

UNIVERSITY OF NATAL

ORIENTAL TRAITS

IN LIAM DE NORAIÐH'S COLLECTION OF IRISH FOLK MELODIES:
A PARTICULAR INSTANCE OF A GENERAL CULTURAL CONDITION

VOLUME 3

A. E. GIBLIN

VOLUME III

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LIAM DE NORAIDH'S COMPLETE COLLECTION OF
IRISH FOLK SONGS AND MELODIES, TOGETHER
WITH A GUIDE WHICH LISTS ORIENTAL TRAITS
OF THE CORPUS, BOTH ESTABLISHED AND SUG-
GESTED

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Introduction

Volume III of this thesis contains, in photo-copy, Liam de Noraidh's Complete Collection of Irish Folk Songs and Melodies, together with a guide which lists established Orientalism of this Corpus in combination with other traits therein which are hypothetically and tentatively suggested as Oriental.

1. The De Noraidh Collection

In brief survey: A copy of the Complete De Noraidh Collection of Irish Folk Songs and Melodies was granted to the present writer by the Department of Irish Folklore, University College, Dublin, in 1973. Song number eighteen is missing from the original manuscript in Dublin, and is unlikely to be found. In the photo-copied version granted by the Department of Folklore, irregular sizes of manuscript paper and faded handwriting necessitated a variety of photo-copying processes in order to obtain a standard and acceptable form. The format used in this volume seemed best suited to the purposes of this thesis, and approval was obtained for its presentation with Volumes I and II of the research on paper slightly longer than the standard A 4.

In the original manuscript, items are numbered from one to 300. The missing number eighteen has just been mentioned, and there are seven melodic variants. In practical reckoning, the Collection-total stands at 306.

Between the years 1925 and 1960, Liam de Noraidh collected folk song and melodic material in the province of Munster - in the Blackwater valley, West Waterford, Muskerry, the Mallow area, Cork City, the districts of Ardfinnan and Newcastle in County Tipperary. After 1942, he worked

mainly in the areas of West Cork and of West Kerry.¹ De Noraídh's collecting was, therefore, regional. Collected texts, with a few exceptions, are in Gaelic; and there are some examples of Irish dance tunes - the jig, reel and hornpipe. The age-groups of performers ranged from about eighty years to teens.

In order to ease the reader's task, labels have been affixed to Collection items. These labels contain information about the essential structure of melodies, under the headings of : Tonality, Compass, Form.

2. A Guide which lists established Orientalisms and suggests other hypothetical Oriental Traits in the De Noraídh Collection

As a guide to the De Noraídh Collection, a schematic listing of traits found in the Corpus has been included in this Volume III. This guide, in song-number sequence, contains a variety of established Irish-Oriental features in combination with other traits which are hypothetically and tentatively suggested as Oriental. In Volume II of this thesis, Irish Orientalism was narrowed down to six basic perspectives. These have been researched in depth, and they are : Chant and Recitative; Lament; Modality; Tritone; Non-Tempered Pitch; and Ornamentation. Traits directly related to, and traits subsumed under the six most important categories have been talked about in various sections and sub-sections of the research. For lack of time, a few remaining aspects have not been dealt with, and others may care to do so.

In the hope that future researchers may be interested, these aspects are advanced tentatively, and they are the following :

1. Aloys Fleischmann, editor: Music in Ireland: A Symposium; S.Ó. Súilleabháin: 'The Music Collection of the Irish Folklore Commission', p. 308.

(a) Speech-related Traits

In this class are included metric and rhythmic irregularities, metre-changes, single-note lengthenings (indicated in the manuscript by horizontal arrows, placed above notes), rhythmic breaks, short-value and abrupt endings, 'sob-like' rhythmic patterns².

These elements appear to reflect the indefinable rhythms of speech.

(b) Repetitive Traits

Repetitiveness is a typical Oriental feature, and is prominent in Eastern meditational practices (mantra meditation) and in folk musics alike. Listed repetitive techniques are pedal notes (either continuous or interrupted), ostinato, motif and sequence.

(c) Gregorian echoes

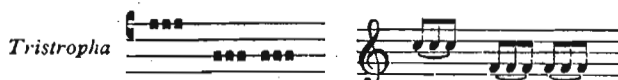
It was De Noraídh's view that Irish folk music seemed to contain echoes of Gregorian chant. Psalmodic correspondences have been noted in Volume II, Chapter I. The term, tristropa³, mentioned in listings, suggests that this topic of Irish-Gregorian similarities is still open for study.

(d) Tonal Gravitation to a lowered seventh degree

Tonal gravitation to a lowered seventh degree is charted in the Listing. One of the best examples of this form of

2. Reference to examples of 'sob-like' rhythms can be found in the Listing, Song number 9, Trait 5.

3. Tristropa : A Collection example is present in Song number 7, Trait 2. The following is a Gregorian illustration :



Liber Usualis (1956) 'Rules for Interpretation', Introduction, p. xxii.

gravitation is to be found in Song number 72, bars 4 and 16. It may be possible to link this tonal phenomenon with Irish Fatalism and a submission without resistance to Cosmic Power.

In brief: Apart from its intrinsic value to this thesis and considerations of immediate usefulness for ready reference, this Volume III has also, in a measure, the merit of looking to the future. The entire Collection, including Gaelic texts, has been made available for continuing research, and suggestions have been indicated as to some possible avenues which further studies might take.

A SCHEMATIC LISTING OF ESTABLISHED ORIENTAL TRAITS,
TOGETHER WITH OTHER TRAITS HYPOTHETICALLY AND TENTA-
TIVELY SUGGESTED AS ORIENTAL, ACCORDING TO THE ORDER
OF SONG-SEQUENCE IN THE DE NORAIDH COLLECTION

SONG NO

1. Tonality : Pentatonic (enhemitonic)

Oriental Traits :

1. Pentatonicism, pure form.
2. Embellishment (Upper mordent : bars 6 and 10)
(Mordent : bar 15).
3. Variation (bars 3 —————>15)
4. Anti-rhythmic patterns.
5. Staccato note (bar 11)
6. Parlando.

2. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Acciaccaturae.
3. Change of metre and tempo.
4. Rhythmic break (//) and snapped-off notes. Breath retention.
5. Anti-metric patterns.
6. Incidental complex rhythm.
7. Parlando.

3. Tonality : D-Major

Oriental Traits :

1. Partially gapped at the 3rd (bars 1; 8).
2. Modal remnant (upbeat to bar 1).
3. Notes of indefinite pitch. ((†) bars 1; 5).
4. Ostinato-treatment of dominant and tonic.
5. Change of metre.
6. Snapped-off notes.
7. Syllabic style of speech rhythm.
8. Parlando.

SONG NO4. Tonality : G-MajorOriental Traits :

1. Modal inflections (e.g. bars 4; 12; 23 & 28).
2. Indirect Tritone (bars 4; 12; 23; 28).
3. Tristropa (bar 26).
4. Adherence to speech-rhythm.
5. Anti-rhythmic patterns.
6. Parlando.

5. Tonality : D-LydianOriental Traits :

1. Modality.
2. Variable 4th degree (bars 6 & 14).
3. Indirect Tritone (see bars 1; 3; 5; 7; 8; 11; 13; 14 - 15).
4. Change of metre.
5. Syllabic, speech-rhythm.
6. Parlando.

6. Tonality : D-Major, gapped at 6th and 7th degrees.Oriental Traits :

1. Pentachordal range.
2. Ostinato motives (see bars 1; 2; 4 - 5; 6 - 7; 7 - 8; 8 - 9; 10 - 11; 11 - 12; 12 - 13; 14).
3. Syncopation (bars 12 and 16).
4. Parlando.

7. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Tristropa. (Model : bar 1



3. Ostinato-motifs and general ostinato-character.
4. Parlando.

SONG NO8. Tonality : Pentatonic (enhemitonic)Oriental Traits :

1. Pentatonicism.
2. One melism (bar 24).
3. Melodic and rhythmic variation (compare bars 8 and 9 with bars 24 and 25).
4. Ostinato-character.
5. Syncopation (bar 25).
6. Parlando.

9. Tonality : D-Major, gapped at 4th.Oriental Traits :

1. Gapped scale.
2. Metreless and barless notation.
3. Changes of tempo.
4. Tristropa (10 times).
- 5 "Sob"pattern (Lines 1; 4 and 6 : e.g. )
6. Anti-rhythmic patterns.
7. Ostinato-character.
8. Adherence to speech rhythms (syllabic).
9. Parlando.

10. Tonality : D-Major, gapped at 4thOriental Traits :

1. Gapped scale.
2. "Cry" notes (bars 4 - 6; 11 - 13. Ag Gol.)
3. General recitative style.
4. Varied ostinato-patterns.
5. Anti-metric patterns (bars 17 and 23).
6. Syncopation (bars 21 and 24).
7. Parlando.

SONG NO11 Tonality : d-dorianOriental Traits :

1. Pentatonic beginning.
2. Modality.
3. Gapped scale.
4. Florid style (bars 9 - 16).
5. Melisms (bars 10, 11, 12, 13).
6. "Sob"-pattern (bar 7).
7. Anti-rhythmic patterns.
8. Parlando.

12 Tonality : b-aeolianOriental Traits :

1. Modality.
2. † Notes of indefinite pitch (bars 6; 8; 10).
3. Ostinato-style
4. Change of metre.
5. Syllabic speech rhythm.
6. Parlando.

13 Tonality : b-aeolianOriental Traits :

1. Modality.
2. Virtually gapping (6th degree).
3. Sob-pattern
4. Melism (bar 12).
5. Anti-rhythmic patterns.
6. Percussion notes (bar 12, marked ).
7. Parlando.

SONG NO

14. Tonality : D-Major, gapped at 4th

Oriental Traits :

1. Gapped scale.
2. Modal beginning (b-aeolian).
3. Ostinato.
4. Syllabic style.
5. Syncopation (bar 1).
6. Anti-rhythmic patterns.
7. Parlando.

15. Tonality : D-Major

Oriental Traits :

1. Virtually gapped, 4th degree.
2. Syllabic style.
3. Parlando.

16. Tonality : Essentially Pentatonic

Oriental Traits :

1. Pentatonicism.
2. Narrative character.
3. Tristropa.
4. Syllabic style.
5. Parlando.

17. Tonality : D-Major

Oriental Traits :

1. 3 Pentatonic fragments.
2. "Sob"-pattern (bars 7 and 11).
3. Slavonic 4th (bars 2; 6 and 14).
4. Changes in metre and tempo.
5. Anti-rhythmic patterns.
6. Parlando.

SONG NO

19 Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Variable pitch, 3rd degree.
3. Indirect Tritone (bars 1-2; 3-4; 5-6; 6; 7; 13-14; 15).
4. Tristrophia.
5. Parlando.

20 Tonality : F-Lydian

Oriental Traits :

1. Modality.
2. Variable 4th degree.
3. Indirect Tritone. (bars 2-3; 3-4; 5; 6-7; 7; 13; 14-15; 15-16).
4. "Sob"-pattern (bar 7).
5. Ostinato culminating-point; f" (bars 9; 11; 13).
6. Acciaccaturae
7. Changes of metre and tempo.
8. Melism (bar 10).
9. Diversified rhythm.
10. Syncopation (bar 9).
11. Antirhythmic patterns.
12. Parlando.

21 Tonality : D-Major, gapped at 4th

Oriental Traits :

1. Pure Pentatonicism sectionally.
2. Gapped scale.
3. "Sob"-patterns (bars 3 and 14).
4. Turn (bar 6).
5. Acciaccatura
6. Changes of metre and tempo.
7. Snapped-off rhythm (bar 4) //. Breath retention.

SONG NO

21 (contd)

- 8. Anti-rhythmic patterns.
- 9. Melisms (bars 6 and 14).
- 10. Parlando and percussive parlando cadence.

22. Tonality : D-MajorOriental Traits :

- 1. Variable 7th degree.
- 2. Acciaccaturae (single and double).
- 3. Ostinato character.
- 4. Snapped-off rhythm (bar 7).
- 5. Changes of metre.
- 6. Anti-rhythmic pattern (IV, bar 2).
- 7. Percussive accents (II, bar 8).
- 8. Syncopation (e.g. bars 4; 8).
- 9. Parlando.

23. Tonality : G-MajorOriental Traits :

- 1. Pentatonic framework.
- 2. Melisms, acciaccaturae (bars 2; 6; 10; 11; 14; 18; 21; 22; 24; 28; 33; 36).
- 3. "Sob"-patterns.
- 4. Tristropa.
- 5. Ostinato embellishment.
- 6. Ostinato-cadences.
- 7. Change of metre.
- 8. Anti-rhythmic patterns.
- 9. Syncopation (e.g. bars 1; 2; 3; 5).
- 10. Parlando.

24. Tonality : d-aeolianOriental Traits :

- 1. Modality.
- 2. Melisms (bars 3; 19).

SONG NO

- 24 (contd) 3. Ostinato-melody type.
 4. Anti-rhythmic patterns.
 5. Percussive accent (bar 19).
 6. Parlando.

25 Tonality : D-Lydian

Oriental Traits :

1. Modality.
2. Indirect Tritone (bars 2 - 4, 14 - 16).
3. Change of metre.
4. Motifs (model : bar 2).
5. Anti-rhythmic patterns.
6. Parlando.

26 Tonality : Pentatonic

Oriental Traits :

1. Essential pentatonicism.
2. 4th-motifs (direct and indirect).
3. Ostinato motifs and general ostinato character.
4. Change of metre.
5. Anti-rhythmic pattern.
6. Syncopation (bars 4; 20)
7. Parlando.

27 Tonality : D-Major

Oriental Traits :

1. Melisms (bars 6, 9 and 11).
2. Chanted fragment (bars 7 - 8).
3. "Sob"-patterns (bars 4; 6; 9; 11).
4. Single and double acciaccaturae.
5. Change of metre.
6. Rhythmic break // (bar 6). Breath retention.
7. Anti-rhythmic patterns.
8. Parlando.

SONG NO

28^a Tonality : e-aeolian

Oriental Traits :

1. Modality.
2. Plain and embellished tristrophae (bars 1; 2; 5; 6).
3. Ostinato treatment of tonic and dominant.
4. Motifs (2nds; 3rds).
5. Parlando.

28^b Tonality : Pentatonic

Oriental Traits :

1. Pentatonicism.
2. Variation technique.
3. Ostinato technique.
4. Motivic use of the 3rd.
5. Parlando.

29 Tonality : d-mixolydian, gapped at 6th and lower 2nd.

Oriental Traits :

1. Modality.
2. Skeleton : Hemitonic-Pentatonic (d f[#] ga c[#] d).
3. Tristropha (bar 4).
4. Pedal note (d²)
5. Ostinato-treatment (bars 1; 3).
6. Sequence : e", d', c", a' : a' q' f[#] 'd' (bars 2; 4).
7. Motifs.
8. Abrupt endings (bars 2; 4).
9. Parlando.

30. Tonality : e-dorian

Oriental Traits :

1. Modality.
2. Pentatonicism, beginning and ending (bars 1 - 4; 13 - 16).

SONG NO

- 30 3. Motifs (3rds).
 (contd) 4. Ostinato cadences.
 5. Abrupt speech endings (bars 4; 8; 12; 16).
 6. Parlando.

31. Tonality : d-dorian, gapped 6th degree, or :
 combination of 2 purely pentatonic rows.

Oriental Traits :

1. Pentatonic (2 alternating rows on c and f).
2. Gapped scale.
3. Variation (rhythmic and melodic) (bars 9-16, variant of bars 1 - 8).
4. Motifs.
5. Ostinato cadences.
6. Changes of tempo and metre.
7. Anti-rhythmic patterns.
8. Syncopation (final bar)
9. Parlando and recitative styles.

32. Tonality : Pentatonic

Oriental Traits :

1. Pure pentatonicism.
2. Syllabic, speech style.
3. Parlando.

- 33 Tonality : d-aeolian, gapped 2nd degree; weak 6th.

Oriental Traits :

1. Modality.
2. Pentatonic background (5th mode of F: d fga c).
3. "Sob"-patterns (bars 1, 7, 9, 15) and middle-Eastern embellishments (bars 6 - 7).
4. Melism (bar 7)
5. Changes of tempo and metre.
6. Alternate ostinato use of the 7th leap (recte-inversion) (bars 2-3; 4; 4-5; 6; 10-11; 12; 12-13; 14).
7. Complex rhythms.

SONG NO

33

(contd)

8. Motifs of 2nd, 3rd, 7th.

9. Parlando.

34.

Tonality : G-Major, gapped 6th degreeOriental Traits :

1. Gapped scale.
2. "Sob"-pattern (Bar 7)
3. Melisms (bars 9,10).
4. Embellishments (double mordent and trill) (bar 10).
5. Changes of metre.
6. Anti-rhythmic patterns.
7. Rhythmic break (bar 5)(//). Breath retention.
8. Syncopation.
9. Parlando.

35.

Tonality : PentatonicOriental Traits :

1. Essential pentatonicism.
2. Tristropa (d" d" d") (bar 2).
3. Ostinato motifs (Model : bar 1) and general character of ostinato.
4. Essentially syllabic.
5. Parlando.

36.

Tonality : d-dorian (virtually gapped at 6th)Oriental Traits :

1. Modality.
2. "Sob"-pattern (bar 2).
3. Parlando cadential pattern used in an ostinato manner (Model : bar 2).
4. Alternation of slightly varied phrase-beginnings and endings.
5. Anti-rhythmic patterns.
6. Agogic lengthenings (→) (bars 6; 14).
7. Parlando.

SONG NO

37. Tonality : d-dorian (virtually gapped at 6th)

Oriental Traits :

1. Modality
2. Pentatonic sections (bars 1 - 4; 10 - 12; 14 - 16).
3. Untempered pitch - slid-note () (bar 8).
4. Ornaments (prallers, mordent, acciaccaturae).
5. "Sob"-pattern (bar 7).
6. Prominent 4th interval.
7. Varied repetition of a 2-bar model (bars 1-2; 3-4).
8. Anti-rhythmic patterns.
9. Changes of metre.
10. Snapped rhythm (bar 14). Breath-retention.
11. Syncopations (bars 10; 16-17).
12. Parlando and recitative style.

38. Tonality : Essentially Pentatonic

Oriental Traits :

1. Pentatonicism.
2. Recitative and Narrative style.
3. Melism (bar 5).
4. Anti-rhythmic patterns.
5. Tristropa (Triplet) (bar 15).
6. Change of metre.
7. Snapped rhythm (//) (bars 8, 9, 17, 19, 25, 27).
Breath retention.
8. Motif of 4th and 5th interval (Models : bars 1; 2).
9. Ostinato treatment. (e.g. Motif : e' d' e'; e" d" e").
10. Parlando.

39. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Non-tempered pitch (I, bar 16; II, bar 18).
3. Melisms (6 ostinato melisms and 1 melism - bar 19).
4. Variation Techniques.
5. Parlando.

SONG NO

39 contd.

6. Ostinato-cadences.
7. Rhythmic patterns :
 - (a) Anti-metric (bar 3);
 - (b) Anti-rhythmic (bars 3, 15, 23, etc.).

40. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Pentatonic background (def[#] ab).
2. Melisms (bars 12, 14).
3. "Sob"-pattern (bars 7, 14)
4. Ostinato patterns (model bar 1) and Variation Technique.
5. Anti-rhythmic patterns.
6. Parlando.

41 Tonality : d-dorianOriental Traits :

1. Modality
2. Melism (bar 1)
3. Ornamentation (turn, bar 1).
4. Motifs (filled in 5ths, in recte and in retrograde motion.
Recte : a' g' f' e' d'. Retrograde : d' e' f' g' a'.)
5. Ostinato 6th leap (recte and inverted).
6. Change of metre.
7. Anti-rhythmic patterns.
8. Snapped-off and percussive final note.
9. Parlando.

42 Tonality : PentatonicOriental Traits :

1. Essential pentatonicism
2. Tristropa (bar 11).
3. Ostinato pattern (see models, bars 1, 2 and 3).
4. Mainly syllabic.
5. Parlando.

SONG NO43. Tonality : G-TetratonicOriental Traits :

1. Tetratonic material .
2. Ostinati (Literal repetitions with hypnotic quality)
(Model : bars 1 and 2) .
3. Snapped ending (bar 8).
4. Syllabic style .
5. Parlando.

44. Tonality : G-TetratonicOriental Traits :

1. Tetratonic material .
2. Ostinato (Hypnotic quality) .
3. Change of metre .
4. Parlando.

45. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism .
2. Tristropha (bar 3) .
3. Ostinato motif. (Model : bars 1)
and 2).
4. Syllabic style .
5. Parlando.

46. Tonality : G-MajorOriental Traits :

1. Tristropha (bar 6) .
2. Ostinato-motif (Model : bars 1 - 2).
3. Anti-rhythmic patterns .
4. Syllabic style .
5. Parlando.

SONG NO47. Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Tristropa (bars 5 and 11).
3. Ostinato-cadences.
4. Motifs of 2nds, 3rds, 5ths (see bars 1 - 2; 9; 3 - 4).
5. Anti-rhythmic patterns.
6. Syllabic style.
7. Gravitation to the 7th degree.
8. Parlando.

48. Tonality : D-MajorOriental Traits :

1. Melisms (bars 2; 6; 8; 10; 12 & 14).
2. Indirect tritone (bars 8 - 9).
3. Untempered pitch - slid-note (↗) (bar 2).
4. Variation Technique (e.g. bars 9 - 12, variant of bars 5 - 8).
5. Motifs : 2nd, 3rd, 4th, 5th (Models : bars 1 - 2; 4 - 5).
6. Ostinato-treatment of melisms (Model : bar 2).
7. Changes of metre and tempo.
8. Complex rhythm.
9. Percussive notes (bars 6; 8 and 10) (^).
10. Syncopations (bars 7; 8; 9).
11. Parlando.

49. Tonality : C-MajorOriental Traits :

1. Indirect tritone (via a slide (bar 7)).
2. Untempered pitch - a slide, bar 7 (↗).
3. "Sob"-pattern (bars 9; 13).
4. Motifs of 3rd, open and filled-in, 4th and 5th intervals (Models : Up-beat; bars 1; 4 - 5; 8 - 9).
5. Sequence Technique (bars 1 - 3; 5 - 8; 13 - 15).
6. Mainly syllabic, speech style.
7. Parlando.

SONG NO50. Tonality : C-LydianOriental Traits :

1. Modality.
2. Indirect Tritones (Upbeat-bar 2; 2-3; 10-11; 11-13; 13-14).
3. Abrupt ending (bar 3).
3. Variation techniques (melodic and rhythmic) (bars 5-8; 9-12).
4. Change of metre.
5. Motifs (3rds, open, filled; 5th).
6. Syncopation (bars 1, 5, 6 & 13) (Motif mode - bar 2).
7. Anti-rhythmic pattern.
8. Parlando.

51. Tonality : D-Major (Western style-song)Oriental Traits :

1. Triadic motif (model : bar 1) with ostinato effect.
2. Sequence (bars upbeat +1, 1-2, 3-4, 4-5, 6-7, 7-8, 14-15, 15-16).
3. Syncopation (bars 5, 10 and 13).
4. Syllabic style.
5. Parlando.

52. Tonality : d-dorianOriental Traits :

1. Modality.
2. Tristropa (bar 5).
3. Motifs - rhythmic and melodic (compare bars 2-3-4 and 14-15-16 with inversion, bars 6-7-8 & 10-11-12).
a' g' f' e' d' : a' b' c" d" e".
4. Ostinato cadences (rhythmic).
5. Parlando.

SONG NO53. Tonality : D-MajorOriental Traits :

1. Untempered pitch; a raised g⁴↑, bars 7, 13.
2. Indirect tritones. (bars 2; 3; 7-8; 10; 15-16).
3. Ostinato motifs (e.g. c[#] b' a', bar 1. Also 3rd motifs).
4. Changes of metre
5. Snapped-off note (bar 9)
6. Syncopation (bars 7; 8; 11; 15 & 16)
7. Parlando.

54(a) Tonality : g-mixolydianOriental Traits :

1. Modality
2. Rhythmic and melodic motifs: Prime intervals; 2nds, 3rds (open and filled-in); 5ths (Models : bars 1 - 3).
3. Syllabic in style.
4. Parlando.

54(b) Tonality : g-dorianOriental Traits :

1. Modality
2. Motifs : Prime intervals; 2nds; 3rds; 4ths (open and filled-in) (Models : bars 1 - 5).
3. Syllabic style.
4. Parlando.

54(c) Tonality : g-mixolydianOriental Traits :

1. Modality
2. Indirect tritone (bars 1-2; 13-14)
3. Motifs : Prime intervals; 2nds; 3rds; 4ths (Models: bars 1-4).
4. Syllabic style
5. Parlando.

SONG NO55. Tonality : C-MajorOriental Traits :

1. Melisms (bars 5; 9)
2. Acciaccaturae
3. Motifs : 2nds; 3rds and 4ths (open and filled-in).
4. Ostinato (g'-c'' and c''-b'-g') (Models : bars 1 - 2. Variation).
5. Pedal Notes : c', c''
6. Changes of metre
7. Complex rhythms
8. Snapped off note (bar 1)
9. Agogic lengthening —→
10. Anti-rhythmic patterns
11. Percussive note (^) (bars 2; 5; 6; 10; 14).
12. Parlando.

56. Tonality : PentatonicOriental Traits :

1. Essential Pentatonicism
2. Melism (bar 22)
3. Motifs: 2nds, 3rds (open and filled-in); 4ths (Models : bars 1 - 4; 7).
4. Ostinato motifs (bars 1 - 3) (Model 1 : d'' b'a'g')
(Model 2 : e' d' e')
5. Anti-rhythmic pattern.
6. Parlando.

57. Tonality : G-MajorOriental Traits :

1. Melisms (bars 5; 7; 18; 19 & 21)
2. Snapped-off note (bar 16)
3. Embellishments (bars 4; 5; 7; 11; 12; 17; 18; 19 & 21)
4. "Sob"-pattern (bars 5, 17)
5. Ostinati (Model 1 : d'e'g')
(Model 2 : g' a' b')
6. Motifs of 3rd (open and filled-in).

SONG NO

57 (continued)

7. Tempo changes.
8. Anti-rhythmic patterns.
9. Syncopation (bars 15; 18).
10. Percussive note (bar 4) (^).
11. Rhythmic break : (//) (Bar 11). Breath retention.
12. Parlando.

58. Tonality : PentatonicOriental Traits :

1. Essential Pentatonicism.
2. Tristropa (Bars 2; 3; 6; 7; 11 & 15).
3. Syllabic, speech style : Narrative.
4. Parlando.

59. Tonality : G-MajorOriental Traits :

1. Indirect tritone (bar 4) .
2. Ostinato Air.
3. Motifs(models : bars 1 - 2; 4 - 5).
4. Parlando.

Orients Traits :

1. Hemitonic pentatonic (d [#] g a [#] c) .
2. Indirect tritone (bars 1; 3; 5; 7). in ostinato style.
3. Ostinato .(model : bars 1 - 2).
4. Cadential Parlando.

SONG NO61. Tonality : C-MajorOriental Traits :

1. Modal cadences :

Phrygian, bars 2; 5 - 6; 14

Dorian, bars 4, 12

2. Indirect Tritone (bars 5 - 6; 7; 11-12; 15)

3. "Sob"-pattern (bars 7, 15)

4. Motifs : Model : upbeat to bar 1 (bcd)

" : bar 2 (cba)

" : bar 2 (dfe)

" : Upbeat to bar 3 (dbc)

" : bars 3 - 4 (ded)

" : bar 8 (cbc)

5. Tempo changes

6. Rhythmic complexity, including anti-rhythmic patterns, syncopation (bars 1; 3; 6; 10; 12; 14, 15)

7. Snapped-off note (bar 5)

8. Parlando.

62. Tonality : G-Major, Hexatonic materialOriental Traits :

1. Gapped scale

2. "Sob"-pattern (bar 2)

3. Tristropha (bars 10; 11; 13)

4. Ostinato motifs : model : bar 1 (gab)

" : bar 1(gabd)

" : bar 4(bgg)

5. Motifs : bar 2 (age)

bar 16 (ega retrograde).

6. Changes of metre.

7. Anti-rhythmic pattern

8. Syllabic style

9. Parlando.

SONG NO63. Tonality : C-MajorOriental Traits :

1. Indirect Tritone, latent, as an ostinato (bars 5;15;
2. Praller embellishment (bars 3, 11; 15; 27) 21; 29)
(Upper mordent).
3. Tristropa (bar 17).
4. Motifs of open and filled-in 3rds.
5. Changes of metre.
6. Anti-rhythmic patterns.
7. Parlando.

64. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism
2. Variation (melodic) (bar 9 refers to bar 1)
(bars 7, 11 and 15 refer to bar 3)
3. Motif of 4th (model : bar 1)
4. Syllabic, speech style and speech endings.
5. Parlando.

65. Tonality : C-LydianOriental Traits :

1. Modality
2. Melisms (bars 2; 11, 21-23; 24; 28; 29; 50;
60-62; 63; 67; 68)
3. Variable 4th degree
4. Indirect Tritone (bars 2; 28; 50).
5. "Sob"-pattern (bars 2, 11, 22, 24, 29, 50,
61, 68)
6. Tristropa (bar 74)

SONG NO

65 (contd)

7. Change of metre
8. Anti-rhythmic patterns
9. Anti-metric pattern, bar 27 (covering entire bar).
10. Syncopation (bars 24, 32, 35, 37, 50, 54, 61, 63, 71, 76)
11. Percussive notes (bars 21 - 23 and bars 60 - 62) 
12. Snapped-off note (bars 20, 59)
13. Parlando.

66. Tonality : G-MajorOriental Traits :

1. Sectionally Pentatonic (bars 9 - 16)
2. Variation rhythmic (bar 12 refers to bar 16) and melodic (bar 11 refers to bar 15)
3. Tristropa (bar 15)
4. Ostinato (models : bars 1, 2, 4, 9 and 10)
5. Motif of 3rd, 4th and 5th
6. Anti-rhythmic pattern
7. Parlando.

67. Tonality : d-mixolydian (gapped at 4th)Oriental Traits :

1. Modality and gapping.
2. Pentatonic, excepting bars 4, 12, 23 and 30.
3. Indirect Tritone (bars 3-4; 4-5; 11-12; 12-13; 28-29).
4. Ostinato-pattern (model : bar 1)
Ostinato-cadences (model : bars 7 - 8)
5. Syncopation (bars 8; 12-13, 20-21, 29-30).
6. Percussive patterns (bars 2 - 3)
7. Anti-rhythmic pattern (bar 18) (Model : d' d' d': ).
8. Parlando.

SONG NO

68. Tonality : C-Lydian (gapped at 4th)

Oriental Traits :

1. Modality and gapping.
2. Variation Technique (bars 3 - 4 refer to bars 1 - 2).
3. Ostinato-cadences (2 alternated)
4. Mainly syllabic
5. Syncopation (bars 1; 3; 5; 6)
6. Chanting-motif (bars 1, 3, 5, 7).

69. Tonality : d-aeolian

Oriental Traits :

1. Modality
2. Essentially pentatonic section (bars 5 - 12)
3. Non-tempered pitch (b^b and f', 1st line, slightly raised)
4. One Melism, bar 15
5. Variation technique (lines 2 and 3 - rhythmic and melodic)
6. Motifs of filled-in 3rd (model : bar 1)
7. Syncopation (bars 5; 9; 13)
8. Parlendo.

70. Tonality : F-Major

Oriental Traits :

1. Pentatonic sections (bars 3-4; 7-13; 15-16).
2. Tristropa (bars 9, 13)
3. A "sob"-pattern (bar 9)
4. Variation technique (rhythmic and melodic) (bars 5 - 6; 13 - 14, variants of bars 1 - 2).
5. Changes of metre.
6. Complex and simple speech-rhythms.
7. Anti-rhythmic patterns.

SONG NO

70 (contd)

8. Syncopation (bars 1; 3; 5; 13).
9. Syllabic style - mainly.
10. Parlando emphasis.

71. Tonality : D-MajorOriental Traits :

1. Pentatonic background (see bars 1 - 8: def[#]ab).
2. Slid-Notes of non-tempered pitch (bars 11; 15*).
(Lydian tendency).
3. "Sob"-pattern (bars 5 and 10).
4. Motifs.
5. Changes of metre.
6. Percussive notes (bars 9; 10 { ^ }) .
7. Anti-rhythmic pattern.
8. Syncopation (bars 3, 4, 7).
9. Parlando.

72. Tonality : Alternation of G-Major, F-LydianOriental Traits :

1. Gravitation to lowered 7th degree (submission to gravity, Fate) (bars 4; 16).
2. Alternation between Major and Mode (bars 4; 16).
3. Ostinato-pattern (agf[#]).
4. Motifs (model : upbeat + bar 1).
5. Changes of metre.
6. Snapped-off rhythm, (bar 9)(//).
7. Anti-rhythmic patterns.
8. Syncopation (bars 1, 6, 10, 11, 13, 14).
9. Agogic lengthenings (bars 2; 4; 14).
10. Abrupt speech-endings (bar 2).
11. Parlando.

SONG NO73. Tonality : F-MajorOriental Traits :

1. Modal modulations - d-aeolian (bars 1-6; 9-14; variable 4th degree).
2. Changes of metre.
3. Snapped-off rhythm (bar 14 [//]).
4. Anti-rhythmic pattern.
5. Parlando.

74. Tonality : a-aeolianOriental Traits :

1. Modality.
2. Ostinato, internally and at cadences.
3. Chant-like style.
4. Anti-rhythmic patterns.
5. Parlando.

75. Tonality : Dubious - a-aeolian (gapped at 5th and 6th) or hemitonic Pentatonic.Oriental Traits :

1. Modality or Pentatonicism.
2. Repetition in fore- and after-phrases.
3. Syncopation (bars 1; 5).
4. Parlando.

76. Tonality : Essentially PentatonicOriental Traits :

1. Pentatonicism (gab de)
2. Ostinato notes - g' - d'' - g''.
3. Parlando.

77. Tonality - Purely PentatonicOriental Traits :

1. Pentatonicism (gab de).
2. Syllabic style.
3. Parlando.

78. Tonality : G-Major, PentachordalOriental Traits :

1. Pentachordal melody.
2. Motif of 3rd (Model, bar 1).
3. Syllabic style.
4. Parlando.

79. Tonality : Essentially PentatonicOriental Traits :

1. Pentatonicism.
2. Ostinato (Model, bar 1). General ostinato character.
3. Double pedal notes (b' - e') (Model, bar 1)
4. Syncopation (bars 4 ; 5; 8; 16).
5. Syllabic style.
6. Parlando.

80. Tonality : d-dorianOriental Traits :

1. Modality.
2. Gravitation to 7th degree (bar 5)
3. Motif of 3rd (Open and filled-in).
4. Changes of metre.
5. Anti-rhythmic pattern.
6. Syncopation (bars 2; 6; 11; 14).
7. Parlando.

81. Tonality : Essentially Pentatonic.

Oriental Traits :

1. Pentatonicism.
2. Motif of 3rd (Model, bar 1).
3. Rhythmic variations (bars 21, 22, variants of bars 3, 4).
4. Parlando.

82. Tonality : d-aeolian

Oriental Traits :

1. Modality, with double 6th degree.
2. Untempered pitch: raised f' $\uparrow$ (bars 4; 9; 10; 19; 20. Symbol $\dagger$)
3. Changes of metre and tempo.
4. Syncopation (bars 4; 7; 9; 19).
5. Agogic lengthening (bar 10)($\rightarrow$).
6. Anti-rhythmic patterns.
7. Melism (bar 20).
8. Ostinato 3rd (filled-in).
9. Parlando.

83. Tonality : D-Major

Oriental Traits :

1. Indirect Tritones (bars 4, 14).
2. Melisms (bars 3, 5, 9, 13, 15, 19).
3. Variation-techniques (Model 1: bar 2; Model 2: bar 5).
4. Changes of metre.
5. Melodic ostinato sections (Model: bars 1 - 6).
6. Anti-rhythmic patterns.
7. Percussive notes : bars 5, 9, 15).
8. Parlando.

84. Tonality : D-MajorOriental Traits :

- 1(a) Mixolydian elements (bars 1 -2; 8-10; 24 -27).
- (b) Lydian elements (bars 2 - 4; 10 - 12; 26 - 28).
2. Indirect tritones (bars 3 - 4; 11-12; 13-14).
3. Melisms (bars 9, 20, 22).
4. Variation-techniques :
(Bars 9 - 11 variants of bars 1 -3;
Bars 25 - 27 variants of bars 1 - 3).
5. Motifs (partly ostinato)
6. Sequence (Model: bar 3)
7. Changes of metre.
8. Anti-rhythmic patterns.
9. Syncopation (Bars 5; 10; 22; 29).
10. Percussive notes (bars 4, 12, 20, 28 [·]).
11. Parlando.

85. Tonality : d-dorianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 3-4; 7-8)(dorian 6th).
3. Gravitation 7th degree (bar 12).
4. Ostinato quality persisting.
5. Motifs.
6. Sequence (bars 12 - 14) (Model, def).
7. Parlando.

86. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. An aeolian section (bars 5 - 8).
3. Ostinato motifs (Model : bars 1 - 2).
4. Syncopation (bars 5; 7; 11).
5. Parlando.

SONG NO87. Tonality : PentatonicOriental Traits :

1. Essentially (almost purely) pentatonic
2. Motifs
3. Syncopation (bars 1, 3, 5, 7, 11, 13)
4. Anti-rhythmic patterns (bars 7; 15).
5. "Sob"-pattern (bar 14).
6. Agogic lengthening (bar 14) →
7. Parlando.

88. Tonality : D-MajorOriental Traits :

1. Indirect Tritone (bar 13).
2. Motif.
3. "Sob"-patterns (bars 2; 10; 13; 14).
4. Anti-rhythmic patterns (bars 2; 4; 10; 13; 14).
5. Syncopation (bars 5; 14; 15).
6. Parlando.

89. Tonality : D-Major (gapped 4th degree)Oriental Traits :

1. Gapped scale
2. Motif.
3. Changes of metre.
4. Anti-rhythmic patterns (bars 1; 6; 7; 10; 11; 13; 15).
5. Variation technique (Model : bars 1-4; Variation : bars 13 - 16).
6. Ostinato cadences (rhythmically).
7. "Sob"-patterns (bars 6; 10; 15).
8. Syncopation (bars 2; 4; 6; 8; 10; 12; 16).
9. Parlando.

SONG NO

90. Tonality : F-Lydian

Oriental Traits :

1. Modality.
2. Virtually gapped 4th degree.
3. Indirect Tritone, Stanza III, bar 12.
4. Motifs.
5. Changes of metre.
6. Ostinato motif : (a' g' f' e' d').
7. Parlando.

91. Tonality : D-Major (gapped at 4th)

Oriental Traits :

1. Gapped Tonality.
2. Motivic emphasis, especially of the 3rd.
3. Melism (bar 6).
4. Changes of metre.
5. Anti-rhythmic pattern.
6. Syncopation (bar 6).
7. Parlando.

92. Tonality : D-Major

Oriental Traits :

1. Melisms (Stanza II, bars 3, 5; Stanza III, bars 5, 7).
2. Motifs of 4th and 5th; Parlando motifs.
3. "Sob"-patterns (bars 3; 5).
4. Anti-rhythmic patterns.
5. Syncopation.
6. Parlando.

SONG NO93. Tonality : d-dorianOriental Traits :

1. Modality.
2. Pentatonic skeleton in Stanzas I, III.
3. Untempered pitch (Stanza II, bar 4; Stanza III, bar 4).[#]
4. Motifs.
5. Syllabic style.
6. Ostinato character of song.
7. Snapped-off note (Stanza III, bar 1; Stanza VI, bar 1 [†]). Breath-retention.
8. Parlando.

94. Tonality : G-Major (gapped at 6th)Oriental Traits :

1. Gapped scale.
2. Indirect Tritone (bars 4 - 5; 12 - 13).
3. Gravitation to lowered 7th degree (bars 4; 12).
4. Double 7th degree.
5. Motifs 2nds, 3rds. Rhythmic : ♩ ♪
6. Parlando.

95. Tonality : d-dorianOriental Traits :

1. Modality.
2. Indirect Tritone (bar 8).
3. Ostinato notes (interrupted pedal notes)
(a', e' e" : bars 1 - 4;
c", d" : bars 5 - 8).
4. Parlando.

SONG NO

96. Tonality : d-dorian (virtually gapped at 3rd degree)

Oriental Traits :

1. Modality.
2. Sectional Pentatonicism (bars 9 - 16).
3. Melism (bar 15).
4. Variation (rhythmic and melodic)
5. Motifs (4th and 5th).
6. Changes of metre.
7. Anti-rhythmic patterns.
8. Snapped-off rhythm (bar 6 //) and note (bar 2).
9. "Sob"-patterns (bars 8; 15).
10. Syncopation (bars 9 - 11; 13 - 14).

97. Tonality : d-mixolydian, with closes in C-Major

Oriental Traits :

1. Mixolydian element (bars 1 - 6; 9 - 14).
2. Tonal Gravitation: d-mixolydian to C-Major.
3. Double degree : $f^{\#}$, $f^{\flat}$.
4. Melodic variation.
5. A melism (bar 10).
6. Snapped-off note (bar 11), with breath-retention. [†]

98. Tonality : D-Major

Oriental Traits :

1. Ostinato Tritones (bars 5; 11; 13-14; 17; 22).
2. Ostinato motifs and general ostinato character.
3. Motifs of second, third, fourth.
4. Melism (bars 6; 18).
5. Ostinato rhythm: iambic. ($\text{♪} \text{♪}$)
6. Metre changes and anti-rhythmic patterns.

SONG NO

98. (Contd)

7. "Sob" pattern (bar 6)
8. Micro-sequence (bars 11; 22).
9. Parlando.

99. Tonality : PentatonicOriental Traits :

1. Essentially Pentatonic.
2. Notes of non-tempered pitch (bars 1, 6, 8, 10) $[f^{\uparrow} *]$.
3. Lament and recitative characters.
4. Free rhythm and metre.
5. Ostinato formulae.
6. Parlando.

100. Tonality : D-LydianOriental Traits :

1. Modality.
2. Indirect Tritones (Bars 1; 11; 13).
3. Changes of metre and anti-rhythmic pattern.
4. Ostinato motifs.
5. Other motifs.
6. Parlando.

101. Tonality : D-LydianOriental Traits :

1. Modality.
2. Indirect Tritones (12) : (Bars 2-3, 3-4; 9-10; 10-11; 11-12; 14-16; 16-17; 17-18; 25 - 26; 26 - 27; 27- 28; 30 - 32.
3. Rhythmic and melodic variation.
4. Changes of metre and anti-rhythmic patterns.
5. Syncopation (bars 1; 5; 9; 21; 23; 27; 29).
6. Snapped-off note and breath-retention (bar 30 $[+]$)
7. Parlando.

102. Tonality : e-dorianOriental Traits :

1. Modality.
2. Changes of metre and anti-rhythmic patterns.
3. Syncopation (bars 10; 19; 26; 43).
4. Snapped-off notes and breath-retention (Bars 17; 33 [+])
5. Ostinato with augmentation (Bars 8 - 10; 24 - 26).
6. Parlando.

103. Tonality : G-MajorOriental Traits :

1. Indirect Tritones (in Ostinato) (9) : Bars 2 - 3;
3 - 4; 4; 6 - 7; 7 - 8; 8; 10 - 11; 15 - 6; 16.
2. Syllabic (speech) rhythm.
3. Changes of metre.
4. Motifs (see bar 1 : c"-d"-c").
5. Percussive note (bar 12). [^]
6. Acciaccatura.
7. Parlando.

104^(a) Tonality : e-aeolian (gapped at 2nd)Oriental Traits :

1. Modality and gapping.
2. Pentatonic but for c". (Bars 2; 4; 8).
3. Ostinato song (especially bars 1; 3; 5 - 7; 9 - 11).
4. Syllabic (speech) rhythm.
5. Parlando.

104^(b) Tonality : d-mixolydian (gapped at 3rd)Oriental Traits :

1. Modality and gapping.
2. Pentatonic sections (bars 1 - 3; 4 - 7).
3. Ostinato Melody, in the style of 104^(a).
4. Parlando.

105. Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Direct and indirect Tritone (bars 6; 14-15).
3. Changes of metre and anti-rhythmic patterns.
4. Syncopation (bars 2; 4; 6; 10; 12; 14).
5. Snapped-off note (bar 6).
6. Parlando.

106. Tonality : D-Major, Pentachordal

Oriental Traits :

1. Pentachordal material.
2. Motif of third.
3. Mainly syllabic.
4. Parlando.

107. Tonality : G-Major

Oriental Traits :

1. Syllabic (Speech) style.
2. Syncopation (bar 2).
3. Parlando.

108. Tonality : Pentatonic

Oriental Traits :

1. Pure Pentatonicism.
2. Changes of metre and an anti-rhythmic pattern.
3. Ostinato motif (Model : bars 1 and 2)
4. Rhythmic motif (Model : bar 1).
5. Syllabic (speech) style.
6. Parlando.

SONG NO109. Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Ostinato song.
Built in 2 ostinato patterns (Bars 1 - 2; 3 - 4).
3. Syllabic (speech) style.
4. Parlando.

110. Tonality : PentatonicOriental Traits :

1. Essential Pentatonicism.
2. Ostinato character : Child's Song, Lullaby.
3. Ostinato cadences.
4. Syllabic (speech) style.
5. Parlando.

111. Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Syllabic style.
3. Ostinato song.
4. Syncopation (bar 4).
5. Abrupt ending (in speech-style).

112. Tonality : Mixed :

b-aeolian, with D-Major endings.

Oriental Traits :

1. Modal element.
2. Lament and recitative style
3. Bar-less and metre-less structure.
4. Tempo changes.
5. Decoration.
6. Parlando.

113. Tonality : D-Major

Oriental Traits :

1. Variation Techniques - rhythmic and melodic.
2. Mainly syllabic and narrative in style.
3. Anti-rhythmic pattern.
4. Syncopation (bar 13).
5. Parlando.

114. Tonality : G-Penta- and Tetrachordal

Oriental Traits :

1. Restricted tonal material.
2. Ostinato song.
3. Syllabic style.
4. Abrupt speech endings in cadences.
5. Parlando.

115. Tonality : Pentatonic

Oriental Traits :

1. Pure Pentatonicism.
2. Syllabic style.
3. Abrupt speech endings in cadences.
4. Anti-rhythmic pattern - Quadruplet (bar 3).
5. Small variations.
6. Parlando.

116. Tonality : C-Major

Oriental Traits :

1. Motifs of Third and Triad.
2. Pure syllabic (speech) style.
3. Parlando.

SONG NO117. Tonality : C-LydianOriental Traits :

1. Modality.
2. Variable 4th degree.
3. Indirect Tritone (bars 2; 3-4;5).
4. Pure syllabic (speech) style.
5. Motif (of 3rd).
6. Parlando.

118. Tonality : D-MajorOriental Traits :

1. Modal; mixolydian sections (bars 3 - 4; 11 - 12).
2. Variable 7th degree.
3. Gravitation to lowered 7th degree (bars 4; 12).
4. Indirect Tritone (bars 1 - 2; 3 - 4; 5 - 6).
5. Purely syllabic; narrative style.
6. Motifs (of a 3rd and 4th).
7. Acciaccatura - decoration.
8. Parlando.

119. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 8 - 9; 9).
3. Embellished chant style.
4. General rhythmic complexity.
5. Changes of metre; anti-rhythmic patterns (Quintuplet - bar 8).
6. Tempo changes.
7. Snapped-off rhythm (//); (Breath-retention).
8. Ostinato motif of 4th.
9. Snapped-off note (bar 10).
10. Syncopation (bars 5; 6).
11. Parlando.

120. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 1; 2; 11).
3. Changes of metre and anti-rhythmic patterns.
4. Tempo changes.
5. Snapped-off rhythm (/ /) (Bars 9; 11);
(breath retention).
6. Ostinato motif (g'-f[#]'-d').
Motifs of open and filled-in thirds.
7. Acciaccaturae - Decoration.
8. Parlando.

121. Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Parlando ostinato song.
3. Syllabic (speech) style.
4. Snapped-off rhythm (bar 10) //(Breath Retention).
5. Abrupt cadential ending.
6. Acciaccaturae - decoration.
7. Syncopation (bars 3; 4; 7; 8) (Motif: ).

122. Tonality : D-Major pentachordal.Oriental Traits :

1. Pentachordal material.
2. Ostinato song.
3. Ostinato technique (see models : up-beat - bar 1;
bar 9).
4. Motif of Third.
5. Changes of Metre.
6. Parlando.

SONG NO

123. Tonality : Mixture of Pentatonicism and Modality
(d-dorian)

Oriental Traits :

1. Modality. Pentatonicism (bars 1 - 2;
5 - 6; 9 - 10).
2. Gravitation to 7th degree (sub-finalis, c').
3. Motifs of 3rd and filled-in 5ths.
4. General rhythmic variety.
5. Melism (bar 10) and acciaccatura (bar 5).
6. Anti-rhythmic patterns.
7. Abrupt speech-like rhythmic endings (bars 6; 14).
8. Parlando.

124. Tonality : D-Major (Gapped at 4th in Stanza I)

Oriental Traits :

1. Gapped scale.
2. Variation Technique (Stanzas II, III).
3. Motif of 3rd.
4. Changes of metre and anti-rhythmic patterns.
5. Tempo changes.
6. Snapped-off rhythm (//)(bar 5); (breath -
retention).
7. Acciaccaturae - decoration.
8. Melism (bars 3; 12).
9. Snapped-off note (bar 9).
10. Short-value cadential endings (speech-like).
11. Parlando.

125. Tonality : D-Major (gapped at 4th)

Oriental Traits :

1. Gapped scale.
2. Variation Techniques (Stanzas II, III).
3. Changes of metre and anti-rhythmic patterns.

SONG NO

125 (contd)

4. Ostinato (Arpeggio) (Model : bars 2 - 3).
5. "Sob"-pattern (bars 7; 29; 45).
6. Syncopation (bars 16; 24; 25; 32; 40; 44; 48).
7. Snapped-off note (bars 5; 29).
8. Acciaccaturae - decoration.
9. Parlando.

126. Tonality : e-aeolian (gapped at 6th and sectionally Pentatonic)

Oriental Traits :

1. Modality and Pentatonicism.
2. Ostinato motif (model - bars 1 - 2); motif of third.
3. Syncopation (bar 15).
4. Anti-rhythmic pattern (Stanza II).
5. Parlando.

127. Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Motif of 3rd.
3. Variation Technique (Stanzas II, III, IV).
4. Parlando, narrative emphasis, with small embellishments (bars 3; 7; 10).
5. Melisms (Stanza I, Bars 7; 10); variant (Stanza IV, bar 3).
6. Snapped-off rhythm (variant , Stanza II (//), bar 18); (breath retention).
7. Changes of metre (Variant, Stanza II).
8. Anti-rhythmic patterns.

(BEARSA = STANZA)

SONG NO

128. Tonality : F-Major (gapped at fourth)

Oriental Traits :

1. Gapped scale.
2. Ostinato song.
3. Rhythmic and melodic variation (bars 5 - 8).
4. Ostinato syncopation (Model : bar 1).
5. Seventh degree, interrupted pedal-note (e").
6. Parlando.

129. Tonality : D-Major

Oriental Traits :

1. Mainly syllabic style.
2. Parlando - Rhythmic motif (Model : bar 1).
3. Ostinato Third, Recte and in inversion
(Model : bar 1).
4. Anti-rhythmic "Sob"-pattern (bar 8).
5. Parlando.

130. Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Tritone (bars 10 - 11).
3. Motif of 3rd; parlando motif (Model : bar 1).
4. "Sob"-pattern (bar 3).
5. Anti-rhythmic pattern.
6. Parlando.

131. Tonality : d-dorian or mixolydian (gapped at 3rd)

Oriental Traits :

1. Modality and gapping.
2. Microtonic slide (bar 8).
3. Ostinato motifs (models : bar 1 and 7).
4. Motifs of Third, Fourth, Fifth.

SONG NO

131 (contd)

5. Snapped-off rhythm (//) (bar 6);
(breath retention).
6. Changes of metre.
7. Parlando.

132. Tonality : D-Major (gapped at 7th) (?)Oriental Traits :

1. Hexachordal melody and ostinato song.
2. Pedal-note persistence of ~~F~~ [#].
3. Ostinato motifs (Models : bars 1 and 9)
4. Ostinato cadences.
5. Motif of 3rd, 4th, 5th.
6. Parlando.

133. Tonality : C-MajorOriental Traits :

1. Ostinato-Tritone (bars 2; 6; 10; 14).
2. Strongly syllabic in character.
3. Motifs of Second and Third .
4. Anti-rhythmic pattern.
5. Acciaccatura - Decoration (bar 12).
6. Parlando.

134. Tonality : G-TetratonicOriental Traits :

1. Tetratonic material.
2. Syllabic and chanting style.
3. Ostinato-Parlando motif (bar 1).
4. Ostinato 3rd motif, syncopated (Model : bar 2).
5. Ostinato motif of a Third.
6. Parlando.

SONG NO135. Tonality : G-TetratonicOriental Traits :

1. Tetratonic material.
2. General chanting style of a lament.
3. Rhythm of speech (bars 8 - 10).
4. Ostinato motifs (bars 1 - 2; 3 - 4).
5. Changes of metre.
6. Anti-rhythmic pattern (Quadruplet, bar 5).
7. Syncopation (bars 1; 6).
8. Parlando.

136. Tonality : PentatonicOriental Traits :

1. Pentatonicism.
2. Changes of metre and anti-rhythmic patterns.
3. Motifs of Third, Fourth, Fifth.
4. Ostinato and syncopated cadences.
5. Snapped-off notes (bars 5; 14); and breath retention (+).
6. Acciaccaturae, and a melism (bar 9).
7. Agogic lengthening (bar 11). →
8. Parlando.

137. Tonality : D-MajorOriental Traits :

1. Ostinato song.
2. Ostinato motifs (Model : bars 1 - 2).
3. Ostinato sequence (bars 9; 11; 13).
4. Inherent pedal-point style (bars 1 - 8).
5. Motifs of Third.
6. Parlando.

SONG NO138. Tonality : G-MajorOriental Traits :

1. Indirect Tritone (bars 2 - 3; 6 - 7; 13).
2. Motifs - principally Thirds, Fourths.
3. Mainly syllabic style.
4. Anti-rhythmic pattern.
5. Acciaccatura - Decoration.
6. Abrupt note-endings (bars 4; 12).
7. Parlando motif (bars 1; 3 - 4).
8. Parlando.

139. Tonality : Juxtaposition of Pentatonic and D-Major (gapped at 2nd)Oriental Traits :

1. Pentatonicism and gapped scale.
2. Variable 3rd and 7th degrees.
3. Indirect Tritone (bar 6).
4. Strongly motific : open and filled-in Thirds, Fourths.
5. Snapped-off note (†) (bars 1, 7); (breath-retention).
6. Parlando.

140. Tonality : Pentatonic in pure formOriental Traits :

1. Pentatonicism.
2. Syllabic style.
3. Ostinato motif (Model : bar 1).
4. Motifs of Second, Third, Fourth.
5. Parlando.

SONG NO

141. Tonality : a-aeolian, gapped at 6th

Oriental Traits :

1. Modality and gapping.
2. Ostinato song.
3. Mainly syllabic in style.
4. Motifs of Third and Fourth.
5. Ostinato cadences.
6. Parlando.

142. Tonality : Mixture of C-Major and C-Pentatonic

Oriental Traits :

1. Pentatonicism (bars 1 - 4; 9 - 12).
2. Motifs of Thirds and Fourths.
3. Ostinato motif (Model : bars 3 - 4: a' - e'; g' - e').
4. Snapped-off rhythm (//) (bar 12). (Breath-retention).
5. "Sob"-anti-rhythmic patterns (bars 6; 9).
6. Mainly syllabic in style.
7. Parlando.

143. Tonality : D-Lydian

Oriental Traits :

1. Modality.
2. Indirect Tritones (bars 1; 5; 13).
3. Motifs of Third, Fourth, Sixth.
4. Syncopation (bars 2; 6; 10; 14) used as motif.
5. Mainly syllabic.
6. Ostinato cadential formula (d!c[#]'-d') used also as motif.
7. Parlando.

SONG NO

144. Tonality : D-Major, Hexachordal

Oriental Traits :

1. Gapped scale.
2. Motifs of Third and Fourth.
3. Mainly syllabic.
4. Ostinato cadential formula (bars 7 - 8; 15 - 16).
5. Syncopation (bars 1; 13).
6. Anti-rhythmic pattern.
7. Parlando.

145. Tonality : Pentatonic

Oriental Traits :

1. Essential Pentatonicism.
2. Mainly syllabic style.
3. Motifs of Third and Fourth.
4. Ostinato motif (Model : bar 1 : b' a' g').
5. Parlando motif (Model : bar 3: g'-g'- g').
6. Parlando.

146. Tonality : Pentatonic

Oriental Traits :

1. Pure Pentatonicism.
2. Motif of Third.
3. Ostinato motif (Model : bar 1 : a'-g'-e').
4. Snapped-off rhythm (//) (bars 8; 17).
5. Mainly syllabic style.
6. Snapped-off note (†)(Bars 7; 11); (breath-retention).
7. Parlando.

SONG NO147. Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Chant-like melody, with reciting notes :
d', a', d'', a', d'.
3. Ostinato motifs (Models : bar 1)
4. Syncopation (bars 2; 5).
5. Parlando.

148. Tonality : PentatonicOriental Traits :

1. Almost pure Pentatonicism (f[#] once as an acciaccatura).
2. Ostinato song.
3. In pure syllabic style.
4. Acciaccaturae - Decoration.
5. Parlando.

149. Tonality : PentatonicOriental Traits :

1. Non-tempered pitch (bar 24) [✱] (e' ↑)
2. Motifs of Third, Fourth, Fifth.
3. Changes of metre and anti-rhythmic patterns.
4. Sequence (bars 15 - 16; 33 - 34).
5. Parlando.

150. Tonality : C-Major (gapped at 4th)Oriental Traits :

1. Gapped scale, Pentatonicism (bars 1-6; 12-15).
2. Reciting-notes, g', c'', in chant-like song.

SONG NO

150 (contd)

3. Motifs of Third and Fourth.
4. Ostinato motif (bars 1 - 2).
5. Anti-rhythmic pattern.
6. Emphatic parlando.

151. Tonality : C-Major (gapped at 4th)Oriental Traits :

1. Gapped scale and sectional Pentatonicism (bars 1 - 5; 12 - 15; 17 - 21).
2. Motifs of Third and Fourth.
3. Ostinato motifs (Models : bars 1; 2).
4. Sequence (bars 10 - 11 : {c[#]e[#]c[#], b[#]d[#]b[#]}).
5. Mainly syllabic style.
6. Emphatic parlando.

152. Tonality : G-MajorOriental Traits :

1. Indirect Tritone (two, in bar 9).
2. Motivic technique, using Seconds, Thirds, Fourths.
3. "Sob"-anti-rhythmic patterns (bars 4; 11; 12; 15).
4. Snapped-off note (†) (bars 1; 4); (breath-retention).
5. Acciaccaturae - Decoration.
6. Parlando.

153. Tonality : a-aeolianOriental Traits :

1. Modality, and sectional Pentatonicism (bars 4 - 7; 12 - 16).
2. Ostinato rhythm : iambic (↑ ↓).
3. Ostinato motifs (Models : bars 4; 5 - 6).
4. Motif of Third.

SONG NO

153 (contd)

5. Sequence (bars 1 - 2; 9 - 10).
6. Mainly syllabic style.
7. Parlando.

154. Tonality : C-MajorOriental Traits :

1. Indirect Tritone (bars 3; 11 - 12).
2. Variable 7th degree.
3. Motif (Model : bars 1 - 2 : c"-b'-'c").
4. Ostinato rhythm : Trochaic ()
5. Mainly syllabic style.
6. Anti-rhythmic pattern.
7. Parlando.

155. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Reciting note technique on g'.
3. Motifs of Third, Fourth, Fifth.
4. Mainly syllabic style.
5. Ostinato motif (Model : bars 1 - 2).
6. Parlando.

156. Tonality : g-mixolydianOriental Traits :

1. Modality.
2. Variable 7th degree.
3. Indirect Tritone (bars 1; 2 - 3; 3; 7; 9; 11; 15).
4. Indirect Tritone as Ostinato motif (Model : bar 1).
5. Tritone and recitative (model:bars 1 - 2).
6. Ostinato recitative motif (Model : bar 1).
7. Motifs of Third, Fourth.

SONG NO

156 (contd)

- 8. Changes of metre and anti-rhythmic patterns.
- 9. Acciaccatura.
- 10. Parlando.

157. Tonality : C-MajorOriental Traits :

- 1. Indirect Tritone (bar 5).
- 2. c", a main reciting-note, among interweaving notes.
- 3. Motific techniques : Seconds, Thirds, Fourths.
- 4. Changes of metre and anti-rhythmic patterns.
- 5. Syncopation (bars 2; 3; 5; 7)) and rhythmic complexity.
- 6. Snapped-off note (bar 6).
- 7. Parlando.

158. Tonality : D-MajorOriental Traits :

- 1. Indirect Tritones (twelve); direct Tritone (bar 76).
- 2. Variable 7th degree.
- 3. Non-tempered pitch (bars 18; 23; 45; 71).
- 4. Motifs - Parlando, 3rd, 4th, 5th.
- 5. Changes of metre.
- 6. Syncopation (bars 1; 30; 33; 34; 47).
- 7. Mainly syllabic style.
- 8. Acciaccaturae.
- 9. Gravitation to lowered 7th (e.g. bars 12; 28).
- 10. Parlando.

SONG NO159. Tonality : F-LydianOriental Traits :

1. Modality.
2. Non-tempered pitch (bars 1; 5). (b' (↓))
3. Indirect Tritone (Bars 1; 2 - 3; 5; 6 - 7).
4. "Sob"-pattern (bars 1; 2; 5; 6).
5. Motif of Third.
6. Change of metre.
7. Snapped-off note (bars 1; 5); (breath retention).
8. Parlando.

160. Tonality : d-dorian (gapped at 3rd)Oriental Traits :

1. Gapped Modality and Pentatonic background (de qab).
2. Motifs : 3rd, 4th.
3. Melism (bars 6; 11).
4. Rhythmic complexity.
5. Change of metre and anti-rhythmic patterns.
6. "Sob"-pattern (bars 5; 6; 9; 12; 13; 14).
7. Parlando Ostinato motif (Model : bar up-beat - 1).
8. Snapped-off notes (bars 3; 7; 8; 9; 15).
9. Parlando.

161. Tonality : D-Major (sectionally gapped)Oriental Traits :

1. Gapped scale (bars 1 - 8).
2. Motif of Third, open and filled-in.
3. Two ostinato motifs (Models : bar 1).
4. Syncopation (bars 2; 4; 6).
5. Syllabic style.
6. Snapped-off, speech-like ending (bar 8).
7. Parlando.

SONG NO

162. Tonality : C-Major

Oriental Traits :

1. A Tritone (bar 14).
2. Motifs : Thirds, Fourths, Fifths, Sixths.
3. Reciting notes : c' - g' - c".
4. Ostinato Refrain (CURFA)(bars 17 - 24).
5. Ostinato cadences (bars 4; 8; 16; 19; 24).
6. Mainly syllabic style.
7. Anti-rhythmic pattern.
8. Parlando.

163. Tonality : D-Major (Pentatonic sections)

Oriental Traits :

1. Pentatonic sections (bars 1 - 5; 13 - 20).
2. Indirect Tritone (bar 12).
3. Melisms (bars 2; 7; 8).
4. Motifs : Thirds and Fourths.
5. "Sob" and anti-rhythmic patterns (bars 8; 12).
6. Snapped-off note, bar 12.
7. Parlando.

164. Tonality :d-mixolydian (Pentatonic sections)

Oriental Traits :

1. Pentatonic sections (bars 7 - 10; 15 - 16).
2. Modality.
3. Interrupted melodic pedal-notes : g', d' and d".
4. Ostinato motifs : 2nd, 3rd, 8ve.
5. Motifs of 3rd.
6. Parlando.

SONG NO

165. Tonality : C-Major, Pentachordal

Oriental Traits :

1. Pentachordal melody.
2. Ostinato song.
3. Interrupted melodic pedal-notes : g', b', c'', d''.
4. Ostinato motifs : Thirds and Fourths.
5. Ostinato cadences.
6. Parlando.

166. Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Tonal and rhythmic complexity.
3. Variable 3rd degree.
4. Non-tempered notes of indefinite pitch :
f'↑ (bars 5; 13).
5. Indirect Tritones of non-tempered pitch (bars 5; 13).
6. Indirect Tritones (bars 3; 23; 27; 29 - 30).
7. Gravitation to seventh degree (bars 6; 14; 29).
8. Changes of metre - anti-rhythmic patterns (quadruplets).
9. Syncopation (bars 12; 14; 18; 19; 26; 28).
10. Acciaccaturae - Decoration.
11. Mainly syllabic style.
12. Parlando.

167. Tonality : G-Major, Hexachordal.

Oriental Traits :

1. Pentatonic sections (bars 1 - 8; 19 - 30).
2. Pervading motifs of third: open and filled-in; inverted.
3. Variation Technique (bars 7 - 12 and 13 - 18).
4. Ostinato motif (g'-a'-b': Model - bars 1 - 2).

SONG NO

167 (contd)

5. Acciaccatura - Decoration.
6. Parlando.

168. Tonality : G-MajorOriental Traits :

1. Pentatonic sections (bars 1 - 4; 5 - 8; 13 - 17).
2. Ostinato motifs (Models - bars 1; 2; 3).
3. Acciaccaturae
4. Anti-rhythmic patterns.
5. Percussive effect via melody (bars 4; 8; 16).
6. Parlando.

169. Tonality : G-MajorOriental Traits :

1. Indirect Tritone (bars 7; 12; 15).
2. Slide note (↓) from e", towards f#" (bar 15).
3. Motific emphasis (Thirds; Fourths).
4. Embellishments (Turns) (g'-f# 1 g'-a').
5. Combination of metric and anti-metric patterns.
6. Microsequence: d"-c"-b : c"-b'-a' : b'-a'-g' (bars 2;6).
7. Acciaccaturae.
8. Percussive note (bar 7). (^)
9. Parlando.

170. Tonality : b-aeolian (gapped at 6th)Oriental Traits :

1. Modality.
2. Gapping.
3. Ostinato song.
4. Motifs of Thirds, Fourths.

SONG NO

170 (contd)

5. Ostinato rhythmic motifs (e.g. bar 9).
6. Microsequence - d"-b': c"-a' (Model : bar 1).
7. Syncopation (bar 7).
8. Parlando.

171. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Motif of Third (open, filled-in) and Fourth.
3. Parlando motif (Model: up-beat - bar 1).
4. Parlando.

172. Tonality : Mainly mixolydian, with G-Major cadencesOriental Traits :

1. Modality (mixolydian sections d- and g-).
2. Indirect Tritones (bars 2 - 3; 3; 6 - 7; 11; 14 - 15).
3. Variable 7th degree.
4. Motifs - Thirds (Model - bar 1); Tritone (Model - bar 4).
5. Anti-rhythmic patterns.
6. Parlando.

173. Tonality : G-MajorOriental Traits :

1. Rhythmic motif (Model - bar 1).
2. Motif of Third (including Ostinato).
3. Parlando motif (Model - bar 1).
4. Anti-rhythmic patterns.
5. Syncopation (bar 3).
6. Parlando.

SONG NO

174. Tonality : d-dorian (gapped at 6th)

Oriental Traits :

1. Gapped modality with pentatonic sections (bars 1 - 2; 5 - 6; 9 - 10; 13 - 14).
2. Pentatonic motifs (Models - bars 1 - 2).
3. Anti-rhythmic patterns.
4. Syncopation (bars 3; 4; 8; 12; 16).
5. Snapped-off note (bar 12) (Like a shriek).
6. Melism (bar 10).
7. Parlando motif (see bars 3 - 4).
8. Parlando.

175. Tonality : C-Major, with modal elements.

Oriental Traits :

1. Modal (Lydian and mixolydian) fragments (see bars 1 - 4; 7 - 8).
2. Variable 7th degree.
3. Microtonic slide : b^b , towards b^h (bar 7).
4. Indirect Tritone (bars 2; 2 - 3; 6; 10; 14; 14 - 15).
5. Untempered Tritone (bars 6 - 7).
6. Ostinato motifs (bars 1; 5).
7. Parlando motifs (Model - bars 3 - 4).
8. Parlando.

176. Tonality : Pentatonic

Oriental Traits :

1. Essential pentatonicism.
2. Declamatory, recitative and essentially syllabic style.
3. Motifs of 2nd and 3rd.
4. Parlando motif (Model - bar 1).
5. Parlando.

SONG NO

177. Tonality : d-mixolydian (weak 2nd degree)

Oriental Traits :

1. Modality.
2. Variable 3rd and 7th degrees.
3. Tritone (Bars 11 - 12; 14 - 15).
4. Motivic emphasis : Seconds, Thirds, Fourths.
5. Mainly syllabic.
6. Small melodic and rhythmic variations.
7. "Sob"-pattern in anti-rhythmic and embellishing patterns (bars 11, 15).
8. Syncopation. Rhythmic motif (bars 4; 12; 16).
9. Snapped-off note (bar 11), in speech-style.
10. Parlando.

178. Tonality : e-phrygian (gapped at 2nd degree)

Oriental Traits :

1. Gapped modality.
2. Motifs of Second, Third.
3. Ostinato motifs of Sixth (up-beat - bar 1) and Third (bar 5).
4. Syncopation : Ostinato motif (bars 2; 4; 6; 10; 12; 14; 18; 20; 22; 26; 28).
5. Ostinato cadences (model - bars 7 - 8).
6. Tempo changes.
7. Anti-rhythmic pattern (Quadruplet - bar 22).
8. Parlando.

179. Tonality : D-Major

Oriental Traits :

1. Syllabic style.
2. Motif : Triad (Model - bar 1).
3. Rhythmic motif (Model - bar 3).
4. Microsequence (bars 1 - 2; 13 - 14).
5. Parlando.

SONG NO180. Tonality : d-dorianOriental Traits :

1. Modality.
2. Variation Technique (bars 3-5; 13-14. Model : bar 1).
3. Quasi-Ostinato note, c', c" (bars 2;3;6;10;11;12; 13;15).
4. Anti-rhythmic pattern.
5. Parlando.

181. Tonality : C-MajorOriental Traits :

1. Syllabic and recitative-like song.
2. Motifs of Second, Third: Tritone (bar 10).
3. Parlando.

182. Tonality : e-dorian or e-aeolian(gapped at 6th degree)Oriental Traits :

1. Gapped modality.
2. Pentatonic fragment (bars 8 - 11).
3. Speech, declamatory style, with embellishments.
4. Predominant speech-rhythm.
5. Changes of metre and anti-rhythmic patterns.
6. Melisms (bars 6; 15).
7. Snapped-off final note (bar 16) and "Sob"-pattern (7).
8. Parlando.

183. Tonality : D-Lydian (with variable 4th degree)Oriental Traits :

1. Modality (4th: a variable degree).
2. Non-tempered pitch, a slide (bar 1).
3. Indirect Tritones (Bars 5 - 6; 9 - 10; 12 - 13; 16 - 17; 21 - 22; 25 - 26; 28 - 29; 32 - 33; 34 - 36; 37 - 38; 41 - 42; 42 - 43; 44 - 45).

SONG NO

183 (contd)

4. Motific treatment (Model : bar 2).
5. Variation technique (Model : bars 1 - 8).
6. Changes of metre and anti-rhythmic patterns.
7. Snapped-off note (bars 14 - 30).
8. Parlando.

184. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Lament-form.
2. Gapped scale.
3. Pentatonic fragments (e.g. 4th mode of d: ab def[#]).
4. Improvisatory character.
5. Free rhythm, bar-less and metre-less.
6. Ostinato patterns.
7. Anti-rhythmic patterns.
8. Snapped-off notes of speech rhythm (final section).
9. Partial sequence, in sighing technique, on pentatonic basis: gab de.

185. Tonality : C-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Motif of 3rd (open and filled-in); triad.
3. Changes of metre, and anti-metric pattern. (bar 24).
4. Ostinato cadences.
5. Ostinato motif (Model - opening : c'-d'-e').
6. Syncopation (bars 5; 14; 29; 33).
7. Parlando.

SONG NO

186. Tonality : a-aeolian (gapped at 6th)

Oriental Traits :

1. Gapped modality.
2. Melisms (bar 1).
3. "Sob"-patterns (bar 1).
4. Acciaccatura (bar 2).
5. Changes of metre.
6. Pentatonic remnant (bars 2 - 3).
7. Parlando.

187. Tonality : D-Major

Oriental Traits :

1. Variation Technique (compare bars 1 - 2; 3 - 4; 10 - 12)
2. Embellishing of main notes, e.g. d". (bars 1 - 2; 3 - 4).
3. Anti-rhythmic patterns.
4. Melism (bar 3).
5. Syncopation (bars 5; 10).
6. Snapped-off notes (bar 9).
7. Parlando.

188. Tonality : d-dorian, with weak 6th.

Oriental Traits :

1. Modality.
2. Recitative style.
3. Melisms (bars 9; 13).
4. Changes of metre and tempo; anti-rhythmic patterns.
5. Syncopation (bars 1; 5; 7; 8; 14).
6. Agogic lengthenings.
7. Parlando.

SONG NO189 (a) Tonality : D-MajorOriental Traits :

1. Indirect Tritone (bars 3; 7; 15).
2. Slid Notes of non-tempered pitch (↗)(bars 2; 6; 14).
3. Variable 7th degree with mixolydian element.
4. Ostinato motifs (bars 9 - 11).
5. Partial sequence (e.g. bars 1 - 2; 5 - 6; 13 - 14).
6. Parlando.

189 (b) Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 1 - 2; 3; 5 - 6; 7; 12; 13 - 14; 15).
3. Ostinato style and emphasis.
4. Partial sequence (Model : bars 1 - 2).
5. Parlando.

190. Tonality : e-aeolianOriental Traits :

1. Modality.
2. Motif of 3rd and Triad
3. "Sob"-pattern (bars 1; 5; 10; 13).
4. Changes of metre and anti-rhythmic patterns.
5. Parlando.

191. Tonality : C-MajorOriental Traits :

1. Variable 7th degree : b⁷ : b^b : b^b ↗.
2. Slid note - 7th degree (bars 2; 6).
3. Motif of third.
4. Ostinato motifs (Models : bar 1 : d" - f"; and bar 7 : c"-b'-g').

SONG NO

191 (contd)

5. Ostinato cadences.
6. Syllabic style.
7. Parlando.

192. Tonality - C-MajorOriental Traits :

1. Motifs : 5th, in open and partially filled-in forms.
2. Acciaccaturae.
3. Changes of metre and anti-rhythmic patterns.
4. Syncopated rhythmic motif (bars 4; 5; 8).
5. "Sob"-pattern (bar 11).
6. Parlando.

193. Tonalities : d-mixolydian - D-MajorOriental Traits :

1. Modality.
2. Variable 7th degree.
3. Tritone (bars 2 - 3; 5; 6 - 7; 7; 9; 11 - 12; 14 - 15).
4. Gravitation to a lowered 7th degree (bars 4; 12).
5. Variation technique (compare bars 1 - 4; 9 - 12).
6. Melisms (bars 3; 5; 7; 15).
7. Embellishments.
8. Ostinato Tritone motif (Model : bar 2).
9. Anti-rhythmic patterns.
10. Syncopation (bars 6; 11).
11. "Sob"-patterns (bars 3; 5; 9; 15).
12. Snapped-off note (bar 13).
13. Parlando.

194. Tonality : e-aeolianOriental Traits :

1. Modality.
2. Variation technique (Compare bars 1 - 4; 5 - 8).

SONG NO

194 (contd)

3. Embellishments.
4. "Sob"-patterns (bars 3; 7; 11).
5. Changes of metre and anti-rhythmic pattern.
6. Syncopation (bars 2; 7; 13).
7. Acciaccatura.
8. Agogic lengthening (bar 13) (→).
9. Parlando.

195. Tonality : D-MajorOriental Traits :

1. Modal section : b-aeolian (Bars 4 - 12; 20 - 28).
2. Syncopation, as an Iambic rhythmic motif
(bars 2; 4; 6; 8; 10; 12; 17; 18; 23; 24; 26;
31; 32).
3. Anti-rhythmic and "sob"- pattern (Bar 1). (↑)
4. Agogic lengthening (bar 1) (→).
5. Parlando.

196. Tonality : D-Major with mixolydian sectionOriental Traits :

1. Variable 7th degree.
- 2 Tritone (bar 11).
3. Motif of 3rd, open and filled-in.
4. Ostinato motif. Pentachord (Model : bars 2 - 3).
5. Syllabic style.
6. Parlando.

197. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Recitative style.
3. Mainly syllabic style.

SONG NO

197 (contd)

4. Melism (bar 15).
5. Ostinato cadences.
6. Ostinato rhythm (bars 9 - 11).
7. Acciaccatura (bars 1; 5).
8. Agogic lengthening (bar 15 (→)).
9. Parlando.

198. Tonality : D-MajorOriental Traits :

1. Variable 7th degree (bars 24; 25).
2. Variation technique (Compare bars 1 - 9; 10 - 19; 28 - 37).
3. Melisms (bars 7; 17; 33; 34; 35).
4. "Sob"-pattern (bar 16).
5. Changes of metre and anti-rhythmic patterns.
6. Rhythmic motif (Model : bars 5 - 6). ()
7. Syncopation (bars 4; 14; 32; 36).
8. Agogic lengthenings (→) (Bars 7; 17; 33; 35).
9. Parlando.

199. Tonality : e-aeolianOriental Traits :

1. Modality.
2. Motif 3rd, open and filled-in.
3. Ostinato motif (Model : bar 1; g'a'b').
4. Abrupt endings : mainly syllabic (bars 4; 8).
5. Parlando.

200. Tonality : a-dorianOriental Traits :

1. Modality.
2. Pentatonic sections (bars 1 - 2; 4: Row: gab de(1st g)
(bars 8 - 10 : Row : a cde g(5th
c)

SONG NO

200 (contd)

3. Indirect Tritone (bar 6).
4. Ostinato character (bars 1 - 2; 3 and 5; 7 and 9).
5. Prominent syllabic style.
6. "Sob"-pattern (bar 6).
7. Syncopation (bar 4).
8. Parlando.

201. Tonality : e-dorian, with Pentatonic sectionsOriental Traits :

1. Modality and pentatonicism (bars 1 - 6; 11 - 16).
2. Mainly syllabic style.
3. Ostinato motifs : 3rd, 4th (Models : bar 2).
4. Variation technique (bars 5 - 8; 13 - 16, variants of bars 1 - 4).
5. Parlando.

202. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism : Gravitation to 7th degree.
2. Motifs of 2nds, 4ths, 5ths.
3. Ostinato emphasis on a', d'', d'.
4. Syncopation (bar 7).
5. Parlando.

203. Tonality : d-dorian (gapped at 6th)Oriental Traits :

1. Pentatonicism (bars 9 - 12).
2. Gapped modality.
3. Variation technique (bars 9 - 16, variant of bars 1 - 8).
4. Ostinato motifs (Models : bars 1 - 2).
5. Gravitation to 7th degree (bars 4; 6; 10; 12).
6. Parlando.

SONG NO

204. Tonality : C-Major (gapped at 6th)

Oriental Traits :

1. Gapped scale.
2. Motif of open and filled-in third (e.g. e'-f'-g').
3. Variation technique (bar 5, variant of bar 3).
4. Cadential variation (bars 1 - 2; 7 - 9).
5. "Sob"-anti-metric pattern (bar 5).
6. Parlando.

205. Tonality : C-Lydian, with weak 4th degree

Oriental Traits :

1. Modality.
2. Indirect Tritone (bars 14 - 15) and Lydian cadence.
3. Ostinato forephrase, twice repeated (bars 1 - 11).
4. Changes of metre.
5. Acciaccaturae.
6. Syncopation (bars 6; 10).
7. Parlando.

206. Tonality : D-Major

Oriental Traits :

1. Ostinato motifs (bars 1 - 4; 13 - 16.
(bars 5 - 12).
2. Variation technique (bars 13 - 16, variant of
bars 1 - 4 and
bars 9 - 12, variant of bars
5 - 8).
3. Syncopation (bar 7).
4. Parlando.

SONG NO207. Tonality : D-MajorOriental Traits :

1. Pentachordal and tetrachordal elements.
2. Motif of Tetrachord and Pentachord (Models : Bars 9-10; 1 - 2).
3. General Ostinato emphasis.
4. Ostinato motif of 3rd (Model : bar 1 : d'-e'-f').
5. Syncopation (bars 6; 14; 15).
6. Anti-rhythmic pattern.
7. Acciaccatura.
8. Parlando.

208. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Variation technique (bars 9 - 16, variant of bars 1 - 8).
3. Syncopated motif (bars 2; 4; 6; 10; 11; 12; 14).
4. Ostinato motifs : d"-c"-a' : e' -g' (Models: bars 3;4).
5. Motif of 3rd.
6. Slavonic inflection of Downward 4th (bar 15).
7. Parlando.

209. Tonality : d-dorianOriental Traits :

1. Modality.
2. Gravitation to 7th degree (bars 4; 12).
3. Variation technique in after-phrases (bars 5 - 8; 13 - 16) and in cadences.
4. General rhythmic complexity :Combination of long and very short time-values.

SONG NO

209 (contd)

5. Changes of metre and anti-rhythmic patterns.
6. Snapped-off note (bar 3); snapped-off note and rhythm (bar 6); [X] percussive note (bar 10); breath retention.
7. Syncopation (bars 7; 11; 13).
8. Acciaccaturae .
9. Parlando.

210. Tonality : D-MajorOriental Traits :

1. Variation technique (bars 9 - 16, variant of bars 1 - 8).
2. Changes of metre.
3. Syncopation (bars 2; 5; 9; 10; 13).
4. Acciaccaturae.
5. Parlando.

211. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Chant-style; affinity with Lament structure.
3. Motif and variants (Model : bar 1).
4. Percussive note (bar 9).
5. Snapped-off note (bar 7).
6. Acciaccatura.
7. Parlando.

212 Tonality : PentatonicOriental Traits :

1. Pure Pentatonicism.
2. Ostinato Song-structure.

212 (contd)

3. Ostinato motifs (models : bar 3 : a'g'a'g';
bar 1 : b'd"e"e").
4. Varied repetition (Compare bars 1 - 4; 5 - 8; 9 - 12).
5. Change of metre.
6. Parlando.

213. Tonality : d-dorian (gapped at 6th)

Oriental Traits :

1. Gapped mode.
2. Pentatonic section (bars 5 - $7\frac{1}{2}$).
3. Varied repetition (bars 2 and 3, variants of bar 1;
bars 6 and 7, variants of bar 5).
4. Emphasis on syllabic style.
5. Syncopation. Ostinato character (bar 8).
6. Parlando.

214. Tonality : Pentatonic

Oriental Traits :

1. Hemitonic Pentatonic (d f# gab).
2. Ostinato song.
3. Ostinato Parlando motif (Model : bar 1).
4. Ostinato cadences.
5. Varied repetition (Compare bars 1 and 3, 2 and 4).
6. Abrupt cadential endings.
7. Parlando.

215. Tonality : C-Major with weak 6th degree

Oriental Traits :

1. Mixolydian beginnings (upbeat and bars 1, 5 - 6).
2. Motifs, 2nd, 3rd, 4th.

SONG NO

215 (contd)

3. Recitative style with embellishments.
4. Rhythmic complexity.
5. Changes of metre and anti-rhythmic patterns.
6. Percussive notes (bars 4; 10).
7. Syncopation (bars 2; 11).
8. Acciaccaturae.
9. Parlando.

216. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Direct Tritone (bar 11); indirect Tritone (bars 1; 4 - 5; 9; 12 - 13).
3. Motifs : 2nds, 3rds, 4ths.
4. Melsism (bars 1; 5).
5. Ostinato ornament (bars 1; 5).
6. Acciaccatura and small embellishments).
7. Changes of metre and anti-rhythmic patterns.
8. Other Ostinato motifs, (e.g. Models : bar 2 (b'-a-f#'), bar 3 (g'-f#'-d')).
9. "Sob"-patterns (bars 1; 5).
10. Snapped-off notes (bars 1; 5; 9; 15) : breath retention.
11. Parlando.

217. Tonality : C-Major (gapped at 4th)Oriental Traits :

1. Sectional Pentatonicism (Bars 9 - 12; 13 - 16).
2. Ostinato styled song.
3. Syllabic style.

SONG NO

217 (contd)

4. c" is an Ostinato note (bars 1 - 8).
5. Ostinato motifs (Models : bars 1; 9).
6. Ostinato cadences (bars 8; 12; 16).
7. Parlando.

218. Tonality : d-dorian (gapped at 6th)Oriental Traits :

1. Gapped mode.
2. Varied repetition (bars 13 - 16 of bars 1 - 4;
bars 9 - 12 of bars 5 - 8).
3. Ostinato motif of the 3rd (Model : Up-beat - bar 1).
4. Melism (bar 1).
5. "Sob"-patterns (bars 1; 7). Syncopation (bar 9).
6. Acciaccaturae.
7. Parlando.

219. Tonality : d-mixolydianOriental Traits :

1. Modality, with cadences in Lydian (bars 4; 12),
and mixolydian (bars 8; 16).
2. Slid notes (bars 6; 14). [↗]
3. Non-tempered Tritones (bars 5 - 6; 13 - 14).
4. Indirect Tritone (bars 3 - 4; 7; 11 - 12; 15)
used as an Ostinato formula.
5. Gravitation to 7th degree (bars 4; 12).
6. Variation technique (Compare bars 9 - 16 with
bars 1 - 8).
7. Melisms (bars 1; 2; 3; 6; 9; 14).
8. "Sob"-pattern (bars 2, 3; 6; 9; 14).
9. Embellishments : Acciaccaturae and small ornaments.

SONG NO

219 (contd)

10. Changes of metre and anti-rhythmic patterns.
11. Syncopation (bars 3; 7; 11).
12. Snapped-off note (bar 5).
13. Snapped-off endings (bars 6; 14).
14. Agogic lengtheneings (†) (bars 14; 15).
15. Parlando.

220. Tonality : d-mixolydian (gapped at 6th; non-tempered cadential 7th degree)

Oriental Traits :

1. Gapped mode.
2. Variable 7th degree.
3. Non-tempered c[#] (bars 4 and 8 (†)).
4. Gravitation to 7th degree (bars 5 - 6).
5. Mainly syllabic style.
6. Changes of metre. Syncopation (bars 3; 8).
7. Acciaccatura - Decoration.
8. Parlando.

221. Tonality : Doubtful (Overall tonality seems to be C-Major).

Oriental Traits :

1. Variable 7th and 4th degrees.
2. Recitative and Ostinato elements.
3. Motific Parlando (in measures of four and two).
4. Motif of filled-in and open 3rd.
5. Changes of metre and anti-rhythmic patterns.
6. Snapped-off notes (bars 3; 14).
7. Parlando.

222. Tonality : d-dorian

Oriental Traits :

1. Modality, and partial gapping (Stanza II).
2. Gravitation to 7th degree (bars 4; 12).

222 (contd)

3. Variation technique (Compare bars 9 - 16 and 1 - 8).
4. Embellishments; melism (bar 7).
5. Changes of metre.
6. Snapped-off note (bars 2; 6).
7. Syncopation (bars 7; 10).
8. Parlando.

223. Tonality : PentatonicOriental Traits :

1. Essential Pentatonicism.
2. Variation technique (Compare bars 10 - 12 with bars 1 - 3; Compare bars 7 - 9 with bars 4 - 6).
3. Pentatonic motifs.
4. Strongly syllabic.
5. Small Ostinato embellishments (bar 8).
6. Syncopation (bars 7; 8; 11).
7. Agogic lengthening (bar 11).
8. Parlando.

224. Tonality : d-mixolydian (gapped at 3rd)Oriental Traits :

1. Modality.
2. Pentatonic skeleton of G, 4th mode (de gab).
3. Embellishments.
4. Changes of metre and anti-rhythmic patterns.
5. Syncopation (bars 2; 10; 15).
6. "Sob"-pattern (bars 5, 9).
7. Snapped-off notes (bars 6; 14).
8. Parlando.

SONG NO

225. Tonality : d-dorian (gapped at 6th degree)

Oriental Traits :

1. Gapped modality.
2. Note of non-tempered pitch (bar 9).✱
3. Melisms (bars 2; 9; 13).
4. Ostinato ornament (bars 5; 9; 13).
5. Changes of metre and anti-rhythmic patterns.
6. "Sob"-patterns (bars 2, 5, 7).
7. Parlando motif in group of three (Model : Upbeat to bar 1).
8. Agogic lengthening (bar 9) (+).
9. Parlando.

226. Tonality : d-mixolydian

Oriental Traits :

1. Modality.
2. Indirect Tritone in Ostinato form (bars 1 - 2; 9 - 10; 21 - 22). Slavonic inflection of Downward 4th (bars 14 - 15).
3. Variation technique (Compare bars 9 - 16 and 25 - 32 with bars 1 - 8).
4. Ostinato motifs (e.g. Model : bar 1).
5. Motifs of 2nds and 3rds.
6. Strongly syllabic.
7. Small embellishments.
8. Changes of metre and anti-metric rhythm.
9. Syncopation (bars 12; 17).
10. Snapped-off note (bar 14; 30).
11. Parlando.

SONG NO

227. Tonality : D-Major (gapped at 4th).

Oriental Traits :

1. Gapped scale : Combination of syllabic, neumatic and melismatic styles.
2. Variation technique (bars 19 - 22, variant of bars 1 - 4; Bars 12 - 18, variant of bars 5 - 10).
3. Melisms (bars 1; 6 - 8; 9; 13 - 15).
4. Embellishments ; a trill (bar 9).
5. Changes of metre and anti-rhythmic patterns.
6. Tempo changes.
7. Interrupted pedal notes : d' - a' - d".
8. Syncopation (bars 3; 20).
9. Percussive notes (bars 8; 15).
10. Snapped-off notes (bars 2; 16).
11. Parlando.

228. Tonality : Pentatonic

Oriental Traits :

1. Essential Pentatonicism.
2. Variation technique (bars 19 - 23, variant of bars 1 - 5; bars 13 - 17, variant of bars 6 - 11).
3. Motifs of 2nd, 3rd.
4. Ostinato motifs (e.g. Model : bar 2).
5. Parlando motif (Model : bar 1).
6. Exclamatory motif (Model; bar 1) : breath retention.
7. Imitation techniques (bar 19 : a'-b' : a-b).
8. Slavonic inflection (bar 3).
9. Anti-rhythmic pattern.
10. Parlando.

SONG NO

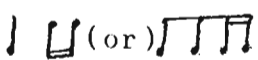
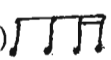
229. Tonality : d-mixolydian (gapped at 6th)

Oriental Traits :

1. Gapped tonality.
2. Direct Tritone (bars 4; 12); indirect Tritone (bars 1; 12).
3. Ostinato and variation techniques (bars 9 - 16, variant of bars 1 - 8).
4. Motifs : 2nd, 3rd, 5th, 7th.
5. Parlando motif (Model : bar 5).
6. Small embellishments.
7. "Sob"-patterns (bars 2; 10).
8. Parlando.

230. Tonality : G-Major

Oriental Traits :

1. Ostinato technique with variants.
2. Mainly syllabic style.
3. Embellishments : Double Acciaccatura (bar 3) and Trill (bar 7).
4. Parlando Ostinato motif (Model : bar 3).
5. Motifs of 2nd, 3rd.
6. Partial micro-sequence (Model : bars 1 - 2).
7. Rhythmic motif ( (or) ) (Model : bar 1).
8. Melism (bar 7).
9. Syncopation (bar 4).
10. Parlando.

231. Tonality : Pentatonic

Oriental Traits :

1. Essential Pentatonicism.
2. Mainly syllabic.
3. Melism (bar 4).

SONG NO

231 (contd)

4. Ostinato Pentatonic motifs.
5. Embellishment of main note, e" (bar 4). (E")
6. Parlando.

232. Tonality : D-Major, with weak 4th degreeOriental Traits :

1. Combination of syllabic, neumatic and melismatic styles.
2. Melisms (bars 4; 5; 10; 13).
3. Embellishments : Turn (bar 5); Slow Trill (bars 2 - 3).
4. "Sob"-patterns (bars 11; 15).
5. Snapped-off notes (bars 5+; 10'): breath retention.
6. Change of metre and anti-rhythmic patterns.
7. Parlando.

233. Tonality : D-Major (virtually gapped at 4th)Oriental Traits :

1. Virtually gapped scale.
2. Emphasised melismatic writing.
3. Florid internal cadences (bars 10 - 11; 16 - 17).
4. Embellished Parlando Ostinato motifs (Model : bar 1).
5. Variation technique (bars 13 - 17, variant of bars 7 - 11; bars 18 - 22, variant of bars 1 - 5).
6. Prominent Ostinato technique (Models : bars 1 - 2; 3 - 4).
7. Micro-sequence (Partial) (bars 8 - 9; 14 - 15).
8. Changes of metre and tempo.
9. Anti-rhythmic patterns; quintuplet (bar 10).
10. Syncopation (bars 3; 4; 5; 10; 11; 16; 21; 22).
11. Syncopated motif (Model : bar 4 - ).
12. Snapped-off notes (bars 2; 9).
13. Parlando.

234 Tonality : D-Major (gapped at 4th)

Oriental Traits :

1. Gapped scale.
2. Syllabic style with two embellishments.
3. Motifs of 2nd, 3rd.
4. Ostinato motif (Model : bar 1).
5. "Sob"-pattern (bar 11).
6. Melism (bar 10).
7. Changes of metre. Agogic lengthening (bar 9).
8. Percussive notes (bars 5; 6; 13; 14).
9. Snapped-off notes (bars 5; 6).
10. Abrupt cadential ending (bars 8; 16).
11. Parlando.

235. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Gravitation to 7th degree (bars 4; 12).
3. Motifs of 2nd 3rd 4th.
4. Ostinato motifs with variation (Models : bars 1 - 2;
3 - 4).
5. Syllabic style with embellishments.
6. Melism (bar 5).
7. "Sob"-pattern (bar 9).
8. Anti-rhythmic patterns, and rhythmic variety.
9. Syncopation (bars 3; 9; 15).
10. Snapped-off notes (†) (bars 7; 15) : breath retention.
11. Parlando.

236. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Variable 3rd degree.

236 (contd)

3. Indirect Tritone (bar 10).
4. Motifs of 2nd, 3rd.
5. Ostinato motifs (Upbeat-bar 1; Bars 1 and 3).
Tonal material : d"e"f"; e"d"c"; a'g'e'; g'e'd').
6. Embellishments and florid style.
7. Melisms (bars 2; 4; 6; 9; 12; 15).
8. Rhythmic complexity.
9. Changes of metre and anti-rhythmic patterns.
10. Percussive notes (bars 3; 11; 15).
11. Syncopation (bars 9; 10).
12. "Sob"-patterns (bars 6; 9; 12).
13. Agogic lengthenings (→) (bars 2; 6; 9; 15).
14. Parlando.

237. Tonality : PentatonicOriental Traits :

1. Essential Pentatonicism.
2. Lament, with d" and g' as principal notes of recitation.
3. Syllabic chant with embellishments.
4. Ostinato with ornamental repetition (Compare bars 1 - 2 and 4 - 6).
5. "Crying Note" (bar 9).
6. Snapped-off note (†) (bar 5) : breath retention.
7. "Sob"-pattern (bar 7).
8. Parlando

238. Tonality : e-dorianOriental Traits :

1. Modality.
2. Variation technique (bars 9 - 16, variant of bars 1 - 8)
3. Motif of 3rd.

SONG NO

238 (contd)

4. Ostinato motif of minor 7th (e" - f#').
5. Changes of metre.
6. Parlando.

239. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Variation technique (bars 5 - 8 and 13 - 16, variants of bars 1 - 4).
3. Ostinato motifs of 3rd (d'-e'-f# ; b'-c'-d").
4. "Sob"-patterns (bars 3; 6; 13).
5. Anti-rhythmic patterns.
6. Syncopation (bars 1; 3; 5; 9; 13).
7. Snapped-off note (bar 11).
8. Parlando.

240. Tonality : e-dorianOriental Traits :

1. Modality.
2. Gravitation to 7th degree (bars 4; 12).
3. Combination of syllabic, neumatic and melismatic styles.
4. Ostinato motif : e'-f#'-g'-a' (Model : bars 1 - 2).
5. Motifs of 2nd 3rd.
6. Melisms (bars 1; 2; 3; 5; 6; 7; 13).
7. Embellishments.
8. General rhythmic complexity.
9. Changes of metre, agogic lengthening (†), anti-rhythmic patterns.
10. Syncopation (bars 2; 4; 8; 14).
11. "Sob"-patterns (bars 2; 5; 7).
12. Abrupt final cadence.
13. Parlando.

SONG NO

241 Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Indirect Tritone (bars 1 - 2; 10 - 11; 20).
3. Chanting style; formal recitative (Stanza II).
4. Combination of syllabic, neumatic, melismatic features.
5. Motifs of 2nd, 3rd, 4th.
6. Rhythmic complexity of speech : barless and metreless final section.
7. Changes of metre and tempo. Anti-rhythmic patterns; agogic lengthening (†) (bars 5; 10).
8. Ostinato and variation (Compare recitative section with bars 7 - 13; bars 14 - 19 with bars 1 - 6).
9. "Crying note" (final bars of Stanzas I & II).
10. Parlando.

242. Tonality : d-Major (gapped at 4th degree)

Oriental Traits :

1. Gapped scale.
2. Combination of syllabic, neumatic and melismatic styles.
3. Variation technique (Compare bars 13 - 23 with bars 1 - 11).
4. Melisms (bars 2; 4; 7; 8; 14; 16; 19; 21).
5. Anti-rhythmic Ostinato motif - Quintuplet.
6. Motifs of 2nd, 3rd, 4th.
7. Change of metre and tempo and anti-rhythmic patterns.
8. Syncopation (bars 10; 15; 22).
9. Parlando.

SONG NO

243. Tonality : d-dorian (gapped at 6th degree)

Oriental Traits :

1. Gapped modality.
2. Lament material. Ostinato motif of 3rd (Model : bar 7).
3. Gravitation to 7th degree (bar 12).
4. In a chant style: Syllabic with embellishments.
5. Long notes combined with notes of short value.
6. Motifs of 2nd, 3rd, 4th.
7. Melism (bar 4).
8. Changes of metre and tempo; anti-rhythmic patterns.
9. Snapped-off notes (bars 4; 6; 14).
10. Parlando.

244. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Indirect Tritone (Upbeat to bar 1 and bar 1).
3. Variable 3rd degree.
4. Gravitation to 7th degree (bar 12).
5. Ostinato motif, a₂g₂l₂f', recte and inverted (Model :
bar 1).
6. Motifs of 2nd, 3rd.
7. Embellishments (bars 6; 9; 11).
8. A melism (bar 6).
9. Recitative style (bars 9 - 12).
10. Change of metre.
11. Syncopation (bars 8; 11).
12. Parlando.

245. Tonality : d-dorian (gapped at 6th)

Oriental Traits :

1. Gapped modality.
2. Lament recitative chant : Combination of syllabic, neumatic, melismatic styles.

SONG NO

245 (contd)

3. A "crying note" (final note - bar 12).
4. Motifs of 3rd and 4th (Model: bar 1).
5. Melisms (bars 5; 9); acciaccatura (bar 3).
6. Changes of metre and anti-rhythmic patterns.
7. "Sob"-pattern (bars 5; 8; 11).
8. Percussive note (bar 3). [^]
9. Snapped-off note (bars 1; 12).
10. Agogic lengthening (+) (bar 8).
11. Parlando.

246. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 22-23; 26-27; 28-29).
3. Variation technique (Compare bars 9 - 17, 31 - 39,
with bars 1 - 8).
4. Syllabic style with embellishments.
5. Long melism (bars 19 - 23).
7. Syncopation (bars 28; 33).
8. Percussive notes (bars 22; 23). [^]
9. Snapped-off note (bars 6; 15).
10. Parlando.

247. Tonality : D-MajorOriental Traits :

1. Mosaic of Ostinato motifs.
2. Literal repetitions (bars 1 - 8).
3. Interrupted pedal-notes f#, a', d" (bars 1 - 8);
f#" (bars 9 - 13).
4. Parlando.

248. Tonality : D-Major

Oriental Traits :

1. Indirect Tritone (bar 5).
2. Variable 7th degree.
3. Variation technique (bars 13 - 16, variant of bars 1 - 4;
bars 9 - 12, variant of bars 5 - 8).
4. Motif of 3rd.
5. Slavonic 4th (bar 2).
6. Syncopation (bars 7; 15).
7. Acciaccaturae.
8. Snapped-off note (bar 14).
9. Parlando.

249. Tonality : e-dorian

Oriental Traits :

1. Modality (Gravitation to 7th degree, bars 4; 12).
2. Variation technique (bars 12 - 16, variant of bars
1 - 2; 7 - 8).
3. Motifs of filled-in 3rds, extended to Tetrachords
(Model : Upbeat - bar 1 - bar 2).
4. Ostinato-phrase (bars 9 - 10).
5. Acciaccatura.
6. Changes of metre and anti-rhythmic pattern.
7. Syncopation (bars 2; 10; 14).
8. Parlando.

250 Tonality : e-dorian

(a)

Oriental Traits :

1. Modality.
2. Ambiguity of form : Improvisational in style.
3. Micro-sequence emphasis (bars 1 - 11).
4. Embellishments.

SONG NO

250 (a) (Contd)

5. Embellished parlando cadence.
6. Anti-rhythmic patterns.
7. Syncopation (bar 11).
8. Parlando (bars 7 - 8).

250 Tonality : a-dorian

(b)

Oriental Traits :

1. Modality.
2. Transposed variation of 250 (a).
3. Formal ambiguity : Improvisation in style.
4. Varied repetition (bars 15 - 17).
5. Sequence (bars 1 - 11).
6. Embellishments.
7. Embellished cadences.
8. Rhythmic variety.
9. Anti-rhythmic patterns.
10. Syncopation (bar 11).
12. Parlando (bars 7 - 8).

251. Tonality : d-mixolydianOriental Traits :

1. Modality (C-Lydian cadences, bars 4; 12).
2. Indirect Tritone (bars 3 - 4; 9; 10 - 11; 11 - 12).
3. Gravitation to 7th degree emphasised (bars 4; 12).
4. Emphatic motif of 3rd, filled-in and open;
motif of 5th (Refer up-beat to bar 2, for models).
5. Variation technique (Collector's notation of
variants, Stanza III).
6. Melism (Bar 10).

251 (contd)

7. Embellishments.
8. "Sob"-pattern (bar 11).
9. Changes of metre and anti-rhythmic patterns.
10. Syncopation (bars 3; 4; 8; 12).
11. Syncopated motif () (Model : bar 3).
12. Snapped-off note () (bar 10): breath retention.
13. Agogic lengthening () (bar 10).
14. Abrupt endings (bar 10, a'; bar 14, f ').
15. Parlando.

252. Tonality : G-MajorOriental Traits :

1. Tritone (bars 9 - 10; 11; 13; 14 -15; 15; 15 - 16; 16).
2. Ostinato motif No 1 (Model : bars 1 - 3)
Ostinato motif No 2 (Model : bars 9 - 10).
3. Ostinato Dance.
4. General Ostinato character.
5. Repetition within sections.
6. Interrupted pedal notes : a' (bar 1 - 8);
d" (bars 9 - 14).
7. Parlando.

253. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale
2. Embellishments : small.
3. Changes of metre and anti-rhythmic pattern.
4. Ostinato and variation (bars 2 - 6).
5. Snapped-off note (bar 6).
6. Cadential motifs(bars 1 - 2; 3 - 4).
7. Parlando.

SONG NO

254. Tonality : e-aeolian (gapped at 2nd)

Oriental Traits :

1. Gapped modality.
2. Micro-sequence (bars 1 - 2; 5 - 6). Retrograde (bars 3; 7). (A forming element).
3. Motifs of 3rd (open and filled-in).
4. Ostinato rhythm (Model : bar 1).
5. Parlando.

255. Tonality : D-Major

Oriental Traits :

1. Varied repetition (Compare bars 5 - 9 with bars 1 - 4).
2. Motifs of third (open and filled-in).
3. Syncopation as rhythmic motif (Model : bar 2).
4. Ostinato cadences (Models : bars 3 - 4; 7 - 8).
5. Parlando.

256. Tonality : d-mixolydian, with weak 3rd degree

Oriental Traits :

1. Modality.
2. Variation technique (bars 5 - 6; variant of bars 3 - 4; bars 7 - 8, variant of bars 1 - 2).
3. Ostinato - 7th motif (bars 3; 5).
4. Mainly syllabic in style.
5. Ostinato Parlando cadence (bars 2 and 8).
6. Parlando.

257. Tonality : Pentatonic

Oriental Traits :

1. Essential pentatonicism.
2. Motifs of 3rd and 4th.
3. Slavonic 4th, Ostinato (bars 3; 15; 19; 31).

257 (contd)

4. Acciaccaturae
5. Changes of metre.
6. Agogic lengthenings ($\dagger$) (bars 2; 10; 14; 19; 23; 27; 31).
7. Parlando.

258. Tonality : D-Major (gapped at the 3rd, Stanza I)

Oriental Traits :

1. Partially gapped scale, with pentatonic section.
2. Ostinato song.
3. Mainly syllabic in style.
4. Motif of 3rd.
5. Ostinato motif of 4th. (a'-d'', d''-a') (Model : bar 1).
6. Parlando.

259. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Pentatonic sections (bars 1 - 6; 8 - 12; 19 - 28).
3. Indirect Tritone (bars 13 - 14).
4. Variation technique (bars 17 - 20 and 29 - 32, variants of bars 1 - 4; bars 9 - 12, variants of bars 5 - 8).
5. Changes of metre and anti-rhythmic patterns.
6. Syncopation (bars 20; 24; 28; 32).
7. Syncopated motif (Model : bar 20)
8. Pedal notes (a', bars 1 - 2).
9. Snapped-off note (bar 18).
10. Parlando.

SONG NO

260. Tonality : d-dorian (gapped at 6th)

Oriental Traits :

1. Gapped modality.
2. Ostinato song.
3. Ostinato motifs of 2nd, 3rd, 4th, 6th.
4. Motif of Minor 6th, filled-in and open (See bars 1 and 7).
5. Virtually syllabic in style.
6. Parlando.

261. Tonality : D-Lydian

Oriental Traits :

1. Modality.
2. Indirect Tritone (Bars 1; 3; 5; 6 - 7; 7 - 8; 11; 13; 15 - 16).
3. Variable 4th degree.
4. Motifs of 2nd and 3rd(open and filled-in).
5. Melisms (bars 7; 11; 14).
6. Prominent embellishments (bars 3; 5; 15).
7. Complex rhythms.
8. Anti-rhythmic pattern (quintuplet).
9. Ostinato Tritone cadences.
10. Syncopated rhythmic motif (Model : bar 2).
11. Parlando.

262. Tonality : D-Major

Oriental Traits :

1. Indirect Tritone (bars 4 - 5; 8 - 9; 13 - 14).
2. Motifs of 3rd (Open, filled-in); motif of 5th.
3. Changes of metre.
4. Snapped-off rhythm (Symbol //) (bar 5); breath retention.
5. Syllabic emphasis.
6. Parlando.

SONG NO263. Tonality : e-dorianOriental Traits :

1. Modality.
2. G-Lydian fragments (bars 9 - 10; 13 - 14).
3. Motifs of 3rd (open and filled-in) and 4th.
4. Ostinato - motifs of 6th; of filled-in 3rd (Models: bar 1).
5. Ostinato cadences (Model : bar 4).
6. Embellishments.
7. Ostinato rhythm (Model : Up-beat to bar 1 ()).
8. Parlando.

264. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism.
2. Gravitation to 7th degree (bar 2).
3. Variation technique (bars 10 - 17, variant of bars 1 - 8).
4. Motif of 3rd (Model : bar 1)
5. Ostinato motif (Model : bars 1 - 2).
6. Partial sequence (See bars 1 and 3).
7. Parlando.

265. Tonality : G-MajorOriental Traits :

1. Reciting note style and mainly syllabic.
2. Small embellishments.
3. Ostinato motifs.
4. Motific Parlando (Passim, bars 1 - 20).
5. Anti-rhythmic pattern.
6. "Sob"-pattern (bar 8).
7. Parlando.

SONG NO

266. Tonality : d-mixolydian (gapped at 2nd)

Oriental Traits :

1. Gapped modality.
2. Indirect Tritone (bars 6; 9; 14; 15).
3. Variation technique (Bars 9 - 10, variant of bars 1 - 2);
(Bars 14-15, variant of bars 6 - 7).
4. Motifs : parlando, 2nd, 3rd, 4th, 5th.
5. Eastern ornamental style (bars 14 - 16).
6. Melism (bar 9).
7. "Sob"-pattern (bars 6; 14).
8. Anti-rhythmic patterns.
9. Parlando.

267. Tonality : e-mixolydian and e-dorian

Oriental Traits :

1. Modality.
2. Tonal variation.
3. General Ostinato style.
4. Motifs : open and filled-in 3rds; Triadic.
5. Micro sequence (bars 1 - 4).
6. Interrupted pedal notes b'; d"; d'.
7. Rhythmic variety.
8. Parlando.

268. Tonality : D-Major

Oriental Traits :

1. Variable 7th degree.
2. Notes of indefinite pitch (Symbol $\sharp$) (bar 3).
3. Slid note (Symbol $\nearrow$) (bar 12).
4. Varied repetition (bars 4 - 8; 13 - 16, varied repetitions of Up-beat and bars 1 - 3).
5. Ostinato motifs (e.g. bar 1, bar 2).

SONG NO

268 (contd)

6. Changes of metre; short accelerations of tempo; anti-rhythmic patterns.
7. Syncopation (bars 10, 11).
8. Syncopated cadential motif (bars 7 - 8; 15 - 16).
9. Parlando.

269. Tonality : D-MajorOriental Traits :

1. Indirect Tritones (bars 10; 14; 14).
2. General Ostinato character.
3. Ostinato motifs with varied repetition (bars 6 - 8 of bars 2 - 4; bars 14 - 16 of bars 10 - 12).
4. Prominant motif of 3rd.
5. Pedal notes : e' - d'.
6. Syncopation (bars 3; 4).
7. Acciaccaturae.
8. Parlando and recitative emphasis.

270. Tonality : G-Major (gapped at 6th)Oriental Traits :

1. Gapped scale.
2. Motifs of 2nd, 3rd, 4th.
3. Syncopation (bar 1).
4. Parlando.

271. Tonality : G-Major (gapped at 6th)Oriental Traits :

1. Gapped scale.
2. Recitative on dominant and tonic.
3. Motifs of second (Model : bar 2).
4. Parlando.

SONG NO272. Tonality : D-Major, with Pentatonic sectionsOriental Traits :

1. Sectional pentatonicism (bars 1 - 5; 7 - 9; 11 - 13; 14 - 16).
2. Indirect Tritone (bars 5 - 6).
3. Gravitation to lowered 7th degree (bar 6).
4. Motif of 3rd (Model : bar 1).
5. Melism (bar 6).
6. Abrupt "speech" endings (bars 6; 8; 10; 12; 14; 16).
7. Syncopation (bars 2; 4).
8. Parlando.

273. Tonality : PentatonicOriental Traits :

1. Pure pentatonicism.
2. Gravitation from d' (pentatonic centre) to c'.
3. Motif of 3rds (open and filled-in).
4. Variation by inversion (bars 11 - 13).
5. Melism (bar 2).
6. Mainly syllabic and recitative in style.
7. Motif, rhythmic (Model : bar 9).
8. Anti-rhythmic pattern.
9. Parlando.

274. Tonality: D-MajorOriental Traits :

1. Slid note (Symbol ) (bar 12).
2. Slid Tritone (bars 11 - 12), with acciaccatura.
3. Variation technique (bars 8 - 11; bars 1 - 3).
4. Motifs : 3rd, open and filled-in (Up-beat, bars 1, 2).

SONG NO

274 (contd)

5. Ostinato motif, 4th (Model : bar 1).
6. Ostinato motif (Model : bar 2).
7. Interrupted pedal note, e' (passim, bars 1 - 16).
8. Anti-rhythmic patterns.
9. "Sob"-pattern (bar 15).
10. Agogic lengthenings (bars 4; 12).
11. Snapped-off note (bar 4).
12. Parlando.

275. Tonality : G-Major (gapped at 6th)Oriental Traits :

1. Gapped scale.
2. Ostinato song in pure form (built on two Ostinato-motifs (bars 1 - 2; 3 - 4), in "round" style).
3. Motif of 3rd.
4. Purely syllabic in style.
5. Parlando.

276. Tonality : D-MajorOriental Traits :

1. Melodic motivic emphasis : 3rds, 4ths and 5ths (Open and filled-in).
2. Variation technique (bars 4 - 8, and 8 - 12).
3. Ostinato opening (bars 1 - 2).
4. Rhythmic motif ().
5. Anti-rhythmic pattern.
6. Abrupt ending, final cadence: speech emphasis.
7. Parlando.

SONG NO

277. Tonality : C-Lydian - C-Major

Oriental Traits :

1. Modal elements of d-mixolydian and C-Lydian.
2. Variable 4th degree.
3. General Ostinato character. Two main Ostinato motifs (Models : bars 1 and 9).
4. Interrupted pedal notes : d', d" - 2nd degree.
5. Parlando.

278 Tonality : A-Major, with D-Lydian fragments

(a)

Oriental Traits :

1. D-Lydian modulations (bars 4; 12).
2. Indirect Tritone (bars 7; 10 - 11; 11 - 12; 15).
3. Ostinato motif, rhythmic and melodic (Model : bar 1).
4. Parlando.

278 Tonality : A-Major, with D-Lydian elements (Tempo = 108).

(b)

Oriental Traits :

1. D-Lydian intrusion (bars 4 and 12).
2. Variation technique applied to 278 (a) : character variation.
3. Ostinato motifs of 3rd, 4th, 5th (open and filled-in).
4. Parlando.

279. Tonality : Pentatonic

Oriental Traits :

1. Pure Pentatonicism.
2. Gravitation to c in D-Pentatonic (bars 8; 12).
3. Variation technique (bars 5 - 12).
4. Motifs of 3rd and 4th (open and filled-in).

SONG NO

279 (contd)

5. Recitative bars (bars 1; 9; 10; 13).
6. Syncopation (bar 7).
7. Parlando.

280. Tonality : e-dorianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 4 - 5).
3. Motifs of 2nd and of 3rd (open and filled-in).
4. Pedal and interrupted pedal-notes : b, b'.
5. Slavonic 4th (bars 5 - 6).
6. Parlando.

281. Tonality : d-mixolydianOriental Traits :

1. Modality.
2. Variable 3rd degree (e.g. bar 29).
3. Slid 3rd (bars 29; 76).
4. Indirect Tritone (11 examples).
5. Variation technique (Bars 9 - 16 and 25 - 32, variant of bars 1 - 8).
6. Motifs of 2nd (Model : Upbeat - bar 1); of 3rd (open and filled-in); of 4th.
7. Embellishments.
8. Ostinato in Tritone formula (Model : bars 5 - 7).
9. Ostinato motif (Model : bar 3 : g'-f[#]'-d').
10. Ostinato cadence (bars 14 - 16; 30 - 32).
11. Rhythmic freedom and complexity.
12. Changes of metre and anti-rhythmic patterns.
13. Syncopation (bars 2; 4; 6; 10; 12; 14; 20; 21; 22; 30).
14. Syncopated motif () (Model : bar 2).

SONG NO

281 (contd)

15. Snapped-off notes (bars 20; 26; 29; 51; 57; 68; 79).
16. Parlando.

282. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism.
2. Changes of metre.
3. Strongly motific with overlappings. Motifs : of 2nd, of 3rd (open, filled-in); of 4th.
4. Recitative style (bars 1 - 8).
5. Mainly syllabic in style.
6. Ostinato cadence (bars 8; 16).
7. Abrupt cadential ending in speech style.
8. Parlando.

283. Tonality : PentatonicOriental Traits :

1. Essential pentatonicism.
2. Alternation between percussive and melodic styles (percussive effect, bars 1; 3; 5; 11).
3. Motif of 3rd (Model : bar 2).
4. Emphatic Ostinato style (bars 1 and 5; 9 - 10 and 13 - 14; 7 - 8 and 14 - 15).
5. Rhythmic motifs ().
6. Parlando.

284. Tonality : G-MajorOriental Traits :

1. Motifs.
 - 1.1 Parlando (Model : bar 1).
 - 1.2 2nds (Model : bar 1).
 - 1.3 3rds (open and filled-in)(Models : bars 1 and 4).

SONG NO

284 (contd)

- 1.4 4ths (Model : bars 4 - 5 : b' - e").
- 1.5 5ths (Model : bar 1).
- 1.6 Rhythmic (Model : End bar 1 - )
- 2. Ostinato cadences (bars 4 and 12).
- 3. Parlando.

285. Tonality : d-mixolydianOriental Traits :

- 1. Indirect Tritone (bars 3; 4; 7; 12; 15).
- 2. Gravitation to 7th degree (bars 4; 10; 12).
- 3. Motifs of 2nds, 3rds, 4ths (Models : bars 3 and 1).
- 4. Parlando motif (Model : bar 1).
- 5. Parlando.

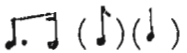
286 Tonality : PentatonicOriental Traits :

- 1. Pure pentatonicism.
- 2. Ostinato dance-tune.
- 3. Motif of 3rds and 5ths (open and filled-in) (bars 1 - 4).
- 4. Ostinato motif (Model : 1st bar :  a' - d').
- 5. Bar-long, Ostinato motif (Model : bar 4; also bars 8; 12; 16).
- 6. Pedal and interrupted pedal notes (d', d'') with percussive effect.
- 7. Rhythmic variants : patterns : 
- 8. Parlando motif (Model : bar 4) (d'' - d'').
- 9. Parlando.

SONG NO287. Tonality : G-MajorOriental Traits :

1. Ostinato dance-tune, built on Ostinato motifs.
2. Ostinato motifs (Models : bars 1; 2; 7).
3. Ostinato cadence (bars 4,; 8; 12; 16).
4. Syncopation (bars 7; 9; 11; 13) as rhythmic motif.
5. Tritone (bars 1; 3; 5).

288. Tonality : C-MajorOriental Traits :

1. Essential pentatonicism (bars 1 - 7).
2. Motif of 3rd (open and filled-in) emphasised.
3. Ostinato 3rd motif (Model : bar 1 : e' - d' - c').
4. Ostinato stressing of tonal element, c', e', g', c".
5. Ostinato rhythm :  (bar 1).
6. Rhythmic variant (bar 9).
7. Parlando.

289. Tonality : d-dorianOriental Traits :

1. Modality.
2. Lament context.
3. Metre-less and bar-less rhythm per section.
4. Triplet-rhythms.
5. Motifs of 3rds (open and filled-in).
6. Repetition and variation.
7. Strong gravitation to 7th degree, c', in d -dorian.
8. Embellishments.
9. Improvisatory style.
10. Parlando.

SONG NO

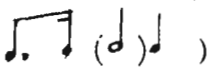
290. Tonality : d-dorian

Oriental Traits :

1. Modality.
2. Pentatonic fragments (bars 5 - 8; 13 - 16).
3. Indirect Tritone (bar 1).
4. Gravitation to 7th degree (bars 4; 6; 10; 12; 14).
5. Embellishments, including double acciaccatura.
6. Motifs of 3rd (open and filled-in); of 4th (open and filled-in).
7. Changes of metre and anti-rhythmic patterns.
8. Ostinato-notes : $c'' \rightarrow c''$; $d'' \rightarrow c''$, $\underline{d''}$ (bars 9 - 13).
9. Parlando.

291. Tonality : e-dorian

Oriental Traits :

1. Modality.
2. Gravitation to 7th degree (bars 4; 12).
3. Motifs of 3rd, 4th, 5th (Models : bars 1 - 2).
4. Variation (bars 13 - 16, a variant of bars 1 - 4).
5. Ostinato motif (Model : Up-beat and bar 1) six times;
6. Small embellishments.
7. Rhythmic complexity and general Ostinato style.
8. Changes of metre.
9. Syncopation (bars 2; 6; 9).
10. Anti-rhythmic patterns.
11. Rhythmic motif (Model : bar 2 : )
12. Parlando.

292. Tonality : D-Major (gapped at 4th degree)

Oriental Traits :

1. Gapped scale.
2. Lament chant : Essence of structure, $d'' - c'' - b'$: $f'' - e' - d'$.
3. Ostinato motifs (bars 1 - 2; bars 4 - 6).

292 (continued)

4. Variation of motifs (bars 3 - 4; 8 - 12).
5. Changes of metre and anti-rhythmic patterns.
6. Towards free speech-rhythms (bars 9; 10; 11).
7. Abrupt, speech-like endings (bars 8; 14).
8. "Sob"-pattern (bar 9).
9. Syncopation (bar 1).
10. Parlando.

293. Tonality : d-mixolydian (gapped at lower 2nd)Oriental Traits :

1. Gapping at e'.
2. Indirect Tritone (bars 3; 7; 11; 15).
3. Ornate lament chant.
4. Melisms (bars 1; 3).
5. Motifs : 2nds, 3rds.
6. General rhythmic complexity.
7. Changes of metre and anti-rhythmic patterns.
8. Syncopated motif (bars 1; 2; 3; 4; 5; 6; 7; 8).
9. Agogic lengthenings (→) (bars 1; 3; 7; 12; 15).
10. Snapped-off note, percussive note (^) (bar 7).
11. Parlando.

294. Tonality : e-dorianOriental Traits :

1. Modality; and essential pentatonicism (bars 8 - 11).
2. Motifs of 3rd (open, filled-in); 4th (open, filled-in).
3. Melisms (bars 2; 3; 6; 7; 10; 11; 14; 15).
4. Embellishments used motivically (Model : bar 2).
5. "Sob"-patterns (bars 7; 15).
6. Rhythmic complexity of speech
7. Changes of metre and anti-rhythmic patterns.
8. Agogic lengthenings (bars 2; 3; 13; 14).
9. Snapped-off notes (bar 1) and abrupt endings (bars 4; 5; 6; 8; 14; 16).
10. Abrupt speech-like endings (bars 4; 5; 6; 8; 12; 14; 16).

SONG NO

294 (contd)

11. Syncopation (bar 3).
12. Parlando.

295. Tonality : D-Major (gapped at 4th)Oriental Traits :

1. Gapped scale.
2. Ornate lament chant and recitative.
3. Improvisational style.
4. Variation technique.
5. Melism (bars 5; 7; 15; 19).
6. Embellishments, including a trill; single and double acciaccature.
7. "Sob"-pattern (bars 3; 5; 7; 11; 13; 14; 15; 22; 23).
8. Changes of metre and anti-rhythmic patterns.
9. Agogic lengthening (bars 3; 5; 11; 13; 15; 19; 21; 22).
10. Syncopation (bars 4; 18).
11. Abrupt speech-like endings.
12. Snapped-off note (bar 21).
13. Extensive Parlando.

296. Tonality : a-dorianOriental Traits :

1. Modality.
2. Motif of 3rd and 4th (open and filled-in).
3. Rhythmic motif (Model : bars 1 and 2).
4. Ostinato motif (opening notes).
5. Ostinato syncopated rhythm (bars 4; 8; 12; 16).
6. Syncopation (bars 4; 8; 12; 16).
7. Anti-rhythmic patterns.
8. Parlando.

SONG NO297. Tonality : G-MajorOriental Traits :

1. Mainly syllabic style.
2. Motifs mainly of 3rd and 4th (open and filled-in) (Models : bar 1).
3. Variation technique (bars 5 - 8, variant of bars 1 - 4).
4. Changes of metre.
5. Ostinato-type melody on Triadic basis.
6. Ostinato rhythmic motifs (Models : bars 1 and 5).
7. Parlando.

298. Tonality : d-dorianOriental Traits :

1. Modality.
2. Motifs of 3rd (open and filled-in); and of 7th (Models : bars 1 - 2).
3. Rhythmic motif (bar 1).
4. Ostinato cadence (bars 7 - 8 and 15 - 16).
5. Parlando.

299. Tonality : e-dorianOriental Traits :

1. Modality.
2. Indirect Tritone (bars 4; 12).
3. Motif of 3rd (open and filled-in).
4. Ostinato Tritone formula (bars 4; 12).
5. Ostinato cadence (bars 8; 16).
6. Rhythmic motif : 
7. Anti-rhythmic patterns.
8. Agogic lengthening (bars 4; 10; 12). (→)
9. Cadential Parlando.

SONG NO

300. Tonality : G-Major

Oriental Traits :

1. Variable 7th degree.
2. Mixolydian section (bars 9 - 16).
3. Gravitation to lowered 7th degree (bar 16).
4. Indirect Tritones (bars 4 - 5; 15 - 16; 20 - 21).
5. Motifs of 3rd (open and filled-in); of 4th.
6. Sequence (bars 13 - 16).
7. Ostinato style (especially bars 1 - 8).
8. Parlando.

END OF GUIDE

PHOTOCOPY OF THE COMPLETE DE NORAIDH
COLLECTION OF FOLK MELODIES

The reader is graciously asked to accept the photocopy of the Complete De Noraigh Collection of Folk Melodies presented herein. The version of this Collection, granted by the Department of Folklore, Dublin, was a copy of a copy, with irregular page-sizes and, often, with faded hand-writing.

The present writer has aimed at standardization of page-size and improvement of legibility. He was, however, unwilling to make alterations to either notation or text in order to provide a better image of the Manuscript.

It is felt that even though the photocopy included may be viewed as an imperfect version, it represents nevertheless a singular work to which Liam de Noraigh devoted the best years of his life.

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În bîrîn luscă

$\text{♩} = 60$

Do bîr-ra mai-din dîrîc-za zo hîrî-3(0)î-erîc' a' rîel. corî rîrîs(m), mo

corî a-3am zo hîrî-rîc' a' zîrî — rîcîc' a-3ur zîrî am' lîrîr, Cî

cor — rîc' rîrîr nîrîr rîrîr-rîc' mo — rîr — za le n-a mîrîr-rîc' bîrî, dîr bî

lîrîrîr dîrîr bîr — rîr. bîrîr-rîc' cî rîrîr lîr — a — zîrîr bîr zîrîr — re rîr.

poco più mosso

În bîrîn luscă, corî am' dîrîrîr "Mîrîrîr bîrîr."

Corîrîr "zîrîr-rîc' mo" zîrîr-rîc'.

corîrîr am' zîrîrîrîr rîrîrîr mîrîcîc' de lîrîrîr, î nîrîcîcîc' zîrîrîr, lîrîr mîrîrîrîrîr, î nîrîcîcîc' de lîrîrîrîr 1940.

În bîrîn luscă

2

24 Mexican 1940.

+ Mezzanin 1940.
C. n. h. an. p. an. v. e. t. an. p. : 'Ap' iro Zohábe o' Ziad Don', 'Baile An' Im', 'A' opo'zari vi' Anna'
'A' m'Co'zari. Luminiz', 'Zlongariff's Bay'.

how do you do

COMPASS : Major 10th (c'-e'')

COIS ABA MÓIRE

1.

NÁC RÓ-BREÁ 'N DÚCAIG SO MBÉARFAINNH LION CÚ
 SO COIS ABA MÓIRE NA NDÉISE,
 MAR A MBÍONH AN SMÓILÍN 'SA' LON SO CEOLMAR
 AGUS FIAÓ NA MBEANH DÁ TRAOCAINTE.
 CONNAÍ (?) CÚMR'AR ÉRAINNH A' LÚBÁD,
 AGUS BLÁC NA HUBAILL AN ZÉAGA;
 AN ÉUAC ZAH AMRAS I DCÚIS A' TSAHRA',
 AGUS A' TRAONA I LAÓAIRTE SA BFEAR ZLAS.

2.

NÁ PÓS AN SMÍSTE DE BODAC CIAR-DUB,
 MAR NÁ BEID SÉ COÍCE AC A' PLÉ LEAT,
 A' TROIB 'SA' BRUÍON LEAT DE LÓ IS D'OÍCE,
 IS AG CASAÓ ZHÍOMARCA 'N TSAOZAIL LEAT.
 CREID A BUÍONAC, AGUS CUIZ IC' INCHONH
 SURB É SEO AN FÍRINHE A LÉIGEAS DUIT,
 AC ZAIÓ LE BUACAILL Ó COIS ABA MÓIRE,
 NÁ CUIRFEAD BUAIRTE SA TSAOZAIL ORT.

3.

NÓ CREID BÓ' LÉAIR NÓ BÓ' MÓIR
 CÉ AC B'FÉIR LEAT RÉIR,
 MAR NÓ ANNAIN PRÉIR, CRUIC NÓ RÁIR
 AG AN MÓIRZIR ROLÉIR IN LONCH.

NÍ RUIÓ A ZUIÓ AIR.

♩ = 72

Amhrán na Mòna

De Mhòine air mè ceann-cinné éirí 'Smo éa-paill s' iadair-ruce éirí fál-air-céir, a3 an

Dúin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

féin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

féin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

féin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

féin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

féin ba b'ead reab-ead liom féin a-3ur éirí mé éirí iadair-ruce éirí fál-air-céir, a3 an

3

TONALITY : D-major (gapped @ 3rd)

COMPASS : Minor 10th (C#-e")

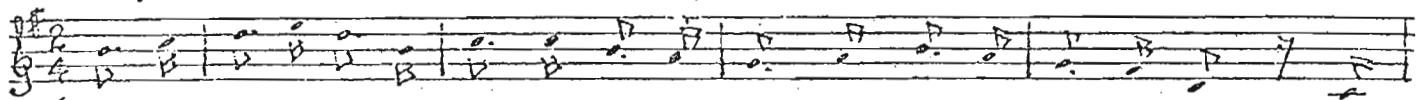
FORM : Compound Binary:

A1A2 B

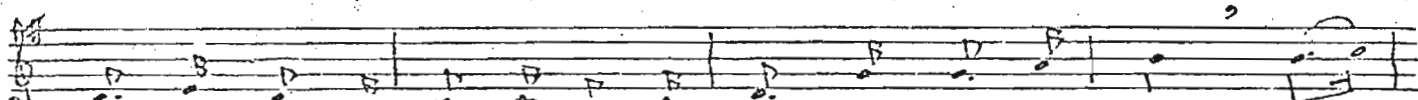
Amhrán na Mòna

Te maj Colps zo brozistac

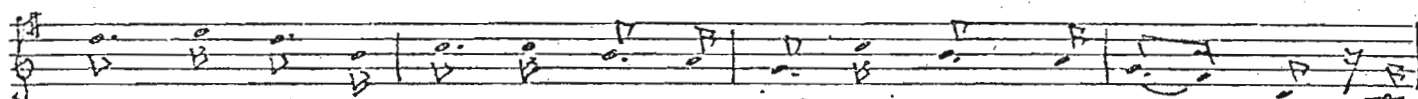
♩ = 76



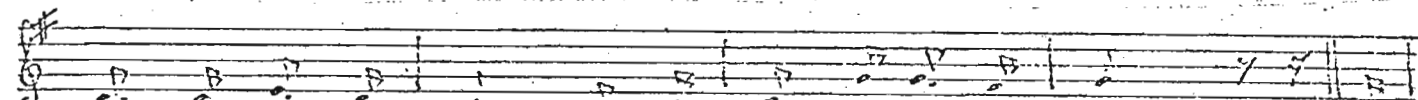
Te maj Col-(o)-ps zo bro-ist-ac ar co-ran-ur ar e cu-an-ur, Te



Forc' o'n n'zroio a-dzu-lio ar ar z'ar-ur-cu-ur deat o'n n'zreun, Te

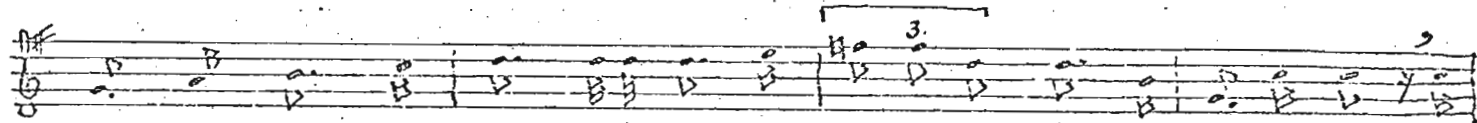


con-leun ur-de chu-ur' ar ar blaz ar e-ur-n'io cur-ia, Te

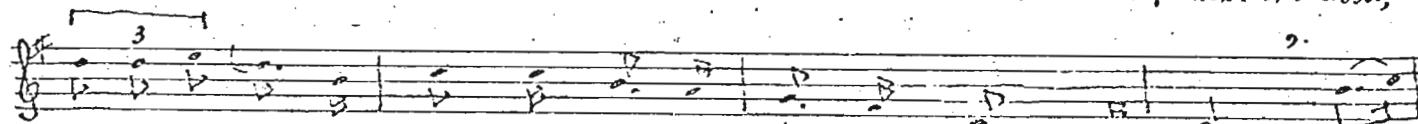


mud-eun a' me-ur uball ar a' moe in m-eall ple'.

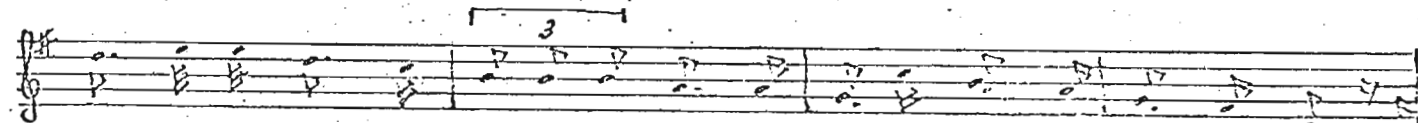
Te'm



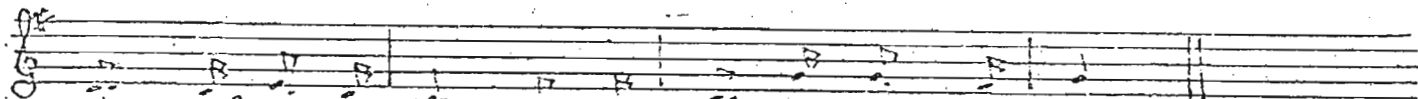
riop-ur meo-ur ma-zu-ur' ar ar cu-an a' p'ur ar meo-ur ar, Te'm



cu-de zo bun ar e-ur-n'io ar o ar-ia deun zo lo; Te



mao-ur-a brez deun u-ar-le 'out ar ru-ur map a meo-ur doio, Te'm



zi' - ur ar na ur ur a lion-de ur ar ob.

1. pleio

2. z'ar-ur

Te maj Colps emper' oio m'ur ar a l'ur ar m'ur.

P'ur ar e l'ur ar, p'ur a l'ur ar, p'ur ar, l'ur ar 10/7/40.

Do bíar lá'1 páonais

♩ = 66

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

Do bíar lá'1 páo-rais in' fúioe 'oigín zábair-ne, A-ghar cuil-beaice

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

A-l-uinn in' zaoib' as ol, fear fúir-zair náin-aim-e a-ghar maigir-zip

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

reiláir-í, A fúir an lá lom ir-zis, 'oigín óil.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

Páonais Ó Laoigaire, Poil a' ceapra Áite Fionáin, a zúg dom an zainpán ro.
Seiríobair maró é an 10aib' lá de m'fúil 1940. Níor péad ré cuimhneáir ar a éirille
bein beairre, ac éan ré an caráin dom éan focail.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

Musical staff 7: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody begins with a quarter note G4, a half note A4, and a quarter note B4. The staff continues with a half note C5, a quarter note B4, and a quarter note A4.

TONALITY : D-Lydian

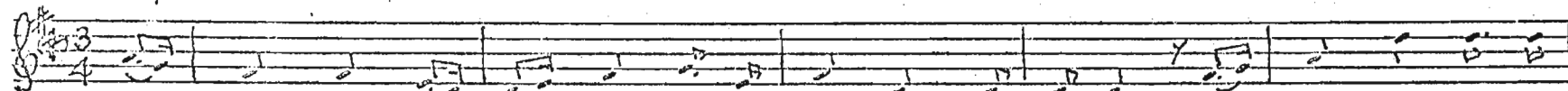
COMPASS : Minor 10th (c#)

FORM : Compound Unit

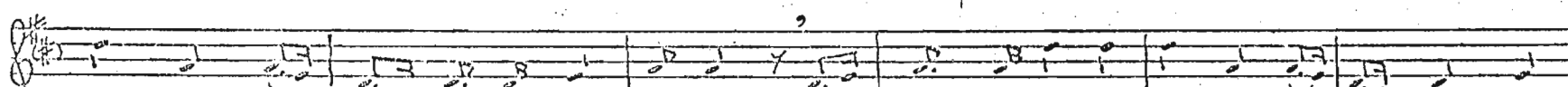
A¹ A²

Riojan Ōze

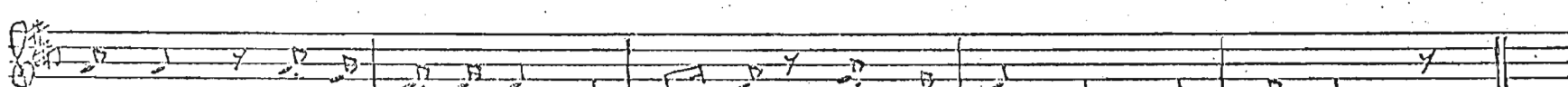
$\text{♩} = 69.$



 zō zleann - zōn ar m'co - lay a b'purl ōz' ann a zpi - all, zō leann - ra carl - jn



 ōz ann nōr lōn - uiz - ead fōr m - sin, mō d'fan - ann jī zōw pō - pō mōr eol dom zōr



 bl - kin, dī zup bu - a - eall - jn ōz mé, ar bead fōr ann mōr cl - kin.

Ō ōezlō Ō loimzō, mōm fōd, i nase na hōpōe mōpe, a eunear jīōr su zainzōr
 pō, q mī hōzōpō 1745.

Hain de Nopso.

6

TONALITY : D-major Pentachordal,
to octave

COMPASS : Perfect Octave
(d' - d'')

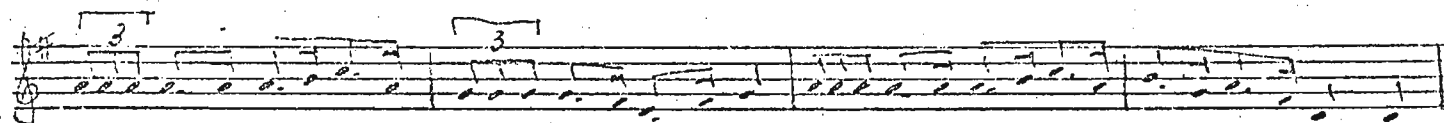
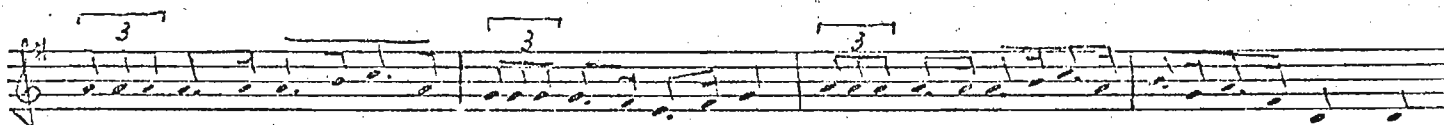
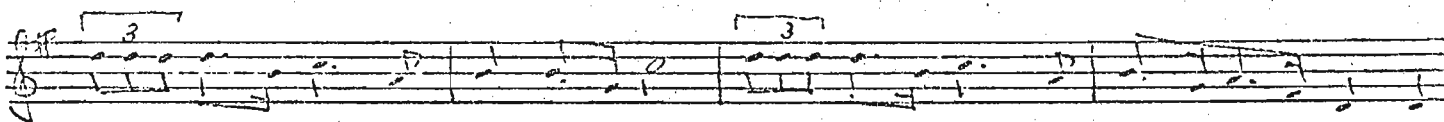
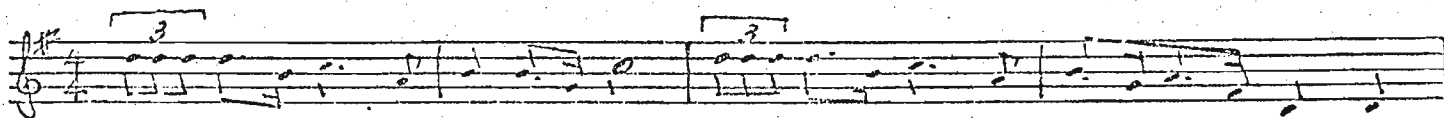
FORM : Simple Ternary:
A¹ BR A²

Mairseál na bince.

(Birtaineach)

7

$\text{♩} = 184$



Leinnéir

O'Donoghue O'Loingsigh, Músa Aolha, Árdmhóir, 29 Bealtaine 1940.

D.C.

7

TONALITY: d-mixolydian

COMPASS : Perfect Octave
(d'-d'')

FORM : Simple Binary:
A¹A¹ B¹B¹

3010 Sín Dón Té Sín

8

$\text{♩} = 72$

Ó 3010 mó ar an lo-nac ar cean-nó mé bó, Ó 3010 mé ar an lo-nac ar
cean-nó bó, Ó vól-fann an ról-lín ar dhí-m-ur-eóinn eóinn, ar 301-0 sín dón
té sín ná bann-cann rón leó. bó ci-der bó ci-der bó ci-der le n-ól, bó
ci-der le ronn ar bó ci-der le n-ól, bó 301-0inn... mo íann-a-bínn-re ar an
nó-mó-3010 bó 3010, Ó 301-0 sín dón té sín ná bann-cann rón leó.

Cantata na pócaí "bann-cann rón leó" par méir mhíle ná an t-impé.
Cf. "An Ceannas bann" (Séamus Ó Connólaigh).

Micéil Ó Duinnín, Sliabh Ríabac, baile nua-éireann, a éan dom, 12 Meán Fómhair 1940.

Liam Ó Donnó.

8

TONALITY: Essentially G-penta-
tonic, 5th mode:
e gab d
COMPASS : Perfect 11th (b-e")
FORM : Unitary:
A, in two sentences

8

Csine Muzică

Alina V. ...

$\text{♩} = 92.$

Sî-le Că-ză : cîmp mil-lea și Har-riș bîc, măs-pe tîmboș bî-oș flai-

$\text{♩} = 112$

zîn fî m-a teong-a 'ci, Cîc fîol-an & bî-oș & diol & bîm-e leô,

$\text{♩} = 116$

măi-pe nî. Cî-an-sîz zîn bîm-sîm zîn eo-zărl-a, A-zur Cîc-lîn bîm-sî

su fî-pî-oî-zîn bîm-nî-zî; măs-pe pîop no rîi-le deșî-(a)-zî,

A-dîi-mî zîn-rîcîr & zîzîd do zîcîz zîn lîzîcîr și Har-riș bîc,

$\text{♩} = 116$

I-sî-pîm-pe nî ōi-a nî-pî-pî-da mîp-fîd nî & nî pîd rî

bu-on & pî-pî na rîcîp-zî zîm.

Alina V. ... 1. Rîm bîcîmîc, 29 iul. 1940.

Alina V. ...

CAOINNE MASAID
A CEAP SEÁN HABRÁC

Síle Cabtú cúir milleán ar Harris boct,
Máire Craoih, bíod slatín fé na teahga 'ci,
Cit faolan a bíod a' díol a' bainne leo,
Máire ní cuanais san gruaio san eas(4)la,
Agus Caitlín Sréidí an spideoisín beannaíce;
Máire paor na súile deas(4)sa;
Abúirt cionneas is creisid a' ceact san leisneas ar
Harris boct,
Iarraimse'r Dia nára fada mairfid sí
Is ná raib sí buan ar fuaid na scairte 'gairh.

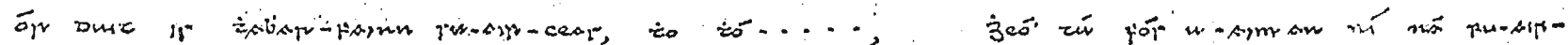
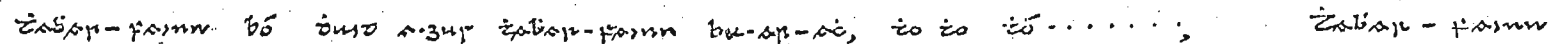
CAOINNE MASAID
A CEAP SEÁN HABRÁC

Dein 'Harris boct' rud éigin aic, agus bíod
na mha so á casaib leis. Se is dóig le labrás
ná go ndeachaib sé go bci Call a bí ar siúl. As
na 'xentricy' i gcill Mice Comaisín agus é ar
meisce.

Bí aicne, as an amránaí agus é ós ar Máire Craoih
(Cerry), Cit ní faolaio, Caitlín Sréidí, agus
Máire paor.

Сторна 1.

13 306



Nil son bjiressə pə hələl rəttə su fəcəl 'fəsu-ji-ri' szuy su fəcəl 'szuy'.

16 lipca. O Całkowię i tuz się cieszę, że dom. Squobay urodził się 6 maja 1940.

leam de Popescu

TONALITY: D-major, gapped at
the 4th degree

COMPASS : Perfect Octave
(d' - d'')

FORM : Compound Unitary:
A¹ A²

A' Seolad na nZaiman fí'n b'fárac

♩ = 88

Tráic - n'ó - n'ín déa - nac u' mé zán n'áir - (1)3 A' reo - laó na n'zaiman fí'n

b'fá - rac, Sea déar - car zuzam an cú - leann z'nean - za zo

cuin' zair ban - ú - il n'á - neac. D'fio - rair a'for - ra fái - neac z

fáir den aín - n'ir an zán í zar leor a

z'á) — niz, Ar lop - (a) - zaó na n'zaiman rea

d'fá - zar an bail - e, a-zur ceann ní b'fáizead zo lá b'íob.

Labhráir Ó Caólaiz a zuz dom an ceol ro. Scríobtar uaid é i Rinn ó z'Cuinnac
an 29.00.12 de mí Iúil 1940. O na máear a d'fóizum ré é.

A' SEOLAÐ NA HSAÍMÁN FÍ'N B'FÁSAC

TRÁCHÓINÍN DÉANAC IS MÉ SAN MAIR(1)S

I'A SEOLAÐ NA HSAÍMÁN FÍ'N B'FÁSAC,

SEA DEARCAS CUGAM AN CÚILEANN GREANTA,

SO CIUIN TAIS BANÚIL HÁIREAC.

D'FÍOSARAÍOSSA FÉINEAC SO SÉIM DEN AINNHIR

AN ÉAN Í TAR LEAR A CÁINIS,

AR LOR(A)SAD NA HSAÍMÁN SEA D'FÁSAS AN BAILE,

AGUS CEANN NÍ B'FÁISEAD SO LÁ DÍOB.

An Smaicín Crón¹

$\text{♩} = 96$

-Éi-nigh an-i-ar-a-chail-in; Cuir síos prá-taí is-geoil, Mar seo
É-ní an-i-sí a-chail-in; Cuir síos prá-taí is-geoil, Mar seo

Chugh-aime an-tos an-gar-raí; Rá-bair-e'n smaich-tín chróin.
Chugh-aime an-tos an-gar-raí; Rá-bair-e'n smaich-tín chróin.

Jeatha rabha rabha rabha nai-di; Jeatha rabha rabha rabha nai-di.
Jeatha rabha rabha rabha nai-di; Jeatha rabha rabha rabha nai-di.

Jeatha rabha rabha rabha nai-di; Rá-bair-e'n smaich-tín chróin.
Jeatha rabha rabha rabha nai-di; Rá-bair-e'n smaich-tín chróin.

Ó Labhrós Ó Cadhlaigh, i Rinn ó ghuamach.
30 Lúnasa 1970.

Linn de Noraídh.

12

TONALITY : b-aeolian

COMPASS : Minor 10th (b-d")

FORM : Simple Binary:

A B

AN SMÁICCTÍN CRÓIN

ÉIRIS ANIAR A CAILÍN,
 CUIR SÍOS PRÁTAÍ IS PEOL,
 MAR SEO CUSAIINN ANÍOS AN GARRAÍ
 RÁBAIRE'IN SMÁICCTÍN CRÓIN

CEADA RAĎA RAĎA RAĎA RAĎA RAĎÍ,
 CEADA RAĎA RAĎA RAĎA RAĎA RAĎÍ,
 CEADA RAĎA RAĎA RAĎA RAĎA RAĎÍ,
 RÁBAIRE'IN SMÁICCTÍN CRÓIN.

AN SMÁICCTÍN CRÓIN

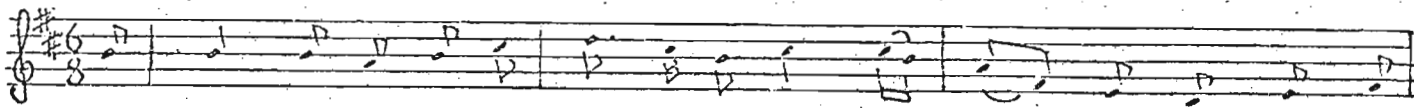
¹ COBAC A CUSAI ISCEAC FÉ CEILT ÓN BFAIRREGE.

[†] DÍ AN FUAIM SEO BEAGÁN NÍ B'AOIRDE NÁ SH AS AN
 AMRÁNAÍ.

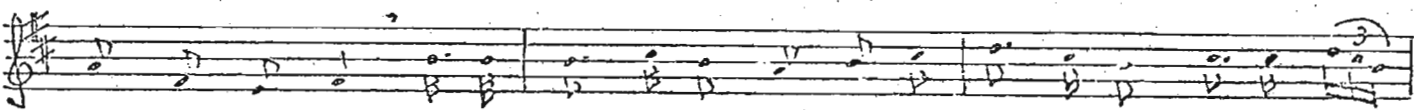
Δ plusin maly

(simphonio (canb))

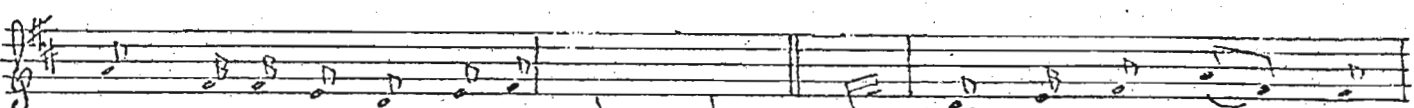
♩. = 54



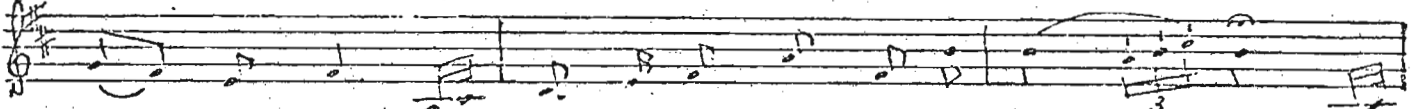
Δ plus - pin maly - is na zcu - a - ep mby. Zar cuzam zo zcu - ped an



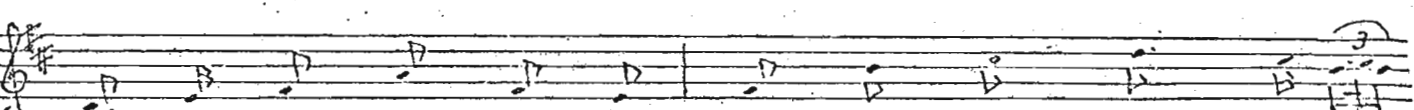
bu - sipe ded' epoi, is na deo - na za zu - zym an - u - or zo fmo - eac im -



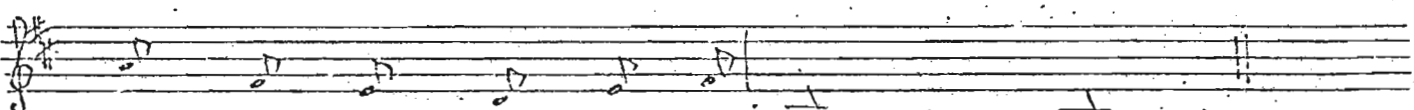
eo, ri - ad le po - za oo mite - pin. is zu - ra ma moom mo



moom mo moom, is zu - ra ma moom is mo ba - ban, is



zu - ra mo moom is mo eac - in cym ecom, is zu



pea - za zeal zlot - re oo mite - pin.

Labpar O Caois a can dom, i Rinn O Cuansac, 30/8/1944

Uam re N. opre

A plúirín mólis

Amrán do leanb

1.

A plúirín mólis na gcuaí mbuí
 Tar cuíam go gcuirfead an buairt ded' éirí,
 Is na deora 'cá tuicim anuas go fuideac
 Imeo' siad le póga do máistrín.
 Is tusa mo máoin mo máoin mo máoin,
 Is tusa mo máoin is mo bában,
 Is tusa mo máoin is mo cáilín ciuin caoin,
 Is tú peata geal gleoite do máistrín.

2.

A báinín beas imeartha'n g'leo san g'riinn,
 Má leasair do cionnín go fóill im' b'inn
 Imeoib' an buairt is an brón go deirín,
 Is ní fada go mbeimid as gáire.
 Is tusa mo máoin mo máoin mo máoin,
 Is tusa mo máoin is mo bában,
 Is tusa mo máoin is mo cáilín ciuin caoin,
 Is tú peata geal gleoite do máistrín.

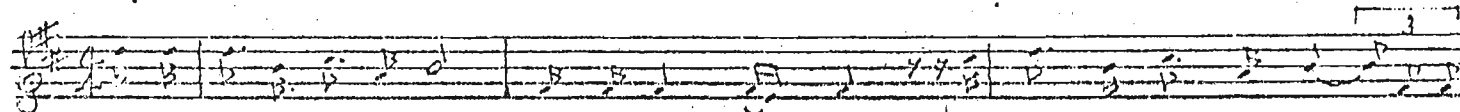
3.

Muir & zoeffio an rampaí 'ran lampaí breá
 Coir fairsce zoeffaimís roinne den lé,
 Is fairs an na zonne , mbinn na zoe,
 Is na mairce & beoira 'r mo rzóirín.
 Is tusa mo máoin mo máoin mo máoin,
 Is tusa mo máoin is mo bában,
 Is tusa mo máoin is mo cáilín ciuin caoin,
 Is tú peata geal gleoite do máistrín.

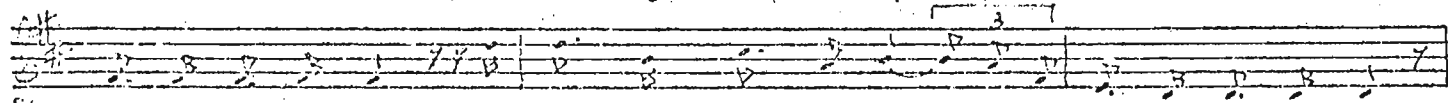
A Mhara na Síle Bog

A Mhara na Síle Bog

♩ = 92.



A mhara na síle bog, Sta-dai-gí 'n bháir ngol, Is b'fáigh' mo laogh gheall d'andú Rinn é
A mhara na síle bog, Sta-dai-gí 'n bháir ngol, Is b'fáigh' mo laogh gheall d'andú Rinn é



dul is teach an scail, 'S ní fágáil leimh leimh ná port, Ach ag ion-pair crá 'agus clóid.
dul is teach an scail, 'S ní fágáil leimh leimh ná port, Ach ag ion-pair crá 'agus clóid.

Ó Labhrán Ó Coadhláigh, i Rinn o'g Cuanach, 30 Mí Lúnasa 1940.

Liam de Bóraidh.

In Madorin Ruad

15

♩ = 80

dy mai-din am — a, — nead b' me ' rui am na eppa — zai, dy b'
 do — zain fear raiu' a — dam d'ann — isann, ni maib deap — e'n b'fo — carl
 rai — zo nu — air a raiob rai'n la — ca b'ap — oarl, dy ar m'fal — sing — re zur
 ar — rui3 re na o'ron e. leon — ar — ra de'n rui3 rai zur
 zaba0 e, Ciur fear a — ca m ma — la ar a o'ron e, nu — am a
 ciur — nioi ar mo b'ap — oarl do nu — zar air zo da — na, dy
 rzo — zar m' am aro rui am cesan de.

Muinn O'brann, baizine, Cill beine, a can dom 27 Meis

Loe

du... ..

du... ..



A mhá na súile bog

Slíocht as CAOINE AIRC UÍ LAOGAIRE.

"An glaoð beireadhac roim cur an éuirp." (An tairránaí)

A mhá na súile bog

A mhá na súile bog

Scadaisí ' nábúir ngol,

So bfaig' mo laos geal beoc

Roim é dul isteach sa scoil,

'Sní ' fogluim léinn ná port

Ac ag iompar cré 'gus clóc.

Cill Cair.

♩. = 50

Cao a déan-faim-íó fea-rza gan aó - mad, tá deir-e na scoill-re ar

lár, níl zrácz ar Cill Cair náir a zez - lac, ar ní

bú-sil - fear a clinz go brácz. An áiz úd 'na zcóm-múj-ead an

deaz - bean fu-air zra-dam ar meoir zar mnaib, bí - oó

zar - laí sz zar-náiz zar zunn ann, ar an zdi-fi-peann binn dá

náó.

Síó é an leazán de "Cill Cair" azá sz múirir Ó briain, beizíneac,
Coill beine. Scríobáir náó é an zraó lá de Máiream 1940.

Zó múirir i náoir a reacz mbliadna azur ceizre fiéid. Níl an
cúinne go ró-máiz áize.

Liam de Nopsaíó.

Tá Caithín an an mbaile Seo

1.

♩ = 63

Tá caith-ín an an mbaile seo mór ríor í héin, a-shu,
 deir rí ná maire-ríó rí map-a bpaizib rí mé: 1r
poco più mosso *tempo*
 ós í 'sur ir o/c a zui-zeann rí ó mo náib — zib
poco più mosso
 béal, ác bí-ó a zoil a-c, ir fuib-eac a
tempo
 zoil-ríó rí an lá 'pór — fap mé

riobar an zampán ro ó Máizín Mac Zeapail, i ndún Zarlán, an 100
 de mí iúil 1940.

Liam de Noyce

SONG NO. 18

THIS SONG IS MISSING FROM THE ORIGINAL MANUSCRIPT OF DE
NORAIÐH AND IS UNLIKELY TO BE FOUND.

Confirmation from the Department of Irish Folklore, dated
5 May 1975, is reproduced below :

Rannóg an Cheoil Tuaithe,
Roinn Bhéaloideas Éireann,
Coláiste na hOllscoile,
Ardán Phort an Iarla,
Baile Átha Cliath 2.



Phone
752116

Irish Folk Music Division,
Department of Irish Folklore,
University College,
Earlsfort Terrace,
Dublin 2.

An tAthair A.E. Giblin,
P.O. Box 158,
Vanderbijlpark 1900,
Transvaal,
S. Africa.

5th May 1976

Dia dhuit, a Athair,

Tá mé thar a bheith buíocht dhíot as ucht na stampaí. Tá
an iníon an-ríméadach astu. Labhair mé le Daithí Ó hógáin i
dtaobh uimh. 18 as cnuasacht Liam de Noraidh. Tá sé ar
iarraidh agus is beag seans anois go mbeidh fáil aríst air.

Tá mé ag cur dhá athchló chugat leis seo mar shúil is go
mbainfidh tú spéis astu.

Sonas ort,

Breandan Breathnach

Amhlwm Bwedd

$\text{♩} = 48$

Handwritten musical notation on a five-line staff, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The notation includes various note values, rests, and dynamic markings such as *rit. molto* and *rit. meno*. The piece concludes with a double bar line.

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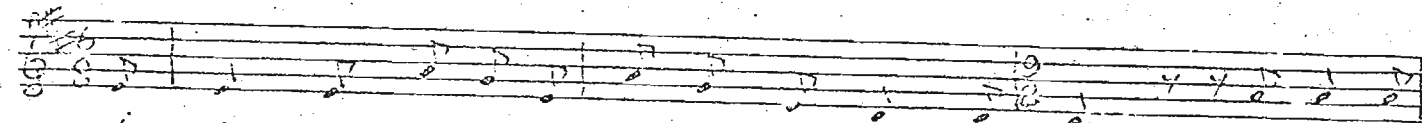
Handwritten musical notation on a five-line staff, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The notation includes various note values, rests, and dynamic markings such as *rit. molto* and *rit. meno*. The piece concludes with a double bar line.

Handwritten musical notation on a five-line staff, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The notation includes various note values, rests, and dynamic markings such as *rit. molto* and *rit. meno*. The piece concludes with a double bar line.

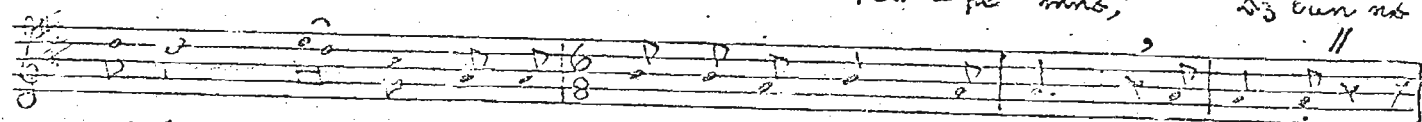
Liônôis an Urz

♩. = 80

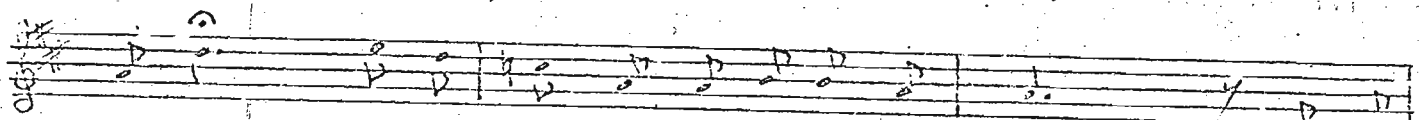
I

Mac
(522)

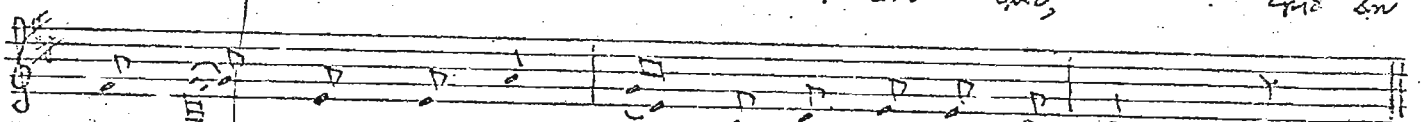
Li - nō'w ur-cc do con-nac-ra'n rē' - pe¹ mō, b3 bun mō //



col-le ran zur-cc ba bōir-(u)-bō'zē'si'te an kō, Jr ē mo

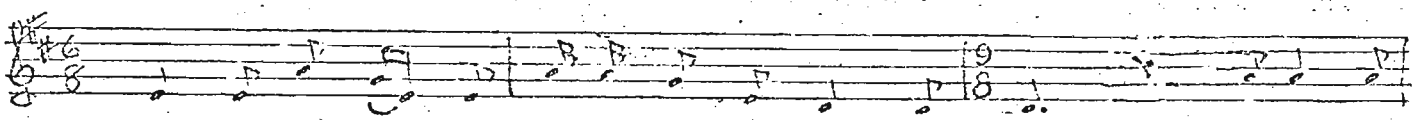


zur-re mōr a zur-ze'r an-u-er an' bō'zē, Jr ē mo

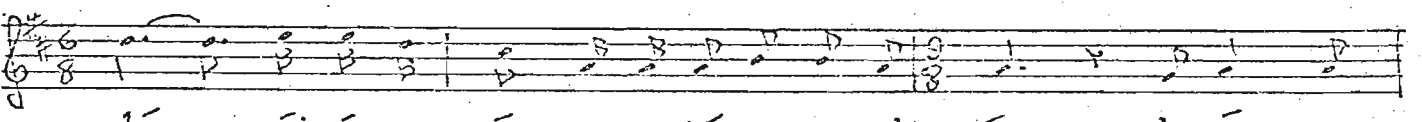


zur-ne zōr zur-ne bō' m a zur-ze' zō' bān.

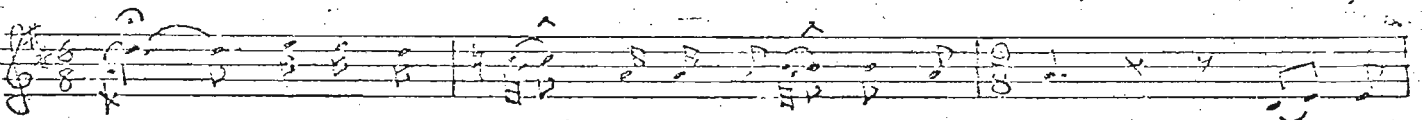
II



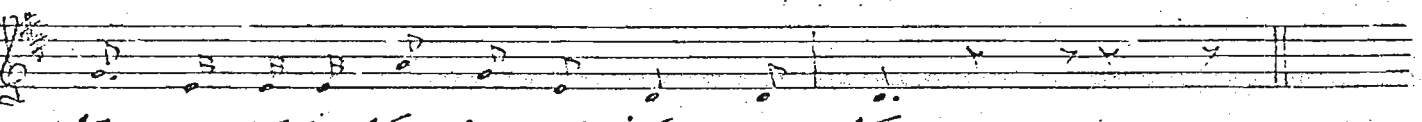
Siō'si'te a kō-mōir zō bō'fē-xō-fam ap-dōr an kō, Jr ē mo



kōn nō' ē an cōd fē'r a bō' u-sim i' kō, Jr ē mo



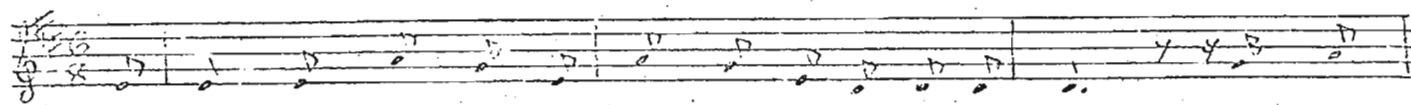
kōn nō' ē an cōd fē'r a bō' u-sim i' kō, Sub an



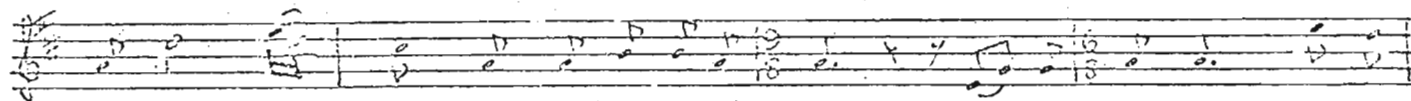
kōi-ze'rō iū la kōir-cōi-rī dūm na mō'.

1 reprise

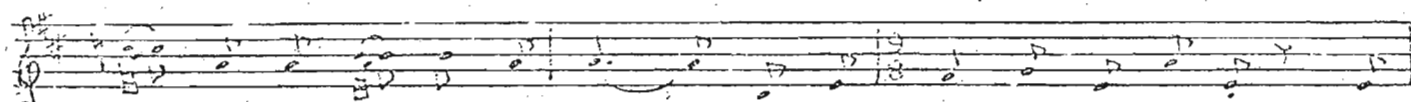
III



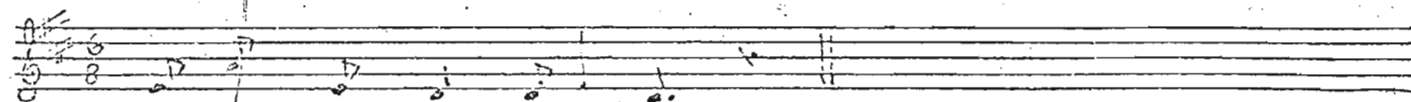
A Éa-moin breaz-nisiz a mar-c'hez ab u-er-le c'hoïe, do b'feomp



Bra-dam ez m'ar-ebô ré bu-er, dezir, Sé mo real-ko nac'zav

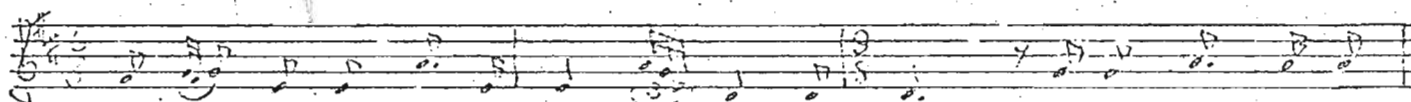


Famp-(1)-32 u-dm a bir Sul ar zo-340 m'ar-koïb zi

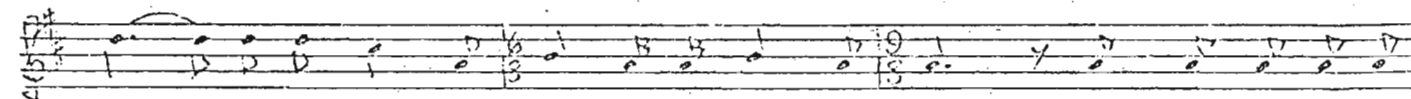


340-40 Drom' m'ar iz lize.

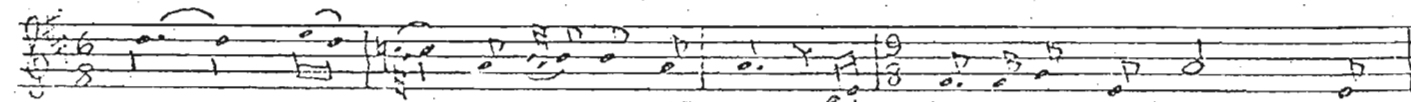
IV



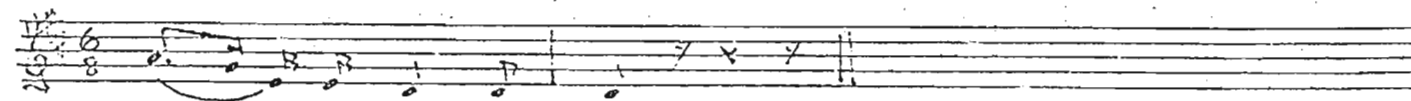
bm-read do z'ioz-er do z'ioz z'ur l'ar do cl'io, a-zur feñvar do z'io-



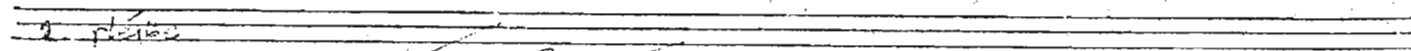
ri — oïo a z'ioz z'ur mul-ko ar beñ-nas r'io,² Desmar m'ar-koïb n'ar cor-



ri 'z'ioz m'ar n'ar ru-er lez' z'io, a c' famp-u-zi m'ar ci z'ur-ko-



zi a b'io mo looc.



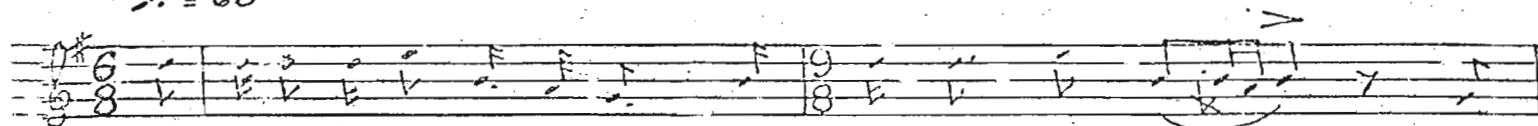
O f'rañsez O laizim, b'm a l'ioz, l'ioz m'ar m'ar.

3 l'io 1940.

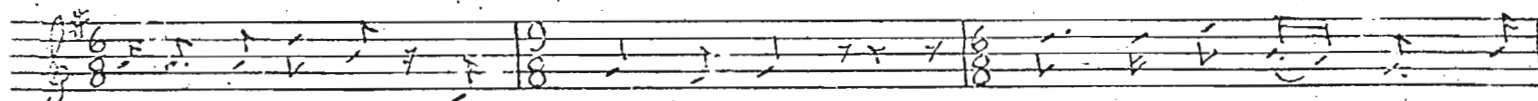
Loz zi

mo cáilín Dear Donn

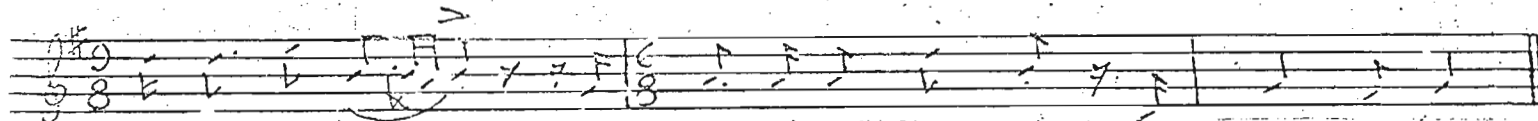
♩. = 60



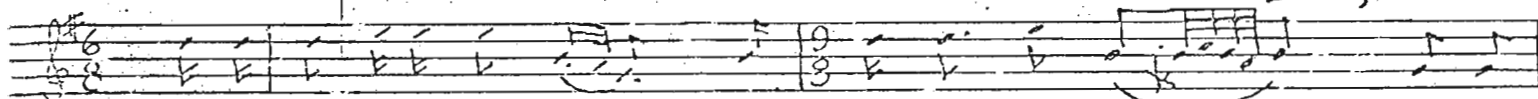
1. Is cru-aíó an dá láimh rinne mo cáilín dear donn, máir



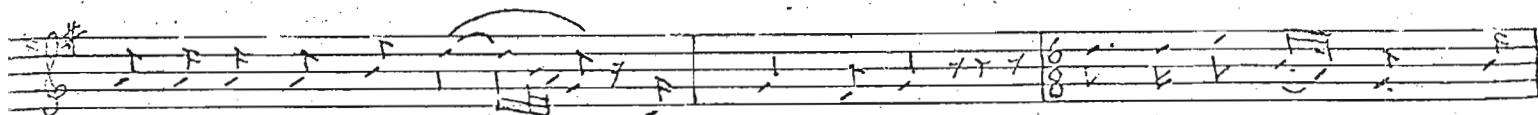
cru-aíó ní láir-dí, 'read dubairt rí liom. Sláin-se 'zur raogal éirí mo



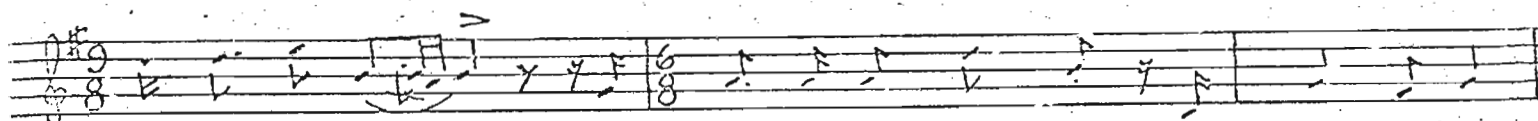
cáilín dear donn, 3o raib a-zur éirí-ra, 'read dubairt rí liom.



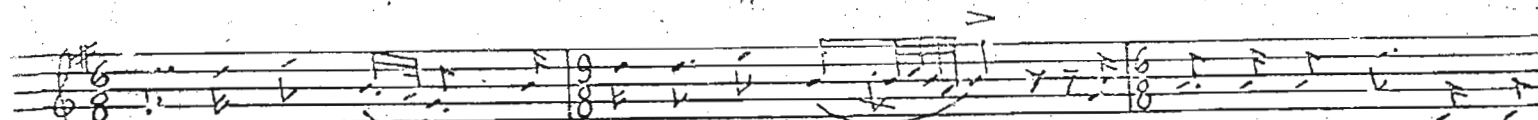
2. 'Séir é rinne a' znoc cáilín mo cáilín dear donn...? ní raib



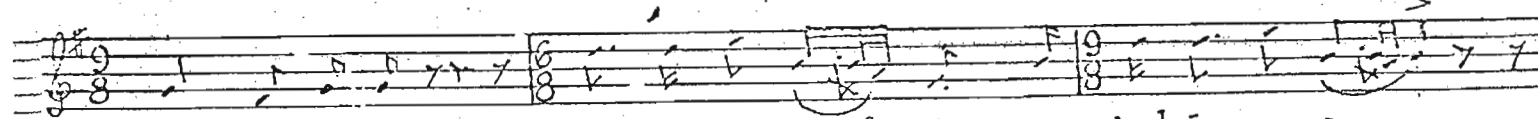
cnoc m-sin san préa-cán, 'read dubairt rí liom. Sláin-se 'zur raogal éirí mo



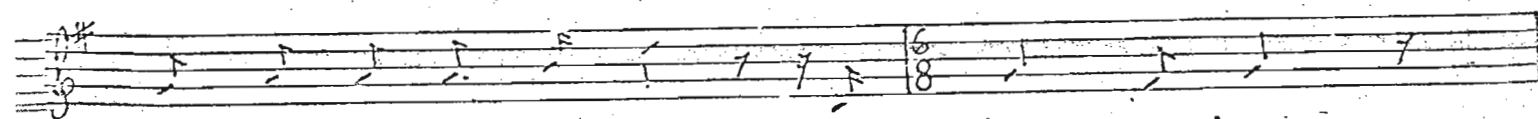
cáilín dear donn, 3o raib a-zur éirí-ra 'read dubairt rí liom.



3. Cáil do dhíó-zár mo cáilín dear donn...? Do dhíó na por-zár mo dhíó-



zár san ab-díom. Sláin-se 'zur raogal éirí mo cáilín dear donn,



Céad míl-e raib-se roimhe 'read dubairt rí liom.

TONALITY : G-major

COMPASS : Major 9th (d'-e'')

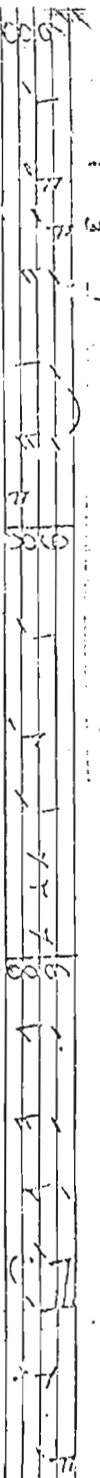
FORM

: (Stanza I) Simple
Unitary: A, (with
identical fore and
afterphrase)

23(A)

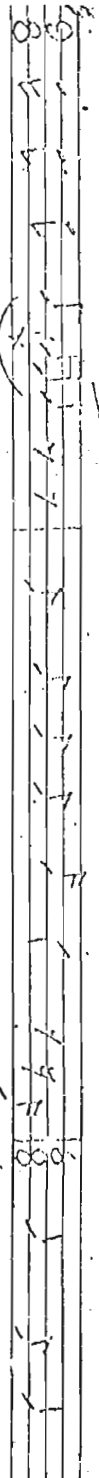


4. Dé'n mare & b'í sí do t'úio - éap mo cáil-in deaf donn...? bí ball



obap sí & f'ílin-neín 'reab dubairt n'í liom.

Sláin-ze gur faoiá cuíaz mo



cáil-in deaf donn,

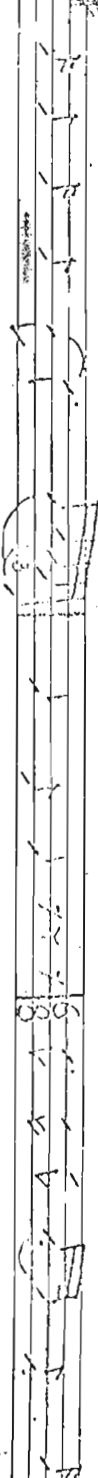
Cead míl e fáil-ze roimhaz, 'reab dubairt n'í liom.



5. Mí-re do t'úio - éap mo

cáil-in deaf donn,

Mí éu.



Mí-sin & t'pno-táin

'reab, dubairt n'í liom.

Sláin-ze gur faoiá cuíaz mo



cáil-in deaf donn,

30 faib & -gur cuíaz-ra 'reab dubairt n'í liom.

Ó pádhras Ó laisín, seirneap, i mbuac & Zairb, lior moir mocras, a
rephóat an e-oirpán ro, an bád b's de n'í leil 1940.

"Mo cáilín deaf Donn" adubairt Pádhras yúo ríor, i n-áir "A cáilín deaf Donn"
Zá cúis cinn de ma béapáí repóitá agm amúo o'foun & iairbairt comú
reapáir an e-oirpánáir an caol do g'íir eáinap an líne.

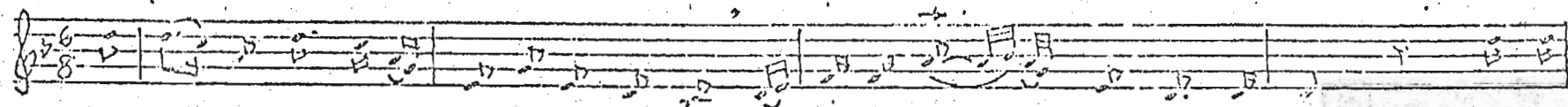
An órnáas ra ied & ábann maí eapall tar an b'pocal 'donn', dáin
Pádhras i rín 30 h-áilim. bí 'donn' maí & téad éulle cluig áige, re
fím, dá cúis nó an b'airte an éad róas b, áirf ba éanna nó an
g'oirpán & leavap an buille, nóic an eapóití.

Dubráb liom 30 mbíob maí -éileain sy'páspas Ó laisín maí eapóitáir
le linn & áige. Ó ma náirap & f'earp-ré & cúis eadl bean de m'airneap

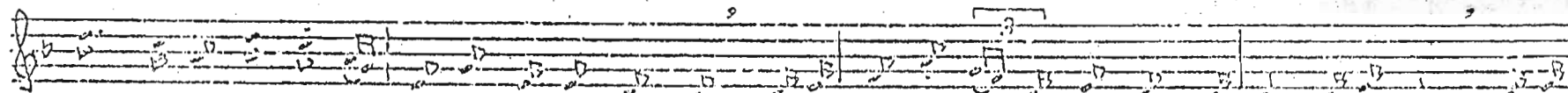
Ó phapáirín a f'earp-ré do b'ead i ríod,

Երանունի Ծանաճ Օր Դատար և Եկեղեցու

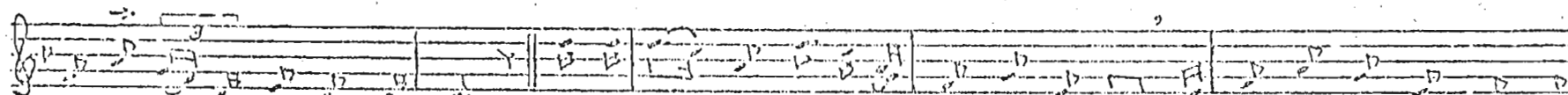
$\text{♩} = 46$



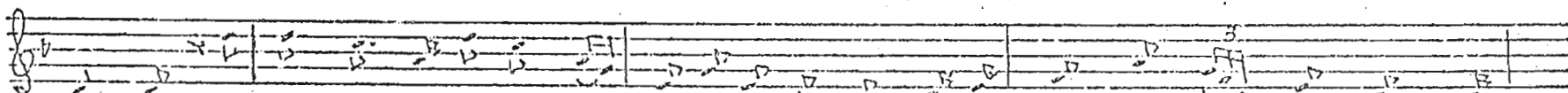
Երէ-նուն-ի Ծան-աճ օր Դատար և Եկ-եղեցու օր. Ես-րա՛ն քի — անը պէր-բարձր ևս քան, Երիտ-ր-ն-



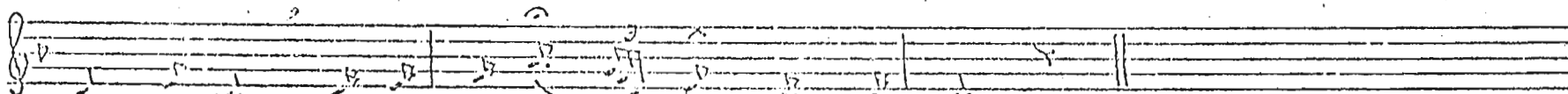
մայր-քո 30 թնի օր Ես ինչ օր Երէ ոչ չէր-իտ. Դե՛ քի օր Երէ ևս հաճ-ուք ևս քան ևս քան, ու՛ր



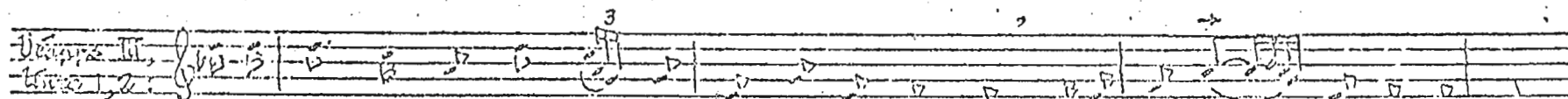
ինչ օր Երէ ևս հաճ-ուք ևս քան. Now one eve-ning fair as I ram-bled out late I heard a fair maid and she



moan-ing, I asked her the mat-ter, "Kind sir it is no-thing, But I'm wear-y from cry-ing. a-



lone a- lone, But I'm wear-y from crying a- lone.



Եր և մայր-քոն ինչ զոտ-նի քան քի քան-քո չոտ հոտ, Ե-րա՛ն քի քան-քո թնի-նի քի քի չէր-նի,

24

TONALITY: d-aeolian

COMPASS : Major 9th (c'-d")

FORM : Simple Unitary: A.

(Bar-grouping:
4+4+2)

Եր և մայր-քոն ինչ զոտ-նի քան քի քան-քո չոտ հոտ, Ե-րա՛ն քի քան-քո թնի-նի քի քի չէր-նի,

Zá Cachtín An An mbeile Seo

$\text{♩} = 72$

A t-í-á é-lé-í-lí ceo & d'éan - fad nuair & d'éan - fad nuair? An b'eo
 es - tur áin do éigse & - jam do reo - bál ná do éin - ná, ná
 co - ze 'jam & leon - fad zú ná lonz ná b'eo, Sgo b'fud an
 fomp - (1) - ze ná zú - zú es - don - éin éis m' heol don r'nám.

Páircín Ó Cioirín, An Zúamraí, An m'áin, & éan doir, q nuair & 1940.
 An m'áin & éan doir, An m'áin & éan doir.

TONALITY: D-Lydian

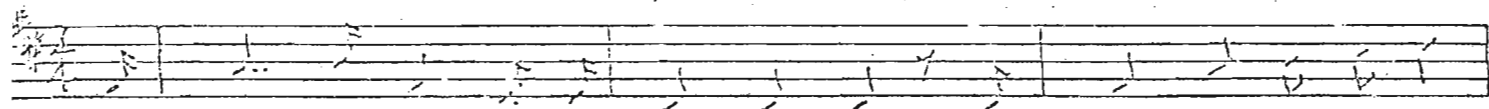
COMPASS : Minor 9th (c#'-d'')

FORM : Compound Ternary:

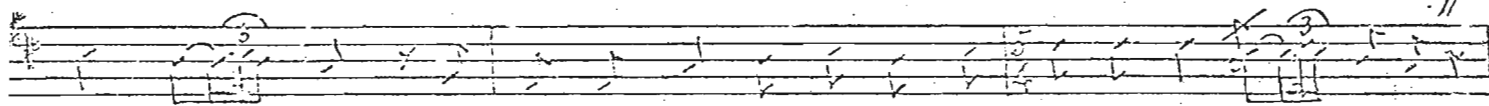
A¹ B¹ B² A²

Seo leó 'zail

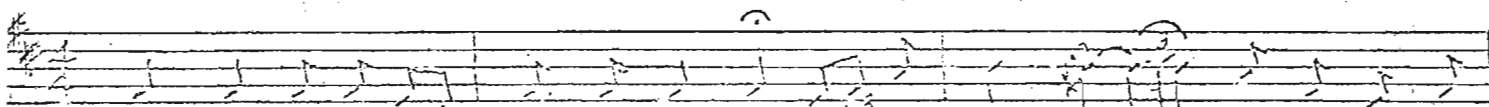
♩ = 66



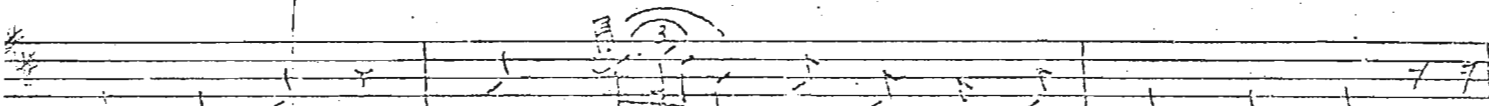
mo éradm go bráe éú a pái-rén óiz, map zaonn zú ru-xiz-ze



buar-za o'pail, má éi-zeann zú liom-ra jeob-air fo-eam ar cóir a-zur



jeó zú du-air nár luas-aó leat fōr, a-zur reo leó 'zail a-zur ná



zail go fóill, Seo leó 'zail a-zur ná zail ná deoir.

Septeáir an ruantraize reo ó mmaoi uí loingriz, i Réid na ndoirí,
nu b'áil le se Wexford fozúair 1940. O na máear a ú'zólum rife í.

Liam de Noyse.

TONALITY : e-aeolian

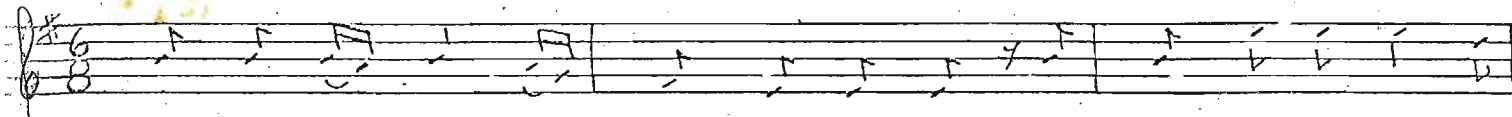
COMPASS : Major 9th (e'-e'')

FORM : Simple Unitary: A.
(Two-bar groups
reflect the scheme:
a-b-a)

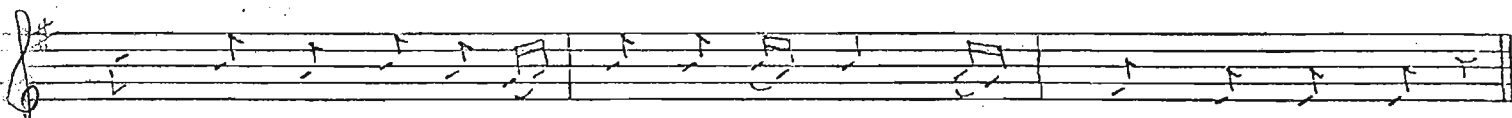
Cocai C6 Caoc

(Simp6n do le6n6)

1. = 46



Co...cai c6 caoc c6 nd6an-p6d mo'nead? D6 nd6in-inn r6 6fpaoc i

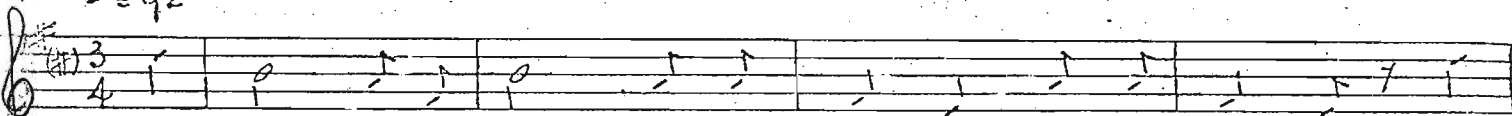


d'sim-re6c' na h6m i, 6r co-cai c6 caoc c6 nd6an-p6d mo'nead?

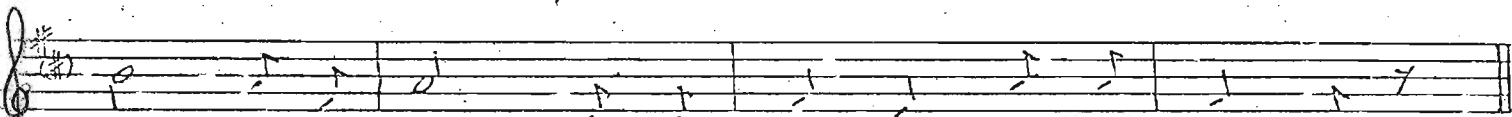
M6-o Deip 6' b6

(Simp6n do le6n6)

1. = 92



m6 -- 6' deip 6' b6, c6u6-6i6 mi-re c6u6-6i6 mi-re, r6u-

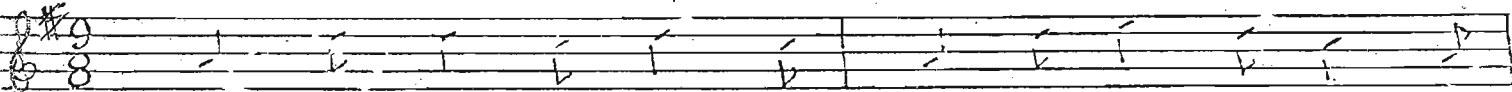


6' deip 6' b6 c6u6-6i6 mi-re c6u6-6i6 mi-re.

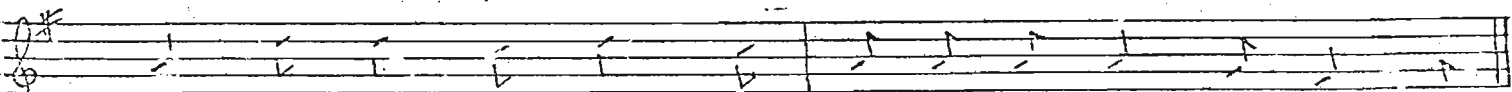
R6z6i6 r6' r6e6n-n6' r6e6n-n6'

(Simp6n do le6n6)

1. = 80



R6z6i6 r6' r6e6n-n6' r6e6n-n6', R6z6i6 r6' r6e6n-n6' b6i6-6c,



R6z6i6 r6' r6e6n-n6' r6e6n-n6' le na 66 co:- r6n caol-6.

TONALITY: Purely D-pentatonic,
1st mode: def# ab

COMPASS : Perfect Octave
(d'-d'')

FORM : Simple Unitary: A

Z6r6 na Z6b6r6

6r D6r6 na S6z6r6

6r 6r 6r 6r 6r

TONALITY: D-Semitonal (Hemi
tonic) Pentatonic
Tonal material:
d f# ga c#d

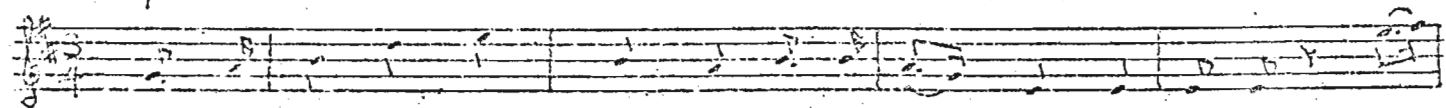
COMPASS : Major 9th (d'-e'')

FORM : Simple Unitary: A

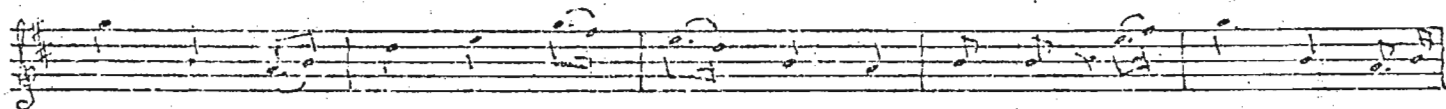
$\text{♩} = 72$

An Casinnaríe Bón¹

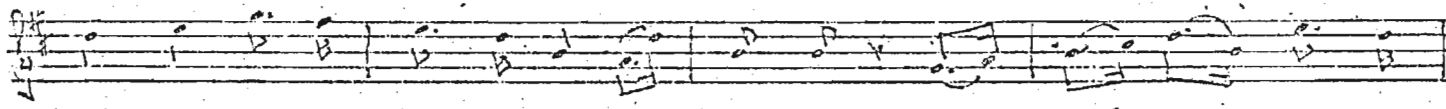
30



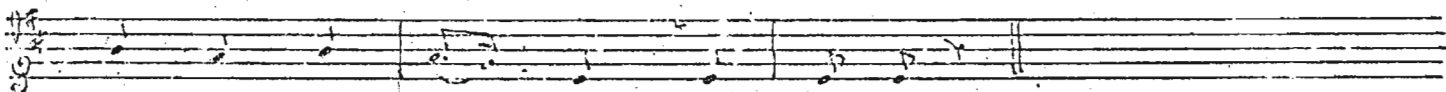
ceac an - ian de cionn - e Sá - le ú an eap - eac a' ena - 3aó, do



d'á - níz an má - za cúir hána leir an top - sl, do hús ré a' do



béic ré a - 3ur élaó - uíz an na fear - aó, do b'ó - 3aóic tu - ar



b'ó - do r'óá b'ó - 3aóic r'ó : ca - r'ó.

¹ Linn linn.

Cf. 'Wild Raring'

Sáinnir Ó Gonnárlaíz (17 bliana u' a' a'), Rann Ó 3uanaic a' can don 30 mí linn a' 1940.

Ó Sáinnir Ó Gonnárlaíz, taccann a' n'óla na n'óla a' d'ághair a' Sáinnir Ó.

liam de n'óla:

30

TONALITY : e-dorian (Penta-
tonic Sections)

COMPASS : Minor 10th (e'-g'')

FORM : Simple Ternary:

A¹ BB A²

30

Dóinnali Ó3

31

$\text{♩} = 72$

$\text{♩} = 58. 3$

1. Sú é an Dom - naí o iuz mé zú duz, an cap-a Dom-naí naí Dom-naí Cór-ge, an ra-zoiz ar a

$\text{♩} = 58.$

zú - ney é léam nam naí-re, bí moípoí zup m'm - em a leaíao le zú duz.

$\text{♩} = 58. 3$

2. Bam zú zop dóm ar bam zú zú - ar dóm, Bam zú zop a-zup bam zú zú - an dóm, Bam zú

$\text{♩} = 58. 3$

soi - peice na mbó péu plí - ab dóm, a-zup rúo r dóiz hom zup bam zú Dú - a dóm.

Óráin leam m'fóit th' Croinípoí, Rinn Ó Cuinné, séam dom, 30 r' h' tuinné 1940.

leam de Noíaoí.

31

TONALITY : d-dorian (gapped
at the 6th degree)

COMPASS : Major 9th (c'-d")

FORM : Simple Ternary:
a' bb a
(2-bar divisions)

DOMHAIL ÓS

1.

Šúb é an Domhac a cús mé grá duit,
 An dara domhac roim domhac Cásca,
 An sagart ar a glúine's é léam na(n) páise,
 Ói mo croí 'gus m'inchinn a' leagad le grá duit.

2.

Bain tú toir díom is bain tú tiar díom,
 Bain tú gaoit agus bain tú grian díom,
 Bain tú doirgeat na mbó fén sliab díom,
 Agus siúd is dóig liom gur bain tú Dia díom.

3.

Dúirt tú liomsa agus deir tú bréag liom,
 So mbeifeá romam aige croí na scaoraí,
 Scaoil mé fead agus dá céad glao ort,
 Is ní bfuairéas romam ann ac drúct is féar glas.

4.

Conaic mé uaim tú is mé san ngáirdín,
 Imeach na gearan is na lilies báná,
 Crom tú do ceann is níor deir tú gaire,
 Is ansú a d'aitin mé ná rabais i ngrá liom.

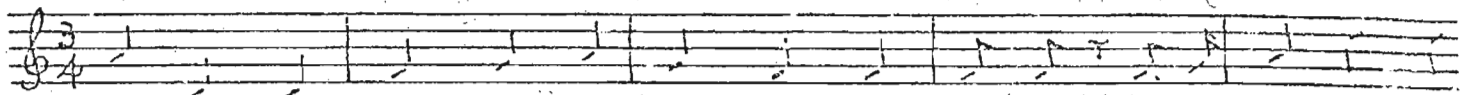
5.

Tá mo croí 'scúis comh dub le háirne,
 Nu le gual a d'ospaí i sceárda,
 Nu le bonn seana-bróise beaó ar barr fallaí báná,
 Tríó an mbuacail bonn deas a cuais tar sáile.

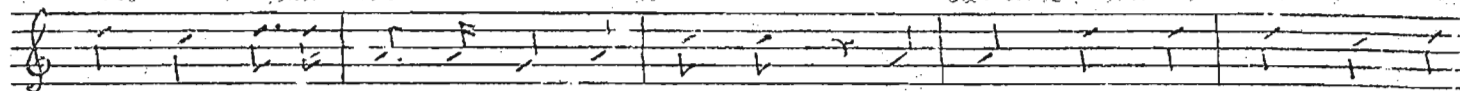
Aimhán Seán Záb

♩ = 126

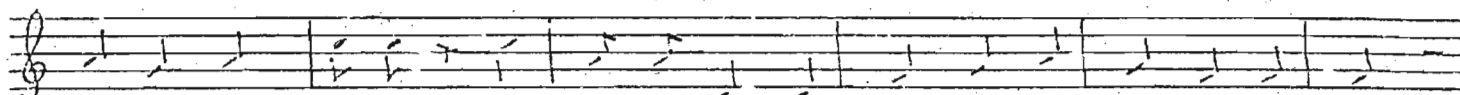
I



Éir-zedó zác rāiri-fear bī-rāir-zes cinn ru-airc, Déi zo neó-ra' mé
 Éir-zedó zác rāiri-fear bī-rāir-zes cinn ru-airc, Déi zo neó-ra' mé



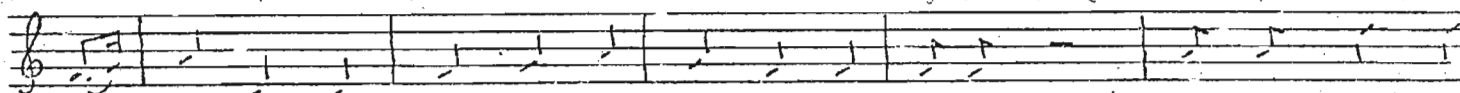
dān díb ar a rā-bair-e zān žru-ann, zo bfaž-pái 'na céard-ca zai
 dān díb ar a rā-bair-e zān žru-ann, zo bfaž-pái 'na céard-ca zai



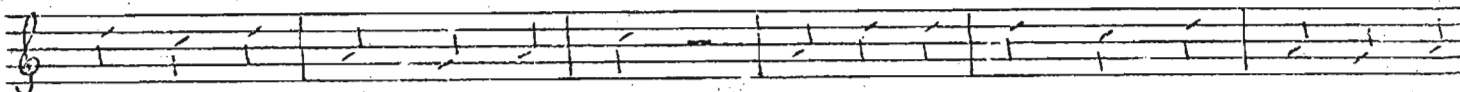
žil ž mbead u-aiz, ž žru-ac zed na zraž ro'žā lāin le lior mōr.
 žil ž mbead u-aiz, ž žru-ac zed na zraž ro'žā lāin le lior mōr.

II

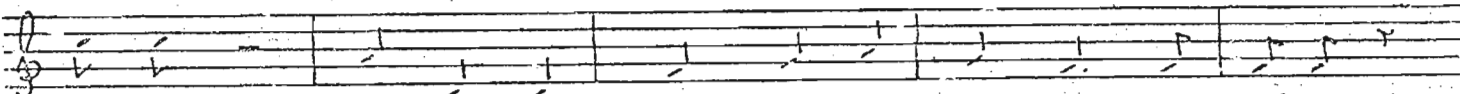
The House of Music in



žn žūr-ze 'an zraž-car an zāl ar an zu-ž, Si-real ior-na
 žn žūr-ze 'an zraž-car an zāl ar an zu-ž, Si-real ior-na



plā-nai an rāb beaz nō mōr, žru-bīn-ī rōjl-eāin cor-pāin ar rreal
 plā-nai an rāb beaz nō mōr, žru-bīn-ī rōjl-eāin cor-pāin ar rreal



ru-airc, Scuir-re bnež pāin-ne'r žra - fān glāc-mān bu-an.
 ru-airc, Scuir-re bnež pāin-ne'r žra - fān glāc-mān bu-an.

Micéal de lóndra a žuz dom an žaimhán ro. Scuidiar uaid é i nžleann
 žearra an 4ú lé de Daire fōimh 1940.

Seán Ior, file, do ceap na béairt, bpríorán Popelānže žmíall céas
 žo žež blāōm o žoin.

Liam de Noparó.

Mo Éiríó Go Deo Tú

♩ = 66

1. Mo Éiríó go deo... tú ar mo Éiríó go domh-eann tu, mo Éiríó do tús - le zúir e' éir - eann
 lea - éir zúir, mo Éiríó do éiríóir náir rínní - náir náir - le dom, mo Éiríó meir
 óz... zúir mo Éiríóir náir rínní - náir lea!

2. Níl íd' Éiríó - íd' náir náir deir zúirí - náir náir, nó zúir - e ílé... do deo éirí le
 lea - éirí - e, nó cu - éir le náir - náir do éirí - náir náir - náir, nó náir deir
 náir - náir do éirí náir náir - náir náir.

Cf. "Dóinnall Óz" (bean míle uí Chonniolaig), agus "Do Éiríóir náir" (leiríóir Ó Cúlaig).

Síle Bean Liam Uí Ríóirí, Dáiríre Áluir, baile míleir, a éiríóir, 18 Dáiríre náir 1940.

Ma de Náirí.

33

TONALITY: d-aeolian, gapped
 at the 2nd degree
 COMPASS : Major 10th (c'-d")
 FORM : Simple Ternary:
 a' bb a"
 (2-bar divisions)

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The staff is divided into measures by vertical bar lines.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. There are repeat signs at the beginning and end of the first phrase. The notation includes a double bar line, a repeat sign, and a final double bar line. The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-1

Handwritten musical notation for "The Rose Tree" on a single staff. The key signature is one sharp (F#). The time signature is 3/4. The melody consists of eighth and quarter notes. The piece ends with a double bar line.

begin 2, the beginning:

Zalipreao n yslavradzany ceobrozany zcomuzet // Fecuruzanparu "beboen balit" - 1970
Sile ban tran ti floboozany omvixshum, vste mums, a can cony, 2 ome fecunoy 1970.

Székely Béla és a Kőzbiztonság Országos Bizottsága, 3. ülése, 1940.

~~Wine de Blo, m. d.~~

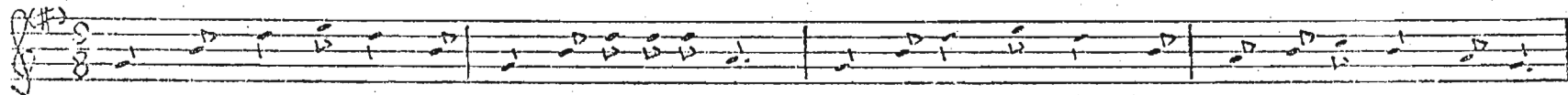
COMPASS : Perfect Octave
(d' - d'')

FORM : Compound Unitary:
A' A²

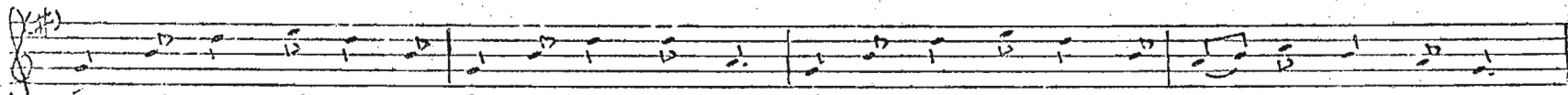
Purpzin Seän & Zje Seo

(*Chüqän oo kənb'*)

♩. = 88



Purp-zin Seän & zje seo, Rinn-ce pib-ib & ceol, dem-pe döin-ra'n rinn-ce'p vëän-ped-ra öye-pe'n ceol.



Ö - pö'mann nök deor é, Ö - pö'mann nök reoiz, Ö - pö'mann nök deor é'n mbeo ré'zann zo deo?

Sile beän traw üi Rëztiapoän, Voppin Hunn, beste müppe, & cän som, 2. Veppe fösmaye 1940.

Haw de Noporo.

TONALITY: Essentially G-penta-
tonic, 1st mode :
gab de

COMPASS : Major 6th (g'-e")

FORM : Simple Unitary: A

An Castin Depac (1)

36

$\lambda = 138$

[illegible]

1.2. Зна́е-позна́ю 's' znyu, may s'z' m' n' p'ob' 'poo' 'zlop' yte, ba chye vo chye m' 's' m' n' p'ob' 'zvi' zny' 'zom'.

Όπου αν απαιτηθεί, μπορεί να χρησιμοποιηθεί.

Sincer și în nota jo beașă.

Sils bean liam Mí Róibíníodáin, Dá pú Búinn, Bala Rí Éire, a Candora, 2 deire fúinn 19

Have sent you.

36

TONALITY: d-dorian, virtually gapped at the 6th degree

COMPASS : Major 9th (c'-d'')

FORM : Compound Unitary:

 $A^1 \quad A^2$

Căzări na lăze

(9) (10)

4

♩ = 180

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, 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E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, 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E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, 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E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-29

CAZAIR NA LÉISE

1.

Is go CAZAIR na léise mo léan ba mhíle mé siar,
 as triall ar mo céad-searc a tréig mé 'sa bain díom mo ciall
 mara ndéanfar mé pósad leim' stór ar an loid seo cugair
 (Ó) cuirfid mé ' mbrón is ní dóca go mairfid mé bliain.

2.

ná tásad an cumh ná an brón san timpeall do croí,
 mar d'eanfainn tú pósad ar a' gc'róinn ó eas(a)lais Críost;
 (Ó) b'fearr liom tú ' óig-fir san feoirling asat ihs an saoi
 ná fear eil' is puig cuirfead coiscí a' ríot fúin sa tsli.

3.

do croctas an lám leat an lá úd ar fáice 'n chnuc buí,
 síleas do barr ná raib le fáilt asam sa saoi,
 tugaís an barr leat ó pláinead an brollaig sil mhin,
 is ón mbean a traoc seorge an cair-fear meannmhaic gaoí.

CAZAIR NA LÉISE

Aicomaireact isea an f[#] ansc, ba cóngaraí an
 fuaim do f[#] ná do f[#] as an amháin.

Ní foláir rann 9, 10, 11, 15, 23, sa céad véarsa,
 agus rann 24 sa dara véarsa a canad beagan níos
 maillle ná an tempo.

Féac tásairt don amrán so fé 'measora', i dtosac
 an leabair.

Maidin Luain Cinzeire

$\text{♩} = 72$

Maidin luain cinzeire labair an ríobair m' an
 ngleann, a-zur bail-is-dar na cá zú cun
 abair a tsa-nam ann, do éirí níos-mair na
 oirim — peall is do la-ra-mar na roill — re, is do
 tó-zá-mar ceo d'raí — oí-ra do haoi-binn ó a
 zcionn.

Labair ó Cadlaiz a zú dom an zainpán ro. Can ré dom é, a-zur
 repíobair naíó é, an lláó tá de Deire fozmair 1940.

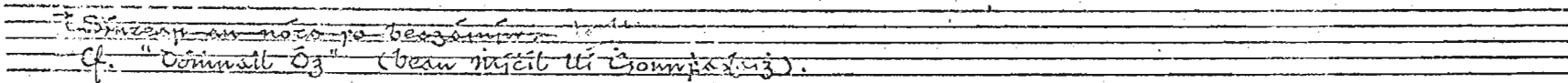
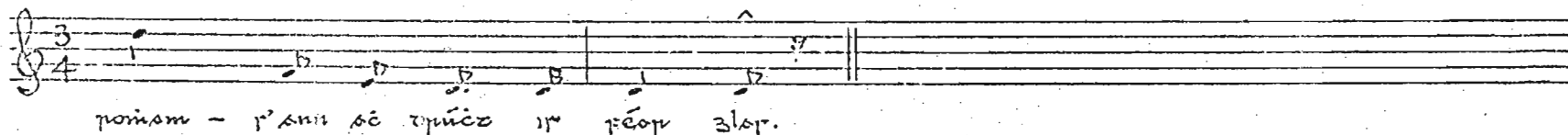
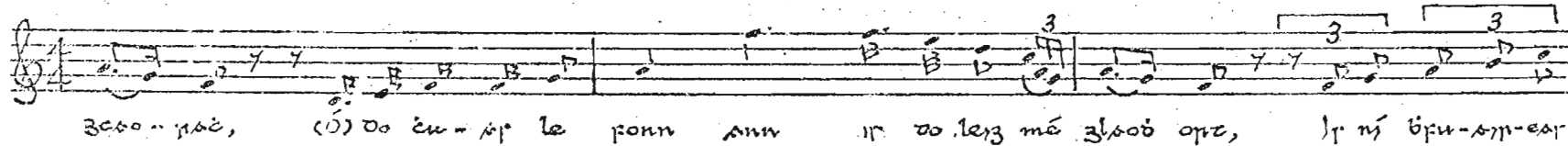
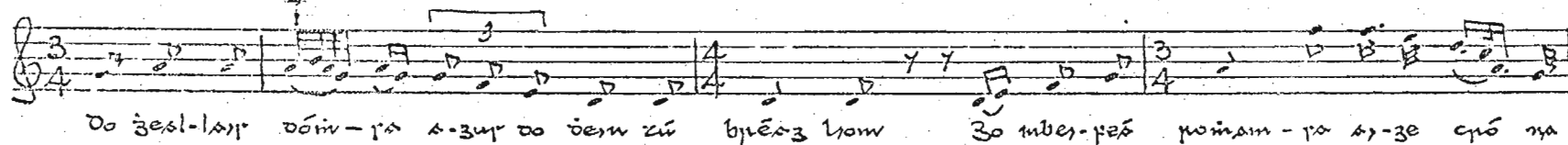
Iain de Mórda

Maidin Luain Cingcise

Maidin Luain Cingcise labair an stíobairt ihs an ngléann,
Agus bailíodar na cága chun ábairt a déanamh ann,
Do éruinníomar 'na dtimpeall is do lasamar na soilless,
Is do cógamar ceo draíochta go haoibínn ós a gcionn.

Do Zesl-lar Dóimra

♩ = 58



Wm de Moya.

TONALITY : d-dorian

COMPASS : Minor 10th (d'-f")

FORM : Simple Ternary:

a' bb a²
(2-bar divisions)

DO SEALLAIS DÓMSA

DO SEALLAIS DÓMSA AGUS DO DEIN TÚ BRÉAG LIOM
 SO MBEIFEÁ ROMAMS AIGE CRÓ NA SCAORAC,
 (Ó) DO CUAS LE FONGH ANH IS DO LEIG MÉ GLAOD ORC,
 IS NÍ BPUAIREAS ROMAMS' ANH AC DRÚCC IS FÉAR GLAS.

DO SEALLAIS DÓMSA

CF. "DÓMHALL ÓS"

Cé Cúppró zú liom

♩. = 60

Cé cúppró zú liom spr an ngorr-za 'nonn, Cé cúppró zú liom spr an
 ngorr-za 'nonn Cé cúppró zú liom spr an ngorr-za 'nonn spr an
 sodai - m - cin bó cúim. Ir bu - a - gail bó 'zur spo - roo é, 'Sir
 - pna - bairn - e fiv m so' - ball é, Do nunc - roo ré roo lán-roo ré spr an
 sodai - m - cin bó cúim. Cé cúppró zú liom spr an ngorr-za 'nonn, Cé
 cúppró zú liom spr an ngorr-za 'nonn, Cé cúppró zú liom spr an
 ngorr-za 'nonn spr an sodai - m - cin bó cúim.

Ó Míael ó Ó Duinnín, m Coláras i mbaile i nAra.

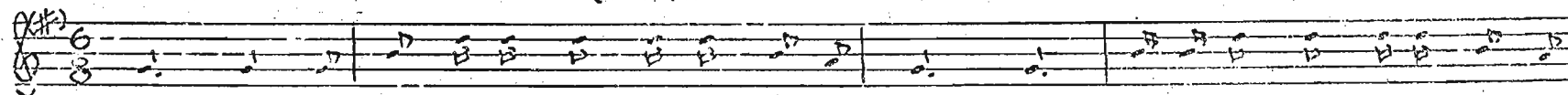
12. Míael fínead níl.

Míael níl.

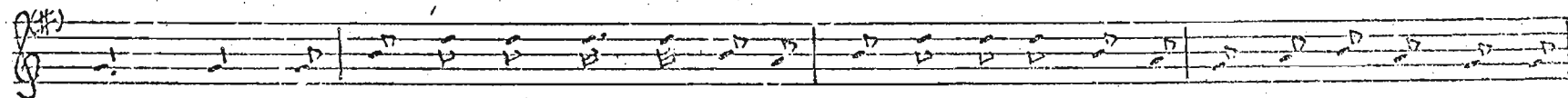
♩. = 56

bābā bābā

(Anúwān do leantō)



bābā bābā ā bēo-cab-āp zāōp iſ-'āiz om-ſo? bābā bābā bā-āil-ea - oap ſi-ōp om-ſo;



bābā bābā nī ſea - oap an mbēap-ſao op-ſa? bēap-ſap mō ſi-ſeap ſū, Rſo-ſeap mō ſēa - oap ē.

māpe bēap ſi Conſill, ſoſe na zōbſeap, bāſe mūſpe, & ēan om, 10 mēōn ſōſſap 1940.

Clan do mōſo.

43

TONALITY : G-tetratonic:
gab d

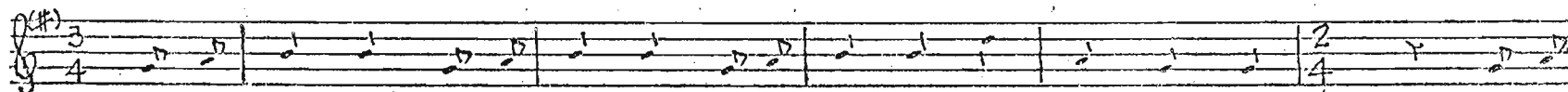
COMPASS : Perfect 5th (g'-d'')

FORM : Simple Unitary: A

Cupr a Coolso

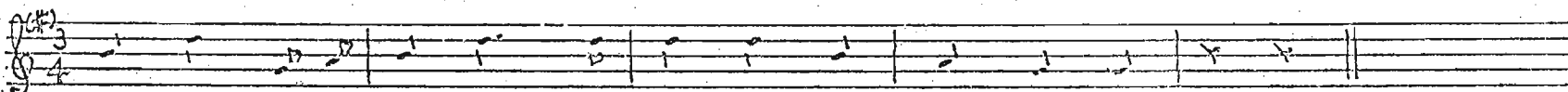
(1)
(Sursaraze oo leant)

♩ = 108



Cupr a cool - so cupr a cool - so, Cupr a cool - so an rean - dunt - e,

Cupr a



cool - so, miz a co - ro, Ar bog deaé vo'n z'ean - dunt - e.

Mășine beam 115 Conailh, 3022 ne Ziobrazor, Baile Mășine, 8 canoan, 10 Meșon fozmari 1940.

trans. de Mășine.

TONALITY : G-tetratonic:
gab d

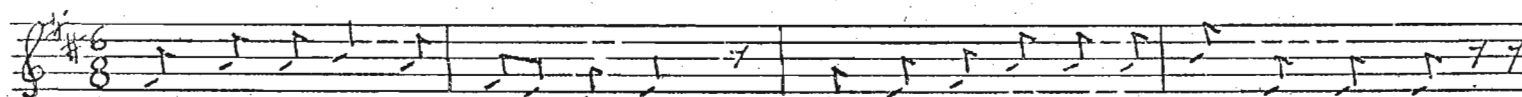
COMPASS : Perfect 5th (g'-d'')

FORM : Simple Unitary: A

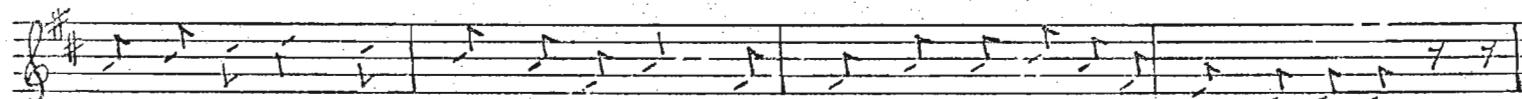
bī-mīr az ōl

(2)

♩. = 66



bī-mīr az ōl az ōl az ōl, bī-mīr az ōl ar a' pō-3ad na mban,



bī-mīr az ōl 'ra' rinn-ce le ceol, a' meall-lad ban ōz a' r s' reol' ap a leas.

O Mairéad Bona Hí-Corail, Lu-Muileann, Santa Múighe, 10 Nov. Fénix, 1940.

X X



45

TONALITY: Essentially D-Penta-
tonic, 1st mode:
def# ab

COMPASS : Perfect Octave
(d'-d'')

FORM : Simple Unitary: A

L. O. M.

bl̥s̥am̥ ar̥ l̥ḁ́ sm̥ḁ́n̥es̥e̥

♩. = 63

bl̥s̥am̥ ar̥ l̥ḁ́ sm̥ḁ́n̥es̥e̥ a p̥ó - r̥or̥, 3ur̥ 11̥ éad̥-ḁ́-nom̥¹ reól̥-és̥ b̥íor̥, b̥í p̥r̥íó̥-n̥e̥ de̥ ú̥r̥ó̥-ḁ́

nó̥² 3um̥², f̥ur̥p̥ a-3ur̥ l̥ám̥om̥-n̥í̥ b̥u̥í̥e̥. Do ceang̥-ḁ́-l̥ḁ́ m̥-re̥ le̥ l̥ḁ́ - m̥ḁ, 3o p̥aib̥ co-

cae̥-ó̥, o̥e̥aob̥ ḁ c̥m̥v̥, 3ur̥p̥ 1-ḁ́ m̥-m̥-ḁ́ ḁí̥. caib̥-ín̥-í̥ c̥óm̥ar̥-p̥an̥ ḁ c̥ur̥p̥-eam̥ m̥o̥ 3n̥ó̥ c̥m̥v̥.

1. Éad̥n̥es̥e̥

2. Q̥um̥

m̥ḁ́n̥e̥ beḁn̥ uí̥ C̥on̥aill̥, 3or̥e̥ nḁ 3iob̥rḁzan̥, b̥aile̥ m̥ḁ́n̥e̥, ḁ c̥an̥-ó̥m̥, 10 m̥e̥ḁ́d̥on̥ f̥ó̥3̥i̥n̥s̥e̥ 1940.

Uam de Noyard.

47

TONALITY : Purely F-Pentatonic,
5th mode: d fga c

COMPASS : Major 9th (e'-d'')

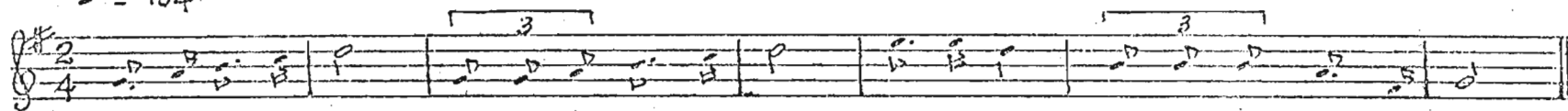
FORM : Compound Unitary:

A¹ A²

Rabot Rabot Rō

(Kōmian or teanb)

♩ = 104



Rab-ol rab-ol nō, Cā bīnīl ai mōpō īr mō? Čōp ai pōo cōng-xīl-č, oōpō ai čpō.

Māpō beai kī Čōmīll, Čōp na Čōmīll, baile mīpōo & Čau dōm, 10 Mēdīn Čōmīll 1940.

Čau de Čōmīll

46

TONALITY : G-major

COMPASS : Minor 7th (F#-e")

FORM : Simple Unitary: A

(Shortened)

Cuair ó Ceannas Bróga

$\text{♩} = 50$

$\text{♩} = 44$ tempo

Cuair ó ceannas bróga, ríobá d'óir liom go
 páir na bpráidinn, buail-eas oí'n zize'n ór — sa, a-zur
 d'ó-lar a naib im' lán, ar mai-din lár ná
 ná — a)ur-eas ní bfaizinn cáir díje mar-a ndéan — fainn díol,
 ar do zu-zar cúl mo lár? cum zize'n
 zábair-ne go bráir ar-ir.

Is é seo an t-ainm a bhí ar an bhfíseán.

* Sleanuizann an fhuaim seo go zapaid i dteo C#.

1. Láimh.

Scriobair an t-ainm seo ó Seán Ó Conaire, a bhí i gceol, ar 30ú lá de
 mí na hEanáir 1940. Ba é an t-ainm a bhí ar an bhfíseán.

ham de Níod.

Seán Ó Laighinn

♩ = 80

Tá Seán Ó Laighinn éirí ra ngleann, tá beag deag aige féin ra clann,
 da-da leir an o-bair ann, a' mair-eann ré go rár-ta. Ó no,
 zil-e zú, fan ann-rúd a Seán aip-iú, Ó no m
 zil-e zú, a' fan ann-rúd go rár-ta!

béarra II, líne 1:

níor b'fearr leir rúd cóll-ze'n m'óg

* Síleannuizeann an fúaim seo go zapaid ó b^b, oígeó b^b.

Miceál Ó brian ra Rinn a can dom sin zapaid go. Seán Ó brian
 é an b'ad lá de mí na Nollag 1940.

Liam de Mopaid

A Chummaun Ghil sa Stóirín

50

$\text{♩} = 80$

A chum-aun ghil sa stóirín cá mbeam-u-na an-ocht? Nó

deín tí-qín beag ós-tá mbeidh ar lóis-tín a-gairm? Ó

díol-fad-sa mo chló-ca, mo ghé-u-aís mo chó-ta, Ó na

lúc-kai búi óm mbró-ga seadh díol-fair-id-ne 'nocht.

Ó Mícheál Ó Bricín, An Bricín,

Nó Mí na nollag 1940.

Liam de Mardilla.

50

TONALITY: C-lydian

COMPASS : Perfect Octave
(c'-c'')

FORM : Compound Ternary:

A' B'B² A²

50

Young Willie and Mary

♩ = 44

Young Wil-lie and Ma-ry strayed by the sea-side, Their
 last fare-well for to take, Will you e-ver re-tur-n poor
 Ma-ry did cry, For in-deed my poor heart it will break. And
 deed it is sad, young Wil-lam did say, As he pressed the dear one to
 side, Will you e-ver re-tur-n true lo-ver a-gain for to
 make lit-tle Ma-ry your bride?

Miceai O brian ra Ruan a can dom e reo. Seiptoid and e an
 16. ad le de mi na nooiaz 1940. Zug re "The Beggar" map sum sup

Ilam de Nayoid

Sízle

♩ = 56

Ná beað bu-s-ásl-lín deaŕ aŕ-ze. Síz-le dá bró-rað rí me map fear! Do
 map-ó-mn breac ar an doimínn dŕ, 'San coim-ín san daoŕ cōm maiz, ní
 iarr-faínn léi ca-pall ná cao-ra, Ná aŕ-u-zeað buíde ná zeal, á 30
 mb'feópp liom a-zam map mn-daoŕ í Ná m-zean don ríoz dár map.

Míceál Ó Briain, i Coláiste na Rinne, a tug dom é reo. Scríobtar uaid é
 ar 20.08.1940 de mí na Samna 1940.

Sam de Noyard

Szám szor bevezet¹
 és bevezetési és szorítási

$\angle = 58.$

1. Ocu-rac mo fadgaib mair a u'fa-zar an bail-e beag Ca-rao liom caif-iv
 O'z inr an zrije, do b'ior-ra coir de-ir na ar zup tu-zar-ra sean di r
 Ca rí mar mair-(u)z ro-m'or ar mo g'raide. Níl a-zam zrea-da
 madoi-leann ná ar bean-na énoc, Ca-pail ná créi-peí ná ceaz-lac fé d'ion;
 um-a m'í-éa-daiz ar éa-luiz cum bea-daiz liom, Slán a-zur bein-eaiz
 busid-peair a' zraoizil.

le corad an fhuinn a zornuiz an zairpānaide an dapa bēora, rē rin, nion
 can rē corac an deoil, ad an caon uayt ainsim. bi fwarin an nōca ap an
 fiolla 'marp' (marp(iz)) azup 'berm' (bermaic) nī b'aynde nā 3 neōrac arze
 1 bi an fudin deoil^{pas} nī b'aynde nā 3⁴
 1 beannaic 2 Cuiōdine

Micel Obryan, 3 Colarize na Pinne a cam dom an zampôn po. Scriob
nard e an 2020 lo de mî na Saima 1940. Sr brate na nfall do Micel.

Leam de Noirsid.

54

$\Delta = 63$

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes, with a final measure containing a fermata over a whole note.

Δ Nest-15 0 Δ Nest-15 5 Δ Nest-15 0 mo čpore, 'S Δ Nest-15' ozoc-pō hom - ja zo dčj

ceann - top Donn-^{ch}-^{ch}o^o D^o? Do ^{ch}ab^{ch} - ^{ch}ann ^{ch}ad^{ch}as an ^{ch}ann - ^{ch} ^{ch}u^{ch} & ^{ch}o^o - ^{ch} ^{ch}u^{ch} ^{ch}o^o

հորձե, ընդ իմի-սիրտ - թէ' ուր , չգոյ - եւ ինչ որ ծօղ-ըք ծախ' և՛ ծածկիլ:

Micest ō p^{er}nam, Col^urice na Rinne, a caw dom, 19 M^o na Sam^uils 1940.

Cf. on form to a circle as no incision. Cupicoun is "Rory of the Hill" map shown exp:

$$1. = 56$$

Handwritten musical notation for the first staff of 'The Rose Tree'. The notation is in treble clef, 6/8 time, and G major. It consists of eight measures. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. The second measure contains a quarter note G4, an eighth note F#4, a quarter note E4, and an eighth note D4. The third measure contains a quarter note D4, an eighth note C4, a quarter note B3, and an eighth note A3. The fourth measure contains a quarter note G3, an eighth note F#3, a quarter note E3, and an eighth note D3. The fifth measure contains a quarter note D3, an eighth note C3, a quarter note B2, and an eighth note A2. The sixth measure contains a quarter note G2, an eighth note F#2, a quarter note E2, and an eighth note D2. The seventh measure contains a quarter note D2, an eighth note C2, a quarter note B1, and an eighth note A1. The eighth measure contains a quarter note G1, an eighth note F#1, a quarter note E1, and an eighth note D1. The notation is written in ink on a single staff.

A single staff of handwritten musical notation in treble clef. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes across eight measures. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5; G5, F#5, E5, D5, C5, B4, A4, G4; G4, F#4, E4, D4, C4, B3, A3, G3; G3, F#3, E3, D3, C3, B2, A2, G2. There is a double bar line at the end of the eighth measure.

Azur an fonn ro a chloir ymcaell na bliain 1925 ag mairne Seójar ó Ghroicéill, bparáiríre Cill Utho:
 d. = 56

$\phi_1 = 56$

[illegible]

54 (a)

TONALITY: g-mixolydian
(plagal)

COMPASS : Perfect 12th
(c'-g'')

FORM : Compound Ternary:

$$A^1 \quad B^1 B^2 \quad A^2$$

54 (b)

TONALITY: g-dorian (plagal)

COMPASS : Perfect 11th
(c'-f'')

FORM : Simple Ternary:

A BB A

54 (c)

TONALTIY: g-mixolydian
(plagal)

COMPASS : Major 9th (d'-e'')

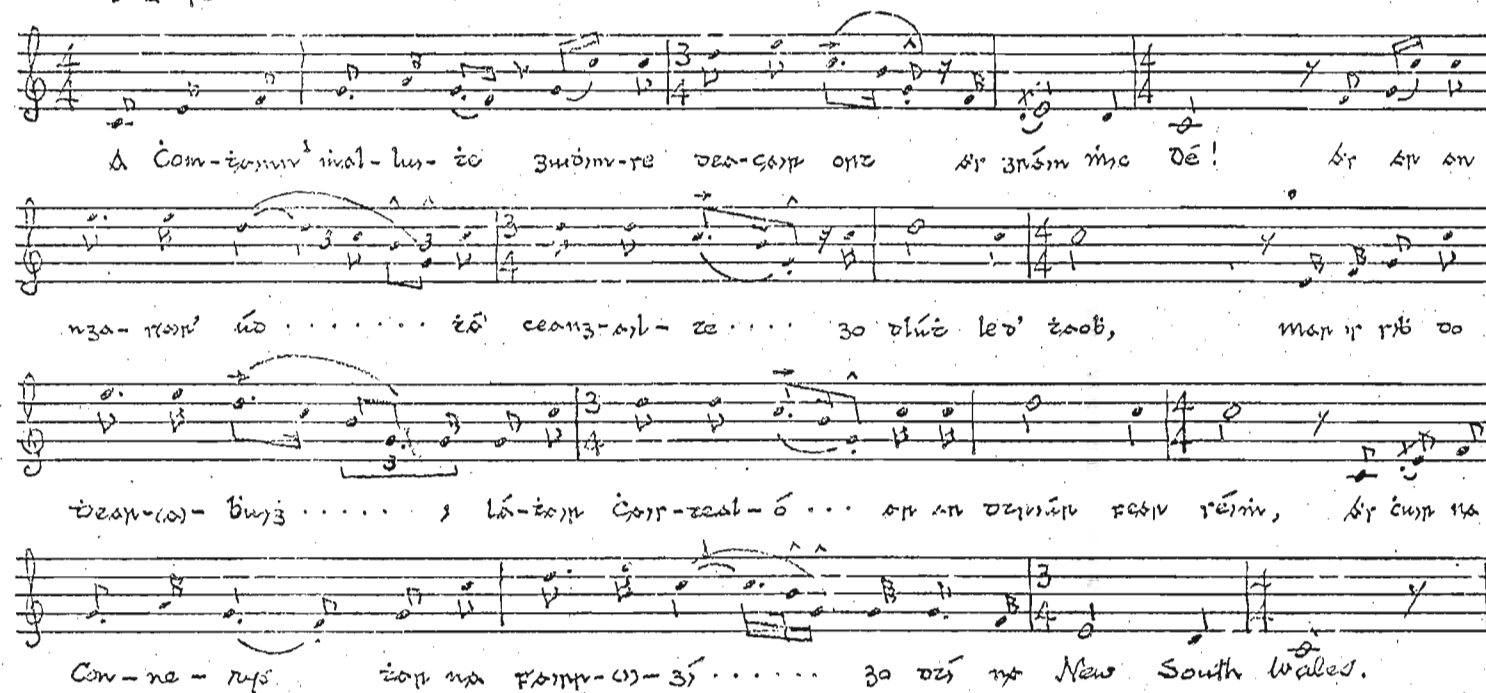
FORM : Simple Ternary:

A . . . BB A

Plan de l'opéra.

Na Connemra

2

 $\text{♩} = 48$


A Connemra mal-lu-zo zinduv-re dea-carr oir de zindm mra de! de an an
nza-rann uo... zé ceannz-arl-ze... zo dlúe leo' zaoB, mar n' ríe so
deann-ao)-buiz... Lá-zann Conn-zal-ó... an an deannu rean réin, de ann na
Conn-ne-rus zann na Conn-ao)-z... zo de n' New South Wales.

Ó Séan Ó Cuirín, Ceann Ceann

11/11/1940

Liam de la Torre

55

TONALITY: C-major

COMPASS : Major 10th (c'-e'')

FORM : Compound Ternary:

Bí more ' Suid

♩ = 126

(Ó) bí m - re ' níl m - re zéin - nead am - aib, á - zú seá - ló n -

ceas mé ' zaeann zí móir, (Ó) am - aib - aib á níl mé, fúg - cón

ra - ar, ír níl ó' fí - ra - ío - aib díom (a) cón áhú - ríor. bí

bóro á lea - zóir á - zú póir ír fíon, Ó - pó ó' ó - lor ríom - ze lá - ní

zí, m - re zú m - re zéin á - zú reoir ó póp, ír ní beo mé m - re aib - aib léi mé.

Ó mairé de búca, beann nua Bionna páirí,

Ror mór, du Castéan nua, Co tóiríorá Lian,

6 mí na nollag 1940.

Beann nua nollag.

TONALITY: Essentially G-Penta-
tonic, 5th mode:
e gab d

COMPASS : Major 9th (d'-e")

FORM : Compound Ternary:

♩ = 50

le spás éire níl iadair amí ceann, 'Éib - lín a m - m sr

uáir orr n rair - bresc dom, 'Éib - lín a m m. o mo

mór - éir nō áreán - mór zū, sō - lár na rair - se: zū, o mo

♩ = 65. // ♩ = 50

lū - e zū mo mēir n r zū mo brynn - coll zū zo derim dī mo éirp dā brynn ra

coll rair zū, dī amí éirp dā rair níl, leirp zū zū,

'Éib - lín a m m.

57

TONALITY: G-major -
 "A" : Pentatonic
 1st mode of g.
 (Overall) "B" :
 d-mixolydian -
 bars 9 to 18

COMPASS : Perfect Octave
 (d'-d")

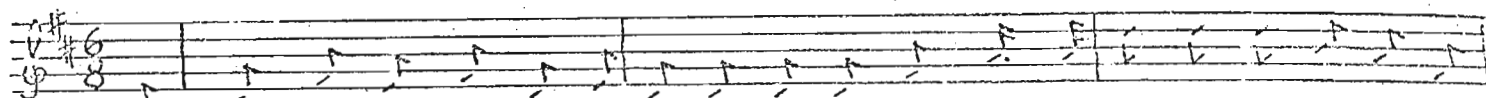
FORM : Simple Ternary:
 A B C

Beas an t-ádhmór na h-Éire, Rialaí na h-Éire a dhéanamh, 1940.
 Ó Chonachtar, Ó Leasa d'fhoghlaim sí é.

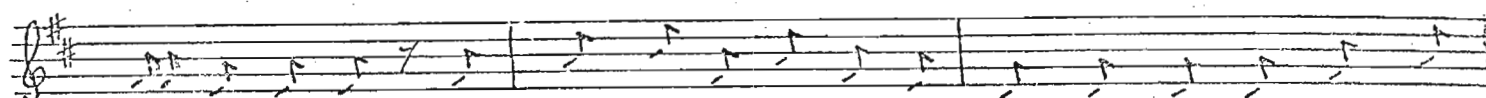
Liam de Stóirde,

Dá mairéad mo máire

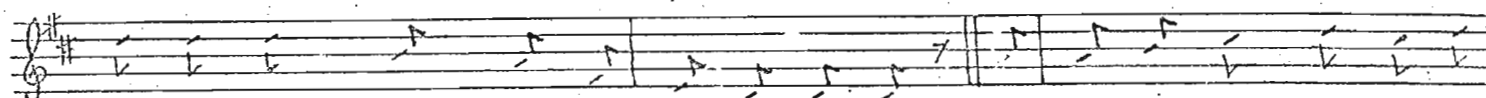
$\text{♩} = 48$



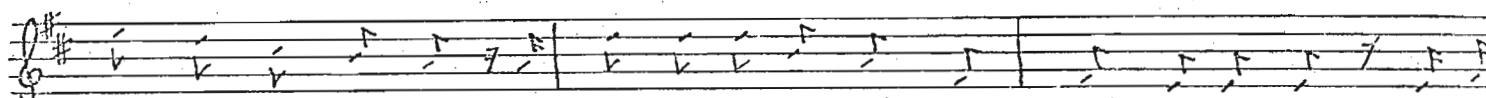
Dá mairéad mo máire éirín is í beo go cōr-mair' d'asob' a' cōr-ra' ran cō-b'le ro



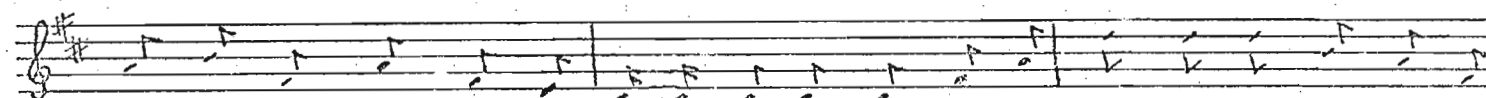
Fuair-ar in-diu, 'Am' zrea-daō le cā-na o' b'ai-éar go rā-la 'S'zai



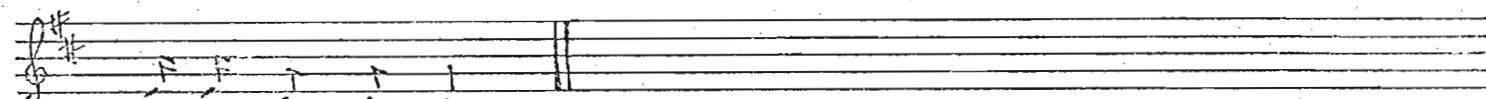
ōrd-lac oem' cūmāib-re cōm dub leir an b'ric. Is m-re bí m' o'ra a-ca



láb-rai-d'ir ārd lora, do d'eu-s-d'ir a-b'ac'c' o'iom zreann a-zur r'ulz, 'S'zai a



o'ru-zad na zcāre a b'ior m-air' a l'ir-zeál-ar, 'Sa cōir-de na nō-rann an



zru-az lib-re mē?

Seiréab' an zairián ro o' mair' u' l'oirz'is, i n'zore an l'mill, baile mair'...
an ba' l'ir o'z mair'ion f'oirz'is 1940.

58

TONALITY: Essentially
D-Pentatonic,
1st mode: def⁺ ab

COMPASS : Perfect 12th
(a - e")

FORM : Compound Unitary:
A¹ A²

liam de novald

Pumpkin on Lamb 59

$\text{♩} = 100$

59
TONALITY: G-Major
COMPASS : Minor 7th (f# - e")
FORM : Simple Binary: A B

Pumpkin on Lamb

$\text{♩} = 66$ 3 60 60

Handwritten notes in Irish script, possibly a title or description of the piece.

60
TONALITY: D-Semitonal (Hemitonic) Pentatonic (d f# ga c#d)
COMPASS : Perfect Octave (d' - d")
FORM : Simple Unitary: A

Handwritten notes in Irish script, possibly a title or description of the piece.

Ap Binec na Loo (1)

♩ = 52

Ap Binec na Loo, ur an of-ee ca-rao me 3am binn-piz an m'g-yn-c... bo

Dois hom p'ems, noé gur emp-cas at a' z'p' mé le d'pé mo incop-s-izil

3em-an-za d'p'ng-ss- ne n'p' b'icain-de mé. Ní f'ey-cao-im an' t'p'p' le

Bas-n-uepiz mo m'ep-s-izil, Is d'p' noé-zao an ré... q's wéan-f'orm an-ep-ep? 'D'é

Níe a b'f 3am gloócó ná d'éim' eil-z f'ey-3opiz dom le fu-pim z'ac co-re... gur 3'p'p-iz 3'ém.

Ní m'ep-iz at caep an f'ocul 'an' do éanp' , ac m'ep-iz b'f

Cf. "A' z'epzed na S'f" (l'ah'p' Ó C'ah'p'iz).

F.N.S. Donaldson (Giblin n' f'ic'p'iz), D'um 3'ab'án, do éan' dom, 1 iúl 1940.

am de M'ep-s'io.

61

TONALITY: C-Major

COMPASS : Perfect 11th (b - e")

FORM : Simple Binary: A B

Carlin Triall

♩ = 58

Handwritten musical score for 'Carlin Triall'. The score is written on six staves, each with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a bracket. The notation is in ink on aged paper.

An z'leazr Seannur Ó Fhloinn, z'Capraiz a z'uz dom an ceol po.

Scriobar siad é an 18^ú lá de mí na Nollag 1940.

63

TONALITY: C-Major

COMPASS : Major 10th (c'-e'')

FORM : Compound Ternary:

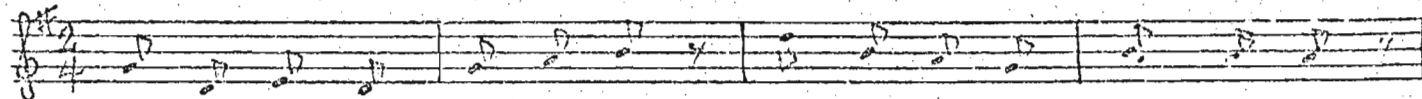
A'A² B A²

Liam de Nollaig.

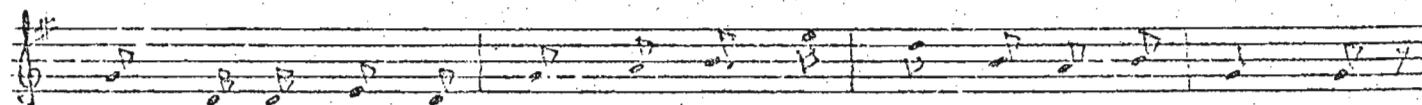
Šu čopre ap fad 'ra' zāpze¹.

-64-

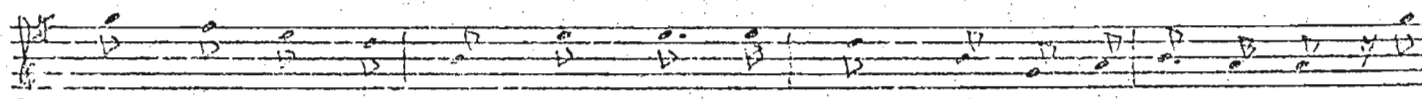
♩ = 3/4



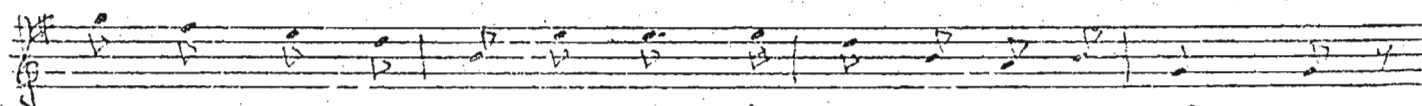
žeo' me riōr deī Cūl up' lase, žeo' me m ir mbe na zaepe,



Cūl na bul - ā - ze čup lam' sir, Šu čopre ap fad 'ra' zāp - ze.



nīn². son oī - ce ōca - xam clear nō fažom - de m ir mbe na zaepe, Šu



čū - lōz mōr do čup lam' sir, Šu čopre ap fad 'ra' zāp - ze.

1. Subpuzē

2. nīl.

Ō lāpār Ōčālaiz, Čopre Čopre, 16 mē nāpāllaz 1940.

64

TONALITY: Essentially
G-Pentatonic,
1st mode: gab de

COMPASS : Perfect 11th (d'-g")

FORM : Simple Binary: A B

AN CEARC AR FAD 'SA' TÁIRCE

Šeó' mé síos doí Cill na Mac,

Šeó' mé im is uibe na scearc,

Cúl na bulóige cur lem' ais,

An cearc ar fad 'sa' táirce.

Nín aon oíce déanam cleas

Ná faigimse im is uibe na scearc,

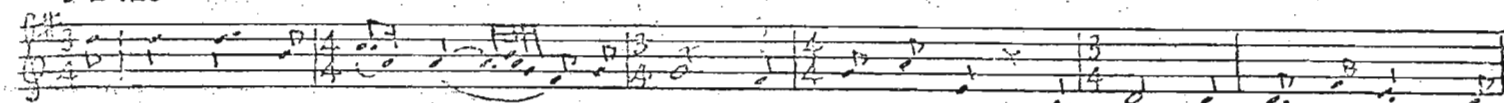
An cúlóg mór do cur lem' ais,

An cearc ar fad 'sa' táirce.

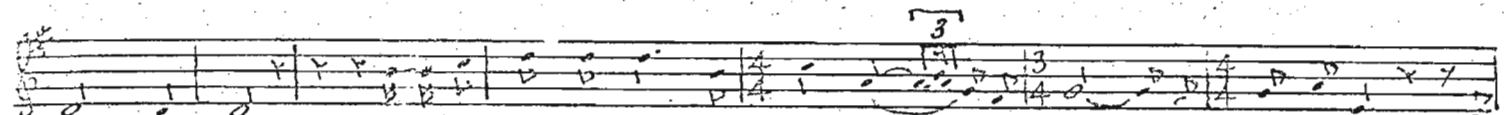
A' zop-reel na Slí: Domu

65

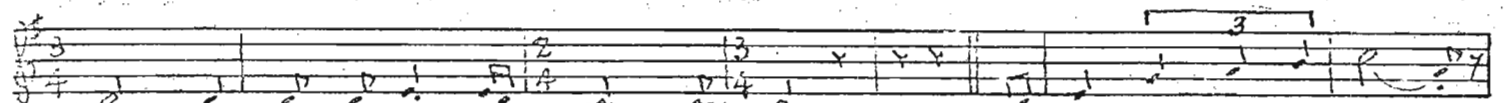
$\text{♩} = 126$



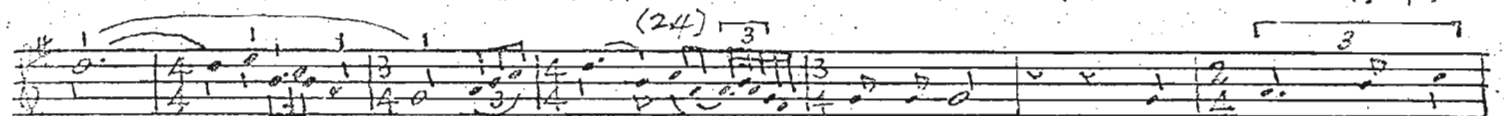
1. A' zop-reel na Slí: Domu.... son oí - ce ca-ró mé, zón b'pón ar m'ar-zpín-e ba



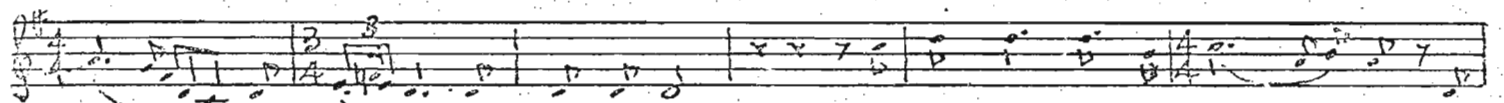
óiz Dom réir, nu-spr a curr-eó ar a' rli mé.... le oíe mo meap-a-izil



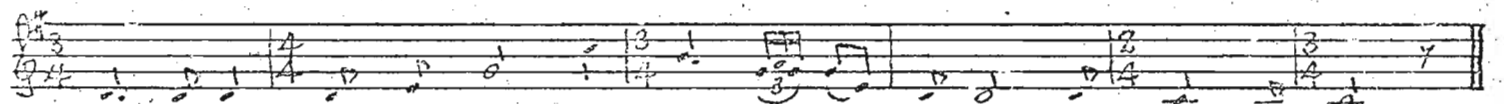
zemon - to d'ainz-(i)-ne nár b'pépp - de mé. ný p'ar-eó - inn an r'éir,



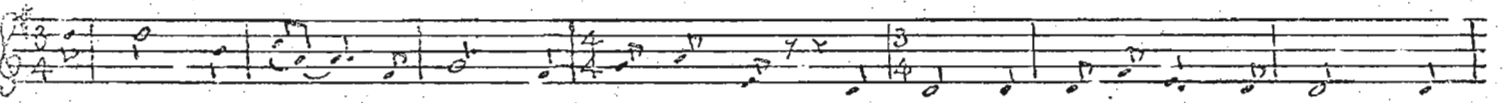
Ó..... le méo mo.... meap-a-izil, d's noc - zóo an



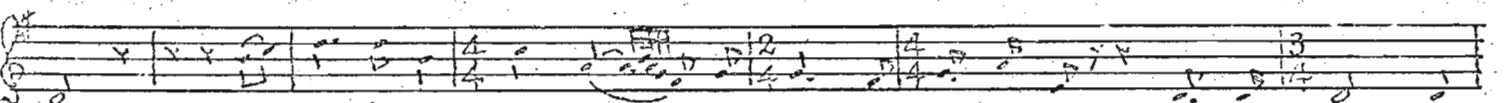
pé.... ný p'ar-eó - f'arinn an-ar péi, d'e m'ar-zeor dom zóil - eó - aó zón



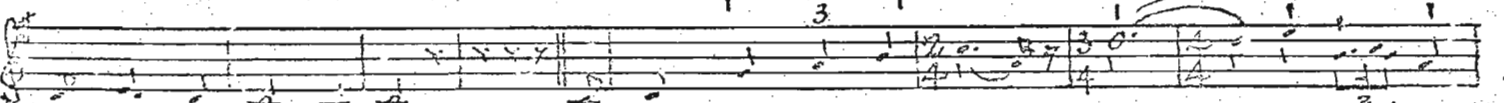
éin-ne eó ' f'p'ar-zop-re dom aó fu - aym zóo zó-re ir zóir - é'z éin.



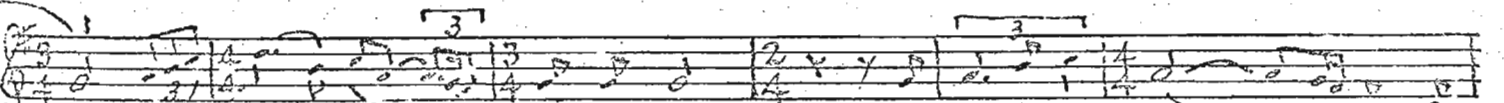
2. Do f'p'ar-re r'íor zó r'íor-n'ar a-zup-reoé, zón son f'onn gar' ar-aym zó p'ón - ne'n



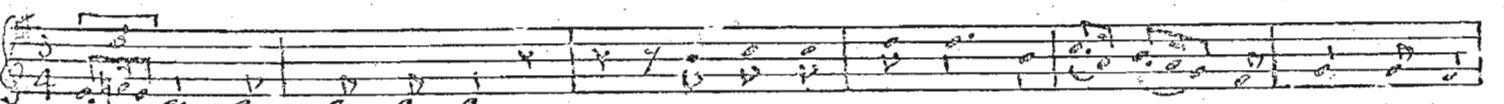
he, pé p'ail a' zop op'iz-ný.... b'í pill - ce col-car-ze, 'S'zón de clú - gao



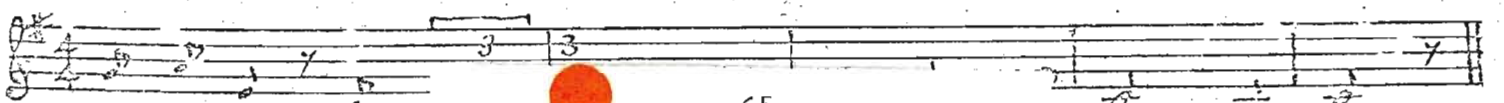
leab-zen an zóir aó é. zó b'p'ar-ax'or-ra lem' éoib, Ó.....



.... an ný - beon... m'ar-p'á-il, a' ceal-óiz mo éiof.... le



f'ariz - ois op'iz-(i)-ne; ba d'í an aym-n'ar éar r'í f... ar cl'ar-eó an



op'a-zón lé, ir d'í

65

TONALITY: C-Lydian

COMPASS : Perfect 11th
(b - e")

1. Féac' n'oc' leir an ampán
in z'p'ara leab-eóir-aóie (

z'p'ara d'í p'arinn.
C. "C'ir na g'Beiminn"
m'ar m'aille na an tempo.

A' CAISTEAL NA SLÍ DOM

1.

A' CAISTEAL NA SLÍ DOM SAN OÍCE CASAÓ MÉ,
 SAN BRÚN AR M'AIG(1)NE BA DÓIG LIOM FÉIN,
 NUAIR A CUIREAD AS A' CSLÍ MÉ LE BÍC MO MHEARAČAIL
 I SCUANČA¹ DAING(1)NE NÁR BFEÁRRDE MÉ.
 NÍ FÉICEÓINNE AN SPÉIR, Ó, LE MÉID MO MHEARAČAIL,
 DÁ NOČTAÓ AN RÉ NÍ FÉADFAINNE AMARC RÉI²,
 DÉ M'AICÉAS DOM S(O)LAODAC SAN ÉINNE BEO'FREAGAIRC DOM
 AC FUAIM SAC GAISE IS GÁRČ'AS ÉIN.

2.

DO SUIDHEASSA SÍOS GO SCÍOSMAR ACUIRSEAC,
 SAN AON FÓNN CAS' OR(U)M GO FÁINNE'N LAE,
 FÉ SÁIL A' COIR DRAIGHÍ BÍ FILLTE CALCAITE,
 'SGAN BE CLÚDAD LEABČAN AM'FGÁN AC É.
 SO BFEACAÍOSSA LEM' ČAOID, Ó, AN RÍ-BEAN M'AISIÚIL,
 A ČEAL(A)S MO ČROÍ LE SAIG'DAÍ DAING(1)NE;
 BA DÍ AN AINNIOR ČAR ČÍR Í AR CLAOIDEAD AN DRAGAN LÉI,
 IS D'FÚIG NA MÍLTE MARB LE GRÁ DÁ SCÉIM.

A' CAISTEAL NA SLÍ DOM

¹ FÉAC NÓTA LEIS AN AMRÁN SAN 'M'AIDINNE MOC'

² UIRČI (?)

NÍ MÓR NA LEAČOČTAITE I RANG A 24 A ČANAÓ
 BEAGÁN NÍOS MAILLE NÁ AN tempo.

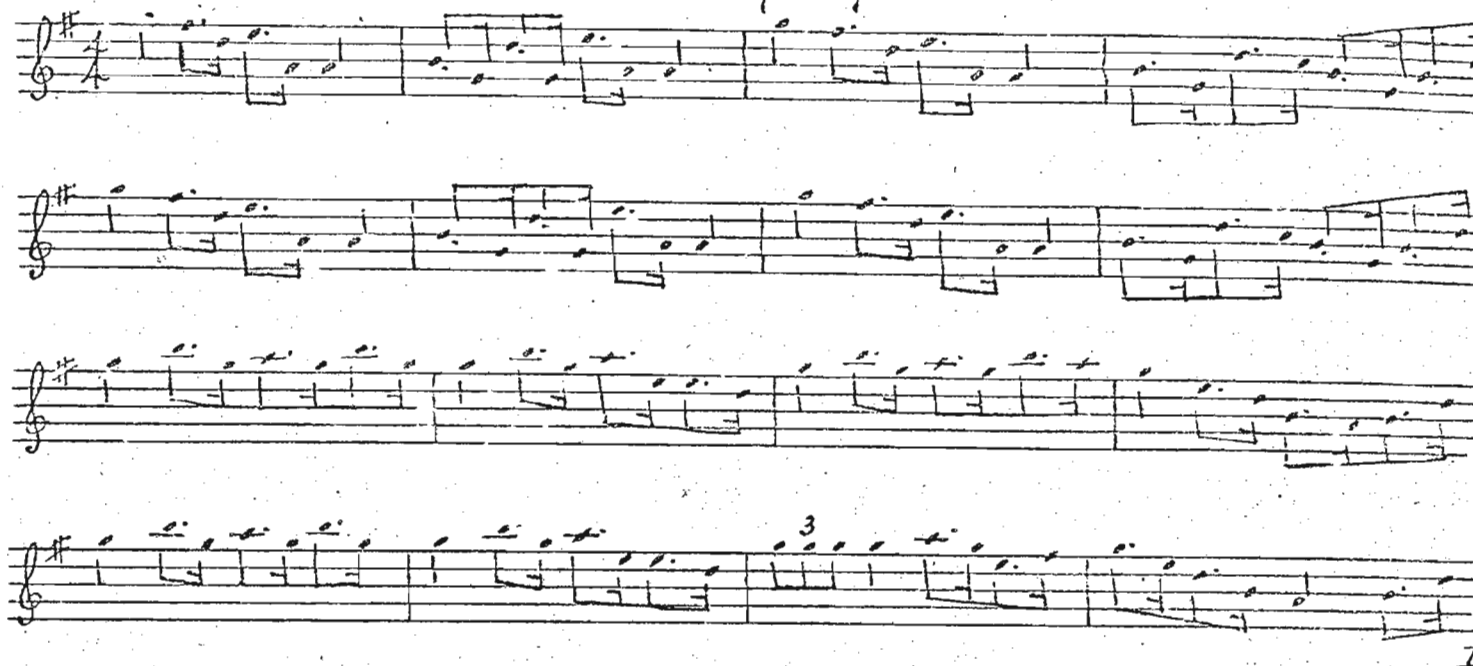
cf. "Cizi na 3Cumann"

Copr

(2)

 $\text{♩} = 108$

The Storm Walls of Wexford



Seiréas an cor re ó pórtaínece labráir Uí Caidlaig an Ibaí lá de níl na Nodias 19
 "The Storm Walls of Wexford" a éirí re mair aum aip

Iam se nopsid

TONALITY: G-major (bars 9 to 16
 essentially Penta-
 tonic).

COMPASS : Major 10th (g'-b'')

FORM : Simple Binary: A B

67.

$d = 72$

[illegible]

67

TONALITY: d-mixolydian, gapped
at the 4th degree

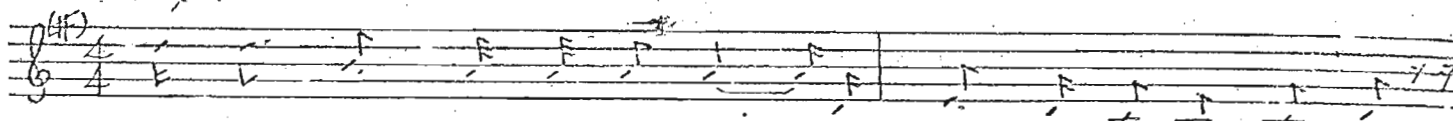
COMPASS : Perfect Octave
(d' - d'')

FORM : Compound Ternary:
A¹A² B A³

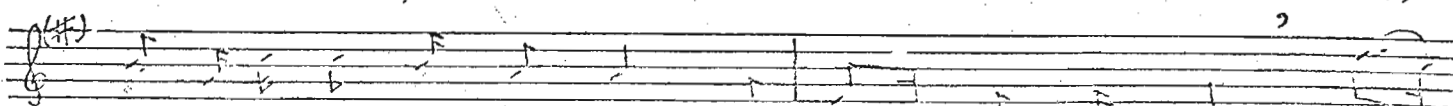
O mēneši mēdēdā, Antavietā, C. Valsts ģimn.
6 mēnešus 1940.

Maidin Ceodac

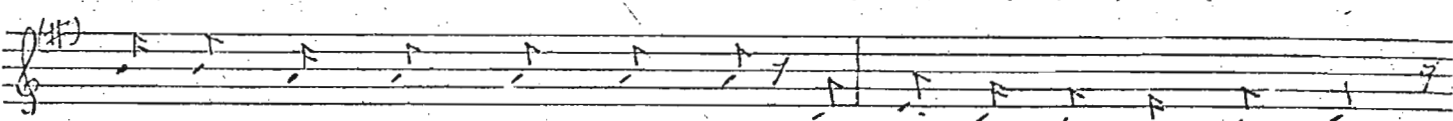
-1 = 48



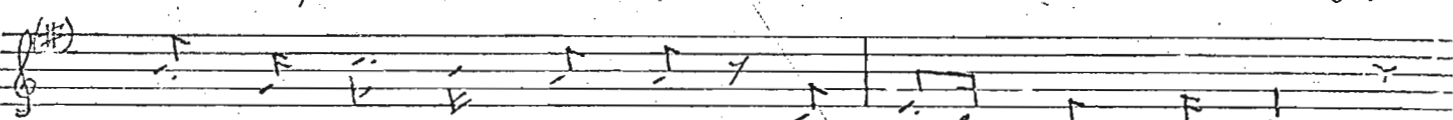
ma-din ceodac maip a d'éir-izear Do chadair am-aó fé'n zcoil zlar,



am a bu-aíl an t-éiriz mé ná leizear-far fóir-íor! Do.



cu-al- an bhuinn-eall meir-eac In lúb na coil-e d'raizn-ize,



preal mo éiríde le zpeidin di, 'Suir deiz-bean dom i.

fáa as.

Az an zcómair 'd'éanair moill-zmiceall far ceairraim (1). Linn

Canair na focail 'bhuinneall meir-eac' nua beaz nór mipe ná an t-éiriz

Ir foilléir zup le mod fá a b'neam an fonn ro, bíod ná zaplúizean an ceairraim céin de'n mod. Sin é an cuir zup repíobar f# maip

riiznizad. Tá zao d'áilpáin, leir, zo d'áplócaí f# ra. carat.

Séamur Ó Floinn, i Míon Eiríe, Eocail, a zuz dom é reo. Scurib.

usó é an zaoi tá ve mí na Nod'az 1940. Míon éiríin leir an carat

Maidin do binn fózmar-mar

♩ = 54

maí-din doí-binn fózmar-mar ar mé zabáilz an bó-éar ríor,
 Ca-raó caí-ín óz or-(u)m 'rj' a' cnuó na bó cair cláíe, ba
 zíl' í ná rneséé' ar mór-éime, bí reáil na ríor na zmaol, 'Sé mo
 léan ná fúil-m-re por—za leaz, a caí-ín óz mo éiríde.

Se cead líne de'n béarfa, na fúil-meannas scá ríobáza azam mar b^b azur f' ead páir
 níor coirde, mar a can an zampáirde iad, ná b^b azur f' f' ead. Uair
 dár can ré an béarfa dom ba beaz ná zupb é reo an caol a éirí ré ar an zead
 líne:

maí-din doí-binn fózmar-mar ar mé zabáilz an bó-éar ríor,

'Sé an dála ceadna, ra líne deiréannaiz, az an F ar an riolla 'rza' (pórza), azur
 an F ar an riolla 'ín' (caíín).

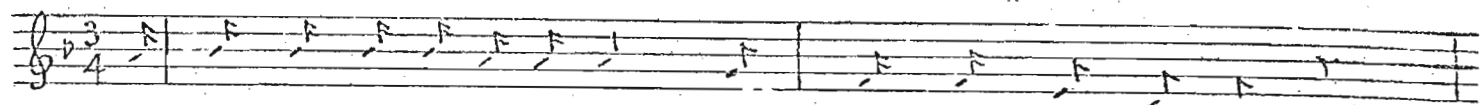
Cáncar na pocail ^{beagán} 'bózar ríor' níor mipe ná an tempo, ~~Ennóidí na ríor~~
 Déanaz mair beaz az an zéime rza?

Cf. "Caííní Seán Uí Chultearáin" (Seán Ó Cuirpín).

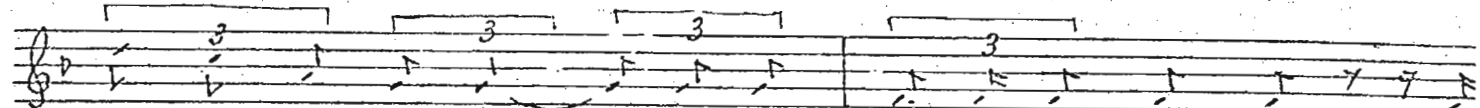
Se ríobar an zampán ro ó pílíb Ó fózluá, ra Rinn, an 20th 1st de nua na Sainns

A Cumann Zap A-bail-e liom

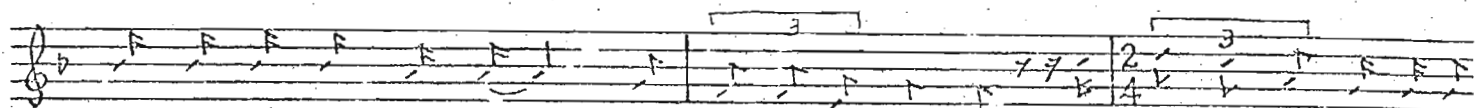
♩ = 63



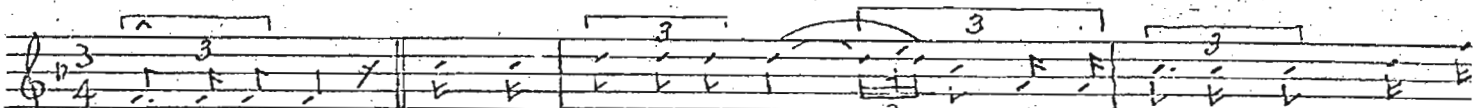
A cum-sun zap a-bail-e liom a' cum-read orz e-a-dac,



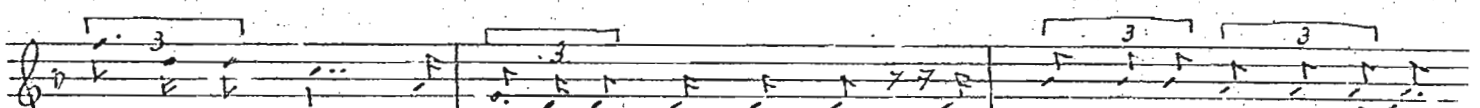
Dia-monds iz' bpol-lac a' fainn' om or zac mair leat, Ma



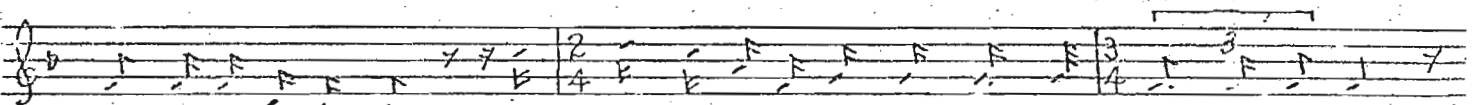
ho-ga-my cum ruid-ze 'zur mil or zac mair duit, a' flo-car cum cool-a-za



'oir mo da lair. Cum-read rior or a' zcler cum rion a-rion a' d'pajaila cean-a-



zoz-ran or z'lan zo bu-a-cac mean-(a)w-nac, beid rpur or a mbu-zair-i



dul or an di-fop-eon, a' dal-lai-zí a' ona-zair-naiz a' fi-'ac zac lá.

Cantar na focail 'rior or a' azur 'rpur or a mbu-zair-i' par nior mipe na an tempo.

cf. "A'pela Cór leara mo az Aníora Gíon Néalda" (heavily modified).

Scríobtar an zairpán ro ó pílíob Ó Pórluá, ra Rinn, an 22ad lá de mí na Samna

hau de Nopad

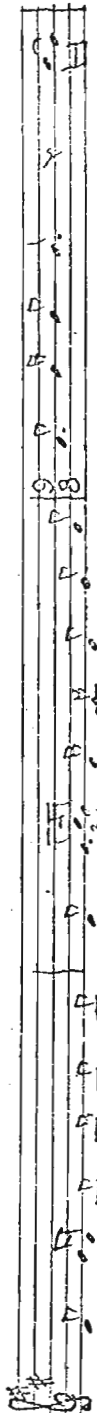
71

Dé Doin-naí 'Smé' Zar-zed
Lumpé na Párláma.

♩. = 46



Dé Doin-naí 'Smé' zar-zed lewí lár-ket s-sen-sio, 'Smé' zezio ó Chrí-stí Mead-s reo



deá-n-car an rlu-sí b'í cnu-nu-íe s3 al-lay m sic' an uíge iníon b'í



deá-n' an b'íu-sé g'leam-no 30 mbesé 4-ci pu-cnu. (Ó) b'íor-ra m-aín dā-as 76



sp'leó-zep aní épuíde, 'Dm-zeaj-ra lóo rís k mór-neape at b'íú3.



lós-par 30 f'óir-rú-il naín-b'íor-cm¹ 36 m-sen-sio 30 m-mes-énn dō-lamás 36 heon tóy-cas-las tóti.



71

TONALITY: D-major

COMPASS: Minor 10th (b -d")

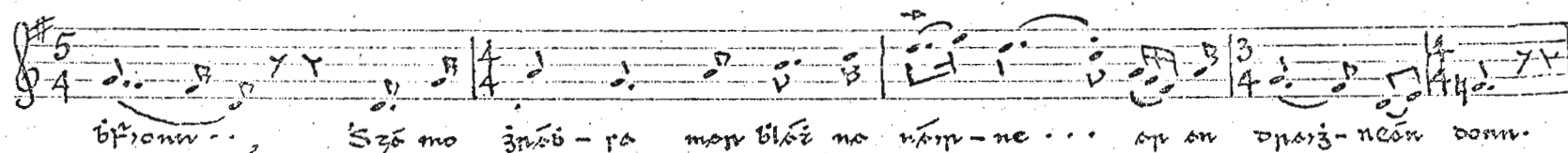
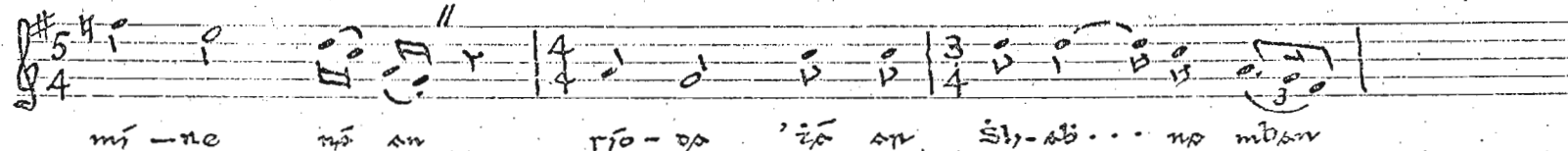
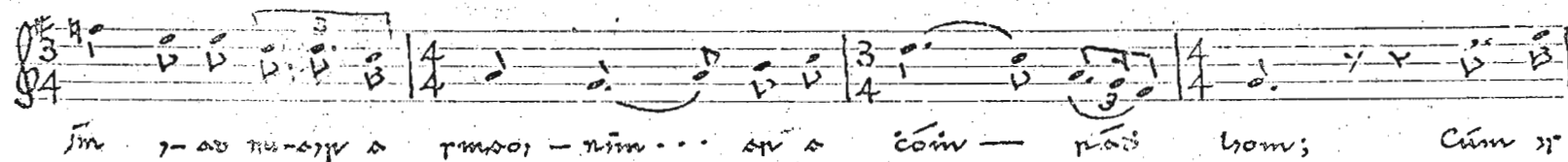
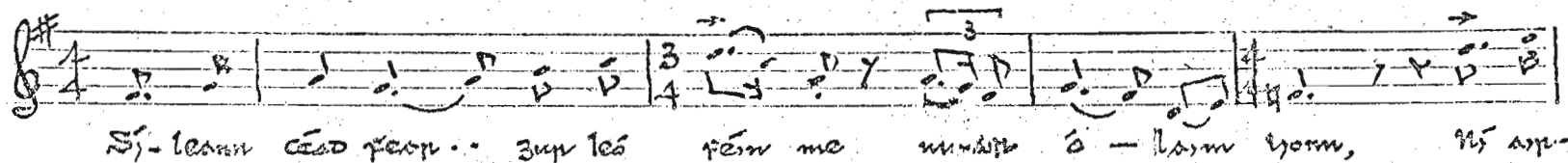
FORM: Compound Unitary:

A' A²

lumpé na párláma.

♩ = 58

An Draigín Donn



~~na áiré-ra b'íonn an cóiré-ra ar a áiré-ra, ní mór na áiré-ra b'íonn.~~
~~Zā b'íonn na áiré-ra ar a áiré-ra. Fén n-áiré-ra leir an áiré-ra "bó b'íonn b'íonn."~~

pilib Ó fojlúda do tan-donn, Rinn Ó 3 Cusnaic, 22. mí na Samna 1940.

Liam de Mairéad.

TONALITY: G-major and F-lydian

COMPASS : Minor 10th (d'-f")

FORM : Compound Ternary:

A' B'B² A²

Maidin Donnai3.

♩ = 50.

Maidin Donnai3 ar m'ául zo h'eo - cáil, Ca - rad an
 ói3 - bean or - uim ra z'áize, bí a z'mao ar la - rad m'or p'or,
 n'áir - dín, ar ba binn-e b'eil - m' n'á ceol - za r'íde. leaz mé
 l'óin ar a b'rázaid le m'or - cáil, a-zur d'áir m'e p'or - z'ir ar r'or mo
 érise, 'Sé dubairt r'í "S'ao ar n'á r'urac mo
 c'lo - ca 'S'zan r'íor na z'ao ro 'ze bean do z'ize.

73

TONALITY: F-major, overall
Tonality

COMPASS : Minor 10th (d'-f")

FORM : Simple Binary: A B

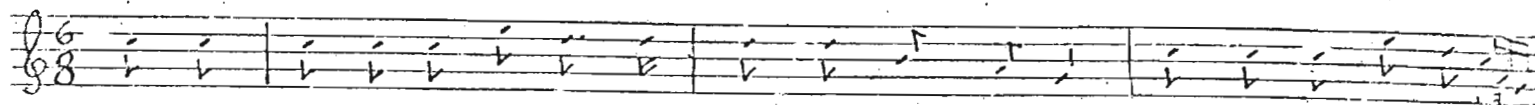
Can'tar na focail 'z'mao ar' n'ud beaz n'íor maille n'á an tempo.

Seirib'ar an z'airp'án ro ó p'írib ó f'oz'íu'á, ra r'íun, an z'ao lá de m'í na S'áinma 194

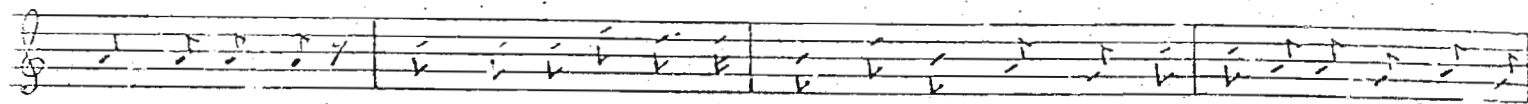
Liam de M'oraid.

Seán buide an píobaire

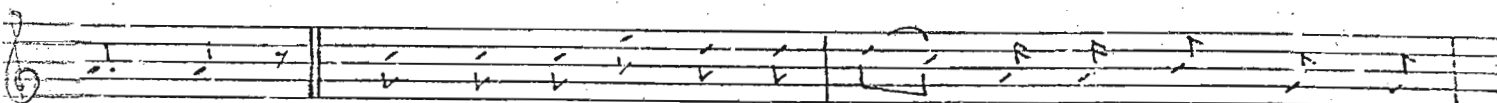
1. = 48



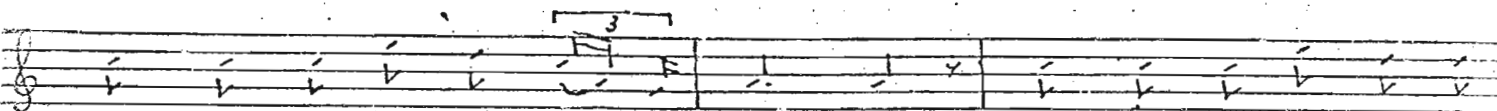
Ir rui-néir ar ir zaba é, prin-zé-príe breá leabair é, Zeal-tam zam an-rag zur



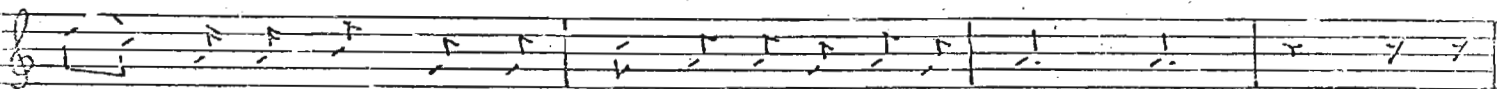
breá a rui-ann, Déan-fad ré col-zar do ipeab-fad an domhan dno, Dir roc a-zur hann-lai ar



má-raí. Seán buide an píobaire e mna' zize a' caoi-nead 'ze,



Seán buide an píobaire e i zcóm-nuide, Seán buide an píobaire e

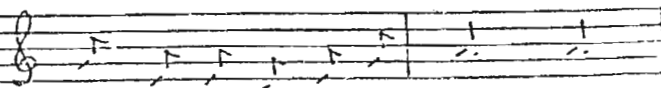


mna' zize a' caoi-nead 'ze 'noir ar ar-ir ar i zcóm-nuide.

Scríobair an zainnán ro ó nnaa Uí Ríobardáin, ra Dairín Áirinn, Cúl Doia,
an 18ao'ic de Dairéad fózmair 1940.

1. ruiobann

2. mar roo a éan bean Uí Ríobardáin an linc roo
i noiaó an tair bannra:



'noir ar ar-ir ar i zcóm-nuide

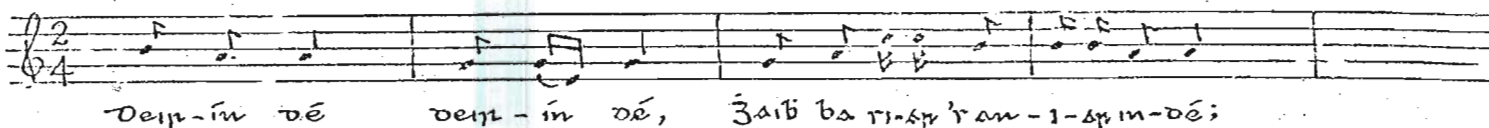
~~Dáim ar mairk eiribailly fionceazps xi a porpceas (L) i noiaó / zic linc bannra~~

Liam de noiaó

Deirín Dé

(1)

♩ = 54



Deir-in dé deir-in dé, Zai b ba ri-spr'an-1-spr-in-dé;



Deir-in dé deir-in dé, Zá na zab-om zo ráin ra bpraoó.

Beann Uí Ríobairdán, An Deirín Dé, Cúil Dara, a can dom an Uí Ríobairdán.

Scríobtar uacht é an Zai b ba de Dáiread Fódair 1940.

Liam de Noyard.

TONALITY: Semitonal(Hemitonic)
Pentatonic: abc ef

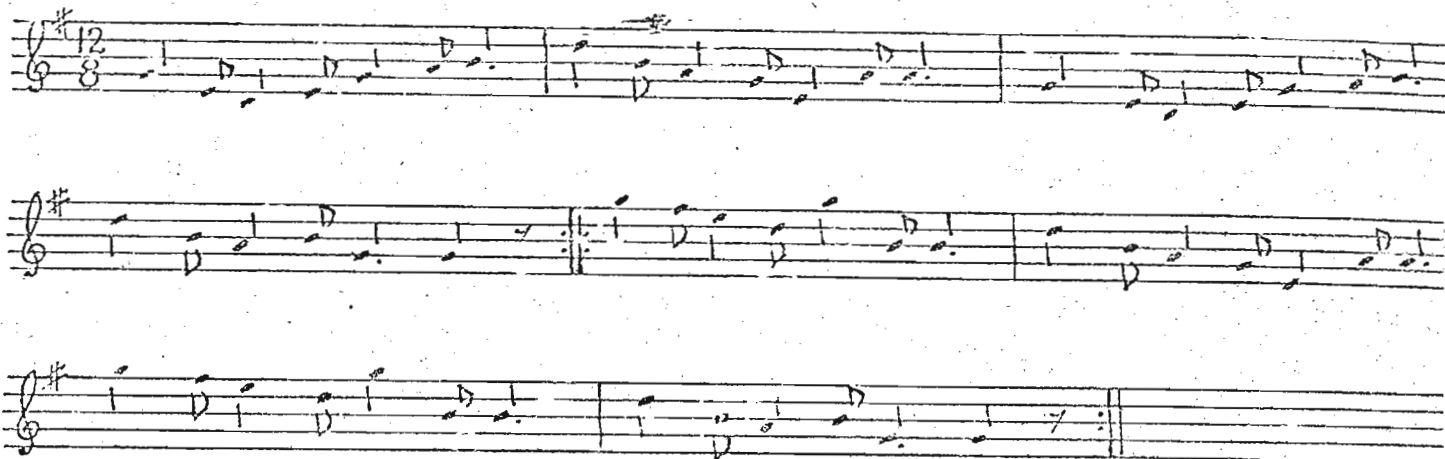
COMPASS : Minor 6th (e'-c")

FOMR : Simple Unitary: A

Popre Simzil

(3)

1. = 132.



De connac Step a' Cipin na pinncead do'n popre ro i Gill Urag imiceall
15 bliana o' roim. ~~Ca an popre repobla agam ma' a' gasta piam~~

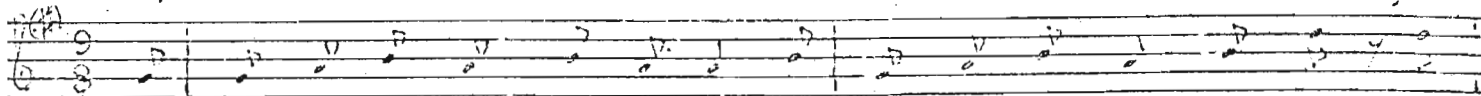
Cl. "An t-earra de fad 'i' a' z'ypie"

Hum de Popre

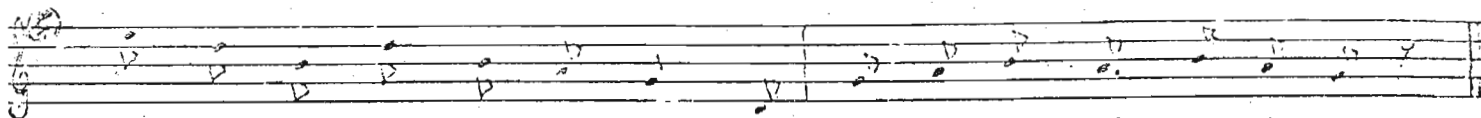
18/11/41.

1. Dapreas 'Sille'

$\text{♩} = 72$



bpo - go zu méiz - néo hí dym - le mór - din dé méne rom zroc,



bpo - so 'ra rzo - chí na lóim d' lóir - (a)z d' mór - zin - in dinc.

77
TONALITY: Purely G-Pentatonic,
1st mode: gab de

COMPASS : Major 9th (d'-e")

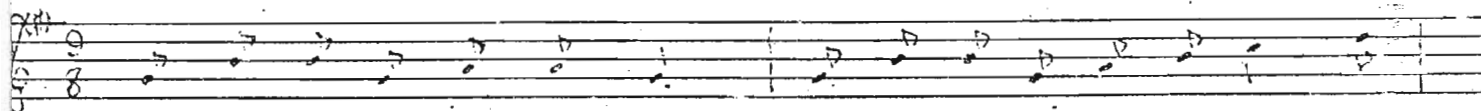
FORM : Simple Unitary: A

1. Dapreas 'Sille'

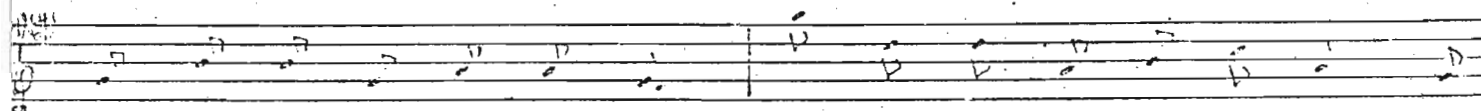
Ellen Brown

78

$\text{♩} = 63$



Did you see El - len - een Brown



On m'athair -

Linn-deiridh

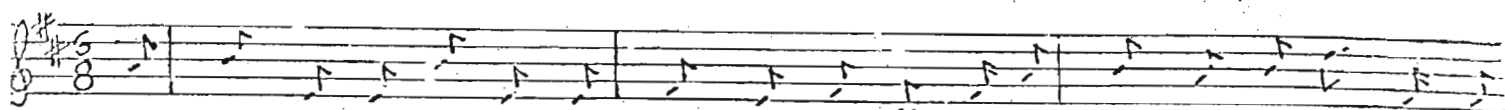
78

TONALITY: G-major, Penta-
chordal, gabcd

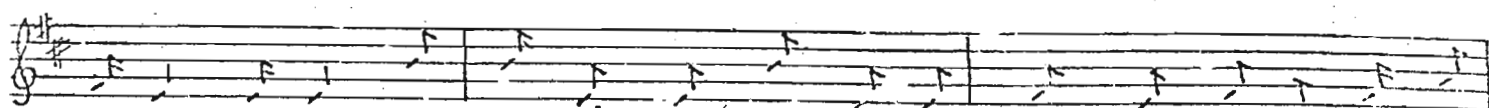
COMPASS : Perfect Octave
(a'-a")

Amháin Síodraimín

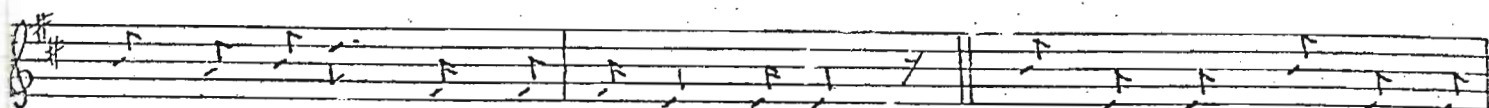
♩. = 54



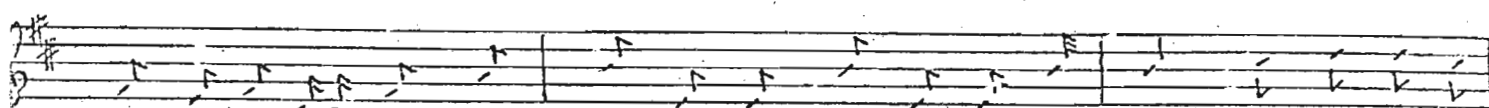
Zá coil-leasí ran oí-eán ar hann-láim dá ríop' ói-ci, áin-ráí-nín ríod-raim-in



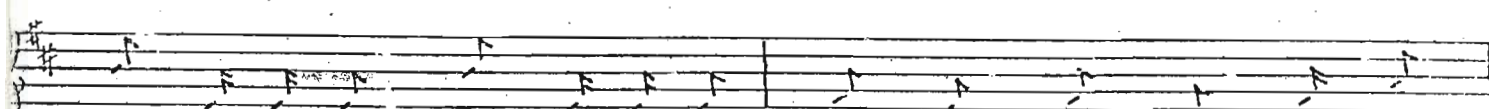
ri-ríu-ram ró, zá zo-bac éam raop' ar zo ndéi-neam rí raop'-ze de,



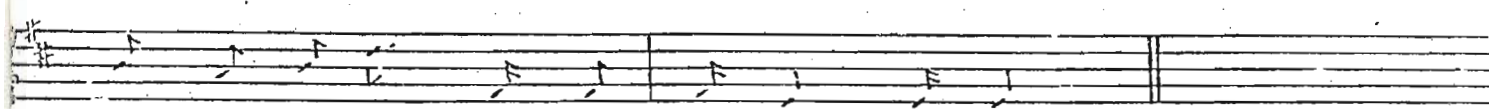
áin-ráí-nín ríod-raim-in ri-ríu-ram ró. Zráiz-lí 'nóim Zráiz-lí 'nóim



Zráiz-lí dá lu-or-caó 'nóim, Zráiz-lí 'nóim Zráiz-lí 'nóim porc-láir - ze'r cu-an-za,



Priz-ríol-ar-um priz-ríol-ar-um zéi-neal-ójai' áin do deam



áin-ráí-nín ríod-raim-in ri-ríu-ram ró.

чиробар эн заимпан ро о нисеал оз О Душмин ! мбаиле ниспане эн 12-ад ла се
национ фозмиспе 1940.

79

TONALITY: Essentially D-Pen-
tonic, 2nd mode:

e^{F#} ab d

COMPASS : Perfect Octave
(d'-d'')

FORM : Compound Unitary:
A' A²

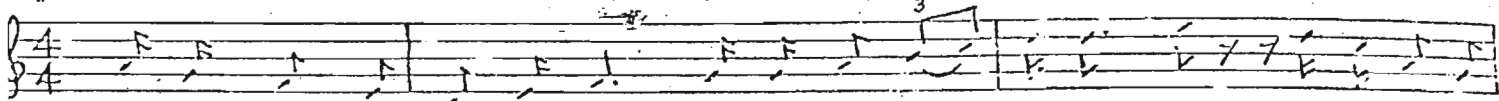
Liam de Noparó

Ar mo Zóbaile Ó Éirio Dom

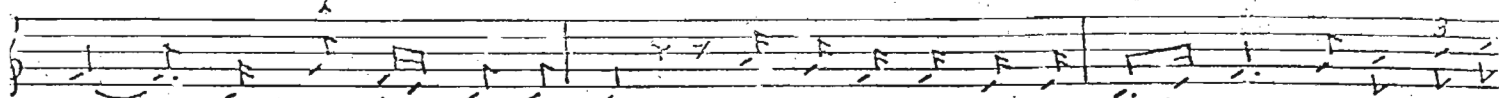
80

$\text{♩} = 52$

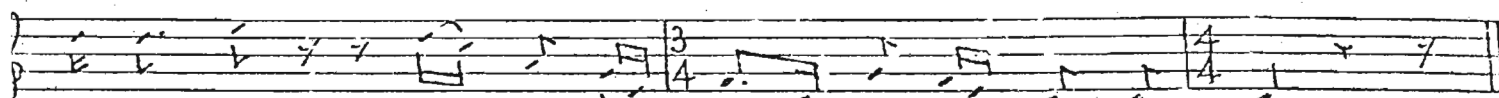
I.



Ar mo zóbaile ó éirio dom deí an cair-leán cu-an-mair, A-zur mé'air

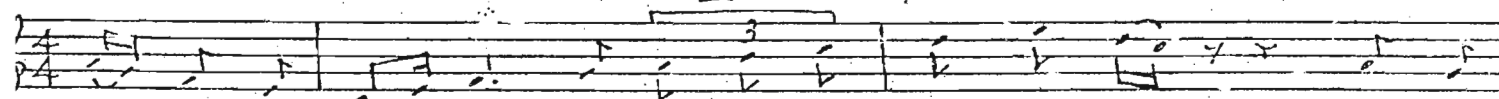


zu — air-ipe' ar éir an óil, 'Sead do ca-rao or-(u)m bhuin-neall ina ruide ar (o)



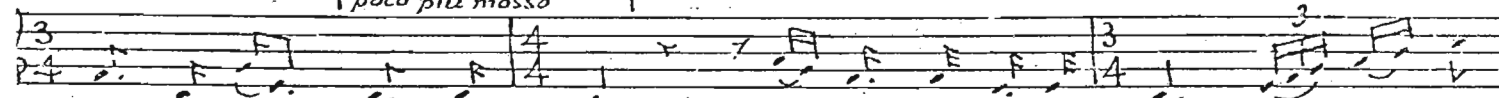
Fu-air-maid, Cair caob eize mó — re ar zaoib an nóid.

II.

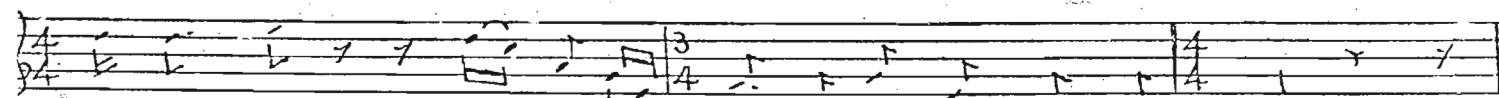


Do labairt é dom-ra do ban-u-il rzu-am-ac, "Phay'ouin'

[poco più mosso]



u — a-rail ruib do fóill, do nól-faim-id-ne deoc le croide mór.



ru-air-ceac, Cad ar a zhu-ai-rir nó caíl zú 'zóbaile?"

Cl = "Cair áir mór" (Miceál de lónora).

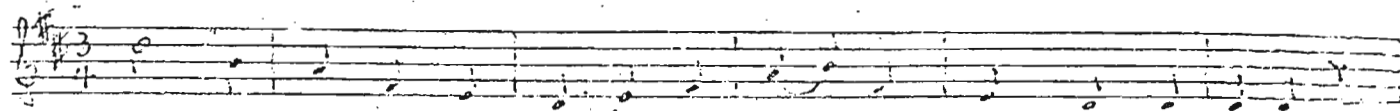
*Stairíní páiní huanmáw nózaro zo méar. Ó f⁹ a mórro p[#]; zázegmú. xú
amz-zapio do n⁹ f[#] ra cáir-ro.*

*Scriobar an zairián ro ó míceal. Ó bhuin, sa R₁m, an 19ao la de
mí na Samna 1940. Ní raib don ca-rao aize.*

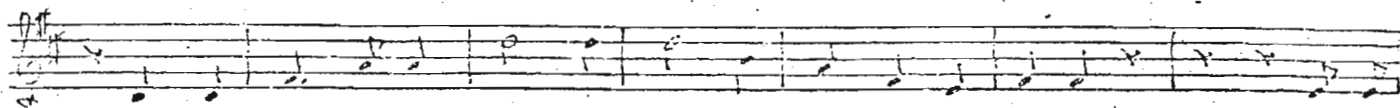
Ó Carlin Dear Ó

♩ = 144

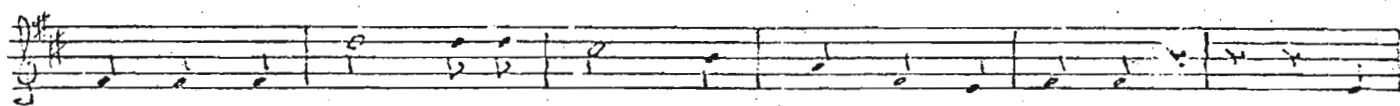
I



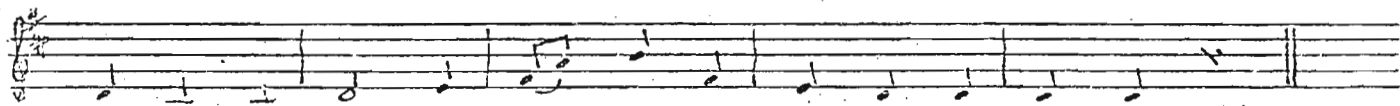
Ór ó carl-in dear ó ná pór ár fear-uinn-e l-aí,



Ór ná cuir do ós lán le gréas do éirir an - d-ár, mór a-

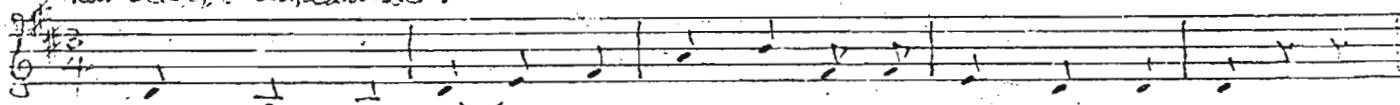


do ná bog ós s-uir fós mór éirir-nis ní a-ll, do

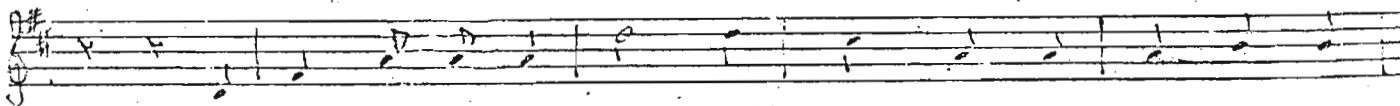


zú-leir lán bóid de inné gur de lein-óib m' ó - d.

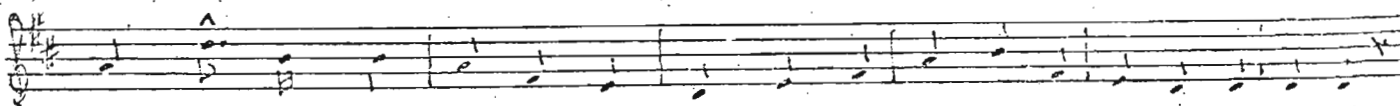
An béar: *Óurpáinné:*



Suibéal rubaíl ó Seáin ní rd-áin dúinn fós - zinn go d'á,



go néi - neo-áid an záo mór fearr linn áin - d' ár ó'



zú - áid 'Sgo mbeid a - ce plás - ná 'zinn go héid ár ó' zú - ce bog rubaíl.

Ó níccál Iarain, Baile Uí Chinnáin, Rinn a' Gharraigh

Ór ní na t-áinínné 1772

Liam Ó Riada

Cailín Seán Uí Chilleanáir

$\text{♩} = 54$
moð la.

mo fuidé 'rúiz coir na zein-e òom, mo
mo shuí 'táir aic na fíon-e òom.

píó - pa 'zam 'rmo cor-nán díze, do bu-aíl euzam
phío - pá 'gáim smo † chor-nán dí

ceo ar m'inn - (i) - éinn náir ó'mm - is díom sup
cear ar m'inn - (i) - éinn náir dh'inn - is díom

moð Re

cú - ar cum éirín? Map do cup ré m'í r'í
chu - as cum éirín. Map do cum ré se m'í moð la.

3coil - i - ce, 1 b'pionn - do - éirí 'r'í b'pí - an - ce záz, Nó sup
goil - i - ce, b'pionn - a - éirí 'r'í b'pí - an - ce záz

ó'fáz ré ceo ar m'inn - (i) - éinn ná h'm - éo - sío díom 3o b'fázio mé bá
dh'fház sé ceo ar m'inn - (i) - éinn ná h'm - éo - sío díom go b'fázio mé bá

$\text{♩} = 48$

† Tá fúaim an nóra ro níor doirde ná f⁴, zan a beiz coir hárd le f[#].

Cf. Kyrie ar an aifreann i zóimair Domhancaí ra 'Graduale Cisterciense'

Cf. Mairéad na h-Éireann Fionnfháin (Pádraig Ó Ríada).

Ó Seán Ó Cuirpín a fuairear an ceol ro. Sgriobtar uair é i zóimair Cúinn
an Iúdaí na de m'í na Noctaz 1940.

Ala. B'fázio mé bá dh'fház sé ceo ar m'inn - (i) - éinn

Liam de Noisí.

bi-oo mear azaz ar Epirinn

83

♩ = 48

bi-oo mear a-za ar E-irinn, bi-oo mea-ras le
 e-irinn-e, na himn-ir fo-cal brei-ze
 fard a beid zu beo; bi-oo duil a-za i rei-me,
 bi-oo mun-ze mun-lac bea-rac,
 la zo mbeid aiz-meil-e orz ni zioc-faid re zo deo.

*

Sō cralt aca leir na mapesuma ro beim oo eip ar na nōraí pē na
 níl aon bairne aca le staccato.

Seim o Conaige i Cill Íreall, Ceapac, s iuz dom e reo. Squōay
 uarō ē an 30 aī iā de nī na Nodlag 1940. E fēim oo eip an cest.

hasia de nōraí

84

3

O István Oroszlai a munkát a zsinatig, 29. júl 1940

Learn to Rope

CÁILLIÚIR CROÍ MÓIR

Cuirgeas an fonn so i leict móda dóh, cé gur
 deacair ceist an móda a réiteac sa cás so, má
 is féidir í a réiteac. Tá an Cl soiléir cinnte
 i dtosac an fionn. Tá an Cl amháid i rang 14.
 Níor miste a meas gur meascán módanna atá an,
 eadhon, Sól agus dóh.

Canar na leatógtaí ar an siolla 'u' den
 focal 'anuas' beagan níos maíle ná an tempo.

Ar an 'h' ba ceart na nótaí ar an siolla 'a' den
 focal 'luain' a cana.

CÁILLIÚIR CROÍ MÓIR

Tá cáililiúir croí móir ar an dcaob so slíab gcua,

agus beinneann sé mór-cuid éadais,

agus d'éalaíod sé uainn le scaoinse mhaol rua,

a raib bobs in a cluasa 'gus péarlaí.

Tá ceo daingean buan ar a inchoinn anuas,

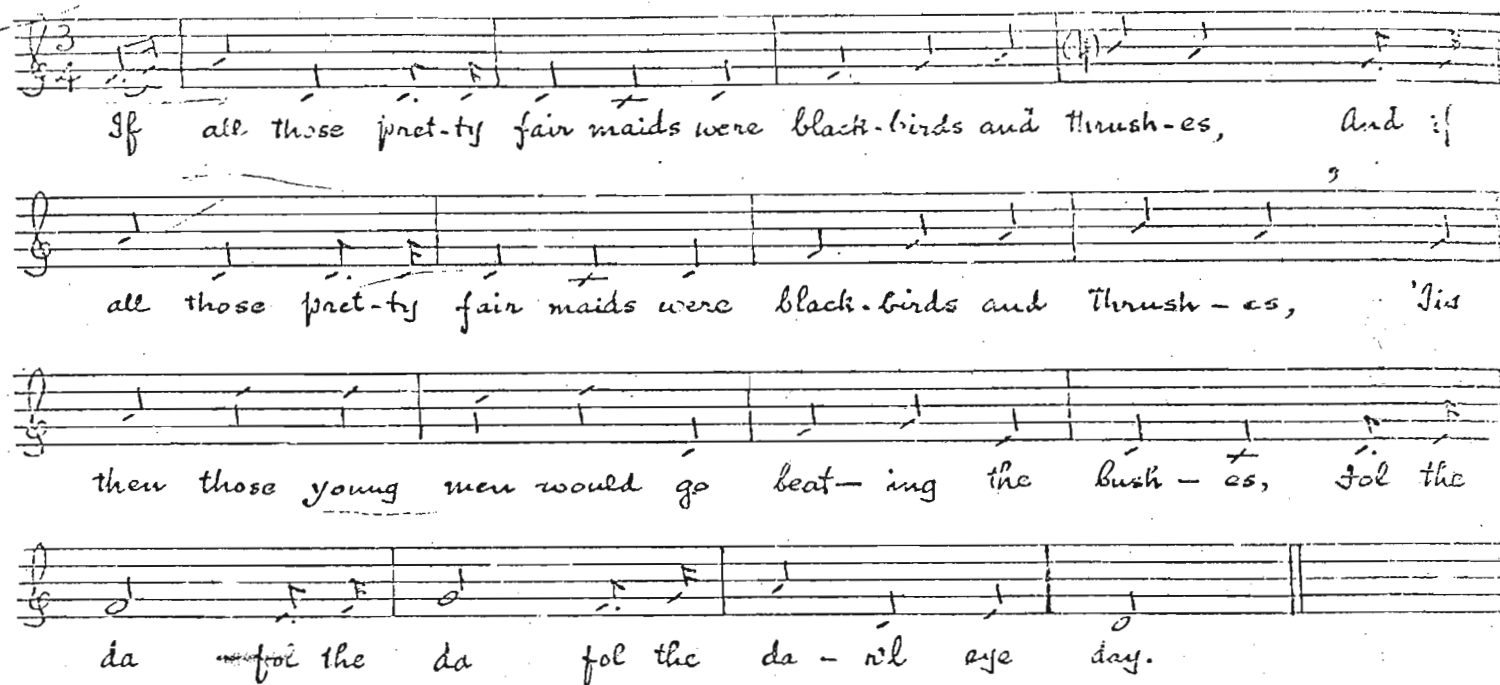
agus beid go lá an luain is baol liom;

mara dcaisid go luac agus fuac cabairt di siúd,

is deal(a)b í a cuaird in éirinn.

If all Those Pretty fair maids

♩ = 116



 If all those pret-ty fair maids were black-birds and Thrush-es, And if
 all those pret-ty fair maids were black-birds and Thrush-es, 'Tis
 then those young men would go beat-ing the bush-es, fol the
 da - for the da fol the da - ril eye day.

Óéantap mairl sz en zcéantap ?

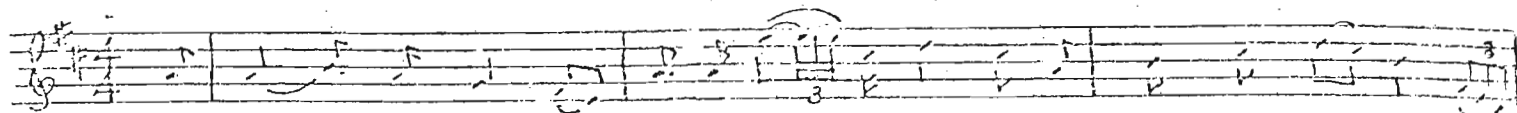
sz mo mairap a cuas é ro. bíod ré corcianta i gill únd azur í az émpze mair



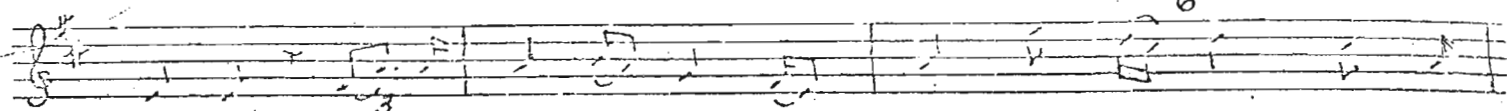
Uam - de - mair

Coir Abam na Séad

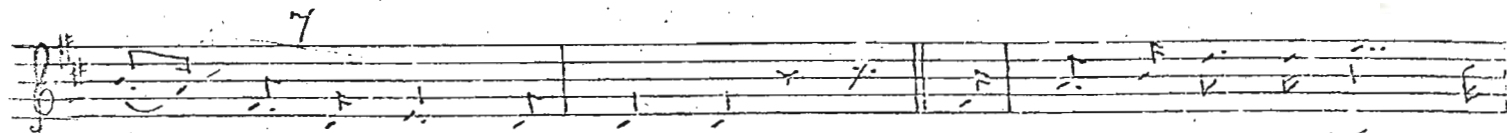
♩ = 48



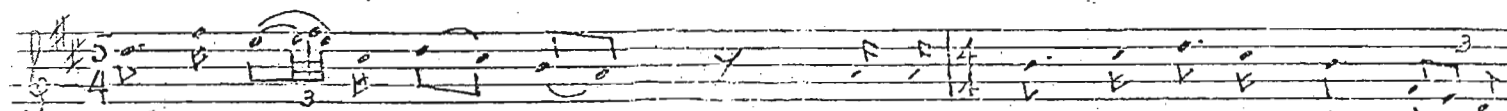
Coir Abam na Séad, ar u-sir 'binn' a' [de 'bur mé 'zim-zeac ré d'ém mo



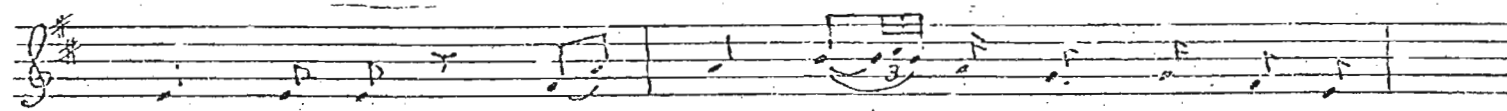
rlám-ze, mar a mbí-oir caor' ar cnó buíde in zéa - zailb ar.



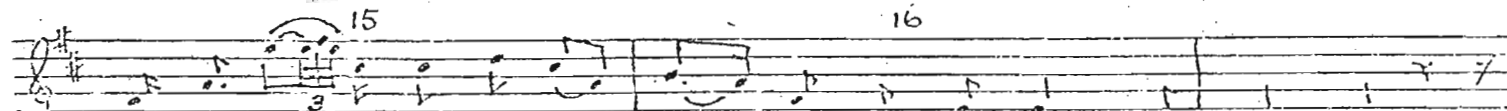
mil - beac 'na r'áo' ar bair - za. Do labi - ra-dar na héin, do



ia - ra-dar na r'éar - za, bí an r'airr - (i) - ze 'na r'éar-luir-re



lám ru - ar, do m'úr - caíl an zri - an 'bí l-



real-ao móir pí éi - ac ar d'é - n'z an zt - ao 'na zám - níz.

Níor éirí an zairpánsaíde an r'ead i n'órad an f'ocail 'zérzailb', ré rin le r'ead
nár éirí ré z'airpánsaíde an f'ocail in z'airpánsaíde an r'ead a 6 agus r'ead a 7.

b'é an d'áil céadna aige é m'airr le r'ead a 15 agus r'ead a 16, agus f'oir.
Can r'é na f'ocail 'éiac ar' par m'be n'ipe ná an tempo.

Seirpánsaíde an zairpánsaíde an f'ocail Ó D'airr, na z'Stáil R'airr, baile m'airr.
an r'ead a 6 agus r'ead a 7.

bean Dubh a' Bheanna

87

♩ = 46.

Zà 'bò 'zom ar a' rli-ab òr zòim le real 'na di-aid, Ó
 caill-eas-ra mo èi-all le nua-èar, Dà reò-lad roir ar ri-ar Inr zàc
 àir zo nzaibann an zri-an, Ó mai-din zo dèi dubad an zràc-nòs-nin. Mu-s
 fèa-èaim fèim an-onn Inr an àir zo mbionn mo pùn Sèad ri-èann òm fùil rruè
 deò-ris; 'Sà di-a zèal na ndùl zo bròs-rir ar mo zùir! mar y
 bean dubh a' d'ràz fì bròn mè.

Dèanar mairi beaz az an zòim aris?

1. fèa nòs leir an aigèir? nòs nòs?

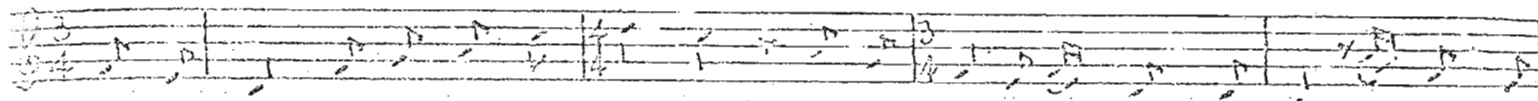
Seiridhar an zòim aris ra ò nìccal Ó Dòmhar ra zòlèi Rialac, baile mairi, an
 12.05.10 de Mairi Ròimhar 1940.

baile an lín

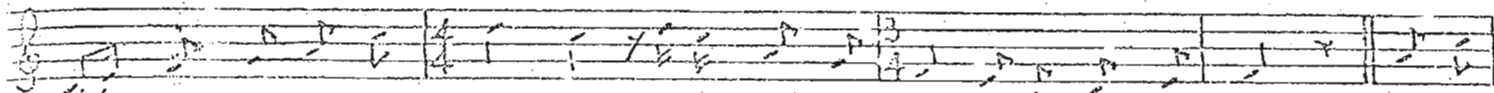
90

♩ = 56

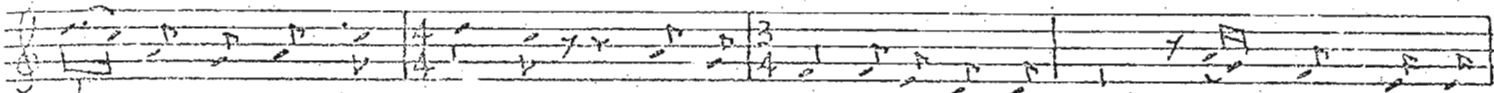
I



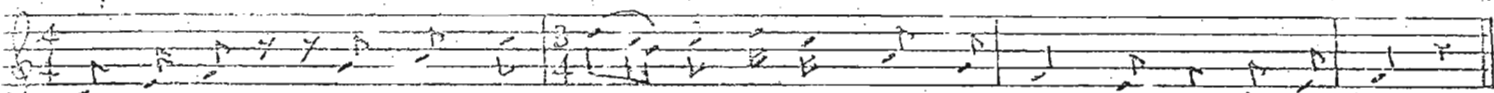
maí-din Doim-neig ímé dul d'áin Aif-neann, lá breáí p'áige i d'ceann-zán níos! Do dearc-ne'n



áil-fionn 'ge aíl zize'n zóbaig-n, á-zur éuz mé 'lá-zair i n'páó lam' nínáoi. lab-par

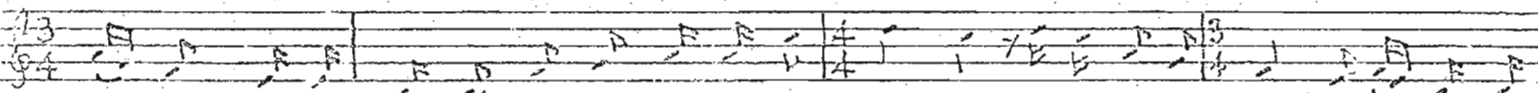


téi níos go ban-amail nós-peac D'áin a cáile do lab-air rí, Sé dubairt rí go

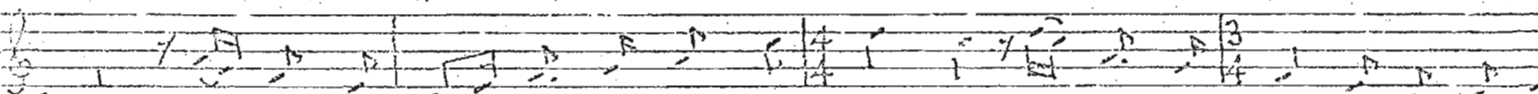


ra-fan-ra "Éa m'inn-zinn tár-ra, á-zur ríubail go lá fionn go bail' an lín."

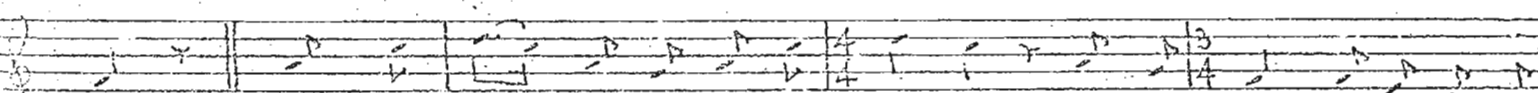
III



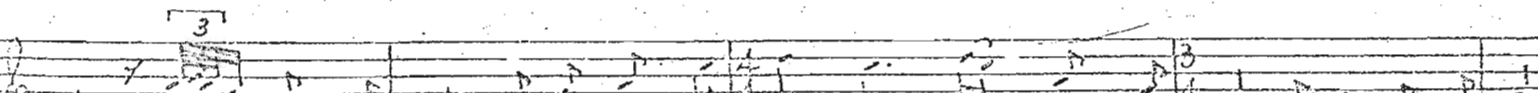
'Sí néal-zan a' zrol-nir í nó zpi-an an úir-air, nó an cúl-lín fáin-neac á breac-air n



croide, D'S d'ac-pá fionn-ra go d'áinm Dó Doim-nó. Do d'ean-fam cúnn-zar cá mbeam'n



ruide. Zóbaig-faimn áir ouiz i mbail-zí mó-ra², p'innir áir bóid áir d'á nól-pá



Fionn, A Rí na Zlóí-pe go ríubail-ra pód nómáinn go b'raizeam an zoolur go bail' an lín.

lá leagán oim fionn go coireáinca, ác zé c'p'óó neam-coireáinca leir an leagan ro.

á "Zóir áir-nóipe" (Míceál de Ionáns).

Zá deallpáin go b'páil an z'p'is líná z'mallizée. Dubairt an z'á n'p'áin de fionn n'áir z'uz ré í.

So d'áinm n'áiráiz O m'íléac an Ríob na d'áinm n'áir, tar áinm n'áiráiz, nó "lá breáí

z'p'áiré i z'Connac an Ríob."

Zóbaig-faimn áir ouiz i mbail-zí mó-ra" áubairt n'áiráiz O m'íléac.

á "Zóir áir-nóipe" (Míceál de Ionáns).

Ó Zomáir n'áiréio, i z'Conn

an 5^o de Máirca 1941.

90

TONALITY: F-Lydian

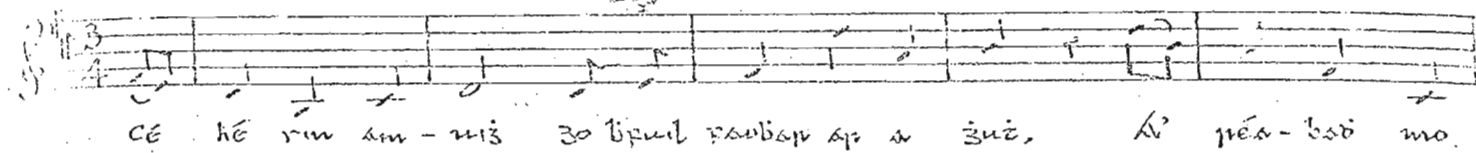
COMPASS: Major 9th (c'-d")

FORM: Compound Unitary:

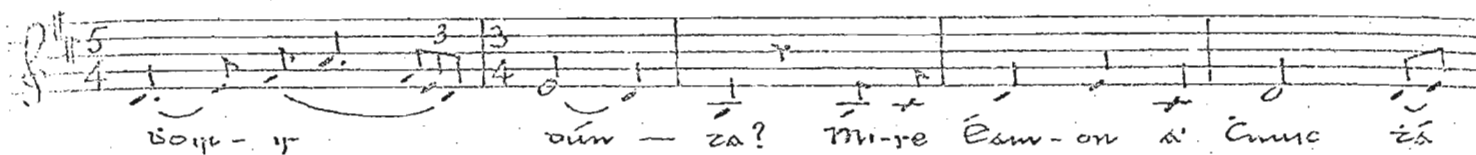
Liam de Nozair.

Éamon a' Chnuic

$\text{♩} = 96.$



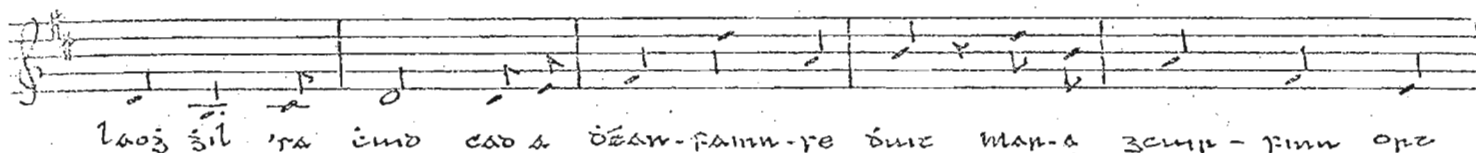
ce hé rin am-nis so bfuil faoiann ar a zú, a' péa-bó mo



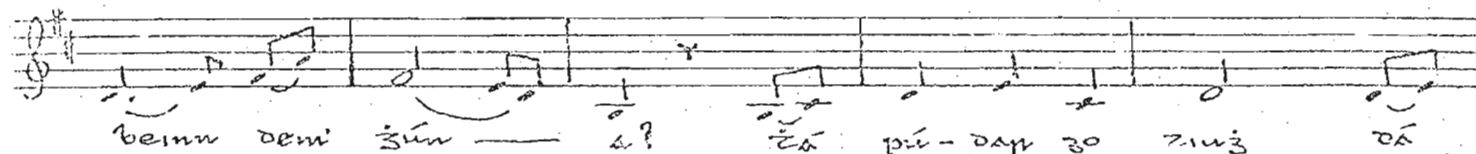
bóir-ir dún - za? Mi-re Éam-on a' Chnuic éa



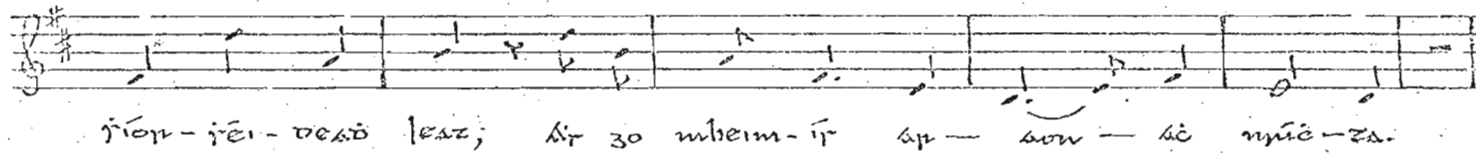
bóir-ir faoiann ríne Ó fíor-fírial gléib-te 'sur zleann-za. Míur' a



laoz síl ra cind cao a óear-fann-re dinc mar-a zemp-pinn ope



beinn deni zún — a? éa pí-dar so zúiz dá



fíor-fíri-dead leaz; ar so mbeim-ir ar — son — a' nús-za.

Thaigh seo éad a' éam Tomár núséio "Éamon a' Chnuic" dena. Seomóir núséio é (1
3 Chnuic a' Chnuic, Ceapac) an bód (a' de Músico 1941).

Éamon a' Chnuic

Δρ Μαρίας Σπ. Νόιν

(1)

III

"A dhinn-e de'n zraozal ní baozal duit mé, le fear m' a' zraozal ní
 réic-rinn du-aí, do ceanglaí-mí-eadó mé... le réic zán zhu-aí, a-z
 níea-deir m' é, rinn cáir d'éa-luiz ré u-aí." "

IV

"Zor-om' do láim a rreir-leam éirín a-zur zor-om' póz ód'
 béal a ním, do ceanglaí-mí-eadó mé... a-zur zú baiz óz, a-z
 náir' or-uim le náiz ná zúr zú mo r'zór." "

† Zóair dom.

Ní foláir na n'óirí ar an b'focal 'm' (béarra III, rann a7) do cánaí
 n'or m'áirí ná an t'airí, beagáin amháin ar óa n'óirí leas-óirí. 1-2
 ar an n'óirí beagáin d'óirí do cánaí ar an n'óirí do cánaí, mar seo:

Ar an t'airí beagáin "ar rreir" a-zur "ar rreir" irreir mar r'ocail, beirte ra c'áir
 line de béarra II a-zur de béarra III ré réad, mar seo:
 "(Ó) Sár m'fálairí a éirí pionn" ar rreir "zur rreir r'om r'ad."
 "A dhinn-e de'n zraozal" ar rreir "ní baozal duit mé."
 N'or cáir ré na r'ocail r'm, só labair ré zo meirí 1-2, i r'áir zúr ar éirín a c'áir ré
 z'airíreir ar c'áir m' a'c'áir. Z'airíreir ba d'éadó é seo a-z airíreir Z'airíreir.
 cf. "A t'ionóirí ar rreir" (r'áiríreir ó fálairí)

Scríobair ar t'airíreir ro ó Séan Ó lairín i 3 Cnoc ar rreir, 11-12 m'or m'áirí
 ar 8-10 le de n'í na Sainna 1940.

Liam de N

Ap mordin ap Noin

(2)

Ar maidin ar nÓir

(2)

♩ = 56

I

Ar maidin ar nÓir ar mé 'rúbal zo prag do dearc mé iníam an cúl-fionn de
 D'fio-gair-míscar de'n áinn-ir a rún di ar rad, nó an éa-ló-fá lom a rún zán ríad

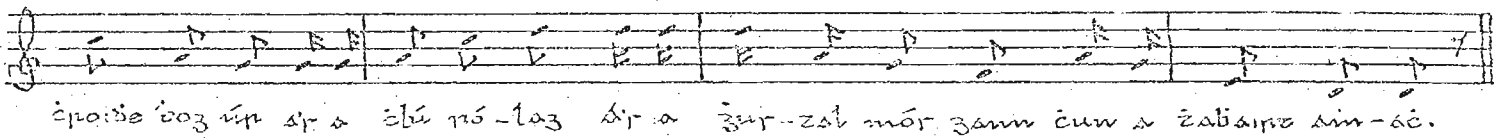
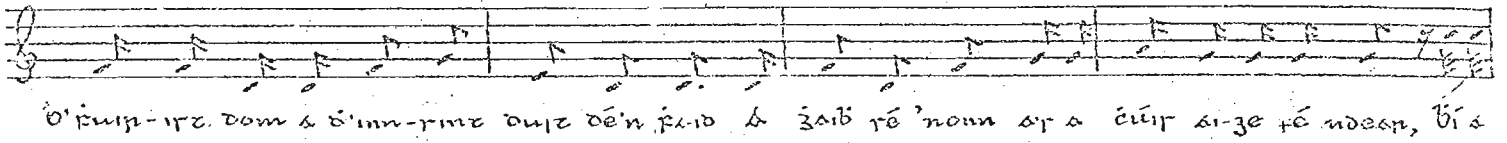
II

Ní zéil-lim doo' zlóir naé^I do-éar la; ní cuip-im réo' cómar naé^I dóiz rir máiz,
 'zann mar-m-a-éar ' dóiz-íear deat ár ní íea-dar náé beo éa mo ríóir a' zeac.

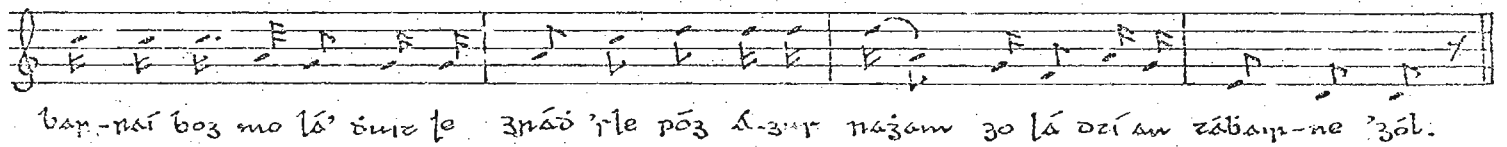
III

Cáir zéib ré u-aic a dóiz-béan deat zo deui-zeann an cuip cóim dóiz rir leat
 D'íearr-a éuz a éinn-rinz dom de'n fíad ár éa-lóí lom a rún zán ríad.

IV



VI



† Za an iuram reo par nior dounde na f4.

† fuaam ana-zairu corcecar am anol zo hobam or an noza ro azur reavilcar
le baim eadymon i or an zead noza eile.

1. de 2. zabairu dom

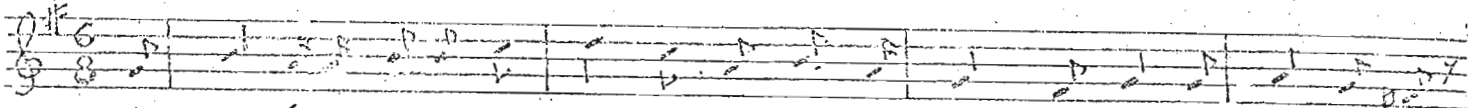
Zuam ciz cum de rna beapra amro, o'rona eazraialee an ceol, m-zac
beapra do zearbaine, zo mior-mior i deornizat zac beapra. Zabairu
te ndear a fecbar a oirann zac cornizat oioo do rceam an ceol.

Scriobar an zairu ro o' zomr kliseo i znos a ciurim, ceapre,
an 10ao la or mi canair 1941.

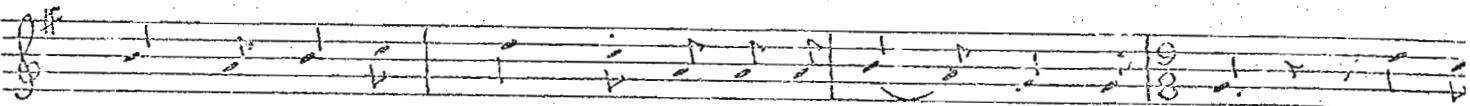
Liam de moraid.

1 3Cill Uíno Éir

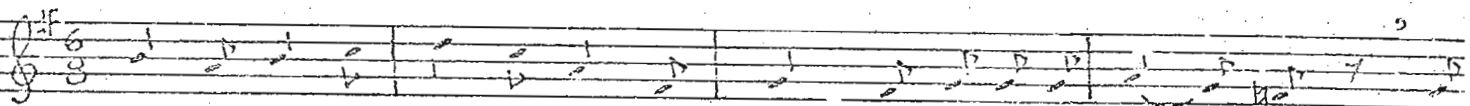
♩. = 56



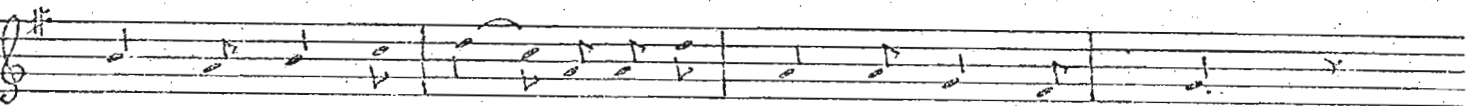
1 3Cill Uíno éir reab bíor im' fad-rain a' maic-nain an luíz brimz-ean-ra,



reimik-leab' zur a' reamoi-leab' a-zur a' ríor - dea-nain 3leó; Cé zu



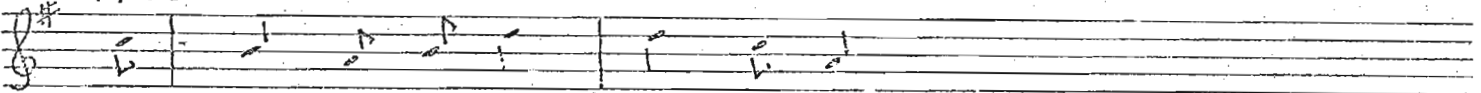
cail-leor-ra mo ha-za leo Níor maic lom 1-ad a c'aoið-éainz, ná'n



craí-deam úd an díob' 1-ad a ceap Rí zeal na 3Cómácz.

Béilra III:

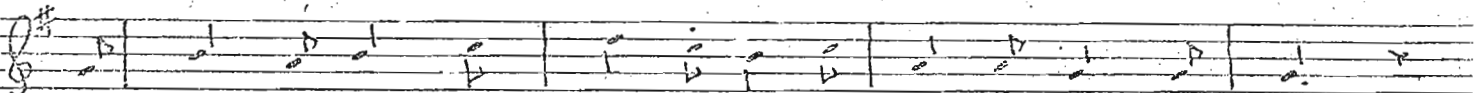
e 1.



Seo cómaic-le beir-im fad-rza díb,

ze

m 8



Do díruil-imz an éirínn rí-ne zur a' éirí-óc-nimz 3ac 3nó.

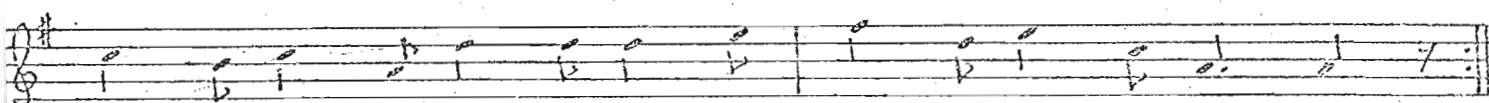
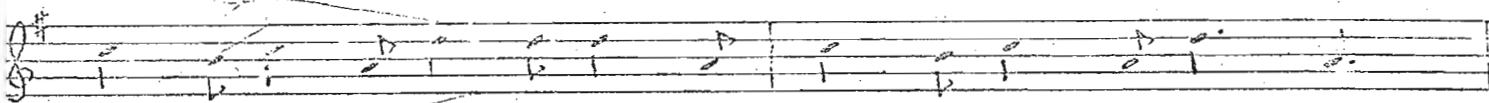
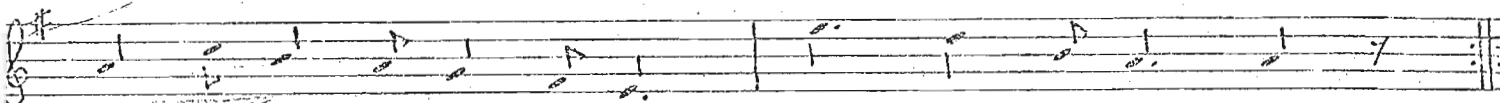
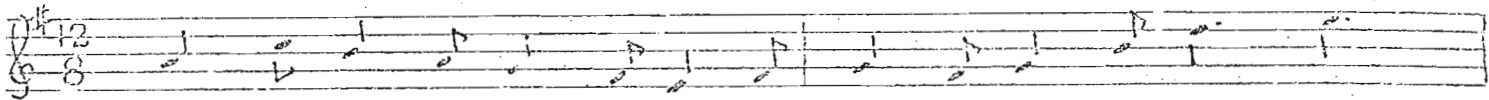
Dánuar mól beaz az an 3Cómácz.

Tomár naicéio, Cnoc a' Cúilinn, Ceapac, Co. Dorelárge, a can dom é reo.
 Ní raib don éarab aize leir. Scriobar naib é an 10ad lá de m' Éamail 1941.

Popa Sînzil

(1)

♩ = 132



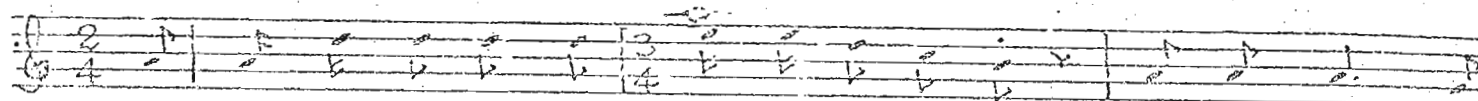
În no năzari a călă în pora rînzil reo. Gîo rē corcînta zînceall
 Cîlle tîpē fîbō, adēp rî. Nî clîpzeap mî sēncop anoir ē.

Iam de Popa Sînzil

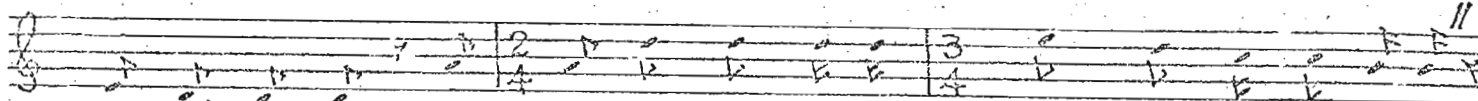
4. Iulian 1941.

Seoi-zín Seí

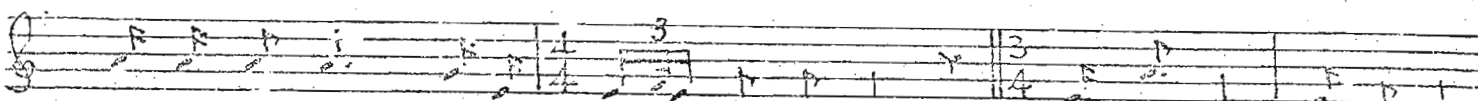
♩ = 60



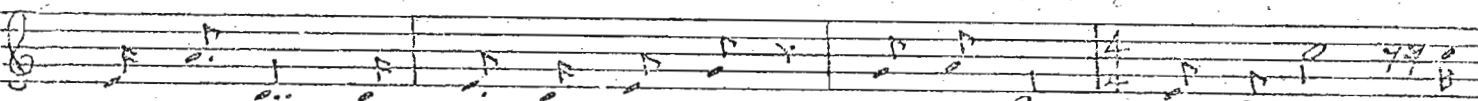
Ní cinn-pinn-re fém mo lean-(a)b a coid-aó, lá breá-zpém - e



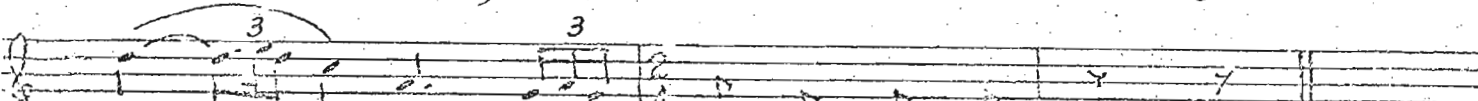
'oip dá nod-aó, fé rú-rín buide ná i mbraze-lín bor-(a)b ác,



zeli-ab-án oip ar an zaoz 'a bo-zac. Seoi-zín reó, zoi-l-oil-eó,



Seoi-zín reó ir zú mo lean-(a)b, Seoi-zín reó, zoi-l-oil-eó, Seoi-



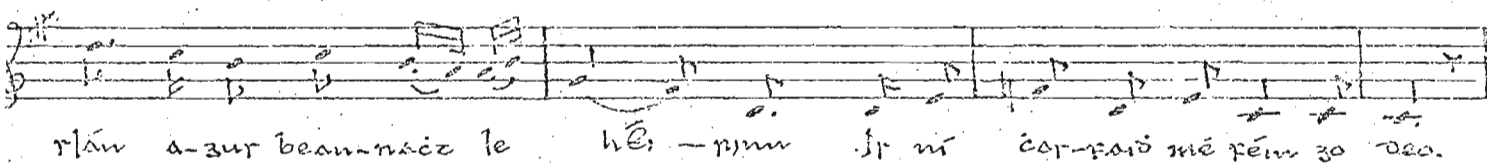
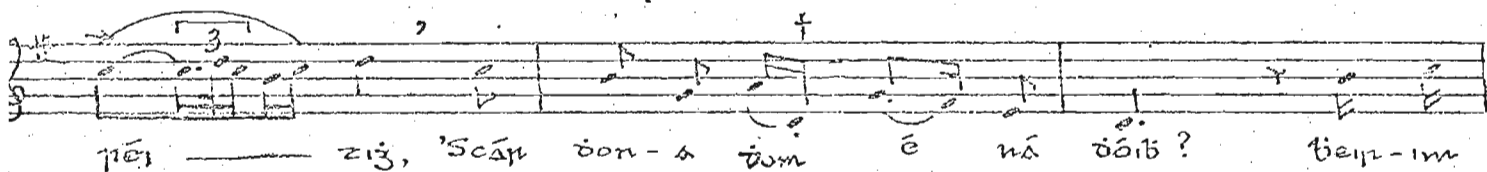
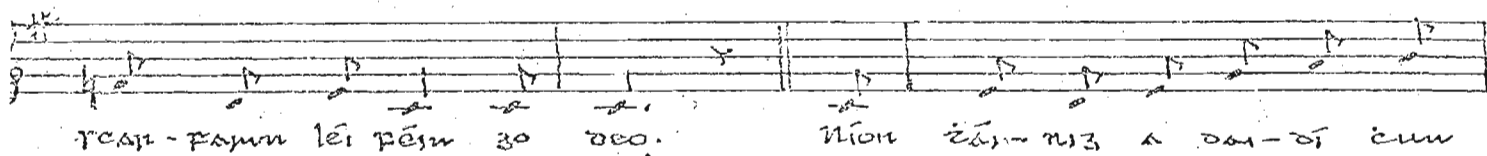
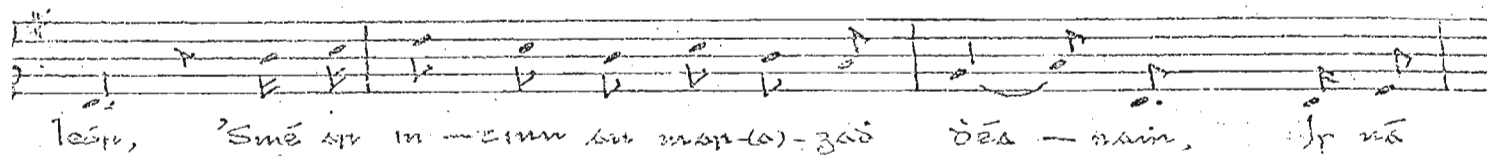
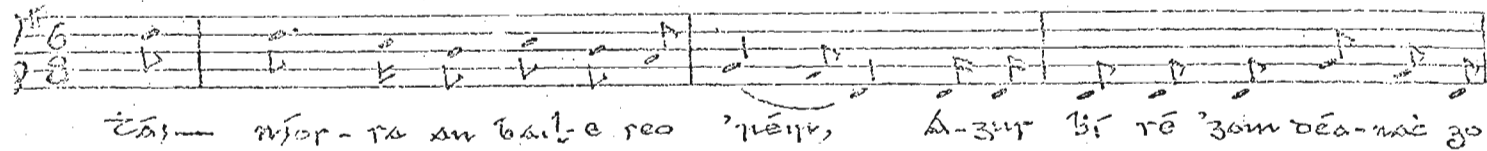
zín . . . reó ir zú mo lean-(a)b.

Ar zliam Seamus Ó Fíoinn a d'ar dom é reo. | zliam zliam a d'ar dom é reo.
Scriobtar uair é an 22ú lá de Márta 1941.

Liam de Níosa.

Cici na zCumam

♩. = 58



Or mod fā a mearam an fonn ro bēz bunuize. Ir oā pēi pu oā rē relobēa
azom anuro.

† Eranke anazera. Cardear an adol zo hobam an an nōz ro zur rāabrean
le, bēi cardear i an an zēad nōz eile, zū zūpēan an zōz an nūpēan.

Seroban an zampān ro ō labnār ō Csōlāz i Rūm ō zCumac, an bād lō de nū lūnōz
Cf. "Cf. Cardear an zūz" an an nūpēan de - cānē.

Liam de Noparō.

CICÍ NA SCUMANN

CÁINÍOSSA AN BAILE SEO 'RÉIR,

AGUS BÍ SÉ 'SAM DÉANAO GO LEÓR,

'SMÉ AR IYIYIYIYI AN MAR(A)SAD DÉANAM,

IS NÁ SCARFAIYIYI LÉI FÉIYI GO DEO.

YÍOR CÁINIS A DAIDÍ CUN RÉIYIYI,

'SCÁR DONA DOM É NÁ DÓIYI ?

BEIRIYI SLÁN AGUS BEANNACÉ LE HÉIRIYIYI,

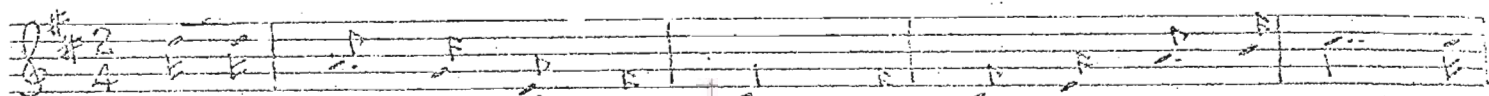
IS NÍ CÁSFAIYI MÉ FÉIYI GO DEO.

CICÍ NA SCUMANN

D'PÉIRR LIOM AN FOGH SO A CUR I LEIYI MOYI FÁ.
IS DÁ RÉIR SIN ACÁ SÉ SCRÍOFÁ AGAM ANSO.

Sí an fáilicinn an bean bneá

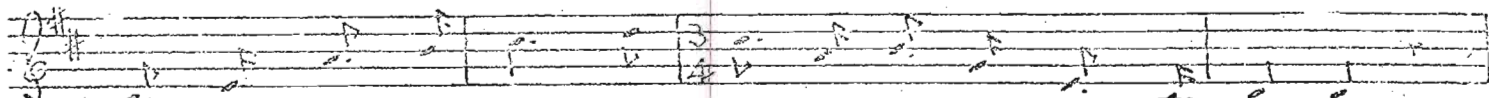
♩ = 88



'Sí an fáilicinn an bean bneá na dnuig mo éirí di zíná, 'Sír

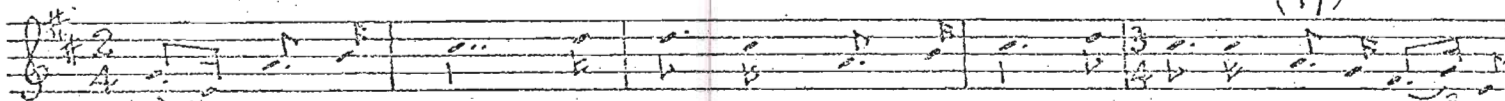


zíná e í ná bárr a' dhúic — za; pé map a — zám dá



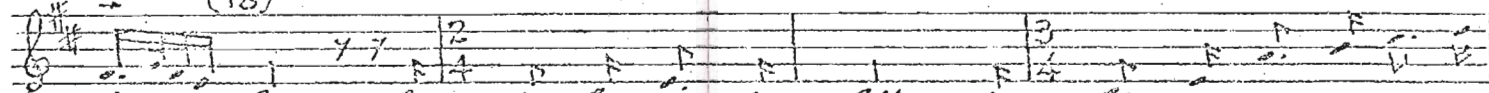
na-b(a)r-óinn a' báb Cár nír-ze liom-ra zrácc map ríú óir?

(17)

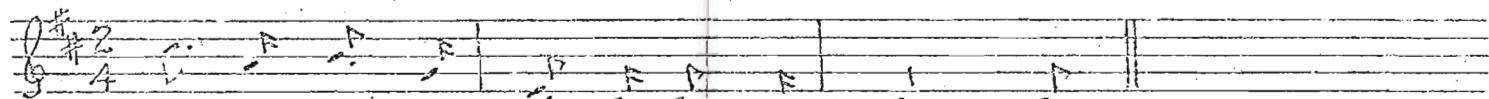


pé map a — zám dá na-b(a)r-óinn a' báb Cár nír-ze liom-ra zrácc map

(18)



ríú óir? Do éir do éom do láma do méinn do zénn do zíná do



éir do ménn do cáil a-zur do méinn — zrácc.

Ní rolaí na focail 'bárr a' dhúic', 'zur na focail 'zrácc map ríú óir'

1. marna 17. zur 18. do éom do éom do láma do méinn do zénn do zíná do

lábair Ó Caolaiz a zúir dom an zúirpán do. Can pé dom é, zur zúirpán
uair é, 1. Rinn Ó zúirpán an báb lá de mí zúirpán 1940.

Liam de Noyard.

'SÍ AN FÁOILEANN AN DEAN ÛREÁ

TABARFAR FÉ NBEARA NACH BFUIL AN CÁINGE-BÉIM AR
AON DUL LEIS AN SCEOL-BÉIM TRÍD SÍOS SAN AMRÁN SO.

NÍ MÓR 'BÁRD A' DRÚCÁ', AGUS, 'TRÁCT MAR SIÚD ORT'
I RANNA 17-18, A CÁNAD BEAGÁN NÍOS MAILLE NÁ AN
tempo.

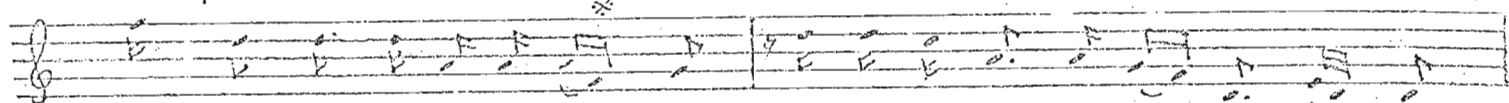


Mo Chreac Zéar A-zur Mo Chreac

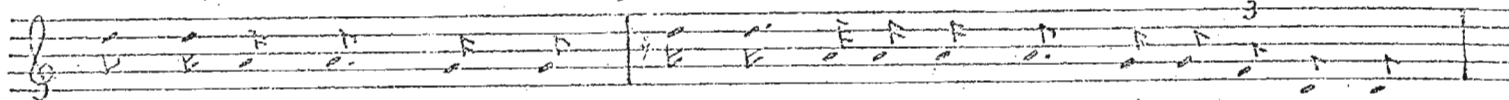
(Choirceac)

Recitativo

$\text{♩} = 69$



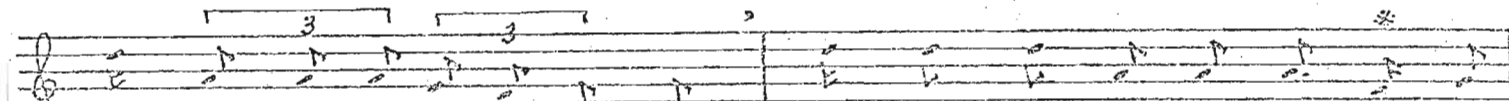
Mo chreac jé - ar a-zur mo chreac! Ar cá an fón-ra ché-ann a' ceas;



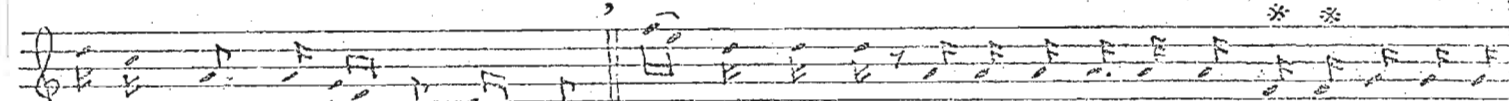
É, -niz iz' fuidé zur phead, Ar zéizir i ndí-aid Seán ar l-an am-aé,



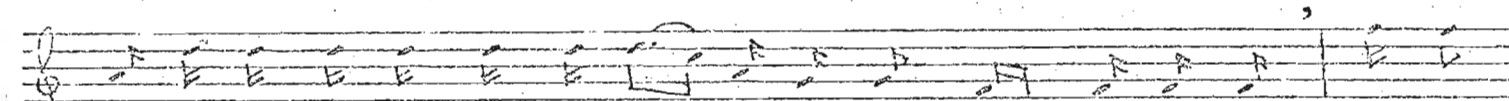
A-zur ceann i ndí-aid an t-ghaí. Tar d'á d' mór-ghrín réin n-geac



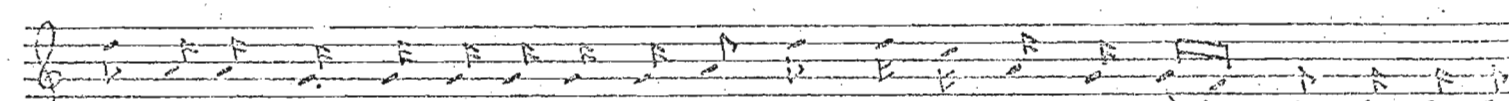
3o mbam-pró rí d' - or an t-ghaí, 3o bpaizíó zú lea-ba' ché-dad zlan,



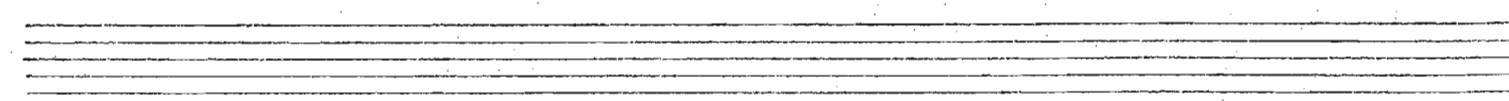
A-zur Seán ar l-an lez' ar. Mo do-áir-ar, a-zur n' oí a' mór i an b'ol-a)-gac!



beid rí ad' chur n-ann am-á)-geac i bpoil d'ub d'or-a)-ca, i bpoll



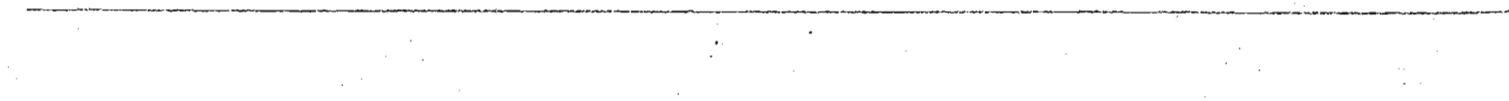
cré a-zur cloó in áiz a beid in ziz beaz ról-ar-mar na b'ruin-neaz or-cail-ze.



* Cé fuidé an n'gea ro d'ar mór-ghrín na f'g.



Scríobair an Chóirceac ro ó Rarceac Ó Coisiz, ra Zéariz, Ána mór,
an 9^{to} tá de m' b'zara 1940.

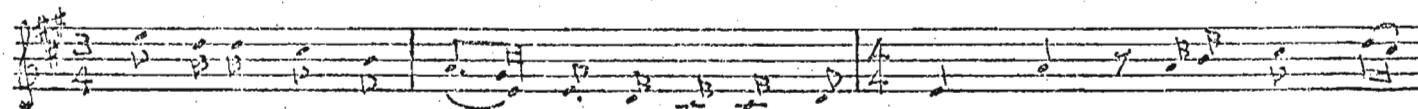


Mo Múspáinn bôn

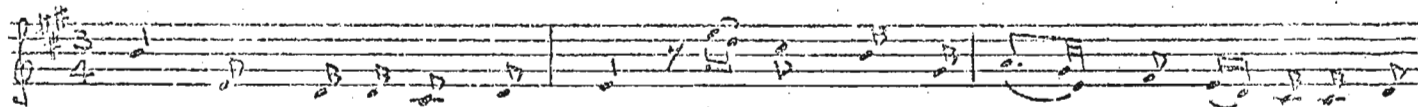
(1)

bean Uí Chonniúdaí
30/8/1940

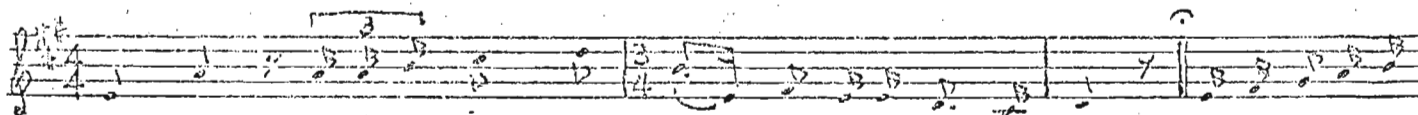
♩ = 66



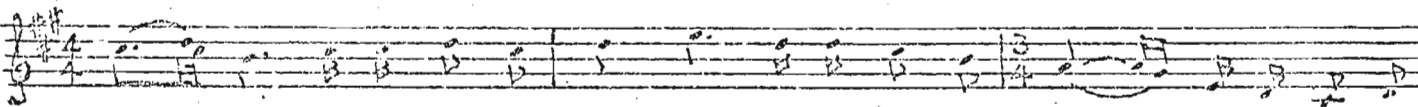
Ní ar a gcara is soyr - de a bí - onn na bíonn - ro, léi, nglenn - zón



na - bínn map a b'p - onn f'ear, do lab - p'ann a' cuo - éin¹ zóe u - ar den



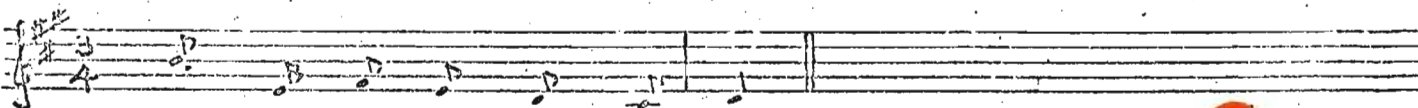
o'c' ann, bí - onn a' éirí - naéce cuo - naéce is a' coir - ce bôn. bí - onn ba bí - onn



is ar ann bí - onn b'ne na r'loo - ce is an eal - a m'ín ar a' loc a'



raínn, bíonn² na bea - éa cuí - on - na is a' cuí - a - éar l'ion² - ce, is m'el a'



raoú - ce ce dom m'ín - nín bôn.

100

TONALITY: D-Lydian

COMPASS : Minor 10th (c#'-e'')

FORM : Compound Unitary:

A' A²

1. Deireann 'cú - éin'

2. Ní clártaar an ré nolla a'ce.

MO MUIRINN BÄN (1)

1.

NÍ AR AN GONOC IS AOIRDE A BÍONN MO MUIRINN,
 AC I NGLEANNÁN AOIBINN MAR A BPÁSANN FEAR,
 (UO) LABRANN A' CUAICÍN GAC UAIR DEN OÍC' ANH,
 BÍONN A' CRUICHEACÉ CRAORAC IS A' CEIRCE BÄN.
 BÍONN BA BÍONN LAOIS ANH, BÍONN BRIC NA SLAOITE,
 IS AN EALA MÍN AR A' LOC A' SHÁIN,
 BÍONN NA BEACA CRÍONNA IS A' CRÍACAR LÍONCA,
 IS MÍL A' CAO(1)SCAD 'CA DOM MUIRINN BÄN.

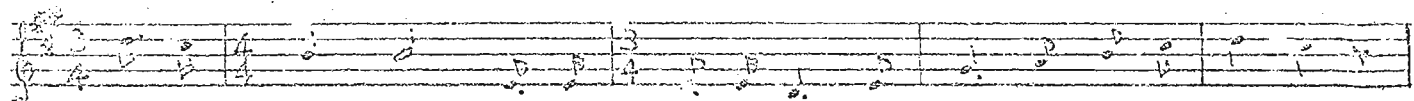
2.

SÉ FÁC MO BUIRINN NÁ FAISINN CEAD GLUAISEACÉ,
 SO DÚÍ AN TÍR O CUAID MAR A MBÍONN MO GRÁ,
 BÍONN IM AR UACAR AGUS MÍL AR LUACAIR,
 IS SO DÚIGEANN FUACÉ BÍONN AN CRANN FÉ BLÁC.
 BÍONN GAOC ADUAID ANH, BÍONN SNEACÉ BUAN ANH,
 CA TALAM IS CUAN ANH DO LONG IS DO BÄB,
 BÍONN CAOIRIS IS UAIN ANH NA SLUAICÍ MÓRA,
 IS NÍ HEOL DOM CUAIRD AN ÁIC IS FEARR.

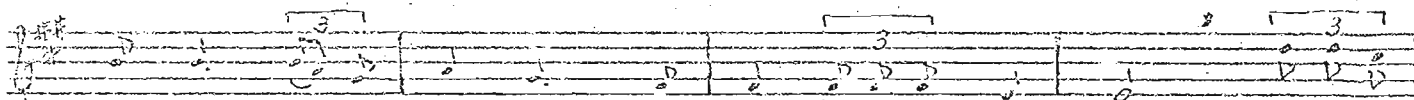
1. Mo Zăbărit Dom Zăbărit în mână 1. 2.

Bea v. 14 C. m. n. 1. 2. 3.
30/8/1940

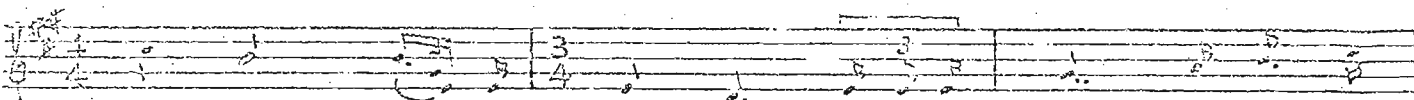
$\text{♩} = 108$



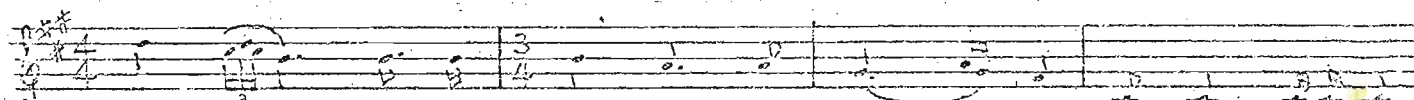
Mo no Zăbărit dom zăbărit în mână bea v. 14 C. m. n. 1. 2. 3.



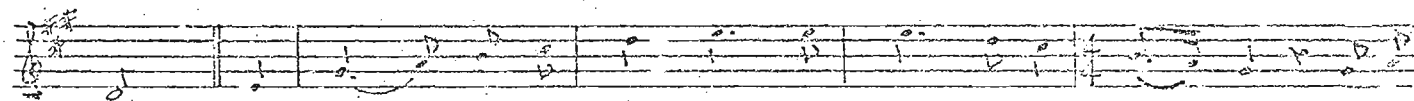
pres-bann a-zur lă-mănu an or - no ro zăm' opo, nu-șu a



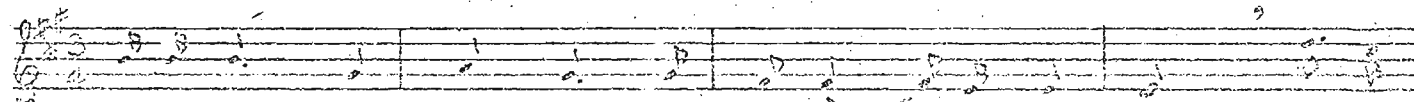
mao - nănu op oti am - pte nu-șu a binn - re is mo



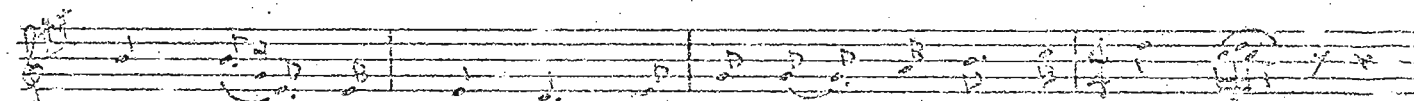
cead reonc pē oul - lăp zlor mē zemoō 30¹ ro - corp m. 6p



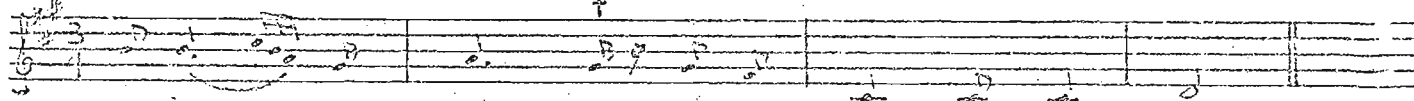
ruș. 6p dno - zăm a dnu, 6p dno pnoan - ro nū' lă - le, nu zăb



o - f) - zăc dā mōpē - dnu a zăc - zăc m 6p lău, am dnu



dnu zăc 30 dno - zăc - zăc a - zăm m 6p lău - ză dno - zăc



la - zăm² m zăc - no a - zur corp - co dno pnoan.

¹ Nu zăb, nu năp cearz, pno ionlău na cearzina (a) a zăbărit dom pnoan ro.

² pnoan zăc m 'n' lăpăre, am m 6p lău a zăc - zăc m ionlău (a).

³ pnoan aza - zăp. Căpăre m aza zăc lău m m aza zăc pnoan.

le binn cearz m i op m zăc năp aza, zăc zăbărit m cearz a binn.

AG MO'GABÁILT DOM CRÍD AN BAILE UAS

¹ NÍ SÁ, NÁ NÍOR CEARC, FAD IOMLÁN NA CEATRÚN (a) A CABAIRE
DON FOCAL SO.

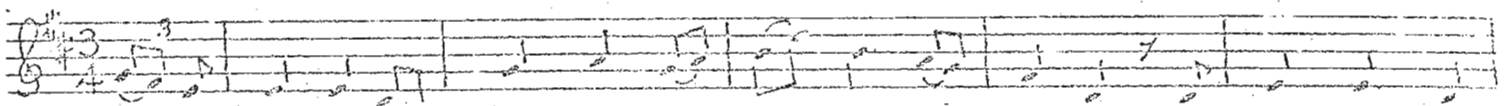
² FUAIMHÍTEAR AN 'H' LÁIRGEAC, AGUS IS AR AN 'H' A CANEAR
NA LEACÓCATAI (a).

³ FUAIM AN-GAIRID. COISCTEAR AN ANÁIL GO HOBANN AR AN NÓTA SO
AGUS SCAOILTEAR LE DÉ: H ÉADROM Í AR AN GCÉAD NÓTA EILE, SAN
GLUAISEACHT AN CÉIL A BRISEAD.

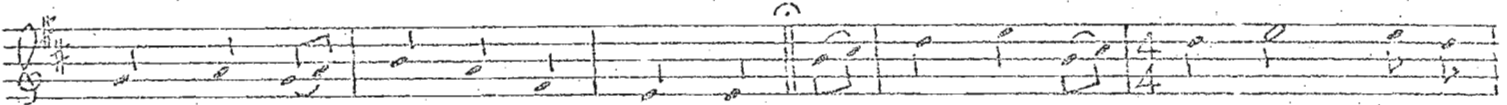
'Sé ari-izim az am' bmuinn-zir

$\text{♩} = 80$

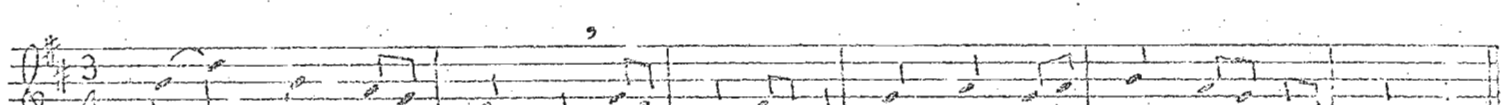
I



" 'Sé ari-izim az am' bmuinn-zir 'á ríor-ráó le céi-le zo bmuil-eann zú

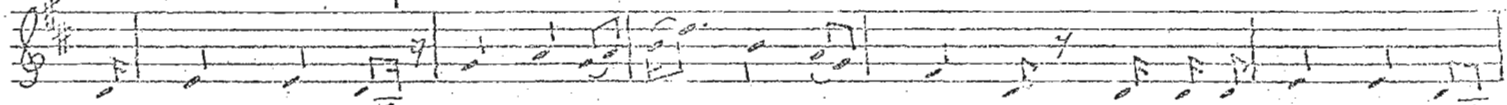


oizear-éar ná raiz-éa mé 'nao'-cor; ní ríu bóir-ra éir-linn ar a

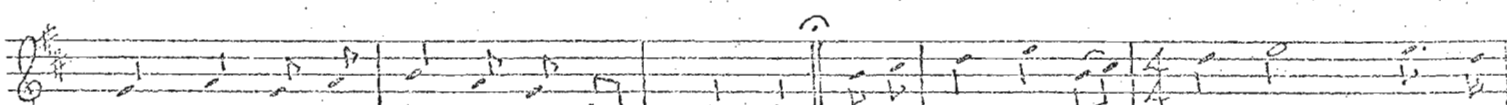


brazinn réir mar rrré leat, baiz rór-ra le leaó-bair ná zinn duáé an réaí é!"

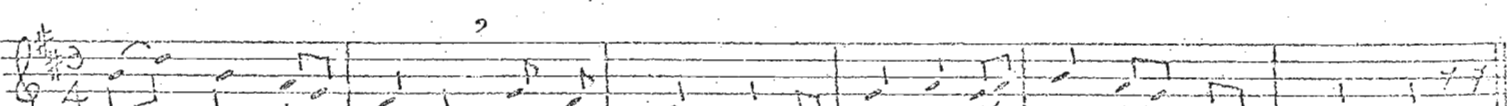
II



" Zo denim duir-ré 'óiz-ríu ní rór-rainn óm iroide éu, 'Szur-ab é ríor-ráó ná



zcoimar-ran ná ríu bó 'zoe n-á¹ caoir-a; Zo a vzuil-féa zo nól-rá, bóic a



cóimor-éar réar zize é, 'Zmar-a brazinn mé le rór-ra ní rór-rar rínn coir-de."

† III

" Zo deimín duit-re, óiz-bean ní hán liom tú fua-dac², ní cap-a do
 mian-as a' ní rožant² í do žuair-ir²; Ma-a b'raizinn leat ac c'póinn beaz
 o'ól-páinn zo ruair² í, a' do rožáinn zo hán - ó-ver'a' zo ro-land i b'pad uair-re."

Déanann moill beaz az an zcómair².

† fua-dac an-zuair. Coirceann an a'írl zo hobann an an nōra ro a'ur rcaoirceann
 le b'inn éadair² í an an zcáo nōra eile.

¹ ní zózeann an zcáizá b'e'n éairbáo idir an 'c' a'ur an 'n'; ré rin le mād nāc
 'zazann-á' a'ceirceann ac 'zaz'n-á'.

Cf. "De abeas péirre žlan Saisián" (lethair Ó Cadair).

Máire bean liam Uí Conaill i mbale m'áirne a' iuz dom an zcáirín ro.
 Sgáiréar uairce é an zcáo té de m'áirínora 1930.

Liam de Nonaio.

Amphispiza Stoeberiana

2

$$I = 56.$$

Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on the top line, and the bass line is written on the bottom line. The music is in a simple, folk-like style with a repeating melody line.

гю-гн-хам геб; Зехн-(х)-аил-а'р ах'р уи-зе'р знеи х-зе'и аил уи-зе,

Am-pai-nin rio-pam-in rio-pu-pam peó. Mãe - zin cé mep bom é,

ṣpāiz-li yum ṣpāiz-li yum, māl-lāi ʔa pū-a-dac le

непрѣ збо-ѣ непрѣ збо-ѣ, допрѣ - ѣпрѣ - (ѣ) - зѣрѣ су - ан - та

pū-pū-rām pūse-dī-dī dū-pāi-nī rīo-rām-in pū-pū-rām reo.

Mãe de Cyril a traz para o col. m. Espinha verde e em 14.05.19 de mil
na Paraíba 1941.

Ham. hammondi.

TONALITY: e-aeolian, gapped
at 2nd

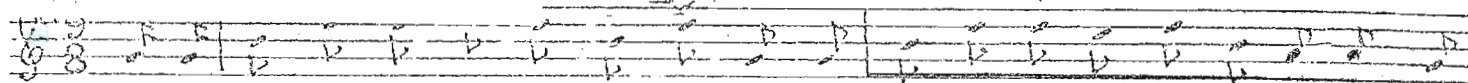
COMPASS : Major 9th (d'-e'')

FORM : Simple Binary: A B

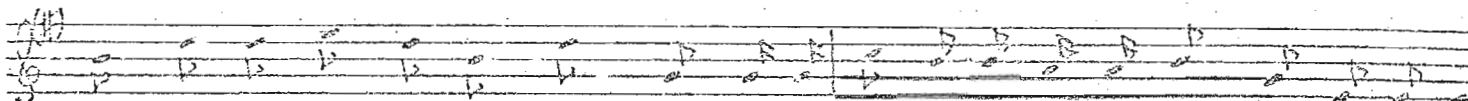
Am in Ar-rears

104

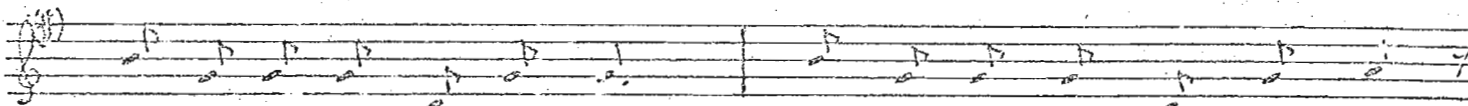
I



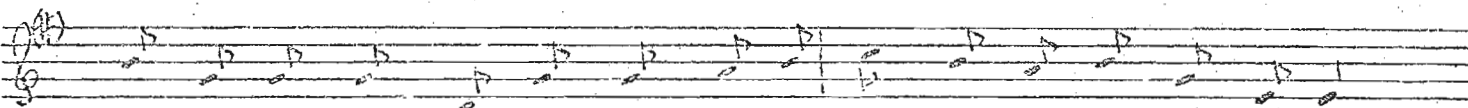
Ar a pei-zí beaz or-cail an dop-ar, tá'n oí-ge reo ra-da'r í fu-er, tá'n



neil-zín a' moí ar an ngeal-siz Ar an ari-j-onn. tú an peap-záinn a-ozu-ar

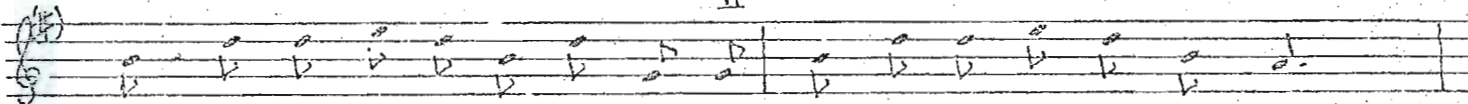


Tá'm in ar-rears in ar-rears, Tá'm in ar-rears i dziz'n óil,

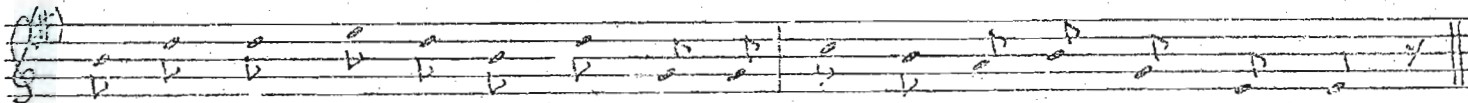


Tá'm in ar-rears in ar-rears Ar ir dóiz liom ná díol-rao go deo.

II



Caann-ó' mé cor-a-baz rú-zac, Zan deap-(s)-mao bú-cail an' bróiz,

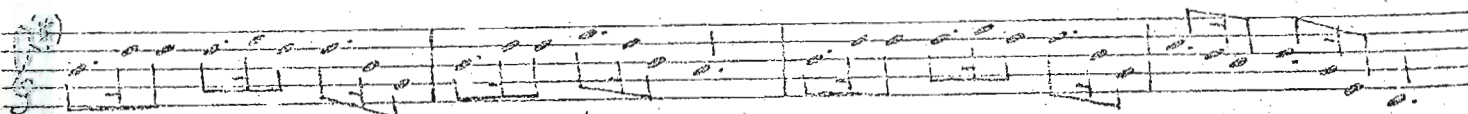


Na-za mbeid fairs a-zur fúir ar ir wag ar an-onn cún zize'n óil.

*páiriaz Ó faoiar, Roll a' ceapra, Árd fúar, a cándonn an zaincán i
Squidat naíó é an naíó ís de ní iníar 1940.
Ar an fonn ro éir a éiríe sz mo móríar:*

♩. = 69.

104^B



leam de r

TONALITY: d-mixolydian,
gapped at the 3rd

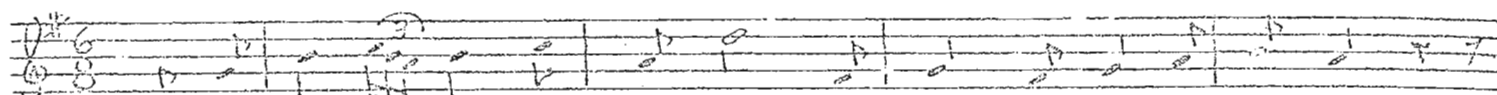
COMPASS : Major 9th (d'-e'')

FORM : Simple Binary: A B

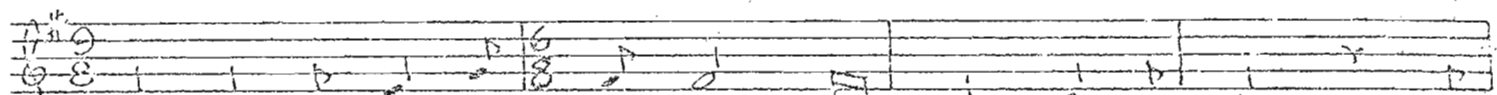
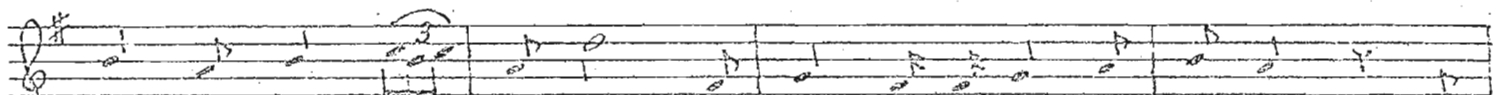
Seán Ó Dubhín & Zleanna

(1)

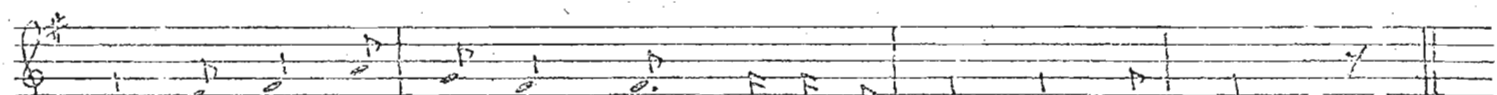
♩. = 56



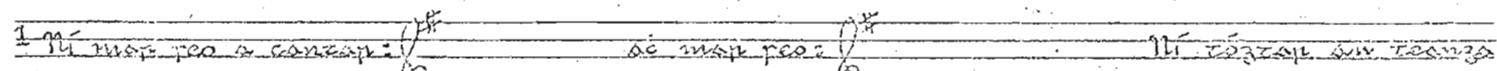
(b:) Éir-zí-zí liom-ra real-aó ar neó-rao díb cé caileadó,

Seán Ó Dubhín & Zlean-na 'tZan¹ zrácc ar a zéim; A

com 'ra zódaí 'ra cá-paill a-tá m' a' éiré le ra-da, 'Súir



fior cáir zaid an zán-am do bí ar á-pur a cléib.



'tZa-(a)n

'tZan-(n)

Seán Ó Dubhín & Zleanna an dara n. Tá an dara nóta ma-záir le cáir re.

Cantata 'zrácc ar a zéim' agus 'ápur a cléib' níor mair ná an tempo, zmicail.

Cantata 'zrácc ar a zéim' agus 'ápur a cléib' níor mair ná an tempo, zmicail.

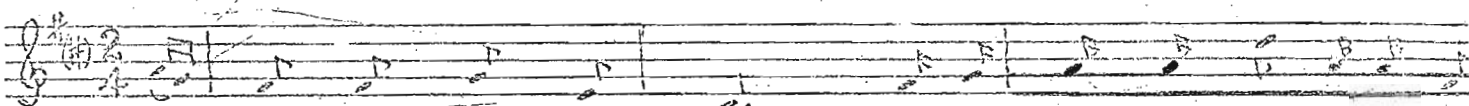
Ó Seán Ó Dubhín & Zleanna an dara n. Tá an dara nóta ma-záir le cáir re. Baintear maó e an 1760 le de an 1940.

Liam de n. n. n.

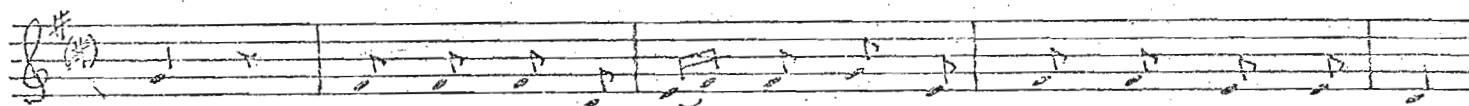
A búrcsíz búde ó'n zCéim

(2)

♩ = 72



A búrcsíz búde ó'n zCéim, mar a d'cúiz-eas an p-só cu



repa, fill éar mar ar beir-leas bean a d'eam-paó beapz doz' néir.

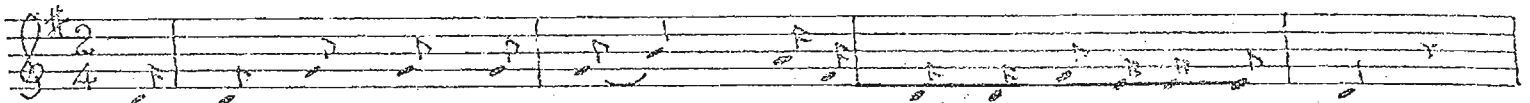
Neill bean Donnadó Uí Ríobairdín, Samsa-Cluain baile mórúine, a can don
a reo. Uí Ríobairdín canaí íar. Samsa-Cluain baile mórúine a can don
beir-leas 1941.

Uam de Donnadó

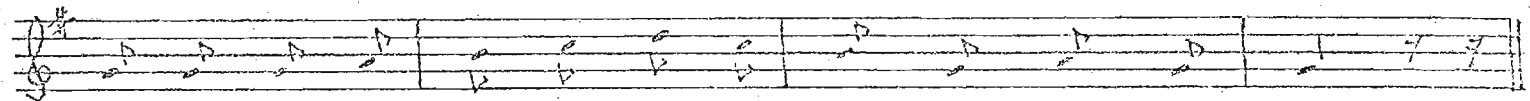
A búpcaiz buidé ón z Céim

(1)

$\text{♩} = 76.$



A búp-caiz buidé ón z Céim, map a d'éiz-ead an rí-od cum rírae,



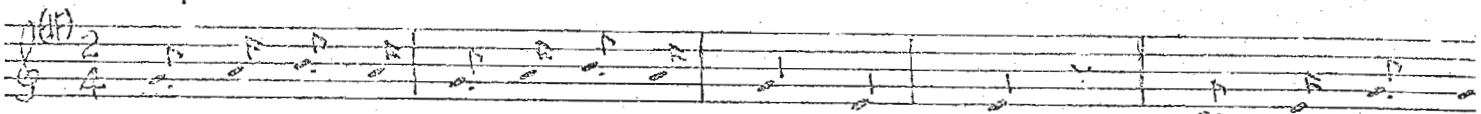
Fill éar nair a- bair leat bean d' déan-rad beair doc' réir.

Scriobair an leagan ro ó Síle bean uí Ríogbairdán na Donice Áluar,
Cúl lóba, an baid lá de níl denleamé 1946

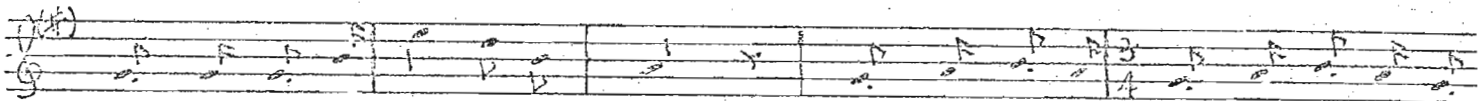
Uam de Napsid.

Racá' mīre Racá' zura

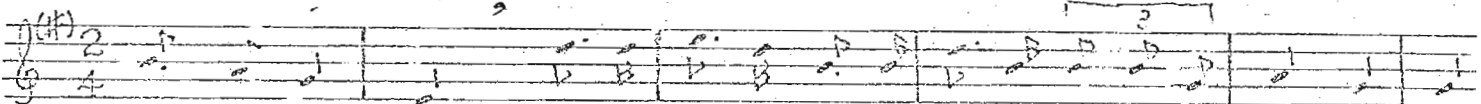
(Amhrán do leantó)

 $\text{♩} = 92$ 

Ra-cá' mī-re ra-cá' zu-ra Siar fé'n ngleann, 3oid-ríó mī-re



3oid-ríó zu-ra bó a-zur zaimin, Croc-par mī-re croc-par zu-ra, Cad



dean-raíó ar zclann? Cum-a mī-re cum-a zu-ra Nuair ná beim-id ann

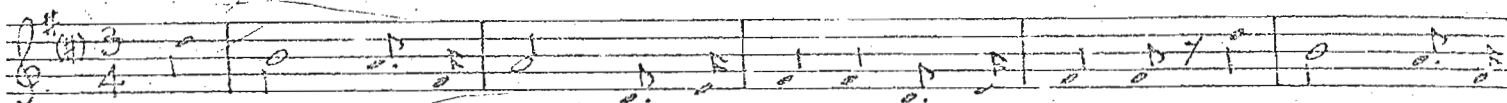
~~Déanfaí mall beag ar an zclann? mī.~~

Dóinnall bán Ó Céilleacairí 1 zCúil Aoda a zuz dom é reo. Csa ré
dom é, zuz repíóir naíó é, an 10ú lá de mhí Bealtaine 1941.

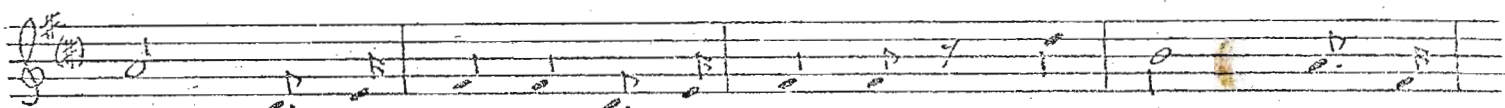
Uim Ó Deir a' Bó.

(Amhrán do leantó)

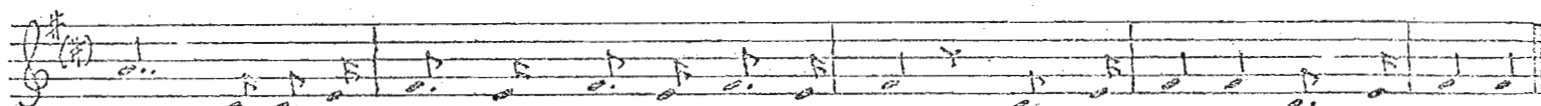
$\text{♩} = 88$



Uim ó deir a' bó, Cnú-zaio¹ mi-re cnu-zaio mi-re, Uim ó deir a'



bó, Féar a' ur-ce féar a' ur-ce, Uim ó deir a'



bó a' í pé - a - cáine riap a' Cúm a' Céioiz², Cnú-zaio¹ mi-re cnu-zaio mi-re.

¹ Cnú-zaio

² Cúm a' Céioiz, áir intip nair do bharb.

Cf. "mú-ó deir a' bó" (Máire Bean Uí Conaill).

Ó Dóinnall bán Ó Céilleacáin, 3 Cúil Aoda a reniobar é reo, an 10^o bó do a' bealzone 1941.

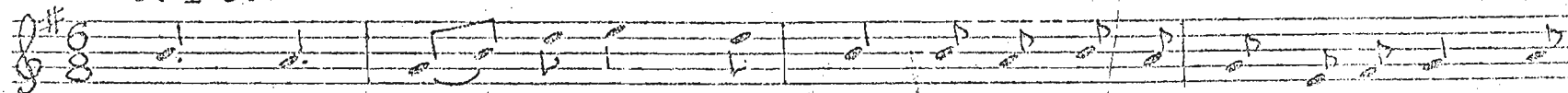
Uim de nógair.

Razaiō Razaiō

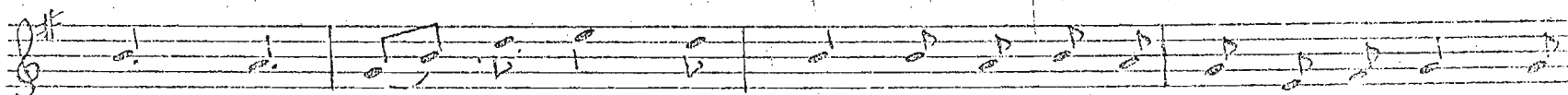
(Amplian to leant)

110

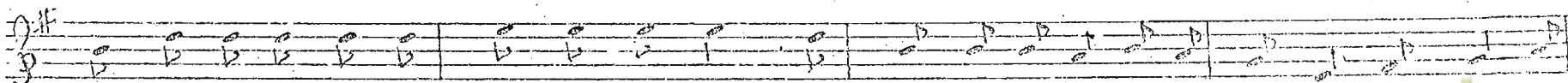
♩ = 58



Razaiō razaiō razaiō zo oī - neac, Razaiō mo leant-aiō zo hao-nac a' zein - mō,



Razaiō razaiō razaiō zan an - nat, Razaiō mo leant-aiō zo hao-nac a' zein - mō.



Razaiō rē zo Cui-caiō n' razaiō rē zo lūn - don, Razaiō rē zo Sa-pan-a' cean-nac a' zōan-aiō zein - mō.

(Ō zōac spī)

Miceāl Ō lūn-aiō, baile mūnne, a' zōan don, su baō lūn de mēzaiō 1941.

110

TONALITY: Essentially G-Penta-
tonic, 1st mode:
gab de

COMPASS : Perfect Octave
(e'-e'')

FORM : Simple Ternary:
A B A

Liam de Meara

Mo Cara Croíde¹

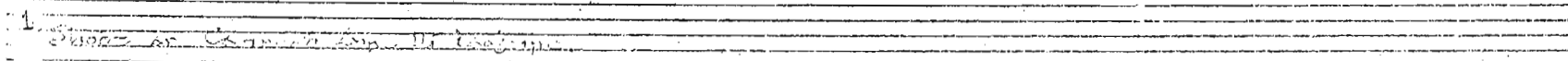
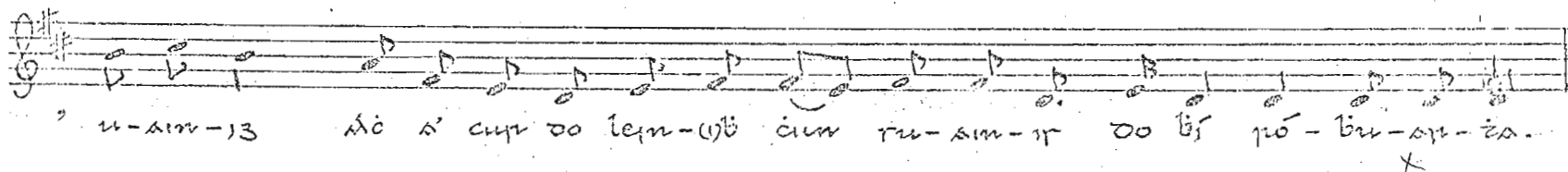
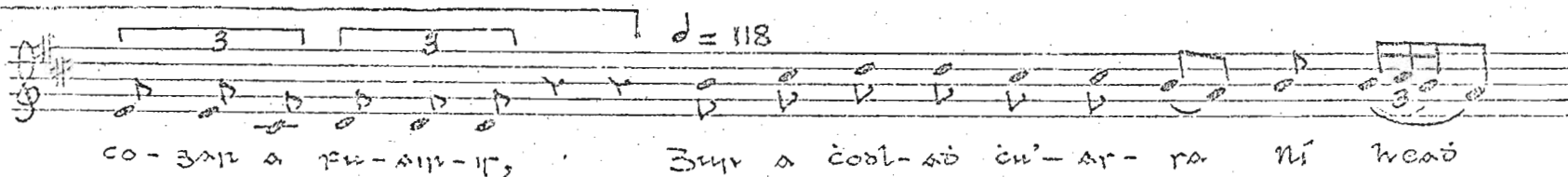
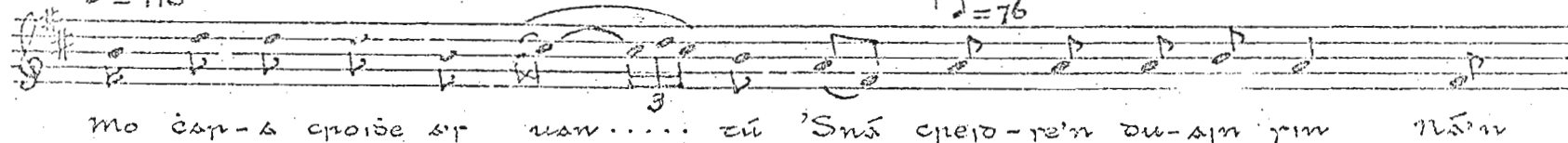
112

Recitative

♩ = 118

(Caoinead)

♩ = 76



Ó níamh bean Uí Conaill, An Múileann, Baile Múirne, a reiríobair an
Caoinead ro, ar 11.05.1941

Liam de Noyse.

112

TONALITY: Mixed: Aeolian
beginnings, D-major
endings, gapped at
the 4th degree

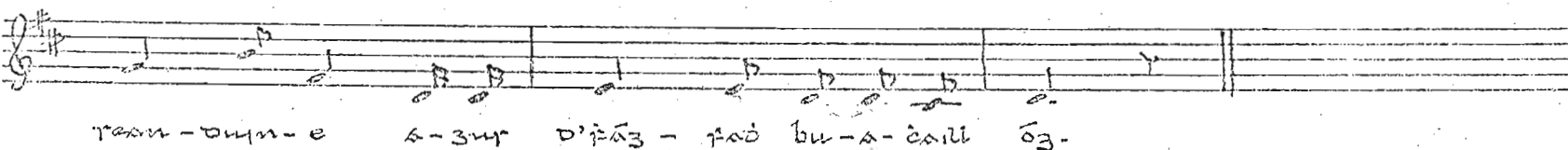
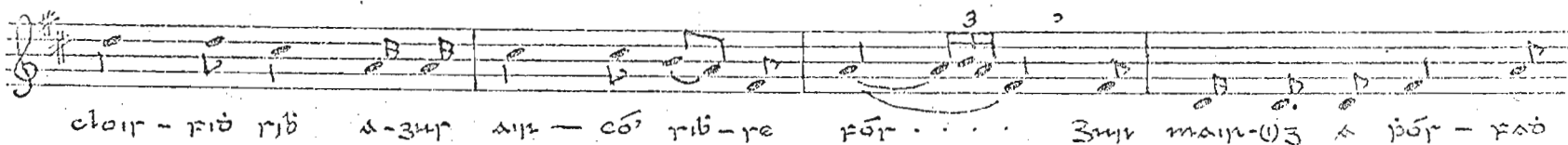
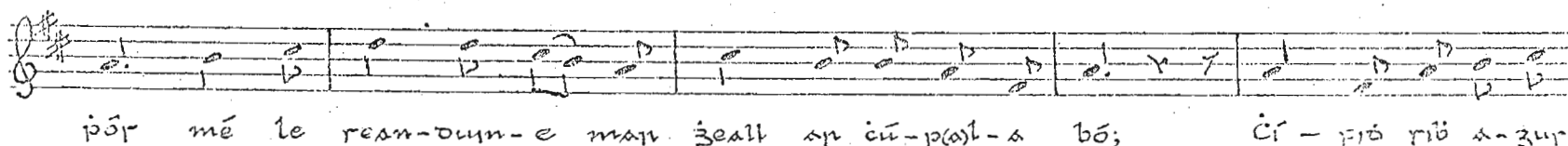
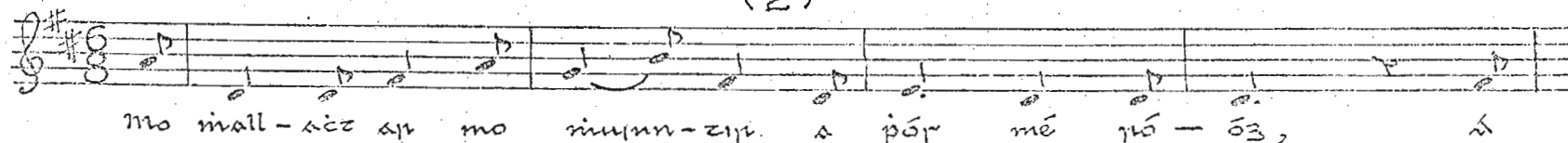
COMPASS : Minor 9th (c#'-d'')

FORM : Compound Binary:
A' - A²

An Seandúine (2)

113

$\text{♩} = 60$



Scríobtar an zosinrén ro ó Éibhlín Nic Shuibne, ra Lománsa, Cúil Adha, 1 Iúil 1941.

113

TONALITY: D-major

COMPASS : Minor 9th (c#'-d'')

FORM : Compound Ternary:

A' B'B² A²

Liam de Noyard.

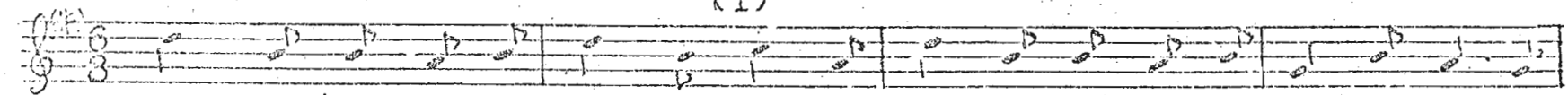
113

'Sé mo leanb é

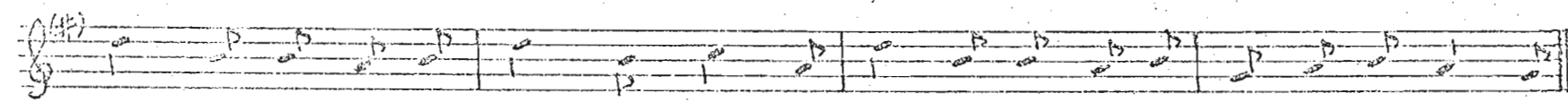
(1)

114

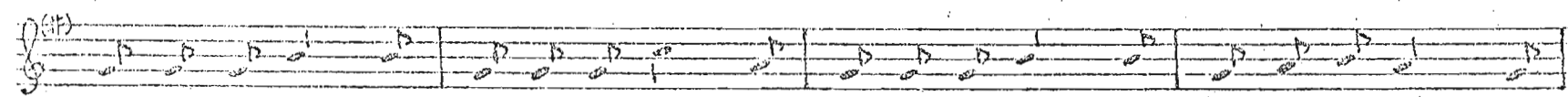
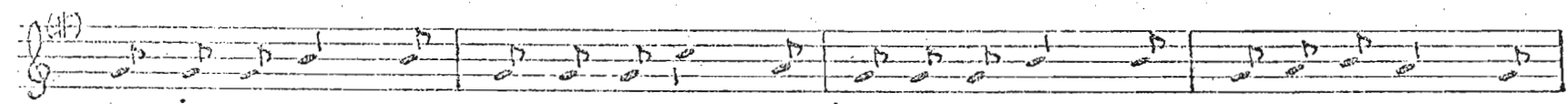
♩. = 69



'Sé mo lean-(a)b é, 'ré mo éuo é, 'Sé mo lean-(a)b m-né 'r m-mu é;



'Sé mo lean-(a)b é, 'ré san oab é, 'Sé mo lean-(a)b é mas-oin le pain-pa.



As mo m'earr a crata. Ma'r éimn'is rí ar fochsib an éarais.

114
 TONALITY: G-major;
 (A) Pentachordal;
 (B) Tetrachordal

COMPASS : Perfect 5th (g'-d")
 FORM : Simple Binary: A B.

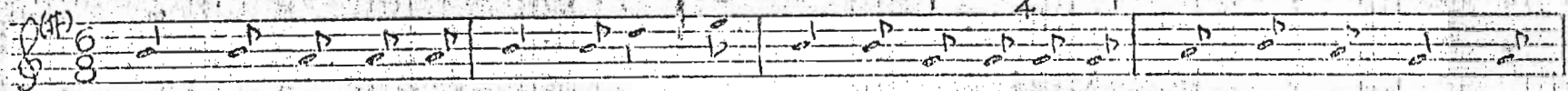
Liam de Noyais
 21/8/1971

'Sé mo leanb é

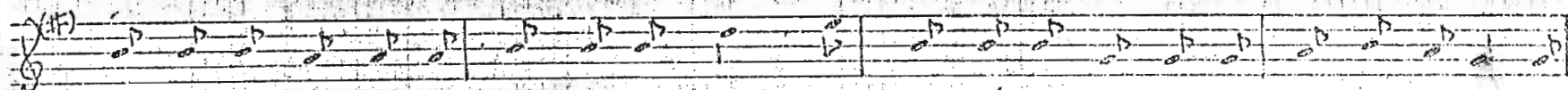
115

♩. = 66

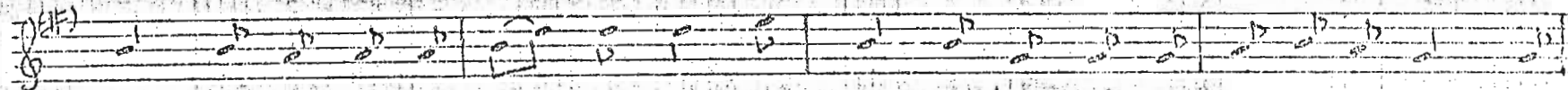
(2)



'Sé mo lean-(a)b é, 'ré 30 dí-neac, 'Sé mo lean-(a)b é 'rír maíó an fear z' é.



Cean-nó, mé zun-na duit, cean-nó, mé cláom duit, Cean-nó, mé zun-na duit, Cean-nó, mé zun-na duit.



Raíad mo lean-(a)b ar raíad 30 an am-nor, Raíad mo lean-(a)b ar do-nó na 30 an am-nor.

cf. "Raíad Raíad"

Neil bean Donnchó Uí Ríogháin, Seana-Chann, baile mhúirne, Sean Dom.

14 bratane 1941.

115

TONALITY: Purely G-Pentatonic,
1st mode: gab de

COMPASS : Major 6th (g'-e'')

FORM : Compound Unitary:

A¹ A² A³

Uam de Noíad.

Éiríor
Mairt Éiríor ar Mairt

$\text{♩} = 52$

Mairt Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt

Mairt Éiríor ar Mairt d' Éiríor

$\text{♩} = 52$

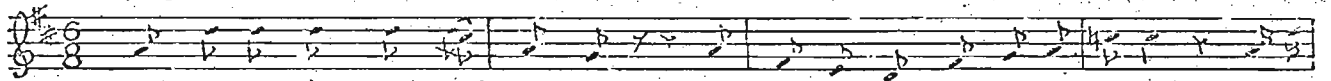
Ó Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt
 Éiríor Éiríor ar Mairt d' Éiríor Éiríor ar Mairt

Ó Éiríor Éiríor ar Mairt d' Éiríor

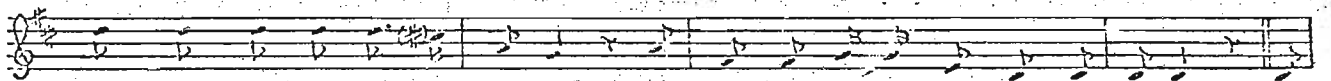
Ó Éiríor Éiríor ar Mairt d' Éiríor

Бреан' аи а' заназан'аи

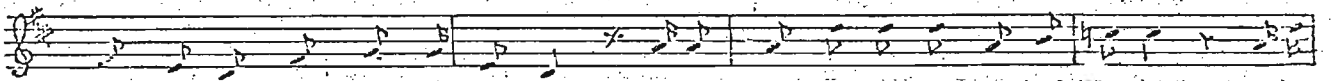
♩ = 56



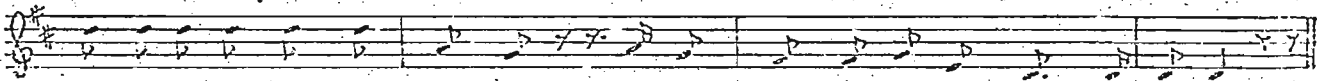
Бреан' аи а' зана-зан'-аи зана-за, Н'аи аи-заи сон аио до ф'аи ии-аи, Маи-а



заа-паиуи до л'аи-аи' на л'аи а, до л'аи-паи мо аи иаио аиуи-аи ии-аи; за



заназа аи на ииуи аи на аиуи-заи, аи а' аиуи аи на аиуи-аи до фи-аи, аиуи



зана-а до аи-заи аи л'аи аи, аиуи аиуи-аи на аиуи-аи до ии-аи.

Бреан' аи а' заназан'аи

Дреануи О л'аиуи, беаи аиуи заназа, аиуи аиуи аиуиуи до, аиуи
до аиуи до аиуиуи 1941.

Вам аиуиуи.

Clap boz d'el (2)

$\text{♩} = 54$

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking $\text{♩} = 54$ is written below the first staff. The notation includes various note values, rests, and dynamic markings. The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and a repeat sign.

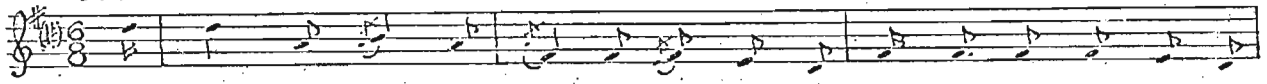
Handwritten text below the musical notation, likely lyrics or performance instructions in a non-Latin script.

Handwritten text at the bottom of the page, possibly a dedication or a note about the piece.

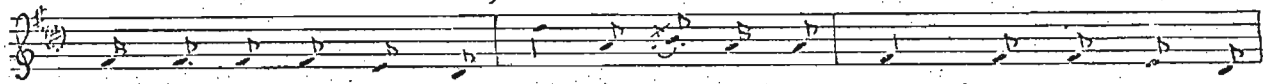
Anonn 'ranall

(Annon do leant)

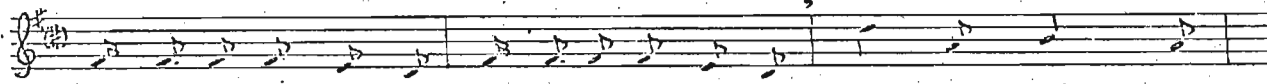
♩ = 66



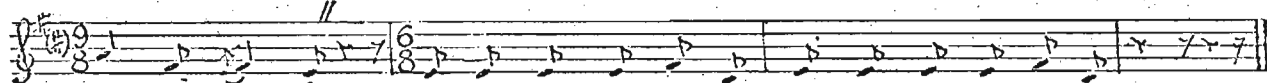
An-onn 'ran-all ar zrio an ab-ann, a cail-eac do map-uizir me,



'Cail-eac do map-uizir me; Soir ar ri-on ar zrio an ri-ab, a



cail-eac do map-uizir me, 'Cail-eac do map-uizir me; Zrio an rsojal ar



zrio an bprao a | zio-ann dem' bai-zin ore, 'Zio-ann dem' bai-zin ore.

Donn an zio-ann do mull a zio-ann do mull

zio-ann do mull a zio-ann do mull // zio-ann do mull a zio-ann do mull

*Neill bean Donnada U. Biezbien, Seana-Chann, baile mairne, i ean
om e geo, 16 mairne 1941*

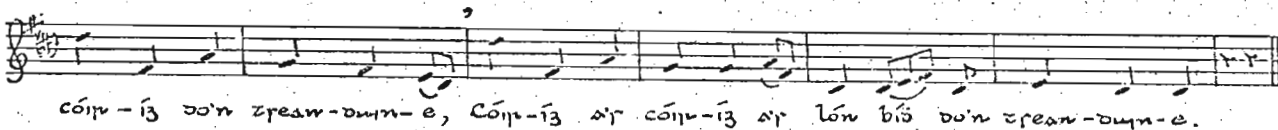
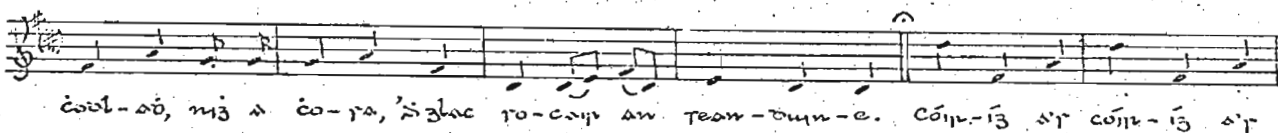
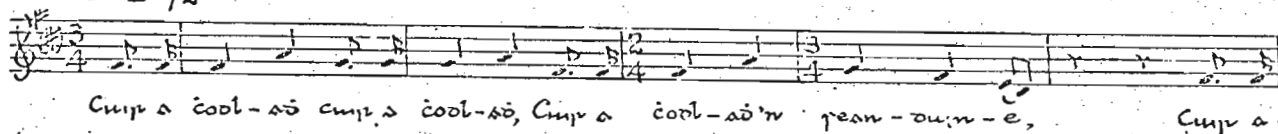
Uam de Noiaid.

Cup a Cooladh

(2)

(Linnéan do leantó)

♩ = 72



~~O m'ail beag a' an seánraí, b'ile m'ail~~

O m'ail O luaraiz, bócar a' z Séipéil, b'ile m'ail a' rean-dun-e an rean-dun-e ro,
31.12.1941

ham e-nopis.

Maidin Bóg Doibinn

(17)

♩ = 66

Maidin Bóg doibinn ar ríor - do'n álainn-a, leim' áoiú zup áoiú - tsal óig-bean, ba b'ráig - é's b'raoi-é 'sa ciab zil d'áit-é, 'Sa ríor mar r'ead - t'ar mór - éoc; do r'ead mo éiríde b'í m'í éirí mar eal-s, le díó-z'rair r'ear ós cló áluw, b'á a r'ead - z'ra na linn "Súis ríor a áoi-ge," mar a r'í - ear b'áit á pó - z'ad.

Dein an zainúine an d'ar leat de zai b'áir de canó pé óó.

Dein g'í m'íth-b'á, z'íneall f'íó c'áiríne (1), z'í an z'íneall.

C'm r'í na f'íal 'álainn', 'd'áit', 'eal', 'z'áit', par b'áit ní ba m'íra ná an tempo.

Cf. "á Seolao na n'áiríne b'í b'áir" (L'áiríne Ó C'áirí).

Neill bein m'í éiríde, á m'íneall, baile m'íneall, á éiríde, 24 Iúil 1941.

Liam de N'áirí.

mo 3pá 'rmo laoz tu

Lu bean $\text{♩} = 54$ I

mo 3pá 'rmo laoz tu, ir de do bes-za chz-sinn, mo 3pá do fú — le 3ur

$\text{♩} = 70$ tempo

tea-dan les-ean geal, nio 3pá do epóí — re nár rmaoi — nio ceang-al liom, ir mo

3pá meap óz ir mo bpoín beiz reap-za leaz.

Lu fesp II

(1r) nil is 3pá — ra sé moir a beaó móm de'n cnesé — za muis, nio

ril-eaó rle... do beaó epéir lae fesp-éam-ne, Cuíap lae mór — za da com-

am-fesaó caí-re 'maó, nio puir de'n 3aoi — ze de bpoín na fapp-(i)-ze.

Lu bean III

Cá bpes-caí mo 3pá — ra i bpoín lez' a-éap-raé, d' out ap bóir 43

ól zo cean-na-raé, 1 deaó ir nár rmaoi(3) — 3íor am

epóí... ná am si-3íon-e lu' is chio ir zon tu liom ceang-al-é.

Dein an tairmíon. An tairmíon de 3pá beapra do éamó ré dó.
 Ca bpoín de'n tairmíon de 3pá beapra do éamó ré dó. // 3pá beapra de'n tairmíon de 3pá beapra do éamó ré dó.
 De'n tairmíon de 3pá beapra do éamó ré dó. // 3pá beapra de'n tairmíon de 3pá beapra do éamó ré dó.
 E. "mo 3pá 'rmo laoz tu" (bean liam úi 3pá beapra do éamó ré dó).

Neill bean úi 3pá beapra do éamó ré dó, 24 lúil 1941.

Táim Síne' ar do Tuama

125

$\text{♩} = 55$

I

Táim rín-z'ar do éua-ma¹ ar do zóuair ann de fíor mé, dá mbeo

báir do dá lá' zam ní rair-fainnleo cói-ce; 'lil-lín ar 'ann-rao u

fann liom-ra luze leoz, Maix tá bal-aó fu-air na cío u-aic (ó) na zréi-nei' na zaoi-ze.

II

Nu-air a rí-lid mo mairn-zir (ó) zo mbím ar mo leabair, ar do éua-ma¹ reo do

bím-re ó éair lae zo mair-din, 'Cuir ríor mo éua-zair (ó) ar é quoz-zoi¹ le

mair-03, I ndí-a mo éal-ín éuair rua-ma⁴ do lu-aó liom 'na leon-aó.

III

Tá na ra-zair ar na brá-éire zóe lá liom-r's b'ear-aó, (ó) do éionn beir;

náir leoz a ói-z-bean 'ru mair-aó; éair-fainn raó ar an nzaor éuiz, a-zar

bíon duit ón b'ear-éair, a-zar cuia zóar mo éuoi tá beir éuor m' a' tal-aín.

éair an zairínáir an d'air leoz de zóe b'eara do éair fé ó.

1.2.3.4. éair réca k'ir an d'air 'Mairín' m'oi.

Heall bean lí Tuama, an mairn, baíe mairn, a éair dom, 24 Iúil 1941.

Liam de Mairín

125

TONALITY: D-major, gapped at the 4th degree

COMPASS : Major 9th (d'-e")

FORM : Compound Unitary:

lisan ūō an āp

$\text{♩} = 96$ I

lir-an ūō an āp zā-niz ru-si-near rō-breāz, ā-zur d'im - iō - dar

u-sim-re leāz - u-sim brez roim lā, 'Dul az ier-cam-eāz le bāō 1 zcian-za ōā

mbāō, beō ier-rma na blia - na ro im' ōi-āō zo b'raizēō bār.

b'geo mar aubairē an zānpāmaide līne 2 āzur līne 4, āz āz-ēōnāō b'ēāpā I ōi:

(b'ēāpā I)

līne 2

ā-zur d'im - iō - dar u-sim-re leāz - u-sim brez roim lā,

līne 4

beō ier-rma na blia - na ro im' ōi-āō zo b'raizēō bār.

II

'Sī an nol-laiz reo ēuzānn an nol-laiz rī ōubāō 1 ndi-āō mo ēeāz-pāp breāz

b'rol-la' zeal 'zā rī rru-zāib zeal' na n-jāp; mar-a b'raizinn ā-ca āē ērūr 'zā zo

dominn inr ā ērūr, lī rō-breāz mar ā rīn - rinn rmar ā ēāōn-rinn 1-āō rūd.

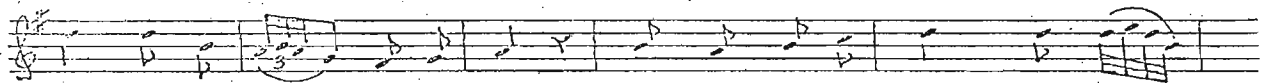
no zammacín

1 = 76.

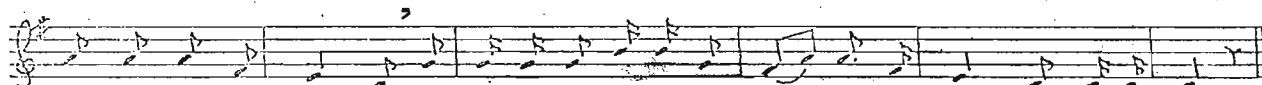
I



lā rme'n nδpoi-ceso bann-dan ar do-nao ceap na Sam-na, mi-pe bi ran

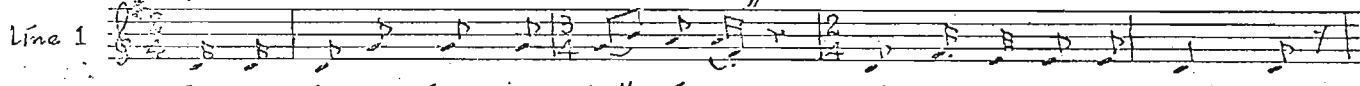


am ran zan am(n3)-zap na zao, Cesann-uizear blu-pe zain-naiz o

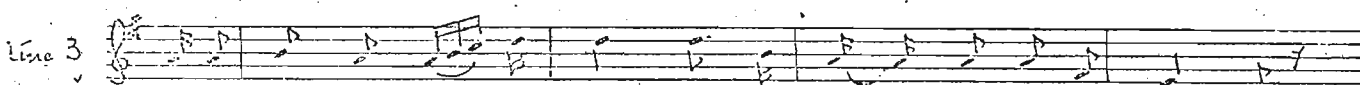


feap an-dear o'n zecann-zar, ni bru-ap-eap m-am ar cesann i, ar cesann-naiz na ar inoib.

Beapra II:

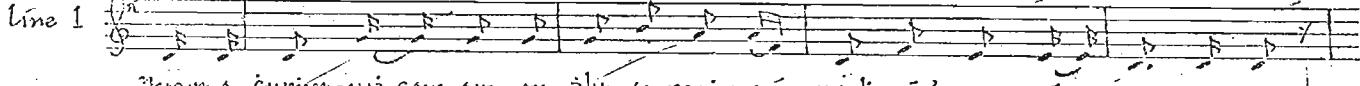


Do com-ai-keap roimam an-all i zo dza-naiz zo dzi an cesann-zar.



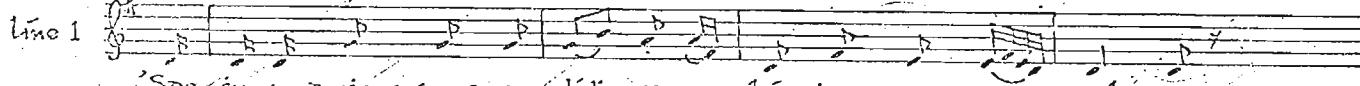
Do bi punn-ce'r ceol ar damar ann, do iud-edm-ap rior na oecann-za,

Beapra III:



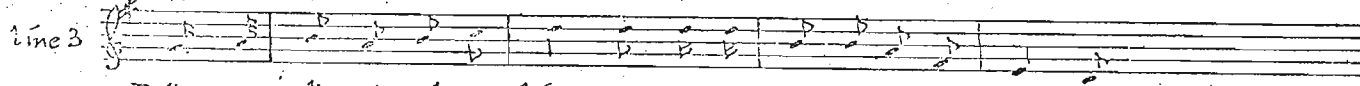
Imap a cupin-uiz-eam-ap ar zlu-ai-reae ni naib ri' zainn na a zu-ap-nc,

Beapra IV:



'Soo cu-ap-uizear ennc ar gleib-ze ar boi-zie cumanz-(3)la ceol-a,

Beapra V:



Dubare zo nabar a' oul zo bea-ra, zur-ab ann a bi mo zool-za,

O Sige beam ni Riozbarodin, Dairin Afunn, Cuii doo, a geriober an zampen ro, 25 Iul 1941.

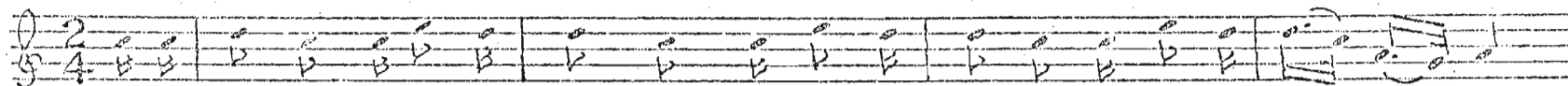
Bjor an dainpennade zhaupreca amceol sz am zecann-naiz. (fesc noga ter an ampen "bo bovar batb")

Sam ni moill beca na am zecann-naiz.

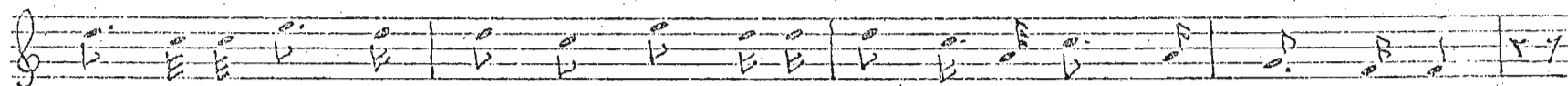
Ham de vopio.

bí Ocón Aici-re

$\text{♩} = 56$



bí o-cón a-i-ci-re de éionn z'baíl liom-ra 'S o-cón a-zam-ra de éionn z'baíl léi,



Oc o-co-cón 'nár zcóm-rád 'núr, á-zur oc o-co-cón 'nár zaur-ne'raon.

Máire Bean Uí Cónaill, An Múleann, Baile Múirne, a éan dom é reo, 1 luznara 1941.
Ag a máear do éirí rí é.

128

TONALITY: F-Major, gapped at the 4th degree

COMPASS : Major 7th (f'-e")

FORM : Simple Unitary: A

ham-de-moiaid

Mairéad Monday

♩ = 69



Орѣ воз лѣмъ

(-1)
(Ampliar os leões)

$$n! = 68$$

(А - зур) О - го бог Liam, бог Liam, бог Liam, О - го бог Liam.

carl-in oar donn; Ó - ró boz lom í boz lom í boz lom í, fē map a boz-lom í

omui-rió : Liom. Dá bí-áinn-re no earl-in as lúy-bín na ream-re,

Зарі-зарі, сонця сар-аже нї зарі-оїм на нубєлї, До зарі-рємн-гє со-зарі ої

béu-faò a cool' í, í- rân ár r ro-cau map a ômuo-faò í í liom. Ár ó -pó boz liom í

bez liom i bez liom i,
(more azá žuor)

Stärken mein Herz zu dir zehnfach?

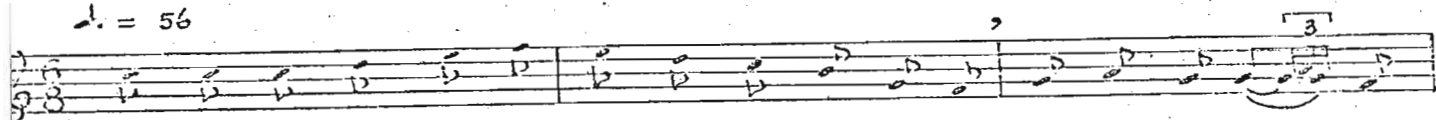
O' Síle bean Liam Uí Ríóiríodáin, Dairín Áluinn, Cúil Aodha, a renúóir an
tábhán ro. 25 Meiteán 1941.

Hande Noyan

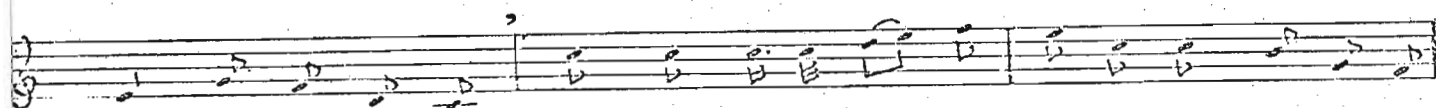
PAIDÍN Ó RAIFEARZA

2

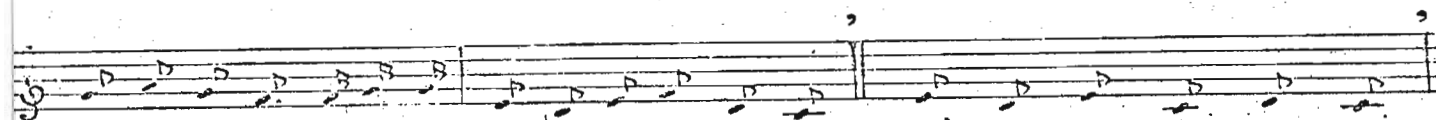
♩. = 56



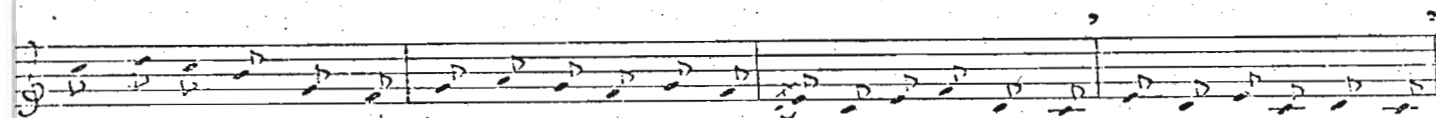
pá, - dín a chloíde ríiz cá mbí - onn do bean a - zar? bí - onn tí tíor 1



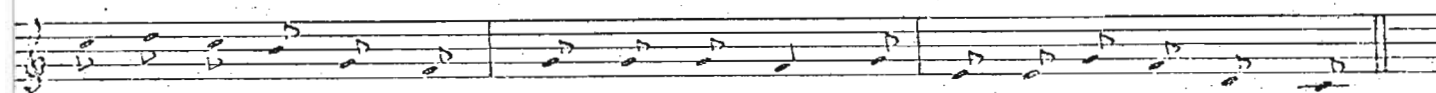
3cláide na rceac a - zar; Deim - eann tí an tinn an tí - oc ra' zann - (i) - zar,



Fé cúl a cinn a bí - onn pái - dín Ó Raí - fear - za. pái - dín ar pái - dín ar



pá, - dín Ó Raí - fear - za, pái - dín ar pái - dín ar pái - dín Ó Raí - fear - za, pái - dín ar pái - dín ar



pá, - dín Ó Raí - fear - z ar d'éal - uis bean b'réiz le pái - dín Ó Raí - fear - za.

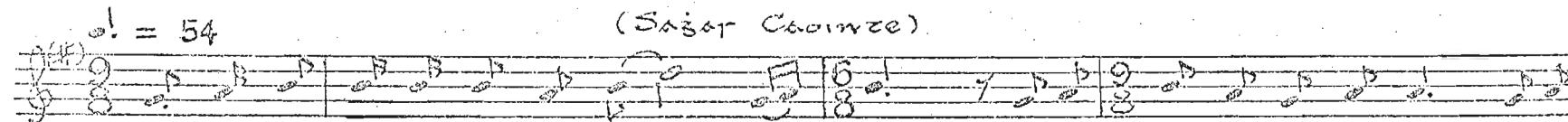
~~Óra an tairínaró moil b'réiz ar zannaró.~~

bean Liam Uí Ríogbairdín, Doimín Áluinn, Cúil Lodha, a can dom, 17 Meitheamh 1941.

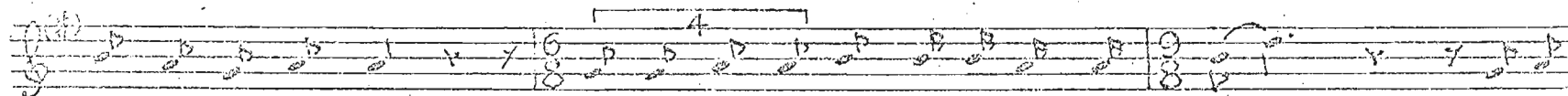
~~Liam Uí Ríogbairdín.~~

Má Cíonn Tú Crocúr

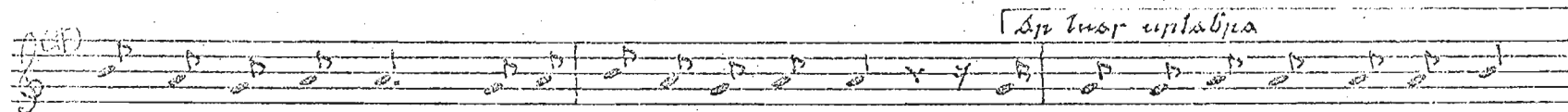
135



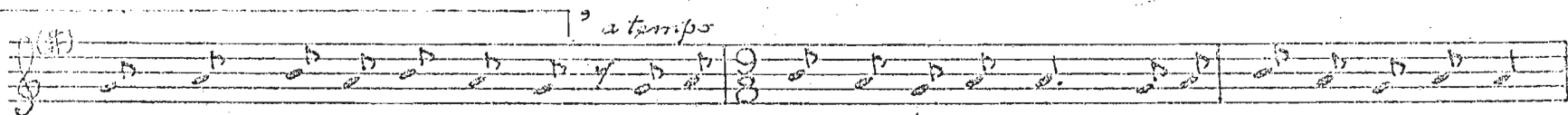
(Ó sí) Má cí-omm tú Cro-cúr zeal rubac, sír ir baóz-lac ná feic-pir sír ir



baóz-lac ná feic-pir, á-bair leir imo é- zín a leo-zamz cúgam, sír ir



dó-éa ná leo3-paio sír ir dó-éa ná leo3-paio, 3o bfuil-im a' d'ean-air bo-éam



coir Spaoil-éam a' leam-nao-za, sír ir baóz-lac ná fuil-im sír ir baóz-lac ná fuil-im...

135

TONALITY: G-Major, Tetratonic:
gab d

COMPASS : Perfect 5th (g'-d'')

FORM : Simple Unitary: A
(Three Four-bar
phrases)

is pail a fear (Crocúr) eallie, bí sí az ofaón sí éapain orane aie.

Céilescam, Cúl doos, a éan dom, 10 bealtaine 1941.

Handwritten signature

Thair a Sileann mo mhuintir

$d' = 54$

Thair a fíl - eann mo mhuintir so mbím ar mo lea-baib, ar do
 éim - a¹ a úin - re ó oib - co so maí - oin, (U) ar
 cur mo éir ríor leat, ar a ríor - zot fí maí - oib, I noí - aib mo
 éir - in breáib réim - a² do lu - aib hom ina lea - aib.

1 éanna 2 éanna

† Ma éanna aib I noí - aib na noí - aib.

Ch. "Éanna Síre" ar do éim (Maí - oib I éanna)

Déanall éas Ó Céilleáir, Cúl doá, a éan dom an éanna re, 7 meáin 1941.

Thair a Sileann

$\text{♩} = 63$

Óró bo3 lom í

137

(1)
(Xingán do leand)

Musical staff 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and sixteenth notes. The lyrics "Ó - ró bo3 lom í, qruo lom í, cor-rutis í, Ó - ró bo3 lom í, qruo lom í, lom, kí" are written below the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody continues with eighth and sixteenth notes. The lyrics "Ó - ró bo3 lom í, qruo lom í, cor-rutis í, Ó - ró bo3 lom í, cor-l-in deap dom." are written below the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody continues with eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody continues with eighth and sixteenth notes. The lyrics "Óró bo3 lom í" (4) (beom lom ut' qruobspéam)" are written below the staff.

137

TONALITY: D-Major

COMPASS : Perfect Octave
(d'-d")

FORM : Simple Binary: A B

Handwritten signature.

19th Nov 1941.

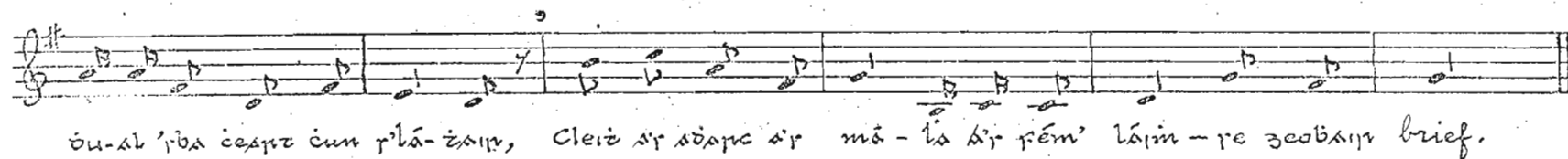
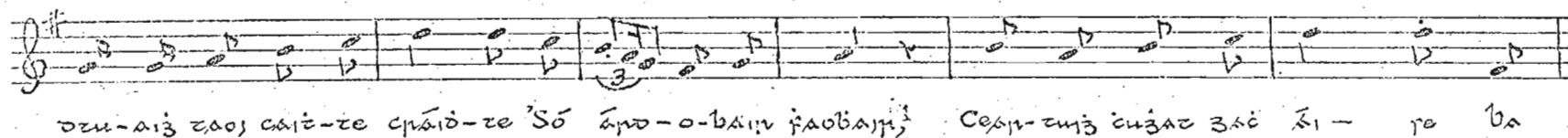
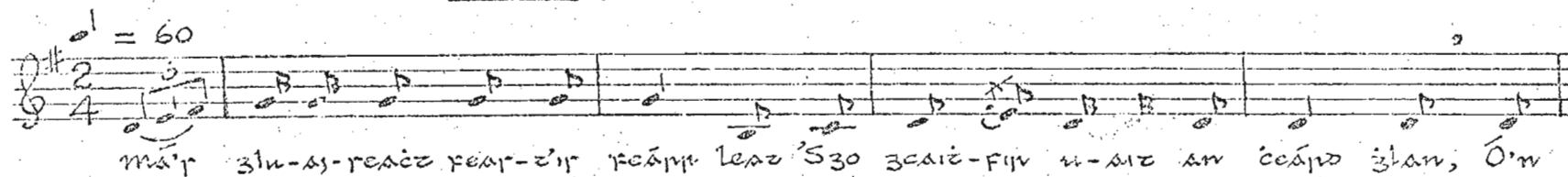
QUALITY: G-Major

PASS : Minor 10th (b -d")

RM : Simple Binary: A B

bacsaí faoi an tÓscar

138



I fuaimeascap 'faoir'.

~~Ón an tairneanná naill beas z'ir an zcobair.~~ lúe.

Scéal an airmáin: Siméir a zairp a cor leir an zairis. Dabair z'ir zairneanná naill fuaimeascap a'ir z'ir z'ir z'ir a'ir bacsaí. b'fao mar a z'ir f'ile ceas bacsaí oó. (An tairneanná).

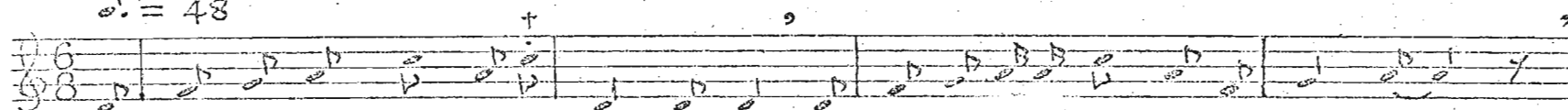
cf "Mo Zairneanná" (bean liam u' Ríozbairdán).

Airlaoib Ó loirz'ir, Cúil dois, a can dom, an gao lá ro meiscáir 1941.

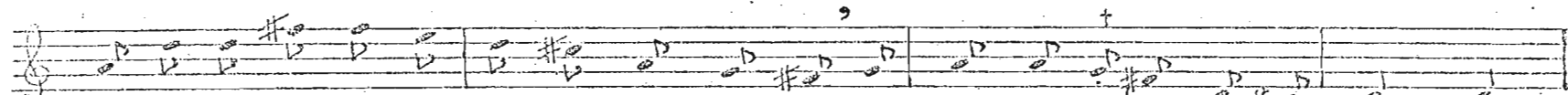
Liam de Rócaí.

b) Seana-bean Chionna

♩. = 48



b) sean-a-bean chionna-s d'fhéachain laí-práir, do cáin-iz rí a' iunn-ce ra zú-zán,



Zú-zán rí le cair-aiz ná cair-ead de rphinne í, 'Soo deir-ead si c'ir-e'ar an moin-zeán.

Tá raimhaio ar a'rimzao móda a'zainn ran a'rimzao ro.
 Deir an a'rimzao roe noll beag os an a'rimzao roe. *lail*
 T'ruaim zaino. ná zozar anál noim an éad n'ea eile.

A'rimhaioi Ó lounzriz, Cúil A'ea, a' can dom, an gao lá de m'icéin 1941.

139

TONALITY: Mixed: "A", Penta-
 tonic: d fga c.
 "B", D-Major, gapped
 at the 6th degree

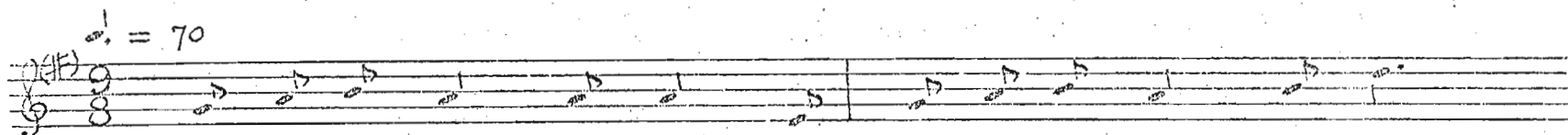
COMPASS : Perfect 11th (c'-f")

FORM : Simple Binary: A B

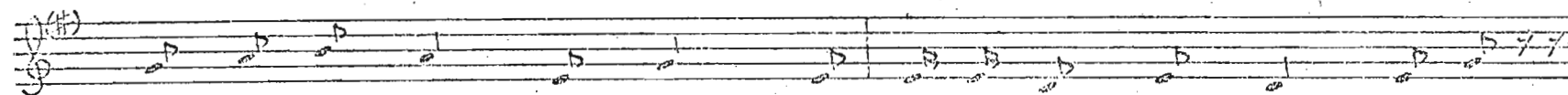
Liam de Noyard

Seáinín Dá bfaizead

(Ainmín do leanó)



Seáin-ín dá bfaizead dá bfaizead, A' Seáin-ín dá bfaizead ré beann,



Seáin-ín dá bfaizead dá bfaizead, Do bu-sil-pead ré n faill an-sé.

Cf. "Máizead ní Áinle".

Ainleadh Ó leinríz, Céil doea, a can dom, an gao lá de riaráir 1941.

140

TONALITY: G-Pentatonic, 1st
mode: gab deCOMPASS: Perfect Octave
(d'-d'')

FORM: Simple Unitary: A

Liam de Nojaid.

ا = 58

(2) ✓

[illegible]

Deir-in dé deir-in dé, taid na la-cain a' rena-daiz ra b'fáiz.

[illegible]

veip - in dē veip - in dē, žeb - si ba rian le hēp - žē'n lē.

A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The piece ends with a double bar line.

Dein - ín oé dein - ín oé, éin - eó -'aio zeal -'aó sír na'gaid rí fé. Dein - ín oé

(Kzur map 1m 30.0012)

4 "Despîn de" (1), (be an lăm vi Rîzboare).

Amilcar O longríz, Cúil Loda, a cam dom é reo, an gao lá de meiteam 1941.

Land de Noord

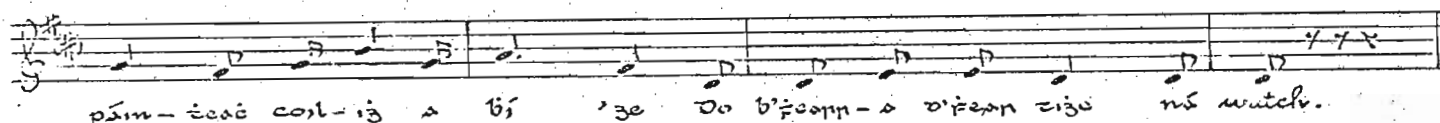
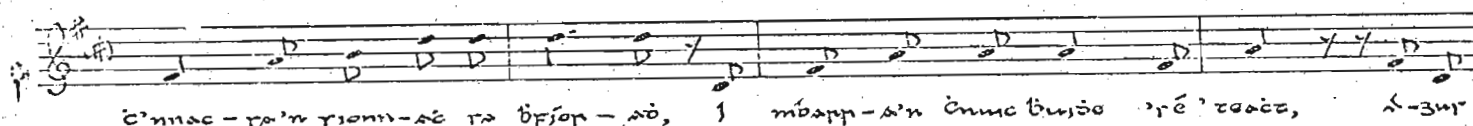
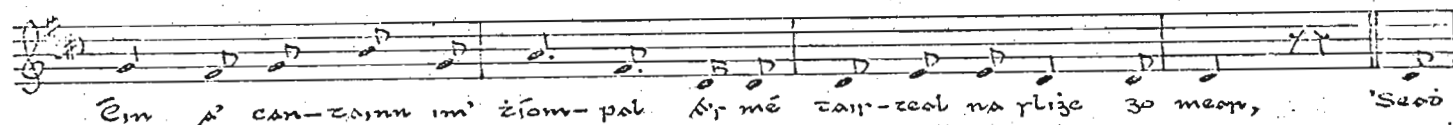
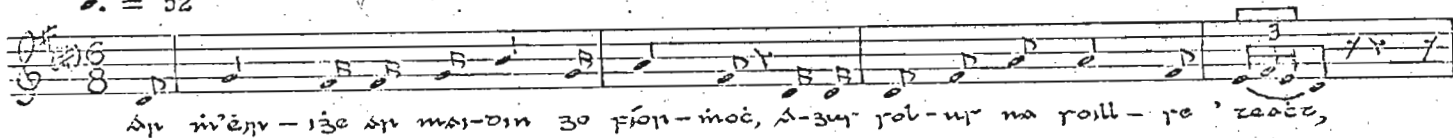
141

TONALITY: a-aeolian, gapped
at the 6th degree
COMPASS : Minor 7th (e'-d")
FORM : Simple Unitary: A.
(Literal repetitions
not counted)

Air M'Émize Air Mairdin do Fíor-Móe

(Ceolacá Concértach na Mairinne)

$\text{♩} = 52$



Seo an Airíne: "Fíor éiríne do b'íre é an am a tuit ré reo anna. Mairdin éirí
éirí ré, b'í an éiríne aze do b'íre, na ceolacá tuitéil air aze éiríne an éiríne aze
ceolacá b'íre na mair. Do fíor do rére an mair mair aze o'fíor ré an ceolacá
air a éiríne leir. Ceolacá éiríne-b'íre éiríne. aze mairíne leir an ceolacá é, aze mair fíor
ré an éiríne b'íre éiríne do."

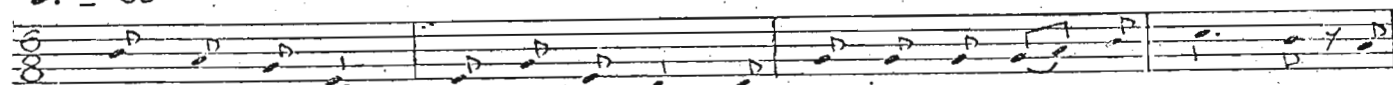
(An éiríne)

Airíne ó leiríne, Cúil doo, a éiríne, 12 Meáin 1941.

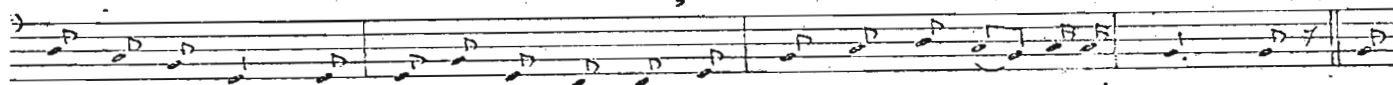
ham do mairíne.

Zalsin na 3 Cearc

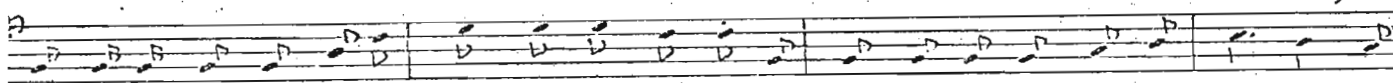
♩ = 60



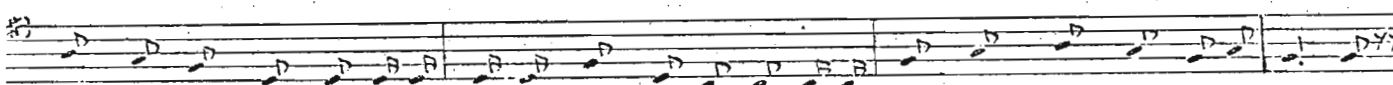
Breac' oir a' cāir ' fíol-air an fíol, a' mill-eas san áir lez' faozal oir, ó



tu-zair a' eál an-ac inr a' máir-za, Sna naib oir mar blá. 1-ao d'aoibair-eas; do

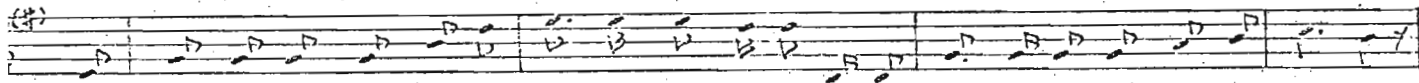


ru3 u-sim na ceair-es do b'feair oir an mbail-e do coim-eas' so rear-ear lez' faozal mé, 'Szu

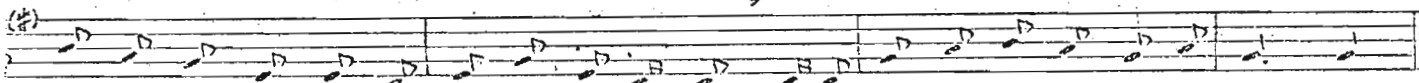


mbeo a-zam ear-eas ar an mbeo b'feair fa ea-ear, a-zur hoc-rear-sim ear-eas ó eál-e.

Seams II, Lines 5, 6, 7, 8:



tu3 Sioö-án na Zurn-a dom eir-te breáim-lir Zorná rui-ear a' fíol-eas zur eir-eas,



im úr na fíol-eas a' té m'ir oir ear-eas, do b' d'ear an bre-ear de eál' ann.

Donnan Zurnáim na mbeo b'feair fa ea-ear, a-zur hoc-rear-sim ear-eas ó eál-e.

Síle bean Uí hEalwáice, an t-ománac, Cúl Aoda, a éan dom an t-áir lez' faozal mé, 16 Meáim 1941

Liam de Noyard.

Ó ' Bean a' Zige Zoi-dé'n Bu-a'iré Sin Oré?

♩ = 64

I

A' b'fear-cabair-re Seán ó b'air a' éiric An lio a' zain-záin a'
 rinn - ce jig? Do b'ean-ras ré zleo le clea-zann-a nó do zain-iz ra tico ro
 ó Ceann turo a-zur ó ' bean a' zige zoi-dé'n bu-a'iré rin oré?

II

Do b'ó-dar na mbíó - za zleoi - ce deas, zo chu-zar com-pór-dé zar meon le zear, níor
 b'fearr-a óir chún le cnear-zas réo' bonn ná ríó - ne b'réz cún - za 'ca
 rúo beiz oré a-zur ó ' bean a' zige zoi-dé'n bu-a'iré rin oré?

Dáta chosaimhneach moit (zúicill fadó) - ag an gceannasáil.

f'fearr a'airé ná zóiré anéil paim an ceo nóra eile.

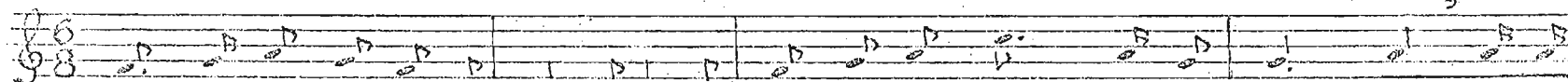
b'fearr a'airé ná zóiré anéil paim an ceo nóra eile. Fíora nóra le f'fearr a'airé ná zóiré anéil.

Sigle bean lí héalúizé An t-ománac Cúil Aodá a' áin dom, 26 meitheán 1941.

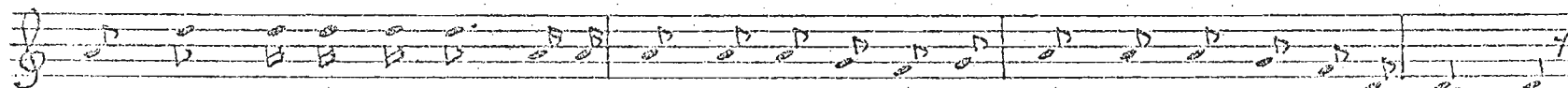
Liam de Nozari.

Molamúr Síle Ní Úzán

♩. = 56



mol-am-úr Síle Ní Úzán, ár mol-am-úr ariomair - éa na hós - mna, nu-air



úir-íseann rí air maí-din 'Sé a paí-din a pío-pá, 'Sí' reas-peas na arió-ra ra cein-cein.

Óiríneann ariomair na hós mna ariomair na hós
Cf. "Bí Seana-Bean Ariomair" (Óiríneann ariomair na hós).

Neill Bean Donnáid Ní Ríogháin, Seana-Chuim, Baile Mairne, a éan dom, 16 Meicéim 1941.

147

TONALITY: Purely F-Pentatonic,
5th mode: d fga c

COMPASS : Perfect Octave
(d'-d'')

FORM : Simple Unitary: A

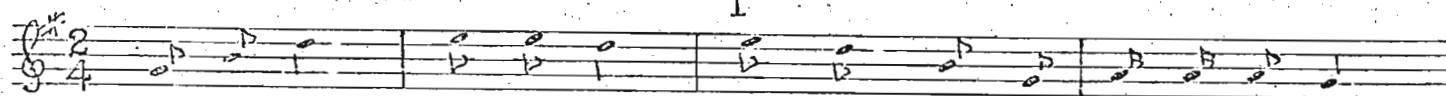
Uam de nois

Deirín Dé

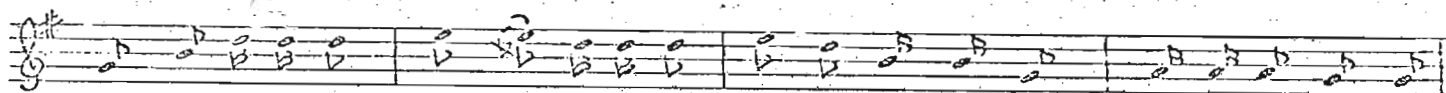
(4)

 $\text{♩} = 60$

I

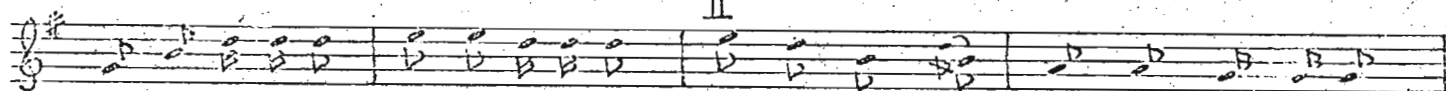


Deirín dé deirín dé, zán zabar donn a' lab-airt ra b'fhaic;

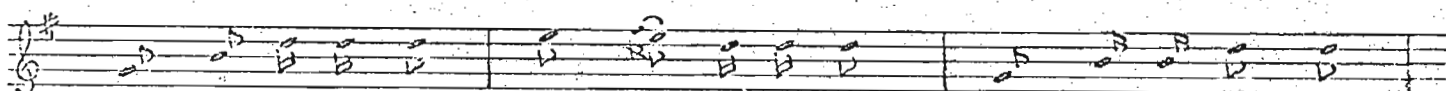


Deirín di-air-um deirín di-air-um, deirín deir-eann-a' deir-e na horó-ce.

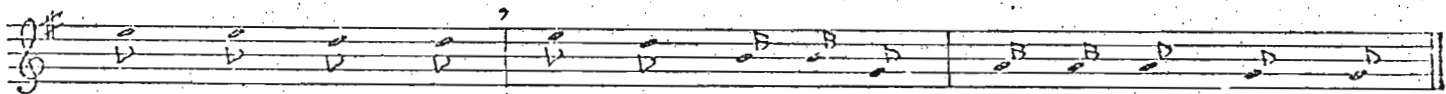
II



Deirín du-al-a' deirín du-al-a', beo ba mái-jín ar an mbu-aib-e;



Deirín di-air-um deirín di-air-um, beo fíor a' b'fá-cáil



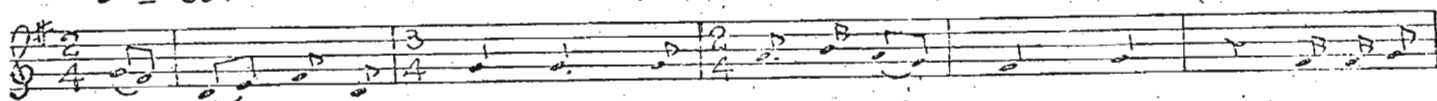
'r a' cur fíle duit, lá rae' eann-aig ó mái-din go horó-ce.

Neill beam Donnóidí Uí Buidéirín, Seana-Cluain, baile mhór, a' éan dom,
ar 12ú lá de Márta na 19ú.

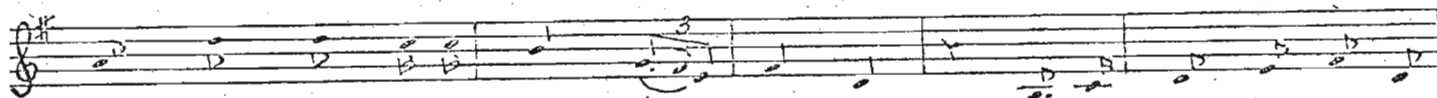
Liam de Noir.

Cleir & zSúgaid

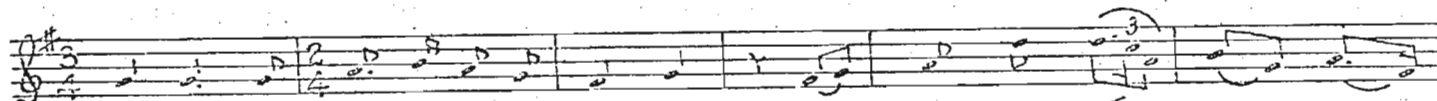
♩ = 60.



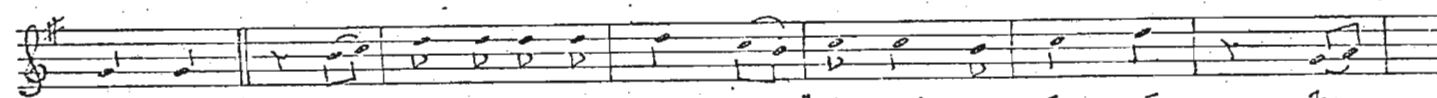
1r oíð leir an zcúo-pac de bo-dai-én ciar-úib, nu-air, a



cúon-nizeann ré ar a 'nizean a pó-rao, (ó) 3o bpaizíó ré mac a



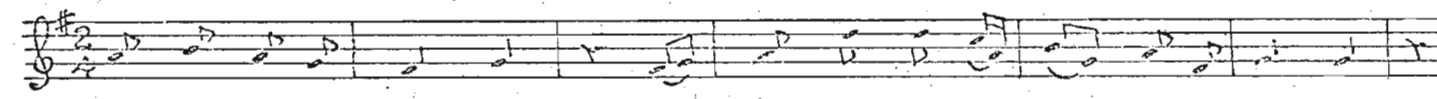
míoz ó, nó m-dir-e na zír-e, nó diar-muó ó duinn mar



nó-áir. Sé veir rí le na muinn-zir 'zu-zaid' an cior dó, ba



ca-pail a-zur caoir-oir bó-lac, ar óa zcu-zai-óir(e) an míozac ó, gar



fíub-luiz ar a muinn-zir, ní déan-faínn-re an ríoz-éir-e pó-rao.

‘Cleir & zSúgaid’ – leas-áinn ar an ‘mbodacín ciarúib’.

* zc an fíuinn reo par beaz mór áiríoe ná e.

Miceál Ó Luipéiz, bózon an zSéipéil, baile Múinne, Linn don an zairíán ro,
8 beazíne 1941.

Liam de Ngrais.

Cleith a' tSúgaidh

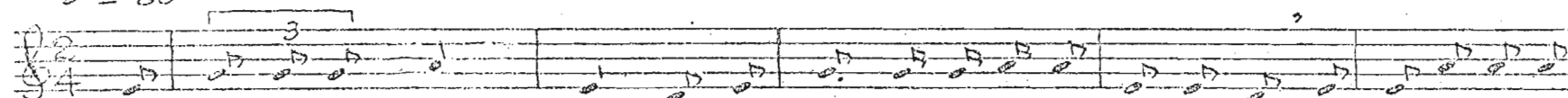
Is dóig leis an geniopach de bhodaichín chiardhubh,
 Nuair a chuimhníonn sé ar a 'nion a phósadh,
 (Ó) Go bhfaighid sé mac a' rí dhi nū ridire na tíre,
 Nū Diarmuid Ó Duinn mar nóchar.
 'Sé deir sí le n-a muintir "Tugaidh an cíor dó,
 Ba capaill agus caoire 's bólacht!"
 Is dá dtugaidís(t) an ríocht di, 's ar shiubhlugh ar a muintir,
 Ní dhéanfainnse an righin-chaile phósadh!

Cleith a' tSúghaidh

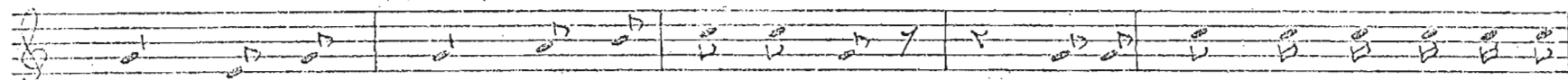
Is dóigh leis an geniopach de bhodaichín chiardhubh,
 Nuair a chuimhníonn sé ar a 'nion a phósadh,
 (Ó) Go bhfaighidh sé mac a' rí dhi nū ridire na tíre,
 Nū Diarmuid Ó Duinn mar nóchar.
 'Sé deir sí le n-a muintir: "Tugaidh an cíor dó,
 Ba, capaill, agus caoire, 's bólacht!"
 Is dá dtugaidís(t) an ríocht di, 's ar shiubhlugh ar a muintir,
 Ní dhéanfainnse an righin-chaile phósadh!

má' bacac a žebenn bár mē

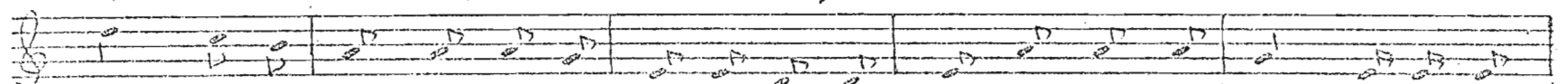
$\text{♩} = 88$



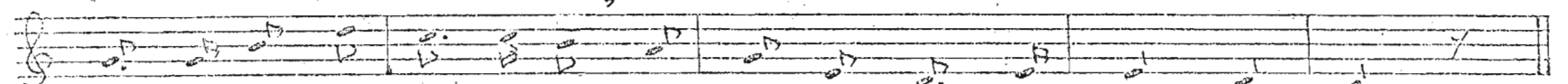
má' ba-cac a žebenn¹ bár mē ná zúč-zai-ží ar don u-až lom, áe ems-í-ží mo



ems - ná' zúž'n zóbas - ne p'sn bpu-ar-ma, mon a zeloz-reon inn fu-sim na



cópe ar na ana-zoi-í vá mbu-al-só, ba binn-a lom pé só i-so ná



ceol - za binn na cu-a-če, á'p zoi-on³ n'p a epúp - cín lón.

~~Žebenn na cu-a-če, á'p zoi-on³ n'p a epúp - cín lón.~~

~~Žebenn na cu-a-če, á'p zoi-on³ n'p a epúp - cín lón.~~

150

TONALITY: C-Major, gapped at
the 4th degree
(Pentatonic Sections)

COMPASS : Major 9th (c'-d")

FORM : Simple Binary: A B

L. a' Zeppe, á'p žebenn, a can dem an zaimán na, 17 lužnara 1940.

Trans. by M. P. P.

Μόρα Ουζαρε' Ερνίν

$\text{♩} = 56$

(Α-ΒΗ) Μόρ-α Ουζαρε' Ερνίν Α' Λέιν-Ον-13. Ο ζόνν ζο ζόνν, Α' ος
 νινν-ρινν φάο μο γέστ ουε, νί νά-ορν νά ζο. νδόν-φά ρίν; βερν
 τί-ορν υ-ορν ρί γέστ-ορν ζο κύλ γροβ-ος να β'ολ-ζα ριόν, ζο
 β'ρυσ μο β'οιόε ε' έα-ορν γνάε γέ-ορν γονν γροβ-ος ουιν.

† Νά ζόζορν ανάλ, ποιαό αν νόσα γο.

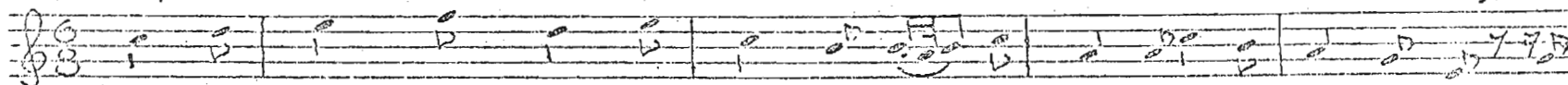
~~Δένζορν/μοιή β'οζ αν αν ζοζόρν αν~~

† Σίνζορν αν νόσα γο β'οζόν, ος νά ζόζορν ανάλ να ο'οιό.

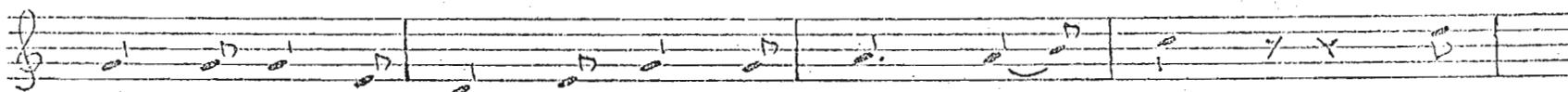
Concubag O buacalla, Cui a' Moezay, Baile m'upne, a' cam som, 6 Jul 1941.

Kam de Noparō.

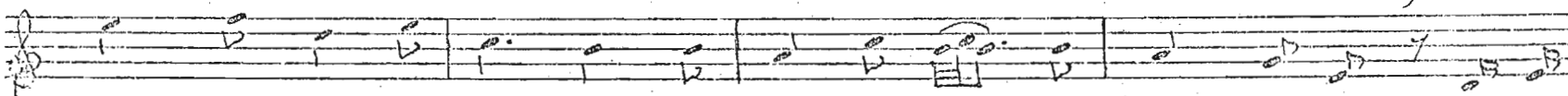
♩. = 70

An leacra

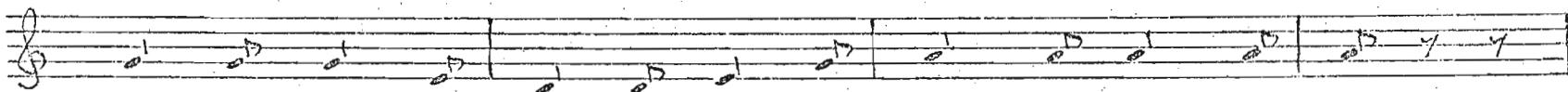
(A1) Do b'leá - ruzear mo léar éann a' ar a dhom a' b' mo leacra - zai beoz, a'



zai - aib ar an bca - zai r'ioir de f'ubal mo éoir, moir



éoz - nain énn a' éio - ra, moir éis - ol ar na lax - ann-a, énn na



mbiós a z'abairt a - baib - e éizom a éinn - rinn ar mo éoir.

153

TONALITY: a-aeolian

COMPASS : Minor 10th (d'-f")

FORM : Compound Unitary:

A' A²

~~153 An leacra~~

Muiréann, Baile Múirne, a éann dom, 8 Iúil 1941.

Liam de Mór

An Córnoiseil

$\text{♩} = 62$

Handwritten musical notation on a single staff. The lyrics below the staff are: ca-énigao móir ar n'as - son-e 'sur dó -- lán leat, mair a

Handwritten musical notation on a single staff. The lyrics below the staff are: éim a' raibál s3 a - éap-uigao. le eicim - re a - sur óireit, Cól-

Handwritten musical notation on a single staff. The lyrics below the staff are: ann na vigea - raó beann a - raó a' oabhoire an - u - ar éim zap - cuit - ne, ar

Handwritten musical notation on a single staff. The lyrics below the staff are: clann a' ló - pair ca - zap - aig(?) pé 'éim - oin - eil.

Handwritten musical notation on a single staff. The lyrics below the staff are: Mairpe éoil ar nann 12: zap - cuit - ne ar

Handwritten notes at the bottom of the page: Déanaim mairpe éoil ar nann 12: 1. x Uí Éanna, an mairpe, baile mairpe, a éim reat, 8 Iúil 1941. nam de mairpe.

154

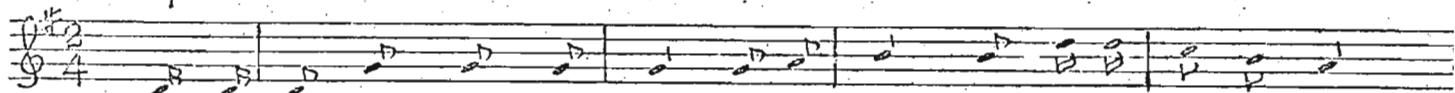
TONALITY: C-Major

COMPASS : Perfect 11th (b - e")

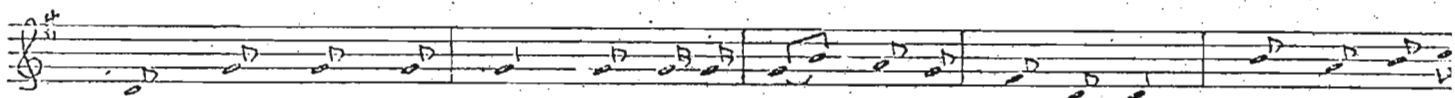
FORM : Simple Binary: A B

Áillelú na máilín

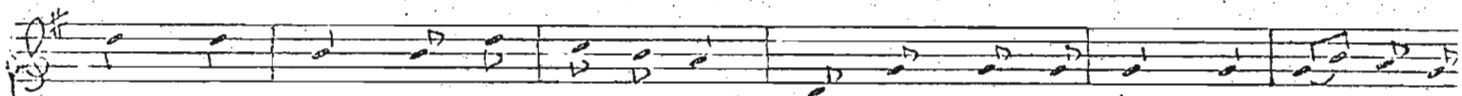
$\text{♩} = 70$



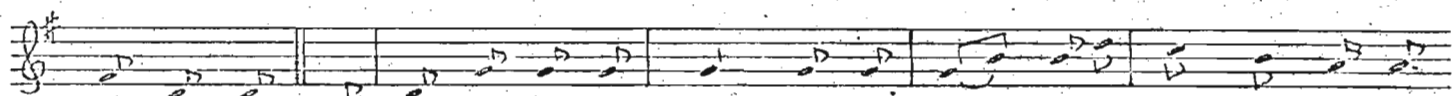
Nuair a lean-zaim cuirim na máilín ar réad claise nó in im-all rúo,



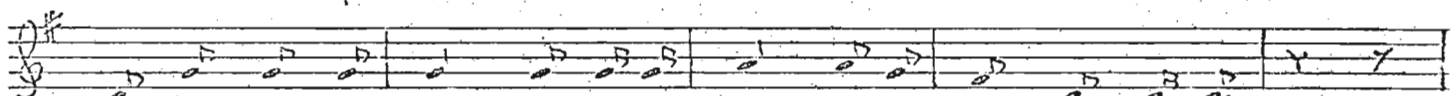
Scair-zaim fonn cum zair-joe ar na pái-rí le hion-ao réop; Zair-zaim cu-íto



reir-cas lán brí-cas in-e nó, Cus-tard saor ar áirí-íall, Cás-re zair



cu-po enó. Áirí-íall-jú na máilín na máilín a zoi-dead u-aim,



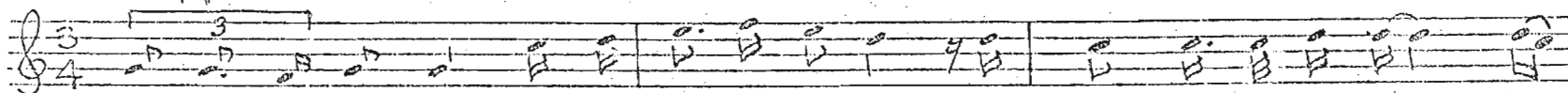
min ar plúr ar prá-cas b'aim máilín a zoi-dead u-aim.

Dóimsh bán Ó Céilescáir, Cúil boia, a éan dom, 10 Bealtaine 1941.

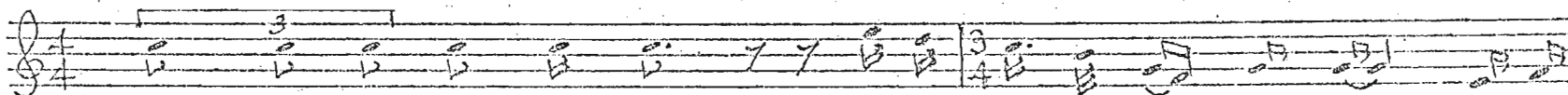
Ham de Nora

Taob na Samna

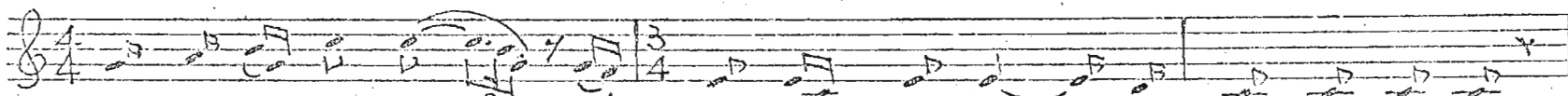
♩ = 44



Cu-aig go Cor-caig a-zur n' le hým é, Do zánz-aig a-baile 'Zeiann



reacá-mam-e 'nig cuig-aig; Do b' có-rin-e deaig-aig de luic



aig-aig is zím-pol... Do cuig reol póir' aig 1 Zóir nóg ríl-eaó.

Diarmuid Ó Uaigín, béal ára'n Zóir-aig, a can dom, 10 Meitheamh 1941.

Croíao Taob na Samna in aice Oigín Maonmáige. Oigín der na Whiteboys
do breab é, d'ar le Diarmuid.

157

TONALITY: C-Major

COMPASS : Perfect 11th (c'-f")

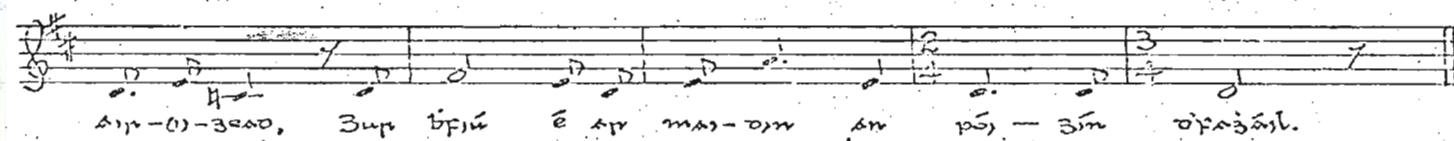
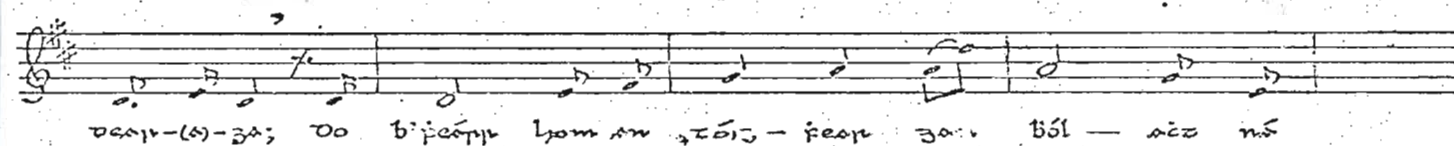
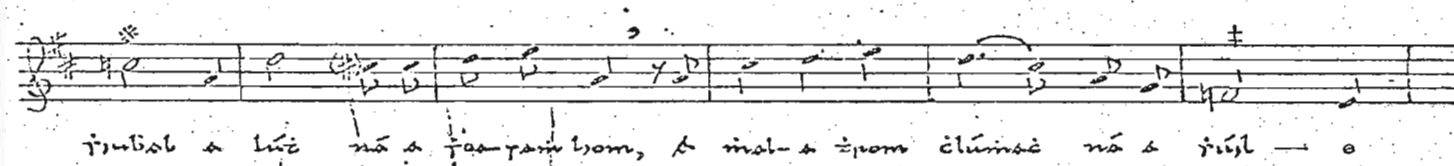
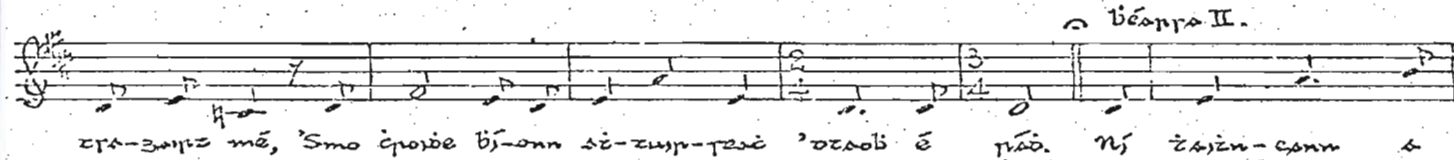
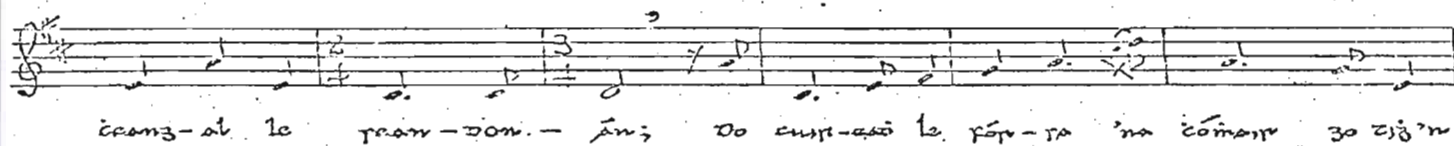
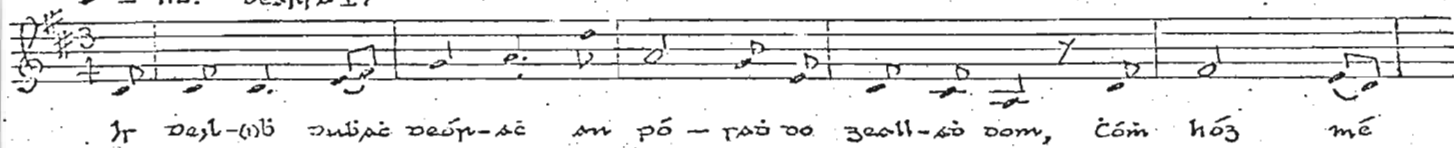
FORM : Simple Unitary: A

Liam de Nopasó.

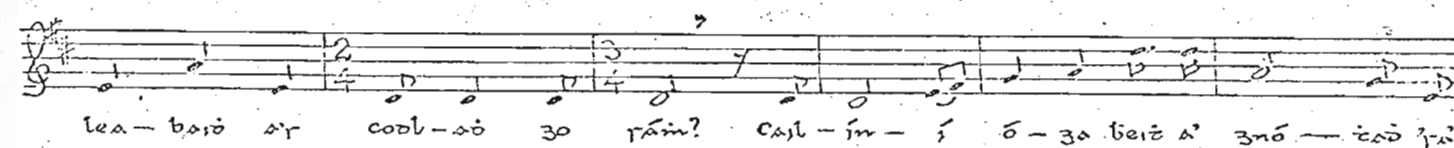
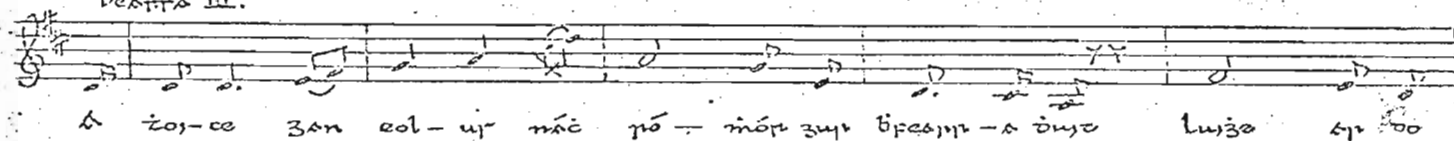
An Seinnúine

(1)

♩ = 112. Béarra I.



Béarra III.



béarra IV.

Dá zéimí-fea sa' scóir-re 'ruidel bóí - éirí fa-da mó, áir óir 'mo

éirí-éirí a zéimí-im lóim, ní zéimí-mo éirí-éirí aon aon - éirí

éirí-éirí, leat, 'Siu dó - éirí ná zéimí-mo zéimí-mo ná zéimí-mo. Im-éirí-im

béarra V.

bóib ná im' b'éarra ar meap-a-éirí, nó im' zéimí ar fu-aon. coill - zéimí - a

b'éirí - éirí r'ar-éirí-im; Con-im' zéimí-r'ar-éirí-im zéimí-r'ar-éirí-im l'ar-éirí-im - e

z'ar-éirí-im, éirí-éirí - éirí-éirí z'ar-éirí-im z'ar-éirí-im z'ar-éirí-im?

Cán an zéimí-im ar éirí-im de béarra IV. meap-reo, leir:

a zéimí-im zéimí-im coill-im ná - méim zéimí-im zéimí-im a zéimí-im

* b'éirí-im de C⁴ ná de C⁵ an fuaim-reo a3 an zéimí-im; a3 méim méim-im de'n ná zéimí-im zéimí-im V.

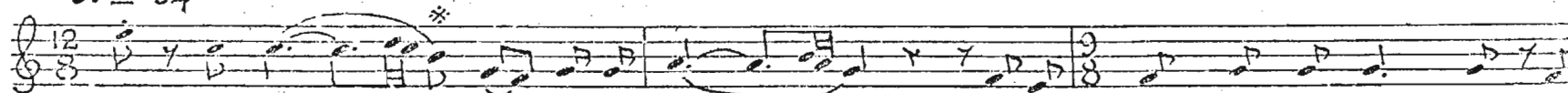
b'éirí-im de D⁴ ná de D⁵ an fuaim-reo.

~~z'ar-éirí-im zéimí-im zéimí-im zéimí-im zéimí-im zéimí-im~~

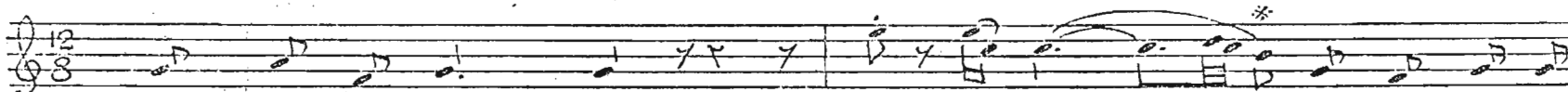
Neill bean zéimí-im Uí Ríobhain, Seana-Chuain, baile mhúine, a cán
can an zéimí-im-reo, an t-éirí-im de béarra V. 1921

Cu-cú-ín

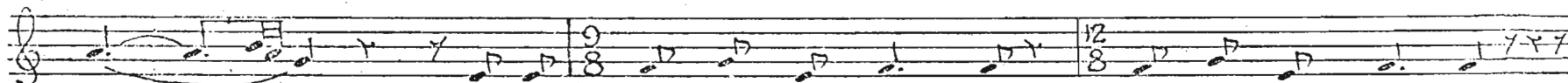
♩. = 54



Cu - cú - ín a cú - a) - éín , a' cá noéan - ram a' ram - raó, cá



noéan - ram a' ram - raó? Cu - cú - ín a' ram cu - a) -



éín , a - zuy déan - ram ra ngleann ro, déan - ram ra ngleann ro.

* b) an fúaim seo par ní b'íle ná b'íle az an aipéanach.

míceál Ó Luaraig, bócan an zSéipéil, baile múnna, a can dom, 9 bealaine 1941.

Liam de Noyard

159

TONALITY: F-Lydian

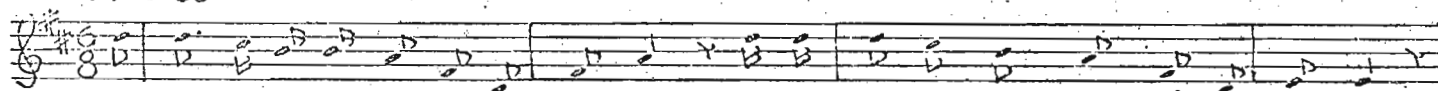
COMPASS : Perfect Octave:
(e' - e'')

FORM : Compound Unitary:

A' A²

FAN FAN A RÓZSINE

♩. = 68



An brianas Ó3

$\text{♩} = 46$

(#) 4/4

lá breá3 zréin-e ar mé dul ar son-aí, a' ceann-aí bea-bair do'n fear-ion

(#) 4/4

nó, 'Seo do éinne-ra'n tpeir-bean a-zur i na h-aon-ar, do tabair rí

(#) 4/4

béar-la ar n' d'ra b'eol. "A m'áin ra laoz áil ruid ríar

(#) 4/4

raob liom, Si-ós an daor-puirt a-zur beam dá hól, ar go deimh m'áir

(#) 4/4

Fé-dir ar zcol do néo-zac go mbeir, mar céil-e ar m'áir-an-aí Ó3."

míceál Ó tuarais, báir an e Séipéil, baile m'áine, a can dom, 9 bealtaine 1941.

Liam Ó Néill

Διέξυ Δρ μο λεβαρό

$\text{♩} = 100.$

Δ - πέρρ αρ μο λε - βαρό Δ - ζαρ μέ τρύν' ρι - αν, Jr ζαρ - ιο α βίορ - αν νιαρ Δ
 νιύρ - κινζαρ ρι - αν, νιαρ Δ δεαρ - (α)β - υζ - ερό 3ο ρρυνν ρομ ζαρ. Ljon Δ' cu - αν δε na
 ρλα - δεαν - α 3ροιόε λειρ αν ηζαοιζ Δ - ρζυ - αζο. 3ο ρρμωρ(3) - ζιζαρ Δ - νιύρ 3ο ρρβ na
 μιλ - ζ'αρ ρεοι Ο αρο - όνος βυόε κορ λαοι ρί ρεόρ; Δ Rj ζιλ na ηόινζ - εοι τας - αν
 ρεαρ - τα ηάρ νού - ζοιζ λα - ραρ - α - εα, ρύ - δεαρ Δ - ζαρ βίρρ οά ροόζαο.

2η ρεφ. $\text{♩} = 132$

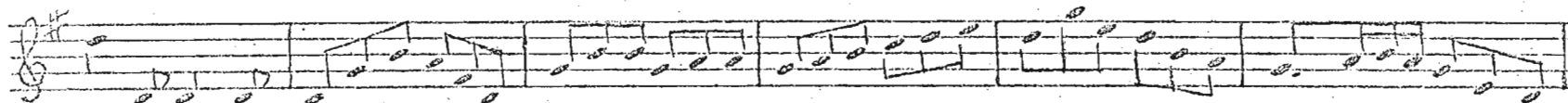
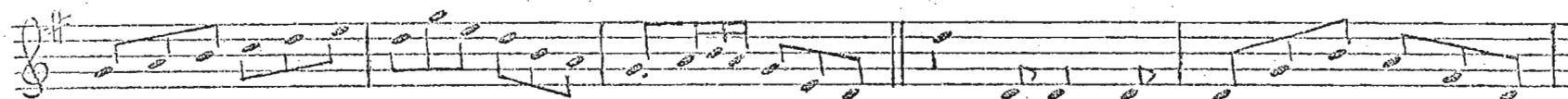
τεις - ολ ειζ - ολ ειζ - ολ ειζ - ολ δειζ δειζ δεαν, τρ - ολ ειζ - ολ ειζ - ολ ειζ - ολ δειζ - ολ ειζ δειζ δεαν,
 τεις - ολ ειζ - ολ ειζ - ολ ειζ - ολ δειζ δειζ δεαν, τρ - ολ τεις - ολ ειζ - ολ τεις - ολ ειζ δειζ δεαν.

Ορμημο Ο λαζορ, βελ δειν ζαρταζ, α εαν ρομ αν ζαμπαν ρο, 3ο μεζοαν 19

Λαμδε νορσιό.

513

Handwritten musical notation for the first staff of the song. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a five-line staff with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.



Сиде ан порт а елонец мо нăзар, 3Сил ъно паре ар "Рăсін ă Вапсарт".

164

TONALITY: d-mixolydian

COMPASS : Perfect 11th (d'-g")

FORM : Simple Binary: A B

Kam de Nozard

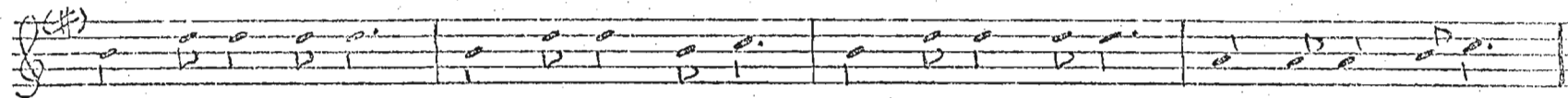
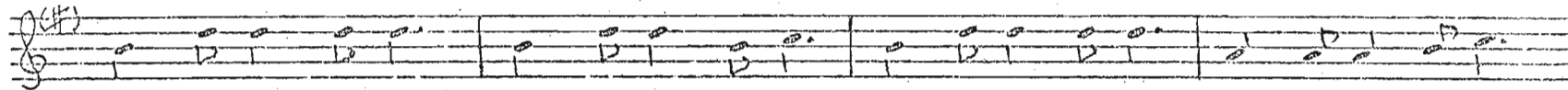
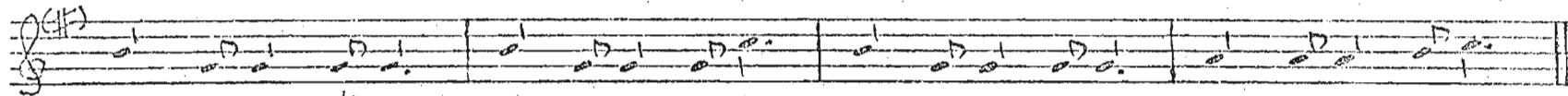
5th reaction 1942

165

puirín do leamb

1.

♩. = 88

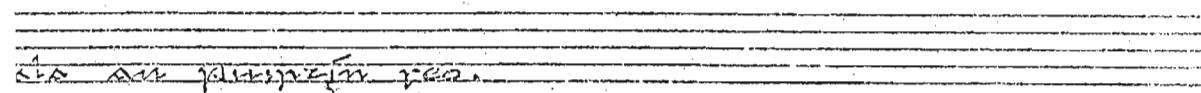


165

TONALITY: C-Pentachordal :
gabcd (Tonal
material)

COMPASS : Perfect 5th (g'-d'')

FORM : Simple Binary: A B



na an puirín res.

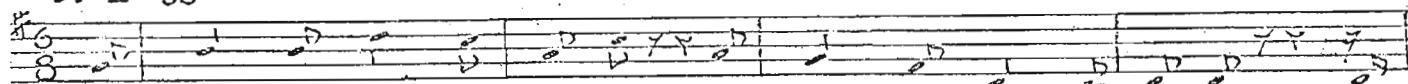
Ham de Nopasid
7 Feabris 1942

165

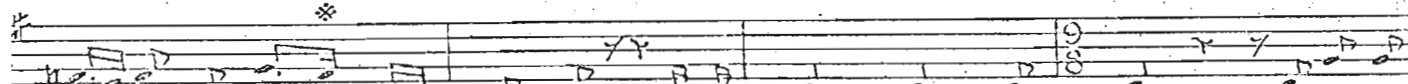
1^o Dubhá a-éim le Sealao

(Seán Ó Dubhá a' Gleanna, 2)

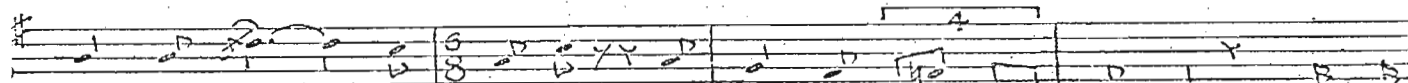
♩ = 50



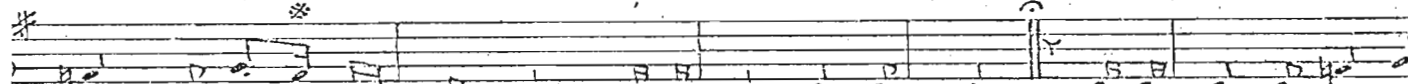
h- dubhá a-éim le sealao, ó chial - aó t'áirce an ha-ra, do



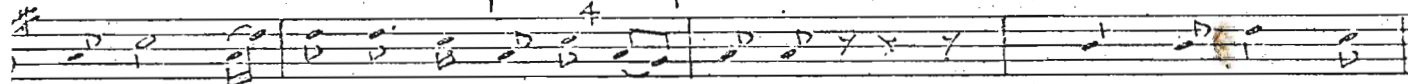
oógaó a3 beir-m'n zea-ra ar a' zcair- d'áiré zian réim; (Ó ar) 3o



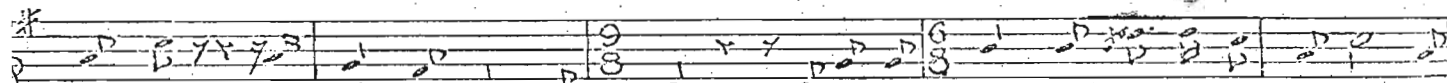
maib ré lán... 3o bair-a. De úir-ly óair óin zca-éim, (Ó) Sníor



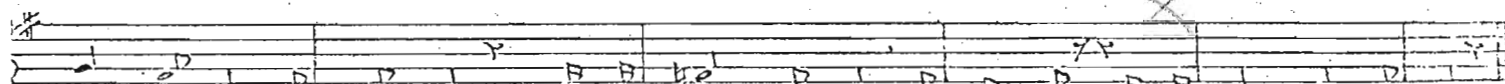
fan oíó rú na mbea-éim lé an plán-a 'ra square. nu-air éir-iz Seán ar



maib-oin do bu-aib 3o air-aó a ba-ra, Dubhá 3o maib ré



oícaó-ra '33o b'fó3-raó an raógaib; (Ó ar) 3o ómym 3o b'p-aip an éinn-ly do



fnaíom an éir 3o d'airz-can, (Ó ar) 3o ndéan-raó ca-pall maib-de do com-áin-raó an t'áirce.

do an fnaíom rca r'p'áiréa éir an maib r'f, aó ba ócairé a beir éimre an a háirde
le h'air z'áiré an a'áiré. H' h'air an rca r'áir a r'áir, a'áiré, a'áiré éimre
3o b'fógaib an fnaíom do r'p'áiré. Maib r' beir n' ba comzairé do r'f ná do r'f.

Cf "Seán Ó Dubhá a' Gleanna" (1) (Seán Ó Laidin),

3^o "Seán Ó Dubhá a' Gleanna" (2) (Seán Ó Laidin Seán Ó Fíleann).

neill óair u' t'áiré, an maib, baib maib, a'áir an an
a'áiré rca, 10 áir 1946

Liam de Mairé -

Comptosia 1 (Comptosia vs Chronos)

168

$\text{♩} = 156$

Comptosia O mupios, lirin, zion zolait, Co fiampos, a zuz dom su
Comptosia pa. Zenn re ar m epiit dom e, O m na nodas 1941.

168
TONALITY: G-Major (Penta-
tonic Sections)
COMPASS : Perfect 11th
(f#'-b")
FORM : Simple Binary: A B

ham de nodas.

168

Lon3óil

170

$\text{♩} = 38$

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

cu-siò an còir-peà 30 deí an còir-nòir, l' ius le mòr-zòir 3 l'òr an zì,

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes.

Seòil rì còir-neò mòr le fòir-ro 3 cu-siò an-sò zìs bu-sic an zì.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes.

zì-òil 30 30 deam 30 30l eiz 30l 3, zì-òil 30 30 deam 30 30l eiz 30l,

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with eighth and quarter notes.

zì-òil 30 30 deam 30 30l eiz 30l 3, zèr ne l' 30 30 deam 30l.

Isleipar Ó Gablaiz, Ceapacá Chann, a éan deam, 6 húsar 1940.

170

TONALITY: b-aolian, gapped at the 6th degree

compass : Minor 10th (b -d")

FORM : Simple Binary: A B

lam-de-mor-a-d.

Empty musical staves for additional notation.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

170

An té Círeáí An Chúil-ionn

171

$\text{♩} = 58$

An té cí - reáí an cúil - ionn ra zín - a breáí ionn - laí - ze,

Seál ceo-éirí-cúinn-eac' ran a - p(oi)-rín breac, Dam-dí do'n uair rín sí

Faí - reon na lú-baib, 'Sí 'ba - zaire a rúil' ar an mbu-a-eall - in deor.

Máire Bean Uí Conaill, An Músteann, Baile Máinne, a éirí dom, 18 Mártaim 1941.
Ní raib aicí ac an méirí reo de.

171

TONALITY: D-Major, gapped at
the 4th degree

COMPASS : Major 9th (d'-e")

FORM : Simple Unitary: A

Liam de Noyais

Now The Times They Are Drawing Nigh

♩ = 76

(2) How I must be-have my-self when I'll take her by the hand, To
take my last fare-well of her, Its more than I can stand. The
birds will sing, the bells will ring, And trum-pets they'll sound too; No
doubt my dear but I'll shed tears when I am par-ting you.

*Now the times they are drawing nigh,
When you and I must part,
'Tis little you know the grief and woe
That lies on my poor heart;
All I have suffered for your sake,
Yet now I love most I care,
I wish I was to go with you,
Or you to tarry here.*

*Now the times they are drawing nigh,
When you and I must part,
'Tis little you know the grief and woe
That lies on my poor heart;
All I have suffered for your sake,
Yet now I love most I care,
I wish I was to go with you,
Or you to tarry here.*

*Now the times they are drawing nigh,
When you and I must part,
'Tis little you know the grief and woe
That lies on my poor heart;
All I have suffered for your sake,
Yet now I love most I care,
I wish I was to go with you,
Or you to tarry here.*

*Now the times they are drawing nigh,
When you and I must part,
'Tis little you know the grief and woe
That lies on my poor heart;
All I have suffered for your sake,
Yet now I love most I care,
I wish I was to go with you,
Or you to tarry here.*

*Now the times they are drawing nigh,
When you and I must part,
'Tis little you know the grief and woe
That lies on my poor heart;
All I have suffered for your sake,
Yet now I love most I care,
I wish I was to go with you,
Or you to tarry here.*

A Dóimnail Uí Scannláin

♩. = 41.

A Dóim-naill Uí Scann-láin rin de moir-éib na ráir-íear, De phéirín éapra na Spáinn-eac éap
 zonn-aib, Nao ionzon-zac a cár é nu-asr an-íar 'oir éóin-éib an
 éa-róiz roin máizir-zin an zoi-daró. Coir-é na fí-zaró é
 clsoir-é na a-é ró, 'Sgair é phéirín éapra zao fáir a-zur fí-e....., An
 bhoiz éin, fí-lá-zar zoin moill z'íear na Cár-ca, Ar na c'íon-uí-éac a énaia zoin an fí-zar.

Séal an Ainm: "Seán máizirín Ó hlophaca bí ré re z'íear, máiz éomais, éap
 do zoi-zar na éapra ar a z'íear na moir." Deim Dóimnail Uí Scannláin (Seán
 an ainm-aia) an éapra ro, "Bí ré re z'íear Dóimnail Uí Scannláin ar a lóiz."

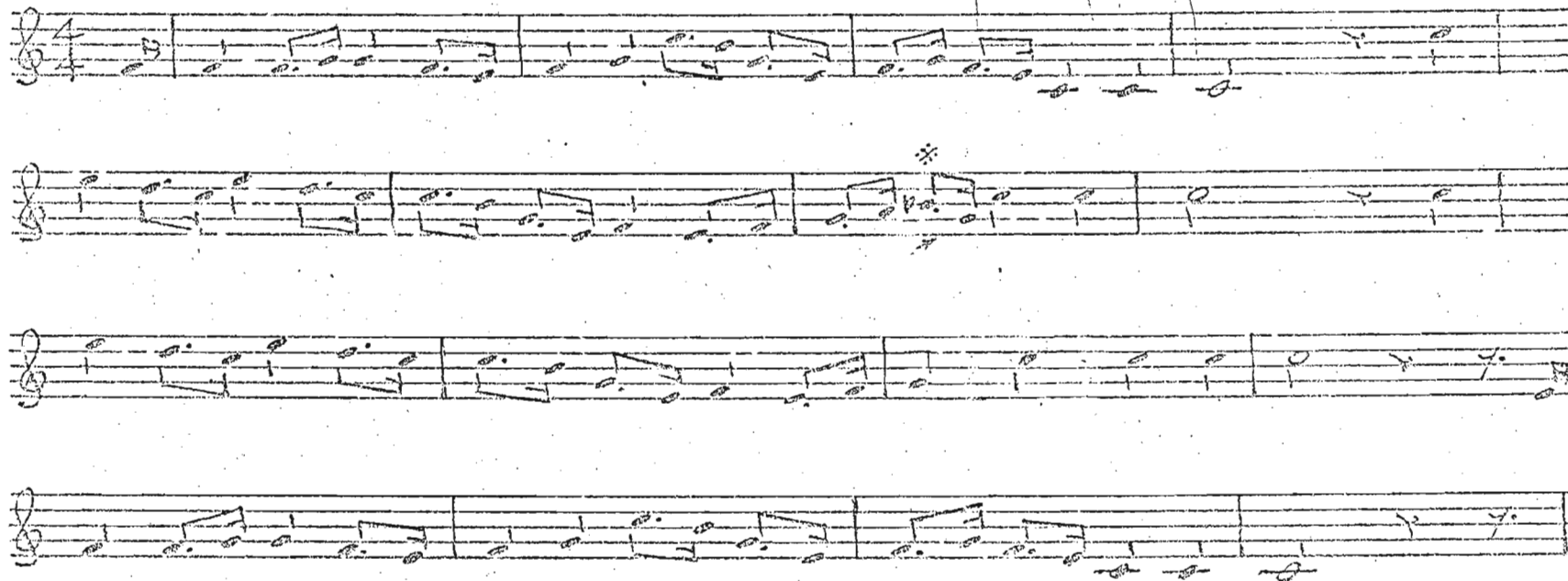
Dóimnail moill éapra na z'íear na z'íear?

Cl "A Séal na z'íear na fí-lá-zar" (Lóiz Uí Cárca). An
 "Moill éapra na z'íear" (Seán Uí Éomais).

Seán Uí Éomais, an moill na, b'í na z'íear, a éap na, 10 fí 1941.

hamdenorad.

Rabán

 $\text{♩} = 100$ 

* Sleanmáireanna an rianair reo beazán a d'faoi b'í.
 Ó Máire bean úr Conaill, ón mhúinteann, ó na n-ádhmhaí, a reoibí, ó Mairéad níl.

175

TONALITY: Overall, C-Major
 (Lydian, mixolydian
 fragments)

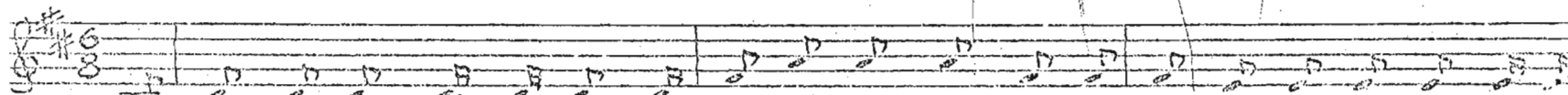
COMPASS : Major 10th (c'-e'')

FORM : Compound Ternary:
 A B'B² A

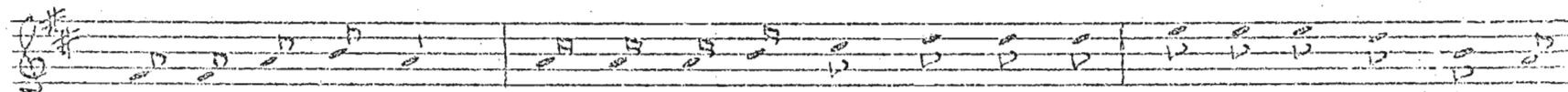
Handwritten signature: Liam Ó Néill

b; mure la lináin.

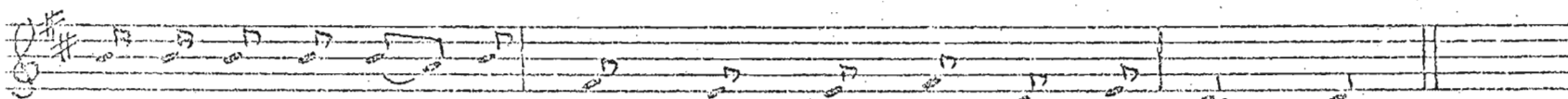
♩. = 50



b; mure la lináin s' out áin-áe ré na mún-ze, 3o eiz áine úí Ceall-aig map a



zár-la an oíó-áe, Co-rab on-m ceac fol-áin 3on oíin-e nó oíin-í, áir



áir-oíó mure 'tceac 3o ndéan-íoinn mo réir-ze, áir ínn - bó.

176

TONALITY: Essentially D-Penta-
tonic : def# ab

COMPASS : Perfect 12th
(a - e")

FORM : Simple Unitary: A.
(bar-grouping: 4+5)

mac Mallaig 5 Gleann Coim Gille, Zín Éireann, macleáiginn ra Ceall-aig
lináin, áine oíin, 3 bectéine 1941.

liam de Mopas.

baile mûirne

$\text{♩} = 110$

Tréim-re òem' ìao-zal do càr-èar ruidal-zò, 1 mearc

3aeòeal In-ir Èil-zeir càr leas, 1 deiré-èal, Ón méid rim le

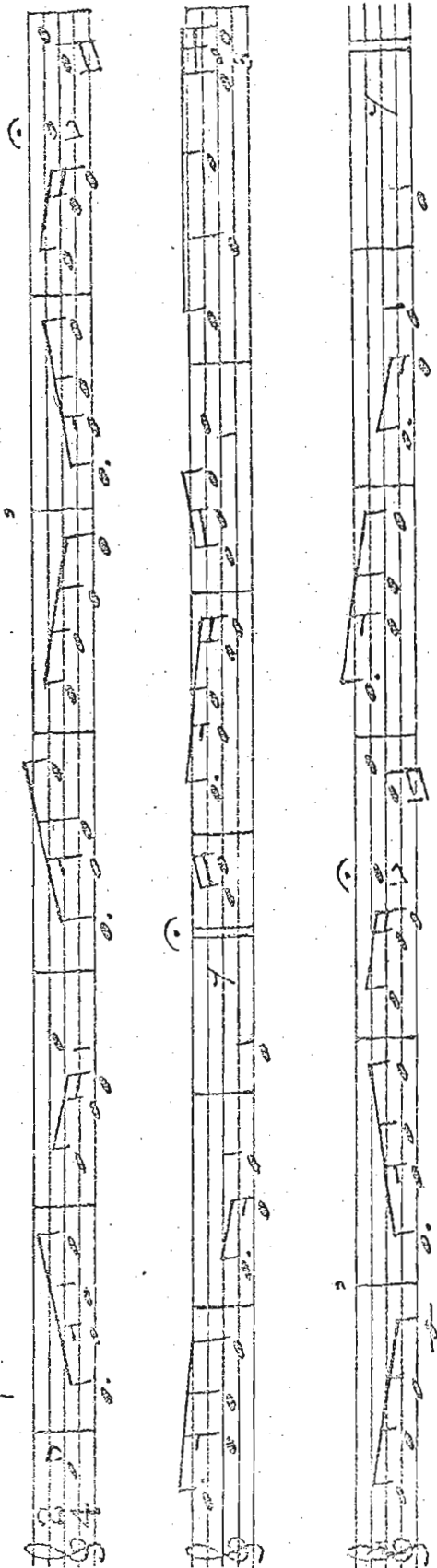
èil-e an baile-a càlòr-pàinn... 1 rceim ar, 1 deiré-èal do Baile-mûir-ne

Diarmuid Ó Caisleáin, m. 1870, baile mûirne, a' canadh, an 3a l. a' de m. 1881.
 a' canadh, "Dòmhnallach na h-Àirde", a' canadh Diarmuid an 3a l. a' de m. 1881.
 a' canadh ar "Dòmhnallach na h-Àirde" a' canadh Diarmuid an 3a l. a' de m. 1881.

Clann de Rona

The Rose of Sweet Tipirany

5
11
—



Scribiți din nou pe o foaie separată și by sa scrieți în cea mare a Cell type,
în format 1030, țară 5 Constanța Dobroea de să e, n-și să dom.

"The floss of Sweet Saffron" be exposed to a mixture of 100 grains.

David Thompson.

081

TONALITY: d-dorian

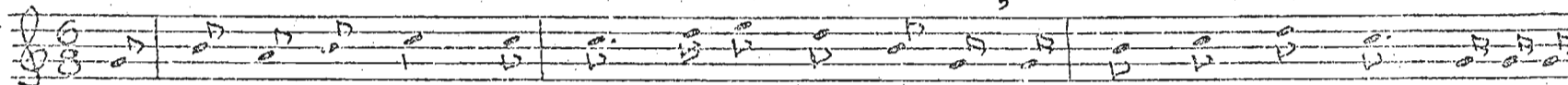
COMPASS : Major 9th (c'-d")

FORM : Simple Binary: A B

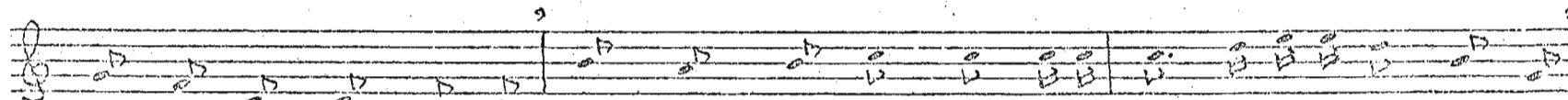
An bairé

181

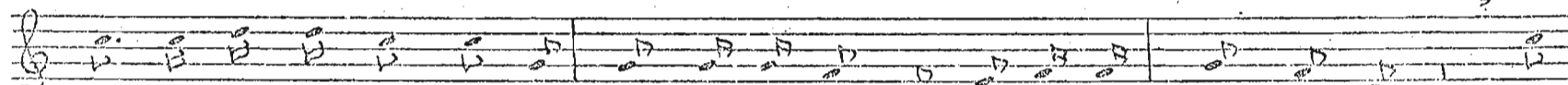
♩ = 54



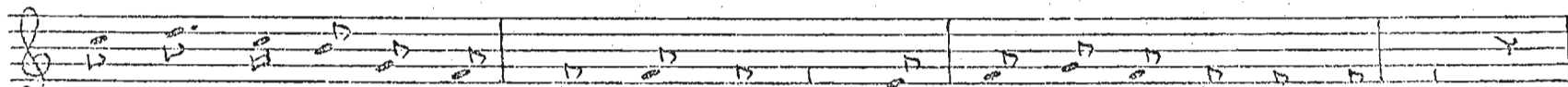
Sir mas-oin Dé máire is cláró - te bí, m'ar-zo - ne, Am' fúide ar ceann cláirí ó 1 - te



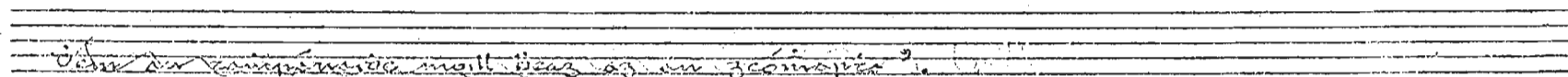
phó - eáí Sur bainne - e leo, Sé dúbáire mo níos - éann ar n' oán - a bí a la - bair - éa,



"Éir' is fúide a reárl - e, cum fáin m - eiz an bon - aib u - ann," Raize pal deiz ó, raize



pal do pal é pal eiz, Raize pal deiz ó, raize pal do pal é pal eiz óí.



Diarmuid Ó Lúcháin, béal féin áiríodó, a éan dom, 9 Iúil 1941.

181

TONALITY: C-Major

COMPASS : Major 10th (c'-e")

FORM : Compound Unitary:

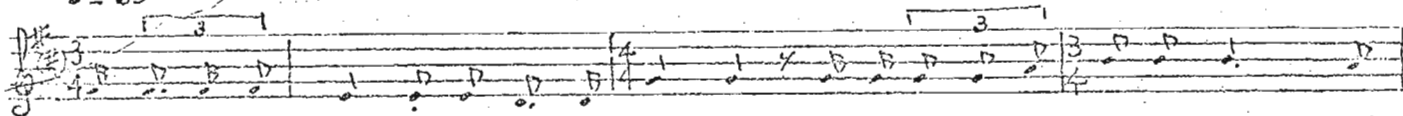
A¹ A² A³

Liam de Mopais

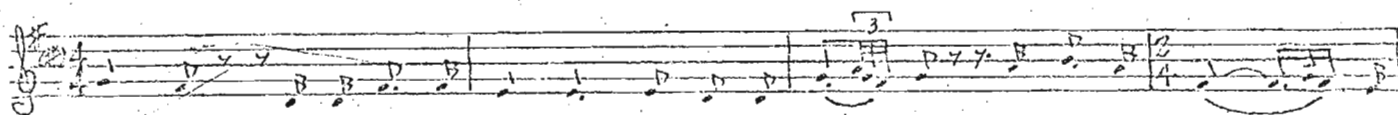
A Mairé Ní Laoisne

(1)

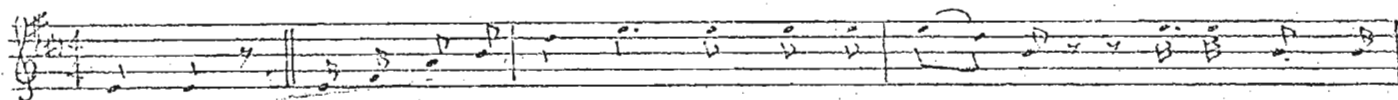
♩ = 63



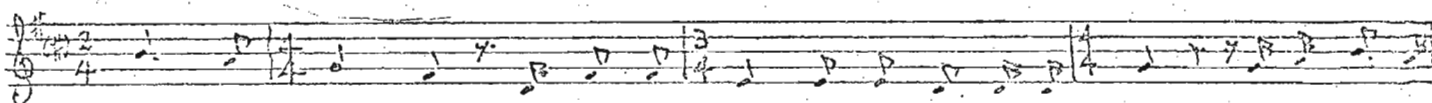
A mairé ní Laoisne ó Béal a Cé-me, mar a mbíonn an eil-iz mairé sa



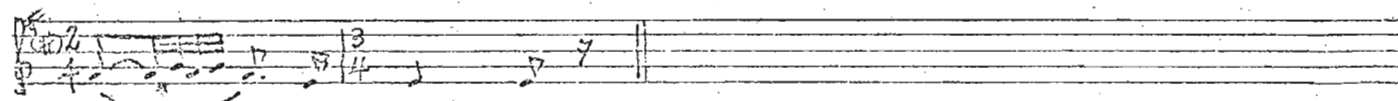
mairé-iz, nó an amlaist éa-zair ná hainm é'-proc De gúe sa Béal ro



óu-zoiz? nó an amlaist éa-zair ná hainm é'-proc De gúe sa Béal ro



zaob le Dúe-éail Da mairé-iz réad Dúe an amlaist éa-zair ná hainm é'-proc De gúe sa Béal ro



zaob le Dúe-éail Da mairé-iz réad Dúe an amlaist éa-zair ná hainm é'-proc De gúe sa Béal ro

*Liam de Laoisne, Béal Laoisne, North Antrim,
9th Nov 1904.*

Liam de Laoisne

88

Scriemuziștii au fost rețuși
 în "An Oxigenului Dorn" (p. 116) în foaie.
 Său în Lăzari, Căpă în Uiree, baile na Săzări, Lăzări Mădăra, A că
 dăna ora Sămpăra re, 16 Iulie 1948.

TONALITY: D-Lydian

COMPASS : Perfect 11th (b - e")

FORM : Compound Ternary:

Leandro Lopez.

Căminea

4

 $\text{♩} = 58$ 

65, 77, 88, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

măscă! O lăsați, bătăie an e Săpăsi, Căpăsi an lăsați, a cău dom an
ceat po, 29 iul 1941. Mă lăsați an lăsați, a cău dom an lăsați, a cău dom an
ceat po, 29 iul 1941. Mă lăsați an lăsați, a cău dom an lăsați, a cău dom an

la cău dom an lăsați, a cău dom an lăsați, a cău dom an lăsați, a cău dom an

184

TONALITY: G-Major, gapped at
the 4th degree

COMPASS : Perfect Octave
(g'-g'')

FORM : Simple Unitary: A

Ham de Nopos

Ar Bhrúic na Laoi
(2)✓

185

$\text{♩} = 126$

Ar Bhrúic na Laoi im an oíche ca-ró mé, Zan bu-aíodh ar m'as-áin-ne
 raín-luácar féin, Cúin zup óeágar-ro zan ríze le oíche mo meap-a-éisl,
 zchu-ain-éib d'ainz-(n)-ne nán b'féar-de mé. Ní féic-finn an r'éir le haon-éir
 meap-a-éisl, Ar dá noé-zó an pé ní réad-fann aín-éir aín; Ní raís.
 maí-éar dom zhuóac ná d'áinn-e ríeo-záir dom, Ar fu-ain zóo caí-ro 'r'á. Zan-éa éan.

Composo Ó hEóin, béal Seán Bórtáir, a éan dom, 9 Iúil 1941.

185

TONALITY: C-Major, gapped at
the 4th degree

COMPASS : Major 9th (c'-d'')

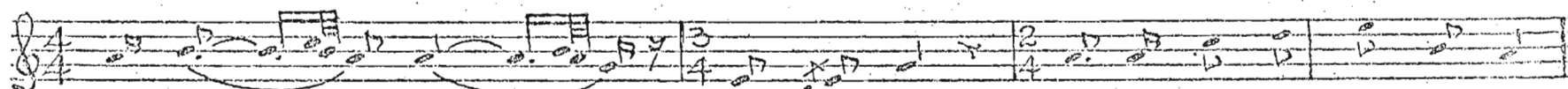
FORM : Compound Ternary:

A¹A² B A³

Seán Bórtáir

Derrín Dó

(3.)

 $\text{♩} = 60$ 

Derr-ín dó , Derr-ín dó, Tá ro na zógar a' labairt na b'páid.

Mícheál Ó hAraigh, bógar a' z Séipéil, Campaiz an Lómpa, a' Candom, 21 Iúil 1941.

Uam de Nois

186

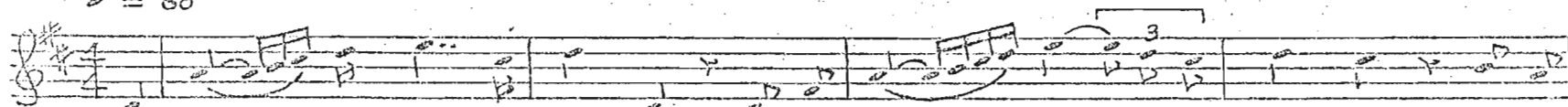
TONALITY: a-aeolian, or
a-dorian, gapped
at the 6th degree

COMPASS : Major 9th (d'-e")

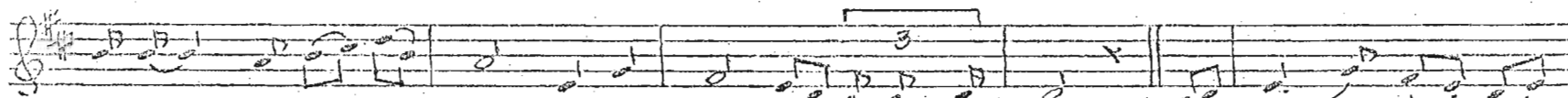
FORM : Simple Unitary: A

Eup' re' Sine a buscaill

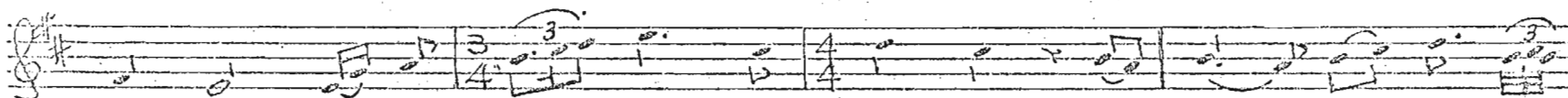
$\text{♩} = 60$



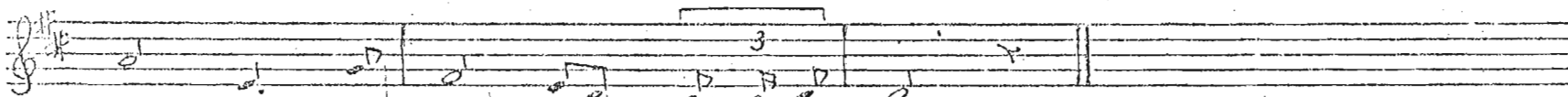
(Ó) Eup' re' sine a bus-caill, a-zur zléar ru— ar do zéar-sin, a-zur



fé-ao cé hí an rann; i nua éir ar an zeno-cán; hí hionn— naó of



zuaí— naó a beir rann— ce rann rann-cán le zann— aóo— aóo a



ana— ca rle dual— aóo— aóo a co— cán.

Compos na zinnar léar-ocannóte par beaz nór malle ná an tempo.

Micéil Ó Luais, bazar an zSeipéil, Comraiz an Léam, a can ann, 21 Iúil 1941.

Uam de Nozaro.

187

TONALITY: D-Major

COMPASS : Minor 10th (c'-e")

FORM : Simple Binary: A B

Deimneó Sár/ing Spsaon Tíu

$\text{♩} = 46$

Dein-saó sár-ing sár-saon dom do chaoi go léir mé, do

phas-bat de choir sár-mé tinn níl-í, Sea deap-car-ra roil-ra sár

la-rí, a léir-maó, sár san-saon ba choir an éa — doil do

spas-saó cóir tinn le h-í-saon. De na reap-í-saon ba léir-maó, sár

meno mosso *Allegro*

deap-saó mo choir — sár sár-saon a tí, ó d'í-saon-í-saon dom (a) reap-í-saon

reap — sár.

Brochuí Brochuí Brochuí a' bhathair

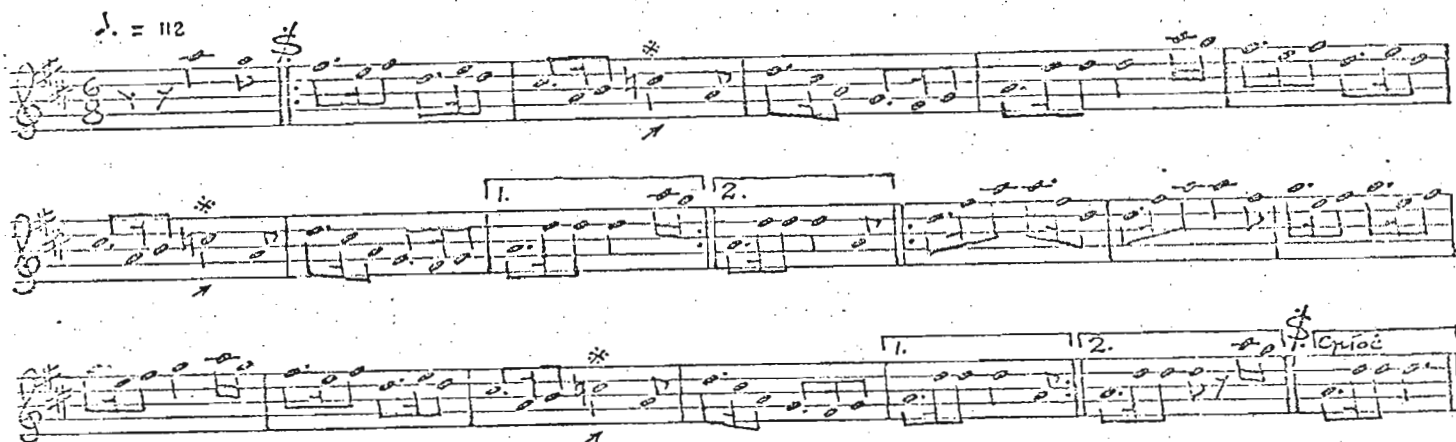
Brochuí Brochuí Brochuí a' bhathair, 6. 1941.

Léir de Nórídh.

Dance Dances

1

(a) Zmăe-leason, 3-beatman Cill Uíro



189(a)

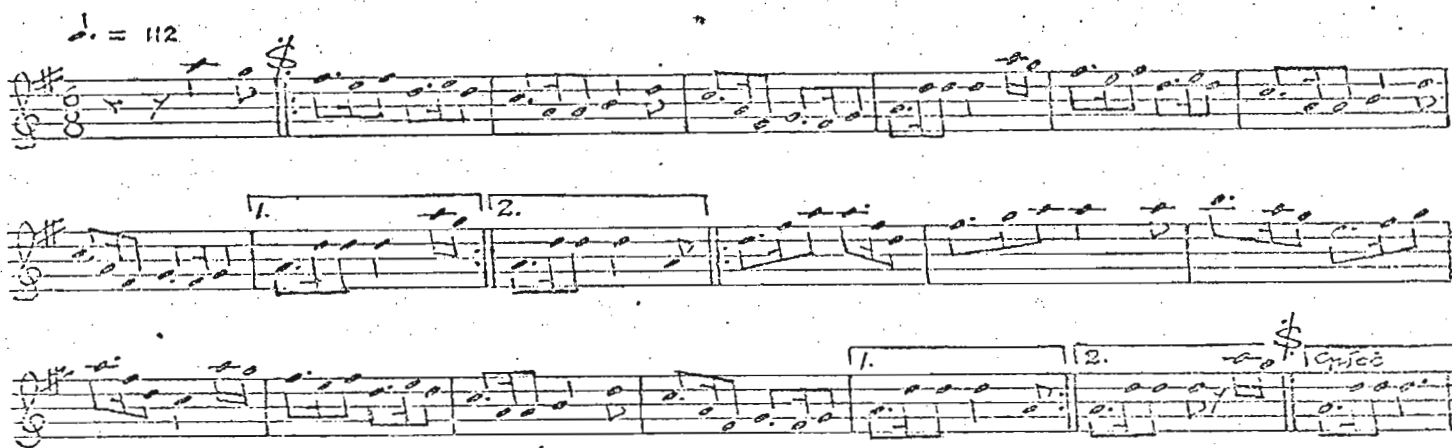
TONALITY: D-Major

COMPASS : Minor 10th (f# 'a')

FORM : Simple Binary: A B

Epsa C#

Stephenson Piobaire



piobaire chinnail do b'eadh Stephenson. Tazad ré an cuairt 30 d'as Cill Uíro a' gnom 60
 blianta ó fonn, agus fionnadh ré an ar ritha. B'arizad na d'asna cinnail an
 as Eirceada le na cinnail éad. as m'asna a cinnail.

189(b)

TONALITY: d-mixolydian

COMPASS : Perfect 11th.
(f# 'b')

FORM : Simple Binary: A B

Kearney Nopais

Ma Eleanora

Handwritten musical score for "Ma Eleanora". The score is written on three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo marking is "♩ = 66". The lyrics are written below the notes. The second and third staves are in bass clef. The lyrics continue below these staves. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten lyrics in Gaelic script, likely Scottish Gaelic, corresponding to the musical score. The lyrics are written in a cursive hand.

Op. "Ma Eleanora" (L. MacNeill).

Handwritten signature or name.

6/6/1942

190
TONALITY: e-aeolian
COMPASS : Perfect 11th
(b - e")
FORM : Simple Binary: A

Ză gleamu dz ō bōāzra azut mōkōmpe ku bāpne ley,
 Ză ku zōtāc ō ză ku zōmōr kūr, ză dia kūr ō a māāzōr,
 Ză na kōmzōl zō tēp kūr dz dēanōr pōidōz cūr na Cōpca,
 ō ză zōōmpe ō dia kūr dōm zō jōmōpō ē le zōāzra.

2.
Za zlaam ez O Soikam na i zsaaz-ter an bōzay.
Ni biom pe ar raarān lā troye nā domay;
biom peil breāz ez oiz-pir n zeal-mūn oā brozā am,
Azar mib būde na-proknaib zo larcaš a mbroz am.

Ță glăum dz su bșopac 15 15 fâșur e molas,
 Ță na kabalôpdi mize sun 15 15 dz clonad le zopizali,
 Ță mbear zac efc sun, dzur glăy deat sun a ngabiz,
 Ță zizze bșeaz gaozșur sun de sol 15 de clocali.

4.
Za gleann sz O'Donnell cóni breag is za m'Éirinn,
Táin cuaisín sz reinn ceol ann, sin riuilín is sin céirreac,
Za m'á ar na bóirí 'r'í. naóó sy bágra zéaz ann,
Is léir m'araz a cáilidreaz za z'araz m'á dé ann.

5.
Tā zlēxun az an hōrās, rē ir cōrā a mōlōō,
Sūt kē an zlēxun to ō Dōmīnāl cē zūt mōr zād a tōrēs;
bīōm sūzēd ir bī sūn ir fōrēdun rē ar bōcēdī,
bīōm lōōz az bīdī ōzā sūn ar an bēzōrēdun sūr lōōs.

6.
Tá gleann i mbeá Cróna uir labhrannar fós air,
b'ionn uiró ann Dia doiméir is fír foghlunna ón Róim ann;
b'ionn an b'páas zéar san ábann ann, an reabó ann rannmóla;
b'ionn an m'obináige ar reabaz ann le fonn ann i'páinónt.

7.

Tá gleann ag an lóirpáas ionn lóir, fear is b'annó
30 b'fuit ádmáas b'páas zige ann ázur rannpáas, 30 ann de,
ionn lóir is b'ionn ád ádmáas b'páas ceann air,
is ázur ré ann b'áir záméall ó collaib na n'gleannar.

8.

Tá gleann in Uir lóirpáas, 30 ann ádmáas ann ádmáas,
b'ionn ádmáas de ann is b'áir nádmáas ád comlesco,
f'annpáas ré-ádmáas is lóir ádmáas ann ádmáas,
San zé 30 mbéad p'ann air zéobá ré f'annpáas ó lóir.

9.

Tá gleann ag an nádmáas ar ádmáas ádmáas b'páas
30 mbéad ádmáas ann, 30 annpáas ré ádmáas ádmáas
b'ionn na f'annpáas is nádmáas na b'ann b'ann is zédmáas,
is ádmáas ádmáas ann is p'ann na b'ann b'ann.

10.

Cor nádmáas ádmáas is zédmáas is f'annpáas is ádmáas,
A nádmáas ádmáas is zédmáas ó lóirpáas 30 f'annpáas,
ó ádmáas is ádmáas 30 annpáas zédmáas,
30 mbéad ádmáas nádmáas is coll ann is annpáas f'annpáas.

11.

Tá gleannpáas annpáas cor nádmáas is b'annpáas,
'S do f'annpáas ré zédmáas na h'annpáas ar ádmáas,
An ádmáas is mbéad ádmáas ann, is ádmáas is zédmáas
Do lóirpáas na céadza b'annpáas zédmáas 30 f'annpáas.

Don't you know a little

♩. = 58

André de la Roche

Don't you know a little more than you know
Don't you know a little more than you know

Don't you know a little more than you know
Don't you know a little more than you know

He did not dance, dance, He did not dance to-day, He did not dance, dance, He did not dance to-day

He did not dance, dance, He did not dance to-day, He did not dance, dance, He did not dance to-day

He did not dance, dance, He did not dance to-day, He did not dance, dance, He did not dance to-day

191

Don't you know a little more than you know

TONALITY: C-Major
COMPASS: Minor 9th (e'-f'')
FORM: Simple Binary: A B

Don't you know a little more than you know

Don't you know a little more than you know

IALI

IPAS

M.

102

Cyrl Dumbé-Ré

$$d = 50$$

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef. It begins with a 3/4 time signature, followed by a key signature change to one flat (B-flat). The melody consists of eighth and quarter notes. There are two measures with a 4/4 time signature, followed by a 5/4 time signature, and then a 3/4 time signature. The system ends with a 4/4 time signature and a final measure containing a treble clef, a key signature change to one sharp (F#), and a 7/8 time signature.

1. 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368

[illegible]

1) Երբ-ձեռք ար ծնունդ Լուս քան Յոս Եւո Յոս ուն-սիլ; ուն յո - րե Լե ուր

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature change to three flats (B-flat, E-flat, and A-flat). There are also some markings that appear to be fingerings or articulations. The handwriting is somewhat informal and sketchy.

[illegible]

mine nă Cușl Cloacă Bepna Nooita, Corcaiz, a can dom, 7 mi na Saima 1940.

Uamoc Noxas

An Scárpín Oraisneach

$\text{♩} = 66$

(Ó sí) maoim (e) éiríonn dár éirí - ídear fíne - ac fíne bairr - a corlu - ze, 'Séad 30
cinn - ze ca - zepó an raizead hom sí - mo leizear nác fíne le fínead, nó 300
éirí mé an binnn - gall maoim - 300 fíne binnn an raize - pín oisín - í, 'Séad 300
fíne maoim le maoim - e, ac maoim éirí - í 300 hom í fínead.

Déanear mairt beag 23 an 30 Márta 1942.

Sonraí: Ní fínead, Cópia, Co. na Gaillimhe, a can dom, 21 beirne 1942.

Liam de Mór.

193

TONALITY: Mixed : d-mixolydian
and D-Major alter-
nated

COMPASS : Augmented 11th
(c' - f#")

FORM : Compound Unitary:
A' A²

ALITY: D-Major (with
b-aeolian sections)
PASS : Minor 10th (b -d")
M : Compound Binary:
A'B' A²B²

Mo Slán Ćun & B'ile

♩ = 104

1. (Ó) mo i lán Ćun & ... b'ile-e Ćun na b'icear & b's-oó fí-rl, b'ir mo i lán Ćun na

croi-re Ćur mún-ic ann mo ĉpí-ll, mo i lán Ćun b'e ann-e Ćur ann-e Ćom

1-oo, b'ir mo beann-pío go oí-ten & reoil-im ina degeo.

2. Mo i lán Ćun mo leim-ib oí-s-ear go hós rexl, mo b'pío Ćun mo

reóir-ín ná fí-ĉim mí oí-óó, mo i lán beo Ćur mún-ic & reoil-im ina

oíreo ná, moir & m'í-ĉu)-ne b'íon-ó go mún-ic le b'í-áigín.

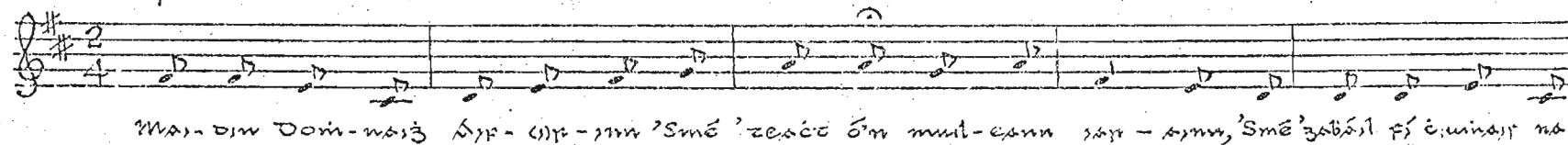
† Cé fáilte beo ar an n-áras na. Déanann moil beo & an seóiríar?

Dáinnle O'Siúcháin (Aon Seóirí), b'píarí, & áiríar, y deiríar y d'íar.

Uam & Noisó -

MAIDIN DOINNÁIZ AIREANN

♩ = 70



♩ = 88.

Blessun na Séo

(A' r) 1 nBlessun na Séo ar u-air a' lae a' mé 'out fé déin na pláin-te,
 mair a. mbe-oo coor - éa ar cnó buide ar zéa-zab a-zur mil n a plao' ar baw-zab, do
 ler a' rpeir ar do lab-pa-dar na hém a' bi an famp-(u)-go na coor-éa bá-na, a' do
 mair - ab a' éir-an bi le reat-ro p' éi-ao a-zur o'é - níz an zí-arc na zéin-né.

Op. "Coir Blessun na Séo" (níceál Ó Dúnnín).

197

TONALITY: D-Major, gapped at
the 4th degree

COMPASS : Major 10th (d'-f#")

FORM : Simple Binary: A B

in O Sínleáin, Éire, Blessun na Séo, a' éan bair, 11 Meitheán 1942.

Liam de Noyes.

ALITY: D-Major

ASS : Minor 9th (c#¹-d²)

: Compound Ternary:

A¹A² B A³

198

♩ = 144

Ir fada i r l éan lom

Ir fa-da i r l éan lom an r eáil ran le minn-ran, mar a tóir-nigear ó bárr éil-e an

raon coir-re coir-le, 'Dut a' tinn-alt ar na t eac-raib tuá l éig-se na beann-rann, 3o Cill

éir-ne an léin-toe éin léiginn a éir ríor nóinn. Cuadair-ra 3o Dear-muinn 3o glan-éir 3o

ceimeat, an f a-tóir-a-éir dea-éir-éir lez sin-nuinn¹ a bíor, 3o tóir-éir-éir tinn-éir dom m a'

éir-éir-éir a bí ríinn, éir mar-a nbeaó an rí-beaó breaó u-a-ról ran u-éir 3o raóir rínn-ea.

¹ Síndesom

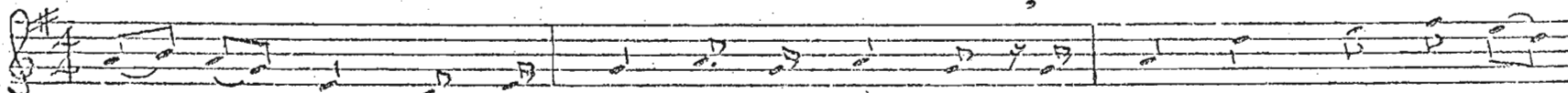
Cf. 'S' domáid i r l éan lom' (Pádraig Ó Coillín).

Dóinnall Seáin Ó Súilleabháin, rannceól, Gleann Zard, a éir dom, 11 Meitheán 1942.

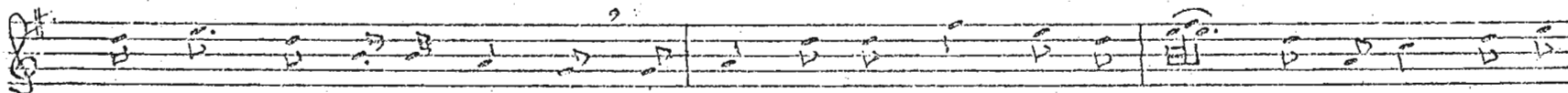
200

Sin Zhi Dornice

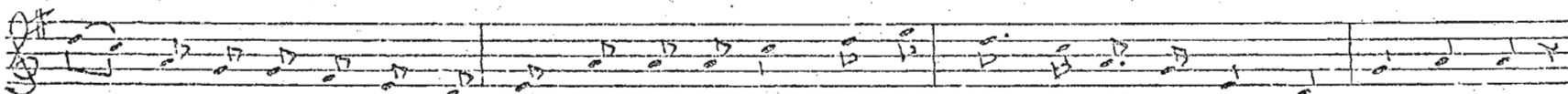
(Fizyon dnyr k' Gwapein)

$$J = 80$$


5) In this point - we will place the new data, the new data point - in a



Възпи-м - ре на зо нол-им, и-мн-зе сеи описе ме аз публз зор на брѣ-зо възпи

[illegible]

Deutscher Metall-Bund 63 der Zentralfeder?

cf. "66 bodap-belli" (how have the 1350s been?)

Mičest Ō Šimlasōm, tē on mīcēš Ōamōda na lōcam, fupcēš, zlcām zōpō,
ōcōmōm, 21 mēcēm 1942.

John de Norvis

Dóir-faoi an Zóir buide beag

(2)

♩. = 52

Musical notation staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody consists of eighth and sixteenth notes.

Dóir-faoi an Zóir buide beag, beag, dóir-faoi ré mór-ne gan rúad, rúad, níl

Musical notation staff 2: Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody continues with eighth and sixteenth notes.

beag a-ca béir-e ní fáil-í ní níos-íod, ní dult-éid an Zóir a-é Zóir, Zóir.

Empty musical notation staff.

Am eileir 2003 Ó Cúrsaí, Seán Pádraig is Éilín Buidé a tug dom é seo, is Pádraig 1942. Cúla ré in bhí Pádraig é, bhí dhíonú é fonn, as sean-músa. eileir eileir ní tógáil.

leam síle ní tógáil " (Melliean Dúnnéi Uí Róibínéin).

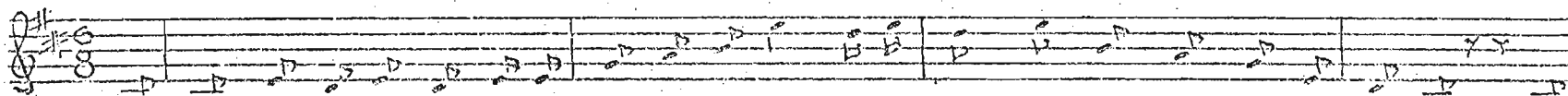
leam de Mórú.

199
TONALITY: e-aeolian
COMPASS : Perfect Octave
(e1-e")
FORM : Simple Unitary: A

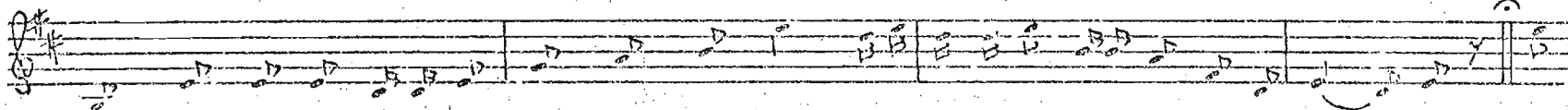
'Dyir Ánd Mór ar Eoearill

(2.)

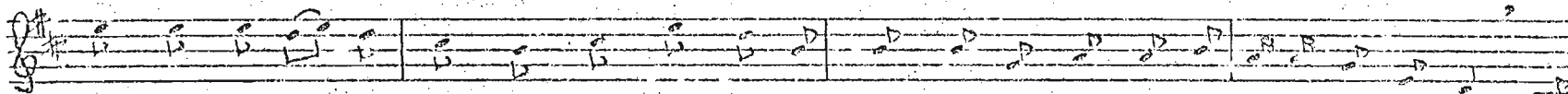
♩. = 48



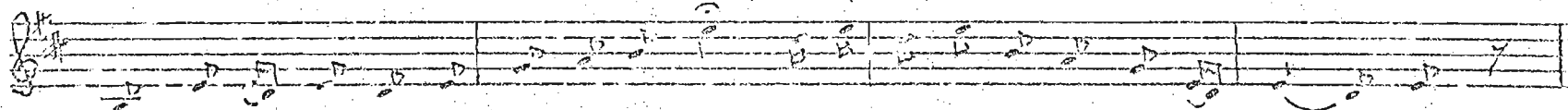
'Dyir Ánd Mór ar Eo-earill ar an nóm ríad do b'íor. Ar go mór - cea-rac éinn ríad do éad-á, Cé



car-ríad ta níos oim le óz-brunn-eall éad, ar a cu-aó ar-á c'íor-aó le á - ear. do



óim-dear-ra lé, 'r'í péar-lain éad oim, á-zur d'íar-ar féin pó-zúr ar ó-an-réir na éad, 'sé



"Séir mé, eari ear-aó r'í r'íge, mar le néi-ce ní r'íu-finn ar b'íu-éar."

201

TONALITY: e-dorian (Penta-
tonic Sections)

COMPASS : Perfect 12th (a-e")

FORM : Simple Binary: A B

da Ó Súlleáóim, f'innéil éad ar-á, á ear ear, 21 Meicéir 1942.

MODALITY: Essentially C-Pentatonic, 2nd mode:
de ga c

COMPASS : Major 10th (c'-e'')

FORM : Simple Ternary:
A B B A

I'm a Stranger in this Country

$\text{♩} = 56$

I'm a stran-ger in this coun-try, From A-mer-i-ca I came, There are
few here that know me But none can tell my name; It's here in this
coun-try I'll tar-ry for a while, With my true love I'll wan-der for
man-y a long mile.

Micéal Ó Donnagáin Ó Súilleabháin, Fúisceál, Gleann 3416, A can tuar, 28 Meitheán 1942.

Sean-De-Napier

202

One Evening of Late

♩ = 50

One eve-ning of late as through Ban-ton I strayed, Bound for Glou-a-kil-ty I was ma-king my way, At
Bal-lin-a-scar-ty some time I del-ayed, While I wet-terd my whis-tle with por-ter. I en-
kim-dled my pipe and I spit on my stick, And out the coach road like a deer I did trip, I
cared not for bai-liff land-lord or Old Nick, But I sing like a lark in the mor-ning.

203

TONALITY: d-dorian, gapped
at the 6th degree

COMPASS : Major 10th (c'-e")

FORM : Compound Unitary:
A' A²

Seán (2) (Mícheál Ó Súilleabháin), Sup. "Dáiríocht Mór de Cossail"
(1942).
i Suilleabháin, Fúirceál. Glenn Baple, A. Can Don, 28 Meicéar 1942.
leann de Mórard.

There Lived a Rich Man

♩ = 56

There lived a rich man once in this town, And he was loved by the country round, He had one
daugh-ter a beau-ty bright, And the name he called her was his heart's de-light.

cf. "An Mairiún An Níon" (1) (Seán Ó Súilleabháin).

Mícheál Ó Súilleabháin, Finceil, Gleann Zapb, a éan don, 28 Meitheamh 1942.

204

TONALITY: C-Major, gapped
at the 6th degree

COMPASS : Perfect 11th (b-e")

FORM : Compound Ternary:
a' b' b² a²
(Two-bar groups)

Uam de Nopis.

Ir máinnéala luinze mé

$\text{♩} = 68$

(map) Ir máinnéala - a luinze - e mé do fíu - uis mór - an, ar 30 denim duit ar

r'ápp - a' 'reab do meall - ar na mn - a, mór r'ápp - car do éil - a ná n'áir

león - ar do lán, ná n'á n'obair mair in eap - a' leat a' an r'ápp mair a - mair.

mícheál Óannasa Ó Súilleabháin, Fúineál, 3 leann Bapí, a éan dena, 23 Meithean 1942.

205

TONALITY: C-Lydian

COMPASS : Minor 10th (b-d")

FORM : Simple Binary:

AAA B

Ann de Noyse

ba mair le fear fadó mé

$\text{♩} = 56$



ba mair le fear fadó mé an t-é combeo ané be éom, do déan-pann cu-aé nó



reá- ca, nó éoé-fann éáim-ne íl, do éreá-fann iom-air-e búr dui a-zur éeap-fann-páar zan



mair, a-zur éur - fann é- on an reá - ca éur 'Máir a beo mo beon as mair.

q. "An Seandune" (2), (Eilín Mc Shúine).

máir éapmoo Ó Súilleabháin, Páircéil, Bleann Éiré, a éur dom, 5 Iúil 1942.

Liam de Mórnaid.

206

TONALITY: D-Major

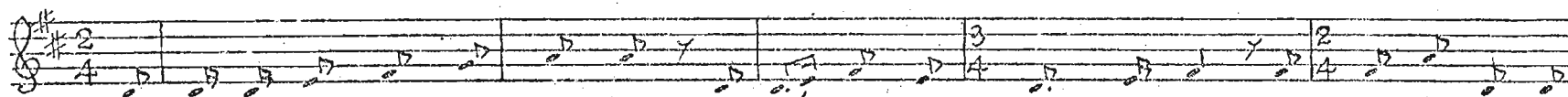
COMPASS : Perfect 11th (a-d")

FORM : Compound Ternary:

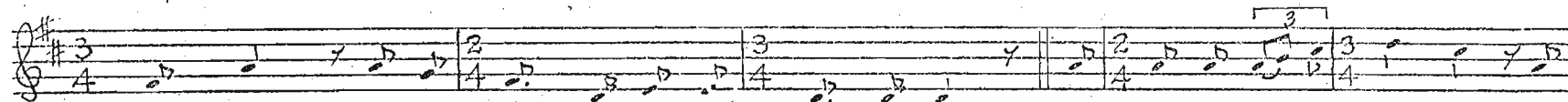
A' B'B² A²

Ir Fuair 31r flúic mo tseálac

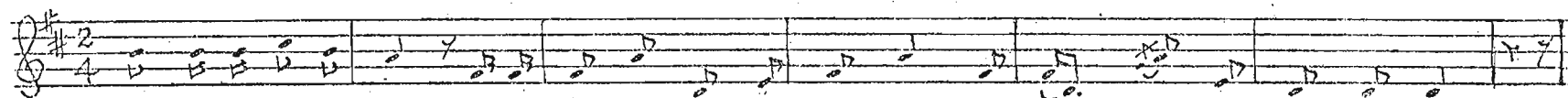
$\text{♩} = 56$



, Ir fu-air 31r flúic mo tseálac, níl aó-mao ná reasáim bo-éan, níl pú na tam-e



d'ádhmú ann, ná níl mórán mór-éi don tseálac ná; níl aó níl eac níl zóan ann, níl



31rann a3 an lúic le fásáil, cad oo bláil hom fearc' & himn-pinz, Ó deisl - eac óm' mór-pín mna.

miceál Óapmáda Ó Súilleabháin, Fúicéil, Gleann Bapí, a éan don, 3 Iúil 1942.

207

TONALITY: D-Major

COMPASS : Perfect Octave
(d'-d")

FORM : Simple Binary: A B

Liam de Noyse

Céad Mol-só le Ríó na n-Angail

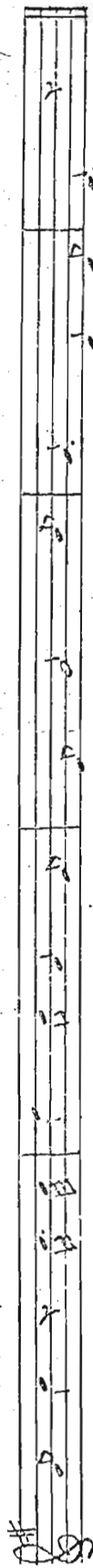
♩. = 52



Céad mol-só le Ríó na n-Angail... A-só go hionann-só m' na flóir-sí, Cúm Sé an zsep is



zsl-sin i bpóiz na b'fín-éon, Cúm Sé an zsep is zsl-sin, Si b'ac m'le n'ó d'ó



mair-eann, Si na péil-éin-í 'gá 'eirenn-eann B'ac o'ó - ée na p'p'p'.

Múicéal Dispersa O Sínleisín, fúiscéil, Gleann Gail, a éan dom, 3 Iúil 1942.

208

TONALITY: d-mixolydian

COMPASS: Major 9th (d'-e'')

FORM: Compound Unitary:

A' A²

Liam de Mopis.

96
11
1

[illegible][illegible]

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature of one sharp (F#).

Bressan - pol 30 majo — paco 31 ois — paco 32 eul — paco.

Cl. "Muzik & Sinfonia no numero 2" (Donnoli baw O Cellescoit).

Maximil besw. th. Cécéjan, Cúru Cól, a éan zow, 10. März 1942.

Handwritten:

211

TONALITY: D-Major, gapped at
the 4th degree

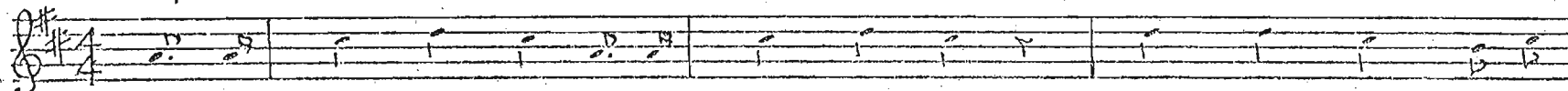
COMPASS : Major 9th (d'-e'')

FORM : Simple Unitary: A
(bar-grouping: 4+4+2)

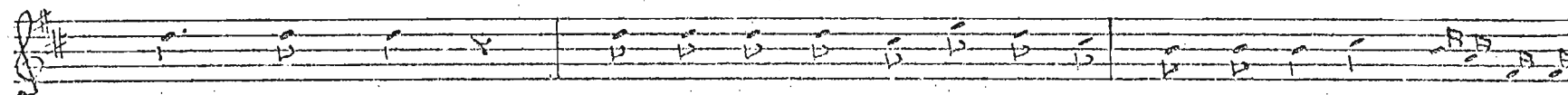
211

Sesizles Zor

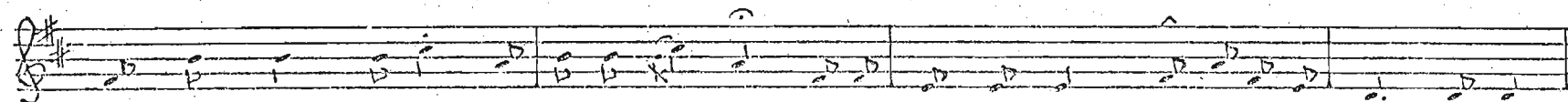
♩ = 92



(Ö) do zeban-ı ra mî nâ (a) mîdear ote rîr, Cnuc mîol Donn ar a



mîdear na îreo, Bîc a bîml de zol am a-ge Sac-ran-rîz cîz dîzur mîa



mî-tesm an zîm an so dî-an ra lî, dîzur reo-zol-eî zol dîzur mî zol so fîlî.

mîncepîzî Ò Sîzîs, Eadîzîl, a cîm Donn, 25 Meicîm 1942. Cîm rî na fîcîl
'zol dîzur' (nam a g) par mî ba mîpe mî aîr tîmpo.

Uam de Nopîrî

QUALITY: G-Pentatonic, 1st
mode: gab de

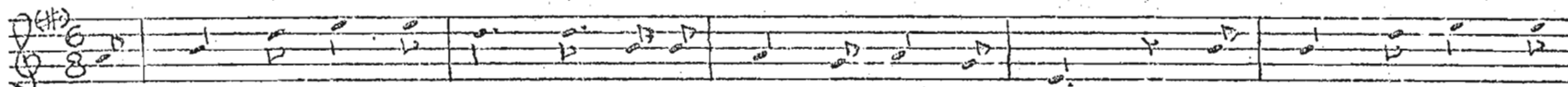
PASS : Major 9th (d'-e'')

MEASURE : Compound Binary:

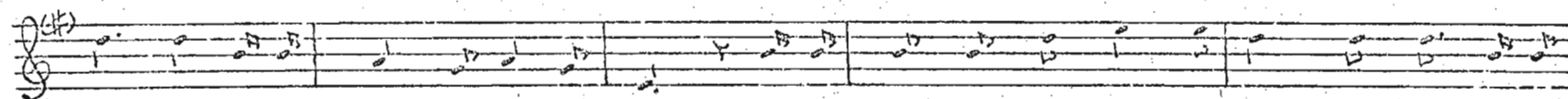
A¹A²A³ B

An Raca Cinn

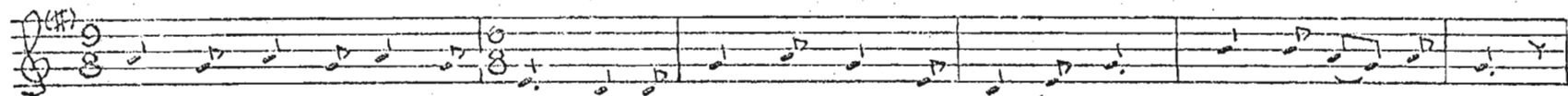
♩. = 60



1- dubhá an bean go lá mé ar ir chosó - zé tuar - éa' bím, ní ósan - fad ruit mé



zár - e áin go bfaígeo mo na - ca cinn; zé mo áin - aig liom ríor 'na zé - éann - aib ar níl



éin - níl áin do réio - zóe' í, Cao a ósan - fad fearc' a mái - éin áin mo na - ca cinn?

reiz ní Súllesbáin (14 bl.) finceíl, Gleann Bórb a cam dom, 23 Meitheán 1942.

Kam de Nopaid.

ONALITY: d-dorian, gapped at
the 6th degree
(Pentatonic Section,
bars 5 - 8)

MPASS : Minor 10th (d'-f")

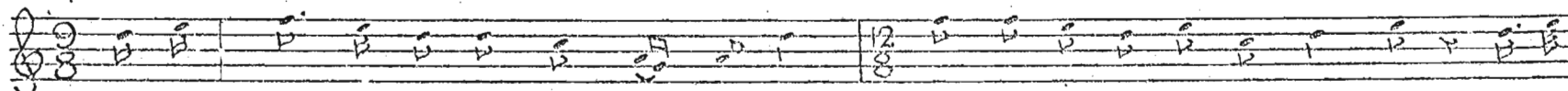
ORM : Simple Binary: A B

213

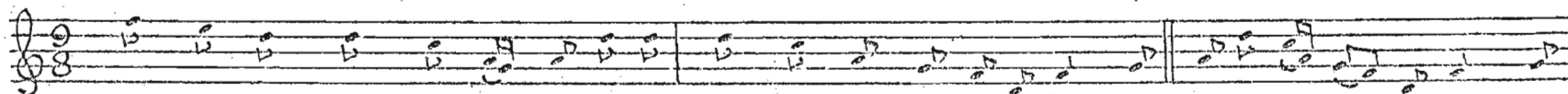
Casleac na Zable

(1)

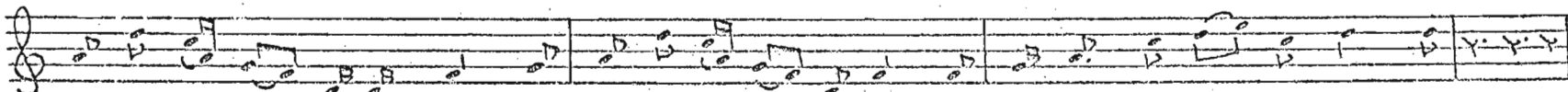
♩. = 56



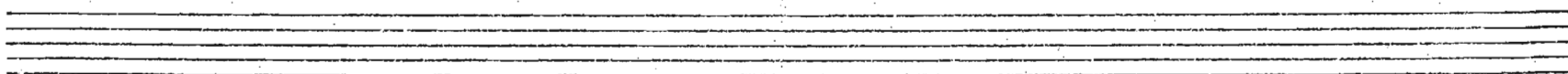
Ah an nZabla a-tá'n deiz-bean mór meá-ráim, Sead-ce de coil-lá Zann-donn-áir, Ar 30



deimh'n d'á d'áiríeáir rí 'ma floy-éir 30 ndeizil-pead na hainz-il ó céil - e. Jal-ly hi ho hi ho, San



tal-ly hi ho 'rí an cláirí' í, Jal-ly hi ho hi ho, Sí coil-láir mór éirí na Zabl' í.

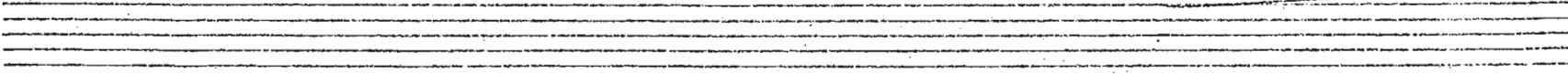


Ná déanann mór, noisín an foyáir 'céile'.

Ah Zéair Táir Ó Cúrráin, Sabair Pappóire na Zlaann Zabl' a can dom, 30 Meicéir 1942.
Ó na fann-máir d'íozáin.



Liam de Noisín.

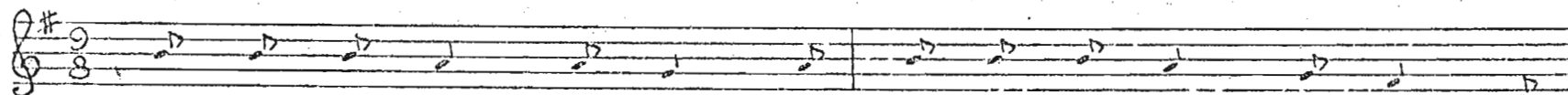


Caillesó na Zóible

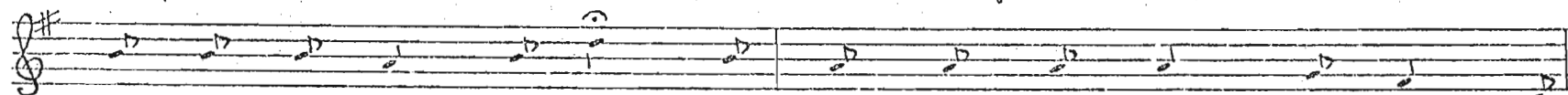
(2.)

Lunncoz

♩ = 83



Tal - ly hi ho hi ho 'San tal - ly hi le the grin - der,



Tal - ly hi ho hi ho, 'S' cail - eó mói crón na Zóibí í.



Sin mair a éula an t-ádh Zóibí Ó Cúimín é na cailleóirí, Seán Ó Séasóir,
 a cónnuig ar an mbéiríoch in ádh leir an t-ádh. If éóir leir sup mair a éula an

ceol a b'óir ó Seán ar béiríoch sup Lunncoz.

Scríobar Sin Ádh Ó Cúimín, 30 Meitheamh 1942.

214

TONALITY: Hemitonic Pentatonic,
 d f# gab d

COMPASS: Perfect Octave
 (d'-d'')

FORM: Simple Unitary: A

Lunncoz na Zóibí

'Sa maimreim lā

$\text{♩} = 46$

'Sa maim-reim - na 'zur mi-reim timde, do bi'

bea'-mi-c'ar lōr an an zōlōr o-zur ē zan taimel, do ozer-er an bāb bām - em bēa-raē

binn 'na rea-raim 'ra' timde, 'rī mo zōlōr ī pēn ēir-mn ī.

Concert na pōgal "Do bi' bea'-mi-c'ar" azur "Na rea-raim 'ra'" per nōr maille nā an tempo, timdeall $\text{♩} = 40$.

215

TONALITY: C-Major, with very weak 6th degree

COMPASS : Major 10th (c'-e")

FORM : Compound Unitary:

A¹ A²

יעזוב, עזוב, א' עם דמ, 1 יולי 1942.

חאן דה נוראד.

ALITY: d-mixolydian

PASS : Major 10th (c'-e")

M : Simple Binary: A B

Май-дын боз до, бинь
(2)✓

216

$\text{♩} = 60$

(Ô 're) май-дын боз до - бинь конь, п'р'бонь а' з'л'анн-а тем' т'ао'б зур' з'а'нн-а
 б'з-б'ан, ба б'р'а'з-т'а б'р'а'с - зе о'л'а'с-зе а'р' д'е'р-а, а'р' а' р'о'р' м'а'р' п'р'е'с-т'а'р' м'о'р-ч'но'с, до
 р'е'с'а'б мо' ч'р'о'с'а о'а' а'л' м'а'р' а'н' е'с'т-а те о'а' - з'а'нн' р'е'с'а' о'а' а'л' з'л'анн, з'е'с'а' до
 лаб - а'р' р'і' л'ом "су'б-ре' р'о'р' а'р'н'а а' з'а'с-зе," м'а'р' а' р'і'л - е'с'т-а б'е'р'е' о'а' р'о' - з'а'с.

р'е'с'а'р' мо'л' б'е'з аз' а'н' з'е'м'а'р'е'.

Санта'р на р'ол'а'т 'т'е'а'л б'з-б'ан, 'т'а'р м'о'р-ч'но'с, аз'у'р 'о'а' р'о' - з'а'с, р'а'р б'е'з н'о'р' м'а'р' н'а' а'н' т'е'м'п'о.

М'у'р'е'с'а'р'е'с'а' О' с'е'а'з'а'с, б'а'д'а'р'з'о'л, а' с'а'н' д'ом, 25 м'а'р'е'а'р' 1942.

Л'а'м'е'с'а'р'а'с'а'.

ONALITY: C-Major, gapped at
the 4th degree.
(Pentatonic, bars
9 - 16)

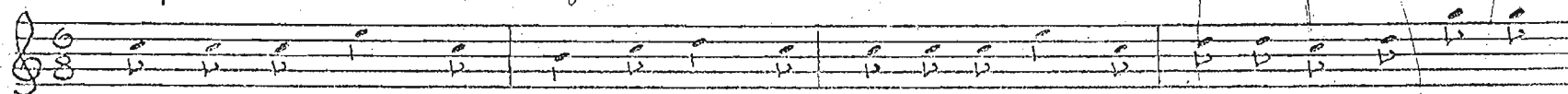
OMPASS : Perfect 12th (c'-g'')

ORM : Simple Binary: A B

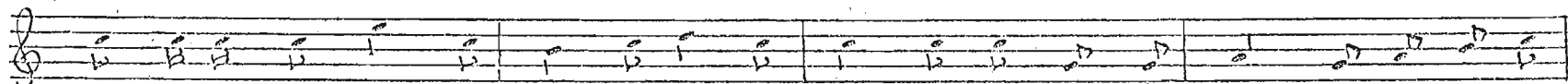
$\text{♩} = 92$

Where are you going Says f'simne'en lse.

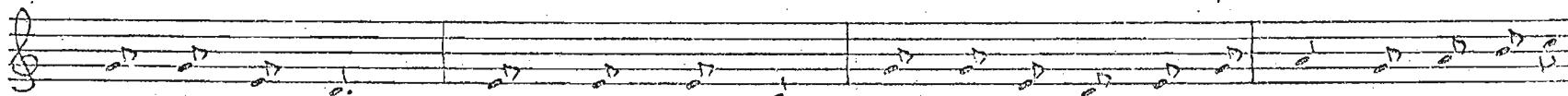
217



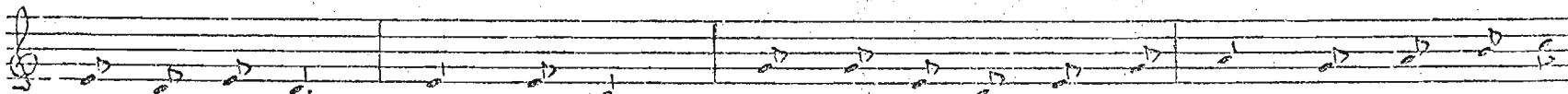
Where are you going says f'simne'en lse, I'm going to the fair says Mon-car-gan Ratt-'l - er,



What do you want there says f'simne'en lse, to buy a pig and a horse to carry her.



Toor-'l eye ah, rad-d'l dee ah, Toor-'l ee ad-d'l dee eye-d'l ad-d'l dee,



Toor-'l eye ah, rax fol ah, Toor-'l ee ad-d'l dee eye-d'l dad-d'l dee.

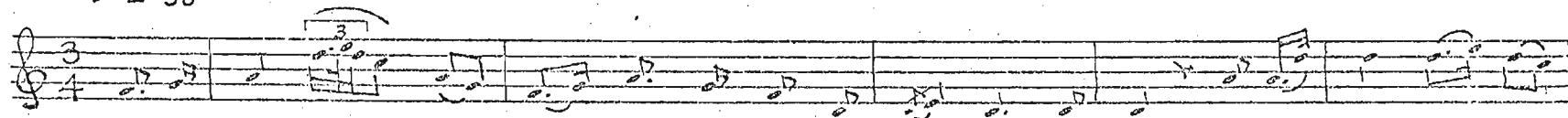
Nā dēanzan pzo nōm an lymneoz.

Mupicapreō Ō Sēzōō, lēapzōō, a ēm dōm, 1 lūl 1942.

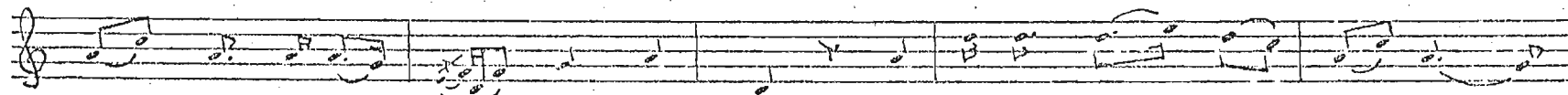
ham de nōpōō.

Máine'n Cúist Buidé

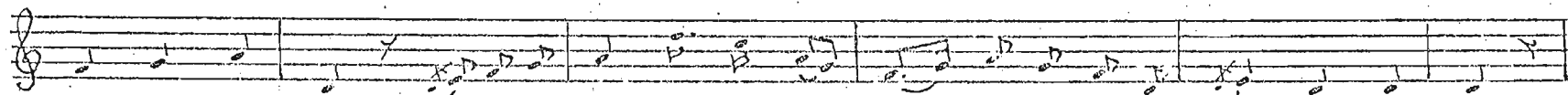
♩ = 58



Sé a cloi-rim le rpar beag so bfuil an rís-fla ro fíor, ar an ogaob zonn de



Óginn-exó so bfuil ceol ann ar bhuísean; zó tu-a-cailt-in óz ann



ceol-zo-réad binn, ar é zó cailt-eir-rime a ílám--e, nō-aō máip-en Cúist Buidé.

218

TONALITY: d-dorian, gapped at
the 6th degree

COMPASS : Major 9th (d'-e")

FORM : Compound Ternary:

A' B'B² A²

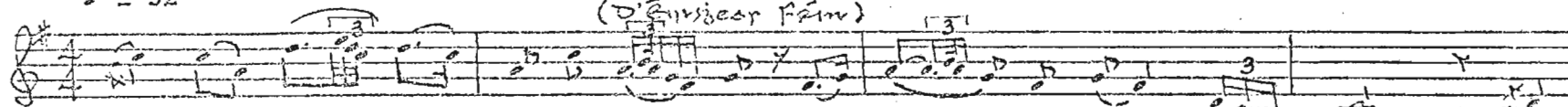
innall Ó hAicéadán, Cladac, Easannóil, a éan ann, 25 Meithean 1942.

Uam-de-Noyard.

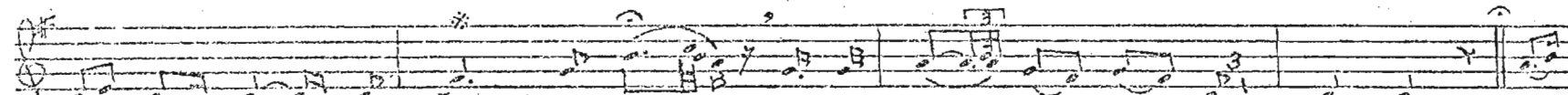
Ἕνναις καὶ Κομμοζοὺς Ἕνναις

(Ἕνναις Ἕνναις)

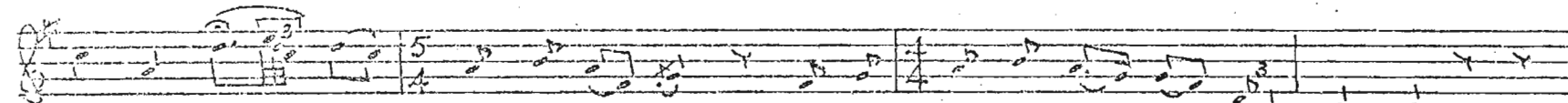
$\text{♩} = 52$



Ἕνναις - Ἕνναις Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις



Ἕνναις - Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις



Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις



Ἕνναις - Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις

* Ἕνναις Ἕνναις Ἕνναις. Κομμοζοὺς Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις.
† Ἕνναις Ἕνναις Ἕνναις καὶ Κομμοζοὺς Ἕνναις.
Cf. "Ἕνναις καὶ Κομμοζοὺς Ἕνναις" (2), (Ἕνναις καὶ Κομμοζοὺς Ἕνναις).
Ἕνναις καὶ Κομμοζοὺς Ἕνναις καὶ Κομμοζοὺς Ἕνναις.

Ἕνναις Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις, Ἕνναις καὶ Κομμοζοὺς Ἕνναις.

Ἕνναις καὶ Κομμοζοὺς Ἕνναις.

219

TONALITY: d-mixolydian

COMPASS : Perfect 12th (a -

FORM : Compound Unitary:

A' A²

NALITY: d-mixolydian, gapped
at the 6th degree

MPASS : Perfect 12th (a-e")

RM : Simple Unitary: A

An bSille

$\text{♩} = 60$

Don raibear fál - aing uil a - zam ar doimhan, Tur - caró-ze cean - ca

la - éam nā zābair, Coirp - e bó bairn - e nā ca - pall éam rao - éair, nāin

coil - eac ar moí - oim nī oír - reóc' a zāoðac mé.

† Va zōipe do C[#] nō do C[#] an fhuaim reo. bairneann an fōm le moò Sál.

Micéil Óarpmas Ó Súilleabháin, Fúircéil, Blesann Zápó, a can dom, 3 Iúil 1942.

Kam de No. 40.

ORM : Simple Binary: A B

—
—
—

[illegible]

Handwritten: Handwritten

TONALITY: d-dorian (gapped at the 6th, A²)
 COMPASS : Major 10th (c'-e'')
 FORM : Compound Unitary: A' A²

Glen-garriff Bay

222

♩ = 52

1. One Annmoid are-ning for Ae-one-a-tion through splaw-dit val-lays I chanced to stray, where small birds

sing-ing and pi-geons coo-ing By the love-ly groves of Glen-garriff Bay.

2. How an-cient glens and how lof-ly meen-tains, How love-ly dells and bright cor-tow-

falls, In all my ram-pling like-wise as-so-na-ding Glen-garriff e-quals I could not see.

Can't we less-occasional air 'tion through' (piano & 2), but air 'ing By the' (piano & 6) part not malle us in tempo.

Glen-garriff Bay, 1942.
 Glen-garriff Bay, 1942.

Linn de Moya.

TONALITY: Essentially C-Penta-
tonic: cde ga

COMPASS : Major 10th (c'-e'')

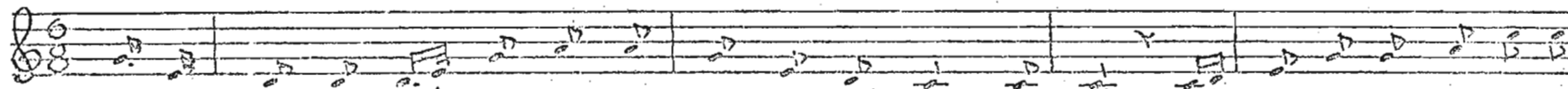
FORM : Compound Ternary:

A¹ R¹R² A²

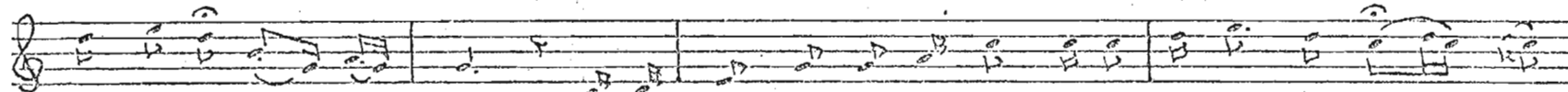
223

Do b'ior-ra l'a marone

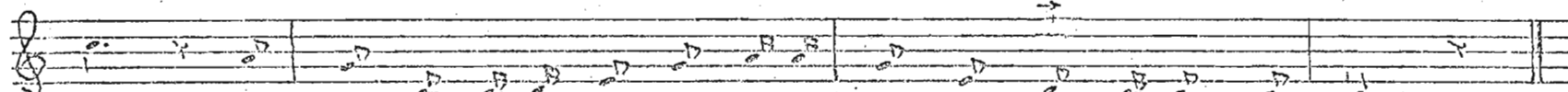
$\text{♩} = 44$



(A¹) Do b'ior-ra l'a maro-ne 'imé' zarr-est cor bhann na Sléod, An róm-ne reo óor-cas ar



rom-cas-e búm do'n b'éap, (R¹) Do léi-meap go ho-bann ar ní ro-cas do b'ior m'



céill, 'Soo imo ré ar mo óor-n ar ba doil-(u)ó an du-an lom é.

→ Ce rinead beoz ar an n'óza ra.

pádraiz Ó Ceallaiz, Cill Riollaiz, baile na Sceallaiz, a cam dom, 14 Meádon Fómhair 1942.

Uam de Noisid.

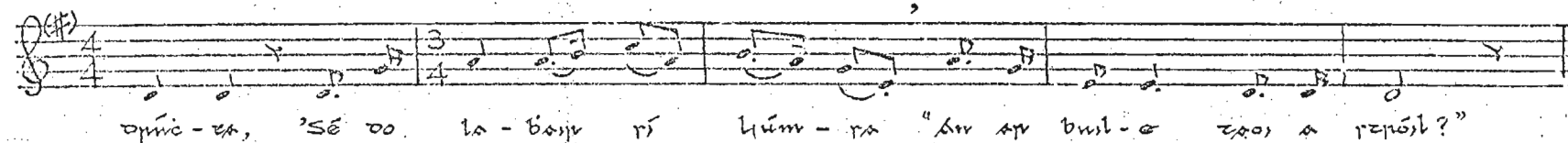
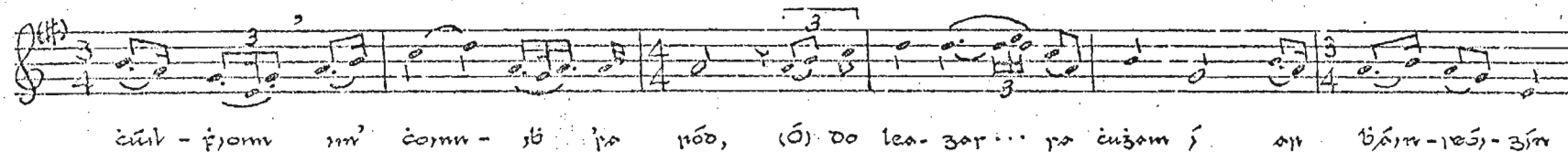
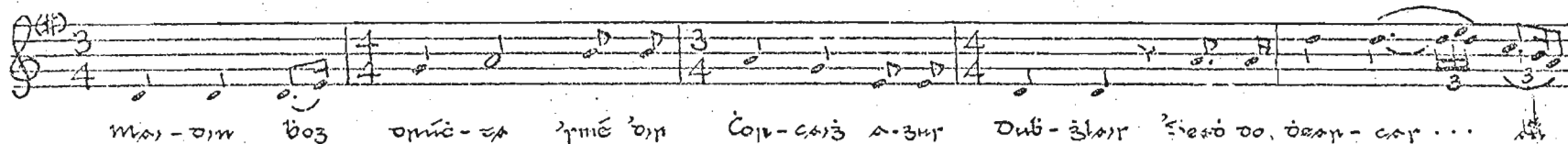
QUALITY: d-mixolydian, gapped
at the 3rd degree.
(Sectionally Penta-
tonic)

MPASS : Major 9th (d'-e'')

RM : Simple Binary: A B

Éamonn Mázáine

$\text{♩} = 66$



páiríú Ó Ceallaí, Cill Kíollaí, baile na Sceallaí, a can dom, 17 Meán Fómhair 1942.

liam-de-noragó.

TONALITY: d-dorian, gapped at the 6th degree

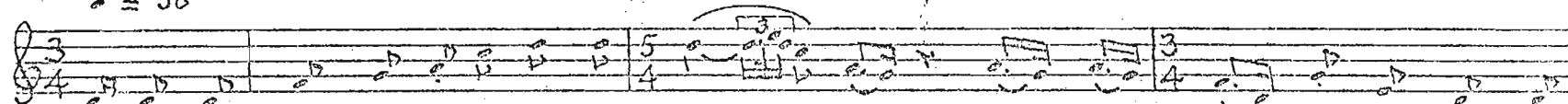
COMPASS : Non-tempered augmented 11th (c'-f'")

FORM : Compound Unitary:
Δ¹ Δ²

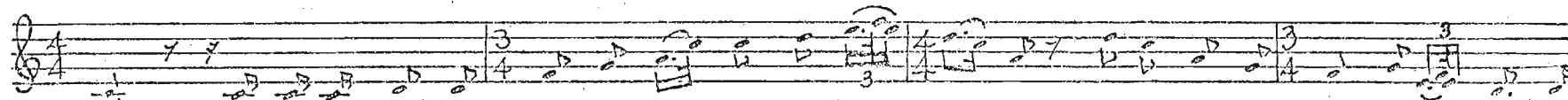
Δ Όμοζοιρ Μ' Ανάμνα

225

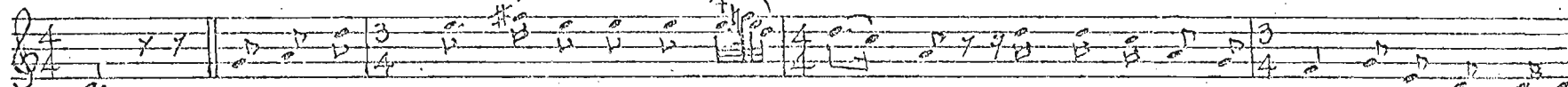
♩ = 58



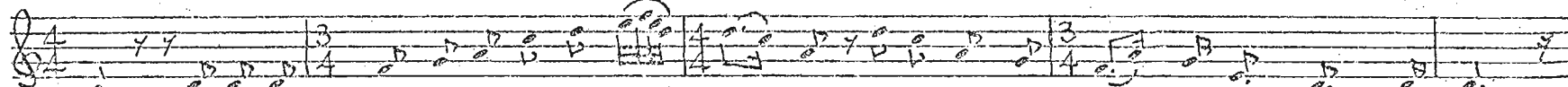
Δ όμο-ζοιρ μ' αν-αμ-να η μορ αν τσαν... των λυγροσ το κάλλ-ο αν ούρ το



ισοζιζ, zu βειζ, η μζροσ το χαμν-μ-βαν ζαν ριζ-μν ρρρε 'ς, δ' ζο μβεμ ζο δέαν-αδ δ' ρόμαρ 'ρα



οζ; η μορ ζο μβ'εαμ-α θυ-ρε βαν τιζε ο'ερ-ζαοζ, ζο μβεαδ α βα αζ ζέμν-μζ δ' ζαοζ εμ δ'



τιζε, το ζο-ρall δέαν-α-ραδ δ' ουτ αν αν-αδ, δ' το ρελλ-ιμζ ζέι-ζαδ, ζέοιμαρ να οζε.

* βα ζομρε το ρ# να το ρ# αν ριμν ρεο.

† ζε ριμαδ βεζ αν αν νόα ρο.

Δ "Carp alla marte" (μζρετ το λζμαρ), † μζροζοιρ χαμνιζ (βαν μζ δέοιμν), αζαρ "Glenamiff Bay" (ζέζ μζε ζαριζ).

Δ "Bois au feu"

ρζομρζς Ο ζεαλλοζς, αλλ ρζολλοζς, Βαλε να ζεαλλοζς, α ζαν ζαν, η μζαδον ρζζιμαρ 1942.

Λαυρ δε Μομαδ

30 Cuson bẽil Inre Caxo mẽ

♩ = 76

3o cu-an béi i-ro ca-pô mē, Coir zôit-în j-reat Doir-ir-eac, Mar & real-za, plie na

paup-(u)-ze zep râl' ; zcém; i bropz ma-gee do rea-war real, té zu-oir-im mu-zim mai-ze-ro,

O'pion béi real-od ex-zop-ze Mar mēz'ir-eir léz'im. Ir zcôirp zup em-ol-sin eac-ze-ro 'ze cās mo

léan, Zup i mbôro ô n'ouim & coill-eo zep pu zâp-ze zréon; do ppeab mo énoide le han-a-ze d'zeob

long an eizea-joxé cat-m-a, 'Sgo mb'jeup don zup i pea-rair real, 'Sj râl' & zréim.

Óamran maill beag d' an gcóiríne?

Самозак на јасот 'јак' - 'зак', 'мизирек лизим', агар 'јак' и 'ерек', нар бад нар мизе нџ. w. бамја.

párpais Ó Ceallaigh, Cill Riollaigh, baile na Sceitlao, a Can Donn, 17 meánam fóineam 1942.

Barbara de Monayo

TONALITY: D-Major, gapped at
the 4th degree

COMPASS : Perfect 12th (a-e")

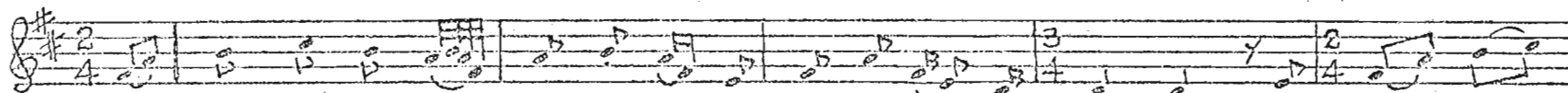
FORM : Compound Ternary:

A' B'B² A²

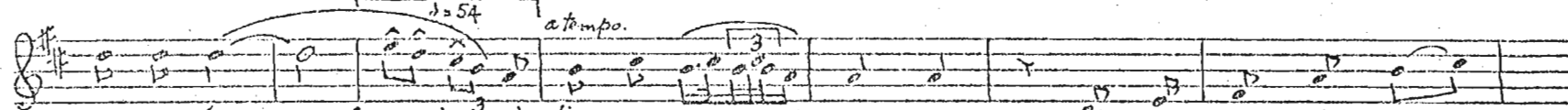
227

Ní ċheo-feo-ra 'noir-fea-ra

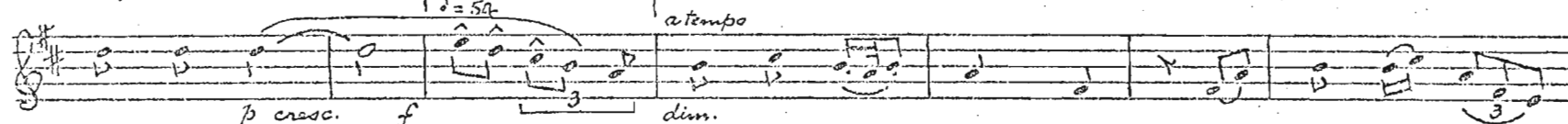
$\text{♩} = 63$



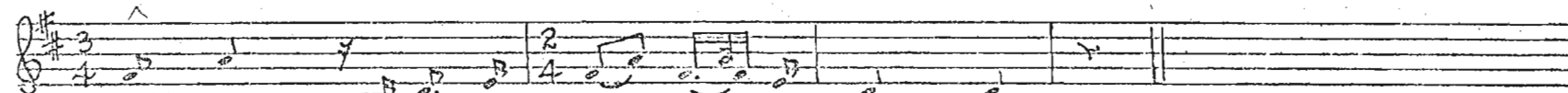
Ní ċheo-feo-ra 'noir-fea-ra sur na beo-ra mar a ċap-luiz, do ċur ċur



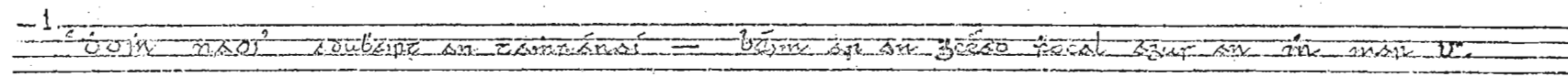
veir-jo mé i ndeir-e mo plám-to, (Ó) beol-i-oam do



oer-zar a zay-zuil-e le nár-eam i zcum-ann zro



do innois, (m) cé nóc i bí i ndán dom.



pāo-raiz Ó Ceollaiz, Cill Riollaiz, baile na Sceallaiz, a cau dom, 13 Maíon fósmair 1942.

Uaia de Nopari

QUALITY: Essentially D-Pentatonic, 1st mode:
def# ab

MPASS : Perfect 12th (a-e")

RM : Compound Ternary:
A' B'B² A²

Comleán Uí Néill

$\text{♩} = 100$

blí-thair a' an oíche réir, ré mo léinn nóc i an-oíche a b' ann, a-zur bu-a-éallt-in
réim deir do b'páas-fad mé reat ar a éilín; Oá munn-rinn mo réest oíche ba b'páas-fad mé
deon-fá im munn, 'Sgo mbeo mo b'páas b'ann am' éirí-geon, a b' a éilín-zit 'ro munn-e nóc oíche!

Páras Ó Ceallaig, Cill Ríollaig, baile na Sceallaig, a éan Donn, 13 meán fómhair 1942.

Liam de Nojaid.

TONALITY: d-mixolydian, gapped
at the 6th degree

COMPASS : Major 10th (c'-e'')

FORM : Compound Unitary:
A' A²

229

Gréar Dom Zan Brón

$\text{♩} = 76$

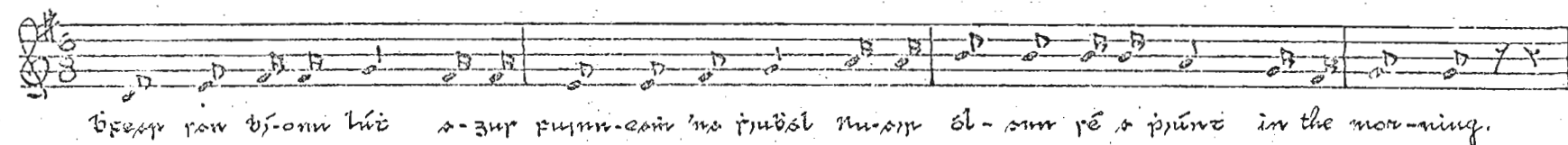
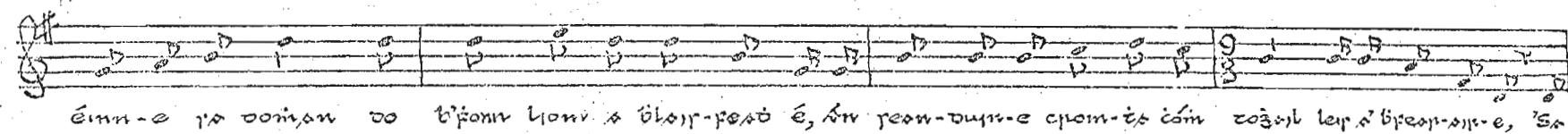
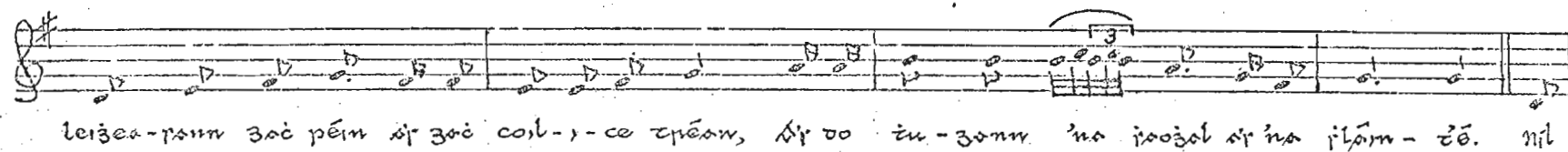
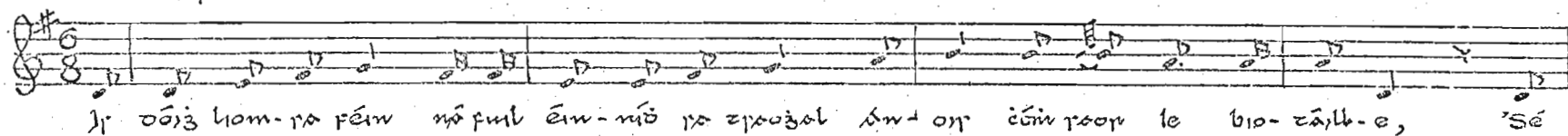
(Ó) 'Gréar dom zan brón... 'mó sz soóai-ncóo mó bō 'Seo do tao-buiz an
gréar-bean taobh lom 'ta ród; do cea-par sur cóir... dom ruidéal real na
reao, 'Sé outáipe rí ruid "Séan mé, kí méinn lom do ródre."

Pádraig Ó Ceallaigh, Cill Riollaigh, baile na Sceallaigh, a can dom. 14 Meán Fómhair 1942.

Liam de Mór.

Ir Dóig Liomra Féin

$\text{♩} = 54$



zaoz Ó Mupéada, an Comraón, Co. Chomraize, a can dom, 9 Meádon fóiginn 1942.

Liomra Féin

ONALITY: Essentially G-Penta-
tonic, 5th mode:
e gab d

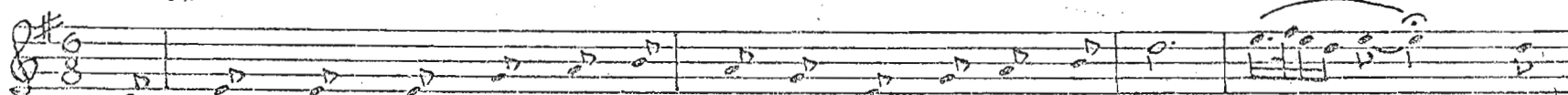
MPASS: Perfect 12th (b-f#")

ORM: Simple Unitary: A

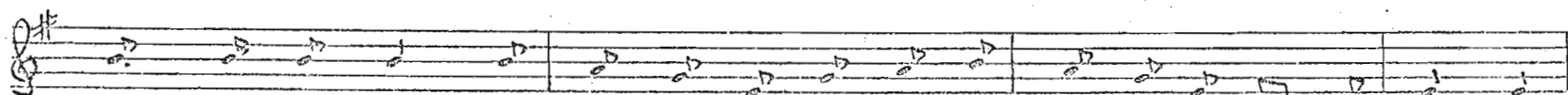
231

Ο' ἄνθρωποι ζῶσαί leo mé

$\text{♩} = 52$



(A) Ο' ἄν-θρωποι-ζῶσαί leo mé zo reom-(a)-pōin an- a - zoit ō nō 'soo



ζῶσαί- pōin a' leoδον zo nzoδ- zōi de ma)- de 'pōi, Sūō ann-ro 'nūn ēpoide lōin hom.

Τὸς ὁ μυρία, An Coimreán, Co. Clannraige, Linn don, 20 Meán Fómhair 1942.

Uam de Nozoyō -

Maor & Zharizenn an Maor

$\text{♩} = 84$

nu-ah a žu-ah-izenn an maor ar maor-din in a deio ni reo-dann em zo deiz-enn le ar a

brio-ah, ar ni fan-ann son brio-ah in a ball-ah leir a hate, ar an binn-ah zo deon-ann o

coar-ann. 'Se deir-ah riu le cail-ah no reo-ah riu-ah le em zo zann-ah ar a deiz ni ar a Sio-ah i, 'Sio-ah

pan-ah in a reo pan na zo mbr-ah-ann reir a deir-ah, na zo deir-ah-ann reir mo bo zann-ah o ar

D'ann-ah moil deiz ar an zann-ah?

Za-ah o mbr-ah, an Sio-ah, Co. Sio-ah, a can don, 10 Me-ah riu-ah 1942.

Handwritten signature: Kamm & Kamm.

232

TONALITY: D-Major, with 4th
as weak degree

COMPASS : Perfect 12th(b-f[#])

FORM : Simple Binary: A B

233

TONALITY: D-Major, virtually
gapped at the 4th
degree

COMPASS : Perfect Octave
(d'-d'')

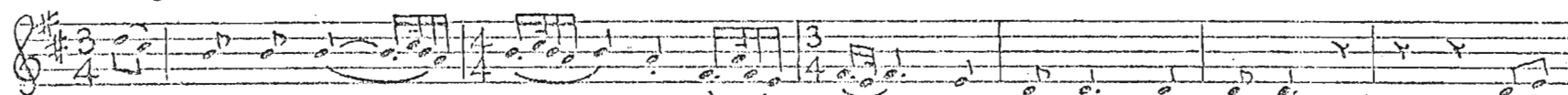
FORM : Compound Ternary:
A' B'B² A²

233

233

Ceșpe Lă Oșez

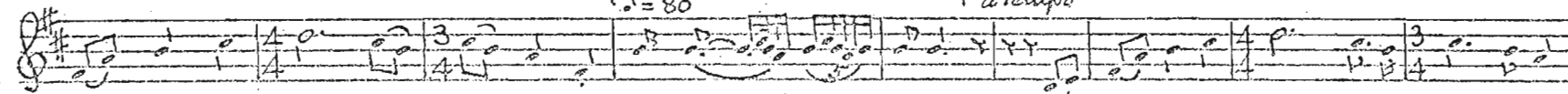
♩ = 96



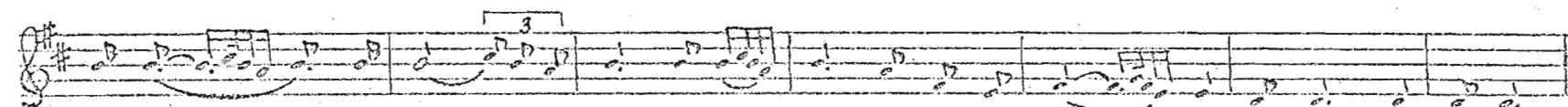
(Alf) Ceș-pe Lă oș — az zău bîeaz țeoă ză-șor ar pî-ab, 63.

♩ = 80

a tempo



mî-riuz no țeoă oș bîe-lîn (e) fîu-ean — ză . . fî-at, 110 țeoă le nă țeoă ar a zăoz a bî



țeoă-m an - , — ar, mo bîe-l le nă bî - al ar zău țăt — 113 ar-șan an zău-an.

Ceșpe Lă Oșez 'le nă', 1 țeoă 13, por nîor țeoă nă an țeoă.
Nă țeoă Lă Oșez 1 țeoă 1 țeoă an țeoă 'șeoă?

Cl "An Cășpe Lă Oșez 'le nă?" (An zău Șeoă Șeoă Șeoă).

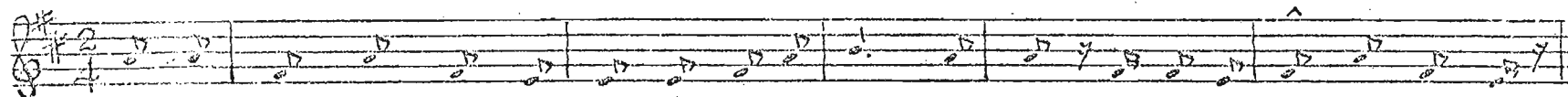
Țeoă Șeoă Șeoă, An Cășpe Lă Oșez, Co. Cășpe Lă Oșez, a țeoă țeoă, 11 țeoă țeoă țeoă 1942.

QUALITY: D-Major, gapped at
the 4th degree
PASS : Perfect Octave
(d'-d'')
RM : Simple Binary: A B

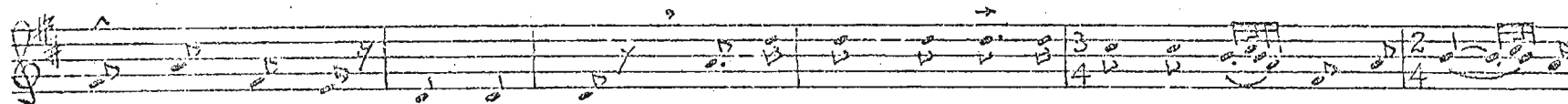
Am e Sursă Bună

(Cântecul Măzărului)

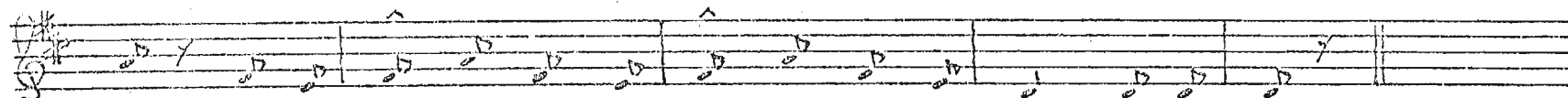
$\text{♩} = 108$



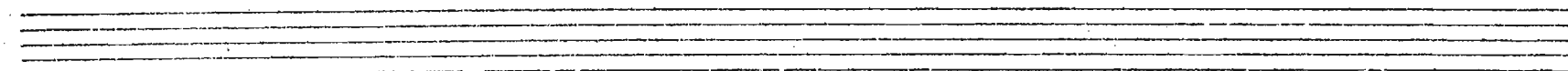
Zeo-zeam eac-za'n poro a n-arp-pinn an de bap a ceare, ba ou-at a-ear oue bere



ac-pinn-eac (a) la-ur meor; (O) ba peap-pone' e oo pa-pain, meor (a) nămad,

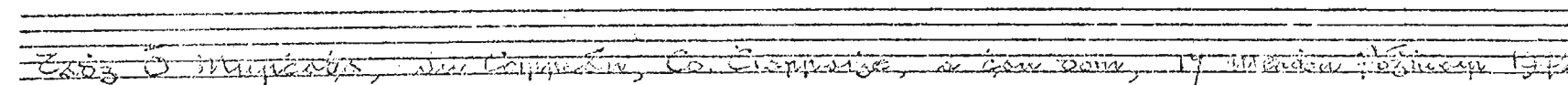


zeac, Am zur peal-lao ore am an-arp-te oo mupio a b' 103.



Odean-mash beas as an zeomere.

→ Za pineso beas an noa ro.



Zeos O mupioas, am mupioas, Co. mupioas, a am am, 17 mupioas mupioas 17.

liom de mupioas.



ONALITY: d-dorian

OMPASS : Major 10th (c'-e'')

ORM : Simple Binary: A B

Utile na Mõna

235

♩. = 46

Musical staff 1: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Lyrics: (C) 1r p-p-er dom d' sra-paò na. v-zur-zuò, 's' cor-tein mo-ür-ra le clarde,

Musical staff 2: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Lyrics: p-c-cs-na . . zup-im dem' ou-è-iz, Cò zur deo-cop a cinn-zar a bial;

Musical staff 3: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Lyrics: bip-u-zoo deo-zuò ar pu-dap, Ar zec-ra-raj p' wu-barlo in a-zuò an in, a-zur

Musical staff 4: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Lyrics: leu-uò n' baro-pide don ou-barlo, D's mbeò 'a-zur 'don app' zlor ino lujò.

Canzon na nòv' ar an v'paci 'don' (num a 13) m'or molle nò an tempo, beagnò anaj ar d's mbe
o'cinatòia 100.

Zuòz ò mupèss, an Compèss, a èen von, y m'èsson p'òman 1942.

Musical staff 5: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Lyrics: M'èsson p'òman 13; 13

237

TONALITY: Essentially G-Penta-
tonic, 1st mode:
gab de

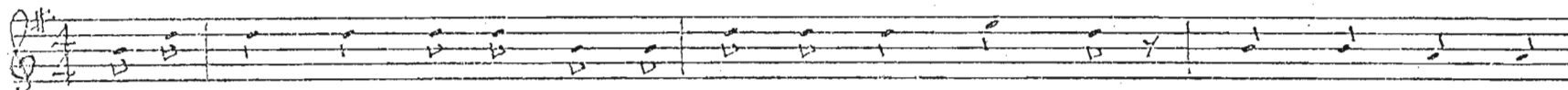
COMPASS : Major 7th (g'-f#")

FORM : Simple Unitary: A

237

Cornadó an tSúscalla Zala

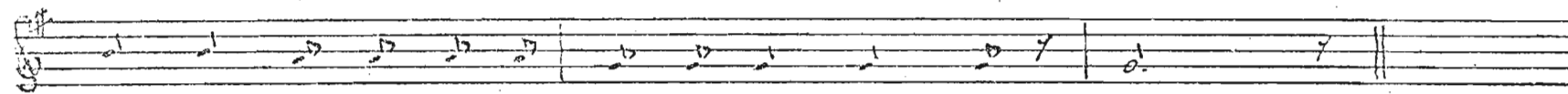
d' = qb.



Th' fob - éirí dom, a - éirí mairé a zón - ag fáil zínáid reo, mairé nárí éal - a



mairé is' éalíod - éal, a' déan - aín glair aíní - ce nō zóir - na, 'Smo



éirí záo mairé - (1/3) mair is' mair - aín a zón - lúg, ab - ú!

Déanraí mairé záo ag an zóiríod.

Záo Ó mairéod, an Cornadó, a zón dom, 9 meáirí fógairí 1942.

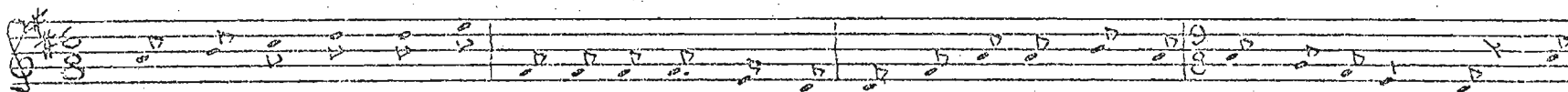
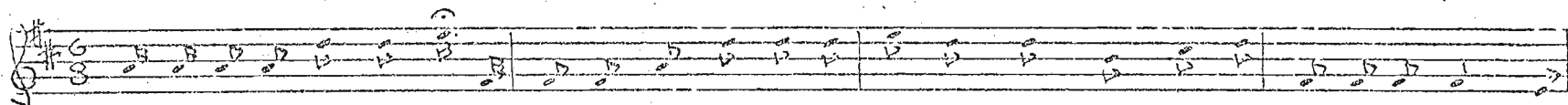
Uair de noíod.

$A^1 \quad A^2$

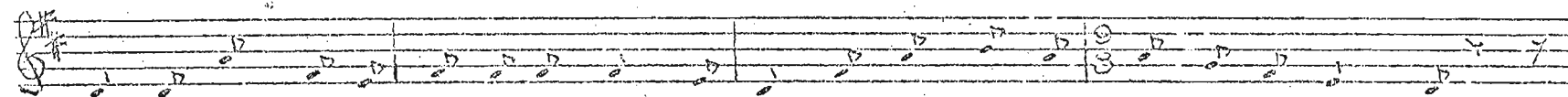
238

0 85' Seconde

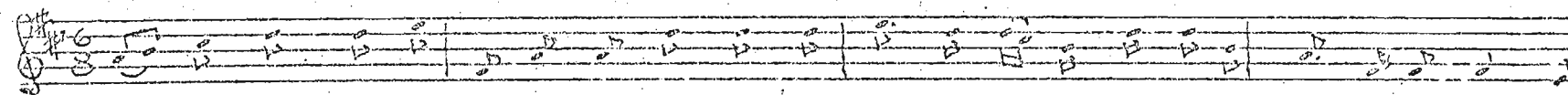
66

[illegible]

čum-a leŋ a' ɣɔɣ-aŋl ɔc ʒo mɛa-dɔ-ɣɔɣe 'pɔ-a' ʒɔ bɾɛʒ-ɣɔɣ ɪpɔɪt ɪaɣɪ-ɣɪnn nɛ' bɾɔt ɔɪ na cɔɪnɔɪ-ɣɔɣ.



6 pō' rēan-um-e leu-ra n' zēbōo-ra, 6 pō' rēan-um-e lea-zōō n' b'fōō ore!



Ó nó 'jeon-dun-e lea-3ad 'zur león' are, h'p cñ-pawl - a doig ionn-az i dceann-az bñe bñeòr - ze!

На берегу реки при впадении в нее Ишимы.

Ταὺς ὁ μυστικός, ἐν συγκρίσει, ἂν εἶναι ὅτι, 22 μεῶν πόλιν, 1942.

Class de legende

TONALITY: D-Major, gapped at
the 4th degree

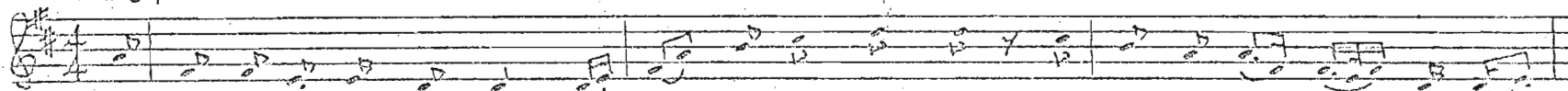
COMPASS : Major 9th (d'-e")

FORM : Simple Binary: A B

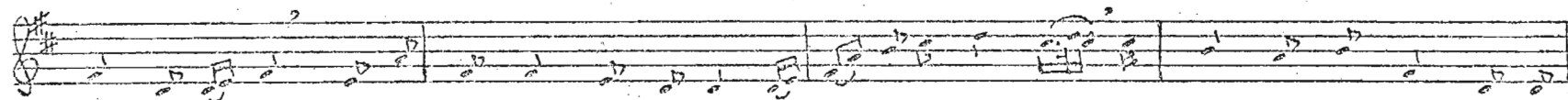
239

Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo

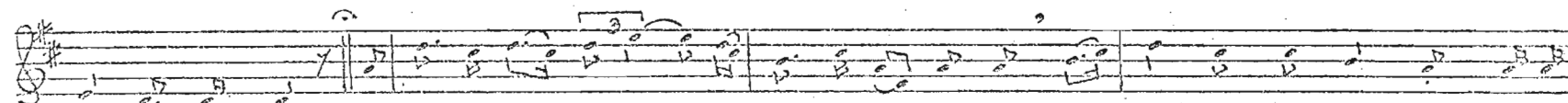
♩ = 54



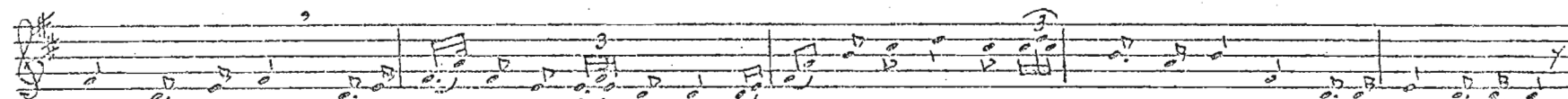
Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á



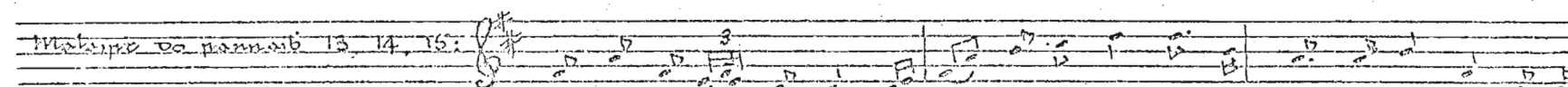
óráin-á sa léir, áad do b'earraib an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á



an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á, t'áin' a' l'uz dom f'áin' a' m' m'á



Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á



Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á

Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo

Óráir a' m' sa Mac-nam a' b'earraib an zSaozail Seo, t'áin' a' l'uz dom f'áin' a' m' m'á

MODALITY: e-dorian

COMPASS : Perfect 11th (b-e")

FORM : Simple Binary: A B

240

An Mo Zábáil éirí bíléáí Chas' dom

♩ = 52

(An) An mo zábáil éirí bíléáí Chas' dom so... o - an - níos ar... ma - om,

ca - raí... ca - raí... óz íann ar reáil nó - raí... ma lea - cam; (Ó) d'fhor - ra - mós dom an

óz - bean "Cá zóin - mairéann zú a napp - cará?" "An a' deanaí... cá mo

lóg - raí ar mo zú zóir le reab - ra."

† Cá pínáil beas ar an n-áiríe re.

Uéanraí mairé beas ag an zóinraíe?

Cl. "Sé áiríim as an brianraí" (beas ar an n-áiríe), áirí "Sé mairé ra mairé" (Sylvester Ó Donagha).

Zabáil Ó Mairé, an Coirpáin, a cam dom, 10 Meádon fósraí 1942.

Liam Ó Mairé.

TONALITY: d-dorian

COMPASS : Minor 10th (d'-f'')

FORM : Compound Binary:

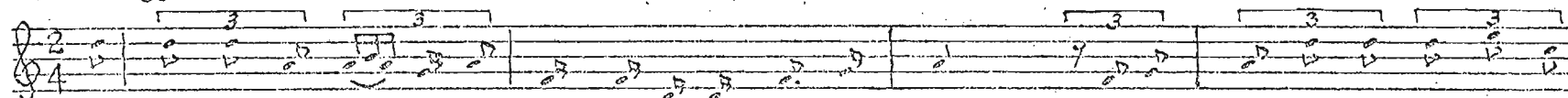
A'B' A²B²

(Overall)

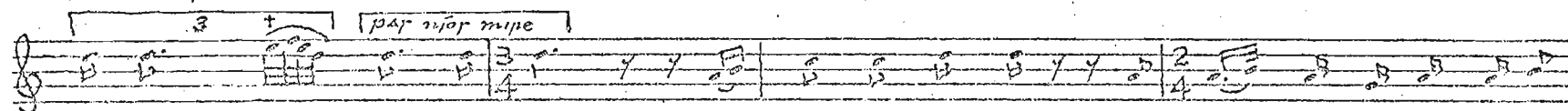
Marpne nio pinjén Durb

241

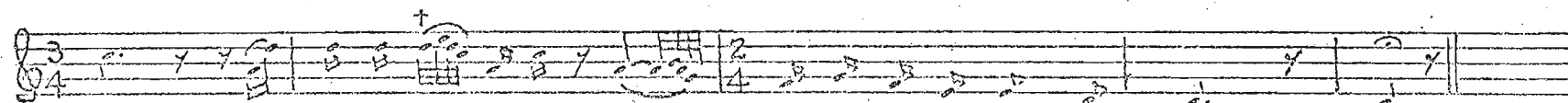
♩ = 60



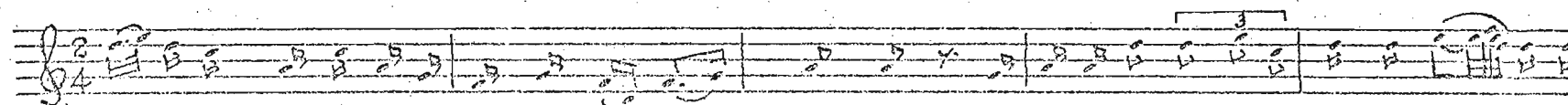
1. (Ō) Marp-na žiŕi lvi-myn-žz Conn-roc n-zur Clérp fi čmno, Ar zo Conn-rocž nō loing-ear oš



py-činn zo včázinn oš pčúrō, Ar nžmžr-žž žemm-ār, Ar mbrē-žžm oš pčō-rocž Ar



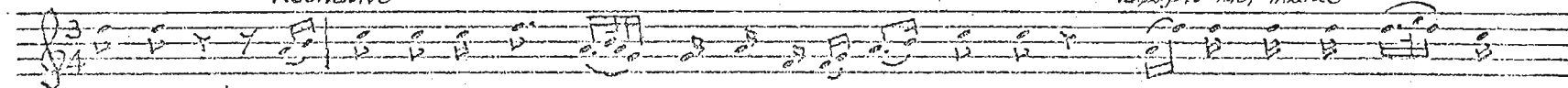
žčmž, Ar žčmž pč čmž-ž, Ar ... žčmž-pč žmž Ar loō mōp-žčmžmž, Ab-ū!*



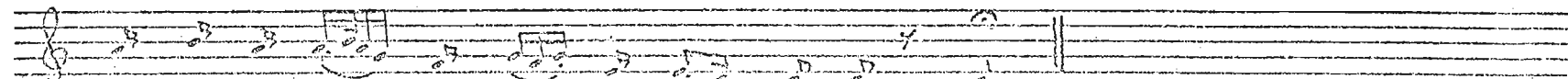
2. Čhū n-zur čemm-ār n-zur nō-pinn oš Ržž žčmžpč-roc oš bž-oc ž' žluc-roc ž' žmž-žmž oš ... mž-žž

Recitative

Bosžm nžmž malle



čō-žž; nž loing nž mž-žmž pč bžmž-roc mž-žž Ržž žčmž-roc nž zo bžmž pč mžmž ž'



žčmž-rocž Ar nžmž-žž zo včáz bžmž-roc, Ab-ū!

* žmžmžžčmž mžmž 'Abū ū' † žž pčmž bžmž mžmž mžmž pč.

LITY: D-Major, gapped at the 4th degree

PASS : Major 10th (d'-f#")

1 : Compound Unitary:

A' A²

Prayer in Nijne

242

d' = q6

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B4. A bracket above the first three notes is labeled '5'. The notation continues with various rhythmic values and accidentals, including a double sharp (F##) and a double flat (Bbb).

(G) 10 DO PUNYIN-CAI AN NA — CAI-CAI — MAE 3 NI CAI-CAI mo

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B4. A bracket above the first three notes is labeled '5'. The notation continues with various rhythmic values and accidentals, including a double sharp (F##) and a double flat (Bbb).

eli, Ki ni Inja AN NA NIAE AN AIE 30 PUNYIN NA'N PUNYIN

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B4. A bracket above the first three notes is labeled '5'. The notation continues with various rhythmic values and accidentals, including a double sharp (F##) and a double flat (Bbb).

MUNYIN-CAI PUNYIN-CAI — KAI-CAI ME A CAI-CAI NI-AN (A) CAI-CAI NA KIE,

per nioi moile

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and a quarter note B4. A bracket above the first three notes is labeled '5'. The notation continues with various rhythmic values and accidentals, including a double sharp (F##) and a double flat (Bbb).

MAI-CAI 10N-AN AI CAI-CAI A INZ AN CAI-CAI 6 CAI-CAI NA MUNYIN.

ME PUNYIN NA NIAE CAI-CAI (A. NA CAI-CAI NA CAI-CAI) ; PUNYIN 4, 7, 8, 16, 19 CAI-CAI 21 DO CAI-CAI CAI-CAI
per moile NA AN CAI-CAI.

CAI-CAI O MUNYIN, AN CAI-CAI, A CAI-CAI, 19 PUNYIN CAI-CAI 1971.

Lam de Moirai

TONALITY: d-dorian, gapped at
the 6th degree

COMPASS : Perfect 11th (c'-f'')

FORM : Simple Unitary: A

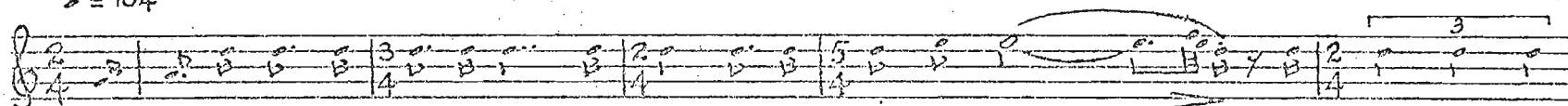
(Bar-grouping: (6+6)+4)

243

An Míol

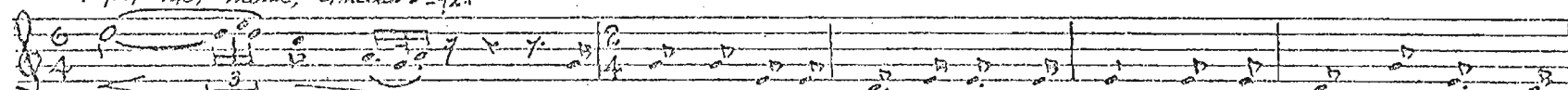
(Ceolraoí Míol)

$\text{♩} = 104$



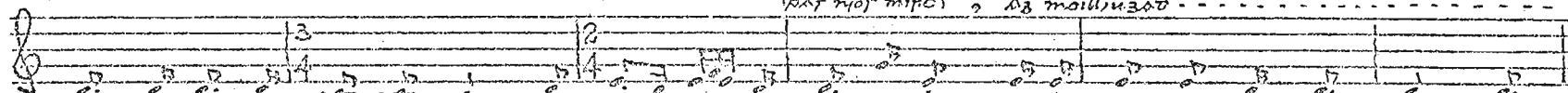
bá míol a' fear mí - á - ío mé an lá úd a sh - roo mé So hion - ac Cill

par míol malle, uiméall $\text{♩} = 92$.



á ——— uiméall na, As ceann-ro bá-in báinn-e dom, 'Sa míol báis sup meall - ar má, 'San

par míol míol, As mailluáid



raoíat so léir a' ma - roo fúin le dooin-e mo mair - an-roo, ní an mbeo zú bair-cann coo - co?

Déanann míol báis as an gcóiríar?

— Báis Ó Míolraoí, An Ceolraoí, a éan dom, 8 Meáon fóimíar 1942.

Uair de Míolraoí.

TONALITY: d-dorian, gapped at
the 6th degree

COMPASS : Minor 10th (d'-f")

FORM : Compound Unitary:

A' A²

245

Mairne Zóð m̃ C̃p̃r̃z̃

$\text{♩} = \frac{7}{6}$

m̃or-na p̃oð m̃or-p̃oð! an C̃p̃r̃z̃ z̃ar p̃oðm̃ ā-z̃ar, C̃p̃r̃z̃ āp̃o p̃oð-p̃oð C̃eann

m̃or-a 'z̃ar C̃ill āp̃r-ne b̃eiz̃ (e) p̃oð-m̃ 'm̃oð-āp̃o p̃oð-z̃ar p̃oð a C̃aill-c̃aill m̃ uib̃

āp̃r-z̃ar, 'S̃e an āp̃r-z̃ar Z̃óð beann-uib̃-z̃e b̃i c̃eap̃r-z̃ar d̃en c̃lann C̃p̃r̃z̃, C̃aill!

† Z̃e p̃r̃eap̃oð beap̃oð ap̃ an ñoðo p̃o.
C̃eap̃oð ño p̃oðoð 'C̃lann C̃p̃r̃z̃' p̃ar beap̃oð ñoð m̃ỹe ño an t̃em̃p̃o.

p̃r̃eap̃oð Ō C̃eall̃z̃, C̃ill R̃ioll̃z̃, b̃eap̃oð na S̃c̃eall̃z̃, a c̃aill d̃en, 13 m̃eap̃oð p̃oðm̃ap̃oð 1942.

Mairne Zóð m̃ C̃p̃r̃z̃

m̃or-a 'z̃ar C̃ill

Liam de Nozard.

NALITY: d-mixolydian

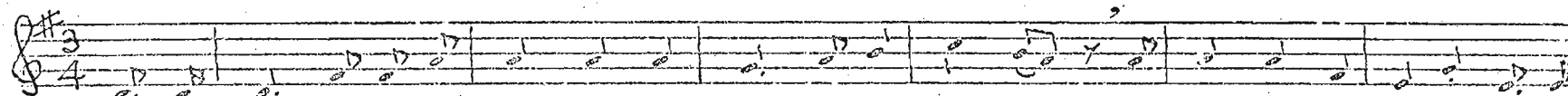
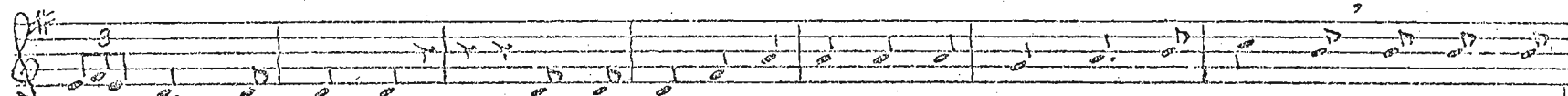
MPASS : Major 10th (d'-f#")

IRM : Compound Ternary:

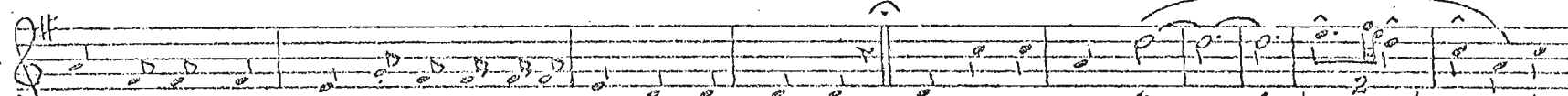
A¹A² B A³

246

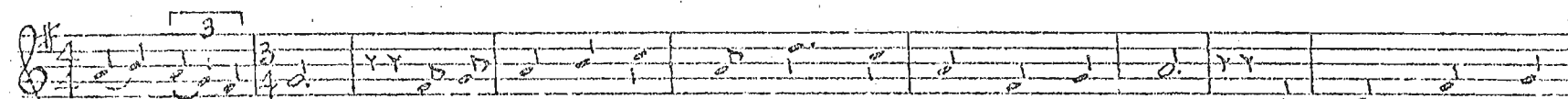
♩ = 138

A Donnúad 1^o Léan Liom.(Ór) A Donnúad 1^o Léan Liom do rceal-ra le minn-rinn, Sur minn-rinn ór' éirí-ze, ríocht

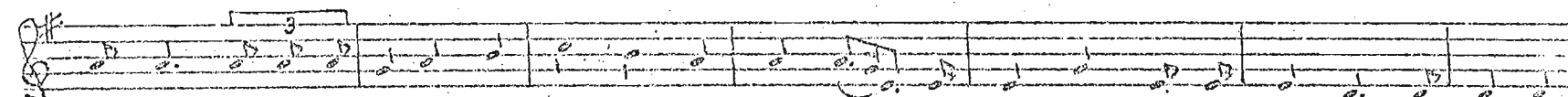
béar-la Sur minn-rinn; Sur minn-rinn ór' éirí-ze ríocht minn-rinn do ríocht-ra, na minn-rinn



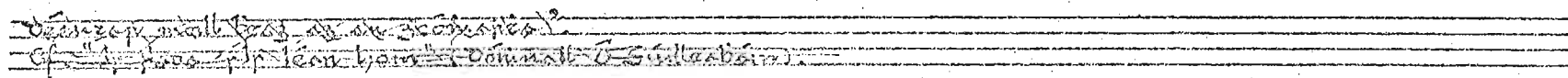
Bhí m-ríocht minn-rinn ór' éirí-ze ríocht minn-rinn do ríocht-ra, na minn-rinn



Béar-la na minn-rinn, Sur minn-rinn ór' éirí-ze ríocht minn-rinn do ríocht-ra, na minn-rinn



na minn-rinn do ríocht-ra, na minn-rinn ór' éirí-ze ríocht minn-rinn do ríocht-ra, na minn-rinn



páiríad Ó Ceallairí, Cill Riollairí, baile na Seallairí, a éan dóm, 14 meáon fógairí 942.

Léan do Donnúad

247

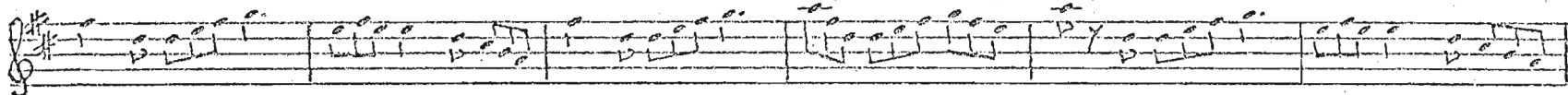
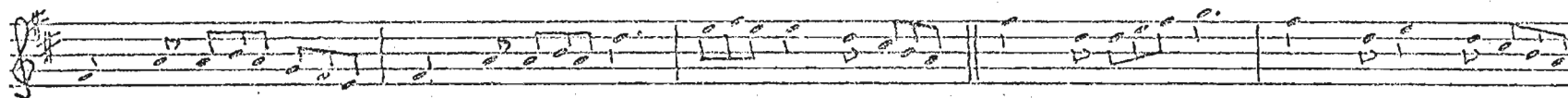
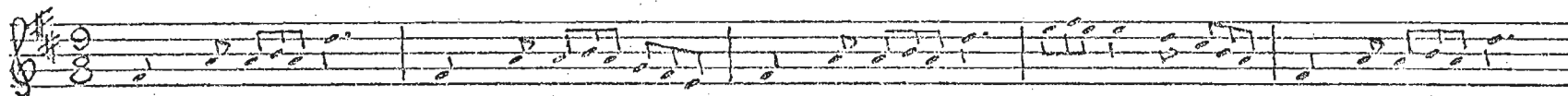
TONALITY: D-Major

COMPASS : Perfect 11th (e'-a")

FORM : Simple Binary:

A B

247

Pope lusimneso $\text{♩} = 120$ 

D.C.

*Az mo m'êar A enle an pere ro.**Paul de Mopad*

17 Merisano 1943.

QUALITY : D-Major

PASS : Major 9th (d'-e'')

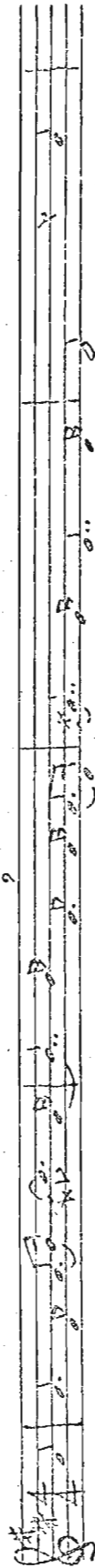
FORM : Compound Ternary:

A' B'B² A²

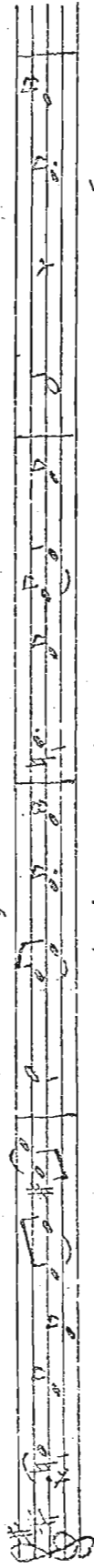
248

H. Carlini veas zan zynnam mē

♩ = 69



H. Carlini veas zan zynnam mē — am mē so biatū m — aye-ces mē zlot, mē



oēim m-m beapē ; oēs - iat ēim zyn bi - at - if mē zynas ; Ōr an-



on mōp if mēim lez eap pmo ēiam ēu-zoyt omym so lāmī pō - luat ēom, Ōr mo



chū mē zējēam ran u — aīz lez if (a) em-āb epe mo recot.

Beim am zāmpēuēdē mēit, emēatē pōd zāmpēuēdē mē, aīz zan zynnam mē

Sylvester Ō Donzale, Am Rāfēim, Am Compēim, a ēam tam, Zi mēssōn pōjīmōp 1942.

Beim am zāmpēuēdē mēit, emēatē pōd zāmpēuēdē mē, aīz zan zynnam mē

TONALITY: e-dorian

COMPASS : Major 9th (d'-e")

FORM : Simple Binary:

A B

249

Δ. Μαργαρίτα, Πιπέρια

69.

(Ör) A és B két nyelven írt szöveg, melyben azonos betűk ugyanazt a hangot jelölik. A szövegben szereplő betűk közül azonos hangok egybeírásával állítjuk össze a szöveg hangjait. Például: A szövegben szereplő betűk közül azonos hangok egybeírásával állítjuk össze a szöveg hangjait. Például: A szövegben szereplő betűk közül azonos hangok egybeírásával állítjuk össze a szöveg hangjait.

Wozu mir
 ein Domic-
 ein am
 fern ab? Mir
 (a) teat
 na null
 Zwing-
 A. Und
 beide
 für
 dem

350 - 346, 400 to 401 - 402, 403 - 404, 405 - 406, 407 - 408, 409 - 410, 411 - 412, 413 - 414, 415 - 416, 417 - 418, 419 - 420, 421 - 422, 423 - 424, 425 - 426, 427 - 428, 429 - 430, 431 - 432, 433 - 434, 435 - 436, 437 - 438, 439 - 440, 441 - 442, 443 - 444, 445 - 446, 447 - 448, 449 - 450, 451 - 452, 453 - 454, 455 - 456, 457 - 458, 459 - 460, 461 - 462, 463 - 464, 465 - 466, 467 - 468, 469 - 470, 471 - 472, 473 - 474, 475 - 476, 477 - 478, 479 - 480, 481 - 482, 483 - 484, 485 - 486, 487 - 488, 489 - 490, 491 - 492, 493 - 494, 495 - 496, 497 - 498, 499 - 500, 501 - 502, 503 - 504, 505 - 506, 507 - 508, 509 - 510, 511 - 512, 513 - 514, 515 - 516, 517 - 518, 519 - 520, 521 - 522, 523 - 524, 525 - 526, 527 - 528, 529 - 530, 531 - 532, 533 - 534, 535 - 536, 537 - 538, 539 - 540, 541 - 542, 543 - 544, 545 - 546, 547 - 548, 549 - 550, 551 - 552, 553 - 554, 555 - 556, 557 - 558, 559 - 560, 561 - 562, 563 - 564, 565 - 566, 567 - 568, 569 - 570, 571 - 572, 573 - 574, 575 - 576, 577 - 578, 579 - 580, 581 - 582, 583 - 584, 585 - 586, 587 - 588, 589 - 590, 591 - 592, 593 - 594, 595 - 596, 597 - 598, 599 - 600, 601 - 602, 603 - 604, 605 - 606, 607 - 608, 609 - 610, 611 - 612, 613 - 614, 615 - 616, 617 - 618, 619 - 620, 621 - 622, 623 - 624, 625 - 626, 627 - 628, 629 - 630, 631 - 632, 633 - 634, 635 - 636, 637 - 638, 639 - 640, 641 - 642, 643 - 644, 645 - 646, 647 - 648, 649 - 650, 651 - 652, 653 - 654, 655 - 656, 657 - 658, 659 - 660, 661 - 662, 663 - 664, 665 - 666, 667 - 668, 669 - 670, 671 - 672, 673 - 674, 675 - 676, 677 - 678, 679 - 680, 681 - 682, 683 - 684, 685 - 686, 687 - 688, 689 - 690, 691 - 692, 693 - 694, 695 - 696, 697 - 698, 699 - 700, 701 - 702, 703 - 704, 705 - 706, 707 - 708, 709 - 710, 711 - 712, 713 - 714, 715 - 716, 717 - 718, 719 - 720, 721 - 722, 723 - 724, 725 - 726, 727 - 728, 729 - 730, 731 - 732, 733 - 734, 735 - 736, 737 - 738, 739 - 740, 741 - 742, 743 - 744, 745 - 746, 747 - 748, 749 - 750, 751 - 752, 753 - 754, 755 - 756, 757 - 758, 759 - 760, 761 - 762, 763 - 764, 765 - 766, 767 - 768, 769 - 770, 771 - 772, 773 - 774, 775 - 776, 777 - 778, 779 - 780, 781 - 782, 783 - 784, 785 - 786, 787 - 788, 789 - 790, 791 - 792, 793 - 794, 795 - 796, 797 - 798, 799 - 800, 801 - 802, 803 - 804, 805 - 806, 807 - 808, 809 - 810, 811 - 812, 813 - 814, 815 - 816, 817 - 818, 819 - 820, 821 - 822, 823 - 824, 825 - 826, 827 - 828, 829 - 830, 831 - 832, 833 - 834, 835 - 836, 837 - 838, 839 - 840, 841 - 842, 843 - 844, 845 - 846, 847 - 848, 849 - 850, 851 - 852, 853 - 854, 855 - 856, 857 - 858, 859 - 860, 861 - 862, 863 - 864, 865 - 866, 867 - 868, 869 - 870, 871 - 872, 873 - 874, 875 - 876, 877 - 878, 879 - 880, 881 - 882, 883 - 884, 885 - 886, 887 - 888, 889 - 890, 891 - 892, 893 - 894, 895 - 896, 897 - 898, 899 - 900, 901 - 902, 903 - 904, 905 - 906, 907 - 908, 909 - 910, 911 - 912, 913 - 914, 915 - 916, 917 - 918, 919 - 920, 921 - 922, 923 - 924, 925 - 926, 927 - 928, 929 - 930, 931 - 932, 933 - 934, 935 - 936, 937 - 938, 939 - 940, 941 - 942, 943 - 944, 945 - 946, 947 - 948, 949 - 950, 951 - 952, 953 - 954, 955 - 956, 957 - 958, 959 - 960, 961 - 962, 963 - 964, 965 - 966, 967 - 968, 969 - 970, 971 - 972, 973 - 974, 975 - 976, 977 - 978, 979 - 980, 981 - 982, 983 - 984, 985 - 986, 987 - 988, 989 - 990, 991 - 992, 993 - 994, 995 - 996, 997 - 998, 999 - 1000, 1001 - 1002, 1003 - 1004, 1005 - 1006, 1007 - 1008, 1009 - 1010, 1011 - 1012, 1013 - 1014, 1015 - 1016, 1017 - 1018, 1019 - 1020, 1021 - 1022, 1023 - 1024, 1025 - 1026, 1027 - 1028, 1029 - 1030, 1031 - 1032, 1033 - 1034, 1035 - 1036, 1037 - 1038, 1039 - 1040, 1041 - 1042, 1043 - 1044, 1045 - 1046, 1047 - 1048, 1049 - 1050, 1051 - 1052, 1053 - 1054, 1055 - 1056, 1057 - 1058, 1059 - 1060, 1061 - 1062, 1063 - 1064, 1065 - 1066, 1067 - 1068, 1069 - 1070, 1071 - 1072, 1073 - 1074, 1075 - 1076, 1077 - 1078, 1079 - 1080, 1081 - 1082, 1083 - 1084, 1085 - 1086, 1087 - 1088, 1089 - 1090, 1091 - 1092, 1093 - 1094, 1095 - 1096, 1097 - 1098, 1099 - 1100, 1101 - 1102, 1103 - 1104, 1105 - 1106, 1107 - 1108, 1109 - 1110, 1111 - 1112, 1113 - 1114, 1115 - 1116, 1117 - 1118, 1119 - 1120, 1121 - 1122, 1123 - 1124, 1125 - 1126, 1127 - 1128, 1129 - 1130, 1131 - 1132, 1133 - 1134, 1135 - 1136, 1137 - 1138, 1139 - 1140, 1141 - 1142, 1143 - 1144, 1145 - 1146, 1147 - 1148, 1149 - 1150, 1151 - 1152, 1153 - 1154, 1155 - 1156, 1157 - 1158, 1159 - 1160, 1161 - 1162, 1163 - 1164, 1165 - 1166, 1167 - 1168, 1169 - 1170, 1171 - 1172, 1173 - 1174, 1175 - 1176, 1177 - 1178, 1179 - 1180

Deákian megli' baad as au Soimetha' .
 Cf. "Se kuyigun as km' binnunawun" (becom in comail), gur "sa mbaad pauru ghan Saisin" (kuyin o Caalis).

Stichting O-Charitable, also known as, Air Campaign, a Massachusetts Foundation for the

Levin & Mays

250 (a)

QUALITY: e-dorian

PASS : Perfect 12th (d'-a'')

RM : Simple Binary:

A B

250

301 na mban ran An

$\text{♩} = 58$

poco rit. a tempo

An zúirce bí an fann reinnse mar rin az an zceolóir, deir sí é daib-jennit, oúghe ní bíle, mar r o:

poco rit. a tempo

250 (b)

QUALITY: a-dorian

PASS : Perfect 12th (g-d'')

RM : Compound Unitary:

A' A''

an u' bneallachom, fespam na h'ebann, deas zobhad, co. claspaid, a jenn dom 1942.

O Meabon f'ozinam 1942.

bean de M'gaid

250

Cáirín An Cúil Chroóbais

(An Cumhachd an Oide-úis?)

♩ = 104

2. An cumhachd an oíó' úo bí m-re a-sur tu-ra fé om-l-luér élar na seachas ir an

oí - é 'cuy cur-ne? ná-le nó-só le hjo - ra..... ir le Rí seol..... na

cumh-re map so bént an éóimh maiz-dean map ciamh roir' as mo com-ne,

A3 cur mo éir pór oue..... ir a pór-sol hí mair-úis, Óm

Véorix 3,
líne 3 a3ur 4:

éil-ín curu reu-ma!..... do lu-só lom na leam-cóib.

Náir íad an zaimmúatí ceimicéir ap-ae zéar beapre

→ Déanann mair beas ad an scáirpe? Féil mála leir an amháin mála mair

→ An fínead beas an an náir re.

Ómíto bean náil úí Chomhólaib, Rinn Ó Seunó, a can dom, 28 mí luinora 1940.

leam-de Mairde.

CÁITÍN AG CÚIL CRACÓBÁIS

1.

CÁITÍN SÍNTE AR DO TUAMA, 'GUS GEÓBÁIR ANH DE SÍOR MÉ,
 ÓÁ MBEAD BARRA DO ÓÁ LÁIM AGAM NÍ SCARPAIHH LEAC COÍCE,
 A UBAILLÍN IS ANNSÁ IS ANH (?) DÓMSA LUÍ LEAC,
 CÁ BOLAD FUAR NA CRÉ UAIT, DAC NA GRÉINE IS NA SAOICE.

2.

AN CUIHHIN LEAC AN OÍCE ÚD BÍ MISE AGUS CUSA
 PE DUILLIÚR GLAS NA SCRAOB IS AN OÍCE ' CUR CUISNE ?
 MÍLE MOLAD LE NÍOSA IS LE RÍ ZEAL NA CRUINNE,
 MAR GO BFUIL AN CORÓINHH MAIGDEAN MAR CRANH SOILSE AS MO COINHH

3.

NUAIR IS DÓIS LE MO MUHHIÚR MÉ BEIC SÍNTE AR MO LEABA,
 AR DO TUAMA SEA DO BÍMSE Ó OÍCE GO MAIDIN,
 AG CUR MO CÁIS SÍOS DUIC IS A' SÍOR-GOL FÍ MAIRIS,
 OM CÁILÍN CIUHH STUAMA DO LUAD LIOM 'NA LEANB.

CÁITÍN AG CÚIL CRACÓBÁIS

NÍOR FÉAD AN TAMRÁNAÍ CUIHHHEAM AR AN GCÉAD VÉARSA
 AN LÁ AR CUIREAS SÍOS AN GEOL UAIT, AC DUIC SÍ
 DOM Ó LÁ EILE.

FÉAC NÓCA LEIS AN AMRÁN 'MAIDIN MOC'.

TONALITY: G-Major
COMPASS : Major 10th (d'-f#")
FORM : Simple Binary: A B

252

Corn

252

$\text{♩} = 112$



D.C.

Chorale for Corn 12 30 minute 2 30th type 1234.

Handwritten signature: *Handwritten signature*

26 March 1943.

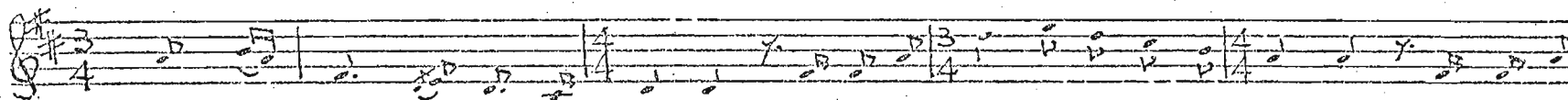
253

INALITY: D-Major, gapped at
the 4th degree
MPASS : Minor 10th (c#'-e")
RM : Compound Ternary:
a' b' b² a

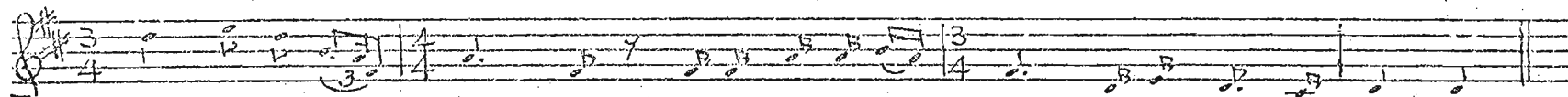
253

b'fēāp' lom fēimz

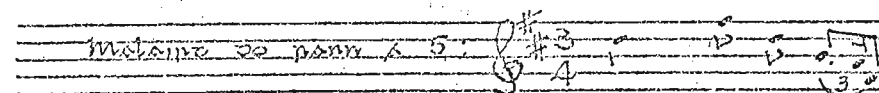
♩ = 66



b'fēāp' lom fēim - 13 nō mo b'fēā - 3e, āp' nō mo p'co - cā, dā mbe: vīp' nōd' īmīn, 3e mbeim-pe



fēim - 13 m' bōp' m'ō - 3e, āp' mo fēāp' - ā. bēān' āp'ān - ā nō p'āp' m' pō - cā.



fēim - 13 m' bōp'

Māpe bēān' tī Corail, āp' m'āp'ān, bāte m'āp'ān, ā āp' āp'ān, 25 Māi 1943.

Nam de Mopaid.

253

254

TONALITY: e-aeolian, gapped at
the 2nd degree

COMPASS : Perfect Octave
(e'-e'')

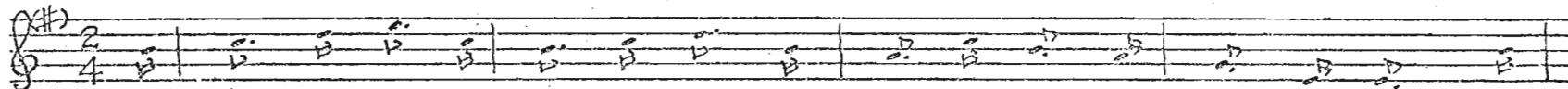
FORM : Simple Unitary: A
(identical fore- and
afterphrase)

254

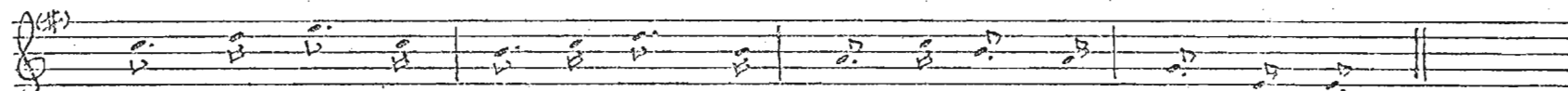
254

An Zaoz Zup Zuz

♩ = 120



An Zaoz Zup Zuz ran Zaoz Zup Zuz, An Zaoz Zup Zuz ran o'oc' op-ann, 'San



Zaoz Zup Zuz cora' cois a' cois, 'San Zaoz An-ann ran o'oc' op-ann.

Máire bean Uí Conaill, An Múileann, baile Múirne, a éan den, 25 Iúil 1943.

Uam de Múirne.

ALITY: D-Major

IPASS : Minor 10th (c#'-e'')

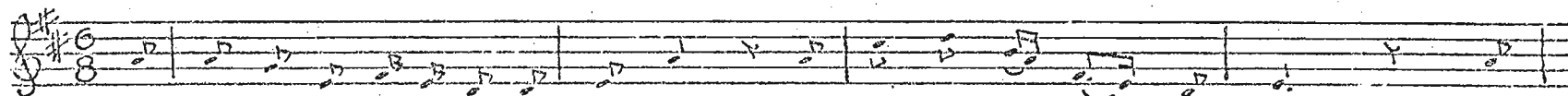
M : Simple Binary: A B

255

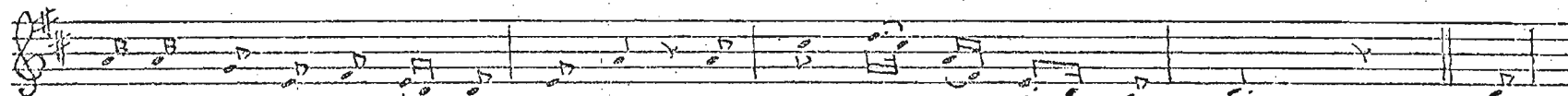
An Zamin Zest ban

(2)

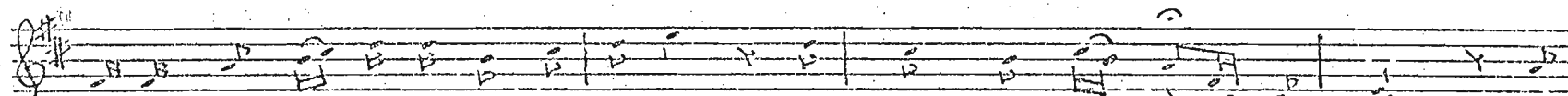
♩. = 48



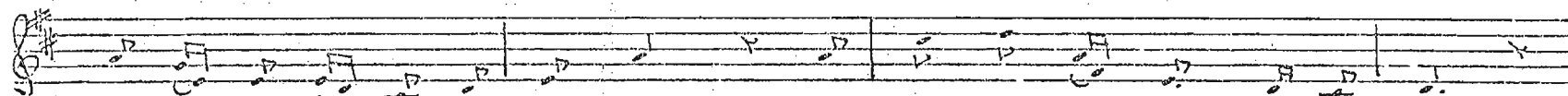
Ár maí-on Dé lu-on ár mé' mác-nam, Ás m-zeac ár m'cò-bor fém, Ár



bim-ré zym-e mō - re fero deor-er Ár am - m do b'ab-ym rēim; Ár-



u-ár oíom do m-a)-zior mo h-a-es, Ár o'um-luzer do b'ab na ziorob, Sé



oubame ri "fir mōir nā b'c' fēa - rom, Suro par-am do o'c'āz - aō a' prozab."

máir bea U'Conall, Lu Muleam, baile Múirne, a can dom, 25 Iú 1943.

Can de Mopio.

255

256

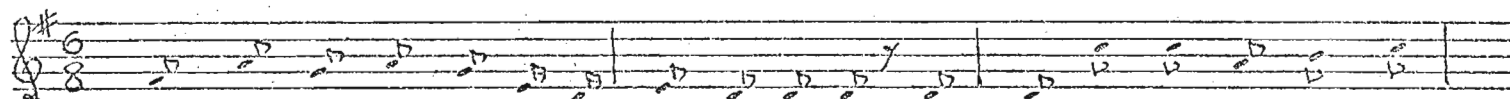
TONALITY: d-mixolydian;
weak 3rd degree
COMPASS : Perfect Octave
(d'-d'')
FORM : Compound Ternary:
a' b' b² a²

256

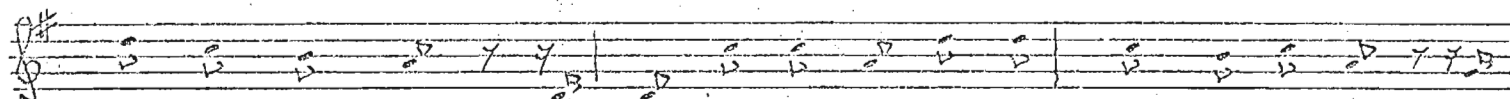
256

Tráchtánán Sgoipe

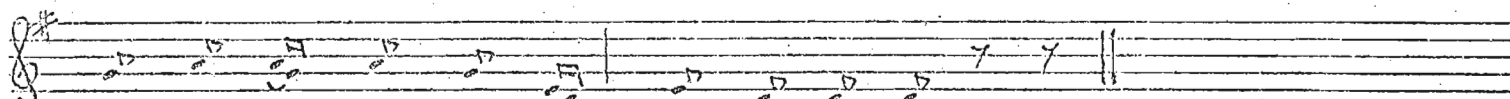
♩ = 50



Tráchtánán - in paoip - e imé an fúda fúis an tús 'Seo d'air-íear - ra níl a - ca



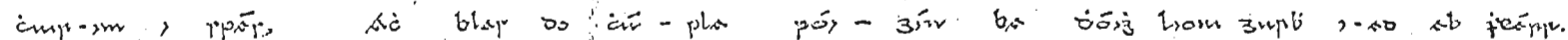
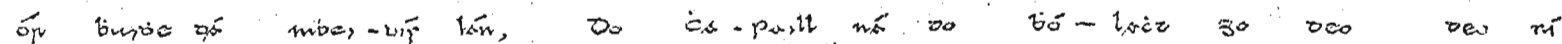
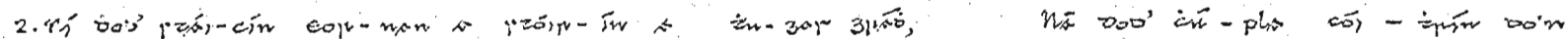
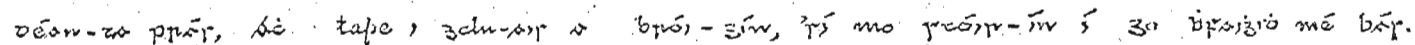
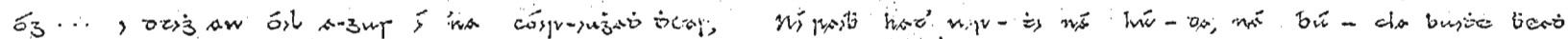
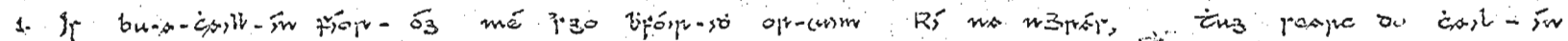
Tim-ceall nís impe, do ppa-bay do fí - leat sup bhuisean a bí 'ca, Soo



ma or - cum S' - leat fíear qíom - a bí fúis.

Máire bean Uí Conaill, Zois na Ciochraim, baile mhúna, a can dom, 29 Iúil 1943.

Liam de Mór.

$$\omega = 56$$


4. Tā rīnēāō sū mā kēta rō.

Cf. "An. Fizerdoun" (ban li Ruzbaidin).

v kmetijském družstvu, žive v Dobrošici, v obliki Mělníka, s časem, 29. led. 1943.

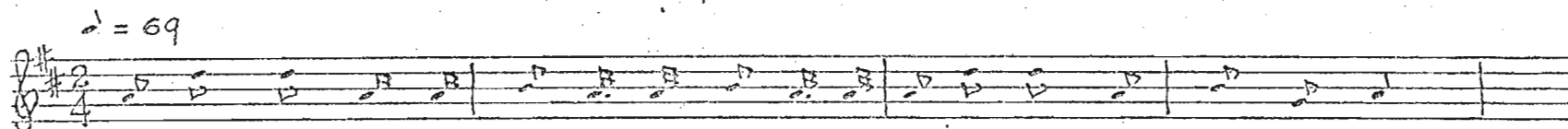
Have dropped.

COMPASS : Major 10th (c'-e'')

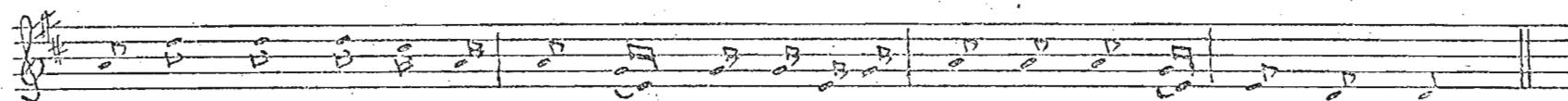
FORM : Compound Ternary:
A B'B² A

TONALITY: D-Major; 'A', gapped
at the 3rd degree
COMPASS : Major 9th (d'-e")
FORM : Compound Unitary:
A' A²
(Overall)

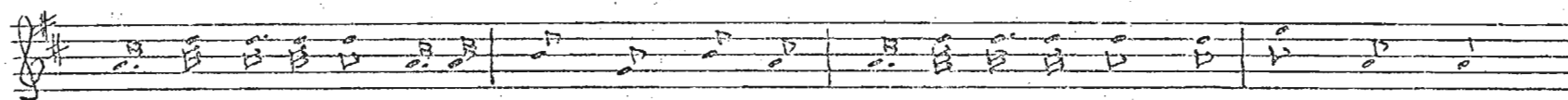
An Capall buíde



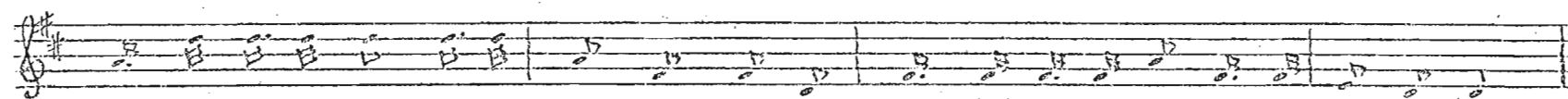
Lá breáí Doin-ráí ímí 'abáil trí Maí-érom-ia Do bí mo roíá Zam purur ní pón,



má na zeeam-áí-ze ína zol- cáí noap-íá-za á cum-íá bair de'n ca-pall buíde.



Deab-dap-ó íf deap é íf breáí íf mairí é, Deab-dap-ó íf deap é'n ca-pall buíde,



Deab-dap-ó íf deap é íf breáí íf mairí é, Deab-dap-ó íf deap é áf é íf óíol.

Máire bean Mí Conaill, íar na Cíobáin, báie Míáma, a cáu dom, 3 Mí Míáma 1943.

Q. "An té Cípeas an Cíupóim" (an címpámaíe céadna).

Gann de Míáma.

LITY: d-dorian-
tonism)

ASS : Major 9th (d'-e'')

: STANZA I : Compound

Ternary: A B'B² C

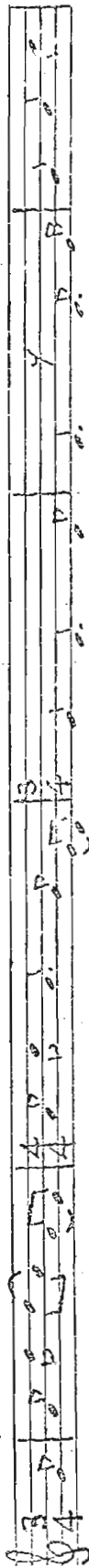
STANZA II : Simple

Ternary: A' BB' A²

Réio - Choc mns Dubé

259

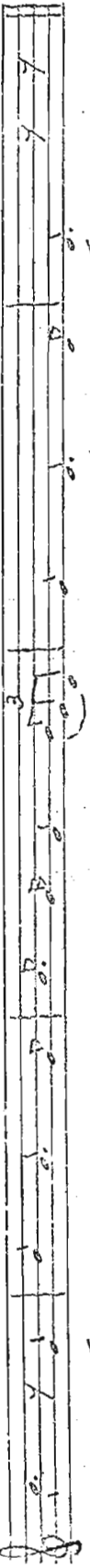
d = 69.



1. 1r pa-da dom sa bu-aio-ream a3 cup euep-ue mo 3páda, 1m na coll-ze duba



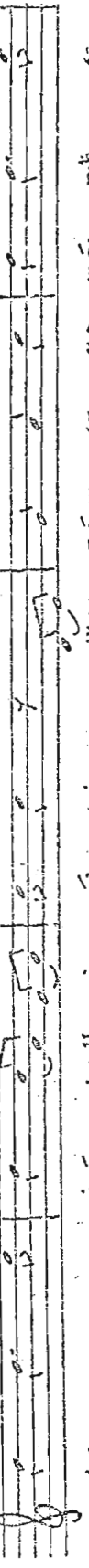
na-3w-nece' amí ma-3apre cum páim, a páim-aíl m' buep-ear cé 3up éuep-ueuear a'



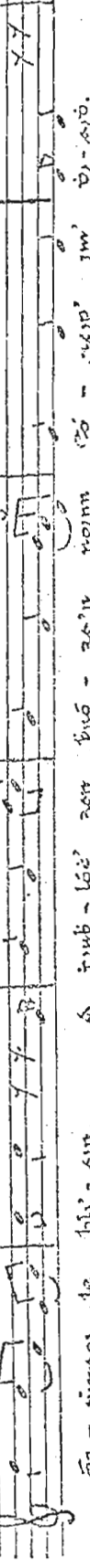
1m, Ó 3eo-ear na eu-a-ia 3o buec 3eat na epá3a.



a. m' póp-ferm beav éló - ca ap ná 3uó ei m' ó-aio, m' póp-ferm 3uón'



ló - ma de ópén - coll-ia m' - aio, m' 3éim ap na mós - oib a3'



33 - mso3 te bí3 - sin, a 3ub-ló3 3on b'pó - 3a'n noim 3ó - uep' m' ó-aio.

cf. "Mápeir Cúl Búice" (Óinnall Ó hAiséadán).

mápe beav iú' Couill, 3one na 3eobuear, 3eile Mápeir, a 3eue mna, a m' 3euear 1943.

1943-1944

260

TONALITY: d-dorian, gapped at
the 6th degree

COMPASS : Minor 10th (d'-f")

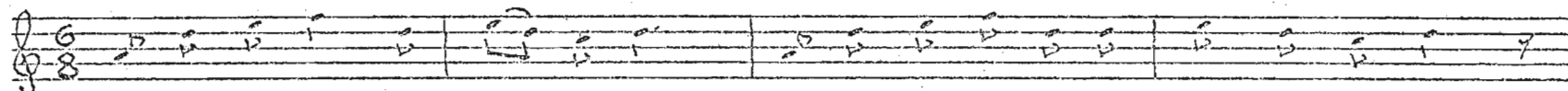
FORM : Simple Unitary: A

260

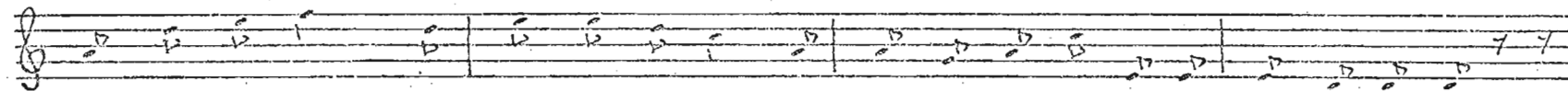
Bimír az Ól

(1)

$\text{♩} = 66$



bj - mjr az ol az ol az ol, bj - mjr az ol ar & pó - zao na mban,



bj - mjr az ol 'ra' nnn - ce le ceol, & meol-lao ban az ar & reol' ar a leap.

Sile bean ham Uí Ríocháin, Dorpin Shinn, baile mórna, & can dom, 26 Iúil 1943.

Kann de Nopisjö.

QUALITY: D-Lydian

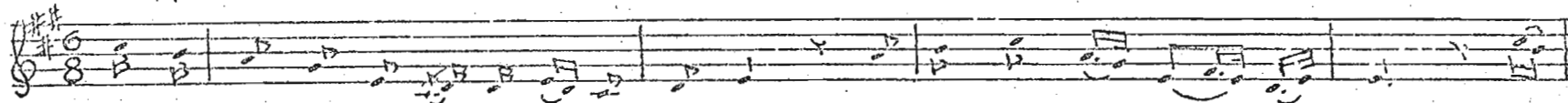
PASS : Minor 10th (c[#]-e^b)M : Compound Unitary:
A¹ A²

261

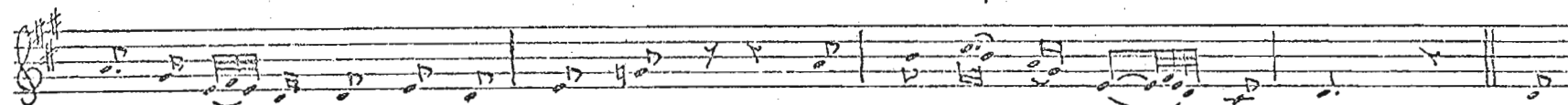
An Zaimon Zest ban

(1)

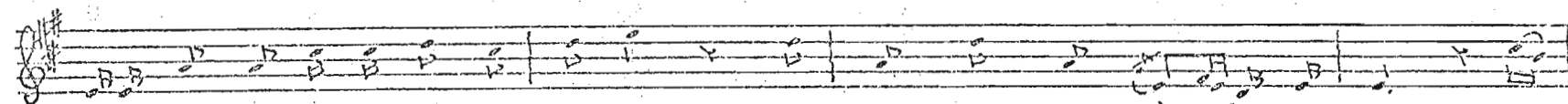
♩. = 44



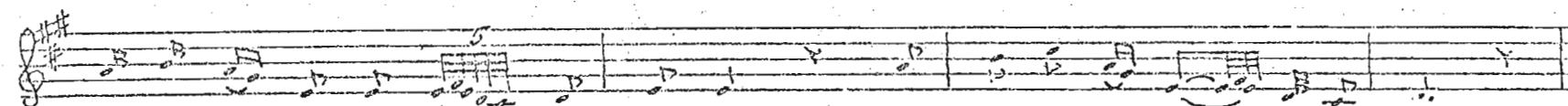
(A) An ma-sin de lu-sin ar me erir-zet, az m-zeaz ar in'zo-ban sein, ar



bu-xe cor-le mo-re 'rezo deor-car An An-nu so b'ail-le reon; An-



u-r dion sup bu-sin-for mo ha-za, ar d'uin-luzear so el'ite so'n be, 'se



ou-baire ri 'fir moin na b'ze jek-ran, Suso par-ar so eriaz-oz an rozet."

C. "A Zaimon Ir Nair hon" (An'lezo O lempiz).

Site bean liam Al Riazbarozin, Donin Linnu, baile m'upne, & can dom, 26 Iul 1943.

Iain de Noyce.

262

TONALITY: D-Major

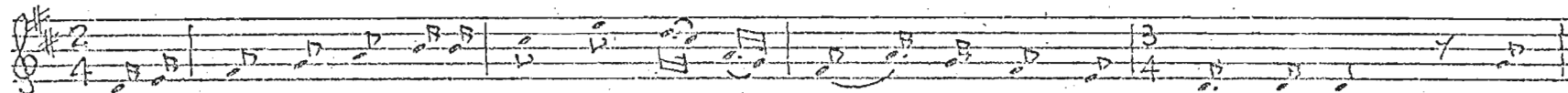
COMPASS : Major 10th (d'-f#")

FORM : Compound Ternary:
A' B'B² A²

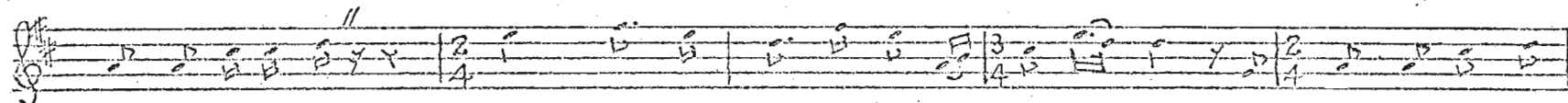
262

An Fizeadór

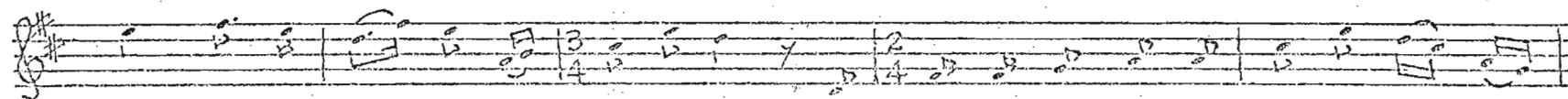
♩ = 56



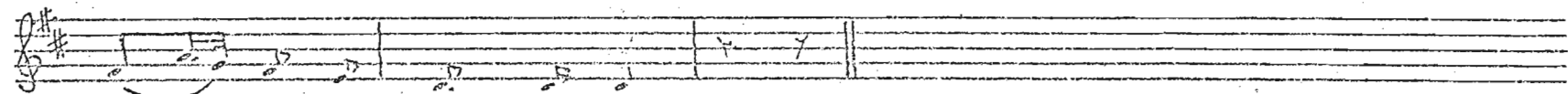
(A-zur) b'or-ra ló'fize-a-dór-exce úr mo r'pól A-zam ar éadé a' zize, 'sead



sear-car u-am an óz - bean do breoú-uiz úr do b'ur mo éadóe, do luyzear-ra paré ló'p



r'póadór-exce } nób-éor úr m'p-ra ló, 'sé duó-áire n' 'táim nó - óz A-zur n



pór — p'ad zo d'éizead-ra'n éor."

// Éa b'p'ead' i n'áiríad' an éadé ag an b'com'p'ar po.

Cf. "Na Comers" (Séan Ó Cuirpín).

Síle bean liam W Ríózbardán, Dairín Áilinn, baile Múirne, A éan don, 26 Iúil 1943.

Wm. O. Murphy

ALITY: e-dorian

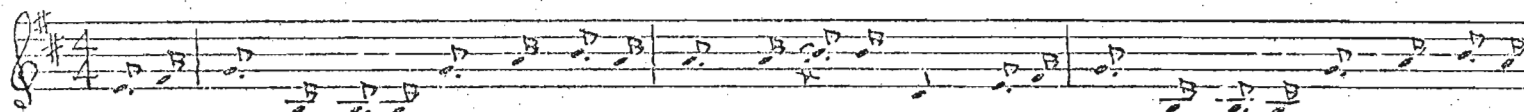
PASS : Perfect 12th (b-f#")

M : Simple Binary: A B

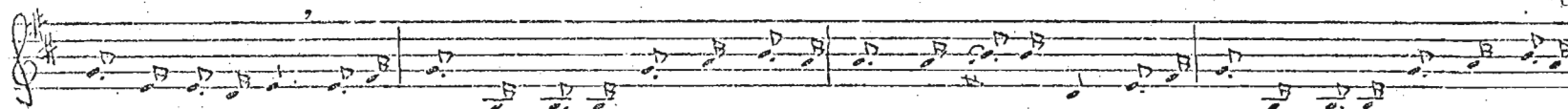
23 Cumineasín Oiré Léasín

263

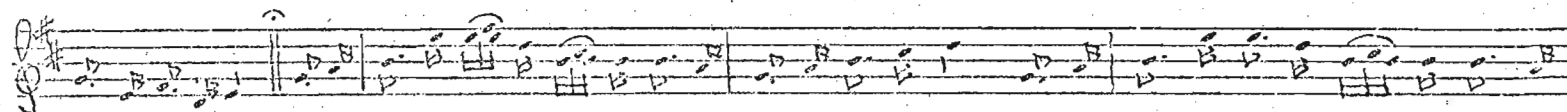
♩ = 108



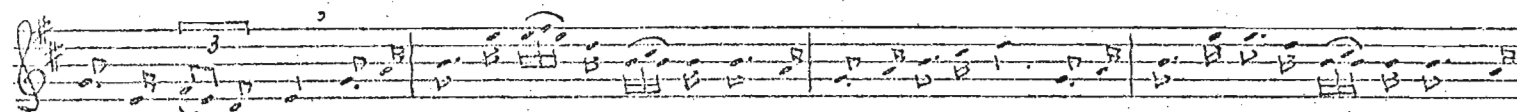
(D'í) 23 cumineasín oiré 23 cumineasín oiré 23 cumineasín oiré a-zóim, sír 23 cumineasín oiré 23 cumineasín oiré 23



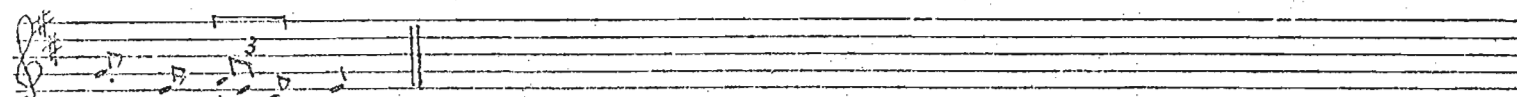
b'ínn 3aó uil-e lé; sír 23 cumineasín oiré 23 cumineasín oiré 23 cumineasín oiré a-zóim, sír 23 cumineasín oiré 23 cumineasín oiré 23



b'ínn 3aó uil-e lé. sír 23 bun a' b'ail-e bun a' b'ail-e bun a' b'ail-e 'zú, sír 23 bun a' b'ail-e bun a' b'ail-e



'zú mo uil-e 3aó; sír 23 bun a' b'ail-e bun a' b'ail-e bun a' b'ail-e 'zú, sír 23 bun a' b'ail-e bun a' b'ail-e



'zú mo uil-e 3aó.

Síle bean íam uí Ríobhádaí, Dornán Áluar, baile m'áine, a d'áir dom, 28 Iúil 1943.

Áine D. M'áine

TONALITY: Essentially D-Penta-
tonic, 2nd mode:
e f# a b d

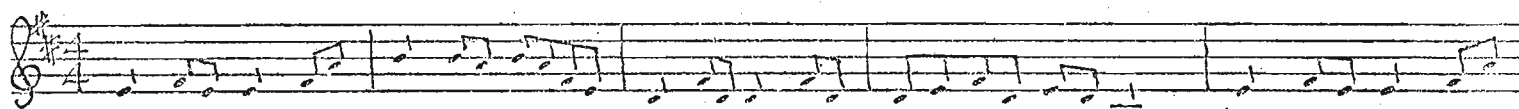
COMPASS : Perfect 11th (b-e")

FORM : Compound Unitary:
A¹ A²

Córruiz Snao Do Órom

264

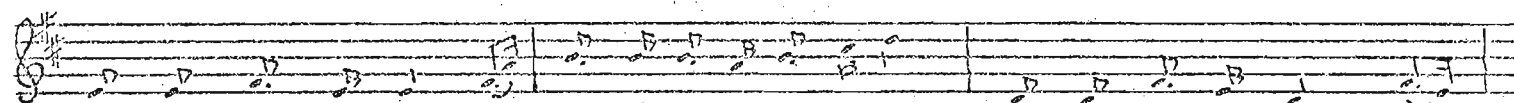
♩ = 133



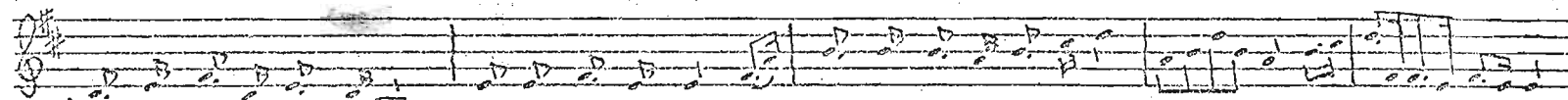
Dorshirer



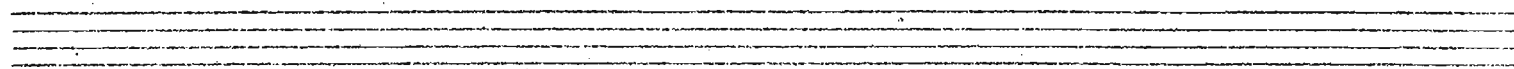
(A-34)



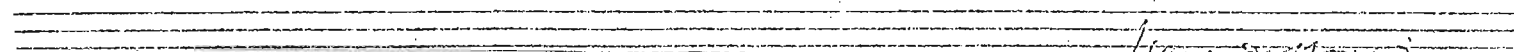
Cór-ruiz snao do órom a óróll-siz rean-a-bus-call-a, Cór-ruiz snao do órom a



óróll-siz rean-a-bus-call-a, Cór-ruiz snao do órom a óróll-siz rean-a-bus-call-a, Dorshirer



Sile bean Uí Ríoghseirí, Dórrín Shinn, baile mhúirne, a éan dom, 28 Iúil 1943.



PASS : Major 9th (d'-e'')

```

M      : Simple Unitary: A
      (STANZA BAR-GROUPING:
        4+4+2)

```

Tráinnáin D'annas ar Mhe' bálceasach

$$\phi_1 = 52$$
[illegible]

D'f, of - (a) - mu:sof se'n p'ol - zee se'n z'oi'n - p'ee b' b'e-p'ee N'ee' bea'n 5 b' 'no haon-ap 'no lu:je . . no lu:je, thu'n bea'n 5 b' 'no haon-ap 'no lu:je.

2. Եւ նմաբնն աւագ հոտ (Ե) բայձնաւ-իւ շաճ հոտ Բ. Յար յոտ-ի յոտ լեւն-նոն որ շաճ որ շաճ, Յոճնաւ-նոն որ շաճ Ե լեւն Ե

ṛṣṛ-u:zəb ʔr ʔ ʔrəʔ, ʔṛṛm copr-ɛʔ be:ɛ m'əon-ʔr ʔm' lu:ʒe ʔm' lu:ʒe, ʔṛṛm copr-ɛʔ be:ɛ m'əon-ʔr ʔm' lu:ʒe.

Değerler mostl birz az su zeytinler

Sile bean ki Rūzbāndān, Dārīn Shūnn, bāle mūpne, a ēan dom; 3 mī lūznars 1943.

1. How do they go?

TONALITY: d-mixolydian, gapped
at the 2nd degree

COMPASS : Major 9th (c'-d'')

FORM : Compound Unitary:
A' A²

Srúbail & Spáó

266

$\text{♩} = 104$

Deap-(a)-zó'ó fém mo áin - a bán, Sub - ló mé an doimhne iom-(a)-lón 3o

éarzó mé map - wó é níl plán, Sgo de - zó tú a níl - níl plán.

Srúbail srúbail srúbail & Spáó, Srúbail 3o ro - cear a - zup srúbail 3o m' éirí, 0

Fá 3 tú m - re sr bócc mo cáir, Sgo de - zó mo níl - níl plán.

Déantar réad ós a3 an gcóiríto.

Nó déantar réad, noisó 'plán', parr a 6, ná, noisó 'cáir', parr a 14.

Síto bean tí Ríozóspóim, Ooirín Áluinn, Baile Múirne, & éan oom, 3 m' tuána 1943.

Liam de Noisó.

267

QUALITY: Double: e-mixo-
lydian, and e-
dorian - ("B")

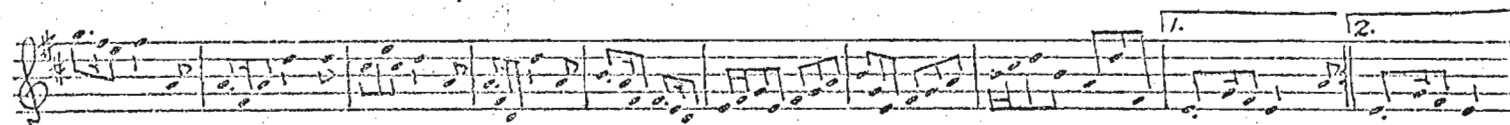
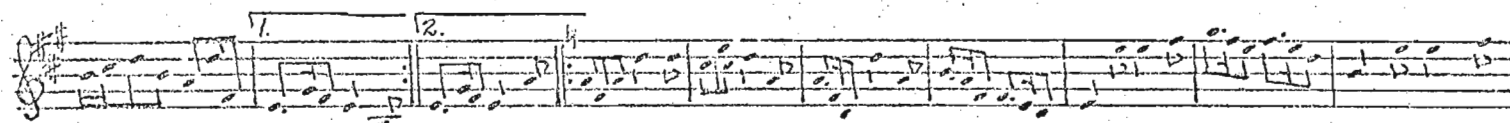
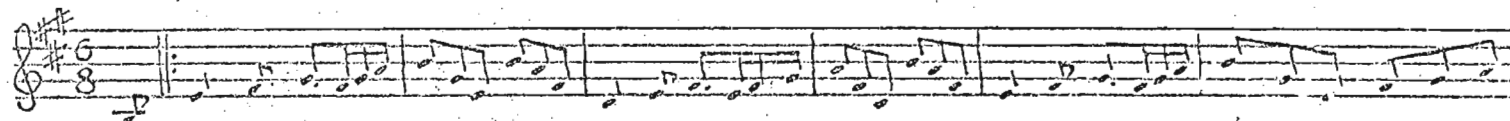
MPASS : Major 13th (b-g#")

RM : Compound Binary:
A B

267

Hurry the Jug

♩ = 104



micest Ō tuzpaz, bazar az zsepöl, barte münne, a epénem dom é ro, 28 júl 1943.

Uam de munda.

267

[illegible]

† Ță p̃uor̃m̃ añ ñõrõ rõ par̃ ñiõr̃ ȳ̃lẽ ñẵ p̃#.
 ‡ Țẵnt̃ar̃ mõr̃t̃ ȳ̃ez̃ s̃ñyõ.

Miklós Ó. Izsák, bőséges és szép, bőséges Múzeum, a gyermek dom an form po, 28. júl 1943.
Ez fiondu msc. Colunna na bőséges dom, map a fuaye je ó. Seamy. Ó. Izsák. 100.

Naam de Nopord:

ONALITY: D-Major

COMPASS : Perfect 11th (a-d")

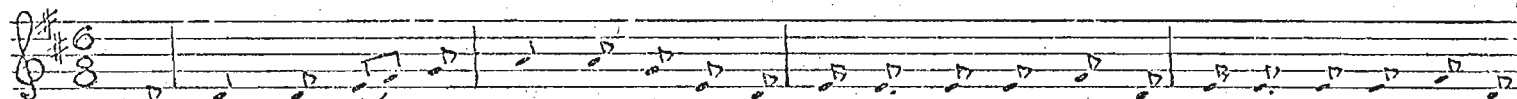
FORM : Simple Binary: A B

269

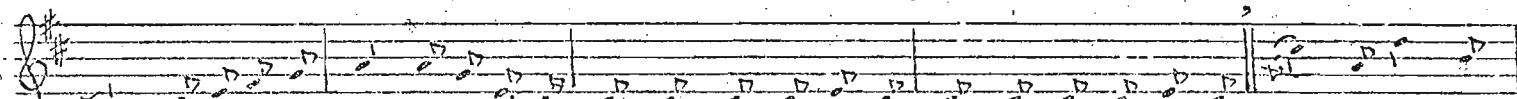
Anonn 'Anall

(2)

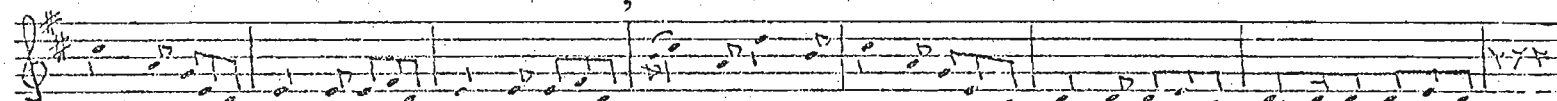
♩. = 66



An - onn 'an - all a'p zhu an ab-ann & caill-eac do maí-uzur mé, Caill-eac do maí-uzur mé,



Siap 'an-g-ar a'p zhu an ph-ab do zó-ann lem' bai-zín oir, zó-ann lem' bai-zín oir. porcupine



Miceál Ó hEorpú, bócan an z Séipéab, baile Múine, & can-ann, 1 Múine 1943.

Liam de Noyard

270

TONALITY: G-Major, gapped at
the 6th degree

COMPASS : Perfect Octave
(d'-d'')

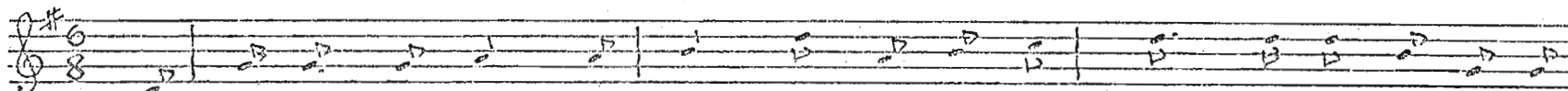
FORM : Simple Unitary: A

270

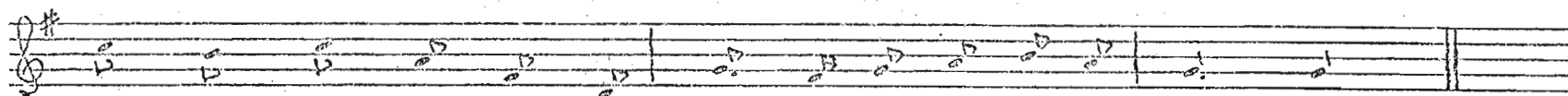
270

U'n Scorpim 30 hāno

♩ = 52



U'n scorpim 30 hāno, beš rē - sē em - a - ē, Deam - sam-in bjo - a - bač.



ē - zeam - zā song - an - zā, Deš - pa - bō deir-in ō deam - ō.

Amāoš ō lomzriš, Cāl boš, baile nūmiz, a ēam dom, 3 m' hūnara 1943.

Amāoš nūmiz

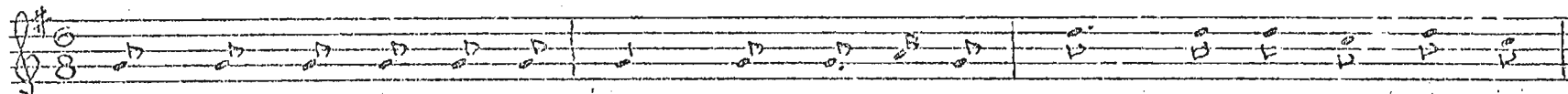
QUALITY: G-Major, gapped at
the 6th degree

MPASS : Minor 6th (f#'-d")

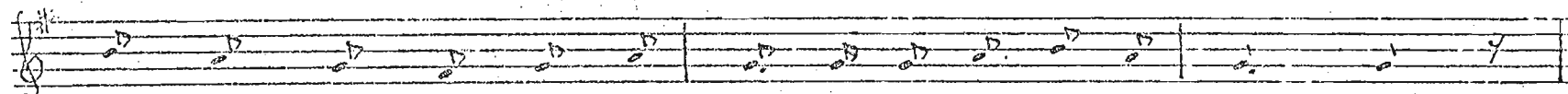
RM : Simple Unitary: A

Ο' ἄρ-ουίξας-ορ λεο μέ ζο πρῶ-τῶν λυμ-οί-μι', δεσπ-οσμ-ῶν βιορ-α-βάς

♩ = 52



Ο' ἄρ-ουίξας-ορ λεο μέ ζο πρῶ-τῶν λυμ-οί-μι', δεσπ-οσμ-ῶν βιορ-α-βάς



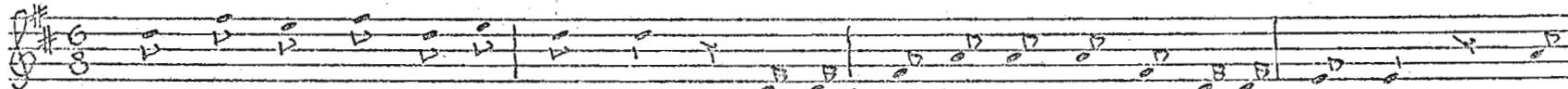
ἔ-ξερν-εῖς ἰονγ-αυ-εῖς, δεσπ-οσμ-ῶν βιορ-α-βάς

Ἀντίοις ὁ ἰονγῆς, αὐτὸς δὲ, βασιλῆς, αὐτὸς δὲ, 3 με λυμῶν 1943.
φ. "τὸν Σκορπὸν ζο κῆρ" (αὐτὸς δὲ λυμῶν)

How to play

Seao Seao & Rózasín

♩ = 54

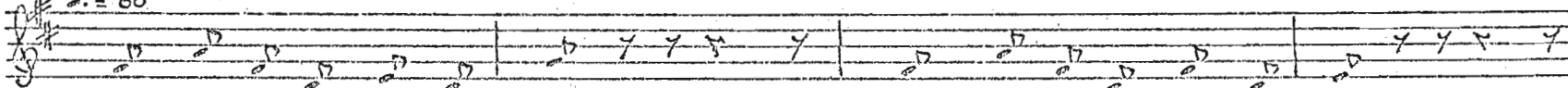


Tríóc - nóim - in déana - só , nglor - coill , mé an' aym - so gan céill ar mé ar meap - aóo , Seao



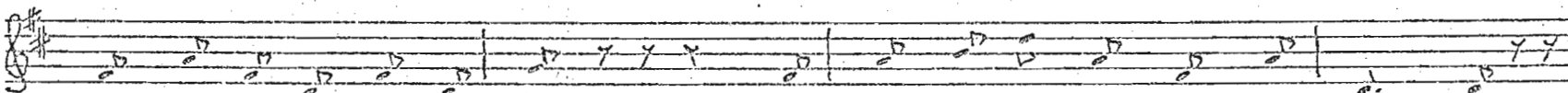
deap - car an rreap - bean , nglor - píop . , 'Soo éa - deap mo éreim - re. lé ar rgar - aóe - sóe.

♩ = 60



Seao rgar & ró - zain - in rgar,

Seao rgar & ró - zain - in rgar,



Seao rgar & ró - zain - in rgar,

Ná b'pé - ar so neo - rann zain in, in.

272

TONALITY: D-Major, with
Pentatonic Sections

COMPASS : Major 10th (d'-f#")

FORM : Simple Binary: A B

u an rreap - bean céim , C , aó ar an rreap - bean. bíod zain C ílhíde é , ní meap - aóo zain
in deap , lea móo Sól.

a Rózasín (Díap - aó é hízám).

í lomzrís , Cúil doóo , baile míupno , a can dom , 3 mí luáno 1943.

Seao rgar & ró - zain - in rgar.

ONALITY: Purely C-Pentatonic,
2nd mode: de ga c

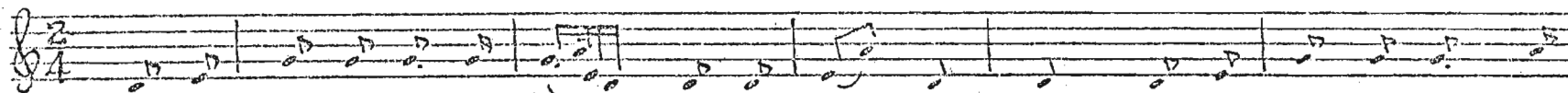
OMPASS : Major 10th (c'-e")

ORM : Simple Binary: A B

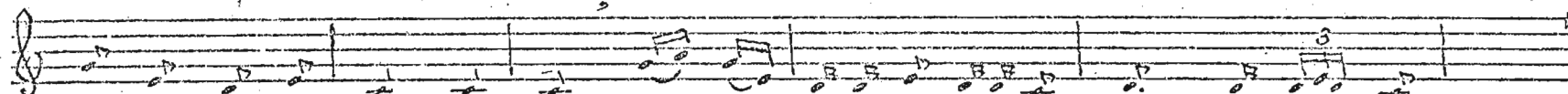
273

An zSeán-bean bócc

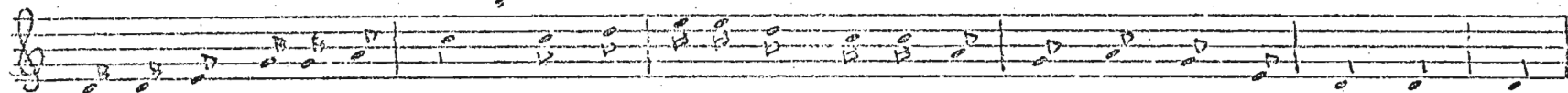
♩ = 88



Cao éin d'at a beir in áip' an zseán-bean bócc, Cao éin d'at a beir in



áip'-de áip' an zseán-bean bócc, Seán-bíre u-aic-ne bu-a-cac áip, An áip' á



seán-bíre u-aic-ne bócc, Seán-bíre u-aic-ne bócc u-aic-ne bócc áip' an zseán-bean bócc.

Canta na n-áirí ar 'Seán-bíre' par na mairle na an tempo.

O'áirí na n-áirí ar 'Seán-bíre'?

Sile bean uair Uí Ríóghaigh, Dáirín Áirín, baile mhúine, a cándom, 10 Mí luíne 1943.

Seán-bíre

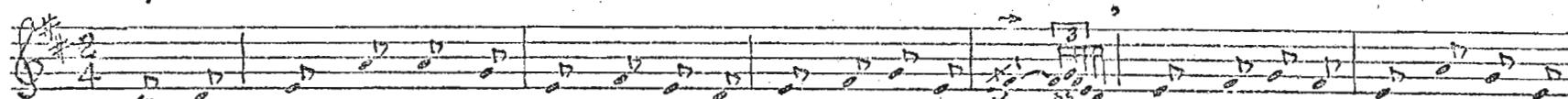
TONALITY: D-Major (Slid 7th,
Bar 12)

COMPASS : Minor 10th (c#'-e'')

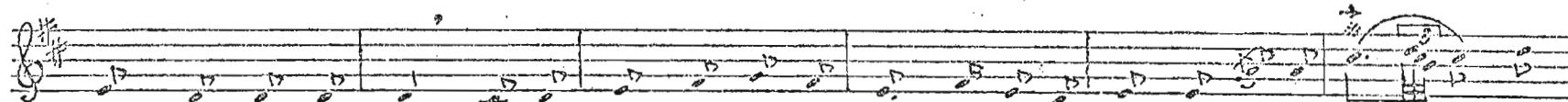
FORM : Simple Binary: A B

Seoizín A-zur Seo

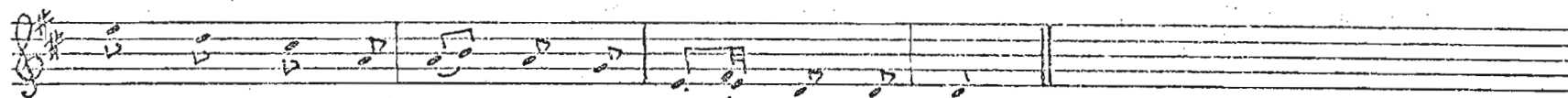
$\text{♩} = 92$



(A-zur) Seo-izín A-zur reo-izín A-zur reo-izín A-zur reó..., Seo-izín A-zur reo-izín A-zur



reo-izín A-zur reó, A-zur reo-izín A-zur reo-izín A-zur reo-izín A-zur reó.... Map



ma - zao leaz A bior - ra A zóizín leu - oib óig.

* Steannuigeann fúaim an nóis re ó C#, zóizín, 30 oib C#

Síle bean ham úi Ríogbairdín, Doirín Áluinn, baile Múirne, & éan dom, 10 mí luignara 1943.

Ham de Múirne.

MPASS : Minor 6th (f[#] - d^{''})

RM : Simple Unitary: A

'Sē do ȝes leant ē

$$1. = 60$$

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written below the staff.

'Sé do ôã leam-cab é, 'ré do ôã leam-nôz, 'Sé do ôã leam-cab é eap-p-ôz ar pan-pôz.

Rež.-ab. a' r. rež.-ab. a' r. rež.-ab. 30 d' - reč, Rež.-ab. mo. ičan.-ab. sp. kon.-ab. k' žčim - r.;

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with a final double bar line at the end of the staff.

Ра́з-а́б и́л Ра́з-а́б и́л Ра́з-а́б зови́-мъ, Ра́з-а́б мо́ леа́-а́б и́л а́н-а́б а́ зга́и-мъ.

The first staff of the handwritten musical score for 'The Bird Song' is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-

lean-wib ó Ša-pun-sy lean-wib ó lün - dym, lean-wib ó'n mbat-e reo'p žim-z re čuzam - paj

'Sé do dō lean-lob é, 'sé do zor-pún é, 'sé do dō lean-lob é, zor-pún-in plú...poc. Roz-ayó 711.

26 deallpait 30 bpaat dā līne de'n cō-unt in cō-paain, nōiāō "cō-paitz s'p rāimāō"

Misipe besm ti Council, Zope na Gibson, baka Misipe, 3 can run, 10 mi luma 1943.

Ham & Howard

TONALITY: D-Major

COMPASS : Perfect Octave
(d'-d'')FORM : Compound Ternary:
a b' b² c

276

276

A Skizomur a Skizomur

$\text{♩} = 132$

A fairs - omur a fairs - omur a b'p' - p' beon, le hóm nù le hóm nù le
 f'p' - b'ual-s'om omur? A m'p' - m'p' p' m'p' - beon con-up a p'p' - p'p' - p'
 m, h'p' mo beon ap mo clenn ap a' o'p'ob zoll de'n z'p'p'?

Máire beon Uí Conaill, 30th na Klobrazem, baile m'p'p'p', a can dom, 11 Mí luimnapa 1943.

Uam de Nop'p'p'.

277

NALITY: Double: C-Lydian 'A'
C-Major 'B'

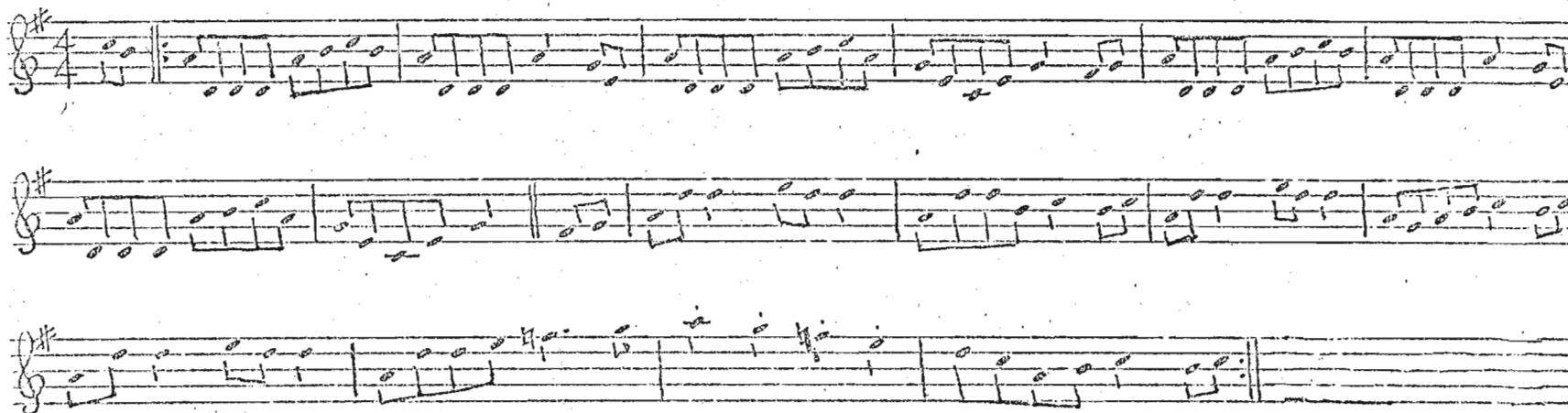
MPASS : Major 13th (c'-a'')

RM : Simple Binary: A B

277

Cor

(4)

 $\text{♩} = 112$ 

13 me inspire a enala cu cor-ro.

Leam de Noptari.

30 Bealesne 1944.

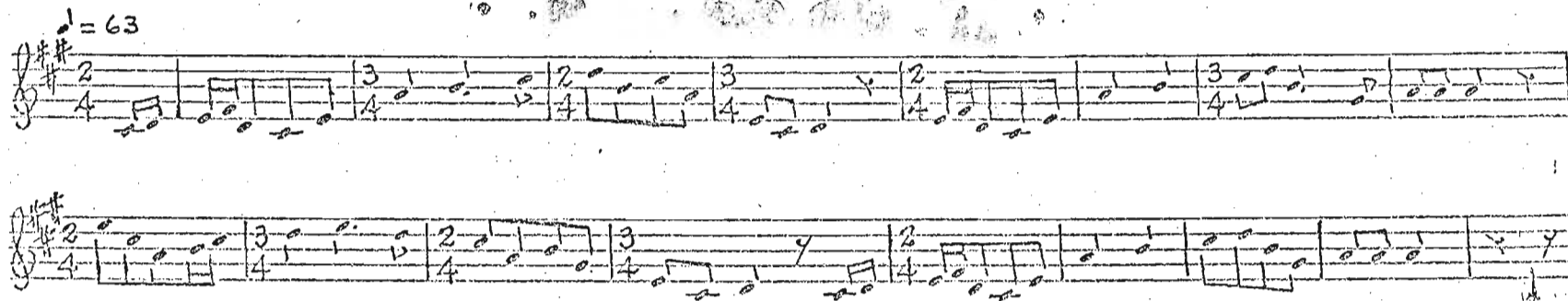
277

278 (a)

ONALITY: A-Major (Lydian
elements)OMPASS : Minor 10th (c[#]'-e")ORM : Compound Unitary:
A¹ A²

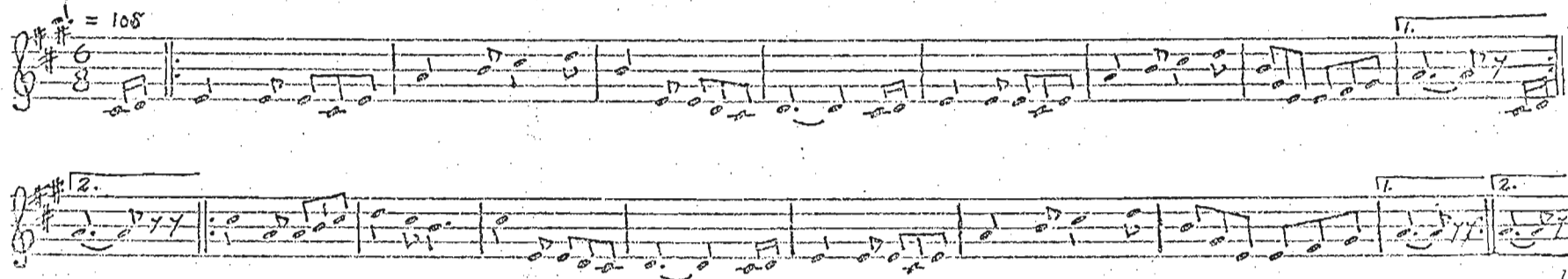
Dispersão no lido

278



Dispersão Ó Guadalupe, bôças an z Sépêil, baile múnino, e can dom é res, II. Mi liznap 1943.
 Clapêso pã azô unest "zardet na ngardet" e, dã zardet te bôças, o zardet na lido, e can "zardet na ngardet"
 fêin. M. gôib son lino vem canno eç Dispersão.

Cl. an pope ro tior e clorim fêin zo munc fado :



D.C.

278 (b)

ONALITY: A-Major (Lydian
elements)IMPASS : Minor 10th (c[#]'-d")

ORM : Simple Binary: A B

Lam de Noposo.

278

TONALITY: Purely C-Pentatonic,
2nd mode: de ga c

COMPASS : Major 10th (c'-e'')

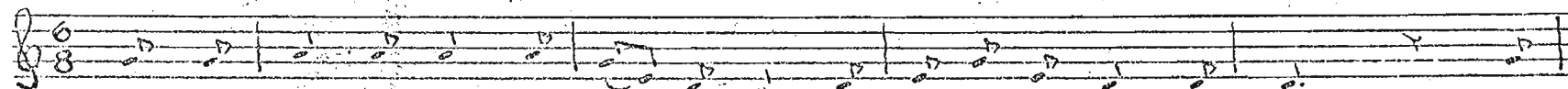
FORM : Compound Ternary:
A B'B² A

279

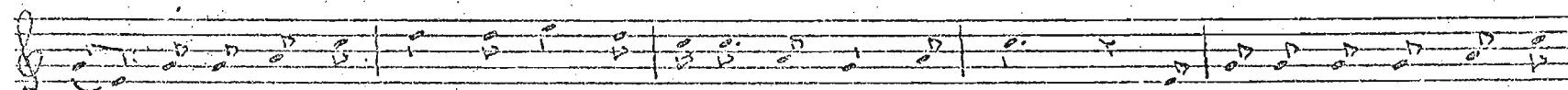
279

Dá mbessó lón na prínce báine 'Zam.

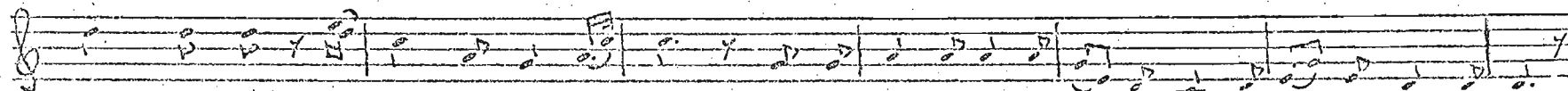
$\text{♩} = 50$



Dá mbessó lón na prínc - ce báin - e 'Zam de bu - aib a - zup de looizib, (Ó)



Zup - e a - zup lón báin a - zam de zup - e breá - za buíde, (Ó) 1. ro 30 lón ce 00



béain - e fann duit, a prínc 'a róp mo éiríde, D'fann éirí mbéil do bair le cail - e zinn le linn don orúce na luíde.

Cf. "Réid-Énec mna Dúibé" (bean Uí Conaill).

Seán Ó Cíobáin, baile'n Fintéapais, a éir. dom 27 Meádon fómhair 1943.

Wanderer.

TONALITY: e-dorian

COMPASS : Perfect 11th (b-e")

FORM : Simple Unitary: A

280

Little Boats

280

$\frac{1}{2} = 7/6$

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 7/6 time signature. The notation includes a series of eighth and sixteenth notes across several measures.

*Agus m'ist'ara a-tunda sin sinar san. Chompas me e ag fene m'ist'ara
a-tunda sin sinar ag fene sin sinar a-tunda. Chompas me e
agus fene m'ist'ara sin sinar a-tunda. Chompas me e ag fene m'ist'ara
agus. De lus sin sinar a-tunda.*

Handwritten notes in a smaller script, possibly a transcription or commentary.

Handwritten signature or name, possibly "Linda de Norvaldi".

PASS : Minor 10th (b-d")

Compound Ternary:
A¹A² B A³

801

Handwritten musical score for voice and piano, featuring lyrics in Vietnamese. The score consists of five systems of music.

The lyrics are:

Đàn - ông là một người hiền
Đàn ông là một người hiền
Đàn ông là một người hiền
Đàn ông là một người hiền
Đàn ông là một người hiền

The notation includes treble clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations like "phần này" and "(11)".

II

3a - ra' n'ic' m'nyr - e' p'or' m'm' a' z'e'u-e' s'u's' l'eg' (10) p'a' c'om - e'
3a'ar' m'm' 3o' b'p'e'i; do' p'e'i's' - m'ap' a' t'u'y - 3'm' do' d'i' - re' do'

b'm - r'ear' l'em' m'as'o - n'es's' i' l'em' c'or'p' i' n'ac' e'ac' - t'o's' m'o' c'ap'! a' m'ay - re' i'a'
b'm'm - m'ell' 3'm'o' - a'm' i'u' le' c'm - a'm' - - - Sol - a' - z'ap' com' m'o - ad' le'

Ri' 3a'el' m'a' m'p'e'i's'z, m'ap' a' m'be'i's' c'o'ol - z'a' d'a' p'em - y'm, 3'l'o'i - re' d'a'

l'eg' - m'z, do' 3a'i' m'kon' b'o'i's' a' - 3'm - m'ac' 3o' p'e'i's' - i'o' d'i' a' 3a'ar'!

281^c

zei naon zo op mpr-e nř zěl-čann do kmp-e lā an zslē mu-ap d
zoc-farō ē - fřo r-čō ma - fřo; blaom-farō an zann-p nř as rēřb - ze oř
nbp-řeāō an žm-on ann o ml-esō nř as rēřb' ann ap lāp. zoc-farō m-česb
nao - řa le pmp-nesin, zom - pēřo nř-ze... oř rann-m...; blaom-farō ap zōc
nmp-e o žřp nř o žřōř; beřo a zelōm - beřp-za rann-re an
(28)
ē - don zeē nmp-e, 'sa ō-e žē-žil cnp rmp-ne... ap žoōb do beřp-lā?

Ni mōr na zūpōi kōz-oōimōiōie, i panno: 11, 27, bēapra I, i panno 10, bēapra II, oyp
i pannaik 3, 28, bēapra III. oo caauō bez-jāmōv mōr mōille nā on tempo.

* Семейство на планете и в человека.

~~† Conștient în anul 70 hoinărilor pe care m-am ră, zău și-a dat în împărăz pînă cu cap
năra etc.~~

Epizod bean riuicel la Ciomposolaz, Rumania 3 Guano, do ian doan, 28 m luna 1940.

Leam de Noyard

ARÉIR IS MÉ ' MACÉHAIN

NÍ MÓR NA GRÚPAÍ LEACÓCATAÍCE I RANNA 11, 127, VÉARSA 1,
 1 RANN 10 VÉARSA 2,
 AGUS 1 RANNA 3, 28, VÉARSA 3,
 A CÁNADÓ BEAGÁN NÍOS MAILLE NÁ AN tempo.

* Sleamhnaíonn an fuaim seo i dtreo f#.

ARÉIR IS MÉ ' MACHTAN

1.

ARÉIR IS MÉ ' MACHTAN AR ÍOSA MAC M'ACAN,
 DO DÁORAÐ LE PEANNAID GO TREIC INS A' NÁIS,
 RAID A MÍN-CORP A GEARRAÐ LE SCUIRSE GO DAINSEAN,
 AR A' DÁOR-CROIS DÁ CEANGAL DE HÁOINE CÚN BÁIS.
 SUÍM CUGATSA FEASTA A RÍ GIL NA BFLAITEAS,
 FEACAITH AR M'ANAM SAN É LEIGINT CÚN FÁIN,
 SAC SAIGDEAD LE PEACA 'CÁ IM' CROI 'SCIG LE FADA
 DO SAORAÐ 'SDO SCAIPEAD 'SDO SAOTRU LE GRÁ.

2.

A ÍOSA ' MÍO MUIRE SAOR SINH AR A' TEINE,
 'SHÁ LEIG SA COIRE GEAR SINH GO BRÁC;
 DO RÉIR MAR A CUIGIM DO DLISE DO BRISEAS
 LEIM SMAOINEAD 'SLEM' COIR IS NÁC ÉACAC MO CÁS.
 A MUIRE 'SA URUINHEALL GRÁDAM CÚ LE CUMANN,
 SOLATAIR DOM IONAD LE RÍ GEAL NA NGRAST,
 MAR A MBEID CAILTA DÁ SEINIM, GLÓIRE DÁ LEIGINT,
 DO SAC NAON BOCT AGAINGE GO REIDID DÍ 'A GCÁS.

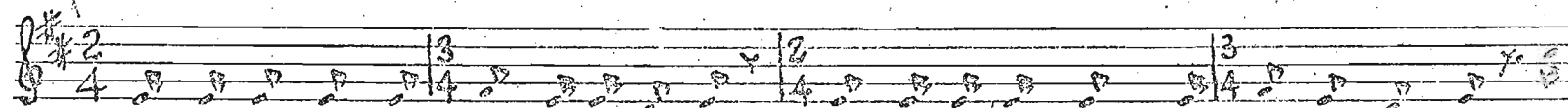
3.

SAC NAON CÁ AR MIRE NÁ GÉILLEANN DO MUIRE
 LA AN SLÉ' NUAIR A CIOCPAID CÍFID SIAD UAFÁS,
 BLAOMPAD AN TEINE IS NA SLÉIBTE DÁ MBRISEAD,
 AN GRÍAN AN A' SILEAD IS NA RÉALT' AN AR LÁR.
 CIOCPAID MICEAL NAOFA LE FUIHNEAM, TROMPEID AIGE DÁ SEINIM,
 GLAOPAD AR SAC NDUINE Ó CIR IS Ó TRÁIG;
 BEID A GLAON-BEARTA SCRICE AR ÉADAN SAC NDUINE,
 'SA DÍÁ GLÉ-GIL CUIR SINHE AR CAOB DO DEAS-LÁ'.

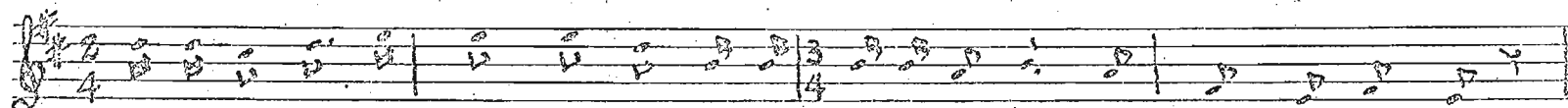
Seo-ŷin Seo (1)

282

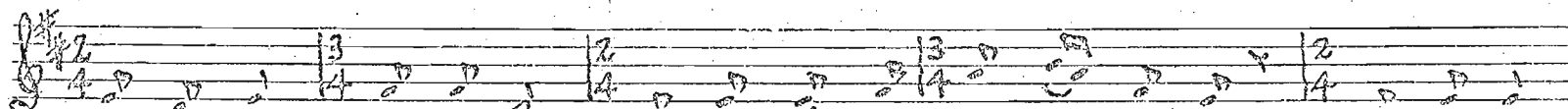
$\text{♩} = 66$



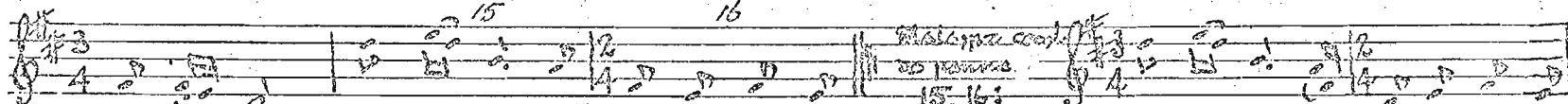
Cup-pŷō mē hēn mo leon-ŷō a ēōō-lōō, 'Sū mop a cup-pasō mū-ō na mōo-dōō, ?



3ch-p-ŷōm-ŷū 'rī mōp-p-ŷū ot-lo ŷō 3ch-p-ŷū ŷip 'rō ŷōō a bo-ŷōō.



Seo-ŷin reō lōō lōō ŷō, Seo-ŷin reō īr ŷū mo leon-ŷō, Seo-ŷin reō



lōō lōō ŷō, Seo-ŷin reō īr ŷū mo leon-ŷō.

Seo-ŷin reō īr ŷū mo leon-ŷō.

Print on
S. M. S. Co.
New York

282

TONALITY: Essentially D-Penta-
tonic, 2nd mode:
e $\sharp$ ab d

COMPASS : Perfect 11th (b-e")

FORM : Simple Binary: A B

Mus. in Chromaticis a. ēōō dom, i Rinn Ō ŷōōōō, 13 beolŷōō 1947.
Leon de Noŷōō.

282

seoirín seó (1)

Cuirfid mé héin mo lean(a)b a còblad,
 'S ní mar a cuirfeadh mhá na mbodaid,
 'S gclabáinín 's na mbairlín ollá,
 'S gclabán óir 's na gaoz á bogad.

Seoirín seó, leó leó ó,
 Seoirín seó is tú mo lean(a)b,
 Seoirín seó, leó leó zó,
 Seoirín seó is tú mo lean(a)b.

Seoirín seó (1) - Seoirín seó

283

TONALITY: Essentially G-Penta-
tonic, 2nd mode:
ab de g

COMPASS : Major 10th (g'-b'')

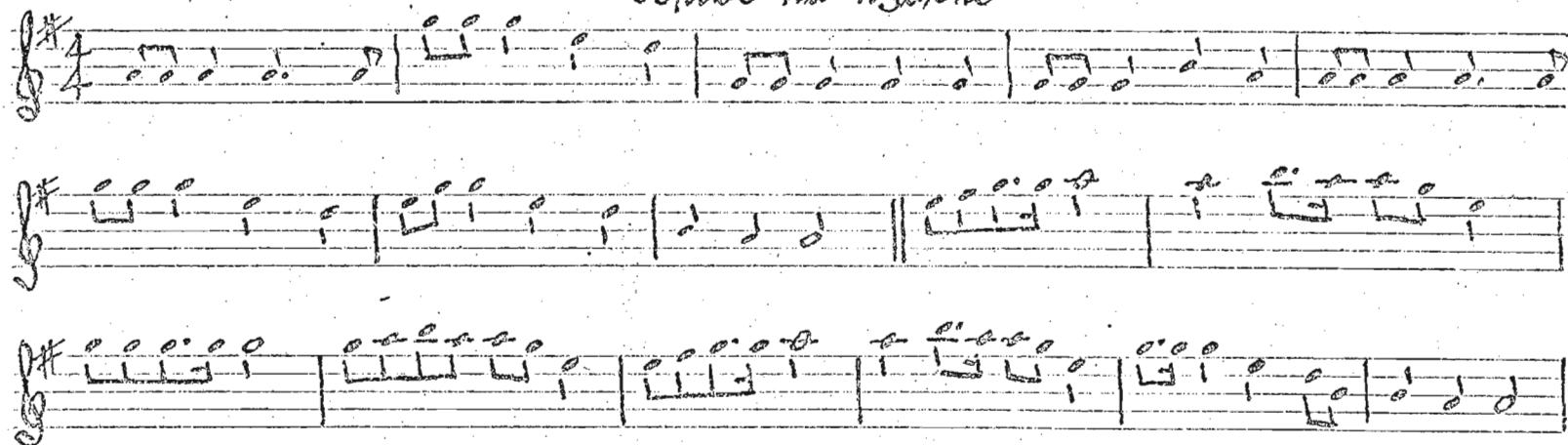
FORM : Simple Binary: A B

283

Cop
(1)

283

♩ = 112

boploc na n3a, bne¹

¹ Coprozmesis - 3 Chon dūn 3opbām.

buzio bean viriēl M. Cōmparolaj, Rinn Ó 3uanac, do tan dom, 13 beafzame 1947.

Uam de Nopais.

LITY: G-Major

ASS : Major 10th (g'-b'')

: Simple Binary: A B

284
popu Sngit

d. = 132

(2)

by morisioy & ianp.

trans. by Morisioy.

16 May November 1946.

TONALITY: d-mixolydian

COMPASS : Perfect 12th (a-e")

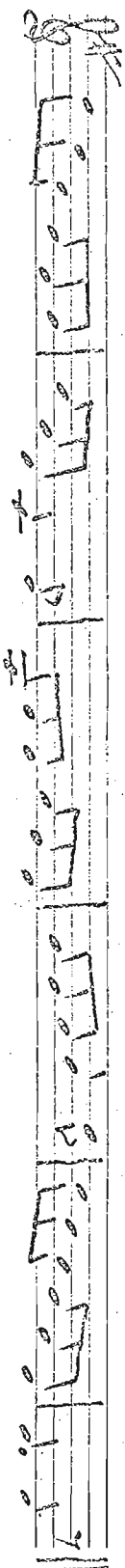
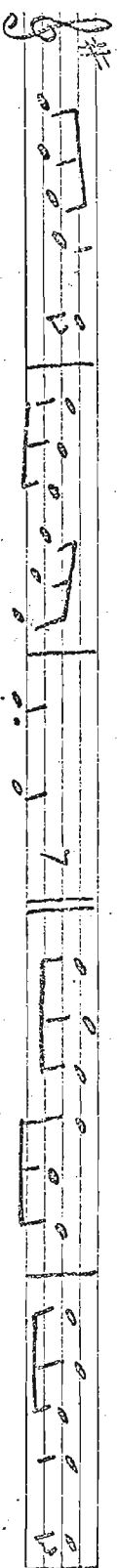
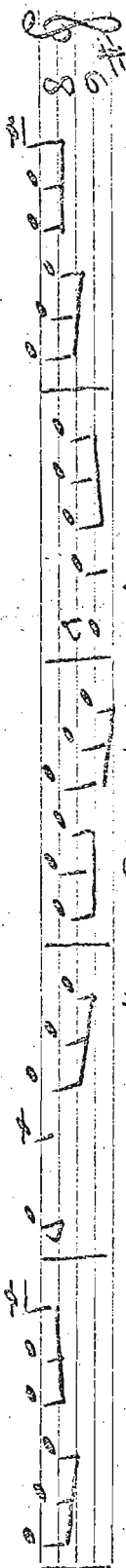
FORM : Compound Unitary:
A' A₂

285

115

James S. M. K. S.
(Major & Comdr, 3rd Ill. Inf. Co.)

200



As no ink is available

Lucas De Nijhuis

27-842426. 1940.

ALITY: Purely D-Pentatonic,
(Bars 1 - 8)

D-Major Hexatonic,
(Bars 9 - 16)

PASS : Major 13th (d'-b'')

M : Simple Binary: A B

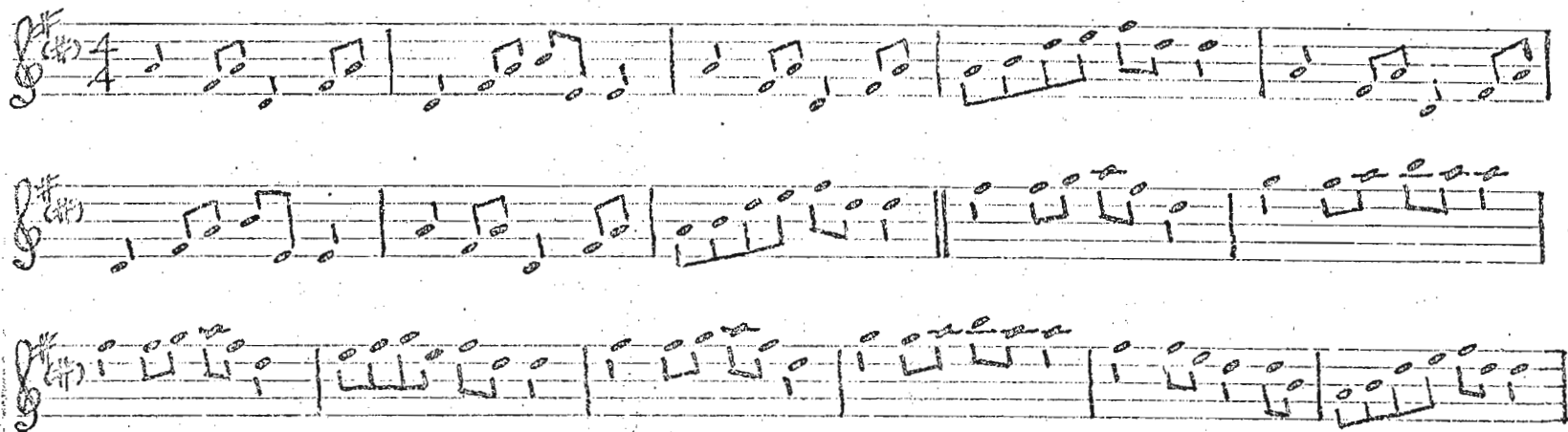
Cop

(3)

Cop Dún Mór

286

$\text{♩} = 112$



Óz mo mórán, a éada ar cop ro. Clorad y deic níl an ar rí rí, ó rí, ó rí,
's fenn az fíleor, ndún mórán, níl 3 leam dúnán. Dún é an cún
zur iuzamán 'Cop Dún Mór' mór dún an.

Liam de Novald
12.11.1947.

287

TONALITY: G-Major (Final
Cadence, imperfect)

COMPASS : Perfect Octave
(a'-a'')

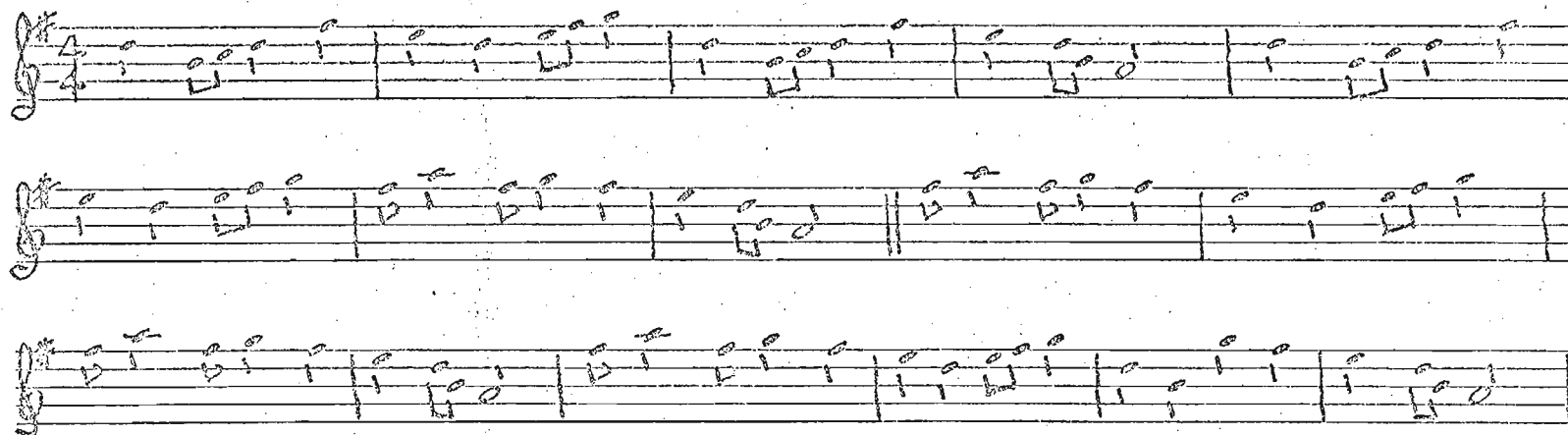
FORM : Compound Unitary:
A' A²

287

Cor
(5)

287

♩ = 112



Es re-crea, Ave N° Capem, a. exult.

Amor de Nopai
19 Mexico 1947.

QUALITY: C-Major, section-
ally Pentatonic
(Bars 1 - 7)

MPASS: Major 9th (c'-d'')

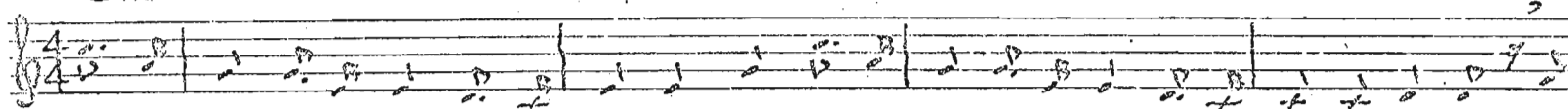
RM: Compound Unitary:
A¹ A²

288

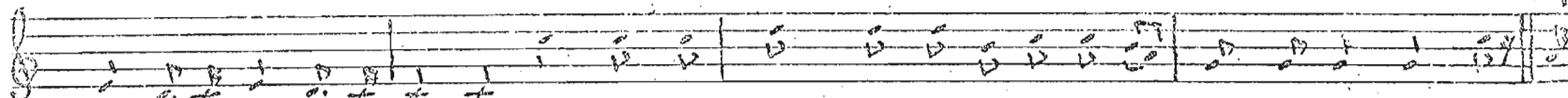
An Corlín Beiré

112
♩ = 178.

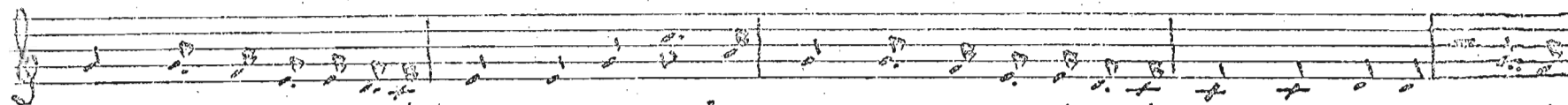
(2)



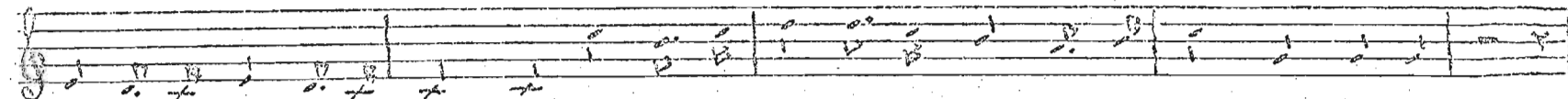
(Ó'í) b mór-pe n'í t'ua-mo n'ó deam m'ó'p'o-n'ó m'ó b'jor-pe zo m'ón leir an zeol-ín de-p'ac, an cupp'e. ♩ = 138



can-na b'í c'úin-pe n'í ol-p'ac b'hoon do, 'So' p'rubal-áin leir an Ru-x'e-rac zeol-loim n'ó' b'oozel dom.' San



deam deam do deiz-ol v'í-ol deam deam de-ní, 'So' deam deam do deiz-ol v'í-ol deam deam de-ní, v'í-ol



v'í eiz-ol deam v'í-ol deam deam de-ní-ol v'í eiz-ol deam deiz-ol deam deam de-ní.

San an ceapán-saí ma'í beiz ag an z'óna-pia'?

Dóinnall Ó'Coirín, d'áim na z'p'ra-leir, ba'p na m'p'ra-leir, a'ian dom, 13 m'áe Beiré 1946.

(Ó Cúin z'óla do Dóinnall)

Uim de Nop'ed.

288

TONALITY: d-dorian

COMPASS : Major 9th (c'-d")

FORM : Simple Binary: A B

289

289

Corneal

$\delta = 48.$

Musical O. Dubois, Spectator, & can-can au jour jo, et m'na Sainna 1946.
Sainna & Sain au b'p'nt 3. "The Woman's Sanctification After Her Son" & ing p'è m'p' x'm' x'm' x'm'.

1946-1947

ALITY: d-dorian (Penta-
tonism)

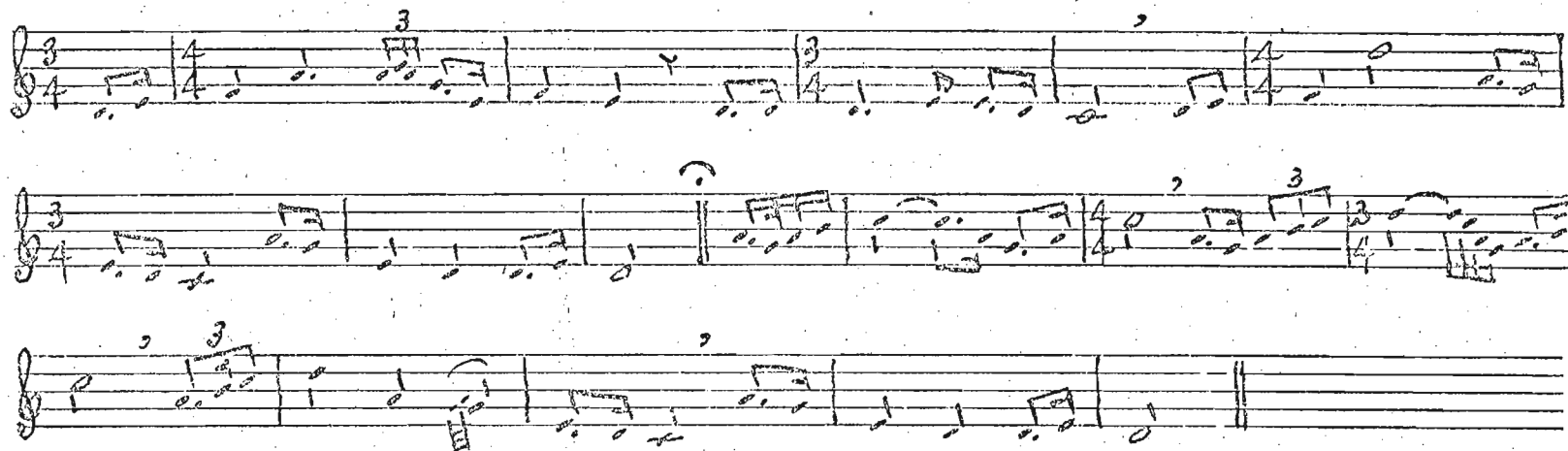
PASS : Major 9th (c'-d'')

M : Simple Binary: A B

290

♩ = 50

Fonn



Domine rampantia moli beaz az an zompaio.

mical O Dubzán, Spaisia, All Dayline, xian don, 21 m. na Gaiens 1946.

Uam de H. m. d.

TONALITY: e-dorian

COMPASS : Major 9th (d'-e'')

FORM : Compound Unitary:
A' A²

Dá mbeoí peróire zlan Scríon

291

♩ = 100

Dá mbeoí peró-re zlan re-a-zán ar mo ch-a-zán cun glu-air-re n;

ríad-rann ir n; cōin-nó-rann nū zo ríad-rann zo dís an mbu-a-coll;

D'eir-zh-ro-rann m' éir-rinn m' so-norr ar a shu-a-lann, á-zur

d'eon-rann mō zéar-on 'zur mo cōr rēir zo cru-aíó leir.

cf. "Sé d'ádhúir ar an bMíneáir" (bean, 1. Conzalt), agus "A mbeoí ríad-rann" (Sylvester Ó'Donoghue).

labróir Ó Coitlaiz do éan-rann, 1. 3. Ceapac Cunn, 15. Lúbreán 1947.

21

Uá mbeað peiðre slan sciačán

Uá mbeað peiðre slan sciačán ar mo c'iačán cun gluaiste

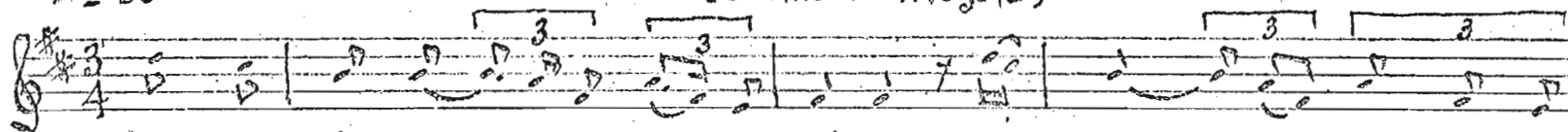
hí scabfaiññ is hí c'omhóññ h'ú go rağaiññ go b'í an mbuacail;

D'eireileoiññ im' éiññ im' aonar ar a gualaiññ,

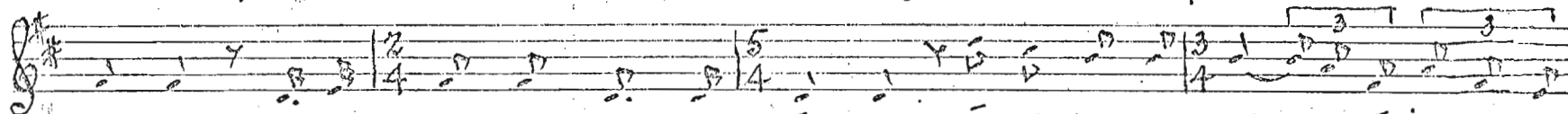
agus d'eanfaiññ mo gearán 'gus mo c'ás féiññ go cruaid leis.

(Caomessò Mazzò)

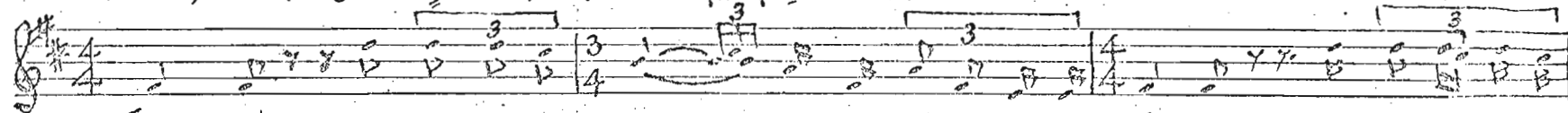
d = 66



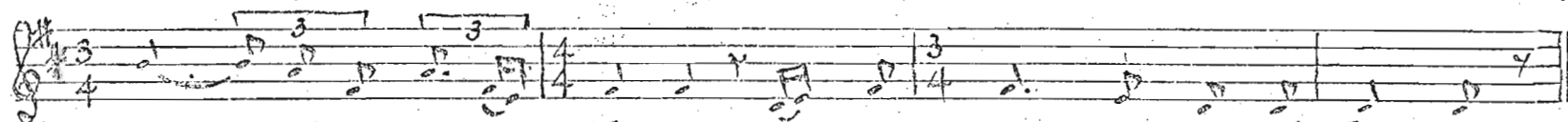
Isé v'sip-jm -je... a' cup yí na íeí-le 'ze munu — up bail-en bi-



сѣр - де, дѣ аз ѿ - ѿр зрѣн - на мѣ ѣ - ѿз, (Ѧ) на рѣн - зѣр до - нѣ Ѧ ѿ - на мѣ на



Ḗre le-ḥ, ḥe dāp-m-re le- — zo zur in-ḥo-dāp an Ḗ-re-ḥ, zur in-ḥ dāp-m-o-



izveš — ror or reon. o - bēš-bāp iuz rooz mblis — na 'mor-ū ēyc opz.

Създай на руски "О" погрешно" азур на руски "моясь ерс орз" пар мой типе на он тембо.

Contop no poartă "Zuruz în reon-s" pe sfârșitul ne am timp.

Myčest Zuporn, baile M. Čupryn, Rum. O. Zlucanac, a čas dom. 7 M. na Saino 1946.

♩ = 54

A Mhíre Ní Laoisire (1)

294

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A triplet of eighth notes is marked with a '3' and a bracket. The notation includes various accidentals (sharps, naturals) and phrasing slurs.

Handwritten musical notation on a single staff, continuing the melody from the previous system. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various accidentals and phrasing slurs.

Handwritten musical notation on a single staff, continuing the melody. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various accidentals and phrasing slurs.

Handwritten musical notation on a single staff, continuing the melody. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various accidentals and phrasing slurs.

Handwritten musical notation on a single staff, continuing the melody. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes various accidentals and phrasing slurs.

Canzone in vocal moderno (piano 2) per voce maschio in un tempo.
Il titolo è di un'opera di A. Geronzi, in forma di un'aria.

Uomo O Mollari, batese au Aing Manti, Conca, a-cian-bon au zampin ro, q. 1940.
O'pagan reagan e o' O'blin vau Ní h'áin, e'auin au h'áin-áin, b'áil áin áin áin.

294

TONALITY: e-dorian; Pentatonic, bars 8-11

COMPASS: Major 10th (d'-f#)

Lau de Morte

Tupressin Muzumzre Cusll

♩ = 54

I

(Ō'r) d' lūje dom mē les-bōrō le zōrē-neam ō Phōē — bus, d'r zōn

rūm , zōleap-ōb nō , zōrē-pōj d' zōo-zōrē, 'Sēāb cu-al-ōb an fū-m an a-zur an

zōrē — lesē d' zōl beon rīve a-zur nī 'na hoon-mv.

II

(Ō'r) dō b' lūp-ne nō mōd-ne le zōrē-neam ō Phōē — bus, d'r dō

ōrūd-esr le hoorn-mv ... bō zōon-a-mōrē rēim-ēpōi, dō ū-zōr nō ho-zō ūm zōr-nin zō

... lom, d-zur dūm-lūjeor dōm mūp-nīn zō bēer-sē.

295

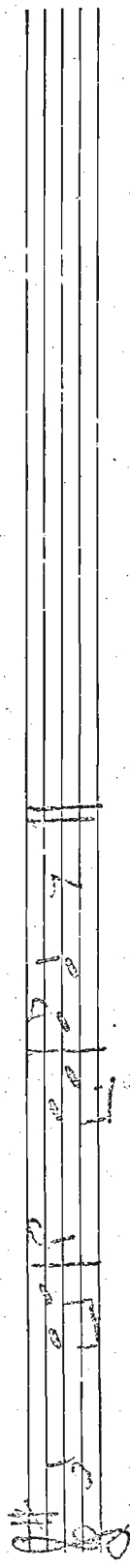
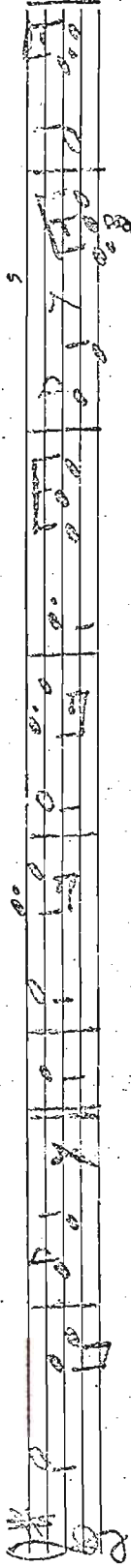
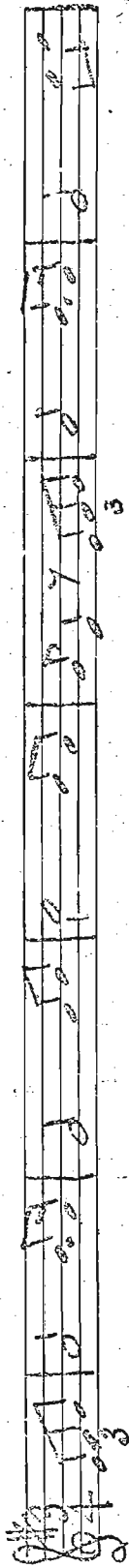
TONALITY: D-Major, gapped at
the 4th degree

COMPASS : Major 9th (d'-e")

FORM : Simple Unitary: A
(STANZA I)

The first of binoculars

$\text{♩} = 56$



by William Lloyd

Lawrence Lloyd

12. Page 1948

296

TONALITY: a-dorian

COMPASS : Minor 10th (e'-g'')

FORM : Compound Unitary:

A' A²

297

Count Zichko,

297

Con-wt $\bar{x}_0 - \bar{x}_{10}$ con-wt $\bar{x}_1 - \bar{x}_{10}$ con-wt $\bar{x}_2 - \bar{x}_{10}$?

$\bar{z}_k$ -majorant if $\bar{z}_k$ -majorant if $\bar{z}_k$ -majorant go further-est-bad; Nil system
 ie

my-ic 3armu, Nil
lykon den waf-co 3armu, ts
3m 3m 3m 3m

mutant - 21% 21% 0% 0% 0%

Realized Gross Contribution

1. See *Walden*, 254. On the subject of the "best of all worlds" see, for example, *Walden*, 254.

COMPASS : Major 10th (c'-e")

FORM : Compound Unitary:
A' A²

298

Michael N. Schmitt

 $\rho = 60$ (circu)

Na Hin-na do Hin-ku na wa-i-leach na pi-lo, 'Slo chui-si--ni

glen - to des fleohant i - ad eður nín - ca; þit
 oil - e na málitli mótun is

Aft - healt
 na healt - a
 Ag - eis - tait
 id' knaid - se
 a whid - read
 in Gled - loch

Wills was cleared in an admiralty.

Dr. H. H. H. H.

Bohnen auf der Oberseite.

Book placed open and dictated word for word.

1895

1860

268

Blau 2:

Mo salve des "Bad" River - Quetz, am Lago de Quiricoat,
"Bad" River am Abhang des Lago de Quiricoat, am Lago de Quiricoat.

had a charcoal, a spore brush, gas do lancia logo gasla
 Rose Timberle, em Brasília, a propriedade de Bragança.

Michael Braethnach, Baire Macada, & distriagh
o' Abacha. Eamonn Braethnach.

COMPASS : Perfect 11th (b-e")

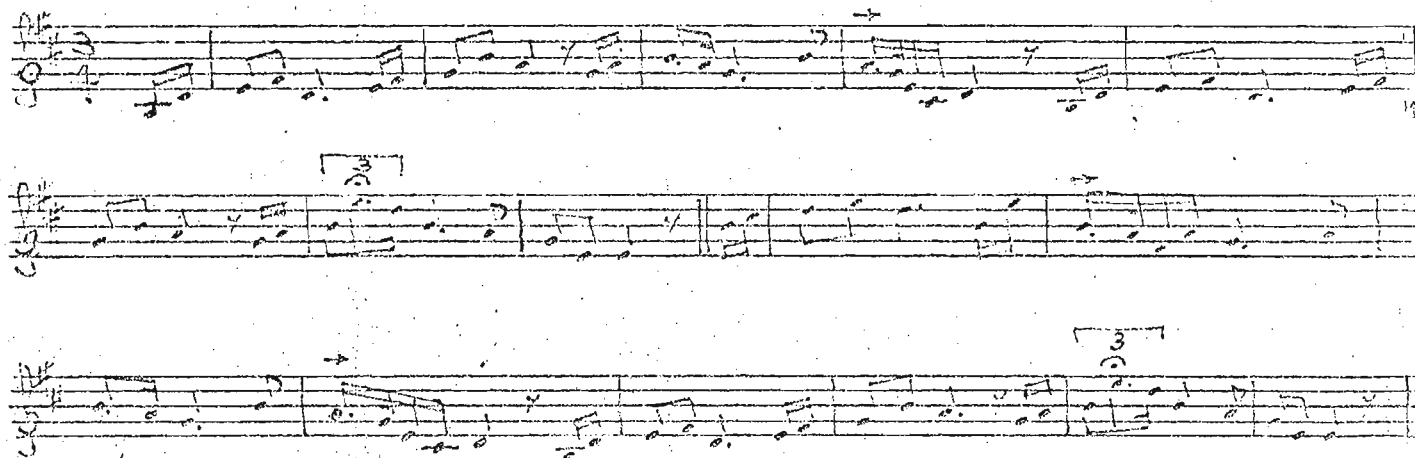
FORM : Compound Unitary:

$$A^1 \quad A^2$$

299

The Museum

1-52



blóivinnu au fórnir hó á Chanadhi af Þave Þarri, feiminn,
Þáir blóck, Gleann Amhain, fórnir á huij so 'mairi conus
þeann amháin á ghabhán, Þóth gur fórnir Þeann á huij
siga dan blóinn hó. Þóth na fórnir deannmótha

"And if the field is gone so fast
It won't be by the richman."

1. The first of these is the fact that the

300

ONALITY: G-Major

OMPASS : Perfect 12th
(d'-a")

ORM : Simple Ternary:
A B A

Súgradh Throichead na Bannan

$\text{♩} = 10\frac{1}{4}$

4

Musical staff 1: Treble clef, 12/8 time signature, key of G major. The melody begins with a half note G, followed by eighth notes A, B, A, G, and a half note F#.

Musical staff 2: Treble clef, 12/8 time signature, key of G major. The melody continues with eighth notes E, D, C, B, A, and a half note G.

Musical staff 3: Treble clef, 12/8 time signature, key of G major. The melody continues with eighth notes F#, E, D, C, B, and a half note A.

21

Musical staff 4: Treble clef, 12/8 time signature, key of G major. The melody continues with eighth notes G, F#, E, D, C, and a half note B.

11. 12.

Musical staff 5: Treble clef, 12/8 time signature, key of G major. The melody continues with eighth notes A, B, A, G, and a half note F#.

Musical staff 6: Treble clef, 12/8 time signature, key of G major. The melody continues with eighth notes E, D, C, B, A, and a half note G.