

# COMPLETE WORKS OF O'CAROLAN

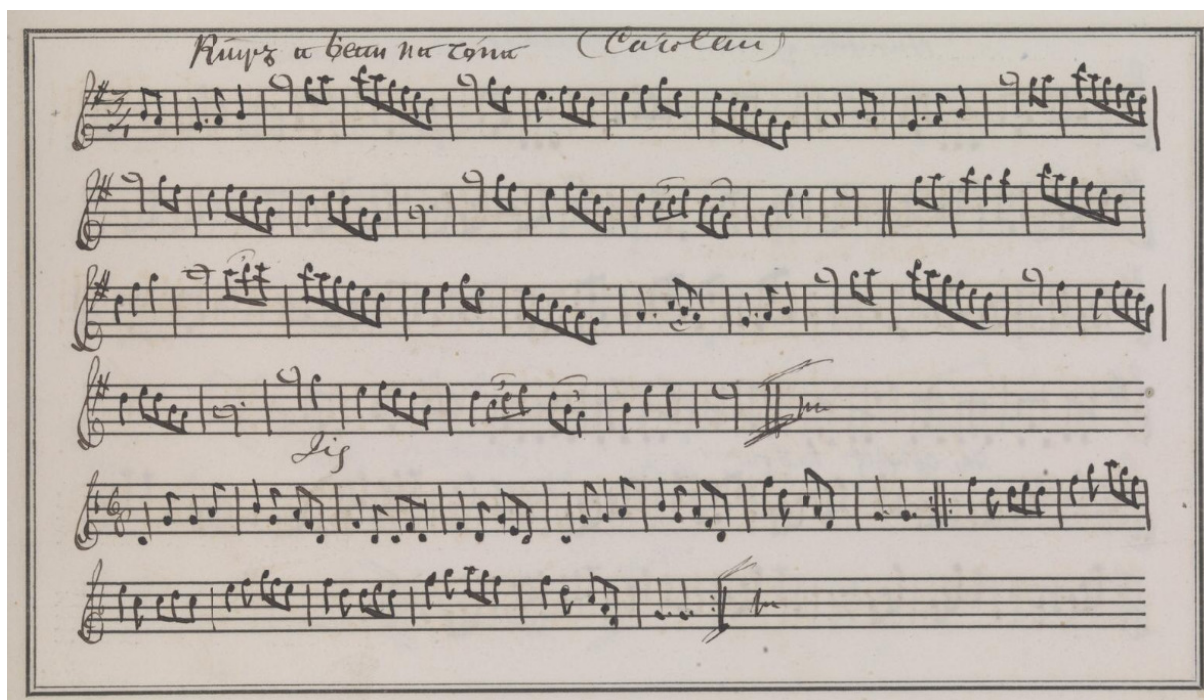
Based on the transcriptions from

## Carolan

The life time and music of an  
Irish Harper

Compiled and published by  
Donal O'Sullivan, 1958

With additional notes from the  
Traditional Tune Archive



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# Abigail Judge = Abigail iin Breitamain - Mrs Judge

Source: Bunting - General Collection of the Ancient Music of Ireland (1796, No. 45, p. 25)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 68, pp. 138-139.

Turlough O'Carolan (1670-1738)

Majestic

5

10

15

20

25

30

# Abigail Judge = Abigail iin Breitmain, Mrs. Judge

Source: O'Neill – Music of Ireland (1903), No. 649

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 68, pp. 138-139.

Turlough O'Carolan (1670-1738)

Animated

The musical score is written in G minor (one flat) and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by a quarter note F4, and continues with a series of eighth and quarter notes. A sharp sign (#) is placed below the staff at the end of the first measure. The second staff continues the melody, with a double bar line after the fourth measure. The third staff concludes the piece with a final cadence. Measure numbers 5, 10, and 15 are indicated above the staves.

# Abigail Judge = Abigail iin Breitmain, Mrs. Judge

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 68, pp. 138-139.

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  Graciously

(1\*) 5 10 15 20 25 30

Piu mosso

Jig

35

# All Alive

Source: Stanford/Petrie (Complete Collection), 1905; No. 450, p. 113.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 181, p. 205.

Turlough O'Carolan (1670-1738)

## Allegretto

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 6/8 time signature. The first measure is marked with a circled asterisk (1\*). The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

1. a.k.a "I'll never gan to the dark celler ne mair"

# All Alive

O'Neill - Dance Music of Ireland: 1001 Gems (1907), No. 295

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 181, p. 205.

The image displays a musical score for the piece "All Alive". It is written in 6/8 time and consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues the melody with a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff continues with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The score includes measure numbers 5, 10, and 15, indicating the progression of the piece. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

# An Irish Dump

Source: Samuel, Anne and Peter Thompson, *The Hibernian Muse* (London, 1787, No. 2, p. 1)  
A version of *The Lament of the Women in the Battle* (Gol na mBan san Ar).

Turlough O'Carolan (1670-1738)

Musical notation for 'An Irish Dump' in G major (one sharp) and common time (C). The piece consists of a single melodic line on a treble clef staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. A first ending bracket labeled '(1\*)' spans the first two measures. Above the staff, there are two ornaments: a fermata-like symbol with a flourish above the third measure, and a similar symbol with a flourish above the eighth measure. The number '5' is written above the staff between the third and fourth measures. The piece concludes with a double bar line.

# An Si Bheag, Si Mhor -- Irish Dump

A version of The Lament of the Women in the Battle (Gol na mBan san Ar).

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

Turlough O'Carolan (1670-1738)

♩ = 120  
Grazioso

This set of words for "Sí Bheag, Sí Mhór" was published by the Irish Text Society in The Poems of Carolan (Amhrain Chearbhallain):

Imreas mór tháinig eidir na ríoghna,  
Mar fhíoch a d'fhás ón dá chnoc sí,  
Mar dúirt an tSíd Mór go mb'fhearr í féin,  
Faoi dhó go mór ná 'n tSíd Bheag.

"Ní raibh tú ariamh chomh uasal linn,  
I gcéim dár ordaíoch i dtuath ná i gcill;  
Beir uainn do chaint, níl suairceas ann,  
Coinnigh do chos is do lámh uainn!"

An tráth chruinnigh na sluaite bhí an bualadh teann,  
Ar feadh na machaireacha anonn 's anall;  
'S níl aon ariamh dár ghluais ón mbinn  
Nár chaill a cheann san ár sin.

"Parlaidh! Parlaidh! agus fáiltim daoibh,  
Sin agaibh an námhaid Charn Chlann Aoidh,  
Ó bhinn Áth Chluain na sluaite díobh,  
'S a cháirde grá dhach, bí páirteach!"

# Banirioginn Na Siobhraca = The Fairy Queen

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 62)

Turlough O'Carolan (1670-1738)

Slow

5 10 15 20 25 30 35 40 45 50 55 60 70 75 80

# Baptist Johnston - Planxty Johnston

Source unclear: Stephen Grier music manuscript collection (Book 3, c. 1883, No. 121, p. 43)?

Turlough O'Carolan (1670-1738)

♩. = 75 **Allegretto**

The musical score is written on a single treble clef staff in 6/8 time. It consists of six lines of music. The first line begins with a treble clef, a 6/8 time signature, and a tempo marking of ♩. = 75 Allegretto. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are some pink annotations on the first few notes. The second line continues the melody. The third line features a first ending bracket over measures 7 and 8, and a second ending bracket over measures 9 and 10. The fourth line continues the melody. The fifth line continues the melody. The sixth line begins with a measure rest for 25 measures, followed by the continuation of the melody. The piece concludes with a double bar line and repeat dots.

# Bentighearna Blainidh = Lady Blaney

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 54)

Turlough O'Carolan (1670-1738)

Andante

5

10

15

20

25

30

35

40

# Bentighearna Blainidh = Lady Blaney

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 54)

Turlough O'Carolan (1670-1738)

Andante

The musical score is written on ten staves of five-line systems. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Andante'. The score begins with a treble clef and a common time signature. The first staff contains measures 1 through 5, with a '5' above the final measure. The second staff contains measures 6 through 9. The third staff begins with a measure rest for 10 measures, followed by measures 11 through 14, with a '10' above the first measure and a '15' above the 15th measure. The fourth staff contains measures 16 through 19, with a '15' above the 15th measure and a double bar line with repeat dots. The fifth staff contains measures 20 through 24, with a '20' above the 20th measure. The sixth staff contains measures 25 through 29, with a '25' above the 25th measure. The seventh staff contains measures 30 through 34, with a '30' above the 30th measure. The eighth staff contains measures 35 through 39, with a '35' above the 35th measure. The ninth staff contains measures 40 through 44, with a '40' above the 40th measure. The piece concludes with a double bar line and repeat dots.

O'Sullivan (1958) notes that the version given in John Mulholland's 1810 collection "is a distinct variant."  
[See:[https://tunearch.org/wiki/Annotation:Lady\\_Blaney](https://tunearch.org/wiki/Annotation:Lady_Blaney)]

# Bentighearna Blainidh = Lady Blany

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 54)

Turlough O'Carolan (1670-1738)

Andante

5

10

15

20

25

30

35

40

# Betty MacNeill

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

$\text{♩} = 50$  **Allegretto**

The musical score consists of five staves of music in treble clef, 2/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 50. The score includes several annotations: a pink trill symbol above the first staff, a '(1\*)' marking below the first staff, a '5' marking at the start of the second staff, a pink trill symbol above the second staff, a '10' marking above the third staff, a '15' marking above the fourth staff, a pink trill symbol above the fourth staff, and a '20' marking above the fifth staff. The music is primarily composed of eighth and sixteenth notes, with some triplet markings.

1. O'Sullivan (1958) records that Betty was the daughter of Captain MacNeill of Ballymascanlon, a few miles north-east of Dundalk,

# Blind Mary = Máire Dhall

## Blind Poll

Source: O'Neill - Music of Ireland (1903), No. 655

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 182.

attr. Turlough O'Carolan (1670-1738)

Very slow

The musical score is written on three staves in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Very slow'. The first staff contains measures 1 through 5, with a measure rest indicated by a pink bracket. The second staff contains measures 6 through 10, with a measure rest indicated by a pink bracket. The third staff contains measures 11 through 15, with a measure rest indicated by a pink bracket. The piece concludes with a double bar line at the end of the third staff.

# Blind Poll = Máire Dhall Blind Mary

Source: J. Clinton – Gems of Ireland: 200 Airs (1841, No. 195, p. 101)

attr. Turlough O'Carolan (1670-1738)

**Affettuoso**

(1\*)

5

10

15

If Carolan did compose the tune, it was probably for another blind harper named Máire Dhall (Blind Mary) who lived in his locality, and whom he undoubtedly knew. Máire Dhall was a professional harper (one of the few women recorded as being in the profession) who taught another blind woman, Rose Mooney, who appeared at the Belfast Harp Meeting of 1792, one of the last gatherings of ancient Irish harpers (Sanger Kinnaird, *Tree of Strings*, 1992).

# Brian Maguire

Turlough O'Carolan (1670-1738)

♩ = 60 **Allegro**

The musical score consists of five staves of music in G minor (one flat) and common time. The tempo is marked 'Allegro' with a quarter note equal to 60 beats per minute. The score includes several trills (tr.) and measure markings (5, 10, 15, 20). The first staff begins with a trill. The second staff starts with a measure number '5' and contains two trills. The third staff has a measure number '10' and ends with a double bar line. The fourth staff has a measure number '15' and a trill. The fifth staff has a measure number '20' and two trills. The piece concludes with a final double bar line.

# Brian Maguire

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 120

The musical score for "Brian Maguire" is presented in six staves of music. The key signature is G minor (one flat). The tempo is marked as ♩ = 120. The first staff begins in common time (C). The second staff starts at measure 5 and includes a change to 2/4 time. The third staff starts at measure 10 and ends with a repeat sign. The fourth staff starts at measure 15. The fifth staff starts at measure 20. The sixth staff concludes the piece with a repeat sign. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

# Bridget Cruise (1st Setting)

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

**Andante**  
♩ = 80

5

10

15

# Bridget Cruise (2nd Setting)

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante Maestoso**

The musical score is written on three staves in treble clef, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andante Maestoso' with a quarter note equal to 80 beats per minute. The melody consists of eighth and sixteenth notes. The second staff starts with a measure rest labeled '5'. It features a triplet of eighth notes marked with a '3' above the notes. The third staff starts with a measure rest labeled '10' and contains another triplet of eighth notes marked with a '3' below the notes. The piece concludes with a double bar line.

# Bridget Cruise (3rd Setting)

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante con motto**

The musical score is written on three staves in treble clef with a 3/4 time signature. The tempo is marked 'Andante con motto' with a quarter note equal to 80 beats per minute. The melody consists of 15 measures. Measure 4 contains a triplet of eighth notes. Measure 5 contains a dotted quarter note. Measure 10 contains a triplet of eighth notes. Measure 15 contains a triplet of eighth notes. The piece concludes with a double bar line.

# Bridget Cruise (4th Setting)

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante**

The musical score is written on six staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The piece consists of 30 measures. Measure numbers 3, 5, 10, 15, 20, 25, and 30 are indicated above the staves. There are several triplet markings (indicated by a '3' below a group of notes) and a trill marking ('tr.') in measure 25. The score concludes with a double bar line at the end of the 30th measure.

# Bumper Squire Jones

Source: O'Neill - Music of Ireland (1903), No. 639.

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 65, pp. 136-137.

Turlough O'Carolan (1670-1738)

**Spirited**

5

10

15

# Bumpers Squire Jones

Source: Samuel, Anne Peter Thompson – The Hibernian Muse (London, 1787, No. 51, p. 31)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 65, pp. 136-137.

Turlough O'Carolan (1670-1738)

5

10

15

*tr.*

*tr.*

# Bumper Squire Jones - Thomas Morres Jones

Source: Donal O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 65, pp. 136-137.  
See also: Samuel, Anne and Peter Thompson The Hibernian Muse(London, 1787, No. 51, p. 31)

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

5

10

15

# Captain Higgins

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper no.57

Turlough O'Carolan (1670-1738)

**Allegretto**  
♩ = 50

5

10

15

20

25 Jig

6/8

# Captain Magan

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 83

5

10

15

# Captain Oakhain

Source: McGlashan - Reels (c. 1786)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 133, p. 173.

Turlough O'Carolan (1670-1738)

The musical score for 'Captain Oakhain' is presented in three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the end of the first line. The second staff starts with a measure number '5' above the first measure, followed by a repeat sign. It continues with eighth and sixteenth notes, including a sharp sign (#) above a note in the fourth measure. The third staff begins with a measure number '10' above the first measure and concludes with a double bar line and repeat dots. The entire piece is written in a single melodic line.

# Captain O'Neill

Source: O'Neill - Dance Music of Ireland: 1001 Gems (1907), No. 499  
Not in O'Sullivan

Turlough O'Carolan (1670-1738)

5

10

# Carlands Devotion = Miss Fetherston

## Carolans Devotion

Source: Daniel Wright – Aria di Camera (London, 1727, No. 42)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 48, p. 128.

Turlough O'Carolan (1670-1738)

Very slow

5

10

15

20

25

30

# Carlans Devotions = Miss Fetherston

Finnegan/Curtin Manuscript (Sliabh Luachra, Co. Cork, mid-19th century, No. 87, p. 39)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 48, p. 128.

Turlough O'Carolan (1670-1738)

$\text{♩} = 100$  **Andante**

(1\*)

5

10

15

20

25

30

1. The ms. predates the introduction of quadrille-based polkas and slides that now characterize the music of Sliabh Luachra region, thought to have been introduced in the latter 19th century.

# Carolans Farewell To Music

Source: John Hall – “A Selection of Strathspeys Reels, Waltzes and Irish Jigs” (c. 1818, p. 16)  
O’Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 188, p. 208.

Turlough O’Carolan (1670-1738)

Slow

5

10

15

20

Printed and sold by John Hall, at his Music Room. Hall (1788-1862) was a music teacher in Ayr, Scotland. His dancing masters kit (a small fiddle) used in his dancing lessons, is still preserved.

# Carolans Maggot

Source: Samuel, Anne and Peter Thompson , The Hibernian Muse(London, 1787, No. 82, p. 51)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 189, p. 208.

Turlough O'Carolan (1670-1738)

1. A 'maggot' was a unit of liquid measure--a dram--though used in the musical sense, a slight melody or plaything (from the Italian maggioletta)

# Carolán's Cap [1]

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 52)

O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 183, p. 205.

See: Planxty Sir Ulick Burke

Turlough O'Carolan (1670-1738)

**Andante**

The musical score is written on three staves in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Andante'. The first staff begins with a quarter rest followed by a quarter note G4. The second staff contains measures 5 through 10, with a double bar line after measure 6. The third staff contains measures 11 through 15, with a double bar line after measure 15. Measure 15 is marked with a red 'tr:' symbol. The piece concludes with a final quarter note G4.

# Carolán's Cap [2]

Source: Joyce - Old Irish Folk Music and Song (1909), No. 707

Turlough O'Carolan (1670-1738)

Mod.

Musical score for Carolán's Cap [2], featuring five staves of music in treble clef with a common time signature (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and ornaments. Measure numbers 5, 10, 15, and 20 are indicated. A trill ornament (tr.) is marked above a note in measure 20. The piece concludes with a double bar line and repeat dots.

# Carolán's Concerto

## Mrs. Power of Coorheen

Source: Bunting - General Collection of the Ancient Music of Ireland (1796, No. 42)  
O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 154, p. 183.

Turlough O'Carolan (1670-1738)

**Allegro**

The musical score is written for a single melodic line in G minor (two flats) and 3/4 time. It consists of eight staves of music. The tempo is marked 'Allegro'. The piece begins with a treble clef, a key signature of two flats, and a common time signature. The first staff contains measures 1 through 5, with a pink highlight on the first measure. The second staff contains measures 6 through 10, with a pink highlight on the eighth measure. The third staff contains measures 11 through 14. The fourth staff, starting at measure 15, contains measures 15 through 19, with a pink highlight on the first measure. The fifth staff, starting at measure 20, contains measures 20 through 24, with a pink highlight on the first measure. The sixth staff, starting at measure 25, contains measures 25 through 29, with a pink highlight on the first measure. The seventh staff, starting at measure 30, contains measures 30 through 34, with a pink highlight on the first measure. The eighth staff contains measures 35 through 38, with a pink highlight on the first measure. The piece concludes with a double bar line and repeat dots.

# Carolán's Cottage

From P. Carew's MSS

Stanford/Petrie (Complete Collection), 1905; No. 670, p. 168.

O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 184, p. 206.

Turlough O'Carolan (1670-1738)

**Andante**

The musical score for "Carolán's Cottage" is written in treble clef with a 3/4 time signature. The tempo is marked "Andante". The piece consists of 36 measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated above the staff. The key signature is one sharp (F#). The melody is characterized by a steady eighth-note pattern with occasional dotted rhythms and rests. The score concludes with a double bar line and repeat dots.

# Carolán's Cup

Source: O'Farrell - Pocket Companion, vol. IV (c. 1810)

O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 185.

Turlough O'Carolan (1670-1738)

Slow

The musical score for "Carolán's Cup" is presented in three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Slow" is placed above the first staff. The music consists of eighth and sixteenth notes, with a triplet marking (tr) above the fourth measure. The second staff continues the melody, featuring a repeat sign (double bar line with two dots) at the end of the first measure of the staff. The third staff concludes the piece with a fermata over the final note. Measure numbers 5, 10, and 15 are indicated above the staves.

# Carolan's Draught

Source: Stanford/Petrie (1905), No. 669 [From Father Walsh MS]  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 186.

Turlough O'Carolan (1670-1738)

5

10

15

20

The air was printed in Petrie's Music of Ireland (1882) with this note: "The following spirited harp melody was obtained from an old MS. music-book sent to me by Father Walsh, P.P. of Sneem, in the county of Kerry [see: [https://tunearch.org/wiki/Annotation:Carolan%27s\\_Draught](https://tunearch.org/wiki/Annotation:Carolan%27s_Draught)]

# Carolán's Fancy Ned Coleman's

Source: Josephine Marsh

Turlough O'Carolan (1670-1738)

♩ = 75 **Andante**

(1\*)

5

10

15

1. a.k.a: O'Carolan's Fancy, Ned Coleman's Jig, O'Connell's Welcome to Parliament, Tommy Mulhaire's Jig

# Carolán's Quarrel With The Landlady

O'Sullivan (Carolán: Life and Times of an Irish Harper), 1958; No. 190, p. 209.

Turlough O'Carolan (1670-1738)

Andante

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It consists of six staves of music. The tempo is marked 'Andante'. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line at the end of the sixth staff.

The melody is contained in the William Forde manuscript, where it is sourced to the volume by P(atríck) Carey, with the alternate title "The Bold Rover." No set of words has been found to accompany the tune, says O'Sullivan and so the nature of the quarrel with the Landlady (i.e. of a tavern) is unknown. It is possible, continues O'Sullivan, that the woman in question was one Bridget Waldron, described as a "niggardly ale-wife," upon whom O'Carolan composed the following "pungent" epitaph (translated from the Irish and printed by Hardiman in *Irish Minstrelsy*, 1831):  
I prithee tombstone, let not Bridget come back whence she came,  
For she would turn your liquor sour and put your house to shame!  
Full many a faultless poet has through her by drought been cursed,  
Now she's buried, devil plague her-and thirst, thirst, thirst!

# Carolán's Rambles To Cashel

Source: Rev. James Goodman music manuscript collection (vol. 2, p. 170)

O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 191, p. 209.

Canon Goodman was a uilleann piper and cleric who in County Cork in the mid-19th century

Turlough O'Carolan (1670-1738)

The musical score is written on four staves in treble clef, 3/4 time, and the key of D major (one sharp). The piece consists of 18 measures. Measure 1 begins with a triplet of eighth notes. Measure 5 contains a repeat sign. Measure 10 is marked with a '10' above the staff. Measure 15 is marked with a '15' above the staff. The piece concludes with a repeat sign in the final measure.

# Carolán's Receipt - Doctor John Stafford,

Source: Samuel, Anne and Peter Thompson, *The Hibernian Muse* (London, 1787, No. 3, p. 2)

In: *A Collection of the most Favorite Compositions of Carolán the Celebrated Irish Bard*

O'Sullivan (Carolán: *The Life, Times and Music of an Irish Harper*), 1958; No. 161, p. 187

Turlough O'Carolan (1670-1738)

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked with a '5' at the beginning. The third staff has a '10' above it. The fourth staff has a '15' above it. The fifth staff has a 'tr.' above it. The sixth staff is marked with a '20' at the beginning. The score concludes with a double bar line and repeat dots.

Other titles: Carolán's Receipt for Drinking, Carlione, Carlionne, Doctor John Stafford, Dochtuir Sean Stafford (An), Planxty Stafford, Stafford's Receipt for Whiskey

# Carolán's Welcome

Source: Ossian p.119 #171 (untitled)

O'Sullivan (Carolán: The Life, Times and Music of an Irish Harper), 1958; No. 171, p. 197 (untitled tune).

Turlough O'Carolan (1670-1738)

The musical score for "Carolán's Welcome" is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is a single melodic line. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. A fermata is placed over the final note of measure 25. A first ending bracket labeled (1\*) spans measures 26 through 30. The piece concludes with a double bar line at the end of measure 30.

1. The G# in bar 24 is often played natural.

# Cathail O Conchubhar = Charles O'Connor

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 21)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 125.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the piece 'Cathail O Conchubhar = Charles O'Connor' by Turlough O'Carolan. The score is written in 6/8 time and consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is composed of eighth and sixteenth notes, with some beamed sixteenth notes. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

# Catherine Martin

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 99, p. 154.

Turlough O'Carolan (1670-1738)

♩ = 110 **Grazioso**

5

10

15

O'Sullivan cites the Hudson ms. as his source (with the wrong title "Ana Ni Mac a Ghabhain. Nancy Smith.")

# Catherine Nowlan

Source: O'Neill - Music of Ireland (1903), No. 652

Turlough O'Carolan (1670-1738)

Slow

(1\*)

5

10

15

Attributed by O'Neill to harper Turlough O'Carolan (1670-1738), although it was not included in Donal O'Sullivan's seminal work on the bard, *Carolan: The Life Times and Music of an Irish Harper* (1958).

1. Bar 5 seems to have a 16th-note D, giving a wrong rhythm. It is transcribed it like bar 14, which is otherwise identical.

# Colonel Irwin

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper??

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegretto**

The musical score for 'Colonel Irwin' is presented on five staves. The first staff begins with a treble clef, a common time signature, and the tempo marking 'Allegretto' with a quarter note equal to 100. The music is written in a single melodic line. Measure numbers 5, 10, and 15 are indicated at the start of their respective staves. Several notes throughout the piece are highlighted with pink stems and heads, indicating specific performance or editorial markings. The piece concludes with a double bar line at the end of the fifth staff.

The jig is O'Sullivan (Carolan: Life, Times and Music of an Irish Harper), vol. 1, 1958; No. 59, p. 195.

# Colonel John Irwin

O'Sullivan (Carolan: Life, Times and Music of an Irish Harper), vol. 1, 1958; No. 59, p. 195.

Turlough O'Carolan (1670-1738)

♩. = 75 **Allegretto**

5

10

15

# Colonel Manus O'Donnell

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958. No. 126, pp. 169-169

Turlough O'Carolan (1670-1738)

♩. = 75

**Allegretto**

5

10

15

20

25

30

# Connor O'Reilly Of Clounish = Conchobhar Ua Raghallaigh Cluann

Source: The Citizen, or, Dublin Monthly Magazine No. 20 (June, 1841, No. 21)  
O'Sullivan (Carolan: The Life, Times, and Music of an Irish Harper), 1958; No. 139, p. 176.

Turlough O'Carolan (1670-1738)

## Brisk and Lively

The musical score is written in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The second staff continues the melody with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. The third staff, starting at measure 10, continues with eighth notes D4-E4, F#4-E4, D4-C#4, and a quarter note B3. A repeat sign is present at the end of the first staff, with a fermata over the final note. A fingering '5' is indicated above the first note of the second staff.

# Constantine Maguire

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper  
[See #178 in this document]

Turlough O'Carolan (1670-1738)

♩ = 120 **Risoluto**

5

10

15

20 25

# Corneul O Hara = Colonel O'Hara

Source: Mulholland – Ancient Irish Airs (1810)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 129, pp. 170–171.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the tune 'Corneul O Hara = Colonel O'Hara'. The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The piece consists of 33 measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated above the staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic and melodic pattern. The piece concludes with a double bar line and repeat dots. A small pink musical note is visible above measure 25.

This is a variant of the tune Edward Bunting transcribed from the playing of Charles Fanning

# Counsellor Dillon

Samuel, Anne and Peter Thompson – The Hibernian Muse (London, 1787, No. 88, p. 54)  
In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 38, p. 123

Turlough O'Carolan (1670-1738)

♩ = 83 **Graciously**

*tr.*

The musical score is written on three staves of a treble clef in 6/8 time. The key signature has one flat (B-flat). The tempo is marked as 83 beats per minute, and the mood is 'Graciously'. The first staff contains measures 1 through 4. The second staff begins at measure 5 and includes a trill annotation (*tr.*) above a note in measure 6, followed by a repeat sign (double bar line with two dots) at the end of measure 6. The third staff begins at measure 10 and concludes with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, with some slurs and a trill.

# Creamonea

Source: Neal, Collection of the Most Celebrated Irish Tunes (1724, p.11)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 192, p. 210.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the tune 'Creamonea'. It is written in 3/4 time and consists of three staves of music. The key signature has one flat (B-flat). The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes. Measure numbers 5, 10, and 15 are indicated above the staves. The score concludes with a double bar line.

# Daniel Kelly

O'Sullivan (Carolan: The Life, Times and Music of and Irish Harper), 1958; No. 70, p. 140.

♩ = 55 **Graciously**

Turlough O'Carolan (1670-1738)

5

10

15

20

25

30

35

tr:

tr:

tr:

tr:

tr:

tr:

tr:

# David Poer, Esqr

"The Hibernian Muse", Part: No. LVIII. p.36

Turlough O'Carolan (1670-1738)

The musical score is written on eight staves in a single system. The key signature is one flat (B-flat) and the time signature is common time (C). The piece consists of 25 measures. Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective staves. Trill ornaments are marked with a red 'tr:' symbol above the notes in measures 18, 20, and 22. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and a double bar line at the end of the piece.

# David Poer, Esqr.

Source: Samuel, Anne Peter Thompson The Hibernian Muse: (London, 1787, No. 58, p. 36)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 153, pp. 192-193.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

# Dermot O Dowd = Diarmaid Ua Dubda

J. Clinton – Gems of Ireland: 200 Airs (1841, No. 136, p. 69)

**Larghetto**

Turlough O'Carolan (1670-1738)

The musical score is written on three staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. The score begins with a treble clef and a 3/4 time signature. The first staff contains the first six measures. The second staff contains measures 7 through 10, with a double bar line and repeat sign after measure 8. The third staff contains measures 11 through 15, ending with a final cadence. Measure numbers 5, 10, and 15 are indicated above the staves. The notation includes various note values, rests, and phrasing slurs.

# Dermot O'Dowd = Diarmaid Ua Dubda

Source: O'Neill - Music of Ireland (1903), No. 653

**Slow**

Turlough O'Carolan (1670-1738)

The musical score is written on two staves in treble clef with a 3/4 time signature. The first staff contains measures 1 through 10, with a measure rest of 5 measures indicated above the staff. The second staff contains measures 11 through 20, with a measure rest of 10 measures indicated above the staff. The key signature is one sharp (F#). The piece concludes with a fermata over the final note.

# Doctor Delany

Samuel, Ann and Peter Thompson's *The Hibernian Muse*; (London. c. 1786)  
O'Sullivan (Carolan: *The Life, Times and Music of an Irish Harper*), 1958; No. 32, p. 119.

Turlough O'Carolan (1670-1738)

$\text{♩} = 30$  Grave



$\text{♩} = 72$  Allegro Graciously



10



30



# Dolly MacDonough

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante con motto**

The musical score for "Dolly MacDonough" is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Andante con motto" with a quarter note equal to 80 beats per minute. The second staff starts with a measure rest of 5 measures. The third staff starts with a measure rest of 10 measures. The fourth staff starts with a measure rest of 15 measures and includes a triplet of eighth notes. The fifth staff starts with a measure rest of 20 measures and ends with a measure rest of 25 measures. The piece concludes with a double bar line.

# Donal O'Brien

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 112, p. 160

Turlough O'Carolan (1670-1738)

The image shows a musical score for the piece 'Donal O'Brien' by Turlough O'Carolan. The score is written in treble clef with a 3/4 time signature. It consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues the melody, starting with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The score includes measure numbers 5, 10, and 15, and ends with a double bar line and a sharp sign (#).

Donal O'Sullivan, in his definitive work on the bard could find no incontrovertible evidence of its origin, and concludes it is "rather doubtful" Carolan composed it (although he did note "Donal O'Brien" is "structurally similar" to an air by the harper called "Mrs. O'Rourke").

Dr. John Hart, Bishop Of Achonry  
= Dochtúir Seán ó Hairt (An)

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 110 Graciously

5

10

15

20

25

30

# Dr. MacMahon, Bishop Of Clogher

Source: John Lee's A Favourite Collection of the so much admired old Irish Tunes, (Dublin, 1780) [O'Sullivan].  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 89, p. 149.

Turlough O'Carolan (1670-1738)

♩ = 100 **Risoluto**

The musical score is written on a single treble clef staff in 6/8 time. It consists of six lines of music. The first line begins with a treble clef, a 6/8 time signature, and the tempo marking '♩ = 100 Risoluto'. The melody is composed of eighth and sixteenth notes. The second line starts with a measure rest labeled '5' and contains two red 'tr' markings above the first and second measures. The third line has a measure rest labeled '10' above the first measure. The fourth line has a measure rest labeled '15' above the first measure and a red 'tr' marking above the second measure. The fifth line continues the melody. The sixth line starts with a measure rest labeled '20' and concludes with a double bar line. The piece ends with a final cadence.

# Dr. O Connor

Source: Samuel, Anne Peter Thompson The Hibernian Muse (London, 1787, No. 94, p. 58)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 119, pp. 164-165.

Turlough O'Carolan (1670-1738)

The musical score for 'Dr. O Connor' is presented in a single system with seven staves. The key signature is one flat (B-flat) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective staves. Trill ornaments, marked with a red 'tr.' symbol, are placed above the notes in measures 25 and 30. The score concludes with a double bar line at the end of the seventh staff.

# Edmond MacDermott Roe

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 85, p. 147

Turlough O'Carolan (1670-1738)

$\text{♩} = 90$  **Allegro Graciously**

The musical score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked "Allegro Graciously" with a quarter note equal to 90 beats per minute. The piece consists of 28 measures. Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective lines. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several grace notes. The piece concludes with a double bar line at the end of the 28th measure.

# Edward Corcoran = Éamonn Ua Corcáin

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper?

Turlough O'Carolan (1670-1738)

♩ = 80 **Allegretto**

The musical score is written for a single melodic line in treble clef, 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 80 beats per minute. The score consists of six staves of music. The first staff begins with a treble clef, a flat key signature, and a 6/8 time signature. The second staff is marked with a '5' at the beginning. The third staff has a '10' above it. The fourth staff has a '15' above it. The fifth staff features a triplet of eighth notes marked with a '3' above it. The sixth staff is marked with a '20' at the beginning and contains several eighth-note ornaments (marked with a '7' above them). The piece concludes with a double bar line and repeat dots.

# Edward Dodwel

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 55 **Allegro Graciously**

The musical score is written on four staves in treble clef with a common time signature (C). The tempo is marked 'Allegro Graciously' with a quarter note equal to 55 beats per minute. The key signature has one sharp (F#). The score consists of four staves of music. The first staff contains the first five measures. The second staff begins with a pink 'tr.' marking above the first measure and a '5' above the second measure, indicating a trill. The third staff begins with a '10' above the first measure. The fourth staff begins with a '15' above the first measure. The piece concludes with a double bar line and repeat dots.

# Eleanor Plunkett

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 150.

Turlough O'Carolan (1670-1738)

The musical score for "Eleanor Plunkett" is written in treble clef, 3/4 time, and the key of D major (one sharp). The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G5. A measure rest of 5 measures is indicated above the staff. The piece concludes with a double bar line and repeat dots. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, and F#5, followed by a quarter rest and a quarter note G5. A measure rest of 10 measures is indicated above the staff. The piece concludes with a double bar line and repeat dots.

# Elevation, The

In; A Favourite Collection of the so much admired old Irish Tunes, (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 194, pp. 210-211.

Turlough O'Carolan (1670-1738)

(1\*)

10

Poco piu mosso

15

20

25

30

35

40

1. Source mm 6-7-8: |b3c' d'3e'|d'4 d'/c'/b3|c'/b/a3 b/a/g3|

# Elizabeth MacDermott Roe

Source: Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper

Turlough O'Carolan (1670-1738)

♩ = 85 **Andante espressivo**

The musical score consists of three staves of music in G major (one sharp). The tempo is marked 'Andante espressivo' with a quarter note equal to 85 beats per minute. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10, with fingerings '1' and '2' indicated above the first two measures, and a measure repeat sign at the end of the staff. The third staff contains measures 11 through 15, with a measure repeat sign at the end of the staff.

# Elizabeth Nugent

Source: The Bunting manuscripts (Library of Queen's University, Belfast)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 109, p. 159.

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  **Allegretto**

5

10

15

20

25

30

35

40

# Eoin O Moradh = John Moore

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 103, p. 156.

Turlough O'Carolan (1670-1738)

The musical score is written for a single melodic line in G minor (one flat) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff is marked with a '5' at the beginning. The third staff is marked with a '10' above the first measure. The fourth staff is marked with a '15' above the first measure. The fifth staff is marked with a '20' above the first measure. The sixth staff concludes the piece with a double bar line. The melody is characterized by eighth and sixteenth notes, with some rests and a final cadence.

# Eveleen's Bower

Source: O'Neill - Music of Ireland (1903), No. 642  
Not in O'Sullivan

attr. Turlough O'Carolan (1670-1738)

Moderate

5

10

15

The words to "Eveleen's Bower" are by Thomas Moore (1779-1852), printed in his Irish Melodies (1808-34) with music set by Sir John Stevenson, and begin:

Oh! weep for the hour,  
When to Eveleen's bower,  
The Lord of the Valley with false vows came;  
The moon hid her light,  
From the heavens that night,  
And wept behind her clouds o'er the maiden's shame.

# Fanny Dillon

Source: Neal – Collection of the Most Celebrated Irish Tunes (1724, p. 28)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 37, pp. 122-123.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

# Fanny Dillon

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 37, pp. 122-123.  
See: [https://tunearch.org/wiki/Fanny\\_Dillon](https://tunearch.org/wiki/Fanny_Dillon) [other versions are in 4/4 time]

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  **Graciously**

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It begins with a tempo marking of 110 and the instruction 'Graciously'. The piece consists of 30 measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. The notation includes slurs, triplets, and various note values. There are some pink annotations: a note on the first staff and a double bar line on the second staff.

Donal O'Sullivan reconstructed the tune in 3/4 time from the Neal's 1726 publication, which he says "misquotes" the tune in common time. Other versions (collected by Bunting's assistant and by Bunting himself from harper Patrick Quinn) are in 3/4 time, but are not as complete as the Neal's tune. Additionally, O'Sullivan used the words set to the tune to help with the adaptation.

# Fanny Dillon By Carrolan

Source: Daniel Wright – Aria di Camera (London, 1727, No. 7) being A Choice Collection of Scotch, Irish and Welsh Airs for the Violin and German Flute by the following masters Mr. Alex. Urquhart of Edinburgh, Mr. Dermot O'Connar of Limrick, Mr. Hugh Edwards of Carmarthen

Turlough O'Carolan (1670-1738)

Very slow

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Very slow'. The score consists of seven lines of music, with measure numbers 5, 10, 15, 20, and 25 indicated at the beginning of their respective lines. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several slurs and ties. The piece concludes with a double bar line at the end of the seventh line.

# Fanny Power Mrs. Trench

Source: Bunting – Ancient Music of Ireland (1840, No. 67, p. 49)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 155, p. 184

Turlough O'Carolan (1670-1738)

**Distinctly and Gracefully**

The musical score is written on three staves in G major (one sharp) and 6/8 time. The first staff contains measures 1 through 5, with a measure rest above the fifth measure. The second staff contains measures 6 through 10, with a measure rest above the eighth measure. The third staff contains measures 11 through 15, with a measure rest above the thirteenth measure. The piece concludes with a final cadence in the third staff.

# Father Brian MacDermott Roe

Source: The manuscript collection of Edward Bunting  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 84, p. 146.

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante**

5

10

15

# Frank Palmer

Source: Smollet Holden - Collection of favourite Irish Airs (London, c. 1841; p. 19)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 146, p. 179.

Turlough O'Carolan (1670-1738)

Moderately Quick

5

10

15

20

# General Wynne

Source: Stanford/Petrie (1905, No. 986) Notes: No. 976, p. 249  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 170.

Turlough O'Carolan (1670-1738)

Musical score for 'General Wynne' in C major, 3/4 time. The score consists of seven staves of music. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr.' and measure numbers 5, 10, and 15. The piece concludes with a double bar line and repeat dots.

# George Reynolds, Esq.

Source: Mulhollan - Selection of Irish and Scots Tunes (Edinburgh, 1804, p. 6)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 157, p. 185.

Turlough O'Carolan (1670-1738)

**Allegro**

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody starts with a quarter note G4, followed by an eighth note F4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3. A measure rest is indicated by a vertical line. The second staff continues the melody with a quarter note G3, followed by an eighth note F3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2. A measure rest is indicated. The third staff begins with a measure rest, followed by a quarter note G2, an eighth note F2, and then a series of eighth notes: E2, D2, C2, B1, A1, G1. A measure rest is indicated. The fourth staff continues the melody with a quarter note G1, followed by an eighth note F1, and then a series of eighth notes: E1, D1, C1, B0, A0, G0. A measure rest is indicated. The score includes a trill (tr) above the first measure of the second staff. Measure numbers 5, 10, and 15 are marked above the staves. The piece concludes with a double bar line and repeat dots.

# Gerald Dillon

Edward Bunting, General Collection of Ancient Irish Music (Dubin, 1796)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 36.

Turlough O'Carolan (1670-1738)

♩. = 90 **Vivace**

5

10

15

tr.

20

# Grace Nugent

Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper No. 110, p. 159.

Turlough O'Carolan (1670-1738)

♩ = 50

**Allegretto**

*tr:*

*tr:*

5



10



20



# Grace Nugent By Carralan

Source: Neal – Collection of the Most Celebrated Irish Tunes (1724, p. 26)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 110, p. 159.

Turlough O'Carolan (1670-1738)

The musical score is written in G major (one sharp) and consists of five staves. The first staff begins with a treble clef and a key signature of one sharp. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A red 'tr.' annotation is placed above the F#4 note, and a '5' is placed above the E4 note. The second staff continues the melody with notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. It features two first and second endings, indicated by '1' and '2' above the staff. The third staff starts at measure 10 with notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The fourth staff starts at measure 15 with notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. It has two red 'tr.' annotations above the first and second measures. The fifth staff starts at measure 20 with notes: G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. It also features two first and second endings, indicated by '1' and '2' above the staff.

# Henry MacDermott Roe (1st Setting)

Source for notated version: the George Petrie manuscript collection [O'Sullivan].  
Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper No. 78, p. 144.

Turlough O'Carolan (1670-1738)

♩. = 90 **Allegro**

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked 'Allegro' with a quarter note equal to 90 beats per minute. The score consists of five staves of music. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The second staff contains a measure with a '5' above it, indicating a fifth finger fingering. The third staff features a triplet of eighth notes marked with a '3' below. The fourth staff starts with a measure number '10' on the left and ends with another triplet marked with a '3' below. The fifth staff begins with a measure number '15' and concludes with a double bar line. The music is characterized by its rhythmic complexity and melodic ornamentation.

# Henry MacDermott Roe (2nd Setting)

Source: Edward Bunting manuscripts

Donal O'Sullivan, Carolan: The Life, Times and Music of an Irish Harper, No. 79, p. 144.

Turlough O'Carolan (1670-1738)

♩ = 50 **Allegretto**

The musical score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto' with a quarter note equal to 50 beats per minute. The piece consists of 20 measures. The first measure starts with a common time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings: the first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The piece concludes with a double bar line and repeat dots.

# Henry MacDermott Roe (3rd Setting)

Source: O'Sullivan (Carolan: The Life, Times, and Music of an Irish Harper), 1958, No. 80, p. 145.

Turlough O'Carolan (1670-1738)

♩ = 120 **Allegro**

The musical score is written on four staves in treble clef with a common time signature (C). The tempo is marked as Allegro with a quarter note equal to 120 beats per minute. The score consists of 18 measures. The first staff contains measures 1-4. The second staff contains measures 5-8, with a measure rest (two dots) above the first measure. The third staff contains measures 9-12, with a measure rest above the first measure. The fourth staff contains measures 13-18, with a measure rest above the first measure. There are some pink annotations: a bracket under a note in measure 7, a note in measure 8, and a note in measure 13.

# Inghin Ni Pudhar = Fanny Power

Source: Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 51)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 155, p. 184.

Turlough O'Carolan (1670-1738)

**Vivace**

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '10'. The fourth staff begins with a measure rest labeled '15'. There are two red trill ornaments above the second and third measures of the first staff. The piece concludes with a double bar line and repeat dots.

# Irish Mad Song

Samuel, Anne and Peter Thompson, The Hibernian Muse (London, 1787, No. 45, p. 28)  
In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

Turlough O'Carolan (1670-1738)

♩ = 40      **Slow**

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a tempo marking of 'Slow' and a quarter note equal to 40 beats. The second staff starts at measure 5 and includes a trill annotation (tr) above a note and a fermata (˘) over a note. The third staff starts at measure 10 and includes a trill annotation (tr) above a note and a measure number '15' at the end of the staff.

This melody, which appears in Thompson's Hibernian Muse (1786) is the well-known "Believe Me if All Those Endearing Young Charms" in 6/8 time.

# Isabella Burk = Isiabal Ni Buaircac

Source: Bunting - General Collection of the Ancient Music of Ireland (1796, No. 56)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 12.

Turlough O'Carolan (1670-1738)

**Largo**

The musical score is written in a single system with four staves. The key signature has one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Largo'. Measure numbers 5, 10, 15, and 20 are indicated above the staves. Trill markings (tr.) and fermata markings (~) are placed above specific notes in measures 2, 4, 6, 8, 12, 14, 16, 18, and 20. The piece concludes with a double bar line at the end of the fourth staff.

# Isabella Burke = Isiabal Ni Buaircac

Source: O'Neill - Music of Ireland (1903), No. 654

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 12.

attr. Turlough O'Carolan (1670-1738)

Slow

The image shows a musical score for a piece titled 'Isabella Burke = Isiabal Ni Buaircac'. The score is written on two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The tempo marking 'Slow' is placed above the first staff. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. A measure number '5' is placed above the fifth measure of the first staff. The second staff continues the melody, with measure numbers '10' and '15' placed above the tenth and fifteenth measures respectively. The piece concludes with a double bar line at the end of the second staff.

# Ishabele Burk = Isiabal Ni Buaircac

Source: John and William Neale's A Collection of the most Celebrated Irish Tunes  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 12.

Turlough O'Carolan (1670-1738)

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of three staves of music. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 15. The music features various ornaments (trills) and triplets. Measure numbers 5, 10, and 15 are indicated above the staves.

Bunting did not attribute the melody to O'Carolan, although Pigot and Hardiman did. Donal O'Sullivan (1958) notes that Hardiman (who is considered reliable) believed "Isabella Burke," "Thomas Burke," and "Planxty Burke" were "composed for a respectable family of that name near Castlebar." No record of the name Isabella appears in O'Carolan's time in any of the genealogies of the major Burke families in the area, and it is not known who she might be.

# James Betagh

First published in: John and William Neale's Collection of the Most Celebrated Irish Tunes (Dublin, 1742).?  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 4, pp. 104-105.

Turlough O'Carolan (1670-1738)

$\text{♩} = 100$  **Risoluto e Vivace**

5 10 15 20 25 30 35 40 45

*tr.* **Jig** **Vivace**

50

55

60

65

The melody was first printed in John and William Neale's *Collection of the Most Celebrated Irish Tunes* (Dublin, newly dated to 1742). O'Sullivan gives that the Betaghs were an old Irish family who had been forced to move from Leinster to Connacht by the Settlement under Cromwell. The tune was composed for James Betagh of Drimhill, who married Fanny Dillon, for whom O'Carolan composed another air.  
[[https://tunearch.org/wiki/Annotation:James\\_Betagh](https://tunearch.org/wiki/Annotation:James_Betagh)]

# James Crofton

Source: A Favourite Collection of the so much admired old Irish Tunes  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 23, p. 115.

Turlough O'Carolan (1670-1738)

$\text{♩} = 55$  **Allegro ma non troppo**

5

10

15

20

# James Daly

Source: Samuel, Anne and Peter Thompson: The Hibernian Muse(London, 1787, No. 74, p. 46)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 31, pp. 118-119

Turlough O'Carolan (1670-1738)

♩ = 105 **Vivace**

(1\*)

5

1 2

10

15

# John Drury (1st Setting)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 42

Turlough O'Carolan (1670-1738)

♩ = 100 **Vivace**

5

10

15

20

25

# John Drudy [2nd setting]

John William Neal's c. 1726 issuing of the compositions of Carolan (Dublin)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 43

Turlough O'Carolan (1670-1738)

The musical score is written in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A measure rest follows, then a quarter note C5. A double bar line is present. The third staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A quarter note G4 is marked with a pink slur. The fourth staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A quarter note G4 is marked with a pink slur. The score ends with a double bar line.

(1\*)

5

10

15

20

*tr.*

1. There is no key signature in the Neal's printing.

# John Jameson

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 61, p. 124.

Turlough O'Carolan (1670-1738)

♩ = 90 **Con spirito**

5

10

15 *tr:*

**Chorus**

20

25

30

O'Sullivan (1958) believes the subject of the composition to have been John Jameson of Sligo, who died in 1728, and that Carolan probably wrote the song for his marriage.

# John Jones

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 63, p. 135.

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  **Molto grazioso**

5 s

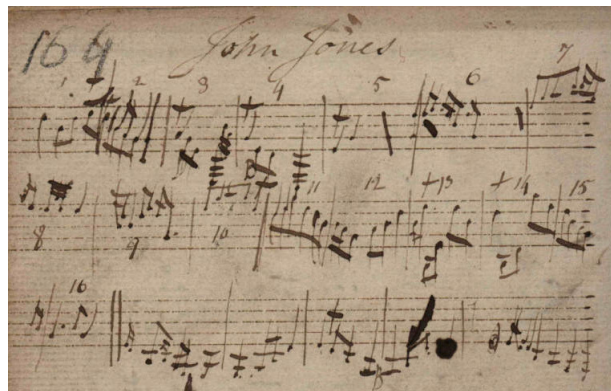
10

15 s s

20 s s

25 tr. tr.

30 s



# John Kelly

Source: O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 72.

Turlough O'Carolan (1670-1738)

♩ = 95 **Allegro Grazioso**

The musical score is written in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a tempo marking of ♩ = 95 and the tempo name **Allegro Grazioso**. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Measure numbers 5, 10, and 15 are indicated at the start of their respective staves. Several notes throughout the piece are highlighted in pink, including the first note of measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15. The piece concludes with a double bar line at the end of the fourth staff.

# John Kelly

Samuel, Anne and Peter Thompson The Hibernian Muse Book: (London, 1787, No. 55, p. 33)

A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 72.

Turlough O'Carolan (1670-1738)

♩. =90 **Allegro**

The musical score is written on three staves in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music consists of eighth and sixteenth notes. Measure numbers 5, 10, and 15 are indicated above the staves. A trill (tr) is marked above a note in measure 15. The piece concludes with a double bar line and repeat dots.

O'Neill (Music of Ireland), 1903 appears as "Planxty Miss Burke"

# John MacDermott = Séán Mac Diarmada

Source: Henry Hudson (1798-1889) Manuscript

Source: The Citizen, or, Dublin Monthly Magazine, 1841

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 86, p. 147.

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegretto**

5

(1\*)

10

1. The trills only appear on the The Dublin Monthly Magazine version

# John Moore = Eoin O Moradh

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 103, p. 156.

Turlough O'Carolan (1670-1738)

$\text{♩} = 70$  **Vivace**

5

*tr.* 10

15

20

**Poco piu mosso** 25

6/8

# John Nugent

Source: Samuel, Anne Peter Thompson – The Hibernian Muse (London, 1787, No. 1, p. 1)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 107, p. 158

Turlough O'Carolan (1670-1738)

$\text{♩} = 80$  **Allegretto** *tr.*

5

10

15

20 *tr.*

# John O'Reilly The Active = Sean Ua Ragallaig Clisteac

Source: O'Neill - Music of Ireland (1903), No. 645

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 141, p. 177.

Turlough O'Carolan (1670-1738)

The image shows a musical score for the tune 'John O'Reilly The Active'. It is written in 6/8 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff continues the melody, featuring a repeat sign at the end. The third staff starts with a measure marked '10' and continues the melody. The fourth staff starts with a measure marked '15' and concludes the piece with a double bar line and repeat dots. There are two first endings: the first is marked '(1\*)' and the second is marked '(2\*)'.

Composed by blind Irish harper Turlough O'Carolan (1670-1738), according to Chicago flute player and collector Francis O'Neill, apparently relying on the assertion of Hardiman, who maintained that it had been composed by the bard for members of 'the great Cavan family' of O'Reilly. O'Sullivan (1958) included the air in his seminal work on O'Carolan, but concluded that there was no significant evidence that it had been composed by the harper. Collector Edward Bunting (1773-1843), who is the sole printed source, collected the tune from ancient harper Arthur O'Neill, but does not attribute the melody to anyone.

[[https://tunearch.org/wiki/Annotation:John\\_O%27Reilly\\_the\\_Active](https://tunearch.org/wiki/Annotation:John_O%27Reilly_the_Active)]

1. Thomas Moore used the melody as the vehicle for his song "Oh! Think not my spirits are always as light," published in *Irish Melodies*, vol. 1 (1808).
2. The 2nd part has a repeat at the end but not at the beginning.

# John Peyton

Source: Hugh O'Beirne, piper, 1846, Ballinamore, Co. Leitrim, via William Forde  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 149, p. 181

Turlough O'Carolan (1670-1738)

The image shows a musical score for the piece "John Peyton". It consists of two staves of music written in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The first staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. It includes a triplet of eighth notes marked with a "3" and a fingering of "5". The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line. The piece is attributed to Turlough O'Carolan (1670-1738) and is sourced from Hugh O'Beirne (1846) and William Forde O'Sullivan (1958).

# Katherine O'More

## O'Moore's Fair Daughter - Port Athol - Seabhac na hÉirne

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 134, p. 173.

Turlough O'Carolan (1670-1738)

♩ = 75      **Moderato**

(1\*)

5

10

15

20

25

29

30

The tune was almost universally attributed to Rory Dall by the harpers at the Belfast Harp Festival in 1792, who also knew it was Dall's "Port Atholl". O'Sullivan demonstrated that the bard's song celebrates the wedding of Charles O'Donnell, son of Colonel Manus O'Donnell (County Mayo), to Katherine O'More, niece by marriage of Conor O'Reilly of Ballinlough (County Westmeath). By her marriage she became the sister-in-law of Anne MacDermott Roe (Mrs. Anne MacDermott Roe) and Hugh O'Donnell (Hugh O'Donnell).

Carolan often used an older tune, to write new words for. An example of this is "Seabhac na hÉirne" ("the Hawk of Ballyshannon") which is a poem to Katherine O'More. It uses the tune "Port Atholl" by Ruaidhri Ó Catháin (c. 1570 - c. 1650).

# Kean O'Hara = Cupan Ui hEaghra O'Hara's Cup

Joyce - Old Irish Folk Music and Songs (1909), No. 675

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 130, p. 171

Turlough O'Carolan (1670-1738)

♩ = 100

**Allegretto**

(1\*)

5

10

15

20

Were I blessed in sweet Aran  
Or Carlingford shade,  
Where ships swiftly sailing  
With claret and mead,  
Diffusing soft pleasure  
And glee to each heart,  
Still the cup of O'Hara  
Would greater impart.

1. Composed by Turlough O'Carolan. "The Irish words of this song, composed by Carolan in honour of his friend Kean O'Hara of Nymphsfield, Co. Sligo, will be found in Hardiman's Irish Minstrelsy,

# Kean O' Hara (2nd Setting)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 131, p. 172.

Turlough O'Carolan (1670-1738)

**Allegretto**

5

10

15 tr: tr:

20 25

30 tr:

35 40

# Kean O'Hara (3rd Setting)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 132, p. 172.

attr. Turlough O'Carolan (1670-1738)

The musical score is written on three staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The first staff contains measures 1 through 5, featuring a triplet of eighth notes in measure 3 and a triplet of eighth notes in measure 5. The second staff contains measures 6 through 10, with a triplet of eighth notes in measure 10. The third staff contains measures 11 through 15, with a triplet of eighth notes in measure 15. The piece concludes with a double bar line at the end of measure 15.

# Kitty Maginnis

Source: Mulholland - Ancient Irish Airs (Belfast, 1810)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 94, p. 151.

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  Graciously

The musical score for 'Kitty Maginnis' is presented in a single system with seven staves. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Graciously' with a quarter note equal to 110 beats per minute. The score begins with a treble clef and a key signature of one flat. The melody is written in a single line across seven staves. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

# Lady Athenry

Source: O'Neill – Music of Ireland (1903), No. 686

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 1, p. 103.

Turlough O'Carolan (1670-1738)

**Grazioso**  
♩. = 100

(1\*)

5

10

15

20

25

30

1. Also found in O'Neill's Music Of Ireland (The 1850) as #686

# Lady Bermingham [first setting]

Source: Bunting's Ancient Music of Ireland (1809)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 2, pp. 103-104

Turlough O'Carolan (1670-1738)

♩ = 120 **Andantino**

5

10

15

20 **Allegro assai** ♩ = 110

28

# Lady Bermingham [2nd setting]

Source for notated version: Bunting's Ancient Music of Ireland (1809) [O'Sullivan].  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 2, pp. 103-104

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante**

The image shows two staves of musical notation in treble clef, 3/4 time. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of ♩ = 80 Andante. The melody starts with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes. A pink circle highlights a specific note in the second measure. The second staff begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. The melody continues with eighth and quarter notes, ending with a double bar line and repeat dots. A '5' is written above the final measure of the second staff.

# Bentighearna Blainidh = Lady Blany

Source: John Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 54)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 5, p. 106.

Andante

5

10

15

20

25

30

35

40

# Lady Blaney

Source: Bunting – Ancient Music of Ireland (1840, No. 61, p. 45)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 5, p. 106.

Turlough O'Carolan (1670-1738)

Moderately Quick and Lively

5

10

15

20

25

30

35

# Lady Blayney

Source: Unidentified

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 5, p. 106.

Turlough O'Carolan (1670-1738)

♩ = 62 **Allegro**

5

10

15

20

25

30

35

40

# Lady Dillon

Samuel, Anne and Peter Thompson, *The Hibernian Muse* (London, 1787, No. 96, p. 60)  
In: *A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard*  
O'Sullivan (Carolan: *The Life, Times, and Music of an Irish Harper*, 1958; No. 35, p. 121.

Turlough O'Carolan (1670-1738)

$\text{♩} = 60$  **Allegro Graciously**

1. Further research [see O'Sullivan, 1958; Appendix to the 2001 edition, p. 347] finds an expanded version of the whole piece (i.e. an extra sixteen bars in the jig section) in the MacLean-Clephane manuscript. This is a harper's manuscript noted by a student of harper Cornelius Lyons, who knew O'Carolan personally. The title of the piece in the manuscript is "Miss Dillon of Loch Glen, Roscommon," which seems to confirm Carolan's dedicatee was Lord and Lady Dillon's daughter. Francis wed young and, unfortunately, died young, at the age of eighteen. [[https://tunearch.org/wiki/Annotation:Lady\\_Dillon](https://tunearch.org/wiki/Annotation:Lady_Dillon)]

# Lady Gethin

O'Sullivan (Carolan: The Life, Times, and Music of an Irish Harper), 1958; No. 51, p. 129.

Turlough O'Carolan (1670-1738)

♩ = 100 *Allegretto*

The musical score for "Lady Gethin" is presented in three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 100 *Allegretto*. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. A measure number "5" is placed above the fifth measure. The second staff continues the melody, featuring a repeat sign (double bar line with two dots) at the end of the first measure. A measure number "10" is placed above the tenth measure. The third staff concludes the piece with a final double bar line and repeat dots. A measure number "15" is placed above the fifteenth measure.

# Lady Laetitia Burke

Bunting (Ancient Music of Ireland), 1808; p. 55. Complete Collection of Carolan's Irish Tunes, 1984; No. 10, p. 30.  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 10, pp. 108-109.

Turlough O'Carolan (1670-1738)

$\text{♩} = 100$  **Larghetto**

5

10

15

20



# Lady Wrixon

Source: P.M. Haverty – One Hundred Irish Airs vol. 1 (1858, No. 74, p. 31)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 169, p. 192

Turlough O'Carolan (1670-1738)

**Allegro**

5

10

15

Collector George Petrie was of the opinion that the air, while not among O'Carolan's best compositions, is nevertheless "scarcely one [that is] more thoroughly Irish in its structure and tone of sentiment. In this, we have no inequalities in the time of the parts; and none of the ambitious, wandering imitations of the Italian gigas, so common in his compositions of that class."

# Lament For Charles Maccabe

Source: Stanford/Petrie - The Complete Petrie Collection of Ancient Irish Music, No. 1022 (1905)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 209.

Turlough O'Carolan (1670-1738)

The musical score is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a key with one sharp (F#). The second staff continues the melody, with a measure rest of 7 measures indicated above the staff. The third staff concludes the piece with a double bar line. Measure numbers 5, 10, and 15 are marked above the staves.

# Lament For Owen O'Rourke

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 212, p. 223.

Turlough O'Carolan (1670-1738)

The image shows a musical score for the piece 'Lament For Owen O'Rourke'. It consists of two staves of music written in a single system. The key signature is one flat (B-flat) and the time signature is common time (C). The first staff begins with a treble clef and contains 10 measures of music. The second staff begins with a treble clef and contains 10 measures of music. A pink double-headed arrow is positioned above the 10th measure of the second staff, with the number '10' written to its right. The piece concludes with a double bar line and repeat dots.

# Lament For Owen Roe O'Neill

Source: O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 211, pp. 222-223.

Turlough O'Carolan (1670-1738)

**Andante Maestoso**

5

10

15

# Lament For Sarsfield [1]

O'Neill (Music of Ireland: 1850 Melodies), 1903; No. 433, p. 76  
Not in O'Sullivan?

Turlough O'Carolan (1670-1738)

5

10

15

# Lament For Sir Ulick Burke = Marbhna Uillioic Búrca

Source: O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 206, p. 221.

Turlough O'Carolan (1670-1738)

*Andante*

5

10

tr: tr:

Composed by blind Irish harper Turlough O'Carolan (1670-1738) on the occasion of the death of Ulick Burke, 3rd Baronet of Glinsk, County Galway, in 1708.

[[https://tunearch.org/wiki/Annotation:Lament\\_for\\_Sir\\_Ulick\\_Burke](https://tunearch.org/wiki/Annotation:Lament_for_Sir_Ulick_Burke)]

# Lament For Terence MacDonough

Source: John William Neal - Collection of the Most Celebrated Irish Tunes (Dublin, 1724)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 210, p. 222.

Turlough O'Carolan (1670-1738)

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece consists of five staves of music. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line at the end of the fifth staff.

# Lamentation Of Owen Roe O'Neill

Source: O'Neill – Music of Ireland (1903), No. 626

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 211, pp. 222–223.

Turlough O'Carolan (1670-1738)

Slow

The image displays a musical score for the piece 'Lamentation Of Owen Roe O'Neill'. It consists of four staves of music, all in treble clef and 6/8 time. The key signature is one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is written in a slow tempo. The second staff continues the melody. The third staff features a pink 'tr.' marking above the final measure. The fourth staff includes pink dots under the first two measures and a pink '~' marking above the final measure. The score concludes with a double bar line and repeat dots.

# The Landlady

Source: Music manuscripts of collector George Petrie  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 196, p. 212.

Turlough O'Carolan (1670-1738)

The musical score for 'The Landlady' is presented in three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The melody starts with a quarter rest followed by a dotted quarter note, then continues with a series of eighth and quarter notes. A measure number '(1\*)' is placed below the first measure. The second staff begins with a measure number '5' and continues the melody. The third staff begins with a measure number '10' and ends with a measure number '15'. The music concludes with a double bar line.

The words, not the air, were attributed to O'Carolan, although O'Sullivan believes the air was likely his as well.

1. The words, not the air, were attributed to O'Carolan, although O'Sullivan believes the air was likely his as well.  
Similarities to The Rose Tree.

# Lastrumpony -- Langstrom's Pony

Source: Oswald Caledonian Pocket Companion, Book 11 (1760, p. 123)

attr. Turlough O'Carolan (1670-1738)

♩ = 90 **Brisk**

1. Not by O'Carolan? One of the oldest continuously played jigs in the Irish repertoire, although the tune may possibly be of Scots origin, However, "Langstrom Pony" appears a decade or two prior to Scottish versions in an Irish publication, John and William Neal's (A Choice Collection of Country Dances with their Proper Tunes, Dublin, 1726) as "Lastrum Pone" in a seven-part setting. Other titles: Capaillín Langstern -- The Langstrom Pony -- Langstern Pony -- Langstram Pony -- Lostrum Ponia -- Lanstrum Poney Lastrum Pone -- Lanxtrum Pony -- Draught of Ale -- Farrell's Pipes -- The Fourpenny Girl -- Grania's Welcome Home -- The Priest's Leap -- Saddle the Pony -- Sweet Tibby Dunbar -- Irish Lostrum Ponia -- Lastrum Pony  
 [See more details at: [https://tunearch.org/wiki/Annotation:Langstrom%27s\\_Pony](https://tunearch.org/wiki/Annotation:Langstrom%27s_Pony)]

# Loftus Jones

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 64, p. 136.

Turlough O'Carolan (1670-1738)

$\text{♩} = 75$  **Allegretto**

5

10

15

20

25

30

35

40

# Loftus Jones

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 64, p. 136.

Turlough O'Carolan (1670-1738)

*Allegretto*

5

10

15

20

25

30

35

40

# Lord Dillon

O'Sullivan (Carolan: The Life, Times and Music of an Ancient Harper), 1958; No. 34, pp. 120-121.

Turlough O'Carolan (1670-1738)

$\text{♩} = 55$  Graciously

The musical score for "Lord Dillon" is presented in seven staves of music. The key signature is G minor (one flat) and the time signature is common time (C). The tempo is marked "Graciously" with a quarter note equal to 55 beats per minute. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective staves. The music consists of eighth and sixteenth notes, with some triplets and a repeat sign at measure 20. There are some handwritten annotations in pink, including a bracket under a note at measure 25 and a note at measure 30.

# Lord Gallaways Lamentation

Source: A Collection of the most Celebrated Irish Tunes2 p.2b

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 208, p. 221.

attr. Turlough O'Carolan (1670-1738)

The musical score is written on three staves in treble clef, 3/4 time, with a key signature of one flat (B-flat). The first staff contains measures 1 through 5, with a trill (tr.) above the fifth measure. The second staff contains measures 6 through 10, with a trill (tr.) above the eighth measure. The third staff contains measures 11 through 20, with trills (tr.) above measures 13 and 16, and measure numbers 15 and 20. The piece concludes with a double bar line and repeat dots.

May not be by O'Carolan

# Lord Inchiquin

Source: Edward Bunting manuscripts [O'Sullivan].

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 58.

Turlough O'Carolan (1670-1738)

♩ = 110 *Graciously ma con anima*

The musical score for "Lord Inchiquin" is presented in a single system with six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 110 and the performance instruction is "Graciously ma con anima". The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, and 40. Trills are indicated by the symbol "tr:" above certain notes. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Composed by blind Irish harper Turlough O'Carolan (1670-1738) in honor of the young 4th Earl of Inchiquin, William O'Brien (1694-1777), who became Grandmaster of the Freemasons of England in 1726.

# Lord Louth

Source: Charles and Samuel Thompson's The Hibernian Muse;

In: A Collection of Irish Airs, including the Most Favourite Compositions of Carolan, (London, c. 1786)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 77, p. 143.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for 'Lord Louth' is presented in six staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a tempo marking of '♩ = 75 Allegretto'. A red 'tr.' annotation is placed above the first measure. The second staff starts with a measure rest labeled '5'. The third staff has a measure rest labeled '10' and a red 'tr.' annotation above the final measure. The fourth staff has a measure rest labeled '15' and a red 'tr.' annotation above the final measure. The fifth staff has a measure rest labeled '20'. The sixth staff concludes the piece with a double bar line.

# Lord Massereene

Mulholland (Collection of Ancient Irish Airs), 1810; pp. 18-19.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 100, pp. 154-155.

Turlough O'Carolan (1670-1738)

$\text{♩} = 50$  **Allegretto**

The musical score for "Lord Massereene" is presented in a single system with eight staves of music. The key signature is G minor (one flat) and the time signature is common time (C). The tempo is marked "Allegretto" with a quarter note equal to 50 beats per minute. The score begins with a treble clef and a common time signature. The first staff contains measures 1 through 4. The second staff, starting with a measure number of 5, contains measures 5 through 9. The third staff, starting with a measure number of 10, contains measures 10 through 14. The fourth staff, starting with a measure number of 15, contains measures 15 through 19. The fifth staff, starting with a measure number of 20, contains measures 20 through 24. The sixth staff, starting with a measure number of 25, contains measures 25 through 29. The seventh staff, starting with a measure number of 30, contains measures 30 through 34. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

# Lostrum Ponia - Lastrumpony

Samuel, Anne and Peter Thompson – The Hibernian Muse Book: (London, 1787, No. 87, p. 54)  
A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

Turlough O'Carolan (1670-1738)

(1\*)

5

# Luke Dillon

Source: John William Neale's A Collection of the Most Celebrated Irish Tunes proper for the violin, German flute and hautboy (Dublin, c. 1724)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; p. 123.

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegretto**

The musical score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The piece consists of seven staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music is primarily composed of eighth and sixteenth notes. Fingerings are indicated by numbers 5, 10, 15, 20, 25, 30, 35, and 40. There are several triplets marked with a '3' over the notes. Some notes are highlighted in pink, possibly indicating specific performance techniques or ornaments. The piece concludes with a double bar line.

# Mabel Kelly = Maible ni Cealluidh

John William Neal (A Collection of the Most Celebrated Irish Tunes), 1724; p. 14.  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 73, p. 141.

Turlough O'Carolan (1670-1738)

♩ = 85 **Poco andante**

The musical score is written on seven staves of five-line treble clefs. The time signature is 3/4. The tempo is marked 'Poco andante' with a quarter note equal to 85 beats per minute. The key signature is one flat (B-flat). The score consists of 33 measures. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective staves. A red trill ornament is placed above the eighth measure of the third staff. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

# Madam Maxwell

Samuel, Anne and Peter Thompson, The Hibernian Muse Book: (London, 1787, No. 57, p. 35)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 101, p. 155.

Turlough O'Carolan (1670-1738)

(1\*)

5

10

15

20

tr.

# Madam Maxwell

Source: Bunting – Ancient Music of Ireland (1840, No. 93, pp. 68-69)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 101, p. 155.

Turlough O'Carolan (1670-1738)

The musical score for 'Madam Maxwell' is presented in five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs are used to group notes, and accents are placed over several notes. A 'tr.' marking is visible above a note in the third staff. The score concludes with a double bar line at the end of the fifth staff.

# Maighistreas Ni Neill = Mrs. O'Neill

## Mrs O'Neal

Source: Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 57)

O'Sullivan (Carolan: The Life, Time or Music of an Irish Harper), 1958; No. 136, p. 174.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

# Major Shanly

Book: Samuel, Anne Peter Thompson – The Hibernian Muse (London, 1787, No. 17, p. 11)  
In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 160, pp. 186-187.

Turlough O'Carolan (1670-1738)

The musical score for 'Major Shanly' is presented in five staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes several ornaments, marked with a red 'tr.' symbol, and specific fingerings indicated by numbers 5, 10, 15, 20, and 25. The music concludes with a double bar line.

# Margaret Malone

Edward Bunting's A General Collection of the Ancient Irish Music (1796, p. 20)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 98, p. 153.

Turlough O'Carolan (1670-1738)

♩ = 37 **Andantino**

The musical score consists of six staves of music in treble clef, 3/4 time. The tempo is marked 'Andantino' with a quarter note equal to 37 beats. The key signature is one flat (B-flat). The score includes several trills (tr.) and a fingering '5' above a note. The music concludes with a repeat sign and a fermata.

# Maurice O'Connor [3]

A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

In: Samuel, Anne Peter Thompson - The Hibernian Muse (London, 1787, No. 44, p. 27)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 117, p. 163.

Turlough O'Carolan (1670-1738)

Musical score for Maurice O'Connor [3], featuring a single melodic line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The score consists of eight staves of music, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several trills marked with a red 'tr:' symbol. The piece concludes with a double bar line at the end of the eighth staff.

# Maurice O'Connor

Source: Samuel, Anne Peter Thompson The Hibernian Muse (London, 1787, No. 44, p. 27)

A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 117, p. 163.

Turlough O'Carolan (1670-1738)

The image displays a musical score for Maurice O'Connor's 'The Hibernian Muse'. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is organized into seven staves, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several trill ornaments (tr:) marked in red above specific notes in measures 1, 4, 11, 14, 22, 24, 26, 29, and 32. The piece concludes with a double bar line at the end of the seventh staff.

# Maurice O'Connor. Second Air

O'Sullivan (Carolan: The Life, Times, and Music of an Irish Harper), 1956; No. 116, p. 163.

Turlough O'Carolan (1670-1738)

*Andante grazioso*

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line. The second staff starts with a measure number '5' at the beginning. The third staff has a measure number '10' above the first measure. The fourth staff has a measure number '15' above the first measure. The piece concludes with a double bar line at the end of the fourth staff.

Maurice O'Connor was the head, in Carolan's day, of the O'Connor's of Offaly [D. O'S]

# Mervyn Spratt, Esq.

Samuel, Anne Peter Thompson The Hibernian Muse (London, 1787, No. 98, p. 62)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 156, p. 184.

Turlough O'Carolan (1670-1738)

5

10

15

tr.

# Michael O'Connor (1st Setting)

Source: John William Neal(e)'s [Volume of the compositions of Carolan], Dublin ca.1712  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 120, p. 165.

Turlough O'Carolan (1670-1738)

**Con brio**

5

10

15

20

25

tr:

# Miss Crofton

O'Sullivan (The Life Times and Music of an Irish Harper), 1958; No. 25, pp. 116-117.

Turlough O'Carolan (1670-1738)

$\text{♩} = 80$  **Andante**

5

1 2

10

tr:

This MS melody is a variant of "Lady Iveagh" and is often attributed to Irish harper Turlough O'Carolan, on the assumption it is written in his style

# Miss Fetherston, Carolan's Devotion Irnaidh Carbollan

Source: Edward Bunting MS  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 48, p. 128.

Turlough O'Carolan (1670-1738)

♩ = 60 **Poco andante**

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of six staves of music. The tempo is marked 'Poco andante' with a quarter note equal to 60 beats. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated at the beginning of their respective staves. Trill ornaments (tr.) are placed above certain notes in measures 10, 15, 25, and 30. The piece concludes with a double bar line at the end of the sixth staff.

Miss Featherstone invited the bard to visit her house and admonished him to pray for her at church, and O'Carolan said, "Could I withdraw my Devotion from yourself, I would obey; but I will make the best effort I can. Adieu, adieu." The harper did not make it to church, however, but instead used the time to compose this song for her.  
[[https://tunearch.org/wiki/Annotation:Carolan%27s\\_Devotion](https://tunearch.org/wiki/Annotation:Carolan%27s_Devotion)]

# Miss Goulding

From John O'Daly's MSS

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 52, p. 130.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for "Miss Goulding" is presented in three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Allegretto" with a quarter note equal to 75 beats per minute. The music starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A measure rest is followed by eighth notes Bb4, A4, G4, and F4. The piece continues with a series of eighth and sixteenth notes, including a measure with a fingering "5" above the staff. The second staff begins with a repeat sign, followed by eighth notes G4, A4, Bb4, and C5. A measure rest is followed by eighth notes Bb4, A4, G4, and F4. A fingering "10" is placed above the staff. The third staff continues with eighth notes G4, A4, Bb4, and C5. Two measures with a red "tr:" annotation above the staff are followed by a measure with a red "tr:" annotation and a fingering "15" above the staff. The piece concludes with eighth notes G4, A4, Bb4, and C5.

# Miss MacDermott

## The Princess Royal -- The Arethusa

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 87.

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegretto**

5

10

15

20

#

Lavish notes found at: [https://tunearch.org/wiki/Annotation:Princess\\_Royal\\_\(1\)\\_The](https://tunearch.org/wiki/Annotation:Princess_Royal_(1)_The)

Other titles: Arethusa (The), Bean-Priunsa Riogda, Beanphrionsa Rioghamhuil, Brian the Brave, Gaelic League March -- Miss MacDermott, Inion Nic Diarmada, Nelson's Praise, Port Shean tSeain, Rodney's Glory The New Princess Royal

# Miss MacMurray

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 90, p. 149.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for "Miss MacMurray" is presented in four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Allegretto" with a quarter note equal to 75 beats per minute. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff starts with a measure rest labeled "5". The third staff starts with a measure rest labeled "10". The fourth staff starts with a measure rest labeled "15". The piece concludes with a double bar line and repeat dots.

O'Sullivan (1958) could find no information on the subject of this air, which is not attributed to O'Carolan in Bunting's manuscript. However, O'Sullivan (1958) says it "is not uncharacteristic of his style".

# Miss Margt. Browns Favourite - Planxty Browne

Source: Aird – Selection of Scotch, English, Irish and Foreign Airs (vol. 4, 1796, No. 167, p. 63)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 180, p. 201 (untitled air)

Turlough O'Carolan (1670-1738)

5

10

15

20

# Miss Murphy

Source: Samuel, Anne Peter Thompson The Hibernian Muse(London, 1787, No. 76, p. 47)  
O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 105, p. 157.

Turlough O'Carolan (1670-1738)

♩ =70 **Allegretto**

5

10

15

20

# Miss Noble

Source: John Lee - A Favourite Collection of the so much admired old Irish Tunes (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 106, p. 157.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

5

10

tr: tr: 15

20 tr:

# Morgan Macgann = Morgan Megan

Source: A Collection of the most Celebrated Irish Tunes 2 p.3b  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 92.

Turlough O'Carolan (1670-1738)

The musical score is written on six staves in G major (one sharp) and 6/8 time. The piece consists of 36 measures, with measure numbers 5, 10, 15, 20, 25, and 30 marked at the beginning of their respective staves. The melody is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line at the end of the sixth staff.

# Morgan Magan

Source: Unidentified

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 92.

Turlough O'Carolan (1670-1738)

The musical score for "Morgan Magan" is presented in six staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score begins with a treble clef and a 2/4 time signature. The first staff contains measures 1 through 5, with a measure rest indicated by the number '5' above the staff. The second staff continues with measures 6 through 9. The third staff starts at measure 10 and ends with a double bar line and repeat dots, with measure 15 marked above. The fourth staff begins with a repeat sign and continues through measure 20. The fifth staff continues from measure 21 to 25. The sixth and final staff starts at measure 26 and concludes with a double bar line and repeat dots, with measure 30 marked above.

# Mr. Malone

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No.

Turlough O'Carolan (1670-1738)

$\text{♩} = 100$  **Allegretto**

The musical score for 'Mr. Malone' is presented in a single system with six staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score begins with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staff. The piece concludes with a double bar line at the end of the sixth staff.

# Mr. Michael Connor

Source: Mulhollan - Selection of Irish and Scots Tunes (Edinburgh, 1804, p. 10)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 121, p. 166.

Turlough O'Carolan (1670-1738)

**Larghetto**

5

tr: tr: tr: tr:

10

7

15

20

tr:

25

# Mr. Michael Connor - Michael Ward

Source: Mulhollan - Selection of Irish and Scots Tunes (Edinburgh, 1804, p. 10)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 121, p. 166.

Turlough O'Carolan (1670-1738)

**Larghetto**

The musical score is written in treble clef, 2/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Larghetto'. The score includes various musical notations such as eighth and sixteenth notes, rests, and trills. Trills are indicated by a 'tr:' symbol above the notes. Measure numbers 5, 10, 15, 20, and 25 are placed at the beginning of their respective staves. The piece concludes with a double bar line and a sharp sign on the final note of the seventh staff.

# Mr. O'Connor

First appearing in Dublin publishers John and William Neal's collection of c. 1721.  
O'Sullivan (Carolan: The Life, Times and Music of a Irish Harper), 1958; No. 113.

Turlough O'Carolan (1670-1738)

The musical score for 'Mr. O'Connor' is presented in a single melodic line on a treble clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The piece consists of 48 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 marked at the beginning of their respective lines. The notation includes eighth and sixteenth notes, rests, and a fermata over the final measure. There are also some decorative markings, such as a tilde (~) above the 10th measure and a pinkish-red flourish above the 15th measure.

# Mr. O'Conor (jig Part)

O'Sullivan (Carolan: The Life, Times and Music of a Irish Harper), 1958; No. 113.

Turlough O'Carolan (1670-1738)

♩ = 75

**Vivace ma non troppo**

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'Vivace ma non troppo' with a quarter note equal to 75 beats per minute. The score includes measure numbers 5, 10, 15, 20, 25, and 30. A pink squiggle is placed above the notes in measures 15, 16, and 17. A pink squiggle is also placed above the notes in measure 31. The text 'Edited second part' is written below the staff starting at measure 20. The piece concludes with a double bar line at the end of the seventh staff.

# Mr. Waller

John Lee's A Favourite Collection of the so much admired old Irish Tunes, (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 166.

Turlough O'Carolan (1670-1738)

## Allegretto

♩ = 100

5

10

15

20

25

30

35

40

45

Mrs. Anne MacDermott Roe  
Nancy McDermot, -- Planxty Nancy McDermott.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 82.

Turlough O'Carolan (1670-1738)

♩ = 110 **Allegro**

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Allegro' with a quarter note equal to 110 beats per minute. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff is marked with a measure number '5'. The third staff is marked with a measure number '10'. The fourth staff is marked with a measure number '15'. The fifth staff is marked with a measure number '20' and a red 'tr.' (trill) symbol above the first measure. The piece concludes with a double bar line at the end of the fifth staff.

# Mrs. Cole

Source: Stanford/Petrie (1905), No. 716

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958. No.15

Turlough O'Carolan (1670-1738)

$\text{♩} = 60$  **Allegro**

The musical score for "Mrs. Cole" is presented in a single system with seven staves of music. The piece is in 3/4 time, marked "Allegro" with a tempo of 60 beats per minute. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Several measures are marked with a red "tr:" symbol, indicating trills. Measure numbers 5, 10, 15, 20, 25, and 30 are placed at the beginning of their respective staves. The score concludes with a double bar line at the end of the seventh staff.

# Mrs. Costello

Complete Collection of Carolan's Irish Tunes, 1984; No. 20, p. 35.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 20.

Turlough O'Carolan (1670-1738)

♩ = 110 **Graciously**

The musical score for "Mrs. Costello" is presented in five staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "Graciously" with a quarter note equal to 110 beats per minute. The score includes several performance instructions: a trill (tr) above the eighth measure of the first staff, a fermata (7) above the fourteenth measure, and another trill (tr) above the twentieth measure. Measure numbers 5, 10, 15, 20, and 25 are indicated at the end of their respective staves. The piece concludes with a double bar line at the end of the fifth staff.

# Mrs. Crofton

Notated from Bunting's manuscript collection  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 24.

Turlough O'Carolan (1670-1738)

$\text{♩} = 50$  **Allegretto**

5

10

15

20

25

# Mrs. Delaney [first setting]

Source: 1721 publication of Carolan's tunes by the Neale's, Dublin  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 33.

Turlough O'Carolan (1670-1738)

♩ = 60 **Allegro Graciously**

Musical score for Mrs. Delaney [first setting]. The score is written in treble clef, 2/4 time, and consists of seven staves of music. The tempo is marked "Allegro Graciously" with a quarter note equal to 60 beats per minute. The score includes measure numbers 5, 10, 15, 20, 25, and 30. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and accents. The piece concludes with a double bar line at the end of the seventh staff.

# Mrs. Delaney [2nd Setting]

Source: O'Neill - Dance Music of Ireland: 1001 Gems (1907), No. 798  
Probably not by O'Carolan

Turlough O'Carolan (1670-1738)

The musical score is written on five staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of 15 measures. Measure 10 is marked with a '10' above the staff. The piece concludes with a double bar line at the end of the fifth staff. The notation includes various rhythmic values, primarily eighth and sixteenth notes, and features several triplet markings (indicated by a '3' below a bracket) in measures 4, 6, 10, 11, 12, and 13.

# Mrs. Edwards

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 45.

Turlough O'Carolan (1670-1738)

$\text{♩} = 60$  **Allegretto**

The musical score for "Mrs. Edwards" is presented in six staves of music. The key signature is one flat (F major), and the time signature is common time (C). The tempo is marked "Allegretto" with a quarter note equal to 60 beats. The score includes several trills (tr.) and fingerings (1-2-3) indicated in pink. Measure numbers 5, 10, 15, and 20 are clearly marked. The piece concludes with a double bar line and repeat dots.

# Mrs. Fallon

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 46, p. 127.

Turlough O'Carolan (1670-1738)

$\text{♩} = 60$  **Allegretto**

The musical score for "Mrs. Fallon" is presented on five staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto" with a quarter note equal to 60 beats per minute. The music consists of a single melodic line. Measure numbers 5, 10, and 15 are indicated above the staves. The score concludes with a double bar line at the end of the fifth staff.

# Mrs. Farrell

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 47, p. 127.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for "Mrs. Farrell" is presented on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Allegretto" with a quarter note equal to 75 beats per minute. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. The second staff starts with a measure rest of 5 measures. The third staff has a measure rest of 10 measures. The fourth staff has a measure rest of 15 measures. The fifth staff has a measure rest of 20 measures. There are several pink annotations throughout the score, including slurs and accents on specific notes. The piece concludes with a double bar line.

# Mrs. Garvey (1st Setting)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 49.

Turlough O'Carolan (1670-1738)

♩ = 100 *Allegretto*

The musical score is written on a single treble clef staff in 3/4 time. It begins with a tempo marking of ♩ = 100 and the instruction *Allegretto*. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated. A trill is marked above the eighth measure. The piece concludes with a double bar line and a sharp sign (#) below the final note.

# Mrs. Garvey (2nd Setting)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 50.

Turlough O'Carolan (1670-1738)

♩ = 112 **Andante Graciously**

The musical score is written on six staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante Graciously' with a quarter note equal to 112. The score includes several trills, indicated by a red 'tr.' symbol above notes. Measure numbers 5, 10, 15, 20, 25, and 30 are placed above the staves. A first ending bracket labeled '(1\*)' is located at the bottom of the first staff. The piece concludes with a double bar line.

1. Something bizarre is happening here. Needs to be proofed.

# Mrs. Harwood

Source: John Lee's A Favourite Collection of the so much admired old Irish tunes, (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 54, p. 131.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for "Mrs. Harwood" is presented in seven staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Allegretto" with a quarter note equal to 75 beats per minute. The score includes several trills, indicated by the red "tr." symbol, and measure numbers 5, 10, 15, 20, and 25. The music concludes with a double bar line.

# Mrs. Keel

Source: Bunting MS. Bunting noted the tune from the playing of harper Denis Hempson.  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 69, p. 139.

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante**

(1\*)

5

tr:

10

15

tr:

20

25

30

35

1. Bunting noted the tune from the playing of harper Denis Hempson.

# Mrs. MacDermott Roe

John Lee's A Favourite Collection of the so much admired old Irish Tunes, (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 81, p. 145.

Turlough O'Carolan (1670-1738)

$\text{♩} = 50$  **Allegretto**  $\sharp$

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 50. The music is written in a single melodic line. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. Trill ornaments, marked 'tr.' in red, are placed above the notes in measures 17, 19, and 24. The piece concludes with a double bar line at the end of the fifth staff.

# Mrs. Maxwell

## Planxty Madam Maxwell

Source: O'Neill, Music of Ireland (1903), No. 659

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 101, p. 155.

Turlough O'Carolan (1670-1738)

♩ = 80 **Moderate**

(1\*)

5

10

15

20

1. Edward Bunting obtained the tune from Hugh Higgins, and based on a version noted from Charles Fannin the harper in 1792.

# Mrs. Maxwell (1st Setting)

Source: Bunting, Ancient Music of Ireland (1840, No. 93, pp. 68-69)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 101, p. 155.

Turlough O'Carolan (1670-1738)

♩ = 110 **Grazioso**

The musical score is written on five staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as 'Grazioso' with a quarter note equal to 110 beats per minute. The score consists of 24 measures. Measure numbers 5, 10, 15, and 20 are indicated above the staves. A red 'tr.' marking is present above the 15th measure. The piece concludes with a double bar line at the end of the fifth staff.

# Mrs. Maxwell (2nd Setting)

John William Neale's collection of Carolan compositions (Dublin, c. 1721)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 102, p. 155.

Turlough O'Carolan (1670-1738)

$\text{♩} = 50$  **Allegretto**

The musical score is written on six staves of five-line systems. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegretto' with a quarter note equal to 50. The music consists of a single melodic line. The first staff contains measures 1-4. The second staff, starting with a measure rest '5', contains measures 5-8. The third staff, starting with a measure rest '10', contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff, starting with a measure rest '15', contains measures 17-20. The sixth staff contains measures 21-24, ending with a double bar line. There are some pink annotations: a pink slur over the final two notes of the fourth staff, a pink eighth note above the first note of the fifth staff, and a pink 'tr.' above the first note of the sixth staff.

# Mrs. Nugent = Maistreas Nuinsion

Samuel, Anne and Peter Thompson: The Hibernian Muse(London, 1787, No. 79, p. 49)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 108, pp. 158-159.

Turlough O'Carolan (1670-1738)

♩ = 60 **Allegro**

Musical score for Mrs. Nugent = Maistreas Nuinsion, Turlough O'Carolan (1670-1738). The score is in G major (one flat) and 3/4 time, marked Allegro with a tempo of 60 beats per minute. The piece consists of 35 measures. The score is written on a single staff in treble clef. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated. Trills are marked with 'tr:' in red ink above measures 12, 14, 16, 28, and 34. A first ending bracket is marked with '(1\*)' below the first measure. The piece concludes with a double bar line at the end of measure 35.

1. This tune also in: Mulholland -- Ancient Irish Airs (Belfast, 1810, p. 58)

# Mrs. O'Neill Of Carlane

Source: Mullholland - Ancient Irish Airs vol. 2 (Belfast, 1810, No. 57)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 135, p. 174.

Turlough O'Carolan (1670-1738)

**Poco allegro**

The musical score is written in G minor (one flat) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The tempo is marked 'Poco allegro'. The score includes measure numbers 5, 10, 15, 20, and 25. There are several annotations in red ink: a '3' above a triplet of notes in measure 10, a '3' above a triplet in measure 14, a '3' above a triplet in measure 18, a '3' above a triplet in measure 22, and a red 'tr.' (trill) above a note in measure 28. The piece concludes with a double bar line and a final cadence.

# Mrs. O'Connor [1st setting]

Source: John Lee, A Favourite Collection of the so much admired old Irish Tunes (Dublin, 1780)  
O'Sullivan (The Life, Times and Music of an Irish Harper), 1958; No. 118, p. 164.

Turlough O'Carolan (1670-1738)

Moderato

The musical score is written on six staves of five-line systems. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo marking 'Moderato' is positioned above the first staff. The score consists of six lines of music, each ending with a double bar line. Measure numbers 5, 10, 15, 20, and 25 are placed above their respective staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final double bar line on the sixth staff.

# Mrs. O'Connor [2nd setting] - Mrs. O Connor of Balynagar.

In: John Lee, A Favourite Collection of so much admired old Irish airs, (Dublin, 1780)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 124, p. 168.

Turlough O'Carolan (1670-1738)

**Moderato**

The musical score is written on five staves in G major (one flat) and common time. The tempo is marked 'Moderato'. The score includes several trills (tr.) and a first ending bracket labeled '(1\*)'. The piece concludes with a double bar line.

1. This setting differs significantly from the Favourite Collection one

# Mrs. O'Donnell

Source: Mulhollan - Selection of Irish and Scots Tunes (Edinburgh, 1804, p. 4)  
Not in O'Sullivan?

Turlough O'Carolan (1670-1738)

The musical score for "Mrs. O'Donnell" is presented in five staves of music. The key signature is G minor (one flat) and the time signature is common time (C). The score includes several ornaments, indicated by the symbol 'tr:' in red. Measure markers are placed at intervals of 5 measures: 5, 10, 15, 20, 25, and 30. The music consists of a single melodic line. The first staff begins with a treble clef and a common time signature. The second staff contains a double bar line. The third staff contains a double bar line. The fourth staff contains a double bar line. The fifth staff ends with a double bar line.

# Mrs. O'Rourke

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 143, p. 178.

Turlough O'Carolan (1670-1738)

♩ = 100 **Andante**

The musical score for "Mrs. O'Rourke" is presented in three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andante" with a quarter note equal to 100 beats per minute. The melody consists of eighth and sixteenth notes, with a fermata over the final note of the first staff. The second staff continues the melody, marked with the number "10" above the first measure. The third staff concludes the piece, marked with the number "15" above the first measure. The score ends with a double bar line and a repeat sign.

# Mrs. Poer

Source: Samuel, Anne Peter Thompson – The Hibernian Muse (London, 1787, No. 81, p. 50)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 154, p. 183.

Turlough O'Carolan (1670-1738)

10

15

20

25

30

# Mrs. Sterling

Source: Mullholland - Ancient Irish Airs vol. 2 (Belfast, 1810, No. 65)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 162, p. 188.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

# Mrs. Trench - Fanny Power

Samuel, Anne and Peter Thompson – The Hibernian Muse (London, 1787, No. 73, p. 46)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 155, p. 184.

Turlough O'Carolan (1670-1738)

The musical score is written on three staves in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. It contains 8 measures of music. A pink trill ornament is placed above the fourth measure. A finger number '5' is written above the eighth measure. The second staff contains 8 measures, with a pink trill ornament above the first measure and a finger number '10' above the eighth measure. A repeat sign is present at the end of the second staff. The third staff contains 8 measures, with a pink trill ornament above the seventh measure and a finger number '15' above the sixth measure. The score concludes with a double bar line.

# Mrs. Waller

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 166

Turlough O'Carolan (1670-1738)

The musical score for "Mrs. Waller" is presented in seven staves of music. The piece is in common time (C) and features a variety of rhythmic patterns and ornaments. The notation includes eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments, specifically mordents, are placed above notes in measures 10, 15, 20, and 25. Measure numbers 3, 5, 10, 15, 20, and 25 are clearly marked at the beginning of their respective staves. The piece concludes with a double bar line at the end of the seventh staff.

# My Dermot = Mo Diarmaid

Source: O'Neill - Music of Ireland (1903), No. 647

O'Neill credits the tune to Turlough O'Carolan (1670-1738), although this attribution is not verified.

Turlough O'Carolan (1670-1738)

Lively

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The second staff continues the melody with a quarter note C4, a quarter note B3, and a triplet of eighth notes: A3, G3, F3. The third staff continues with a quarter note E3, a quarter note D3, and a quarter note C3. The piece concludes with a double bar line. There are several annotations in pink: a fermata over the first measure of the first staff, a fermata over the eighth note of the second staff, and a fermata over the eighth note of the third staff. Measure numbers 5, 10, and 15 are indicated above the staves.

# Nancy Cooper (2nd Setting)

O'Sullivan (The Life, Times and Music of an Irish Harper), 1958; No. 17, p. 112.

Turlough O'Carolan (1670-1738)

♩ = 80 **Andante**

The musical score is written on two staves in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The melody consists of a series of eighth and quarter notes, with three triplet markings (indicated by a '3' above a slur) occurring in the first, second, and fourth measures. The second staff starts with a measure number '5' and continues the melody with similar rhythmic patterns and triplet markings. The piece concludes with a double bar line.

# Nancy Cooper [1st Setting]

O'Sullivan (The Life, Times, and Music of an Irish Harper), 1958; No. 16, p. 112.

Turlough O'Carolan (1670-1738)

♩ = 110 **Graciously**

The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as ♩ = 110 and the mood is "Graciously". The score consists of six lines of music, with measure numbers 5, 10, 15, 20, 25, and 30 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and a pink highlight under a triplet of notes in measure 30. The piece concludes with a double bar line at the end of the sixth line.

# Nanny Mc Dermot Roe - Anne MacDermott Roe

Bunting - General Collection of the Ancient Music of Ireland (1796, No. 53)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 82.

Turlough O'Carolan (1670-1738)

**Vivace**

5

10

15

20

# O Rourke's Feast = Ple Raca na Rourkaugh

Source: Samuel, Anne Peter Thompson – The Hibernian Muse (London, 1787, No. 7, pp. 4-5)

In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 199.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the piece "O Rourke's Feast = Ple Raca na Rourkaugh" by Turlough O'Carolan. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of six staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The second staff is marked with a "5" at the beginning. The third staff has a "10" above it. The fourth staff has a "15" above it. The fifth staff has a "20" above it. There are four red "tr:" markings above the notes in the second, third, fourth, and fifth staves, indicating trills. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the sixth staff.

# O'Carolan's Devotion = Subailce Uí Cearballain

Source: O'Neill - Music of Ireland (1903), No. 630 [1st Setting]

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 48, p. 128.

Turlough O'Carolan (1670-1738)

With feeling

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. The first staff begins with a measure marked '5'. The second staff has a measure marked '10'. The third staff has a measure marked '15'. The fourth staff has a measure marked '20'. The fifth staff has a measure marked '25'. The sixth staff has a measure marked '30'. The piece concludes with a double bar line. There are several pink annotations: a slur over a group of notes in the second staff, a slur over a group of notes in the fourth staff, a slur over a group of notes in the fifth staff, and a squiggle over a note in the fifth staff.

# O'Carolan's Devotion [2nd setting]

Source: O'Neill - Music of Ireland (1903), No. 631. [2nd Setting]

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 48, p. 128.

Turlough O'Carolan (1670-1738)

Animated

The musical score is written on a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Animated'. The score consists of seven lines of music, with measure numbers 5, 10, 15, 20, 25, and 30 indicated at the beginning of their respective lines. The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (marked with a 'z' symbol) and slurs throughout the piece. The piece concludes with a final cadence in the seventh line.

# O'Carolan's Dream - Carolan Farewell to Music

Source: O'Farrell - National Irish Music for the Union Pipes (1804)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 187, p. 207

♩ = 75 **Andantino**

Turlough O'Carolan (1670-1738)

5

10

15

The tune has been attributed by some to blind Irish harper Turlough O'Carolan (1670–1738), although Donal O'Sullivan (1958) says that it was actually composed by William Connellan, "on the authority of the old harpers."

O'Sullivan states that it was a favorite of O'Carolan's and that it may have added his own adaptations. The title "Carolan's Farewell to Music", sometimes applied, is an incorrect one, found with the tune in Thomas Mooney's History of Ireland (Boston, 1846, vol. 1, p. 75) and copied by Francis O'Neill into his Music of Ireland (1903, No. 700).

If it was Connellan's air, it belies the story (as told by O'Neill in Irish Minstrels and Musicians, 1913) that the air was the last composition of the ailing, blind, sixty-eight year old Irish harper Turlough O'Carolan, who died March 25th, 1738, soon after he returned to Alderford House, Co. Roscommon, seat of the McDermott Roe family and home of his great patroness Mrs. McDermott Roe. O'Neill states: "Shortly before his death he called for his harp, and with feeble fingers wandering among the strings, he evolved his last composition, the weirdly plaintive wail, 'O'Carolan's Farewell to Music.'" [Citation: [https://tunearch.org/wiki/Annotation:Carolan%27s\\_Dream](https://tunearch.org/wiki/Annotation:Carolan%27s_Dream)]

# O'Carolan's Farewell

.Source: O'Neill – Music of Ireland (1903), No. 699

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 187, p. 207

Turlough O'Carolan (1670-1738)

With feeling

The musical score for "O'Carolan's Farewell" is presented in five staves of music. The key signature is G minor (one flat) and the time signature is common time (C). The score includes several performance annotations: a "5" at the start of the second staff, a "10" above the tenth measure, a "15" above the fifteenth measure, and a "20" above the twentieth measure. There are also two pink markings: a slur over the eighth measure of the second staff and a slur over the eighth measure of the fourth staff. The piece concludes with a double bar line and a fermata over the final note.

# O'Carolan's Farewell To Music

Source: O'Neill – Music of Ireland (1903), No. 700

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 187, p. 207

Turlough O'Carolan (1670-1738)

**With feeling**

The musical score is written on four staves in treble clef with a common time signature (C). The first staff contains the first four measures. The second staff begins with a measure number '5' and contains measures 5 through 8. The third staff begins with a measure number '10' and contains measures 9 through 12. The fourth staff begins with a measure number '15' and contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

The last tune composed by blind Irish harper Turlough O'Carolan (1670–1738). "It was in the spring of 1738 that Carolan felt a weakness coming over him and, foreknowing his death, he made a return to the home of his dearest friend and sponsor, Mrs. MacDermott Roe. It was by now an old, old lady who received him at (the ancestral seat of the MacDermott Roes,) Alderford. Carolan spoke lovingly to her, telling her he was come home to die. Then, calling for his harp, he played this farewell to music. At the close of the tune, he walked upstairs to the bed, where he died a few days later amid the tears and praises of friends and mourned the country round" (Williamson, 1976).

[[https://tunearch.org/wiki/Annotation:Carolan%27s\\_Farewell\\_to\\_Music](https://tunearch.org/wiki/Annotation:Carolan%27s_Farewell_to_Music)]

# O'Carolan's Lament

Source: O'Neill - Music of Ireland (1903), No. 69  
Possibly doubtful attribution to O'Carolan by O'Neill.

Turlough O'Carolan (1670-1738)

**Mournful**

The musical score for "O'Carolan's Lament" is presented in three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second staff continues the melody, featuring a quarter note C5, a quarter note Bb4, and a quarter note A4. The third staff concludes the piece with a quarter note G4, a quarter note F4, and a quarter note E4. Measure numbers 5, 10, and 15 are indicated above the staves.

# O'Carolan's Lament

Source: O'Neill - Music of Ireland (1903), No. 69  
Possibly doubtful attribution to O'Carolan by O'Neill.

attr. Turlough O'Carolan (1670-1738)

Moderate

The musical score is written in G minor (one flat) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Moderate'. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 10 measures. The fourth staff has a measure rest of 15 measures. The piece concludes with a double bar line and repeat dots.

Taken from The Traditional Tune Archive, where it claims to be O'Neill's #69, that is clearly a different tune from their indirect transcription from the AK/Fiddler's Companion.

# O'Carolan's Receipt For Drinking - Planxty Stafford

Source: O'Neill - Music of Ireland (1903), No. 634

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 161, p. 187

Turlough O'Carolan (1670-1738)

♩ = 76

Andante

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of six lines of music. The first line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score includes various musical notations: eighth and sixteenth notes, rests, and a repeat sign with first and second endings. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with a '3' and a slur. The piece concludes with a repeat sign and two endings, with the first ending leading back to the beginning and the second ending concluding the piece.

1. Other titles: Carlione, Carlionne, Doctor John Stafford, Dochtuir Sean Stafford (An), Planxty Stafford, Stafford's Receipt for Whiskey

# O'Connor - Denis O'Conor [1st Setting]

Source: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 122, pp. 166-167.

Turlough O'Carolan (1670-1738)

Moderato

5

10

15

20

25

30

35 *tr.*

This musical score consists of four staves of music in G minor (one flat). The first staff begins with a red trill symbol above the first measure and a measure number '40' above the fourth measure. It features a melodic line with eighth and sixteenth notes, ending with a repeat sign. The second staff starts with a measure number '45' above the fifth measure and contains more melodic development with slurs. The third staff has a measure number '50' above the eighth measure and continues the melodic pattern. The fourth staff begins with a red trill symbol above the first measure, followed by a measure number '55' above the fifth measure, and concludes with a double bar line. The notation includes various note values, slurs, and repeat signs.

# Ode To Whiskey

Source: Horncastle's Music of Ireland (1844, p. 81)

O'Sullivan (The Life, Times and Music of an Irish Harper), 1957; No. 197, pp. 212-213.

Turlough O'Carolan (1670-1738)

5

1 2 10

15 1 2

# One Bottle More

Source: O'Neill's Music Of Ireland (The 1850) Lyon and Healy, Chicago, 1903 edition  
O'Sullivan (Carolan: The Life and Times of an Irish Harper), 1958; No. 198.

Turlough O'Carolan (1670-1738)

♩ = 75 **Spirited**

5

10

15

20

Lyrics (not original) set to the tune were published in Crosby's Irish Musical Repository (1808), and go:

Assist me, ye lads who have hearts void of guile,  
To sing in the praises of old Ireland's isle,  
Where true hospitality opens the door,  
And friendship detains us for one bottle more.  
One bottle more, arrah, one bottle more,  
And friendship detains us for one bottle more.

# One Bottle More - Páidín Mac Ruaidhrí = Paddy MacRory

Source: Aird – Sixth and Last Volume of Scotch, English, Irish and Foreign Airs (1803, No. 105, p. 40)  
O'Sullivan (Carolan: The Life and Times of an Irish Harper), 1958; No. 198.

Turlough O'Carolan (1670-1738)

Donal O'Sullivan, in his definitive work on the bard could find no incontrovertible evidence of its origin. He does say it is in the harper's style and may have been composed by him, but the only attribution to Carolan in printed sources is in Francis O'Neill's *Music of Ireland* (1903), and it not considered reliable. The tune was first published by Holden (1806-7) and Petrie with the "One Bottle More" title, although an earlier printing appears in Bunting under the title "Páidín Mac Ruaidhrí-Paddy MacRory."  
[[https://tunearch.org/wiki/Annotation:One\\_Bottle\\_More\\_\(1\)](https://tunearch.org/wiki/Annotation:One_Bottle_More_(1))]

# O'Reilly Of Ath Can = Ua Raghallaigh Atha Carna

Source: Edward O'Reilly (The Dublin Magazine, May, 1842)

O'Sullivan (Carolan: The Life, Times, and Music of an Irish Harper), 1958; No. 138, p. 175.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the piece 'O'Reilly Of Ath Can = Ua Raghallaigh Atha Carna'. The score is written in a single system on a grand staff (treble clef) in the key of B-flat major (two flats) and common time (C). The piece consists of 24 measures, divided into five lines of five measures each. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A triplet of eighth notes is marked with a '3' in measures 4 and 24. A sharp sign (#) is placed above the staff in measure 4, and another sharp sign is placed above the staff in measure 24. The piece concludes with a double bar line in measure 24. There are three red markings resembling a stylized 'tr' or 'tr.' symbol, located above the staff in measures 16, 21, and 23.

# Owen O'Rourke

Source: The Bunting MS

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 142, p. 177.

Turlough O'Carolan (1670-1738)

*Andante con moto*

The musical score is written on four staves in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked *Andante con moto*. The score consists of the following measures:

- Staff 1: Measures 1-5. Measure 5 has a pink accent mark above the note.
- Staff 2: Measures 6-10. Measure 10 has a pink accent mark above the note.
- Staff 3: Measures 11-20. Measure 15 has a pink accent mark above the note. Measure 20 has a pink accent mark above the note.
- Staff 4: Measures 21-25. Measure 25 has a pink accent mark above the note.

The piece concludes with a double bar line at the end of the fourth staff.

# Patrick Kelly

Samuel, Anne and Peter Thompson – The Hibernian Muse (London, 1787, No. 48, p. 29)  
In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O'Sullivan (The Life, Times, and Music of an Irish Harper), 1958; No. 74, p. 142.

Turlough O'Carolan (1670-1738)

♩ = 105 **Vivace**

5

10

15

# Peggy Morton

Source: Music manuscript collection of Belfast collector Edward Bunting [1] (1773-1843)  
O'Sullivan (The Life, Times and Music of an Irish Harper), 1958; pp. 156-157.

Turlough O'Carolan (1670-1738)

♩ = 40 **Allegretto**



# Planxty

Source: The music manuscripts of collector William Forde (c.1759–1850),  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 172, p. 197.

Turlough O'Carolan (1670-1738)

The image displays a musical score for the piece 'Planxty' by Turlough O'Carolan. The score is written on three staves in treble clef, with a 3/4 time signature. The first staff begins with a treble clef and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests. Measure numbers 5, 10, and 15 are indicated above the staves. A triplet of eighth notes is marked with a '3' below it in the third staff. The piece concludes with a double bar line.

# Planxty Browne = Pleraca Brunac - Maggie Brown's Favorite

Source: O'Neill - Music of Ireland (1903), No. 692

Other titles: Miss Margaret Browne's Fancy -- Peggy Browne

attr. Turlough O'Carolan (1670-1738)

Lively

5

10

15

20

The tune appears to have been composed by Nathaniel Gow, included with his name in the Gow publications Third Collection of Niel Gow's Reels, 3rd ed. (originally 1792) and Beauties of Niel Gow (1819).

# Planxty Burke

Samuel, Anne and Peter Thompson – The Hibernian Muse(London, 1787, No. 100, p. 63)  
In: A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard  
O’Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 14, pp. 110-111

Turlough O’Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for 'Planxty Burke' is presented in a single system with six staves of music. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegretto' with a quarter note equal to 75 beats per minute. The score includes several measures with bar numbers: 5, 10, and 15. There are also first and second endings indicated by bracketed lines and numbers 1 and 2. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

# Planxty Burke

Source: O'Neill – Music of Ireland (1903), No. 664

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 14, pp. 110-111

Turlough O'Carolan (1670-1738)

Animated

The musical score for 'Planxty Burke' is presented in a single system with six staves. The key signature is one flat (B-flat) and the time signature is 6/8. The score begins with a treble clef and a 6/8 time signature. The first staff contains the first four measures. The second staff starts at measure 5 and includes a pink squiggle annotation above the eighth measure. The third staff starts at measure 10 and ends with a sharp sign on the final note. The fourth staff starts at measure 15 and includes a pink squiggle annotation above the eighth measure. The fifth staff starts at measure 20 and ends with a sharp sign on the final note. The sixth staff starts at measure 25 and includes a pink squiggle annotation above the first measure. The piece concludes with a double bar line at the end of the sixth staff.

# Planxty Charles Coote

Source: O'Neill - Music of Ireland (1903), No. 671

Also: O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 18, pp. 112-113

Turlough O'Carolan (1670-1738)

Lively

5

10

15

# Planxty Corcoran

Source: O'Neill – Music of Ireland (1903), No. 681

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 19, p. 113.

Turlough O'Carolan (1670-1738)

## Animated

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of six staves of music. The first staff begins with a treble clef, a B-flat key signature, and a 6/8 time signature. The music is marked 'Animated'. The second staff starts with a measure number '5'. The third staff has a measure number '10' above it. The fourth staff has a measure number '15' above it. The fifth staff features a triplet of eighth notes marked with a '3' above the notes. The sixth staff starts with a measure number '20'. The piece concludes with a double bar line at the end of the sixth staff.

# Planxty Crilly

Source: John Mulholland - Ancient Irish Airs (Belfast, 1810, p. 20)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 21, p. 114.

Turlough O'Carolan (1670-1738)

♩ = 90 **Allegro commodo**

The musical score for "Planxty Crilly" is presented in five staves of music. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked "Allegro commodo" with a quarter note equal to 90 beats per minute. The score begins with a treble clef and a key signature of one sharp. The first staff contains the first four measures. The second staff starts with a measure rest labeled "5" and contains measures 5 through 8, ending with a repeat sign. The third staff starts with a measure rest labeled "10" and contains measures 9 through 12. The fourth staff starts with a measure rest labeled "15" and contains measures 13 through 16. The fifth staff starts with a measure rest labeled "20" and contains measures 17 through 20, ending with a repeat sign. The music consists of eighth and sixteenth notes, with some triplet markings in the later staves.

# Planxty Denis O'Conor

Source: O'Neill – Music of Ireland (1903), No. 667

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 123, p. 167.

Turlough O'Carolan (1670-1738)

## Spirited

The musical score is written in 6/8 time and consists of five staves. The key signature has two flats (B-flat and E-flat). The music is characterized by a lively, spirited feel. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the fifth staff.

# Planxty Dobbins Planxty Reilly

Source: O'Neill – Music of Ireland (1903), No. 661

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 140.

attr. Turlough O'Carolan (1670-1738)

Moderate

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderate'. The piece consists of 48 measures, divided into six systems of eight measures each. Measure numbers 3, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated at the beginning of their respective measures. The score includes various musical notations: eighth and sixteenth notes, quarter notes, and half notes. There are several triplet markings (indicated by a '3' in a circle) and accent marks (indicated by a tilde '~'). The piece concludes with a double bar line.

Composed by blind Irish harper Turlough O'Carolan (1670-1738). The tune appears as "Planxty Reilly" in Belfast musician and collector Edward Bunting's first and second collections (1796 and 1809, respectively). O'Neill (1903) printed the tune twice, as "Planxty Reilly" and the incorrect title, "Planxty Dobbins."

# Planxty Drew

From Patrick Carew's MSS [Stanford/Petrie].

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 41, p. 124.

Turlough O'Carolan (1670-1738)

♩ = 75 **Allegretto**

The musical score for "Planxty Drew" is presented in four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "Allegretto" with a quarter note equal to 75 beats per minute. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff starts with a measure rest labeled "5". The third staff starts with a measure rest labeled "10". The fourth staff starts with a measure rest labeled "15". The piece concludes with a double bar line and repeat dots.

# Planxty Drew = Pleraca Dreu

Source: O'Neill – Music of Ireland (1903), No. 690

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in 6/8 time and consists of four staves. The key signature has one flat (B-flat). The melody is characterized by a lively, spirited feel, with frequent use of ornaments (flourishes) and slurs. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The second staff starts with a measure rest labeled '5'. The third staff has a measure rest labeled '10'. The fourth staff has a measure rest labeled '15'. The piece concludes with a double bar line.

# Planty [sic] Drew = Pleraca Dreu

Finnegan/Curtin Manuscript (Sliabh Luachra, Co. Cork, mid-19th century, No. 78, p. 33)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 41, p. 124.

Turlough O'Carolan (1670-1738)

5  
10  
15  
20  
25  
30  
35  
40

Breandán Breathnach (1912-85) obtained the ms. from E. Finnegan, who had it from D. Curtin of Stagmount, Rockchapel, Co Cork. The ms. predates the introduction of quadrille-based polkas and slides that now characterize the music of Sliabh Luachra region, thought to have been introduced in the latter 19th century.

[[https://tunearch.org/wiki/Planxty\\_Drew](https://tunearch.org/wiki/Planxty_Drew)]

Facsimile: <https://www.itma.ie/digital-library/manuscript/finnegan-curtin-manuscript>

# Planxty Drury = Pleraca Druri - John Drury

Bunting - A General Collection of the Ancient Music of Ireland (1796, No. 10)  
See: O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 42

Turlough O'Carolan (1670-1738)

Composed by Irish harper Turlough O'Carolan (1670–1738) to celebrate the marriage of John Drury of Kingland, Co. Roscommon, to Elizabeth Goldsmith in 1724, according to Donal O'Sullivan (1958). The last verse of O'Carolan's song praises those who marry for love, and not money.  
[[https://tunearch.org/wiki/Annotation:John\\_Drury\\_\(1\)](https://tunearch.org/wiki/Annotation:John_Drury_(1))]

# Planxty Drury = Pleraca Druri - John Drury

Source: O'Neill – Music of Ireland (1903), No. 691

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 42

Turlough O'Carolan (1670-1738)

Lively

The musical score is written on seven staves in treble clef, key of D major (one sharp), and 6/8 time. The tempo is marked 'Lively'. The score includes measure numbers 5, 10, 15, 20, 25, 30, and 35. The piece concludes with a double bar line and repeat dots.

# Planxty Drury [2nd setting]

Source: Leonard-Kernan music manuscript collection (c. 1845, Abbeyshrule, Co. Longford)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 43

Turlough O'Carolan (1670-1738)

The musical score is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody consists of eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the second measure. The second staff continues the melody, with a measure starting at measure 5 marked with a '5' above it. The third staff continues the melody, with a measure starting at measure 10 marked with a '10' above it. The fourth staff continues the melody, with a measure starting at measure 15 marked with a '15' above it. The piece concludes with a double bar line.

# Planxty Fanny Powers = Inghin ni Pudhar - Miss Power - Mrs. Trench

Source: O'Neill – Music of Ireland (1903), No. 673

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 155, p. 184.

Turlough O'Carolan (1670-1738)

Lively

The musical score is written in treble clef, 6/8 time, with a key signature of two sharps (D major). It consists of three staves of music. The first staff contains the first six measures, with pink accents (>) above the notes in measures 2, 3, 4, 5, and 6. The second staff begins with a measure containing a pink eighth note, followed by a measure with a fermata and a pink eighth note, then a double bar line. The third staff begins with a measure containing a pink eighth note, followed by a measure with a fermata and a pink eighth note, then a double bar line. The number '5' is placed above the first measure of the second staff, and the number '10' is placed above the first measure of the third staff.

# Planxty George Brabazon (1st Setting)

Source: Edward Bunting Manuscripts

O'Sullivan Carolan: The Life, Times and Music of an Irish Harper, No. 6 (1958)

Turlough O'Carolan (1670-1738)

♩ = 100 **Cheerfully**

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked as ♩ = 100 and the mood is "Cheerfully". The score begins with a treble clef, a sharp sign, and a 6/8 time signature. The first staff contains the first eight measures. The second staff begins with a measure rest labeled "5" and contains measures 9 through 16. The third staff begins with a measure rest labeled "10" and contains measures 17 through 24. The fourth staff begins with a measure rest labeled "15" and contains measures 25 through 32. The piece concludes with a double bar line at the end of the fourth staff.

# Planxty George Brabazon [2nd Setting] = Pleraca Seoirse Brabason Prince Charlie's Welcome to the Island of Skye

Source: O'Neill – Music of Ireland (1903), No. 657

O'Sullivan (Carloan: The Life, Times and Music of an Irish Harper), 1958; No. 7, p. 106.

Turlough O'Carolan (1670-1738)

♩ = 110 **Graciously**

The musical score is written on a single treble clef staff in G major (one sharp) and common time. It consists of four lines of music. The first line contains the first four measures. The second line starts with a measure rest labeled '5' and contains measures 5 through 8. The third line starts with a measure rest labeled '10' and contains measures 9 through 12. The fourth line starts with a measure rest labeled '15' and contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

The composition has been credited to Irish harper Turlough O'Carolan (1670-1738), for George Brabazon, a young bachelor. Donal O'Sullivan (1958) included this piece in his definitive work on Carolan, but noted there was no definitive evidence for its being composed by the harper.

After the Jacobite rebellion "George Brabazon" was re-titled in Scotland "Prince Charlie's Welcome to the Island of Skye" in honor of the Pretender; the first two parts of O'Neill's "George Brabazon" are the first two parts of Glasgow musician James Aird's four-part "Prince Charlie's Welcome" (printed in Selection of Scotch, Irish, English and Foreign Airs, vol. 3).

# Planxty Hewlett

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 56.

Turlough O'Carolan (1670-1738)

♩ = 140 **Vivace**

5

10

15

20

25

Bunting gave no source for the piece but collected some stanzas of lyric supposedly set to the tune from Blind Billy O'Malley of Louisborough, County Mayo:

Sláinte bhreagh Hiúlit sgaoil chughain é gan mhaill,  
'S ná cásaighdhubuilte lionn, "punch" is meadhar.  
Mar bhíos plátaí 'gus púntaíag an u/r-fhlaith le raint  
Ins a' tráth nach mbíonn díurna i m-éan-chumann a mbíonn \_sign\_.  
Imirt is ól fiona, céol píoba, \_viol\_ is cruít,  
Cúilfhionn na n-ór-dhlaoi i sco/mra dhá saigheadh aige,  
Óir is é siúd \_delight\_ an fhir mheidhrigh gan brón  
Bheith páirteach le maighdean fá\_mhoidore nó dhó.

# Planxty Hugh O'Donnell

Source: O'Neill – Music of Ireland (1903), No. 682

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 127, p. 169.

Turlough O'Carolan (1670-1738)

Animated

(\*)

Composed by Turlough O'Carolan (1670-1738) in honor of Hugh, one of the sons of Colonel Manus O'Donnell of Newport, Co. Mayo. The air was first published by music sellers and publishers John and William Neale in Dublin around 1742.

1. O'Neill has a repeat at the beginning but not the end of the second part.

# Planxty Irwin = Pleraca Iarbain

## Oh! Banquet Not

Source: O'Neill – Music of Ireland (1903), No. 677

O'Sullivan (Carolan: Life, Times and Music of an Irish Harper), vol. 1, 1958; No. 59, p. 195.

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves through a series of eighth and sixteenth notes. A measure number '5' is placed above the fifth measure. The second staff continues the melody, featuring a repeat sign after the eighth measure. A measure number '10' is placed above the tenth measure. The third staff continues the melody, with a measure number '15' placed above the fifteenth measure. The piece concludes with a double bar line and repeat dots.

Other titles: Planxty Irwin, Planxty Erwin, Planxty Truine

Composed by blind Irish harper Turlough O'Carolan (1670-1738) for a patron, Colonel John Irwin (1680-1752) of Tanrego House (situated on Ballysodare Bay, in the townland of Tanrego West), County Sligo. The melody continues to be one of Carolan's most popular compositions today, and has frequently been recorded. Donal O'Sullivan (1958) thought the lively air and song was composed around the year 1713 after Irwin's return from overseas wars, as O'Carolan's song to the tune mentions Irwin's military exploits in Flanders.

[[https://tunearch.org/wiki/Annotation:Colonel\\_John\\_Irwin](https://tunearch.org/wiki/Annotation:Colonel_John_Irwin)]

# Planxty Johnston

Source: Bunting - General Collection of the Ancient Music of Ireland (1796, No. 58)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 62.

Turlough O'Carolan (1670-1738)

**Vivace**

The musical score for 'Planxty Johnston' is presented in five staves of music. The time signature is 6/8. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The score includes various musical notations such as eighth notes, quarter notes, and slurs. There are some pink annotations on the notes, possibly indicating fingerings or specific performance techniques. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

# Planxty Johnston - Baptist Johnston

Source: O'Neill – Music of Ireland (1903), No. 656

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 62.

Turlough O'Carolan (1670-1738)

Lively

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked "Lively". The score consists of five staves of music. Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line and a fermata over the final note.

# Planxty Judge - Carolan's Frolic

Bunting (General Collection of the Ancient Music of Ireland), 1796; No. 45, p. 25.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 67, p. 138.

Turlough O'Carolan (1670-1738)

(1\*)

5

10

15

20

1. The air (the first part, Abigail Judge) was transcribed by Bunting from the playing of harper Daniel Black, while the jig is from harper Hugh Higgins.

# Planxty Kelly = Fly not yet

Source: Mulholland - Collection of Ancient Irish Music (Belfast, 1810, p. 46)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 71, pp. 140-141.

Turlough O'Carolan (1670-1738)

Lively

5

10

15

20

25

30

# Planxty O'Kelly = Fly not yett

Source: O'Neill – Music of Ireland (1903), No. 674

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 71, pp. 140-141.

Turlough O'Carolan (1670-1738)

**Lively**

5

10

15

# Planxty Kelly = Hugh Kelly

Source: Mulholland - Collection of Ancient Irish Music (Belfast, 1810, p. 46)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 71, pp. 140-141.

Lively

The musical score is written on five staves in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Lively'. The score consists of the following measures:

- Staff 1: Measures 1-5. Measure 5 contains a pink slur over a group of notes.
- Staff 2: Measures 6-10. Measure 10 contains a pink slur over a group of notes.
- Staff 3: Measures 11-20. Measure 15 and measure 20 are marked with measure numbers.
- Staff 4: Measures 21-25. Measure 25 is marked with a measure number.
- Staff 5: Measures 26-30. Measure 30 is marked with a measure number.

# Planxty Kelly = Hugh Kelly

Source: unidentified

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 71, pp. 140-141.

Turlough O'Carolan (1670-1738)

♩ = 83 **Graciously**

The musical score is written in treble clef with a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The second staff is marked with a '5' at the beginning. The third staff is marked with a '10' at the beginning and contains two triplet markings (indicated by a '3' below the notes). The fourth staff is marked with a '15' at the beginning and also contains a triplet marking. The music is characterized by a mix of eighth and sixteenth notes, with some rests and accidentals (sharps) throughout.

# Planxty O'Kelly = Hugh Kelly

Source: O'Neill – Music of Ireland (1903), No. 674

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 71, pp. 140–141.

Turlough O'Carolan (1670-1738)

Lively

The musical score is written on three staves in a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The tempo is marked 'Lively'. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10, with a repeat sign at the end of measure 10. The third staff contains measures 11 through 15. There are pink annotations (accents) on the following notes: measure 4 (G4), measure 5 (A4), measure 6 (B4), measure 7 (C5), measure 8 (B4), measure 9 (A4), measure 10 (G4), measure 11 (A4), measure 12 (B4), measure 13 (C5), measure 14 (B4), and measure 15 (A4). Measure numbers 5, 10, and 15 are printed above their respective measures.

Planxty Kitty O'Brien = Pleraca Caitilin Ni Briain  
Betty O'Brien = Catigh Ni Bhrian

Source: O'Neill - Music of Ireland (1903), No. 663

O'Sullivan (O'Carolan: The Life Times and Music of an Irish Harper), 1958; No. 111, p. 160.

Turlough O'Carolan (1670-1738)

Moderate

5

10

15

20

Donal O'Sullivan (1958) could find no information regarding Betty O'Brien (whose name was Betty, not Kitty, according to the words set to the tune). Collector Edward Bunting noted a version of the tune ("Catigh Ni Bhrian/Kitty O'Brien") from the playing of harper Charles Fanning and printed it in his General Collection of the Ancient Irish Music (London, 1796, No. 38).

[[https://tunearch.org/wiki/Annotation:Betty\\_O%27Brien](https://tunearch.org/wiki/Annotation:Betty_O%27Brien)]

# Planxty Lady Blaney = Pleraca Beantigearna Blanaig

Source: O'Neill – Music of Ireland (1903), No. 693

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 5, p. 106.

Turlough O'Carolan (1670-1738)

Spirited

The musical score is written in treble clef with a 2/4 time signature. It consists of ten staves of music. The first staff begins with the tempo marking 'Spirited'. The second staff starts with a measure rest (7) and ends with another (7). The third staff includes a piano (*p*) dynamic marking at the beginning and a forte (*f*) dynamic marking at measure 10. A fermata is placed over the final note of measure 10. The fourth staff has a measure rest (15) at the beginning. The fifth staff has a measure rest (20) at the beginning. The sixth staff has a measure rest (25) at the beginning. The seventh staff includes piano (*p*) dynamic markings at measures 28 and 30, and an accent (>) over the final note of measure 30. The eighth staff has a measure rest (30) at the beginning. The ninth staff has a measure rest (35) at the beginning. The score concludes with a double bar line and a final measure rest (7).



# Planxty Madam Crofton = Bain Tighearna Crofton

Source: O'Neill – Music of Ireland (1903), No. 697

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 24.

Turlough O'Carolan (1670-1738)

**Spirited**

5

10

15

20

25

(1\*)

Both words and air to this ode of praise to Elizabeth Crofton were composed by the great blind Irish harper Turlough O'Carolan. O'Sullivan (1983) notes the Croftons were once a Catholic family and originally migrated to Ireland in Elizabethan times.

The air (along with "Green Woods of Truigha (The)") was played by the blind harper Arthur O'Neill (1734-1818) at the first Granard Harp Competition in 1781, a performance which earned him the second prize of eight guineas.

[[https://tunearch.org/wiki/Annotation:Mrs.\\_Crofton](https://tunearch.org/wiki/Annotation:Mrs._Crofton)]

1. There appears to be a missing repeat mark at the end.

# Planxty Maguire = Pleraca Maguidir Constantine Maguire

Source: O'Neill – Music of Ireland (1903), No. 695

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 96, p. 152.

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of five staves of music. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The music is characterized by a lively, rhythmic melody. A pink bracket highlights a specific melodic phrase in the first staff. The second staff is marked with a '5' at the beginning. The third staff is marked with a '10' and features two accent marks (>) above the notes. The fourth staff is marked with a '15' and includes several red dots placed below the notes. The fifth staff is marked with a '20' and concludes the piece with a double bar line. The overall tempo and mood are indicated as 'Spirited'.

# Planxty Mary O'Neill = Pleraca Maire Ni Niall - Carolan's Favorite Jig

Source: O'Neill - Music of Ireland (1903), No. 662

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 137, p. 175.

Turlough O'Carolan (1670-1738)

Animated

The image displays a musical score for a jig in G major and 6/8 time. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. A pink squiggle is placed above the fourth measure of the first staff. The second staff starts with a measure number '5' and ends with a double bar line. The third staff starts with a measure number '10' and features beamed sixteenth notes. The fourth staff starts with a measure number '15'. The fifth staff starts with a measure number '20' and includes pink squiggles under the first three measures. The sixth staff concludes the piece with a double bar line.

# Planxty Miss Burke - [John Kelly]

Source: O'Neill – Music of Ireland (1903), No. 672

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 72. [John Kelly]

Turlough O'Carolan (1670-1738)

Lively

Musical score for "Planxty Miss Burke" in treble clef, 6/8 time, key of D major. The score consists of three staves. The first staff contains measures 1-5, with a fermata over measure 5. The second staff contains measures 6-10, with a repeat sign at the end of measure 10. The third staff contains measures 11-15, with a first ending bracket over measures 11-13 and a repeat sign at the end of measure 15. Measure numbers 5, 10, and 15 are indicated above the staves.

Donal O'Sullivan, in his definitive Carolan: The Life, Times and Music of an Irish Harper (1958) declined to list the tune under the "Miss Burke" title, and gave it as "John Kelly," acknowledging in his notes to the air that Bunting called in "Planxty Miss Burke," but that the Belfast collector sometimes made mistakes and O'Sullivan thought this miss-titling was one. [See: [https://tunearch.org/wiki/Annotation:Planxty\\_Miss\\_Burke](https://tunearch.org/wiki/Annotation:Planxty_Miss_Burke)]

1. The second section has a repeat at the end but not at the beginning.

# Planxty Mrs. O'Conor

Source: O'Neill Music of Ireland (1903), No. 666

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 124, p. 168.

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written on seven staves of five-line music paper. The key signature is one sharp (F#), and the time signature is 6/8. The tempo/mood is indicated as 'Spirited'. The score begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth notes, with some rests and accidentals. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are marked at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

O'Sullivan (1958) believes the tune was composed for the wife of Maurice O'Connor

# Planxty Nancy McDermott Roe - Anne McDermott Roe

Source: Bunting - General Collection of the Ancient Music of Ireland (1796, No. 53)

Source: O'Neill - Music of Ireland (1903), No. 658

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 82.

Turlough O'Carolan (1670-1738)

Lively

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The second staff is marked with a '5' at the beginning. The third staff is marked with a '10' and features several ornaments (sharps) over the notes. The fourth staff is marked with a '15' and includes a fermata over a group of notes. The fifth staff is marked with a '20' and ends with a double bar line. The music is characterized by its lively tempo and intricate melodic lines.

# Planxty Nancy Vernon

## Oh! Sheela Thou Art My Darling

Source: O'Neill – Music of Ireland (1903), No. 676  
Probably not by Carolan

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in treble clef, 6/8 time, and the key of D major (two sharps). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is marked 'Spirited'. The score includes measure numbers 5, 10, 15, and 20. The piece concludes with a double bar line and repeat dots.

The air appears in Francis O'Neill's section of O'Carolan airs in his *Music of Ireland* (1903), however, it does not appear in Donal O'Sullivan's definitive *Carolan: The Life, Times and Music of an Irish Harper* (1958). Paul de Grae notes that O'Neill's tune is a duplicate (save for one note) of J.T. Surenne's "Ah! Sheelah thous't my darling", a song whose indicated air is "Nancy Vernon"[1]. The song is by Robert Tahhahill (1774-1810), a Scottish poet and songwriter.

# Planxty O'Carolan

Source: O'Neill – Music of Ireland (1903), No. 668

O'Sullivan (The Life, Times and Music of an Irish Harper), 1958; No. 177, p. 200.

Turlough O'Carolan (1670-1738)

Moderate

(1\*)

5

10

15

20

1. 2nd part has 26 bars.

# Planxty O'Daly = Pleraca Ua Dalaig

## Do What You Please but Take Care of My Cap, Don't Spoil My Cap

Source: O'Neill – Music of Ireland (1903), No. 688

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 127 (untitled).

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in treble clef, 6/8 time, and B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5, B4-A4, G4. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 10 and includes a triplet of eighth notes (G4, A4, B4) marked with a '3' below. The fourth staff starts at measure 15 and ends with a double bar line. There are several pink annotations: a wavy line above the first staff, a slur over a quarter note in the second staff, a sharp sign above a quarter note in the third staff, and a slur over a quarter note in the fourth staff.

The tune is attributed to blind Irish harper Turlough O'Carolan (1670-1738) by George Petrie, who had it as an untitled planxty or dance air obtained from Irish sculptor and musical repository Patrick MacDowell in 1859.

# Planxty O'Flynn = Pleraca Ua Flainn

Source: O'Neill Music of Ireland (1903), No. 669

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 128, p. 170.

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The music is characterized by a lively, spirited feel with frequent eighth and sixteenth notes. Measure markers are placed above the staves: '5' at the start of the second staff, '10' at the start of the third staff, '15' at the start of the fourth staff, and '20' at the start of the fifth staff. The piece concludes with a double bar line at the end of the fifth staff.

# Planxty O'Neill

Source: O'Neill – Music of Ireland (1903), No. 683

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 178, p. 200  
(appears as untitled air).

Turlough O'Carolan (1670-1738)

Animated

The musical score for 'Planxty O'Neill' is presented on seven staves of music. The key signature is G major (one sharp) and the time signature is 6/8. The piece begins with a treble clef and a common time signature of 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The score concludes with a fermata over the final note.

# Planxty O'Reilly - John O'Reilly

Source: O'Neill – Music of Ireland (1903), No. 665

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 140.

Turlough O'Carolan (1670-1738)

Animated

The musical score is written in G major (one sharp) and 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody starts on G4 and moves through various intervals, including eighth and sixteenth notes. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line at the end of the fifth staff.

# Planxty O'Rourke

Source: O'Neill Music of Ireland (1903), No. 660

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 199.

Turlough O'Carolan (1670-1738)

With spirit

The musical score is written on six staves in treble clef, key of D major (one sharp), and 6/8 time. The piece begins with a single eighth note on the first staff, followed by a series of eighth notes and sixteenth notes. A pink accent mark (>) is placed above the first eighth note of the second staff. The melody continues with various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The piece concludes with a double bar line on the sixth staff.

# Planxty Reilly

Bunting – General Collection of the Ancient Music of Ireland (1796, No. 46)

Stephen Grier music manuscript collection (Book 3, c. 1883, No. 40, p. 17)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 140.

Turlough O'Carolan (1670-1738)

The musical score for "Planxty Reilly" is written in G major (one sharp) and 6/8 time. It consists of nine staves of music. The first four staves are in a moderate tempo, while the fifth staff begins a "Presto" section at measure 15, marked with a tempo of quarter note = 100. The Presto section is characterized by rapid sixteenth-note passages and triplets. The score concludes with a double bar line at the end of the ninth staff. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves.

# Planxty Scott

Source: O'Neill – Music of Ireland (1903), No. 684

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 177

(also notes in Appendix, p. 362).

attr. Turlough O'Carolan (1670-1738)

Moderate

5

10

15

20

7

Possibly not by Carolan

# Planxty Sir Festus Burke

Source: O'Neill – Music of Ireland (1903), No. 696

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 9, p. 108.

Turlough O'Carolan (1670-1738)

Spirited

5

10

15

20

25

30

35

40

# Planxty Sir Ulick Burke

Source: O'Neill – Music of Ireland (1903), No. 687

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 8, p. 107.

Turlough O'Carolan (1670-1738)

**Spirited**

5

10

15

20

# Planxty Sudley = Pleraca Sudloid - Carolan's Dowry - Captain Sudley

Source: O'Neill – Music of Ireland (1903), No. 670

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 163, pp. 188-189.

Turlough O'Carolan (1670-1738)

Animated

The image displays a musical score for a piece in G major (one sharp) and common time (C). The score is written on six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated above the staves. The piece concludes with a double bar line at the end of the sixth staff.

# Planxty Sweeney

Source: Stanford/Petrie (Complete Collection), 1905; No. 877, p. 219.

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 164, p. 189.

Turlough O'Carolan (1670-1738)

The musical score for "Planxty Sweeney" is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff is marked with a "5" at the beginning. The third staff is marked with a "10" at the beginning. The fourth staff is marked with a "15" at the beginning. The piece concludes with a double bar line and repeat dots. Some notes in the score are highlighted in pink.

# Planxty Thomas Burke

Source: O'Neill – Music of Ireland (1903), No. 694  
Not in O'Sullivan?

attr. Turlough O'Carolan (1670-1738)

**Spirited**

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo/style is marked 'Spirited'. The piece consists of six staves of music. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. Fingerings are indicated by numbers 5, 10, 15, 20, 25, and 30. A triplet of eighth notes is marked with a '3' above it. A first ending bracket is marked with '(1\*)' at the end of the piece.

1. A beat is missing between the two parts.

# Planxty Toby Peyton [1st Setting]

Source: O'Neill - Music of Ireland (1903), No. 678 -- Edward Bunting's third collection.  
Not in O'Sullivan

Turlough O'Carolan (1670-1738)

Lively

The musical score is written on a single treble clef staff in 6/8 time. It begins with a key signature of one sharp (F#) and a common time signature of 6/8. The piece is marked 'Lively'. The score consists of six lines of music, with measure numbers 5, 10, 15, and 20 indicated at the start of their respective lines. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the piece. The piece concludes with a double bar line and repeat dots.

# Planxty Toby Peyton [2nd setting]

Source: O'Neill – Music of Ireland (1903), No. 679  
Not in O'Sullivan

Turlough O'Carolan (1670-1738)

Lively

The musical score is written in treble clef, 6/8 time, and B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts on a G4 and moves through various intervals, including a half note G4, a quarter note A4, and a quarter note B-flat4. A sharp sign (#) is placed below the staff at the end of the first measure. The second staff continues the melody, with a measure number '5' above the staff. The third staff continues the melody, with a measure number '10' above the staff. The fourth staff continues the melody, with a measure number '15' above the staff. The final staff concludes the piece, with a measure number '20' above the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as accidentals and measure numbers.

O'Neill identifies this as a variant from County Clare.

# Planxty Toby Peyton [3rd setting]

Source: O'Neill – Music of Ireland (1903), No. 680  
Not in O'Sullivan

Turlough O'Carolan (1670-1738)

Lively

The musical score is written in treble clef, 6/8 time, and B-flat major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The tempo is marked 'Lively'. The score includes measure numbers 5, 10, 15, 20, and 25. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

The squire, meeting Carolan on horseback, said to him jocosely in Irish, 'Carolan, you ride crooked,' to which the harper, who was exceedingly sensitive in every thing touching his personal appearance, replied, 'I'll pay you for that with a crooked tune.' He accordingly composed this air, which is in truth of such a crabbed, unmanageable nature as almost to defy every rule of composition in the adaptation of a bass.

# Planxty Tom Judge = Pleraca Tomas Breiteam - Carolan's Frolic

Source: O'Neill – Music of Ireland (1903), No. 685

In: A Collection of the most Celebrated Irish Tunes

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 67, p. 138.

Turlough O'Carolan (1670-1738)

Moderate

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of six staves of music. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The music is in a moderate tempo. The score includes measure numbers 5, 10, 15, 20, and 25. The piece concludes with a double bar line and repeat dots. There are some pink annotations on the score, including a pink dot on a note in measure 10 and a pink slur on a group of notes in measure 25.

# Planxty Wilkinson

Source: O'Neill - Music of Ireland (1903), No. 689

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 168, p. 192.

Turlough O'Carolan (1670-1738)

**Spirited**

The musical score for "Planxty Wilkinson" is presented in a single system with four staves. The key signature is one flat (B-flat) and the time signature is 6/8. The first staff begins with a treble clef and a 6/8 time signature. It contains the first eight measures of the piece, with three pink wavy annotations above the notes in measures 7, 8, and 9. The second staff starts at measure 5 and continues to measure 10. The third staff starts at measure 10 and continues to measure 15. The fourth staff starts at measure 15 and continues to measure 20. The piece concludes with a double bar line. The annotations include a pink wavy line above notes in measures 7, 8, and 9, and a pink number '15' above a note in measure 19.

# Plea Rarkeh Na Rourkough = O Rourke's Feast

Source: Neale Collection of the Most Celebrated Irish Tunes (1724, p. 6)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 199.

Turlough O'Carolan (1670-1738)

5 10 15 20 *tr* 25 30 35 40 45 50 55 60 65 70 75 80

85

90

95

100

105

110

115

120

125

130

135

140

145

Detailed description: This is a musical score for a single melodic line, likely for a piano or violin. The music is written in treble clef and the key signature has one sharp (F#), indicating the key of D major. The score consists of 14 measures, with measure numbers 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, and 145 marked at the beginning of their respective lines. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots at the end of the 14th measure.

# Plearaca Na Ruarcach, Or The Feast Of O'Rourke

Source: Mulhollan - Selection of Irish and Scots Tunes (Edinburgh, 1804, p. 24)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 199.

Turlough O'Carolan (1670-1738)

**Staccato**

The musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The piece is marked 'Staccato'. The score consists of 20 measures, with measure numbers 5, 10, 15, and 20 indicated at the beginning of their respective lines. Trill ornaments, marked with a red 'tr.' and a flourish, are placed above the notes in measures 6, 7, 10, 13, and 19. The melody is characterized by frequent eighth-note patterns and a lively, rhythmic feel.

Richard Cusack

Source: The Edward Bunting manuscripts  
O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 30, p. 118.

Turlough O'Carolan (1670-1738)

**Con brio**  
♩ = 90

5

10

15

# Robert Hawkes

Complete Collection of Carolan's Irish Tunes, 1984; No. 55, p. 53.

Turlough O'Carolan (1670-1738)

♩ = 110 **Graciously**

The image shows a musical score for the piece 'Graciously' by Turlough O'Carolan. It consists of two staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩ = 110 and the mood is 'Graciously'. The first staff begins with a red trill symbol (tr) above the final note. The second staff starts with a measure rest labeled '5' and ends with a double bar line. The music is written in a single melodic line.

From the two verses set to the tune (printed in Thaddeus Connellan's *An Duanair*, 1829), Donal O'Sullivan (1958) deduces the piece was composed for a wedding

# Robert Jordan

Bunting (A General Collection of the Ancient Music of Ireland), 1796; p. 32.

O'Sullivan (Carolan: The Life, Times and Music of and Irish Harper), 1958; No. 66, p. 137.

Turlough O'Carolan (1670-1738)

♩ = 114 **Allegretto**

The musical score is written on seven staves in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto' with a quarter note equal to 114 beats. The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 5, with a measure rest in the fifth measure. The second staff contains measures 6 through 9, with a trill (tr.) marking above the eighth measure. The third staff contains measures 10 through 14, with a measure rest in the tenth measure. The fourth staff contains measures 15 through 19, with a repeat sign at the end of the staff. The fifth staff contains measures 20 through 24, with a trill (tr.) marking above the twentieth measure. The sixth staff contains measures 25 through 29. The seventh staff contains measures 30 through 34, ending with a double bar line and repeat dots. Measure numbers 5, 10, 15, 20, 25, and 30 are placed above their respective measures.

# Rúisg A Bhean Na Tóna = Carolan's Quarrel With The Landlady

Source: James Goodman music manuscript collection, Book 2, p. 95 (mid-19th century)  
Obtained by Goodman from the music manuscript collection of John Edward Pigot (18221871)

Turlough O'Carolan (1670-1738)

The musical score is presented in a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, and 35 marked above the staff. The music features a mix of eighth and sixteenth notes, with some triplet markings (indicated by a '3' below the notes) at measures 20, 25, and 35. The piece concludes with a double bar line at the end of the seventh staff.

Facsimile: <http://goodman.itma.ie/volume-two#?c=0m=0s=0cv=98z=-698.7908%2C926.9048%2C9718.0531%2C3722.2222>

# Sarsfield's Lamentation [2]

Source: The Hibernian Muse, London 1787  
Not in O'Sullivan

attr. Turlough O'Carolan (1670-1738)

♩ = 60

**Andante sostenuto**

The musical score is written on three staves in a single system. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante sostenuto' with a metronome marking of ♩ = 60. The first staff contains measures 1 through 5, ending with a fermata. The second staff contains measures 6 through 10, with a repeat sign at the beginning of measure 6 and a fermata at the end of measure 10. The third staff contains measures 11 through 15, with a fermata at the end of measure 15. The melody is primarily composed of eighth and sixteenth notes, with some dotted rhythms.

Patrick Sarsfield was a general in King James' army in the wars against the forces of William of Orange in the very beginning of the 18th century. He led the 'flight of the wild geese' after the defeat of the Irish and French forces, leading 14,000 men into exile on the Continent.

[[https://tunearch.org/wiki/Annotation:Lament\\_for\\_Sarsfield\\_\(1\)](https://tunearch.org/wiki/Annotation:Lament_for_Sarsfield_(1))]

# Si Beag Si Mor - Sheebeg Sheemore

Source: unidentified

O'Sullivan (Carolan: Life and Times of an Irish Harper), 1958; No. 202, p. 214.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

30

Sí Beag and Sí Mórare two hills in Co. Leitrim associated in the local folklore with twobands of fairies continually at war with each other. Possibly Carolan's first tune. [see: [https://tunearch.org/wiki/Annotation:Si\\_Bheag\\_Si\\_Mhor](https://tunearch.org/wiki/Annotation:Si_Bheag_Si_Mhor)]

# Sir Charles Coote - Plangsty Charles Coote

Source: Bunting Ancient Music of Ireland (1840, No. 33, p. 26)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958, No. 18, pp. 112-113.

Turlough O'Carolan (1670-1738)

♩ = 80 **Vivace**

The musical score is written on four staves in treble clef with a common time signature (C). The tempo is marked 'Vivace' with a quarter note equal to 80 beats per minute. The piece consists of 15 measures. The first staff contains measures 1-4. The second staff, starting with a measure rest labeled '5', contains measures 5-8. The third staff, starting with a measure rest labeled '10', contains measures 9-12. The fourth staff, starting with a measure rest labeled '15', contains measures 13-15. The piece concludes with a double bar line and repeat dots. A pink highlight is present under the first measure of the fourth staff.

# Sir Edward Crofton

Source: The Forde Manuscript, Royal Irish Academy, Dublin (mid-19th century)  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 22, p. 114.

Turlough O'Carolan (1670-1738)

♩. = 80 **Graciously**

5

10

15

20

25

30

# Sir Festus Burke

The melody was noted by the Irish collector Edward Bunting from the playing of harper Charles Fannin in 1792.  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 9m o, 108.

Turlough O'Carolan (1670-1738)

## Allegro Graciously

♩ = 55

(1\*)

5

10

15

20

25

30

35

40

1. Also see O'Neill's (1850) 696

# Sir Festus Burke

Source: Bunting – Ancient Music of Ireland (1840, No. 44, p. 34)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 9m o, 108.

Turlough O'Carolan (1670-1738)

## Quick and Spirited

5

10

15

20

25

30

35

O'Sullivan (1983) notes that Sir Festus Burke was the 5th baronet of Glinsk, County Galway, who succeeded to the title on the death of his father in 1721 (he was the half-brother of Sir Ulick Burke, for whom O'Carolan composed another piece). Sir Festus married the eldest daughter of the Earl of Clanricard, Lady Laetitia, in 1708, though the union proved barren, and he died around 1730. See also Carolan's air "Lady Laetitia Burke."  
[[https://tunearch.org/wiki/Annotation:Sir\\_Festus\\_Burke](https://tunearch.org/wiki/Annotation:Sir_Festus_Burke)]

# Sir Ulick Burk

Source: John and William Neal, A Collection of the most Celebrated Irish Tunes (1724) 2 p.5a  
O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 8, p. 107.

Turlough O'Carolan (1670-1738)

**Andante**

5

10

15

20

# Sir Ulick Burke

From Neal's collection (originally published in Dublin, 1726)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 8, p. 107.

Turlough O'Carolan (1670-1738)

$\text{♩} = 120$  **Allegro Graciously**

5

10

15

20

# Song of Victory - Planxty O'Rourke

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 144,p. 178  
(as "Planxty O'Rourke, 1st Air").

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegro**

5

10

15

20

This is one of two Carolan tunes under the title "Planxty O'Rourke" in Donal O'Sullivan's collection. There is also one that is sometimes erroneously given that title - properly "O'Rourke's Feast", but that tune was not composed in anyone's honour (which apparently is what a "planxty" is all about).

[Citation: <https://thesession.org/tunes/13708>]

# Susanna Kelly = Súsaí Ní Cheallaigh - Saely Kelly

Edward Bunting noted this tune from Patrick Linden (Newtown Hamilton, County Armagh) in 1802  
O'Sullivan (Carolan: The Life, Music and Times of an Irish Harper), 1958; No. 75, pp. 142-143.

Turlough O'Carolan (1670-1738)

♩ = 100 **Allegretto**

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of seven staves of music. The first staff begins with a measure number '5' above the staff. The second staff has a trill symbol (tr:) above it. The third staff is marked with the measure number '10' at the beginning. The fourth staff is marked with '15' at the beginning. The fifth staff is marked with '20' and a trill symbol (tr:) above it. The sixth staff is marked with '25' above it. The seventh staff is marked with '30' above it. The piece concludes with a double bar line at the end of the seventh staff.

# The Dawning Of The Day

Source: O'Neill - Music of Ireland (1903), No. 643

attr. Turlough O'Carolan (1670-1738)

Moderate

The air, one of a supposed seven or eight hundred, was reputed to have been composed by Thomas O'Connellan a 17th century harper from County Sligo who spent considerable time in Scotland. O'Neill (1922) says: "O'Connellan flourished in a period when the renown of Irish harpers became a matter of history. After a sojourn of 20 years in Scotland, he returned to his native land in 1689, and died nine years later. As the above setting differs materially from that of Bunting in his second collection issued in 1809, and others much more recent, its introduction among Waifs and Strays may be not without interest to students of Irish musical history." In his 1840 collection *Ancient Irish Music*, the collector Edward Bunting also attributed it to Connellan (p. 70). Others, notably O'Neill in an earlier work, credit the composition of the tune to Turlough O'Carolan, though it is not known by what authority and thus is very much in doubt. However, Donal O'Sullivan notes that Carolan may have joined Connellan's "Dawning of the Day" music to his poem "The Morning Star," written for Dolly MacDonough. [[https://tunearch.org/wiki/Annotation:Dawning\\_of\\_the\\_Day\\_\(1\)\\_\(The\)](https://tunearch.org/wiki/Annotation:Dawning_of_the_Day_(1)_(The))]

# The Fairy Queen By Signor Carrolini

Source: William Neal's Collection of the Most Celebrated Irish Tunes (1724)  
O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 195, pp. 211-212.

Turlough O'Carolan (1670-1738)

5

10

15

20

25

30

35

40

45

50

55

The image shows a musical score for the tune "Fairy Queen" in G major (one sharp) and 3/4 time. The score is written on five staves. The first staff begins at measure 60, the second at 65, the third at 70, the fourth at 75, and the fifth at 80. The piece ends with a double bar line and repeat dots at the end of the fifth staff. There are some pink annotations on the first and fifth staves.

The tune was published in Carolan's lifetime in John and William Neal's *Collection of the Most Celebrated Irish Tunes* (1724), the earliest appearance in print, where it is given as "Fairy Queen by sigr Carrollini," in 3/4 time. "Fairy Queen" was recorded by the *Belfast Northern Star* of July 15th, 1792, as having been played in competition by one of ten Irish harp masters at the last great convocation of ancient Irish harpers, the Belfast Harp Festival, held that week. The harper who played it was Arthur O'Neill (1734-1818) of County Tyrone, as indicated in Bunting's notes from the festival (1796), blinded at age two but known as a good harper who became a close friend of Bunting's. Previously O'Neill had played the air (along with "The Green Woods of Truagh") at the second Granard Harp Competition in 1782, a performance which earned him the second prize of six guineas.

[[https://tunearch.org/wiki/Annotation:Fairy\\_Queen\\_\(1\)](https://tunearch.org/wiki/Annotation:Fairy_Queen_(1))]

# The Fairy Queen = Bean Righ Na Sibhrach - The Faery Queen

Source: O'Neill - Music of Ireland (1903), No. 637

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 195, pp. 211-212.

Turlough O'Carolan (1670-1738)

Moderate

(1\*)

5

10

15

20

25

30

35

40

45

50

55

*ff*

*p*

*f*

Belfast collector Edward Bunting [1] (1773-1843), who identified a number of different variants, variously attributed the tune to Carolan (in his 1796 *Ancient Music of Ireland*), then later recorded that the "tune is not Carolan's, but was adapted by him from an original melody", and (in a letter) wrote the piece "was not intended by him for words, but as a piece of music for the harp." Bunting apparently thought Carolan adapted the tune from an older air called "Ciste no Stór," to which the harper added two parts.

1. Trailing grace notes omitted in bar 32. O'Neill has single bar at start of 4th section.

# The Generous Woman = An Bean Flaiteamuil

Source: O'Neill - Music of Ireland (1903), No. 648  
Composed by Turlough O'Carolan according to O'Neill.

Turlough O'Carolan (1670-1738)

5

10

15

# The Honourable Thomas Burke

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 11, p. 109.

Turlough O'Carolan (1670-1738)

$\text{♩} = 110$  **Graciously**

(1\*)

5

10

15

20

25

30

35

1. 18 bars in both sections

# The Irish Girl [in Rosina]

Samuel, Anne and Peter Thompson, *The Hibernian Muse* (London, 1787, No. 14, pp. 10-11)  
In: *A Collection of the most Favorite Compositions of Carolan the Celebrated Irish Bard*  
Not by Carolan

atr. Turlough O'Carolan (1670-1738)

(1\*)

5

10

1. Rosina was a comic opera in two acts by English composer and songwriter William Shield, first performed in London in 1782. Probably not by O'Carolan.

# The Little Harvest Rose

Book: O'Neill - Music of Ireland (1903), No. 646

Bunting - General Collection of the Ancient Music of Ireland (1796, No. 43, p. 24)

Attribution to Carolan doubtful

Turlough O'Carolan (1670-1738)

**Amoroso**

The composition is included in a section of tunes credited to blind Irish harper Turlough O'Carolan (1678-1736) by O'Neill (as both "Little Harvest Rose" and "Morning of Life (The)"), however, it does not appear in Donal O'Sullivan's seminal 1958 volume on the bard, and its attribution to the harper is highly questionable

# The Morning Of Life

Source: O'Neill - Music of Ireland (1903), No. 636  
Attribution to Carolan doubtful

Turlough O'Carolan (1670-1738)

Moderate

The musical score is written on four staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderate'. The score consists of 16 measures. Measure numbers 5, 10, and 15 are indicated at the beginning of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents (>) throughout the piece. The piece concludes with a double bar line at the end of the fourth staff.

# Thomas Burke

Neal – Collection of the Most Celebrated Irish Tunes (1724, p. 4)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 11, p. 109.

Turlough O'Carolan (1670-1738)

$\text{♩} = 60$  **Allegretto Grazioso**

3

5

10

15

20

25

30

35

40

# Thomas Judge - O'Carolan's frolic

Source: George Petrie's Ancient Music of Ireland?

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 67, p. 138.

Turlough O'Carolan (1670-1738)

♩ = 75

3

5

7

10

15

20

# Thomas Leixlip The Proud

Source: O'Neill - Music of Ireland (1903), No. 638.

Attributed to Carolan by O'Neill but not listed in Donal O'Sullivan's definitive volume.

Turlough O'Carolan (1670-1738)

♩ = 90 **Spirited**

The musical score is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The piece is marked 'Spirited' with a tempo of 90 beats per minute. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 10 measures. The fourth staff has a measure rest of 15 measures. The fifth staff has a measure rest of 20 measures. The piece concludes with a double bar line.

# Tom Judge - Carolan's Frolic - Thomaus a Moumpus

Source: A COLLECTION of the most Celebrated Irish Tunes (11c)

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 67, p. 138.

Turlough O'Carolan (1670-1738)

The image displays a musical score for a piece in 6/4 time, written in the key of B-flat major. The score is presented on six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. It starts with a repeat sign. The second staff has a measure number '5' above it. The third staff has a measure number '10' above it. The fourth staff has a measure number '15' above it. The fifth staff has a measure number '20' above it. The sixth staff concludes with a repeat sign and a red 'tr.' marking above it, indicating a trill. The music consists of a series of eighth and sixteenth notes, with some rests and a final cadence.

# William Eccles

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 44

Turlough O'Carolan (1670-1738)

$\text{♩} = 90$  **Allegro**

5

10

15

20

25

# William Ward

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 167.

Turlough O'Carolan (1670-1738)

**Allegretto**

The musical score for "William Ward" is presented on six staves. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of one sharp. The first staff contains the first four measures. The second staff starts with a measure rest labeled "5" and continues for four measures. The third staff starts with a measure rest labeled "10" and continues for four measures. The fourth staff starts with a measure rest labeled "15" and continues for four measures. The fifth staff starts with a measure rest labeled "20" and continues for four measures. The sixth staff concludes the piece with a double bar line and repeat dots. The music consists of eighth and sixteenth notes, with some triplet markings.

# Winnifred = Únadh,

Source: O'Neill - Music of Ireland (1903), No. 644  
Not in O'Sullivan (1958). Attribution by O'Neill doubtful

attr. Turlough O'Carolan (1670-1738)

Moderate

The musical score is written in G minor (one flat) and common time (C). The tempo is marked as 'Moderate'. The piece consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff is marked with a measure number '5'. The third staff is marked with a measure number '10'. The fourth staff is marked with a measure number '15' and contains a pink highlight over a specific note. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line.

# Young Bridget = Brigid óg na gciabh - Bridget Cruise

Source: O'Neill – Music of Ireland (1903), No. 640 [doubtful attribution]

Edward Bunting noted the melody in 1792 from "an old man at Deel Castle."

O'Sullivan (Carolan: The Life Times and Music of an Irish Harper), 1958; No. 29, p. 118.

attr. Turlough O'Carolan (1670-1738)

Slow

5

10

15

20

Collector Edward Bunting, noted O'Sullivan, noted it in 1792 from "an old man at Deel Castle", near Ballina, County Mayo, adding that it was "very ancient, author and date unknown." O'Sullivan believes it is clearly not very ancient, but included it in the collected works of the bard, in deference to Francis O'Neill.

# Young William Plunkett = Uilliam Og Pluinceatt a.k.a James Plunkett

Source: O'Neill Music of Ireland (1903), No. 650

O'Sullivan (Carolan: The Life, Times and Music of an Irish Harper), 1958; No. 151, p. 181.

**Lively**

Turlough O'Carolan (1670-1738)

