

**Thomas Kernan and the fiddle traditions of  
the Connmaicne region: a critical analysis  
of selected fiddle sources 1844 to 1973**

**Volume 2**

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# **Source A**

**Michael Leonard –  
Thomas Kernan MS  
(1844-*c*1850)**

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## Outline of Manuscript

**Manuscript:** Michael Leonard – Thomas ‘Blind’ Kernan MS (Leonard-Kernan MS)

**Scribes:** Michael Leonard (c1835-1886), Thomas ‘Blind’ Kernan (c1807-1887) and 7 others

**Provenance:** (1) Michael Leonard (c1835-1886) of Drumanure, Abbeyshrule, Co. Longford; (2) Pierce Butler (d.2008) of Abbeyshrule; (3) Fr. John Quinn (b.1940), P.P. of Gortletteragh, Co. Leitrim

**Date of inception:** 1844 – c1850

**Manuscript type:** Assembled

**No. of leaves:** 70

**Dimension of leaves (average):** 238mm x 150mm (length x height)

**Staves:** Printed and hand-drawn

**No. of music items:** 181: 178 tunes and 3 exercises

**Sequential layout of manuscript:**

Sequential Order of Leaves	Category
1	CR-A
2-4	BK
5-6	SD-A
7-8	BK
9-22	FO-A
23	SD-B
24	SD-C
25	SD-D
26	SD-E
27	SD-B
28-40	FO-A
41-47	FO-B
48-51	SD-F
52-66	FO-B
67	LE-A
68	LE-B
69	SD-G
70	CR-B

(CR: outer cover; BK: printed music booklet; SD: stitched-in leaf; FO: Folio; LE: loose leaf)

## Thomas ‘Blind’ Kernan (c1807-1887)

The central figure in this dissertation is the fiddle master, Thomas ‘Blind’ Kernan (c1807-1887).<sup>1</sup> While Kernan is commonly associated nowadays with the region of Cartron, Drumlish, in numerous sources it is stated that he originally came from Cranley, Mostrim (aka: *Edgeworthstown*) (Devaney, 1981, p. 257; Glennon, 1993, p. 41).<sup>2</sup> According to a descendant of the Kernan family, John Kiernan, they left Cranley shortly after a calamitous weather event in 1839, known as “The Night of the Big Wind” (Devaney, 1981, p. 257). The original Kernan homestead could be located in one of two adjoining townlands in the parish of Mostrim: Cranlybeg or Cranlymore. Consultation with the Tithe Applotments of 1825, however, does not list any ‘Kernans’ or ‘Kiernans’ in either of these townlands (Rymsza, 2004, p. 4).<sup>3</sup> On the other hand, in Brackland (aka: *Bracklon*), a townland only separated from Cranlymore by a back lane, there are two ‘Kiernans’ listed: Patrick and Thomas (p. 244). Given that these forenames match those of Kernan himself and one of his brothers, it is possible that these ‘Kiernans’ from Brackland were relatives of his, and it is also possible that the location of the ancestral home was within one of these holdings.<sup>4</sup> According to Mattie Casey, who lived close to Kernan’s homestead in Cartron over a century later, it was passed down in local folklore that Kernan used to regularly return to Mostrim to visit his relations (Quinn, 2008, p. 74).

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<sup>1</sup> Although Thomas’ surname is more commonly spelt nowadays as ‘Kiernan’, he transcribed his surname both as ‘McKernan’ and ‘Kernan’ in the Leonard-Kernan MS dated 1844-c1850 (Chapter Four). Henceforth, his name will be spelt as ‘Kernan’ throughout this dissertation.

<sup>2</sup> The distance between Kernan’s first home Cranley, Mostrim and his second home in Cartron, Drumlish is approximately twenty kilometres.

<sup>3</sup> Kiernan was the third most popular surname in Longford in the 1830s (Rymsza, 2004, p. 4).

<sup>4</sup> The only link between the Kiernans and the townland of Cranley is in the 1901 Census of Ireland (NAI, 2012a). In these records for this townland (spelt: *Cranalagh More*) there is a Thomas Kiernan listed as living in Kate Reilly’s home (there is a Miles and James Reilly in Tithe records c1830s for Cranlymore, one of these could be Kate’s husband) of Cranlymore. Kate is aged 70 and Thomas is her son-in-law aged 42. There is no wife but there are two grandchildren Philip and Kate aged 6 and 4 respectively.

When the Kernans left Cranley, Mostrim, in 1839, they moved to the adjoining civil parish of Killoe. The Griffith's Valuation land records from 1854 show that Kernan's siblings were living in two adjoining townlands in this parish: Cartrongolan (henceforth: *Cartron*) and Oghill (aka: *Ohill*).<sup>5</sup> Folk memory can be faulty, and the occasion of the Kernan family's move from Mostrim parish to Killoe parish may well have been earlier than 1839, as the Tithe Applotments of 1825 show that there were 'Kiernans' already living in both of these townlands (Rymsza, 2004, p. 6).<sup>6</sup> The 'Kiernans' listed in these land records include Thomas, Patrick and James (p. 257) in Cartron and James in Oghill (p. 382). As with the 'Kiernans' in Brackland, Mostrim these forenames match those of Kernan and his siblings, and therefore they may well represent members of the Kernan family who originated in Mostrim, or, if the date of 1839 is correct, relatives of theirs already living in Killoe, who might have facilitated the relocation.

The identity of Kernan's parents are stated as "Michael and Mary Tierney" in a biographical account of his brother, Rev. Michael McKernan, in *The Latin School* (Boylan & Gray, 1979, p. 282). However, these names have not been verified. Neither the land records from the Tithe Applotments (c1820s), nor the Griffith's Valuation (c1850s) list Kernan's father, Michael, in any of the townlands thus far discussed: Cranlymore, Cranlybeg, Brackland, Cartron or Oghill. In the same land records there are only two Tierneys listed in the whole of county Longford – Patrick Tierney of Drumderg/Drumderrig<sup>7</sup>, Clonbroney and William Tierney of Aughamore Lower, Columbkille (Rymsza, 2004, p. 198). To add confusion, the

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<sup>5</sup> The latter townland is in the ecclesiastical parish of Killoe, while the former one is split between the ecclesiastical parishes of Killoe and Drumlish, both of which fall within the civil parish of Killoe.

<sup>6</sup> Rymsa (2004, p. 6) gives two dates for the Killoe Tithe manuscripts, which he says are in two parts, one part appended to Clonguish (1825), the other appended to Templemichael (1826-1833): the dates he gives are March 1826, and February 1833, both of which predate the "Big Wind".

<sup>7</sup> There is a reference to a will from 1845 in the name of: "Michael Kiernan, Aughamore, Co. Lfd" (FMP, 2012a, p.10). In Longford there are two townlands bearing that name – Aughamore Lower and Aughamore Upper, which are not adjoining. The Tithe Applotments (c1830s) only list Kiernans in Aughamore Upper, which interestingly is beside Drumderg where Patrick Tierney has a lease holding. This is the only connection found between Michael Kiernan and the Tierneys.

aforementioned Mattie Casey, recalled to Fr. John Quinn during the 1970s that in local lore Kernan's father was known as "James" (2014, personal correspondence). However, as Kernan had a brother with the name James who lived in Oghill, this may have caused an error in Casey's recollection.

According to genealogy records compiled by Kernan's great grand-nephew, Aidan O'Hara, Thomas 'Blind' Kernan had at least six siblings: Michael (c1814-1862), Patrick (c1803-1877), James (c1799-1874), Mary Anne (c1827-1911), Ann (?-c1890s) and Brigid. His brother Rev. Michael McKernan served as a priest in Trinidad from 1845 to 1862 in the parishes of Port of Spain, Oropouche and Arima (Devaney, 1981, p. 60). He is buried in the old Drumlish graveyard, and a plaque to him in the old church states that he died on the 24<sup>th</sup> June 1862, aged forty-eight. An inscription at the bottom of his plaque provides the name of another Kernan sibling: "This is erected by his loving brother James". According to Michael's will, dated August 1862, James was his next of kin (NAI, 2012b). This document also reveals that James, who was granted Michael's estate, was a farmer living in Oghill, Killoe. An examination of the relevant Griffith's Valuation land records of 1854 (AAI, 2012a) reveals that James had a holding of twenty-six acres in this townland, leased from the Earl of Granard.

Thomas' other brother, Patrick, was a renowned blacksmith in the civil parish of Killoe during the nineteenth century. According to the Griffith's Valuation 1854, he had a substantial holding in Oghill (spelt *Oghil*) consisting of a forge, house and forty-six acres of land (AAI, 2012b). The accompanying map of this holding does not indicate the exact locations of these buildings but folklore suggests it was the cluster of buildings at the bottom left of plot 1. The historian, Rev. Owen Devaney, also states that Patrick had forges in two other townlands, Carriglass (aka: *Carrickglass Demense*) and Esker (1981, p. 257). The forge



in Carriglass must refer to one that existed further north of this area in the townland of Killeenatruan at the crossroads known today as ‘Kiernan’s Cross’.<sup>8</sup> While the forge has long since gone, its memory has been persevered in the name, ‘Kiernan’s Forge’, still used by his descendants as the name of a public house, shop and garage.<sup>9</sup>

Thomas also had three sisters, one of whom, Mary Anne Rogers (née Kernan), appears in the 1901 Census of Ireland (NAI, 2012c) living in Oghill, Killoe, aged seventy-four (see 5.3 *Bernard Rogers (1856-1907)*). Another of Thomas’ sisters, Ann, was a grandmother of Mikie Carolan (1891-1981) of Oghill, Killoe. Mikie was interviewed by Fr. John Quinn in 1979, and in that recorded discussion he stated that Ann died when he was an infant at some time in the early 1890s. Kernan’s other sister, Brigid, was married to Bernard Carolan. One of their sons is likely to have been Bernie ‘fiddler’ Carolan, who according to Mikie Carolan, used to play with his uncle, Thomas ‘Blind’ Kernan at big functions in Lord Granard’s house in Newtownforbes (Quinn, 1979). Although Bernie has not thus far been located in the church records of Drumlish parish, there are baptismal records of his siblings, Francis (b.1844) and Brigid (b.1841), born to parents Bernard Carolan and Brigid Kiernan (CPR, 2015a). One of Francis’ sponsors is listed as “Rev. Michael Kiernan”, which confirms the statement that Brigid was Kernan’s sister.

According to civil records, Thomas ‘Blind’ Kernan died on 26<sup>th</sup> October 1887 (FMP, 2012b). His occupation is listed as “musician” and it states that he died in the “Workhouse, Longford”. During Kernan’s lifetime, the official name of this building was The Longford

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<sup>8</sup> In the Griffith’s Valuation of 1854 this forge does not exist nor are there any Kiernan’s listed in this townland (AAI, 2012c). The forge may have been established after this date. In the Ordnance Survey Map of 1909 there is a forge termed as ‘smithy’ located at this crossroads across from the present day “Kiernan’s Forge”.

<sup>9</sup> In relation to Patrick’s other forge in Esker, in the relevant townlands of Esker North and Esker South, there is no listing for Patrick Kiernan in the Griffith’s Valuation of 1854 (AAI, 2012d). Although there is a Thomas Kiernan listed twice, located at No. 39 and 42b on the accompanying map, there are no forges listed at these plots. However, the Ordnance Survey Map from 1909 locates a forge, termed as ‘smithy’, down a lane to the north of Esker Post Office in Esker South. Similarly to the forge in Killeenatruan, it may have been established after the land records of 1854.

Union Workhouse and according to The Sisters of Mercy, who provided care there from the late 1870s onwards, this institution “was opened in 1840 to provide shelter and medical care for the elderly and destitute of the County” (Anon., 2014). Kernan’s age at time of death is listed as “eighty” indicating that he was born circa 1807. But due to the rounded nature of this figure, his age may have been estimated. Subsequent to his death, Kernan was more than likely to have been buried in Drumlish, but his gravestone has remained undiscovered thus far. According to Fr. Butler, who was parish priest of Drumlish from 1959 to 1973, such was the number of unmarked graves in the Old Graveyard in Drumlish, “that it would take seven hundred times the full of the church to compare with the amount of people buried there” (Anon, 2001, p. 24).

### **Michael Leonard (c1835-1886)**

According to Michael’s civil death certificate, he died of bronchitis on 18<sup>th</sup> May 1886 (FMP, 2012c). A misleading age of ‘thirty-seven’ is stated on this document suggesting that he was born around 1849. However, based on the baptismal records of his siblings, it can be surmised that he was in fact born shortly before 1835, the date at which the church baptismal records commence in his parish. As Michael was a bachelor, ownership of the estate passed to his sister Margaret, and then to another sister Rose Anne (Rosanna). Another sibling, Maria, was the only one in their family who married, and she and her husband, Nicholas Hagarty, had one daughter, Minnie, who became the owner of the estate in 1908 after her aunt Rose Anne died. She married Michael Rooney of Kilphierish, Piercetown, Co. Westmeath, in 1897, but he died a short time afterwards while working abroad. They had no children and therefore Minnie was the last member of the Leonard bloodline. She left the

property to her husband's nephew, also Michael Rooney, who in turn left it to his son, Thomas. It is now currently owned by Thomas' son, Tommy Rooney.

LK.001

[Untitled]

5r/SD-A

5 [N1]

9

13

[Note: The rhythm of the tune in the MS in 2/4 has been edited to 4/4]

AKA: 'Peter Street' (OMOI: No.1325)

See: LK.001, PF.070, FR3.022, MR.011, MBR.065

LK.002

Meet Me By Moonlight Alone

5r&6v/SD-A

11

22

31

Composed: 1826; Music and Words: Joseph Augustine Wade (c1796-1845), Irish

See: LK.002

LK.003

[Untitled]

6v/SD-A

6

12

17

AKA: 'The Light of Other Days'

Composed: Music and Words: Alfred Bunn (1796-1860). Opera: *The Maid of Artois* (1836).

See: **LK.003**

LK.004

Lancers Quadrills: No.1

9r/FO-A

"Lancers commenced by T. McKernan"

6

11

[D.S. al fine]

Arranged (set of quadrilles): Jean Duval

AKA: 'Les Graces' (ANSB6: No.904)

See: **LK.004**, FR3.075b

LK.005

[Lancers Quadrills:] No.2

9r-9v/FO-A

The musical score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of four staves of music. The first staff contains measures 1 through 6. The second staff begins with a measure rest labeled '7' and contains measures 7 through 12. The third staff begins with a measure rest labeled '13' and contains measures 13 through 18. The fourth staff begins with a measure rest labeled '19' and contains measures 19 through 24, ending with a double bar line. The melody is characterized by eighth and sixteenth notes, with some rests and a final cadence.

AKA: 'The Dorset Quadrille' (HUT2: p.72)

Composed: Paolo Spagnoletti (1768-1834) or his son, Ernesto

See: **LK.005**, PF.086, FR3.075a, MBR.007

LK.006

[Lancers Quadrills:] No.3

9v-10r/FO-A

Musical score for Lancers Quadrills No. 3, measures 1-24. The score is written in treble clef, 2/4 time, and B-flat major. It consists of five staves of music. The first staff contains measures 1-5, the second staff measures 6-11, the third staff measures 12-16, the fourth staff measures 17-21, and the fifth staff measures 22-24. The piece concludes with a double bar line at the end of measure 24.

AKA: 'Lodoiska' (ERM2: p.28)

Composed: Rodolphe Kreutzer (1766-1831). Opera: *Lodoika* (1791)

See: LK.006, FR3.075d, MBR.009

LK.007

[Lancers Quadrills:] No.4

10r/FO-A

Musical score for Lancers Quadrills No. 4, measures 1-13. The score is written in treble clef, 6/8 time, and B-flat major. It consists of three staves of music. The first staff contains measures 1-6, the second staff measures 7-12, and the third staff measures 13. The piece concludes with a double bar line at the end of measure 13.

AKA: 'A Young Virgin' (SITM1: No.267). Opera: *The Beggar's Opera* (1728)

See: LK.007, FR3.075c, MBR.010

LK.008

Lancers Quadrills: No.5

10r-10v/FO-A

"Lancers Quadrills this 16th October 1844"

Musical score for Lancers Quadrills: No.5, measures 1-14. The score is written in treble clef with a 2/4 time signature. It consists of three staves of music. The first staff contains measures 1-7, the second staff contains measures 8-13, and the third staff contains measures 14-18. The music features a mix of eighth and sixteenth notes, with some triplet patterns and a key signature change to one sharp (F#) in measure 7.

AKA: 'The Lancers Quadrille' (CVM: p.52)

See: **LK.008**, FR3.075e, MBR.011

LK.009

Patties Are No More

10v/FO-A

Musical score for Patties Are No More, measures 1-11. The score is written in treble clef with a 6/8 time signature. It consists of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-15. The music features a mix of eighth and sixteenth notes, with some triplet patterns and a key signature of one flat (Bb).

AKA: 'Paddies Evermore' (OMOI: No.262)

See: **LK.009**



LK.010

Sligo 3<sup>rd</sup> [Sligo Quadrills: No.3]

10v/FO-A

Musical notation for Sligo 3<sup>rd</sup>. The piece is in G major and 6/8 time. The first line contains measures 1 through 4. The second line starts with a measure rest labeled '5' and contains measures 5 through 8. The notation includes quarter notes, eighth notes, and sixteenth notes with beams.

See: LK.010, LK.018

LK.011

Tip it Off

11r/FO-A

Musical notation for Tip it Off. The piece is in G major and 9/8 time. The first line contains measures 1 through 4. The second line starts with a measure rest labeled '4' and contains measures 5 through 8. The notation includes quarter notes, eighth notes, and sixteenth notes with beams. There are first and second endings marked '1.' and '2.' starting at measure 8. The second ending is labeled '"Finis"'. The piece concludes with 'D.C.' (Da Capo).

AKA: 'Cuir Barr Air: Top it Off' (CRÉ1: No.69)

See: LK.011, FR1.047, LS.026, MBR.226

LK.012

Keel Row

11r/FO-A

[Note 1: Kernan has no time signature inserted and the rhythm of the tune is written with a mixture of 4/4 time and 6/8 time. The latter rhythm, 6/8 time, has been depicted here in the transcription as a triplet]

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, MN.065, MN.090, PD.018, FQ.108

LK.013

4th Scotch [Sligo Quadrills: No.4]

11r/FO-A

AKA: 'The Sloe' (related – <https://thesession.org/tunes/8137>)

See: LK.013, **LK.019**

LK.014

5th Panty [Sligo Quadrills: No.5]

11r/FO-A

AKA: 'Di Tanti Palpiti' (MO3: p.206)

See: LK.014, **LK.021**

*[Note 1: Kernan has no time signature inserted. The tune is written in 3/4 time but has been converted here to 3/8 time]*

AKA: 'Duke of York's Troop' (JA4: No.12)

See: **LK.015**

LK.016

Sligo Quadrills: [No.1]

12r-12v/FO-A



7

14

21 "first part plaid [sic] again"

D.S. [al fine]

See: LK.016

LK.017

2<sup>nd</sup> Quadrill Sligo [Sligo Quadrills: No.2]

12v/FO-A



7

13

D.S. [al fine]

AKA: 'Con Cassidy's Jig' (cf: <https://thesession.org/tunes/2007>)

See: LK.017

LK.018

3<sup>rd</sup> [Sligo Quadrills: No.3]

12v-13r/FO-A

D.S.

See: LK.010, LK.018

LK.019

4th Scotch [Sligo Quadrills: No.4]

13r/FO-A

AKA: 'The Sloe' (related, cf: <https://thesession.org/tunes/8137>)

See: LK.013, LK.019

LK.020

Lilly Bo

13r/FO-A



Musical notation for Lilly Bo, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and quarter notes. The second staff starts with a measure rest labeled '5' and continues the melody. The piece concludes with a double bar line and the instruction "repate [sic]" below it.

AKA: 'Lilla's a Lady (German air)' (HUT2: p.68)

Composed: Words - Thomas Haynes Bayly (1797-1839), English.

See: LK.020

LK.021

Pantipalbity French Finale [sic]  
[Sligo Quadrills: No.5]

13v/FO-A



Musical notation for Pantipalbity French Finale, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a repeat sign with a double bar line and a fermata. The melody includes several triplet markings. The second staff starts with a measure rest labeled '7'. The third staff starts with a measure rest labeled '15'. The fourth staff starts with a measure rest labeled '21'. The piece concludes with a double bar line and the instruction "D.S. [al fine]" below it.

AKA: 'Di Tanti Palpiti' (MO3: p.206)

Composed: Gioachino Rossini (1792-1868), Italian. Opera: *Tancredi* (1813)

See: LK.014, LK.021

LK.022

Abshenken of Moone

13v/FO-A



"9th Oct."

D.S. [al fine]

AKA: 'Ap Shenkin – Welsh Air' (CVM: p.51)

Composed: 1803, John Parry (1776-1851), Welsh.

See: LK.022

LK.023

Mosort's 1st Set of Quadrills: [No.1]

14r/FO-A



D.S. [al fine]

See: LK.023

LK.024

2<sup>nd</sup> [Mosort's 1st Set of Quadrills: No.2]

14r/FO-A



8

13

D.C.

See: LK.024

LK.025

3<sup>rd</sup> [Mosort's 1st Set of Quadrills: No.3]

14v/FO-A



7

14

21

D.S. [al fine]

See: LK.025



LK.026

4<sup>th</sup> [Mosort's 1st Set of Quadrills: No.4]

14v/FO-A

7

13

See: LK.026

LK.027

[Mosort's 1st Set of Quadrills: No.5]

15r/FO-A

7

13

AKA: 'Oh, Tell Me When and Tell Me Where' (WG MS: WHG.024)

See: LK.027

LK.028

The Cutcha Cutcha Waltz

15r/FO-A

"finis January the 8[th] 1845 - Mr. Ml Ld [Mr. Michael Leonard]"

9

18

D.C.

AKA: 'Fanny Elssler's Spanish Cachucha' (FVPP: p.83)

See: **LK.028**

LK.029

Miss Jonston's Reel

15v/FO-A

5

9

AKA: 'Miss Johnston' (OMOI: No.1376)

Composed: Mrs. Robertson of Lady Kirk (18<sup>th</sup> century), Scottish.

See: **LK.029**, LK.033, MR.003

LK.030

Sporting Kate

15v/FO-A

"January the 4th, 1845, T. Kernan"

1.

5

2.

10

AKA: 'Bonnie Kate' (OMOI: No.1277)

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*

LK.031

Gang No More to Yon Town

16r/FO-A

5

10

AKA: 'Duffy the Dancer' (OMOI: No.1497)

See: **LK.031**, MR.023, MR.024

LK.032

The Lass of Richmond Hill

16r/FO-A

Musical notation for 'The Lass of Richmond Hill'. The piece is in 2/4 time with a key signature of one sharp (F#). The first staff contains measures 1 through 8. The second staff, starting with a measure rest and the number 9, contains measures 9 through 16. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns.

Composed: Music - James Hook (1746-1827), English; Words - Leonard McNally (1752-1820), Irish

See: LK.032, LK.106

LK.033

Miss Johnston's Reel

16v/FO-A

Musical notation for 'Miss Johnston's Reel'. The piece is in 6/8 time with a key signature of one sharp (F#). The first staff contains measures 1 through 3. The second staff, starting with a measure rest and the number 4, contains measures 4 through 7 and includes a first ending bracket labeled '1.'. The third staff, starting with a measure rest and the number 8, contains measures 8 through 11 and includes a second ending bracket labeled '2.'. The melody features a mix of eighth and sixteenth notes.

See: LK.029, LK.033, MR.003

LK.034

Top the Candle

16v/FO-A

Musical notation for 'Top the Candle'. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff contains measures 1 through 4. The second staff, starting with a measure rest and the number 5, contains measures 5 through 8. The melody is primarily composed of eighth notes.

See: LK.034, PF.080, FR3.067, FR1.055

LK.035

Lady Carbry's Fancy Reel

17r/FO-A

Musical score for 'Lady Carbry's Fancy Reel' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line and repeat dots.

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*

LK.036

I Wish I Never Saw You

17r-16v/FO-A

Musical score for 'I Wish I Never Saw You' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The piece concludes with a double bar line and repeat dots.

AKA: 'Julia (or Judy) Delaney' (OMOI: No.1401)

Composed: Alexander McGlashan (1740-1797), Scottish

See: **LK.036**, LK.065, LS.037, *FQ.091*

LK.037

[Untitled]

17v/FO-A

"June 30th, [18]45"

AKA: 'Philomelen Waltz' (KMM3: No.425)

Composed: 1835, Johann Strauss I (1804-1849), Austrian

See: LK.037

LK.038

The Land of the West

18r/FO-A

"Slow"

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: LK.038

LK.039

'Tis Love

18r/FO-A



Musical score for 'Tis Love, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The piece concludes with the instruction 'D.C.' (Da Capo).

AKA: "Tis Love that Makes the World Go Around' (no ref.)

See: LK.039

LK.040

Over the Brig to Peggy

18v/FO-A



Musical score for Over the Brig to Peggy, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains measures 1-4 with a first ending bracket over the final two measures. The second staff contains measures 5-9 with a second ending bracket over the final two measures. The third staff contains measures 10-18. The piece concludes with a double bar line.

AKA: 'Over the Bridge to Peggy' (OMOI: No.1234)

See: LK.040, CE.002

LK.041

Monny Musk

18v/FO-A

Musical score for 'Monny Musk' in G major (one sharp) and common time. The score consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line and repeat dots.

D.C.

Composed: 1776 - Daniel/Donald Dow (1732-1783), Scottish

See: LK.041, PF.011, FR2.019, LS.034

LK.042

The Cuckoo's Nest

19r/FO-A

Musical score for 'The Cuckoo's Nest' in G major (one sharp) and 4/4 time. The score consists of six staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, and the sixth staff contains measures 21-24. The piece concludes with a double bar line and repeat dots.

See: LK.042, LS.101, MR.060, MN.063, MN.064



LK.043

Prince Albert's

19r/FO-A



See: LK.043

LK.044

Scotch Quadrill

19v/FO-A



AKA: 'Deep in Canadian Woods' (no ref.)

See: LK.044

LK.045

Planxty Drury

19v/FO-A

Musical score for 'Planxty Drury' in 6/8 time, key of D major. The score consists of four staves of music. The first staff (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff (measures 5-8) continues the melody. The third staff (measures 9-12) features a more complex rhythmic pattern with eighth notes. The fourth staff (measures 13) concludes the piece with a double bar line.

Composed: c1724 - Turlough O'Carolan (1670-1738), Irish

See: LK.045, FR3.076

LK.046

The Marage [sic]

20r/FO-A

Musical score for 'The Marage [sic]' in 9/8 time, key of D major. The score consists of three staves of music. The first staff (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff (measures 5-8) continues the melody. The third staff (measures 9) concludes the piece with a double bar line.

AKA: 'Drops of Brandy' (ODMI: No.448)

See: LK.046, FR3.003

LK.047

Caty O'Money [sic]

20r/FO-A

5

11

16

22

D.C.

AKA: 'Katy Mooney' (CVM: p.9)

Composed: Words - Samuel Lover (1797-1868), Irish

See: LK.047, MN.037

LK.048

Tom Steel

20v/FO-A

"August the 12th, [18]45"

5

9

Commemorates: Thomas Ennis Steele (1788-1848), Irish

See: LK.048

LK.049

284. The Drawing Room Polka

20v/FO-A

Copied from: *A New Series of Alexander's Scrapbook etc.* (London, c1830-45), 'The Camille, or Drawing Room Polka' (No.284)

See: **LK.049**

LK.050

Paddy Will You Now?

20v-21r/FO-A

The musical score for 'Paddy Will You Now?' is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The score consists of three staves. The first staff contains measures 1 through 8, featuring a triplet of eighth notes in the first measure and another triplet in the fifth measure. The second staff contains measures 9 through 16, with a double bar line at the beginning of measure 9. The third staff contains measures 17 through 24, ending with a final double bar line. The music includes various rhythmic patterns, slurs, and dynamic markings.

AKA: 'Tow Row Row' (ODMI: No.989)

See: **LK.050**, PF.009, FR3.060, MBR.016, MBR.051

LK.051

289. The Celebrated Esmeralda [sic] Polka

21r/FO-A

Copied from: *A New Series of Alexander's Scrapbook etc.* (London, c1830-45), 'The Celebrated Esmeralda Polka' (No.289)

See: **LK.051**

LK.052

Lucy Long

21v/FO-A

"December 6th, 1845"

Musical notation for the song "December 6th, 1845". The first staff is in 2/4 time with a key signature of one sharp (F#). It contains 9 measures of music. The second staff is in 2/4 time with a key signature of one sharp (F#) and starts at measure 10. It contains 10 measures of music.

*[This version is garbled in the MS]*

Composed: 1838, Music - Billy Whitlock, Words - T. G. Booth

See: LK.052, LK.074

LK.053

The Wind That Shakes the Barly [sic]

21v/FO-A

Musical notation for the song "The Wind That Shakes the Barly [sic]". The first staff is in 4/4 time with a key signature of two sharps (F# and C#). It contains 5 measures of music. The second staff is in 4/4 time with a key signature of two sharps (F# and C#) and starts at measure 6. It contains 8 measures of music, including a first ending (1.) and a second ending (2.).

See: LK.053, FR3.085, MR.021, CE.013, MBR.176

LK.054

Rose Waltz

22r/FO-A

Musical score for 'Rose Waltz' in 3/8 time, key of D major. The score consists of four staves of music. The first staff contains measures 1-7. The second staff, starting at measure 8, contains measures 8-16. The third staff, starting at measure 17, contains measures 17-25. The fourth staff, starting at measure 26, contains measures 26-32. The piece concludes with a double bar line and repeat dots.

Composed: 1835 - Johann Strauss I (1804-1849), Austrian

See: **LK.054**, FR3.069

LK.055

Woodman Spare That Tree

22r/FO-A

Musical score for 'Woodman Spare That Tree' in common time, key of D minor. The score consists of three staves of music. The first staff contains measures 1-6. The second staff, starting at measure 7, contains measures 7-11. The third staff, starting at measure 12, contains measures 12-16. The piece concludes with a double bar line and repeat dots.

Composed: Words - George Pope Morris (1802-1864), American. Music - Henry Russell (1812-1900), English

See: **LK.055**

LK.056

Waltz

22v/FO-A

9

17

27

34

41

AKA: 'Duke of Reichstadt's Waltz - by Strauss' (MC1: p.129-134)

Composed: 1829 - Johann Strauss I (1804-1849), Austrian

See: LK.056

LK.057

Quen's [sic] Waltz

28r/FO-A

9

17

See: LK.057

LK.058

Sandy Over the Lee

28r/FO-A

Musical score for 'Sandy Over the Lee' in G major (one sharp) and common time. The score consists of three staves. The first staff begins with a repeat sign and contains measures 1 through 4, with a first ending bracket over the final two measures. The second staff starts at measure 5 and contains measures 5 through 9, with a second ending bracket over the final two measures. The third staff starts at measure 10 and contains measures 10 through 14. The piece concludes with a double bar line.

See: LK.058, MR.064

LK.059

Lady Carbry's Reel

28v/FO-A

Musical score for 'Lady Carbry's Reel' in G major (one sharp) and common time. The score consists of four staves. The first staff begins with a repeat sign and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12, with a bracketed note in measure 11 labeled '[Notes missing in the MS]'. The fourth staff contains measures 13 through 16. The piece concludes with a double bar line and the instruction 'D.C.' below the staff.

See: LK.035, LK.059, PF.017, FR3.062, MR.035, LS.056, MN.025, FQ.011



LK.060

[Untitled]

30r&28v/FO-A

8

16

22

28

AKA: 'Jullien Polka' (MO1: p.59)

Composed: Louis Antoine Jullien (1812-1860), French

See: LK.060, LK.067

LK.061

Waltz

29r/FO-A

9

17

25

[bars 14-16 are missing in the MS]

AKA: 'Labyrinth Valse' (RF MS)

Composed: Joseph Franz Karl Lanner (1801-1843), Austrian

See: LK.061

LK.062

Black Rock Jigg

29r/FO-A

Musical notation for the first system of 'Black Rock Jigg'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. The first staff contains measures 1 through 4. The second staff, starting with a measure rest labeled '5', contains measures 5 through 8. The third staff, starting with a measure rest labeled '9', contains measures 9 through 12. The piece concludes with a double bar line.

AKA: 'The Rocky Road' (OMOI: No.1116)

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

LK.063

Northumberland Quadrill

29v/FO-A

Musical notation for the first system of 'Northumberland Quadrill'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff contains measures 1 through 6, with a triplet of eighth notes in the first measure. The second staff, starting with a measure rest labeled '7', contains measures 7 through 12. The third staff, starting with a measure rest labeled '13', contains measures 13 through 16. The piece concludes with a double bar line.

See: **LK.063**

LK.064

Exile of Erin

29v-30r/FO-A

The musical score for 'Exile of Erin' is written in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by a quarter note A, and then a quarter note B. The second staff begins with a measure rest and then continues the melody with a quarter note C, followed by a quarter note D, and then a quarter note E. The third staff continues the melody with a quarter note F, followed by a quarter note G, and then a quarter note A. The piece concludes with a double bar line and repeat dots.

Composed: 1799, Words – George Nugent Reynolds (1770-1802), Irish

See: LK.064, MBR.018, MBR.103, MBR.110

LK.065

I Wish I Never Saw You

30r/FO-A

The musical score for 'I Wish I Never Saw You' is written in C major and common time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G, followed by a quarter note A, and then a quarter note B. The second staff begins with a measure rest and then continues the melody with a quarter note C, followed by a quarter note D, and then a quarter note E. The third staff continues the melody with a quarter note F, followed by a quarter note G, and then a quarter note A. The piece concludes with a double bar line and repeat dots.

See: LK.036, LK.065, LS.037, FQ.091

LK.066

Polka Dance

30v/FO-A

9

See: LK.066

LK.067

[Untitled]

30v-31r/FO-A

9

17

25

34

See: LK.060, LK.067

LK.068

Long Ago

31v/FO-A

Musical score for 'Long Ago' in G major, common time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting at measure 6, contains measures 6-11, including a repeat sign and a fermata. The third staff, starting at measure 12, contains measures 12-17 and ends with a double bar line.

Composed: 1833, Words - Thomas Haynes Bayly (1797-1839), English

See: **LK.068**

LK.069

The Days When We Went Gipsying

31v/FO-A

Musical score for 'The Days When We Went Gipsying' in G major, common time. The score consists of three staves. The first staff contains measures 1-4 with triplet markings. The second staff, starting at measure 5, contains measures 5-8, including a repeat sign and a bracketed section labeled [N1]. The third staff, starting at measure 10, contains measures 10-13 with a triplet marking.

[Note 1: The last bar of the verse and the first three bars of the chorus are not written in the MS]

Composed: Music - Nathan James Sporle (1812-1853); Words - Edwin Ransford (1805-1876)

See: **LK.069**

LK.070

Banjo Quadrills: [No.] 1

32r/FO-A

Musical notation for Banjo Quadrill No. 1, measures 1-8 and 9-16. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes a repeat sign with first and second endings at the end of the first line. Measure 9 is marked with a '9' above the staff.

D.S. [al fine]

See: LK.070

LK.071

[Banjo Quadrills: No.] 2

32r/FO-A

Musical notation for Banjo Quadrill No. 2, measures 1-5, 6-10, and 11-15. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation features a series of sixteenth-note patterns with slurs. Measure 6 is marked with a '6' above the staff, and measure 11 is marked with an '11' above the staff.

D.C.

See: LK.071

LK.072

[Banjo Quadrills: No.] 3

32v/FO-A

Musical score for Banjo Quadrill No. 3, consisting of five staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a 6/8 time signature. The score includes measure numbers 7, 14, 21, and 28. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

See: LK.072

LK.073

[Banjo Quadrills: No.] 4

33r/FO-A

Musical score for Banjo Quadrill No. 4, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes measure numbers 8 and 17. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some rests and repeat signs.

See: LK.073

LK.074

[Banjo Quadrills: No.] 5

33r-33v/FO-A

7

14

21

28

"End, Jan. the 3rd, [18]45"

AKA: 1<sup>st</sup> part: 'The Arkansas Traveller', 2<sup>nd</sup>-4<sup>th</sup> parts: 'Miss Lucy Long'

See: 'Miss Lucy Long' - LK.052, LK.074

LK.075

Burns' Farewell

33v/FO-A

6

12

Composed: 1786, Words - Robert Burns (1759-1796), Scottish

See: LK.075, MBR.253



LK.076

[Untitled]

34r/FO-A

12

22

28

See: LK.076

LK.077

The Copenhagen Waltz

34v/FO-A

9

18

27

"Finis"

See: LK.077, PF.013, PF.097, FR2.017

LK.078

The Routonda [sic] Waltz

35r/FO-A



D.C.

See: LK.078

LK.079

My Lodging is on the Cold Ground

35r/FO-A



D.C.

See: LK.079, PF.004, LS.113, MBR.056, MBR.101

LK.080

Mozart's Waltz

35v/FO-A

Musical score for Mozart's Waltz, measures 1-36. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of four staves of music. The first staff (measures 1-8) features a melodic line with eighth-note patterns. The second staff (measures 9-17) continues the melody with similar rhythmic patterns. The third staff (measures 18-26) shows a more complex rhythmic structure with sixteenth-note runs. The fourth staff (measures 27-36) concludes the piece with a final melodic phrase. The piece ends with a double bar line and repeat dots.

D.C.

See: LK.080

LK.081

Mozart's 3rd Waltz

36r/FO-A

Musical score for Mozart's 3rd Waltz, measures 1-57. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of six staves of music. The first staff (measures 1-11) features a melodic line with eighth-note patterns. The second staff (measures 12-23) includes a section labeled 'BIS' with a bracket, containing a sixteenth-note run. The third staff (measures 24-32) continues the melody with similar rhythmic patterns. The fourth staff (measures 33-43) shows a more complex rhythmic structure with sixteenth-note runs. The fifth staff (measures 44-56) includes a section with a bracket and the text '[the last seven bars of this part are not written in the MS]'. The sixth staff (measures 57-66) concludes the piece with a final melodic phrase. The piece ends with a double bar line and repeat dots.

D.C.

Composed: Wolfgang Amadeus Mozart (1756-1791), German

See: LK.081

LK.082

Dublin Set of Quadrills: No.1

36v/FO-A

6

12

See: LK.082

LK.083

[Dublin Set of Quadrills:] No.2

36v/FO-A

6

11

See: LK.083

LK.084

[Dublin Set of Quadrills:] No.3

37r/FO-A

6

12

See: LK.084

LK.085

[Dublin Set of Quadrills:] No.4

37r/FO-A

6

13

D.C.

See: LK.085

LK.086

Quadrill

37v/FO-A

6

13

20

D.S. [al fine]

AKA: 'Garçon Volange' (KMM1: No.10, p.29)

See: LK.086, PF.040, FR3.016

LK.087

King of the Canable [sic] Islands

37v/FO-A

7

14

20

Composed: Music - John Charles White (1795-1845), Words - A. W. Humphreys

See: LK.087, LK.155

LK.088

Miss Derby's [?] Reel

38r/FO-A

Musical score for Miss Derby's [?] Reel, measures 1-14. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some slurs and ties. The piece ends with a double bar line and repeat dots.

AKA: 'The Ladies of Leinster' (OMOI: No.1460)

See: **LK.088**

LK.089

Rory O'Moore

38r/FO-A

Musical score for Rory O'Moore, measures 1-17. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some slurs and ties. There are two instances of a bracketed note [N1] above the staff, one at measure 6 and one at measure 17. The piece ends with a double bar line and repeat dots.

[Note 1: The version of this tune in the MS is garbled and these bars were omitted by the scribe]

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, FQ.066

LK.090

[Untitled]

38v/FO-A

Illegible tune fragment.

See LK.090

LK.091

The One Hour Waltz

38v/FO-A

5

10

16 BIS

23 1. 2.

See: LK.091

LK.092

[Untitled]

39r/FO-A

5 [N1]

[Note 1: Only the first seven bars of this tune are written here, see LK.097]

See: LK.092, LK.097



LK.093

The Wash Woman

39r/FO-A

Musical score for 'The Wash Woman' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting at measure 6, contains measures 6-11. The third staff, starting at measure 12, contains measures 12-17. The piece concludes with a double bar line.

See: LK.093, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

LK.094

The Brides Maides [sic] Chorus

39v/FO-A

Musical score for 'The Brides Maides [sic] Chorus' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting at measure 6, contains measures 6-13. The third staff, starting at measure 14, contains measures 14-19. Trills (tr) are indicated above the first and second notes of measure 14. The piece concludes with a double bar line.

Composed: Music - Carl Maria von Weber (1786-1826); Words - Johann Friedrich Kind (1768-1843).  
Opera: *Der Freischütz* (1821).

See: LK.094

LK.095

Scale of the Bugle: Open Notes

39v/FO-A

Musical score for 'Scale of the Bugle: Open Notes' in G major, 2/4 time. The score consists of a single staff containing measures 1-10. The piece concludes with a double bar line.

See: LK.095

LK.096

[Untitled]

39v/FO-A

*mf*

7

13

"slower"

AKA: 'Gallant Tipperary' (OMOI: No.894)

See: LK.096, LK.109, MBR.006

LK.097

[Untitled]

40r/FO-A

*f*

7

12

D.C.

See: LK.092, LK.097

LK.098

Love Not

23r/SD-B

10 X

21

32

43

54

59 1. 2.

"D.C. to X time"

See: LK.098

LK.099

[Untitled Set of Quadrilles:] No.1

23v/SD-B

3

8

18

D.C.

See: LK.099

LK.100

[Untitled Set of Quadrilles:] No.2

23v/SD-B

10

18

See: LK.100

LK.101

[Untitled Set of Quadrilles:] No.3

27r/SD-B

6

13

20

See: LK.101

LK.102

[Untitled Set of Quadrilles:] No.4

27r/SD-B

6

12

19

See: LK.102

LK.103

[Untitled Set of Quadrilles:] No.5

27v/SD-B

8

17

See: LK.103, LK.114

LK.104

The R- March

27v/SD-B

9

AKA: 'Rogue's March' (MO1: p.5)

See: LK.104

LK.105

Roary [sic] O'More

24r/SD-C

6

13

D.C.

See: LK.089, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, FQ.066

LK.106

The Lass of Richmond Hill

24r/SD-C

9

18

See: LK.032, LK.106

LK.107

The Girl I left Behind

24v/SD-C

Musical score for 'The Girl I left Behind' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting at measure 6, contains measures 6-11 and includes a repeat sign. The third staff, starting at measure 12, contains measures 12-17 and ends with a double bar line.

See: LK.107, PF.006, FR2.027, MBR.013

LK.108

Captain McCloud

24v/SD-C

Musical score for 'Captain McCloud' in G major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-13. The fourth staff, starting at measure 14, contains measures 14-17 and ends with a double bar line.

AKA: 'Lady Ann Hope' (KMM1: Set 15, No.3, p.10)

See: LK.108

LK.109

[Untitled]

25r/SD-D

7

13

See: LK.096, LK.109, MBR.006

LK.110

Go to the Divle [sic] and Shake Your Self

25r/SD-D

7

13

AKA: 'Get Up, Old Woman, and Shake Yourself' (OMOI: No.1091)

See: LK.110, MR.054, MBR.267



LK.111

The Rakes of Kildare

25v/SD-D

8

14

1.

2.

See: LK.111, FR1.044, MBR.188, PD.016, FQ.039, PD.031

LK.112

Waltz

25v/SD-D

9

AKA: 'Hungarian Waltz' (FVPP: p.46)

See: LK.112

LK.113

[Untitled]

25v/SD-D

See: LK.113

LK.114

[Untitled]

26r/SD-E

10

17

*[leaf is torn in the MS, bars missing. There is a bass clef line from the MS not included here]*

See: LK.103, LK.114

LK.115

[Untitled]

26v/SD-E

13

*[leaf is torn in the MS, bars missing]*

See: LK.115

LK.116

[Quick?]Step

26v/SD-E

12

22

29

*[leaf is torn in MS, bars missing]*

See: LK.116

LK.117

Isle of Beauty

26v/SD-E

10

15

*[leaf is torn in MS, bars missing]*

Composed: Music - Charles Shapland Whitmore (1805-1877); Words - Thomas Haynes Bayly (1797-1839), English.

See: LK.117

LK.118

Patrick's Day

41r/FO-B

6

13

18

See: LK.118, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, FQ.054

LK.119

Life Let Us Cherish

41r/FO-B

7

13

Composed: 1795, Music - Hans Georg Nägeli (1773-1836); Words - Johann Martin Usteri (1763-1827)

See: LK.119

LK.120

Lord McDoonelad [sic] Reel

41r/FO-B

Musical notation for the first system, measures 1-12. The piece is in treble clef, 2/4 time, with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are two fermatas (∞) above the first and fifth measures. Measure numbers 5 and 9 are indicated at the start of their respective lines.

AKA: 'Lord McDonald's Reel' (JA4: No.17)

Composed: Sir Alexander Macdonald of Macdonald (c1745-1795), Scottish

See: LK.120, MR.063

LK.121

[Untitled]

41v/FO-B

Musical notation for the second system, measures 1-20. The piece is in treble clef, 6/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are three fermatas (∞) above the first, thirteenth, and twentieth measures. Measure numbers 6, 13, and 20 are indicated at the start of their respective lines. The piece concludes with the instruction [D.S.] (Da Capo).

See: LK.121

LK.122

The Boat is on the Shore

41v/FO-B

Musical score for 'The Boat is on the Shore' in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. A repeat sign is placed at the beginning of the first staff. The second staff starts at measure 7. The third staff starts at measure 14. The fourth staff starts at measure 21 and ends with a double bar line and a repeat sign. The key signature remains one sharp throughout.

D.S. [al fine]

See: LK.122, PF.048

LK.123

Waltz

43r/FO-B

Musical score for 'Waltz' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. A repeat sign is placed at the end of the first staff. The second staff starts at measure 7. The third staff starts at measure 14. The fourth staff starts at measure 21. The fifth staff starts at measure 27. The sixth staff starts at measure 32 and ends with a double bar line. The key signature remains one sharp throughout.

See: LK.123

LK.124

Quick Step

43r/FO-B

Musical notation for LK.124, 'Quick Step'. The piece is in G major and 6/8 time. It consists of two staves. The first staff contains measures 1 through 6, ending with a repeat sign. The second staff starts at measure 7 and contains measures 7 through 11. A bracket under measures 8 and 9 of the second staff is labeled '[bars are missing in the MS]'. The piece concludes with a double bar line.

AKA: 'Croppies Lie Down' (MO2: p.103)

See: LK.124

LK.125

The Woman of the House [incorrect title]

52r/FO-B

Musical notation for LK.125, 'The Woman of the House'. The piece is in G major and common time (C). It consists of three staves. The first staff contains measures 1 through 5, ending with a repeat sign. The second staff starts at measure 6 and contains measures 6 through 10. The third staff starts at measure 11 and contains measures 11 through 15. The piece concludes with a double bar line.

AKA: 'The Cup of Tea' (ODMI: No.792)

See: LK.125, MR.028, LS.067, MBR.180, FQ.104

LK.126

Rorey Waltz

52v/FO-B

Musical score for Rorey Waltz, measures 1-40. The score is written in treble clef, 3/8 time, and D major. It consists of six staves of music. The first staff (measures 1-7) begins with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. The second staff (measures 8-14) starts with a measure rest labeled '8'. The third staff (measures 15-23) starts with a measure rest labeled '15'. The fourth staff (measures 24-32) starts with a measure rest labeled '24'. The fifth staff (measures 33-39) starts with a measure rest labeled '33'. The sixth staff (measures 40-40) starts with a measure rest labeled '40'. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

See: LK.126



LK.127

Payne's 1st Set of Quadrills: [La] Fauna

53r/FO-B

3

7

14

21

D.S. [al fine]

See: LK.127, PF.064

LK.128

[Payne's 1st Set of Quadrills:] 2<sup>nd</sup> - La Flora

53r/FO-B

6

10

15

AKA: 'Belles of South Boston' (RMC: p.150)

See: LK.128, PF.065

LK.129

[Payne's 1st Set of Quadrills:] 3<sup>rd</sup> - La Corbargo

53v/FO-B

7

14

20

D.S. [al fine]

AKA: 'Heart and Hand' (OMOI: No.1834)

See: LK.129, PF.066

LK.130

[Payne's 1st Set of Quadrills:] 4<sup>th</sup> - La Navila

53v-54r/FO-B

7

15

22

28

D.C.

See: LK.130

LK.131

Bony Over the Alps

54r/FO-B

[notes missing in the MS]

AKA: 'Bonaparte Crossing the Rhine' (OMOI: No.1824)

See: LK.131, FR1.082

LK.132

[Untitled]

54r/FO-B

AKA: 'Nora Criona – Old Nora' (OMOI: No.866)

See: LK.132, PF.007, MBR.014, MBR.075, MBR.246

LK.133

Payne's 2nd Set of Quadrills: No.1 - Primus

54v/FO-B

7

14

21

See: LK.133

LK.134

[Payne's 2nd Set of Quadrills: No. 2] Duo

54v/FO-B

9

D.C.

See: LK.134

LK.135

[Payne's 2nd Set of Quadrills: No.3]  
3rd in Payne's Set - Tertia

55r/FO-B

7

14

21

D.C.

See: LK.135

LK.136

[Payne's 2nd Set of Quadrills: No.4]  
Quartus - 4th in Paynes

55r&54v/FO-B

7

14

21

*[bar missing in the MS]*

See: LK.136

LK.137

[Payne's 2nd Set of Quadrills: No.5]  
5th in Payne's

55v/FO-B

D.C.

See: **LK.137**

LK.138

The Campbells are Coming

55v/FO-B

Copied from: *[First Set of] Weippert's National Country Dances* (London, c1840), 'The Campbells are Coming' (No.19)

See: **LK.138**

LK.139

Geting [sic] Up Stairs

56r/FO-B

Copied from: *[First Set of] Weippert's National Country Dances* (London, c1840), 'Getting Up Stairs' (No.28)

Composed: c.1830s, Joe Blackburn (d.1842), American

See: **LK.139**

LK.140

Soldier's Joy

56r/FO-B

Copied from: *Second Set of Weippert's National Country Dances* (London, c1840), 'Soldiers Joy' (No.18)

See: **LK.140**, MBR.260

LK.141

Robin Adair

56r/FO-B

7

See: LK.141, PF.056, FR2.045

LK.142

Exercises

56r/FO-B

Thirds

Fourths

5

Fifths

See: LK.142

LK.143

[Payne's 2nd Set of Quadrills: No.6]

56v/FO-B

Payne's

7

14

21

27

D.C. "Finis"

See: LK.143

LK.144

[Untitled]

57r/FO-B

9

18

See: LK.144



LK.145

In My Cottage

57r/FO-B

Musical notation for 'In My Cottage' in C major, common time. The first staff contains measures 1 through 6, ending with a repeat sign. The second staff, starting at measure 7, continues the melody through measure 12.

See: LK.145

LK.146

Royal English Set of Quadrills

57v/FO-B

Musical notation for 'Royal English Set of Quadrills' in G major, 6/8 time. The first staff contains measures 1 through 5. The second staff, starting at measure 6, continues the melody through measure 10. The third staff, starting at measure 11, continues through measure 14, ending with a double bar line.

*[Tune is abandoned here but written out fully on the next leaf - see LK.147]*

See: LK.146, LK.147

7

13

19

See: LK.146, LK.147

LK.148

Do Not Mingle

58v/FO-B

[These bars are missing in the MS]

Composed: Vincenzo Bellini (1801-1835). Opera: *La Sonnambula* (1831)

See: LK.148

LK.149

Morgan Ratler

59v/FO-B

Copied from: *Second Set of Weippert's National Country Dances* (London, c1840), 'Morgan Ratler' (No.7).

See: LK.149, MBR.213

LK.150

Kinlock of Kinlock

59v/FO-B

Copied from: *Second Set of Weippert's National Country Dances* (London, c1840), 'Kinloch of Kinloch' (No.28).

See: LK.150

LK.151

Ride a Mile

60r/FO-B

Copied from: *[First Set of] Weippert's National Country Dances* (London, c1840), 'Ride a Mile' (No.27).

See: LK.151, PF.030, FR3.012

LK.152

Hours of Happy Childhood

60r/FO-B



AKA: 'Childhood's Happy Hours' (no ref.)

Composed: Miss Eliza Davis

See: LK.152

LK.153

[Untitled]

60v-61r/FO-B

8

15

21

27

34

See: LK.153, LK.154

LK.154

[Untitled]

61r/FO-B

8

14

19

See: LK.153, LK.154

LK.155

[Untitled]

61v/FO-B

7

14

21

28

See: LK.087, LK.155

LK.156

The Bridle Waltz

62r/FO-B

5

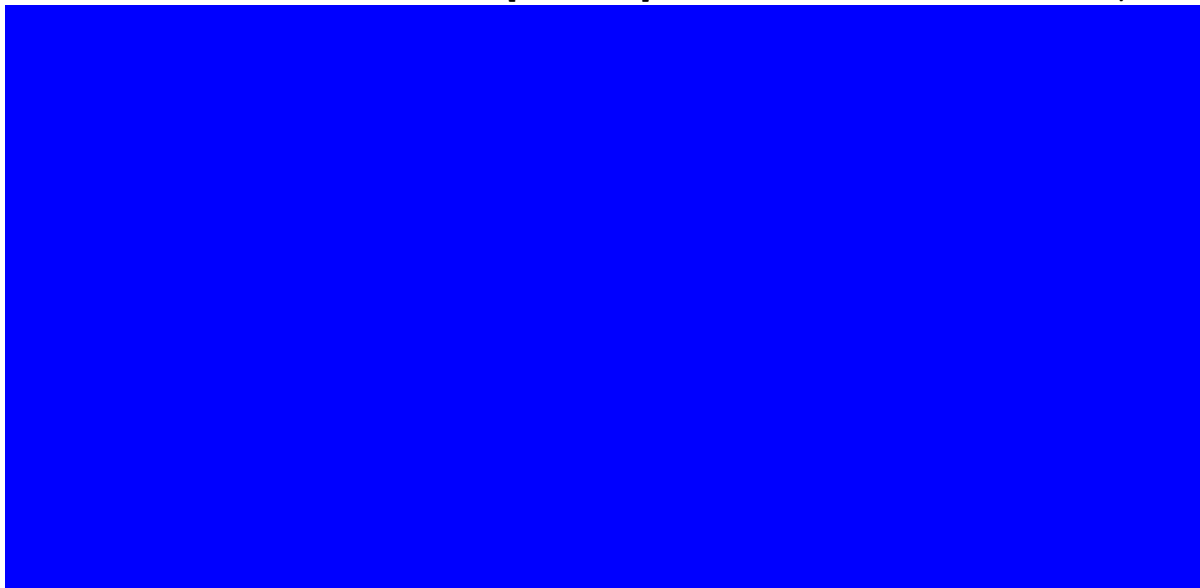
8

13

16

END

See: LK.156



See: LK.157, LK.159

9

D.C.

18

See: LK.158



See: **LK.157**, LK.159





Composed: c.1840s, Samuel Lover (1797-1868), Irish

See: **LK.160**, LK.163, FR2.053



See: **LK.161**



AKA: 'Love's Ritornella' (MO2: p.154)

Composed: 1829, Tom Cooke (1782-1848), Irish. Opera: *The Brigand*

See: **LK.162**

LK.163

[Untitled]

65r/FO-B



See: **LK.160**, LK.163, FR2.053

LK.164

The Dusty Miller

65v/FO-B

Copied from: *Second Set of Weippert's National Country Dances* (London, c1840), 'The Dusty Miller' (No.4).

See: **LK.164**, FR3.074, FR1.060

LK.165

We Have Lived and Loved Together

66r/FO-B

Musical notation for LK.165, 'We Have Lived and Loved Together'. The score is in treble clef, key of D major (one sharp), and 6/8 time. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 5. The second staff starts at measure 6 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

Composed: Music - Nicolò Isouard (1773-1818), Maltese; Words - Charles Jeffreys (1807-1865).

See: LK.165

LK.166

Buy A Broom

66r/FO-B

Musical notation for LK.166, 'Buy A Broom'. The score is in treble clef, key of D major (one sharp), and 3/8 time. It consists of two staves of music. The first staff starts at measure 1 and ends at measure 8. The second staff starts at measure 9 and ends at measure 16. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line. The word 'END' is written below the second staff.

Composed: Marx Augustin (1643-1685), Austrian

See: LK.166, FR2.018

LK.167

[Untitled]

66r/FO-B

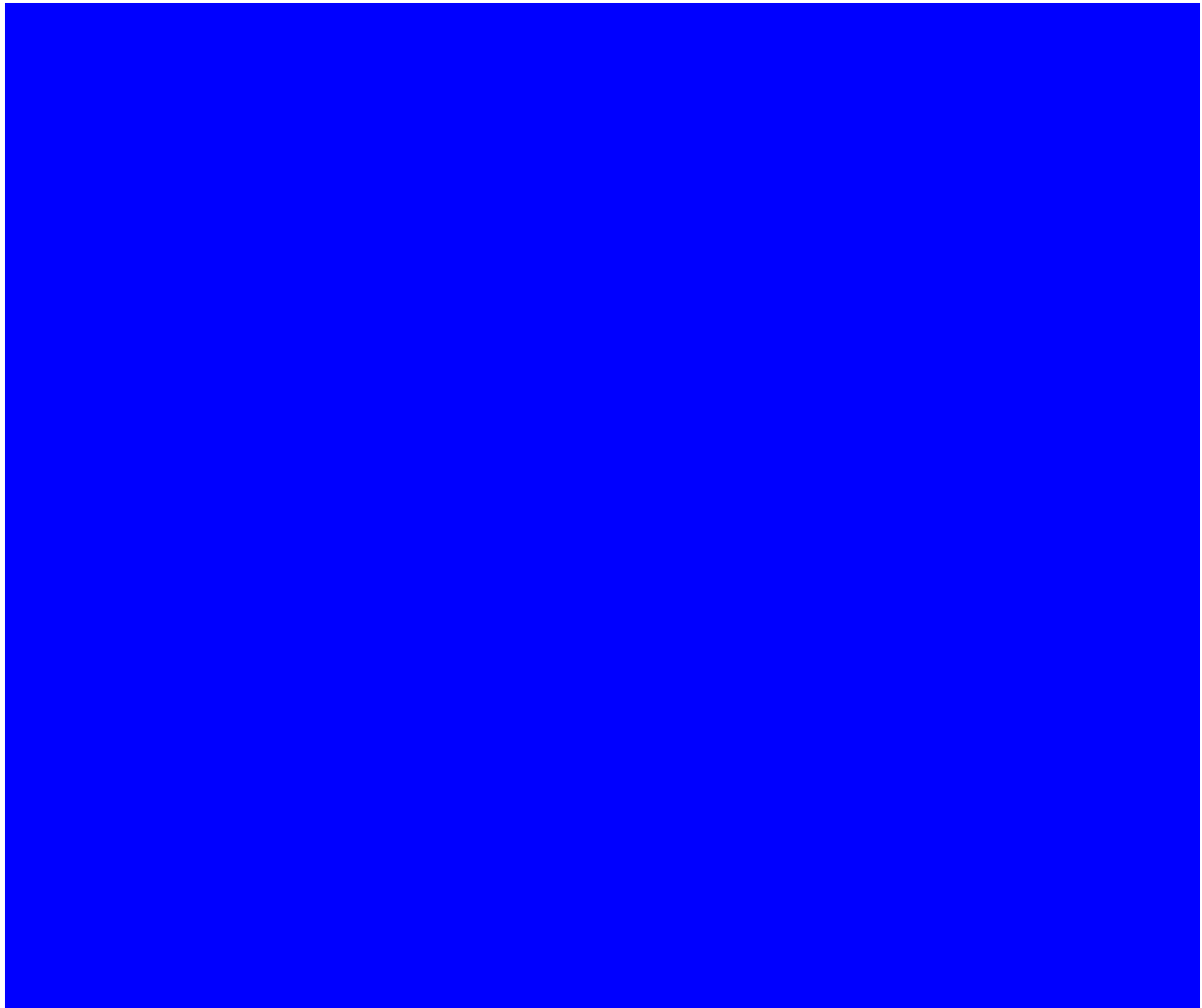
Musical notation for LK.167, '[Untitled]'. The score is in treble clef, key of D major (one sharp), and 2/4 time. It consists of one staff of music. The staff starts at measure 1 and ends at measure 8. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line. A note at the end of the staff is bracketed, with the text '[These bars are missing in the MS]' written below it.

See: LK.167



Composed: 1842, Johann Strauss I (1804-1849), Austrian

See: **LK.168**, LS.022



AKA: 'La Esmeralda Polka' (MO3: p.289)

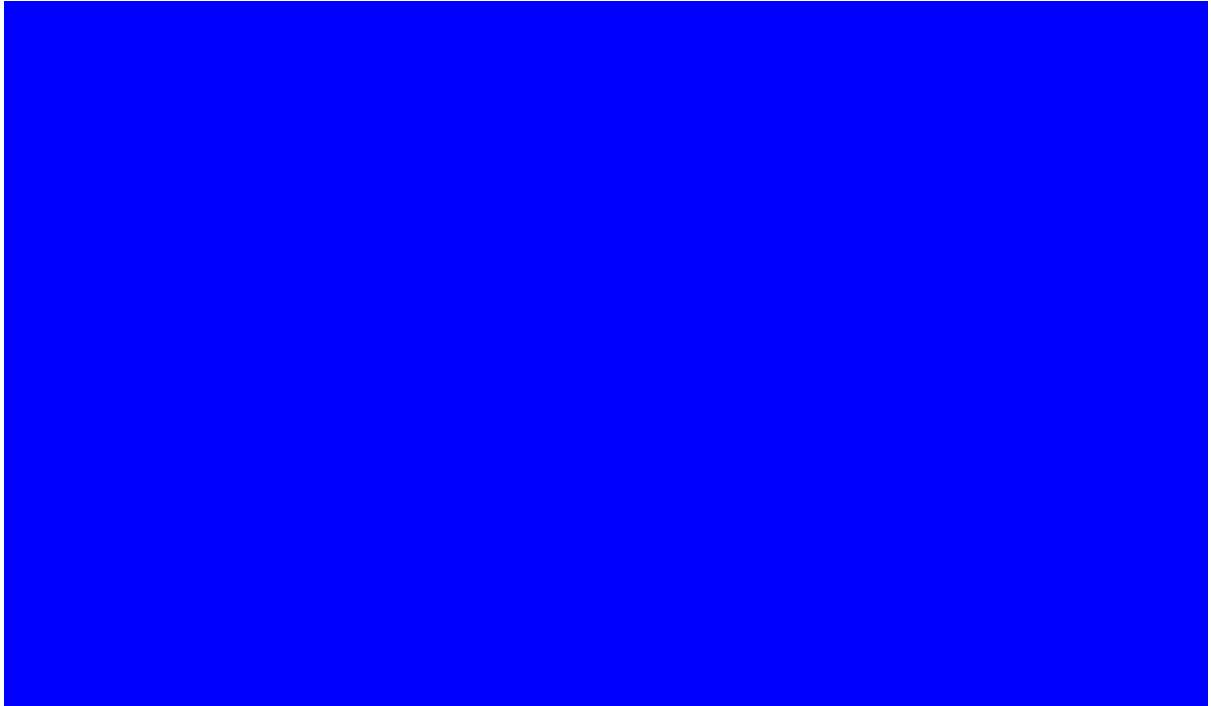
Composed: P. Pergler

See: **LK.169**



Composed: Original tune - Louis Antoine Jullien (1812-1860). This arrangement - Phillippe Musard.

See: **LK.170**



See: **LK.171**



LK.172

No: Polka

50v/SD-F



AKA: 'The Ball-Room Polka' (HUT2: p.161)

See: **LK.172**



AKA: 'Sperl-Polka' (no ref.)

Composed: 1842, Johann Strauss I (1804-1849), Austrian

See: **LK.173**



See: LK.174

9

*[The tune is not completed in the MS]*

See: LK.175

LK.176

[Untitled]

51v/SD-F



*[This tune is garbled in the MS and marked in 6/8 rhythm]*

See: LK.176

LK.177

[Aurora Waltz]

67r/LE-A



Composed: c1845, Joseph Labitski (1802-1881)

See: LK.177

LK.178

The Echo Waltz

67r/LE-A

Musical notation for 'The Echo Waltz' in 3/8 time. The first staff contains 8 measures of music, including several triplet figures. The second staff begins with a measure number '9' and contains 8 measures of music, primarily consisting of eighth-note patterns.

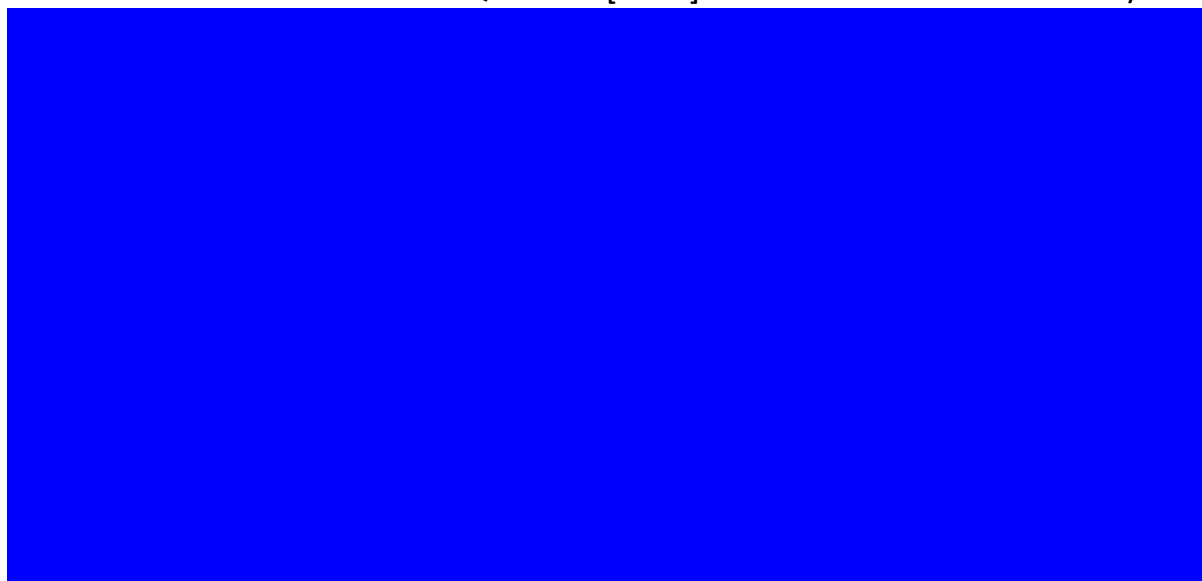
*[One bar is missing on the 2nd part]*

See: LK.178

LK.179

Quadrills [No.1]

68r/LE-A



See: LK.179

LK.180

Quadrills No.2

68r/LE-A

6

12

See: LK.180

LK.181

[Quadrills] No.3

68r/LE-A

6

13

See: LK.181

## Summary

Tune Ref #	Tune Title	Tune Type	Scribe	Published Source
LK.001	[Untitled]	Reel	Scribe G	Yes - Unidentified
LK.002	Meet Me By Moonlight Alone	Song Air	Scribe G	Yes - Unidentified
LK.003	[Untitled]	Song Air	Scribe G	Yes - Unidentified
LK.004	Lancers Quadrills: No.1	Quadrille	Thomas 'Blind' Kernan	No
LK.005	[Lancers Quadrills:] No.2	Quadrille	Thomas 'Blind' Kernan	No
LK.006	[Lancers Quadrills:] No.3	Quadrille	Thomas 'Blind' Kernan	No
LK.007	[Lancers Quadrills:] No.4	Quadrille	Thomas 'Blind' Kernan	No
LK.008	Lancers Quadrills: No.5	Quadrille	Thomas 'Blind' Kernan	No
LK.009	Patties Are No More	Song Air	Thomas 'Blind' Kernan	No
LK.010	Sligo 3rd [Quadrills: No.3]	Quadrille	Thomas 'Blind' Kernan	No
LK.011	Tip it Off	Slip Jig	Thomas 'Blind' Kernan	No
LK.012	Keel Row	Fling	Thomas 'Blind' Kernan	No
LK.013	4th Scotch [Sligo Quadrills: No.4]	Quadrille	Thomas 'Blind' Kernan	No
LK.014	5th Panty [Sligo Quadrills: No.5]	Quadrille	Thomas 'Blind' Kernan	No
LK.015	Duck of Yorks Trupe [sic]	Piece	Thomas 'Blind' Kernan	No
LK.016	Sligo Quadrills: [No.1]	Quadrille	Thomas 'Blind' Kernan	No
LK.017	2nd Quadrill Sligo [Sligo Quadrills: No.2]	Quadrille	Thomas 'Blind' Kernan	No
LK.018	3rd [Sligo Quadrills: No.3]	Quadrille	Thomas 'Blind' Kernan	No
LK.019	4th Scotch [Sligo Quadrills: No.4]	Quadrille	Thomas 'Blind' Kernan	No
LK.020	Lilly Bo	Song Air	Thomas 'Blind' Kernan	No
LK.021	Pantipalbity French Finale [sic] [Sligo Quadrills: No.5]	Quadrille	Thomas 'Blind' Kernan	No
LK.022	Abshenken of Moone	Double Jig	Thomas 'Blind' Kernan	No

			Kernan	
LK.023	Mosort's 1st Set of Quadrills: [No.1]	Quadrille	Thomas 'Blind' Kernan	No
LK.024	2nd [Mosort's 1st Set of Quadrills: No.2]	Quadrille	Thomas 'Blind' Kernan	No
LK.025	3rd [Mosort's 1st Set of Quadrills: No.3]	Quadrille	Thomas 'Blind' Kernan	No
LK.026	4th [Mosort's 1st Set of Quadrills: No.4]	Quadrille	Thomas 'Blind' Kernan	No
LK.027	[Mosort's 1st Set of Quadrills: No.5]	Quadrille	Thomas 'Blind' Kernan	No
LK.028	The Cutcha Cutcha Waltz	Waltz	Michael Leonard	No
LK.029	Miss Jonston's Reel	Reel	Thomas 'Blind' Kernan	No
LK.030	Sporting Kate	Reel	Thomas 'Blind' Kernan	No
LK.031	Gang No More to Yon Town	Reel	Michael Leonard	No
LK.032	The Lass of Richmond Hill	Song Air	Michael Leonard	No
LK.033	Miss Johnston's Reel	Reel	Michael Leonard	No
LK.034	Top the Candle	Hop Jig	Michael Leonard	No
LK.035	Lady Carbry's Fancy Reel	Reel	Michael Leonard	No
LK.036	I Wish I Never Saw You	Reel	Michael Leonard	No
LK.037	[Untitled]	Waltz	Thomas 'Blind' Kernan	No
LK.038	The Land of the West	Song Air	Thomas 'Blind' Kernan	No
LK.039	Tis Love	Song Air	Thomas 'Blind' Kernan	No
LK.040	Over the Brig to Peggy	Reel	Thomas 'Blind' Kernan	No
LK.041	Monny Musk	Reel	Thomas 'Blind' Kernan	No
LK.042	The Cuckoo's Nest	Hornpipe	Thomas 'Blind' Kernan	No
LK.043	Prince Albert's	N/A	Michael Leonard	No
LK.044	Scotch Quadrill	Quadrille	Thomas 'Blind' Kernan	No
LK.045	Planxty Drury	Planxty	Thomas 'Blind' Kernan	No
LK.046	The Marage [sic]	Slip Jig	Thomas 'Blind' Kernan	No
LK.047	Caty O'Money [sic]	Single Jig	Thomas 'Blind' Kernan	No
LK.048	Tom Steel	Reel	Thomas 'Blind' Kernan	No
LK.049	284. The Drawing Room Polka	Polka	Michael Leonard	Yes - ANSB
LK.050	Paddy Will You Now?	Song Air	Scribe C	Yes - Unidentified
LK.051	289. The Celebrated Esmeralada [sic]	Polka	Michael Leonard	Yes - ANSB



	Polka			
LK.052	Lucy Long	Song Air	Michael Leonard	No
LK.053	The Wind that Shakes the Barly [sic]	Reel	Michael Leonard	No
LK.054	Rose Waltz	Waltz	Michael Leonard	No
LK.055	Woodman Spare that Tree	Song Air	Michael Leonard	No
LK.056	Waltz	Waltz	Michael Leonard	No
LK.057	Quen's [sic] Waltz	Waltz	Michael Leonard	No
LK.058	Sandy Over the Lee	Reel	Michael Leonard	No
LK.059	Lady Carbry's Reel	Reel	Michael Leonard	No
LK.060	[Untitled]	Polka	Scribe C	Yes - Unidentified
LK.061	Waltz	Waltz	Michael Leonard	No
LK.062	Black Rock Jigg	Slip Jig	Scribe D	No
LK.063	Northumberland Quadrill	Quadrille	Michael Leonard	No
LK.064	Exile of Erin	Song Air	Michael Leonard	No
LK.065	I Wish I Never Saw You	Reel	Michael Leonard	No
LK.066	Polka Dance	Polka	Thomas 'Blind' Kernan	Yes - Unidentified
LK.067	[Untitled]	Polka	Scribe E	Yes - Unidentified
LK.068	Long Ago	Song Air	Thomas 'Blind' Kernan	No
LK.069	The Days When We Went Gipsying	Song Air	Thomas 'Blind' Kernan	No
LK.070	Banjo Quadrills: [No.] 1	Quadrille	Thomas 'Blind' Kernan	No
LK.071	[Banjo Quadrills: No.] 2	Quadrille	Thomas 'Blind' Kernan	No
LK.072	[Banjo Quadrills: No.] 3	Quadrille	Thomas 'Blind' Kernan	No
LK.073	[Banjo Quadrills: No.] 4	Quadrille	Thomas 'Blind' Kernan	No
LK.074	[Banjo Quadrills: No.] 5	Quadrille	Thomas 'Blind' Kernan	No
LK.075	Burns' Farewell	Song Air	Thomas 'Blind' Kernan	No
LK.076	[Untitled]	Waltz	Thomas 'Blind' Kernan	No
LK.077	The Copenhagen Waltz	Waltz	Thomas 'Blind' Kernan	No
LK.078	The Routonda [sic] Waltz	Waltz	Michael Leonard	No
LK.079	My Lodging is on the Cold Ground	Song Air	Michael Leonard	No
LK.080	Mozart's Waltz	Waltz	Michael Leonard	No
LK.081	Mozart's 3rd Waltz	Waltz	Michael Leonard	No
LK.082	Dublin Set of Quadrills No.1	Quadrille	Michael Leonard	No
LK.083	[Dublin Set of Quadrills] No.2	Quadrille	Michael Leonard	No
LK.084	[Dublin Set of Quadrills] No.3	Quadrille	Michael Leonard	No
LK.085	[Dublin Set of Quadrills] No.4	Quadrille	Michael Leonard	No

LK.086	Quadrill	Quadrille	Michael Leonard	No
LK.087	King of the Canable [sic] Islands	Song Air	Michael Leonard	No
LK.088	Miss Derby's (?) Reel	Reel	Scribe D	No
LK.089	Rory O'Moore	Song Air	Scribe F	No
LK.090	[Untitled]	Waltz	Scribe E	No
LK.091	The One Hour Waltz	Waltz	Michael Leonard	Yes - Unidentified
LK.092	[Untitled]	Polka	Scribe E	No
LK.093	The Wash Woman	Double Jig	Michael Leonard	Yes - Unidentified
LK.094	The Brides Maides [sic] Chorus	Song Air	Scribe G	Yes - Unidentified
LK.095	Scale of the Bugle: Open Notes	Exercise	Michael Leonard	No
LK.096	[Untitled]	Song Air	Scribe C	Yes - Unidentified
LK.097	[Untitled]	Polka	Scribe E	Yes - Unidentified
LK.098	Love Not	Solo Instrumental	Scribe C	No
LK.099	[Untitled Set of Quadrilles:] No.1	Quadrille	Scribe C	No
LK.100	[Untitled Set of Quadrilles:] No.2	Quadrille	Scribe C	No
LK.101	[Untitled Set of Quadrilles:] No.3	Quadrille	Scribe C	No
LK.102	[Untitled Set of Quadrilles:] No.4	Quadrille	Scribe C	No
LK.103	[Untitled Set of Quadrilles:] No.5	Quadrille	Scribe C	No
LK.104	The R- March	March	Scribe C	No
LK.105	Roary [sic] O'More	Polka	Scribe G	No
LK.106	The Lass of Richmond hill	Song Air	Scribe G	No
LK.107	The Girl I left Behind	Polka	Scribe G	No
LK.108	Captain McCloud	Reel	Scribe H	No
LK.109	[Untitled]	Song Air	Scribe C	Yes - Unidentified
LK.110	Go to the Divle [sic] and Shake Your Self	Song Air	Scribe I	No
LK.111	The Rakes of Kildare	Double Jig	Scribe I	No
LK.112	Waltz	Waltz	Scribe C	No
LK.113	[Untitled]	Double Jig	Scribe H	Yes - Unidentified
LK.114	[Untitled]	Polka	Scribe J	Yes - Unidentified
LK.115	[Untitled]	Waltz	Scribe C	Yes - Unidentified
LK.116	[Quick?]Step	Polka	Scribe C	Yes - Unidentified
LK.117	Isle of Beauty	Song Air	Scribe C	No
LK.118	Patrick's Day	March	Scribe C	No
LK.119	Life Let us Cherish	Song Air	Scribe C	No

LK.120	Lord McDoonelad [sic] Reel	Reel	Scribe C	No
LK.121	[Untitled]	Song Air	Scribe C	Yes - Unidentified
LK.122	The Boat is on the Shore	Song Air	Scribe C	No
LK.123	Waltz	Waltz	Scribe C	Yes - Unidentified
LK.124	Quick Step	Quickstep	Scribe C	No
LK.125	The Woman of the House	Reel	Michael Leonard	No
LK.126	Rorey Waltz	Waltz	Michael Leonard	No
LK.127	Payne's 1st Set of Quadrills: [La] Fauna	Quadrille	Michael Leonard	No
LK.128	[Payne's 1st Set of Quadrills:] 2nd La Flora	Quadrille	Michael Leonard	No
LK.129	[Payne's 1st Set of Quadrills:] 3rd La Corbarge	Quadrille	Michael Leonard	No
LK.130	[Payne's 1st Set of Quadrills:] 4th La Navila	Quadrille	Michael Leonard	No
LK.131	Bony Over the Alps	Hornpipe	Michael Leonard	No
LK.132	[Untitled]	Single Jig	Scribe C	Yes - Unidentified
LK.133	Payne's 2nd Set of Quadrills: No.1 - Primus	Quadrille	Michael Leonard	No
LK.134	[Payne's 2nd Set of Quadrills: No. 2] Duo	Quadrille	Michael Leonard	No
LK.135	[Payne's 2nd Set of Quadrills: No.3] 3rd in Payne's Set - Tertia	Quadrille	Michael Leonard	No
LK.136	[Payne's 2nd Set of Quadrills: No.4] Quartus - 4 <sup>th</sup> in Paynes	Quadrille	Michael Leonard	No
LK.137	[Payne's 2nd Set of Quadrills: No.5] 5 <sup>th</sup> in Paynes	Quadrille	Michael Leonard	No
LK.138	The Campbells are Coming	Double Jig	Michael Leonard	Yes - WNCD1
LK.139	Geting [sic] Up Stairs	Song Air	Michael Leonard	Yes - WNCD1
LK.140	Soldier's Joy	Hornpipe	Michael Leonard	Yes - WNCD1
LK.141	Robin Adair	Song Air	Michael Leonard	Yes - Unidentified
LK.142	Exercises	Exercise	Michael Leonard	N/A
LK.143	[Payne's 2nd Set of Quadrills: No.6] 5 <sup>th</sup> in Paynes	Quadrille	Michael Leonard	No
LK.144	[Untitled]	Waltz	Michael Leonard	No
LK.145	In My Cottage	Song Air	Michael Leonard	No
LK.146	Royal English Set of Quadrills	Quadrille	Michael Leonard	No
LK.147	Royal English Set of Quadrills	Quadrille	Michael Leonard	No
LK.148	Do Not Mingle	Song Air	Michael Leonard	Yes - Unidentified
LK.149	Morgan Ratler	Double Jig	Michael Leonard	Yes - WNCD2
LK.150	Kinlock of Kinlock	Double Jig	Michael Leonard	Yes - WNCD2
LK.151	Ride a Mile	Slip Jig	Michael Leonard	Yes - WNCD1
LK.152	Hours of Happy Childhood	Song Air	Michael Leonard	Yes - Unidentified

LK.153	[Untitled]	Hornpipe	Michael Leonard	Yes - Unidentified
LK.154	[Untitled]	Hornpipe	Michael Leonard	Yes - Unidentified
LK.155	[Untitled]	Song Air	Michael Leonard	No
LK.156	The Bridle Waltz	Waltz	Michael Leonard	Yes - Unidentified
LK.157	[Untitled]	March	Michael Leonard	Yes - Unidentified
LK.158	Polka	Polka	Scribe C	No
LK.159	[Untitled]	Piece	Michael Leonard	Yes - Unidentified
LK.160	The Bowld Soldier Boy	Song Air	Michael Leonard	Yes - Unidentified
LK.161	[Untitled]	Waltz	Michael Leonard	No
LK.162	Gentle Zitella	Song Air	Michael Leonard	No
LK.163	[Untitled]	Song Air	Michael Leonard	Yes - Unidentified
LK.164	The Dusty Miller	Hop Jig	Michael Leonard	Yes - WNCD2
LK.165	We Have Lived and Loved Together	Song Air	Michael Leonard	Yes - Unidentified
LK.166	Buy A Broom	Song Air	Michael Leonard	No
LK.167	[Untitled]	Song Air	Michael Leonard	No
LK.168	No.1 Annen Polka by Strauss	Polka	Scribe G	Yes - Unidentified
LK.169	Polka	Polka	Scribe G	Yes - Unidentified
LK.170	No.2 The New Opera Polka	Polka	Scribe G	Yes - Unidentified
LK.171	No: Polka	Polka	Scribe G	Yes - Unidentified
LK.172	No: Polka	Polka	Scribe G	Yes - Unidentified
LK.173	No: Polka	Polka	Scribe G	Yes - Unidentified
LK.174	[Untitled]	Waltz	Michael Leonard	Yes - Unidentified
LK.175	[Untitled]	Song Air	Michael Leonard	No
LK.176	[Untitled]	Waltz	Scribe F	No
LK.177	[Aurora Waltz]	Waltz	Scribe E	No
LK.178	The Echo Waltz	Waltz	Scribe E	Yes - Unidentified
LK.179	Quadrills [No.1]	Quadrille	Scribe D	No
LK.180	Quadrills No.2	Quadrille	Scribe D	No
LK.181	[Quadrills] No.3	Quadrille	Scribe D	No

## Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)

### *Song airs*

**Augustin, Marx (1643-1685)**

LK.166<sup>1</sup>

**Bayly, Thomas Haynes (1797-1839)**

LK.020<sup>2</sup>; LK.068<sup>2</sup>; LK.117<sup>2</sup>

**Bellini, Vincenzo (1801-1835)**

LK.148<sup>1</sup>

**Blackburn, Joe (d.1842)**

LK.139<sup>12</sup>

**Booth, T. G.**

LK.052<sup>2</sup> (also LK.074)

**Bunn, Alfred (1796-1860)**

LK.003<sup>12</sup>

**Burns, Robert (1759-1796)**

LK.075<sup>2</sup>

**Cooke, Tom (1782-1848)**

LK.162<sup>1</sup>

**Davis, Eliza**

LK.152<sup>12</sup>

**Hook, James (1746-1827)**

LK.032<sup>1</sup> (also: LK.106)

**Humphreys, A. W.**

LK.087<sup>2</sup>

**Isouard, Nicolò (1773-1818)**

LK.165<sup>1</sup>

**Jeffreys, Charles (1807-1865)**

LK.165<sup>2</sup>

**Kind, Johann Friedrich (1768-1843)**

LK.094<sup>2</sup>

**Lover, Samuel (1797-1868)**

LK.038<sup>12</sup>; LK.047<sup>2</sup>; LK.089<sup>12</sup> (also: LK.105); LK.160<sup>12</sup> (also: LK.163)

**McNally, Leonard (1752-1820)**

LK.032<sup>2</sup> (also: LK.106)

**Morris, George Pope (1802-1864)**

LK.055<sup>2</sup>

**Hans Georg Nägeli (1773-1836)**

LK.119<sup>1</sup>

**O'Carolan, Turlough (1670-1738)**

LK.045<sup>1</sup>

**Ransford, Edwin (1805-1876)**

LK.069<sup>2</sup>

**Reynolds, George Nugent (1770-1802)**

LK.064<sup>2</sup>

**Russell, Henry (1812-1900)**

LK.055<sup>1</sup>

**Sporle, Nathan James (1812-1853)**

LK.069<sup>1</sup>

**Usteri, Johann Martin (1763-1827)**

LK.119<sup>2</sup>

**Wade, Joseph Augustine (c.1796-1845)**

LK.002<sup>12</sup>

**Weber, Carl Maria von (1786-1826)**

LK.094<sup>1</sup>

**White, John Charles (1795-1845)**

LK.087<sup>1</sup> (also: LK.155)

**Whitlock, Billy**

LK.052<sup>1</sup> (also LK.074)

**Whitmore, Charles Shapland (1805-1877)**

LK.117<sup>1</sup>

### *Western art music*

**Duval, Jean**

LK.004-LK.008<sup>3</sup> (also: LK.010; LK.013-LK.014)

**Jullien, Louis Antoine (1812-1860)**

LK.060<sup>1</sup> (also: LK.067); LK.170<sup>1</sup>

**Kreutzer, Rodolphe (1766-1831)**

LK.006<sup>1</sup>

**Labitski, Joseph (1802-1881)**

LK.177<sup>1</sup>

**Lanner, Joseph Franz Karl (1801-1843)**

LK.061<sup>1</sup>

**Mozart, Wolfgang Amadeus (1756-1791)**

LK.081<sup>1</sup>

**Musard, Phillippe**

LK.170<sup>3</sup>

**Pergler, P.**

LK.169<sup>1</sup>

**Rossini, Gioachino (1792-1868)**

LK.014<sup>1</sup> (also: LK.021)

**Spagnoletti, Paolo (1768-1834) or his son, Ernesto**

LK.005<sup>1</sup>

**Strauss I, Johann (1804-1849)**

LK.037<sup>1</sup>; LK.054<sup>1</sup>; LK.056<sup>1</sup>; LK.168<sup>1</sup>; LK.173<sup>1</sup>

### *Folk dance music*

**Dow, Daniel/Donald (1732-1783)**

LK.030<sup>1</sup>; LK.041<sup>1</sup>

**Macdonald of Macdonald, Sir Alexander (c.1745-1795)**

LK.120<sup>1</sup>

**McGlashan, Alexander (1740-1797)**

LK.036<sup>1</sup> (also: LK.065)

**Mrs. Robertson of Lady Kirk (18<sup>th</sup> century)**

LK.029<sup>1</sup> (also LK.033)

**Parry, John (1776-1851)**

LK.022<sup>1</sup>



## Folio A – Hypothesis and Proof

It is hypothesised that before the leaves in Folio A (FO-A) they were cut and folded, the initial leaves (X) measured 475mm by 300mm. To validate this theory, a work-back through the processes that were employed will be conducted using data from the dimensions of the existing twenty-seven leaves (Z) in the folio. To match the folded leaves (Z) to their initial leaf (X) the span of the individual staves, from the top of the first stave to the bottom of the sixth stave, were measured as outlined in the following table:

<b>Stave Span (mm)</b>	118	115	113
<b>Leaves on LHS of FO-A</b>	9r-v	10r-v	11-22r-v
<b>Leaves on RHS of FO-A</b>	Leaf Cut Out	40r-v	28-39r-v
<b>Total Leaves</b>	<b>1</b>	<b>2</b>	<b>24</b>

This table indicates that the staves in FO-A were produced by three different rastra, measuring 118mm, 115mm and 113mm respectively. Accordingly, three leaves (Z) - 9,10 and 40 with stave spans of 118mm and 115mm (the fourth was cut out) - were cut from different leaves to the twenty-four (Z) measuring 113mm. Leaving aside the leaves with stave spans of 118mm and 115mm that have incomplete data, the following chart demonstrates that the latter group of twenty-four leaves with stave spans of 113mm most likely originated from six initial leaves (X) that were cut into twelve leaves (Y):

<b>Initial leaf</b>	<b>Cut</b>	<b>Folded</b>
X1	= (Y1+Y2)	= ((Z1+Z2) + (Z3+Z4))
X2	= (Y3+Y4)	= ((Z5+Z6) + (Z7+Z8))
X3	= (Y5+Y6)	= ((Z9+Z10) + (Z11+Z12))
X4	= (Y7+Y8)	= ((Z13+Z14) + (Z15+Z16))
X5	= (Y9+Y10)	= ((Z17+Z18) + (Z19+Z20))
X6	= (Y11+Y12)	= ((Z21+Z22) + (Z23+Z24))

The first measurement that will be verified in this hypothesis is that the width of initial leaf (X) was 475mm. Due to the intrinsic nature of the folding process this dimension has been preserved in the folio. Width measurements of the twelve cut leaves (Y) confirm an average approximating 475mm.

The second measurement, the height of the initial leaf (X) of 300mm, is more difficult to validate as the pairs of leaves - Y1 + Y2, Y3 + Y4, etc - that resulted from the cutting process were placed at random intervals in the folio. Additionally, to ensure that there were six staves on each leaf, the cuts were not performed uniformly (i.e. 300mm/2=150mm) and therefore the heights vary across the folio ranging from 141mm to 159mm. The following table represents the height measurements of the twenty four folded leaves (Z) in FO-A that have a stave span measurement of 113mm:

**Height of Leaves in Folio A (Millimetres)**

<b>(Z+Z) = Y</b>	<b>Leaf Z</b>	<b>Leaf Height (mm)</b>	<b>Leaf Z</b>	<b>Leaf Height (mm)</b>
(Z1+Z2)= Y1	Z1	142	Z2	142
(Z3+Z4)= Y2	Z3	142	Z4	142
(Z5+Z6)= Y3	Z5	157	Z6	158
(Z7+Z8)= Y4	Z7	155	Z8	157
(Z9+Z10)= Y5	Z9	141	Z10	142
(Z11+Z12)= Y6	Z11	142	Z12	142
(Z13+Z14)= Y7	Z13	142	Z14	142
(Z15+Z16)= Y8	Z15	154	Z16	154
(Z17+Z18)= Y9	Z17	157	Z18	157
(Z19+Z20)= Y10	Z19	156	Z20	156
(Z21+Z22)= Y11	Z21	142	Z22	142
(Z23+Z24)= Y12	Z23	159	Z24	159
Count Y (12)	Count Z (12)	Average (149.08)	Count Z (12)	Average (149.42)

The height measurements of the twenty four leaves (Z) in the table demonstrate the folding process of the Y leaves into Z leaves. Each pair of Z leaves have identical height measurements e.g. leaves Z1 & Z2 are both 142mm, Z3 & Z4 are 142mm etc. There are two exceptions where they are not quite identical: Z5 is 157mm and Z6 is 158mm while Z7 is 155mm and Z8 is 158mm. This can be accounted for by the deterioration of the leaves from the time the manuscript was first bounded to the present day.

As stated, while the Z leaves can be matched to their Y leaves, it is more difficult to match the Y leaves to their initial leaf (X) due the placing of the Y leaves at random positions in the folio. One crude method is to pair up the random Y leaves into a combination that gives

300mm. For example, when the heights of leaves Y2 + Y3 are added together, which are 142mm and 158mm respectively, the result is 300mm. However, due to the physical deterioration of a significant number of leaves it is not possible to match each leaf to their counterpart using this method.

The other method to verify the height of the initial leaves (X) is to calculate the average height of the twenty four leaves (Z), which in theory should be 150mm. The results of this exercise, demonstrated in the first table, are that the twelve leaves (Z) on the left hand side of the folio have an average span of 149.08mm, while the twelve leaves (Z) on the right hand side have an average span of 149.42mm. When these two figures are combined the result is 298.50mm. Allowing for wear and tear on the leaves over time and perhaps further trimming of the pages by the cutter or binder, this would substantiate the theory that the height of each initial leaf (X) initially was 300mm.

## Tune Histories

**LK.001 - '[Untitled]'**: 'A Favourite Dance – as Danced at Peter Street' (MHCD2: p.3). 'Sweet Peter Street' (CGOI: p.189). 'Blanchland Races' (JM MS: JMT.068). 'Miller's Frolic' (MO1: p.49). 'Timour the Tartar' (KMM1: Set 30, No.2, p.18). 'Babes in the Wood' (KMM1: No.4, p.22). 'Peter Street [Dance]' ([SG MS: SG2.001]; RMC: p.78; OMOI: No.1325; ODMI: No.803).

Written and oral sources in dissertation: '[Untitled]' (LK.001). 'Peter's Street Dance' (PF.070; FR3.022; MR.011). '[Lancers – Knight of St. Patrick:] Peter St. Reel' (MBR.065).

**LK.002 - 'Meet Me By Moonlight Alone'**: Both the words and music of this song, 'Meet Me By Moonlight, Alone', were written in 1826 by the Irish composer, Joseph Augustine Wade (c.1796-1845). It had a most extraordinary impact, both positive and negative, especially in America, where it was made popular by the singing of Lucia Elizabeth Vestris (1797-1856). Consequently, several folk songs and parodies such as, 'The Prisoner's Song' and 'The Gael Song', were written in the years following its composition. 'Meet Me By Moonlight, Alone' (FCGB1: p.168-169; SOE: p.28-29).

Written and oral sources in dissertation: 'Meet Me By Moonlight Alone' (LK.002)

**LK.003 - '[Untitled]'**: This untitled song air is 'The Light of Other Days'. It was one of the hits from the opera *The Maid of Artois* (1836), by the Irish composer, Michael William Balfe (1808-1870). The words and music of this song were written by Alfred Bunn (1796-1860) and Balfe, respectively. The title is thought to have been inspired by the refrain "Sad mem'ry brings the light of other days around me" from Thomas Moore's song 'Oft in the Stilly Night'. 'The Light of Other Days (Balfe)' (JPTTM: p.206).

Written and oral sources in dissertation: '[Untitled]' (LK.003)

**LK.004 - 'Lancers Quadrills: No.1'**: (Note: Initially, the history of this set of music for quadrilles will be examined here, followed by the history of the individual tune itself) - 'The Lancers Set of Quadrilles' appears to have been devised towards the end of the decade leading up to 1820. There are varying opinions as to where and by whom they were devised. Some say it was in Paris that the dance was invented by a Monsieur Laborde; others say it was in London by Joseph Harte. However, a survey of the available evidence points towards a French dance teacher in Dublin, Jean Duval. The traditional order of the five tunes in this set is ABCDE, the names of which are: 'La Dorset' (A), 'Lodoiska' (B), 'La Native' (C), 'Les Grâces' (D) and 'Les Lanciers' (E).

This set of quadrilles appears in four different manuscripts written by musicians from the counties of Leitrim and Longford. In the Leonard-Kernan MS, this set of quadrilles is the first

entry in the manuscript. They were transcribed by Thomas ‘Blind’ Kernan (c.1807-1887) entitled ‘Lancers Commenced by T. McKernan’ and are written in the order DABCE. The Patrick O’Farrell MS only has the first tune in this set, A, entitled ‘The Lancers Set of Quadrilles: No.1’. However, given that this tune is the very last one written by O’Farrell in the manuscript it may be surmised that the remaining tunes in the set are located on leaves that were since misplaced. Fortunately, these missing tunes are contained in the Francis Reynolds MS3 and were copied by its scribe, Francis Reynolds (1862-1946), from the O’Farrell MS, presumably before the leaves were lost. Reynolds has written this set of quadrilles in the order ADCBE (cf: FR3.075a-FR3.075e). In the McBrien-Rogers MS the tunes are written in the order AFBCE. Tune D, in the traditional order has been replaced in this set by ‘Wi’ a Hundred Pipers’, tune F. Lastly, this set of quadrilles appears in the Reilly Family MSS in the traditional order ABCDE.

Sources – the complete set: ‘The Original Lancer’s Quadrilles’ (MO1: p.60). ‘Lancers Quadrilles’ (KVR1: p.24-25). ‘[Untitled Set]’ (RF MS).

Sources – the tune presented here: ‘Les Graces [two voices]’ ([RH MS: RHu.105]; ANSB6: No.904). ‘[Lancers Sett of Quadrils] No.5’ (TLY MS: TLY.054). ‘[The Original Lancer’s Quadrilles]’ No.4 (MO1: p.60). ‘[Untitled Set] No.4’ (RF MS).

Written and oral sources in dissertation: Lancers Quadrills: No.1 (LK.004). ‘[The Lancer's Set of Quadrilles] No.2’ (FR3.075b).

**LK.005 - ‘[Lancers Quadrills:] No.2’:** O’Farrell, Reynolds and Kernan have identical settings of this particular tune ‘La Dorset’ (A). This tune was apparently composed by either Paolo Spagnoletti (1768-1834) or his son, Ernesto – [www.tunearch.org]. ‘The Dorset Quadrille’ (HUT2: p.72). ‘Lancers Sett of Quadrils No.1’ (TLY MS: TLY.050). ‘[The Original Lancer’s Quadrilles] No.1’ (MO1: p.60). ‘[Lancers Quadrilles] No.1’ (KVR1: p.24). ‘[Untitled Set] No.1’ (RF MS).

Written and oral sources in dissertation: [Lancers Quadrills:] No.2 (LK.005). ‘The Lancers Set of Quadrilles: No.1’ (PF.086; FR3.075a). ‘The Lancers Quadrille: [No.] 1’ (MBR.007).

**LK.006 - ‘[Lancers Quadrills:] No.3’:** This tune was adapted from the composition ‘Sinfonia della ‘Lodoiska’’ by Rodolphe Kreutzer (1766-1831) written for his opera *Lodoika*, which premiered in 1791 – [www.tunearch.org]. ‘[La] Lodoiska’ (ERM2: p.28; [GS MS: GS.079]). ‘[Lancers Sett of Quadrils] No.3’ (TLY MS: TLY.052). ‘[The Original Lancer’s Quadrilles]’ No.2 (MO1: p.60). ‘[Lancers Quadrilles] No.2’ (KVR1: p.24). ‘[Untitled Set] No.2’ (RF MS).

Written and oral sources in dissertation: [Lancers Quadrills:] No.3 (LK.006), ‘[The Lancers Set of Quadrilles:] No.4’ (FR3.075d). ‘[The Lancers Quadrille: No.] 3’ (MBR.009).

**LK.007 - ‘[Lancers Quadrills:] No.4’:** In the Reynolds MS3 the title of this tune is entitled ‘The Heart of Man’ (FR3.055), which was played in Act II ‘If the Heart of Man is Deprest With Cares’ from *The Beggar’s Opera*. This ballad opera in three acts was written by John Gay (1685-1732) in 1728 with music arranged by Johann Christoph Pepusch (1667-1752). ‘If the Heart of a Man (Beggar’s Opera)’ (JPTTM: p.103). ‘A Young Virgin’ (SITM1: No.267). ‘Wou’d You Have/[Court] a Young Virgin’ (SITM1: No.283; [No.637]). ‘La Native Quadrill’ (JB MS: JB.092). ‘Untitled’ (CRÉ2: No.79; CRÉ5: No.83). ‘B’fhearr liom bheith Pósta ná Tréigthe’ (CRÉ5: No.78). ‘[Lancers Sett of Quadrils] No.4’ (TLY MS: TLY.053). ‘[The Original Lancer’s Quadrilles]’ No.3 (MO1: p.60). ‘[Lancers Quadrilles] No.3’ (KVR1: p.25).

Written and oral sources in dissertation: [Lancers Quadrills:] No.4 (LK.007). ‘[The Lancers Set of Quadrilles:] No.3 - The Heart of Man’ (FR3.075c). ‘[The Lancers Quadrille: No.] 4’ (MBR.010).

**LK.008 - ‘Lancers Quadrills: No.5’:** ‘The Lancers Quadrille’ (CVM: p.52; CRÉ5: No.105 - ‘Cuadrill *Na Lancers*’). ‘The/[Les] Lancers’ (KMM3: No.385; [RF MS]). ‘[The Original Lancer’s Quadrilles]’ No.5 (MO1: p.60). ‘[Lancers Quadrilles] No.5’ (KVR1: p.25).

Written and oral sources in dissertation: Lancers Quadrills: No.5 (LK.008). ‘[The Lancers Set of Quadrilles:] No.5’ (FR3.075e). ‘[The Lancers Quadrille: No.] 5’ (MBR.011).

**LK.009 - ‘Patties Are No More’:** According to Aloys Fleischmann, the first appearance in print of this air is ‘We’re Paddies Evermore’ in Duffy’s *The Spirit of the Nation* (Dublin, 1845), p.112, which he reprints: ‘We’re Paddies Evermore’ (SITM2: p.1163). There the original air is quoted as ‘Paddies Evermore’. This suggests that there was a pre-existing air of that title before John O’Hagan wrote the words published by Duffy. Indeed Fleischmann gives the next published version of it as an untitled ‘Very Old Irish Air’, reprinting this time from Lynch’s *The Melodies of Ireland* (Dublin, 1845-46), p.35: (SITM2: p.1174). This would seem to suggest that the air is traditional and the author unknown. ‘Paddies Evermore’ (MO2: p.99). ‘Paddys Evermore. Second Set.’ (SPCCIM: No.868). ‘Paddies Evermore’ (OMOI: No.262).

Written and oral sources in dissertation: ‘Patties Are No More’ (LK.009)

**LK.010 - ‘Sligo 3rd [Sligo Quadrills: No.3]’:** See LK.018- This tune is the first part of ‘Sligo Quadrills: No.3’. The scribe was experimenting here with the rhythm of the tune in 6/8. However, in the second version of the tune, ‘[Sligo Quadrills: No.3] 3<sup>rd</sup>’ (LK.018), the scribe decided to write it in a more suitable rhythm of 2/4.

Written and oral sources in dissertation: ‘Sligo 3rd [Sligo Quadrills: No.3]’ (LK.010). ‘3<sup>rd</sup> [Sligo Quadrills: No.3]’ (LK.018).

**LK.011 - ‘Tip it Off’:** ‘Irish Jig’ (HUT2: p.1). ‘Connemara [Jig]’ (LDMI1: No.100; [MO2: p.155]). ‘[Untitled]’ (PWJAIM: No.7). ‘Tip it Off’ (SG MS: SG4.016; RF MS). ‘Hop – Jig’ (RMC: p.80). ‘Maid’s Complaint’ (RMC: p.100) ‘Cuir Barr Air: Top it Off’ (CRÉ1: No.69). ‘Dress Her Out in Fine Clothes’ (OMOI: No.1165; ODMI: No.439).

Written and oral sources in dissertation: ‘Tip it Off’ (LK.011; LS.026; FR1.047). ‘Connemara Jig’ (MBR.226).

**LK.012 - ‘Keel Row’:** ‘Weel May the Keel Row’ (MO2: p.114; RMC: p.74). ‘The Keel Row’ (KMM1: No.3; KMM3: No.94; RMC: p.47). ‘The Keelro’ (SG MS: SG2.188). ‘Johnny When You Die’ (OWS: No.267).

Written and oral sources in dissertation: ‘[Weel May the] Keel Row’ (LK.012; [LS.025]). ‘[....]s Waltz’ (FR2.002). ‘Highland Schottische [No.3]’ (MBR.035). ‘The Keel Rows’ (MBR.255). ‘Daddy When You Die, Will You Leave Me The Fiddle ‘O’ (MN.065; MN.090). ‘Lasses of Donnibrook [1/2]’ (PD.018). ‘The Irish Girl – Highland Fling’ (FQ.108).

**LK.013 - ‘4<sup>th</sup> Scotch [Sligo Quadrills: No.4]’:** See LK.019 - This is an excerpt of the first part of ‘4<sup>th</sup> Scotch [Sligo Quadrills: No.4]’. The scribe was experimenting here with the rhythm and text of the tune before writing it out fully later in the manuscript, cf: LK.019.

Written and oral sources in dissertation: ‘4<sup>th</sup> Scotch [Sligo Quadrills: No.4]’ (LK.013; LK.019).

**LK.014 - ‘5<sup>th</sup> Panty [Sligo Quadrills: No.5]’:** This is an excerpt of the first part of ‘5<sup>th</sup> Panty [Sligo Quadrills: No.5]’. The scribe was experimenting here with the rhythm and text of the tune before writing it out fully later in the manuscript, cf: LK.021.

Written and oral sources in dissertation: 5th Panty [Sligo Quadrills: No.5] (LK.014). ‘Pantipalbity French Finale [sic] [Sligo Quadrills: No.5]’ (LK.021)

**LK.015 - ‘Duck of Yorks Trupe [sic]’:** ‘Duke of York’s [Favourite] Troop’ (JA4: No.12; [HUT1: p.86]).

Written and oral sources in dissertation: ‘Duck of Yorks Trupe [sic]’ (LK.015)

**LK.016 - ‘Sligo Quadrills: [No.1]’:** This set of music for quadrilles, entitled ‘Sligo Quadrills’, contains five tunes. While some of the individual tunes have been identified, this set of quadrilles as a whole has not been matched to any other printed or manuscript source. This particular tune has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: ‘Sligo Quadrills: [No.1] (LK.016)

**LK.017 - ‘2<sup>nd</sup> Quadrill Sligo [Sligo Quadrills: No.2]’:** ‘Con Cassidy’s Jig’ - <https://thesession.org/tunes/2007>. The tune appears in the Stephen Grier MS in a three part setting in an untitled set of quadrilles: (SG MS: SG7.007f).

Written and oral sources in dissertation: ‘2<sup>nd</sup> Quadrill Sligo [Sligo Quadrills: No.2] (LK.017)

**LK.018 - ‘3<sup>rd</sup> [Sligo Quadrills: No.3]’:** This tune has been matched to neither a printed nor manuscript source.

Written and oral sources in dissertation: ‘Sligo 3<sup>rd</sup> [Sligo Quadrills: No.3]’ (LK.010), ‘3<sup>rd</sup> [Sligo Quadrills: No.3]’ (LK.018)

**LK.019 - ‘4<sup>th</sup> Scotch [Sligo Quadrills: No.4]’:** This tune has been matched to neither a printed nor manuscript source. It is related to the polka ‘The Sloe’, cf: <https://thesession.org/tunes/8137>.

Written and oral sources in dissertation: ‘4<sup>th</sup> Scotch [Sligo Quadrills: No.4]’ (LK.013; LK.019).

**LK.020 - ‘Lilly Bo’:** The words of this song air, more commonly known as ‘Lilla’s a Lady’, were composed by the Englishman, Thomas Haynes Bayly (1797-1839). It was set to a pre-existing German air and arranged by Thomas A. Rawlings. Little is known of Rawlings’ background but it has been established that he was a professional violinist and music copyist who was working in London during the 1730s. ‘Lilla’s a Lady (Bayly)’ (JPTTM: p.87). ‘Lilla’s a Lady (German air)’ (HUT2: p.68; CVM: p.52). ‘Lilla’s a Lady’ (KMM3: No.303).

Written and oral sources in dissertation: ‘Lilly Bo’ (LK.020)

**LK.021 - ‘Pantipalbity French Finale [sic] [Sligo Quadrills: No.5]’:** This last tune in the set of ‘Sligo Quadrills’ is the thema from ‘Di Tanti Palpiti’, the hit tune of the opera *Tancredi* (1813) by Gioachino Rossini (1792-1868). *Tancredi* was premiered in Dublin in 1834 to



great acclaim, and ‘Di Tanti Palpiti’ was encored each night at least three times by the contralto, Signora Cesari. Grier's version, entitled, ‘Tanty Pal Pathee’, is also included in a set of quadrilles: ‘Di Tanti Palpiti (Rossini)’ (JPTTM: p.7). (SG MS: SG7.001d). ‘Di Tanti Palpiti/[Palpita]’ ([CJF MS: CJF.046]; MO3: p.206). ‘Martha Quadrilles: No.2’ (MO3: p.253).

Written and oral sources in dissertation: 5th Panty [Sligo Quadrills: No.5] (LK.014). ‘Pantipalbity French Finale [sic] [Sligo Quadrills: No.5]’ (LK.021)

**LK.022 - ‘Abshenken of Moone’:** This tune more commonly known as ‘Ap Shenkin’ was composed by the Welshman, John Parry (1776-1851), and first published by him in 1803 as a march. Parry seems to have given it this title in commemoration of a Welsh mythical figure, Shon Ap Shenkin, who is called “templar of the rising moon” in the tale. Kernan is the only source we have for the phrase “of Moone” in the title, which may suggest a passing, if garbled, acquaintance with the story. ‘Ap Shenkin – [Welsh Air]’ (JPTTM: p.34; SITM2: p.875; HUT1: p.39; [CVM: p.51]; KMM3: No.258). ‘Rondo, or Ape Shenkin – Irish Air’ (KVR3: p.258-259). ‘[The] Tempest’ (MC1: p.62; [RMC: p.174]). ‘The Dear Little Island’ (OMOI: No.1831). ‘Even and Odd, Like Tom With His Hod’ (PWJ2: No.87).

Written and oral sources in dissertation: ‘Abshenken of Moone’ (LK.022).

**LK.023 - ‘Mosort’s 1<sup>st</sup> Set of Quadrills: [No.1]:** This set of music for quadrilles, ‘Mosort’s 1<sup>st</sup> Set of Quadrills’, contains five tunes. The set as a whole has not been matched to another source. Although the title suggests the tunes were either composed or arranged by Wolfgang Amadeus Mozart (1756-1791), this claim has not been substantiated. This tune, the first one in the set, has not been identified.

Written and oral sources in dissertation: ‘Mosort’s 1<sup>st</sup> Set of Quadrills: [No.1]’ (LK.023)

**LK.024 - ‘2<sup>nd</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.2]:** ‘Quadrill’ (JB MS: JBS. 099).

Written and oral sources in dissertation: ‘2<sup>nd</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.2]’ (LK.024)

**LK.025 - ‘3<sup>rd</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.3]:** This tune has not been identified.

Written and oral sources in dissertation: ‘3<sup>rd</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.3]’ (LK.025)

**LK.026 - ‘4<sup>th</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.4]:** 6/8 Rhythm: ‘The Barronscourt Dance [Co. Tyrone]’ (SITM2: No.5865). ‘Country Dance’ (HGEI: No.81). ‘Gan Ainm’ (CRÉ5:

No.69). 4/4 Rhythm: ‘Astley’s Hornpipe/[Ride]’ (SG MS: SG3.026; SITM1: p.434; [WCB: p.82]).

Written and oral sources in dissertation: ‘4<sup>th</sup> [Mosort’s 1<sup>st</sup> Set of Quadrills: No.4]’ (LK.026)

**LK.027 - ‘[Mosort’s 1<sup>st</sup> Set of Quadrills: No.5]’:** ‘Italian Dance’ (JPTTM: p.2). ‘The Favourite Italian Dance’ (ST MS: ST.37). ‘A Quadrille’ (JM MS: JMT.002). ‘Oh, Tell Me When or Where’ (RF MS). ‘Oh, Tell Me When and Tell Me Where’ (WG MS: WHG.024). This latter title is the first line of the song, ‘When and Where’, composed by Samuel Lover (1797-1868) and first published in 1839.

Written and oral sources in dissertation: ‘[Mosort’s 1<sup>st</sup> Set of Quadrills: No.5]’ (LK.027)

**LK.028 - ‘The Cutcha Cutcha Waltz’:** This waltz is more properly known as ‘The Cachucha’. The dance gained international recognition when on the 1st of June, 1836, the famous Austrian dancer, Fanny Elssler (1810-1884), made her debut performance of it in Paris in the role of Florinda in the ballet, *Le Diable boiteux* by Jean Coralli and Casimir Gide. On a visit to her native Vienna on the 20th of July of the following year, 1837, she inserted for the first time the ‘Cachucha’ into the opera *Die Ballnacht* by Johann Strauss I (1804-1849). The public were so seized with enthusiasm that on the 23rd and the 25th of July she had to encore the ‘Cachucha’ three times each night, and Strauss reacted by hurriedly writing his ‘Cachucha Galop’.

‘The Cachucha’ (JPTTM: p.6). ‘The Celebrated Spanish Cachucha Dance’ (MC1: p.107). ‘The Cachucha Dance’ (HUT1: p.2; CVM: p.50). ‘Fanny Elssler’s Spanish Cachucha’ (FVPP: p.83). ‘Cachuca Waltz’ (RF MS). ‘Patrick Kelly’s Waltz’ (<http://www.thesession.org/tunes/display/2160>).

Written and oral sources in dissertation: ‘The Cutcha Cutcha Waltz’ (LK.028)

**LK.029 - ‘Miss Jonston’s Reel’:** The composition of this tune ‘Miss Johnston’s Reel’ was attributed to Mrs. Robertson of Lady Kirk by Niel Gow in his book *A Fifth Collection of Strathspey Reels*, (Edinburgh, c.1809). ‘Miss Johnston’s Reel’ (NGSR5: p.30; RMC: p.27; SG MS: SG2.063; RF MS: p.41; RF MS). ‘Belvidere - Hornpipe’ (RMC: p.127). ‘Miss Johnston’ (KMM1: Set 15, No.2, p.10; OMOI: No.1376; ODMI: No.626; CRÉ2: No.188). ‘The Fifer’s Reel’ (PWJ2: No.84).

Written and oral sources in dissertation: ‘Miss Jonston’s/[Johnston’s Reel]’ (LK.029; [LK.033]; [MR.003]).

**LK.030 - ‘Sporting Kate’:** This reel is a version of ‘The Bonny Lass of Fisherrow’, a composition of Daniel/Donald Dow (1732-1783). ‘The Bonny Lass of Fishirron [sic]’ (SITM1: No.2440). ‘Bonny/[Bonnie] Lass of Fisherrow’ (JA5: No.31; [NGCR3: p.21]; KMM3: No.120). ‘The Boys of Limerick’ (KMM1: No. 33, p.39). ‘Bonny Kate’ (SG MS: SG2.205). ‘Bonnie Kate[‘s]’ (KMM4: No.41; [RMC: p.28]; OMOI: No.1277; ODMI: No.545). ‘Reel’ (PWJ2: No.126). The Sligo fiddler, Michael Coleman (1891-1945), popularised this reel when he recorded it in 1934.

Written and oral sources in dissertation: ‘Sporting Kate’ (LK.030). ‘Bonny/[Bonnie] Kate’ (FR1.003; FR2.058; MBR.144; [PF.091]; MR.020; MN.071). ‘Lancers – Knight of St. Patrick: Reel/[Finale]’ (MBR.060; [MBR.067]).

**LK.031 - ‘Gang No More to Yon Town’:** ‘I’ll Gae Nae Mair to Your Town’ (RBSR: p.6). ‘I’ll Gang Nae Mair to Yon Town’ (NGCR1: p.28). ‘A Reel – with variations’ (SITM1: No. 2178). ‘I’ll ay ca’ in by yon town’ (SITM1: No. 2346). ‘Sandy Duff’ (HTF2: p.87) ‘Duffy the Dancer’ (OMOI: No.1497; ODMI: 721). ‘The High Reel’ (EJWS1: p.28). ‘[Untitled]’ (SG MS: SG2.255). ‘I’ll Gang No More to Yon Town’ (RF MS).

Written and oral sources in dissertation: ‘Gang No/[Na] More/[Mere] to Yon Town’ (LK.031; [MR.023]; [MR.024]).

**LK.032 - ‘The Lass of Richmond Hill’:** ‘The Lass of Richmond Hill’ is a song air, the words of which were composed by the Irishman, Leonard McNally (1752-1820). The song was set to a melody written by the English composer, James Hook (1746-1827). It was first performed in public in 1798. McNally was a founding member of the United Irishman and later became a double agent for the British government. He married Frances l’Anson in 1787 and she is the "lass" referred to in the tune’s title. Her family owned a property in Richmond, Yorkshire, England. ‘The Lass of Richmond Hill [(Hook)]’ ([JPTTM: p.124]; HUT1: p.104-105; SOE1: p.160-162; KMM3: No.381).

Written and oral sources in dissertation: ‘The Lass of Richmond Hill’ (LK.032; LK.106).

**LK.033 - ‘Miss Johnston’s Reel’:** See LK.029

**LK.034 - ‘Top the Candle’:** This hop jig was a very popular one in the counties of Leitrim and Longford in the 19<sup>th</sup> and 20<sup>th</sup> centuries, and consequently, versions of the tune appear in several folk music manuscripts in this region from that era. The earliest written version is from the Leonard-Kernan MS entitled ‘Top the Candle’ (LK.034). The scribe of this version, Michael Leonard, grouped the quavers 4+2, which correctly represents the rhythm of a hop jig. O’Farrell’s version in the O’Farrell MS, also entitled ‘Top the Candle’ (PF.080), is written in the key of D major, a fifth lower than Leonard’s in the key of A major. The

quavers in O'Farrell's version are grouped in the pattern 2+2+2. Francis Reynolds, O'Farrell's nephew, copied his uncle's version twice in Reynolds MS1 (FR1.057) and Reynolds MS3 (FR3.067). In the latter version Reynolds erroneously edited O'Farrell's rhythm to 3+3, while in the former one he alternated between the two grouping patterns of 3+3 and 2+2+2. Francis O'Neill published this tune in *Music of Ireland* (1903) under the same local title 'Top the Candle' (No.1142). It's textually almost identical to O'Farrell's version, which is not surprising given that O'Neill obtained the tune from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. It also appears in the local manuscripts of Stephen Grier and Alex Sutherland as 'Quench the Candle'. Aside from these versions outlined here, no other published or manuscripts versions have been discovered thus far.

'Top the Candle' (OMOI: No.1142; ODMI: No.428). 'Quench the Candle' (SG MS: SG4.031; AS MS).

Written and oral sources in dissertation: 'Top the Candle' (LK.034; PF.080; FR3.067; FR1.055).

**LK.035 - 'Lady Carbry's Fancy Reel':** 'Braes of Glenorchy' (AMGS: p.12). 'The Isla Reel' (AMGR: p.33). 'The Mason's Apron' (KMM1: No.3; RMC: p.77; OMOI: No.1343; ODMI: No.598). 'The Mason's Cap' (RMC: p.39). 'The Masson Laddie' (JA5: No.138). 'Lady Carbury' (PWJ2: No.357). 'Miss Carbury' (SG MS: SG2.011).

Written and oral sources in dissertation: 'Lady Carbry's Fancy Reel' (LK.035). 'Lady Carbery's/[Carbry's] Reel' ([LK.059]; PF.017; FR3.062; MR.035). 'Lady Carbrey' (LS.056; MN.025). 'Bonnie Annie – Reel' (FQ.011).

**LK.036 - 'I Wish I Never Saw You':** This reel is based on the strathspey, 'John Roy Stewart', composed by Alexander McGlashan (1740-1797), and published by him in 1780. 'John Roy Stewart' (AMGS: p.30; NGCR1: p.26; KMM2: p.21). 'The Dublin Reel' (MO1: p.34). 'The Fiddler's Frolic' (OWS: No.305). 'The Glenloe Reel' (PWJ2: No.77). 'Julia (or Judy) Delaney' (OMOI: No.1401; ODMI: No.643). 'Kennaw's Reel' (OWS: No.326). 'Lawson's Favourite' (OMOI: No.1307; ODMI: No.570). 'The Magic Slipper' (RMC: p.54). 'Maud Millar' (OMOI: No.1204). 'I Wish I Never Seen You' (SG MS: SG2.171). '[Untitled]' (SG MS: SG2: 225)

Written and oral sources in dissertation: 'I Wish I Never Saw You' (LK.036; LK.065; LS.037). 'Donovan's Reel – Reel Set [2/2]' (FQ.091).

**LK.037 - '[Untitled]':** This untitled waltz appears to be a faulty interpretation of the 'Philomel Waltz', composed by Johann Strauss I (1804-1849) in the summer of 1835. Leonard's third part in the Leonard-Kernan MS has no counterpart in published settings of

this tune, nor does it approximate to any part of the other waltzes, the introduction, or the coda in the Strauss original work. ‘Philomelen Waltz (Strauss)’ (JPTTM: p.105). ‘Philomelen-Walzer, Opus 82’. ‘Stross’s’ [sic] Nitingale [sic] Waltz’ (SG MS: SG10.004). ‘Philomel[en] Waltz’ (MO2: p.199; [KMM3: No.425]).

Written and oral sources in dissertation: ‘[Untitled]’ (LK.037)

**LK.038 - ‘The Land of the West’:** The words and music of this song, ‘Land of the West’, were composed by the Irishman, Samuel Lover (1797-1868). Lover composed it as part of a burletta, which may have been staged before it was published in book form. He also published this song in his collection of *Songs and Ballads* (London, 1839): ‘The Land of the West [Lover]’ ([JPTTM: p.104]; OIM: No.95).

Written and oral sources in dissertation: ‘The Land of the West’ (LK.038)

**LK.039 - ‘’Tis Love’:** The title of this song air, ‘’Tis Love’, is a translation of a French song ‘C’est l’Amour’. ‘C’est L’Amour’ (JPTTM: p.10). The Stephen Grier MS provides a fuller title of this song air, ‘’Tis Love that Makes the World Go Around’: (SG MS: SG10.138). This title is a translation of the song’s first lines, “C’est l’amour, l’amour, l’amour, que fait le monde a la ronde”. In 1865, Lewis Carroll immortalised this song by using the translation of the opening line in “Alice’s Adventures in Wonderland”, where in “The Mock Turtle’s Story”, he has the Duchess famously say: “ ’Tis so said, and the moral of that is, ‘Oh, ’tis love, ’tis love, that makes the world go round”.

Written and oral sources in dissertation: ‘’Tis Love’ (LK.039)

**LK.040 - ‘Over the Brig to Peggy’:** ‘Munster Reel’ (SPCCIM2: No.894). ‘[Untitled]’ (SG MS: SG2.121). ‘Over the Bridge to Peggy’ (OMOI: No.1234; ODMI: No.508). ‘Gearrchaílí Luimnigh – The Limerick Lasses’ (CRÉ4: No.168). ‘Over the Bridge to Bessy’ (RF MS).

Written and oral sources in dissertation: ‘Over the Brig/[Hills] to Peggy’ (LK.040; [CE.002])

**LK.041 - ‘Monny Musk’:** This tune was composed by Daniel/Donald Dow (1732-1783), in 1776, and published by him under the title, ‘S<sup>t</sup> Arch<sup>d</sup> Grant of Monemusk’s Reel’, (DDRS: p.5). ‘Money Musk [in the Scotch way]’ (MO1: p.41; RMC: p.57 & p.168; [SG MS: SG3.003 & SG3.229]; ODMI: No.614). ‘Wee Bit Cogie’ (KMM4: p.4).

Written and oral sources in dissertation: ‘Money/[Monny] Musk’ ([LK.041]; PF.011; FR2.019; LS.034).

**LK.042 - ‘The Cuckoo’s Nest’:** ‘Come Ashore, Jolly Tar, And Your Trousers On’ (JA1: No.190). ‘Jacky Tar’ (KMM1: p.45). ‘The Cuckoo’ (MO1: p.44; RMC: p.143). ‘The Cuckoo’s Nest’ (KMM4: p.30; OMOI: No.1733 & No.1734; ODMI: No.913; SG MS: SG3.068 & SG7.008f). ‘An Spealadóir (The Cuckoo’s Nest aka The Mower)’ (FR2: No. 238).

Written and oral sources in dissertation: ‘The Cuckoo’s Nest – The Mower’ (LS.101). ‘The Cuckoo’s Nest [Hornpipe]’ (LK.042; [MR.060]; MN.063; MN.064).

**LK.043 - ‘Prince Albert’s’:** This tune has not been identified.

Written and oral sources in dissertation: ‘Prince Albert’s’ (LK.043)

**LK.044 - ‘Scotch Quadrill’:** This tune appears in the Leonard-Kernan MS as a quadrille. A variant of the tune was used by William Shield (1748-1829) in the opera *Richard Coeur de Lion* for the pastorate, ‘When Nicholas first to court began’. The air was also paired with the song ‘Deep in Canadian Woods’, composed in 1857 by Timothy D. Sullivan.

Written and oral sources in dissertation: ‘Scotch Quadrill’ (LK.044)

**LK.045 - ‘Planxty Drury’:** This tune was composed by the Irish harper, Turlough O’Carolan (1670-1738), to welcome Elizabeth Goldsmith to the Drury estate at Kingsland, Boyle, Co. Roscommon, on her marriage to John Drury in 1724. Edward Bunting collected this tune from the harper Arthur O’Neill entitled, ‘Faulte goh Kingsland, or Plangsty Kingsland’, the music of which was subsequently published by Donal O’Sullivan in “The Bunting Collection of Irish Folk Music and Songs” in *Journal of the Irish Folk Song Society*, Volume 22, (Dublin, 1927), No. 10a. The title of this tune in the Francis Reynolds MS3, ‘Planxty Kinston’ (FR3.058) is more than likely a corruption of the place name “Kingsland” in Bunting’s title. Reynolds’ version, which more than likely was copied from a leaf in the O’Farrell MS that is currently missing, contains an extra third that is not found in any other version on file. ‘John Drudy’ (SITM: No.896). ‘Planxty Drury’ (SG MS: SG3.045). ‘Fáilte Romhad go Kingsland’ (SITM: No.3321 [sourced from the O’Sullivan collection]). ‘Cathleen Astore’ (SITM: No.4030). ‘Kathleen Asthore’ (PWJ2: No.816).

Written and oral sources in dissertation: ‘Planxty Drury/[Kinston]’ (LK.045; [FR3.076]).

**LK.046 - ‘The Marage [sic]’:** The version of this tune in the Leonard-Kernan MS is that of a slip jig, ‘Drops of Brandy’. ‘The Marage [sic]’, appears to be a corruption of the title ‘Oh!

The Marriage'. This was a song composed by Thomas Davis (1814-1845), which was first published, with a different slip jig air 'The Swaggering Jig', by James Gavan Duffy in *The Spirit of the Nation*, (Dublin, 1845). 'The Cudgell [or 'The Irish Cudgel]' (JA3: No.442; [SITM1: No. 2608]). 'Drops of Brandy' (MO1: p.51; KMM2: No.235; ODMI: No.448). 'A Drop of Whiskey' (RMC: p.93). 'Paddy Was Up to the Gauger' (SG MS: SG3.170).

The Cudgell or 'The Irish Cudgel' SITM 1, No. 2608, page 498. [This is the only one in Fleischmann, and it is from James Aird, A Selection of Scotch, English, Irish and Foreign Airs, (Glasgow, 1790-97), Volume 3, No. 442.

Written and oral sources in dissertation: 'The Marage [sic]' (LK.046). 'Drops of Brandy' (FR3.003).

**LK.047 - 'Caty O'Money [sic]':** The Irish poet, Samuel Lover (1797-1868), wrote a poem entitled 'Katty Mooney', and this tune may be the air to which it was sung. The fiddler, Michael Francis McNerney (1898-1975), recorded this tune for Fr. Quinn in 1973. McNerney provided no title for the tune but noted that he had learned it from his teacher Jamesy Doyle (c.1888-1918). Doyle was taught by Bernard Rogers (1856-1907), who in turn was taught by Thomas 'Blind' Kernan (c.1807-1887). Therefore, this is one of the few tunes in the dissertation that was transmitted successfully through four generations of musicians from the Kernan fiddle tradition: Kernan>Rogers>Doyle>McNerney. McNerney played the tune in a rhythm more akin to a 12/8 slide, cf. '[Untitled]' (MN.037).

6/8 Rhythm: 'Katy/[Kitty] Mooney' (CVM: p.9; [KMM2: No.273]). '[Untitled]' (SG MS: SG3.153). 'Quickstep' (SG MS: SG5.101). 2/4 Rhythm: '[Untitled]' (SG MS: SG3.261).

Written and oral sources in dissertation: 6/8 Rhythm: 'Caty O'Money [sic]' (LK.047). 12/8 Rhythm: '[Untitled]' (MN.037).

**LK.048 - 'Tom Steel':** The title of this tune commemorates Thomas Ennis Steele (1788-1848) of Cullane House, Derrymore, Co. Clare, a Protestant landlord, who was a close friend of Daniel O'Connell (1775-1847) and, along with O'Connell, a principal member of the Catholic Association and of the Repeal of the Union Movement. He is buried beside O'Connell, his long-life friend in Glasnevin Cemetery, Dublin. 'Tom Steele (A colleague of Dan O'Connell)' (KVI: No.83). 'Tom Steel Reel' (AS MS). 'Cill Beathach – Kilbaha' (CRÉ1: No.196).

Written and oral sources in dissertation: 'Tom Steel' (LK.048)

**LK.049 - '284. The Drawing Room Polka':** This tune was copied from the first page of a music booklet that is attached to the front of the manuscript entitled *A New Series of*

*Alexander's Scrapbook etc.* (London, c.1830-45): '284. The Camille, or Drawing Room Polka'.

Written and oral sources in dissertation: '284. The Drawing Room Polka' (LK.049)

**LK.050 - 'Paddy Will You Now?':** 'Paddy Will You Love Me' (MO2: p.99). 'Tow! Row!! Row!!! (CGOI: No.39). 'Tow Row Row (ODMI: No.989). 'Paddy Will You Now' (OWS: No.51).

Written and oral sources in dissertation: 'Paddy Will You Now?' (LK.050). '[The Royal Irish Quadrilles:] No.5 Nancy Cusac' (PF.009; FR3.060). '[The Royal Irish Quadrilles: No.] 5' (MBR.016). '[Lancers – Knight of St. Patrick's:] Paddy Will You Now' (MBR.051).

**LK.051 - '289. The Celebrated Esmeralda [sic] Polka':** This tune was copied from page four of a music booklet that is attached to the front of the manuscript entitled *A New Series of Alexander's Scrapbook etc.* (London, c.1830-45): '289. The Celebrated Esmeralda Polka'.

Written and oral sources in dissertation: '289. The Celebrated Esmeralda [sic] Polka' (LK.051)

**LK.052 - 'Lucy Long':** 'Lucy Long', or to give it its full title 'Miss Lucy Long', is claimed to have been composed in 1838 by Billy Whitlock to words written by T. G. Booth. It was in the blackface minstrel shows that it was to reach its widest audience and greatest popularity, after it was introduced to the stage by the Virginia Minstrels in 1843. By 1845, the song had become the standard minstrel show closing number, where it was regularly expanded into a comic skit complete with dialogue. It was at the peak of its popularity between 1843 and 1847, after which it waned somewhat, before enjoying a resurgence in popularity between 1855 and 1860, when minstrelsy entered a nostalgic phase. 'Miss Lucy Long' (MC1: p.148-149; MC3: p.60).

Written and oral sources in dissertation: 'Lucy Long' (LK.052). [Banjo Quadrills: No.] 5 (LK.074) – second, third and fourth parts only.

**LK.053 - 'The Wind That Shakes the Barly [sic]':** 'The Wind that Shakes the Barley' (SITM2: No.5329 & No.5455; LDMI1: No.49; MO2: p.105; KMM1: Set 3, No.2, p.4; RMC: p.45; OMOI: No.1518; ODMI: No.737; SPCCIM1: No.320 & No.321; AS MS). 'John's Medley' (RF MS). 'The Wind that Shed the Barley' (SG MS: SG2.163)

In published versions of this tune the down beat of the first bar typically begins on the "A" note, usually a crochet or a dotted crochet in length, whereas, in several of the local



manuscript versions of this tune, such as, the version in the Meagher MS, ‘The Wind that Shakes the Barley’ (MR.021), the note “F” is placed before the “A” downbeat creating in the process a form of syncopation i.e. F#A-B. The version in the Leonard-Kernan MS includes the unique “F” note but not the syncopation i.e. F#GAB.

Written and oral sources in dissertation: ‘The Wind That Shakes the Barley/[Barly]’ ([LK.053]; FR3.085; MR.021; CE.013; MBR.176).

**LK.054 - ‘Rose Waltz’:** This particular waltz was composed by the Austrian, Johann Strauss I (1804-1849), in 1835, as the first of a set of five waltzes. The set is Opus 76, collectively known as ‘Rosa Walzer’ or ‘Les Roses’. Almost identical versions of this tune, and with the same title, appear in both the Leonard-Kernan MS (LK.054) and the Francis Reynolds MS3 (FR3.069). This latter version was presumably copied by Reynolds from a leaf in the O’Farrell MS that is currently missing.

Written and oral sources in dissertation: ‘[The] Rose Waltz’ (LK.054; [FR3.069]).

**LK.055 - ‘Woodman Spare That Tree’:** The words of this contemporary popular American song were composed by the American, George Pope Morris (1802-1864), and published under the title ‘The Oak’ on January the 17th, 1837 in *The New York Mirror*. It was later that year renamed ‘Woodman, Spare That Tree’, when it was set to music composed by the Englishman, Henry Russell (1812-1900). ‘Woodman Spare that Tree – [(Henry Russell)]’ ([JPTTM: p.118]; [HUT2: p.68]; MO2: p.158).

Written and oral sources in dissertation: ‘Woodman Spare That Tree’ (LK.055)

**LK.056 - ‘Waltz’:** This tune is a version of what is generally known as ‘The Duke of Reichstadt’s Waltz’. This waltz was composed by the Austrian, Johann Strauss I (1804-1849), in 1829, but under the title of ‘Charmant Walzer’, or to give it its full title, ‘Des Verfassers beste Laune: Charmant Walzer (Opus 31)’, which when translated into English means ‘The Composer’s Best Fancy: Charming Waltz’. Strictly speaking, ‘The Duke of Reichstadt’s Waltz’ is Number 1 of a set of six waltzes under that title and opus number. ‘Duke of Reichstadt’s Waltz (Strauss)’ (JPTTM: p.5). ‘Duke of Reichstadt’s Waltz [(by Strauss)]’ ([MC1: p.129-134]; MC3: p.28). ‘Valse de Strauss’ (KMM1: p.50).

Written and oral sources in dissertation: ‘Waltz’ (LK.056)

**LK.057 - ‘Queen’s [sic] Waltz’:** This tune, ‘Queen’s Waltz’, has not been matched to a printed or manuscript source. Charles D’Albert (1809-1886), who was a major figure in the resurgence of dancing in London during the middle years of the nineteenth century,

composed a number of waltzes collectively called ‘The Queen’s Waltzes’, the first of which, called ‘The Queen’s Waltz’, may have been written for Queen Victoria on the occasion of her accession to the throne of England in 1837. As it has not been possible thus far to access the actual music of this waltz by D’Albert, it cannot be stated for sure that it is the same tune as the one here in the manuscript.

Written and oral sources in dissertation: ‘Queen’s [sic] Waltz’ (LK.057)

**LK.058 - ‘Sandy Over the Lee’:** ‘Sandy O’er the Lee/[Lea]’ (SITM2: No.4460; [MO3: p.219]).

Written and oral sources in dissertation: ‘Sandy Over/[O’er] the Lee’ (LK.058; [MR.064]).

**LK.059 - ‘Lady Carbry’s Reel’:** See LK.035

**LK.060 - ‘[Untitled]’:** This untitled tune appears to be a polka composed by the Frenchman, Louis Antoine Jullien (1812-1860). ‘The Original Polka’ (HUT2: p.145; CVM: p.37). ‘Jullien Polka’ (MO1: p.59). ‘Julien’s La Polka’ (WI MS: WI.043). ‘Polka by Jubin’ (TLY MS: TLY.067).

Written and oral sources in dissertation: ‘[Untitled]’ (LK.060; LK.067)

**LK.061 - ‘Waltz’:** This waltz appears twice in the Reilly MSS of Toome, Co. Leitrim, as ‘Labyrinth Valse’ and ‘Valse’, respectively. The Austrian, Joseph Franz Karl Lanner (1801-1843) composed a set of waltzes, ‘Labyrinth-Walzer’, Opus 109, and it's likely that the waltz here in the manuscript is one of them, possibly the first one. Elias Howe published the fourth and fifth waltzes in this set, neither of which corresponds to the one here, cf. – *Musician’s Omnibus* (Boston, c.1865), Vol.2, page 98. ‘Labyrinth Valse’ (RF MS). ‘Valse’ (RF MS).

Written and oral sources in dissertation: ‘Waltz’ (LK.061)

**LK.062 - ‘Black Rock Jigg’:** ‘The Rocky Road [to Dublin]’ (GPAMI1: p.175; LDMI1: No.3; [KMM2: No.221]; [KVI: No.82]; [RMC: p.95]; OMOI: No.1116; ODMI: No.411). ‘Rockey Road No.6’ (AS MS). ‘Black Rock No.5’ (AS MS). ‘Black Rock – A Mayo Jig’ (SPCCIM2: No.950). ‘The Black Rock’ (SG MS: SG4.013).

Written and oral sources in dissertation: ‘Black Rock [Jigg]’ ([LK.062]; PF.031; FR1.050). ‘The Rocky Road[s] to Dublin’ ([FR3.088]; [FR1.063]; MN.106). ‘The Rocky Road [Etc.]’ ([MBR.069]; MBR.161). ‘The Rocky Road to Dublin - Fling’ (FQ.105).

**LK.063 - ‘Northumberland Quadrill’:** This tune has not been matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘Northumberland Quadrill’ (LK.063)

**LK.064 - ‘Exile of Erin’:** The words of the song ‘The Exile of Erin’ were written to a pre-existing air in 1799 by George Nugent Reynolds (1770-1802) of Letterfine, County Leitrim. This song was written as a sequel to an earlier song that Reynolds wrote in 1795, ‘Green Were the Fields’, also known as ‘The Exiled Irishman’s Lamentation’. This latter song describes the affliction of a poor peasant turned out of his farm for voting at an election. Each verse ends “Erin Mavourneen, slán leat go brách”, except the last, which ends “Buadh leat, Mavourneen, Erin go brách”. The earlier song, ‘The Exile of Erin’, describes the sorrow and suffering of that same exile dying on a foreign shore. It has no refrain at the end of the individual verses, but the first two verses end with “Erin go brách”, and the last verse ends “Erin Mavourneen, Erin go brách”. It has been disputed however, that in fact the song, ‘The Exile of Erin’ was composed by the Scottish poet Thomas Campbell (1777-1844).

The version in the McBrien-Rogers MS, ‘The Exile of Erin’ (MBR.018) was copied by the scribe, Bernard Rogers, from the book *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885): ‘The Exile of Erin’ (SHSB: No.32).

‘Farewell, Ye Groves’ (SITM1: No.2075). ‘Savourna Deligh – Irish air’ (SITM1: No.2187). ‘’Tis Gone, and For Ever, the Light We Saw Breaking’ (TMIM6: p.138-139). ‘Blaith na Seud – Thou Blooming Treasure’ (BGCAMI: p.64-65). ‘Sa Vornien Deelish’ (SG MS: SG10.130). ‘The Exile of Erin’ (SG MS: SG10.121; RF MS).

Written and oral sources in dissertation: ‘[The] Exile of Erin’ (LK.064; [MBR.018]). ‘[Marriott's Irish Quadrille:]’ (MBR.103). ‘[Kate Kearney: No.5] Savoureen Deelish’ (MBR.110).

**LK.065 - ‘I Wish I Never Saw You’:** See LK.036

**LK.066 - ‘Polka Dance’:** ‘[Untitled]’ (SG MS: SG3.223).

Written and oral sources in dissertation: ‘Polka Dance’ (LK.066)

**LK.067 - ‘[Untitled]’:** See LK.060

**LK.068 - ‘Long Ago’:** This song, originally entitled ‘The Long Ago’, was written in 1833 by the English songwriter, Thomas Haynes Bayly (1797-1839), but it was not published until after his death. According to Hamilton (HUT1, p.147), Bayly used the pre-existing air ‘The Swiss Drover Boy’ as “the subject of the melody of his song ‘Long, long ago’. A collection

of Bayly's songs and poems was published by Rufus Griswald, the editor of a Philadelphia magazine, in 1843. Griswald amended the words slightly and changed the title to 'Long, Long Ago'. Instant success followed. It was the most popular song in America in 1843, and has remained a favourite over the years, right into the twentieth century when Marty Robbins recorded this song in 1978. 'Long, Long Ago' (MC3: p.3; JPTTM: p.214; FCGB: p.224-225).

Written and oral sources in dissertation: 'Long Ago' (LK.068)

**LK.069 - 'The Days When We Went Gipsying':** The music and words of 'In the Days When We Went Gipsying' were composed by Nathan James Sporle (1812-1853) and Edwin Ransford (1805-1876), respectively. 'In the Days When We Went Gipseying' (FCGB: p.225-226).

Written and oral sources in dissertation: 'The Days When We Went Gipsying' (LK.069)

**LK.070 - 'Banjo Quadrills: [No.] 1':** This set of quadrilles entitled 'Banjo Quadrills' contains five tunes. Each one consists of excerpts from tunes relating to mid-nineteenth century popular American music. The Stephen Grier MS c.1883 of Co. Leitrim contains an almost identical set of these quadrilles, entitled 'Bango Quadrills': (SG MS: SG1c.005-SG1c.009 & SG10.064-SG10.068), which the scribe appears to have copied from a source manuscript dated September, 1845. This tune, the first one in the set, has not been identified thus far.

Written and oral sources in dissertation: 'Banjo Quadrills: [No.] 1' (LK.070)

**LK.071 - '[Banjo Quadrills: No.] 2':** The second part of this tune is 'Old Dan Tucker', a popular American tune.

Written and oral sources in dissertation: '[Banjo Quadrills: No.] 2' (LK.071)

**LK.072 - '[Banjo Quadrills: No.] 3':** This tune, the third one in the set, has not been identified thus far.

Written and oral sources in dissertation: '[Banjo Quadrills: No.] 3' (LK.072)

**LK.073 - '[Banjo Quadrills: No.] 4':** This tune, the fourth one in the set, has not been identified thus far.

Written and oral sources in dissertation: '[Banjo Quadrills: No.] 4' (LK.073)

**LK.074 - '[Banjo Quadrills: No.] 5':** The first part of this tune is 'The Arkansas Traveller', while the remaining three parts is 'Miss Lucy Long'. For latter tune, see LK.052.

**LK.075 - ‘Burns’ Farewell’:** This is an air which has many titles, the most popular at the present time being ‘The Parting Glass’. The refrain from this song, “Goodnight and joy be with you all”, is used as an alternative title for the song, such as the version in the McBrien-Rogers MS, ‘Good Night & Joy Etc.’ (MBR.253). In 1786, Robert Burns (1759-1796) composed a poem called ‘The Farewell to the Brethern of St. James’s Lodge, Tarbolton’, set to this air. Because of the popularity of Burns’ song in the late eighteenth century and all through the nineteenth century, the air came to be known far and wide as ‘Burns’ Farewell’.

‘The Peacock’ (JA2: No.17; OFPC4: p.125). ‘Sweet Cootehill Town’ (PWJ2: No.384). ‘Burns’ Farewell’ (SG MS: SG10.164; RF MS; OMOI: No.269). This latter version in *Music of Ireland* (Chicago, 1903) was sourced by O’Neill from the fiddler, James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. ‘Cleite na Péacóige (1) - The Peacock’s Feather (1)’ (CRÉ3: No.218). ‘The Parting Glass’ (AS MS).

Written and oral sources in dissertation: ‘Burns’ Farewell’ (LK.075). ‘Good Night & Joy etc’ (MBR.253).

**LK.076 - ‘[Untitled]’:** ‘[Untitled]’ (SG MS: SG10.009).

Written and oral sources in dissertation: ‘[Untitled]’ (LK.076)

**LK.077 - ‘The Copenhagen Waltz’:** The version in the Leonard-Kernan manuscript is the only one on file, both in published and manuscript form, that includes a fourth part. ‘The Copenhagen Waltz’ (OFPC4: p.141; JPTTM: p.21; MC1: p.35; KMM1: No.9, p.51).

Written and oral sources in dissertation: ‘The Copenhagen Waltz’ (LK.077; PF.013; PF.097; FR2.017)

**LK.078 - ‘The Routonda [sic] Waltz’:** This waltz, correctly entitled, ‘The Rotunda Waltz’, has not been identified. There’s a partial setting of this tune as an untitled mazurka, cf: <http://www.thesession.org/tunes/display/7134>.

Written and oral sources in dissertation: ‘The Routonda [sic] Waltz’ (LK.078)

**LK.079 - ‘My Lodging is on the Cold Ground’:** Throughout its history, variants of this air have been paired with several songs, one of which is in the Leonard-Kernan manuscript

entitled 'My Lodging is on the Cold Ground' (LK.079). In the early nineteenth century, Thomas Moore (1779-1852) adapted the air for one of the most beautiful love songs of all time, 'Believe Me, if all Those Endearing Young Charms', which he wrote to assure his young wife, Bessy Dyke, of his continuing affection for her, after her good looks were impaired by a skin disease she had suffered. It was first published by Moore in his collection, *A Selection of Irish Melodies*, Vol.2, (Dublin, 1808): 'Believe Me, if all Those Endearing Young Charms' (TMIM2: p.42). A version of this song air is transcribed in the Smyth MS, cf: 'Believe Me If All Those Endearing Young Charms' (LS.113).

'My Lodging is on the Cold Ground' (JA1: No.116, p.41; BSFN: p.23-28; CGOI: No.47, p.24; OMOI: No.114). 'Believe Me, if all Those Endearing Young Charms' (TMIM2: p.42). '[Old] Rosin the Bow/[Beau]' ([KMM1: p.29]; SG MS: SG9.020; PWJ2: No.352; OWS: No.99). 'Eoghan Cóir' (DSSI: p.155-156). 'As Fada Annso Me' (BAMI: p.99). 'The Gentle Maiden' (BSFN: p.199-202).

Written and oral sources in dissertation: 'My Lodging is on the Cold Ground' (LK.079). 'Rosin the Bow – Quadrille' (PF.004). 'Believe Me If All Those Endearing Young Charms' (LS.113). '[Lancers – Knight of St. Patrick:] My Lodging is on the Cold Ground' (MBR.056). '[Marriott's Irish Quadrille:]' (MBR.101).

**LK.080 - 'Mozart's Waltz':** This waltz entitled 'Mozart's Waltz' has not been matched to either a printed or manuscript source thus far. The title suggests it was composed by Wolfgang Amadeus Mozart (1756-1791). There's a partial setting of this tune as a mazurka entitled 'Hwylie', cf. - <http://www.thesession.org/tunes/display/6391>.

Written and oral sources in dissertation: 'Mozart's Waltz' (LK.080)

**LK.081 - 'Mozart's 3<sup>rd</sup> Waltz':** The title suggests it was composed by Wolfgang Amadeus Mozart (1756-1791). 'Mozart's [Celebrated] Military Waltz' (WCB: p.142; [MC2: p.27]; CJF MS: CJF.007). 'Mozart Waltz 4' (TLY MS: TLY.047).

Written and oral sources in dissertation: 'Mozart's 3<sup>rd</sup> Waltz' (LK.081)

**LK.082-LK.085 - 'Dublin Set of Quadrills: No.1-5':** The 'Dublin Set of Quadrills' consists of four tunes, none of which have been identified or matched to either a printed or manuscript source.

Written and oral sources in dissertation: 'Dublin Set of Quadrills: No.1-5' (LK.082-LK.085)

**LK.086 - 'Quadrill':** 'The Village Boy Quadrille' (BF MS13: BF13:065). 'Le/[La] Garçon Volage' (ERM2: p.28-29; HUT2: p.75). 'Garçon Volange' (KMM1: No.10, p.29; BMC: p.9).

Written and oral sources in dissertation: 'Quadrill' (LK.086). 'A French Quadrille' (PF.040; FR3.016).

**LK.087 - 'King of the Canable [sic] Islands':** The music of this song air was composed by John Charles White (1795-1845) as the third quadrille in a set entitled 'Les Deux Rivaies'. White later used it for a country dance called 'Vulcan's Cave'. The tune became popular in Scotland where it was used for a different country dance known as the 'The Cumberland Reel'. In the 1830s the tune became better known by the song title, 'The King of the Cannibal Islands', when A. W. Humphreys composed a comic song under this title and sung it himself at many London concerts. 6/8 Rhythm: 'The King of the Cannibal Islands' (MO2: p.158). 'The Cumberland Reel' (FVPP: p.33). 'Vulcan's Cave' (RH MS: RH.493). 'All on the Tongo Island' (GS MS: GS.054). 2/4 Rhythm: 'Tady the Toiler' (SG MS: SG3.220).

Written and oral sources in dissertation: 'King of the Canable [sic] Islands' (LK.087). '[Untitled]' (LK.155).

**LK.088 - 'Miss Derby's [?] Reel':** The version of the reel 'Miss Derby's Reel' in the Leonard-Kernan MS is the oldest known source of this tune discovered thus far. 'The Ladus' (RMC: p.34). 'The Ladies of Leinster' (OMOI: No.1460; ODMI: No.691). The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune in a duet with Tom Gannon in 1924 as the first reel in a set entitled 'The Prohibition' and consequently, the tune has been more commonly known under that title since then.

Written and oral sources in dissertation: 'Miss Derby's (?) Reel' (LK.088)

**LK.089 - 'Rory O'Moore':** Here is a song air which quickly in its life assumed the roles of a 6/8 march and a country dance. The original song was composed by Samuel Lover (1797-1868) and published twice in 1837, first as a novel 'Rory O'More – a National Romance', and later that same year as a burletta, 'Rory O'More - a Comic Drama in three acts, as performed at the Theatre Royal, Adelphi, founded on the Romance of that title'. Lover's story was inspired by an earlier poem entitled 'Rory O'More', written by William Drennan (1754-1820), a son of a dissenting minister and a founder member of the United Irishmen. Drennan's poem was in commemoration of Rory O'More (c.1580-1652), who led an Irish rebellion in 1691 against English rule in Ireland.

'Rory O'More – a National Romance' (SLROM). 'Rory O'More – or – Good Omens' (SLSB: p.7). 'Rory O'More' (CGOI: No.7; MO1: p.41; KMM1: p.37; RMC: p.91). 'Rory O'Moore' (SG MS: SG7.008e; ODMI: No.116).

Written and oral sources in dissertation: ‘Rory O’Moor[e]’ ([LK.089]; PF.033). ‘Rory/[Roary] O’More’ ([LK.105]; LS.103). ‘Rory/[Rorey] O’Moore’ (FR3.013; [MBR.258]). ‘[Lancers – Knight of St. Patrick:] Rory O’Moore’ (MBR.059). ‘The Ballinamuck Jig [1/2]’ (FQ.066).

**LK.090 - ‘[Untitled]’:** This is a tune fragment of two bars in 3/4 time. It may be an unfinished experiment, or is part of another tune located elsewhere in the manuscript.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.090)

**LK.091 - ‘The One Hour Waltz’:** This waltz has not been matched to a printed or manuscript source thus far.

Written and oral sources in dissertation: ‘The One Hour Waltz’ (LK.091)

**LK.092 - ‘[Untitled]’:** This is a partial setting of a polka. The full version of this tune is located at ‘[Untitled]’ (LK.097). This polka has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.092; LK.097).

**LK.093 - ‘The Wash Woman’:** ‘The Washwoman’ (JLCD: p.1). ‘Irish Washerwoman’ (JA4: No.19; NGS3: p.31; KMM1: No.8, p.36). ‘Irish Wash-Woman’ (MO1: p.44; RMC: p.87). ‘Wash Woman’ (SG MS: SG1.032). ‘The Irishwoman’ (ODMI: No.317).

Written and oral sources in dissertation: ‘The Wash Woman’ (LK.093). ‘[The Royal Irish Quadrilles:] No.4 Washwoman’ (PF.008). ‘[The Royal Irish Quadrilles: No.4 Washwoman]’ (FR3.059). ‘[The Royal Irish Quadrilles: No.] 4’ (MBR.015). ‘The Irish Washerwoman’ (FR1.057; CE.026). ‘W. Woman’ (MBR.025).

**LK.094 - ‘The Brides Maides [sic] Chorus’:** This tune is a famous chorus from the opera *Der Freischütz* (1821), music by Carl Maria von Weber (1786-1826), words by Johann Friedrich Kind (1768-1843), which was first performed in Berlin in 1821. ‘Chorus of Bridemaid’s in *Freischutz* (Weber)’ (JPTTM: p.9). ‘Bride’s Maid’s Chorus (from *Der Freyschutz*)’ (MO2: p.162).

Written and oral sources in dissertation: ‘The Brides Maides [sic] Chorus’ (LK.094)



**LK.095 - ‘Scale of the Bugle: Open Notes’:** The scale on the left-hand side is two registers of the diatonic scale of C major. What looks like an arpeggio on the right-hand side is in fact most of the harmonic series used for the playing of any brass instrument, including the bugle. The owner of the manuscript, Michael Leonard, was involved in hunting and may have played the bugle at these events.

Written and oral sources in dissertation: ‘Scale of the Bugle: Open Notes’ (LK.095)

**LK.096 - ‘[Untitled]’:** This tune appears to have been copied from an unidentified printed source. Words for the song, ‘The Young May Moon is Beaming, Love’, were composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.5, (Dublin, 1813). He adapted the words to a pre-existing air, ‘The Dandy O!’

‘The Young May Moon is Beaming, Love’ (TMIM5: p.105-106). ‘My Name’s Honest Harry O!’ (SITM1: No.2083). ‘The Irish Wedding’ (NGCR3: p.20-21). ‘Go Home, Go Home to Your Nest Young Man’ (SITM2: No.5834). ‘The Dandy O (or The Young May Moon)’ (MO2: p.109). ‘The Young May Moon’ (CVM: p.34). ‘The Old Figary O!’ (RMC: p.91). ‘The Old Fagairy/[Fagaree]’ (SG MS: SG7.007e; [SG MS: SG3.120]). ‘[The] Gallant Tipperary [Boys]’ (OMOI: No.894; [FR1: No.39]).

Written and oral sources in dissertation: ‘[Untitled]’ (LK.096; LK.109). ‘The Young May Moon’ (MBR.006).

**LK.097 - ‘[Untitled]’:** See LK.092

**LK.098 - ‘Love Not’:** This tune appears to be a solo instrumental piece. It is found under the title ‘Love Not, a Celebrated Quickstep, as Performed by Ten Military Bands etc’ in *Bill’s Music Repository*, (New York, n.d.). Another version of this tune entitled ‘Love Knot’ also appears in a source manuscript dated 1845 among the Stephen Grier MSS collection: (SG MS: SG1a.040). ‘Love Not- Quickstep’ (KVR1: p.15).

Written and oral sources in dissertation: ‘Love Not’ (LK.098)

**LK.099-LK.102 - ‘[Untitled Set of Quadrilles:] No.1-4’:** This is an untitled set of quadrilles consisting of five tunes. Aside from the first part of the first tune, which matches the second part of a tune entitled ‘Negro Melody’ (KMM1, p.21), none of the other tunes have been identified thus far.

Written and oral sources in dissertation: ‘[Untitled Set of Quadrilles:] No.1-4’ (LK.099-LK.102)

**LK.103 - '[Untitled Set of Quadrilles:] No.5'**: This tune has neither been identified nor matched to either a printed or manuscript source.

Written and oral sources in dissertation: '[Untitled Set of Quadrilles:] No.5' (LK.103). '[Untitled]' (LK.114).

**LK.104 - 'The R- March'**: 'The Rogue's March' is a military piece dating to at least the mid-eighteenth century. It was played when dishonoured soldiers were discharged from the army. During the ceremony the "rogue" soldiers were stripped of rank, badges and buttons, then normally flogged, for which the Drum Major counted the amount of lashes, and then marched them out of the camp with dishonour. This air is also linked to the song 'The Tight Little Island' composed by Thomas John Dibdin (1771-1841) for his show *The British Taft* (1797). 'The Rogue's March (or The Tight Little Island)' (JPTTM: p.124). '[The] Rogue's March' (MO1: p.5; MO4: p.414; [FVPP: p.54]).

Written and oral sources in dissertation: 'The R- March' (LK.104)

**LK.105 - 'Roary [sic] O'More'**: See LK.089

**LK.106 - 'The Lass of Richmond Hill'**: See LK.032

**LK.107 - 'The Girl I Left Behind'**: Throughout its history, this tune has served several purposes as a song air, a quadrille, a dance tune and a march, to name a few. 4/4 or 2/4 Rhythm: 'The Girl I Left Behind Me' (SITM2: No.5244; BAMI: No.57; CGOI: No.15; KMM3: p.41; RMC: p.174; OWS: No.52; SG MS: SG7.008b). 'An Spailpín Fánach (or 'The Spalpeen Fanach')' (ODMI: No.972). 'An Spailpín Fánach (The Rambling Laborer)' (OMOI: No.299). 'As Slow Our Ship Her Foamy Track' (TMIM: p.151). 6/8 Rhythm: 'The Girl I Left Behind Me - in the Scotch way' (SG MS: SG3.165).

Written and oral sources in dissertation: 'The Girl I Left Behind [Me]' (LK.107; [FR2.027]). '[The Royal Irish Quadrilles:] No.2 Girl I Left Behind' (PF.006). '[The Royal Irish Quadrilles: No.] 2' (MBR.013).

**LK.108 - 'Captain McCloud'**: 'Captain McCloudes Reel' (ANSI: p.2). 'Signora Ferze's Hornpipe' (TMP2: No.1012). 'Lady Ann Hope' (KMM1: Set 15, No.3, p.10). 'Miss Thornton' (SG MS: SG1.054; CRÉ5: No.120 (i) [obtained from the Grier MS]). '[Untitled]' (CRÉ5: No.120 (ii)). 'Comphíopa an Tíogair - The Tiger Hornpipe' (CRÉ5: No.211). 'John Roche's Favourite' (FR2: No.285). 'Captain McLeod's Reel' (RF MS).

Written and oral sources in dissertation: 'Captain McCloud' (LK.108)

**LK.109 - '[Untitled]'**: See LK.096

**LK.110 - 'Go to the Divle [sic] and Shake Your Self'**: 'The Original Set of Go to the Devil and Shake Yourself' (NGSR4: p.14; SITM1: No.3444). 'Go to the D\_\_\_\_ and Shake Yourself' (SITM1: No.3304; LDMI1: No.13). 'Oí-Dán Sheagháin Uí Thuama' (SITM2: No.6657). '[The] Growling Old Woman' ([MO2: p.108]; KMM2: No.275). 'Get Up, Old Woman, and Shake Yourself' (OMOI: No.1091; ODMI: No.394).

Written and oral sources in dissertation: 'Go to the Divle [sic] and Shake Your Self' (LK.110). 'Go to the Devil/[D\_\_\_\_] and Shake Yourself' (MR.054; [MBR.267]).

**LK.111 - 'The Rakes of Kildare'**: 6/8 Rhythm: 'The Rakes of Kildare' (LDMI1: No.1; MO2: p.108; KMM1: No.21, p.37; RMC: p.89; SG MS: SG5.077; OMOI: No.847; ODMI: 108; RF MS). 'The Barn Door Jig' (OMOI: No.939). 'Darby the Driver' (OMOI: No.789; ODMI: No.64). 'Mr. Chas. Graham's Welcome Home' (NGSR2: p.20). 'Out Over the Forth' (SITM1: No.2341). '[Ailteóiri na Cille] - The Galbally Farmer or The Rakes of Kildare' (FR1: No.87; [FR3: No.103]). 4/4 Rhythm: '1st of May - [Scotch Dance]' (KMM4: No.269; RF MS). 'The First of May' (RMC: p.76; OMOI: No.1708; ODMI: No.899; SPCCIM1: No.404). Song Air: 'The Little Skillet Pot'.

Written and oral sources in dissertation: 6/8 Rhythm: 'The Rakes of Kildare' (LK.111; FR1.044; MBR.188). 'The Fair at Drumlish [2/2]' (PD.016). 'The Frog in the Well - Jig [1/2]' (FQ.039). 4/4 Rhythm: 'The First of May - Hornpipe' (PD.031).

**LK.112 - 'Waltz'**: 'Hungarian Waltz' (JPTTM: p.32; FVPP: p.46; RF MS; WG MS: WHG.038). '[Untitled]' (SG MS: SG3.260).

Written and oral sources in dissertation: 'Waltz' (LK.112)

**LK.113 - '[Untitled]'**: This is an excerpt of a tune in 6/8 rhythm. It has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.113)

**LK.114 - '[Untitled]'**: See LK.103

**LK.115 - '[Untitled]'**: The leaf on which this tune is written is torn and consequently most of the tune is missing. It has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.115)

**LK.116 - ‘[Quick?]Step’:** The leaf on which this tune is written is torn and consequently most of the tune is missing. It has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: ‘[Quick?]Step’ (LK.116)

**LK.117 - ‘Isle of Beauty’:** The leaf on which this tune is written is torn and consequently most of the tune is missing. The words of this song air, ‘Isle of Beauty’, were written by Thomas Haynes Bayly (1797-1839). It was paired with a pre-existing air composed by Charles Shapland Whitmore (1805-1877). This song and ‘Long, Long Ago’, (see ‘Long Ago’ - LK.068), both form part of Bayly’s ‘Songs to Rosa’. ‘Isle of Beauty (Bayly)’ (JPTTM: p.1). ‘Isle of Beauty, “Farewell Thee Well” (T.H. Bailey)’ (FCGB1: p.180).

Written and oral sources in dissertation: ‘Isle of Beauty’ (LK.117)

**LK.118 - ‘Patrick’s Day’:** ‘Patrick’s Day’ (BAMI: p.67). ‘St. Patrick’s Day [in the Morning]’ ([NGCR3: p.18]; [JA1: No.50]; OFPC1: p.10-11; KMM1: No.35, p.39; OMOI: No.298; ODMI: No.975). ‘The Prince’s Day’ (TMIM: p.75-76).

Written and oral sources in dissertation: ‘[St.] Patrick’s Day’ (LK.118; PF.045; [FR1.043]; MBR.185; [FQ.054]). ‘Lancers – Knight of St. Patrick’s: St. Patrick’s Day’ (MBR.050). ‘Young Ireland Quadrille: St. Patrick’s Day’ (MBR.071). ‘[Untitled]’ (MBR.247).

**LK.119 - ‘Life Let Us Cherish’:** The original words and music of this song air, ‘Freut Euch des Lebens’, were written in 1795 by Johann Martin Usteri (1763-1827) and Hans Georg Nägeli (1773-1836), respectively. It became popular in Britain and America after it was translated into English in 1797 by Charles Frederic Schelmer as ‘Life Let Us Cherish’. It later also became a popular waltz in America entitled ‘Butterfly Waltz’. ‘Taste Life’s Glad Moments – Freut Euch Des Lebens (German air)’ (HUT2: p.54). ‘Life Let Us Cherish [German air]’ (JPTTM: p.37; MC1: p.64; [CVM: p.8]; KMM3: No.291; FVPP: p.61).

Written and oral sources in dissertation: ‘Life Let Us Cherish’ (LK.119)

**LK.120 - ‘Lord McDoonelad [sic] Reel’:** The person referred to in this tune’s title, and supposedly, the composer of the tune, is Sir Alexander Macdonald of Macdonald (c.1745-1795), 9th Baronet of Sleat in the Isle of Skye. AB: ‘Lord MacDonald’s Reel’ (SITM: 3013). ‘Lord MacDonald’ (KMM1: Set 15, No.4, p.2). BA: ‘An Tiarna MacDónaill – Lord McDonald’ (CRÉ4: No.184). ABB: ‘Lord McDonald’s Reel’ (SITM: No.3157). ABAB: ‘Lord McDonald’s Reel’ (JA4: No.17). ‘Lord MacDonald’s’ (NGSR3: p.19). ABB: ‘Lord McDonnell’s Reel’ (SG MS: SG2.137). A(B+B): ‘Lord MacDonald’ (CVM: p.61). A(B'+B):

‘Virginia Reel’ (MO1: p.41). ‘McDonald’s’ (RMC: p.46). This reel was popularised by the Sligo fiddler, Michael Coleman (1891-1945), who recorded it twice in 1927 in the format BAB'A.

Written and oral sources in dissertation: AB: ‘Lord McDoonelad/[McDonald’s] Reel’ (LK.120; [MR.063]).

**LK.121 - ‘[Untitled]’:** This untitled song air has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.121)

**LK.122 - ‘The Boat is on the Shore’:** ‘The Grand Old Duke of York’ (PKTA: p.26).

Written and oral sources in dissertation: ‘The/[My] Boat is on the Shore’ (LK.122; [PF.048]).

**LK.123 - ‘Waltz’:** This waltz has neither been identified nor matched to a published or manuscript source.

Written and oral sources in dissertation: ‘Waltz’ (LK.123)

**LK.124 - ‘Quick Step’:** This tune entitled ‘Quick Step’ is the air of ‘Croppies Lie Down’, a loyalist song from the end of the eighteenth century, the period during which the United Irishmen were active, the culmination of which activity was the 1798 rebellion. The United Irishmen had the word “Up!” as a password, and both this song, with its refrain, “Down, down, croppies lie down”, and another loyalist song, ‘Ireland’s Glory’, or ‘Derry Down’, with its refrain, “Derry down down, derry down down, derry down”, were composed in reaction to the United Irishmen’s password. The significance of the word “down” in the title was not lost on Stephen Grier who, when he wrote it down in 1883, entitled the tune ‘Croppy, Get Up’ (SG MS: SG3.207). ‘Croppies Lie Down’ (SITM1: p.549; MO2: p.103; KMM2: p.28; RMC: p.110).

Written and oral sources in dissertation: ‘Quick Step’ (LK.124)

**LK.125 - ‘The Woman of the House [incorrect title]’:** ‘The Unfortunate Cup of Tea’ (LDMI1: No.69; PMH3: No.283). ‘The Cup of Tea’ (SG MS: SG2.181; ODMI: No.792). O’Neill sourced this latter version from the fiddler, James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim.

Written and oral sources in dissertation: ‘The Woman of the House’ (LK.125). ‘The Cup of Tea’ (LS.067; FQ.104). ‘The Rousing/[Unfortunate] Cup of Tea’ (MR.028; [MBR.180]).

**LK.126 - ‘Rorey Waltz’:** ‘Spanish Dance’ (BMC: No.82).

Written and oral sources in dissertation: ‘Rorey Waltz’ (LK.126)

**LK.127 - ‘Payne’s 1<sup>st</sup> Set of Quadrills: [La] Fauna’:** In the Patrick O’Farrell MS, the scribe, Patrick O’Farrell, has transcribed four out of the five tunes in this set of quadrilles entitled ‘Payne’s French Set of Quadrilles’, which may be considered in the order ABCDE. O’Farrell indicates in the manuscript on leaf 16v that the missing tune, D, is transcribed elsewhere: “No.4 is written in another place”. However, this tune is not on any of the remaining leaves in the manuscript and therefore, either O’Farrell never completed it, or it’s on a leaf that is currently missing. This set of quadrilles is also found in the Leonard-Kernan MS entitled ‘Payne’s 1<sup>st</sup> Set of Quadrills’. This particular set contains four tunes in the order ABCD. It is assumed here that the fourth tune in this set, D, is the same one that is missing in the O’Farrell MS. While O’Farrell numbers the tunes in his set from 1-5, the Leonard-Kernan set of four tunes has individual titles: ‘[La] Fauna’, ‘La Flora’, ‘La Cobarge’ and ‘La Navila’, respectively. While the first two are obviously derived from Latin and, with the article ‘la’, could be from any of a number of Romance languages, the third and fourth are obscure, one looking French, the other Italian.

A published source for this set of quadrilles is *Kohler’s Violin Repository of Dance Music*, Book 2, (Edinburgh, c.1880s) entitled ‘Pain’s First Set of Quadrilles’, pages 106-107. This set contains five tunes in the order ABCDF.

The first tune, A, in this set of quadrilles, has not been identified thus far. ‘Pain’s First Set of Quadrilles - No.1’ (KVR2: p.106).

Written and oral sources in dissertation: ‘Payne’s 1<sup>st</sup> Set of Quadrills: [La] Fauna’ (LK.127). ‘Payne’s French Set of Quadrilles: No.1’ (PF.064)

**LK.128 - ‘[Payne’s 1<sup>st</sup> Set of Quadrills:] 2<sup>nd</sup> - La Flora’:** ‘La Flora’ (CISA: p.14). ‘La Pinolará’ (CJF MS: CJF.001). ‘Belles of South Boston’ (RMC: p.150). ‘Pain’s First Set of Quadrilles - No.2’ (KVR2: p.106).

Written and oral sources in dissertation: ‘[Payne’s 1<sup>st</sup> Set of Quadrills:] 2<sup>nd</sup> - La Flora’ (LK.128). ‘[Payne’s French Set of Quadrilles:] No.2’ (PF.065)

**LK.129 - ‘[Payne’s 1<sup>st</sup> Set of Quadrills:] 3<sup>rd</sup> - La Corbargo’:** ‘Heart and Hand’ (OMOI: No.1834). ‘Pain’s First Set of Quadrilles - No.3’ (KVR2: p.106).

Written and oral sources in dissertation: '[Payne's 1<sup>st</sup> Set of Quadrills:] 3<sup>rd</sup> - La Corbargé' (LK.129). '[Payne's French Set of Quadrilles:] No.3' (PF.066)

**LK.130 - '[Payne's 1<sup>st</sup> Set of Quadrills:] 4<sup>th</sup> - La Navila': 'L'Automne'** (CJF MS: CJF.070).

Written and oral sources in dissertation: '[Payne's 1<sup>st</sup> Set of Quadrills:] 4<sup>th</sup> - La Navila' (LK.130)

**LK.131 - 'Bony Over the Alps':** The title of this tune in the Francis Reynolds MS1, 'Buonaparte's March Over the Rhine' (FR1.082), refers to the crossing of the Rhine in 1805 by the French military leader, Napoleon Bonaparte (1769-1821), and his army, during the War of the Third Coalition (1803-1806). However, in other titles of this tune such as, 'Bony Over the Alps' (LK.131), in the Leonard-Kernan MS, 'Rhine' is replaced with 'Alps'. This refers to an earlier event in Napoleon's career when his army crossed the Alps in 1800 during the War of the Second Coalition (1798-1802).

Reynolds' version of this tune in Reynolds MS1 is textually identical to the tune, 'Buonaparte's March Over the Rhine', in Elias Howe's *Musician's Companion*, Vol.1, (Boston, 1843), p.13.

'Loch Leven Castle [Hornpipe]' (KMM1: Set 17, No.2, p.11; KVR3: p.235). 'Boney Over the Alps' (SG MS: SG3.071). 'Bony Part Crossing the Alps' (RF MS). 'Buonaparte's March Over the Rhine' (MC1: p.13). 'Bonaparte Crossing the Rhine' (OMOI: No.1824). 'The Poor Old/[Ould] Woman' (LDMI2: No.46; [KMM1: No.17, p.35]). 'An Bhean Bhocht: The Poor Woman' (PWJ2: No.244). 'An tSean-Bhean Bhocht' (SPCCIM3: No.1204). 'Jerry Daly's Hornpipe' (OMOI: No.1590; ODMI: No.836). 'Tomgraney Castle' (ODMI: No.949). 'Pléaraca Thuaim Gréine – The Humours of Tuamgraney' (CRÉ2: No.310).

Written and oral sources in dissertation: 'Bony Over the Alps' (LK.131). 'Buonaparte's March Over the Rhine' (FR1.082).

**LK.132 - '[Untitled]':** This tune has developed considerably over the course of its history and its variants have been used for song airs, single jigs, double jigs, quadrilles, slides and reels. 6/8 Rhythm: 'Nora[h] Creena' (OFPC1: p.60-61; [MO2: p.98]). 'Norah Chriona – or – Let Us Alone Before the People' (MHPB5: p.22). 'Lesbia Hath a Beaming Eye' (TMIM: p.79). 'Nora Creina' (CGOI: No.81; KMM2: No.228; RMC: p.108). 'Nora Criona – Old Nora' (OMOI: No.866). 'Wise Nora' (ODMI: No.126). 4/4 Rhythm: 'New Norah' (AS MS; RF MS). 'The Musical Bridge' (AS MS). 'The Subterranean Piper' (AS MS) – in a side note to this latter tune the scribe, Alex Sutherland, has indicated that this version is played in

scordatura: “for ‘The Subterranean [Piper]’ the fiddle is not tuned in fifths”. ‘The Wise Maid’ (KMM4: No.79; AS MS; RF MS) – scordatura tuning required, possibly GDAD or ADAD. ‘An Pínsín Snaoisín - The Pinch of Snuff’ (CRÉ2: No.182). The ‘piece’ way: ‘Paddy O’Rafferty’ [incorrect title] (SG MS: SG1.002). ‘Nóra Chríonna’ (CRÉ5: No.8).

Written and oral sources in dissertation: ‘[Untitled]’ (LK.132). ‘[The Royal Irish Quadrilles:] No.3 - Nora Charina’ (PF.007). ‘[The Royal Irish Quadrilles: No.] 3’ (MBR.014). ‘[Young Ireland Quadrille:] Nora Creena’ (MBR.075). ‘[Untitled]’ (MBR.246).

**LK.133 - ‘Payne’s 2<sup>nd</sup> Set of Quadrills: No.1 – Primus’:** This is the second set of quadrilles in the Leonard-Kernan MS attributed to Payne. There are six tunes in this particular set, none of which have identified or matched to a printed or published source.

Written and oral sources in dissertation: ‘Payne’s 2<sup>nd</sup> Set of Quadrills: No.1 – Primus’ (LK.133)

**LK.134 - ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.2] – Duo’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.2] – Duo’ (LK.134)

**LK.135 - ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.3] 3<sup>rd</sup> in Payne’s Set – Tertia’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.3] 3<sup>rd</sup> in Payne’s Set – Tertia’ (LK.135)

**LK.136 - ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.4] Quartus – 4<sup>th</sup> in Payne’s’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.4] Quartus – 4<sup>th</sup> in Paynes’ (LK.136)

**LK.137 - ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.5] 5<sup>th</sup> in Payne’s’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.5] 5<sup>th</sup> in Payne’s’ (LK.137)



**LK.138 - ‘The Campbells are Coming’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘The Campbells are Coming’ in G. Weippert’s *[First Set of] Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘The Campbells are Coming’ (WNCD1: No.19. p.8). ‘Campbells are Coming O Ho’ (RBSR: p.83). ‘[The] Campbells are Coming’ ([JA1: No.21]; [NGCR1: p.15]; KMM1: No.16, p.32). ‘The Cambles are Coming’ (OFPC1: p.74).

Written and oral sources in dissertation: ‘The Campbells are Coming’ (LK.138)

**LK.139 - ‘Geting [sic] Up Stairs’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘Getting Up Stairs’ in G. Weippert’s *[First Set of] Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘Getting Up Stairs’ (WNCD1: No.28. p.11). ‘Sich a Gettin’ Up Stairs’ was composed in the 1830s by Joe Blackburn (d.1842), an American circus clown, who juggled on horseback. Apparently he used this tune in his circus routine. ‘Sich a Getting Up Stairs – (Popular Negro Melody)’ (HUT2: p.168). ‘Such a Getting Up Stairs – ([arranged by] A.F. Knight)’ (MC1: p.135). ‘Sich a Gettin’ Up Stairs – (Negro Melody)’ (CVM: p.53).

Written and oral sources in dissertation: ‘Geting [sic] Up Stairs’ (LK.139)

**LK.140 - ‘Soldier’s Joy’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘Soldier’s Joy’ in G. Weippert’s *Second Set of Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘Soldier’s Joy’ (WNCD2: No.18).

‘[The] Soldier’s Joy’ (SITM1: No.1488; MO1: p.41; KMM1: Set 1, No.6, p.3; RMC: p.174; [SG MS: SG1c.023 & SG3.120a]; [OMOI: No.1642]; [ODMI: No.868]). ‘The Soldier’s Joy; or, Milanese Contre Dance’ (KVR2: p.133).

Written and oral sources in dissertation: ‘Soldier’s Joy’ (LK.140). ‘Hornpipe’ (MBR.260).

**LK.141 - ‘Robin Adair’:** The two songs ‘Eileen Aroon’ and ‘Robin Adair’ share the same melody. Both of these songs first appeared in published material in the first half of the 18<sup>th</sup> century. ‘Ailen Aroon with Variations’ (OFNIM: p.30; OFPC1: p.20-21). ‘Eilionóir a Rúin’ (SITM: No.6038). ‘Erin! The Tear and the Smile in Thine Eyes’ (TMIM: p.7). ‘Ellen A Roon[e]’ (SITM: No.600; [BAMI: p.94]). ‘Ellien Erugh’ (SG MS: SG1b.014 & SG10.136). ‘Aileen/[Eileen] Aroon’ (SITM: No.2712, No.4685, No.5246; [OMOI: No.392 & No.393]). ‘Eibhlín a Rúin’ (SITM: No.5605). ‘It is to Fair England I’m Willing to Go’ (SPCCIM2: No.814). ‘Robin Adair’ (SITM: No.849; HUT2: p.178; MO2: p.114).

Written and oral sources in dissertation: ‘Robin Adair’ (LK.141). ‘Allien/[Aileen] Aroon’ (PF.056; [FR2.045])

**LK.142 - ‘Exercises’:** These three exercises are written in the key of C Major.

Written and oral sources in dissertation: ‘Exercises’ (LK.142)

**LK.143 - ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.6] Payne’s’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Payne’s 2<sup>nd</sup> Set of Quadrills: No.6] Payne’s’ (LK.143)

**LK.144 - ‘[Untitled]’:** This tune has neither been identified nor matched to a printed or published source.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.144)

**LK.145 - ‘In My Cottage’:** ‘In My Cottage Near A Wood’ is the title of a song in English, set to an old French air, ‘J’aime mieux ma mie’ (‘I love my lass better’). ‘In My Cottage – French air’ (JPTTM: p.51). ‘In My Cottage Near a Wood – 2 Voices’ (RH MS: RH.044). ‘In My Cottage Near a/[the] Wood’ (SG MS: SG1b.036 & SG10.119; [JW MS: JaW.166]).

Written and oral sources in dissertation: ‘In My Cottage [Near a Wood]’ (LK.145; [PF.002])

**LK.146 - ‘Royal English Set of Quadrills’:** Only one tune from the ‘Royal English Set of Quadrills’ is written in the manuscript. It is transcribed twice and in consecutive order. The first version is unfinished, while the second version includes all three parts. Neither the set of quadrilles as a whole nor this particular tune has been identified.

Written and oral sources in dissertation: ‘Royal English Set of Quadrills’ (LK.146; LK.147).

**LK.147 - ‘Royal English Set of Quadrills’:** See LK.146

**LK.148 - ‘Do Not Mingle’:** “Do not mingle one human feeling” is the beginning of the English translation by George F. Harris of the soprano aria, ‘Ah! non giunge uman pensiero’, from Vincenzo Bellini’s (1801-1835) opera, *La Sonnambula* (1831), the Italian libretto of which was written by Felice Romani (1788-1865). The aria comes at the very end of the opera, and is regarded as one of the greatest ever in Italian opera. ‘Ah! Don’t Mingle (La Sonnambula)’ (MO2: p.187).

Written and oral sources in dissertation: ‘Do Not Mingle’ (LK.148)

**LK.149 - ‘Morgan Ratler’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘Morgan Ratler’ in G. Weippert’s *Second Set of Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘Morgan Ratler’ (WNCD2: No.7. p.4).

‘[The] Morgan Rattler’ ([SITM1: No.1733]; SITM1: No.1710; [JA5: No.108]; [NGSR3: p.30]; OFPC2: p.109; LDMI1: No.17; MO2: p.104; KMM1: No.39, p.39; RMC: p.81; OMOI: No.1046; ODMI: No.257). ‘Irish Tune No.1’ (SITM1: No.1701). ‘Jackson’s Bouner Bougher’ (SITM1: No.2010). ‘Morgan Ratler’ (WNCD2: No.7; SG MS: SG3.104). ‘Pat, What are you Doing?’ (SITM2: No.5050). ‘The Cordal Jig’ (CRÉ2: No.50).

Written and oral sources in dissertation: ‘Morgan Ratler/[Rattler]’ (LK.149; [MBR.213]).

**LK.150 - ‘Kinlock of Kinlock’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘Kinloch of Kinloch’ in G. Weippert’s *Second Set of Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘Kinloch of Kinloch’ (WNCD2: No.28. p.11). Usually spelled ‘Kinloch of Kinloch’, this title refers to a minor Scottish noble family of Fife, whose leaders eventually achieved the title of Baronet Kinloch of Kinloch, but who were earlier known as “Chief of the Kinlochs”, “Kinloch of that ilk” or “Kinloch of Kinloch”. One of the earliest published settings of the tune, that in Gow’s *Fourth Collection of Strathspey Reels*, of circa 1800, bears the title ‘Mrs. Kinloch’s Favourite’, and gives the composer as Mr. Kinloch – (NGSR4: p.35).

‘Quickstep’ (SG MS: SG3.076" & SG5.046). ‘Kinloch of Kinloch’ (KMM1: No.19, p.32). ‘Seán Buidhe, 2<sup>nd</sup> setting’ (OMOI: No.1833).

Written and oral sources in dissertation: ‘Kinlock of Kinlock’ (LK.150)

**LK.151 - ‘Ride a Mile’:** The version of this tune in the manuscript is textually identical to ‘Ride a Mile’ in G. Weippert’s [*First Set of*] *Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘Ride a Mile’ (WNCD1: No.27. p.10).

‘Ride a Mile’ (OFPC2: p.115; LDMI1: No.44; RMC: p.92; SG MS: SG4.018). ‘Riding a Mile’ (OMOI: No.1157 & No.1157; ODMI: No.453).

Written and oral sources in dissertation: ‘Ride a Mile’ (LK.151; PF.030; FR3.012).

**LK.152 - ‘Hours of Happy Childhood’:** The title of this song air ‘Hours of Happy Childhood’ are the first words of a song, whose title is ‘Childhood’s Happy Hours’, the words and music of which were composed by Miss Eliza Davis. The identity of Davis has not

been established but it is known that she was publishing songs from the year 1840 onwards. No other versions of this song in printed or manuscript sources have been discovered thus far.

Written and oral sources in dissertation: 'Hours of Happy Childhood' (LK.152)

**LK.153 - '[Untitled]'**: This untitled hornpipe is written twice in the manuscript and in consecutive order. The second version is written octave higher than the first one. The tune has not been identified but the first two bars and, to a lesser extent, the entire first part is reminiscent of a tune called 'McNamara's Barn Dance'.

Written and oral sources in dissertation: '[Untitled]' (LK.153; LK.154).

**LK.154 - '[Untitled]'**: See LK.153

**LK.155 - '[Untitled]'**: See LK.087

**LK.156 - 'The Bridle Waltz'**: This tune has not been matched to a printed or manuscript source.

Written and oral sources in dissertation: 'The Bridle Waltz' (LK.156)

**LK.157 - '[Untitled]'**: This untitled tune is written twice in the manuscript. The first version is written octave lower than the second one and only contains the first part. The tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.157; LK.159).

**LK.158 - 'Polka'**: The tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: 'Polka' (LK.158)

**LK.159 - '[Untitled]'**: See LK.157

**LK.160 - 'The Bowld Soldier Boy'**: The song, 'The Bowld Sojer Boy', was composed by Samuel Lover (1797-1868) around the early 1840s. Lover published the words as part of his novel, *Handy Andy*, (London, 1842), p.351, and later as a poem in his *Poetical Works of Samuel Lover* (London, 5<sup>th</sup> Ed., c.1868), p.138-140. 'Bold Soger Boy' (MO1: p.7). 'The Poor/[Bold] Soldier Boy' (SG MS: SG1b.040 & SG10.152. [OMOI: No.79]).

Written and oral sources in dissertation: ‘The Bowld/[Bold] Soldier Boy’ (LK.160; [FR2.053]). ‘[Untitled]’ (LK.163).

**LK.161 - ‘[Untitled]’:** This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.161)

**LK.162 - ‘Gentle Zitella’:** This song air, ‘Love’s Ritornella’, also known as ‘Gentle Zitella’ from the opening words of the song, was composed in 1829 by Tom Cooke (1782-1848), native of Dublin, leader of the Crow Street Theatre orchestra there until 1812, and also a noted tenor singer. He wrote this air for the opera, *The Brigand*, the libretto of which was written by James Planché.

‘Love’s Ritornella’ (MO2: p.154). ‘Gentle Zitella’ (KMM3: No.314).

Written and oral sources in dissertation: ‘Gentle Zitella’ (LK.162)

**LK.163 - ‘[Untitled]’:** See LK.160

**LK.164 - ‘The Dusty Miller’:** The version of this tune in the Leonard-Kernan MS is textually identical to ‘The Dusty Miller’ in G. Weippert’s *Second Set of Weippert’s National Country Dances* (London, c.1840), and appears to have been copied from this printed source - ‘The Dusty Miller’ (WNCD2: No.4. p.3).

In the Reynolds MS3, Reynolds has erroneously grouped the quavers in this hop jig as 3+3 instead of 4+2, cf: ‘The Dusty Miller’ (FR3.074). Realising his mistake he reverted to a system of 2+2+2 when he copied the tune into Reynolds MS1, cf. ‘The Dusty Miller’ (FR1.060). It is likely that the original tune in the O’Farrell MS, which is presumably on a leaf that is currently missing, was grouped in 2+2+2, similarly to other hop jigs written by O’Farrell such as, ‘Top the Candle’ (PF.080).

‘The Dusty Miller’ (RBSR: p.27; SITM1: No.499; SG MS: SG4.014; SITM2: No.6151; CVM: p.52). ‘Dustey [sic] Miller’ (AS MS).

Written and oral sources in dissertation: ‘The Dusty Miller’ (LK.164, FR3.074, FR1.060).

**LK.165 - ‘We Have Lived And Loved Together’:** The words of this song air were composed by Charles Jeffreys (1807-1865). The music appears to have been a composition of the Maltese composer, Nicolò Isouard (1773-1818). It is an adaptation of the air of his song, ‘Dans un Délire extrême’, from his comic opera, *Joconde ou Les Coureurs d’aventures*, Act

3, no. 14, the libretto of which was written by Charles-Guillaume Étienne (1778-1845). Heinrich Rudolph Herz (1803-1888) published a piano arrangement of this song which became the popular version. ‘We Have Lived and Loved (Herz)’ (JPTTM: p.5)

Written and oral sources in dissertation: ‘We Have Lived And Loved Together’ (LK.165)

**LK.166 - ‘Buy a Broom’:** This tune was composed by Marx Augustin (1643-1685). During a period of bubonic plague that struck Vienna in 1678 and 1679, Augustin had been a great source of encouragement to the stricken people when he toured Vienna’s inns raising their spirits with his music. He became known as “Lieber Augustin” – (dear Augustine). Legend has it that, having fallen into a drunken sleep on his way home one night, his “body” was collected next morning along with the bodies of those who had died of plague, and was put in a grave for burial. Lucky for Augustin, he had his pipes with him, and he was rescued when he was heard playing the pipes from the grave. He composed the song, ‘Ach, Du Lieber Augustin’, both words and music, to commemorate his rescue.

English words were set to the air by an obscure Irish dramatist and song-writer, Daniel A. O’Meara, for a stage show, a farce in two acts, by Richard Brinsley Peake, called *The Hundred Pound Note*. In it the famous actress and contralto, “Madame Vestris”, Lucia Elizabeth Vestris (1795-1856), played the role of a Bavarian girl selling brooms, when it was first produced on March 1st, 1827, in Covent Garden Theatre, London. The song, ‘Buy a Broom’, was born.

A simpler form of the tune – and of the title, ‘Lieber Augustine’ – was used when it was combined with part of ‘The Hungarian Waltz’ and ‘The Tyrolean Waltz’ to form ‘The Union Waltz’.

‘Leiber Augustine’ (JPTTM: p.18). ‘Leiber Augustine – Bavarian Air’ (HUT1: p.143). ‘[Untitled]’ (GS MS: GS.026). ‘Buy a Broom – Boy’ (JW MS: JaW.318). ‘Buy a Broom – Old German Air, with Variations’ (KVR3: p.233). ‘”Buy a Broom” [Waltz]’ (SG MS: SG10.028; [KMM4: No.424]). ‘Union Waltz [or Buy a Broom]’ (MC1: p.32; [MO1: p.83]).

Written and oral sources in dissertation: ‘Buy a Broom [Waltz]’ (LK.166; [FR2.018]).

**LK.167 - ‘[Untitled]’:** This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘[Untitled]’ (LK.167)

**LK.168 - ‘No.1 Annen Polka by Strauss’:** This polka was composed by the Austrian, Johann Strauss I (1804-1849), in 1842 entitled, ‘Beliebte Annen Polka, Op.137’. ‘Annan Polka’ (KMM3: No.436).

Written and oral sources in dissertation: ‘No.1 Annen Polka by Strauss’ (LK.168). ‘Annen Polka’ (LS.022).

**LK.169 - ‘Polka’:** According to a German music manuscript dated c.1850, this tune is ‘The Esmeralda Polka’ by ‘P. Pergler’. This composer has not been identified thus far. ‘Esmeralda-Polka’, Manuscript D-NEhz 125 g, c.1850, Hohenlohe-Zentralarchiv, Neuenstein, Germany. cf: <http://www.landesarchiv-bw.de/plink/?f=3-295139>. Other sources have attributed its composition to Labitsky and Chopin. ‘La Esmeralda Polka’ (HUT2: p.145; MO3: p.289).

Written and oral sources in dissertation: ‘Polka’ (LK.169)

**LK.170 - ‘No.2 The New Opera Polka’:** From a survey of the available versions of this tune it's likely that the one in this manuscript is modelled on the original ‘Opera Polka’ by Louis Antoine Jullien (1812-1860). This original polka consisted of three parts ABC. One arrangement of the polka by Cesare Pugni (1805-1870) added three parts ABCDEF, while a second arrangement, attributed to Phillippe Musard added two different parts ABCGH. The version in the manuscript has this latter arrangement by Musard. ABC: ‘[The] Opera Polka’ ([SG MS: SG1c.002]; [RF MS]; HUT2: p.145; KMM3: No.437; KVR3: p.264). ABCGH: ‘Military Polka Quadrille: No.1 – Baden Baden Polka’ (MO1: p.57).

Written and oral sources in dissertation: ‘No.2 The New Opera Polka’ (LK.170)

**LK.171 - ‘No: Polka’:** This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘No: Polka’ (LK.171)

**LK.172 - ‘No: Polka’:** ‘The Ball-Room Polka’ (HUT2: p.161; RF MS).

Written and oral sources in dissertation: ‘No: Polka’ (LK.172)

**LK.173 - ‘No: Polka’:** This tune is the ‘Sperl-Polka’, Opus 133, composed by Johann Strauss I (1804-1849) in 1842. The title commemorates the large ballroom complex, Zum Sperlbauer (“Sperl” for short), in the Leopoldstadt district of Vienna, where Strauss, when he was not on tour in other parts of Europe, had a residency all through the 1830s and into the 1840s.

Written and oral sources in dissertation: ‘No: Polka’ (LK.173)

**LK.174 - '[Untitled]'**: This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.174)

**LK.175 - '[Untitled]'**: This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.175)

**LK.176 - '[Untitled]'**: This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: '[Untitled]' (LK.176)

**LK.177 - '[Aurora Waltz]'**: The title of this waltz is written on the previous leaf in the manuscript. 'Aurora Waltzes' is a set of three waltzes, of which 'Aurora Waltz' is the first. These waltzes were composed by Joseph Labitski (1802-1881) around 1845. 'Aurora Waltzes: No.1' (MO2: p.193). 'Aurora Waltz' (CVM: p.38; RF MS). 'Labitsky's Aurora Waltzes: Waltz No.1' (HUT2: p.97). '[Untitled]' (SG MS: SG10.022).

Written and oral sources in dissertation: '[Aurora Waltz]' (LK.177)

**LK.178 - 'The Echo Waltz'**: This tune has neither been identified nor matched to a printed or manuscript source.

Written and oral sources in dissertation: 'The Echo Waltz' (LK.178)

**LK.179-LK.181 - 'Quadrills [No.1-3]'**: This untitled set of quadrilles contains three tunes, none of which have been identified.

Written and oral sources in dissertation: 'Quadrills [No.1-3]' (LK.179-LK.181)



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- BAIM           Bunting, Edward, *General Collection of the Ancient Irish Music*, Dublin, 1796
- BAMI           Bunting, Edward, *The Ancient Music of Ireland*, Dublin, 1840
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- BMC            Burchardt, Carl, *Boosey's Musical Cabinet*, No. 65. New York, no date
- BSFN           Boulton, Harold, *Songs of the Four Nations*, London, 1893
- BSMI 1-4       Bulmer, Dave, & Sharpley, Neil, *Music from Ireland*, Vols. 1-4, Lincolnshire, 1974-76
- CER            Reavy, Joseph M., *The Collected Compositions of Ed Reavy*, Green Grass Music, Co. Leitrim, 1996
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- CSDT           Jarman, Harry E., Magill, Jim & Burt, John, *Cornhuskers Book of Square Dance Tunes*, Toronto, 1944
- CVM            Cameron, George, *Cameron's Selection of Violin Music*, Glasgow, 1859

- DDASM Dow, Daniel/Donald, *A Collection of Ancient Scots Music for the Violin, Harpsichord or German Flute*, Edinburgh, c.1778
- DDRS Dow, Daniel/Donald, *Thirty-Seven New Reells and Strathspeys*, Edinburgh, c.1780
- DIO Keegan, Josephine, *A Drop in the Ocean*, Self published, 2004
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- DMWC Mitchell, Pat, *The Dance Music of Willie Clancy*, Dublin and Cork, 1976
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- EHJR Howe, Elias, *Howe's 1,000 Jigs and Reels etc.*, Boston, c.1867
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- EJWS 1-2 Jordan, Eamonn, *Whistle and Sing*, Armagh, 1974-1988
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- EVTW 1-3 Vallely, Eithne, *Learn to Play the Tin-Whistle with the Armagh Pipers Club*, Vols. 1-3, Armagh, 1976-80
- FCC Darley, Arthur Warren, & McCall, Patrick Joseph, *The Feis Ceoil Collection of Irish Airs*, Dublin, 1914 (Reprint: Cork, 1984)
- FCGB 1-2 Howe, Elias, *Family Circle Glee Book*, Boston, 1857
- FR 1-2 Roche, Francis, *Collection of Irish Traditional Music*, Vols.1-2, Dublin, 1912
- FR 3 Roche, Francis, *Collection of Irish Airs, Marches and Dance Tunes*. Vol. 3, Dublin, 1927
- FTS Flaherty Bernard, *Trip to Sligo*, Boyle. 1990
- FVPP Fischer, Carl, *The Violin Player's Pastime*, New York, c.1900
- GPAMI 1-2 Petrie, George, *The Petrie Collection of the Ancient Music of Ireland*, Vols.1-2, Dublin, 1855
- GSOI Graves, Alfred Perceval, *Songs of Old Ireland*, London, 1882

- HDSV            Howe, Elias, *Diamond School for the Violin*, Boston, c.1861
- HGEI            Hughes, P.J., *Gems from the Emerald Isle*, London, c.1860s
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- HSCM            Hall, Alan, & Stafford, W.J., *Charlton Memorial Tune Book*, Northumbrian Piper's Society, 1956
- HTF 1-2        Martin, Christine, *Ceol na Fidhle – Highland Tunes for the Fiddle*, Vols. 1-2, Isle of Skye, 1988
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- JLAS            Donnellan, Rev. Luke, *The Journal of the County Louth Archaeological Society*, Vol. II, No. 2. Louth, 1909
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- JPTTM         Parry, John, *Two Thousand Melodies, Selected from the works of eminent English and foreign authors*, London, 1841
- KCC             Kerr, James S., *Kerr's Caledonian Collection*, Glasgow, c.1920
- KMM 1-4        Kerr, James S., *Kerr's (First/Second/Third/Fourth) Collection of Merry Melodies for the Violin*, Glasgow, c.1870s-c.1880s
- KMMP         Kerr, James S., *Kerr's Collection of Merry Melodies arranged for the Pianoforte*, Glasgow, No date
- KVI             Kerr, James S., *Violin Instructor and Irish Folk-Song Album*, Glasgow, 19-?
- KVR 1-3        Kohler, Ernest, *Kohler's Violin Repository of Dance Music*, Glasgow, c.1880s
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- MHCD2           Hime, Maurice, *Hime's Collection of Favourite Country Dances for 1809*,  
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- MHPB 1-5        Hime, Maurice, *Hime's Pocket Book for the German Flute or Violin*, Vols.  
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- MTIM            Mulvihill, Martin, *First Collection of Traditional Irish Music*, New York,  
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- NGCR 1-4        Gow, Niel, *Complete Repository of Original Scots Tunes*, Vols. 1-4,  
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- SH             Holden, Smollett, *A Collection of Favourite Irish Airs*, Vol.1. London, 1818
- SHSB          Goodman, P., *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, Dublin; London: James Duffy and Sons, c.1885,
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- SKYE 1-6      MacDonald, Keith Norman, *The Skye Collection of the Best Reels and Strathspeys*, London, 1887
- SOE 1-2       Hatton, J. L., & Fanning, Eaton, *Songs of England*, London, c.1879
- SPCCIM 1-3   Stanford, C.V., *The Complete Collection of Irish Music*, Vols. 1-3, London, 1902-5
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- TMP 1-2       Shields, Hugh and Lisa, *Tunes of the Munster Pipers*, Vols. 1-2, Dublin, 1998 & 2013
- WCCD          John, Walsh, *Caledonian Country Dances*, 3<sup>rd</sup> edition, (London, c1730).
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## Manuscripts – Counties Leitrim and Longford

AS MS	Alex Sutherland MS <i>c.</i> 1930s. Toome, Carrigallen, County Leitrim
DF MS	Duffy Family MSS, <i>c.</i> 1925-31. Legga, Dromard, County Longford
RF MS	Reilly Family MSS <i>c.</i> 1880s- <i>c.</i> 1950s. Toome, Carrigallen, County Leitrim
SG MS	Stephen Grier MS <i>c.</i> 1883. Newpark, Bohey, Gortletteragh, County Leitrim

## Manuscripts – Ireland and Great Britain

BF MS 11-14	Browne Family MSS, <i>c.</i> 1800- <i>c.</i> 1850, Windermere, Westmorland, England
GB MS	The Gunn Book (Manuscript), <i>c.</i> 1860s, Co. Fermanagh
GS MS	George Spencer MS, Leeds, England, <i>c.</i> 1831
JB MS	James Blackshaw MS, North Shropshire/South Cheshire, England, 1837
JM MS	John Moore MS, 1841, Tyneside, England
JW MS	James Winder MS, Lancashire, England, 1835-1841
RH MS	Rev. Robert Harrison MS, <i>c.</i> 1820. Cumbria, England
RHu MS	Richard Hughes MS, Whitchurch, Shropshire, England, 1823
ST MS	Anonymous MS, Staffordshire, England, <i>c.</i> 1820
TLY MS	William Tildsley MS, Swinton, Lancashire, England, 1860-1865
WG MS	William Henry Giles MS, Bampton, Oxfordshire, 1839
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## Manuscripts – Dissertation Sources

CE.XXX	Cole MS, <i>c.</i> 1930s, Gague, Ballinamuck, Drumlish, County Longford
FR1.XXX	Francis Reynolds MS1, <i>c.</i> 1885. Gague, Ballinamuck, Drumlish, County Longford

- FR2.XXX Francis Reynolds MS2, c.1885. Gaigue, Ballinamuck, Drumlish, County Longford
- FR3.XXX Francis Reynolds MS3, c.1885. Gaigue, Ballinamuck, Drumlish, County Longford
- LK.XXX Michael Leonard – Thomas ‘Blind’ Kernan MS, 1844 – c.1850, Abbeyshrule, County Longford
- LS.XXX Larry Smyth MS, c.1900, Ranaghan, Abbeylara, County Longford
- MBR.XXX James McBrien – Bernard Rogers MS, c.1897-1906, Camber, Aughavas, County Leitrim
- MR.XXX Meagher MS, Gaigue, Ballinamuck, Drumlish, County Longford
- PF.XXX Patrick O’Farrell MS, c.1870s, Gaigue, Ballinamuck, Drumlish, County Longford

### Recordings – Cassette Discs

- FI 1-4 *Farewell to Ireland*, Vols.1-4, Proper Records, 1999, Cat # PROPERBOX-3
- IYAI *Frank Quinn - If You Are Irish*, Arhoolie, 1997, Cat # 7033
- RF 1-2 *Raw Fiddle*, Rounder, 2004, Discs 1-2, Cat # 1160
- WW 1-2 *The Wheels of the World: Early Irish-American Music*, Vols.1-2, Shanachie, 1996 & 1997, Cat # 7008 & #7009

### Recordings – Dissertation Sources

- FQ.XXX Frank Quinn, 78rpm catalogue, 1921-1936
- PD.XXX Packie Dolan, 78rpm catalogue, 1927-1929
- MN.XXX Michael Francis McNerney, Tape Cassette Recordings, 1973

### Archives

- ITMA Irish Traditional Music Archive, 73 Merrion Square, Dublin 2, Ireland

[NB: a number of the sounding recordings in this archive have been digitised and can be accessed through the website, cf:

<http://www.itma.ie/digitallibrary/soundrecordings-all>]



# **Source B**

**Patrick O'Farrell MS**

**(*c*1870)**

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## Outline of Manuscript

**Title of MS:** Patrick O'Farrell MS

**Scribes:** Patrick O'Farrell (b.1836); Maggie Reynolds-Brady (1908-1995)

**Provenance:** (1) Patrick O'Farrell (b.1836) of Aughadowry, Ballinamuck, Co. Longford; (2) Francis Reynolds (1862-1946) of Gaigue, Ballinamuck - nephew of O'Farrell; (3) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Reynolds; (4) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** c1855-1885

**Type:** Assembled

**No. of leaves:** 25

**Dimension of leaves (average):** Folio A: 185mm x 155mm (length x height); Folio B: 168mm x 205mm

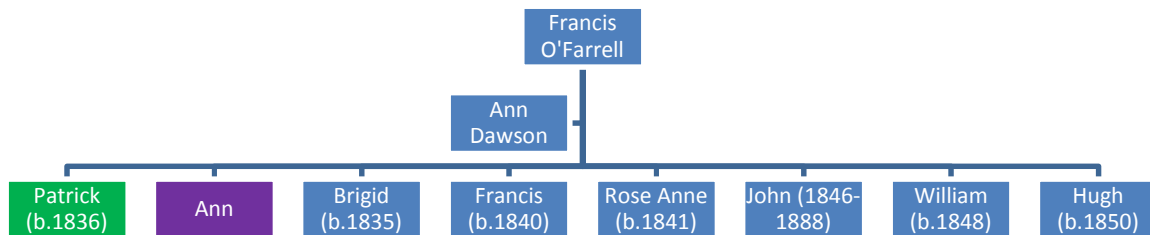
**Staves:** Hand-drawn

**No. of music items:** 97 (95 tunes, 2 exercises)

**Sequential Layout of Manuscript:**

Sequential Order of Leaves	Category
1	Front Cover
2-20	Folio A
21-23	Folio B
24	Folio A
25	Back Cover

## Patrick O'Farrell (1836-?)



The origins of the O'Farrell-Reynolds-Brady Family MSS collection can be traced back to its earliest manuscript, a document that is signed in numerous places by 'Patrick O'Ferrall' and 'Mr. P. Farrell, Aughadowry'. The person referred to is Patrick O'Farrell, who was baptised on 24<sup>th</sup> May 1836 (CPR, 2016a). His father, Francis, was a substantial farmer in Aughadowry, in the parish of Drumlish, during the first half of the nineteenth century. The Griffith's Valuation land records of 1854 reveal that during this period, Francis had a leasehold of ninety-nine acres in this townland (AAI, 2015a). A holding of this size would have placed the O'Farrell family in the upper echelons of rural farming society during that era. Sign posts to their elevated social status at that time are also evident in the way that their surname is written in two documentary sources. The first document is the Census of Ireland from the years 1901 and 1911, where the family use the prefix 'O' in their surname to distinguish themselves from the other Farrell families in the region (NAI, 2015a). The resumption of prefixes by Roman Catholic merchants, tradesman and landed gentry occurred in the wake of various Catholic relief acts passed between 1778 and 1792 (Wall, 1989, p.81 cited in Donnelly, 2002, p.187).

The second document which indicates that Patrick and his family were descendants from an important family lineage is the Patrick O'Farrell MS itself in this collection. In one of the

three signatures in the manuscript by O'Farrell, he used a variant of his surname, 'O'Ferrall', which suggests that his family may have been descendants of a branch of the Uí Fhearghail family that ruled over the ancient territory of Teathbha. When this family took control of the region in the twelfth century they renamed it Anghaile (Annaly), after their forebear Anghal (Veach, 2010, p.51). In the fifteenth century tensions emerged among members of this family which eventually led to the region being split in two around the year 1516. Northern Anghaile (north and east Longford) was ruled by Uí Fhearghail Bháin, while southern Anghaile (south and west Longford) was ruled by Uí Fhearghail Bhuidhe (Doran, 2010, p.19). By the time of the nineteenth century, one of the branches of this family, the More O'Ferralls, was residing in Lissard House, Edgeworthstown. According to the fiddle player, Pat McGrath (1890-1968), a second generation fiddle player of the Kernan fiddle tradition, this was one of the big houses during that era which typically invited local folk musicians and dancers to perform at events such as 'The Servant's Ball' (O'Malley, 1952, p.66a).

On Patrick's maternal side of the family, his mother was Ann Dawson. In addition to Patrick, she had at least seven other children (CPR, 2016b): Ann, Brigid (b.1835), Francis (b.1840)<sup>1</sup>, Rose Anne (b.1841), John (1846-1888), William (b.1848) and Hugh (b.1850). One of O'Farrell's siblings, John, became the first principal of Gaigue National School in 1865 (Cahill, Casey & Carty, 2000, p.262).<sup>2</sup> Aside from the manuscript in this collection, there is scant documentation on O'Farrell's life and times. His year of death has not been established thus far.

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<sup>1</sup> Francis is located in 1901 Census of Ireland living in Aghadowry with his wife, Alice, and their children, see [http://www.census.nationalarchives.ie/pages/1901/Longford/Ballinamuck\\_East/Aghadowry/1551663/](http://www.census.nationalarchives.ie/pages/1901/Longford/Ballinamuck_East/Aghadowry/1551663/) [accessed 10 March 2015].

<sup>2</sup> Master John O'Farrell was married to Alicia Brady (b.1851) of Gaigue. Alicia's brother, Peter (1859-1939), was a fiddle student of Thomas 'Blind' Kernan. Her son, John, later became principal of Gaigue N.S. in 1895 (NAI, 2015a).

PF.001

The Highland Bonnet

2r&24r

Musical score for 'The Highland Bonnet' in treble clef, key of D major (one sharp), and common time (C). The score consists of three staves. The first staff contains measures 1-4, with a triplet of eighth notes in measure 1 and another triplet in measure 3. The second staff contains measures 5-8. The third staff contains measures 9-12, with a triplet of eighth notes in measure 10. The piece concludes with a double bar line and repeat dots.

Composed: George (or General) Jenkins, English or Scottish

AKA: 'The Bloom of Youth' (OMOI: No.1215)

See: PF.001, FR3.051, LS.079

PF.002

In My Cottage Near a Wood

2r

Musical score for 'In My Cottage Near a Wood' in treble clef, key of D major (one sharp), and common time (C). The score consists of three staves. The first staff contains measures 1-6. The second staff contains measures 7-11, with a double bar line after measure 7. The third staff contains measures 12-15, with a quarter rest in measure 13. The piece concludes with a double bar line and repeat dots.

See: LK.145, PF.002

PF.003

Jenny Lind Polka

2r-2v

8

D.S.

16

Da Capo

Composed: 1846, Anton Wallerstein (1813-1892), German

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

PF.004

Rosin the Bow - Quadrille

2v

7

13

See: **LK.079**, PF.004, LS.113, MBR.056, MBR.101

PF.005

The Royal Irish Quadrilles: No. 1 Sprig Shillela

3r

Musical score for 'The Royal Irish Quadrilles: No. 1 Sprig Shillela'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The second staff is marked with a '6' above the first measure. The third staff is marked with a '12' above the first measure. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

AKA: 'A Sprig of Shillelah' (ODMI: No.994)

Arranged (set of quadrilles): c.1850s, Louis Antoine Jullien (1812-1860), French

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

PF.006

[The Royal Irish Quadrilles:]  
No. 2 Girl I Left Behind

3r

Musical score for '[The Royal Irish Quadrilles:] No. 2 Girl I Left Behind'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff is marked with a '6' above the first measure. The third staff is marked with a '12' above the first measure. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

See: **LK.107**, PF.006, FR2.027, MBR.013



PF.007

[The Royal Irish Quadrilles:]  
No. 3 Nora Charina

3v

6

11

AKA: 'Nora Criona – Old Nora' (OMOI: No.866)

See: LK.132, PF.007, MBR.014, MBR.075, MBR.246

PF.008

[The Royal Irish Quadrilles:]  
No.4 Washwoman

3v-4r

6

12

See: LK.093, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

PF.009

[The Royal Irish Quadrilles:]  
No. 5 Nancy Cusac

4r

Finis

AKA: 'Tow Row Row (ODMI: No.989).

See: **LK.050**, PF.009, FR3.060, MBR.016, MBR.051

PF.010

Brian Boru's March - Key A minor

4r-4v

See: **PF.010**, FR3.061

PF.011

### Money Musk

4v

Musical score for 'Money Musk' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-5, with triplets under measures 1, 2, and 3. A first ending bracket covers measures 4 and 5, and a second ending bracket covers measures 6 and 7. The second staff contains measures 6-9, and the third staff contains measures 10-13. The key signature has two sharps (F# and C#).

Composed: 1776 - Daniel/Donald Dow (1732-1783), Scottish

See: **LK.041**, PF.011, FR2.019, LS.034

PF.012

### A Gallop

5r

This leaf is torn and the majority of the tune is missing. A copy and full version of the tune is located at: 'A Gallop' (FR3.070).

See: **PF.012**, FR3.070, FR2.014

PF.013

### The Copenhagen Waltz

5r

Musical score for 'The Copenhagen Waltz' in G major, 3/8 time. The score consists of three staves. The first staff contains measures 1-6, with a bracketed measure 6 containing a rest and a fermata, labeled [N1]. The second staff contains measures 5-8, with a repeat sign at the beginning. The third staff contains measures 11-14, with bracketed measures 13 and 14 containing rests and fermatas, labeled [N1]. The key signature has two sharps (F# and C#).

[Note 1: Notes are missing in the MS]

See: **LK.077**, PF.013, PF.097, FR2.017

PF.014

The Connaught Man's Rambles

5r

Musical score for 'The Connaught Man's Rambles' in G major and 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff starts at measure 6 and includes a repeat sign at measure 10, with a bracketed '[N1]' below measure 7. The third staff starts at measure 12 and includes a bracketed '[N1]' below measure 15. The piece concludes with a double bar line.

[Note 1: Notes are missing in the MS]

See: **PF.014**, PF.022, FR2.069, LS.118, MBR.265, *FQ.019*, *FQ.095*

PF.015

[Untitled]

5v

Musical score for '[Untitled]' in G major and 6/8 time. The score consists of two staves. The first staff contains measures 1-8, with bracketed '[N1]' below measures 1-3 and 6-8. The second staff starts at measure 9 and includes a bracketed '[N1]' below measure 12. The piece concludes with a double bar line.

[Note 1: Notes are missing in the MS]

See: **PF.015**

PF.016

The Bottle of Brandy

5v

This leaf is torn and the majority of the tune is missing. A copy and full version of the tune is located at: 'The Bottle of Brandy' (FR3.017).

See: **PF.016**, FR3.017, *FQ.061*

PF.017

Lady Carbery's Reel

5v-6r

5

9

14

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*

The musical score for Malowny's Jig is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The second staff starts at measure 6 and includes a triplet of eighth notes. The third staff starts at measure 12 and also features a triplet. The fourth staff starts at measure 18 and contains a series of sixteenth-note runs. The fifth staff starts at measure 24 and includes a triplet. The sixth staff starts at measure 30 and features a triplet. The seventh staff starts at measure 36 and continues the melodic line. The eighth staff starts at measure 41 and concludes with a triplet. The score includes repeat signs and first/second endings throughout.

See: **PF.018**, FR3.095, FR1.054, LS.044

PF.019

Speed the Plough

6r-6v

Musical score for 'Speed the Plough' in G major (one sharp) and common time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The piece concludes with a double bar line and repeat dots.

See: **PF.019**, PF.036

PF.020

Willy, Is It You Dear

6v

Musical score for 'Willy, Is It You Dear' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked with a '9' above the first measure. The third staff is marked with a '18' above the first measure. The piece concludes with a double bar line and repeat dots.

Composed: 1854, Stephen Collins Foster (1826-1864), American

See: **PF.020**, FR2.051

PF.021

Paddy O'Rafferty

6v-7r

Musical score for Paddy O'Rafferty, 6/8 time signature, key of D major. The score consists of six staves of music. The first staff starts at measure 1. The second staff starts at measure 6 and includes a repeat sign. The third staff starts at measure 11 and includes a repeat sign. The fourth staff starts at measure 16 and includes a repeat sign. The fifth staff starts at measure 22 and includes a repeat sign. The sixth staff starts at measure 27 and includes a repeat sign.

See: PF.021, FR3.117, FR1.086

PF.022

The Connaught Man's Rambles

7r

Musical score for The Connaught Man's Rambles, 6/8 time signature, key of D major. The score consists of three staves of music. The first staff starts at measure 1. The second staff starts at measure 6. The third staff starts at measure 11 and includes a repeat sign.

See: PF.014, PF.022, FR2.069, LS.118, MBR.265, FQ.019, FQ.095



AKA: 'The Gold Ring' (OMOI: No.708)

See: **PF.023**, FR1.071, LS.050

PF.024

The New Bridge Edinburgh - Key B Minor

7v

5

9

13

AKA: 'The Musical Priest' (OMOI: No.1284)

Composed: William Marshall (1748-1833), Scottish

See: PF.024; FR1.023

PF.025

Duke Gordon's Reel

7v-8r

5

10

14

See: PF.025, FR1.022

PF.026

Miss Blair's Reel

8r

Musical score for Miss Blair's Reel, 4/4 time, key of D major. The score consists of two staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 5 and contains two first endings (1. and 2.) and a triplet of eighth notes.

AKA: 'The Braes of Marr' (KMM2: No.144)

See: **PF.026**, FR1.076, LS.100, *PD.019*, *FQ.038*, *FQ.057*

PF.027

Arky's New Building

8r

Musical score for Arky's New Building, 3/4 time, key of D major. The score consists of three staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 4 and contains a triplet of eighth notes. The third staff starts at measure 7 and contains two first endings (1. and 2.) and a triplet of eighth notes. A bracketed note [N1] is present in the second ending.

[Note 1: Note missing, page torn in MS]

AKA: 'Lord Banff's Reel' (CRÉ4: No.127)

Composed: Isaac Cooper of Banff (1755 - c.1810), Canadian

See: **PF.027**

PF.028

Langstrim

8v

Musical score for PF.028 Langstrim, 8v. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five staves of music. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 11. The fourth staff starts at measure 16. The fifth staff starts at measure 20. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.

AKA: 'Saddle the Pony' (OMOI: No.717 & No.718)

See: PF.028, FR1.081, MR.050

PF.029

Ladies Step to Tea

8v

Musical score for PF.029 Ladies Step to Tea, 8v. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. It consists of three staves of music. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs.

See: PF.029, FR3.011, LS.030

PF.030

Ride A Mile

9r

Musical notation for 'Ride A Mile' in 9/8 time, key of D major. The piece consists of two staves. The first staff contains measures 1 through 5, with a first ending bracket over measures 4 and 5, and a second ending bracket over measures 6 and 7. The second staff contains measures 6 through 9, starting with a measure rest for the first measure.

See: LK.151, PF.030, FR3.012

PF.031

Black Rock

9r

Musical notation for 'Black Rock' in 9/8 time, key of D major. The piece consists of two staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 9, starting with a measure rest for the first measure.

AKA: 'The Rocky Road' (OMOI: No.1116)

See: LK.062, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, MN.106, FQ.105

PF.032

Trip to the Cottage

9r

Musical notation for 'Trip to the Cottage' in 6/8 time, key of D major. The piece consists of three staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12, with a measure rest for the first measure. The third staff contains measures 13 through 18, with a measure rest for the first measure.

See: PF.032, FR1.053, FQ.103

PF.033

### Rory O'Moor

9v

[bar missing]

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

PF.034

### The Boy in the Gap

9v

1.  
2.

AKA: 'The Merry Blacksmith' (OMOI: No.1509)

See: **PF.034**, FR3.014, FR2.078, MR.005, LS.065

PF.035

The Temple House - Key E Minor

9v

Musical score for 'The Temple House' in E minor, measures 1-6. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with a repeat sign at the end of measure 4. Measure 6 begins with a first ending bracket over measures 6-7, followed by a second ending bracket over measures 8-9.

See: **PF.035**, FR1.039, MR.019, LS.012, MBR.206, *FQ.005*, *FQ.097*

PF.036

Speed the Plough

10r

Musical score for 'Speed the Plough' in E minor, measures 1-17. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily eighth notes with some sixteenth notes. Measure 13 contains a first ending bracket with a repeat sign and a fermata. Measure 17 ends with a fermata. The score concludes with the instruction [D.S. al fine].

See: **PF.019**, PF.036

PF.037

The Dublin Hornpipe

10r

AKA: 'Back of the Haggard' (OMOI: No.1742)

See: PF.037, FR3.068

PF.038

A Gallopade

10r-10v

AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsa (1789-1856), French. Ballet: *Beniowsky*

See: PF.038, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004



PF.039

The Foxhunter's Jig

10v

See: PF.039, FR1.045, LS.013, MBR.184

PF.040

A French Quadrille

10v

AKA: 'Garçon Volange' (KMM1: No.10, p.29)

See: LK.086, PF.040, FR3.016

PF.041

An American Shottishe [sic]

11r

Musical notation for 'An American Shottishe [sic]'. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The melody features a first ending (1.) and a second ending (2.). The second staff starts at measure 7 and continues the melody with another first and second ending.

AKA: 'Pretty Little Sarah With the Golden Hair' (no ref.)

Composed: Words - George Leybourne (1842-1884), English

See: **PF.041**, FR3.063, FR2.052

PF.042

Polka

11r

Musical notation for 'Polka'. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff features several triplet markings (3) over groups of notes. The second staff starts at measure 7 and includes first and second endings.

See: **PF.042**, FR3.018

PF.043

Kitty in the Lane

11r

Musical notation for 'Kitty in the Lane'. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody, with the third staff ending at measure 11.

See: **PF.043**, FR3.064, FR3.103, MR.029, LS.090, MBR.189, *PD.002*, *FQ.083*

PF.044

The Swallow's Tail

11v

Musical score for 'The Swallow's Tail' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by eighth notes A and B, and continues with a series of eighth and sixteenth notes. A triplet of eighth notes (D, E, F) is marked with a '3' below it. The second staff starts at measure 5 and ends with a double bar line. The third staff starts at measure 9 and ends with a double bar line. The fourth staff starts at measure 14 and ends with a double bar line.

See: PF.044, LS.009, LS.122, MBR.238, FQ.007, FQ.081

PF.045

Patrick's Day

11v

Musical score for 'Patrick's Day' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a quarter note G, followed by eighth notes A and B, and continues with a series of eighth and sixteenth notes. The second staff starts at measure 6 and ends with a double bar line. The third staff starts at measure 13 and ends with a double bar line. The fourth staff starts at measure 18 and ends with a double bar line.

See: LK.118, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, FQ.054

PF.046 The Duchess of Gordon's Stratsby [sic] - Key G Minor

12r



See: PF.046

PF.047 Lady Ann's Stratsby [sic]

12r



AKA: 'Rob an Lugi' (KMM2: No.46)

See: PF.047, FR2.023

7

14

20

[bar missing in MS]

27

See: LK.122, PF.048

7

13

18

23

3

Finis

AKA: 'Planxty O'Rourke' (OMOI: No.660)

Composed: Music - Turlough O'Carolan (1670-1738); Words - Aodh MacGabhrain, Irish

See: **PF.049**

PF.050

Greg's Pipes

13r

Musical score for Greg's Pipes, consisting of four staves of music in treble clef, key of D major (one sharp), and common time (C). The score includes several triplet markings (indicated by a '3' above the notes) and a final double bar line with the word 'Finish' written below it.

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

PF.051

God Save the Queen - Key C Natural

13r

Musical score for God Save the Queen, consisting of two staves of music in treble clef, key of C major (no sharps or flats), and 3/4 time. The score includes a repeat sign at the beginning of the second staff.

See: **PF.051**, PF.085

PF.052

Miss Brown's Reel

13r

Musical notation for Miss Brown's Reel, measures 1-8. The piece is in G major (one sharp) and common time. The first staff contains measures 1-4, and the second staff contains measures 5-8. Both staves begin with a repeat sign. Measures 2 and 4 in the first staff, and measures 6 and 8 in the second staff, feature a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

AKA: 'Earl of Dalhousie's Reel' (NGSR4: p.15)

Composed: Nathaniel Gow (1763-1831), Scottish

See: **PF.052**, FR1.024

PF.053

The First Rose of Summer - Key C Natural

13v

Musical notation for The First Rose of Summer, measures 1-12. The piece is in C major and common time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line and repeat dots.

See: **PF.053**, CE.001, *MN.042*



PF.054

Colonel Frazer's Reel - Key G Minor

13v

Musical score for Colonel Frazer's Reel in G minor, measures 1-13. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some slurs and ties. The piece ends with a repeat sign and a fermata.

See: PF.054, FQ.033

PF.055

Waltz

13v-14r

Musical score for Waltz in G major, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody features eighth and sixteenth notes, with first and second endings marked above the staff. The piece concludes with a double bar line.

See: PF.055

PF.056

Allien Aroon

14r

Musical score for Allien Aroon in G major, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, with a triplet of eighth notes in measure 14. The piece ends with a double bar line.

See: LK.141, PF.056, FR2.045

PF.057

Planksty O'Reilly

14r-14v

Musical score for Planksty O'Reilly, measures 1-21. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of five staves of music. The first staff (measures 1-4) begins with a triplet of eighth notes. The second staff (measures 5-9) contains a complex rhythmic pattern with many sixteenth notes. The third staff (measures 10-15) features a first ending (1.) and a second ending (2.) marked with a repeat sign. The fourth staff (measures 16-20) continues the rhythmic pattern. The fifth staff (measures 21) ends with a triplet of eighth notes.

See: PF.057

PF.058

Handsome Sally

14r

Musical score for Handsome Sally, measures 1-5. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of common time (C). It consists of two staves of music. The first staff (measures 1-4) features a melody with several triplet markings over eighth notes. The second staff (measures 5) continues the melody with a triplet marking over eighth notes.

See: PF.058, FR3.025, LS.062, MBR.242

PF.059

Waltz

14v

8

See: **PF.059**, FR3.023

PF.060

The Price of the Pig

14v

5

10

See: **PF.060**, FR3.024

PF.061

[Untitled]

14v

See: **PF.061**



42

46

AKA: 'Rocking the Cradle' (OMOI: No.547)

See: PF.062, FR1.085

PF.063

The Cuckoo's Concert

15v-16r

See: PF.063, FR1.084

PF.064

Payne's French Set of Quadrilles: No. 1

16r

3

6

12

18

23

See: LK.127, PF.064

PF.065

[Payne's French Set of Quadrilles:] No. 2

16r

6

10

15

AKA: 'Belles of South Boston' (RMC: p.150)

See: LK.128, PF.065

PF.066

[Payne's French Set of Quadrilles:] No. 3

16v

7

14

D.S.

20

D.C.

AKA: 'Heart and Hand' (OMOI: No.1834)

See: LK.129, PF.066

PF.067

[Payne's French Set of Quadrilles] No. 5 - Finale

16v

7

14

21

Finis

See: PF.067

PF.068

Up in the Morning Early - Key A Minor

17r

Musical score for 'Up in the Morning Early' in A minor. The score is written in treble clef with a common time signature. It consists of three staves of music. The first staff contains measures 1 through 4, with a triplet of eighth notes in measure 3. The second staff contains measures 5 through 9, with multiple triplet markings. The third staff contains measures 10 through 14, also with multiple triplet markings. The piece concludes with a double bar line and repeat dots.

AKA: 'Paddy Stack's Fling' (OWS: No.107)

See: **PF.068**, FR3.020

PF.069

Skiff Waltz

17r

Musical score for 'Skiff Waltz' in A major. The score is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff contains measures 1 through 8. The second staff contains measures 9 through 16. The third staff contains measures 17 through 24. The piece concludes with a double bar line and repeat dots.

AKA: Music - 'Linden Waltz' (MO1: p.33)

Composed: Francis Henry Brown

See: **PF.069**, FR3.021



See: LK.001, PF.070, FR3.022, MR.011, MBR.065

3

6

13

20

26

31

36

42

48

Finis

AKA: 'The Rakes of Clonmel' (OMOI: No.902)

See: PF.071, FR3.029, LS.064

[Scordatura tuning: AEAE]

Musical score for 'Greg's Pipes' in G major (one sharp) and 3/4 time. The score consists of five staves of music. The first staff contains measures 1-4, with triplets of eighth notes in measures 1, 2, 3, and 4. The second staff contains measures 5-8. The third staff contains measures 9-12, with triplets of eighth notes in measures 9, 10, 11, and 12. The fourth staff contains measures 13-16. The fifth staff contains measures 17-20. The piece concludes with a double bar line and repeat dots.

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

Musical score for 'Marry Me Quick' in G major (one sharp) and 3/4 time. The score consists of three staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8, with a triplet of eighth notes in measure 5. The third staff contains measures 9-12. The piece concludes with a double bar line and repeat dots.

See: **PF.073**, FR3.029

PF.074

The Highland Laddy – [Key] E minor

18v

Musical score for 'The Highland Laddy' in E minor, 2/4 time. The score consists of three staves. The first staff contains the first six measures. The second staff starts at measure 6 and includes a repeat sign. The third staff starts at measure 12 and ends with a double bar line.

AKA: 'The High Cauled Cap' (OMOI: No.1807)

See: **PF.074**, FR3.033

PF.075

The Munster Buttermilk

18v-19r

Musical score for 'The Munster Buttermilk' in E minor, 6/8 time. The score consists of three staves. The first staff has two 'BIS' markings over the first and last measures. The second staff starts at measure 5 and includes a repeat sign. The third staff starts at measure 9 and includes first and second endings.

AKA: 'Behind the Haystack' (OMOI: No.893)

See: **PF.075**; FR3.034, MBR.163, MBR.193, *MN.009*

PF.076

Jackson's Dream

19r

8

14

1. 2.

AKA: 'Easter Sunday' (OMOI: No.942)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **PF.076**, FR1.072, LS.046

PF.077

Give Poor Fiddler a Drink

19r

6

12

AKA: 'Be Easy You Rogue!' (OMOI: No.1109)

See: **PF.077**, FR1.052

PF.078

Prelude on 3 flats [E ♭ Major]

19r

See: **PF.078**, **LS.094**

Part 1

6 Part 2

13

20 Part 4

29 Part 5

35 Part 6

40

Play'd as follows: 1st - Parts 1&2; then Parts 1,3&4; [Part] 3 again; then Parts 1,5,6; Part 5 again; afterwards Part 1 or again which finishes the piece

Composed: c.1840s, Lord Otho Fitzgerald (1827-1882), English

See: PF.079, FR3.066

PF.080

Top the Candle

20r

Musical notation for 'Top the Candle' in G major and 6/8 time. The first staff contains measures 1-4, with a bracket under the second measure labeled '[Note 1]'. The second staff, starting at measure 5, contains measures 5-8. The piece concludes with a double bar line.

[N1: Rhythm has been edited throughout: the grouping of quavers in the MS has been changed from 2+2+2 to 4+2]

See: LK.034, PF.080, FR3.067, FR1.055

PF.081

Planksty Querman

20r

Musical notation for 'Planksty Querman' in G major and 6/8 time. The notation is spread across four staves. The first staff contains measures 1-6. The second staff, starting at measure 7, contains measures 7-12. The third staff, starting at measure 13, contains measures 13-18. The fourth staff, starting at measure 19, contains measures 19-24. The piece concludes with a double bar line.

AKA: 'Hoop Her and Gird Her' (NGSR4: p.12-13)

See: PF.081, FR3.065

PF.082

The Grand Mamma

20r

5

9

14

AKA: 'Eppie McNabb' (JA2: No.163)

See: PF.082, FR3.071

PF.083

No Parade To-day

20v

THRIS

See: PF.083, FR3.078, FR1.068

PF.084

A Stable Call

20v

4

D.C.

See: PF.084, FR3.077



PF.085

God Save Queen

20v



See: **PF.051**, PF.085

PF.086

The Lancers Set of Quadrilles: No.1

20v

This tune is incomplete in the O'Farrell MS due to missing leaves. Before this leaf was mislaid it was copied into the Francis Reynolds MS3, cf: 'The Lancers Set of Quadrilles: No.1' (FR3.075a).

AKA: 'The Dorset Quadrille' (HUT2: p.72)

Composed: Paolo Spagnoletti (1768-1834) or his son, Ernesto

See: **LK.005**, PF.086, FR3.075a, MBR.007

PF.087

Waltz

21r

7

14

22

28

AKA: 'Doc Boyd's Jig' (CSDT: p.24)

See: **PF.087**

PF.088

The Blackbird Reel

21r

5

9

AKA: 'Green Garters' (OMOI: No.1478)

See: **PF.088**, CE.015

PF.089

.....ka [Mazurka]

21v

Musical score for PF.089, '.....ka [Mazurka]'. The score is written in treble clef, key of D major (one sharp), and 3/4 time. It consists of three staves of music. The first staff contains measures 1-5, with a triplet of eighth notes in measure 3. The second staff contains measures 6-11, with triplets of eighth notes in measures 7 and 11. The third staff contains measures 12-15, with a triplet of eighth notes in measure 14. The piece concludes with a double bar line.

See: PF.089

PF.090

Jimmey's New Jig

21v-22r

Musical score for PF.090, 'Jimmey's New Jig'. The score is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of three staves of music. The first staff contains measures 1-5. The second staff contains measures 6-10. The third staff contains measures 11-15. The piece concludes with a double bar line.

AKA: 'The Merry Maiden' (OMOI: No.1063)

See: PF.090

PF.091

Bonnie Kate

22r

Musical score for 'Bonnie Kate' (PF.091) in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest followed by a quarter note G, then a series of eighth and sixteenth notes. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The fourth staff is marked with a '13' at the beginning. The piece concludes with a double bar line.

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*

PF.092

Philip's Reel

22r

Musical score for 'Philip's Reel' (PF.092) in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G, followed by a series of eighth and sixteenth notes. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The fourth staff is marked with a '13' at the beginning. The piece concludes with a double bar line.

AKA: 'The Reel of Bogie' (OMOI: No.1449)

See: **PF.092**

PF.093

Carlton's [sic] Jig

23r



AKA: 'Sweet Biddy Daly' (OMOI: No.1084)

See: PF.093

PF.094

The Green Fields of America

23v



See: PF.094, LS.066, MBR.225

PF.095

Jack's the Lad - Hornpipe

24r

This tune 'Jack's the Lad – Hornpipe' is written on the back of leaf 24, a leaf which is stitched onto the inside of the manuscript's back cover. Due it's positioning here the tune is difficult to decipher. It was copied by the scribe, Francis Reynolds, into Francis Reynolds MS3, cf: 'Jack's the Lad - Hornpipe' (FR3.033).

See: PF.095, FR3.049, MBR.139

PF.096

The 11th of October

24r

Musical score for 'The 11th of October' in G major (one sharp) and common time. The score consists of three staves. The first staff contains measures 1-4, each featuring a triplet of eighth notes. The second staff contains measures 5-8, with triplets in measures 6 and 8. The third staff contains measures 9-12, with triplets in measures 10 and 11. The piece concludes with a double bar line.

AKA: 'An Ugly Customer' (OMOI: No.1373)

See: PF.096, FR3.050

PF.097

The Copenhagen Waltz

24v

Musical score for 'The Copenhagen Waltz' in G major (one sharp) and 3/8 time. The score consists of three staves. The first staff contains measures 1-4, with a first ending bracket over measures 3-4 and a second ending bracket over measure 4. The second staff contains measures 5-8. The third staff contains measures 9-12. The piece concludes with a double bar line.

See: LK.077, PF.013, PF.097, FR2.017

## Summary

<b>Tune Reference</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>Scribe</b>
PF.001	The Highland Bonnet	Reel	Patrick O'Farrell
PF.002	In My Cottage Near a Wood	Song Air	Patrick O'Farrell
PF.003	Jenny Lind Polka	Polka	Patrick O'Farrell
PF.004	Rosin the Bow - Quadrille	Quadrille	Patrick O'Farrell
PF.005	The Royal Irish Quadrilles: No. 1 Sprig Shillela	Quadrille	Patrick O'Farrell
PF.006	The Royal Irish Quadrilles: No. 2 Girl I Left Behind	Quadrille	Patrick O'Farrell
PF.007	The Royal Irish Quadrilles: No. 3 Nora Charina	Quadrille	Patrick O'Farrell
PF.008	The Royal Irish Quadrilles: No. 4 Washwoman	Quadrille	Patrick O'Farrell
PF.009	The Royal Irish Quadrilles: No. 5 Nancy Cusac	Quadrille	Patrick O'Farrell
PF.010	Brian Boru's March - Key A minor	March	Patrick O'Farrell
PF.011	Money Musk	Reel	Patrick O'Farrell
PF.012	A Gallop	Galop	Patrick O'Farrell
PF.013	The Copenhagen Waltz	Waltz	Patrick O'Farrell
PF.014	The Connaught Man's Rambles	Double Jig	Patrick O'Farrell
PF.015	[untitled]	Double Jig	Patrick O'Farrell
PF.016	The Bottle of Brandy	Double Jig	Patrick O'Farrell
PF.017	Lady Carbery's Reel	Reel	Patrick O'Farrell
PF.018	Malowny's Jig	Double Jig	Patrick O'Farrell
PF.019	Speed the Plough	Reel	Patrick O'Farrell
PF.020	Willy is it you Dear	Song Air	Patrick O'Farrell
PF.021	Paddy O'Rafferty	Double Jig	Patrick O'Farrell
PF.022	The Connaught Man's Rambles	Double Jig	Patrick O'Farrell
PF.023	The Limerick Lasses - Key G Minor	Double Jig	Patrick O'Farrell
PF.024	The New Bridge Edinburgh - Key B Minor	Reel	Patrick O'Farrell
PF.025	Duke Gordon's Reel	Reel	Patrick O'Farrell
PF.026	Miss Blair's Reel	Reel	Patrick O'Farrell
PF.027	Arky's New Building	Reel	Patrick O'Farrell
PF.028	Langstrim	Double Jig	Patrick O'Farrell
PF.029	Ladies Step to Tea	Slip Jig	Patrick O'Farrell
PF.030	Ride A Mile	Slip Jig	Patrick O'Farrell
PF.031	Black Rock	Slip Jig	Patrick O'Farrell
PF.032	Trip to the Cottage	Double Jig	Patrick O'Farrell
PF.033	Rory O'Moor	Double Jig	Patrick O'Farrell
PF.034	The Boy in the Gap	Reel	Patrick O'Farrell
PF.035	The Temple House - Key E Minor	Reel	Patrick O'Farrell
PF.036	Speed the Plough	Reel	Patrick O'Farrell
PF.037	The Dublin Hornpipe	Hornpipe	Patrick O'Farrell
PF.038	A Gallopade	Galop	Patrick O'Farrell
PF.039	The Foxhunter's Jig	Slip Jig	Patrick O'Farrell
PF.040	A French Quadrille	Quadrille	Patrick O'Farrell

PF.041	An American Shottishe [sic]	Schottische	Patrick O'Farrell
PF.042	Polka	Polka	Patrick O'Farrell
PF.043	Kitty in the Lane	Reel	Patrick O'Farrell
PF.044	The Swallow's Tail	Reel	Patrick O'Farrell
PF.045	Patrick's Day	March	Patrick O'Farrell
PF.046	The Duchess of Gordon's Stratsby [sic] – Key G Minor	Reel	Patrick O'Farrell
PF.047	Lady Ann's Stratsby [sic]	Reel	Patrick O'Farrell
PF.048	My Boat is on the Shore	Song Air	Patrick O'Farrell
PF.049	Plansty O'Rork [sic]	Planxty	Patrick O'Farrell
PF.050	Greg's Pipes	Reel	Patrick O'Farrell
PF.051	God Save the Queen - Key C Natural	Song Air	Patrick O'Farrell
PF.052	Miss Brown's Reel	Reel	Patrick O'Farrell
PF.053	The First Rose of Summer - Key C Natural	Reel	Patrick O'Farrell
PF.054	Colonel Frazer's Reel - Key G minor	Reel	Patrick O'Farrell
PF.055	Waltz	Waltz	Patrick O'Farrell
PF.056	Allien Aroon	Song Air	Patrick O'Farrell
PF.057	Planksty O'Reilly	Planxty	Patrick O'Farrell
PF.058	Handsome Sally	Reel	Patrick O'Farrell
PF.059	Waltz	Waltz	Patrick O'Farrell
PF.060	The Price of the Pig	Double Jig	Patrick O'Farrell
PF.061	[G major scale]	Scale	Patrick O'Farrell
PF.062	Old Woman Rocking the Cradle - A Piece	Descriptive Piece	Patrick O'Farrell
PF.063	The Cuckoo's Concert	Landler	Patrick O'Farrell
PF.064	Payne's French Set of Quadrilles: No. 1	Quadrille	Patrick O'Farrell
PF.065	Payne's French Set of Quadrilles: No. 2	Quadrille	Patrick O'Farrell
PF.066	Payne's French Set of Quadrilles: No. 3	Quadrille	Patrick O'Farrell
PF.067	Payne's French Set of Quadrilles: No. 5 Finale	Quadrille	Patrick O'Farrell
PF.068	Up in the Morning Early - Key A Minor	Fling	Patrick O'Farrell
PF.069	Skiff Waltz	Waltz	Patrick O'Farrell
PF.070	Peter's Street Dance	Reel	Patrick O'Farrell
PF.071	Planksty - The Dandy Cap - Key G Minor	Piece	Patrick O'Farrell
PF.072	Greg's Pipes	Reel	Patrick O'Farrell
PF.073	Marry Me Quick	Reel	Patrick O'Farrell
PF.074	The Highland Laddie - [Key] E minor	Quickstep	Patrick O'Farrell
PF.075	The Munster Buttermilk	Double Jig	Patrick O'Farrell
PF.076	Jackson's Dream	Double Jig	Patrick O'Farrell
PF.077	Give Poor Fiddler a Drink	Single Jig	Patrick O'Farrell
PF.078	Prelude on 3 flats [Eb Major]	Exercise	Patrick O'Farrell
PF.079	The Spirit of the Ball	Galop	Patrick O'Farrell
PF.080	Top the Candle	Hop Jig	Patrick O'Farrell
PF.081	Planksty Querman	Single Jig	Patrick O'Farrell
PF.082	The Grand Mamma	Piece	Patrick O'Farrell
PF.083	No Parade To-day	Army call	Patrick O'Farrell



PF.084	A Stable Call	Army call	Patrick O'Farrell
PF.085	God Save Queen	Song Air	Patrick O'Farrell
PF.086	No.1 The Lancers Set of Quadrilles	Quadrille	Patrick O'Farrell
PF.087	Waltz	Waltz	Maggie Reynolds
PF.088	The Blackbird Reel	Reel	Maggie Reynolds
PF.089	ka [Mazurka]	Mazurka	Maggie Reynolds
PF.090	Jimmeys New Jig	Double Jig	Maggie Reynolds
PF.091	Bonnie Kate	Reel	Maggie Reynolds
PF.092	Philip's Reel	Reel	Maggie Reynolds
PF.093	Carlons Jig	Double Jig	Maggie Reynolds
PF.094	The Green Fields of America	Reel	Maggie Reynolds
PF.095	Jack's the Lad - Hornpipe	Hornpipe	Patrick O'Farrell
PF.096	The 11th of October	Reel	Patrick O'Farrell
PF.097	The Copenhagen Waltz	Waltz	Patrick O'Farrell

## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### *Song airs*

**Foster, Stephen Collins (1826-1864)**

PF.020<sup>12</sup>

**Leybourne, George (1842-1884)**

PF.041<sup>2</sup>

**Lover, Samuel (1797-1868)**

PF.033<sup>12</sup>

**MacGabhraín, Aodh**

PF.049<sup>2</sup>

**O'Carolan, Turlough (1670-1738)**

PF.049<sup>1</sup>; PF.057<sup>1</sup>

### *Western art music*

**Bochsa, Robert Nicolas-Charles (1789-1856)**

PF.038<sup>1</sup>

**Brown, Francis Henry**

PF.069<sup>1</sup>

**Duval, Jean**

PF.086<sup>3</sup>

**Fitzgerald, Lord Otho (1827-1882)**

PF.079<sup>1</sup>

**Jullien, Louis Antoine (1812-1860)**

PF.005-PF.009<sup>3</sup>

**Spagnoletti, Paolo (1768-1834) or his son, Ernesto**

PF.086<sup>1</sup>

**Wallerstein, Anton (1813-1892)**

PF.003<sup>1</sup>

*Folk dance music*

**Dow, Daniel/Donald (1732-1783)**

PF.011<sup>1</sup>, PF.091<sup>1</sup>

**Gow, Nathaniel (1763-1831)**

PF.052<sup>1</sup>

**Jackson, Walker ‘Piper’ (d.1798)**

PF.076<sup>1</sup>

**Jenkins, George (or General)**

PF.001<sup>1</sup>

**Marshall, William (1748-1833)**

PF.024<sup>1</sup>

**Cooper of Banff, Isaac (1755 - c.1810)**

PF.027<sup>1</sup>

## Tune Histories

**PF.001 - ‘The Highland Bonnet’:** The version of this tune in the O’Farrell MS begins on leaf 24r and finishes on 2r. Originally, leaf 24 was at the beginning of the manuscript, but when it became detached, it was stitched onto the inside of the back cover.

According to Kuntz, this tune was composed by George Jenkins, “who was a dancing master in London who may or may not have been of Scottish birth”. In *Koehler’s Violin Repository*, he attributes the tune to “Gen. Jenkins”, see ‘The Countess of Sutherland’s Reel’ (KVR1: p.69).

‘The Countess of Sutherland’s Reel’ (NGSR1: p.30; JA4: No.26; KMM3: No.174; KVR1: p.69). ‘[Untitled]’ (SG MS: SG2.250). ‘Dr. Taylor’ (OMOI: No.1359; ODMI: No.613). ‘The Bloom of Youth’ (OMOI: No.1215; ODMI: No.492).

Written and oral sources in dissertation: ‘The Highland Bonnet/[Lament]’ (PF.001; FR3.051; [LS.079]).

**PF.002 - ‘In My Cottage Near a Wood’:** See LK.145

**PF.003 - ‘Jenny Lind Polka’:** This tune is one of two polkas that are very similar to another and were apparently composed around the same time in the mid-19<sup>th</sup> century. The Larry Smyth MS contains both of these tunes: 1. ‘Jenny Lind Polka’ (LS.019) and 2. ‘The Bridal Polka’ (LS.032). The latter one was composed in 1845 by Charles D’Albert (1809-1886), while the former one was written a year later in 1846 by the German violinist, Anton Wallerstein (1813-1892), entitled, ‘Jenny Lind’s Lieblings-Polka’. These dates of composition are not verifiable so it’s possible that either Wallerstein or Albert based their version on the other one’s composition.

1. ‘Jenny Lind/[Lynd] Polka’ (CVM: p.28; KMM3: No.439; MO1: p.96; [SG MS: SG5.003 & SG10.017]). ‘Jenny Lin Polka’ (SG MS: SG10.017). 2. ‘Bridal Polka’ (CRÉ5: No.94).

Written and oral sources in dissertation: 1. ‘Jenny Lind Polka’ (PF.003; LS.019). ‘Polka’ (CE.009). ‘Quinn’s Irish Polka’ (FQ.018). ‘The Kerry Polka [2/2]’ (FQ.087b) 2. ‘The Bridal Polka’ (LS.032)

**PF.004 - ‘Rosin the Bow – Quadrille’:** See LK.079

**PF.005 - ‘The Royal Irish Quadrilles: No.1 Sprig Shillela’:** This set of music for quadrilles contains five tunes. ‘The Royal Irish Quadrilles’ was arranged by the French conductor Louis Antoine Jullien (1812-1860) during the 1850s to commemorate the Queen Victoria’s visit to Ireland in 1849.

Quadrille Set: ‘Hibernian Quadrilles’ (MO1: p. 61-62). ‘The Irish Set of Quadrilles’ (SG10.070 – SG10.074 & SG7.005a – SG7.005e). ‘Jullien’s Set of Royal Irish Quadrilles’ (RF MS).

The words of the song ‘Sublime Was the Warning Which Liberty Spoke’ were paired with this tune. The song was composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.2, (Dublin, 1808).

Individual tune: ‘Black Jock [with Variations]’ (JA2: No.73, p.27; NGCR4: p.10; [KVR3: p.207-210]). ‘Sublime Was the Warning Which Liberty Spoke’ (TMIM: p.40). ‘[A] Sprig of Shillelah’ (LDMI1: No.108; CVM: p.53; KMM3: No.254; [ODMI: No.994]). ‘The Sprig of Shillellagh’ (SG MS: SG9.042).

Written and oral sources in dissertation: ‘The Royal Irish Quadrilles: No.1 Sprig Shillela’ (PF.005). ‘Sublime Was the Warning’ (FR1.064). ‘The Royal Irish Quadrilles: [No.] 1’ (MBR.012). ‘The Sprig of Shillelah’ (MBR.214). ‘[Untitled]’ (MBR.243; MBR.245).

**PF.006 - ‘[The Royal Irish Quadrilles:] No.2 Girl I Left Behind’:** See LK.107

**PF.007 - ‘[The Royal Irish Quadrilles:] No.3 Nora Charina:** See LK.132

**PF.008 - ‘[The Royal Irish Quadrilles:] No.4 Washwoman:** See LK.093

**PF.009 - ‘[The Royal Irish Quadrilles:] No.5 Nancy Cusac:** See LK.050

**PF.010 - ‘Brian Boru’s March – Key A minor’:** ‘The March of Brian Borumha’ (SITM2: No.6230). ‘Brian Buroihme’s March’ (PMH1: No.1). ‘Brian Borouhme’ (KMM3: No.286). ‘Brian [Boru’s] March’ (LDMI2: No.100; [OMOI: No.1801]; [FR2: No.334]). ‘Brian Baroo’s March’ (SG MS: SG3.191 & SG6.028).

Written and oral sources in dissertation: ‘Brian Boru’s March [- Key A minor]’ ([PF.010]; FR3.061).

**PF.011 - ‘Money Musk’:** See LK.041

**PF.012 - ‘A Gallop’:** In the O’Farrell MS the leaf on which this tune is written, 5r-v, is torn and consequently, the majority of this tune is missing. However, before this mishap occurred, the tune was copied into the Francis Reynolds MS3, cf: ‘A Gallop’ (FR3.070) and later again copied into Francis Reynolds MS2, cf. – ‘Galop’ (FR2.010). ‘The Walls of Limerick’ (FR3: No.137 – (2<sup>nd</sup> tune; lines 4-6)). ‘Gustavus Gallope’ (JM MS: JM.119). ‘Ballyoran Polkas - No.1’ (EJWS1: p.67).

Written and oral sources in dissertation: ‘A Gallop’ (PF.012; FR3.070). ‘Galop’ (FR2.014).

**PF.013 - ‘The Copenhagen Waltz’:** See LK.077

**PF.014 - ‘The Connaught Man’s Rambles’:** ‘The Connaught Man’s Rambles’ (LDMI1: No.29; KMM1: No.3, p.36; SG MS: SG5.051; OMOI: No.1003; ODMI: No.218).

Written and oral sources in dissertation: ‘The Connaught Man’s Ramble[s]’ ([PF.014]; [PF.022]; [FR2.069]; [MBR.265]; [FQ.019]; FQ.095). ‘The Connaughtman’s Rambles’ (LS.118).

**PF.015 - ‘[Untitled]’:** Leaf 5r-v is torn in the O’Farrell MS and consequently, several bars of this tune are missing. The tune has not been identified.

Written and oral sources in dissertation: ‘[Untitled]’ (PF.015)

**PF.016 - ‘The Bottle of Brandy’:** The majority of this tune is missing in the O’Farrell MS because the leaf it is written on, 5r-v, is torn. However, before this mishap occurred, the tune was copied into the Francis Reynolds MS3, cf: ‘The Bottle of Brandy’ (FR3.017). ‘The Favourite’ (SITM1: No.1803). ‘Donald na Grena: Daniel the Sun’ (SITM1: No.3945). ‘Sunny Dan’ (LDMI2: No.61). ‘Thady You Gander’ (KMM3: No.225). ‘Oh! Tis Sweet to Think’ (SITM2: No.5089). ‘The Bottle of Brandy’ (RMC: p.82; SG MS: SG3.099). ‘Bully For You’ (RMC: p.95). ‘Thonal a’Graena’ (SG MS: SG3.100). ‘Ancient Clare March and Jig’ (SPCCIM2: No.984). ‘Daniel of the Sun’ (OMOI: No.984; ODMI: No.200). The words of the song ‘Leg of the Duck’ were also paired with this tune.

Written and oral sources in dissertation: ‘The Bottle of Brandy’ (PF.016; FR3.017). ‘The Leg of the Duck’ (FQ.061).

**PF.017 - ‘Lady Carbery’s Reel’:** See LK.035

**PF.018 - ‘Malowny’s Jig’:** ‘Mullowneys Jigg [with Variations]’ (OFPC1: p.62-63; [OFNIM: No.32]). ‘Biddy Maloney’ (ODMI: No.224). ‘Mallowney’s Jig (SG MS: SG3.081)’. ‘The Bashful Maid’ (OMOI: No.1037; ODMI: No.247). ‘Malowney’s Wife’ (OMOI: No.709; ODMI: No.11).

Written and oral sources in dissertation: ‘Malowny’s Jigg/[Jig]’ (LS.044; [PF.018]; [FR3.095]). ‘Malowney’s Jig’ (FR1.054)

**PF.019 - ‘Speed the Plough’:** ‘[God] Speed the Plough’ (SITM1: No.2134; MO1: p.41; KMM1: No.6, p.24; RMC: p.46; [SG MS: SG2.065]).

Written and oral sources in dissertation: ‘Speed the Plough’ (PF.019; PF.036).

**PF.020 - ‘Willy, Is It You Dear’:** The title of this song air ‘Willy, Is It You Dear’ in the O’Farrell MS is the first line of the song ‘Willie We Have Missed You’. It was composed by Stephen Collins Foster (1826-1864), the ‘father of American music’, in the year 1854. [O] Willie We Have Missed You’ (SG MS: SG10.156; [KMMP: No.48]). ‘Gleann an Tuairín Ghairbh - Tureengarbh Glen (CRÉ3: No.77). ‘An Túirín Garbh - Tureengarbh’ (CRÉ4: No.44).

Written and oral sources in dissertation: ‘Willie, is it You Dear[?]’ (PF.020; [FR2.051]).

**PF.021 ‘Paddy O’Rafferty’:** The earliest known versions of this tune ‘Paddy O’Rafferty’ contained two parts. Since then, the tune has developed considerably with several new parts and variations of existing parts added over time. AB: ‘Gigg’ (NGSR1: p.36). ‘Paddeen O’Rafardie’ (JA3: No.475). ‘Paddy O’Rafferty’ (KMM1: No.19, p.37; CGOI: No.19). ‘Pandeen O’Rafferty’ (RMC: p.92). AC: ‘Paddy O’Rafferty’ (SITM2: No. 6133). CA: ‘Paddy O’Rafferty’ (SITM2: No. 6113). CABA: ‘Paddy O’Rafferty – Drink of This Cup’ (SITM2: No. 6476). CADEB: ‘Paddy O’Rafferty’ (BAMI: No.85). CAXXXXXX (OFPC1: p.106-107). CFG: ‘Paddy O’Rafferty’ (KMM2: No.261). ACF: ‘Paddy O’Rafferty’ (MO2: p.106). ACFGH: ‘Paddy O’Rafferty’ (OMOI: No.954; ODMI: No.178). CABG: ‘Paddy O’Rafferty’ (RF MS). CIGAJKHLM: ‘Poitheen O Rafferty with variations – in slow time’ (SG MS: SG3.036 & SG4.006). CABGKNOPQ: ‘Patrick O’Rafferty’ (AS MS).

Written and oral sources in dissertation: CAKH: ‘Paddy/[Paudeen] O’Rafferty’ (PF.021; [FR1.086]). CAFA'F'PP'A'F': ‘Paudeen O’Rafferty with Variations’ (FR3.099).

**PF.022 - ‘The Connaught Man’s Rambles’:** See PF.014

**PF.023 - ‘The Limerick Lasses – Key G Minor’:** ‘The Lasses of Limerick’ (OFPC2: p.139; OWS: No.167). ‘Faire! Faire! ar Aghaidh! ar Aghaidh! - The Pharroh or War March’ (BAMI: No.143, p.105). ‘Ancient Munster March and Jig’ (SPCCIM: No.982). ‘Huggerth the Puss’ (KMM4: No.236). ‘Jig - G Minor’ (SG MS: SG3.064). ‘The Gold Ring’ (OMOI: No.708; ODMI: No.12).

Written and oral sources in dissertation: ‘The Limerick Lasses [- Key G Minor]’ ([PF.023]; FR1.071). ‘The Munster Gimlet’ (LS.050).

**PF.024 - ‘The New Bridge Edinburgh – Key B Minor’:** This tune was originally a Scottish strathspey that was composed by William Marshall (1748-1833). He entitled it both as ‘Miss Watson’s Reel’ and ‘Belhelvie House’ in two separate collections in 1781 and 1822,

respectively. It was subsequently published by Niel Gow in 1799 under the title 'The North Bridge of Edinburgh' – [www.tunearch.org]. In Ireland the tune typically appears in published and manuscript versions with an extra third part. AB: 'Miss Watson's Reel' (WMSR: ?). 'Belhelvie House' (WMSA: ?). 'The North Bridge of Edinburgh' (NGCR1: p.37). ABC: 'The New Bridge of Edinborogh [sic]' (RF MS). '[Untitled]' (SG MS: SG2.110). 'The Musical Priest' (OMOI: No.1284; ODMI: No.549).

Written and oral sources in dissertation: 'The New Bridge of Edinburgh – Key B Minor' (PF.024; FR1.023)

**PF.025 - 'Duke Gordon's Reel':** 'The Duke of Gordon's Rant' (AMGR: p.7). 'Duke Gordon' (SG MS: SG2.036). 'Lord Gordon's Reel' (RMC: p.29; OMOI: No.1433; ODMI: No.670; FR1: No.162). 'The Scotch Patriot's' (RMC: p.24). The Sligo fiddler, Michael Coleman (1891-1945), made this tune popular in Ireland when he recorded a five part version of it in 1934.

Written and oral sources in dissertation: 'Duke Gordon's Reel' (PF.025; FR1.022)

**PF.026 - 'Miss Blair's Reel':** 'Sir Alexander MacDonald' (RBSR: p.34). '[The] Braes of Marr' (NGCR2: p.35; MO3: p.252; KMM2: No.144). 'The Braes O'Mar' (KMM1: No.4, p.19). 'Lord McDonald's – Old Reel' (NGCR3: p.35). 'Lord McDonald - Old' (KMM4: No.78). 'Johnny Wont You Marry Me' (KMM4: No.48). 'Down the Meadows' (SG MS: SG2.070). 'Love Wont You Marry Me' (FR2: No.286). 'Some Say the Devil is Dead' (PKTA: p.20).

Written and oral sources in dissertation: 'Miss Blair's Reel' (PF.026; FR1.076). 'Love Wont/[Will] You Marry Me' (LS.100; [FQ.038]; [FQ.057]). 'Lasses of Donnibrook [2/2]' (PD.019).

**PF.027 - 'Arky's New Building':** This tune was composed by the Canadian, Isaac Cooper of Banff (1755-c.1810) – [www.tunearch.org]. 'Lord Banff's Strathspey' (NGCR1: p.7). 'Lord Banff's Reel' (CRÉ4: No.127 - obtained by Breathnach from the Stephen Grier MS). '[Untitled]' (SG MS: SG2.230).

Written and oral sources in dissertation: 'Arky's New Building' (PF.027)

**PF.028 - 'Langstrim':** 'Lastrum Pone' (SITM1, No.491). 'Lass Trumpony' (SITM1: No.739). 'Farrells Pipes' (OFNIM: p.23). 'Lastrum Pony' (OFPC1: p.32). 'Saddle the Pony' (RMC: p.91; OMOI: No.717 & No.718; ODMI: No.18). 'The Langestrum Pony' (AS MS).



Written and oral sources in dissertation: ‘Langstrim’ (PF.028; FR1.081; MR.050)

**PF.029 - ‘Ladies Step to Tea’:** ‘Ladies Step up to Tea’ (SG MS: SG4.036). ‘Seo libh, a Mhná, chun Tae! - Ladies Step up to Tea’ (CRÉ4: No.34 – [Breathnach obtained this from the Grier MS]).

Written and oral sources in dissertation: ‘Ladies Step [up] to Tea’ (PF.029; FR3.011; [LS.030])

**PF.030 - ‘Ride a Mile’:** See LK.151

**PF.031 - ‘Black Rock’:** See LK.062

**PF.032 - ‘Trip to the Cottage’:** ‘[A] Trip to the Cottage’ (SITM: No.4877; CJF MS: CJF.011; RMC: p.110; [OMOI: No.802]; [ODMI: No.74]).

Written and oral sources in dissertation: ‘Trip to the Cottage’ (PF.032; FR1.053). ‘The Tenpenny Bit [2/2]’ (FQ.103).

**PF.033 - ‘Rory O’Moor’:** See LK.089

**PF.034 - ‘The Boy in the Gap’:** ‘The Peeler’s Cap’ (SG MS: SG2.168). ‘Paddy on the Railroad’ (KMM2: No.293; RMC: p.51). ‘Policeman’s Cap’ (KMM3: No.10). ‘The Merry Blacksmith’ (OMOI: No.1509; ODMI: No.728). ‘Untitled’ (PWJOIM: No.156). ‘The Boys of the Lake’ (PWJOIM: No.360). The tune is more commonly known nowadays as ‘The Devils of Dublin’ (FTS: p.67).

Written and oral sources in dissertation: ‘The Boy in the Gap’ (LS.065; PF.034; FR3.014 [‘The Peeler’s Cap’ is given as an alternative title in this latter version]). ‘The Peeler’s Cap’ (FR2.078). ‘The North Wall’ (MR.005).

**PF.035 - ‘The Temple House – Key E Minor’:** 4/4 Rhythm: ‘Struan Robertson’s Rant’ (RBSR: p.17; NGCR1: p.2). ‘Old Temple House Reel’ (RMC: p.28). ‘Evergreen Lasses’ (RMC: p.46). ‘The Templehouse’ (OMOI: No.1230; ODMI: No.505). 6/8 Rhythm: ‘Dunkeld House’ (NGSR: p.18). ‘Jackson’s Rowly Powly’ (OFPC: p.101). ‘Temple House’ (LDMI: No.55; KMM1: No.25). ‘Frogs’ Frolic - Jig’ RMC: p.101). ‘Fire and Frolic’ (SITM: No.3230). ‘The Templehouse Jig’ (OMOI: No.755, No.756; ODMI: No.41). 12/8 Rhythm: ‘The Temple House’ (SG MS: SG4.041).

Written and oral sources in dissertation: ‘The Temple House [- Key E Minor]’ ([PF.035]; LS.012; MR.019; MBR.206; FQ.097). ‘The Templehouse’ (FR1.039). ‘Heathery Breeze’ (FQ.005).

**PF.036 - ‘Speed the Plough’:** See PF.019

**PF.037 - ‘The Dublin Hornpipe’:** The only other version on file of this tune is ‘Dublin Hornpipe’ from Kerr’s *Fourth Collection of Merry Melodies for the Violin*, (Glasgow, c.1880s). By and large, O’Farrell’s version matches Kerr’s one and therefore, may have been learned from this source, cf: ‘Dublin Hornpipe’ (KMM4: No.279). 1<sup>st</sup> part only: ‘Hornpipe’ (SG MS: SG3.014). ‘The Lodge Gate’ (FR3: No.171). ‘Back of the Haggard’ (OMOI: No.1742; ODMI: 918).

Written and oral sources in dissertation: ‘The Dublin Hornpipe’ (PF.037; FR3.068)

**PF.038 - ‘A Gallopade’:** This tune has been attributed to the French composer, Robert Nicolas-Charles Bochsa (1789-1856), cf: HUT2: p.68. It was one of the popular tunes from his ballet *Beniowsky*. ‘The Krakoviak – from *Beniowsky* (Bochsa)’ (JPTTM: p.1). ‘The Krakoviak Dance’ (HUT2: p.68). ‘Krakoviak’ (KMM1: p.46). ‘Cracovienne Quickstep’ (MC2: p.66; MO3: p.239). ‘Polka’ (SG MS: SG5.008). ‘I Have a Bonnet Trimmed with Blue’ (CRÉ3: No.68). The scribes, Maggie Reynolds and Bernard Rogers, both appear to have copied this tune entitled, ‘The Moonlight Polka’ (LE.003) and (MBR.004), respectively, from the same unidentified printed music collection, *Book C*.

Written and oral sources in dissertation: ‘A Gallopade’ (PF.038). ‘~~A Gallopade~~ Black Horse Polka’ (FR3.015). ‘Black Horse (?) Polka’ (FR2.003). ‘Polka’ (CE.029). ‘The Moonlight Polka’ (LE.003; MBR.004). ‘The Cracovien Polka’ (LS.020)

**PF.039 - ‘The Foxhunter’s Jig’:** ‘Fox Hunter’s Jig’ (OFPC2: p.147; LDMI1: No.84; MO2: p.105; EHJR: p.27; RMC: p.86; ODMI: No.422).

Written and oral sources in dissertation: ‘The Foxhunter’s Jig’ (PF.039; FR1.045). ‘Fox Hunter Jigg’ (LS.013). ‘Foxhunter’ (MBR.184)

**PF.040 - ‘A French Quadrille’:** See LK.086

**PF.041 - ‘An American Shottishe [sic]’:** This melody is also the music for the song, ‘Pretty Little Sarah With the Golden Hair’, which was composed by the Englishman, George Leybourne (1842-1884). ‘Gan Ainm’ (CRÉ4: No.79).

Written and oral sources in dissertation: ‘An American Shottishe [sic]’ (PF.041). ‘An American Schottische (Pretty Little Sarah!)’ (FR3.063). ‘Pretty Little Sarah With the Golden Hair’ (FR2.052).

**PF.042 - ‘Polka’:** ‘Polka’ (SG MS: SG1.019). The second part of this tune corresponds to the second part of the first barn dance in the set entitled ‘James Gannon’s’ recorded by Michael Coleman (1891-1945) in 1927.

Written and oral sources in dissertation: ‘Polka’ (PF.042; FR3.018).

**PF.043 - ‘Kitty in the Lane’:** Both versions of this reel in McBrien-Rogers MS and Smyth MS3, ‘Kitty in the Lane’ (MBR.189 and LS.090, respectively), were copied from R.M. Levey’s printed collection *A Collection of the Dance Music of Ireland* (London, 1858), ‘Kitty in the Lane’ (No.35). Packie Dolan (1904-1932) recorded this tune in 1927 but it was not released by the record company, cf: PD.002.

‘Kitty in the Lane’ (LDMI1: No.35; PMH2: No.122; KMM1: No.8, p.34; RMC: p.79; ODMI: No.796; AS MS). ‘Cetty in the Lane’ (SG MS: SG2.097). ‘The Shamrock’ (PWJOIM: No.125). ‘Lower Ormond. A Dance Tune’ (SPCCIM2: No.882).

Written and oral sources in dissertation: ‘Kitty in the Lane’ (PF.043; FR3.064; FR3.103; MR.029; LS.090; MBR.189; PD.002). ‘John McCaffrey’s Favourite Reel’ (FQ.083).

**PF.044 - ‘The Swallow’s Tail’:** ‘Reel’ (PWJOIM: No.342); ‘The Swallow’s Tail’ (SG MS: SG2.152; OMOI: No.1268; ODMI: No.536); ‘Pride of the Ball’ (KMM2: No.226; RMC: p.63); ‘Pigeon on the Gate’ (RMC: p.30); ‘Molly’s Night Cap’ (KMM4: No.165). ‘Mollies Cap’ (AS MS).

Written and oral sources in dissertation: ‘The Swallow’s Tail in G Major’ (LS.009). ‘[The] Swallow’s Tail’ ([PF.044]; LS.122; [MBR.238]; [FQ.007]). ‘The Old Swallow Reel’ (FQ.081)

**PF.045 - ‘Patrick’s Day’:** See LK.118

**PF.046 - ‘The Duchess of Gordon’s Stratsby [sic] – Key G Minor’:** O’Farrell’s version of this tune in the O’Farrell MS is almost identical to ‘The Duchess of Gordon’s Strathspey’ in Niel Gow’s First Collection of *A Collection of Strathspey Reels* published in 1784 - ‘The Duchess of Gordon’s Strathspey’ (NGSR1: p.24). ‘The Black Girl is not Cheerfull’ (DDASM: p.26).

Written and oral sources in dissertation: ‘The Duchess of Gordon’s Stratsby [sic] – Key G Minor’ (PF.046)

**PF.047 - ‘Lady Ann’s Stratsby [sic]’:** ‘Blair Drummond’s Reel’ (RBSR: p.87). ‘Blair Drummond’ (NGCR4: p.35). ‘Rob an Lugi’ (KMM2: No.46).

Written and oral sources in dissertation: ‘Lady Ann’s Stratsby/[Strathspey]’ (PF.047; [FR2.023]).

**PF.048 - ‘My Boat is on the Shore’:** See LK.122

**PF.049 - ‘Plansty O’Rork [sic]’:** The Irish harper, Turlough O’Carolan (1670-1738), composed this air to the words of a poem written by his Leitrim friend, Aodh MacGabhrain, which celebrated the Christmas festivities held by the ruling O’Rourke family in Dromahaire. ‘Plea Rarkeh na Rourkough or Ye Irish Wedding’ (SITM1: No.391). ‘Pleidh Raca na Ruarcach - ‘O’Rourke’s Feast’ (BAMI: p.8). ‘Planxty O’Rourke’ (OMOI: No.660). ‘Planxty’ (SG MS: SG3.042 & SG8.005).

Written and oral sources in dissertation: ‘Plansty O’Rork [sic]’ (PF.049)

**PF.050 - ‘Greg’s Pipes’:** This tune, which seems to have originated as a medley of ‘The Reel of Tulloch’ (AB) and another similar but as yet unidentified tune (CD), has developed considerably since its first published appearance in the 18th century. Its descendants can be divided into three main family groups, and the local manuscripts of counties Leitrim and Longford have examples of each:

1. The original ABCD *scordatura* setting in A major, which has as a subdivision the ‘Foxhunter’s Reel’ ABDCC’ family, usually in A major, but also played in G major, and the transposition to D major in *O’Farrell’s Pocket Companion*;
2. Settings in D major, including the CDA’B setting known as ‘Leitrim’s Gregg’s Pipes’, the CAB setting in the Smyth MS, CABC’ and related settings in various other local sources, and the CABC’ and related settings of the ‘Bucks of Oranmore’ family;
3. Settings in G major, including Tom Morrison’s ACBA’B’ setting, an ACB setting in the Meagher MS, and the very well-known popular BAC version.

1. The five part version of this tune in the O’Farrell MS, ‘Greg’s Pipes’ (PF.072), is a member of the first tune family. While there is no indication by the scribe in the manuscript that this tune requires special tuning, it can only be played in the *scordatura* tuning of AEAE. In the edited version in this document, (PF.072), the accidentals and sharps have been inserted by the editor. From the same tune family, four versions, almost identical to one another appear in the Reilly Family MSS of Toome, Carrigallen, Co. Leitrim, cf: ‘Greg’s

Pipes' (RF MS). Theirs does not include O'Farrell's fifth part in the O'Farrell MS. It is quite likely that their version was sourced directly from Kerr's *Fourth Collection of Merry Melodies for the Violin* (Glasgow, c.1880s), cf: 'Gregg's Pipes' (KMM4: No.136). However, Kerr's published version contains some errors. Firstly, the tune should be marked in the key of A major, not G major and secondly, if Kerr intended the tune to be played in the *scordatura* tuning AEAE, the third part is a tone too high, whereas if he intended it to be played in standard tuning then the fourth part is a tone too low. All of the local versions have corrected the third part which indicates that they played it in the AEAE tuning. The Alex Sutherland manuscript has a similar version to the Reilly's except that its scribe, Sutherland, added a fifth and sixth part, both of which are written an octave higher than the third and fourth parts, respectively, cf: 'Greg's Pipes' (AS MS). These additional parts were routinely played by members of the Reilly family. For example, the fiddler, Frank Reilly, played the six parts for a RTÉ radio broadcast in the 1960s.

ABCD: 'Gregg's Pipes': (SITM1: No.1850; NGCR1: p.24; KMM4: No.136). 'Greig's Pipes' [transposed to D major]: (SITM2: No.3988; OFPC1: p.43). ABDCC': 'The Foxhunter's Reel' (DLBS2: p.80-81).

2. As an example of the second family, the fiddler Michael Francis McNerney (1898-1975) of Fostra, Dromard, Co. Longford played this tune in 1973 in a private recording for the collector Fr. John Quinn, cf. – 'Greg's Pipes' (MN.001). McNerney stated that he had learned this version from his uncle-in-law, Patrick Brady (1861-1952), of Gaigue, Ballinamuck, Co. Longford. Brady was taught by Thomas 'Blind' Kernan (c.1807-1887) and therefore, McNerney's version is likely to have derived indirectly from the teaching of Kernan.

CABC': 'Gregg's Pipes' (SG MS: SG2.202a; TMP2: No.1000). CA: 'The Bucks of Oranmore' (FR1: No.149). C'A: 'The Bucks of Cranmore' (KMM4: No.167). C'CA'B: 'The Bucks of Oranmore' (OMOI: No.1199). CDA'B: 'Peadar Fitzpatrick's Reel' (*Treoir*, Iml. 16, Uimh. 4, 1984).

3. The three part version of this tune (ACB) in the Meagher MS, 'The Rakes of Toom' (MR.032), is an example of the third tune family. Four versions from this tune family appear in the Reilly Family MSS, of Toome, Carrigallen, Co. Leitrim in the order BAC. Given that the Reillys came from the townland of Toome and this tune is entitled 'The Rakes of Toom', it's quite possible the scribe of this tune in the Meagher MS may have sourced their version from the Reillys or another musician from that particular region.

ACBA'B': 'Píopaí Greig' (CRÉ1: No.96).

Written and oral sources in dissertation: 1. ABCDA: ‘Greg’s Pipes’ (PF.072). ‘Greggs Pipes’ (FR3.031). 2. C’CAB – ‘Gregg’s Pipes’ (PF.050; FR1.030; MN.001; MN.003 [C’ part only]). CAB: ‘Greg’s Pipes’ (LS.078). CABC’: ‘Gregg’s Pipes’ (MR.008). 3. ACB: ‘The Rakes of Toom’ (MR.032)

### Addendum – “Story of Greg’s Pipes”

Joe Burke loves to say how the old tunes are the best, but that is hard to get parts for them! When parts are scarce, what better than to borrow a part or two from another tune, or even borrow a whole tune! This is what seems to have happened in the case of “*Ruidhle Thullachain*”, or “The Reel of Tulloch”, a very old tune regarded throughout the Highlands of Scotland as *righ na port*, the king of the tunes.<sup>3</sup> It is thought to have been composed by John *Gearr* Macgregor around 1640.<sup>4</sup> For whatever reason – hardly for the want of parts, as a setting of it exists in the David Young MS<sup>5</sup> which has no fewer than 160 bars of variations – it was combined in the mid-eighteenth century with another tune, which seems to be an early setting of “Donalbane”,<sup>6</sup> played an octave lower, to form the four-part tune, “Greig’s Pipes”. This title was already being used for a two-part variant of “The Reel of Tulloch”, when the new four-part combination was published.<sup>7</sup> Glen gives the Stewart Collection of 1761 as the earliest published source.<sup>8</sup> Fleischmann does not include this: his first setting is dated 1772, from Longman, Lukey and Co., and has the four parts, and AEAE scordatura is indicated.<sup>9</sup> The two-part continued as a march popular among the fifiers of the Black Watch, and would have been played by them in the Peninsular War.<sup>10</sup> The tune crossed the Atlantic to Nova Scotia with only minor changes.<sup>11</sup>

Change and adaptation continued when the tune reached Ireland. The change is less evident where the scordatura survived. Truest to the original is the setting to be found in The Gunn Book of Fermanagh.<sup>12</sup> Departing only slightly from the Scottish original, fiddlers of the Kernan School and the related Kennedy School in Longford and Leitrim created a six-part

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<sup>3</sup> Keith Norman MacDonald, *The Gesto Collection of Highland Music*, (Skye, 1895), 152

<sup>4</sup> James Scott Skinner, *Harp and Claymore Collection*, 1904:

[http://www.abdn.ac.uk/scottskinner/display.php?ID=JSS0114&Creator=83&Creator\\_Manuscript=1](http://www.abdn.ac.uk/scottskinner/display.php?ID=JSS0114&Creator=83&Creator_Manuscript=1)

<sup>5</sup> David Young MS, 1734, in private collection at Drummond Castle; copy in The National Library of Scotland, NLS MS Acc. 7722

<sup>6</sup> Thomas Wilson, *A Companion to the Ballroom*, (London, 1820), 80

<sup>7</sup> Gillespie MS, Perth 1768: reproduced in David Johnson, *Scottish Fiddle Music in the 18<sup>th</sup> Century*, (Edinburgh, 1984), 19

<sup>8</sup> Kate Dunlay and David Greenberg, *Traditional Celtic Violin Music of Cape Breton*, (Ontario, 1996), 137

<sup>9</sup> Longman, Lukey & Co., *Twenty Four Country Dances for the year 1772*, (London, 1772), 56; Aloys Fleischmann, *Sources of Irish Traditional Music*, (New York and London, 1998), Volume 1, 350

<sup>10</sup> “Grigs Pipes” in Archibald Clark’s Tunebook, 1813, NLS MS 21743

<sup>11</sup> Kate Dunlay and David Greenberg, *op. cit.*, (Ontario, 1996), 136

<sup>12</sup> Cyril Maguire, *Hidden Fermanagh*, (Monea, Co. Fermanagh, 2003), 112

setting, by playing the Donalbane section a second time in the normal upper octave.<sup>13</sup> The scordatura setting, known as “The Foxhunter’s”, which was played in Munster used the upper octave alone for the Donalbane section, but played those two parts in reverse order, and placed a totally extraneous part between them, creating a five-part setting, and in general the text of the tune is not as faithful to the original as the settings from Conmhaicne and Fermanagh.<sup>14</sup> A version of “The Foxhunter’s” transposed to G is also played without the use of scordatura. Strangely, Breathnach also found in Galway a two-part setting in G of “The Foxhunter’s”, where the parts played are the Reel of Tulloch section, but played in reverse order.<sup>15</sup>

For the convenience of the piper, O’Farrell transposed the Scottish original up to D.<sup>16</sup> Alexander Sutherland has a modified setting of the O’Farrell transposition,<sup>17</sup> and it was probably this version O’Neill heard James Quinn play.<sup>18</sup> Much more modified is the version in D in other manuscripts of the Kernan and Kennedy Schools.<sup>19</sup> Generally it is of four parts, although Smyth has only three, and attributes it to Thomas Kernan. The four parts consist of what seems to be a newly composed part beginning on a long A, followed by parts reflecting the two Reel of Tulloch parts and the first only of the Donalbane parts. The endings are all homogenised, resulting in a further loss of the Donalbane element, which had its own distinctive endings. The second of the two Reel of Tulloch parts is given two long F♯ notes, which gives the Irish “Greg’s Pipes” its distinctive whine. A variant of this setting was collected by Goodman.<sup>20</sup> “The Bucks of Oranmore” would seem to have developed from this D version of “Greg’s Pipes”, sometimes with the loss of some of the parts, sometimes with an extra variant part added, and with the second of the long F♯ notes changed to E, resulting in the loss of the whine. The more familiar settings in G, with that whine on long B notes seems

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<sup>13</sup> O’Farrell/Reynolds MSS, private collection, Co. Longford; Alexander Sutherland MSS, Dept. of Folklore, UCD, Dublin; Reilly MSS, Irish Traditional Music Archive, Dublin

<sup>14</sup> See Brendan Taaffe, ‘Aeroplanes out of Scrapheaps: Patrick Kelly from Cree’, (master’s thesis, University of Limerick, 2005), 42-44; Breandán Breathnach, *Ceol Rince na hÉireann*, Cuid 2 (Baile Átha Cliath, 1976), 106

<sup>15</sup> “Rogha an Táilliúra” in Breandán Breathnach, *Tacar Part 2*, (Baile Átha Cliath, 1962), 6

<sup>16</sup> O’Farrell, ed., *O’Farrell’s Pocket Companion for the Irish or Union Pipes*, Volume 1, (London, c1804-1809), 43

<sup>17</sup> Alexander Sutherland MSS, Dept. of Folklore, UCD, Dublin

<sup>18</sup> Francis O’Neill, *Waifs and Strays of Gaelic Melody*, (Chicago, 1922), 151

<sup>19</sup> O’Farrell/Reynolds MSS, private collection, Co. Longford; Reilly MSS, Irish Traditional Music Archive, Dublin; Laurence Smyth MS, private collection, Co. Longford

<sup>20</sup> Hugh and Lisa Shields, ed., *Tunes of the Minster Pipers 2*, (Dublin, 2013), 186

to be a transposition of the three-part Smyth setting, but with the parts in reverse order,<sup>21</sup> and, in the case of the Tom Morrison version, with parts added.<sup>22</sup>

Finally, there is the version in D known as “The Leitrim Greg’s Pipes” or “The Leitrim Bucks”. It is not attested in the local manuscripts of south Leitrim, and first appeared in *Treoir* in 1972,<sup>23</sup> the source being given as Micheál Mac Aogáin, who no doubt got it from his friend, Michael McNamara, who is from south Leitrim. It has four parts, the first two of which correspond to the Donalbane section, the second two to the Reel of Tulloch section of “Greig’s Pipes”. It also retains distinct endings for the two halves of the tune, not unlike those of the original Scottish “Greig’s Pipes”.

**PF.051 - ‘God Save the Queen – Key C Natural’:** ‘God Save the Queen’ is the national and/or royal anthem of the United Kingdom of Great Britain and Northern Ireland and several Commonwealth countries. ‘God Save the Queen [National Air of England]’ (CVM: p.5; [MO2: p.130]; SG MS: SG10.167).

Written and oral sources in dissertation: ‘God Save Queen [- Key C Natural]’ ([PF.051]; PF.085).

**PF.052 - ‘Miss Brown’s Reel’:** This tune was composed by Nathaniel Gow (1763-1831) and was published in Niel Gow’s Fourth Collection of *A Collection of Strathspey Reels* in 1800 under the title ‘Earl of Dalhousie’s Reel’ – [www.tunearch.org]. ‘Earl of Dalhousie[’s Reel]’ ([NGSR4: p.15]; KMM1: Set 20, No.2, p.13). ‘Lord Dalhousie[’s]’ (CVM: p.43; KMM2: No.142; [RMC: p.42]). ‘The Duke of Leinster’ (AS MS). ‘Gearrchaile an Tobair Bheannaithe – The Maid of Holywell’ (CRÉ5: No.200).

Written and oral sources in dissertation: ‘Miss Brown’s Reel’ (PF.052; FR1.023)

**PF.053 - ‘The First Rose of Summer – Key C Natural’:** This reel may be related to the tune families of ‘The Inverness Reel’ and ‘The Humours of Tulla’. The fiddler Michael Francis McNerney (1898-1975) of Fostra, Dromard, Co. Longford played this tune in 1973 in a private recording for the collector Fr. John Quinn, cf. – ‘[Untitled]’ (MN.042). His version is likely to have derived indirectly from the teaching of Thomas ‘Blind’ Kernan (c.1807-1887) given that McNerney stated that he had learned it from his uncle-in-law, Patrick Brady (1861-1952), of Gague, Ballinamuck, Co. Longford, who was taught by Kernan. The version in the Cole MS is also connected to ‘Blind’ Kernan: it was written by Maggie Reynolds (1908-1995), who was taught by ‘Red’ Phil Brady (1864-1946), who in turn was taught by

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<sup>21</sup> “Craig’s Pipes” in David J. Taylor, *Give Us Another – Music of Ireland series*, (West Yorkshire, 1995), 16

<sup>22</sup> “Píopaí Greig” in Breandán Breathnach, *Ceol Rince na hÉireann*, Cuid 1, (Baile Átha Cliath, 1963), 41

<sup>23</sup> “Ag Déanamh Ceoil” in *Treoir*, Iml. 4, Uimhir 6, (Baile Átha Cliath, 1972)



Kernan, cf: ‘The First Rose in Summer’ (CE.001). ‘Red’ Phil, also of Gaigue, Ballinamuck, was a first cousin of the aforementioned Patrick Brady. The earliest version of this tune is in the O’Farrell MS and was written by another of Kernan’s students, Patrick O’Farrell (1836-?). It has the same title as the version in the Cole MS, cf: ‘The First Rose of Summer – Key C Natural’ (PF.053).

Written and oral sources in dissertation: ‘The First Rose of Summer – Key C Natural’ (PF.053). ‘The First Rose in Summer’ (CE.001). ‘[Untitled]’ (MN.042).

**PF.054 - ‘Colonel Frazer’s Reel – Key G Minor’:** ‘Colonel Frazer/[Fraser]’ (SG MS: SG2.002; [OMOI: No.1246]; [ODMI: No.520]). ‘The Green Fields of Ireland - A Connaught Reel’ (SPCCIM2: No.909).

Written and oral sources in dissertation: ‘Colonel Frazer’s Reel – Key G Minor’ (PF.054). ‘The Grand Old Dame – Reel’ (FQ.033).

**PF.055 - ‘Waltz’:** No match for this tune has been found in published or manuscript sources.

Written and oral sources in dissertation: ‘Waltz’ (PF.055)

**PF.056 - ‘Allien Aroon’:** See LK.141

**PF.057 - ‘Planksty O’Reilly’:** This tune was composed by the Irish harper, Turlough O’Carolan (1670-1738). O’Farrell’s version of this tune in the O’Farrell MS is almost textually identical, but a tone lower, than Edward Bunting’s version in *A General Collection of the Ancient Irish Music* (Dublin, 1796) entitled ‘Plangstigh Reilligh – Planxty Reilly’ (BAIM: No.46). O’Farrell wrote the first and third parts on leaf 14r while he wrote the second part at the end of leaf 14v. ‘Mr. John Reily’ (SITM1: No.900). ‘John/[Bob] O’Reilly’ (SITM: No.3368, [No.3750]). ‘Plangstigh Raighle – Planxty Reilly’ (SITM: No.4899). ‘Planxty O’Reilly’ (SG MS: SG3.040 & SG8.003; OMOI: No.665). ‘Planxty Dobbins’ (OMOI: No.661). ‘The Wandering Bard’ (SITM: No.5732). ‘Molly Carew’ (OIM: No.78).

Written and oral sources in dissertation: ‘Planksty O’Reilly’ (PF.057)

**PF.058 - ‘Handsome Sally’:** Versions of this tune have only been located in local written sources thus far. ‘Handsome Sally’ (SG MS: SG2.027).

Written and oral sources in dissertation: ‘Handsome Sally’ (PF.058; FR3.025; LS.062; MBR.242).

**PF.059 - ‘Waltz’:** No match for this tune has been found in published or manuscript sources.

Written and oral sources in dissertation: ‘Waltz’ (PF.059; FR3.023)

**PF.060 - ‘The Price of the Pig’:** Versions of this tune have only been located in local written sources thus far. ‘Jig’ (SG MS: SG5.057 & SG3.087”).

Written and oral sources in dissertation: ‘The Price of the Pig’ (PF.060; FR3.024)

**PF.061 - ‘[Untitled]’:** This exercise contains all the notes of the fiddle for first position.

Written and oral sources in dissertation: ‘[Untitled]’ (PF.061)

**PF.062 - ‘Old Woman Rocking the Cradle – A Piece’:** ‘The Old Man Rocking the Cradle’ was commonly played in Ireland as a descriptive piece. Francis O’Neill in his book, *Irish Folk Music* (Chicago, 1910), describes how Ellen Kennedy (b.1872) of Ballinamore, Co. Leitrim played this piece, which she had learned from her father Peter Kennedy (c.1822-1902): “holding between the teeth one end of a long old-fashioned door key, with which at appropriate passages the fiddle bridge was touched, this contact of the key producing tones closely imitating a baby’s wailing”<sup>24</sup>. Further on O’Neill infers that *scordatura* tuning was required: “the fiddle was lowered much below concert pitch”, but by how much, or in relation to which strings, he is silent. However, according to Matt Cranitch, the Sliabh Luachra fiddler, Pádraig O’Keeffe, lowered the fourth string by a fourth to D, giving a *scordatura* tuning of DDAE, when he played this piece<sup>25</sup>. As the tune in the versions given by O’Neill is in the key of D<sup>26</sup>, and as there is also evidence from the Stephen Grier manuscript c.1883 that the tune was repeated an octave up, it is not unreasonable to assume that the first string may also have been lowered to D, and so Ellen Kennedy may have been using a *scordatura* tuning of DDAD, a recognised tuning in the American fiddle tradition<sup>27</sup>.

This piece appears in four local manuscripts from counties Leitrim and Longford, all of which contain the title ‘The Old Woman Rocking the Cradle’: Stephen Grier MS, Alex Sutherland MS, Patrick O’Farrell MS and Francis Reynolds MS1 (this latter version was copied from the O’Farrell MS). The simplest version of these local ones is in the Grier MS, which is written in the key of D major in the order ABA’B. Although it’s neither a prerequisite to play the tune, nor indicated by Grier, you can play his version in the *scordatura* tuning DDAE. Sutherland’s version also in the key of D major is a different version to Grier’s in the order ABA’B’. His first two parts, AB, are identical to O’Neill’s version ‘No. 547 - Rocking the Cradle’ in *Dance Music of Ireland* (Chicago, 1903), while his third and fourth parts, A’B’, indicated by him as ‘variations’, may have been composed

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<sup>24</sup> Francis O’Neill, *Irish Folk Music*, (Chicago, 1910), pages 80-81

<sup>25</sup> Matt Cranitch, ‘Padraig O’Keeffe and the Sliabh Luachra Tradition’, (PhD thesis, University of Limerick, 2006), page 415. O’Keeffe playing this tune can be heard on: *Kerry Fiddles*, Topic Records, 509B 12T309, London, 1977; reissued as cassette tape, OSS-10, Side 2, Track 4, Ossian Publications, Cork, 1989.

<sup>26</sup> Versions in G have also been published, e.g., Francis Roche, *Collection of Irish Airs, Marches and Dance Tunes*, Volume 1, (Dublin and Cork, 1911), page 8

<sup>27</sup> Bill Shull, *Cross-Tuning Your Fiddle*, (Pacific MO, 1994), page 11

himself or sourced from local musicians. His third part, A', requires the fiddle to be played in the *scordatura* tuning ADAE. Lastly, the version in the O'Farrell MS is a very elaborate one, written in the higher key of G major in the order ABA'B'A"B"A"B". O'Farrell may have sourced it from sheet music that was arranged by an art music composer. O'Farrell's version is played in standard tuning.

'The Old Woman/[Man] Rocking the Cradle' ([SG MS: SG3.189]; AS MS; [OWS: No.4]).  
'Rocking the Cradle' (OMOI: No.547; OWS: No.3). 'I Sat in the Vale' (SITM: No.5840).  
'Suantree – Lullaby' (FR1: No.5).

Written and oral sources in dissertation: 'Old Woman Rocking the Cradle [– A Piece]' ([PF.062]; FR1.085).

**PF.063 - 'The Cuckoo's Concert':** The only other source located for this tune apart from the O'Farrell MS is the Reilly Family MSS of Toome, Carrigallen, Co. Leitrim. In this latter collection the tune is also entitled 'Cuckoo's Concert'. Given that the two versions from these collections are identical to one another, except for a few notes, it's quite likely that O'Farrell and the Reilly scribe sourced this tune from printed material, possibly sheet music. This tune written in 12/8 rhythm is that of a Landler, an Austrian folk dance. 'Cuckoo's Concert' (RF MS).

Written and oral sources in dissertation: 'The Cuckoo's Concert' (PF.063; FR1.084)

**PF.064 - 'Payne's French Set of Quadrilles: No.1':** See LK.127

**PF.065 - '[Payne's French Set of Quadrilles:] No.2':** See LK.128

**PF.066 - '[Payne's French Set of Quadrilles:] No.3':** See LK.129

**PF.067 - '[Payne's French Set of Quadrilles:] No.5 - Finale':** No match for this tune has been found in published or manuscript sources.

Written and oral sources in dissertation: '[Payne's French Set of Quadrilles:] No.5 - Finale' (PF.067)

**PF.068 - 'Up in the Morning Early – Key A Minor':** 'Panmure House' (NGCR4: p.25). 'Miss Lyall' (KMM1: Set 5, No.1, p.5). 'Bonnie Lassie' (RMC: p.168). 'Up in the Morning Early' (SG MS: SG2.056). 'Faill na mBan – File na Mon' (FR2: No.234). 'Paddy Stack's Fling' (OWS: No.107). 'Early in the Morning' (RF MS).

Written and oral sources in dissertation: 'Up in the Morning Early – Key A Minor' (PF.068; FR3.020).

**PF.069 - ‘Skiff Waltz’:** This tune is a version of ‘The Linden Waltz’, which was composed by Francis Henry Brown and first published around 1843 – [www.tunearch.org]. As a song it became known as, ‘My Skiff is on the Shore’, and was popularly associated with *The Ethiopian Serenaders*, a blackface minstrel troupe who performed all over America during the 1840s. ‘[The] Linden Waltz’ ([HDSV: ?]; MO1: p.33). ‘My Skiff is on the Shore’ (KMM3: No.305).

Written and oral sources in dissertation: ‘Skiff Waltz’ (PF.069; FR3.021).

**PF.070 - ‘Peter’s Street Dance’:** See LK.001

**PF.071 - ‘Planksty – The Dandy Cap – Key G Minor’:** Although the title of this tune in the O’Farrell MS implies that it was composed by the Irish harper, Turlough O’Carolan (1670-1738), there is no evidence to corroborate this claim, cf: ‘Planksty – The Dandy Cap’ (PF.071). The title of this tune in the Smyth MS, ‘Kiernan’s Jig’ (LS.064), was named after Thomas ‘Blind’ Kiernan (c.1807-1887), the fiddle master from Cartron, Drumlish, Co. Longford. The scribe of this tune, Larry Smyth (1866-1930), was taught the fiddle by Bernard Rogers (1856-1907) of Oghill, Killoe, Co. Longford, who in turn was taught by his uncle, ‘Blind’ Kiernan.

‘Rakes of Clonmell’ (OFPC1: p.48). ‘Rogara Duff [Rógairé Dubh]’ (SITM: No.4159). ‘No.6: “A Double Dragg”’ (MO1: p.5). ‘The Rakes of Clonmel’ (LDMI1: No.30; KMM1: No.29, p.38; OMOI: No.902; ODMI: No.149). ‘Jig (A Minor)’ (SG MS: SG3.106). ‘Take a Kiss or Let it Alone’ (SPCCIM2: No.861). ‘Galloping O’Hogan’ (FR1: No.94).

Written and oral sources in dissertation: ‘Planksty – The Dandy Cap – Key G Minor’ (PF.071; FR3.029). ‘Kiernan’s Jig’ (LS.064).

**PF.072 - ‘Greg’s Pipes’:** See PF.050

**PF.073 - ‘Marry Me Quick’:** A published or manuscript version of this tune has not been located thus far. While each of three parts resembles a part from a different tune, each part ends the same way, indicating a unity in the tune. First part: ‘Sailor on the Rock’, second part: ‘The New Copperplate’, and third part: ‘The Dublin Reel’.

Written and oral sources in dissertation: ‘Marry Me Quick’ (PF.073; FR3.032)

**PF.074 - ‘The Highland Laddy – [Key] E Minor’:** ‘The [Bonny] Lass of Livingston’ (SITM: No.695, No.770; [JA2: No.81]). ‘A Favourite Highland Quick Step 73<sup>rd</sup> Regiment’ (JA2: No.68). ‘New Hilland Ladie’ (SITM: No.161). ‘Cockle-Shells’ (SITM: No.336). ‘The Original Highland Laddie – (The Quick Step of the Gallant 42<sup>nd</sup> Regiment)’ (NGCR2: p.2-3).

‘Highland Laddie’ (KMM1: No.5, p.21). ‘The High Cauld Cap’ (OMOI: No.1807). ‘High-Caul Cap’ (ODMI: No.1000). ‘Gabhairín Buí’ (CRÉ2: No.110).

Written and oral sources in dissertation: ‘The Highland Laddy – [Key] E Minor’ ([PF.074]; FR3.033)

**PF.075 - ‘The Munster Buttermilk’:** ‘The Munster Buttermilk’ (LDMI1: No.51; KMM1: No.47, p.40; CRÉ2: No.29). ‘Take Her/[Him] or Leave Her/[Him]’ (SG MS: SG5.108; [SG MS: SG3.168]). ‘Jig’ (SPCCIM2: No.973). ‘Behind the Haystack’ (OMOI: No.893; ODMI: No.141).

Written and oral sources in dissertation: ‘The Munster Buttermilk’ (PF.075; FR3.034; MBR.163; MN.009). ‘[Untitled]’ (MBR.193)

**PF.076 - ‘Jackson’s Dream’:** This tune was composed by Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ‘Jackson’s Dream’ (JA2: No.53; OFPC1: p.72; OWS: No.147). ‘Easter Sunday’ (OMOI: No.942; ODMI: No.169). ‘Down the Glen’ (AS MS).

Written and oral sources in dissertation: ‘Jackson’s Jigg’ (LS.046). ‘Jackson’s Dream’ (PF.076; FR1.072)

**PF.077 - ‘Give Poor Fiddler a Drink’:** Although Francis O’Neill has indicated that he obtained a version of this tune entitled ‘Be Easy You Rogue!’ (OMOI: No.1109) in his collection *Music of Ireland* (1903) from the Longford piper, John Gillan, it’s textually identical to the tune ‘Stay Easy You Rogue, Stay Stay’ in O’Farrell’s *Collection of National Irish Music for the Union Pipes* (1804), p.36.

‘Stad Erro Rogura, Stad Stad - Stay Easy You Rogue, Stay Stay’ (OFNIM: p.36). ‘Seanbhean Críona an Dranntáin’ (TMP2: No.1048). ‘Stagger the Buck’ (OMOI: No.854; ODMI: No.115). ‘Untitled’ (SPCCIM1: No.254). ‘Give the Poor Fiddler More Drink’ (RF MS). ‘Be Easy You Rogue!’ (OMOI: No.1109; ODMI: No.299). ‘Sheelah in Sorrow (Air – Phelim O’Neale)’ (SITM: No.5787). ‘The Priest With the Collar’ (GPAMI1: p.189-190; OMOI: No.731). ‘Priest, a Mhornín’ (SPCCIM3: No.1065). ‘When the Cock Crows it is Day’ (OFNIM: p.20; OMOI: No.583, No.584). ‘Big Bow-Wow’ (SITM: No.2481). ‘The Big Bowwow – New Set’ (JA3: No.494). ‘Tá an Coileach ag Fógairt an Lae’ (CRÉ2: No. 68 (i) & (ii). ‘Pléaraca Dhoire an Chreasáin - Humours of Derrykissane’ (CRÉ1: No.64).

Written and oral sources in dissertation: ‘Give Poor Fiddler a Drink’ (PF.077). ‘Give the Poor Fiddler More Drink Please’ (FR1.052).

**PF.078 - ‘Prelude on 3 Flats [E ♭ Major]’:** See LS.094

**PF.079 - ‘The Spirit of the Ball’:** This galop was composed by Lord Otho Fitzgerald (1827-1882) sometime in the 1840s and was published in London and Dublin from then onwards. As well as an amateur composer and photographer, Fitzgerald was a politician and served in the House of Commons representing Kildare. From an analysis of the tune and the playing instructions he wrote, it’s quite likely that the scribe, O’Farrell, may have sourced his version of this tune in the O’Farrell MS from printed material. Aside from sheet music, there are no other versions on file from printed or manuscript collections. ‘The Spirit of the Ball – a gallop by Otho Fitzgerald’ (National Library of Ireland, Ref: MU-sb-492)

Written and oral sources in dissertation: ‘The Spirit of the Ball’ (PF.079; FR3.066)

**PF.080 - ‘Top the Candle’:** See LK.034

**PF.081 - ‘Planksty Querman’:** Although the scribe, O’Farrell, in the O’Farrell MS implies in the title ‘Planksty Querman’ that this tune was composed by the Irish harper Turlough O’Carolan (1670-1738), there is no evidence to corroborate this claim. ‘[Whip]/Hoop Her and Gird Her’ ([SITM1: No.742]; [SITM1: No.874]; NGSR4: p.12-13; KVR2: p.152; [PWJOIM: No.722]). ‘Ranger’s Frolick’ (SITM: No.2512).

Written and oral sources in dissertation: ‘Planxty Quareman’ (PF.081; FR3.065)

**PF.082 - ‘The Grand Mamma’:** O’Farrell’s ‘piece’ version of this tune in the O’Farrell MS has a unique title, ‘The Grand Mamma’. ‘Epie/[Eppie] McNabb’ (SITM1: No.1446; [JA2: No.163]). ‘Gig to Appie McNabb’ (SITM1: No.1226).

Written and oral sources in dissertation: ‘The Grand Mamma’ (PF.082; FR3.071)

**PF.083 - ‘No Parade To-Day’:** This military call was used to either dismiss the soldiers at the end of a parade or to announce that there was no parade that day. Some of words to this call include: "There's no parade today, There's no parade today, The Colonel and the Adjutant have gone away to stay". In the section ‘Routine Calls’ in the book *Trumpet and Bugle Sounds for the Army* (London, 1914), there is a similar title to O’Farrell’s one in the O’Farrell MS: ‘No.58 - Dismiss, or No Parade’, p.75. However, the accompanying music is different to O’Farrell’s version and a survey of the remaining calls in this book fails to find a match. No other published or manuscript version of this tune has been located thus far.

Written and oral sources in dissertation: ‘No Parade To-day’ (PF.083; FR3.078; FR1.068)

**PF.084 - ‘A Stable Call’:** This military call entitled ‘A Stable Call’ signals soldiers to feed and water the horses. ‘Stables’ (TBS: No.59, p.75). ‘The Stable Call’ (GS MS: GS.062). ‘Scotch Gray’s March’ (JW MA: JaW.029).

Written and oral sources in dissertation: ‘A Stable Call’ (PF.084; FR3.077)

**PF.085 - ‘God Save Queen’:** See PF.051

**PF.086 ‘The Lancers Set of Quadrilles: No.1’:** See LK.005

**PF.087 - ‘Waltz’:** ‘Doc Boyd’s Jig’ (CSDT: p.24).

Written and oral sources in dissertation: ‘Waltz’ (PF.087)

**PF.088 - ‘The Blackbird Reel’:** The earliest appearance of this reel is in the Stephen Grier MS c.1883 of Gortletteragh, Co. Leitrim entitled ‘The Green Garter’. While Grier’s version is in the key of G major, Maggie Reynolds’ version in the O’Farrell MS is in the key of D, uniquely entitled ‘The Blackbird Reel’ (PF.088). Maggie transcribed an identical version of this tune in the Cole MS, ‘[Untitled]’ (CE.015). Francis O’Neill published this tune in *Music of Ireland* (Chicago, 1903) under a similar title to Grier’s: ‘Green Garters’ (No.1478). It’s textually almost identical to Reynolds’ and Grier’s version, which is not surprising, given that O’Neill obtained the tune from the fiddler James Kennedy (1861-1927), of Curraghshillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. ‘The Green Garter’ (SG MS: SG2.074). ‘Green Garters’ (OMOI: No.1478; ODMI: No.706). ‘Blacksmith’s Daughter’ (JLAS: No.36; CRÉ1: No.73).

Written and oral sources in dissertation: ‘The Blackbird Reel’ (PF.088). ‘[Untitled]’ (CE.015)

**PF.089 - ‘...ka [Mazurka]’:** Neither a published nor a manuscript version of this tune has been located thus far, but it has been matched to online archives where the tune has been given titles associated with several musicians: ‘Vincent Campbell’s Mazuraka [1] – ref: [www.tunearch.org](http://www.tunearch.org). ‘Hugh Gillespie’s Mazurka’ and ‘Johnny Doherty’s’ – ref: <https://thesession.org/tunes/3293>

Written and oral sources in dissertation: ‘...ka [Mazurka]’ (PF.089)

**PF.090 - ‘Jimney’s New Jig’:** The scribe of this tune, Maggie Reynolds, who entitled the tune ‘Jimney’s New Jig’ in the O’Farrell manuscript was a neighbour of the flute player, Jimmy Gorman, and it’s possible that the title of this tune is associated with him. The earliest appearance of this jig is in the Stephen Grier MS c.1883 of Gortletteragh, Co. Leitrim -

‘[Untitled]’ (SG MS: SG3.078" & SG5.048). ‘The Merry Maiden’ (OMOI: No.1063; ODMI: No.276). ‘Willy Walsh’s Jig’ (OMOI: No.823). ‘The Wandering Minstrel’ (CRÉ1: No.36). The Sligo fiddler, Michael Coleman (1891-1945), popularised this jig when he recorded it in 1934 as the first tune in a set entitled ‘Tobin’s Fancy’.

Written and oral sources in dissertation: ‘Jimmeys’ New Jig’ (PF.090)

**PF.091 - ‘Bonnie Kate’:** See LK.030

**PF.092 - ‘Philip’s Reel’:** The scribe of this tune, Maggie Reynolds, was taught the fiddle by ‘Red’ Phil Brady (1864-1946) of Upper Gaigue, Ballinamuck, Drumlish, and therefore, the title ‘Philip’s Reel’ in the O’Farrell MS is likely to have been named after him. ‘Red’ Phil was taught the fiddle by Thomas ‘Blind’ Kernan (c.1807-1887). ‘Reel of Boggie’ (MO3: p.245). ‘The Highlander’s Knee Buckle’ (KMM4: No.43). ‘Irishman’s Knee Buckle’ (AS MS). ‘Cuffe St.’ (KMM4: No.97). ‘Humors of Tufts Street’ (RMC: p.35). ‘The Reel of Bogie’ (OMOI: No.1449; ODMI: No.683). ‘Garadice Lough’ (AS MS). ‘New Year’s Night’ (OWS: No.284). ‘The Stile of Ballylanders’ (FR1: No.178). The two versions of this tune with the titles ‘The Holly Bush’ and ‘Tramps Reel’ were obtained from Enda McNamara, a fiddler from Carrickavoher, Aughavas, Co. Leitrim.

Written and oral sources in dissertation: ‘Philip’s Reel’ (PF.092)

**PF.093 - ‘Carlton’s [sic] Jig’:** There is no evidence that this jig was composed by the harper Turlough O’Carolan (1670-1738), which is implied in the tune’s title ‘Carlton’s [sic] Jig’. ‘Irishman’s Heart to the Ladies’ (EHJR: p.49; RMC: p.84). ‘Sweet Biddy Daly’ (OMOI: No.1084; ODMI: No.278). ‘Pat Bierne’s Favourite’ (CRÉ2: No.24).

Written and oral sources in dissertation: ‘Carlton’s [sic] Jig’ (PF.093)

**PF.094 - ‘The Green Fields of America’:** 4/4 Rhythm: ‘Molly Brallaghan’ (PMH2: No.120; FR1: No.157). ‘Judy Brallaghan’ (LDMI1: No.26; KMM1: p.41 [‘Green Fields of America’ given as an alternative title]; KMM3: No.384; SG MS: SG2.233). ‘Green Fields of America’ (RMC: p.41; OMOI: No.1240; ODMI: No.513). 6/8 Rhythm: ‘Molly Brallaghan’ (FR1: No.121).

Written and oral sources in dissertation: 4/4 Rhythm: ‘The Green Fields of America’ (PF.094). ‘Pretty Molly Brannagan’ (LS.066). ‘Judy Brallaghan’ (MBR.225)

**PF.095 - ‘Jack’s the Lad – Hornpipe’:** ‘[The] College Hornpipe’ ([SITM: No.1838]; MO1: p.45; [KMM1: No.28]; KVR1: p.44 [‘Jack’s the Lad’ is given as an alternative title]; RMC:



p.120) 'Jack's the Lad' (SG MS: SG3.002; RF MS; OMOI: No.1737; ODMI: No.915).  
'Sailor's Hornpipe' (RF MS).

Written and oral sources in dissertation: 'Jack's the Lad - Hornpipe' (PF.095; FR3.049).  
[The "Cure" Lancers:] Coda - College Hornpipe' (MBR.139)

**PF.096 - 'The 11<sup>th</sup> of October':** 'Scotch Reel' (MO2: p.123). '[The] Eleventh of October' (LDMI2: No.52; [SG MS: SG2.078]). 'The 9<sup>th</sup> of August' (RF MS). 'After the Hare' (RMC: p.60). 'An Ugly Customer' (OMOI: No.1373; ODMI: No.623; AS MS). 'Untitled' (CRÉ2: No.151).

Written and oral sources in dissertation: 'The 11<sup>th</sup> of October' (PF.096; FR3.050)

**PF.097 - 'The Copenhagen Waltz':** See LK.077

# **Source C**

**Francis Reynolds**

**MS3**

**(*c*1885)**

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## Outline of Manuscript

**Title of MS:** Francis Reynolds MS3

**Scribe:** Francis Reynolds (1862-1946)

**Provenance:** (1) Francis Reynolds (1862-1946) of Gaigue, Ballinamuck - nephew of O'Farrell; (2) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Reynolds; (3) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** *c*1883 – *c*1885

**Type:** Preformed writing journal

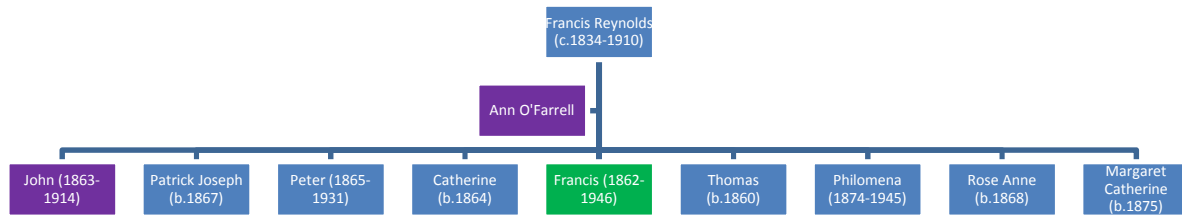
**No. of leaves:** 30

**Dimension of leaves (average):** 163mm x 223mm (length x height)

**Staves:** Hand-drawn

**No. of music items:** 106 (101 tunes, 5 exercises)

## Francis Reynolds (1862-1946)



The Patrick O'Farrell MS was passed on to O'Farrell's nephew, Francis Reynolds.<sup>1</sup> Born on 16<sup>th</sup> February 1862, to parents Francis Reynolds (c1834-1910) and Ann O'Farrell, Francis was reared in Gaique, a townland that adjoined Aughadowry (CPR, 2016c). He had at least eight siblings: Thomas (1860-?), John (1863-1913)<sup>2</sup>, Catherine (1864-?), Peter (1865-1931), Patrick Joseph (1867-?), Philomena (1874-1945) and Margaret Catherine (1875-?). As the following section will document, an outline of Reynolds' life and times can be pieced together from a survey of the relevant historical documents from his era, supplemented by stories passed down in oral tradition by his living descendants.<sup>3</sup>

An examination of Reynolds' professional career suggests that he led a very unsettled life. For periods of time he lived in numerous locations in Ireland working both as a national school teacher and as a business proprietor, before eventually moving to America, where he worked as a sales representative. His first career as a National School teacher began at the early age of ten, when he became a monitor in 1872, in the local Gaique N.S. (Cahill, Casey

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<sup>1</sup> O'Farrell's sister, Ann, was Reynolds' mother. There is no record of Ann's year of birth in the Drumlish Church records. It may be assumed she was born shortly before 1834, the first year that baptismal records were kept in this church.

<sup>2</sup> John Reynolds and his wife Mary (née Kiernan) (1876-1953) were the parents of Maggie Reynolds-Brady (1908-1995), the third custodian of the O'Farrell-Reynolds-Brady MSS.

<sup>3</sup> These descendants include: Mary Brady-Hughes, Dr. Philip Brady, Phil Brady, Maura Flynn and Mary Brady (see Bibliography).

& Carty, 2000, p.262). This position was most likely facilitated by his uncle, Master John O'Farrell, who was the principal at the time.

It is likely that it was in the 1870s, while Reynolds was in his formative years, that he acquired the Patrick O'Farrell MS from his uncle, Patrick O'Farrell. During the period of Reynolds' ownership the collection increased five-fold with the addition of four more manuscripts. Three of these were written by Reynolds, Francis Reynolds MS1-MS3, while a fourth one, Meagher MS, was written by an unidentified scribe. Reynolds typically signed his name throughout the collection as, 'Francis O'Farrell Reynolds', which indicates that he was very proud of his O'Farrell heritage. From a further examination of his signatures in the manuscripts, it appears that, when he left Gigue N.S. in 1883, he moved to County Fermanagh, presumably for another teaching position. It was while he was living there that he wrote the three manuscripts, Reynolds MS1-MS3. His address at this time is written in the Reynolds MS3 on leaf 7v: 'Francis Reynolds, Castle Caldwell, Leggs P.O., Co. Fermanagh', while in Reynolds MS1 on leaf 19v, he provided his specific location in Castle Caldwell, along with the date he was living there: 'F. O'Farrell Reynolds, Muleek H., 30.5.85'.<sup>4</sup> At some time between 1885 and 1891 Francis moved from County Fermanagh to Johnstown Bridge, Bornacoola, Co. Leitrim, to teach in Clonmorris National School. This latter address in County Leitrim is stated on his church marriage certificate when he married Mary (Maria) Brady (1863-1914) of Gigue, Drumlish, on 28<sup>th</sup> September 1891 (IFHF, 2015a). In the 1901 Census of Ireland (NAI, 2015b), his specific address in Johnstown Bridge is recorded as Georgia or Gorteenoran, Rooskey, Co. Leitrim. Living with him at this time were his wife Mary (37) and her nephew John Boyle (8).<sup>5</sup> Francis and Mary did not have any children of

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<sup>4</sup> It can be inferred that this reads as "Francis O'Farrell Reynolds, Muleek House, May 30<sup>th</sup>, 1885".

<sup>5</sup> Francis' signature on this census matches his signature on the music manuscripts, and additionally, it states that he was a "national school teacher" originally from "Co. Longford".

their own. A short few years later, Francis decided to leave the teaching profession to set up a business in the town of Ballinalee, Co. Longford. This professional move by Francis, from a stable teaching career to an uncertain business environment, appears to have been a failure, and according to the 1911 Census of Ireland, Francis and Mary were living back in Gaigue with her brother Patrick and their nephew Patrick Boyle (NAI, 2015c).<sup>6</sup> Francis' profession on this document is listed as "Retired Commercial Traveller", which confirms the story in family lore that his business venture in Ballinalee was unsuccessful. A few short years later, Francis was subjected to more anguish when his wife, Mary, died on 20<sup>th</sup> March 1914.<sup>7</sup> Subsequently, Francis emigrated to Des Moines, Iowa, United States to live with his siblings, Peter (1865-1931) and Philomena (1874-1945). While there, he established a successful career working as a sales representative for a local mining company. He died there in 1946 and is buried beside his two siblings, Peter and Philomena, in Glendale Cemetery, Des Moines (FS, 2015a).

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<sup>6</sup> Patrick Brady (1861-1952) was a fiddle player who was taught by Thomas 'Blind' Kernan (see 7.2.5 *The Brady fiddlers of Gaigue*).

<sup>7</sup> Mary's date of death is written on her gravestone, which is located beside the Brady family plot at the front of Ballinamuck Church, Co. Longford.

FR3.001

1. Just Before the Battle

1r

Musical notation for 'Just Before the Battle' in G major, 2/4 time. The first staff contains the first five measures, ending with a repeat sign. The second staff, starting with a measure rest and the number '6', contains the next five measures, ending with a double bar line.

Composed: c.1860, George F. Root (1820-1895), American

See: **FR3.001**

FR3.002

2. The Humours of Derry

1r

Musical notation for 'The Humours of Derry' in G major, 9/8 time. The first staff contains the first five measures, ending with a repeat sign. The second staff, starting with a measure rest and the number '5', contains the next five measures, ending with a double bar line.

See: **FR3.002**, CE.025

FR3.003

3. Drops of Brandy

1r

Musical notation for 'Drops of Brandy' in G major, 9/8 time. The first staff contains the first five measures, ending with a repeat sign. The second staff, starting with a measure rest and the number '5', contains the next five measures, ending with a double bar line.

See: **LK.046**, FR3.003



FR3.004

4. Scatter the Mud

1r

7

12

See: **FR3.004**, FR1.077, CE.018, *MN.067*

FR3.005

5. Miss McLeod's Reel

1r & 2r

5

9

13

Composed: Sir Alexander MacDonald (c. 1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

FR3.006

6. The Mamma's Pet

2r

Musical score for 'The Mamma's Pet' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8 and includes two triplet markings. The third staff, starting at measure 9, contains measures 9-12 and ends with a double bar line.

See: FR3.006, FR1.001, FQ.009

FR3.007

7. Liverpool Hornpipe

2r

Musical score for 'Liverpool Hornpipe' in G major, 4/4 time. The score consists of four staves. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8 and includes a triplet marking. The third staff, starting at measure 9, contains measures 9-13. The fourth staff, starting at measure 14, contains measures 14-17 and includes a triplet marking. The score ends with a double bar line.

See: FR3.007, MBR.261, MN.061, PD.022

FR3.008

8. Lord Cornwallis's March

2r

Musical score for 'Lord Cornwallis's March' in G major, 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, rhythmic style. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '14'. The piece concludes with a double bar line.

See: **FR3.008**, FR1.083

FR3.009

9. The Flowers of Edinburgh

2r & 3r

Musical score for 'The Flowers of Edinburgh' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, rhythmic style. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '14'. The piece concludes with a double bar line.

See: **FR3.009**, MR.010, MBR.170, *MN.095*

FR3.010

10. Haste to the Wedding

3r



See: **FR3.010**, FR1.062, MBR.251, *FQ.036*

FR3.011

11. Ladies Step to Tea

3r

Copied from: O'Farrell MS, see: 'Ladies Step to Tea' (PF.029).

See: **PF.029**, FR3.011, LS.030

FR3.012

12. Ride a Mile

3r

Copied from: O'Farrell MS, see: 'Ride a Mile' (PF.030).

See: **LK.151**, PF.030, FR3.012

FR3.013

13. Rory O'Moore

3r & 4r

Copied from: O'Farrell MS, see: 'Rory O'Moor' (PF.033).

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

FR3.014                    14. The Boy in the Gap (The Peeler's Cap)                    4r

Copied from: O'Farrell MS, see: 'The Boy on the Gap' (PF.034).

AKA: 'The Merry Blacksmith' (OMOI: No.1509)

See: **PF.034**, FR3.014, FR2.078, MR.005, LS.065

FR3.015                    15. ~~A Gallopade~~ Black Horse Polka                    4r

Copied from: O'Farrell MS, see: 'A Gallopade' (PF.038).

AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsá (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

FR3.016                    A French Quadrille                    4r

Copied from: O'Farrell MS, see: 'A French Quadrille' (PF.040).

AKA: 'Garçon Volange' (KMM1: No.10, p.29)

See: **LK.086**, PF.040, FR3.016

FR3.017                    17. The Bottle of Brandy                    4r



Copied from: O'Farrell MS, see: 'The Bottle of Brandy' (PF.016).

See: **PF.016**, FR3.017, *FQ.061*

FR3.018

18. Polka

5r

Copied from: O'Farrell MS, see: 'Polka' (PF.042).

See: **PF.042**, FR3.018

FR3.019

19. Miss Mulligan's Reel

5r

AKA: 'Give us Another' (OMOI: No.1530)

See: **FR3.019**, *FQ.126*

FR3.020

20. Up in the Morning Early - Key A Minor

5r

Copied from: O'Farrell MS, see: 'Up in the Morning Early - Key A Minor' (PF.068).

AKA: 'Paddy Stack's Fling' (OWS: No.107)

See: **PF.068**, FR3.020

FR3.021

21. Skiff Waltz

5r & 6r

Copied from: O'Farrell MS, see: 'Skiff Waltz' (PF.069).

AKA: Music - 'The Linden Waltz' (HDSV: ?)

Composed: Francis Henry Brown

See: **PF.069**, FR3.021







FR3.034

34. The Munster Buttermilk

8r

Copied from: O'Farrell MS, see: 'The Munster Buttermilk' (PF.075).

AKA: 'Behind the Haystack' (OMOI: No.893)

See: **PF.075**; FR3.034, MBR.163, MBR.193, *MN.009*

FR3.035-FR3.047

The leaves on which these tunes are written are missing

FR3.048

48. One Bumper at Parting

9r

The image shows two staves of musical notation for the tune 'One Bumper at Parting'. The first staff is in treble clef, with a key signature of one sharp (F#) and a time signature of 9/8. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff is also in treble clef with a key signature of one sharp, and it starts with a measure rest marked with the number '5'. Both staves end with a double bar line and repeat dots.

AKA: 'Moll Roe' (OMOI: No.1169)

Composed: Words - Thomas Moore (1779-1852), Irish

See: **FR3.048**, FR2.054

FR3.049

49. Jack's the Lad - Hornpipe

9r



Copied from: a partially torn leaf, 24r-v, in the O'Farrell MS – see 'Jack's the Lad' (PF.095).

See: **PF.095**, FR3.049, MBR.139

FR3.050

50. The 11th of October

9r

Copied from: O'Farrell MS, see: 'The 11<sup>th</sup> of October' (PF.096).

AKA: 'An Ugly Customer' (OMOI: No.1373)

See: **PF.096**, FR3.050

FR3.051

51. The Highland Bonnet

9r

Copied from: O'Farrell MS, see: 'The Highland Bonnet' (PF.001)

Composed: George (or General) Jenkins, English or Scottish

AKA: 'The Bloom of Youth' (OMOI: No.1215)

See: **PF.001**, FR3.051, LS.079

FR3.052-FR3.058

The leaves on which these tunes are written are missing

FR3.059 [The Royal Irish Quadrilles: No.4 Washwoman] 10r

Copied from: O'Farrell MS, see: '[The Royal Irish Quadrilles:] No.4 Washwoman' (PF.008).

Arranged (set of quadrilles): c.1850s, Louis Antoine Jullien (1812-1860), French

See: **LK.093**, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

FR3.060 60. [The Royal Irish Quadrilles:] No. 5 Nancy Cusac 10r

Copied from: O'Farrell MS, see: '[The Royal Irish Quadrilles:] No.5 Nancy Cusac' (PF.009).

AKA: 'Tow Row Row (ODMI: No.989)

See: **LK.050**, PF.009, FR3.060, MBR.016, MBR.051

FR3.061 61. Brian Boru's March 10r

Copied from: O'Farrell MS, see: 'Brian Boru's March – Key A Minor' (PF.010).

See: **PF.010**, FR3.061

FR3.062 62. Lady Carbery's Reel 10r & 11r

Copied from: O'Farrell MS, see: 'Lady Carberys Reel' (PF.017).

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*



FR3.067

67. Top the Candle

12r

Copied from: O'Farrell MS, see: 'Top the Candle' (PF.080).

See: **LK.034**, PF.080, FR3.067, FR1.055

FR3.068

68. The Dublin Hornpipe

13r

Copied from: O'Farrell MS, see: 'The Dublin Hornpipe' (PF.037).

AKA: 'Back of the Haggard' (OMOI: No.1742)

See: **PF.037**, FR3.068

FR3.069

69. The Rose Waltz

13r

9

17

25

Composed: 1835 - Johann Strauss I (1804-1849), Austrian

See: **LK.054**, FR3.069

FR3.070

70. A Gallop

13r

5

12

Copied from: a partially torn leaf, 5r-v, in the O'Farrell MS, see: 'A Gallop' (PF.012).

See: **PF.012**, FR3.070, FR2.014

FR3.071

71. The Grand Mamma

13r & 14r

Copied from: O'Farrell MS, see: 'The Grand Mamma' (PF.082).

See: **PF.082**, FR3.071

FR3.071a

Killarney

13v

6

12

18

Composed: Music – 1862, Michael William Balfe (1808-1870), Irish

See: **FR3.071a**, CE.019, LS.112

FR3.072

72. Nelly Grey

14r

7

13

AKA: 'Darling Nellie Grey' (no. ref)

Composed: 1856, Benjamin Russell Hanby (1833-1867), American

See: **FR3.072**, FR2.056

FR3.073

73. The Berwick Jockey

14r

[Note 1]

5

10

[N1: Rhythm has been edited: the grouping of quavers in the MS has been changed from 3+3 to 4+2]

See: **FR3.073**

FR3.074

74. The Dusty Miller

14r

Musical score for 'The Dusty Miller' in 6/8 time. The score consists of two staves. The first staff contains measures 1 through 5, with two triplets of eighth notes marked with a '3'. The second staff begins at measure 6, marked with a '6' and '[Note 1]'. It contains two first endings (1. and 2.) and ends with two triplets of eighth notes marked with a '3'.

[N1: Rhythm has been edited: the grouping of quavers in the MS has been changed from 3+3 to 4+2]

See: LK.164, FR3.074, FR1.062

FR3.075a

75. The Lancer's Set of Quadrilles: No.1

15r

Musical score for 'The Lancer's Set of Quadrilles: No.1' in 6/8 time. The score is presented in four staves. The first staff contains measures 1 through 6. The second staff begins at measure 7 and contains measures 7 through 12. The third staff begins at measure 13 and contains measures 13 through 18. The fourth staff begins at measure 19 and contains measures 19 through 24. The piece concludes with a double bar line.

AKA: 'The Dorset Quadrille' (HUT2: p.72)

Composed: Paolo Spagnoletti (1768-1834) or his son, Ernesto

See: LK.005, PF.086, FR3.075a, MBR.007



FR3.075b

[The Lancer's Set of Quadrilles:] No.2

15r

1.

5

2.

9

14

AKA: 'Les Graces' (ANSB6: No.904)

See: LK.004, FR3.075b

FR3.075c

[The Lancer's Set of Quadrilles:]  
No.3 - The Heart of a Man

15r

[N1]

7

[N1]

12

[Note 1: These notes are missing the MS]

AKA: 'A Young Virgin' (SITM1: No.267). Opera: *The Beggar's Opera* (1728)

See: LK.007, FR3.075c, MBR.010

FR3.075d

[The Lancer's Set of Quadrilles] No.4

15r & 16r

AKA: 'Lodoiska' (ERM2: p.28)

Composed: Rodolphe Kreutzer (1766-1831). Opera: *Lodoika* (1791)

See: **LK.006**, FR3.075d, MBR.009

FR3.075e

[The Lancer's Set of Quadrilles:] No.5

16r

[Note 1: The notes are missing in the MS]

AKA: 'The Lancers Quadrille' (CVM: p.52)

See: **LK.008**, FR3.075e, MBR.011

FR3.076

76. Planxty Kinston

16r & 17r

[Note 1: The notes are missing in the MS]

[N1]

Composed: c.1724 - Turlough O'Carolan (1670-1738), Irish.

See: **LK.045**, FR3.076

FR3.077

77. A Stable Call

17r

Copied from: O'Farrell MS, see: 'A Stable Call' (PF.084).

See: **PF.084**, FR3.077

FR3.078

78. No Parade To-day

17r

Copied from: O'Farrell MS, see: 'No Parade To-day' (PF.083).

See: **PF.083**, FR3.078, FR1.068

FR3.079

79. Prelude [E Major]

17r



See: FR3.079, LS.094

FR3.080

Bush in Bloom

17r



See: FR3.080, FR1.088, LS.099

FR3.081

Italian Gallopade

17r



See: FR3.081, FR2.013, CE.011

FR3.082

Pin Her Against the Gate

17v



See: **FR3.082**

FR3.083

The Boys of Castlebar

17v

This is a garbled version, see full version: FR3.112

See: **FR3.083**, FR3.084, FR3.112, FR1.061

FR3.084

The Boys of Castlebar

17v

This is a garbled version, see full version: FR3.112

See: **FR3.083**, FR3.084, FR3.112, FR1.061

FR3.085

~~The Boys of '98~~ The Wind that Shakes the Barley

18r



See: **LK.053**, FR3.085, MR.021, CE.013, MBR.176

FR3.086

General Humbert's March

18r



AKA: 'General Humbert's Mistake' (SITM: No.3592)

Commemorates: Failed Irish rebellion of 1798. Jean Joseph Amable Humbert (1767-1823)

See: **FR3.086**

FR3.087

Cheer Boys, Cheer

18r



Composed: 1850, Music - Henry Russell (1812-1900); Words - Charles Mackay (1814-1889)

See: **FR3.087**, FR2.046

FR3.088

The Rocky Roads to Dublin

18r

Two staves of musical notation in G major and 9/8 time. The first staff contains the first four measures of the piece, and the second staff contains the next four measures, starting with a measure rest for the first measure. The piece concludes with a double bar line and repeat dots.

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

FR3.089

The Star Hornpipe

19r

Four staves of musical notation in G major and 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-14. The piece concludes with a double bar line and repeat dots.

AKA: 'The Londonderry Hornpipe' (OMOI: No.1753)

See: **FR3.089**, MBR.237, *FQ.114*

FR3.090

The Fairy Dance

19r

Musical score for 'The Fairy Dance' in treble clef, key of D major (two sharps), and common time (C). The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a simple, dance-like style with eighth and sixteenth notes, and rests. The second staff starts with a measure rest of 4 measures. The third staff starts with a measure rest of 8 measures. The piece concludes with a double bar line and repeat dots.

Composed: Nathaniel Gow (1763-1831), Scottish

See: **FR3.090**

FR3.091

The Sword in Hand

19r

Musical score for 'The Sword in Hand' in treble clef, key of D major (two sharps), and common time (C). The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a simple, dance-like style with eighth and sixteenth notes, and rests. The second staff starts with a measure rest of 5 measures. The third staff starts with a measure rest of 10 measures. The piece concludes with a double bar line and repeat dots.

AKA: 'A Ha'porth of Tea' (ODMI: No.785)

See: **FR3.091**



FR3.092

Prelude on 2 1 sharps [G Major]

19r



See: FR3.092, FR3.122, LS.094

FR3.093

Brown's Hornpipe

20r



See: FR3.093

FR3.094

The Soldiers' Dance

20r



AKA: 'Soldier's Dance After the Battle' (JA4: No.46). Opera: *Oscar and Malvina* (1791).

See: FR3.094

FR3.095

Malowny's Jig

20r

Musical score for Malowny's Jig, measures 1-20. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of four staves of music. The first staff contains measures 1-6, the second staff contains measures 7-12, the third staff contains measures 13-18, and the fourth staff contains measures 19-20. The piece concludes with a double bar line.

See: **PF.018**, FR3.095, FR1.054, LS.044

FR3.096

King Pepin's Polka

21r

Musical score for King Pepin's Polka, measures 1-21. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-21. The piece concludes with a double bar line.

Composed: Charles D'Albert (1809-1886), French

See: **FR3.096**, *MN.087*

FR3.097

Litany

21r



See: **FR3.097**, FR2.047

FR3.098

The Heart of the Holy Child

21r



AKA: 'There is a Happy Land' (no ref.)

See: **FR3.098**, FR2.048

FR3.099

Fill the Bumper Fair (Bobbin Jones)

21r



Composed: Words - Thomas Moore (1779-1852), Irish

See: **FR3.099**

FR3.100

The Protestant Boys

21r

Musical score for 'The Protestant Boys' in 6/8 time, key of D major. The score consists of three staves. The first staff begins with a repeat sign and contains the first six measures. The second staff starts at measure 5 and contains measures 5 through 8, with a bracketed note '[N1]' above the eighth measure. The third staff starts at measure 10 and contains measures 10 through 13. The piece concludes with a double bar line.

[Note 1: "variation" is written over this entry in the MS]

See: **FR3.100**, *MN.094*

FR3.101

Come Back to Erin Mavoureen, Mavoureen

21r

Musical score for 'Come Back to Erin Mavoureen, Mavoureen' in 4/4 time, key of D major. The score consists of two staves. The first staff contains measures 1 through 4. The second staff starts at measure 4 and contains measures 4 through 8. The piece concludes with a double bar line.

Composed: 1866, Charlotte Alington Barnard [AKA "Claribel"] (1830-1869), English

See: **FR3.101**

FR3.102

The Wispy Road ~~or The Kerry Jig~~

22r

The musical score is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of four staves of music. The first staff contains measures 1 through 3. The second staff starts at measure 4 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues from measure 7, and the fourth staff concludes the piece at measure 11. A bracket labeled '[N1]' spans the first three measures.

[Note 1: The rhythm has been edited from 4/4 in the MS to 12/8]

See: FR3.102

FR3.103

Kitty in the Lane

22r

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of three staves of music. The first staff contains measures 1 through 4. The second staff starts at measure 5 and continues to measure 8. The third staff concludes the piece at measure 9.

See: PF.043, FR3.064, FR3.103, MR.029, LS.090, MBR.189, PD.002, FQ.083

FR3.104

The Ladies of Carrick

22r

6

12

See: **FR3.104**, CE.027

FR3.105

Apples for the Ladies

22v

AKA: 'Gillan's Apples' (OMOI: No.1110)

See: **FR3.105**, FR1.087, MBR.153, MN.024

FR3.106

Gustavus Galop

23r

6

13

Composed: Daniel Francois Esprit Auber (1782-1871). Opera: *Gustave III, ou Le bal masqué* (c.1833)

See: **FR3.106**

FR3.107

Dublin Hornpipe

23r

5

9

14

AKA: 'The Rose of Drishane' (OMOI: No.1631)

See: **FR3.107**

FR3.108

Prelude on Natural Key [C Major]

23r

See: FR3.108, LS.094

FR3.109

Heel & Toe Polka

23r

8

AKA: 'De Bharr na gCnoc is in Imigéin – Over the Hills and Far Away' (CRÉ4: No.82)

See: **FR3.109**, FR2.006

FR3.110

Maggie

24r

6

12

AKA: 'When You and I Were Young, Maggie' (no ref.)

Composed: c.1860s, Music - James Austin Butterfield (1837-1891); Words - George Washington Johnston (d.1917)

See: **FR3.110**, FR2.049

FR3.111

The Marseillaise Hymn

24r

6

12

17

22

Composed: 1792, Claude Joseph Rouget de Lisle (1760-1836), French

See: **FR3.111**, MN.075



FR3.112

The Boys of Castlebar

24v

The image shows a musical score for 'The Boys of Castlebar' in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff 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 G, a quarter note A, and a quarter note B. This is followed by a repeat sign. The melody continues with eighth notes: G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G. A first ending bracket labeled '1.' spans the final two measures of the first staff, which end with a double bar line. The second staff begins with a measure number '5' above the first measure. The melody starts with a quarter note G, a quarter note A, and a quarter note B. This is followed by a repeat sign. The melody continues with eighth notes: G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, G-A-B-A-G. A second ending bracket labeled '2.' spans the final two measures of the second staff, which end with a double bar line.

See: **FR3.083**, FR3.084, FR3.112, FR1.061

The image displays a musical score for 'The Blackberry Blossoms with Variations' in G major and 2/4 time. The score is written on a single treble clef staff and consists of nine measures. The first measure is the beginning of the piece, marked with a double bar line and repeat dots. The subsequent measures are grouped into four-measure phrases, with measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 indicating the start of each phrase. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs. The piece concludes with a double bar line and repeat dots in the final measure.

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

FR3.114

The Top of Cork Road

26r



AKA: 'Father O'Flynn' (KMM4: No.189)

See: **FR3.114**, FR2.067, LS.063, MBR.055, *MN.020*, *FQ.049*

FR3.115

The Heathery Breeze

26r

Reynolds transcribed a faulty version of this tune in the manuscript here, but later corrected it when he transcribed it into the Francis Reynolds MS1, see: 'The Heathery Breeze' (FR1.004)

See: **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

FR3.116

The Teetotaller's Reel

26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Teetotaller's Reel' (No.41)

See: **FR3.116**, FR1.005, MBR.175, *MN.101*, *FQ.010*, *FQ.022*

FR3.117

Paudeen O'Rafferty with Variations

27r & 28r

7

12

17

23

28

33

38

43

49

55

60



See: **PF.021**, FR3.117, FR1.088

**FR3.118** Johnny Hand's Delight 28r

The third part of this tune 'Johnny Hand's Delight' is on a leaf in the manuscript that is currently missing. However, Reynolds transcribed the full version of this tune in Francis Reynolds MS1, see: 'Johnny Hand's Delight' (FR1.006).

See: **FR3.118**, FR1.006

**FR3.119** The Cameronian Reel 29r



AKA: 'The Boys of Ballinchalla' (OMOI: No.1227)

See: **FR3.119**

FR3.120

The Donnybrook Maid - Key G Minor

29r

5

9

13

AKA: 'The Dublin Lads' (DMWC: No.67)

See: **FR3.120**

FR3.121

Lady Mary Ramsay

29r

5

10

Composed: Nathaniel Gow (1763-1831), Scottish

See: **FR3.121**, FR1.009, MBR.236, *MN.103*, *PD.012*

[G Major]



5 [D Major]



9 [A Major]



13 A Minor



19 E Minor



See: FR3.092, FR3.122, FR1.019a, FR2.015a, FR2.077, **LS.094**



5



9



14



See: **FR3.123**, FR2.055

There are illegible lines of music written in ABC notation on this leaf.

See: **FR3.124**



## Summary

Tune Ref. #	Tune Title	Tune Type	Source
FR3.001	1. Just Before the Battle	Song Air	Unknown
FR3.002	2. The Humours of Derry	Slip Jig	Unknown
FR3.003	3. Drops of Brandy	Slip Jig	Unknown
FR3.004	4. Scatter the Mud	Double Jig	Unknown
FR3.005	5. Miss McLeod's Reel	Reel	Unknown
FR3.006	6. The Mamma's Pet	Reel	Unknown
FR3.007	7. Liverpool Hornpipe	Hornpipe	Unknown
FR3.008	8. Lord Cornwallis's March	March	Unknown
FR3.009	9. The Flowers of Edinburgh	Reel	Unknown
FR3.010	10. Haste to the Wedding	Double Jig	Unknown
FR3.011	11. Ladies Step to Tea	Slip Jig	PF.029
FR3.012	12. Ride a Mile	Slip Jig	PF.030
FR3.013	13. Rory O'Moore	Double Jig	PF.033
FR3.014	14. The Boy in the Gap (The Peeler's Cap)	Reel	PF.034
FR3.015	15. A Gallopade Black Horse Polka	Polka	PF.038
FR3.016	A French Quadrille	Quadrille	PF.040
FR3.017	17. The Bottle of Brandy	Double Jig	PF.016
FR3.018	18. Polka	Polka	PF.042
FR3.019	19. Miss Mulligan's Reel	Reel	Unknown
FR3.020	20. Up in the Morning Early - Key A Minor	Fling	PF.068
FR3.021	21. Skiff Waltz	Waltz	PF.069
FR3.022	22. Peter's Street Dance	Reel	PF.070
FR3.023	23. Waltz	Waltz	PF.059
FR3.024	24. The Price of the Pig	Double Jig	PF.060
FR3.025	25. Handsome Sally	Reel	PF.058
FR3.029	29. Planksty - The Dandy Cap - Key G Minor	Piece	PF.071
FR3.030	30. Prelude [B Major]	Exercise	Unknown
FR3.031	31. Greggs Pipes	Reel	PF.072
FR3.032	32. Marry Me Quick	Reel	PF.073
FR3.033	33. The Highland Laddy - Key E Minor	Quickstep	PF.074
FR3.034	34. The Munster Buttermilk	Double Jig	PF.075
FR3.048	48. One Bumper at Parting	Song Air	Unknown
FR3.049	49. Jack's the Lad - Hornpipe	Hornpipe	PF.095
FR3.050	50. The 11th of October	Reel	PF.096
FR3.051	51. The Highland Bonnet	Reel	PF.001
FR3.059	[The Royal Irish Quadrilles: No.4 Washwoman]	Quadrille	PF.008
FR3.060	60. [The Royal Irish Quadrilles:] No. 5 Nancy Cusac	Quadrille	PF.009
FR3.061	61. Brian Boru's March	March	PF.010
FR3.062	62. Lady Carberys Reel	Reel	PF.017
FR3.063	63. An American Schottische	Song Air	PF.041
FR3.064	64. Kitty in the Lane	Reel	PF.043

FR3.065	65. Planxty Quareman	Single Jig	PF.081
FR3.066	66. The Spirit of the Ball	Galop	PF.079
FR3.067	67. Top the Candle	Hop Jig	PF.080
FR3.068	68. The Dublin Hornpipe	Hornpipe	PF.037
FR3.069	69. The Rose Waltz	Waltz	Unknown
FR3.070	70. A Gallop	Galop	PF.012
FR3.071	71. The Grand Mamma	Piece	PF.082
FR3.071a	Killarney	Song Air	Unknown
FR3.072	72. Nelly Grey	Fling	Unknown
FR3.073	73. The Berwick Jockey	Hop Jig	Unknown
FR3.074	74. The Dusty Miller	Hop Jig	Unknown
FR3.075a	75. The Lancer's Set of Quadrilles: No.1	Quadrille	PF.086
FR3.075b	[The Lancer's Set of Quadrilles:] No.2	Quadrille	O'Farrell MS – leaf missing
FR3.075c	[The Lancer's Set of Quadrilles:] No.3 The Heart of a Man	Quadrille	O'Farrell MS – leaf missing
FR3.075d	[The Lancer's Set of Quadrilles:] No.4	Quadrille	O'Farrell MS – leaf missing
FR3.075e	[The Lancer's Set of Quadrilles:] No.5	Quadrille	O'Farrell MS – leaf missing
FR3.076	76. Planxty Kinston	Planxty	Unknown
FR3.077	77. A Stable Call	Army call	PF.084
FR3.078	78. No Parade To-day	Army call	PF.083
FR3.079	79. Prelude [E Major]	Exercise	Unknown
FR3.080	Bush in Bloom	Reel	Unknown
FR3.081	Italian Gallopade	Galop	Unknown
FR3.082	Pin Her Against the Gate	Reel	Unknown
FR3.083	The Boys of Castlebar	Reel	Unknown
FR3.084	The Boys of Castlebar	Reel	Unknown
FR3.085	<del>The Boys of '98</del> The Wind that Shakes the Barley	Reel	Unknown
FR3.086	General Humbert's March	March	Unknown
FR3.087	Cheer Boys, Cheer	March	Unknown
FR3.088	The Rocky Roads to Dublin	Slip Jig	Unknown
FR3.089	The Star Hornpipe	Hornpipe	Unknown
FR3.090	The Fairy Dance	Reel	Unknown
FR3.091	The Sword in Hand	Reel	Unknown
FR3.092	Prelude on 2 1 sharps [G Major]	Exercise	Unknown
FR3.093	Brown's Hornpipe	Hornpipe	Unknown
FR3.094	The Soldiers' Dance	Reel	Unknown
FR3.095	Malowny's Jig	Double Jig	Unknown
FR3.096	King Pepin's Polka	Polka	Unknown
FR3.097	Litany	Hymn	Unknown
FR3.098	The Heart of the Holy Child	Hymn	Unknown
FR3.099	Fill the Bumper Fair (Bobbin Jones)	Song Air	Unknown
FR3.100	The Protestant Boys	Song Air	Unknown

FR3.101	Come Back to Erin Mavoureen, Mavoureen	Song Air	Unknown
FR3.102	The Wispy Road <del>or The Kerry Jig</del>	Slide	Unknown
FR3.103	Kitty in the Lane	Reel	Unknown
FR3.104	The Ladies of Carrick	Double Jig	Unknown
FR3.105	Apples for the Ladies	Double Jig	Unknown
FR3.106	Gustavus Galop	Galop	Unknown
FR3.107	Dublin Hornpipe	Hornpipe	Unknown
FR3.108	Prelude on Natural Key [C Major]	Exercise	Unknown
FR3.109	Heel & Toe Polka	Polka	Unknown
FR3.110	Maggie	Song Air	Unknown
FR3.111	The Marseillaise Hymn	March	Unknown
FR3.112	The Boys of Castlebar	Reel	Unknown
FR3.113	The Blackberry Blossoms with Variations	Reel	Unknown
FR3.114	The Top of Cork Road	Double Jig	Unknown
FR3.115	The Heathery Breeze	Reel	Unknown
FR3.116	The Teetotaller's Reel	Reel	LDMI1 No.41
FR3.117	Paudeen O'Rafferty with Variations	Double Jig	Unidentified Printed Material
FR3.118	Johnny Hand's Delight	Reel	Unknown
FR3.119	The Cameronian Reel	Reel	Unknown
FR3.120	The Donnybrook Maid - Key G Minor	Reel	Unknown
FR3.121	Lady Mary Ramsay	Strathspey	Unidentified Printed Material
FR3.122	Preludes	Exercise	Unknown
FR3.123	Castles in the Air	Song Air	Unknown
FR3.124	[Untitled]	Reel	Unknown

## Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)

### Song airs

**Balfe, Michael William (1808-1870)**

FR3.071a<sup>1</sup>

**Barnard, Charlotte Alington [AKA “Claribel”] (1830-1869)**

FR3.101<sup>12</sup>

**Butterfield, James Austin (1837-1891)**

FR3.110<sup>1</sup>

**Hanby, Benjamin Russell (1833-1867)**

FR3.072<sup>2</sup>

**Johnston, George Washington (d.1917)**

FR3.110<sup>2</sup>

**Leybourne, George (1842-1884)**

FR3.063<sup>2</sup>

**Lover, Samuel (1797-1868)**

FR3.013<sup>12</sup>

**Mackay, Charles (1814-1889)**

FR3.087<sup>2</sup>

**Moore, Thomas (1779-1852)**

FR3.048<sup>2</sup>; FR3.099<sup>2</sup>

**O'Carolan, Turlough (1670-1738)**

FR3.076<sup>1</sup>

**Rouget de Lisle, Claude Joseph (1760-1836)**

FR3.111<sup>1</sup>

**Root, George F. (1820-1895)**

FR3.001<sup>1</sup>

**Russell, Henry (1812-1900)**

FR3.087<sup>1</sup>

## **Western art music**

**Auber, Daniel Francois Esprit (1782-1871)**

FR3.106<sup>1</sup>

**Bochsa, Robert Nicolas-Charles (1789-1856)**

FR3.015<sup>1</sup>

**Brown, Francis Henry**

FR3.021<sup>1</sup>

**D'Albert, Charles (1809-1886)**

FR3.096<sup>1</sup>

**Duval, Jean**

FR3.075a-FR3.075e<sup>3</sup>

**Fitzgerald, Lord Otho (1827-1882)**

FR3.066<sup>1</sup>

**Jullien, Louis Antoine (1812-1860)**

FR3.059-FR3.060<sup>3</sup>

**Kreutzer, Rodolphe (1766-1831)**

FR3.075d<sup>1</sup>

**Spagnoletti, Paolo (1768-1834) or his son, Ernesto**

FR3.075a<sup>1</sup>

**Strauss I, Johann (1804-1849)**

FR3.069<sup>1</sup>

## **Folk dance music**

**Gow, Nathaniel (1763-1831)**

FR3.090<sup>1</sup>; FR3.121<sup>1</sup>

**Jenkins, George (or General)**

FR3.051<sup>1</sup>

**MacDonald of MacDonald, Sir Alexander (c.1745-1795)**

FR3.005<sup>1</sup>

## Tune Histories

**FR3.001 - '1. Just Before the Battle':** This tune was composed around 1860 by George F. Root (1820-1895) during the American Civil War entitled 'Just Before the Battle, Mother'. Reynolds' transcription of the tune in the Reynolds MS3 appears to be missing the last four bars, which are a repeat of the first strain. The only other version on file is in the Stephen Grier MS c.1883, which is in the key of G major, a fifth lower than Reynolds' version in D major - 'Before the Battle, Mother' (SG MS: SG3.206 & SG9.047).

Written and oral sources in dissertation: '1. Just Before the Battle' (FR3.001)

**FR3.002 - '2. The Humours of Derry':** Maggie Reynolds and Francis Reynolds have identical versions of this tune in the Reynolds MS2 and Reynolds MS3, respectively, both entitled, 'The Humours of Derry', (FR3.002) and (CE.025). 'Pléaraca an Fuisce - The Humours of Whiskey' (CRÉ1: No.66). 'Humours of Whiskey' PKSJW: No.31).

Written and oral sources in dissertation: 'The Humours of Derry' (FR3.002; CE.025)

**FR3.003 - '3. Drops of Brandy':** See LK.046

**FR3.004 - '4. Scatter the Mud':** 'Scatter the Mud' (OMOI: No.966 & No.967; ODMI: No.187). 'The Maids of Tramore' (FR1: No.129). 'Jig' (SG MS: SG3.109). 'Scaip an Puiteach - Scatter the Mud' (CRÉ1: No.23).

Written and oral sources in dissertation: 'Scatter the Mud' (FR3.004; FR1.077; CE.018; MN.067)

**FR3.005 - '5 Miss McLeod's Reel':** This reel was composed by the Scottish fiddler, Sir Alexander MacDonald (c.1745-1795). Nathaniel Gow first published this tune in 1809 and he noted: "An original Isle of Skye Reel. Communicated by Mr. McLeod (of Raasay)" - 'Mrs. McLeod of Rasay's Reel' (NGSR5: p.36). This 4/4 tune is melodically cognate with an older 6/8 tune, 'The Campbells are Coming' (aka 'An Seanduine') and therefore, it's quite possible that either both of them had a common origin or that the former 4/4 melody derived from the latter 6/8 one – [www.tunearch.org]. 'Mrs./[Miss] McLeod' (OFPC4: p.137; KMM1: p.5; [OMOI: No.1418]; [ODMI: No.655]; [SG MS: SG2.282]). 'Miss M'Cloud' (LDMI1: No.75). 'Miss McCloud's' (RMC: p.43).

As the title of the tune infers in the McBrien-Rogers MS, 'Miss McLoud's Reel: (Colman's [sic] way)' was transcribed by the scribe from a recording of this tune made by the Sligo fiddler, Michael Coleman (1891-1945), who first recorded it in 1936.

Written and oral sources in dissertation: ‘Miss McLeod’s Reel/[Rell]’ (FR3.005; [LS.095]; FQ.002). ‘Miss McCloud’s Reel’ (MR.004). ‘Miss M’Cloud’ (MBR.165). ‘Mrs. McLeod’ (MBR.239). ‘Miss McCloud’s Reel: (Colman’s [sic] way)’ (MBR.309)

**FR3.006 - ‘6. The Mamma’s Pet’:** ‘Mammy’s Pet’ (LDMI2: No.47; KMM1: No.18, p.35). ‘[The] Mamma’s Pet’ ([SG MS: SG2.035]; OWS: No.222; CRÉ1: No.106 [entitled ‘Peata Mamaí’]). ‘[Untitled]’ (AS MS). ‘Timothy Downing’ (OMOI: No.1334). ‘Downing’s Reel’ (ODMI: No.591). ‘Paddy’s Pet’ (OWS: No.302).

Written and oral sources in dissertation: ‘The Mamma’s Pet’ (FR3.006; FR1.001). ‘Casey at the Party’ (FQ.009)

**FR3.007 - ‘7. Liverpool Hornpipe’:** ‘[The] Liverpool Hornpipe’ (MO1: p.43; KMM1: No.5, p.42; RMC: p.123; [OMOI: No.1565]; [ODMI: No.816]).

Written and oral sources in dissertation: ‘[The] Liverpool Hornpipe’ (FR3.007; MBR.261; [MN.061])

**FR3.008 - ‘8. Lord Cornwallis’s March’:** ‘The Captain With his Whiskers - March’ (AS MS).

Written and oral sources in dissertation: ‘Lord Cornwallis’s March’ (FR3.008; FR1.083)

**FR3.009 - ‘9. The Flowers of Edinburgh’:** ‘[The] Flowers of Edinburgh’ (SITM: No.1159, [No.3418], No.6513; [NGCR4: p.16]; MO1: p.44; [KMM1: No.1, p.23]; [OMOI: No.1746]; [ODMI: No.920]. ‘Flowers of Edinburg’ (RMC: p.45). ‘Flower of Donnybrook’ (LDMI1: No.4). ‘Rossaveel (the old form of The Flowers of Edinburgh)’ (SPCCIM1: No.372).

Written and oral sources in dissertation: ‘The Flowers of Edinburgh’ (FR3.009; MR.010; MN.095). ‘Flower of Donnybrook’ (MBR.170)

**FR3.010 - ‘10. Haste to the Wedding’:** ‘The Small Pin Cushion’ (SITM: No.1284). ‘Carrick Fergus’ (SITM: No.1679, No.1757 [‘Trip to the Dargle’ given as an alternative title]). ‘Trip to the Dargle’ (SITM: No.1672 [‘Carrick Fergus’ given as an alternative title], No.1872. ‘[Come] Haste to the Wedding’ ([SITM: No.6129]; KMM1: No.4, p.27; RMC: p.83; SG MS: SG3.131; AS MS; OMOI: No.987; ODMI: No.203).

Written and oral sources in dissertation: ‘Haste to the Wedding’ (FR3.010; FR1.062; MBR.251; FQ.036)



**FR3.011 - '11. Ladies Step to Tea':** See PF.029

**FR3.012 - '12. Ride a Mile':** See LK.151

**FR3.013 - '13. Rory O'Moore':** See LK.089

**FR3.014 - '14. The Boy in the Gap (The Peeler's Cap)':** See PF.034

**FR3.015 - '15. A Gallopade Black Horse Polka':** See PF.038

**FR3.016 - '16. A French Quadrille':** See LK.086

**FR3.017 - '17. The Bottle of Brandy':** See PF.016

**FR3.018 - '18. Polka':** See PF.042

**FR3.019 - '19. Miss Mulligan's Reel':** 'The Braes of Auchtertyre' (NGCR1: p.20; KMM1: Set 23, No.1, p.14). '[The] Braes of Auchtertyre/[Aughtertyre]/' ([JA2: No.146]; RMC: p.68). 'Beaus of Albany' (MO1: p.46). '[The] Belles of Tipperary' ([KMM2: No.270]; RMC: p.29). 'Give us Another' (OMOI: No.1530; ODMI: No.746). '[Untitled]' (SG MS: SG2.145). 'Miss Mury Reel' (RF MS).

Written and oral sources in dissertation: '19. Miss Mulligan's Reel' (FR3.019). 'The Bells of Tipperary – Reel Medley [2/2]' (FQ.126)

**FR3.020 - '20. Up in the Morning Early – Key A Minor':** See PF.068

**FR3.021 - '21. Skiff Waltz':** See PF.069

**FR3.022 - '22. Peter's Street Dance':** See LK.001

**FR3.023 - '23. Waltz':** See PF.059

**FR3.024 - '24. The Price of the Pig':** See PF.060

**FR3.025 - '25. Handsome Sally':** See PF.058

**FR3.026-FR3.028:** Leaves missing

**FR3.029 - '29. Planksty – The Dandy Cap – Key G Minor':** See PF.071

**FR3.030 - '30. Prelude [B Major]:** See LS.094

**FR3.031 - '31. Greggs Pipes':** See PF.050

**FR3.032 - '32. Marry Me Quick':** See PF.073

**FR3.033 - '33. The Highland Laddy – Key E Minor':** See PF.074

**FR3.034 - '34. The Munster Buttermilk':** See PF.075

**FR3.035-FR3.047:** Leaves missing

**FR3.048 - '48. One Bumper at Parting':** Words for the song, 'One Bumper at Parting! - tho' many', were composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.5, (Dublin, 1813). He adapted the words to an old air, which throughout its history has been paired with several other songs. 'One Bumper at Parting! - tho' many' (TMIM5: p.101-102). 'Ditherum Doodle' (SITM: No.4282). 'Tho' Late I Was Plump Round and Jolly' (SITM: No.2074). 'Bfhearr Liomsa Ainnir Gan Gúna' (GPAMI1: p.52). 'Moll Roe [in the morning]' (OFPC4: p.99; [CGOI: No.4]; [KMM2: No.244]; [RMC: p.80]. RMC: p.98; SG MS: SG3.196; OMOI: No.1169; ODMI: No.441)

Written and oral sources in dissertation: 'One Bumper at Parting' (FR3.048; FR2.054)

**FR3.049 - '49. Jack's the Lad – Hornpipe':** See PF.095

**FR3.050 - '50. The 11<sup>th</sup> of October':** See PF.096

**FR3.051 - '51. The Highland Bonnet':** See PF.001

**FR3.052-FR3.058:** Leaves missing

**FR3.059 - '[The Royal Irish Quadrilles: No.4 Washwoman]':** See LK.093

**FR3.060 - '[The Royal Irish Quadrilles:] No.5 Nancy Cusac':** See LK.050

**FR3.061 - '61. Brian Boru's March':** See PF.010

**FR3.062 - '62. Lady Carbery's Reel':** See LK.035

**FR3.063 - '63. An American Schottische (Pretty Little Sarah!)':** See PF.041

**FR3.064 - '64. Kitty in the Lane':** See PF.043

**FR3.065 - '65. Planxty Quareman':** See PF.081

**FR3.066 - '66. The Spirit of the Ball':** See PF.079

**FR3.067 - '67. Top the Candle':** See LK.034

**FR3.068 - '68. The Dublin Hornpipe':** See PF.037

**FR3.069 - '69. The Rose Waltz':** See LK.054

**FR3.070 - '70. A Gallop':** See PF.012

**FR3.071 - '71. The Grand Mamma':** See PF.082

**FR3.071a - ‘Killarney’:** The music of this song air entitled, ‘Killarney’, was written by the Irish composer Michael William Balfe (1808-1870) in 1862 to a pre-existing poem of the same title. Smyth in the Larry Smyth MS and Francis Reynolds in Reynolds MS3 have identical versions of this tune to one another, bar a few minor differences and both entitled ‘Killarney’. They may have sourced the tune from printed material. Maggie Reynolds’ untitled version, (CE.019), in the Cole MS is textually identical to the version in the Reynolds MS3 and possibly was copied from this source.

Written and oral sources in dissertation: ‘Killarney’ (FR3.071a; LS.112). ‘[Untitled]’ (CE.019).

**FR3.072 - ‘72. Nelly Grey’:** This melody ‘Nelly Grey’ is the music of the song ‘Darling Nellie Grey’, which was composed in 1856 by the American, Benjamin Russell Hanby (1833-1867) – [www.tunearch.org]. Kerr published the tune as a sand jig (a solo dance on a sanded stage) in *Merry Melodies*, Vol.2 (Glasgow, c.1880s): ‘Nelly Gray’ (KMM2: No.403). ‘Battle March’ (MO1: p.6).

Written and oral sources in dissertation: ‘72. Nelly Grey’ (FR3.072). ‘56. Nelly Grey Nellie Grey’ (FR2.056).

**FR3.073 - ‘73. The Berwick Jockey’:** Francis Reynolds in Reynolds MS3 has erroneously grouped the quavers in this hop jig as 3+3 instead of 4+2. Realising his mistake he reverted to a system of 2+2+2 for the last two bars. It is likely that the original tune in the O’Farrell MS, which is presumably on a leaf that is currently missing, was grouped in 2+2+2, similarly to other hop jigs written by O’Farrell such as, ‘Top the Candle’ (PF.080).

‘Go to the Berwick Johnny’ (NGCR2: p.30; NGCR4: p.22-23; OFPC2: p.140). ‘The Berwick Jockey’ (SITM: No.3146; FR2: No.261).

Written and oral sources in dissertation: ‘73. The Berwick Jockey’ (FR3.073)

**FR3.074 - ‘74. The Dusty Miller’:** See LK.164

**FR3.075a - ‘75. The Lancer’s Set of Quadrilles: No.1’:** See LK.004 (whole set); LK.005 (tune)

**FR3.075b - ‘[The Lancer’s Set of Quadrilles:] No.2’:** See LK.004

**FR3.075c - ‘[The Lancer’s Set of Quadrilles:] No.3 – The Heart of a Man’:** See LK.007

**FR3.075d - ‘[The Lancer’s Set of Quadrilles:] No.4’:** See LK.006

**FR3.075e - ‘[The Lancer’s Set of Quadrilles:] No.5’:** See LK.008

**FR3.076 - ‘76. Planxty Kinston’:** See LK.045

**FR3.077 - ‘77. A Stable Call’:** See PF.084

**FR3.078 - ‘78. No Parade To-Day’:** See PF.083

**FR3.079 - ‘79. Prelude [E Major]’:** See LS.094

**FR3.080 - ‘Bush in Bloom’:** ‘The Bush in Blossom’ (KMM4: No.118). ‘The Bush in Bloom’ (OMOI: No.1242; ODMI: No.515; FR1: No.144). ‘[Untitled]’ (SG MS: SG2.252).

Written and oral sources in dissertation: ‘[The] Bush in Bloom’ (FR3.080; [FR1.088]; [LS.099])

**FR3.081 - ‘Italian Gallopade’:** ‘[Untitled]’ (SG MS: SG3.178). ‘Quickstep’ (SG MS: SG5.110).

Written and oral sources in dissertation: ‘[Italian] Gallopade’ ([FR3.081]; CE.011). ‘[Untitled]’ (FR2.013).

**FR3.082 - ‘Pin Her Against the Gate’:** This tune has not been matched to any other published or manuscript source. Reynolds has written a garbled version of this tune and it may have been either an attempt by him to recall a tune from memory or to compose a new one.

Written and oral sources in dissertation: ‘Pin Her Against the Gate’ (FR3.082)

**FR3.083 - ‘The Boys of Castlebar’:** Reynolds has attempted to transcribe this tune three times – FR3.083, FR3.084 and FR3.112. The latter version is only one that is completed. This tune has not been matched to any other published or manuscript source. In a similar process to the last tune, his transcriptions here may have been either an attempt by him to recall a tune from memory or to compose a new one.

Written and oral sources in dissertation: ‘The Boys of Castlebar’ (FR3.083; FR3.084; FR3.112; FR1.061).

**FR3.084 - ‘The Boys of Castlebar’:** See FR3.083

**FR3.085 - ~~‘The Boys of 98~~ ‘The Wind that Shakes the Barley’:** See LK.053

**FR3.086 - ‘General Humbert’s March’:** General Jean Joseph Amable Humbert (1767-1823), the subject of the tune’s title, was a French soldier who led an expedition from France

to assist Irish rebels in the 1798 rebellion. Although he had early victories, his army were eventually defeated at *The Battle of Ballinamuck* in Co. Longford. Francis Reynolds (1862-1946), the scribe of this tune, grew up in Gaigue, a townland less than a few miles away from the site of this battle. On a line above this tune title Reynolds has written: "Do your business sure and then you won't be sorry - Blucher's Jig". It's not clear if this is a further reference to the tune's title or the name of another jig, one which has yet to be identified. "Blucher" may be a reference to Gebhard Blucher (d.1819) who fought in the Napoleonic Wars. 'General Humbert's Mistake' (SITM: No.3592). 'Lilt' (HGEI: No.50).

Written and oral sources in dissertation: 'General Humbert's March' (FR3.086)

**FR3.087 - 'Cheer Boys, Cheer':** The words and music of 'Cheer, Boys, Cheer' were composed in 1850 by Charles Mackay (1814-1889) and Henry Russell (1812-1900), respectively. It became a popular song with soldiers from both sides of the Atlantic during the second half of the 19<sup>th</sup> century – [www.tunearch.org]. 'Cheer, Boys, Cheer' (MO3: p.234; FVPP: p.88; RF MS). 'Morgan's War Song'.

Written and oral sources in dissertation: 'Cheer, Boys, Cheer' (FR3.087; FR2.046)

**FR3.088 - 'The Rocky Roads to Dublin':** See LK.062

**FR3.089 - 'The Star Hornpipe':** AB: 'The Derry Hornpipe' (RF MS). ABC: 'Londonderry' (KMM3: No.340). ABCDEF: 'The Londonderry Hornpipe' (OMOI: No.1753; ODMI: No.925). AE: '[The] Elks' Festival' ([KMM2: No.361]; RMC: p.138). 'The Ladies Hornpipe' (FR2: No.209).

Written and oral sources in dissertation: AB: 'The Star Hornpipe' (FR3.089). 'Lancaster Hornpipe' (MBR.237). AB(x4)ADCD: 'Londonderry Hornpipe' (FQ.114)

**FR3.090 - 'The Fairy Dance':** This tune was composed by Nathaniel Gow (1763-1831). In Joshua Campbell's book *A Collection of New Reels and Highland Strathspeys*, (Edinburgh and Glasgow, 1786), p.125, the tune is dedicated to "the members of the Fife Hunt, in the Barony of Largo, Fifeshire". 'The Fairy Dance' appears as the second tune in a set entitled 'Largo's Fairy Dance' (The first tune is 'The Fairies are Advancing') – 'The Fairy Dance' (NGSR5: p.2; SITM1: No.2191). '[The] Fairy Dance' (KMM1: Set 14, No.2, p.10; SG MS: SG2.118; [ODMI: No.986]; [PWJOIM: No.129]). 'An Buailteoir Meidhreach - The Jolly Banger' (CRÉ3: No.156).

Written and oral sources in dissertation: 'The Fairy Dance' (FR3.090)

**FR3.091 - ‘The Sword in Hand’:** ‘Lady Mary Montague’s Do’ (JA6: No.22). ‘Lady Mary Stopford’ (NGSR4: p.19; KMM3: No.16). ‘[Untitled]’ (SG MS: SG2.267). ‘A Ha’porth of Tea’ (ODMI: No.785). ‘Delaney’s Frolics’ (OWS: No.259). ‘The Dunboyne Straw-Plaiters’ (PWJOIM: No.358). This reel was popularised by the Sligo fiddler Paddy Killoran (1904-1965) after he recorded it in 1939 entitled ‘The Holy Land’ and later it became associated with the Kilfenora Céilí Band from Co. Clare in the 1950s.

Written and oral sources in dissertation: ‘The Sword in Hand’ (FR3.091)

**FR3.092 - ‘Prelude on 2 1 sharps [G Major]:** See LS.094

**FR3.093 - ‘Brown’s Hornpipe’:** ‘Gan Ainm’ (CRÉ4: No.224 [obtained from the Stephen Grier MS]). ‘Hornpipe’ (SG MS: SG3.072). ‘Brown’s Hornpipe’ (GB MS).

Written and oral sources in dissertation: ‘Brown’s Hornpipe’ (FR3.093)

**FR3.094 - ‘The Soldiers’ Dance’:** ‘Soldier’s Dance After the Battle’ (JA4: No.46; SITM: No.5235). Both of these sources indicate that the tune is from the opera *Oscar and Malvina* (1791). However, Fleischmann in a side note to this latter source explains that he was unable to locate this particular tune in excerpts from the opera.

Written and oral sources in dissertation: ‘The Soldiers’ Dance’ (FR3.094)

**FR3.095 - ‘Malowny’s Jig’:** See PF.018

**FR3.096 - ‘King Pepin’s Polka’:** This tune is attributed to the French composer, Charles D’Albert (1809-1886). The fiddler Michael Francis McNerney (1898-1975) of Fostra, Dromard, Co. Longford played this tune in 1973 in a private recording for the collector Fr. John Quinn – cf. ‘[Untitled]’ (MN.087). McNerney had no name for this tune at the time but indicated that he had played it for set dances in the earlier part of his music career. Francis Roche published an untitled version of this tune (No.304) in the section "Old 'Set' Tunes" in his book *Collection of Irish Traditional Music*, Vol.2, (Dublin, 1912) confirming McNerney's use for this tune. This tune was later used for the popular Irish song ‘I’ll Tell Me Ma’. ‘King Pippin Polka’ (MO4: p.367; KMM4: No.408). ‘Polka’ (SG MS: SG5.006 & SG10.048). ‘Untitled’ (FR2: No.304).

Written and oral sources in dissertation: ‘King Pepin’s Polka’ (FR3.096). ‘[Untitled]’ (MN.087)

**FR3.097 - ‘Litany’:** This hymn has not been match to any other published or manuscript source.

Written and oral sources in dissertation: ‘Litany’ (FR3.097; FR2.047)

**FR3.098 - ‘The Heart of the Holy Child’:** ‘The Heart of the Holy Child’ is the title of a popular hymn from the 19<sup>th</sup> century. The music was also paired with another song ‘There is a Happy Land’ composed by Andrew Young (1809-1889) in the book, George Henry Philips Hewson and Canon J. Purser Shortt, ed., *Church Hymnal with accompanying tunes*, (Dublin and Oxford, 1960, reprint of 1993), No. 443, page 595. This source indicates that the music was taken from the book *Select Melodies* (Edinburgh, 1825), edited by Robert Archibald Smith. ‘Heart of the Holy Child’ (HSCC: p.102).

Written and oral sources in dissertation: ‘The Heart of the Holy Child’ (FR3.098; FR2.048)

**FR3.099 - ‘Fill the Bumper Fair (Bobbin Jones)’:** The words of the song, ‘Fill the Bumper Fair’, were composed by Thomas Moore (1779-1852) and first published by him in his collection, *A Selection of Irish Melodies*, Vol.6, (Dublin, 1815). As Reynolds has indicated in the tune title, the music of this song was based on the hop jig ‘Bob and Joan’. He grouped the quavers in the pattern 2+2+2 in the manuscript, which have been edited here to 4+2. ‘Fill the Bumper Fair’ (TMIM6: p.141-143; OMOI: No.440). ‘Miss Murray’s Reel’ (RBSR: p.11; SITM: No.1512). ‘Bob and Joan/[Jones]’ (MO3: p.225; [SG MS: SG4.017]; FR2: No.345). ‘Love and Whiskey’ (OFPC3: p.2-3; SITM: No.4814). ‘Little Mary’s Eve’ (SITM: No.6637). ‘Bóthar na gCloch - Stonybatter’ (CRÉ1: No.63).

Written and oral sources in dissertation: ‘Fill the Bumper Fair (Bobbin Jones)’ (FR3.099)

**FR3.100 - ‘The Protestant Boys’:** ‘A New Irish Tune’ (SITM: No.121). ‘Lilibullero [or Protestant Boys]’ (SITM: 558; [MO2: p.105]; [RMC: p.79]). ‘Lillebolero’ (SITM: No.165). ‘Lilli Burlare’ (SITM: No.1236). ‘Lillie Bulera’ (JA3: No.481; SITM: No.2628). ‘The Protestant Boys [with Variations]’ (KMM4: No.228; [SG MS: SG3.035 & SG4.007]; RF MS; SITM: No.6090; OMOI: No.19). ‘Orange and Green Will Carry the Day’ (SITM2: No.6380). ‘Lilibulero’ (SPCCIM2: No.503).

Written and oral sources in dissertation: ‘The Protestant Boys’ (FR3.100; MN.094)

**FR3.101 - ‘Come Back to Erin Mavoureen, Mavoureen’:** This song ‘Come Back to Erin, Mavoureen, Mavoureen’ was composed in 1866 by Claribel, a pseudonym used by the English composer, Charlotte Alington Barnard (1830-1869). ‘Come Back to Erin’ (OMOI: No.194; FR1: No.68; RF MS).

Written and oral sources in dissertation: ‘Come Back to Erin Mavoureen, Mavoureen’ (FR3.101)

**FR3.102 - ‘The Wispy Road ~~or The Kerry Jig~~’:** Reynolds wrote this tune in 4/4 rhythm in the manuscript. However, as the alternative title, ‘The Kerry Jig’, provided by him suggests, it should be written as a single jig in either 6/8 or 12/8 rhythm. 12/8 Rhythm: An almost identical version of this tune appears in 12/8 rhythm in the Stephen Grier MS, cf. - ‘Tear it to Rags’ (SG MS: SG4.028). Grier has a second version of this tune also in 12/8 rhythm, ‘[Untitled]’ (SG MS: SG4.033), that has a similar first part but a different second part to Reynolds’ version. Breathnach published this second version from the Grier MS and gave it the title of Grier’s first version, cf: ‘Stróic ina Ghiobail É – Tear it to Rags’ (CRÉ4: No.67). 4/4 Rhythm: ‘Tit for Tat’ (OMOI: No.1457; ODMI: No.688). ‘An Chloch Aoil - The Limestone Rock’ (CRÉ1: No.113; CRÉ4: No.166).

Written and oral sources in dissertation: 12/8 Rhythm: ‘The Wispy Road ~~or The Kerry Jig~~’ (FR3.102)

**FR3.103 - ‘Kitty in the Lane’:** See PF.043

**FR3.104 - ‘The Ladies of Carrick’:** Francis O’Neill obtained this tune for his publication, *Music of Ireland*, (Chicago, 1903) from the fiddler Ellen (Nellie) Kennedy (b.1862), of Curraghshillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from her father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim, cf: ‘The Ladies of Carrick’ (OMOI: No.934; ODMI: No.164). The first part of this tune corresponds to the corresponding part of ‘The Ladies of Carrick’ in *Hamilton’s Universal Tune-Book*, Vol.2, (Glasgow, 1846), cf: ‘The Ladies of Carrick (Irish air)’ (HUT2: p.112). ‘Mysteries of Knock’ (RMC: p.82). ‘The Ladies of Carrick’ (SG MS: SG3.074).

Written and oral sources in dissertation: ‘The Ladies of Carrick’ (FR3.104). ‘[Untitled]’ (CE.027)

**FR3.105 - ‘Apples for the Ladies’:** Only the last four bars of this tune ‘Apples for the Ladies’ is written in the Reynolds MS3, the remainder of the tune is presumably transcribed on a leaf that is currently missing. However, Reynolds copied this tune into another manuscript, Francis Reynolds MS1, cf. – ‘Apples for Ladies’ (FR1.087). The fiddler, Michael Francis McNerney (1898-1975), of Fostra, Dromard, Co. Longford, played this tune in 1973 in a private recording for the collector Fr. John Quinn – see ‘[Untitled]’ (MN.024). Although he didn’t have a name for the tune, he recalled that he had learned it from his teacher Jamesy Doyle (c.1888-1918), who he adds “used to play that in style”.. Francis O’Neill published this tune in his first collection *Music of Ireland* (Chicago, 1903) entitled ‘Gillan’s Apples’. He noted that he had sourced the tune from the Longford piper John Gillan, cf – ‘Gillan’s Apples’ (OMOI: No.1110; ODMI: No.287). However, his version of the tune is textually identical to the tune ‘Apples in Winter’ from *O’Farrell’s Collection of National Irish Music*



*for the Union Pipes* (Dublin, 1804), cf – ‘Apples in Winter’ (OFNIM: p.22), suggesting that either O’Neill or Gillan sourced it from this collection.

‘Rutland Lodge’ (SITM1, No.2240 & No.3667). ‘The Longford Jig’ (RF MS). 2/4 Rhythm: ‘Apples in Winter’ (LDMI1: No.2; KMM1: p.24; SG MS: SG3.136).

Written and oral sources in dissertation: ‘Apples for [the] Ladies’ ([FR3.105]; FR1.087; [MBR.153]). ‘[Untitled]’ (MN.024)

**FR3.106 - ‘Gustavus Galop’:** This galop was composed by Daniel Francois Esprit Auber (1782-1871). It was one of the more popular melodies from his opera *Gustave III, ou Le bal masqué* (Gustavus III, or The Masked Ball) that first premiered in 1833. ‘Galop in Gustavus (Auber)’ (JPTTM: p.2). ‘Galop – from the Opera of *Gustavus* (Auber)’ (HUT: p.159). ‘The Gustavus Galop (Auber)’ (CVM: p.28). ‘Gallop in Gustavus’ (MO2: p.140). ‘Galop de Gustavus’ (KMM3: No.444).

Written and oral sources in dissertation: ‘Gustavus Galop’ (FR3.106)

**FR3.107 - ‘Dublin Hornpipe’:** ‘The Rose of Drishane’ (OMOI: No.1631).

Written and oral sources in dissertation: ‘Dublin Hornpipe’ (FR3.107)

**FR3.108 - ‘Prelude on Natural Key [C Major]’:** See LS.094

**FR3.109 - ‘Heel & Toe Polka’:** This tune is the melody of the song ‘So Early in the Morning’. Breathnach sourced this tune, untitled, from the David Collins MS of Abbeyfeale, Co. Limerick. He added his own title ‘Over the Hills and Far Away’, a line from the aforementioned song, ‘So Early in the Morning’, cf. - ‘De Bharr na gCnoc is in Imigéin – Over the Hills and Far Away’ (CRÉ4: No.82). ‘Early Morning Polka’ (AS MS).

Written and oral sources in dissertation: ‘Heel & Toe Polka’ (FR3.109). ‘Heel & To[.]’ (FR2.006)

**FR3.110 - ‘Maggie’:** The title of Reynolds’ tune ‘Maggie’ is derived from the song, ‘When You and I Were Young, Maggie’. The words and music of this song were composed by George Washington Johnston (d.1917) and James Austin Butterfield (1837-1891), sometime in the mid-1860s. The Irish dramatist, Seán O’Casey (1880-1964), later used this melody for the song ‘Nora’ in his play, *The Plough and the Stars* (1926).

Written and oral sources in dissertation: ‘Maggie’ (FR3.110; FR2.049)

**FR3.111 - ‘The Marseillaise Hymn’:** This tune was originally a marching song of the French Revolution (1789-1799), and was later adapted as the National Anthem of France. It was composed in 1792 by Claude Joseph Rouget de Lisle (1760-1836). ‘The Marseillois Hymn - French National Air, by Rouget de Lille’ (CVM: p.5). ‘Marseilles Hymn [– National French Song]’ (MC1: p.124-125; MC2: p.10-11; MO1: p.17). ‘The Marseillaise’ (KMM4: No.374). ‘La Marseillaise - France’ (RF MS).

Written and oral sources in dissertation: ‘The Marseillaise [Hymn]’ ([FR3.111]; MN.075)

**FR3.112 - ‘The Boys of Castlebar’:** See FR3.083

**FR3.113 - ‘The Blackberry Blossoms with Variations’:** This reel appears in several manuscripts written by fiddle players from the Thomas ‘Blind’ Kernan fiddle tradition. Some of these versions demonstrate the processes employed by these musicians in melodic variation. In its simplest form, a two-part version of the reel appears in the Larry Smyth MS entitled, ‘The Strawberry Blossom or Blackberry’ (LS.059), in the format AB. An almost identical version of this reel, also in two part format AB, was transcribed by Smyth’s teacher, Bernard Rogers (1856-1907), in the McBrien-Rogers MS entitled, ‘The Blackberry Blossom’ (MBR.202). Rogers transcribed a second version of the tune in the manuscript with an extra third part, which is a variation of the second part, entitled, ‘The Blackberry Blossom’ (MBR.145), in the order ABB’. Lastly, the version of this reel in the Francis Reynolds MS3 entitled, ‘The Blackberry Blossom with Variations’ (FR3.113), is a five-part tune in the order ABB’CA’. In addition to Rogers’ extra third part, B’, it also contains two more parts, CA’.

‘Strawberry Beds’ (LDMI1: No.7; KMM1: No.1, p.34). ‘The Blackberry Blossom’ (GPAMI2: p.11-12; RMC: p.31; SPCCIM: No.475; OMOI: No.1295; ODMI: No.560). ‘The Dashing White Sergeant’ (SG MS: SG3.031).

Written and oral sources in dissertation: ‘The Strawberry Blossom or Blackberry’ (LS.059). ‘The Indian Melody’ (LS.086). ‘The Blackberry Blossom[s with Variations]’ ([FR3.113]; MBR.145; MBR.202; MN.027). ‘Strawberry Beds’ (MBR.171). ‘Blackberry Blossoms’ (FQ.003)

**FR3.114 - ‘The Top of Cork Road’:** ‘Yorkshire Lasses’ (LBCD2: p.84). ‘Top of the Cork Road’ (EHJR: p.19; PWJAIM: No.48; RMC: p.85; OMOI: No.1031; ODMI: No.244). ‘The Rollicking Irishman’ (KMM1: No.24, p.38). The tune later became known as ‘Father O’Flynn’, a title which came from a song written to the air of this tune by Alfred Perceval Graves, and first published in 1874. ‘Father O’Flynn’ (KMM4: No.189).

Written and oral sources in dissertation: ‘The Top of Cork Road’ (FR3.114). ‘Top of the Cork Road’ (FR2.067). ‘Jackson’s Night Cup’ (LS.063). ‘[Lancers – Knight of St. Patrick:] 4’ (MBR.055). ‘Father O’Flynn’ (MN.020; FQ.049).

**FR3.115 - ‘The Heathery Breeze’:** ‘[Untitled]’ (SG MS: SG2.272). ‘The Heather Breeze’ (ODMI: No.779; CRÉ2: No.149 [Leoithne an Fhraoigh]). ‘The Heathery Breeze’ (KMM4: No.122). ‘The Heathery Brays of Ballyheady’ (AS MS). ‘Crossing the Fields’ (OWS: No.293). ‘Copper and Brass’ (RF MS; AS MS). ‘An Old Reel’ (PWJOIM: No.289).

Written and oral sources in dissertation: ‘The Heathery Breeze’ (FR3.115; FR1.004; MN.029). ‘The Heather Breeze’ (MR.015). ‘[Untitled] – (B part)’ (MN.040). ‘Fitzmaurice’s Flight’ (PD.020). ‘Heathery Breeze [1/2]’ (FQ.110)

**FR3.116 - ‘The Teetotaller’s Reel’:** Both versions of this reel in McBrien-Rogers MS and Reynolds MS3 were copied from R.M. Levey’s printed collection *A Collection of the Dance Music of Ireland* (London, 1858), ‘The Teetotaller’s Reel’ No.41, cf: FR3.116 and MBR.175. When Reynolds copied the tune from Reynolds MS3 into Reynolds MS1 he converted the rhythm from 2/4 to 4/4, and in the process omitted the grace notes and most of the bowing, cf: ‘The Teetotaller’s Reel’ (FR1.005).

‘The Teetotaller[’s] Reel’ ([LDMI1: No.41]; KMM1: No.12, p.35; FR1: No.155). ‘Irish Reel’ (KMM2: No.291). ‘[Untitled]’ (SG MS: SG2.150). ‘Teetotalers’ (RMC: p.39; RF MS). ‘Temperance’ (RMC: p.32). ‘The Teetotaler’s Fancy’ (ODMI: No.795). ‘The Teetotallers’ (FR3: No.80).

Written and oral sources in dissertation: ‘[The] Teetotaller’s Reel’ ([FR3.116]; [FR1.005]; MBR.175). ‘The Teetotaller’ (MN.101). ‘Bowl of Coffee – Reel’ (FQ.010). ‘The Young Teetotaler [2/2]’ (FQ.022)

**FR3.117 - ‘Paudeen O’Rafferty with Variations’:** See PF.021

**FR3.118 - ‘Johnny Hand’s Delight’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘Johnny Hand’s Delight’ (FR3.118; FR1.006)

**FR3.119 - ‘The Cameronian Reel’:** ‘[The] Cameronian’s Rant’ (RBSR: p.82; [JA1: No.107]). ‘[The] Cameronian Rant’ ([NGCR1: p.30]; [KMM1: Set 2, No.6, p.4]; KVR1: p.91). ‘Cameronan Rant’ (OFPC3: p.44). ‘The Battle of Sherra-Moor’ (SITM: No.2310). ‘The Cameronian Reel’ (SG MS: SG2.010). ‘The Boys of Ballinchalla’ (OMOI: No.1227; ODMI: No.503).

Written and oral sources in dissertation: ‘The Cameronian Reel’ (FR3.119)

**FR3.120 - ‘The Donnybrook Maid – Key G Minor’:** Although Reynolds indicates in the title that this tune in Reynolds MS3 is played in the key of G Minor, it appears in other sources in G Major (The Natural F’s in the second part have been added by the editor). This tune has not been located in any of the major printed music collections of the 19<sup>th</sup> or 20<sup>th</sup> centuries. Despite this, it was transmitted successfully in the folk tradition and appears in smaller collections printed the second half of the 20<sup>th</sup> century under a variety of different titles. ‘Hould the Reins’ (MTIM: No.86). ‘Thornton’s Reel’ (*Treoir*, Vol. 28, 1996: p.32). ‘Lilies in the Field’ (Unknown). ‘The Dublin Lads’ (DMWC: No.67).

Written and oral sources in dissertation: ‘The Donnybrook Maid – Key G Minor’ (FR3.120)

**FR3.121 - ‘Lady Mary Ramsay’:** This tune was composed by Nathaniel Gow (1763-1831). ‘Lady Mary Ramsey [Strathspey]’ ([NGSR4: ?]; KMM1: Set 14, No.1, p.10; KVR1: p.55; OMOI: No.1536). ‘Forget Me Not’ (RMC: p.77). ‘Kilkenny Boys’ (RMC: p.47). ‘The Queen’s Shilling’ (ODMI: No.752). ‘Miss Ramsay’ (CRÉ3: No.95). ‘Miss Betty Ramsey’s Reel’ (SG MS: SG2.122).

Written and oral sources in dissertation: ‘Lady Mary Ramsay’ (FR3.121; FR1.009). ‘Miss Ramsey’ (MBR.236; MN.103). ‘Miss Ramsey [2/2]’ (PD.012)

**FR3.122 - ‘Preludes’:** See LS.094

**FR3.123 - ‘Castles in the Air’:** ‘Castles in the Air’ (MO3: p.207; RMC: p.114; FR3: No.145; AS MS).

Written and oral sources in dissertation: ‘Castles in the Air’ (FR3.123; FR2.055)

**FR3.124 - ‘[Untitled]’:** There are illegible lines of music written in ABC notation on this leaf.

Written and oral sources in dissertation: ‘[Untitled]’ (FR3.124)

# **Source D**

**Francis Reynolds**

**MS1**

**(1885)**

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## Outline of Manuscript

**Title of MS:** Francis Reynolds MS1

**Scribe:** Francis Reynolds (1862-1946)

**Provenance:** (1) Francis Reynolds (1862-1946) of Gaigue, Ballinamuck - nephew of O'Farrell; (2) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Reynolds; (3) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** 1885

**Type:** Preformed

**No. of leaves:** 21

**Dimension of leaves (average):** 225mm x 145mm (length x height)

**Staves:** Printed

**No. of music items:** 90 (89 tunes, 1 exercise)

FR1.001

1. The Mamma's Pet

3r

Copied from: Reynolds MS3, see: 'The Mamma's Pet' (FR3.006).

See: **FR3.006**, FR1.001, *FQ.009*

FR1.002

2. Miss Thornton's Reel

3r

Musical score for 'Miss Thornton's Reel' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-3, ending with a first ending bracket. The second staff starts at measure 4 with a second ending bracket. The third staff starts at measure 9 and continues to the end of the piece.

See: **FR1.002**, LS.091, MBR.191, *MN.012*, *FQ.065*

FR1.003

3. Bonny Kate

3r

Musical score for 'Bonny Kate' in G major, 2/4 time. The score consists of two staves. The first staff contains measures 1-5, with first and second endings at measures 4 and 5, and a triplet of eighth notes at measure 5. The second staff starts at measure 6 and continues to the end of the piece, also featuring first and second endings at measures 7 and 8.

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*



FR1.004

## 4. The Heathery Breeze

3v



Reynolds transcribed a faulty version of this tune in Reynolds MS3, 'The Heathery Breeze' (FR3.115), but later corrected it when he copied it here into Reynolds MS1.

See: **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

FR1.005

## 5. The Teetotaller's Reel

3v

Musical score for 'The Teetotaller's Reel' in G major, 4/4 time. The score consists of four staves. The first staff contains measures 1 through 4, starting with a triplet of eighth notes. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, starting with a measure rest labeled '14'. The melody features a mix of eighth and sixteenth notes with various slurs and accents.

Copied from: Reynolds MS3, see: 'The Teetotaller's Reel' (FR3.116). When Reynolds copied the tune from Reynolds MS3 into Reynolds MS1 he converted the rhythm from 2/4 to 4/4, and in the process omitted the grace notes and most of the bowing.

See: **FR3.116**, FR1.005, MBR.175, *MN.101*, *FQ.010*, *FQ.022*

FR1.006

6. Johnny Hand's Delight

3v-4r

Musical score for 'Johnny Hand's Delight' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by a quarter note A, then a quarter note B. The second staff contains a triplet of eighth notes (B, A, G) starting at measure 3. The third staff continues the melody with a quarter note G, a quarter note A, and a quarter note B. The fourth staff features a quarter note G, a quarter note A, and a quarter note B. The fifth staff has a quarter note G, a quarter note A, and a quarter note B. The sixth staff concludes the piece with a quarter note G, a quarter note A, and a quarter note B.

Copied from: Reynolds MS3, see: 'Johnny Hand's Delight' (FR3.118).

See: **FR3.118**, FR1.006

FR1.007

7. Down the Meadows

4r

Musical score for 'Down the Meadows' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by a quarter note A, then a quarter note B. The second staff continues the melody with a quarter note G, a quarter note A, and a quarter note B. The third staff concludes the piece with a quarter note G, a quarter note A, and a quarter note B.

AKA: 'Jim Moore's Fancy' (OMOI: No.1236)

See: **FR1.007**, FR1.040, LS.005

FR1.008

8. Jenny Dang the Weaver

4r

Musical notation for 'Jenny Dang the Weaver' in G major (one sharp) and common time. The piece consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The melody is characterized by eighth-note patterns and a final double bar line with repeat dots.

Composed: Rev. Alexander Garden (1688-1778)

See: **FR1.008**, MBR.141, MBR.240

FR1.009

9. Lady Mary Ramsay

4v

Musical notation for 'Lady Mary Ramsay' in G major (one sharp) and common time. The piece consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The second staff includes first and second endings, with triplets and a final double bar line with repeat dots.

Composed: Nathaniel Gow (1763-1831), Scottish

See: **FR3.121**, FR1.009, MBR.236, *MN.103*, *PD.012*

FR1.010

10. The Salamanca Reel

4v

Musical notation for 'The Salamanca Reel' in G major (one sharp) and common time. The piece consists of four staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. The melody features several triplet figures and a final double bar line with repeat dots.

See: **FR1.010**, MR.027, LS.041, MBR.178

FR1.011

11. The Green Groves of Erin

4v

Musical notation for 'The Green Groves of Erin' in G major, 4/4 time. The piece consists of two staves. The first staff contains measures 1 through 5, ending with a double bar line and repeat sign. The second staff begins at measure 6 and contains measures 6 through 10. Measure 6 starts with a '6' above the staff. Measures 7 and 8 are bracketed together and labeled '1.' above. Measures 9 and 10 are bracketed together and labeled '2.' above. There are triplets in measures 5, 8, and 10.

Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

FR1.012

12. The Drogheda Reel

5r

Musical notation for 'The Drogheda Reel' in G major, 4/4 time. The piece consists of three staves. The first staff contains measures 1 through 4, ending with a double bar line and repeat sign. Measures 3 and 4 are bracketed together and labeled '1.' above. The second staff begins at measure 5 and contains measures 5 through 8, ending with a double bar line and repeat sign. Measures 7 and 8 are bracketed together and labeled '2.' above. The third staff begins at measure 9 and contains measures 9 through 12, ending with a double bar line and repeat sign. Measure 11 has a triplet. There are triplets in measures 3, 4, 7, 8, and 11.

See: **FR1.012**, LS.027, *MN.038*, *MN.039*, *MN.040*, *MN.041*

FR1.013

13. The White Leaf

5r

Musical score for 'The White Leaf' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 14. The piece concludes with a double bar line and repeat dots.

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

FR1.014

14. Miss Monaghan's Reel

5r-5v

Musical score for 'Miss Monaghan's Reel' in G major (one sharp) and common time (C). The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several triplet markings (indicated by a '3' over a group of notes). The second staff starts at measure 6, and the third at measure 10. The piece concludes with a double bar line and repeat dots.

See: **FR1.014**, MBR.201, *MN.051*

FR1.015

15. Captain Kelly's Reel

5v



Musical score for Captain Kelly's Reel, consisting of three staves of music in treble clef and common time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece concludes with a double bar line.

See: **FR1.015**

FR1.016

16. Blanchard's Hornpipe

5v



Musical score for Blanchard's Hornpipe, consisting of four staves of music in treble clef and 4/4 time. The key signature has two sharps (F# and C#). The first staff contains measures 1-4 with triplets in measures 3 and 4. The second staff contains measures 5-8 with a triplet in measure 6. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The piece concludes with a double bar line.

AKA: 'Fisher's Hornpipe' (OMOI: No.1575)

See: **FR1.016**, MR.058, MBR.205

FR1.017

17. The Sailor's Hornpipe

5v-6r

1.

5

2.

11

AKA: 'Sailor's Hornpipe No.2' (OMOI: No.1578)

See: **FR1.017**, LS.018, LS.058, LS.096

FR1.018

18. Sweep's Hornpipe

6r

1

5

9

14

See: **FR1.018**

FR1.019

19. The Stage Hornpipe

6r

5

9

3

[Bars missing in the MS]

14

AKA: 'McCarthy's Hornpipe' (ODMI: 831)

See: **FR1.019**

FR1.019a

Prelude on Two Sharps [D Major]

6r

6

See: FR3.122, FR1.019a, FR2.015a, **LS.094**



FR1.020

20. The London Hornpipe

6v

5

9

14

AKA: 'City Life' (RMC: p.155)

See: **FR1.020**

FR1.021

21. The Organ Hornpipe

6v

5

9

14

AKA: 'Miss Lacey's Hornpipe' (FR2: No.226)

See: **FR1.021**

FR1.022

22. Duke Gordon's Reel

6v-7r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Duke Gordon's Reel' (PF.025).

See: **PF.025**, FR1.022

FR1.023

23. The New Bridge of Edinburgh –  
Key B Minor

7r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'The New Bridge Edinburgh – Key B Minor' (PF.024).

AKA: 'The Musical Priest' (OMOI: No.1284)

Composed: William Marshall (1748-1833), Scottish

See: **PF.024**; FR1.023

FR1.024

24. Miss Brown's Reel

7r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Miss Brown's Reel' (PF.052).

AKA: 'Earl of Dalhousie's Reel' (NGSR4: p.15)

Composed: Nathaniel Gow (1763-1831), Scottish

See: **PF.052**, FR1.024

FR1.025

25. Gladstone's Bill

7r



Commemorates: William Gladstone (1809-1898), British - Landlord and Tenant (Ireland) Act (1870)

See: **FR1.025**, LS.054, *MN.021*, *MN.022*

FR1.026

26. The Ladies' Taproom

7v

Musical score for 'The Ladies' Taproom' in G major (one sharp) and common time. The score consists of three staves. The first staff contains the first four measures. The second staff starts at measure 5 and contains measures 5 through 8, featuring two triplet markings. The third staff starts at measure 9 and contains measures 9 through 12, also featuring a triplet marking. The piece concludes with a double bar line and repeat dots.

AKA: 'Queen of May' (CRÉ1: No.197)

See: **FR1.026**, LS.040

FR1.027

27. The Banks of Inverness

7v

Musical score for 'The Banks of Inverness' in G major (one sharp) and common time. The score consists of three staves. The first staff contains the first four measures. The second staff starts at measure 4 and contains measures 4 through 7. The third staff starts at measure 8 and contains measures 8 through 11. The piece concludes with a double bar line and repeat dots.

See: **FR1.027**

FR1.028

28. The Highlander's New Buckle

7v

Musical score for 'The Highlander's New Buckle' in G major (one sharp) and 3/4 time. The score consists of three staves. The first staff contains measures 1-4, featuring a key signature change from G major to D major (two sharps) at the beginning. Measures 1-3 contain triplets of eighth notes. Measure 4 is the first ending, marked '1.', which concludes with a triplet of eighth notes. The second staff starts at measure 5 with a second ending, marked '2.', which also concludes with a triplet of eighth notes. The third staff contains measures 9-12, continuing the melodic line with various rhythmic patterns and ending with a triplet of eighth notes.

AKA: 'Leather Buttons' (OMOI: No.1543)

See: **FR1.028**, MR.033

FR1.029

29. Tullagorum Reel

7v-9r

Musical score for 'Tullagorum Reel' in G major (one sharp) and 3/4 time. The score consists of three staves. The first staff contains measures 1-4, featuring a key signature change from G major to D major (two sharps) at the beginning. Measures 1-3 contain triplets of eighth notes. The second staff starts at measure 5 and contains measures 5-8, featuring triplets of eighth notes. The third staff starts at measure 10 and contains measures 10-13, also featuring triplets of eighth notes.

AKA: 'An Colúr Glas – The Green Pigeon' (CRÉ5: No.209)

See: **FR1.029**

FR1.029a

Home, Sweet Home

8r

9

17

Composed: Music - Sir. Henry Bishop (1786-1855), English. 1822, Words - John Howard Payne (1791-1852), American. Opera: *Clari, or the Maid of Malin* (1823)

See: **FR1.029a**

FR1.030

30. Gregg's Pipes

9r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Greg's Pipes' (PF.050).

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

FR1.031

31. The British Naggin

9r

4

8

3

AKA: 'Corney is Coming' (OMOI: No.1548)

See: **FR1.031**, MR.025

FR1.032

32. Drowsy Moggy

9v

Musical score for 'Drowsy Moggy' in G major (one sharp) and common time. The score consists of three staves. The first staff contains the first four measures. The second staff, starting at measure 4, contains measures 4 through 7. The third staff, starting at measure 8, contains measures 8 through 11. The piece concludes with a double bar line and repeat dots.

See: **FR1.032**, MR.017, LS.110, MBR.263, *MN.045*, *MN.070*, *FQ.012*

FR1.033

33. The Flogging Reel

9v

Musical score for 'The Flogging Reel' in G major (one sharp) and common time. The score consists of four staves. The first staff contains measures 1 through 4. The second staff, starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 12. The fourth staff, starting at measure 13, contains measures 13 through 16, including a triplet of eighth notes in the second measure. The piece concludes with a double bar line and repeat dots.

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, *PD.030*, *FQ.046*

FR1.034

34. Roll Her on the Mountain

9v-10r

Musical notation for 'Roll Her on the Mountain' in G major, 2/4 time. The piece consists of three staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 10 and contains measures 10 through 13, ending with a repeat sign.

AKA: 'The Chicago Reel' (ODMI: No.797)

See: **FR1.034**, LS.014

FR1.035

35. Jenny Pin Your Bonnet Tighter

10r

Musical notation for 'Jenny Pin Your Bonnet Tighter' in G major, 2/4 time. The piece consists of two staves. The first staff contains measures 1 through 4, with a first ending bracket over measures 3 and 4, and a second ending bracket over measures 5 and 6. The second staff starts at measure 5 and contains measures 5 through 8, ending with a repeat sign.

AKA: 'Tie the Bonnet' (OMOI: No.1351)

See: **FR1.035**, MR.041

FR1.036

36. Jenny Picking Cockles

10r

Musical notation for 'Jenny Picking Cockles' in G major, 2/4 time. The piece consists of two staves. The first staff contains measures 1 through 4, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5 through 8, ending with a repeat sign.

AKA: 'The Old Maids of Galway' (OMOI: No.1417)

See: **FR1.036**, MR.038

FR1.037

37. Follow Me Down To Carlow

10r

Musical notation for 'Follow Me Down To Carlow' in G major, 2/4 time. The piece consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is characterized by eighth-note patterns and a final cadence in measure 12.

AKA: 'The Bank of Ireland' (OMOI: No.1186)

See: **FR1.037**

FR1.038

38. The Star of Munster

10r

Musical notation for 'The Star of Munster' in G major, 2/4 time. The piece consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody features first and second endings, with first endings marked '1.' and second endings marked '2.'. The piece concludes with a double bar line and repeat dots.

See: **FR1.038**; FR2.061, MR.022, LS.024, LS.093, MBR.207



FR1.039

39. The Blackberry Blossom The Templehouse

10v

Musical score for 'The Blackberry Blossom' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. A triplet of eighth notes (G, A, B) is marked with a '3' above it. The piece ends with a double bar line and repeat dots. The second staff starts at measure 5 and continues the melody with eighth notes and quarter notes. The third staff starts at measure 9 and continues the melody, ending with a double bar line and repeat dots.

See: **PF.035**, FR1.039, MR.019, LS.012, MBR.206, *FQ.005*, *FQ.097*

FR1.040

40. Down the Broom

10v

Musical score for 'Down the Broom' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The second staff starts at measure 6 and continues the melody. The third staff starts at measure 11 and features a first ending (marked '1.') and a second ending (marked '2.'). The piece ends with a double bar line and repeat dots.

AKA: 'Jim Moore's Fancy' (OMOI: No.1236)

See: **FR1.007**, FR1.040, LS.005

FR1.041

41. The Butcher's Jig

10v

6

12

See: **FR1.041**, MR.044, MN.019, MN.069

FR1.042

42. The Housekeeper's Fancy

11r

4

8

See: **FR1.042**

FR1.043

43. St. Patrick's Day

11r

Musical score for '43. St. Patrick's Day' in G major and 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a single measure followed by a repeat sign. The second staff starts at measure 6 and includes a [FINE] instruction. The third staff starts at measure 11 and includes a [D. Segno al fine] instruction.

See: LK.118, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, FQ.054

FR1.044

44. The Rakes of Kildare

11r

Musical score for '44. The Rakes of Kildare' in G major and 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a single measure followed by a repeat sign. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 13 and includes a repeat sign.

See: LK.111, FR1.044, MBR.188, PD.016, FQ.039, PD.031

FR1.045

45. The Foxhunter's Jig

11v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'The Foxhunter's Jig' (PF.039).

See: PF.039, FR1.045, LS.013, MBR.184

FR1.046

46. The Unfortunate Rake

11v

6

11

See: **FR1.046**, MBR.256, *FQ.078*

FR1.047

47. Tip it Off

11v-12r

5

9

AKA: 'Cuir Barr Air: Top it Off' (CRÉ1: No.69)

See: **LK.011**, FR1.047, LS.026, MBR.226

FR1.048

48. The Sprigs of Stradone

12r

Musical score for 'The Sprigs of Stradone' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-6. The second staff starts at measure 7 and contains measures 7-12. The third staff starts at measure 13 and contains measures 13-18. The piece concludes with a double bar line.

AKA: 'The Geese in the Bog' (CIFB: p.127)

See: **FR1.048**, *MN.043*

FR1.049

49. Towards Up and Towards Down

12r

Musical score for 'Towards Up and Towards Down' in G major, 9/8 time. The score consists of five staves. The first staff contains measures 1-4. The second staff starts at measure 5 and contains measures 5-8. The third staff starts at measure 9 and contains measures 9-12. The fourth staff starts at measure 13 and contains measures 13-16. The fifth staff starts at measure 17 and contains measures 17-20. The piece concludes with a double bar line.

AKA: 'Spatter the Dew' (ODMI: No.446)

See: **FR1.049**

FR1.050

50. Black Rock

12r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Black Rock' (PF.031).

AKA: 'The Rocky Road' (OMOI: No.1116)

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

FR1.051

51. The Heart of a Loaf

12v



AKA: 'Hardy Man the Fiddler' (OMOI: No.1117)

See: **FR1.051**

FR1.052

52. Give the Poor Fiddler More Drink Please

12v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Give Poor Fiddler a Drink' (PF.077).

AKA: 'Be Easy You Rogue!' (OMOI: No.1109)

See: **PF.077**, FR1.052

FR1.053

53. Trip to the Cottage

12v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Trip to the Cottage' (PF.032).

See: **PF.032**, FR1.053, *FQ.103*

FR1.054

54. Malowney's Jig

12v-13r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Malowny's Jig' (PF.018).

See: **PF.018**, FR3.095, FR1.054, LS.044

FR1.055

55. Top the Candle

13r

7 [N1]

[Note 1: Rhythm has been edited: the grouping of quavers in the MS has been changed from a mixture of (2+2+2) and (3+3) to (4+2)]

See: **LK.034**, PF.080, FR3.067, FR1.055

FR1.056

56. Tatter Jack Walsh

13v

6

12

See: **FR1.056**, LS.106, FQ.040, FQ.052, FQ.109

FR1.057

57. The Irish Washerwoman

13v

5

9

14

See: LK.093, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

FR1.058

58. The Maid on the Strand

13v-14r

5

11

16

22

AKA: 'The Thrush's Nest' (OMOI: No.855)

See: FR1.058, LS.097, MN.002



FR1.059

59. Garryowen

14r

6

12

See: **FR1.059**, MBR.066, MBR.078, MBR.186

FR1.060

60. The Dusty Miller

14r

3

7 [N1]

[Note 1: Rhythm has been edited: the grouping of quavers in the MS has been changed from (2+2+2) to (4+2)]

See: **LK.164**, FR3.074, FR1.060

FR1.061

61. The Boys of Castlebar

14r

Copied from: Reynolds MS3, see: 'The Boys of Castlebar' (FR3.112).

See: **FR3.083**, FR3.084, FR3.112, FR1.061

FR1.062

62. Haste to the Wedding

14v

Copied from: Reynolds MS3, see: 'Haste to the Wedding' (FR3.010).

See: **FR3.010**, FR1.062, MBR.251, *FQ.036*

FR1.063

63. The Rocky Roads to Dublin

14v

Copied from: Reynolds MS3, see: 'The Rocky Roads to Dublin' (FR3.088).

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

FR1.064

64. Sublime Was the Warning

14v



AKA: 'A Sprig of Shillelah' (ODMI: No.994)

Composed: Words - Thomas Moore (1779-1852), Irish

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

FR1.065

65. O'Connell's Trip to Parliament

14v-15r

Musical score for 'O'Connell's Trip to Parliament' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting with a measure rest labeled '6', contains measures 6-11. The third staff, starting with a measure rest labeled '12', contains measures 12-17. The piece concludes with a double bar line.

AKA: 'The Three Little Drummers' (OMOI: No.969)

See: **FR1.065**, *MN.018*, *MN.068*, *FQ.079*

FR1.066

66. The Fourpenny Bit

15r

Musical score for 'The Fourpenny Bit' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting with a measure rest labeled '6', contains measures 6-11. The third staff, starting with a measure rest labeled '12', contains measures 12-17. The piece concludes with a double bar line.

AKA: 'The Miller of Glanmire' (OMOI: No.765)

See: **FR1.066**, *LS.043*, *MN.017*

FR1.067

67. The Geese in the Bog

15r



See: **FR1.067**, MR.046, LS.104, MBR.233

FR1.068

68. No Parade To-day

15r

Copied from: either the O'Farrell MS or the Reynolds MS3, see: 'No Parade To-day' (PF.083, FR3.060).

See: **PF.083**, FR3.078, FR1.068

FR1.069

69. Judy Callaghan

15v



AKA: 'Barney Brallaghan' (OMOI: No.1145)

Composed: c.1812, Music - Jonathan Blewitt (1782-1853); Words - Thomas Hudson (1791-1844)

See: **FR1.069**, MBR.248, MBR.270

FR1.070

70. Jackson's Morning Brush

15v

The image shows a musical score for '70. Jackson's Morning Brush'. It consists of four staves of music in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The first staff starts with a treble clef, a sharp sign, and a 6/8 time signature. The music is written in a single melodic line. The second staff begins with a measure rest (8) above the staff. The third staff begins with a measure rest (15) above the staff. The fourth staff begins with a measure rest (22) above the staff. The piece concludes with a double bar line.

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR1.070**, MR.048, *MN.007*, *MN.080*

FR1.071

71. The Limerick Lassies

15v-16r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'The Limerick Lassies – Key G Minor' (PF.023).

AKA: 'The Gold Ring' (OMOI: No.708)

See: **PF.023**, FR1.071, LS.050

FR1.072

72. Jackson's Dream

16r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Jackson's Dream' (PF.076).

AKA: 'Easter Sunday' (OMOI: No.942)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **PF.076**, FR1.072, LS.046

FR1.073

73. The Blue Breeches

16r



AKA: 'Boil the Breakfast Early' (ODMI: No.789)

See: **FR1.073**, FR2.068, CE.021, LS.003, *PD.037*

FR1.074

74. Kissing and Drinking

16v



See: **FR1.074**, FR2.079

FR1.075

75. The Blue Ribbon (Kitty Jones)

16v



AKA: 'Orange and Blue' (KMM1: No.13)

See: **FR1.075**, LS.077, *FQ.056*, *FQ.117*

FR1.076

76. Miss Blair's Reel

16v

Copied from: O'Farrell MS (or from a missing leaf in the Reynolds MS3), see: 'Miss Blair's Reel' (PF.026).

AKA: 'The Braes of Marr' (KMM2: No.144)

See: **PF.026**, FR1.076, LS.100, *PD.019*, *FQ.038*, *FQ.057*

FR1.077

77. Scatter the Mud

17r

Copied from: Reynolds MS3, see: 'Scatter the Mud' (FR3.004).

See: **FR3.004**, FR1.077, CE.018, *MN.067*

FR1.078

78. Sleepy Maggie

17r

Musical notation for 'Sleepy Maggie' in G major (one sharp) and common time. The first staff shows the first five measures, and the second staff shows measures 6 through 10. The piece concludes with a double bar line and repeat dots.

See: **FR1.078**, FR2.059, LS.069

FR1.079

79. Down the Meadows (?) No.2

17r

Musical notation for 'Down the Meadows (?) No.2' in C major and common time. The first staff shows measures 1 through 5, and the second staff shows measures 6 through 10. The piece includes a first ending (1.) and a second ending (2.) before concluding with a double bar line and repeat dots.

See: **FR1.079**

FR1.080

80. The White Cockade

17r

Musical notation for 'The White Cockade' in G major (one sharp) and 4/4 time. The first staff shows measures 1 through 5, the second staff shows measures 6 through 10, and the third staff shows measures 11 through 15. The piece concludes with a double bar line and repeat dots.

See: **FR1.080**



FR1.081

81. Langstrim

17v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Langstrim' (PF.028).

AKA: 'Saddle the Pony' (OMOI: No.717 & No.718)

See: **PF.028**, FR1.081, MR.050

FR1.082

82. Bonaparte's March Over the Rhine

17v

The musical score for 'Bonaparte's March Over the Rhine' is written in 4/4 time on a single treble clef staff. The piece consists of 14 measures. The notation includes eighth notes, quarter notes, and triplet markings (indicated by a '3' above or below the notes). The melody is characterized by a steady eighth-note pattern with occasional triplet figures. The score is divided into four systems, with measure numbers 1, 5, 9, and 14 indicated at the beginning of each system. The piece concludes with a double bar line.

See: **LK.131**, FR1.082

FR1.083

83. Lord Cornwallis's March

17v-18r

Copied from: Reynolds MS3, see: 'Lord Cornwallis's March' (FR3.008).

See: **FR3.008**, FR1.083

FR1.084                                      84. The Cuckoo's Concert                                      18r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing),  
see: 'The Cuckoo's Concert' (PF.063).

See: **PF.063**, FR1.084

FR1.085                                      85. Old Woman Rocking the Cradle                                      18v-19r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing),  
see: 'Old Woman Rocking the Cradle – A Piece' (PF.062).

AKA: 'Rocking the Cradle' (OMOI: No.547)

See: **PF.062**, FR1.085

FR1.086                                      86. Paudeen O'Rafferty                                      19r-19v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing),  
see: 'Paddy O'Rafferty' (PF.021).

See: **PF.021**, FR3.117, FR1.086

FR1.087

87. Apples for Ladies

19v

5

10

14

Copied from: Reynolds MS3. However, only the last four bars of the tune are visible in Reynolds MS3, the remainder is presumably transcribed on a leaf that is currently missing, see: 'Apples for the Ladies' (FR3.105).

AKA: 'Gillan's Apples' (OMOI: No.1110)

See: **FR3.105**, FR1.087, MBR.153, *MN.024*

FR1.088

88. The Bush in Bloom

19v

Copied from: Reynolds MS3, see: 'Bush in Bloom' (FR3.080).

See: **FR3.080**, FR1.088, LS.099

## Summary

<b>Tune Ref. #</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>Source</b>
FR1.001	1. The Mamma's Pet	Reel	FR3.006
FR1.002	2. Miss Thornton's Reel	Reel	Unknown
FR1.003	3. Bonny Kate	Reel	Unknown
FR1.004	4. The Heathery Breeze	Reel	FR3.115
FR1.005	5. The Teetotaller's Reel	Reel	FR3.116
FR1.006	6. Johnny Hands' Delight	Reel	FR3.118
FR1.007	7. Down the Meadows	Reel	Unknown
FR1.008	8. Jenny Dang, the Weaver	Reel	Unknown
FR1.009	9. Lady Mary Ramsay	Strathspey	Unknown
FR1.010	10. The Salamanca Reel	Reel	Unknown
FR1.011	11. The Green Groves of Erin	Reel	Unknown
FR1.012	12. The Drogheda Reel	Reel	Unknown
FR1.013	13. The White Leaf	Reel	Unknown
FR1.014	14. Miss Monaghan's Reel	Reel	Unknown
FR1.015	15. Captain Kelly's Reel	Reel	Unknown
FR1.016	16. Blanchard's Hornpipe	Hornpipe	Unknown
FR1.017	17. The Sailor's Hornpipe	Hornpipe	Unknown
FR1.018	18. Sweeps Hornpipe	Hornpipe	Unknown
FR1.019	19. The Stage Hornpipe	Hornpipe	Unknown
FR1.019a	Prelude on Two Sharps [D Major]	Exercise	Unknown
FR1.020	20. The London Hornpipe	Hornpipe	Unknown
FR1.021	21. The Organ Hornpipe	Hornpipe	Unknown
FR1.022	22. Duke Gordon's Reel	Reel	PF.025
FR1.023	23. The New Bridge of Edinburgh - Key B Minor	Reel	PF.024
FR1.024	24. Miss Brown's Reel	Reel	PF.052
FR1.025	25. Gladstone's Bill	Reel	Unknown
FR1.026	26. The Ladies' Taproom	Reel	Unknown
FR1.027	27. The Banks of Inverness	Reel	Unknown
FR1.028	28. The Highlander's New Buckle	Reel	Unknown
FR1.029	29. Tullagorum Reel	Reel	Unknown
FR1.029a	Home, Sweet Home	Song Air	Unknown
FR1.030	30. Greggs Pipes	Reel	PF.050
FR1.031	31. The British Naggin	Reel	Unknown
FR1.032	32. Drowsy Moggy	Reel	Unknown
FR1.033	33. The Flogging Reel	Reel	Unknown
FR1.034	34. Roll Her on the Mountain	Reel	Unknown
FR1.035	35. Jenny Pin Your Bonnet Tighter	Reel	Unknown
FR1.036	36. Jenny Picking Cockles	Reel	Unknown
FR1.037	37. Follow me Down to Carlow	Reel	Unknown
FR1.038	38. The Star of Munster	Reel	Unknown

FR1.039	39. <del>The Blackberry Blossom</del> The Templehouse	Reel	Unknown
FR1.040	40. Down the Broom	Reel	Unknown
FR1.041	41. The Butcher's Jig	Double Jig	Unknown
FR1.042	42. The Housekeeper's Fancy	Slip Jig	Unknown
FR1.043	43. St. Patrick's Day	March	Unknown
FR1.044	44. The Rakes of Kildare	Double Jig	Unknown
FR1.045	45. The Foxhunter's Jig	Slip Jig	PF.039
FR1.046	46. The Unfortunate Rake	Double Jig	Unknown
FR1.047	47. Tip it Off	Slip Jig	Unknown
FR1.048	48. The Sprigs of Stradone	Double Jig	Unknown
FR1.049	49. Towards Up and Towards Down	Slip Jig	Unknown
FR1.050	50. Black Rock	Slip Jig	PF.031
FR1.051	51. The Heart of a Loaf	Slip Jig	Unknown
FR1.052	52. Give the Poor Fiddler More Drink Please	Single Jig	PF.077
FR1.053	53. Trip to the Cottage	Double Jig	PF.032
FR1.054	54. Malowney's Jig	Double Jig	PF.018
FR1.055	55. Top the Candle	Hop Jig	Unknown
FR1.056	56. Tatter Jack Walsh	Double Jig	Unknown
FR1.057	57. The Irish Washerwoman	Double Jig	Unknown
FR1.058	58. The Maid on the Strand	Double Jig	Unknown
FR1.059	59. Garryowen	Double Jig	Unknown
FR1.060	60. The Dusty Miller	Hop Jig	Unknown
FR1.061	61. The Boys of Castlebar	Reel	FR3.112
FR1.062	62. Haste to the Wedding	Double Jig	FR3.010
FR1.063	63. The Rocky Roads to Dublin	Slip Jig	FR3.088
FR1.064	64. Sublime was the Warning	Song Air	Unknown
FR1.065	65. O'Connell's Trip to Parliament	Double Jig	Unknown
FR1.066	66. The Fourpenny Bit	Double Jig	Unknown
FR1.067	67. The Geese in the Bog	Double Jig	Unknown
FR1.068	68. No Parade To-day	Army call	PF.083 or FR3.060
FR1.069	69. Judy Callaghan	Slip Jig	Unknown
FR1.070	70. Jackson's Morning Brush	Double Jig	Unknown
FR1.071	71. The Limerick Lasses	Double Jig	PF.023
FR1.072	72. Jackson's Dream	Double Jig	PF.076
FR1.073	73. The Blue Breeches	Reel	Unknown
FR1.074	74. Kissing and Drinking	Double Jig	Unknown
FR1.075	75. The Blue Ribbon (Kitty Jones)	Reel	Unknown
FR1.076	76. Miss Blair's Reel	Reel	PF.026
FR1.077	77. Scatter the Mud	Double Jig	FR3.004
FR1.078	78. Sleepy Maggie	Reel	Unknown
FR1.079	79. Down the Meadows (?) No.2	Reel	Unknown
FR1.080	80. The White Cockade	Scots Measure	Unknown
FR1.081	81. Langstrim	Double Jig	PF.028
FR1.082	82. Bonaparte's March Over the Rhine	March	MC1: p.13

FR1.083	83. Lord Cornwallis's March	March	FR3.008
FR1.084	84. The Cuckoo's Concert	Landler	PF.063
FR1.085	85. Old Woman Rocking the Cradle	Descriptive Piece	PF.062
FR1.086	86. Paudeen O'Rafferty	Double Jig	PF.021
FR1.087	87. Apples for Ladies	Double Jig	FR3.105
FR1.088	88. The Bush in Bloom	Reel	FR3.080

## Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)

### *Song airs*

**Bishop, Sir. Henry (1786-1855)**

FR1.029a<sup>1</sup>

**Hudson, Thomas (1791-1844)**

FR1.069<sup>2</sup>

**Jackson, Walker ‘Piper’ (d.1798)**

FR1.070<sup>1</sup>; FR1.072<sup>1</sup>

**Moore, Thomas (1779-1852)**

FR1.064<sup>2</sup>

**Payne, John Howard (1791-1852)**

FR1.029a<sup>2</sup>

### *Western art music*

### *Folk dance music*

**Blewitt, Jonathan (1782-1853)**

FR1.069<sup>1</sup>

**Crerar, John (1750-1840)**

FR1.013<sup>1</sup>

**Dow, Daniel/Donald (1732-1783)**

FR1.003<sup>1</sup>

**Garden, Rev. Alexander (1688-1778)**

FR1.008<sup>1</sup>

**Gow, Nathaniel (1763-1831)**

FR1.009<sup>1</sup>; FR1.024<sup>1</sup>

**Gow, Neil (1727-1807)**

FR1.011<sup>1</sup>

**Marshall, William (1748-1833)**

FR1.023<sup>1</sup>



## Tune Histories

**FR1.001 - '1. The Mamma's Pet':** See FR3.006

**FR1.002 - '2. Miss Thornton's Reel':** Both versions of this reel in McBrien-Rogers MS and Smyth MS were copied from R.M. Levey's printed collection *A Collection of the Dance Music of Ireland* (London, 1858), 'Coming Thro' the Field' (No.47), cf: MBR.191 and LS.091. '[Coming] Thro' the Field' ([LDMI1: No.47]; [PMH2: No.131]; KMM1: No.7, p.34). 'Miss Thornton's Reel' (OMOI: No.1266; ODMI: No.534). '[Untitled]' (SG MS: SG2.249 & SG2.103).

Written and oral sources in dissertation: 'Coming Through the Fields' (LS.091). 'Coming Thro' the Field' (MBR.191). 'Miss Thornton['s Reel]' ([FR1.002]; MN.012). 'The Old Tea Kettle [2/2]' (FQ.065)

**FR1.003 - '3. Bonny Kate':** See LK.030

**FR1.004 - '4. The Heathery Breeze':** See FR3.115

**FR1.005 - '5. The Teetotaller's Reel':** See FR3.116

**FR1.006 - '6. Johnny Hand's Delight':** See FR3.118

**FR1.007 - '7. Down the Meadows':** 'Down [Through] the Broom' (SG MS: SG2.244; [PWJOIM: No.66]); 'Jim Moore's Fancy' (OMOI: No.1236; ODMI: No.510).

Written and oral sources in dissertation: 'Down the Meadows/[Broom]' (FR1.007; [FR1.040]; [LS.005])

**FR1.008 - '8. Jenny Dang the Weaver':** This tune was composed by Rev. Alexander Garden (1688-1778) – [www.tunearch.org]. 'Port Royall' (SITM: No.435, No.494). 'Jenny Dang[ed] the Weaver' (RBSR: p.54; NGCR1: p.34; OFPC3: p.56; KMM1: Set 6, No.4, p.6; SG MS: SG2.004; [RMC: p.29]). 'Phlanc Sinéad an Fíodóir – Jenny Bang the Weaver' (CRÉ3: No.139).

Written and oral sources in dissertation: 'Jenny Dang the Weaver' (FR1.008; MBR.141; MBR.240)

**FR1.009 - '9. Lady Mary Ramsay':** See FR3.121

**FR1.010 – ‘10. The Salamanca Reel’:** ‘Salamanca’ (LDMI1: No.54; KMM1: No.26; KMM4: No.49; RMC: p.29; OMOI: No.1348; ODMI: No.603). ‘The Tartan Plaid’ (SG MS: SG2.080).

Written and oral sources in dissertation: ‘The Salamanca/[Salamanka] Reel’ (FR1.010; [LS.041]). ‘The Calamanca [sic]’ (MR.027). ‘Salamanca’ (MBR.178)

**FR1.011 – ‘11. The Green Groves of Erin’:** This tune has been attributed to the Scottish fiddler, Neil Gow (1727-1807). ‘Miss Stewart of Grantully’s Strathspey’ (NGSR1: p.7). ‘Green Fields of Erin’ (LDMI1: No.74; KMM2: No.222; SG MS: SG2.124). ‘The Green Groves of Erin’ (OMOI: No.1429; ODMI: No.666; RMC: p.76). ‘[Untitled]’ (SG MS: SG2.123). ‘Erin’s Groves’ (PWJOIM: No.725).

Written and oral sources in dissertation: ‘The Green Groves of Erin’ (FR1.011; FR2.076; MR.042; CE.016; LS.036; MN.013; MN.028). ‘The Green Fields of Ame[rica]’ (MR.065). ‘Green Fields of Erin’ (MBR.164)

**FR1.012 – ‘12. The Drogheda Reel’:** ‘The Drogheda Lasses’ (KMM4: No.47). ‘Untitled’ (CRÉ3: No.189). ‘The Drogheda Reel’ (SG MS: SG2.079). ‘The Road to Drogheda’ (AS MS).

Written and oral sources in dissertation: ‘The [Droheda]/Drogheda Reel’ (FR1.012; [LS.027]; MN.038; MN.039; MN.040; MN.041)

**FR1.013 – ‘13. The White Leaf’:** This tune was composed by John Crerar (1750-1840) – [www.tunearch.org]. ‘The Marquis of Tullybardine’ (AMGR: p.16; KMM1: Set 18, No.4). ‘The Tinker’s Bib’ (SG MS: SG2.126; CRÉ4: No.192). ‘The White Leaf’ (CRÉ4: No.191). ‘The Holly Bush’ (DIO: No.144).

In the 1973 recording by Fr. John Quinn, the fiddler, Michael Francis McNerney (1898-1975) played this tune in a *scordatura* tuning of ADAE (retuned the G string up one note to A), cf: ‘The White Leaf’ (MN.014 & MN.077). This technique he says “raises the tone of the fiddle”. He added that ‘The White Leaf’ was typically played in a set with ‘The Devil’s Dream’.

Packie Dolan (1904-1932) recorded this tune in 1927 but it was not released by the record company, cf: PD.007.

Written and oral sources in dissertation: ‘The White Leaf’ (FR1.013; MBR.140; MN.014; MN.077; PD.007). ‘The Green Leaf or White Leaf’ (LS.028)

**FR1.014 – ‘14. Miss Monaghan’s Reel’:** ‘[The] Belles of Tipperary’ ([KMM2: No.270]; RMC: p.29). ‘[The] Connaught Lasses’ (RMC: p.28; [AS MS]). ‘Miss Monaghan’ (SG MS: SG2.072; OMOI: No.1312; ODMI: 575; FR1: No.158). ‘The Kerry Star’ (SPCCIM2: No.899). ‘Iníon Uí Mhuimhneacháin: Miss Monaghan’ (CRÉ3: No.95). ‘Miss Monaghan’ is related to the ‘The Braes of Auchtertyre’ tune family, cf. ‘Miss Mulligan’s Reel’ (FR3.019).

Written and oral sources in dissertation: ‘Miss Monaghan[’s Reel]’ ([FR1.014]; MBR.201; MN.051)

**FR1.015 – ‘15. Captain Kelly’s Reel’:** ‘Ríl Nua Iníon Mhic Leoid – The New Miss McLeod’ (CRÉ4: No.115 [Breathnach sourced this tune from the Stephen Grier MS]). ‘New Miss McLeod’ (SG MS: SG2.223).

Written and oral sources in dissertation: ‘15. Captain Kelly’s Reel’ (FR1.015)

**FR1.016 – ‘16. Blanchard’s Hornpipe’:** ‘Blanchard’s Hornpipe’ (JA4: No.92; SG MS: SG3.004). ‘Fisher’s Hornpipe’ (MO1: p.43; KMM1: No.3, p.42; RMC: p.130; KVR2: p.156; OMOI: No.1575, No.1576; ODMI: No.825). ‘The Blacksmith’s Hornpipe’ (PWJOIM: No.103).

Written and oral sources in dissertation: ‘Blanchard’s/[Blancher’s] Hornpipe’ (FR1.016; [MR.058]). ‘Fisher’s or Sailor’s Hornpipe’ (MBR.205)

**FR1.017 – ‘17. The Sailor’s Hornpipe’:** ‘Manchester Hornpipe’ (KMM1: No.11). ‘The Sealar’s [sic] Hornpipe’ (SG MS: SG3.008). ‘Sailor’s Hornpipe No.2’ (OMOI: No.1578; ODMI: No.827). Rickett’s Hornpipe (MO1: p.43; RMC: p.124).

Written and oral sources in dissertation: ‘The/[Favourite] Sailor’s Hornpipe’ (FR1.017; [LS.018]). ‘Fisher’s Hornpipe’ (LS.058). ‘Manchester Hornpipe’ (LS.096)

**FR1.018 – ‘18. Sweep’s Hornpipe’:** While there are other hornpipes with this title, ‘Sweep’s Hornpipe’, this tune has not been matched textually to any other published or manuscript source.

Written and oral sources in dissertation: ‘18. Sweep’s Hornpipe’ (FR1.018)

**FR1.019 – ‘19. The Stage Hornpipe’:** ‘Blanchard’s’ (RMC: p.120). ‘Mr. Marton’s Hornpipe’ (KVR3: p.235). ‘McCarthy’s Hornpipe’ (ODMI: 831). ‘Old Folks Hornpipe’ (AS MS).

Written and oral sources in dissertation: ‘19. The Stage Hornpipe’ (FR1.019)

**FR1.019a – ‘Prelude on Two Sharps [D Major]:** See LS.094

**FR1.020 – ‘20. The London Hornpipe’:** ‘Violetta [Hornpipe]’ ([KMM2: No.376]; RMC: p.134). ‘City Life’ (RMC: p.155). ‘The Leicester Hornpipe’ (RF MS). ‘The Showman’s Fancy’ (FR2: No.203).

Written and oral sources in dissertation: ‘20. The London Hornpipe’ (FR1.020)

**FR1.021 – ‘21. The Organ Hornpipe’:** ‘Gan Ainm’ (CRÉ4: No.214 [Breathnach sourced this tune from the Stephen Grier MS]). ‘Hornpipe’ (SG MS: SG3.022). ‘Miss Lacey’s Hornpipe’ (FR2: No.226).

Written and oral sources in dissertation: ‘21. The Organ Hornpipe’ (FR1.021)

**FR1.022 – ‘22. Duke Gordon’s Reel’:** See PF.025

**FR1.023 – ‘23. The New Bridge of Edinburgh – Key B Minor’:** See PF.024

**FR1.024 – ‘24. Miss Brown’s Reel’:** See PF.052

**FR1.025 – ‘25. Gladstone’s Bill’:** William Gladstone (1809-1898), who is presumably the person referred to in this tune title, was a British politician. He served four terms as Prime Minister and during his time in office he proposed several bills and passed a number of laws that had far reaching consequences for the citizens of both Ireland and Britain. For this reason it’s unclear which bill the tune’s title refers to. Arguably, his most famous bill in 1866 concerned electoral reform in Britain. It led to the Reform Act of 1867, which doubled the amount of people that could vote in England and Wales at that time. In Ireland he passed a number of laws that attempted to address land reform and reduce agrarian conflict between landlords and tenants. The first of these laws was the Landlord and Tenant (Ireland) Act (1870), which for the first time gave Irish tenants a legal interest in their holdings. Gladstone later passed other laws such as the Irish Coercion Act (1881) and the second Irish Land Act (1881). However, it’s unlikely that the title refers to either of these acts given that the tune’s earliest known appearance is 1883 from the Stephen Grier MS of Gortletteragh, Co. Leitrim.

AB: ‘Gladstone’s Bill’ (SG MS: SG2.125). Breathnach published a similar version to Grier’s entitled ‘Geataí Móra Annesbrook – The Grand Gates of Annesbrook’ (CRÉ4: No.195). ‘Yellow Tinker’ (AS MS). ‘The Windy Gap’ (AS MS). AD: ‘O’Rafferty’s Reel or The Tune the Old Cow Died With’ (AS MS). DA: ‘Ríl Eanách Mhic Coilín - Annamaculeen’ (CRÉ2: No.194). Breathnach obtained this latter version from the flute player Liam Higgins of Mohill, Co. Leitrim. ED: ‘[Untitled]’ (SG MS: SG2.131).

Written and oral sources in dissertation: AC: ‘Gladstone’s Bill’ (FR1.025; LS.054). AD: ‘Gladstone’s Bill’ (MN.021; MN.022)

**FR1.026 - ‘26. The Ladies’ Taproom’:** ‘Polly’s Rant’ (SG MS: SG2.059) ‘The Nine Points of Knavery’ (PWJOIM: No.447). ‘Queen of May’ (CRÉ1: No.197).

Written and oral sources in dissertation: ‘26. The Ladies’ Taproom’ (FR1.026). ‘The Tap Room’ (LS.040)

**FR1.027 - ‘27. The Banks of Inverness’:** This tune entitled ‘The Banks of Inverness’ has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘27. The Banks of Inverness’ (FR1.027)

**FR1.028 - ‘28. The Highlander’s New Buckle’:** 12/8 Rhythm: ‘Búcla Glúine an Híleantóra: The Highlander’s Kneebuckle’ (CRÉ2: No.58 & No.136). 6/8 Rhythm: ‘Pat Ward’s Jig’ (DIO: No.23). 4/4 Rhythm: ‘The Rossan Reel’ (SG MS: SG2.237). ‘Leather Buttons’ (OMOI: No.1543). ‘A Galway Reel’ (FCC: No.30).

Written and oral sources in dissertation: ‘28. The Highlander’s New Buckle’ (FR1.028). ‘The Highlander’s Kneebuckle’ (MR.033)

**FR1.029 - ‘29. Tullagorum Reel’:** ‘Tullagorum Reel’ is the title of a different reel. It shares a similar first strain to the tune presented here which explains why the scribe, Francis Reynolds, used it. ‘The Blue Pidgeon’ (SG MS: SG2.106). ‘An Colúr Glas – The Green Pigeon’ (CRÉ5: No.209).

Written and oral sources in dissertation: ‘29. Tullagorum Reel’ (FR1.029)

**FR1.029a – ‘Home, Sweet Home’:** The music of ‘Home, Sweet Home’ was composed by the Englishman, Sir. Henry Bishop (1786-1855). In 1822, it was paired with lyrics by the American, John Howard Payne (1791-1852), and it first appeared in Payne’s opera *Clari, or the Maid of Malin* (1823) – [www.tunearch.org]. ‘Home, Sweet Home (Bishop)’ (JPTTM: p.2). ‘Sweet Home’ (MC1: p.3; RF MS). ‘Home, Sweet Home’ (SG MS: SG9.001 & SG10.159; RF MS). ‘Home Waltz’ (KMM2: No.436).

Written and oral sources in dissertation: ‘Home, Sweet Home’ (FR1.029a)

**FR1.030 – ‘30. Gregg’s Pipes’:** See PF.050

**FR1.031 – ‘31. The British Naggin’:** Knit the Pocky’ (RBSR: p.84). ‘The Barrack Street Boys’ (SG MS: SG2.034). ‘Corney is Coming’ (OMOI: No.1548; ODMI: No.762). “‘Cheese it!’” (RMC: p.56). ‘Tá Cornaí ag Teach – Corney is Coming’ (CRÉ3: No.173). ‘The British Naggin’ (RF MS).

Written and oral sources in dissertation: ‘The British Naggin/[Naggon]’ (FR1.031; [MR.025])

**FR1.032 – ‘32. Drowsy Moggy’:** ‘Drowsy Moggy/[Maggie]’ (PMH2: No.186; SG MS: SG2.060; [OMOI: No.1425]; [ODMI: No.662]).

Written and oral sources in dissertation: ‘Drowsy Moggy/[Moggie]’ (FR1.032; MR.017; MBR.263; [LS.110]). ‘Drowsy Maggie’ (MN.045; MN.070; FQ.012)

**FR1.033 – ‘33. The Flogging Reel’:** ‘The Flaggon’ (NGSR: p.5). ‘The Flagon’ (KMM2: No.131). ‘[The] Flogging Reel’ (RMC: p.27; [OMOI: No.1206]; [ODMI: No.482]). ‘The Floggin Reel’ (SG MS: SG2.012).

Written and oral sources in dissertation: ‘[The] Flogging Reel’ ([FR1.033]; [LS.070]; [MR.014]; [MBR.235]; [MN.046]; PD.030; [FQ.046])

**FR1.034 – ‘34. Roll Her on the Mountain’:** ‘The Old Torn Petticoat’ (DTMI: p.13). ‘Rool Her Around the Mountain’ (SG MS: SG2.099). ‘The Chicago Reel’ (ODMI: No.797). ‘Smiling Susan’ (OWS: No.244).

Written and oral sources in dissertation: ‘34. Roll Her on the Mountain’ (FR1.034). ‘The Old Torn Petticoat I Got in M[ullingar]’ (LS.014)

**FR1.035 – ‘35. Jenny Pin Your Bonnet Tighter’:** ‘Tie the Bonnet’ (OMOI: No.1351; ODMI: No.606). ‘The Rambler’s Rest’ (OMOI: No.1415). Francis O’Neill sourced this latter tune ‘The Rambler’s Rest’ from Sergt. James Early (c.1840s-1914), a piper from Cloone, Co. Leitrim. Early’s version of the tune is almost identical to Reynolds’ version in the manuscript. ‘Upstairs in a Tent’ (LDMI1: No.22; FTS: p.172). ‘Cuir Snaidhm ar do Chaipín, a Shinéad – Jenny Tie Your Bonnet’ (CRÉ3: No.96). ‘Untitled’ (CRÉ2: No.238). ‘The Gravel Walk’ (RF MS). ‘The Green Gate’ (DIO: No.54).

Written and oral sources in dissertation: ‘35. Jenny Pin Your Bonnet Tighter’ (FR1.035). ‘Over the Bridge to Bessie’ (MR.041)

**FR1.036 – ‘36. Jenny Picking Cockles’:** ‘The Old Maids of Galway’ (RMC: p.35; OMOI: No.1417; ODMI: No.654). ‘Gearchailliú Chontae Mhuigheo – Mayo Lasses’ (CRÉ1: No.80). ‘Tá Seáinín Bailithe Leis Chun na Fraince - Johnny's Gone to France’ (CRÉ3: No.204).

Written and oral sources in dissertation: ‘Jenny/[Jinny] Picking Cockles/[Cuckles]’ (FR1.036; [MR.038])

**FR1.037 – ‘37. Follow Me Down To Carlow’:** ‘The First Day in Ireland’ (SG MS: SG2.235). ‘The Bank of Ireland’ (OMOI: No.1186; ODMI: No.465).

Written and oral sources in dissertation: ‘37. Follow Me Down To Carlow’ (FR1.037)

**FR1.038 – ‘38. The Star of Munster’:** ‘The Star of Munster’ (PWJOIM: No.780; OMOI: No.1218; ODMI: No.495). ‘The Five-Leaved Clover’ (RMC: p.40). ‘Kitty’s Wishes’ (LDMI1: No.24; SPCCIM: No.514). ‘Eight O’Clock Train’ (KMM4: No.18). ‘Cetty’s Wedding’ (SG MS: SG2.066). ‘The Fenian Reel’ (SG MS: SG2.104).

Written and oral sources in dissertation: ‘The Star of Munster’ (FR1.038; MR.022). ‘The Eight O’Clock Train (or The Star of Munster)’ (FR2.061). ‘Miss Bolton: Star of Munster’ (LS.024). ‘Kitty’s Wishes’ (LS.093). ‘The 9 O’C Train’ (MBR.207)

**FR1.039 – ‘39. The Blackberry Blossom The Templehouse’:** See PF.035

**FR1.040 – ‘40. Down the Broom’:** See FR1.007

**FR1.041 – ‘41. The Butcher’s Jig’:** ‘Untitled’ (LDMI2: No.36; CRÉ2: No.21). ‘The Boys of Clones’ (KMM4: No.213). ‘The Butcher’s March’ (OFPC3: p.63; RMC: p.100; OMOI: No.867; ODMI: No.127). ‘Ree Raw, or the Butchers’ March’ (SPCCIM2: No.991). ‘Jig’ (SG MS: SG5.059). ‘Máirseáil na mBúistéirí - The Butchers' March’ (CRÉ2: No.27 (i)-(iii)). In the recording of this tune in 1973 of the fiddler, Michael Francis McNerney (1898-1975), he employed *pizzicato* in the second part as a variation. He also played the first part an octave lower on the final repeat of the tune, cf: ‘The Butcher’s Jig’ (MN.019; MN.069).

Written and oral sources in dissertation: ‘The Butcher’s Jig’ (FR1.041; MR.044; MN.019; MN.069)

**FR1.042 – ‘42. The Housekeeper’s Fancy’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘42. The Housekeeper’s Fancy’ (FR1.042)

**FR1.043 – ‘43. St. Patrick’s Day’:** See LK.118

**FR1.044 – ‘44. The Rakes of Kildare’:** See LK.111

**FR1.045 – ‘45. The Foxhunter’s Jig’:** See PF.039

**FR1.046 – ‘46. The Unfortunate Rake’:** ‘The Spinning Wheel’ (SITM: No.2590). ‘The Wandering Harper’ (SITM: No.4806; MO3: p.284). ‘The Unfortunate Rake’ (LDMI2: No.39; KMM1: No.27, p.38; SG MS: SG3.084" & SG5.054; AS MS; RMC: p.89; OMOI: No.970). ‘Bundle and Go’ (RMC: p.83). ‘The Basket of Turf’ (OMOI: No.735; ODMI: No.32). ‘An Cliabh Móna – The Basket of Turf’ (CRÉ5: No.18). The Sligo fiddler, Michael Coleman (1891-1945), popularised this jig when he recorded it in 1924 as the first tune in a set entitled ‘Up Sligo’.

Written and oral sources in dissertation: ‘The Unfortunate [Rake]’ ([FR1.046]; MBR.256). ‘The Rocks of Bawn [1/2]’ (FQ.078)

**FR1.047 – ‘47. Tip it Off’:** See LK.011

**FR1.048 – ‘48. The Sprigs of Stradone’:** ‘The Mullingar Jig’ (RF MS). ‘The Geese in the Bog’ (CIFB: p.127).

In the 1973 recording of the fiddler, Michael Francis McNerney (1898-1975), his title for this tune, ‘The Swaggering Jig’, is the title of a different jig. McNerney stated that a neighbour of his, a fiddler, Johnny Smith (1883-1969), of Glenmore Lower, Dromard, used to play this tune regularly.

Written and oral sources in dissertation: ‘48. The Sprigs of Stradone’ (FR1.048). ‘The Swaggering Jig’ (MN.043)

**FR1.049 – ‘49. Towards Up and Towards Down’:** ‘Spatter the Dew’ (ODMI: No.446).

Written and oral sources in dissertation: ‘49. Towards Up and Towards Down’ (FR1.049)

**FR1.050 – ‘50. Black Rock’:** See LK.062

**FR1.051 – ‘51. The Heart of a Loaf’:** History: ‘The Pottien Whiskey’ (SG MS: SG4.019). ‘Hardy Man the Fiddler’ (OMOI: No.1117; ODMI: No.412). ‘Tá na Caimbéalaigh ag Teach - The Campbells are Coming’ (CRÉ2: No.95). ‘The Lasses of Sligo’ (SITM: No.4573; OWS: No.193). ‘Port na Buaiceála: The Swaggering Jig’ (CRÉ4: No.39).

Written and oral sources in dissertation: ‘51. The Heart of a Loaf’ (FR1.051)



**FR1.052 – ‘52. Give the Poor Fiddler More Drink Please’:** See PF.077

**FR1.053 – ‘53. Trip to the Cottage’:** See PF.032

**FR1.054 – ‘54. Malowney’s Jig’:** See PF.018

**FR1.055 – ‘55. Top the Candle’:** See LK.034

**FR1.056 – ‘56. Tatter Jack Walsh’:** ‘Tatther Jack Welsh/[Walsh]’ (LDMI1: p.18; [MO2: p.102]; KMM1: No.42, p.39). ‘Tatter Jack Welch’ (RMC: p.91). ‘To Cashell I’m Going’ (RMC: p.103). ‘Father Jack Walsh’ (OMOI: No.885; ODMI: No.136).

Written and oral sources in dissertation: ‘Tatter/[Tatther] Jack Walsh’ (FR1.056; [LS.106]). ‘The Frog in the Well [2/2]’ (FQ.040). ‘Scholar’s Jig’ (FQ.052). ‘Jack Welsh – Jig’ (FQ.109)

**FR1.057 – ‘57. The Irish Washerwoman’:** See LK.093

**FR1.058 – ‘58. The Maid on the Strand’:** There are several melodic variants and titles of this tune. AA'BB: ‘An Buachaillín Buidhe or Paddy the Dandy’ (FR1: No.86). AB: ‘The Thrush’s Nest’ (OMOI: No.855). ‘The Goats’ Horns’ (OMOI: No.926). BA: ‘An Buachaillín Buidhe - The Yellow Little Boy’ (OMOI: No.706). ABB': ‘The Spotted Cow’ (OMOI: No.983; ODMI: No.199). ABC: ‘The Lark on the Stran’ (AS MS). ABCB': ‘Galloway Tom’ (OFPC3: p.28). ABCB'': ‘Jackson’ (SG MS: SG3.057 & SG5.021). ABCEFG: ‘The Boughlee Buee or Galloway Tom’ (OFPC1: p.4-5). DB'CBA: ‘Galway Tom’ (OMOI: No.745; ODMI: No.34).

The fiddler, Michael Francis Mc Nerney (1898-1975) was triggered to play this tune when Fr. John Quinn recounted to him the fictional story about how this tune ‘The Lark in the Morning’ was composed during a fictional fiddle contest between two of ‘Blind’ Kernan’s students, Bernard Rogers (1856-1907) and Francis McDonagh (c.1845-1935).

Written and oral sources in dissertation: ABC: ‘The Maid on the Strand’ (FR1.058). ‘The Lark in the Morning’ (MN.002). AA': ‘Tramps Jigg’ (LS.097)

**FR1.059 – ‘59. Garryowen’:** ‘Auld Bessy’ (JA3: No.594). ‘Cory/[Cary] Owen’ (SITM: No.2144; [NGCR2: p.30]; [No.3689]). ‘We May Roam Thro’ This World, [Like a Child at a Feast]’ (SITM: No.4763; TMIM: p.32-33). ‘When I Was a Chicken’ (SITM: No.4785). ‘Garry Owen [with Variations]’ (OFPC1: p.7; KMM1: No.17, p.37; [SG MS: SG3.033]; RMC: p.94). ‘Garryowen [with Variations]’ (LDMI1: No.105; OMOI: No.971; [ODMI: No.1001]).

Written and oral sources in dissertation: ‘Garryowen’ (FR1.059; MBR.186). ‘[Lancers – Knight of St. Patrick:] Garry Owen (MBR.066). ‘[Young Ireland Quadrille:] Garryowen’ (MBR.078)

**FR1.060 – ‘60. The Dusty Miller’:** See LK.164

**FR1.061 – ‘61. The Boys of Castlebar’:** See FR3.083

**FR1.062 – ‘62. Haste to the Wedding’:** See FR3.010

**FR1.063 – ‘63. The Rocky Roads to Dublin’:** See LK.062

**FR1.064 – ‘64. Sublime was the Warning’:** See PF.005

**FR1.065 – ‘65. ‘O’Connell’s Trip to Parliament’:** ‘Spirits of Whisky’ (RMC: p.92). ‘Untitled’ (SPCCIM1: No.110). ‘The Tenpenny Bit’ (KMM1: No.1, p.36; AS MS). ‘[The] Three Little Drummers’ (RMC: p.97; [SPCCIM2: No. 953 & No.954]; [OMOI: No.969]; [ODMI: No.189]). ‘The Humours of Ballinamuck’ (GB MS). The fiddler, Michael Francis McNerney (1898-1975) had the same title for this tune, ‘O’Connell’s Trip to Parliament’, as the version in the Reynolds MS1 when he was recorded in 1973. He employed *pizzicato* in the first part as a variation.

Written and oral sources in dissertation: ‘O’Connell’s Trip to Parliament’ (FR1.065; MN.018; MN.068). ‘The Rocks of Bawn [2/2]’ (FQ.079)

**FR1.066 – ‘66. The Fourpenny Bit’:** ‘[Untitled]’ (SG MS: SG3.107 & SG5.072). ‘The Killaloe Boat’ (FR1: No.101). ‘The Miller of Glanmire’ (OMOI: No.765; ODMI: No.48).

Written and oral sources in dissertation: ‘The Fourpenny Bit’ (FR1.066; MN.017). ‘The Threepenny Gallon’ (LS.043)

**FR1.067 – ‘67. The Geese in the Bog’:** ‘Tuhy’s Frolic’ (OFPC2: p.104-105). ‘The Geese in the Bog’ (LDM11: No.61; MO2: p.108; KMM1: No.46, p.40; RMC: p.110; OMOI: No.1085; ODMI: No.279; SPCCIM2: No.940; FR1: No.91).

Written and oral sources in dissertation: ‘The Geese in the Bog’ (FR1.067; MR.046; LS.104; MBR.233)

**FR1.068 – ‘68. No Parade To-day’:** See PF.083

**FR1.069 – ‘69. Judy Callaghan’:** This tune was composed by Jonathan Blewitt (1782-1853), sometime between 1811 and 1814 while he was musical director of the Theatre Royal, Dublin. The air was adapted by Thomas Hudson (1791-1844) for his song ‘Barney Brallaghan's Courtship’. The title of the version in Reynolds MS1, ‘Judy Callaghan’ (FR1.069), is contained in the last words of this song: “Only say you’ll have Mister Brallaghan, don’t say nay, charming Judy Callaghan”.

‘Blewit’s Jig’ (SITM: No.5300; LDMI1: No.111). ‘Charming Judy Brallahan’ (CGOI: No.35). ‘Judy Callaghan and Master Brallaghan’ (SITM: No.6184). ‘[Blewitt’s Jig or] Barney Brallaghan’ ([CVM: p.55]; [KMM2: No.229]; RMC: p.87; AS MS; OMOI: No.1145; ODMI: No.429). ‘Barny Brallagan’s Jig’ (SG MS: SG1.027).

Written and oral sources in dissertation: ‘69. Judy Callaghan’ (FR1.069). ‘Barney Bralligan/[Brallaghan]’ (MBR.248; [MBR.270])

**FR1.070 – ‘70. Jackson’s Morning Brush’:** This tune was composed by Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. According to Edward Bunting (1773-1843), Jackson composed the tune “about 1776”, cf. – *The Ancient Music of Ireland* (Dublin, 1840), p.95. ‘Jackson’s Morning Brush’ (SITM1: No.1825; JA1: No.22; OFPC2: p.88; BAMI: No.124; MC1: p.42; KMM4: No.194; RMC: p.86; SG MS: SG3.048; RF MS; OMOI: No.899; ODMI: No.146). ‘Morning Bowl’ (SITM1: No.1920). ‘Such Beauties in View’ (SITM: 2051). ‘Jackson’s Jig’ (KMM1: No.7, p.36).

In the 1973 recording with Fr. John Quinn, the fiddler, Michael Francis McNerney (1898-1975) was prompted to play this tune by his wife, Katie. McNerney used to play this tune to accompany set dancers from the locality. They performed at house dances and local concerts and competed at *feiseanna*.

Written and oral sources in dissertation: ‘Jackson’s Morning Brush’ (FR1.070; MR.048; MN.007; MN.080)

**FR1.071 – ‘71. The Limerick Lasses’:** See PF.023

**FR1.072 – ‘72. Jackson’s Dream’:** See PF.076

**FR1.073 – ‘73. The Blue Breeches’:** AC: ‘Boil the Breakfast Early’ (ODMI: No.789; SPCCIM: No.891). CBC: ‘Blue Breeches’ (AS MS). ‘Boil the Breakfast Early’ (Treoir, 2002, Iml. 34, Uimhir 4).

Written and oral sources in dissertation: CB: ‘[The] Blue Breeches’ ([FR1.073]; FR2.068). ‘[Untitled]’ (CE.021). ‘The Irish Girl [2/2]’ (PD.037). BC: ‘The Blue Breeches’ (LS.003)

**FR1.074 – ‘74. Kissing and Drinking’:** ‘Kissing and Drinking’ (SG MS: SG3.097; PKJQ: No.94).

Written and oral sources in dissertation: ‘Kissing and Drinking’ (FR1.074; FR2.079)

**FR1.075 - '75. The Blue Ribbon (Kitty Jones)'**: 4/4 Rhythm: 'The Blue Ribon' (JAF: No.31). 'Orange and Blue' (KMM1: No.13). 'Blue Bonnets Hornpipe' (KVR3: p.212). 'Miss Jones Reel' (AS MS). 6/8 Rhythm: 'Orange and Blue' (NGCR4: p.32; KMM2: No.322). Frank Quinn (1893-1967) of Greagh, Drumlish, Co. Longford, recorded this tune in 1925 entitled, 'Katy Jones Reel'. Alternated with the music, he sang a number of verses, the words of which are outlined at the bottom of this passage. In addition to Quinn's rendition, a number of other local manuscript versions include variants of Quinn's title such as, 'Miss Jones Reel', in the Alex Sutherland MS, and 'The Blue Ribbon (Kitty Jones)' (FR1.075) in the Francis Reynolds MS1, which suggests that there was a song popularly sung to this tune in the Leitrim and Longford region.

*Oh she kicked me and she battered me.  
She nearly broke my bones.  
So that's the way she tattered me  
My darling Katie Jones*

\*\*\*

*Oh there was a little girl  
And she lived in Mullingar,  
And she lifted up her petticoat  
A-la-la-la-la-la*

[Source of words: [www.tunearch.org](http://www.tunearch.org): 'Katy Jones Reel']

Written and oral sources in dissertation: 4/4 Rhythm: '75. The Blue Ribbon (Kitty Jones)' (FR1.075). 'The Green Ribbon' (LS.077). 'Katy Jones Reel' (FQ.056). 'The Fair of Mullingar – Reel and Fling [1/2]' (FQ.117)

**FR1.076 – '76. Miss Blair's Reel'**: See PF.026

**FR1.077 – '77. Scatter the Mud'**: See FR3.004

**FR1.078 – '78. Sleepy Maggie'**: 'Sleepy Maggy/[Maggie]' (RBSR: No.48; NGCR1: p.38; KMM4: No.164; RMC: p.44; [KMM3: No.34]; [OMOI: No.1424]; [ODMI: No.661]). 'Irishman's Fancy – American Hornpipe' (KVR2: p.188). 'Polly Wills' (SG MS: SG2.081). 'All the Go' (RMC: p.61). The Sligo fiddler, Michael Coleman (1891-1945), popularised this reel when he recorded it in 1934 entitled 'Jenny's Chickens'. Reynolds' version of this tune in Reynolds MS2, 'Sleepy Maggie' (FR2.059), is textually identical to its counterpart, 'Sleepy Maggy', in *Kerr's Fourth Collection of Merry Melodies for the Violin*, (Glasgow, c.1880s): 'Sleepy Maggy' (KMM4: No.164).

Written and oral sources in dissertation: **AB**: 'Sleepy Maggie/[Moggie]' (FR1.078; [LS.069]). **BDA**: 'Sleepy Maggie' (FR2.059)

**FR1.079 – ‘79. Down the Meadows (?) No.2’:** This tune has not been matched to either a published or a manuscript source. Reynolds’ insertion of a question mark after the title suggests that he was unsure of its correct name.

Written and oral sources in dissertation: ‘79. Down the Meadows (?) No.2’ (FR1.079)

**FR1.080 – ‘80. The White Cockade’:** The title of this tune refers to the white cockade worn by Jacobite rebels who fought in uprisings in Great Britain and Ireland during the 17<sup>th</sup> and 18<sup>th</sup> centuries. ‘The White Cockade [with Variations]’ (SITM: No.1455, No.2038, No.2305, No.5330; NGCR2: p.19; [OFPC3: p.4-5]; MO1: p.44; KMM1: No.2, p.23 & p.40; [SG MS: SG3.030]; OMOI: No.1803). ‘The Ranting Highlandman’ (JA1: No.1). ‘Where the Grassy Turf’ (SITM: No.4818).

Written and oral sources in dissertation: ‘80. The White Cockade’ (FR1.080)

**FR1.081 – ‘81. Langstrim’:** See PF.028

**FR1.082 - ‘82. Bonaparte’s March Over the Rhine’:** See LK.131

**FR1.083 – ‘83. Lord Cornwallis’s March’:** See FR3.008

**FR1.084 – ‘84. The Cuckoo’s Concert’:** See PF.063

**FR1.085 – ‘85. Old Woman Rocking the Cradle’:** See PF.062

**FR1.086 – ‘86. Paudeen O’Rafferty’:** See PF.021

**FR1.087 – ‘87. Apples for Ladies’:** See FR3.105

**FR1.088 – ‘88. The Bush in Bloom’:** See FR3.080

# **Source E**

**Francis Reynolds**

**MS2**

**(c1885)**

<b>Contents</b>	<b>Page</b>
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## Outline of Manuscript

**Title of MS:** Francis Reynolds MS2

**Scribes:** Francis Reynolds (1862-1946); Maggie Reynolds-Brady (1908-1995); Scribe E

**Provenance:** (1) Francis Reynolds (1862-1946) of Gaigue, Ballinamuck - nephew of O'Farrell; (2) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Reynolds; (3) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** c1885

**Type:** Assembled

**No. of leaves:** 14

**Dimension of leaves (average):** 223mm x 145mm (length x height)

**Staves:** Printed

**No. of music items:** 77 (75 tunes, 2 exercises)

**Sequential Layout of Manuscript:**

Original layout of the manuscript's leaves	Current position of each original leaf
1	1
2	2
3 – <i>(Missing)</i>	<i>(Missing)</i>
4	3
5 – <i>(Moved)</i>	11
6 – <i>(Moved)</i>	12
7 – <i>(Moved)</i>	13
8	4
9	5
10	6
11	7
12	8
13	9
14	10
15	14



FR2.001

[Untitled]

2r



[Notes are missing in the MS]

See: **FR2.001**

FR2.002

[...]s Waltz

2r



[Note 1: These notes are missing in the MS]

AKA: 'The Keel Row' (RMC: p.47)

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

FR2.003

3. Black Horse (?) Polka

2r



AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsá (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

FR2.004

4. The Dargan Polka

2r



AKA: 'Dan Mac's' (DMP: No.33)

See: **FR2.004**, LS.035, MBR.003, MBR.250

FR2.005

5. Off She Goes

2v



See: **FR2.005**, LS.105, MBR.159, *MN.056*

FR2.006

6. Heel & To[e]

2v

Copied from: Reynolds MS3, see: 'Heel & Toe Polka' (FR3.109).

AKA: 'De Bharr na gCnoc is in Imigéin – Over the Hills and Far Away' (CRÉ4: No.82)

See: **FR3.109**, FR2.006

FR2.007

7. The New York Polka

2v



See: FR2.007

FR2.008

8. The Moonlight Polka

2v



*[Notes are missing in the MS]*

See: FR2.008

FR2.013

[13. Untitled]

3r

Copied from: Reynolds MS3, see: 'Italian Gallopade' (FR3.081).

See: FR3.081, FR2.013, CE.011

FR2.014

14. Galop

3r

Copied from: O'Farrell MS, see: 'A Gallop' (PF.012) or the Reynolds MS3, see: 'Gallop' (FR3.070).

See: PF.012, FR3.070, FR2.014

FR2.015

15. Miss Lambert's Waltz

3r



AKA: 'The Barnacle' (FR3: No.152)

See: **FR2.015**

FR2.015a

Prelude [D Major]

3r

Copied from: either Reynolds MS3 or Reynolds MS1, see: 'Preludes: [No.2 - D Major]' (FR3.122); 'Prelude on Two Sharps' (FR1.019a).

See: FR3.122, FR1.019a, FR2.015a, **LS.094**

FR2.016

[16. Va]rsiviana

3v



AKA: 'Father Halpin's Top Coat' (FR2: No.342)

See: **FR2.016**, LS.107, *FQ.020*, *FQ.088*

FR2.017

17. The Copenhagen Waltz

3v

Musical score for 'The Copenhagen Waltz' in 3/8 time, key of D major. The score consists of three staves of music. The first staff contains measures 1 through 7. The second staff, starting with a measure rest and the number 8, contains measures 8 through 16. The third staff, starting with a measure rest and the number 17, contains measures 17 through 24. The piece concludes with a double bar line and repeat dots.

See: LK.077, PF.013, PF.097, FR2.017

FR2.018

18. Buy a Broom Waltz

3v-11r

Musical score for 'Buy a Broom Waltz' in 3/8 time, key of D major. The score consists of two staves of music. The first staff contains measures 1 through 9. The second staff, starting with a measure rest and the number 10, contains measures 10 through 17. The piece concludes with a double bar line and repeat dots.

Composed: Marx Augustin (1643-1685), Austrian

See: LK.166, FR2.018

FR2.019

19. Money Musk

11r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Money Musk' (PF.011).

Composed: 1776 - Daniel/Donald Dow (1732-1783), Scottish

See: LK.041, PF.011, FR2.019, LS.034

FR2.020

20. My Love is But a Lassie Yet

11r

Musical notation for 'My Love is But a Lassie Yet' in G major (one sharp) and 2/4 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and contains measures 6 through 11. The third staff begins at measure 12 and contains measures 12 through 16. The melody is characterized by eighth and sixteenth notes, with a final cadence in the last measure.

Composed: Words - Robert Burns (1759-1796), Scottish

See: **FR2.020**, *FQ.101*

FR2.021

21. Versuviana (No.2)

11r

Musical notation for 'Versuviana (No.2)' in G major (one sharp) and 3/4 time. The piece consists of two staves of music. The first staff contains measures 1 through 8. The second staff begins at measure 9 and contains measures 9 through 16. The melody is primarily composed of quarter and eighth notes, ending with a final cadence.

See: **FR2.021**

FR2.022

22. Scotch (Adieu Snowy Sail - Capt + Whiskers)

11v

The image shows a musical score for a piece titled '22. Scotch (Adieu Snowy Sail - Capt + Whiskers)'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of five staves of music. The first staff begins with a repeat sign and a first ending bracket labeled '1.' that spans the last four measures. The second staff starts at measure 5 and includes a second ending bracket labeled '2.' that spans the first four measures. The third staff begins at measure 10, the fourth at measure 15, and the fifth at measure 20. The piece concludes with a double bar line and repeat dots.

AKA: 'I Won't be a Nun' (OMOI: No.1813)

See: **FR2.022**

FR2.023

23. Lady Ann's Strathspey

11v

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Lady Ann's Stratsby [sic]' (PF.047).

AKA: 'Rob an Lugi' (KMM2: No.46)

See: **PF.047**, FR2.023

FR2.024

24. Little, Low Log Cabin Down a Lane

11v-12r

Musical score for 'Little, Low Log Cabin Down a Lane' in G major, 4/4 time. The score consists of six staves of music. The first staff starts at measure 1. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and is labeled 'Chorus'. The sixth staff starts at measure 22. The key signature has one sharp (F#) and the time signature is 4/4.

Composed: 1871, Will Shakespeare Hays (1837-1907), American

See: FR2.024

FR2.025

25. Ring the Bell, Watchmen

12r

Musical score for 'Ring the Bell, Watchmen' in G major, 4/4 time. The score consists of three staves of music. The first staff starts at measure 1 and ends with a first ending bracket labeled '1.' and a repeat sign. The second staff starts at measure 4 and includes a second ending bracket labeled '2.' and accents (>>>) over the final three notes. The third staff starts at measure 9. The key signature has one sharp (F#) and the time signature is 4/4.

Composed: 1865, Henry Clay Work (1832-1884), American

See: FR2.025



FR2.026

26. Welcome To This World Of Woe

12v

Musical notation for 'Welcome To This World Of Woe' in 6/8 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and contains measures 6 through 10. The third staff begins at measure 11 and contains measures 11 through 15. The notation includes quarter notes, eighth notes, and rests.

See: FR2.026

FR2.027

27. The Girl I Left Behind Me

12v

Musical notation for 'The Girl I Left Behind Me' in 2/4 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and contains measures 6 through 11. The third staff begins at measure 12 and contains measures 12 through 17. The notation includes eighth notes, sixteenth notes, and quarter notes.

See: LK.107, PF.006, FR2.027, MBR.013

FR2.028

28. The Rising of the Moon

12v



AKA: 'The Wearing of the Green' (OMOI: No.467)

Composed: Words – c.1865, John Keegan Casey (1846-1870), Irish

See: **FR2.028**, FR2.034

FR2.029

29. I'd Mourn the Hopes That Leaves Me

12v-13r



AKA: 'The Rose Tree' (KMM1: No.4, p.21)

Composed: Words - Thomas Moore (1779-1852), Irish

See: **FR2.029**, FR2.037

FR2.030

30. God Save Ireland

13r

Musical score for 'God Save Ireland' in G major (one sharp) and common time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The piece concludes with a double bar line.

Composed: Words - T.D. Sullivan

See: FR2.030, LS.111

FR2.031

31. Auld Lang Syne

13r

Musical score for 'Auld Lang Syne' in G major (one sharp) and 6/8 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff is marked with a '6' above the first measure. The third staff is marked with a '12' above the first measure. The piece concludes with a double bar line.

See: FR2.031

FR2.032

32. "Time Enough For That", Says I

13r



AKA: 'The Old Bachelor' (no ref.)

Composed: Words – c.1829, Thomas Haynes Bayly (1797-1839), English

See: **FR2.032**

FR2.033

33. Green Grows the Rashes, O!

13v



Composed: Words - Robert Burns (1759-1796), Scottish

See: **FR2.033**, MBR.002, *FQ.032*

FR2.034

34. The Green, Immortal Green

13v



AKA: 'The Wearing of the Green' (OMOI: No.467)

See: **FR2.028**, FR2.034

FR2.035

35. The Bard's Legacy

13v

Musical notation for 'The Bard's Legacy' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a repeat sign and contains 6 measures. The second staff begins with a measure rest labeled '7' and contains 6 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

See: FR2.035

FR2.036

36. O'Donnell Abu

13v

Musical notation for 'O'Donnell Abu' in 4/4 time, key of D major. The piece consists of four staves. The first staff contains 4 measures. The second staff begins with a measure rest labeled '4' and contains 4 measures. The third staff begins with a measure rest labeled '8' and contains 4 measures. The fourth staff begins with a measure rest labeled '12' and contains 4 measures. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, and rests.

See: FR2.036, MBR.252

FR2.037

37. Sing Song Polly

4r

Musical notation for 'Sing Song Polly' in G major, 2/4 time. The piece consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The melody is simple and rhythmic, typical of a folk song.

AKA: 'The Rose Tree' (KMM1: No.4, p.21)

See: **FR2.029**, FR2.037

FR2.038

38. The Fairy Boy

4r

Musical notation for 'The Fairy Boy' in G major, 2/4 time. The piece consists of two staves of music. The first staff contains measures 1 through 6, with a first ending (1.) and a second ending (2.) over measures 5 and 6. The second staff contains measures 7 through 14. The melody is simple and rhythmic, typical of a folk song.

Composed: c.1840, Samuel Lover (1797-1868), Irish

See: **FR2.038**

FR2.039

39. There's Nae Good Luck About the House

4r

Musical notation for 'There's Nae Good Luck About the House' in G major, 6/8 time. The piece consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The melody is simple and rhythmic, typical of a folk song.

See: **FR2.039**, *FQ.008*

FR2.040

40. Dixey's Land

4r

Musical notation for Dixey's Land, measures 1-9. The piece is in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line.

Composed: Dixie Jr – music; Jerry Blossom – words

See: **FR2.040**

FR2.041

41. The Prairie Flower

4v

Musical notation for The Prairie Flower, measures 1-10. The piece is in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, ending with a double bar line.

Composed: 1855, George F. Root [aka: G.F. Wurzel] (1820-1885), American

See: **FR2.041**, MBR.137

FR2.042

42. Gentle Annie

4v

6

12

Composed: Words – 1856, Stephen Foster (1826-1864), American

See: **FR2.042**

FR2.043

43. The Perfect Cure

4v

8

AKA: 'Long John's Wedding' (OMOI: No.1018)

See: **FR2.043**, MBR.138



FR2.044

44. The Brown Stripper

4v-5r



AKA: 'Before I Was Married' (OMOI: No.999)

See: **FR2.044**

FR2.045

45. Aileen Aroon

5r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Aileen Aroon' (PF.056).

See: **LK.141**, PF.056, FR2.045

FR2.046

46. Cheer boys, Cheer

5r

Copied from: Reynolds MS3, see: 'Cheer Boys, Cheer' (FR3.087).

Composed: 1850, Music - Henry Russell (1812-1900); Words - Charles Mackay (1814-1889)

See: **FR3.087**, FR2.046

FR2.047

47. Litany

5r

Copied from: Reynolds MS3, see: 'Litany' (FR3.097).

See: **FR3.097**, FR2.047

FR2.048

48. The Heart of the Holy Child

5r

Copied from: Reynolds MS3, see: 'The Heart of the Holy Child' (FR3.098).

AKA: 'There is a Happy Land' (no ref.)

See: **FR3.098**, FR2.048

FR2.049

49. Maggie

5v

Copied from: Reynolds MS3, see: 'Maggie' (FR3.110).

AKA: 'When You and I Were Young, Maggie' (no ref.)

Composed: c.1860s, Music - James Austin Butterfield (1837-1891); Words - George Washington Johnston (d.1917)

See: **FR3.110**, FR2.049

FR2.050

50. See the Conquering Hero Comes

5v

The image shows a musical score for the piece 'See the Conquering Hero Comes'. It consists of three staves of music in G major and 4/4 time. The first staff contains the first five measures. The second staff begins at measure 6 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third staff begins at measure 11 and concludes the piece with a double bar line. The notation includes various note values, rests, and articulation marks.

Composed: 1747, George Fredrick Handel (1685-1759), German. Oratorio: *Joshua* (1748).

See: **FR2.050**

FR2.051

51. Willie, is it You Dear?

5v-6r

Copied from: O'Farrell MS (or from a leaf in the Reynolds MS3 that is currently missing), see: 'Willie, is it You Dear?' (PF.020).

Composed: 1854, Stephen Collins Foster (1826-1864), American

See: **PF.020**, FR2.051

FR2.052

52. Pretty Little Sarah With the Golden Hair

6r

Copied from: O'Farrell MS, see: 'An American Shottishe [sic]' (PF.041) or the Reynolds MS3, see: 'An American Schottische (Pretty Little Sarah!)' (FR3.063).

Composed: Words - George Leybourne (1842-1884), English

See: **PF.041**, FR3.063, FR2.052

FR2.053

53. The Bold Soldier Boy

6r

The musical notation for 'The Bold Soldier Boy' is presented in three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots. The second staff starts with a measure rest labeled '5' and continues the melody with quarter and eighth notes. The third staff starts with a measure rest labeled '10' and continues the melody with quarter and eighth notes, also ending with a double bar line and repeat dots.

Composed: c.1840s, Samuel Lover (1797-1868), Irish

See: **LK.160**, LK.163, FR2.053



FR2.058

58. Bonny Kate

7r

Musical score for 'Bonny Kate' in G major (one sharp) and common time. The score consists of two staves. The first staff begins with a treble clef and a common time signature. It features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a series of eighth notes: D5, E5, F5, G5, A5, B5, C6. The second staff begins with a treble clef and a common time signature. It features a quarter note (G4), followed by a triplet of eighth notes (A4, B4, C5), then a series of eighth notes: D5, E5, F5, G5, A5, B5, C6. Both staves include first and second endings marked with '1.' and '2.' and repeat signs.

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*

FR2.059

59. Sleepy Maggie

7r

Musical score for 'Sleepy Maggie' in G major (one sharp) and common time. The score consists of three staves. The first staff begins with a treble clef and a common time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff begins with a treble clef and a common time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff begins with a treble clef and a common time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. All staves include repeat signs.

See: **FR1.078**, FR2.059, LS.069

FR2.060

60. The Funny Days of Easter

7r

Musical score for 'The Funny Days of Easter' in G major (one sharp) and common time. The score consists of two staves. The first staff begins with a treble clef and a common time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff begins with a treble clef and a common time signature. It features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Both staves include first and second endings marked with '1.' and '2.' and repeat signs.

AKA: 'The Hornless Cow' (OMOI: No.1455)

See: **FR2.060**

FR2.061

61. The Eight O'Clock Train  
(or The Star of Munster)

7v

Musical score for 'The Eight O'Clock Train' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4, with a first ending bracket over measures 3-4. The second staff starts at measure 5 and contains measures 5-8, with a second ending bracket over measures 7-8. The third staff starts at measure 9 and contains measures 9-12, with first and second ending brackets over measures 10-11 and 11-12 respectively.

See: **FR1.038**; FR2.061, MR.022, LS.024, LS.093, MBR.207

FR2.062

62. The Gray Hen

7v

Musical score for 'The Gray Hen' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4. The second staff starts at measure 5 and contains measures 5-8. The third staff starts at measure 9 and contains measures 9-12.

AKA: 'The Old Grey Gander' (OMOI: No.1345)

Composed: Thomas Alexander Erskine (1732-1781), Scottish

See: **FR2.062**

FR2.063

63. The Pidgeon on the Gate

7v

Musical notation for 'The Pidgeon on the Gate' in treble clef, key of D major (one sharp), and common time (C). The piece consists of three staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure rest labeled '4', contains measures 5 through 8. The third staff, starting with a measure rest labeled '8', contains measures 9 through 12. The piece concludes with a double bar line and repeat dots.

AKA: 'Peter Kennedy's Fancy' (OMOI: No.1275)

See: **FR2.063**, MR.030, LS.038, *MN.011*

FR2.064

64. The Leinster Lasses

7v-8r

Musical notation for 'The Leinster Lasses' in treble clef, key of D major (one sharp), and 6/8 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff, starting with a measure rest labeled '6', contains measures 6 through 9. The third staff, starting with a measure rest labeled '10', contains measures 10 through 13. The piece concludes with a double bar line and repeat dots. A first ending bracket covers measures 11 and 12, and a second ending bracket covers measures 12 and 13.

AKA: 'The Bridal Jig' (OMOI: No.310)

See: **FR2.064**, MBR.151

FR2.065

65. The Black Bird

8r

Musical score for 'The Black Bird' in 2/4 time, key of D major. The score consists of four staves of music. The first staff contains measures 1-6. The second staff starts at measure 7 and includes a repeat sign at the beginning. The third staff starts at measure 14. The fourth staff starts at measure 20 and ends with a double bar line.

See: FR2.065, MBR.024

FR2.066

When You Go Home You'll Get It

8v

Musical score for 'When You Go Home You'll Get It' in 6/8 time, key of D major. The score consists of two staves of music. The first staff contains measures 1-4. The second staff starts at measure 4 and includes a repeat sign at the beginning.

See: FR2.066, CE.028



FR2.067

Top of the Cork Road

8v

Musical notation for 'Top of the Cork Road' in treble clef, key of D major (two sharps), and 6/8 time. The piece consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins at measure 6 and contains measures 6 through 11. The third staff begins at measure 12 and contains measures 12 through 16. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

AKA: 'Father O'Flynn' (KMM4: No.189)

See: **FR3.114**, FR2.067, LS.063, MBR.055, *MN.020*, *FQ.049*

FR2.068

Blue Breeches

8v

Musical notation for 'Blue Breeches' in treble clef, key of D major (two sharps), and common time (C). The piece consists of three staves of music. The first staff contains measures 1 through 4. The second staff begins at measure 5 and contains measures 5 through 8. The third staff begins at measure 9 and contains measures 9 through 12. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, 'Blue Breeches', (FR2.068) and '[Untitled]' (CE.021), respectively.

AKA: 'Boil the Breakfast Early' (ODMI: No.789)

See: **FR1.073**, FR2.068, CE.021, LS.003, *PD.037*

FR2.069

The Connaught Man's Rambles

9r

Musical score for 'The Connaught Man's Rambles' in G major and 6/8 time. The score consists of three staves. The first staff contains measures 1 through 5. The second staff starts at measure 6 and contains measures 6 through 10. The third staff starts at measure 11 and contains measures 11 through 15. The piece concludes with a double bar line.

See: **PF.014**, PF.022, FR2.069, LS.118, MBR.265, *FQ.019*, *FQ.095*

FR2.070

The Dark Haired Girl

9r

Musical score for 'The Dark Haired Girl' in G major and common time. The score consists of three staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12. The piece concludes with a double bar line.

AKA: 'The Black Haired Lass' (OMOI: No.1326)

See: **FR2.070**, MR.039, MBR.208, *PD.009*

FR2.071

The Minors of Wicklow

9v



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, ‘The Minors of Wicklow’, (FR2.071) and (CE.023), respectively.

See: **FR2.071**, CE.023, MBR.224

FR2.072

Wink the Barber Shotich [sic]

9v



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS entitled, ‘Wink the Barber Shotich [sic]’ (FR2.072) and ‘Malta Scottish [sic]’ (CE.014), respectively.

AKA: ‘Cleite na Péacóige (2) – The Peacock’s Feather (2)’ (CRÉ3: No.219)

See: **FR2.072**, CE.014

FR2.073

Quadrill

9v



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, 'Quadrill', (FR2.073) and 'Quadrille' (CE.024), respectively.

AKA: 'The Drunken Parson' (KMM1: No.15, p.29)

See: **FR2.073**, CE.024, LS.120

FR2.074

The Keg With the Tap in it

10r



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'The Keg With the Tap in it' (FR2.074) and (CE.005), respectively.

AKA: 'Jimmy O'Brien's Jig' (OWS: No.196)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR2.074**; MR.056, CE.005, *FQ.093*

FR2.075

Kathleen's Reel

10r



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'Kathleen's Reel', (FR2.075) and (CE.017), respectively.

AKA: 'The Boys of Galway' (OMOI: No.1341)

See: **FR2.075**, CE.017, MBR.199

FR2.076

The Green Groves of Erin

10r



Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'The Green Groves of Erin', (FR2.076) and (CE.016), respectively.

Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

FR2.077

Prelude [A Minor]

10r



See: FR3.122, FR2.077, **LS.094**

FR2.078

The Peeler's Cap

10v

Musical notation for FR2.078, The Peeler's Cap. The piece is in D major, common time, and consists of four lines of music with measure numbers 5, 9, and 13 indicated.

AKA: 'The Merry Blacksmith' (OMOI: No.1509)

See: **PF.034**, FR3.014, FR2.078, MR.005, LS.065

FR2.079

Kissing and Drinking

10v

Musical score for 'Kissing and Drinking' in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff starts at measure 6, and the third staff starts at measure 12. The piece concludes with a double bar line.

See: **FR1.074**, **FR2.079**

FR2.080

Rolling Down the Hill

10v

Musical score for 'Rolling Down the Hill' in G major, common time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. The second staff starts at measure 5, and the third staff starts at measure 9. The piece concludes with a double bar line.

AKA: 'Roll Her on the Mountain' (OMOI: No.1309)

See: **FR2.080**

## Summary

Tune Ref. #	Tune Title	Tune Type	Scribe	Source
FR2.001	[Untitled]	Polka	Francis Reynolds	Unknown
FR2.002	[?]'s Waltz	Fling	Francis Reynolds	Unknown
FR2.003	3. Black Horse (?) Polka	Polka	Francis Reynolds	Unknown
FR2.004	4. The Dargan Polka	Polka	Francis Reynolds	Unknown
FR2.005	5. Off She Goes	Single Jig	Francis Reynolds	Unknown
FR2.006	6. Heel & To[?]	Polka	Francis Reynolds	FR3.109
FR2.007	7. The New York Polka	Polka	Francis Reynolds	Unknown
FR2.008	8. The Moonlight Polka	Polka	Francis Reynolds	Unknown
FR2.013	[13. Untitled]	Galop	Francis Reynolds	FR3.081
FR2.014	14. Galop	Galop	Francis Reynolds	FR3.070
FR2.015	15. Miss Lambert's Waltz	Waltz	Francis Reynolds	Unknown
FR2.015a	Prelude [D Major]	Exercise	Francis Reynolds	FR3.122 or FR1.019a
FR2.016	[16. Va]rsiviana	Varsoviana	Francis Reynolds	Unknown
FR2.017	17. The Copenhagen Waltz	Waltz	Francis Reynolds	Unknown
FR2.018	18. Buy a Broom Waltz	Waltz	Francis Reynolds	Unknown
FR2.019	19. Money Musk	Reel	Francis Reynolds	PF.011
FR2.020	20. My Love is But a Lassie Yet	Polka	Francis Reynolds	Unknown
FR2.021	21. Versuviana (No.2)	Varsoviana	Francis Reynolds	Unknown
FR2.022	22. Scotch (Adieu Snowy Sail - Capt + Whiskers)	March	Francis Reynolds	Unknown
FR2.023	23. Lady Ann's Strathspey	Strathspey	Francis Reynolds	PF.047
FR2.024	24. Little, Low Log Cabin Down a Lane	Song Air	Francis Reynolds	Unidentified Printed Material
FR2.025	25. Ring the Bell, Watchmen	Song Air	Francis Reynolds	Unidentified Printed Material
FR2.026	26. Welcome to this World of Woe	Hymn	Francis Reynolds	Unknown
FR2.027	27. The Girl I Left Behind Me	Polka	Francis Reynolds	Unknown
FR2.028	28. The Rising of the Moon	Song Air	Francis Reynolds	Unknown
FR2.029	29. I'd Mourn the Hopes that Leaves Me	Song Air	Francis Reynolds	Unknown
FR2.030	30. God Save Ireland	Song Air	Francis Reynolds	Unknown
FR2.031	31. Auld Lang Syne	Song Air	Francis Reynolds	Unknown
FR2.032	32. "Time Enough For That", Says I	Song Air	Francis Reynolds	Unknown
FR2.033	33. Green Grows the Rashes, O!	Schottische	Francis Reynolds	Unknown
FR2.034	34. The Green, Immortal Green	Song Air	Francis Reynolds	Unknown
FR2.035	35. The Bard's Legacy	Single Jig	Francis Reynolds	Unknown
FR2.036	36. O'Donnell Abu	Song Air	Francis Reynolds	Unknown



FR2.037	37. Sing Song Polly	Song Air	Francis Reynolds	Unknown
FR2.038	38. The Fairy Boy	Song Air	Francis Reynolds	Unknown
FR2.039	39. There's Nae Good Luck About the House	Song Air	Francis Reynolds	Unknown
FR2.040	40. Dixey's Land	Song Air	Francis Reynolds	Unknown
FR2.041	41. The Prairie Flower	Song Air	Francis Reynolds	Unknown
FR2.042	42. Gentle Annie	Song Air	Francis Reynolds	Unknown
FR2.043	43. The Perfect Cure	Single Jig	Francis Reynolds	Unknown
FR2.044	44. The Brown Stripper	Song Air	Francis Reynolds	Unknown
FR2.045	45. Aileen Aroon	Song Air	Francis Reynolds	PF.056
FR2.046	46. Cheer Boys, Cheer	March	Francis Reynolds	FR3.087
FR2.047	47. Litany	Hymn	Francis Reynolds	FR3.097
FR2.048	48. The Heart of the Holy Child	Hymn	Francis Reynolds	FR3.098
FR2.049	49. Maggie	Song Air	Francis Reynolds	FR3.110
FR2.050	50. See the Conquering Hero Comes	March	Francis Reynolds	Unknown
FR2.051	51. Willie, is it You Dear?	Song Air	Francis Reynolds	PF.020
FR2.052	52. Pretty Little Sarah with the Golden Hair	Song Air	Francis Reynolds	PF.041 or FR3.063
FR2.053	53. The Bold Soldier Boy	Song Air	Francis Reynolds	Unknown
FR2.054	54. One Bumper at Parting	Song Air	Francis Reynolds	FR3.048
FR2.055	55. Castles in the Air	Song Air	Francis Reynolds	FR3.123
FR2.056	56. <del>Nelly Grey</del> Nellie Grey	Song Air	Francis Reynolds	FR3.072
FR2.057	57. The Side Combs	Reel	Francis Reynolds	Unknown
FR2.058	58. Bonny Kate	Reel	Francis Reynolds	Unknown
FR2.059	59. Sleepy Maggie	Reel	Francis Reynolds	KMM4: No.164
FR2.060	60. The Funny Days of Easter	Reel	Francis Reynolds	Unknown
FR2.061	61. The Eight O'Clock Train (or The Star of Munster)	Reel	Francis Reynolds	Unknown
FR2.062	62. The Gray Hen	Reel	Francis Reynolds	Unknown
FR2.063	63. The Pidgeon on the Gate	Reel	Francis Reynolds	Unknown
FR2.064	64. The Leinster Lasses	Double Jig	Francis Reynolds	Unknown
FR2.065	65. The Black Bird	Set Dance	Scribe E	Unknown
FR2.066	When You Go Home You'll Get It	Single Jig	Maggie Reynolds	FR2: No.314
FR2.067	Top of the Cork Road	Double Jig	Maggie Reynolds	Unknown
FR2.068	Blue Breeches	Reel	Maggie Reynolds	CE.021
FR2.069	The Connaught Man's Rambles	Double Jig	Maggie Reynolds	Unknown
FR2.070	The Dark Haired Girl	Reel	Maggie Reynolds	Unknown
FR2.071	The Minors of Wicklow	Double Jig	Maggie Reynolds	CE.023
FR2.072	Wink the Barber Shotich (sic)	Schottische	Maggie Reynolds	CE.014
FR2.073	Quadrill	Quadrille	Maggie Reynolds	CE.024
FR2.074	The Keg With the Tap in it	Double Jig	Maggie Reynolds	CE.005
FR2.075	Kathleen's Reel	Reel	Maggie Reynolds	CE.017
FR2.076	The Green Groves of Erin	Reel	Maggie Reynolds	CE.016
FR2.077	Prelude [A Minor]	Exercise	Maggie Reynolds	Unknown

FR2.078	The Peeler's Cap	Reel	Maggie Reynolds	Unknown
FR2.079	Kissing and Drinking	Double Jig	Maggie Reynolds	Unknown
FR2.080	Rolling Down the Hill	Reel	Maggie Reynolds	Unknown

## Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)

### *Song airs*

**Augustin, Marx (1643-1685)**

FR2.018<sup>1</sup>

**Bayly, Thomas Haynes (1797-1839)**

FR2.032<sup>2</sup>

**Burns, Robert (1759-1796)**

FR2.020<sup>2</sup>; FR2.033<sup>2</sup>

**Butterfield, James Austin (1837-1891)**

FR2.049<sup>1</sup>

**Casey, John Keegan (1846-1870)**

FR2.028<sup>2</sup>

**Foster, Stephen Collins (1826-1864)**

FR2.042<sup>2</sup>; FR2.051<sup>12</sup>

**Hanby, Benjamin Russell (1833-1867)**

FR2.056<sup>2</sup>

**Hays, Will Shakespeare (1837-1907)**

FR2.024<sup>12</sup>

**Johnston, George Washington (d.1917)**

FR2.049<sup>2</sup>

**Leybourne, George (1842-1884)**

FR2.052<sup>2</sup>

**Mackay, Charles (1814-1889)**

FR2.046<sup>2</sup>

**Moore, Thomas (1779-1852)**

FR2.029<sup>2</sup>; FR2.054<sup>2</sup>

**Lover, Samuel (1797-1868)**

FR2.038<sup>12</sup>; FR2.053<sup>12</sup>

**Root, George F. [aka: G.F. Wurzel] (1820-1885)**

FR2.041<sup>12</sup>

**Russell, Henry (1812-1900)**

FR2.046<sup>1</sup>

**Sullivan, T.D.**

FR2.030<sup>2</sup>

**Work, Henry Clay (1832-1884)**

FR2.025<sup>12</sup>

### *Western art music*

**Bochsa, Robert Nicolas-Charles (1789-1856)**

FR2.003<sup>1</sup>

**Handel, George Fredrick (1685-1759)**

FR2.050<sup>1</sup>

### *Folk Dance Music*

**Dow, Daniel/Donald (1732-1783)**

FR2.019<sup>1</sup>; FR2.058<sup>1</sup>

**Erskine, Thomas Alexander (1732-1781)**

FR2.062<sup>1</sup>

**Gow, Neil (1727-1807)**

FR2.076<sup>1</sup>

**Jackson, Walker 'Piper' (d.1798)**

FR2.074<sup>1</sup>

## Tune Histories

**FR2.001 – ‘1. [Untitled]’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘1. [Untitled]’ (FR2.001)

**FR2.002 – ‘2. [.....]s Waltz’:** See LK.012

**FR2.003 – ‘3. Black Horse (?) Polka’:** See PF.038

**FR2.004 – ‘4. The Dargan Polka’:** ‘Dan Mac’s’ (DMP: No.33). ‘Mack’s Rambles’ (DMP: No.84). ‘Old ‘Set’ Tunes (10)’ (FR3: No.128) ‘The Evening Polka’ (RF MS). ‘Polka’ (SG MS: SG5.005).

Written and oral sources in dissertation: ‘The Dargan/[Dargin] Polka’ (FR2.004; [LS.035]). ‘[The] Waterford Polka’ ([MBR.003]; MBR.250)

**FR2.005 – ‘5. Off She Goes’:** Although Francis Reynolds has written this tune in 4/4 rhythm in the Reynolds MS2, this tune is normally written as a single jig in 6/8 or 12/8 rhythm, cf: ‘5. Off She Goes’ (FR2.005). ‘Off She Goes’ (CGOI: No.178; LDMI1: No.89; CMV: p.31; MO2: p.107; KMM1: No.14, p.29; RMC: p.86; OMOI: No.914; ODMI: No.385).

Written and oral sources in dissertation: ‘Off She Goes’ (FR2.005; MBR.159). ‘Off She Goes, Off She Goes’ (LS.105). ‘[Untitled]’ (MN.056)

**FR2.006 – ‘6. Heel & To[e]’:** See FR3.109

**FR2.007 – ‘7. The New York Polka’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘The New York Polka’ (FR2.007)

**FR2.008 – ‘8. The Moonlight Polka’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘The Moonlight Polka’ (FR2.008)

**FR2.009-FR2.012:** Leaf missing

**FR2.013 – ‘[13. Untitled]’:** See FR3.081

**FR2.014 – ‘14. Galop’:** See PF.012

**FR2.015 – ‘15. Miss Lambert’s Waltz’:** ‘The Barnacle [- Redowa]’ (FR3: No.152; [PKTA: No.145]). A redowa is a Czech folk dance with leaping waltz steps that became popular in London ballrooms in the 1840s.

Written and oral sources in dissertation: ‘15. Miss Lambert’s Waltz’ (FR2.015)

**FR2.015a – ‘Prelude’:** See LS.094

**FR2.016 – ‘[16. Va]rsiviana’:** ‘Father Halpin’s Top Coat’ (FR2: No.342). ‘The Versevianna (Father Halpin’s Top Coat)’ (FR3: No.250). This tune is commonly played nowadays to the words of ‘Shoe the Donkey’ and ‘Cock a Leg Up’.

Written and oral sources in dissertation: ‘[16. Va]rsiviana’ (FR2.016). ‘Varsovianna La Turka’ (LS.107). ‘The Varsouvianna’ (FQ.020). ‘The Varsouviana’ (FQ.088)

**FR2.017 – ‘17. The Copenhagen Waltz’:** See LK.077

**FR2.018 – ‘18. Buy a Broom Waltz’:** See LK.166

**FR2.019 – ‘19. Money Musk’:** See LK.041

**FR2.020 – ‘20. My Love is But a Lassie Yet’:** This tune was first published as ‘Miss Farquharson’s Reel’. The Scottish poet, Robert Burns (1759-1796), adapted the air for his song, ‘My Love She’s But a Lassie Yet’. Burns’ title of the tune is the one most commonly associated with the tune nowadays. ‘Miss Farquharson’s Reel’ (RBSR: p.19; SITM1: No.1457). ‘My Love She’s But a Lassie Yet’ (JA2: No.1; OFPC2: p.114) ‘My Love is But a Lassie Yet’ (KMM1: No.10, p.22). ‘My love is But a Lassy Yet’: (SG MS:SG7.008a). ‘My Love is But a Lass Yet’: (RF MS).

Written and oral sources in dissertation: ‘20. My Love is But a Lassie Yet’ (FR2.020). ‘The Water Street Polka [2/2]’ (FQ.101)

**FR2.021 – ‘21. Versuviana (No.2)’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘21. Versuviana (No.2)’ (FR2.021)

**FR2.022 – ‘22. Scotch (Adieu Snowy Sail – Capt + Whiskers)’:** ‘March’ (SG MS: SG6.027). ‘I Won’t be a Nun’ (OMOI: No.1813). ‘The Officer on Guard’ (FR2: No.341).

Written and oral sources in dissertation: ‘22. Scotch (Adieu Snowy Sail – Capt + Whiskers)’ (FR2.022)

**FR2.023 – ‘23. Lady Ann’s Strathspey’:** See PF.047

**FR2.024 – ‘24. Little, Low Log Cabin Down a Lane’:** ‘Little Old Log Cabin Down the Lane’ was composed by the American songwriter, Will Shakespeare Hays (1837-1907), in 1871. ‘Cabin Down the Lane’ (KMM4: No.290; RF MS).

Written and oral sources in dissertation: ‘24. Little, Low Log Cabin Down a Lane’ (FR2.024)

**FR2.025 – ‘25. Ring the Bell, Watchmen’:** ‘Ring the Bell, Watchman’ was composed in 1865 by the American, Henry Clay Work (1832-1884).

Written and oral sources in dissertation: ‘25. Ring the Bell, Watchmen’ (FR2.025)

**FR2.026 – ‘26. Welcome To This World Of Woe’:** The title of this tune ‘Welcome to this World of Woe’ is the first line of the hymn ‘Welcome, Month of Mary’.

Written and oral sources in dissertation: ‘26. Welcome To This World Of Woe’ (FR2.026)

**FR2.027 – ‘27. The Girl I Left Behind Me’:** See LK.107

**FR2.028 – ‘28. The Rising of the Moon’:** The tunes, ‘28. The Rising of the Moon’ (FR2.028) and ‘34. The Green, Immortal Green’ (FR2.034) in Reynolds MS2 are versions of the same air. For the former one, the words of this song air ‘The Rising of the Moon’ were composed c.1865 by John Keegan Casey (1846-1870), of Mount Dalton, Co. Westmeath (later moved to Ballymahon, Co. Longford) to commemorate the Irish Rebellion of 1798. Casey known as ‘Poet of the Fenians’, was a republican and one of the leading figures in the Fenian Rising of 1867. The title of the latter tune, ‘The Green, Immortal Green’, is the last line of the song ‘The Wearing of the Green’. The ‘wearing of the green’ refers to the outlawed green cockade worn by the Irish rebels in the 1798 rebellion, an adaptation of the French cockade and Tree of Liberty of the 1789 revolution. The fiddler Mikie Carolan (1891-1981) of Oghill, Killoe, Co. Longford recalled in an interview with the collector, Fr. John Quinn, that this tune was popularly played by the local marching band that he was a member of in his youth.

‘[The] Wearing of the Green’ ([PMH2: No.199]; MO4: p.387; [OMOI: No.467]).

Written and oral sources in dissertation: ‘28. The Rising of the Moon’ (FR2.028). ‘The Green, Immortal Green’ (FR2.034)

**FR2.029 – ‘29. I’d Mourn the Hopes That Leaves Me’:** A number of songs have been written to the pre-existing air, ‘The Rose Tree’. Two of these song airs are contained in Reynolds MS2. The words of the first one, ‘I’d Mourn the Hopes That Leaves Me’ (FR2.029), were composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.5, (Dublin, 1813). The second one, ‘Sing Song Polly’ (FR2.037), is a version of the blackface minstrel song ‘Keemo/Kemo! Kimoo!’ or ‘Polly Won’t You Try Me, Oh!’ This song was very popular in American during the 1840s – [www.tunearch.org]. The title of Reynolds’ version is contained in the last line of the song’s chorus “Sing song Polly won’t you try me, oh?”

‘Untitled’ (SITM: No.1738). ‘Farewell to Killavy’ (SITM: No.2031). ‘The Gimblet’ (SITM: No.1293). ‘Irish Lilt’ (SITM: No.1789). ‘The Dainty Besom Maker’ (JA1: No.120). ‘I’d Mourn the Hopes that Leaves Me’ (TMIM5: p.119-122). ‘Kemmo! Kimo!’ (MO3: p.232). ‘The Rose Tree [in Full Bearing]’ ([OFPC1: p.40]; KMM1: No.4, p.21; SG MS: SG9.027). ‘The Rose Tree with Variations’ (SG MS: SG9.127). ‘Quickstep’ (SG MS: SG3.266). ‘I’ll Clout My Johnny’s Grey Breecks’ (RMC: p.167). ‘Little Mary Cullinan’ (OMOI: No.277).

Written and oral sources in dissertation: ‘I’d Mourn the Hopes That Leaves Me’ (FR2.029). ‘37. Sing Song Polly’ (FR2.037)

**FR2.030 – ‘30. God Save Ireland’:** Words to the song ‘God Save Ireland’ were written by T.D. Sullivan to a pre-existing air entitled ‘Tramp, Tramp, Tramp, the Boys are Marching’, and first appeared in the Irish nationalist newspaper *The Nation* in 1867. ‘Tramp, Tramp, the Boys are Marching’ (SG MS: SG10.173). ‘God Save Ireland’ (KVI: p.35; FR2: No.352).

Written and oral sources in dissertation: ‘God Save Ireland’ (FR2.030; LS.111)

**FR2.031 – ‘31. Auld Lang Syne’:** ‘The Millers Wedding’ (RBSR: p.41). ‘Why Should Old Acquaintance be Forgot’ (OFPC3: p.9). ‘[Auld] Lang Syne’ ([MO1: p.9]; KMM3: No.63 & No.64). ‘Many a Man Had a Wife, and Wished He Had None’ (SG MS: SG2.213). ‘[Untitled]’ (RF MS).

Written and oral sources in dissertation: ‘31. Auld Lang Syne’ (FR2.031)

**FR2.032 – ‘32. “Time Enough For That”, Says I’:** The title of this tune, “Time Enough for that”, says I’, is the refrain from the song ‘The Old Bachelor’ composed by Thomas Haynes Bayly (1797-1839) around 1829.

Written and oral sources in dissertation: ‘32. “Time Enough For That”, Says I’ (FR2.032)



**FR2.033 – ‘33. Green Grows the Rashes, O!’:** The words of ‘Green Grow the Rashes O’ were written by the Scottish poet, Robert Burns (1759-1796), and paired with an ancient pre-existing air. ‘[Another Way of] Green Grows the Rashes’ (SITM1: No.86; [SITM1: No.300]). ‘Green Grow[s] the Rashes’ ([SITM: No.1051]; NGCR1: p.20; OFPC2: p.97; [KMM1: No.5, p.19]). ‘Green Grows the Rashes O’ (KMM2: No.117). ‘Green Grow the Rashes O’ (RMC: p.45). ‘John Black’s Daughter’ (SITM1: No.744). ‘Foot’s Vagaries [or Green Grows the Rashes]’ (SITM1: No.1125; [SITM1: No.1411]). ‘Evan Banks’ (SITM: No.2355). ‘Green Grows the Rashes Oh’ (SG MS: SG2.224).

Written and oral sources in dissertation: ‘33. Green Grows the Rashes, O!’ (FR2.033). ‘Schottische: Green Grow the Rashes O’ (MBR.002). ‘Green Grows the Rashes’ (FQ.032)

**FR2.034 – ‘34. Green, Immortal Green’:** See FR2.028

**FR2.035 – ‘35. The Bard’s Legacy’:** ‘The Bard’s Legacy’ (OFPC3: p.34; SG MS: SG9.024). ‘The Legacy’ (CGOI: No.18; KMM3: No.252; RMC: p.105). ‘When in Death I Shall Calm Recline’ (TMIM2: p.28-29).

Written and oral sources in dissertation: ‘35. The Bard’s Legacy’ (FR2.035)

**FR2.036 – ‘36. O’Donnell Abu’:** This march was first published in 1843 in the Nation Newspaper and was composed by the Galway man Michael Joseph McCann (1824-1883). It’s a popular marching band tune in north and south of Ireland. ‘[O’]Donnell Aboo’ (SG MS: SG9.044 & SG10.162; [OMOI: No.259]; FR2: No.331).

Written and oral sources in dissertation: ‘O’Donnell Abu’ (FR2.036; MBR.252)

**FR2.037 – ‘37. Sing Song Polly’:** See FR2.029

**FR2.038 – ‘38. The Fairy Boy’:** ‘The Fairy Boy’ was composed by Samuel Lover (1797-1868) around 1840. ‘[The] Fairy Boy’ (MO2: p.98; [OMOI: No.243]). ‘Songs of the Superstitions of Ireland [words only]’: *Poetical Works of Samuel Lover* (London, 5<sup>th</sup> Ed., c.1868), p.14.

Written and oral sources in dissertation: ‘38. The Fairy Boy’ (FR2.038)

**FR2.039 – ‘39. There’s Nae Good Luck About the House’:** ‘Up and War Them a’ Willie’ (RBSR: p.60; NGCR3: p.26; SITM: No.5703). ‘Up an’ Waur Them a’ Wullie/[Willie]’ (KMM3: No.53 & No.54; [RMC: p.164]). ‘Up and Warn a’ Willie’ (SITM: No.2283).

‘[Untitled]’ (SG MS: SG3.250). ‘There is no Good Luck About the House’ (SG MS: SG3.262). ‘There’s Nae Luck [About the House]’ ([NGCR4: p.29]; [SITM: No.4447], No.6157). ‘There is na Luck About the House – with Variations’ (OFNIM: p.44). ‘The Boatie Rows – First Sett’ (SITM: No.2342).

Written and oral sources in dissertation: ‘39. There’s Nae Good Luck About the House’ (FR2.039). ‘Around the House’ (FQ.008)

**FR2.040 – ‘40. Dixey’s Land’:** The origins of this tune are unclear but it appears the music was composed by Dixie Jr while the words were composed by Jerry Blossom. It was a popular black-face minstrelsy song in America with its first known appearance around 1860. It also was popularly played by soldiers in the American Civil War (1861-1865) – [www.tunearch.org]. ‘Dixey’s/[Dixie’s] Land’ ([MO1: p.8]; SG MS: SG1.023). ‘Dixie’ (FVPP: p.54). ‘Dixie – Southern Air’ (HPGA: No.7).

Written and oral sources in dissertation: ‘40. Dixey’s Land’ (FR2.040)

**FR2.041 – ‘41. The Prairie Flower’:** The song ‘Rosalie the Prairie Flower’ was composed in 1855 by the American, George F. Root (1820-1885), under his pseudonym G.F. Wurzel (*Wurzel* is the German name for ‘root’). It was popularized on the blackface minstrel stage by the troupe “Christy’s Minstrels” – [www.tunearch.org]. ‘The Prayry/[Prairie] Flower’ (SG MS: SG9.006 & SG10.146; RF MS; [KMMP: No.45]).

Written and oral sources in dissertation: ‘41. The Prairie Flower’ (FR2.041). ‘[The “Cure” Lancers:] Rosalie’ (MBR.137)

**FR2.042 – ‘42. Gentle Annie’:** The song ‘Gentle Annie’ was composed in 1856 by the American, Stephen Foster (1826-1864). It was adapted to a pre-existing melody ‘Annie Laurie’.

Written and oral sources in dissertation: ‘42. Gentle Annie’ (FR2.042)

**FR2.043 – ‘43. The Perfect Cure’:** ‘The [Perfect] Cure’ ([SG MS: SG3.214 & SG9.043]; MO2: No.170; MO5: p.470). ‘Long John’s Wedding [March]’ (OMOI: No.1018; ODMI: No.233; [OWS: No.64]; AS MS). ‘Long John’s Wedding as Played in Three Counties’ (AS MS). ‘An Uile-Íoc – The Perfect Cure’ (CRÉ4: No.66). ‘Gan Ainm – Untitled’ (CRÉ5: No.72).

Written and oral sources in dissertation: ‘43. The Perfect Cure’ (FR2.043). ‘[The “Cure” Lancers:] 4<sup>th</sup> Jig – The Cure’ (MBR.138)

**FR2.044 – ‘44. The Brown Stripper’:** Logie O’Buchan’ (JA4: No.110; OFPC1: p.37; KMM1: No.4, p.25). ‘Before I Was Married’ (OMOI: No.999; ODMI: No.213).

Written and oral sources in dissertation: ‘44. The Brown Stripper’ (FR2.044)

**FR2.045 – ‘45. Aileen Aroon’:** See LK.141

**FR2.046 – ‘46. Cheer Boys, Cheer’:** See FR3.087

**FR2.047 – ‘47. Litany’:** See FR3.097

**FR2.048 – ‘48. The Heart of the Holy Child’:** See FR3.098

**FR2.049 – ‘49. Maggie’:** See FR3.110

**FR2.050 – ‘50. See the Conquering Hero Comes’:** This tune was composed by the German, George Fredrick Handel (1685-1759), in 1747 for his oratorio *Joshua* (1748), but was later inserted into performances of his more popular oratorio *Judas Maccabaeus* (1746). It was later adopted by the English army – [www.tunearch.org]. ‘See the Conquering/[Conqu’ring] Hero Comes’ (JA3: No.521; MO1: p.7; [KMM4: No.373]).

Written and oral sources in dissertation: ‘50. See the Conquering Hero Comes’ (FR2.050)

**FR2.051 – ‘51. Willie, is it You Dear?’:** See PF.020

**FR2.052 – ‘52. Pretty Little Sarah With the Golden Hair’:** See PF.041

**FR2.053 – ‘53. The Bold Soldier Boy’:** See LK.160

**FR2.054 – ‘54. One Bumper at Parting’:** See FR3.048

**FR2.055 – ‘55. Castles in the Air’:** See FR3.123

**FR2.056 – ‘56. Nelly Grey Nellie Grey’:** See FR3.072

**FR2.057 – ‘57. The Side Combs’:** 4/4 Rhythm: ‘The Strawberry Blossom’ (GPAMI1: p.133; LDMI1: No.33; SPCCIM1: No.483 & No.484; OMOI: No.1354 & No.1355; ODMI: No.609). ‘Miss Brimagem’ (SG MS: SG2.051). ‘The Mill Stream’ (SPCCIM1: No.396). ‘Untitled’ (LDMI2: No.10; SPCCIM1: No.154 & No.258). ‘Lough Allen’ (GPAMI1: p.58 [obtained by Petrie from an itinerant fiddler from Co. Leitrim]; OMOI: No.1321; ODMI: ODMI: No.582). 6/8 Rhythm: ‘O’iche Nollag’ (CRÉ1: No.60). ‘An Irish Minuet’ (PWJOIM: No.207).

Written and oral sources in dissertation: ‘57. The Side Combs’ (FR2.057). ‘Mullin’s Fancy – Reel’ (PD.017)

**FR2.058 – ‘58. Bonny Kate’:** See LK.030

**FR2.059 – ‘59. Sleepy Maggie’:** See FR1.078

**FR2.060 – ‘60. The Funny Days of Easter’:** ‘[Untitled]’ (SG MS: SG2.159). ‘Maid of Athens’ (RMC: p.46). ‘The Hornless Cow’ (OMOI: No.1455; ODMI: No.686). This reel was popularised by the flute player, John Blessing (1913-1993), of Aughavas, Co. Leitrim.

Written and oral sources in dissertation: ‘60. The Funny Days of Easter’ (FR2.060)

**FR2.061 – ‘61. The Eight O’Clock Train (or The Star of Munster)’:** See FR1.038

**FR2.062 – ‘62. The Gray Hen’:** This reel appears to be a version of ‘Lord Kelly’s’, which has been attributed to the Scottish composer, Thomas Alexander Erskine (1732-1781), the 6<sup>th</sup> Earl of Kelly. ‘Lord Kelly’s Reel/[Strathspey]’ (RBSR: p.57; JA1: No.170; [NGCR1: p.8]; OFPC1: p.14; SG MS: SG2.005). ‘Lord Kelly’ (KMM3: No.185). Reynolds’ version of ‘The Gray Hen’ is textually identical to O’Neill’s version in *Music of Ireland* (Chicago, 1903), entitled ‘The Old Gray Gander’. This is not a surprising result given that O’Neill obtained the tune from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. ‘[An Seanghandal Liath -] The Old Grey Gander’ (OMOI: No.1345; ODMI: No.600; [CRÉ2: No.222]). ‘The Humors of Schull’ (OMOI: No.1470; ODMI: No.699). ‘The Highway to Limerick’ (OMOI: No.1402; ODMI: No.644). George Gubbin’s Delight (OMOI: No.481). 1<sup>st</sup> part only: ‘Cameron House’ (JA5: No.199). ‘The Wedding Ring’ (PWJOIM: No.23). ‘The North Bridge of Edinburgh’ (NGCR1: p.37). ‘The Musical Priest’ (OMOI: No.1284; ODMI: No.549).

Written and oral sources in dissertation: ‘62. The Gray Hen’ (FR2.062)

**FR2.063 – ‘63. The Pidgeon on the Gate’:** ‘Pigeon on the Gale’ (KMM4: No.112). ‘Shearing the Sheep’ (OMOI: No.1515; ODMI: No.734). ‘Charley’s Frolick’ (SG MS: SG2.180). ‘Red-Haired Lass’ (FTS: p.79). ‘The Pigin [sic] on the Gate’ (RF MS). ‘The Pidgeon on the Gate’ (SG MS: SG2.165). ‘Peter Kennedy’s Fancy’ (OMOI: No.1275; ODMI: No.543). This latter version in *Music of Ireland* (Chicago, 1903) was sourced by O’Neill from the fiddler, Miss (Ellen) Kennedy (b.1872), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from her father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. Kennedy’s version in O’Neill’s book starts the first bar on a G note, a distinguishing feature that appears in most of the local versions of this tune. Kennedy’s version is identical to the version in Reynolds MS2, ‘The Pidgeon on the Gate’ (FR2.063), and almost identical to other versions in this dissertation.

Written and oral sources in dissertation: ‘The Pidgeon/[Pigeon] on the Gate’ (FR2.063; [MR.030]; [LS.038]; [MN.011])

**FR2.064 – ‘64. The Leinster Lasses’:** ‘The Bridal [Jig]’ (KMM2: No.262; RMC: p.87; [OMOI: No.310]). ‘The Boys of Tralee’ (RF MS). ‘Kennedy’s Bridal Jig’ (OWS: No.146). This latter version in *Waifs and Strays of Gaelic Melody* (Chicago, 1922) was sourced by O’Neill from the fiddler, James Kennedy (1861-1927), of Curraghshillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. Kennedy’s version in O’Neill’s book is identical to the version in the Reynolds MS2, entitled ‘The Leinster Lasses’ (FR2.064), except that Kennedy has an alternative way of finishing the second part on the repeat. In the McBrien-Rogers MS, ‘The Rakes of Tipperary’ (MBR.150), is a unique title for this tune, and it may have been copied from an unidentified printed source.

Written and oral sources in dissertation: ‘64. The Leinster Lasses’ (FR2.064). ‘The Rakes of Tipperary’ (MBR.151)

**FR2.065 – ‘65. The Black Bird’:** The version of this song air in the McBrien-Rogers MS, ‘The Blackbird’ (MBR.024) was copied by the scribe, Bernard Rogers, from the book *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885). However, he transcribed the title of the accompanying air, ‘The Blackbird’ rather than its song title ‘You’re a Dear Land to me’ (SHSB: No.72). In this book it states that the words of this song were composed by the Irish poet, Robert Dwyer Joyce (1830-1883).

‘The Black Bird’ (SITM1: No.3196). ‘The Blackbird’ (OFPC2: p.132; BAMI: p.72; SITM: No.3196; SG MS: SG3.194 & SG9.006; OMOI: No.199, No.200, No.201; PWJOIM: No.376).

Written and oral sources in dissertation: ‘65. The Black Bird’ (FR2.065). ‘The Blackbird’ (MBR.024)

**FR2.066 – ‘When You Go Home You’ll Get It’:** Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, ‘When You Go Home You’ll Get It’, (FR2.066) and ‘When You Go Home You Will Get It’ (CE.028), respectively. Reynolds’ version of this tune is textually identical to the untitled version in Frank Roche’s *Collection of Irish Traditional Music*, Vol.2, (Dublin, 1911): ‘Untitled’ (FR2: No.314). The Irish folk band Patrick Street recorded this tune on their album *Live from Patrick Street* (Green Linnet Records, 1999) under the title ‘Bring Back the Child’ - Track 5.

Written and oral sources in dissertation: ‘When You Go Home You’ll/[You Will] Get It’ (FR2.066; [CE.028])

**FR2.067 – ‘Top of the Cork Road’:** See FR3.114

**FR2.068 – ‘Blue Breeches’:** See FR1.073

**FR2.069 – ‘The Connaught Man’s Rambles’:** See PF.014

**FR2.070 – ‘The Dark Haired Girl’:** ‘Rocky Road to Dublin: Reel’ (KVR2: p.147). ‘[Untitled]’ (SG MS: SG2.156). ‘Cailín na Gruaige Duibhe – The Blackhaired Lass’ (CRÉ1: No.114). ‘Dark Haired Lass’ (RMC: p.32). ‘The Black Haired Lass’ (OMOI: No.1326; ODMI: No.585).

Packie Dolan (1904-1932) recorded this tune in a duet with the Sligo fiddler, Michael Coleman (1891-1945), in 1927. Their version of this tune appears to have been sourced from *O’Neill’s Music of Ireland* (Chicago, 1903), cf: ‘The Black Haired Lass’ (OMOI: No.1326).

Written and oral sources in dissertation: ‘The Dark/[Fair] Haired Girl’ (FR2.070; MR.039; [MBR.208]). ‘The Blackhaired Lass [1/2]’ (PD.009)

**FR2.071 – ‘The Minors of Wicklow’:** ‘The Miners of Wicklow’ (JA1: No.23; BAMI: No.102; LDMI1: No.25; OMOI: No.995; ODMI: No.210). ‘Paddy O’Flynn’ (KMM1: No.11, p.36). ‘The Minors of Wicklow’ (SG MS: SG3.082’ & SG5.037). ‘[Untitled]’ (AS MS).

Written and oral sources in dissertation: ‘The Minors/[Miners] of Wicklow’ (FR2.071; CE.023; [MBR.224])

**FR2.072 – ‘Wink the Barber Shotich [sic]’:** ‘Glasgow Highlanders’ (KMMP: p.39). ‘London Schottische’ (RF MS). ‘Rainbow Schottische’ (RF MS). ‘Cleite na Péacóige (2) – The Peacock’s Feather (2)’ (CRÉ3: No.219).

Written and oral sources in dissertation: ‘Wink the Barber Shotich [sic]’ (FR2.072). ‘Malta Scottish [sic]’ (CE.014)

**FR2.073 - ‘Quadrill’:** ‘The Drunken Parson’ (KMM1: No.15, p.29). ‘Chiling O’Guiry’ (SITM1: No.1708). ‘Shee La Na Quira’ (RMC: p.92). ‘Síghile Ní Ghadhra: Sheela Nee Guira’ (PWJOIM: No.742). ‘Sheela Na Guira’ (MO1: p.51). ‘Oh! Had We Some Bright Little Isle’ (TMIM: p.111). ‘Sheelan Aguirá’ (SG MS: SG3.037). ‘Síghle Nígh Ghaidhre’ (SPCCIM: No.1548) ‘Sheeling O’Guira, with New Variations’ (OFFPC1: p.12-13). ‘Gan Ainm’ (CRÉ5: No. 10).

Written and oral sources in dissertation: ‘Quadrill[e]’ (FR2.073; [CE.024]). ‘The Drunken Parson’ (LS.120) – [title only, no notes]

**FR2.074 - ‘The Keg With the Tap in it’:** This tune has been attributed to the Irish composer, Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ACD: ‘The Cossy/[Cosey] Jigg’ (NGSR2: p.23; OFPC2: p.112). ‘Cassey’s Jig’ (JA3: No.420). ABCD: ‘Jimmy O’Brien’s Jig’ (OWS: No.196). AB: ‘The Maid in the Meadow’ (RF MS). AE: ‘Jackson’ (SG MS: SG3.054). AF: ‘Molly Brallaghan’ (FR1: No.121) [Roche’s tune is a version of the reel ‘The Green Fields of America’, which shares a common ‘A’ part to this jig].

Written and oral sources in dissertation: AB: ‘The Keg With the Tap in it’ (FR2.074; CE.005). AC: ‘Jackson’s Wife on the Road’ (MR.056). ‘The Mist on the Mountain’ (FQ.093)

**FR2.075 – ‘Kathleen’s Reel’:** It has not been ascertained who “Kathleen” in the tune’s title refers to. One possible theory is that the tune is dedicated to Maggie’s sister, Kathleen, who died in infancy. ‘The Galway Reel’ (LDMI1: No.82). ‘My Maryanne’ (OMOI: No.1194; No.471). ‘The Boys of Galway’ (OMOI: No.1341; ODMI: No.596). Francis O’Neill sourced this latter tune, ‘The Boys of Galway’, in *Music of Ireland* (Chicago, 1903) from Sergt. James Early (c.1840s-1914), a piper from Cloone, Co. Leitrim. The tune in general has a consistent structure from source from source and accordingly, Early’s version is almost identical to Reynolds’ version here.

Written and oral sources in dissertation: ‘Kathleen’s Reel’ (FR2.075; CE.017). ‘Galway Reel’ (MBR.199)

**FR2.076 – ‘The Green Groves of Erin’:** See FR1.011

**FR2.077 – ‘Prelude [A Minor]’:** See LS.094

**FR2.078 – ‘The Peeler’s Cap’:** See PF.034

**FR2.079 – ‘Kissing and Drinking’:** See FR1.074

**FR2.080 – ‘Rolling Down the Hill’:** ‘Roll Her on the Hill/[Mountain]’ (KMM1: Set 1, No.2, p.3; [OMOI: No.1309]; [ODMI: No.572]). ‘Peggy on the Hill’ (SG MS: SG2.094).

Written and oral sources in dissertation: ‘Rolling Down the Hill’ (FR2.080)

# **Source F**

**Meagher MS**  
**(*c*1885)**



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## Outline of Manuscript

**Title of MS:** Meagher MS

**Scribe:** Unidentified – Scribe D

**Provenance:** (1) Unknown; (2) Francis Reynolds (1862-1946) of Gaigue, Ballinamuck - nephew of O'Farrell; (3) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Reynolds; (4) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** Unknown – c1885 (± 15 years)

**Type:** Preformed

**No. of leaves:** 16

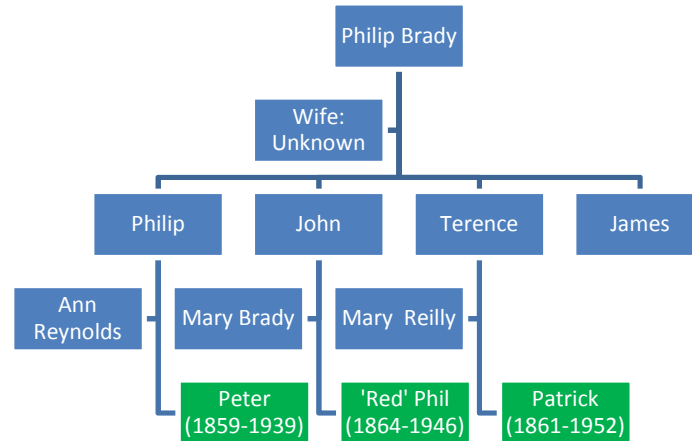
**Dimension of leaves (average):** 230mm x 145mm (length x height)

**Staves:** Printed

**No. of music items:** 66 tunes

## The Brady fiddlers of Gaigue

### The family tree of the Brady fiddlers, 'Red' Phil, Patrick and Peter



Mary Brady-Hughes was taught to read staff notation when she was learning the fiddle from her mother, Maggie, a fact which suggests that Maggie herself learned through formal instruction, as opposed to having been self-taught. When Maggie was a young girl living in Gaigue there were at least three Bradys from that townland who played the fiddle: 'Red' Phil, Patrick and Peter. These three musicians were all first cousins (see Figure 17). It is quite likely that Maggie received lessons from one of them. Her husband, Packie, was Peter's nephew, and 'Red' Phil's and Patrick's first cousin once removed, which provides a familial link between Maggie and these musicians. As this section will later verify, all three of these Brady fiddlers were taught the fiddle by Thomas 'Blind' Kernan and therefore, Maggie's transcriptions in this collection may be derived indirectly from Kernan's teaching. Additionally, it is possible that one of them may have been responsible for transcribing the Meagher MS written during Francis Reynolds' era.

The three Brady fiddlers were all born around the year 1860, and therefore, Kernan most likely taught them at the same time during the early 1870s. The first fiddle player to be examined in this section is Patrick Brady (1861-1952), who was a brother-in-law of Francis

Reynolds (1862-1946), the second custodian of the music collection. As documented, Francis and his wife, Mary (1863-1914), were living with Patrick in 1911, in Gaigue, after Francis' business venture failed in Ballinalee (NAI, 2015c). Patrick was born on 25<sup>th</sup> December 1861, to parents Terence Brady and Mary Reilly (CPR, 2016a). In addition to Mary, he had at least three other siblings: Fr. John (1856-?), Bridget (1858-?), who married John Boyle, and Philip (1860-?). In 1912, Patrick married Eliza (Lizzie) Higgins (c1881-1963) of Rathmore, and they had no children. In a recorded discussion (Quinn, 1973a), the fiddle player, Michael Francis McNerney (1898-1975), stated that Patrick, who was his uncle-in-law, was taught the fiddle by Thomas 'Blind' Kernan. Of his musicianship, McNerney recalled that:

Patrick Brady used to play it ['Greg's Pipes' (MN.001)]. He had an air, a selection of reels that he could play, and he could play them fairly good. He wasn't a dramatic kind of a player, ya know. But he was all right, he had all the notes. And he'd play nothing else! (Quinn, 1973a)

In an interview with Annie Hurson (b.1932), whose husband Johnny Hurson (1922-1999) of Gaigue was a prominent fiddle player in the north Longford region during the latter half of the twentieth century, she recalled her father telling her that Patrick used to play for the choir in their local church (Ward, 2011g). She added that Patrick was held in high regard in their community due to his position as Justice of Peace in the local Ballinamuck court. At a later stage in his life, Patrick sold their farm in Gaigue and moved with his wife, Lizzie, to the village of Newtownforbes, Co. Longford, where he lived until his death in 1952.

In addition to Patrick, McNerney stated in a recorded discussion (Quinn, 1973a) that a first cousin of Patrick's, Philip Brady, was also taught the fiddle by Thomas 'Blind' Kernan. Philip, known locally as 'Red' Phil, was baptised on 21<sup>st</sup> July 1864 (CPR, 2016e). He is listed in the 1901 Census of Ireland (NAI, 2015d) aged thirty-five, living in Gaigue with his parents, John (70) and Mary (61), along with his siblings: John (c1875-?), Anne (c1877-?) and Brigid (c1878-?). Using a combination of church and civil records, it can be established

that ‘Red’ Phil had at least four other siblings: Alicia (b.1859), Catherine (b.1861), Ellen (b.1866) and Patrick (b.1868). In 1905, ‘Red’ Phil married Eliza (née Reilly) (FMP, 2015a). According to the 1911 Census of Ireland, they had two children, neither of whom survived (NAI, 2015e). ‘Red’ Phil’s wife died before him, and according to Mary Jo McKenna (née Sheeran), who currently lives beside, and owns, the Brady home, when visitors voiced their disapproval at ‘Red’ Phil’s fiddle playing at his wife’s wake he rebuked: ‘sure there is music in Heaven!’ (Ward, 2011g). ‘Red’ Phil Brady died on the 26<sup>th</sup> December 1946, aged eighty-four years of age.

**Plate 1: The fiddler, ‘Red’ Phil Brady (1864-1946), of Upper Gaique, Ballinamuck, Co. Longford**



**Left to right: Margaret Creedon, née Brady and ‘Red’ Phil Brady (1864-1946). Source: Maire Flynn, née White, of Killashee, Co. Longford**

Circumstantial evidence indicates that ‘Red’ Phil taught a number of fiddle players in the surrounding region including Maggie Reynolds, members of the Cole family, Johnny Hurson, Michael Brady and Anna White. Evidence that he taught Maggie Reynolds, the third custodian of the O’Farrell-Reynolds-Brady MSS collection, is supported by the fact that ‘Red’ Phil used to visit her home regularly when she was a young girl, and therefore may have provided lessons to her during these trips (Meagher, 2003, p.155). Mary Brady-Hughes, recalled that when her mother, Maggie, was teaching her the fiddle as a young girl, she often quoted the mantra, “finger tight and bow light”, which Maggie stated she had learned herself from her own teacher (Ward, 2016a). Maggie used the pronoun ‘he’ when she referred to this teacher, verifying that her teacher was a male. Another clue that suggests Maggie was taught by ‘Red’ Phil is the title she wrote for the tune, ‘Philip’s Reel’ (PF.092).<sup>1</sup>

Ellie Joe Murphy (b.1930s), neé McKenna, of Aughagreagh, Ballinalee, recalled as a young girl seeing her grand-uncle, ‘Red’ Phil, playing the fiddle (Ward, 2016b). She also remembered him discussing teaching the ‘gamut’, an older name used for a music scale, to the Coles of Gaique. The Coles referred to here were neighbours of Maggie Reynolds’ and several members of that family were of the same generation as she. It is quite likely therefore, that ‘Red’ Phil taught Maggie and the Coles at the same time, possibly in the period between c1910 and c1930. Interestingly, several signatures of this Cole family appear throughout the manuscripts in this collection, a subject that will be explored later in this chapter (see 7.3.7 *Cole MS*).

Another fiddle player with links to ‘Red’ Phil teaching is the aforementioned fiddle player, Johnny Hurson (1922-1999) of Gaique. Although Johnny never revealed to his wife Annie (Ward, 2011g) who taught his teacher, a neighbour of ‘Red’ Phil’s, Michael Brady of

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<sup>1</sup> On the other hand, Maggie also named other tunes as ‘Kathleen’s Reel’ (CE.017) and ‘Jimmey’s New Jig’ (PF.090), which may indicate that she named all of these particular tunes after various local musicians in the area, rather than after her teacher(s).

Aughadowry, remembers as a young boy that he used to see Johnny going up to ‘Red’ Phil’s house for lessons (Ward, 2011h). Further evidence to support this conjecture is that ‘Red’ Phil and Hurson both held the bow in a very specific and unusual way (see Plate 29). According to Máire Flynn, neé White, of Killashee, Co. Longford, her mother, Anna White (1911-?), neé Brady, of Fardromin, Drumlish, was also taught by ‘Red’ Phil (2015, personal correspondence). Anna’s father, Patrick, and ‘Red’ Phil were brothers. Another possible student of ‘Red’ Phil’s was a relative of his, the fiddle player Michael Brady (c1896-c1965), of Kilmahon, Drumlish.<sup>2</sup>

Through ‘Red’ Phil’s teaching, he ensured that the music and fiddle style of his own teacher, Thomas ‘Blind’ Kernan, was successively passed on to another generation of musicians in his local region. According to the aforementioned fiddle player, Michael Francis McNerney, ‘Red’ Phil, was very proud of the fact that he was taught by Kernan. He recalled a humorous incident that occurred in Ballinamuck in the year 1914, when travelling musicians, the Smyth brothers, insulted ‘Red’ Phil by comparing him to another local fiddle player, John Burns, whose playing was not well regarded in musical circles:

Phil Brady of Gaigue, he was an oldish man, you know. And he was down in Ballinamuck this night and he played a certain amount of tunes. Smyth wasn’t impressed at all, he said: ‘ah sure, you can play none, no more than John Burns down the road’. He [Brady] says: ‘Up! Bad luck to him, and me learned by ould Kiernan’ (Quinn, 1973a)

Despite Smyth’s attempted insult, it appears from the following anecdote, retold by Annie Hurson, that Brady was not short of confidence: “Someone said to Phil: ‘you could play for the Bishop’, to which he replied: ‘I could play for a barn full of Bishops!’” (Ward, 2011g). According to John Farrell, who collected folklore from his local region of Gaigue in 1937 as part of The [National] Schools’ Collection 1937-1939, ‘Red’ Phil was also a renowned

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<sup>2</sup> When Michael Brady married, he moved to Kilshrewly, Ballinalee, Clonbroney, Co. Longford.

seanacháí in the area: “A great storyteller is Phil Brady, Gaigue Upper. He can tell hundreds of stories about the fairies and good people” (NFC, 2015a). One of these stories that Farrell collected from ‘Red’ Phil, ‘Fairy Castle in Cornawn Bawn’, has a musical theme, highlighting the importance of folk music in local lore during that period:

Once there lived in Gaigue Hill a man named Mick Herson. He was a grandfather or great-grandfather of the present John Herson. His field bordered upon Cornawn Bawn. In the summer he used to get up at daybreak and drive out his cows to feed before the heat of the morning came. Each morning he was brought into in a great castle in Cornawn Bawn and got his breakfast. He saw a great amount of people there and among them was James Herson the flute player who had died some time before. The fairies minded the cows for him while he was in the castle eating his breakfast (NFC, 2015c).

While McNerney stated in recorded discussions (Quinn, 1973a) that Kernan taught the fiddle to the two Bradys, ‘Red’ Phil and Patrick, he didn’t specifically refer to Peter, their first cousin, who also played the fiddle. Given that Peter was born in the same era as Patrick and ‘Red’ Phil, it may be surmised that he also was taught by Kernan. A grand-nephew of Peter’s, Packie Brady (b.1939), of Derryharrow, Co. Longford, recalled that Peter, whom he heard playing, was known as a great fiddle player and travelled around the area playing in several different venues (Ward, 2016c). One of Peter’s nephews was the aforementioned Packie Brady (1903-1985), who was married to Maggie Reynolds. In the 1901 Census of Ireland, Peter is listed in Gaigue, living with his brother, ‘Black’ Phil, Phil’s wife, Maggie, his sister, Kate, a national school teacher, and a niece, Kathleen O’Farrell (NAI, 2015f). Peter was born on 28<sup>th</sup> August 1859, to parents Philip Brady and Ann Reynolds (CPR, 2016f). From a survey of the Drumlish church records (CPR, 2016g) it can be seen that his siblings included Alice (b.1851), Ann (b.1854), Philip, aka ‘Black Phil’, (b.1855), Mary (b.1857), Kate (b.1861), and Brigid (b.1863). Peter moved from his home place of Gaigue, Drumlish to Aughafin, Edgeworthstown, where he married Sarah Farrelly. They had no children. Peter died on 11<sup>th</sup> March 1939 (Ward, 2016c).



MR.001

The Lagan Slashers

2r

Musical score for 'The Lagan Slashers' in G major (one sharp) and common time. The score consists of four staves of music. The first staff contains measures 1-4. The second staff starts at measure 5 and includes a triplet of eighth notes in measure 8. The third staff starts at measure 9 and the fourth staff starts at measure 13. The piece concludes with a double bar line at the end of the fourth staff.

AKA: 'The Pigeon on the Gate' (OMOI: No.1406)

See: **MR.001**

MR.002

The Limestone Road

2r

Musical score for 'The Limestone Road' in G major (one sharp) and common time. The score consists of three staves of music. The first staff contains measures 1-4 and ends with a repeat sign. The second staff starts at measure 5 and the third staff starts at measure 9. The piece concludes with a double bar line at the end of the third staff.

AKA: 'Scotch Mary' (OMOI: No.1510)

See: **MR.002**

MR.003

Miss Johnston's Reel

2v

Musical notation for Miss Johnston's Reel, measures 1-12. The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is characterized by a series of eighth and sixteenth notes, with a final double bar line and repeat sign at the end of measure 12.

Composed: Mrs. Robertson of Lady Kirk (18<sup>th</sup> century), Scottish.

See: LK.029, LK.033, MR.003

MR.004

Miss McCloud's Reel

2v

Musical notation for Miss McCloud's Reel, measures 1-16. The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The melody is characterized by a series of eighth and sixteenth notes, with a final double bar line and repeat sign at the end of measure 16.

Composed: Sir Alexander MacDonald of MacDonald (c.1745-1795), Scottish

See: FR3.005, MR.004, LS.095, MBR.165, MBR.239, MBR.309, FQ.002

MR.005

The North Wall

3r

Musical score for 'The North Wall' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a dotted quarter note followed by eighth notes. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The fourth staff is marked with a '13' at the beginning. The piece concludes with a double bar line.

AKA: 'The Merry Blacksmith' (OMOI: No.1509)

See: **PF.034**, FR3.014, FR2.078, MR.005, LS.065

MR.006

The Schollar [sic]

3r

Musical score for 'The Schollar [sic]' in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a triplet of eighth notes, indicated by a '3' below the notes. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The fourth staff is marked with a '14' at the beginning. The piece concludes with a double bar line.

Composed: James Hill (c.1811-1853), English

See: **MR.006**

MR.007

Within a Mile of Dublin

3v

Musical score for 'Within a Mile of Dublin' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second and third staves continue the melody, with measure numbers 4 and 8 indicated at the beginning of each line. The piece concludes with a double bar line and repeat dots.

See: **MR.007**, *MN.023*

MR.008

Gregg's Pipes

3v-4r

Musical score for 'Gregg's Pipes' in G major, 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second through sixth staves continue the melody, with measure numbers 5, 9, 13, 17, and 21 indicated at the beginning of each line. The piece concludes with a double bar line and repeat dots.

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

MR.009

The Piper on Horseback

4r

Musical score for 'The Piper on Horseback' in G major (one sharp) and common time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and concludes the piece with a double bar line and repeat dots.

AKA: 'The Merry Harriers' (OMOI: No.1338)

See: **MR.009**, MBR.212

MR.010

The Flowers of Edinburgh

4r

Musical score for 'The Flowers of Edinburgh' in G major (one sharp) and common time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff starts at measure 5. The third staff starts at measure 9 and features a more complex rhythmic pattern with eighth notes. The fourth staff starts at measure 14 and concludes the piece with a double bar line and repeat dots.

See: **FR3.009**, MR.010, MBR.170, *MN.095*

MR.011

Peter's Street Reel

4v

Musical score for Peter's Street Reel, measures 1-14. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes) and slurs. The piece concludes with a double bar line.

See: LK.001, PF.070, FR3.022, MR.011, MBR.065

MR.012

The New Post Office

4v

Musical score for The New Post Office, measures 1-12. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody features eighth and sixteenth notes, with triplet markings (indicated by a '3' above the notes) and slurs. The piece concludes with a double bar line.

AKA: 'The Flax in Bloom' (OMOI: No.1389)

Composed: George Jenkins (c.1760-1806), Scottish

See: MR.012

MR.013

The Morning Star

5r

Musical score for 'The Morning Star' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4, with triplets of eighth notes in measures 2 and 3. The second staff contains measures 5-8, with a triplet of eighth notes in measure 5. The third staff contains measures 9-12. The piece concludes with a double bar line and repeat dots.

See: MR.013, FQ.090

MR.014

The Flogging Reel

5r

Musical score for 'The Flogging Reel' in G major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4. The second staff contains measures 5-8, with a repeat sign at the beginning. The third staff contains measures 9-12. The fourth staff contains measures 13-16, with a triplet of eighth notes in measure 14. The piece concludes with a double bar line and repeat dots.

See: FR1.033, MR.014, LS.070, MBR.235, MN.046, PD.030, FQ.046

MR.015

The Heather Breeze

5v



[The version in the MS is garbled]

See: **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

MR.016

Take Her Out and Air Her

5v



[The version in the MS is garbled]

AKA: 'O'Reilly's Greyhound' (OMOI: No.1488)

See: **MR.016**



MR.017

Drowsy Moggy

5v

Musical score for 'Drowsy Moggy' in G major (one sharp) and common time. The score consists of three staves. The first staff contains the first four measures of the melody. The second staff, starting at measure 4, contains the next four measures. The third staff, starting at measure 8, contains the final four measures, ending with a double bar line and repeat dots.

See: **FR1.032**, MR.017, LS.110, MBR.263, *MN.045*, *MN.070*, *FQ.012*

MR.018

The Highland Skiff

6r

Musical score for 'The Highland Skiff' in G major (one sharp) and common time. The score consists of three staves. The first staff contains the first six measures, with a first ending bracket over measures 5 and 6, and a second ending bracket over measures 7 and 8. The second staff, starting at measure 6, contains the next six measures. The third staff, starting at measure 10, contains the final six measures, ending with a double bar line and repeat dots.

AKA: 'The Boyne Hunt' (OMOI: No.1241)

Composed: c.1788, Miss M.(agdaline?) Stirling of Ardoch, Perthshire, Scottish

See: **MR.018**, LS.007, *MN.004*

MR.019

The Temple House

6r

Musical score for 'The Temple House' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-4, with a triplet of eighth notes in measure 4. The second staff contains measures 5-8, with a repeat sign at the beginning. The third staff contains measures 9-12, with a triplet of eighth notes in measure 12. The piece ends with a double bar line.

See: **PF.035**, FR1.039, MR.019, LS.012, MBR.206, *FQ.005*, *FQ.097*

MR.020

Bonny Kate

6r

Musical score for 'Bonny Kate' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-4, with a first ending bracket over measures 3-4. The second staff contains measures 5-8, with a second ending bracket over measures 5-8. The third staff contains measures 9-12. The piece ends with a double bar line.

[The version in the MS is garbled]

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*

MR.021

The Wind That Shakes the Barley

6v

Musical score for 'The Wind That Shakes the Barley' in G major (one sharp) and common time. The score consists of three staves. The first staff contains measures 1 through 3, ending with a first ending bracket. The second staff starts at measure 4 with a second ending bracket, followed by a double bar line and the text '[missing in the MS]'. The third staff begins at measure 8 and continues to the end of the piece.

See: LK.053, FR3.085, MR.021, CE.013, MBR.176

MR.022

The Star of Munster

6v

Musical score for 'The Star of Munster' in G major (one sharp) and common time. The score consists of four staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and continues to measure 8. The third staff starts at measure 9 and continues to measure 12. The fourth staff starts at measure 13 and continues to the end of the piece.

See: FR1.038; FR2.061, MR.022, LS.024, LS.093, MBR.207

MR.023

Gang Na Mere to Yon Town

6v-7r

5

9

AKA: 'Duffy the Dancer' (OMOI: No.1497)

See: LK.031, MR.023, MR.024

MR.024

Gang Na Mere to Yon Town

7r

5

3

3

3

AKA: 'Duffy the Dancer' (OMOI: No.1497)

See: LK.031, MR.023, MR.024

MR.025

The British Naggon

7r

Musical score for 'The British Naggon' in treble clef, key of D major (one sharp), and common time. The score consists of three staves. The first staff contains measures 1-3. The second staff, starting at measure 4, contains measures 4-7. The third staff, starting at measure 8, contains measures 8-10. The piece concludes with a double bar line and repeat dots. A triplet of eighth notes is marked with a '3' in the final measure.

AKA: 'Corney is Coming' (OMOI: No.1548)

See: **FR1.031**, MR.025

MR.026

Sporting Pat

7r-7v

Musical score for 'Sporting Pat' in treble clef, key of D major (one sharp), and common time. The score consists of three staves. The first staff contains measures 1-5, with a first ending bracket over measures 4-5 and a second ending bracket over measure 5. The second staff, starting at measure 6, contains measures 6-9, with triplet markings (3) under the first three notes of measures 6, 7, and 8. The third staff, starting at measure 10, contains measures 10-13, with triplet markings (3) under the first three notes of measures 10 and 11. The piece concludes with a double bar line and repeat dots.

See: **MR.026**, LS.015, MBR.241

MR.027

The Calamancha [sic]

7v

Musical score for 'The Calamancha [sic]' in G major (one sharp) and common time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains two triplet markings over the first two measures. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 14 and includes a bracketed section with a double bar line and a repeat sign, followed by the text "[notes missing in the MS]". The piece concludes with a double bar line and repeat sign.

See: **FR1.010**, MR.027, LS.041, MBR.178

MR.028

The Rousing Cup of Tea

7v

Musical score for 'The Rousing Cup of Tea' in G major (one sharp) and common time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff starts at measure 4. The third staff starts at measure 8. The piece concludes with a double bar line and repeat sign.

See: **LK.125**, MR.028, LS.067, MBR.180, *FQ.104*

MR.029

Kitty in the Lane

8r

Musical score for 'Kitty in the Lane' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff contains the first four measures, ending with a repeat sign and a key signature change to A major (two sharps). The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12. The piece concludes with a double bar line.

See: **PF.043**, FR3.064, FR3.103, MR.029, LS.090, MBR.189, *PD.002*, *FQ.083*

MR.030

The Pigeon on the Gate

8r

Musical score for 'The Pigeon on the Gate' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff contains measures 1 through 4, with a first ending bracket over measures 3 and 4. The second staff starts at measure 4 and contains measures 4 through 7, with a second ending bracket over measures 4 and 5. The third staff starts at measure 8 and contains measures 8 through 12. The piece concludes with a double bar line.

AKA: 'Peter Kennedy's Fancy' (OMOI: No.1275)

See: **FR2.063**, MR.030, LS.038, *MN.011*

MR.031

The Lady in the Boat

8r

Musical notation for 'The Lady in the Boat' in G major, 2/4 time. The piece consists of three staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12, ending with a repeat sign.

AKA: 'Rolling on the Ryegrass' (OMOI: No.1553)

See: **MR.031**, LS.124, MBR.249

MR.032

The Rakes of Toom

8v

Musical notation for 'The Rakes of Toom' in G major, 2/4 time. The piece consists of three staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5 through 8, ending with a repeat sign. The third staff starts at measure 9 and contains measures 9 through 12, ending with a repeat sign.

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*



MR.033

The Highlander's Kneebuckle

8v

Musical score for 'The Highlander's Kneebuckle' in G major (one sharp) and common time. The score consists of three staves. The first staff contains measures 1-4, featuring three triplet markings over the first three measures and a first ending bracket over the final measure. The second staff contains measures 5-8, starting with a second ending bracket over the first measure. The third staff contains measures 9-12, ending with a triplet marking over the final measure.

AKA: 'Leather Buttons' (OMOI: No.1543)

See: **FR1.028**, MR.033

MR.034

Miss Smyth's Reel

8v

Musical score for 'Miss Smyth's Reel' in G major (one sharp) and common time. The score consists of two staves. The first staff contains measures 1-4. The second staff contains measures 5-8.

AKA: 'Nelson's Pillar' (CRÉ4: No.133 (ii))

See: **MR.034**, LS.072, MN.048

MR.035

Lady Carbery's Reel

9r

5

9

14

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*

MR.036

Mary Queen of Scots

9r

5

9

13

AKA: 'Máire Bhéiceach – Roaring Mary' (CRÉ1: No.161)

See: **MR.036**

MR.037

Molly From Longford

9v

Musical notation for 'Molly From Longford' in G major, 2/4 time. The first line contains four measures, ending with a repeat sign. The second line starts with a measure rest labeled '5' and contains four measures, also ending with a repeat sign. A bracketed note at the end of the second line reads '[garbled setting]'.

AKA: 'Whistle O'er the Lave O't' (KMM1: Set 16; No.3)

See: MR.037

MR.038

Jinny Picking Cuckles

9v

Musical notation for 'Jinny Picking Cuckles' in G major, 2/4 time. The first line contains four measures, ending with a repeat sign. The second line starts with a measure rest labeled '5' and contains four measures, also ending with a repeat sign.

AKA: 'The Old Maids of Galway' (OMOI: No.1417)

See: FR1.036, MR.038

MR.039

The Dark Haired Girl

9v

Musical notation for 'The Dark Haired Girl' in G major, 2/4 time. The first line contains four measures, ending with a repeat sign. The second line starts with a measure rest labeled '6' and contains four measures. The third line starts with a measure rest labeled '10' and contains four measures, ending with a repeat sign.

AKA: 'The Black Haired Lass' (OMOI: No.1326)

See: FR2.070, MR.039, MBR.208, PD.009

MR.040

I'm Over Young to Marry Yet

9v-10r

Musical score for 'I'm Over Young to Marry Yet' in G major, 2/4 time. The score consists of three staves. The first staff contains the first four measures of the melody. The second staff, starting at measure 4, continues the melody with a more active eighth-note pattern. The third staff, starting at measure 8, continues the melody with a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

See: **MR.040**, LS.057

MR.041

Over the Bridge to Bessie

10r

Musical score for 'Over the Bridge to Bessie' in G major, 2/4 time. The score consists of three staves. The first staff contains the first four measures of the melody. The second staff, starting at measure 4, continues the melody with a more active eighth-note pattern. The third staff, starting at measure 8, continues the melody with a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

AKA: 'Tie the Bonnet' (OMOI: No.1351)

See: **FR1.035**, MR.041

MR.042

The Green Groves of Erin

10r

Musical score for 'The Green Groves of Erin' in G major, 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second staff begins with a measure rest of 5 measures. The third staff begins with a measure rest of 9 measures. The piece concludes with a double bar line and repeat dots.

Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

MR.043

Jackson's Thought

10v

Musical score for 'Jackson's Thought' in G major, 6/8 time. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style. The second staff begins with a measure rest of 6 measures. The third staff begins with a measure rest of 12 measures. The fourth staff begins with a measure rest of 17 measures. The fifth staff begins with a measure rest of 22 measures. The sixth staff begins with a measure rest of 28 measures. The piece concludes with a double bar line and repeat dots.

AKA: 'Cherish the Ladies' (OMOI: No.730)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **MR.043**, *FQ.075*

MR.044

The Butcher's Jig

10v-11r

6

11

See: **FR1.041**, MR.044, *MN.019*, *MN.069*

MR.045

Jackson's Fancy

11r

6

11

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **MR.045**

7

12

See: **FR1.067**, MR.046, LS.104, MBR.233

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. It consists of ten staves of music, each beginning with a repeat sign. The first staff (measures 1-4) features a simple eighth-note melody. The second staff (measures 5-8) introduces triplet eighth notes. The third staff (measures 9-12) continues with eighth-note patterns. The fourth staff (measures 13-16) features more triplet eighth notes. The fifth staff (measures 17-20) continues with eighth-note patterns. The sixth staff (measures 21-24) continues with eighth-note patterns. The seventh staff (measures 25-28) features triplet eighth notes. The eighth staff (measures 29-32) continues with eighth-note patterns. The ninth staff (measures 33-36) continues with eighth-note patterns. The tenth staff (measures 37-40) continues with eighth-note patterns.

Composed: Augustus 'Gusty' Nicolls (c.1760-c.1840), Irish

See: **MR.047**



MR.048

Jackson's Morning Brush

12r

Musical score for 'Jackson's Morning Brush' in G major, 6/8 time. The score consists of four staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 12. The third staff starts at measure 13 and ends at measure 18. The fourth staff starts at measure 19 and ends at measure 24. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line.

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR1.070**, MR.048, *MN.007*, *MN.080*

MR.049

Peter, Come Home

12v

Musical score for 'Peter, Come Home' in G major, 6/8 time. The score consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 11. The third staff starts at measure 12 and ends at measure 18. The key signature has one sharp (F#) and the time signature is 6/8. The piece concludes with a double bar line.

AKA: 'Julia McMahan' (OMOI: No.805)

See: **MR.049**

MR.050

Langstrim

12v



AKA: 'Saddle the Pony' (OMOI: No.717 & No.718)

See: **PF.028**, FR1.081, MR.050

MR.051

The Lark in the Morning

12v



AKA: 'The Boy of my Heart' (OMOI: No.261)

See: **MR.051**

MR.052

Lankim

13r

7

*[Notes of the 2nd part are garbled in the MS]*

12

AKA: 'A Rock and a Wi' Pickle Tow' (SITM2: No.5568)

See: **MR.052**

MR.053

Saddle the Pony

13r

6

11

AKA: 'The Humors of Glendart' (ODMI: No.19)

See: **MR.053**

MR.054

Go to the Devil and Shake Yourself

13r

7

[bar is missing in the MS]

12

AKA: 'Get Up, Old Woman, and Shake Yourself' (OMOI: No.1091)

See: LK.110, MR.054, MBR.267

MR.055

Jackson's Cook in the Kitchen

13v

6

12

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: MR.055, FQ.025, FQ.037

MR.056

Jackson's Wife on the Road

13v

AKA: 'Jimmy O'Brien's Jig' (OWS: No.196)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR2.074**; MR.056, CE.005, *FQ.093*

MR.057

A Reel

13v

Copied from: P.J. Hughes, *Gems of the Emerald Isle*, (London, c.1860s), 'Reel' (No.71)

AKA: 'The Jolly Journeyman' (OMOI: No.1239)

See: **MR.057**

MR.058

Blancher's Hornpipe

14r

Musical score for Blancher's Hornpipe, 14 measures. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with two triplet markings (indicated by a '3' above the notes) in measures 3 and 4. The piece concludes with a double bar line.

AKA: 'Fisher's Hornpipe' (OMOI: No.1575)

See: **FR1.016**, MR.058, MBR.205

MR.059

Richard's Hornpipe

14r

Musical score for Richard's Hornpipe, 14 measures. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. There is a gap in the notation between measures 13 and 14, which is noted as '[bar is missing in the MS]'. The piece concludes with a double bar line.

AKA: 'Ricker's' (RMC: p.148)

Composed: c.1798, Unknown

See: **MR.059**

1

5

9

14

18

23

See: LK.042, LS.101, MR.060, MN.063, MN.064

MR.061

The Cork Hornpipe

14v-15r

Musical score for 'The Cork Hornpipe' in G major (one sharp) and common time (C). The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line and repeat dots.

AKA: 'The Harvest Home' (OMOI: No.1603)

See: **MR.061**, LS.004, PD.021, FQ.001, FQ.043

MR.062

Tully Gorum – Stratspey [sic]

15r

Musical score for 'Tully Gorum – Stratspey [sic]' in G major (one sharp) and common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features three triplet markings over the first three measures. The second staff starts at measure 5, and the third at measure 9. The piece concludes with a double bar line and repeat dots.

AKA: 'Tullochgorum' (RMC: p.25)

See: **MR.062**



MR.063

Lord McDonald's Reel

15r

Musical score for Lord McDonald's Reel, measures 1-12. The score is written in treble clef, G major (one sharp), and common time (C). It consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and sixteenth notes, with some slurs and a repeat sign at the end of the piece.

Composed: Sir Alexander Macdonald of Macdonald (c.1745-1795), Scottish

See: LK.120, MR.063

MR.064

Sandy O'er the Lee

15v

Musical score for Sandy O'er the Lee, measures 1-12. The score is written in treble clef, D major (two sharps), and common time (C). It consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and sixteenth notes, with some slurs and a triplet in the final measure of the third staff.

See: LK.058, MR.064

MR.065

The Green Fields of Ame[rica]

15v

Musical score for 'The Green Fields of Ame[rica]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff contains the first four measures of the melody. The second staff, starting with a measure rest '4', contains measures 5 through 8. The third staff, starting with a measure rest '8', contains measures 9 through 12. The piece concludes with a double bar line and repeat dots.

Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

MR.066

The Dublin Road

15v

Musical score for 'The Dublin Road'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of two staves. The first staff contains the first five measures of the melody. The second staff, starting with a measure rest '5', contains measures 6 through 10. The piece concludes with a double bar line and repeat dots.

See: **MR.066**

## Summary

<b>Tune Ref. #</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>Standard of Notation</b>
MR.001	The Lagan Slashers	Reel	Draft
MR.002	The Limestone Road	Reel	Draft
MR.003	Miss Johnston's Reel	Reel	Fair
MR.004	Miss McClouds Reel	Reel	Draft
MR.005	The North Wall	Reel	Fair
MR.006	The Schollar [sic]	Reel	Draft
MR.007	Within a Mile of Dublin	Reel	Draft
MR.008	Greggs Pipes	Reel	Fair
MR.009	The Piper on Horseback	Reel	Fair
MR.010	The Flowers of Edinburgh	Reel	Fair
MR.011	Peter's Street Reel	Reel	Fair
MR.012	The New Post Office	Reel	Fair
MR.013	The Morning Star	Reel	Fair
MR.014	The Flogging Reel	Reel	Fair
MR.015	The Heather Breeze	Reel	Draft
MR.016	Take Her Out and Air Her	Reel	Draft
MR.017	Drowsy Moggy	Reel	Draft
MR.018	The Highland Skiff	Reel	Fair
MR.019	The Temple House	Reel	Fair
MR.020	Bonny Kate	Reel	Draft
MR.021	The Wind that Shakes the Barley	Reel	Fair
MR.022	The Star of Munster	Reel	Draft
MR.023	Gang na Mere to yon Town	Reel	Fair
MR.024	Gang na Mere to yon Town	Reel	Fair
MR.025	The British Naggon	Reel	Fair
MR.026	Sporting Pat	Reel	Draft
MR.027	The Calamancha [sic]	Reel	Draft
MR.028	The Rousing Cup of Tea	Reel	Fair
MR.029	Kitty in the Lane	Reel	Fair
MR.030	The Pigeon on the Gate	Reel	Draft
MR.031	The Lady in the Boat	Reel	Draft
MR.032	The Rakes of Toom	Reel	Draft
MR.033	The Highlander's Knee buckle	Reel	Fair
MR.034	Miss Smyth's Reel	Reel	Fair
MR.035	Lady Carbery's Reel	Reel	Fair
MR.036	Mary Queen of Scots	Reel	Draft
MR.037	Molly from Longford	Song Air	Draft
MR.038	Jinny Picking Cuckles	Reel	Fair
MR.039	The Dark Haired Girl	Reel	Draft
MR.040	I'm Over Young to Marry Yet	Reel	Draft
MR.041	Over the Bridge to Bessie	Reel	Fair

MR.042	The Green Groves of Erin	Reel	Draft
MR.043	Jackson's Thought	Double Jig	Fair
MR.044	The Butcher's Jig	Double Jig	Draft
MR.045	Jackson's Fancy	Double Jig	Draft
MR.046	The Geese in the Bog	Double Jig	Fair
MR.047	Gusty's Frolick - 10 parts	Slip Jig	Draft
MR.048	Jackson's Morning Brush	Double Jig	Fair
MR.049	Peter, Come Home	Double Jig	Fair
MR.050	Langstrim	Double Jig	Fair
MR.051	The Lark in the Morning	Double Jig	Fair
MR.052	Lankim	Double Jig	Draft
MR.053	Saddle the Pony	Double Jig	Draft
MR.054	Go to the Devil and Shake Yourself	Single Jig	Draft
MR.055	Jackson's Cook in the Kitchen	Double Jig	Fair
MR.056	Jackson's Wife on the Road	Double Jig	Fair
MR.057	<del>A Reel</del>	Reel	Fair
MR.058	Blanchers Hornpipe	Hornpipe	Fair
MR.059	Richards Hornpipe	Hornpipe	Draft
MR.060	The Cuckoo's Nest Hornpipe	Hornpipe	Fair
MR.061	The Cork Hornpipe	Hornpipe	Fair
MR.062	Tully Gorum - Strathspey	Strathspey	Draft
MR.063	Lord McDonalds Reel	Reel	Fair
MR.064	Sandy O'er the Lee	Reel	Draft
MR.065	The Green Fields of Ame....	Reel	Draft
MR.066	The Dublin Road	Reel	Fair

## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Folk dance music**

**Dow, Daniel/Donald (1732-1783)**

MR.020<sup>1</sup>

**Hill, James (c.1811-1853)**

MR.006<sup>1</sup>

**Gow, Neil (1727-1807)**

MR.042<sup>1</sup> (also MR.065)

**Jackson, Walker ‘Piper’ (d.1798)**

MR.043<sup>1</sup>; MR.045<sup>1</sup>; MR.048<sup>1</sup>; MR.055<sup>1</sup>; MR.056<sup>1</sup>

**Jenkins, George (c.1760-1806)**

MR.012<sup>1</sup>

**Macdonald of Macdonald, Sir Alexander (c.1745-1795)**

MR.004<sup>1</sup>; MR.063<sup>1</sup>

**Mrs. Robertson of Lady Kirk (18<sup>th</sup> century)**

MR.003<sup>1</sup>

**Nicolls, Augustus ‘Gusty’ (c.1760-c.1840)**

MR.047<sup>1</sup>

**Stirling of Ardoch, Miss M.(agdaline?)**

MR.018<sup>1</sup>

## Tune Histories

**MR.001 – ‘The Lagan Slashers’:** ‘The Drunken Tailor’ (KMM2: No.331). ‘Gallagher’s Best’ (KMM4: No.175). ‘The Pigeon on the Gate’ (RMC: p.30; OMOI: No.1406; ODMI: No.648; FR1: No.168 & No.169). ‘League and Slasher’ (RMC: p.35). ‘Legan Lashers’ (RF MS).

Written and oral sources in dissertation: ‘The Lagan Slashers’ (MR.001)

**MR.002 – ‘The Limestone Road’:** ‘My Love is Far Away’ (RMC: p.30; RF MS [copied from RMC]). ‘Dimen Dru Deelish’ (RMC: p.49). ‘[Untitled]’ (SG MS: SG2.162). ‘Scotch Mary’ (OMOI: No.1510; ODMI: No.729). ‘Irish Hornpipe’ (PWJOIM: No.825).

Written and oral sources in dissertation: ‘The Limestone Road’ (MR.002)

**MR.003 – ‘Miss Johnston’s Reel’:** See LK.029

**MR.004 – ‘Miss McCloud’s Reel’:** See FR3.005

**MR.005 – ‘The North Wall’:** See PF.034

**MR.006 – ‘The Schollar [sic]’:** This tune has been attributed to the English composer, James Hill (c.1811-1853), under the original title ‘The South Shore’ – [www.tunearch.org]. ‘The Scholar’ (LDMI1: No.39; KMM1: No.9, p.34; SG MS: SG2.227; OMOI: No.1640; ODMI: No.867). Francis O’Neill published this tune in his first collection *Music of Ireland* (Chicago, 1903) entitled ‘The Scholar’. Although, he noted that he had sourced the tune from the Longford piper, John Gillan, his version is textually identical to the corresponding tunes in Levey’s *A Collection of the Dance Music of Ireland*, (London, 1858) and Kerr’s *First Collection of Merry Melodies for the Violin*, (Glasgow, c.1870s).

Written and oral sources in dissertation: ‘The Schollar [sic]’ (MR.006)

**MR.007 – ‘Within a Mile of Dublin’:** ‘Irish Reel’ (KMM2: No.247). ‘The Road to Dublin’ (SG MS: SG1.029). ‘Within a Mile of Dublin’ (OMOI: No.1511; ODMI: 730).

Written and oral sources in dissertation: ‘Within a Mile of Dublin’ (MR.007; MN.023)

**MR.008 – ‘Gregg’s Pipes’:** See PF.050

**MR.009 – ‘The Piper on Horseback’:** 6/8 Rhythm: ‘The Merry Harriers’ (LDMI1: No.103). 12/8 Rhythm: ‘[Untitled]’ – Transcribed by Fr. John Quinn of a home recording he made of

the Co. Westmeath piper, Joe Kilmurray (c.1890-c.1970). 4/4 Rhythm: ‘The Merry Harriers’ (OMOI: No.1338 & No.1339; ODMI: No.594). ‘The Cup of Tay/[Tea]’ (KMM2: No.220; [RMC: p.31]).

Written and oral sources in dissertation: ‘The Piper on Horseback’ (MR.009). ‘The Merry Harriers’ (MBR.212)

**MR.010 – ‘The Flowers of Edinburgh’:** See FR3.009

**MR.011 – ‘Peter’s Street Reel’:** See LK.001

**MR.012 – ‘The New Post Office’:** This tune was composed by Scotsman, George Jenkins (c.1760-1806), under the title ‘The Marquis of Huntlys Highland Fling’. 4/4 Rhythm: ‘The Marquis of Huntlys Highland Fling’ (NGCR2: p.36; RMC: p.170). ‘Marquis of Huntly’ (KMM1: Set 6, No.5, p.6). ‘Highland Fling’ (KVR1: p.54). ‘The Flax in Bloom’ (OMOI: No.1389; ODMI: No.633). ‘The New Post Office Reel’ (AS MS). 12/8 Rhythm: ‘Denis Murphy’s Slide’ (CIFB: p.63).

Written and oral sources in dissertation: ‘The New Post Office’ (MR.012)

**MR.013 – ‘The Morning Star’:** ‘The Morning Star’ (SG MS: SG2.029; SPCCIM: No.895; OMOI: No.1191; ODMI: No.475). ‘The Crooked Way to Dublin’ (LDMI2: No.29). ‘[The] Belles of Omaha/[Amaha]’ ([KMM2 : No.242]; RMC: p.65).

Written and oral sources in dissertation: ‘The Morning Star’ (MR.013). ‘Donovan’s Reel – Reel Set [1/2]’ (FQ.090)

**MR.014 – ‘The Flogging Reel’:** See FR1.033

**MR.015 – ‘The Heather Breeze’:** See FR3.115

**MR.016 – ‘Take Her Out and Air Her’:** ‘O’Reilly’s Greyhound’ (OMOI: No.1488; ODMI: No.712). ‘The Outdoor Relief’ (FR1: No.161). ‘The Missing Guest’ (OIM: No.298).

Written and oral sources in dissertation: ‘Take Her Out and Air Her’ (MR.016)

**MR.017 – ‘Drowsy Moggy’:** FR1.032

**MR.018 – ‘The Highland Skiff’:** This tune was composed by Miss M.(agdaine?) Stirling of Ardoch, Perthshire, Scotland c.1788, entitled, ‘The Perthshire Hunt’ [www.tunearch.org]. ‘Perth-Shire Hunt’ (NGSR2: p.2). ‘The Perth Hunt’ (KMM1: p.8). ‘Highland Skip’ (RMC: p.51). ‘Niel Gow’s’ (RMC: p.37). ‘Molly McGuire’s’ (RMC: p.30). ‘Smyth’s Reel’ (SG MS:

SG2.142). ‘Untitled’ (PWJOIM: No.85). ‘The Boyne Hunt’ (OMOI: No.1241; ODMI: No.514).

The fiddler, Michael Francis McNerney (1898-1975) stated that this tune was one of the first tunes he ever learned from his teacher Jamesy Doyle (c.1888-1918), cf: ‘The Boyne Hunt’ (MN.004).

Written and oral sources in dissertation: ‘The Highland Skiff’ (MR.018). ‘The Berkshire/[Boyne] Hunt’ (LS.007; [MN.004])

**MR.019 – ‘The Temple House’:** See PF.035

**MR.020 – ‘Bonny Kate’:** See LK.030

**MR.021 – ‘The Wind That Shakes the Barley’:** See LK.053

**MR.022 – ‘The Star of Munster’:** See FR1.038

**MR.023 – ‘Gang Na Mere to Yon Town’:** See LK.031

**MR.024 – ‘Gang Na Mere to Yon Town’:** See LK.031

**MR.025 – ‘The British Naggon’:** See FR1.031

**MR.026 – ‘Sporting Pat’:** ‘Sporting Paddy’ (SG MS: SG2.144; AS MS). ‘Irish Pat’ (OWS: No.263)

Written and oral sources in dissertation: ‘Sporting Pat/[Paddy]’ (MR.026; [LS.015]; [MBR.241])

**MR.027 – ‘The Calamanca [sic]’:** See FR1.010

**MR.028 – ‘The Rousing Cup of Tea’:** See LK.125

**MR.029 – ‘Kitty in the Lane’:** See PF.043

**MR.030 – ‘The Pigeon on the Gate’:** See FR2.063

**MR.031 – ‘The Lady in the Boat’:** ‘Lady on the Railroad’ (EHJR: p.49). ‘The Piper’s Lass’ (RMC: p.38). ‘Rathkeale Hunt’ (RMC: p.49). ‘What the Devil Ails You’ (SG MS: SG2.147). ‘Rolling on the Ryegrass’ (OMOI: No.1553; ODMI: No.766).

Written and oral sources in dissertation: ‘The Lady in the Boat’ (MR.031). ‘The Boys of Ballinamuck (LS.124). ‘Roll Her on the Mountain’ (MBR.249)



**MR.032 – ‘The Rakes of Toom’:** See PF.050

**MR.033 – ‘The Highlander’s Kneebuckle’:** See FR1.028

**MR.034 – ‘Miss Smyth’s Reel’:** ‘The Naval Pillar’ (SITM: No.3188). ‘Nelson’s Pillar’ (SG MS: SG2.013; CRÉ4: No.133 (ii) [obtained by Breathnach from the Stephen Grier MS]). ‘Kane’s’ (CRÉ4: No.133 (i)).

Written and oral sources in dissertation: ‘Miss Smyth’s Reel’ (MR.034; LS.072; MN.048)

**MR.035 – ‘Lady Carbery’s Reel’:** See LK.035

**MR.036 – ‘Mary Queen of Scots’:** ‘Foxye Mary’ (RMC: p.30). ‘Scotch Molly’ (SG MS: SG2.176). ‘Máire Bhéiceach – Roaring Mary’ (CRÉ1: No.161). This tune was popularised by the Sligo fiddler, Paddy Killoran (1904-1965), who recorded it in 1936.

Written and oral sources in dissertation: ‘Mary Queen of Scots’ (MR.036)

**MR.037 – ‘Molly From Longford’:** 4/4 Rhythm: ‘Whistle O’er the Leave O’t – a Strathspey’ (NGCR1: p.12-13). ‘Whistle O’er the Lave O’t’ (KMM1: Set 16; No.3). ‘Moggy on the Shore’ (SG MS: SG2.146). 12/8 Rhythm: ‘An Chearc ar fad is an tAnraith - The Whole Chicken in the Soup’ (CRÉ2: No.63).

Written and oral sources in dissertation: ‘Molly From Longford’ (MR.037)

**MR.038 – ‘Jinny Picking Cuckles’:** See FR1.036

**MR.039 – ‘The Dark Haired Girl’:** See FR2.070

**MR.040 – ‘I’m Over Young to Marry Yet’:** ‘I’m Ow’re/[Owre] Young’ (KMM2: No.310; [KMM1: Set 12, No.2]). ‘I’m O’er/[Over] Young to Marry Yet’ (ELCD: p.2; MO2: p.116; RMC: p.166; [RMC: p.31]) ‘Over Young to Marry Yet’ (OFPC: p.112; SG MS: SG2.226).

Written and oral sources in dissertation: ‘I’m Over Young to Marry Yet’ (MR.040; LS.057)

**MR.041 – ‘Over the Bridge to Bessie’:** See FR1.035

**MR.042 – ‘The Green Groves of Erin’:** See FR1.011

**MR.043 – ‘Jackson’s Thought’:** This tune was composed by Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ABC: ‘Cherish the Ladies - Jackson’ (MO3: p.220; RMC: p.102). ACD: ‘Cherish the Ladies’ (SPCCIM2: No.921). AC: ‘Cherish the Ladies’ (PWJOIM: No.25). ACDE: ‘Jackson’s Thought’ (SG MS: SG3.049). AB: ‘The Humors of Cappa’ (OMOI: No.730; ODMI: No.29). ABB’CC’EA: ‘Cherish the Ladies’ (OMOI: No.730; ODMI: No.29). Francis O’Neill obtained this latter tune for his collection *Music of Ireland* (Chicago, 1903) from the Longford piper John Gillan. This jig was popularised by the Sligo

fiddler, Michael Coleman (1891-1945), who recorded it 1935 and 1944, entitled ‘Cherish the Ladies’ and ‘James O’Bierné’s’, respectively. The former version was played in the format ABCDE, while the latter version was played in the format AC.

Written and oral sources in dissertation: AC’DE: ‘Jackson’s Thought’ (MR.043). ABCDE: ‘The Wise Maid’ (FQ.075)

**MR.044 – ‘The Butcher’s Jig’:** See FR1.041

**MR.045 – ‘Jackson’s Fancy’:** This tune was composed by Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ‘Jackson’s Fancy’ (RMC: p.94; OMOI: No.905; ODMI: No.152). A part: ‘Stepney’s Rant’ (OFPC4: p.86). ‘Gan Ainm’ (CRÉ5: No.3). B part: ‘Jackson’s Morning Brush’ (MR.048).

Written and oral sources in dissertation: ‘Jackson’s Fancy’ (MR.045)

**MR.046 – ‘The Geese in the Bog’:** See FR1.067

**MR.047 – ‘Gusty’s Frolick – 10 parts’:** This tune was composed by the Leitrim piper, Augustus ‘Gusty’ Nicolls (c.1760-c.1840), according to one of his pupils, James ‘Old Man’ Quinn c.1805-1890 of Cloone, Co. Leitrim<sup>3</sup>. Nicolls was a landlord in Rossan, Aughavas, Co. Leitrim. ‘Gurty’s Frolic’ (SPCCIM2: No.813; OMOI: No.1171; ODMI: 444). ‘Gusty’s Frolic[k]’ ([SG MS: SG3.034]; RF MS). ‘The Galway Jig’ (SPCCIM2: No.951). ‘Irish Hop Jig’ (PWJOIM: No.840). ‘Súgradh Aibhistín – Gusty’s Frolics’ (CRÉ2: No.105).

Written and oral sources in dissertation: ‘Gusty’s Frolick – 10 parts’ (MR.047)

**MR.048 – ‘Jackson’s Morning Brush’:** See FR1.070

**MR.049 – ‘Peter, Come Home’:** ‘The White Pony’ (LDMI2: No.97; CRÉ5: No.16). ‘Chalk Sunday’ (PWJOIM: No.19). ‘Patrick O’Donovan the Piper’ (PWJOIM: No.468). ‘Pretty Jane’ (ODMI: No.768). ‘Julia McMahan’ (OMOI: No.805; ODMI: No.76).

Written and oral sources in dissertation: ‘Peter, Come Home’ (MR.049)

**MR.050 – ‘Langstrim’:** See PF.028

**MR.051 – ‘The Lark in the Morning’:** ‘Hugar Mu Fean [Thugamar Féin]’ (SITM1: No.1031, No.1298). ‘Hugar Mon Fona Souraling [Thugamar Féin an Samhradh Linn]’ (SITM: No.3204). ‘Tugamar Féin a Samhra Lin – We Brought the Summer With Us’ (BAIM:

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<sup>3</sup> Francis O’Neill, *Irish Minstrels and Musicians*, (Chicago, 1913), page 186

No.61). ‘Huggamar Fene on Sambhrulinn (We Have Brought the Summer With Us)’ (MO2: p.98). ‘The Boy of my Heart’ (OMOI: No.261). ‘We Brought the Summer With Us’ (SPCCIM2: No.502). ‘Come, Send Round the Wine, and Leave Points of Belief’ (TMIM2: p.39).

Written and oral sources in dissertation: ‘The Lark in the Morning’ (MR.051)

**MR.052 – ‘Lankim’:** ‘A Rock and a Wi’ Pickle Tow’ (SITM2: No.5568). ‘Colin’s Answer – (Air: The Rock and a Wee Pickle Tow)’ (SITM2: No.5680).

Written and oral sources in dissertation: ‘Lankim’ (MR.052)

**MR.053 – ‘Saddle the Pony’:** ‘Saddle the Pony’ (LDMI1: No.43; KMM1: No.34, p.39; SG MS: SG5.075, SG3.111). ‘Shins Around the Fireside’ (RMC: p.107). ‘The Custom House’ (RMC: p.110). ‘East at Glandart’ (OMOI: No.719). ‘The Humors of Glendart’ (ODMI: No.19). ‘The Housemaid’ (PWJOIM: No.841). ‘The Geese in the Bog’ (FR1: No.91).

Written and oral sources in dissertation: ‘Saddle the Pony’ (MR.053)

**MR.054 – ‘Go to the Devil and Shake Yourself’:** See LK.110

**MR.055 – ‘Jackson’s Cook in the Kitchen’:** This version in the manuscript is the only source that attributes the composition of this tune to Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ‘The Cook in the Kitchen’ (OMOI: No.1042; ODMI: No.252). Francis O’Neill sourced this tune from Sergt. James Early (c.1840s-1914), a piper from Cloone, Co. Leitrim. Textually, it’s quite similar to the version in this manuscript, except that Early’s version is in the lower key of G Major and contains an extra third part. The words of the song ‘Pretty Susan the Pride of Kildare’ are paired with this tune.

Written and oral sources in dissertation: ‘[Jackson’s] Cook in the Kitchen’ ([MR.055]; FQ.025). ‘Haste to the Wedding [2/2]’ (FQ.037)

**MR.056 – ‘Jackson’s Wife on the Road’:** See FR2.074

**MR.057 – ‘~~A Reel~~’:** Bar one note, which seems to be a slip of the pen, this version in the Meagher MS, entitled ‘A Reel’ is textually identical to P.J. Hughes’ version in *Gems of the Emerald Isle* (London, c.1860s) entitled ‘Reel’: (HGEI: No.71). ‘The Jolly Journeyman’ (OMOI: No.1239). O’Neill’s version is textually identical to Hughes’ one also.

Written and oral sources in dissertation: ‘~~A Reel~~’ (MR.057)

**MR.058 – ‘Blancher’s Hornpipe’:** See FR1.016

**MR.059 – ‘Richard’s Hornpipe’:** This tune was composed around 1798. It was named after Richer, who was a famous rope and circus dancer from that era – [www.tunearch.org]. ‘Richer’s Hornpipe [A Celebrated Rope Dancer]’ (WCB: p.134; JPTTM: p.283) ‘Ricker’s’ (RMC: p.148). ‘Richard’s Hornpipe’ (PWJOIM: No.109).

Written and oral sources in dissertation: ‘Richard’s Hornpipe’ (MR.059)

**MR.060 – ‘The Cuckoo’s Nest Hornpipe’:** See LK.042

**MR.061 – ‘The Cork Hornpipe’:** ‘The Cork Hornpipe’ (LDMI2: No.69); ‘Cincinnati Hornpipe’ (MO1: p.48; RMC: p.121); ‘The Harvest Home’ (OMOI: No.1603; ODMI: No.847; KMM1: No.2, p.42; AS MS). ‘Hornpipe’ (SG MS: SG3.017).

Written and oral sources in dissertation: ‘[The] Cork Hornpipe’ ([MR.061]; LS.004; [PD.021]). ‘Sailor’s Hornpipe’ (FQ.001). ‘The Dublin Hornpipe [2/2]’ (FQ.043)

**MR.062 – ‘Tully Gorum – Stratspey [sic]’:** ‘Tulloch Gorum’ (RBSR: p.16; NGSR1: p.18). ‘Tullochgorum’ (MO2: p.112; KMM1: Set 15, No.1, p.10; RMC: p.25).

Written and oral sources in dissertation: ‘Tully Gorum – Stratspey [sic]’ (MR.062)

**MR.063 – ‘Lord McDonald’s Reel’:** See LK.120

**MR.064 – ‘Sandy O’er the Lee’:** See LK.058

**MR.065 – ‘The Green Fields of Ame[rica]’:** See FR1.011

**MR.066 – ‘The Dublin Road’:** This tune has not been matched textually to any other published or manuscript source.

Written and oral sources in dissertation: ‘The Dublin Road’ (MR.066)

**Source G**

**Cole MS &  
Loose Leaves**

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## Outline of Manuscript

**Title of MS:** Cole MS

**Scribe:** Maggie Reynolds-Brady (1908-1995)

**Provenance:** (1) Maggie Reynolds-Brady (1908-1995) of Gaigue, Ballinamuck - niece of Francis Reynolds; (2) Mary Brady-Hughes (b.1948) of Farragh, Cullyfad, Killoe - daughter of Reynolds-Brady.

**Date of inception:** Unknown – c1930s

**Type:** Assembled (manuscript)

**No. of leaves:** 10 (manuscript); 3 (loose leaves)

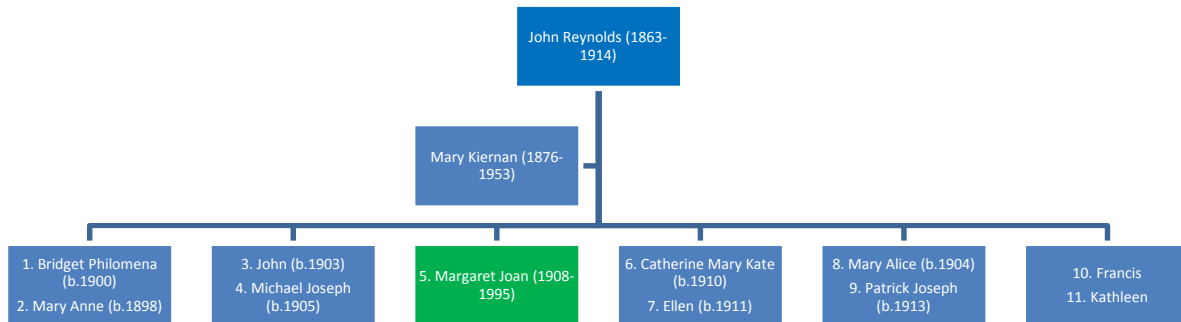
**Dimension of leaves (average):** 243mm x 177mm (length x height) - manuscript

**Staves:** Hand-drawn

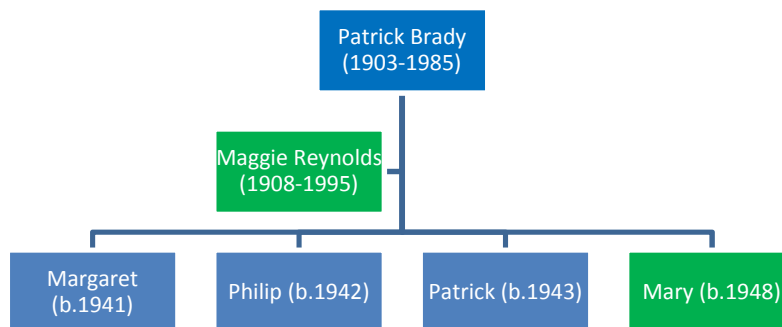
**No. of music items:** 26 tunes (manuscript); 6 tunes (loose leaves)

## Margaret Reynolds-Brady (1908-1995) & Mary Brady-Hughes (b.1948)

### The family tree of Margaret Reynolds-Brady (1908-1995)



### The family tree of Maggie's daughter, Mary Brady-Hughes (b.1948)





CE.001

The First Rose in Summer

1r

Musical score for 'The First Rose in Summer' in treble clef, key of D major (two sharps), and common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is written in a single line. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The piece concludes with a double bar line and repeat dots.

See: **PF.053**, CE.001, *MN.042*

CE.002

Over the Hills to Peggy

1r

Musical score for 'Over the Hills to Peggy' in treble clef, key of C major (no sharps or flats), and common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of no sharps or flats, and a common time signature. The melody is written in a single line. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The piece concludes with a double bar line and repeat dots. There are two instances of the notation '[N1]' in the score, one under the first staff and one under the second staff.

*[Note 1: Notes are missing in the MS]*

AKA: 'Over the Bridge to Peggy' (OMOI: No.1234)

See: **LK.040**, CE.002

CE.003

Valetta Waltz

1v

[N1]

9

17

25

[Note 1: Rhythm has been modified from 6/8 to 3/4]

Composed: 1899, Arthur Morris, English

See: CE.003

CE.004

The Landleague Hornpipe

1v&4r

3

5

9

14

AKA: 'The Friendly Visit' (OMOI: No.1696)

See: CE.004, LS.071, MN.047

CE.005

The Keg With the Tap in it

2r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'The Keg With the Tap in it' (FR2.074) and (CE.005), respectively.

AKA: 'Jimmy O'Brien's Jig' (OWS: No.196)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR2.074**; MR.056, CE.005, *FQ.093*

CE.006

My Love is on the Sea

2v

The image displays the musical notation for the tune 'My Love is on the Sea'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line. The second staff starts with a measure rest and a measure number '4' above it. The third staff starts with a measure rest and a measure number '8' above it. The fourth staff starts with a measure rest and a measure number '12' above it. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and bar lines.

AKA: 'The Threepenny Bit' (OMOI: No.1367)

See: **CE.006**

CE.007

Quadrill

3r

7

12

AKA: 'Kitty from Oulart' (OMOI: No.1090)

See: CE.007

CE.008

The One Horn Buck

3r

5

AKA: 'The Onehorned Cow' (OMOI: No.1077)

See: CE.008

CE.009

Polka

3v



AKA: 'Jenny Lind Polka' (KMM3: No.439)

Composed: 1846, Anton Wallerstein (1813-1892), German

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

CE.010

The Faraway Wedding

3v



See: **CE.010**

CE.011

Gallopade

4r

The image shows two staves of musical notation for the piece 'Gallopade'. The first staff contains measures 1 through 7, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is characterized by a mix of eighth and sixteenth notes. A bracket labeled '[N1]' spans the first two measures. The second staff begins at measure 8 and continues to measure 14, maintaining the same key signature and time signature.

[Note 1: The rhythm of original tune the manuscript, a mixture of 6/8 and 4/4, has been edited to 2/4]

See: **FR3.081**, FR2.013, CE.011

CE.012

Pin Her Against the Gate

4v

The image shows three staves of musical notation for the piece 'Pin Her Against the Gate'. The first staff contains measures 1 through 4, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes. The second staff begins at measure 5 and continues to measure 8. The third staff begins at measure 9 and continues to measure 12. The piece concludes with a double bar line and repeat dots.

AKA: 'Sméideadh na Meidhre Maisí' – The Lovely Lassie Winking' (CRÉ4: No.167)

See: **CE.012**, LS.068, *MN.005*, *MN.010*

CE.013

The Wind That Shakes the Barley

4v-5r



See: **LK.053**, FR3.085, MR.021, CE.013, MBR.176

CE.014

Malta Scottish [sic]

5v

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS entitled, 'Wink the Barber Shotich [sic]' (FR2.072) and 'Malta Scottish [sic]' (CE.014), respectively.

AKA: 'Cleite na Péacóige (2) – The Peacock's Feather (2)' (CRÉ3: No.219)

See: **FR2.072**, CE.014

CE.015

[Untitled]

6r

Maggie Reynolds has written identical versions of this tune in the O'Farrell MS and Cole MS entitled, 'The Blackbird Reel' (PF.088) and '[Untitled]' (CE.015), respectively.

AKA: 'Green Garters' (OMOI: No.1478)

See: **PF.088**, CE.015

CE.016

The Green Groves of Erin

6r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'The Green Groves of Erin', (FR2.076) and (CE.016), respectively.

Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

CE.017

Kathleen's Reel

6v

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'Kathleen's Reel', (FR2.075) and (CE.017), respectively.

AKA: 'The Boys of Galway' (OMOI: No.1341)

See: **FR2.075**, CE.017, MBR.199

CE.018

Scatter the Mud

6v

5

9

See: **FR3.004**, FR1.077, CE.018, *MN.067*



CE.019

[Untitled]

7r

Maggie Reynolds' version of this tune in the Cole MS, '[Untitled]' (CE.019), is textually identical to Francis Reynolds' version in the Reynolds MS3, 'Killarney' (FR3.071a).

AKA: 'Killarney' (no ref.)

Composed: Music – 1862, Michael William Balfe (1808-1870), Irish

See: **FR3.071a**, CE.019, LS.112

CE.020

[Untitled]

7r

Musical notation for CE.020, [Untitled], 7r. The score is in treble clef, key of D major (two sharps), and 6/8 time. It consists of three staves of music. The first staff contains measures 1-6. The second staff starts with a measure rest labeled '7' and contains measures 7-12. The third staff starts with a measure rest labeled '13' and contains measures 13-18. The piece concludes with a double bar line.

AKA: 'The Frost is All Over' (ODMI: No.313)

See: **CE.020**, LS.108, MBR.166, *MN.093*

CE.021

[Untitled]

8r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, 'Blue Breeches', (FR2.068) and '[Untitled]' (CE.021), respectively.

AKA: 'Boil the Breakfast Early' (ODMI: No.789)

See: **FR1.073**, FR2.068, CE.021, LS.003, *PD.037*

CE.022 [?] 8v

The music text and title of this tune is illegible.

See: **CE.022**

CE.023 The Minors of Wicklow 9r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, both entitled, 'The Minors of Wicklow', (FR2.071) and (CE.023), respectively.

See: **FR2.071**, CE.023, MBR.224

CE.024 Quadrille 9r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, 'Quadrill', (FR2.073) and 'Quadrille' (CE.024), respectively.

AKA: 'The Drunken Parson' (KMM1: No.15, p.29)

See: **FR2.073**, CE.024, LS.120

CE.025 The Humours of Derry 9v

Maggie Reynolds' version of this tune in the Cole MS, 'The Humours of Derry' (CE.025), is textually identical to Francis Reynolds' version in the Reynolds MS3, 'The Humours of Derry' (FR3.002).

See: **FR3.002**, CE.025

CE.026

The Irish Washerwoman

9v



See: LK.093, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

CE.027

[Untitled]

10r



AKA: 'The Ladies of Carrick' (OMOI: No.934)

See: FR3.104, CE.027

CE.028

When You Go Home You Will Get It

10r

Maggie Reynolds has written identical versions of this tune in the Reynolds MS2 and Cole MS, entitled, 'When You Go Home You'll Get It', (FR2.066) and 'When You Go Home You Will Get It' (CE.028), respectively.

See: FR2.066, CE.028

CE.029

Polka

10r

Musical notation for CE.029 Polka, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The second staff begins with a measure rest for 9 measures, followed by the continuation of the melody.

AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsa (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

LE.001

The Half One

1r

Musical notation for LE.001 The Half One, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features eighth and sixteenth notes, with a first ending (1.) and a second ending (2.) marked. The second staff begins with a measure rest for 6 measures, followed by the continuation of the melody, also including first and second endings.

See: **LE.001**

LE.002

Blue Danube Waltz

2r

Musical score for Blue Danube Waltz, measures 1-41. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of six staves of music. The first staff contains measures 1-7, the second staff measures 8-15, the third staff measures 16-23, the fourth staff measures 24-31, the fifth staff measures 32-40, and the sixth staff measures 41-48. The score includes various musical notations such as notes, rests, and accidentals. There are several 'V' markings above notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, and 41. There are also '1' and '2' markings above notes in measures 17 and 35. A bracketed note in measure 35 reads "[Notes are missing in the MS]". The score ends with a double bar line and repeat dots in measure 48.

Composed: 1867, Johann Strauss II (1825-1899), Austrian

See: **LE.002**

LE.003

The Moonlight Polka

2r-2v

Musical score for The Moonlight Polka, measures 1-9. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves of music. The first staff contains measures 1-8, and the second staff contains measures 9-16. The score includes various musical notations such as notes, rests, and accidentals. The score ends with a double bar line and repeat dots in measure 16.

Copied from: unidentified printed collection: *Book C*

AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsa (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

LE.004

The First Love Waltz

2v

8

16

24

Copied from: The two versions of this tune in the Cole MS and McBrien-Rogers MS, both entitled 'The First Love Waltz' (LE.004) and (MBR.005), respectively, appear to have been copied from the same unidentified printed collection: *Book C*

Composed: Henry Farmer (1819-1891), English

See: **LE.004**, MBR.005

LE.005

The Long Hills of Monen [sic]

2v

5

9

AKA: 'The Mourne Mountains' (OMOI: No.1201)

See: **LE.005**

4

8

13

AKA: 'The Green Mountain' (OMOI: No.1205)

See: **LE.006**, MBR.152, MN.104

## Summary

<b>Tune Ref. #</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>Standard of Notation</b>	<b>Source</b>
CE.001	The First Rose in Summer	Reel	Fair	Unknown
CE.002	Over the Hills to Peggy	Reel	Fair	Unknown
CE.003	Valetta Waltz	Waltz	Fair	Unknown
CE.004	The Landleague Hornpipe	Hornpipe	Draft	Unknown
CE.005	The Keg With the Tap in it	Double Jig	Fair	Unknown
CE.006	My Love is on the Sea	Reel	Fair	Unknown
CE.007	Quadrill	Quadrille	Fair	Unknown
CE.008	The One Horn Buck	Double Jig	Fair	Unknown
CE.009	Polka	Polka	Fair	Unknown
CE.010	The Faraway Wedding	Double Jig	Fair	Unknown
CE.011	Gallopade	Galop	Fair	Unknown
CE.012	Pin Her Against the Gate	Reel	Fair	Unknown
CE.013	The Wind that Shakes the Barley	Reel	Fair	Unknown
CE.014	Malta Scottish [sic]	Schottische	Fair	Unknown
CE.015	[Untitled]	Reel	Fair	Unknown
CE.016	The Green Groves of Erin	Reel	Fair	Unknown
CE.017	Kathleen's Reel	Reel	Draft	Unknown
CE.018	Scatter the Mud	Double Jig	Draft	Unknown
CE.019	[Untitled]	Song Air	Draft	Unknown
CE.020	[Untitled]	Double Jig	Draft	Unknown
CE.021	[Untitled]	Reel	Draft	Unknown
CE.022	[Illegible]	Unknown	Draft	Unknown
CE.023	The Minors of Wicklow	Double Jig	Draft	Unknown
CE.024	Quadrille	Quadrille	Fair	Unknown
CE.025	The Humours of Derry	Slip Jig	Fair	Unknown
CE.026	The Irish Washerwoman	Double Jig	Fair	Unknown
CE.027	[Untitled]	Double Jig	Draft	Unknown
CE.028	When You Go Home You Will Get It	Single Jig	Fair	FR2: No.314
CE.029	Polka	Polka	Fair	Unknown
LE.001	The Half One	Reel	Fair	Unknown
LE.002	Blue Danube Waltz	Waltz	Draft	Unknown
LE.003	The Moonlight Polka	Polka	Fair	Unidentified: Book C
LE.004	The First Love Waltz	Waltz	Fair	Unidentified: Book C
LE.005	The Long Hills of Monen [sic]	Reel	Draft	Unknown
LE.006	Judy's Reel	Reel	Fair	Unknown



## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Song airs**

**Balfe, Michael William (1808-1870)**

CE.019<sup>1</sup>

### **Western art music**

**Bochsa, Robert Nicolas-Charles (1789-1856)**

CE.029<sup>1</sup> (also LE.003)

**Farmer, Henry (1819-1891)**

LE.004<sup>1</sup>

**Morris, Arthur**

CE.003<sup>1</sup>

**Strauss II, Johann (1825-1899)**

LE.002<sup>1</sup>

**Wallerstein, Anton (1813-1892)**

CE.009<sup>1</sup>

### **Folk dance music**

**Gow, Neil (1727-1807)**

CE.016<sup>1</sup>

**Jackson, Walker 'Piper' (d.1798)**

CE.005<sup>1</sup>

## Tune Histories

**CE.001 – ‘The First Rose in Summer’:** See PF.053

**CE.002 – ‘Over the Hills to Peggy’:** See LK.040

**CE.003 – ‘Valetta Waltz’:** ‘The Veleta Waltz’ was composed in 1899 by Arthur Morris. It was recorded by numerous musicians during the first half of the 20<sup>th</sup> century including the renowned Scottish musician Jimmy Shand (1908-2000) – [www.tunearch.org]. ‘Valetta Waltz’ (RF MS).

Written and oral sources in dissertation: ‘Valetta Waltz’ (CE.003)

**CE.004 – ‘The Landleague Hornpipe’:** ‘English Clog Hornpipe’ (KMM4: No.272). ‘Wittle Dean’ (KVR2: p.147). ‘The Friendly Visit’ (OMOI: No.1696; ODMI: 894). ‘Cooney’s Hornpipe’ (OMOI: No.1739; ODMI: No.916). ‘Tamony’s Hornpipe’ (OWS: No.332). ‘Stage Hornpipe’ (AS MS).

The title of this tune in the Smyth MS, ‘Kiernan’s Hornpipe’ (LS.071), was named after Thomas ‘Blind’ Kiernan (c.1807-1887), the fiddle master from Cartron, Drumlish, Co. Longford. The scribe of this tune, Larry Smyth (1866-1930), was taught the fiddle by Bernard Rogers (1856-1907) of Oghill, Killoe, Co. Longford, who in turn was taught by his uncle, ‘Blind’ Kiernan.

Written and oral sources in dissertation: ‘The Landleague Hornpipe’ (CE.004). ‘Kiernan’s Hornpipe’ (LS.071; MN.047)

**CE.005 – ‘The Keg With the Tap in it’:** See FR2.074

**CE.006 – ‘My Love is on the Sea’:** ‘My Love [is] on the Ocean’ (MO3: p.245; [KMM4: No.85]; [RMC: p.55]). ‘The Threepenny Bit’ (OMOI: No.1367; ODMI: No.619). ‘The New-Mown Meadows’ (PWJOIM: No.61). ‘The Silver Tip’ (FR1: No.170). One of the present day variants of this tune family is ‘The Silver Spear’.

Written and oral sources in dissertation: ‘My Love is on the Sea’ (CE.006)

**CE.007 – ‘Quadrill’:** ‘Kitty from/[of] Oulart’ (SITM: No.4654, No.5636; [MO2: p.97]; [RMC: p.108]; OMOI: No.1090; ODMI: No.284). ‘The Donnybrook Boy’ (KMM1: No.12, p.36).

Written and oral sources in dissertation: ‘Quadrill’ (CE.007)

**CE.008 – ‘The One Horn Buck’:** ‘The One-Horned Cow’ (SPCCIM: No.340, No.341, No.342, No.1293). ‘The Onehorned Cow’ (OMOI: No.1077; ODMI: No.277).

Written and oral sources in dissertation: ‘The One Horn Buck’ (CE.008)

**CE.009 – ‘Polka’:** See PF.003

**CE.010 – ‘The Faraway Wedding’:** ‘The Far Away Wedding’ (OFPC3: p.57; OWS: No.153).

Written and oral sources in dissertation: ‘The Faraway Wedding’ (CE.010)

**CE.011 – ‘Gallopade’:** See FR3.081

**CE.012 – ‘Pin Her Against the Gate’:** In the 1973 recording of the Longford fiddler, Michael Francis McNerney (1898-1975), he stated that this was a tune played by his uncle-in-law, Patrick Brady (1861-1952). This is a reel popular in the Longford/Leitrim region, which is relatively unknown elsewhere, whose original traditional title is often avoided for reasons of gentility in polite company. For that reason McNerney stated that the tune’s title was alternatively referred to as ‘The Pigeon on the Gate’.

‘The Gatehouse Maid’ (RF MS). ‘[Untitled]’ (SG MS). ‘The Lovely Lassie Winking’ (AS MS). ‘Sméideadh na Meidhre Maisí – The Lovely Lassie Winking’ (CRÉ4: No.167 [This was obtained by Breathnach from the Grier MS but he used the title from the Sutherland MS]). ‘The Bonny Lass of Lincoln’ (AS MS). John Lee, who seems not to have known a title for this reel, called it ‘The Drumerkane Reel’, when he played it on the CD, *The Missing Reel*, Drumerkane being his native townland in Aughavas, Co. Leitrim. Another Leitrim musician, Tommy Maguire, Glenfarne, from the north of the county, seems to have had no name for it either, and he called his version of the tune after his own father, from whose liltling he got it, using his father’s nickname, ‘Johnny McIljohn’s Number 1’, the title *The Boys of the Lough* used when they played it on the CD, “To Welcome Paddy Home”.

Written and oral sources in dissertation: ‘Pin Her Against the Gate’ (CE.012; LS.068; MN.005; MN.010)

**CE.013 – ‘The Wind That Shakes the Barley’:** See LK.053

**CE.014 – ‘Malta Scottish [sic]’:** See FR2.072

**CE.015 – ‘[Untitled]’:** See PF.088

**CE.016 – ‘The Green Groves of Erin’:** See FR1.011

**CE.017 – ‘Kathleen’s Reel’:** See FR2.075

**CE.018 – ‘Scatter the Mud’:** See FR3.004

**CE.019 – ‘[Untitled]’:** See FR3.071a

**CE.020 – ‘[Untitled]’:** ‘Hey to the Camp’ (NGCR2: p.19). ‘[The Praties Are Dug, and] The Frost is All Over’ ([LDMI1: No.94]; [MO2: p.99]; [RMC: p.111]; SG MS: SG5.049; ODMI: No.313; FR1: No.107). ‘The Praties are Dug’ (KMM2: No.233). ‘Untitled’ (PWJOIM: No.516; LDMI2: No.59).

Written and oral sources in dissertation: ‘[Untitled]’ (CE.020). ‘The Praties Are Dug [Up]’ (LS.108; [MN.093]). ‘The Praties is Dug etc etc’ (MBR.166)

**CE.021 – ‘[Untitled]’:** See FR1.073

**CE.022 – ‘[?]’:** The text and title of this tune is illegible.

Written and oral sources in dissertation: ‘[?]’ (CE.022)

**CE.023 – ‘The Minors of Wicklow’:** See FR2.071

**CE.024 – ‘Quadrille’:** See FR2.073

**CE.025 – ‘The Humours of Derry’:** See FR3.002

**CE.026 – ‘The Irish Washerwoman’:** See LK.093

**CE.027 – ‘[Untitled]’:** See FR3.104

**CE.028 – ‘When You Go Home You Will Get It’:** See FR2.066

**CE.029 – ‘Polka’:** See PF.038

**LE.001 – ‘The Half One’:** This tune has not been matched to either a published or a manuscript source.

Written and oral sources in dissertation: ‘The Half One’ (LE.001)

**LE.002 – ‘Blue Danube Waltz’:** Maggie Reynolds appears to have made an incomplete copy of this tune from an unidentified published source. This tune was composed by the Austrian, Johann Strauss II (1825-1899), in 1867. ‘Blue Danube’ (KMM4: No.387; FVPP: p.86).

Written and oral sources in dissertation: ‘Blue Danube Waltz’ (LE.002)

**LE.003 – ‘The Moonlight Polka’:** See PF.038

**LE.004 – ‘The First Love Waltz’:** The scribes, Maggie Reynolds and Bernard Rogers, both appear to have copied this tune entitled, ‘The First Love Waltz’ (LE.004) and (MBR.005), from the same unidentified printed source, *Book C*. This waltz was composed by Henry Farmer (1819-1891), an English composer.

Written and oral sources in dissertation: ‘The First Love Waltz’ (LE.004; MBR.005)

**LE.005 – ‘The Long Hills of Monen [sic]’:** ‘Peggy is Your Head Sick’ [a county of Louth song – also played as a dance and called ‘The Long Hills of Mourne’] (SPCCIM2: No.768). ‘The Mourne Mountains’ (OMOI: No.1201; ODMI: No.477). ‘The Purty Girl’ (FR1: No.177). The Sligo fiddler, Michael Coleman (1891-1945), popularised this reel when he recorded it in 1927 under the title ‘Tom Ward’s Downfall’. ‘Tom Ward’s Downfall’ (RF MS). ‘Bascadh Thomáis Mhic an Bháird - Tom Ward's Downfall’ (CRÉ1: No.90).

Written and oral sources in dissertation: ‘The Long Hills of Monen [sic]’ (LE.005)

**LE.006 – ‘Judy’s Reel’:** ‘Judy’s Reel’ (KMM2: No.224; RMC: p.25). ‘The Cameronian’ (KMM4: No.134; RF MS). ‘[Untitled]’ (SG MS: SG2.278). ‘Long Island Hornpipe’ (KVR3: p.195). ‘The Green Mountain’ (OMOI: No.1205; ODMI: No.481; RF MS). ‘The Honeycomb’ (RF MS).

Written and oral sources in dissertation: ‘Judy’s Reel’ (LE.006; MBR.152). ‘The Green Mountain’ (MN.104)

# **Source H**

**Larry Smyth MS  
(c1900)**

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## Outline of Manuscript

**Title of MS:** Larry Smyth MS

**Scribes:** Larry Smyth (1866-1930); Scribe B

**Provenance:** (1) Larry Smyth (1866-1930) of Killasona, Granard, Co. Longford (later moved to Kilbride, Abbeylara); (2) Seán Smyth (c1918-1990) of Kilbride, Abbeylara – son of Larry; (3) Laurence Smyth of Kilbride, Abbeylara – son of Seán.

**Date of inception:** Unknown – c1910 ( $\pm$  20 years)

**Type:** Preformed

**No. of leaves:** 12

**Staves:** Printed

**No. of music items:** 124 (123 tunes, 1 exercise)





9



17



25



33



41



Composed: 1875, Music – George W. Persley [AKA: George W. Brown] (1837-1894); Words - Arthur W. French

See: **LS.001**

LS.002

The Boys of Wexford

1r

Musical score for 'The Boys of Wexford' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff starts with a measure rest and a measure number '7'. The third staff starts with a measure rest and a measure number '13'. The fourth staff starts with a measure rest and a measure number '19'. The piece concludes with a double bar line.

Composed: Words – Robert Dwyer Joyce (1830-1883), Irish

See: LS.002

LS.003

The Blue Breeches

1r

Musical score for 'The Blue Breeches' in G major (one sharp) and 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff starts with a measure rest and a measure number '5'. The piece concludes with a double bar line.

AKA: 'Boil the Breakfast Early' (ODMI: No.789)

See: FR1.073, FR2.068, CE.021, LS.003, PD.037

LS.004

Cork Hornpipe

1r

Musical score for 'Cork Hornpipe' in G major (one sharp) and common time (C). The score consists of four staves of music. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-12. The fourth staff, starting at measure 14, contains measures 14-17. The piece concludes with a double bar line and repeat dots.

AKA: 'The Harvest Home' (OMOI: No.1603)

See: **MR.061**, LS.004, *PD.021*, *FQ.001*, *FQ.043*

LS.005

Down the Broom

1v

Musical score for 'Down the Broom' in G major (one sharp) and common time (C). The score consists of four staves of music. The first staff contains measures 1-4. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-12. The fourth staff, starting at measure 13, contains measures 13-16. The piece concludes with a double bar line and repeat dots.

AKA: 'Jim Moore's Fancy' (OMOI: No.1236)

See: **FR1.007**, FR1.040, LS.005

LS.006

The Maid in the Green

1v

Musical score for 'The Maid in the Green' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff starts at measure 6 and includes a repeat sign at the end of the first phrase. The third staff starts at measure 12 and concludes with a double bar line.

See: LS.006

LS.007

The Berkshire Hunt

1v

Musical score for 'The Berkshire Hunt' in G major, 2/4 time. The score consists of two staves. The first staff contains measures 1-5. The second staff starts at measure 6 and includes first and second endings, marked '1.' and '2.' respectively.

AKA: 'The Boyne Hunt' (OMOI: No.1241)

Composed: c.1788, Miss M.(agdaline?) Stirling of Ardoch, Perthshire, Scottish

See: **MR.018**, LS.007, *MN.004*

LS.008

Larry O'Gaff

1v

Musical score for Larry O'Gaff in 6/8 time, G major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a triplet of eighth notes (G4, A4, B4) followed by a sequence of eighth and quarter notes: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4. The second staff starts at measure 6 and continues the sequence: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, followed by a repeat sign and a quarter note G4. The third staff starts at measure 12 and continues: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, ending with a repeat sign.

See: LS.008

LS.009

The Swallow's Tail in G Major

1v

Musical score for The Swallow's Tail in G Major in common time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by eighth notes: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4. The second staff starts at measure 5 and continues: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, followed by a repeat sign and a quarter note G4. The third staff starts at measure 9 and continues: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, followed by a repeat sign. The fourth staff starts at measure 14 and continues: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, followed by a repeat sign.

See: PF.044, LS.009, LS.122, MBR.238, FQ.007, FQ.081

LS.010

German Dance - in G Major

1v

5

9

13

See: LS.010, MBR.268

LS.011

The Rights of Man Hornpipe

2r

1.

2.

11

Composer: James Hill (1814-1860), Scottish

See: LS.011, MN.062, FQ.063

LS.012

The Temple House

2r

Musical score for 'The Temple House' in G major, 2/4 time. The score consists of three staves. The first staff contains the melody, starting with a quarter rest followed by eighth and quarter notes, ending with a triplet of eighth notes. The second and third staves contain a rhythmic accompaniment of eighth notes, with a measure rest at the beginning of the second staff. The piece concludes with a double bar line and repeat dots.

See: **PF.035**, FR1.039, MR.019, LS.012, MBR.206, *FQ.005*, *FQ.097*

LS.013

Fox Hunter Jigg

2r

Musical score for 'Fox Hunter Jigg' in G major, 9/8 time. The score consists of three staves. The first staff contains the melody, starting with a quarter note followed by eighth and quarter notes, ending with a quarter rest. The second and third staves contain a rhythmic accompaniment of eighth notes, with a measure rest at the beginning of the second staff. The piece concludes with a double bar line and repeat dots.

See: **PF.039**, FR1.045, LS.013, MBR.184

LS.014

The Old Torn Petticoat I Got in M[ullingar]

2r

Musical score for 'The Old Torn Petticoat I Got in Mullingar' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains measures 1-4, with triplets of eighth notes in measures 2 and 4. The second staff contains measures 5-8, with triplets of eighth notes in measures 6 and 8. The third staff contains measures 9-12, with a triplet of eighth notes in measure 11. The piece concludes with a double bar line.

AKA: 'The Chicago Reel' (ODMI: No.797)

See: **FR1.034**, LS.014

LS.015

Sporting Paddy

2v

Musical score for 'Sporting Paddy' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains measures 1-5, with a first ending bracket over measures 4 and 5. The second staff contains measures 6-9, with a repeat sign at the beginning. The third staff contains measures 10-13. The piece concludes with a double bar line.

See: **MR.026**, LS.015, MBR.241



LS.016

The Peeler's Cap

2v

Musical score for 'The Peeler's Cap' in G major, 2/4 time. The score consists of two staves. The first staff contains measures 1 through 5, with a first ending (1.) and a second ending (2.) starting at measure 4. The second staff contains measures 6 through 10. The key signature has one sharp (F#), and the time signature is 2/4.

AKA: 'The Peeler's Jacket' (OMOI: No.1184)

See: LS.016

LS.017

Lady of the Lake

2v

Musical score for 'Lady of the Lake' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12, with a repeat sign at the beginning of measure 7. The third staff contains measures 13 through 18. The key signature has one sharp (F#), and the time signature is 6/8.

See: LS.017

LS.018

Favourite Sailor's Hornpipe

2v

The musical score for 'Favourite Sailor's Hornpipe' is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a series of eighth and sixteenth notes. The second staff starts at measure 5 and ends with a double bar line. The third staff starts at measure 9 and features a repeat sign at the beginning. The fourth staff starts at measure 14 and also ends with a double bar line.

AKA: 'Sailor's Hornpipe No.2' (OMOI: No.1578)

See: **FR1.017**, LS.018, LS.058, LS.096

LS.019

Jenny Lind Polka

2v

The musical score for 'Jenny Lind Polka' is written in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). The melody starts on a whole note D4, followed by eighth and sixteenth notes. The second staff starts at measure 8 and ends with a double bar line. The third staff starts at measure 16 and also ends with a double bar line.

Composed: 1846, Anton Wallerstein (1813-1892), German

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

LS.020

The Cracovien Polka

3r



AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsa (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

LS.021

Donaulieder Waltz

3r



AKA: "'Olga", or Princess Waltz' (no ref.)

Composed: Louis Antoine Jullien (1812-1860), French

See: **LS.021**

LS.022

Annen Polka

3r

Musical score for 'Annen Polka' in 2/4 time, key of D major. The score consists of three staves. The first staff contains measures 1 through 6. The second staff starts at measure 7 and includes a first ending (1.) and a second ending (2.) with repeat signs. The third staff contains measures 12 through 15, ending with a double bar line and repeat dots.

Composed: 1842, Johann Strauss I (1804-1849), Austrian

See: **LK.168**, LS.022

LS.023

Push About the Jorum

3r

Musical score for 'Push About the Jorum' in 2/4 time, key of D major. The score consists of three staves. The first staff contains measures 1 through 4, with a triplet of eighth notes in measure 3. The second staff contains measures 5 through 8, with two triplets of eighth notes in measures 7 and 8. The third staff contains measures 10 through 13, ending with a double bar line and repeat dots.

AKA: 'Captain O'Neill' (OMOI: No.1222)

See: **LS.023**

LS.024

Miss Bolton: Star of Munster

3r

Musical score for Miss Bolton: Star of Munster. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff contains the first six measures, ending with a double bar line and repeat signs. Above the first staff, there are two first endings: the first ending covers measures 7-8, and the second ending covers measures 9-10. The second staff begins at measure 5 and continues to measure 10. The third staff begins at measure 9 and continues to measure 10. The piece concludes with a double bar line and repeat signs at the end of the third staff.

See: **FR1.038**; FR2.061, MR.022, LS.024, LS.093, MBR.207

LS.025

Weel May the Keel Row

3r

Musical score for Weel May the Keel Row. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff contains the first four measures. The second staff begins at measure 4 and continues to measure 8. Above the second staff, there are two first endings: the first ending covers measures 5-6, and the second ending covers measures 7-8. The third staff begins at measure 8 and continues to measure 12. The piece concludes with a double bar line and repeat signs at the end of the third staff.

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

LS.026

Tip it Off

3v

5

AKA: 'Cuir Barr Air: Top it Off' (CRÉ1: No.69)

See: **LK.011**, FR1.047, LS.026, MBR.226

LS.027

The Droheda [sic] Reel

3v

1. 2. 3

5 3

9 3

See: **FR1.012**, LS.027, *MN.038*, *MN.039*, *MN.040*, *MN.041*

LS.028

The Green Leaf or White Leaf

3v

Musical score for 'The Green Leaf or White Leaf' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '14'. The piece concludes with a double bar line and repeat dots.

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

LS.029

Miss Murray

3v

Musical score for 'Miss Murray' in G major (one sharp) and 3/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff begins with a measure rest labeled '4'. The third staff begins with a measure rest labeled '8'. A triplet of eighth notes is marked with a '3' below it. The piece concludes with a double bar line and repeat dots.

See: **LS.029**

LS.030

Ladies Step up to Tea

3v

Musical notation for 'Ladies Step up to Tea' in 3/8 time, key of D major. The piece consists of 12 measures. The first line contains measures 1-4, the second line contains measures 5-8, and the third line contains measures 9-12. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and dotted rhythms. The piece concludes with a double bar line and repeat dots.

See: PF.029, FR3.011, LS.030

LS.031

Fasten the Leg in Her

3v-4r

Musical notation for 'Fasten the Leg in Her' in 3/8 time, key of D major. The piece consists of 16 measures. The first line contains measures 1-6, the second line contains measures 7-12, and the third line contains measures 13-16. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. There are two first and second endings: one starting at measure 7 and another starting at measure 13. The piece concludes with a double bar line and repeat dots.

See: LS.031



LS.032

The Bridal Polka

4r

5

9

13

Composed: 1845, Charles D'Albert (1809-1886), French

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

LS.033

Marry Them All

4r

5

AKA: 'My Mind Will Never Be Easy' (OMOI: No.1132)

See: **LS.033**

LS.034

Money Musk

4r



Musical notation for 'Money Musk' in treble clef, key of D major (two sharps), and common time (C). The piece consists of three staves. The first staff begins with a repeat sign and contains three measures of eighth-note triplets, each marked with a '3' below the notes. The second staff starts at measure 5 and continues with eighth-note patterns. The third staff starts at measure 9 and concludes with a double bar line.

Composed: 1776 - Daniel/Donald Dow (1732-1783), Scottish

See: LK.041, PF.011, FR2.019, LS.034

LS.035

The Dargin Polka

4r



Musical notation for 'The Dargin Polka' in treble clef, key of D major (two sharps), and 2/4 time. The piece consists of two staves. The first staff begins with a repeat sign and contains eight measures of eighth-note patterns. The second staff starts at measure 8 and continues with eighth-note patterns, ending with a double bar line.

AKA: 'Dan Mac's' (DMP: No.33)

See: FR2.004, LS.035, MBR.003, MBR.250

LS.036

The Green Groves of Erin

4r



Composed: Neil Gow (1727-1807), Scottish

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

LS.037

I Wish I Never Saw You

4r-4v



AKA: 'Julia (or Judy) Delaney' (OMOI: No.1401)

Composed: Alexander McGlashan (1740-1797), Scottish

See: **LK.036**, LK.065, LS.037, *FQ.091*

LS.038

The Pigeon on the Gate

4v

Musical score for 'The Pigeon on the Gate' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by a half note A, and continues with eighth and quarter notes. The second staff is marked with a '4' above the first measure. The third staff is marked with an '8' above the first measure. The piece concludes with a double bar line and repeat dots.

AKA: 'Peter Kennedy's Fancy' (OMOI: No.1275)

See: **FR2.063**, MR.030, LS.038, *MN.011*

LS.039

Miss Macken

4v

Musical score for 'Miss Macken' in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G, followed by a half note A, and continues with eighth and quarter notes. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The piece concludes with a double bar line and repeat dots.

AKA: 'Fermoy Lasses' (OMOI: No.1310)

See: **LS.039**

LS.040

The Tap Room

4v

Musical score for 'The Tap Room' in treble clef, key of D major (two sharps), and common time. The score consists of three staves. The first staff contains measures 1-4, with a triplet of eighth notes in measure 2. The second staff contains measures 5-8, with triplets of eighth notes in measures 5 and 7. The third staff contains measures 9-12, with a triplet of eighth notes in measure 9. The piece concludes with a double bar line and repeat dots.

AKA: 'Queen of May' (CRÉ1: No.197)

See: **FR1.026**, LS.040

LS.041

The Salamanka Reel

4v

Musical score for 'The Salamanka Reel' in treble clef, key of D major (two sharps), and common time. The score consists of four staves. The first staff contains measures 1-4, with triplets of eighth notes in measures 2 and 3. The second staff contains measures 5-8, with a double bar line and repeat dots at the end. The third staff contains measures 9-13, with a double bar line and repeat dots at the beginning. The fourth staff contains measures 14-17, with a double bar line and repeat dots at the end.

See: **FR1.010**, MR.027, LS.041, MBR.178

LS.042

Happy to Meet and Sorry to Part

4v

Musical score for 'Happy to Meet and Sorry to Part' in 6/8 time, key of D major. The score consists of three staves. The first staff contains measures 1-5. The second staff contains measures 6-11, with a first ending (1.) and second ending (2.) bracketed over measures 7-8. The third staff contains measures 12-17, ending with a double bar line.

See: **LS.042**, *FQ.006*

LS.043

The Threepenny Gallon

4v

Musical score for 'The Threepenny Gallon' in 6/8 time, key of D major. The score consists of three staves. The first staff contains measures 1-4, with a first ending (1.) and second ending (2.) bracketed over measures 3-4. The second staff contains measures 5-8. The third staff contains measures 9-12, ending with a double bar line.

AKA: 'The Miller of Glanmire' (OMOI: No.765)

See: **FR1.066**, LS.043, *MN.017*

6

12

18

24

30

36

41

See: PF.018, FR3.095, FR1.054, LS.044

LS.045

The Hen and the Clutch

5r

Musical notation for 'The Hen and the Clutch' in G major, 2/4 time. The piece consists of three staves. The first staff contains the first four measures, ending with a repeat sign. The second staff starts at measure 4 and contains measures 4 through 7. The third staff starts at measure 8 and contains measures 8 through 11, ending with a repeat sign.

AKA: 'Abbey Reel' (EVTW2: p.22)

See: **LS.045**, *MN.006*

LS.046

Jackson's Jigg

5r

Musical notation for 'Jackson's Jigg' in G major, 6/8 time. The piece consists of three staves. The first staff contains measures 1 through 6. The second staff starts at measure 7 and contains measures 7 through 10, ending with a repeat sign. The third staff starts at measure 13 and contains measures 13 through 16, ending with a repeat sign.

AKA: 'Easter Sunday' (OMOI: No.942)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **PF.076**, FR1.072, LS.046



LS.047

The Heights off Almagh

5r



AKA: 'Rakes of Mallow' (OMOI: No.1814)

See: LS.047, MBR.168

LS.048

Lady Gardner's Reel

5r



AKA: 'The Four Hand Reel' (OMOI: No.1554)

See: LS.048, MN.008, FQ.096

LS.049

Miss Flanagan

5r-5v



AKA: 'The Drogheda Lasses' (OMOI: No.1292)

See: LS.049

LS.050

The Munster Gimlet

5v

Musical score for 'The Munster Gimlet' in 6/8 time. The score consists of four staves of music. The first staff contains measures 1-6. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 14 and includes a repeat sign. The fourth staff starts at measure 21 and ends with a double bar line.

AKA: 'The Gold Ring' (OMOI: No.708)

See: **PF.023**, FR1.071, LS.050

LS.051

The Rights of Irishmen

5v

Musical score for 'The Rights of Irishmen' in 6/8 time. The score consists of three staves of music. The first staff includes first and second endings. The second staff starts at measure 5. The third staff starts at measure 9 and ends with a double bar line.

AKA: 'The Ranting Rake' (OMOI: No.916)

See: **LS.051**

LS.052

The Wall Topper

5v

Musical notation for 'The Wall Topper' in treble clef, key of D major (one sharp), and common time (C). The piece consists of three staves of music. The first staff contains measures 1 through 4. The second staff, starting with a measure number '5', contains measures 5 through 8. The third staff, starting with a measure number '9', contains measures 9 through 12. The piece concludes with a double bar line and repeat dots.

AKA: 'Lovely Molly' (OMOI: No.1298)

See: LS.052

LS.053

Captain White's Dance

5v

Musical notation for 'Captain White's Dance' in treble clef, key of D major (one sharp), and 6/8 time. The piece consists of three staves of music. The first staff contains measures 1 through 6. The second staff, starting with a measure number '7', contains measures 7 through 12. The third staff, starting with a measure number '13', contains measures 13 through 18. The piece concludes with a double bar line and repeat dots.

See: LS.053

LS.054

Gladstone's Bill

5v

Musical notation for 'Gladstone's Bill' in treble clef, key of D major (one sharp), and common time (C). The piece consists of two staves of music. The first staff contains measures 1 through 4, with first and second endings indicated by brackets and numbers '1.' and '2.' above the notes. The second staff, starting with a measure number '5', contains measures 5 through 8, also with first and second endings indicated by brackets and numbers '1.' and '2.' above the notes. The piece concludes with a double bar line and repeat dots.

Commemorates: William Gladstone (1809-1898), British, Landlord and Tenant (Ireland) Act (1870)

See: FR1.025, LS.054, MN.021, MN.022

LS.055

The Tenpenny Bit

6r

Musical score for 'The Tenpenny Bit' in 6/8 time, key of G major. The score consists of three staves. The first staff contains measures 1 through 5. The second staff starts at measure 6 and includes a first ending (1.) and a second ending (2.) for measures 10 and 11. The third staff starts at measure 12 and concludes the piece with a double bar line.

AKA: 'The Wee Wee Man' (KMM1: No.14)

See: **LS.055**

LS.056

Lady Carbrej

6r

Musical score for 'Lady Carbrej' in 6/8 time, key of G major. The score consists of four staves. The first staff contains measures 1 through 4. The second staff starts at measure 5 and includes a double bar line at the end. The third staff starts at measure 9 and features three triplet markings (3) under the first three measures. The fourth staff starts at measure 14 and also features a triplet marking (3) under the first measure.

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, MN.025, FQ.011

LS.057

I'm Over Young to Marry Yet

6r

Musical score for 'I'm Over Young to Marry Yet' in G major, 6/8 time. The score consists of three staves. The first staff contains the first six measures. The second staff, starting at measure 4, contains measures 4 through 7. The third staff, starting at measure 8, contains measures 8 through 11. The piece concludes with a double bar line and repeat dots.

See: **MR.040**, LS.057

LS.058

Fisher's Hornpipe

6r

Musical score for 'Fisher's Hornpipe' in G major, 4/4 time. The score consists of four staves. The first staff contains measures 1 through 4, with a triplet of eighth notes in measure 3. The second staff, starting at measure 5, contains measures 5 through 8, with a triplet of eighth notes in measure 6. The third staff, starting at measure 9, contains measures 9 through 13, with triplets of eighth notes in measures 12 and 13. The fourth staff, starting at measure 14, contains measures 14 through 17, with a triplet of eighth notes in measure 15. The piece concludes with a double bar line and repeat dots.

AKA: 'Sailor's Hornpipe No.2' (OMOI: No.1578)

See: **FR1.017**, LS.018, LS.058, LS.096

LS.059

The Strawberry Blossom or Blackberry

6r

Musical score for 'The Strawberry Blossom or Blackberry' in G major, 6/8 time. The score consists of three staves. The first staff begins with a repeat sign and contains the first four measures. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12. The piece concludes with a double bar line.

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

LS.060

Moggie's Slippers

6r

Musical score for 'Moggie's Slippers' in G major, 9/8 time. The score consists of three staves. The first staff contains the first four measures. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12. The piece concludes with a double bar line.

AKA: 'The Long Room' (OWS: No.197)

See: **LS.060**

LS.061

The Maiden Magpie

6v

Musical score for 'The Maiden Magpie' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is characterized by eighth-note patterns and includes a repeat sign at the end of the third staff.

See: LS.061

LS.062

Handsome Sally

6v

Musical score for 'Handsome Sally' in G major, 6/8 time. The score consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody features several triplet markings (indicated by a '3' above the notes) and includes a repeat sign at the end of the second staff.

See: PF.058, FR3.025, LS.062, MBR.242

LS.063

Jackson's Night Cup

6v

Musical score for 'Jackson's Night Cup' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5, the second staff contains measures 6-11, and the third staff contains measures 12-17. The melody is primarily composed of eighth-note patterns and includes a repeat sign at the end of the third staff.

AKA: 'Father O'Flynn' (KMM4: No.189)

See: FR3.114, FR2.067, LS.063, MBR.055, MN.020, FQ.049

LS.064

Kiernan's Jig

6v

Musical score for 'Kiernan's Jig' in G major, 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff starts at measure 6 and includes a repeat sign at the end of measure 10. The third staff starts at measure 12 and ends with a double bar line at measure 15.

AKA: 'The Rakes of Clonmel' (OMOI: No.902)

Commemorates: Thomas 'Blind' Kiernan (c.1807-1887) [Kiernan > Rogers > Smyth]

See: **PF.071**, FR3.029, LS.064

LS.065

The Boy in the Gap

6v

Musical score for 'The Boy in the Gap' in G major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4. The second staff starts at measure 4 and includes a repeat sign at the end of measure 8. The third staff starts at measure 8 and includes a repeat sign at the beginning. The fourth staff starts at measure 12 and ends with a double bar line at measure 15.

AKA: 'The Merry Blacksmith' (OMOI: No.1509)

See: **PF.034**, FR3.014, FR2.078, MR.005, LS.065



LS.066

Pretty Molly Brannagan

6v-7r

Musical score for 'Pretty Molly Brannagan' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure and contains a measure with a whole rest and a fermata, with the annotation '[page torn, notes missing]' below it. The fourth staff is marked with a '14' above the first measure. The piece concludes with a double bar line and repeat dots.

AKA: 'Green Fields of America' (OMOI: No.1240)

See: **PF.094**, LS.066, MBR.225

LS.067

The Cup of Tea

7r

Musical score for 'The Cup of Tea' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '4' above the first measure. The third staff is marked with an '8' above the first measure. The piece concludes with a double bar line and repeat dots.

See: **LK.125**, MR.028, LS.067, MBR.180, *FQ.104*

LS.068

Pin Her Against the Gate

7r



Musical notation for 'Pin Her Against the Gate' in G major (one sharp) and 2/4 time. The piece consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is characterized by eighth-note patterns and a final double bar line with repeat dots.

AKA: 'Sméideadh na Meidhre Maisí' – The Lovely Lassie Winking' (CRÉ4: No.167)

See: CE.012, LS.068, MN.005, MN.010

LS.069

Sleepy Moggie

7r



Musical notation for 'Sleepy Moggie' in G major (one sharp) and 2/4 time. The piece consists of two staves of music. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody features a mix of eighth and sixteenth notes with some slurs. The piece ends with a double bar line and repeat dots.

See: FR1.078, FR2.059, LS.069

LS.070

The Flogging Reel

7r

5

9

13

3

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, *PD.030*, *FQ.046*

LS.071

Kiernan's Hornpipe

7r

5

9

14

AKA: 'The Friendly Visit' (OMOI: No.1696)

Commemorates: Thomas 'Blind' Kiernan (c.1807-1887) [Kiernan > Rogers > Smyth]

See: **CE.004**, LS.071, *MN.047*

LS.072

Miss Smyth's Reel

7r-7v

Musical notation for Miss Smyth's Reel, measures 1-5. The first staff shows measures 1-4, and the second staff shows measure 5. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of eighth and sixteenth notes.

AKA: 'Nelson's Pillar' (CRÉ4: No.133 (ii))

See: **MR.034**, LS.072, *MN.048*

LS.073

The Kid on the Mountain

7v

Musical notation for The Kid on the Mountain, measures 1-16. The first staff shows measures 1-4, the second staff shows measures 5-8, the third staff shows measures 9-12, and the fourth staff shows measures 13-16. The key signature is one sharp (F#) and the time signature is 9/8. The melody features eighth and sixteenth notes, with triplets in measures 10, 11, and 13.

See: LS.073

LS.074

The Tartan Plaid

7v

Musical score for 'The Tartan Plaid' in C major, 6/8 time. The score consists of three staves. The first staff contains measures 1-4, with triplets of eighth notes in measures 1, 2, 3, and 4. The second staff contains measures 5-8. The third staff contains measures 9-12, with a triplet of eighth notes in measure 10. The piece concludes with a double bar line.

AKA: 'Double Kisses' (JA2: No.185)

See: LS.074

LS.075

The Old Woman's Cash

7v

Musical score for 'The Old Woman's Cash' in D major, 6/8 time. The score consists of three staves. The first staff contains measures 1-6. The second staff contains measures 7-11, with a repeat sign at the beginning of measure 7. The third staff contains measures 12-15. The piece concludes with a double bar line.

AKA: 'The Old Woman Lamenting Her Purse' (OMOI: No.560)

See: LS.075

LS.076

Thresh the Protestants

7v

Musical notation for 'Thresh the Protestants' in 9/8 time. The first staff shows the initial melody. The second staff, starting at measure 4, features a triplet of eighth notes and a repeat sign at the end.

See: LS.076

LS.077

The Green Ribbon

7v

Musical notation for 'The Green Ribbon' in 2/4 time with a key signature of one sharp (F#). The notation is spread across four staves. The first staff includes a triplet of eighth notes. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 14. The piece concludes with a double bar line.

AKA: 'Orange and Blue' (KMM1: No.13)

See: **FR1.075**, LS.077, *FQ.056*, *FQ.117*

LS.078

Greg's Pipes

8r

5

9

1.

2.

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

LS.079

The Highland Lament

8r

5

9

3

Composed: George (or General) Jenkins, English or Scottish

AKA: 'The Bloom of Youth' (OMOI: No.1215)

See: **PF.001**, FR3.051, LS.079

LS.080

Welcome to the Country

8r

Musical score for 'Welcome to the Country' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4. The second staff starts at measure 5 and includes a triplet of eighth notes in measure 7. The third staff starts at measure 9 and ends with a double bar line. The key signature has one sharp (F#) and the time signature is common time (C).

AKA: 'Colonel Rodger's Favourite' (no ref.)

See: LS.080, FQ.123

LS.081

The Rising of the Sun

8r

Musical score for 'The Rising of the Sun' in D major, 2/4 time. The score consists of two staves. The first staff contains measures 1-4. The second staff starts at measure 5 and ends with a double bar line. The key signature has two sharps (F# and C#) and the time signature is common time (C).

AKA: 'The Old Blackthorn' (FTS: p.81)

See: LS.081, FQ.070



LS.082

Kiernan's Reel

8r

Musical score for 'Kiernan's Reel' in G major, 2/4 time. The score consists of three staves. The first staff contains measures 1-4, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5-8. The third staff starts at measure 10 and contains measures 10-13, ending with a repeat sign.

AKA: 'The Ewe Reel' (OMOI: No.1229)

Commemorates: Thomas 'Blind' Kiernan (c.1807-1887) [Kiernan > Rogers > Smyth]

See: **LS.082**, *PD.013*

LS.083

The Night of the Fun

8r

Musical score for 'The Night of the Fun' in G major, 9/8 time. The score consists of three staves. The first staff contains measures 1-4, ending with a repeat sign. The second staff starts at measure 5 and contains measures 5-8, with a triplet of eighth notes in measure 7. The third staff starts at measure 9 and contains measures 9-12, ending with a repeat sign.

See: **LS.083**, *MBR.232*, *MN.034*, *MN.035*, *MN.036*

LS.084

The Spree

8r

Musical notation for 'The Spree' in 9/8 time, key of D major. The first staff contains the first four measures. The second staff starts at measure 5 and contains measures 5 through 8, ending with a double bar line and repeat dots. The text 'notes missing' is written below the final measure of the second staff.

AKA: 'Don't Leave Me Alone' (OMOI: No.1159)

See: LS.084

LS.085

The Road to Mirth

8v

Musical notation for 'The Road to Mirth' in 9/8 time, key of D major. The first staff contains measures 1 through 4. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 10 and contains measures 10 through 13. Each staff ends with a double bar line and repeat dots.

See: LS.085

LS.086

The Indian Melody

8v

7

15

D.S.

20

D.C.

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

LS.087

Buonapartis [sic] Grand March

8v

5

9

13

18

23

See: **LS.087**, *MN.074*

LS.088

O'Neill's Jigg

8v

Copied from: *The Second Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1873), 'O'Neill's Maggot' (No.11)

See: LS.088, MBR.234, MN.031

LS.089

My Queen Valse

8v-9r

9

17

25

34

40

45

N1

N2

N2

Note 1: The following bars in the MS have been transposed down an octave by the editor: 1-8, 15-24 & 27-33

Note 2: Bar added by editor, missing in MS

Composed: 1881, Procida Bucalossi (1832-1918), British-Italian

See: LS.089, MBR.026

LS.090 Kitty in the Lane 9r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1858), 'Kitty in the Lane' (No.35)

See: **PF.043**, FR3.064, FR3.103, MR.029, LS.090, MBR.189, *PD.002*, *FQ.083*

LS.091 Coming Through the Fields 9r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1858), 'Coming Thro' the Field' (No.47).

AKA: 'Miss Thornton's Reel' (OMOI: No.1266)

See: **FR1.002**, LS.091, MBR.191, *MN.012*, *FQ.065*

LS.092 The Humours of Bandon 9r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1858), 'The Humours of Bandon' (No.8).

See: **LS.092**, MBR.220

LS.093 Kitty's Wishes 9r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1858), 'Kitty's Wishes' (No.24).

AKA: 'The Star of Munster' (OMOI: No.1218)

See: **FR1.038**; FR2.061, MR.022, LS.024, LS.093, MBR.207

No.1 [G Major]

5 No.2 [D Major]

9 No.3 [A Major]

13 No.4 [F Major]

17 No.5 [C Major]

21 No.6 - B Major

25 No.7 - G Minor

31 No.8 - E Minor

37 No.9 - A Minor

43 No.10 - D Minor

See: FR3.030, FR3.092, FR3.108, FR3.122, FR1.019a, FR2.015a, FR2.077, LS.094

LS.095

Miss McLeod's Rell[sic]

9v

The image shows a musical score for 'Miss McLeod's Rell[sic]'. It consists of four staves of music in G major (one sharp) and common time. The first staff contains measures 1 through 4. The second staff starts at measure 5 and ends with a double bar line. The third staff starts at measure 9 and ends with a double bar line. The fourth staff starts at measure 14 and ends with a double bar line. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some slurs and ties.

Composed: Sir Alexander MacDonald of MacDonald (c.1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

LS.096

Manchester Hornpipe

9v

Copied from: *Kerr's (First) Collection of Merry Melodies for the Violin*, ed. James S. Kerr, (Glasgow, c.1870s), 'Manchester Hornpipe' (No.11, p.43).

AKA: 'Sailor's Hornpipe No.2' (OMOI: No.1578)

See: **FR1.017**, LS.018, LS.058, LS.096

LS.097 Tramps Jigg 9v

6

10

AKA: 'The Thrush's Nest' (OMOI: No.855).

See: **FR1.058**, LS.097, *MN.002*

LS.098 French March 9v-10r

Copied from: *Kerr's (First) Collection of Merry Melodies for the Violin*, ed. James S. Kerr, (Glasgow, c.1870s), 'French March' (No.30, p.30).

See: **LS.098**

LS.099 The Bush in Bloom 10r

5

9

See: **FR3.080**, FR1.088, LS.099



LS.100 Love Wont You Marry Me 10r

Copied from: *Collection of Irish Airs, Marches & Dance Tunes*, Vol.2, ed. Francis Roche, (Dublin, 1912), 'Love Wont You Marry Me' (FR2: No.286).

See: **PF.026**, FR1.076, LS.100, *PD.019*, *FQ.038*, *FQ.057*

LS.101 The Cuckoo's Nest - The Mower 10r

Copied from: *Collection of Irish Airs, Marches & Dance Tunes*, Vol.2, ed. Francis Roche, (Dublin, 1912), 'An Spealadóir (The Cuckoo's Nest aka The Mower)' (FR2: No.238).

See: **LK.042**, LS.101, MR.060, *MN.063*, *MN.064*

LS.102 Barrack Hill 10r

Copied from: *Collection of Irish Airs, Marches & Dance Tunes*, Vol.2, ed. Francis Roche, (Dublin, 1912), 'Barrack Hill' (FR2: No.250).

See: **LS.012**

LS.103 Rory O'More 10r

5

9

[D.S. al fine]

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

LS.104

## The Geese in the Bog

10v

Musical score for 'The Geese in the Bog' in G major, 6/8 time. The score consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins with a measure rest labeled '6' and contains measures 6 through 10, including a repeat sign. The third staff begins with a measure rest labeled '11' and contains measures 11 through 15, ending with a double bar line.

See: **FR1.067**, MR.046, LS.104, MBR.233

LS.105

## Off She Goes, Off She Goes

10v

Musical score for 'Off She Goes, Off She Goes' in G major, 6/8 time. The score consists of three staves of music. The first staff contains measures 1 through 5. The second staff begins with a measure rest labeled '6' and contains measures 6 through 10, including a repeat sign. The third staff begins with a measure rest labeled '12' and contains measures 12 through 15, ending with a double bar line.

See: **FR2.005**, LS.105, MBR.159, *MN.056*

LS.106

## Tatther Jack Walsh

10v

Copied from: either *A Collection of the Dance Music of Ireland*, ed. R.M. Levey (London, 1858), 'Tatther Jack Walsh' (No.18), or *Kerr's (First) Collection of Merry Melodies for the Violin*, ed. James S. Kerr, (Glasgow, c.1870s), 'Tatther Jack Walsh (No.42, p.39).

See: **FR1.056**, LS.106, *FQ.040*, *FQ.052*, *FQ.109*

LS.107

Varsovianna La Turka

10v

6

12

AKA: 'Father Halpin's Top Coat' (FR2: No.342)

See: **FR2.016**, LS.107, *FQ.020*, *FQ.088*

LS.108

The Praties Are Dug

10v

1.

2.

6

11

AKA: 'The Frost is All Over' (ODMI: No.313)

See: **CE.020**, LS.108, MBR.166, *MN.093*

LS.109

The Bonnie Banks O' Loch Lomond

10v-11r

5

9

13

See: LS.109

LS.110

Drowsy Moggie

11r

4

8

See: FR1.032, MR.017, LS.110, MBR.263, MN.045, MN.070, FQ.012

LS.111

God Save Ireland

11r

Composed: Words - T.D. Sullivan

See: FR2.030, LS.111

LS.112

Killarney

11r

Composed: Music – 1862, Michael William Balfe (1808-1870), Irish

See: FR3.071a, CE.019, LS.112

LS.113

Believe Me If All These Endearing Young Charms

11r-11v

Musical score for 'Believe Me If All These Endearing Young Charms' in G major and 6/8 time. The score consists of three staves. The first staff contains measures 1-5. The second staff, starting at measure 6, contains measures 6-11. The third staff, starting at measure 12, contains measures 12-17. The key signature has one sharp (F#) and the time signature is 6/8.

Composed: Words - Thomas Moore (1779-1852), Irish

See: **LK.079**, PF.004, LS.113, MBR.056, MBR.101

LS.114

The Lass O'Gowrie

11v

Musical score for 'The Lass O'Gowrie' in G major and 2/4 time. The score consists of three staves. The first staff contains measures 1-6. The second staff, starting at measure 7, contains measures 7-11. The third staff, starting at measure 12, contains measures 12-17. The key signature has one sharp (F#) and the time signature is 2/4.

See: **LS.114**

LS.115

Kathleen Mavourneen Valse

11v

Musical score for Kathleen Mavourneen Valse, measures 1-18. The score is written in treble clef, 3/4 time, and D major. It consists of three staves of music. The first staff contains measures 1-8, the second staff contains measures 9-17, and the third staff contains measures 18-18. The piece ends with a double bar line.

AKA: 'My Darling Kathleen' (OMOI: No.622)

Composed: c.1837, Music: Fredrick W. Nicholls Crouch (1808-1896); Words - Julia Marian Crawford (c.1799-1860)

See: LS.115

LS.116

Rosebud Waltz

11v

Musical score for Rosebud Waltz, measures 1-24. The score is written in treble clef, 3/4 time, and D major. It consists of four staves of music. The first staff contains measures 1-7, the second staff contains measures 8-15, the third staff contains measures 16-23, and the fourth staff contains measures 24-24. The piece ends with a double bar line. The text "[Tune incomplete]" is written below the final staff.

See: LS.116

LS.117

Favourite Reel

11v

Musical notation for 'Favourite Reel' in C major, 2/4 time. The first line contains measures 1-4, and the second line contains measures 5-8. The melody is a simple reel with a repeat sign at the end of the second line.

AKA: 'The Highlandman Kissed His Mother' (KMM1: No.2, p.7).

See: LS.117

LS.118

The Connaughtman's Rambles

11v-12r

Musical notation for 'The Connaughtman's Rambles' in D major, 6/8 time. The first line contains measures 1-5, the second line contains measures 6-10, and the third line contains measures 11-15. The melody features a repeat sign and a key signature change to D major.

See: PF.014, PF.022, FR2.069, LS.118, MBR.265, FQ.019, FQ.095

LS.119

The New Rigged Ship

12r

Musical notation for 'The New Rigged Ship' in G major, 6/8 time. The first line contains measures 1-6, the second line contains measures 7-12, and the third line contains measures 13-18. The melody is a simple reel with a repeat sign at the end of the third line.

See: LS.119, MN.084, MN.086



LS.120

The Drunken Parson

12r

Only the title of this tune is written in the manuscript.

See: **FR2.073**, CE.024, LS.120

LS.121

One Day When I Was Young

12r



*[Tune incomplete]*

See: LS.121

LS.122

Swallow's Tail

12v



See: **PF.044**, LS.009, LS.122, MBR.238, *FQ.007*, *FQ.081*

LS.123

Longford Beggarwoman

12v



Musical notation for Longford Beggarwoman, consisting of three staves of music in treble clef, key of D major (one sharp), and common time. The first staff contains measures 1-4, the second staff (starting with a '5' above the first measure) contains measures 5-8, and the third staff (starting with a '9' above the first measure) contains measures 9-12. The piece concludes with a double bar line and repeat dots.

See: LS.123, MN.102

LS.124

The Boys of Ballinamuck

12v



Musical notation for The Boys of Ballinamuck, consisting of two staves of music in treble clef, key of D major (one sharp), and common time. The first staff contains measures 1-5, with a triplet of eighth notes in the final measure. The second staff (starting with a '5' above the first measure) contains measures 6-10. The piece concludes with a double bar line and repeat dots.

AKA: 'Rolling on the Ryegrass' (OMOI: No.1553)

See: MR.031, LS.124, MBR.249

## Summary

<b>Tune Ref. #</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>Scribe</b>	<b>Smyth's Source</b>
LS.001	Barney Take Me Home Again	Song Air	Larry Smyth	Unknown
LS.002	The Boys of Wexford	Song Air	Larry Smyth	Unknown
LS.003	The Blue Breeches	Reel	Larry Smyth	Unknown
LS.004	Cork Hornpipe	Hornpipe	Larry Smyth	Unknown
LS.005	Down the Broom	Reel	Larry Smyth	Unknown
LS.006	The Maid in the Green	Double Jig	Larry Smyth	Unknown
LS.007	The Berkshire Hunt	Reel	Larry Smyth	Unknown
LS.008	Larry O'Gaff	Double Jig	Larry Smyth	Unknown
LS.009	The Swallow's Tail in G major	Reel	Larry Smyth	Unknown
LS.010	German Dance in G major	Schottische	Larry Smyth	Unknown
LS.011	The Rights of Man Hornpipe	Hornpipe	Larry Smyth	Unknown
LS.012	Temple House	Reel	Larry Smyth	Unknown
LS.013	Fox Hunter Jigg	Slip Jig	Larry Smyth	Unknown
LS.014	The Old Torn Petticoat I Got in M[ullingar]	Reel	Larry Smyth	Unknown
LS.015	Sporting Paddy	Reel	Scribe B	Unknown
LS.016	The Peelers Cap	Reel	Larry Smyth	Unknown
LS.017	Lady of the Lake	Single Jig	Larry Smyth	Unknown
LS.018	Favourite Sailor's Hornpipe	Hornpipe	Larry Smyth	Unknown
LS.019	Jenny Lind Polka	Polka	Larry Smyth	Unknown
LS.020	The Cracovien Polka	Polka	Larry Smyth	Unknown
LS.021	Donaulieder Waltz	Waltz	Larry Smyth	Unknown
LS.022	Annen Polka	Polka	Larry Smyth	Unknown
LS.023	Push About the Jorum	Reel	Larry Smyth	Unknown
LS.024	Miss Bolton: Star of Munster	Reel	Larry Smyth	Unknown
LS.025	Weel May the Keel Row	Fling	Larry Smyth	Unknown
LS.026	Tip it Off	Slip Jig	Larry Smyth	Unknown
LS.027	The Droheda Reel	Reel	Larry Smyth	Unknown
LS.028	The Green Leaf or White Leaf	Reel	Larry Smyth	Unknown
LS.029	Miss Murray	Reel	Larry Smyth	Unknown
LS.030	Ladies Step up to Tea	Slip Jig	Larry Smyth	Unknown
LS.031	Fasten the leg in Her	Double Jig	Larry Smyth	Unknown
LS.032	The Bridal Polka	Polka	Larry Smyth	Unknown
LS.033	Marry Them All	Slip Jig	Larry Smyth	Unknown
LS.034	Money Musk	Reel	Larry Smyth	Unknown
LS.035	The Dargin Polka	Polka	Larry Smyth	Unknown
LS.036	The Green Groves of Erin	Reel	Larry Smyth	Unknown
LS.037	I Wish I Never Saw You	Reel	Larry Smyth	Unknown
LS.038	The Pigeon on the Gate	Reel	Larry Smyth	Unknown
LS.039	Miss Macken	Reel	Larry Smyth	Unknown

LS.040	The Tap Room	Reel	Larry Smyth	Unknown
LS.041	The Salamanka Reel	Reel	Larry Smyth	Unknown
LS.042	Happy to Meet and Sorry to Part	Double Jig	Larry Smyth	Unknown
LS.043	The Threepenny Gallon	Double Jig	Larry Smyth	Unknown
LS.044	Malowny's Jigg	Double Jig	Larry Smyth	Unknown
LS.045	The Hen and the Clutch	Reel	Larry Smyth	Unknown
LS.046	Jackson's Jigg	Double Jig	Larry Smyth	Unknown
LS.047	The Heights off Almagh	Polka	Larry Smyth	Unknown
LS.048	Lady Gardner's Reel	Reel	Larry Smyth	Unknown
LS.049	Miss Flanagan	Reel	Larry Smyth	Unknown
LS.050	The Munster Gimlet	Double Jig	Larry Smyth	Unknown
LS.051	The Rights of Irishmen	Double Jig	Larry Smyth	Unknown
LS.052	The Wall Topper	Reel	Larry Smyth	Unknown
LS.053	Captain White's Dance	Single Jig	Larry Smyth	Unknown
LS.054	Gladstone's Bill	Reel	Larry Smyth	Unknown
LS.055	The Tenpenny Bit	Double Jig	Larry Smyth	Unknown
LS.056	Lady Carbrej	Reel	Larry Smyth	Unknown
LS.057	Im Over Young to Marry Yet	Reel	Larry Smyth	Unknown
LS.058	Fisher's Hornpipe	Hornpipe	Larry Smyth	Unknown
LS.059	The Strawberry Blossom or Blackberry	Reel	Larry Smyth	Unknown
LS.060	Moggies Slippers	Slip Jig	Larry Smyth	Unknown
LS.061	The Maiden Magpie	Reel	Larry Smyth	Unknown
LS.062	Handsome Sally	Reel	Larry Smyth	Unknown
LS.063	Jackson's Night Cup	Double Jig	Larry Smyth	Unknown
LS.064	Kiernan's Jig	Double Jig	Larry Smyth	Unknown
LS.065	The Boy in the Gap	Reel	Larry Smyth	Unknown
LS.066	Pretty Molly Brannagan	Reel	Larry Smyth	Unknown
LS.067	The Cup of Tea	Reel	Larry Smyth	Unknown
LS.068	Pin Her Against the Gate	Reel	Larry Smyth	Unknown
LS.069	Sleepy Moggie	Reel	Larry Smyth	Unknown
LS.070	The Flogging Reel	Reel	Larry Smyth	Unknown
LS.071	Kiernan's Hornpipe	Hornpipe	Larry Smyth	Unknown
LS.072	Miss Smyth's Reel	Reel	Larry Smyth	Unknown
LS.073	The Kid on the Mountain	Slip Jig	Larry Smyth	Unknown
LS.074	The Tartan Plaid	Reel	Larry Smyth	Unknown
LS.075	The Old Woman's Cash	Double Jig	Larry Smyth	Unknown
LS.076	Thresh the Protestants	Slip Jig	Larry Smyth	Unknown
LS.077	The Green Ribbon	Fling	Larry Smyth	Unknown
LS.078	Greg's Pipes	Reel	Larry Smyth	Unknown
LS.079	The Highland Lament	Reel	Larry Smyth	Unknown
LS.080	Welcome to the Country	Reel	Larry Smyth	Unknown
LS.081	The Rising of the Sun	Reel	Larry Smyth	Unknown
LS.082	Kiernan's Reel	Reel	Larry Smyth	Unknown
LS.083	The Night of the Fun	Slip Jig	Larry Smyth	Unknown

LS.084	The Spree	Slip Jig	Larry Smyth	Unknown
LS.085	The Road to Mirth	Slip Jig	Larry Smyth	Unknown
LS.086	The Indian Melody	Scots Measure	Larry Smyth	Unknown
LS.087	Buonapartis Grand March	March	Larry Smyth	Unknown
LS.088	O'Neill's Jigg	Single Jig	Larry Smyth	LDMI2: No.11
LS.089	My Queen Valse	Waltz	Larry Smyth	Unknown
LS.090	Kitty in the Lane	Reel	Larry Smyth	LDMI1: No.35
LS.091	Coming Through the Fields	Reel	Larry Smyth	LDMI1: No.47
LS.092	The Humours of Bandon	Set Dance	Larry Smyth	LDMI1: No. 8
LS.093	Kitty's Wishes	Reel	Larry Smyth	LDMI1: No.24
LS.094	Preludes by Kiernan	Exercise	Larry Smyth	Unknown
LS.095	Miss McLeod's Rell	Reel	Larry Smyth	Unknown
LS.096	Manchester Hornpipe	Hornpipe	Larry Smyth	KMM1: No.11
LS.097	Tramp's Jigg	Double Jig	Larry Smyth	Unknown
LS.098	French March	March	Scribe B	KMM1: p.30
LS.099	The Bush in Bloom	Reel	Larry Smyth	Unknown
LS.100	Love Wont You Marry Me	Fling	Larry Smyth	FR2: No.286
LS.101	The Cuckoo's Nest - The Mower	Hornpipe	Larry Smyth	FR2: No.238
LS.102	Barrack Hill	Single Jig	Larry Smyth	FR2: No.250
LS.103	Rory O'More	Song Air	Larry Smyth	Unknown
LS.104	The Geese in the Bog	Double Jig	Larry Smyth	Unknown
LS.105	Off She Goes, Off She Goes	Single Jig	Larry Smyth	Unknown
LS.106	Tatther Jack Walsh	Double Jig	Larry Smyth	LDMI1: No.18 or KMM1: No.42
LS.107	Varsovianna La Turka	Varsoviana	Larry Smyth	Unknown
LS.108	The Praties are Dug	Double Jig	Larry Smyth	Unknown
LS.109	The Bonnie Banks O' Loch Lomond	Song Air	Larry Smyth	Unknown
LS.110	Drowsy Moggie	Reel	Larry Smyth	Unknown
LS.111	God Save Ireland	Song Air	Larry Smyth	Unidentified Printed Material
LS.112	Killarney	Song Air	Larry Smyth	Unidentified Printed Material
LS.113	Believe Me If All These Endearing Young Charms	Song Air	Larry Smyth	Unidentified Printed Material
LS.114	The Lass O'Gowrie	Polka	Larry Smyth	Unidentified Printed Material
LS.115	Kathleen Mavourneen Valse	Song Air	Larry Smyth	Unknown
LS.116	Rosebud Waltz	Waltz	Larry Smyth	Unknown
LS.117	Favourite Reel	Reel	Larry Smyth	Unknown
LS.118	The Connaughtman's Rambles	Double Jig	Larry Smyth	Unknown
LS.119	The New Rigged Ship	Single Jig	Larry Smyth	Unknown
LS.120	The Drunken Parson	Double Jig	Larry Smyth	Unknown
LS.121	One Day When I Was Young	Song Air	Larry Smyth	Unknown
LS.122	Swallow's Tail	Reel	Scribe B	Unknown
LS.123	Longford Beggarwoman	Reel	Scribe B	Unknown

LS.124	The Boys of Ballinamuck	Reel	Scribe B	Unknown
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## Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)

### Song airs

**Balfe, Michael William (1808-1870)**

LS.112<sup>1</sup>

**Crawford, Julia Marian (c.1799-1860)**

LS.115<sup>2</sup>

**Crouch, Fredrick W. Nicholls (1808-1896)**

LS.115<sup>1</sup>

**French, Arthur W.**

LS.001<sup>2</sup>

**Joyce, Robert Dwyer (1830-1883)**

LS.002<sup>2</sup>

**Lover, Samuel (1797-1868)**

LS.103<sup>12</sup>

**Moore, Thomas (1779-1852)**

LS.113<sup>2</sup>

**Persley, George W. [AKA: George W. Brown] (1837-1894)**

LS.001<sup>1</sup>

**Sullivan, T.D.**

LS.111<sup>2</sup>

### Western art music

**Bochsa, Robert Nicolas-Charles (1789-1856)**

LS.020<sup>1</sup>

**Bucalossi, Procida (1832-1918)**

LS.089<sup>1</sup>

**D'Albert, Charles (1809-1886)**

LS.032<sup>1</sup>

**Jullien, Louis Antoine (1812-1860)**

LS.021<sup>1</sup>

**Strauss I, Johann (1804-1849)**

LS.022<sup>1</sup>

**Wallerstein, Anton (1813-1892)**

LS.019<sup>1</sup>

### **Folk dance music**

**Crerar, John (1750-1840)**

LS.028<sup>1</sup>

**Dow, Daniel/Donald (1732-1783)**

LS.034<sup>1</sup>

**Gow, Neil (1727-1807)**

LS.036<sup>1</sup>

**Hill, James (1814-1860)**

LS.011<sup>1</sup>

**Jackson, Walker 'Piper' (d.1798)**

LS.046<sup>1</sup>

**Jenkins, George (or General)**

LS.079<sup>1</sup>

**Macdonald of Macdonald, Sir Alexander (c.1745-1795)**

LS.095<sup>1</sup>



**McGlashan, Alexander (1740-1797)**

LS.037<sup>1</sup>

**Stirling of Ardoch, Miss M.(agdaline?)**

LS.007<sup>1</sup>

## Tune Histories

**LS.001 – ‘Barney, Take Me Home Again’:** The music and words of this song, ‘Barney, Take Me Home Again’ were composed in 1875 by George W. Persley [AKA: George W. Brown] (1837-1894) and Arthur W. French, respectively. They dedicated it to their friend Thomas Westendorf, who in response wrote a companion song in the following year, 1876, entitled, ‘I’ll Take You Home Again, Kathleen’, which became one of the most popular songs in America that year.

Written and oral sources in dissertation: ‘Barney, Take Me Home Again’ (LS.001)

**LS.002 – ‘The Boys of Wexford’:** ‘Untitled’ (SPCCIM1: No.45). The words of this song, ‘The Boys of Wexford’ were composed by the Irish poet, Robert Dwyer Joyce (1830-1883). It was published in the first issue of *The Irish People* (1863). However, this tune in the Smyth MS, ‘The Boys of Wexford’ (LS.002), was not the original tune to which Joyce’s song was set. Smyth’s tune is one which was chosen by a singer named William Ludwig (1847-1923) from Hoffman’s *Ancient Music of Ireland from the Petrie Collection* (1877), and he so popularised it that it has completely replaced the original tune<sup>1</sup>.

Written and oral sources in dissertation: ‘The Boys of Wexford’ (LS.002)

**LS.003 – ‘The Blue Breeches’:** See FR1.073

**LS.004 – ‘Cork Hornpipe’:** See MR.061

**LS.005 – ‘Down the Broom’:** See FR1.007

**LS.006 – ‘The Maid in the Green’:** ‘The Maid on the Green’ (EHJR: p.49; RMC: p.111; OMOI: No.853; ODMI: No.114; SG MS: SG3.090").

Written and oral sources in dissertation: ‘The Maid in the Green’ (LS.006)

**LS.007 – ‘The Berkshire Hunt’:** See MR.018

**LS.008 – ‘Larry O’Gaff’:** ‘Larry O’Gaff’ (MO1: p.44; LDMI2: No.5; KMM1: No.10; SPCCIM: No.373; SG MS: SG3.092’ & SG5.042)

Written and oral sources in dissertation: ‘Larry O’Gaff’ (LS.008)

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<sup>1</sup> Terry Moylan, *The Age of Revolution in the Irish Song Tradition*, (Dublin, 2000), p.54

**LS.009 – ‘The Swallow’s Tail in G Major’:** See PF.044

**LS.010 – ‘German Dance in G Major’:** The second part of this tune in the Smyth MS appears to be faulty. ‘The Schottische, or German Polka’ (CVM: p.39). ‘German Schottische’ (KMM1: p.46).

Written and oral sources in dissertation: ‘German Dance in G Major’ (LS.010). ‘Schottische’ (MBR.268)

**LS.011 – ‘The Rights of Man Hornpipe’:** This hornpipe was apparently composed by the “hornpipe king”, James Hill (1814-1860). Hill was a native of Dundee, Scotland but moved to Newcastle, England when he ten years old. ‘The Rights of Man’ (PWJOIM: No.221; KMM4: No.292; ODMI: No.811)

Written and oral sources in dissertation: ‘The Rights of Man [Hornpipe]’ ([LS.011]; MN.062). ‘The Home Brew [2/2]’ (FQ.063)

**LS.012 – ‘The Temple House’:** See PF.035

**LS.013 – ‘Fox Hunter Jigg’:** See PF.039

**LS.014 – ‘The Old Torn Petticoat I Got in M[ullingar]’:** See FR1.034

**LS.015 – ‘Sporting Paddy’:** See MR.026

**LS.016 – ‘The Peeler’s Cap’:** ‘The Flannel Jacket’ (GPAMI2: p.39; SPCCIM2: No.584; PWJAIM: No.6). ‘The Peeler’s Jacket’ (SPCCIM2: No.893; OMOI: No.1184; ODMI: No.463). ‘Hibernia’s Pride’ (RMC: p.70). ‘[Untitled]’ (SG MS: SG2.265). ‘Untitled’ (PWJOIM: No.204).

Written and oral sources in dissertation: ‘The Peeler’s Cap’ (LS.016)

**LS.017 – ‘Lady of the Lake’:** ‘Lady of the Lake’ (ERM2: p.45; ODMI: No.402; KMM3: No.223).

Written and oral sources in dissertation: ‘Lady of the Lake’ (LS.017)

**LS.018 – ‘Favourite Sailor’s Hornpipe’:** See FR1.017

**LS.019 – ‘Jenny Lind Polka’:** See PF.003

**LS.020 – ‘The Cracovien Polka’:** See PF.038

**LS.021 – ‘Donaulieder Waltz’:** This waltz was written by the French composer, Louis Antoine Jullien (1812-1860), entitled, “‘Olga”, or Princess Waltz’, in dedication to Grand Duchess Olga Nikolaevna (1822-1892) of Russia. At least two songs ‘Highland Cradle Song’ and ‘Gleann na mBeanna’ have been written to this air.

Written and oral sources in dissertation: ‘Donaulieder Waltz’ (LS.021)

**LS.022 – ‘Annen Polka’:** See LK.168

**LS.023 – ‘Push About the Jorum’:** ‘Push About the Jorum’ (JA1: No.111; OFPC4: p.124; KMM3: No.61; RMC: p.161). ‘An English Irish Scotchman’ (SG MS: SG3.251) ‘Captain O’Neill’ (OMOI: No.1222; ODMI: No.499)

Written and oral sources in dissertation: ‘Push About the Jorum’ (LS.023)

**LS.024 – ‘Miss Bolton: Star of Munster’:** See FR1.038

**LS.025 – ‘Weel May the Keel Row’:** See LK.012

**LS.026 – ‘Tip it Off’:** See LK.011

**LS.027 – ‘The Droheda [sic] Reel’:** See FR1.012

**LS.028 – ‘The Green Leaf or White Leaf’:** See FR1.013

**LS.029 – ‘Miss Murray’:** 2<sup>nd</sup> part: ‘Miss Murray’s Reel’ (HSCM: p.35).

Written and oral sources in dissertation: ‘Miss Murray’ (LS.029)

**LS.030 – ‘Ladies Step up to Tea’:** See PF.029

**LS.031 – ‘Fasten the Leg in Her’:** ‘Fasten the Wig on Her’ (RMC: p.81). ‘Fasten the Leg in Her’ (OMOI: No.860; ODMI: No.120).

Written and oral sources in dissertation: ‘Fasten the Leg in Her’ (LS.031)

**LS.032 – ‘The Bridal Polka’:** See PF.003

**LS.033 – ‘Marry Them All’:** ‘Woo’d and Married and A’ (JA2: No.171; KMM3: No.215). ‘My Mind Will Never Be Easy’ (OMOI: No.1132; ODMI: NO.421). ‘The Whistling Thief’ (SG MS: SG3.073).

Written and oral sources in dissertation: ‘Marry Them All’ (LS.033)

**LS.034 – ‘Money Musk’:** See LK.041

**LS.035 – ‘The Dargin Polka’:** See FR2.004

**LS.036 – ‘The Green Groves of Erin’:** See FR1.011

**LS.037 – ‘I Wish I Never Saw You’:** See LK.036

**LS.038 – ‘The Pigeon on the Gate’:** See FR2.063

**LS.039 – ‘Miss Macken’:** ‘Miss Macken’ (SG MS: SG2.054). ‘Fermoy Lasses’ (OMOI: No.1310; ODMI: No.573).

Written and oral sources in dissertation: ‘Miss Macken’ (LS.039)

**LS.040 – ‘The Tap Room’:** See FR1.026

**LS.041 – ‘The Salamanka Reel’:** See FR1.010

**LS.042 – ‘Happy to Meet and Sorry to Part’:** ‘Happy to Meet and Sorry to Part’ (EHJR: p.50; RMC: p.83; OMOI: No.807; ODMI: No.78). ‘Sorry to Part’ (KMM1: No.2, p. 36).

Written and oral sources in dissertation: ‘Happy to Meet and Sorry to Part’ (LS.042). ‘The Cherry Blossom – Jig’ (FQ.006)

**LS.043 – ‘The Threepenny Gallon’:** See FR1.066

**LS.044 – ‘Malowny’s Jigg’:** See PF.018

**LS.045 – ‘The Hen and the Clutch’:** ‘Abbey Reel’ (EVTW2: p.22). ‘The Key of the Cellar – Irish Reel’ (AS MS). ‘An Chearc is a hÁl – The Hen and Her Clutch’ (CRÉ1: No.117 [Breathnach sourced his version from the fiddler Tom Mulligan, of Bornacoola, Co. Leitrim]).

Written and oral sources in dissertation: ‘The Hen and the Clutch’ (LS.045). ‘[Untitled]’ (MN.006)

**LS.046 – ‘Jackson’s Jigg’:** See PF.076

**LS.047 – ‘The Heights off Almagh’:** ‘The Heights of Alma’ (KCC: p.3). Michael Coleman (1891-1945), the Sligo fiddler, recorded this tune under the title ‘Heights of Alma’ for Columbia Records in 1925. ‘Rakes of Mallow’ (KMM3: No.371; OMOI: No.1814; SG MS: SG3.224; AS MS). ‘Rakes of Mallo’ (JA2: No.21).

Written and oral sources in dissertation: ‘The Heights off Almagh’ (LS.047). ‘The Rakes of Mallow’ (MBR.168)

**LS.048 – ‘Lady Gardner’s Reel’:** ‘Lady Gardner’s’ (RMC: p.28) ‘The Four Hand Reel’ (EHJR: p.32; OMOI: No.1554; ODMI: 767) ‘Untitled’ (LDMI2: No.35). ‘Five Mile Chase’ (LDMI2: No.22). ‘Corporal Casey’s Fancy’ (RMC: p.43). ‘Parnell’s Reel’ (RMC: p.26).

Written and oral sources in dissertation: ‘Lady Gardner’s Reel’ (LS.048). ‘The New Post Office’ (MN.008). ‘The Belfast Spider’ (FQ.096)

**LS.049 – ‘Miss Flanagan’:** ‘Miss Flanagan’ (SG MS: SG2.038) [NB: This latter version in the Grier MS is almost identical to the one in the Smyth MS]. ‘Hand Me Down the Tackle’ (CRÉ2: p.156). ‘Tom Steele’ (OMOI: No.1271; ODMI: No.539). ‘The Callan Lasses’ (OMOI: No.1493; ODMI: No.717). ‘The Drogheda Lasses’ (OMOI: No.1292; ODMI: No.557). O’Neill sourced his version of this tune, ‘The Drogheda Lasses’, from the fiddler James Kennedy (1861-1927), of Curraghshillaun, Ballinamore, Co. Leitrim. Kennedy had learned it from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. Textually, Kennedy’s version is almost identical to the versions in the Larry Smyth MS and the Stephen Grier MS.

Written and oral sources in dissertation: ‘Miss Flanagan’ (LS.049)

**LS.050 – ‘The Munster Gimlet’:** See PF.023

**LS.051 – ‘The Rights of Irishmen’:** ‘Rakes of Irishmen’ (SH: p.30). ‘[The] Rakes of Frishmen’ (LDMI1: No.78; [KMM1: No.48]). ‘The Ranting Rake’ (OMOI: No.916; ODMI: No.303). The versions in KMM1 and OMOI appear to have been copied from R.M. Levey’s *A Collection of the Dance Music of Ireland* (London, 1858).

Written and oral sources in dissertation: ‘The Rights of Irishmen’ (LS.051)

**LS.052 – ‘The Wall Topper’:** ‘Lovely Molly’ (OMOI: No.1298; ODMI: No.563). ‘Bothán Thaobh an Ghleanna -The Glenside Cottage’ (CRÉ2: No.296). [The Humours of] Bolton Street ([AS MS]; SG MS: SG2.265; CRÉ4: No.201).

Written and oral sources in dissertation ‘The Wall Topper’ (LS.052)

**LS.053 – ‘Captain White’s Dance’:** 6/8 Rhythm: ‘Captain White’ (KMM1: No.9). 2/4 Rhythm: ‘Set of Quadrills’ (SG MS: SG7.001 [first tune in the set]).

Written and oral sources in dissertation: ‘Captain White’s Dance’ (LS.053)

**LS.054 – ‘Gladstone’s Bill’:** See FR1.025

**LS.055 – ‘The Tenpenny Bit’:** ‘I’d Rather Have a Piece Than a Kiss of My Jo’ (JA1: No.81). ‘The Wee Wee Man’ (KMM1: No.14). ‘Old Set Tunes (9)’ (FR3: No.127).

Written and oral sources in dissertation: ‘The Tenpenny Bit’ (LS.055)

**LS.056 – ‘Lady Carbrej’:** See LK.035

**LS.057 – ‘I’m Over Young to Marry Yet’:** See MR.040

**LS.058 – ‘Fisher’s Hornpipe’:** See FR1.017

**LS.059 – ‘The Strawberry Blossom or Blackberry’:** See FR3.113

**LS.060 – ‘Moggie’s Slippers’:** ‘The Long Room [of Scarbrough]’ ([JJCD4: p.89]; [JA1: p.45]; OWS: No.197). ‘Miss Butler’s Fancy’ (PKSJW: No.49). ‘The Sail Round the Rocks’ (FCC: No.25).

Written and oral sources in dissertation: ‘Moggie’s Slippers’ (LS.060)

**LS.061 – ‘The Maiden Magpie’:** ‘The Maid and Magpie’ (SG MS: SG2.101).

Written and oral sources in dissertation: ‘The Maiden Magpie’ (LS.061)

**LS.062 – ‘Handsome Sally’:** See PF.058

**LS.063 – ‘Jackson’s Night Cup’:** See FR3.114

**LS.064 – ‘Kiernan’s Jig’:** See PF.071

**LS.065 – ‘The Boy in the Gap’:** See PF.034

**LS.066 – ‘Pretty Molly Brannagan’:** See PF.094

**LS.067 – ‘The Cup of Tea’:** See LK.125

**LS.068 – ‘Pin Her Against the Gate’:** See CE.012

**LS.069 – ‘Sleepy Moggie’:** See FR1.078

**LS.070 – ‘The Flogging Reel’:** See FR1.033

**LS.071 – ‘Kiernan’s Hornpipe’:** See CE.004

**LS.072 – ‘Miss Smyth’s Reel’:** See MR.034

**LS.073 – ‘The Kid on the Mountain’:** ABC: ‘The Kid on the Mountain’ (KMM4: No.191). ABCDE: ‘The Kid on the Mountain’ (SG MS: SG3.046); ABCDEF: ‘The Kid on the Mountain’ (OMOI: No.1155; ODMI: No.434).

Written and oral sources in dissertation: ‘The Kid on the Mountain’ (LS.073)

**LS.074 – ‘The Tartan Plaid’:** ‘Tartan Plaid’ (RH MS: RH.113). ‘Double Kisses’ (RBSR: p.75; JA2: No.185). ‘Miss Campbell’s Reel’ (JAF: No.6).

Written and oral sources in dissertation: ‘The Tartan Plaid’ (LS.074)

**LS.075 – ‘The Old Woman’s Cash’:** ‘The Old Woman’s Cash’ (SG MS: SG5.079; DF MS). ‘MaGuire’s Kick [a March]: ([SPCCIM1: No.409]; SPCCIM1: No.410; OMOI: No.1071; ODMI: No.389). ‘The Old Woman Lamenting Her Purse’ (GPAMI1: p.106; OMOI: No.560; FR1: No.78). ‘Untitled’ (LDMI2: No.93). ‘The Limerick Lass’ (KMM2: No.287; RMC: p.97).

Written and oral sources in dissertation: ‘The Old Woman’s Cash’ (LS.075)

**LS.076 – ‘Thresh the Protestants’:** This tune has not been matched to either a published source or a manuscript source.

Written and oral sources in dissertation: ‘Thresh the Protestants’ (LS.076)

**LS.077 – ‘The Green Ribbon’:** See FR1.075

**LS.078 – ‘Greg’s Pipes’:** See PF.050

**LS.079 – ‘The Highland Lament’:** See PF.001

**LS.080 – ‘Welcome to the Country’:** ‘Welcome to the Country’ (SG MS: SG2.026; DIO: No.83). This tune was recorded by *Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra* in November 1934, as the first reel in a set entitled, ‘Master Rogers - Reel Medley [1/2]’ (FQ.123). The person referenced in this tune title is Bernard Rogers (1856-1907), of Oghill, Killoe, Co. Longford. Rogers was the principal of the local Esker N.S. in Killoe and is likely to have taught the fiddle to two of the group’s members, the Longford fiddlers, Frank Quinn (1893-1967) and Jim Clark. The Leitrim flute player, John McKenna, recorded this reel the same time in 1934 as Quinn and Clarke under a variant of the title, ‘Colonel Rodger’s Favourite’.



Written and oral sources in dissertation: ‘Welcome to the Country’ (LS.080). ‘Master Rogers - Reel Medley [1/2]’ (FQ.123)

**LS.081 – ‘The Rising of the Sun’:** ‘The Countess of Lothean’s/[Louden’s Reel] (JA5: No.40; [RMC: p.42]). ‘Untitled’ (LDMI2: No.94). ‘The Rising Sun’ (ODMI: No.608). ‘The Old Blackthorn’ (FTS: p.81). ‘The Jolly Clam-Digger’s (RMC: p.38). Michael Coleman (1891-1945), the Sligo fiddler, recorded this tune as the first reel in the set entitled, ‘The Real Blackthorn Stick’, for New Republic in 1923.

Written and oral sources in dissertation: ‘The Rising of the Sun’ (LS.081). ‘Rafferty’s Reel’ (FQ.070)

**LS.082 – ‘Kiernan’s Reel’:** The title of this tune in the Smyth MS, ‘Kiernan’s Reel’ (LS.082) was named after Thomas ‘Blind’ Kiernan (c.1807-1887), the fiddle master from Cartron, Drumlish, Co. Longford. The scribe of this tune, Larry Smyth (1866-1930), was taught the fiddle by Bernard Rogers (1856-1907) of Oghill, Killoe, Co. Longford, who in turn was taught by his uncle, ‘Blind’ Kiernan.

‘Ewe Wi’ the Crooked/[Crookit] Horn’ (NGSR1: p.11; KVR3: p.230; KMM3: No.187). ‘The Yoe’ (KMM1: No.98). ‘The Crooked Horn Ewe’ (AMGR: p.31). ‘Bob With the One Horn’ (KMM1: No.187). ‘[Untitled]’ (SG MS: SG2.111; SPCCIM1: No.145). ‘The Low Lands of Scotland’ (SG MS: SG1.053). ‘The Ewe Reel’ (OMOI: No.1229; ODMI: No.504). This latter version was sourced by O’Neill from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim.

Written and oral sources in dissertation: ‘Kiernan’s Reel’ (LS.082). ‘McFadden’s Reels [1/2]’ (PD.013)

**LS.083 – ‘The Night of the Fun’:** ‘The Night of the Fun’ (PWJOIM: No.700; RMC: p.93). ‘A Feg/[Fig] for a Kiss’ (RBSR: p.74; [SG MS: SG3.098]; [ODMI: No.443]). ‘Dublin Streets’ (LDMI1: No.19; PMH2: No.118; KMM2: No.235; OMOI: No.1164; ODMI: No.438). ‘The Splashing of the Churn’ (GPAMI1: p.81; MO2: p.107; OWS: No.198). ‘Milk the Churn’ (LDMI2: No.15). ‘The Old Dutch Churn’ (RMC: p.109). ‘Humors of Bottle Hill’ (OWS: No.199). ‘The Dublin Boy’s’ (RMC: p.98).

Written and oral sources in dissertation ‘The Night of the Fun’ (LS.083; MN.034; MN.035; MN.036). : ‘Dublin Streets’ (MBR.232)

**LS.084 – ‘The Spree’:** Fleischmann reprints this tune from T.S. Cooke’s opera *Mother Goose* (c.1810), as the second tune from the overture: (SITM2: No.5294). ‘Irish Jigg’ (CGOI: No.100). ‘Untitled’ (LDMI1: No.67; PMH2: No.149). ‘Old Mother Goose’ (RMC: p.86).

‘Don’t Leave Me Alone’ (OMOI: No.1159). O’Neill appears to have copied Levey’s untitled version and added his own title ‘Don’t Leave Me Alone’.

Written and oral sources in dissertation: ‘The Spree’ (LS.084)

**LS.085 – ‘The Road to Mirth’:** This tune has not been matched to either a manuscript source or a published source.

Written and oral sources in dissertation: ‘The Road to Mirth’ (LS.085)

**LS.086 – ‘The Indian Melody’:** See FR3.113

**LS.087 – ‘Buonapartis [sic] Grand March’:** The version in the Smyth MS, ‘Buonapartis [sic] Grand March’ (LS.087), is almost textually identical to Francis O’Neill’s version entitled, ‘Bonaparte’s Grand March’, in *Waifs and Strays of Gaelic Melody* (Chicago, 1922): (OWS: No.59). The fiddler, Michael Francis McNerney (1898-1975), stated that the local brass band in his area played this march.

‘Buonoparte’s March’ (KMM4: No.370). ‘Napoleon’s March’ (KVR2: p.179). ‘March’ (SG MS: SG6.015).

Written and oral sources in dissertation: ‘Buonapartis/[Bonaparte’s] Grand March’ (LS.087; [MN.074])

**LS.088 – ‘O’Neill’s Jigg’:** 6/8 Rhythm: ‘O’Neill’s Maggot’: (LDMI2: No.11). 4/4 Rhythm: ‘Role the Rumples Sawny’ (SITM1: No.546 – sourced from *Aria di Camera* (1747)). ‘Scotch Contention’ (WCCD: p.77). ‘McNeil’s Maggot’ (JA3: No.499). ‘A Highland Reel’ (JA5: No.12; OFPC5: p.12). ‘Humours of Ballyconnell’ (KMM4: No.157; AS MS). ‘Now is the Time’ (KVR2: p.165). Michael Coleman (1891-1945) and Tom Morrison recorded this tune in 1925. However, the record label mixed up the titles of the tunes and consequently, it became known as ‘Captain Rock’s’, the title of the other tune in the set: ‘Captain Rock’s’ (FTS: p.84).

Written and oral sources in dissertation: 6/8 Rhythm: ‘O’Neill’s Jigg’ (LS.088). 4/4 Rhythm: ‘The Humours of Ballyconnell’ (MBR.234; MN.031)

**LS.089 – ‘My Queen Valse’:** The British-Italian composer, Procida Bucalossi (1832-1918), composed a set of four waltzes in 1881 entitled, ‘My Queen Valse’, all of which are transcribed in McBrien-Rogers MS, cf: ‘Valse: My Queen’ (MBR.026). The version in Smyth MS, ‘My Queen Valse’ (LS.089), is the first one in this set.

Written and oral sources in dissertation: ‘My Queen Valse’ (LS.089). ‘Valse: My Queen [No.]1’ (MBR.026)

**LS.090 – ‘Kitty in the Lane’:** See PF.043

**LS.091 – ‘Coming Through the Fields’:** See FR1.002

**LS.092 – ‘The Humours of Bandon’:** Both versions of this reel in McBrien-Rogers MS and Smyth MS were copied from R.M. Levey’s printed collection *A Collection of the Dance Music of Ireland* (London, 1858), ‘The Humours of Bandon’ (No.8), cf: LS.092 and MBR.220. ‘The Humours of Listivain’ (JA3: No.170). ‘The Humours/[Humors] of Bandon’ (LDMI1: No.8; [OMOI: No.786]; [ODMI: No.977]). ‘The Merry Old Woman’ (SPCCIM1: No.356).

Written and oral sources in dissertation: ‘The Humours of Bandon’ (LS.092; MBR.220)

**LS.093 – ‘Kitty’s Wishes’:** See FR1.038

**LS.094 – ‘Preludes by Kiernan’:** The title of this exercise in the Smyth MS, ‘Preludes by Kiernan’ (LS.094), was named after Thomas ‘Blind’ Kernan (c.1807-1887), the fiddle master from Cartron, Drumlish, Co. Longford. The scribe, Larry Smyth (1866-1930), was taught by Bernard Rogers (1856-1907) of Oghill, Killoe, Co. Longford. Rogers in turn was taught by Kernan. These preludes also appear in the O’Farrell-Reynolds MSS, a collection of manuscripts that were transcribed by successive generations of fiddle players from the ‘Blind’ Kernan fiddle tradition. The existence of preludes in two different manuscript collections, Smyth MS and O’Farrell-Reynolds MSS, suggests that they formed an integral part of Kernan’s method of teaching the fundamentals of scale theory.

Written and oral sources in dissertation:

C Major: ‘Preludes by Kiernan: No.5 - [C Major]’ (LS.094). ‘Prelude on Natural Key’ (FR3.108).

G Major: ‘Preludes by Kiernan: No.1 - [G Major]’ (LS.094). ‘Prelude on  $\sharp 1$  sharp’ (FR3.092). ‘Preludes [No.1: G Major]’ (FR3.122).

D Major: ‘Preludes by Kiernan: No.2 - [D Major]’ (LS.094). ‘Preludes [No.2 - D Major]’ (FR3.122). ‘Prelude on Two Sharps’ (FR1.019a). ‘Prelude’ (FR2.015a).

A Major: ‘Preludes by Kiernan: No.3 - [A Major]’ (LS.094). ‘Preludes [No.3 - A Major]’ (FR3.122).

E Major: ‘Prelude’ (FR3.079).

B Major: ‘Preludes by Kiernan: No.6 - B Major’ (LS.094). ‘Prelude’ (FR3.030).

F Major: ‘Preludes by Kiernan: No.4 - [F Major]’ (LS.094).

Eb Major: ‘Prelude on 3 flats’ (PF.078).

A Minor: ‘Preludes by Kiernan: No.9 - A Minor’ (LS.094). ‘Preludes: [No.4] - A Minor’ (FR3.122). ‘Prelude’ (FR2.077).

E Minor: ‘Preludes by Kiernan: No.8 - E Minor’ (LS.094). ‘Preludes: [No.5] - E Minor’ (FR3.122).

D Minor: ‘Preludes by Kiernan: No.10 - D Minor’ (LS.094).

G Minor: ‘Preludes by Kiernan: No.7 - G Minor’ (LS.094).

**LS.095 – ‘Miss McLeod’s Rell [sic]’**: See FR3.005

**LS.096 – ‘Manchester Hornpipe’**: FR1.017

**LS.097 – ‘Tramps Jigg’**: FR1.058

**LS.098 – ‘French March’**: ‘French March’ (HUT1: p.100-101; MO3: p.238; KMM1: No.30, p.30).

Written and oral sources in dissertation: ‘French March’ (LS.098)

**LS.099 – ‘The Bush in Bloom’**: See FR3.080

**LS.100 – ‘Love Wont You Marry Me’**: See PF.026

**LS.101 – ‘The Cuckoo’s Nest – The Mower’**: See LK.042

**LS.102 – ‘Barrack Hill’**: ‘Barrack Hill’ (ODMI: No.410; FR2: No. 250).

Written and oral sources in dissertation: ‘Barrack Hill’ (LS.102)

**LS.103 – ‘Rory O’More’**: See LK.089

**LS.104 – ‘The Geese in the Bog’**: See FR1.067

**LS.105 – ‘Off She Goes, Off She Goes’**: See FR2.005

**LS.106 – ‘Tatther Jack Walsh’**: See FR1.056

**LS.107 – ‘Varsovianna La Turka’**: See FR2.016

**LS.108 – ‘The Praties Are Dug’:** See CE.020

**LS.109 – ‘The Bonnie Banks O’ Loch Lomond’:** ‘Kind Robin Lo’es Me’ (NGCR4: p.5). ‘The Bonnie Banks O’ Loch Lomond’ (KMM3: No.407). ‘Lough Lomond’ (AS MS).

Written and oral sources in dissertation: ‘The Bonnie Banks O’ Loch Lomond’ (LS.109)

**LS.110 – ‘Drowsy Moggie’:** See FR1.032

**LS.111 – ‘God Save Ireland’:** See FR2.030

**LS.112 – ‘Killarney’:** See FR3.071a

**LS.113 – ‘Believe Me If All These Endearing Young Charms’:** See LK.079

**LS.114 – ‘The Lass O’Gowrie’:** ‘Lass O’Gowrie’ (KMM4: No.377; SG MS: SG9.008). ‘Loch Erroch/[Eroch] Side’ (NGSR2: p.7; JA3: No.543; [RMC: p.167]). ‘Lakes of Sligo’ (OBAI: No.16).

Written and oral sources in dissertation: ‘The Lass O’Gowrie’ (LS.114)

**LS.115 – ‘Kathleen Mavourneen Valse’:** The music and words for this song were composed by Fredrick W. Nicholls Crouch (1808-1896) and Julia Marian Crawford (c.1799-1860) respectively, around the year 1837 – [www.tunearch.org]. ‘Kathleen Mavoureen’ (SITM2: No.6555; RF MS). ‘My Darling Kathleen’ (OMOI: No.622).

Written and oral sources in dissertation: ‘Kathleen Mavourneen Valse’ (LS.115)

**LS.116 – ‘Rosebud Waltz’:** ‘Rosebud Valse’ (KVR3: p.224).

Written and oral sources in dissertation: ‘Rosebud Waltz’ (LS.116)

**LS.117 – ‘Favourite Reel’:** ‘The Highlandman Kiss’d/[Kissed] His Mother’ (RBSR: p.10; JA1: No.91; NGCR1: p.21; [MO2: p.116]; [KMM1: No.2, p.7]). ‘Untitled’ (LDMI2: No.25).

Written and oral sources in dissertation: ‘Favourite Reel’ (LS.117)

**LS.118 – ‘The Connughtman’s Rambles’:** See PF.014

**LS.119 – ‘The New Rigg’d Ship’:** ‘New Rigg’d Ship or Miss Findlay’s Delight’ (NGSR2: p.8). ‘The New Rigg’d Ship’ (HUT2: p.23; KMM3: No.236).

Written and oral sources in dissertation: ‘The New Rigged Ship’ (LS.119; MN.084; MN.086)

**LS.120 – ‘The Drunken Parson’:** See FR2.073

**LS.121 – ‘One Day When I Was Young’:** This tune excerpt has not been identified.

Written and oral sources in dissertation: ‘One Day When I Was Young’ (LS.121)

**LS.122 – ‘Swallow’s Tail’:** See PF.044

**LS.123 – ‘The Longford Beggarwoman’:** ‘[Untitled]’ (SG MS: SG2.195). The Sligo fiddler, Michael Coleman (1891-1945), famously recorded this tune in 1934 for Decca as the second tune in the set: ‘Tarbolton’, ‘Longford Collector’ and ‘The Sailors Bonnet’. Apparently Coleman changed the word “beggarwoman” in the title to “collector” to avoid causing offense. ‘The Longford Collector’ (CRÉ1: No.184).

Written and oral sources in dissertation: ‘The Longford Beggarwoman/[Collector]’ (LS.123; [MN.102])

**LS.124 – ‘The Boys of Ballinamuck’:** See MR.031

# **Source I**

**James & Jack  
McBrien – Bernard  
Rogers MS  
(c1900)**

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## Outline of Manuscript

**Title of MS:** James & Jack McBrien – Bernard Rogers MS (McBrien-Rogers MS)

**Scribes:** Bernard Rogers (1856-1907); James McBrien (1885-1970); Jack McBrien (1920-2002).

**Provenance:** (1) James McBrien (1885-1970) of Rossan, Aughavas, Co. Leitrim; (2) Jack McBrien (1920-2002) of Camber, Aughavas – son of James; (3) Vincent McBrien of Camber, Aughavas – son of Jack.

**Date of inception:** transcriptions added in two tranches: (1) *c*1896-*c*1906; (2) *c*1950 - *c*2000

**Type:** Assembled

**No. of leaves:** 47

**Dimension of leaves (average):** 235mm x 297mm (length x height)

**Staves:** Printed

**No. of music items:** 315 (272 tunes, 43 exercises)

## **James McBrien (1885-1970)**

The original owner of the McBrien-Rogers MS was James McBrien (1885-1970). McBrien was born on 22<sup>nd</sup> November 1885 (IFHF, 2014a) to parents Peter (c1839-1919) and Catherine Donnelly (c1849-1928). He was reared in Rossan, Aughavas, Co. Leitrim, the same townland from which the famous piper, Rev. Alexander Nicolls (1798-1860), originated (O'Neill, 1913, p. 171). McBrien had four sisters, Ellen (b.1890), Bridget Teresa (b.1888), Catherine Agnes (b.1893) and Mary Anne (b.1884). As a young man McBrien joined the army and spent time serving in Scotland (Ward, 2011d). He eventually moved back home and on 23<sup>rd</sup> January 1911, he married Brigid Keegan (c1892-1926), who came from the neighbouring townland of Leganomer. They had seven children: Mary Kate (b.1912), Annie Teresa (b.1913), Peter Joseph (b.1915), Margaret (b.1917), Brigid Lena (1918-2006), John Patrick, known as 'Jack', (1920-2002) and James (d.1926). A major tragedy struck the family when James' wife, Brigid, died while giving birth to their youngest child, James, on 25<sup>th</sup> March 1926. McBrien died aged eighty-five years of age on 24<sup>th</sup> February 1970 and is buried in Tubberpatrick Cemetery, Ballinamuck, Co. Longford.

## **Jack McBrien (1920-2002)**

James taught the fiddle to one of his sons, Jack, who was born 18<sup>th</sup> February 1920 (Ward, 2011d). Jack married a local woman, Bridget McIntyre, and moved from Rossan to Camber where they reared their children, Vincent, Bríd, Maire, Seán, Noel and Bernadette. In addition to his occupation as a farmer, Jack travelled throughout the area selling groceries to the local people from his mobile shop. According to his niece, Rita McEvoy, when Jack passed by his ancestral home in Rossan, he used to stop there for hours at a time to play tunes with his father (Ward, 2011d). Jack also played regularly in McKeon's pub, Cloone Village,

Co. Leitrim where he was particularly renowned for his recitations, such as ‘Decking the Cards’. He died on the 31<sup>st</sup> January 2002, aged eighty-one years of age. There is video recording of his playing taken at a family gathering in his home in the year 1999. While he performed several songs and recitations during this recording, he played only a handful of tunes. These tunes are neither comparable to the repertoire that he transcribed in the manuscript, nor contain reels that may be examined for evidence of the local bowing style ‘slur and cut’ and therefore, for these reasons his repertoire from this recording will not be investigated further.

## **Bernard Rogers (1856-1907)**

Bernard Rogers was a national school teacher and fiddle teacher who was born and reared in Oghill, Killoe, Co. Longford. According to family lore the ancestors of the Rogers’ were cattle drovers from the north of Ireland who eventually settled in Barraghbeg, Drumlish (Ward, 2011c). In the Griffiths Valuation of 1854, a ‘Thomas Roger[s]’ is listed in this townland of Barraghbeg with a holding of six acres (AAI, 2013a). Based on circumstantial evidence,<sup>1</sup> one of Thomas’ sons was John Rogers (c1823-1901), who married Thomas ‘Blind’ Kernan’s sister, Mary Anne (c1827-1911) (FMP, 2013a). John and Mary Anne had at least ten children, one of whom was Bernard Rogers, who was baptised on 27<sup>th</sup> April, 1856 (CPR, 2015b). Their other nine children were: Thomas, Maria, John, Margaret (d.1930), James (b.1849), Michael ‘Mick’ (b.1852), Ellen, Joseph (b.1869) and Anne (1867-1948), none of whom are known to have been musicians. According to the 1901 Census of Ireland, Rogers’ parents must have left Barraghbeg in later years to reside in Oghill with their son Michael and his family (NAI, 2012c). It is likely that Bernard Rogers lived with them too,

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<sup>1</sup> It was typical of that era that the first son in a family was named after his paternal grandfather. As the first son of John Rogers was named Thomas, it is more than likely that John’s father’s name was also Thomas.

given that ‘Ohill’ is stated as his home place in extracts from two petty court sessions in which he was involved during the late 1800s (FMP, 2013b).

Before Rogers started teaching the fiddle he had begun his career as a National School teacher. He was appointed to his first teaching post at the age of nineteen on 1<sup>st</sup> July 1875, in the nearby Esker N.S., Killoe (NAI, 2012e, f.36). However, his first stint at this school did not run smoothly and the school records reveal that the following year he was “dismissed for incompetency from 31/3/76” (NAI, 2012e, f.36). After this dismissal, he continued to teach in various local schools for the next twenty years, but after numerous warnings from the Department of Education he was relieved permanently of his teaching duties in 1894 (NAI, 2012e, f.36a). Like some of his musical contemporaries, Rogers’ excessive indulgence in alcohol was a significant factor in the demise of his professional teaching career. For example, when he was the principal of Ennybegs NS, where teacher accommodation was provided in the upstairs of the building, according to Mikie Carolan, he sometimes failed to wake up in time to open the ground floor school: “Rogers was too fond of the booze. When he’d be after a spree, he’d used to lock the doors and go to sleep” (Quinn, 1979). Following his dismissal in 1894, it may be presumed that Rogers moved temporarily to Killmallock, Co. Limerick. This presumption is based on an inscription in the McBrien-Rogers MS that includes his initials and this place name: “B.R., Killmallock”. It may also explain the absence of his name in the 1901 Census of Ireland for inhabitants of County Longford, although it seems to be absent in the census records for Killmallock too.

Rogers’ music career was cut short by his untimely death on 10<sup>th</sup> January 1907, when he was aged just fifty years old (FMP, 2013d). It is clear that he was still actively teaching shortly before he died, as he is mentioned in a petty court session dated 18<sup>th</sup> September 1906, in which he claimed Peter Healy of Cloonaugh, Drumlish owed him ten shillings in tuition fees (FMP, 2013c).

MBR.001

Galop: Prince Imperial  
(C. [Charles] Coote Jr.)

2r

Copied from: unidentified sheet music

Composed: c.1866, Charles Coote Jr. (1831-1916), English

See: **MBR.001**

MBR.002

Schottische: Green Grow the Rushes O

2v



Copied from: unidentified printed collection: *Book B*

Composed: Words - Robert Burns (1759-1796), Scottish

See: **FR2.033**, MBR.002, *FQ.032*

MBR.003

The Waterford Polka

2v



Copied from: unidentified printed collection: *Book B*

AKA: 'Dan Mac's' (DMP: No.33)

See: **FR2.004**, LS.035, MBR.003, MBR.250

MBR.004

### The Moonlight Polka

2v



Copied from: The two versions of this tune in the Cole MS and McBrien-Rogers MS, both entitled 'The Moonlight Polka' (LE.003) and (MBR.004), respectively, appear to have been copied from the same unidentified printed collection: *Book C*

AKA: 'I Have a Bonnet Trimmed with Blue' (CRÉ3: No.68)

Composed: Robert Nicolas-Charles Bochsa (1789-1856), French. Ballet: *Beniowsky*

See: **PF.038**, FR3.015, FR2.003, CE.029, LE.003, LS.020, MBR.004

MBR.005

### The First Love Waltz

2v



Copied from: The two versions of this tune in the Cole MS and McBrien-Rogers MS, both entitled 'The First Love Waltz' (LE.004) and (MBR.005), respectively, appear to have been copied from the same unidentified printed collection: *Book C*

Composed: Henry Farmer (1819-1891), English

See: **LE.004**, MBR.005

MBR.006

The Young May Moon

2v



See: **LK.096**, LK.109, MBR.006

MBR.007

The Lancers Quadrille: [No.] 1

3r

Copied from (set of quadrilles): unidentified sheet music

Arranged (set of quadrilles): Jean Duval, French

AKA: 'The Dorset Quadrille' (HUT2: p.72)

Composed: Paolo Spagnoletti (1768-1834) or his son, Ernesto

See: **LK.005**, PF.086, FR3.075a, MBR.007

MBR.008

[The Lancers Quadrille: No.] 2

3r

AKA: 'The Hundred Pipers' (KMM1: No.8, p.31)

See: **MBR.008**

MBR.009

[The Lancers Quadrille: No.] 3

3r

AKA: 'Lodoiska' (ERM2: p.28)

Composed: Rodolphe Kreutzer (1766-1831). Opera: *Lodoika* (1791)

See: **LK.006**, FR3.075d, MBR.009

MBR.010 [The Lancers Quadrille: No.] 4 3r

AKA: 'A Young Virgin' (SITM1: No.267). Opera: *The Beggar's Opera* (1728)

See: **LK.007**, FR3.075c, MBR.010

MBR.011 [The Lancers Quadrille: No.] 5 3r

AKA: 'The Lancers Quadrille' (CVM: p.52)

See: **LK.008**, FR3.075e, MBR.011

MBR.012 The Royal Irish Quadrilles: [No.] 1 3v

Copied from (set of quadrilles): unidentified sheet music

AKA: 'A Sprig of Shillelah' (ODMI: No.994)

Arranged (set of quadrilles): c.1850s, Louis Antoine Jullien (1812-1860), French

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

MBR.013 [The Royal Irish Quadrilles: No.] 2 3v

AKA: 'The Girl I Left Behind Me' (KMM3: p.41)

See: **LK.107**, PF.006, FR2.027, MBR.013

MBR.014 [The Royal Irish Quadrilles: No.] 3 3v

AKA: 'Nora Criona – Old Nora' (OMOI: No.866)

See: **LK.132**, PF.007, MBR.014, MBR.075, MBR.246



MBR.015 [The Royal Irish Quadrilles: No.] 4 3v

AKA: 'Irish Washerwoman' (KMM1: No.8)

See: **LK.093**, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

MBR.016 [The Royal Irish Quadrilles: No.] 5 3v

AKA: 'Tow Row Row' (ODMI: No.989)

See: **LK.050**, PF.009, FR3.060, MBR.016, MBR.051

MBR.017 Polka: Christmas Chimes 4r  
(W. Smalwood [William Smallwood])

Copied from: unidentified sheet music

Arranged: William Smallwood (1831-1897), English

See: **MBR.017**

MBR.018 The Exile of Erin 4r

Copied from: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, ed. P. Goodman, (Dublin & London, c.1885), 'The Exile of Erin' (No.32)

Composed: 1799, Words – George Nugent Reynolds (1770-1802), Irish

See: **LK.064**, MBR.018, MBR.103, MBR.110



MBR.022                      Schottische: The Mountain Belle                      5r  
(C. [Charles] Kinkell)

Copied from: unidentified sheet music.

Composed: Charles Kinkell (1832-*fl.*1907), German

See: **MBR.022**

MBR.023                      The Dear Irish Boy                      5r

Copied from: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, ed. P. Goodman, (Dublin & London, c.1885), 'The Exile's Farewell' (No.71).

The scribe, Rogers, transcribed the title of the accompanying melody for this song 'The Dear Irish Boy', rather than the title of the song given in the book 'The Exile's Farewell'.

See: **MBR.023**

MBR.024                      The Blackbird                      5r

Copied from: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, ed. P. Goodman, (Dublin & London, c.1885), 'You're a Dear Land to me' (No.72).

The scribe, Rogers, transcribed the title of the accompanying melody for this song 'The Blackbird', rather than the title of the song given in the book 'You're a Dear Land to me'.

Composed: Words – Robert Dwyer Joyce (1830-1883), Irish

Copied from: unidentified printed source.

See: **FR2.065**, MBR.024

MBR.025

W. Woman

5r



See: **LK.093**, PF.008, FR3.059, FR1.057, CE.026, MBR.015, MBR.025

MBR.026-029

Valse: My Queen [Nos.]1-4  
(Arr. C. [Charles] Coote Jr.)

5v-6v

Copied from (set of quadrilles): unidentified sheet music.

Composed (set of quadrilles): 1881, Procida Bucalossi (1832-1918), British-Italian. Arranged:  
Charles Coote Jr. (1831-1916), British

See: **LS.089**, MBR.026

MBR.030

Mars Polka  
(Jas. [James] King)

6v-7r

Copied from: unidentified sheet music.

Composed: c.1850s, James King (1809-1888), Irish

See: **MBR.030**

MBR.031                                      Oh Come to the Hedgerows                                      7r

Copied from: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, ed. P. Goodman, (Dublin & London, c.1885), 'Oh, Come to the Hedgerows' (No.36).

AKA: 'The Soldier and the Sailor' (OMOI: No.151)

Composed: Words - Patrick Weston Joyce (1827-1914), Irish

See: **MBR.031**

MBR.032                                      The See Saw Waltz                                      7v-9r  
(A. [Alfred] Crowe)

Copied from: Unidentified sheet music.

Composed: c.1884, Alfred Gwyllym Crowe (1835-1894), Bermudian- British

See: **MBR.032**

MBR.033                                      Highland Schottische: [No.1]                                      9r  
(Arrgd by J. C. [Joesph Chadley] Drane)

Copied from (set of quadrilles): Unidentified sheet music.

AKA: 'Steer Kimmer' (KMM4: No.128).

Arranged (set of quadrilles): Joesph Chadley Drane – British.

See: **MBR.033**

MBR.034                                      [Highland Schottische: No.2]                                      9r

AKA: 'Caller Herrings' (OFPC2: p.130-131)

Composed (tune): Nathaniel Gow (1763-1831), Scottish

See: **MBR.034**

MBR.035

[Highland Schottische: No.3]

9r

AKA: 'The Keel Row' (KMM3: No.94)

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

MBR.036

[Highland Schottische: No.4]

9r

AKA: 'Scots Wha Hae' (KMM3: No.202)

See: **MBR.036**

MBR.037-041

Valse: Ehren on the Rhine: [Nos.]1-5  
(W.M. [William Marshall] Hutchinson)

9v-10r

Copied from (set of quadrilles): Unidentified sheet music.

Composed (set of quadrilles): c.1880, William Marshall Hutchinson (1854-1933), Scottish

See: **MBR.037**

MBR.042

Black Horse Polka

10r

The musical notation for 'Black Horse Polka' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first line contains measures 1 through 8. The second line begins at measure 9 and features a first ending (1.) and a second ending (2.).

AKA: 'The Scartaglen Polka' (CIFB: p.71)

See: **MBR.042**, *MN.057*, *MN.072*, *MN.088*

MBR.043-047                      Valse: Sweethearts [Nos.] 1-5                      10v-11r  
(Ch. [Charles] D'Albert)

Copied from (set of quadrilles): Unidentified sheet music.

Composed: Charles Louis Napoléon D'Albert (1809-1886), French

See: **MBR.043**

MBR.048                      The Bells of Shandon                      11r

Copied from: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, ed. P. Goodman, (Dublin & London, c.1885), 'The Bells of Shandon' (No.38).

Composed: Music - Andrew McGrath, Irish. Words - Francis Sylvester Mahony (aka "Father Prout") (1804-1866), Irish

See: **MBR.048**

MBR.049                      The Jolly Dogs                      11v  
(C.H.R [Charles Handel Rand] Marriott)

Copied from: Unidentified sheet music.

Composed: Charles Handel Rand Marriott (1831-1899), British

See: **MBR.049**

MBR.050                      Lancers - Knight of St. Patrick:                      12r  
   St. Patrick's Day  
   (D. [Daniel] Godfrey)

Copied from (set of quadrilles): Unidentified sheet music.

Arranged: Daniel Godfrey (1831-1903), British

See: **LK.118**, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, *FQ.054*





MBR.056 [Lancers - Knight of St. Patrick:] 12r  
My Lodging is on the Cold Ground

See: **LK.079**, PF.004, LS.113, MBR.056, MBR.101

MBR.057 [Lancers - Knight of St. Patrick:] 12r  
Loves Young Dream

AKA: 'The Shan Van Vocht' (PWJ2: No.119)

See: **MBR.057**

MBR.058 [Lancers - Knight of St. Patrick:] 12r  
The Low Backed Car

AKA: 'The Jolly Plowman' (OMOI: No.386)

See: **MBR.052**, MBR.058, *FQ.071*

MBR.059 [Lancers - Knight of St. Patrick:] 12v  
Rory O'Moore

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

MBR.060 [Lancers - Knight of St. Patrick:] 12v  
Reel

AKA: 'Bonnie Kate' (OMOI: No.1277)

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.067, MBR.144, *MN.071*

MBR.061 [Lancers - Knight of St. Patrick:] 12v  
Kinnegad Slashers

See: **MBR.061**, MBR.182

MBR.062 [Lancers - Knight of St. Patrick:] 12v  
Billy O'Rourke

See: **MBR.062**

MBR.063 [Lancers - Knight of St. Patrick:] 12v  
Widow Machree

See: **MBR.063**

MBR.064 [Lancers - Knight of St. Patrick:] 12v-13r  
Teddy O'Rann

See: **MBR.064**

MBR.065 [Lancers - Knight of St. Patrick:] 13r  
Peter St. Reel

See: **LK.001**, PF.070, FR3.022, MR.011, MBR.065

MBR.066 [Lancers - Knight of St. Patrick:] 13r  
Garry Owen

See: **FR1.059**, MBR.066, MBR.078, MBR.186

MBR.067 [Lancers - Knight of St. Patrick:] 13r  
Finale

AKA: 'Bonnie Kate' (OMOI: No.1277)

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.067, MBR.144, *MN.071*

MBR.068

Valse: Venetia  
(Caroline Lowthian)

13v-14r

Copied from: Unidentified sheet music.

Composed: c.1880s, Caroline Lowthian (1860-1943), British

See: **MBR.068**

MBR.069

The Rocky Road Etc.

14r

Musical notation for 'The Rocky Road Etc.' in 9/8 time, key of B-flat major. The piece consists of two staves. The first staff begins with a piano (*p*) dynamic marking. The second staff starts with a measure rest for 4 measures. The notation includes various rhythmic values such as dotted eighth notes, quarter notes, and eighth notes, with repeat signs at the end of each line.

Copied from: Unidentified printed source.

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

MBR.070

The Coulin

14r

Musical notation for 'The Coulin' in 3/4 time, key of D major. The piece consists of three staves. The first staff contains the first six measures. The second staff begins with a measure rest for 6 measures, followed by a trill (*tr*) over a dotted quarter note. The third staff begins with a measure rest for 12 measures, followed by a trill (*tr*) over a dotted quarter note. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, with repeat signs at the end of each line.

Copied from: Unidentified printed source.

See: **MBR.070**, *MN.082*



MBR.077 [Young Ireland Quadrille:] 15r  
Eveleen's Bower

Composed: Words - Thomas Moore (1779-1852), Irish

See: **MBR.077**

MBR.078 [Young Ireland Quadrille:] 15r  
Garryowen

See: **FR1.059**, MBR.066, MBR.078, MBR.186

MBR.079 Fairy Dell Waltz 15r  
(J. C. [Joesph Chadley] Drane)

Copied from: Unidentified sheet music.

Composed: Joseph Chadley Drane, British

See: **MBR.079**

MBR.080 The Rainbow Schottische 15v

Copied from: Unidentified sheet music.

Composed: Henry Kleber (1816-1897), German-American

See: **MBR.080**

MBR.081 My First Polka 16r  
(J. [Joseph] Wade)

Copied from: Unidentified sheet music.

Composed: Joseph Augustine Wade (1796-1845), Irish

See: **MBR.081**

MBR.082

Kincora [sic] Reel

16r

The image shows a musical score for a reel in G major (one sharp) and 2/4 time. The score is written on a single treble clef staff and consists of 16 measures. The first measure starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The score is divided into four systems of four measures each. The first system (measures 1-4) contains the beginning of the piece. The second system (measures 5-8) includes a first ending bracket over measures 7 and 8, with a '3' above measure 7 and a '1.' above measure 8. The third system (measures 9-12) includes a second ending bracket over measures 9 and 10, with a '2.' above measure 9. The fourth system (measures 13-16) concludes the piece with a double bar line and repeat dots. The notes are: 1. G4, A4, B4, A4, G4, F#4, E4, D4; 2. C4, D4, E4, F#4, G4, A4, B4, A4; 3. G4, A4, B4, A4, G4, F#4, E4, D4; 4. C4, D4, E4, F#4, G4, A4, B4, A4; 5. G4, A4, B4, A4, G4, F#4, E4, D4; 6. C4, D4, E4, F#4, G4, A4, B4, A4; 7. G4, A4, B4, A4, G4, F#4, E4, D4; 8. C4, D4, E4, F#4, G4, A4, B4, A4; 9. G4, A4, B4, A4, G4, F#4, E4, D4; 10. C4, D4, E4, F#4, G4, A4, B4, A4; 11. G4, A4, B4, A4, G4, F#4, E4, D4; 12. C4, D4, E4, F#4, G4, A4, B4, A4; 13. G4, A4, B4, A4, G4, F#4, E4, D4; 14. C4, D4, E4, F#4, G4, A4, B4, A4; 15. G4, A4, B4, A4, G4, F#4, E4, D4; 16. C4, D4, E4, F#4, G4, A4, B4, A4.

Recording artist: Kincora Céilí Band, Irish

AKA: 'An Fhuisseog - The Skylark' (CRÉ1: No.156)

See: **MBR.082**

MBR.083-087

Killarney Quadrilles: [Nos.] 1-5  
(L. [Louis] Warner)

16v-17r

Copied from (set of quadrilles): Unidentified sheet music.

Composed/Arranged: Louis Warner

See: **MBR.083-MBR.087**

MBR.088

O'Rourke's Reel

17r

Musical notation for O'Rourke's Reel, measures 1-9. The piece is in G major (one sharp) and common time (C). The first staff contains measures 1-4, with triplets in measures 2 and 3. The second staff contains measures 5-8. The third staff contains measure 9, followed by a double bar line and the text "[Tune not completed]".

Recording artist: 1934, Michael Coleman (1891-1945), Irish

AKA: 'The Sligo Chorus' (OMOI: No.1273)

See: **MBR.088**, *FQ.076*

MBR.089

Johnsons High Level Horn [sic]

17r

Musical notation for Johnsons High Level Horn, measures 1-4. The piece is in G major (one sharp) and common time (C). The first staff contains measures 1-4, with a double bar line and the text "[Tune is not completed]" at the end.

Recording artist: Will Starr (1922-1976), Scottish

See: **MBR.089**

MBR.090

Stirling Castle

17r

Musical notation for Stirling Castle, measures 1-5 and 6-9. The piece is in G major (one sharp) and common time (C). The first staff contains measures 1-5, which are empty. Below the staff is the text "[Only the last few bars of the 2nd part appear to have been transcribed]". The second staff contains measures 6-9, with triplets in measures 7, 8, and 9. Below the staff is the text "[transposed down a third]".

See: **MBR.090**, *PD.011*

MBR.091 Little Sweetheart's Waltz: 17v  
Little Sweetheart

Copied from (set of quadrilles): Unidentified sheet music

Composed (set of quadrilles): William Henry Montgomery (1810-1886)

See: **MBR.091**

MBR.092 [Little Sweetheart's Waltz:] 17v  
Cherry Ripe

See: **MBR.091**

MBR.093 [Little Sweetheart's Waltz:] 17v  
The Bessie Waltz

See: **MBR.091**

MBR.094 When There's Love at Home (Song) 17v

The image displays the musical notation for the song 'When There's Love at Home (Song)'. It consists of four staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and a fermata. The first staff begins with a treble clef, a sharp sign, and a common time signature. The second staff is marked with a '7' above the first measure. The third staff is marked with a '13' above the first measure. The fourth staff is marked with a '19' above the first measure and ends with a double bar line. The melody is simple and characteristic of a folk or parlor song.

Copied from: Unidentified printed source

Composed: 1860, John Hugh McNaughton (1829-1891), American

See: **MBR.094**





MBR.099 [Marriott's Irish Quadrille:] 18v  
The Harp

AKA: 'The Harp That Once Through Tara's Halls' (TMIM1: p.10)

Composed: Words - Thomas Moore (1779-1852), Irish

See: **MBR.099**

MBR.100 [Marriott's Irish Quadrille:] 18v  
No. 3 La Poule

See: **MBR.100**

MBR.101 [Marriott's Irish Quadrille:] 19r

AKA: 'My Lodging is on the Cold Ground' (OMOI: No.114)

See: **LK.079**, PF.004, LS.113, MBR.056, MBR.101

MBR.102 [Marriott's Irish Quadrille:] 19r  
No.4

See: **MBR.102**

MBR.103 [Marriott's Irish Quadrille:] 19r

AKA: 'The Exile of Erin' (SG MS: SG10.121)

Composed: 1799, Words – George Nugent Reynolds (1770-1802), Irish

See: **LK.064**, MBR.018, MBR.103, MBR.110

MBR.104 [Marriott's Irish Quadrille:] 19r  
No.5

See: **MBR.104**

MBR.105 [Marriott's Irish Quadrille:] 19r

See: **MBR.105**

MBR.106 Kate Kearney: [No.1] 19v  
(C. [Charles] Coote [Jr.]

Copied from (set of tunes): Unidentified sheet music

AKA: 'Terence's Farewell to Kathleen'

Arranged (set of tunes): Charles Coote Jr. (1831-1916), British

See: **MBR.106**, MBR.108

MBR.107 [Kate Kearney: No.2] 19v  
Kathleen O'Moore

Composed: Words - George Nugent Reynolds (1770-1802), Irish

See: **MBR.107**

MBR.108 [Kate Kearney: No.3] 19v  
Terence's Farewell to Kathleen

See: **MBR.106**, MBR.108

MBR.109

[Kate Kearney: No.4]  
Kate Kearney

19v

See: **MBR.109**

MBR.110

[Kate Kearney: No.5]  
Savoureen Deelish

20r

See: **LK.064**, MBR.018, MBR.103, MBR.110

MBR.111

The Sligo Maid

20r

The musical notation for 'The Sligo Maid' is presented in four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a repeat sign followed by a series of eighth and sixteenth notes. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The piece concludes with a double bar line and repeat dots.

Recording artist: 1936, Paddy Killoran (1904-1965)

See: **MBR.111**, *MN.099*

MBR.112                      H.M.S. Pinafore Quadrille –                      20v  
   from Sullivan’s Comic Opera:  
   I Am the Ruler of the Queen's Navee  
   (C. [Charles] Godfrey)

Copied from (set of quadrilles): Unidentified sheet music

Arranged (set of quadrilles): Charles Godfrey Jr. (1839-1919), British

See: **MBR.112**

MBR.113                      [H.M.S. Pinafore Quadrille –                      20v  
   from Sullivan’s Comic Opera:]  
   Hornpipe

See: **MBR.113**

MBR.114                      [H.M.S. Pinafore Quadrille –                      20v  
   from Sullivan’s Comic Opera:]  
   H is an Englishman

See: **MBR.114**

MBR.115                      [H.M.S. Pinafore Quadrille –                      20v  
   from Sullivan’s Comic Opera:]  
   I am the Captain of the Pinafore

See: **MBR.115**

MBR.116 [H.M.S. Pinafore Quadrille – 20v  
from Sullivan’s Comic Opera:]  
Let's Give Three Cheers for the Sailor's Bride

See: **MBR.116**

MBR.117 [H.M.S. Pinafore Quadrille – 20v  
from Sullivan’s Comic Opera:]  
Never Mind the Why and Wherefore

See: **MBR.117**

MBR.118 [H.M.S. Pinafore Quadrille – 20v  
from Sullivan’s Comic Opera:]  
For a British Tar is a Soaring Soul

See: **MBR.118**

MBR.119 Songs of the Ocean Quadrille: 21r  
The Sea O!  
(W. [William] Smallwood)

Copied from (set of quadrilles): Unidentified sheet music

Composed (set of quadrilles): William Smallwood (1831-1897), British

See: **MBR.119**

MBR.120 [Songs of the Ocean Quadrille:] 21r  
The Rolling Wave

See: **MBR.120**

MBR.121 [Songs of the Ocean Quadrille:] 21r  
The Anchor Smiths

See: **MBR.121**

MBR.122 [Songs of the Ocean Quadrille:] 21r  
The Bay of Biscay

See: **MBR.122**

MBR.123 [Songs of the Ocean Quadrille:] 21r  
A Life on an Ocean Wave

See: **MBR.123**

MBR.124 [Songs of the Ocean Quadrille:] 21r  
The Sailor's Life

See: **MBR.124**

MBR.125                   [Songs of the Ocean Quadrille:]                   21r  
                                  The Seaman's Duty

See: **MBR.125**

MBR.126                   [Songs of the Ocean Quadrille:]                   21r  
                                  Our Ship is Our Home

See: **MBR.126**

MBR.127                   [Songs of the Ocean Quadrille:]                   21r  
                                  The Sailor's Dance

See: **MBR.127**

MBR.128                   [Songs of the Ocean Quadrille:]                   21r  
                                  The Mermaid

See: **MBR.128**

MBR.129                   [Songs of the Ocean Quadrille:]                   21r  
                                  The Cabin Boy

See: **MBR.129**





MBR.134 [The "Cure" Lancers:] 21v  
The Great Eastern

See: **MBR.134**

MBR.135 [The "Cure" Lancers:] 21v  
Village Bells

See: **MBR.135**

MBR.136 [The "Cure" Lancers:] 22r  
[Untitled]

See: **MBR.136**

MBR.137 [The "Cure" Lancers:] 22r  
Rosalie

AKA: 'Rosalie the Prairie Flower'

Composed: 1855, George F. Root [aka: G.F. Wurzel] (1820-1885), American

See: **FR2.041**, MBR.137

MBR.138 [The "Cure" Lancers:] 22r  
4th Jig - The Cure

AKA: 'Long John's Wedding' (OMOI: No.1018)

See: **FR2.043**, MBR.138

MBR.139

[The "Cure" Lancers:]  
Coda - College Hornpipe

22r

See: **PF.095**, FR3.049, MBR.139

MBR.140

The White Leaf

22v

Musical notation for 'The White Leaf' in G major (one sharp) and 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff starts with a measure rest labeled '5'. The third staff starts with a measure rest labeled '9'. The fourth staff starts with a measure rest labeled '14'. The piece concludes with a double bar line and repeat dots.

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

MBR.141

Jenny Dang the Weaver

22v

Musical notation for 'Jenny Dang the Weaver' in G major (one sharp) and 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff starts with a measure rest labeled '6'. The piece concludes with a double bar line and repeat dots.

Composed: Rev. Alexander Garden (1688-1778)

See: **FR1.008**, MBR.141, MBR.240

MBR.142

Sally Kelly

22v

1. 2.

6

11

[This variation was written at the end of the tune]

AKA: 'The Drummond Lasses' (OMOI: No.1436)

See: **MBR.142**, MBR.143, *MN.053*

MBR.143

Sally Kelly

22v

5

AKA: 'The Drummond Lasses' (OMOI: No.1436)

See: **MBR.142**, MBR.143, *MN.053*

MBR.144

Bonny Kate

22v

Musical score for 'Bonny Kate' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff contains measures 1-4, with a first ending bracket over measures 3-4. The second staff starts at measure 5 and contains measures 5-8, with a second ending bracket over measures 5-8. The third staff starts at measure 9 and contains measures 9-12. The piece concludes with a double bar line.

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: **LK.030**, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, *MN.071*

MBR.145

The Blackberry Blossom

22v

Musical score for 'The Blackberry Blossom' in G major (one sharp) and 2/4 time. The score consists of five staves. The first staff contains measures 1-4. The second staff starts at measure 5 and contains measures 5-9. The third staff starts at measure 10 and contains measures 10-13. The fourth staff starts at measure 14 and contains measures 14-17. The fifth staff starts at measure 18 and contains measures 18-21. The piece concludes with a double bar line.

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

MBR.146

Darkies Dream Schottische

23r

Copied from: Unidentified printed material

AKA: 'The Darkies' Dream' (FR3: No.159)

Composed: c.1890, George Lansing, American

See: **MBR.146**

MBR.147

Sweetheart May

23r

Copied from: Unidentified printed material

See: **MBR.147**

MBR.148

[?] Hornpipe

23r

See: **MBR.148**

MBR.149

Benches in the Park

23v

Copied from: Unidentified printed material

Composed: *c.*1890, James Thornton (1861-1938), Irish-American

See: **MBR.149**

MBR.150

Molly and I and the Baby

23v

Copied from: Unidentified printed material

Composed: *c.*1892, William Harry Kennedy (*c.*1855-1894), British

See: **MBR.150**

MBR.151

Rakes of Tipperary

23v

The image shows the musical notation for 'Rakes of Tipperary'. It is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation consists of three staves. The first staff contains the first five measures. The second staff starts at measure 6 and includes a repeat sign at the end. The third staff starts at measure 13 and includes two endings, labeled '1.' and '2.', which are separated by a double bar line and repeat signs.

Copied from: Unidentified printed material

AKA: 'The Bridal Jig' (OMOI: No.310)

See: **FR2.064**, MBR.151

MBR.152

Judy's Reel

24r

Musical score for Judy's Reel, 24 measures. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first line contains measures 1-4, with a 'roll' annotation above measure 3 and an alternative 4th bar written above measure 4. The second line contains measures 5-8, starting with a measure number '4' above the first measure. The third line contains measures 9-12, starting with a measure number '8' above the first measure. The fourth line contains measures 13-16, starting with a measure number '12' above the first measure. The piece concludes with a double bar line at the end of the fourth line.

AKA: 'The Green Mountain' (OMOI: No.1205)

See: **LE.006**, MBR.152, *MN.104*

MBR.153

Apples for the Ladies

24r

Musical score for Apples for the Ladies, 24 measures. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first line contains measures 1-4. The second line contains measures 5-8, starting with a measure number '5' above the first measure. The piece concludes with a double bar line at the end of the second line, followed by the text "[The rest of the tune is not completed]".

AKA: 'Gillan's Apples' (OMOI: No.1110)

See: **FR3.105**, FR1.087, MBR.153, *MN.024*



MBR.154

Liffey Banks Reel

24r

Musical score for Liffey Banks Reel, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some triplet markings. The piece ends with a double bar line and repeat dots.

Recording artists: 1932, Paddy Killoran (1904-1965); 1936, Michael Coleman (1891-1945)

See: **MBR.154**

MBR.155

The Pullet Reel

24r

Musical score for The Pullet Reel, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with a triplet marking in measure 2. The piece ends with a double bar line and repeat dots.

*[The rest of this tune is not completed]*

AKA: 'The Pullet Run From the Cock' (SG MS: SG2.202)

See: **MBR.155**

MBR.156

Sunshine of Paradise Alley

24v

Copied from: Unidentified printed material

Composed: c.1895, John Walter Bratton (1867-1947), American

See: **MBR.156**

MBR.157                                      Boston Hop Schottische                                      24v

Copied from: Unidentified printed material

See: **MBR.157**

MBR.158                                      Silver Bells Schottische                                      24v

Copied from: Unidentified printed material

AKA: 'Peggy Thought She'd Marry – Barn Dance' (HPGA: No.26)

See: **MBR.158**

MBR.159                                      Off She Goes                                      25r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Off She Goes' (No.89)

See: **FR2.005**, LS.105, MBR.159, *MN.056*

MBR.160                                      The Little House Under the Hill                                      25r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Little House Under the Hill' (No.88)

See: **MBR.160**



MBR.165

Miss M'Cloud

25v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Miss M'Cloud' (No.75).

Composed: Sir Alexander MacDonald of MacDonald (c.1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

MBR.166

The Praties is Dug etc etc

25v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Praties are Dug and the Frost is all Over' (No.94).

See: **CE.020**, LS.108, MBR.166, *MN.093*

MBR.167

The Pullet

25v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Pullet' (No.95).

See: **MBR.167**

MBR.168

The Rakes of Mallow

26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Rakes of Mallow' (No.64).

See: **LS.047**, MBR.168

MBR.169 Apples in Winter 26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Apples in Winter' (No.2).

See: MBR.169

MBR.170 Flower of Donnybrook 26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Flower of Donnybrook' (No.4).

See: FR3.009, MR.010, MBR.170, MN.095

MBR.171 Strawberry Beds 26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Strawberry Beds' (No.7).

See: FR3.113, LS.059, LS.086, MBR.145, MBR.171, MBR.202, MN.027, FQ.003

MBR.172 Jig 26r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Jig' (No.36).

AKA: 'Silvermore' (OMOI: No.1141)

See: MBR.172

MBR.173                                      The House in the Corner                                      26r  
(The Hare in the Corn)

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The House in the Corner' (No.37).

See: **MBR.173**

MBR.174                                      The Rakes of Westmeath                                      26v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Rakes of Westmeath' (No.40).

See: **MBR.174**

MBR.175                                      Teetotaller's Reel                                      26v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Teetotaller's Reel' (No.41).

See: **FR3.116**, FR1.005, MBR.175, *MN.101*, *FQ.010*, *FQ.022*

MBR.176                                      The Wind that Shakes the Barley                                      26v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Wind that Shakes the Barley' (No.49).

See: **LK.053**, FR3.085, MR.021, CE.013, MBR.176

MBR.177                                      Thady's Wattle                                      26v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Thady's Wattle' (No.52).

See: **MBR.177**

MBR.178                                      Salamanca                                      26v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Salamanca Reel' (No.54).

See: **FR1.010**, MR.027, LS.041, MBR.178

MBR.179                                      Miss Hamilton's Reel                                      27r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Miss Hamilton's Reel' (No.59).

See: **MBR.179**

MBR.180                                      The Unfortunate Cup of Tea                                      27r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Unfortunate Cup of Tea' (No.69).

See: **LK.125**, MR.028, LS.067, MBR.180, *FQ.104*

MBR.181                                      Will You Take a Flutter                                      27r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Will You Take a Flutter' (No.76).

See: **MBR.181**

MBR.182                                      The Kinnegad Slashers                                      27r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Kinnegad Slashers' (No.83).

See: **MBR.061**, MBR.182

MBR.183                                      The Beesom                                      27v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Beesom' (No.81).

See: **MBR.183**

MBR.184                                      Foxhunter                                      27v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Foxhunter's Jig' (No.84).

See: **PF.039**, FR1.045, LS.013, MBR.184



MBR.185 Patrick's Day 27v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Patrick's Day' (No.104).

See: **LK.118**, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, *FQ.054*

MBR.186 Garryowen 27v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Garryowen' (No.105).

See: **FR1.059**, MBR.066, MBR.078, MBR.186

MBR.187 Hornpipe 27v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Hornpipe' (No.102).

AKA: 'Over the Moor to Maggie' (ODMI: No.768)

See: **MBR.187**, *MN.066*, *FQ.098*

MBR.188 The Rakes of Kildare 28r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Rakes of Kildare' (No.1).

See: **LK.111**, FR1.044, MBR.188, *PD.016*, *FQ.039*, *PD.031*



MBR.193

[Untitled]

28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Munster Buttermilk' (No.51).

AKA: 'Behind the Haystack' (OMOI: No.893)

See: **PF.075**; FR3.034, MBR.163, MBR.193, *MN.009*

MBR.194

Rowdledum

28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Rowdledum' (No.57).

See: **MBR.194**

MBR.195

Yellow Stockings

28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Yellow Stockings' (No.65).

See: **MBR.195**

MBR.196

Who'll Come Fight in the Snow

28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Who'll Come Fight in the Snow' (No.68).

See: **MBR.196**

MBR.197                      The Night Before Larry Was Stretched                      28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Night Before Larry was Stretch'd' (No.110).

See: **MBR.197**

MBR.198                      Miss Brady                      28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Miss Brady' (No.42).

See: **MBR.198**

MBR.199                      Galway Reel                      28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Galway Reel' (No.82).

AKA: 'The Boys of Galway' (OMOI: No.1341)

See: **FR2.075**, CE.017, MBR.199

MBR.200                      [Untitled]                      28v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Limerick Lasses' (No.92).

AKA: 'The Limerick Lasses' (LDMII: No.92)

See: **MBR.200**, MBR.211, *MN.052*

MBR.201

Miss Monaghan

32r

Musical score for Miss Monaghan, measures 1-10. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 1 starts with a quarter rest followed by a quarter note G4. Measure 2 contains a triplet of eighth notes (A4, B4, C5). Measure 3 contains a quarter note D5, a quarter note C5, and a quarter note B4. Measure 4 contains a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 5 contains a quarter note E4, a quarter note D4, and a quarter note C4. Measure 6 contains a quarter note B3, a quarter note A3, and a quarter note G3. Measure 7 contains a quarter note F#3, a quarter note E3, and a quarter note D3. Measure 8 contains a quarter note C3, a quarter note B2, and a quarter note A2. Measure 9 contains a quarter note G2, a quarter note F#2, and a quarter note E2. Measure 10 contains a quarter note D2, a quarter note C2, and a quarter note B1. The score includes first and second endings for measures 5-10.

See: FR1.014, MBR.201, MN.051

MBR.202

The Blackberry Blossom

32r

Musical score for The Blackberry Blossom, measures 1-10. The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 1 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 4 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 5 contains a quarter note A3, a quarter note G3, and a quarter note F#3. Measure 6 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 7 contains a quarter note B2, a quarter note A2, and a quarter note G2. Measure 8 contains a quarter note F#2, a quarter note E2, and a quarter note D2. Measure 9 contains a quarter note C2, a quarter note B1, and a quarter note A1. Measure 10 contains a quarter note G1, a quarter note F#1, and a quarter note E1. The score includes first and second endings for measures 9-10.

See: FR3.113, LS.059, LS.086, MBR.145, MBR.171, MBR.202, MN.027, FQ.003

MBR.203

The Devil Among the Tailors

32r

Musical score for 'The Devil Among the Tailors' in G major (one sharp) and common time. The score consists of four staves of music. The first staff contains measures 1-4. The second staff is marked with a '5' and contains measures 5-8. The third staff is marked with a '9' and contains measures 9-12. The fourth staff is marked with a '13' and contains measures 13-16. The piece concludes with a double bar line and repeat dots.

Copied from: unidentified printed collection: *Book A*

See: **MBR.203**, *MN.015*

MBR.204

Yankey Doodle

32r

Musical score for 'Yankey Doodle' in G major (one sharp) and 6/8 time. The score consists of two staves of music. The first staff contains measures 1-8, with a trill ('tr') indicated above the eighth measure. The second staff is marked with a '9' and contains measures 9-16. The piece concludes with a double bar line and repeat dots.

Copied from: unidentified printed collection: *Book A*

See: **MBR.204**

Musical score for Fisher's or Sailor's Hornpipe, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some triplet-like patterns. Measure numbers 5, 9, and 14 are indicated at the start of their respective staves.

See: FR1.016, MR.058, MBR.205

Musical score for The Temple House, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody features eighth and sixteenth notes, with several triplet markings (indicated by a '3' below the notes). First and second endings are marked with '1.' and '2.' above the notes. Measure numbers 5 and 9 are indicated at the start of their respective staves.

See: PF.035, FR1.039, MR.019, LS.012, MBR.206, FQ.005, FQ.097

Musical score for 'The 9 O'C Train' in G major, 2/4 time. The score consists of five staves. The first staff shows a melodic line starting with a repeat sign. The second staff includes a first ending bracket with a first ending (1.) and a second ending (2.). Above the main notes, there are alternative notes labeled [N1]. The third staff begins at measure 10, and the fourth staff begins at measure 14. The piece concludes with a double bar line.

[Note 1: these are alternative notes written above the main notes]

See: **FR1.038**; FR2.061, MR.022, LS.024, LS.093, MBR.207

Musical score for 'The Fair-Haired Girl' in G major, 2/4 time. The score consists of four staves. The first staff shows a melodic line starting with a repeat sign. The second staff begins at measure 6, the third at measure 10, and the fourth at measure 14. The piece concludes with a double bar line.

AKA: 'The Black Haired Lass' (OMOI: No.1326)

See: **FR2.070**, MR.039, MBR.208, *PD.009*



MBR.209

Sir Roger

32v



Copied from: unidentified printed collection: *Book A*

See: **MBR.209**

MBR.210

The Humours of Mullin-a-faunia

33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Humours of Mullin-a-faunia' (No.70).

AKA: 'The Humors of Ballinafauna' (OMOI: No.1081)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **MBR.210**

MBR.211

The Limerick Lasses

33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Limerick Lasses' (No.92).

AKA: 'The Limerick Lasses' (LDMII: No.92)

See: **MBR.200**, MBR.211, *MN.052*

MBR.212                                      The Merry Harriers                                      33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Merry Harriers' (No.103).

See: **MR.009**, MBR.212

MBR.213                                      Morgan Rattler                                      33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Morgan Rattler' (No.17).

See: **LK.149**, MBR.213

MBR.214                                      Sprig of Shillelah                                      33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Sprig of Shillelah' (No.108).

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

MBR.215                                      The Beer Drinker                                      33r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Beer Drinker' (No.46).

See: **MBR.215**



MBR.220                                      The Humours of Bandon                                      33v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Humours of Bandon' (No.8).

See: **LS.092**, MBR.220

MBR.221                                      The Humours of Cavan                                      33v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Humours of Cavan' (No.28).

See: **MBR.221**

MBR.222                                      The Boyne Water                                      34r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Captain Paddy' (No.79).

See: **MBR.222**

MBR.223                                      Captain Paddy                                      34r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Boyne Water' (No.107).

See: **MBR.223**

MBR.224                                      The Miners of Wicklow                                      34r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Miners of Wicklow' (No.25).

See: **FR2.071**, CE.023, MBR.224

MBR.225                                      Judy Brallaghan                                      34r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Judy Brallaghan' (No.26).

See: **PF.094**, LS.066, MBR.225

MBR.226                                      Connemara Jig                                      34r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Connemara' (No.100).

See: **LK.011**, FR1.047, LS.026, MBR.226

MBR.227                                      The New Found Out                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The New Found Out' (No.20).

See: **MBR.227**

MBR.228                                      Bag of Praties                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Bag of Praties' (No.56).

See: **MBR.228**

MBR.229                                      Connaught Man                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Connaught Man' (No.55).

See: **MBR.229**

MBR.230                                      Cork City                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Cork City' (No.73).

See: **MBR.230**

MBR.231                                      Doyle's Frolic                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Doyle's Frolic' (No.9).

See: **MBR.231**

MBR.232                                      Dublin Streets                                      34v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Dublin Streets' (No.19).

See: **LS.083**, MBR.232, MN.034, MN.035, MN.036

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'The Geese in the Bog' (No.61).

See: **FR1.067**, MR.046, LS.104, MBR.233



[Note 1: "or" is written beside this bar to indicate that it's an alternative way of playing bar 4]

See: **LS.088**, MBR.234, MN.031

Musical score for 'The Flogging Reel' in G major, 2/4 time. The score consists of five staves of music. The first staff begins with a repeat sign. The second staff starts at measure 5, the third at measure 9, the fourth at measure 13, and the fifth at measure 17. The piece concludes with a double bar line.

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, *PD.030*, *FQ.046*

Musical score for 'Miss Ramsey' in G major, 2/4 time. The score consists of four staves of music. The first staff includes triplet markings (indicated by a '3' below the notes) at measures 3 and 7. The second staff starts at measure 6 and also includes triplet markings at measures 3 and 7. The third staff starts at measure 10, and the fourth at measure 15. The piece concludes with a double bar line.

Composed: Nathaniel Gow (1763-1831), Scottish

See: **FR3.121**, FR1.009, MBR.236, *MN.103*, *PD.012*



MBR.237

Lancaster Hornpipe

35v

Musical score for Lancaster Hornpipe, 4/4 time signature, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in a single line. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 14. The piece concludes with a double bar line and repeat dots.

AKA: 'The Londonderry Hornpipe' (OMOI: No.1753)

See: **FR3.089**, MBR.237, *FQ.114*

MBR.238

The Swallow's Tail

35v

Musical score for The Swallow's Tail, 2/4 time signature, key of D major. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line and includes two triplet markings (indicated by a '3' below the notes). The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 14. The piece concludes with a double bar line and repeat dots.

See: **PF.044**, LS.009, LS.122, MBR.238, *FQ.007*, *FQ.081*

Musical score for Mrs. McLeod, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some slurs and accents. Measure numbers 5, 9, and 14 are indicated at the start of their respective lines.

[Notes are missing in the MS]

Copied from: unidentified printed collection: *Book A*

Composed: Sir Alexander MacDonald (c.1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

Musical score for Jenny Dang the Weaver, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody features eighth and sixteenth notes, with a repeat sign at measure 10. Measure numbers 6 and 10 are indicated at the start of their respective lines. The first ending (1.) and second ending (2.) are marked at the end of the piece.

Composed: Rev. Alexander Garden (1688-1778)

See: **FR1.008**, MBR.141, MBR.240

MBR.241

Sporting Paddy

36r

Musical score for 'Sporting Paddy' in G major (one sharp) and common time. The score consists of three staves. The first staff contains measures 1 through 5, ending with a first ending bracket. The second staff contains measures 6 through 10, starting with a second ending bracket. The third staff contains measures 11 through 15, ending with a double bar line. The piece concludes with a repeat sign.

See: **MR.026**, LS.015, MBR.241

MBR.242

Handsome Sally

36r

Musical score for 'Handsome Sally' in G major (one sharp) and common time. The score consists of four staves. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, ending with a double bar line. The piece concludes with a repeat sign.

See: **PF.058**, FR3.025, LS.062, MBR.242

MBR.243

[Untitled]

36r

The scribe has only written out the first six bars of this tune here. He wrote a complete version on the next leaf, cf. '[Untitled]' (MBR.245).

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

7

D Sal

See: **MBR.244**

6

12

Copied from: Unidentified printed source

AKA: 'A Sprig of Shillelah' (ODMI: No.994)

See: **PF.005**, FR1.064, MBR.012, MBR.214, MBR.243, MBR.245

MBR.246

[Untitled]

36v

6

11

Copied from: Unidentified printed source

AKA: 'Nora Criona – Old Nora' (OMOI: No.866)

See: LK.132, PF.007, MBR.014, MBR.075, MBR.246

MBR.247

[Untitled]

36v

6

12

[D. Segno al fine]

Copied from: Unidentified printed source

AKA: 'St. Patrick's Day' (OMOI: No.298)

See: LK.118, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, FQ.054

Musical score for 'Barney Bralligan' in G major, 9/8 time. The score consists of three staves. The first staff contains the first four measures. The second staff, starting at measure 5, contains measures 5 through 8. The third staff, starting at measure 9, contains measures 9 through 12. The piece concludes with a double bar line and repeat dots.

Copied from: Unidentified printed source

AKA: 'Barney Brallaghan' (OMOI: No.1145)

Composed: c.1812, Music - Jonathan Blewitt (1782-1853); Words - Thomas Hudson (1791-1844)

See: **FR1.069**, MBR.248, MBR.270

Musical score for 'Roll Her on the Mountain' in G major, common time. The score consists of two staves. The first staff contains measures 1 through 5. The second staff, starting at measure 6, contains measures 6 through 9. The piece concludes with a double bar line and repeat dots.

Copied from: unidentified printed collection: *Book B*

AKA: 'Rolling on the Ryegrass' (OMOI: No.1553)

See: **MR.031**, LS.124, MBR.249

MBR.250

Waterford Polka

37r

Copied from: unidentified printed collection: *Book B*

AKA: 'Dan Mac's' (DMP: No.33)

See: **FR2.004**, LS.035, MBR.003, MBR.250

MBR.251

Haste to the Wedding

37r

Musical notation for 'Haste to the Wedding' in G major, 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a repeat sign followed by six measures. The second staff begins with a measure number '6' and continues with six more measures, ending with a repeat sign. The third staff begins with a measure number '11' and continues with six more measures, ending with a repeat sign.

Copied from: unidentified printed collection: *Book B*

See: **FR3.010**, FR1.062, MBR.251, *FQ.036*

MBR.252

O'Donnell Abu

37r

Musical notation for 'O'Donnell Abu' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a repeat sign followed by four measures. The second staff begins with a measure number '5' and continues with four more measures, ending with a repeat sign. The third staff begins with a measure number '11' and continues with four more measures, ending with a repeat sign.

Copied from: Unidentified printed source

See: **FR2.036**, MBR.252

MBR.253

Good Night & Joy Etc

37r

Musical score for 'Good Night & Joy Etc' in C major, common time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff starts with a measure rest and a '5' above the staff. The third staff starts with a measure rest and a '9' above the staff. The fourth staff starts with a measure rest and a '14' above the staff. The piece concludes with a double bar line and repeat dots.

Copied from: Unidentified printed source

See: **LK.075**, MBR.253

MBR.254

Kate of Ballinamore

37r

There are no notes or words written in the manuscript, just the title 'Kate of Ballinamore'.

AKA: 'The Girl from Turfahun'

See: **MBR.254**

MBR.255

The Keel Rows

37v

Musical score for 'The Keel Rows' in D major, 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff starts with a measure rest and a '9' above the staff. The piece concludes with a double bar line and repeat dots.

Copied from: Unidentified printed source

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*



MBR.256

The Unfortunate [Rake]

37v

Musical score for 'The Unfortunate [Rake]' in G major, 6/8 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff begins at measure 6, and the third staff begins at measure 11. The piece concludes with a double bar line.

Copied from: Unidentified printed source

See: **FR1.046**, MBR.256, *FQ.078*

MBR.257

The Whisper of Love Waltz

37v

Musical score for 'The Whisper of Love Waltz' in G major, 3/4 time. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff begins at measure 9, the third at measure 18, the fourth at measure 27, the fifth at measure 36, and the sixth at measure 42. The piece concludes with a double bar line.

Copied from: Unidentified printed source

See: **MBR.257**

MBR.258

Rorey O'Moore

37v

5

9

14

Composed: Music and Words - Samuel Lover (1797-1868), Irish

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

MBR.259

The Bird's Nest Polka  
(W. [William]Smallwood)

38r

Copied from: Unidentified printed source

Composed: William Smallwood (1831-1897), British

See: **MBR.259**

MBR.260

Hornpipe

38v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858), 'Reel or Hornpipe' (No.90)

See: **LK.140**, MBR.260

MBR.261

Liverpool Hornpipe

38v

Musical score for Liverpool Hornpipe, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth and sixteenth notes, often beamed together. Measure 1 starts with a repeat sign. Measure 5 is marked with a '5'. Measure 9 is marked with a '9' and a repeat sign. Measure 14 is marked with a '14' and a repeat sign.

See: **FR3.007**, MBR.261, *MN.061*, *PD.022*

MBR.262

Lanagan's Ball

38v

Musical score for Lanagan's Ball, measures 1-13. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes. Measure 1 starts with a repeat sign. Measure 7 is marked with a '7'. Measure 13 is marked with a '13' and includes two first endings, labeled '1.' and '2.', which lead to different conclusions of the phrase.

Composed: Music - John Candy. Words - George or D.K. Gavan.

See: **MBR.262**, *MN.105*

MBR.263

Drowsy Moggy

38v

Musical score for 'Drowsy Moggy' in G major, 6/8 time. The score consists of three staves. The first staff (measures 1-4) begins with a repeat sign and contains a melody of eighth notes. The second staff (measures 5-8) continues the melody with eighth notes and some beamed sixteenth notes. The third staff (measures 9-12) concludes the piece with a final cadence. The key signature has one sharp (F#) and the time signature is 6/8.

See: **FR1.032**, MR.017, LS.110, MBR.263, *MN.045*, *MN.070*, *FQ.012*

MBR.264

Part of Medley of Jigs

39r

Musical score for 'Part of Medley of Jigs' in G major, 6/8 time. The score consists of three staves. The first staff (measures 1-6) features a rhythmic pattern of eighth notes. The second staff (measures 7-10) includes a first ending (marked '1.') and a second ending (marked '2.'). The third staff (measures 11-12) concludes the piece. The key signature has one sharp (F#) and the time signature is 6/8.

Recording artist: 1934, Michael Coleman (1891-1945)

AKA: 'Coleman's Cross'

See: **MBR.264**

MBR.265                      The Connaught Man's Rambles                      39r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'The Connaught Man's Rambles' (No.29)

See: **PF.014**, PF.022, FR2.069, LS.118, MBR.265, *FQ.019*, *FQ.095*

MBR.266                      Up Sligo - Medley of Jigs                      39r

Recording artist: 1924, Michael Coleman (1891-1945)

See: **MBR.266**

MBR.267                      Go to the D\_\_\_\_ and Shake Yourself                      39r

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Go to the D\_\_\_\_ and Shake Yourself' (No.13)

AKA: 'Get Up, Old Woman, and Shake Yourself' (OMOI: No.1091)

See: **LK.110**, MR.054, MBR.267

MBR.268                      Schottische                      39v

D.C.

Copied from: Unidentified printed source

AKA: 'German Schottische' (KMM1: p.46)

See: **LS.010**, MBR.268

MBR.269

Valse: Satanella  
(H[enri] Laurent)

39v

Copied from: Unidentified printed source

Composed: Henri Laurent (1799-1844)

See: **MBR.269**

MBR.270

Barney Brallaghan

39v

Copied from: *A Collection of the Dance Music of Ireland*, ed. R.M. Levey, (London, 1858),  
'Blewit's Jig' (No.111)

Composed: c.1812, Music - Jonathan Blewitt (1782-1853); Words - Thomas Hudson (1791-1844)

See: **FR1.069**, MBR.248, MBR.270

MBR.271-MBR.282

40r-42v

Copied from: *Henry Farmer's New Violin School, etc.* (London, nd: c.1847-1900), pages 7-12.

MBR.283

Dr. Gilbert's Reel:  
(Colman [sic])

42v

5

9

14

Recording artist: 1929, Michael Coleman (1891-1945)

See: **MBR.283**

Copied from: *Henry Farmer's New Violin School, etc.* (London, nd: c.1847-1900), pages 13-21

MBR.301

Phil Fluter's Ball

29r

Musical score for 'Phil Fluter's Ball' in G major, 4/4 time. The score consists of three staves. The first staff contains the first six measures. The second staff starts at measure 7 and includes a first ending (1.) and a second ending (2.) with repeat signs. The third staff starts at measure 12 and concludes the piece with a double bar line.

Composed: Percy French (1854-1920), Irish

See: **MBR.301**, *FQ.080*, *FQ.118*

MBR.302-MBR.308

29v-30r

Copied from *Henry Farmer's New Violin School, etc.* (London, nd: c.1847-1900), pages 22-23.

[Notes missing in the MS]

Recording artist: 1936, Michael Coleman (1891-1945)

Composed: Sir Alexander MacDonald (c.1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

Copied from: *Henry Farmer's New Violin School, etc.* (London, nd: c.1847-1900), pages 24-25, 29



## Summary

Tune Ref. #	Tune Title	Tune Type	Scribe	Source
MBR.001	Galop: Prince Imperial	Galop	Bernard Rogers	Sheet Music
MBR.002	Schottische: Green Grow the Rushes O	Schottische	Bernard Rogers	Unidentified Music Book: B
MBR.003	The Waterford Polka	Polka	Bernard Rogers	Unidentified Music Book: B
MBR.004	The Moonlight Polka	Polka	Bernard Rogers	Unidentified Music Book: C
MBR.005	The First Love Waltz	Waltz	Bernard Rogers	Unidentified Music Book: C
MBR.006	The Young May Moon	Song Air	Bernard Rogers	Unidentified Song Book
MBR.007	The Lancers Quadrille: [No.] 1	Quadrille	Bernard Rogers	Sheet Music
MBR.008	[The Lancers Quadrille: No.] 2	Quadrille	Bernard Rogers	Sheet Music
MBR.009	[The Lancers Quadrille: No.] 3	Quadrille	Bernard Rogers	Sheet Music
MBR.010	[The Lancers Quadrille: No.] 4	Quadrille	Bernard Rogers	Sheet Music
MBR.011	[The Lancers Quadrille: No.] 5	Quadrille	Bernard Rogers	Sheet Music
MBR.012	The Royal Irish Quadrilles: [No.] 1	Quadrille	Bernard Rogers	Sheet Music
MBR.013	[The Royal Irish Quadrilles: No.] 2	Quadrille	Bernard Rogers	Sheet Music
MBR.014	[The Royal Irish Quadrilles: No.] 3	Quadrille	Bernard Rogers	Sheet Music
MBR.015	[The Royal Irish Quadrilles: No.] 4	Quadrille	Bernard Rogers	Sheet Music
MBR.016	[The Royal Irish Quadrilles: No.] 5	Quadrille	Bernard Rogers	Sheet Music
MBR.017	Polka: Christmas Chimes	Polka	Bernard Rogers	Sheet Music
MBR.018	The Exile of Erin	Song Air	Bernard Rogers	SHSB: No.32
MBR.019	Schottische: Pretty Lips	Schottische	Bernard Rogers	Sheet Music
MBR.020	Oh Native Music	Song Air	Bernard Rogers	SHSB: No.43
MBR.021	The Return from Fingall	Song Air	Bernard Rogers	SHSB: No.62
MBR.022	Schottische: The Mountain Belle	Schottische	Bernard Rogers	Sheet Music
MBR.023	The Dear Irish Boy	Song Air	Bernard Rogers	SHSB: No.71
MBR.024	The Blackbird	Song Air	Bernard Rogers	SHSB: No.72
MBR.025	W. Woman	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.026	Valse: My Queen: [No.1]	Waltz	Bernard Rogers	Sheet Music
MBR.027	[Valse: My Queen: No.2]	Waltz	Bernard Rogers	Sheet Music
MBR.028	[Valse: My Queen: No.3]	Waltz	Bernard Rogers	Sheet Music
MBR.029	[Valse: My Queen: No.4]	Waltz	Bernard Rogers	Sheet Music
MBR.030	Mars Polka	Polka	Bernard Rogers	Sheet Music
MBR.031	Oh Come to the Hedgerows	Song Air	Bernard Rogers	SHSB: No.36

MBR.032	The See Saw Waltz	Waltz	Bernard Rogers	Sheet Music
MBR.033	Highland Schottische: [No.1]	Schottische	Bernard Rogers	Sheet Music
MBR.034	[Highland Schottische: No.2]	Schottische	Bernard Rogers	Sheet Music
MBR.035	[Highland Schottische: No.3]	Schottische	Bernard Rogers	Sheet Music
MBR.036	[Highland Schottische: No.4]	Schottische	Bernard Rogers	Sheet Music
MBR.037	Valse: Ehren on the Rhine: [No.] 1	Waltz	Bernard Rogers	Sheet Music
MBR.038	[Valse: Ehren on the Rhine: No.] 2	Waltz	Bernard Rogers	Sheet Music
MBR.039	[Valse: Ehren on the Rhine: No.] 3	Waltz	Bernard Rogers	Sheet Music
MBR.040	[Valse: Ehren on the Rhine: No.] 4	Waltz	Bernard Rogers	Sheet Music
MBR.041	[Valse: Ehren on the Rhine: No.] 5	Waltz	Bernard Rogers	Sheet Music
MBR.042	Black Horse Polka	Polka	Bernard Rogers	Unidentified Music Book
MBR.043	Valse: Sweethearts: [No.1]	Waltz	Bernard Rogers	Sheet Music
MBR.044	[Valse: Sweethearts: No.2]	Waltz	Bernard Rogers	Sheet Music
MBR.045	[Valse: Sweethearts: No.3]	Waltz	Bernard Rogers	Sheet Music
MBR.046	[Valse: Sweethearts: No.4]	Waltz	Bernard Rogers	Sheet Music
MBR.047	[Valse: Sweethearts: No.5]	Waltz	Bernard Rogers	Sheet Music
MBR.048	The Bells of Shandon	Song Air	Bernard Rogers	SHSB: No.38
MBR.049	The Jolly Dogs	Polka	Bernard Rogers	Sheet Music
MBR.050	Lancers: Knight of St Patrick's Lancers: St. Patrick's Day	Quadrille	Bernard Rogers	Sheet Music
MBR.051	[Lancers: Knight of St Patrick's Lancers:] Paddy Will You Now	Quadrille	Bernard Rogers	Sheet Music
MBR.052	[Lancers: Knight of St Patrick's Lancers:] Farewell etc.	Quadrille	Bernard Rogers	Sheet Music
MBR.053	[Lancers: Knight of St Patrick's Lancers:] St. Patrick Was a Gentleman	Quadrille	Bernard Rogers	Sheet Music
MBR.054	[Lancers: Knight of St Patrick's Lancers:] Ye Friendly Stars that Rule the Night	Quadrille	Bernard Rogers	Sheet Music
MBR.055	[Lancers: Knight of St Patrick's Lancers]	Quadrille	Bernard Rogers	Sheet Music
MBR.056	[Lancers: Knight of St Patrick's Lancers:] My Lodging is on the Cold Ground	Quadrille	Bernard Rogers	Sheet Music
MBR.057	[Lancers: Knight of St Patrick's Lancers:] Loves Young Dream	Quadrille	Bernard Rogers	Sheet Music
MBR.058	[Lancers: Knight of St Patrick's Lancers:] The Low Backed Car	Quadrille	Bernard Rogers	Sheet Music
MBR.059	[Lancers: Knight of St Patrick's Lancers:] Rory O'Moore	Quadrille	Bernard Rogers	Sheet Music
MBR.060	[Lancers: Knight of St Patrick's Lancers:] Reel	Quadrille	Bernard Rogers	Sheet Music

MBR.061	[Lancers: Knight of St Patrick's Lancers:] Kinnegad Slashers	Quadrille	Bernard Rogers	Sheet Music
MBR.062	[Lancers: Knight of St Patrick's Lancers:] Billy O'Rourke	Quadrille	Bernard Rogers	Sheet Music
MBR.063	[Lancers: Knight of St Patrick's Lancers:] Widow Machree	Quadrille	Bernard Rogers	Sheet Music
MBR.064	[Lancers: Knight of St Patrick's Lancers:] Teddy O'Rann	Quadrille	Bernard Rogers	Sheet Music
MBR.065	[Lancers: Knight of St Patrick's Lancers:] Peter St. Reel	Quadrille	Bernard Rogers	Sheet Music
MBR.066	[Lancers: Knight of St Patrick's Lancers:] Garry Owen	Quadrille	Bernard Rogers	Sheet Music
MBR.067	[Lancers: Knight of St Patrick's Lancers:] Finale	Quadrille	Bernard Rogers	Sheet Music
MBR.068	Valse: Venetia	Waltz	Bernard Rogers	Sheet Music
MBR.069	The Rocky Road Etc.	Slip Jig	Bernard Rogers	Unidentified Music Book
MBR.070	The Coulin	Song Air	Bernard Rogers	Unidentified Music Book
MBR.071	Young Ireland Quadrille: St. Patrick's Day	Quadrille	Bernard Rogers	Sheet Music
MBR.072	[Young Ireland Quadrille:] Paddy's Resource	Quadrille	Bernard Rogers	Sheet Music
MBR.073	[Young Ireland Quadrille]	Quadrille	Bernard Rogers	Sheet Music
MBR.074	[Young Ireland Quadrille:] The Brown Irish Girl	Quadrille	Bernard Rogers	Sheet Music
MBR.075	[Young Ireland Quadrille:] Nora Creena	Quadrille	Bernard Rogers	Sheet Music
MBR.076	[Young Ireland Quadrille:] Oft in the Stilly Night	Quadrille	Bernard Rogers	Sheet Music
MBR.077	[Young Ireland Quadrille:] Eveleen's Bower	Quadrille	Bernard Rogers	Sheet Music
MBR.078	[Young Ireland Quadrille:] Garryowen	Quadrille	Bernard Rogers	Sheet Music
MBR.079	Fairy Dell Waltz	Waltz	Bernard Rogers	Sheet Music
MBR.080	The Rainbow Schottische	Schottische	Bernard Rogers	Sheet Music
MBR.081	My First Polka	Polka	Bernard Rogers	Sheet Music
MBR.082	Kinkora [sic] Reel	Reel	Jack McBrien	78rpm Record
MBR.083	Killarney Quadrilles: [No.] 1	Quadrille	Bernard Rogers	Sheet Music
MBR.084	[Killarney Quadrilles: No.2]	Quadrille	Bernard Rogers	Sheet Music
MBR.085	[Killarney Quadrilles: No.3]	Quadrille	Bernard Rogers	Sheet Music
MBR.086	[Killarney Quadrilles: No.4]	Quadrille	Bernard Rogers	Sheet Music
MBR.087	[Killarney Quadrilles: No.5]	Quadrille	Bernard Rogers	Sheet Music
MBR.088	O'Rourke's Reel	Reel	Jack McBrien	78rpm Record
MBR.089	Johnsons High Level Horn [sic]	Hornpipe	Jack McBrien	78rpm Record
MBR.090	Stirling Castle	Strathspey	Jack McBrien	78rpm Record
MBR.091	Little Sweetheart's Waltz: Little Sweetheart	Waltz	Bernard Rogers	Sheet Music

MBR.092	Little Sweetheart's Waltz: Cherry Ripe	Waltz	Bernard Rogers	Sheet Music
MBR.093	Little Sweetheart's Waltz: The Bessie Waltz	Waltz	Bernard Rogers	Sheet Music
MBR.094	When There's Love at Home (Song)	Hymn	Bernard Rogers	Unidentified Song Book
MBR.095	An Irishman's Heart	Song Air	Bernard Rogers	Sheet Music
MBR.096	Land of Good Hope	Song Air	Bernard Rogers	Sheet Music
MBR.097	Marriott's Irish Quadrille: No. 1 Pantaloon	Quadrille	Bernard Rogers	Sheet Music
MBR.098	[Marriott's Irish Quadrille:] No.2	Quadrille	Bernard Rogers	Sheet Music
MBR.099	[Marriott's Irish Quadrille:] The Harp...	Quadrille	Bernard Rogers	Sheet Music
MBR.100	[Marriott's Irish Quadrille:] No.3 La Poule	Quadrille	Bernard Rogers	Sheet Music
MBR.101	[Marriott's Irish Quadrille]	Quadrille	Bernard Rogers	Sheet Music
MBR.102	[Marriott's Irish Quadrille:] No.4	Quadrille	Bernard Rogers	Sheet Music
MBR.103	[Marriott's Irish Quadrille]	Quadrille	Bernard Rogers	Sheet Music
MBR.104	[Marriott's Irish Quadrille:] No.5	Quadrille	Bernard Rogers	Sheet Music
MBR.105	[Marriott's Irish Quadrille]	Quadrille	Bernard Rogers	Sheet Music
MBR.106	Kate Kearney: [No.1]	Waltz	Bernard Rogers	Sheet Music
MBR.107	[Kate Kearney:] Kathleen O'Moore	Waltz	Bernard Rogers	Sheet Music
MBR.108	[Kate Kearney:] Terence's Farewell to Kathleen	Waltz	Bernard Rogers	Sheet Music
MBR.109	[Kate Kearney:] Kate Kearney	Waltz	Bernard Rogers	Sheet Music
MBR.110	[Kate Kearney:] Savoureen Deelish	Waltz	Bernard Rogers	Sheet Music
MBR.111	The Sligo Maid	Reel	Jack McBrien	78 rpm record
MBR.112	From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille: I Am the Ruler of the Queen's Navee	Quadrille	Bernard Rogers	Sheet Music
MBR.113	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] Hornpipe	Quadrille	Bernard Rogers	Sheet Music
MBR.114	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] H is an Englishman	Quadrille	Bernard Rogers	Sheet Music
MBR.115	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] I am the Captain of the Pinafore	Quadrille	Bernard Rogers	Sheet Music
MBR.116	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] Let's Give Three Cheers for the Sailor's Bride	Quadrille	Bernard Rogers	Sheet Music
MBR.117	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] Nevermind the Why and Wherefore	Quadrille	Bernard Rogers	Sheet Music

MBR.118	[From Sullivan's Comic Opera: H.M.S. Pinafore Quadrille:] For a British Tar is a Soaring Soul	Quadrille	Bernard Rogers	Sheet Music
MBR.119	Songs of the Ocean Quadrille: The Sea O!	Quadrille	Bernard Rogers	Sheet Music
MBR.120	[Songs of the Ocean Quadrille:] The Rolling Wave	Quadrille	Bernard Rogers	Sheet Music
MBR.121	[Songs of the Ocean Quadrille:] The Anchor Smiths	Quadrille	Bernard Rogers	Sheet Music
MBR.122	[Songs of the Ocean Quadrille:] The Bay of Biscay	Quadrille	Bernard Rogers	Sheet Music
MBR.123	[Songs of the Ocean Quadrille:] A Life on an Ocean Wave	Quadrille	Bernard Rogers	Sheet Music
MBR.124	[Songs of the Ocean Quadrille:] The Sailor's Life	Quadrille	Bernard Rogers	Sheet Music
MBR.125	[Songs of the Ocean Quadrille:] The Seaman's Duty	Quadrille	Bernard Rogers	Sheet Music
MBR.126	[Songs of the Ocean Quadrille:] Our Ship is Our Home	Quadrille	Bernard Rogers	Sheet Music
MBR.127	[Songs of the Ocean Quadrille:] The Sailor's Dance	Quadrille	Bernard Rogers	Sheet Music
MBR.128	[Songs of the Ocean Quadrille:] The Mermaid	Quadrille	Bernard Rogers	Sheet Music
MBR.129	[Songs of the Ocean Quadrille:] The Cabin Boy	Quadrille	Bernard Rogers	Sheet Music
MBR.130	The Cure Lancers: Up the Thames to Richmond	Quadrille	Bernard Rogers	Sheet Music
MBR.131	[The Cure Lancers:] The Pilgrim of Love	Quadrille	Bernard Rogers	Sheet Music
MBR.132	[The Cure Lancers:] My Pretty Page	Quadrille	Bernard Rogers	Sheet Music
MBR.133	[The Cure Lancers:] Coda	Quadrille	Bernard Rogers	Sheet Music
MBR.134	[The Cure Lancers:] The Great Eastern	Quadrille	Bernard Rogers	Sheet Music
MBR.135	[The Cure Lancers:] Village Bells	Quadrille	Bernard Rogers	Sheet Music
MBR.136	[The Cure Lancers]	Quadrille	Bernard Rogers	Sheet Music
MBR.137	[The Cure Lancers:] Rosalie	Quadrille	Bernard Rogers	Sheet Music
MBR.138	[The Cure Lancers:] 4th Jig - The Cure	Quadrille	Bernard Rogers	Sheet Music
MBR.139	[The Cure:] Coda - College Hornpipe	Quadrille	Bernard Rogers	Sheet Music
MBR.140	The White Leaf	Reel	Bernard Rogers	Local source
MBR.141	Jenny Dang the Weaver	Reel	Bernard Rogers	Local source
MBR.142	Sally Kelly	Reel	Bernard Rogers	Local source
MBR.143	Sally Kelly	Reel	Bernard Rogers	Local source
MBR.144	Bonny Kate	Reel	Bernard Rogers	Local source
MBR.145	Blackberry Blossom	Reel	Bernard Rogers	Local source
MBR.146	Darkies Dream Schottische	Schottische	Bernard Rogers	Sheet Music
MBR.147	Sweetheart May	Waltz	Bernard Rogers	Sheet Music

MBR.148	[?] Hornpipe	Hornpipe	Local source	Local source
MBR.149	Benches in the Park	Song Air	Bernard Rogers	Sheet Music
MBR.150	Molly and I and the Baby	Song Air	Bernard Rogers	Sheet Music
MBR.151	Rakes of Tipperary	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.152	Judy's Reel	Reel	Bernard Rogers	Local source
MBR.153	Apples for the Ladies	Double Jig	Bernard Rogers	Local source
MBR.154	Liffey Banks Reel	Reel	Jack McBrien	78 rpm record
MBR.155	The Pullet Reel	Reel	Jack McBrien	78 rpm record
MBR.156	Sunshine of Paradise Alley	Song Air	Bernard Rogers	Sheet Music
MBR.157	Boston Hop Schottische	Schottische	Bernard Rogers	Sheet Music
MBR.158	Silver Bells Schottische	Schottische	Bernard Rogers	Sheet Music
MBR.159	Off She Goes	Single Jig	Bernard Rogers	LDMI1: No.89
MBR.160	The Little House Under the Hill	Slip Jig	Bernard Rogers	LDMI1: No.88
MBR.161	The Rocky Road	Slip Jig	Bernard Rogers	LDMI1: No.3
MBR.162	Moll in the Wad	Double Jig	Bernard Rogers	LDMI1: No.5
MBR.163	The Munster Buttermilk	Double Jig	Bernard Rogers	LDMI1: No.51
MBR.164	Green Fields of Erin	Reel	Bernard Rogers	LDMI1: No.74
MBR.165	Miss McCloud	Reel	Bernard Rogers	LDMI1: No.75
MBR.166	The Praties is Dug Etc. Etc.	Double Jig	Bernard Rogers	LDMI1: No.94
MBR.167	The Pullet	Hornpipe	Bernard Rogers	LDMI1: No.95
MBR.168	The Rakes of Mallow	Reel	Bernard Rogers	LDMI1: No.64
MBR.169	Apples in Winter	Reel	Bernard Rogers	LDMI1: No.2
MBR.170	Flower of Donnybrook	Reel	Bernard Rogers	LDMI1: No.4
MBR.171	Strawberry Beds	Reel	Bernard Rogers	LDMI1: No.7
MBR.172	Jig	Slip Jig	Bernard Rogers	LDMI1: No.36
MBR.173	The House in the Corner (The Hare in the Corn)	Double Jig	Bernard Rogers	LDMI1: No.37
MBR.174	The Rakes of Westmeath	Slip Jig	Bernard Rogers	LDMI1: No.40
MBR.175	Teetotaller's Reel	Reel	Bernard Rogers	LDMI1: No.41
MBR.176	The Wind that Shakes the Barley	Reel	Bernard Rogers	LDMI1: No.49
MBR.177	Thady's Wattle	Reel	Bernard Rogers	LDMI1: No.52
MBR.178	Salamanca	Reel	Bernard Rogers	LDMI1: No.54
MBR.179	Miss Hamilton's Reel	Hornpipe	Bernard Rogers	LDMI1: No.59
MBR.180	The Unfortunate Cup of Tea	Reel	Bernard Rogers	LDMI1: No.69
MBR.181	Will You Take a Flutter	Hornpipe	Bernard Rogers	LDMI1: No.76
MBR.182	The Kinnegad Slashers	Double Jig	Bernard Rogers	LDMI1: No.83
MBR.183	The Beesom	Slip Jig	Bernard Rogers	LDMI1: No.81
MBR.184	Foxhunter	Slip Jig	Bernard Rogers	LDMI1: No.84
MBR.185	Patrick's Day	Set Dance	Bernard Rogers	LDMI1: No.104
MBR.186	Garryowen	Double Jig	Bernard Rogers	LDMI1: No.105

MBR.187	Hornpipe	Hornpipe	Bernard Rogers	LDMI1: No.102
MBR.188	The Rakes of Kildare	Double Jig	Bernard Rogers	LDMI1: No.1
MBR.189	Kitty in the Lane	Reel	Bernard Rogers	LDMI1: No.35
MBR.190	Mug of Brown Ale	Double Jig	Bernard Rogers	LDMI1: No.45
MBR.191	Coming Thro' The Field	Reel	Bernard Rogers	LDMI1: No.47
MBR.192	Piper's Magot	Slip Jig	Bernard Rogers	LDMI1: No.50
MBR.193	[Untitled]	Double Jig	Bernard Rogers	LDMI1: No.51
MBR.194	Rowdledum	Slip Jig	Bernard Rogers	LDMI1: No.57
MBR.195	Yellow Stockings	Slip Jig	Bernard Rogers	LDMI1: No.65
MBR.196	Who'll Come Fight in the Snow	Slip Jig	Bernard Rogers	LDMI1: No.68
MBR.197	The Night Before Larry was Stretch'd	Slip Jig	Bernard Rogers	LDMI1: No.110
MBR.198	Miss Brady	Reel	Bernard Rogers	LDMI1: No.42
MBR.199	Galway Reel	Reel	Bernard Rogers	LDMI1: No.82
MBR.200	[Untitled]	Fling	Bernard Rogers	LDMI1: No.92
MBR.201	Miss Monaghan	Reel	Bernard Rogers	Local source
MBR.202	The Blackberry Blossom	Reel	Bernard Rogers	Local source
MBR.203	The Devil Among the Tailors	Reel	Bernard Rogers	Unidentified Music Book: A
MBR.204	Yankey Doodle	American Country Dance	Bernard Rogers	Unidentified Music Book: A
MBR.205	Fisher's or Sailor's Hornpipe	Hornpipe	Bernard Rogers	Local source
MBR.206	The Temple House	Reel	Bernard Rogers	Local source
MBR.207	The 9 O'C Train	Reel	Bernard Rogers	Local source
MBR.208	The Fair-Haired Girl	Reel	James McBrien	Local source
MBR.209	Sir Roger	Slip Jig	Bernard Rogers	Unidentified Music Book: A
MBR.210	The Humours of Mullin-a-Faunia	Single Jig	Bernard Rogers	LDMI1: No.70
MBR.211	The Limerick Lasses	Fling	Bernard Rogers	LDMI1: No.92
MBR.212	The Merry Harriers	Double Jig	Bernard Rogers	LDMI1: No.103
MBR.213	Morgan Rattler	Double Jig	Bernard Rogers	LDMI1: No.17
MBR.214	Sprig of Shillelah	Double Jig	Bernard Rogers	LDMI1: No.108
MBR.215	The Beerdrinker	Double Jig	Bernard Rogers	LDMI1: No.46
MBR.216	The Bottle of Punch	Double Jig	Bernard Rogers	LDMI1: No.23
MBR.217	Bucks of Westmeath	Double Jig	Bernard Rogers	LDMI1: No.16
MBR.218	The Bunch of Currants	Single Jig	Bernard Rogers	LDMI1: No.60
MBR.219	Fagan	Single Jig	Bernard Rogers	LDMI1: No.62
MBR.220	The Humours of Bandon	Set Dance	Bernard Rogers	LDMI1: No.8
MBR.221	The Humours of Cavan	Double Jig	Bernard Rogers	LDMI1: No.28
MBR.222	The Boyne Water	March	Bernard Rogers	LDMI1: No.79
MBR.223	Captain Paddy	Scots	Bernard Rogers	LDMI1:

		Measure		No.107
MBR.224	The Miners of Wicklow	Double Jig	Bernard Rogers	LDMI1: No.25
MBR.225	Judy Brallaghan	Reel	Bernard Rogers	LDMI1: No.26
MBR.226	Connemara Jig	Slip Jig	Bernard Rogers	LDMI1: No.100
MBR.227	The New Found Out	Reel	Bernard Rogers	LDMI1: No.20
MBR.228	Bag of Praties	Scots Measure	Bernard Rogers	LDMI1: No.56
MBR.229	Connaughtman	Double Jig	Bernard Rogers	LDMI1: No.55
MBR.230	Cork City	Slip Jig	Bernard Rogers	LDMI1: No.73
MBR.231	Doyle's Frolic	Single Jig	Bernard Rogers	LDMI1: No.9
MBR.232	Dublin Streets	Slip Jig	Bernard Rogers	LDMI1: No.19
MBR.233	The Geese in the Bog	Double Jig	Bernard Rogers	LDMI1: No.61
MBR.234	The Humours of Ballyconnell	Reel	Bernard Rogers & James McBrien	Local source
MBR.235	The Flogging Reel	Reel	James McBrien	Local source
MBR.236	Miss Ramsey	Fling	James McBrien	Local source
MBR.237	Lancaster Hornpipe	Hornpipe	James McBrien	Local source
MBR.238	The Swallow's Tail	Reel	James McBrien	Local source
MBR.239	Mrs McLeod	Reel	Bernard Rogers	Unidentified Music Book: A
MBR.240	Jenny Dang the Weaver	Reel	Bernard Rogers	Local source
MBR.241	Sporting Paddy	Reel	Bernard Rogers	Local source
MBR.242	Handsome Sally	Reel	Bernard Rogers	Local source
MBR.243	[Untitled]	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.244	[Untitled]	Exercise	Bernard Rogers	Local source
MBR.245	[Untitled]	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.246	[Untitled]	Song Air	Bernard Rogers	Unidentified Music Book
MBR.247	[Untitled]	Set Dance	Bernard Rogers	Unidentified Music Book
MBR.248	Barney Bralligan	Slip Jig	Bernard Rogers	Unidentified Music Book
MBR.249	Roll Her on the Mountain	Reel	Bernard Rogers	Unidentified Music Book: B
MBR.250	Waterford Polka	Polka	Bernard Rogers	Unidentified Music Book: B
MBR.251	Haste to the Wedding	Double Jig	Bernard Rogers	Unidentified Music Book: B
MBR.252	O'Donnell Abu	Song Air	Bernard Rogers	Unidentified Song Book
MBR.253	Good Night & Joy Etc.	Song Air	Bernard Rogers	Unidentified Song Book
MBR.254	Kate of Ballinamore	Song Air	Bernard Rogers	Local source
MBR.255	The Keel Rows	Fling	Bernard Rogers	Unidentified



				Music Book
MBR.256	The Unfortunate [Rake]	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.257	The Whisper of Love Waltz	Waltz	Bernard Rogers	Unidentified Music Book
MBR.258	Rorey O'Moore	Double Jig	Bernard Rogers	Unidentified Music Book
MBR.259	The Bird's Nest Polka	Polka	Bernard Rogers	Sheet Music
MBR.260	Hornpipe	Hornpipe	Bernard Rogers	LDMI1: No.90
MBR.261	Liverpool Hornpipe	Hornpipe	Bernard Rogers	Local source
MBR.262	Lanagan's Ball	Single Jig	Bernard Rogers	Local source
MBR.263	Drowsy Moggy	Reel	Bernard Rogers	Local source
MBR.264	Part of Medley of Jigs	Double Jig	Jack McBrien	78 rpm record
MBR.265	The Connaughtman's Rambles	Double Jig	Bernard Rogers	LDMI1: No.29
MBR.266	Up Sligo - Medley of Jigs	Double Jig	Jack McBrien	78 rpm record
MBR.267	Go to the D ____ and Shake Yourself	Single Jig	Bernard Rogers	LDMI1: No.13
MBR.268	Schottische	Schottische	Bernard Rogers	Unidentified Music Book
MBR.269	Valse: Satanelia	Waltz	Bernard Rogers	Sheet Music
MBR.270	Barney Brallaghan	Slip Jig	Bernard Rogers	LDMI1: No.111
MBR.271	Scale of C	Scale	Bernard Rogers	HFNVS: p.7
MBR.272	[Untitled]	Exercise	Bernard Rogers	HFNVS: p.7-8
MBR.273	Various intervals	Exercise	Bernard Rogers	HFNVS: p.8
MBR.274	Intervals	Exercise	Bernard Rogers	HFNVS: p.8-9
MBR.275	[Untitled]	Exercise	Bernard Rogers	HFNVS: p.9
MBR.276	Various bowing	Exercise	Bernard Rogers	HFNVS: p.10-11
MBR.277	[Untitled]	Exercise	Bernard Rogers	HFNVS: p.11
MBR.278	Air	Exercise tune	Bernard Rogers	HFNVS: p.11
MBR.279	Air	Exercise tune	Bernard Rogers	HFNVS: p.11
MBR.280	Hayden's Surprise	Exercise tune	Bernard Rogers	HFNVS: p.12
MBR.281	Scale of G	Scale	Bernard Rogers	HFNVS: p.12
MBR.282	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.12
MBR.283	Dr. Gilbert's Reel - Colman [sic]	Reel	Jack McBrien	78 rpm record
MBR.284	Pleyel's German Hymn	Exercise tune	Bernard Rogers	HFNVS: p.13
MBR.285	Scale of D - F's and C's Sharp	Scale	Bernard Rogers	HFNVS: p.14
MBR.286	[Untitled]	Exercise	Bernard Rogers	HFNVS: p.14
MBR.287	Air	Exercise tune	Bernard Rogers	HFNVS: p.14
MBR.288	[Untitled]	Exercise	Bernard Rogers	HFNVS: p.15

		tune		
MBR.289	Scale of A - F's, C's, and G's sharp	Scale	Bernard Rogers	HFNVS: p.15
MBR.290	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.15
MBR.291	Blue Bells of Scotland	Exercise tune	Bernard Rogers	HFNVS: p.16-17
MBR.292	Scale of E	Scale	Bernard Rogers	HFNVS: p.17
MBR.293	Exercise	Exercise tune	Bernard Rogers	HFNVS: p.17
MBR.294	Italian Air	Exercise tune	Bernard Rogers	HFNVS: p.18
MBR.295	Scale of F	Scale	Bernard Rogers	HFNVS: p.18
MBR.296	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.18-19
MBR.297	Rousseau's Dream	Exercise tune	Bernard Rogers	HFNVS: p.19
MBR.298	Scale of B	Scale	Bernard Rogers	HFNVS: p.20
MBR.299	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.20
MBR.300	Ah Vous Dirai with Variations	Exercise tune	Bernard Rogers	HFNVS: p.20-21
MBR.301	Phil Fluter's Ball	Song Air	Jack McBrien	Local source
MBR.302	Scale of E flat	Scale	Bernard Rogers	HFNVS: p.22
MBR.303	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.22
MBR.304	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.22
MBR.305	Air by Haydn	Exercise tune	Bernard Rogers	HFNVS: p.23
MBR.306	Scale of A flat	Scale	Bernard Rogers	HFNVS: p.23
MBR.307	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.23
MBR.308	Air	Exercise tune	Bernard Rogers	HFNVS: p.23
MBR.309	Miss McLoud's Reel - Colman's [sic] Way	Reel	Jack McBrien	78 rpm record
MBR.310	Half Shift (2nd Position)	Exercise	Bernard Rogers	HFNVS: p.24
MBR.311	[Untitled]	Exercise tune	Bernard Rogers	HFNVS: p.24
MBR.312	Whole Shift (3rd Position)	Exercise	Bernard Rogers	HFNVS: p.24
MBR.313	"Le Desir" Beethoven	Exercise tune	Bernard Rogers	HFNVS: p.25
MBR.314	Ah Come Rapida	Exercise tune	Bernard Rogers	HFNVS: p.25
MBR.315	Most Beautiful Appear	Exercise tune	Bernard Rogers	HFNVS: p.29

## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Song airs**

**Bratton, John Walter (1867-1947)**

MBR.156<sup>12</sup>

**Burns, Robert (1759-1796)**

MBR.002<sup>2</sup>

**Candy, John**

MBR.262<sup>1</sup>

**David, Sydney**

MBR.095<sup>1</sup>

**French, Percy (1854-1920)**

MBR.301<sup>12</sup>

**Gavan, George or D.K.**

MBR.262<sup>2</sup>

**Griffin, Gerald (1803-1840)**

MBR.021<sup>2</sup>

**Gyle, R.W.**

MBR.095<sup>2</sup>

**Hudson, Thomas (1791-1844)**

MBR.248<sup>2</sup> (also MBR.270)

**Hyde, James (b.1849)**

MBR.096<sup>12</sup>

**Joyce, Patrick Weston (1827-1914)**

MBR.031<sup>2</sup>

**Joyce, Robert Dwyer (1830-1883)**

MBR.024<sup>2</sup>

**Kennedy, William Harry (c.1855-1894)**

MBR.150<sup>12</sup>

**Lover, Samuel (1797-1868)**

MBR.020<sup>2</sup>; MBR.059<sup>12</sup> (also MBR.258)

**Mahony, Francis Sylvester (aka “Father Prout”) (1804-1866)**

MBR.048<sup>2</sup>

**McGrath, Andrew**

MBR.048<sup>1</sup>

**McNaughton, John Hugh (1829-1891)**

MBR.094<sup>12</sup>

**Moore, Thomas (1779-1852)**

MBR.076<sup>2</sup>; MBR.077<sup>2</sup>; MBR.099<sup>2</sup>

**Reynolds, George Nugent (1770-1802)**

MBR.018<sup>2</sup> (also MBR.103; MBR.110); MBR.107<sup>2</sup>

**Root, George F. [aka: G.F. Wurzel] (1820-1885)**

MBR.137<sup>12</sup>

**Thornton, James (1861-1938)**

MBR.149<sup>12</sup>

## **Western art music**

**Bochsa, Robert Nicolas-Charles (1789-1856)**

MBR.004<sup>1</sup>

**Bucalossi, Procida (1832-1918)**

MBR.026-MBR.029<sup>1</sup>

**Coote Jr., Charles (1831-1916)**

MBR.001<sup>1</sup>; MBR.019<sup>1</sup>; MBR.106 – MBR.110<sup>3</sup>; MBR.130 – MBR.139<sup>3</sup>

**Crowe, Alfred Gwyllym (1835-1894)**

MBR.032<sup>1</sup>

**D'Albert, Charles Louis Napoléon (1809-1886)**

MBR.043 – MBR.047<sup>1</sup>

**Drane, Joesph Chadley**

MBR.033 – MBR.036<sup>3</sup>; MBR.079<sup>1</sup>

**Duval, Jean**

MBR.007 – MBR.011<sup>3</sup>

**Farmer, Henry (1819-1891)**

MBR.005<sup>1</sup>

**Godfrey Jr., Charles (1839-1919)**

MBR.112 - MBR.118<sup>3</sup>

**Godfrey, Daniel (1831-1903)**

MBR.050 – MBR.067<sup>3</sup>

**Hutchinson, William Marshall (1854-1933)**

MBR.037 – MBR.041<sup>1</sup>

**Jullien, Louis Antoine (1812-1860)**

MBR.012 – MBR.016<sup>3</sup>

**Keller, Wilhelm**

MBR.071 – MBR.078<sup>3</sup>

**King, James (1809-1888)**

MBR.030<sup>1</sup>

**Kinkell, Charles (1832-*fl.*1907)**

MBR.022<sup>1</sup>

**Kleber, Henry (1816-1897)**

MBR.080<sup>1</sup>

**Kreutzer, Rodolphe (1766-1831)**

MBR.009<sup>1</sup>

**Lansing, George**

MBR.146<sup>1</sup>

**Laurent, Henri (1799-1844)**

MBR.269<sup>1</sup>

**Lowthian, Caroline (1860-1943)**

MBR.068<sup>1</sup>

**Marriott, Charles Handel Rand (1831-1899)**

MBR.049<sup>1</sup>; MBR.097 – MBR.105<sup>3</sup>

**Montgomery, William Henry (1810-1886)**

MBR.091- MBR.093<sup>1</sup>

**Smallwood, William (1831-1897)**

MBR.017<sup>3</sup>; MBR.119 – MBR.129<sup>1</sup>; MBR.259<sup>1</sup>

**Spagnoletti, Paolo (1768-1834) or his son, Ernesto**

MBR.007<sup>1</sup>

**Wade, Joseph Augustine (1796-1845)**

MBR.081<sup>1</sup>

**Warner, Louis**

MBR.083 – MBR.087<sup>3</sup>

## **Folk dance music**

**Blewitt, Jonathan (1782-1853)**

MBR.248<sup>1</sup> (also MBR.270)

**Crerar, John (1750-1840)**

MBR.140<sup>1</sup>

**Dow, Daniel/Donald (1732-1783)**

MBR.060<sup>1</sup> (also MBR.067; MBR.144)

**Garden, Rev. Alexander (1688-1778)**

MBR.141<sup>1</sup> (also MBR.240)

**Gow, Nathaniel (1763-1831)**

MBR.034<sup>1</sup>; MBR.236<sup>1</sup>

**Gow, Neil (1727-1807)**

MBR.164<sup>1</sup>

**Jackson, Walker 'Piper' (d.1798)**

MBR.210<sup>1</sup>; MBR.216<sup>1</sup>

**Macdonald of Macdonald, Sir Alexander (c.1745-1795)**

MBR.165<sup>1</sup> (also MBR.239; MBR.309)

## Tune Histories

**MBR.001 – ‘Galop: Prince Imperial’:** This tune was composed by the Englishman, Charles Coote Jr. (1831-1916) around the year 1866. ‘Prince Imperial’ (RF MS).

Written and oral sources in dissertation: ‘Galop: Prince Imperial’ (MBR.001)

**MBR.002 – ‘Schottische: Green Grow the Rushes O’:** See FR2.033

**MBR.003 – ‘The Waterford Polka’:** See FR2.004

**MBR.004 – ‘The Moonlight Polka’:** See PF.038

**MBR.005 – ‘The First Love Waltz’:** See LE.004

**MBR.006 – ‘The Young May Moon’:** See LK.096

**MBR.007 – ‘The Lancers Quadrille: [No.] 1’:** See LK.005

**MBR.008 – ‘The Lancers Quadrille: [No.] 2’:** ‘The Hundred Pipers’ (KMM1: No.8, p.31).

Written and oral sources in dissertation: ‘The Lancers Quadrille: [No.] 2’ (MBR.008)

**MBR.009 – ‘The Lancers Quadrille: [No.] 3’:** See LK.006

**MBR.010 – ‘The Lancers Quadrille: [No.] 4’:** See LK.007

**MBR.011 – ‘The Lancers Quadrille: [No.] 5’:** See LK.008

**MBR.012 – ‘The Royal Irish Quadrilles: [No.] 1’:** See PF.005

**MBR.013 – ‘The Royal Irish Quadrilles: [No.] 2’:** See LK.107

**MBR.014 – ‘The Royal Irish Quadrilles: [No.] 3’:** See LK.132

**MBR.015 – ‘The Royal Irish Quadrilles: [No.] 4’:** See LK.093

**MBR.016 – ‘The Royal Irish Quadrilles: [No.] 5’:** See LK.050

**MBR.017 – ‘Polka: Christmas Chimes’:** The composer of the tune has not been verified, but the version transcribed in the McBrien-Rogers MS was arranged by the Englishman, William Smallwood (1831-1897).

Written and oral sources in dissertation: ‘Polka: Christmas Chimes’ (MBR.017)

**MBR.018 – ‘The Exile of Erin’:** See LK.064



**MBR.019 – ‘Schottische: Pretty Lips’:** This tune was composed by the Englishman, Charles Coote Jr. (1831-1916) around the year 1860.

Written and oral sources in dissertation: ‘Schottische: Pretty Lips’ (MBR.019)

**MBR.020 – ‘Oh Native Music’:** The words of the song ‘The Native’ were written to a pre-existing air by Samuel Lover (1797-1868). The version in the McBrien-Rogers MS was copied by the scribe, Bernard Rogers, from the book *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885): ‘Oh, Native Music’ (SHSB: No.43). ‘Feadam Mas Aill Liom [Féadaim mé ‘s áil Liom – I Can if I Choose]’ (SITM2: No.6221). ‘A Sailor Loved/[And] a Farmer’s Daughter’ (BAMI: p.102; [OMOI: No.171]). ‘The Irishman’ (RF MS).

Written and oral sources in dissertation: ‘Oh Native Music’ (MBR.020)

### **MBR.021 – ‘The Return From Fingall’:**

The version of this song air in the McBrien-Rogers MS, ‘The Return From Fingall’ (MBR.021) was copied by the scribe, Bernard Rogers, from the book *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885). However, he transcribed the title of the accompanying air, ‘The Return From Fingall’ rather than its song title ‘’Tis, it is the Shannon’s Stream’ (SHSB: No.62).

In a footnote to this song air, ‘The Return of Fingal’, Alfred Perceval Graves wrote in his book *Songs of Old Ireland*, (London, 1882): “The great battle of Clontarf to which this poem refers, was fought between the Irish and the Danes on Good Friday, A.D. 1014. This tune is supposed by some to be the march played or sung by Brian Boruimhe’s troops on their return from Fingal, the name given by the Danes to that part of Dublin where the Danes had settled”. ‘An Filleadh Ó Fhine Ghall’ (‘The Return from Fingal’) (GPAMI: p.31). ‘The Return from Fingal’ (GSOI: p.16-20; OMOI: No.1816). ‘Fingal March’ (FR3: No.216).

Written and oral sources in dissertation: ‘The Return From Fingall’ (MBR.021)

**MBR.022 – ‘Schottische: The Mountain Belle’:** This tune was composed by the German, Charles Kinkell (1832-*fl.*1907). ‘The Mountain Belle’ (RF MS).

Written and oral sources in dissertation: ‘Schottische: The Mountain Belle’ (MBR.022)

**MBR.023 – ‘The Dear Irish Boy’:** The version of this song air in the McBrien-Rogers MS, ‘The Dear Irish Boy’ (MBR.023) was copied by the scribe, Bernard Rogers, from the book *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P.

Goodman, (Dublin & London, c.1885). However, he transcribed the title of the accompanying air, 'The Dear Irish Boy' rather than its song title 'The Exile's Farewell' (SHSB: No.71).

'Oh My Connor, His Cheeks are Like the Rose' (SITM2: No.4638). 'The Wild Irish Boy – or – My Connor' (John Barton, Dublin) (SITM2: No.6235). 'The Dear Irish Boy [or The Dear Irish Maid]' (SG MS: SG9.002 & SG10.148; OMOI: No.73; FR1: No.50; [PWJOIM: No.398]).

Written and oral sources in dissertation: 'The Dear Irish Boy' (MBR.023)

**MBR.024 – 'The Blackbird':** See FR2.065

**MBR.025 – 'W. Woman':** See LK.093

**MBR.026 – MBR.029 'Valse: My Queen [No.] 1-4':** See LS.089

**MBR.030 – 'Mars Polka':** This tune has been attributed to the composer James King (1809-1888), sometime in the 1850s, cf: <http://www.biblio2.com/lp25763826155.html>. King was born in Dublin and served as bandmaster in several armies. He served for a time in the Longford Barracks, Ireland. He composed over forty pieces between 1846 and 1872. [information provided to the Longford Library by King's great-great-great grandson, B. Wilton King].

Written and oral sources in dissertation: 'Mars Polka' (MBR.030)

**MBR.031 – 'Oh Come to the Hedgerows':** This song air was copied from the song book: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885): 'Oh, Come to the Hedgerows' (SHSB: No.43). The words of this song were composed by the Irish collector, Patrick Weston Joyce (1827-1914). 'As a Sailor and a Soldier [Were Walking One Day]' ([GPAMI1: p.191-192]; PWJOIM: No.771). 'The Soldier and the Sailor' (OMOI: No.151).

Written and oral sources in dissertation: 'Oh Come to the Hedgerows' (MBR.031)

**MBR.032 – 'The See Saw Waltz':** This tune was composed by Alfred Gwyllym Crowe (1835-1894) around the year 1884. Crowe was born in Bermuda but later moved to Britain.

Written and oral sources in dissertation: 'The See Saw Waltz' (MBR.032)

**MBR.033 – ‘Highland Schottische [No.1]’:** This set of quadrilles were arranged by Joseph Chadley Drane – British. ‘What’s A’ the Steer’ (KMM1: No.14, p.20). ‘Steer Kimmer’ (KMM4: No.128).

Written and oral sources in dissertation: ‘Highland Schottische [No.1]’ (MBR.033)

**MBR.034 – ‘[Highland Schottische No.2]’:** This tune was composed by Nathaniel Gow (1763-1831). ‘Caller Herrings’ (OFPC2: p.130-131).

Written and oral sources in dissertation: ‘[Highland Schottische No.2]’ (MBR.034)

**MBR.035 – ‘[Highland Schottische No.3]’:** See LK.012

**MBR.036 – ‘[Highland Schottische No.4]’:** ‘Scots Wha Hae’ (KMM3: No.202).

Written and oral sources in dissertation: ‘[Highland Schottische No.4]’ (MBR.036)

**MBR.037 – MBR.041 ‘Valse: Ehren on the Rhine: [Nos.] 1-5’:** This set of waltzes, ‘Ehren on the Rhine’, were composed by William Marshall Hutchinson (1854-1933), a Scottish composer, around the year 1880. He also published music under the pseudonyms Josef Meissler and Oscar Seydel.

Written and oral sources in dissertation: ‘Valse: Ehren on the Rhine: [Nos.] 1-5’ (MBR.037- MBR.041)

**MBR.042 – ‘Black Horse Polka’:** ‘Black Horse Polka’ (RF MS). ‘John Egan’s’ (BSMI4: p.27). ‘The Scartaglen Polka’ (CIFB: p.71). ‘Gan Ainm’ (CRÉ2: No.109). ‘Untitled’ (FR2: No.300).

Written and oral sources in dissertation: ‘Black Horse Polka’ (MBR.042). ‘[Untitled]’ (MN.057; MN.072; MN.088)

**MBR.043 – MBR.047 – ‘Valse: Sweethearts [Nos.] 1-5’:** This set of waltzes, ‘Valse: Sweethearts’, were composed by the Frenchman, Charles Louis Napoléon D’Albert (1809-1886).

Written and oral sources in dissertation: ‘Valse: Sweethearts [Nos.] 1-5’ (MBR.043- MBR.047)

**MBR.048 – ‘The Bells of Shandon’:** This song air was copied from the song book: *The School and Home Song-Book: A Collection of Songs for Use in Irish Schools*, P. Goodman, (Dublin & London, c.1885): ‘The Bells of Shandon’ (SHSB: No.38). The words of this song were written by Francis Sylvester Mahony (*aka* Father Prout) (1804-1866), of Co. Cork, sometime in the 1830s, in honour of the famous bells of St. Anne’s Church, Shandon, Co. Cork. The pre-existing air used for the song was apparently composed by the Irish poet Andrew McGrath. ‘Slán le Máigh’ (Treoir, Imh.13, Uimh 3, 1981). ‘O Nancy, Nancy, Don’t you Remember?’ (GPAMI: p.110-111; OMOI: No.601).

Written and oral sources in dissertation: ‘The Bells of Shandon’ (MBR.048)

**MBR.049 – ‘The Jolly Dogs’:** This tune was written by the British composer, Charles Handel Rand Marriott (1831-1899).

Written and oral sources in dissertation: ‘The Jolly Dogs’ (MBR.049)

**MBR.050 – ‘Lancers – Knight of St. Patrick: St. Patrick’s Day’:** See LK.118 (individual tune). This set of quadrilles, ‘Lancers – Knight of St. Patrick’, was arranged by the British bandmaster, Daniel Godfrey (1831-1903).

**MBR.051 – ‘[Lancers – Knight of St. Patrick:] Paddy Will You Know’:** See LK.050

**MBR.052 - ‘[Lancers – Knight of St. Patrick:] Farewell Etc.’:** ‘To Rodney We Will Go’ (SITM: No.2598). ‘The Jolly Ploughman’ (SITM: No.5919). ‘Low Back’d Car (or the Jolly Ploughman)’ (MO2: p.107). ‘The Low Backed Car’ (KMM2: No.257; OMOI: No.387). ‘Moll Roone or (Farewell, But Whenever You Welcome)’ (SITM: No.6086). ‘The Jolly Plowman’ (OMOI: No.386).

Written and oral sources in dissertation: ‘[Lancers – Knight of St. Patrick:] Farewell Etc./[Low Backed Car] (MBR.052; [MBR.058]). ‘The Emerald Medley (Medley of Old Irish Airs) [1/3]’ (FQ.071)

**MBR.053 - ‘[Lancers – Knight of St. Patrick:] St. Patrick Was a Gentleman’:** ‘St. Patrick Was a Gentleman’ (LDMI1: No.99). ‘Original Melody of “St. Patrick Was a Gentleman” – as played by the Irish Militia Bands’ (SPCCIM1: No.346).

Written and oral sources in dissertation: ‘[Lancers – Knight of St. Patrick:] St. Patrick Was a Gentleman’ (MBR.053)

**MBR.054** - '[Lancers – Knight of St. Patrick:] Ye Friendly Stars That Rule the Night': 'Ye Friendly Stars That Rule the Night' [air – 'Gamba ora'] (SITM2: No.5848). 'Ga mBa Ora' (SPCCIM2: No.1335).

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Ye Friendly Stars That Rule the Night' (MBR.054). 'Marriott's Irish Quadrille: No.1 Pantalon' (MBR.097)

**MBR.055** - '[Lancers – Knight of St. Patrick:] 4': See FR3.114

**MBR.056** - '[Lancers – Knight of St. Patrick:] My Lodging is on the Cold Ground': See LK.079

**MBR.057** - '[Lancers – Knight of St. Patrick:] Loves Young Dream': 'Deel Take the Gair, and the Bragrie o'it' (SITM1: No.1214). 'The Shan Van Vocht' (PWJOIM: No.119). 'Loves Young Dream' (SG MS: SG10.122). 'An tSean[n] Bhean Bhocht' BGCAMI: p.31; SPCCIM3: No.1204).

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Loves Young Dream' (MBR.057)

**MBR.058** - '[Lancers – Knight of St. Patrick:] The Low Backed Car': See MBR.052

**MBR.059** - '[Lancers – Knight of St. Patrick:] Rory O'Moore': See LK.089

**MBR.060** - '[Lancers – Knight of St. Patrick:] Reel': See LK.030

**MBR.061** - '[Lancers – Knight of St. Patrick:] Kinnegad Slashers': 'The Kinnegad Slashers' (OFPC3: p.31). 'The Kinnegad Slashers' (LDMI1: No.83; KMM2: No.245; OMOI: No.901; ODMI: No.148). 'Land of Sweet Erin' (RMC: p.93).

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Kinnegad Slashers' (MBR.061). 'The Kinnegad Slashers' (MBR.182)

**MBR.062** - '[Lancers – Knight of St. Patrick:] Billy O'Rourke': 'Billy O'Rourke[s]' (KMM1: No.36, p.39; [RMC: p.103]).

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Billy O'Rourke' (MBR.062)

**MBR.063** - '[Lancers – Knight of St. Patrick:] Widow Machree': 'Widow Machree' (RMC: p.89).

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Widow Machree' (MBR.063)

**MBR.064 - '[Lancers – Knight of St. Patrick:] Teddy O'Rann':** This tune has not been matched to either a published or manuscript source.

Written and oral sources in dissertation: '[Lancers – Knight of St. Patrick:] Teddy O'Rann' (MBR.064)

**MBR.065 - '[Lancers – Knight of St. Patrick:] Peter St. Reel':** See LK.001

**MBR.066 - '[Lancers – Knight of St. Patrick:] Garry Owen':** See FR1.059

**MBR.067 - '[Lancers – Knight of St. Patrick:] Finale':** See LK.030

**MBR.068 – 'Valse: Venetia':** This tune was written by the British composer, Caroline Lowthian (1860-1943), sometime in the 1880s.

Written and oral sources in dissertation: 'Valse: Venetia' (MBR.068)

**MBR.069 – 'The Rocky Road Etc.':** See LK.062

**MBR.070 – 'The Coulin':** 'Coolun [with Variations]' (JA5: No.71; NGCR2: p.10; [OFNIM: p.33]; OFPC2: p.122). 'Coolin, or Lady of the Desert' (BAMI: No.119). 'The Old Coolin' (SPCCIM2: No.599). 'The Coolin' (PWJOIM: No.564 [this version was obtained by Joyce from the collector William Forde, who in turn had notated it down from the playing of the piper, Hugh O'Bierne, of Ballinamore, Co. Leitrim in 1846]). 'The Coolin with Variations' (OMOI: No.89).

Written and oral sources in dissertation: 'The Coulin/[Coolin]' (MBR.070; [MN.082])

**MBR.071 – 'Young Ireland Quadrille: St. Patrick's Day':** See LK.118 (individual tune). Although it is not indicated in the manuscript, the arrangement of this set of quadrilles has been attributed to Wilhelm Keller.

**MBR.072 – '[Young Ireland Quadrille:] Paddy's Resource':** 'Pady's Resource' (JA2: No.66, No.67). 'Paddy's Resource' (OMOI: No.997; ODMI: No.212).

Written and oral sources in dissertation: '[Young Ireland Quadrille:] Paddy's Resource' (MBR.072)

**MBR.073 – ‘[Young Ireland Quadrille:]’:** This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: ‘[Young Ireland Quadrille:]’ (MBR.073)

**MBR.074 – ‘[Young Ireland Quadrille:] The Brown Irish Girl’:** ‘The Brown Irish Girl’ (CGOI: No.82). ‘By That Lake, Whose Gloomy Shore’ (TMIM4: p.83-84).

Written and oral sources in dissertation: ‘[Young Ireland Quadrille:] The Brown Irish Girl’ (MBR.074)

**MBR.075 – ‘[Young Ireland Quadrille:] Nora Creena’** See LK.132

**MBR.076 - ‘[Young Ireland Quadrille:] Oft in the Stilly Night’:** Words for the song, ‘Oft in the Stilly Night’, were composed by Thomas Moore (1779-1852), and first published by him in his collection, *National Airs*, Part 1, (London, 1818). According to Moore, he adapted the words to a pre-existing “Scots” air: (TMNA1: p.?). 1st part: ‘John McAlpine – Strathspey’ (KMM1: p.3)

Written and oral sources in dissertation: ‘[Young Ireland Quadrille:] Oft in the Stilly Night’ (MBR.076)

**MBR.077 – ‘[Young Ireland Quadrille:] Eveleen’s Bower’:** Words for the song, ‘Eveleen’s Bower’, were composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.2, (Dublin, 1808). He adapted the words to a pre-existing air. ‘Eveleen’s Bower’ (TMIM2: p.34; OMOI: No.642).

Written and oral sources in dissertation: ‘[Young Ireland Quadrille:] Eveleen’s Bower’ (MBR.077)

**MBR.078 – ‘[Young Ireland Quadrille:] Garryowen’:** See FR1.059

**MBR.079 – ‘Fairy Dell Waltz’:** This was written by the British composer, Joseph Chadley Drane.

Written and oral sources in dissertation: ‘Fairy Dell Waltz’ (MBR.079)

**MBR.080 – ‘The Rainbow Schottische’:** Although no composer is indicated in the manuscript, the tune has been attributed to German-American, Henry Kleber (1816-1897).

Written and oral sources in dissertation: ‘The Rainbow Schottische’ (MBR.080)

**MBR.081 – ‘My First Polka’:** This tune was written by the Irish composer, Joseph Augustine Wade (1796-1845).

Written and oral sources in dissertation: ‘My First Polka’ (MBR.081)

**MBR.082 – ‘The Kinkora [sic] Reel’:** This tune in the McBrien-Rogers MS is named after the Dublin based “Kincora Céilí Band”. This band won the Senior Céilí Band competition at Fleadh Cheoil na hÉireann in 1958 when it was hosted by Longford town. The band recorded commercially and Jack McBrien may have transcribed this tune directly from one of these records or indirectly from a radio broadcast. On the other hand, this tune may have become popular session tune amongst musicians in the Longford region after the band’s competition success there in 1958. The Sligo fiddler, James Morrison (1891-1947), popularised this reel under the title ‘The Skylark’ when he recorded it in 1935. Indeed, Breathnach attributed the composition of the tune to Morrison in his first collection of *Ceol Rince na hÉireann* (Dublin, 1963), cf: ‘An Fhuiseog - The Skylark’ (CRÉ1: No.156).

Written and oral sources in dissertation: ‘The Kinkora [sic] Reel’ (MBR.082)

**MBR.083 – MBR.087 ‘Killarney Quadrilles: [Nos.] 1-5’:** This set of quadrilles appear to have been either arranged or composed by Louis Warner, whose identity has not been established. None of the tunes in this set have been identified, suggesting that they may have composed by Warner.

Written and oral sources in dissertation: ‘Killarney Quadrilles: [Nos.] 1-5’ (MBR.083-MBR.087)

**MBR.088 – ‘O’Rourke’s Reel’:** The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune in 1934 as the second tune in a set of two reels, ‘O’Rourke’s’ and ‘The Wild Irishman’. However, the titles of the two tunes in this set were mixed up on the record cover and this tune was incorrectly entitled ‘O’Rourke’s’, the correct title of the first tune. This anomaly in titles proves that Jack McBrien sourced his transcription of this tune in the McBrien-Rogers MS from a Coleman record, given that he has used its incorrect title ‘O’Rourke’s’.

4/4 Rhythm: ‘The Wild Irishman’ (SG MS: SG2.232). ‘The Sturdy Irishman’ (AS MS). ‘O’Rourke’s Reel’ (RF MS). ‘The Sligo Chorus’ (OMOI: No.1273; ODMI: No.541). 2/4 Rhythm: ‘[The] Wild Irishman’ ([SITM: No.1865], No.3837). 6/8 Rhythm: ‘To Set at Odds’ (SITM: No.1852). ‘The Wild Irishman’ (SITM: No.2032). ‘Noran Keestha [Nóra an Chíste]’



(SITM: No.4247). 'Wreath the Bowl' (TMIM7: p.158-160). SITM: No.5581). 'Nora, With the Purse' (BAMI: No.25). 'Nora[n] Kista' ([KMM4: No.239]; SITM: No.6443). 'The Spinning Wheel' (KMM3: No.270). 'The Road to Lurgan' (OMOI: No.830; ODMI: No.94). 12/8 Rhythm: 'The Wild Irishman' [Transcribed by Fr. John Quinn of a home recording he made of the Co. Westmeath piper, Joe Kilmurray (c.1890-c.1970).]

Written and oral sources in dissertation: 'O'Rourke's Reel' (MBR.088). 'The Westport Chorus [1/2]' (FQ.076)

**MBR.089 – 'Johnsons High Level Horn [sic]'**: The Scottish musician, Will Starr (1922-1976), recorded three hornpipes in a set: 'Johnsons', 'High Level' and 'The Harvest Home' in 1945. In the McBrien-Rogers MS, Jack McBrien appears to have joined together the titles of the first two tunes and created in the process 'Johnsons High Level Horn [sic]'. McBrien only wrote out the first few bars of the tune. It's not clear which tune he was attempting to transcribe.

Written and oral sources in dissertation: 'Johnsons High Level Horn [sic]' (MBR.089)

**MBR.090 – 'Stirling Castle'**: The fiddler, Packie Dolan (1904-1932) of Ballinamuck, Co. Longford, recorded this tune in a duet with the Sligo fiddler, Michael Coleman (1891-1945), in 1927. It was the first tune in a set of strathspeys entitled 'Miss Ramsey'. Jack McBrien's faulty transcription of this tune in the McBrien-Rogers MS doesn't correspond with the Dolan/Coleman recording and therefore, it was unlikely to have been obtained by McBrien from this source.

'The Harvest Home' (SKYE2: p.35). 'Stirling Castle' (KMM1: Set 2, No.1, p.4; RF MS). 'Marquis Hansley's' (RMC: p.62). 'The Grey Daylight' (OMOI: No.1372).

Written and oral sources in dissertation: 'Stirling Castle' (MBR.090). 'Miss Ramsay [1/2]' (PD.011)

**MBR.091 – MBR.093 'Little Sweetheart's Waltz'**: Although it is not indicated in the McBrien-Rogers MS, this set of three waltzes has been attributed to William Henry Montgomery (1810-1886). The three individual tunes are entitled 'Little Sweetheart', 'Cherry Ripe' and 'The Bessie Waltz'.

Written and oral sources in dissertation: 'Little Sweetheart's Waltz' (MBR.091-MBR.093)

**MBR.094 – ‘When There’s Love at Home (Song)’:** The words and music for this song, ‘When There's Love at Home’ were composed by the American, John Hugh McNaughton (1829-1891), in 1860.

Written and oral sources in dissertation: ‘When There’s Love at Home (Song)’ (MBR.094)

**MBR.095 – ‘An Irishman’s Heart’:** This song has not been matched to either a published or manuscript source. According to McBrien-Rogers MS the words and music of this song were composed by R.W. Gyle and Sydney David, respectively.

Written and oral sources in dissertation: ‘An Irishman’s Heart’ (MBR.095)

**MBR.096 – ‘Land of Good Hope’:** The song was written by the British composer, James Hyde (b.1849).

Written and oral sources in dissertation: ‘Land of Good Hope’ (MBR.096)

**MBR.097 – ‘Marriott’s Irish Quadrille: No.1 Pantalón’:** See MBR.054. Although it is not indicated in the McBrien-Rogers MS, the arrangement of this set of quadrilles has been attributed to the British composer, Charles Handel Rand Marriott] (1831-1899).

**MBR.098 – ‘[Marriott’s Irish Quadrille:] No.2’:** This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: ‘[Marriott’s Irish Quadrille:] No.2’ (MBR.098)

**MBR.099 – ‘[Marriott’s Irish Quadrille:] The Harp’:** Words for the song, ‘The Harp That Once Through Tara’s Halls’, were composed by Thomas Moore (1779-1852), and first published by him in his collection, *A Selection of Irish Melodies*, Vol.1, (Dublin, 1808): ‘The Harp That Once Through Tara’s Halls’ (TMIM1: p.10). ‘The Harp That Once’ (KMM3: No.311).

Written and oral sources in dissertation: ‘[Marriott’s Irish Quadrille:] The Harp’ (MBR.099)

**MBR.100 – ‘[Marriott’s Irish Quadrille:] No.3 La Poule’:** This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[Marriott's Irish Quadrille:] No.3 La Poule' (MBR.100)

**MBR.101 – '[Marriott's Irish Quadrille:]'**: See LK.079

**MBR.102 – '[Marriott's Irish Quadrille:] No.4'**: This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[Marriott's Irish Quadrille:] No.4' (MBR.102)

**MBR.103 – '[Marriott's Irish Quadrille:]'**: See LK.064

**MBR.104 – '[Marriott's Irish Quadrille:] No.5'**: This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[Marriott's Irish Quadrille:] No.5' (MBR.104)

**MBR.105 – '[Marriott's Irish Quadrille:]'**: This tune has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[Marriott's Irish Quadrille:]' (MBR.105)

**MBR.106 – 'Kate Kearney: [No.1]'**: This set of tunes was arranged by the British composer, Charles Coote Jr. (1831-1916). 'Calin Deas Scruidadh n mbo – The Pretty Girl Milking her Cow' (BAIM: No.54). 'Terence's Farewell to his Kathleen' (KVI: No.151)

Written and oral sources in dissertation: MBR.106 – 'Kate Kearney: [No.1]'. 'Kate Kearney: [No.3] Terence's Farewell to Kathleen' (MBR.108)

**MBR.107 – '[Kate Kearney: No.2] Kathleen O'Moore'**: The words of this song air were written by George Nugent Reynolds (1770-1802) of Letterfine, County Leitrim. 'My Love, Still I Think I See Her – Kathleen O'More' (AMMI: p.150).

Written and oral sources in dissertation: 'Kate Kearney: [No.2] Kathleen O'Moore' (MBR.107)

**MBR.108 – '[Kate Kearney: No.3] Terence's Farewell to Kathleen'**: See MBR.106

**MBR.109 – ‘[Kate Kearney: No.4] Kate Kearney’:** ‘Kate Kearney’ (OFPC4: p.132; CGOI: No.11; OMOI: No.263).

Written and oral sources in dissertation: ‘[Kate Kearney: No.4] Kate Kearney’ (MBR.109)

**MBR.110 – ‘[Kate Kearney: No.5] Savoureen Deelish’:** See LK.064

**MBR.111 – ‘The Sligo Maid’:** The Sligo fiddlers, Paddy Killoran (1904-1965) and Michael Coleman (1891-1945), both popularised ‘The Sligo Maid’ through recordings of this tune in 1936 and 1924, respectively. McBrien’s transcription of this tune in the McBrien-Rogers MS follows the Killoran version closely, but not Coleman’s one. ‘Glendowan Reel’ (OWS: No.325). ‘Gearchaile Shligigh - The Sligo Maid’ (CRÉ1: No.124).

Written and oral sources in dissertation: ‘The Sligo Maid’ (MBR.111; MN.099)

**MBR.112 – MBR.118 – ‘H.M.S. Pinafore Quadrille: from Sullivan’s Comic Opera’:** This set of quadrilles was arranged by the British composer, Charles Godfrey Jr. (1839-1919). The set contains the following seven tunes: ‘I am the Ruler of the Queen’s Navee’ (MBR.112), ‘Hornpipe’ (MBR.113), ‘H is an Englishman’ (MBR.114), ‘I am the Captain of the Pinafore’ (MBR.115), ‘Let’s Give Three Cheers for the Sailor’s Bride’ (MBR.116), ‘Never Mind the Why and Wherefore’ (MBR.117) and ‘For a British Tar is a Soaring Soul’ (MBR.118).

**MBR.119 – MBR.129 - ‘Songs of the Ocean Quadrille’:** This set of quadrilles was composed by the British composer, William Smallwood (1831-1897). The set contains the following eleven tunes: ‘The Sea O!’ (MBR.119), ‘The Rolling Wave’ (MBR.120), ‘The Anchor Smiths’ (MBR.121), ‘The Bay of Biscay’ (MBR.122), ‘A Life on an Ocean Wave’ (MBR.123), ‘The Sailor’s Life’ (MBR.124), ‘The Seaman’s Duty’ (MBR.125), ‘Our Ship is Our Home’ (MBR.126), ‘The Sailor’s Dance’ (MBR.127), ‘The Mermaid’ (MBR.128) and ‘The Cabin Boy’ (MBR.129).

**MBR.130 - ‘The “Cure” Lancers: Up the Thames to Richmond’:** This set of quadrilles was arranged by the British composer Charles Coote Jnr. (1831-1916) around 1864. This first tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: ‘The “Cure” Lancers’: Up the Thames to Richmond’ (MBR.130)

**MBR.131 - '[The "Cure" Lancers:] The Pilgrim of Love':** This second tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers:] The Pilgrim of Love' (MBR.131)

**MBR.132 - '[The "Cure" Lancers:] My Pretty Page':** This third tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers:] My Pretty Page' (MBR.132)

**MBR.133 - '[The "Cure" Lancers:] Coda':** This fourth tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers:] Coda' (MBR.133)

**MBR.134 - '[The "Cure" Lancers:] The Great Eastern':** This fifth tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers:] The Great Eastern' (MBR.134)

**MBR.135 - '[The "Cure" Lancers:] Village Bells':** This sixth tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers:] Village Bells' (MBR.135)

**MBR.136 - '[The "Cure" Lancers: Untitled]':** This seventh tune in the set has not been matched to a published or manuscript source thus far.

Written and oral sources in dissertation: '[The "Cure" Lancers: Untitled]' (MBR.136)

**MBR.137 - '[The "Cure" Lancers:] Rosalie':** See FR2.041

**MBR.138 - '[The "Cure" Lancers:] 4<sup>th</sup> Jig – The Cure':** See FR2.043

**MBR.139 - '[The "Cure" Lancers:] Coda – College Hornpipe':** See PF.095

**MBR.140 - 'The White Leaf':** See FR1.013

**MBR.141 – ‘Jenny Dang the Weaver’:** See FR1.008

**MBR.142 – ‘Sally Kelly’:** ‘The Drummond Lassies’ (OMOI: No.1436; ODMI: No.673). ‘Untitled’ (CRÉ2: No.167). ‘Sally Kelly’s Reel’ (GB MS).

Written and oral sources in dissertation: ‘Sally Kelly’ (MBR.142; MBR.143; MN.053)

**MBR.143 – ‘Sally Kelly’:** See MBR.142

**MBR.144 – ‘Bonny Kate’:** See LK.030

**MBR.145 – ‘The Blackberry Blossom’:** See FR3.113

**MBR.146 – ‘Darkies Dream Schottische’:** This tune was composed by the American, George Lansing, based on a pre-existing tune, ‘Essence of Sugar Cane’, and first published in 1891. Lansing was a white banjo player based in Boston in the 1880s – [www.tunearch.org]. The Sligo fiddler, Michael Gorman (1895-1970), recorded this tune as the second tune in a set entitled ‘Jamesy Gannon’s Barndances’ in 1968, cf. – *The Sligo Champion. The Fiddle Music of County Sligo by Michael Gorman* (Topic, TSCD 525D, 2001, CD, Track 6#2). ‘The Darkies’ Dream’ (FR3: No.159).

Written and oral sources in dissertation: ‘Darkies Dream Schottische’ (MBR.146)

**MBR.147 – ‘Sweetheart May’:** This tune has not been matched to either a printed or manuscript source thus far.

Written and oral sources in dissertation: ‘Sweetheart May’ (MBR.147)

**MBR.148 – ‘[?] Hornpipe’:** The bottom of the leaf on which this tune is written has been cut off and only the title of this tune remains.

Written and oral sources in dissertation: ‘[?] Hornpipe’ (MBR.148)

**MBR.149 – ‘Benches in the Park’:** This tune was composed by the Irish-American, James Thornton (1861-1938), and was first published around 1891.

Written and oral sources in dissertation: ‘Benches in the Park’ (MBR.149)

**MBR.150 – ‘Molly and I and the Baby’:** This tune was composed by the British composer, William Harry Kennedy (c.1855-1894), around the year 1892.

Written and oral sources in dissertation: ‘Molly and I and the Baby’ (MBR.150)

**MBR.151 – ‘The Rakes of Tipperary’:** See FR2.064

**MBR.152 – ‘Judy’s Reel’:** See LE.006

**MBR.153 – ‘Apples for the Ladies’:** See FR3.105

**MBR.154 – ‘Liffey Banks Reel’:** The Sligo fiddlers, Paddy Killoran (1904-1965) and Michael Coleman (1891-1945), both popularised ‘Liffey Banks’ through recordings of this tune in 1932 and 1936, respectively. McBrien’s transcription of this tune is likely to have been sourced from one of these recordings. ‘Bruacha na Life - The Liffey Banks’ (CRÉ3: No.82).

Written and oral sources in dissertation: ‘Liffey Banks Reel’ (MBR.154)

**MBR.155 – ‘The Pullet Reel’:** It is not clear as to where Jack McBrien sourced this tune fragment, ‘The Pullet Reel’ (MBR.155), from in the McBrien-Rogers MS. ‘The Pullet and the Cock’ (SPCCIM2: No.458 & No.585). ‘The Pullet Run From the Cock’ (SG MS: SG2.202). ‘Drag Her Around the Road’ (CRÉ1: No.112).

Written and oral sources in dissertation: ‘The Pullet Reel’ (MBR.155)

**MBR.156 – ‘Sunshine of Paradise Alley’:** This tune was composed by the American, John Walter Bratton (1867-1947), around 1895.

Written and oral sources in dissertation: ‘Sunshine of Paradise Alley’ (MBR.156)

**MBR.157 – ‘Boston Hop Schottische’:** ‘The Boston Hop Schottische’ (RF MS).

Written and oral sources in dissertation: ‘Boston Hop Schottische’ (MBR.157)

**MBR.158 – ‘Silver Bells Schottische’:** A: ‘Maggie’s Lilt’ and ‘Kerry Mills’, cf. - <https://thesession.org/tunes/3180>. AB: ‘Peggy Thought She’d Marry – Barn Dance’ (HPGA: No.26).

Written and oral sources in dissertation: ‘Silver Bells Schottische’ (MBR.158)

**MBR.159 – ‘Off She Goes’:** See FR2.005

**MBR.160 – ‘The Little House Under the Hill’:** ‘The Little House Under the Hill’ (LDMI1: No.88).

Written and oral sources in dissertation: ‘The Little House Under the Hill’ (MBR.160)

**MBR.161 – ‘The Rocky Road’:** See LK.062

**MBR.162 – ‘Moll in the Wad’:** ‘Moll in the Wad’ (LDMI1: No.5).

Written and oral sources in dissertation: ‘Moll in the Wad’ (MBR.162)

**MBR.163 – ‘The Munster Buttermilk’:** See PF.075

**MBR.164 – ‘Green Fields of Erin’:** See FR1.011

**MBR.165 – ‘Miss M’Cloud’:** See FR3.005

**MBR.166 – ‘The Praties is Dug etc. etc.’:** See CE.020

**MBR.167 – ‘The Pullet’:** ‘The Pullet’ (LDMI1: No.95; KMM1: p.35).

Written and oral sources in dissertation: ‘The Pullet’ (MBR.167)

**MBR.168 – ‘The Rakes of Mallow’:** See LS.047

**MBR.169 – ‘Apples in Winter’:** ‘Apples in Winter’ (LDMI1: No.2). ‘Rolling Down the Hill’ (OMOI: No.1508; ODMI: No.727).

Written and oral sources in dissertation: ‘Apples in Winter’ (MBR.169)

**MBR.170 - ‘Flower of Donnybrook’:** See FR3.009

**MBR.171 – ‘Strawberry Beds’:** See FR3.113

**MBR.172 – ‘Jig’:** ‘Jig’ (LDMI1: No.36; LDMI2: No.70). ‘Silvermore’ (OMOI: No.1141).

Written and oral sources in dissertation: ‘Jig’ (MBR.172)

**MBR.173 – ‘The House in the Corner (The Hare in the Corn)’:** The alternative title ‘The Hare in the Corn’ was added in by another scribe to the title ‘The House in the Corner’ in the McBrien-Rogers MS. ‘The Hare in the Corn’ (JA5: No.63; OFPC1: p.77; BAMI: No.146).



‘The House in the Corner’ (LDMI1: No.37). ‘The Absent Minded Man’ (OMOI: No.758; ODMI: No.254).

Written and oral sources in dissertation: ‘The House in the Corner (The Hare in the Corn)’ (MBR.173)

**MBR.174 – ‘The Rakes of Westmeath’:** ‘The Rakes of Westmeath’ (LDMI1: No.40; ODMI: No.416).

Written and oral sources in dissertation: ‘The Rakes of Westmeath’ (MBR.174)

**MBR.175 – ‘Teetotaller’s Reel’:** See FR3.116

**MBR.176 – ‘The Wind That Shakes the Barley’:** See LK.053

**MBR.177 – ‘Thady’s Wattle’:** ‘Tadie’s/[Tady’s] Wattle’ (JA2: No.11; [OMOI: No.1416]; [ODMI: No.653]). ‘Thady’s Wattle’ (LDMI1: No.52). ‘Torry Burn Lasses’ (KMM1: No.4, p.23).

Written and oral sources in dissertation: ‘Thady’s Wattle’ (MBR.177)

**MBR.178 – ‘Salamanca’:** See FR1.010

**MBR.179 – ‘Miss Hamilton’s Reel’:** ‘Miss Hamilton’s Reel’ (LDMI1: No.59; PMH2: No.133). ‘Virginia Hornpipe’ (KMM3: No.357). ‘Hornpipe’ (SG MS: SG3.264).

Written and oral sources in dissertation: ‘Miss Hamilton’s Reel’ (MBR.179)

**MBR.180 – ‘The Unfortunate Cup of Tea’:** See LK.125

**MBR.181 – ‘Will You Take a Flutter’:** ‘Will You Take a Flutter’ (LDMI1: No.76)

Written and oral sources in dissertation: ‘Will You Take a Flutter’ (MBR.181)

**MBR.182 – ‘The Kinnegad Slashers’:** See MBR.061

**MBR.183 – ‘The Beesom’:** ‘The Beesom’ (LDMI1: No.81). ‘The Besom Brush’ (PKSJW: No.5).

Written and oral sources in dissertation: ‘The Beesom’ (MBR.183)

**MBR.184 – ‘Foxhunter’:** See PF.039

**MBR.185 – ‘Patrick’s Day’:** See LK.118

**MBR.186 – ‘Garryowen’:** See FR1.059

**MBR.187 – ‘Hornpipe’:** ‘Hornpipe’ (LDMI1: No.102). ‘The Veroith (?) Reel’ (SG MS: SG2.210). ‘Peggy’s Wedding’ (PWJOIM: No.674). ‘Over the Moor to Maggie’ (ODMI: No.768). Other titles include ‘The Green Meadow’ and ‘Kitties Wedding’.

Written and oral sources in dissertation: ‘Hornpipe’ (MBR.187). ‘The Long Hills of Mourne’ (MN.066). ‘The Temple House [2/2]’ (FQ.098)

**MBR.188 – ‘The Rakes of Kildare’:** See LK.111

**MBR.189 – ‘Kitty in the Lane’:** See PF.043

**MBR.190 – ‘Mug of Brown Ale’:** ‘The Mug of Brown Ale’ (LDMI1: No.45). ‘One Bottle More’ (RMC: p.96). ‘Old Man Dillon’ (OMOI: No.804; ODMI: No.75).

Written and oral sources in dissertation: ‘Mug of Brown Ale’ (MBR.190)

**MBR.191 – ‘Coming Thro’ the Field’:** See FR1.002

**MBR.192 – ‘Piper’s Magot [sic]’:** ‘[The] Piper’s Maggot’ (RBSR: p.29; [NGCR2: p.16]; [LDMI1: No.50]; [KMM2: No.246]). ‘Pipers Maggott’ (OFPC2: p.115). ‘Piper’s Whim’ (OWS: No.192).

Written and oral sources in dissertation: ‘Piper’s Magot [sic]’ (MBR.192)

**MBR.193 – ‘[Untitled]’:** See PF.075

**MBR.194 – ‘Rowdledum’:** ‘Roudlum’ (OFPC1: p.73). ‘Rowdledum’ (LDMI1: No.57). ‘Roudledum’ (OMOI: No.1125).

Written and oral sources in dissertation: ‘Rowdledum’ (MBR.194)

**MBR.195 – ‘Yellow Stockings’:** ‘Yellow Stockings’ (OFNIM: p.29; CGOI: No.127; LDMI1: No.65; RMC: p.96).

Written and oral sources in dissertation: ‘Yellow Stockings’ (MBR.195)

**MBR.196 – ‘Who’ll Come Fight in the Snow’:** ‘Who’ll Come Fight in the Snow’ (LDMI1: No.68).

Written and oral sources in dissertation: ‘Who’ll Come Fight in the Snow’ (MBR.196)

**MBR.197 – ‘The Night Before Larry Was Stretched’:**

‘The Night Before Larry was Stretch’d/[Stretched]’ (LDMI1: No.110; [OMOI: No.39]).

Written and oral sources in dissertation: ‘The Night Before Larry Was Stretched’ (MBR.197)

**MBR.198 – ‘Miss Brady’:** ‘Miss Brady’ (LDMI1: No.42; OMOI: No.1324). ‘The Green Fields of America’ (RF MS).

Written and oral sources in dissertation: ‘Miss Brady’ (MBR.198)

**MBR.199 – ‘Galway Reel’:** See CE.017

**MBR.200 – ‘[Untitled]’:** ‘[The] Limerick Lasses’ ([LDMI1: No.92]; RMC: p.34; [OMOI: No.1451]; [FR2: No.290]). ‘The Pretty Little Boy’ (SG MS: SG2.154). ‘Who Made Your Breeches?’ (RMC: p.50; RF MS). ‘Limerick Lads’ (OWS: No.300).

Written and oral sources in dissertation: ‘[Untitled]’ (MBR.200). ‘The Limerick Lasses’ (MBR.211; MN.052)

**MBR.201 – ‘Miss Monaghan’:** See FR1.014

**MBR.202 – ‘The Blackberry Blossom’:** See FR3.113

**MBR.203 – ‘The Devil Among the Tailors’:** The fiddler, Michael Francis McNerney (1898-1975), of Fostra, Dromard, Co. Longford, played this tune in 1973 in a private recording for the collector Fr. John Quinn, cf: ‘The Devil’s Dream’ (MN.015). He noted that it was played in a *scordatura* tuning of ADAE, a technique which he says “raises the tone of the fiddle”. He added that it was typically played in a set with ‘The White Leaf’. ‘XX’ (SITM1: No.2994). ‘The Devil/[Deil] Among the Tailors’ (RMC: p.42; [KVR: p.55]). ‘The Devil’s Dream’ (WCB: p.131; MO1: p.41; KMM4: No.27; SG MS: SG2.098; RF MS; RMC: p.54; OMOI: No.1564; ODMI: No.815).

Written and oral sources in dissertation: ‘The Devil Among the Tailors’ (MBR.203). ‘The Devil’s Dream’ (MN.015)

**MBR.204 – ‘Yankey Doodle’:** ‘Yankee/[Yanky] Doodle’ ([JA1: No.102]; KMM2: No.409). ‘All the Way[s] to Galway’ ([SPCCIM2: No.849]; ODMI: No.999).

Written and oral sources in dissertation: ‘Yankey Doodle’ (MBR.204)

**MBR.205 – ‘Fisher’s or Sailor’s Hornpipe’:** See FR1.016

**MBR.206 – ‘The Temple House’:** See PF.035

**MBR.207 – ‘The 9 O’C Train’:** See FR1.038

**MBR.208 – ‘The Fair-Haired Girl’:** See FR2.070

**MBR.209 – ‘Sir Roger’:** ‘Sir Roger de Coverly’ (MO2: p.128; KMM1: p.27; RMC: p.81).

Written and oral sources in dissertation: ‘Sir Roger’ (MBR.209)

**MBR.210 – ‘The Humours of Mullin-a-faunia’:** This tune was composed by Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ‘Jackson’s Coge in the Morning’ (OFPC1: p.14). ‘The Humours of Mullin-a-faunia’ (LDMI1: No.70). ‘The Humors of Ballinafauna’ (OMOI: No.1081; ODMI: No.391).

Written and oral sources in dissertation: ‘The Humours of Mullin-a-faunia’ (MBR.210)

**MBR.211 – ‘The Limerick Lasses’:** See MBR.200

**MBR.212 – ‘The Merry Harriers’:** See MR.009

**MBR.213 – ‘Morgan Rattler’:** See LK.149

**MBR.214 – ‘Sprig of Shillelah’:** See PF.005

**MBR.215 – ‘The Beer Drinker’:** ‘The Beer Drinker’ (LDMI1: No.46; KMM1: No.52, p.40). ‘Paddy “Go Easy”’ (OMOI: No.1108; ODMI: No.298).

Written and oral sources in dissertation: ‘The Beer Drinker’ (MBR.215)

**MBR.216 – ‘The Bottle of Punch’:** This tune has been attributed to the composer, Walker ‘Piper’ Jackson (d.1798), of Ballingarry, Co. Limerick. ‘The Bottle of Punch’ (NGSR3: p.22; LDMI1: No.23; KMM1: No.23, p.38). ‘Pay the Reckoning’ (OFPC1: p.17). ‘Jackson’s Bottle of Brandy’ (RMC: p.111; OMOI: No.898; ODMI: No.145). ‘Bobbing/[Fishing] for Eels’ (RMC: p.107; [OMOI: No.1006]).

Written and oral sources in dissertation: ‘The Bottle of Punch’ (MBR.216)

**MBR.217 – ‘The Bucks of Westmeath’:** ‘[The] Bucks of Westmeath’ ([LDMI1: No.16]; HGEI: No.15; [OMOI: No.979]; [ODMI: No.383]).

Written and oral sources in dissertation: ‘The Bucks of Westmeath’ (MBR.217)

**MBR.218 – ‘The Bunch of Currants’:** ‘The Bunch of Currants/[Roses]’ (LDMI1: No.60; [OMOI: No.1054]; [ODMI: No.390]). ‘The Basket of Oysters’ (JA5: No.90; LDMI2: No.78).

Written and oral sources in dissertation: ‘The Bunch of Currants’ (MBR.218)

**MBR.219 – ‘Fagan’:** ‘Fagan[!!!]’ ([CGOI: No.140]; LDMI1: No.62; PMH2: No.137; KMM1: No.31, p.38). ‘Fagin’s Holiday’ (RMC: p.109).

Written and oral sources in dissertation: ‘Fagan’ (MBR.219)

**MBR.220 – ‘The Humours of Bandon’:** See LS.092

**MBR.221 – ‘The Humours of Cavan’:** ‘The Humours/[Humors] of Cavan’ (LDMI1: No.28; [OMOI: No.1056]; [ODMI: No.263]).

Written and oral sources in dissertation: ‘The Humours of Cavan’ (MBR.221)

**MBR.222 – ‘The Boyne Water’:** ‘[The] Boyne Water’ (JA2: No.121; [LDMI1: No.107]; [PWJOIM: No.377]; [OMOI: No.260]).

Written and oral sources in dissertation: ‘The Boyne Water’ (MBR.222)

**MBR.223 – ‘Captain Paddy’:** ‘Captain Paddy’ (LDMI1: No.79; CGOI: No.172).

Written and oral sources in dissertation: ‘Captain Paddy’ (MBR.223)

**MBR.224 – ‘The Minors of Wicklow’:** See FR2.071

**MBR.225 – ‘Judy Brallaghan’:** See PF.094

**MBR.226 – ‘Connemara Jig’:** See LK.011

**MBR.227 – ‘The New Found Out’:** ‘The New Found Out’ (LDMI1: No.20).

Written and oral sources in dissertation: ‘The New Found Out’ (MBR.227)

**MBR.228 – ‘Bag of Praties’:** ‘The Bag of Praties’ (LDMI1: No.56; PMH2: No.106; KMM1: p.4; RF MS).

Written and oral sources in dissertation: ‘Bag of Praties’ (MBR.228)

**MBR.229 – ‘Connaught Man’:** ‘The Connaught Man’ (LDMI1: No.55). ‘The Connaughtman’ (OMOI: No.1053). ‘The Humors of Ayle House’ (ODMI: No.261). ‘The Kilfinane Jig’ (OMOI: No.1070; ODMI: No.273). ‘[Untitled]’ (SPCCIM2: No.964-966). ‘Tolladh an Leathair - Boring the Leather’ (CRÉ1: No.6).

Written and oral sources in dissertation: ‘Connaught Man’ (MBR.229)

**MBR.230 – ‘Cork City’:** ‘Cork City’ (MO2: p.100; LDMI1: No.73).

Written and oral sources in dissertation: ‘Cork City’ (MBR.230)

**MBR.231 – ‘Doyle’s Frolic’:** ‘Doyle’s Frolic’ (LDMI1: No.9)

Written and oral sources in dissertation: ‘Doyle’s Frolic’ (MBR.231)

**MBR.232 – ‘Dublin Streets’:** See LS.083

**MBR.233 – ‘The Geese in the Bog’:** See FR1.067

**MBR.234 – ‘The Humours of Ballyconnell’:** See LS.088

**MBR.235 – ‘The Flogging Reel’:** See FR1.033

**MBR.236 – ‘Miss Ramsey’:** See FR3.121

**MBR.237 – ‘Lancaster Hornpipe’:** See FR3.089

**MBR.238 – ‘The Swallow’s Tail’:** See PF.044

**MBR.239 – ‘Mrs. McLeod’:** See FR3.005

**MBR.240 – ‘Jenny Dang the Weaver’:** See FR1.008

**MBR.241 – ‘Sporting Paddy’:** See MR.026

**MBR.242 – ‘Handsome Sally’:** See PF.058

**MBR.243 – ‘[Untitled]’:** See PF.005

**MBR.244 – ‘[Untitled]’:** This appears to be an exercise in chords.

Written and oral sources in dissertation: ‘[Untitled]’ (MBR.244)

**MBR.245 – ‘[Untitled]’:** See PF.005

**MBR.246 – ‘[Untitled]’:** See LK.132

**MBR.247 – ‘[Untitled]’:** See LK.118

**MBR.248 – ‘Barney Bralligan’:** See FR1.069

**MBR.249 – ‘Roll Her on the Mountain’:** See MR.031

**MBR.250 – ‘Waterford Polka’:** See FR2.004

**MBR.251 – ‘Haste to the Wedding’:** FR3.010

**MBR.252 – ‘O’Donnell Abu’:** See FR2.036

**MBR.253 – ‘Good Night & Joy Etc.’:** See LK.075

**MBR.254 – ‘Kate of Ballinamore’:** A song with this title was recorded in 1978 by the Tyrone singer George Hanna (1925-1987) on the album *George Hanna & Sarah Anne O’Neill on the Shores of Lough Neagh: Traditional Songs of a Tyrone Family* (Topic Records, TSDL372, Track 6: ‘Kate of Ballinamore’, 1978). Another song ‘The Girl from Turfahun’ is also sung to this air.

Written and oral sources in dissertation: ‘Kate of Ballinamore’ (MBR.254)

**MBR.255 – ‘The Keel Rows’:** See LK.012

**MBR.256 – ‘The Unfortunate [Rake]’:** See FR1.046

**MBR.257 – ‘The Whisper of Love Waltz’:** This tune has not been matched to a printed or manuscript source.

Written and oral sources in dissertation: ‘The Whisper of Love Waltz’ (MBR.257)

**MBR.258 – ‘Rorey O’Moore’:** See LK.089

**MBR.259 – ‘The Bird’s Nest Polka’:** This tune was composed by the British composer, William Smallwood (1831-1897).

Written and oral sources in dissertation: ‘The Bird’s Nest Polka’ (MBR.259)

**MBR.260 – ‘Hornpipe’:** See LK.140

**MBR.261 – ‘Liverpool Hornpipe’:** See FR3.007

**MBR.262 – ‘Lanagan’s Ball’:** The words and music of the song ‘Lannigan’s Ball’ have been attributed to George or D.K. Gavan and John Candy, respectively. The song reached the peak of its popularity in America during the 1860s – [www.tunearch.org]. ‘Lannigan’s Ball’ (MO3: p.221; OMOI: No.858; ODMI: No.118). ‘Lannagan’s Ball’ (KMM1: No.9, p.36). ‘Lanigan’s Ball’ (RMC: p.99).

Written and oral sources in dissertation: ‘Lanagan’s Ball’ (MBR.262)

**MBR.263 – ‘Drowsy Moggy’:** See FR1.032

**MBR.264 – ‘Part of Medley of Jigs’:** This tune in the McBrien-Rogers MS has transcribed from a recording made by the Sligo fiddler, Michael Coleman (1891-1945), in 1934. From this recording, this particular tune here is the third tune in a set of jigs entitled, ‘Tobin’s Fancy’. It is commonly known today under a variety of titles such as, ‘Coleman’s Cross’ and ‘John Kimmel’s Jig’.

Written and oral sources in dissertation: ‘Part of Medley of Jigs’ (MBR.264)

**MBR.265 – ‘The Connaught Man’s Rambles’:** See PF.014

**MBR.266 – ‘Up Sligo – Medley of Jigs’:** The scribe has written two bars under this title, one bar each on two different lines. It’s not clear what tune he is attempting to transcribe but it’s most likely from an audio recording. It can be surmised that the title ‘Up Sligo’ refers to a recording of the same name made by the Sligo fiddler, Michael Coleman (1891-1945), in 1924. This set included two jigs, ‘The Basket of Turf’ and ‘The Geese in the Bog’.

Written and oral sources in dissertation: Unknown.

**MBR.267 – ‘Go to the D \_\_\_ and Shake Yourself’:** See LK.110

**MBR.268 – ‘Schottische’:** See LS.010

**MBR.269 – ‘Valse: Satanella’:** This tune was composed by Henri Laurent (1799-1844).



Written and oral sources in dissertation: ‘Valse: Satanella’ (MBR.269)

**MBR.270 – ‘Barney Brallaghan’:** See FR1.069

**MBR.271 – MBR.282:** These scales, exercises and exercise tunes were copied from *Henry Farmer’s New Violin School, etc.* (London, nd: c.1847-1900), pages 7-12

**MBR.283 – ‘Dr. Gilbert’s Reel (Colman [sic]):** As the title of this tune in the McBrien-Rogers MS infers, ‘Dr. Gilbert’s Reel – (Colman [sic])’, it was transcribed from a recording of this tune made by the Sligo fiddler, Michael Coleman (1891-1945), who first recorded it in 1929.

‘An Dochtúir Gilibeart - Doctor Gilbert’ (CRÉ1: No.180). ‘An tAighneas ag an gCrosbhóthar - The Dispute at the Crossroads’ (CRÉ2: No.228).

Written and oral sources in dissertation: ‘Dr. Gilbert’s Reel (Colman [sic])’ (MBR.283)

**MBR.284 – MBR.300:** These scales, exercises and exercise tunes were copied from *Henry Farmer’s New Violin School, etc.* (London, nd: c.1847-1900), pages 13-21

**MBR.301 – ‘Phil Fluter’s Ball’:** The words and music of this song, ‘Phil the Fluter’s Ball’, were composed by Percy French (1854-1920), of Tulsk, Co. Roscommon. Phil the ‘Fluter’, whose name was Phil Higgins, lived in Cattan, Gortletteragh, Co. Leitrim and held regular house parties to order to raise money to pay his rent. The chorus of the song is:

*With the toot of the flute,  
And the twiddle of the fiddle, O;  
Hopping in the middle, like a herrin' on the griddle, O.  
Up! down, hands aroun', Crossing to the wall.  
Oh! Hadn't we the gaiety at Phil the Fluther's Ball.*

Written and oral sources in dissertation: ‘Phil Fluter’s Ball’ (MBR.301). ‘Phil the Fluter’ (FQ.080). ‘The Fair at Mullingar – Reel and Fling [2/2]’ (FQ.118)

**MBR.302 – MBR.308:** These scales, exercises and exercise tunes were copied from *Henry Farmer’s New Violin School, etc.* (London, nd: c.1847-1900), pages 22-23

**MBR.309 – ‘Miss McLoud’s Reel (Colman’s [sic] Way):** See FR3.005

**MBR.310 – MBR.315:** These scales, exercises and exercise tunes were copied from *Henry Farmer’s New Violin School, etc.* (London, nd: c.1847-1900), pages 24-25, 29

# **Source J**

## **Packie Dolan 78 rpm Record Catalogue (1927-29)**

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## Outline of Recordings

**Date of recordings:** March 30<sup>th</sup>, 1927 – January 22<sup>nd</sup>, 1929

**Location:** New York City, United States of America

**Type:** 78 rpm records

**No. of music items:** 40 tunes

**Recording artist:** Packie Dolan (1904-1932) of Aughadowry, Ballinamuck, Co. Longford

PD.001                                      Miss Morrow's Fancy                                      30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Ed Geoghegan (piano)

See: ***PD.001***

PD.002                                      Kitty in the Lane                                      30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Ed Geoghegan (piano)

See: ***PF.043***, FR3.064, FR3.103, MR.029, LS.090, MBR.189, *PD.002*, *FQ.083*

PD.003-PD.004                                      Walsh's Jigs                                      30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Ed Geoghegan (piano)

See: ***PD.003-PD.004***

PD.005-PD.006                                      Tynan's Polkas                                      30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Ed Geoghegan (piano)

See: ***PD.005-PD.006***

PD.007

The White Leaf – Reels [1/2]

30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Ed Geoghegan (piano)

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

PD.008

The White Leaf – Reels [2/2]

30/3/1927

This record was not released.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Ed Geoghegan (piano)

See: *PD.008*

PD.009

The Blackhaired Lass [1/2]

?/3/1927

The image shows the musical notation for the first half of the reel 'The Blackhaired Lass'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains measures 1 through 4, ending with a repeat sign. The second staff contains measures 5 through 8, with measure numbers '5', '3', '3', and '3' written below the first four measures respectively. The third staff contains measures 9 through 12, with measure numbers '3', '3', '3', and '3' written below the first four measures respectively. The notation includes various rhythmic values, slurs, and triplets.

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'The Black Haired Lass' (No.1326)

Musicians: Packie Dolan and Michael Coleman (fiddles)

See: **FR2.070**, MR.039, MBR.208, *PD.009*

PD.010

The Blackhaired Lass [2/2]

?/3/1927

5

9

13

17

21

Musicians: Packie Dolan and Michael Coleman (fiddles)

AKA: 'The Dublin Reel' (OMOI: No.1374)

See: *PD.010*

PD.011

Miss Ramsey [1/2]

?/3/1927

5

9

13

Musicians: Packie Dolan and Michael Coleman (fiddles)

AKA: 'Stirling Castle' (KMM1: Set 2, No.1, p.4)

See: **MBR.090**, *PD.011*



PD.012

Miss Ramsey [2/2]

?/3/1927

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in 2/2 time. The first staff contains measures 1 through 4, with a triplet of eighth notes in the fourth measure. The second staff starts at measure 5 and contains measures 5 through 8, with a triplet of eighth notes in the eighth measure. The third staff starts at measure 9 and contains measures 9 through 12, with a triplet of eighth notes in the twelfth measure. The fourth staff starts at measure 13 and contains measures 13 through 16, with triplet markings under the eighth notes in measures 14, 15, and 16. The piece concludes with a double bar line at the end of the fourth staff.

Musicians: Packie Dolan and Michael Coleman (fiddles)

AKA: 'Lady Mary Ramsay' (OMOI: No.1536)

Composed: Nathaniel Gow (1763-1831), Scottish

See: **FR3.121**, FR1.009, MBR.236, *MN.103*, *PD.012*

PD.013

McFadden's Reels [1/2]

?/4/1927

5

9

13

Musicians: Packie Dolan (fiddle), Ed Geoghegan (piano)

AKA: 'The Ewe Reel' (OMOI: No.1229)

See: **LS.082**, *PD.013*

PD.014

McFadden's Reels [2/2]

?/4/1927

5

9

13

Dolan erroneously inserts extra notes at beginning of the 8th bar

Musicians: Packie Dolan (fiddle), Ed Geoghegan (piano)

AKA: 'McFadden's Favorite' (OMOI: No.1492)

See: *PD.014*

PD.015

The Fair at Drumlish - Jig [1/2]

?/4/1927

Musical score for 'The Fair at Drumlish - Jig [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first staff contains measures 1 through 6, ending with a trill (tr) on the final note. The second staff starts at measure 7 and contains measures 7 through 11. The third staff starts at measure 12 and contains measures 12 through 16, ending with a double bar line. There are accents (˘) over the first notes of measures 4, 12, and 13.

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'The Priest's Leap' (OMOI: No.781)

See: *PD.015*

PD.016

The Fair at Drumlish - Jig [2/2]

?/4/1927

Musical score for 'The Fair at Drumlish - Jig [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first staff contains measures 1 through 6. The second staff starts at measure 7 and contains measures 7 through 11, with a trill (tr) over the first note of measure 10. The third staff starts at measure 12 and contains measures 12 through 16, with a trill (tr) over the first note of measure 13. The score ends with a double bar line.

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'The Rakes of Kildare' (OMOI: No.847)

See: *LK.111*, *FR1.044*, *MBR.188*, *PD.016*, *FQ.039*, *PD.031*

PD.017

Mullin's Fancy - Reel

3/5/1928

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'The Strawberry Blossom' (OMOI: No.1354)

See: **FR2.057**, *PD.017*

PD.018

Lasses of Donnibrook [1/2]

3/5/1928

Musicians: Packie Dolan (fiddle), Unknowns (piano & bones)

AKA: 'The Keel Row' (RMC: p.47)

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

PD.019

Lasses of Donnibrook [2/2]

3/5/1928

Musicians: Packie Dolan (fiddle), Unknowns (piano & bones)

AKA: 'The Braes of Marr' (KMM2: No.144)

See: **PF.026**, FR1.076, LS.100, *PD.019*, *FQ.038*, *FQ.057*

PD.020

Fitzmaurice's Flight

3/5/1928

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Unknown (bones)

AKA: 'The Heather Breeze' (ODMI: No.779)

See: **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

PD.021

The Cork - Hornpipe

3/5/1928

This record was not released.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Unknown (bones)

AKA: 'The Harvest Home' (OMOI: No.1603)

See: **MR.061**, LS.004, *PD.021*, *FQ.001*, *FQ.043*

PD.022

The Grove - Hornpipe

3/5/1928

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Unknown (bones)

AKA: 'The Liverpool Hornpipe' (OMOI: No.1565)

See: **FR3.007**, MBR.261, *MN.061*, *PD.022*

PD.023

The Cavan Lassies [1/2]

3/5/1928

Musical score for 'The Cavan Lassies [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a double bar line and a repeat sign, followed by a trill (tr) over a dotted quarter note. The second staff starts at measure 7 and includes first and second endings. The third staff starts at measure 14 and also includes first and second endings. The fourth staff starts at measure 21 and ends with a double bar line and repeat sign. Various ornaments such as trills and grace notes are indicated throughout the piece.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Unknown (bones)

AKA: 'The Humours of Ennistymon' (FTS: p.88)

See: *MN.033*, *PD.023*

PD.024

The Cavan Lassies [2/2]

3/5/1928

Musical score for 'The Cavan Lassies [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a grace note over a quarter note. The second staff starts at measure 7 and features a double bar line and repeat sign. The third staff starts at measure 12 and ends with a double bar line and repeat sign. The piece is characterized by a steady eighth-note rhythm and includes various ornaments like grace notes.

Musicians: Packie Dolan (fiddle), Michael Gray (tin whistle), Unknown (bones)

AKA: 'Delaney's Drummers' (ODMI: No.305)

See: *PD.024*, *FQ.014*, *FQ.082*

PD.025

The Duke of Leinster [1/2]

?/5/1928

Musical score for 'The Duke of Leinster [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff starts with a whole note G4. The second staff begins at measure 5 and includes a fermata over a half note G4. The third staff begins at measure 9 and includes a triplet of eighth notes. The fourth staff begins at measure 13 and includes a trill (tr) over a half note G4.

Musicians: Packie Dolan and Michael Coleman (fiddles).

AKA: 'Diúc Laighean – Duke of Leinster' (CRÉ1: No.194)

See: *PD.025, FQ.017*

PD.026

The Duke of Leinster [2/2]

?/5/1928

Musical score for 'The Duke of Leinster [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a triplet of eighth notes. The second staff begins at measure 5 and also includes a triplet of eighth notes. The third and fourth staves continue the melody with various rhythmic patterns and accents.

Musicians: Packie Dolan and Michael Coleman (fiddles).

AKA: 'The Ladies' Pantalettes' (OMOI: No.1235)

See: *PD.026, FQ.068*



PD.027

The Royal Stack of Barley [1/2]

?/5/1928

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains several eighth-note patterns, including a triplet of eighth notes. The second staff starts at measure 5 and includes a first ending bracketed with '1.' and a second ending bracketed with '2.', both containing triplet eighth notes. The third staff starts at measure 10 and features a series of eighth-note runs with multiple triplet markings. The fourth staff starts at measure 14 and concludes with a triplet of eighth notes. The piece ends with a double bar line.

Musicians: Packie Dolan and Michael Coleman (fiddles).

AKA: 'The Little Stack of Barley' (OMOI: No.1627)

See: *MN.058*; *MN.060*, *PD.027*, *FQ.058*

Musicians: Packie Dolan and Michael Coleman (fiddles).

AKA: 'Bantry Bay' (OMOI: No.1573)

See: *MN.059, PD.028*

PD.029

Steampacket Reel [1/2]

5/9/1928

Musical score for Steampacket Reel [1/2]. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff contains the first four measures of the piece, starting with a repeat sign. The second staff begins at measure 5 and includes two measures with a fermata and a slur over a pair of notes. The third staff begins at measure 9 and includes two measures with a slur over a triplet of notes, each marked with a '3' below it.

Musicians: Packie Dolan (fiddle), Unknowns (piano, flute and tambourine)

Source: *O'Neill's Dance Music of Ireland* (Chicago, 1907): 'The Steam Packet' (ODMI: No.517)

See: **PD.029**

PD.030

Flogging Reel [2/2]

5/9/1928

Musical score for Flogging Reel [2/2]. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff contains the first four measures of the piece, starting with a repeat sign. The second staff begins at measure 5 and contains four measures. The third staff begins at measure 9 and contains four measures. The fourth staff begins at measure 13 and contains four measures, including a triplet of notes marked with a '3' below it.

Musicians: Packie Dolan (fiddle), Unknowns (piano, flute and tambourine)

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, *PD.030*, *FQ.046*

PD.031

The First of May Hornpipe

5/9/1928

5

9

13

Musicians: Packie Dolan (fiddle), Unknowns (piano, flute and tambourine)

See: LK.111, FR1.044, MBR.188, PD.016, FQ.039, PD.031

PD.032

Royal Charley - Old Time Set Tune

5/9/1928

7

12

Musicians: Packie Dolan (fiddle), Unknowns (piano and flute)

AKA: 'Behind the Bush in the Garden' (OMOI: No.1114)

Source: Set dance music

See: PD.032, FQ.047

5

9

13

3

Musicians: Packie Dolan (fiddle), Unknowns (piano, flute and tambourine)

AKA: 'Cinnté le Dia: Ah Surely' (CRÉ3: No.129)

See: *PD.033*

5

9

13

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'The Woman of the House' (OMOI: No.1300)

See: *PD.034*

PD.035

The Lady of the House [2/2]

5/9/1928

5

9

13

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'Ballinasloe Fair' (OMOI: No.1285)

See: *PD.035*

PD.036

The Irish Girl [1/2]

22/1/1929

5

9

13

Musicians: Packie Dolan (fiddle), Unknown (piano).

AKA: 'The Daisy Field' (OMOI: No.1270)

See: *PD.036*

PD.037

The Irish Girl [2/2]

22/1/1929

4

8

12

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'Boil the Breakfast Early' (ODMI: No.789)

See: **FR1.073**, FR2.068, CE.021, LS.003, *PD.037*

PD.038

The Kilkenny Reel

22/1/1929

5

9

13

Musicians: Packie Dolan (fiddle), Unknown (piano)

AKA: 'The Reel of Mullinavat' (OMOI: No.1316)

See: *PD.038*



5

9

13

Musicians: Packie Dolan (fiddle), Unknowns (tin whistle and piano)

See: *PD.039*

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a repeat sign at measure 1. The notation includes several trills (tr) and grace notes (x). Triplet markings (3) are used throughout the piece. The score is divided into two systems of four staves each. The first system ends at measure 15 with a first ending (1.) and a second ending (2.). The second system ends at measure 32 with a final double bar line.

Musicians: Packie Dolan (fiddle), Unknown (piano)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'The Bantry Hornpipe' (OMOI: No.1779)

See: **PD.040**

## Summary

<b>Tune Ref. #</b>	<b>Tune title</b>	<b>Tune Type</b>	<b>Source</b>
N/A [test recording]	N/A [test recording]	N/A	Unknown
PD.001	Miss Morrow's Fancy	Reel	Unknown
PD.002	Kitty in the Lane	Reel	Unknown
PD.003	Walsh's Jigs [1/2]	Double Jig	Unknown
PD.004	Walsh's Jigs [2/2]	Double Jig	Unknown
PD.005	Tynan's Polkas [1/2]	Polka	Unknown
PD.006	Tynan's Polkas [2/2]	Polka	Unknown
PD.007	The White Leaf - Reels [1/2]	Reel	Unknown
PD.008	The White Leaf - Reels [2/2]	Reel	Unknown
PD.009	The Blackhaired Lass [1/2]	Reel	OMOI: No.1326
PD.010	The Blackhaired Lass [2/2]	Reel	Unknown
PD.011	Miss Ramsey [1/2]	Strathspey	Unknown
PD.012	Miss Ramsey [2/2]	Strathspey	Unknown
PD.013	McFadden's Reels [1/2]	Reel	Unknown
PD.014	McFadden's Reels [2/2]	Reel	Unknown
PD.015	The Fair at Drumlish - Jig [1/2]	Double Jig	Unknown
PD.016	The Fair at Drumlish - Jig [2/2]	Double Jig	Unknown
N/A	Mother Malone	Song	Unknown
PD.017	Mullin's Fancy - Reel	Reel	Unknown
PD.018	Lasses of Donnibrook [1/2]	Fling	Unknown
PD.019	Lasses of Donnibrook [2/2]	Fling	Unknown
PD.020	Fitzmaurice's Flight	Reel	Unknown
PD.021	The Cork - Hornpipe	Hornpipe	Unknown
PD.022	The Grove - Hornpipe	Hornpipe	Unknown
PD.023	The Cavan Lassies [1/2]	Double Jig	Unknown
PD.024	The Cavan Lassies [2/2]	Double Jig	Unknown
PD.025	The Duke of Leinster [1/2]	Reel	Unknown
PD.026	The Duke of Leinster [2/2]	Reel	Unknown
PD.027	The Royal Stack of Barley [1/2]	Hornpipe	Unknown
PD.028	The Royal Stack of Barley [2/2]	Hornpipe	Unknown
PD.029	Steampacket Reel [1/2]	Reel	ODMI: No.517
PD.030	Flogging Reel [2/2]	Reel	Unknown
PD.031	The First of May Hornpipe	Hornpipe	Unknown
PD.032	Royal Charley - Old Time Set Tune	Single Jig	Unknown
PD.033	The Windy Gap	Reel	Unknown
PD.034	The Lady of the House [1/2]	Reel	Unknown
PD.035	The Lady of the House [2/2]	Reel	Unknown
N/A	One, Two, Three	Song	Unknown
PD.036	The Irish Girl [1/2]	Reel	Unknown
PD.037	The Irish Girl [2/2]	Reel	Unknown
PD.038	The Kilkenny Reel	Reel	Unknown

N/A	A Drink in the Morn	Song	Unknown
N/A	Erin's Green Shore	Song	Unknown
PD.039	The Ships Are Sailing	Reel	Unknown
PD.040	The Killarney Wonder	Schottische	OMOI: No.1779

## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Folk dance music**

**Crerar, John (1750-1840)**

PD.007<sup>1</sup>

**Gow, Nathaniel (1763-1831)**

PD.012<sup>1</sup>

## Tune Histories

**PD.001 – ‘Miss Morrow’s Fancy’:** This record was not released. The title of this tune has not been matched to another source.

Written and oral sources in dissertation: ‘Miss Morrow’s Fancy’ (PD.001)

**PD.002 – ‘Kitty in the Lane’:** See PF.043

**PD.003-PD.004 – ‘Walsh’s Jigs’:** This record was not released. The title of this tune has not been matched to another source.

Written and oral sources in dissertation: ‘Walsh’s Jigs’ (PD.003-PD.004)

**PD.005-PD.006 – ‘Tynan’s Polkas’:** This record was not released. The title of this tune has not been matched to another source.

Written and oral sources in dissertation: ‘Tynan’s Polkas’ (PD.005-PD.006)

**PD.007 – ‘The White Leaf – Reels [1/2]’:** See FR1.013

**PD.008 – ‘The White Leaf – Reels [2/2]’:** This record was not released and therefore, aside from ‘The White Leaf’, its unknown what reels Dolan recorded in this set.

Written and oral sources in dissertation: ‘The White Leaf – Reels [2/2]’ (PD.008)

**PD.009 – ‘The Blackhaired Lass [1/2]’:** See FR2.070

**PD.010 – ‘The Blackhaired Lass [2/2]’:** ‘Miss Daly’s’ (RMC: p.75). ‘The Dublin Lasses’ (SG MS: SG2.087). ‘The Dublin Reel’ (OMOI: No.1374; ODMI: No.624; RF MS). ‘Ríl Mhic Eoin - Jackson's Reel’ (CRÉ3: No.102). ‘Father Confrey’s Favourite Reel’ (AS MS).

Written and oral sources in dissertation: ‘The Blackhaired Lass [2/2]’ (PD.010)

**PD.011 – ‘Miss Ramsay [1/2]’:** See MBR.090

**PD.012 – ‘Miss Ramsay [2/2]’:** See FR3.121

**PD.013 – ‘McFadden’s Reels [1/2]’:** See LS.082

**PD.014 – ‘McFadden’s Reels [2/2]’:** ‘McFadden’s Favorite’ (OMOI: No.1492; ODMI: No.716).

Written and oral sources in dissertation: ‘McFadden’s Reels [2/2]’ (PD.014)

**PD.015 – ‘The Fair at Drumlish - Jig [1/2]’:** ‘Untitled’ (LDMI2: No.57). ‘Red Stockings’ (RMC: p.107; OMOI: No.774). ‘Rough Diamond’ (RMC: p.95). ‘The Priest’s Leap’ (OMOI: No.781; ODMI: No.59). ‘A Draught of Ale’ (ODMI: No.156). ‘Down With the Tithes’ (PWJOIM: No.28). ‘Malones Jig – Irish’ (AS MS). ‘Saddle the Pony’ (MTIM: No.46).

Written and oral sources in dissertation: ‘The Fair at Drumlish - Jig [1/2]’ (PD.015)

**PD.016 – ‘The Fair at Drumlish - Jig [2/2]’:** See LK.111

**PD.017 – ‘Mullin’s Fancy - Reel’:** See FR2.057

**PD.018 – ‘Lasses of Donnibrook [1/2]’:** See LK.012

**PD.019 – ‘Lasses of Donnibrook [2/2]’:** See PF.026

**PD.020 – ‘Fitzmaurice’s Flight’:** See FR3.115

**PD.021 – ‘The Cork - Hornpipe’:** See MR.061

**PD.022 – ‘The Grove - Hornpipe’:** See FR3.007

**PD.023 – ‘The Cavan Lassies [1/2]’:** See MN.033

**PD.024 – ‘The Cavan Lassies [2/2]’:** ‘The Mug of Brown Ale’ (KMM1: No.41, p.39). ‘Delaney’s Drummers’ (ODMI: No.305). ‘The Clare Jig’ (FR1: No.128). ‘The Longford Jig’ (AS MS). ‘[Untitled]’ (RF MS).

Written and oral sources in dissertation: ‘The Cavan Lassies [2/2]’ (PD.024). ‘The Basket of Shamrocks – Jig’ (FQ.014). ‘The Cherry Blossom – Jig’ (FQ.082)

**PD.025 – ‘The Duke of Leinster [1/2]’:** ‘Lord Wellington’s Reel’ (SG MS: SG2.086). ‘The Duke of Leinster [or Dandy Reel]’ (RF MS; AS MS; [OIM: No.294]). ‘Diúc Laighean – Duke of Leinster’ (CRÉ1: No.194).

Written and oral sources in dissertation: ‘The Duke of Leinster [1/2]’ (PD.025). ‘Margaret Collins’ Reel’ (FQ.017)

**PD.026 – ‘The Duke of Leinster [2/2]’:** ‘County of Clare Reel’ (SPCCIM2: No.906 [collected in 1856]). ‘Ladies’ Pandeletts’ (RMC: p.77). ‘[Untitled]’ (SG MS: SG2.207). ‘The Blue Pantaloons’ (SG MS: SG2.212). ‘The Ladies’ Pantalettes’ (OMOI: No.1235; ODMI: No.509). ‘The Duke of Leinster’s Wife’ (BSMI3: No.6).

Written and oral sources in dissertation: ‘The Duke of Leinster [2/2]’ (PD.026) ‘McKeon’s Reel [1/2]’ (FQ.068)

**PD.027 – ‘The Royal Stack of Barley [1/2]’:** See MN.058

**PD.028 – ‘The Royal Stack of Barley [2/2]’:** See MN.059

**PD.029 – ‘Steampacket Reel [1/2]’:** 4/4 Rhythm: ‘Tip the Petticoat’ (SG MS: SG2.089). ‘The Mount In Lark’ (OMOI: No.1244). ‘The Steam Packet’ (ODMI: No.517). 6/8 Rhythm: ‘Stack the Rags’ (MO2: p.98; LDMI1: No.53; OMOI: No.989; ODMI: No.379). 12/8 Rhythm: ‘[Untitled]’ – Transcribed by Fr. John Quinn of a home recording he made of the Co. Westmeath piper, Joe Kilmurray (c.1890-c.1970). ‘[Untitled]’ (SG MS: SG4.033). ‘Stróic ina Ghiobail É - Tear It to Rags’ (CRÉ4: No.67) [Breathnach obtained this version from the Stephen Grier MS].

Written and oral sources in dissertation: ‘Steampacket Reel [1/2]’ (PD.029)

**PD.030 – ‘Flogging Reel [2/2]’:** See FR1.033

**PD.031 – ‘The First of May Hornpipe’:** See LK.111

**PD.032 – ‘Royal Charley – Old Time Set Tune’:** ‘Over the Water [to Charlie]’ ([RBSR: p.16]; [JA2: No.31]; KMM1: No.6, p.31). ‘Originall Sett of O’er the Water to Charlie’ (NGSR3: p.12). ‘Untitled’ (LDMI1: No.15). ‘Wha’ll Be King But Charley/[Charlie]’ (MO2: p.121; [KMM1: No.20, p.32]). ‘Behind the Bush in the Garden’ (OMOI: No.1114; ODMI: No.398; SPCCIM2: No.769).

Written and oral sources in dissertation: ‘Royal Charley – Old Time Set Tune’ (PD.032). ‘Molly on the Shore – Jig’ (FQ.047)

**PD.033 – ‘The Windy Gap’:** ‘The Boys of Twenty Five’ (SG MS: SG2.133). ‘The Killybegs House’ (RF MS). ‘Bearna na Gaoithe: The Windy Gap’ (CRÉ1: No.81). ‘Cinntle le Dia: Ah Surely’ (CRÉ3: No.129).

Written and oral sources in dissertation: ‘The Windy Gap’ (PD.033)



**PD.034 – ‘The Lady of the House [1/2]’:** ‘Bana Thee Arlar Agam [Bean an Tigh ar Lár Agam]’ (SG MS: SG2.236). ‘The Woman of the House’ (OMOI: No.1300; ODMI: No.565). ‘Bean an Tí ar Lár: The Woman of the House’ (CRÉ1: No.86). ‘Máistreás an Tí: The Mistress of the House’ (CRÉ1: No.71). ‘[Untitled]’ (RF MS). ‘The Cows Are A-Milking’ (PWJOIM: No.346). The Sligo fiddler, Michael Coleman (1891-1945), popularised this reel when he recorded it in 1927 under the title ‘The Woman of the House’.

Written and oral sources in dissertation: ‘The Lady of the House [1/2]’ (PD.034)

**PD.035 – ‘The Lady of the House [2/2]’:** ‘The Leitrim Thrush’ (OMOI: No.1323; ODMI: No.584). ‘Ballinasloe Fair’ (OMOI: No.1285; ODMI: No.550). ‘The Rocks of Muff’ (RF MS). The Sligo fiddler, Michael Coleman (1891-1945), popularised this reel when he recorded it in 1927 as the second tune in a set entitled ‘Lord McDonald’s’.

Written and oral sources in dissertation: ‘The Lady of the House [2/2]’ (PD.035)

**PD.036 – ‘The Irish Girl [1/2]’:** ‘The Daisy Field’ (OMOI: No.1270; ODMI: No.538). ‘Páirc na Nóiníní: The Daisy Field’ (CRÉ1: No.171). ‘An Cailín Gaelach: The Irish Girl’ (CRÉ3: No.151). The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune in 1934 as the first tune in a set of two reels, ‘O’Rourke’s’ and ‘The Wild Irishman’. However, the titles of the two tunes in this set were mistakenly mixed up and this tune was incorrectly entitled ‘The Wild Irishman’, the correct title of the second tune. In 1935, another Sligo fiddler, James Morrison (1891-1947) also recorded this tune entitled, ‘The Irish Girl’, the same title that Dolan used.

Written and oral sources in dissertation: ‘The Irish Girl [1/2]’ (PD.036)

**PD.037 – ‘The Irish Girl [2/2]’:** See FR1.073

**PD.038 – ‘The Kilkenny Reel’:** ‘Ríl Mhuileann an Bhata: The Reel of Mullinavat’ (CRÉ3: No.153). [Mullinavat is a place in Co. Kilkenny]. ‘The Reel of Mullinavat’ (OMOI: No.1316; ODMI: No.578). This latter version was sourced by O’Neill from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. According to O’Neill, Kennedy had learned this tune from Adam Tobin, a native of Kilkenny [www.tunearch.org]. The Sligo fiddler, Michael Coleman (1891-1945), recorded this reel in 1927 entitled ‘The Reel of Mullinavat’.

Written and oral sources in dissertation: ‘The Kilkenny Reel’ (PD.038)

**PD.039 – ‘The Ships are Sailing’:** ‘[The] Ships are Sailing’ (RMC: p.36; [OMOI: No.1264]; [ODMI: No.532]).

Written and oral sources in dissertation: ‘The Ships are Sailing’ (PD.039)

**PD.040 – ‘The Killarney Wonder’:** ‘The Bantry Hornpipe’ (OMOI: No.1779; ODMI: 937). Dolan’s version is almost textually identical to O’Neill’s version in *Music of Ireland* (Chicago, 1903), and appears to have been sourced from this collection.

Written and oral sources in dissertation: ‘The Killarney Wonder’ (PD.040)

# **Source K**

## **Frank Quinn – 78 rpm Record Catalogue (1921-36)**

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## Outline of Recordings

**Date of recordings:** May 9<sup>th</sup>, 1921 – February 25<sup>th</sup>, 1936

**Location:** New York City, United States of America

**Type:** 78 rpm records

**No. of music items:** 130 tunes

**Recording artist:** Frank Quinn (1893-1964) of Greagh, Drumlish, Co. Longford

FQ.001

Sailor's Hornpipe

9/5/1921

Musicians: Frank Quinn (melodeon), John Muller (piano).

AKA: 'The Harvest Home' (OMOI: No.1603)

See: **MR.061**, LS.004, *PD.021*, *FQ.001*, *FQ.043*

FQ.002

Miss McLeod's Reel [1/2]

9/5/1921

Musicians: Frank Quinn (melodeon), John Muller (piano)

Composed: Sir Alexander MacDonal of MacDonal (c.1745-1795), Scottish

See: **FR3.005**, MR.004, LS.095, MBR.165, MBR.239, MBR.309, *FQ.002*

FQ.003

Blackberry Blossoms [2/2]

9/5/1921

Musical score for 'Blackberry Blossoms' in G major, 2/2 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a simple, folk-like style. The second staff begins at measure 5 and includes a triplet of eighth notes in the final measure. The third staff begins at measure 9 and also includes a triplet of eighth notes in the final measure. The fourth staff begins at measure 13 and concludes the piece with a double bar line.

Musicians: Frank Quinn (melodeon), John Muller (piano)

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

FQ.004

Trip it up the Stairs

9/5/1921

Musical score for 'Trip it up the Stairs' in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style. The second staff begins at measure 5 and includes a triplet of eighth notes in the final measure, followed by a first ending and a second ending. The third staff begins at measure 10 and concludes the piece with a double bar line. The fourth staff begins at measure 14 and concludes the piece with a double bar line.

Musicians: Frank Quinn (melodeon), John Muller (piano)

See: *FQ.004*

FQ.005

Heathery Breeze [incorrect title]

9/5/1921

Musical score for 'Heathery Breeze' in G major, 2/4 time. The score consists of three staves. The first staff contains the main melody with a first ending (1.) and a second ending (2.). The second and third staves provide a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'The Templehouse' (OMOI: No.1230)

See: **PF.035**, FR1.039, MR.019, LS.012, MBR.206, *FQ.005*, *FQ.097*

FQ.006

The Cherry Blossom – Jig

?/12/1921

Musical score for 'The Cherry Blossom – Jig' in G major, 6/8 time. The score consists of four staves. The first staff contains the main melody with a first ending (1.) and a second ending (2.). The second, third, and fourth staves provide a piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8.

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'Happy to Meet and Sorry to Part' (OMOI: No.807)

See: **LS.042**, *FQ.006*



FQ.007

The Swallow's Tail – Reel

?/12/1921

Musical score for 'The Swallow's Tail – Reel' in G major, 4/4 time. The score consists of four staves of music. The first staff contains the first four measures. The second staff starts at measure 5 and includes first and second endings, with a triplet of eighth notes in measure 10. The third staff starts at measure 10 and includes a triplet of eighth notes in measure 14. The fourth staff starts at measure 14 and includes first and second endings, with triplet markings in measures 15 and 16.

Musicians: Frank Quinn (melodeon), John Muller (piano)

See: **PF.044**, LS.009, LS.122, MBR.238, *FQ.007*, *FQ.081*

FQ.008

Around The House

?/12/1921

Musical score for 'Around The House' in G major, 4/4 time. The score consists of three staves of music. The first staff contains the first four measures. The second staff starts at measure 4 and includes first and second endings, with a triplet of eighth notes in measure 7. The third staff starts at measure 7 and includes first and second endings, with a triplet of eighth notes in measure 10.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'There's Nae Luck About the House' (NGCR4: p.29)

See: **FR2.039**, *FQ.008*

FQ.009

Casey at the Party

?/9/1922

Musical score for 'Casey at the Party' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with a first ending bracket over the final two measures and a second ending bracket over the next two measures. The second staff starts at measure 6 and continues the melodic line. The third staff starts at measure 10 and concludes the piece with a double bar line.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'Mamma's Pet' (OWS: No.222)

See: **FR3.006**, FR1.001, *FQ.009*

FQ.010

Bowl of Coffee – Reel

?/9/1922

Musical score for 'Bowl of Coffee – Reel' in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 9 and continues the melodic line. The fourth staff starts at measure 13 and concludes the piece with a double bar line.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Teetotaler's Fancy' (ODMI: No.795)

See: **FR3.116**, FR1.005, MBR.175, *MN.101*, *FQ.010*, *FQ.022*

FQ.011

Bonnie Annie – Reel

?/11/1922

Musical score for 'Bonnie Annie – Reel' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains measures 1-4. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and features two triplet markings. The fourth staff starts at measure 14 and also includes first and second endings.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*

FQ.012

Drowsy Maggie – Reel

?/11/1922

Musical score for 'Drowsy Maggie – Reel' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains measures 1-4, including a triplet. The second staff starts at measure 5 and includes a triplet. The third staff starts at measure 9. The fourth staff starts at measure 13.

Musicians: Frank Quinn (melodeon), Unknown (piano)

See: **FR1.032**, MR.017, LS.110, MBR.263, *MN.045*, *MN.070*, *FQ.012*

FQ.013

The Union Reel

?/12/1922

5

10

Quinn only plays the second part once each time

Musicians: Frank Quinn (melodeon), Unknown (piano)

See: *FQ.013*

FQ.014

The Basket of Shamrocks – Jig

?/12/1922

5

10

15

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'Delaney's Drummers' (ODMI: No.305)

See: *PD.024, FQ.014, FQ.082*

FQ.015

The Longford Jig

7/2/1923

5

10

14

Musicians: Frank Quinn (melodeon), John Muller (piano)

See: *FQ.015*

FQ.016

The Virginia Reel

7/2/1923

6

10

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'The Dublin Lasses' (KMM4: No.176)

See: *MN.041*, *FQ.016*

FQ.017

Margaret Collins' Reel

15/2/1923

5

9

13

3

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'Diúc Laighean – Duke of Leinster' (CRÉ1: No.194)

See: **PD.025**, *FQ.017*

FQ.018

Quinn's Irish Polka

15/2/1923

7

13

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'Jenny Lind Polka' (KMM3: No.439)

Composed: 1846, Anton Wallerstein (1813-1892), German

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

FQ.019

The Connaught Man's Rambles

20/2/1923

Musical score for 'The Connaught Man's Rambles' in G major and 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a repeat sign followed by a melodic line. The second staff starts at measure 5 and includes two first and second endings. The third staff starts at measure 10 and continues the melodic line. The fourth staff starts at measure 14 and also includes two first and second endings.

Musicians: Frank Quinn (melodeon), John Muller (piano)

See: **PF.014**, PF.022, FR2.069, LS.118, MBR.265, *FQ.019*, *FQ.095*

FQ.020

The Varsouvianna

20/2/1923

Musical score for 'The Varsouvianna' in G major and 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a repeat sign followed by a melodic line. The second staff starts at measure 8 and includes two first and second endings. The third staff starts at measure 13 and also includes two first and second endings.

Musicians: Frank Quinn (melodeon), John Muller (piano)

AKA: 'Father Halpin's Top Coat' (FR2: No.342)

See: **FR2.016**, LS.107, *FQ.020*, *FQ.088*

FQ.021

The Young Teetotaler [1/2]

3/7/1924

Musical score for 'The Young Teetotaler [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a repeat sign. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10. The fourth staff starts at measure 14 and also includes first and second endings.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Shaskeen Clog' (OMOI: No.1703)

See: *FQ.021*, *FQ.041*

FQ.022

The Young Teetotaler [2/2]

3/7/1924

Musical score for 'The Young Teetotaler [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a repeat sign and includes a trill. The second staff starts at measure 5 and includes first and second endings with trills. The third staff starts at measure 10. The fourth staff starts at measure 14 and also includes first and second endings with trills.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Teetotaler's Fancy' (ODMI: No.795)

See: **FR3.116**, *FR1.005*, *MBR.175*, *MN.101*, *FQ.010*, *FQ.022*





FQ.026

The Cat in the Corner - Jig [1/3]

28/12/1923

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a repeat sign. The second staff starts at measure 5 and includes two first/second endings. The third staff starts at measure 10 and also includes a repeat sign. The fourth staff starts at measure 14 and includes two first/second endings. The music is a lively jig.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

AKA: 'Paddy in London' (OMOI: No.1040)

See: *FQ.026*

FQ.027

The Cat in the Corner - Jig [2/3]

28/12/1923

Musical score for 'The Cat in the Corner - Jig [2/3]'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 6/8. It starts with a repeat sign followed by a triplet of eighth notes (F#, C#, F#). The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and includes a triplet of eighth notes. The fourth staff starts at measure 14 and includes first and second endings.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

AKA: 'Shandon Bells' (OMOI: No.814)

See: *FQ.027*

FQ.028

The Cat in the Corner - Jig [3/3]

28/12/1923

Musical score for 'The Cat in the Corner - Jig [3/3]'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 6/8. It starts with a repeat sign followed by a quarter note (F#). The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and includes a quarter note (F#). The fourth staff starts at measure 14 and includes first and second endings.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

AKA: 'Apples in Winter' (OMOI: No.1111)

See: *FQ.028*

FQ.029

The New Found Out Reel [1/2]

28/12/1923

Musical score for 'The New Found Out Reel [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '4' at the beginning. The third staff is marked with an '8' at the beginning and contains two triplet markings (indicated by a '3' below the notes). The fourth staff is marked with a '12' at the beginning and contains one triplet marking. The piece concludes with a double bar line.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

Source: *O'Neill's Waifs and Strays of Gaelic Melody* (Chicago, 1922): 'Touhey's Favourite Reel'

See: *FQ.029*

FQ.030

The New Found Out Reel [2/2]

28/12/1923

Musical score for 'The New Found Out Reel [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' at the beginning and contains two first and second endings (indicated by '1.' and '2.' above the notes). The third staff is marked with a '10' at the beginning. The fourth staff is marked with a '14' at the beginning and contains two first and second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

AKA: 'An Slipéar Sróil: The Satin Slipper' (CRÉ5: No.116 (i) & (ii))

See: *FQ.030*

FQ.031

The Four Courts Reel

4/2/1924

Musical score for 'The Four Courts Reel' in G major (one sharp) and 4/2 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' below the notes). The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. The fifth staff starts at measure 17 and includes two first/second endings, labeled '1.' and '2.', which conclude the piece with a double bar line.

Musician: Frank Quinn (melodeon)

See: *FQ.031*

FQ.032

Green Grows the Rushes

16/2/1924

Musical score for 'Green Grows the Rushes' in G major (one sharp) and 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody features a triplet marking (indicated by a '3' above the notes) and a first ending. The second staff starts at measure 4 and includes a second ending. The third staff starts at measure 7 and features several triplet markings (indicated by a '3' below the notes) and concludes with a double bar line.

Musicians: Frank Quinn (fiddle). Ed Geoghegan (piano)

Composed: Words - Robert Burns (1759-1796), Scottish

See: **FR2.033**, MBR.002, *FQ.032*

The image displays a musical score for a reel titled 'The Grand Old Dame - Reel'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music, each beginning with a measure number: 1, 5, 9, 13, 17, 21, 25, and 29. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, typical of a reel. The notation includes various note values, rests, and bar lines, with the final measure of each staff ending in a double bar line.

Musicians: Frank Quinn (melodeon). Ed Geoghegan (piano)

AKA: 'Colonel Fraser' (OMOI: No.1246)

See: **PF.054**, *FQ.033*

The image displays a musical score for 'Miss Wallace's Reel [1/2]'. It is written in G major (one sharp) and 2/4 time. The score is organized into four systems, each with a treble and bass staff. The first system (measures 1-4) begins with a repeat sign and includes two triplet markings. The second system (measures 5-8) continues the melody and accompaniment, also featuring triplet markings. The third system (measures 9-12) shows a more active bass line with sixteenth-note patterns. The fourth system (measures 13-16) concludes the piece with a final triplet in the bass line. The notation includes various note values, rests, and articulation marks.

Musicians: Frank Quinn (fiddle), Arthur P. Kenna (piano)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'Miss Wallace' (No.1452)

See: **FQ.034**, *FQ.111*

The musical score is written for two staves in G major and 2/2 time. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) features a melody with triplets and a bass line with a triplet. The second system (measures 5-8) continues the melody with triplets and a bass line with triplets. The third system (measures 9-12) features a more complex melody with triplets and a bass line with triplets. The fourth system (measures 13-16) features a melody with triplets and a bass line with triplets. The score ends with a double bar line.

Musicians: Frank Quinn (fiddle), Arthur P. Kenna (piano)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'Rakish Paddy' (OMOI: No.1533)

See: *FQ.035*



FQ.036

Haste to the Wedding - Jig [1/2]

12/5/1924

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a triplet of eighth notes (F#, G, A) followed by a repeat sign and a series of eighth and sixteenth notes. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and features a continuous eighth-note melody. The fourth staff starts at measure 14 and also includes first and second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

See: **FR3.010**, FR1.062, MBR.251, *FQ.036*

FQ.037

Haste to the Wedding - Jig [2/2]

12/5/1924

The image shows a musical score for a jig in 2/2 time, written in treble clef with a key signature of one sharp (F#). The score consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10. The fourth staff starts at measure 14 and also includes first and second endings. The fifth staff starts at measure 19. The sixth staff starts at measure 24 and includes first and second endings. The music is characterized by rhythmic patterns typical of a jig, with eighth and sixteenth notes.

Musicians: Frank Quinn (melodeon), Arthur P. Kenna (piano)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'The Cook in the Kitchen' (No.1042)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **MR.055**, *FQ.025*, *FQ.037*

FQ.038

Love Will You Marry Me - Schottische

12/5/1924

This record was not released.

Musicians: Frank Quinn (fiddle), Arthur P. Kenna (piano)

AKA: 'The Braes of Marr' (KMM2: No.144)

See: **PF.026**, FR1.076, LS.100, *PD.019*, *FQ.038*, *FQ.057*

FQ.039

The Frog in the Well - Jig [1/2]

3/7/1924

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five staves of music. The first staff begins with a repeat sign and contains the first six measures. The second staff starts at measure 5 and includes a first ending (marked '1.') and a second ending (marked '2.'). The third staff starts at measure 10 and contains measures 10 through 15. The fourth staff starts at measure 16 and contains measures 16 through 20. The fifth staff starts at measure 21 and contains measures 21 through 26, ending with a double bar line.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'The Rakes of Kildare' (OMOI: No.847)

See: **LK.111**, FR1.044, MBR.188, *PD.016*, *FQ.039*, *PD.031*

FQ.040

The Frog in the Well - Jig [2/2]

3/7/1924

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It consists of four staves of music. The first staff begins with a repeat sign and contains eight measures. The second staff starts at measure 5 and includes two first/second endings. The third staff starts at measure 10 and contains eight measures. The fourth staff starts at measure 14 and also includes two first/second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'Father Jack Walsh' (OMOI: No.885)

See: **FR1.056**, LS.106, *FQ.040*, *FQ.052*, *FQ.109*

FQ.041

The Young Teetotaler - Reel

16/4/1923\*

This record was not released.

Musicians: Frank Quinn (melodeon), Unknown (piano)

See: *FQ.021*, *FQ.041*

*\*this record was missed initially, see FQ.021*

FQ.042

Dublin Hornpipe [1/2]

?/9/1924

5

9

13

Musicians: Frank Quinn (melodeon), Ed Geoghegan (piano)

AKA: 'Clog Dance' (KMM4: No.273)

See: *FQ.042*

FQ.043

Dublin Hornpipe [2/2]

?/9/1924

5

9

14

Musicians: Frank Quinn (melodeon), Ed Geoghegan (piano)

AKA: 'The Harvest Home' (OMOI: No.1603)

See: *MR.061*, *LS.004*, *PD.021*, *FQ.001*, *FQ.043*

FQ.044

Rakes of Drumlish

?/9/1924

5

10

14

18

22

Musicians: Frank Quinn (melodeon), Ed Geoghegan (piano)

AKA: 'Chorus Jig' (KMM4: No.190)

See: *FQ.044*

FQ.045

Pop! Goes the Weasel

1/10/1924

7

13

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

See: *MN.089*, *FQ.045*, *FQ.055*

FQ.046

The Flogging Reel

1/10/1924

5

9

13

17

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, *PD.030*, *FQ.046*

FQ.047

Molly on the Shore – Jig

?/12/1924

7

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'Behind the Bush in the Garden' (OMOI: No.1114)

See: *PD.032*, *FQ.047*

FQ.048

Up in the Loft – Reel

?/12/1924

Musical score for 'Up in the Loft – Reel' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains measures 1-4, with triplets in measures 3 and 4. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and contains measures 10-13, with a triplet in measure 11. The fourth staff starts at measure 14 and contains measures 14-17, ending with a repeat sign.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Sligo Dandy' (OWS: No.321)

See: *FQ.048*, *FQ.074*

FQ.049

Father O'Flynn

29/12/1924

Musical score for 'Father O'Flynn' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains measures 1-4, with a triplet in measure 1. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 10 and contains measures 10-13. The fourth staff starts at measure 14 and includes first and second endings.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

See: *FR3.114*, *FR2.067*, *LS.063*, *MBR.055*, *MN.020*, *FQ.049*



FQ.050

Get This

29/12/1924

This record was not released.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

See: *FQ.050*

FQ.051

Trim the Velvet

?/?/1924

Musicians: Frank Quinn (melodeon), Unknown (piano)

No audio has been sourced for this tune thus far.

See: *FQ.051*

FQ.052

Scholar's Jig

?/?/1924

Musical score for 'Scholar's Jig' in G major, 6/8 time. The score consists of four staves of music. The first staff contains the first four measures. The second staff contains measures 4-8, with first and second endings. The third staff contains measures 9-12, with a repeat sign at the beginning. The fourth staff contains measures 13-16, with first and second endings.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'Father Jack Walsh' (OMOI: No.885)

See: *FR1.056*, *LS.106*, *FQ.040*, *FQ.052*, *FQ.109*

FQ.053

Molly in the Woods

15/1/1925

6

12

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'The Gobby O' (OMOI: No.844)

See: *FQ.053*

FQ.054

St. Patrick's Day

10/2/1925

5

10

15

19

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'St. Patrick's Day' (No.298)

See: **LK.118**, PF.045, FR1.043, MBR.050, MBR.071, MBR.185, MBR.247, *FQ.054*

FQ.055

Pop Goes the Weasel

1/3/1925

Musicians: Frank Quinn (fiddle), Unknown (piano)

In 1924, Quinn recorded a matching version of this tune, cf: 'Pop Goes the Weasel' (FQ.045).

See: *MN.089, FQ.045, FQ.055*

FQ.056

Katy Jones Reel

1/3/1925



Musical score for 'Katy Jones Reel' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a repeat sign and contains measures 1-4. The second staff contains measures 5-8, featuring a triplet of eighth notes in measure 7 and first/second endings. The third staff contains measures 9-12, with a key signature change to A major in measure 11. The fourth staff contains measures 13-16, ending with a double bar line and repeat sign.

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'Orange and Blue' (KMM1: No.13)

See: *FR1.075, LS.077, FQ.056, FQ.117*

FQ.057

Love Will You Marry Me – Schottische

18/6/1925



Musical score for 'Love Will You Marry Me – Schottische' in G major, 4/4 time. The score consists of two staves of music. The first staff begins with a repeat sign and contains measures 1-4, with first and second endings. The second staff contains measures 5-8, ending with a double bar line and repeat sign.

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'The Braes of Marr' (KMM2: No.144)

See: *PF.026, FR1.076, LS.100, PD.019, FQ.038, FQ.057*

FQ.058

The New Stack of Barley

18/6/1925

Musicians: Frank Quinn (fiddle), Unknown (piano)

No audio has been sourced for this tune thus far.

See: *MN.058*; *MN.060*, *PD.027*, *FQ.058*

FQ.059

Innisfail – Jig

18/6/1925

Musicians: Frank Quinn (fiddle), Unknown (piano)

No audio has been sourced for this tune thus far.

See: *FQ.059*

FQ.060

My New Shoes – Varsouvianna

18/6/1925

Musicians: Frank Quinn (fiddle), Unknown (piano)

No audio has been sourced for this tune thus far.

See: *FQ.060*

5

10

14

19

23

28

32

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'Daniel of the Sun' (OMOI: No.984)

See: **PF.016**, FR3.017, *FQ.061*

FQ.062

The Home Brew – Hornpipe [1/2]

?/7/1925

5

10

14

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'The Wicklow Hornpipe' (OMOI: No.1579)

See: *FQ.062*

FQ.063

The Home Brew – Hornpipe [2/2]

?/7/1925

5

10

14

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'The Rights of Man' (ODMI: No.811)

Composer: James Hill (1814-1860), Scottish

See: *LS.011*, *MN.062*, *FQ.063*

FQ.064

The Old Tea Kettle – Reel [1/2]

1/10/1925

Musical score for 'The Old Tea Kettle – Reel [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a repeat sign and contains a triplet of eighth notes. The second staff starts at measure 5 and includes a first and second ending bracket. The third staff starts at measure 10. The fourth staff starts at measure 14 and ends with a repeat sign and a triplet of eighth notes.

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'The Collier's Reel' (OMOI: No.1404)

See: *MN.054*, *FQ.064*

FQ.065

The Old Tea Kettle – Reel [2/2]

1/10/1925

Musical score for 'The Old Tea Kettle – Reel [2/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves of music. The first staff contains the first four measures of the piece. The second staff starts at measure 4 and ends with a repeat sign.

Quinn erroneously inserts this part into the middle of the first tune he is playing

Musicians: Frank Quinn (melodeon), Unknown (piano)

AKA: 'Miss Thornton's Reel' (OMOI: No.1266)

See: **FR1.002**, *LS.091*, *MBR.191*, *MN.012*, *FQ.065*

FQ.066

The Ballinamuck Jig [1/2]

?/1/1926

6

12

Musician: Frank Quinn (melodeon)

AKA: 'Rory O'Moore' (ODMI: No.116)

See: **LK.089**, LK.105, PF.033, FR3.013, LS.103, MBR.059, MBR.258, *FQ.066*

FQ.067

The Ballinamuck Jig [2/2]

?/1/1926

6

11

Musician: Frank Quinn (melodeon)

AKA: 'The Hag's Purse' (CIFB: p.54)

See: *FQ.067*



FQ.068

McKeon's Reel [1/2]

?/1/1926

6

10

Musician: Frank Quinn (fiddle)

AKA: 'The Ladies' Pantalettes' (OMOI: No.1235)

See: *PD.026, FQ.068*

FQ.069

McKeon's Reel [2/2]

?/1/1926

4

8

Musician: Frank Quinn (fiddle)

AKA: 'The Crooked Way to Dublin! (1st setting)' (FR1: No.181)

See: *FQ.069*

FQ.070

Rafferty's Reel

15/7/1926

Musical score for Rafferty's Reel, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first line contains measures 1-5, including a first and second ending. The second line contains measures 6-9. The third line contains measures 10-13, featuring triplet markings (3) under measures 11 and 12.

Musicians: Frank Quinn (fiddle). Ed Geoghegan (piano)

AKA: 'The Old Blackthorn' (FTS: p.81)

See: **LS.081**, *FQ.070*

FQ.071

The Emerald Medley  
(Medley of Old Irish Airls) [1/3]

15/7/1926

Musical score for The Emerald Medley, measures 1-20. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first line contains measures 1-6, starting with a triplet (3). The second line contains measures 7-13. The third line contains measures 14-19. The fourth line contains measures 20-25.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'The Jolly Plowman' (OMOI: No.386)

See: **MBR.052**, *MBR.058*, *FQ.071*

FQ.072

The Emerald Medley  
(Medley of Old Irish Airs) [2/3]

15/7/1926

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'The Boys from Mullingar' (OMOI: No.589)

See: *FQ.072*

FQ.073

The Emerald Medley  
(Medley of Old Irish Airs) [3/3]

15/7/1926

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'Can Anybody Tell Me Where the Blarney Roses Grow?' (no ref.)

See: *FQ.073*

FQ.074

Eddie Dunn's Favourite Reel

15/7/1926

4

8

12

3

Musician: Frank Quinn (melodeon)

AKA: 'The Sligo Dandy' (OWS: No.321)

See: *FQ.048*, *FQ.074*

Musician: Frank Quinn (melodeon)

AKA: 'Cherish the Ladies' (OMOI: No.730)

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: MR.043, FQ.075

FQ.076

The Westport Chorus [1/2]

21/10/1926

Musicians: Frank Quinn (fiddle), P. Crowley (melodeon)

Source: *O'Neill's Music of Ireland* (Chicago, 1903): 'The Sligo Chorus' (No.1273)

See: **MBR.088**, *FQ.076*

FQ.077

The Westport Chorus [2/2]

21/10/1926

Musicians: Frank Quinn (fiddle), P. Crowley (melodeon)

AKA: 'Na Bruachanna Gréine: The Sunny Banks' (CRÉ1: No.148)

See: **FQ.077**

FQ.078

The Rocks of Bawn [1/2]

?/11/1926

Musicians: Frank Quinn (fiddle), Unknown (melodeon)

AKA: 'The Unfortunate Rake' (OMOI: No.970)

See: **FR1.046**, MBR.256, *FQ.078*

FQ.079

The Rocks of Bawn [2/2]

?/11/1926

Musicians: Frank Quinn (fiddle), Unknown (melodeon)

AKA: 'The Three Little Drummers' (OMOI: No.969)

See: **FR1.065**, *MN.018*, *MN.068*, *FQ.079*

FQ.080

Phil the Fluter

17/3/1927

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

No audio has been sourced for this tune thus far.

Composed: Percy French (1854-1920), Irish

See: **MBR.301**, *FQ.080*, *FQ.118*

FQ.081

The Old Swallow Reel

17/3/1927

Musical score for 'The Old Swallow Reel' in G major, 2/4 time. The score consists of four staves of music. The first staff starts with a repeat sign and contains measures 1-4. The second staff starts at measure 5 and contains measures 5-8, with first and second endings. The third staff starts at measure 10 and contains measures 10-13. The fourth staff starts at measure 14 and contains measures 14-17, also with first and second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

See: **PF.044**, LS.009, LS.122, MBR.238, *FQ.007*, *FQ.081*



FQ.082

The Cherry Blossom – Jig

17/3/1927

5

10

15

Musicians: Frank Quinn (melodeon), Unknown (percussion)

AKA: 'Delaney's Drummers' (ODMI: No.305)

See: *PD.024, FQ.014, FQ.082*

FQ.083

John McCaffrey's Favourite Reel

?/6/1927

5

9

13

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'Kitty in the Lane' (ODMI: No.796)

See: *PF.043, FR3.064, FR3.103, MR.029, LS.090, MBR.189, PD.002, FQ.083*

'The Foggy Dew' (transposed to the lower octave)

5

10 'Turkey in the Straw'

15

20 'The Wee Deoch-an-Doris'

26

32

Musicians: Frank Quinn (melodeon), Joe Maguire (fiddle), Unknown (woodblocks)

See: *FQ.084-FQ.086*

FQ.087a

The Kerry Polka [1/2]

?/12/1927



Musicians: Frank Quinn (melodeon), Joe Maguire (fiddle), Unknown (percussion)

AKA: 'Little Brown Jug. Do I Love Thee!' (no ref.)

Composed: 1869 - Words and music by Joseph Eastburn Winner (1837-1918), American

See: *FQ.087a*

FQ.087b

The Kerry Polka [2/2]

?/12/1927

Quinn a recorded an almost identical version of this tune in 1923, see: 'Quinn's Irish Polka' (FQ.018).

Musicians: Frank Quinn (melodeon), Joe Maguire (fiddle), Unknown (percussion)

AKA: 'Jenny Lind Polka' (KMM3: No.439)

Composed: 1846, Anton Wallerstein (1813-1892), German

See: **PF.003**, CE.009, LS.019, LS.032, *FQ.018*, *FQ.087b*

FQ.088

The Varsouviana

?/12/1927

Quinn a recorded an almost identical version of this tune in 1923, see: 'The Varsouvianna' (FQ.020).

Musicians: Frank Quinn (melodeon), Joe Maguire (fiddle), Unknown (percussion)

AKA: 'Father Halpin's Top Coat' (FR2: No.342)

See: **FR2.016**, LS.107, *FQ.020*, *FQ.088*

FQ.089

Cadden's Fancy – Jig Set

?/12/1927

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff begins with a repeat sign and contains a triplet of eighth notes marked with a '3'. The second staff starts at measure 7 and includes two first and second endings, marked '1.' and '2.', with repeat signs. The third staff starts at measure 13 and the fourth at measure 19. The piece concludes with a double bar line.

Musicians: Frank Quinn and Joe Maguire (fiddles)

AKA: 'Miss Margrett Brown's Favourite' (NGSR3: p.29)

Composed: Nathaniel Gow (1763-1831), Scottish

See: *FQ.089*

FQ.090

Donovan's Reel – Reel Set [1/2]

?/12/1927

Musicians: Frank Quinn and Joe Maguire (fiddles)

AKA: 'The Morning Star' (OMOI: No.1191)

See: **MR.013**, *FQ.090*

FQ.091

Donovan's Reel – Reel Set [2/2]

?/12/1927

Musicians: Frank Quinn and Joe Maguire (fiddles)

AKA: 'Julia (or Judy) Delaney' (OMOI: No.1401)

Composed: Alexander McGlashan (1740-1797), Scottish

See: **LK.036**, LK.065, LS.037, *FQ.091*

FQ.092

The Cluckin' Hen and Duck

?/12/1927

Musicians: Frank Quinn and Joe Maguire (fiddles), Ed Geoghegan (piano)

No audio sourced for this tune thus far.

See: ***FQ.092***

FQ.093

The Mist on the Mountain – Jig

?/12/1927

Musical score for 'The Mist on the Mountain – Jig' in 6/8 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a repeat sign followed by a series of eighth and sixteenth notes. The second staff starts at measure 5 and includes two first/second endings. The third staff starts at measure 10 and continues the melodic line. The fourth staff starts at measure 14 and also includes two first/second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn and Joe Maguire (fiddles), Ed Geoghegan (piano)

Composed: Walker ‘Piper’ Jackson (d.1798), Irish

See: **FR2.074**; MR.056, CE.005, *FQ.093*

FQ.094

The Hare in the Corn

?/12/1927

Musical score for 'The Hare in the Corn' in 4/4 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a repeat sign followed by a series of eighth and sixteenth notes, ending with a triplet of eighth notes. The second staff starts at measure 5 and continues the melodic line. The third staff starts at measure 9 and also includes a triplet of eighth notes. The piece concludes with a double bar line.

Musicians: Frank Quinn (melodeon), Ed Geoghegan (piano)

AKA: ‘The College Grove’ (ODMI: No.485)

See: **MN.049**, *MN.050*, *FQ.094*

FQ.095

The Connaught Man's Ramble – Jig

?/10/1928

Musicians: Frank Quinn (melodeon), Ed Geoghegan (piano)

No audio sourced for this tune thus far.

See: **PF.014**, PF.022, FR2.069, LS.118, MBR.265, *FQ.019*, *FQ.095*

FQ.096

The Belfast Spider - Reel

?/10/1928

5

9

13

Musicians: Frank Quinn (melodeon), Unknown (drums), Ed Geoghegan (piano)

AKA: 'The Four Hand Reel' (OMOI: No.1554)

See: **LS.048**, *MN.008*, *FQ.096*



FQ.097

The Temple House Reel [1/2]

?/12/1928

Musical score for 'The Temple House Reel [1/2]'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, 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B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360

FQ.099

The Plains of Boyle – Hornpipe

?/1/1929

Musicians: Frank Quinn (melodeon), Unknown (woodblocks)

See: *FQ.099*

FQ.100

The Water Street Polka [1/2]

?/1/1929

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'Leather Away With the Wattle' (OMOI: No.413)

See: *MN.081*, *FQ.100*

FQ.101

The Water Street Polka [2/2]

?/1/1929

Musical score for 'The Water Street Polka' in 2/2 time, key of D major. The score consists of three staves of music. The first staff contains measures 1-7. The second staff starts at measure 8 and includes first and second endings. The third staff starts at measure 13 and also includes first and second endings.

Musicians: Frank Quinn (fiddle), Ed Geoghegan (piano)

AKA: 'My Love is But a Lassie Yet' (KMM1: No.10, p.22)

See: **FR2.020**, *FQ.101*

FQ.102

The Tenpenny Bit –Jig [1/2]

?/?/1929

Musical score for 'The Tenpenny Bit' in 1/2 time, key of D major. The score consists of four staves of music. The first staff contains measures 1-4. The second staff starts at measure 5 and includes first and second endings with a triplet. The third staff starts at measure 10 and includes a triplet. The fourth staff starts at measure 15 and includes first and second endings with a triplet.

Musicians: Frank Quinn (fiddle), Unknown (piano)

AKA: 'The Tenpenny Bit' (OMOI: No.929)

See: *FQ.102*

FQ.103

The Tenpenny Bit –Jig [2/2]

?/?/1929

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. It consists of four staves of music. The first staff begins with a repeat sign. The second staff starts at measure 5 and includes two first/second endings. The third staff starts at measure 10 and includes two first/second endings. The fourth staff starts at measure 15 and also includes two first/second endings. The piece concludes with a double bar line.

Musicians: Frank Quinn (fiddle), Unknown (piano)

Source: 'A Trip to the Cottage' (OMOI: No.802)

See: **PF.032**, FR1.053, *FQ.103*

FQ.104

The Cup of Tea – Reel

?/?/1929

Musicians: Frank Quinn (fiddle), Unknown (piano)

No audio sourced for this tune thus far.

See: **LK.125**, MR.028, LS.067, MBR.180, *FQ.104*

FQ.105

The Rocky Road to Dublin – Fling

?/?/1929

Musicians: Frank Quinn (melodeon), Unknown (piano)

No audio sourced for this tune thus far.

See: **LK.062**, PF.031, FR3.088, FR1.050, FR1.063, MBR.069, MBR.161, *MN.106*, *FQ.105*

FQ.106

Halfpenny Reel

?/?/1929

Musician: Frank Quinn (not stated)

No audio sourced for this tune thus far.

See: *FQ.106*

FQ.107

The Lassie from Donegal - Waltz

?/9/1929

Musicians: Frank Quinn (melodeon), Unknown (piano)

No audio sourced for this tune thus far.

See: *FQ.107*

FQ.108

The Irish Girl - Highland Fling

?/9/1929



Musicians: Frank Quinn (melodeon), Unknown (banjo), Unknown (piano)

AKA: 'The Keel Row' (RMC: p.47)

See: *LK.012*, *FR2.002*, *LS.025*, *MBR.035*, *MBR.255*, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

FQ.109

Jack Welch - Jig

?/1/1930

5

10

15

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo), Unknown (piano)

AKA: 'Father Jack Walsh' (OMOI: No.885)

See: **FR1.056**, LS.106, *FQ.040*, *FQ.052*, *FQ.109*

[Note: This second music line is a transposition of the tune into its more conventional setting of G major]

5

9

13

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo), Unknown (piano)

AKA: 'The Heather Breeze' (ODMI: No.779)

See: **FR3.115**, FR1.004, MR.015, MN.029, MN.040, PD.020, FQ.110

FQ.111

The Moving Bogs [2/2]

?/1/1930

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo), Unknown (piano)

AKA: 'Miss Wallace' (OMOI: No.1452)

See: *FQ.034, FQ.111*

FQ.112

Mary's Favourite - Reel

?/1/1930

Musicians: Frank Quinn (fiddle), Unknown (piano)

Source: 'Miss Fahey's Fancy' (ODMI: No.800)

See: *FQ.112*



FQ.113

Behind the Garden Gate - Reel

?/1/1930

Musicians: Frank Quinn (fiddle), Unknown (piano)

No audio sourced for this tune thus far.

See: ***FQ.113***

[Quinn begins this tune on the last two bars of the part. He plays the tune in the order ABABABABADCD]

Musicians: Frank Quinn (fiddle), Unknown (piano)

See: FR3.089, MBR.237, FQ.114

FQ.115

Irish Waltz Medley

1930-31

Musician: Frank Quinn (fiddle)

No audio sourced for this tune thus far.

See: *FQ.115*

FQ.116

Evening Star - Reel

1930-31

Musicians: Frank Quinn (fiddle), Eddie Dunn Jr. (banjo)

No audio sourced for this tune thus far.

See: *FQ.116*

FQ.117

The Fair at Mullingar – Reel and Fling [1/2]

1933-34

The musical notation is written on a single treble clef staff in the key of D major (two sharps) and common time (C). It consists of four lines of music. The first line begins with a repeat sign and contains 8 measures. The second line starts with a measure rest labeled '5' and contains 8 measures. The third line starts with a measure rest labeled '9' and contains 8 measures. The fourth line starts with a measure rest labeled '13' and contains 8 measures. The piece concludes with a double bar line and repeat dots.

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo)

AKA: 'Orange and Blue' (KMM1: No.13)

See: *FR1.075*, *LS.077*, *FQ.056*, *FQ.117*

FQ.118

The Fair at Mullingar – Reel and Fling [2/2]

1933-34

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo)

AKA: 'Phil Fluter's Ball' (no ref.)

See: **MBR.301**, *FQ.080*, *FQ.118*

FQ.119

Mike Carney's Fancy – Reel

30/11/1934

Musicians: 'Frank Quinn and Jim Clark "Smiles and Tears of Erin" Orchestra' - Frank Quinn (fiddle), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

No audio sourced for this tune thus far.

See: *FQ.119*

FQ.120

Irish Dance No. 1

30/11/1934

Musicians: 'Frank Quinn and Jim Clark "Smiles and Tears of Erin" Orchestra' - Frank Quinn (fiddle), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

No audio sourced for this tune thus far.

See: *FQ.120*

FQ.121

Jennie is Welcome Home to Charlie - Reel

30/11/1934

Musicians: 'Frank Quinn and Jim Clark "Smiles and Tears of Erin" Orchestra': Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: 'Jenny's Welcome to Charley' (OMOI: No.1456)

No audio sourced for this tune thus far.

See: *FQ.121*

FQ.122

The Bunch of Rushes – Reel

30/11/1934

Musicians: 'Frank Quinn and Jim Clark "Smiles and Tears of Erin" Orchestra': Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

See: *FQ.122*

FQ.123

Master Rogers – Reel Medley [1/2]

30/11/1934

Musicians: ‘Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra’: Frank Quinn (fiddle), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

See: **LS.080**, *FQ.123*

FQ.124

Master Rogers – Reel Medley [2/2]

30/11/1934

Musicians: ‘Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra’: Frank Quinn (fiddle), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: ‘Gol agus Gáire na hÉireann: The Smiles and Tears of Erin’ (CRÉ1: No.101)

See: *FQ.124*

FQ.125

The Bells of Tipperary – Reel Medley [1/2]

30/11/1934

The musical score is written on four staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, C5, B4). The second staff starts at measure 5 and features three triplet markings over eighth notes. The third staff starts at measure 9 and continues the melodic line. The fourth staff starts at measure 13 and concludes the piece with a double bar line. The music consists of eighth and quarter notes, with some triplet figures.

Musicians: ‘Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra’: Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: ‘Pretty Peggy’ (OMOI: No.1476)

See: *FQ.125*

FQ.126

The Bells of Tipperary – Reel Medley [2/2]

30/11/1934

5

9

13

‘Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra’: Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: ‘Give us Another’ (OMOI: No.1530)

See: **FR3.019**, *FQ.126*



The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a repeat sign and contains two triplet markings. The second staff starts at measure 5 and includes a first and second ending bracketed together, with triplet markings below the notes. The third staff starts at measure 10 and features a trill-like ornament above a note. The fourth staff starts at measure 14 and has two triplet markings. The fifth staff starts at measure 18 and includes a trill-like ornament. The sixth staff starts at measure 22 and contains three triplet markings. The piece concludes with a double bar line.

Musicians: 'Frank Quinn and Jim Clark "Smiles and Tears of Erin" Orchestra': Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: 'Jenny's Wedding' (OMOI: No.1479)

See: *FQ.127*

FQ.128

The Bridge of Athlone – Reel Medley [2/2]

30/11/1934

The image shows a musical score for a reel medley in 2/2 time, written in the key of D major (one sharp). The score is presented in four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth notes and quarter notes. The second staff starts with a measure rest labeled '5', followed by a continuation of the melody. The third staff starts with a measure rest labeled '9' and features a change in the melodic pattern, including some beamed eighth notes. The fourth staff starts with a measure rest labeled '13' and continues the melody. The score concludes with a double bar line and repeat dots.

Musicians: ‘Frank Quinn and Jim Clark “Smiles and Tears of Erin” Orchestra’: Frank Quinn (melodeon), James Clark (fiddle), Unknown (flute), Unknown (percussion), Unknown (piano)

AKA: ‘Miss Patterson’ (OMOI: No.1407)

See: *FQ.128*

The musical score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various ornaments and rhythmic figures:

- Measures 1-4: Measure 1 has a triplet of eighth notes. Measure 4 has a trill (tr) over a quarter note.
- Measures 5-8: Measure 8 has a first ending bracket (1.) over the final two measures, which end with a triplet of eighth notes.
- Measures 9-12: Measure 9 has a second ending bracket (2.) over the first two measures. Measures 11 and 12 each have a triplet of eighth notes.
- Measures 13-16: Measures 13, 14, and 15 each have a triplet of eighth notes.
- Measures 17-20: Measure 17 has a first ending bracket (1.) over the first two measures. Measure 18 has a second ending bracket (2.) over the first two measures. Measures 19 and 20 each have a triplet of eighth notes.
- Measures 21-24: Measure 21 has two triplet markings over eighth notes. Measure 24 has a trill (tr) over a quarter note.
- Measures 25-28: Measure 25 has two triplet markings. Measure 26 has a first ending bracket (1.) with a trill (tr) over a quarter note. Measure 27 has a second ending bracket (2.) with a trill (tr) over a quarter note. Measure 28 has a trill (tr) over a quarter note.
- Measures 29-31: Measure 31 has a trill (tr) over a quarter note.
- Measures 32-35: Measure 32 has a trill (tr) over a quarter note. Measures 33 and 34 each have a triplet of eighth notes. Measure 35 has a trill (tr) over a quarter note.

Musicians: Frank Quinn and Jim Clarke (fiddles), Eileen White (piano)

See: *FQ.129*

FQ.130

The Fighting Men - Reel

25/2/1936

Musicians: Frank Quinn (melodeon), Eddie Dunn Jr. (banjo), Unknown (piano)

No audio sourced for this tune thus far.

See: *FQ.130*

## Summary

<b>Tune Ref. #</b>	<b>Title</b>	<b>Tune Type</b>	<b>Quinn's Source</b>	<b>Instrument</b>
FQ.001	Sailor's Hornpipe	Hornpipe	Unknown	Melodeon
FQ.002	Miss McLeod's Reel [1/2]	Reel	Unknown	Melodeon
FQ.003	Blackberry Blossoms [2/2]	Reel	Unknown	Melodeon
FQ.004	Trip it up the Stairs	Double Jig	Unknown	Melodeon
FQ.005	Heathery Breeze	Reel	Unknown	Melodeon
FQ.006	The Cherry Blossom – Jig	Double Jig	Unknown	Melodeon
FQ.007	The Swallow's Tail – Reel	Reel	Unknown	Melodeon
FQ.008	Around The House	Highland Fling	Unknown	Melodeon
FQ.009	Casey at the Party	Reel	Unknown	Melodeon
FQ.010	Bowl of Coffee – Reel	Reel	Unknown	Melodeon
FQ.011	Bonnie Annie – Reel	Reel	Unknown	Melodeon
FQ.012	Drowsy Maggie – Reel	Reel	Unknown	Melodeon
FQ.013	The Union Reel	Reel	Unknown	Melodeon
FQ.014	The Basket of Shamrocks – Jig	Double Jig	Unknown	Melodeon
FQ.015	The Longford Jig	Double Jig	Unknown	Melodeon
FQ.016	The Virginia Reel	Reel	Unknown	Melodeon
FQ.017	Margaret Collins' Reel	Reel	Other Musicians	Melodeon
FQ.018	Quinn's Irish Polka	Polka	Unknown	Melodeon
FQ.019	The Connaught Man's Rambles	Double Jig	Unknown	Melodeon
FQ.020	The Varsouvianna	Varsoviana	Unknown	Melodeon
FQ.021	The Young Teetotaler [1/2]	Reel	Unknown	Melodeon
FQ.022	The Young Teetotaler [2/2]	Reel	Unknown	Melodeon
FQ.023	Dick Sheridan's Reel	Reel	Other Musicians	Melodeon
FQ.024	Behind the Bush in the Garden	Reel	Unknown	Melodeon
FQ.025	Cook in the Kitchen	Double Jig	Unknown	Melodeon
FQ.026	The Cat in the Corner - Jig [1/3]	Double Jig	Unknown	Melodeon
FQ.027	The Cat in the Corner - Jig [2/3]	Double Jig	Unknown	Melodeon
FQ.028	The Cat in the Corner - Jig [3/3]	Double Jig	Unknown	Melodeon
FQ.029	The New Found Out Reel [1/2]	Reel	OWS: No.309	Melodeon
FQ.030	The New Found Out Reel [2/2]	Reel	Unknown	Melodeon
FQ.031	The Four Courts Reel	Reel	Unknown	Melodeon
FQ.032	Green Grows the Rushes	Schottische	Unknown	Fiddle
FQ.033	The Grand Old Dame - Reel	Reel	Unknown	Melodeon
FQ.034	Miss Wallace's Reel [1/2]	Reel	OMOI: No.1452	Fiddle
FQ.035	Miss Wallace's Reel [2/2]	Reel	OMOI: No.1533	Fiddle
FQ.036	Haste to the Wedding - Jig [1/2]	Double Jig	Unknown	Melodeon
FQ.037	Haste to the Wedding - Jig [2/2]	Double Jig	OMOI: No.1042	Melodeon
FQ.038	Love Will you Marry Me - Schottische	Schottische	Unknown	Fiddle

FQ.039	The Frog in the Well - Jig [1/2]	Double Jig	Unknown	Fiddle
FQ.040	The Frog in the Well - Jig [2/2]	Double Jig	Unknown	Fiddle
FQ.041	The Young Teetotaler - Reel	Reel	Unknown	Melodeon
FQ.042	Dublin Hornpipe [1/2]	Hornpipe	Unknown	Melodeon
FQ.043	Dublin Hornpipe [2/2]	Hornpipe	Unknown	Melodeon
FQ.044	Rakes of Drumlish	Reel	Unknown	Melodeon
FQ.045	Pop! Goes the Weasel	Single Jig	Unknown	Fiddle
FQ.046	The Flogging Reel	Reel	Unknown	Fiddle
FQ.047	Molly on the Shore – Jig	Single Jig	Unknown	Fiddle
FQ.048	Up in the Loft – Reel	Reel	Unknown	Melodeon
FQ.049	Father O’Flynn	Double Jig	Unknown	Fiddle
FQ.050	Get this	Unknown	Unknown	Fiddle
FQ.051	Trim the Velvet	Reel	Unknown	Melodeon
FQ.052	Scholar’s Jig	Double Jig	Unknown	Melodeon
FQ.053	Molly in the Woods	Slide	Unknown	Fiddle
FQ.054	St. Patrick’s Day	March	OMOI: No.298	Fiddle
FQ.055	Pop Goes the Weasel	Single Jig	Unknown	Fiddle
FQ.056	Katy Jones Reel	Reel	Unknown	Fiddle
FQ.057	Love Will You Marry Me – Schottische	Schottische	Unknown	Fiddle
FQ.058	The New Stack of Barley (Quinn)	Hornpipe	Unknown	Fiddle
FQ.059	Innisfail – Jig (Quinn)	Double Jig	Unknown	Fiddle
FQ.060	My New Shoes – Varsouvianna (Quinn)	Varsoviana	Unknown	Fiddle
FQ.061	The Leg of the Duck – Jig	Double Jig	Unknown	Fiddle
FQ.062	The Home Brew – Hornpipe [1/2]	Hornpipe	Unknown	Fiddle
FQ.063	The Home Brew – Hornpipe [2/2]	Hornpipe	Unknown	Fiddle
FQ.064	The Old Tea Kettle – Reel [1/2]	Reel	Unknown	Melodeon
FQ.065	The Old Tea Kettle – Reel [2/2]	Reel	Unknown	Melodeon
FQ.066	The Ballinamuck Jig [1/2]	Double Jig	Unknown	Melodeon
FQ.067	The Ballinamuck Jig [2/2]	Double Jig	Unknown	Melodeon
FQ.068	McKeon’s Reel [1/2]	Reel	Other Musicians	Fiddle
FQ.069	McKeon’s Reel [2/2]	Reel	Other Musicians	Fiddle
FQ.070	Rafferty’s Reel	Reel	Other Musicians	Fiddle
FQ.071	The Emerald Medley (Medley of old Irish airs) [1/3]	Song Air	Unknown	Fiddle
FQ.072	The Emerald Medley (Medley of old Irish airs) [2/3]	Song Air	Unknown	Fiddle
FQ.073	The Emerald Medley (Medley of old Irish airs) [3/3]	Song Air	Unknown	Fiddle
FQ.074	Eddie Dunn’s Favourite Reel	Reel	Other Musicians	Melodeon
FQ.075	The Wise Maid – Jig	Double Jig	Unknown	Melodeon
FQ.076	The Westport Chorus [1/2]	Reel	OMOI: No.1273	Fiddle
FQ.077	The Westport Chorus [2/2]	Reel	Unknown	Fiddle
FQ.078	The Rocks of Bawn [1/2]	Double Jig	Unknown	Fiddle
FQ.079	The Rocks of Bawn [2/2]	Double Jig	Unknown	Fiddle

FQ.080	Phil the Fluter	Song	Unknown	Fiddle
FQ.081	The Old Swallow Reel	Reel	Unknown	Fiddle
FQ.082	The Cherry Blossom – Jig	Double Jig	Unknown	Melodeon
FQ.083	John McCaffrey’s Favourite Reel	Reel	Other Musicians	Fiddle
FQ.084	Sailing Home – Fox Trot [1/3]	Song Air	Unknown	Melodeon
FQ.085	Sailing Home – Fox Trot [2/3]	Song Air	Unknown	Melodeon
FQ.086	Sailing Home – Fox Trot [3/3]	Song Air	Unknown	Melodeon
FQ.087	The Kerry Polka	Polka	Unknown	Melodeon
FQ.088	The Varsouviana	Varsouviana	Unknown	Melodeon
FQ.089	Cadden’s Fancy – Jig Set	Set Dance	Other Musicians	Fiddle
FQ.090	Donovan’s Reel – Reel Set [1/2]	Reel	Other Musicians	Fiddle
FQ.091	Donovan’s Reel – Reel Set [2/2]	Reel	Other Musicians	Fiddle
FQ.092	The Cluckin’ Hen and Duck	Unknown	Unknown	Fiddle
FQ.093	The Mist on the Mountain – Jig	Double Jig	Unknown	Fiddle
FQ.094	The Hare in the Corn	Reel	Unknown	Melodeon
FQ.095	The Connaught Man’s Ramble – Jig	Double Jig	Unknown	Melodeon
FQ.096	The Belfast Spider - Reel	Reel	Unknown	Melodeon
FQ.097	The Temple House Reel [1/2]	Reel	Unknown	Fiddle
FQ.098	The Temple House Reel [2/2]	Reel	Unknown	Fiddle
FQ.099	The Plains of Boyle – Hornpipe	Hornpipe	Unknown	Melodeon
FQ.100	The Water Street Polka [1/2]	Polka	Unknown	Fiddle
FQ.101	The Water Street Polka [2/2]	Polka	Unknown	Fiddle
FQ.102	The Tenpenny Bit –Jig [1/2]	Double Jig	Unknown	Fiddle
FQ.103	The Tenpenny Bit –Jig [2/2]	Double Jig	OMOI: No.802	Fiddle
FQ.104	The Cup of Tea – Reel	Reel	Unknown	Fiddle
FQ.105	The Rocky Road to Dublin – Fling	Slip Jig	Unknown	Melodeon
FQ.106	Halfpenny Reel	Reel	Unknown	Unknown
FQ.107	The Lassie from Donegal - Waltz	Waltz	Unknown	Melodeon
FQ.108	The Irish Girl - Highland Fling	Fling	Unknown	Melodeon
FQ.109	Jack Welch - Jig	Double Jig	Unknown	Melodeon
FQ.110	Heathery Breeze [1/2]	Reel	Unknown	Melodeon
FQ.111	The Moving Bogs [2/2]	Reel	Unknown	Melodeon
FQ.112	Mary’s Favourite - Reel	Reel	ODMI: No.800	Fiddle
FQ.113	Behind the Garden Gate - Reel	Reel	Unknown	Fiddle
FQ.114	Londonderry Hornpipe	Hornpipe	Unknown	Fiddle
FQ.115	Irish Waltz Medley	Waltz	Unknown	Fiddle
FQ.116	Evening Star - Reel	Reel	Unknown	Fiddle
FQ.117	The Fair at Mullingar – Reel and Fling [1/2]	Reel	Unknown	Melodeon
FQ.118	The Fair at Mullingar – Reel and Fling [2/2]	Song Air	Unknown	Melodeon
FQ.119	Mike Carney’s Fancy – Reel	Reel	Other Musicians	Fiddle
FQ.120	Irish Dance No. 1	Reel	Unknown	Fiddle
FQ.121	Jennie is Welcome Home to Charlie	Reel	Unknown	Melodeon

FQ.122	The Bunch of Rushes – Reel	Reel	Unknown	Melodeon
FQ.123	Master Rogers – Reel Medley [1/2]	Reel	Unknown	Fiddle
FQ.124	Master Rogers – Reel Medley [2/2]	Reel	Unknown	Fiddle
FQ.125	The Bells of Tipperary – Reel Medley [1/2]	Reel	Unknown	Melodeon
FQ.126	The Bells of Tipperary – Reel Medley [2/2]	Reel	Unknown	Melodeon
FQ.127	The Bridge of Athlone – Reel Medley [1/2]	Reel	Unknown	Melodeon
FQ.128	The Bridge of Athlone – Reel Medley [2/2]	Reel	Unknown	Melodeon
FQ.129	Seaman’s Hornpipe	Hornpipe	Unknown	Fiddle
FQ.130	The Fighting Men - Reel	Reel	Unknown	Melodeon



## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Song airs**

**Burns, Robert (1759-1796)**

FQ.032<sup>2</sup>

**French, Percy (1854-1920)**

FQ.080<sup>12</sup> (also FQ.118)

**Winner, Joseph Eastburn (1837-1918)**

FQ.087a<sup>12</sup>

### **Western art music**

**Wallerstein, Anton (1813-1892)**

FQ.018<sup>1</sup>

### **Folk dance music**

**Gow, Nathaniel (1763-1831)**

FQ.089<sup>1</sup>

**Hill, James (1814-1860)**

FQ.063<sup>1</sup>

**Jackson, Walker ‘Piper’ (d.1798)**

FQ.025<sup>1</sup> (also FQ.037); FQ.075<sup>1</sup>; FQ.093<sup>1</sup>

**MacDonald of MacDonald, Sir Alexander (c.1745-1795)**

FQ.002<sup>1</sup>

**McGlashan, Alexander (1740-1797)**

FQ.091<sup>1</sup>

## Tune Histories

**FQ.001 – ‘Sailor’s Hornpipe’:** See MR.061

**FQ.002 – ‘Miss McLeod’s Reel [1/2]’:** See FR3.005

**FQ.003 – ‘Blackberry Blossoms [2/2]’:** See FR3.113

**FQ.004 – ‘Trip it up the Stairs’:** ‘Sackow’s’ (EJWS1: p.37). ‘Tripping up the Stairs’ (CIFB: p.125).

**FQ.005 – ‘Heathery Breeze [incorrect title]’:** See PF.035

**FQ.006 – ‘The Cherry Blossom - Jig’:** See LS.042

**FQ.007 – ‘The Swallow’s Tail - Reel’:** See PF.044

**FQ.008 – ‘Around the House’:** See FR2.039

**FQ.009 – ‘Casey at the Party’:** See FR3.006

**FQ.010 – ‘Bowl of Coffee - Reel’:** See FR3.116

**FQ.011 – ‘Bonnie Annie - Reel’:** See LK.035

**FQ.012 – ‘Drowsy Maggie - Reel’:** See FR1.032

**FQ.013 – ‘The Union Reel’:** ‘Ríl na hAontachta: The Union Reel’ (CRÉ3: No.197; CRÉ5: No.186). ‘The Kilfenora Reel’ (DIO: No.8).

Written and oral sources in dissertation: ‘The Union Reel’ (FQ.013)

**FQ.014 – ‘The Basket of Shamrocks - Jig’:** See PD.024

**FQ.015 – ‘The Longford Jig’:** This tune has not been matched to another source.

Written and oral sources in dissertation: ‘The Longford Jig’ (FQ.015)

**FQ.016 – ‘The Virginia Reel’:** See MN.041

**FQ.017 – ‘Margaret Collins’ Reel’:** See PD.025

**FQ.018 – ‘Quinn’s Irish Polka’:** See PF.003

**FQ.019 – ‘The Connaught Man’s Rambles’:** See PF.014

**FQ.020 – ‘The Varsouvianna’:** See FR2.016

**FQ.021 – ‘The Young Teetotaler [1/2]’:** ‘The Shaskeen’ (SG MS: SG2.261a). ‘The Shaskeen Reel/[Clog]’ ([OMOI: No.1703]; ODMI: No.802; OWS: No.327). ‘Hornpipe’ (SPCCIM2: No.919). The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune three times in 1921, 1922 and 1936.

Written and oral sources in dissertation: ‘The Young Teetotaler [1/2]’ (FQ.021; FQ.041)

**FQ.022 – ‘The Young Teetotaler [2/2]’:** See FR3.116

**FQ.023 – ‘Dick Sheridan’s Reel’:** This record was not released. The title of this tune has not been matched to another source.

Written and oral sources in dissertation: ‘Dick Sheridan’s Reel’ (FQ.023)

**FQ.024 – ‘Behind the Bush in the Garden’:** This record was not released. The title of this tune could refer to a number of different tunes: 1. ‘Behind the Bush in the Garden’ (OMOI: No.1114). 2. ‘Behind the Bush in the Garden’ (JA2: No.3). 3. ‘Behind the Bush in the Garden’ (ANSI: No.46).

Written and oral sources in dissertation: ‘Behind the Bush in the Garden’ (FQ.024)

**FQ.025 – ‘Cook in the Kitchen’:** See MR.055

**FQ.026 – ‘The Cat in the Corner [1/3]’:** ‘Bear Leigean Doibh [B’fhearr Leigean Dóibh – Better Let Them Be]’ (SITM: No.4572). ‘Paddy in London’ (HGEI: No.79; OMOI: No.1040; ODMI: No.250).

Written and oral sources in dissertation: ‘The Cat in the Corner [1/3]’ (FQ.026)

**FQ.027 – ‘The Cat in the Corner [2/3]’:** ‘Shandon Bells’ (OMOI: No.814; ODMI: No.1). ‘Welcome Home from Newfoundland’ (PWJOIM: No.726).

Written and oral sources in dissertation: ‘The Cat in the Corner [2/3]’ (FQ.027)

**FQ.028 – ‘The Cat in the Corner [3/3]’:** ‘Sunday is My Wedding Day’ (KMM2: No.265; RMC: p.91). ‘Katy is Waiting’ (KMM2: No.301; RMC: p.83). ‘[Joe] Kennedy’s’ (PWJAIM: No.19; [RMC: p.80]). ‘Apples in Winter’ (OMOI: No.1111; ODMI: No.300).

Written and oral sources in dissertation: ‘The Cat in the Corner [3/3]’ (FQ.028)

**FQ.029 – ‘The New Found Out Reel [1/2]’:** ‘Touhey’s Favourite Reel’ (OWS: No.309).

Written and oral sources in dissertation: ‘The New Found Out Reel [1/2]’ (FQ.029)

**FQ.030 – ‘The New Found Out Reel [2/2]’:** ‘The Satin Slipper’ (AS MS). ‘An Slipéar Sróil: The Satin Slipper’ (CRÉ5: No.116 (i) & (ii)).

Written and oral sources in dissertation: ‘The New Found Out Reel [2/2]’ (FQ.030)

**FQ.031 – ‘The Four Courts Reel’:** ‘Cruise Her in the Corner’ (SG MS: SG2.108). ‘The Four Courts’ (OMOI: No.1396; ODMI: No.640; RF MS). ‘Untitled’ (CRÉ4: No.183).

Written and oral sources in dissertation: ‘The Four Courts Reel’ (FQ.031)

**FQ.032 – ‘Green Grows the Rushes’:** See FR2.033

**FQ.033 – ‘The Grand Old Dame - Reel’:** See PF.054

**FQ.034 – ‘Miss Wallace’s Reel [1/2]’:** ‘Miss Wallace’ (OMOI: No.1452; ODMI: No.685). ‘The Wallace Twins’ (OWS: No.281). ‘Kelly’s Number Two’ (OWS: No.270). ‘An Seomra in Uachtar: The Upper Room’ (CRÉ1: No.130). ‘Thuas Staighre i bPuball: Upstairs in a Tent’ (CRÉ2: No.190). Frank Quinn’s first recording of this tune in 1924 appears to have been sourced from *O’Neill’s Music of Ireland* (Chicago, 1903), cf: ‘Miss Wallace’s Reel [1/2]’ (FQ.034). The Sligo fiddler, James Morrison (1891-1947), recorded this tune in 1929 entitled ‘The Moving Bog’.

Written and oral sources in dissertation: ‘Miss Wallace’s Reel [1/2]’ (FQ.034). ‘The Moving Bogs [2/2]’ (FQ.111)

**FQ.035 – ‘Miss Wallace’s Reel [2/2]’:** ‘Caper Fey’ (OFPC4: p.82). ‘Caber Feigh’ (KMM1: Set 23, No.4, p.14). ‘Caper Quinn’ (SG MS: SG2.216). ‘Belfast Chicken’ (KMM4: No.163; RF MS). ‘Rakish Paddy’ (OMOI: No.1533; ODMI: No.749; FR1: No.133).

Written and oral sources in dissertation: ‘Miss Wallace’s Reel [2/2]’ (FQ.035)

**FQ.036 – ‘Haste to the Wedding - Jig [1/2]’:** See FR3.010

**FQ.037 – ‘Haste to the Wedding - Jig [2/2]’:** See MR.055

**FQ.038 – ‘Love Will You Marry Me - Schottische’:** See PF.026

**FQ.039 – ‘The Frog in the Well – Jig [1/2]’:** See LK.111

**FQ.040 – ‘The Frog in the Well – Jig [2/2]’:** See LS.106

**FQ.041 – ‘The Young Teetotaler - Reel’:** See FQ.021

**FQ.042 – ‘Dublin Hornpipe [1/2]’:** ‘Clog Dance’ (KMM4: No.273). ‘Low Level Hornpipe’ (AS MS).

Written and oral sources in dissertation: ‘Dublin Hornpipe [1/2]’ (FQ.042)

**FQ.043 – ‘Dublin Hornpipe [2/2]’:** See MR.061

**FQ.044 – ‘Rakes of Drumlish’:** 6/8 Rhythm: AB: ‘[The] Chorus Jig’ ([SITM1: No.1692]). ABC: ‘The Irish Wedding [set to the favourite Chorus Jigg]’ (SITM1: No.3031). ABCD: ‘The Chorus Jig’ (SITM: No.3581). ACD: ‘Chorus Jig’ (KMM4: No.190). ABE: ‘The Chorus Jig’ (ODMI: No.342). ABB’F: ‘The Chorus Jig’ (PWJOIM: No.67). ABC’C”D: ‘The Kilfenora’ (EIST: No.33). ABCDE: ‘The Corus [sic] Jigg’ (OFPC2: p.138). 4/4 Rhythm: ABCD: ‘The Chorus Reel’ (OMOI: No.1223; ODMI: No.500). O’Neill sourced his version of this tune, ‘The Chorus Reel’, from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned it from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. A’DCD: ‘Chorus Jig’ (MO1: p.42). ‘The Old Chorus’ (AS MS). Frank Quinn’s version ‘Rakes of Drumlish’ (FQ.044) is played in the format ACD.

Written and oral sources in dissertation: ‘Rakes of Drumlish’ (FQ.044)

**FQ.045 – ‘Pop! Goes the Weasel’:** See MN.089

**FQ.046 – ‘The Flogging Reel’:** See FR1.033

**FQ.047 – ‘Molly on the Shore - Jig’:** See PD.032

**FQ.048 – ‘Up in the Loft – Reel’:** ‘The Sligo Dandy’ (OWS: No.321). The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune in 1922 entitled, ‘The Bag of Potatoes’.

Written and oral sources in dissertation: ‘Up in the Loft – Reel’ (FQ.048). ‘Eddie Dunn’s Favourite Reel’ (FQ.074)

**FQ.049 – ‘Father O’Flynn’:** See FR3.114

**FQ.050 – ‘Get This’:** No audio

**FQ.051 – ‘Trim the Velvet’:** No audio

**FQ.052 – ‘Scholar’s Jig’:** See FR1.056

**FQ.053 – ‘Molly in the Woods’:** ‘The Gobby/[Gobbie] O’ (JA4: No.94; OFPC1: p.19). GPAMI1: p.103; [KMM1: No.26, p.33]; RMC: p.85; OMOI: No.844; ODMI: No.105; SPCCIM2: No.546). ‘The Gobby’ (LDMI2: No.16). ‘The Humours of Drogheda’ (SITM1: No.2918). ‘Jefferson and Liberty’ (MC2: p.77).

Written and oral sources in dissertation: ‘Molly in the Woods’ (FQ.053)

**FQ.054 – ‘St. Patrick’s Day’:** See LK.118

**FQ.055 – ‘Pop Goes the Weasel’:** See FQ.045

**FQ.056 – ‘Katy Jones Reel’:** See FR1.075

**FQ.057 – ‘Love Will You Marry Me - Schottische’:** See PF.026

**FQ.058 – ‘The New Stack of Barley’:** See MN.058

**FQ.059 – ‘Innisfail - Jig’:** No audio

**FQ.060 – ‘My New Shoes - Varsouvianna’:** No audio

**FQ.061 – ‘The Leg of the Duck - Jig’:** See PF.016

**FQ.062 – ‘The Home Brew – Hornpipe [1/2]’:** ‘The Wicklow Hornpipe’ (OMOI: No.1579; ODMI: No.828). ‘The Road to Boyle’ (DIO: No.48). ‘An Bóthar go Mainistir na Búille: The Road to Boyle’ (CRÉ3: No.227). ‘Delahunty’s Hornpipe’ (BSMI1: No.67). Other titles include ‘A Kerry Hornpipe’ and ‘Sonny Murray’s Hornpipe’.

Written and oral sources in dissertation: ‘The Home Brew – Hornpipe [1/2]’ (FQ.062)

**FQ.063 – ‘The Home Brew – Hornpipe [2/2]’:** See LS.011

**FQ.064 – ‘The Old Tea Kettle – Reel [1/2]’:** See MN.054

**FQ.065 – ‘The Old Tea Kettle – Reel [2/2]’:** See FR1.002

**FQ.066 – ‘The Ballinamuck Jig [1/2]’:** See LK.089

**FQ.067 – ‘The Ballinamuck Jig [2/2]’:** ‘Hurry the Jug’ (SG MS: SG3.141). ‘Sparán Airgid na Caillí: The Hag's Purse or The Old Woman's Purse of Money’ (CRÉ1: No.34). ‘The Hag’s Purse’ (CIFB: p.54).

Written and oral sources in dissertation: ‘The Ballinamuck Jig [2/2]’ (FQ.067)

**FQ.068 – ‘McKeon’s Reel [1/2]’:** See PD.026

**FQ.069 – ‘McKeon’s Reel [2/2]’:** ‘The Crooked Way to Dublin! (1st setting)’ (FR1: No.181). This particular recording of Quinn’s had an impact in folk music circles as it was recorded by the Kerry fiddler, Paddy Cronin, in the 1950s entitled ‘Quinn’s Reel’. Other titles for this tune include ‘The Mountain Top’ and ‘Holly Bush’.

Written and oral sources in dissertation: ‘McKeon’s Reel [2/2]’ (FQ.069)

**FQ.070 – ‘Rafferty’s Reel’:** See LS.081

**FQ.071 – ‘The Emerald Medley (Medley of Old Irish Airs) [1/3]’:** See MBR.052

**FQ.072 – ‘The Emerald Medley (Medley of Old Irish Airs) [2/3]’:** ‘The Soldier’s Cloak’ (RMC: p.87). ‘The Boys From Mullingar’ (OMOI: No.589). ‘The Humours of Limerick’ (DIO: No.1). ‘Untitled’ (LDMM1: No.12; SPCCIM1: No.106). This tune has been paired with numerous songs such as ‘Drumdelgie’. Another of these songs is written in the Alex Sutherland MSS of Toome, Carrigallen, Co. Leitrim, which includes both the words and music of ‘My Dear Irish Home Far Away’: (AS MS).

Written and oral sources in dissertation: ‘The Emerald Medley (Medley of Old Irish Airs) [2/3]’ (FQ.072)

**FQ.073 – ‘The Emerald Medley (Medley of Old Irish Airs) [3/3]’:** Words to this air were composed by Alexander Melville for the song ‘Can Anybody Tell Me Where the Blarney Roses Grow?’ George O’Brien recorded this song in March 1926 entitled ‘The Blarney Roses’. 2<sup>nd</sup> part only: ‘Jig’ (KMM1: p.28, No.5).

Written and oral sources in dissertation: ‘The Emerald Medley (Medley of Old Irish Airs) [3/3]’ (FQ.073)

**FQ.074 – ‘Eddie Dunn’s Favourite Reel’:** See FQ.048

**FQ.075 – ‘The Wise Maid – Jig [incorrect title]’:** See MR.043

**FQ.076 – ‘The Westport Chorus [1/2]’:** See MBR.088

**FQ.077 – ‘The Westport Chorus [2/2]’:** ‘Na Bruachanna Gréine: The Sunny Banks’ (CRÉ1: No.148). ‘My Love is Fair and Handsome’ (RF MS). The Sligo fiddler, Michael Coleman (1891-1945), recorded this tune in 1924 as the second reel in a set entitled ‘The Sunny Banks’.

Written and oral sources in dissertation: ‘The Westport Chorus [2/2]’ (FQ.077)

**FQ.078 – ‘The Rocks of Bawn [1/2]’:** See FR1.046

**FQ.079 – ‘The Rocks of Bawn [2/2]’:** See FR1.065

**FQ.080 – ‘Phil the Flutter’:** See MBR.301

**FQ.081 – ‘The Old Swallow Reel’:** See PF.044

**FQ.082 – ‘The Cherry Blossom - Jig’:** See PD.024

**FQ.083 – ‘John McCaffrey’s Favourite Reel’:** See PF.043

**FQ.084-FQ.086 – ‘Sailing Home – Fox Trot’:** This is a medley of three song airs, ‘The Foggy Dew’, ‘Turkey in the Straw’ and ‘The Wee Deoch-an-Doris’. The latter one was composed by Gerald Grafton and Harry Lauder, of Scotland, in the year 1911.

Written and oral sources in dissertation: ‘Sailing Home – Fox Trot’ (FQ.084-FQ.086)

**FQ.087a – ‘The Kerry Polka [1/2]’:** This tune appears to be a polka interpretation of the song air ‘Little Brown Jug, Do I Love Thee!’. This song was written in 1869 by the American composer, Joseph Eastburn Winner (1837-1918). It became a popular drinking song in America during the era of Prohibition from 1920 to 1933, coinciding with the time that Frank Quinn recorded it in 1927.

**FQ.087b – ‘The Kerry Polka [2/2]’:** See PF.003

**FQ.088 – ‘The Varsouviana’:** See FR2.016

**FQ.089 – ‘Cadden’s Fancy – Jig Set’:** This jig was composed by the Scottish fiddler, Nathaniel Gow (1763-1831). ‘Miss Margrett/[Margt.] Brown’s Favourite’ (NGSR3: p.29; [JA4: No.167]). ‘Miss Margaret Brown’s Favourite (Nathaniel Gow)’ (HUT1: p.65). ‘Maggie Brown’s [Favourite] Jig’ (KMM2: No.304; [RMC: p.82]). ‘Planxty Browne’ (OMOI: No.692).

Written and oral sources in dissertation: ‘Cadden’s Fancy – Jig Set’ (FQ.089)

**FQ.090 – ‘Donovan’s Reel – Reel Set [1/2]’:** See MR.013

**FQ.091 – ‘Donovan’s Reel – Reel Set [2/2]’:** See LK.036

**FQ.092 – ‘The Cluckin’ Hen and Duck’:** No audio

**FQ.093 – ‘The Mist on the Mountain - Jig’:** See FR2.074

**FQ.094 – ‘The Hare in the Corn’:** See MN.049

**FQ.095 – ‘The Connaught Man’s Ramble - Jig’:** See PF.014



**FQ.096 – ‘The Belfast Spider - Reel’:** See LS.048

**FQ.097 – ‘The Temple House Reel [1/2]’:** See PF.035

**FQ.098 – ‘The Temple House Reel [2/2]’:** See MBR.187

**FQ.099 – ‘The Plains of Boyle - Hornpipe’:** ‘Magh Luing: The Plains of Boyle’ (CRÉ2: No.315). In February 1929, a month after Quinn recorded it, the Sligo fiddler, James Morrison (1891-1947), recorded this tune entitled ‘The Plains of Boyle’ in a set with ‘Lawson’s Hornpipe’.

Written and oral sources in dissertation: ‘The Plains of Boyle - Hornpipe’ (FQ.099)

**FQ.100 – ‘The Water Street Polka [1/2]’:** See MN.081

**FQ.101 – ‘The Water Street Polka [2/2]’:** See FR2.020

**FQ.102 – ‘The Tenpenny Bit [1/2]’:** ‘Are You Shot’ (SG MS: SG3.197). ‘The Tenpenny Bit’ (OMOI: No.929 & No.930). O’Neill sourced the latter version of this tune, ‘The Tenpenny Bit’, from the fiddler James Kennedy (1861-1927), of Curraghashillaun, Ballinamore, Co. Leitrim. Kennedy had learned it from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. ‘An Píosa Deich bPíngine: The Tenpenny Bit’ (CRÉ1: No.24; CRÉ3: No.32). The Sligo fiddler, Paddy Killoran (1904-1965), recorded this tune in 1934 and his rendition follows Quinn’s version closely.

Written and oral sources in dissertation: ‘The Tenpenny Bit [1/2]’ (FQ.102)

**FQ.103 – ‘The Tenpenny Bit [2/2]’:** See PF.032

**FQ.104 – ‘The Cup of Tea - Reel’:** See LK.125

**FQ.105 – ‘The Rocky Road to Dublin - Fling’:** See LK.062

**FQ.106 – ‘Halfpenny Reel’:** No audio

**FQ.107 – ‘The Lassie from Donegal - Waltz’:** No audio

**FQ.108 – ‘The Irish Girl – Highland Fling’:** See LK.012

**FQ.109 – ‘Jack Welch – Jig’:** See FR1.056

**FQ.110 – ‘Heathery Breeze [1/2]’:** See FR3.115

**FQ.111 – ‘The Moving Bogs [2/2]’:** See FQ.034

**FQ.112 – ‘Mary’s Favourite - Reel’:** ‘Miss Fahey’s Fancy’ (ODMI: No.800). O’Neill is only known printed source of this tune and it’s likely that Quinn sourced his version from this

collection. Quinn's title of the tune 'Mary's Favourite' may have been named after his wife, Mary.

Written and oral sources in dissertation: 'Mary's Favourite - Reel' (FQ.112)

**FQ.113 – 'Behind the Garden Gate - Reel':** No audio

**FQ.114 – 'Londonderry Hornpipe':** See FR3.089

**FQ.115 – 'Irish Waltz Medley':** No audio

**FQ.116 – 'Evening Star - Reel':** No audio

**FQ.117 – 'The Fair at Mullingar – Reel and Fling [1/2]':** See FR1.075

**FQ.118 – 'The Fair at Mullingar – Reel and Fling [2/2]':** See MBR.301

**FQ.119 – 'Mike Carney's Fancy – Reel':** No audio

**FQ.120 – 'Irish Dance No.1':** No audio

**FQ.121 – 'Jenny is Welcome Home to Charlie - Reel':** No audio

**FQ.122 – 'The Bunch of Rushes - Reel':** 'The Bunch of Green Rushes' (OMOI: No.1202; ODMI: No.478).

Written and oral sources in dissertation: 'The Bunch of Rushes - Reel' (FQ.122)

**FQ.123 – 'Master Rogers – Reel Medley [1/2]':** See LS.080

**FQ.124 – 'Master Rogers – Reel Medley [2/2]':** 'Gol agus Gáire na hÉireann: The Smiles and Tears of Erin' (CRÉ1: No.101). Breathnach sourced this version of the tune from the musician, Sonny Brogan. The title of Brogan's version suggests that he may have learned it from this particular record recorded by the "Smiles and Tears of Erin" Orchestra. This tune is also known as 'The Crooked Road to Dublin'.

Written and oral sources in dissertation: 'Master Rogers – Reel Medley [2/2]' (FQ.124)

**FQ.125 – 'The Bells of Tipperary – Reel Medley [1/2]':** 'Pretty Pegg[y]' (NGCR3: p.34; [OMOI: No.1476]; [ODMI: No.704]). 'Pretty Peg' (KMM2: No.140). 'The Ladies' Delight' (RMC: p.52). 'Bill Clancy's Delight' (ODMI: No.696). 'Lady Elizabeth Percy's Reel/[Fancy]' (SG MS: SG2.082; [RF MS]).

Written and oral sources in dissertation: 'The Bells of Tipperary – Reel Medley [1/2]' (FQ.125)

**FQ.126 – ‘The Bells of Tipperary – Reel Medley [2/2]’:** See FR3.019

**FQ.127 – ‘The Bridge of Athlone – Reel Medley [1/2]’:** ‘Jenny’s Wedding’ (RMC: p.55; OMOI: No.1479; ODMI: No.707; RF MS).

Written and oral sources in dissertation: ‘The Bridge of Athlone – Reel Medley [1/2]’ (FQ.127)

**FQ.128 – ‘The Bridge of Athlone – Reel Medley [2/2]’:** ‘Miss Patterson’s Slippers’ (SG MS: SG2.039). ‘Miss Patterson’ (OMOI: No.1407). ‘Na Coinnle Corra: The Bluebells’ (CRÉ2: No.227). ‘Slipéir Iníon Mhic Pháidín: Miss Patterson's Slipper’ (CRÉ3: No.180). ‘Master Crowley’s’ (BSMI1: No.44). It was recorded by Eleanor Neary of Chicago during the 1930s under the title ‘Clarke’s Favourite’ [[www.tunearch.org](http://www.tunearch.org)]. It’s possible that this title refers to the Longford fiddler, James Clarke.

Written and oral sources in dissertation: ‘The Bridge of Athlone – Reel Medley [2/2]’ (FQ.128)

**FQ.129 – ‘Seaman’s Hornpipe’:** The first part of this hornpipe is related to the first part of the ‘Bee’s Wing’. The tune has not been matched to any other one on file.

Written and oral sources in dissertation: ‘Seaman’s Hornpipe’ (FQ.129)

**FQ.130 – ‘The Fighting Men - Reel’:** No audio

## Statistics

Source: Richard K. Spottswood, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942*, Vol.5, (University of Illinois Press, 1990), pages 2846-2852

<b>Tune Ref.</b>	<b>Audio Source</b>	<b>Audio Type</b>	<b>Date of Recording</b>	<b>Matrix #</b>
FQ.001	Alan Morrisroe	Original Record - Digitised	09/05/1921	79831-2
FQ.002	Alan Morrisroe	Original Record - Digitised	09/05/1921	79832-2
FQ.003	Alan Morrisroe	Original Record - Digitised	09/05/1921	79832-2
FQ.004	Not located	N/A	09/05/1921	79833
FQ.005	Alan Morrisroe	Original Record - Digitised	09/05/1921	79834-1
FQ.006	Alan Morrisroe	Original Record - Digitised	?/12/1921	8303
FQ.007	Alan Morrisroe	Original Record - Digitised	?/12/1921	8304
FQ.008	Alan Morrisroe	Original Record - Digitised	?/12/1921	No ref.
FQ.009	Alan Morrisroe	Original Record - Digitised	?/9/1922	N 69877
FQ.010	Alan Morrisroe	Original Record - Digitised	?/9/1922	N 69878
FQ.011	Alan Morrisroe	Original Record - Digitised	?/11/1922	S 71030-A
FQ.012	Alan Morrisroe	Original Record - Digitised	?/11/1922	S 71031-B
FQ.013	Alan Morrisroe	Original Record - Digitised	?/12/1922	10315
FQ.014	Alan Morrisroe	Original Record - Digitised	?/12/1922	10317/18
FQ.015	Alan Morrisroe	Original Record - Digitised	07/02/1923	80843-2
FQ.016	Alan Morrisroe	Original Record - Digitised	07/02/1923	80844-3
FQ.017	Alan Morrisroe	Original Record - Digitised	15/02/1923	8223-A
FQ.018	Alan Morrisroe	Original Record - Digitised	15/02/1923	8224-A
FQ.019	Alan Morrisroe	Original Record - Digitised	20/02/1923	8232-B
FQ.020	Alan Morrisroe	Original Record - Digitised	20/02/1923	8233-A
FQ.021	Alan Morrisroe	Original Record - Digitised	03/07/1924	B - 30350 - 2
FQ.022	Alan Morrisroe	Original Record - Digitised	03/07/1924	B - 30350 - 2
FQ.023	Trial recording	N/A	16/04/1923	No ref.
FQ.024	Trial recording	N/A	16/04/1923	No ref.
FQ.025	Trial recording	N/A	16/04/1923	No ref.
FQ.026	Alan Morrisroe	Original Record - Digitised	28/12/1923	8689-A
FQ.027	Alan Morrisroe	Original Record - Digitised	28/12/1923	8689-A
FQ.028	Alan Morrisroe	Original Record - Digitised	28/12/1923	8689-A
FQ.029	Alan Morrisroe	Original Record - Digitised	28/12/1923	8690
FQ.030	Alan Morrisroe	Original Record - Digitised	28/12/1923	8690
FQ.031	Alan Morrisroe	Original Record - Digitised	04/02/1924	8748-A-B
FQ.032	Alan Morrisroe	Original Record - Digitised	16/02/1924	8784 -A
FQ.033	Alan Morrisroe	Original Record - Digitised	17/04/1924	8838
FQ.034	Alan Morrisroe	Original Record - Digitised	12/05/1924	81774-2
FQ.035	Alan Morrisroe	Original Record - Digitised	12/05/1924	81774-2
FQ.036	Alan Morrisroe	Original Record - Digitised	12/05/1924	81775-2
FQ.037	Alan Morrisroe	Original Record - Digitised	12/05/1924	81775-2

FQ.038	Recording rejected	N/A	12/05/1924	81776-3
FQ.039	Alan Morrisroe	Original Record - Digitised	03/07/1924	B - 30349 - 2
FQ.040	Alan Morrisroe	Original Record - Digitised	03/07/1924	B - 30349 - 2
FQ.041	Trial recording	N/A	16/04/1923	No ref.
FQ.042	Alan Morrisroe	Original Record - Digitised	?/9/1924	13778
FQ.043	Alan Morrisroe	Original Record - Digitised	?/9/1924	13778
FQ.044	Alan Morrisroe	Original Record - Digitised	?/9/1924	13779/80/1
FQ.045	Alan Morrisroe	Original Record - Digitised	01/10/1924	9103-A
FQ.046	Alan Morrisroe	Original Record - Digitised	01/10/1924	9104
FQ.047	Alan Morrisroe	Original Record - Digitised	?/12/1924	N 105706
FQ.048	Alan Morrisroe	Original Record - Digitised	?/12/1925	N 105707
FQ.049	Alan Morrisroe	Original Record - Digitised	29/12/1924	S 73054-C
FQ.050	Recording rejected	N/A	29/12/1924	S 73055-B
FQ.051	Not located	N/A	Unknown	136
FQ.052	Alan Morrisroe	Original Record - Digitised	Unknown	147
FQ.053	IYAI: Track 5	CD - Remastered	15/01/1925	9280-A
FQ.054	Alan Morrisroe	Original Record - Digitised	10/02/1925	9336, -A
FQ.055	Alan Morrisroe	Original Record - Digitised	01/03/1925	S 73195 -B
FQ.056	Alan Morrisroe	Original Record - Digitised	01/03/1925	S 73196 -B
FQ.057	Alan Morrisroe	Original Record - Digitised	18/06/1925	9602-A
FQ.058	Not located	N/A	18/06/1925	9603-A
FQ.059	Not located	N/A	18/06/1925	9604
FQ.060	Not located	N/A	18/06/1925	9605
FQ.061	IYAI: Track 10	CD - Remastered	?/7/1925	W 105764-2
FQ.062	Alan Morrisroe	Original Record - Digitised	?/7/1925	W 105765-1
FQ.063	Alan Morrisroe	Original Record - Digitised	?/7/1925	W 105766-1
FQ.064	IYAI: Track 15	CD - Remastered	01/10/1925	W 105919-2
FQ.065	IYAI: Track 15	CD - Remastered	01/10/1925	W 105919-2
FQ.066	Alan Morrisroe	Original Record - Digitised	?/1/1926	W 106212-2
FQ.067	Alan Morrisroe	Original Record - Digitised	?/1/1926	W 106212-2
FQ.068	RF2: Track 8	CD - Remastered	?/1/1926	W 106214-1
FQ.069	RF2: Track 9	CD - Remastered	?/1/1926	W 106214-1
FQ.070	Alan Morrisroe	Original Record - Digitised	15/07/1926	BVE 35771-3
FQ.071	IYAI: Track 23	CD - Remastered	15/07/1926	BVE 35774-1
FQ.072	IYAI: Track 23	CD - Remastered	15/07/1926	BVE 35774-1
FQ.073	IYAI: Track 23	CD - Remastered	15/07/1926	BVE 35774-1
FQ.074	IYAI: Track 11	CD - Remastered	15/07/1926	BVE 35775-2
FQ.075	Alan Morrisroe	Original Record - Digitised	15/07/1926	BVE 35776-2
FQ.076	IYAI: Track 7	CD - Remastered	21/10/1926	BVE 36850-2
FQ.077	IYAI: Track 7	CD - Remastered	21/10/1926	BVE 36850-2
FQ.078	WW2: Track 15	CD - Remastered	?/11/1926	W 107345-2
FQ.079	WW2: Track 15	CD - Remastered	?/11/1926	W 107345-2
FQ.080	Not located	N/A	17/03/1927	W 143668-1
FQ.081	Alan Morrisroe	Original Record - Digitised	17/03/1927	W 143672-2

FQ.082	FI3: Track 19	CD - Remastered	17/03/1927	W 143670-1
FQ.083	Alan Morrisroe	Original Record - Digitised	?/6/1927	W 108156-1
FQ.084	WW1: Track 15	CD - Remastered	?/6/1927	W 108158-1
FQ.085	WW1: Track 15	CD - Remastered	?/6/1927	W 108158-1
FQ.086	WW1: Track 15	CD - Remastered	?/6/1927	W 108158-1
FQ.087	Not located	N/A	?/12/1927	W 108496-1
FQ.088	Not located	N/A	?/12/1927	W 108497-2
FQ.089	Alan Morrisroe	Original Record - Digitised	?/12/1927	W 108498-1
FQ.090	WW1: Track 6	CD - Remastered	?/12/1927	W 108499-1
FQ.091	WW1: Track 6	CD - Remastered	?/12/1927	W 108499-1
FQ.092	Not located	N/A	?/12/1927	W 108599-2
FQ.093	Alan Morrisroe	Original Record - Digitised	?/12/1927	W 108601-1
FQ.094	Alan Morrisroe	Original Record - Digitised	?/12/1927	W 108602-1
FQ.095	Not located	N/A	?/10/1928	W 109777-1
FQ.096	Alan Morrisroe	Original Record - Digitised	?/10/1928	W 109778-1
FQ.097	Alan Morrisroe	Original Record - Digitised	?/12/1928	W 110154-1
FQ.098	Alan Morrisroe	Original Record - Digitised	?/12/1928	W 110154-1
FQ.099	Alan Morrisroe	Original Record - Digitised	?/1/1929	W 110275-1
FQ.100	Alan Morrisroe	Original Record - Digitised	?/1/1929	W 110311-1
FQ.101	Alan Morrisroe	Original Record - Digitised	?/1/1929	W 110311-1
FQ.102	Alan Morrisroe	Original Record - Digitised	Unknown	No ref.
FQ.103	Alan Morrisroe	Original Record - Digitised	Unknown	No ref.
FQ.104	Not located	N/A	Unknown	No ref.
FQ.105	Not located	N/A	Unknown	No ref.
FQ.106	Not located	N/A	Unknown	No ref.
FQ.107	Not located	N/A	?/9/1929	W 111134-2
FQ.108	Alan Morrisroe	Original Record - Digitised	?/9/1929	W 111136-1
FQ.109	Alan Morrisroe	Original Record - Digitised	?/1/1930	W 111628-2
FQ.110	Alan Morrisroe	Original Record - Digitised	?/1/1930	W 111629-1
FQ.111	Alan Morrisroe	Original Record - Digitised	?/1/1930	W 111629-1
FQ.112	Alan Morrisroe	Original Record - Digitised	?/1/1930	W 111645-2
FQ.113	Not located	N/A	?/1/1930	W 111646-2
FQ.114	Alan Morrisroe	Original Record - Digitised	?/1/1930	W 111647-1
FQ.115	Not located	N/A	1930/31	No ref.
FQ.116	Not located	N/A	1930/31	No ref.
FQ.117	Alan Morrisroe	Original Record - Digitised	1933/34	W 113804-2
FQ.118	Alan Morrisroe	Original Record - Digitised	1933/34	W 113804-2
FQ.119	Not located	N/A	30/11/1934	W 113979-1
FQ.120	Not located	N/A	30/11/1934	W 113979-1
FQ.121	Not located	N/A	30/11/1934	W 113980-2
FQ.122	IYAI: Track 24	CD - Remastered	30/11/1934	W 113981-2
FQ.123	Barry Taylor	Original Record - Digitised	30/11/1934	W 113982-1
FQ.124	Barry Taylor	Original Record - Digitised	30/11/1934	W 113982-1
FQ.125	Barry Taylor	Original Record - Digitised	30/11/1934	W 113983-1

FQ.126	Barry Taylor	Original Record - Digitised	30/11/1934	W 113983-1
FQ.127	Alan Morrisroe	Original Record - Digitised	30/11/1934	W 113984-2
FQ.128	Alan Morrisroe	Original Record - Digitised	30/11/1934	W 113984-2
FQ.129	Barry Taylor	Original Record - Digitised	21/12/1935	CO 18427-1
FQ.130	Not located	N/A	25/02/1936	CO 18724

# **Source L**

**Michael F. McNerney**

**Tape Recordings**

**(1973)**



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## Outline of Recordings

**Date of recordings:** 1. February 5<sup>th</sup>, 1973; 2. November 8<sup>th</sup>, 1973

**Location:** The residence of Michael Francis McNerney, Fostra, Dromard, County Longford

**Collector:** Fr. John Quinn (b.1940), P.P., Gortletteragh, County Leitrim (1987-present)

**Type:** Tape Cassette

**Ref. in the personal archive of Fr. John Quinn:** A4-A7

**No. of music items:** 109 tunes (90 recorded; 19 unrecorded)

**Recording artist:** Michael Francis McNerney (1898-1975) of Fostra, Dromard

**Other interview participants:** Katie McNerney (wife of Michael Francis); Colm McNerney (son of Michael Francis); Michael Francis Jr. McNerney (son of Michael Francis); Kathryn McNerney (daughter of Michael Francis Jr.)

A1   



B2   



C3

C7

C11

D4

D8

D12

[Not played]

Order: ABCD-ABCD-ABCD

Source: Uncle-in-law - Patrick Brady (1861-1952) > Thomas 'Blind' Kernan (c.1807-1887)

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

The musical score is arranged in seven systems, each with two staves. The key signature is one sharp (F#) and the time signature is 6/8. The first system (B1, B4, B7) includes the instruction *[McNerney begins the tune in the 5th bar]*. The second system (B4, B7) includes the instruction *[McNerney is not sure of these notes]*. Trills (tr) are marked in the B4/B7 system, the C2/C5 system, and the A3/A6 system. The score concludes with double bar lines at the end of the A3/A6 system.

2



Order: BC-ABC-AB

Trigger: The fictional story of how 'The Lark in the Morning' was composed.

AKA: 'The Thrush's Nest' (OMOI: No.855)

See: **FR1.058**, LS.097, *MN.002*

MN.003

Greg's Pipes

9.53-10.12/A4-1

McNerney only plays the first part once.

Order: A

See: **PF.050**, PF.072, FR3.031, FR1.030, MR.008, MR.032, LS.078, *MN.001*, *MN.003*

MN.004

The Boyne Hunt

10.34-11.34/A4-1



B2

B4

B5

tr

Order: AB-ABB

Source: Teacher - Jamesy Doyle (c.1888-1918) > Bernard Rogers > Thomas 'Blind' Kernan

Composed: c.1788, Miss M.(agdaline?) Stirling of Ardoch, Perthshire, Scottish

See: **MR.018**, LS.007, *MN.004*

MN.005

Pin Her Against the Gate

12.21-13.01/A4-1

A1

A3

tr

tr

tr

tr

B2

B4

tr

tr

Order: AB-AB

Source: Uncle-in-law - Patrick Brady (1861-1952) > Thomas 'Blind' Kernan

AKA: 'Sméideadh na Meidhre Maisí' – The Lovely Lassie Winking' (CRÉ4: No.167)

See: CE.012, LS.068, MN.005, MN.010

MN.006

[Untitled]

17.18-18.08/A4-1

A1

A3

A5

tr

3

3

tr

3

3



B2

B4

B6

Order: AB-AB-AB

Trigger: Smyth MS

AKA: 'Abbey Reel' (EVTW2: p.22)

See: **LS.045**, *MN.006*

**MN.007**

Jackson's Morning Brush

19.50-20.46/A4-1

A1

A2

A6

tr

tr

tr

D3

D4

pizz. arco

C5

4

tr

Order: AADDC-A

Source: Set dance music

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR1.070**, MR.048, MN.007, MN.080

The musical score is arranged in four systems, each with two staves. The key signature is one sharp (F#) and the time signature is 2/4. The first system (B1 and B3) features a melody in the upper staff with eighth-note patterns and a trill, and a bass line with a similar eighth-note pattern. The second system continues the melody with a trill and a four-measure rest in the upper staff, while the bass line has a four-measure rest. The third system (A2 and A4) features a melody in the upper staff with eighth-note patterns and a trill, and a bass line with a similar eighth-note pattern. The fourth system continues the melody with a trill and a two-measure rest in the upper staff, while the bass line has a two-measure rest.

Order: BA-BA

AKA: 'The Four Hand Reel' (OMOI: No.1554)

See: **LS.048**, *MN.008*, *FQ.096*

A1

A2

A5

B3

B4

*[McNerney is missing these notes]*

Order: AABB-A

AKA: 'Behind the Haystack' (OMOI: No.893)

See: **PF.075**; FR3.034, MBR.163, MBR.193, *MN.009*

MN.010

Pin Her Against the Gate

29.06-29.21/A4-1

Musical score for 'Pin Her Against the Gate' in G major, 2/4 time. The score is arranged for three parts: A1, A3, and B2. Part A1 consists of two staves of music, each featuring a triplet of eighth notes and a trill (tr) at the end. Part A3 is a single staff of music. Part B2 is a single staff of music. A note below the B2 staff reads: [McNerney only plays 4 bars of the second part].

Order: AB

See: CE.012, LS.068, MN.005, MN.010

MN.011

The Pigeon on the Gate

31.13-31.41/A4-1

Musical score for 'The Pigeon on the Gate' in G major, 2/4 time. The score is arranged for three parts: A1, A3, and B2. Part A1 consists of two staves of music, each featuring a trill (tr) at the beginning. Part A3 is a single staff of music. Part B2 is a single staff of music. A note above the A1 staff reads: [McNerney only plays 4 bars of the first part each time].

Order: AB-A

Trigger: Smyth MS

AKA: 'Peter Kennedy's Fancy' (OMOI: No.1275)

See: FR2.063, MR.030, LS.038, MN.011

The musical score is arranged in five systems. The first system contains staves A1, A3, and A4. The second system contains three staves. The third system contains staves B2 and B5. The fourth system contains two staves. The music is in the key of D major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Notable musical ornaments include trills (tr), accents (^), and triplets (3). The notation includes treble clefs and a key signature of one sharp.

Order: AB-AAB

See: FR1.002, LS.091, MBR.191, MN.012, FQ.065

MN.013

The Green Groves of Erin

2.04-2.28/A4-2

Musical score for 'The Green Groves of Erin'. It consists of two systems of staves. The first system has two staves labeled A1 and B2. The second system has two staves. The music is in G major (one sharp) and 6/8 time. The first system features triplets in the A1 and B2 parts. The second system continues the melody and accompaniment, ending with a repeat sign.

Order: AB

Composed: Neil Gow (1727-1807), Scottish

Source: This tune may have been indirectly derived from a printed source: 'Green Fields of Erin' (LDMI1: No.74; KMM2: No.222)

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

MN.014

The White Leaf

3.43-4.24/A4-2

Musical score for 'The White Leaf'. It includes a tuning instruction: [Scordatura tuning: ADAE]. The score is in G major (two sharps) and 6/8 time. It consists of two systems of staves. The first system has two staves labeled A1 and A4. The second system has two staves, with a measure rest of 5 measures at the beginning. The music features triplets and trills (tr) in the A1 and A4 parts.

9

B2

B3

13

Order: ABB-A

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

**MN.015**

The Devil's Dream

7.53-8.04/A4-2

[Scordatura tuning: ADAE]

B1

5

[McNerney is missing notes]

Order: B

See: **MBR.203**, *MN.015*



MN.016

[Untitled]

8.48-9.37/A4-2

Musical notation for measures 1-4, parts A1, A3, and A5. The key signature is one sharp (F#) and the time signature is 6/8. Each part features a similar melodic line with a trill (tr) in the final measure.

Musical notation for measures 5-8. The key signature is one sharp (F#) and the time signature is 6/8. The notation shows a continuation of the melodic lines from the previous section.

Musical notation for measures 9-12, parts B2 and B4. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes a trill (tr) and a fourth (4) in the final measure of each part.

Musical notation for measures 13-16. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes trills (tr) in measures 13, 14, and 15.

Order: AB-AB-A

AKA: 'Miss Monroe's Jig' (OMOI: No.982)

See: *MN.016*

MN.017

The Fourpenny Bit

11.10-11.47/A4-2

A1

A4

5

9

B2

B3

13

Order: ABB-A

AKA: 'The Miller of Glanmire' (OMOI: No.765)

See: **FR1.066**, LS.043, *MN.017*

A1 *tr*  
 A3  
 5 *pizz.* + *arco*  
 B2 *tr*  
 B4 *tr*  
 13

Order: AB-AB

AKA: 'The Three Little Drummers' (OMOI: No.969)

See: **FR1.065**, *MN.018*, *MN.068*, *FQ.079*

A1 *tr*

A2

A5

5

9

B3

B4 *pizz. arco*

13 *tr*

Order: BB-AAB(8vb)

See: **FR1.041**, MR.044, *MN.019*, *MN.069*

MN.020

Father O'Flynn

15.01-15.27/A4-2

Musical score for 'Father O'Flynn' in G major, 6/8 time. The score is arranged for three parts: A1, B2, and B3. Part A1 starts with a melodic line featuring a trill (tr) and a fermata. Part B2 and B3 provide harmonic accompaniment. The score is divided into measures 1-8, 9-12, and 13-16.

Order: ABB

See: FR3.114, FR2.067, LS.063, MBR.055, MN.020, FQ.049

MN.021

Gladstone's Bill

17.00-17.17/A4-2

Musical score for 'Gladstone's Bill' in G major, common time. The score is arranged for three parts: A1, B2, and B3. Part A1 starts with a melodic line featuring a trill (tr) and a fermata. A note below the first staff reads: *[McNerney only plays 4 bars of the first part]*. Part B2 and B3 provide harmonic accompaniment. The score is divided into measures 1-4, 5-8, and 9-12.

Order: AB

Commemorates: William Gladstone (1809-1898), British - Landlord and Tenant (Ireland) Act (1870)

See: FR1.025, LS.054, MN.021, MN.022

MN.022

Gladstone's Bill

17.26-17.46/A4-2

Musical score for 'Gladstone's Bill' (Measures 1-16). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff is labeled 'A1' and contains measures 1-4. The second staff contains measures 5-8. The third staff is labeled 'B2' and contains measures 9-12. The fourth staff contains measures 13-16. Trills (tr) are indicated above notes in measures 3, 7, 11, and 15. The piece concludes with a double bar line.

Order: AB

See: FR1.025, LS.054, MN.021, MN.022

MN.023

Within a Mile of Dublin

17.58-18.41/A4-2

Musical score for 'Within a Mile of Dublin' (Measures 1-16). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff is labeled 'A1' and contains measures 1-4. The second staff is labeled 'A3' and contains measures 5-8. The third staff is labeled 'B2' and contains measures 9-12. The fourth staff is labeled 'B4' and contains measures 13-16. Trills (tr) are indicated above notes in measures 2, 6, 10, and 14. The piece concludes with a double bar line. A bracketed note below the final measure of the fourth staff reads: [McNerney is unsure of these notes].

13

Order: AB-AB

See: **MR.007**, *MN.023*

MN.024

[Untitled]

19.18-19.59/A4-2



Order: BB-AAB

Source: Teacher - Jamesy Doyle (c.1888-1918) > Bernard Rogers > Thomas 'Blind' Kernan

AKA: 'Gillan's Apples' (OMOI: No.1110)

See: **FR3.105**, FR1.087, MBR.153, *MN.024*

MN.025

Lady Carbrej

21.03-21.16/A4-2



Order: A

AKA: 'The Mason's Apron' (OMOI: No.1343)

See: **LK.035**, LK.059, PF.017, FR3.062, MR.035, LS.056, *MN.025*, *FQ.011*



MN.026

[Untitled]

21.59-22.17/A4-2

B1

5

A2

9

13

tr

tr

tr

3

Order: BA

AKA: 'Paddy McFadden' (FR1: No.99)

See: *MN.026*

MN.027

The Blackberry Blossom

25.36-26.26/A4-2

A1

A3

A5

tr

tr

tr

*[McNerney finishes the tune by playing the first two bars of the 1st part]*

5

tr

tr

9

B2

B4

13

tr

tr

Order: AB-AB-A

See: **FR3.113**, LS.059, LS.086, MBR.145, MBR.171, MBR.202, *MN.027*, *FQ.003*

MN.028

The Green Groves of Erin

26.57-27.39/A4-2

Musical score for 'The Green Groves of Erin' in G major, 2/4 time. The score is arranged for two systems of two staves each. The first system includes staves A1 and A3, with measures 1-4. The second system includes staves 5 and 6, with measures 5-8. The third system includes staves B2 and B4, with measures 9-12. The fourth system includes staves 13 and 14, with measures 13-16. The score features numerous triplet markings (3) and trills (tr). The piece concludes with a repeat sign and a fermata.

Order: AB-AB

See: **FR1.011**, FR2.076, MR.042, MR.065, CE.016, LS.036, MBR.164, *MN.013*, *MN.028*

MN.029

The Heathery Breeze

28.07-29.00/A4-2

Musical score for 'The Heathery Breeze' in G major, 2/4 time. The score is arranged for two staves, A1 and A3, with measures 1-4. The piece features a triplet marking (3) in the final measure of the first system.

5

9

B2

B4

B5

13

*[The recorder was stopped before the end of the tune]*

Order: AB-ABB

See: **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

The musical score is written for a piano and consists of 21 measures. It is in the key of D major (two sharps) and common time (C). The score is divided into six systems, each with two staves. The systems are labeled on the left as B1, B4, 5, C2, C5, 13, A3, A6, and 21. The first system (B1, B4) features a treble clef and a common time signature. The melody in the upper staff includes a trill (tr) in the second measure. The bass staff has a triplet of eighth notes in the second measure. The second system (5) continues the melody with trills in the first and second measures. The third system (C2, C5) introduces triplets of eighth notes in the first three measures. The fourth system (13) continues with triplets in the first three measures. The fifth system (A3, A6) features a triplet in the third measure. The sixth system (21) concludes the piece with a final cadence in the last measure.

*[McNerney finishes the tune on the 7th bar]*

Order: BC-ABC-A

AKA: 'Gan Ainm' (CRÉ2: No.207); 'Jackson's Hi Ho Reel' (AS MS)

See: *MN.030*

The musical score is arranged in systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into sections labeled A1, A4, 5, 9, 13, 17, and 21. Section A1 (measures 1-4) features a melody in the upper staff and a bass line in the lower staff, with a trill (tr) in the lower staff at measure 2. Section 5 (measures 5-8) continues the melody and bass line, with trills in both staves at measures 5 and 6. Section 9 (measures 9-12) introduces triplets in both staves. Section 13 (measures 13-16) continues the triplet patterns. Section 17 (measures 17-20) features a more complex melody in the upper staff with a grace note (x) at measure 19, and a steady bass line. Section 21 (measures 21-24) concludes with a final melody in the upper staff and a bass line.

Order: ABC-ABC

Source: Teacher - Jamesy Doyle (c.1888-1918) > Bernard Rogers > Thomas 'Blind' Kernan

See: LS.088, MBR.234, MN.031

MN.032

Reavy's

8.45-10.07/A5-1

13

Order: AB-AB

AKA: 'The Fisherman's Island' (CER: No.38)

Composed: Ed Reavy (1897-1988), Irish

See: *MN.032*

MN.033

[Untitled]

10.30-10.45/A5-1

A1

5 tr

Order: A

AKA: 'Larry Grogan' (OMOI: No.879)

See: *MN.033, PD.023*

MN.034

The Night of the Fun

11.21-11.52/A5-1

A1

3 3

5

[McNerney was unsure of these bars]

Order: A

See: *LS.083, MBR.232, MN.034, MN.035, MN.036*

MN.035

The Night of the Fun

14.39-14.56/A5-1

A1

3

[McNerney mistakenly adds in an extra beat at the beginning of bar 1 and bar 3]

3

Order: A

See: *LS.083, MBR.232, MN.034, MN.035, MN.036*





5

*[McNerney only plays 4 bars of the first part the first time]*

9

13

Order: AB-AB

AKA: 'Katy Mooney' (CVM: p.9)

Composed: Words - Samuel Lover (1797-1868), Irish

See: **LK.047**, *MN.037*

MN.038

The Drogheda Reel

20.15-20.29/A5-1

Musical notation for MN.038, The Drogheda Reel, measures 1-8. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth notes with trills (tr) over the first, second, and seventh measures. A measure rest is indicated by the number '5' above the staff at the beginning of the second line.

Order: A

See: **FR1.012**, LS.027, *MN.038*, *MN.039*, *MN.040*, *MN.041*

MN.039

The Drogheda Reel

20.40-21.00/A5-1

Musical notation for MN.039, The Drogheda Reel, measures 1-8. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth notes with trills (tr) over the first, second, and seventh measures. A measure rest is indicated by the number '5' above the staff at the beginning of the second line.

*[McNerney plays an extra two beats before bar 5]*

Order: A

See: **FR1.012**, LS.027, *MN.038*, *MN.039*, *MN.040*, *MN.041*

MN.040

[The Heathery Breeze - B part]  
The Drogheda Reel - A part]

20.40-21.00/A5-1

[McNerney plays the 2nd part of 'The Heathery Breeze' followed by the 1st part of 'The Drogheda Reel']

B1

5

A2

13

[McNerney is missing notes]

Order: B - '[The Heathery Breeze]'. A - '[The Drogheda Reel]'.

See: B - **FR3.115**, FR1.004, MR.015, *MN.029*, *MN.040*, *PD.020*, *FQ.110*

A - **FR1.012**, LS.027, *MN.038*, *MN.039*, *MN.040*, *MN.041*

MN.041

The Drogheda Reel - A Part]  
[The Dublin Lasses - B Part]

22.40-23.20/A5-1

[McNerney plays the 1st part of 'The Drogheda Reel' followed by the 2nd part of 'The Dublin Lasses']

A1

[McNerney is missing the beginning of the 1st part]

3

A3

5

[McNerney only plays the first four bars of the 1st part when he repeats the tune]

9 *tr* *tr* *tr*

13

Order: A - 'The Drogheda Reel'. B - 'The Dublin Lasses'.

See: A - **FR1.012**, LS.027, MN.038, MN.039, MN.040, MN.041

B - MN.041, FQ.016

MN.042

[Untitled]

24.39-25.48/A5-1

A1 *tr*

A3 *tr* *tr*

A5 *tr* *tr*

5 *tr*

3 *[McNerney is unsure of this bar]* *tr*

9 *tr* *tr*

B2 *tr*

B4 *tr*

B6 *tr*

13

*[McNerney is unsure of this bar]*

Order: AB-AB-AB

AKA: Related tunes – ‘The Inverness Reel’ and ‘The Humours of Tulla’.

Source: Uncle-in-law - Patrick Brady (1861-1952) > Thomas ‘Blind’ Kernan (c.1807-1887)

See: **PF.053**, CE.001, *MN.042*

MN.043

The Swaggering Jig  
[incorrect title]

26.45-27.27/A5-1

A1

A2

A5

5

B3

B4

13

Order: AABB-A

AKA: 'The Geese in the Bog' (CIFB: p.127)

See: **FR1.048**, *MN.043*

MN.044

The Banks of Lough Gowna

28.24-29.10/A5-1

13

Order: AABB-A

Source: Francis O'Neill, *O'Neill's Music of Ireland*, (Chicago, 1903): 'The Banks of Lough Gowna' (No.1060)

See: *MN.044*

MN.045 Drowsy Maggie 11.48-12.27/A5-2

Order: AB-AB

See: *FR1.032*, *MR.017*, *LS.110*, *MBR.263*, *MN.045*, *MN.070*, *FQ.012*



A1 

A4 

5 

*[McNerney only plays the first 4 bars of the 1st part on the repeat of the tune]*

B2 

14 

*[McNerney mistakenly plays an extra bar]*

C3 

22 

Order: ABC-A

See: **FR1.033**, MR.014, LS.070, MBR.235, *MN.046*, PD.030, FQ.046

MN.047

Kiernan's Hornpipe

15.07-15.48/A5-2

The musical score for 'Kiernan's Hornpipe' is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 13. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features several triplet markings (indicated by a '3' below the notes) and trills (indicated by 'tr' above the notes). A fermata is placed over the eighth measure. The piece concludes with a double bar line. A note in brackets below the final measure reads: [McNerney is not sure of the tune's ending].

Order: AB-A

AKA: 'The Friendly Visit' (OMOI: No.1696)

Trigger: Larry Smyth MS

Commemorates: Thomas 'Blind' Kiernan (c.1807-1887) [Kiernan > Rogers > Doyle > McNerney]

See: **CE.004**, LS.071, *MN.047*

MN.048

Miss Smyth's Reel

19.24-19.39/A5-2

The musical score for 'Miss Smyth's Reel' is presented in two systems, each containing two staves. The first system shows measures 1 and 2, and the second system shows measures 3 and 4. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features trills (indicated by 'tr' above the notes) in measures 2, 3, and 4.

Order: A

AKA: 'Nelson's Pillar' (CRÉ4: No.133 (ii))

See: **MR.034**, LS.072, *MN.048*

MN.049

[Untitled]

20.50-21.33/A5-2

A1

A3

5

9

B2

B4

13

Order: AB-AB

AKA: 'The College Grove' (ODMI: No.485)

See: *MN.049*, *MN.050*, *FQ.094*

MN.050

[Untitled]

21.43-22.03/A5-2

Order: AB

See: *MN.049*, *MN.050*, *FQ.094*

MN.051

Miss Monaghan

22.29-23.03/A5-2

Order: AAB

See: *FR1.014*, *MBR.201*, *MN.051*

A1

[McNerney begins on the 2nd bar of the tune]

A4

5

5

9

B2

B5

13

13

17

C3

C6

21

21

Order: ABC-ABC

Source: Francis O'Neill, *O'Neill's Music of Ireland*, (Chicago, 1903): 'The Limerick Lassies' (No.1451)

See: **MBR.200**, **MBR.211**, *MN.052*

A1  
A3  
A5  
A7

5

9  
B2  
B4  
B6  
B8

13

Musical score for measures 13-16, featuring four staves with treble clefs and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with triplets and a fermata in the final measure of each staff.

Order: AB-AB-AB-AB

AKA: 'The Drummond Lasses' (OMOI: No.1436)

See: **MBR.142**, **MBR.143**, *MN.053*

MN.054

[Untitled]

1.32-2.40/A6-1

Musical score for measures 1-4 and 5-8, featuring four staves labeled A1, A2, A5, and A6. The music is in a key signature of one sharp (F#) and includes trills (*tr*) and triplets (**3**).

9

B3  
B4  
B7  
B8

13

tr 3

Order: AABB-AABB

AKA: 'The Collier's Reel' (OMOI: No.1404)

See: *MN.054, FQ.064*

MN.055

[Untitled]

2.53-3.58/A6-1

A1  
A2  
A5  
A6



5

9

B3

B4

B7

B8

13

Order: AABB-AABB

AKA: 'I Will if I Can' (OMOI: No.992)

See: *MN.055*

The musical score is arranged in two systems. The first system contains parts A1, A2, A5, and A6. The second system contains parts 5, 9, B3, B4, B7, and B8. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation includes treble clefs for all parts. Trills (tr) are indicated above notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score concludes with double bar lines and repeat signs in measures 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101.

13

Order: AABB-AABB

AKA: 'Off She Goes' (OMOI: No.914)

Source: Set dance music

See: **FR2.005**, LS.105, MBR.159, *MN.056*

MN.057

[Untitled]

8.40-9.13/A6-1

A1

A2

5

B3

13

Order: AAB

AKA: 'The Scartaglen Polka' (CIFB: 71)

See: **MBR.042**, *MN.057*, *MN.072*, *MN.088*

MN.058

The Stack of Barley

10.42-12.15/A6-1

Musical score for 'The Stack of Barley' in 4/4 time, key of D major. The score is divided into four systems. System 1 (measures 1-4) features two staves, A1 and A2. System 2 (measures 5-8) features two staves. System 3 (measures 9-12) features one staff, B3. System 4 (measures 13-16) features one staff. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a time signature of 4/4, and specific performance instructions like triplets (3), trills (tr), and a four-measure rest (4).

Order: AAB

Recording artists: 1927, Michael Coleman (1891-1945) and Packie Dolan (1904-1932), Irish

See: *MN.058*; *MN.060*, *PD.027*, *FQ.058*

MN.059

[Untitled]

10.42-12.15/A6-1

Musical score for '[Untitled]' in 4/4 time, key of D major. The score is divided into two systems. System 1 (measures 1-4) features two staves, A1 and A2. System 2 (measures 21-24) features two staves. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a time signature of 4/4, and specific performance instructions like triplets (3), trills (tr), and a four-measure rest ([Bar not played]).

B3 

29 

[Bar not played]

Order: AAB

AKA: 'Bantry Bay' (OMOI: No.1573)

Recording artists: 1927, Michael Coleman (1891-1945) and Packie Dolan (1904-1932), Irish

See: *MN.059*, *PD.028*

MN.060 The Stack of Barley 10.42-12.15/A6-1

A1 

A2 





B3 



Order: AAB

See: *MN.058*; *MN.060*, *PD.027*, *FQ.058*

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 1-4) includes staves A1, A2, and A5. The second system (measures 5-8) includes staves 5, 6, and 7. The third system (measures 9-12) includes staves B3, B4, B6, and B7. The fourth system (measures 13-16) includes staves 13, 14, 15, and 16. The score features various musical notations including eighth and sixteenth notes, rests, trills (tr), and triplets (3). Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

Order: AABB-ABB

See: **FR3.007**, MBR.261, MN.061, PD.022

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of several staves:

- A1:** Treble clef. Features a triplet of eighth notes in the final measure.
- A2:** Treble clef. Features a triplet of eighth notes in the first measure and another triplet in the final measure.
- A5:** Treble clef. Features a triplet of eighth notes in the final measure.
- A6:** Treble clef. Features a trill (*tr*) on the first note of the first measure and a triplet of eighth notes in the final measure.
- 5:** A system of four staves, all in treble clef, containing a continuous melodic line.
- 9:** A system of four staves labeled B3, B4, B7, and B8, all in treble clef. B3 includes a grace note on the first note of the first measure.

13

[McNerney is unsure of these notes]

[McNerney is unsure of these notes]

Order: AABB-AABB

Composer: James Hill (1814-1860), Scottish

See: **LS.011**, *MN.062*, *FQ.063*

**MN.063**                      The Cuckoo's Nest                      17.34-18.04/A6-1

B1

B2

5

9

C3

13

tr

3

Order: BBC

See: **LK.042**, LS.101, MR.060, *MN.063*, *MN.064*



The musical score is written for four parts: B1, B2, C3, and C4. It is in 4/4 time and has a key signature of one sharp (F#). The score is divided into systems, with measure numbers 5, 9, and 13 marking the beginning of new sections. The notation includes eighth notes, quarter notes, and half notes. Specific ornaments are used, including trills (tr) and triplets (3). The piece concludes with a double bar line.

Order: BBCC

See: LK.042, LS.101, MR.060, MN.063, MN.064

MN.065      Daddy When You Die, Will You Leave Me The      20.33-21.07/A6-1  
 Fiddle O

The musical score for 'Daddy When You Die, Will You Leave Me The Fiddle O' is presented in five systems. The first system contains staves B1 and B3. The second system contains staves 5 and 6. The third system contains staff A2. The fourth system contains staff 13. The music is in the key of D major (one sharp) and 6/8 time. It features several triplet markings (indicated by a '3' below the notes) and a trill (tr) in the final measure of the fifth system.

Order: B-AB

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

MN.066      The Long Hills of Mourne      23.21-24.13/A6-1

The musical score for 'The Long Hills of Mourne' is presented in three systems. The first system contains staff A1. The second system contains staff A2. The third system contains staff A5. The music is in the key of D major (one sharp) and 6/8 time. It features a triplet (indicated by a '3' above the notes) in the first measure of the first system and a trill (tr) in the first measure of the second and third systems.

Musical score for 'Over the Moor to Maggie' (ODMI: No.768). The score is in G major (one sharp) and 6/8 time. It consists of three systems of staves. The first system (measures 5-8) features a treble clef staff with a trill (tr) and a triplet (3) in the final measure, and two bass clef staves. The second system (measures 9-12) features two bass clef staves labeled B3 and B4. The third system (measures 13-16) features a treble clef staff with a trill (tr) and two bass clef staves. The piece concludes with a double bar line.

Order: AABB-A

AKA: 'Over the Moor to Maggie' (ODMI: No.768)

See: **MBR.187**, *MN.066*, *FQ.098*

**MN.067**

Scatter the Mud

24.36-25.16/A6-1

Musical score for 'Scatter the Mud' (MN.067). The score is in G major (one sharp) and 6/8 time. It consists of two systems of staves. The first system (measures 1-4) features a treble clef staff labeled A1 with a rest for the first two bars and a note in the third bar, and a bass clef staff labeled A3 with a trill (tr) in the first bar. A note below the A1 staff reads "[McNerney is missing the first two bars]". The second system (measures 5-8) features a treble clef staff with a trill (tr) in the first bar and a bass clef staff. The piece concludes with a double bar line.

9

B2

B4

B5

13

Order: AB-ABB

See: **FR3.004**, FR1.077, CE.018, MN.067

MN.068

O'Connell's Trip to Parliament

25.40-26.22/A6-1

A1

A2

A5

5

*pizz.*

*arco*

9

B3

B4

13

Order: AABB-A

AKA: 'The Three Little Drummers' (OMOI: No.969)

See: **FR1.065**, *MN.018*, *MN.068*, *FQ.079*

MN.069

The Butcher's Jig

26.30-27.47/A6-1

B1

B2

B5

B6

B9



A1 [The recording is missing the first 3 bars]

A3 tr tr

A5 tr tr tr

5 tr tr tr

9 tr tr

B2 tr

B4 tr

B6

13 tr

Order: AB-AB-AB

See: FR1.032, MR.017, LS.110, MBR.263, MN.045, MN.070, FQ.012

MN.071

Bonny Kate

29.32-30.16/A6-1

The musical score for 'Bonny Kate' is written in G major (one sharp) and 3/4 time. It consists of four sections: A1, A3, B2, and B4. Section A1 (measures 1-4) and A3 (measures 5-8) are single-staff pieces. Section B2 (measures 9-12) and B4 (measures 13-16) are two-staff pieces. The score includes trills (tr) and triplets (3).

Order: AB-AB

Composed: Daniel/Donald Dow (1732-1783), Scottish

See: LK.030, PF.091, FR1.003, FR2.058, MR.020, MBR.060, MBR.144, MBR.067, MN.071



MN.072

[Untitled]

31.08-31.35/A6-1

A1

A3

5

9

B2

13

Order: AB-A

AKA: 'The Scartaglen Polka' (CIFB: p.71)

See: **MBR.042**, *MN.057*, *MN.072*, *MN.088*

MN.073

Marching Through Georgia

2.53-4.03/A6-2

B1

9

17

C2

25

Order: BC-AB

Source: Marching bands

Composed: 1865, Henry Clay Work (1832-1884), American

See: *MN.073*

MN.074

Bonaparte's Grand March

4.23-4.44/A6-2

Order: A

Source: Marching bands

See: *LS.087, MN.074*

MN.075

The Marseillaise

7.14-8.25/A6-2

[McNerney is missing this bar]

[these bars are not in standard version]

Order: AB

Composed: 1792, Claude Joseph Rouget de Lisle (1760-1836), French

See: FR3.111, MN.075

MN.076

McCoy's Measure

8.59-10.12/A6-2

pizz. arco

5

9

B3

B4

B7

B8

13

Order: AABB-AABB

Source: Neighbour - Jimmy Connolly

See: *MN.076*

MN.077

The White Leaf

11.32-12.24/A6-2

[Scordatura tuning: ADAE]

The musical score is written for five parts: A1, A2, A5, B3, and B4. It is in the key of A major (two sharps) and 3/4 time. The score is divided into five systems, each starting with a measure number (1, 5, 9, 13). The notation includes eighth and sixteenth notes, rests, and trills (tr). The first system (measures 1-4) features a melodic line in A1 with trills on the third and fourth measures. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) shows a more complex rhythmic pattern with sixteenth notes. The fourth system (measures 13-16) concludes the piece with a final cadence. The score is written on a single grand staff with five treble clefs.

Order: AABB-A

Composed: John Crerar (1750-1840)

See: **FR1.013**, LS.028, MBR.140, *MN.014*, *MN.077*, *PD.007*

MN.078

[Untitled]

17.23-17.34/A6-2

Musical score for MN.078, A1 part. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves. The first staff contains measures 1 through 4, with a trill (tr) and a fermata (∞) over the second measure. The second staff contains measures 5 through 8, with trills (tr) over measures 5, 6, and 7.

Order: A

AKA: 'The Girl of the Big House' (OMOI: No.196)

Source: Neighbour - Jimmy Connolly

See: *MN.078*, MN.079

MN.079

[Untitled]

18.20-19.07/A6-2

Musical score for MN.079, A1 and A2 parts. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves, A1 and A2, with a repeat sign at the end. The first staff (A1) contains measures 1 through 4, with a trill (tr) and a fermata (∞) over the second measure. The second staff (A2) contains measures 1 through 4, with a trill (tr) and a fermata (∞) over the second measure. The score then repeats from measure 5. The first staff (A1) contains measures 5 through 8, with trills (tr) over measures 5, 6, and 7. The second staff (A2) contains measures 5 through 8, with trills (tr) over measures 5, 6, and 7. The score then repeats from measure 9. The first staff (A1) contains measures 9 through 12, with the instruction [McNerney is unsure of these bars] below the staff. The second staff (A2) contains measures 9 through 12, with the instruction [McNerney is unsure of these bars] below the staff. The score then repeats from measure 13. The first staff (A1) contains measures 13 through 16, with a trill (tr) over measure 15. The second staff (A2) contains measures 13 through 16, with a trill (tr) over measure 15.

Order: AABB

See: *MN.078*, MN.079

The musical score is written for a 6/8 time signature in the key of D major (two sharps). It consists of 12 measures, divided into three systems of four staves each. The first system (measures 1-4) is labeled A1, A2, A6, and A7. The second system (measures 5-8) is labeled 5, and the third system (measures 9-12) is labeled D3, D4, D8, and D9. The notation includes eighth notes, quarter notes, and half notes. Trills (tr) are indicated above the first and third notes of measures 1, 2, 5, 6, and 12. A grace note (g) is placed above the first note of measure 4. The piece concludes with a double bar line at the end of measure 12.

13

17

C5

C10

C11

21

Order: AADDC-AADDCC

Source: Set dance music

Composed: Walker 'Piper' Jackson (d.1798), Irish

See: **FR1.070**, MR.048, *MN.007*, *MN.080*



A1

A2

5

9

B3

B4

13

*[These bars were not recorded]*

*tr*

*tr*

*tr*

*3*

Order: AAB

AKA: 'Leather Away With the Wattle' (OMOI: No.413)

See: *MN.081, FQ.100*

MN.082

The Coolin

2.13-4.06/A7-1

A1

A2

5

B3

B4

13

Order: AABB

See: **MBR.070**, *MN.082*

MN.083

[Untitled]

4.48-5.44/A7-1

A1

A4

A5

9

B2

B3

B6

Order: ABB-AAB

AKA: 'O Dem Golden Slippers' (KMM1: No.4, p.28)

Composed: c.1870, James A. Bland (b.1854)

See: *MN.083*

MN.084

The New Rigged Ship

6.37-6.45/A7-1

A1

5

Order: A

See: *LS.119*, *MN.084*, *MN.086*

MN.085

The Barren Rocks of Aden

6.47-7.01/A7-1

B1

5

Musical notation for B1 part of 'The Barren Rocks of Aden'. The first system is labeled 'B1' and the second system is labeled '5'. The key signature is one sharp (F#) and the time signature is 2/4. The notation consists of eighth and sixteenth notes.

Order: B

Source: Set dance music

See: *MN.085*, *MN.086*

MN.086

The New Rigged Ship (A part)  
The Barren Rocks of Aden (B part)

7.08-7.26/A7-1

*[McNerney plays the 1st part of 'The New Rigged Ship' followed by the 2nd part of 'The Barren Rocks of Aden']*

A1

5

9

B2

13

Musical notation for A1 and B2 parts of 'The New Rigged Ship' and 'The Barren Rocks of Aden'. The first system is labeled 'A1' and the second system is labeled '5'. The key signature is one sharp (F#) and the time signature is 6/8. The notation consists of quarter and eighth notes. The third system is labeled '9' and the fourth system is labeled '13'. The key signature is one sharp (F#) and the time signature is 2/4. The notation consists of eighth and sixteenth notes.

Order: A – ‘The New Rigged Ship’. B - ‘The Barren Rocks of Aden’

See: A - *LS.119*, *MN.084*, *MN.086*

B - *MN.085*, *MN.086*

MN.087

[Untitled]

7.44-8.02/A7-1

Musical score for MN.087, measures 1-8. The score is in 2/4 time with a key signature of one sharp (F#). It consists of two staves: A1 (top) and B2 (bottom). Both staves contain eighth-note patterns. A fermata is placed over the eighth note in measure 7 of both staves.

Order: AB

AKA: 'King Pippin Polka' (KMM4: No.408)

Source: Set dance music

Composed: Charles D'Albert (1809-1886), French

See: **FR3.096**, *MN.087*

MN.088

[Untitled]

8.28-9.05/A7-1

Musical score for MN.088, measures 1-13. The score is in 2/4 time with a key signature of one sharp (F#). It consists of four staves: B2 (top), B4 (second), A3 (third), and A3 (bottom). Measures 1-4 are on staves B2 and B4. Measures 5-8 are on staves B2 and B4. Measures 9-12 are on staff A3. Measure 13 is on the bottom staff A3. The score includes trills (tr) and accents (↑) in measures 2, 3, 5, 6, 7, and 8.

Order: AB-AB

See: **MBR.042**, *MN.057*, *MN.072*, *MN.088*

MN.089

Pop Goes the Weasel

9.36-10.08/A7-1

The image shows a musical score for the piece 'Pop Goes the Weasel'. It consists of four staves labeled A1, A4, B2, and B3. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems. The first system contains staves A1 and A4. The second system contains staves B2 and B3, with a measure rest '9' at the beginning of staff B2. The notation includes various rhythmic values, accidentals, and performance instructions such as 'pizz. + arco' and 'tr.'. The piece concludes with a double bar line.

Order: ABB-A

See: *MN.089*, *FQ.045*, *FQ.055*

MN.090      Daddy When You Die, Will You Leave Me the      10.20-11.01/A7-1  
 Fiddle 'O

The musical score is written in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system has two staves labeled B1 and B3. The second system has two staves, with a measure number '5' above the first staff. The third system has two staves labeled A2 and A4, with a measure number '9' above the first staff. The fourth system has two staves, with a measure number '13' above the first staff. The score includes various musical notations such as eighth notes, quarter notes, and triplets (indicated by a '3' over a group of notes). The piece concludes with a double bar line.

*[McNerney only plays the first 4 bars the last time he plays this part]*

Order: B-AB-A

See: **LK.012**, FR2.002, LS.025, MBR.035, MBR.255, *MN.065*, *MN.090*, *PD.018*, *FQ.108*

MN.091                      The Old Grey Goose                      N/A

McNerney did not play this tune but stated that he could play it.

Source: Francis O'Neill, *O'Neill's Music of Ireland*, (Chicago, 1903): 'The Old Grey Goose' (No.1000)

See: *MN.091*

MN.092                                      The Frieze Breeches                                      N/A

McNerney did not play this tune but stated that he could play it.

Source: Francis O'Neill, *O'Neill's Music of Ireland*, (Chicago, 1903): 'The Frieze Breeches' (No.1051)

See: **MN.092**

MN.093                                      The Praties Are Dug Up                                      N/A

McNerney did not play this tune but stated that he could play it.

See: **CE.020**, LS.108, MBR.166, *MN.093*

MN.094                                      The Protestant Boys                                      N/A

McNerney did not play this tune but stated that he could play it.

See: **FR3.100**, *MN.094*

MN.095                                      The Flowers of Edinburgh                                      N/A

McNerney did not play this tune but stated that he could play it.

See: **FR3.009**, MR.010, MBR.170, *MN.095*



MN.096                                      Coming Through the Rye                                      N/A

McNerney did not play this tune but stated that he could play it.

Composed: Words – Robert Burns (1759-1796), Scottish

See: *MN.096*

MN.097                                      The High Level                                      N/A

McNerney did not play this tune but stated that he could play it.

See: *MN.097*

MN.098                                      The Boys of Bluehill                                      N/A

McNerney did not play this tune but stated that he could play it.

See: *MN.098*

MN.099                                      The Sligo Maid                                      N/A

McNerney did not play this tune but stated that he could play it.

See: *MBR.111, MN.099*

MN.100                                      The Ivy Leaf                                      N/A

McNerney did not play this tune but stated that he could play it.

See: *MN.100*





## Summary

<b>Tune Ref. #</b>	<b>Tune Title</b>	<b>Tune Type</b>	<b>McNerney's Source</b>
MN.001	Greg's Pipes	Reel	Patrick Brady (1861-1952)
MN.002	The Lark in the Morning	Double Jig	Unknown
MN.003	Greg's Pipes	Reel	Unknown
MN.004	The Boyne Hunt	Reel	Jamesy Doyle (c.1888-1918)
MN.005	Pin Her Against the Gate	Reel	Patrick Brady (1861-1952)
MN.006	The Hen and the Clutch	Reel	Unknown
MN.007	Jackson's Morning Brush	Double Jig	Set dances
MN.008	The New Post Office	Reel	Unknown
MN.009	The Munster Buttermilk	Double Jig	Unknown
MN.010	Pin Her Against the Gate	Reel	Unknown
MN.011	The Pigeon on the Gate	Reel	Unknown
MN.012	Miss Thornton's	Reel	Unknown
MN.013	The Green Groves of Erin	Reel	LDMI1: No.74 or KMM2: No.222
MN.014	The White Leaf	Reel	Unknown
MN.015	The Devil's Dream	Reel	Unknown
MN.016	[Untitled]	Double Jig	Unknown
MN.017	The Fourpenny Bit	Double Jig	Unknown
MN.018	O'Connell's Trip to Parliament	Double Jig	Unknown
MN.019	The Butcher's Jig	Double Jig	Unknown
MN.020	Father O'Flynn	Double Jig	Unknown
MN.021	Gladstone's Bill	Reel	Unknown
MN.022	Gladstone's Bill	Reel	Unknown
MN.023	Within a Mile of Dublin	Reel	Unknown
MN.024	[Untitled]	Double Jig	Jamesy Doyle (c.1888-1918)
MN.025	Lady Carbrey	Reel	Unknown
MN.026	[Untitled]	Single Jig	Unknown
MN.027	The Blackberry Blossom	Reel	Unknown
MN.028	The Green Groves of Erin	Reel	LDMI1: No.74 or KMM2: No.222
MN.029	The Heathery Breeze	Reel	Unknown
MN.030	The Humours of Comer	Reel	Unknown
MN.031	The Humours of Ballyconnell	Reel	Jamesy Doyle (c.1888-1918)
MN.032	Reavy's	Reel	Unknown
MN.033	[Untitled]	Double Jig	Unknown
MN.034	The Night of the Fun	Slip Jig	Unknown
MN.035	The Night of the Fun	Slip Jig	Unknown
MN.036	The Night of the Fun	Slip Jig	Unknown
MN.037	[Untitled]	Slide	Jamesy Doyle (c.1888-1918)
MN.038	The Drogheda Reel	Reel	Unknown
MN.039	The Drogheda Reel	Reel	Unknown

MN.040	The Drogheda Reel	Reel	Unknown
MN.040	The Heathery Breeze	Reel	Unknown
MN.041	The Drogheda Reel	Reel	Unknown
MN.041	[Untitled]	Reel	Unknown
MN.042	[Untitled]	Reel	Patrick Brady (1861-1952)
MN.043	The Swaggering Jig [incorrect title]	Double Jig	Johnny Smith (1883-1969)
MN.044	The Banks of Lough Gowna	Double Jig	OMOI: No.1060
MN.045	Drowsy Maggie	Reel	Unknown
MN.046	The Flogging Reel	Reel	Unknown
MN.047	Kiernan's Hornpipe	Hornpipe	Unknown
MN.048	Miss Smyth's Reel	Reel	Unknown
MN.049	[Untitled]	Reel	Unknown
MN.050	[Untitled]	Reel	Unknown
MN.051	Miss Monaghan	Reel	Unknown
MN.052	The Limerick Lassies	Reel	OMOI: No.1451
MN.053	Sally Kelly	Reel	Unknown
MN.054	[Untitled]	Reel	Unknown
MN.055	[Untitled]	Double Jig	Unknown
MN.056	[Untitled]	Single Jig	Set dances
MN.057	[Untitled]	Polka	Unknown
MN.058	The Stack of Barley	Hornpipe	78 rpm record
MN.059	[Untitled]	Hornpipe	78 rpm record
MN.060	The Stack of Barley	Hornpipe	78 rpm record
MN.061	The Liverpool Hornpipe	Hornpipe	Unknown
MN.062	The Rights of Man	Hornpipe	Unknown
MN.063	The Cuckoo's Nest	Hornpipe	Unknown
MN.064	The Cuckoo's Nest	Hornpipe	Unknown
MN.065	Daddy When You Die, Will You Leave Me the Fiddle 'O	Fling	Unknown
MN.066	The Long Hills of Mourne	Reel	Unknown
MN.067	Scatter the Mud	Double Jig	Unknown
MN.068	O'Connell's Trip to Parliament	Double Jig	Unknown
MN.069	The Butcher's Jig	Double Jig	Unknown
MN.070	Drowsy Maggie	Reel	Unknown
MN.071	Bonny Kate	Reel	78 rpm record
MN.072	[Untitled]	Polka	Unknown
MN.073	Marching Through Georgia	March	Marching bands
MN.074	Bonaparte's Grand March	March	Marching bands
MN.075	La Marseillaise	March	Unknown
MN.076	McCoy's Measure	Scots Measure	Jimmy Connolly
MN.077	The White Leaf	Reel	Unknown
MN.078	[Untitled]	Single Jig	Jimmy Connolly
MN.079	[Untitled]	Single Jig	Unknown
MN.080	Jackson's Morning Brush	Double Jig	Set dances
MN.081	Grand Old Dame Britannia	Polka	Unknown

MN.082	The Coolin	Song Air	Unknown
MN.083	[Untitled]	Military Two-Step	Unknown
MN.084	The New Rigged Ship	Single Jig	Set dances
MN.085	The Barren Rocks of Aden	Polka	Set dances
MN.086	The New Rigged Ship	Single Jig	Set dances
MN.086	The Barren Rocks of Aden	Polka	Set dances
MN.087	[Untitled]	Polka	Set dances
MN.088	[Untitled]	Polka	Unknown
MN.089	Pop Goes the Weasel	Single Jig	Unknown
MN.090	Daddy When You Die, Will You Leave Me the Fiddle 'O	Fling	Unknown
MN.091	The Old Grey Goose	Double Jig	OMOI: No.1000
MN.092	The Frieze Breeches	Double Jig	OMOI: No.1051
MN.093	The Praties are Dug Up	Double Jig	Unknown
MN.094	The Protestant Boys	Double Jig	Unknown (OMOI: No.19)
MN.095	The Flowers of Edinburgh	Hornpipe	Unknown
MN.096	Coming Through the Rye	Song Air	Unknown
MN.097	The High Level	Hornpipe	Radio
MN.098	The Boys of Bluehill	Hornpipe	Unknown
MN.099	The Sligo Maid	Reel	Unknown
MN.100	The Ivy Leaf	Reel	Unknown
MN.101	The Teetotaller	Reel	Unknown
MN.102	The Longford Collector	Reel	Unknown
MN.103	Miss Ramsay	Reel	OMOI: No.1536
MN.104	The Green Mountain	Reel	Unknown
MN.105	Lanigan's Ball	Single Jig	Unknown
MN.106	The Rocky Road to Dublin	Slip Jig	Unknown
MN.107	Roisín Dubh	Song Air	Unknown
MN.108	Wallop the Potlid	Single Jig	OMOI: No.1048
MN.109	Carolan's Farewell to Music	Song Air	Frank Reilly (1893-c.1966)

## **Composers (music<sup>1</sup>/words<sup>2</sup>/arranged<sup>3</sup>)**

### **Song airs**

**Bland, James A. (b.1854)**

MN.083<sup>2</sup>

**Burns, Robert (1759-1796)**

MN.096<sup>2</sup>

**Candy, John**

MN.105<sup>1</sup>

**Gavan, George or D.K.**

MN.105<sup>2</sup>

**Lover, Samuel (1797-1868)**

MN.037<sup>2</sup>

**O'Carolan, Turlough (1670-1738)**

MN.109<sup>1</sup>

**Rouget de Lisle, Claude Joseph (1760-1836)**

MN.075<sup>1</sup>

### **Western art music**

**D'Albert, Charles (1809-1886)**

MN.087<sup>1</sup>

### **Folk dance music**

**Crerar, John (1750-1840)**

MN.014<sup>1</sup> (also MN.077)

**Dow, Daniel/Donald (1732-1783)**

MN.071<sup>1</sup>

**Gow, Nathaniel (1763-1831)**

MN.103<sup>1</sup>

**Gow, Neil (1727-1807)**

MN.013<sup>1</sup> (also MN.028)

**Hill, James (1814-1860)**

MN.062<sup>1</sup>

**Jackson, Walker 'Piper' (d.1798)**

MN.007<sup>1</sup> (also MN.080)

**Reavy, Ed (1897-1988)**

MN.032<sup>1</sup>

**Stirling of Ardoch, Miss M.(agdaline?)**

MN.004<sup>1</sup>

**Work, Henry Clay (1832-1884)**

MN.073<sup>1</sup>



## Tune Histories

**MN.001** – ‘Greg’s Pipes’: See PF.050

**MN.002** – ‘The Lark in the Morning’: See FR1.058

**MN.003** – ‘Greg’s Pipes’: See PF.050

**MN.004** – ‘The Boyne Hunt’: See MR.018

**MN.005** – ‘Pin Her Against the Gate’: See CE.012

**MN.006** – ‘[Untitled]’: See LS.045

**MN.007** – ‘Jackson’s Morning Brush’: See FR1.070

**MN.008** – ‘The New Post Office’: See LS.048

**MN.009** – ‘The Munster Buttermilk’: See PF.075

**MN.010** – ‘Pin Her Against the Gate’: See CE.012

**MN.011** – ‘The Pigeon on the Gate’: See FR2.063

**MN.012** – ‘Miss Thornton’s’: See FR1.002

**MN.013** – ‘The Green Groves of Erin’: See FR1.011

**MN.014** – ‘The White Leaf’: See FR1.013

**MN.015** – ‘The Devil’s Dream’: See MBR.203

**MN.016** – ‘[Untitled]’: McNerney prompted this tune himself but he had no title for it. ‘Mrs. Spens Monro’s Jig’ (JA4: No.22). ‘The Happy Mistake’ (OFPC1: p.18). ‘Mrs./[Miss] Monroe’s Jig’ (RMC: p.111; [OMOI: No.982]; [ODMI: No.198]). ‘The Best in the Bag’ (OMOI: No.852; ODMI: No.113). ‘The King’ (KMM4: No.210). ‘The King of [the] Jigs’ (AS MS; [RF MS]).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.016)

**MN.017** – ‘The Fourpenny Bit’: See FR1.066

**MN.018** – ‘O’Connell’s Trip to Parliament’: See FR1.065

**MN.019** – ‘The Butcher’s Jig’: See FR1.041

**MN.020** – ‘Father O’Flynn’: See FR3.114

**MN.021 – ‘Gladstone’s Bill’:** See FR1.025

**MN.022 – ‘Gladstone’s Bill’:** See FR1.025

**MN.023 – ‘Within a Mile of Dublin’:** See MR.007

**MN.024 – ‘[Untitled]’:** See FR3.105

**MN.025 – ‘Lady Carbrej’:** See LK.035

**MN.026 – ‘[Untitled]’:** McNerney played this tune unprompted. He was teaching it at the time to his granddaughter, Kathryn. 6/8 Rhythm: ‘Paddy McFadden’ (FR1: No.99). ‘Cis Ní Liatháin – Kit Lehane’ (CRÉ1: No.58). 4/4 Rhythm: ‘The Cup of Tay/[Tea]’ (KMM2: No.220; RMC: p.31). ‘The Merry Harriers’ (OMOI: No.1339; ODMI: No.594).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.026)

**MN.027 – ‘The Blackberry Blossom’:** See FR3.113

**MN.028 – ‘The Green Groves of Erin’:** See FR1.011

**MN.029 – ‘The Heathery Breeze’:** See FR3.115

**MN.030 – ‘The Humours of Comer’:** 6/8 Rhythm: ‘Jackson’s Heigho’ (DIO: No.27). 4/4 Rhythm: ‘Jackson’s Hi Ho Reel’ (AS MS). ‘Jackson’s Reel’ (RF MS). ‘Gan Ainm’ (CRÉ2: No.207).

Written and oral sources in dissertation: ‘The Humours of Comer’ (MN.030)

**MN.031 – ‘The Humours of Ballyconnell’:** See LS.088

**MN.032 – ‘Reavy’s’:** This tune was composed by the fiddler, Ed Reavy (1897-1988). Reavy, a prolific composer of tunes during the twentieth century, was born in Co. Cavan but emigrated to Philadelphia in America in 1912 and spent the remainder of his life there. ‘The Fisherman’s Island/[Harvest]’ (CER: No.38; [FTS: p.35]) ‘The Fisherman’s Island’ (RF MS).

Written and oral sources in dissertation: ‘Reavy’s’ (MN.032)

**MN.033 – ‘[Untitled]’:** This tune is named after Lawrence Grogan, who was an 18<sup>th</sup> century piper and composer from Johnstown Castle, Co. Wexford. ‘Lary Grogan – [Irish]’ (JA1: No.155; [JA4: No.30]; OFPC3: p.38). ‘Larry Grogan’ (LDMI2: No.62; KMM1: No.51; RMC: p.92; OMOI: No.879; ODMI: No.132). ‘Coppers and Brass’ (CRÉ1: No.4). ‘The

Humours of Ennistymon’ (FTS: p.88). ‘Hartigan’s Fancy’ (OMOI: No.816; ODMI: No.3). ‘Murphy’s Jig’ (AS MS).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.033). ‘The Cavan Lassies [1/2]’ (PD.023)

**MN.034 – ‘The Night of the Fun’:** See LS.083

**MN.035 – ‘The Night of the Fun’:** See LS.083

**MN.036 – ‘The Night of the Fun’:** See LS.083

**MN.037 – ‘[Untitled]’:** See LK.047

**MN.038 – ‘The Drogheda Reel’:** See FR1.012

**MN.039 – ‘The Drogheda Reel’:** See FR1.012

**MN.040 – 1<sup>st</sup> part: ‘[The Heathery Breezel]’; 2<sup>nd</sup> part: ‘[The Drogheda Reel]’:** See FR3.115 and FR1.012, respectively.

**MN.041 – 1<sup>st</sup> part: ‘[The Drogheda Reel]’; 2<sup>nd</sup> part: ‘[The Dublin Lassies]’:** 1<sup>st</sup> part: see FR1.012.

2<sup>nd</sup> part: ‘[The] Dublin Lassies’ ([KMM4: No.176]; CRÉ1: No.193). ‘[The] Dublin Reel’ (MO3: p.245; SG MS; SG2.087). ‘Murtough Molly’ (OMOI: No.1522; ODMI: No.741). ‘The Walls of Limerick’ (FR2: No.294). ‘The Eight and Forty Sisters’ (FR3: No.85). ‘In the Turf Bog’ (AS MS). ‘Lough Erne’ (RF MS). ‘The Rover’ (SG MS: SG2.189). The Leitrim flute player, John McKenna (1880-1947), recorded this tune in 1925 entitled ‘The Maids of Galway’ in a duet with the banjo player Michael Gaffney (b.1896).

Written and oral sources in dissertation: ‘The Virginia Reel’ (FQ.016). 2<sup>nd</sup> part only: ‘[Untitled]’ (MN.041)

**MN.042 – ‘[Untitled]’:** See PF.053

**MN.043 – ‘The Swaggering Jig [incorrect title]’:** See FR1.048

**MN.044 – ‘The Banks of Lough Gowna’:** McNerney played this tune unprompted. Textually, his version is almost identical to the corresponding version in O’Neill’s *Music of Ireland* (Chicago, 1903), inferring that he may have learned it from this source. ‘The Banks of Lough Gowna’ (OMOI: No.1060; ODMI: No.264). This tune may be related to the tune families of ‘Bryan/Brian O’Lynn’, ‘Guiry’s Favourite’ and ‘The Short Grass’.

Written and oral sources in dissertation: ‘The Banks of Lough Gowna’ (MN.044)

**MN.045 – ‘Drowsy Maggie’:** See FR1.032

**MN.046 – ‘The Flogging Reel’:** See FR1.033

**MN.047 – ‘Kiernan’s Hornpipe’:** See CE.004

**MN.048 – ‘Miss Smyth’s Reel’:** See MR.034

**MN.049 – ‘[Untitled]’:** McNerney played this tune unprompted. ‘Miss Corbet[t]’s Reel’ (JA5: No.21; [RMC; p.36]; AS MS). ‘[Garrán an Choláiste] – The College Grove’ (ODMI: No.485; [CRÉ2: No.265]). ‘Ríl an Chabháin – The Cavan Reel’ (CRÉ2: No.168). ‘Old Locks and Quays of Gallway’ (AS MS). ‘[Untitled]’ (SG MS: SG2.146). ‘The Green Jacket’ (OMOI: No.1490; ODMI: No.714). ‘The New Demsense – 1<sup>st</sup> Setting’ (OMOI: No. 1208; ODMI: No.484). ‘The New Demsense – 2<sup>nd</sup> Setting’ (OMOI: No.1209). O’Neill obtained the first setting of this tune, (OMOI: No.1208), from the fiddler James Kennedy (1861-1927), of Curraghshillaun, Ballinamore, Co. Leitrim. Kennedy had learned this tune from his father, Peter Kennedy (c.1822-1902), who was a renowned fiddle master in south Leitrim. The Sligo fiddler, James Morrison (1891-1947), recorded this tune in 1926 under the title ‘The Millstone’.

Written and oral sources in dissertation: ‘[Untitled]’ (MN.049; MN.050). ‘The Hare in the Corn’ (FQ.094)

**MN.050 – ‘[Untitled]’:** See MN.049

**MN.051 – ‘Miss Monaghan’:** See FR1.014

**MN.052 – ‘The Limerick Lasses’:** See MBR.200

**MN.053 – ‘Sally Kelly’:** See MBR.142

**MN.054 – ‘[Untitled]’:** 6/8 Rhythm: ‘Do You Want Anymore?’ (OMOI: No.741; ODMI: No.33). 4/4 Rhythm: ‘The Collier’s Reel’ (OMOI: No.1404; ODMI: N0.646). ‘The Hod Carrier’s Reel’ (SG MS: SG2.229).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.054). ‘The Old Tea Kettle [1/2]’ (FQ.064)

**MN.055 – ‘[Untitled]’:** ‘Kenmure’s on an’ awa’ [Willie]’ ([NGCR4: p.4]; [KMM1: No.22, p.32]; RMC: p.105). ‘I Will if I Can’ (OMOI: No.992; ODMI: 207). ‘[Highland Quadrilles: No.4] Shaun Boy’ (RF MS). ‘The Boys from the West’ (FR1: No.114).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.055)

**MN.056** – ‘[Untitled]’: See FR2.005

**MN.057** – ‘[Untitled]’: See MBR.042

**MN.058** – ‘**The Stack of Barley**’: In 1927, the Longford fiddler, Packie Dolan (1904-1932), famously recorded a set of two hornpipes entitled ‘The Royal Stack of Barley’ in a duet with the Sligo fiddler, Michael Coleman (1891-1945). They played ‘The Stack of Barley’ and ‘Bantry Bay’ in that order, before returning to play the first hornpipe again, cf: PD.027 and PD.028.

When another Longford fiddler, Michael Francis McNerney (1898-1975), was recorded in a private session by Fr. John Quinn in 1973, he played this set of tunes in the exact same order as the aforementioned Dolan/Coleman commercial recording, strongly suggesting that McNerney’s rendition derived from this oral source either directly or indirectly.

Michael Coleman recorded ‘The Stack of Barley’ a second time in 1934 but paired it with a different hornpipe ‘The Stack of Wheat’.

‘The [Little] Stack of Barley’ ([OMOI: No.1627]; [ODMI: No.858]; [FR2: No.201]; RF MS). ‘Untitled’ (SPCCIM1: No.189). The collector, William Forde (1795-1850), obtained three versions of this tune in the 1840s, one of which was from the piper, Hugh O’Bierne, of Fenagh, Co. Leitrim, entitled ‘The Stack of Barley’. Song: ‘Little Mary Cassidy’ (RF MS). ‘The Thief of the World’ is another song written to the air of this tune.

Written and oral sources in dissertation: ‘The Stack of Barley’ (MN.058; MN.060). ‘The Royal Stack of Barley [1/2]’ (PD.027). ‘The New Stack of Barley’ (FQ.058)

**MN.059** – ‘[Untitled]’: ‘Bantry Bay’ (OMOI: No.1573; ODMI: No.823). ‘The Union Hornpipe’ (FR2: No.219).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.059). ‘The Royal Stack of Barley [2/2]’ (PD.028).

**MN.060** – ‘**The Stack of Barley**’: See MN.058

**MN.061** – ‘**The Liverpool Hornpipe**’: See FR3.007

**MN.062** – ‘**The Rights of Man**’: See LS.011

**MN.063** – ‘**The Cuckoo’s Nest**’: See LK.042

**MN.064** – ‘**The Cuckoo’s Nest**’: See LK.042

**MN.065** – ‘**Daddy When You Die, Will You Leave Me The Fiddle O**’: See LK.012

**MN.066** – ‘**The Long Hills of Mourne**’: See MBR.187

**MN.067 – ‘Scatter the Mud’:** See FR3.004

**MN.068 – ‘O’Connell’s Trip to Parliament’:** See FR1.065

**MN.069 – ‘The Butcher’s Jig’:** See FR1.041

**MN.070 – ‘Drowsy Maggie’:** See FR1.032

**MN.071 – ‘Bonny Kate’:** See LK.030

**MN.072 – ‘[Untitled]’:** See MBR.042

**MN.073 – ‘Marching Through Georgia’:** McNerney played this tune unprompted and provided its title. He said that this was one of several marches that were taught by the bandmaster, Dick Connell of Kilnaleck, Co. Cavan, in the school beside him. ‘Marching Through Georgia’ was composed in 1865 by the American, Henry Clay Work (1832-1884), commemorating Union General William T. Sherman's infamous "March to the Sea" [www.tunearch.org]. ‘Marching Through Gorgey [sic] (RF MS). ‘March into Georgy’ (RF MS).

Written and oral sources in dissertation: ‘Marching Through Georgia’ (MN.073)

**MN.074 – ‘Bonaparte’s Grand March’:** See LS.087

**MN.075 – ‘The Marseillaise’:** See FR3.111

**MN.076 – ‘McCoy’s Measure’:** McNerney played this tune unprompted and provided its title. He said he learned it from a local dancer and whistler, Jimmy Connolly. ‘McCoy’s Measure’ (AS MS; RF MS; DIO: No.22). This latter version published by Josephine Keegan was obtained indirectly by her from the Longford/Leitrim region. Fr. Quinn had learned this tune from the fiddler, Mickey Reilly of Toome, Carrigallen, Co. Leitrim and he subsequently taught it to his céilí bands. One of these members was Seán McGivney, who later met Keegan in London and gave her this tune.

Written and oral sources in dissertation: ‘McCoy’s Measure’ (MN.076)

**MN.077 – ‘The White Leaf’:** See FR1.013

**MN.078 – ‘[Untitled]’:** McNerney played this tune unprompted but he had no title for it. He said he learned it from a local dancer and whistler, Jimmy Connolly. Connolly in turn had learned it from a local fiddler, who he referred to as the father of Joe ‘the rocks’. This family, the ‘Rock’ O’Reillys, came from Cunareen and Annaghaniel, both of which are townlands in the parish of Colmcille.

‘The Girl of the [Big] House’ (LDMI2: No.68; [OMOI: No.196]; [ODMI: No.998]; FR1: No.98; [CRÉ2: No.4]). ‘The Housekeeper – A March’ (SPCCIM2: No.998).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.078; MN.079)

**MN.079** – ‘[Untitled]’: See MN.078

**MN.080** – ‘**Jackson’s Morning Brush**’: See FR1.070

**MN.081** – ‘**Grand Old Dame Britannia**’: ‘Leather Away the Wattle O!’ (LDMI2: No.99). ‘Leather Away With the Wattle’ (OMOI: No.413; AS MS). ‘An “Wattle” Ó!’ (SPCCIM3: No.1203).

Written and oral sources in dissertation: ‘Grand Old Dame Britannia’ (MN.081). ‘The Water Street Polka [1/2]’ (FQ.100)

**MN.082** – ‘**The Coolin**’: See MBR.070

**MN.083** – ‘[Untitled]’: McNerney played this tune unprompted. The fiddler, Jimmy Reynolds, of Garvary, Dromard (brother of the famous Paddy Reynolds (1920-2005)), also played this tune for Fr. Quinn in another home recording, which is dated from the 1960s. Reynolds stated that this tune was played at the local house dances.

This is the air of a song, ‘Oh! Dem Golden Slippers’, which was composed by the “prominent black minstrel songwriter and banjo player (with Haverly’s Minstrels) James A. Bland (b.1854) in 1870” [www.tunearch.org]. The Sligo fiddler, James Morrison (1891-1947), recorded this tune in 1935 under the title ‘Golden Slippers’.

‘O Dem Golden Slippers’ (KMM1: No.4, p.28).

Written and oral sources in dissertation: ‘[Untitled]’ (MN.083)

**MN.084** – ‘**The New Rigged Ship**’: See LS.119

**MN.085** – ‘**The Barren Rocks of Aden**’: McNerney indicated that this tune was played for the half sets. ‘The Barren Rocks of Aden’ (BSMI4: p.76).

Written and oral sources in dissertation: ‘The Barren Rocks of Aden’ (MN.085; MN.086)

**MN.086** – ‘**1<sup>st</sup> part - The New Rigged Ship; 2<sup>nd</sup> part - The Barren Rocks of Aden**’: See LS.119 and MN.085, respectively

**MN.087** – ‘[Untitled]’: See FR3.096

**MN.088** – ‘[Untitled]’: See MBR.042

**MN.089** – ‘**Pop Goes the Weasel**’: McNerney played this tune unprompted and provided its title. He employed the use of *pizzicato* in the first part. ‘Pop Goes the Weasel’ (MO1: p.42; SG MS; SG3.133).

Written and oral sources in dissertation: ‘Pop! Goes the Weasel’ (MN.089; FQ.045; FQ.055)

**MN.090** – ‘**Daddy When You Die, Will You Leave Me The Fiddle O**’: See LK.012

**MN.091** – ‘**The Old Grey Goose**’: Unrecorded – ‘The Old Grey Goose’ (OMOI: No.1000; ODMI: No.214).

Written and oral sources in dissertation: ‘The Old Grey Goose’ (MN.091)

**MN.092** – ‘**The Frieze Breeches**’: Unrecorded – ‘The Frieze Breeches’ (OMOI: No.1051; ODMI: No.260).

Written and oral sources in dissertation: ‘The Frieze Breeches’ (MN.092)

**MN.093** – ‘**The Praties Are Dug Up**’: Unrecorded – see CE.020

**MN.094** – ‘**The Protestant Boys**’: Unrecorded – see FR3.100

**MN.095** – ‘**The Flowers of Edinburgh**’: Unrecorded – see FR3.009

**MN.096** – ‘**Coming Through the Rye**’: Unrecorded – ‘Comin’ Thro’ the Rye’ (KMM3: No.370; KMM4: No.5; CRÉ5: No.77). The words of this song air were composed by the Scottish poet, Robert Burns (1759-1796).

Written and oral sources in dissertation: ‘Coming Through the Rye’ (MN.096)

**MN.097** – ‘**The High Level**’: Unrecorded – There are a number of different hornpipes with this title.

Written and oral sources in dissertation: ‘The High Level’ (MN.097)

**MN.098** – ‘**The Boys of Bluehill**’: Unrecorded – ‘The Boys of Bluehill’ (OMOI: No.1700; ODMI: No.898).

Written and oral sources in dissertation: ‘The Boys of Bluehill’ (MN.098)



**MN.099 – ‘The Sligo Maid’:** Unrecorded – see MBR.111

**MN.100 – ‘The Ivy Leaf’:** Unrecorded – There are a number of different reels with this title.

Written and oral sources in dissertation: ‘The Ivy Leaf’ (MN.100)

**MN.101 – ‘The Teetotaller’:** Unrecorded – see FR3.116

**MN.102 – ‘The Longford Collector’:** Unrecorded – see LS.123

**MN.103 – ‘Miss Ramsay’:** Unrecorded – see FR3.121

**MN.104 – ‘The Green Mountain’:** Unrecorded – see LE.006

**MN.105 – ‘Lanigan’s Ball’:** Unrecorded – see MBR.262

**MN.106 – ‘The Rocky Road to Dublin’:** Unrecorded – see LK.062

**MN.107 – ‘Roisín Dubh’:** Unrecorded – ‘Roisín Dubh’ (SPCCIM3: No.1240 & No.1241).

Written and oral sources in dissertation: ‘Roisín Dubh’ (MN.107)

**MN.108 – ‘Wallop the Potlid’:** Unrecorded – ‘Wallop the Potlid’ (OMOI: No.1048; ODMI: No.258).

Written and oral sources in dissertation: ‘Wallop the Potlid’ (MN.108)

**MN.109 – ‘Carolan’s Farewell to Music’:** Unrecorded – ‘Carolan’s Farewell to Music’ (OMOI: No.1048; ODMI: No.258). This tune was said to have been the last tune composed by Turlough O’Carolan (1670-1738), shortly before he died in 1738. McNerney stated that he had learned a written version of this tune obtained from the fiddler, Frank Reilly (1893-c.1966) of Toome, Carrigallen, Co. Leitrim.

Written and oral sources in dissertation: ‘Carolan’s Farewell to Music’ (MN.109)