Parzolán Mac Cuam.

CNUASAĊT PORT AZUS COR DO'N bPĨANO

CARL HARDEBEC DO ĠIÉAS

Zaċ ceapt az C.Z. Hardebec 1921

Ŏ'Sŭilleabăin ŋ a Ċom.,
Spăjd liam Cpŏ 14
bajle Aṫa Cljaṫ d'ḟojllsiż

CUJD A DŎ (luaċ zlan 3/-)

A COLLECTION of JIGS and REELS

ARRANGED for PIANO

BY CARL. G. HARDEBECK

Copyright. C. G. Hardebeck 1921

Published by Sullivan & Co
14, Crow St. Dublin

(Price 3/- Net)

Part II

Cnuasact Port Agus Cor do'n bPiano

Carl Hardebec do Ġiéas

Gac ceart ag C. G. Hardebec 1921

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Part II

PREFACE.

With the exception of "The Bush in Bloom," "The Humours of Bandon" and "The Blackbird" which I got from "Teresa Halpin," a dancer and fiddler from Limerick, and the "Cook in the Kitchen" "Father Henebry's Reel" and "Hornpipe" which I got from Mr. O'Curran, of Ring, who himself got them from Fr. Henebry—this may be styled O'Gorman's Collection.

Sean O'Gorman, from whom I collected most of the tunes in this book, was taught by Lynch, a County Clare man, a teacher of dancing and fiddling in Co. Galway.

From the style of this music it would appear to be of a far older date than the dance tunes of to-day. Their rhythm shews that it was impossible to dance at the "break-neck" speed in vogue to-day, because the beauty and life of the rhythm and accent would be destroyed. Every good dancer admits that Irish dancing is being destroyed at the present day by the speed at which it is taken. O'Gorman himself says that from Lynch he understood the dancing was much slower.

The metronome marks given have been carefully arranged so as to make the pieces as effective as possible.

It is intended that these arrangements be regarded more as solo pieces than dance tunes; so that when played as such it will not be necessary always to keep strictly to the time indicated. A *retard* sometimes may be effective or an *accellerando;* but it must be remembered that when playing for dancing these effects would be impossible.

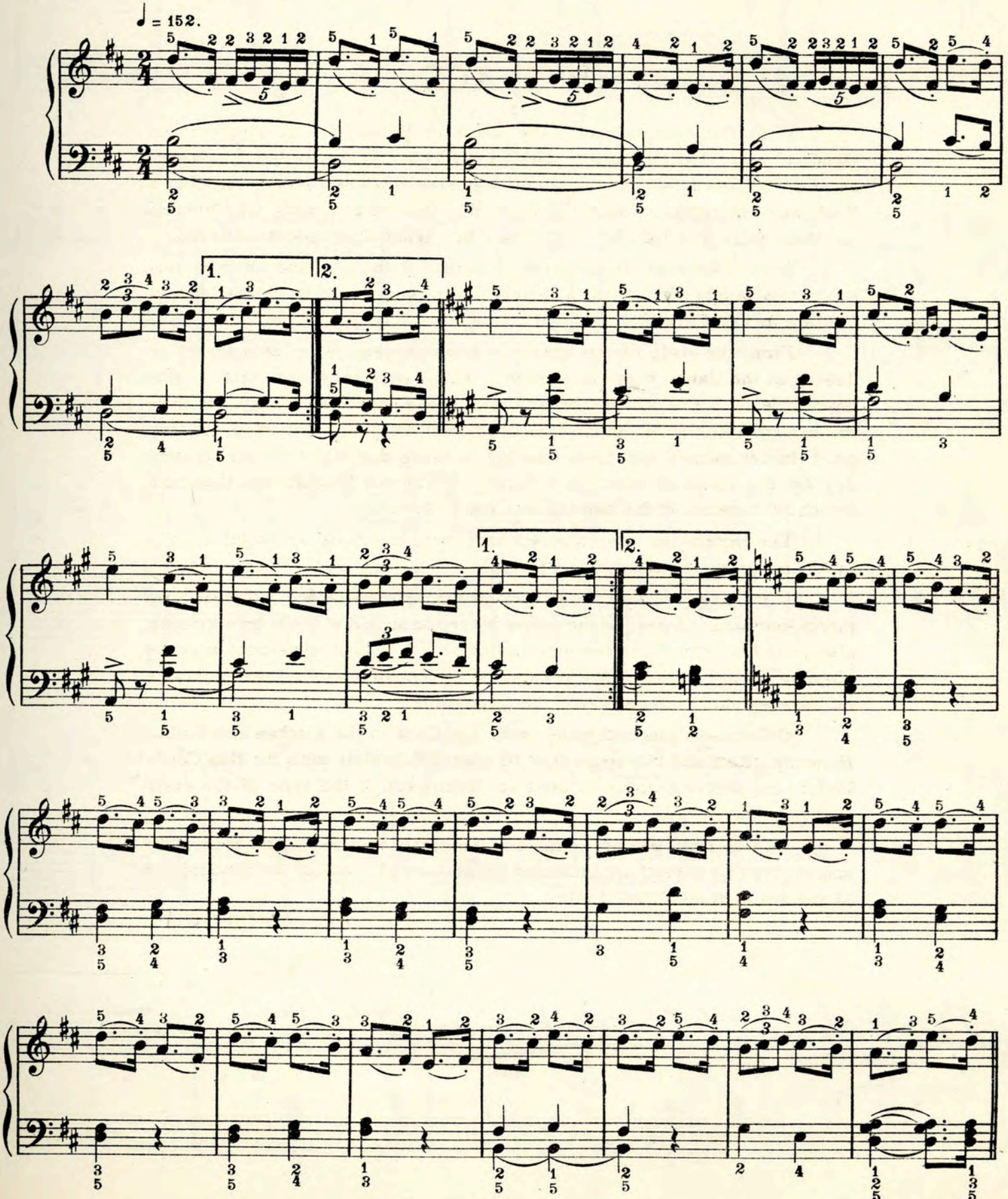
O'Gorman's pieces together with The Cook in the Kitchen and Father Henebry's Reel and Hornpipe must be played delicately with the Una Corda Pedal; the player keeping in mind an instrument of the type of the early piano or harpsichord.

As O'Gorman did not remember the names of many of the pieces, the names given by myself are indicated by an asterisk; but of the genuineness of the music there is no doubt.

C. G. HARDEBECK.

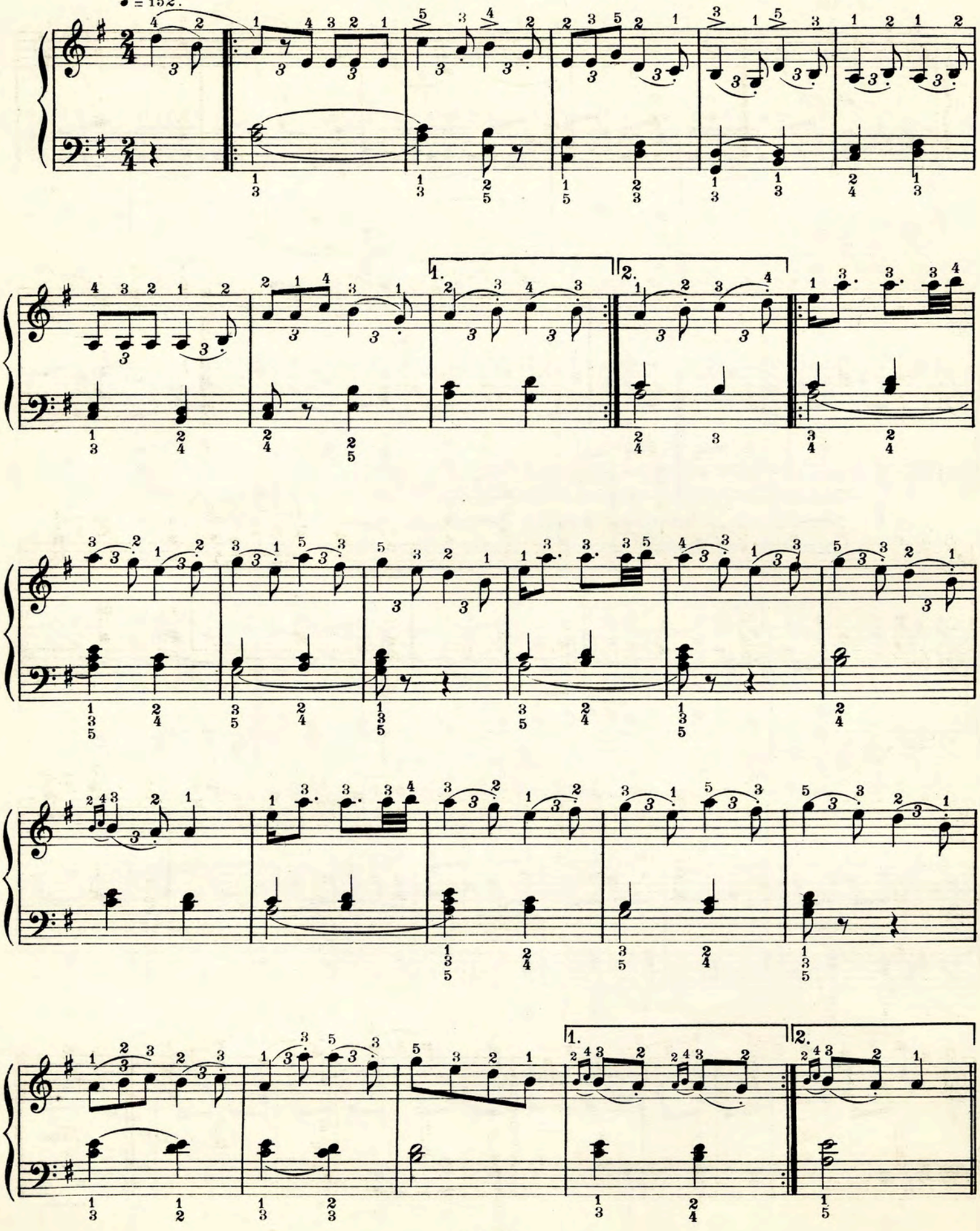
Reel.

(The Twister.)

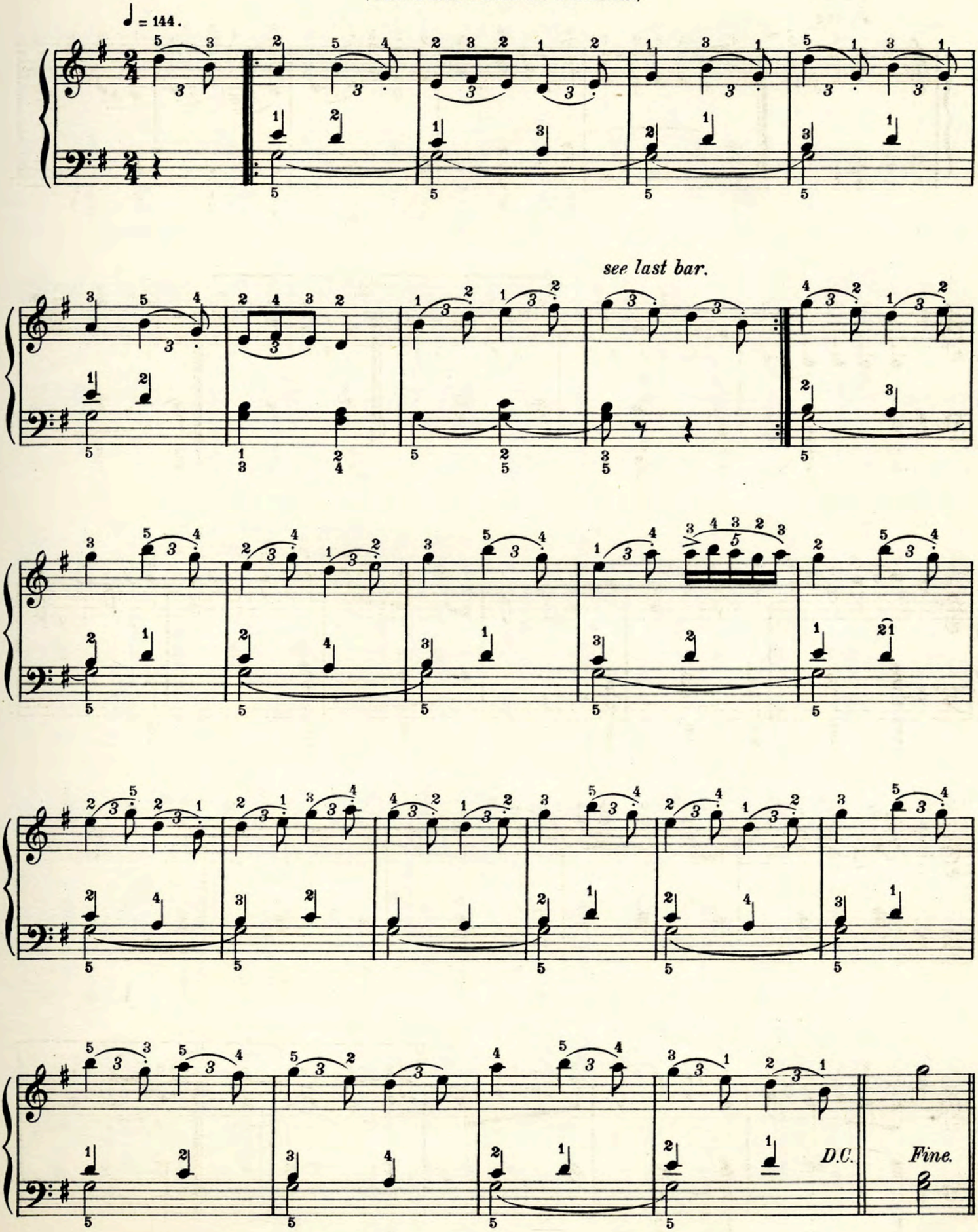


Ray Mode.
G = Doh.
♩ = 152.

(Tullow Reel.)

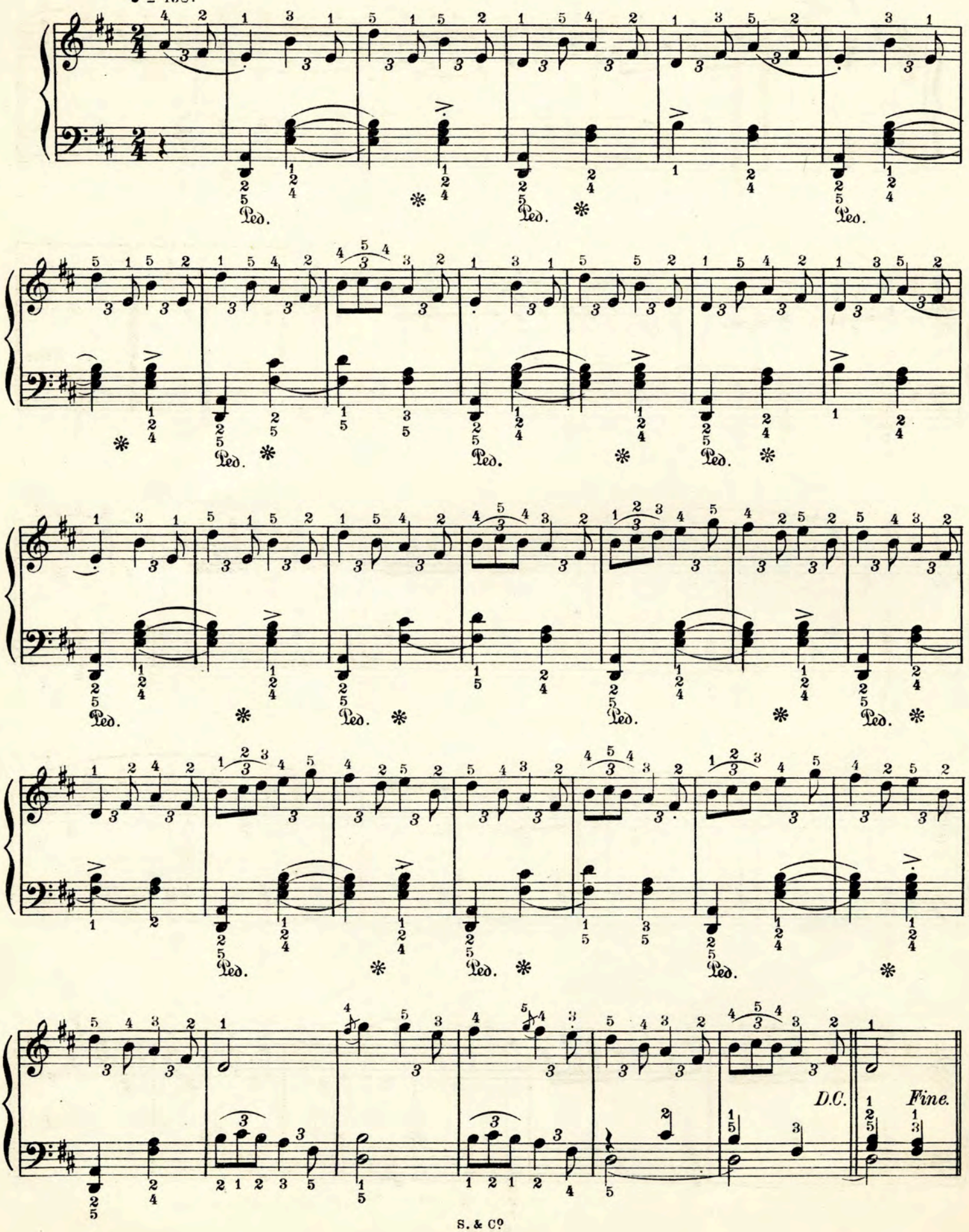


(The First House in Connacht.)

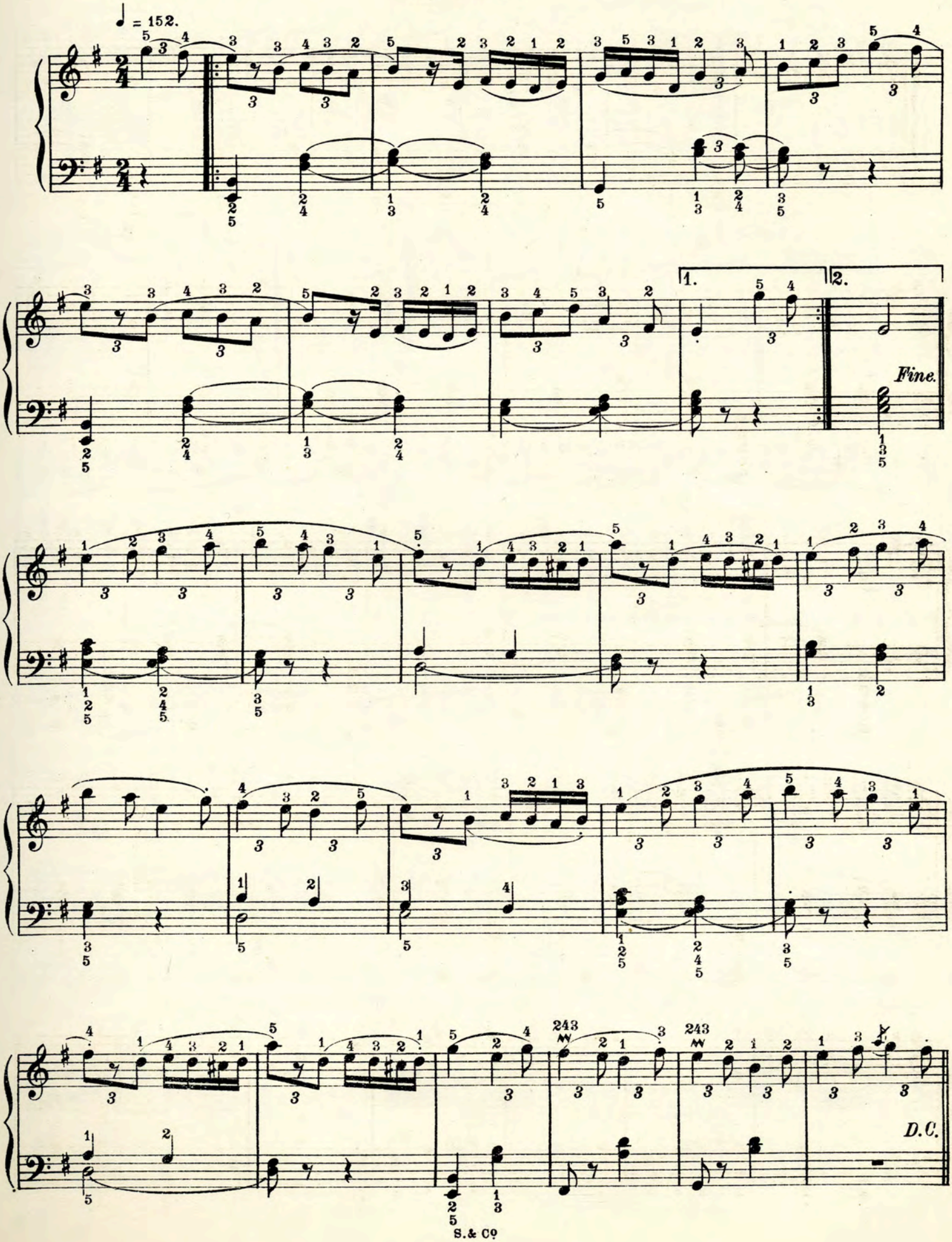


(The Tap-house Reel.)

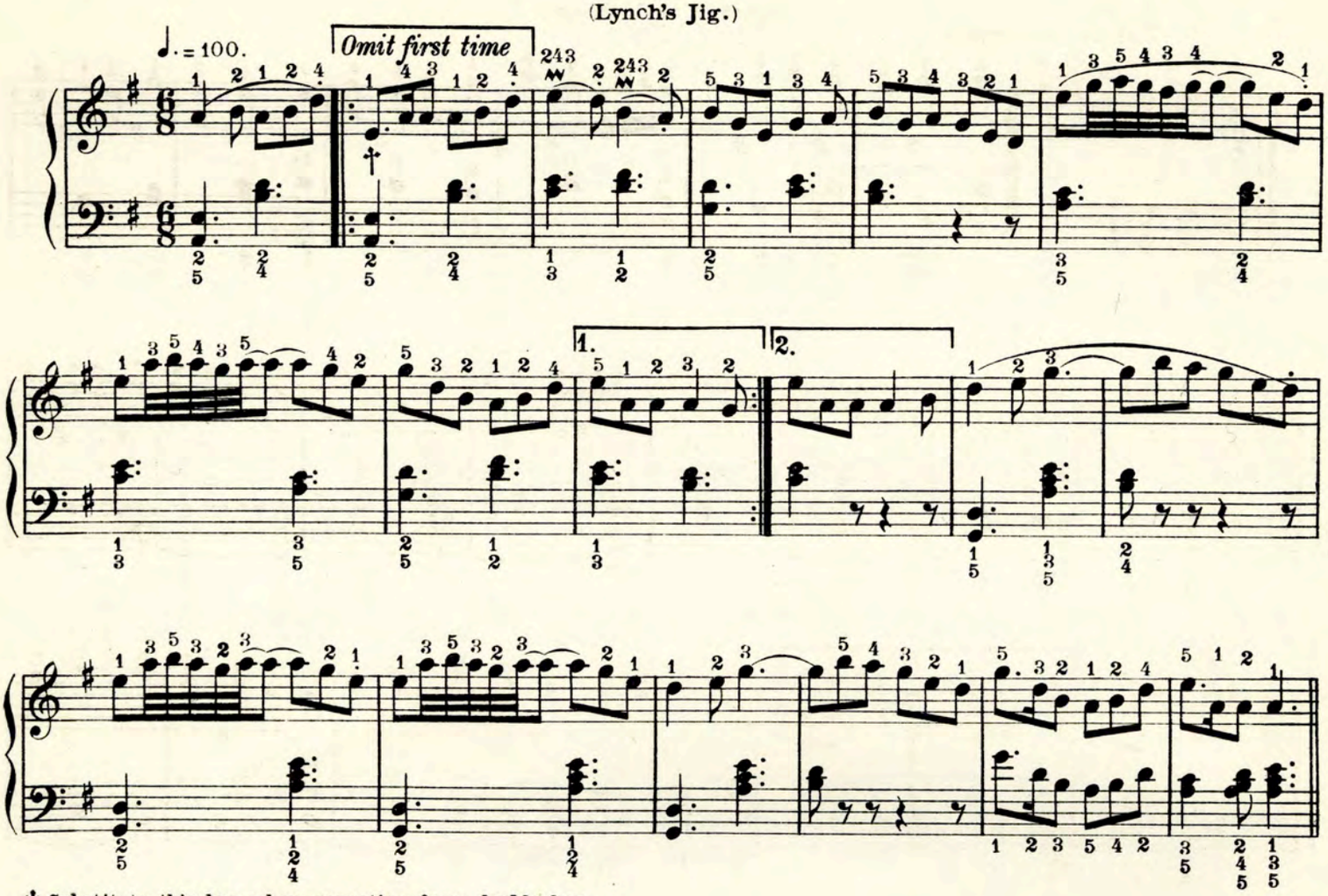
♩ = 138.



(Lynch's Reel.)



(Lynch's Jig.)

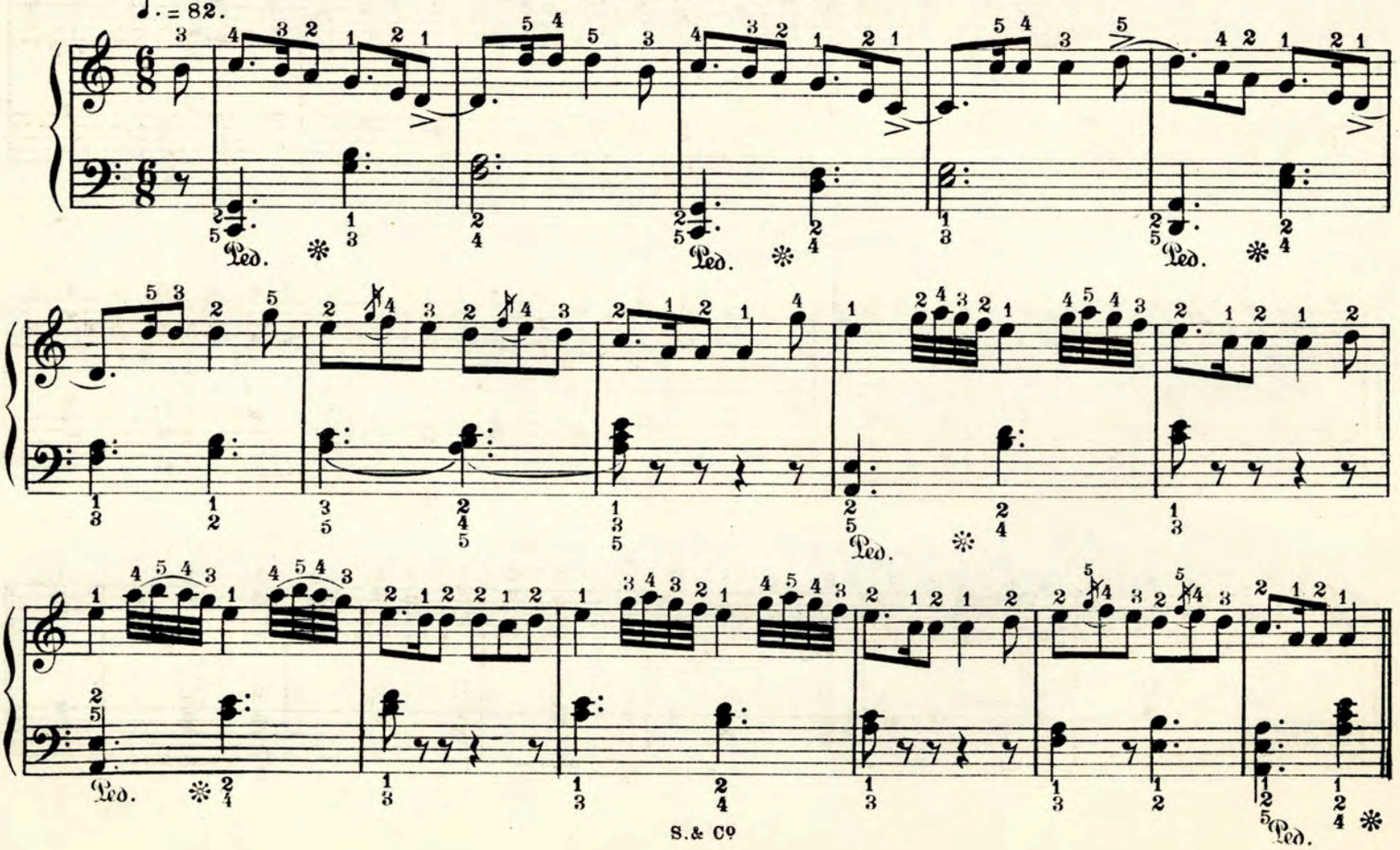


† Substitute this bar when repeating from double bar.

Jig.

Lah Mode.
C = Doh.

(The Prancing Mare.)

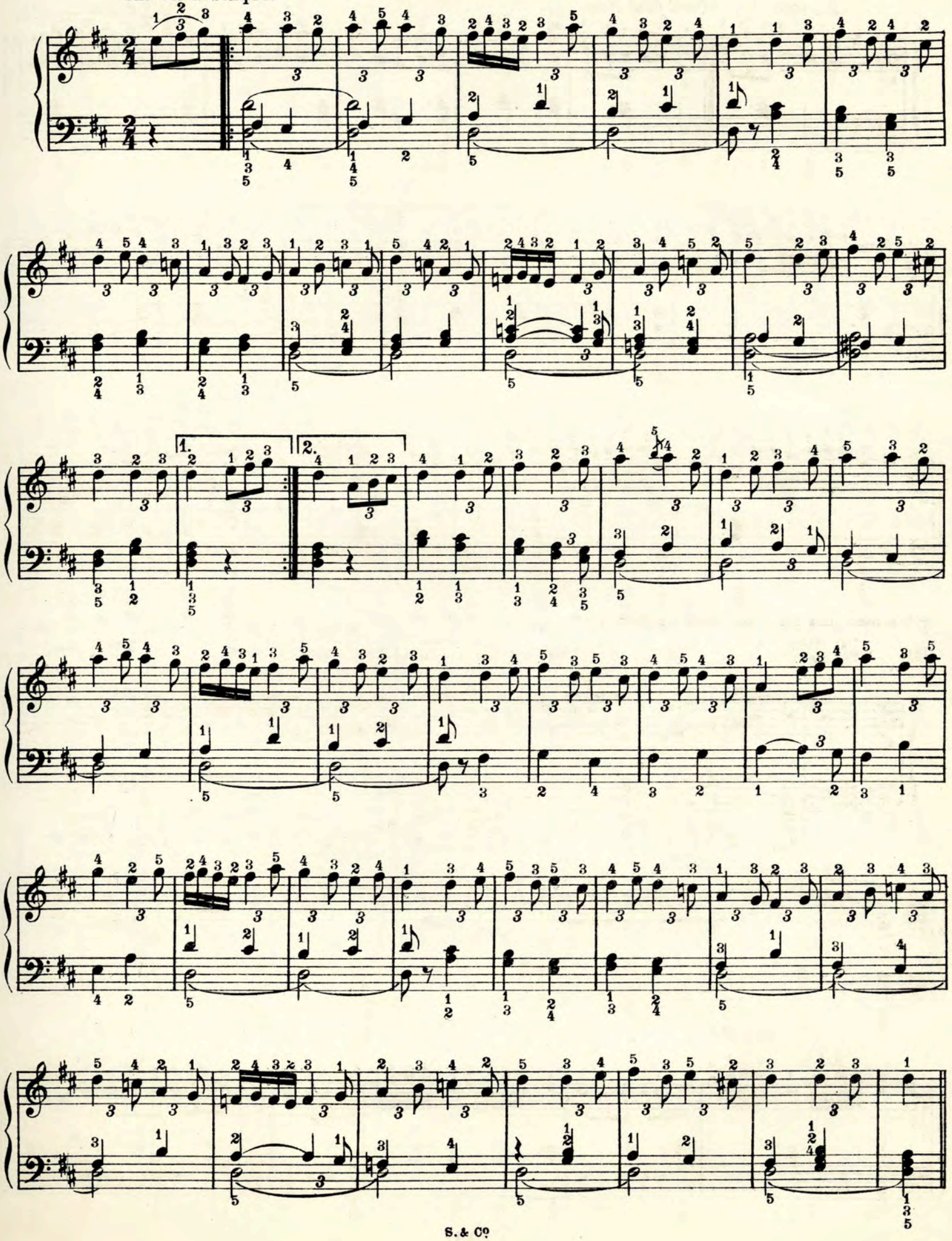


Reel.

♩= 144.

Una corda sempre.

(Garden of Daisies.)



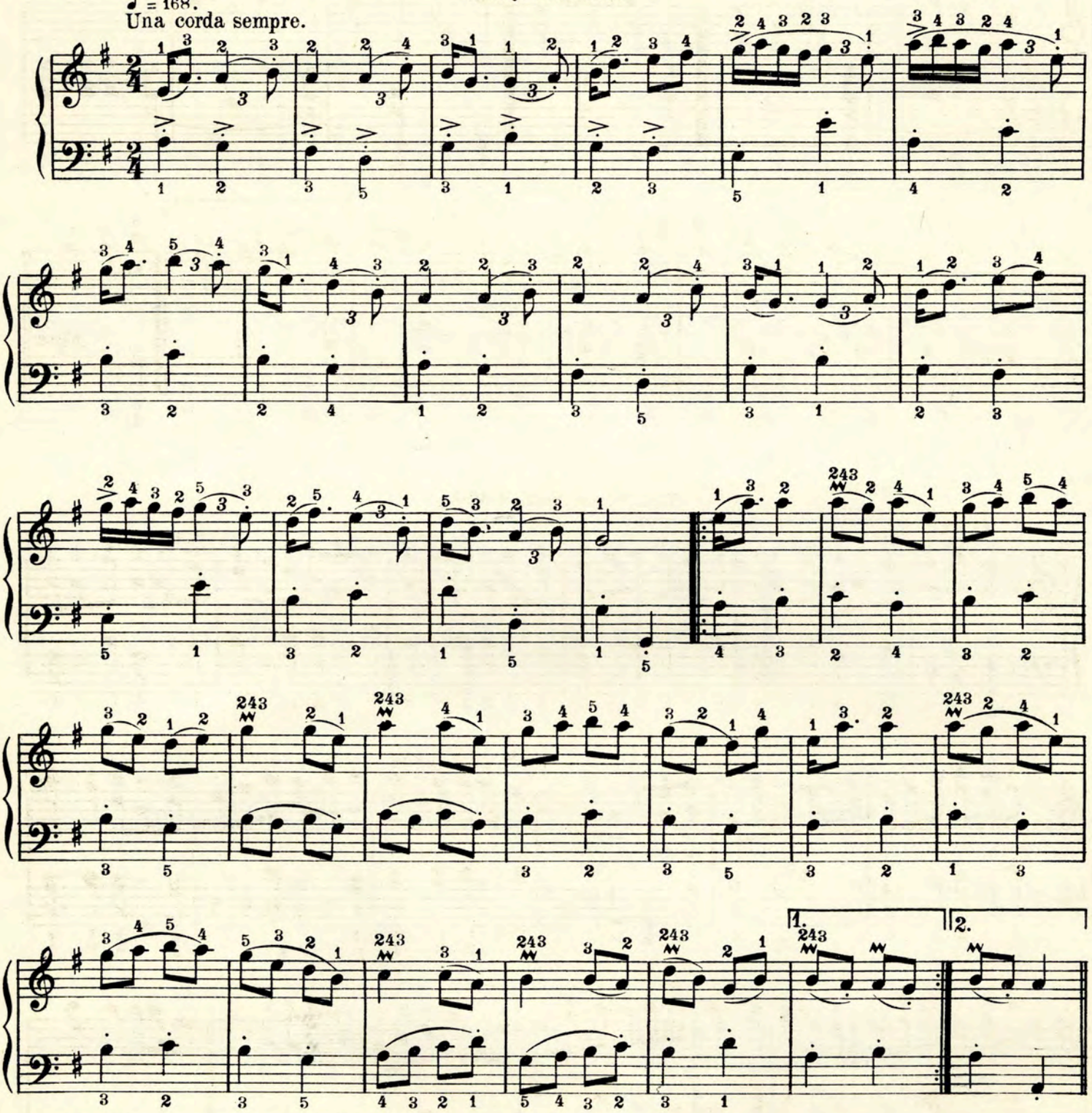
Kerry Reel.

Ray Mode.
G = Doh.

♩ = 168.

Una corda sempre.

(Mary Dinneen.)

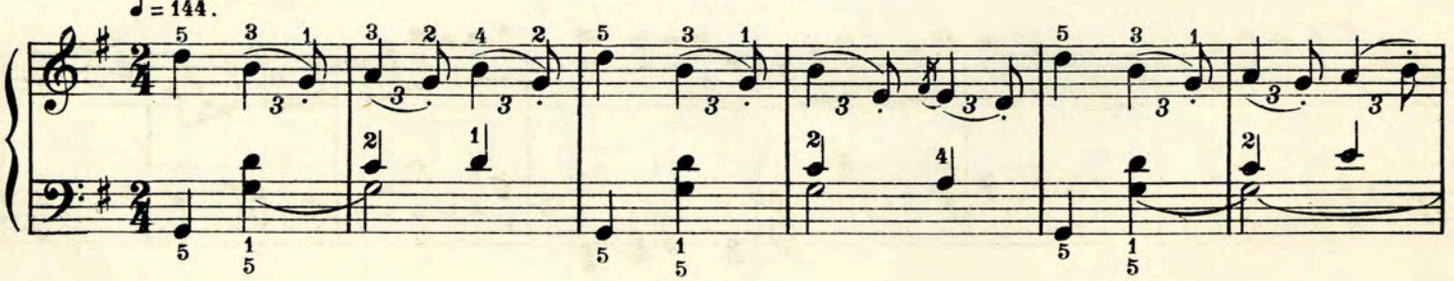


Kerry Reel.

Doh Mode.

♩ = 144.

(Annie Dineen.)



1. 2.

1.

Fine.

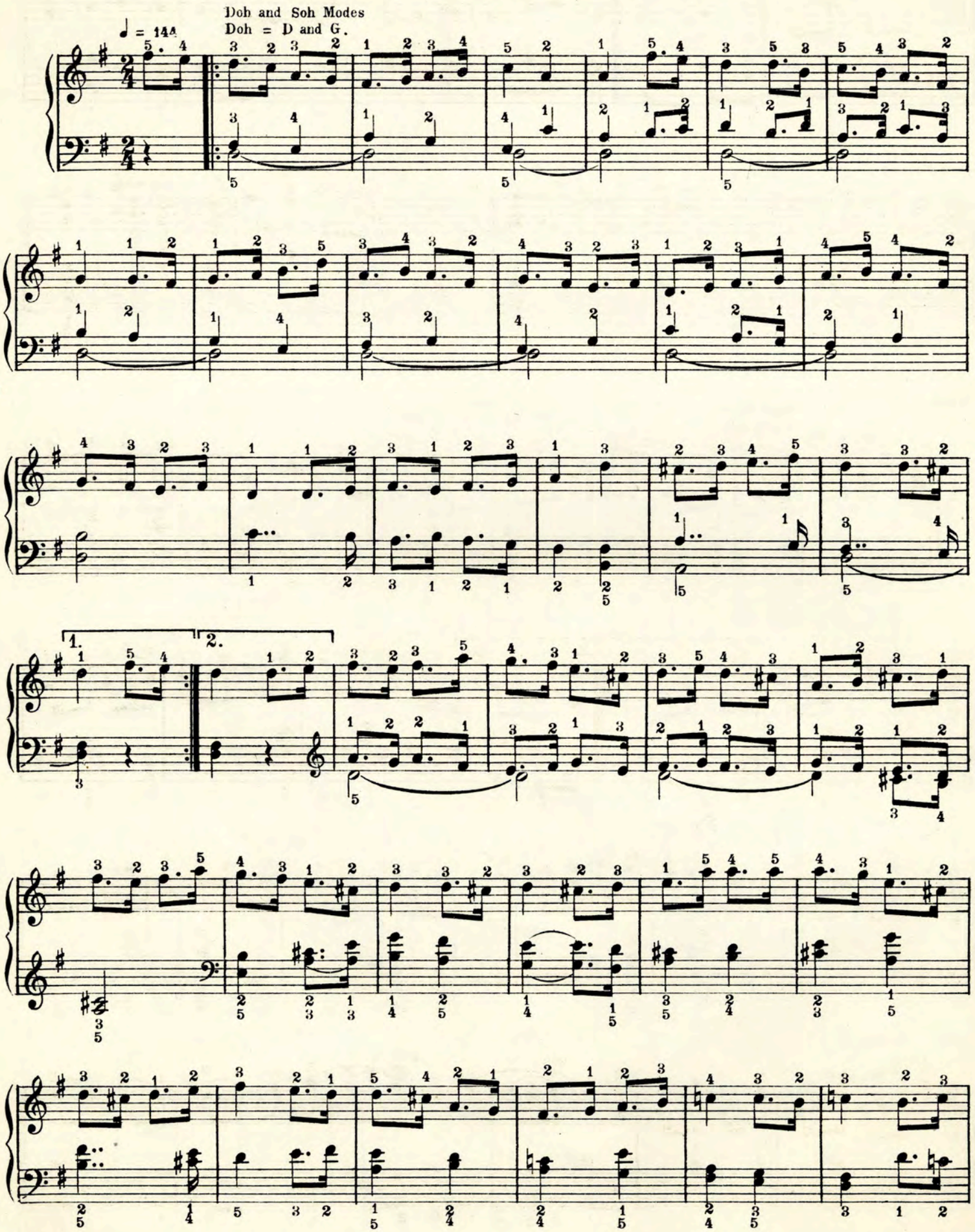
Jig.

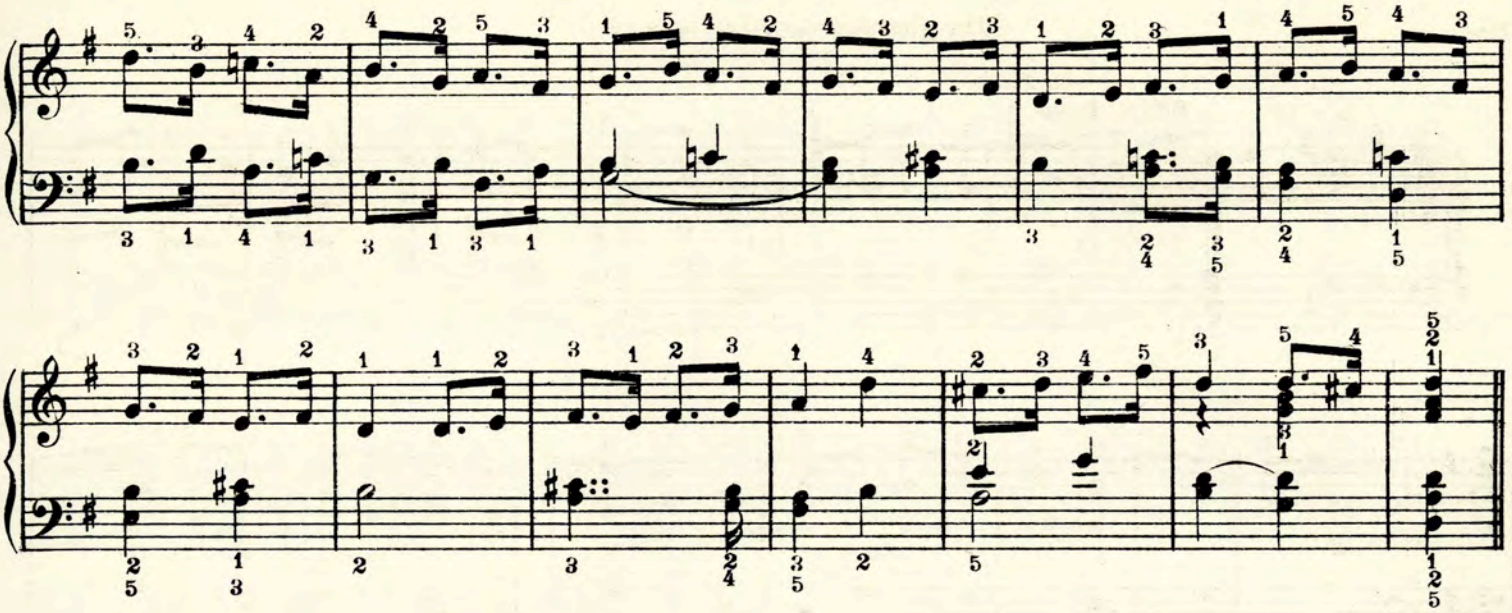
Ray Mode.
G = Doh.

(The Wrong-headed Man.)

♩. 96.

Reel. (The Journeyman's job of work.)

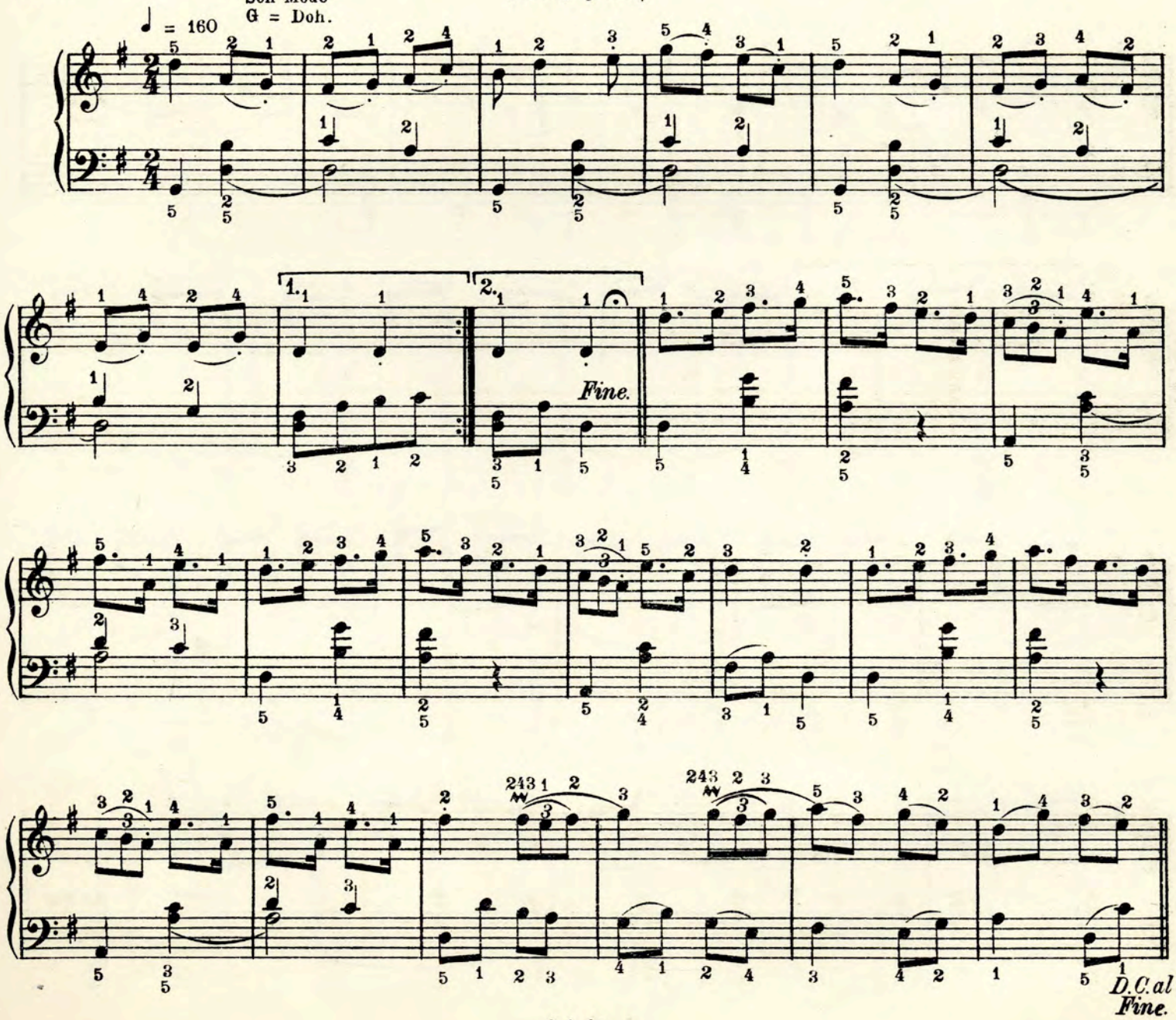




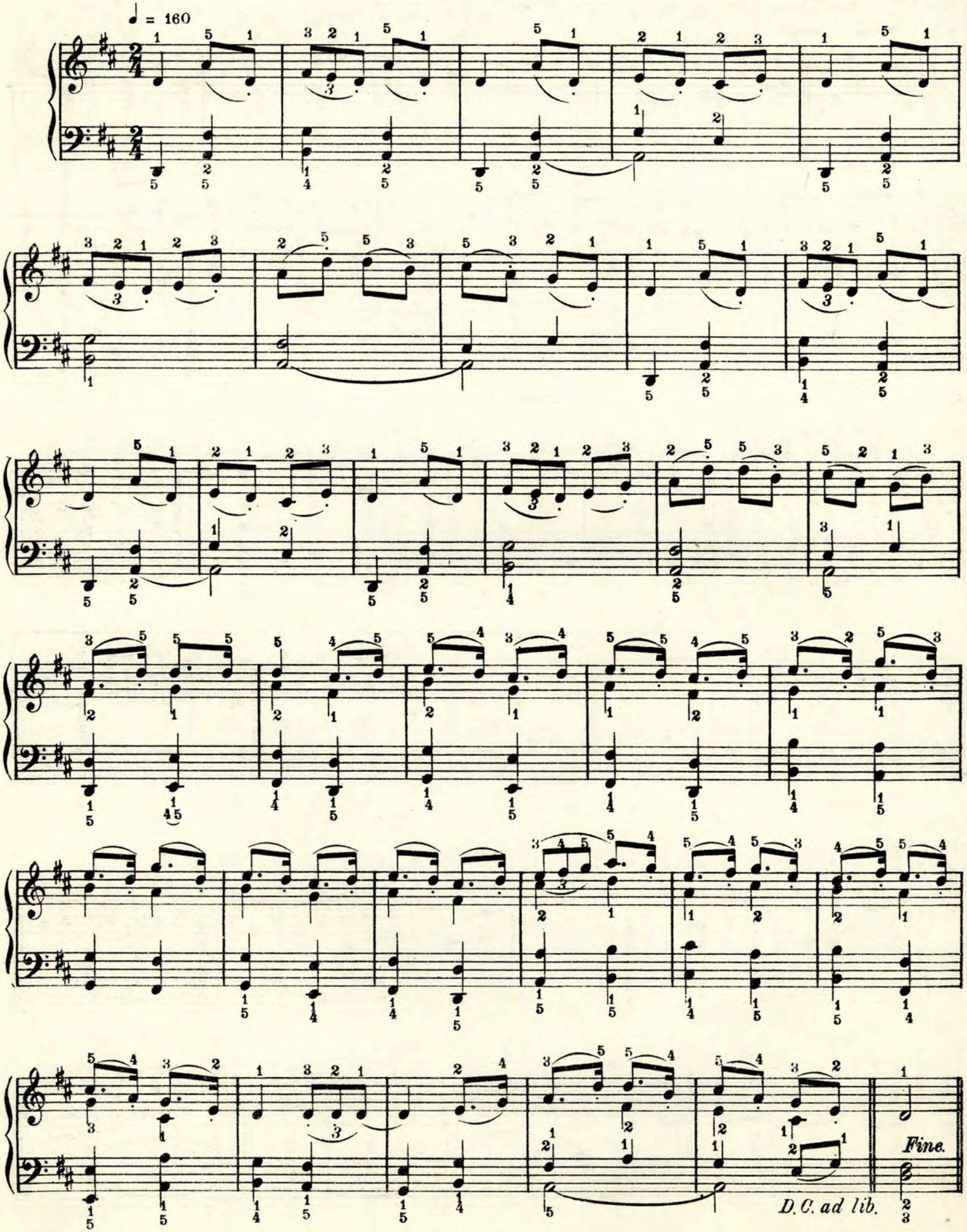
Reel. (Crazy Jane.)

Soh Mode
G = Doh.

♩ = 160



(Toss the Feathers Reel.)

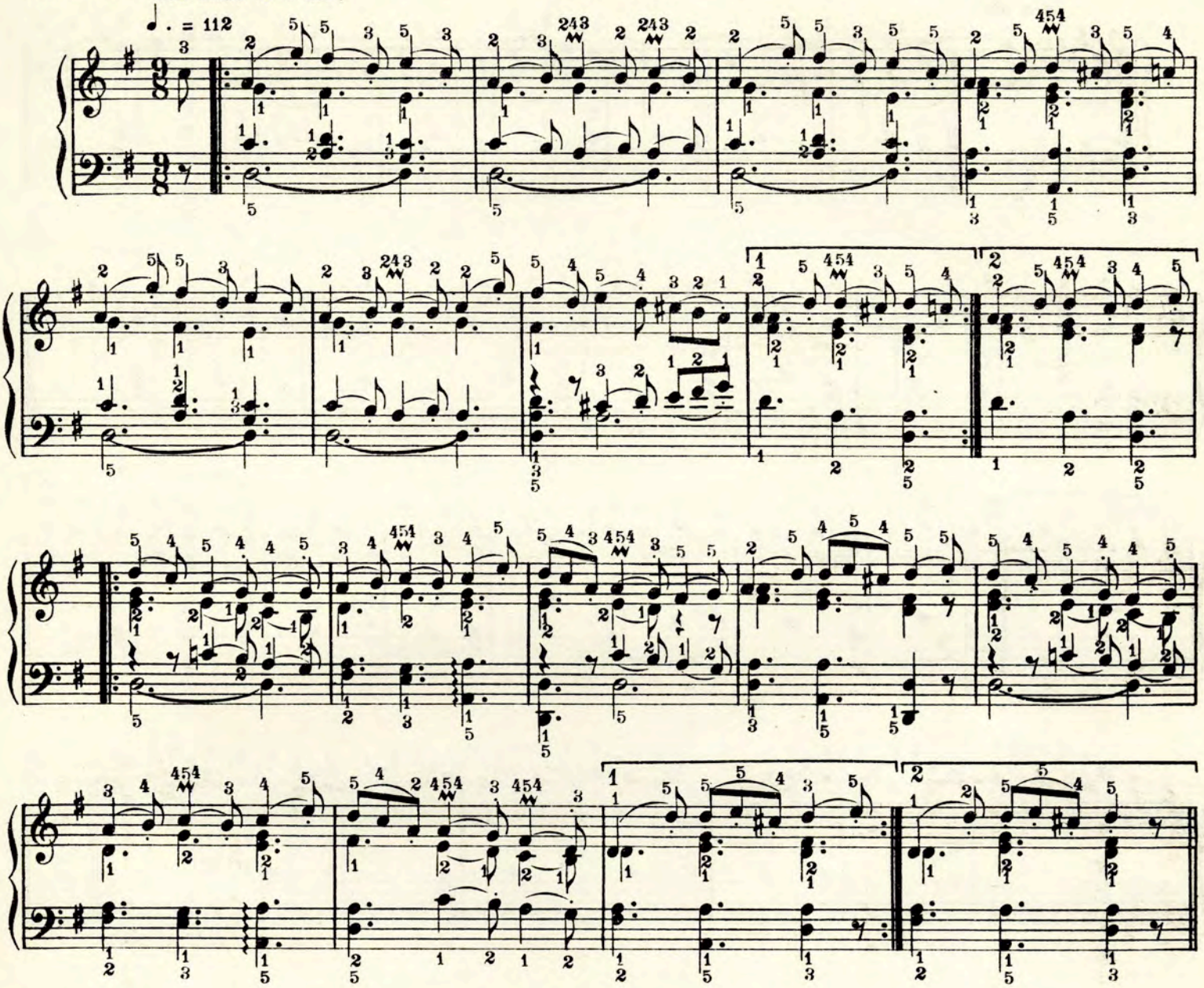


Slip Jig.

Soh mode G = doh.
Doh mode D = doh.

(Fairy Mary.)

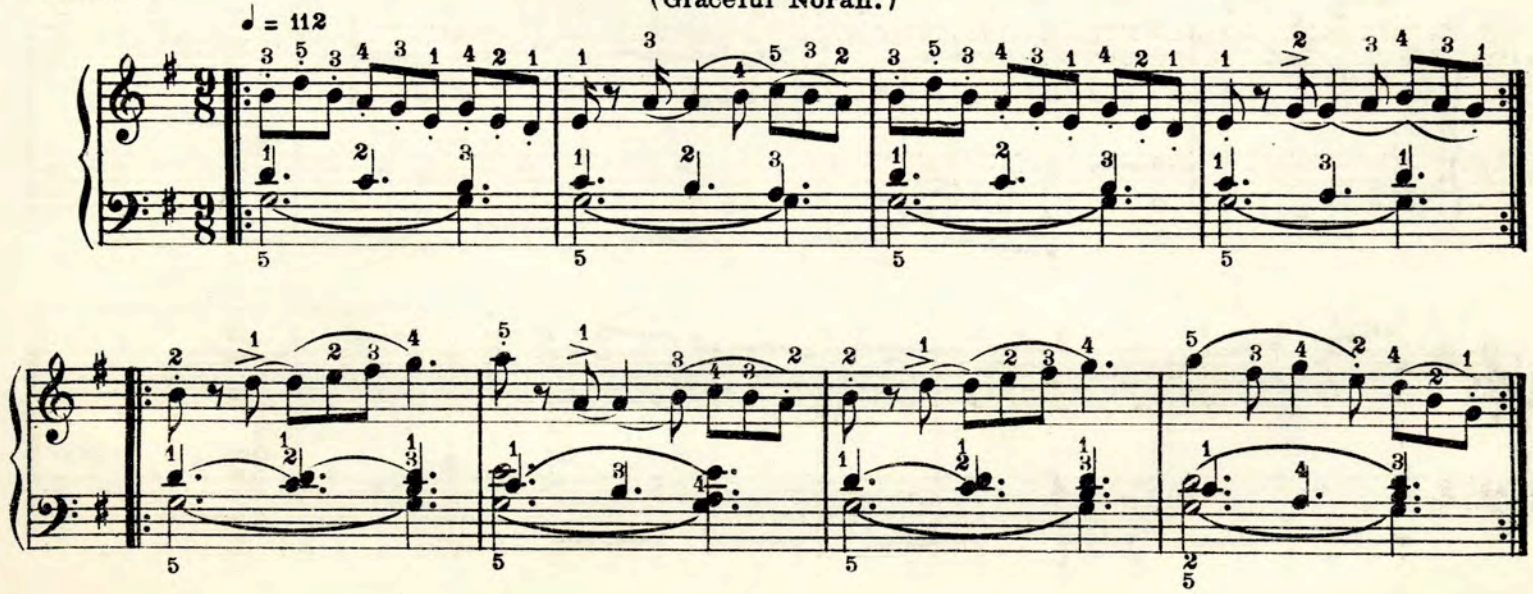
♩. = 112



Slip Jig.

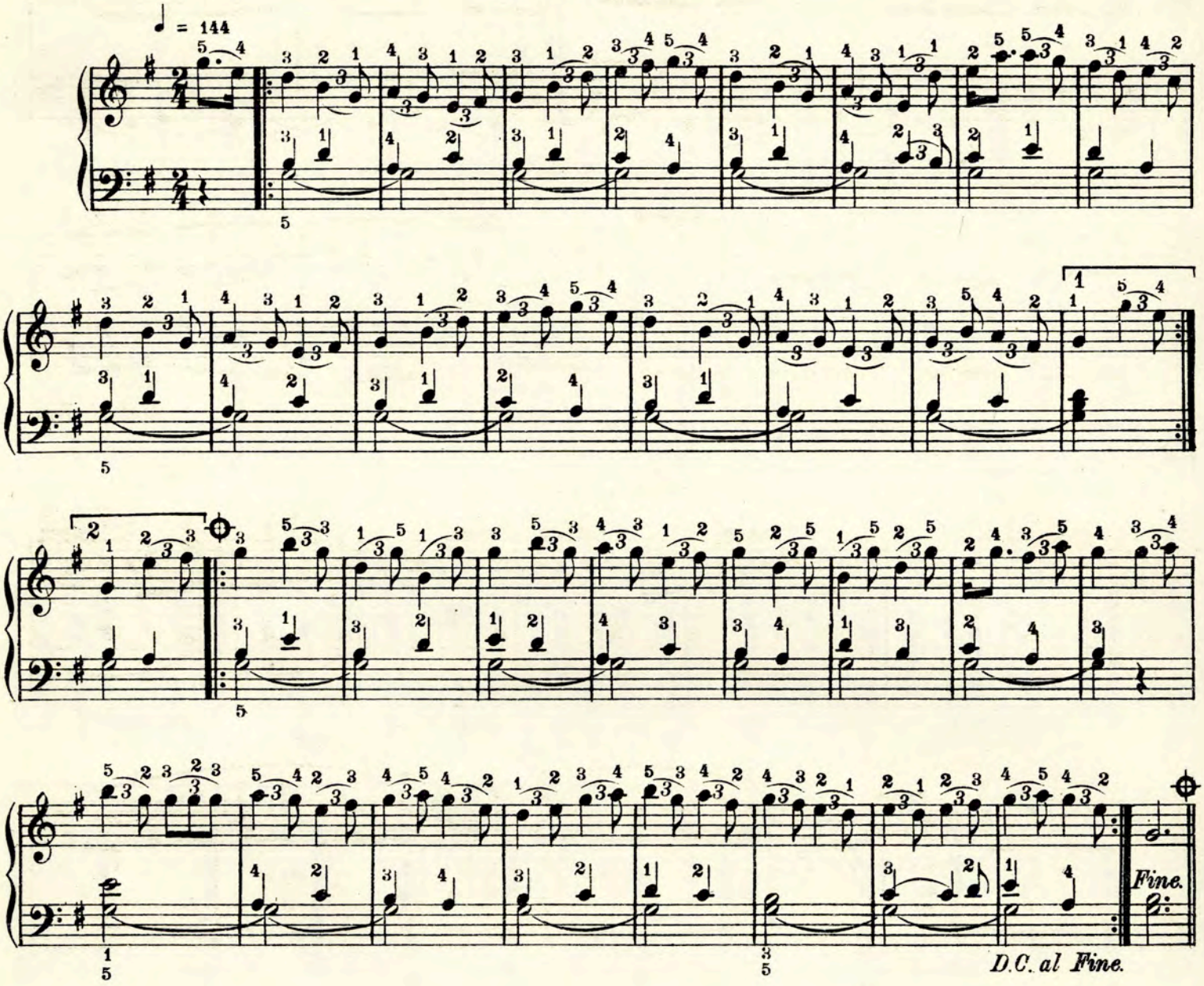
(Graceful Norah.)

♩ = 112



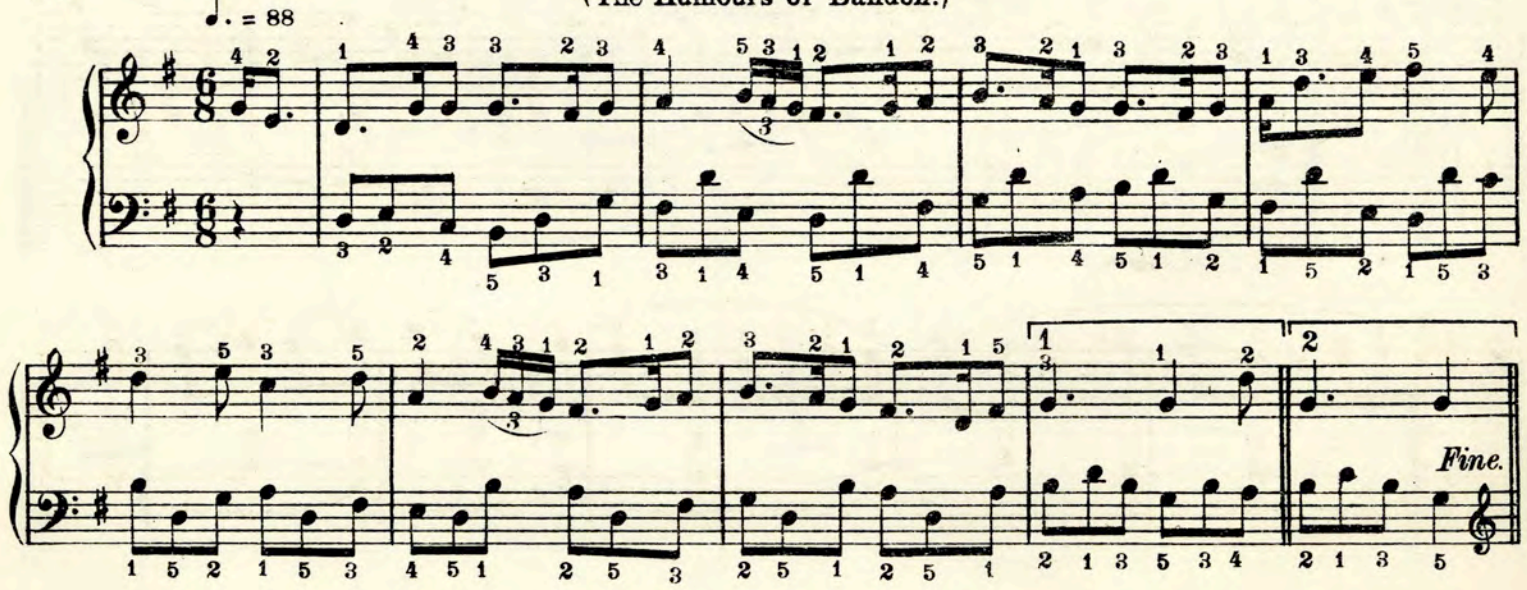
Reel.

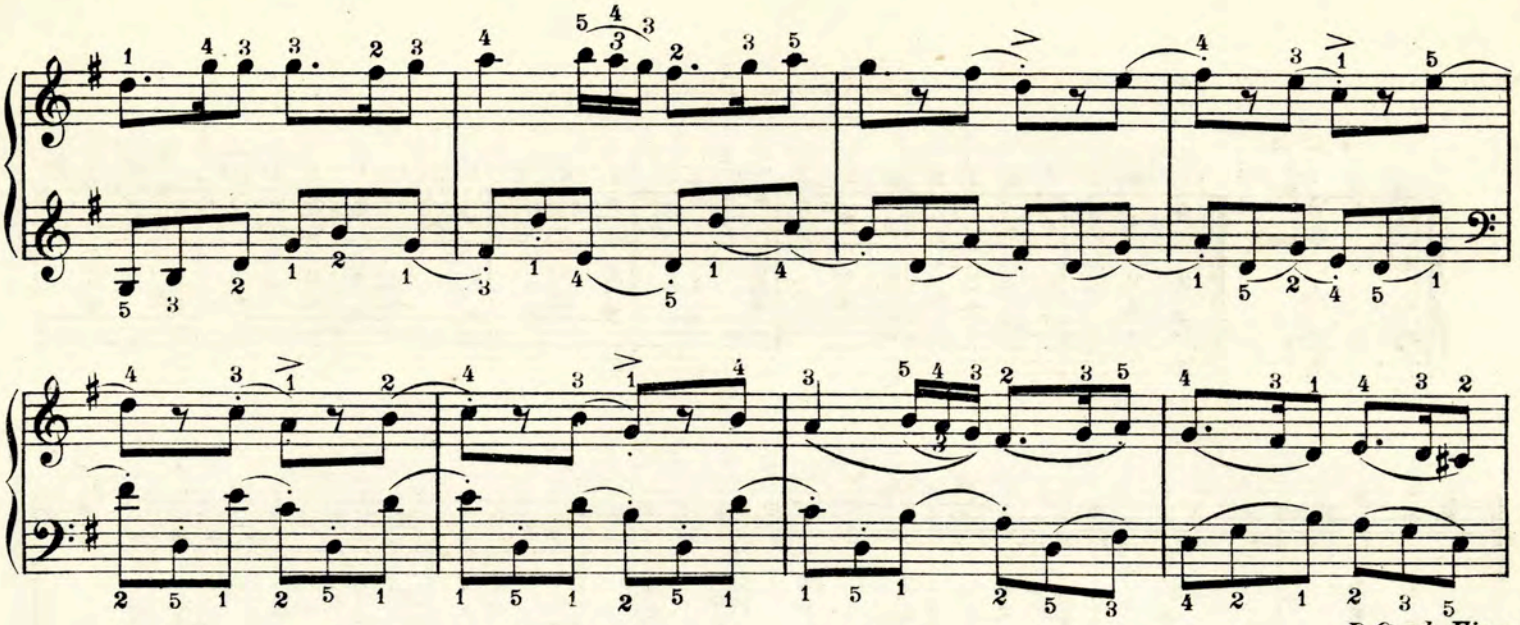
(The Bush in Bloom.)



Jig.

(The Humours of Bandon.)

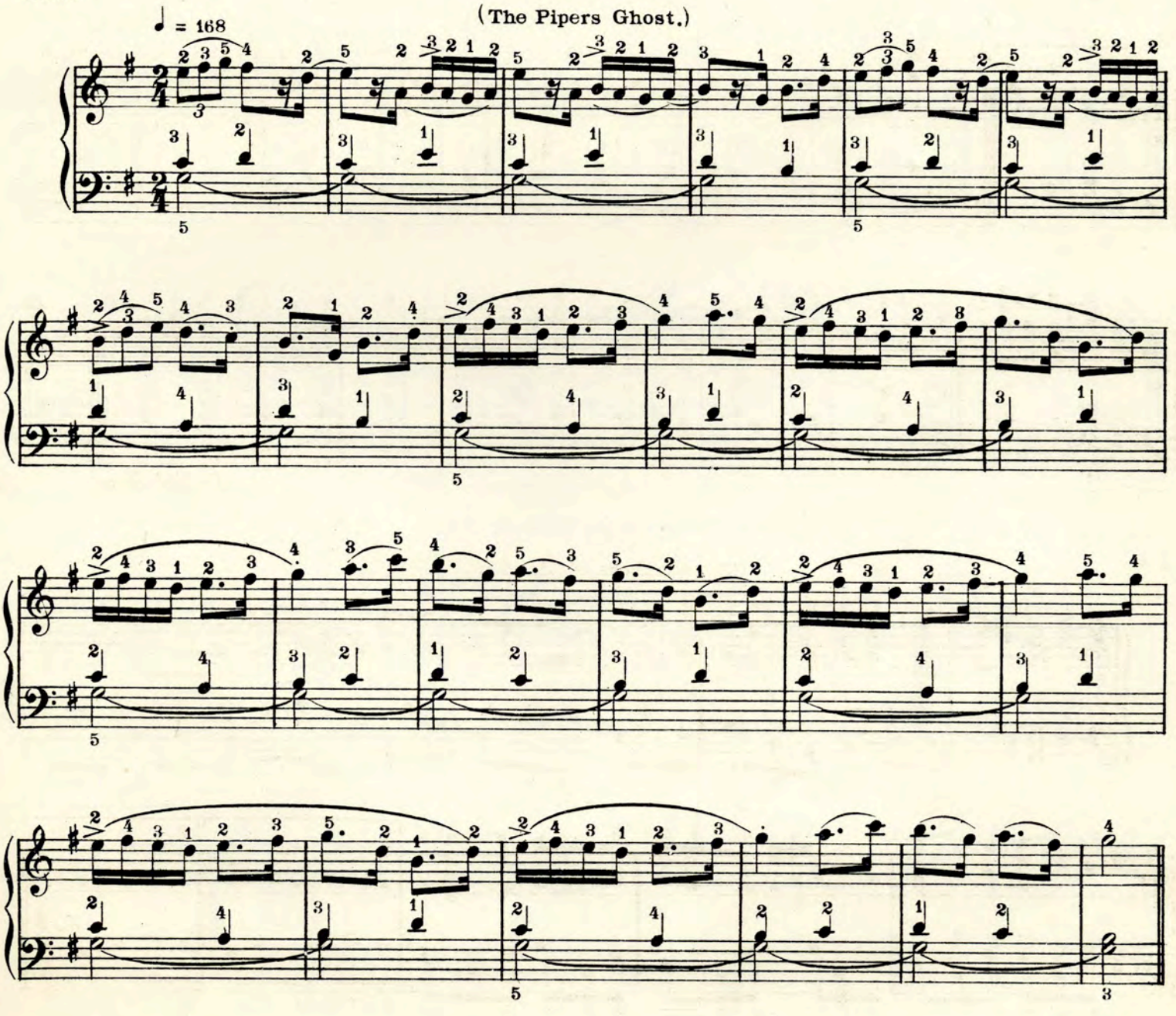




D.C. al Fine.

Reel.

(The Pipers Ghost.)

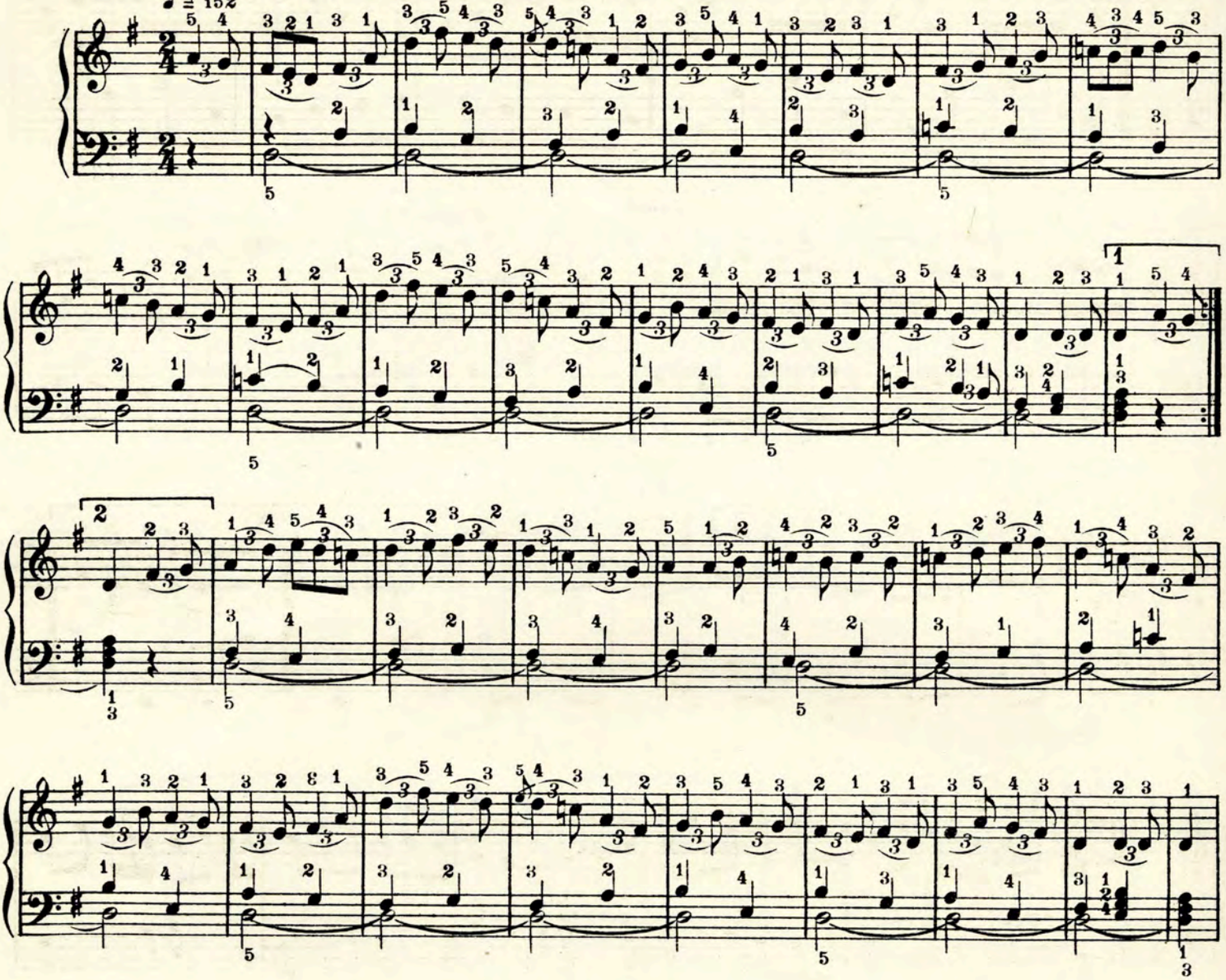


Hornpipe.

(The Cuckoo's Nest.)

Soh mode
G = Doh.

♩ = 152

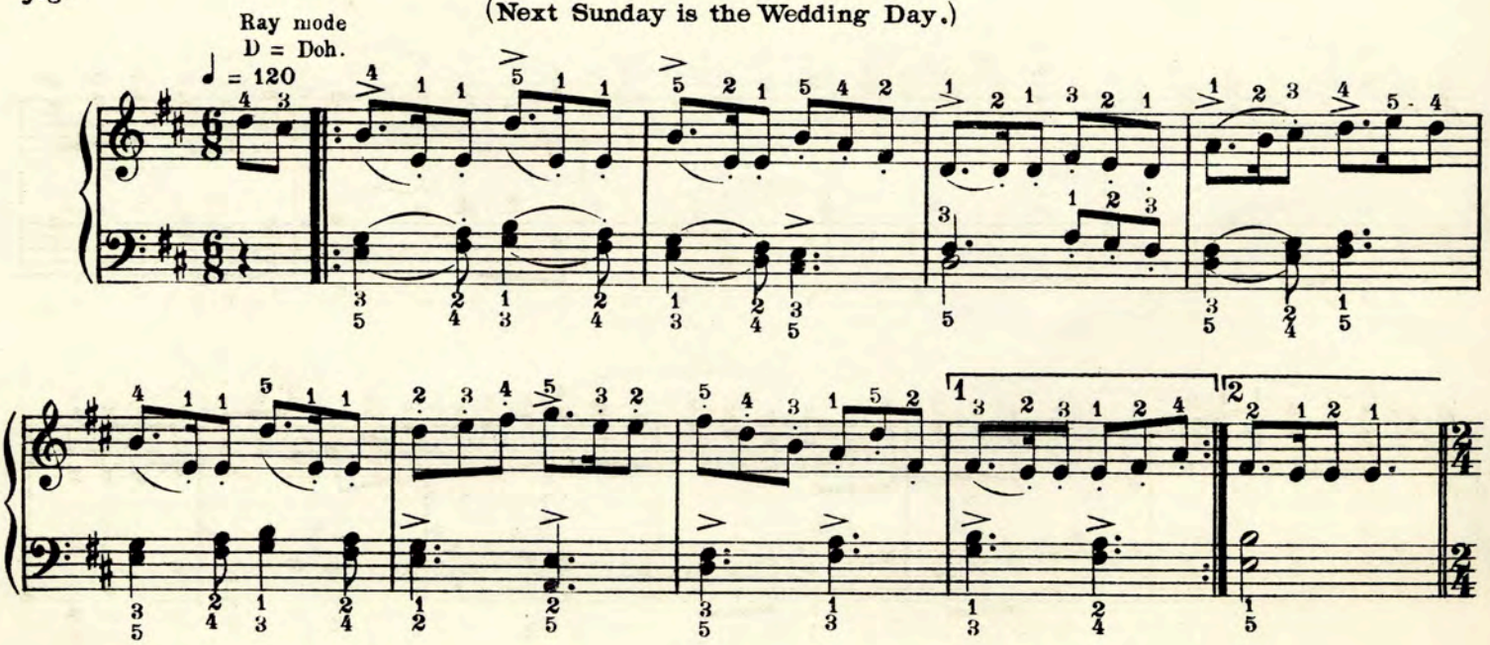


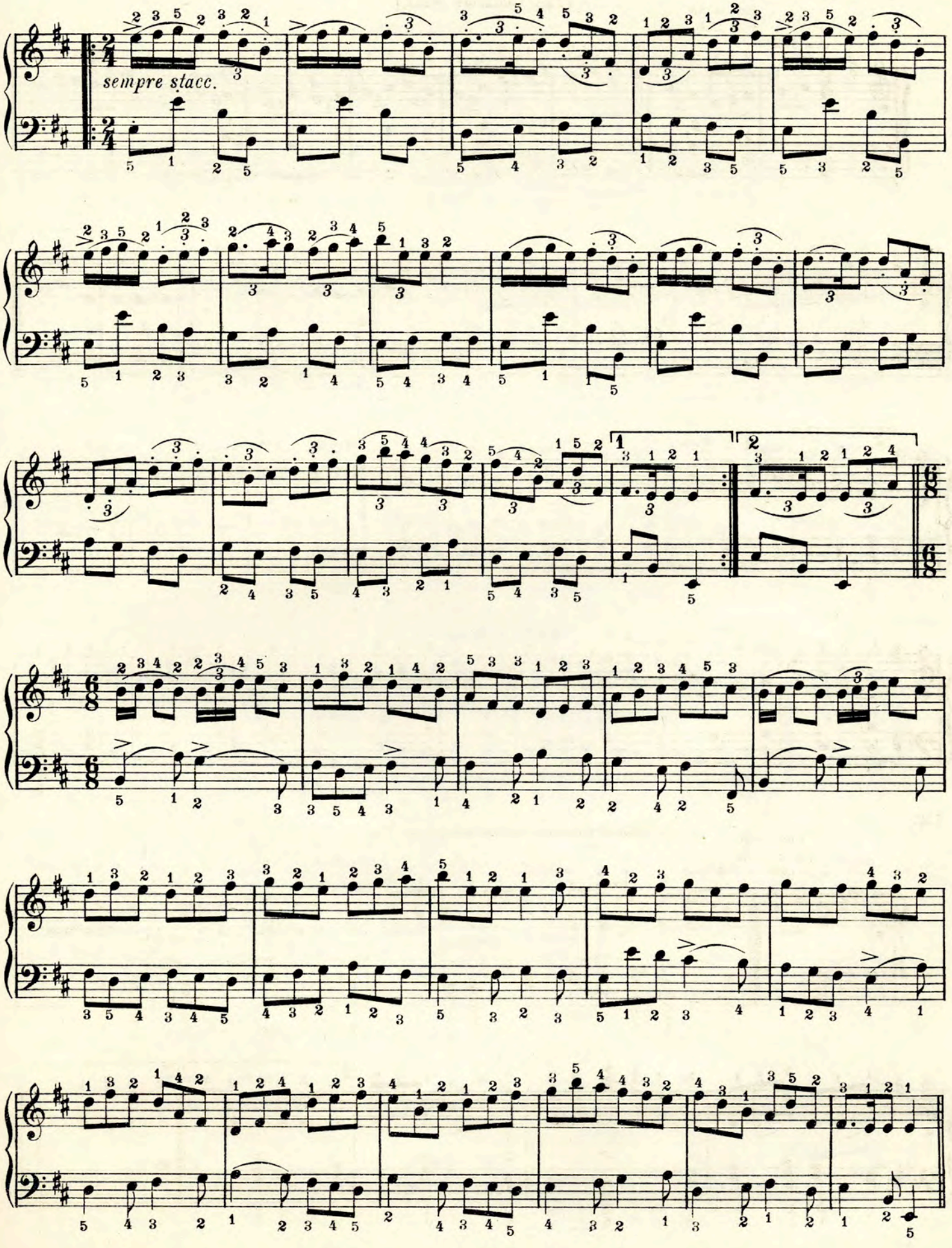
Jig.

(Next Sunday is the Wedding Day.)

Ray mode
D = Doh.

♩ = 120



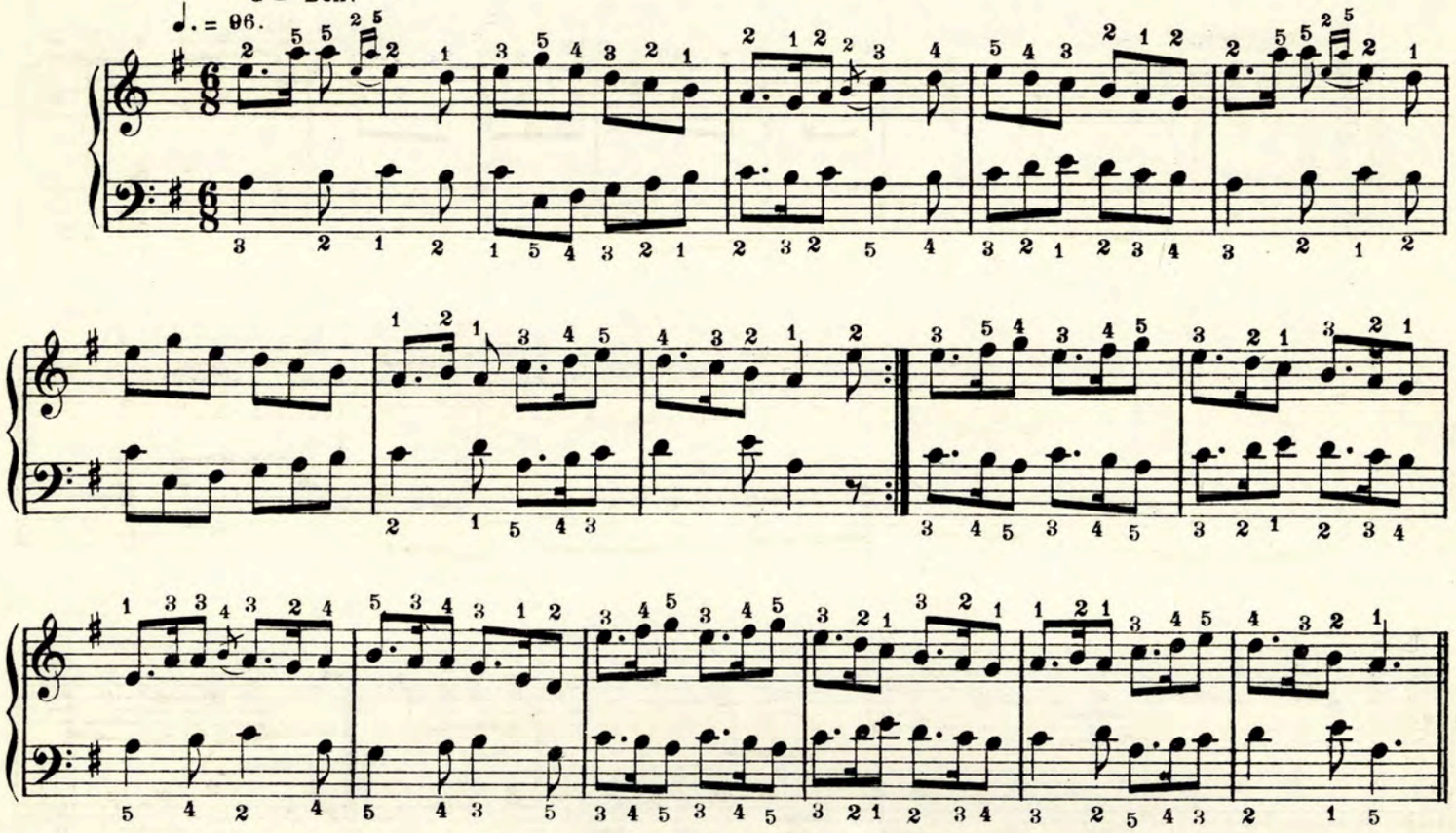

sempre stacc.

Jig.

(The Geese in the Bog.)

Ray mode
G = Doh.

♩. = 96.

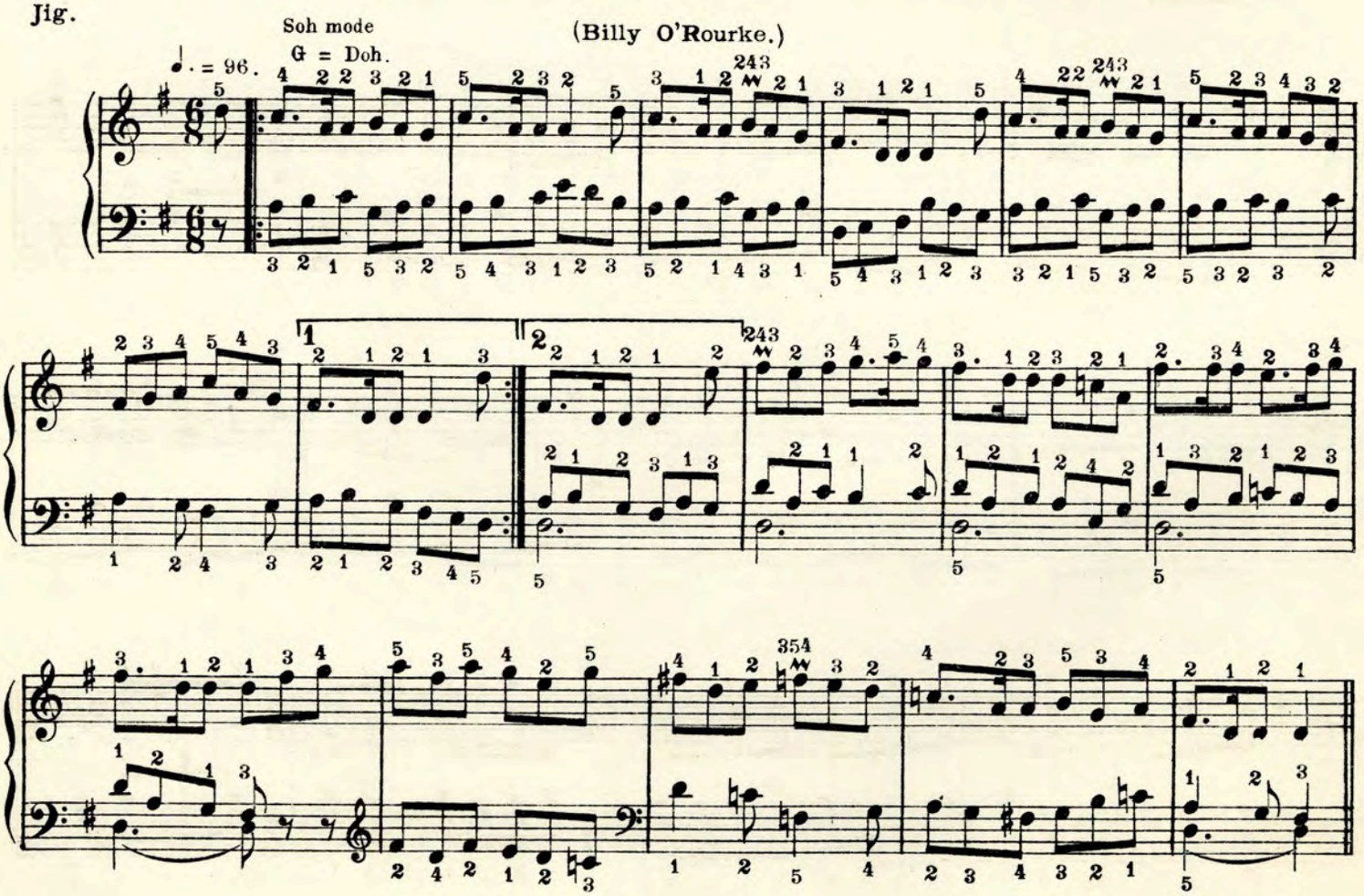


Jig.

Soh mode
G = Doh.

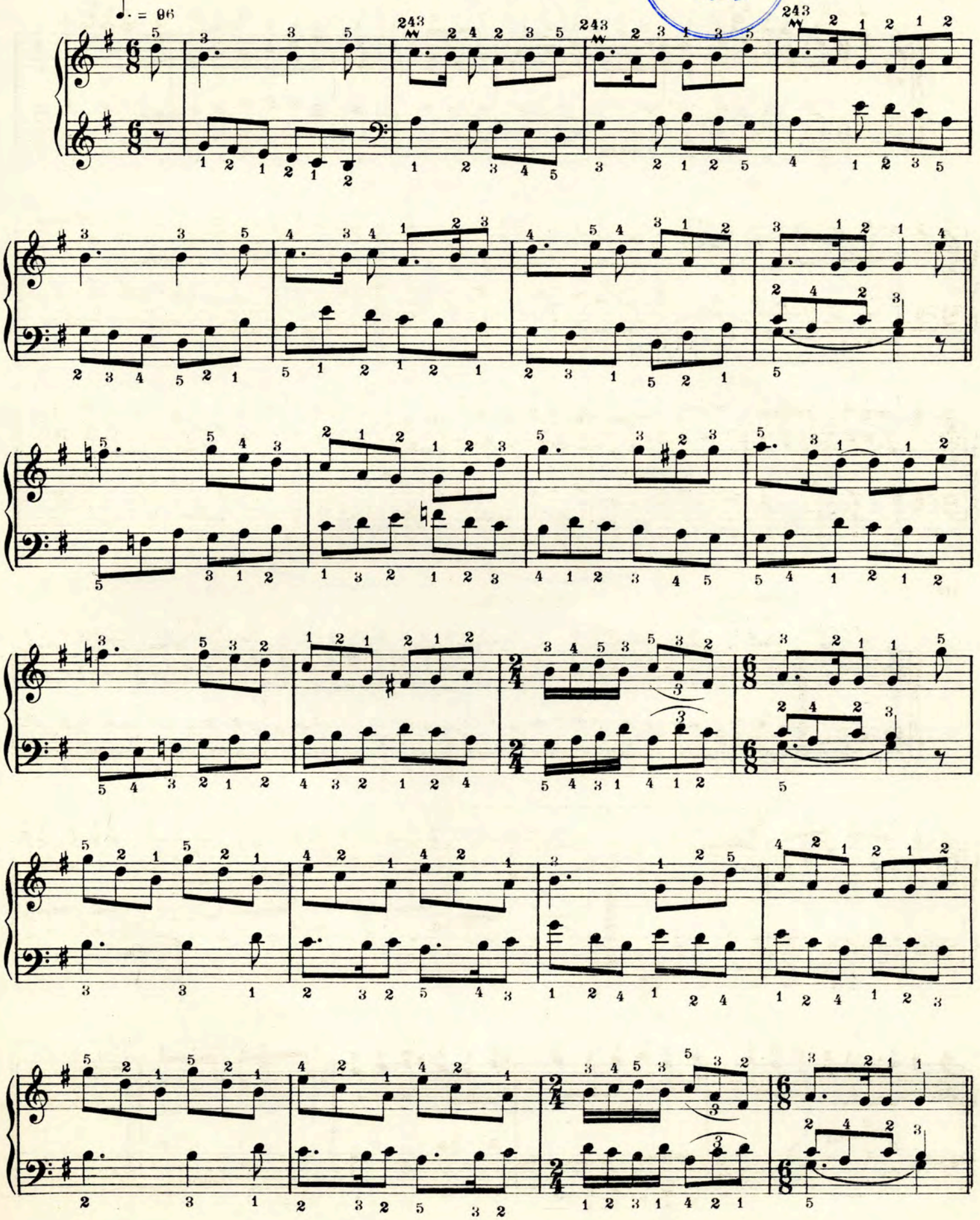
(Billy O'Rourke.)

♩. = 96.



CNUASACH AN BHREATHNAIGH

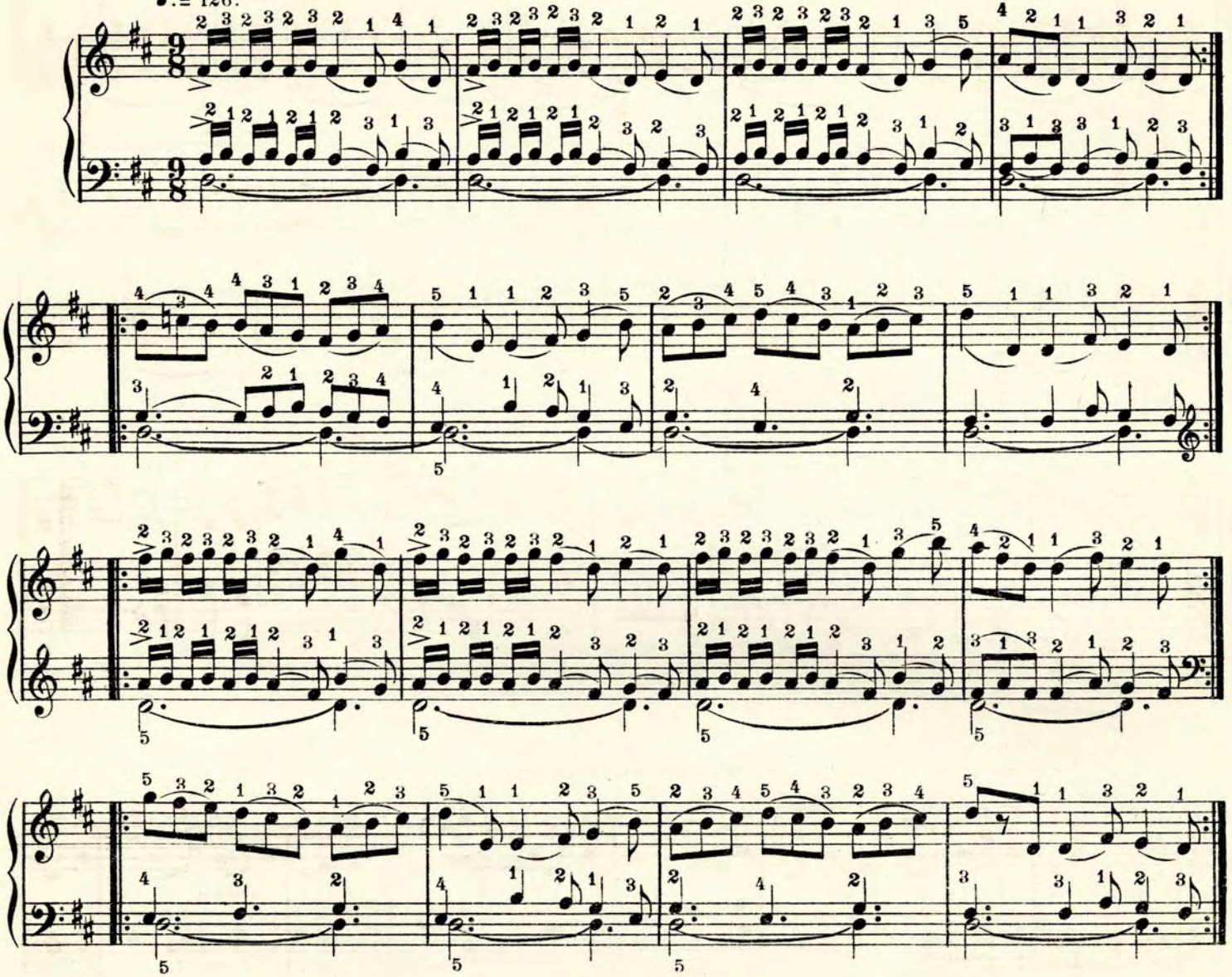
(Humours of Ennistymon.)



Slip Jig. (The Foxhunter's Jig.)

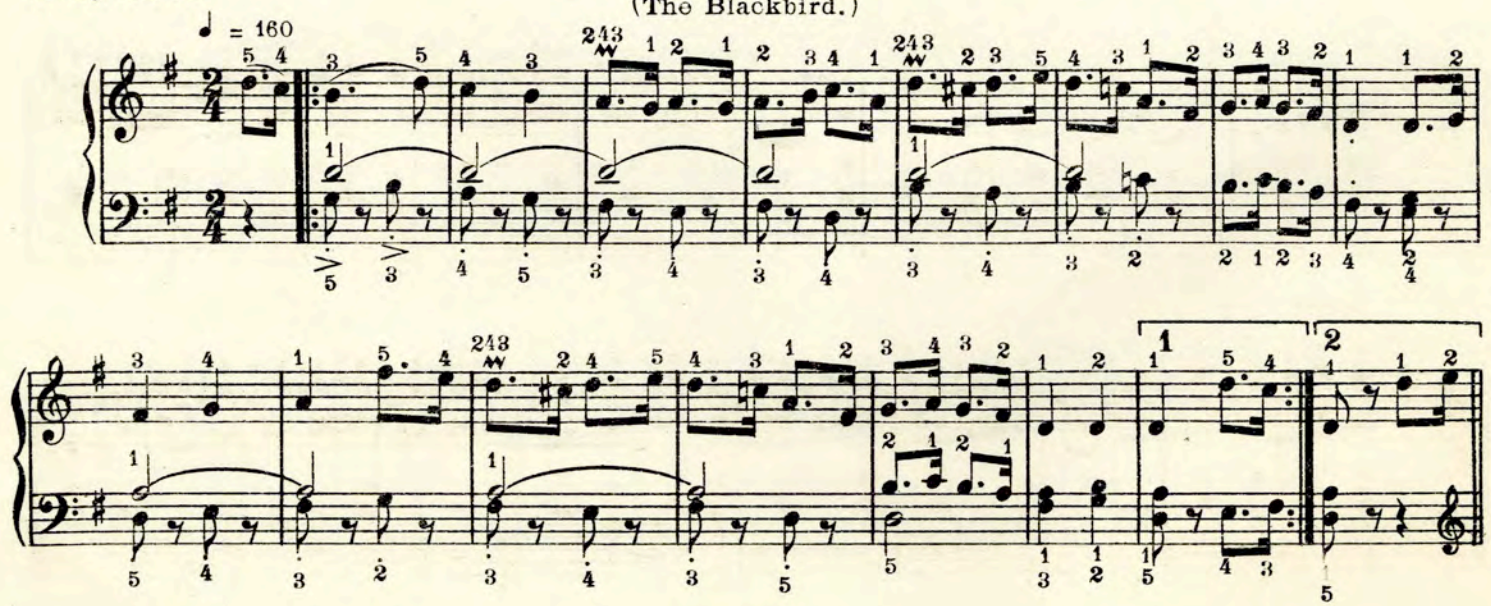
Una corda sempre.

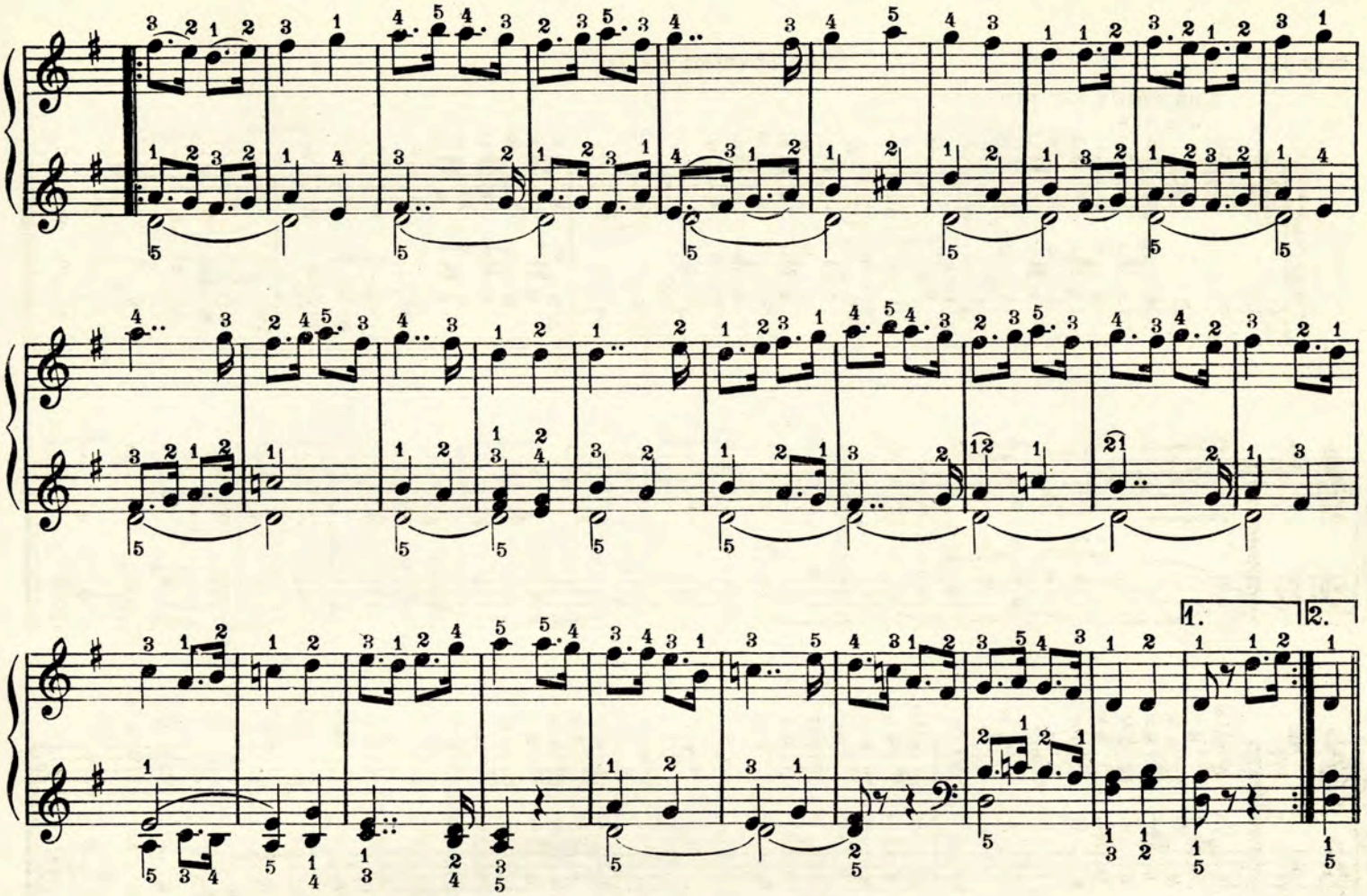
♩.= 126.



Fancy Dance. (The Blackbird.)

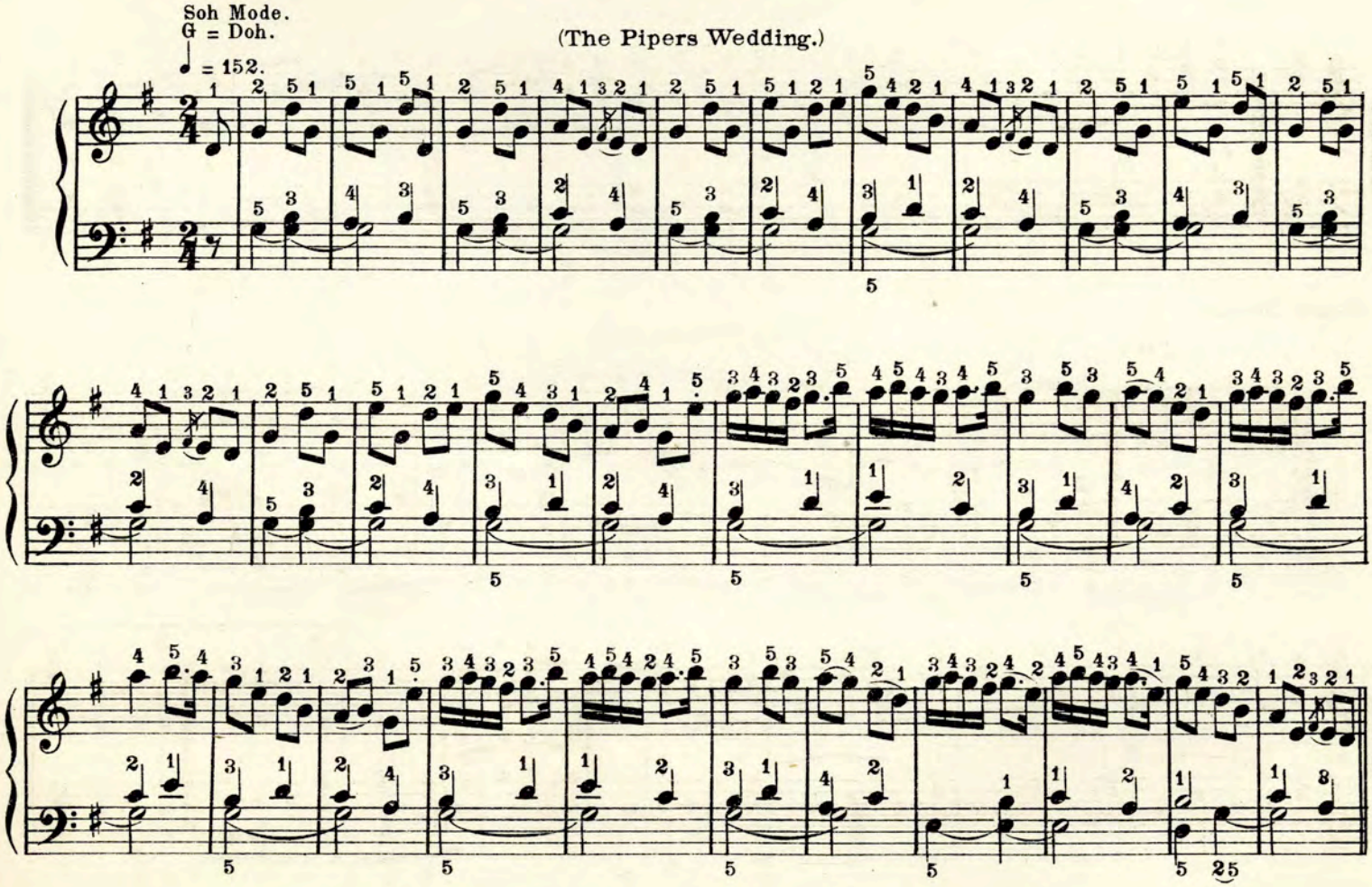
♩ = 160





Soh Mode.
G = Doh.
♩ = 152.

(The Pipers Wedding.)

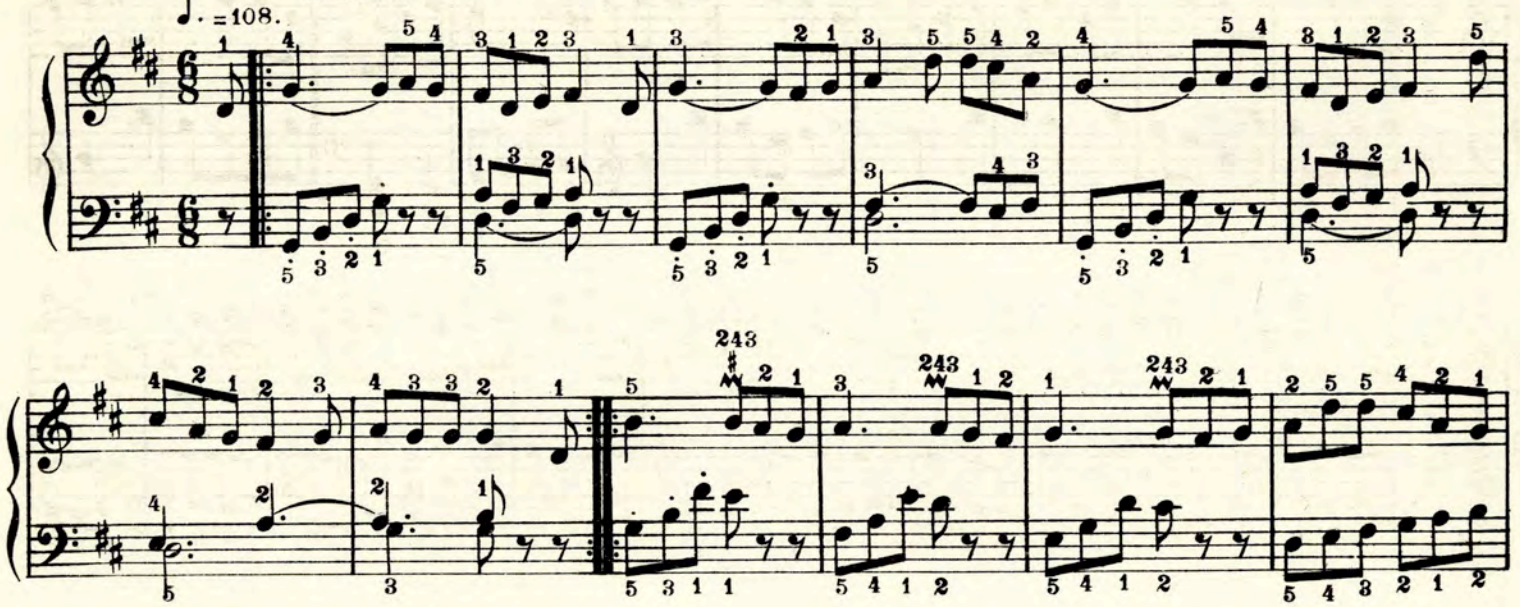


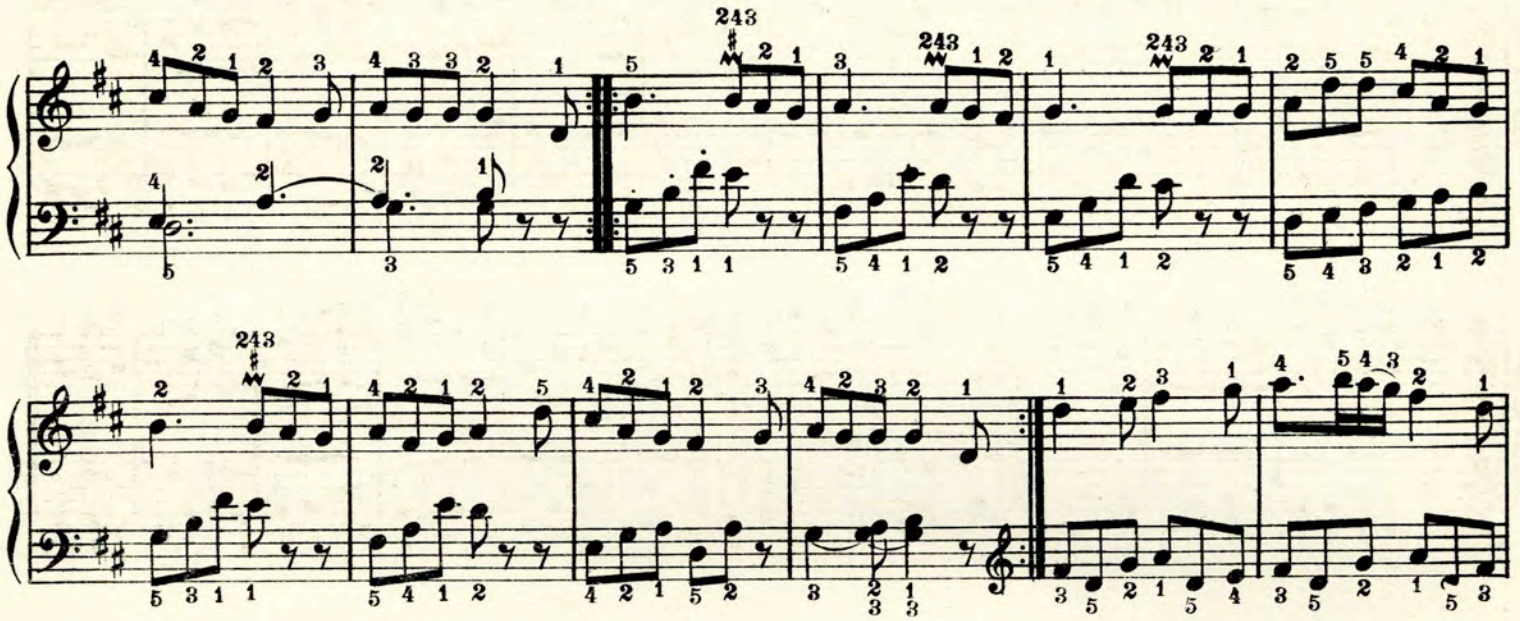
Jig.

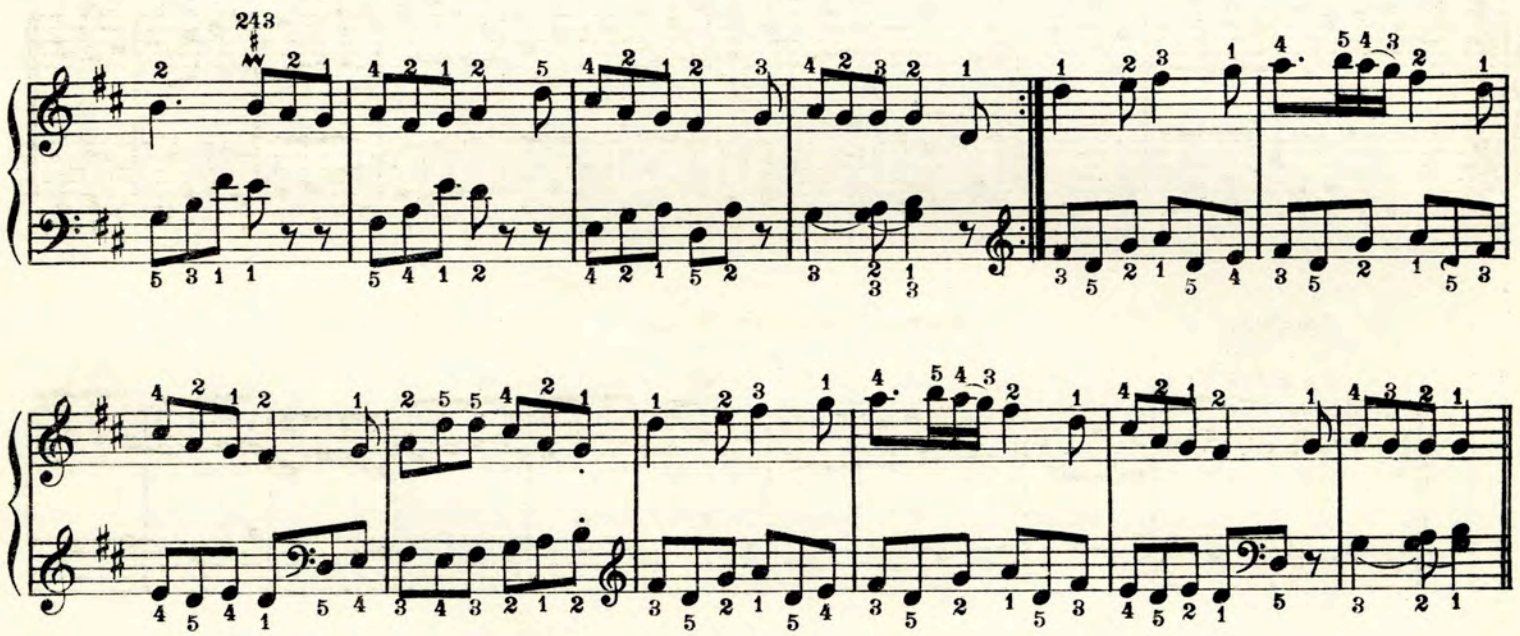
Fah Mode.
D = Doh.

(The Cook in the Kitchen.)

♩. =108.



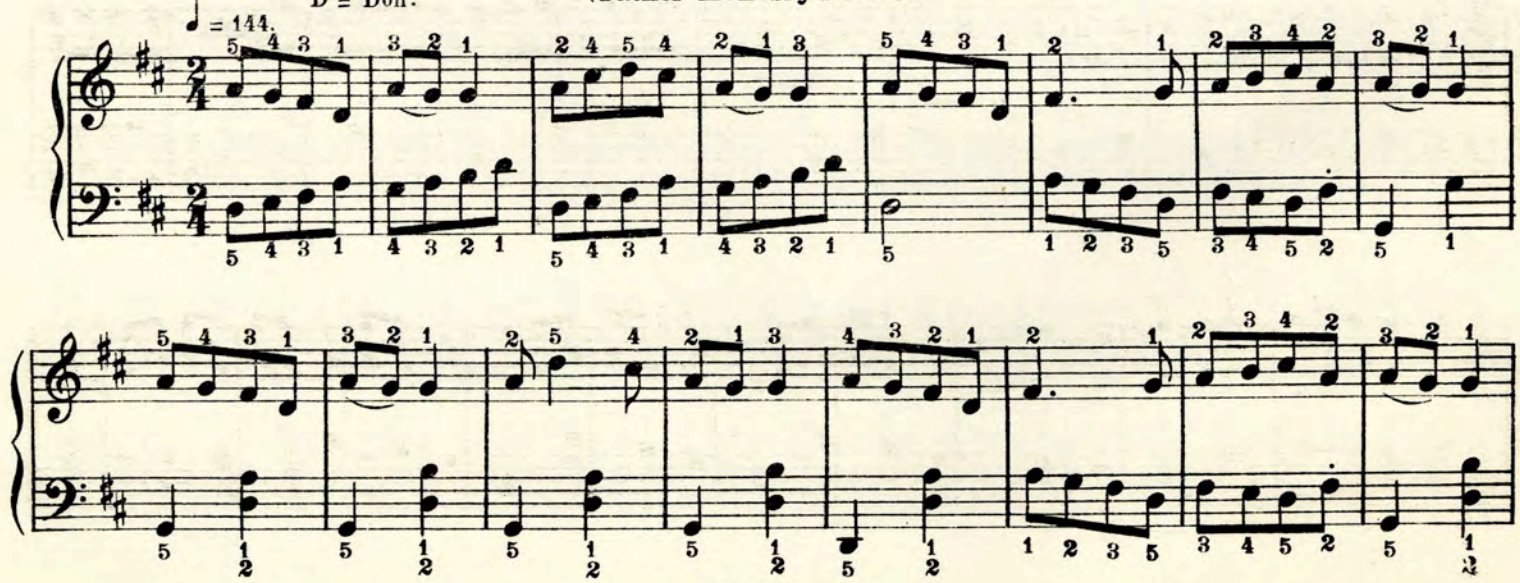


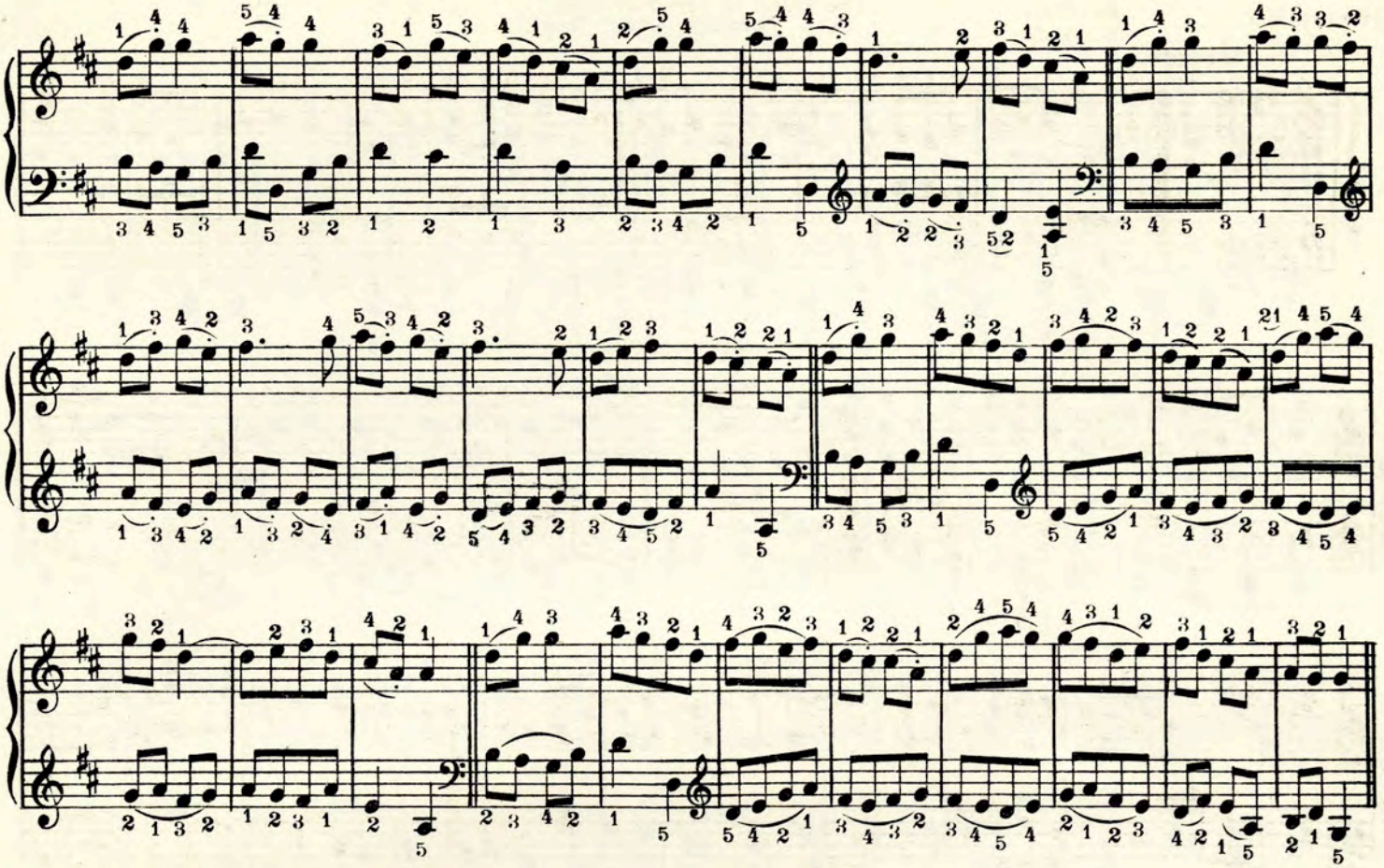


Fah Mode.
D = Doh.

(Father Henebry's Reel.)

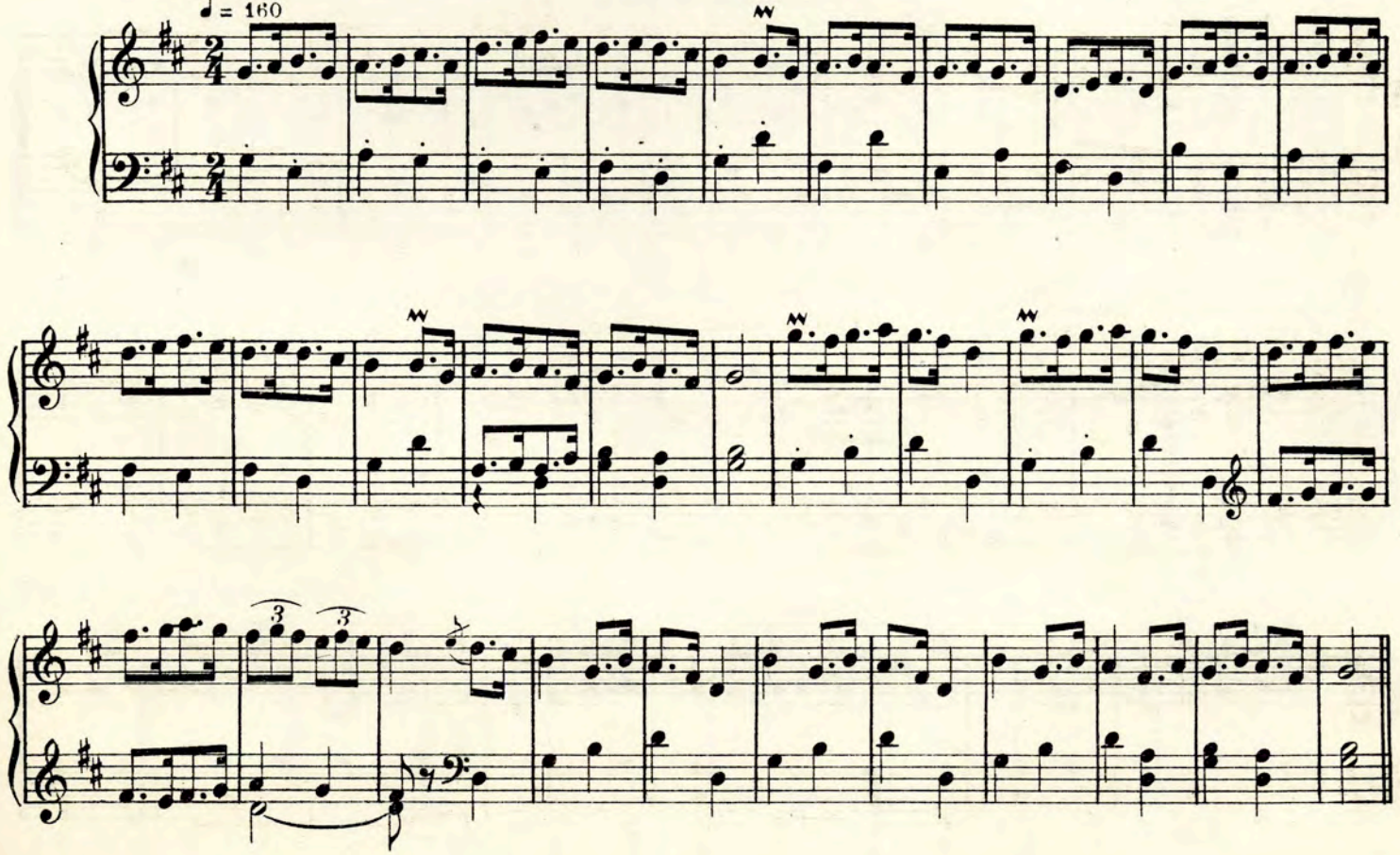
♩ = 144.





(Father Henebry's Reel.)

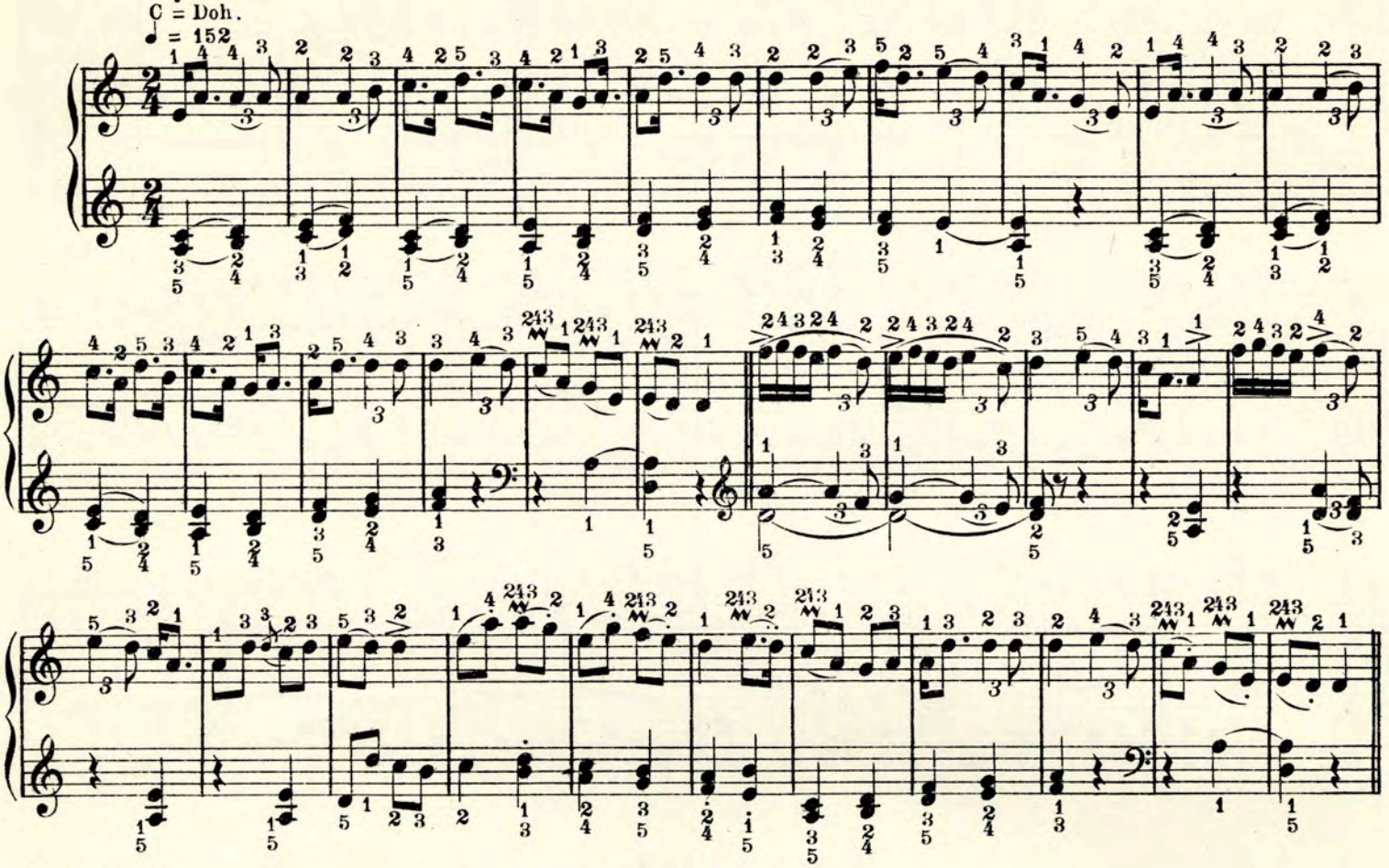
Fah Mode
D = Doh.
♩ = 160



Kerry Reel.

(The Through Other Reel.)

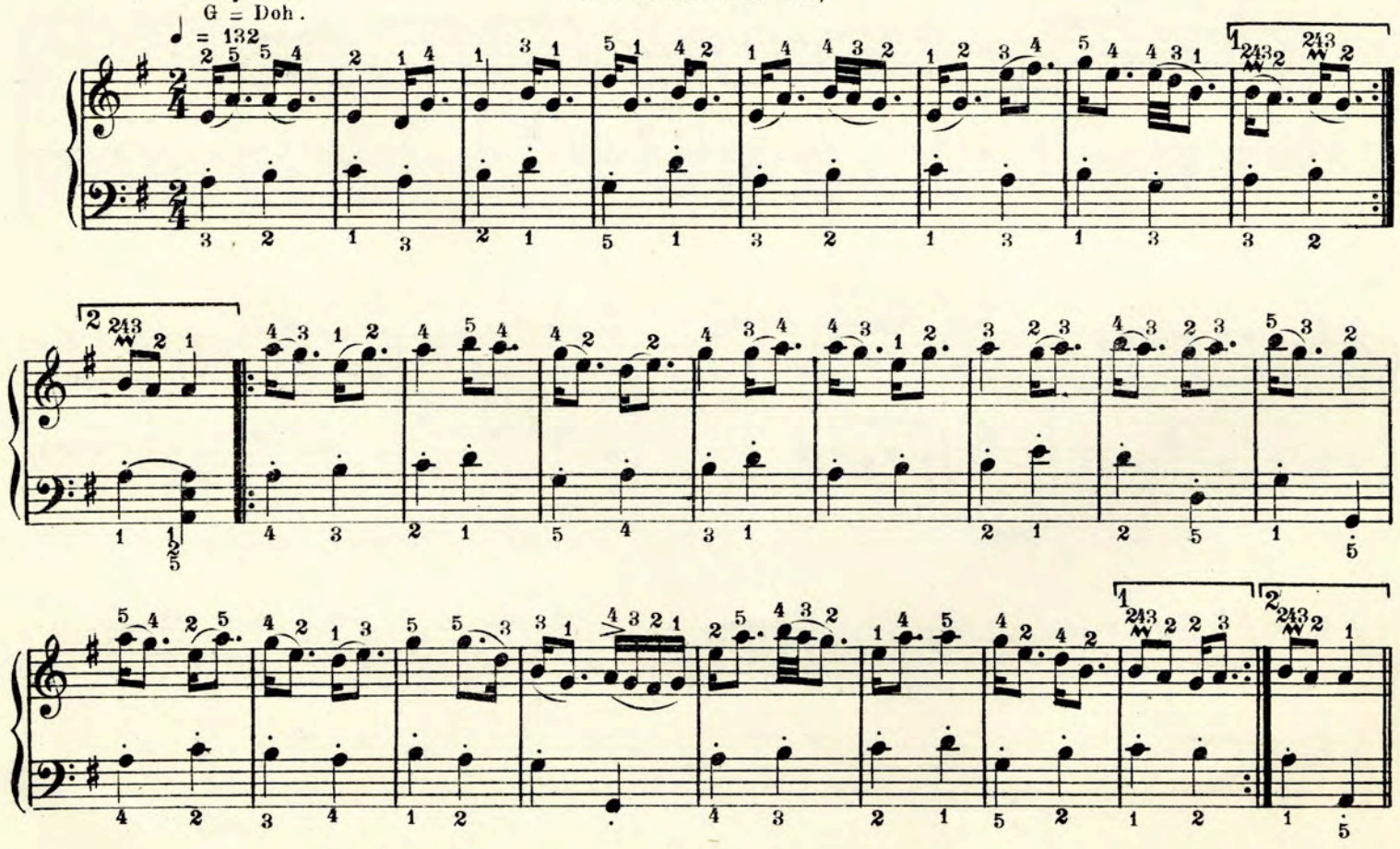
Ray mode
C = Doh.
♩ = 152



Kerry Reel.

(Kathleen O'Kane.)

Ray Mode
G = Doh.
♩ = 132



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