

# Carolan's Collection

15 easy to Intermediate Carolan Tunes  
for Flute (Violin or Oboe) and Keyboard and optional Cello (Bassoon)

15 airs de Carolan de niveau facile à intermédiaire  
pour flûte (violin, ou hautbois) clavier, et cello (basson) facultatif

15 leichte bis Intermediäre Melodien von O'Carolan  
für Flöte (Violine oder Oboe) Klavier, sowie Cello (Fagott) ad lib.

Edited by / Edition de / Herausgegeben von

Patrick Steinbach

Arranged by / Arrangement de / Bearbeitet von

Jeremy Barlow

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PREVIEW  
Low Resolution

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## Preface / Préface / Vorwort

*Carolan's Concerto* uses the excellent selection of O'Carolan melodies made by Patrick Steinbach for the piano edition *Carolan's Dream* (Schott ED 20201). The aim here is to recreate the way in which O'Carolan's harp melodies were arranged with *basso continuo* accompaniment for drawing-room and concert use in the 18th century. A few editions of O'Carolan melodies with basses survive from the period, and they demonstrate two distinct styles of bass line. One style generally follows baroque procedures (though adaptation is needed to deal with the flattened leading-notes of traditional Irish tunes); in the other style, bass lines simply copy the melody in outline form, one or two octaves down. The latter method may reflect traditional Irish harp practice at the time, but the resultant consecutive octaves and lack of harmonic direction sound 'wrong' in terms of baroque performance practice. I have therefore, as far as possible, followed baroque practice here. Players are encouraged to add their own slurs and dynamics.

Jeremy Barlow

*Carolan's Concerto* reprend l'excellente sélection des airs de O'Carolan établie par Patrick Steinbach pour son recueil de piano intitulé *Carolan's Dream* (Schott ED 20201). L'objectif est ici de recréer les arrangements des mélodies pour harpe de O'Carolan lorsqu'elles étaient jouées au 18<sup>e</sup> siècle dans les salons ou en concert, avec un accompagnement de basse continue. Quelques éditions d'époque comportant des basses nous sont parvenues, et elles démontrent l'existence de deux styles de lignes de basses bien distinctes. L'un d'eux adopte en général les procédures baroques (bien qu'une adaptation ait un caractère modal des airs irlandais traditionnels soit nécessaire). L'autre, la ligne de basse reproduit simplement la mélodie, à une ou deux octaves plus basse. Cette dernière méthode peut refléter la pratique traditionnelle des harpistes irlandais à l'époque, mais le résultat sonne 'faux' en termes de pratique baroque. J'ai donc, dans la mesure du possible, suivi la pratique baroque dans cet ouvrage. Les joueurs sont encouragés d'ajouter leurs propres lésures et dynamiques.

*Carolan's Concerto* basiert auf der vortrefflichen Auswahl an Melodien, die Patrick Steinbach für die Klavierausgabe *Carolan's Dream* (Schott ED 20201) getroffen hat. Die vorliegende Ausgabe hat zum Ziel, die Harpstücke O'Carolans wie sie im 18. Jahrhundert für Salons und Konzerte mit *basso continuo* begleitet waren, nachzuvermitteln. Ein paar Überlieferungen aus dieser Zeit zeigen zwei verschiedene Arten von Basslinien. Während sich die eine im Allgemeinen an barocke Verfahren orientiert, im Falle der irischen Melodien aber Anpassungen an den modalen Charakter der Stücke notwendig sind, kopiert die andere einfach die Melodie in ihren Grundzügen, eine oder zwei Oktaven tiefer. In dieser Hinsicht könnte die letztere Methode die traditionelle Harpistenpraxis im 18. Jahrhundert widerspiegeln, aber die sich daraus ergebenden aufeinander folgenden Oktaven und die fehlende harmonische Richtung klingen im Sinne der barocken Spielweise „falsch“. Deshalb habe ich mich hier so weit wie möglich an der barocken Praxis orientiert. Jeder Musiker darf aber selbstverständlich seine eigenen Bindungen und seine spezielle Dynamik hinzufügen.

Jeremy Barlow  
(Übersetzung: Martina Nolte-Bohres)

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# 1. Sheebeg and Sheemore

Turlough O'Carolan  
Ed. Patrick Bristow  
Acc. Jeremy Bush

Flowing 3  $\text{♩} = 126$

Flute  
(Violin or  
Oboe)

Keyboard and  
optional Cello  
(Bassoon)

## 2. Princess Royal

Turlough O'Carolan  
Ed. Patrick Steinbach  
Acc. Jeremy Barlow

Lively 4  $\text{♩} = 132$

Flute  
(Violin or  
Oboe)

Keyboard and  
optional Cello  
(Bassoon)

The musical score is presented in two systems. The first system includes a single staff for the flute (Violin or Oboe) and a grand staff for keyboard and optional cello (Bassoon). The second system continues the keyboard part with three staves. The tempo is marked 'Lively 4' with a quarter note equal to 132 beats per minute. The score is in 4/4 time and features a melody in the flute part and a harmonic accompaniment in the keyboard part. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the entire page.

## 3. All alive

Turlough O'Carolan  
 Ed. Patricia Steinbach  
 Acc. Jeremy Barlow

Moderate 2  $\text{♩} = 66$

Flute  
 (Violin or  
 Oboe)

Keyboard and  
 optional Cello  
 (Bassoon)

Musical score for 'All alive'. The score is in 6/8 time and consists of three systems. The first system shows the beginning of the piece. The second system starts at measure 6. The third system starts at measure 11. The score is for Flute (Violin or Oboe) and Keyboard and optional Cello (Bassoon). A large diagonal watermark 'PREVIEW Low Resolution' is overlaid on the score.

## 4. The clergy's lamentation

Turlough O'Carolan  
 Ed. Patrick Steinbach  
 Acc. Jeremy Barlow

Moderate 4  $\text{♩} = 69$

Flute  
 (Violin or  
 Oboe)

Keyboard and  
 optional Cello  
 (Bassoon)

Musical score for 'The clergy's lamentation'. The score is in 12/8 time and consists of two systems. The first system shows the beginning of the piece. The second system continues the piece. The score is for Flute (Violin or Oboe) and Keyboard and optional Cello (Bassoon). A large diagonal watermark 'PREVIEW Low Resolution' is overlaid on the score.

4

7

10

14

1. 2.

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# 5. Blind Mary

Turlough O'Carolan  
Ed. Patrick Steinbach  
Acc. Jeremy Barlow

Slow 4 ♩ = 66

Flute  
(Violin or  
Oboe)

Keyboard and  
optional Cello  
(Bassoon)

The musical score for 'Blind Mary' is presented in two systems. The first system shows the Flute (Violin or Oboe) part on a single staff and the Keyboard and optional Cello (Bassoon) part on a grand staff. The second system continues the keyboard part. The music is in the key of D major and 4/4 time, with a tempo of 'Slow 4 ♩ = 66'. A large, diagonal watermark reading 'PREVIEW LOW Resolution' is overlaid across the score.

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6. Acquire God's largesse  
in the loss of his competence

Turlough O'Carolan  
Ed. Patrick Steinbach  
Acc. Jeremy Barlow

Flute  
(Violin or  
Oboe)

Key  
or Cello  
(Bassoon)

The musical score for 'Blind Mary' continues with the Flute (Violin or Oboe) part on a single staff and the Keyboard and optional Cello (Bassoon) part on a grand staff. The music is in the key of D major and 4/4 time. A large, diagonal watermark reading 'PREVIEW LOW Resolution' is overlaid across the score.

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