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A
General Collection
of the
ANCIENT IRISH MUSIC,

Containing a variety of
Admired Airs

never before Published, and also

The Compositions of
CONNOLAN and CAROLAN;

Collected from the Harpers &c. in the different

Provinces of

IRELAND,

and adapted for the

Piano-Forte,

with a Prefatory Introduction

Vol. 1.

Price 10. 6.

By

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Ent^d at Stationers Hall.

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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 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 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 alledged, 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 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 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, and 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, and 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 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 nations of Europe; published an Itinerary,

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 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 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, 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 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 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 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 diffi-

* Translation from Topog. Hib. Distinct. 3. c. 11. † History of Camb. p. 191. Edit. 1584. ‡ Notes on DRAYT. *Polyolb.* Song.

pation, we cannot but be astonished at the prodigious 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 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 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* (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 VIII. a very modern period when compared with that in which the air was composed. *Scarfuin 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 *Tbugamar Jein 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

P R E F A C E.

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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*, (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 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 which 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.

Edward Bunting

No 1

Ds ceoznesé ms bin tr

If to a Foreign Clime you go

Adagio *f*

No 2

Colls sh an tyomnsidh

The Foxes Sleep

Moderato *f*

No 3

Yper Yeoizse

Joice's Tune!

Allegretto

Musical score for 'Yper Yeoizse' (No. 3). The piece is in 3/8 time and features a lively melody with various dynamics including *mf*, *ff*, *p*, and *f*. It includes a triplet and a trill. The score is written for piano with treble and bass staves.

No 4

Spreizn Son

The Brown Thorne.

Largo

Musical score for 'Spreizn Son' (No. 4). The piece is in 3/4 time and features a slower, more melodic line with dynamics such as *mf*, *Cres.*, *p*, *dim.*, and *pp*. It includes a trill. The score is written for piano with treble and bass staves.

No 5

Been miz no Vibnsch Fairy Queen Carolan

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto'. The music features a variety of dynamics including *f*, *p*, and *tr* (trills).

The second system continues the piece. It includes a 'Cres.' (crescendo) marking in the upper staff. Dynamics range from *p* to *f*. Trills are indicated with 'tr' above notes.

The third system features a *ff* (fortissimo) dynamic in the lower staff. Trills are present in both staves.

The fourth system continues with dynamics of *p* and *f*.

The fifth system includes a *ff* dynamic in the lower staff and trills in the upper staff.

The sixth system concludes the piece with dynamics of *p*, *f*, and *pp* (pianissimo). Trills are also present.

Nº 6

Calma's byies n' reons

Girts have you seen George.

Largo

Musical score for No. 6, 'Calma's byies n' reons'. The score is in 3/4 time and G major. It consists of four systems of piano accompaniment. The first system includes the tempo marking 'Largo'. The second system features dynamic markings 'for.' and 'pua.'. The third system includes 'pp' and 'for.' markings. The fourth system includes 'for.', 'pua.', and 'pp' markings. The piece concludes with a double bar line.

Nº 7

T' an Amjash teacht The Summer is coming.

Largo pua.

Musical score for No. 7, 'T' an Amjash teacht'. The score is in 3/4 time and B-flat major. It consists of three systems of piano accompaniment. The first system includes the tempo marking 'Largo' and the dynamic marking 'pua.'. The second system includes a 'for.' marking. The third system includes 'ff', 'pua.', and 'pp' markings. The piece concludes with a double bar line.

No 8.

Cathin trasil

Kitty Tyrrel.

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Arioso Moderato

No 9

A zilla na Bnurb anantnat

The Beardless Boy.

Vivace

Monzies Spryish Planaty Drury - Carolan.

No 10

Allegro

This musical score is for a piano piece titled 'Monzies Spryish Planaty Drury - Carolan', numbered 10. It is marked 'Allegro'. The score is written for piano in 6/8 time, with a key signature of two flats (B-flat and E-flat). The piece consists of seven systems of two staves each. The first system includes dynamic markings of *p* and *f*. The second system includes a *p* marking. The third system includes *f* and *p* markings. The fourth system includes an *f* marking. The fifth system includes an *ff* marking. The sixth system includes a *Dim:* marking. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

2 Irish tunes Old Truagh. 7

No 11

Very flow.

Musical notation for the first system of 'Old Truagh'. It consists of two staves (treble and bass clef) in G major and 4/4 time. The melody is marked with *sfz* (sforzando) and *pu.* (pizzicato).

Musical notation for the second system of 'Old Truagh'. It consists of two staves (treble and bass clef) in G major and 4/4 time. The melody is marked with *Cres.* (crescendo), *for.* (forte), and *sfz* (sforzando).

Wish ye people Molly St. George Conanon.

No 12.

Andante

Musical notation for the first system of 'Molly St. George'. It consists of two staves (treble and bass clef) in G major and 4/4 time. The melody is marked with *sfz* (sforzando) and *p* (piano).

Musical notation for the second system of 'Molly St. George'. It consists of two staves (treble and bass clef) in G major and 4/4 time. The melody is marked with *for.* (forte).

Musical notation for the third system of 'Molly St. George'. It consists of two staves (treble and bass clef) in G major and 4/4 time. The melody is marked with *Cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo).

Wishem from The fair-haired Child.

No 13.

Slow

Musical notation for the first system of 'The fair-haired Child'. It consists of two staves (treble and bass clef) in G major and 6/8 time. The melody is marked with *for.* (forte) and *pu.* (pizzicato).

Musical notation for the second system of 'The fair-haired Child'. It consists of two staves (treble and bass clef) in G major and 6/8 time. The melody is marked with *pu.* (pizzicato) and *sfz* (sforzando).

Musical notation for the third system of 'The fair-haired Child'. It consists of two staves (treble and bass clef) in G major and 6/8 time. The melody is marked with *sfz* (sforzando) and *pu.* (pizzicato).

Nº 14

Trush zən fiy

Love in Secret.

Moderato

Musical score for No. 14, 'Trush zən fiy' (Love in Secret). The piece is in G major and 3/4 time. It features a piano accompaniment with various dynamics including *for.*, *f*, *p*, and *pua.*, and includes musical ornaments such as trills and triplets.

Nº 15 Şföjzəl n' an doşq' 50 erin o

Quintic Love softly.

Spirito

Musical score for No. 15, 'Şföjzəl n' an doşq' 50 erin o' (Quintic Love softly). The piece is in G major and 6/8 time. It features a piano accompaniment with dynamics including *ff* and *pua.*.

Mrs. Elizabeth Cole

Madam Cole - Carolan.

Nº 16

Largo

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a fortissimo (*ff*) dynamic. There are several slurs and accents throughout the system.

The second system continues the piece with two staves. It features a variety of dynamics including piano (*p*), forte (*f*), and pianissimo (*pp*). The melody in the upper staff is characterized by flowing eighth and sixteenth notes, while the bass line provides a steady accompaniment.

The third system shows further development of the musical themes. It includes dynamics such as piano (*p*) and fortissimo (*ff*). The upper staff has a more active melodic line with frequent slurs, while the bass line remains supportive.

The fourth system features a section with a piano (*pp*) dynamic. The upper staff includes a trill (*tr*) and a repeat sign. The bass line continues with a consistent rhythmic pattern.

The fifth system contains a variety of dynamics including piano (*p*), forte (*f*), and fortissimo (*ff*). The music is marked with numerous slurs and accents, indicating phrasing and emphasis.

The sixth and final system on the page begins with a piano (*p*) dynamic and concludes with a trill (*tr*) in the upper staff. The piece ends with a final cadence in both staves.

Dyllesn on a3fesn *The Young Man's Dream.*

No 17

Very flow

First system of musical notation for No 17, featuring a treble and bass clef with a 3/4 time signature. The melody is written in G major. The tempo is marked 'Very flow'.

Second system of musical notation for No 17, continuing the melody and accompaniment. It includes dynamic markings such as *pia.* and *for.*

Arpynn no 3nrsize bone *The Chaiimer with the fair Locks.*

No 18

Maestoso

First system of musical notation for No 18, featuring a treble and bass clef with a 3/4 time signature. The melody is written in D minor. The tempo is marked 'Maestoso'. It includes dynamic markings such as *pia.* and *for.*

Second system of musical notation for No 18, continuing the melody and accompaniment. It includes dynamic markings such as *pia.* and *for.*

Third system of musical notation for No 18, concluding the piece. It includes dynamic markings such as *for.* and *pia.*

Can3sh on er3son me *The Twisting of the Rope.*

No 19

Slow

First system of musical notation for No 19, featuring a treble and bass clef with a 3/4 time signature. The melody is written in D minor. The tempo is marked 'Slow'. It includes dynamic markings such as *for.* and *pia.*

Second system of musical notation for No 19, concluding the piece. It includes dynamic markings such as *for.* and *pia.*

Nº 20 Sonseh ns bi yoznytsch

Dennis don't be Threatning. II

Allegro

First system of musical notation for piece No. 20, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes, with some beamed eighth notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation for piece No. 20, consisting of a treble staff and a bass staff. The treble staff continues with eighth and sixteenth notes. The bass staff features a dynamic marking of *p* (piano) and ends with a double bar line and repeat dots.

Nº 21 Monzytz Cesllysh

Planaty Kelly - Carolan.

Vivace

First system of musical notation for piece No. 21, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes. Dynamic markings of *f* (forte) and *p* (piano) are present in both staves.

Second system of musical notation for piece No. 21, consisting of a treble staff and a bass staff. The treble staff continues with eighth and sixteenth notes. The bass staff features dynamic markings of *f* and *p*.

Third system of musical notation for piece No. 21, consisting of a treble staff and a bass staff. The treble staff continues with eighth and sixteenth notes. The bass staff features a dynamic marking of *p*.

Fourth system of musical notation for piece No. 21, consisting of a treble staff and a bass staff. The treble staff continues with eighth and sixteenth notes. The bass staff features dynamic markings of *f* and *p*.

Very Slow

Cypre in Lombry The pleasant Rocks.

Musical score for Cypre in Lombry, The pleasant Rocks. It consists of four systems of piano accompaniment. The first system shows the beginning with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system includes dynamic markings like 'pia.', 'f', and 'p'. The third system has 'hr' and 'f' markings. The fourth system ends with a double bar line and repeat dots.

Ben bhsn

The Fair Woman.

Musical score for Ben bhsn, The Fair Woman. It consists of three systems of piano accompaniment. The first system is marked 'Andante' and includes 'pia.' and 'for.' markings. The second system has 'pp' and 'hr' markings. The third system has 'for.' and 'pia.' markings.

Nº 24

Ron^o Sillorn

Rose Dillon Carolan.

Largo

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'Largo'. The key signature has one flat (B-flat major). The piece begins with a treble staff melody and a bass staff accompaniment. Dynamics include forte (f), piano (p), pianissimo (pp), and diminuendo (Dim:). Trills (tr) are indicated above several notes. The piece ends with a double bar line.

Volti
Jigg

Jigg

Vivace

Musical score for a Jigg in 6/8 time, marked Vivace. The score consists of three systems of piano accompaniment. The first system shows the initial rhythmic pattern. The second system includes dynamic markings 'ff' and 'Dim:'. The third system features alternating dynamics of 'f' and 'p'.

Impromptu no 25 *The Parting of Friends.*

No. 25

Andante

Musical score for Impromptu No. 25, 'The Parting of Friends', in 3/4 time, marked Andante. The score consists of three systems of piano accompaniment. The first system includes dynamic markings 'f' and 'p'. The second system features 'tr' (trills) and alternating dynamics of 'f' and 'p'. The third system includes 'Cres:' (Crescendo) and 'Dim:' (Diminuendo) markings.

Taleon an 3rd

The Ugly Taylor. 15

No 26

Vivace

for. pia. for. pia. ff

Carlesan n neil

Castle O'Neil.

No 27

Majestic

tr f tr f p tr pia. pp tr Cres. ff dim:

Caizh na cerach

Kitty the Cuckoo.

No 28

Allegretto

Maixim foman

The Harvest Horn.

No 29

Andante

Csilm Són

The Brown Maid.

No 32

Very flow.

Musical score for No. 32, 'The Brown Maid'. It consists of two systems of piano accompaniment. The first system has a treble and bass clef with a common time signature. The second system also has a treble and bass clef with a common time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes.

Eno 308813h 3018 mo flointe rom The Joirture - Conalon.

No 33

Very flow.

Musical score for No. 33, 'The Joirture - Conalon'. It consists of two systems of piano accompaniment. The first system has a treble and bass clef with a 3/4 time signature and a key signature of two sharps (F# and C#). The second system also has a treble and bass clef with a 3/4 time signature and a key signature of two sharps. The music is more complex than No. 32, featuring triplets and various dynamics like *pp*, *fia.*, and *dim:*.

Jigg

Vivace

Musical score for 'Jigg'. It consists of two systems of piano accompaniment. The first system has a treble and bass clef with a 6/8 time signature and a key signature of two sharps. The second system also has a treble and bass clef with a 6/8 time signature and a key signature of two sharps. The music is a lively jig with many eighth and sixteenth notes. Dynamics include *Cres.*, *fia.*, and *pp*.

Rizrn an r63nes The Forlorn Queen. 19

Nº 34

Affetuoso

sfz. *pia.* *pia.* *sfz.* *for.* *pia.* *pp* *for.*

Nº 35

Deerls an bnollis bsm The Ivory breasted Pearl.

Andante

Andante *for.* *pia.* *for.* *sfz.* *pia.* *ff* *dim.* *pp*

Mheszr8 n moleom

Madge Malone Carolan.

Nº 36

Andante

Nº 37.

Seac Siamr8 n Sr8a Dermot O'Dowd.

Larghetto *pia.*

No 38

Catizh m brian Kitty O'Brian - Carolan

Animato *for.*

No 39 D nín fán sáim n. fínnis so lo My Dear stay with me.

Allegro

No 40. A bhean Sribh pinn Silesy Sribh
Andante affetuoso

The Dear Black Maid.

Musical score for No. 40, 'The Dear Black Maid'. It consists of three systems of piano accompaniment. The first system is in 3/4 time, the second in 4/4, and the third in 4/4. The key signature has one sharp (F#). Dynamics include *for.* and *tr*. A section labeled 'Chorus' begins in the second system.

No 41.

Seoleo 3 4 sh ma ne lrm

Mary do you fancy me.

Vivace

Musical score for No. 41, 'Mary do you fancy me'. It consists of three systems of piano accompaniment. The first system is in 2/4 time, the second in 2/4, and the third in 2/4. The key signature has two sharps (F# and C#). Dynamics include *for.*, *tr*, *ff*, *dim:*, and *pp*. A section labeled 'Second Set' begins in the second system.

Concerto Cesnhrln

Carolani's Concerto.

Nº 42

Allegro

The first system of the piano part consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a forte (*f*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. It features a series of chords and single notes, with a piano (*p*) dynamic marking appearing towards the end of the system.

The second system continues the piano part. The treble staff has a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines. Dynamic markings alternate between forte (*f*) and piano (*p*) throughout the system.

The third system shows the piano part continuing. The treble staff features a more active melodic line. The bass staff continues with harmonic accompaniment. Both staves are marked with a forte (*f*) dynamic.

The fourth system includes dynamic markings of fortissimo (*ff*) and a diminuendo (*Dim:*) instruction. The treble staff has a melodic line that begins to soften. The bass staff continues with a steady accompaniment.

The fifth system features dynamic markings of forte (*f*) and piano (*p*). The treble staff has a melodic line with slurs. The bass staff provides harmonic support with chords and moving lines.

The sixth system concludes the piano part. It features dynamic markings of piano (*p*) and forte (*f*). The treble staff has a melodic line that ends with a double bar line. The bass staff provides harmonic support and also ends with a double bar line.

D non' bhez mómhan

The Little Harvest Rose.

Amoroso *ma.* *for.* *ma.*

for. *ma.* *for.*

for. *ma.*

Wshzh m Mc Slpyn

Holly Macalpin.

Maestoso *for.* *ma.* *for.* *ma.*

for. *ma.*

ma. *ma.*

for. *ma.*

Nº 45

Uziti u biercynu

Abigail Judge *Carolana* 25

Majestic *pia.*

Nº 46

Monzios Reiths

Plancy Reilly *Carolana*

Presto

Volti

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. Dynamic markings include *tr* (trill) and *for.* (forte).

Second system of musical notation, consisting of two staves. Dynamic marking includes *pia.* (piano).

Third system of musical notation, consisting of two staves. Dynamic markings include *for.* (forte) and *pia.* (piano).

No 47

Moll Srbb Snnzlsme The Maid of the Valley.

Fourth system of musical notation, consisting of two staves. The tempo is marked *Moderato* and the dynamic is *p* (piano).

Fifth system of musical notation, consisting of two staves. Dynamic markings include *for.* (forte) and *pia.* (piano). A triplet of eighth notes is indicated with a '3' above the notes.

Sixth system of musical notation, consisting of two staves. Dynamic markings include *for.* (forte), *pia.* (piano), and *ff* (fortissimo). A triplet of eighth notes is indicated with a '3' above the notes.

Seventh system of musical notation, consisting of two staves. Dynamic markings include *p* (piano), *f* (forte), and *p* (piano).

Nº 48

Byesyn hom no eme I would rather than Ireland.

Larghetto *for.*

Nº 49

Yeomn o Reiligh xon 35185 John O'Reilly the Active.

Presto

Irish Boon &c An Irish Lullaby.

No 50

Very Slow

Ozannah 013 The Blossom of the Raspberry.

No 51

Very Slow *for.*

M. Ozannah com re neil The Lamentation of Owen O'Neil.

No 52

Elegiac

tr Carolan.

for. *pia.* *tr*

No. 53 *Quins in cismress pish* *Quinn's* *McDermotroe*
Carolan.

Vivace *for.*

pia. *for.*

pia.

tr *for.*

No. 54 *Calm sea? jehuzash no mho* *The pretty girl, Milking the Cows.*

Slow

for. *pia.*

No 55

Tomladz oz m sonach *Young Terence M'Donough*
tr Carolan.

Very Slow *pia.* *for.* *pia.*

for. *pia.* *pp*

for. *pia.*

pia. *pp*

No 56

tr *Michael Byrne* *Isabella Burke.*

Largo *for.* *pia.*

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

for. *pia.* *tr*

for. pia. for. pia.

for. pia. for. p

f p for. p

Vivace pp for.

f p

p for.

pia. ff

No 59

Allegro

The first system of musical notation 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 (two sharps) and common time. The music begins with a piano (*pia.*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment.

The second system continues the piece. It features a *for.* (forte) dynamic marking in the upper staff, followed by a *pia.* (piano) marking. The melody is more active, with some sixteenth-note passages.

The third system shows a *for.* (forte) dynamic marking in the upper staff, which then transitions to a *dim:* (diminuendo) marking. The bass line continues with a consistent rhythmic pattern.

The fourth system begins with a *pp* (pianissimo) dynamic marking in the upper staff. The melody is characterized by a series of sixteenth-note runs.

The fifth system features a *for. pia.* (forte piano) dynamic marking in the upper staff. The music has a more delicate texture with a mix of eighth and sixteenth notes.

The sixth system starts with a *for.* (forte) dynamic marking in the upper staff. The melody is more rhythmic and active, with many sixteenth notes.

The seventh system concludes the piece with a *dim:* (diminuendo) marking in the upper staff, followed by a *pp* (pianissimo) marking. The music ends with a final cadence in both staves.

No 60

Ss mhessh yrne szs cest

If the Cat had Gold &c.

Languid and Slow

No 61

Crzmsn fem s Ysmhs ln

We brought the Summer with us.

Spirito

No 62

Allegro

This musical score is for the piece 'Tomar' o brne' by Thomas O'Burke, also known as 'Carolan'. It is marked 'Allegro' and 'No 62'. The score is written for piano and consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'pia.' (piano) and 'for.' (forte) throughout the score. The notation includes slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots.

No 63

13. b53 7 13 mon

The Little and Great Mountain.

Andante Affetuoso

The first system of music for 'The Little and Great Mountain' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Andante Affetuoso'. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of music continues the piece. It includes dynamic markings such as *fua.* and *for.* in both staves. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the piece. It includes dynamic markings such as *fua.* and *for.* in both staves. The notation includes various note values and rests, with some notes beamed together.

No 64

Monziciz W' rrbhsm

Planchy McGuire Carolan.

Presto

The first system of music for 'Planchy McGuire Carolan' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Presto'. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of music continues the piece. It includes dynamic markings such as *fua.* in both staves. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the piece. It includes dynamic markings such as *for.* in both staves. The notation includes various note values and rests, with some notes beamed together.

The fourth system of music continues the piece. It includes dynamic markings such as *fua.* in both staves. The notation includes various note values and rests, with some notes beamed together.

Trine Trine

Trine Trine *Carolan*

Andante

The musical score for 'Trine Trine' is written in C major and common time. It consists of four systems of grand staff notation. The first system begins with the tempo marking 'Andante'. The score includes various dynamics such as *for.* (forte) and *pia.* (piano), and articulation marks like *tr.* (trills). The second system features a triplet of eighth notes marked '3' and a dynamic marking '8ve'. The piece concludes with a double bar line and repeat dots.

Mazurka in D minor

Mazurka in D minor *Carolan*

Vivace

The musical score for 'Mazurka in D minor' is written in D minor and 6/8 time. It consists of three systems of grand staff notation. The first system begins with the tempo marking 'Vivace'. The score is characterized by frequent triplets and dynamic markings including *for.* (forte) and *pia.* (piano). The piece concludes with a double bar line and repeat dots.

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