

⁵ Shields, Hugé, ed., *Tunes of the Volume I*, Dublin, 1998, p. 5

*For metric irregularities (see the list on p. 209).

1 Fáinne Geal an Láe

The bright dawn of day

cheerfully

1/a K

2 Réidh Chnoc Mná Duibhe

The smooth hill where the dark woman lives

With expression

1/1b K

D.S.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 5

Volume 1, Dublin, 1998, p. 5
Sheilds, Hugh, ed., *Times of the Munster Priors / Irish Traditional Music from the James Goodman Manuscripts*,

A musical score for a single instrument, likely a harp or pipe, featuring four staves of music. The music is in G major (indicated by a G-sharp symbol) and 2/4 time. The score consists of four measures per staff, with each measure containing either two or three notes. Measure 1 starts with a half note followed by a quarter note. Measures 2 and 3 begin with eighth-note patterns. Measure 4 concludes with a half note. The score is annotated with several performance instructions: 'Slow' at the beginning of the first staff, 'Breen's forte' above the second staff, ' \ll ' (slur) markings above the first and third staves, and ' \gg ' (dissolve) markings above the second and fourth staves. The key signature changes to F major (one sharp) in the fourth staff. The tempo marking 'L/1c K' is located at the bottom left.

4 Lá 'le Pádraig [’s Mé a dTig an Tábhairne]

On St Patrick's day [when I was in the public house]

Slow



1/2a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 6

515 The Banks of Cloddie

4/43 T. Kennedy



Voce T.K. —after title

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 202

5 Blaith na g-Craobh

The blossom of the branches

Andante

1/2b K

Sheilds, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 6

Sheilds, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 6

4/39 T. Kennedy

The bunch [v.n.] of rushes

Vocal Thos. Kennedy —after music

Sheilds, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 201

514 An Beimisín Luachardtach

6 An Bhean Dubh

Lively

1/2c K

D.S.

Vol. II[I] 184, pencil

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 6

513 ‘A Mháire ’s a Mhúirnín’

‘Mary my sweetheart’

4/36 T. Kennedy

Time wrong, see other book [1:5] —after title.

Voce Thos. Kennedy —after music

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 201

512 Curls on Irish pipe

4/17

Slow

7 An Rogaire Dool

The rogue of a blind man

Sheils, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 7

Sheils, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 201

For further on 'curls', see 37

8 An Cailín Ruadh

The red-haired girl

Slow

1/3b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 7

511 Caoineadh Shéamuis Mhic Coitir

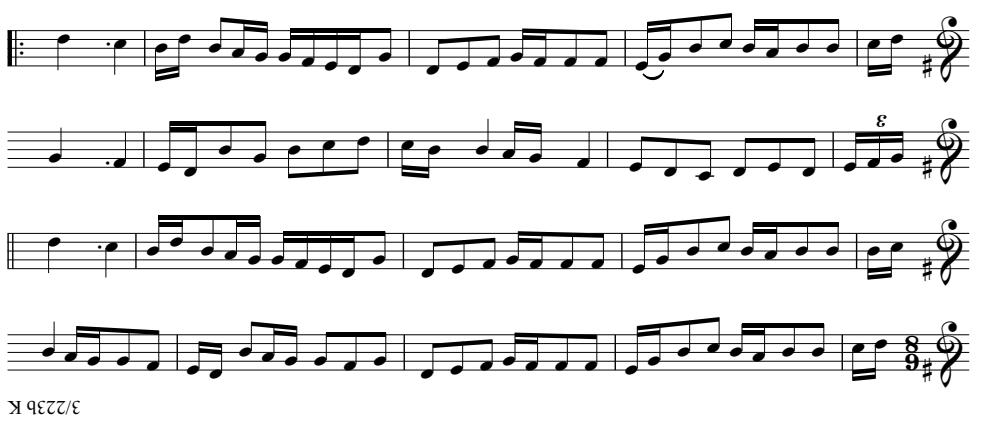
James Cotter's Lament

3/223c K

The image shows three staves of musical notation. The top staff begins with a quarter note followed by a dotted half note. The middle staff starts with a eighth note followed by a sixteenth note. The bottom staff begins with a eighth note followed by a sixteenth note.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 197

510 The Green Little Island



Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 197

Volume 1, Dublin, 1998, p. 7

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
See page 264

D.S.

Slow

I/3c K?

The young girl

9 An Bhrioghid Óg

10 An Clár Bog Déil

The soft deal board

Slow & plaintive

1/4a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 8

509 Killaloe Hornpipe

3/223a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 197

With feeling

11 Air Eire ni 'Neosainn Cia h-I

For (all) Ireland I would not tell who she is

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 8

Volume 1, Dublin, 1998, p. 196
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

3/22c K

508 Hornpipe

12 ‘A Mháire as a Mhúirnín’

‘Mary my sweetheart’

Plaintive

1/5a K

Musical notation for 'A Mháire as a Mhúirnín' in G major (two sharps) and common time (indicated by a '3'). The notation consists of four staves of music, each ending with a double bar line and repeat dots. The first staff begins with a eighth note followed by six sixteenth-note pairs. The second staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair. The third staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair. The fourth staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 9

507 A Short Way to Heaven

Musical notation for 'A Short Way to Heaven' in G major (one sharp) and common time (indicated by a '3'). The notation consists of three staves of music, each ending with a double bar line and repeat dots. The first staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair. The second staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair. The third staff begins with a eighth note followed by a sixteenth-note pair, a eighth note, and a sixteenth-note pair.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 196

D.C.

Volume 1, Dublin, 1998, p. 9

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, D.C.

Lively
The reaping-hook [?]

13 Am Corraun

Volume 1, Dublin, 1998, p. 96

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Chorus

3/222 K

(Lullaby vocables)

506 Seo uileó thoil,

14 Caitilín Ní Uallacháin

Kathleen O'Houlihan

Marked time not too slow

1/5c K

Musical notation for 'Caitilín Ní Uallacháin' in 3/4 time, key of G major. The notation consists of two staves of music with various note heads and rests.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 9

505 Doolin's Reel

3/201a K

Musical notation for 'Doolin's Reel' in 3/4 time, key of G major. The notation consists of three staves of music with various note heads and rests, ending with a repeat sign and 'D.C.'

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 195

Volume 1, Dublin, 1998, p. 10
 Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Volume 1, Dublin, 1998, p. 195

Line 4 bar 3 above note 3: C \sharp ; modern hand, pencil

Lively

The rough, heatherly little hill

15 An Garbh Chnoicim Fraoich

1/6e K

3/200e K

504 The Wedding of Ballyporeen

16 ‘Fágbhamaoid Súd mar atá Sé’

‘Let’s leave that be’

Playfully

Playfully 1/7a K

1 2 3 4 5 6 7

1/7a K

503 Mulcahy's Favourite

3/200b K

A musical score for four voices or instruments, arranged in four staves. The music is in G major (indicated by a single sharp sign) and 6/8 time. The first three staves begin with quarter notes, while the fourth staff begins with a half note. The vocal parts consist of eighth-note patterns, primarily 'dotted rhythms' (eighth note followed by a sixteenth note). The lyrics 'Old Dan Tucker' are repeated in each section.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 195

502 The Union Hornpipe



Andante
Una [woman's name]
17 Una dh

1/7b K

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipe*s / Irish Traditional Music from the James Goodman Manuscripts,
Volume I, Dublin, 1998, p. 10

18 An Cailín Donn

The brown-haired girl

Slow



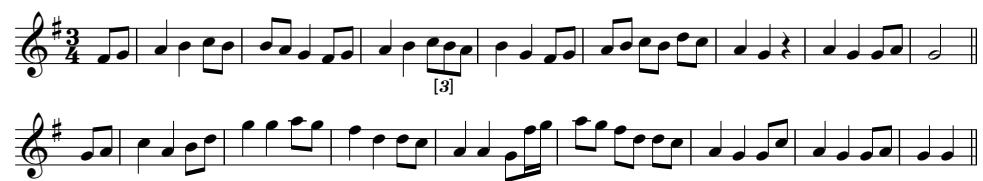
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 11

1/7c K

501 Cáinseóireacht na Mná leis an Sean Duine

The woman's scolding of the old man [?]

3/199c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 194

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 111



19 An Raeltion Leanabhaach

The young beauty

With expression

Volume I, Dublin, 1998, p. 194
Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



500 Better than Worse

20 ‘‘Táimse am Chodladh &c’

‘I am asleep’

Slow with feeling

1/8b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 12

499 Caoine ’n Duine Aosda dá Chloinn

The old man’s lament for his children

3/199a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 194

Volume I, Dublin, 1998, p. 193

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Volume I, Dublin, 1998, p. 12



21 An Smachdaim Croin

The plug of tobacco

Lively

1/8e K

498 Do bhios-sa La Breagh Greime

On a fine sunny day I was —



3/198e K

22 An Páisdín Fionn

The fair young maid

Playfully

Musical notation for tune 22, An Páisdín Fionn, in G major, 6/8 time. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

1/9a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 12

497 Catherine Ogie

3/198b K

Musical notation for tune 497, Catherine Ogie, in G major, 3/4 time. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 193

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 13



1/9b K

On a fine morning by the side of the glen

23 Maidin Aoibhinn cois Taoibh an Ghleanna

Volume I, Dublin, 1998, p. 193
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



496 Round to the Rebels

24 Air Maidin a nae 's Mé go Moch

Yesterday morning early when I was—

Lively

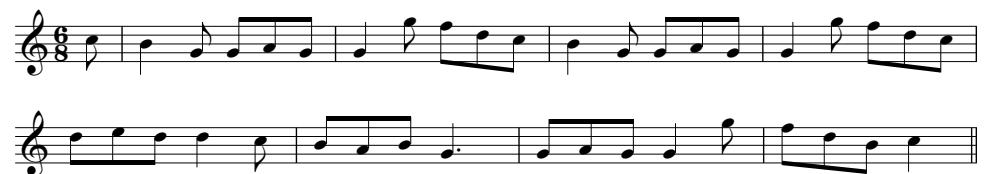


1/9c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 13

495 ‘We’l Hunt the Wren’

3/197c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 192

Volume I, Dublin, 1998, p. 192

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 192

Volume I, Dublin, 1998, p. 13

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Vol. III 124



I/10a K

Slow & distinct

Elizabeth O'Brien

25 Sibeil Ni Bhriain

494 Tá mo Phass agam am Phoca

I have my pass in my pocket

3/197b K



26 Stáca 'n Mhargaidh
The market lounger

Moderately slow

Musical notation for tune 26, Stáca 'n Mhargaidh, in 10/10 time, key K?. The notation consists of five staves of music, each with a treble clef and a key signature of two sharps. The music features various note heads, stems, and rests, with some notes having small vertical strokes above them.

Line 5 bar 2 below note 1, pencil: G—JG?

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 14

493 Thug sí na Móide ná Géabhach sí liom

She swore she would not go with me

Musical notation for tune 493, Thug sí na Móide ná Géabhach sí liom, in 19/19 time, key K. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various note heads, stems, and rests, with some notes having small vertical strokes above them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 192

Irish Traditional Music from the James Goodman Manuscripts

Shielids, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 14

Plaintive 3
27 An Suisin Bán
The little white blanket
1/11a K

Sheilids, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 191

3/187b K

492 Strathspey

28 Casadh an t-Súgáin
The twisting of the rope

Slow

1/11b K

D.S.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 14

491 The New-Married Couple

3/185c K

The notation is in common time (indicated by 'K') and G major (indicated by a single sharp). The first staff starts with a eighth note followed by six sixteenth notes. The second staff starts with a eighth note followed by six sixteenth notes. The third staff starts with a eighth note followed by six sixteenth notes. The fourth staff starts with a eighth note followed by six sixteenth notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 191

Volume I, Dublin, 1998, p. 15

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 191

11/16 K

Slow & distinct
(Name of a highwayman? Van.)

or thus
D.S.

acc.

29 Eamonn Mahagaine

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 191

3/185b K

490 Jig

30 'A' Rabhais ag an g-Carraig?'

'Were you at Carrick/ at the Rock?"

Andante

1/12a K

Musical score for 'A' Rabhais ag an g-Carraig?'. The score consists of four staves of music in common time (indicated by 'C') and G major (indicated by a sharp symbol). The first three staves begin with a 'Andante' tempo marking. The fourth staff begins with a 'D.S.' (Da Capo) instruction. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes above them. Measure numbers are present at the start of each staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 15

489 Taidhreamh a Deineag a réir dam

A vision that appeared to me last night

3/185a K

Musical score for 'Taidhreamh a Deineag a réir dam'. The score consists of four staves of music in common time (indicated by 'C') and G major (indicated by a sharp symbol). The tempo is marked as '3/185a K'. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes above them. Measure numbers are present at the start of each staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 190

Volume 1, Dublin, 1998, p. 15

Shiel's, Hugh, ed., *Tunes of the Munster pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Volume 1, Dublin, 1998, p. 15

Shiel's, Hugh, ed., *Tunes of the Munster pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Plaintive

(Lullaby vocables)

1/128 K

3/184e K

D.S.

31 Seo tho Thoil

Volume 1, Dublin, 1998, p. 150

Shiel's, Hugh, ed., *Tunes of the Munster pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Plaintive

(Lullaby vocables)

1/128 K

3/184e K

32 Fallaing Uí Mhuimhneacháin

Monaghan's cloak

Lively

1/12c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 16

487 An Bhean Dubh

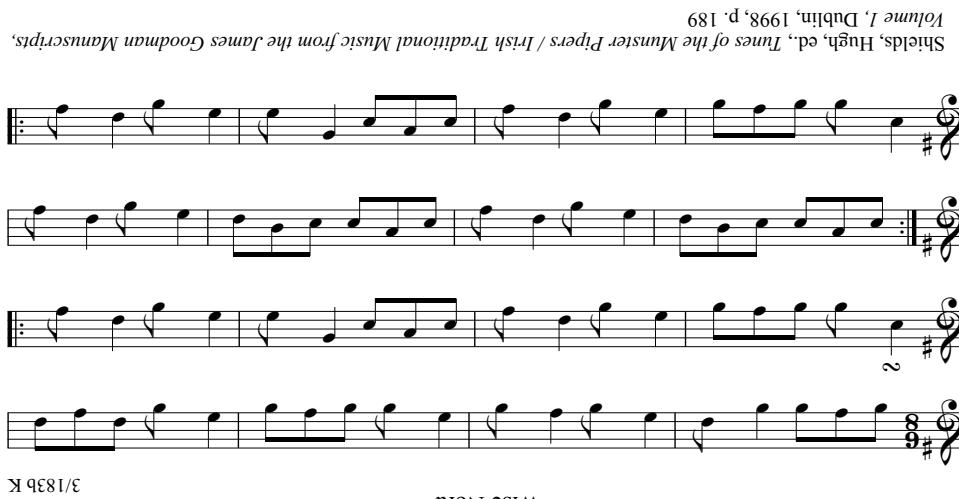
The black-haired woman

3/184b K

Chorus

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 190

486 *Nóra Chriona as a jig*



Slow & marked
The cow with one horn

33 *Bó na Leath Adhairce*

1/13a K

Fine D.C.

Sheilds, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 16

Sheilds, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 189

34 Éamonn an Chnoic

Eamonn of the hill

Plaintive

1/17b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 16

485 Fiagaidhe an Chúil Bháin

The fair-haired hunter

3/183a K

3/183a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 189

Irish Traditional Music

Volume 1, Dublin, 1998, p. 16

Sheilids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Volume 1, Dublin, 1998, p. 16

Sheilids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

With spirit

A shawooff, a playbody

35 Buc Seo

1/17d K

Volume 1, Dublin, 1998, p. 16

Sheilids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Chorus

3/182d K

Domhnall mo Ghreadh

Domal my love

484 Domhnall mo Ghreadh

36 An Beinsín Luachra

The little bunch [v.n.] of rushes

Slow

Musical notation for 'An Beinsín Luachra' in G major, 2/4 time. The notation consists of four staves of music. The first staff begins with a sixteenth-note basso continuo line. The subsequent staves feature various melodic patterns, including eighth-note pairs and sixteenth-note figures. Measure markings indicate measures 1 through 12. A tempo marking 'Slow' is at the top left, and a key signature of one sharp is at the top center. The title 'An Beinsín Luachra' is centered above the staff.

1/18a K [T. Kennedy]

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 17

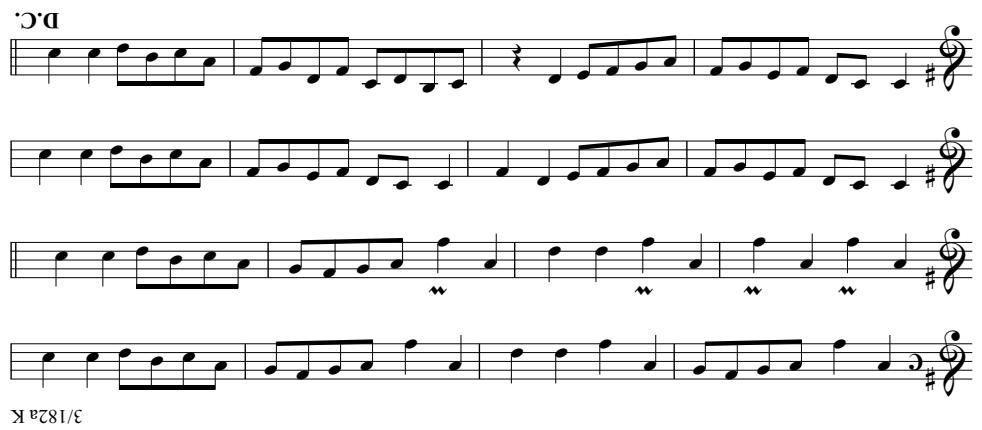
483 Miss Murphy's Reel

3/182b K

Musical notation for 'Miss Murphy's Reel' in C major, 3/4 time. The notation consists of two staves of music. The first staff features eighth-note patterns, while the second staff features sixteenth-note patterns. Measure markings indicate measures 1 through 12. A key signature of one sharp is at the top center. The title 'Miss Murphy's Reel' is centered above the staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 188

482 Reel



Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 188

Volume I, Dublin, 1998, p. 17

Shelds, Hugh, ed., Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts

No. 1, 2, & 3 are the cuts in most general use, especially No. 3 which is introduced in most of the old jigs with great effect. Cf.—for further illustration of cuts see 152.

Slurs

11 played
10 played
6 played
8 played
7 played
9 played
5 played
4 played
3 played
2 played
1 played

A to add to the introductions of the quick tunes, the following hints should be carefully attended to.
When the piping of these rounds or pieces No. II to add to avoid the difficulty of dividing the bow notes on the pipes.
Here follows a collection of the Dance Music of Minstrel vs. Fife Bands. A remedy of dividing the bow notes on the most parts
180

38 Airgiod Caillighe

An old woman's money

1/19a K



Slurs 1, 5-7

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 18

481 Neil Gow's Second Wife

3/181c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 188

Volume 1, Dublin, 1998, p. 18

Sheilds, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*,

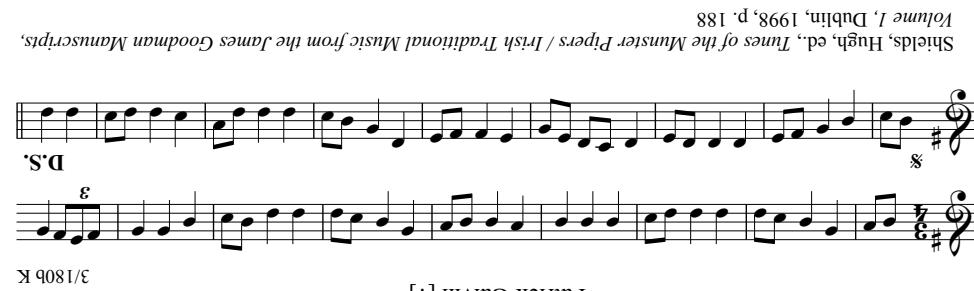
Slurs 2, 8



39 Sop air an Locchá

480 Padraig Mac Gabhlae

Patrick Galvin [?]



Volume 1, Dublin, 1998, p. 188

Sheilds, Hugh, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*,

40 Kissing & Drinking

Musical notation for tune 40, Kissing & Drinking, in G major, 6/8 time. The notation consists of four staves of music. The first staff starts with a G clef, the second with an F clef, the third with a C clef, and the fourth with a G clef. The key signature is one sharp (F#). The time signature is 6/8. There are several slurs indicated by wavy lines above the notes. The music includes various note heads (circles, diamonds, triangles) and rests.

Slurs 1, 3, 5, 9

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 18

479 Dubhairt sí go bh-Faghain

She said I would get [it]

Musical notation for tune 479, Dubhairt sí go bh-Faghain, in G major, 3/8 time. The notation consists of four staves of music. The first staff starts with a G clef, the second with an F clef, the third with a C clef, and the fourth with a G clef. The key signature is one sharp (F#). The time signature is 3/8. The music includes various note heads (circles, diamonds, triangles) and rests.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 187

Volume I, Dublin, 1998, p. 187

Sheels,

*Tunes of the Minstrel Pipe*s / *Frisch Traditional Music from the James Goodman Manuscripts*,

478 [Untitled]

3/1794 K



Volume I, Dublin, 1998, p. 19

Sheels, Hugh, ed., *Tunes of the Minstrel Pipe*s / *Frisch Traditional Music from the James Goodman Manuscripts*,

Slirs 1, 5, 9

1/20a K

A musical score for two voices or instruments. It consists of two staves. The top staff uses a soprano C-clef and common time, with a key signature of one sharp. The bottom staff uses a bass F-clef and common time, with a key signature of one sharp. Both staves feature eighth-note patterns.

41 The Humours of Juge

42 Jackson's Bottle of Punch

1/20b K



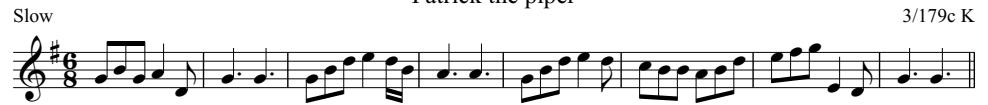
Slurs 2, 5, 11

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 20

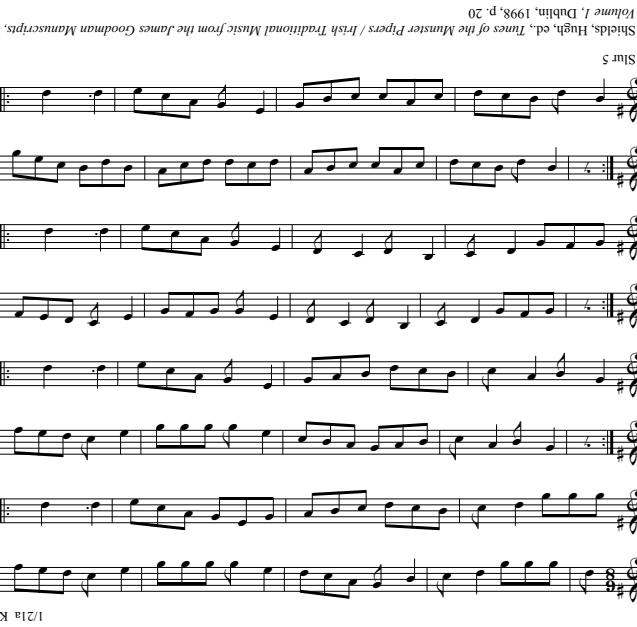
477 Pádruig, Píobaire

Patrick the piper

3/179c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 187



43 Down the Hills

Volume I, Dublin, 1998, p. 187

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*.

Volume I, Dublin, 1998, p. 187

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*.

476 The Pretty Girls of this Town

44 Cailleach sa Chúinne, or *The Maid in the Parlour*

The old woman in the corner

1/21b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 21

475 I'm Sorry to Leave my Country

3/179a K



D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 186

Volume 1, Dublin, 1998, p. 22

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Slur 5, 6, 7



1/22a K

The clumsy joker [?]

45 Bachal an Ghrianin, or The Rake's March

Volume 1, Dublin, 1998, p. 186

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/138c K

474 The Pantheon Jig

46 Buachaillín Óg

A young lad

1/22b K



Slurs 2, 5 & 7

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 22

473 Jig .i. ““Cuir do Lámh orm-sa, a Mháire””

‘Lay your hand on me, Mary’

3/126a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 186

Volume 1, Dublin, 1998, p. 22
Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Slurs 5, 10

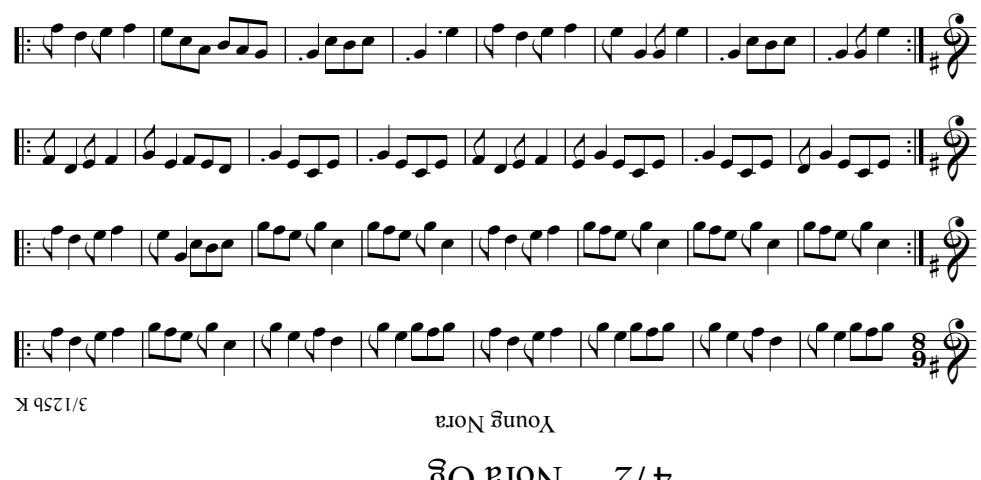


1/22 K

The pet girl

47 Cailín an Chúic

Volume 1, Dublin, 1998, p. 185
Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/125b K

Young Nora

472 Nóra Óg

48 ‘Fan mar a Bh-fuil Tú, a Chladhaire’

‘Stay as you are, you rogue’

1/23a K



Slur 10

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 23

471 Bás nó Cunncas

Death or conquest

3/125a K



D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 185

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 23



49 The Bogg of Allen

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 185



470 O'Sullivan's Favourite

50 The Humours of *Ceann Daibhche*

(Ceann Duimhche, a sandy spit in Brandon Bay, Co. Kerry)

1/23c K

The musical notation consists of six staves of music for a single melody. The key signature is G major (two sharps). The time signature is common time (indicated by '8'). The first staff begins with eighth-note pairs. The second staff continues with eighth-note pairs. The third staff begins with eighth-note pairs. The fourth staff is labeled '1.' above a bracket, continuing with eighth-note pairs. The fifth staff is labeled '2.' above a bracket, continuing with eighth-note pairs. The sixth staff concludes the piece.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 24

469 ‘Jenny Bank the Rose’

3/124b K

The musical notation consists of three staves of music for a single melody. The key signature is G major (two sharps). The time signature is common time (indicated by '8'). The first staff begins with eighth-note pairs. The second staff continues with eighth-note pairs. The third staff concludes the piece.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 184

468 **Maire Ni Dhaomhreith**

Maire Donleavy
3/124a K

The musical score consists of four staves of music. The first three staves are in G major (one sharp) and the fourth staff is in G major (no sharps or flats). The time signature is 3/124a. The key signature is 124a. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Volume 1, Dublin, 1998, p. 24
Shielids, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*,
Slurs 1, §

1/24a K

Maire with the portar
51 Maire an Phortair

The musical score consists of four staves of music. The first three staves are in G major (one sharp) and the fourth staff is in G major (no sharps or flats). The time signature is 1/24a. The key signature is 124a. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

52 The Dairy Maid's Wish

Slurs 2, 7

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 24

467 The Girl that Lost her —

A musical score consisting of three staves of music in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a 'C'). The first staff begins with a dotted half note followed by an eighth-note pair, then a sixteenth-note pattern. The second staff begins with a dotted half note followed by an eighth-note pair, then a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern, followed by a eighth-note pair, then a sixteenth-note pattern.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 184

Volume 1, Dublin, 1998, p. 25

Shiel's, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Spank M — [?], pencil, after title: unknown hand, pencil, over bar 11 note 4: e♯ or ef?



53 Rattle the Cash

Volume 1, Dublin, 1998, p. 183
Shiel's, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



466 Johnny's Wedding (reel)

54 The House Maid

Musical notation for 'The House Maid' in G major, 6/8 time. The music consists of four staves of sixteenth-note patterns. The key signature is one sharp (G major). The time signature is 6/8. The notation includes slurs and a dynamic marking 'Slur 5'.

Slur 5

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 25

465 Humours of Ballycairde (*Baille'n Cháirde*)

Musical notation for 'Humours of Ballycairde' in G major, 3/12 time. The music consists of four staves of sixteenth-note patterns. The key signature is one sharp (G major). The time signature is 3/12. The notation includes slurs and a dynamic marking 'Slur 5'.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 183



Volume 1, Dublin, 1998, p. 26

Sheilds, Hugh, ed., *Times of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

1/25b K

55 Paddy from Cork

56 The Humours of Cloyne

1/25c K

The musical notation consists of four staves of music. The first three staves are in G major (one sharp) and the fourth staff begins a section in A major (two sharps). The notation uses eighth and sixteenth note patterns, with some slurs and grace notes. The key signature changes are indicated by a sharp sign above the staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 26

463 Ros Fhíonnáin (*reel*)

Rossinan [Co. Kilkenny?]

3/121d K

The musical notation consists of two staves of music. The notation uses eighth and sixteenth note patterns, with some slurs and grace notes. The key signature changes are indicated by a sharp sign above the staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 181

462

The mocking tailor

3/121c K

The image shows two staves of musical notation. The top staff is in common time and G major, featuring a melodic line with various note values and rests. The bottom staff is also in common time but in A major, providing harmonic support with its own melodic line. Both staves use black ink on white paper.

Shelds, Hugh, ed., *Tunes of the Volume I*, Dublin, 1998, p. 181

Chapters,

Volume 1, Dublin, 1998, p. 26

Scheles, Hugo, ed., *Tunes of the Master Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Slane 1, 5.

58 The Farmer's Daughter

1/26b K

The musical score for 'The Farmer's Daughter' is written in G major and 6/8 time. It features four staves of music, each with a different note head style: solid black, open circle, open square, and open diamond. The music includes various rhythmic patterns such as eighth and sixteenth notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 27

461 Sally Magee

3/121b K

The musical score for 'Sally Magee' is written in G major and 6/8 time. It features four staves of music, each with a different note head style: solid black, open circle, open square, and open diamond. The music includes various rhythmic patterns such as eighth and sixteenth notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 181



59 Brosnahan's Frolic

Sheilids, Hughe, ed., *Tunes of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 181



460 The Lowlands of Holland

60 My Love is in the House

Musical score for 'My Love is in the House' in 127a K. The score consists of four staves of music in common time (indicated by '8'). The key signature is one sharp (F#). The music features various note patterns, including eighth-note pairs and sixteenth-note figures. The score is divided into two sections by a double bar line with repeat dots.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 28

459 The Rambler from Clare

Musical score for 'The Rambler from Clare' in 3/120c K. The score consists of five staves of music in common time (indicated by '8'). The key signature is one sharp (F#). The music features eighth-note pairs and sixteenth-note figures. The score is divided into two sections by a double bar line with repeat dots.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 180

Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 28

Musical score for 'Peggy the Piper'. The score consists of four staves of music in G major. The key signature is one sharp. The time signature varies between common time and 6/8. The tempo is marked as 127b K. The score includes a section labeled 'or thus' with an asterisk (*). The music features various note patterns, including eighth and sixteenth notes.

61 Peggy the Piper

Musical score for 'An Air'. The score consists of four staves of music in G major. The key signature is one sharp. The time signature is 3/120b K. The music features eighth and sixteenth notes. The score includes a section labeled 'or thus' with an asterisk (*).

458 An Air

Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 180

62 The New Way to Miltown

1/27c K

The musical score for 'The New Way to Miltown' is written in G major and 6/8 time. It features four staves of music, each with a different note head style (diamond, square, circle, triangle) and stem direction (up or down). The music includes various rests and dynamic markings.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 28

457 Humours of Newtown

3/120a K

The musical score for 'Humours of Newtown' is written in G major and 8/8 time. It consists of four staves of music, each with a unique note head style (diamond, square, circle, triangle) and stem direction (up or down). The music includes rests and dynamic markings.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 180

456 Moirín Ni Chealla

Maireen O'Kelly

3/119 K



1/284 K

63 Doctor O'Neill

Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 29

Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 179

Silur 5

The musical score consists of four staves of music. The top staff is labeled 'Silur 5'. The bottom three staves are unlabeled. The music is in G major, indicated by a G clef, and has a time signature of 1/284. There is one sharp in the key signature. The notation includes various note heads, stems, and bar lines.

64 The Petticoat Loose

1/28b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 29

455 Seaghan Geal uch Ridire

Fair-haired Sean . . . [?] a knight

3/119b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 179

Volume I, Dublin, 1998, p. 30

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



65 Brandy and Whiskey

454 Humours of Passage



Volume I, Dublin, 1998, p. 179

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

66 D'Imthig an Sioc. *The Frost is all Gone*

The frost is over

1/29a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 30

453 Cluithche an t-Súisín Shuairc

The game of the merry blanket

3/118b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 178

Shielids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 30

129c K

or thus

67 The Humours of Berrehaven

Volume 1, Dublin, 1998, p. 178

Shielids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 178

3/118a K

The height of pleasure

[a]

452 Picce an t-Súgradh

68 The Humours of Nedeen (Kenmare)

1/30a K

The musical score for 'The Humours of Nedeen (Kenmare)' is presented in four staves of 6/8 time. The key signature is one sharp, indicating G major. The notation uses a treble clef and includes various note values such as eighth and sixteenth notes, with slurs and grace notes. The piece begins with a series of eighth-note pairs followed by sixteenth-note patterns.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 31

451 The Humours of Minard

3/117c K

The musical score for 'The Humours of Minard' is presented in four staves of 3/8 time. The key signature is one sharp, indicating G major. The notation uses a treble clef and includes various note values such as eighth and sixteenth notes, with slurs and grace notes. The piece begins with a series of eighth-note pairs followed by sixteenth-note patterns.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 177

Volume I, Dublin, 1998, p. 31



69 The Mountain Stage

Volume I, Dublin, 1998, p. 177



450 Mickey Reilly

70 An Gearaltach Buidhe. *The Kerry Jig*
Yellow Fitzgerald

1/30c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 32

449 Ag Éirghe 'mach air Maidin dam

As I went out one morning

3/117a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 177

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 32



71 "Chailleach, do Mharbhuidh is M'e"

Volume I, Dublin, 1998, p. 176
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



448 "When this Old Hat was New"

72 The Humours of Purteen

Musical notation for 'The Humours of Purteen' in 6/8 time. The music consists of four staves of notes. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a eighth note followed by a quarter note. The third staff starts with a eighth note followed by a quarter note. The fourth staff begins with a eighth note followed by a quarter note.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 32

1/31b K

447 'Dá mBeidhinn si air Bórd Loinge d'Ólfainn do Shláinte'

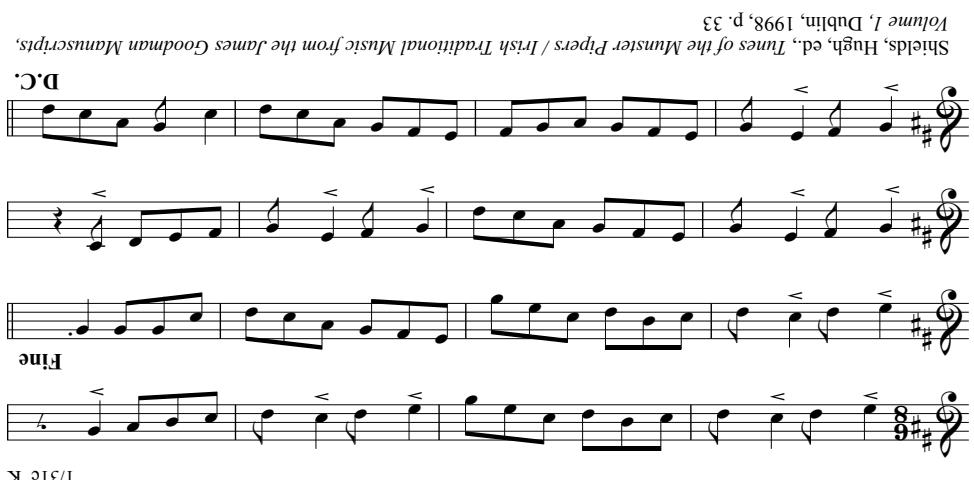
'If I was on board a ship I would drink your health'

3/116b K

Musical notation for 'Dá mBeidhinn si air Bórd Loinge d'Ólfainn do Shláinte' in 3/4 time. The music consists of four staves of notes. The first staff starts with a eighth note followed by a quarter note. The second staff begins with a eighth note followed by a quarter note. The third staff starts with a eighth note followed by a quarter note. The fourth staff begins with a eighth note followed by a quarter note.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 176

D.S.



73 Buaachaillo'n Sliaabh

1/16 K

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 33

Volume 1, Dublin, 1998, p. 176
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



446 'A Dháithim, a Ghráidh Ghill &c.'

3/16 K

74 Three and Four Pence



Slur 1

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 33



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 174–175

Volume 1, Dublin, 1998, p. 34

Shields, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*,

132b K

75 The Merry Dance

2

76 Punch for the Ladies

1/33a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 34

445 The Drogheda Jig

3/14-15 K



77 *Fasten the Leg in Her'*

Volume 1, Dublin, 1998, p. 173

Sheilds, Hugh, ed., *Times of the Minster Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

Schelds, Hugh, ed., *Times of the Minster Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

3/128 K

78 The Tithes are all Down

Musical notation for tune 78, The Tithes are all Down, in 6/8 time, key K. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various note heads and stems, with some notes having horizontal dashes through them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 35

443 Humours of Holystone

Musical notation for tune 443, Humours of Holystone, in 3/8 time, key K. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various note heads and stems, with some notes having horizontal dashes through them. There are two fermatas (z) placed above the second and fourth staves.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 172–173

Volume I, Dublin, 1998, p. 172

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 35



1/4 K

... Monday and Tuesday

79 The Five Pound Jig. *Dia Luanin's Dia Mairi*



442 The Mountain Ranger

80 ‘Skin the Peeler’

1/34b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 36

441 Sir Barry’s March

3/102c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 172

440 Orange & Green (minuet)



82 The House Keeper

1/35b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 36

439 Lovely Charlie

3/102a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 171

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 37



1/36 K

83 Kiss my Wife and Welcome

Volume I, Dublin, 1998, p. 171
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/101c K

438 Charlie over the Water

84 ‘Téann an Síoda’

‘Tighten the silk’

1/36b K



Slur 5

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 37

437 Droichead Loch Gearr

The bridge of Lough Garr [Co. Westmeath?]

3/101b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 171

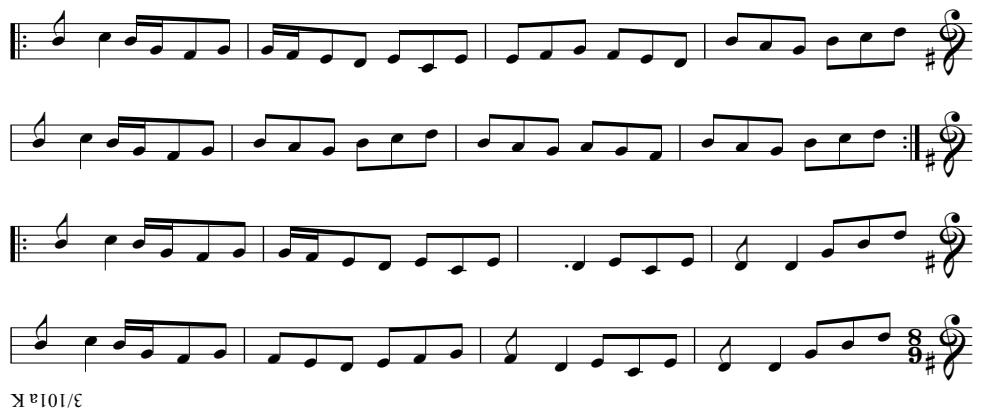
Sheilds, Hugh, ed., *Times of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 38



I/36c K

85 The Humours of Ballymore

Sheilds, Hugh, ed., *Times of the Munster Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 170



436 Drunken Man's Frolic

86 The Lisburn Lasses. Reel

1/37a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 38

435 Billy O'Rourke

3/100c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 170

Volume I, Dublin, 1998, p. 38

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/38a K

87 Reel

Volume I, Dublin, 1998, p. 170

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



434 'Follow me down to Carlow'

88 The Top of the Cliff

1/38b K

A musical score consisting of four staves of music. The top staff uses a treble clef, the second staff uses a treble clef, the third staff uses a bass clef, and the bottom staff uses a bass clef. All staves are in common time and have a key signature of one sharp. The music consists of various note heads and stems, with some notes having horizontal dashes through them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 39

433 The Weaver's Jig

3/100a K

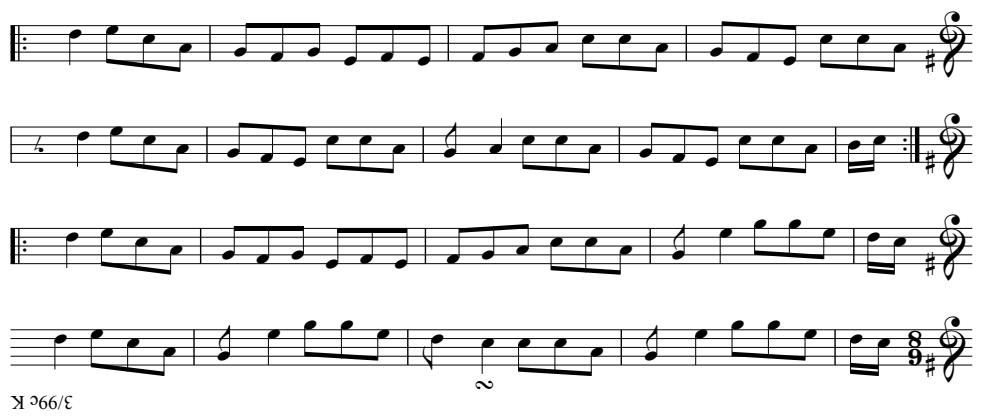
A musical score for 'The Old Dan Tucker' in G major and 6/8 time. The score consists of four staves of music. The first staff begins with a sixteenth-note pattern. The second staff starts with a eighth-note followed by a sixteenth-note pattern. The third staff begins with a eighth-note followed by a sixteenth-note pattern. The fourth staff begins with a eighth-note followed by a sixteenth-note pattern. Measure numbers 1 and 2 are indicated above the second staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 169



89 The Traveller

Volume 1, Dublin, 1998, p. 169
Shielids, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*,



90 Back the Change

Musical score for 'Back the Change' in G major (two sharps). The score consists of three staves of music. The first two staves begin with a common time signature, followed by a repeat sign and a treble clef, indicating a change in key. The third staff begins with a common time signature and a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes. The score concludes with a repeat sign and a bass clef, followed by the instruction 'D.C.' (Da Capo) at the end of the third staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 39

431 Humours of Listowel

Musical score for 'Humours of Listowel' in G major (one sharp). The score consists of four staves of music. The first three staves begin with a common time signature, followed by a repeat sign and a treble clef, indicating a change in key. The fourth staff begins with a common time signature and a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes. The score concludes with a repeat sign and a bass clef.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 169

91 Reel (The Telegraph)



Volume 1, Dublin, 1998, p. 168
Shiel's, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 168



430 Cailleach an Dilisg

92 The Green Pigeon

Musical notation for 'The Green Pigeon' in common time (C). The key signature is one sharp (F#). The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a pickup of two eighth notes followed by a sixteenth-note pattern. Measures 2-4 follow a similar pattern. Measure 5 begins with a sixteenth-note pattern, followed by a eighth-note休止符 (rest), and then a sixteenth-note pattern. Measure 6 concludes with a sixteenth-note pattern. The notation includes a repeat sign with a 'D.S.' (Da Capo) instruction at the end of the first section.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 40

1/39c K

429 Down the Bank

Musical notation for 'Down the Bank' in common time (C). The key signature is one sharp (F#). The music consists of three staves of sixteenth-note patterns. The first staff begins with a sixteenth-note pattern, followed by a eighth-note休止符 (rest), and then a sixteenth-note pattern. The second staff begins with a sixteenth-note pattern, followed by a eighth-note休止符 (rest), and then a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern, followed by a eighth-note休止符 (rest), and then a sixteenth-note pattern.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 168

3/95a K

Volume I, Dublin, 1998, p. 40

Musical notation for 'Raithinneach, a Bhéan Bhéag' in G major, common time. The notation consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in common time (indicated by a 'C'). The key signature is G major (no sharps or flats). The music includes various note heads, stems, and bar lines. The tempo is marked as 140a K.

93 'Raithinneach, a Bhéan Bhéag'

;..[?], little woman,

428 Caomh Philíars Feirteara

Piers Ferriter's lament [For his wife and children]

3/94 K

Musical notation for Piers Ferriter's lament in G major, 3/94 time. The notation consists of four staves of music. The first three staves are in 3/9 time (indicated by a '3') and the fourth staff is in 3/9 time (indicated by a '3'). The key signature is G major (no sharps or flats). The music includes various note heads, stems, and bar lines.

Volume I, Dublin, 1998, p. 168

D.C.

94 The Humours of Fairfield

1/40b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 41

427 ‘Siobháinín Seó’

(Lullaby vocables)

3/94b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 168



95 Erin's Groves

Volume 1, Dublin, 1998, p. 167

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

3/94a K

426 Malichi Daly

96 Lady O'Brien's Reel

1/41a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 41

425 Cos Deas a m-Bróigín

A pretty foot in a little shoe

3/93c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 167

D.S.



97 Reel

Sheilds, Hugh, ed., *Tunes of the Munster Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 167

Mary and Brian

3/93b K

424 Marie & Brian

98 The Tinker's Frolic

1/41c K

D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 42

423 Shantruis

Old Trousers [?]

3/93a K

D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 166



99 The Union is Welcome to Ireland

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 166

3/92c K

422 Lady Kennedy's Reel

100 Reel

1/42b K

The musical notation consists of three staves of music in common time (indicated by a 'C') with a key signature of one sharp (indicated by a sharp sign). The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 43

421 The Gipsey (an old country dance)

3/92b K

The musical notation consists of three staves of music in common time (indicated by a 'C') with a key signature of one sharp (indicated by a sharp sign). The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 166

Volume I, Dublin, 1998, p. 43
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



101 Miss Monaghan's Reel

Volume I, Dublin, 1998, p. 165
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



420 The Banks of the Dee

102 Betsy Baker

1/43a K

The musical notation for 'Betsy Baker' is presented in three staves. The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The notation is in common time, with a key signature of one sharp (G major). The music consists of continuous eighth-note patterns.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 43

419 Miss Connell's Reel

3/91c K

The musical notation for 'Miss Connell's Reel' is presented in three staves. The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The notation is in common time, with a key signature of one sharp (G major). The music consists of continuous eighth-note patterns.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 165

D.C.

Volume I, Dublin, 1998, p. 44
Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



I/43b K

103 Miss Johnson

Volume I, Dublin, 1998, p. 165
Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/91b K

418 Kerin's Frolic

104 The Wind that Shakes the Barley

Musical score for 'The Wind that Shakes the Barley'. The score consists of three staves of music in common time (indicated by 'c'). The key signature is one sharp (F#). The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The score concludes with a repeat sign and two endings. The first ending leads back to the beginning of the piece. The second ending ends with a double bar line and a repeat sign, followed by the instruction 'D.C.' (Da Capo).

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 44

1/43c K

D.C.

417 An Crimíneach Comm

Crooked Cremin [?, surname]

3/91a K

Musical score for 'An Crimíneach Comm'. The score consists of four staves of music in common time (indicated by 'c'). The key signature is two sharps (G#). The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The fourth staff begins with a half note followed by eighth-note pairs. The score concludes with a double bar line and a repeat sign.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 164

105 Reel

Shigels, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 44.

The image shows three staves of musical notation. The top staff uses a treble clef and consists of six measures. The second measure contains a single eighth note. The third measure has a sixteenth-note pattern. The fourth measure features a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern. The bottom two staves use a bass clef and consist of five measures each. The first measure of the bass staff has a single eighth note. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern.

Shields, High, ed., *Times of the Munster Priests / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p.164

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 3 through 6, followed by a repeat sign, and then measures 7 through 10. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures 7 through 10, followed by a repeat sign, and then measures 11 through 12. The vocal line is primarily eighth-note patterns, with some sixteenth-note figures and rests.

416 My Name is Bold Kelly

106 Reel

Musical notation for tune 106 Reel, 1/44b K. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). It consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The notation includes various note heads, stems, and bar lines, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 45

415 Lady (of the Lake) in the Boat

Musical notation for tune 415 Lady (of the Lake) in the Boat, 3/90b K. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). It consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The notation includes various note heads, stems, and bar lines, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 164



107 The Lady's Cup of Tea

Volume I, Dublin, 1998, p. 163

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Dublin, 1998, p. 163



414 Humours of Ballinafad

108 ‘What the Devil Ails you?’

1/45b K

A musical score for a single melody. It consists of four staves of music, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '1/4'). The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a eighth note followed by eighth notes. The fourth staff begins with a eighth note followed by eighth notes. The music features various rhythmic patterns, including sixteenth-note figures and grace notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 45

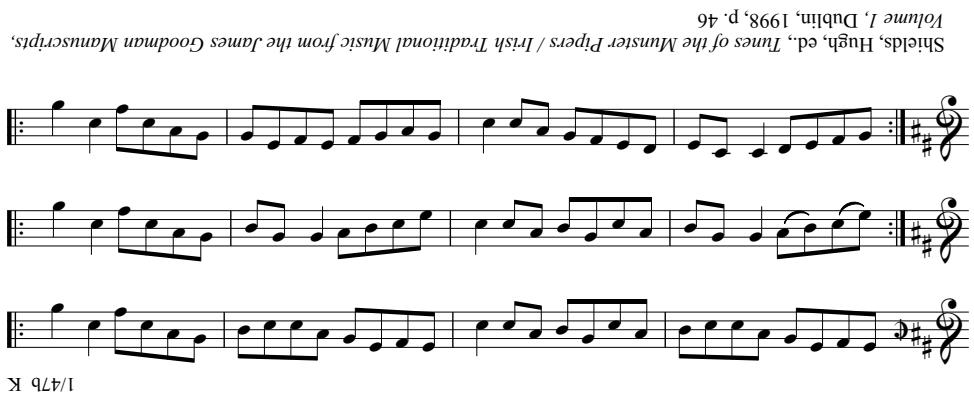
413 Jackson’s Pipes

3/89b K

A musical score for a single melody. It consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music is in common time (indicated by '1/4'). The first staff begins with a eighth note followed by eighth notes. The second staff begins with a eighth note followed by eighth notes. The third staff begins with a eighth note followed by eighth notes. The fourth staff begins with a eighth note followed by eighth notes. The fifth staff begins with a eighth note followed by eighth notes. The sixth staff begins with a eighth note followed by eighth notes. The seventh staff begins with a eighth note followed by eighth notes. The eighth staff begins with a eighth note followed by a eighth note. The music features various rhythmic patterns, including sixteenth-note figures and grace notes. There are two endings at the end of the piece, indicated by '1.' and '2.'

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 163

109 Miss Pierce's Reel



Volume I, Dublin, 1998, p. 162
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



412 Slidrem Sandy? (Tristram Shandy)

110 The Honey Moon

Musical notation for tune 110, The Honey Moon, in G major, common time. The notation consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The music features various note heads and stems, with some notes having vertical dashes through them.

1/47c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 46

411 Humours of Millstreet

Musical notation for tune 411, Humours of Millstreet, in G major, common time. The notation consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The music features various note heads and stems, with some notes having vertical dashes through them.

3/88c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 162

111 Marsail an Fhiadh. i. The Deer's March

The deer's march



Shelds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 46

410 Kennedy's Freisure



Shelds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 162

112 The Kerry Lassie

Musical notation for 'The Kerry Lassie' in G major (two sharps) and common time (indicated by 'K'). The key signature changes to A major (one sharp) at the beginning of the third measure. The music consists of four staves of sixteenth-note patterns.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 47

409 The New Glenath

Musical notation for 'The New Glenath' in G major (one sharp) and common time (indicated by 'K'). The music consists of five staves of sixteenth-note patterns. The first staff ends with a repeat sign and a two-bar measure. The second staff begins with a repeat sign. The third staff ends with a repeat sign and a two-bar measure. The fourth staff begins with a repeat sign. The fifth staff ends with a repeat sign and a two-bar measure.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 161

Volume I, Dublin, 1998, p. 47
Shelds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/48e K

113 The Quick Reel

Volume I, Dublin, 1998, p. 161
Shelds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

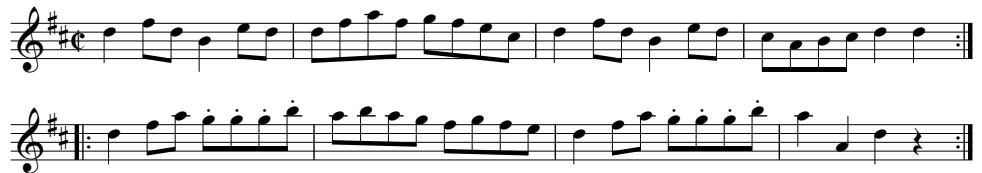


3/87d K

408 Rock of the Quilt

114 Ellen Rosenburgh

1/49a K?



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 47

407 Jockey thro' the Town

3/87c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 160–161

406 'Jenny Bank the Weavers'



Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 48



115 Johnny is Gone to France

116 The Basket of Oysters

Musical notation for 'The Basket of Oysters' in G major (two sharps). The key signature is indicated by two sharps at the beginning of each staff. The time signature is common time (indicated by 'C'). The music consists of four staves of sixteenth-note patterns. The first staff begins with a quarter note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. The notation includes various sixteenth-note patterns and rests.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 48

1/49d K

405 Is Claoite 'n Galar an Grádh

Love is a destructive illness

3/87a K

Musical notation for 'Is Claoite 'n Galar an Grádh' in G major (one sharp). The key signature is indicated by one sharp at the beginning of each staff. The time signature is common time (indicated by 'C'). The music consists of two staves. The first staff begins with a sixteenth-note pattern. The second staff begins with a sixteenth-note pattern. The notation includes various sixteenth-note patterns and rests. A 'D.S.' (Da Capo) instruction is present above the second staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 160

117 The Yeomen's Reel



Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 48

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 160

3/86e K

404 Sprightly Peggy

118 The Silver Top



1/51b K

403 ‘Moggy, will you Do it Again?’



3/86b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 49

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 159

Volume I, Dublin, 1998, p. 49

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Dublin, 1998, p. 49

1/516 K

119 'Tare the Calico'

Volume I, Dublin, 1998, p. 159

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Dublin, 1998, p. 159

3/86a K

402 Humours of Tralee

120 The Highlander's Kneebuckle

Musical notation for 'The Highlander's Kneebuckle' in 1/52a K. The music is in common time (indicated by a '2') with a key signature of one sharp (F#). It consists of three staves of sixteenth-note patterns. The first staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The second staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The third staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The notation includes a bracket labeled '1.' over the first two measures and another bracket labeled '2.' over the next two measures.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 49

401 'Touch it up Tight'

Musical notation for 'Touch it up Tight' in 3/85b K. The music is in common time (indicated by a '2') with a key signature of one sharp (F#). It consists of four staves of sixteenth-note patterns. The first staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The second staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The third staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The fourth staff starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note, and so on. The notation includes a double bar line with repeat dots at the end of each staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 159

121 The Bride's to Bed



Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 50

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 158

Musical score for 'Duke of York's Troop'. The score consists of five staves of music in common time (indicated by '3'). The key signature is one sharp (F#). The tempo is marked as 'Slow' and '3/85a K'. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns grouped together. Measure numbers 1 through 8 are indicated above the staves.

400 Duke of York's Troop

122 Nelson's Hornpipe

Musical notation for "Nelson's Hornpipe" (122). The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The notation consists of four staves of music, each with a different key signature: the first two staves are in G major (no sharps or flats), and the third and fourth staves are in A major (one sharp). The music features various note heads (circles, squares, triangles) and stems, with some stems pointing up and others down. The notation is typical of early printed music.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 50

399 Humours of Glencurtha

Musical notation for "Humours of Glencurtha" (399). The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The notation consists of six staves of music, all in G major. The music features eighth-note patterns and includes several fermatas (dots over notes). The notation is typical of early printed music.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 158

Volume I, Dublin, 1998, p. 50
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/54b K

123 Fitzgerald's Hornpipe

Volume I, Dublin, 1998, p. 157
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/82a K

A gift without sense

398 Cailín gan Chíall

124 The Dublin Hornpipe

A musical score for piano, featuring four staves of music. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature is one sharp (F#). The music consists of eighth-note patterns, with some sixteenth-note figures and rests. The score is divided into measures by vertical bar lines. The right side of the page shows measure numbers 1 through 10, with 'K' indicating the end of the piece.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 51

397 Round the World for Sport

A musical score consisting of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 3/8 time (indicated by a '3'). The key signature is one sharp (F#). The music consists of eighth-note patterns. The first staff starts with a dotted half note followed by a sixteenth note, then eighth notes. The second staff starts with a sixteenth note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes. The fourth staff starts with a quarter note followed by eighth notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 157

Volume I, Dublin, 1998, p. 51
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



125 Fountain's Hornpipe. Miss Lacey's

Volume I, Dublin, 1998, p. 156-157
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



396 Thro' the Heath

126 Hanley's Hornpipe

Musical notation for Hanley's Hornpipe, tune 126. The music is in common time (indicated by 'c') and key (indicated by a sharp sign). The notation consists of four staves of music, each with a different rhythm pattern. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2 and 3 continue with similar patterns. Measure 4 begins with a eighth-note pair, followed by a sixteenth-note pattern, and ends with a eighth-note pair. Brackets labeled '1.' and '2.' indicate two endings for the final measure.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 51

395 Humours of Strandroad

Musical notation for Humours of Strandroad, tune 395. The music is in common time (indicated by 'c') and key (indicated by a sharp sign). The notation consists of four staves of music, each with a different rhythm pattern. Measure 1 starts with a eighth-note pair followed by a sixteenth-note pattern. Measures 2 and 3 continue with similar patterns. Measure 4 begins with a eighth-note pair, followed by a sixteenth-note pattern, and ends with a eighth-note pair. Brackets labeled '1.' and '2.' indicate two endings for the final measure.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 156

127 Hartney's Hornpipe. O'Lyne's March



Shielids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 52

Shielids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 156

3/79b K

394 Táim Cortha ó bhéith am Aonar am Lúighe

I am tired of lying alone



128 The Newcastle Hornpipe



1/62a K

393 Bonny Bettie



3/79a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 52

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 156

'Goodbye à farewell (lit. Health & blessing) to the care of the world'

3/78e K



Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 155

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 53

162b-63 K

129 Spor à Pleasure

130 Spenser's Hornpipe



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 54

391 Airgirod Caillighe (*the old*)



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 154–155

Shields, Hugh, ed., *Tunes of the Volume I*, Dublin, 1998, p. 55

A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is 6/4. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Alto staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 2: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Alto staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 3: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Alto staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 4: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Alto staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 5: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Alto staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 6: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Alto staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F).

131 Charlie is Welcome Home

Schleids, Hugh, ed., *Tunes of the Volume I*, Dublin, 1998, p. 154

'We'll have a reel on Sunday'

390 ,Beig Reel aguinn De Domhnuig'

132 Dickey Gossip

Musical notation for 'Dickey Gossip' (tune 132). The music is in common time (indicated by 'C') with a key signature of one sharp (F#). The notation consists of four staves of music, each with a different time signature: 12/8, 12/8, 12/8, and 12/8. The music features various note heads, stems, and bar lines, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 55

389 Peg Ghlégeal Ní Mhurchadh

Musical notation for 'Peg Ghlégeal Ní Mhurchadh' (tune 389). The music is in common time (indicated by 'C') with a key signature of one sharp (F#). The notation consists of four staves of music, each with a different time signature: 3/4, 3/4, 3/4, and 3/4. The music features various note heads, stems, and bar lines, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 154

Volume I, Dublin, 1998, p. 55
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



133 The Steamboat

Volume I, Dublin, 1998, p. 153
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



388 Domhnall Dubh Bhronach

134 The Jockey thro' the Fair



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 56

1/65a K

387 O'Sullivan's Return



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 153

3/60b K

Volume 1, Dublin, 1998, p. 56

Shielids, Hugh, ed., *Tunes of the Master Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

1/66a K

135 The Humours of Bandon

Volume 1, Dublin, 1998, p. 53

Shielids, Hugh, ed., *Tunes of the Master Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

3/60a K

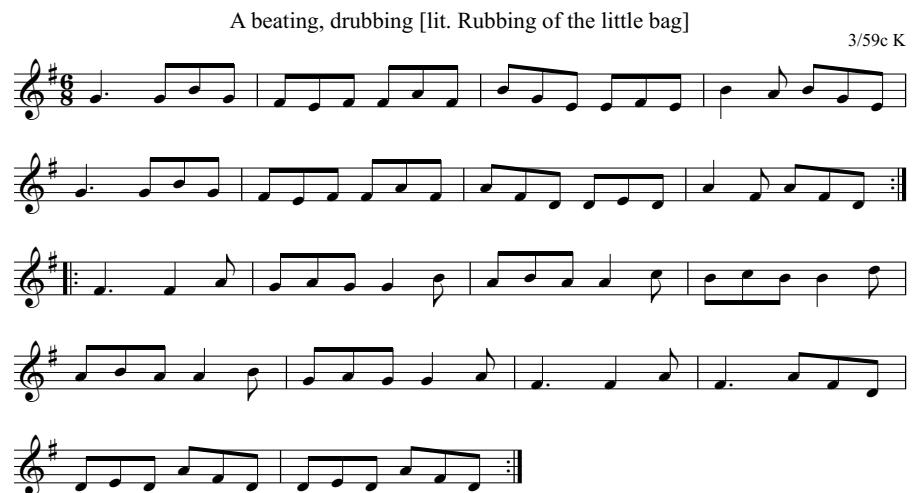
386 Reel

136 The Humours of Ballinanyt



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 57

385 Cuimil an Mháilín



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 152

384 An Rábairí Saorí

3/59b K

The dazzling craftsmanship



Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 152

A musical score for a single melodic line, likely for a pipe or fiddle. It consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The music is presented in a standard staff notation with a treble clef. The notation is identical to the one above it, suggesting it is the same tune from a different source or section of the manuscript.

137 Timo Tanttu

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 37

A musical score for a single melodic line, likely for a pipe or fiddle. It consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The music is presented in a standard staff notation with a treble clef. The notation is identical to the one above it, suggesting it is the same tune from a different source or section of the manuscript.

1/67a K

138 The Roving Siuler

Musical notation for 'The Roving Siuler' in common time (C), key signature of one sharp (F#). The music consists of four staves of notes. The first staff starts with a quarter note followed by eighth-note pairs. The second staff begins with a half note. The third staff starts with a quarter note followed by eighth-note pairs. The fourth staff begins with a half note.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 58

1/67b K

383 Uair Bheag Ghorm roimh an Lá

Musical notation for 'Uair Bheag Ghorm roimh an Lá' in common time (C), key signature of one sharp (F#). The music consists of three staves of notes. The first staff starts with a half note. The second staff begins with a half note. The third staff starts with a half note.

A little grey-blue [?] hour before day

3/59a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 152

Volume I, Dublin, 1998, p. 58
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/68b K

139 Hornpipe

Volume I, Dublin, 1998, p. 151
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/58c K

382 Reading made Easy

140 An Stáicín Eórnaidh

The little stack of barley

1/69b K?



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 58–59

381 The Croppy Boy

3/58b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 151

Volume I, Dublin, 1998, p. 59
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



141 The Drunken Gauger

Volume I, Dublin, 1998, p. 151
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



380 Is Ro Bhréagh 'n Dúithchig

The country-side is very beautiful

142 ‘Trim the Velvet’

Musical notation for 'Trim the Velvet' in G major, 8/8 time. The notation consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The music features various note heads and stems, with some notes having horizontal strokes above them. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a quarter note followed by sixteenth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by sixteenth-note pairs.

1/71a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 59

379 Bocach Buidhe na Léige

The yellow beggar of the League [?]

Musical notation for 'Bocach Buidhe na Léige' in G major, 3/8 time. The notation consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The music features various note heads and stems, with some notes having horizontal strokes above them. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a quarter note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by eighth-note pairs.

3/57d K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 150–151

Shielis, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 60



143 Foxy Mary

378 Rolling in the Ryegrass



Volume 1, Dublin, 1998, p. 150

Shielis, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

144 Chorus Jig (Jackson's)



377 Red Rose Top



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 150

Volume I, Dublin, 1998, p. 60-61
Sheils, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*,



Volume I, Dublin, 1998, p. 150
Sheils, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*,



3/57a K

376 Lady O Lee

145 Green Sleeves

Musical notation for 'Green Sleeves' in 173a K. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The notation consists of two staves of eight measures each, separated by a repeat sign. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 62

375 'Push her against the Hop'

Musical notation for 'Push her against the Hop' in 3/56b K. The music is in common time (indicated by a 'C') and G major (indicated by a 'G'). The notation consists of four staves of eight measures each, separated by repeat signs. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a half note followed by eighth-note pairs.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 149



146 The Turnpike Way

Shields, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 62

Shields, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 149

3/56a K

374 Fountain's Hornpipe

147 The Yellow Wattle

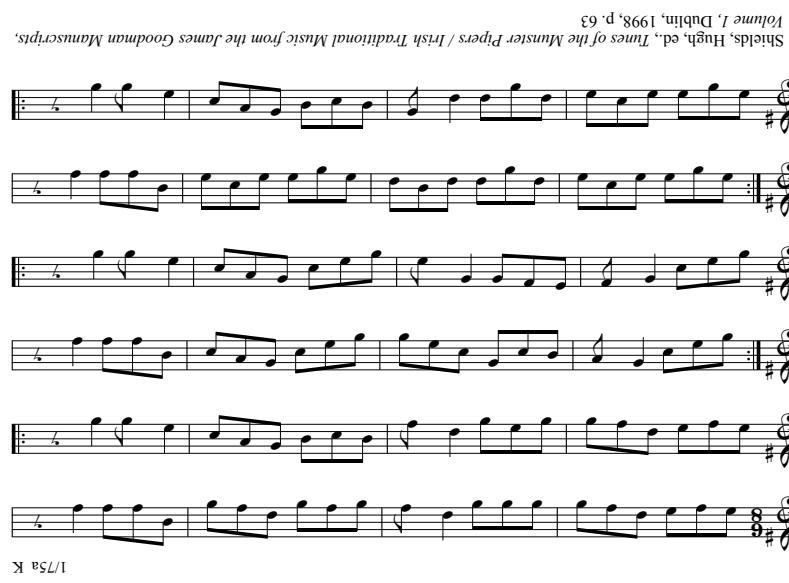


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 63

373 Apples in Winter



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 148–149



148 Timothy Doyle

Volume 1, Dublin, 1998, p. 148

Sheilids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

3/5a K

The airy weaver

372 An Fíghéadóir Aorach

149 Cnocán an Teampuill .i. *Church Hill*



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 64

371 An Cailín Donn Deas

The pretty brown-haired girl



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 148

Shielids, Hugh, ed., *Tunes of the Minstrel Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 64-65



The alehouse woman

150 Bean an Leannána

I/76a K

Shielids, Hugh, ed., *Tunes of the Minstrel Pipesters / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 147



The dear head of black hair

370 An Ceann Dubh Dilreas

3/4a K

151 “A Réir as Mé ag Machdnamh
air Bheartaibh an t-Saoghail”
.i. ‘B’fhearr Leigean Dóibh’

Last night as I was reflecting on the ways of the world.

‘Better let them alone’

1/76b K



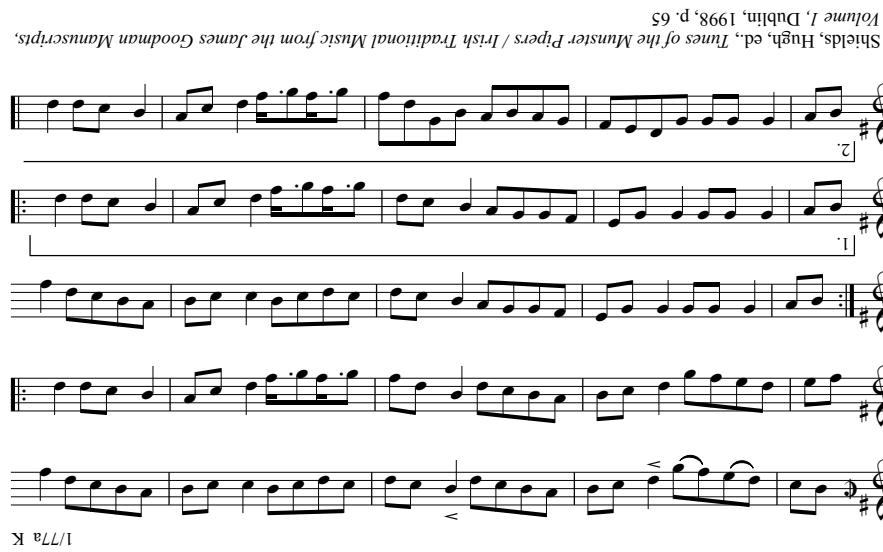
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 65

369 ‘Rabhais ag an g-Carraig?’
‘Were you at the Rock/ at Carrick?’

3/53c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 147



152 Prince Eugene

Volume I, Dublin, 1998, p. 146

Shielis, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 146

3/53b K

The black rogue

368 An Rogaire Dubh

153 ‘Oh Bhean an Tighe’

‘Oh mistress of the house’

1/77b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 66

367 O’Sullivan’s Frolic (*‘Bímid ag Ól &c’*)

... ‘Let us be drinking &c’

3/53a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 146

366 Padraig Úi Thuama

Patrík Ó'Twomey

3/52c K



Volume I, Dublin, 1998, p. 146

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*,

Volume I, Dublin, 1998, p. 66
Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*,



1/76 K

154 The Wounded Hussar

155 Mary Neil

1/78a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 66–67

365 ‘Ar Phósais fós?’

“Were you married yet?”

3/52b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 146



156 Philip an Cheoig

Sheilids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 145



157 Pol Ruaidh

Red-haired Polly

1/78c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 67

363 Boatman's Song (The Rowling Diddy oh!)

3/51c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 145



Volume I, Dublin, 1998, p. 145

Sheilids, Hugh, ed., *Tunes of the Munster pipers / Irish Traditional Music from the James Goodman Manuscripts*.



362 Móra air Maidin duit, a Spéir Bhean Chiuim,

Good morrow to you, quiet heavenly woman

159 “Open the Door for Three”

Musical notation for "Open the Door for Three" in 9/8 time, treble clef, key signature of one sharp. The notation consists of two staves. The first staff starts with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a quarter note followed by a sixteenth-note pattern. The music is marked 1/80a K.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 68

1/80a K

361 Sliabh na m-Ban

The Mountain of the Women [Co. Tipperary]

3/51a K

Musical notation for "Sliabh na m-Ban" in 3/5 time, treble clef, key signature of one sharp. The notation consists of four staves. The first staff starts with a eighth note followed by a sixteenth-note pattern. The second staff starts with a eighth note followed by a sixteenth-note pattern. The third staff starts with a eighth note followed by a sixteenth-note pattern. The fourth staff starts with a eighth note followed by a sixteenth-note pattern. The music is marked 3/51a K.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 144

360 Siğhle Ni Chonmolláin

Sheila O'Connollain

3/50c K [T. Kennedy?]



160 Slip Jig

1/80b K

D.C.

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 68

Volume 1, Dublin, 1998, p. 68

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 144

as Kennedy plays it [bars 2, 6, 14]

161 Sir Raymond's Frolic

Musical notation for "Sir Raymond's Frolic" in G major, 9/8 time. The notation consists of three staves of music, each ending with a repeat sign and a double bar line. The key signature is one sharp (F#). The time signature is 9/8. The music features various note heads and stems, with some notes having vertical stems pointing up and others pointing down. The first staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The second staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The third staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The notation is labeled "1/81a K" at the top right.

D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 69

359 Seaghanín Aorach

Musical notation for "Seaghanín Aorach" in G major, 3/8 time. The notation consists of three staves of music, each ending with a repeat sign and a double bar line. The key signature is one sharp (F#). The music features various note heads and stems, with some notes having vertical stems pointing up and others pointing down. The first staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The second staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The third staff begins with a sixteenth-note pattern: (E, F#, G, A), (E, F#, G, A), (E, F#, G, A), (E, F#, G, A). The notation is labeled "3/50b K" at the top right.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 144

Volume I, Dublin, 1998, p. 69

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, D.C.

181b K

162 Slip Jig

Volume I, Dublin, 1998, p. 143

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, D.C.

Eamonn or Edmund Welsh (lammet)

3/50a K

358 Eadmon Breathnach (caomhne)

163 ‘Spatter the Dew’

Musical notation for tune 163, 'Spatter the Dew'. The music is in G major and 8/8 time. It consists of three staves of sixteenth-note patterns. The first staff starts with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a quarter note followed by a sixteenth-note pattern. The third staff starts with a quarter note followed by a sixteenth-note pattern. The notation includes various slurs and grace notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 69

357 An Gréasuidhe

The shoemaker

3/49c K

Musical notation for tune 357, 'An Gréasuidhe'. The music is in G major and 3/4 time. It consists of four staves of eighth-note patterns. The first staff starts with a quarter note followed by an eighth-note pattern. The second staff starts with a quarter note followed by an eighth-note pattern. The third staff starts with a quarter note followed by an eighth-note pattern. The fourth staff starts with a quarter note followed by an eighth-note pattern. The notation includes various slurs and grace notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 143

356 An Mangaire Súgach



The jolly pedlar

Volume I, Dublin, 1998, p. 143
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/82b K

164 The Rocky Road

Volume I, Dublin, 1998, p. 69
Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

165 ‘Ride a Mile’

1/82c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 70

355 Ceapa Uí Chuinn

Cappoquin [town in Co. Waterford]

3/49a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 142–143

166 Sean Bhéan Chriona an Dramtáin

Slow

1. 2.

1/83a K

The drooning old-agged woman

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 70

354 Na Gleannsta

The Glens

3/48c K

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 142

167 ‘Kiss the Widow’

1/83b K

The musical score for 'Kiss the Widow' is written in G major and 8/8 time. It features four staves of music, each with a different note pattern. The first staff starts with a quarter note followed by eighth-note pairs. The second staff begins with a eighth-note pair. The third staff starts with a quarter note followed by eighth-note pairs. The fourth staff begins with a eighth-note pair.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 70

353 Nóra an Chúil Ómair

Nora with hair the colour of amber

3/48b K

The musical score for 'Nóra an Chúil Ómair' is written in G major and 3/4 time. It consists of two staves of music. The first staff features eighth-note pairs and sixteenth-note patterns. The second staff follows a similar pattern of eighth-note pairs and sixteenth-note groups.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 142

Volume I, Dublin, 1998, p. 71
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



168 *'Nothing in Life can Sadden us'*

Volume I, Dublin, 1998, p. 142
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



352 *Humours of Glenath*

169 Captain Rock

1/84a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 71

351 'A Mháire Bhreágh Cailce'

'My lovely white-skinned Mary'

3/47c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 141

Volume I, Dublin, 1998, p. 71
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



170 Norah Daly

Volume I, Dublin, 1998, p. 141
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Continuation of the musical score for 'Taim-si am Choldadh' (old version) by Norah Daly, page 170. The score continues on three staves. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a half note followed by eighth-note pairs. The score concludes with a repeat sign and the instruction 'I am asleep'.

3/47b K

I am asleep

350 'Taim-si am Choldadh' (old version)

171 The Joys of Wedlock

1/85c K

The musical notation consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6'). The key signature is one sharp (G major). The notation features various note heads (circles, crosses, dots) and stems, with some notes having horizontal dashes or vertical strokes through them. Measures are separated by vertical bar lines.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 72

349 An Chéad Chéadaoin de Shamhra

The first Wednesday in summer
3/47a K

The musical notation consists of four staves of music. The key signature is one sharp (G major). The notation features various note heads (circles, crosses, dots) and stems, with some notes having horizontal dashes or vertical strokes through them. Measures are separated by vertical bar lines.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 141

Volume 1, Dublin, 1998, p. 72

Shiel's, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Dublin, 1998, p. 72

1/86b K?

The full little jig

172 An Crisgim Lam

Volume 1, Dublin, 1998, p. 140

Shiel's, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Dublin, 1998, p. 140

3/30b K

348 Katy O'Lynch

173 My Heart with Love is Breaking

Musical notation for tune 173, My Heart with Love is Breaking. The music is in 2/4 time with a key signature of two sharps. It consists of four staves of music, each with a treble clef and a sharp sign. The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 72

347 Reel, Tink a Tink

Musical notation for tune 347, Reel, Tink a Tink. The music is in common time with a key signature of one sharp. It consists of three staves of music, each with a treble clef and a sharp sign. The notation includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 140

Volume I, Dublin, 1998, p. 73
Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/90e K

174 To Casheill II Go

Volume I, Dublin, 1998, p. 140
Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/29e K

346 Reel „Welcome here again“

175 Jig

1/101a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 73

345 Lucy Campbell (reel)

3/29b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 140



176 Jig (Paddy McFadden Vick Phawdeen)

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 139

3/23c K

344 'I Would If I Could'

177 Brísdín Bréide

A small pair of frieze breeches

A small pair of KICKE breeches

1/101c K

The musical score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The first staff has a treble clef, the second has a bass clef, the third has a treble clef, and the fourth has a bass clef. The music features various note heads (circles, squares, triangles) and stems, with some stems pointing up and others down. Measure numbers 1 and 2 are indicated above the second and third staves respectively, with a repeat sign preceding the third staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 74

343 ‘Nách Teann &c’

‘Isn’t/ Aren’t &c tight?’

A musical score for "The Star-Spangled Banner" arranged for four voices. The score consists of four horizontal staves, each representing a different vocal part. The top staff begins with a treble clef, a key signature of one sharp (G major), and a 6/8 time signature. The subsequent staves also begin with a treble clef and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by vertical bar lines, and the score concludes with a double bar line and repeat dots at the end of the fourth staff.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 139

Volume I, Dublin, 1998, p. 74
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



178 The Sweet Briar (*Coi geallin Cobharthach*)

Volume I, Dublin, 1998, p. 138–139
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



342 Humours of Clonettes

179 Seaghan Stail

Sean the lady's man [?]

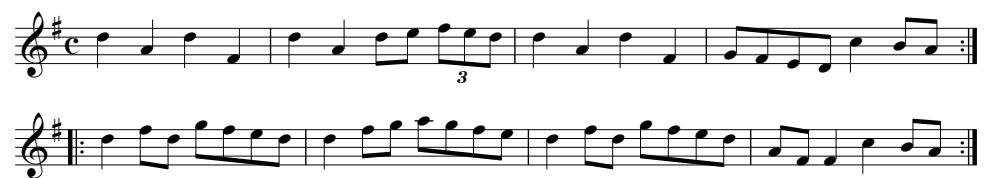
1/103b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 74

341 Early Breakfast

3/22b K

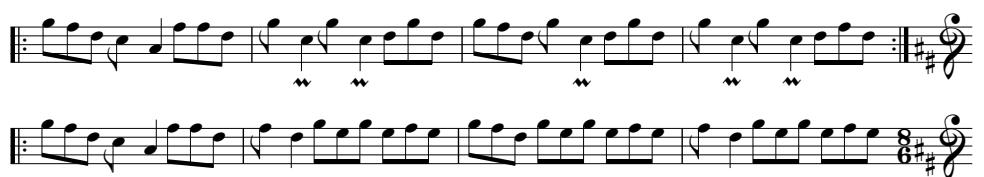


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 138

340 Cosa Buidhe Arda Dearga

Yellow Legs, high Legs, red Legs

3/22a K



Volume I, Dublin, 1998, p. 138

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Volume I, Dublin, 1998, p. 75

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Slow
1/106a K



A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is 3. The notation consists of six measures of sixteenth-note patterns.

180 The Banks of the Suir

181 Paddy Heagerty's Leather Breeches

Musical notation for Paddy Heagerty's Leather Breeches, a traditional Irish tune. The music is in common time (indicated by '8') and key (indicated by a sharp sign). The notation consists of four staves of music, each with a different rhythmic pattern. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a quarter note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by eighth-note pairs.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 75

339 Langford's Reel

Musical notation for Langford's Reel, a traditional Irish reel. The music is in common time (indicated by 'c') and key (indicated by a sharp sign). The notation consists of four staves of music, each with a different rhythmic pattern. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a quarter note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a quarter note followed by eighth-note pairs.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 138

Volume I, Dublin, 1998, p. 75
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



182 The Bungalow Jig

Volume I, Dublin, 1998, p. 137
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



338 Nabey(?) Dance (old)

183 Úr Chlann na Mná ó'n Sliabh

The mountain woman's noble family

1/114a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 76

337 The Cuckold Old Man

3/21a K

Fine



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 137

Volume 1, Dublin, 1998, p. 76

Sheilids, Huégh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Volume 1, Dublin, 1998, p. 137

The musical notation consists of six staves of music for a single melody. The key signature is G major (no sharps or flats). The time signature is common time (indicated by a 'C'). The tempo is marked as 114b K. The notation includes various note heads (crotchets, quavers, etc.) and rests, typical of traditional Irish piping notation.

184 "Hurry the Jug"

Volume 1, Dublin, 1998, p. 137

Sheilids, Huégh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Volume 1, Dublin, 1998, p. 137

This section of the musical score continues the piece 'The Oak Stick'. It features six staves of music in G major, 3/20e K. The notation is consistent with the previous section, using crotchets, quavers, and rests to represent the melody.

336 The Oak Stick

185 ‘Shéamuis a Mhaoin’

‘Seamus my dear’

1/114c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 76

335 Betty in the Settlebed

3/20b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 136–137

334 Ballinacourty Jig

3/20a K

A musical score for "The Star-Spangled Banner" arranged for four voices. The score consists of four staves, each with a different vocal range indicated by a soprano, alto, tenor, and bass clef. The music includes various dynamic markings such as forte (f), piano (p), and mezzo-forte (mf). There are also performance instructions like "Sustained Note" (indicated by a bracket over a note) and "Refrain" (indicated by a bracket under the staff). The lyrics are written below the notes, and there are several endings numbered 1, 2, and 3.

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998 p 136

¹Schulteis, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 77.

The image shows ten staves of musical notation for a solo instrument, possibly a flute or recorder. The music is in common time. The notation consists of various note heads, stems, and rests. Measure numbers 1154 through 1158 are printed at the bottom left. The music is divided into measures by vertical bar lines.

187 Lady of the Lake

1/115b K

Musical score for 'Lady of the Lake' in G major, 8/8 time. The score consists of four staves of music. The first three staves end with a 'Fine' ending, indicated by a double bar line with a vertical line through it. The fourth staff ends with a [D.C.] (Da Capo) instruction, also indicated by a double bar line with a vertical line through it.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 77

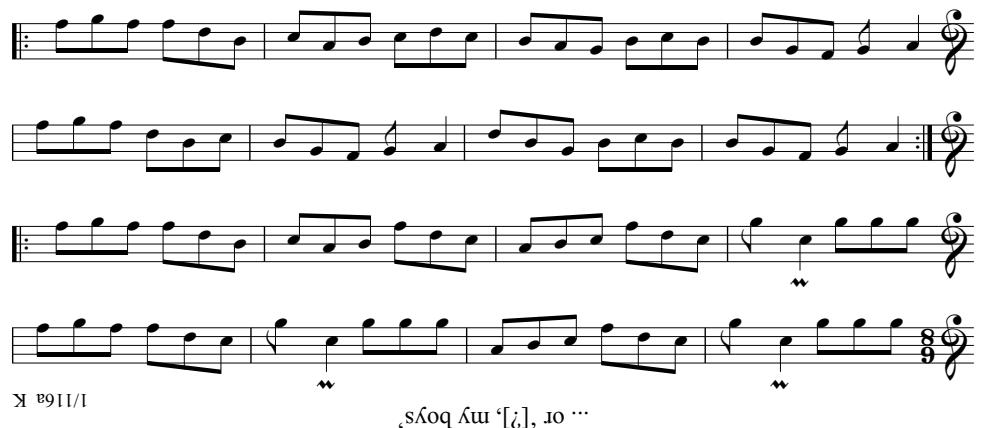
333 Miss Moore's Fancy

3/19c K

Musical score for 'Miss Moore's Fancy' in C major, 3/4 time. The score consists of four staves of music. The style includes sixteenth-note patterns and grace notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 136

Volume I, Dublin, 1998, p. 78
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



188 Pass the Joram, or *Bhunach, a Bhuauchailliche*

Volume I, Dublin, 1998, p. 135
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



332 The Floggieing Reel

189 “Caravat” Jig

1/116b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 78

331 Galagher’s Jig

3/19a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 135

Volume I, Dublin, 1998, p. 78
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/116 K

190 Faraway Wedding

Volume I, Dublin, 1998, p. 134–135
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/18e K

330 ‘A Tailor I am’

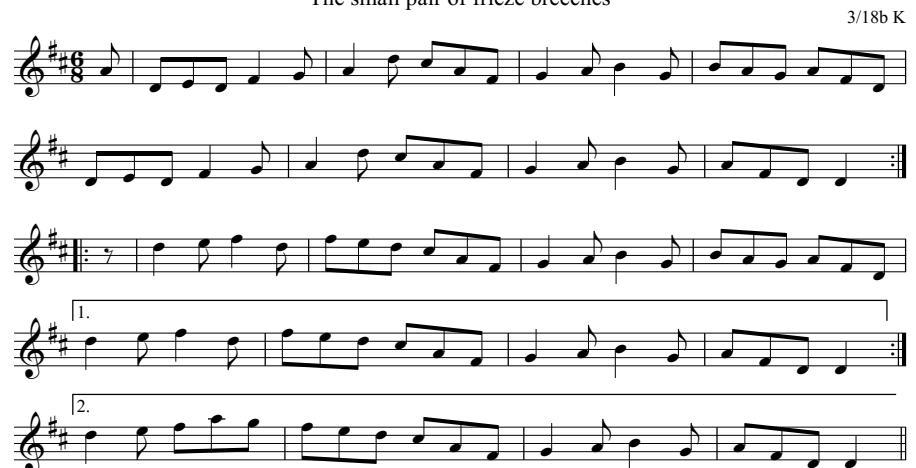
191 Jackson's Family



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 79

329 An Brísdín Bréide

The small pair of frieze breeches



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 134

Volume I, Dublin, 1998, p. 80
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



192 Round the World for Sport

Volume I, Dublin, 1998, p. 134
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



328 Humours of Churchtown

193 Tadhg an Dá Bheisd

Traig with the two waistcoats

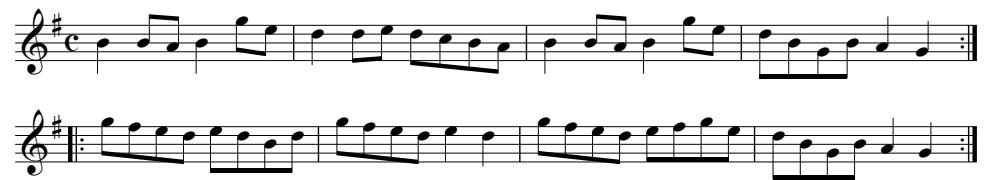
1/118a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 80

327 The Roving Bachelor

3/17d K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 133

Volume I, Dublin, 1998, p. 80
Shielis, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



194 The Green Gown

Volume I, Dublin, 1998, p. 133
Shielis, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

A musical score for three staves. The top staff is in common time and has a key signature of one sharp. The middle staff is in common time and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. The notation consists of continuous sixteenth-note patterns. The tempo is marked as 3/17c K. The title 'The woman from the glen' is written above the middle staff.

326 Beann an Ghleanna

195 The Green Fields of Erin

1/122c L (K?)

D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 81

325 An Ceannuighe Súgach

The merry dealer 3/17b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 133

196 Cailleach an t-Suisa (*the old*)

The old woman in the settle-bed



1/158a K

Shields, Huégh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 81

324 Duain an Oirimh

The ploughman's tune



Shields, Huégh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 133

197 Cailleach an t-Súsa (*the new*)

The old woman in the settle-bed

1/158b K

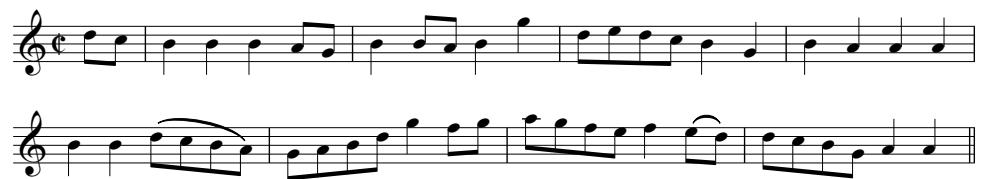


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 81

323 Duain an Tíncéara

The tinker's tune

3/16b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 133

Shields, Hugh, ed., *Tunes of the Master Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 132



322 Marghead de Roisdié

Margare特 Rocke

Volume 1, Dublin, 1998, p. 82

Shields, Hugh, ed., *Tunes of the Master Pipers / Irish Traditional Music from the James Goodman Manuscripts*, D.C.

A musical score for three staves of music. The top staff is in common time (indicated by '8') and has a treble clef. The middle staff is in common time (indicated by '8') and has a bass clef. The bottom staff is in 1/16 time (indicated by '16') and has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

198 The Darkgate Girl

1/16 K

199 Father Murphy's Quick Step

1/159a K

A musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in 2/4 time. The music includes various note heads (solid black, open, and cross-hatched), stems, and beams. Measure numbers 1 through 12 are placed above the top staff. Measure 12 concludes with a double bar line and the instruction "D.C." (Da Capo) at the bottom right.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 82

321 Mártan na Glóire

Martin the glorious

3/15c K

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 8/8 time (indicated by '8'). Both staves are in G major (indicated by a G-sharp symbol). The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The bottom staff concludes with a double bar line and the instruction 'D.S.'.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 132

200 King Charles's Jig (old times). "Seantuis"

... "Old trowsers" [?]

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 82

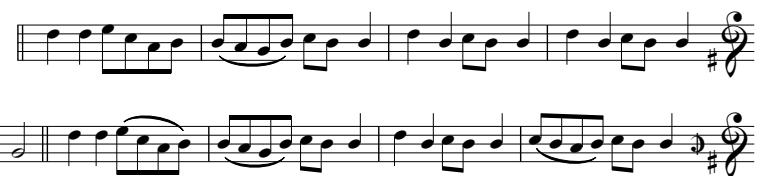


1/181a K

320 Peadar na Péice. Im bo!!!

Sharp Peter. (Song vocables)

3/15b K



Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 132

201 The Surround (old jig)

1/181b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 82

319 Diarmuid Bocach Buidhe

Dermot the yellow (lame) beggar

3/15a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 131

202 'Bh-fuilleann Tu ad Chodladh, aro Mháire?



Shielis, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts*,
 Volume I, Dublin, 1998, p. 131

3/14e K

The knave [at cards]

318 An Cuireata

Musical notation for 'An Cuireata'. It consists of three staves, each in common time (indicated by a 'C') and A major (indicated by a 'A'). The notation includes various note heads and rests, with some notes having stems pointing up and others down. The third staff ends with a repeat sign and a double bar line.

203 ‘Kidney, Dearie’

1/182b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 83

317 Maidin Bog Aoibhin

On a fine soft morning

3/14b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 131

Volume I, Dublin, 1998, p. 83

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
I/182c K

204 "The Rogue is Mad to be at Her"

Volume I, Dublin, 1998, p. 130

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

3/14a K

The perfect alehouse woman

316 Bean an Tabhairne gan aon Lochd

205 Up in the Garret

1/183a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 83

315 Caitlín na Guaire

Rough-haired [?] Kathleen

3/13d K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 130

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 84



1/183b K

206 The Butchers' March

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 130



Yellow Teigue
3/13c K

314 Tadhg Buidhe

207 Galbally Reel

1/183c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 84

313 Cuisle mo Chroidhe

My heart throb

3/13b K

D.S.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 130

312 An Draoiighneán Doinn



Shields, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 85

The musical notation consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 1/18a K time (indicated by a 'K'). The notation includes various note heads, stems, and bar lines. The tempo is marked as 'I/18a K'.

208 Hurley Burley

209 The Bachelor's Dream

Musical notation for tune 209, The Bachelor's Dream, in G major, 6/8 time. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a sixteenth-note chord. The second staff starts with a quarter note. The third staff starts with a eighth-note chord. The fourth staff starts with a sixteenth-note chord.

1/215a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 85

311 Is Mór an Cúrsaoi Bróin dam

Musical notation for tune 311, Is Mór an Cúrsaoi Bróin dam, in G major, common time. The notation consists of two staves of music, each with a treble clef and a key signature of one sharp. The first staff starts with a sixteenth-note chord. The second staff starts with a eighth-note chord. Both staves feature eighth-note patterns with various slurs and grace notes.

I have good reason to be sorrowful

3/12c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 129

Volume I, Dublin, 1998, p. 85
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



210 Hornpipe (Croppies' March)

Volume I, Dublin, 1998, p. 129
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



310 An Bharúin Gioll Mheirbh

The languid maidens

211 ‘Tap the Barrel’

Musical notation for 'Tap the Barrel' in 1/217a K. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. Measure numbers 11 and 12 are indicated above the staves.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 86

309 A Réir ’s mé go Suanmhar

Musical notation for 'A Réir ’s mé go Suanmhar' in 3/12a K. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. Measure numbers 11 and 12 are indicated above the staves.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 129

Last night when I was drowsy

Volume I, Dublin, 1998, p. 86
Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

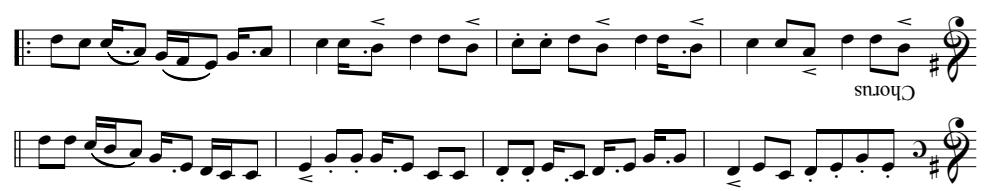


212 Sally Kellay

308 Poc air Buille

An angry he-goat

3/11d K



Volume I, Dublin, 1998, p. 128
Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

213 The Cauliflower

1/219b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 86–87

307 Another Setting of Same

3/11c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 128

214 Polly Bheag Og

Musical notation for 'Polly Bheag Og' in G major. The tempo is 126 BPM, and the key signature is one sharp. The music consists of four staves of eight measures each. The lyrics 'Young little Polly' are written below the staff.

Shelds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 87

306 Baile Locha Riach

Musical notation for 'Baile Locha Riach' in G major. The tempo is 111 BPM, and the key signature is one sharp. The music consists of four staves of eight measures each. The lyrics 'The town of Lougheera [Co. Galway]' are written below the staff.

Volume I, Dublin, 1998, p. 128

K

215 Lament for Morty (*Óg*) O'Sullivan

Plaintive

1/226b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 87

305 An Gearaltach Óg Uasal

Noble young Fitzgerald

3/11a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 128

216 An Rós Geal Dubh

Slow

1/226 K

The lovely black rose

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 88

304 Chúggad a nail, a Mháire'

Come over here, Mary

3/10c K

Shielids, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 127

217 The Poor Distressed Soldier

Slow 1/227a K

The musical notation for 'The Poor Distressed Soldier' is presented in four staves. The key signature is G major (one sharp). The tempo is marked as 'Slow'. The time signature is indicated as 1/227a K. The notation includes various note heads and rests, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 88

303 'Do Mhálluidhe is do Bheiltiona'

'Your bags and belts' 3/10b K

The musical notation for 'Do Mhálluidhe is do Bheiltiona' is shown in three staves. The key signature is G major (one sharp). The time signature is 3/10b K. The notation includes various note heads and rests. The third staff is specifically labeled 'Chorus'.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 127

302 Tally heigh ho, the Crimder!



Shelds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 88

A musical score for three staves. The top staff is in common time (indicated by 'C.'), the middle staff is in common time (indicated by 'C.'), and the bottom staff is in common time (indicated by 'C.'). The notation consists of six measures of music, primarily consisting of eighth-note patterns. Measure 1: The first measure starts with a quarter note followed by an eighth-note pattern. Measure 2: The second measure starts with an eighth note followed by an eighth-note pattern. Measure 3: The third measure starts with a quarter note followed by an eighth-note pattern. Measure 4: The fourth measure starts with an eighth note followed by an eighth-note pattern. Measure 5: The fifth measure starts with a quarter note followed by an eighth-note pattern. Measure 6: The sixth measure starts with an eighth note followed by an eighth-note pattern.

1/227b K

218 Reels of Bogies

219 The Black Bird

Slow

1/228a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 89

301 ‘Dá m-beidheadh *Heel Top* faoim Bhróga’

‘If I had heel-tips [v.n.] under my shoes’

3/9b K

D.S.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 126–127



220 The Green Pantaloons

Volume I, Dublin, 1998, p. 126
Shielids, Hughe, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*.

The red-haired youth

300 An Giolla Ruaidh

221 Light Horse Reel

Musical notation for 'Light Horse Reel' in G major, 1/228c time. The music consists of three staves of 16th-note patterns. The key signature is G major (no sharps or flats). The tempo is 1/228c K.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 89

D.C.

299 An Fhinne-Bhean Mhodhamhuil

The gracious fair lady

3/8c K

Musical notation for 'An Fhinne-Bhean Mhodhamhuil' in G major, 3/8c time. The music consists of four staves of 16th-note patterns. The key signature is G major (no sharps or flats).

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 126



222 *I Wish I never Saw You'*

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 125

Young O'Brien

3/8b K

298 *An Brianach Og*

223 Perriwig Jockey

1/229b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 90

297 ‘Is Buachailín Deas Óg mé’

‘I’m a nice young fellow’

3/8a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 125

Volume 1, Dublin, 1998, p. 90-91

Sheilids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 125

[The] north road to Tralee

1/229c K

3/7c K

The finest vessel/ coffee/ view [?]

224 Bothar o Thuaigeach chum Traigheill

Volume 1, Dublin, 1998, p. 90-91

Sheilids, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 125

3/7c K

The finest vessel/ coffee/ view [?]

296 An Airc ba Dheise

225 McCarthy's Quick Step

1/230a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 91

295 An Seanduine ag Luasgadh an Chliabháin

The old man rocking the cradle

3/7b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 124

226 Cailín Deas Dóin



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 91

Volume I, Dublin, 1998, p. 124

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 124

Here's my hand on it, Sean'

3/7a K

294 Dar mo Bhasa-sa, Sheaghaim

227 An Buachaill Breóite

The sick boy

1/236-37 K

293 Ceó Draoigheachta Sheól Oidhche
chum Fághain mé

[It was] a magic mist that put me astray one night

3/6b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 124

292 Domhnall na Gréine (old version)

Donald [that sits] in the sun



Shielids, Hugo, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 123

Shielids, Hugo, ed., *Tunes of the Minstrel Pipeers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 92–93



228 ‘Dé do Bheatha ad’ Shláinte,
Uí Shúillioibháin Mhóir’

‘God save you and keep you in health, great O’Sullivan’

Slow

1/237a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 93

291 ‘Tá Grádh ’gam duit, a Mháire’

‘I’m in love with you, Mary’

3/5c K

Transpose to G-minor (pencil)

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 123

Volume I, Dublin, 1998, p. 93
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/237 K

229 *Loosen the Belts*,

Volume I, Dublin, 1998, p. 123
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/5b K

The young girl with the flowing tresses

290 *Báibín na g-Craobholt*

230 The Humours of Fermoy

1/237c K

The musical notation for tune 230, "The Humours of Fermoy", is presented in two staves. The top staff begins with a quarter note followed by a eighth-note pair, then a sixteenth-note pair, and so on. The bottom staff follows a similar pattern with eighth-note pairs and sixteenth-note pairs. The notation is in common time (indicated by 'c') and G major (indicated by a sharp sign). The tempo is marked as 1/237c K.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 93

289 An Chuaichín Óg

The lovable young girl
3/5a K

D.S.

The musical notation for tune 289, "An Chuaichín Óg", is presented in two staves. The top staff begins with a quarter note followed by a eighth-note pair, then a sixteenth-note pair, and so on. The bottom staff follows a similar pattern with eighth-note pairs and sixteenth-note pairs. The notation is in common time (indicated by 'c') and G major (indicated by a sharp sign). The tempo is marked as 3/5a K. A repeat sign with 'D.S.' (Da Capo) is present at the end of the first section.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 122

231 Inghean Úi Mhóire

Slow
1/238a K

O'Moore's daughter

288 Inghean an Mhaoir & I ag Úi Mhára

The steward's daughter and she married [?] to O'Meara

3/4c K

Volume 1, Dublin, 1998, p. 122
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Volume 1, Dublin, 1998, p. 94
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

232 ‘Cock up &c &c’

1/238b K

The musical score for tune 232 consists of four staves of music in G major, 8/8 time. The notation includes various note heads and stems, typical of traditional Irish piping notation.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 94

287 An Cailín Beag Meidhreach

The merry little girl
3/4b K

The musical score for tune 287 consists of two staves of music in G major, 3/4 time. The notation includes various note heads and stems. A repeat sign is present, followed by the instruction 'D.S.'

Seems to me the Irish version of “Lough Sheeling” (pencil: written later by Goodman?)

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 122

1/243b K



233 An Samhra Craige

Shielis, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 94–95

Shielis, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 122

286 Giolla Dubh O Glorain



The black-haired O'Glorney fellow

3/4a K

234 Diarmuid McGig

Musical notation for tune 234, Diarmuid McGig, in G major, 6/8 time. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note heads, stems, and bar lines, typical of traditional Irish piping notation.

1/245b K?

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 95

285 Bean an Fhir Ruaidh

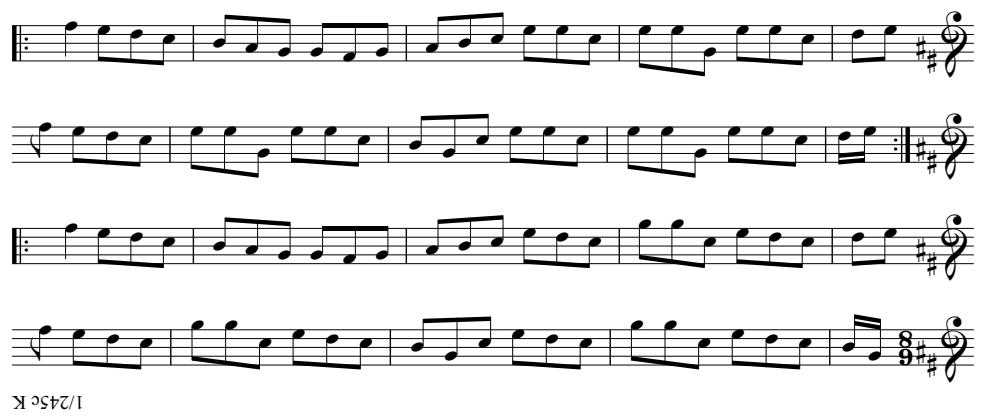
The red-haired man's wife

Musical notation for tune 285, Bean an Fhir Ruaidh, in G major, 3/4 time. The notation consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note heads, stems, and bar lines, typical of traditional Irish piping notation.

3/3c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 121

Volume I, Dublin, 1998, p. 95
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



235 The Lark in the Morning

Volume I, Dublin, 1998, p. 121
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



284 Katy Ni Bhriain

Kitty O'Brien

236 Connolly's Ale

1/247a K

The musical score for Connolly's Ale (tune 236) is presented on four staves. The key signature is one sharp (G major). The time signature is common time (indicated by the number 8). The music features eighth-note and sixteenth-note patterns, with some notes having stems pointing up and others down. There are several bar lines and repeat signs throughout the piece.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 96

283 Mo Dhian Ghrádh Díleas

My dear true love
3/3a K

The musical score for Mo Dhian Ghrádh Díleas (tune 283) is presented on two staves. The key signature is one sharp (G major). The time signature is common time (indicated by the number 3). The music features eighth-note and sixteenth-note patterns, with stems pointing up or down. There are bar lines and repeat signs.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 121



237 "Box the Monkey"

282 Brieadh na Boimne (*Sarsfield's Lament*)

The defeat at the Boyne



282

238 The Banks of Cloddy

Slow



1/248a K [T. Kennedy]

281 William O'Reilly

3/2b K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 97

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 120

D.S.

Volume I, Dublin, 1998, p. 97
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



1/249a K

239 My Love she Wears a Dandy

Volume I, Dublin, 1998, p. 120
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



3/2a K

280 An Giolla Gruama
The gloomy youth

240 Plúr na m-Ban gan aon Lochd!!!

Slow

The faultless flower of women!

1/249b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 97

279 ‘Táim Sínte air do Thuamba’

Andante

‘I am stretched upon your grave’

3/1c K

Revision of the last two bars by an unidentified hand (violet ink, cf. p. 2c)

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 119

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 98

Slow

1/249c K

241 Caitlinn na nGéag Néal sé Siily

Siily is the white-limbed caplain

Sheilds, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 119

My fair-haired darling
or Sweet Nellie Bambie

Lively

3/16 K

242 Poll Ceárnuit

Lively

Polly Carney

1/250a K

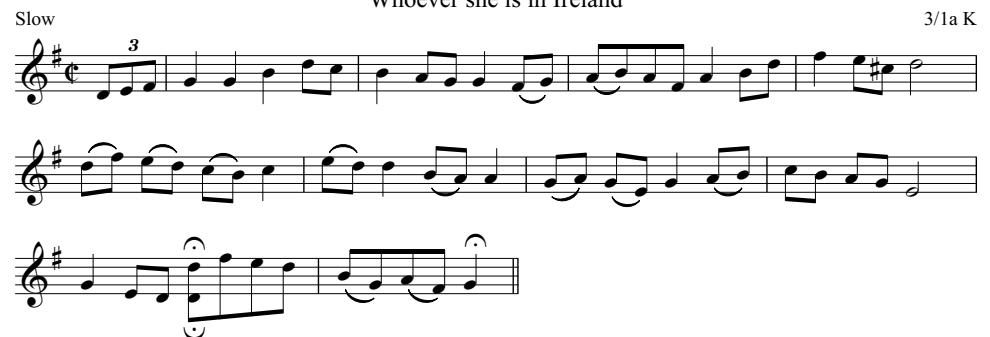


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 98

277 “Pé’n Éirinn í”

Whoever she is in Ireland

3/1a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 119

276 Maidin Aoibhinn Aorach

On a beautiful fresh morning

I/2684 K

Slow



243 Seaghan Úi Dhuibhir an Ghleanna

Sean O'Dwyer of the Glen

Slow



Shiel, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 98

Sheils, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 114

244 Ná [sic] Gamhna Gealla Bána

Lively

The fair white calves

1/250c K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 99

Slow



An Laigheach, i. a Bhanarla, ag gul



An Ultach, i. a bhean, ag caoineadh



Crocain an Teampuill



The Munsterwoman, his mother, weeping 'Oh, oh, ochone'.
The Leinsterwoman, his nurse, weeping 'Oh, oh, ochone'.
The Ulsterwoman, his wife, lamenting Church Hill.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 112-113

Volume I, Dublin, 1998, p. 99
Shielids, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



245 An Cúl Bacaillach Fáin geach Buidhe

The yellow curving ringlets

1/251 K



275 Allasdair's March, Battle of Cnoc na NDóis.
... Battle of Knocknass... 1/266-67 K
Lamentas Óg

246 An Ghamhain Gheal Bhán

Slow

The fair white calf

1/251b K

A musical score for a single melodic line, likely for flute or oboe, consisting of four staves of music. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The music features various note values including eighth and sixteenth notes, with several grace notes and slurs. The melody is lyrical and expressive, with some notes tied across measures.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 99

274 Grádh na Lánamhan

Andante

The love of man and wife

1/265b K

A musical score for two voices in G major and common time. The top staff shows a soprano vocal line with eighth-note patterns. The bottom staff shows an alto vocal line with eighth-note patterns. Measures 11 and 12 are shown, ending with a double bar line and repeat dots.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 110

1/251c K

Slow

Myself and Kitty'll go walking,
Rachadasa's Kitty Bhalcoireachd

247

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 110

1/263a K

Slow

Kitty Tyrrell

Caitilin Tirriall (old version)

273

248 Cnocánín Aorach Chill Mhuire

Lively

The little airy hill of Kilmurry

1/252b K

A musical score for three staves in G major, 6/8 time. The first staff consists of a continuous eighth-note pattern. The second staff begins with a sixteenth-note pattern followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. Measure numbers 1, 2, and 3 are indicated above the staves.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 100

272 Aithrighe Sheaghain de Hóradh

John Hore's penance

[Music not given, v.n.]

1/264c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 110

249 Air Maidin a nae bhi Camadam Sgeil

Yesterday morning there was a rigmarole of a tale



1/252c K

Volume I, Dublin, 1998, p. 100
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

271 An Crisgin Lan (*Kerry* version)

The full little jig

1/264b K



Volume I, Dublin, 1998, p. 110
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

250 ‘An Síoda ’thá ad Bhalluit?’

‘Is it silk that’s in your wallet?’

1/253a K

Fine

D.C.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 100–101

270 Bríghid Óg Ráith Caolath

Young Bridget of Rathkeel [Co. Limerick?]

1/264a K

<img alt="Musical score for tune 270, 'Bríghid Óg Ráith Caolath'. The score consists of three staves of music in common time (indicated by '8') and G major (indicated by a sharp sign). The music features eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show a repeating pattern of eighth-note pairs. Measures 4-5 show a similar pattern. Measures 6-7 show a different pattern. Measures 8-9 show another variation. Measures 10-11 show yet another variation. Measures 12-13 show a final variation. Measures 14-15 show a return to the earlier patterns. Measures 16-17 show a final variation. Measures 18-19 show a return to the earlier patterns. Measures 20-21 show a final variation. Measures 22-23 show a return to the earlier patterns. Measures 24-25 show a final variation. Measures 26-27 show a return to the earlier patterns. Measures 28-29 show a final variation. Measures 30-31 show a return to the earlier patterns. Measures 32-33 show a final variation. Measures 34-35 show a return to the earlier patterns. Measures 36-37 show a final variation. Measures 38-39 show a return to the earlier patterns. Measures 40-41 show a final variation. Measures 42-43 show a return to the earlier patterns. Measures 44-45 show a final variation. Measures 46-47 show a return to the earlier patterns. Measures 48-49 show a final variation. Measures 50-51 show a return to the earlier patterns. Measures 52-53 show a final variation. Measures 54-55 show a return to the earlier patterns. Measures 56-57 show a final variation. Measures 58-59 show a return to the earlier patterns. Measures 60-61 show a final variation. Measures 62-63 show a return to the earlier patterns. Measures 64-65 show a final variation. Measures 66-67 show a return to the earlier patterns. Measures 68-69 show a final variation. Measures 70-71 show a return to the earlier patterns. Measures 72-73 show a final variation. Measures 74-75 show a return to the earlier patterns. Measures 76-77 show a final variation. Measures 78-79 show a return to the earlier patterns. Measures 80-81 show a final variation. Measures 82-83 show a return to the earlier patterns. Measures 84-85 show a final variation. Measures 86-87 show a return to the earlier patterns. Measures 88-89 show a final variation. Measures 90-91 show a return to the earlier patterns. Measures 92-93 show a final variation. Measures 94-95 show a return to the earlier patterns. Measures 96-97 show a final variation. Measures 98-99 show a return to the earlier patterns. Measures 100-101 show a final variation. Measures 102-103 show a return to the earlier patterns. Measures 104-105 show a final variation. Measures 106-107 show a return to the earlier patterns. Measures 108-109 show a final variation. Measures 110-111 show a return to the earlier patterns. Measures 112-113 show a final variation. Measures 114-115 show a return to the earlier patterns. Measures 116-117 show a final variation. Measures 118-119 show a return to the earlier patterns. Measures 120-121 show a final variation. Measures 122-123 show a return to the earlier patterns. Measures 124-125 show a final variation. Measures 126-127 show a return to the earlier patterns. Measures 128-129 show a final variation. Measures 130-131 show a return to the earlier patterns. Measures 132-133 show a final variation. Measures 134-135 show a return to the earlier patterns. Measures 136-137 show a final variation. Measures 138-139 show a return to the earlier patterns. Measures 140-141 show a final variation. Measures 142-143 show a return to the earlier patterns. Measures 144-145 show a final variation. Measures 146-147 show a return to the earlier patterns. Measures 148-149 show a final variation. Measures 150-151 show a return to the earlier patterns. Measures 152-153 show a final variation. Measures 154-155 show a return to the earlier patterns. Measures 156-157 show a final variation. Measures 158-159 show a return to the earlier patterns. Measures 160-161 show a final variation. Measures 162-163 show a return to the earlier patterns. Measures 164-165 show a final variation. Measures 166-167 show a return to the earlier patterns. Measures 168-169 show a final variation. Measures 170-171 show a return to the earlier patterns. Measures 172-173 show a final variation. Measures 174-175 show a return to the earlier patterns. Measures 176-177 show a final variation. Measures 178-179 show a return to the earlier patterns. Measures 180-181 show a final variation. Measures 182-183 show a return to the earlier patterns. Measures 184-185 show a final variation. Measures 186-187 show a return to the earlier patterns. Measures 188-189 show a final variation. Measures 190-191 show a return to the earlier patterns. Measures 192-193 show a final variation. Measures 194-195 show a return to the earlier patterns. Measures 196-197 show a final variation. Measures 198-199 show a return to the earlier patterns. Measures 200-201 show a final variation. Measures 202-203 show a return to the earlier patterns. Measures 204-205 show a final variation. Measures 206-207 show a return to the earlier patterns. Measures 208-209 show a final variation. Measures 210-211 show a return to the earlier patterns. Measures 212-213 show a final variation. Measures 214-215 show a return to the earlier patterns. Measures 216-217 show a final variation. Measures 218-219 show a return to the earlier patterns. Measures 220-221 show a final variation. Measures 222-223 show a return to the earlier patterns. Measures 224-225 show a final variation. Measures 226-227 show a return to the earlier patterns. Measures 228-229 show a final variation. Measures 230-231 show a return to the earlier patterns. Measures 232-233 show a final variation. Measures 234-235 show a return to the earlier patterns. Measures 236-237 show a final variation. Measures 238-239 show a return to the earlier patterns. Measures 240-241 show a final variation. Measures 242-243 show a return to the earlier patterns. Measures 244-245 show a final variation. Measures 246-247 show a return to the earlier patterns. Measures 248-249 show a final variation. Measures 250-251 show a return to the earlier patterns. Measures 252-253 show a final variation. Measures 254-255 show a return to the earlier patterns. Measures 256-257 show a final variation. Measures 258-259 show a return to the earlier patterns. Measures 260-261 show a final variation. Measures 262-263 show a return to the earlier patterns. Measures 264-265 show a final variation. Measures 266-267 show a return to the earlier patterns. Measures 268-269 show a final variation. Measures 270-271 show a return to the earlier patterns. Measures 272-273 show a final variation. Measures 274-275 show a return to the earlier patterns. Measures 276-277 show a final variation. Measures 278-279 show a return to the earlier patterns. Measures 280-281 show a final variation. Measures 282-283 show a return to the earlier patterns. Measures 284-285 show a final variation. Measures 286-287 show a return to the earlier patterns. Measures 288-289 show a final variation. Measures 290-291 show a return to the earlier patterns. Measures 292-293 show a final variation. Measures 294-295 show a return to the earlier patterns. Measures 296-297 show a final variation. Measures 298-299 show a return to the earlier patterns. Measures 300-301 show a final variation. Measures 302-303 show a return to the earlier patterns. Measures 304-305 show a final variation. Measures 306-307 show a return to the earlier patterns. Measures 308-309 show a final variation. Measures 310-311 show a return to the earlier patterns. Measures 312-313 show a final variation. Measures 314-315 show a return to the earlier patterns. Measures 316-317 show a final variation. Measures 318-319 show a return to the earlier patterns. Measures 320-321 show a final variation. Measures 322-323 show a return to the earlier patterns. Measures 324-325 show a final variation. Measures 326-327 show a return to the earlier patterns. Measures 328-329 show a final variation. Measures 330-331 show a return to the earlier patterns. Measures 332-333 show a final variation. Measures 334-335 show a return to the earlier patterns. Measures 336-337 show a final variation. Measures 338-339 show a return to the earlier patterns. Measures 340-341 show a final variation. Measures 342-343 show a return to the earlier patterns. Measures 344-345 show a final variation. Measures 346-347 show a return to the earlier patterns. Measures 348-349 show a final variation. Measures 350-351 show a return to the earlier patterns. Measures 352-353 show a final variation. Measures 354-355 show a return to the earlier patterns. Measures 356-357 show a final variation. Measures 358-359 show a return to the earlier patterns. Measures 360-361 show a final variation. Measures 362-363 show a return to the earlier patterns. Measures 364-365 show a final variation. Measures 366-367 show a return to the earlier patterns. Measures 368-369 show a final variation. Measures 370-371 show a return to the earlier patterns. Measures 372-373 show a final variation. Measures 374-375 show a return to the earlier patterns. Measures 376-377 show a final variation. Measures 378-379 show a return to the earlier patterns. Measures 380-381 show a final variation. Measures 382-383 show a return to the earlier patterns. Measures 384-385 show a final variation. Measures 386-387 show a return to the earlier patterns. Measures 388-389 show a final variation. Measures 390-391 show a return to the earlier patterns. Measures 392-393 show a final variation. Measures 394-395 show a return to the earlier patterns. Measures 396-397 show a final variation. Measures 398-399 show a return to the earlier patterns. Measures 400-401 show a final variation. Measures 402-403 show a return to the earlier patterns. Measures 404-405 show a final variation. Measures 406-407 show a return to the earlier patterns. Measures 408-409 show a final variation. Measures 410-411 show a return to the earlier patterns. Measures 412-413 show a final variation. Measures 414-415 show a return to the earlier patterns. Measures 416-417 show a final variation. Measures 418-419 show a return to the earlier patterns. Measures 420-421 show a final variation. Measures 422-423 show a return to the earlier patterns. Measures 424-425 show a final variation. Measures 426-427 show a return to the earlier patterns. Measures 428-429 show a final variation. Measures 430-431 show a return to the earlier patterns. Measures 432-433 show a final variation. Measures 434-435 show a return to the earlier patterns. Measures 436-437 show a final variation. Measures 438-439 show a return to the earlier patterns. Measures 440-441 show a final variation. Measures 442-443 show a return to the earlier patterns. Measures 444-445 show a final variation. Measures 446-447 show a return to the earlier patterns. Measures 448-449 show a final variation. Measures 450-451 show a return to the earlier patterns. Measures 452-453 show a final variation. Measures 454-455 show a return to the earlier patterns. Measures 456-457 show a final variation. Measures 458-459 show a return to the earlier patterns. Measures 460-461 show a final variation. Measures 462-463 show a return to the earlier patterns. Measures 464-465 show a final variation. Measures 466-467 show a return to the earlier patterns. Measures 468-469 show a final variation. Measures 470-471 show a return to the earlier patterns. Measures 472-473 show a final variation. Measures 474-475 show a return to the earlier patterns. Measures 476-477 show a final variation. Measures 478-479 show a return to the earlier patterns. Measures 480-481 show a final variation. Measures 482-483 show a return to the earlier patterns. Measures 484-485 show a final variation. Measures 486-487 show a return to the earlier patterns. Measures 488-489 show a final variation. Measures 490-491 show a return to the earlier patterns. Measures 492-493 show a final variation. Measures 494-495 show a return to the earlier patterns. Measures 496-497 show a final variation. Measures 498-499 show a return to the earlier patterns. Measures 500-501 show a final variation. Measures 502-503 show a return to the earlier patterns. Measures 504-505 show a final variation. Measures 506-507 show a return to the earlier patterns. Measures 508-509 show a final variation. Measures 510-511 show a return to the earlier patterns. Measures 512-513 show a final variation. Measures 514-515 show a return to the earlier patterns. Measures 516-517 show a final variation. Measures 518-519 show a return to the earlier patterns. Measures 520-521 show a final variation. Measures 522-523 show a return to the earlier patterns. Measures 524-525 show a final variation. Measures 526-527 show a return to the earlier patterns. Measures 528-529 show a final variation. Measures 530-531 show a return to the earlier patterns. Measures 532-533 show a final variation. Measures 534-535 show a return to the earlier patterns. Measures 536-537 show a final variation. Measures 538-539 show a return to the earlier patterns. Measures 540-541 show a final variation. Measures 542-543 show a return to the earlier patterns. Measures 544-545 show a final variation. Measures 546-547 show a return to the earlier patterns. Measures 548-549 show a final variation. Measures 550-551 show a return to the earlier patterns. Measures 552-553 show a final variation. Measures 554-555 show a return to the earlier patterns. Measures 556-557 show a final variation. Measures 558-559 show a return to the earlier patterns. Measures 560-561 show a final variation. Measures 562-563 show a return to the earlier patterns. Measures 564-565 show a final variation. Measures 566-567 show a return to the earlier patterns. Measures 568-569 show a final variation. Measures 570-571 show a return to the earlier patterns. Measures 572-573 show a final variation. Measures 574-575 show a return to the earlier patterns. Measures 576-577 show a final variation. Measures 578-579 show a return to the earlier patterns. Measures 580-581 show a final variation. Measures 582-583 show a return to the earlier patterns. Measures 584-585 show a final variation. Measures 586-587 show a return to the earlier patterns. Measures 588-589 show a final variation. Measures 590-591 show a return to the earlier patterns. Measures 592-593 show a final variation. Measures 594-595 show a return to the earlier patterns. Measures 596-597 show a final variation. Measures 598-599 show a return to the earlier patterns. Measures 600-601 show a final variation. Measures 602-603 show a return to the earlier patterns. Measures 604-605 show a final variation. Measures 606-607 show a return to the earlier patterns. Measures 608-609 show a final variation. Measures 610-611 show a return to the earlier patterns. Measures 612-613 show a final variation. Measures 614-615 show a return to the earlier patterns. Measures 616-617 show a final variation. Measures 618-619 show a return to the earlier patterns. Measures 620-621 show a final variation. Measures 622-623 show a return to the earlier patterns. Measures 624-625 show a final variation. Measures 626-627 show a return to the earlier patterns. Measures 628-629 show a final variation. Measures 630-631 show a return to the earlier patterns. Measures 632-633 show a final variation. Measures 634-635 show a return to the earlier patterns. Measures 636-637 show a final variation. Measures 638-639 show a return to the earlier patterns. Measures 640-641 show a final variation. Measures 642-643 show a return to the earlier patterns. Measures 644-645 show a final variation. Measures 646-647 show a return to the earlier patterns. Measures 648-649 show a final variation. Measures 650-651 show a return to the earlier patterns. Measures 652-653 show a final variation. Measures 654-655 show a return to the earlier patterns. Measures 656-657 show a final variation. Measures 658-659 show a return to the earlier patterns. Measures 660-661 show a final variation. Measures 662-663 show a return to the earlier patterns. Measures 664-665 show a final variation. Measures 666-667 show a return to the earlier patterns. Measures 668-669 show a final variation. Measures 670-671 show a return to the earlier patterns. Measures 672-673 show a final variation. Measures 674-675 show a return to the earlier patterns. Measures 676-677 show a final variation. Measures 678-679 show a return to the earlier patterns. Measures 680-681 show a final variation. Measures 682-683 show a return to the earlier patterns. Measures 684-685 show a final variation. Measures 686-687 show a return to the earlier patterns. Measures 688-689 show a final variation. Measures 690-691 show a return to the earlier patterns. Measures 692-693 show a final variation. Measures 694-695 show a return to the earlier patterns. Measures 696-697 show a final variation. Measures 698-699 show a return to the earlier patterns. Measures 700-701 show a final variation. Measures 702-703 show a return to the earlier patterns. Measures 704-705 show a final variation. Measures 706-707 show a return to the earlier patterns. Measures 708-709 show a final variation. Measures 710-711 show a return to the earlier patterns. Measures 712-713 show a final variation. Measures 714-715 show a return to the earlier patterns. Measures 716-717 show a final variation. Measures 718-719 show a return to the earlier patterns. Measures 720-721 show a final variation. Measures 722-723 show a return to the earlier patterns. Measures 724-725 show a final variation. Measures 726-727 show a return to the earlier patterns. Measures 728-729 show a final variation. Measures 730-731 show a return to the earlier patterns. Measures 732-733 show a final variation. Measures 734-735 show a return to the earlier patterns. Measures 736-737 show a final variation. Measures 738-739 show a return to the earlier patterns. Measures 740-741 show a final variation. Measures 742-743 show a return to the earlier patterns. Measures 744-745 show a final variation. Measures 746-747 show a return to the earlier patterns. Measures 748-749 show a final variation. Measures 750-751 show a return to the earlier patterns. Measures 752-753 show a final variation. Measures 754-755 show a return to the earlier patterns. Measures 756-757 show a final variation. Measures 758-759 show a return to the earlier patterns. Measures 760-761 show a final variation. Measures 762-763 show a return to the earlier patterns. Measures 764-765 show a final variation. Measures 766-767 show a return to the earlier patterns. Measures 768-769 show a final variation. Measures 770-771 show a return to the earlier patterns. Measures 772-773 show a final variation. Measures 774-775 show a return to the earlier patterns. Measures 776-777 show a final variation. Measures 778-779 show a return to the earlier patterns. Measures 780-781 show a final variation. Measures 782-783 show a return to the earlier patterns. Measures 784-785 show a final variation. Measures 786-787 show a return to the earlier patterns. Measures 788-789 show a final variation. Measures 790-791 show a return to the earlier patterns. Measures 792-793 show a final variation. Measures 794-795 show a return to the earlier patterns. Measures 796-797 show a final variation. Measures 798-799 show a return to the earlier patterns. Measures 800-801 show a final variation. Measures 802-803 show a return to the earlier patterns. Measures 804-805 show a final variation. Measures 806-807 show a return to the earlier patterns. Measures 808-809 show a final variation. Measures 810-811 show a return to the earlier patterns. Measures 812-813 show a final variation. Measures 814-815 show a return to the earlier patterns. Measures 816-817 show a final variation. Measures 818-819 show a return to the earlier patterns. Measures 820-821 show a final variation. Measures 822-823 show a return to the earlier patterns. Measures 824-825 show a final variation. Measures 826-827 show a return to the earlier patterns. Measures 828-829 show a final variation. Measures 830-831 show a return to the earlier patterns. Measures 832-833 show a final variation. Measures 834-835 show a return to the earlier patterns. Measures 836-837 show a final variation. Measures 838-839 show a return to the earlier patterns. Measures 840-841 show a final variation. Measures 842-843 show a return to the earlier patterns. Measures 844-845 show a final variation. Measures 846-847 show a return to the earlier patterns. Measures 848-849 show a final variation. Measures 850-851 show a return to the earlier patterns. Measures 852-853 show a final variation. Measures 854-855 show a return to the earlier patterns. Measures 856-857 show a final variation. Measures 858-859 show a return to the earlier patterns. Measures 860-861 show a final variation. Measures 862-863 show a return to the earlier patterns. Measures 864-865 show a final variation. Measures 866-867 show a return to the earlier patterns. Measures 868-869 show a final variation. Measures 870-871 show a return to the earlier patterns. Measures 872-873 show a final variation. Measures 874-875 show a return to the earlier patterns. Measures 876-877 show a final variation. Measures 878-879 show a return to the earlier patterns. Measures 880-881 show a final variation. Measures 882-883 show a return to the earlier patterns. Measures 884-885 show a final variation. Measures 886-887 show a return to the earlier patterns. Measures 888-889 show a final variation. Measures 890-891 show a return to the earlier patterns. Measures 892-893 show a final variation. Measures 894-895 show a return to the earlier patterns. Measures 896-897 show a final variation. Measures 898-899 show a return to the earlier patterns. Measures 900-901 show a final variation. Measures 902-903 show a return to the earlier patterns. Measures 904-905 show a final variation. Measures 906-907 show a return to the earlier patterns. Measures 908-909 show a final variation. Measures 910-911 show a return to the earlier patterns. Measures 912-913 show a final variation. Measures 914-915 show a return to the earlier patterns. Measures 916-917 show a final variation. Measures 918-919 show a return to the earlier patterns. Measures 920-921 show a final variation. Measures 922-923 show a return to the earlier patterns. Measures 924-925 show a final variation. Measures 926-927 show a return to the earlier patterns. Measures 928-929 show a final variation. Measures 930-931 show a return to the earlier patterns. Measures 932-933 show a final variation. Measures 934-935 show a return to the earlier patterns. Measures 936-937 show a final variation. Measures 938-939 show a return to the earlier patterns. Measures 940-941 show a final variation. Measures 942-943 show a return to the earlier patterns. Measures 944-945 show a final variation. Measures 946-947 show a return to the earlier patterns. Measures 948-949 show a final variation. Measures 950-951 show a return to the earlier patterns. Measures 952-953 show a final variation. Measures 954-955 show a return to the earlier patterns. Measures 956-957 show a final variation. Measures 958-959 show a return to the earlier patterns. Measures 960-961 show a final variation. Measures 962-963 show a return to the earlier patterns. Measures 964-965 show a final variation. Measures 966-967 show a return to the earlier patterns. Measures 968-969 show a final variation. Measures 970-971 show a return to the earlier patterns. Measures 972-973 show a final variation. Measures 974-975 show a return to the earlier patterns. Measures 976-977 show a final variation. Measures 978-979 show a return to the earlier patterns. Measures 980-981 show a final variation. Measures 982-983 show a return to the earlier patterns. Measures 984-985 show a final variation. Measures 986-987 show a return to the earlier patterns. Measures 988-989 show a final variation. Measures 990-991 show a return to the earlier patterns. Measures 992-993 show a final variation. Measures 994-995 show a return to the earlier patterns. Measures 996-997 show a final variation. Measures 998-999 show a return to the earlier patterns. Measures 998-999 show a final variation.</p>

(See p.3) — pencil

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 109

Volume I, Dublin, 1998, p. 101
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



251 The Green Flag

Volume I, Dublin, 1998, p. 109
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts*,



269 The Three Little Drummers

252 An Buachaill Caol Dubh

Slow

The slim dark fellow

1/254a K

The image shows three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in G major (one sharp) and 2/4 time. The notation consists primarily of eighth notes, with some sixteenth-note patterns and rests. Measures are separated by vertical bar lines.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 101

268 My Father's Servant Boy

1/263c K

A musical score for 'The Star-Spangled Banner' in G major (one sharp) and common time (indicated by a 'C'). The score consists of two staves. The top staff begins with a treble clef, a sharp sign, and a 'C' for common time. It features a continuous sequence of eighth-note patterns. The bottom staff begins with a bass clef, a sharp sign, and a 'C'. It also features a continuous sequence of eighth-note patterns. The music concludes with a double bar line and repeat dots at the end of the second measure.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 109

267 The Galway Reel



Volume I, Dublin, 1998, p. 108
Sheehan, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,

Sheehan, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*,
Volume I, Dublin, 1998, p. 101

A musical score for a reel, consisting of two staves of 16th-note patterns. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The first staff begins with a quarter note followed by an eighth note. The second staff begins with an eighth note followed by a quarter note. The notation is typical of traditional Irish music, using vertical stems and horizontal bar lines to indicate note heads and stems.

253 'Is Duine me Shuibhal a Lán'

1/254e K

Lively

'I'm a man that has travelled a lot'

254 An Maidrín Ruadh

The little fox

1/256-57 K



266 ‘Thugamair féin an Samhradh linn’

‘We ourselves brought the summer with us’

1/263a K

Lightly



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 108

255 An Craoibhín Aoibhinn

The fine little branch

1/258a K

Slow

The image shows three staves of musical notation. The top staff begins with a quarter note followed by an eighth-note sixteenth-note pattern. The middle staff starts with a dotted half note followed by eighth-note sixteenth-note patterns. The bottom staff begins with a quarter note followed by eighth-note sixteenth-note patterns. All staves end with a double bar line and repeat dots.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 103

264 Beau Dandy (old jig)

1/262b K

A musical score consisting of three staves. The top staff starts with a sixteenth-note pattern. The middle staff begins with eighth-note pairs followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs. All staves end with a double bar line and repeat dots.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 107

Shields, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 104

A musical score for a single melody. It consists of two staves. The top staff is in common time (indicated by a 'C') and G major (indicated by a G clef). The bottom staff is in common time and A major (indicated by an A clef). The music is written in a traditional style with eighth and sixteenth note patterns. The key signature changes between the two staves. The tempo is marked as 1/258b K.

256 Tá mo Ghrádh dá Mhealladh uaim

My love is being enticed from me

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipers / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 107

A musical score for a single melody. It consists of four staves. The top staff is in common time and G major. The second staff is in common time and A major. The third staff is in common time and G major. The bottom staff is in common time and A major. The music is written in a traditional style with eighth and sixteenth note patterns. The key signature changes between the four staves. The tempo is marked as 1/262a K.

263 Crumpe's Hornpipe

257 Jackson's Cove

1/259a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 104

262 Bean Dubh an Ghleanna

The black-haired woman of the valley

Slow 1/261b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 107

261 Am Druimim Doim Dileas

The dear brown cow with the white back

Slow 1/261a K



258 Is Fada liom fein go n-Deannan Tuile don Traig
I longe for [it] to make a sea of the shore
Lively 1/259b K

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 105

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 106

258 Is Fada liom fein go n-Deannan Tuile don Traig
I longe for [it] to make a sea of the shore
Lively 1/259b K

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 105

Sheilds, Hugh, ed., *Tunes of the Minstrel Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume I, Dublin, 1998, p. 106

259 Cois Taoibh an Chuain

By the side of the harbour

Slow

1/260a K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 105

260 Waterloo

1/260b K

1/260b K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 106