

Irish Airs  
Arranged for  
Viola da Gamba

by  
Stephen Wentworth Arndt

# The Standard of Ireland

$\text{♩} = 90$

Musical notation for measures 1-6. The piece is in 3/4 time with a tempo of 90 beats per minute. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. Measure numbers 1 through 6 are indicated at the beginning of each measure.

7

Musical notation for measures 7-13. Measure numbers 7 through 13 are indicated at the beginning of each measure.

14

Musical notation for measures 14-20. Measure numbers 14 through 20 are indicated at the beginning of each measure.

21

Musical notation for measures 21-26. Measure numbers 21 through 26 are indicated at the beginning of each measure.

27

Musical notation for measures 27-32. Measure numbers 27 through 32 are indicated at the beginning of each measure.

# The Pretty Maid Milking Her Cow

$\text{♩} = 100$

8

15

22

31

39

47

54

1.

2.

Detailed description: This is a musical score for a piece titled "The Pretty Maid Milking Her Cow". The score is written in 3/4 time and features a tempo marking of quarter note = 100. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is primarily composed of chords and simple melodic lines. The score includes first and second endings, indicated by "1." and "2." above the staves. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

# The Little Heathy Hill

$\text{♩} = 100$

The first staff of music is in 4/4 time with a tempo marking of quarter note = 100. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The melody continues with quarter notes C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, 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A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299,

# The Little Girl of My Heart

♩ = 90

8

The first staff of music is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a tempo marking of a quarter note equal to 90 beats per minute. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows, with the first ending leading to a second ending. The accompaniment consists of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5.

5

8

The second staff continues the melody from the first staff. It features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment continues with chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5.

9

8

The third staff continues the melody. It features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment continues with chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5.

14

8

The fourth staff concludes the piece. It features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment continues with chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5. The staff ends with a double bar line and repeat signs. There are two endings: the first ending leads to the second ending, and the second ending concludes the piece.

# The Dawning of the Day

♩ = 80

8

Musical notation for measures 1-3. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a quarter rest followed by a quarter note G4. A repeat sign follows. Measures 2 and 3 contain a series of eighth and quarter notes with a bass accompaniment of chords.

4

8

Musical notation for measures 4-6. Measure 4 begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth notes in the right hand and chords in the left hand. Measures 5 and 6 continue this melodic and harmonic pattern.

7

8

Musical notation for measures 7-9. Measure 7 continues the eighth-note melody. Measure 8 has a repeat sign. Measure 9 concludes with a half note G4 and a final chord.

10

8

Musical notation for measures 10-13. Measure 10 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth notes in the right hand and chords in the left hand. Measures 11, 12, and 13 continue this pattern.

14

8

Musical notation for measures 14-16. Measure 14 continues the eighth-note melody. Measures 15 and 16 are marked with first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes with a final chord.

# Bandon Bridge

$\text{♩} = 60$

The first staff of music is in 2/4 time with a tempo of 60 beats per minute. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The melody continues with quarter notes C5, B4, A4, G4, F4, E4, D4, and C4. The bass line consists of a series of chords: a half note C4, a half note F4, a half note Bb4, a half note D5, a half note G4, a half note F4, a half note E4, and a half note D4.

7

The second staff of music continues the melody from the first staff. It starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note C4, a half note F4, a half note Bb4, a half note D5, a half note G4, a half note F4, a half note E4, and a half note D4.

13

The third staff of music continues the melody from the second staff. It starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note C4, a half note F4, a half note Bb4, a half note D5, a half note G4, a half note F4, a half note E4, and a half note D4. The staff concludes with a first ending (1.) and a second ending (2.), both leading to a double bar line.

# The Sunny Bank

$\text{♩} = 60$

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (Bb). Measure 1 starts with a treble clef and a common time signature '8'. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note Bb4. A repeat sign follows. The melody continues with a quarter note C5, an eighth note D5, and a quarter note E5. The accompaniment consists of a steady eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

5

Musical notation for measures 5-8. The melody continues with a quarter note F5, an eighth note G5, and a quarter note A5. The accompaniment continues with the same eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

9

Musical notation for measures 9-13. The melody continues with a quarter note B5, an eighth note C6, and a quarter note D6. The accompaniment continues with the same eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2.

14

Musical notation for measures 14-18. The melody continues with a quarter note E6, an eighth note F6, and a quarter note G6. The accompaniment continues with the same eighth-note bass line: G3, F3, E3, D3, C3, B2, A2, G2. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final double bar line.



# Castle Donovan

♩ = 90

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (Bb). Measure 1 starts with a treble clef and a common time signature 'C' with an '8' below it. The melody begins with a quarter note G4, followed by quarter notes A4 and Bb4. A repeat sign follows. The bass line consists of a half note G3. Measures 2-3 continue the melody with quarter notes C5, D5, and E5. Measure 4 has a quarter note F5, a quarter note G5, and a quarter note A5. Measure 5 has a quarter note Bb5, a quarter note C6, and a quarter note D6. Measure 6 has a quarter note E6, a quarter note F6, and a quarter note G6. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

7

Musical notation for measures 7-13. The melody continues with quarter notes G6, F6, and E6. Measure 8 has a quarter note D6, a quarter note C6, and a quarter note Bb5. Measure 9 has a quarter note A5, a quarter note G5, and a quarter note F5. Measure 10 has a quarter note E5, a quarter note D5, and a quarter note C5. Measure 11 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 12 has a quarter note F4, a quarter note E4, and a quarter note D4. Measure 13 has a quarter note C4, a quarter note Bb3, and a quarter note A3. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

14

Musical notation for measures 14-20. The melody continues with quarter notes G4, F4, and E4. Measure 15 has a quarter note D4, a quarter note C4, and a quarter note Bb3. Measure 16 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 17 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 18 has a quarter note Bb2, a quarter note A2, and a quarter note G2. Measure 19 has a quarter note F2, a quarter note E2, and a quarter note D2. Measure 20 has a quarter note C2, a quarter note Bb1, and a quarter note A1. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

21

Musical notation for measures 21-26. The melody continues with quarter notes G2, F2, and E2. Measure 22 has a quarter note D2, a quarter note C2, and a quarter note Bb1. Measure 23 has a quarter note A1, a quarter note G1, and a quarter note F1. Measure 24 has a quarter note E1, a quarter note D1, and a quarter note C1. Measure 25 has a quarter note Bb0, a quarter note A0, and a quarter note G0. Measure 26 has a quarter note F0, a quarter note E0, and a quarter note D0. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

27

Musical notation for measures 27-32. The melody continues with quarter notes G0, F0, and E0. Measure 28 has a quarter note D0, a quarter note C0, and a quarter note Bb-1. Measure 29 has a quarter note A-1, a quarter note G-1, and a quarter note F-1. Measure 30 has a quarter note E-1, a quarter note D-1, and a quarter note C-1. Measure 31 has a quarter note Bb-2, a quarter note A-2, and a quarter note G-2. Measure 32 has a quarter note F-2, a quarter note E-2, and a quarter note D-2. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

33

Musical notation for measures 33-39. The melody continues with quarter notes G-2, F-2, and E-2. Measure 34 has a quarter note D-2, a quarter note C-2, and a quarter note Bb-3. Measure 35 has a quarter note A-3, a quarter note G-3, and a quarter note F-3. Measure 36 has a quarter note E-3, a quarter note D-3, and a quarter note C-3. Measure 37 has a quarter note Bb-4, a quarter note A-4, and a quarter note G-4. Measure 38 has a quarter note F-4, a quarter note E-4, and a quarter note D-4. Measure 39 has a quarter note C-4, a quarter note Bb-5, and a quarter note A-5. A triplet of eighth notes (F5, G5, A5) is marked with a '3' below it. The system ends with a double bar line.

# General Monroe's Lamentation

$\text{♩} = 90$

8

8

8

8

8

8

8

# The Parting Glass

♩ = 90

8

The first staff of music begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a tempo marking of a quarter note equal to 90 beats per minute. The notation includes a repeat sign with first and second endings. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

5

8

The second staff continues the melody and accompaniment from the first staff. It features a mix of eighth and quarter notes, with some chords in the bass line.

9

8

The third staff continues the piece, showing a steady flow of notes in both the treble and bass clefs. The melody remains the primary focus.

13

8

The fourth and final staff on this page concludes the piece. It features two distinct endings, labeled '1.' and '2.', which lead to the final cadence. The notation includes repeat signs and a double bar line at the end.