

Molly MacAlpin

(Maili Nic Ailpin, also known as Carolan's Dream)

majestically

Attributed to William Connollan (c. 1640-1720)
as published by Edward Bunting in 1796

A

Am G C G/B Am

f *p* *f*

5 Dm G/B C F G/B C Em Am Em Am

p

9 Am (D-3) D/F# G C/E Em Am

f *p*

13 Dm G C G/B Em Am F Em /E /A Am

p

B

17 C G/B /D C G/B C Am Em Am (A-3) A/C#

p

21 Dm G C G/B Em Am F Em /E /A Am

25 C G/B C G/B C G /B Am Em Am (A-3) A/C#

f

29 Dm G/B C F/A (/B) /B /A /G# F Dm Em Am Am

p

History: Edward Bunting was just 19 when he was engaged to notate the tunes played at the last gathering of Ireland's itinerant harpers in 1792. He credited Molly MacAlpin to William Connellan (though others have said it was written by William's brother Thomas). A later anecdote told of O'Carolan saying he wished he had written this tune over any of his own, and in following years it was sometimes called "Carolan's Dream."

Technique: Melody notes, ornaments, and dynamics are taken directly from Bunting's notation. This ornament symbol ♪ is a triplet figure (from written note, down one note, and back again). Chord symbols are extracted from Bunting's bass staff arrangement. To avoid accidentals, play the chord in (). A "slash chord" such as C/G indicates a chord inversion (C over G) and a "slash note" such as /G indicates a single bass note.