preface to an unwarrantable length. It is to be remarked however, that several of the airs in the following Collection were not taken from Irish Harpers, but from Songsters; and therefore as they now stand, are not always adapted to that Instrument. We cannot conclude without seriously urging gentlemen in the southern parts of Ireland, to follow the example of the Belfast Society, by promoting similar meetings of the Harpers in their respective Provinces. The veneration in which the Music of Ireland, with every vestige of Irish antiquity, has been held by our ancestors, and the respect it has received for so many centuries from foreign nations, seem well calculated to excite corresponding feelings in their descendants. Shall we suffer them to perish in our hands at the close of perhaps the last century in which a single new ray of light can be struck out amidst the gloom, with which time envelops the earliest and often the most interesting of its works; In paying them all due attention, we do not merely gratify the natural feeling of national pride; we are tracing the progress of the human mind, and endeavouring to restore a page in the history of man.

FINIS.

N^o. 1.

Us eeoznes m s by tr

If to a Foreign Clime you'g

dagto

N^o. 2.

Colls sh an tysonaish

The Foxes Sleep.

Moderato

N^o. 3.

Spere Veiz se

Joice's Tune.

Allegretto

First system of musical notation for 'Spere Veiz se'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/8. The music features a melody in the treble staff with various ornaments and dynamics. The bass staff provides a harmonic accompaniment. Dynamics include *for* and *Rfor*.

Second system of musical notation for 'Spere Veiz se'. It continues the melody and accompaniment from the first system. Dynamics include *for^{mo}* and *pia.*

Third system of musical notation for 'Spere Veiz se'. It continues the melody and accompaniment. Dynamics include *Rfor*, *Rfor*, *pia.*, and *for*.

Fourth system of musical notation for 'Spere Veiz se'. It concludes the piece. Dynamics include *Rfor*, *Rfor*, *Rfor*, and *pia.*

N^o. 4.

Spognum Són

The Brown Thorn

Largo

First system of musical notation for 'The Brown Thorn'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music features a melody in the treble staff with various ornaments and dynamics. The bass staff provides a harmonic accompaniment. Dynamics include *Rfor*, *Rfor*, *Rfor*, and *Rfor Cres*.

Second system of musical notation for 'The Brown Thorn'. It continues the melody and accompaniment from the first system. Dynamics include *pia.*, *Dim?*, and *pia.^{mo}*

N^o. 5. Besz nyz na vlypsche Fairy Queen.

CAROLAS

Allegretto

for pia. for pia. for

for pia. pia. for pia. for pia.

for pia. for mo pia. pia.

for mo pia. for pia. for

pia. for mo pia. for

pia for pia mo

N^o. 6. *Ե խի սրճես յի՛ն Դեօրճ* Girls Have You Seen George.

Largo

The first system of music for 'Girls Have You Seen George' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Largo'. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A 'for' marking is present above the upper staff in the second measure.

The second system of music continues the piece. It features two staves. The upper staff has a melodic line with a 'pia.' marking in the first measure and 'for' and 'pia.' markings in the second and third measures. The lower staff provides harmonic support. A 'pia.^{mo}' marking is present above the upper staff in the fourth measure.

The third system of music concludes the piece. It features two staves. The upper staff has a melodic line with 'for' and 'pia.' markings in the first and second measures, and 'pia.^{mo}' in the fourth measure. The lower staff provides harmonic support. The system ends with a double bar line.

N^o. 7. *Ե՛ս ար Կամրաժի Եաճիչ* The Summer is Coming.

Largo

The first system of music for 'The Summer is Coming' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Largo'. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A 'pia.' marking is present above the upper staff in the first measure.

The second system of music continues the piece. It features two staves. The upper staff has a melodic line with a 'pia.' marking in the first measure and 'for.^{mo}' in the second measure. The lower staff provides harmonic support.

The third system of music concludes the piece. It features two staves. The upper staff has a melodic line with a 'tr' marking above the second measure and 'pia.' and 'pia.^{mo}' markings in the third and fourth measures. The lower staff provides harmonic support. The system ends with a double bar line.

N^o. 8. *Същно зпвал* Kitty Tyrrel

Arioso
Moder.^{to}

for

for Cres

pia. for

pia. for

N^o. 9. *Азъла на Зърбансперст* The Beardless B

Vivace

pia.

pia. for pia. for for^{mo}

Nº 10. *Plaxty Drury.*

CAROLAN

Allegro

Musical score for 'Plaxty Drury' (Carolans). The score is in 6/8 time and consists of four systems of two staves each. The first system is marked 'Allegro'. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second system includes a repeat sign. The third system has a long melodic line in the right hand. The fourth system includes a 'dim' (diminuendo) marking.

Nº 11.

Yron tynchs

Old Truagh.

Very Slow

Slow

Musical score for 'Yron tynchs Old Truagh'. The score is in 2/4 time and consists of two systems of two staves each. The first system is marked 'Very Slow' and 'Slow'. It includes dynamic markings: *sf* (sforzando) and *p* (piano). The second system includes dynamic markings: *cres* (crescendo), *sf*, and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplet markings.

N^o. 12. *Waltz* *à l'ancienne* Molly St. George. CONOLAN

Andante

The first system of music for 'Molly St. George' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'Andante' and includes several trills (tr) and slurs.

The second system of music continues the piece. It features a 'for' dynamic marking in the bass staff and a crescendo hairpin in the treble staff.

The third system of music includes dynamic markings: 'Cres.' in the bass staff, 'Dim?' in both staves, and 'piano' in the bass staff. It also features a trill in the treble staff.

N^o. 13. *Dance* from The Fair-haired Girl.

Slow

The first system of music for 'The Fair-haired Girl' consists of two staves in 6/8 time. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'Slow' and includes a trill in the treble staff.

The second system of music continues the piece with various rhythmic patterns and dynamics.

The third system of music includes dynamic markings: 'sf' in the bass staff, 'for' in both staves, and 'pia.' in the bass staff.

N^o. 14.

Знашъ знаи твою

Love in Secret.

Moderato

First system of musical notation for N. 14, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#).

Second system of musical notation for N. 14, including dynamic markings *for* and *for pia.*

Third system of musical notation for N. 14, including dynamic markings *for* and *pia. for pia.*

Fourth system of musical notation for N. 14, including dynamic markings *pia.* and *for*.

N^o. 15.

Отвори миں своиъ зъри

o Open the Door Soft

Spirito

First system of musical notation for N. 15, featuring a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#).

Second system of musical notation for N. 15, including dynamic markings *for mo* and *pia*.

N^o. 16.

Анжмѣнеу^о Cole

Madam Cole.

pia. *for* *pia.* *for* *pia.* *for* *pia.*

pia^{mo} *pia.* *for*

pia^{mo} *pia.*

pia. *for* *pia.* *for* *pia.*

N^o. 17.

Дре́мъ мѡло́дѣца

The Young Man's Dream.

Very Slow

pia.

Ukrainian mazurka base N^o. 18. The Charmer with the Fair Lock:

Maestoso

First system of musical notation for N. 18. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *pia.* and *for*.

Second system of musical notation for N. 18. It continues the grand staff from the first system. The melodic line in the upper staff shows more intricate ornamentation and slurs. The lower staff continues the accompaniment. Dynamic markings include *for* and *pia.*.

N^o. 19. Cossak on tuzan me The Twisting of the Rope.

Slow

First system of musical notation for N. 19. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff features a melodic line with triplets and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *for* and *pia.*.

Second system of musical notation for N. 19. It continues the grand staff from the first system. The melodic line in the upper staff shows more intricate ornamentation and slurs. The lower staff continues the accompaniment. Dynamic markings include *for*.

N^o. 20. Donsch us bi vözpisch Dennis don't be Threat'ning.

Allegro

First system of musical notation for N. 20. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time. The upper staff features a melodic line with slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *for*.

Second system of musical notation for N. 20. It continues the grand staff from the first system. The melodic line in the upper staff shows more intricate ornamentation and slurs. The lower staff continues the accompaniment. Dynamic markings include *pia.*.

N^o. 21.

Mammy's Cullagh

Planxty Kelly.
CAROLAN.

Vivace

for

The first system of musical notation for 'Mammy's Cullagh' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/8 time. The music is marked 'Vivace' and includes the instruction 'for'.

for pia. for pia.

The second system of musical notation continues the piece. It features two staves with dynamic markings 'for' and 'pia.' (piano) indicating changes in volume and performance style.

for

The third system of musical notation concludes the piece. It consists of two staves with the instruction 'for' at the end.

N^o. 22.

Caprice in Lombardy

The Pleasant Rocks.

Very Slow

for pia.

The first system of musical notation for 'Caprice in Lombardy' is in 3/4 time and marked 'Very Slow'. It consists of two staves with dynamic markings 'for' and 'pia.'.

for pia.

The second system of musical notation continues the piece. It features two staves with dynamic markings 'for' and 'pia.'.

for pia.

The third system of musical notation concludes the piece. It consists of two staves with dynamic markings 'for' and 'pia.'.

N^o. 23. Ben hson The Fair Woman.

Andante

pia. *pia.* *pia.^{mo}*

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'Andante' and includes dynamic markings 'pia.' and 'pia.^{mo}'.

for *pia.*

This system continues the piece with two staves. It features dynamic markings 'for' and 'pia.'.

N^o. 24. Ron^o Sillorn Rose Dillon. CAROLAN.

Largo

Dim^o

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'Largo' and includes a dynamic marking 'Dim^o'.

pia.^{mo} *pia.* *for*

This system continues the piece with two staves. It features dynamic markings 'pia.^{mo}', 'pia.', and 'for'.

pia. *for^{mo}* *Dim^o* *for* *pia.*

This system continues the piece with two staves. It features dynamic markings 'pia.', 'for^{mo}', 'Dim^o', 'for', and 'pia.'.

pia. *pia.* *pia.* *for*

for *for* *for*

Segue Jigg

This system continues the piece with two staves. It features dynamic markings 'pia.', 'for', and 'Segue Jigg'.

Jigg.

Dim^o for *pia.* for *pia.* for *pia*

N^o. 25. *Impromptu* no. 25 *comp. n. c.* The Parting of Friends

for *pia.* for *pia.* for *pia.* for *pia.* Cres Dim^o

N^o. 26. *Allegro Anz. Am* The Ugly Tailor

Vivace

for *pia.*

for *f.*

8

N^o 27.

Castlè (h) n neil

Castle O'Neil.

Majestic

The first system of music for 'Castle O'Neil' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with several trills marked 'tr'. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment.

The second system continues the piece with two staves. The upper staff has trills marked 'tr' and ends with a double bar line. The lower staff continues the accompaniment.

N^o 28.

Catigh na cearach

Kitty the Cuckoo.

Allegretto

The first system of 'Kitty the Cuckoo' is in treble and bass clefs with a key signature of two sharps (D# and F#) and a 3/8 time signature. The melody in the upper staff includes trills marked 'tr' and dynamic markings 'for' and 'piu.'. The lower staff provides accompaniment.

The second system continues the piece with two staves. The upper staff has a 'for' marking and a trill marked 'tr'. The lower staff continues the accompaniment.

N^o 29

Mádhm Yomáin

The Harvest Morn.

Andante

The first system of 'The Harvest Morn' is in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the upper staff includes trills marked 'tr' and dynamic markings 'for' and 'piu.'. The lower staff provides accompaniment.

The second system continues the piece with two staves. The upper staff has a trill marked 'tr'. The lower staff continues the accompaniment.

The third system concludes the piece with two staves. The upper staff continues the melody, and the lower staff provides the final accompaniment.

N^o. 30. *John Heir of the Glen.*

Affetuoso

First system of musical notation for 'John Heir of the Glen'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the treble staff with various ornaments and a supporting bass line. The word 'for' is written above the treble staff in the second measure.

Second system of musical notation for 'John Heir of the Glen'. It continues the melody and bass line from the first system. The word 'for' is written above the treble staff in the second measure, and 'pia. is written below the bass staff in the first measure.

Third system of musical notation for 'John Heir of the Glen'. It continues the melody and bass line. The word 'pia. is written below the bass staff in the first measure.

N^o. 31. *The Banks of the Shannon.*

Amoroso

First system of musical notation for 'The Banks of the Shannon'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the treble staff with various ornaments and a supporting bass line. The word 'for' is written above the treble staff in the second measure, and 'pia. is written below the bass staff in the first measure. 'Cres' is written above the treble staff in the third measure.

Second system of musical notation for 'The Banks of the Shannon'. It continues the melody and bass line from the first system. The word 'for' is written above the treble staff in the second measure.

N^o. 32. *The Brown Maid.*

Very Slow

First system of musical notation for 'The Brown Maid'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the treble staff with various ornaments and a supporting bass line.

Second system of musical notation for 'The Brown Maid'. It continues the melody and bass line from the first system.

16 *Óglaigh z'as z'as z'as mo Y'simie raim*

N. 33.

The Jointure.

CONALAN.

Very Slow

First system of musical notation for 'The Jointure'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked 'Very Slow'. Dynamics include *pia.* and *Dim^o*.

Second system of musical notation for 'The Jointure'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. Dynamics include *pia^{mo}*.

Third system of musical notation for 'The Jointure'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. Dynamics include *pia.* and *pia^{mo}*.

Jigg.

Vivace

Fourth system of musical notation for 'The Jointure'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked 'Jigg.' and 'Vivace'.

Fifth system of musical notation for 'The Jointure'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The bass staff begins with a bass clef and the same key signature and time signature. Dynamics include *Cres.*, *pia.*, and *pia^{mo}*.

No Rígan an rígneas

N. 34.

The Forlorn Queen.

Affetuoso

First system of musical notation for 'The Forlorn Queen'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked 'Affetuoso'. Dynamics include *pia.* and *sfor*.

Second system of musical notation for 'The Forlorn Queen'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. Dynamics include *pia.*, *pia.*, *sfor*, and *for*.

Third system of musical notation for 'The Forlorn Queen'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. Dynamics include *for*.

People in pollard barn

N^o 35.

The Snowy Breasted Pearl.

CAROLAN

Andante

Musical score for 'The Snowy Breasted Pearl' in 3/4 time, marked Andante. The score consists of three systems of grand staff notation (treble and bass clefs). The first system includes the tempo marking 'Andante' and dynamic markings 'pia.' and 'for'. The second system includes the dynamic marking 'pia.'. The third system includes dynamic markings 'for^{mo}', 'Dimp', and 'piao^{mo}'.

N^o 36. Theezers in m solecom

Maige Malone.

CAROLAN

Andante

Musical score for 'Maige Malone' in 2/4 time, marked Andante. The score consists of four systems of grand staff notation (treble and bass clefs). The first system includes the tempo marking 'Andante'. The second system includes the dynamic marking 'piao'. The third system includes the dynamic marking 'for'. The fourth system includes the dynamic marking 'piao'.

N^o. 37. *Stacchiapinnas r Sra* Dermot O Dowd.

Larghetto

N^o. 38. *Catizh m brian* Kitty O Brian. CAROLAN.

Animato

N^o. 39 *pirn fan szam r rrup s zo lo* My Dear Stay with Me.

U bhéan órb púin Síleán Síbh

N^o. 40.

The Dear Black Maid.

Andante Affettuoso

for

Cho?

N^o. 41. Seoleog Sh má n púilín

Mary do you Fancy me

Vivace

sfor

pia. for

Second Sett.

pia. for^{mo}

for^{mo} pia.^{mo}

N^o. 42. Concerto Czemphelem Carolan's Concerto.

Allegro

for pia. pia. pia. for for for for^{mo} Dim^o for pia. sia. for

N^o. 43. non bhez mo mbay The Little Harvest Rose.

Amoroso

pia. pia. for pia. for for

N^o. 44. High m'Alpin

Molly Macalpin

Maestoso

N^o. 45. Abzyl m bpeictmryn

Abigal Judge. CAROLAN

Majestic

N^o. 46. *Mil-mzr'z* Reilly's Planxty Reilly CAROLAN.

Presto

for pia.
for pia.

N^o. 47. *Moll Sr'bh Amz* Lame The Maid of the Valley.

Moderato

pia.
for pia.
pia. for mo pia. for

N^o. 48. *Béan hom no eiric* I Would Rather than Ireland.

Larghetto

Musical score for 'I Would Rather than Ireland' in 3/4 time. The score consists of three systems of piano accompaniment. The first system includes the tempo marking 'Larghetto' and dynamic markings 'for' and 'pia.'. The second system includes 'pia.', 'for', and 'pia.'. The third system includes 'pia.'. The music features a mix of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

N^o. 49. *Domno Reallighteazas* John O Reilly the Active.

Presto

Musical score for 'John O Reilly the Active' in 6/8 time. The score consists of four systems of piano accompaniment. The first system includes the tempo marking 'Presto'. The second system includes dynamic markings 'for', 'pia.', 'for', and 'pia.'. The third system includes 'for', 'pia.', 'for', 'pia.', and 'for'. The fourth system includes 'for' and 'pia.'. The music is characterized by a fast, rhythmic eighth-note pattern in the right hand and a more active bass line in the left hand.

N^o. 50. *Wionbo eir & cc* An Irish Lullaby.

Very Slow

N^o. 51.

Oz-m-gh oiz The Blossom of the Raspberry

Very Slow

N^o. 52.

Maizh-gh com n neil The Lamentation of Owen O'Neil. CAROLAN

Elegiac

N^o. 53. Anna m cianur & piz Sh Nanny M^c Dermotroe. CAROLAN.

Vivace

for pia.

for pia.

for

N^o. 54. Calmhsean Feir & ash n mbo The Pretty Girl Milking the Cows.

Slow

for pia.

N^o. 55. m. h. h. o. b. a. l. B. i. s. p. e. c. h. Isabella Burk.

Largo

for pia.

for pia.

for pia.

N^o. 56. *Toplach oz m^o Sonach* Young Terence M^c Donough CAROLAN.

Very Slow

pia.

pia.

for pia.

pia. piano

N^o. 57. *Abes tr mo bhalent me* Have You seen my Valentine.

Very Slow

pia. for pia.

for pia. for pia. for

pia. for pia.

N^o. 58 *Quadrante bledenne*

Planxy Johnston.

CAROLAN.

Vivace

pia.^{mo} *for*

for *pia.* *for*

pia.

pia. *for.^{mo}*

N^o. 59 *Behnion San*

Bob Jordan. CAROLAN.

All^o.

pia. *for* *pia.*

for *D. n. o.*

hr *for pia.* *for pia.*

D. n. o.

N^o. 60. *Самбелашь Упречаясь ест* If the Cat had Gold.

Languid
and Slow

Musical score for No. 60, 'If the Cat had Gold'. The score is written for piano and includes a vocal line. The tempo is 'Languid and Slow'. The score consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Performance markings include 'pia.' and 'for'.

N^o. 61. *Цыганскъ Семейство* We Brought the Summer with us

Spirito

Musical score for No. 61, 'We Brought the Summer with us'. The score is written for piano and includes a vocal line. The tempo is 'Spirito'. The score consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Performance markings include 'pia.', 'for', and '3'.

N^o. 62. Tomarobrye

Thomas O'Burk.
CAROLAN.

Allegro

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a treble clef and a common time signature. The second system features a forte (f) marking at the start of the bass line. The third system includes a piano (p) marking in the bass line. The fourth system has 'for' in the bass line and 'pia.' in the treble line. The fifth system has 'for' in the bass line and 'pia.' in the treble line. The sixth system has 'for' in the bass line and 'pia.' in the treble line. The piece concludes with a double bar line.

N^o 63. *bsz 7 h3 mep* The Little & Great Mountain.

Andante,
Affetuoso

The first system of music for 'The Little & Great Mountain' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The tempo is marked 'Andante' and the mood 'Affetuoso'. The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand provides a simple harmonic accompaniment.

The second system continues the piece. It features a repeat sign in the middle. The right hand has a trill (tr) above a note. The left hand has a *pia.* (piano) marking. The word 'for' is written above the right hand staff.

The third system continues the piece. It features a repeat sign at the end. The right hand has a trill (tr) above a note. The left hand has a *pia.* (piano) marking.

N^o 64. *Msztizj Wrbhsm Planxty M^c Guire.* CAROLAN.

Presto

The first system of music for 'Planxty M^c Guire' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Presto'. The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand provides a simple harmonic accompaniment.

The second system continues the piece. It features a repeat sign in the middle. The right hand has a trill (tr) above a note. The left hand has a *for* marking.

The third system continues the piece. It features a repeat sign at the end. The right hand has a trill (tr) above a note. The left hand has a *for* marking.

The fourth system continues the piece. It features a repeat sign at the end. The right hand has a trill (tr) above a note. The left hand has a *for* marking.

N^o. 65. *Trane Mirean*

Grace N^o. gent. CAROLAN.

Musical score for 'Trane Mirean' in G major, 3/4 time. The score consists of four systems of two staves each. The first system includes the lyrics 'for'. The second system includes the lyrics 'for' and '3'. The third system includes the lyrics 'for' and 'pia.'. The fourth system includes the lyrics 'for' and 'pia.'. The score features various musical notations including slurs, accents, and dynamic markings.

N^o. 66. *Mangreig an Sirlanac* Planxty **Dillon**. CAROLAN.

Musical score for 'Mangreig an Sirlanac' in G major, 3/4 time. The score consists of three systems of two staves each. The first system includes the lyrics 'pia.'. The second system includes the lyrics 'for'. The third system includes the lyrics 'for'. The score features various musical notations including slurs, accents, and dynamic markings.