A General Collection of the Ancient Irish Music
Containing a variety of Admired Airs
never before published and also
The Compositions of
O'CONOLAN and CAROAHY
Collected from the Harpers &c in the different
Provinces of IRELAND
and adapted for the
Piano-Forte.
with a Preliminary Introduction
By
EDWARD BUNTING
Vol 1
Price 1s 6d

DUBLIN.
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Edward Bunting
26 March 1803
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|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Abigail Judge | An Irish Lady | Bob Jordan | Castle O' Nell | Carolan's Concerto | Dennis Don't Be Treasoning | Dermot O'Dowd | Fairy Queen | Girls have you Seen George | Grace Nisbet | How you seen my Valentine | If to a Foreign Clime you go | I would rather than Ireland | Isabella Buck | If the Cat had Gold | Jolice's Tune | Jigg | John O'Hara the A'rtist | Kitty Tyrrel | Kitty the Cuckoo | Kitty O'Brien | Love in Secret | Mally St. George | Mathew Cole | Mally Malone | My Dear Stay with Me | Mary do you Fancy me | Mally Macalpin | Nanny Mc Dermotroe | Old Truagh | Open the Door Gently | Plantry Drury | Plantry Kelly | Plantry Reilly | Plantry Johnston | Plantry McGuire | Plantry Dillon | Rose Dillon | The Rouse Sleep | The Brown Thorn | The Summer is Coming | The Bearded Boy | The Fair Haired Child | The Young Man's Dream | The Charmer with the Fair Lass | The Twisting of the Rope | The Pleasant Rocks | The Fair Woman | The Parting of Friends | The Ugly Tailor | The Harvest Morn | The Banks of the Shannon | The Brown Maid | The Jointure | The Forlorn Queen | The Snowy Scented Pearl | The Dear Black Maid | The Little Harvest Rose | The Maid of the Valley | The Blossom of the Roseberry | The Lamentations of Owen One | The Pretty Girl Mmmah the Cow | Thomas O'Reek | The Little Great Mountains | We brought the Summer within | Young Teresa Mc Donough |
PREFACE

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

The works of some of its greatest composers, as Carolan and Carolan, have been selected; but of these it remained to this day to give accurate copies; while the superior productions of many masters whom they had preserved still, and of whose excellence they have fallen short, are now only partially known in the very Country where they once flourished. To rescue them from oblivion, and to open a new store of Musical delight, the public are now presented with the first Volume of such a collection, as has for many times been eagerly desired.

A brief account of the circumstances which led to this collection will naturally be expected.

The rapid decrease of the number of learned Performers on this side, with the consequent degeneracy of that tender and expressive instrument, gave the first idea of assembling the remaining Harpists dispersed over the different Provinces of Ireland. A meeting of these was accordingly procured at a most venerable expense, by the Gentlemen of Belfast on the 22d of July 1782, and Liberal Premiums were distributed among them, according to their respective merits.

The compiler of this Volume was appointed to attend on that occasion, to take down the various airs played by the different Harpists, and was particularly cautioned against adding a single note to the old melodies, which would seem from inference, to have been preserved pure and handed down unaltered, through a long succession of ages.

A principal motive to receive the assemblage of the community of the Irish harpists, was to procure, while yet attainable, the most approved copies of tunes already in the hands of practitioners, as well as to revive and perpetuate a variety of others extremely excellent of which there were no copies extant and which were therefore likely to become extinct.

This end was, in great degree, secured by the meeting alluded to; and it has since been perfected by the editor of the present work, who made a tour through a principal portion of the Kingdom for the purpose of collecting the Music already preserved, with the possession of Harpers in other parts, and of making additions as would render the work complete.

The work is now before the tribunal which is the natural judge of its merits. It may, however without presumption, be said with truth, that in the absence of present posterity, this volume will be held in the highest estimation; and be capable of nothing more, but to render it capable of being transmitted to the posterity of the future generation. The editor has, however, the satisfaction of knowing that the Music of the Country and its language are analogous. There are themes and characteristics peculiar to both, to enter into the spirit of which some time and practice are requisite: And this is particularly the case with those compositions which bear the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period. We may be permitted to anticipate few of them except those which contain the productions of a very distant period.
They still maintaining acquainted the ease of such compositions, saying, "They were more ancient than any to which our popular traditions extended.

It would appear that the old Musicians in transmitting this Music to us through so many centuries, treated with the utmost reverence, as they were never to have returned to make the slightest innovation during their lives. This inference we naturally derive from our finding that Harper's collected from parts so distant from one another, and taught by different masters, always played the same tune in the same key, with the same number of progressions and without a single variation in any essential passage or even in any note. The beauty and regularity with which the tunes are constructed, appearing surprising. This circumstance seemed the more extraordinary, as it was discovered that the most ancient tunes were in this respect the most perfect, admitting of the addition of a bass with more facility than such as were less ancient. Hence we may conclude, that their Authors must have been excellent musicians, versed in all the scientific part of their profession, and that they had originally given by the addition of Harmony the composition of their pieces. It is remarkable to observe, that the instruments on which the same principle is employed by the principle itself, and without being at an assignable reason for their mode of playing, nor for their playing the bass.

On an impartial review of all these circumstances, we are bound to believe that those specimens which survived and were transmitted to us, are only the work of better times, the history of which, though fast, has not incorrectly represented the ancient series of traditions.

Gladan Combrinck, who came over to Ireland in the reign of Henry the Second, gives us an account of the state of Music in that country. This is illustrated Picturately, and an attempt at preserving it, and not entirely free from the prejudices that were then entertained against the Irish, was well accomplished with the fine Arts in general, and with Music in particular, cultivated at that period by the most refined nation. It is published in the present work, which contains this remarkable passage: "The attention of people to Music is meritorious worthy of commendation; in which the skill is beyond all comparison superior to any Nation. The refinement of the instrument has gone so far in the instruments of the Irish, that we have not had the time to observe, but the sounds are rapid, and so at the same time sweet and pleasing. It is wonderful how the peculiar propriety of the fingers the musical proportions are preserved; and by that art the harmony and grace to the art of composition and modulation, and the highest attainment of melody, so that it is not regulated with Nor, is it a discordant, but is tenderly harmonious and perfect in the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds, and the noblest sounds.

But such was the celebrity of Irish Music a century preceding the arrival of Combrinck that the Welsh Bard have celebrated for their knowledge in this art, and received instructions from those of Ireland, of which this is preserved, as their own historian, in the sixteenth century, is evidence.

"Gruffyd ap Conan" says Powell, "brought over with him from Ireland divers cunning Musicians, and with them explained the whole musical science, that is now made of music, and this whole science of the modes written at the same time as, the names of the steps and measures used amongst them to this day.

This address of Powell receives support from the learned Welshman "Their Music" (say he speaking of the Welsh) "for the most part came out of Ireland, with Gruffyd ap Conan, Prince of North Wales, about Kim "Stephen's time.

Cardin a Welshman also in the sixteenth century, without any of that liberal partiality in common with National writers, assures us that the Irish did not all the instruments and Measures in among the Welsh.

The Birds, according to the testimony of Strabo, Pliniius and Ammianus Marcellinus, existed among the elder branches of the Celtic tribes before the time of Augustus.

We find them under the same names in Ireland from the earliest period in history down to the year 1738 when Carleton died—who seems to have been born to render the termination of his order memorable and brilliant. If we reflect upon the disadvantages under which he laboured; born blind with slender opportunities of acquiring those habits of a country recently devolved by a civil war, the fruits of which he vigorously subverted, and all to this, his own preposterous to ill-health and debility, we cannot but admire the prodigies of power in his mind. He has occasionally exerted almost every wit of Musick, he advising, the, and more, and he had executed in each of his music and, which was best adapted, his first composition was, and, am now impatiently, called, "To Bearded" Cruise," addressed to a Lady, to whom he was entirely attached, without the hope of success. He is said to have dedicated Fifteen pieces to her, none of which are contained in this collection. The first was some originally imperfect, or the copy used of it so corrupt that a Bass could not be adopted in it. His last tune was fissured to his flexible Dr. Stephen. Composers. Fairy Queen, Rose Dameron, and others of his serious pieces, early in Play, but that promising established a reputation, and added himself too much to his mimic company and the heart, he dedicated this time to the composition of his Pliny, which required a measure to his composition, and he. We may form some idea of the felicity of his genius from this circumstance, that one Harper who wrote the Belfast meeting, and who had never seen him, was not taught directly by any person, but that he copying from him, had acquired upwards of an hundred of his tunes, which he had concluded but every incomparable part of the real nature. As Carleton never taught any of his pupils, except his own Son (who had no musical genius) and as we have never heard any of his pieces were committed to writing until several years after his death, when young Carleton, under the patronage of the Delany, edited a small volume, we need not wonder if some of the whole be irreparably lost. In Carleton, Consorts (N. 42) and in his Madam Cole (N. 16) the player will perceive abundant imitations of Corelli, in which the external fancy of that admirable composer is happily copied. In the Barbers, Graden,can Ions, and Love in Secret (N. 41) he will be charmed with one of the most pleasing strains that any country has produced; if it is wonderfully old that this trace could be discovered of the century in which it was produced. The words of Corelli were extant in the reign of Henry VII; every modern period when compared with that in which the air was composed, Scarlatti is consequently, or the, Parting of Friends (N. 28) is considered as very ancient. It is also played by Harper, while the audience are asleep, and it is a popular opinion that it was composed while the Irish ground under the oppression of the English, and were forced to conceal themselves in caves and deserted places. The tune, called, Thumpers of a Sandman's is (N. 32) is extremely ancient. It was sung by the band of Virgins that went out of Dublin to welcome the Duke of York, whom he landed in Ireland. The antient, A son of old tenants, or the, Summer in coming, (N. 29) is used upon the opening of Summer in different periods of the kingdom. Strange as this may appear, this, proved to be the same Song, both as to poetry and music, which Dr. Tanner has published! A writer of a book of the times, as the first piece of Music ever so to score in great Britain. The extreme improbability of being borrowed from the ancient Irish, from a country that has national Music of its own (the Welsh excepted) is sufficiently evident. The desired attachment to the known Music, and the praise it received from other countries—its influence of the English language, and the noted version to their tongues, were supposed to have many philosophers or adoption. The air of, Auld Lang Syne, is this, for the Foreign Learn, (N. 51), preserved in the county of Mayo, we have reason to believe the other extent. It was sung by many a poor man, who was of the age, and although numbers were present, few, if any, it was not even by name, but happily delighted with the composition. To enumerate all these airs, that address themselves to the heart, and harmonize, with the finest feelings of our country, would extend the bounds of this Preface to an unaccountable length. It is only possible, however, that the series of the airs in the following Collection were not taken from Irish Harpers, led from Sungaters and therefore the new STANDARDS are not shown adapted to that Instrument. We cannot conclude without very strong urging gentlemen in the southern parts of Ireland to follow the example of the Religious Society, by promoting similar meetings of the Harpers in their respective Protestant chapels. The creation in which the Music of Ireland, with every turn of Irish antiquity has been preserved by our ancestors, and the respect it has received for so many centuries from foreign nations, were well entitled to excite corresponding feelings in their descendants. Shall we suffer them to perish in our hands at the close of the last century in which many new rays of light can be struck out amidst the glooms, with which time is always the earliest and often the most interesting of its works? In making them all due attention, we do not merely certify the natural feeling of national pride; but we are the progress of the human mind, and endeavoring to restore a picture in the history of man.

FINIS.
No. 1. If to a Foreign Climbing

No. 2. The Foxes Sleep.
No. 30. Jean was in the Lane. John Hare of the Glen.

Allegretto

No. 31. On the Banks of the Shannon.

Amoroso

No. 32. Calm Son. The Brown Maid.

Very Slow
No. 35. The Snowy Breasted Pearl

No. 36. Moynagh Malone
No. 50. | Y'rombo epr & c.  | An Irish Lullaby. | Very Slow |

No. 51. | O3'ach na cairse | The Blossom of the Raspberry | Very Slow |

No. 52. | L'arnach cor u Neil | The Lamentation of Owen O'Neill | Elegiac |

CAROLAN
N°. 56. Toplin 05 m. Sonach Youngh Terence M' Donagh

Very Slow

N°. 57. Haste to my bhearten. Have You seen my Valentine.

Very Slow
N° 63. 
Amanda. 
Assetioso 

N° 64. 
Mangrigh shrubha Piausy McCuir. 
CAROLAN. 

Presto