

**A survey of sacred and secular music from c.1750 to
1950 in the collections of the Old Library and Historical
Archives of the Centre Culturel Irlandais**

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Chapter 1

Music at the Irish College: An Introduction

With a collection of almost 8,000 printed books and manuscripts in the Old Library and around 19,000 records in the Historical Archives there is a wealth of information to be found on the shelves of the Library and Archives of the former Irish College. The sacred and secular music collections consist of a core of almost hundred catalogued books and pamphlets, including chant books, vocal and instrumental works, handwritten manuscripts, primers, histories of sacred music, and musical dictionaries. In addition to these works, there are approximately ninety other uncatalogued music items which include tutors for Irish/Celtic harp, classical guitar repertoire, sheet music for songs from popular French and Italian films of the 1940s and 50s, and piano music from various genres. Liturgical music dominates the collection and there is a rich and wide-ranging selection of plainchant works and a diverse number of graduals, antiphonaries, and hymnals. During a period of four weeks beginning on 29 July 2019 I surveyed mostly non-digitised material from the music collection with particular focus on sacred and secular material published from the mid-eighteenth century onwards and material with no date of publication. My objective was to find out about musical life at the Irish College, to gain an understanding of the contents and condition of the music-related material in the collection, to identify and document significant material, and ultimately, to highlight the important musical resources which are housed at the Old Library and the Archives of the Centre Culturel Irlandais.

Information about musical life in the College was scant. However, by surveying the extant books and sheet music in the Library, one can paint a picture of what contemporary ideologies regarding the practice of liturgical music were applied at the College from the nineteenth century onwards. Although there are some pre-nineteenth-century graduals, antiphonaries, and vespersals in the collection, it is impossible to ascertain whether or not these formed part of the library at the Irish College. Following the French Revolution in 1789, the library collections of the Irish, Scots, and English Colleges were seized and relocated to a depot. In 1805, the Irish, Scots and English Colleges in Paris were consolidated and most of the books and manuscripts were

absorbed into the library collection of the Irish College. Therefore, I focused on surveying music which was published in the nineteenth or early twentieth centuries and was used in the College as part of the musical life of the seminarians, and/or the academic and administrative staff. One can use these music sources, along with references to musicians and musical performances in the inventories and account books of the Irish College, to illuminate the role music played, both spiritually and socially.

Looking at inventories and staff lists, particularly the meticulous lists kept by Vincentian priests during their period of tenure at the College from 1858 onwards, it appears that an organist was engaged on a part time basis from as early as 1863.¹ The primary duty of the organist was to provide music at liturgies in St Patrick's Chapel, e.g. on Ash Wednesday, during Lent, and at the retreats for staff and seminarians, but they were also expected to perform at social events at the College. The earliest reference to a College organist which I have found is Mr Bleuse in 1869. Bleuse is listed as the College organist and he was tasked with arranging Irish airs to be performed at an evening of music and recitation at the College on 11 July, 1869 to mark the tricentenary of its foundation.² Almost a decade later, there is a further reference to the College organist in a letter to the Ministère de l'Instruction Publique, dated 1 May 1878, seeking permission to appoint M Michelot in place of John Clarke.³

Singing classes were listed on the College curriculum as early as 1863⁴ and the appointment of various Vincentian priests to teach chant from the 1870s until the early twentieth century reflected the importance of educating the seminarians in the cultivation and use of liturgical music. It also highlighted an acknowledgement amongst the College authorities of the integral role which music should assume in the future ministries of the seminarians. Rev Thomas Hardy CM taught Ecclesiastical Chant, Rhetoric, French, and

¹ See entries for 27 September, 1863 and 10 February, 1864 in 'Usages of St. Patrick's Irish College Paris, written by D[octo]r Lynch, October 1863' / 'Rules of the college towards the end of the book' (1863), (A2.b71).

² 'Note historique pour la fête du centenaire du college rue de Irlandais et du tricentenaire des fondations irlandaises, 1869,' (A2.b75), 4.

³ 'Nominations des professeurs: lettres du ministère de l'Instruction Publique avec une enveloppe, liste des professeurs (1859-1892)', (A2.b67).

⁴ See entry on 2 October 1863, (A2.b67).

Ceremonies from 1872 to 1887 and in 1899, Rev John Flynn assumed the role of Professor of Ritual (Ceremonies) and Ecclesiastical Chant, French and Canon Law until 1901,⁵ when he was appointed to All Hallows College in Dublin.⁶ Some of Flynn's teaching duties were later assumed by Rev Denis O'Sullivan and, in addition to his appointment to the chair of Sacred Scripture, he also acted as the official accompanist at a Concert & Dramatic Entertainment in Christmas 1905 when the seminarian choir sang the 'Soldier's Song' from *Faust* and some seminarians, including G Maguire, D Considine, J Keaney, M Lehane and Geof Fitzgerald, sang a selection of Irish airs including 'The Irish Emigrant', 'The Irish Lullaby', and 'Ned of the Hill'.⁷ When O'Sullivan retired as Professor in 1935, he was succeeded by Fr Patrick Travers,⁸ who assumed the roles of professor of Philosophy, Music, Liturgy and Vice-Rector. On 8 September 1938, Fr Travers succeeded Fr Sheedy as Rector but, with the outbreak of World War II, students were dismissed and the College was closed.

The collection of secular popular songs from the 1940s and 50s, and the beginner and intermediate level publications for Irish/Celtic harp from the 1960s and 70s, suggests that there was an increased interest in secular music at the College in the post-war period. Unfortunately, I have been unable to ascertain the owner(s) of this music, but its presence in the CCI collection is significant and provides another intriguing snapshot of over two hundred years of musical life at the College. When a researcher enters an archive or library for the first time, there is always a hope that he/she will discover a precious manuscript or a rare publication. Unfortunately, I did not come across a long-lost manuscript or a musical equivalent of the Flemish Psalter during my period of research. I did, however, gain a fascinating insight into the history of the Irish College from the eighteenth to the twentieth centuries through the lens of the extant sacred and secular

⁵ 'Register of the priests of the Congregation of the Mission and of the secular priests on the staff of the Irish College Paris from 1858 to 1919 and after 1858-1938', 29, (A2.b63).

⁶ All Hallows College in Dublin was a Catholic Seminary for foreign missions run by the Vincentian Order.

⁷ For more information on the repertoire performed at this concert, see 'Activités culturelles du Collège : programme du concert de Noël, 1905', (A2.b166).

⁸ Fr Patrick Travers (1900-87) was born in Gurteen, Co. Sligo and entered the Vincentian Order in 1927. He was ordained a priest in 1931. In his retirement he resided at St Peter's in Phibsboro, Dublin. For an account of Travers' tenure as Rector see Patrick Travers, 'Some experiences during the war years: the Irish College in Paris 1939-1945', in *Colloque* no.18 (Autumn, 1988).

music collections. The limited time frame of four weeks did not allow time for in depth analysis of the entire collection, but it did facilitate a survey of a considerable volume of approximately two hundred books, hand-written manuscripts, and loose sheets. What follows is an overview of the sacred and secular music I have surveyed but it has been surveyed from the perspective of a musicologist and historian. I hope this interdisciplinary approach to the presentation of my report will provide a strong cultural and historical context to the material from the music collection and will illuminate musical life in the College from the eighteenth to the twentieth centuries

Chapter 2

Sacred Music in the collection of the Old Library and Historical Archives

2.1 Sacred Music: the French connection

From the mid seventeenth century onwards, the French Catholic Church became disenchanted with its links to Rome and tried increasingly to absorb aspects of their Gallican heritage into liturgical practice. The seventeenth century in France was marked by a revision of post-Tridentine liturgical books initiated by Claude Chastelain and Guillaume-Gabriel Nivers⁹ which inspired composers, such as Henry Dumont and André Campra to compose new material for Mass and the Divine Office. Scholars, such as Léonard Poisson and Jean Lebeuf,¹⁰ were inspired to continue these reforms in the eighteenth century but they adopted a more scientific approach to the theory and practice of chant which was based on critical analyses of existing manuscripts. This gradual reform of church music was part of a wider movement in France known as neo-Gallicanism¹¹ which attempted to assert the French Church's exemption from Roman jurisdiction and its right to self-governance in matters concerning the practice of local customs/rites. Consequently, neo-Gallicanism meant that the practice of the liturgy in France was not regulated by the Pope and was left largely to bishops who carried out liturgical revisions. This resulted in a period from the late seventeenth century onwards in which there was a lack of consistency in liturgical practice and over half of the dioceses in France practiced their own liturgical rite until the Revolution in 1789.

⁹ Guillaume-Gabriel Nivers (c. 1632–1714), was a French organist, composer and theorist. Nivers wrote two seminal books on chant *Dissertation sur le chant grégorien* (1683) and *Méthode certaine pour apprendre le plain-chant de l'Église* (1698). His research on Gregorian chant resulted in several influential editions of liturgical music.

¹⁰ Jean Lebeuf (1687-1760) priest, historian, and author of *Traité historique et pratique sur le chant ecclésiastique* (1741).

¹¹ The term 'neo-Gallicanism' was used to distinguish the movement for liturgical reform in the seventeenth and eighteenth centuries from liturgical forms used in Gaul before the adoption of the Roman rite in the reign of Charlemagne.

Considerable research has been undertaken relating to composers of Catholic church music and church musicians active in France from the mid seventeenth to the late eighteenth centuries.¹² In recent years, Cécile Davy-Rigaux and Nathalie Berton-Blivet have also amassed significant information on music-related publications in the same period.¹³ They have identified sixty-two major publications representing forty-one composers between 1648 and 1789. Although many of these publications are by major figures like Dumont, Marc-Antoine Charpentier, and Nivers, who held positions at Catholic churches in Paris or at Versailles, there are also publications by composers/musicians who worked in smaller urban and rural areas. Davy-Rigaux and Berton-Blivet remarked that the primary role of these composers was to meet the needs and expectations of their employers, so it is not surprising that over half of the works published in this period were intended for convents, monasteries, or small communities where there were limited resources and limited vocal ability among the choir, religious, and congregation. *Le Maître des novices dans l'art de chanter ou règles générales, courtes, faciles, et certaines, pour apprendre parfaitement le plein-chant* (C 230) by Fr Rémy Carré¹⁴ is a typical example of a publication intended for an abbey/monastery in a rural area.

Le Maître des novices, which was published in 1744, is a method of learning chant inspired by Jean Lebeuf's original monograph on the history and practice of plain chant.¹⁵ Carré sought to address some of the shortcomings in the teaching and learning of chant and stressed the beneficial role of singing, especially for young people. This work

¹² For more information on composers, theorists, and musicians working in France from the mid-seventeenth to the late eighteenth centuries, see IReMus (Institut de recherche en Musicologie) <http://www.iremusc.cnrs.fr/en>, MUSÉFREM (Musiques d'Eglise en France à l'époque moderne) Neuma - <http://neuma.huma-num.fr/>.

¹³ See, for example, Cécile Davy-Rigaux and Nathalie Berton-Blivet, 'La musique d'Eglise en France : carrières, diffusion et création (XVIIe-XVIIIe siècles)' (Muséfrem, 2013) and 'Plain-chant et motets dans les milieux monastiques en France aux XVIIe et XVIIIe siècles : recherches en cours,' in A. Bonsante et R. M. Pasquandrea (eds), *Celesti Sirene. Musica e monachesimo dal Medioevo all'Ottocento*, (Foggia: Claudio Grenzi Editore, 2010), 103-128.

¹⁴ Dom Rémy [Rémi] Carré (1706-73) was a French Benedictine priest and former prior of the abbey at Béceleuf. He wrote several books on the psalms and the bible, e.g. *Psaumes dans l'ordre historique, nouvellement traduits sur l'hébreu* (1742).

¹⁵ Jean Lebeuf, *Traité historique et pratique sur le chant ecclésiastique* (1741) includes a section on a new easy method for teaching and learning plainchant.

was suitable for novices and young religious who had no other resource to learn plainchant because they were based at small abbeys or priories in rural areas where they do not have the guidance of professionally trained musicians/cantors. This manual is easily accessible to students, and in addition to providing information on the rudiments of plainchant, examples of antiphons/responses and a practical series of exercises is included but preceded by written instructions on how the master of novices should explain the purpose/role of the chant to the students. A few chapters focus on the physiology of the voice and larynx and vocal care generally. Carré provides a fascinating insight into the stages of vocal development, some techniques to avoid vocal damage, remedies for resolving hoarseness, and practical advice relating to the necessity for temperance in the consumption of alcohol and certain foods such as eels.¹⁶ Carré hoped that this book would encourage and excite ecclesiastics and religious to be more skilful in their singing.

In the decade following Carré's death in 1773, the French Catholic church and the papacy experienced a period of uncertainty and radical transformation. Liberals with a secular agenda were determined to undermine the political and social influence of the Church in France and demanded that the government, and not Rome, would appoint bishops and other members of the hierarchy. Following the death of Pius VI in 1799, many believed that the papacy would disappear and that a conclave would not be convened to elect a new pope. Napoleon Bonaparte, however, realised that the papacy could be useful to him in reconciling Catholics to his regime and ensuring control of the Church in France; consequently, he supported the election of Pius VII in March 1800. The Concordat of 1801 restored freedom of worship to Catholics in France but in the post-revolutionary period there was little consistency in liturgical practice from parish to parish. Although the importance of chant and polyphony in the liturgy was addressed as early as 1749 in the encyclical *Annus qui hunc*, and there were concerted efforts from 1810 onwards to replace corrupt or debased editions of chant from the fifteenth century with chants from medieval manuscripts, it was not until the mid-nineteenth century that

¹⁶Rémy Carré, *Le Maître des novices dans l'art de chanter, ou règles générales, courtes, faciles, et certaines pour apprendre parfaitement le plein-chant* (1744), 23-5.

French dioceses returned gradually to the Roman rite.¹⁷

The extant music in the collection from the early decades of the nineteenth century provides a fascinating insight into the changing liturgical practices in Paris and its environs in the post-revolutionary and post-neo-Gallican period. Antiphonaries (or antiphonarial excerpts) and graduals predominate in the CCI collection but there is also newly-composed sacred repertoire for choir. *Musique sacrée, à trois et à quatre parties, voix égales sans accompagnement* (MU 4)¹⁸ by François-Louis Perne¹⁹ was published in Paris c. 1827. It consists of three parts but only the first part is available in the collection. Perne was a former professor of harmony at and Director of the Paris Conservatoire and he believed that, although there were plenty of methods and elementary treatises in circulation, there was a distinct lack of proper works available to younger people to develop their practical and theoretical knowledge. Part 1, which is elementary level, is aimed at women's and children's voices and consists of his newly-composed mass, *Messe facile*, three-part settings of hymns in Latin and French including 'L'Oraison Dominicale', 'Pater Noster', 'La Salutation Angelique', and Veni Creator Spiritus, and a four-part settings of 'Prière pour le roi', 'Psalmodie Sacrée', and 'Domine Salvum fac Regem'. Perne suggests that this collection is best sung unaccompanied but he recommends his *Cours Elementaire d'Harmonie et d'Accompagnement* (1823) as a resource for those desiring guidance in accompaniment and accompanying style.

*Oeuvres de musique religieuse*²⁰ [1838] (MU 7), by the Belgian Jesuit composer Louis Lambilotte²¹ consists of settings of texts such as 'Lauda Sion', a sequence for Corpus Christi, and Psalm 84 'Quam dilecta tabernacula' for soloists, four-part choir and

¹⁷ The last diocese to return to the Roman rite was Orléans in 1875.

¹⁸ *Musique Sacrée a trois et quatre parties, voix égales composée pour les élèves des établissements d'instruction publique, des pensionnats et des classes générales et particulières de musique* is incorrectly catalogued as *Morceaux choisis pour les élèves des Collèges royaux, pensionnats et classes ouvertes au public*. This is a rare book and, to my knowledge, has not already been digitised.

¹⁹ François-Louis Perne (1772-1832) also wrote *Ancienne musique des chansons du châtelain de Coucy mise en notation moderne* (Paris, 1830).

²⁰ This book is incorrectly catalogued as *Tenore, morceaux de chant religieux* in the catalogue.

²¹ Louis Lambilotte (1796-1855) was a composer and pioneer in the restoration of Gregorian chant. He gathered and compared the most reliable versions of chant and engaged an expert copyist to make a facsimile of the eight-century manuscript from the monastery of St Gall which was later published as the *Antiphonaire de St. Grégoire* (Brussels, 1851).

an orchestra of strings, two flutes, clarinet in Bb, bassoons, and horns. Only one tenor part is included in the collection but Lambilotte intended that the pieces could be performed in different combinations with solos, duets, choir and options for interchange between soprano and tenor parts if necessary. These elaborate compositions were clearly outside the musical scope of a small convent or rural church, so these were part of a more theatrical style of liturgical music popular in Paris in the mid-nineteenth century.

Lambilotte analysed medieval musical notation systems and he was regarded as a pioneer in the field providing historical and critical accounts of the manuscripts he surveyed and a guide to interpreting neumatic notation. This academic approach to the analysis of chant became increasingly popular from the mid-nineteenth century onwards. Most of the collection consists of methods providing information on notation and signs, guidelines on the performance of chant, and repertoire suitable to sing at the Divine Office²² and Mass. *Méthode populaire de plain-chant romain et petit traité de psalmodie* (MU 32), published in its second edition in Paris in 1858, highlights the contemporary view of the urgency of educating the clergy and laity in the art of plainchant. The phrase ‘C’est par un enseignement sagement organisé que, de nos jours, on sauvera le Plain-Chant d’une ruine imminente’ appears on the title page. The volume which was edited and published by Jean-Baptiste-Étienne Repos (1803-72) was part of a series of books aimed at those with a basic knowledge of chant; other books in the series include *ABC du plain-chant à l’usage des enfants*, *L’accompagnement du plain-chant sur l’orgue*, and *Dictionnaire de plain-chant et de musique sacrée*. *Méthode populaire* includes definitions of plainchant, Gregorian chant, chant romain, a key to understanding notes, clefs, and signs, and graded examples drawn from plainchant used for the Offices of the church and Psalmody. MU 32 also includes ‘Petit Traité de Psalmodie à l’usage de tous les diocèses’ (1857) which provides information on psalm tones and rules of accentuation and execution.

The core books of chant used in the celebration of the Mass and the Divine Office

²² The Divine Office is the daily prayer of the church marking the hours of each day and sanctifying the day with prayer. The daily periods of prayer were called the Matins, Nocturns I-III, Lauds, Primer, Terce, Sext, None, Vespers and Compline. The Divine Office was one of the liturgical rites reformed during the Second Vatican Council and it is now more commonly known as the Liturgy of the Hours.

feature strongly in the CCI collection.²³ *Vesperal Romain pour tous les jours de l'année* (MU 36) and *Graduel Romain pour tous les jours de l'année* (MU 37) were inaccessible due to weak bindings but they were both published in Paris in 1851 by the publishing firm Périsse frères. The *Vesperal Romanum* (*Vesperal Romain*) is an excerpt of the antiphonary containing the chants sung at Vespers and the *Graduale Romanum* (*Graduel Romain*) includes music to be used at mass. (MU 42) *Paroissien Romain noté en plein-chant les prières du matin du soir les offices des fêtes qui peuvent se célébrer le Dimanche les offices de la semaine sainte et les chants divers pour les saluts...conforme au chant publié par Pierre Valfray en 1669 suivi d'un supplement du diocèse de Paris* (1874) was published with the approval of Joseph-Hippolyte Guibert, Cardinal and Archbishop of Paris. This is a rare book with only two copies available at Bibliothèque nationale de France and UCLy.²⁴ This bilingual work includes general prayers, litanies, and devotions, mass responses in French and Latin, Sunday Vespers in French and Latin, and Propers for the seasons and some feasts.

The Old Library and Historical Archives also contains a number of liturgical music books focusing on specific elements of the liturgy of particular feasts or seasons, e.g. Easter or Christmas. *Passiones domini nostri Jesu Christi necnon benedictio cerei paschalis cum cantu juxta novissimam missalis parisiensis editionem* (MU 3), published in Paris in 1830, begins with a chant setting of the St Matthew Passion for Palm Sunday, followed by settings of St Mark Passion for Feria III (Holy Tuesday), St Luke Passion for Feria IV (Holy Wednesday), St John Passion and Reproaches for Feria VI (Good Friday) and a setting of the Exsultet for the Easter Vigil on Sabbato Sancto (Holy Saturday). The lengthy proclamation the Exsultet was sung generally by a deacon after a procession with the paschal candle before the beginning of the Liturgy of the Word. This edition was approved by Archbishop of Paris Hyacinthe-Louis de Quélen (1778-1839), who served as Archbishop of Paris from 1821-39 and was outspoken in his support of clerics who

²³ See, for example, *Graduale monasticum pro omnibus sub regula S. P. Benedicti militantibus* (1660), *Graduale romanum juxta missale ex decreto sacrosancto concilii tridentini* (1758) *Graduale parisiense* (n.d.), *Graduale juxta missale romanum, ex decreto sacrosancti concilii tridentini, Pii V Pont. Max. jussu auctum editum* (1828), *Antiphonarium Romanum complectens officium cujusque diei, a landibus usque ad vespertas, cum psalmis propriis, hymnisque tum veteribus tum reformatis*, (1828), and *Antiphonarium Romanum ad normam breviarii ex decreto sacrosancti concilii tridentini restituti, S. Pii V Pontificis maximi jussu editi... complectens vespertas et horas tum de tempore tum de sanctis* (1854).

²⁴ The name 'Rev G M Cullen' is marked on the inside front cover.

refused to swear an oath of loyalty to the French Constitution.

2.2 Ultramontanism and the German Cecilian movement

As the nineteenth century progressed it became increasingly clear that the Catholic Church was undergoing major liturgical and structural reform, not only in France, but throughout Europe and North America. Ultramontanism, i.e. the belief that papal authority was infallible and supreme over the state in all areas of life, was the prevailing ideology in Rome from the mid nineteenth century onwards. Gradually, the Church was transformed from a decentralised group of local churches to a highly centralised structure in which power flowed from the pope to individual bishops. The hierarchy expanded their reach and discipline was extended over national churches and seminaries. From the mid-nineteenth century onwards many local and idiosyncratic practices were replaced by Roman devotions such as novenas, Stations of the Cross, and exposition of the Blessed Sacrament. In musical terms, there was a move away from the neo-Gallican reforms of the seventeenth century, and the increasing use of secular musical forms by contemporary church music composers, towards a simpler liturgical expression which would uphold traditional values in liturgical music.

Mid-nineteenth century texts from the collection on the history of sacred music provide a fascinating insight into the development of ultramontanism in France. C 530 *Histoire générale de la musique religieuse* was written by Félix Clément,²⁵ ‘one of the leading ultramontanes of his generation’ who sought ‘to restore the texts and music of the medieval liturgy into contemporary usage and to impose this usage on the Church as a whole.’²⁶ Clément, and other contemporary ultramontanes such as Alexandre-Etienne Choran, and Joseph d'Ortigue, were interested in dramatic expressions of liturgy that were employed in the medieval Church. In *Histoire générale de la musique religieuse*, Clément chronicles the origin and development of the *drame liturgique* and advocates a

²⁵ Félix Clément (1822-85) was a French organist, church music reformer and choir director at the Collège Stanislas and a member of the Commission des Arts et Edifices religieux.

²⁶ Michael Norton, *Liturgical Drama and the Reimagining of Medieval Theater*, (Michigan: Medieval Institute Publications/Western Michigan University, 2017), 29.

potential revival in these dramatic practices in France as part of the liturgies of various feasts including Marian feasts and the feast of Thomas Becket. As Michael Norton notes, however, there appears to be a confusion in terms of what exactly Clément and others wanted to revive. On the one hand it appears that they were endorsing ‘a specific group of liturgical offices for Christmas, Epiphany, and Easter that appeared self-evidently mimetic’ and on the other, they were promoting ‘what were essentially religious plays sung in Latin, plays that might have been liturgical, but lacked any liturgical connection.’²⁷

Although ultramontanistism was becoming increasingly popular in France from the 1850s onwards, the most influential European movement advocating church music reform was the Cecilian movement (Allgemeiner Deutscher Cäcilienverein) which was centred around the Bavarian city of Ratisbon (Regensburg) and the School of Sacred Music founded there in 1874 by Franz Xavier Haberl.²⁸ The new Cecilian society was inaugurated in Bamberg, Germany in 1868 and Franz Xavier Witt²⁹ was elected as its first president. In his inaugural speech he outlined the objectives of the Society; ‘to further Catholic Church Music, particularly Plainsong; 2) Congregational singing; 3) Organ playing of fitting music; 4) Polyphonic vocal music ancient and modern; 5) Instrumental music.’³⁰ The movement advocated the restoration of Gregorian chant, the reintroduction of sixteenth-century polyphonic works of composers such as Giovanni Pierluigi da Palestrina and Orlandus Lassus, and the composition of new liturgical music in a similar style. Palestrina’s works became the model for many compositions by composers connected with the Cecilian movement because his compositional style was characterised

²⁷ Ibid., 31.

²⁸ Franz Xavier Haberl (1840-1910) was a German priest, church music reformer and musicologist. He was ordained in 1862 and, from 1867 to 1870, he was choirmaster at the German national church, Santa Maria dell’Anima. From 1871 to 1882 he directed the choir at the Ratisbon Cathedral and founded a school for church musicians in 1874 which had three professors, Haberl, Canon Michael Haller and Dr Jacob. Over a period of thirty years he gathered data and material for a critical edition of the works of Palestrina which was completed in 1908 in thirty-three volumes.

²⁹ Franz Xavier Witt (1834 –1888) was a Catholic priest, church musician, and composer. He studied theology and science at the seminary in Ratisbon (Regensburg) and, following his ordination in 1856, he taught Gregorian chant at the seminary. He was a prolific composer and his compositional style was influenced by Renaissance polyphony. In 1879, he founded the Palestrina Society and produced the first complete editions of Palestrina and Lassus.

³⁰ Kieran Daly, *Catholic Church Music in Ireland, 1878-1903*, (Dublin: Four Courts Press, 1995), 13-14.

by smooth, elegant melodic lines and a sensitive setting of sacred texts. These works, along with Gregorian chant, constituted the greater part of church music in France and Ireland in the late nineteenth century.

Through the publication of music by prominent German composers and scholars such as Witt, Haberl and Michael Haller³¹ in Ratisbon, and Kaspar Ett³² and Johann Aiblinger³³ in Munich, the Cecilian society endeavoured to educate clergy and church musicians about the laws of the Church relating to the use of liturgically appropriate music. Pope Pius IX recognized the Cecilian society in 1870 and the German firm of Pustet obtained a monopoly on the publication of chant books from 1871 to 1901. The new edition of the Gradual, the first of a series of books of liturgical music authorised by Pius IX, was published at Ratisbon in 1871. The second work of the series, the authorised edition of the *Directorium Chori*, the *Vesperal* (1878) and a manual edition of the *Vesperal* (1879) formed the core musical texts used in Catholic churches in Europe and North America in the final decades of the nineteenth century.

The earliest publication from the collection which is connected with the mid-nineteenth century German efforts to reform Catholic church music is MU 43 (I-4), *Liederrosenkrantz: zu Ehren der seligsten Jungfrau Maria; Orig. Compositionen für 3, 4 & 5 Männerstimmen* (1866).³⁴ These four separate partbooks for tenor I, tenor II, bass I and bass II, include two volumes of music collected and arranged by F.X. Haberl. The

³¹ Michael Haller (1840-1915) was a prolific composer of sacred vocal works.

³² Kaspar (Casparo) Ett (1788- 1847) was a German composer of sacred music, organist and reformer of church music. His editions of music by Renaissance and Baroque composers were the first modern editions of sacred music from this period and initiated the revival in the performance of Renaissance polyphony in nineteenth-century Germany. His compositions include settings of 'Haec dies', 'Ave maris stella', and *Missa quadragesimalis*.

³³ Johann Caspar Aiblinger (1779 –1867) was a German composer and organist. Aiblinger secured a professorship at the Conservatory in Venice through his fellow countryman Giacomo Meyerbeer. He was an influential figure in the research and revival of Renaissance church music in Germany and was a prolific composer of operas, ballets, and sacred choral music, e.g. *Messe in A major* and *Missa Advocata nostra*.

³⁴ MU 43 (I-4) is catalogued under an incorrect title and should be changed to *Liederrosenkrantz: zu Ehren der seligsten Jungfrau Maria; Orig. Compositionen für 3, 4 & 5 Männerstimmen* (1866). MU 43 (I-4) consists of individual parts but the full score is not present. A scan of a complete version of volume 2 is available at https://books.google.ie/books?id=M5FgAAAACAAJ&pg=PP1&source=gbv_selected_pages&cad=2#v=onepage&q&f=false

compositions, which are mainly written in honour of the Blessed Virgin Mary, include ‘Stand die Mutter’ by C[K]arl Kempter, ‘Seufzer zur allerseligsten Jungfrau Maria’ by Johann Schweiker, Ferdinand Schaller’s ‘O seligste Jungfrau’, Witt’s *Litania Laurentana*, which he dedicated to the composer and pianist Franz Liszt, and Haberl’s setting of ‘Salve Regina’. *Cantus Sacri* (Op V) edited by F.X. Witt was also published at Ratisbon. It is divided into bass I and II parts (MU 12) and tenor II (MU 13)³⁵ but the part for tenor I is missing. This is the second edition, the first edition dates from c.1870. *Cantus Sacri* is divided into three sections, the first section consists of ten choral pieces by Aiblinger which were edited by Witt. Aiblinger’s choral settings of ‘Benedictus Dominus’, ‘Jubilare Deo’, and ‘Ecce Deus Salvator’ are complemented by eleven original compositions by Witt such as ‘Pange lingua’, ‘Adore te devote’, ‘Sacris solemnis’, and ‘Te Dominum confitemur’. The second part of *Cantus Sacri*, numbers 25-89, includes settings of the St Matthew Passion and St John Passion (Passio DNJ Christi sec Matthaum and Joannem) by Ett and his *Hymni Vespertini totius anni*. The inclusion of works by Lassus (extracts from *Septem Psalmi Davidis Poenitentiales* and ‘Hodie appartuit’) and Palestrina (‘O bone Jesu’) reflects the Cecilian movement’s concerted efforts to re-popularise the music of these composers and to present their compositions as a model to be emulated by nineteenth-century composers of sacred music. The Jesuit priest Fr Joseph Mohr³⁶ was an ardent promoter of the works of Lassus and Palestrina and his contributions to (MU 39) *Cantiones sacrae, a collection of hymns and devotional chants for the different seasons of the year, the feasts of our Lord, of the Blessed Virgin of the Saints, Low masses etc. arr for four mixed voices* (1878)³⁷ are heavily influenced by their compositional style. The primary aim of the collection was to promote congregational singing, consequently Mohr has pitched the pieces in suitable keys. There are also arrangements of hymns and some plainchant for mixed voice choir which could be used for low masses, the exposition of the Blessed Sacrament, and liturgies in honour of the Blessed Virgin Mary or when

³⁵ An additional verse has been handwritten into the hymn ‘Hymnus des heil Casimir’ in bass I and II parts.

³⁶ Joseph Hermann Mohr (1834 –92) was a German Jesuit priest and composer. He was a member of the Verein zur Erforschung alter Choralhandschriften behufs Wiederherstellung des cantus S. Gregorii and worked along with renowned figures such as Joseph Pothier and François-Auguste Gevaert to revive an interest in the singing of Gregorian chant. He published several hymnals including *Cäcilia, hymnal* (1862).

³⁷ Unfortunately pages 1-54 are missing.

praying for the Pope, the Church and the dead.

MU 27, MU 28 and MU 29 form part of a series of core texts for the mass and the divine office published by Pustet between 1878 and 1890. MU 28 *Organum comitans ad graduale romanum...proprium missarum de tempore et missae votivae* (1884), which was edited by Haberl and Joseph Hanisch³⁸, is based on the Medicean Gradual of 1614 and MU 27³⁹ *Organum ad vesperale romanum* (1890), also edited by Haberl, is an excerpt from the Venetian edition of the Antiphonary (1580) containing the chants sung at Vespers.⁴⁰ MU 29 *Officium in die nativitatis D.N.J.C.*⁴¹ was published by Pustet in 1876 and it includes the chants for the divine office for Christmas Day starting with Vespers on Christmas Eve and continuing through the night and into the morning with Compline, Matins, Nocturns I, II and III, Lauds, Prime, Terce, Sext, None and Vespers II.

2.3 Ultramontanism in Ireland

The hierarchy of the Catholic church in Ireland were profoundly influenced by ultramontanism and the Cecilian movement's attempted reforms of liturgical music in Europe and North America. The appointment of Paul Cullen, a former rector of the Irish College in Rome, as Archbishop of Armagh in 1849, primate of all Ireland in 1850 and later Archbishop of Dublin, ushered in a period in which an ultramontane ideology prevailed throughout Ireland. Cullen appointed bishops who were sympathetic to his ultramontanist beliefs and this initiated a gradual transformation of the Catholic church and hierarchy in Ireland. He convened a national synod in Thurles in 1850 to 'lay the foundations of a good and central system of canon law for the Irish church.'⁴² The synod was concerned primarily with the closer regulation of the clergy and proper

³⁸ Joseph Hanisch (1812-92) was a Bavarian organist, conductor, teacher and composer who was based in Ratisbon from 1829 until his death in 1892.

³⁹ MU 27 and MU 28 could not be examined due to their poor condition.

⁴⁰ For more information on various nineteenth-century editions of chant, see Pierre Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, (Washington: Catholic University of America Press, 2012).

⁴¹ The front cover of MU 29 is missing but the full title is *Officium in die nativitatis D. N. J. C.: canendum juxta ordinem Breviarii Romani cum cantu ex antiphonario romano*, Ratisbonae: Pustet, 1876.

⁴² John Ahern, 'The Plenary Synod of Thurles,' *Irish Ecclesiastical Record*, vol. lxxv (May 1951), 401.

administration of the sacraments, but it also addressed issues relating to liturgical music. Synodal decrees nos. 38 and 39 stated that;

38. No singing is to be carried out in the churches unless it is solemn and ecclesiastical in nature. The Rectors of seminaries must ensure as a primary responsibility that their students are well instructed in chant so that they may properly learn the sacred ceremonies.

39. During solemn masses, nothing but Latin may be sung, neither is anything to be found outside of mass in churches, unless it is contained in the approved Ecclesiastical books, or permitted by the Ordinary.⁴³

It was evident that there was an appetite among those who attended the Synod to initiate reform of church music in Ireland and this was facilitated by the foundation of the Irish Society of St Cecilia by Fr Nicholas Donnelly in 1878. Donnelly was heavily influenced by the research, performance practice and publications of Haberl, Witt and their contemporaries. Haberl's most successful publication was *Magister Choralis* (1877), a theoretical and practical manual on Gregorian chant, which was issued in twelve editions translated into several languages. Donnelly, who translated the text into English in 1877, did so with the permission and under the direction of Haberl. At the Synod of Maynooth in 1875, it was decreed that the Ratisbon edition of the chant was to be used in all churches and seminaries in Ireland and that church music reform would be based on the model used at Ratisbon.⁴⁴ Donnelly's translation of Haberl's *Magister Choralis* (1877), was further evidence of an Irish desire for church music reform directly influenced by Germany. Donnelly was editor of the journal of the society, *Lyra Ecclesiastica*, and, in an issue from December 1878, he outlined the objectives of the Society, namely 'to promote the study and practice of, (a) Gregorian or Plainchant (b) Harmonised vocal music, whether the compositions be ancient or modern, if suitable for ecclesiastical art and liturgical, (c) Hymns and other Sacred Chants, in English, of a religious and approved character, to be used by Confraternities at certain authorised

⁴³ Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970*, (Cork: Cork University Press in association with Field Day, 1996), 75-76.

⁴⁴ *Ibid.*, 77.

devotions. (d) Organ playing in the correct Church style, (e) Instrumental music, as far as tolerated by the Church, and when used only to support the singing.⁴⁵ The organists of the main churches in Dublin were prominent members of the Society⁴⁶ but musicians outside the capital were also influenced by the philosophies of the Cecilian movement.

The CCI collection includes a selection of books which reflect the influence of the Cecilian movement on liturgical practice in the Irish church; it also includes two books on plainchant and chant repertoire which were published in the decade before the foundation of the Movement. MU 46 and MU 40/51 were written/compiled by Irish men who were drawn to the prevailing liturgical practices in France and Italy respectively rather than to those in Germany. *A grammar of Gregorian and modern music compiled chiefly for the use of the students of St Patrick's College, Maynooth* (MU 46) by Dr Laurence Renehan⁴⁷ was based on a French edition of a plainchant Gradual by H.M. Le Sage. There is nothing distinctively Irish about this work, however, and, apart from two appendices which include the 'Kyrie' from Dumont's *Messe du 1^{re} Ton* and chants suitable to be sung at the Collect, Epistle, Gospel, and for the Ordinarium parts of the mass, the book is essentially a primer which explains the notation, scales, and intervals associated with plainchant, and provides exercises to practice vocalizing, and singing modes, tones and psalmody. *The Catholic Psalmist, or manual of sacred music, containing the Vespers in Latin and English for all Sundays and festivals of the year* is present in the collection in first and second editions MU 51 (1st ed) and MU 40 (2nd ed). The work, which was compiled by C. B. Lyons, a member of the Pontifical Academy of St Cecilia, was published initially in 1858 and was intended to encourage the laity to participate fully in the 'solemn and impressive devotions of the church'⁴⁸ The object of collecting these chants together was also to obviate the necessity of having to rely on separate books, many of which were unattainable or too expensive. The *Catholic Psalmist* is primarily a practical guide and easy method of teaching the singing of Vespers but it also includes hymns and chants for Novenas and the Forty hours exposition, and

⁴⁵ *Lyra Ecclesiastica* (December 1878), 21.

⁴⁶ Brendan Rogers (St Mary's Pro-Cathedral), Joseph Seymour (St Andrew's, Westland Row), Peter Goodman (St Peter's, Phibsborough), and J.M. Flynn (St Francis Xavier, Gardiner Street).

⁴⁷ Laurence Renehan (1798-1857) was appointed president of St Patrick's College Maynooth in 1845.

⁴⁸ C.B. Lyons, *The Catholic psalmist, or manual of sacred music, containing the Vespers in Latin and English for all Sundays and festivals of the year*, (Dublin: James Duffy, 1858), v.

guidelines for choirs when choosing suitable chants for high mass, processions, and Holy Week. Lyons took the chant repertoire from the approved edition of the *Antiphonarium Romanum* and he used the *Directorum Chori* and the works of Pietro Alfieri⁴⁹ and Joseph Baldeschi for the rubrics or ritual directions for the mass and divine office. Lyons states in the preface that the instructions for the celebration of these liturgies and ceremonies recommended are inspired by those followed in the churches in Rome. The book was intended for circulation in English-speaking countries, therefore it includes a Calendar of Festivals common to Ireland, England, Scotland, Halifax NS and the U.S.A., a Calendar proper to individual countries and some translations of well-known hymns by Thomas Joseph Potter (1828-73).⁵⁰

The earliest Irish book in the CCI collection which espouses the popular ideology of the Cecilian movement is William Joseph Walsh's *Grammar of Gregorian Chant* (MU 52). Walsh was appointed president of St Patrick's College Maynooth in 1880 and, from 1885 to 1921, he served as Archbishop of Dublin.⁵¹ Walsh was an ardent supporter of the Cecilian movement and much of the content of this book is drawn from Haberl's *Magister Choralis* and Donnelly's translation. He was an outspoken critic on the negative influence of the French church on the practice of liturgy in Ireland and, in particular, among Irish priests trained in the Irish Colleges. In the preface he states that 'although that influence may not have prevailed so far as to lead to the adoption of one of the local Gallican liturgies, to the exclusion of the liturgy of Rome, it did not fail at least to leave its mark upon the liturgical observances of the country, many details of which it modified after its own fashion.'⁵² He suggests that the practice of liturgical chant has

⁴⁹ Pietro Alfieri (1801-63) was a teacher and author of several works on the performance and the accompaniment of Gregorian chant, including *Accompagnamento coll organo* (1840); *Ristabilimento del canto e della musica ecclesiastica*, and *Prodromo sulla restaurazione de' libri di canto Gregoriano* (1857).

⁵⁰ Thomas Joseph Potter (1828-73) was a British priest and hymn writer. He was Professor of Pulpit Eloquence and English Literature at All Hallows College, Dublin and wrote several books including *Sacred Eloquence, or, The Theory and Practice of Preaching* (1866) and *The Spoken Word; or, The Art of Extemporary Preaching* (1872).

⁵¹ William Joseph Walsh (1841 –1921) served on the Senate of the Royal University of Ireland from 1885 to 1901 and as Chancellor of the National University of Ireland from 1908 until his death. Walsh was an advocate of Home Rule and wrote two texts on agrarian land reform, *A Plain Exposition of the Irish Land Act of 1881* (1881) and *Bimetallism and Monometallism: what they are and how they bear upon the Irish land question* (1893).

⁵² William J. Walsh, *Grammar of Gregorian Chant*, (Dublin: Gill & Son, Duffy & Son, Browne and Nolan, 1885), iv.

been most significantly affected by Gallican influences and that a section of clergy had adopted these practices with question, and in many cases without being aware of their actions. Walsh lamented that these practices could not be undone amongst older, established clerics but insisted that the desire for strict uniformity in liturgical practice, in particular, in the singing of Gregorian chant, must be encouraged amongst students in the seminaries.

The greater part of Walsh's book is a practical primer similar to Renahan's *Grammar of Gregorian and Modern Music*. It begins with an introduction to tonic solfa, staff notation, modes, and psalm tones, and is followed by appendices which include exercises on various intervals, rules relating to the accentuation of Latin and finally, a collection of the liturgical chants of the High Mass, Vespers, Compline, and extracts from Dumont's *Cinq Messes en plein-chant*.

The reforms in church music and the increasing availability of liturgical music resources for the clergy also prompted an increase in the publication of hymnals and other material for the laity. *St Patrick's hymn book, organ score* (MU 11) published in 1892 was edited by Fr Edward Gaynor, a Vincentian priest based at St Vincent's Church, Sunday's Well in Cork. The hymnbook containing 201 hymns was published in three formats, namely, lyrics only, a vocal score with lyrics, and a separate organ score (MU 11). There was also an option to purchase St Patrick's Hymn Cards for schools and sodalities which contained one complete hymn with the melody of the tune in tonic solfa. Forty tunes were written specifically for the work, twenty-nine by Gaynor and eleven by other composers. The remainder of the hymns were selected by Gaynor from thousands of hymns. He applied strict criteria when selecting material as he believed that 'the hymn tune is something quite different from the song tune or secular air [and] [w]hile the primary object of the song tune is to afford intellectual or emotional enjoyment of some kind, that of the hymn tune is to be the vehicle of prayer.'⁵³ He abhorred the practice in some collections of hymns which adapted sacred texts to operatic and orchestral fragments, Irish melodies, and popular airs. The hymns in the collection are by many of the leading British hymnodists of the nineteenth century such as James William Elliott

⁵³ *St Patrick's hymn book, organ score*, ed. Edward Gaynor, (Dublin: Browne & Nolan, 1892), ii.

(‘All Hail dear Conqueror’),⁵⁴ Frances Ridley Havergal (‘Brightly gleams our banner’ and ‘O Joyful Heart of Mary’), Charles H. Steggall⁵⁵ (‘Day of Wrath’) and Sir Arthur Seymour Sullivan⁵⁶ (‘King of Israel’). A few Latin hymns are included, such as ‘Adeste Fideles’ and ‘Vexilla Regis’, but the focus is generally on hymns in English suited to a particular feast, season or occasion, e.g. Lent, Passion, Easter, Ascension, penitential services, or missions and retreats.

By the end of the nineteenth century, it was evident that the dominance of composers of the German Cecilian movement was waning, particularly in Ireland. Although Heinrich Bewerunge, a student of Witt and Haberl, was appointed to the chair of Chant and Organ at St Patrick's College, Maynooth in 1888 and was celebrated for his male-voice arrangements of polyphonic works by Palestrina, Lassus and Victoria, none of his music forms part of the collection at the CCI. From the final decade of the nineteenth century into the early twentieth century, there is a marked shift towards the use of hymns and hymnals associated with the English Catholic church in Ireland and at the Irish College in Paris. *Complete benediction manual* (MU 9) was edited by A. Edmonds Tozer,⁵⁷ a convert to Catholicism, composer of six masses and prolific editor of Catholic hymnals. Tozer eschewed the contemporary bias towards Renaissance polyphonic works in favour of repertoire by Fr Joseph Egbert Turner O.S.B. and other successors of the 'Embassy Chapel' tradition espoused by English composer Samuel Webbe the Elder.⁵⁸

MU 9 is the third edition and consists of four sections including forty-eight settings of ‘O Salutaris’, one hundred litanies, forty-seven settings of ‘Tantum Ergo’ and

⁵⁴ James William Elliott (1833-1915) was an English composer who wrote a series of hymnals in the 1870s and a collection of nursery rhymes entitled *Mother Goose; or; National nursery rhymes and nursery songs*. He worked as an assistant to the renowned operetta composer Sir Arthur Sullivan and, later, at a music publishing house in London.

⁵⁵ Charles H. Steggall (1826-1905) was professor of organ and harmony at the Royal Academy of Music and the editor of *Church Psalmody* (1849) and *Hymns for the Church of England* (1865).

⁵⁶ Sir Arthur Seymour Sullivan (1842-1900) was an English composer who, with W.S. Gilbert, established the distinctive English form of the operetta. Sullivan was the son of an Irish musician who became bandmaster at the Royal Military College and, as a child, he joined the choir of the Chapel Royal and was later awarded the Mendelssohn Scholarship at the Royal Academy of Music, London

⁵⁷ Tozer collaborated with the English composer Edward Elgar on several of his Catholic compositions; some of these are included in the *Complete benediction manual*.

⁵⁸ Samuel Webbe (1740-1816) was an organist and composer. Because there were restrictions on Catholic worship in the late eighteenth century, worship was only freely permitted for Catholics at the chapels of foreign embassies. Webbe was organist at chapels in the Portuguese, Spanish and Sardinian embassies. His sacred compositions were published in *A Collection of Masses for Small Choirs* (1792) and *A Collection of Motetts or Antiphons for one, two, three, or four voices, or chorus* [1792], MU 26 in the collection.

thirteen settings of the 'Adoremus'. Benediction music composed by Fr Turner is included along with settings by composers W.H.G. Flood, Francis Edward Gladstone, and two settings by Elgar of 'O Salutaris Hostia' for four-part choir and organ. Litanies by Tozer, Elgar, Fr William J. Maher and a Festival Litany for the B.V.M. by Turner in five movements for mixed choir with organ accompaniment, are also included in the *Complete benediction manual*. Music from this collection dominated Catholic Church music in England in the first half of the twentieth century and appears to have been popular in other English-speaking countries.⁵⁹ The English Catholic hymn tradition is also strongly represented in *Convent hymns and music, as used by the pupils of the Sisters of Notre Dame* (MU 6). Contributors to the collection included Sister Mary Xavier (Sybil Farish Partridge)⁶⁰ who composed hymns for her students at the Sisters of Notre Dame de Namur (SND) school in Liverpool; these were later published in the SND's first hymnal in 1891. The diverse repertoire, which includes litanies, chants (in English) set to the airs of 'Salve Regina' and 'Tantum ergo', and hymns to St Francis Xavier, Our Lady of Perpetual Succour, St Anthony, St Joseph, and the Angel Guardian, was suitable for performance at liturgies and ceremonies practiced in convents and convent schools.

The music collection of the Archives includes one other book which illuminates liturgical practice in Ireland in the late nineteenth century, namely *The Children's mass, containing morning and evening prayers, catholic hymns, (English and Latin) and benediction service of the most blessed sacrament, with accompaniments arranged for the Harmonium* (MU 10) by Rev C. Maher. The contents of the book were derived from material taught to children attending a parish mission given by the Redemptorist Fathers in 1882. A separate book was published with the vocal part and MU 10 is the accompaniment for the organ or harmonium. The author notes that the accompaniments for the settings of the children's mass are simple but effective and take into consideration the potential technical and musical limitations of accompanists. The accompaniments for the benediction service, however, are more detailed because they are intended for convent or other schools. The extensive introduction provides detailed guidelines on how masses

⁵⁹ For more information on English Catholic music in this period, see T.E. Muir, *Roman Catholic Church Music in England, 1791–1914: A Handmaid of the Liturgy?* (Aldershot: Ashgate, 2008).

⁶⁰ Sister Mary Xavier (Sybil Farish Partridge) (1850–1917) was a nun, teacher and hymnodist.

for children should be conducted. The children are taught the hymns of the mass at their schools and encouraged to regularly add new repertoire suited to the different feasts and seasons of the year. It is advised that someone should conduct or preside at the mass, beat time, and commence every prayer and hymn, and this should, ideally, be a member of the clergy. School teachers are encouraged to attend and keep order over their respective classes and children should be arranged in the church, the boys on one side and the girls on the other. Maher's book, which includes a selection of chants, hymns and responses for various parts of the mass, provides a fascinating insight into contemporary liturgical practice for children. The book also reflects an increasing recognition of the importance of exposing children to correct liturgical practice from an early age.

2.4 Back to the source: the music of Solesmes

The decline in the popularity of the Cecilian movement coincided with a gradual rise in the influence of the monks of Solesmes and an increase in their efforts to transform the publication and practice of liturgical music. One of the most influential figures in the efforts to restore medieval chant was Dom Prosper Guéranger (1805-1875) who restored an abandoned monastery in his hometown of Solesmes in 1833. During the 1840s and 50s monks from Solesmes were sent to archives all over Europe to view manuscripts, copy notation and compare the results. Gradually, editions of the mass and divine office were printed based on these old, reliable sources. The first edition by the monks of Solesmes of the *Liber gradualis* was sold out and the second improved version was issued in 1895. The *Liber Usualis*,⁶¹ a book of Gregorian chants commonly used in the mass and at Vespers, was compiled by the monks of Solesmes and edited in 1896 by Abbot Dom André Mocquereau.⁶² The edition consisted of two versions, the original

⁶¹ MU 34, *Liber usualis Liber usualis missae et officii pro dominicis et festis I vel II Classis cum canto gregoriano ex editione vaticana adamussim excerpto et rhythmicis signis in subsidum cantorum a Solesmensibus Monachis*, is a later edition of this work published under the auspices of Société Saint Jean l'Évangéliste by Desclée & Co. in 1928. This book contains an extensive introduction which explains how to read and interpret neumatic notation; it also includes chants for the mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei), for the divine office (daily prayers of the Church), and for every commonly celebrated feast of the Church Year. Pages 1559-1605 are missing in this version.

⁶² Dom André Mocquereau (1849–1930) worked as an assistant to Dom Pothier from 1880 and challenged

version (1351) in Latin and an edition published the following year which contained an introduction and commentary in French. These books were published by the Saint-Pierre-de-Solesmes printing press in the abbey, and, despite the fact that these collections were not authorised by the Vatican, the monks continued to publish new books of chant. In August 1903, Pope Pius X was elected and he endorsed Gregorian chant as the official chant of the Church the following November. At that time, because of the Law of Associations (1901) which suppressed almost all religious orders in France and confiscated their property, the monks of Solesmes were forced to leave their abbey. Consequently, their books were published by Éditions Desclée, who also published under the title of the Society of St. John the Evangelist (Société S Jean l'Evangeliste or Societatis S Joannis Evangel).⁶³

The CCI collection includes several publications associated with the Solesmes movement. MU 49⁶⁴ is a reprint by Desclée and De Brouwer of Dumont's *Messe du Ier ton, Messe du IIe ton, and Messe du VIe tone* written in 1660. Dumont's mass settings are of the ordinarius parts of the mass (*ordinarium missae*), i.e. Kyrie, Gloria, Credo, Sanctus, Agnus Dei, and Ite Missa Est. *Kyriale, seu ordinarium missae cum cantu gregoriano ad exemplar editionis vaticanae concinnatum et rhythmicis signis a Solesmensibus Monachis diligenter ornatum* (MU 48) is an edited excerpt from the Gradual Romanum. This work is primarily a Kyriale for Easter to Pentecost, but also includes chants for Sundays with sprinkling of Holy Water outside the Easter season, and a preface written by Mocquereau with explanations of neumatic notation, e.g. punctum quadratum, virga, apostropha, and oriscus. *Vesperae et completorium de Dominica pro diversis temporibus anni Cantum Gregorianum, Harmonice Modulavit* (MU 16) by Julius Bas⁶⁵ is a collection of antiphons to the Blessed Virgin Mary, and psalms and hymns

the domination of the Regensburg editions through the series *Paléographie musicale* which he founded in 1889.

⁶³ Jules and Henri Desclée were Belgian brothers who founded a printing press at Tournai under the title of the Society of St. John the Evangelist. They were profoundly influenced by the work of Dom Pothier and dedicated a printing press specifically to the Benedictine cause and the publication of several books of chant, many of which are in the collection of the Old Library and Historical Archives of the CCI.

⁶⁴ 'Magist Choralis Coll. Hib, Paris 1930' is handwritten on the first page.

⁶⁵ Julius Bas (1874–1929) was an Italian composer and organist. He composed works for solo organ and wrote several theoretical works including *Manuale di canto gregoriano* (1910) and *Metodo di*

chants for Vespers and Compline on Sundays (not including Christmas Day). *Chants des saluts et des processions extraits de l'Édition Vaticane et des livres de Solesmes* (E6a.78) was published by Société S Jean l'Évangéliste/Desclée & Co under the direction of the Benedictines of Solesmes in 1922.⁶⁶ It is written in modern notation with instructions in Latin and French and is divided into three parts, namely, chants in honour of the Blessed Sacrament, chants for the various seasons of the year, and chants in honour of the Blessed Virgin Mary. An appendix includes pieces suitable for Benediction and chants for Rogation days⁶⁷ and processions to graveyards.

Plainchant repertoire in traditional and modern notation abounds in the publications of Société Saint Jean l'Évangéliste/ Desclée but manuals on accompanying chant are equally important. *Méthode d'accompagnement du chant grégorien et de composition dans les huit modes suivie d'un appendice sur la réponse dans la fugue* (MU 47) was published in 1923 with the imprimatur of the Sacred Congregation of Rites (la Sacrée Congrégation des Rites), a congregation of the Roman Curia charged with the supervision of the liturgy. Throughout the method, the author emphasises the importance of becoming familiar with the theory of the eight modes and basic rhythmic principles used in chant and applying this knowledge in performance and aural recognition. This theme is echoed in *L'Accompagnement des psaumes* (MU 18) by Dom Jean Hébert Desrocquettes.⁶⁸ The book is aimed primarily at young organists and Desrocquettes reiterates the point that it is imperative that organists familiarise themselves with the principles of modes, melodies, texts and rhythmic styles, otherwise they will never provide proper accompaniment.

Apart from these manuals on accompanying chant and psalmody, liturgical organ music was not a primary focus of the Solesmes movement. In fact, liturgical organ music

accompagnamento al canto gregoriano e di composizione negli 8 modi (1920); a French translation of this work forms part of the CCI collection, see MU 47.

⁶⁶ There is a handwritten inscription on the title page which reads 'Magister Choralis Coll. Hib. Paris, 10/10/1930'.

⁶⁷ Rogation Days are days of prayer (and formerly fasting) which take place every year on April 25th and the three days preceding the feast of the Ascension.

⁶⁸ Dom Jean Hébert Desrocquettes was a monk at Solesmes and co-authored *Vingt-neuf pièces grégoriennes harmonisées avec commentaires rythmiques modaux et harmoniques*, (Paris: Hérèlle, 1929) with Henri Potiron who was maître de chapelle at the Sacré-Cœur and professor at the Institut grégorien in Paris.

in general is poorly represented in the CCI collection. This is particularly surprising as the instrument became a key element in the liturgy in France from the seventeenth century onwards. The extant organ repertoire consists primarily of beginner and intermediate levels books which include repertoire suitable for performance at various liturgies throughout the year.⁶⁹ *Recueil de 24 morceaux pour orgue ou harmonium á l'usage des offices catholiques* by A Trojelli⁷⁰ (MU 5) contains some compositions which are specifically written for parts of the mass, e.g. offertory, elevation, entrance and exit, and some which indicate registration characteristic of nineteenth-century French organs/harmoniums e.g. the soft-toned foundation stops *jeux doux*. The compositions are technically and harmonically relatively unchallenging with the majority of pieces composed in the major keys of C, F or G, or in the keys of A or D minor. In contrast, *École d'orgue basée sur le plain-chant Romain* (MU 21)⁷¹ by N.J. Lemmens⁷² consists of forty-eight challenging technical exercises focusing on modulation, and pieces of an intermediate level suitable for preludes, offertory, elevation, and communion.

2.5 Miscellaneous books and manuscripts at the Irish College

Only two books from the collection published in the early decades of the twentieth century are not published by Desclée which reflects the dominance of material connected with the Solesmes school at the Irish College in Paris in this period. *Officium pro Defunctis cum Missa et Absolutione nec non exsequiarum ordine cum cantu restituto Pius X* (1912) (MU 33) is printed with the traditional four-line stave and notation. Chants are included for Officium Defunctorum (the office of the dead), Missa pro Defunctis (mass for the deceased), and other elements of the funeral rite, including Absolutio pro Defunctis, Orationes diversae, Quinque absolutiones, Ordo Sepeliendi Parvulos. *Les*

⁶⁹ I was unable to view the *Organ School for Catholic organists* op 36 (MU 1) due to its poor condition.

⁷⁰ Angelino Trojelli (d. 1916) also composed *La tempête* (1893), *La mort de Roland* (1897) and *Ode à la Vierge* (1898).

⁷¹ MU 21 is a reprint (not the original) and may only be part 1 of two parts.

⁷² Jacques-Nicolas Lemmens (1823-81), was a Belgian organist, teacher, and composer. In 1848, he published his first work for organ, *Dix improvisations dans le style sévère et chantant* and the following year, he was appointed organ teacher at the Royal Brussels Conservatoire. The renowned French organists Alexandre Guilmant and Charles-Marie Widor were among his pupils. He performed regularly in Parisienne churches such as Saint Vincent de Paul, La Madeleine and Saint Eustache.

Principaux chants liturgiques du chœur et des fidèles avec l'ordre des funérailles et la confirmation, plain-chant grégorien traditionnel by Amédée Gastoue (MU 44), is also concerned with the funeral liturgy. It should be noted that MU 44 is the second edition of this book as Gastoue's first edition was heavily criticised for his overreliance on manuscripts found in France for source material. He addressed this criticism in the second edition by looking at manuscripts focusing on the liturgy of death from other countries and he also included more detailed sections explaining traditional chant notation, texts, and the execution and interpretation of different melodies.

Some of the most intriguing material in the collection of sacred music lies in the handwritten manuscripts and sheet music which are catalogued as MU 15, MU 24, MU 25 and MU 22. The handwritten manuscripts, in particular, provide a remarkable insight into the actual music performed at liturgies at the Irish College in the early twentieth century. MU 15, which was used by the Director of the Choir, is entitled *Musique Vesperae de Dominica diversis temporibus anni et pro aliquibus Festis DNJC ac B M Virg* (1922). This includes handwritten versions of antiphons, Magnificat antiphons, and hymns for Sunday Vespers for the seasons of the year and feasts associated with DNJC (Our Lord Jesus Christ) and BVM (Our Blessed Lady). A number of loose sheets are also included in the manuscript; these consist of a handwritten page with Preces or short sung petitions and printed four-part choral works by figures associated with the Cecilian movement, such as Ett ('Tantum Ergo') and Haller ('Sacris Solemnis'). MU 24, which contains handwritten and printed music, also includes choral works by Haller. The challenging choral arrangements of 'Sacris Solemnis' for TI, TII, BI and BII by Haller and 'Cor Jesu, Cor Purissimum' by TW Standforth from the Arundel Hymn Book reflect the standard of the schola cantorum/choir of the College. MU 25 is also a handwritten manuscript which is divided into three parts containing music for La Messe Commun et Propre (1930-36), Le Christ et la Divinité and finally, Fêtes de la Vierge- Propres des Saints. Amongst the collection there are hymns and chants used to celebrate Mass and Vespers on St Patrick's Day. Finally, MU 22 consists of a selection of printed music by the organist and composer Fernand Mawet, three-part settings of 'Ave Maria', 'Ecce Sacerdos', 'Passion Magnificat' and 'Stabat Mater', Giuseppe Tartini's 'Stabat Mater' for 2/3 voices, 'Ave Maria' and 'Ecce Sacerdos' by M Anzures for four voices (TI TII, BI

BII), and 'Faux-Bourbons', a four-part work written for the Seminary of St Sulpice Church by the French composer-priest Louis-Lazare Perruchot.

Chapter 3

Secular Music in the collection of the Old Library and Historical Archives

3.1 Secular Music: the Irish connection

My initial research proposal sought to survey the secular music in the collection from the perspective of links with Ireland through song and instrumental music. Popular nineteenth-century collections of Irish songs and instrumental music, such as Thomas Moore's *Irish Melodies*, *The Spirit of the Nation*, and Edward Bunting's *Ancient Music of Ireland*, are commonplace in collections relating to the Irish Diaspora in libraries and archives around the world. This is not the case at the CCI. Moore's⁷³ poetry and his main works on Irish history and politics form part of the collection, but only a translation of the *Melodies* into Irish by Archbishop John McHale of Tuam are included in the catalogue (C 413)⁷⁴. McHale had a close connection to the Irish College through his nephew Rev Thomas McHale who was professor there. *Irish minstrelsy, being a selection of Irish songs, lyrics and ballads* (1887) and a copy of George Sigerson/James Clarence Mangan's *The poets and poetry of Munster: a selection of Irish songs by the poets of the last century with poetical translations by the late James Clarence Mangan* (1851)⁷⁵ are the only examples of music espousing patriotic or nationalist sentiments, possibly suggesting that secular music was not actively promoted at the Irish College, in particular, during the nineteenth century.

Seán Ó Riada's *Our Musical Heritage* (E18.a8) is undoubtedly one of the most significant texts on the history of Irish music and instruments from the latter half of the twentieth century. The book, which was compiled from scripts of the somewhat controversial programme series *Our Musical Heritage* presented by Ó Riada on Radio Éireann in 1962, was widely published and circulated throughout the world in various editions so it is not surprising to find it in the CCI collection. In terms of Irish music, however, the most interesting aspect of the collection are the loose sheets with Irish songs and a collection of music for the Irish (small) harp which date from the 1970s/80s.

⁷³ A biographical account of Thomas Moore by the Jesuit priest Fr Alois Stockmann is included in the collection, see E2.a3 "Thomas Moore, der irische freiheitssänger," (Freiburg, 1910).

⁷⁴ *A Selection of Moore's melodies translated into the Irish language by the most reverend John Machale, archbishop of Tuam* (Dublin: James Duffy, 1871).

⁷⁵ See A 516, B 3031 and B 3032 (1860 edition)

Abhráin air Eirinn (MU 45) [1882] published by Comhluchd Clanna Ghadidhil, contains two songs ‘Tríd Inis-Fáil’, set to the air ‘Aibhlin Crocar’, and ‘D’éis fad-shiúbhail trí shaoghal cruaidh camshaoghal cruaidh cam’, set to the tune of ‘Bruacha na Banna’. The front cover features the design of a traditional Irish harp surmounted by an antique crown and surrounded by shamrocks. The information on the back page provides a guide to the pronunciation of broad vowels and sounds of aspirated letters as well as additional information about the Philo-Celtic Society, a cultural organistaion founded on 17 March 1882 ‘to promote the study of the Irish Language and Literature, together with the History of Ireland; to cultivate the practice of the National Music; and to encourage, generally, an interest in matters connected with the Land and its People.’ It was proposed that these objectives would be realised through the provision of classes for the study of the Irish language among its members at the Museum at College Square (and a class for ladies at 24 Fountain Street in Belfast), through the establishment of a Circulating Library, the provision of classes to teach harp and Irish songs, and the organisation of regular meetings at which papers on literary or historical subjects could be read and national music performed. The committee included many of the leading cultural activists in Ireland in the late nineteenth century, e.g. Robert Young, an antiquarian and naturalist, and the ‘Harper to the Society’ Owen Lloyd.⁷⁶

E18.a1⁷⁷ includes sheet music for seven songs and a booklet from a record/disc. ‘A Record of Irish Music’ was recorded by An Claisceadal, a unison choral group formed in 1927 by Colm Ó Lochlainn, Fionán Mac Colum and Micheal Ó Siochfhradha with the aim of fostering and developing ‘community choral singing in the traditional style’. The group was directed by singer Sean Óg Ó Tuama and this recording was issued on the Comhlucht Ceirníní Éireann label which was founded in 1958. The recording (which is not included with the collection) has fourteen tracks of dandling songs like ‘Deoindí’ and ‘Dilín ó Deamhas’, lullabies like ‘Bog Broan’ and ‘Do Chuirfinnse féin’, and love songs ‘Nach fada an lá’ and ‘Cuaichín Gleann Neifín’.

There are a selection of well-known Irish airs arranged for SATB⁷⁸ choir in the

⁷⁶ For more information on Owen Lloyd (Eoghan Laoide), see Mary Louise O’Donnell, ‘Owen Lloyd and the De-Anglicization of the Irish Harp’, *Éire-Ireland* Vol. 48, Nos 3&4 (Fall/Winter 2013): 155-175.

⁷⁷ See Appendix A for a complete list of the contents of E18.a1 (Partitions de chansons (1907-1968).

⁷⁸ SATB is an acronym for soprano, alto, tenor and bass voices.

collection. These include the haunting lament 'Cill Chais' from the *Amhráin Chómhchantana* series arranged by Mícheál Ó Siochfhradha and E de Regge, and two songs arranged by the folksong collector and organist, Carl Hardebeck (Hardebec) - 'Úna bhán' for voice and piano and a drinking song 'Preab san Ól' arranged for acapella SATB voices. 'Seoithín Seó' (Suantraighe) is arranged by Liam de Noraídh for SATB and the beautiful air 'The Lark in the Clear Air' is set to music using a text by Samuel Ferguson and an arrangement for voice and piano by the Italian composer and pianist Michele Esposito. The only song which espouses any nationalistic or patriotic sentiments is 'Down by the Glenside' by Peadar O' Cearnaigh who also authored the Soldier's Song. The chorus 'Glory O! Glory O! to the bold Fenian men' is a rousing call to action by O' Cearnaigh who was a member of the Irish Republican Brotherhood (Fenians). *Francis and Day's Community Book of Irish Songs* purchased from Gill's in Nassau Street, Dublin completes the collection of Irish songs. This collection was popular in Britain from the 1920s onwards as the songs were arranged for ukelele and included tonic solfa.

The extensive collection of beginner and intermediate tutors for the Irish (small) harp and arrangements of Irish and classical pieces published in the 1970s/80s (E18.a6)⁷⁹ provides a remarkable snapshot of the methodologies employed in Irish harp pedagogy in this period. It is unclear to whom the collection belonged, but it is evident that they were a beginner who progressed to an intermediate level.⁸⁰ The works of French harpists/arrangers are well represented in the collection. Dominig Bouchaud's *Panorama de la harpe Celtique* is an eclectic collection of fifty pieces including Renaissance, Baroque, Irish, South American and Bulgarian pieces and Monique Rollin's *Méthode de Harpe Celtique* is a typical tutor which focuses on hand position, scales, arpeggios, the realisation of ornamentation, and technical exercises. Annie Challan's collection of pieces intended for examinations and competitions is aimed at students at the level of Élémentaire 2. This French system of grading ability differs to that used in Ireland and the United Kingdom and involves a beginner working through the following grades, Débutant 1, Débutant 2, Préparatoire 1, Préparatoire 2, Élémentaire 1 and Élémentaire 2.

⁷⁹ See Appendix B for a complete list of the contents of E18.a6 (*Partitions et méthodes d'apprentissage pour la harpe* (1942-1986)).

⁸⁰ Appendix B details the printed publications that form part of E18.a6, *Partitions et méthodes d'apprentissage pour la harpe* (1942-86) but not the multiple photocopies of sections of various books which are included in E18.a4.

The collection is dominated by classical repertoire for the Irish harp. The earliest of these, published in 1969, is *Short pieces from the Masters* by Marcel Grandjanay which presents three easy arrangements for harp without pedals of Franz Schubert's *Lullaby*, 'Dance' from *Alceste* by Christoph Willibald Gluck, and *Rondo* by E Pässler. The *Pièces classiques pour la harpe celtique* series and *Variations sur un thème de Mozart pour la harpe celtique* edited by Odette Le Dentu and issued by the Paris-based publishers Gérard Billaudot reveal an important collection of classical music for the Irish harp in a graded series from préparatoire to élémentaire. *Pièces classiques* includes over sixty pieces by established composers such as Gluck, Robert Schumann, and Jean-Philippe Rameau, and lesser-known composers like Jean-Louis Adam, Joseph Léon Gatayes, and Daniel Steibelt. These pieces invariably require minimal or no alteration of the levers⁸¹ to play, thereby making it easier for the practitioner to focus on achieving a strong tone and rhythmic and musical accuracy.⁸² Although most of the books in the collection are intended for Irish harp, some of the arrangements from renowned French harpist Maïté Etcheverry's⁸³ *Six Pièces de Wolfgang Mozart* and an arrangement of Maurice Ravel's *Pavane for a dead Spanish Princess* can only be played on pedal harp.

Teach yourself to play the harp by former all-Ireland harp champion Sylvia Woods was the first in a series of books and arrangements of folk, classical and popular music for the Celtic harp. This seminal tutor introduced the instrument to the thousands of harpists, in particular, in the 1980s and 90s. Woods includes sections outlining parts of the harp, correct positioning of hands for Irish (nylon/celtic) and wire (metal)-strung harps, how to read music, and a series of lessons on technique illustrated by repertoire from classical and Irish genres. Margaret Hewett's book was, in its day, regarded as the bible of harp information with its detailed history of the origins of the small harp from antiquity to present day, guidelines for tuning, tips on fingering and devising accompaniments, and a section on scales and arpeggios.

⁸¹ Each string on an Irish/Celtic harp has a lever which can be raised or lowered to change the pitch of the string by a semitone.

⁸² The indication of pedals on the inside cover of volume 3 suggests that the student who owned the book may also have played pedal harp. Some pieces from volume 2 of the series are heavily marked with pencil indicating fingering and proper hand position.

⁸³ Etcheverry also authored *Villanelles, 15 cantillènes médiévales pour harpe celtique sur des thèmes bretons et irlandais* but *Six Pièces de Wolfgang Mozart* forms part of a collection entitled *Les Classiques transcrits pour la harpe*.

Only two of the Irish harp books in the collection were written by Irish harpists. This is hardly surprising as books with arrangements of Irish airs, dance music and pieces by Carolan have only been published in any significant numbers in Ireland since the 1990s.⁸⁴ In the 1970s and throughout the 1980s, publications like *A Celtic Bouquet* and *A Tribute to O'Carolan* by the Irish harpist, soprano and teacher Nancy Calthorpe were the only resources available to a generation of Irish harp teachers and their students. *A Celtic Bouquet for the harp* is a selection of favourite songs and airs arranged for the harp published in 1977. The book includes many songs with harp accompaniment which were popularised by harpists such as Mary O'Hara, Kathleen Watkins, and harpists who performed at the medieval banquets at Bunratty Castle, Co Clare. Calthorpe arranged popular songs, such as *The Spanish Lady*, *The Spinning Wheel*, and *Cockles and Mussels* (sic) and instrumentals *Marbhna na Luimneach* and *Eileen Aroon* for instruments tuned in Ab (Lab) or Eb (Mib) major.⁸⁵ The renowned Belfast harpist and member of the Chieftains, Derek Bell, published some of his arrangements for Irish harp, neo-Irish harp and tiompán in his collection entitled *Carolan's Receipt*.⁸⁶ Arrangements like *Maire Dhall* and *Carolan's farewell to music* are in keeping with Bell's elaborate solo performance style. Some pieces are arranged for solo wire-strung or neo-Irish harp and others are intended for ensemble, e.g. *Carolan's Receipt* for three Irish harps and *Brighid Cruis* for melody instrument and harp accompaniment.⁸⁷

As a practitioner of harp pedagogy, I am always drawn to unusual pedagogical approaches to harp technique, hand positioning, and fingering.⁸⁸ Consequently I was intrigued by Eamonn O'Gallagher's *Irish Airs for the harp*, a book which I have not seen before. After a brief history of the instrument by Leo Maguire, O'Gallagher labels various types of harps according to the number of strings present, he employs images of the

⁸⁴ See, for example, *Sounding Harps* (Books 1-4) and *Traditional Irish Harp Tutors* by Janet Harbison.

⁸⁵ There is a written indication that suggests that the student harpist who owned this book had their harp tuned in Eb major. In *Bonaparte's Advance*, a piece that could be played in Ab or A major, depending on the tuning of the instrument, someone has written 'tout monter et tourner sauf D' meaning that the piece should be played in A major with all levers raised except those corresponding to the note D in all octaves.

⁸⁶ The arrangements were also used by Bell on the album *Carolan's Receipt* which he recorded for Claddagh Records.

⁸⁷ This seems to be volume 1 of a two-part series called *Great Masters of the Irish harp*.

⁸⁸ Virginia Klein's *Playing for the Master Vol. II* includes seven pieces of intermediate standard for Irish, troubadour or pedal harp. One of the pieces, *Bourée* by J.S. Bach includes an interesting system for indicating lever changes involving roman numerals e.g. C#III IV.

harpist Mercedes Garvey to demonstrate correct posture and hand position, and then proceeds to outline his approach to fingering. In this unusual fingering technique, the + symbol is used to denote the thumbs in both hands and the other fingers are numbered as 1 (index), 2 (middle), 3 (ring), and the little finger in both hands is not used. O’Gallagher suggests that the same technique can be used on all types of Irish harps; this technique is centred around the motion of the finger joint and involves minimal movement of wrists and arms. O’ Gallagher, or Ó Gallchobhair as he was more commonly known, composed eleven ballet scores, five operas, four masses, and served as director of music at the Abbey Theatre in Dublin, and conductor of the Radio Eireann Light Orchestra. He was an arranger of Irish traditional music for different instruments, but he was not a professional harpist or teacher of the harp.

3.2 Secular Music: Reference books and musical primers

The majority of musical reference books in the CCI collection are concerned with the history and development of sacred/liturgical music; however, *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens et françois, les plus usitez dans la musique* (B 1035) by the French composer, music collector and lexicographer Sébastien de Brossard⁸⁹ is the exception. The first dictionary of music was published in 1495 and it was Johannes Tinctoris's *Terminorum Musicae diffinitorium*. Over two centuries later in 1701, Tomáš Baltazar Janovka's *Clavis ad thesaurum magnae artis musicae*⁹⁰ and de Brossard’s work were published but the latter's work was far more ambitious and detailed. B 1035 is the second edition of the work published by Ballard in 1705. De Brossard’s objective was to give a clear and precise explanation of the multitude of musical terms in common usage at the time. The work includes an explanation of terms in Greek, Latin, and Italian, and instructions on how to pronounce Italian terms. The final section consists of a catalogue of over 900 authors who wrote on music. This section is divided into three parts, firstly the names of c 230 whose works de

⁸⁹ Sébastien De Brossard (1655-1730) was a composer, music theorist and the chapel master at the Cathedrals in Strasbourg and Meaux. He published eight books including *Dictionnaire de musique* and *Catalogue des livres de musique théorique et pratique*.

⁹⁰ Tomáš Baltazar Janovka (1669-1741), was a Czech organist and lexicographer. *Clavis ad thesaurum magnae artis musicae* provides definitions for almost 170 terms in Latin, Italian, and a few German, French and Czech terms arranged alphabetically by broad subjects.

Brossard read and examined personally, secondly, the names of c.100 authors whose work he was familiar with but had not checked, and finally, less than 600 others who wrote about music but whose manuscripts were rare and only mentioned in catalogues of libraries in Strasbourg, de Basle, d'Anvers, or in other lexicons or historical dictionaries. He was engaged for over ten years gathering information about the authors, details of their dates, principal employment, titles of their works, the languages in which they wrote, the various editions and translations (where applicable), and the location of these works, i.e. in libraries, archives or private collections. Although de Brossard's book was criticised for being too detailed for those with limited knowledge of music and not sufficiently detailed for musicians, it is a remarkable book when one considers the depth of research involved. Because the book was written in French, de Brossard also succeeded in bring this wealth of information to the general reading public in France.

The secular music collection consists largely of various books on the rudiments of music and aural training, and tutors for voice and keyboard instruments. Books on the theory and harmony of music in the Archive are largely drawn from the late nineteenth and early twentieth centuries and many are based on the popular solfège system of teaching sight-singing, aural skills, and harmony. MU 38, MU 30, MU 31, MU 50 and MU 53 reflect the contemporary popularity of the Tonic solfa system and the emphasis on aural training and harmonic awareness. The tonic solfa system is based around the idea of a movable 'do' and each degree of the scale is given a different name depending on its relationship with 'do', i.e. do, re, mi, fa, sol, la, ti, do' (abbreviated to d, r, m, f, s, l, t, d'). The system which has its origins in the work of the eleventh century music theorist Guido d'Arezzo,⁹¹ was further developed in the cipher notation of Jean-Jacques Rousseau in 1746 and in a method of teaching sight-reading and part-singing called the Chevé or Galin-Paris-Chevé method⁹² popularised by Pierre Galin, Aimé Paris and Emile Chevé in

⁹¹ Guido d'Arezzo was an Italian music theorist who is credited with the invention of modern music or staff notation and *Micrologus* (c.1026), his treatise on Medieval music, was amongst the most widely circulated works on music in this period. He devised a method for teaching singers to learn chants quickly through the 'ut-re-mi-fa-so-la' solmisation system and the Guidonian hand which was a mnemonic device used to help singers to sight sing; he also developed new techniques for teaching staff notation. His life and works are the subject of E18.a9, *Il canto gregoriano* by the Benedictine monk and musicologist Pellegrino M. Ernetti (1925-94).

⁹² This method relied on two main features, namely the use of the principle of 'tonic relationship' (relating every sound to the tonic) and the use of a numeral notation.

the nineteenth century.

In Britain in the 1840s the popular tonic solfa system was developed by Reverend John Curwen (1816-1880) a Methodist minister and music educator. Curwen adapted features from several English and Continental sources including the Chev  system and Sarah Glover's Norwich Sol-fa method and, under the title 'Tonic Solfa', was able to create a system of teaching music that in the second half of the nineteenth century was widely used in Great Britain and beyond. Curwen believed that every music course should include the teaching of the tonic solfa system because the ability to memorise pitch relationships, and become familiar with hand signs, rhythmic finger signs, and a system of music notation, would enable the student to become musically literate and confident at sight-singing. Curwen's publications on music teaching and the tonic solfa method aimed to provide the student and teacher with a cheap and accessible guide to understanding and learning music. In 1844 John Curwen started printing his own publications and in 1863, he established his publishing firm, J. Curwen and Sons. In addition to works such as *The Standard Course of Lessons and Exercises in the Tonic Sol-fa Method*, and *The Art of Teaching, and the Teaching of Music*, his publishing house also published the *Tonic Sol-fa Reporter*.⁹³

MU 38, the ninth edition of Curwen's *How to observe harmony, with exercises in analysis* shows the extraordinary popularity and longevity of Curwen's various publications.⁹⁴ All editions from the sixth onwards were published posthumously as Curwen died in 1880. His son John Spencer, whose wife Annie wrote *Mrs Curwen's Pianoforte Method*, produced revised versions of many of his father's books. This edition of *How to observe harmony* includes a section on rules for writing analysis, a series of exercises, and an appendix citing difficult cases of analysis based on extracts from the works of leading composers.

Two works promoting the solf ge method by French musicians/authors also appear in the collection. MU 30, *Cours complet de solf ge: comprenant un choix de*

⁹³ The *Tonic Sol-fa Reporter* was a monthly magazine priced at one penny which was widely circulated in the U.K., Canada, U.S. A, Australia, and India. It included music suitable for performance by church choirs and choral societies, biographies of prominent musicians, articles on the management of choirs and organs, model lessons by leading teachers, and information from the Tonic Sol-fa college.

⁹⁴ The first edition of *How to Observe Harmony* was published in Sept 1861 and the sixth edition was issued in 1881.

leçons extrait des Recueils de solfèges les plus célèbres avec accompagnement de piano réalisé d'après la basse chiffrée is divided into two volumes. Volume 1 focuses on major and minor tonalities, the study of simple and compound time signatures, and exercises training the ear to identify basic patterns; volume 2 is concerned with clefs and lessons on more complex time signatures, notation and scales. The work, which was written by the Parisienne organist and composer Gaston Choissnel,⁹⁵ was initially published c. 1912, but only Volume 2 (without accompaniment) is included in the collection. *ABC musical ou Solfège* (MU 31) by Auguste Mathieu Panseron⁹⁶ was, along with his *Méthode complète de vocalisation*, one of the core *solfège* texts used at the Conservatoire de Musique in Paris in the latter half of the nineteenth century. The *ABC* features 124 exercises for solo voice in all possible keys.

The theory and practice of harmony are explored in both Ebenezer Prout's⁹⁷ *Analytical key to the exercises in the sixteenth and subsequent editions of harmony, its theory and practice* (MU 53), published in 1903, and *The Beginner's guide to harmony: Being an attempt at the simplest possible introduction to the subject, based entirely upon ear-training* (MU 50) by the eminent scholar, critic, journalist, and musicologist Percy Scholes. (MU 53 is a key or a book which includes model answers to Prout's book *Harmony: Its Theory and Practice*, first published in 1889, and which was in its twentieth edition in 1903. We are informed in the preface that the modifications introduced in the sixteenth edition were so considerable that it was necessary to write an entirely new key to the exercises in that work. This key provides a complete analysis of the harmony underneath each exercise thereby facilitating a thorough analysis for a student wishing to master the subject of harmony. Without *Harmony: Its Theory and Practice* (in any edition from the 16th onwards), this key serves little purpose.

Scholes⁹⁸ book was dedicated to Mrs J Spencer Curwen and he suggests that,

⁹⁵ Gaston Choissnel (1857-1921) was a former student at the Conservatoire de Musique de Paris. He was organist at the church of Saint-Denis-du Saint Sacrament in 1881 and, in 1909, following the death of the publisher Auguste Durand, he was appointed as a director at the restructured publishing house of Durand et Compagnie.

⁹⁶ Auguste Mathieu Panseron (1796-1859) was professor of voice at the Conservatoire de Musique de Paris and Chevalier de la Légion d'Honneur de la Couronne-de-Chêne et de l'Aigle-Rouge.

⁹⁷ Ebenezer Prout (1835-1909) was an English composer, Professor of Music at the University of Dublin (Trinity College) and author of a series of celebrated works on music theory.

⁹⁸ Percy A. Scholes (1877-1958) was a prolific English writer, compiler of music and author of *The Oxford Companion to Music* who enthusiastically promoted music appreciation, in particular, amongst non-

with the exception of Curwen's *How to observe Harmony*, other contemporary books on harmony did not explore the implications of modern ideas on ear-training. He stated that 'no rule should be given without at least an attempt to make the pupil *hear the reason for it*... [t]he days of musical-composition-according-to-rule are ending'.⁹⁹ Harmony should be regarded primarily as a means of ear-training and he notes that very few students who study harmony will progress to become composers and most are pianists, vocalists, violinists, or 'mere would-be intelligent listeners'.¹⁰⁰ His language style is frank and he provides a thorough explanation of topics such as chordal recognition, writing of cadences, root progressions, early composition, and harmonisation of given basses, melodies, and inner parts.

3.3 Tutors and compositions for voice and keyboard instruments

In terms of the works for voice in the collection, one finds a remarkable variety of repertoire ranging from classical to popular 1940s/50s French and Italian songs. The vocal score with piano reduction of Wolfgang A. Mozart's *La flûte enchantée* (MU 8) is anomalous as it is the only representative of the operatic genre. The score is interesting as it includes a rhythmic translation of the original text of the opera into French by A van Hasselt and J. B. Rongé who wrote new libretti in French for many operas by Mozart and Weber by applying theories from Hasselt's *Études rythmiques*, i.e. a series of metrical experiments designed to show that the French language could be adapted to every kind of musical rhythm. *Méthode pratique de Musique vocale, à l'usage des orphéons et des écoles* (MU 23) was written by the French pedagogue Adolphe Papin.¹⁰¹ This practical tutor was written in three parts which were sold separately and MU 23 is the third part. The *Méthode*, which is theoretical and practical, includes 234 exercises focusing on rhythmic accuracy, simple and compound meters, scale patterns to a tenth, clefs,

musicians. His published work includes *The Listener's History of Music* (3 volumes), *A Miniature History of Music* and *The Columbia History of Music by Ear and Eye* series in five volumes, each containing an explanatory booklet and eight 78rpm records.

⁹⁹ Percy A. Scholes, *The Beginner's guide to harmony: Being an attempt at the simplest possible introduction to the subject, based entirely upon ear-training*, (London: Humphrey Milford, 1932), 83.

¹⁰⁰ *Ibid.*, 4.

¹⁰¹ Adolphe Papin (b. c 1825) was Professor of voice at Maître de la Chapelle au Lycée Saint-Louis and composer of *Messe à 3 voix égales avec accompagnement d'Orgue*, *Messe à 4 voix d'hommes sans accompagnement*, *L'Angelus*, *La Ronde du Moulin*, *Le Chant des Enfants*, *Mon Village*, and *La Chanson de l'Atelier*.

transposition, phrasing, ornamentation and singing exercises in two or three parts. This part also includes a list of Italian terms with explanations and a diagram of clefs associated with different voices.

A number of popular works for keyboard instruments form part of the collection including MU 2¹⁰², *Mrs Curwen's pianoforte method, a practical course of the elements of music, with illustrative music for the pupil by John Kinross (Op 11)* which was written by Annie Curwen (née Gregg), one of the most influential piano pedagogues of the late nineteenth and early twentieth centuries in Europe. She studied piano at the Royal Irish Academy of Music in Dublin with Fanny and Joseph Robinson and taught piano privately in Dublin for several years before moving to Scotland in 1876. There she met and married John Spencer Curwen, the eldest son of John Curwen. She was profoundly influenced by the pedagogical approach of her father-in-law and decided to write a book that would provide a new and better method for teaching the basics of the piano. The lessons and exercises in her book were based upon materials which she taught to her children. These lessons were predicated on the theory that the piano pupil must develop their knowledge of music through aural observation and learn notation gradually only as a means to record what their ear could identify. Her main teaching objectives included making learning music enjoyable, promoting intellectual, spiritual and physical growth, and developing intelligent listeners. Her books were the first of their kind to address these specific issues relating to piano pedagogy and they provided the teacher with a guide to teaching the basics which they could adhere to rigidly or use as an occasional aid.

Her connection to the Curwen family meant that she had no difficulty finding a publisher for her seminal *Pianoforte Method*, published in 1886. This Method has been reproduced in numerous editions in the format of a book for the pupil to be used in conjunction with a separate teacher's guide. MU 2 is the second solo album in Curwen's *Pianoforte Method* series and consists only of the pupil's book and not the teacher's guide. Nevertheless, the *Teacher's Guide* is one of the most extensive music manuals of its time. Curwen's approach to teaching piano was very systematic and this book is a step by step guide to teaching the basics of music theory on the piano. Each new lesson is laid

¹⁰² This book was owned by Gerard Shannon and bears the stamp of Cramer, Wood & Co., a sheet music and musical instrument seller based in Westmorland Street, Dublin in the nineteenth century.

out under the following headings: aim of the lesson, preparation, method, practice, and aural exercise. This second album consists of thirty exercises with varying degrees of rhythmic and technical complexity for each hand. Some of the exercises are divided into shorter two or three-bar units and the technical or rhythmic focus of each exercise is incorporated into, and further developed in thirty short pieces by John Kinross.¹⁰³

MU 14, Roland's Pianoforte tutor (or Pianoforte Tutor by Alfred E. Roland), is another tutor for the instrument which has been reprinted numerous times. It was first issued in 1915 and this example is the 26th edition specified for Continental (not English) fingering.¹⁰⁴ Roland had a distinctive approach to teaching and learning the piano. The tutor was intended, not to be used in isolation, but instead along with charts and registers which were designed to motivate the student and encourage the learning of notation and the diligent daily practice of scales, arpeggios, and pieces. Publications, such as the *Complete Scale and Arpeggio Manual (for candidates for the highest diplomas)*, *Roland's Scale Charts*, *Roland's Practice Register* and *The Instantaneous Keyboard Indicator*,¹⁰⁵ were part of a pedagogical approach which was the antithesis of '[t]he old-fashioned method of dry exercises, clumsy melodies, and redundant matter'. This tutor focuses on developing a strong sense of rhythm for the beginner and strengthening memory through repetition. The tutor ends with a series of beginner level pieces which illustrate some of the technical matters or rudiments addressed in the tutor; these include 'Irish Jig', 'Valse' from *Faust* by Charles Gounod, 'Cornflowers', 'Sparkling Diamonds' by Leona Lacoste, and an arrangement of 'It's a long, long way to Tipperary' by Roland.

Three books from the collection contain repertoire for pianoforte and organ, namely *The Orpheus Voluntaries for the Organ or Pianoforte* series, Books 1 and 6 composed by Ernest Reeves, and Book 2 by J E Newell (MU 19). This is an incomplete series. Book 1 was published in 1910 and includes twelve pieces by Reeves and a

¹⁰³ John Kinross was a former student of John Curwen. He was a piano teacher and author of several works for the instrument, including *Twelve Short Pieces for the Pianoforte*, *The Complete Piano Duets*, and *Twelve Scandinavian Sketches*.

¹⁰⁴ The English fingering system dictated that the fingers on the left hand were ordered in the same way as those on the right hand. The thumb on the left hand was labelled 5, index finger 4, middle finger 3, ring finger 2 and little finger 1. It was common when using this system to use the thumb as little as possible or avoid using it entirely.

¹⁰⁵ The 'Instantaneous Keyboard Indicator' is a card placed behind the black keys of the piano showing the names of the treble and bass notes directly opposite the keys they represent.

descriptive intermezzo for piano by H.C. Horne entitled *On a Sunday Morn.* Reeves also composed pieces for Book 6, the final book in the *Orpheus Voluntaries* series, but these compositions are relatively unchallenging for the performer. *Innovation* is heavily influenced by the nocturnes of Chopin, and *Devotion* and *Pastorale* have a dream-like, romantic quality to them. Pieces, such as *Kyrie*, *Benedictus* and *A Song of Praise*, were intended for performance at various liturgies. Book 2 consists of twelve pieces by the English composer, organist and arranger Joseph Edward Newell (b. 1843). The pieces in the second volume of the series reflect Newell's strong background in church music as a composer of anthems and organist and singing master at St Wilfred's. Compositions, such as *Prelude*, *Processional March*, *Confirmation Voluntry*, *Elevation* and *Church Music Festival* could easily be incorporated into the repertoire of a church organist.

3.4 Miscellaneous books and sheet music for voice and various instruments

The most intriguing part of the secular music collection of the Old Library and Historical Archives is the wealth of vocal and instrumental sheet music and loose pages with lyrics in English, Irish, Portuguese, and other languages that is included in Appendices A and C. Some of the contents are outside the time frame of this report, but it should be noted that the material listed in Appendix A provides a remarkable snapshot of some of the most popular French songs of the 1940s and 50s and the composers and lyricists who created them. Songwriters/composers like Georges Brassens,¹⁰⁶ Billy Nencioli, and André Grassi, and lyricists/singers such as Charles Aznavour¹⁰⁷ and Maurice Chevalier, were renowned and celebrated in France and beyond. Many of their songs were featured in popular contemporary French and Italian films, including *Porte des Lilas* (1957), directed by René Clair, Jean Renoir's musical *French Cancan* (1955), the comedy *Nous irons à Paris* (1950), and the romantic drama *Abasso la Richezza* (1946). These songs, and other material included in Appendices A and C would benefit from further detailed study.

¹⁰⁶ Georges Brassens (1921-81) was a French singer, songwriter, and poet. He wrote over a hundred songs most of which comment on contemporary politics and society.

¹⁰⁷ Charles Aznavour (1924-2018) was a French singer, songwriter and actor. He composed songs for artists including Edith Piaf and Gilbert Bécaud and appeared in several films, e.g. *Les Dragueurs* (1959) and *La Tête Contre les Murs* (1959).

CONCLUSION:

On 2 June, 1987 at 8.30pm, the Irish pianist Michéal O Rourke gave his inaugural concert at the Chapelle Saint Patrick at the Irish College. The concert, with tickets priced at 100 francs, was in aid of the Chapelle and the packed audience enjoyed a programme which included works by Franz Schubert and Frédéric Chopin.¹⁰⁸ The entirely secular programme was a turning point in the history of music at the Irish College. For centuries, liturgical music was almost exclusively performed in that sacred space. In the decades that followed, as the Irish College was transformed into the Centre Culturel Irlandais, the chapel would increasingly become a space in which secular and sacred music of all genres would resound. In 2019, traditional Irish music, experimental jazz, French Baroque music, and original compositions/improvisations have echoed through this hallowed space. Looking through the music collections of the Old Library and Historical Archives, it is evident that the musicians and composers who are resident at the CCI are merely continuing a tradition of performing music of all genres which has continued for nearly two centuries.

Unfortunately, few people are aware of the rich and diverse music-related contents of the Library and Archives. There is a dearth of published information on musical life at the Irish College, but I envisage this report as a first step towards highlighting the important music resources that are available. Over the course of the coming months I will be working on an article which will build on the information which I discovered during my research relating to musical life at the Irish College during the nineteenth and early twentieth centuries. I have contacted the archivists at the Vincentian Archives, the Dublin Diocesan Archive, and the Special Collections and Archives at Maynooth University with a view to furthering my research in this area. This research will be supplemented with information gleaned from extensive searches of Irish and French newspapers through the databases Irish Newspaper Archive (INA), Gallica-newspapers, and Le gazetier universel. I intend to submit the final article for publication to the peer-reviewed journal *Archivium Hibernicum* which is published annually by the Department of History at Maynooth

¹⁰⁸ For more information on the concert and guests in attendance, see 'Papiers de Liam Swords: Dossiers Lithograph, O'Rourke concert (invitations, correspondance, coupures de presse, factures, brochure, enveloppes), 1982-1987', A3.g28.

University and the Department of Ecclesiastical History at St Patrick's College, Maynooth.

During my period of research, I was fortunate to have accessed some fragile large graduals and antiphonaries stored on the shelves of the Old Library. Many of these works can be found in the Archives of Parisienne churches or universities, but few have, as yet, been digitised. Although it was not my primary objective to critically analyse these books, I thought it would be fascinating to focus on various editions of the gradual in the Collection published in Paris and elsewhere from the early eighteenth to the mid nineteenth centuries, and to compare/ contrast the text and music used in the chants for the mass on one feast day. I chose the feast of the Epiphany (*Epiphania Domini*) which takes place on the 6 January and my objective was to analyse the chant, to identify changes or modifications to the melodies or texts of the chants, and to assess the extent to which these editions were affected by changes in liturgical practice or external factors, such as political or social unrest. I planned to look at five graduals *Graduale romanum juxta missale ex decreto sacrosancto concillii tridentini* (1758) (E 35), *Graduale parisiense* (E 40 (1-3)), *Graduale juxta missale romanum* (1828) (E 90), *Graduale romanum de tempore et sanctis ad normam missalis* (1847) (E 94), and *Graduale romanum ad normam missalis* (1853) (E 95). Unfortunately, E35, E 94, and E 95 were inaccessible due to weak binding, or because of their weight, but I think that a comparative study like this would provide a fascinating insight into the changes in the practice of liturgical music from the neo-Gallican period to the rise of ultramontanism in the nineteenth century. Therefore, I hope to return to the Old Library to engage in further private research and to disseminate my findings at the biennial conference of the International Society for Orthodox Church Music in 2021.

Over a hundred books and manuscripts from the Collection have been digitised through the Library's partnership with Bibliothèque nationale de France. Although a significant volume of the music-related material in the Collection is widely available, I would advise that the CCI Committee prioritise some of the earliest Parisienne editions of the gradual and antiphonary for digitisation, specifically *Antiphonarium parisiense* (1736) (E 41 (1-2)) and *Graduale romanum juxta missale ex decreto sacrosancto concillii*

tridentini (1758) (E 35). To my knowledge, neither of these works is available in digital format. Another rare, but more recent publication which should also be digitised in the future is *Musique sacrée, à trois et à quatre parties, voix égales sans accompagnement* (MU 4) by François-Louis Perne. It was a popular collection in the early nineteenth century, but few copies have survived.

Finally, the strength of the music collection lies in the significant collection of eighteenth and nineteenth century liturgical books. I would there advise that the Old Library and Historical Archives should align itself with organisations such as IReMus - Institut de recherche en Musicologie <http://www.iremusc.cnrs.fr/en> . IReMus research projects on French liturgical music focus on analysing music connected with the mass and liturgy of the hours from different areas of France with a view to highlighting regional differences and varying practices in urban and rural areas, and in cathedral and monastic settings from the late seventeenth century onwards. I have put a keyword search into their database and that of MUSÉFREM (Musiques d 'Église en France à l' époque moderne) using 'Collegii hibernensis', 'Collège des Irlandais' and 'Centre Culturel Irlandais', but have found no results. The key figures at IReMus may not be familiar with the Old Library's sacred music collection, so I think it would be advisable to make contact.

The authority on ecclesiastical music from the sixteenth to the nineteenth centuries is undoubtedly Cécile Davy-Rigaux and she is a Director of IReMus. She is a member of the Centre national de la recherche scientifique based at the Sorbonne and, with her colleague Nathalie Berton-Blivet, has worked on a project entitled *Sequentia*, which is a research tool for the study of ecclesiastical singing from the sixteenth to the early nineteenth centuries. It would be advisable to contact Davy-Rigaux or Berton-Blivet and to enquire if they, or a suitable postgraduate student or postdoctoral researcher who has a knowledge and interest in liturgical music and texts from the eighteenth and nineteenth centuries, might be available and interested in undertaking research and further illuminating the rich and significant collection of liturgical music books .

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APPENDIX A: Song Collection

E18.a1 Partitions de chansons (1907-1968)

TITLE	COMPOSER(S)	PUBLICATION DETAILS	INFORMATION
<i>Una Lagrima Tuya</i> <i>La Voix de ta</i> <i>Chanson/Tango</i> <i>Malambo</i>	French lyrics -Jean Rodor, Spanish lyrics H Manzi, Music - M Mores	Paris: J. Garzon	Voice/Chords (v/ch)
<i>Santa Lucia</i> (famous Neopolitan song)	Lyrics - Jean Rodor, music & arrangement – Tullio Carloni	Paris: Éditions musicales d'adaptations Cinématographiques Europa	v/ch
No 6 Rondeau-Valse (Grand Air) from <i>Les Cloches de Corneville</i>	Lyrics – Clairville & Ch. Gabet Music – Robert Planquette	Paris: Éditions Joubert	Solo voice
‘La Coupe du roi de Thulé’	Composer – E. Diaz composer (based on a melody by G. Fauré)	Paris: L Grus & Co	Bass voice only
'The Unicorn'	Shel Silverstein	London: Essex Music Ltd.	Voice/piano (v/p)
‘Le Vin’ from the film <i>Portes des Lilas</i>	Lyrics and music - Georges Brassens	Paris: Editions Musicales	v/ch
‘L'Amandier’ from the film <i>Portes des Lilas</i>	Lyrics and music - Georges Brassens	Paris: Editions Musicales	v/ch
‘Porte des Lilas’	Lyrics and music- Billy Nencioli	Paris: Raoul Breton	v/p
‘Alors...Raconte’	Lyrics - Jean Broussolle Music -Gilbert Bécaud	Paris: Star Music	v/p
‘La goulante du pauvre Jean’	Lyrics - René Rouzaud Music - Marguerite Monnot	Cavel &Co	v/ch
‘Complainte de la butte’ ¹⁰⁹ from the film <i>French Cancan</i>	Lyrics - Jean Renoir, Music- Georges van Parys	Paris: Les nouvelles éditions meridian	v/ch

¹⁰⁹ There are two copies of this song.

‘Trop de Joie- Canção Do Mar’	French lyrics - Jacques Plante, Portuguese lyrics - Frederico Brito, Music- Ferrer Trindade	Paris: Chappell	voice only
‘I tre Gemelli’ (tarantella Samba)	Lyrics – A. Sopranzi Music - M Marletta	Roma: Edizioni Marletta	v/ch
‘Madona Barco Negro’ from the film <i>Les Amants du Tage</i>	Lyrics - Michel Marc- Lanjean Music - Caco Velho and Piratini	Paris: Ray Ventura	v/ch
‘La Prière- Je vous salue Marie’	Based on a poem by Francis Jammes, Music - Georges Brassens	Paris: Ray Ventura, 1953	voice only
‘Eternamente’ from the film <i>Luci della Ribalta</i>	Italian lyrics - Ardo Music - Charlie Chaplin,	Milano: Accordo	v/ch
‘Aggio perduto o Suonno (Canzone beguine)’	Lyrics – A. Natili Music- P.G. Redi	Roma/Milano: Industrie Musicali	v/ch
‘Papaveri e Papere’ – ‘	Lyrics Rastelli- Panzeri. Music - Mascheroni	Milano: Edizioni Musicale	v/ch
‘El Negro Zumbon’ from the film <i>Anna</i>	Lyrics - Giordano Franco Music – R. Vatro	Roma/Milano: Industrie Musicali	v/ch
‘La Mauvaise Reputation’	Georges Brassens	Paris: Editions Musicales Ray Ventura	v/ch
‘Skip to the Lou’ ¹¹⁰	Arranged/ edited Burl Ives	New York: Southern Music Publishing	v/p
‘Tango Bleu’ ¹¹¹	Lyrics -Mitchell Parish, French lyrics - Jacques Plante Music - Leroy Anderson	Paris: SÉMI- Société d'Éditions musicales internationales	v/ch
‘Malaguena’ From the film <i>Enamorada</i>	Music & Spanish lyrics - Elpidio Ramirez French lyrics - Jacques Larue	Paris: SÉMI	v/ch

¹¹⁰ The cover is missing from this book.

¹¹¹ There is a section missing on p 3.

'La Complainte des infideles' from the film <i>La Maison Bonnadieu</i>	Lyrics - Carlo Rim Music- Georges Van Parys	Paris: Paul Beuscher	v/ch
'Trop jeune'	French lyrics - Francois Llenas; English lyrics -Sylvia Dee Music Sid Lippman	Paris: Publications Francis Day	v/ch
'Luna Lunera ('Lune d'Espagne)'	Lyrics - Jacques Larue Music & Spanish lyrics - Tony Fergo	Paris: SÉMI	v/ch
'Le Loup la Biche et le Chevalier' ‘	Lyrics - Maurice Pon Music - Henri Salvador	Paris: Éditions Labbé	v/ch
'Venezuela'	Burl Ives	New York: Southern Music publishing Co	v/p
'Rose Blanche'	Music/lyrics - Artistide Bruant	Paris: Éditions Salabert	v/p
'J'ai peut-etre tort' from the film <i>Nous irons a Paris</i>	Lyrics - Andre Hornez Music - Paul Misraki	Paris: Éditions Musicales, Imperia	v/ch
'A Tous les amoureux du monde' from the film <i>Le troisieme Homme</i>	Lyrics – L. Palex/t Louis Henneve Based on music by Anton Karas	Paris: Chappell	v/ch
'Bolero Flamenco'	Spanish lyrics - J Sentis, French words - Francois Llénas Music - Max Vany	Paris: Éditions Andorra	v/ch
'La seine'	Lyrics - Flavien Monod and Guy Lafarge Music - Guy Lafarge	Paris: Royalty Editions Musicales	v/ch
'Canta, se la vuoi cantar'and 'Le coeur d'un marin' from <i>Les Classiques du jazz</i>	C.A. Bixio, W.C. Handy, French lyrics -Hélène Simon	Paris: Publications Francis Day	v/ch
'La Marie'	Lyrics and music - André Grassi	Paris: SÉMI	v/ch
'The Isle of Innisfree' from the film <i>The Quiet Man</i>	Lyrics and Music - Richard Farrelly	London: Peter Maurice Music	v/p

A Paris	Paroles/ Mus Francis Lemarque	Paris: SÉMI	v/ch
‘Un carnet de bal’ and ‘Le chœur de Marin’	Maurice Jaubert/ C. A. Bixio	Paris: Éditions Léon Agel	String instrumental
‘Canta, se la vuoi cantar’ from the film <i>Abbasso la Richezza</i>	Lyrics – F. A. De Torres/ Bixio & Bonagura Music – C.A. Bixio		v/ch
‘Saint Louis Blues (mon ame pleure)’	W.C. Handy- adapted by Héléne Simon	Paris: Publications Francis Day	v/ch
‘La Marie’	André Grassi	Paris: SÉMI	
‘J’ai bu’	Lyrics - Charles Aznavour Music - Pierre Roche	Paris: Éditons Robert Salvat	Voice only
‘Oh! La! La’	Lyrics - Jean Granier & Jean Jacques Vital Music - Bruno Coquatrix & Albert Lasry	Paris Éditions Paul Beuscher	v/ch
‘Place Pigalle’	Lyrics - Maurice Chevalier Music - Alstone	Paris: Éditions Salabert	v/ch
‘Seul dans la nuit’ from the film <i>Seul dans la nuit</i>	Lyrics- Jean Solar Music - Louiguy	Paris: Éditions Riger Bernstein	v/ch
‘La Légende du troubadour’	Lyrics - J Larue Music - Louiguy	Paris: Paul Beuscher	v/ch
Prosper’	Lyrics - Geo Koger & Vincent Telly Music - Vincent Scotto	Paris: Éditions Salabert	v/p
<i>Irish songs: 31 songs with full words, music, tonic solfa, ukelele and guitar accompaniment</i>	Believe me if all those endearing young charms, The Harp that once through Tara's Halls, Kathleen Mavoureen, Rakes of Mallow, the Rose of Tralee	London: Francis Day & Hunter	v/p
‘Maria, Mari!’	Lyrics – V. Russo Music - E Di Capula Casa	Napoli: Editrice F Bideri	Voice (with added guitar chords in pencil)
‘Rêve de valse, rêve d’un jour’	Music - Oscar Straus	Paris: Max Eschig & Co	Voice only

APPENDIX B: Harp Music

E18.a6: *Partitions et méthodes d'apprentissage pour la harpe (1942-86)*¹¹²

TITLE	AUTHOR	PUBLICATION DETAILS
<i>Panorama de la Harpe Celtique</i>	Dominig Bouchaud	Éditions Musicales Transatlantiques, 1986
<i>Méthode de Harpe Celtique</i>	Monique Rollin	Éditions Musicales Alphonse Leduc
<i>Brocéliande pour Harpe</i> (from <i>Collection de Pièces Instrumentales destinées aux Examens et Concours</i> (Élém 2))	Annie Challan	Alphonse Leduc, [c.1983]
<i>The Small Harp</i>	Margaret Hewett	Margaret Hewett Publications, [c. 1982]
<i>Six Pièces de Wolfgang Mozart adaptées pour la Harpe celtique ou la Harpe à pédales</i>	Maïté Etcheverry	Éditions Choudens
<i>Teach yourself to play the harp</i>	Sylvia Woods	Woods Books
<i>Carolan's Receipt</i>	Derek Bell	Lyra Music Company, [c. 1980]
<i>Pièces classiques pour la harpe celtique</i> (Volumes 1-4)	Odette Le Dentu	Gérard Billaudot, Éd.
<i>Variations sur un thème de Mozart pour la harpe celtique</i>	Anon. ed. Odette Le Dentu	Gérard Billaudot Éd., 1980
<i>A Celtic Bouquet for the harp</i>	Nancy Calthorpe	Walton's Piano and Musical Instrument Galleries, [c 1977]
<i>Playing the Masters</i> (Vol. II)	ed. Virginia Klein	Little Publishing House, 1975
<i>Short Pieces from the Masters</i>	arr. Marcel Grandjanay	Carl Fischer, [c 1969]
<i>Irish Airs for the Harp</i>	Eamonn O Gallagher	Dublin: Walton's Musical Instrument Galleries Ltd., [c. 1968]

¹¹² E18.a4 consists of photocopies from books by Dominig Bouchaud, Mildred Dilling (*Old tunes for new harpists*), Nancy Calthorpe, Marcel Grandjanay, most of which are from printed books in the collection.

<i>Six Pièces de Wolfgang Mozart adaptées pour la Harp Celtique ou la Harpe á pedals</i>	Maïté Etcheverry	Paris: Éditions Choudens
<i>Pavane for a dead Spanish Princess</i>	Maurice Ravel, Harp part ed. Lucile Lawrence	New York: Edition Musicus

APPENDIX C: Miscellaneous music for piano, voice, harp, and guitar

E18.a2 *Partitions et revue pour guitares (1912-68)*

TITLE	COMPOSER(S)/ ARRANGER	PUBLICATION DETAILS	INFORMATION
Torre Bermeja	Composer I Albeniz/arr José de Azpiazu and Miguel Llobet	Printed copy (no publisher named)	An important work for classical guitar recorded by Andrés Segovia, Julian Bream, and others.
‘Aranguez, mon Amour’	Joaquin Rodrigo	Paris: Éditions Salabert	Solo guitar piece based on the theme from the 2 nd mvt of <i>Concerto de Aranguez</i>
<i>Famous film themes arranged for 2 guitars</i>	Judd Proctor	London: United Artists Music	Arrangements include themes from the films ‘The Misfits’ and ‘The Wonderful Country’ by Alex North
<i>Guitare No. 8</i> (journal/magazine)	Gilbert Imbar (ed.)	L'Academie de Guitare de Paris	Includes articles on harmony, transcribing music for guitar, jazz chords and record reviews.
<i>Guitare No 4</i> (Nov/Dec 1955)	Gilbert Imbar (ed.)	L'Academie de Guitare de Paris	Includes articles on jazz accompaniment and on the Spanish guitarist/composer Emilio Pujol
<i>Jose de Azpiazu Album</i>		Basel:Symphonia Verlag	13 arrangements for guitar of works by Mozart, Beethoven and J.S. Bach, and an original composition by Azpiazu
<i>Vals en sol</i> (x2 copies)	Daniel Fortea	Biblioteca Fortea	A series of publications of pieces of varying technical difficulty and

			popular Flamenco pieces.
<i>Modernes Gitarre Album- Sammlung beliebter Lieder und Gesänge mit Gitarre-Begleitung</i>	Arr. Reinhold Vorpahl	Berlin: Ed Bote & G Bock [c.1911]	**This work is in two parts but only one part is in the CCI collection. Arrangements include 'Lolas Lied' from <i>Cavalleria Rusticana</i> and 'O Solo Mio' by E di Capua
<i>Francis & Day's Hill-Billy Album No 1</i>		London: Francis Day and Hunter Ltd London	This book is no 1 in the series and the music is arranged by various writers/composers for voice with words/tonic solfa and ukulele, guitar and accordion accompaniment.

E18.a3 Partitions pour piano ou piano et voix (1926-83)

TITLE	COMPOSER(S)/ ARRANGER	PUBLICATION DETAILS	INFORMATION
<i>Carlton Classics: tuneful melodies easily arranged by Leonard Fletcher</i>	Arr. Leonard Fletcher	Glasgow: Mozart Allan	Includes arrangements of 'Tristesse' by Chopin and 'Can Can Dance' by Offenbach
<i>Vamping¹¹³ for piano</i>	Lew Stern	London: Keith Prowse Music Publishing	A self-instruction course in improvising simple piano accompaniments
<i>Bantry Bay¹¹⁴</i>	Lyrics/Music J. L. Molloy	London: Boosey & Hawkes	Song is arranged for voice and piano in the key of C major
'Deux Ballades Médiévales:	Lyrics - Jacques Prévert	Paris: Choudens [c. 1942]	Written for voice and piano and featured in

¹¹³ Vamping is a method of improvising an accompaniment to a simple song or melody. In this book the three chords of C(I) F(III) G(II), and their inversions, are used to accompany pieces such as 'John Brown's Body' and 'Little Brown Jug'.

¹¹⁴ There is a note on the sheet music indicating that it was purchased from Walton's Piano & Musical Instruments, 2 -5 Nth Frederick St, Dublin 1.

Démon et Merveilles/ Le tendre et dangereux visage de l'Amour'	Music - Maurice Thiriet		the film <i>Les Visiteurs du soir</i>
Greek/Russian Piano music ??		[c. 1983]	Unusual notation with chords
<i>Selections from the production My Fair Lady</i>	Arr. William Stickles	Chappell & Co	Arrangements for voice and piano of 'I could have danced all night', 'Get me to the church on time', and 'I've grown accustomed to her face'.
<i>Laurence Wright's International Album SWING for piano</i> No. 4	Laurence Wright	London: Lawrence Wright Music	Part of a series of books for voice and piano focusing on different styles. No. 1 Rumbas, No. 2 Tangos, and No. 3 Blues
<i>The Palatine's Daughter</i> ¹¹⁵	Music ed/ and arr. Herbert Hughes Trans. from the original Gaelic into English by Fay Sargent	London: Enoch & Sons [c. 1926]	Arranged for Voice and piano

E18.a4 *Partitions et paroles de chansons, certaines ne sont pas datées (1935)*

The material at this call number consists of forty-two pieces most of which are photocopies of guitar exercises/lessons and harp music (already in the collection E18.a6), lyrics sheets in Russian, English, and Polish, and an incomplete selection from *Gems of Famous Songs* arranged for piano and voice by Geo Farrell.

E18.a11 *Partitions et paroles de chansons, n.d.*

This folder includes a diverse range of thirty-five sheets which consists mainly of photocopied pages of handwritten or printed lyrics of songs, e.g. Portuguese traditional songs 'Fado Corrido', 'Fado Mineur', 'Aurora Teve um Menino' and 'A Nossa Rua'.

¹¹⁵ 'Walton's Piano & Musical Instruments, Dublin 1' is printed on the cover.

There is some sheet music for voice and piano, e.g. 'Mamie's Blues' by Mamie Desdume and 'Buddy Bolden's Blues', and a handful of Irish airs and hymns in Irish, including 'An Buachaill Dubh', 'Do Chuirfinnse féin' and Airdí Cuan, 'Ag Críost an Síol', and 'A Mhuire na nGrás. The remainder of E18.a11 comprises of loose pages (from a book/journal) on harmony and modulation to neighbouring keys, and photocopied sheets of Brazilian songs in staff notation (some with rhythmic accompaniment).