ADVERTISEMENT.

HAVING occaſionally treated of Iriſh Muſic *in the* Hiſtorical Memoirs of the Iriſh Bards, *I will here ſubjoin a few ſpecimens of it, for the purpoſe of illuſtrating that part of my ſubject.*

The remote antiquity of NA GUIL (a), *or* Iriſh Cries, *entitle them to precedency; but modern Muſicians having determined to give this extraordinary piece of Muſic a dramatic form, united it with a wild air of their own days called* CATH EACHROMA, *or* Battle of Aghrim, *which ſerves as a kind of prologue to* The Cries. *I have therefore given the* Cath Eachroma *the firſt place in this little collection. After this air is played, the* Provincial Cries (Nos. II, III, IV, and V.) *are performed in ſucceſſion: then* (No. VI.) *a melancholy tune, or dump (which is ſaid to have been ſung by the Iriſh women, while ſearching for their ſlaughtered huſbands, after a bloody engagement between the Iriſh and Cromwel's troops) follows; and the whole is ſuppoſed to conclude with a loud ſhout of the auditors, meliorated by affliction.*

Nos. VII, VIII, and IX. *are melodies of a period beyond the reach of memory.—The æra of* No. X. *I have already determined.* (b)———*Several diſtricts of this kingdom have certain appellations for airs which originated in them, as* Speic Seoach, *the* SPEIC, *or* Humours of Joyce's Country. *Of theſe I have given two ſpecimens in* Nos. XI. and XII. *which were pricked from the voice by the* Rev. Dr. Young, *while on a viſit laſt winter in the county of Roſcommon. I will here obſerve, en paſſant, that in no part of Ireland do our old melodies ſo much abound, as in* Connaught; *that province may be ſaid to be vocal with them.*—No. XIII. *is noticed in page* 132 *of the* Hiſt. Mem. of the Iriſh Bards.—Nos. XIV. and XV. *are modern, and mentioned in the* Life of Carolan; *ſee pag.* 78 *and* 103.

I cannot cloſe this advertiſement without acknowledging my obligations to Mr. Gore Ouſley, *ſecond ſon of my friend* R. Ouſley, Eſq; *of* Limerick. *This young Gentleman exerciſed his muſical ſkill in committing to notation for my purpoſe, ſeveral of our old melodies;—to him I am indebted for the* Provincial Cries.

(a) Hiſt. Mem. of the Iriſh Bards, p. 67.

(b) Ibid. p. 134.

IRISH MELODIES

Cath Eachroma

N.° I.

Presto & Furioso

Gair Chonnachntach

N.° II.

Largo

Gair Mhuimhneach

N.° III.

Bis

N.° IV. Gair Olltach

Bis

N.° V. Gair Laighneach

Bis

N.° VI. Gol na mna'fan ar.

N.° VII. D'eala Mairi liomsa

Pia. Ba.

N.° VIII. Abair a chumain ghil.

Pia

N.° IX. Ailie ean Dubh O!

Affettuoso

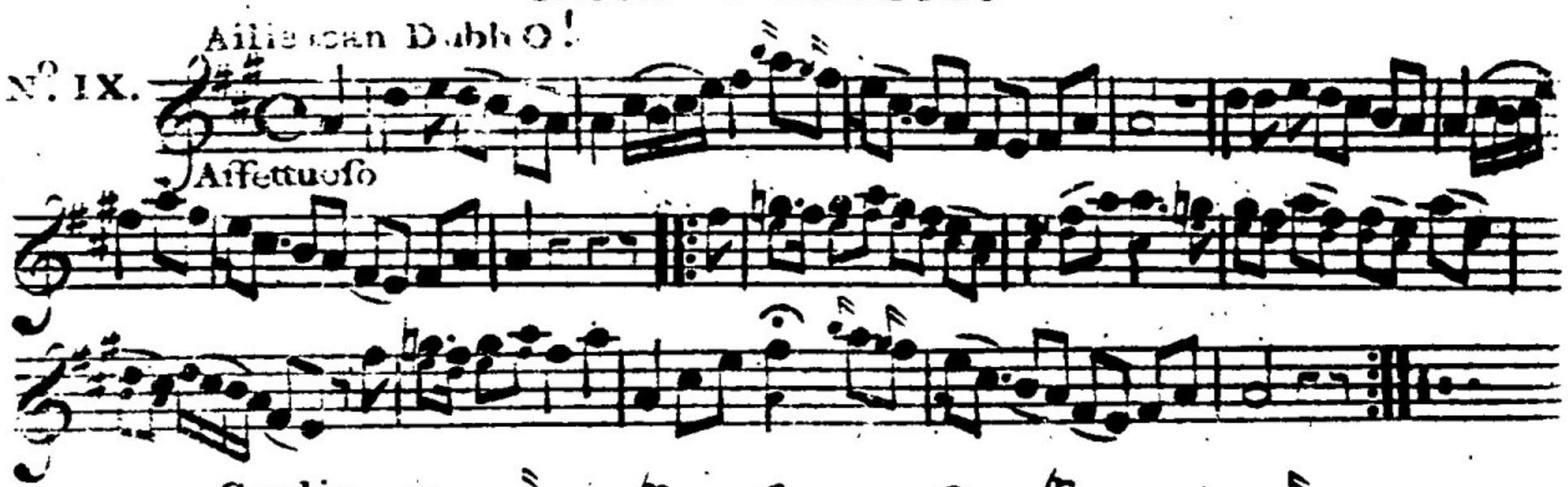
N.° X. Coulin

N.° XI. Speic Gailleanach

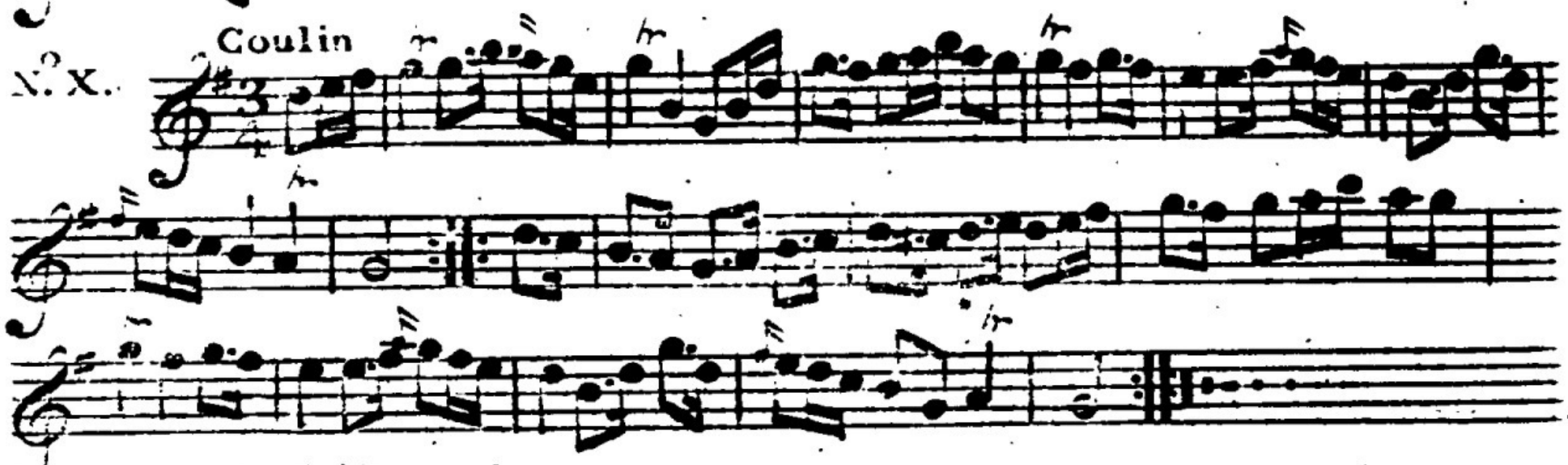
N.° XII. Speic Seoach

N.° IX. Ailie ean Dubh O!

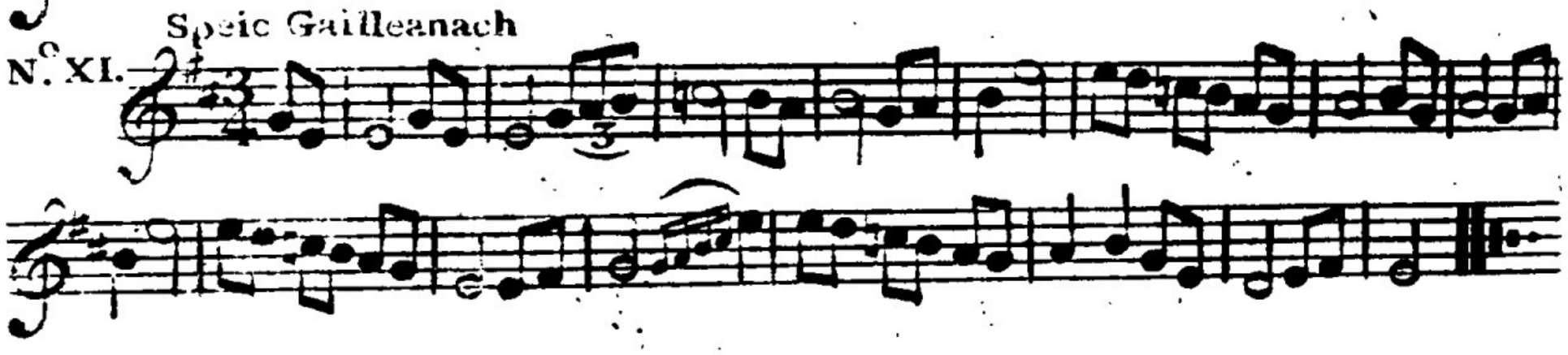
Affettuoso



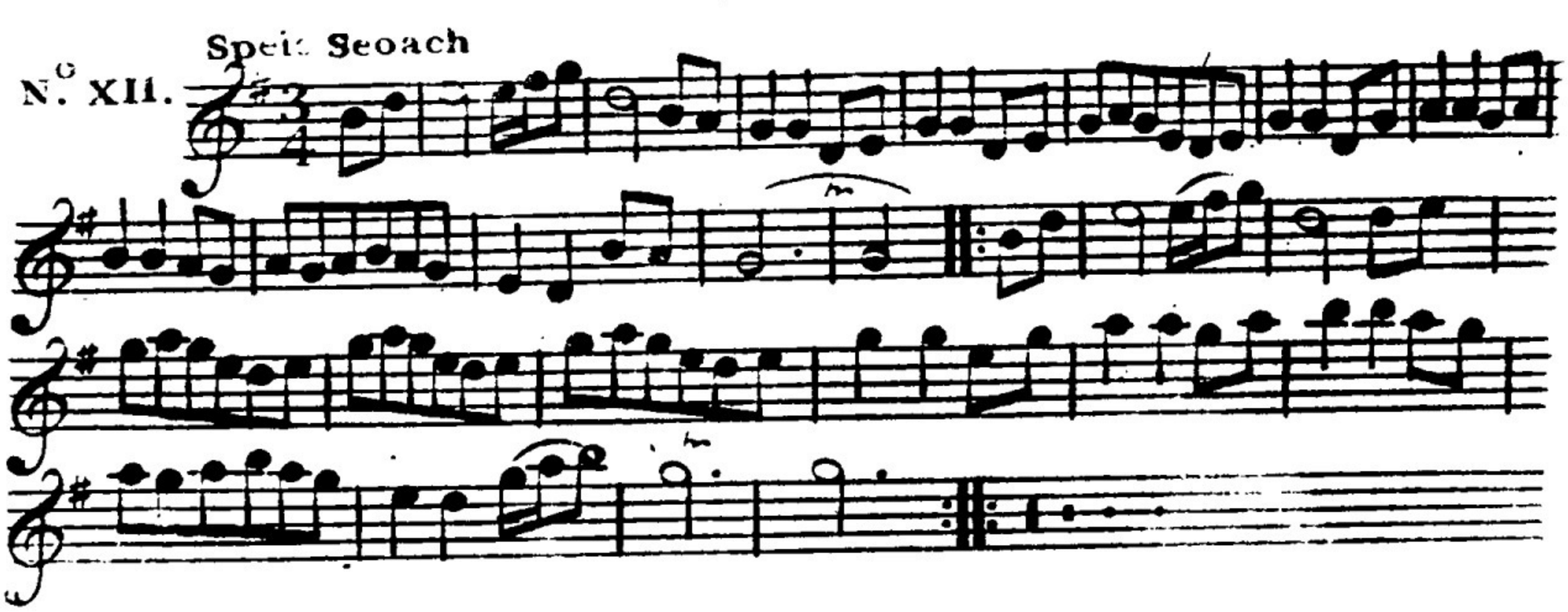
N.° X. Coulin



N.° XI. Speic Gailleanach



N.° XII. Speic Seoach



Plough tune.

N.° XIII.

Poco Andante

CAROLAN's Devotion

N.° XIV.

Tiagharna Mhaighe—eo

N.° XV.

Dolce

ſo good and ſo innocent effect (m), to make men ſleep, in any pains or diſtempers of body or mind. (n) This *rambling ſtuff*, as Sir William calls it, is ſo happily ridiculed in an humorous poem, entitled HESPERI-NESO-GRAPHIA, that I am tempted to tranſcribe the paſſage:

THE Gueſts, perceiving GILLO's mind
Not like to their's, to mirth inclin'd;
And finding that his penſive breaſt,
With grief and care was much oppreſt,
(For he by intervals wou'd groan,
And ſigh, and ſob, and cry O-hone!)
Struck up with all their Harps and Trumps,
To drive away his doleful dumps:
Which, in great meaſure, might deſtroy
Their dancing, muſick, and their joy;
And us'd all means they could invent,
T' incline him to ſome merriment;
And all thoſe paſſions to aſſuage,
Which in his troubled ſoul did rage,
And play'd the cruel tyrant there,
As ſorrow, diſcontent and fear,
And hope ſucceeded by deſpair.
Romantic tales they to him told,
Of giants in the days of old,
Whoſe legs by much are longer, than
The height even of the talleſt man.

(m) *Miſcellanea*, Eſſay 4. The *even tone* of which Sir William ſpeaks, was probably of the nature of the monotonous chant of the Church in the infancy of its muſic.

(n) For Memoirs of a Tale-Teller ſtill living, ſee Append. No. V.

Whoſe

No. 5

Besn mz ns vibpsch — *Fairy Queen — Carolan.*

Allegretto

Cres:

s Čslnᵐs bɪɜcs nb ɾeojus *Girls have you seen George.*

No 6

Largo

for. pia. for. pia.

pp for. pia.

for. pia. pp

Tɪ an ɣɑmɪɹsh teɹcht *The Summer is coming.*

No 7

Largo pia.

for. pia.

ff pia. pp

Rizpa an Ráizneb — The Forlorn Queen.

No. 34

Affetuoso

fia.

sfor. fia.

pia. sfor. for.

pia. pp for.

Pesils an Inollsiß Ísm — The Silvery Crested Pearl.

No. 35

Andante for pia. for.

sfor. pia.

ff dim: pp

No. 65

Thème Ancien

(Ancien Thème Cavatine)

Andante

hr. for. pia. for. pia. for. 8ve pia. for. pia. for. pia. for. pia. for. pia. for. pia. for.

Marche Militaire

(Marche Militaire Cavatine.)

No. 66

Vivace

for. pia. hr. for.

Nº 17 Dylesn sn onzfesn *The Young Man's Dream.*

Very flow

pia.

Nº 18 Hrpnm ns zmrsize bsne *The Chairmer with the fair Locks.*

Maestoso

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

Nº 19 Csnzsh sn cnzsm me *The Twisting of the Rope.*

Slow

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

Concerto Cesnbhrlon

No. 42

Allegro

f p f p f p f p f f f p f p f

Plonzrciż Szrrsksh *Planacty Drury_Carolan.*

Nº 10

Allegro

p *f*

p

f *p*

f

ff

Dim:

No. 14 Love in Secret.

Moderato

for. hr for. hr

f p for. hr pia.

f p hr pia.

pia. for. p hr

No. 15

Spirito

ff pia.

№ 40. Andante affetuoso

for.

Chorus

hr.

№ 41.

Vivace

ofor.

for.

hia.

Second Set

ff

dim:

pp

Bob Wolfson Bob Jordan_Carolan.

No. 59

Allegro

pia.

for. pia.

for.

dim:

pp

fr.

for. pia. for. pia.

for.

dim: pp

Nº 45

Abzil an bhiertmhn

Abigail Judge — Carolan.

Majeftic

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

dim: *pp*

Nº 46

Planxóg Reilly

Planxty Reilly. — Carolan.

Preſto

Volti

No. 45

Abil an bhiortmhn

Abigail Judge — Carolan.

Majeftic

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

dim: pp

No. 46

Planxóg Reilly

Planxty Reilly — Carolan.

Preſto

Volti