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never before Published and also

The Compositions of  
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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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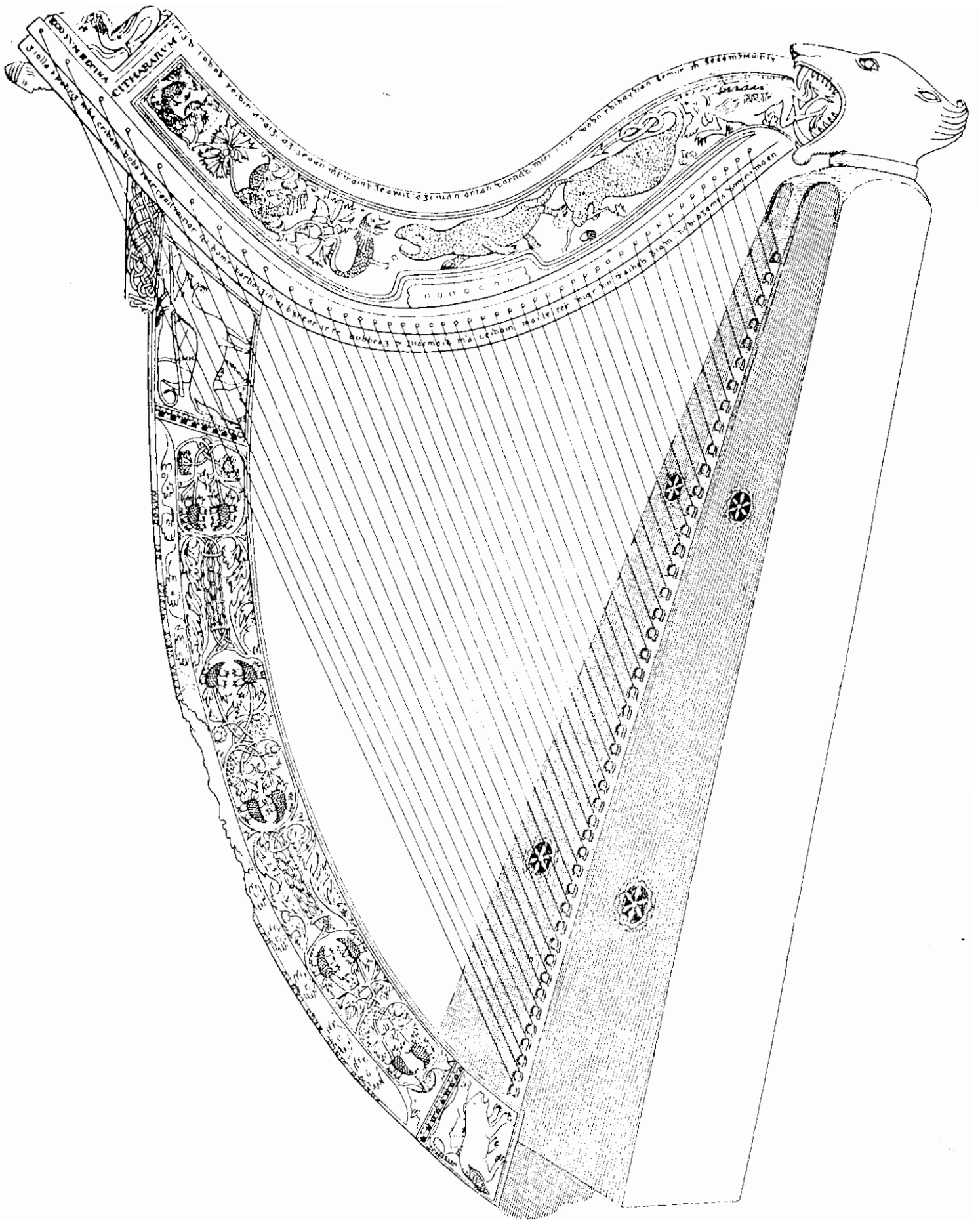
EDWARD BENTING.

Printed at the University Press

DUBLIN.

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# P R E F A C E

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**I**T 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 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 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 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, 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

# PREFACE

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 Drayt. We

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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<sup>o</sup> 42) — and in his Madam Cole (N<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup>. 1.

Us eeoznes m s by tr

If to a Foreign Clime you'g

dagto

N<sup>o</sup>. 2.

Colls sh an tysonaish

The Foxes Sleep.

Moderato

N<sup>o</sup>. 3.

Spere Yeoiz se

Joice's Tune.

Allegretto

First system of musical notation for 'Spere Yeoiz 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 Yeoiz se'. It continues the melody and accompaniment from the first system. Dynamics include *for<sup>mo</sup>* and *pia.*.

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

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

N<sup>o</sup>. 4.

Spogym 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<sup>mo</sup>*.



N<sup>o</sup>. 5. Besz nyz na wibysche Fairy Queen. CAROLAS

Allegretto

for pia. for pia. for

for pia. pia. for pia. for pia.

for pia. for<sup>mo</sup> pia. pia.

for<sup>mo</sup> pia. for pia. for

pia. for<sup>mo</sup> pia. for

pia for pia.<sup>mo</sup>

N<sup>o</sup>. 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 begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff provides a harmonic accompaniment with chords and single notes. A 'for' marking is present above the second staff.

The second system of music continues the piece. It features two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The tempo remains 'Largo'. This system includes dynamic markings such as 'pia.' and 'for' above the staves, indicating changes in volume and articulation.

The third system of music is the final system for this piece. It consists of two staves in treble and bass clefs with a key signature of one sharp. The tempo is 'Largo'. The music concludes with a double bar line. Dynamic markings like 'for' and 'pia.' are used throughout the system.

N<sup>o</sup>. 7. *Ե՛ս Ար Կամրաճ Ե՛ս շի՛* 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 begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff provides a harmonic accompaniment with chords and single notes. A 'pia.' marking is present above the first staff.

The second system of music continues the piece. It features two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The tempo remains 'Largo'. This system includes dynamic markings such as 'pia.' and 'for' above the staves, indicating changes in volume and articulation.

The third system of music is the final system for this piece. It consists of two staves in treble and bass clefs with a key signature of one sharp. The tempo is 'Largo'. The music concludes with a double bar line. Dynamic markings like 'pia.' and 'tr' are used throughout the system.

N<sup>o</sup>. 8. *Същно зрѣнал* Kitty Tyrrel

Arioso  
Moder.<sup>to</sup>

for

for Cres

pia. for

pia. for

N<sup>o</sup>. 9. *Азъ и на Зѣрбансперъ* The Beardless B

Vivace

pia.

pia. for pia. for for<sup>mo</sup>

Nº 10. *Plaxty Drury.*

CAROLAN

*Allegro*

Musical score for No. 10, 'Plaxty Drury' (Carolan). It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked 'Allegro'. The second system has a repeat sign. The third system has a long slur over the bass staff. The fourth system has a 'dim' marking above the bass staff.

Nº 11.

*Yron turchs*

Old Truagh.

*Very*

*Slow*

Musical score for No. 11, 'Yron turchs' (Old Truagh). It consists of two systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked 'Very Slow' and includes dynamic markings 'sf' and 'p'. The second system includes dynamic markings 'cres', 'sf', and 'f'.

N<sup>o</sup>. 12. *Waltz* *à l'ancienne* Molly St. George. CONOLAN

Andante

The first system of musical notation 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 various ornaments and slurs.

The second system of musical notation 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 'for' and includes various ornaments and slurs.

The third system of musical notation 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 with dynamics: 'Cres.', 'Dim?', 'Dim?', and 'piano'.

N<sup>o</sup>. 13. *Dance* *from* The Fair-haired Girl.

Slow

The first system of musical notation for 'The Fair-haired Girl' 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 'Slow' and includes various ornaments and slurs.

The second system of musical notation for 'The Fair-haired Girl' 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 includes various ornaments and slurs.

The third system of musical notation for 'The Fair-haired Girl' 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 with dynamics: 'sfz', 'for', and 'pia'.

N<sup>o</sup>. 14.

Знашъ знаи твою

Love in Secret.

Moderato

First system of musical notation for N. 14, featuring a treble and bass clef 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<sup>o</sup>. 15.

Отвори мнѣ свои двери

Open the Door Soft

Spirito

First system of musical notation for N. 15, featuring a treble and bass clef 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<sup>o</sup>. 16. *Анжмѣнеу* Cole Madam Cole.

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

*piano pia. for*

*piano pia.*

*pia. for pia. for pia.*

N<sup>o</sup>. 17. *Дытѣн ан оиздѣсп* The Young Man's Dream.

Very Slow

*pia.*

Ukrainian mazurka base N<sup>o</sup>. 18. The Charmer with the Fair Lock:

Maestoso

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

*for* *pia.* *for*

N<sup>o</sup>. 19. Cossak on tuzan me The Twisting of the Rope.

Slow

*for* *pia.*

*for*

N<sup>o</sup>. 20. Donsch us bi vözpisch Dennis don't be Threat'ning.

Allegro

*for*

*pia.*



N<sup>o</sup>. 21. *Vivace*

Mammy's Callash

Planxty Kelly, CAROLAN.

for

*pia.* for *pia.*

for

N<sup>o</sup>. 22. *Very Slow*

Caprice in Lombardy The Pleasant Rocks.

for *pia.*

for *pia.*

for *pia.*

N<sup>o</sup>. 23. Ben hson The Fair Woman.

Andante

*pia.* *pia.* *pia.<sup>mo</sup>*

This system contains the first two staves of the piece. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante'. The first staff begins with a trill (tr) and contains dynamic markings *pia.*, *pia.*, and *pia.<sup>mo</sup>*.

*for* *pia.*

This system contains the next two staves. It features a trill (tr) at the beginning of the top staff. The bottom staff has a dynamic marking of *for* and the top staff has *pia.*.

N<sup>o</sup>. 24. Ron<sup>o</sup> Sillorn Rose Dillon. CAROLAN.

Largo

*Dim<sup>o</sup>*

This system contains the first two staves of the piece. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Largo'. The bottom staff ends with a dynamic marking of *Dim<sup>o</sup>*.

*pia.<sup>mo</sup>* *pia.* *for*

This system contains the next two staves. The top staff has a trill (tr) at the beginning. The bottom staff has dynamic markings *pia.<sup>mo</sup>*, *pia.*, and *for*.

*pia.* *for<sup>mo</sup>* *Dim<sup>o</sup>* *for* *pia.*

This system contains the next two staves. The top staff has a trill (tr) at the beginning. The bottom staff has dynamic markings *pia.*, *for<sup>mo</sup>*, *Dim<sup>o</sup>*, *for*, and *pia.*.

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

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

Segue Jigg

This system contains the final two staves of the piece. The top staff has a trill (tr) at the beginning and dynamic markings *pia.*, *pia.*, *pia.*, and *for*. The bottom staff has dynamic markings *for*, *for*, *pia.*, and *for*. The piece concludes with the text 'Segue Jigg'.

# Jigg.

Dim<sup>o</sup> for *pia.* for *pia.* for *pia*

## N<sup>o</sup>. 25. *Impromptu* no. 25 *comp. n. c.* The Parting of Friends

for *pia.* for *pia.* for *pia.* for *pia.* Cres Dim<sup>o</sup>

## N<sup>o</sup>. 26. *Allegro Anz. Am* The Ugly Tailor

Vivace

for *pia.*

for *f.*

N<sup>o</sup> 27.

Castlè an nneil

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 of music for 'Castle O'Neil' continues the two-staff format. It includes trills marked 'tr' in the upper staff and concludes with a double bar line.

N<sup>o</sup> 28.

Catigh na cearach

Kitty the Cuckoo.

Allegretto

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

The second system of music for 'Kitty the Cuckoo' continues the two-staff format, featuring trills marked 'tr' and dynamic markings 'for' and 'piu.'.

N<sup>o</sup> 29

Mádhm Yomán

The Harvest Morn.

Andante

The first system of music for '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 second system of music for 'The Harvest Morn' continues the two-staff format, featuring trills marked 'tr'.

The third system of music for 'The Harvest Morn' continues the two-staff format, concluding with a double bar line.

N<sup>o</sup>. 30. *John Heir of the Glen.*

*Affetuoso*

N<sup>o</sup>. 31. *The Banks of the Shannon.*

*Amoroso*

N<sup>o</sup>. 32. *The Brown Maid.*

*Very Slow*

16 *Óglaigh z'á dhígh z'ois mo Yl'simie raim*

N. 33.

### The Jointure.

CONALAN.

*Very Slow*

*pia.* *Dimo*

### Jigg.

*Vivace*

*Nó Rígin an rígneas*

N. 34.

### The Forlorn Queen.

*Affetuoso*

People in pollard barn

N<sup>o</sup> 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 piano accompaniment. The first system includes the tempo marking 'Andante' and dynamic markings 'pia.' and 'for'. The second system includes 'pia.'. The third system includes 'for<sup>mo</sup>', 'Dimp', and 'pian<sup>mo</sup>'. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

N<sup>o</sup> 36. The Merry Molecom

# Madge Malone.

CAROLAN

Andante

Musical score for 'The Merry Molecom' in 2/4 time, marked Andante. The score consists of four systems of piano accompaniment. The first system includes the tempo marking 'Andante'. The second system includes 'pia.'. The third system includes 'for'. The fourth system includes 'pia.'. The music features a rhythmic melody in the right hand and a steady bass line in the left hand.

N<sup>o</sup>. 37. *Stair na nGarranna r Srá* Dermot O DOWD.

Larghetto

First system of musical notation for N. 37, consisting of a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of musical notation for N. 37, continuing the melody and accompaniment. Includes dynamic markings *hr* and *pia.<sup>mo</sup>*.

N<sup>o</sup>. 38. *Catigh in bhuan* Kitty O BRIAN.

CAROLAN.

Animato

First system of musical notation for N. 38, consisting of a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Includes dynamic markings *for*.

Second system of musical notation for N. 38, continuing the melody and accompaniment. Includes dynamic marking *for<sup>mo</sup>*.

Third system of musical notation for N. 38, continuing the melody and accompaniment. Includes dynamic markings *pia.* and *for*.

N<sup>o</sup>. 39 *Ó pinn fan agam i' Srúna Szo lo* My Dear Stay with Me.

First system of musical notation for N. 39, consisting of a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has two sharps (F# and C#) and the time signature is 6/8.

Second system of musical notation for N. 39, continuing the melody and accompaniment.



U bhéan órb púin Síleán Síbh

N<sup>o</sup>. 40.

The Dear Black Maid.

Andante Affettuoso

for

Cho?

N<sup>o</sup>. 41. Seoleog Sh má n p e l r m

Mary do you Fancy me

Vivace

sfor

pia. for

Second Sett.

pia. for<sup>mo</sup>

for<sup>mo</sup> pia.<sup>mo</sup>

N<sup>o</sup>. 42. Concerto Czemphelem Carolan's Concerto.

Allegro

for pia. pia. pia. for for for for

for

for<sup>mo</sup> Dimo for

pia. pia. for

N<sup>o</sup>. 43. non bhez mo mbay The Little Harvest Rose.

Amoroso

pia. pia. for

for pia. for

# N<sup>o</sup>. 44. High m'Alpin

Molly Macalpin

Maestoso

# N<sup>o</sup>. 45. Abzyl m bpeictmryn

Abigal Judge. CAROLAN

Majestic

N<sup>o</sup>. 46. *Mil-mzr'z* Reilly's Planxty Reilly CAROLAN.

Presto

for pia.  
for pia.

N<sup>o</sup>. 47. *Moll Sr'bh* Ann Lamm The Maid of the Valley.

Moderato

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

N<sup>o</sup>. 48. *Béan hom no eiric* I Would Rather than Ireland.

Larghetto

Musical score for No. 48, 'I Would Rather than Ireland'. The score is in 3/4 time and consists of three systems of two staves each. The first system is marked 'Larghetto'. The first staff of each system contains the melody, and the second staff contains the accompaniment. The score includes dynamic markings: 'for' (forte) and 'pia.' (piano). The piece concludes with a double bar line.

N<sup>o</sup>. 49. *Domno Reallighteazas* John O Reilly the Active.

Presto

Musical score for No. 49, 'John O Reilly the Active'. The score is in 6/8 time and consists of four systems of two staves each. The first staff of each system contains the melody, and the second staff contains the accompaniment. The score is marked 'Presto'. It includes dynamic markings: 'for' (forte) and 'pia.' (piano). The piece concludes with a double bar line.

N<sup>o</sup>. 50. *Wionbo eir & cc* An Irish Lullaby.

Very Slow

N<sup>o</sup>. 51.

*Oz-m-gh oiz* The Blossom of the Raspberry

Very Slow

N<sup>o</sup>. 52.

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

Elegiac

N<sup>o</sup>. 53. Anna m easpur & piz Sh Nanny M<sup>c</sup> Dermotroe. CAROLAN.

Vivace

for pia.

for pia.

for

N<sup>o</sup>. 54. Calmhsean Feir & ash n mbo The Pretty Girl Milking the Cows.

Slow

for

for pia.

for pia.

N<sup>o</sup>. 55. m. h. h. o. b. a. l. B. i. s. p. e. c. h. Isabella Burk.

Largo

for pia.

for pia. hr

for pia. hr

N<sup>o</sup>. 56. *Toplach oz m<sup>o</sup> Sonach* Young Terence M<sup>c</sup> Donough CAROLAN.

Very Slow

*pia.*

*pia.*

*for pia.*

*pia. piano*

N<sup>o</sup>. 57. *Abes tr mo bhalent me* Have You seen my Valentine.

Very Slow

*pia. for pia.*

*for pia.*

*pia. for pia.*



N<sup>o</sup>. 58 *Quadrante*

Planxy Johnston.

CAROLAN.

Vivace

*pia.<sup>mo</sup>* *for*

*for* *pia.* *for*

*pia.*

*pia.* *for. mo.*

N<sup>o</sup>. 59

*Behnion San*

Bob Jordan. CAROLAN.

All<sup>o</sup>.

*pia.* *for* *pia.*

*for* *D. n. o.*

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

*D. n. o.*

N<sup>o</sup>. 60. *Sambhady Yppozas ceaz* If the Cat had Gold.

Languid  
and Slow

Musical score for No. 60, 'If the Cat had Gold'. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The tempo is 'Languid and Slow'. Performance markings include 'pia.' and 'for'.

N<sup>o</sup>. 61. *Ciz am sp fema Yambly An* We Brought the Summer with us

Spirito

Musical score for No. 61, 'We Brought the Summer with us'. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The tempo is 'Spirito'. Performance markings include 'pia.', 'for', and '3'.

N<sup>o</sup>. 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) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system has a 'for' marking in the treble staff and a 'pia.' marking in the bass staff. The fifth system also has a 'for' marking in the treble staff and a 'pia.' marking in the bass staff. The sixth system has a 'for' marking in the treble staff and a 'pia.' marking in the bass staff. The score concludes with a double bar line.

N<sup>o</sup> 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 staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The tempo is 'Andante' and the mood is 'Affetuoso'. The music begins with a treble clef and a key signature of one sharp.

The second system of music continues the piece. It features a first ending bracket in the upper staff. The lower staff contains the word 'for' written below the notes. The tempo and mood remain 'Andante' and 'Affetuoso'.

The third system of music continues the piece. It features a first ending bracket in the upper staff. The lower staff contains the word 'pia.' written below the notes. The tempo and mood remain 'Andante' and 'Affetuoso'.

N<sup>o</sup> 64. *Msz 1713 Wrbhsn Planxty* M<sup>c</sup> Guire. CAROLAN.

Presto

The first system of music for 'The Planxty' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The tempo is 'Presto'. The music begins with a treble clef and a key signature of one sharp.

The second system of music continues the piece. It features a first ending bracket in the upper staff. The lower staff contains the word 'for' written below the notes. The tempo remains 'Presto'.

The third system of music continues the piece. It features a first ending bracket in the upper staff. The tempo remains 'Presto'.

The fourth system of music continues the piece. It features a first ending bracket in the upper staff. The tempo remains 'Presto'.

# N<sup>o</sup>. 65. *Trane Mirean*

Grace N<sup>o</sup>. 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 treble and bass clefs, notes, rests, and dynamic markings like *tr* and *for*.

# N<sup>o</sup>. 66. *Mangreigun Sirlanac* Planxty Dillon. CAROLAN.

Musical score for 'Mangreigun Sirlanac' in G major, 3/4 time. The score consists of four 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 'pia.'. The fourth system includes the lyrics 'for'. The score features various musical notations including treble and bass clefs, notes, rests, and dynamic markings like *pia.* and *for*.