

*The*  
**BOSS MURPHY**  
MUSICAL LEGACY

IRISH MUSIC FROM THE  
CHURCHTOWN AREA OF NORTH CORK



*Edited by*  
Colette Moloney

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Churchtown Village Renewal Trust  
2003

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First published in 2003 by the Churchtown Village Renewal Trust  
in association with Noah's Ark Press,  
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Printing: Dublin Print Solutions

ISBN 0-952-4931-2-8



The Churchtown Village Renewal Trust acknowledges the financial support for this publication of Bruhenny Holdings Plc, The Arts Council/An Chomhairle Ealaíon and Cork County Council.

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*The book is dedicated to the memory of John Murphy (1875-1955)  
and his sons, Bill (1916-1984) who loved music and would have  
heartily endorsed this publication, and Jack (1920-2000) who provided  
much of the biographical detail; to John's daughters Peggy (1917-1971)  
and Birdie (1918-1991); to their nephew Bill O'Keeffe (1935-1986)  
who dearly loved his native village; and to all who continue to lift the  
human spirit in Churchtown with live music and entertainment.*

# Foreword

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*Market House  
Churchtown  
Summer 2003*

Churchtown is a lovely village in North Cork with a proud history that the Trust and others have sought to record. The Trust's website carries an extensive range of historical information from the academic research of Caroline Hennessy, the memories of locals collected and written up by Noel Linehan, and the extensive historical articles written by the late Jim McCarthy (1919-1996) published in *The Avondhu* and the *Vale Star*.

This new book based on the music written down by John Murphy is a very important addition to our recorded heritage and we are very grateful to our editor, Dr Colette Moloney, who has dedicated so much effort to researching and editing the collected music of my grandfather. John's music was, of course, heavily influenced by his father William's great love of music. Both William and John were known as 'Boss' Murphy and this has served as the inspiration for the title to this book.

Little did my grandfather, John Murphy, think when he sat at home in The Leap in the early 1930s labouring under an oil lamp to record on paper the music he held in his head that some seventy years later it would all be published in a book that would be supported by the Arts Council and Cork County Council.

In 1999 Francie Conway produced a CD and tape entitled *Boss Murphy's Spirit of Cork* which included eleven traditional songs and tunes respected and renewed for the new millennium. While this production was not influenced by the tunes recorded by John Murphy in this book, it nevertheless served to promote Boss Murphy and Churchtown and for this we are grateful. More recently Churchtown native Willie Relihan has produced a number of CDs and tapes including his very popular *My Hometown* album. The Trust congratulates Willie on his musical initiatives too. Finally, we are also grateful to Noel Linehan who organises the monthly Ballyhoura Ramblers session in the village.

Let us hope that this publication will inspire more research by current and future generations into the history and heritage of Churchtown.

Gerry Murphy  
Churchtown Village Renewal Trust

# *Acknowledgements*

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In 1985 Jack Murphy, son of John ‘Boss’ Murphy, lent me a music manuscript that had been compiled by his father. I was an undergraduate music student at University College Cork at the time and I subsequently used the manuscript as the basis of a fieldwork submission for my degree course. I also interviewed a number of people in the Churchtown area in 1985 to ascertain biographical details for John Murphy and to research music in the locality from approximately 1890 to 1955, the period when John Murphy would have been most active as a musician. When I completed the fieldwork submission in May 1985 I retained a copy of the manuscripts plus the original interview notes and tapes. I did not revisit the subject again however until the summer of 2002 when the Churchtown Village Renewal Trust agreed to publish this edition.

The volume contains transcriptions of 306 tunes from the manuscripts in addition to three introductory chapters providing – (1) biographical detail on John ‘Boss’ Murphy; (2) a musical history of the Churchtown area in the first half of the twentieth century; and (3) a discussion of the manuscript, its music, and the editorial procedures employed in interpreting it. In addition an index of titles and a detailed list of all editorial changes are provided at the end of the volume.

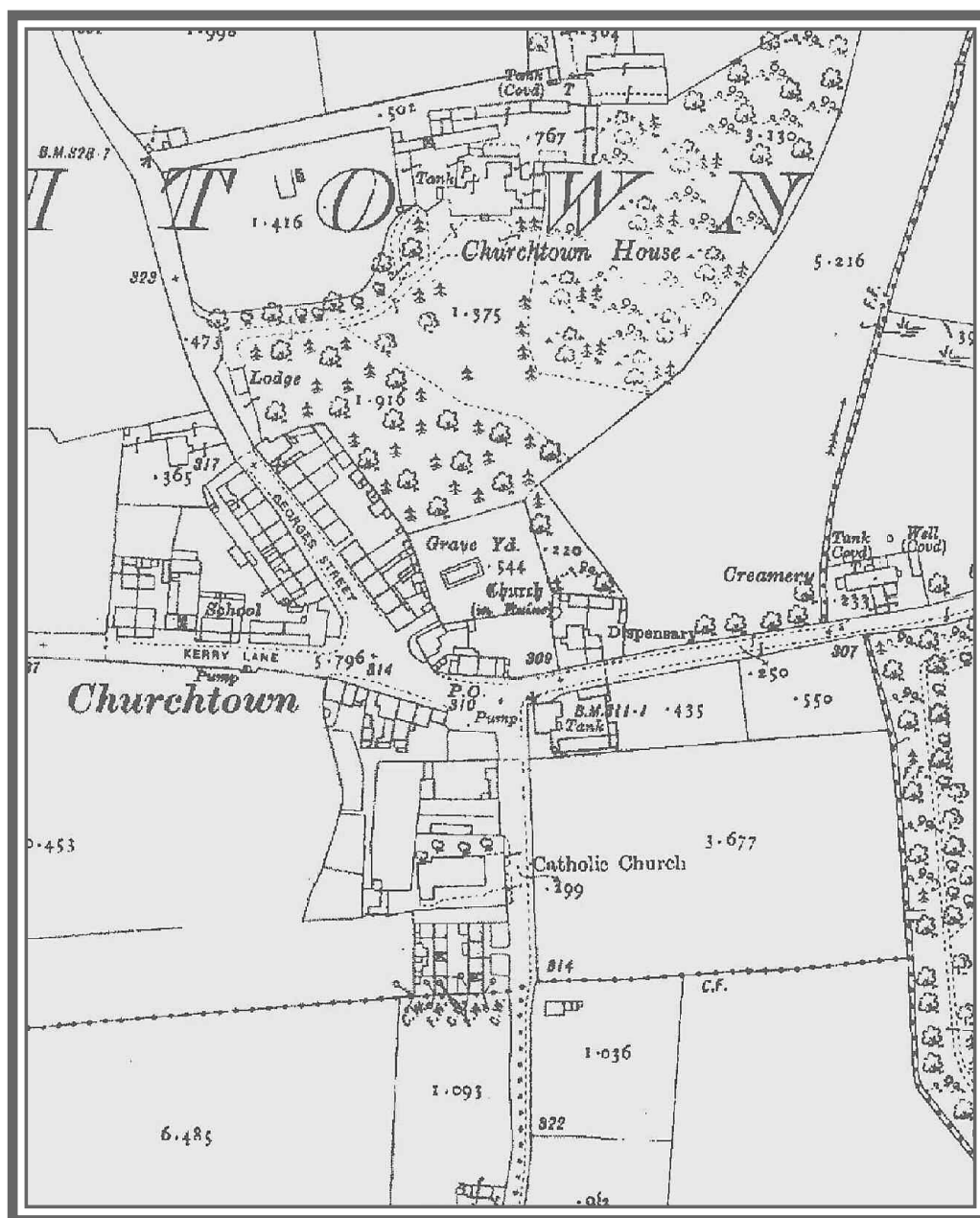
Jack Murphy (1920-2000) may not have inherited his father’s skill on the fiddle but he had a keen interest in local history and remembered the stories that his father had told him of his musical excursions. I obtained most of the information for the biographical chapter on John Murphy from Jack when I interviewed him in 1985. This was supplemented by additional detail provided by the Murphy family in 2003.

Jack Murphy and Nora Farrissey (1916-1995) were the main informants for the ‘A Community Entertainment’ chapter. Nora Farrissey, from Egmont in Churchtown, was a well-known fiddle player in the area and had an amazingly detailed memory of the musical history of the locality. In her youth she had been a student of the travelling fiddle teachers Jim Condon and Willie Dunne and was therefore able to comment on their involvement in the musical life of the area. Bridget Byrne, formerly Bridget O’Flynn from Churchtown, provided various details about her father Richie O’Flynn. The Harrington brothers, Patsy and Tadhg, from Lisgriffin were very knowledgeable on local stages and also supplied information about their father, Bob Harrington. These interviews were again conducted in 1985 with additional detail obtained from local musicians Emmet Harrington and Bill Egan in 2003. This chapter is based on the memories recounted by musicians, or those close to them, of musical life in the area. The contribution of Jack Murphy and Nora Farrissey is particularly significant as both informants were able to provide detail for the earlier part of the twentieth century and also because their information is not recorded elsewhere. The chapter therefore provides an impression of the traditional music scene in the Churchtown area of North Cork during John Murphy’s lifetime.



I am grateful to the following people, organisations and institutions who made this publication possible: to the Churchtown Village Renewal Trust for agreeing to publish this book; to the late Jack Murphy for entrusting me with his father's music manuscript and for information; to the late Nora Farrissey who was always generous with her time and an invaluable source of local musical history; to Gerry and Pat Murphy for their information and help; to Bridget Byrne, Bill Egan, Nonie Egan, Emmet, Patsy and Tadhg Harrington, Mary Mitchell-Ingoldsby, Johnny Pat Murphy, Michael O'Callaghan, Bridget Reidy and Dr David Rhodes who contributed to the publication in various ways; to Eileen Ahern-O'Connor, Emmet Harrington, Catherine Landy, Nora, Michael and John Murphy, Mary O'Keeffe and Virginia Sheets for permission to reproduce photographs; to the Waterford Institute of Technology for the use of the Institute's facilities; to Patrick and Kay Moloney for their support; to John Loesberg, Ossian Publications, for his advice; to the staff of the Irish Traditional Music Archive and the Cork City Library for help of various kinds; to Nicholas Carolan for his advice and for agreeing to read the manuscript; and to Bruhenny Holdings Plc, the Arts Council/An Chomhairle Ealaíon and Cork County Council for their financial support for the publication.

*Colette Moloney*  
*Waterford*  
*31 July 2003*



Map of Churchtown village as surveyed in 1932. Reproduced from the Ordnance Survey Ireland.  
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## *John ‘Boss’ Murphy (1875-1955)*

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*John ‘Boss’ Murphy*

John ‘Boss’ Murphy, a farmer from The Leap, Churchtown, Mallow, Co. Cork was renowned locally for his keen interest in fiddle playing and his ability on the instrument. His father William ‘Boss’ Murphy (1831-1911) was both a fiddle player and fiddle maker and his son John was the proud owner of an instrument that had been made by his father.

William Murphy was born and reared in the townland of Egmont in Churchtown where his father Daniel was a tenant farmer. In 1854 he married Margaret Ryan from Ballyhea and the couple had three children – Daniel (1855-1888), Matthew (1857-1926) and Ellen (1860-1938) – all of whom emigrated to

America. William leased a farm from the Earl of Egmont at The Leap in 1854 and purchased it in the 1890s. His first wife Margaret died in 1861 and he married Margaret Bourke (1836–1910) from Coolasmuttane, Newtownshandrum in 1869. There were five children from this marriage – Bridget (1870-1910), Bill (1871-1906), Mary (1872-1962), Margaret (1874-1913), and John (1875-1955).

John was first taught to play the fiddle by his father. His siblings also played the instrument but their interest in music waned as they reached adulthood and they did not continue to play. John’s musical literacy was gained primarily from his father, who had learnt to read music at a hedge school in the locality taught by a Thomas Croke. The same Croke, many years later, stayed for long periods of time in the Murphy household at The Leap and undoubtedly also taught the young John directly.

By the 1890s John was a proficient musician and involved in the musical life of the community. He was a regular performer at most of the house dances, dance

stages and sessions in the area and often ventured to places as far away as Kanturk to listen to a visiting musician or to play in a session. He was also a frequent visitor to the Military Barracks in Buttevant where he listened to the military band rehearse and afterwards he often played fiddle for those assembled in the band room.

After the death of his father William in 1911 John inherited the family farm at The Leap. He married Margaret Cullinan-O’Keeffe (c. 1879-1942), a widow, in 1915. Margaret had managed her own pub in the village of Churchtown following the death of her first husband. After her marriage to John Murphy they renamed the pub ‘Murphys’ and continued to operate the business until 1933 when Margaret’s son Patrick O’Keeffe became the landlord. John is known to have played his fiddle in this pub at Christmas and on other special occasions.



*William ‘Boss’ Murphy*



*Margaret Cullinan-O’Keeffe*





*The Murphy family home at The Leap, Churchtown*

After John's marriage the Murphy house at The Leap also became a meeting place for local and travelling musicians to play and discuss their music. Two of the most frequent musical visitors were local fiddle player Jim O'Callaghan and travelling fiddle teacher Jim Condon. Condon was from the Knocklong area of County Limerick and taught in Churchtown in the 1930s. Churchtown in the early twentieth century was also a haven for travelling entertainment companies. These companies set up in the area for a number of weeks and staged shows for the amusement of the local people. These shows included musical items, plays, acrobatics, novelty items, conjuring tricks and puppets. Many of the musicians

with these groups received open invitations to the Murphy residence. One travelling player for whom John had a particular respect was known simply as 'Jim the fiddler' and he spent many musical evenings in the Murphy house with John noting tunes from him.



*Bill Murphy with his father John 'Boss' Murphy at The Leap in August 1954*

John remained on the family farm all his life but as his responsibilities to his own family and farm grew his musical excursions decreased and consisted only of infrequent concert performances or accompanying dancers at *feiseanna*. One of his greatest ambitions however was to pass to his children the musical heritage

which he had received from his father and other local musicians. As a necessary prerequisite to this he endeavoured to teach them to play the fiddle and enlisted the help of the fiddle teacher Jim Condon in the task. His four children Bill (1916-1984), Peggy (1917-1971), Birdie (1918-1991) and Jack (1920-2000) lacked interest, however, and never mastered the instrument. The girls did play a little

piano but this did not reduce their father's disappointment as he regarded piano music purely as 'drawing-room' entertainment and no substitute for good fiddle playing. His son Bill was regarded as a talented singer in his youth and performed regularly at local concerts.

By the early 1930s John had abandoned any lingering hope he may have held of his own children learning to play the fiddle and he began to direct his thoughts towards future generations. Like many of his contemporaries he witnessed the disappearance of many older tunes and tune-types from the local repertory and the general decline in interest in traditional music. Motivated by a desire to preserve his repertory for future generations of his own family, he embarked on the considerable task of compiling a manuscript collection from tunes that he had either written down in jotters or retained in his memory. This task was completed during the three-year period 1933-35. Technical problems, which he encountered during the notational process, were directed on visits to Cork City to the staff of Pigott's music shop on Patrick Street.

In later years John Murphy was affected by arthritis and eventually had to cease playing the fiddle completely because of the affliction. He died in May 1955 as the result of a road traffic accident. His fiddle manuscript remains in the possession of his family.



*Jack Murphy with his wife Nora Hickey, Kilmagoura, Newtownshandrum in February 1951.*



*A Murphy family portrait taken in the early years of the twentieth century. William 'Boss' Murphy and second wife Margaret Bourke are seated in the front row with their daughter Mary. Their other children Margaret, John and Bridget are in the back row while their son Bill is missing from the photograph as he was in the America at the time.*

# *A Community Entertainment*

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As in many parts of rural Ireland at the turn of the twentieth century, the social life of the Churchtown area was largely dependent on house dances. The various townlands invariably set aside a particular night of the week for the local dance, thereby ensuring that there was dance almost every night of the week in the area. The dances were generally rotated from one house to another within the townland on a weekly basis. They frequently included refreshments and a gamble or card game, and were usually all-night affairs, concluding around 6 am to allow for the commencement of farm duties.

Musicians were numerous in the area at the time but very few details of individual musicians survive into the present century. John Murphy and Jim O'Callaghan were two who were frequent performers at these dances. Jim O'Callaghan was from a townland known as The Windmill in Churchtown. He was best known as a fiddle player though he also numbered among the rare breed of concertina players in the area. He regularly followed the Buttevant Military Band as they walked, each Sunday, from Buttevant to Churchtown and Liscarroll and back to Buttevant. He, like John Murphy, was also a frequent visitor to the band room at the military barracks in Buttevant.



*Johnny Pat Murphy, Patsy Harrington and Bill Egan performing at a fancy dress parade in Churchtown in 1976.*

Musicians who played for house dances in the Churchtown area in the 1920s or later included: Richie O'Flynn, Churchtown, who played on fiddle, banjo, piano and button accordion; Pakie Murphy, Churchtown, on banjo; Dan Relihan, Churchtown, on banjo, piano and button accordion; Hughie Cahill, Buttevant, on piano accordion; Willie Dunne, originally from Derry but who was a travelling fiddle teacher in the North Cork area in the 1930s, and his pupils Nora Farrissey, Churchtown, and Mary Cremins, Buttevant, on fiddle; and Bob Harrington, Lisgriffin, and later his sons Emmet, Tadgh, and Patsy on fiddle, button accordion and banjo.

The most popular instrument at the house dances at the time was invariably the fiddle. During the early 1930s the fiddle suffered sharp competition for supremacy from the button accordion and more surprisingly the piano accordion and banjo. Instruments such as the concertina and flute were very rare. Quadrilles, schottisches, flings, mazurkas, jig sets and hornpipes were all popular at the house dances in the area around the turn of the twentieth century. As the century progressed however ceili dances, such as 'The Siege of Ennis', supplanted many of the old dances, although the five-part jig set and one version of the quadrille remained in vogue for some time.



*A postcard of Churchtown village in the 1920s with Murphy's bar on the right.*

The house dances continued throughout the first half of the twentieth century but they became progressively less frequent. In the late 1920s many local house dances were moved to a derelict lodge in the area and held there every Saturday night. These dances were no longer hosted by an individual family but instead were financed by an admission fee which each person paid. The lodge facilitated a larger number of people than the ordinary house dance and marked the transition from semi-private house dances to public dances. The musicians were now paid for their services which helped to create a division between musician and dancer. Previously, virtually all musicians were also dancers and generally alternated between playing and dancing at a house dance. When payment was involved, however, only a small number of musicians were invited to play for a dance and they did not take part in the dancing. The public paid an admission fee and, apart from providing the odd party piece, did not feel it necessary to relieve the musicians. Instead of the communal musical contribution which previously existed the new innovations in house dances set up a category of semi-professional musicians: particular musicians tended to play at dances and in public and others assumed the position known locally as 'house musicians' in that they only played at home for their own enjoyment.

The house dances eventually died out in the area around 1950 due to the advent of popular music and dance halls. After the Dance Hall Act of 1935 the occasional fine for holding a dance without a permit also helped to hasten the demise of the local house dances. During the 1940s the local musicians formed themselves into bands and began to play for ceílís in halls in the neighbouring towns. Richie O'Flynn on accordion, Pakie Murphy on banjo, Dan Relihan on banjo and accordion, and a number of others formed one which played within a thirty-mile radius of Churchtown and indeed also broadcast on Radio Éireann. Willie Dunne formed another band which included Mary Cremins, Nora Farrissey and himself on fiddle, and Buttevant man Paddy O'Dea on accordion and his son Dinny on the drums. This band played for the Gaelic League ceílís every Sunday night in the Legion Hall in Buttevant and frequently ventured further afield. Additional members regularly boosted the instrumental line-up of the band. The dances now

required were 'The Haymaker's Jig', the two-hand reel, 'The Walls of Limerick', 'The Siege of Ennis', 'The Military Two-Step', 'The Gay Gordons' and the waltz. The quadrilles, schottisches, mazurkas and jig sets had completely vanished from the repertory by this time.

Another musical and social outlet in the area, particularly during the summer months, was the dance stage. This was a small platform which was erected at a crossroads or on waste ground and on which dances were held on summer evenings. These stages were numerous in the area throughout the first half of the twentieth century with the best-known locations being the Conkerfield, Biddy's Tree and Sheehan's Forge.

The Conkerfield stage was the earliest of the three and was situated near the Catholic Church in Lisgriffin. Little information is available about the musicians or dancers at this stage except that John Murphy was a regular player there in the early years. The dances at the Conkerfield lapsed but were revived for a number of years during the 1940s when the regular musicians included local men Jack Ellard and Bill Moran on accordion, and Bob Harrington on both fiddle and accordion.

The Biddy's Tree stage was situated on waste ground near what is known locally as St Brigid's Well. It is believed to have started during the 1920s. The regular musicians at the stage in the late 1930s and 1940s were Willie Dunne, Paddy O'Dea, and Jack Cahill from Doneraile who played the drums. Hughie Cahill and Nora Farrissey are also known to have played there on occasion, as did Michael O'Callaghan from Buttevant on whistle.

The Forge stage commenced in the yard of Sheehan's forge, about a mile outside Churchtown village, in the 1950s. This stage became noted for having a good dancing board and as being a good centre, and therefore all the other stages in the area subsequently faded out. The stage was organised by a local committee, which

included the Egan brothers, Bill, Joe, Dinny and Jerry, and it was held every Wednesday and Sunday night during the summer months. It attracted such large crowds that the location of the stage had to be changed to an adjoining field to accommodate them.



*Bill Egan*

The resident musicians at Sheehan's Forge were Nora Farrissey, Churchtown, on fiddle; Johnny O'Sullivan on accordion and his brother Willie on drums, both from Lisgriffin; Pakie Murphy, Churchtown, on banjo; Jack Ellard, Lisgriffin, and Bill Egan (a nephew of the organisers), Churchtown, on accordion; and they were frequently joined by the Bob Harrington and his sons Emmet, Patsy, and Tadgh from Lisgriffin on fiddle, accordion and banjo.

There was an admission charge of one shilling which went to pay the musicians.

The main dances required at the Biddy's Tree and Sheehan's Forge stages were 'The Siege of Ennis', the waltz, 'The Gay Gordons', the quick step, and 'The Military Two-Step'. The quadrille and the schottische were also danced though their frequency decreased as the years progressed and indeed hornpipes such as 'The First of May' and 'The Stack of Barley' were played for the schottische rather

than specific schottische tunes. The Forge stage continued to prosper for almost a decade and was well known not only in the locality but also in the surrounding areas. It eventually ceased around 1960 due to a drop in attendance.



*Nora Farrissey*

The travelling shows were yet another musical outlet in the Churchtown area during the first half of the twentieth century. A multiplicity of different travelling entertainment companies performed in the area over the years and musicians both entertained and influenced locals. John Murphy's noting of tunes from 'Jim the fiddler' is not a singular instance. Richie O'Flynn was very friendly with the musicians travelling with the O'Reilly Players and Larry Mones, who came with a company in the 1940s, notated several tunes for Nora Farrissey. The repertoire of these travelling companies spanned traditional, popular, and light classical music. The quality of performance of the travelling companies diminished as the years progressed and their audiences consequently dwindled. The companies finally ceased to include Churchtown on their itinerary after the 1950s.

Traditional music in Churchtown, like many other rural villages, underwent many changes during the early decades of the twentieth century. In the early years of the century Irish music flourished and was largely the only form of musical entertainment engaged in. As the century progressed however changes in local society, competition from popular music, and external events such as the passing of the 1935 Dance Hall Act had a major effect on the music of the area. Traditional music went into serious decline in the 1950s and by the time of John Murphy's death in 1955 the musical scene in his native area was a very different one to that which he would have experienced in his youth. There was a marked decrease in the number of active musicians, singers and dancers in the locality; house dances had disappeared; the local stages were on the decline and were soon to follow the house dances; older types of the dances, which had been popular earlier in the century, had disappeared and with them had gone many of the tunes and tune-types which had been part of the local repertoire.



# *The Manuscript and Editorial Procedure*

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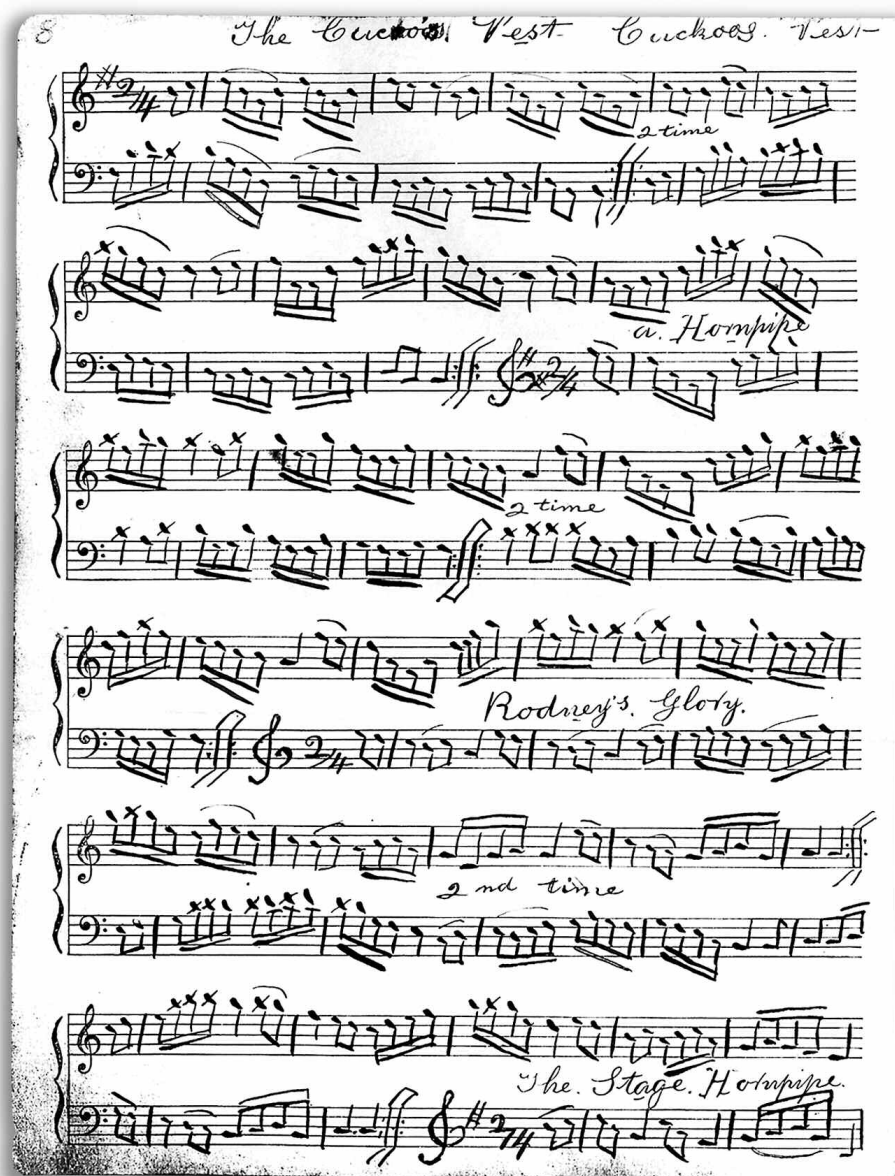
The ‘Boss’ Murphy Manuscript was compiled between 1933 and 1935, but it is probable that much of the repertory that it contains was actually part of the aural repertory of the area earlier in the century, or indeed in the previous one. Musically, John Murphy was particularly influenced by his father and it is likely, especially since he was compiling the manuscript to pass his musical heritage on to future generations of his own family, that he would have included tunes which he had learnt from his father. As John’s responsibilities to farm and family grew in the 1910s he no longer played such an active part in the musical life of the community in that he ceased to play regularly for house dances and stages. As a result he would have been less influenced by the changes in taste that his contemporaries were experiencing and therefore much of repertory probably reflects that which was popular in his younger years c. 1890-1915.

The composition of the repertory in the manuscript would also add weight to this assumption. When I interviewed Nora Farrissey in 1985 she could only remember one type of quadrille, a ‘Plain Quadrille’, being danced in the area in her youth. Nora was born in 1916 and was therefore probably only active in the local musical scene from the late 1920s onwards. The multiplicity of varieties of quadrilles in the manuscript would therefore point to the repertory of an earlier time, when the quadrilles were still popular in the area. In addition dances such as the schottische also declined in usage as the century progressed and therefore the plentifulness of these tune-types in the manuscript would also add weight to the argument that the repertory dates from an earlier period.

The vast majority of the tunes, and indeed many of the tune-types, which the manuscript contains are no longer found in the aural repertory of the area. This publication therefore provides a snapshot of the music of a small rural community in North Cork in the late nineteenth and early twentieth centuries. The tunes and tune-types are similar to those used in other areas of the country at the time, but it is likely that many of the settings were unique to the area. The mixture of Irish and non-Irish material is not unusual for the era but the influence of the travelling companies, and the military band in Buttevant, may also have been responsible for the presence of some of this material.

The music in the manuscript is idiomatic to the fiddle and a number of tunes have a range which requires the use of the second or third position on the instrument, in addition to the first. Nora Farrissey recalled being taught to use second and third positions on the E-string of the fiddle by both Jim Condon and Willie Dunne. It is likely therefore that fiddle players in the Churchtown area would have had the technical skills required to play the tunes in the manuscript.

The transcription of the tunes in the manuscript is skeletal and therefore the type and extent of ornamentation or variation that may have been used is not clear. There are ornaments indicated however in three tunes. In bar 6 of ‘Coming through the Field’, item 110, the first melody note in the bar is preceded by a



Copy of handwritten manuscript by John Murphy

single grace note or 'cut'. The reels 'The Blue Bells of Scotland' and 'The Kerry Star', items 79 and 80 respectively, each have a single 'tr' sign in bar 8 of the tune. There is no explanation offered in the manuscript as to the meaning of the 'tr' indication but from the position and duration of the note it is attached to it could have indicated a bowed treble or a 'roll'.

The 'Boss' Murphy Manuscript, as it exists today, is a 96-page manuscript which is arranged in a single folio. It lacks a cover and a number of the back pages are damaged but the manuscript would appear to be complete. The 'jotters' in which he also noted tunes, mentioned in the biography above, have not survived. There are 312 individual tunes noted in the manuscript but it has not been possible to include six of these – 'The Blackthorn Stick', 'Only a Pansy Blossom Waltz', 'Her Golden Hair that was Hanging Down her Back', Untitled 'Schottische', 'Kate Kearney's Waltz' (second version), and the 'Marsaleese March' – in the edition as their notation is too erratic to decipher.

Editorial intervention has been kept to a minimum, but, as John Murphy was not highly skilled in music notation, it has been necessary to make changes in his notation in order to make the music legible for the reader. All changes in the musical notation and titles have been listed in the Editorial Changes except where – (1) archaic music symbols have been tacitly replaced by their modern equivalents, (2) the placement of sharps in the key signature has been standardised, (3) the use of capitals in titles has been standardised, and (4) incorrectly positioned barlines have been tacitly removed or moved.

Slurs which appear in the original manuscript have not been reproduced in the edition as their use was inconsistent and they were often used solely to indicate a triplet. Their position though has been indicated in the Editorial Changes. In an effort to make the music notation as readable as possible, editorial insertions in titles and tunes have not been placed in square brackets but instead have been noted in the Editorial Changes.

In the manuscript the tunes are generally grouped by tune-type – double & single jigs, slip jigs, reels, hornpipes, quadrilles, flings, barndances, polkas, mazurkas, galops, schottisches, airs, waltzes and marches. In the edition this layout is also adopted and the order in which the tunes appear within each section is preserved in as far as possible. An additional category of set dances has been added however, and tunes with an irregular number of bars in their second parts, which were included amongst the hornpipes or jigs by the compiler, have been placed in this category.

Superscription or subscriptions are not found in the manuscript apart from the occasional reaffirmation of the tune-type before the title e.g. ‘A Jig. The Boys of the Town’. Such superscriptions have not been reproduced in the edition as they are inconsequential. Tunes which are labelled simply as ‘Reel’, ‘Jig’, ‘Hornpipe’ etc. in the manuscript have had the prefix ‘Untitled’ added in the edition thereby becoming ‘Untitled Reel’, ‘Untitled Jig’, ‘Untitled Hornpipe’ etc. No attempt has been made to supply titles from other sources for the untitled items.

The item numbers in the edition are editorial. As John Murphy groups the five or six tunes used for the figures of a quadrille together in the manuscript this is also adhered to in the edition. The 306 tunes in the edition are therefore divided as 258 items. Each quadrille is given a title in the manuscript but in some cases the individual figures of the quadrille also have titles included. Therefore both the title of the quadrille and the tune names of the individual parts, where given, are included in the edition.



# *Double & Single Jigs*

### 1 Gallagher's Frolics



### 2 The Rakes of Dromina



### 3 Buachaillín Buí



#### 4 To Cashel I am Going



#### 5 The Rakes of Newcastle



#### 6 The Tenpenny Bit





### 7 Kennedy's Jig



### 8 The Crusting Cap



### 9 The Mug of Brown Ale



The image shows a musical score for the song "The Rose Tree". It is written in G major (one sharp, F#) and 3/8 time. The score consists of four staves. The first staff is the melody, starting with a repeat sign and ending with a double bar line. The second staff is the first part of the accompaniment, also starting with a repeat sign and ending with a double bar line. The third and fourth staves continue the accompaniment, with the fourth staff ending with a double bar line. The key signature has one sharp (F#) and the time signature is 3/8.

### 13 Paddy's Adventures in London



### 14 The Boys of the Town



### 15 Larry Grogan



### 16 The Trip to the Cottage



### 17 The Dublin Jig



### 18 The Fire on the Mountain



### 19 The Coorosc Jig



### 20 The Sky over Darby O'Leary



## 21 The Walls of Liscarroll



## 22 Welcome to Bed





### 23 Wallop the Preacher and Wallop the Priest



### 24 Untitled Jig



### 25 The Yellow Flail



## 26 Come Let Us be Drinking



## 27 The Bottle of Punch



## 28 Pauddeen O'Rafferty



## 29 Coffee and Tea



### 30 The Hills of Glenarchy



### 31 The Rakes of Clonmel



### 32 My Mother-in-Law



### 33 See how she Dances



### 34 Will You Come Home with Me?



### 35 The Connaughtman's Rambles



### 36 The Irish Jig, or The Merino Frock



### 37 The Quarter of Goat



### 38 A Single Jig



### 39 The Joys of Wedlock, or Ballinafad





#### 40 Nóra Chríonna



#### 41 The Kerry Bucheens



## 42 The Rakes of Listowel



## 43 Untitled Jig



#### 44 The Planting Stick



#### 45 Round the World for Sport



#### 46 The Blooming Meadows



#### 47 The Scotchman



#### 48 Fasten the Leg on Her



#### 49 Alexander's Jig



50 The Maid on the Green



51 The Railway Jig



52 The Major







## *Slip Jigs*



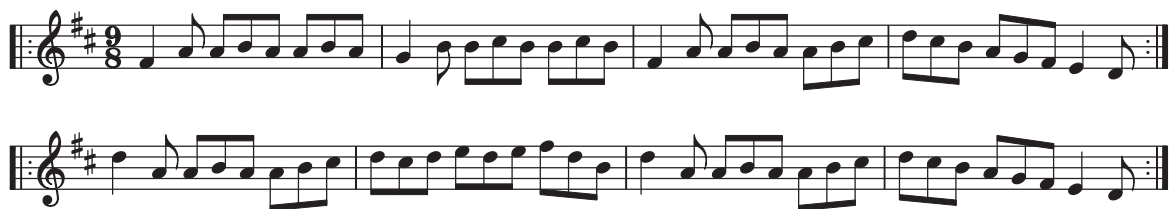
53 McCarthy's Hop Tune



54 The Rocky Road to Dublin



55 The Hills of Tipperary



56 A Little above the Knee



57 Round the World for Sport



58 Yellow White Stocking



59 The Foxhunter's Jig



60 I Have a House of my own



61 Untitled Slip Jig



62 Drops of Brandy



63 Untitled Slip Jig



64 Charming Judy Brallahan



65 Sir Roger De Coverly



66 The Cock and the Hen



67 Untitled Slip Jig



68 Untitled Slip Jig



69 The Dusty Miller



70 Untitled Slip Jig





# *Reels*

### 71 The Salamanca Reel (or Hornpipe)



### 72 The Peeler's Jacket



### 73 The Morning Star Reel



74 The Connaught Woman's Reel



75 The Bride in Bed Reel



76 The New Road Reel



77 Untitled Reel





### 78 The Game Cock Reel



### 79 The Blue Bells of Scotland



### 80 The Kerry Star



### 81 Coaxing Mary



### 82 The New Way to Limerick



### 83 The Peeler's Cap



### 84 The Ships are Sailing



### 85 The Newline Reel



### 86 Lizzie Picking Cockles



### 87 The Wind that Shakes the Barley



### 88 The Cork Lasses



### 89 The Green Fields of America



### 90 Toss the Feathers



### 91 Mary on the Green



### 92 Untitled Reel



### 93 Boil the Breakfast Early



94 Kiss a Maid behind her Mother



95 The Dark-Haired Girl



96 Untitled Reel (or Hornpipe)



### 97 Untitled Reel



### 98 The Maid among the Roses



### 99 The Rising of the Sun



### 100 Captain Keller



### 101 Untitled Reel



### 102 Upstairs in a Tent



### 103 The Pigeon on the Gate





104 Bill Maher



105 The Railway Station



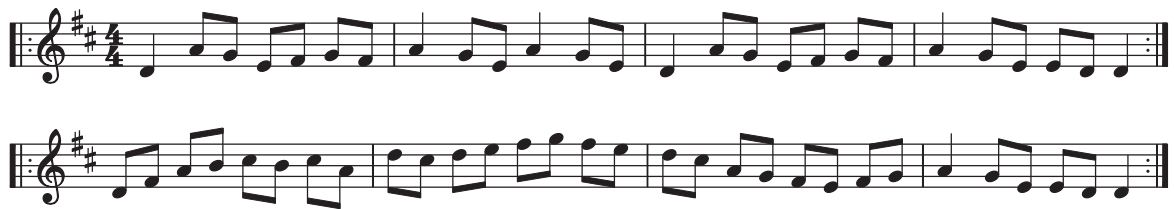
106 Lord McDonald's Reel



107 Take Her Out and Air Her



108 Untitled Reel



109 Untitled Reel







# *Hornpipes*

### 110 Coming through the Field



### 111 The Evergreen Hornpipe



### 112 The Peeler's Hornpipe



### 113 Untitled Hornpipe



### 114 Turn Her Up



### 115 Untitled Hornpipe



### 116 The Jackey Tar Hornpipe



### 117 Untitled Hornpipe



### 118 The Hatter's Hornpipe



### 119 Untitled Hornpipe



### 120 The Liverpool Hornpipe



### 121 The Showman's Fancy





### 122 The English Sailors' Hornpipe



### 123 The Cuckoo's Nest



### 124 Untitled Hornpipe



### 125 The Stage Hornpipe



### 126 O'Dwyer's Hornpipe



### 127 Untitled Hornpipe



### 128 The Poll Halfpenny Hornpipe



### 129 The Sailor's Hornpipe



### 130 The Stack of Barley



### 131 The Kerryman's Hornpipe



### 132 Marquis Huntley's Hornpipe



### 133 The First of May Hornpipe



### 134 The Stag Hornpipe





## *Set Dances*

### 135 Rodney's Glory



### 136 Bonaparte's Retreat



137 The Humours of Bandon



138 The Jockey through the Fair





139 Cuimil an Máilín, or Rub the Bag of Ree Raw





# *Quadrilles*

## No. 1

## 140 Clifton's Set of Quadrilles

6/8

1. 2.

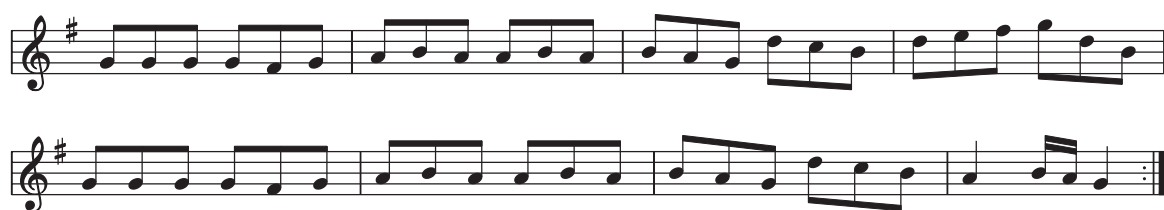
## No. 2

2/4

1. 2.

## No. 3

6/8



No. 4



No. 5



No. 6



## No. 1

## 141 The Peacock Set of Quadrilles



## No. 2



## No. 3



No. 4



No. 5



No. 1

142 The Rat Catcher's Quadrille



# No. 2



# No. 3



# No. 4



No. 5



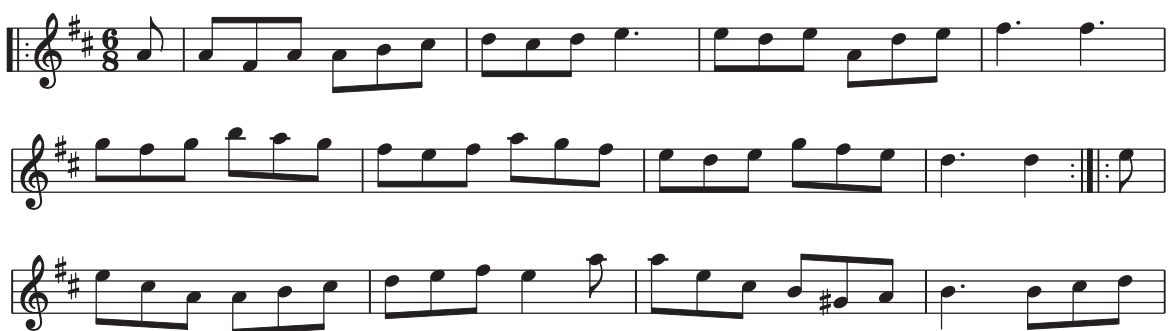
No. 6

Oh My Breeches Buttoned On



No. 1

143 The Killarney Quadrilles







No. 2



No. 3





No. 4



No. 5





No. 6

### Jenny Rock the Cradle



No. 1

### 144 The Basket of Oysters Quadrille



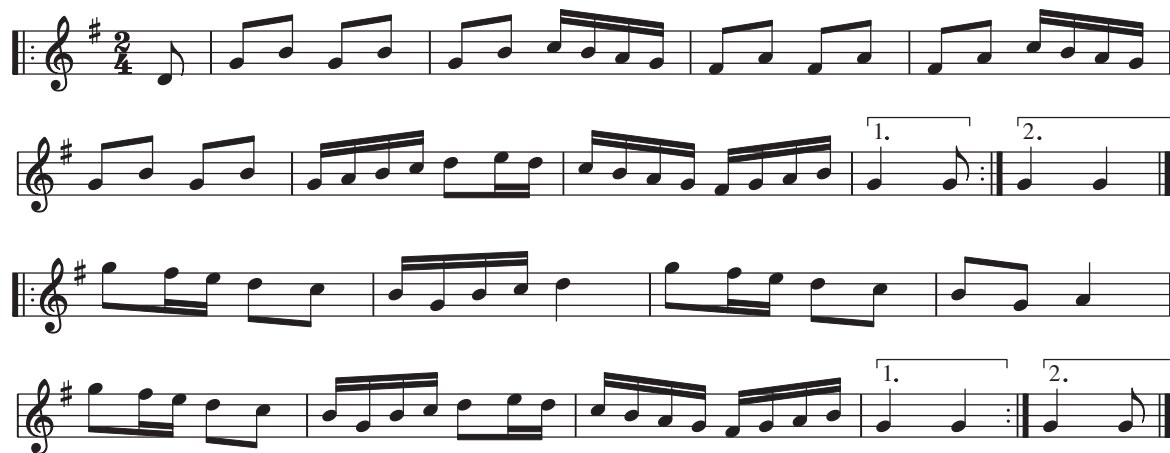
No. 2



No. 3



No. 4



No. 5



No. 6

Follow Me off to Carlow



## No. 1

## 145 The Irish Quadrilles

## Come o'er the Sea



## No. 2

## Wearing of the Green



## No. 3

## The Girls at Home



## No. 4

## Patt Molloy, &amp; The Girl I Left behind Me



## No. 5

## Fág an Bealach, &amp; The Bold Soldier Boy



## No. 6

## Pop Goes the Weasel





## No. 1

## 146 The Scotch Set of Quadrilles



## No. 2

## Jack of Hazeldeen



## No. 3



No. 4



No. 5

The Campbells are Coming



No. 6

The Yankee Man



## No. 1

## 147 Scotch Quadrilles



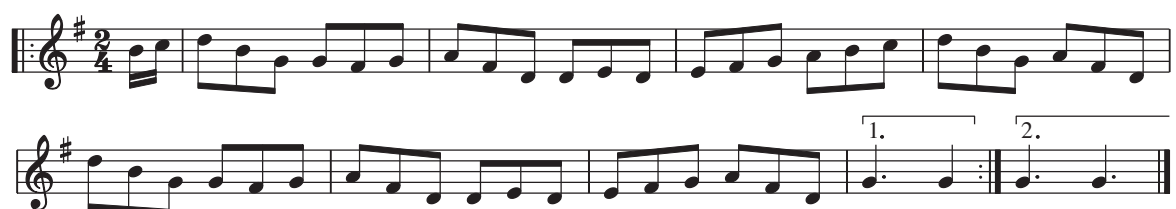
## No. 2

## Rob Roy March



## No. 3

## Mrs Blair's Jig





No. 4

# A Quickstep



No. 5

# Go to the Devil and Shake Yourself



No. 6



## No. 1

## 148 The Scotch Lancers



## No. 2

## Highland Quickstep



## No. 3

## Going to the Wood to Cut a Broom



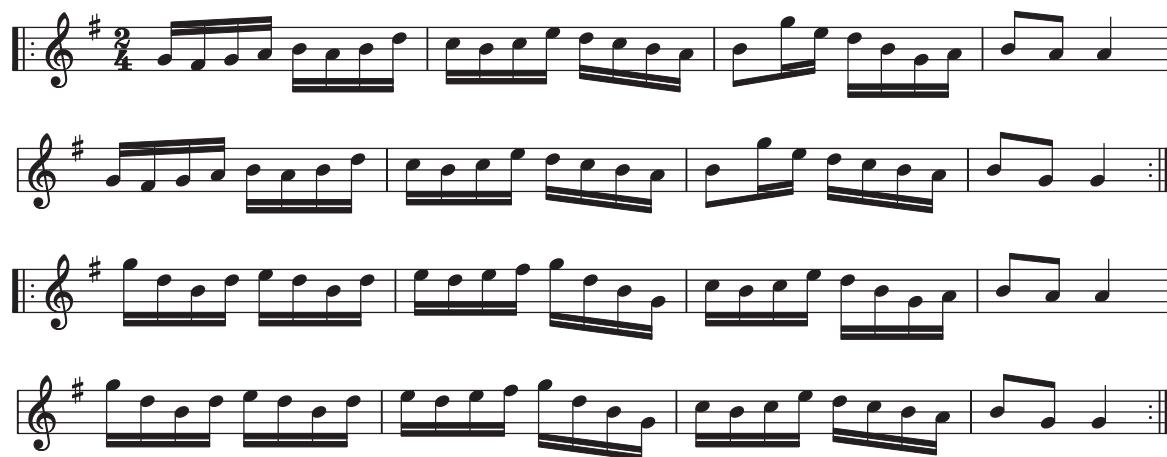
## No. 4

## Athol's Quickstep



## No. 5

## Colonel McLeod's Reel



## No. 6

## A Quickstep



## No. 1

## 149 Lancers Quadrilles





No. 2



No. 3

She Hadn't the Money





# No. 4



# No. 5





*Flings*

### 150 Stirling Castle Scotch Fling



### 151 A Highland Fling



### 152 A Scotch Fling



### 153 The Marquis of Huntley's Fling



### 154 The Moneymusk Highland Fling



### 155 A Scotch Fling



### 156 A Scotch Fling



### 157 A Highland Fling



158 A Highland Fling





# *Barndances*

### 159 Untitled Barndance



### 160 The Ohio Barndance





# *Polkas*



161 A French Polka



162 The Toby Polka



163 The Jenny Lind Polka



164 The Annen Polka



165 The Sunbeam Polka



166 Untitled Polka



167 The Lilian Polka



168 Untitled Polka







# *Mazurkas*

169 The Home Flowers Mazurka



170 Untitled Mazurka



171 Polka Mazurka







# *Galops*



### 172 The Goodnight Galop



### 173 The Prince Imperial Galop





# *Schottisches*

174 The Paris Schottische



175 Untitled Schottische



176 Green Grows the Rushes



### 177 A Plain Schottische



### 178 Untitled Schottische



### 179 Untitled Schottische



### 180 Untitled Schottische



### 181 Untitled Schottische



### 182 Untitled Schottische



### 183 The Butterfly Schottische



### 184 The Princess Schottische



### 185 The Snowbird Schottische



### 186 The Rainbow Schottische



### 187 The Lily Schottische



### 188 Untitled Schottische



### 189 The Merry Maiden Schottische



### 190 The Venetian Schottische



### 191 The Mountain Bell Schottische





### 192 Untitled Schottische



### 193 Untitled Schottische



### 194 The German Schottische



### 195 The Yankee Schottische



### 196 A Plain Schottische



# 197 The Gipsy's Warning Schottische



# 198 Pretty Little Sarah Schottische



### 199 Why Didn't You Tell Me That?



### 200 The Highland Schottische







## *Airs*

### 201 Killarney



### 202 The Coulin



### 203 Only the Gems of Old Ireland



# 204 Ned of the Hill



# 205 John Dwyer of the Glen



# 206 Deartháirín Ó Mo Chroí



# 207 Skilling Enata Hall





208 Oh the Shores of America



209 The Bells of Shandon



210 Paddys Evermore



# 211 The River Roe







# *Waltzes*

### 212 Untitled Waltz



### 213 Under the Willow She is Weeping



### 214 You Vita Waltz



215 The Mysotas Waltz

The musical score for "The Mysotas Waltz" is written in 3/4 time, treble clef, and a key signature of one sharp (F#). The piece begins with a repeat sign. The first four staves contain a series of half notes and quarter notes, with a repeat sign at the end of the fourth staff. The fifth staff begins a new section with a series of eighth notes and quarter notes. The sixth staff continues this section with a series of eighth notes and quarter notes. The seventh staff begins a new section with a series of eighth notes and quarter notes. The eighth staff continues this section with a series of eighth notes and quarter notes. The ninth staff concludes the piece with a series of eighth notes and quarter notes, ending with a double bar line.

# 216 Little Blue Eyes Waltz

The musical score for "Little Blue Eyes Waltz" is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 16 measures. The first measure is a repeat sign. The melody begins with a half note F#4, followed by quarter notes G4, 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, 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### 218 Donau Lieder Waltz



Four staves of music for the Donau Lieder Waltz. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a repeat sign. The second staff includes first and second endings. The third staff features a triplet of eighth notes. The fourth staff also includes first and second endings.

### 219 The Betrothed Waltz



Six staves of music for The Betrothed Waltz. The key signature is one sharp (F#) and the time signature is 3/4. The first five staves consist of a single melodic line. The sixth staff contains a more complex rhythmic pattern, including eighth and sixteenth notes, and includes first and second endings.



## 220 The Swinging Vocal Waltz

Musical score for 'The Swinging Vocal Waltz' in 3/4 time, key of D major. The score consists of eight staves. The first four staves form the first system, and the last four staves form the second system. The melody is written in treble clef. The first staff begins with a repeat sign. The piece concludes with a double bar line and repeat dots.

## 221 The Sweetheart's Waltz

Musical score for 'The Sweetheart's Waltz' in 3/4 time, key of D major. The score consists of six staves. The first three staves form the first system, and the last three staves form the second system. The melody is written in treble clef. The first staff begins with a repeat sign. The piece concludes with a double bar line and repeat dots. First and second endings are marked with '1.' and '2.' above the final measures.

### 222 Untitled Waltz

222 Untitled Waltz

### 223 Kate Kearney's Waltz

223 Kate Kearney's Waltz

### 224 Cailín Deas Crúite na mBó

224 Cailín Deas Crúite na mBó

# 225 After the Opera is Over



# 226 Meet Me at Half Past Nine



# 227 Fleurs D'été Waltz



# 228 My Queen Waltz

Musical score for "My Queen Waltz" in 3/4 time, key of D major. The score consists of six staves. The first four staves are for a single melodic line, featuring a series of eighth and quarter notes with a repeat sign and first/second endings. The fifth and sixth staves provide a continuous accompaniment pattern of eighth notes.

# 229 Untitled Waltz

Musical score for "Untitled Waltz" in 3/4 time, key of D major. The score consists of six staves. The first four staves are for a single melodic line, featuring a series of eighth and quarter notes with a repeat sign and first/second endings. The fifth and sixth staves provide a continuous accompaniment pattern of eighth notes.

### 230 Strolling with Nora Waltz

Sheet music for "Strolling with Nora Waltz" in 3/4 time, key of D major. The score consists of eight staves. The melody is written on the first staff, and the accompaniment is written on the remaining seven staves. The piece features a repeating first and second ending at the end of the eighth staff.

### 231 I Courted a Farmer's Fair Daughter

Sheet music for "I Courted a Farmer's Fair Daughter" in 3/4 time, key of D major. The score consists of six staves. The melody is written on the first staff, and the accompaniment is written on the remaining five staves. The piece features a repeating first and second ending at the end of the sixth staff.

### 232 Under the Tree Waltz



### 233 Where have I Lost my Dinner?



### 234 The Aurora Waltz



235 Sweetheart May





# 236 The Golden Sunshine Waltz



# 237 The See-Saw Waltz



# 238 After the Ball Waltz

The musical score for '238 After the Ball Waltz' is presented in 12 staves, organized into four systems of three staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation is as follows:

- System 1 (Staves 1-3):** The first staff begins with a repeat sign. All staves in this system feature dotted half notes.
- System 2 (Staves 4-6):** The first staff begins with a repeat sign. The notation includes dotted half notes and quarter notes.
- System 3 (Staves 7-9):** The first staff begins with a repeat sign. The notation includes dotted half notes and quarter notes.
- System 4 (Staves 10-12):** The first staff begins with a repeat sign. The notation includes quarter notes, eighth notes, and dotted half notes.

### 239 The Woodland Whisper Waltz



### 240 The First Love Waltz



### 241 Untitled Waltz



### 242 Come Back to Erin Waltz



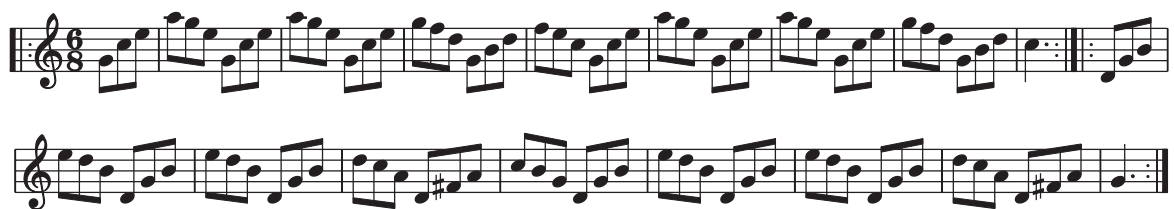
### 243 Sweet Dreamland Faces Waltz



# 244 The Humming Bee Waltz



# 245 A Waltz from 'Der Freischütz'



# 246 The Little Suns Waltz



247 Buy a Broom Waltz







# *Marches*



# 248 Bonaparte's Grand March



# 249 Captain Taylor's March





250 Sir Barry Denny's March



251 Bonaparte Crossing the Alps



## 252 Evening Bells March

Musical score for "Evening Bells March" in 2/4 time, key of D major. The score consists of eight staves. The first four staves form the first system, and the last four staves form the second system. The melody is primarily in the treble clef. The first staff begins with a repeat sign. The fourth staff ends with a repeat sign. The sixth staff includes first and second endings, marked with "1." and "2." above the staff. The eighth staff also includes first and second endings, marked with "1." and "2." above the staff. The piece concludes with a double bar line.

## 253 General Grant's Grand March

Musical score for "General Grant's Grand March" in 4/4 time, key of D major. The score consists of seven staves. The first four staves form the first system, and the last three staves form the second system. The melody is primarily in the treble clef. The first staff begins with a repeat sign. The fourth staff ends with a repeat sign. The sixth staff includes first and second endings, marked with "1." and "2." above the staff. The seventh staff also includes first and second endings, marked with "1." and "2." above the staff. The piece concludes with a double bar line.



254 Black Cuff's March



255 See the Conquering Hero Comes



256 Untitled March



257 The Grand March of Norway



258 Untitled March

The musical score for 'Untitled March' is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The piece begins with a repeat sign. The melody is composed of eighth and quarter notes, with some measures containing rests. The score is divided into two systems, each containing four staves. The first system concludes with a first ending (marked '1.') and a second ending (marked '2.'). The second system also concludes with a first ending (marked '1.') and a second ending (marked '2.'). The piece ends with a double bar line.



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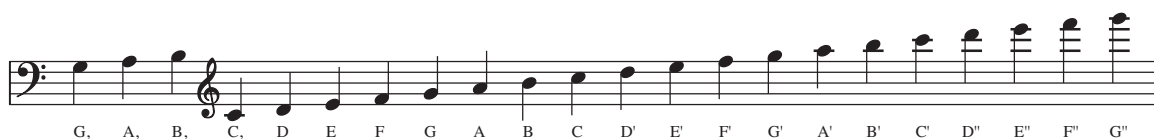
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## EDITORIAL CHANGES

In this section the letters ‘b’ and ‘n’ are used to denote bar and note, respectively, and MS is the abbreviation for manuscript. The semicolon is used to separate items listed and the colon is utilised before an explanation is given. The entry ‘b1, n1; b3, n1; b5, n1; & b7, n1: crotchets in MS’ therefore implies the first note in bars 1, 3, 5, and 7 is a crotchet in the original manuscript. Where a bar number only is given this includes all notes in the bar. The entry ‘b2; b3; & b4, n5: crotchets in MS’ means that all the notes in bars 2 and 3 in addition to note 5 in bar 4 are crotchets in the original manuscript. The following alphabetical coding for music has been used in the Editorial Changes.



1. Gallagher's Frolics: 'Galihers Frolicks': title in MS; void key signature in MS; anacrusis; & b8, n5-7: quavers in MS; b1, n3-5; b2, n3-5, b3, n1-3; b5, n3-5; b8, n5-7; b10, n3-5; & b11, n1-3: slurred in MS; b8, n5-7: triplet sign editorial.
2. The Rakes of Dromina: 'The Rakes of Drumina': title in MS; void key signature in MS; b1, n1; b3, n1; b5, n1; & b7, n1: crotchets in MS; b1, n2-3; b3, n2-3; b5, n2-3; & b7, n2-3: semiquavers in MS; b1, n4-5; b3, n4-5; b5, n4-5; b7, n4-5; & b8, n5-6: quavers in MS; b2, n2-3; b5, n4-5; b6, n2-3; b7, n4-5; b10, n2-3 & n5-6; b11, n4-5; & b14, n2-3: slurred in MS; b16: editorial.
3. Buachaillín Buí: 'The Buchilleen Bue Jigs': title in MS; void key signature in MS.
4. To Cashel I am Going: 'The' used in place of 'To' in title in MS; anacrusis: quavers in MS; b8B & b16A: editorial; b3, n3-4; b7, n3-4; b15, n3-4; & b16, n2-3: slurred in MS; b11, n1-3: crotchets in MS; b11, n6: could be a D' in MS.
5. The Rakes of Newcastle: void key signature in MS; anacrusis: quavers in MS; b1, n3-4; & b3, n2-3: slurred in MS; b3, n2-3; & b11, n2-3: semiquavers in MS; b8, n1 & n3; & b16, n1: crotchets in MS; b13: an extra crotchet G' at the beginning of the bar in MS.
6. The Tenpenny Bit: void key signature in MS; anacrusis; & b8, n5: crotchets in MS; b4, n4-6; b7, n1-3; b9, n1-2 & n3-5; & b11, n3-5: slurred in MS.
7. Kennedy's Jig: void key signature in MS; b1, n2-3 & n5-6; b2, n4-6; b4, n1-3; b6, n1-3; b7, n1-3; b9, n1-4; b10, n2-4; & b11, n2-4: slurred in MS; b9, n1; b10, n1; & b11, n1: quavers in MS; b9, n2-4; b10, n2-4; & b11, n2-4: triplet semiquavers in MS.
8. The Crusting Cap: void key signature in MS; anacrusis; & b8, n3-5: quavers in MS; b2, n2-3; b4, n3-4; & b6, n2-3: slurred in MS; b8, n2; b10, n2; & b16A, n2: crotchets in MS; b14, n1 & n3: dotted crotchets in MS; b16B, n4: editorial.
9. The Mug of Brown Ale: anacrusis; b10, n5-6; & b18, n5-6: quavers in MS; b16, n1-3: crotchets in MS; b24: repeat signs at the end of bar in MS.
10. The Stool of Repentance Jig: b3, n5; b4, n5; b8, n5; & b16, n5: crotchets in MS.
11. The Blind Woman's Jig: void key signature in MS; b2, n4-6; & b6, n4-6: slurred in MS; b4, n4: a dotted crotchet in MS; b8B: repeat signs before the last note in MS.
12. The Barley Meal Jig: void key signature in MS; b4, n3: a dotted crotchet in MS; b4, n4; b8, n4; b12, n3; & b16, n4: crotchets on MS; b7, n3: could be an F' sharp in MS.
13. Paddy's Adventures in London: b1, n5; b3, n5; b5, n5; & b14, n2: crotchets in MS; b20, n5-6: quavers in MS; b24: repeat signs at the end of bar in MS.
14. The Boys of the Town: b1, n2-4; b5, n2-4; b17, n5-7; b21, n5-7; & b25, n5-7: slurred triplet semiquavers in MS; b1, n6; b2, n5; b5, n6; b6, n5; b7, n5; b8, n4; b15, n5; b20, n4; b23, n5; b24, n4; b31, n2; & b32, n4: crotchets in MS; b7, n4; & b15, n4: dotted crotchets in MS; b12, n5-6; b17, n4; b21, n4; & b25, n4: quavers in MS; b28, n4: editorial; b32: repeat signs at the end of bar in MS.

15. Larry Grogan: anacrusis; & b8, n5-6: quavers in MS; anacrusis, n1-2; b7, n2-4; b8, n5-6; b10, n2-4; b11, n2-4; b13, n2-4; & b15, n2-4: slurred in MS; b7, n1; b10, n1; b11, n1; b13, n1; & b15, n1: quavers in MS; b7, n2-4; b10, n2-4; b11, n2-4; b13, n2-4; & b15, n2-4: triplet semiquavers in MS.
16. The Trip to the Cottage: 'The' in title: editorial; b1, n4-6; b2, n4-6; b4, n4-6; b5, n4-6; b6, n4-6; b7, n4-6; b9, n1-3; b10, n4-6; b11, n4-6; b12, n2-4; b13, n1-3; & b14, n4-6: slurred in MS; b8, n4: a crotchet in MS; b12, n1: a quaver in MS; b12, n2-4: triplet semiquavers in MS; the repeat of the second part is written out in the MS but only the slur in b12, n2-4 is included.
17. The Dublin Jig: b2, n4; b6, n4; b8, n4; b9, n4; b10, n4; b13, n4; b14, n4; b16, n4; & b24, n4: crotchets in MS; b21 repeated in MS.
18. The Fire on the Mountain: b1, n4; b5, n4; b11, n1; & b19, n1: quavers in MS; b1, n5-7; b5, n5-7; b11, n2-4; & b19, n2-4: triplet semiquavers in MS; b1, n5-7; b3, n4-6; b4, n1-3; b5, n5-7; b10, n4-6; b11, n2-4; b12, n4-6; b14, n1-3; & b19, n2-4: slurred in MS; b8, n4; & b16B, n4: crotchets in MS; b19, n5: an E' in MS; b24: repeat signs at the end of bar in MS.
19. The Coorosc Jig: key signature unclear in MS; b1, n1-3; b2, n1-3; b4, n2-4; b6, n4-6; b10, n4-6; b11, n3-5; b13, n3-5; b15, n4-6; b16, n2-4; b18, n4-6; b20, n2-4; & b24, n2-4: slurred in MS; b4, n1; b8, n1; b12, n1; b16, n1; b20, n1; & b24, n1: crotchets in MS; b10, n4-6; & b18, n4-6: triplet semiquavers in MS.
20. The Sky over Darby O'Leary: key signature unclear in MS but possibly A major; b2, n5-6; b6, n5-6; & b14, 5-6: quavers in MS; b8, n3: a crotchet in MS.
21. The Walls of Liscarroll: anacrusis; b16, n5-6; & b20, n5-6: quavers in MS; b3, n2-4; b10, n2-4; & b14, n2-4: triplet semiquavers in MS; b8B; & b16A: editorial; b10, n2-4; & b14, n2-4: slurred in MS; b19, n1: a crotchet in MS.
22. Welcome to Bed: b3, n2-4; b7, n2-4; b9, n2-4; b15, n2-4; & b19, n2-4: slurred triplet semiquavers in MS; b24: repeat signs at the end of bar in MS.
23. Wallop the Preacher & Wallop the Priest: b7, n5; b8, n4; b15, n5; & b16, n4: crotchets in MS.
24. Untitled Jig: b1, n5; b5, n5; b8, n4; & b16, n4: crotchets in MS; b2, n2-4; b6, n2-4; b10, n2-3; & b14, n2-4: slurred triplet semiquavers in MS.
25. The Yellow Flail: anacrusis: quavers in MS.
26. Come Let Us be Drinking: accidental: editorial; b3, n5-7: slurred triplet semiquavers in MS; b8, n4; & b16, n4: crotchets in MS.
27. The Bottle of Punch: b24, n4: a crotchet in MS.
28. Pauden O'Rafferty: b1, n1; b2, n1; b3, n1; b5, n1; b7, n1; & b23, n1: quavers in MS; b1, n2-4; b2, n2-4; b3, n2-4; b5, n2-4; b7, n2-4; & b23, n2-4: slurred triplet semiquavers in MS.
29. Coffee & Tea: key signature of G major in MS; b8, n4; & b16, n4: crotchets in MS; b10, n1; & b14, n1: quavers in MS; b10, n2-4; & b14, n2-4: slurred triplet semiquavers in MS.
30. The Hills of Glenarchy: b2, n5; b4, n4; b8, n4; b16, n4; & b24, n4: crotchets in MS; b24: repeat signs at end of bar in MS.
31. The Rakes of Clonmel: accidentals: editorial; anacrusis; & b4, n5-6: quavers in MS; b9, n2-4 & n6-8; b11, n2-4 & n6-8: triplet semiquavers in MS; b9, n2-4 & n6-8; b11, n2-4 & n6-8; & b18, n1-3: slurred in MS.
32. My Mother-in-Law: void key signature in MS; anacrusis; & b2, n5-6: quavers in MS; anacrusis, n1-2: slurred in MS; b8B; & b16A: editorial.
33. See how she Dances: key signature of G major in MS; b1, n4: a quaver in MS; b2, n2-4; b6, n2-4; b7, n5-7; & b15, n5-7: slurred triplet semiquavers in MS; b2, n6; b3, n5; & b6, n6: crotchets in MS.
34. Will You Come Home with Me?: b8, n2-4; b10, n2-4; b14, n2-4; & b16, n2-4: slurred triplet semiquavers in MS.
35. The Connaughtman's Rambles: b8, n4; b10, n5; b16, n4; b18, n5; b24, n4; & b32, n4: crotchets in MS; b15, n5: an F' in MS; b20, n1: a quaver in MS; b20, n2-4: slurred triplet semiquavers in MS.
36. The Irish Jig or Merino Flock: anacrusis; b1, n5-6; b2, n5-6; b3, n5-6; b4, n5-6; b5, n5-6; & b30, n5-6: quavers in MS; b2, n4; & b32A: editorial; b11, n2-4; & b19, n2-4: slurred triplet semiquavers in MS; b14, n2; b18, n2; & b24, n4: crotchets in MS; b24: repeat signs at end of bar in MS; b32A: editorial.
37. The Quarter of Goat: anacrusis; b9, n1; b11, n1; & b13, n1: crotchets in MS; b1, n5: a B in MS; b2, n2-4; & b6, n2-4: slurred triplet semiquavers in MS; b2, n6-7: an F' sharp and D' respectively in MS; b8B; & b16A: editorial.
38. A Single Jig: b4, n3; & b24, n2: crotchets in MS; b8A: editorial; b15, n2: an A in MS.

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39. The Joys of Wedlock or Ballinafad: 'The Joys of Wedlock or Ballinafad': title in MS; b8, n4; b10, n5; & b16, n4: crotchets in MS; b9, n2-4; b10, n2-4; & b11, n2-4: slurred triplet semiquavers in MS.
40. Nóra Chríonna: 'Norah Criena': title in MS; key signature of G major in MS; b1, n5; b5, n5; b10, n5; & b18, n5: crotchets in MS.
41. The Kerry Buckeens: accidental: editorial; b1, n1-3; & b10, n2-4: slurred in MS; b9, n4: a crotchet in MS; b10, n2-4: triplet semiquavers in MS.
42. The Rakes of Listowel: b1, n1-3; b2, n4-6; b5, n1-3; b12, n2-4; b18, n2-4; & b20, n2-4: slurred in MS; b8, n2: a crotchet in MS; b12, n1; b18, n1; & b20, n1: quavers in MS; b12, n2-4; b18, n2-4; & b20, n2-4: triplet semiquavers in MS.
43. Untitled Jig: b2, n5; b10, n4; & b18, n4: crotchets in MS; b21, n1 & n5: quavers in MS; b21, n2-4 & n6-8: slurred triplet semiquavers in MS; b24: repeat signs at end of bar in MS.
44. The Planting Stick: [none]
45. Round the World for Sport: b1, n2; b5, n2; b9, n2; & b10, n1: crotchets in MS; b9, n1; & b10, n2: dotted crotchets in MS; b14, n5: could be a C in MS.
46. The Blooming Meadows: b8, n2; & b16, n2: crotchets in MS.
47. The Scotchman: void key signature in MS; b7, n1-3: triplet semiquavers in MS; b7, n1-3; b12, n4-5; b13, n4-5; & b16, n1-2: slurred in MS; b8, n4: an F sharp in MS; b16, n3: a crotchet in MS.
48. Fasten the Leg on Her: void key signature in MS; anacrusis; & b8, n5-6: quavers in MS; b4, n2-3; b7, n5-6; & b8, n5-6: slurred in MS; b16, n4: editorial.
49. Alexander's Jig: b4, n4; b8, n5; b12, n5; & b16, n5: dotted crotchets in MS; b4, n5; b8, n6; b12, n6; & b16, n5: crotchets in MS; b8, n1; b9, n1; b11, n1; b13, n1; & b16, n1: quavers in MS; b8, n2-4; b9, n2-4; b11, n2-4; b12, n2-4; b13, n2-4; & b16, n2-4: slurred triplet semiquavers in MS.
50. The Maid on the Green: void key signature in MS; anacrusis; b8, n5-6; & b10, n4: quavers in MS; b3, n2-4; b5, n4-5; b7, n2-4; b13, n1-3 & n5-6; b14, n4-6: slurred in MS; b4, n5: a crotchet in MS; b10, n5: a semiquaver in MS.
51. The Railway Jig: void key signature in MS; b3, n1-2 & n3-4; b4, n2-4; b7, n1-2 & n3-4; b9, n1-2 & n3-4; b11, n1-2; b13, n1-2; b15, n1-2 & n3-4; b16, n4-5; b17, n1-2, n3-4; & b19, n1-2 & n3-4: slurred in MS; b4, n2-4: triplet semiquavers in MS; b8, n4; & b24, n4: crotchets in MS; b24: repeat sign at the end of bar in MS.
52. The Major: key signature of A major in MS; b1, n3-4; b2, n1-3; b3, n1-3; b5, n3-5; b6, n4-6; b10, n4-5; b11, n1-2 & n3-5; & b15, n1: quavers in MS; b15, n2-4: triplet semiquavers in MS; b15, n2-4 & n5-7: slurred in MS; b24: editorial as the original bar is not legible in the MS.
53. McCarthy's Hop Tune: b1, n5-7: slurred; b8, n7: a crotchet in MS; b13, n6: a G' in MS; repeat signs at the end of each part in MS.
54. The Rocky Road to Dublin: key signature of D major in MS; b1, n5; b5, n5; b6, n4; b7, n5; b9, n5; & b13, n5: crotchets in MS; b2, n5-7; b4, n5-7; b10, n5-7; b12, n5-7; & b14, n5-7: slurred in MS; b3, n5: a quaver in MS; repeat signs at the end of each part in MS.
55. The Hills of Tipperary: b1, n6-8; b2, n1-2; b3, n3-5; b4, n1-3; b6, n1-3 & b7-9: slurred in MS; b4, n8 & b8, n8: crotchets in MS; repeat signs at the end of each part in MS.
56. A Little above the Knee: b2, n5; b6, n5; b8, n6; & b16, n6: crotchets in MS; b3, n5-7; b5, n5-7; b9, n5-7; b10, n1-3; b11, n6-8; b12, n1-3; b13, n5-7; b14, n1-3; & b15, n3-5: slurred in MS; repeat signs at the end of each part in MS.
57. Round the World for Sport: b3, n1; b5, n6; & b7, n6: crotchets in MS; b1, n3-5; b2, n6-8; b3, n2-4 & n5-7; & b5, n3-5: slurred in MS; repeat signs at the end of each part in MS.
58. Yellow White Stocking: b2, n7-9; b4, n4-6; b5, n2-4 & b8-10; b6, n2-4; & b7, n2-4 & n8-10: slurred in MS; b5, n1; b6, n1 & b7, n1: quavers in MS; b5, n2-4; b6, n2-4; & b7, n2-4: triplet semiquavers in MS.
59. The Foxhunter's Jig: 'The' in title: editorial; b1, n6; b2, n7; b3, n6; & b4, n4 & n6: quavers in MS; b2, n8; b3, n7; b4, n5 & n7; b6, n4; b8, n6; & b12, n7: crotchets in MS; repeat signs at the end of each part in MS.
60. I Have a House of my own: b1, n5; b3, n5; b5, n5; b7, n5; b9, n7; b11, n7; & b13, n7: crotchets in MS; repeat signs at the end of each part in MS.
61. Untitled Slip Jig: key signature of G major in MS; b1, n5-7; b2, n3-5; b5, n5-7; b6, n3-5; & b11, n4-6: slurred in MS; b2, n7; b4, n8; b5, n1; b6, n7; b7, n1; b8, n8; b9, n1; b8, n8; b9, n1; b10, n7; & b12, n8: crotchets in MS; repeat signs at the end of each part in MS.
62. Drops of Brandy: b5, n4-6; b6, n7-9; b7, n7-9; b11, n4-6; b13, n7-9; & b15, n7-9: slurred in MS; repeat signs at the end of each part in MS.

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63. Untitled Slip Jig: b1, n6: could be either a quaver or a crotchet in MS; b3, n6; b7, n6; b8, n6; & b12, n6: crotchets in MS; b8, n2: editorial as note is illegible in MS; repeat signs at the end of each part in MS.
64. Charming Judy Brallahan: 'Charming Judy Brall': title in MS; b2, n7; b6, n6; & b7, n4: crotchets in MS.
65. Sir Roger De Coverly: b1, n5-7; b2, n3-5; b4, n6-8; b6, n3-5; b7, n4-6; b12, n5-7: slurred in MS; b3, n4: could be a crotchet in MS
66. The Cock & the Hen: b1, n7; b5, n7; & b9, n7: crotchets in MS; b2, n7-9; & b4, n1-3 & n7-8: slurred in MS; b3, n7; & b7, n7: dotted crotchets in MS; repeat signs at the end of each part in MS.
67. Untitled Slip Jig: void key signature in MS; b1, n5 & n8; b2, n5-6; & b3, n5: Es in MS; b1, n6-7; b3, n6-7; b5, n7-9; & b7, n7-9: slurred in MS; repeat signs at the end of each part in MS.
68. Untitled Slip Jig: b9, n4 & b10, n4: crotchets in MS; b11, n9: could be an E' in MS; repeat signs at the end of each part in MS.
69. The Dusty Miller: b4, n4: could be a G in MS; b5, n4-5; b6, n2-4; & b7, n4-5: slurred in MS; b5, n5; & b7, n5: crotchets in MS; b6, n5: could be a C in MS.
70. Untitled Slip Jig: b1, n1: a D in MS; b4, n7; b8, n7; & b12, n7: crotchets in MS; repeat signs at the end of each part in MS.
71. The Salamanca Reel (or Hornpipe): 'The' in title: editorial; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b16, n5 which is a crotchet in MS; all triplet signs: editorial; b1, n3-5: slurred in MS.
72. The Peeler's Jacket: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2, n5-7; b5, n1-3; b6, n5-7; b8, n5-7; b9, n5-7; b12, n5-7; b13, n5-7; & b16, n5-7 which retain their original values; accidentals: editorial; b1, n2-3 & n4-7; b2, n6-7; b3, n5-8; b4, n1-4; b5, n2-3; b9, n1-2, n3-4; n6-7; b14, n1-4; & b15, n1-4: slurred in MS; b8, n5: an A in MS; b15, n2: a C' in MS; b15, n5: could be a semiquaver in MS.
73. The Morning Star Reel: 'The' in title: editorial; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b7, n1-3; b8B, n6-7; b10, n5-7; b14, n5-7; & b15, n5-7 which retain their original values; b1, n2-3; b3, n1-2 & n3-4; b4, n1-2 & n3-4; b5, n5-6 & n7-8; b9, n1-4; b11, n5-6 & n7-8; b15, n1-4; & b16, n5-6 & n7-8: slurred in MS; b8A: editorial; b8B, n5: replaces 2 quaver Gs in MS.
74. The Connaught Woman's Reel: 'The' in title: editorial; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2; b6, n5-7; & b8, n1-4 which retain their original values; b1, n1-2 & n3-4; b2, n2-3 & n4-5; b3, n5-6 & n7-8; & b5, n5-8: slurred in MS.
75. The Bride in Bed Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1; b2; b3; b5, n1-3; b7, n1-3; & b9, n1-3 which retain their original values; b8A: editorial; anacrusis, n1-2; b1, n4-5; b5, n2-3; b8, n1-4; & b9, n2-3: slurred in MS.
76. The New Road Reel: key signature of G major in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2, n1-3; b6, n1-3; b9, n1; b10, n1; b11, n1; & b14, n5-7 which retain their original value; b2, n2-3; b4, n5-8; b7, n1-4; b9, n2-4 & n5-8; b10, n2-4; b11, n2-4; & b13, n1-4: slurred in MS; b14, n2: could be an A' in MS; b15, n4: editorial as note is illegible in MS.
77. Untitled Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b3, n1-3; b7, n1-3; & b11, n1-3 which retain their original values; b1, n2-3; b3, n2-3; b4, n1-2 & n3-4; & b10, n1-4: slurred in MS.
78. The Game Cock Reel: b1, n1-2, n3-4, & n5-8; b2, n1-3; b3, n1-4, & n5-8; b4B, n1-3; b9, n4-7; & b11, n1-3: slurred in MS; b2, n1-3; b4, n1-3: & b11, n1-3: triplet semiquavers in MS; b4A; & b12B: editorial; b7, n1-3: editorial as original is illegible.
79. The Blue Bells of Scotland: 'Blue Bells Scotland': title in MS; key signature of D major in MS; b4, n2-3; b5, n2-4; b6, n2-3; b9, n2-4; b10, n2-3; & b11, n2-3: slurred in MS; b12: repeat signs at end of bar in MS.
80. The Kerry Star: b1, n4-5; b2, n3-5; & b8, n6-7: slurred in MS; b2, n3-5: triplet semiquavers in MS; b12: repeat signs at end of bar in MS.
81. Coaxing Mary: tune written in simple duple time in MS; b1, n1-2: slurred in MS; b12: repeat signs at end of bar in MS.
82. The New Way to Limerick: tune written in simple duple time with a void key signature in MS; b1, n1 & n6: G's in MS; b1, n1; b3, n1; &

- b5, n1: crotchets in MS; b1, n3; b3, n3; & b5, n3: quavers in MS; b1, n2-3; b2, n4-5; b3, n2-3; b4, n1-2 & n5-6; b5, n2-3; b6, n4-5; & b7, n2-3: slurred in MS; b16B: editorial.
83. The Peeler's Cap: tune written in simple duple time with void key signature in MS; anacrusis; b8A, n5; & b16B, n5: crotchets in MS; b1, n2-3; b2, n2-3; b4, n5-6; & b6, n2-3: slurred in MS; b8B; & b16A: editorial.
84. The Ships are Sailing: tune written in simple duple time with void key signature in MS; b1, n4; & b3, n4: crotchets in MS; b1, n6; & b3, n6: quavers in MS; b4: repeat signs editorial; b1, n2-3 & n5-6; & b3, n2-3 & n5-6: slurred in MS.
85. The Newline Reel: tune written in simple duple time in MS; accidentals: editorial; b1, n1-3; b2, n3-5; b3, n5-7; b5, n1-2 & n4-6; b7, n5-7; b10, n1-4; & b12, n1-2 & n3-4: slurred in MS; b4: repeat signs editorial.
86. Lizzie Picking Cockles: tune written in simple duple time in MS; anacrusis, n1-2; b1, n6-7; b2, n5-6; b4, n4-6; b5, n6-7; b6, n2-3 & n5-6; b7, n6-7; b9, n2-3 & n5-6; b10, n1-2 & n3-4; b11, n2-3; b12, n6-7; & b13, n2-3 & n5-6: slurred in MS; b8A; & b16A: editorial; b16B: a extra D' & C quaver at the end of bar.
87. The Wind that Shakes the Barley: tune written in simple duple time in MS; b1, n2-3; b2, n2-3; b3, n2-3; b5, n5-6; b6, n2-3; & b9, n2-3: slurred in MS; b4: repeat signs editorial
88. The Cork Lasses: tune written in simple duple time in MS; anacrusis, n1-2; b2, n5-6; b4, n6-7; b6, n5-6; b7, n2-4; b9, n2-4; b10, n2-4 & n5-7; b11, n2-4; b13, n2-4; b14, n2-3 & n5-6: & b16A, n5-8: slurred in MS; b1, n3-6; b3, n3-6; b4, n1-4; b5, n3-6; b7, n2-8; b8, n1-4; b9, n2-8; b10, n2-7; b11, n2-8; b12, n1-4; b13, n2-8; b15; & b16A: semiquavers in MS; b2, n1; & b6, n1: crotchets in MS; b2, n3; & b6, n3: quavers in MS; repeat signs: & b16B: editorial.
89. The Green Fields of America: tune written in simple duple time in MS; b1, n2-3 & n5-6; b5, n2-3; b6, n1-4; b9, n6-7: slurred in MS; b2, n1-4; b3, n1-4; b4, n1-4; b6, n1-4; b7, n1-4; b8, n1-4; b9, n1-4; b10, n1-4; b12, n1-4; b13, n1-4; b14, n1-4; b15, n1-4; & b16, n1-4: semiquavers in MS; b6, n5; b8, n5; & b16, n5: crotchets in MS; b6, n7: a quaver in MS; repeat signs: editorial.
90. Toss the Feathers: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2, n1-3; b3, n1-3; b5, n1-3; b7, n1-3; b10; b12; b13, n5-7; & b15, n1-3 which retain their original values; b2, n4-5 & n6-7; b3, n2-3, n4-5 & n6-7; b9, n5-8; b13, n6-7; & b16, n1-3: slurred in MS; b14, n8: a G in MS.
91. Mary on the Green: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n5-7; b5, n5-7; b8, n5-7; b9, n1 & n5-7; b10, n5; b11, n1 & n5-7; b12, n5-7; b13, n5-7; b14, n5; & b16, n5-7 which retain their original values; b9, n2-4 & n6-7; b10, n6-8; b11, n2-4; & b14, n6-8: slurred in MS; repeat signs: editorial.
92. Untitled Reel: tune written in simple duple time in MS; b1, n4-7; b2; b3, n4-7; b4, n1-4; b6; b8, n1-4; b10; b11; & b12, n1-4; semiquavers in MS; b1, n2-3; b2, n1-2 & n3-4; b5, n2-3 & n5-6; b6, n5-6 & n7-8; & b7, n2-3 & n5-6: slurred in MS; b4: repeat signs editorial.
93. Boil the Breakfast Early: tune written in simple duple time in MS therefore all the note values have been doubled apart from; b2, n5-7; b4, n5-7; b6, n5-7; b8, n5-7; b9, n1-3; b10, n1-3; b11, n1-3; b12, n5-7; b13, n1-3; b14, n1-3; & b16, n5-7 which retain their original values; b1, n5-6 & n7-8; b9, n4-7; b10, n4-5 & n6-7; & b12, n6-7: slurred in MS; b8: repeat signs editorial; b12, n2: could be a D in MS.
94. Kiss a Maid behind her Mother: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b11, n5-7 which retain their original value; b1, n1-4; b2, n5-8; b4, n1-2, n3-4, n5-6 & n7-8; b7, n1-2 & n3-4; b8, n5-6 & n7-8; b11, n6-7: slurred in MS; b4: repeat sign editorial.
95. The Dark-Haired Girl: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2; b6; b8B, n6-7; b9, n5-7; b10, n1-3; b11, n5-7; b13, n5-7; & b14, n1-3 which retain their original value; b1, n5-6 & n7-8; b2, n2-3 & n5-6; b4, n1-4; b6, n2-3; b7, n1-2 & n3-4; b11, n6-7; & b14, n2-3: slurred in MS; b8A; 16A; & repeat signs: editorial; b8B, n5; & b16B, n5: each replace two quaver As.
96. Untitled Reel (or Hornpipe): tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b4, n5-7; b5, n1-3; b9, n5-6 & n8; b10, n1-2 & n4-7; & b13, n6 which retain their original values; & b9, n7; b10, n3; & b13, n5 which are crotchets in MS; repeat signs in the first part: editorial.

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97. Untitled Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1; b3, n1; b4, n4-5; b5, n1; b7, n1; b8B, n5-7; b10, n8-9; b12, n4-5 & n7; b13; & b15, n4-7 which retain their original values; b1, n2-4; b3, n2-4; b4, n1-3; b5, n2-4; b5, n5-6 & n7-8; b7, n2-4; b9, n1-4 & n5-8; b10, n5-7; b11, n5-8; b12, n1-3; b13, n5-6; b15, n1-3; & b16B; n1-2 & n3-4: slurred in MS; b8A; b16A; & repeat signs: editorial.
98. The Maid among the Roses: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1; b2, n1-3; b3; b6, n5-7; b7, n5-7; b8, n5-7; b10, n5-7; b11, n5-7; & b12, n5-7 which retain their original values; b1, n4-5; & b3, n4-5: slurred in MS; b4: repeat sign editorial.
99. The Rising of the Sun: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1; b2, n1-3; b3, n1-3; b5; b6, n1-3; b9, n1-3; & b11, n1-3 which retain their original values; b1, n2-3 & n5-6: & b2, n4-5 & n6-7: slurred in MS; b8: repeat signs editorial.
100. Captain Keller: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1; b2, n1; b3, n1; b4, n5-7; b8, n5-7; & b12, n5-7 which retain their original values; b2, n6-8: editorial as the original is illegible; b1, n2-4, n5-6 & n7-8; b2, n2-4; b3, n2-4; b5, n1-3; & b6, n5-7: slurred in MS; b4: repeat sign editorial.
101. Untitled Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b4; & b8, n4-5 which retain their original values; & b1, n5-6 which are crotchets in MS; b1, n1-4; b2, n1-4; b8, n1-3; & b10, 5-8: slurred in MS; b4: repeat signs editorial.
102. Upstairs in a Tent: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2; b3, n1-3; b4, n5-7; b8, n5-7; & b12, n5-7 which retain their original values; b1, n2-3: slurred in MS; b4: repeat sign editorial.
103. The Pigeon on the Gate: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n5-7; b3; b4, n1-4; b6, n5-7; b7, n5-7; b8, n5-7; b11, n4-5; b14, n5-7; & b16A, n7-9 which retain their original values; b1, n1-4; b4, n2-4; b11, n1-3; b14, n6-7; & b16A, n2-3 & n5-6: slurred in MS; b16A, n1 & n4: quavers in MS; b16A, n2-3 & n5-6: semiquavers in MS; b16B; & repeat signs: editorial.
104. Bill Maher: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n5-7; b2, n5-7; b3, n5-7; b5, n5-7; b6, n1-3; b8, n5-7; b9, n5-7; b10; b11, n5-7; b12, n5-7; b13, n5-7; b14; b16; b18; & b20, n5-7 which retain their original values; b14, n4: a G' in MS; repeat sign; & accidentals: editorial.
105. The Railway Station: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n1-3; b2, n1-3; b4, n5-7; b5, n1-3; b6, n1-3; b7, n1-3; b9, n1-3; b10, n1-3; b13, n1-3; b14, n1-3; & b15, n1-3 which retain their original values; anacrusis, n1-2; b1, n2-3; & b4, n1-4: slurred in MS; b8A; b16B; & repeat signs: editorial.
106. Lord McDonald's Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2, n5-7; b3, n1-3; b4, n4-8; b8, n5-7; & b12, n5-7 which retain their original values; b1, n2-3, n4-5 & n6-7; b3, n2-3; b4, n1-3; b5, n5-8; & b7, n1-3: slurred in MS; b4: repeat sign editorial.
107. Take Her Out and Air Her: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2; b3, n1-3; b4, n1-3; b5, n1-3; b6; b7, n1-3; b8, n1-3; b9, n1-3; & b10 which retain their original values; b1, n2-3; & b2, n5-6: slurred in MS; b4: repeat sign editorial; b6, n4; could be an A in MS; b10, n3: an F<sup>3</sup> sharp in MS.
108. Untitled Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2; b3, n1-3; b4; & b8 which retain their original values; b1, n2-3; b5, n5-7; & b6, n5-8: slurred in MS; repeat signs: editorial.
109. Untitled Reel: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b12, n6-8; b13, n6; & b14, n6 which are quavers in MS; & b13, n5; & b14, n5 which are crotchets in MS.
110. Coming through the Field: 'Coming through the Field Hornpipe': title in MS; accidentals; b8A; & b16A: editorial; b15, n1-3 slurred in MS.



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111. The Evergreen Hornpipe: anacrusis, n1: a quaver in MS; anacrusis, n1-3; b1, n2-4; b2, n6-7; b4, n6-8; b5, n2-4; b7, n4-5; b12, n3-5 & n7-9; b13, n2-4; b14, n6-7; & b15, n4-5: slurred in MS; anacrusis, n2-3: semiquavers in MS; b1, n2-4; b5, n2-4; b12, n3-5 & n7-9; & b13, n2-4: triplet semiquavers in MS; b7, n5: a D' in MS.
112. The Peeler's Hornpipe: Tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2, n5-7; b6, n5-7; b8; b9, n1-2; b10, n1-2; b15, n1-3; & b16 which retain their original values; anacrusis, n1-3; b9, n3-5; & b10, n3-5: slurred in MS.
113. Untitled Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n1-3; b2, n1-3; b3, n1-3; b4, n1-3; b5, n1-3; b6, n1-3 & n5; b7, n4-5 & n9-10; b8; b9, n1-3; b10; b11, n1-3; b12, n5-7; b13, n1-3; b14; b15, n4-5 & n9-10; & b16 which retain their original values; & b6, n4 which is a crotchet in MS; anacrusis, n1-2; b1, n2-3; b2, n2-3 & n4-7; b3, n2-3; b4, n2-3; b7, n1-3 & n6-8; b9, n2-3; & b15, n1-3 & n6-8: slurred in MS.
114. Turn Her Up: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n4 & n8; b3, n4 & n8; b5, n4 & n8; b6, n5-7; b10, n5-7; & b12, n5-7 which retain their original values; & b8, n4; & b16, n4 which are quavers in MS; b1, n1-3 & n5-7; b3, n1-3 & n5-7; b5, n1-3 & n5-7; & b12, n6-7: slurred in MS.
115. Untitled Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1; b3, n1; b5, n1; b11, n1-3; & b12, n1-4 which retain their original values; & b8, n4; & b16, n4 which are quavers in MS; b1, n2-4; b3, n2-4; b4, n1-4; b5, n2-4; b11, n2-3; b12, n5-7; b13, n1-4; b14, n1-4; & b15, n1-4: slurred in MS; b11, n4: an F' sharp in MS; b14, n4: a G in MS.
116. The Jackey Tar Hornpipe: key signature of G major in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2, n3-5; b4, n3; b5; b6, n5-7; b8B, n3-5; b10, n5-7; b11; b12, n5-7; b13; & b14, n5-7 which retain their original values; b3, n1-4; b4, n4-6; b5, n5-6; b6, n1-4; b10, n6-7; b13, n5-6; & b14, n6-7: slurred in MS; b8A; & b16A: editorial.
117. Untitled Hornpipe: void key signature in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b3, n1-3; b5, n1-3; b6, n4; & b14, n4 which retain their original values; b8, n3; & b16, n3 which are quavers in MS; & b6, n3; & b14, n3 which are crotchets in MS; b1, n4-7; b3, n2-3; b7, n1-4; & b9, n1-4: slurred in MS; b12, n4: an E' in MS.
118. The Hatter's Hornpipe: b2, n5; b6, n5; & b14, n5: crotchets in MS; b2, n6-7; b6, n6-7; & b14, n6-7: quavers in MS; b1, n6-7; b2, n1-3 & n4-5; b3, n8-b4, n1; b4, n5-6; b5, n6-7; b11, n4-5; b13, n6-7; & b14, n1-3 & n4-5: slurred in MS; b9, n1: could be a G' in MS.
119. Untitled Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b3, n1-3; b7, n1-3; b11, n1 & n5; & b15, n1-3 which retain their original values; & b8, n4; & b16, n4 which are quavers in MS; b1, n1-4, & n5-8; b4, n1-3, n4-6; n7-9 & n10-12; b7, n2-3; b11, n2-4 & n6-8; & b12, n1-3: slurred in MS.
120. The Liverpool Hornpipe: b2, n1-3; b6, n1-3; b8, n5-6; b10, n4-6; b14, n1-3; b15, n8-b16, n1: slurred in MS; b2, n7-8; b4, n7-8; b6, n7-8; b10, n7-8; b12, n7-8; & b14, n7-8: quavers in MS.
121. The Showman's Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b3; b4, n5-7; b8, n4-5; b9, n5-7; b10, n5-7; b12, n4-8; b13, n5-7; & b14, n5-7 which retain their original values; b1, n5-6 & n7-8; b2, n1-2 & n3-4; b5, n5-6 & n7-8; b7, n1-2 & n3-4; b9, n5-6; b12, n1-4 & n6-7; b15, n1-3, n7-9 & n10-12; & b16, n1-3: slurred in MS; b11; & b16, n5-6: editorial as the original is illegible.
122. The English Sailor's Hornpipe: 'The' in title: editorial; key signature of G major in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b4, n5; b8, n4-5; b12, n5-7; & b16 which retain their original values; anacrusis, n1-3; b1, n1-4; b3, n1-4; b4, n6-8; b6, n5-8; b7, n5-8; b9, n1-4; b12, n1-4; b13, n5-8; b14, n5-8; & b15, n5-8: slurred in MS.
123. The Cuckoo's Nest: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n3-5; b4, n3-5; b8, n3-5; b10, n5-7; b12, n5-7; & b16, n3 which retain their original values; b1, n1-4; b2, n4-5; b3, n1-4 &

- n5-8; b4, n4-5; b6, n1-4 & n5-8; b10, n1-4 & n6-7; b12, n6-7; & b14, n1-4: slurred in MS.
124. Untitled Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n5-7; b4, n5-7; b6, n5-7; b9, n1-3; b10, n1-3; b12, n5-7; & b14, n5-7 which retain their original values; anacrusis, n1-2; b4, n6-7; b10, n4-7; b12, n6-7; & b14, n6-7: slurred in MS; b16B: editorial.
125. The Stage Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1; b3; b5; b7; b12, n1-2 & n4-5; b13; & b15: which retain their original values; b8A; b12, n3; & b16B: editorial; anacrusis, n1-2; b2, n1-4; b4, n1-4 & n5-8; & b11, n1-4 & n5-8: slurred in MS.
126. O'Dwyer's Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis, b1, n8-9; b2, n4-8; b3, n8-9; b4, n4-5; b5, n8-9; b6, n4-5 & n7; b7, n4-5 & n9-10; b8A; b9, n5-7; b12, n3-4; b13, n5-7; b15, n5-7; b16, n5-7; b17, n1-2 & n6-7; b18, n1-2 & n6-7; b19, n1-2 & n6-7; b20, n1-2 & n6-7; b22, n5-7; & b24B which retain their original values; b8B; b15, n1-4; & b24A: editorial.
127. Untitled Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b3, n5-7; b4, n7-8; b5, n6; b6, n5-6; b7, n4-5 & n9-10; b8, n5; b9, n5-7; b10, n6; b11, n5-7; b12, n6; & b15, n1-3 which retain their original values; b4, n9; b5, n5; b6, n7; b10, n5; b12, n5; b13, n4 & n9; & b14, n4 which are crotchets in MS; & b4, n10; b6, n8; b13, n5 & n10; & b14, n5 which are quavers in MS; anacrusis, n1-2; b1, n1-3 & n4-6; b2, n5-8; b3, n6-7; b4, n1-3 & n4-6; b7, n1-3 & n6-8; b13, n1-3 & n6-8; & b14, n1-3: slurred in MS.
128. The Poll Halfpenny Hornpipe: 'The' in title: editorial; tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n5-7; b5; b6, n6; b8, n5-6; b13; & b14, n5 which retain their original values; & b6, n5 which is a crotchet in MS; accidentals: editorial; anacrusis, n1-2; b4, n5-7; & b14, n5-7: slurred in MS.
129. The Sailor's Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from:
- anacrusis; b2, n6; b4, n5-7; b6, n6; b8, n5-6; b9, n5-7; b10, n5-7; b12, n5-7; b14, n6; & b16 which retain their original values; & b2, n5; b6, n5; & b14, n5 which are crotchets in MS; b12, n6-7: slurred in MS.
130. The Stack of Barley: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n4-5; b2, n1-3; b3, n1-3; b4, n3-5; b5, n4-5; b6, n1-3; b8, n5-6; b9, n5-7; b10, n1-3 & n7; b12, n5-6; b13, n5-7; & b14, n4-5 which retain their original values; b1, n1-3; b2, n2-3; b5, n1-3; b10, n4-6; & b14, n1-3: slurred in MS.
131. The Kerryman's Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b9, n1 & n5; b10, n1-5; b13, n1 & n5; b14; & b16, n5 which retain their original values; b10, n6 which is a crotchet in MS; & b10, n7 which is a quaver in MS; b8, n5-7; b9, n2-4 & n6-8; & b13, n2-4 & n6-8: slurred in MS.
132. Marquis Huntley's Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b8, n5-6; & b12, n5-6 which retain their original values; accidental: editorial; anacrusis, n1-3; b6, n1-4 & n5-8; & b12, n7-9: slurred in MS.
133. The First of May Hornpipe: void key signature in MS; b1, n4-6 & n8-b2, n3; b2, n4-5; b4, n6-7; b5, n3-6; b6, n1-3 & n4-5; b7, n8-b8, n1; b8, n5-6; b9, n5-6; b10, n6-7; b13, n4-6; & b14, n1-3: slurred in MS; b8: all notes double their original note values; b8: repeat sign editorial.
134. The Stag Hornpipe: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n1-2 & n6-8; b4, n5-7; b6, n1-2 & n6-8; b10, n5; b12, n5-7; & b14, n1-2 & n6-8 which retain their original values; b2, n3-5; b6, n3-5; b8, n5-7; b10, n6-8; & b14, n3-5: slurred in MS; b9, n6-8: editorial as the original is illegible.
135. Rodney's Glory: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1; b2; b5, n1-3; b6, n5-7; b7, n1-3; b8, n2-4; b10, n5-7; b12, n6; b14, n5-7; b15, n1-3; b16, n5-7; b18, n5-7; & b19, n1-3 which retain their original values; b12, n5 which is a crotchet in MS; & b20, n1-2 which are dotted crotchets in

- MS; accidentals: editorial; b1, n2-3; b2, n2-3 & n5-6; b3, n5-8; b4, n5-8; b5, n2-3; b6, n6-7; b7, n2-3; b10, n6-7; b11, n1-4; b14, n6-7; b18, n6-7; & b19, n2-3: slurred in MS.
136. Bonaparte's Retreat: 'Bonaparte's Retreat Hornpipe': title in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b8, n5-7; b9, n5; b13, n5; b14, n5-7; b15, n1-3; b16, n5-7; b17, n1-3; & b28, n5 which retain their original values; anacrusis, n1-2; b2, n1-4 & n5-8; b3, n5-8; b4, n5-7 & n8-10; b6, n1-4; b8, n6-7; b9, n6-8; b10, n5-8; b11, n5-8; b12, n5-7 & n8-10; b13, n6-8; b15, n2-3; b20, n5-7 & n8-10; b22, n5-8; b24, n5-7 & n8-10; & b26, n5-8: slurred in MS; b2, n3-4; b6, n3-4; b22, n3-4; & b26, n3-4: a C & D', respectively, in MS.
137. The Humours of Bandon: b2, n2-4; b10, n2-4; b11, n2-4; & b18, n2-4: slurred triplet semiquavers in MS; b2, n1; b5, n4-5; b10, n1; b18, n1; & b21, n4-5: quavers in MS; b8B, n2; b13, n2; & b24, n2: crotchets in MS.
138. The Jockey through the Fair: b8B; & b20A: editorial; b18, n3: a crotchet in MS.
139. Cuimil an Máilín or Rub the Bag of Ree Raw: 'Cumail a Mhailín': Irish title in MS.
140. Clifton's Set of Quadrilles: (1) anacrusis: quavers in MS; b4, n2-3; b17, n1-2 & n3-4; b19, n1-2 & n3-4; & b21, n1-2 & n3-4: slurred in MS; b16A, n4: a dotted crotchet in MS; b16B; & all repeat signs: editorial; b24, n2: a crotchet in MS; b24, n7: a semiquaver in MS. (2) b3: semiquavers in MS; b8, n1 & n4: crotchets in MS; b5, n5: an A in MS; b16A; repeat signs in the first part; & all accidentals: editorial; b16B, n1-4: slurred in MS. (3) b8, n1-4; b12, n1-4 & n5-6; & b24, n1-3: slurred in MS; b12, n5-6: crotchets in MS; b16, n5-6: an extra A quaver between these two notes in MS; b24, n2-3: demi-semiquavers in MS; repeat signs in the second part: editorial. (4) anacrusis; b8, n4; & b16, n1 & n4: crotchets in MS; b7, n2-3; b8, n5-6; b9, n2-3; b12, n1-3; & b13, n1-3: slurred in MS. (5) anacrusis, n1-2: b5, n4-5; b12, n2-4; & b13, n4-5: slurred in MS; b8, n4; & b9, n4: dotted crotchets in MS; b8, n5: a crotchet in MS; b12, n2-3: semiquavers in MS. (6) anacrusis; & b8, n1-4: crotchets in MS; b12; & b16, n1-2: semiquavers in MS.
141. The Peacock Set of Quadrilles: 'The' in title: editorial; (1) b2, n4-5; b4, n4-5; b8A, n1-2; b9, n2-3; b10, n3-4; & b13, n1-4 & n5-8: slurred in MS; b6, n1-2: editorial as the original is unclear; b8A, n1-2: semiquavers in MS; b8B; & b16B: editorial. (2) accidental; & repeat signs in the second part: editorial; b4, n2-3; b9, b2-3; b10, n2-3; & b11, n2-3: slurred in MS; b8, n3; & b16, n2: quavers in MS; b9, n2-3: semiquavers in MS. (3) anacrusis; & b8, n4: crotchets in MS; b17, n2-3; b19, n2-3; b21, n1-4; b22, n3-4; & b23, n3-4 & n7-8: semiquavers in MS; b17, n4; b19, n4; b21, n5; & b22, n5: quavers in MS; an extra bar, containing 6 quaver Cs, is added between b21 & b22 in MS. (4) accidentals: editorial; b4, n2-3; & b16, n1-4 & n5-8: slurred in MS; b14, n5-6: crotchets in MS. (5) accidentals: editorial; anacrusis; & b8, n4: crotchets in MS; b9, n1-3 & n4-6; & b13, n1-3 & n4-5: slurred in MS.
142. The Rat Catcher's Quadrille: (1) b2, n3; b3, n3; b4, n3; b5, n1; & b6, n3: crotchets in MS; b2, n4-5; b3, n4-5; b4, n4-5; b5, n2-3; & b6, n4-5: quavers in MS. (2) b7, n1; & b13, n1: crotchets in MS; b7, n2-3; & b9, n2-3: quavers in MS; b7, n4; b8, n4; & b11, n4: dotted quavers in MS. (3) b2, n3; b4, n3; b6, n3; b8, n1-2; b10, n4; & b12, n4: crotchets in MS; b14, n4: a quaver in MS. (4) b4: semiquavers in MS; b17, n2-3; b19, n2-3; & b24, n2-3: quavers in MS; b21: repeated in MS; b24, n1: a crotchet in MS. (5) accidentals: editorial; b1, n1-3; b3; b5, n1-3; b7; & b24: notes half their original values; b3, n1-2 & n4-6; b4, n1-4; & b24, n1-2: slurred in MS; b24: repeat signs at end of bar in MS. (6) b6, n1-3; b7, n1-3; & b15, n1-3: triplet semiquavers in MS; b6, n1-3: slurred in MS.
143. The Killarney Quadrilles: (1) accidentals: editorial; b2, n4; b4, n2; b12, n1; b18, n2; b20, n2; & b21, n4: crotchets in MS. (2) b1, n1; b5, n1; b10, n2; b12, n2; b14, n2; b16, n2; & b20, n2: crotchets in MS; b4, n1; & b8, n1: dotted crotchets in MS; b1, n2-3; b5, n2-3; & b24, n3: quavers in MS; b24: repeat signs at the end of bar in MS. (3) key change: editorial; anacrusis; b4, n3-4; & b8, n3-4: quavers in MS; b4, n3-4: slurred in MS; b16, n3: a crotchet in MS. (4) b4, n3; b10, n2; b18, n2; b20, n2; & b24, n3: crotchets in MS; b4, n4; b10, n3; b18, n3; & b20, n3: quavers in MS; b8A: editorial; b24: repeat signs at the end of bar in MS. (5) b1, n1 & n4; b2, n1 & n4; b5, n1 & n4; b6, n1; & b9, n1 & n4: dotted quavers in MS; b15, n4-8; & b28, n1: quavers in MS; b18, n2; b20, n2; b24, n2; & b26, n2: crotchets in MS; repeat signs in both parts in MS. (6) b8, n2; b12, n2; b16, n2; & b20, n2: crotchets in MS; b12, n3: a quaver

- in MS; b15, n1-3: slurred triplet semiquavers in MS; b24: repeat signs at the end of bar in MS.
144. The Basket of Oysters Quadrille: (1) b3, n1-3; b4, n1-3; b5, n1-3; b7, n1-3 & n4-6; b13, n3-5; b14, n3-5; & b15, n3-5: slurred in MS; b8, n2; & b16, n2: dotted crotchets in MS. (2) anacrusis; b2, n4; b6, n4; b10, n4; b12, n3; b13, n2-3; b14, n2-5; b18, n4; & b22, n4: quavers in MS; anacrusis, n1-2; b1, n3-6; b3, n3-6; b4, n3-4; b7, n3-6; b15, n3-6; & b19, n3-6: slurred in MS; b2, n3; b4, n2; b6, n3; b8A, n2; b10, n3; b12, n2; b13, n1; b16, n2; b18, n3; b20, n2; b22, n3; & b24A, n2: crotchets in MS; b4, n1; b12, n1; b16, n1; & b20, n1: dotted crotchets in MS; b8B: editorial. (3) b3, n4-6; b6, n4-6; b7, n4-6; b9, n1-3; & b13, n1-3: slurred in MS; b8B; & b16B: editorial. (4) b2, n3-6; b4, n3-6; b6, n1-4; b7, n1-4; & b14, n1-4 & n6-7: slurred in MS; b6, n5; b9, n1, b11, n1; b13, n1; & b14, n5: crotchets in MS; b6, n6-7; b9, n2-3, b11, n2-3; b13, n2-3; & b14, n6-7: quavers in MS; b8A; b16B: editorial. (5) b2, n1-3; b3, n4-6; b14, n3-5; b21, n3-5; & b23, n4-6: slurred in MS; b4, n1; b8, n2; b16, n2; b20, n2; & b24, n2: crotchets in MS; b21, n1: a quaver in MS. (6) key signature of A major in MS; b1, n4-5; b5, n2-3; b9, n3-5; b11, n4-5; b17, n4-5; b19, n4-5; b21, n2-4; b22, n2-4; & b23, n2-4: slurred in MS; b1, n5; b5, n2; b8, n2; b14, n1; b16, n2; & b24, n2: crotchets in MS; b9-b10: difficult to decipher in MS; b14, n1: a quaver in MS.
145. The Irish Quadrilles: (1) key signature of G major in MS; b1, n4; b2, n4; b4, n3; b5, n4; b6, n4; b8, n3; b10, n4; b11, n2; b14, n2; b15, n2; & b23, n2: crotchets in MS; b16B, n5-6: quavers in MS; b16A; b24A, n4; & b24B: editorial. (2) anacrusis; b8, n2-3; & b12, n2-3: quavers in MS; b4, n1; b8, n1; b12, n1; b16, n1; b20, n1; & b24, n1: crotchets in MS; b12, n2-3: slurred in MS. (3) b8, n4; & b16, n3-4: crotchets in MS. (4) b2, n3; b14, n3; b18, n3; b20, n2; b22, n3; b23, n3; b24A, n2; b28, n2; b30, n3; & b31, n3: crotchets in MS; b2, n4; b14, n4; b16, n4-5; b18, n4; b20, n3-4; b22, n4; b23, n4-5; b28, n3-4; b30, n4; & b31, n4-5: quavers in MS; b4, n1; b24B; & b32B: editorial; b20, n1; b24A, n1; b28, n1; & b32A, n1: dotted crotchets in MS; b16, n4-5; b17, n3-6; b19, n3-6; b20, n3-4; b23, n4-5; b28, n3-4; & b31, n4-5: slurred in MS. (5) 'Faugh a Ballagh': title in MS; b2, n1; b6, n1; b10, n1; b14, n1; b18, n1; b19, n1; b20, n1; & b22, n1: dotted crotchets in MS; b2, n2; b6, n2; b8, n3; b10, n2; b14, n2; b18, n2; b19, n2; b20, n2; b22, n2; b24, n1; b28, n3; b36, n3; & b40, n1: crotchets in MS; b2, n3-4; b6, n3-4; b10, n3-4; b14, n3-4; b16, n4-5; b20, n3-4; b28, n4; & b36, n4-5: quavers in MS; b6, n3-4; b10, n3-4; b14, n3-4; b20, n3-4; & b36, n4-5: slurred in MS; b8A: editorial; repeat signs in the fourth part in MS. (6) b2, n2-3; b10, n2-3; & b14, n2-3: slurred in MS.
146. The Scotch Set of Quadrilles: 'The' in title: editorial; (1) anacrusis: slurred quavers in MS; b4, n1: a crotchet in MS; b6, n1: a dotted crotchet in MS; b14: editorial as original is illegible. (2) anacrusis; b4, n3-4; & b12, n3-4: quavers in MS; anacrusis, n1-2; b2, n2-3 & n5-6; b3, n2-3; b11, n4-5; b12, n3-4; b14, n2-3 & n5-6; b15, n2-3 & n5-6: slurred in MS; b4, n1, b8, n1; b12, n1; & b16, n1: dotted crotchets in MS; b4, n2; b8, n2; b12, n2; & b16, n2: crotchets in MS. (3) anacrusis; b6, n5-6; b8, n5-6; & b12, n5-6: quavers in MS; anacrusis, n1-2; b6, n5-6; & b8, n5-6: slurred in MS; b10, n4; & b14, n4: dotted crotchets in MS; b10, n5; & b14, n5: crotchets in MS; b1-4: editorial. (4) b1, n1-2; b3, n4-5; b7, n1-4; b9, n2-3; b13, n2-3; & b15, n1-4: slurred in MS; b1, n3; & b3, n3: dotted quavers in MS; b8, n2-3: quavers in MS. (5) b8, n3; & b16, n3: crotchets in MS; b11, n4-6; & b15, n4-6: slurred in MS. (6) b2, n3-4; b4, n2-3; b6, n1-2 & n3-4; & b15, n1-2: slurred in MS; b8, n1; & b16, n1: dotted crotchets in MS; repeat signs in first part: editorial.
147. Scotch Quadrilles: (1) b2, n4; b6, n4; b10, n4; b16, n2; & b32, n2: crotchets in MS; b9, n1-3; & b10, n1-3: slurred in MS; repeat signs in each part in MS. (2) b1; b3; & b5: notes half their original values; b1, n2-3 & n5-6; b3, n2-3 & n5-6; b5, n2-3 & n5-6; b7, n3-6; & b9, n2-3: slurred in MS; b8, n3; & b16, n3: quavers in MS. (3) anacrusis: quavers in MS: anacrusis, n1-2; b3, n4-6; b5, n1-3; b9, n4-6; & b10, n4-6: slurred in MS; b8B; & b16A: editorial. (4) anacrusis; b4, n4-5: quavers in MS; anacrusis, n1-2; b3, n3-6; & b4, n4-5: slurred in MS; b4, n3: a crotchet in MS. (5) b2, n4; b3, n5; & b10, n4: crotchets in MS; b3, n4: a dotted crotchet in MS; b8B; & b16A: editorial. (6) b4, n4; b12, n4: crotchets in MS.
148. The Scotch Lancers: 'Scotch Lancers': title in MS; (1) anacrusis: slurred quavers in MS; b1, n4; b2, n4; b6, n4; b10, n5; b12, n4; b14, n5; & b16, n4: crotchets in MS; b8B; & b24A: editorial; (2) key signature of D major in MS;

- anacrusis; b3, n2-3; b4, n4-5; b7, n2-3; b8, n4-5; b10, n2-3; b12, n4-5; b14, n2-3; b15, n2-3; b16, n4-5; b21, n2-3; b22, n1-4 & b23, n2-3: quavers in MS; b1; b6; & b17: semiquavers in MS; b3, n1; b4, n3; b7, n1; b8, n3; b10, n1; b12, n3; b14, n1; b15, n1; b16, n3; b21, n1; b23, n1; & b24, n3: crotchets in MS; (3) anacrusis; & b8, n3-4: quavers in MS; b6, n4; b10, n4; b12, n4; & b14, n4: crotchets in MS. (4) b8B; & b32A: editorial; b9, n1; b11, n1; b13, n1; b16, n3; b18, n4; b24, n3; & b29, n1: crotchets in MS; b15, n1: could be a D' in MS. (5) b2, n1-4; b3, n2-3; & b7, n2-3: quavers in MS; b3, n1; & b7, n1: crotchets in MS. (6) anacrusis; b4, n4-5: quavers in MS; b4, n3: a crotchet in MS; b8A; & b16B: editorial; b9; b10, n1-3; b13; & b14, n1-3: notes half their original values.
149. Lancers Quadrilles: (1) b2, n4; b4, n4; b6, n4; b8, n4; b10, n4; b12, n4; b16, n4; b18, n3; b20, n3; & b24, n4: crotchets in MS. (2) b8, n3-4; & b16, n5: crotchets in MS; repeat signs in the first part in MS; b24A: editorial. (3) anacrusis; & b2, n4-5: quavers in MS; b8B; & b16A: editorial. (4) accidentals; b15, n1-2; b16A; & b24B: editorial; b2, n1; b4, n4; b6, n2; b8, n2; b9, n1; b10, n1; b22, n2; & b24A, n1: crotchets in MS; b6, n3; b18, n4-5; b20, n3-4; & b22, n3: quavers in MS. (5) b1, n1-3: slurred in MS; b11, n6: a crotchet in MS; repeat signs in second part: editorial.
150. Stirling Castle Scotch Fling: b7; b15; b21; b22; b23; & b24: triplet semiquavers in MS; b7, n1-3 & n4-6; b15, n1-3 & n4-6; b21, n1-3 & n4-6; b22, n1-3 & n4-6; b23, n1-3 & n4-6; & b24, n1-3: slurred in MS; b24: repeat signs at end of bar in MS.
151. A Highland Fling: 'A' in title: editorial; b1, n1-2 & n3-4; b4, n1-4; b18, n3-5; b21, n1-3; b22, n1-3; b23, n1-3 & n4-6; b24, n1-3 & n4-6; b26, n3-5; b29, n1-3 & n4-6; b30, n1-3 & n4-6; & b31, n1-3 & n4-6: slurred in MS; b7; b18, n3-5; b21, n1-3; b22, n1-3; b23; b24; b26, n3-5; b29; b30; & b31: triplet semiquavers in MS; b16, n2; b20, n1; & b28, n1: crotchets in MS.
152. A Scotch Fling: b1, n2-3; b2, n1-2; b9, n2-3; b10, n1-2; b17, n2-3; b18, n1-2; b22, n1-3; b23, n1-3 & n4-6; & b24, n1-3 & n4-6: slurred in MS; b22, n1-3; b23; & b24: triplet semiquavers in MS; b24: repeat sign at end of bar in MS.
153. The Marquis of Huntley's Fling: b1, n3-5; b5, n3-5; b7, n3-5; b9, n2-4; b12, n3-5; b13, n2-4; b15, n3-5; b17, n2-4; b20, n3-5; b21, n2-4; & b23, n3-5: triplet semiquavers in MS; b1, n3-5; b5, n3-5; b7, n3-5; & b12, n3-5: slurred in MS; b8, n2; b14, n3; b16, n2; & b24, n2: crotchets in MS; b14, n4: a quaver in MS; b24: repeat sign at end of bar in MS.
154. The Moneymusk Highland Fling: 'The Monnymusk High-land Fling': title in MS; b3, n3-5; & b21, n3-5: triplet semiquavers in MS; b21, n3-5: slurred in MS; b24, n1: a dotted crotchet in MS; b24: repeat sign at end of bar in MS.
155. A Scotch Fling: 'A' in title: editorial; b7, n3-5; & b23, n3-5: triplet semiquavers in MS; b7, n3-5; b10, n1-2 & n3-4; & b23, n3-5: slurred in MS; b24, n1: a dotted crotchet in MS.
156. A Scotch Fling: anacrusis; b1, n3; b2, n3; b3, n3; b4, n4; & b5, n3: quavers in MS; b1, n2; b2, n2; b3, n2; b4, n3; b5, n2; b16, n1; & b24, n2: crotchets in MS; b7, n3-5; b15, n3-5; & b23, n3-5: triplet semiquavers in MS; b7, n3-5; & b15, n3-5: slurred in MS; b24: repeat sign at the end of bar in MS.
157. A Highland Fling: 'A' in title: editorial; tune written in simple quadruple time in MS; b1, n2-4; b4, n1-2 & n3-4; b5, n2-4; b7, n2-3; b9, n2-3; b11, n2-3; b15, n2-3; b21, n2-4; & b23, n2-4: slurred in MS; b2, n2 & n4; b3, n2 & n4; b4, n2 & n4; b6, n2 & n4; b8A, n2 & n4; b9, n3; b10, n2 & n4; b12, n2 & n4; b17, n3; b18, n2 & n4; b19, n3; & b20, n2 & n4: semiquavers in MS; b24: repeat signs at end of bar in MS.
158. A Highland Fling: 'A' in title: editorial; tune written simple quadruple time in MS; void key signature in MS; b1, n1-2; b2, n1-2; b4, n2-4; b5, n1-2; b6, n3-4; b9, n2-4; b11, n2-3; b12, n2-4; b13, n1-2; b14, n1-2 & n3-4: slurred in MS; b1, n2; b2, n2; b6, n2; b8A, n1; b13, n2; b14, n2; & b16B, n1: crotchets in MS; b1, n3: a quaver in MS.
159. Untitled Barndance: tune written in simple duple in MS therefore all note values double their original values apart from: b1, n1-3; b2, n1-3; b3, n1-3; b5, n1-3; b6, n1-3; b7, n1-3; b8B, n5; b9, n8; b10, n1-3; b12, n5; b14, n1-3; b16, n1-4; b18, n5; b20, n5; & b22, n5 which retain their original values; b1, n2-3; b2, n2-3; b7, n2-3; b12, n6-8; b17, n1-4; & b22, n6-8: slurred in MS; b8A: editorial; b9: an extra semiquaver G' in MS; b24: repeat signs: editorial.
160. The Ohio Barndance: tune written in simple duple in MS therefore all note values double

- their original value apart from: b1; b2, n4-8; b4, n5; b5; b6, n4-8; b8, n3; b9; b10, n4-8; b12, n1-3; b13; b14, n4-8; & b16, n3 which retain their original values; anacrusis, n1-3; b2, n1-3; b4, n6-8; b6, n1-3; b8, n4-6; b10, n1-3; b12, n4-6; & b14, n1-3: slurred in MS.
161. A French Polka: void key signature in MS; b7: editorial as the original is illegible; b2, n1-2; b4, n1-2; & b8, n1-2: slurred in MS; b8, n3; & b16, n3: quavers in MS; b13, n3: a G' in MS.
162. The Toby Polka: 'The Toby Polaka': title in MS; anacrusis; b4, n3-4; b16, n3; & b31, n1-4: quavers in MS; b4, n2; b6, n1-2; & b12, n2: crotchets in MS; b29, n1-3: semiquavers in MS.
163. The Jenny Lind Polka: : 'The' in title: editorial; b8, n3; & b16, n3: quavers in MS.
164. The Annen Polka: b8, n3; & b16, n3: quavers in MS; repeats in first part; & key change: editorial.
165. The Sunbeam Polka: accidentals: editorial; b1, n3-6; & b7, n2-3: slurred in MS; b14, n3: a crotchet in MS; b14, n4-5; & b16, n3: quavers in MS.
166. Untitled Polka: key changes: editorial; anacrusis; b2, n4-5; b3, n4-5; b4, n4-5; b6, n4-5; b7, n4-5; b12, n6-7; b16, n3; b21, n4; b22, n4; b23, n4; b25, n1-2 & n4-5; b26, n1-2 & n4-5; b27, n1-2; b28, n5-6; b29, n1-2 & n4-5; b30, n1-2 & n4-5; & b31, n1-2: quavers in MS; b2, n3; b3, n3; b4, n3; b6, n3; b7, n3; b12, n5; b21, n3; b22, 3; b23, n3; b25, n3 & n6; b26, n3 & n6; b27, n3; b29, n3 & n6; b30, n3 & n6; & b31, n3: crotchets in MS; b3, n1-2; b6, n1-2; b8B, n1-3; b12, n6-7; b32, n1-3: slurred in MS; b8A: editorial; b8B, n1-3; & b32, n1-3: triplet semiquavers in MS; b32, n4: replaces two G crotchets in MS.
167. The Lilian Polka: accidental: editorial; b8, n3; b16, n3; & b24, n3: quavers in MS.
168. Untitled Polka: b1, n2-3; b3, n2-3; b5, n2-3; b7, n2-3; b9, n2-3; b11, n2-3; n13, n2-3; & b15, n2-3: slurred in MS; b4, n1-4: quavers in MS; repeat signs in second & third parts: editorial; b8, n1: could be a G in MS.
169. The Home Flowers Mazurka: anacrusis; b3, n1-3; b4, n1-3 & n5-7; b7, n1-3; b12, n1-3; b17; b19; b21; & b23: all triplet semiquavers in MS; anacrusis, n1-3; b2, n1-2; b3, n1-3; b4, n1-3 & n5-7; b5, n1-2; b7, n1-3; b12, n1-3; b15, n1-4 & n5-6; b17, n1-3, n4-6 & n7-9; b19, n1-3, n4-6 & n7-9; & b21, n1-3, n4-6 & n7-9: slurred in MS; b2, n4; b6, n4; b10, n3; b12, n4; b14, n3; & b16, n2: crotchets in MS; b2, n5; & b6, n5: quavers in MS; b8B; & b24A: editorial.
170. Untitled Mazurka: b1, n1 & n3; b2, n1 & n3; b4, n1 & n3; b5, n1 & n3; b6, n1 & n3; b7, n1, n3 & n5; b9, n1, & n3; b10, n1 & n3; b11, n1 & n3; b12, n1 & n3; b13, n1 & n3; b14, n1 & n3; & b15, n1, n3 & n5: dotted quavers in MS; b3, n2 & n4; b4, n2 & n4; b5, n2 & n4; b6, n2 & n4; b7, n2, n4 & n6; b9, n2, & n4; b10, n2 & n4; b11, n2 & n4; b12, n2 & n4; b13, n2 & n4; b14, n2 & n4; & b15, n2, n4 & n6: semiquavers in MS; b8, n2: a crotchet in MS; b12, n1: a G' in MS; b16A, n1-2: quavers in MS; key changes; & b16B: editorial.
171. Polka Mazurka: b2, n2 & n4; b3, n2 & n4; b4, n2 & n4; b6, n2 & n4; b7, n2 & n4; b10, n2 & n4; b11, n2 & n4; b12, n2 & n4; b14, n2 & n4; b15, n2, n4 & n6; b17, n3 & n5; b18, n2 & n4; b19, n2 & n4; b20, n2 & n4; b21, n3 & n5; b22, n2 & n4; & b23, n2, n4 & n6: semiquavers in MS; b8, n1-2: quavers in MS; b17, n2-3; b21, n2-3; & b23, n1-2: slurred in MS; b18, n5: a G' in MS.
172. The Goodnight Galop: void key signature in MS; b1, n1-2; b2, n1-2; b3, n1-3; b7, n1-2; b11, n1-2; b13, n1-2; & b15, n1-2: slurred in MS; b4, n1; b8, n1; b12, n1; b16, n1; & b32, n1: crotchets in MS; b23, n4: could be an A in MS.
173. The Prince Imperial Galop: void key signature in MS; accidentals; b16B, n1; & b32B: editorial; b40, n1: a crotchet in MS; b42, n1-2: quavers in MS.
174. The Paris Schottische: void key signature in MS; anacrusis, n1-2; b2, n4-5; b6, n4-5; b8, n4-5; b9, n2-3; b13, n2-3; b14, n6-7; & b15, n4-5: slurred in MS; n1, n1 & n4: could be dotted quavers in MS; b13, n2-3: semiquavers in MS.
175. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b8, n3; b10, n4; & b16, n3 which are quavers in MS; accidentals: editorial; b2, n2-3; & b6, n2-3: slurred in MS.
176. Green Grows the Rushes: tune written in simple duple time in MS; b2, n7: a crotchet in MS; b2, n8: a quaver in MS; b3, n2-3 & n5-6; b4, n1-3; b6, n1-2 & n3-4; b8, n1-3; b11, n1-2, n3-4, n5-6, & n7-8; & b12, n1-2 & n4-5: slurred in MS; b4, n1-3; b8, n1-3; & b12, n1-3: triplet semiquavers in MS.

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177. A Plain Schottische: 'A' in title: editorial; tune written in simple duple time in MS therefore the original note values have been doubled apart from: b4, n1-2 & n6-8; b9, n1-2; b10, n1-2; b12, n1-2 & n6-8; b13, n1-2; & b14, n1-2 which retain their original values; & b8, n3; & b16, n3 which are quavers in the MS; b1, n1-2 & n3-4; b4, n3-5; b9, n3-5; b10, n3-5; b12, n3-5; b13, n3-5; & b14, n3-5: slurred in MS.
178. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b2, n1-3; b5, n1-3; b6, n1-3; b9, n1-3; & b13, n1-3 which retain their original values; & b16, n3 which is a quaver in MS; b13, n5: an E' in MS.
179. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2, n3-5; b4, n3-5; b6, n3-5; b8, n3-5; b9, n4-5; b10; b11, n4-5; b12, n4-5; b13, n4-5; & b14, n4-5 which retain their original values; & b9, n1-3; b11, n1-3; b12, n1-3, b13, n1-3; & b14, n1-3 which are dotted crotchets in MS; anacrusis, n1-2; b2, n4-5; b4, n4-5; b9, n4-5; b10, n4-5; & b13, n4-5: slurred in MS.
180. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled; b7, n3: could be a dotted quaver in MS; b7, n4-5: slurred; b9, n5: a G' in MS.
181. Untitled Schottische: void key signature & tune written in simple duple time in MS; b2, n4-7; b4, n4-7; b6, n4-7; b7, n4-7; b9; b12, n4-7; b13, n1-4; & b16, n1-4: semiquavers in MS; b8; b10, n1-2; b11, n1-2; b12, n1-2; b14, n1-2; b15, n1-2; & b16, n1-3: quavers in MS; b12, n3: a crotchet in MS; b1, n2-3 & n5-6; b2, n2-3; b3, n2-3 & n5-6; & b14, n4-5: slurred in MS.
182. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled; anacrusis, n1-3; b1, n4-6; b4, n6-8; b5, n4-6; b7, n6-b8, n1; b9, n4-6; b13, n4-6; & b15, n4-6: slurred in MS.
183. The Butterfly Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis, n1-2; b2, n3-5, b4, n4-5; b8, n4-5; b12, n5-7; & b16, n3 which retain their original values; b6, n4-6: slurred in MS.
184. The Princess Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b9; b10, n5-7; b12, n5; b13; & b14, n5-7 which retain their original values; b8A; b16A; & accidentals: editorial; b8B, n4-6; b10, n6-7; b13, n5-6; & b14, n6-7: slurred in MS; b11, n2-4: editorial as the original is difficult to decipher.
185. The Snowbird Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b9; b11; b13; & b15, n1-4 which retain their original values; & b8, n3 which is a quaver in MS; b7, n1-3, n4-6, n7-9 & n10-12: slurred in MS.
186. The Rainbow Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1-3; b5, n1-3; b11, n1-4; b15, n1-2 & n5-7; & b16 which retain their original values; b10, n5-8; & b11, n3-4: editorial as the original is difficult to decipher; b15, n3-4: editorial; b16, n5: a G in MS.
187. The Lily Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1; b3, n5-7; b4, n6; b5; b8, n6; b9; b11, n5-7; b12, n6; b13; b17, n3-5; b19, n5-7; & b21, n3-5 which retain their original values; b4, n5; b8, n5; & b12, n5 which are crotchets in MS; & b16, n3; & b24B, n3 which are quavers in MS; accidentals; & b24A: editorial; b19, n6-7; & b21, n3-5: slurred in MS.
188. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b3, n4 & n8; b4, n4-5; b7, n4 & n8; b8, n4-5; b11, n4 & n8; b12, n4-5; b15, n4 & n8; & b16, n4-5 which retain their original values; b1, n1-2 & n3-4; b3, n1-3 & n5-7; b4, n1-3; b7, n1-3 & n5-7; b8, n1-3; b11, n1-3 & n5-7; b12, n1-3; b13, n1-4; b15, n1-3 & n5-7; & b16, n1-3: slurred in MS.
189. The Merry Maiden Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b2, n3; & b4, n3 which retain their original values; anacrusis, n1-3; b2, n4-6; & b4, n4-6: slurred in MS; key change; b8B; & b16A: editorial.
190. The Venetian Schottische: key signature of G major in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b2, n5-7; b4, n5-7; b6, n5-7; b8B, n4-5; b9, n3-5; b10, n5-7; b11, n3-5; b12, n5-7; b13, n3-5; b14, n5-

- 7; b19, n1-3; b23, n1-2; & b24, n3 which retain their original values; accidentals: editorial; anacrusis; n1-2; b2, n1-2 & n3-4; b6, n5-6; b8B, n4-5; b9, n4-5; b10, n1-2 & n3-4; b12, n1-2 & n3-4: slurred in MS; repeat of first part written out in MS.
191. The Mountain Bell Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n3-5; b2, n3-5; b4, n5; b5, n3-5; b6, n3-5; b8, n4-5; b9, n3-5; b11, n3-5; b12, n3-5; b13, n3-5; b15, n3-5; & b16, n3 which retain their original value; key signature of D major in both parts in MS; anacrusis, n1-3; & b4, n6-8: slurred in MS.
192. Untitled Schottische: key signature of D major in MS; tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b9, n1-3; b12; b13, n4-5; b14, n1-3; & b15, n1-3 which retain their original values; b4, n1-2 & n3-4; & b12, n1-3: slurred in MS; b8A; & b16B: editorial.
193. Untitled Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b4, n5-7; b7, n5-6; b11, n1-3; b12, n1-3; & b15 which retain their original values; b8B; & b16A: editorial.
194. The German Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n1 & n5; b2, n3; b3, n3: b5, n1 & n5; b6, n3; b8, n3-5; b10, n3-5; b12, n3-5; & b14, n3-5 which retain their original values; anacrusis, n1-2; b1, n2-4 & n6-8; b2, n4-6; b3, n4-6; b5, n2-4 & n6-8; & b6, n4-6: slurred in MS.
195. The Yankee Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b3, n1-3; b7, n1-3; b9; b10, n1-3; b11; b12; b13; b14, n1-3; & b15, n1-3 which retain their original values; & b8, n3; & b16, n3 which are quavers in MS.
196. A Plain Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: b1, n1; b3, n1; b4, n1; b5, n1; b10, n1-3; b11; b12, n1-3; b14, n1-3; & b15, n1-3 & n7-8 which retain their original values; & b8, n3 which is a quaver in MS.
197. The Gipsy's Warning Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n3-5; b2, n3-5; b4, n5-7; b5, n3-5; b6, n3-5; b9; b10; b11; b12; b13; b14; b15; b16B; b17, n4; b18, n4; b19, n4; b20, n5-7; b21, n4; b22, n4; b23, n4; b24, n5-7; b25, n3; b26, n3-5; & b27, n4 which retain their original values and; b17, n3; b18, n3; b19, n3; b21, n3; b22, n3; & b23, n3 which are crotchets in MS; b8B; b16A; & b29-32: editorial; b24, n3: could be a G in MS; b25, n46: slurred in MS.
198. Pretty Little Sarah Schottische: tune written in simple duple time in MS therefore the original note values have been doubled apart from: anacrusis; b1, n3-6; b2, n3-5; b3, n3-5; b5, n1-3; & b6, n3-5 which retain their original values; b8A & b16B: editorial.
199. Why Didn't You Tell Me That?: b1, n2-4; b5, n2-4; b7, n3-5; & b15, n3-5: slurred triplet semiquavers in MS; b16, n1: a dotted crotchet in MS.
200. The Highland Schottische: b1, n2-4; b4, n3-5; b5, n2-4; b11, n1-3; b12, n1-3; b19, n1-3; & b20, n1-3: triplet semiquavers in MS; b8, n1; b16, n1; & b24, n1-2: dotted crotchets in MS; b24: repeat sign at end of bar in MS.
201. Killarney: b1, n1; b2, n4; b3, n1; b4, n3; b5, n1; b6, n4; b8, n3; b9, n5; b10, n4; b12, n5; b13, n2; b14, n2; b16, n2 & n4; b18, n3; b19, n1-2; b20, n5; b22, n5; b23, n1; & b24, n2: crotchets in MS; b1, n4-6; b3, n4-6; b5, n4-6; b15, n4-6; & b22, n2-4: triplet semiquavers in MS; b1, n4-6; b3, n4-6; b5, n4-6; & b15, n4-6: slurred in MS; b4, n1-2; b18, n1-2; b31, n5; & b32, n1: dotted crotchets in MS; b7, n1: editorial; b23, n3-4: semiquavers in MS; b23, n4: could be a B' in MS.
202. Coulin: metrical changes: editorial; anacrusis, n1-2; b1, n3-10; b2, n3-5; b3, n1-6; b5, n3-5; b6, n3-b7, n4; b8, n2-4; b10, n3-5; b15, n1-4: slurred in MS; b1, n1; b4, n2; b12, n2; & b14, n2: minims in MS; b2, n3-5; b5, n3-5; & b13, n3-5: triplet semiquavers in MS; b3; b6, n3-4; & b14, n3-4: semiquavers in MS; b4, n1; & b12, n1: dotted minims in MS; b4, n3; b8, n1; b9, n4-5; b11, n4: crotchets in MS; b11, n5: a quaver in MS; b15, n6-9; & b16: editorial as original is illegible.
203. Only the Gems of Old Ireland: anacrusis; b2, n6-7; b4, n5-6; b6, n6-7; b10, n6-7; b12, n5-6; & b14, n6-7: quavers in MS; b2, n5; b6, n5;



- b10, n5; & b14, n5: crotchets MS; b2, n6-7; b4, n5-6; & b12, n5-6: slurred in MS.
204. Ned of the Hill: b2, n3-4; b3, n1-4; b7, n2-3; & b14, n2-3: slurred in MS; b7, n1; b14, n1; b16, n1; b21, n1; b23, n1; & b28, n1: crotchets in MS.
205. John Dwyer of the Glen: metrical changes: editorial; anacrusis, n1-4; b3, n3-6; b4, n5-6; b5, n5-6; b6, n7-10; b8, n6-7: slurred; anacrusis; b3, n3-6; b4, n3; b5, n5-6; b6, n5 & n7-11; b7, n7; b8, n4 & n6-8; b10, n4; b11, n2, n4 & n6; & b12, n3: quavers in MS; b1, n2-7; b2, n2 & n5-7; b4, n2; b5, n1-4; b6, n1-4 & n6; b7, n2-6; b8, n1-3; b9, n2-4 & n6-7; b10, n2, & n5-7; b11, n3 & n5; & b12, n2: crotchets in MS.
206. Deartháirín Ó Mo Chroí: ‘Draherin O’Machree’: title in MS; b1, n2-3; & b10, n2-3: slurred in MS; b3, n1-2; b6, n1-2; b9, n1-2; & b12, n1-2: replace a minim in MS; b3, n3; b6, n3; & b9, n3: crotchets in MS.
207. Skilling Enata Hall: b4, n1; & b12, n1: minims in MS; b5, n2-4; b6, n5-7; & b9, n5-b10, n2; slurred in MS; b8, n1-3: crotchets in MS; b11, n4: a quaver in MS.
208. Oh the Shores of America: key signature of D major in MS; b4, n1; & b8, n1: minims in MS; b5, n4-5; b6, n4-5; & b9, n4-5: slurred in MS; b15, n1: a quaver in MS; b16, n1: a crotchet in MS.
209. The Bells of Shandon: anacrusis, n1-3; b2, n3-5; b3, n1-2 & n4-5; b9, n1-2 & n4-5; b12, n4-6; & b15, n4-5: slurred in MS; b1, n3; & b10, n3: quavers in MS; b2, n3-5; b4, n4-6; b6, n4-6; b12, n4-6; & b14, n4-6: triplet semiquavers in MS; b8, n4-5: editorial as original is illegible; b32: repeat signs at end of bar in MS.
210. Paddy’s Evermore: ‘Paddies Evermore’: title in MS; anacrusis: quavers in MS; b3, n2-4: slurred in MS; b4, n1-2; b8, n1-2; & b16, n1-2: replace a minim in MS; b12, n1: a crotchet in MS.
211. The River Roe: b4, n1-2; & b8B, n1-2: replace a minim in MS; b8A; & b16A: editorial; b16B, n1: a minim in MS.
212. Untitled Waltz: b5, n1; b29, n1; & b30, n1: dotted minims in MS; b7, n1: a quaver in MS; b15, n1; b16, n1; b23, n1; & b32, n1: crotchets in MS; b15, n2-4: semiquavers in MS; b18, n1-2; b20, n1-2; b21, n2-4; & b26, n1-2: slurred in MS.
213. Under the Willow She is Weeping: [none].
214. You Vita Waltz: b16A; b32A; b41; & b43: editorial; b16B, n1; & b30, n1: dotted minims in MS; b16B, n2-3; b24, n2-3; b34, n2-3; & b36, n2-3: slurred in MS; b31, n1; b33, n1; & b35, n1: minims in MS; b34, n1; & b36, n1: crotchets in MS.
215. The Mysotas Waltz: b8, n1; b13, n1; b27, n1; b28, n1; & b29, n1: minims in MS; b48, n1; b77, n1; b78, n1 & b80, n1: crotchets in MS; b69, n2-4; b70, n2-4; b71, n2-4; b77, n2-4; & b79, n2-4: slurred in MS; b73, n4: could be a C in MS.
216. Little Blue Eyes Waltz: b8, n1; b44, n1; b47, n3; b48, n1; b49, n1; b50, n1; b57, n1; & b58, n1: crotchets in MS; b16A; b16B, n1; b32; b64; & accidentals: editorial; b33, n1; b34, n1; b35, n1; & b56, n2: quavers in MS; b36, n1; b40, n1; b52, n1; b56, n1; & b60, n1: dotted crotchets in MS; b49, n2-4; b50, n2-4; & b57, n2-4: slurred in MS.
217. The Woodlands Waltz: b5, n3: a crotchet in MS; b16A; b16B, n1; b32A; & b32B: editorial; b17, n1-2; b19, n1-2; b25, n1-2: slurred in MS; b24, n1: a dotted crotchet in MS; b24, n2: a quaver in MS; b24: a quaver rest at end of bar in MS.
218. Donau Lieder Waltz: ‘Donan Leider Waltz’: title in MS; b8, n1: a minim in MS; b13, n2; & b28, n1: crotchets in MS; b16A; & b32A: editorial; b16B, n1: a dotted minim in MS; b23, n1-6: slurred in MS.
219. The Betrothed Waltz: anacrusis: a quaver in MS; b30: note value editorial as original is unclear; b32, n1: a dotted minim in MS; b33, n1-2, n3-4 & n5-6; & b41, n1-2, n3-4 & n5-6: slurred in MS; b48B: editorial.
220. The Swinging Vocal Waltz: b30, n1: a crotchet in MS; b34, n1: a dotted minim in MS; b34, n1-2: slurred in MS.
221. The Sweetheart’s Waltz: anacrusis; b16, n2; & b20, n2: quavers in MS; accidentals; b32A; b32B; & b48B: editorial; b47, n1-2, n3-4 & n5-6: slurred in MS; b48A, n1: a crotchet in MS.
222. Untitled Waltz: [none].
223. Kate Kearney’s Waltz: anacrusis: a quaver in MS; b4, n1; b8, n1; b15, n1; & b16, n1: crotchets in MS; b4, n2-3; & b8, n2-3: slurred in MS.
224. Cailín Deas Crúite na mBó: ‘Callen dhas cuiteen a mo’: title in MS; b3, n3-4; b6, n2-3;

- b15, n3-4; & b21, n3-4: slurred in MS; b6, n1; b13, n1; & b16, n1: crotchets in MS; b12, n1; & b24, n1: dotted minims in MS.
225. After the Opera is Over: accidentals: editorial; b4, n1; b12, n1; b16, n1; & b24, n1: dotted minims in MS; b4, n2; b8, n2; b12, n2; & b16, n2; b20, n2; b24, n2; & b28, n2: quavers in MS; b20, n1: crotchets in MS; b28, n1: a dotted crotchet in MS.
226. Meet Me at Half Past Nine: anacrusis; b8, n2; b16, n2; & b24, n2: quavers in MS; b8, n1; & b16, n1: crotchets in MS; b24, n1; b32A: dotted crotchets in MS; b7; b15; b23; b31A; b31B; b32B; b40; b48; b56; b63B; b64A; b64B; & all ties: editorial; b36, n1-3: slurred in MS.
227. Fleurs D'été Waltz: b31, n1: a minim in MS; b32, n1: a crotchet in MS.
228. My Queen Waltz: b1, n2; b5, n2; b9, n2; b11, n2; b13, n2; b15, n2; b17, n2; b21, n2; b25, n2; b27, n2; & b29, n2: crotchets in MS; b2, n2; b6, n2; b18, n2; b30, n2; b32B, n2; & b40, n2: quavers in MS; b22, n1; b32B, n1; & b40, n1: dotted minims in MS; b32A: editorial; b33, n2-3 & n4-5; b35, n2-3 & n4-5; & b41, n2-3 & n4-5: slurred in MS.
229. Untitled Waltz: b2, n1; b8, n1; b10, n1; b19, n1; & b26, n1: dotted minims in MS; b8, n2-5; & b24, n2-5: slurred in MS; b11, n2; b18, n2; b24, n2; & b27, n2: quavers in MS; b24, n3-5: triplet semiquavers in MS; b32A; b32B; b48A; & b48B: editorial.
230. Strolling with Nora Waltz: b16A; b49; b64A; & b64B: editorial; b16B, n1; & b32, n1: dotted minims in MS; b16B, n2; b28, n2; b56, n2; b60, n2; & b63, n1 & n4: quavers in MS; b32, n2-3; & b36, n2-3: slurred in MS; b43, n1: a minim in MS; b58, n1: a crotchet in MS; b64, n2-3: semiquavers in MS.
231. I Courted a Farmer's Fair Daughter: anacrusis; b4, n2; b8, n2; b12, n2; b16, n2; b20, n2; b24, n2; b28, n2; b44, n2; & b47, n1 & n4: quavers in MS; b8, n1; b12, n1; b16, n1; b20, n1; b24, n1; b28, n1; & b44, n1: dotted minims in MS; b32A; b48A; & b48B: editorial; b47, n2-3: semiquavers in MS.
232. Under the Tree Waltz: b1, n1-2; b3, n1-3; b17, n2-4; b22, n1-3; b25, n2-4; b29, n1-3; & b31, n1-3: slurred in MS; b4, n1; b20, n1; b24, n1; & b28, n1: dotted crotchets in MS; b16, n1; b17, n1; b18, n1; b21, n1; b25, n1; b26, n1; & b32, n1: crotchets in MS; b18, n2; b22, n3-4; & b26, n2: quavers in MS.
233. Where Have I Lost my Dinner?: b1, n1-3; b5, n1-3; b13, n1-3; b17, n1-3; b20, n1-2; b23, n1-3; b25, n1-3; b27, n1-3; & b29, n1-3: slurred in MS; b2, n1; b12, n1; b16, n1; b22, n1; & b24, n1: dotted minims in MS; b12, n2; b16B, n2; & b24, n2: quavers in MS; b16A; & b32A: editorial.
234. The Aurora Waltz: b4, n2-3; b7, n2-5; b12, n2-3; & b23, n2-3: slurred in MS; b7, n1; b15, n1; b23, n1: dotted quavers in MS; b7, n2-5; b15, n2-5; & b23, n2-5: semiquavers in MS; b8B, n1; & b32, n1: crotchets in MS; b20, n1: a dotted minim in MS; b20, n2: a quaver in MS.
235. Sweetheart May: b7, n1; & b8, n1: Gs in MS; b53, n1: a minim in MS.
236. The Golden Sunshine Waltz: b3, n1-2; b16, n1-3; & b19, n1-2: quavers in MS; b4, n1; & b23, n1: minims in MS; b15, n1; & b24, n1: crotchets in MS; b15, n2-3; b16, n1-3; b19, n1-2; b33, n1-2 & n3-6; & b34, n1-3 & n4-6: slurred in MS; b32; & b64: editorial.
237. The See-Saw Waltz: 'The' in title: editorial; b12, n2: a quaver in MS; b32A; b32B, n1; b48A; & b48B: editorial; b32B, n2-3; & b34, n2-3: slurred in MS; b34, n1: a dotted crotchet in MS; b36, n1; b38, n1; b40, n1; b42, n1; & b44, n1: crotchets in MS.
238. After the Ball Waltz: b59, n1; b61, n1; b63, n1; & b64, n1: minims in MS; b60, n1: a crotchet in MS; b70, n1-2: dotted minims in MS; b76, n1: a dotted crotchet in MS.
239. The Woodland Whisper Waltz: b1, n1-2; & b3, n1-2: slurred in MS; accidental; b16; & b48: editorial; b12, n1: a minim in MS; b12, n2: a crotchet in MS; b30, n1; b45, n1; & b46, n1: dotted minims in MS.
240. The First Love Waltz: b12, n1; & b24, n1: crotchets in MS; b16: editorial; b18, n2; & b28, n2: quavers in MS; b20, n1-2; b26, n1-2; & b28, n1: dotted minims in MS.
241. Untitled Waltz: accidentals: editorial; b16A, n2: a quaver in MS; b16B, n1: a crotchet in MS.
242. Come Back to Erin Waltz: accidentals: editorial; b2, n1; & b36, n1: dotted minims in MS; b29, n1: a minim in MS; b32; b49; & b64: editorial; b36, n2; b52, n2; & b60, n2: quavers in MS.
243. Sweet Dreamland Faces Waltz: b20, n1: a minim in MS; b27: editorial; b45, n1-3 & n4-6; & b46, n1-3 & n4-6: slurred in MS; b47, n3-4: crotchets in MS.

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244. The Humming Bee Waltz: b32A; & b48A: editorial; b32B, n1: a dotted minim in MS; b35, n2; b36, n2; & b38, n2: crotchets in MS.
245. A Waltz from 'Der Freischütz': tune written in simple triple time in MS; b1, n1-2; & b3, n1-2: slurred in MS; b8, n1: & b16, n1: double dotted crotchets in MS; b15: accidental editorial; b16, n1: an F in MS.
246. The Little Suns Waltz: 'The' in title: editorial; void key signature in MS; b1, n1-2; b6, n1-2; b7, n1-2; b9, n1-2; b11, n1-2; b17, n1-2; & b25, n1-2: slurred in MS; b8, n1; b24, n2-3; & b28, n2-3: crotchets in MS; b8, n3; & b17, n2: quavers in MS; b15, n1; b16, n1; b18, n1; & b20, n1: minims in MS.
247. Buy a Broom Waltz: all note values doubled apart from: anacrusis which retains its original values; & b16, n1 which is a dotted crotchet in MS; b4, n2-5; b5, n2-5; & b13, n2-3 & n4-5: slurred in MS.
248. Bonaparte's Grand March: 'Buonaparte's Grand March': title in MS; b1, n5-8; b13, n5-8; & b16B, n5-8: semiquavers in MS; b2, n5-6; b3, n2-3 & n5-6; b4, n2-3 & n5; b5; b6; b7; b9; b10; b11; b12; b13, n2-3; b14, n2-7; b15, n2-7; b17, n2-3 & n5-6; b19, n2-3 & n5-6; b20, n1-4; b22, n1-6; & b23, n2-7: quavers in MS; b3, n1 & n4; b4, n1 & n4; b13, n4; b14, n1; b15, n1; b17, n1 & n4; b18; b19, n1 & n4; b24, n6; b25, n5-6; b26, n7; & b28, n1: crotchets in MS; b13, n1; & b20, n5: dotted crotchets in MS; b1, n5-8; & b13, n5-8: slurred in MS; b8B; & b16A: editorial.
249. Captain Taylor's March: b1, n3; b3, n3; b9, n3; b11, n3; b17, n3; b19, n3; b25, n3; b27, n3; b41, n3; & b43, n3: crotchets in MS; b1, n4; b3, n4; b8, n1; b9, n4; b11, n4; b16, n1; b17, n4; b19, n4; b24, n1; b25, n4; b27, n4; b32, n1; b41, n4; b43, n4; & b48, n1: quavers in MS; b7; b15; b23; b31; & b47: notes double their original values.
250. Sir Barry Denny's March: 'Sir Barry Dennies March': title in MS; b1, n2-3 & n5-6; b2, n2-3 & n5-6; b4, n5-6; b8, n5-6; b9, n5-7; b12, n2-3; b13, n2-3 & n5-6; & b14, n2-3 & n5-6: slurred in MS; b9, n5-8: triplet semiquavers in MS.
251. Bonaparte Crossing the Alps: 'Buonaparte's Crossing of the Alps': title in MS; b1, n2-3; b6, n1-4; b12, n2-3 & n5-6; & b13, n4-7: slurred in MS; b4, n4 & n7; b8, n4; b10, n5 & n8: b12, n4 & n7; & b16, n4: crotchets in MS; b4, n5; b10; n6; & b12, n5: quavers in MS.
252. Evening Bells March: accidentals; b24A; & b32A: editorial; b20, n1-4; & b31, n5 & n7: quavers in MS; b24B, n1; & b31, n4 & n6: crotchets in MS; b25-30: notes half their original value.
253. General Grant's Grand March: accidentals; & b49-52: editorial; b1, n5-7; b2, n2-4; b5, n5-7; b6, n2-4; b9, n5-7; b10, n2-4; b13, n5-7; b14, n2-4; b21, n5-7; b22, n2-4; b39; & b55: triplet semiquavers in MS; b1, n5-7; b2, n2-4; b5, n5-7; b6, n2-4; b9, n5-7; b10, n2-4; b13, n5-7; b14, n2-4; b21, n5-7; b22, n2-4; b39, n1-3; & b55, n1-3, n4-6 & n10-12: slurred in MS; b7, n4; b16, n4; b24, n4; b40, n4; b44, n4; & b56, n4: crotchets in MS; b43, n6: could be a C in MS; repeat signs in all parts in MS.
254. Black Cuff's March: b2, n2-3; b4, n2-3; & b8, n2-3: slurred in MS.
255. See the Conquering Hero Comes: accidentals: editorial; b1, n2; b2, n2; b4, n2; b6, n2; b10, n2; b12, n2; & b14, n2: minims in MS; b4, n1: an F sharp in MS; b8, n4: a crotchet in MS.
256. Untitled March: b2, n2-3; & b4, n5-6: quavers in MS; b2, n4; & b8, n1: crotchets in MS.
257. The Grand March of Norway: b2, n1; b4, n1; b5, n1; b6, n1; b10, n1; & b12, n1: dotted minims in MS; b2, n2; b4, n2; b5, n2; b6, n2; b10, n2; b12, n2; b14, n1-2; b16, n1-2; b17, n1; & b18, n1: minims in MS; b8, n1: a dotted quaver in MS.
258. Untitled March: b8, n1; & b10, n1: minims in MS; b11-13: editorial as the original is illegible; b16A, n1; & b32A, n1: crotchets in MS; b16B; & b32B: editorial.





John 'Boss' Murphy (1875-1955) was both a farmer and a fiddle player from The Leap, Churchtown, Co Cork. He was a well-respected musician and a regular performer at house dances, dance stages and sessions in the area. Indeed, the Murphy house at The Leap was an open house for all local and travelling musicians to play and discuss their music. John's father William Murphy was also a fiddle player and father and son spend many hours playing music.

It was important to John that his own children would continue the family tradition by learning to play the fiddle. By the early 1930s though it was obvious that this was unlikely and he began to direct his thoughts towards future generations. Like many other musicians of his generation he had witnessed the disappearance of many older tunes and tune-types from the local repertory and a general decline in interest in traditional music. He was motivated by a desire to preserve his repertory for future generations of his own family and therefore embarked on the task of compiling a manuscript collection from tunes that he had already written down in jotters or that he retained in his memory.

The manuscript was completed during the three-year period 1933-35.

This volume contains 306 airs, barndances, flings, galops, hornpipes, jigs, marches, mazurkas, polkas, quadrilles, reels, set dances, schottisches and waltzes: the repertory of a traditional musician in rural Munster in the late nineteenth and early twentieth centuries. Many of the tunes, tune-types and settings in this volume have now vanished from the aural tradition. This publication aims to preserve this valuable source, and to disseminate it to a wider audience.

In addition to the music the volume contains biographical detail on John 'Boss' Murphy and an account of the musical life in the Churchtown area during the first half of the twentieth century.

Dr Colette Moloney from Charleville, Co Cork, is a musician in both the traditional and classical idioms. A graduate in music from University College Cork, she obtained her Ph.D. from the University of Limerick in 1995 on the subject of the Bunting Manuscripts. She is currently a lecturer in music at the Waterford Institute of Technology. Her reference work *The Irish Music Manuscripts of Edward Bunting (1773-1843): An Introduction and Catalogue* was published by the Irish Traditional Music Archive in 2000.

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