

Glen. 280.

THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to
the National Library of Scotland, in memory of her
brother, Major LORD GEORGE STEWART MURRAY,
Black Watch, killed in action in France in 1914.

28th January 1927.





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

never before Published, and also

The Compositions of
CONOLAN 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.

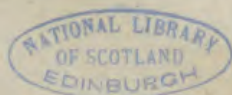
Price 10^d.

By

EDWARD BUNTING.

Ent^d at Stationers Hall

Dub. Publish'd by Hume at his Musical Circulating Library 34 College Green where
may be had *Musi'k Relicks of the Welch Bards* by Edm^d Jones Price 1^s 1^d English Edis. Price 1^s 1^d.



P R E F A C E.

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

The works of some of its latest composers, as 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 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 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

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, 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 Diatefferon 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

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

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 prodigious powers of his mind. He has occasionally tried almost every style 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, 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* (No. 42)—and in his *Madam Cole* (No. 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 *Gradb gan fíos*, 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 in which it was produced.

† History of Camb. p. 191. Edit. 1584.

‡ Notes on DRAYT. *Polyolb.* Song.

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 Gómpánach*, 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 Sámra 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 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.

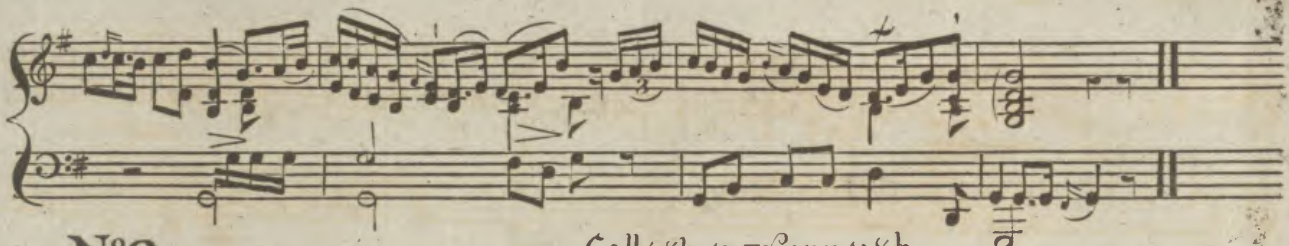
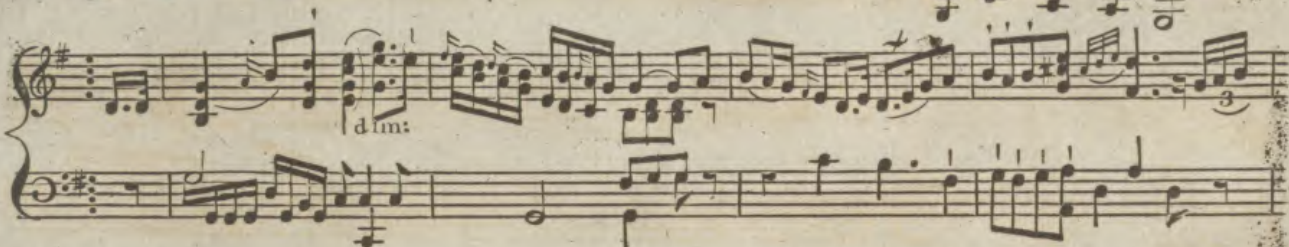
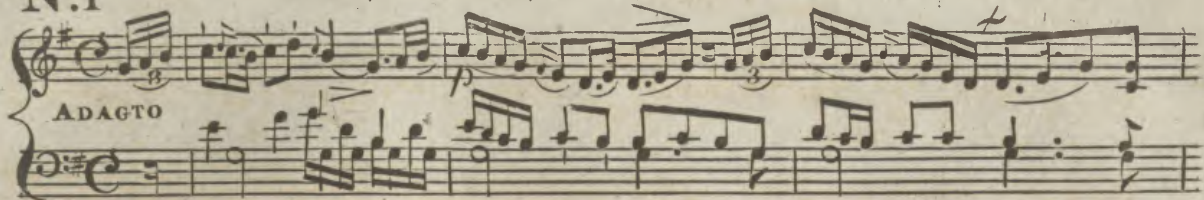
We cannot conclude without seriously urging gentlemen in the southern parts of Ireland, to follow the example of the Belfast Society, by promoting similar meetings of the harpers in their respective provinces. It is a debt which every man owes to his country, to search for and perpetuate the records 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.

Nº1

Uš eozhese msh tr

If to a Foreign Clime you go

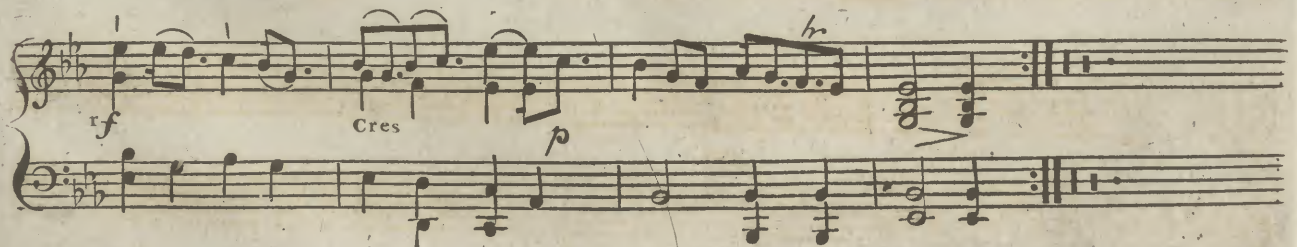
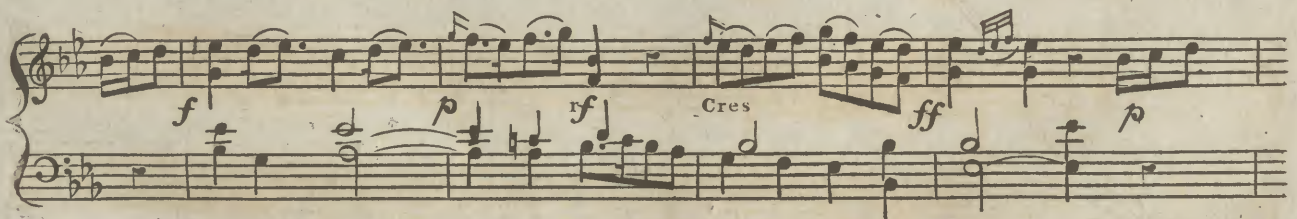
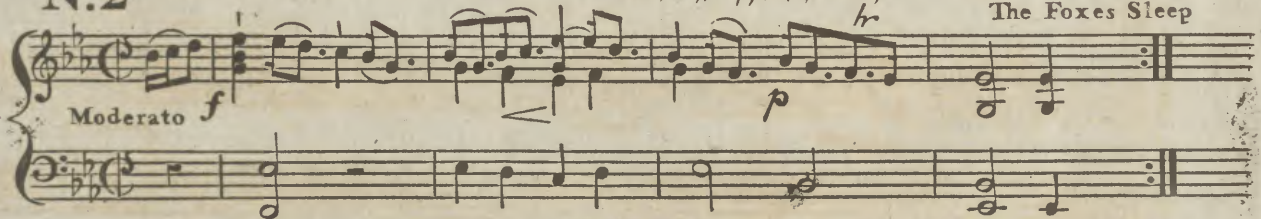
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Nº2

Collo sh on tysonnash

The Foxes Sleep



Nº 3

Open Yourse

Joice's Tune

ALLECRETTO

Nº.4

Symozian Son

The Brown Thorn

Largo

Cres

dim:

१३

N° 5

Besn miz na Nibsch

Fairy Queen - CAROLAN

ALLEGRETTO

Musical score for "Fairy Queen - CAROLAN" in G major, 6/8 time, marked ALLEGRETTO. The score consists of six systems of piano and bass staves. It features various musical notations including dynamics (*f*, *p*, *ff*, *pp*), articulation (accents, slurs), and repeat signs. The piece concludes with a double bar line and repeat dots.

Girls have you seen George

A handwritten musical score on aged paper, consisting of two staves: a treble staff on top and a bass staff on the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The treble staff begins with a treble clef and a key signature of one sharp. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a forte 'f' dynamic. There are also measures with a piano 'p' dynamic and a piano-piano 'pp' dynamic. The bass staff begins with a bass clef and a key signature of one sharp. It contains several measures of music, including a measure with a forte 'f' dynamic. The score ends with a double bar line. The handwriting is in dark ink, and the paper shows signs of age and wear.

Nº7

ΤΑ ΔΡΥΣΑΙΝΑΔΗΤΕΣ

The Summer is coming

N^o.8 ARIOSO Mode^o

Καθημεριανή

Kitty Tyrrel

5

Musical score for N°8, ARIOSO Mode. The score is in 6/4 time and consists of five systems of staves. It includes dynamic markings such as *f*, *p*, and *Cres:*. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

N^o.9

Αζιλλα να Ξηurb αναντηατ

The Beardless Boy

VIVACE

Musical score for N°9, VIVACE. The score is in 6/8 time and consists of three systems of staves. It includes dynamic markings such as *p*, *f*, and *ff*. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

N°10

Planxty Sprung

Planxty Drury— Carolan

ALEGRO

Handwritten musical score for 'Planxty Sprung' in 6/8 time, marked 'ALEGRO'. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots. The word 'din:' is written below the first staff of the final system.

N°11

Aíson tinncha

Old Truagh

7

VERY SLOW

N°12

Máiligh yé reon yé

Molly St. George - Conalan

ANDANTE

N°13

Dáirín Fionn

The fair-haired Child

SLOW

N° 14

Ins8h 3on floy°

Love in Secret

MODERATO

Musical score for N° 14, "Ins8h 3on floy°" (Love in Secret). The score is in 3/4 time, key of D major, and marked MODERATO. It consists of six systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include *f* (forte), *p* (piano), and *h* (half note). There are also triplets and slurs throughout the piece.

N° 13 Sfor3al n8n 8on8r° 3o crin o

Open the Door Softly

SPIRITO

Musical score for N° 13, "Sfor3al n8n 8on8r° 3o crin o" (Open the Door Softly). The score is in 6/8 time, key of D major, and marked SPIRITO. It consists of two systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. Dynamics include *ff* (fortissimo) and *p* (piano). There are slurs and accents throughout the piece.

N°16

Elizabeth Cole

Madam Cole—Carolus

Handwritten musical score for N°16, Elizabeth Cole, Madam Cole—Carolus. The score is written for piano and features six systems of music. The first system includes dynamic markings *p*, *f*, and *fz*. The second system includes *p*, *f*, *p*, *f*, *p*, and *pp*. The third system includes *p* and *fz*. The fourth system includes *pp* and *h*. The fifth system includes *p*, *p*, *f*, *p*, and *f*. The sixth system includes *p* and *h*. The score is written in a single key signature with a common time signature.

N°17

Unleash an oizresn

The Young Man's Dream

VERY SLOW

N°18

Urjinn no zprazze bone

The Charmer with the Fair Locks

MAESTOSO

N°19

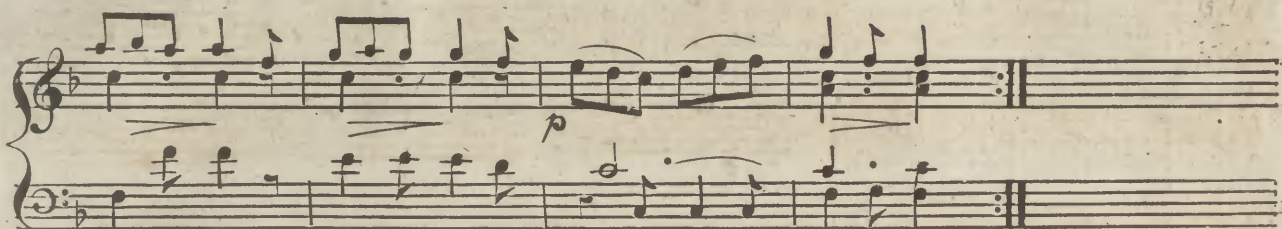
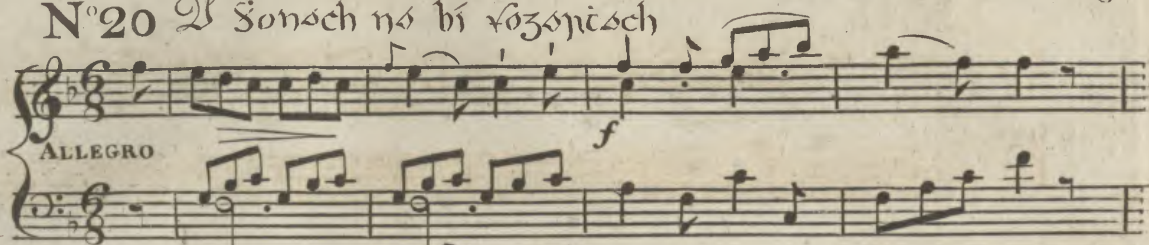
Chyssh sn. tizson me

The Twisting of the Rope

SLOW

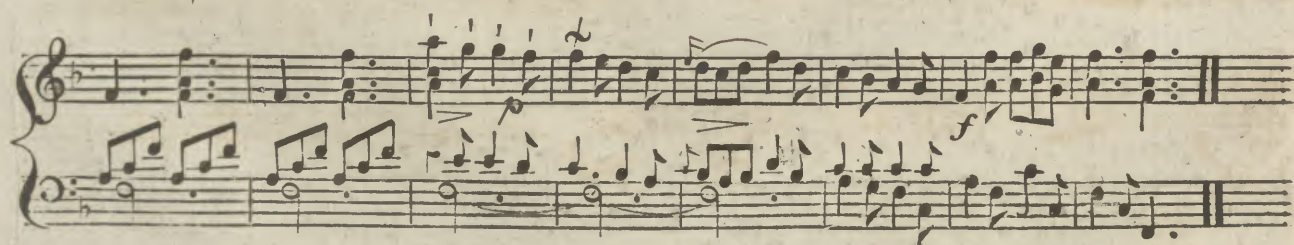
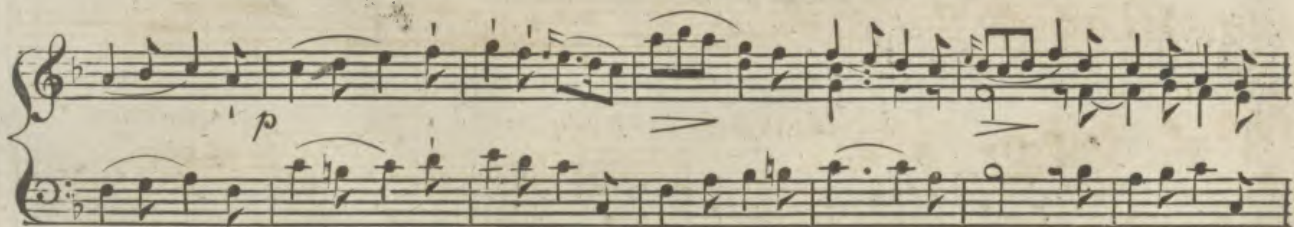
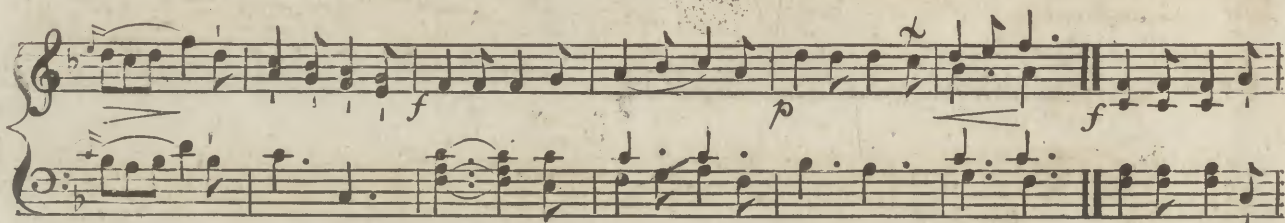
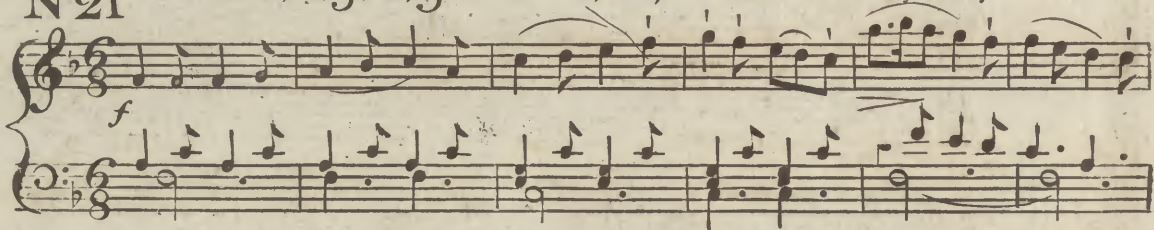
N^o 20 Sonach na h-Éozonach

Dennis don't be Threat'ning

N^o 21 Manzyeiz Ceollosa

Planxty Kelly—Carolán

VIVACE



N^o.22

Comme en Lombry

The Pleasant Rocks

VERY SLOW

Handwritten musical score for N^o.22, 'Comme en Lombry' (The Pleasant Rocks). The score is in 3/4 time, key of D major. It consists of four systems of two staves each. The first system is marked 'VERY SLOW'. The second system has a repeat sign. The third system has a 'p' (piano) marking. The fourth system has a 'p' marking. The score ends with a double bar line.

N^o.23

ANDANTE

Ben bhon

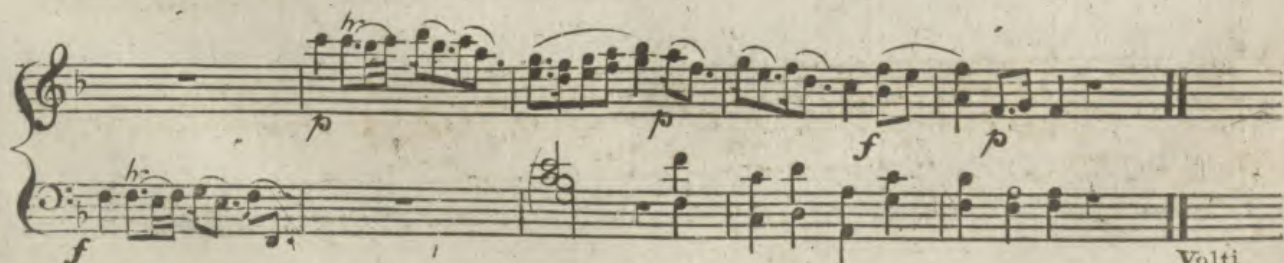
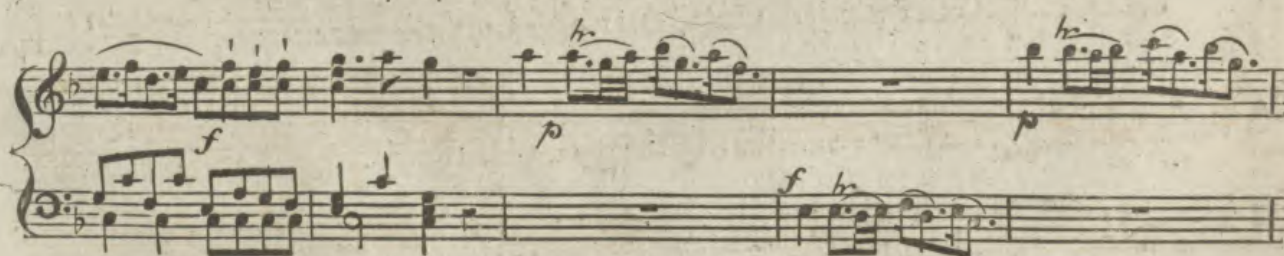
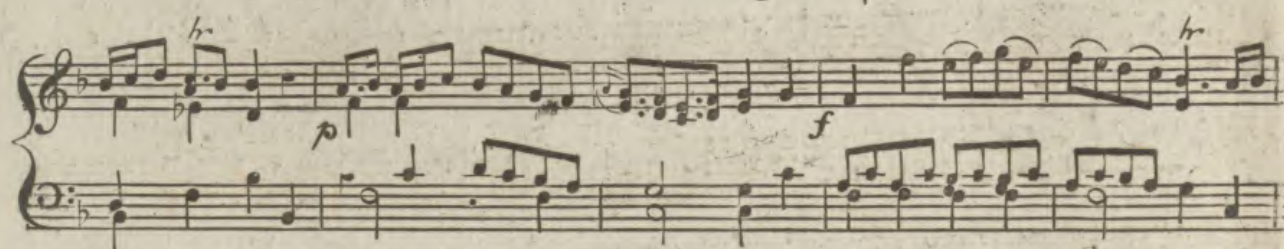
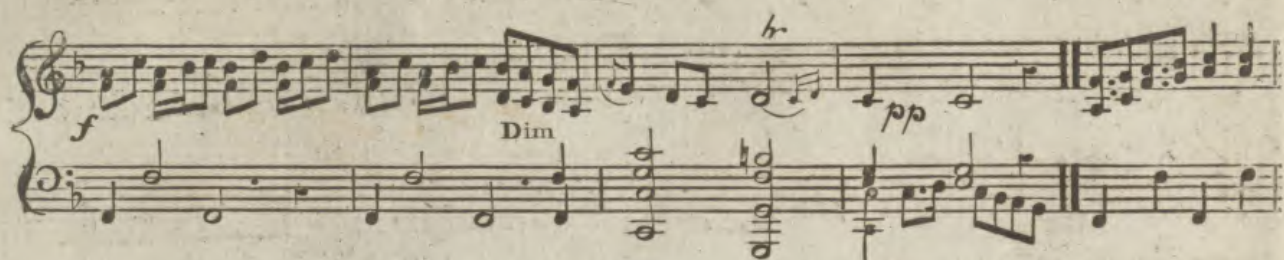
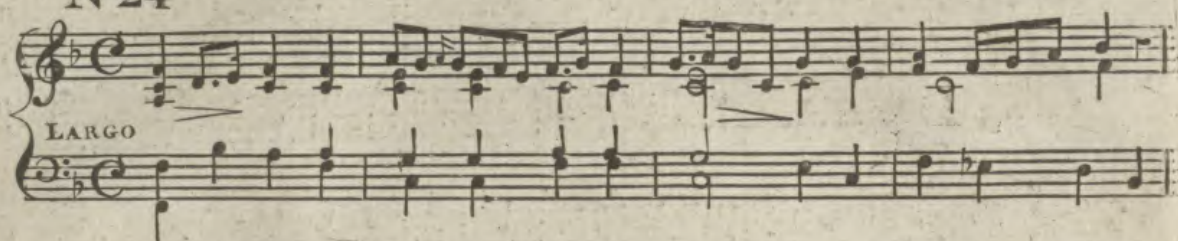
The Fair Woman

Handwritten musical score for N^o.23, 'Ben bhon' (The Fair Woman). The score is in 6/8 time, key of D major. It consists of four systems of two staves each. The first system has a 'p' (piano) marking. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The score ends with a double bar line.

N^o 24

Ron Sallorn

Rose Dillon—Carolan

Volli
JIGG

Jigg

First system (measures 1-4): Treble and bass staves with a 6/8 time signature. The melody is in the treble, and the bass line provides harmonic support.

Second system (measures 5-8): Continuation of the melody and bass line. A 'Dim' (diminuendo) marking is present above the treble staff in measure 8.

Third system (measures 9-12): Continuation of the melody and bass line. Dynamic markings *f* (forte) and *p* (piano) are used in the treble staff. The piece concludes with a double bar line.

N^o 25

Zopfnutts componse

The parting of Friends

First system (measures 1-4): Treble and bass staves in 3/4 time. The melody is in the treble. Dynamic markings *f* and *p* are present. A 'Cres' (crescendo) marking is in the bass staff in measure 1.

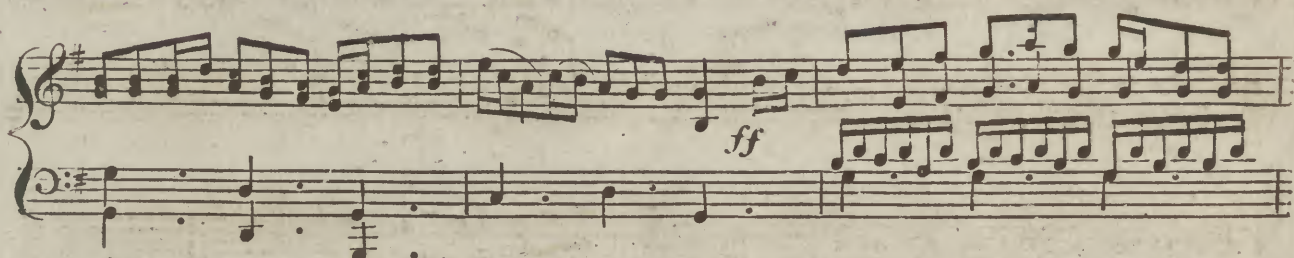
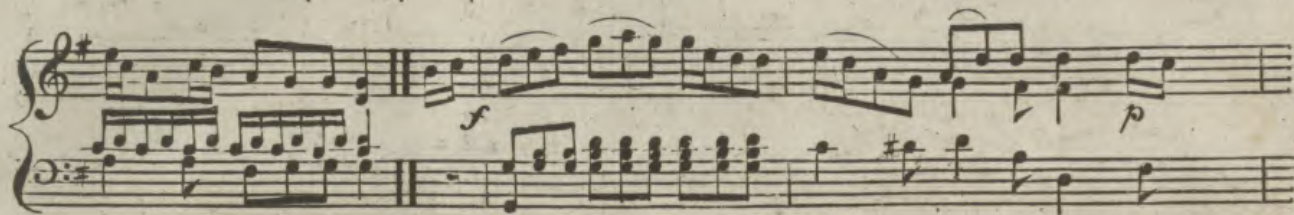
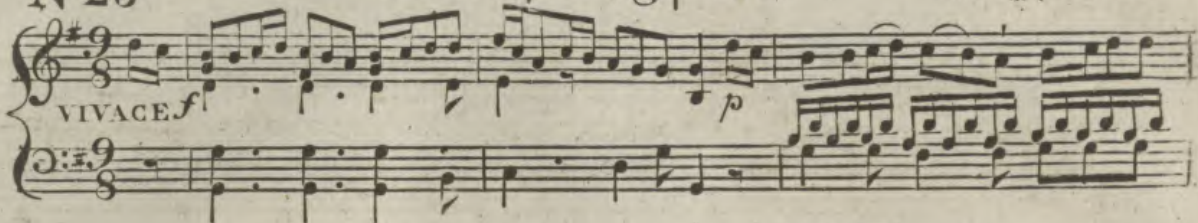
Second system (measures 5-8): Continuation of the melody and bass line. A 'Dim' (diminuendo) marking is in the bass staff in measure 5. The piece concludes with a double bar line.

Third system (measures 9-12): Continuation of the melody and bass line. The piece concludes with a double bar line.

N°26

Caeop An 3p Am

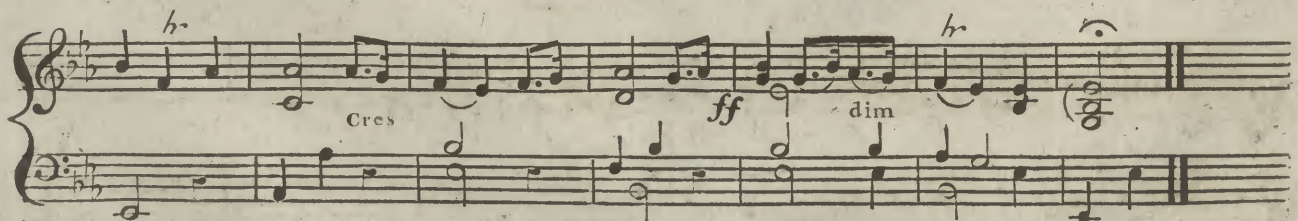
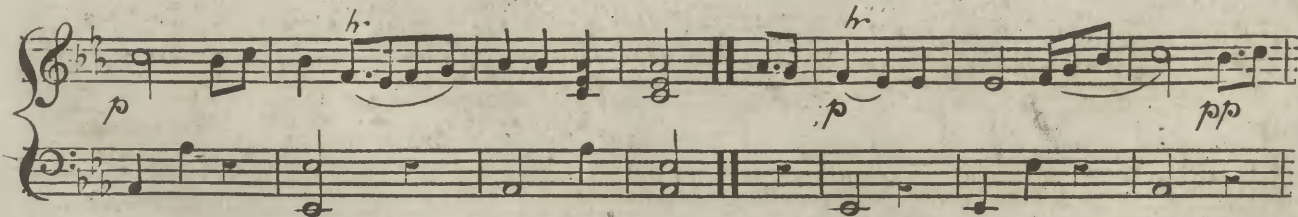
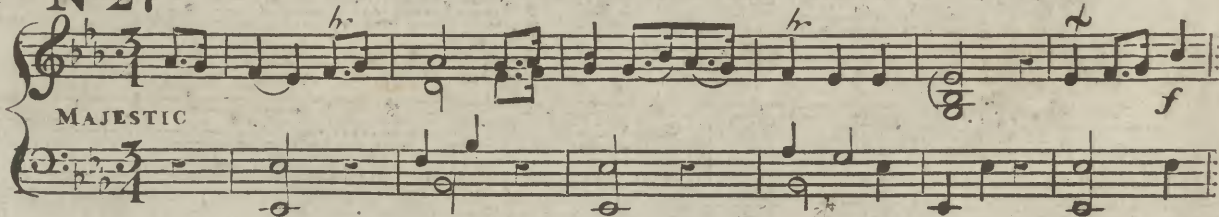
The Ugly Tailor



N°27

Cansteann n neil

Castle O'Neil



N^o 28

Cauzh na ccrach

Kitty the Cuckoo

ALLEGRETTO

First system: Treble and bass staves. Treble staff has notes with slurs and accents. Bass staff has a simple accompaniment. Dynamics: *f* (first measure), *p* (fourth measure).

Second system: Treble and bass staves. Treble staff has a repeat sign after the first measure. Dynamics: *f* (first measure).

Third system: Treble and bass staves. Treble staff has a 'dim:' marking. Both staves end with a double bar line.

N^o 29

Maiden Yemay

The Harvest Morn

ANDANTE

First system: Treble and bass staves. Treble staff has a 'f' marking. Bass staff has a 'p' marking.

Second system: Treble and bass staves. Treble staff has a 'f' marking.

Third system: Treble and bass staves. Treble staff has a 'f' marking.

Fourth system: Treble and bass staves. Treble staff has a 'f' marking. Both staves end with a double bar line.

N^o.30

Yean m' cipe an glanne

John Heir of the Glen

17

AFFETUOSO

N^o.31

Bpirach na Yeanoinne

The Banks of the Shannon

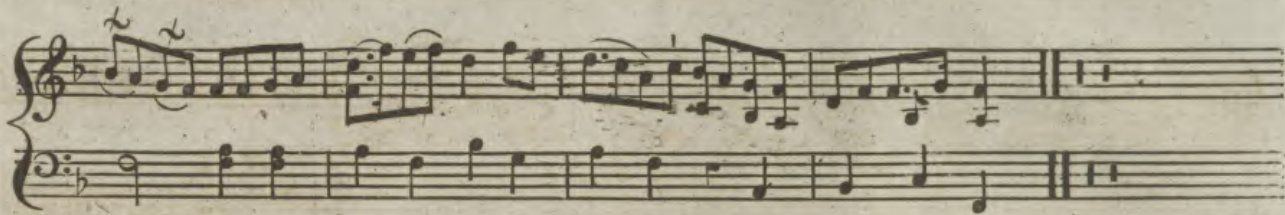
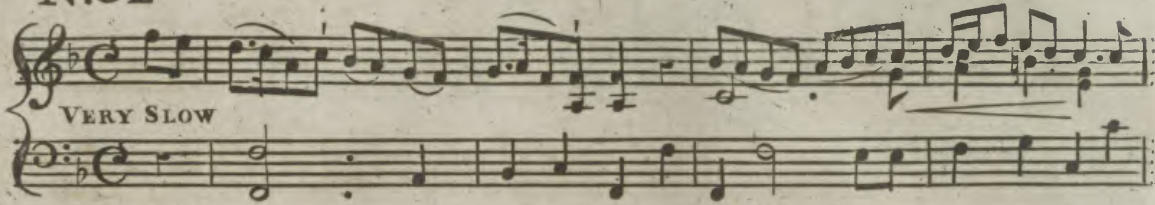
AMOROSO

Cres

N^o 32

Cailm Són

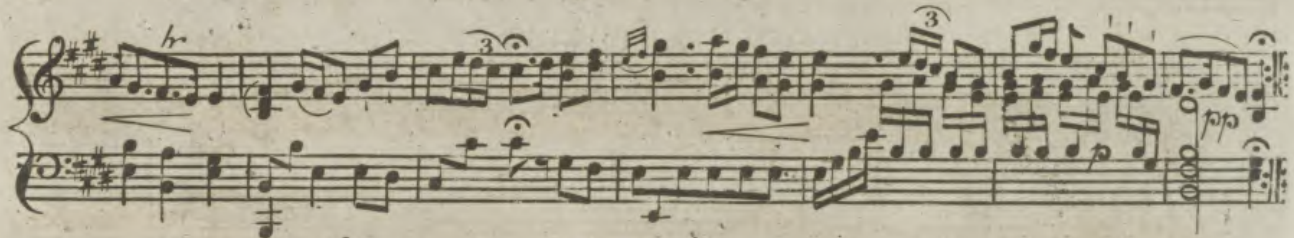
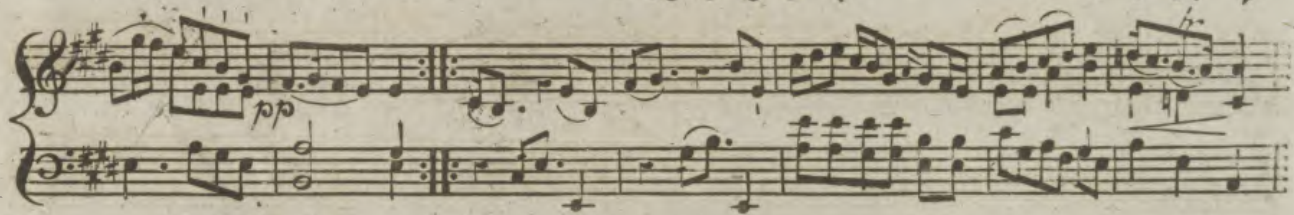
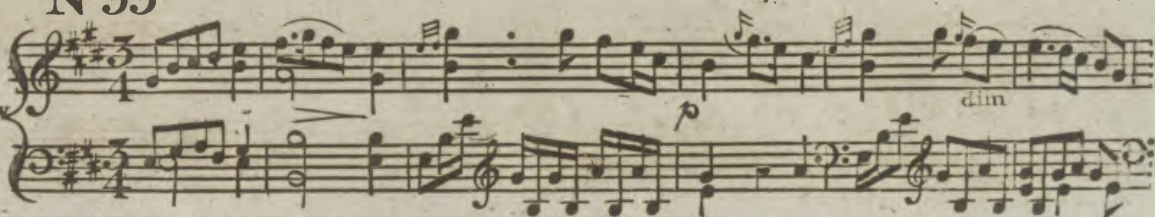
The Brown Maid

N^o 33

Ena 348digh 3018 mo Nante raim

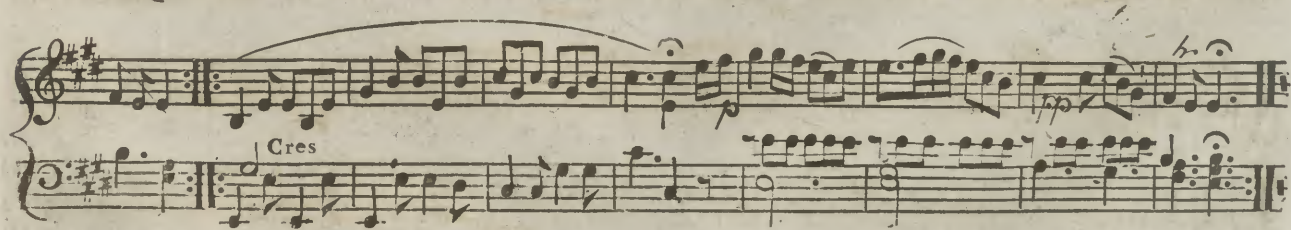
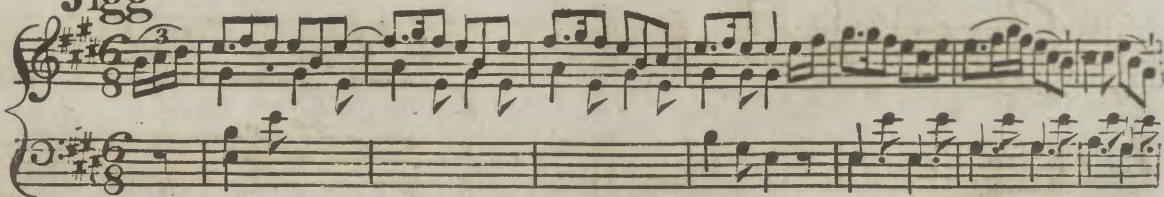
The Jointure—Conalon

VERY SLOW



Jigg

VIVACE



N° 34

Riziri an raizneay

The Forlorn Queen

AFETUOSO

Musical score for N° 34, 'Riziri an raizneay' (The Forlorn Queen). The score is in 3/4 time with a key signature of one sharp (F#). 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 sf, p, and f. The piece ends with a double bar line and repeat signs.

N° 35

Deapla an hrollays biam

The Snowy Breasted Pearl

ANDANTE

Musical score for N° 35, 'Deapla an hrollays biam' (The Snowy Breasted Pearl). The score is in 3/4 time with a key signature of two flats (Bb, Eb). 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 p, sf, ff, and pp. The piece ends with a double bar line and repeat signs.

N°36 *Mhesz r 8 m m zoleom*

Madge Malone - Carolan

ANDANTE

N°37

YTAIC DJA m m n r 8 r 8 r 8 A

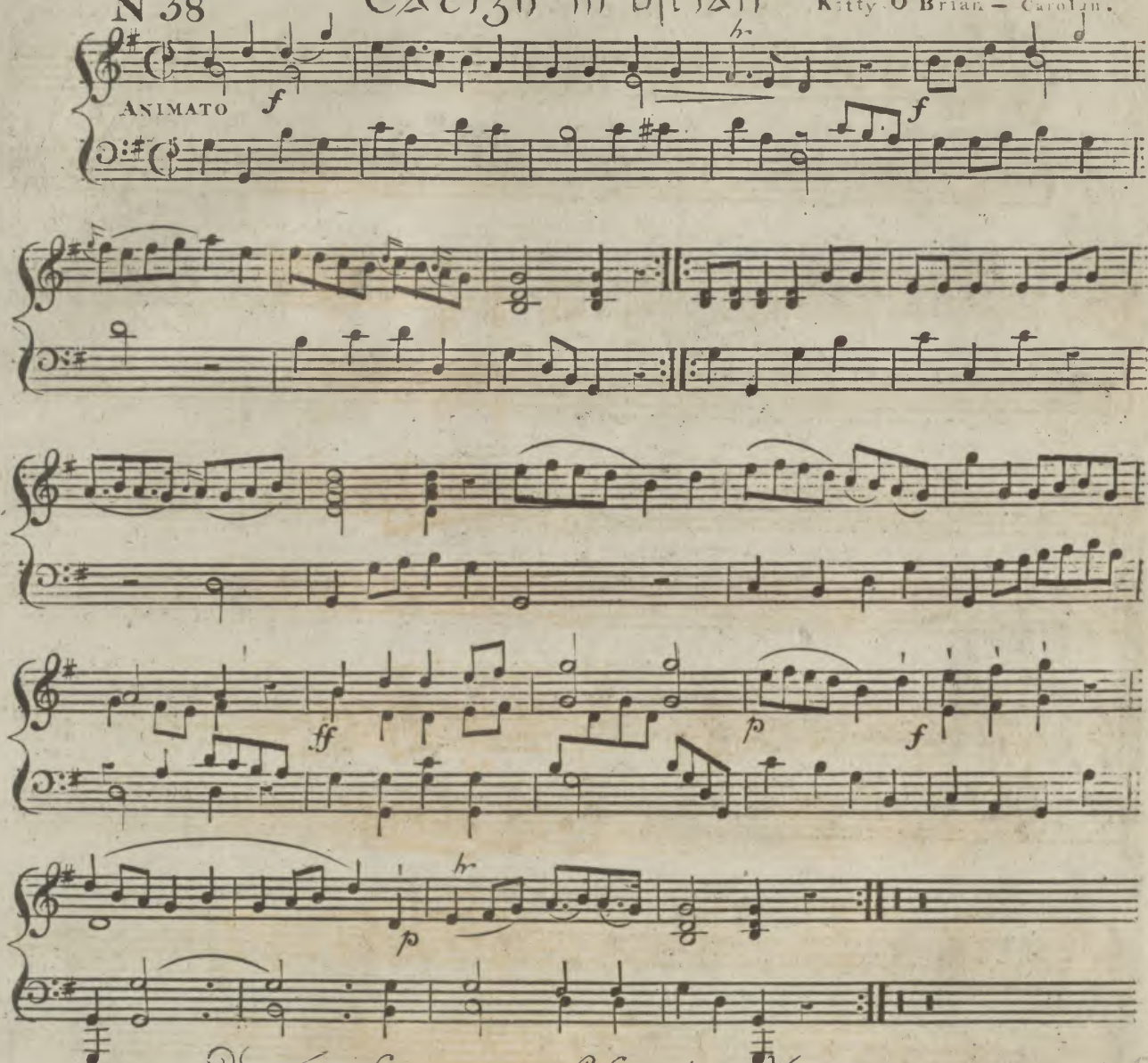
Dermot O' Dowd

LARGHETTO

N°38

Եւրոպիոս Եւրոպոս

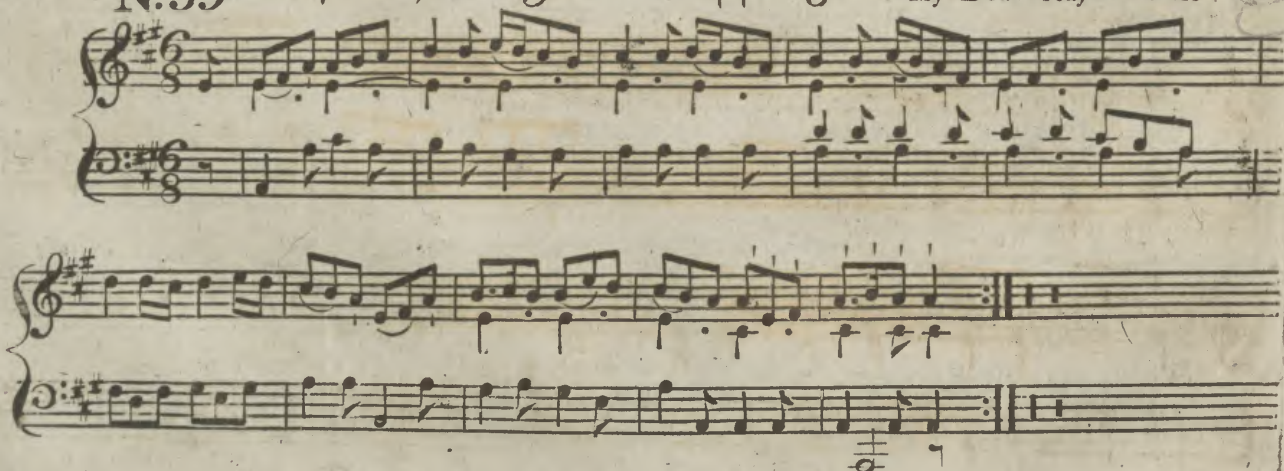
Kitty O'Brian - Carolyn.



Nº 39

Nº.39 2^a pññ fan azam n' fñpññ 30 ló *My Dear stay with me*

My Dear stay with me



N^o 40A bhean srb prn sileas^o srbh

The dear Black Maid

Andante Affettuoso

f

Chorus

N^o 41

Seoleo34sh maspielrm

MARY do you Fancy me

VIVACE

sf

Second Set

dim:

pp

N^o 42

Concerto Cespbhrlan

Carolans' Concerto

ALLEGRO

f *p*

f *p* *f* *p* *f* *p*

f

ff *Dim:*

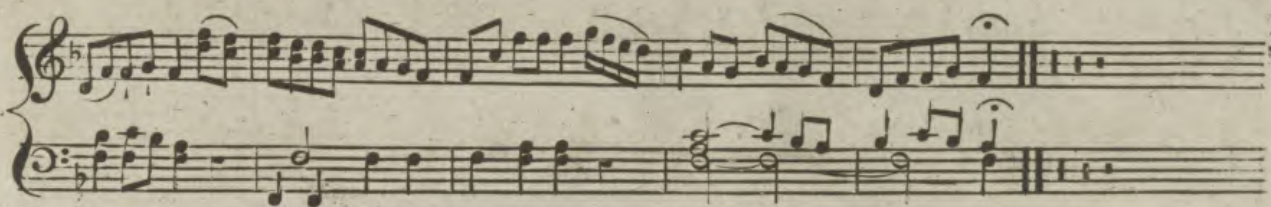
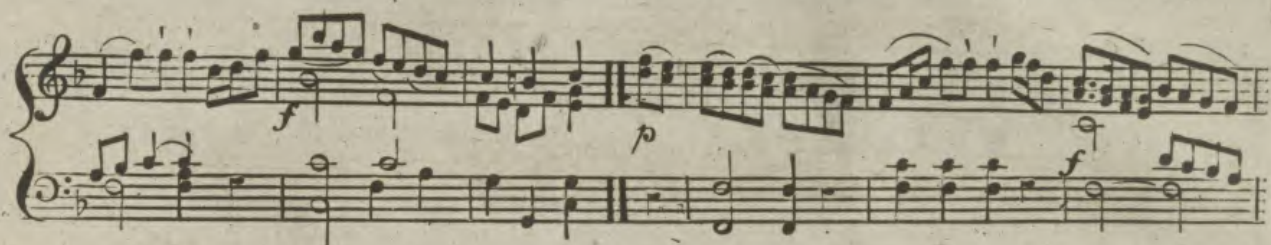
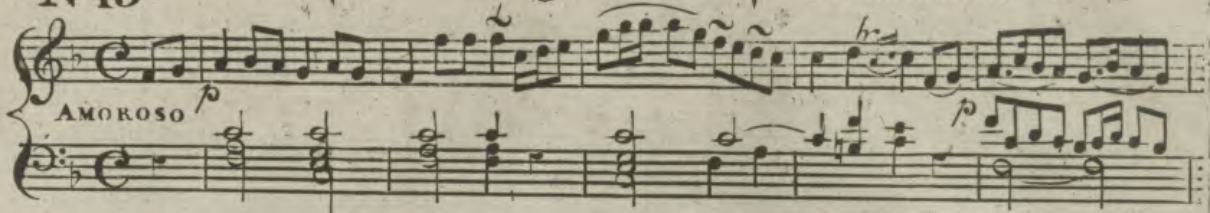
f *p*

p *f*

N°43

A pon' bhez m'omhsp

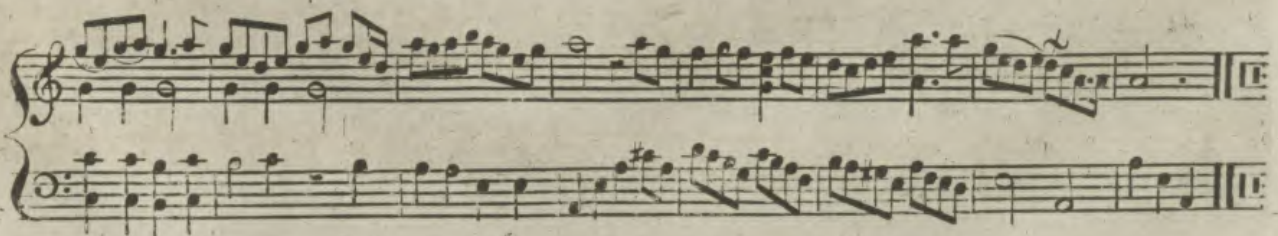
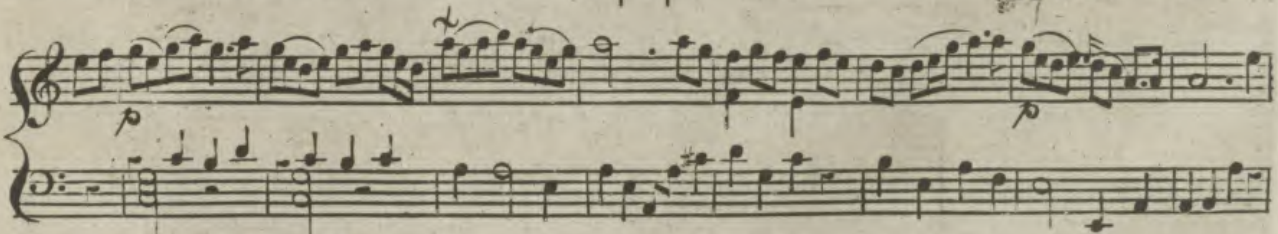
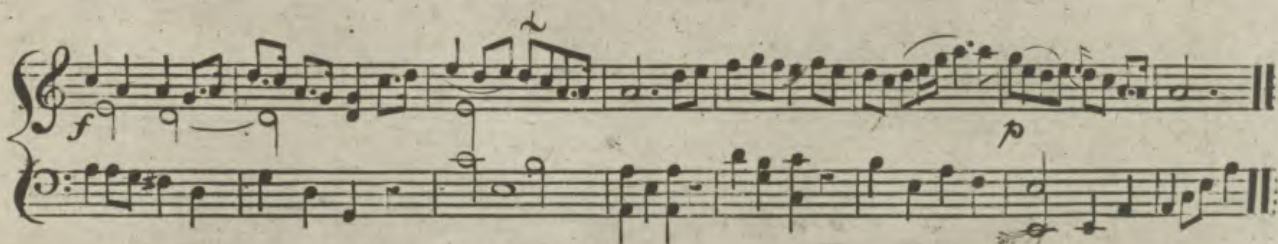
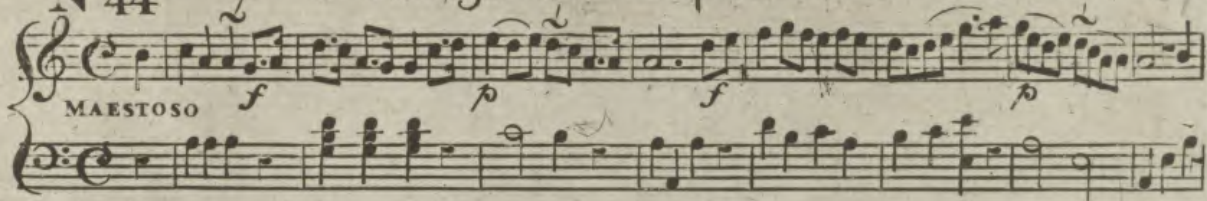
The Little Harvest Rose



N°44

Molizh m'Alpin

Molly Macalpin



N^o 45

Abzhl m bper m n

Abigail Judge — Carolan 25

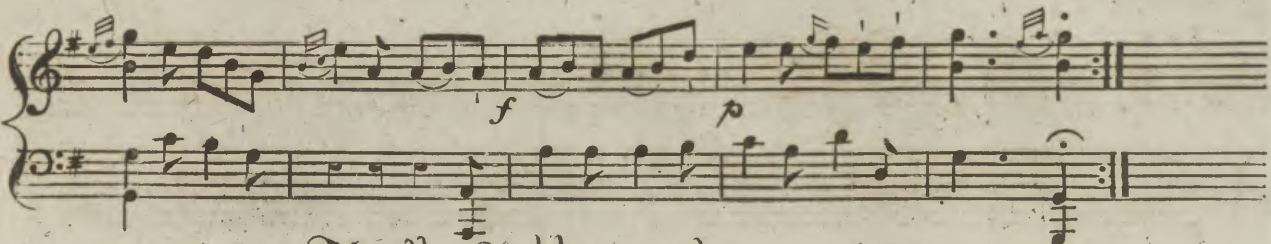
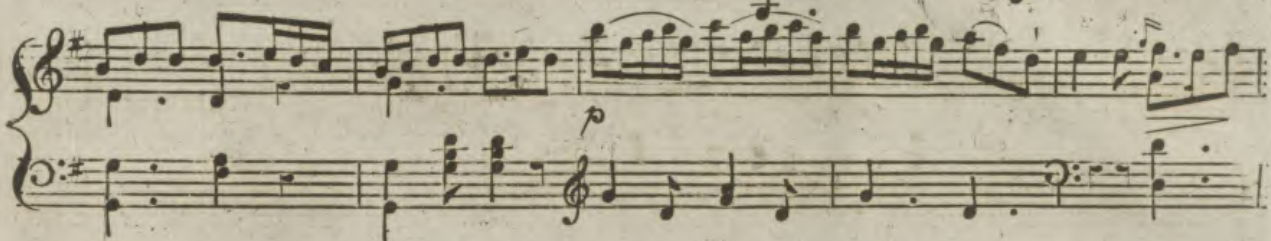
MAJESTIC

N^o 46

Planxty Reilly

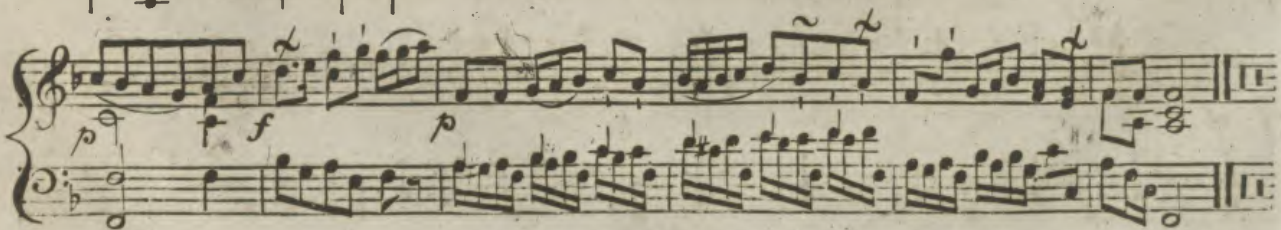
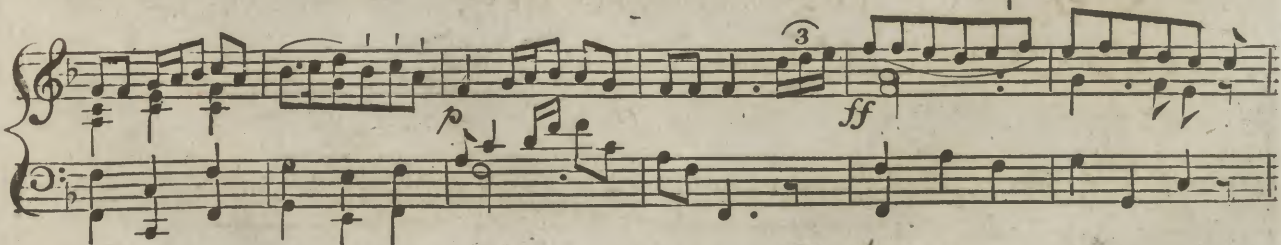
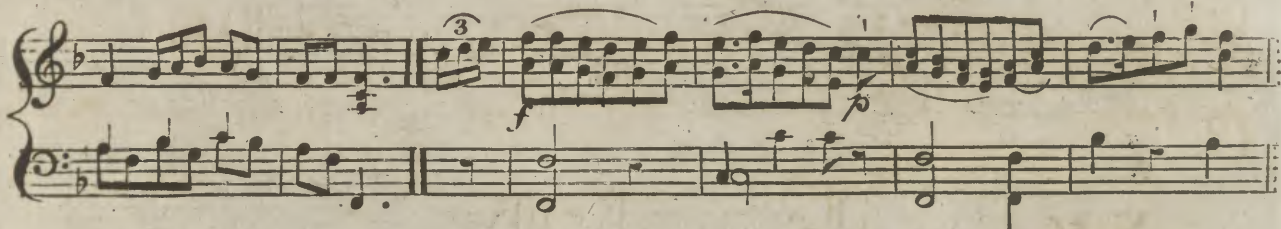
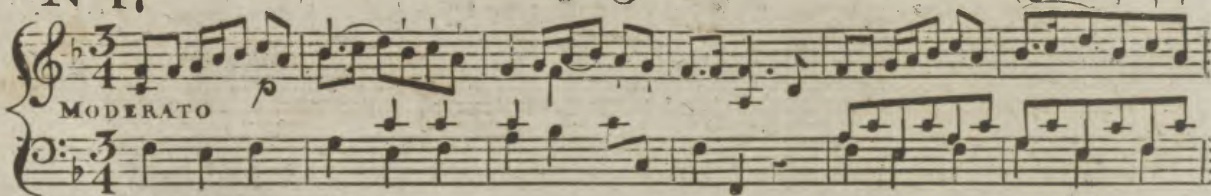
Planxty Reilly — Carolan

PRESTO



N° 47

Moll Sr bh Singlonne The Maid of the Valley



N°48

B'fca n'liom no eiré

I would rather than Ireland

Larghetto *f*

N°49

Yeomn o Reilly'sh Yeap 3/4 1844

John O Reilly the Active

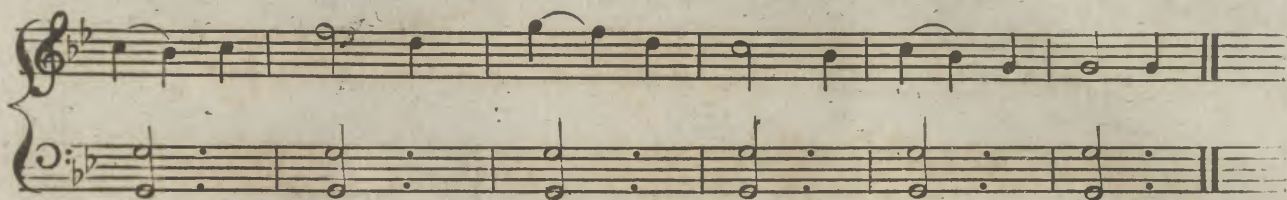
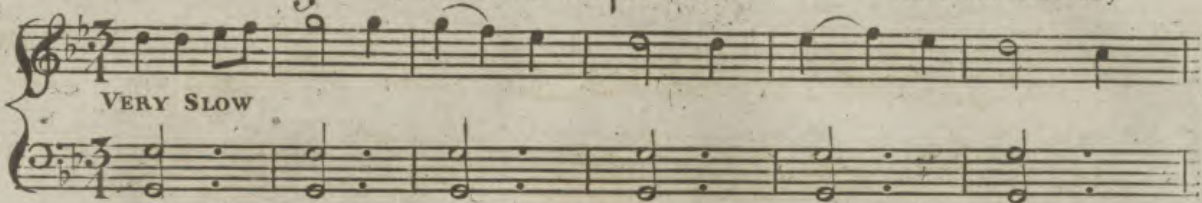
PRESTO

28

N°50

Ir iombo eir &cc

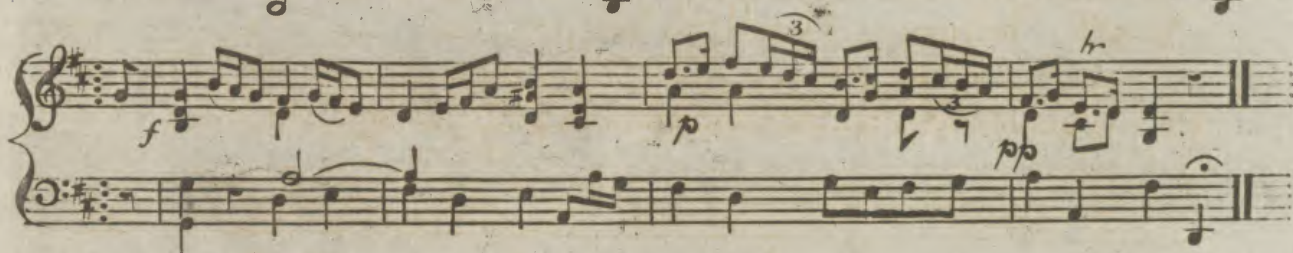
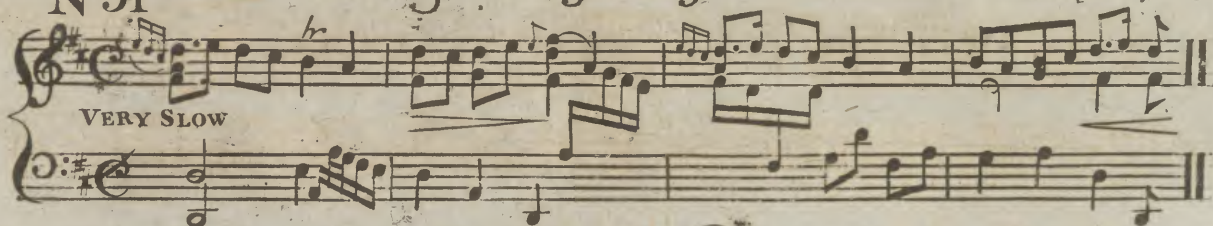
An Irish Lullaby



N°51

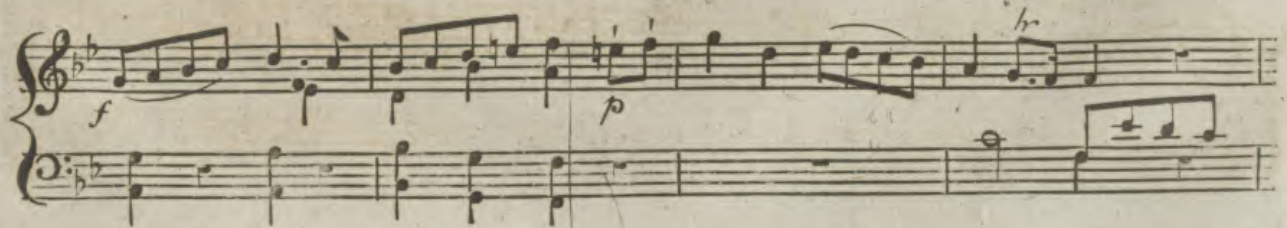
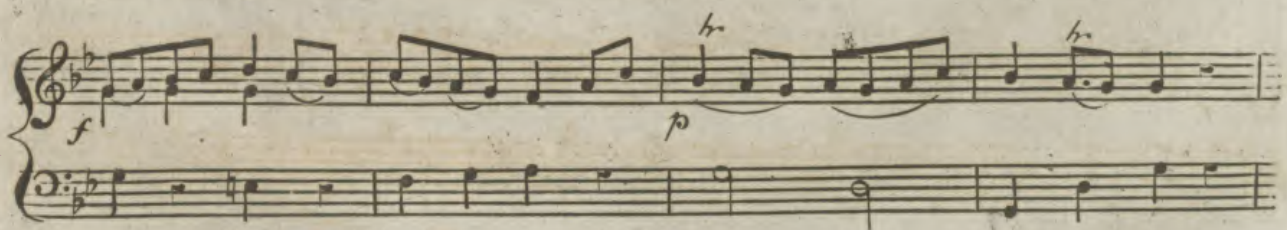
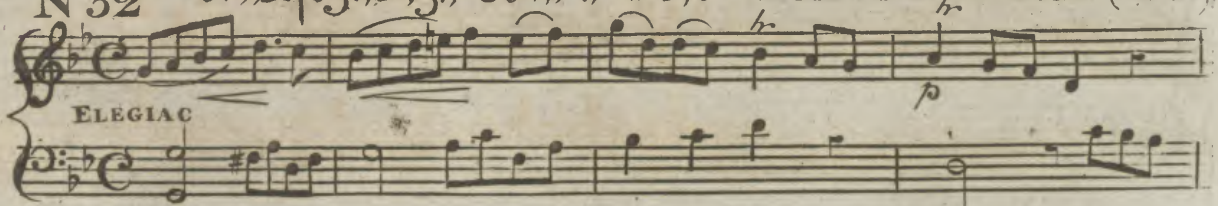
Oz an 13h 013

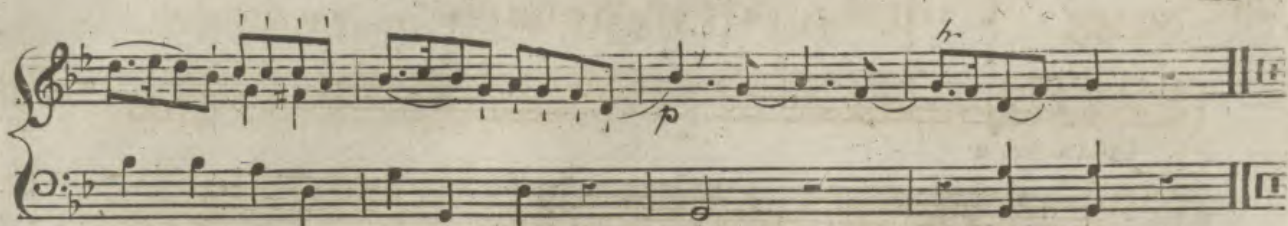
The Bloffom of the Raspberry



N°52 Ma p3n 13h com r neil

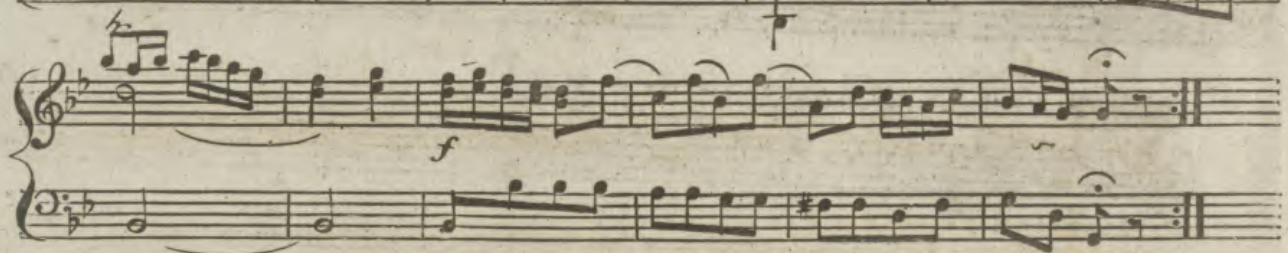
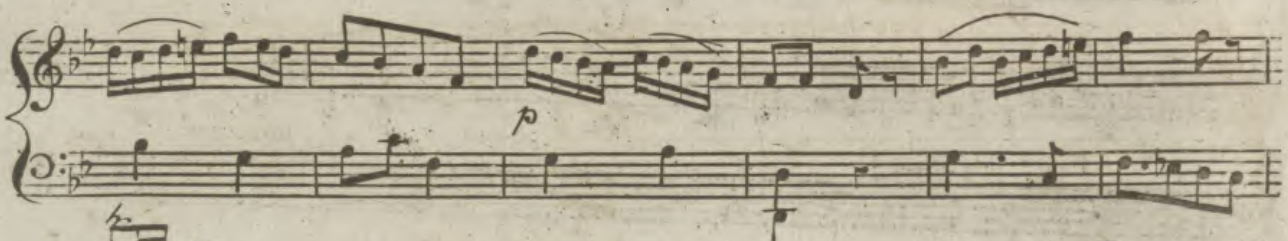
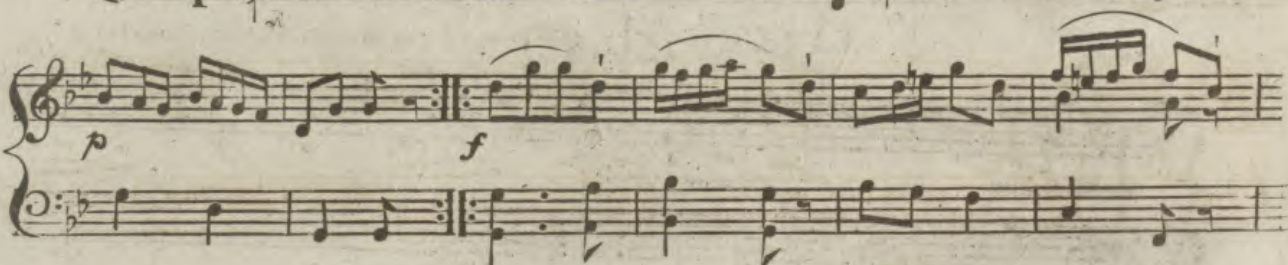
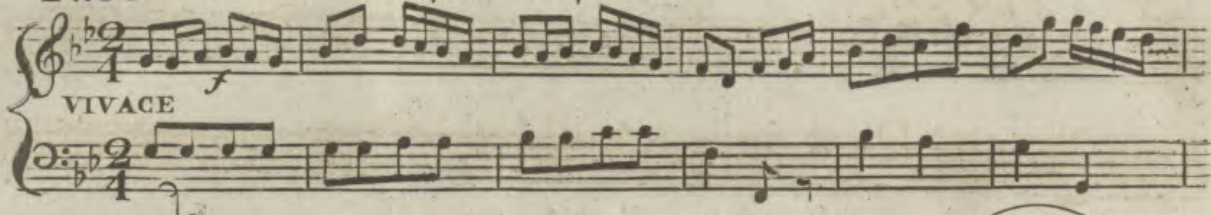
The Lamentation of Owen O'Neil (Carolan)



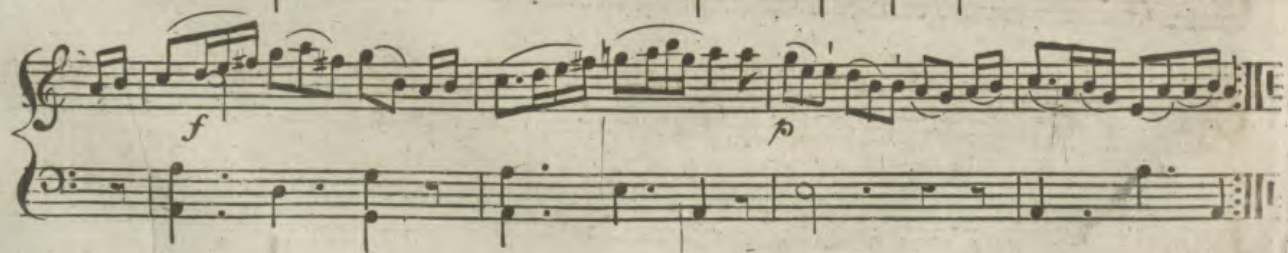
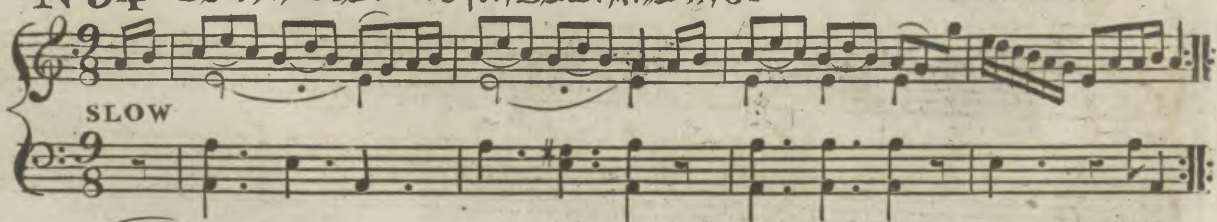


N.53 Anna m ciapm r sa prash

Nanny M^c Dermotroe — Carolan

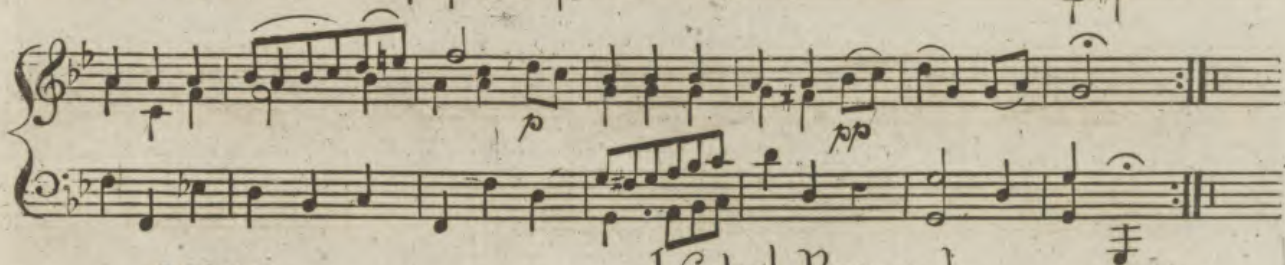
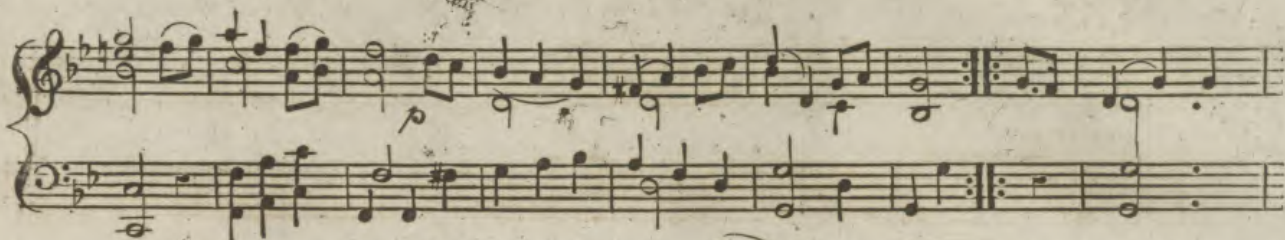
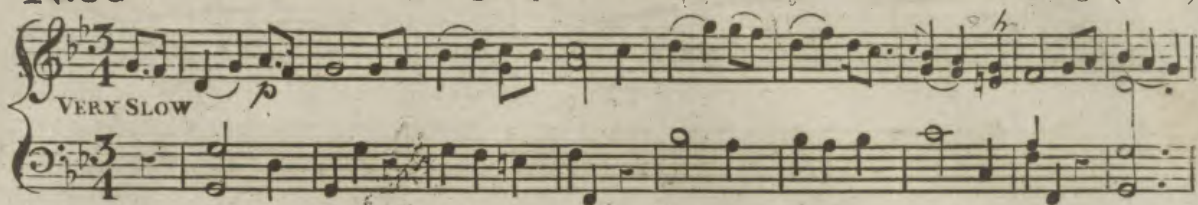


N^o 54 Calm Dear Yern r sa sh ma mbo The Pretty Girl Milking the Cows



N^o.55 Tópilaz oz m Sonach

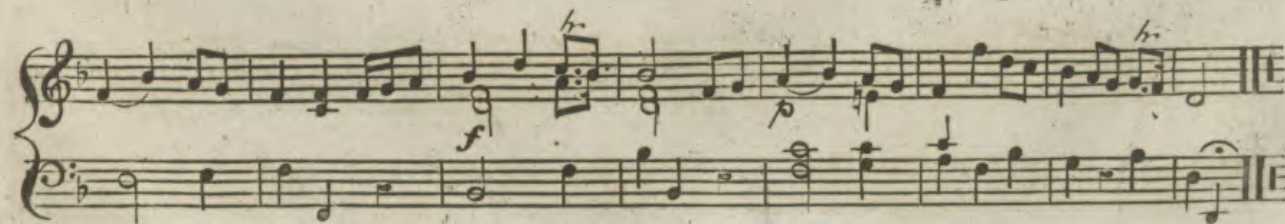
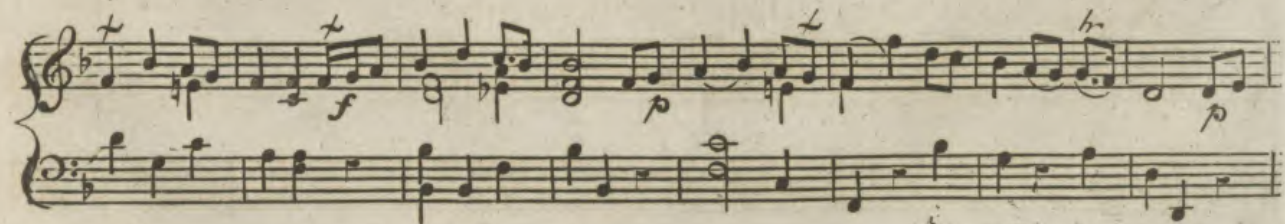
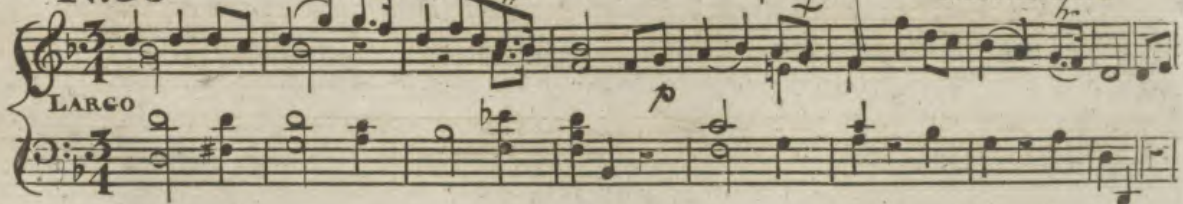
Young Terence M'Donough (Carolan)



N^o.56

Isobal Breach

Isabella Burk



N^o 57 A b'isce tr mo b'halentine.

Have you seen my Valentine

Very Slow

58 Planxty an iohannach

Planxty Johnston (Carolan)

VIVACE

Allegro

musical score for "Bohannon" (N° 59) by Bob Jordan - Carolan. The tempo is marked "Allegro". The score is written for piano (p) and includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (2/4), and dynamic markings (p, f, pp, dim:). The piece concludes with a double bar line and repeat dots.

N^o 60 Samhesdh Yppeas ८८८८ If the Cat had Gold &c.

Languid and Slow

N^o 61 Trzamp fema Yomhpa lry We brought the Summer with us

SPIRITO

ALLEGRO

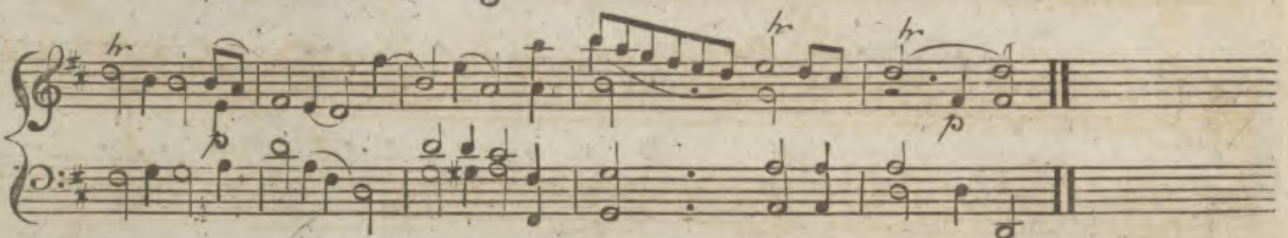
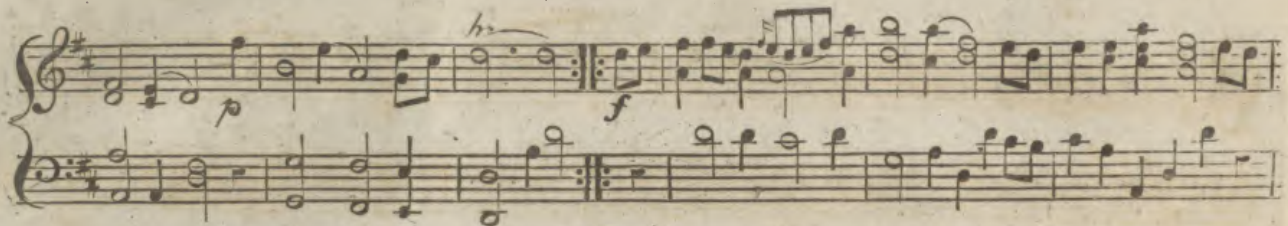
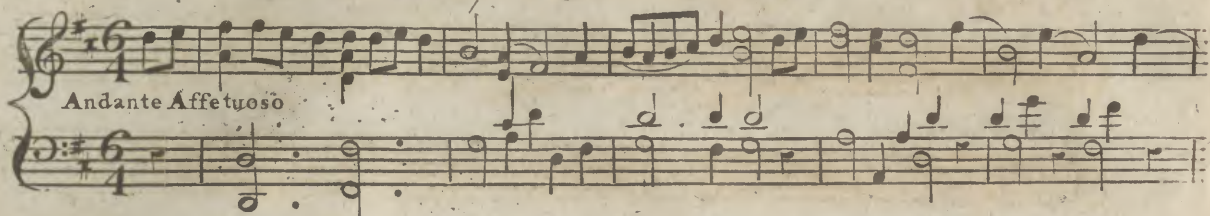
Handwritten musical score for "Tomar' o brpe" by Thomas O'Burk (Carolan). The score is written on eight systems of two staves each, using a treble and bass clef with a key signature of one sharp (F#). The tempo is marked "ALLEGRO". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat signs.

Nº63

Yiz baz 7 Yiz mon

The Little and Great Mountain

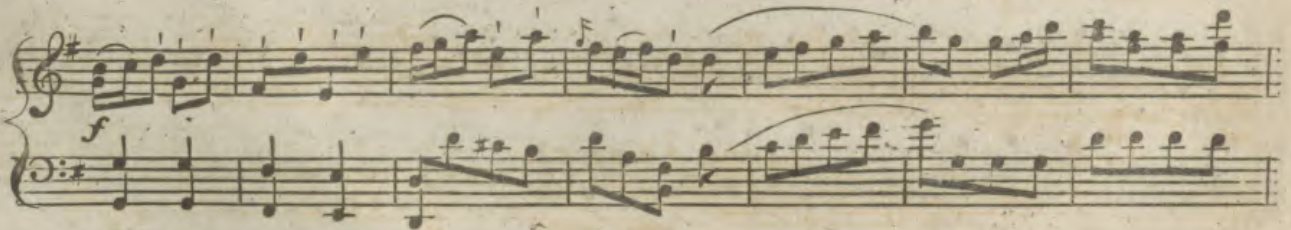
35



Nº64

Planzytz Mc Irbhain

Planxy M^cGuire (Carolus)



Spaine Nivean

Grace Nugent (Carolan)

Musical score for 'Spaine Nivean' by Grace Nugent (Carolan). The score is written for piano in C major, 6/8 time. It consists of six systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features various musical notations including slurs, accents, and dynamic markings like 'f' and 'p'.

Planxty an Sirlanac

Planxty Dillon (Carolan)

Musical score for 'Planxty an Sirlanac' by Planxty Dillon (Carolan). The score is written for piano in D major, 6/8 time. It consists of four systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features various musical notations including slurs, accents, and dynamic markings like 'f' and 'p'.







