



The Ernest de Regge Collection

P16

**The Special Collections and Archives Department
Glucksman Library
University of Limerick**

**The Special Collections and Archives Department
Glucksman Library
University of Limerick
The Ernest de Regge Collection**

Reference Code: IE 2135 P16

Title: The Ernest de Regge Collection

Dates of Creation: 1923-1957

Level of Description: Fonds

Extent and Medium: 4 standard boxes (195 items or files)

CONTEXT

Name of Creator(s): De Regge, Ernest (1901-1958).

Biographical History: Ernest de Regge was a major influence in the development of church music in Ennis and the diocese of Killaloe. He was an accomplished musician, organist and composer, and much of his music was performed by the Ennis Cathedral choir and broadcast on RTÉ. He was also instrumental in setting up the annual Church Music Festival, which was held in Ennis in the 1930s. Under the auspices of An tOireachtas, he arranged Irish melodies for school choirs and received many national and international awards for his work.

Ernest de Regge was born on 15 January 1901 in Overmere, Flanders, Belgium, where his father was an elementary school teacher and organist. Ernest's musical talent was recognised at a young age and while still in elementary school he and his brother were given the opportunity of private classes under Jules De Groot, organist at the cathedral in Ghent. His secondary school in Sint Niklaas prepared him not only for teaching but also for the position of church organist. He then enrolled in the prestigious conservatory, the Lemmens Institute in Malines (currently incorporated into the University of Louvain), where he studied composition, organ and Gregorian music. In 1922, he received the degree of Licentiate in Music claiming first place in composition, while his classmate, the world famous Flor Peeters, took the prize for organ.

From 1900, the Lemmens Music Conservatory in Malines had sent its organists and musicians to Ireland. Ireland had musical people and good, well-maintained organs but lacked trained organists and musicians who could play them to the highest standard. There had been much sympathy in Ireland for Belgians suffering during the First World War, while the struggle for Irish independence had created much interest and sympathy on the continent. In 1923, Bishop Fogarty appointed Ernest de Regge music professor at St. Flannan's College and organist-choirmaster in the Cathedral of SS Peter and Paul. The bishop's aim was to implement the instruction of Pope Pius X to simplify choir music. In St. Flannan's (a junior seminary), de Regge would be instructing future clergy of the diocese of Killaloe in musical literacy and giving them a firm grounding in Gregorian Chant.

In the 1920s and 1930s, de Regge returned frequently to Belgium to continue his studies under the distinguished teacher of harmony and orchestration, Paul Gilson of Liege (recipient of the prestigious Prix de Rome award). They were collaborating in 1942 on

de Regge's *Piano Concerto* when Paul Gilson died; it would appear that the work was never published. He also continued his studies in composition with Lodewijk Mortelmans, director of the Antwerp Music Conservatory.

The Ennis Cathedral choir had been associated with liturgy in the cathedral for over one hundred years, beginning in 1859 with another Belgian, Charles Louis 'Mons' Nono. In the cathedral, de Regge created a showpiece choir, which was the envy of other dioceses. The choir, which often had over a hundred members, was a focal point for the young people of Ennis. The highlights of the church calendar were the midnight mass and high mass at Christmas, Easter and St Patrick's Day. Talented local singers received extensive training and in particular the voices of Eva Meehan (alto), Amby Costello (soprano), John Murphy and Aiden Tuttle (tenor), Stephen Touhy and George Meehan (bass) and Liam Walker (alto) were highlights of this era. Broadcasts on Radio Éireann included *Sacred Concerts* in 1930, 1933, 1935, 1946 (Diamond Jubilee of Bishop Fogarty), and 1947 (Mass in honour of Blessed Oliver Plunket), in addition to concerts such as the An Tostal in 1953.

In the early 1930s, the new Irish Republic was very anxious to acquire and publish new Irish music through the state publishing company, An Gum. De Regge and Micheál Ó Siochfhradha (a primary school inspector based in Ennis, a skilled violinist and a John McCormack Medal-winning tenor) took up that task. These two, together with Father Joseph Rogers, Irish professor at St Flannan's and Sister Mary Albeus of the Sisters of Mercy worked for several years adapting old Irish airs for school choirs. O'Siochfhradha and de Regge also published a textbook *The Rudiments of Music* (1953) in both Irish and English on the teaching of music as a subject for secondary schools.

De Regge composed almost two hundred works for choirs of mixed voices, songs based upon English and Irish texts, masses, motets, piano and organ pieces. His profile grew as he won national competitions. He received the Composers Competition Milligan Fox medals in 1939, 1942 and 1946; Dr Annie Patterson Medals in 1943 and 1953 for composition; and first prizes in An tOireachtas Ceol in 1943, 1944, 1945, 1946, 1947 and 1956. It was, however, impossible to support his growing family as a music teacher and organist, and after entrepreneurial ventures into farming (chickens) and importing cars (Borgward and Lloyd), he opened a jewellery shop in O'Connell Street, Ennis and a music shop in Limerick. He combined his passion for collecting paintings and antiques with trips to the Dublin auction houses, where he bought pianos for refurbishing and resale.

The night before the fateful furniture auction at the historic Carmody's Hotel in Ennis, de Regge quipped to his friend and choir manager Paddy Gill that he would buy de Valera's bed for him (Paddy was not a Dev supporter). Next day, on 15 January, 1958, the floor of the auction room collapsed killing Ernest de Regge and seven others and injuring fourteen. The tragedy cast a shadow over the town for many months and years to come.

Ernest de Regge is remembered for his great musical talent, his continued and infectious good humour, his zeal and above all his kindness. He was a second father to his students and young choir members and always nurtured their talents; money was never a barrier to someone who had talent. He had special time for those who had to emigrate, perhaps remembering his own times in the twenties, and often took time to write to them to help them through those first lonely weeks, usually in England. Ernest de Regge had become

an adopted son of Ennis, and as such had been taken to the town's heart. He had left his mark on the musical and social life of so many in County Clare and farther afield.

Immediate Source of Acquisition: Donated by Ernest de Regge's daughter Ghislaine de Regge to the University of Limerick on 17 May 2013.

CONTENT AND STRUCTURE

Scope and Content: Preliminary and draft manuscripts with edits, finished manuscripts and stencils (copies for choir members) of de Regge's musical compositions.

Appraisal, Destruction and Scheduling Information: All records have been retained.

Accruals: No accruals are expected.

System of Arrangement: The musical scores have been arranged by composition type and thereunder listed alphabetically by title.

CONDITIONS OF ACCESS AND USE

Conditions Governing Access: Unrestricted access to all items.

Conditions Governing Reproduction: Standard copyright regulations apply to all items. For photocopying or reproducing material, please consult with the staff.

Language/ Scripts of Material: English, Irish, Latin and Flemish.

Physical Characteristics and Technical Requirements: Mostly paper documents in reasonable condition.

Finding Aids: A hard copy of the descriptive catalogue is available at the Special Collections and Archives Department, Glucksman Library, University of Limerick.

DESCRIPTION CONTROL

Archivist's Note: Papers arranged and described by Anna-Maria Hajba.

Rules or Conventions: This description follows guidelines based on *ISAD(G)* 2nd edition, 2000, *Irish Guidelines for Archival Description*, 2009, *National Council on Archives: Rules for the Construction of Personal, Place and Corporate Names*, 1997, and *EAP Guidance on Data Protection for Archive Services*, 2018.

Date of Description: July 2023.

Contents

1	CONCERNING ERNEST DE REGGE (1936-1957)	2
2	COMPOSITIONS FOR VOICES (1923-1954).....	2
	2.1 SONGS IN IRISH (1931-1954)	2
	2.2 SONGS IN ENGLISH (1928-1954).....	11
	2.3 SONGS IN FLEMISH (1923).....	13
	2.4 SONGS WITHOUT LYRICS (1931-1940)	13
3	COMPOSITIONS FOR PIANO (1931-1948)	14
4	COMPOSITIONS FOR ORGAN (1925-1936)	18
5	CHRISTMAS SONGS (1926-1957)	18
6	LITURGICAL MUSIC (1930-1957).....	20
	6.1 AVE MARIA (1932-1936)	20
	6.2 AVE VERUM (1933).....	20
	6.3 BENEDICTUS (1933)	21
	6.4 ECCE SACREDOS (1935-1955).....	21
	6.5 LAUDATE DOMINUM (1930)	22
	6.6 O BONE JESU (1935-1940)	22
	6.7 O MILES AD ESTO (1930-1933).....	22
	6.8 O SALUTARIS (C. 1930-1954).....	23
	6.9 TANTUM ERGO (1930-1957)	24
	6.10 OTHER (1930-1953)	25
7	MASSES (1929-1953).....	27

The Ernest de Regge Collection

1 CONCERNING ERNEST DE REGGE (1936-1957)

1/1 1936
Cardboard sleeve containing a black and white studio portrait (115 x 160 mm) of Ernest de Regge aged 35. Photograph by Th. Boute, Boulevard de Jardin Zoologique, 39, Gand, [Belgium].

1 item

1/2 1957
Black and white head and shoulders photograph (97 x 142 mm) of Ernest de Regge aged 56.

1 item

2 COMPOSITIONS FOR VOICES (1923-1954)

2.1 Songs in Irish (1931-1954)

2/1/1 [1937]
Two draft manuscripts of *Ag an mBóithrín Buidhe* for two sopranos and alto. *P2/1/1 (1) is fragile.*

2 items

2/1/2 [c. 1957?]
Musical score sheet of *Ag Bun Ros na Coille* for voice and piano, published by Aire Oideachais.

4 pp.

2/1/3 17 September 1931
Draft manuscript of *Aithrige Sheágháin de bÓrdha* for three voices, with corrections.

3 pp.

2/1/4 9 July 1931
Draft manuscripts of *Ar Éirinn Ní Neósainn Cé Hí* for two sopranos and alto; also a photocopy of the published version of same. In two folders.

4 items

P16/

- 2/1/5 [c. 1930s-1950s]
Draft manuscript of *Baboró* for voice and piano. 3 pp.
- 2/1/6 1945
Finished manuscripts of *Beidh Aonach Amáireach* for soprano and alto; and *Amrán A Phíobaire* for two voices. *Fragile*. 4 pp.
- 2/1/7 [c. 1930s-1950s]
Finished manuscript of *An Beinnsín Luachra* in A, B, D and E flat for contra-alto and piano. *Fragile*. Also see **P16/2/1/8**. 3 pp.
- 2/1/8 [c. 1930s-1950s]
Musical score book containing a draft manuscript of *An Beinnsín Luachra* in B and E flat for voice and piano; finished manuscript of *Cailín Beag na Luachra* in C, F and G sharp for voice and piano; draft manuscript of *Inghean an Phailitínig* for voice and piano, with corrections; draft manuscript of *Droichead na Tuair* in B flat for voice and piano, with corrections; finished manuscript of *Inghean an Fhaoit' Ó'n nGleann* for voice and piano; and finished manuscript of *An Sambradh Cruaidh* in F sharp for voice and piano. *Fragile*. 22 pp.
- 2/1/9 [1946?]
Finished manuscript of *A Bhrúinnillín Bheusach* for three voices; and an incomplete manuscript of same. 2 items
- 2/1/10 1948
Finished manuscripts of *Bí Meadhrach a Bhanba* for tenor and piano. Competition winner in 1948. 2 items
- 2/1/11 [c. 1930s-1950s]
Finished manuscript of *Bride* for piano and voice. 5 pp.
- 2/1/12 1953
Finished manuscript of *An Cailín Deas Óg* for two sopranos and alto, with judge's comments. Winner of the Dr Anne Patterson Medal. Also see **P16/2/1/69**. 2 items

P16/

- 2/1/13** 16 September 1931
Draft manuscript of *Cailín na Gruaige Donne* for three voices, with notes by Paul Gilson.
3 pp.
- 2/1/14** [c. 1930s-1950s]
Finished manuscript of *Cait Ní Dhuibhir* for piano and voice.
5 pp.
- 2/1/15** 1946
Musical score book containing draft manuscripts of *An Caol-Druimean Óg*, *Láibín na mBúcláí*, *A Pblúr na gCuach* [?] and *Dán Mboladh na Gaedhilge* for three voices. The pieces were accepted for publication by Mac Liammoir. *Fragile*. For *An Caol-Druimean Óg* and *A Pblúr na gCuach*, also see **P16/2/1/39**.
23 pp.
- 2/1/16** [c. 1930s-1950s]
Finished manuscript of *An Cat agus an t'Ean* with melody only.
2 pp.
- 2/1/17** [c. 1930s-1950s]
Finished manuscript of *Ceanadus A' tSlóigh* for tenor and piano. Also see **P16/2/1/26**.
3 pp.
- 2/1/18** [1949?]
Musical score book entitled *Ceithre Cinn d'Ambráin Ghaeilge, I gChóiriú Ceathair-Pháirteach do Ghotha Measctha* containing the songs *Gleann Beag Lághach an Cheóil (Torna)*, *A Bhuachaill Shásta Suidhte, 'S í an Bhláth-Bhrinneall*, (Aindrias Mac Craith) and *Cois Laoi na Sreabh* (Seán Ó Muláin) for soprano, alto, tenor and bass. Dedicated to Canon Hamilton; published by Aire Oideachais.
20 pp.
- 2/1/19** [1949?]
Musical score book entitled *Ceithre h-Ambráin Ghaeilge, Gléasta do Chór Páistí* containing the songs *Uail-Ghuth an Aoibhnis*, *Déirín Dé*, *Aonach Chille Dísert* and *Teacht na nGéana Fiadhaine* for two sopranos and alto. Dedicated to Helene Coppieters; published by Aire Oideachais.
16 pp.

P16/

- 2/1/20** 1938:1941:1949
Draft and finished manuscripts of *A Ceól-Chruit Mo Tíre* for piano and alto; a subsequent finished version for soprano; and a later finished version for two voices.
4 items
- 2/1/21** 1932
Draft manuscript of *Cill Chais* for voice and harp; and a finished manuscript of same for soprano/ alto, tenor and bass, the latter with comments and corrections by Paul Gilson.
2 items
- 2/1/22** 1931:[1944]
Draft manuscript versions of *Cnocáinín Aerach Chhill Mhuire* in B and E flat for three voices; in C, F and G sharp for two voices; and in B and E flat for voice and piano, with a photocopy of the published version of same. In two folders.
4 items
- 2/1/23** [c. 1930s-1942]
Musical score book containing draft manuscripts of *An Cóisre*, *Máirín de Barra* and *Mo Theaghlach* for voice and piano, with minor edits by Paul Gilson. For *An Cóisre*, also see **P16/2/1/24** and **P16/2/1/61**. For *Máirín de Barra*, also see **P16/2/1/44**. For *Mo Theaghlach*, also see **P16/2/1/45**.
16 pp.
- 2/1/24** [c. 1930s-1942]
Musical score sheet containing draft manuscripts of *An Cóisre* and *A Spailpín a Ríúin*, with corrections and comments by Paul Gilson. For *An Cóisre*, also see **P16/2/1/23** and **P16/2/1/61**.
4 pp.
- 2/1/25** 1948
Draft manuscript of *Crónán na mBeach* for one voice; and a finished version entitled *Crónán na mBeach (Fionn Nua di Cheapadh)* for two sopranos and alto, suitable for school choirs.
2 items
- 2/1/26** 1941
Finished manuscript entitled *Dá Amráin i Geóir an Guta agus Cláirsig*, containing the score and lyrics of *An Ceárdinel* and *Ceanadus A tSlóigh* for soprano and harp. Feis Ceoil prize winner in 1941. *Fragile*.
9 pp.

P16/

- 2/1/27** 2 June 1932
Draft manuscript of *Dán-Moladh na Gaedhilge* for three voices. The piece was subsequently published.
2 pp.
- 2/1/28** 1944
Draft manuscript of *Déirín Dé* for soprano and alto. Competition winner. Also see **P16/2/1/19**.
4 pp.
- 2/1/29** [c. 1930s-1950s]
Draft manuscript of *Donnchadh Ruadh i dTalamb-an-Éisc* for tenor and piano.
4 pp.
- 2/1/30** 1935:1939
Draft manuscript of *Do Rinneadh Aisling Aerach* for voice and piano; also a published version of same.
2 items
- 2/1/31** 1935:1941:1946:1949
Finished manuscripts of *Droichead na Tuairne*, for voice and piano; tenor and piano (*damaged and fragile*) and soprano, alto and piano. The piece was entered into the composers' competition in 1946. Also see **P16/2/1/8**.
4 items
- 2/1/32** [1940?]
Finished manuscripts of *Eibhlín a Rún* for a tenor and two basses; and for two tenors and two basses.
2 items
- 2/1/33** [c. 1930s-1950s]
Finished manuscript of *Éinín an Cheóil* for three voices; also a photocopy of the published version. Feis Ceoil competition winner. In two folders.
2 items
- 2/1/34** [1937] (date of the original)
Photocopy of a published musical score sheet of *Eoghan Cóir* for voice and piano, published by Aire Oideachais. Also see **P16/2/2/10**.
3 pp.

P16/

- 2/1/35** 1932:1939
Preliminary manuscript draft of *Fáinne Geal an Lae* for two voices; and two later, revised versions of same for soprano and piano. The sheet containing the preliminary draft also contains the scores of *Bruach na Carráige Báine* and *An Tuirín Lin* with corrections and comments.
3 items
- 2/1/36** 27 June 1931
Preliminary manuscript of *Fuinn na Smól (Cois an Ghaorthaidh)* for voice and piano.
2 pp.
- 2/1/37** 1939
Draft manuscript of *Gleann Beag Lághach an Cheoil (Ceol ár Sínshear)* for soprano, alto and bass. An tOireachtas competition winner in 1939. Also see **P16/2/1/18** and **P16/2/1/48**.
4 pp.
- 2/1/38** [c. 1930s-1950s]
Finished manuscript of *Imithe* for voice and piano; and a finished manuscript for same with melody only.
2 items
- 2/1/39** 1936-1942
Twelve-stave manuscript musical score book entitled on the front cover *Leabhar d'Ambránta Gaedhéalacha (Book of Irish Songs)*, containing drafts of *An Caol-Druimean Óg*; *An Maidrín Ruadh*; *A Phlúr na gCuach*; *An Túirne Lín*; *Nach Aoibhinn Do Sna hÉiníní*; *An Páirdín Fionn*; *Uaill Ghuth an Aoibhinn*; *Gleann Cam*; *Leather Away the Wattle O!*; and *An Carabhat*.
36 pp.
- 2/1/40** 1937
Preliminary draft manuscript of *Maidean i mBéara*.
3 pp.
- 2/1/41** c. 1953
Finished manuscript of two Gaelic songs, *Mar Mbeath Uaim* and *Péarla an Bhrollaigh Bháin*, for voice and the small Irish harp, prepared for the composers' competition. Also a photocopy of the judge's comments and a note on the piece having received the Dr Annie Patterson Medal.
3 items

P16/

- 2/1/42** 1937
Draft manuscript of *A Mháire, a Ghrádb* for two sopranos and alto. The piece was subsequently published. Also see **P16/2/1/61**.
4 pp.
- 2/1/43** 20 November 1939
Finished manuscript of *Máire Bhéil-Atha-b-Amhnaís* for soprano, alto and bass. *Fragile*.
3 pp.
- 2/1/44** 2 October 1931:[c. 1930s-1950s]
Draft manuscript of *Máirín de Barra* for two sopranos and alto. Also a finished manuscript of the song for bass and piano, and an incomplete version of same. Also see **P16/2/1/23**.
3 items
- 2/1/45** [c. 1930s-1950s]
Photocopy of the published version of *Mo Theaghlach*. Also see **P16/2/1/23**.
5 pp.
- 2/1/46** 13 January 1937
Preliminary drafts of *Nach Aoibhinn Do Sna hÉiníní* for three voices; and *An Carabhat* for soprano, alto and bass. *Fragile*. Also see **P16/2/1/39**.
4 pp.
- 2/1/47** 10 July 1931
Two draft manuscript versions of *O Bhean a Tighe Cian bhnuadhairt sin ort?* for three voices, with corrections.
2 items
- 2/1/48** [1936-1942?]
Stencils relating to *An Páirdín Fionn* and *Gleann Beag Lághach an Cheóil*, originally inserted between the pages of **P16/2/1/39**. For *An Páirdín Fionn*, also see **P16/2/1/39** and **61**. For *Gleann Beag Lághach an Cheóil*, also see **P16/2/1/18** and **37**.
4 pp.
- 2/1/49** [c. 1930s-1950s]
Finished manuscript of *An Raibh Tu ag an gCarraig?* for soprano, alto, tenor and bass.
4 pp.

P16/

- 2/1/50** 1931
Three draft manuscript versions of *Ráiteachas na Tairngreacht* for two sopranos and two altos. One of the versions has been re-named *Sin é Ráiteachas Na Tairngreacht*. Also see **P16/2/1/61**.
3 items
- 2/1/51** 1944:1946
Three versions of finished manuscripts of *Na Rasanna* for tenor and two basses.
3 items
- 2/1/52** [c. 1930s-1950s]
Finished manuscript of *Róisín Dubh* for piano and bass.
3 pp.
- 2/1/53** 9 July 1931
Finished manuscript of *Rosc Catba na Mumban*.
3 pp.
- 2/1/54** [c. 1930s-1950s]
Draft manuscript of *Seaghán Ó Duibhir a Ghleanna* for two sopranos and alto. Also see **P16/2/1/69**.
6 pp.
- 2/1/55** [c. 1930s-1950s]
Draft manuscript of *Seoladh na nGambna sa Bhfásach* for three voices.
4 pp.
- 2/1/56** [c. 1930s-1950s]
Finished manuscript of *Slán agus Beannacht le Buaidhreadh an tSaoghail* for three voices.
5 pp.
- 2/1/57** 5 September 1931
Draft manuscript of *Slán le Máig* for three voices.
3 pp.
- 2/1/58** 1931
Draft manuscripts of *Sliabh na mBan* for three equal voices or soprano and two altos. The piece was subsequently included in a book of twelve songs published in 1939.
4 items

P16/

- 2/1/59** [c. 1930s-1950s]
Draft manuscript of *A Spailpín a Riún* for piano and voice; and two finished manuscripts of same, one for piano and soprano, the other for piano and alto.
3 items
- 2/1/60** 14 October 1931
Preliminary draft of *An Sprid* for two sopranos and alto.
3 pp.
- 2/1/61** [1944?]
Draft manuscript entitled *Sreath Trí Ambrán Gaedhilge Gleásta do Guthanna Meascaithe*, containing scores of *Ráiteachas na Tairngreacht* for soprano, alto, tenor and bass; *An Páirdín Fionn* for two tenors and two basses; *An Cóisre* for two tenors and two basses; *A Mbáire, a Ghrádh* for soprano, alto, tenor and bass; and *Pé 'nÉirinn Í* for soprano, alto, tenor and bass. *Fragile and damaged*. For *Pé 'nÉirinn Í*, also see **P16/2/1/65**.
21 pp.
- 2/1/62** [c. 1930s-1950s]
Draft manuscript of *Suantraidhe* for three voices.
2 pp.
- 2/1/63** [c. 1930s-1950s]
Finished manuscript of *An tLoncholnadh* for three voices.
7 pp.
- 2/1/64** 1949
Finished manuscript of *Torrumb an Bharaille* for piano and voice; and for tenor and piano.
2 items
- 2/1/65** [1954]
Draft manuscript of *Tri-bambráin Ghaeilge (Three Irish Songs)* for soprano, alto, tenor and bass. The songs include *Bó na Leath Adhairve*; *Pé 'nÉirinn í*; and *Uail Ghuth an Aoibhnis*. For *Pé 'nÉirinn Í*, also see **P16/2/1/61**. For *Uail Ghuth an Aoibhnis*, also see **P162/1/19, 39** and **69**.
14 pp.
- 2/1/66** 1949
Two manuscript versions of *As Truagh Gan Peata an Mhaoir Agum* for soprano and alto. Competition winner. *Fragile*.
2 items

P16/

- 2/1/67** 1934:1936
Four draft manuscript versions of *An t-Uabhar ar dTúis* for four voices, except for the earliest version which is for two sopranos, contralto, tenor and two basses. The piece was subsequently published.
4 items
- 2/1/68** [1936-1942?]
Draft manuscripts of *An Túirne Lín* for three voices; and a photocopy of the published version of same. Originally inserted between the pages of **P16/2/1/39**. In two folders. *P16/2/1/68 (1) is fragile*.
3 items
- 2/1/69** [1951?]
Musical score sheet containing finished manuscripts of *Uaill-Ghuth an Aoibhnis* for two sopranos and alto, *Seaghán Ó Duibhir á Gleanna* for two sopranos and alto, and *An Cailín Deas Óg* for three voices. Also published versions of *Uaill-Ghuth an Aoibhnis* (for which also see **P16/2/1/19**, **39** and **65**). In two folders.
3 items

2.2 Songs in English (1928-1954)

- 2/2/1** 1941
Finished manuscript of *Absence*, a song for soprano or tenor with piano. Words by anon. First prize, Feis Ceoil 1941.
3 pp.
- 2/2/2** [c. 1930s-1950s]
Finished manuscript of *Cradle Song* for soprano and piano. Words by William Blake. *Fragile*.
4 pp.
- 2/2/3** 1953
Long and short versions of *Far Westward Lies an Isle* for voice and piano, with words from a poem by St Donatus. The short version is marked 'original' and contains corrections and commentary. The long version, with minor corrections, is contained in a 12-stave manuscript music book, with the note 'Paxton 1953 – Competition no. 94'. Also a photocopy of the long version, incorporating a short note on St Donatus and the words of the poem. In two folders.
3 items

P16/

- 2/2/4** [c. 1930s-1950s]
Photocopy of the finished manuscript of *Go Lovely Rose* to be sung in concert form. Words by Edmund Waller (1606-1687).
3 pp.
- 2/2/5** 10 February 1932
Draft manuscript with corrections and commentary of *Hail Glorious St Patrick* for two sopranos, two altos, two tenors and a bass.
3 pp.
- 2/2/6** 8 and 9 June 1933
Two draft manuscripts of *How Pleasant, Sweet Birdies* for solo and piano, with extensive notes and outline for variations added by Paul Gilson.
2 items
- 2/2/7** 17 February 1953
Typescript stencils for soprano, alto, tenor and bass of *Hymn for An Tostal*, performed at the An Tostal concert in April 1953. Words by Dr Justice Gleeson.
2 pp.
- 2/2/8** [c. 1930s-1950s]
Photocopy of a finished manuscript of *Last Words* for soprano or tenor and piano. Words by Winthrop Mackworth Praed.
2 pp.
- 2/2/9** November 1954
Draft manuscript of *Let Erin Remember the Days of Old* for two sopranos and bass.
2 pp.
- 2/2/10** 1934
Two draft manuscripts and one finished manuscript of *The Men of the West* for solo and piano to the air of *Eoghan C  ir* (for which also see **P16/2/1/34**).
3 items
- 2/2/11** [c. 1930s-1950s]
[Unfinished?] draft manuscript of *A Nation Once Again*. Contained in a 12-stave manuscript music book by Augener's School Department, London. *Fragile*.
14 pp.

P16/

- 2/2/12** 6 February 1935
Preliminary draft manuscript of *O'Connell's Song* for piano, lacking lyrics. An alternative title, *O'Connell's Lied*, has been included in pencil. *Fragile*.
3 pp.
- 2/2/13** [1952]
Manuscript with minor corrections of *Oh the Sight Entrancing* arranged for solo voice and pianoforte. Cover bears the note '112 – Thomas Moore Prize' and "Festival". On the back: 'Composer's Competition no. 112. Arrangement of a melody from Moore's collection for solo voice and pianoforte acc. (Parry)'. Also photocopies of stencils for soprano, alto, tenor and bass for An Tostal concert performance on 6 April 1953. In two folders.
2 items
- 2/2/14** 6 October 1933
Photocopy of a draft manuscript of *The Poitin Still* with corrections and commentary by Paul Gilson.
2 pp.
- 2/2/15** 1928 (date of publication)
Photocopy of *The Violet*, with words by Jane Taylor, published by A. Weekes & Co. Ltd., London.
5 pp.
- 2/2/16** [c. 1930s-1950s]
Finished manuscript of Thomas Moore's *Wreath the Bowl* for soprano, alto, tenor and bass.
5 pp.

2.3 Songs in Flemish (1923)

- 2/3/1** 1923
Finished manuscript of *Liefdeslied (Love Song)*.
4 pp.

2.4 Songs without Lyrics (1931-1940)

- 2/4/1** 16 September 1931
Draft manuscript of an untitled arrangement for two sopranos and alto, possibly a lesson submitted to Paul Gilson.
3 pp.

P16/

- 2/4/2 28 September 1931
Draft manuscript of an untitled arrangement for four voices submitted to Paul Gilson.
3 pp.
- 2/4/3 28 September 1931
Draft manuscript of *Song of Death (Lied Over de Dood)*, an arrangement for three voices. With notes by Paul Gilson in Flemish.
3 pp.
- 2/4/4 September 1931
Three draft manuscripts of *Battle Song (Kriegslied)*, an arrangement for three voices.
3 items
- 2/4/5 4 November 1931
Two draft manuscripts of untitled arrangements for soprano, alto, tenor and bass submitted to Paul Gilson, with notes and comments by Gilson.
2 items
- 2/4/6 1 March 1939
Draft manuscript of *Iersch Lied* for voice and piano.
4 pp.
- 2/4/7 29 February 1940
Draft manuscript with corrections of an untitled melody of Irish character for two sopranos and alto or three equal voices, such as three children.
2 pp.

3 COMPOSITIONS FOR PIANO (1931-1948)

Also see **P16/5/1**

- 3/1 1934
Musical score book containing the score of *Ambrán i n-eagmais na bhfocal, bunnuighte ar fbonn Gaolach (Song without Words upon an Irish Folksong)*. Dedicated 'In sincere veneration to my Master Paul Gilson'. Published by Maison Cnudde, Gand, Belgium.
12 pp.
- 3/2 17 June 1935
Draft manuscript of *The Blacksmith (De Schmid)*.
3 pp.

P16/

- 3/3** 1935 (date of original):[1940]
Musical score book entitled *Breachtnaí ar Rós deiridh an t-samhraidh* (*Variations on The Last Rose of Summer*), published by Oifig an tSolathair, Dublin; also a photocopy of a draft manuscript of *The Last Rose of Summer* dated 8 February 1935 with extensive notes in Flemish by Paul Gilson. In two folders.
2 items
- 3/4** [c. 1930s-1950s]
Draft manuscripts of *Cailleach an t-Súsa*, O'Neill and *I Once Loved a Boy*.
7 pp.
- 3/5** 4 December 1931
Draft manuscript of *An Coisre* [sic, *Chóisir*] (*The Wedding*) in A, B and E flat.
3 pp.
- 3/6** [1934]
Photocopy of a musical score book entitled *Éirghe na Gealaighe* (*Moonrise*), comprising a theme and seven variations thereof. Published by Oifig Díolta Foillseacháin Rialtais, Dublin.
17 pp.
- 3/7** 14 December 1939
Unfinished manuscript of *The Harp of My Country* arranged for piano with harp accompaniment.
3 pp.
- 3/8** 1942
Draft manuscript entitled *24 Irish Melodies Arranged for the Piano*.
23 pp.
- 3/9** [1936?]
Twelve-stave music sheet containing draft manuscripts of *Little Waltz* (*Kleine Waltz*) and *Good Humour* (*Gutgelaunt*), with edits by Paul Gilson. *Fragile*.
4 pp.
- 3/10** 13 February 1936
Draft manuscript of *Long Ago* (*Es Ist Lange Her*). *Fragile*.
3 pp.

P16/

- 3/11** 8 March 1932
Draft manuscript of *Melody*, based on Robert Schumann. *Fragile*.
4 pp.
- 3/12** 8 October 1935
Draft manuscript of *Menuet (Terschlied)*. *Fragile*.
3 pp.
- 3/13** 1931
Draft manuscript of *Minuetto Grazioso* in A major for piano, dedicated ‘to my Mother’. Also a printed version, published by W. Paxton & Co. Ltd., London.
2 items
- 3/14** [1939?]
Photocopy of the score of *Réamb-Cheol* from an unidentified musical score book.
1 p.
- 3/15** 27 April 1939
Draft manuscript of *Rondo No. 4* with notes and corrections [by Paul Gilson?].
8 pp.
- 3/16** [c. 1930s-1950s]
Draft manuscript of *Scherzo* based on *The Limerick Redowa*. The piece was created for a composers’ competition. Also see **P16/4/4**.
19 pp.
- 3/17** 1938
Photocopy of a musical score book entitled *Seoidíní Ceoil do’n Phianó (Musical Jewels for the Piano)*, containing the scores of *Do Thugas Grádh do Bhuachaill Tráth*; *An tSláinte Is Aoibhne*; *Gan Teideal*; *Caoineadh*; *Déanfaidh Mé “Cuilt” do m’ Shean-Bhríste*; *Duan Nodlag*; *Ga Mba Ora*; *Na Béithe o Thráigh Mhodbráin*; *Ambrán an Ghabhann*; *Cois Tiar Lais an Gaortha*; *Buachaillí Loch gCarman*; and *I Bhfaid Fada Shiar Dhíbh a Shléibhte*. Published by Oifig an tSoláthair, Dublin.
19 pp.
- 3/18** [1938]
Musical score book entitled *Sé Sean-Mhionaití Gaolacha (Six Old Irish Minuets)*, containing the songs *Gan Teideal*; *Petrie 1183*; *Mionait Bhaintighearna uí Ghordúin*; *Bruach Loch Éirne*; *Ná Pós Sean-Fhear Coidhche*; and *An Sean-Chúilín*. Published by Oifig an tSoláthair, Dublin.
10 pp.

P16/

- 3/19** 1940
Draft manuscript of *Sonáid*, a sonata in four parts based on Irish airs. The piece was dedicated to the Most Reverend Dr Joseph Rodgers, coadjutor Bishop of Killaloe, and won first prize from An tOireachtas. 20 pp.
- 3/20** [c. 1930s-1942]
Draft manuscript of *Sonata in Fa* based on the Irish air, *The Minstrel Boy*. With notes and corrections by Paul Gilson. *Fragile*. 4 pp.
- 3/21** [c. 1930s-1950s]
Unfinished manuscript of *Song (Lied)* in C and F sharp. 2 pp.
- 3/22** [1948]
Finished manuscripts of *Stil an Phoitín* and *Jig* for violin and piano. 4 pp.
- 3/23** 9 March 1932
Draft manuscript of *Study of Acciaccatura Playing* (canon in octaves). 4 pp.
- 3/24** 1948
Finished manuscript of *Toirbheirt Buidheach* for violin and piano. 2 pp.
- 3/25** 4-14 February 1934
Draft manuscript of an untitled suite comprising *Introduction*, *Funeral March* and *Finale*. With pencilled notes to Paul Gilson. 11 pp.
- 3/26** 3 March 1932
Draft manuscript of an untitled song in allegro tempo for piano. 3 pp.
- 3/27** 30 January 1936
Draft manuscript of an untitled piece in A, B, D and E flat with notes and corrections by Paul Gilson. *Fragile*. 4 pp.

P16/

- 3/28** [c. 1930s-1950s]
Draft manuscript of an untitled song in F sharp. 3 pp.
- 3/29** 18 February 1932
Draft manuscript of four exercises in harmony submitted to Paul Gilson. 4 pp.
- 3/30** [c. 1930s-1950s]
Photocopy of the first page of an untitled song in C, D, F and G sharp. 1 p.

4 COMPOSITIONS FOR ORGAN (1925-1936)

Also see **P16/5/7** and **P16/5/8**

- 4/1** 1925
Finished manuscript of an introduction of the chorus *Christus Vincit* for organ or piano, contained in a 12-stave manuscript music book. 18 pp.
- 4/2** [c. 1930s-1950s]
Finished manuscript of an organ interlude entitled *Hymn*. 4 pp.
- 4/3** 1936
Finished manuscript of *O Love Divine* for solo and organ. Performed at a Sacred Concert broadcast on 26 January 1936. 3 pp.
- 4/4** [c. 1930s-1950s]
Finished manuscript of *Scherzo voor Orgel (Scherzo for Organ)*, based on the Irish melody *The Limerick Redova. Fragile*. Also see **P16/3/16**. 8 pp.

5 CHRISTMAS SONGS (1926-1957)

- 5/1** 1926
Manuscript with corrections of *Adeste Fidelis – Christmas Chorus* for soprano, alto, tenor and bass; and a piano partiture of same. 2 items

P16/

- 5/2 [13 February 2008?]
Printout of *All My Heart This Night Rejoices* for soprano. The original score is missing, the rendition is from Ghislaine de Regge's memory.
1 p.
- 5/3 13 February 2008
Printout of *A Boy Was Born* for soprano or alto. The original score is missing, the rendition is from Ghislaine de Regge's memory.
1 p.
- 5/4 19 December 1956; 13 February 2008
Stencil of *Christ Was Born on Christmas Day*; and a printout of finished manuscript for soprano and alto.
2 items
- 5/5 [1954]; 13 February 2008
Stencil of *From Heav'n High*, and a printout of finished manuscript for soprano.
2 items
- 5/6 [1957?]
Draft manuscript with corrections of *It Came Upon the Midnight Clear* in a 12-stave manuscript music book. The original score is missing, the rendition is from Ghislaine de Regge's memory.
5 pp.
- 5/7 1930
Manuscript draft of *O Solis Ortus Cardine*, also entitled *Kerstlied (Christmas Song)* for solo and organ. Also photocopy of a second, finished version. In two folders.
2 items
- 5/8 20 December 1937
Finished manuscript of *Puer Natus in Bethlehem (Chorale)* for solo, choir and organ.
3 pp.
- 5/9 13 February 2008
Printout of *Sleep, Holy Babe* for soprano. The original score is missing, the rendition is from Ghislaine de Regge's memory.
1 p.

6 LITURGICAL MUSIC (1930-1957)

6.1 Ave Maria (1932-1936)

- 6/1/1 23 May 1932
Draft manuscript of *Ave Maria* for soprano, alto, tenor and bass with corrections and comments.
3 pp.
- 6/1/2 [1935?]
Draft manuscript of *Ave Maria* for soprano, two altos, tenor and two basses with corrections and comments.
7 pp.
- 6/1/3 October 1936
Draft manuscripts of *Ave Maria* for soprano, alto, tenor and bass with minor corrections.
2 items
- 6/1/4 [c. 1930s]
Draft manuscript of *Ave Maria* arranged for four mixed parts, with words by Lord Byron.
10 pp.
- 6/1/5 [c. 1930s]
Photocopy of a stencil of *Ave Maria*.
2 pp.

6.2 Ave Verum (1933)

- 6/2/1 1933
Draft and finished manuscripts of *Ave Verum*, a motet for four voices.
2 items
- 6/2/2 1933
Stencils of *Ave Verum* for soprano and for three voices. The latter bears a dedication to Very Reverend Canon Michael Quinn, President of St Flannan's College.
2 items

6.3 Benedictus (1933)

- 6/3/1** 8 March 1933
Draft manuscript of *Benedictus* in B flat for soprano, alto and organ or harmonium.
3 pp.
- 6/3/2** [c. 1930s-1950s]
Stencils of *Benedictus* for four voices; tune by Josef Venantius von Wöss.
1 p.
- 6/3/3** [c. 1930s-1950s]
Draft manuscript of *Benedictus* in B and E flat, melody only.
2 pp.
- 6/3/4** [c. 1930s-1950s]
Draft manuscript of *Benedictus* in A, C, D, F and E sharp for soprano, tenor, bass and choir.
4 pp.

6.4 Ecce Sacredos (1935-1955)

- 6/4/1** 1935:1939
Draft manuscript versions 2a and 2b of *Ecce Sacredos* for four voices with organ, dedicated 'in profound veneration to Most Reverend Dr Michael Fogarty Lord Bishop of Killaloe'. Also photocopies of three stencils of same. In two folders.
5 items
- 6/4/2** 1955
Draft manuscript versions 1a (*fragile*), 1b and 1c of *Ecce Sacredos* for four voices with organ, 'respectfully dedicated to Most Reverend Dr Rodgers, Lord Bishop of Killaloe'. Also photocopies of four stencils of same. In two folders.
7 items

6.5 Laudate Dominum (1930)

6/5/1 10 September 1930
Draft manuscript of *Laudate Dominum* for four unequal voices (soprano, alto, tenor and bass). The manuscript records the first performance of the piece as having taken place on 14 September 1930 during the visit of Paschal Robinson, the first papal nuncio accredited to Ireland.
8 pp.

6/5/2 1930
Draft manuscript of *Laudate Dominum* for four unequal voices (soprano, alto, tenor and bass). Includes notes by Paul Gilson on the last page outlining a tonal plan. Also a related loose insert and a transcript of Gilson's notes.
3 items

6.6 O Bone Jesu (1935-1940)

6/6/1 7 October 1935
Draft manuscript of *O Bone Jesu* for two sopranos and alto.
3 pp.

6/6/2 1935-1940
Draft and finished manuscripts of *O Bone Jesu* for three equal voices, dedicated 'to my dear parents in memoriam'.
2 items

6/6/3 1935-1940
Photocopies of stencils of *O Bone Jesu*.
2 items

6.7 O Miles ad Esto (1930-1933)

6/7/1 8 October 1930
Draft manuscript of *O Miles ad Esto* in C and F sharp for solo, choir and organ.
4 pp.

6/7/2 28 October 1930
Draft and finished manuscripts of *O Miles ad Esto* in C and F sharp for solo, choir and organ, first performed on 5 February 1931 (Sacred Concert) and broadcast on 26 November 1933.
2 items

P16/

6/7/3 28 October 1930
Draft and finished manuscripts of *O Miles ad Esto* in B, E, A, D and G flat for solo, choir and organ. The finished version bears a dedication to the Reverend Father Honoré Coppieters.

2 items

6/7/4 1933
Individual scores of *O Miles ad Esto* in C and F sharp for soprano, alto, tenor and bass.

4 items

6.8 O Salutaris (c. 1930-1954)

6/8/1 15 January 1932
Three draft manuscripts of *O Salutaris* in F sharp for soprano, two altos, tenor (two tenors in first draft), bass and organ. Performed during a concert broadcast on 26 November 1933.

3 items

6/8/2 20 October 1932
Draft manuscript of *O Salutaris* in F, C and G flat with handwritten scores for soprano, alto, tenor and bass.

5 items

6/8/3 15 January 1933
Draft manuscript of *O Salutaris* for soprano, two altos, tenor and bass, with organ ad libitum. *Fragile*.

7 pp.

6/8/4 1935-1938
Draft manuscript and stencil of *O Salutaris* in F sharp.

2 items

6/8/5 June-October 1936
Draft manuscript with corrections and finished manuscript of *O Salutaris* in C and F sharp for soprano, alto, tenor and bass with organ.

2 items

6/8/6 [c. 1930s-1950s]
Finished manuscript of *O Salutaris* comprising *Prelude, Introduction, O Salutaris, Interlude, Tantum Ergo No. 1, Tantum Ergo No. 2, Prelude 1 during Benediction, Prelude 2* and *Laudate Dominum*. *Fragile*.

12 pp.

P16/

- 6/8/7** [c. 1930s-1950s]
Preliminary draft manuscript of *O Salutaris* in A, B and E flat for one voice with organ. Also a finished manuscript of *O Salutaris* in A, B and E flat for bass solo and organ.
2 items
- 6/8/8** [c. 1930s-1950s]
Draft and finished manuscripts of *O Salutaris* in C, D, F and G sharp.
2 items
- 6/8/9** [c. 1930s-1950s]
Stencil of *O Salutaris* in B and E flat for soprano, alto and organ.
1 p.
- 6/8/10** 1 January 1942
Twelve-stave manuscript music book containing a draft manuscript of *O Salutaris* and *Tantum Ergo* (Canon in fifths) in B flat.
3 pp.
- 6/8/11** 5 July 1943
Draft manuscript of *In Honorem SS Sacramenti*, comprising *Ad Benedictionem SS Sacramenti*, *O Salutaris*, *Tantum Ergo*, *Interlude*, *Cor Jesu* and *Choral (Thanks Be to God)* for soprano, alto and organ.
11 pp.
- 6/8/12** 1954
Stencil of *O Salutaris* in F sharp.
1 p.

6.9 Tantum Ergo (1930-1957)

Also see **P16/6/8/6**, **P16/6/8/10** and **P16/6/8/11**

- 6/9/1** 24 December 1930
Draft manuscript with corrections of *Tantum Ergo* in F sharp.
2 pp.
- 6/9/2** 21 January 1932
Finished manuscript of *Tantum Ergo* (No. 1) in F sharp for soprano, alto, tenor and bass with organ ad libitum.
3 pp.

P16/

- 6/9/3** 22 January 1932
Finished manuscript of *Tantum Ergo* (No. 2) in F sharp for soprano, alto, tenor and bass with organ ad libitum.
3 pp.
- 6/9/4** 22 January 1932
Draft manuscript of *Tantum Ergo* (No. 1, 2 and 3) in F sharp for soprano, alto, tenor and bass, with stencils for soprano and tenor.
3 items
- 6/9/5** [c. 1930s-1950s]
Draft manuscript of *Tantum Ergo* in F sharp for three voices and organ.
2 pp.
- 6/9/6** [c. 1930s-1950s]
Draft manuscript of *Tantum Ergo* in B flat for soprano, alto, tenor and bass.
1 p.
- 6/9/7** [c. 1930s-1950s]
Finished manuscript of *Tantum Ergo* in A, B, D and E flat.
2 pp.
- 6/9/8** 31 January 1957
Stencils of *Tantum Ergo* in C unison or four parts (soprano, alto, tenor, bass).
1 p.

6.10 Other (1930-1953)

- 6/10/1** 27 September 1935
Stencil of *Alleluia*.
1 p.
- 6/10/2** 1930
Twelve-stave manuscript music sheets pasted together, containing finished manuscripts of *A Solis Ortus Cardine* for solo and organ and *Gloria* for soprano, alto, tenor and bass with organ.
5 pp.

P16/

- 6/10/3** 1941
Finished manuscript of *Ego Sum Panis Vitae*, a solo composed for Val Cosgrave and performed during the Sacred Concert broadcast in March 1941. *Fragile*.
4 pp.
- 6/10/4** [c. 1930s-1950s]
Stencils of *Et Incarnatus Est* for tenor and bass.
1 p.
- 6/10/5** 8 December 1953
Stencil of *Hymn for the Marian Year* [for piano or organ?]. With words taken from the prayer of Pope Pius XII.
1 p.
- 6/10/6** [1943?]
Manuscript melody and a photocopy of the finished manuscript of *Oblatis*, a motet for tenor and organ, dedicated to Bishop Fogarty on the 39th anniversary of his consecration as Bishop of Killaloe. In two folders.
2 items
- 6/10/7** [1935?]
Finished manuscript and stencil of *O Sacrum Convivium* for four unequal voices (soprano, alto, tenor and bass) with organ. Performed during the Sacred Concert broadcast on 31 March 1935.
2 items
- 6/10/8** [c. 1930s-1950s]
Photocopy of finished manuscript of *Panis Angelicus*, a solo for soprano or tenor with organ or harmonium.
4 pp.
- 6/10/9** [c. 1930s-1950s]
Stencils of parts 1 and 2 of *Regina Coeli* for three voices.
3 pp.
- 6/10/10** [c. 1930s-1950s]
Manuscript draft of *Sanctus* for four voices.
2 pp.

7 MASSES (1929-1953)

- 7/1 June 1947
Draft manuscript versions of *Mass in Honour of Blessed Oliver Plunkett* for soprano, alto, tenor and bass with organ; also two scores, one for soprano and alto, the other for tenor and bass. In three folders.
7 items
- 7/2 1929
Draft and finished manuscripts of *Missa in Honorem Sancti Michaelis* for four voices with organ; also individual scores for soprano, alto, tenor and baritone. The mass was dedicated to Bishop Fogarty. In three folders.
8 items
- 7/3 1947 and 1953
Manuscript drafts of *Kyrie* and *Sanctus* from *Missa Salve Regina*; also scores for *Kyrie*, *Sanctus*, *Benedictus*, *Gloria* and *Agnus Dei* for soprano, alto, tenor and bass; and an *Agnus Dei* variant from 1953 for four voices.
12 items
- 7/4 1949
Twelve-stave manuscript music book containing a simplified Requiem Mass in B flat, arranged to be played by Karel De Regge, aged 7. Includes *Requiem*, *Dies Irae*, *Domine Jesu Christe*, *Sanctus*, *Benedictus*, *Agnus Dei*, *Before the 'Libera'* and *Libera Me*.
17 pp.