

Mus. p. 2° 3954  
2

New Edition  
of a  
**General Collection**  
of the  
**ANCIENT IRISH MUSIC,**  
*Containing a variety of*  
**Admired Airs**

never before Published, and also

*The Compositions of*  
**CONOLLY and CAROLAN;**

*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*

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Vol. 1.

By

**EDWARD BUNTING.**

Ent'd at Stationers Hall

Dublin. Published by I. Willis. 7. Westmorland Str<sup>t</sup>





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New Edition — Arranged for the Piano Forte, Harp, Flute or Violin  
Price Half a Guinea.



## PREFACE.



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 Connollan and Carolan, have before been selected; but even 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 flourish.

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 a long 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 12<sup>th</sup> 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 different 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, thro' 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 were no copies extant, and which were therefore likely soon 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 & 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 & its language are analogous. There are idioms and characteristical 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



## PREFACE.

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 smiled on being interrogated concerning 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 it with the utmost reverence, as they seem never to have ventured to make the slightest innovation in it during its descent. This inference we naturally deduce from our finding that harpers collected from parts far distant from one another, & taught by different masters, always played the same tune on 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 necessarily have been excellent performers, versed in the scientific part of their profession, & that they had originally a view to the addition of harmony in the composition of their pieces. It is remarkable that the performers all tuned their instruments on the same principle, totally ignorant of the principle itself, and without being able to assign any reason either 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 2<sup>d</sup>. 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, & with Music in particular, as cultivated at that period by the most refined nations of Europe; published an Itinerary, which contains this remarkable passage: "The attention of this people to musical Instruments I find worthy of commendation; in which their skill is, beyond all comparison superior to that of any nation I have seen: For in these the modulation is not slow & 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 modulations and most intricate arrangement of notes, by a rapidity so sweet, 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, that all may be perfected in the sweetness of delicious sounds. They enter on, and again leave their modulations with so much subtilty, & 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 concealing it." \*

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



## PREFACE .

iii

in the sixteenth century, is evidence: — ‘Gruffydh ap Conan,’ says Powell, ‘brought over with him from Ireland divers cunning musicians into Wales, who (he boldly asserts) devised in a manner all the instrumental Music, that is now there used: as appeareth, as well by the books written of the same, as also by the names of the tunes and measures used among 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. We find them under the same name in Ireland from the earliest period of our 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 powers of his mind.

He has occasionally tried almost every stile in 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 different 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 adopted to it. His last tune was inscribed to his physician, Doctor 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 composition 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 had an opportunity of copying 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 (Nº 42) and in his Madam Cole (No. 16) the practitioners 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, (Nº 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 it which it was produced.



## PREFACE.

The words of Coolin were extant in the reign of Henry VIII. a very modern period when compared with that in which the air was composed. Scarfuint na Gompanach, or the Parting of Friends, (Nº 25) is considered as very ancient. It is often played by harpers when the audience are about to separate, 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, (Nº 61) 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, (Nº 7) is used upon the opening of summer in different parts of the kingdom. Strange as it may appear, this proves to be the same song in essence, both as to poetry and Music, which Dr. Burney has published and written so voluminous a critique on, as the first piece of Music ever set in 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 ccoigreac ma bin tu, or If to a foreign clime you go, (Nº 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 altho' numbers were present, few knew it even by name, but they 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 the Irish harp, 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. It is a debt every man owes to his country, to search for and perpetuate the records of other days, to oppose, as far as he can, the destructive ravages of time, and to render permanent the fleeting productions of every species of genius; productions of an era so remote in the present case, as to baffle our attempts to ascertain their exact station on the scale of events. 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.



Nº.1

Is coiznesé ma bñ tr

If to a Foreign Clime you go

1

ADAGTO

Nº.2

Collo sh on t'ssonne sh

The Foxes Sleep

Moderato *f*



2

N<sup>o</sup>.3

Ypene Ykayot

Joice's Tune

N<sup>o</sup>.4

Sprognon Són

The Brown Thorn





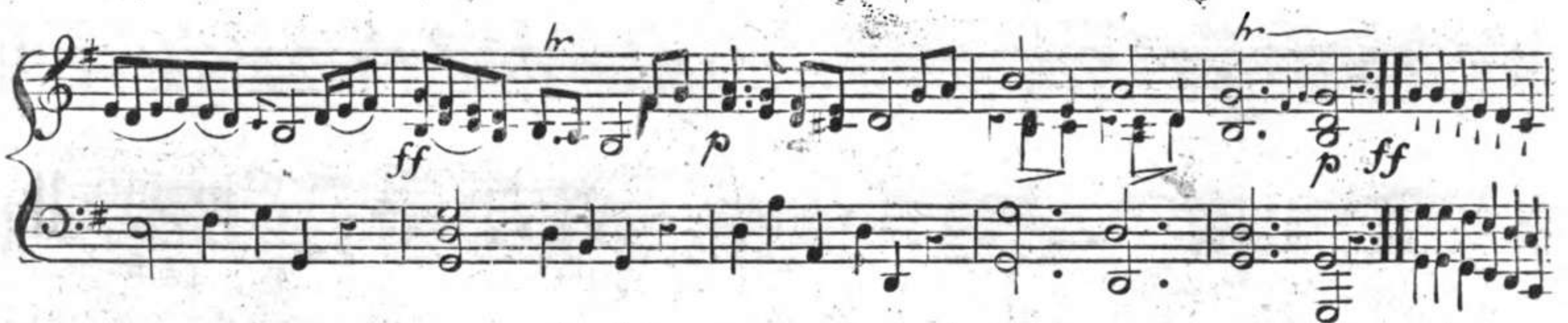
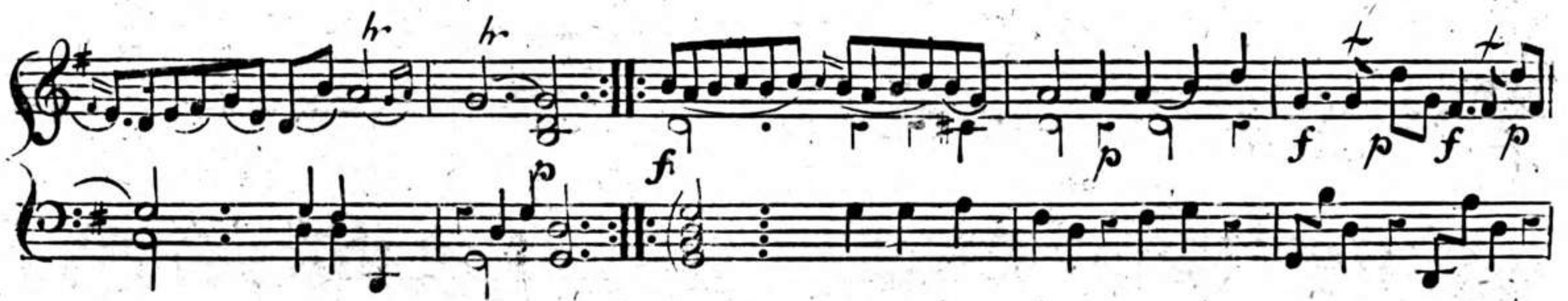
## N° 5

Besn nız na Yibsch

Fairy Queen - CAROLAN



ALLEGRETTO





4

Nº6

Հ Շիր Երեւոյն յեօրն

Girls have you seen George

**LARGO**

Nº7

Եւ Գարնանը եւտիտ

The Summer is coming

**LARGO**



N<sup>o</sup>.8 ARIOSO Mode.

Κατλην τμάρλ

Kitty Tyrrel

5

Musical score for N°8, ARIOSO Mode, featuring a piano and voice part. The score is in 6/8 time and consists of five systems of staves. The piano part is in the left hand and the voice part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The title 'Κατλην τμάρλ' is written in Greek, and 'Kitty Tyrrel' is written in English. The tempo/mood is 'ARIOSO Mode'.

N<sup>o</sup>.9

Αζιλλά να ζήνουν ανδρική

The Beardless Boy

VIVACE

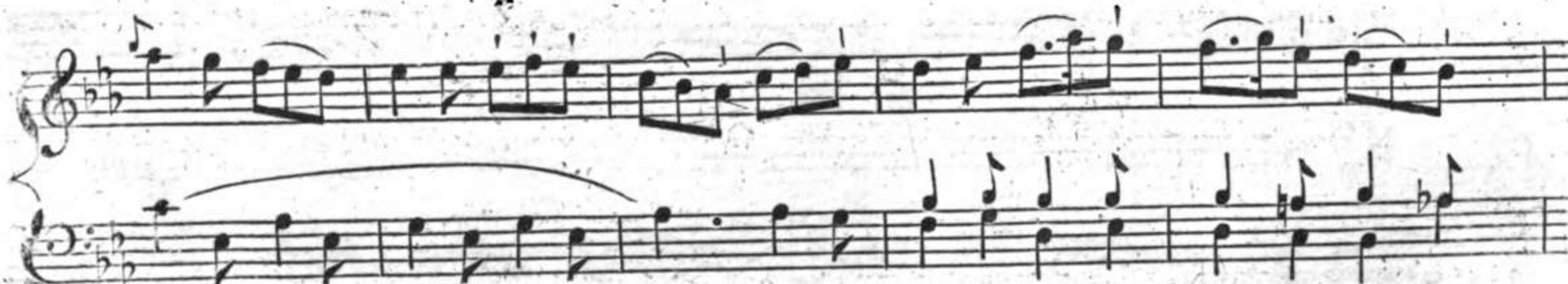
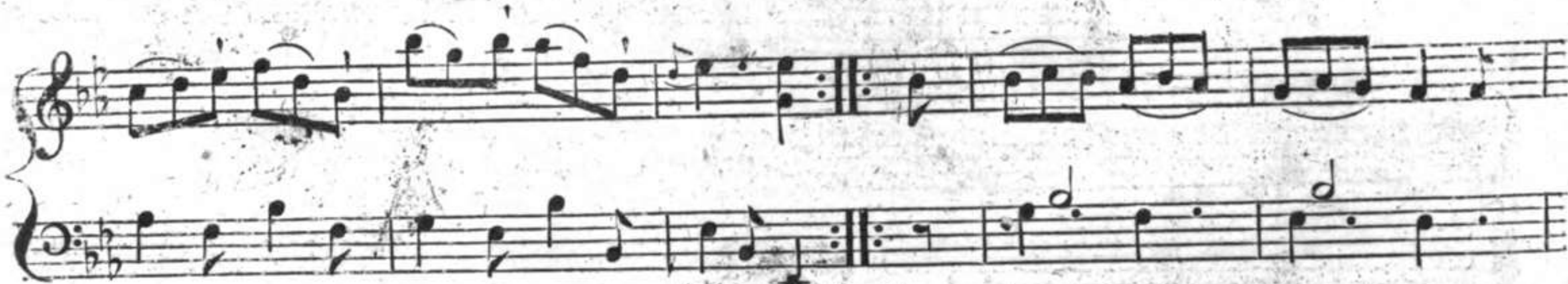
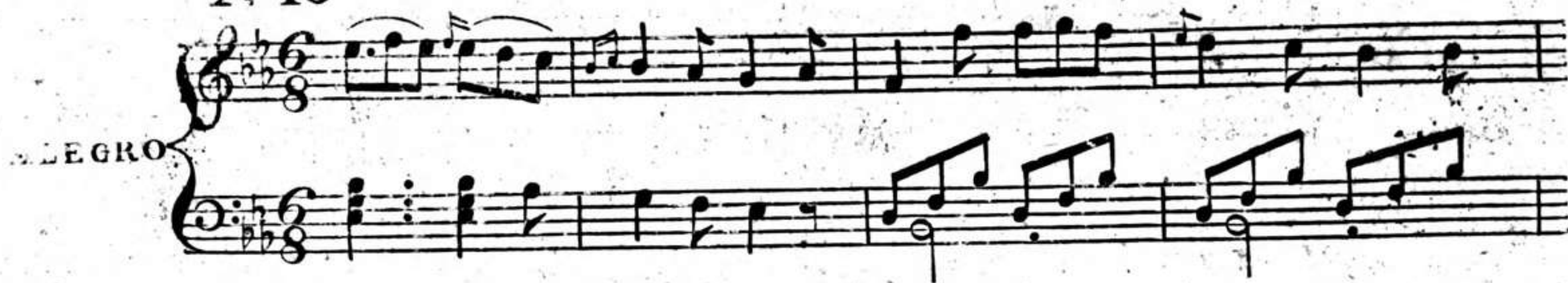
Musical score for N°9, VIVACE, featuring a piano and voice part. The score is in 6/8 time and consists of three systems of staves. The piano part is in the left hand and the voice part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The title 'Αζιλλά να ζήνουν ανδρική' is written in Greek, and 'The Beardless Boy' is written in English. The tempo/mood is 'VIVACE'.



Nº 10

Planzty Drury— Carolan

Planzty Drury— Carolan





N°11

A veen ancha

Old Truagh

7

VERY SLOW

Musical score for N°11, A veen ancha, Old Truagh. The score is in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. Dynamics include sf (sforzando) and p (piano).

N°12

Mairiagh y' veonye

Molly St. George - Conalan

ANDANTE

Musical score for N°12, Mairiagh y' veonye, Molly St. George - Conalan. The score is in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. Dynamics include Cres. (crescendo), f (forte), sf (sforzando), and pp (pianissimo).

N°13

Dorin fionn

The fair-haired Child

SLOW

Musical score for N°13, Dorin fionn, The fair-haired Child. The score is in 6/8 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. Dynamics include sf (sforzando).



## N° 14

Знахъ замълю

Love in Secret

MODERATO

Musical score for N° 14, 'Love in Secret'. The piece is in 3/4 time, key of D major (one sharp), and marked MODERATO. It consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *h* (half note). There are also triplets indicated by a '3' over the notes.

## N° 13

Стрѣла въ дъверъ зовъ емо о

Open the Door Softly

SPIRITO

Musical score for N° 13, 'Open the Door Softly'. The piece is in 6/8 time, key of D major (one sharp), and marked SPIRITO. It consists of two systems of piano accompaniment. The first system has two staves. The second system has two staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are also triplets indicated by a '3' over the notes.



N°16

Washington Cole

Madam Cole-Carolan

The musical score is written for piano and organ. It consists of six systems of music. The piano part is written in treble clef and the organ part in bass clef. The time signature is common time (C). The score includes various dynamics such as *p*, *f*, *fz*, and *pp*. The music features a variety of musical notations including slurs, ties, and repeat signs. The first system begins with a piano introduction marked *p*, followed by a series of chords and melodic lines. The second system continues the piano part with a series of chords and melodic lines, marked *p* and *f*. The third system features a piano part with a series of chords and melodic lines, marked *p* and *fz*. The fourth system includes a piano part with a series of chords and melodic lines, marked *pp*. The fifth system features a piano part with a series of chords and melodic lines, marked *p* and *f*. The sixth system concludes the piece with a piano part marked *p* and a final chord.



## Nº17

Dnfean an oisfean

The Young Man's Dream

VERY SLOW



## Nº18

Mrimm na zprsize bone

The Charmer with the Fair Locks

MAESTOSO



## Nº19

Cah3sh an t3r3on me

The Twisting of the Rope

SLOW





N<sup>o</sup> 20 Sonach na bí fózspéisch

Dennis don't be Threaning

ALLEGRO

Musical score for N° 20, 'Sonach na bí fózspéisch' (Dennis don't be Threaning). The piece is in 6/8 time, marked ALLEGRO. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include f (forte) and p (piano).

N<sup>o</sup> 21 Monzyeiz Ceallais

Planxty Kelly—Carolan

VIVACE

Musical score for N° 21, 'Monzyeiz Ceallais' (Planxty Kelly—Carolan). The piece is in 6/8 time, marked VIVACE. It consists of two systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include f (forte) and p (piano).



N<sup>o</sup>.22

## Coppine en Lorbmy

## The Pleasant Rocks

VERY SLOW

Musical score for N<sup>o</sup>.22, "Coppine en Lorbmy" (The Pleasant Rocks). The score is in 3/4 time, key of D major, and marked "VERY SLOW". It consists of five systems of piano accompaniment. The first system includes a treble and bass staff. The second system has a treble staff with a piano (p) dynamic and a bass staff with a forte (f) dynamic. The third system has a treble staff with a piano (p) dynamic and a bass staff with a forte (f) dynamic. The fourth system has a treble staff with a piano (p) dynamic and a bass staff with a forte (f) dynamic. The fifth system has a treble staff with a piano (p) dynamic and a bass staff with a forte (f) dynamic.

N<sup>o</sup>.23

ANDANTE

## Ben bhan

## The Fair Woman

Musical score for N<sup>o</sup>.23, "Ben bhan" (The Fair Woman). The score is in 6/8 time, key of D major, and marked "ANDANTE". It consists of three systems of piano accompaniment. The first system includes a treble and bass staff. The second system has a treble staff with a piano (p) dynamic and a bass staff with a piano (p) dynamic. The third system has a treble staff with a piano (p) dynamic and a bass staff with a piano (p) dynamic.







## Jigg

First system: Treble and bass staves with a key signature of one flat and a 6/8 time signature. The melody is in the treble, and the bass provides a steady accompaniment.

Second system: Continuation of the melody and accompaniment. A *Dim* (diminuendo) marking appears above the treble staff.

Third system: Continuation of the melody and accompaniment. Dynamic markings *f* (forte) and *p* (piano) are used in the treble staff.

N<sup>o</sup> 25

Zoppanens komponse

The parting of Friends

First system: Treble and bass staves with a key signature of one flat and a 3/4 time signature. The melody is in the treble, and the bass provides a steady accompaniment. Dynamic markings *f* and *p* are present.

Second system: Continuation of the melody and accompaniment. A *hr* (hairpins) marking is above the treble staff. Dynamic markings *f* and *p* are present.

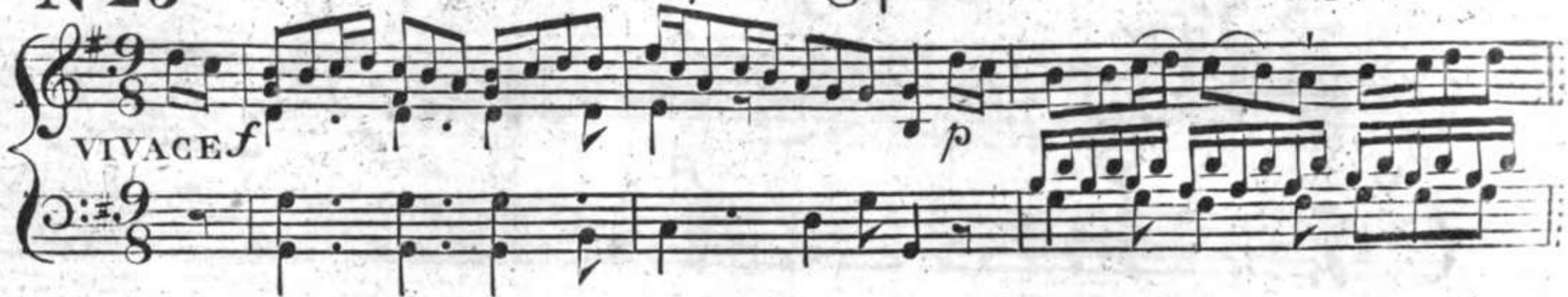
Third system: Continuation of the melody and accompaniment. A *Cres* (crescendo) marking is below the bass staff, and a *Dim* (diminuendo) marking is above the treble staff.



Nº 26

Taleon an 3p Am

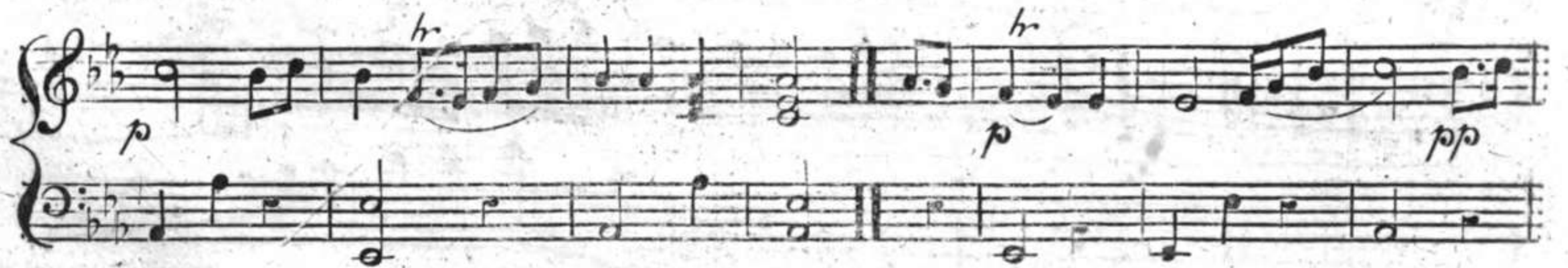
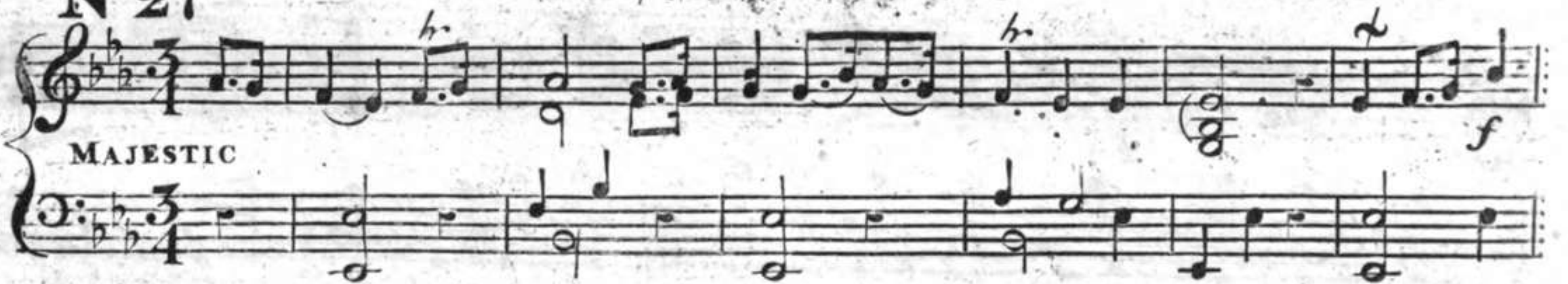
15  
The Ugly Tailor



Nº 27

Castle n neil

Castle O'Neil





N<sup>o</sup> 28

## Carizh na corach

Allegretto

ALLEGRETTO

Handwritten musical score for "Carizh na corach" (N° 28), marked ALLEGRETTO. The piece is in 3/8 time and D major. It consists of three systems of piano accompaniment. The first system includes dynamic markings *f*, *p*, and *f*. The second system includes a repeat sign. The third system includes a *dim:* marking. The notation is in treble and bass staves joined by a brace.

N<sup>o</sup> 29

## Máin Sin Fómair

The Harvest Morn

ANDANTE

Handwritten musical score for "Máin Sin Fómair" (N° 29), marked ANDANTE. The piece is in 3/4 time and D major. It consists of four systems of piano accompaniment. The first system includes a *p* marking. The second system includes a *f* marking. The third system includes a *h.* marking. The notation is in treble and bass staves joined by a brace.



N<sup>o</sup>.30

Yean m' cipean glanne

John Heir of the Glen

17



N<sup>o</sup>.31

Bprach na Yeannoinne

The Banks of the Shannon





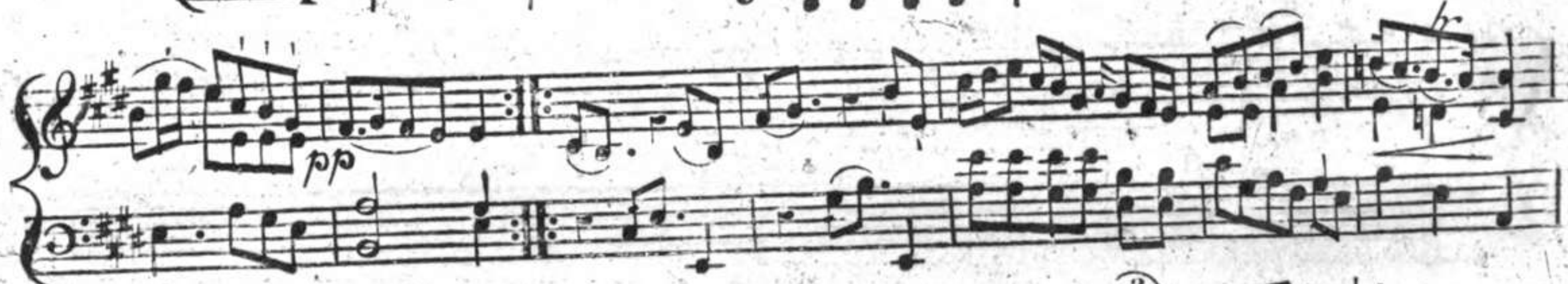
## Cairn Dón

The Brown Maid

N<sup>o</sup> 32

Ene 348813h 3018 mo 13ante rdm

The Jointure—Conalou

N<sup>o</sup> 33

Jigg

VIVACE





Nº 34

Riznn an razinear

The Forlorn Queen

19

AFFETUOSO

Nº 35

Deapla an bpollars bam

The Snowy Breasted Pearl

ANDANTE



N°36 *Mheas 8 m mZoleom*

Madge Malone - Carolan

ANDANTE

## N°37

*YtΔ)C8)Amnr8 n 8r8Δ*

Dermot O'Dowd

LARGHETTO



Nº 38

Catúzh m brian

Kitty O'Brian - Carolan.

21



Nº 39 2 My Dear stay with me





N<sup>o</sup>40 *U bhesn drb prn. Sileas drbh*

The dear Black Maid

*Andante Affettuoso*

*f*

Chorus

N<sup>o</sup>41 *Seoleo3as8h mairielrm*

MARY do you Fancy me

*VIVACE*

*sf*

Second Set

*ff*

*dim:*

*pp*



N<sup>o</sup>.42 Concerto Caspberry

Carolans' Concerto

ALLEGRO

First system: Treble and bass staves. Treble staff begins with a forte (*f*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Second system: Treble and bass staves. The system includes a piano (*p*) dynamic marking.

Third system: Treble and bass staves. The system includes a forte (*f*) dynamic marking.

Fourth system: Treble and bass staves. The system includes a fortissimo (*ff*) dynamic marking and a Dim: (diminuendo) instruction.

Fifth system: Treble and bass staves. The system includes a forte (*f*) dynamic marking.

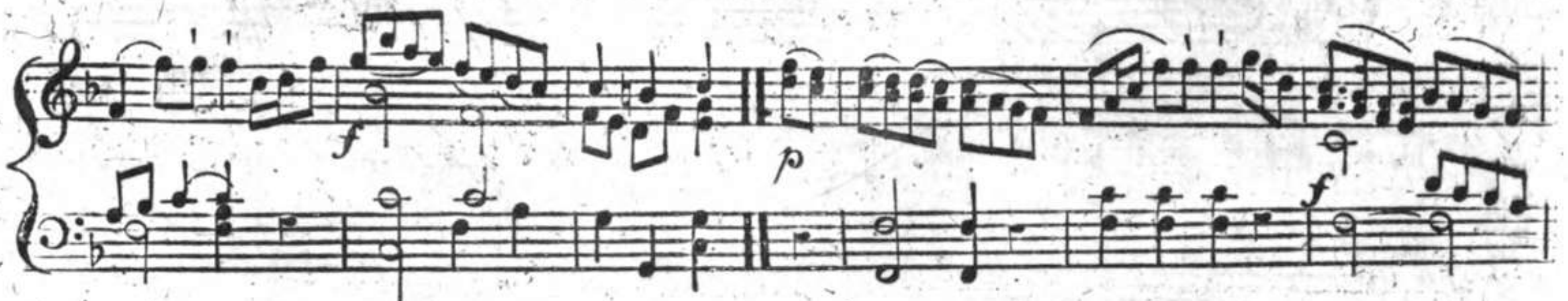
Sixth system: Treble and bass staves. The system includes a piano (*p*) dynamic marking.



N°43

A non b'liez m'omh'sp

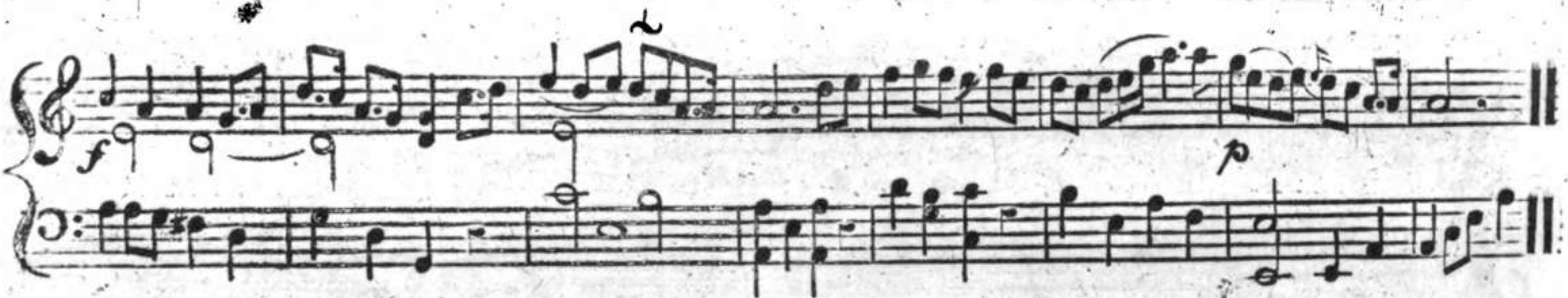
The Little Harvest Rose



N°44

Molizh m Macalpin

Molly Macalpin





Nº 45

Abigail m bpiet m r n

Abigail Judge — Carolan

25

MAJESTIC

Handwritten musical score for 'Abigail m bpiet m r n' by Abigail Judge, Carolan. The score is in G major, 2/4 time, and consists of six systems of two staves each. The tempo is marked 'MAJESTIC'. The notation includes various dynamics such as p (piano), f (forte), and h (hairpins). The piece concludes with a double bar line and repeat dots.

Nº 46

Planxty Reilly

Planxty Reilly — Carolan

PRESTO

Handwritten musical score for 'Planxty Reilly' by Planxty Reilly, Carolan. The score is in G major, 6/8 time, and consists of two systems of two staves each. The tempo is marked 'PRESTO'. The notation includes various dynamics such as p (piano), f (forte), and h (hairpins). The piece concludes with a double bar line and repeat dots.





N° 47

Moll Srbb Anzianne

The Maid of the Valley





N° 48

Brean liom no eirpe

27

I would rather than Ireland

*Larghetto* *f*

N° 49 Yeomn o Reilly'sh Yeop 30156

John O Reilly the Active

*PRESTO*



23

N° 50

Irish Lullaby

An Irish Lullaby



N° 51

The Blossom of the Raspberry

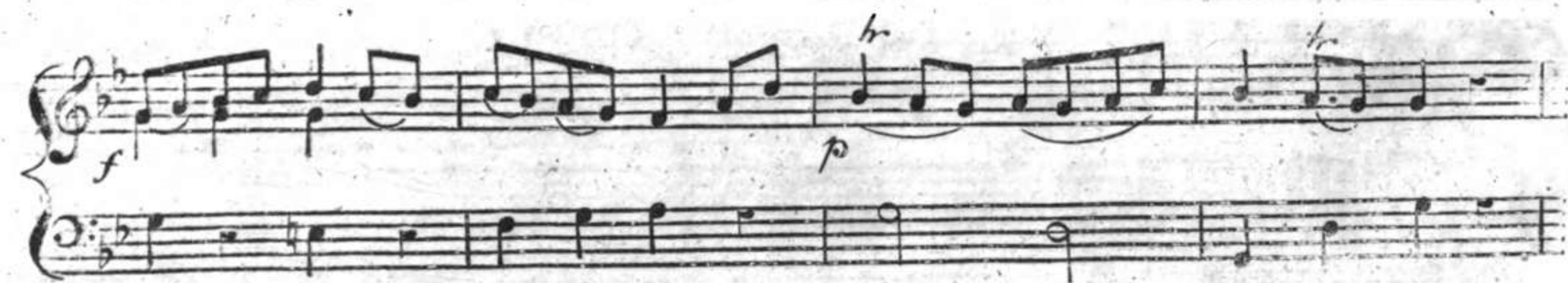
The Blossom of the Raspberry



N° 52

The Lamentation of Owen O'Neil

The Lamentation of Owen O'Neil (Carolan)

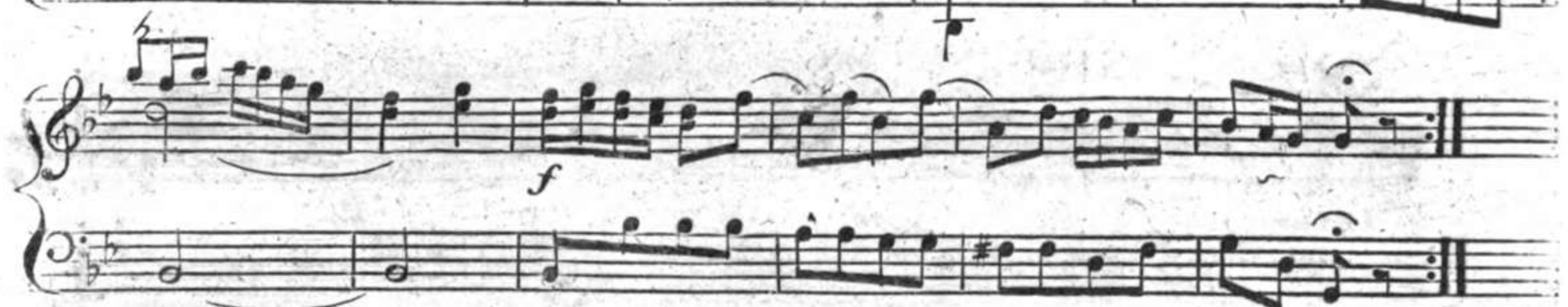






N.53 Anna m ciapmr Sa prashh

Nanny M<sup>c</sup> Dermotroe — Carolan

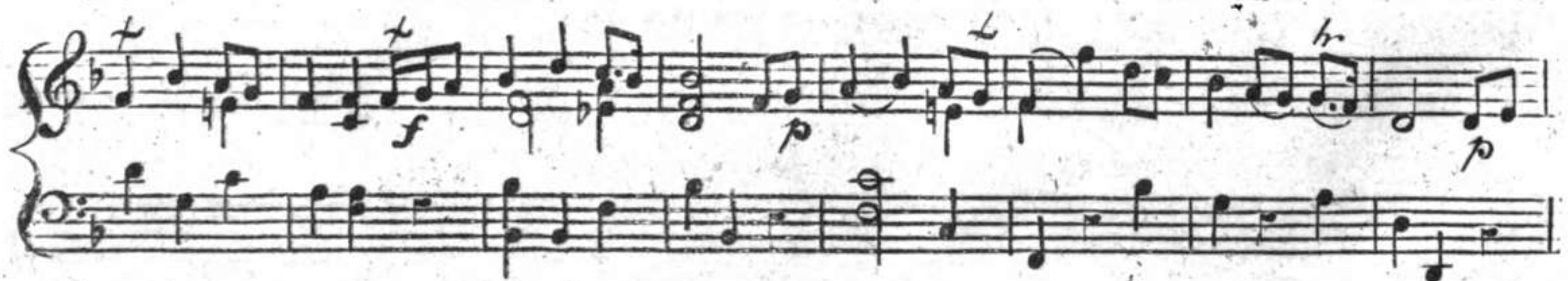
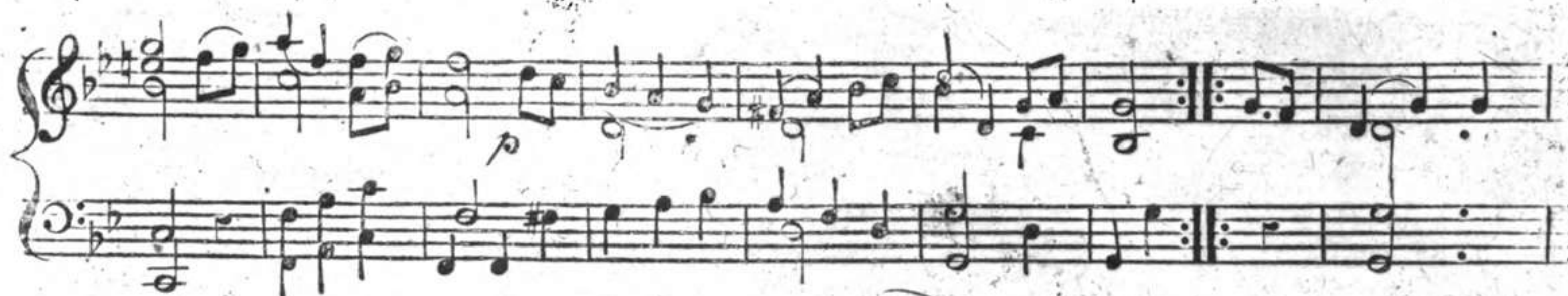
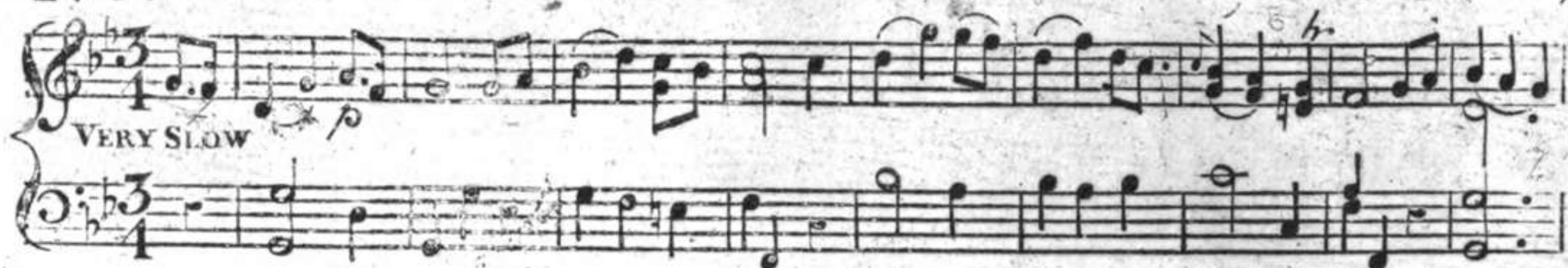


N<sup>o</sup> 54 Calin Dear Veprashh na mbo The Pretty Girl Milking the Cows





N<sup>o</sup>.55 Topmaz oz in Sonach Young Terence M<sup>c</sup>Donough (Caro Lin)





N<sup>o</sup> 57 U b'ascs tr mo bh'alentine

Have you seen my Valentine

31

Very Slow

Musical score for 'Have you seen my Valentine' (N<sup>o</sup> 57). The score is written for piano in 3/4 time, featuring a treble and bass staff. The tempo is marked 'Very Slow'. The key signature has one sharp (F#). The melody is characterized by a slow, flowing line with many ties and slurs, and the accompaniment consists of simple chords and single notes. Dynamics include *p* (piano) and *f* (forte).

58 Planxty an Johnstonsch

Planxty Johnston (Carolan)

VIVACE

Musical score for 'Planxty Johnston' (N<sup>o</sup> 58). The score is written for piano in 6/8 time, featuring a treble and bass staff. The tempo is marked 'VIVACE'. The key signature has one sharp (F#). The melody is more rhythmic and lively than the first piece, with many eighth and sixteenth notes. The accompaniment is also more active, with frequent chords and moving lines. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo).



Nº 59

# Bohannon

Bob Jordan - C.

Allegro

The musical score for "Bohannon" is written for piano in 2/4 time. It begins with a treble and bass staff system. The first system includes a treble staff with eighth and sixteenth notes and a bass staff with a similar rhythmic pattern. The second system features a treble staff with a melodic line and a bass staff with a supporting line. The third system continues the melodic development in the treble and has a more active bass line. The fourth system shows a change in texture with a more complex treble line and a steady bass line. The fifth system has a treble staff with many beamed sixteenth notes and a bass staff with a simple harmonic accompaniment. The sixth system continues the fast-paced treble melody. The seventh system shows the beginning of the final phrase. The eighth system concludes the piece with a final cadence in both staves, marked with a double bar line and repeat dots.



N°60 Samheadh Ypreas CCOT If the Cat had Gold &c.

Languid and Slow

N°61 Trzamp fema Samhpa lín We brought the Summer with us

SPIRITO



ALLEGRO

The musical score is written for a single instrument, likely a piano or lute, in G major (one sharp) and 2/4 time. It consists of eight systems of two staves each. The tempo is marked 'ALLEGRO'. The piece features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and repeat dots.



N°63

Yiz baz 7 Yiz mon

The Little and Great Mountain

35



N°64

Planxty M<sup>c</sup> Guire

Planxty M<sup>c</sup> Guire (Carolan)





36

N<sup>o</sup>. 65

## Spaine Nirean

Grace Nugent (Carolan)

Handwritten musical score for "Spaine Nirean" by Grace Nugent (Carolan). The score is in C major, 2/4 time, and consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff. The music features various musical notations including notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some handwritten annotations like "8vo" and "3".

N<sup>o</sup>. 66

## Planxty's an' Sirlanac

Planxty Dillon (Carolan)

Handwritten musical score for "Planxty's an' Sirlanac" by Planxty Dillon (Carolan). The score is in D major, 6/8 time, and consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff. The music features various musical notations including notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some handwritten annotations like "8vo" and "3".