

EDITORIAL PROCEDURES AND CHANGES

Online supplement (new v. 1.1 as at 15 June 2015) to

*Tunes of the Munster Pipers 2:*

*Irish Traditional Music from the James Goodman Manuscripts*

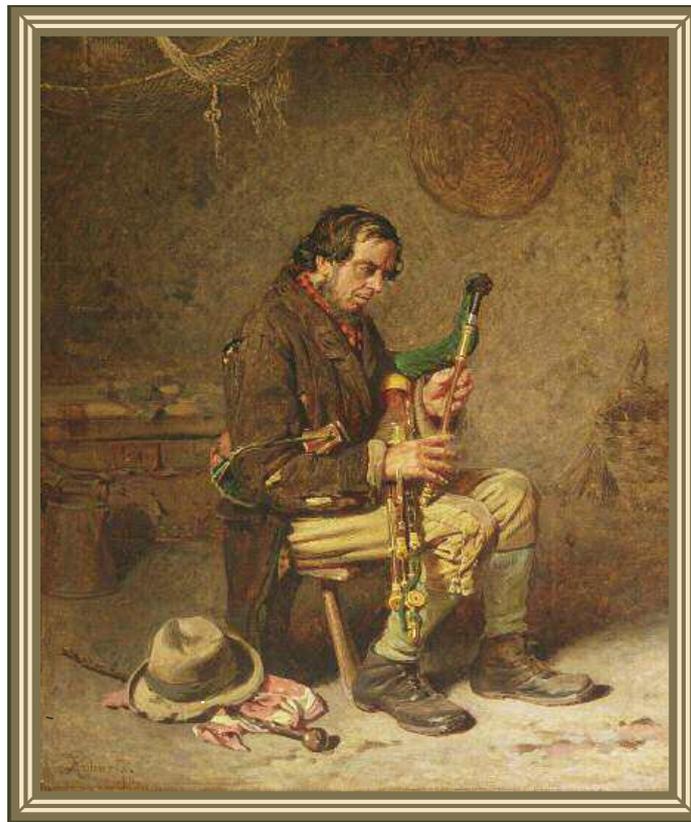
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73 Merrion Square, Dublin 2, Ireland

tel. +353 (0)1 661 9699, fax +353 (0)1 662 4585

website [www.itma.ie](http://www.itma.ie)

## THE EDITION AND EDITORIAL CHANGES

### EDITORIAL PROCEDURES

The account of general editorial procedures given in the first volume of *TMP* (pp xxviii–xxx) is reproduced below (slightly abridged) for ease of reference. Generally (consistently in *TMP* 2) editorial additions to the musical text have been enclosed in square brackets. (Goodman’s four manuscript volumes are referred to in this section as ‘G1–G4’).

An editor who makes only minimal changes in a manuscript source usually has to leave certain problems unresolved and errors uncorrected. On the other hand, a substantially altered text imposes extra labour on a reader wishing to make personal judgments on what the author actually wrote, or meant to write. I am inclined to facilitate this reader by altering Goodman’s text as little as possible in print. Changes, however, remain at times inevitable and indeed natural, for every writer makes errors. All changes made will be noted in volume 2 in a list of rejected readings of the manuscript. Square brackets will indicate editorial insertions in the text, both musical and verbal.

*Notational features.* Musical signs familiar today replace certain obsolete ones: 1 the Italian term ‘*Fine*’ replaces the *fermata*  over a barline where this means ‘end of the piece’; 2 the two vertical dots which today demarcate a repeated section replace a vertical row of four dots to left and/or right of a single or double barline  or in the middle of a bar; 3 it is not clear whether Goodman’s tick above or below the staff indicates more staccato than his (less common) dot. Even so, the two signs are distinguished in the edition, at times with difficulty; 4 ambiguity also applies to signs for stress > and *diminuendo* —not always clearly distinguished. The use of these and other expression marks outside the staff is uneven. Plentiful at the beginning of G1 and G3 (in vocal airs mainly), they recur erratically elsewhere, sometimes as if suggesting that dynamics etc. are to be found particularly in borrowings from print.

*Categories of sources; ‘K’ tunes.* The collector himself used a variety of signs to indicate categories of sources (though we could wish for more, and that those used were more fully

explained.) Thus he marks each of the tunes he attributes to ‘the Munster pipers &c.’ with a ‘K’ in the left margin as they occur in G1 and G3. His chief source and near neighbour at his parental home was the piper Thomas Kennedy, whom he refers to several times. The letter ‘K’, used as described, looks as if it might indicate Kennedy himself as source, though an alternative interpretation of ‘K’ as ‘[tune from] Co. Kerry’ has been suggested. Yet Goodman confirms neither of these meanings, simply stating instead, in G1 and G3, that tunes marked ‘K’ are all his ‘own settings’, that is, noted by him from actual performance. Goodman obtained an abundance of tunes from Kennedy, all evidently included in his ‘K’ category—all, that is, except a handful in G4 that may be firmly attributed to this piper, since they are marked, not ‘K’, but ‘voce T.K.’ or ‘voce Thos. Kennedy’—performed vocally by him.

*Other information accompanying the notations.* This information falls under the following headings: 1 reference to the manuscript volume and page (after the source indication); 2 translation of titles in Irish (below the title); 3 Goodman’s performance directions (over the first staff, on the left); 4 notes by Goodman (below the notation, on the left; editorial interventions in italics) ...

*Performance by informants; words of the songs.* Whether the songs were sung or played, or the instrumental music played or lilted, by Goodman’s performers for the written record is a question perhaps worth examining in a later context ...

*Metre.* His standard of music literacy was good, but, like many literate people, he was inclined at times to be careless about the obvious.

As did his near contemporaries who wrote down music from unwritten sources, he sought in general to produce melodies that reflected a firm time signature, at least in the counting of note values. How far this intention is observed may best be checked in fast tunes calling for strict metre. These include a large part of the instrumental repertory, but a small number of songs. We find in the dance music, with its strict tempo, cases requiring emendation. Irregularities occur in the text, at such places as the varying cadences of repeated phrases, or where crotchet rests are confused with quaver rests. These and other irregularities also occur in songs and slow airs: bars contain an ‘extra’ beat or one too ‘few’; an apparent 6/8 bar may intervene (unmarked) in 3/4 text; and there are still less conventional note sequences. In music of vocal origin, such cases must be considered as potential evidence that Goodman wants to draw attention, perhaps to the treatment of the missing words of a song, or to some feature of individual style, or to such a common feature as the rubato character of a vocal performance. His metrical discrepancies (for a list see *TMP* 1, page 209) are at times implausible, yet also at times they seem a part of the fabric of traditional usage. The value of his irregularities is uncertain, but in the songs and airs I have usually left them stand for their suggestion of musical sensitivity in the collector: an observer ahead of his century?

*Tonality.* Emendations of tonal features are probably the most difficult. The common key signatures for instruments, *d* and *g* major, can give rise to a need in some tunes to delete—or, if lacking, insert—a sharp sign on *f* or *c* or both. These emendations offer themselves more often than any other: since they may give less than complete editorial satisfaction, they are adopted only to a limited extent below. Vocal and uilleann pipe music—which Goodman seems principally to have collected—may moreover differ appreciably from one another in the pitch of their third and seventh degrees. His modal tunes are plentiful and they are written variously. Thus he places the final of aeolian tunes at times on *a*—and avoids a key signature—at times on *e* with one sharp. Like other collectors of his day he remains indifferent to the retention of real pitch. Keys which he rarely uses—for example, *c*, *f* and *a* major—may betray a printed or some other ‘learned’ source.

*Repetition of phrases.* More often than not, Irish dance music requires parts to be repeated, and in those cases variations to arise—of greater or less extent—especially at cadences. Goodman generally signals such repetitions and variations, as might be expected, but he may do so erratically. On the whole it seems best here to leave the unexpected unaltered, to the judgment of the reader. The sign ‘D.C.’ (*da capo*), referring as it often does to complete repetition of a tune in the successive verses of a song, has little of use to contribute, but is retained. Goodman’s abbreviated ‘*segno*’, when it betokens a return, is written ‘*dal segno*’ or ‘*dal %*’ in the edition. When it stands—or has been forgotten or incorrectly placed—at the point to be returned to in the text, it is written ‘%’. Many songs, in both English and Irish, give evidence of the widespread old practice of repeating the second half of the verse—usually a quatrain—to the same words and air. Other—perhaps most other—songs, in which I have made no change, could probably be emended in this sense.

*Presentation.* The notations as printed respect the musical form as far as possible, giving one or two phrases per line: a reading facility which, though absent from the manuscripts, Goodman would hardly have disapproved of. It may be guessed that only his obvious economizing tendencies prevented him from using such presentation.

*Musical and verbal punctuation etc.* The grouping of notes by beams, in accordance with metre, is not always practised by Goodman. I have normally introduced it, except in particular time signatures which he does not use exactly as they are used today: 4/4, 2/2, and 2/4.

The use of punctuation and capitals in the verbal text of the edition is generally modernized, as are written accents (in Irish), with the proviso that accents written by Goodman but not in modern usage are normally retained. His punctuation of Gaelic eclipsis is variable, more often using than omitting the hyphen and often difficult to read; the edition does not regularize it. The original spelling is retained, but aspiration of consonants shown by a dot is shown in the edition by a following *h* instead (also used in quoting Goodman’s Irish in notes etc.).

\* \* \* \* \*

SILENT EDITORIAL CHANGES

Capitalization and punctuation have been standardized. Goodman's slurring of triplets has been suppressed. His other slurs (which he uses sparingly and erratically) have been retained. Where the manuscript economizes by writing '1st time', '2nd time', these tunes have occasionally been written out in full for better readability. In *TMP 2* the single grace notes have been standardized in the form having two small tails.

Where metrical irregularities arising at the end of repeats cause difficulties, these have normally been resolved by the editorial use of '1st time', '2nd time', with appropriate metrical adjustments at the bar ending. Instances of this are tabled below.

*TMP 1*

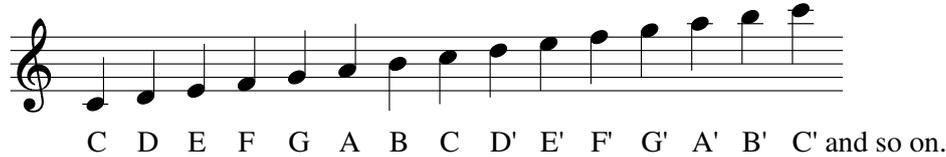
12 parts 1, 2	177 parts 1, 2	413 parts 2, 4
82 parts 1, 2, 3	186 part 2	430 parts 1, 2
121 part 1	300 part 1	433 part 1
126 parts 1, 2	334 part 1	435 part 2
131 part 1	391 part 1	
158 parts 2, 4	412 part 2	

*TMP 2*

568 part 1	780 parts 1, 2	979 part 1
614 parts 1, 2	786 part 1	982 parts 1, 2
636 parts 1, 2	789 part 1	985 part 1
668 parts 1, 2	799 part 1	987 parts 1, 2
684 parts 1, 2	852 part 1	989 parts 1, 2
692 parts 1, 2	853 parts 1, 2	1003 parts 1, 2
701 parts 2, 4	880 part 1	1013 part 1
703 parts 1, 2	889 parts 1, 2	1015 parts 1, 2
714 part 2	930 parts 1, 2	1017 part 1 only
728 part 1	937 part 3	1023 parts 1, 2
742 part 2	938 parts 1, 2	1031 parts 1, 2
743 parts 1, 2	951 part 1	1036 parts 1, 2
749 parts 1, 2	952 parts 1, 2	1045 parts 1, 2
750 parts 1, 2	975 parts 1, 2	1049 parts 1, 2
752 all four parts	976 parts 1, 2	1050 part 2

OTHER EDITORIAL CHANGES AND NOTES ON VARIATIONS OR CORRECTIONS IN THE  
MANUSCRIPT

Conventions and abbreviations adopted here: **MS** Manuscript; **KS** key signature; **TS** time signature; **b** bar; **n** note/notes; **pt1** part 1, **pt2** part 2, etc.; **§** Segno; **C#** for Csharp, **F#** for Fsharp, etc. The following alphabetical coding is used for notes of the scale, starting on middle C:



*TMP 1*

- 5 Bláith na g-Craobh: pt2, b4: § at end of bar in MS
- 12 ‘A Mháire as a Mhúirnín’: whole tune pasted into MS
- 13 An Corrán: b9, n2: crotchet in MS; b14, n1–2: crotchet, dotted crotchet in MS
- 17 Únadh: F# in KS erased on both staves in MS
- 21 An Smachdaoin Crón: pt2, b6, n2: crotchet in MS
- 22 An Páisdín Fionn: pt2, b8, n1: crotchet in MS
- 23 Maidin Aoibhin cois Taoibh an Ghleanna: b8, n3–5 (after rest): triplet in MS
- 31 ‘Seo thó Thoil’: b4, n1–2: dotted quaver, semiquaver in MS; b10: repeat sign at end of bar in MS
- 32 Fallaing Uí Mhuimhneacháin: TS before KS in MS
- 33 Bó na Leath Adhairce: end of b8, Fine: editorial, replacing *fermata* (pause sign) in MS
- 34 Éamonn an Chnoic: repeat of b8, n2–4: semiquavers in MS
- 35 Buc Seó: b4, n4: dotted crotchet in MS
- 36 An Beinsín Luachra: b6, n6 & n8: semiquavers in MS
- 38 Airgiod Caillighe: b6, n2: crotchet in MS; slurs: 1 corrected from 2 in MS
- 43 Down the Hills: repeats of pt1, pt2 & pt3, b8, after n2: editorial quaver rest; pt3, b8, n1–2: crotchet, dotted crotchet in MS
- 48 ‘Fan mar a Bhfuil Tú, a Chladhaire’: pt1, b1 & b8 (1st time): editorial repeat sign; pt1, b8 (2nd time), n1: crotchet in MS; pt 2, b8 (1st time & 2nd time), n1: crotchet in MS
- 49 The Bog of Allen: pt1, b8, n4: crotchet in MS; pt2, b7 (1st time), n1–3: B D<sup>i</sup> B corrected by erasure from E<sup>i</sup> F<sup>i</sup># E<sup>i</sup> in MS; pt2, b8 (1st time & 2nd time), n4: crotchet in MS
- 50 The Humours of Ceann Daibhche: pt2, b8 (1st time), n4: crotchet in MS
- 51 Máire an Phórtair: slurs: 1 corrected from 2 in MS
- 52 The Dairy Maid’s Wish: b8 (1st time): double repeat sign at end of bar in MS
- 60 My Love is in the House: pt2, b7, n1–3: E<sup>i</sup> F<sup>i</sup># G<sup>i</sup> corrected from B D<sup>i</sup> D<sup>i</sup> in MS
- 73 Buachaill ó’n Sliabh: b8, n4: crotchet in MS; end of b8, Fine: *fermata* (pause sign) in MS
- 74 Three and Four Pence: repeat of pt2, b8, n5: C or B in MS; pt3, b3, n1: D<sup>i</sup> or E<sup>i</sup> in MS
- 77 ‘Fasten the Leg in Her’: b1 & b8 (1st time): repeat sign editorial

*TMP 1 Editorial changes*

- 79 The Five Pound Jig. Dia Luain 's Dia Máirt: pt2, b5: repeated in error and crossed out by JG in MS
- 80 'Skin the Peeler': TS 9/8 corrected from 6/8 in MS; pt1, b1: repeat sign editorial; pt1, b8 (2nd time), after n7 quaver D<sup>i</sup> after double repeat sign in MS
- 82 The House Keeper: pt3, b1 & b3, n1–3: semiquaver and dotted crotchet in MS
- 84 'Teann an Síoda': TS before KS in MS
- 88 The Top of the Cliff: pt1, b7, crotchet rests: quaver rests in MS; pt2, b7, n3: D<sup>i</sup> corrected from C in MS
- 91 Reel (The Telegraph): bracketed title added later
- 92 The Green Pidgeon: \$, dal \$: editorial; b8, after n5: quaver rest in MS 'D.C.' at end in MS
- 97 Reel: title in pencil [JG]
- 100 Reel: title in pale ink (different pen) in MS
- 113 The Quick reel: KS D in MS
- 119 'Tare the Calico': pt2, b3 & b7, n5: quaver in MS
- 120 The Highlander's Knee buckle: b4 (1st time): double repeat sign at end of bar in MS; (2nd time) repeat sign after double bar line: editorial
- 121 The Bride's to Bed: pt2, b1, b3, b5 & b7, n5–7: (triplet) semiquavers in MS
- 125 Fountain's Hornpipe. Miss Lacey's: 2nd title added in pencil.
- 127 Hartneys Hornpipe. O'Lyne's March: 2nd title added in ink, different pen
- 130 Spenser's Hornpipe: pt2, b5, triplet run before n1: demisemiquavers in MS
- 134 The Jockey thro' the Fair: pt1, b8, n2: crotchet in MS; KS does not change from D to G in MS until pt2, b10, between n2 & n3 (beginning of a new line of music); pt2, b14: n1–2: crotchets in MS
- 135 The Humours of Bandon: pt1, b8 & pt2, b16, n1–2: crotchets in MS
- 136 The Humours of Ballinanty: pt1, b8, n1–2: dotted crotchets in MS; after n1–2: editorial crotchet rest; pt2, b16, n1–2, dotted crotchets in MS; after n1–2: editorial crotchet rest; pt2, above b11–15: rough pencil line in MS, ending with perhaps 'SS' or 'JG' or 'SG'
- 137 Tino Tanto: pt1, b1: editorial repeat sign; pt2, b3, b6 & b7: 4th quaver rest editorial
- 138 The Roving Siuler: b1 & b5, n2–3: G A changed from A B in MS; b8: editorial crotchet rest
- 140 An Stáicín Eórnadh: b6, n6: C corrected from B in MS; pt2, b8, n2–3: crotchets in MS
- 141 The Drunken Gauger: TS before KS in MS
- 142 'Trim the Velvet': TS before KS in MS
- 143 Foxy Mary: pt2, b8 (2nd time), n4: crotchet in MS
- 144 Chorus Jig (Jackson's): pt2 (1st time & 2nd time) & pt7, b8, n3–4: F# E corrected from E D in MS; p3, b8, n1: dot added to crotchet in different ink; pt5 & pt6, bar 8, n4: E corrected from D in MS; pt, b4, n3–4: F# E corrected from E D in MS; pt 7, b8, n3–4: F E corrected from E D in MS
- 145 Green Sleeves: TS before KS in MS; repeat of pt4, b8, after n4: editorial quaver rest
- 151 "A Réir as Mé ag Machdnámh air Bheartaibh an t-Saoghail". 'B'fhearr Leigean Dóibh': pt1, b4 & b12, and pt2, b12, n2–3: deleted in pencil in MS (implying lengthening of preceding note G<sup>i</sup>)
- 152 Prince Eugene: pt 2, b5–6 (2nd time): written on the opposite page (p 76) in MS

TMP 1 Editorial changes

- 158 Peggy's Dream: pt2, b8 (1st time) & pt3, b8 (2nd time), crotchet rest: quaver rest in MS
- 168 Nothing in Life can Sadden us: 'D.C.' at end in MS
- 169 Captain Rock: pt1, b1, n4: quaver in MS; pt2, b5, n4: quaver in MS; pt2, b6, n5: marked natural in MS
- 170 Norah Daly: 'Daly' corrected from 'Daley' in MS; b4, n1: D<sup>i</sup> corrected from B in MS
- 181 Paddy Heagerty's Leather Breeches: b4, n1–2: crotchet & dotted crotchet in MS
- 186 The Humours of Brandy (Jackson): C# perhaps added to KS later ; repeat of pt3, b8, after n4: editorial quaver rest
- 187 Lady of the Lake: end of b8, Fine: editorial, replacing *fermata* (pause sign) in MS
- 188 'Pass the Joram', or 'Bunach, a Bhuachaillidhe': second title added with finer pen in MS
- 198 The Darkgate Girl: TS before KS in MS
- 201 The Surround (old jig): pt2, b2, n2: F<sup>i</sup># probably corrected from E<sup>i</sup> in MS
- 203 'Kidney, Dearie': b1, n7: E or F# in MS
- 207 Galbally Reel: KS D, changing to KS G at start of bar 6 in MS
- 208 Hurley Burley: pt2, b8, n2: crotchet in MS
- 210 Hornpipe (Croppies' March): Title written over same? title in ink; repeat of b8, n4: quaver in MS
- 211 'Tap the Barrel': pt2 (1st time), b7, n4: could also be an A in MS
- 212 Sally Kelly: b1: editorial repeat sign; repeat of b8, after n7: quaver D<sup>i</sup> in MS between double repeat sign and a barline
- 213 The Cauliflower: repeat of b8, after n4: editorial quaver rest
- 214 Polly Bheag Óg: pt2, b2, n1: G<sup>i</sup> corrected from F<sup>i</sup># by erasure in MS; pt 2, b6, n1–2: crotchets in MS (corrected by erasure from dotted crotchet and quaver)
- 219 The Black Bird: pt2, b1, n10: G<sup>i</sup> corrected from F<sup>i</sup># in MS (tiny 'g' written above note)
- 220 The Green Pantaloons: pt2, b7, n5–6: quavers in MS (corrected from crotchet & quaver)
- 221 Light Horse Reel: b4, n3: D<sup>i</sup> corrected from C in MS
- 229 'Loosen the Belts': pt2, b2: not written out in MS ('bis' written above b1)
- 231 Inghean Uí Mhóire: pt2, b2, n5–6: E<sup>i</sup> D<sup>i</sup> probably corrected by erasure from F<sup>i</sup># E<sup>i</sup> in MS; pt2, b5, n6: E<sup>i</sup> corrected from F<sup>i</sup># in MS
- 235 The Lark in the Morning: pt2, b1, n5–6: F# F# corrected from E E in MS
- 237 'Box the Monkey': pt4, repeat of b8, (tied) n5: editorial
- 239 My Love she Wears a Dandy: pt1 & pt2, b8, n5: crotchet in MS; pt 2, b4, n6–7: F<sup>i</sup># E<sup>i</sup> corrected from E<sup>i</sup> F<sup>i</sup># in MS
- 243 Seaghan Uí Dhuibhir an Ghleanna: anacrusis, n5: semiquaver in MS; pt2, b2, n7–8: dotted quaver & semiquaver in MS (corrected by erasure from semiquaver & dotted quaver)
- 247 Rachad-sa 's Kitty Bhalcaoireachd: pt1 & pt2, b4 & b8, (tied) n1–2: minim in MS
- 248 Cnocánín Aorach Chill Mhuire: pause marks: in pencil in MS, probably by JG
- 251 The Green Flag: pt1 & pt2, b8, n2–3: combined as single crotchet in MS
- 252 An Buachaill Caol Dubh: pt1, b8, n2–3 (after the crotchet rest): in the MS written over a partly deleted copy of the 4-note run which follows; pt2, b7, n1–4: quavers in MS.

TMP 1 Editorial changes

- 253 'Is Duine mé Shiubhal a Lán': pt2, b3, n8: A perhaps corrected from C# in MS
- 257 Jackson's Cove: pt1 & pt2, b8, crotchet rest: quaver rest in MS
- 268 My Father's Servant Boy: b8: editorial quaver rest
- 275 Allisdrum's March, Battle of Cnoc na nDos, Laments &c: b1: editorial repeat sign at start; pt3, b6, n4-6: C A G corrected from E<sup>♯</sup> D<sup>♯</sup> D<sup>♯</sup> in MS; pt6, b5, n3: E corrected from F# in MS; pt6, b6, n6: D corrected from E in MS; pt7 (Marbh Tuitim Alasdruim): TS 3/4 in MS; pt7, b1-4, n4 (crotchet A): corrected to quaver in pencil by unknown hand in MS; pt 9 (An Laighneach), b6, n3: A corrected from G in MS; pt 11 Cnocán an Teampuill (3-part jig): pt11(i), b1: editorial repeat mark; pt11(iii), above b1-2: '3 times' in MS (b3-6) not written out
- 276 Maidin Aoibhinn Aorach: pt1, b4, n3: corrected by erasure from minim in MS; pt1, b7 (1st time & 2nd time, n6: A corrected from G by erasure in MS
- 277 "Pé 'n Éirinn í": b10, n1 dotted? quaver in MS (very faint dot)
- 278 Múirín na Gruaige Báine, or *Sweet Nellie Bamble*: 'báine' in MS; 'báine in MS index'
- 281 William O'Reilly: b5, n5: C (superfluously) marked sharp in MS
- 289 An Chuaichín Óg: b16 repeat mark at end of bar in MS
- 291 'Tá Grádh 'gam duit a Mháire': b2, n1-4 quavers corrected from semiquavers by erasure in MS; b3 & b11, n3-6 quavers corrected from semiquavers by erasure in MS; b7, b10 & b15, n1-2: perhaps crotchets corrected from quavers by erasure in MS; (different hand, pencil) 'Transpose to G minor'
- 293 Ceó Draoigheachta Sheól Oidhche chum Fágghain mé: b12, n1: dotted? minim in MS
- 294 'Dar mo Bhasa-sa, Sheaghain': anacrusis, n1-2: semiquavers in MS
- 299 An Fhinne-Bhean Mhodhamhuil: b8 after n2: editorial crotchet rest
- 300 An Giolla Ruaidh: b1: editorial repeat mark; pt2, b3: supplied editorially (omitted in MS)
- 303 'Do Mhálluidhe is do Bheiltiona': b4, n7: crotchet in MS
- 308 Poc air buille: b2, n6: quaver in MS; pt2, b2, n2 & pt2, b4, n7: quaver in MS
- 310 An Bhruingíoll Mheirbh: b11-12: pasted over original music in MS
- 328 Humours of Churchtown: pt1 & pt2, b8, n4: crotchet in MS
- 334 Ballinacourty Jig: pt2, repeat of b8, n3 (tied quaver after double repeat sign): editorial
- 335 Betty in the Settlebed: b1: editorial repeat mark
- 342 Humours of Clounties: pt1 & pt2, b8, n4: crotchet in MS
- 345 Lucy Campbell (reel): b3, n3-4: dotted quaver, quaver in MS
- 351 'A Mháire Bhreágh Cailce': b7, n4: (accidental?) dot above the note in MS
- 352 Humours of Glenath: pt 1, b8, after n4: crotchet rest in MS; pt2, b8, after n4: editorial quaver rest
- 355 Ceapa Uí Chuinn: pt1, b1, n8 & pt2, b5, n8: quaver in MS; pt2, b4, n5: crotchet E corrected by erasure from dotted crotchet D in MS;
- 359 Seaghanín Aorach: b1-4: written out fully as 8 bars in MS, omitting the slur in bar 7
- 364 McPherson's Lament: pt1, b7, n5-8: alternative (?) notes C A F# A added with fine pen in MS; pt2, b4, crotchet rest after n2: quaver rest in MS; pt3, b3, n1-4: corrected from E<sup>♯</sup> D<sup>♯</sup> C B in MS; pt3, b7, n5-8: alternative (?) notes C A F# A added with fine pen in MS

*TMP 1 Editorial changes*

- 369 ‘Rabhais ag an g-Carraig?’: b9, n1: crotchet corrected from minim in MS
- 371 An Cailín Donn Deas: pt2, b2, n5–6: quavers in MS
- 373 Apples in Winter: b5, n2–3: could both be an F# in MS; b8, n2: crotchet in MS
- 374 Fountain’s Hornpipe: b6, n1: D<sup>i</sup> clearly corrected from A<sup>i</sup> by erasure in MS
- 378 Rolling in the Ryegrass: \$, dal \$: editorial; ‘D.C.’ at end
- 381 The Croppy Boy: b3, n6: quaver in MS
- 382 Reading made Easy: b3, n7: dotted quaver in MS (dot on line of staff)
- 383 Uair Bheag Ghoirm roimh an Lá: b4, n1: dotted minim in MS
- 395 Humours of Strandroad: repeat of b8, after n4: editorial quaver rest
- 397 Round the World for Sport: pt2, b8 n4–6 perhaps corrected from C B A in MS
- 399 Humours of Glencurtha: b1, n1: quaver in MS
- 408 Rock of the Quilt: repeat of b8, after n4: editorial quaver rest; pt2, b8, n4: dotted crotchet in MS (dot on line of staff)
- 409 The New Glenath: pt1, b5–6: partly corrected by erasure in MS; pt2 (1st time & 2nd time), b8, n4: crotchet in MS
- 411 Humours of Millstreet: pt1 & pt2, b8, quaver rest after n4: crotchet rest in MS
- 412 Slidrem Sandy? (Tristram Shandy): repeat of b8, after n2: editorial quaver rest
- 413 Jackson’s Pipes: repeats of pt1 & pt3, b8, after n3: editorial crotchet rest; pt3, b3, n1: E<sup>i</sup> corrected from D<sup>i</sup> in MS
- 414 Humours of Ballinafad: pt1 & pt2, b8, n4: crotchet in MS
- 417 An Crimíneach Comm: pt 1, b4, b6 & b8; pt 2, b4 & b8, quaver rest after n4: crotchet rest in MS
- 418 Kerin’s Frolic: repeat of b8, after n3: editorial crotchet rest
- 419 Miss Connell’s Reel: b4, after n5: editorial crotchet rest
- 422 Lady Kennedy’s Reel: pt1, b3, n8: C corrected from B in MS; b8, crotchet rest after n4: quaver rest in MS; pt2, b8, n3: B<sup>i</sup> corrected from A<sup>i</sup> in MS; n4: B<sup>i</sup> or A<sup>i</sup> in MS; n6: could be an F# in MS
- 426 Malichi Daly: b1: editorial repeat sign; b8, n4: crotchet in MS
- 427 ‘Siobhánín Seó’: Siobáinín in MS; Siobhánín in MS index
- 428 Caoine Phiaruis Feirtéara: b 7: extra bar line in centre of bar erased in MS
- 429 Down the Bank: b1: editorial repeat mark
- 431 Humours of Listowel: pt2, b8, n4: undotted crotchet in MS
- 432 Boring the Leather: pt2, b4, after n4, quaver rest: crotchet rest in MS
- 433 The Weaver’s Jig: pt1 & pt2, b4, quaver rest: crotchet rest in MS; pt2, repeat of b8, after n4: editorial quaver rest
- 434 ‘Follow me down to Carlow’: pt2, b8 & b16, n2: crotchet in MS
- 435 Billy O’Rourke: repeat of b8, after n4: editorial quaver rest
- 437 Droichead Loch Gearr: repeat of b8, after n4: editorial quaver rest
- 439 Lovely Charlie: pt2, repeat of b8, after n3: editorial crotchet rest
- 443 Humours of Holystone: pt1 & pt2, b8, n4: crotchet in MS

*TMP 1 Editorial changes*

- 444 Pears for Ladies: p2, b4, quaver rest: crotchet rest in MS
- 446 ‘A Dháithín, a Ghrádh Ghil &c’ : b13, n3–5: corrected in pencil to dotted crotchet, semiquaver, semiquaver
- 452 Píce an t-Súgradh: b1, above initial bar line: § in MS; b8: single repeat sign at end of bar in MS
- 453 Cluithche an t-Súisín Shuairc: b14, n1–3: corrected in pencil in MS to dotted crotchet, semiquaver, semiquaver; b10, n2–5: small-head quavers in MS
- 456 Móirín Ní Chealla: pt1, b6, quaver rest & crotchet rest: crotchet rest and doubtful quaver rest in MS; pt1 & pt2, b4 & b8, (tied) n1–2: single minim in MS; pt2, b2 & b6, quaver rest: crotchet rest in MS
- 457 Humours of Newtown: pt1 & pt2, b8, n4: crotchet in MS
- 458 An Air: pt1, b8, after n2: crotchet rest in MS; pt 1, b4 & b8, (tied) n1–2: single minim in MS; pt 2, b8, (tied) n1–2: single minim in MS
- 459 The Rambler from Clare: repeat of b8, after n4: editorial quaver rest
- 460 The Lowlands of Holland: pt1 & pt2, b5, n4–7: dotted quaver, semiquaver, 2 quavers corrected from 4 quavers in MS
- 462 Tailiúir an Mhagaig: b3, b6, b9, (tied) n1–2: single minim in MS; b6, crotchet rest: quaver rest in MS; b9, after n2: editorial quaver rest; b11, n5: crotchet in MS: b12, n1–2 dotted minim in MS
- 463 Ros Fhionnáin (reel): pt2, b4, crotchet rest: quaver rest in MS
- 468 Máire Ní Dhaoineleith: above first barline: § in MS; pt2, b7, n7: quaver in MS
- 471 Bás nó Cunncas: b2, n3, C corrected from B in MS
- 473 Jig ‘“Cuir do Lámh orm-sa a Mháire”’: pt2, b1, n1–6: added small-head notes with fine pen alternative (?) D G G G A B; pt2, b2 & b3, n2–3: alternative (?) fine A B
- 846 The Sporting Days of Easter: b1 & b3, n1 & n5: dot added in pencil in MS
- 476 The Pretty Girls of this Town: pt1 (2nd time), b4, crotchet rest: quaver rest in MS
- 480 Pádrúig Mac Gailbhe: after bar 12: bar 12 repeated in error in MS and deleted by cross-hatching
- 488 Paddy O’Neil: repeat of b8, after n4: editorial quaver rest
- 490 Jig: pt1 & pt2, b8, n4: crotchet in MS
- 496 Round to the Rebels: repeat of b8, crotchet rest after n3: quaver rest in MS
- 497 Catherine Ogie: b6, after n5, crotchet rest: quaver rest in MS; repeat of b8, after n3, crotchet rest: quaver rest in MS:
- 499 Caoine ’n Duine Aosda dá Chloinn: written out in full in MS
- 500 Better than Worse: b8: editorial double repeat sign (no repeat in MS)
- 501 Cáinseoireacht na Mná leis an Sean Duine: b6, crotchet rest after n2: quaver rest in MS
- 502 The Union Hornpipe: pt2, b4, crotchet rest after n4: quaver rest in MS
- 506 ‘Seo uileó thoil’: b4, crotchet rest after n4: quaver rest in MS
- 508 Hornpipe: pt 1 & pt2, b8, crotchet rest after n5: quaver rest in MS
- 509 Killaloe Hornpipe: repeat of b8, after n5: editorial crotchet rest
- 510 The Green little Island: b4, n5: crotchet in MS
- 515 The Banks of Cloddie: b2, b3, n1-6: smaller head (alternative?) notes F<sup>♯</sup> E<sup>♯</sup> D<sup>♯</sup> C<sup>♯</sup> D<sup>♯</sup> E<sup>♯</sup> in MS

TMP 2

- 522 The Drummond Lasses: pt1 & pt2, b8, n7: crotchet in MS
- 523 The Green-wood Lasses: b4, n7: quaver in MS
- 531 The Flowers of Edinburgh: pt2, b5, n5: D<sup>i</sup> perhaps corrected from B in MS
- 541 The Orange Rogue: double repeat marks at end of pt1: 'D.C.' above double barline (with no repeat marks) in MS, as well as at the end
- 542 The High Cauled Cap: b8, n3: dotted quaver in MS; pt2, b4, n5: D<sup>i</sup> corrected by erasure from G<sup>i</sup> in MS
- 548 Reel: b4, n1: TS 2:4 with twice as many bars in MS; F# corrected by erasure from A in MS
- 557 Waltz: b4, crotchet rest: two quaver rests in MS
- 559 Quick Step: repeat of b8, n5–6: quavers in MS
- 561 The Miners of Wicklow: b8 (first time), after n5: quaver D in MS. 'DC' at end in MS
- 570 Scotch Air in Guy Mannering: b8; after n4: quaver rest in MS
- 573 Mary of Castle Cary: b8, crotchet rest: two quaver rests in MS
- 574 New Jenny Lind Polka: above double repeat marks at end of pt2: 'D.C.' in MS
- 583 The Prime of Life: pt2, b8: quaver rest after n5 in MS
- 585 Castle Oliver Chase: pt2, b4: originally written in the same as b2, and corrected to be the same as pt1, b4 in MS
- 589 The Scholar: b3, n5–6: G E<sup>i</sup> corrected from A F<sup>i</sup># by erasure in MS; b7, n7: F<sup>i</sup># perhaps corrected from G<sup>i</sup> by erasure in MS
- 601 'Cherish the Ladies': pt3, b8, after n6 : superfluous quaver A (after repeat marks) in MS
- 606 'Tatter the Rags': b8, n2: crotchet in MS
- 612 The Soldier's Dance: b1, n6–7: G G corrected by erasure from B B in MS
- 618 The Humours of Redgap: pt2, b8, n5: crotchet? in MS
- 621 The Gipsy: pt2, b1, n1: E corrected from D in MS
- 623 Lady Harriet Hope's Reel: pt2, b1, n1: dotted? quaver in MS
- 633 The Lass of Patty's Mill: anacrusis, n1–2: dotted quaver, semiquaver in MS; b10, n2: dotted? crotchet in MS
- 637 The Eagle's Whistle: pt2, b4, n5–6: B A perhaps corrected from G G by erasure in MS
- 640 The Humours of Ballinacourty: pts 1 & pt2, b8, n1: undotted? crotchet in MS; pt2, b8, n2: dotted crotchet in MS
- 647 It was in the Year 1804: Title corrected by erasure from ?; b1, n1: dotted quaver in MS; b8, n2: dotted crotchet in MS
- 648 Mangaire Sugach ro Chan. Same as Ur Chlann na Mná ó'n Sliabh: pt1, b8, n2, after double barline: quaver in MS; pt2, b8, n1: dotted crotchet in MS
- 653 The Maid in Danger: pt1, b4, n7; pt2, b8, n7: editorial
- 658 Barrack Hill: § above first barline in MS
- 666 The Indian Melody: 'D.C.' at end in MS
- 667 Bothar Ruadh: pt2, b7, n5: G corrected from B in MS
- 681 The Garden of Daisies: pt2, b1, n1: A corrected from F# by erasure in MS

- 686 ‘I’m Asleep & don’t Waken me’: b8, n2: dotted crotchet in MS
- 696 Salamanca Reel: b3, n3: E corrected from A in MS
- 697 The Long Hills of Mourne: ‘DC’ at end in MS
- 714 Fasdaoim an Mhinisdir: pt1, b2, n4: A corrected from D<sup>i</sup> by erasure in MS; pt2 bar 7: originally written the same as pt3, b7 and corrected by erasure in MS
- 725 Lady Cork’s Reel: pt2, b8, n7–8: corrected from single crotchet D<sup>i</sup> in pencil in MS; ‘D.C’ at end in MS
- 726 A Connaught Reel: b2, n7: A corrected from C in MS
- 727 Reel. Down the Street: b3, n5–8: corrected from G B B D<sup>i</sup> in MS; ‘DC’ at end in MS
- 730 Humours of Cromane: b3, n5: E corrected from D in MS; b6, n4: C corrected from B in MS
- 733 ‘Molly will you Do it?’: b3, n4 & b4, trill over n1: ~ over note in MS
- 735 ‘Take her out and Air her’: pt2, b1, n6: E<sup>i</sup> corrected from G<sup>i</sup> by erasure in MS
- 737 ‘Money, Lad!’: pt2, b3: written over partly erased music in MS
- 739 The Ships are Sailing: pt2, b3, n1–4: corrected by erasure from ? in MS; ‘DC’ at end in MS
- 741 Jig: pt2, b7, n2: B corrected from A in MS
- 742 Humours of Glynn: pt2, b2, n7: D<sup>i</sup> corrected from C in MS: pt4, b5–6: pasted on in MS
- 752 The Butchers’ March: pt4, b8, n3: B corrected from C in MS
- 761 Nóra Críona: pt4, b3, n5: B corrected from C in MS
- 763 ‘Kiss the Maid behind the Barrel’: pt 2, b7, small-head n1–4: not clear if these are meant as chords or alternative notes in MS
- 764 ‘Take me while I’m Pleasing’: pt2, b4, above n1–4: alternative? notes in pale ink crotchet G<sup>i</sup>, quaver B<sup>i</sup>, quaver G<sup>i</sup> in MS
- 770 Hornpipe: repeat of b8, after n4, crotchet rest: quaver rest in MS
- 772 Swansea Hornpipe: b6, crotchet rest: quaver rest in MS
- 789 Mamma’s Pet: pt2, b3, n5–8: corrected by erasure in MS (was the same as n1–4); pt2, b7, n2: C corrected from B (pencil ‘C’ above) in MS; pt2, b7, n4–6: also pencilled in crotchet D<sup>i</sup>, quaver D<sup>i</sup>, quaver D<sup>i</sup> in MS; pt2, b8, n5–6 crotchets E<sup>i</sup> D<sup>i</sup>: corrected in pencil to quavers E<sup>i</sup> G<sup>i</sup> D<sup>i</sup> E<sup>i</sup> in MS
- 790 Reel. Miss Kelly’s: anacrusis n1–2 and b1, n1–2: dots added in pencil in MS
- 792 Jig: b6, n4: dotted crotchet in MS.; repeat of b8, n3–4: quavers in MS
- 795 The Police Jacket: b2: not written out in MS, which has ‘bis’ above b1
- 798 Jig. ‘Ara Go Easy!’: b4, n1–3: corrected from erased matter in MS; b7–8: written on p 112, at the end of ‘Pears for the Ladies’; b7, n4 F<sup>i</sup> corrected from D<sup>i</sup> in MS
- 822 The Bridal Polka: pt2, b7, n3–4: quavers in MS
- 826 The Pretty Girls of Gorey: pt2, b7, n5: F<sup>i</sup> corrected from G<sup>i</sup> in MS
- 832 A Connaught Reel: b4 (2nd time), n7: crotchet in MS
- 839 ‘Ride a Mile’: pt2, b5, after n5: superfluous barline in MS
- 840 Captain Kelly’s Reel: pt 2, b7, n8: G<sup>i</sup> corrected from F<sup>i</sup> in MS
- 841 Lady Hynes: pt3 b4: not written out in MS (‘bis’ written above b3)

- 845 Glanmorgan House (Jig): KS A in MS
- 846 The Sporting Days of Easter: b1 & b3, n1 & n5: dot added later in MS
- 853 Hornpipe: b8, n1–3: G G G corrected from A A A in MS
- 854 Maggie Tripping on the Shore: pt2, b5, n7: B corrected from D<sup>i</sup> by erasure in MS
- 855 Lovely Jane: b1, n1: G corrected from B in MS; pt1, b8, n8–9; pt2, b2, n9–10; pt2, b7, n8–9: semiquavers corrected from quavers; pt2, b8, n3–6: quavers corrected from semiquavers in MS
- 864 The Kerry Lassies: b2, n2: also blue pencil A in MS; other blue pencil additions in pt 1, b2, n4–7 and pt2, b6 in MS
- 865 The Humours of Ennistimon: pt2, b4, n4–5: E<sup>i</sup> F<sup>i</sup> corrected from D<sup>i</sup> E<sup>i</sup> in MS
- 875 Butter to Peas: KS D in MS; pt2, b1, b3, b5 & b7: C marked natural in MS
- 876 The Midnight Maid: repeat of b4, after n5, crotchet rest: quaver rest in MS
- 877 The Dandy Girl: pt2, bar 7, after n4: superfluous barline in the middle of the bar in MS
- 882 ‘Welcome to the Country’: b4, n6: quaver in MS
- 883 Lady Caroline Bligh’s Reel: pt2, b2, n2: G<sup>i</sup> corrected from F<sup>#</sup> in MS (small ‘g’ above note)
- 885 The Earl of Dalkeith’s Reel: pt2, n8: C corrected from B in MS
- 893 Clean Pease Straw: KS D in MS; pt1, b2, n5: C marked natural in MS; pt2, b2 & b6, n5: C marked natural in MS; pt2, b8, after n7: quaver A in MS
- 901 My Love is in America: pt1, b1, b2, b3 & repeat of b4; pt2, b2, b7 & b8: lightly pencilled alternative (?) settings in MS
- 903 The Pretty Girl in Danger: ‘D.C’ at end in MS
- 907 ‘Bundle and Go’: pt2, b2, n4: E<sup>i</sup> corrected from F<sup>#</sup> in MS; pt2, b4, n7: A<sup>i</sup> corrected from G<sup>i</sup> in MS
- 908 Coffee and Tea: pt2, b4, n2: F<sup>#</sup> corrected from E<sup>i</sup> in MS
- 910 Heilan’s Fling: ‘DC’ at end in MS
- 913 Jig. SG: b2, n3: C corrected from D<sup>i</sup> in MS
- 914 Mary O’Hara: pt2, b2, n1 & n3: B<sup>i</sup> corrected from A<sup>i</sup> in MS
- 916 Jig. Lanigan’s ball: notes of music are obscured by pencilled notes of music [by P.W. Joyce?]
- 919 Killarney Fair: b1, n6: read A?; b4, n1–5: lightly traced with fine pen alternative (?) setting of quavers E<sup>i</sup> C A E F<sup>#</sup> G in MS; similarly traced in MS —b8, n1–3: G<sup>i</sup> E<sup>i</sup> C; b9, n1–5: A F<sup>#</sup> F<sup>#</sup> E<sup>i</sup> F<sup>#</sup>; b10, n1–5: A G<sup>i</sup> F<sup>#</sup> E<sup>i</sup> F<sup>#</sup>
- 925 ‘O Molly Dear’: O’Molly in MS; pt2, b15, n2: crotchet in MS
- 926 Is Buachail Óg mé: b2, n4: A corrected from B in MS
- 928 Morning Brush (Jackson’s Airs IV): parts 1–4, b8, after n4: quaver rest in MS
- 930 “Thought” (Jackson’s Airs VI): repeat of b8 after n4 & double repeat marks: quaver rest in MS
- 932 Night Cap, VIII: b8, after n6 and double repeat mark: quaver A in MS
- 935 Trip to the Furze: pt4, b4, n3–4: quavers in MS
- 945 Tatter Jack Walsh: pt1 & pt2, b8, after n4: quaver rest in MS; pt2, b4, n5: dotted crotchet in MS
- 947 Miss McLeod’s Reel: pt1 & pt2, b8, after n5: quaver rest in MS

- 949 Paddy O’Kelly: pt1 & pt3, b4, n4: dotted crotchet in MS
- 953 A Reel, A: b8, n7: crotchet in MS; b8, n8 placed after repeat mark in MS
- 956 The Cuckoo’s Nest: pt2, b8, after n3: quaver rest in MS
- 958 New Prime of Life: b8 n5: dotted crotchet in MS
- 964 The Ayrshire Lassies: b4 n7: crotchet in MS
- 966 The Priest of Lurgan: pt2, b5, n4: dotted crotchet in MS
- 970 The Long Strands of America: pt1 & pt2, b8, after n3: quaver rest in MS
- 971 Gráine Mhaol: b2, n4: dotted crotchet in MS
- 974 Richer’s Hornpipe: pts 1&2 anacrusis: quavers in MS; pt1, b2, n5–7:crotchet, 2 quavers in MS; b16, n1–4:crotchet, 2 quavers, crotchet, followed by quaver rest in MS; pt2, b1, n1–4: quavers in MS; b8, n3, crotchet in MS
- 978 The Old Foxhunter’s Jigg: pt 2, b21 (last bar), n1–2: dotted minim & quaver rest in MS
- 981 Paddy’s Green Island: pt1, b8, after n4: quaver rest? in MS; pt2, b1–2: some lightly pencilled alternative (?) notes in MS
- 989 Mrs McDonald: b7 n1 & 2: quavers in MS
- 991 The Campbells are Coming: pt2, b8 (1st time) after n4: quaver A in MS
- 992 Quadrille: pt2, b7, n4: B perhaps corrected from F# in MS; pt2, between b1 & b2: extra deleted bar in MS
- 993 Miss Rawdon’s Fancy: b4, after n7: quaver rest in MS
- 995 The Fox Asleep: b2: deleted barline in middle of bar in MS
- 996 An Draoighnéan Donn: pt2, b5: deleted barline in middle of bar in MS
- 1007 The Rakes of Kildare: b8, n2: dotted crotchet in MS
- 1009 Fanny: pt2, b2, n5: B<sup>i</sup> with small ‘g’ written above in MS
- 1010 Waltz: pt1 & pt2, b8 crotchet rest: quaver rest in MS
- 1011 Murray’s Maggot, or The Heart of my Kitty: pt2, b9, n1–4: perhaps corrected from previous notation in MS
- 1014 Roy’s Reel: pt3, b4, n5–6: crotchet, quaver in MS; pt2, b5, n7: crotchet in MS and n8 placed after repeat mark
- 1016 Miss Monaghan’s Reel: b1, n1–4: dotted quaver, 3 semiquavers in MS (perhaps read as dotted crotchet, triplet of 3 semiquavers)
- 1017 Neil Gow: pt2, b7, n5: D<sup>ii</sup> marked sharp in MS
- 1019 ‘Mount the Baggage’: pt1 & pt2, b8, n1: dotted crotchet in MS
- 1020 The Lothian Lass: b8, n4 crotchet in MS
- 1025 The Lassies of Dundee: repeat of b8 after n8: quaver D<sup>i</sup> in MS placed after repeat mark
- 1026 The Rail-road: pt1, b8, n5: dotted crotchet in MS, followed by quaver D; pt2, b8, after n5: quaver rest in MS
- 1028 Lochiel’s Quickstep: pt2, b8: ‘D.C’ at end of bar in MS replaced by editorial repeat sign
- 1030 Ivory’s Hornpipe: pt1 & pt2, b8, crotchet rest: quaver rest in MS
- 1031 Planxty Peyton: part 2, b1: ‘cag’ pencilled over n4–6; b2: ‘g’ pencilled over n1 & n4

- 1032 Receipt for Drinking: pt1, b8, after n4, quaver rest in MS: pt2, b20, crotchet rest: quaver rest in MS; pt2, b32, after n4: quaver rest in MS
- 1033 O'Moore's Fair Daughter: pt1, b16, crotchet rest: quaver rest in MS; pt2, b4, b8 & b16, crotchet rest: quaver rest in MS (followed by crotchet? rest in bar 16)
- 1038 Planxty O'Connor: b8, n4: dotted crotchet in MS
- 1039 Kitty's Rambles to Youghal: pt2, b5, n1: F# corrected from A in MS
- 1040 Air: pt2, b1, n5: D corrected from C\_ in MS, with small 'd' below in same ink
- 1041 Lady Blaney: b1, n1: dotted quaver in MS; b10, n1-3: quavers in MS
- 1043 Ole Rosin de Bow: pt2, b4, n2: quaver in MS
- 1047 Irish March of the 45th Regiment: pt1 & pt2, b4, n4: dotted quaver in MS; pt2, b8, after n4: quaver rest in MS
- 1048 Sean Bhean Criona an Dranntain: pt3, b14 (last bar), after n6: quaver D in MS

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VERSION HISTORY

Version 1.1 as at 15 June 2015

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