



Mike Magatagan

United States (USA), SierraVista

"My Gallant Darling" (Mo Ghile Mear) for Flute, Oboe & Harp Anonymous

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	"My Gallant Darling" (Mo Ghile Mear) for Flute, Oboe & Harp
Composer:	Anonymous
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Flute, Oboe, Harp
Style:	Celtic
Comment:	Mo Ghile Mear (translated My Gallant Darling, My Spirited Lament and variants) is a traditional Irish song. The lyrics are partially based on Bímse Buan ar Buairt Gach Ló (My Heart is Sore with Sorrow Deep, c. 1746), a lament of the failure of the Jacobite rising of 1745. The original poem is in the voice of the personification of Ireland, Éire, lamenting the exile of Bonnie Prince Charlie. Mo ghile mear is a term applied to the Pretence (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist



"My Gallant Darling" (*Mo Ghile Mear*)

Anon. Traditional Irish Folksong

Interpretation for Flute, Oboe & Harp by Mike Magatagan 2021

Air (♩ = 84)

Flute

Oboe

Harp

5

F

O

H

10

F

O

H

15

F

O

H

20

F

O

H

24

F

O

H

28

F

O

H

33

F

O

H

38

F

O

H

43

F

O

H

47

F

O

H

52

F

O

H

rit.

Flute

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Air (♩ = 84)

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). The tempo is marked 'Air' with a quarter note equal to 84 beats per minute. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The piece concludes with a *rit.* (ritardando) marking. A double bar line with repeat dots is placed at the end of the final staff. A fermata is placed over the final note of the piece. A measure with a '2' above it and a fermata indicates a second ending.

Oboe

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(*Mo Ghile Mear*)

Anon. Traditional Irish Folksong

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Air (♩ = 84)

The musical score is written for Oboe in G major (one sharp) and common time (C). It consists of eight staves of music. The first staff begins with a tempo marking of 'Air (♩ = 84)' and a dynamic marking of 'mf'. A first ending bracket with the number '2' spans the first two measures. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. A 'rit.' (ritardando) marking is placed above the final staff. The piece concludes with a double bar line.

Harp

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Anon. Traditional Irish Folksong

Air (♩ = 84)

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Measures 1-4 of the piece. The music is in G major (one sharp) and common time (C). The tempo is marked as Air (♩ = 84). The dynamic is *mf*. The notation shows a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth notes and quarter notes, while the accompaniment consists of quarter notes and half notes.

Measures 5-8 of the piece. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment patterns are consistent with the first system.

Measures 9-12 of the piece. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment patterns are consistent with the first system.

Measures 13-16 of the piece. The notation continues from the previous system, maintaining the same key signature and time signature. The melody and accompaniment patterns are consistent with the first system.

17

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

21

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

25

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

29

Musical notation for measures 29-32. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

33

Musical notation for measures 33-36. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

37

Musical score for measures 37-40. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

41

Musical score for measures 41-44. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

45

Musical score for measures 45-48. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

49

Musical score for measures 49-52. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

53

rit.

Musical score for measures 53-56. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes. The piece concludes with a double bar line and repeat signs.