

1 Fáinne Geal an Lae

The bright dawn of day

Cheerfully

1/1a K

1

A musical score for piano, consisting of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a treble clef. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 1 through 12 are present above the staves. The score concludes with a final measure ending with a double bar line and repeat dots, followed by an asterisk (*).

*For metrical irregularities (such as the quaver rest for a crotchet rest in this case) see p. xxix 'Metre' and the list on p. 209.

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

2 Réidh Chnoc Mná Duibhe

112

The smooth hill where the dark woman lives

1/1b K

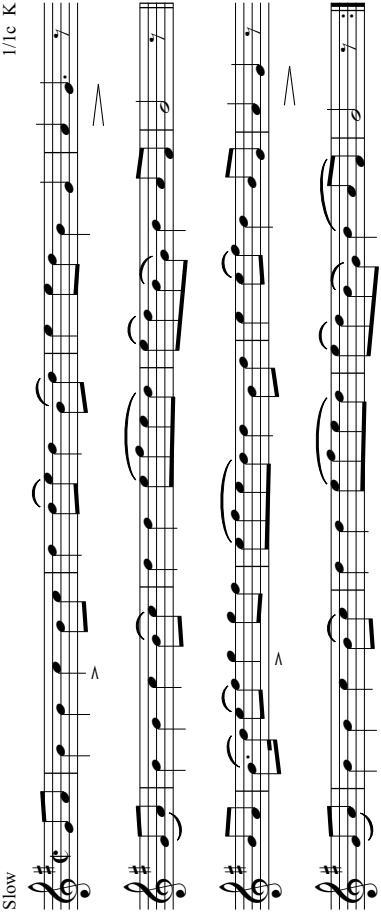


Shields, Hugh, ed., *Times of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.5

3 Dún Uí Bhraoin

Breen's fort

Slow



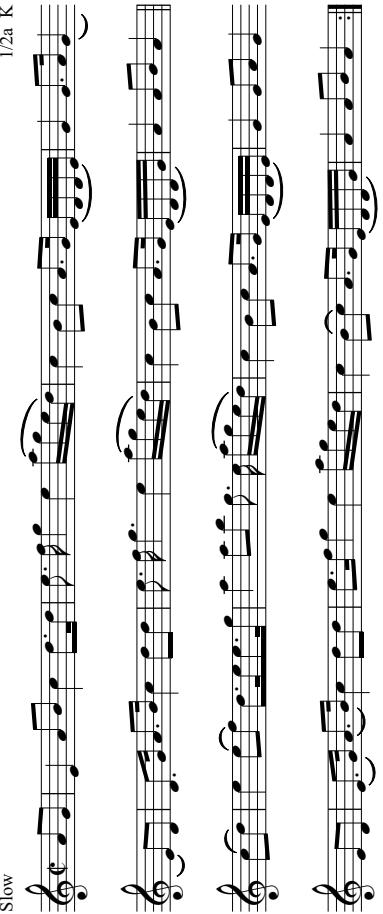
1/c K

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

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

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

Slow



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

5 Bláith na g-Craobh

The blossom of the branches

Andante

The musical score consists of four staves of music for a single melodic instrument. The key signature is G major (one sharp). The time signature is 2/4. The music features various note heads (solid black, open, and cross-hatched), slurs, and grace notes. Measure 1 starts with a solid black eighth note followed by an open eighth note. Measures 2 and 3 show a repeating pattern of a solid black eighth note followed by an open eighth note. Measures 4 and 5 show a similar pattern. Measures 6 and 7 show a different pattern involving grace notes and slurs. Measure 8 concludes with a solid black eighth note followed by an open eighth note. Measure 9 begins with a solid black eighth note followed by an open eighth note. Measure 10 concludes with a solid black eighth note followed by an open eighth note. Measure 11 begins with a solid black eighth note followed by an open eighth note. Measure 12 concludes with a solid black eighth note followed by an open eighth note. Measure 13 begins with a solid black eighth note followed by an open eighth note. Measure 14 concludes with a solid black eighth note followed by an open eighth note. Measure 15 begins with a solid black eighth note followed by an open eighth note. Measure 16 concludes with a solid black eighth note followed by an open eighth note. Measure 17 begins with a solid black eighth note followed by an open eighth note. Measure 18 concludes with a solid black eighth note followed by an open eighth note. Measure 19 begins with a solid black eighth note followed by an open eighth note. Measure 20 concludes with a solid black eighth note followed by an open eighth note.

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

6 An Bhean Dubh

Lively 8 1/2c K

D.S.

Vol. III[1] 184, pencil
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.6

7 An Rógaire Doill

The rogue of a blind man

Slow

A musical score for a single melody, numbered 7. The score consists of four staves of music in common time (indicated by a 'C'). The key signature is one sharp (F#). The melody is primarily composed of eighth-note pairs and sixteenth-note patterns. Measure 1 starts with a half note followed by an eighth-note pair. Measures 2-4 feature eighth-note pairs connected by slurs. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 show eighth-note pairs. Measure 8 concludes with a sixteenth-note pattern. Measure 9 starts with a half note followed by an eighth-note pair. Measures 10-11 feature eighth-note pairs connected by slurs. Measure 12 begins with a sixteenth-note pattern. Measures 13-14 show eighth-note pairs. Measure 15 concludes with a sixteenth-note pattern. Measure 16 starts with a half note followed by an eighth-note pair. Measures 17-18 feature eighth-note pairs connected by slurs. Measure 19 begins with a sixteenth-note pattern. Measures 20-21 show eighth-note pairs. Measure 22 concludes with a sixteenth-note pattern. Measure 23 starts with a half note followed by an eighth-note pair. Measures 24-25 feature eighth-note pairs connected by slurs. Measure 26 begins with a sixteenth-note pattern. Measures 27-28 show eighth-note pairs. Measure 29 concludes with a sixteenth-note pattern. Measure 30 starts with a half note followed by an eighth-note pair. Measures 31-32 feature eighth-note pairs connected by slurs. Measure 33 begins with a sixteenth-note pattern. Measures 34-35 show eighth-note pairs. Measure 36 concludes with a sixteenth-note pattern.

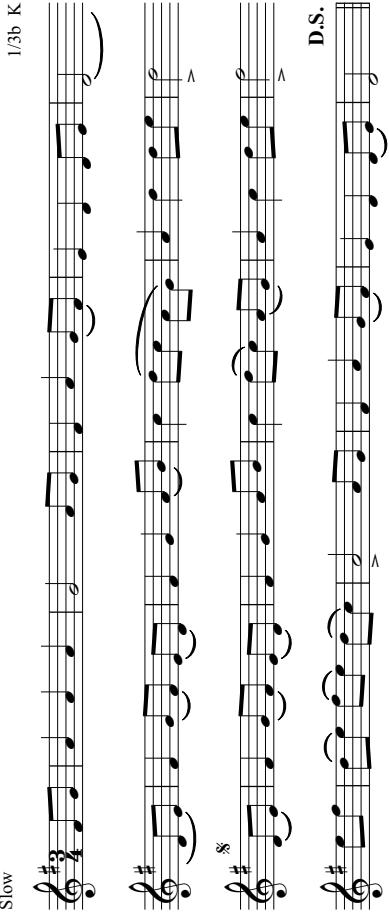
1/3a K

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

8 An Cailín Ruadh

The red-haired girl

Slow



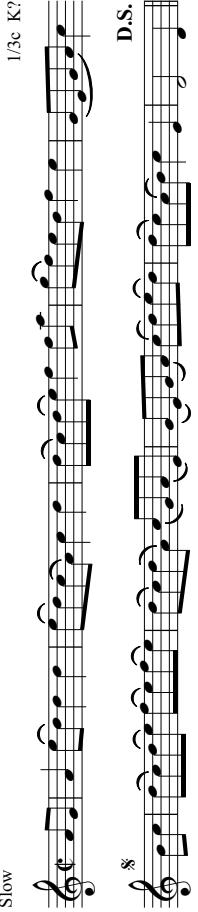
1/3b K

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

9 An Bhrigid Óg

Slow

The young girl



See page 264

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

10 An Clár Bog Déil

The soft deal board

Slow & plaintive

1/4a K

Musical score for 'An Clár Bog Déil' in G major, 2/4 time. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music features various note heads, stems, and bar lines. Measure 1 starts with a single note followed by a eighth-note pair. Measures 2-3 show a pattern of eighth-note pairs and sixteenth-note pairs. Measures 4-5 continue this pattern with some variations. Measures 6-7 show a more complex rhythmic pattern with eighth-note pairs and sixteenth-note pairs. Measure 8 concludes with a single note. The score includes several performance instructions: 'symphony' at the beginning of measure 6, 'D.S.' (Da Capo) at the end of measure 5, a dynamic 'z' above the notes in measures 6-7, a dynamic 'A' above the notes in measure 7, and a dynamic 'z' above the notes in measure 8. Measure 3 has a circled 'x' above it. Measure 6 has a bracketed '[3]' above it. Measure 7 has a bracketed '[3]' above it. Measure 8 has a circled 'x' above it.

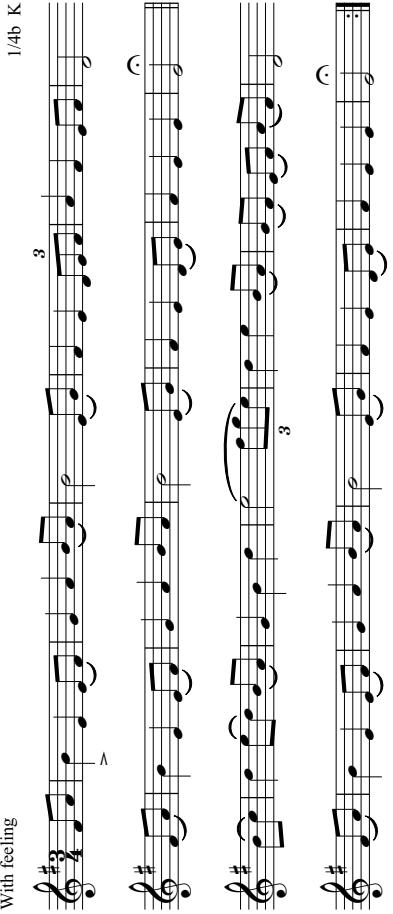
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.8

11

Air Éire ní 'Neósaimn Cia h-Í

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

With feeling



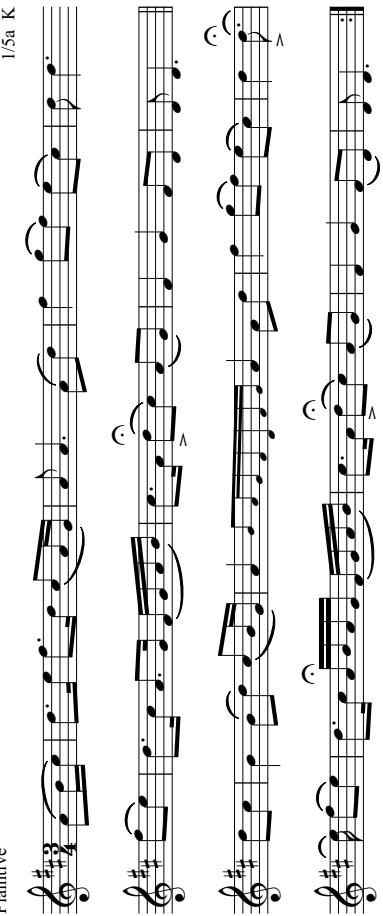
1/4b K

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

12 ‘A Mháire as a Mhúirnín’

‘Mary my sweetheart’

Plaintive



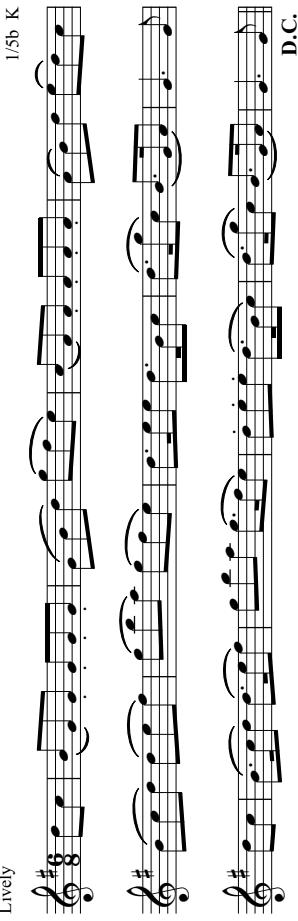
1/5a K

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

13 An Corrán

The reaping-hook [?]

Lively



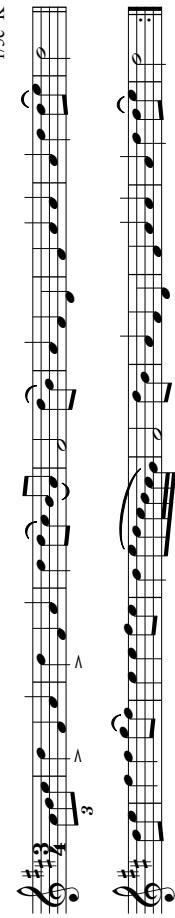
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscript, Volume I*, Dublin, 1998, p. 9

D.C.

14 Caitilín Ní Uallacháin

Marked time not too slow

Kathleen O'Houlihan

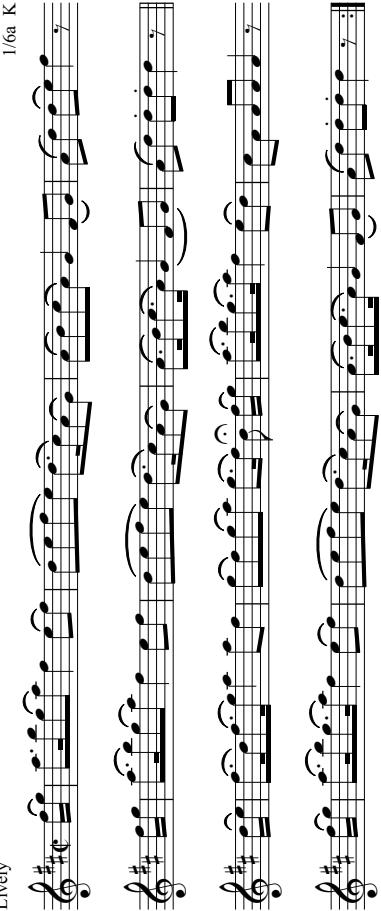


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p.9

15 An Garbh Chnoicín Fraoich

Lively

The rough, heathery little hill



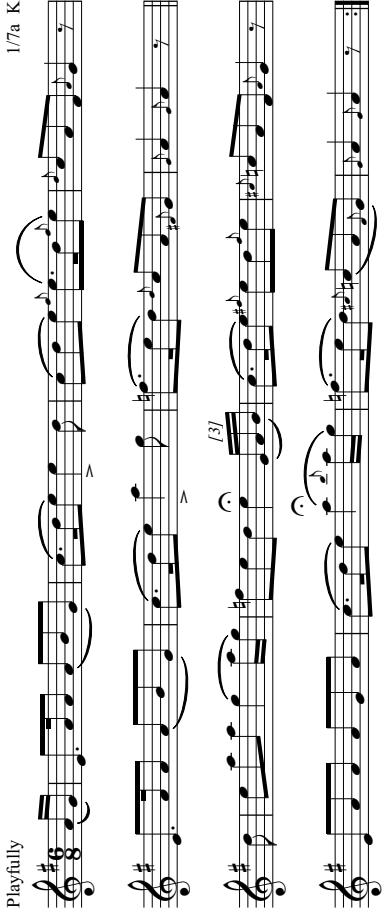
Line 4 bar 3 above note 3: Cf.?, modern hand, pencil

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

16 ‘Fághamaoid Súd mar atá Sé’

Playfully

‘Let’s leave that be’

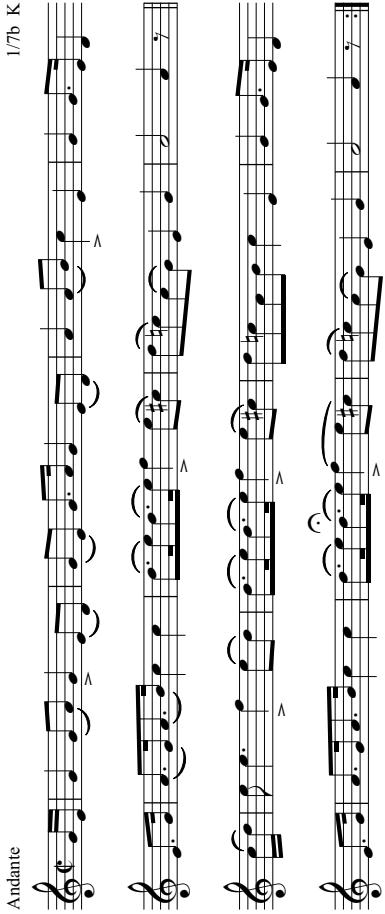


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 10

17 Únadh

Una [woman's name]

Andante



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

18 An Cailín Donn

The brown-haired girl

Slow

Musical notation for 'An Cailín Donn' in G major, 2/4 time. The music consists of four staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes various note heads (solid black dots) and stems (vertical lines with arrows pointing up or down). There are also several fermatas (small horizontal lines with a dot above them) placed above specific notes. The music is divided into measures by vertical bar lines.

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

19 An Raelthion Leamabhach

With expression

The young beauty

With expression

The young beauty

18a K

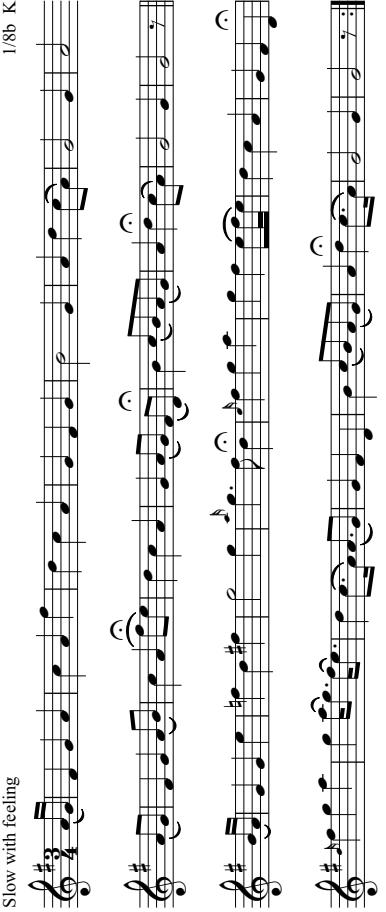
D.S.

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

20 ‘Táimse am Chodladh &c’

Slow with feeling

‘I am asleep’



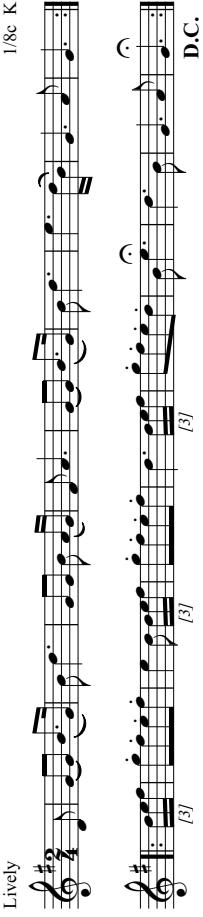
1/8b K

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

21 An Smachdaoin Crón

Lively

The plug of tobacco

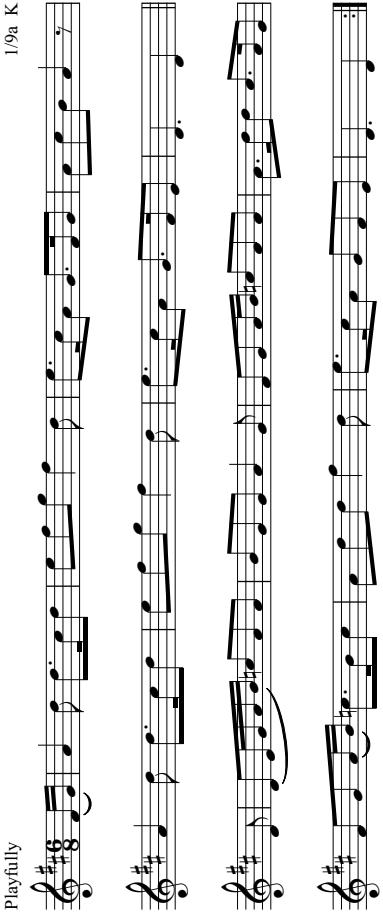


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 12

22 An Páisdíni Fiom

The fair young maid

Playfully



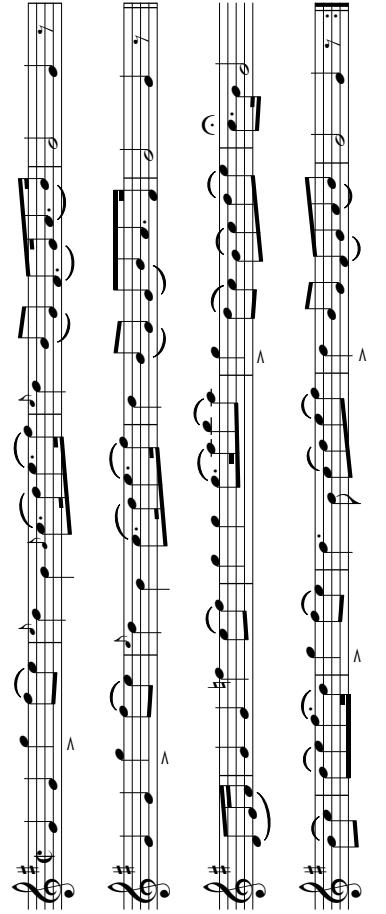
19a K

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

23 Maidin Aoibhinn cois Taoibh an Ghleanna

On a fine morning by the side of the glen

Slow

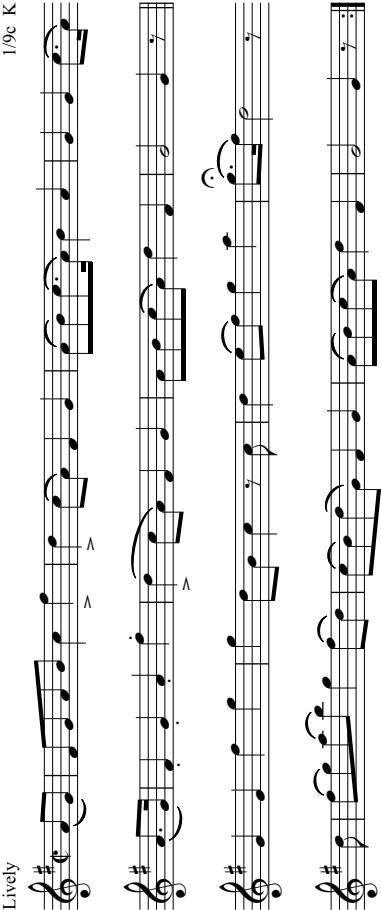


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 13

24 Air Maidin a nae 's Mé go Moch

Yesterday morning early when I was—

Lively

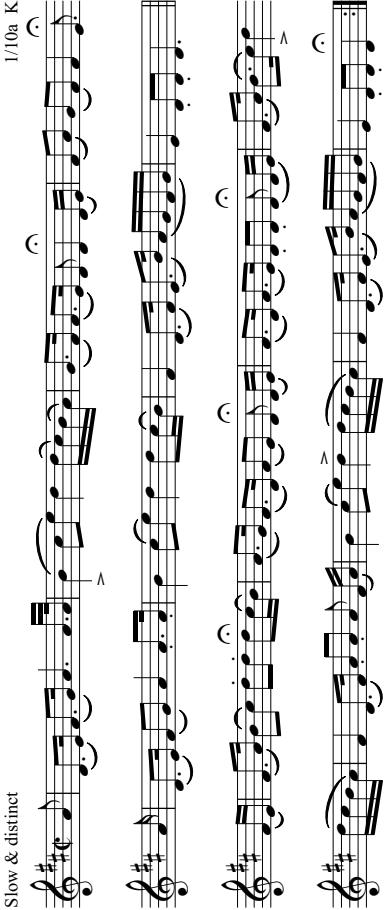


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 13

25 Sibéil Ní Bhriain

Elizabeth O'Brien

Slow & distinct



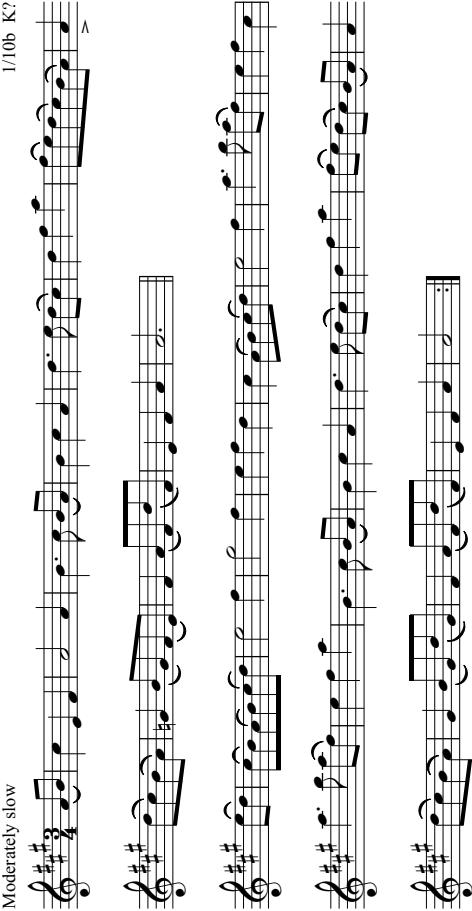
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Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 13

26 Stáca 'n Mhargaidh

The market lounger

Moderately slow



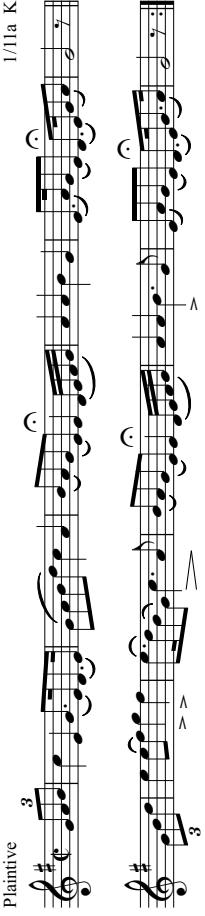
Line 5 bar 2 below note 1, pencil: G \sharp –JG?

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

27 An Súisín Bán

The little white blanket

Plaintive



I/Ia K

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

28 Casadh an t-Súgáin

The twisting of the rope

Slow 3

1/11b K

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

29 Éamonn Mhagáine

15

(Name of a highwayman?) V.n.)

卷之三

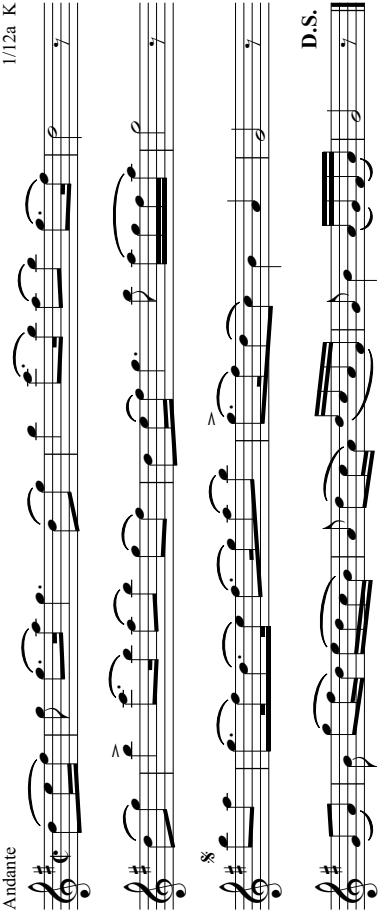
1/11c K

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

30 ‘A’ Rabhais ag an g-Carraig?’

‘Were you at Carrick/ at the Rock?’

Andante



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

31 ‘Seo thí Thoil’ (Lullaby vocabularies)

Plaintive

(Lullaby vocables)

A musical score for 'Plainitive' in 11/12b K. The score consists of two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. The music features various note heads, stems, and rests, including eighth and sixteenth notes, and rests of different lengths.

A vertical staff of musical notation in common time. It features a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 120. The staff consists of six measures, each starting with a quarter note followed by a eighth-note triplet pattern.

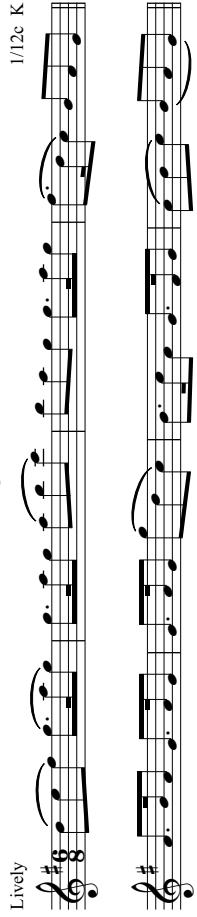
C. D.S.

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

32 Fallaing Uí Mhuimhneacháin

Lively

Monaghan's cloak



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

33 Bó na Leath Adháirce

The cow with one horn

Slow & marked

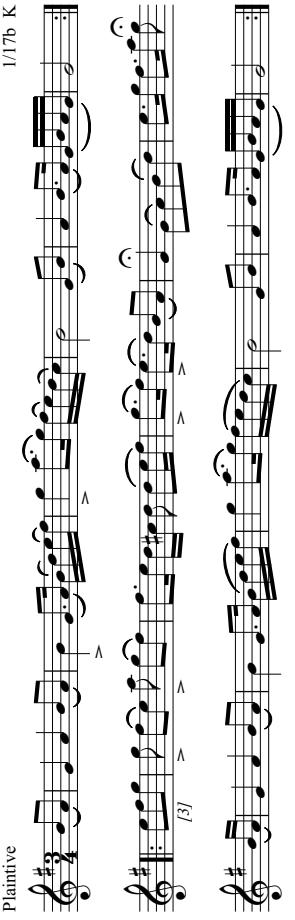
The musical score consists of four staves of music in G major, 6/8 time. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff starts with a quarter note. The third staff begins with a dotted half note. The fourth staff starts with a quarter note. The music includes several rests of varying lengths, including a long double bar rest. Dynamic markings include 'Fine' at the end of the first section and 'D.C.' (Da Capo) at the end of the score.

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

34 Éamonn an Chnoic

Eamonn of the hill

Plaintive

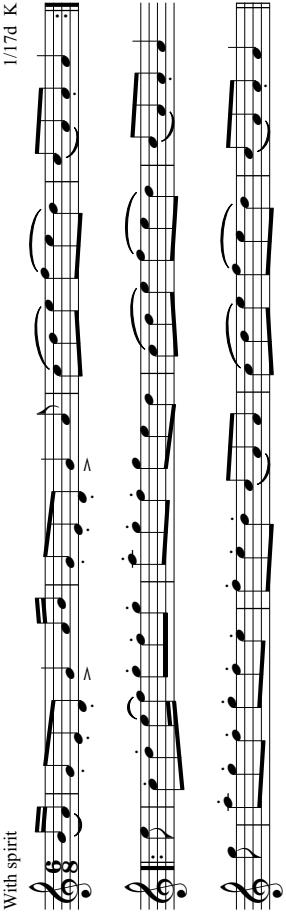


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 16

35 Buc Seó

A showoff, a playboy

With spirit



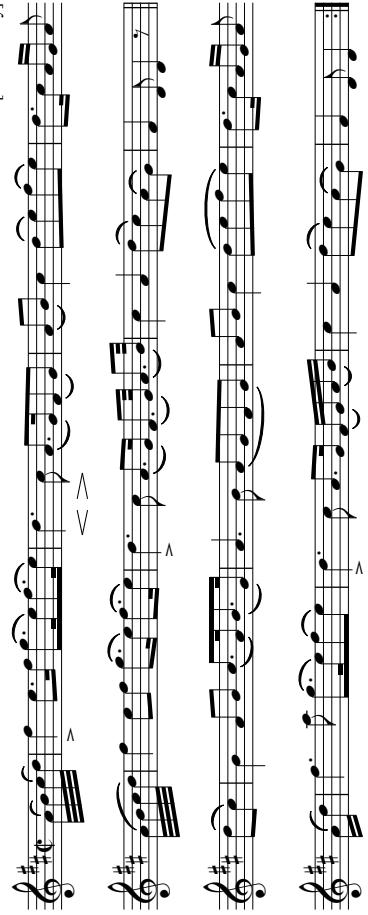
1/17d K

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

36 An Beinsín Luachra

The little bunch [v.n.] of rushes

Slow



1/18a K [T. Kennedy]

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

37 Slurs

1/18b
Here follows a Collection of the Dance Music of Munster, viz. Jigs, Reels, & Hornpipes, written down, for the most part, from the playing of Thos. Kennedy, ex-piper. N.B. In order to avoid the difficulty of doubling the low notes on the pipes, & to add to the liveliness of the quick tunes, the following hints should be carefully attended to:

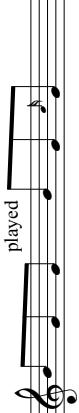
1 played 

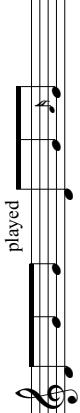
2 played 

3 played 

4 played 

5 played 

6 played 

7 played 

8 played 

9 played 

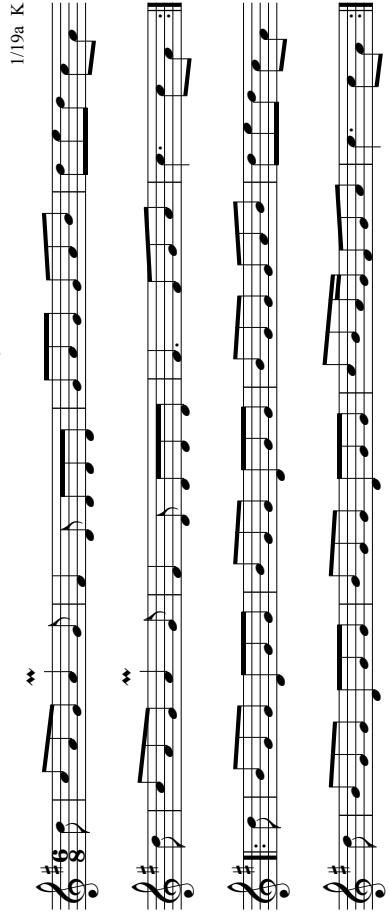
10 played 
(or as No. 5)

11 played 

Nos. 1, 2, & 5 are the curls in most general use, especially No. 5 which is introduced in most of the old jigs with great effect. I.G.—*For further illustration of 'curls' see 512.*

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

38 Airgirod Caillighe
An old woman's money

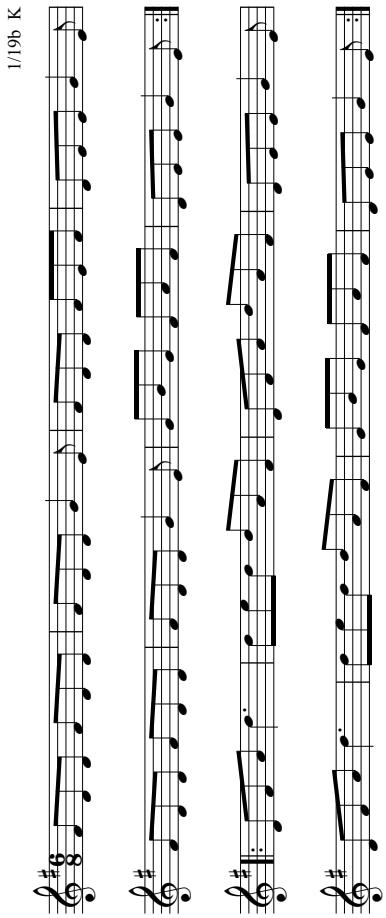


Slurs 1, 5-7

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

39 Sop air an Lochda

A wisp on the loft

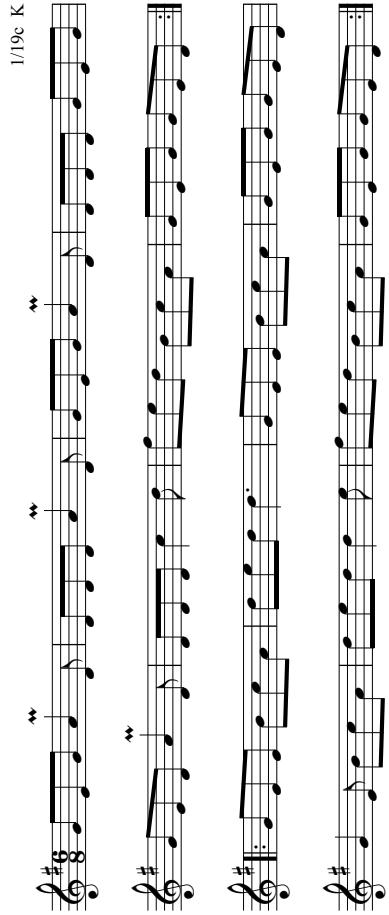


Slurs 2, 8

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

1/19b K

40 Kissing & Drinking



1/19c K

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

41 The Humours of Jug

1/20a K

Slurs 1, 5, 9

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 19

42 Jackson's Bottle of Punch

1/20b K

Slurs 2, 5, 11

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

43 Down the Hills

1/21a K

Slur 5

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

44 Cailleach sa Chúinne, or The Maid in the Parlour

The old woman in the corner

1/21b K

The musical score is composed of eight staves of music in G major (one sharp) and 8/8 time. Each staff begins with a treble clef and a key signature of one sharp. The music consists of eighth and sixteenth-note patterns, with several fermatas placed above the notes. The score is divided into measures by vertical bar lines.

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

45 Bachal an Ghrinn, or *The Rake's March*

The clumsy joker [?]

The musical score consists of four staves of music in 6/8 time. The treble clef is used throughout. The key signature is one sharp. The music features eighth-note patterns with slurs. The first staff begins with a quarter note followed by a eighth-note pattern. The second staff begins with a eighth-note pattern followed by a quarter note. The third staff begins with a eighth-note pattern followed by a quarter note. The fourth staff begins with a eighth-note pattern followed by a quarter note.

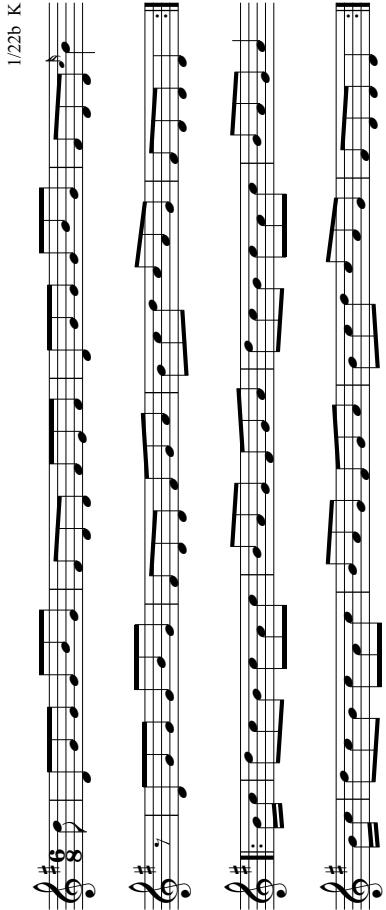
Slurs 5, 6, 7

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

46

Buachaillín Óg

A young lad



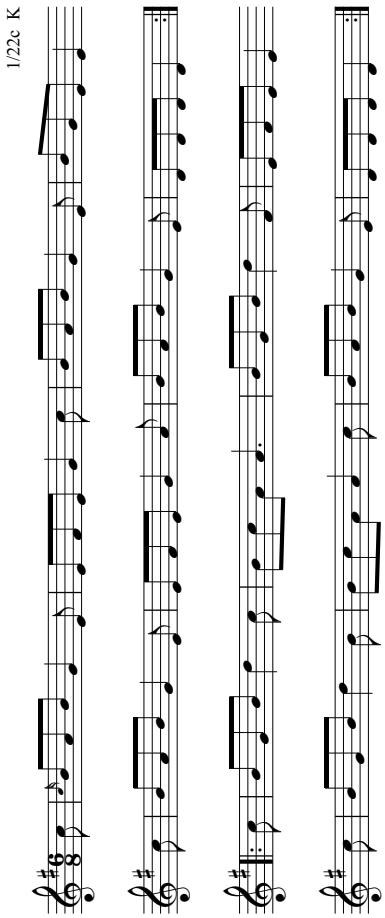
Slurs 2, 5 & 7

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

1/22b K

47 Cailín an Chúic

The pert girl



Slurs 5, 10

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

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

‘Stay as you are, you rogue’

1/23a K

[3]

1.

2.

1.

2.

Stur 10

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

49 The Bog of Allen

1/23b K

1.

2.

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

50 The Humours of *Ceann Daibhche*

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

1/23c K

1.

2.

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

51 Máire an Phórtair

Mary with the porter

1/24a K

Slurs 1, 5

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

52 The Dairy Maid's Wish

1/24b K

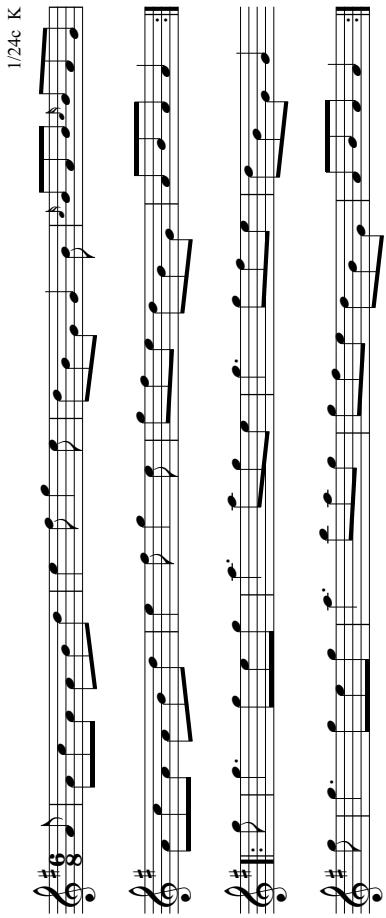
1.

2.

Slurs 2, 7

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

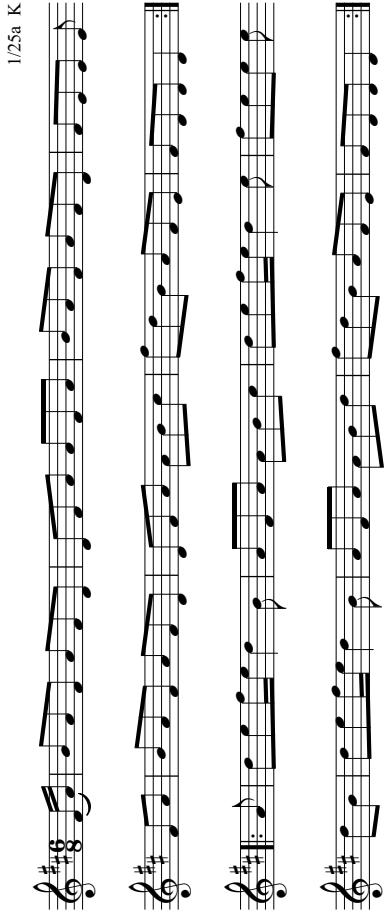
53 ‘Rattle the Cash’



Spank M— [?], pencil, after title; unknown hand, pencil, over bar 11 note 4: ‘ $\sharp\sharp$ ’ or ‘ $\flat\flat$ ’?

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

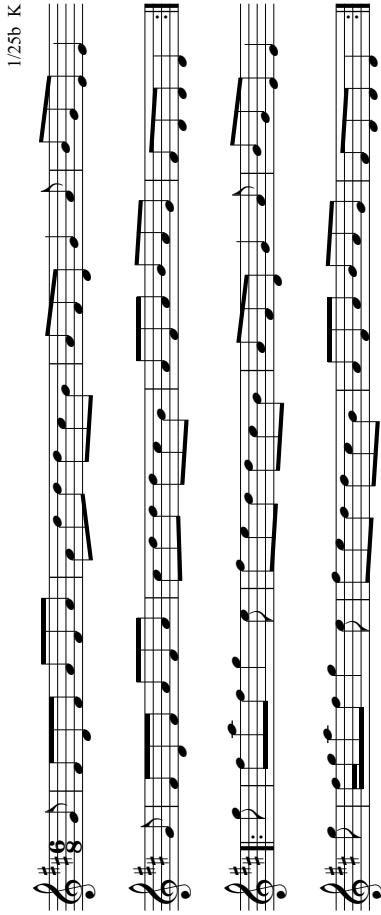
54 The House Maid



Slur 5

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

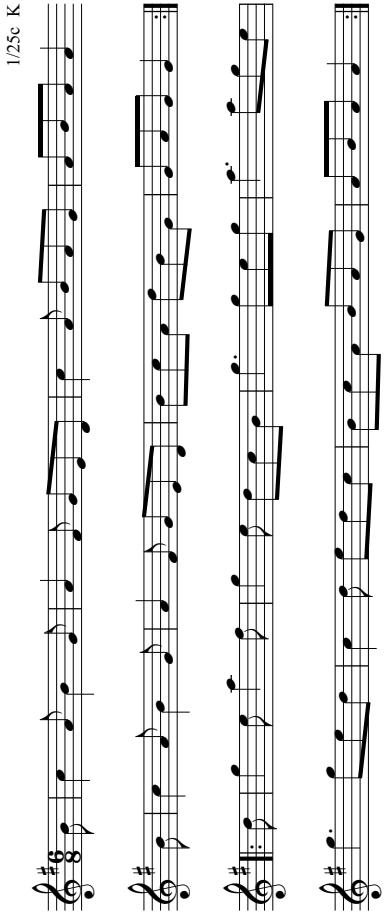
55 Paddy from Cork



1/25b K

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

56 The Humours of Cloyne



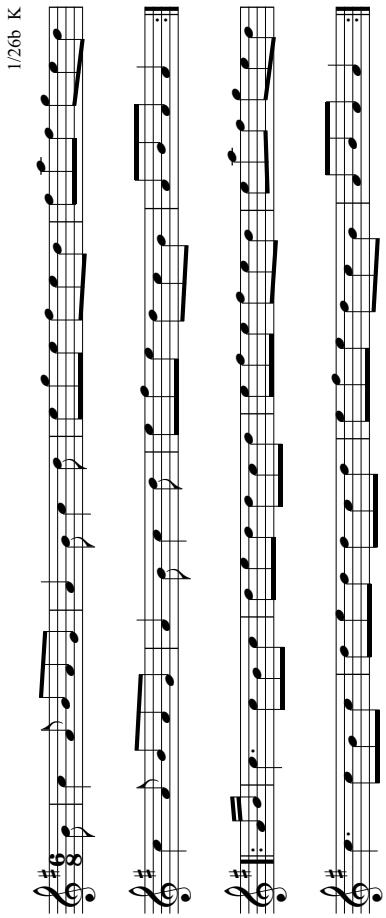
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.26

57 ‘Split the Whisker’

1/26a K

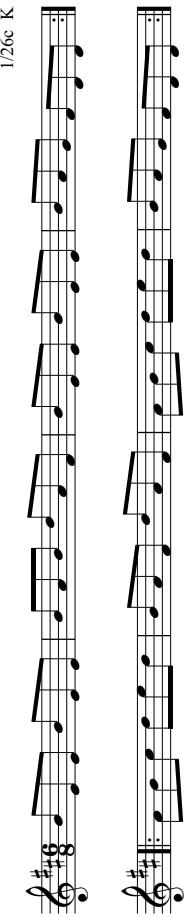
Sturs 1, 5
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 26

58 The Farmer's Daughter



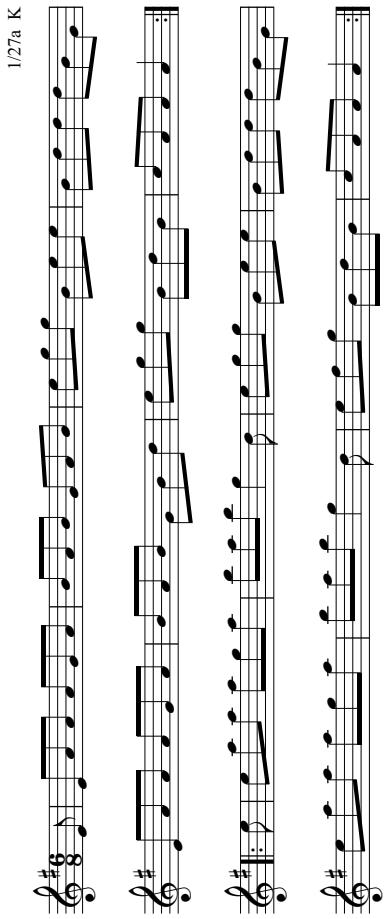
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.27

59 Brosnahan's Frolic



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

60 My Love is in the House



1/27a K

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

61 Peggy the Piper

1/27b K

*

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

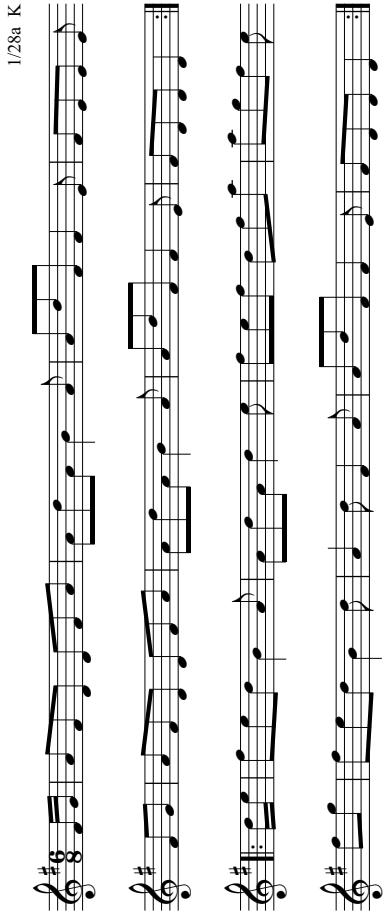
62 The New Way to Miltown

1/27c K

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first three staves each contain two measures of music, indicated by double quotes ("") above the notes. The fourth staff contains one measure of music, indicated by a single quote ('') above the notes. The music is composed of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, and F#.

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

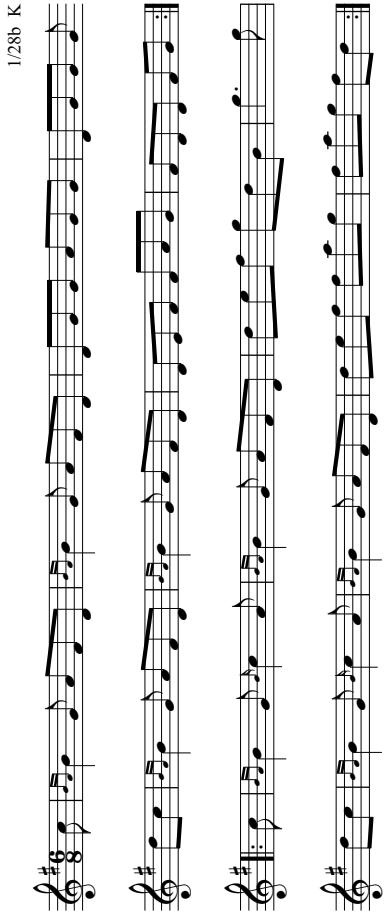
63 Doctor O'Neill



Slur 5

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

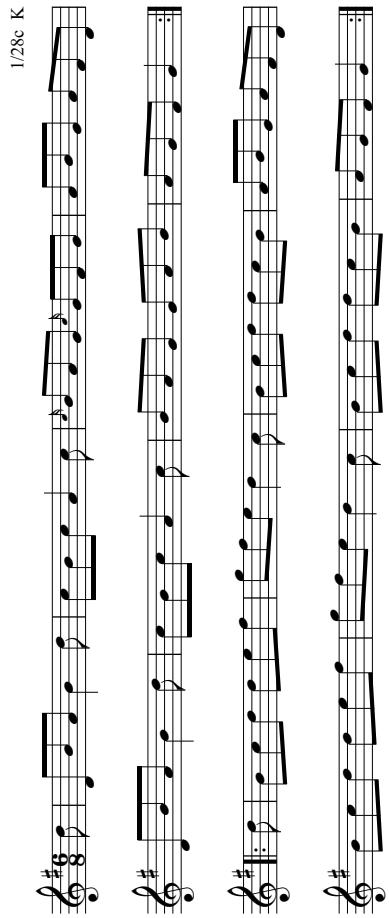
64 The Petticoat Loose



1/28b K

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

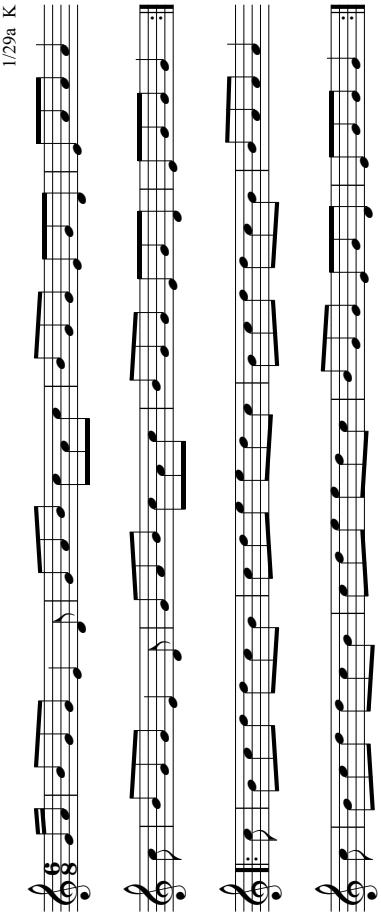
65 Brandy and Whiskey



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

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

The frost is over



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

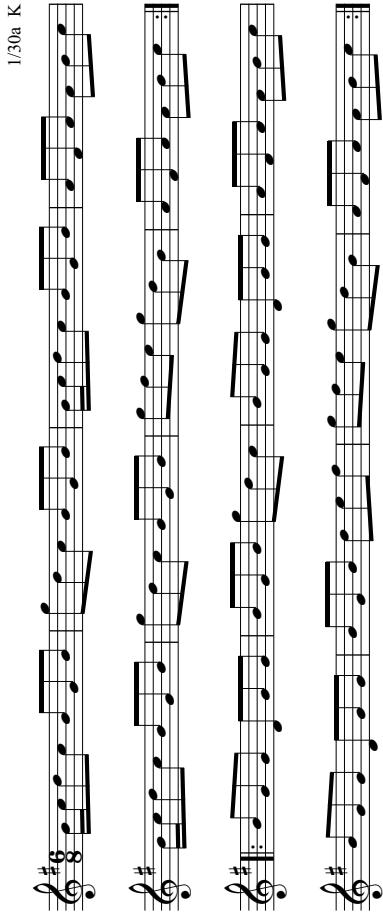
67 The Humours of Berehaven

1/20c K

or thus

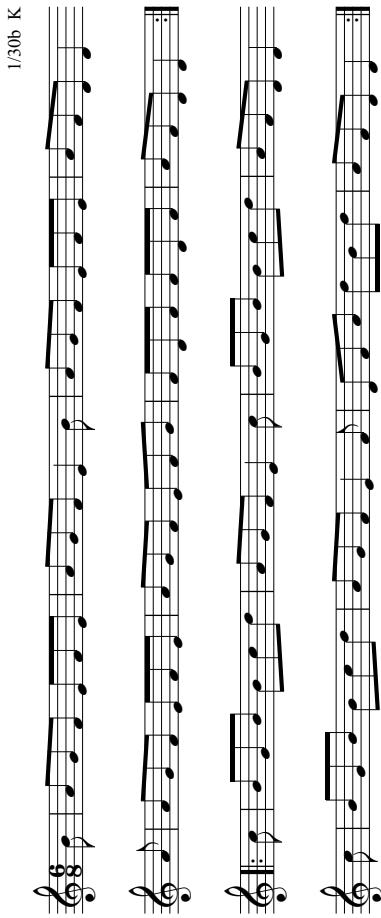
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 30

68 The Humours of Nedeen (Kenmare)



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

69 The Mountain Stage



1/30b K

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

70 An Gearaltach Buidhe. *The Kerry Jig*

Yellow Fitzgerald

The musical notation consists of two staves. The top staff is in 6/8 time, treble clef, and key of K. It features six measures of music with various note heads and stems. The bottom staff is also in 6/8 time, treble clef, and key of G. It has four measures of music, starting with a dotted half note followed by eighth notes.

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

71 ‘Chailleach, do Mharbhuidhis Mé’

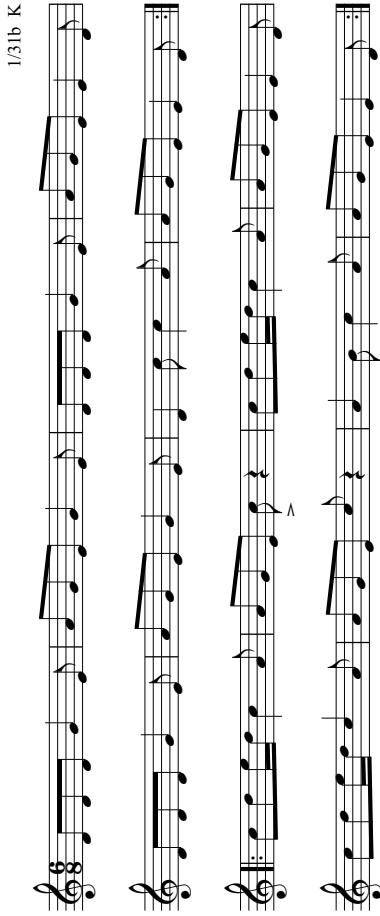
‘Old woman, you’ve killed me!’

1/31a K

Measures 1-1000

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

72 The Humours of Purteen



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

73 Buachail ó'n Sliabh

A boy from the mountain

1/31c K

Fine

D.C.

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

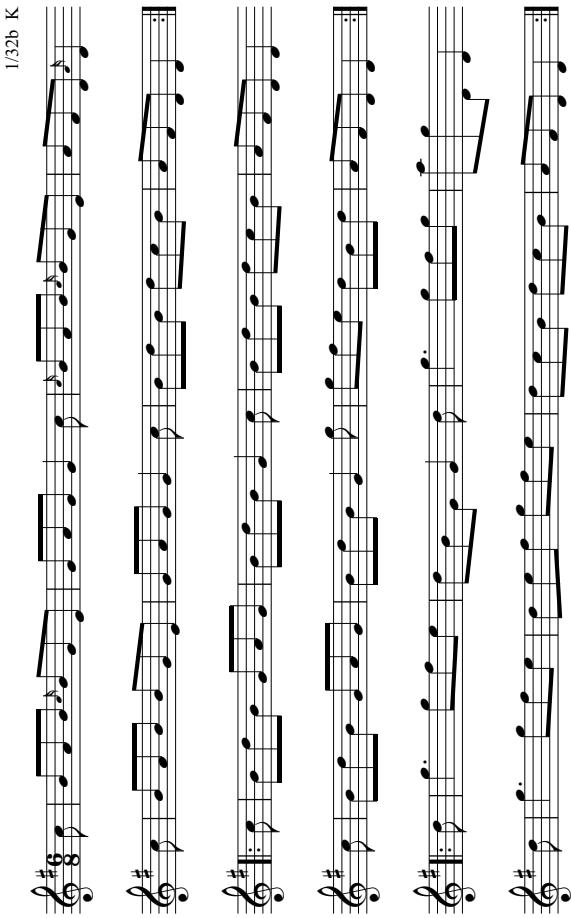
74 Three and Four Pence



Slur 1

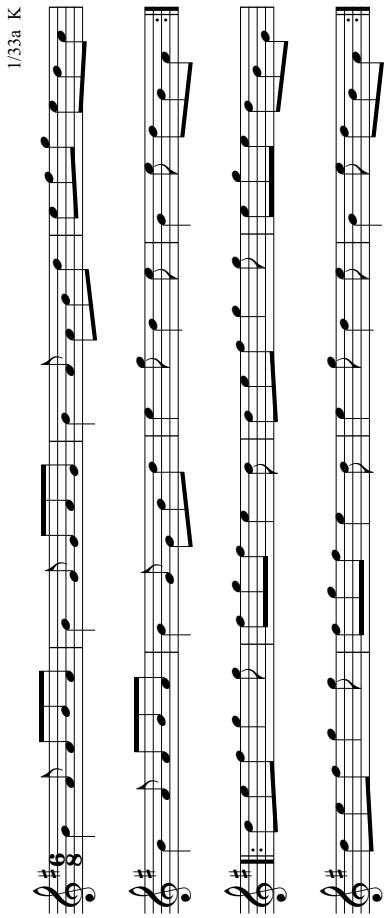
Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.33

75 The Merry Dance



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

76 Punch for the Ladies



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

77 ‘Fasten the Leg in Her’

1/33b K

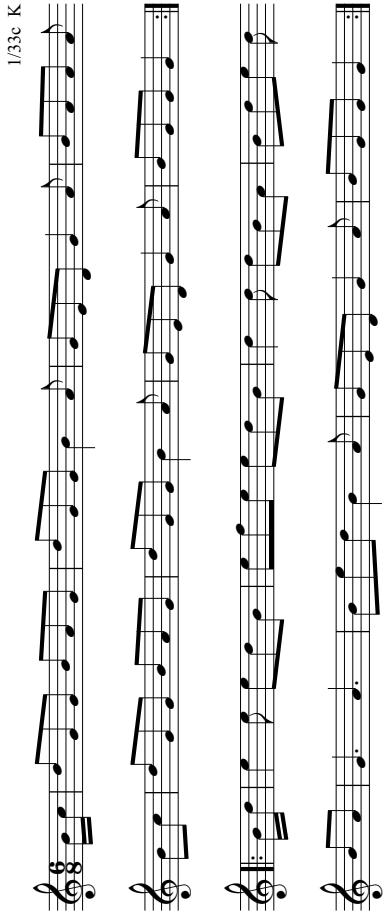
1. 2.

1. 2.

1. 2.

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

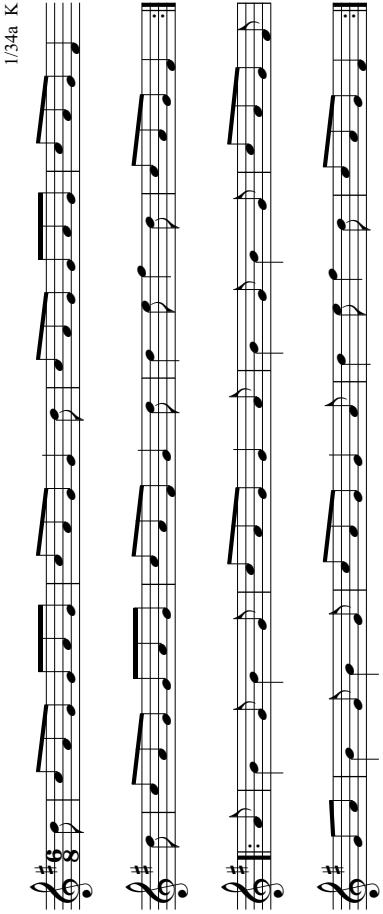
78 The Tithes are all Down



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

79 The Five Pound Jig. *Dia Luain's Dia Máirt*

... Monday and Tuesday



1/34a K

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

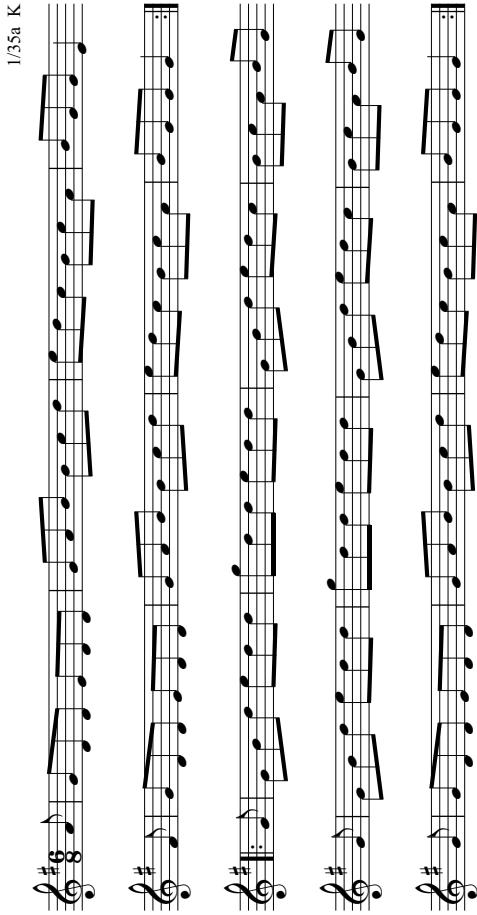
80 ‘Skin the Peeler’

1/34b K

The musical notation consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and an 8th note time signature. It contains eight measures of music, ending with a repeat sign and a double bar line. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and an 8th note time signature. It contains four measures of music, ending with a repeat sign and a double bar line.

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

81 The Black Stripper



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

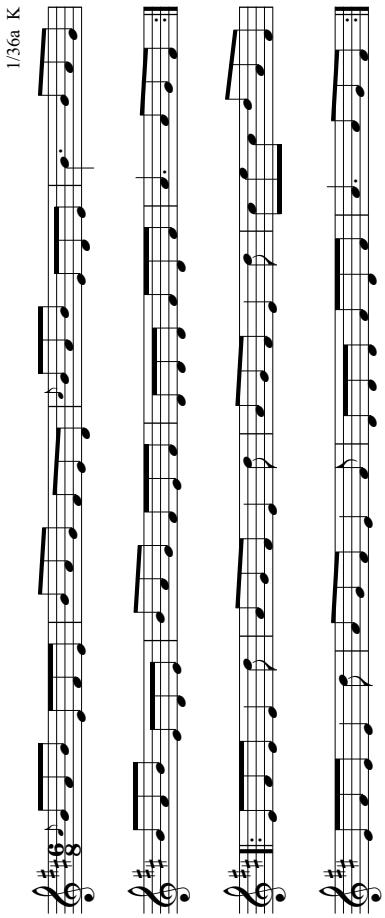
82 The House Keeper

1/35b K

The musical score is divided into four measures. Each measure contains two endings, labeled '1.' and '2.' above the staff. The first ending begins with a vertical bar line, followed by a measure of two eighth notes. The second ending begins with a vertical bar line, followed by a measure of one eighth note and one sixteenth note. This pattern repeats for the remaining measures.

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

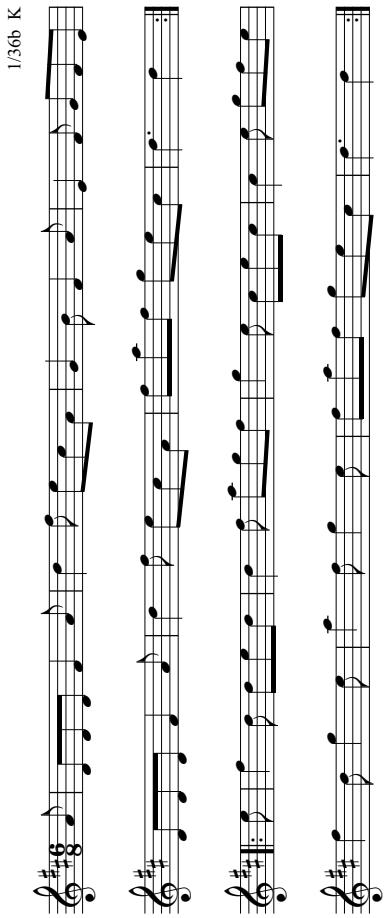
83 ‘Kiss my Wife and Welcome’



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

84 ‘Team an Sioda’

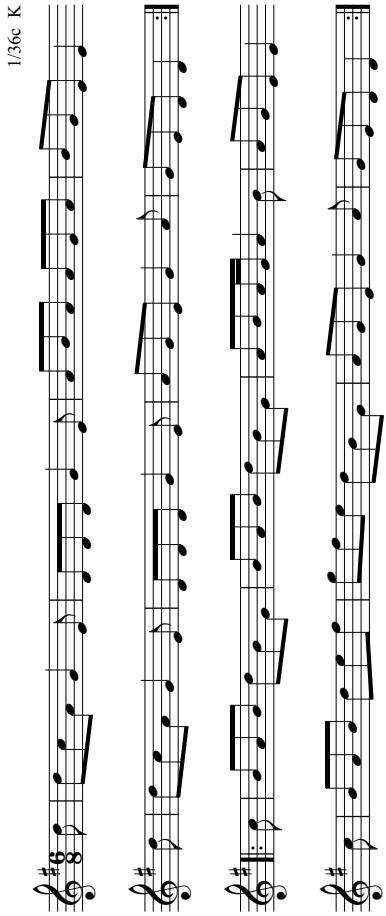
‘Tighten the silk’



Slur 5

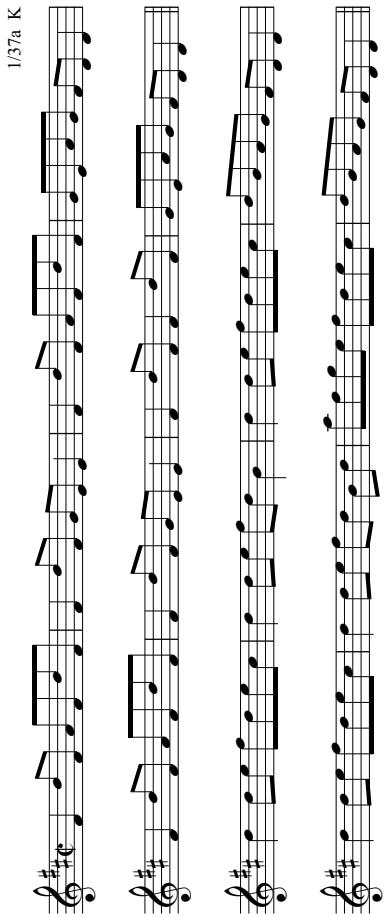
Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 37

85 The Humours of Ballymore



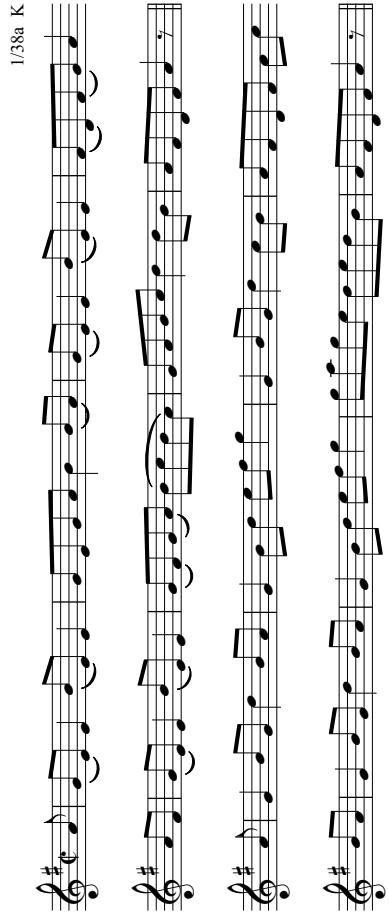
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.38

86 The Lisburn Lasses. Reel



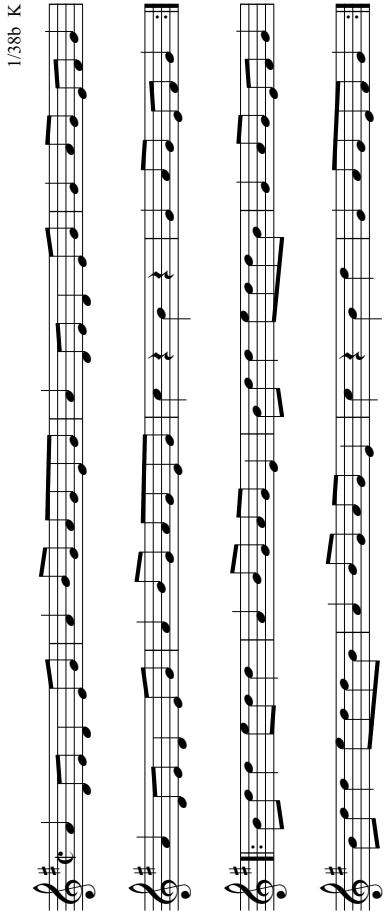
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.38

87 Reel



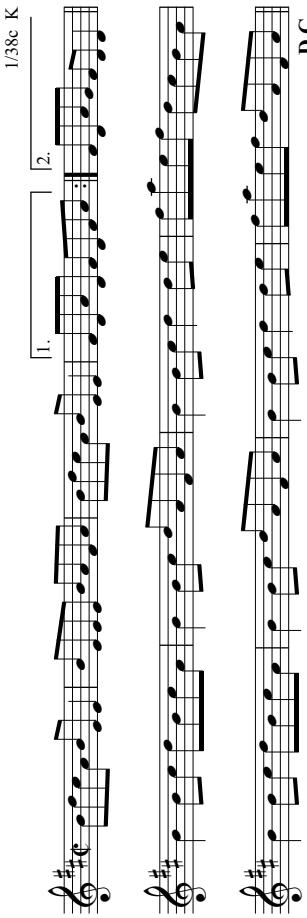
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.38

88 The Top of the Cliff



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

89 The Traveller



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

90 Back the Change

1/39a K

The musical score consists of three staves, each starting with a treble clef and a key signature of two sharps (F# major). The first staff begins with a sixteenth-note rest followed by a sixteenth-note A. The second staff begins with a sixteenth-note rest followed by a sixteenth-note G. The third staff begins with a sixteenth-note rest followed by a sixteenth-note F#. All staves feature a repeating pattern of eighth-note pairs (A, C#) and sixteenth-note pairs (G, B), with vertical bar lines separating measures. The first two staves end with a double bar line, while the third staff ends with a single bar line. The first staff concludes with a repeat sign and the letter 'K' above it.

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

91 Reel (The Telegraph)

1/39b K

D.C.

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

92 The Green Pidgeon

1/39c K

The musical score consists of four staves of music for a single instrument. The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). The first staff begins with a measure of six eighth notes. The second staff begins with a measure of three eighth notes. The third staff begins with a measure of five eighth notes. The fourth staff begins with a measure of two eighth notes. Measures are separated by vertical bar lines. Measures 1-3 have no repeat signs; measure 4 has a double bar line and a repeat sign. Measures 5-7 have no repeat signs; measure 8 has a double bar line and a repeat sign. Measures 9-11 have no repeat signs; measure 12 has a double bar line and a repeat sign. Measures 13-15 have no repeat signs; measure 16 has a double bar line and a repeat sign. Measures 17-19 have no repeat signs; measure 20 has a double bar line and a repeat sign. Measures 21-23 have no repeat signs; measure 24 has a double bar line and a repeat sign. Measures 25-27 have no repeat signs; measure 28 has a double bar line and a repeat sign. Measures 29-31 have no repeat signs; measure 32 has a double bar line and a repeat sign. Measures 33-35 have no repeat signs; measure 36 has a double bar line and a repeat sign. Measures 37-39 have no repeat signs; measure 40 has a double bar line and a repeat sign. Measures 41-43 have no repeat signs; measure 44 has a double bar line and a repeat sign. Measures 45-47 have no repeat signs; measure 48 has a double bar line and a repeat sign. Measures 49-51 have no repeat signs; measure 52 has a double bar line and a repeat sign. Measures 53-55 have no repeat signs; measure 56 has a double bar line and a repeat sign. Measures 57-59 have no repeat signs; measure 60 has a double bar line and a repeat sign. Measures 61-63 have no repeat signs; measure 64 has a double bar line and a repeat sign. Measures 65-67 have no repeat signs; measure 68 has a double bar line and a repeat sign. Measures 69-71 have no repeat signs; measure 72 has a double bar line and a repeat sign. Measures 73-75 have no repeat signs; measure 76 has a double bar line and a repeat sign. Measures 77-79 have no repeat signs; measure 80 has a double bar line and a repeat sign. Measures 81-83 have no repeat signs; measure 84 has a double bar line and a repeat sign. Measures 85-87 have no repeat signs; measure 88 has a double bar line and a repeat sign. Measures 89-91 have no repeat signs; measure 92 has a double bar line and a repeat sign. Measures 93-95 have no repeat signs; measure 96 has a double bar line and a repeat sign. Measures 97-99 have no repeat signs; measure 100 has a double bar line and a repeat sign. Measures 101-103 have no repeat signs; measure 104 has a double bar line and a repeat sign. Measures 105-107 have no repeat signs; measure 108 has a double bar line and a repeat sign. Measures 109-111 have no repeat signs; measure 112 has a double bar line and a repeat sign. Measures 113-115 have no repeat signs; measure 116 has a double bar line and a repeat sign. Measures 117-119 have no repeat signs; measure 120 has a double bar line and a repeat sign. Measures 121-123 have no repeat signs; measure 124 has a double bar line and a repeat sign. Measures 125-127 have no repeat signs; measure 128 has a double bar line and a repeat sign. Measures 129-131 have no repeat signs; measure 132 has a double bar line and a repeat sign. Measures 133-135 have no repeat signs; measure 136 has a double bar line and a repeat sign. Measures 137-139 have no repeat signs; measure 140 has a double bar line and a repeat sign. Measures 141-143 have no repeat signs; measure 144 has a double bar line and a repeat sign. Measures 145-147 have no repeat signs; measure 148 has a double bar line and a repeat sign. Measures 149-151 have no repeat signs; measure 152 has a double bar line and a repeat sign. Measures 153-155 have no repeat signs; measure 156 has a double bar line and a repeat sign. Measures 157-159 have no repeat signs; measure 160 has a double bar line and a repeat sign. Measures 161-163 have no repeat signs; measure 164 has a double bar line and a repeat sign. Measures 165-167 have no repeat signs; measure 168 has a double bar line and a repeat sign. Measures 169-171 have no repeat signs; measure 172 has a double bar line and a repeat sign. Measures 173-175 have no repeat signs; measure 176 has a double bar line and a repeat sign. Measures 177-179 have no repeat signs; measure 180 has a double bar line and a repeat sign. Measures 181-183 have no repeat signs; measure 184 has a double bar line and a repeat sign. Measures 185-187 have no repeat signs; measure 188 has a double bar line and a repeat sign. Measures 189-191 have no repeat signs; measure 192 has a double bar line and a repeat sign. Measures 193-195 have no repeat signs; measure 196 has a double bar line and a repeat sign. Measures 197-199 have no repeat signs; measure 200 has 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 I*, Dublin, 1998, p. 40

93 ‘Raithinneach, a Bhean Bheag’

‘...[?], little woman’

1/40a K

D.C.

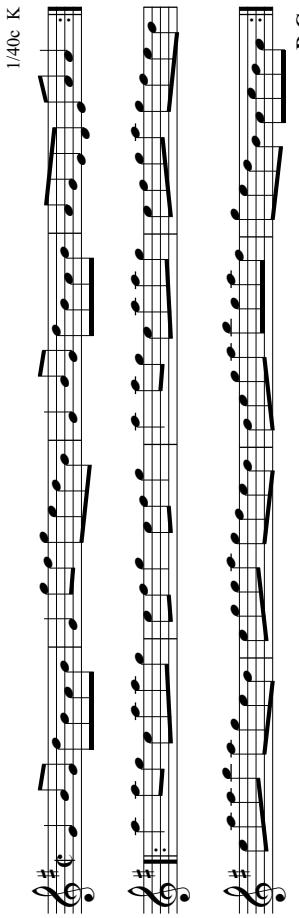
94 The Humours of Fairfield

1/40b K

D.C.

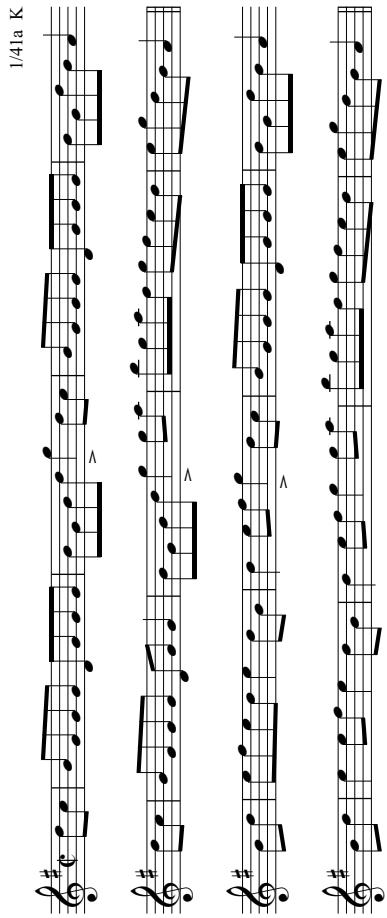
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 41

95 Erin's Groves



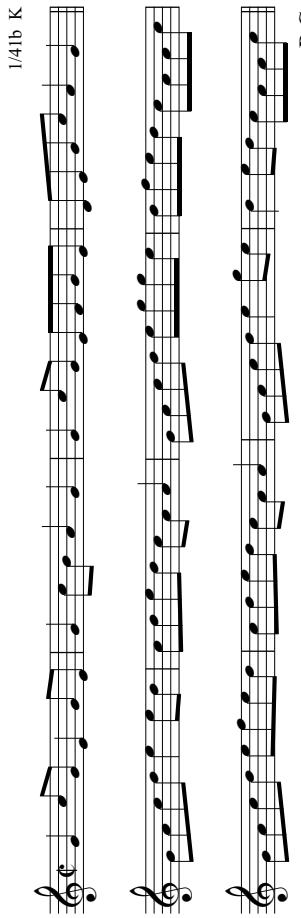
Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*. Dublin, 1998, p. 41
D.C.

96 Lady O'Brien's Reel



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

97 Reel



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

98 The Tinker's Frolic

1/4 c K

D.C.

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

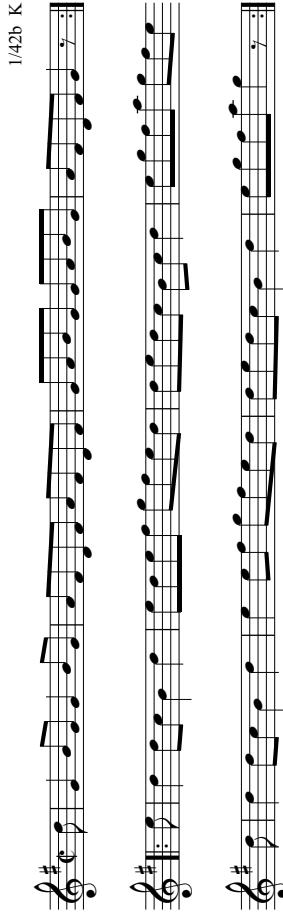
99 The Union is Welcome to Ireland

1/42a K

D.C.

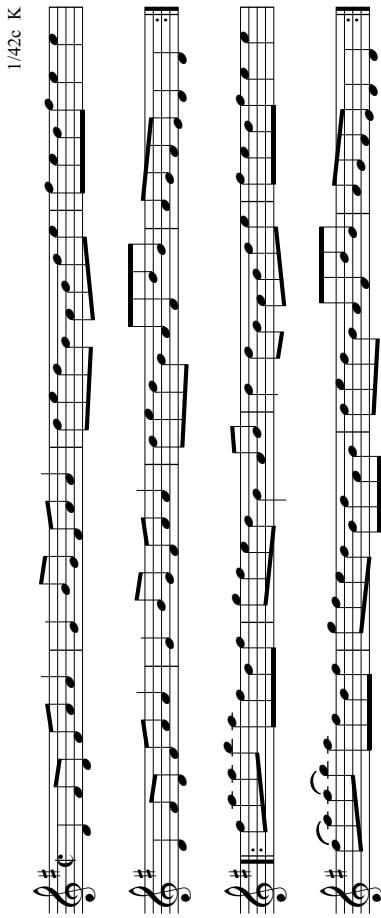
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.42

100 Reel



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

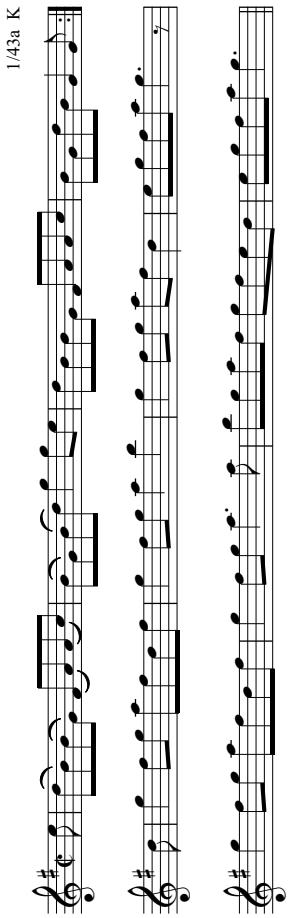
101 Miss Monaghan's Reel



1/42c K

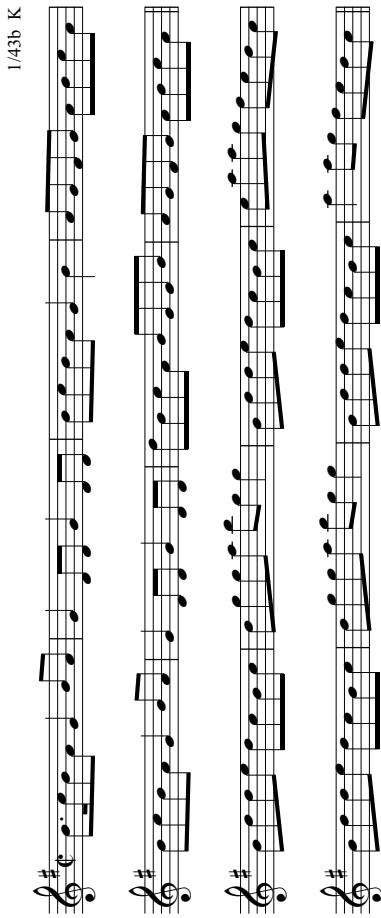
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 43

102 Betsy Baker



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

103 Miss Johnson



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

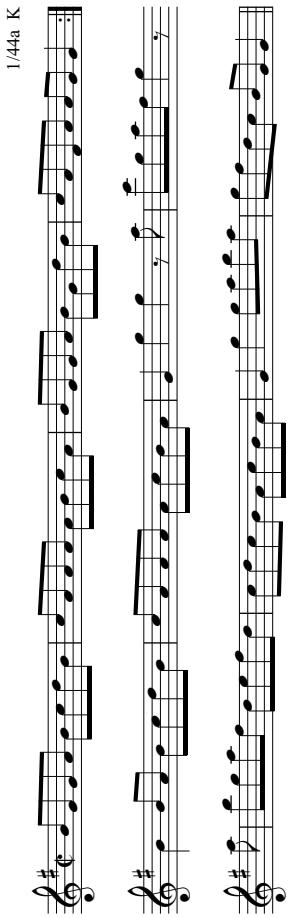
104 The Wind that Shakes the Barley

1/4 3c K

The musical score consists of three staves, each starting with a treble clef and a sharp sign indicating G major. The first two staves begin with a common time signature (C), while the third staff begins with a 3/4 time signature. The notation uses vertical stems and horizontal bar lines to represent the music. Measure 1 starts with a quarter note followed by eighth notes. Measures 2 and 3 continue this pattern. Measure 4 begins with a half note, followed by a quarter note, and then eighth notes. Measures 5 and 6 continue this pattern. Measure 7 begins with a half note, followed by a quarter note, and then eighth notes. Measures 8 and 9 continue this pattern. Measure 10 begins with a half note, followed by a quarter note, and then eighth notes. Measures 11 and 12 continue this pattern. Measure 13 begins with a half note, followed by a quarter note, and then eighth notes. Measures 14 and 15 continue this pattern. Measure 16 begins with a half note, followed by a quarter note, and then eighth notes. Measures 17 and 18 continue this pattern. Measure 19 begins with a half note, followed by a quarter note, and then eighth notes. Measures 20 and 21 continue this pattern. Measure 22 begins with a half note, followed by a quarter note, and then eighth notes. Measures 23 and 24 continue this pattern. Measure 25 begins with a half note, followed by a quarter note, and then eighth notes. Measures 26 and 27 continue this pattern. Measure 28 begins with a half note, followed by a quarter note, and then eighth notes. Measures 29 and 30 continue this pattern. Measure 31 begins with a half note, followed by a quarter note, and then eighth notes. Measures 32 and 33 continue this pattern. Measure 34 begins with a half note, followed by a quarter note, and then eighth notes. Measures 35 and 36 continue this pattern. Measure 37 begins with a half note, followed by a quarter note, and then eighth notes. Measures 38 and 39 continue this pattern. Measure 40 begins with a half note, followed by a quarter note, and then eighth notes. Measures 41 and 42 continue this pattern. Measure 43 begins with a half note, followed by a quarter note, and then eighth notes. Measures 44 and 45 continue this pattern. Measure 46 begins with a half note, followed by a quarter note, and then eighth notes. Measures 47 and 48 continue this pattern. Measure 49 begins with a half note, followed by a quarter note, and then eighth notes. Measures 50 and 51 continue this pattern. Measure 52 begins with a half note, followed by a quarter note, and then eighth notes. Measures 53 and 54 continue this pattern. Measure 55 begins with a half note, followed by a quarter note, and then eighth notes. Measures 56 and 57 continue this pattern. Measure 58 begins with a half note, followed by a quarter note, and then eighth notes. Measures 59 and 60 continue this pattern. Measure 61 begins with a half note, followed by a quarter note, and then eighth notes. Measures 62 and 63 continue this pattern. Measure 64 begins with a half note, followed by a quarter note, and then eighth notes. Measures 65 and 66 continue this pattern. Measure 67 begins with a half note, followed by a quarter note, and then eighth notes. Measures 68 and 69 continue this pattern. Measure 70 begins with a half note, followed by a quarter note, and then eighth notes. Measures 71 and 72 continue this pattern. Measure 73 begins with a half note, followed by a quarter note, and then eighth notes. Measures 74 and 75 continue this pattern. Measure 76 begins with a half note, followed by a quarter note, and then eighth notes. Measures 77 and 78 continue this pattern. Measure 79 begins with a half note, followed by a quarter note, and then eighth notes. Measures 80 and 81 continue this pattern. Measure 82 begins with a half note, followed by a quarter note, and then eighth notes. Measures 83 and 84 continue this pattern. Measure 85 begins with a half note, followed by a quarter note, and then eighth notes. Measures 86 and 87 continue this pattern. Measure 88 begins with a half note, followed by a quarter note, and then eighth notes. Measures 89 and 90 continue this pattern. Measure 91 begins with a half note, followed by a quarter note, and then eighth notes. Measures 92 and 93 continue this pattern. Measure 94 begins with a half note, followed by a quarter note, and then eighth notes. Measures 95 and 96 continue this pattern. Measure 97 begins with a half note, followed by a quarter note, and then eighth notes. Measures 98 and 99 continue this pattern. Measure 100 begins with a half note, followed by a quarter note, and then eighth notes.

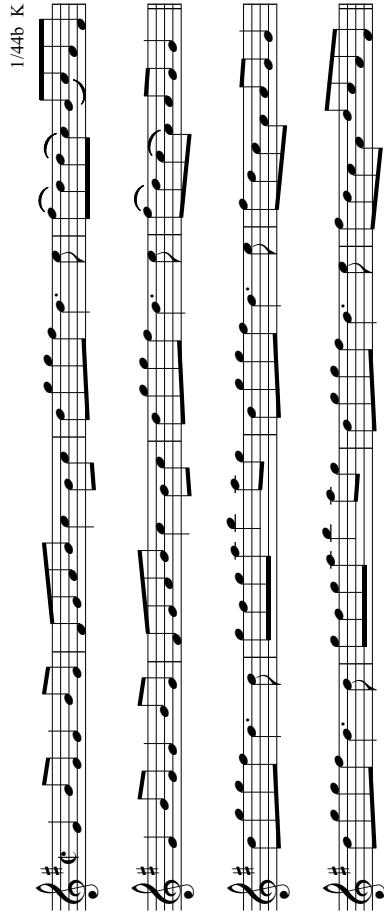
D.C.
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 44

105 Reel



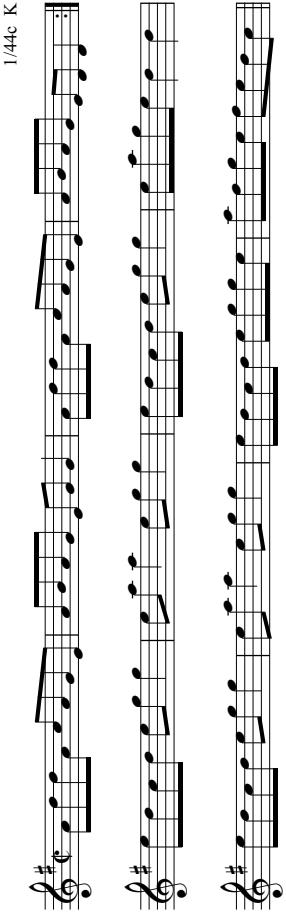
Shields, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 44

106 Reel



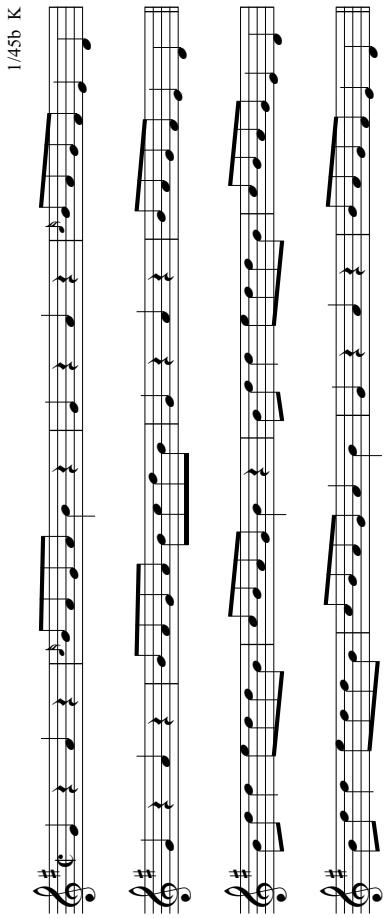
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 45

107 The Lady's Cup of Tea



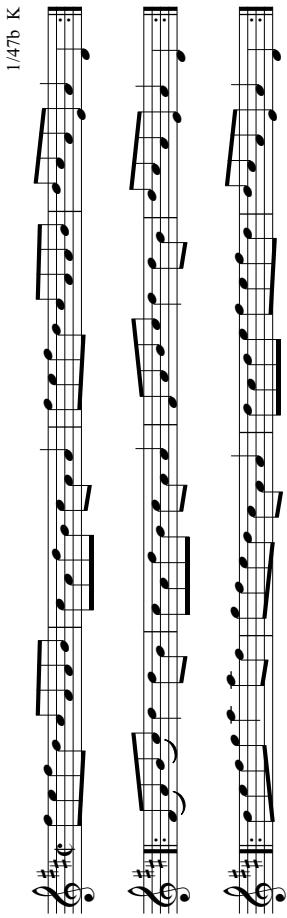
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 45

108 ‘What the Devil Ails you?’



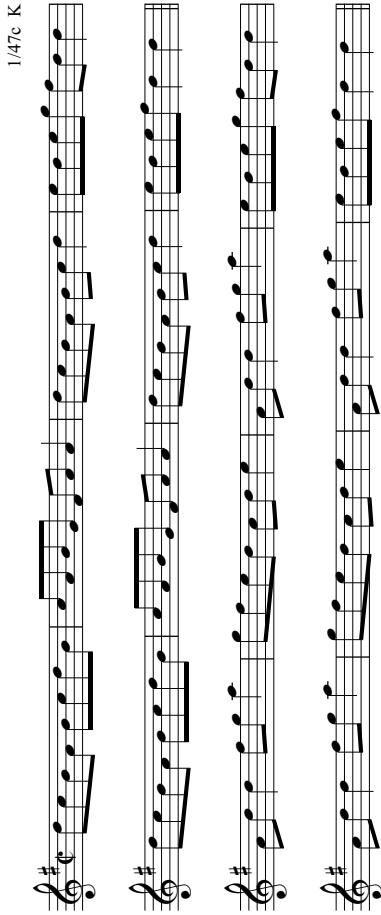
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 45

109 Miss Pierce's Reel



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 46

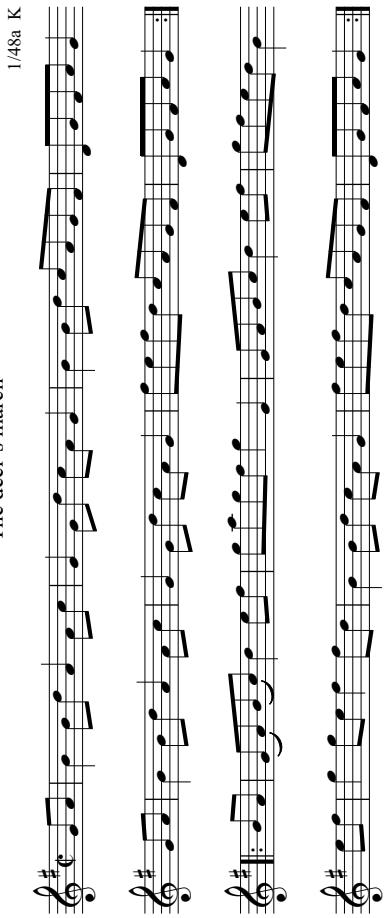
110 The Honey Moon



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

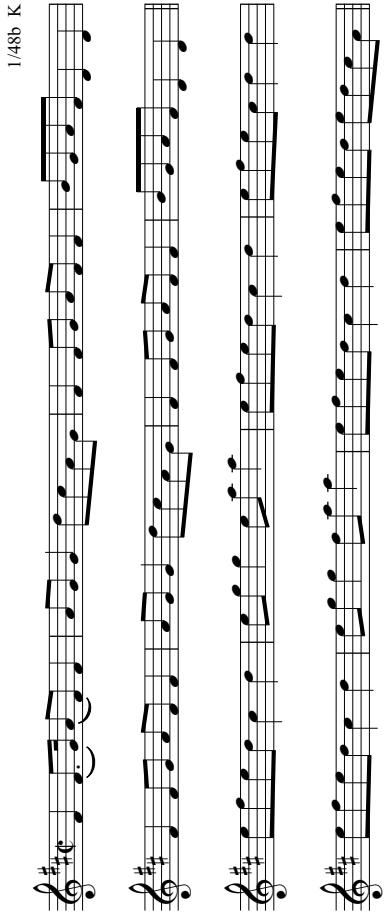
111 Marsáil an Fhiadh i. *The Deer's March*

The deer's march



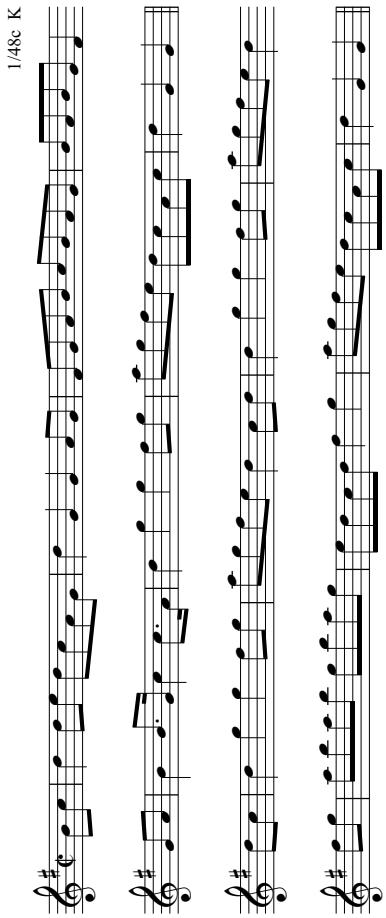
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 46

112 The Kerry Lassie



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

113 The Quick Reel



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

114 Ellen Rosenburgh

1/49a K?

The music consists of two staves of notation. The left staff is in common time (C) and the right staff is in 2/4 time. Both staves use a treble clef and a key signature of one sharp (F#). The notation consists of vertical stems with horizontal dashes indicating grace notes or grace strokes. Measures 1 through 4 are identical on both staves, featuring a series of eighth-note pairs followed by a grace stroke. Measures 5 through 8 show a repeating pattern of eighth-note pairs and grace strokes.

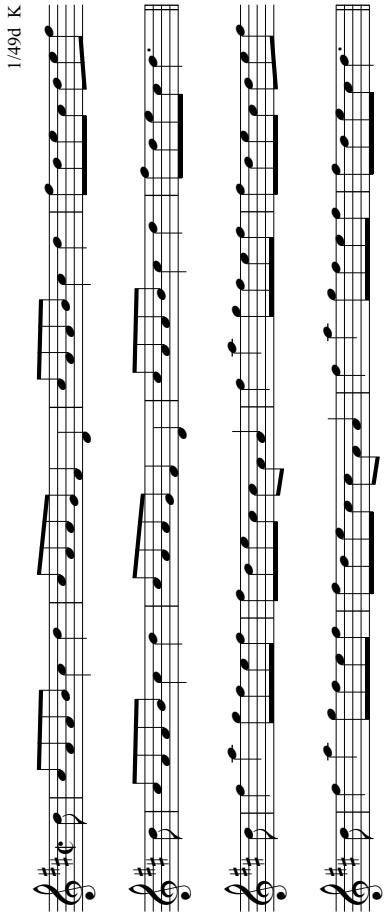
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 47

115 Johnny is Gone to France

A musical score consisting of three staves, each with a treble clef and a key signature of one sharp. The first staff begins with a measure of two eighth notes followed by a repeat sign and a two-measure rest. The second staff begins with a measure of two eighth notes followed by a repeat sign and a two-measure rest. The third staff begins with a measure of two eighth notes followed by a repeat sign and a two-measure rest.

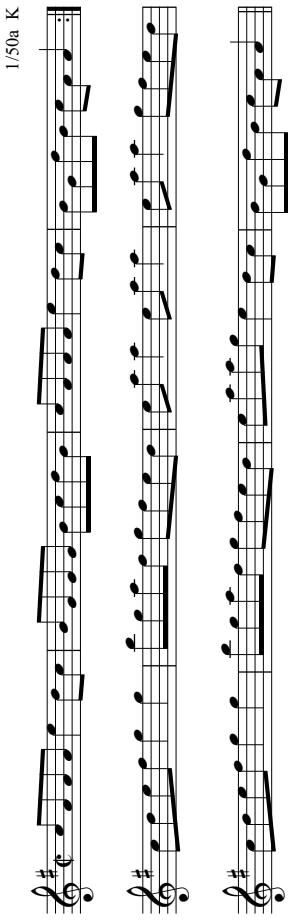
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p.48

116 The Basket of Oysters



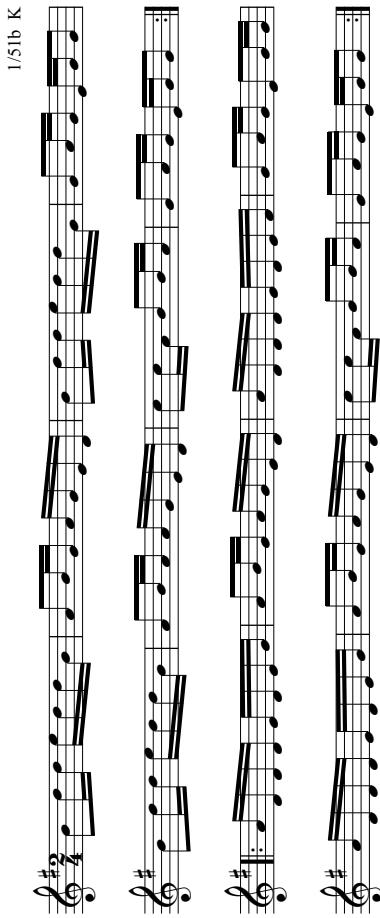
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 48

117 The Yeomen's Reel



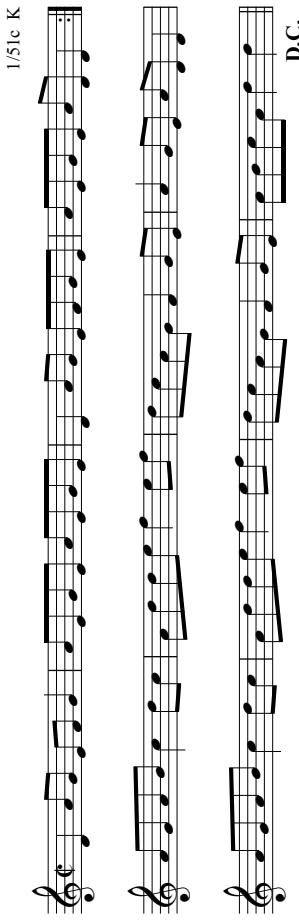
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 48

118 The Silver Top



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

119 ‘Tare the Calico’



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

120 The Highlander's Knee buckle

1/52a K

[1.] [2.]

The musical score is written in G major (two sharps) and 2/4 time. It features two staves of music. Staff 1 begins with a single note, followed by a sixteenth-note pattern consisting of a eighth-note followed by a sixteenth-note. This pattern repeats throughout the staff. Staff 2 begins with a single note, followed by a eighth-note pattern consisting of a eighth-note followed by a sixteenth-note. This pattern also repeats throughout the staff. The music consists of a series of eighth-note patterns.

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

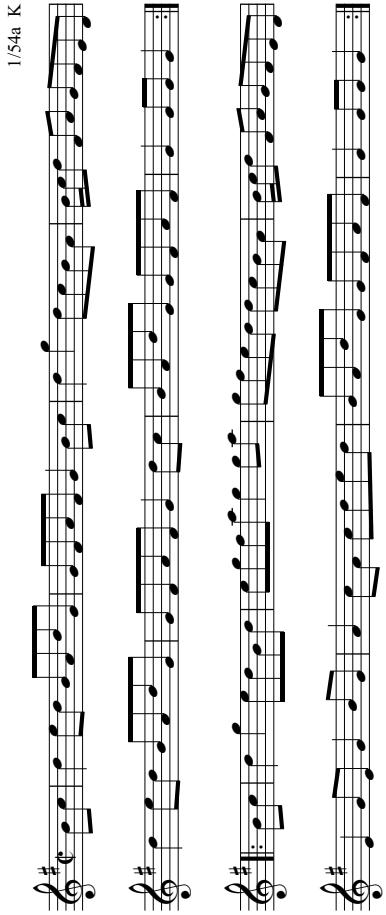
121 The Bride's to Bed

1/53b K

The musical score consists of three staves of notation. Each staff begins with a treble clef, a key signature of one sharp (G major), and a common time signature (indicated by 'C'). The notation uses eighth notes and grace notes, connected by slurs. The first staff concludes with a repeat sign and the letter 'K' above it. The second and third staves both have the number '3' written below them.

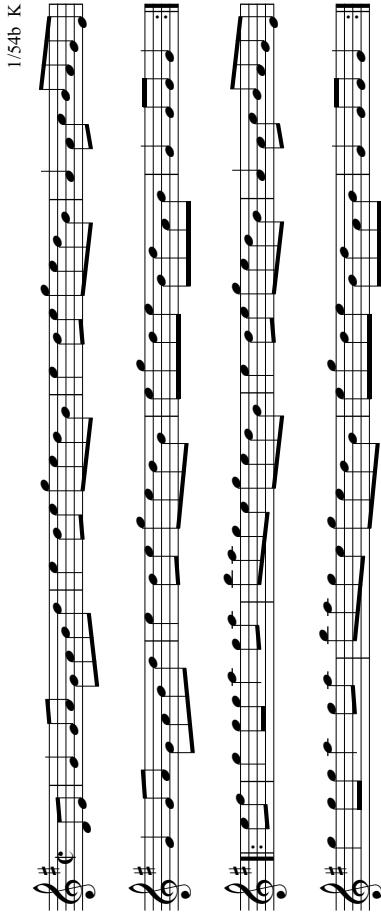
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 50

122 Nelson's Hornpipe



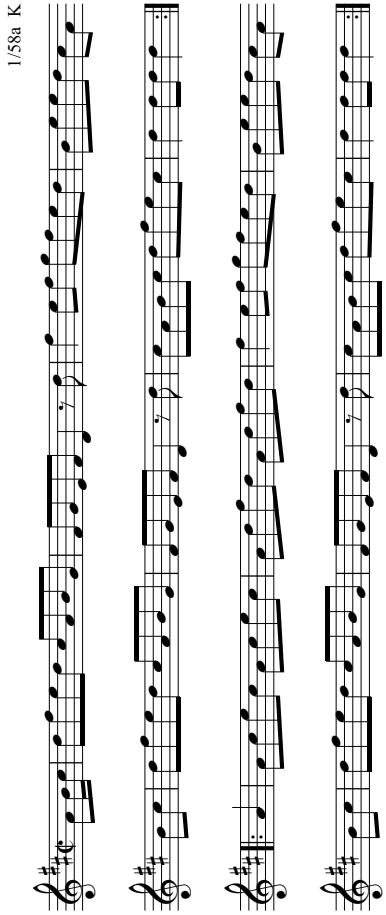
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 50

123 Fitzgerald's Hornpipe



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

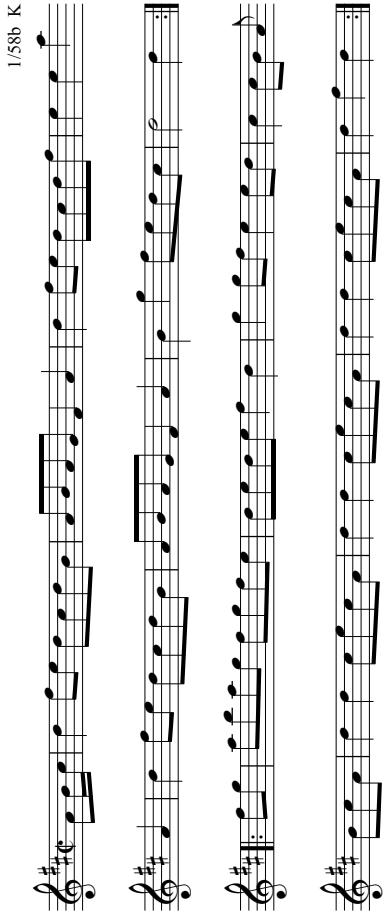
124 The Dublin Hornpipe



1/58a K

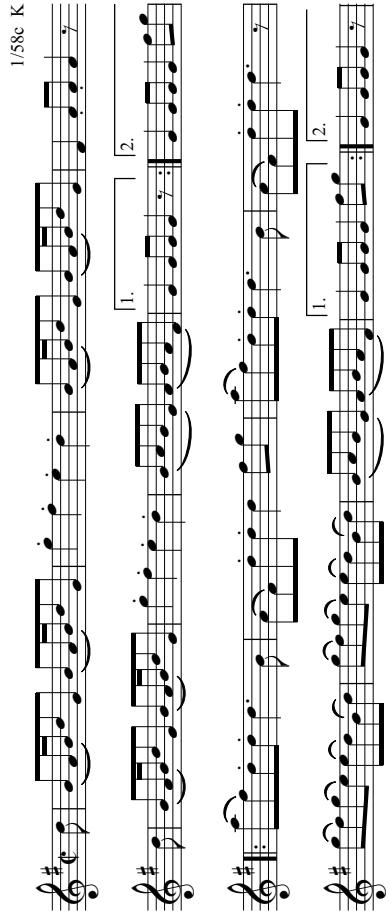
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 51

125 Fountain's Hornpipe. Miss Lacey's



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

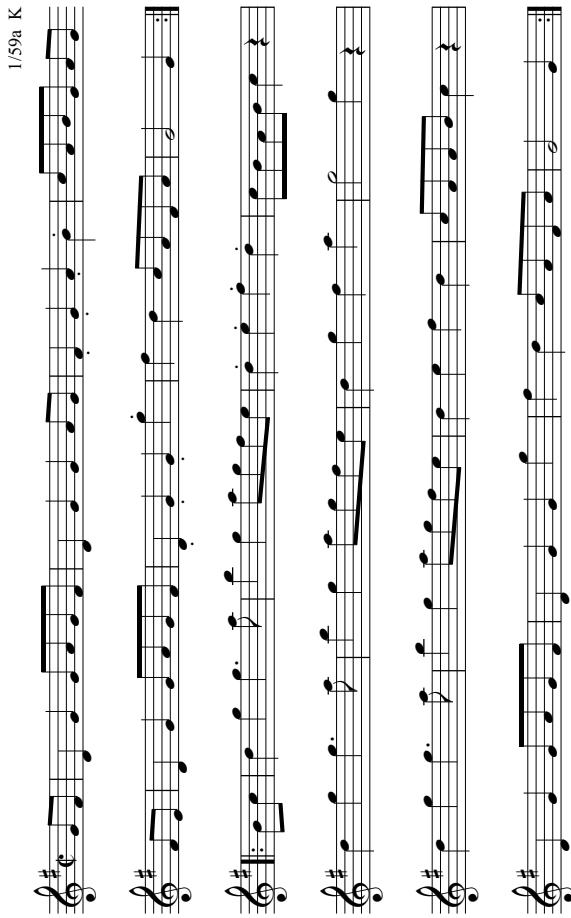
126 Hanley's Hornpipe



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

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

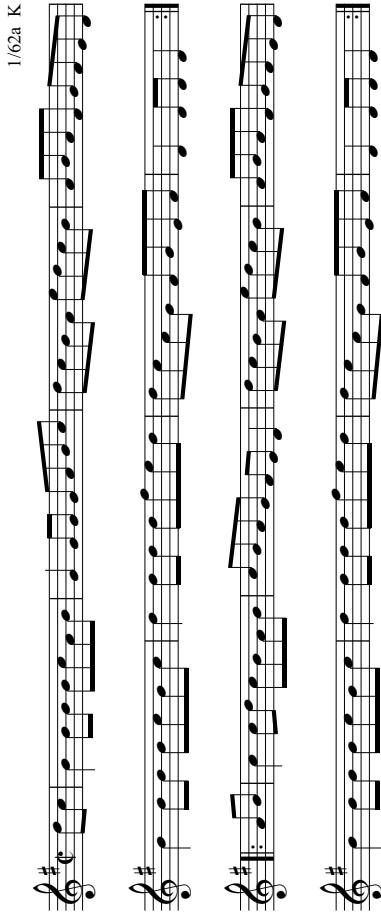
1/59a K



The musical score is composed of six staves of music for a single instrument. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music features various note patterns, including eighth and sixteenth notes, and includes several measure repeat signs (double vertical bars) and a fermata (a small bracket over a note).

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

128 The Newcastle Hornpipe



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

129 Sport & Pleasure

1/62b-63 K

The musical score consists of eight staves of music in G clef, common time. The music is divided into measures by vertical bar lines. The notes are represented by solid black dots, with some having stems and others being rests. There are several slurs and grace notes indicated by small strokes above the main notes. Measure 1 starts with a quarter note followed by a eighth note. Measures 2 and 3 show a pattern of eighth notes. Measures 4 through 7 feature sixteenth-note patterns. Measure 8 concludes with a half note. Measure 9 begins with a quarter note followed by a eighth note. Measures 10 and 11 show a pattern of eighth notes. Measures 12 through 15 feature sixteenth-note patterns. Measure 16 concludes with a half note. Measure 17 begins with a quarter note followed by a eighth note. Measures 18 and 19 show a pattern of eighth notes. Measures 20 through 23 feature sixteenth-note patterns. Measure 24 concludes with a half note. Measure 25 begins with a quarter note followed by a eighth note. Measures 26 and 27 show a pattern of eighth notes. Measures 28 through 31 feature sixteenth-note patterns. Measure 32 concludes with a half note. Measure 33 begins with a quarter note followed by a eighth note. Measures 34 and 35 show a pattern of eighth notes. Measures 36 through 39 feature sixteenth-note patterns. Measure 40 concludes with a half note. Measure 41 begins with a quarter note followed by a eighth note. Measures 42 and 43 show a pattern of eighth notes. Measures 44 through 47 feature sixteenth-note patterns. Measure 48 concludes with a half note. Measure 49 begins with a quarter note followed by a eighth note. Measures 50 and 51 show a pattern of eighth notes. Measures 52 through 55 feature sixteenth-note patterns. Measure 56 concludes with a half note. Measure 57 begins with a quarter note followed by a eighth note. Measures 58 and 59 show a pattern of eighth notes. Measures 60 through 63 feature sixteenth-note patterns. Measure 64 concludes with a half note.

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

D.C.

130 Spenser's Hornpipe

1/63 K

The musical score consists of eight staves of music in G major (two sharps) and common time. The score is divided into two systems of four measures each. The notation includes sixteenth-note grace notes and eighth-note pairs.

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

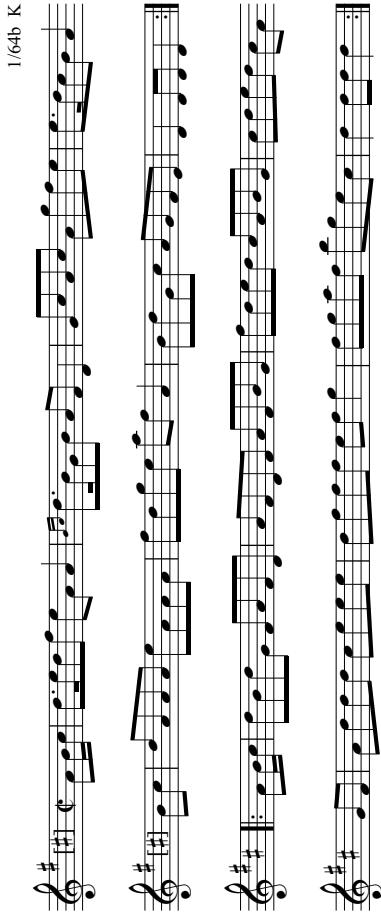
131 Charlie is Welcome Home

1/64a K

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 64a time signature. The second staff begins with a bass clef and a 64a time signature. The music features a variety of note heads, including solid black dots, open circles, and diagonal strokes, along with rests of different lengths. Measure lines divide the music into measures, and a bracket labeled '1.' covers the first six measures, while '2.' covers the next three.

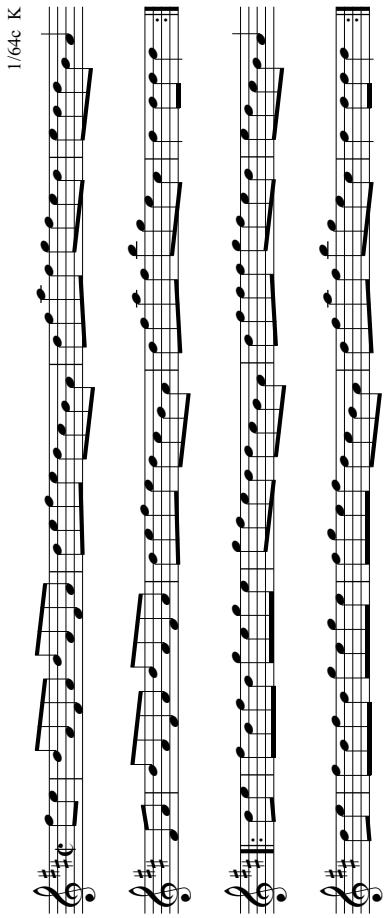
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 55

132 Dickey Gossip



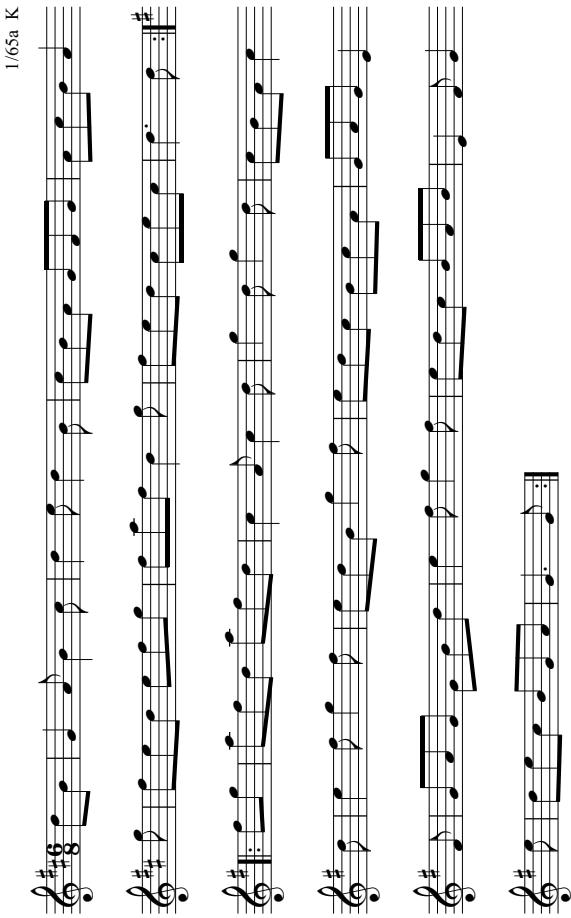
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 55

133 The Steamboat



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

134 The Jockey thro' the Fair



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

135 The Humours of Bandon

1/66a K

The musical score is arranged in five staves, each representing a different part of the band. The parts are: 1st Violin (top staff), 2nd Violin, Viola/Cello, Double Bass, and Flute/Fife (bottom staff). The music is in common time (indicated by 'C') but is described as 6/8 time. The key signature is two sharps (G major). The notation includes various note heads, stems, and bar lines, with some measures ending on a repeat sign.

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

136 The Humours of Ballinanity

1/66b K

The musical score consists of five staves of music in G major (two sharps) and 6/8 time. The music is written for a single melodic line using a treble clef. The score is divided into measures by vertical bar lines. Measures 1-4 begin with a half note followed by eighth-note pairs. Measures 5-6 show a change in rhythm with eighth-note pairs followed by quarter notes. Measures 7-10 return to the initial pattern of half note followed by eighth-note pairs. Measures 11-12 conclude with eighth-note pairs followed by a quarter note.

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

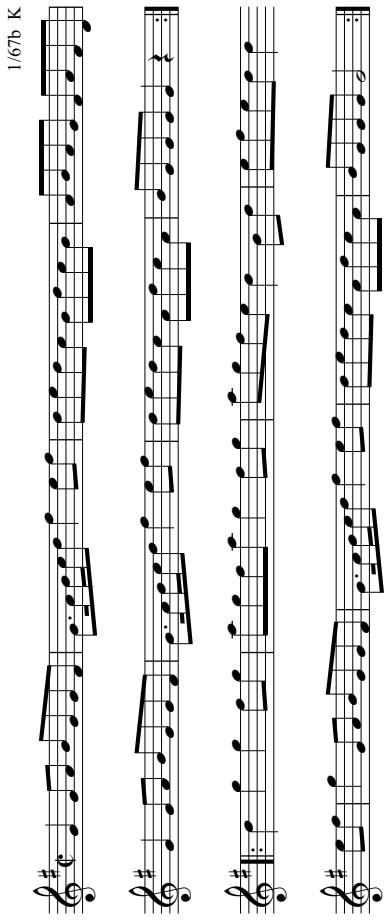
137 Tino Tanto

1/67a K

The musical score consists of six staves of traditional Irish piping notation. The notation uses a treble clef with a sharp sign, indicating G major. The time signature is 4/4. The music is divided into measures by vertical bar lines. Each staff begins with a single note followed by a series of eighth-note patterns. The patterns include various combinations of open and closed notes, often with grace notes indicated by small vertical strokes above or below the main note heads. Some measures feature a single long note sustained across multiple beats.

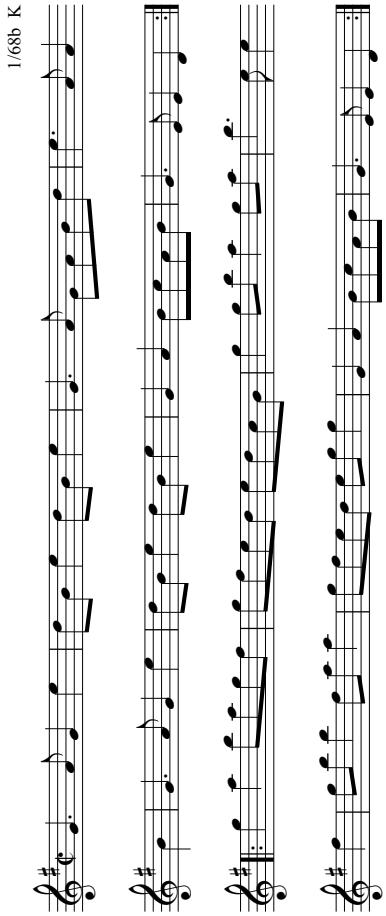
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 57

138 The Roving Siuler



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

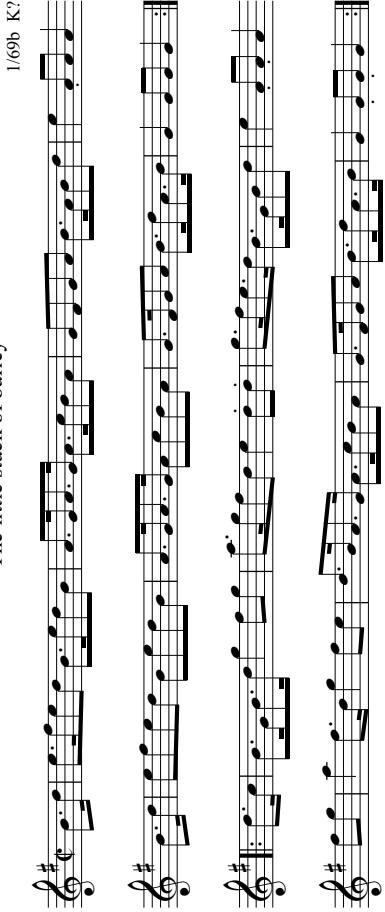
139 Hornpipe



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

140 An Stáicín Eórnaadh

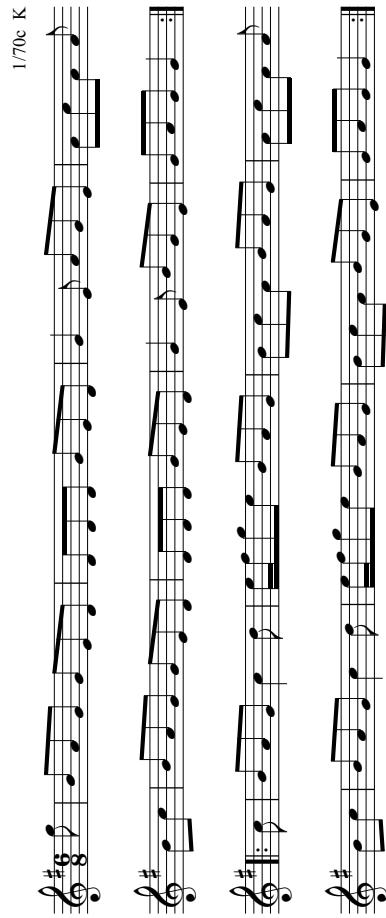
The little stack of barley



1/69b K?

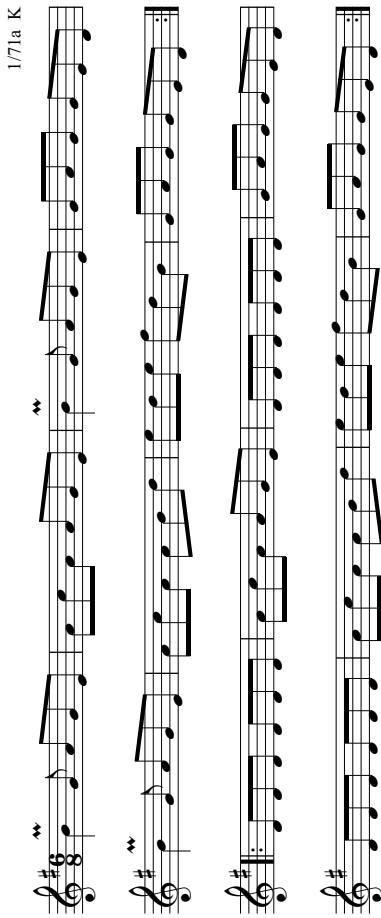
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 58–59

141 The Drunken Gauger



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

142 ‘Trim the Velvet’



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

143 Foxy Mary

1/7lb K

1.

2.

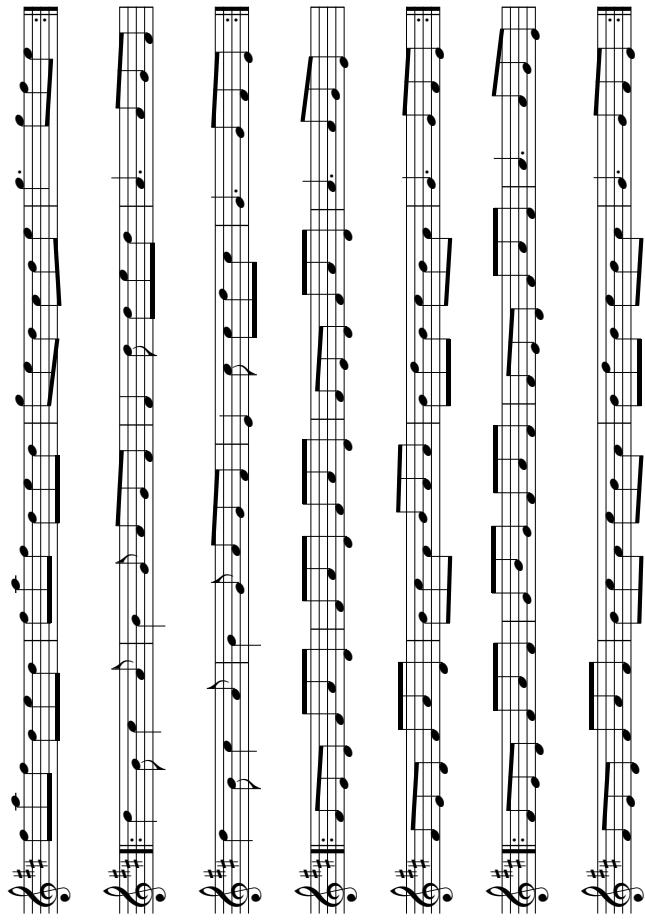
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 60

144 Chorus Jig (Jackson's)

1/72 K

The musical score consists of eight staves of music. The key signature is G major (one sharp). The time signature is 1/72. The first two measures show a melodic line starting with a dotted half note followed by eighth notes. Measures 3 through 6 show a different melodic line with eighth notes and sixteenth-note patterns. Measures 7 and 8 show another melodic line. Measure 9 begins with a measure repeat sign and continues the melodic line. Measure 10 concludes the piece.

1.
2.



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 60–61

145 Green Sleeves

1/73a K

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one sharp (G major). The time signature is 6/8 throughout. The music is divided into measures by vertical bar lines. Measures 1-4 contain six measures each, while measures 5-8 contain five measures each. The notation includes various note heads (solid black, open circles, and stems) and rests, separated by horizontal dashes. Measure 1 starts with a solid black note followed by an open circle note. Measure 2 starts with a solid black note followed by a stem note. Measure 3 starts with a solid black note followed by an open circle note. Measure 4 starts with a solid black note followed by a stem note. Measure 5 starts with a solid black note followed by an open circle note. Measure 6 starts with a solid black note followed by a stem note. Measure 7 starts with a solid black note followed by an open circle note. Measure 8 starts with a solid black note followed by a stem note.

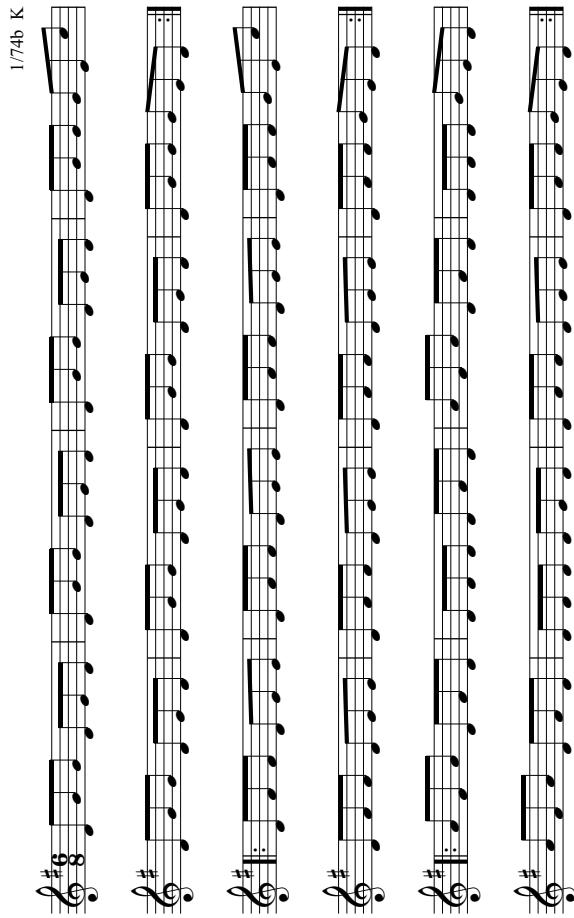
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 62

146 The Turnpike Way

1/73b K

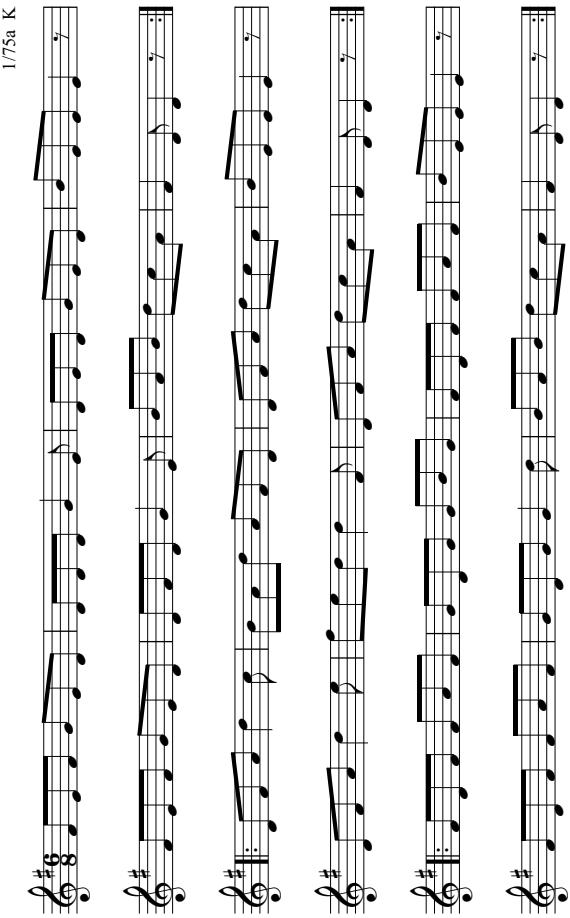
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 62

147 The Yellow Wattle



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

148 Timothy Doyle



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

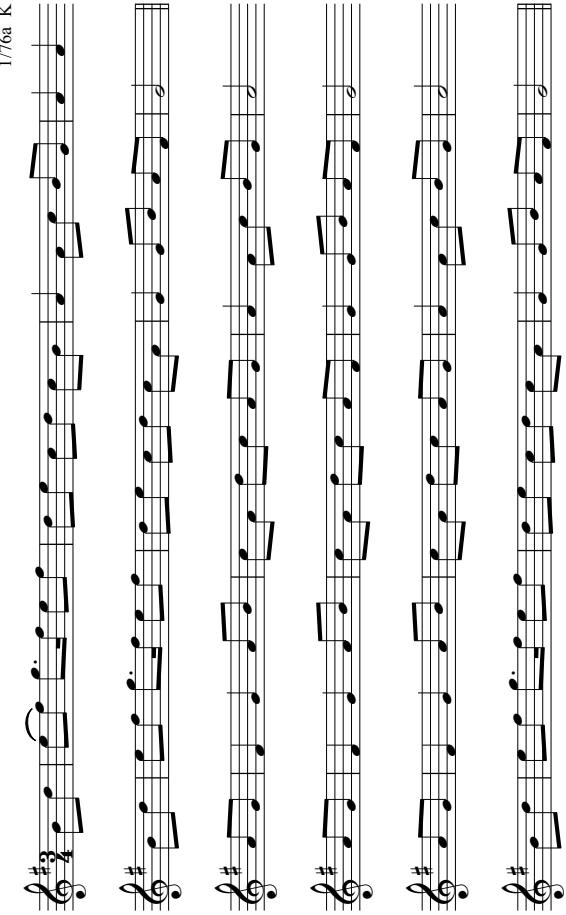
149 Cnocán an Teampuill i. *Church Hill*



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

150 Bean an Leanna

The alehouse woman

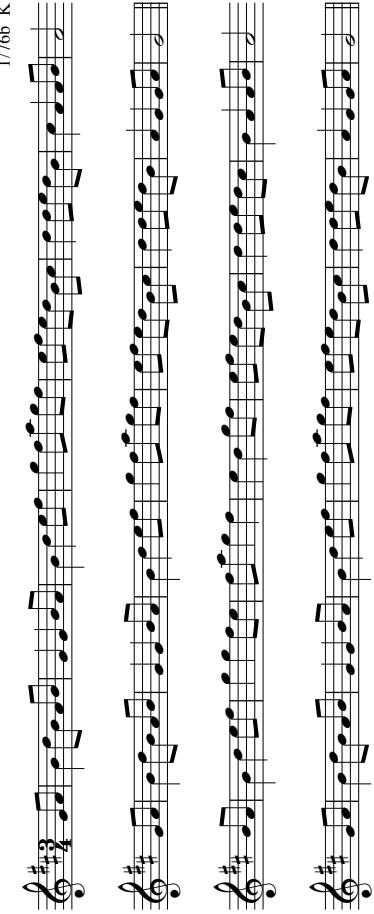


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 64–65

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

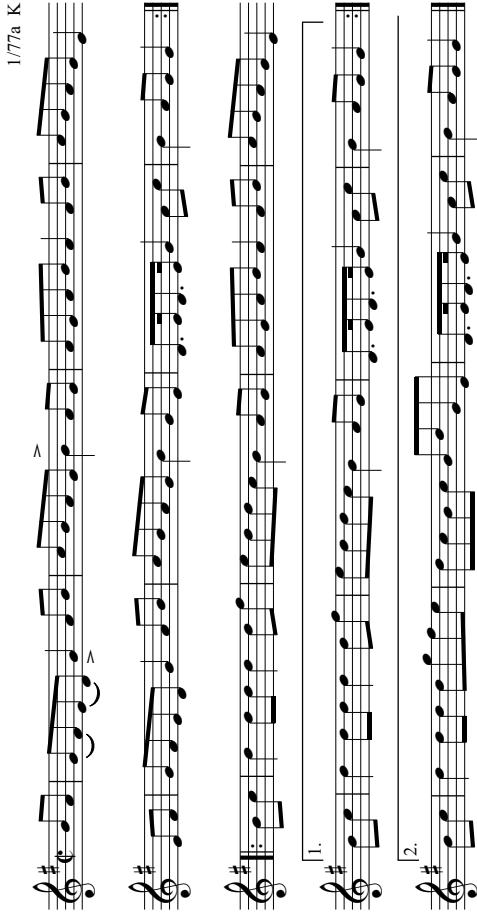
Last night as I was reflecting on the ways of the world.

‘Better let them alone’



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

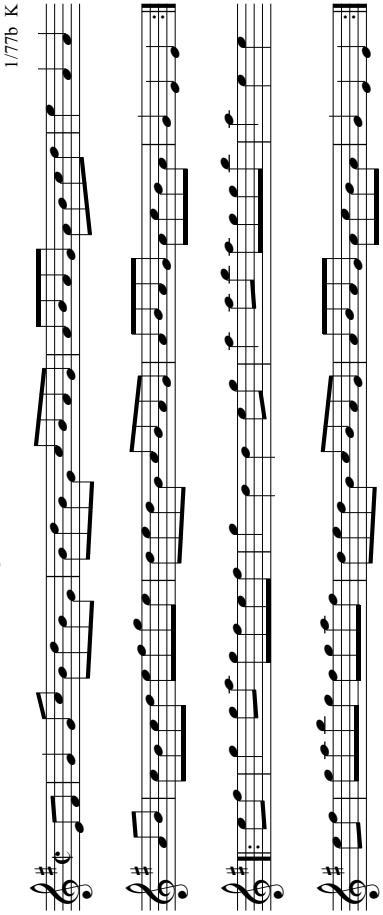
152 Prince Eugene



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

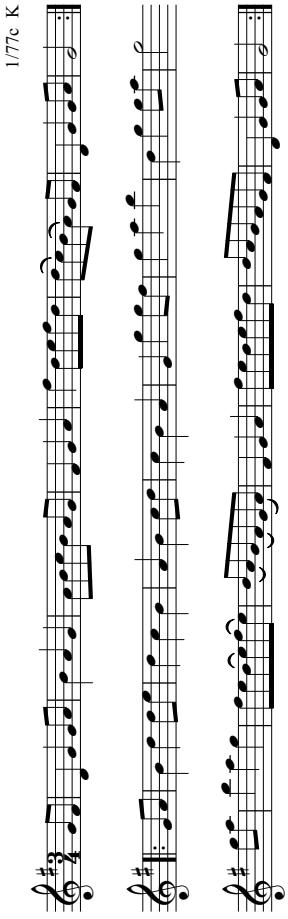
153 ‘Oh Bhean an Tighe’

‘Oh mistress of the house’



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

154 The Wounded Hussar



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

155 Mary Neil

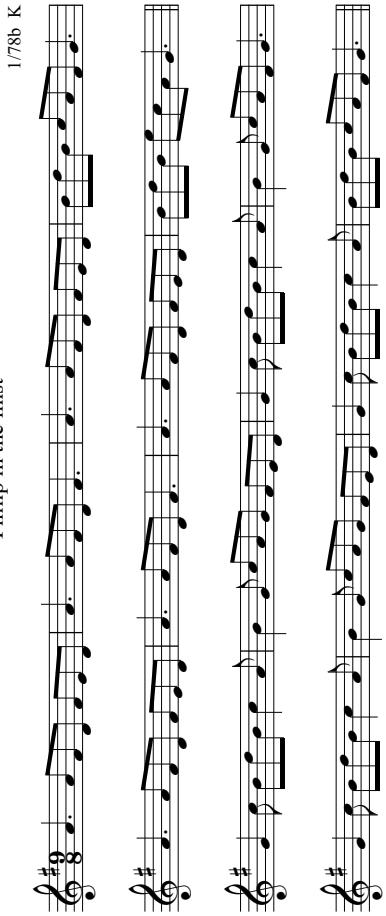
1/78a K

D.S.

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

156 Pilip an Cheóig

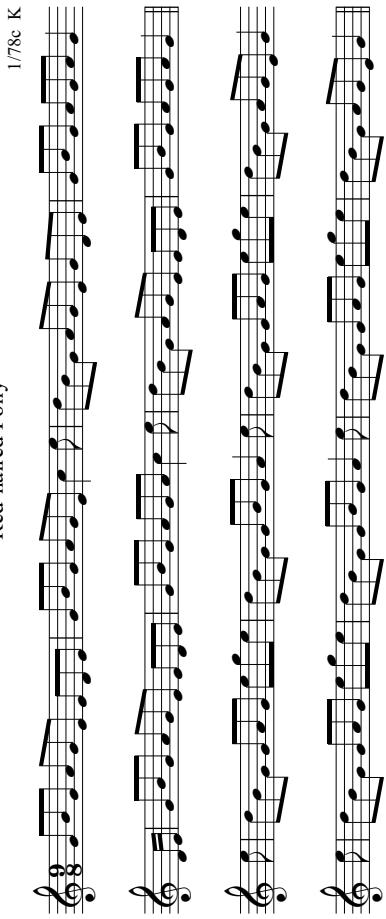
Philip in the mist



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

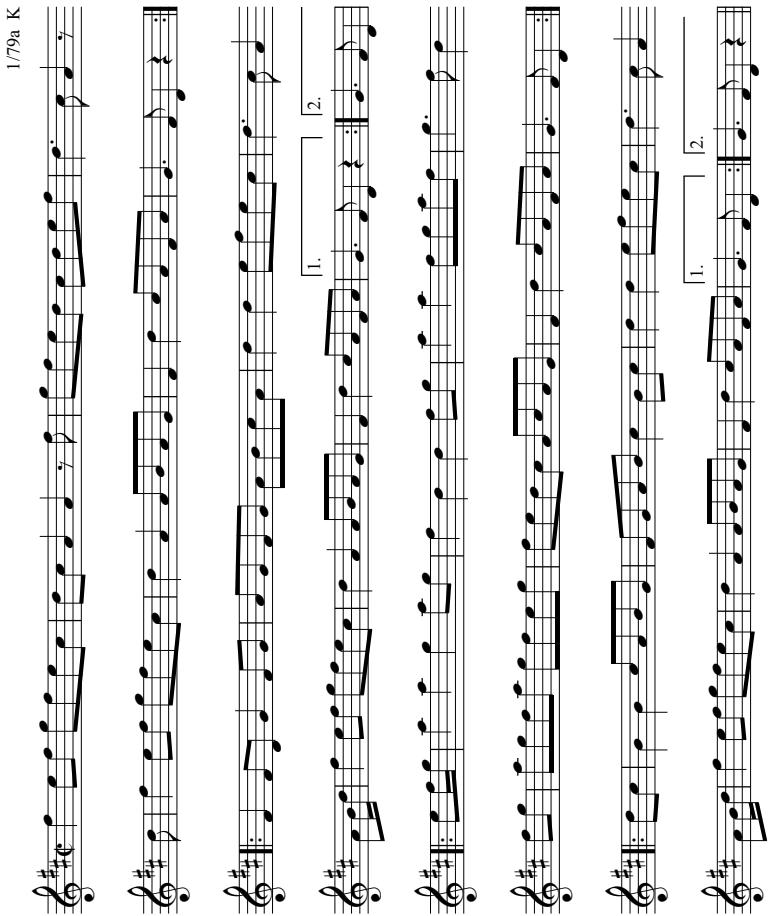
157 Pol Ruaidh

Red-haired Polly



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

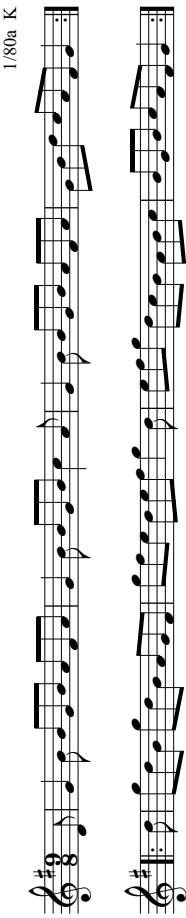
158 Peggy's Dream



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

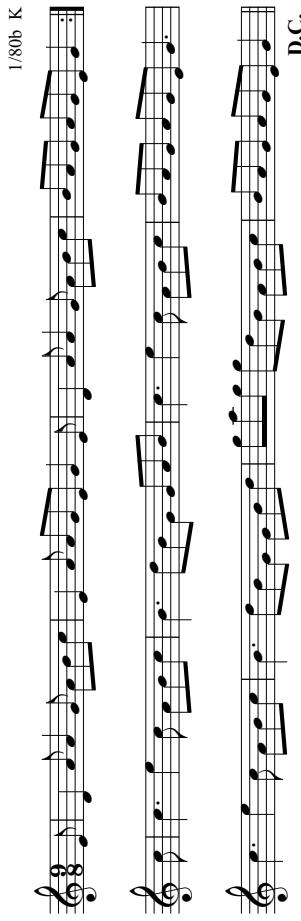
159 “Open the Door for Three”

1/80a K



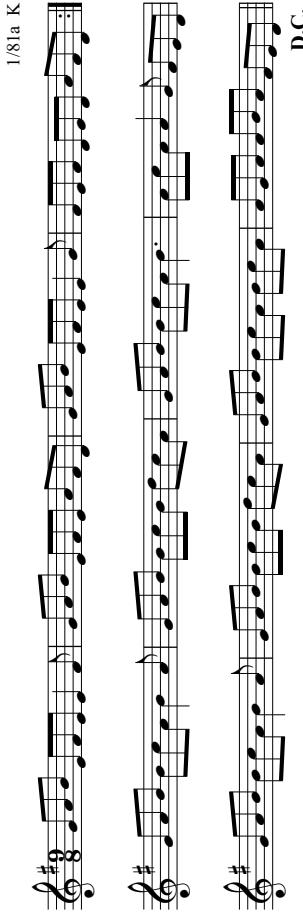
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 68

160 Slip Jig



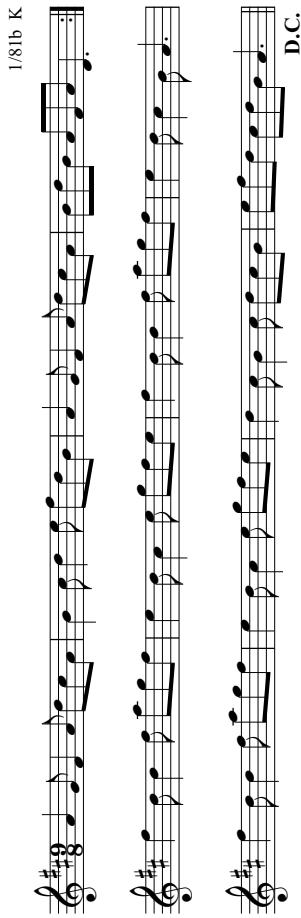
Shields, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 68

161 Sir Raymond's Frolic



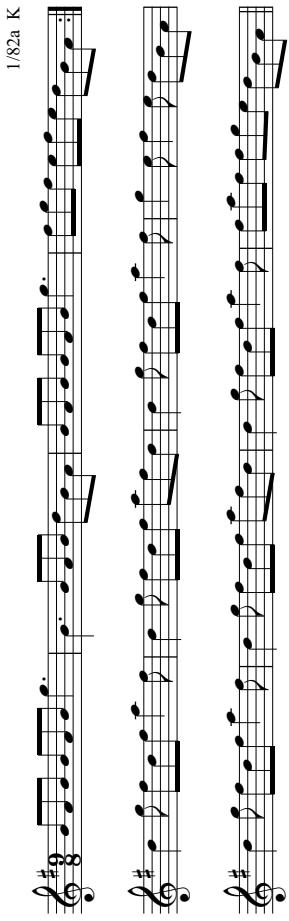
Shields, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 69

162 Slip Jig



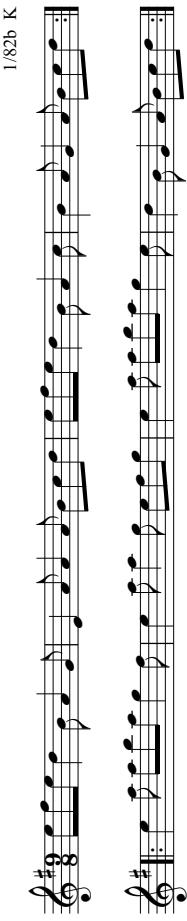
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 69
D.C.

163 ‘Spatter the Dew’



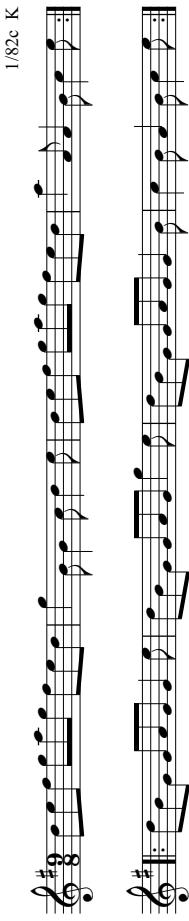
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 69

164 The Rocky Road



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

165 'Ride a Mile'

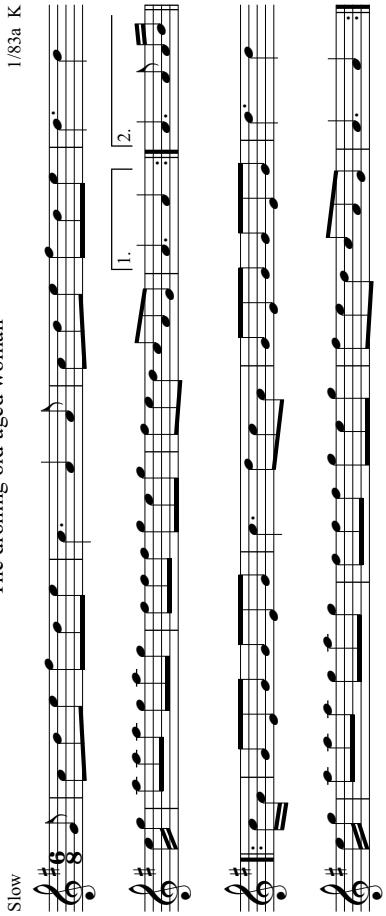


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 70

166 Sean Bhean Chríona an Dramtán

Slow

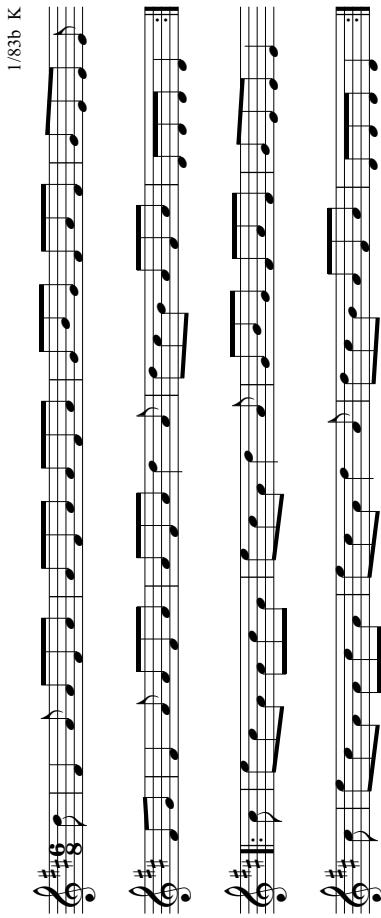
The droning old-aged woman



1/83a K

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

167 'Kiss the Widow'



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

168 ‘Nothing in Life can Sadden us’

1/83c K

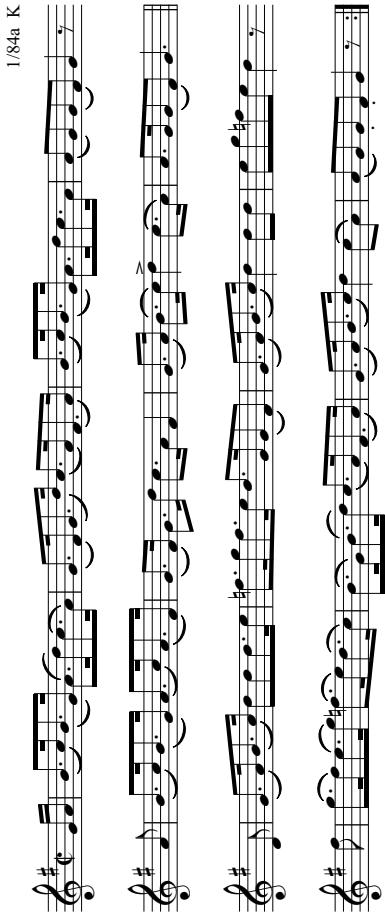
The musical score consists of four staves of music for a single melodic instrument. The key signature is G major (one sharp). The time signature is common time (indicated by '8'). The first staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The second staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The third staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The fourth staff begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. The score concludes with a 'Fine' ending, indicated by a bracket over the final measure of each staff.

[Fine]

D.S.

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

169 Captain Rock



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

170 Norah Daly

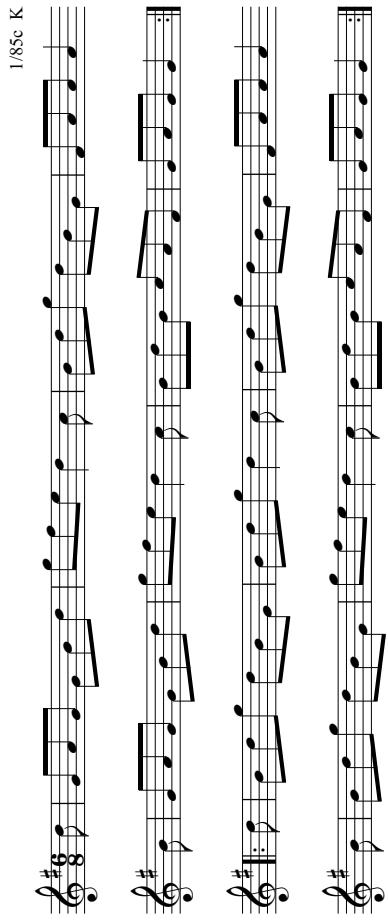
1/85b K

[Fine]

D.C.

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

171 The Joys of Wedlock



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

172 An Crúisgín Lán

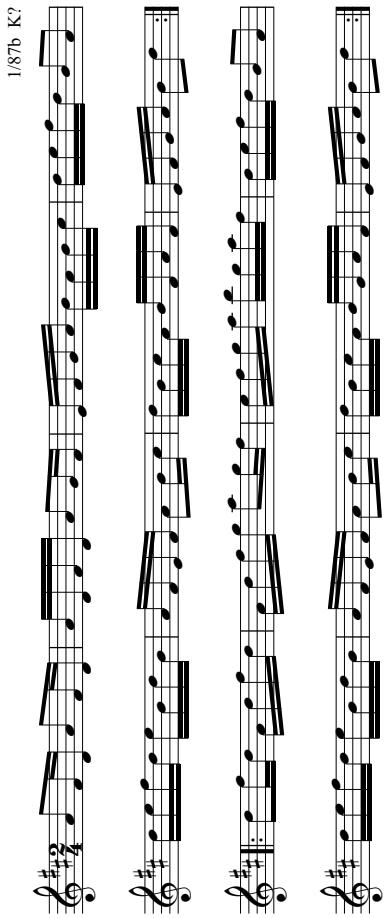
The full little jug

1/86b K?

The image shows two staves of musical notation for a piano. The left staff is in common time and consists of two measures. The first measure starts with a forte dynamic (F) and contains eighth-note chords in G major. The second measure begins with a forte dynamic (F) and contains eighth-note chords in C major. The right staff is also in common time and consists of two measures. The first measure starts with a forte dynamic (F) and contains eighth-note chords in G major. The second measure begins with a forte dynamic (F) and contains eighth-note chords in C major. The notation includes various dynamics such as forte, piano, and sforzando, as well as slurs and grace notes.

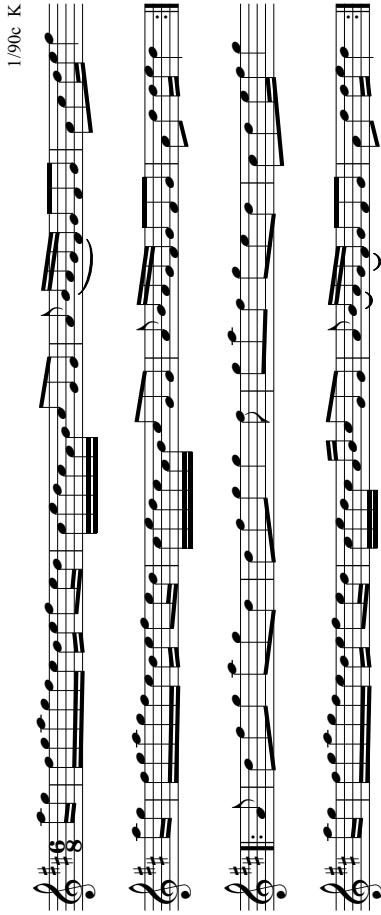
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 72

173 My Heart with Love is Breaking



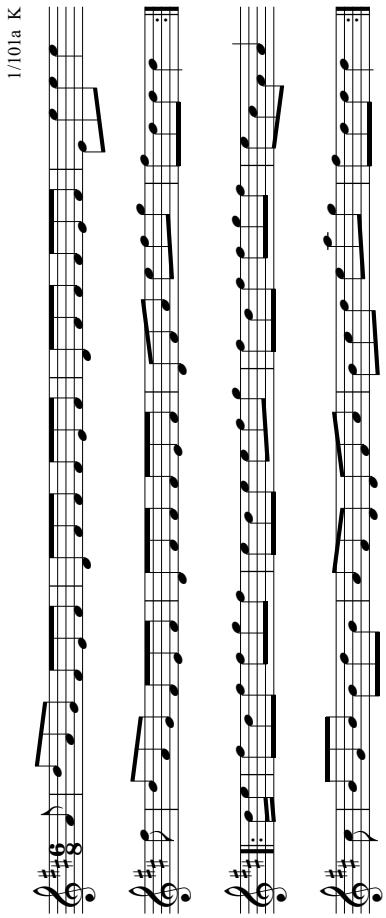
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 72

174 To Cashell I'll Go



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

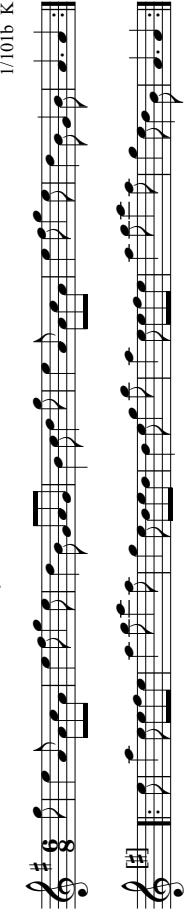
175 Jig



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

176 Jig (Paddy McFadden Vick Phawdeen)

Paddy son of Paudéen son of Paudéen



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

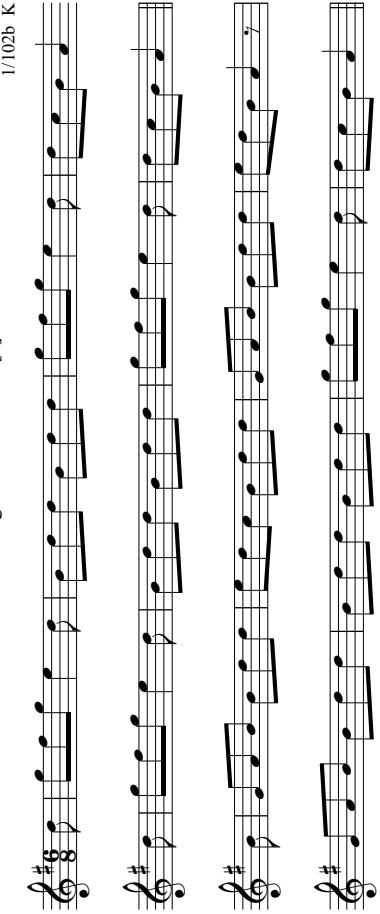
177 Brísdín Bréide

A small pair of frieze breeches

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

178 The Sweet Briar (*Coigedlin Cobharthach*)

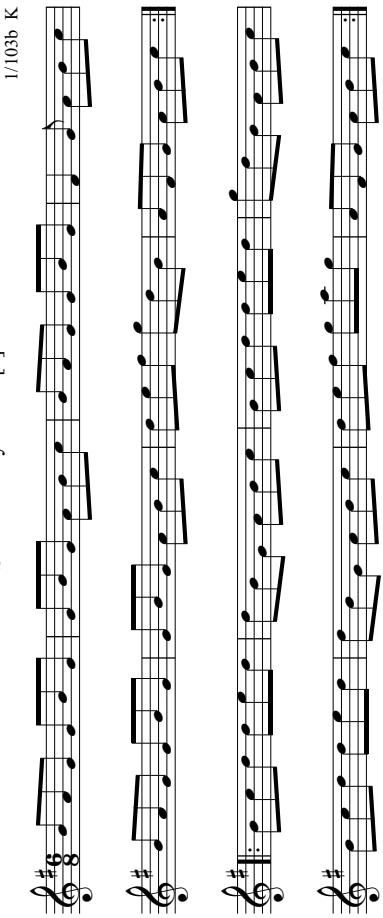
... Fragrant reed-mace [?]



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

179 Seaghan Stail

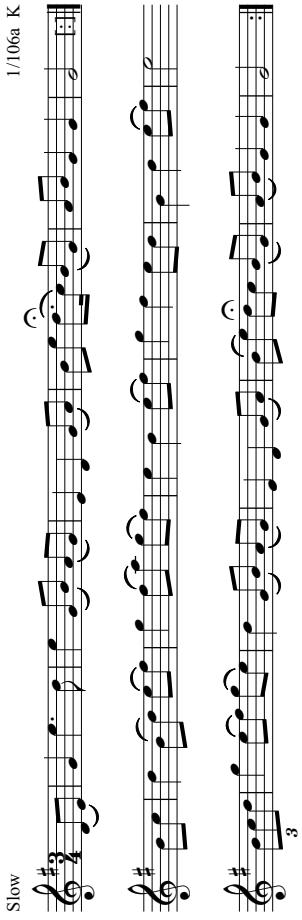
Sean the lady's man [?]



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

180 The Banks of the Suir

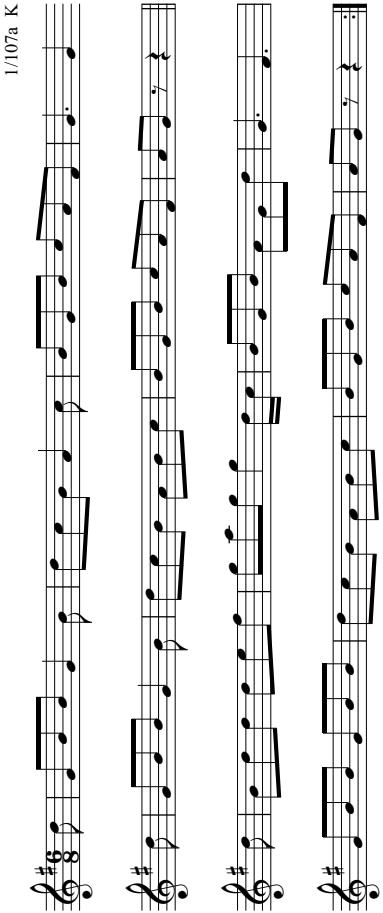
Slow



1/106a K

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

181 Paddy Heagerty's Leather breeches



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

182 The Bungalow Jig

1/10c K

The musical score consists of four staves of music in G major, 6/8 time. The first three staves begin with a common time signature (C) and switch to 6/8 time at the start of each staff. The fourth staff begins directly in 6/8 time. The music features eighth-note patterns with various rests and grace notes, typical of traditional Irish jigs.

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

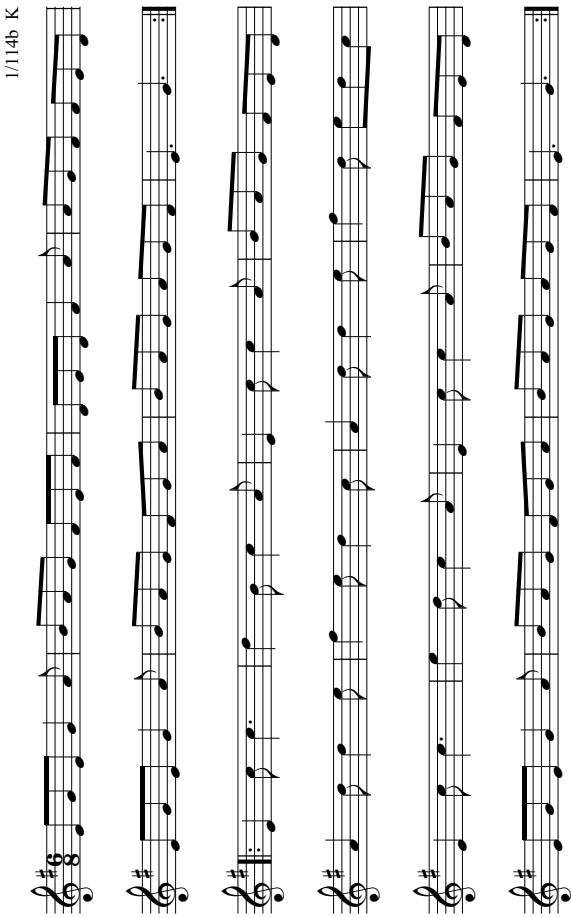
183 Úr Chlann na Mná ó'n Sliabh

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 I*, Dublin, 1998, p. 76

184 'Hurry the Jug'



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

185 ‘Shéamuis a Mhaoin’

‘Seamus my dear’



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

I/114c K

186 Humours of Brandy (Jackson)

I/115a K

1. 2.

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

187 Lady of the Lake

1/115b K

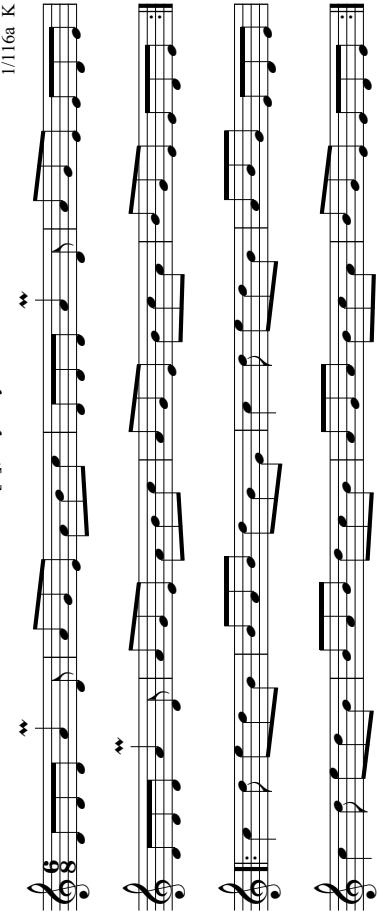
Fine

[D.C.]

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

188 ‘Pass the Joram’, or ‘Bunach, a Bhuachairillthe’

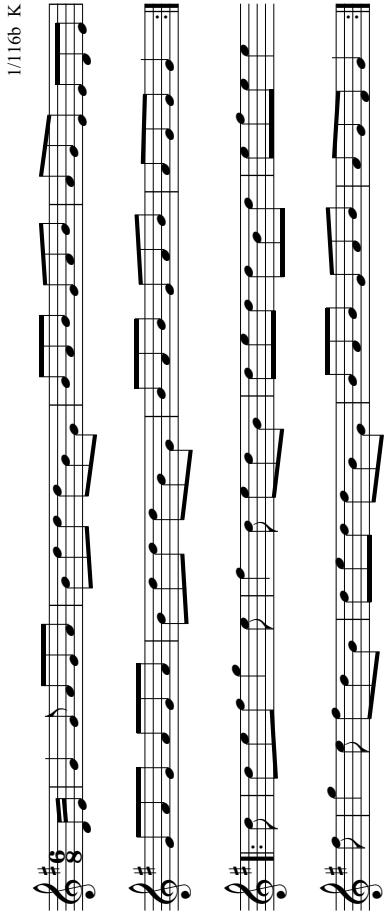
... or [?], my boys'



1/116a K

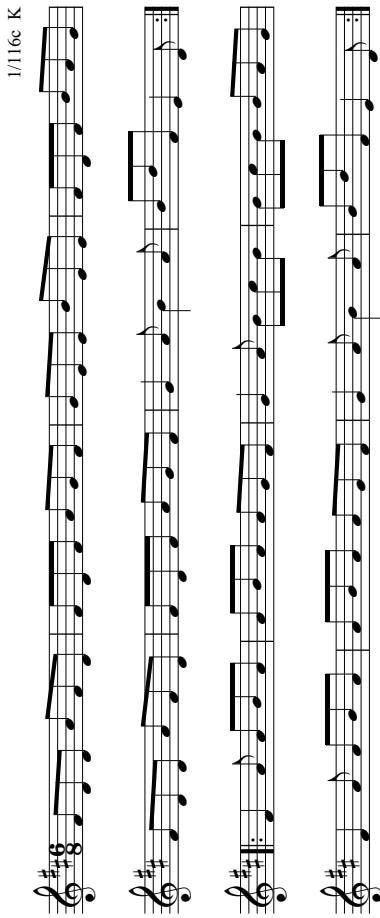
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 78

189 “Caravat” Jig



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

190 Faraway Wedding



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

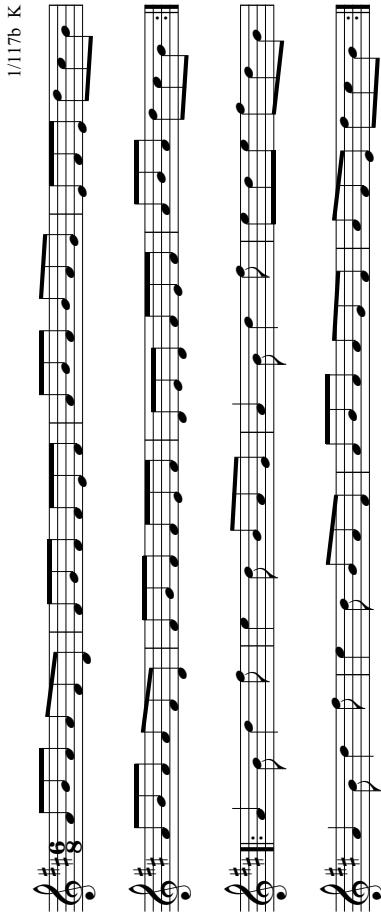
191 Jackson's Family

1/17a K

The musical score consists of ten staves of traditional pipe music notation. The notation is in G major (one sharp) and 6/8 time. Each staff begins with a common time signature (C) and changes to 6/8 time. The music is written in a treble clef, with stems pointing downwards. The notation includes various note heads (open circles, solid dots, and solid circles) and rests, separated by vertical bar lines. Some notes are connected by horizontal beams. The staves are arranged in two columns of five staves each.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 79

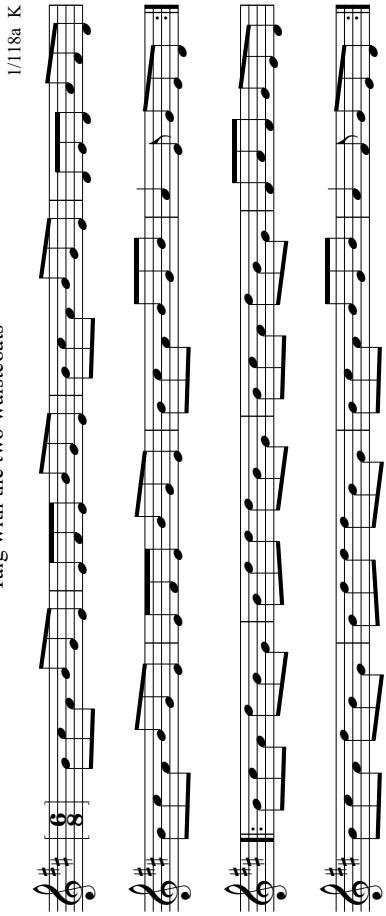
192 Round the World for Sport



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

193 Tadhg an Dá Bheisid

Traig with the two waistcoats



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

194 The Green Gown

I/118b K

D.S.

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

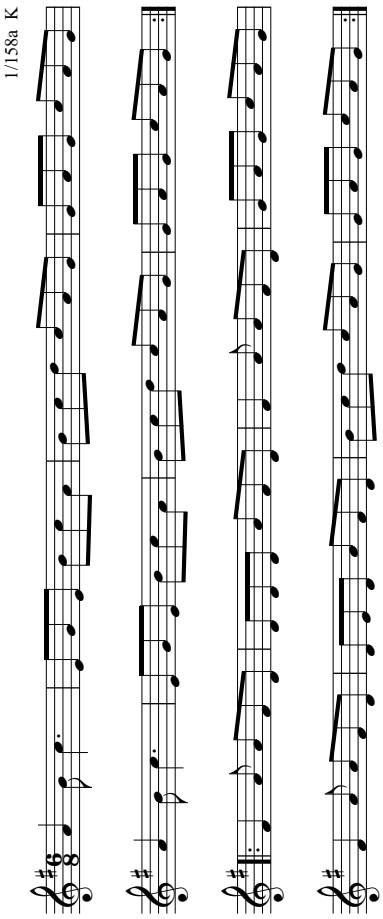
195 The Green Fields of Erin

Sheet music for piano, page 2, measures 1-3. The key signature is G major (one sharp). Measure 1 starts with a forte dynamic. Measure 2 begins with a forte dynamic. Measure 3 begins with a forte dynamic. The music consists of eighth-note patterns primarily in the right hand, with occasional bass notes in the left hand.

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

196 Cailleach an t-Súsa (*the old*)

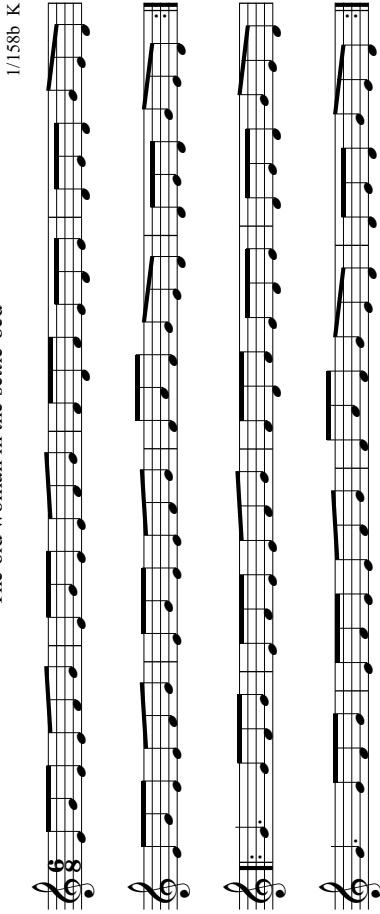
The old woman in the settle-bed



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

197 Cailleach an t-Súsa (*the new*)

The old woman in the settle-bed



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

198 The Darkgate Girl

1/158c K

D.C.

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

199 Father Murphy's Quick Step

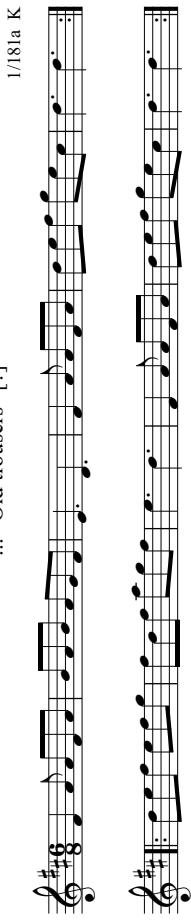
1/159a K

The musical score consists of three staves of music in G major, 2/4 time. The first staff begins with a measure of two eighth-note pairs followed by a sixteenth-note rest. The second staff begins with a measure of two eighth-note pairs followed by a sixteenth-note rest. The third staff begins with a measure of two eighth-note pairs followed by a sixteenth-note rest.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 82
D.C.

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

... "Old trousers" [?]



1/181a K

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

201 The Surround (old jig)

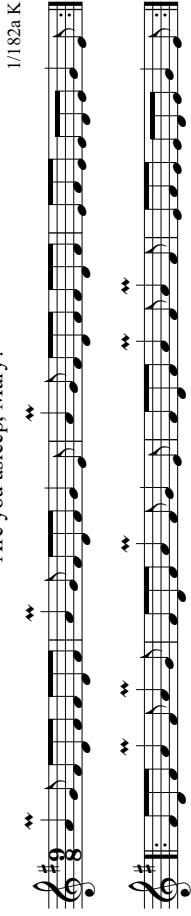
1/18b K

The musical score consists of two staves, each with a key signature of one sharp (G major) and a time signature of common time (indicated by a 'C'). The first staff begins with a quarter note followed by an eighth note, then a sixteenth note pair (two eighth notes), another quarter note, and so on. The second staff begins with a half note followed by an eighth note, then a sixteenth note pair, another half note, and so on. Both staves feature eighth-note patterns with various rests, including quarter and half rests.

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

202 ‘Bh-fuilleann Tú ad Chodladh, aro Mháire?’

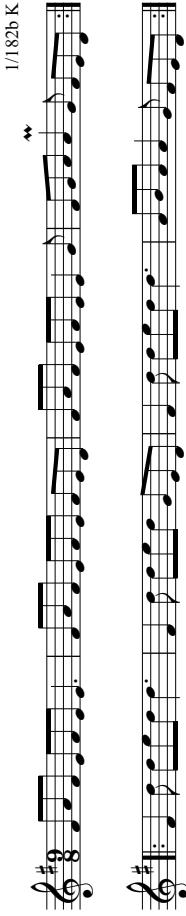
‘Are you asleep, Mary?’



1/182a K

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

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

204 ‘The Rogue is Mad to be at Her’

1/182c K

The image shows two staves of musical notation. The left staff is in G major (one sharp) and the right staff is in A major (two sharps). Both staves feature eighth-note patterns with grace notes and slurs. The notation is typical of traditional Irish piping.

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

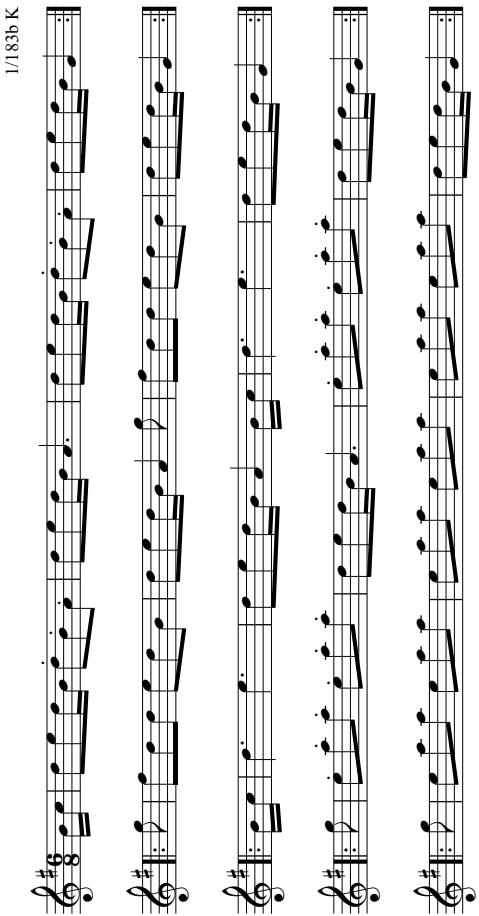
205 Up in the Garret

1/183a K

D.S.

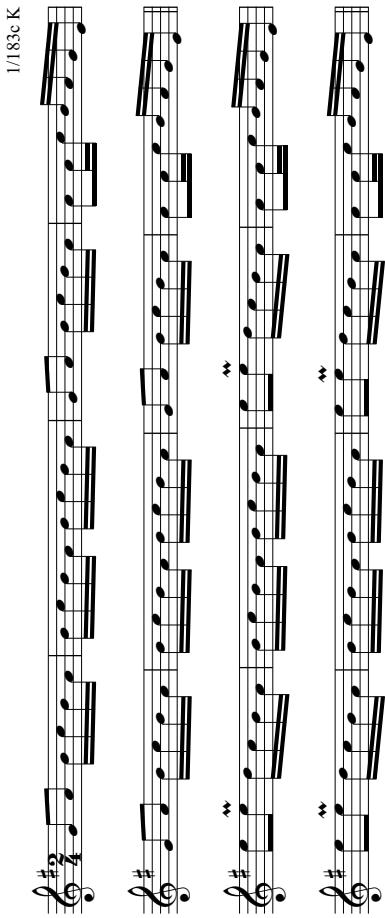
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 83

206 The Butchers' March



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

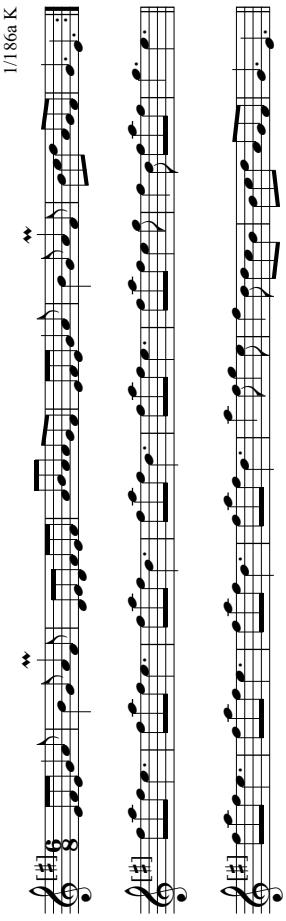
207 Galbally Reel



1/183c K

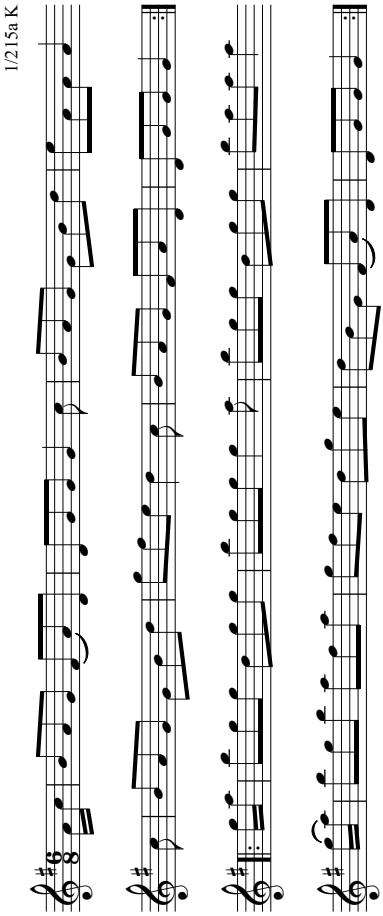
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 84

208 Hurley Burley



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

209 The Bachelor's Dream



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

210 Hornpipe (Croppies' March)

1/216a K

D.C.

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

211 ‘Tap the Barrel’

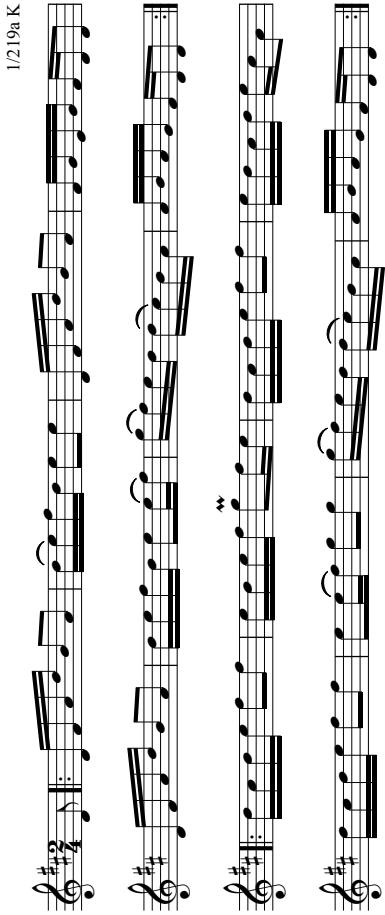
I/217a K

1.

2.

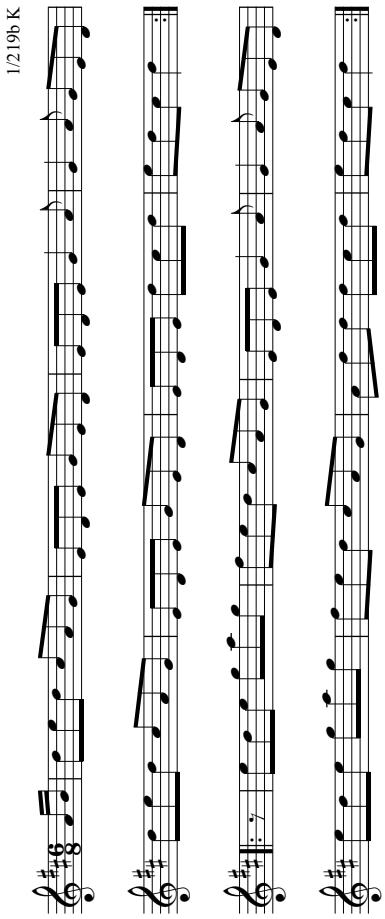
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 86

212 Sally Kelly



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

213 The Cauliflower

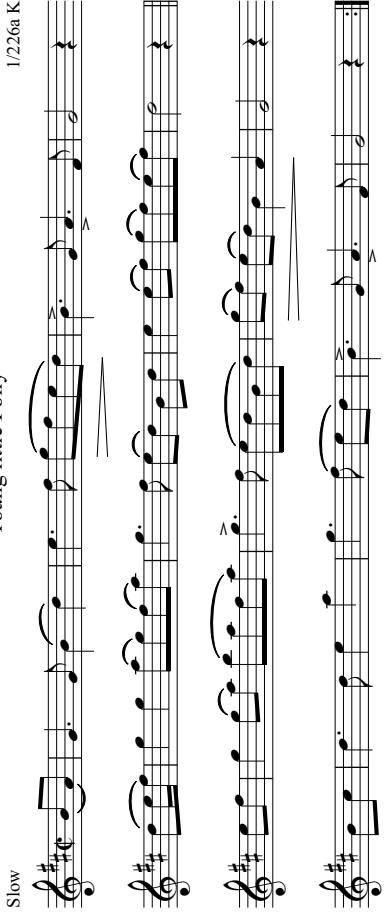


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 86–87

214 *Polly Bheag Óg*

Young little Polly

Slow

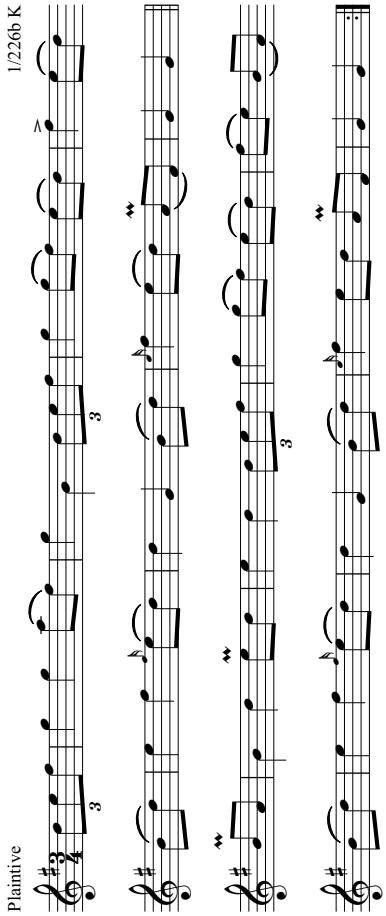


1/226a K

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

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

Plaintive

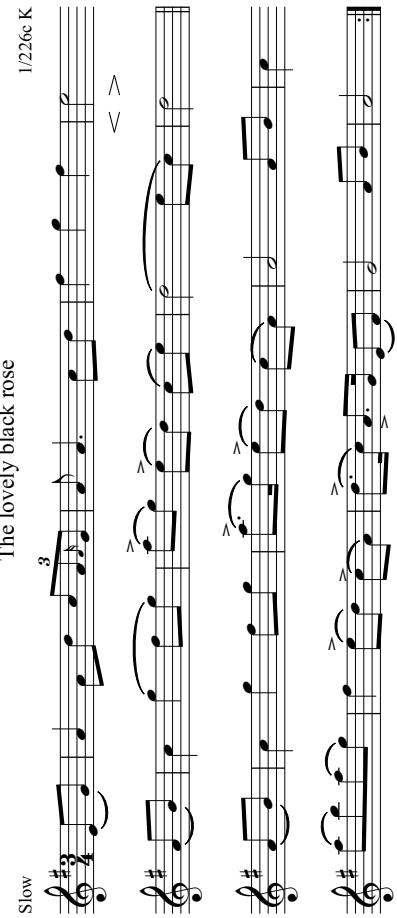


1/226b K

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

216 An Rós Geal Dubh

Slow



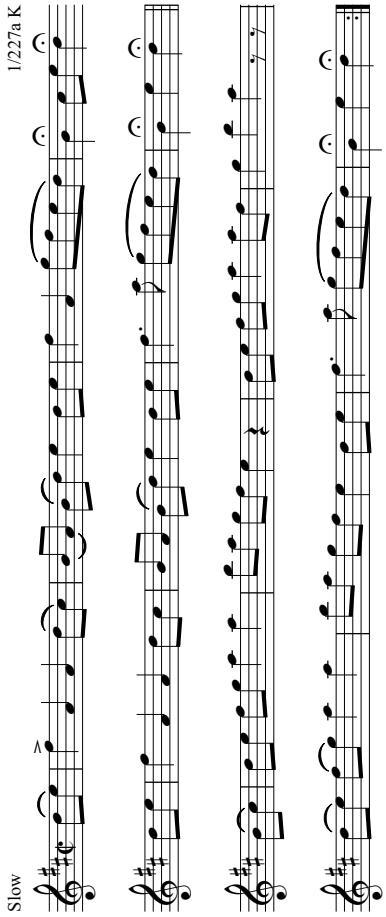
The lovely black rose

I/226c K

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

217 The Poor Distressed Soldier

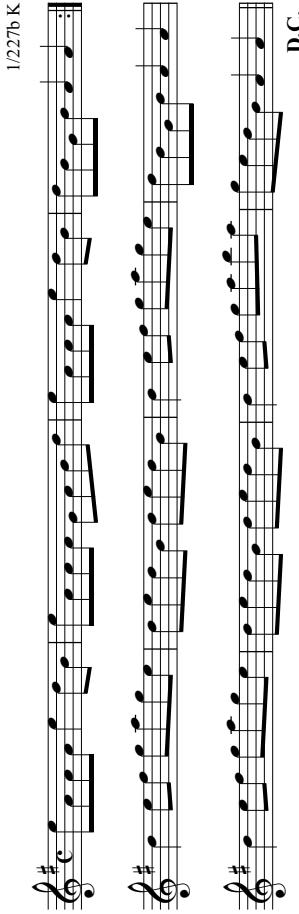
Slow



1/227a K

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

218 Reels of Bogies



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

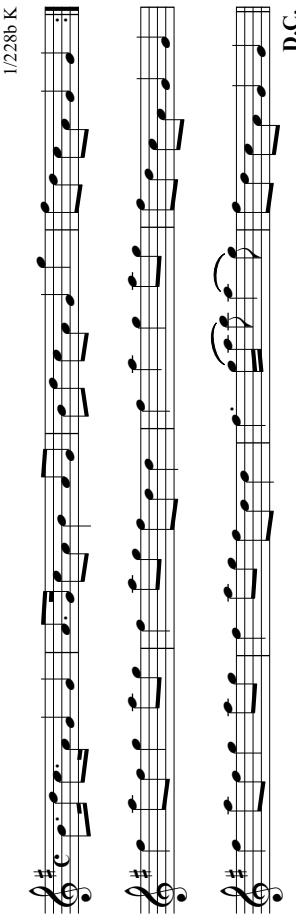
219 The Black Bird

1/228a K

A page of musical notation for two staves, treble and bass. The notation consists of vertical columns of notes, stems, and rests. The first staff (treble) starts with a whole note followed by a half note, then a series of eighth and sixteenth notes. The second staff (bass) starts with a half note, followed by a whole note, then a series of eighth and sixteenth notes. The notation includes various note heads, stems, and rests, indicating different pitch levels and rhythmic values.

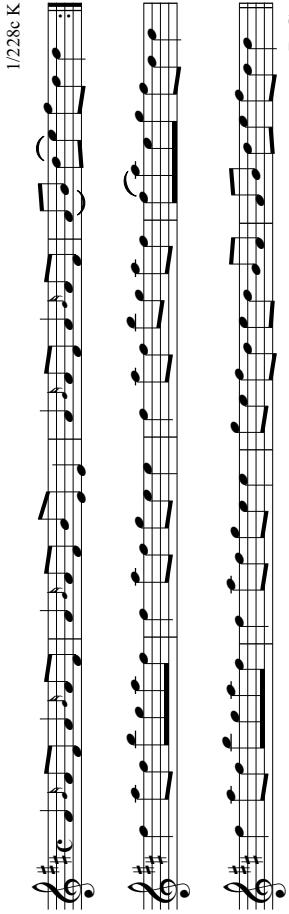
Shields, Hugh, ed. *Tunes of the Munster Pipe Band*. Volume 1. Dublin, 1998, p. 89

220 The Green Pantaloons



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

221 Light Horse Reel



D.C.
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 89

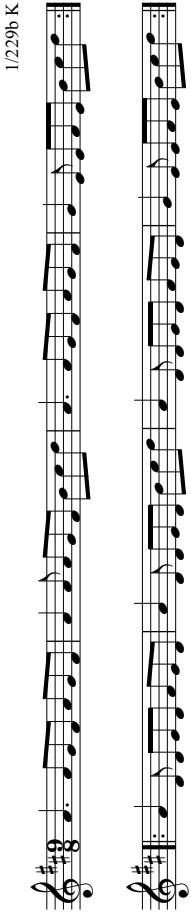
222 ‘I Wish I never Saw You’

1/229a K

The musical score consists of three staves of music in G major (indicated by a treble clef) and 2/4 time. The notation uses eighth notes with various grace note patterns and slurs. The first staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The second staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The third staff begins with a measure of eighth notes followed by a measure of sixteenth notes.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 90

223 Perriwig Jockey



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

224 Bóthar ó Thuaigh chum Tráighí

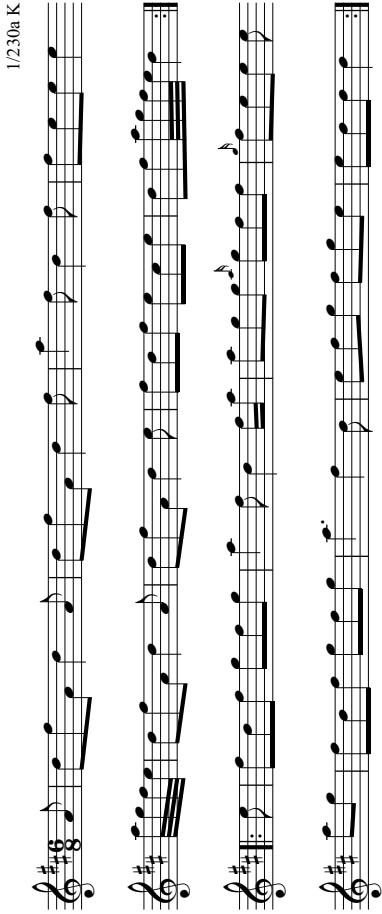
[The] north road to Tralee



1229c K

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 90–91

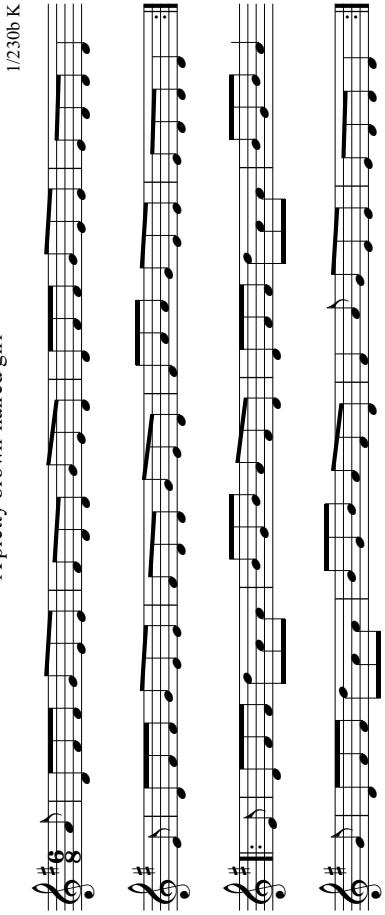
225 McCarthy's Quick Step



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

226 Cailín Deas Domn

A pretty brown-haired girl

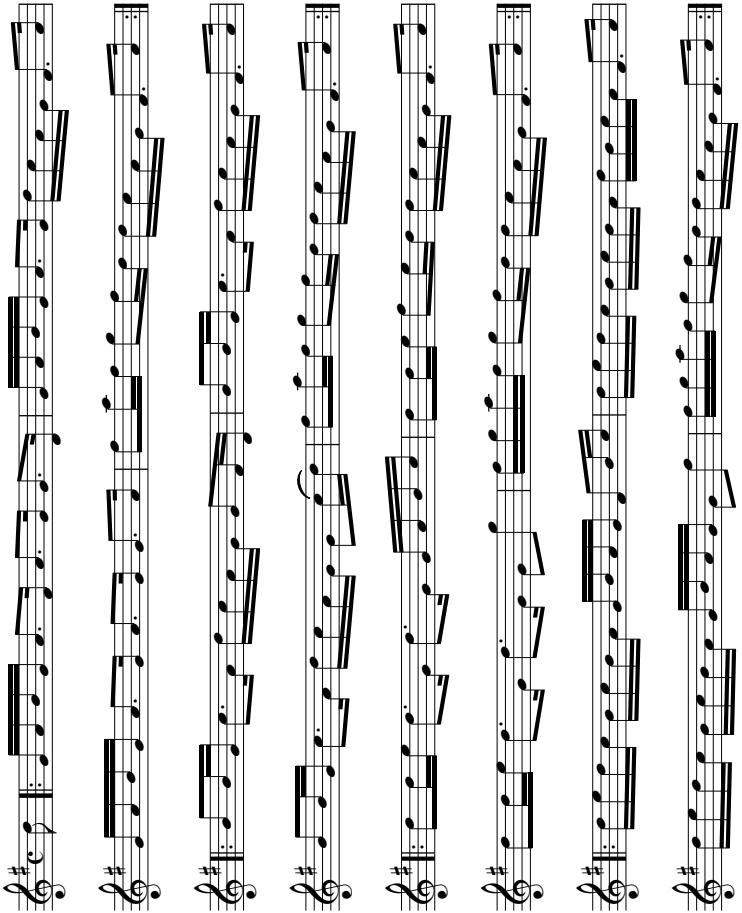


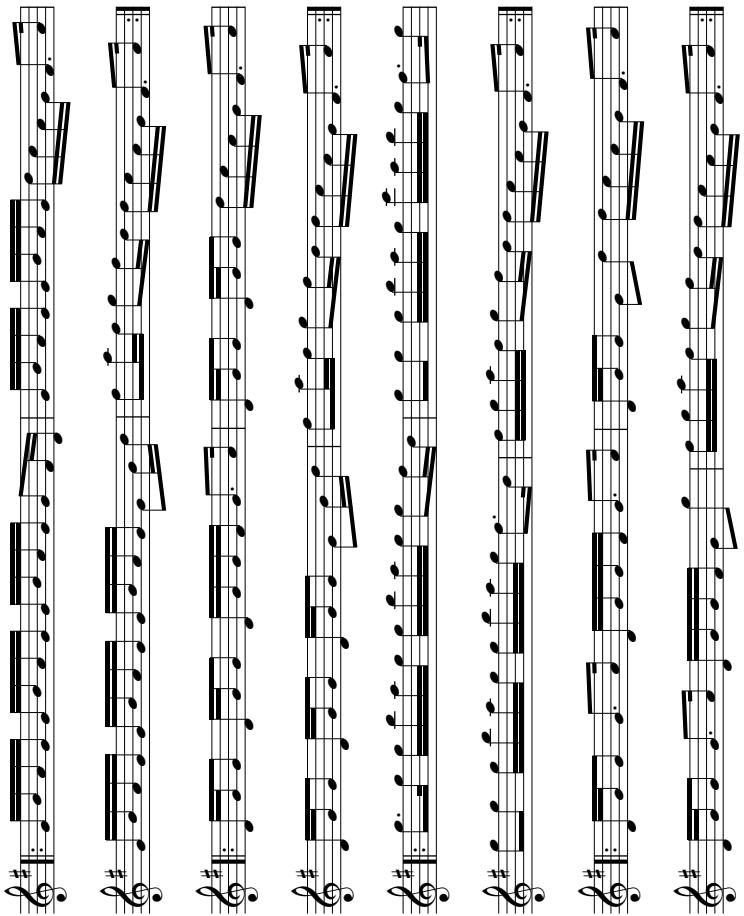
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 91

227 An Buachaill Breóite

The sick boy

1/236-37 K



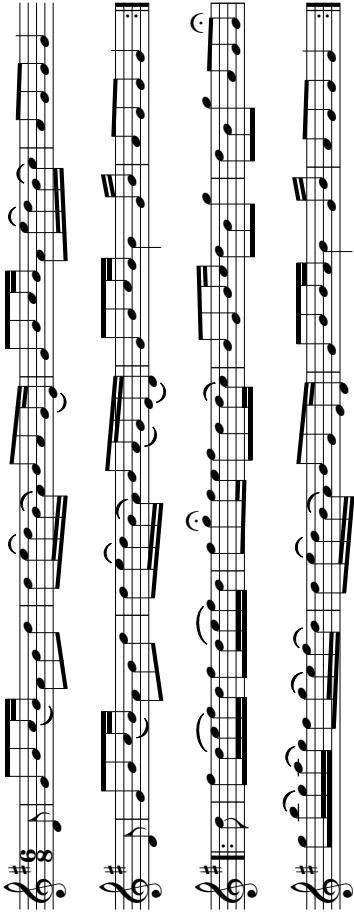


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 92–93

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

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

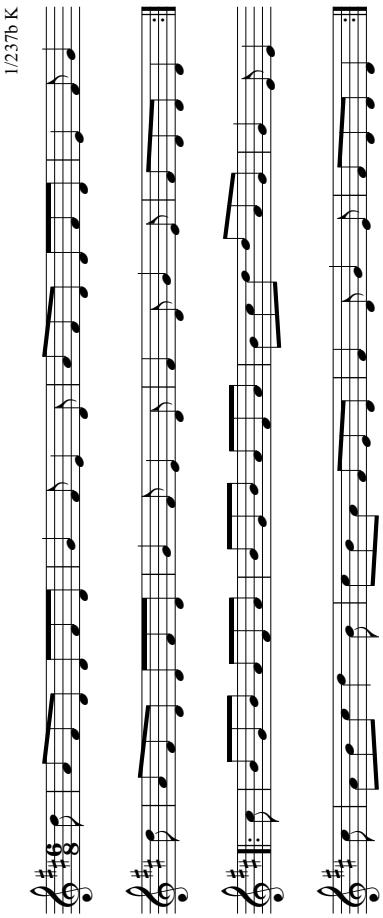
Slow



1/237a K

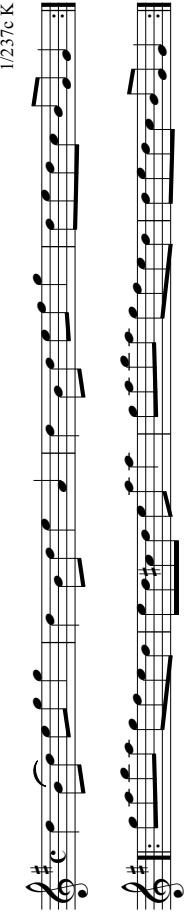
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 93

229 ‘Loosen the Belts’



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

230 The Humours of Fermoy



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

231 Inghean Uí Mhóire

Slow

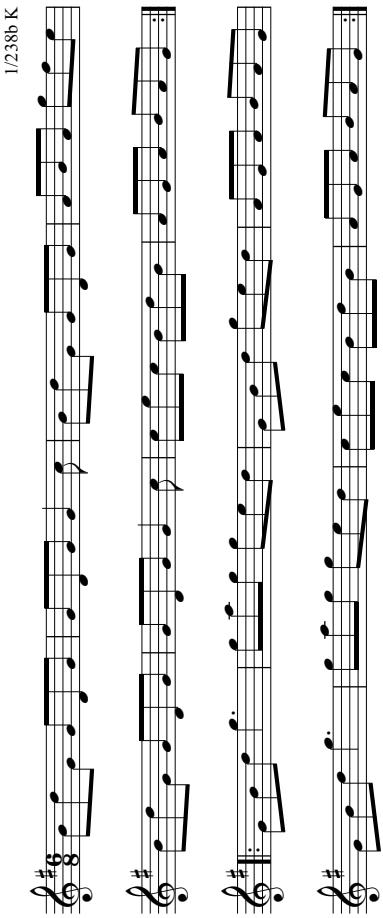
O'Moore's daughter

1/238a K

1/238a K

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

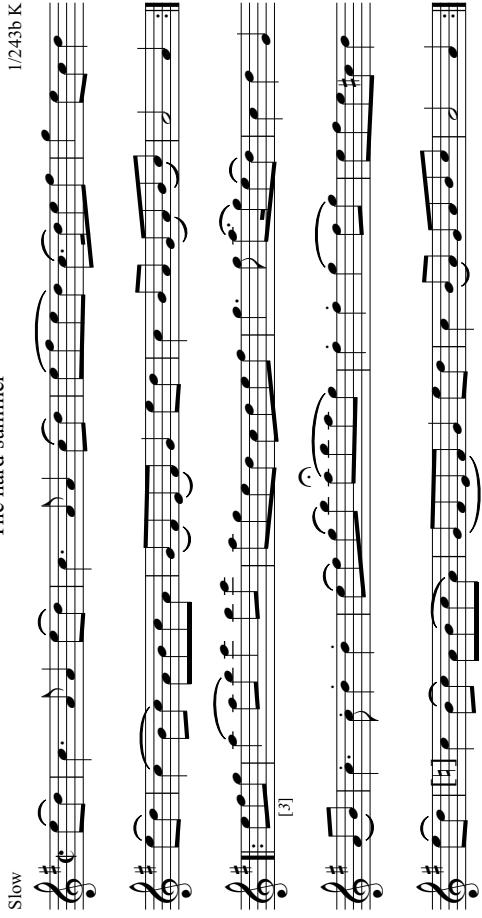
232 'Cock up &c &c'



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

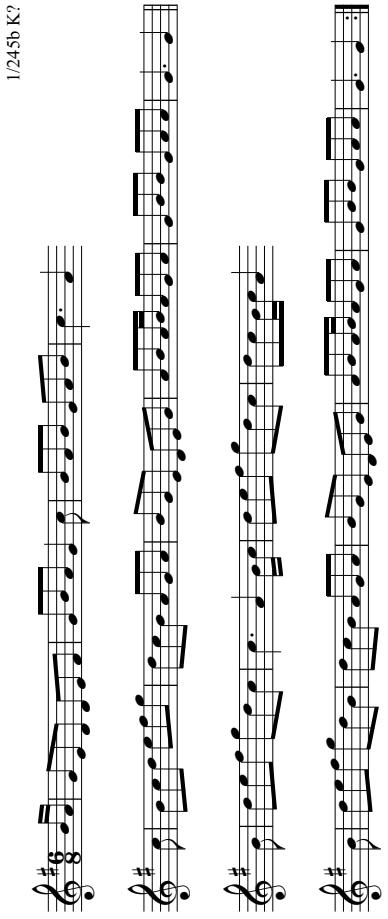
233 An Samhra Cruaig

The hard summer



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

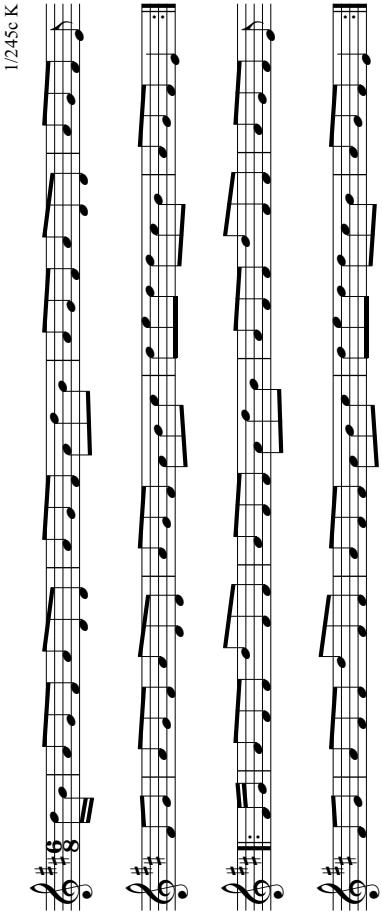
234 Diarmuid McGig



1/245b K?

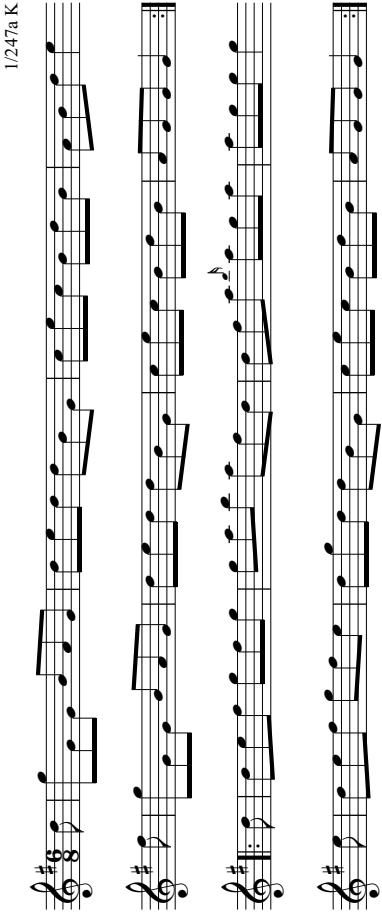
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 95

235 The Lark in the Morning



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

236 Connolly's Ale



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

237 ‘Box the Monkey’

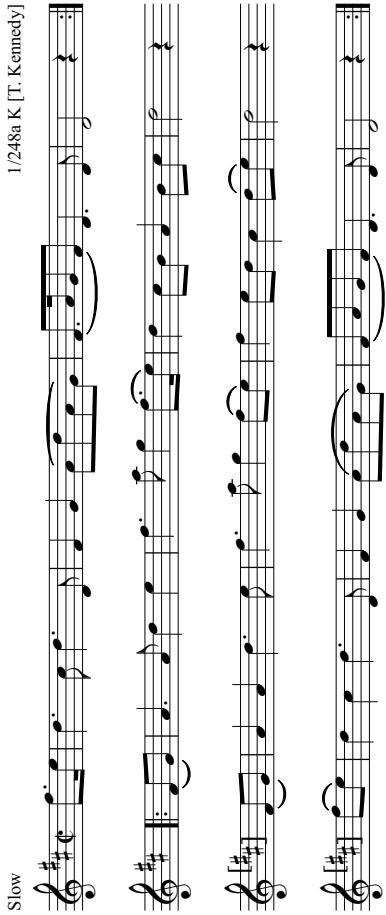
1/24/6 K

The musical score is composed of eight staves of music in G major (two sharps) and 6/8 time. The key signature is indicated by two sharp symbols on the treble clef staff. The music is divided into two sections, labeled '1.' and '2.', separated by a bracket. The notation includes various note heads (solid black, open, and cross-hatched), rests, and slurs. Grace notes are also present in some measures.

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

238 The Banks of Cloddy

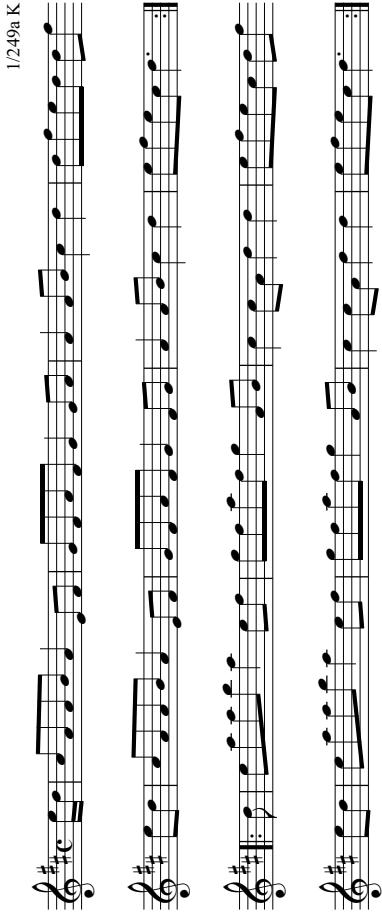
Slow



1/248a K [T. Kennedy]

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

239 My Love she Wears a Dandy

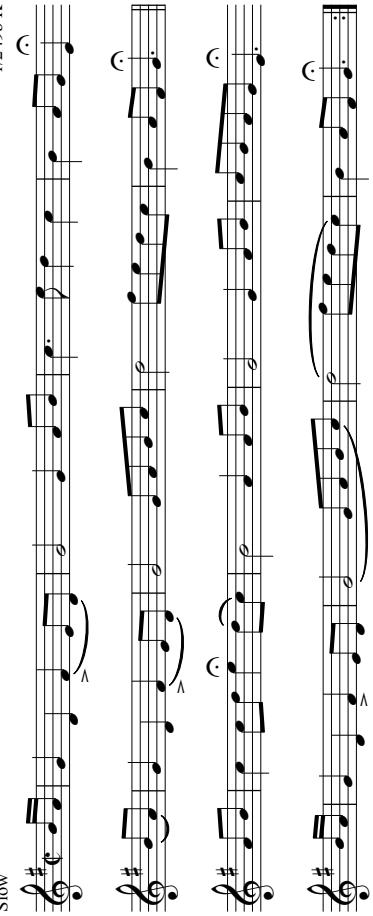


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 97

240 Plúr na m-Ban gan aon Lochd!!

The faultless flower of women!

Slow

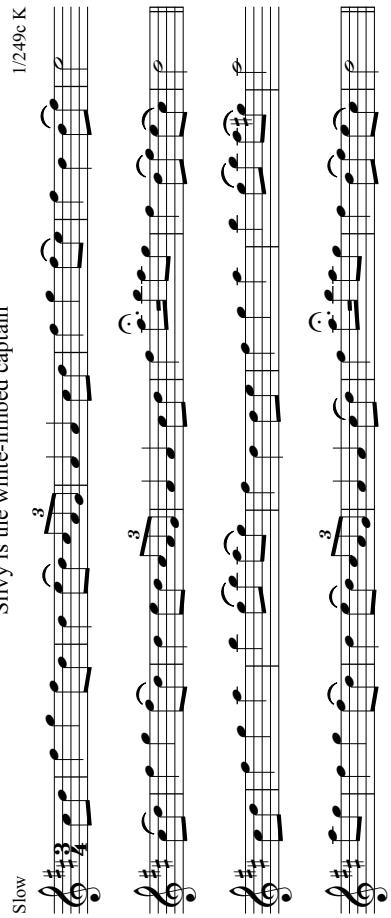


I/249b K

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

241 Caiptím na nGéag nGeal sé Silvy

Slow



Silvy is the white-limbed captain

1/249c K

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

242 Poll Ceárnuit

Lively

Polly Camey

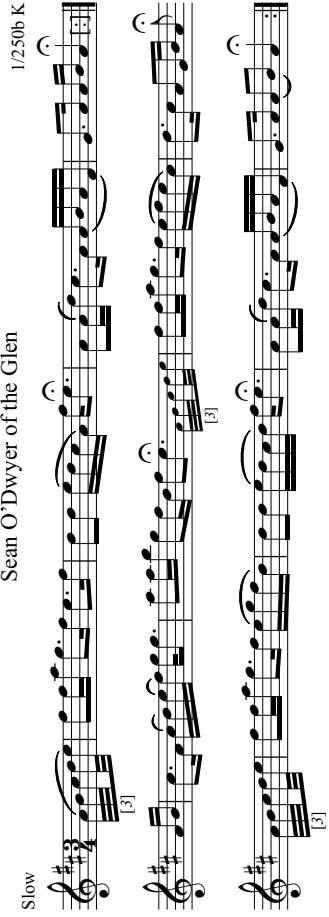


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 98

1/250a K

243 Seaghan Uí Dhuibhir an Ghleanna

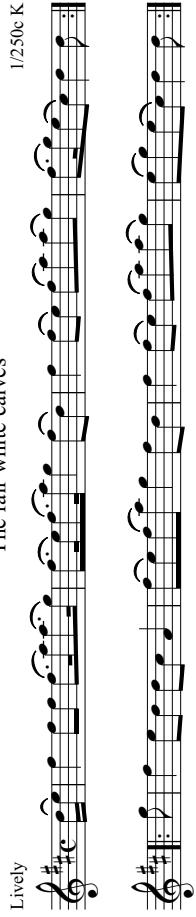
Sean O'Dwyer of the Glen



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

244 Ná [*sic*] Gamhna Gealla Bána

Lively



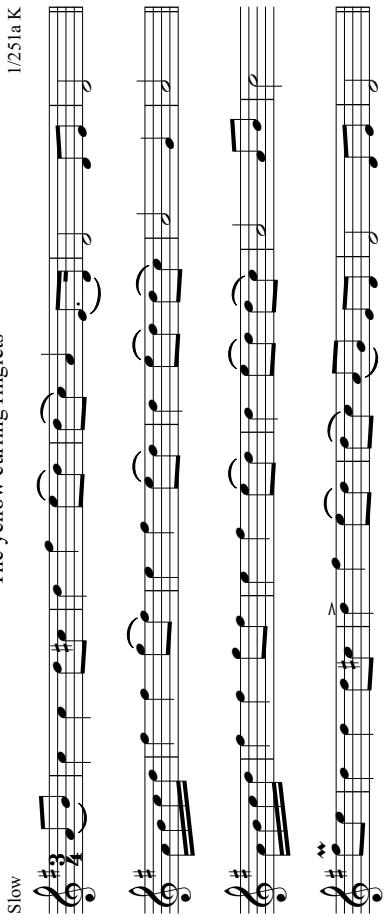
The fair white calves

1/250c K

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

245 An Cúl Bachalach Fáingeach Buidhe

Slow



The yellow curling ringlets

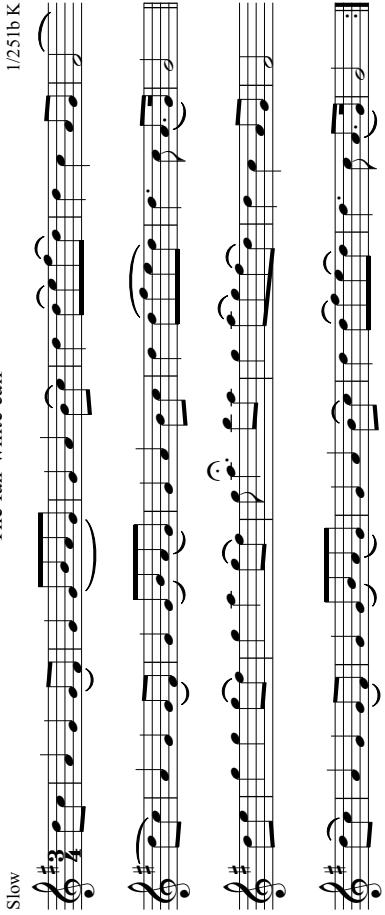
1/251a K

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

246 An Ghamhaín Gheal Bhán

Slow

The fair white calf

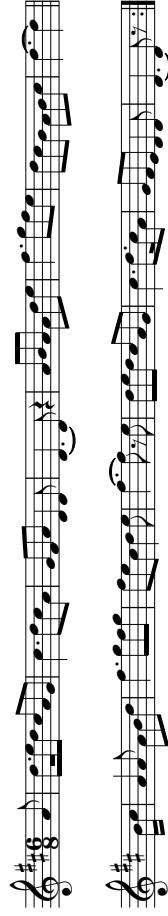


1/25lb K

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

247 ‘Rachadsa’s Kitty Bhálcaoireachd’

Slow



‘Myself and Kitty’ll go walking’

1/251c K

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

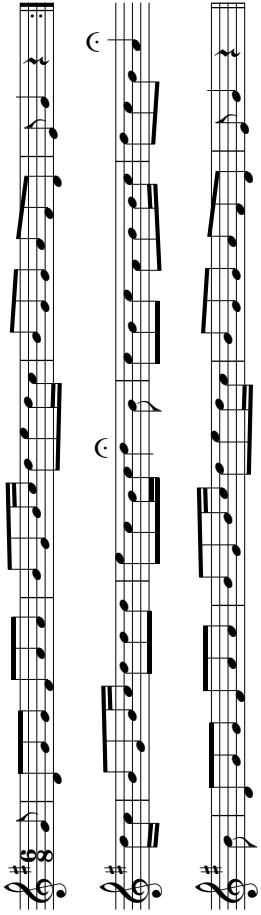
248

Cnocánín Aorach Chill Mhuire

Lively

The little airy hill of Kilmurtry

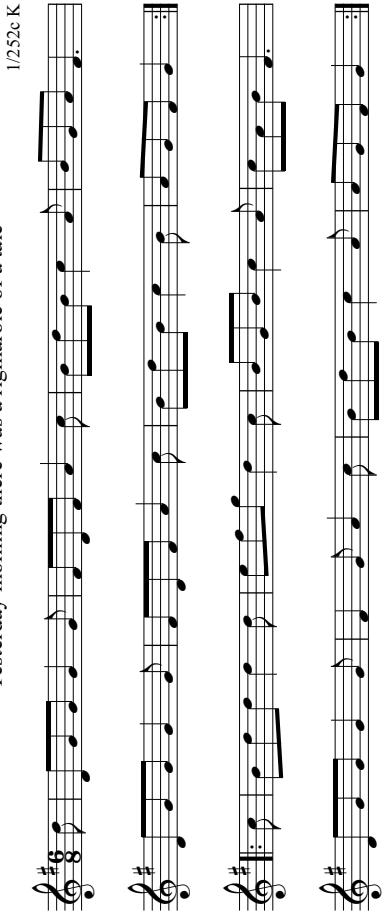
1/252bK



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 100

249 Air Maidin a nae bhí Camadam Sgéil

Yesterday morning there was a righmarole of a tale



1/252c K

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

250 ‘An Síoda ’thá ad Bhalluit?’

‘Is it silk that’s in your wallet?’

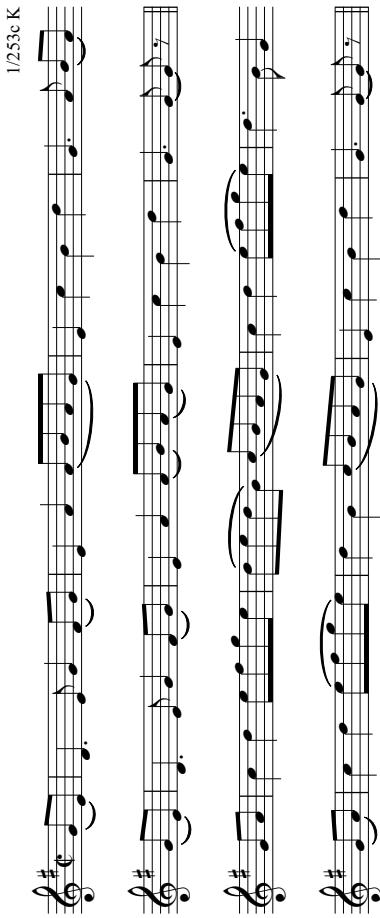
1/253a K

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

251 The Green Flag

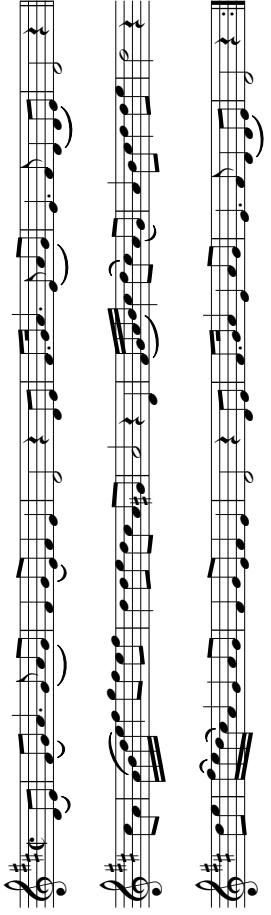


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 101

252 An Buachaill Caol Dubh

The slim dark fellow

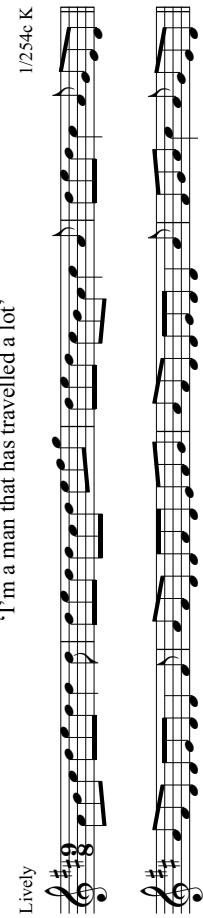
1254a K



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

253 ‘Is Duine mé Shiubhal a Lán’

Lively



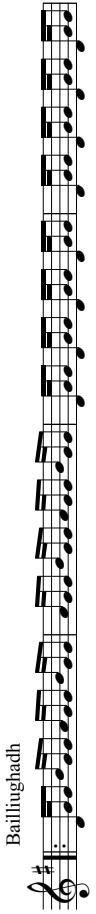
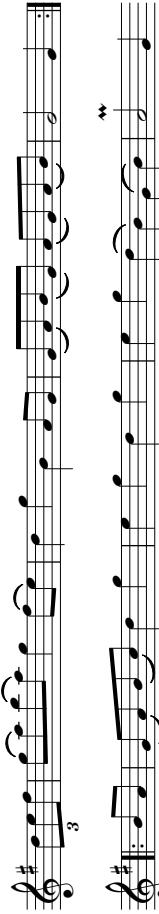
‘I’m a man that has travelled a lot’

1/254c K

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

254 An Maidrín Ruadh

The little fox



Bailiughadh



An Fhiadhmaidhe



An Fhead



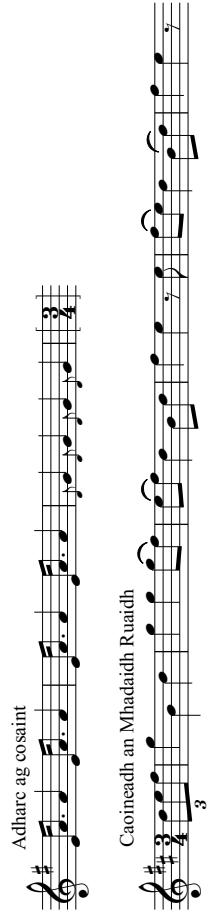
An Gadhar riain



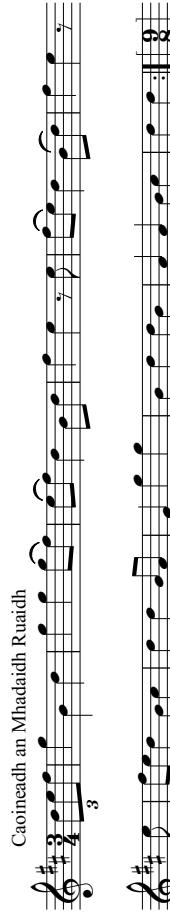
Na gadhair ag labhairt



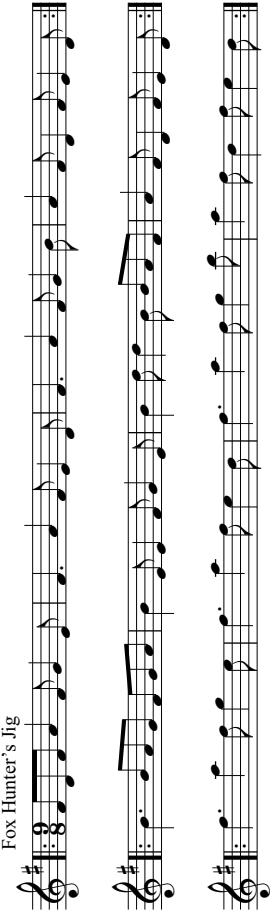
Adharc ag cosaint



Caoineadh an Mhadaidh Ruaidh



Fox Hunter's jig

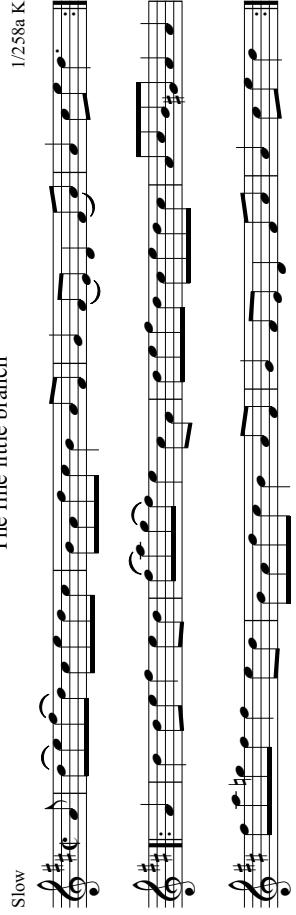


Assembly. The horn, the hunter, the whistle. The leading hound, the hounds giving voice, the hounds panting, the horn defending [?]. The fox's lament.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 102–103

255 An Craoibhín Aoibhinn

The fine little branch



I.258a K
Shields, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 103

256 Tá mo Ghrádh dá Mhealladh uaim

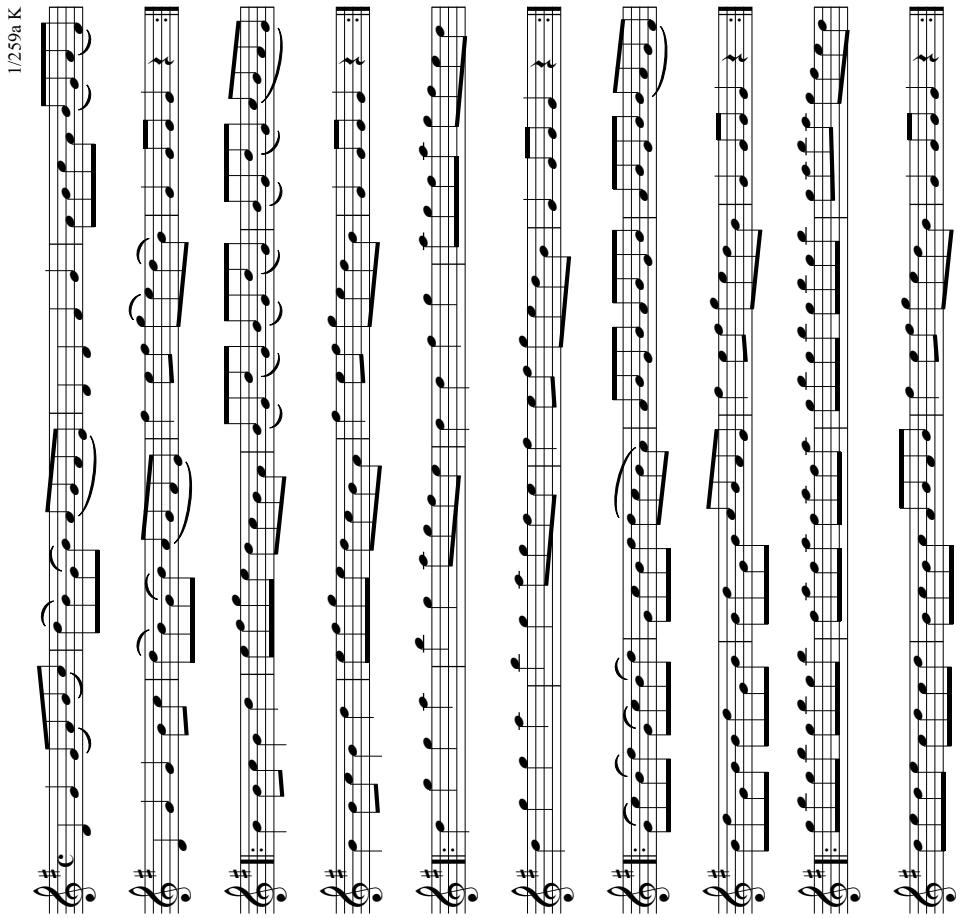
My love is being enticed from me



D.C.

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

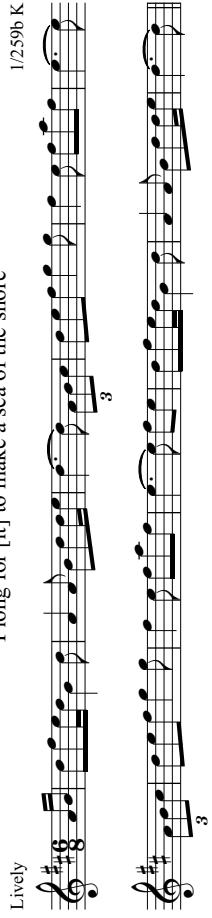
257 Jackson's Cove



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

258 Is Fada liom fén go n-Déanann Tuile don Tráig

Lively



I long for [it] to make a sea of the shore

1/259b K

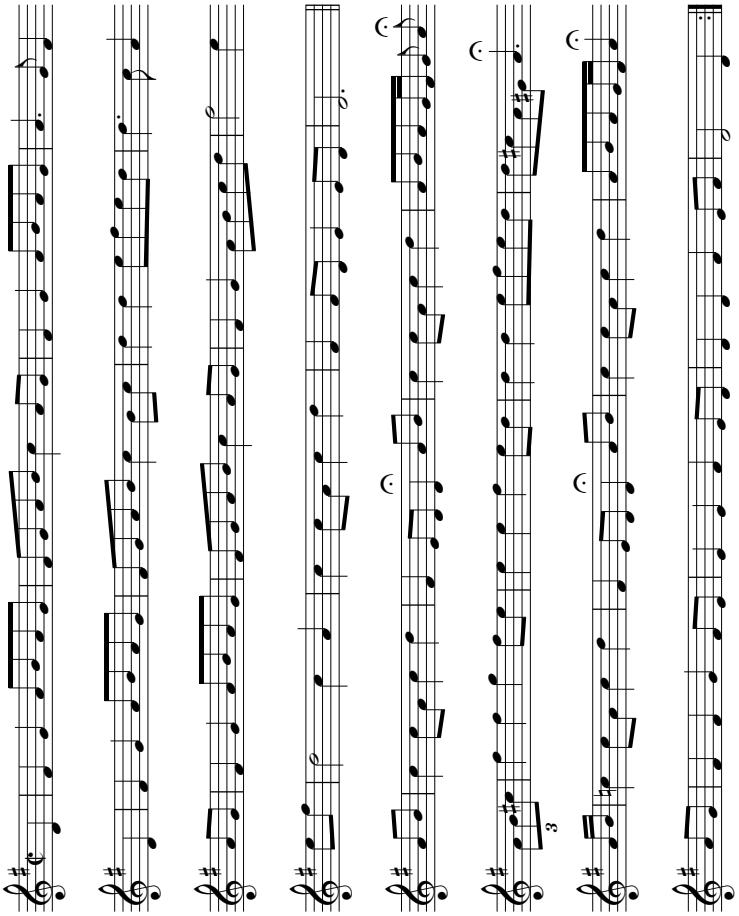
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 105

259 Cois Taoibh an Chuain

By the side of the harbour

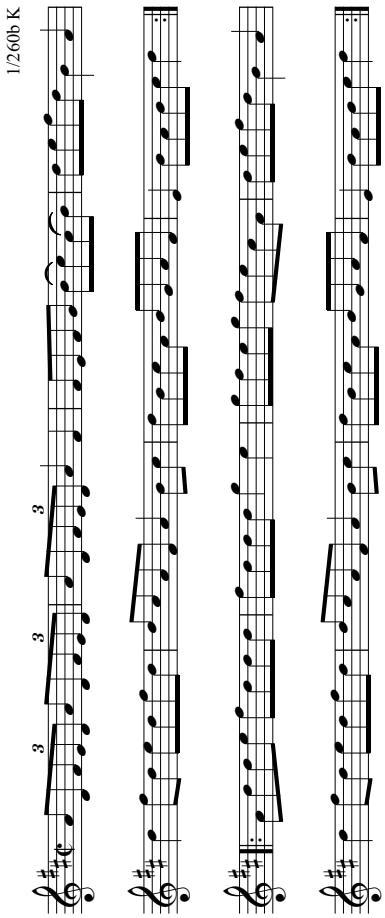
Slow

I/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



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

261 An Druimin Donn Díleas

The dear brown cow with the white back

Slow

1/261a K

[3]

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

262 Bean Dubh an Gheanna

The black-haired woman of the valley

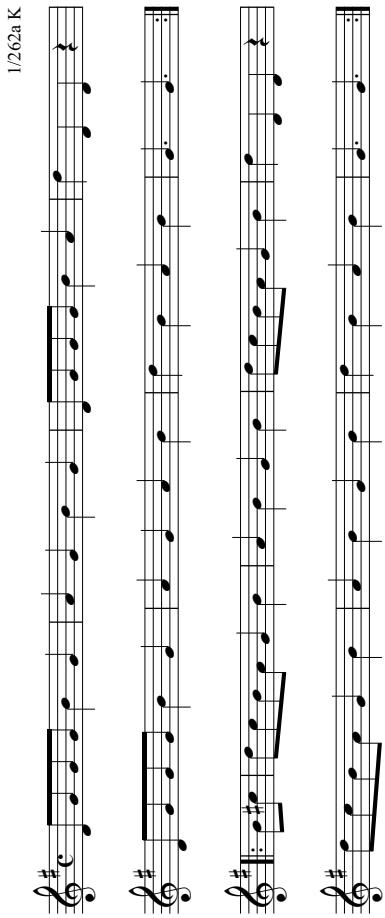
Slow

1/26lb K

The musical score consists of three staves of notation. The first staff begins with a grace note followed by a dotted quarter note. The second staff begins with a grace note and a dotted quarter note, with a '3' indicating a triplet. The third staff begins with a grace note and a dotted quarter note.

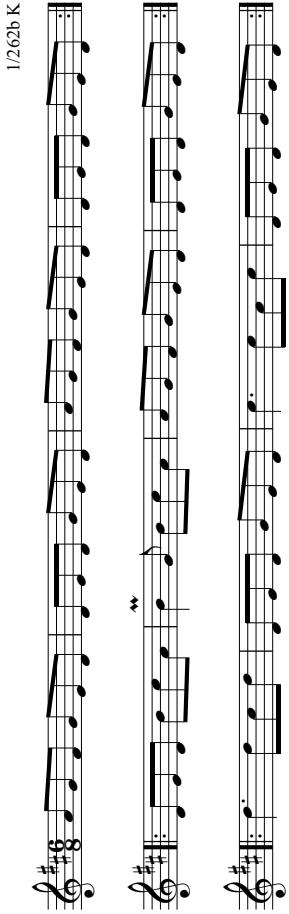
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 107

263 Crumpe's Hornpipe



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

264 Beau Dandy (old jig)



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

265 ‘Cuir le Faill an Cladhaire Caillé’

‘Throw the old rogue of a woman over the cliff’

I/262c K

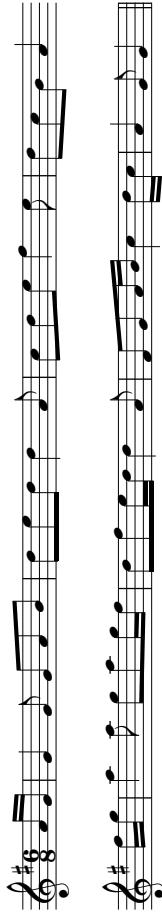
1.

2.

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

266 ‘Thuganair féin an Samhradh linn’

Lightly

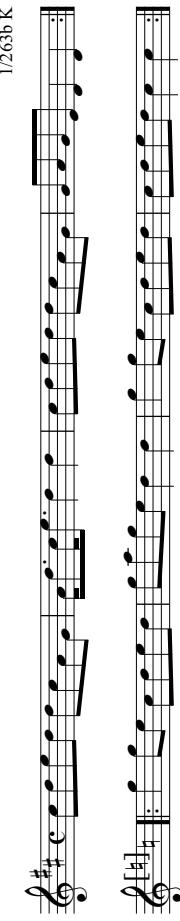


‘We ourselves brought the summer with us,

1/263a K

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

267 The Galway Reel



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

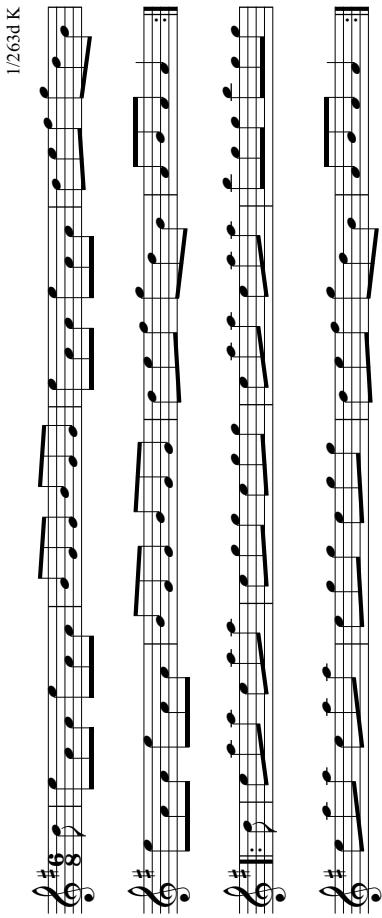
268 My Father's Servant Boy

1/263c K

The musical score consists of two staves, each with a key signature of one sharp (G major) and a time signature of common time (indicated by 'C'). The first staff begins with a half note followed by a eighth-note pair. The second staff begins with a quarter note followed by a eighth-note pair. Both staves feature a repeating pattern of eighth-note pairs and sixteenth-note pairs, with occasional grace notes indicated by small vertical strokes above the main notes.

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

269 The Three Little Drummers



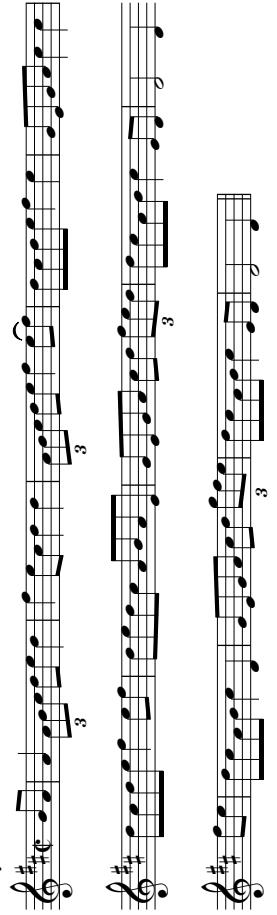
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 109

270 Bríghid Óg Ráith Caolath

Lively

Young Bridget of Rathkeel [Co. Limerick?]

I.264a K



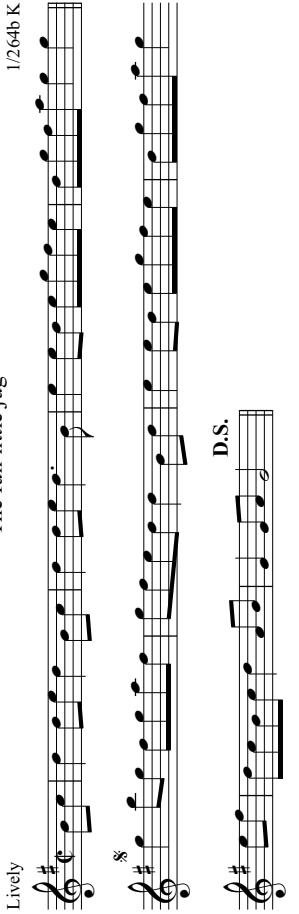
(See p.3)—pencil

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

271 An Crúisgín Lán (*Kerry version*)

Lively

The full little jug



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

272 Aithrighe Sheaghain de Hóradh

John Hore's penance

1264c K

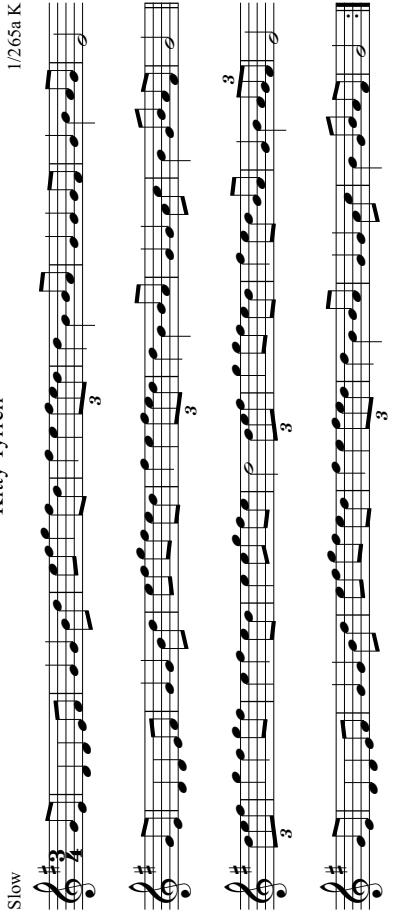
[Music not given, v.n.]

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

273 Caitilín Tirriail (*old version*)

Slow

Kitty Tyrrell

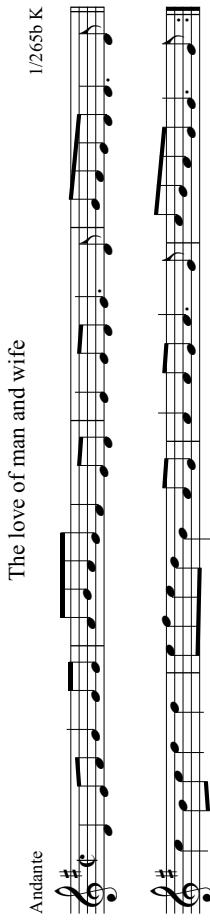


1/265a K

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

274 Grádh na Lánamhan

Andante



The love of man and wife

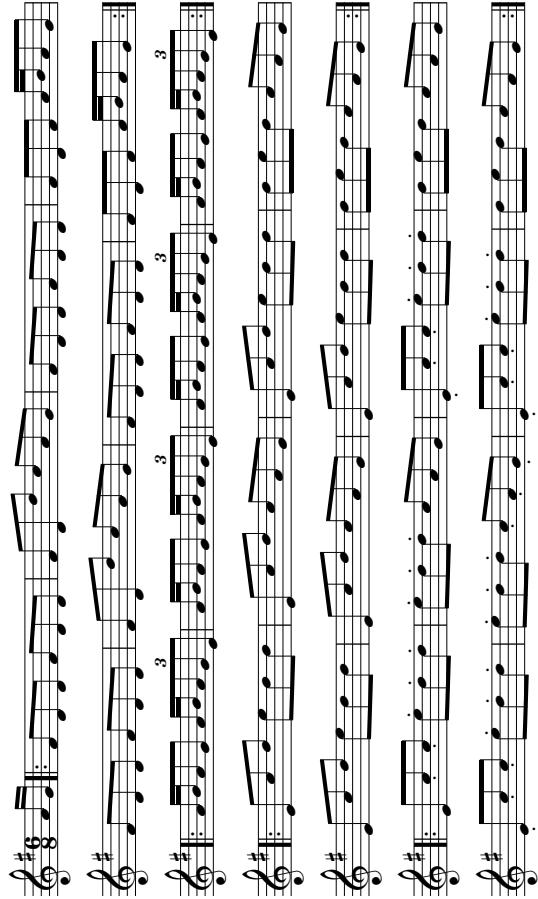
1/265b K

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

Allisdrum's March, Battle of *Cnoc na nDos*,
Laments &c

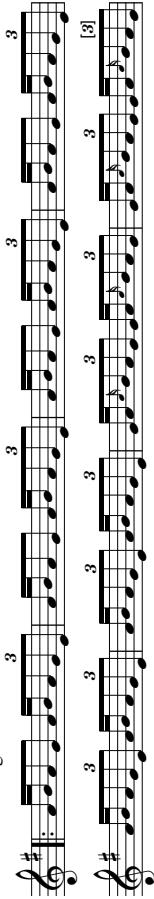
... Battle of Knocknanuss...

1/266-67 K



Quick

An Bailiughadh chum catha



An Cath – ‘buail as maithbh!!!’

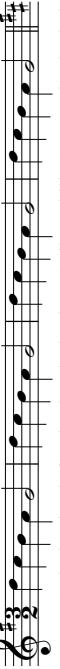


‘Buail as maithbh!!!’



Maithbh

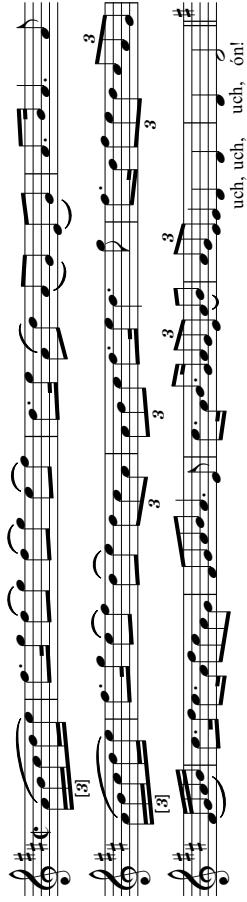
Tuitim Alasdrum



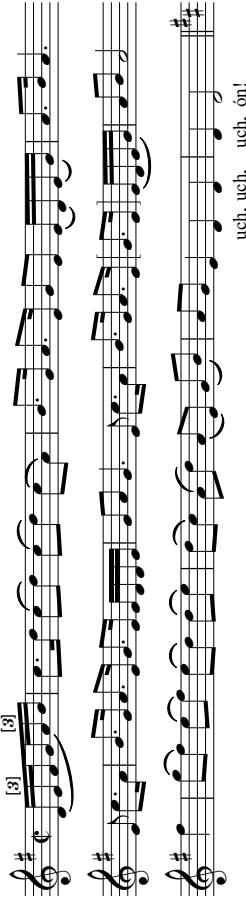
[The hosting before battle. The battle – ‘Strike & kill...’ — Dead! Alasdrum’s Fall.]

Slow

An Bhean Mhuinmhreach, i. a Mháthair, ag gul



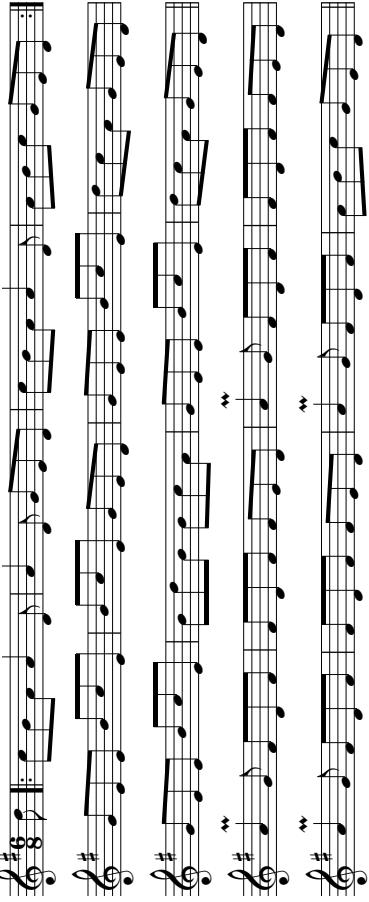
An Laighneach, i. a Bháinartáig, ag gul



An Ultach, i. a Bhean, ag caoineadh



Cnocán an Teampaill



The Munsterwoman, his mother, weeping 'Oh, oh, ochnone'.

The Leinsterwoman, his nurse, weeping, 'Oh, oh, ochnone'.

The Ulsterwoman, his wife, lamenting. Church Hill.

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

An Bhean Mhuinmhreach, i. a Mháthair, ag gul

276 Maidin Aoibhinn Aorach

On a beautiful fresh morning

Slow 1/268a K

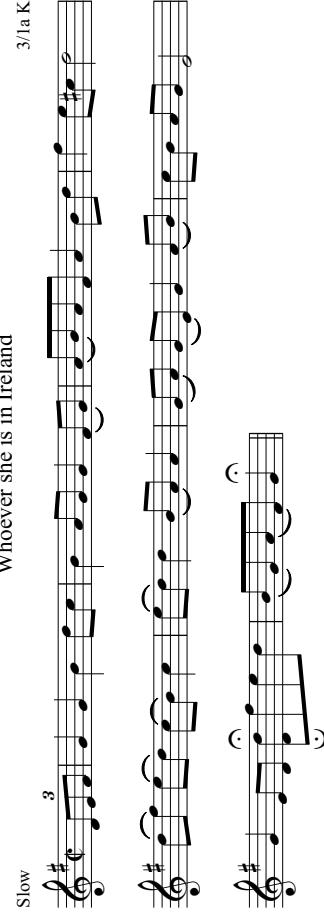
1.

2.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 114

277 “Pé’n Éirinn i”

Whoever she is in Ireland

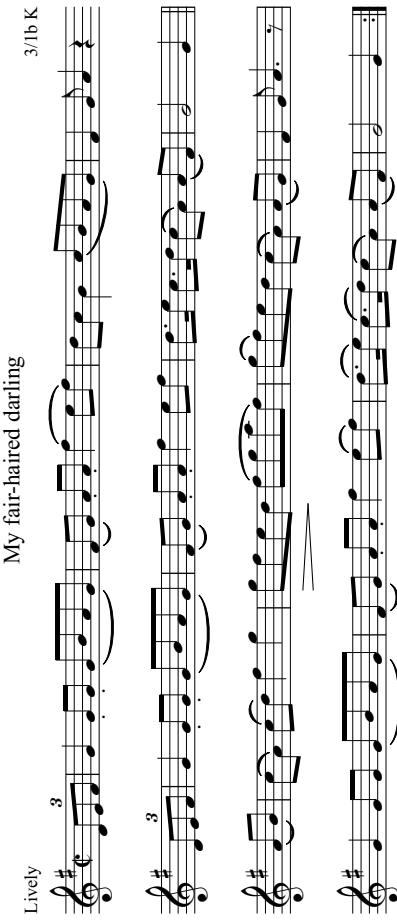


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 119

278 Múirnín na Gruaige Báine,
or Sweet Nellie Bamble

Lively
My fair-haired darling

3/1/b K



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

279 ‘Táim Sínte air do Thuamba’

Andante

‘I am stretched upon your grave’

31c K



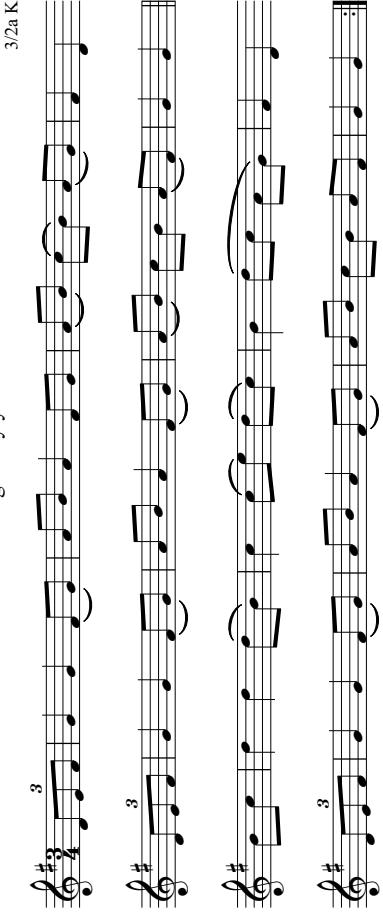
Revision of the last two bars by an unidentified hand (violet ink, cf. p. 2c)



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

280 An Giolla Gruama

The gloomy youth



3/2a K

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

281 William O'Reilly

32b K

D.S.

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

282 Briseadh na Bóinne (*Sarsfield's Lament*)

The defeat at the Boyne



Quel[ry, no C#. Unidentified hand (violet ink, cf. p. 1c above)

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

283 Mo Dhian Ghrádh Díleas

My dear true love



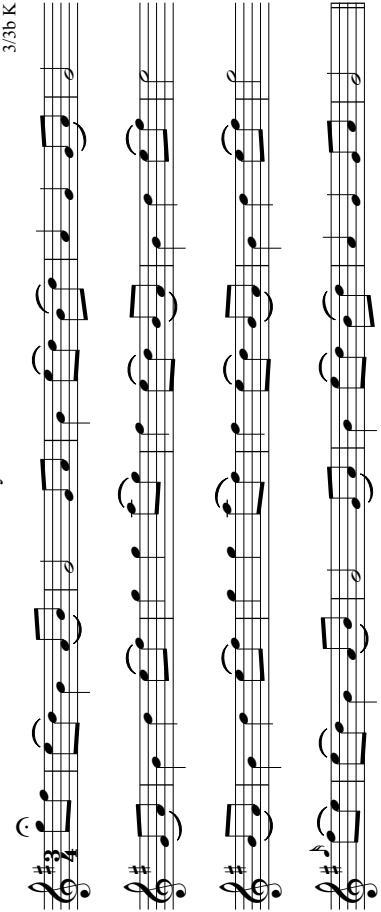
3/3a K

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

284

Katty Ní Bhriain

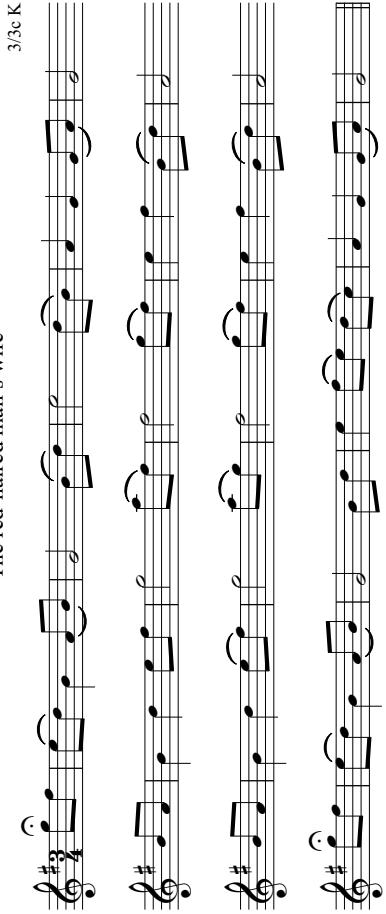
Kitty O'Brien



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

285 Bean an Fhir Ruaidh

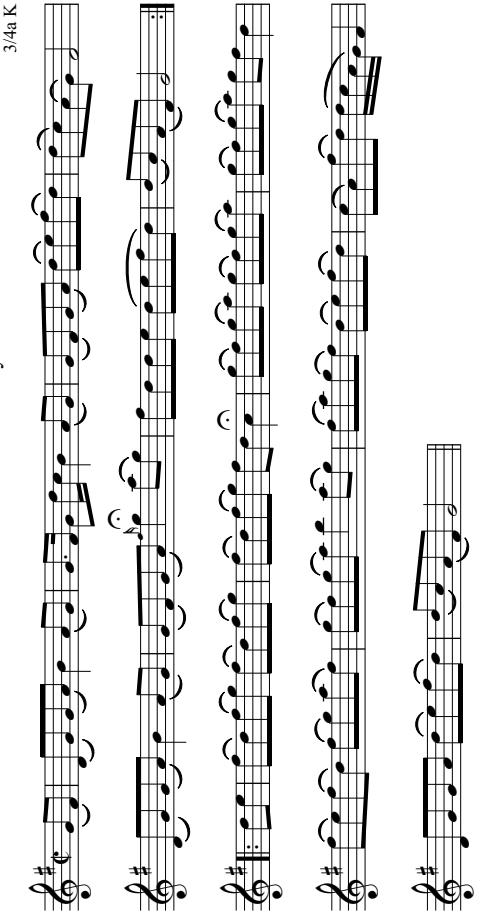
The red-haired man's wife



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

286 Giolla Dubh Ó Glóráin

The black-haired O'Glormey fellow

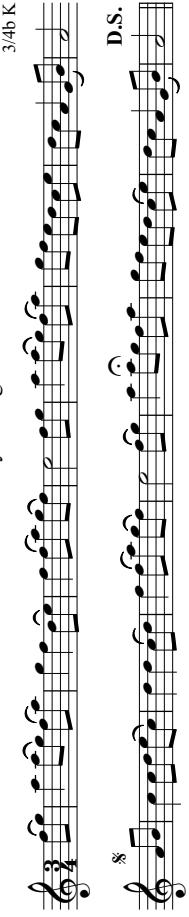


3/4a K

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

287 An Cailín Beag Meidhreach

The merry little girl

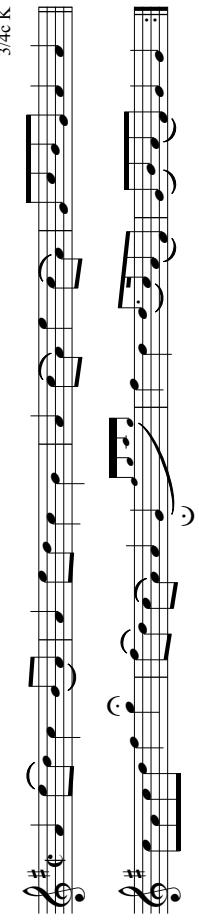


Seems to me the Irish version of "Lough Sheeling" (pencil: written later by Goodman?)

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

288 Inghion an Mhaoir & Í ag Uí Mhéra

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



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

289 An Chuaichín Óg

The lovable young girl

3/5a K

D.S.

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

290 Báibín na g-Craobhfholt

The young girl with the flowing tresses



35b K

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

291 ‘Tá Grádh ’gam duit, a Mháire’

‘I’m in love with you, Mary’

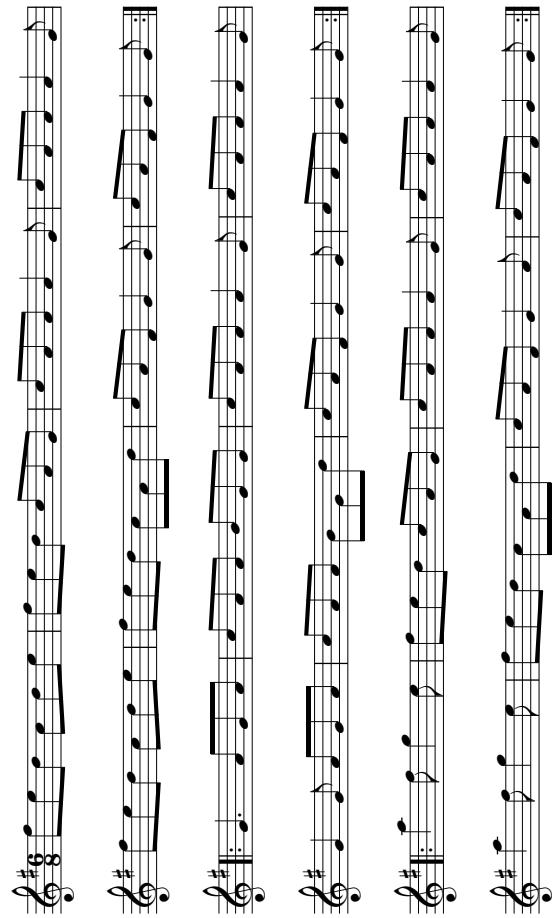


Transpose to G-minor (*pencil*)

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

292 Domhnall na Gréine (*old version*)

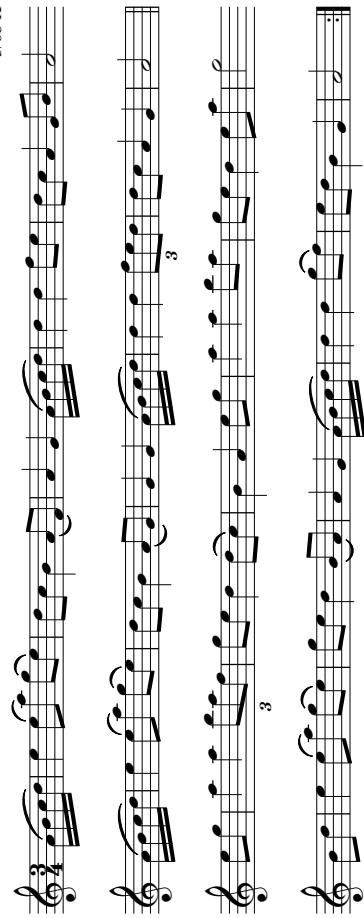
Donal [that sits] in the sun



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

293 Ceó Draigheachta Sheól Oidhche
chum Fághain mé

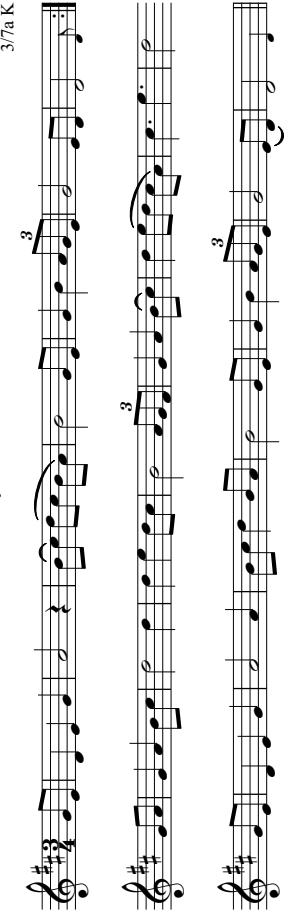
[It was] a magic mist that put me astray one night



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

294 ‘Dar mo Bhasa-sa, Sheaghain’

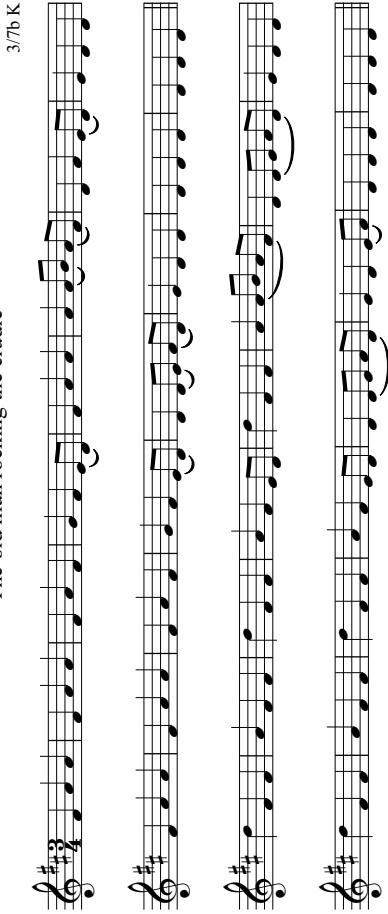
‘Here’s my hand on it, Sean’



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

295 An Seanduine ag Luassadh an Chliabháin

The old man rocking the cradle



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

296 An Áirc ba Dheise

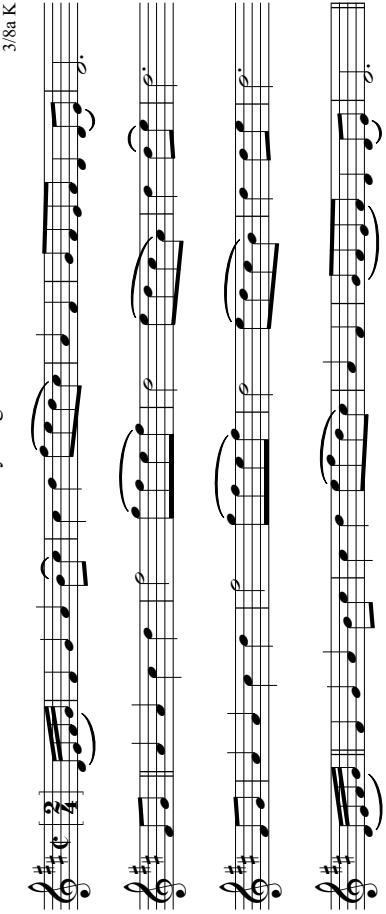
The finest vessel/coffer/view [?]



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

297 ‘Is Buachailín Deas Óg mé,

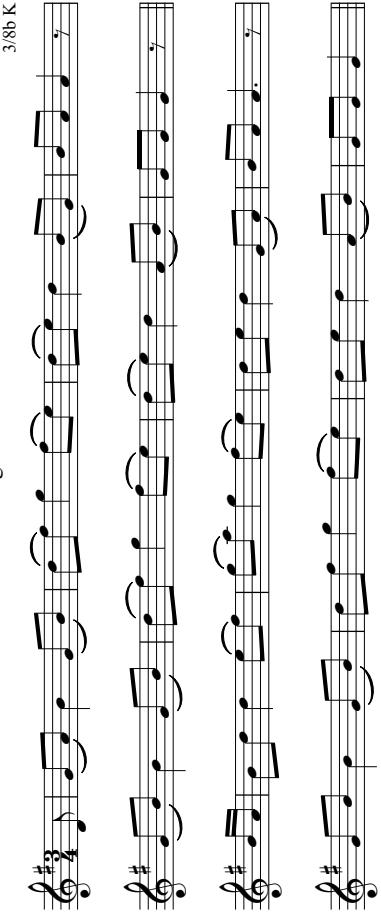
‘I’m a nice young fellow’



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

298 An Brianach Óg

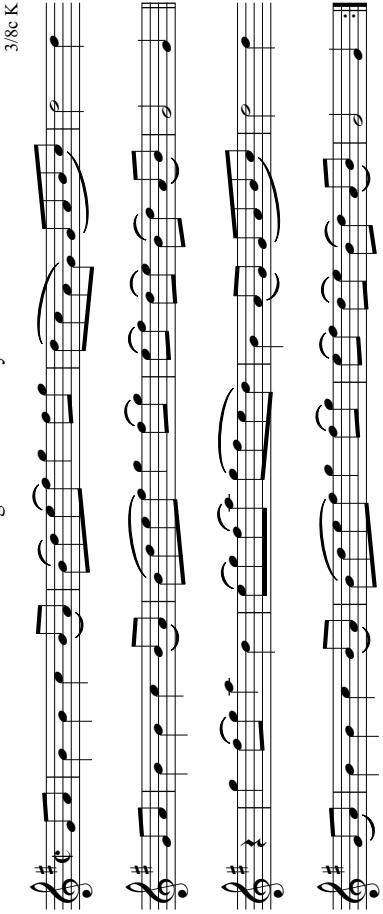
Young O'Brien



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

299 An Fhinne-Bhean Mhodhamhui

The gracious fair lady



38c K

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

300 An Giolla Ruaidh

The red-haired youth

3/9a K

1.

2.

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

301 ‘Dá m-beidheadh Heel Top faim Bhróga’

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

3/9b K

D.S.

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

302 Tally heigh ho, the Grinder!

3/10a K

The musical score consists of two staves. The left staff is in G major (two sharps) and the right staff is in A major (one sharp). Both staves use a treble clef. The music is in common time (indicated by '3/10a K'). The notation includes eighth-note patterns with grace notes.

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

303 ‘Do Mhálluidhe is do Bheiltiona’

‘Your bags and belts’

The musical notation consists of three staves, each in treble clef and common time (indicated by 'C'). The key signature is one sharp (F#). The first staff begins with a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest, and so on. The second staff begins with a quarter note, followed by a eighth note, then a sixteenth-note rest, and so on. The third staff begins with a eighth note, followed by a sixteenth-note rest, and so on. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

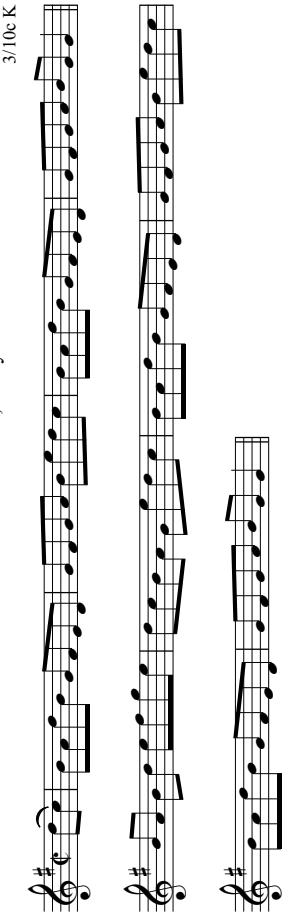
3/10b K

Chorus

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 127

304 ‘Chúgad a nall, a Mháire’

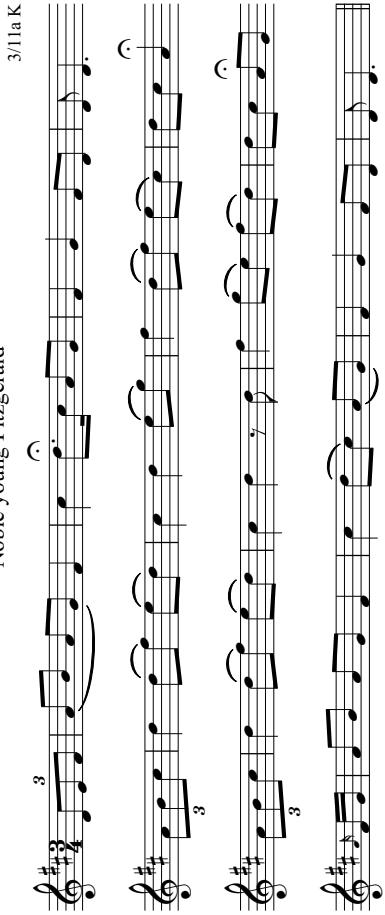
‘Come over here, Mary’



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

305 An Gearaltach Óg Uasal

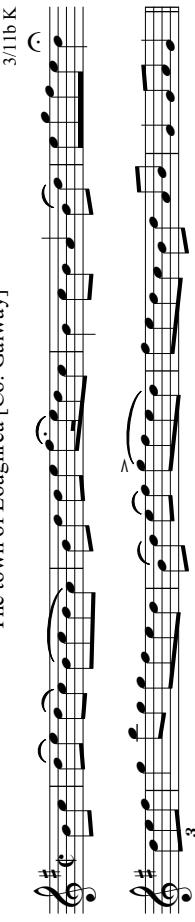
Noble young Fitzgerald



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

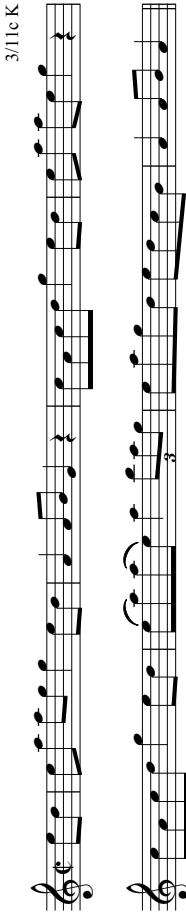
306 Baile Locha Riach

The town of Loughrea [Co. Galway]



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

307 Another Setting of Same



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

308 Poc air Buille

An angry he-goat

3/11d K

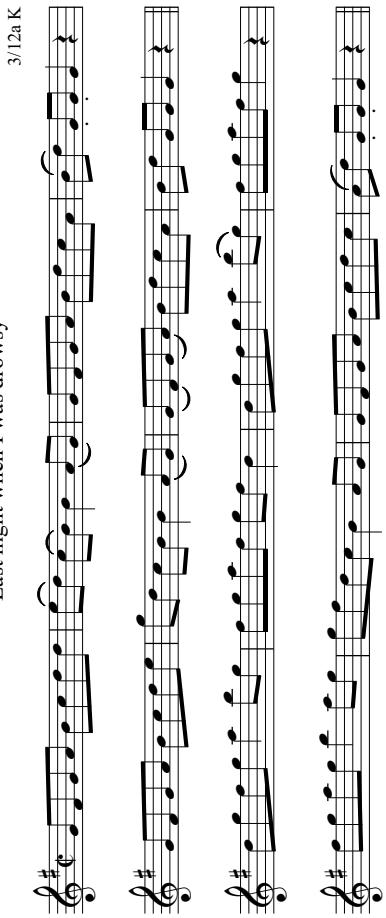
Chorus

Chorus

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

309 A Réir's mé go Suanmhar

Last night when I was drowsy

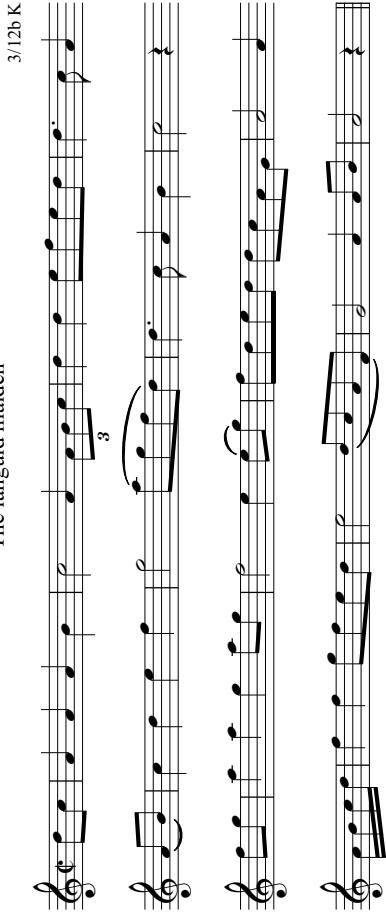


3/12a K

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

310 An Bhrúinjíoll Mheirbh

The languid maiden

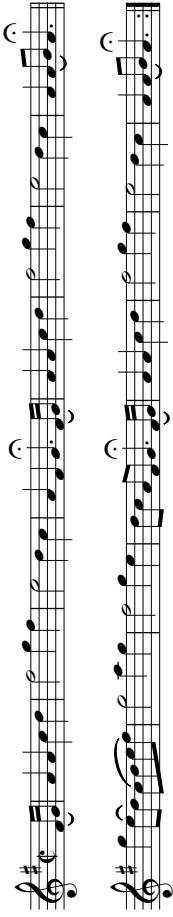


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 129

311 Is Mór an Cúrsaoi Bróin dam

3/12c K

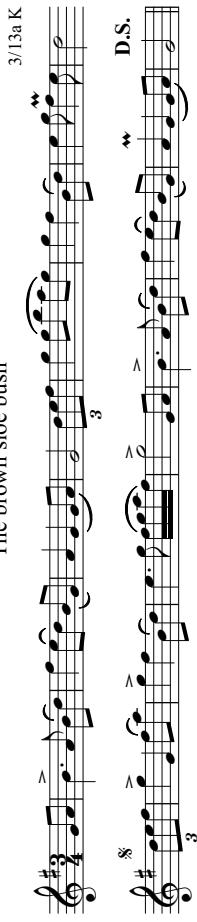
I have good reason to be sorrowful



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

312 An Draoighneán Domn

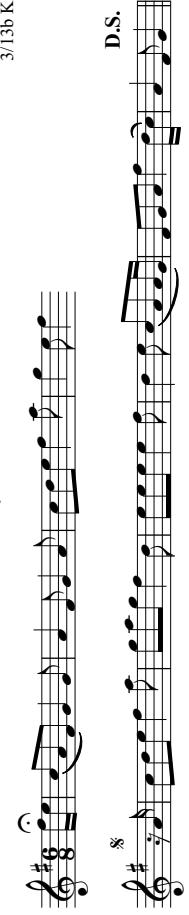
The brown sloe bush



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

313 Cuisle mo Chroidhe

My heart throb



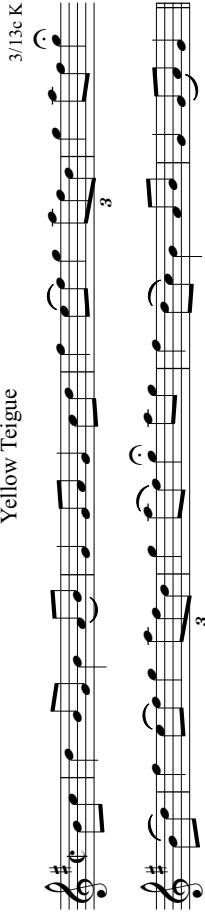
3/13b K

D.S.

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

314 Tadhg Buidhe

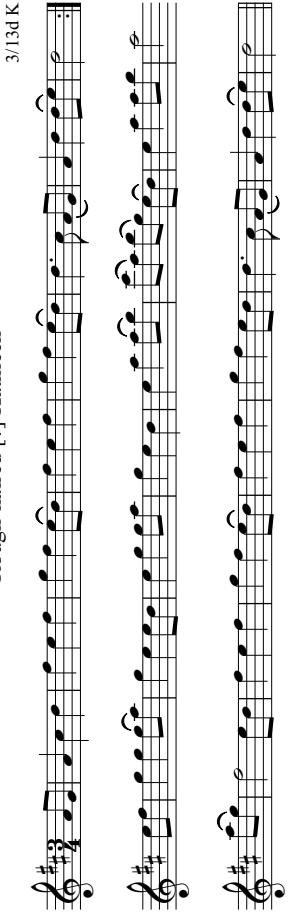
Yellow Teigue



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

315 Caitlín na Guaire

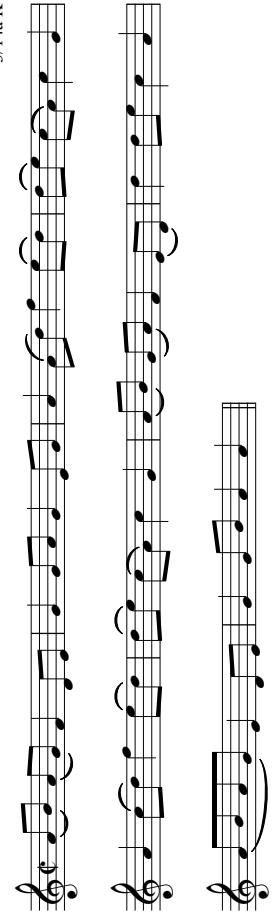
Rough-haired [?] Kathleen



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

316 Bean an Tábhairne gan aon Lochd

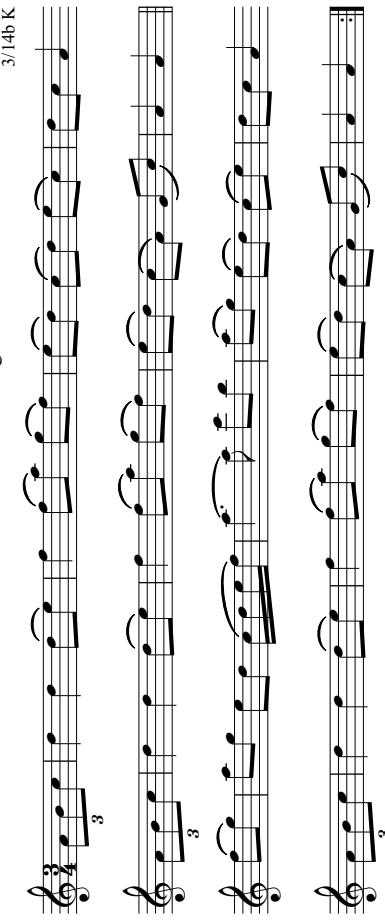
The perfect alehouse woman



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

317 Maidin Bog Aoibhin

On a fine soft morning



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

318 An Cuireata

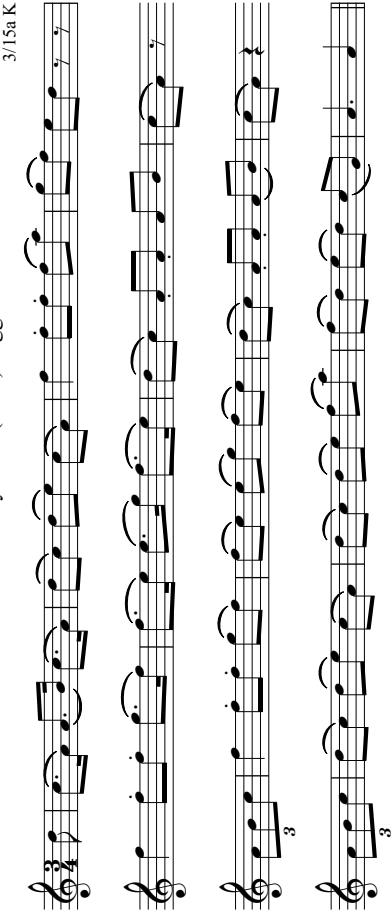
The knave [at cards]



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 131

319 Diarmuid Bocach Buidhe

Dermot the yellow (lame) beggar



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

320 Peadar na Péice. Im bó!!!

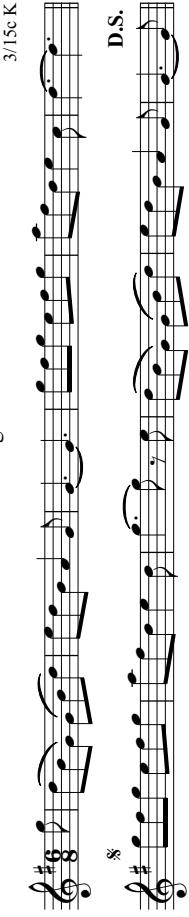
Sharp Peter. (Song vocables)



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

321 Mártan na Glóire

Martin the glorious



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

322 Máirghéad de Róisdig

Margaret Roche

3/16a K

3

[3]

3

3

3

3

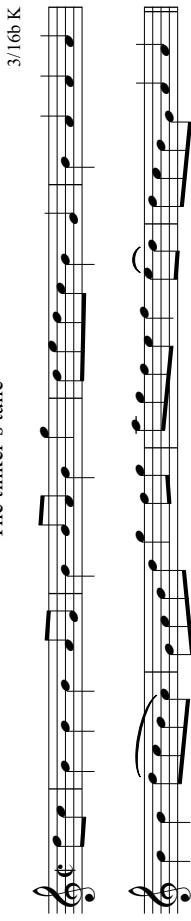
3

3

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

323 Duain an Tíncéara

The tinker's tune



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

324 Duain an Oirimh

The ploughman's tune

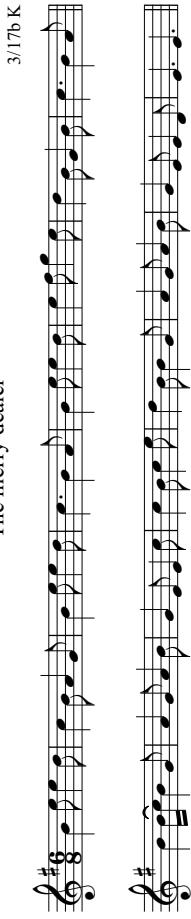


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 133

3/16c K

325 An Ceannuighe Súgach

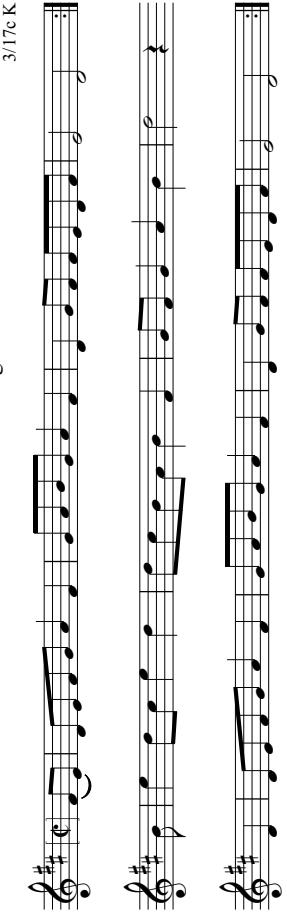
The merry dealer



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

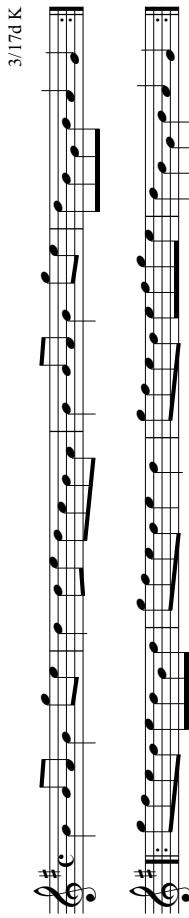
326 Bean an Ghleanna

The woman from the glen



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

327 The Roving Bachelor



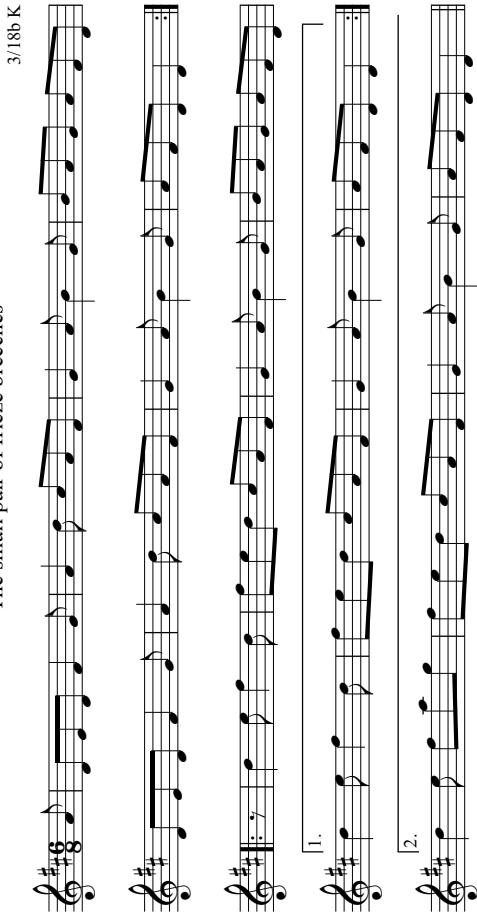
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 133

328 Humours of Churctown

Sheilds, Hugh, ed., *Tunes of the Munster Pipes / Irish Traditional Music from the James Goodman Manuscripts*, Volume 1, Dublin, 1998, p. 134

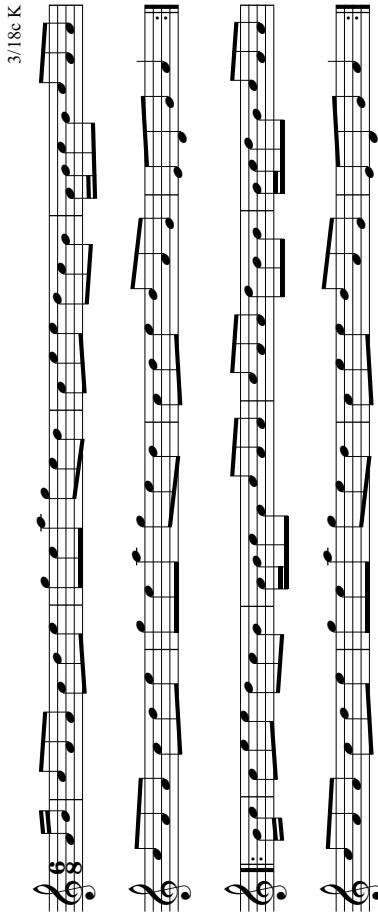
329 An Brísdín Bréide

The small pair of frieze breeches



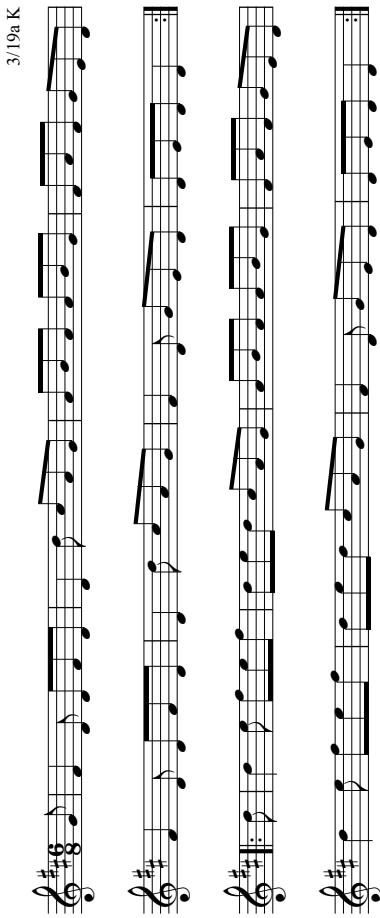
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 134

330 ‘A Tailor I am’



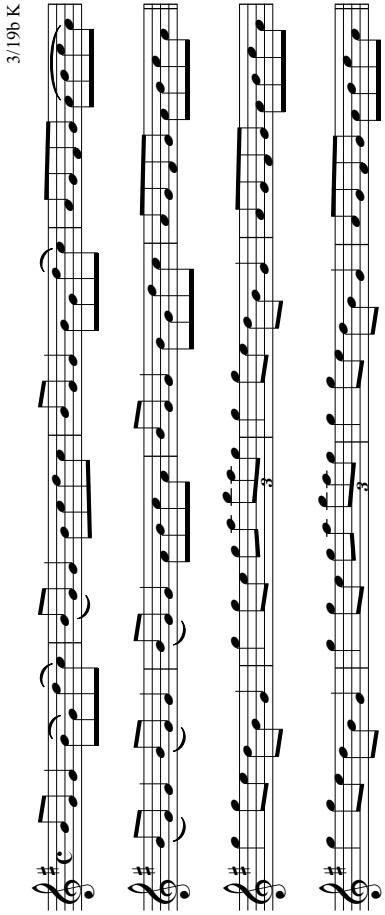
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 134–135

331 Galagher's Jig



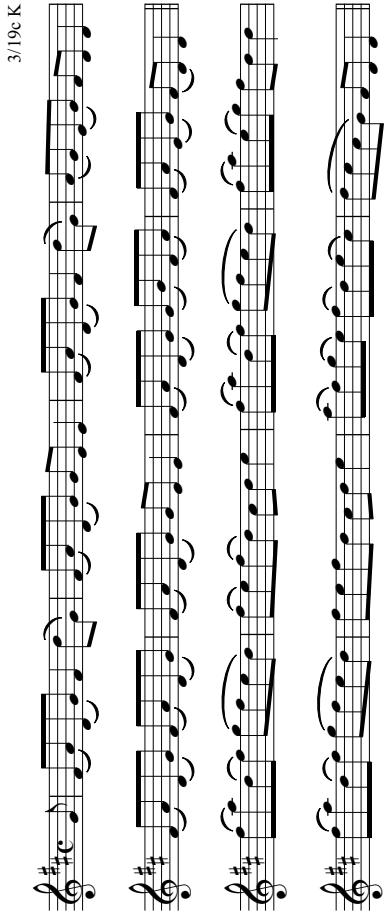
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 135

332 The Flogging Reel



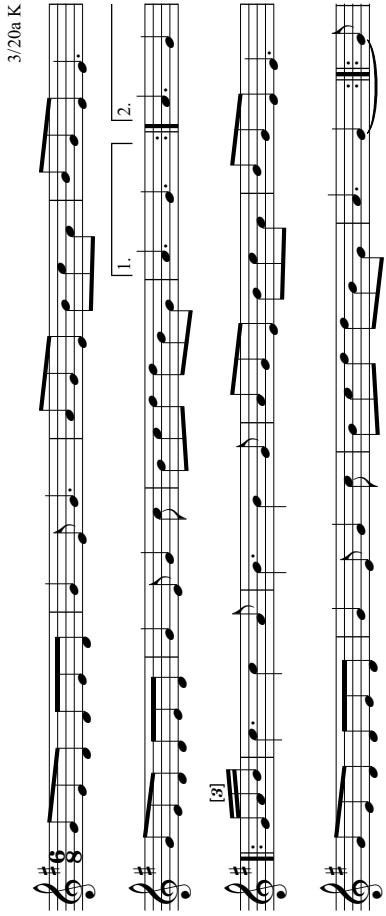
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 135

333 Miss Moore's Fancy



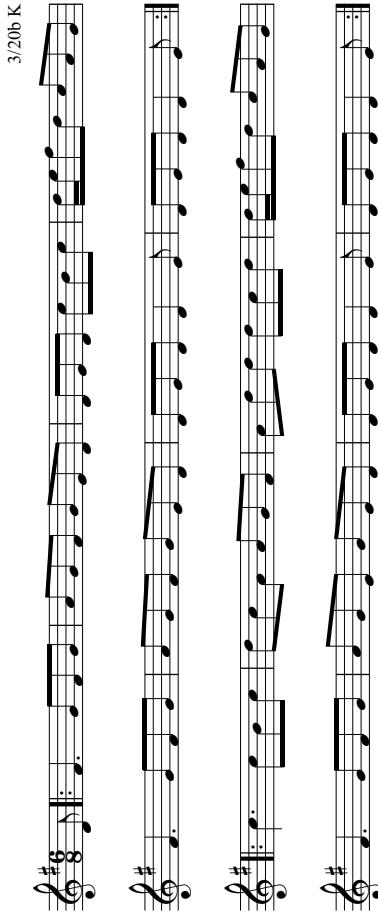
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 136

334 Ballinacourty Jig



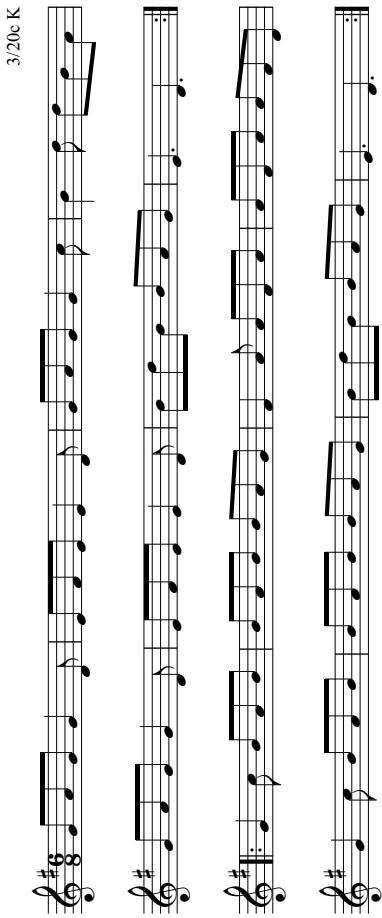
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 136

335 Betty in the Settlebed



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

336 The Oak Stick



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

337 The Cuckold Old Man

3/21a K

Fine

[P.C.]

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

338 Nabey(?) Dance (old)

3/2lb K

The image shows three staves of musical notation. The first staff begins with a measure in 2/2 time, indicated by a '2' over a '2'. It consists of two measures of eighth-note pairs. The second staff begins with a measure in 3/2 time, indicated by a '3' over a '2'. It consists of two measures of eighth-note pairs. The third staff begins with a measure in 3/2 time, indicated by a '3' over a '2'. It consists of two measures of eighth-note pairs.

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

339 Langford's Reel

3/2lc K

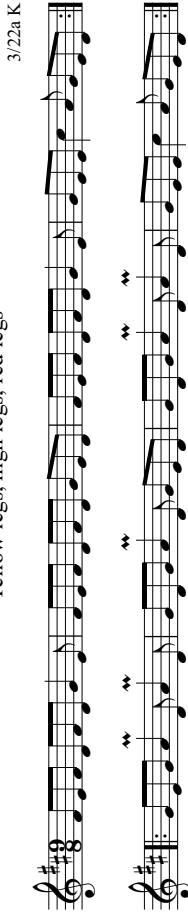
The musical score consists of four staves of music for a single instrument, likely a fife or flute. The key signature is one sharp (F#). The time signature is 3/2. The music is divided into measures by vertical bar lines. Measure 1: The first note is a quarter note followed by a eighth note. Measure 2: The first note is a quarter note followed by a eighth note. Measure 3: The first note is a quarter note followed by a eighth note. Measure 4: The first note is a quarter note followed by a eighth note. Measure 5: The first note is a quarter note followed by a eighth note. Measure 6: The first note is a quarter note followed by a eighth note. Measure 7: The first note is a quarter note followed by a eighth note. Measure 8: The first note is a quarter note followed by a eighth note. Measure 9: The first note is a quarter note followed by a eighth note. Measure 10: The first note is a quarter note followed by a eighth note. Measure 11: The first note is a quarter note followed by a eighth note. Measure 12: The first note is a quarter note followed by a eighth note. Measure 13: The first note is a quarter note followed by a eighth note. Measure 14: The first note is a quarter note followed by a eighth note. Measure 15: The first note is a quarter note followed by a eighth note. Measure 16: The first note is a quarter note followed by a eighth note. Measure 17: The first note is a quarter note followed by a eighth note. Measure 18: The first note is a quarter note followed by a eighth note. Measure 19: The first note is a quarter note followed by a eighth note. Measure 20: The first note is a quarter note followed by a eighth note.

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

D.C.

340 Cosa Buidhe Árda Dearga

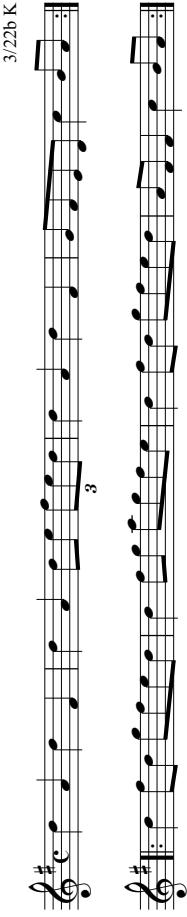
Yellow legs, high legs, red legs



3/22a K

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

341 Early Breakfast



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

342 Humours of Clounties

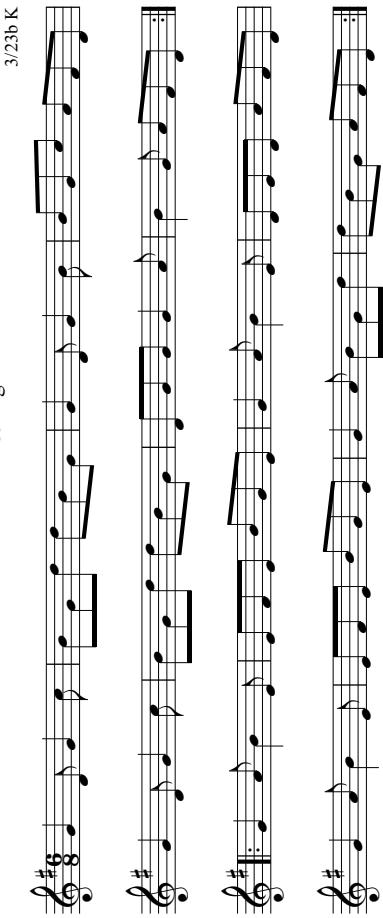
3/23a K

The music is in common time (indicated by 'C') and G major (two sharps). The notation consists of vertical stems with horizontal dashes indicating grace notes. The first staff begins with a note on the A line, followed by a grace note on the G line, then a note on the F line, a grace note on the E line, and so on. The second staff begins with a note on the D line, followed by a grace note on the C line, then a note on the B line, a grace note on the A line, and so on. The third staff begins with a note on the G line, followed by a grace note on the F line, then a note on the E line, a grace note on the D line, and so on. The fourth staff begins with a note on the C line, followed by a grace note on the B line, then a note on the A line, a grace note on the G line, and so on.

Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 138–139

343 ‘Nách Teamn &c’

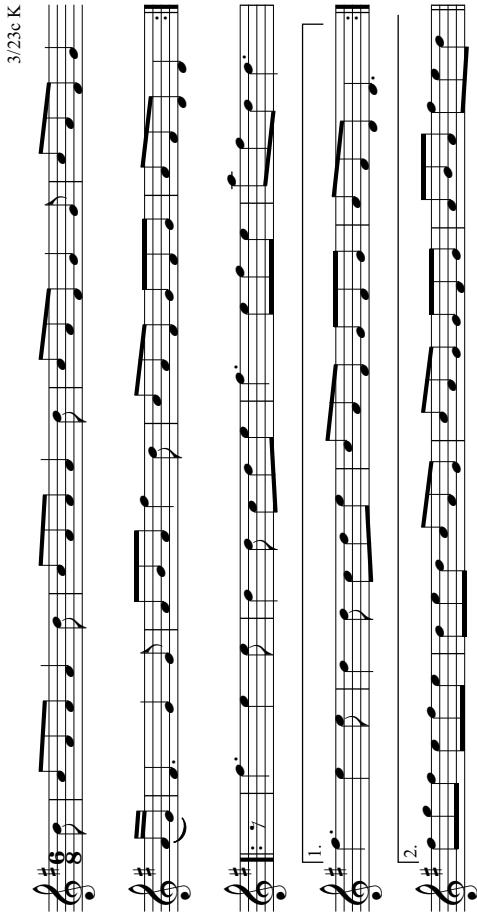
‘Isn’t/ Aren’t &c tight?’



3/23b K

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

344 ‘I Would if I Could’



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

345 Lucy Campbell (reel)

3/29b K

The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes above them.

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

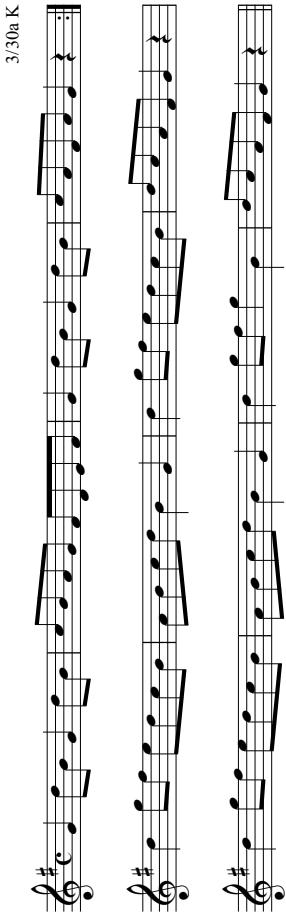
346 Reel ““Welcome here again””

3/29c K

The image shows two staves of musical notation for a reel. The music is in G major (indicated by a G with a sharp symbol) and 3/29 time (indicated by a '3' over a '29'). The notation consists of vertical stems with diagonal strokes indicating pitch and rhythm. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. Both staves end with a double bar line.

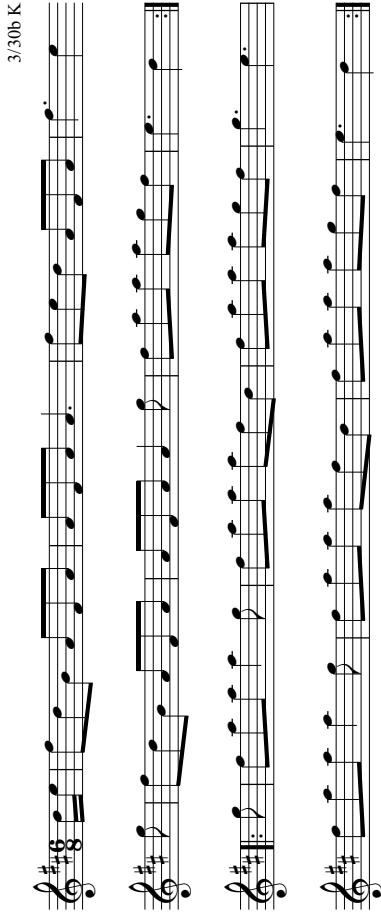
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 140

347 Reel, Tink a Tink



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

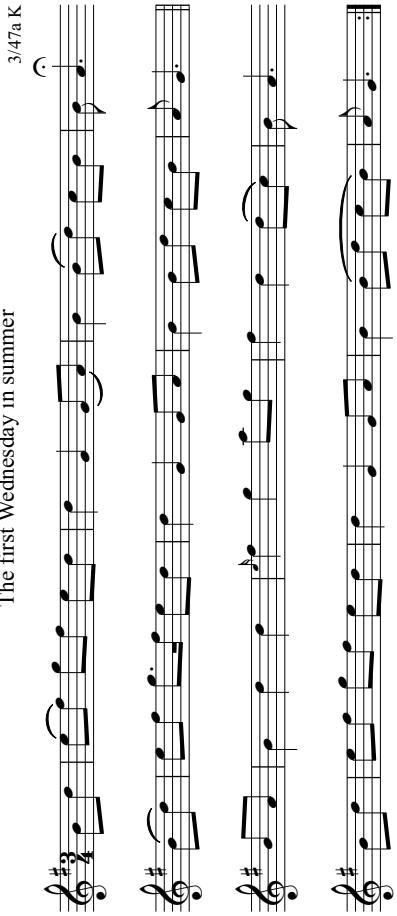
348 Katty O'Lynch



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

349 An Chéad Chéadaoin de Shamhra

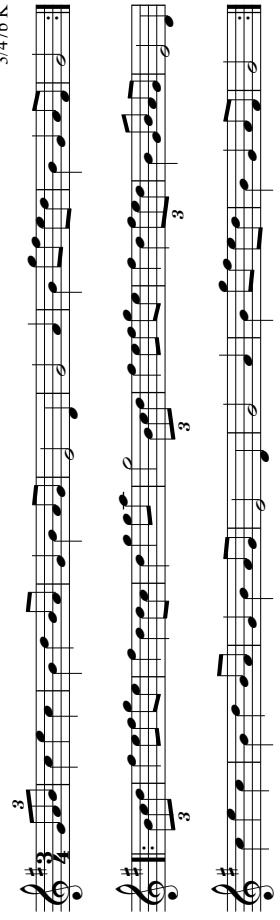
The first Wednesday in summer



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

350 ‘Táim-si am Chodladh’ (*old version*)

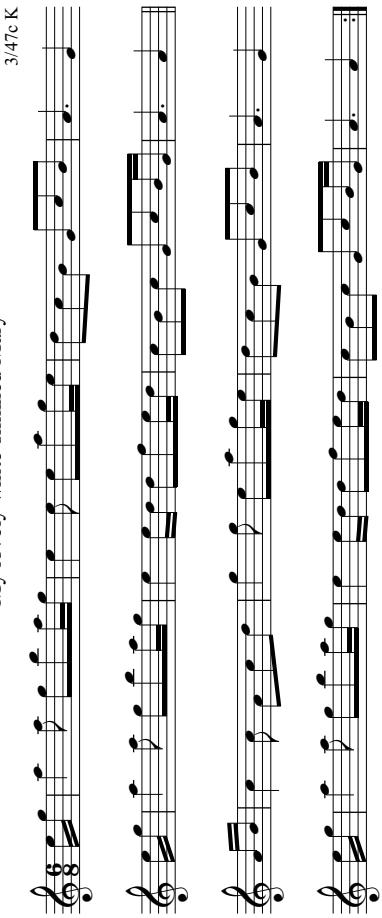
‘I am asleep’



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 141

351 ‘A Mháire Bhréágh Cailce’

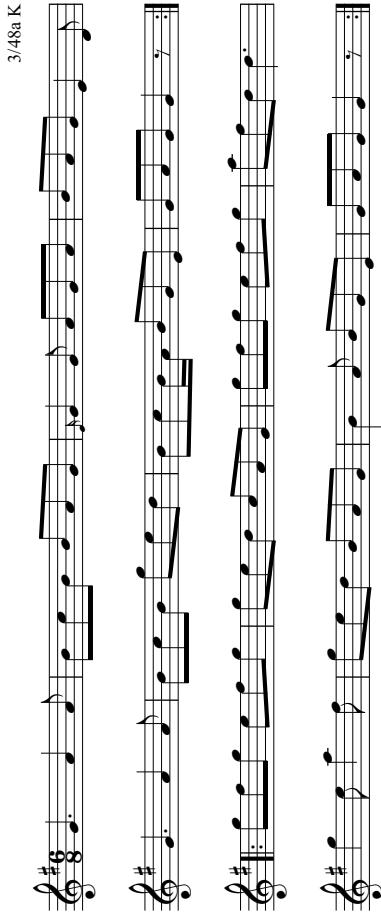
‘My lovely white-skinned Mary’



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

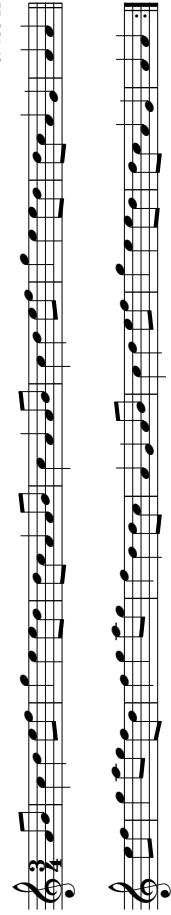
352 Humours of Glenath



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

353 Nóra an Chúil Ómair

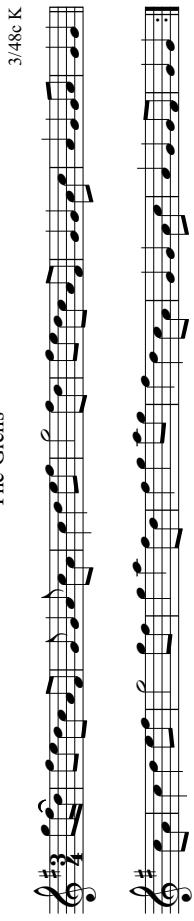
Nora with hair the colour of amber



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

354 Na Gleannta

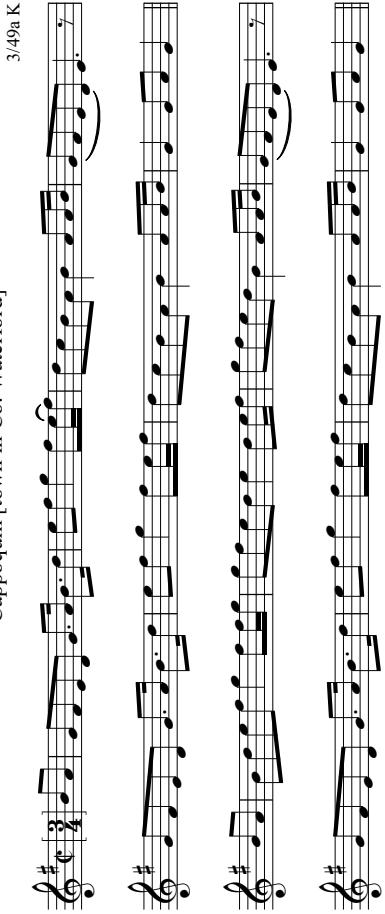
The Glens



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

355 Ceapa Uí Chuinn

Cappoquin [town in Co. Waterford]



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

356 An Mangaire Súgach

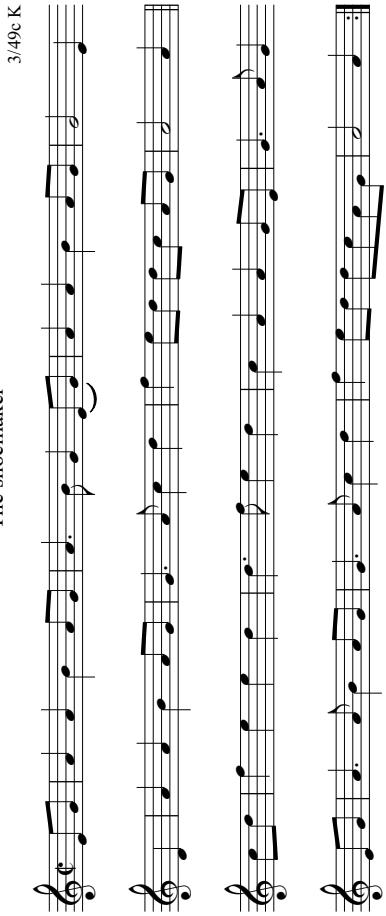
The jolly pedlar



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

357 An Gréasuidhe

The shoemaker



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

358 Éadmon Breathnach (caoine)

Eamonn or Edmund Welch (lament)

3/50a K

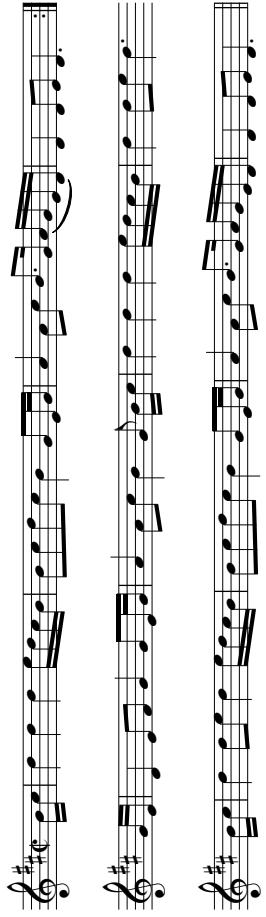
D.S.

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

359 Seaghanín Aorach

Lively Johnny

3/50b K



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

360 Sighle Ní Chonnolláin

Sheila O'Connellan

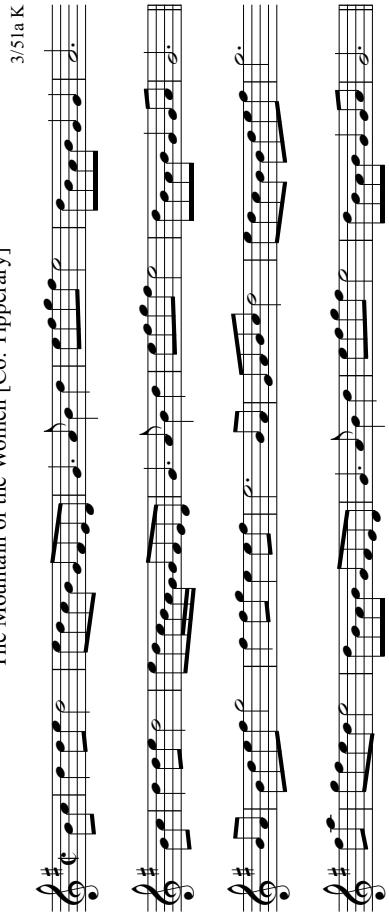
3/50c K [T. Kennedy?]

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

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

361 Sliabh na m-Ban

The Mountain of the Women [Co. Tipperary]



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

362 ‘Móra air Maidin duit, a Spéir Bhean Chiúin’,
‘Good morrow to you, quiet heavenly woman’,
3/5lb K



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

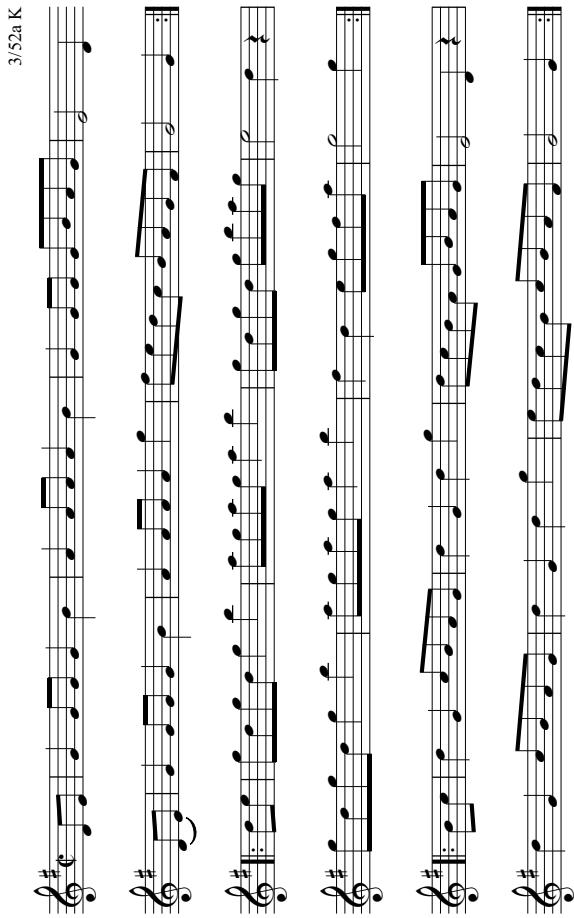
363 Boatman's Song (The Rowling Diddy oh!)

3/5lc K

The image shows four staves of musical notation for a pipe tune. The notation is in common time (indicated by '3/5lc' and 'K'). The key signature is one sharp (F#). The music consists of eighth-note patterns. The first three staves begin with a note on the second line, while the fourth staff begins with a note on the first line. Measures are separated by vertical bar lines, and each measure contains two notes. The notes are connected by horizontal stems pointing right, with vertical stems extending upwards from the top note of each pair.

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

364 McPherson's Lament



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

365 ‘Ar Phósais fós?’

‘Were you married yet?’



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

366 Pádraig Uí Thuama

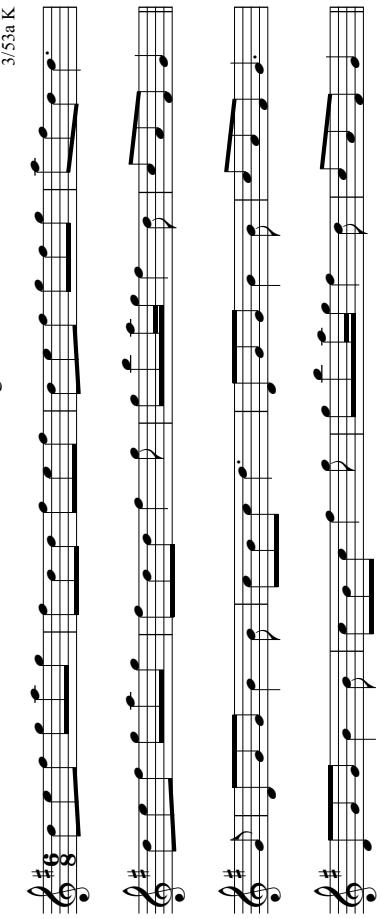
Patrick O'Twomey



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

367 O'Sullivan's Frolic ('*B'mid ag Öl &c'*)

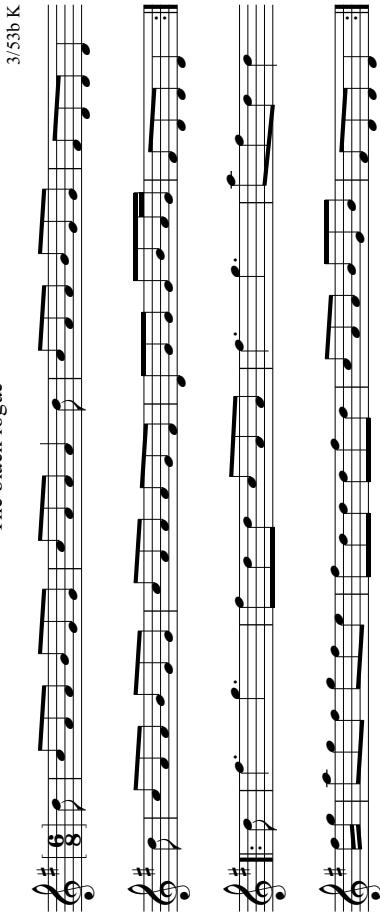
... 'Let us be drinking &c'



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

368 An Róguire Dubh

The black rogue



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

369 ‘Rabbhais ag an g-Carraig?’,

‘Were you at the Rock/ at Carrick?’

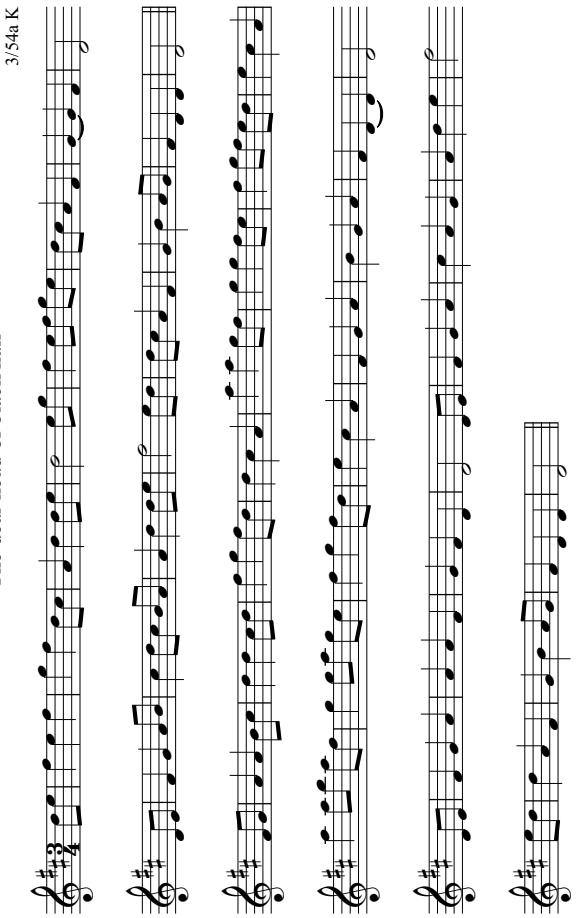
3/53c K

The musical score consists of four staves of music for a single melody. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes. The music includes several grace notes indicated by short vertical strokes above the main notes. Measure numbers 3, 8, and D.S. (Da Capo) are marked above the staves.

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

370 An Ceann Dubh Dileas

The dear head of black hair



3/54a K

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

371 An Cailín Donn Deas

The pretty brown-haired girl

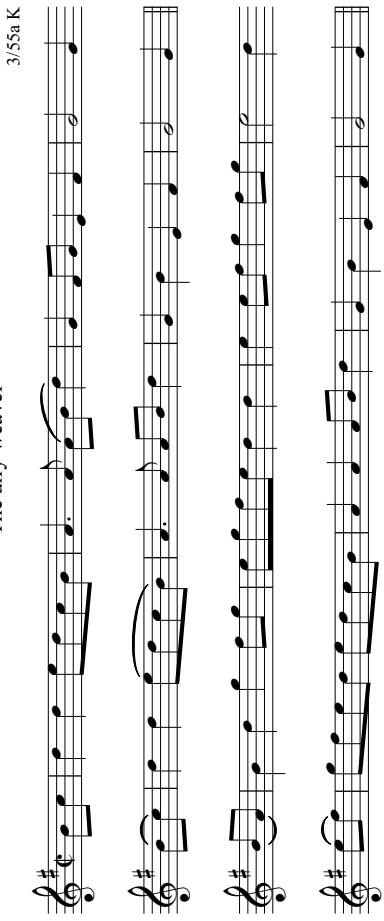


3/54b K

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

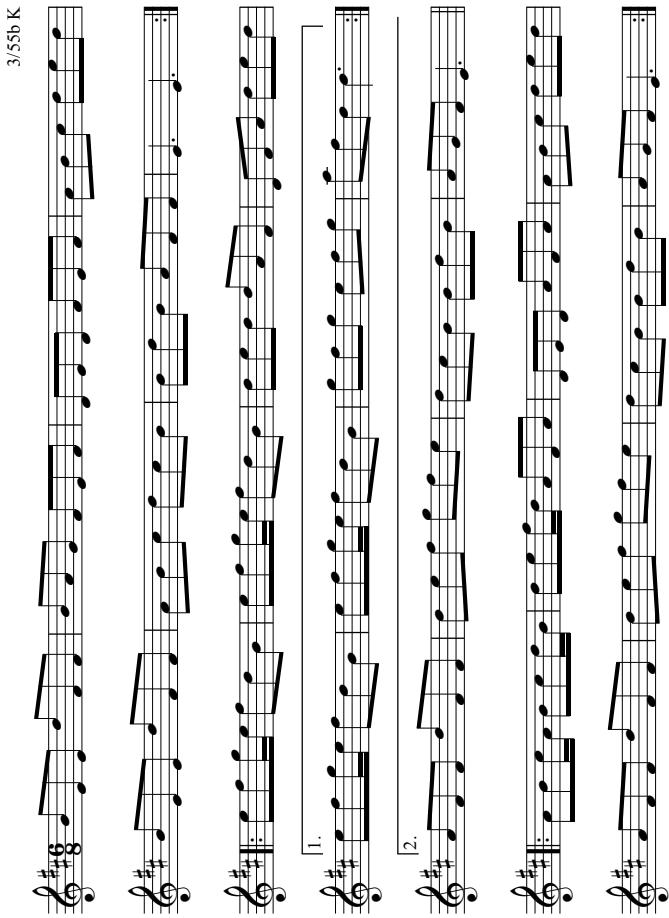
372 An Fíghéadóir Aorach

The airy weaver



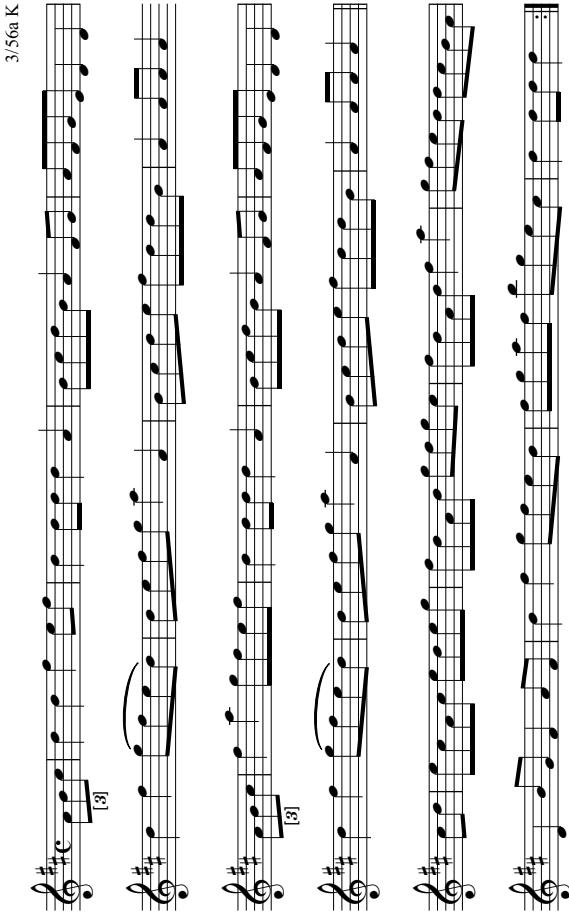
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 148

373 Apples in Winter



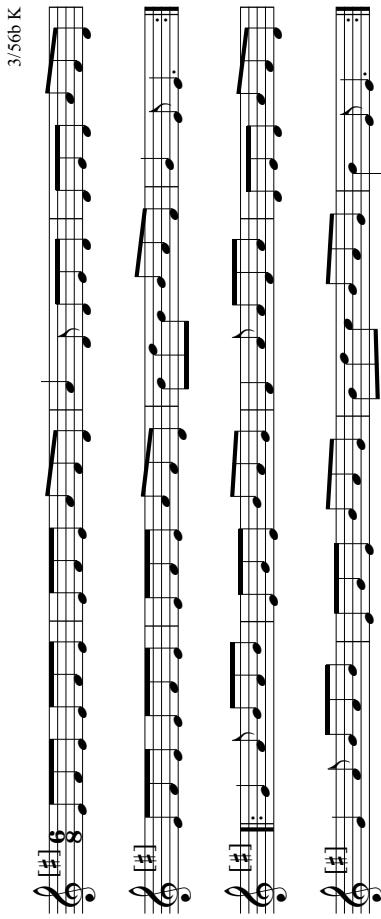
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 148-149

374 Fountain's Hornpipe



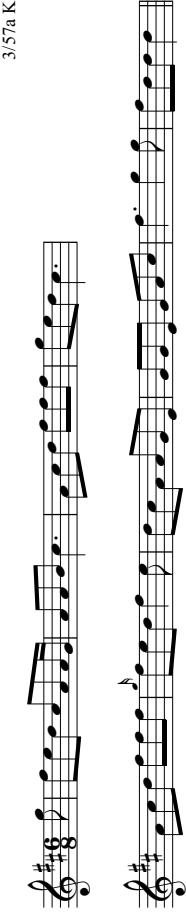
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 149

375 ‘Push her against the Hop’



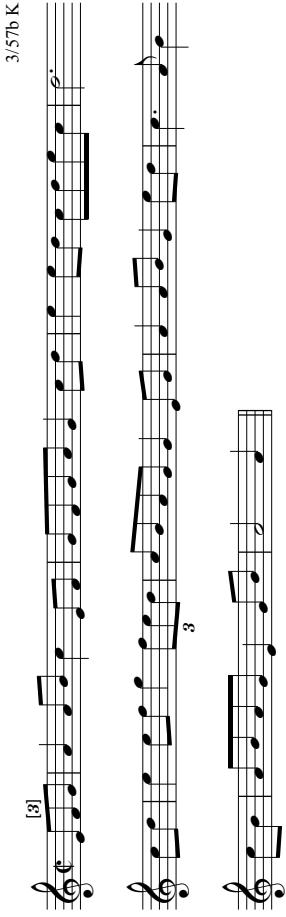
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 149

376 Laddy O Lee



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

377 Red Rose Top



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 150

378 Rolling in the Rye grass

3/57c K

[1.] [2.]

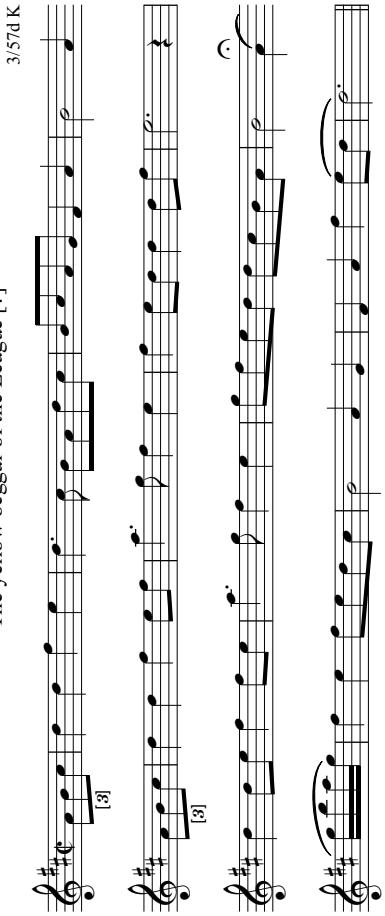
The musical score consists of three staves of notation. The first two staves begin with a treble clef, a sharp sign indicating G major, and a common time signature (indicated by a 'C'). The first staff begins with a single eighth note followed by a sixteenth-note rest, then a sixteenth note tied to the next eighth note. The second staff begins with a single eighth note followed by a sixteenth-note rest, then a sixteenth note tied to the next eighth note. The third staff begins with a single eighth note followed by a sixteenth-note rest, then a sixteenth note tied to the next eighth note. All staves continue with a repeating pattern of eighth notes and sixteenth-note rests. Measures are separated by vertical bar lines, and measures 1 and 2 are indicated by brackets above the staves.

D.S.

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

379 Bocach Buidhe na Léige

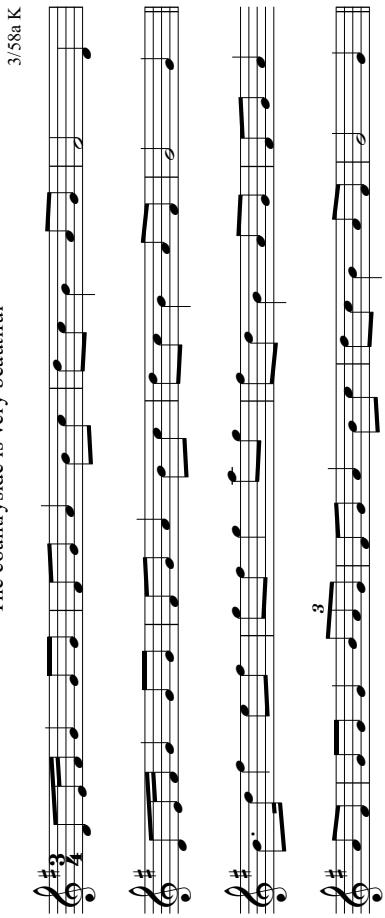
The yellow beggar of the League [?]



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

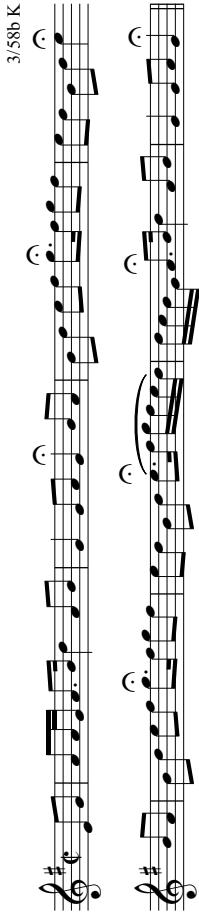
380 Is Ró Bhlreágh 'n Dúithchig

The countryside is very beautiful



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

381 The Croppy Boy



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

382 Reading made Easy

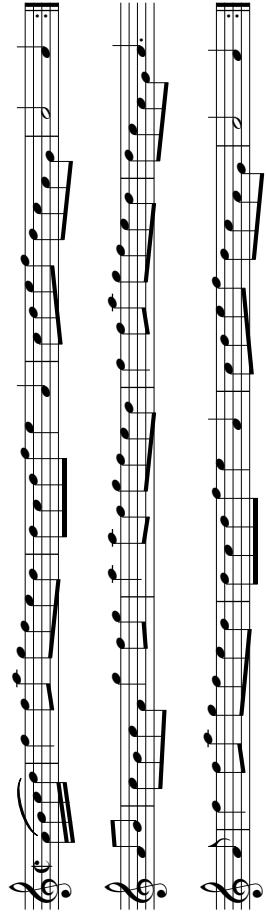
3/58c K

The image shows three staves of musical notation. Each staff begins with a clef (G-clef), a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of eighth and sixteenth notes, with some notes grouped by vertical stems. The first staff starts with a quarter note followed by an eighth note. The second staff starts with an eighth note followed by a quarter note. The third staff starts with a quarter note followed by an eighth note.

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

383 Uair Bheag Ghoirm roimh an Lá

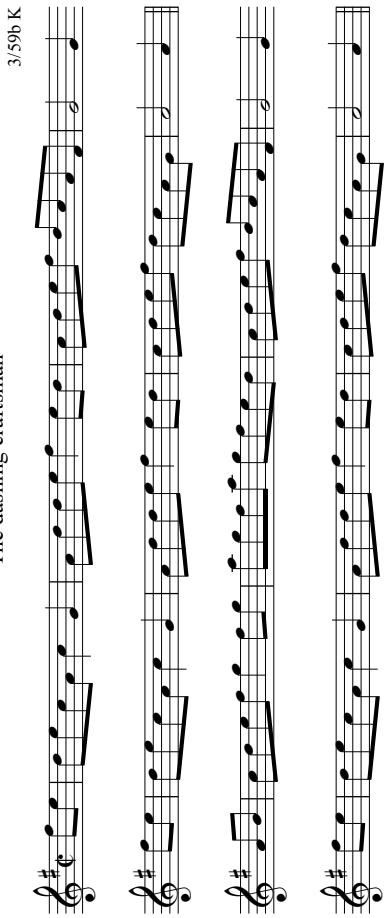
A little grey-blue [?] hour before day



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

384 An Rábaire Saoir

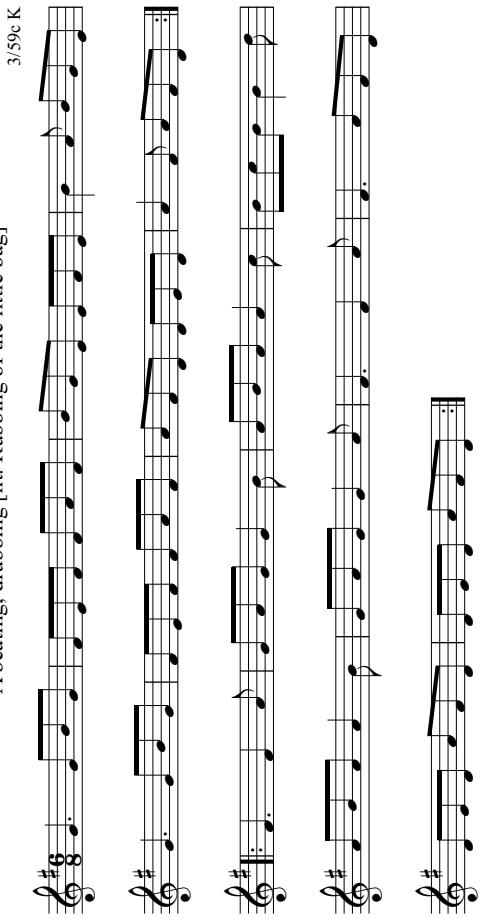
The dashing craftsman



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

385 Cuimil an Mháilín

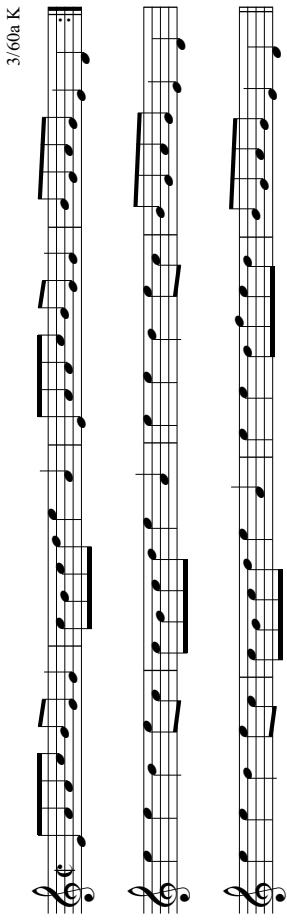
A beating, drumming [lit. Rubbing of the little bag]



3/59c K

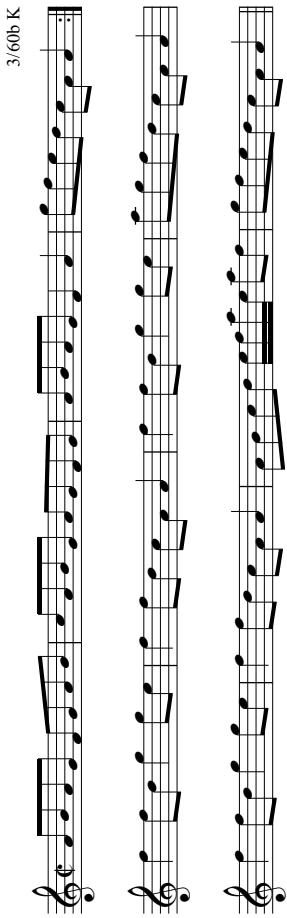
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 152

386 Reel



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

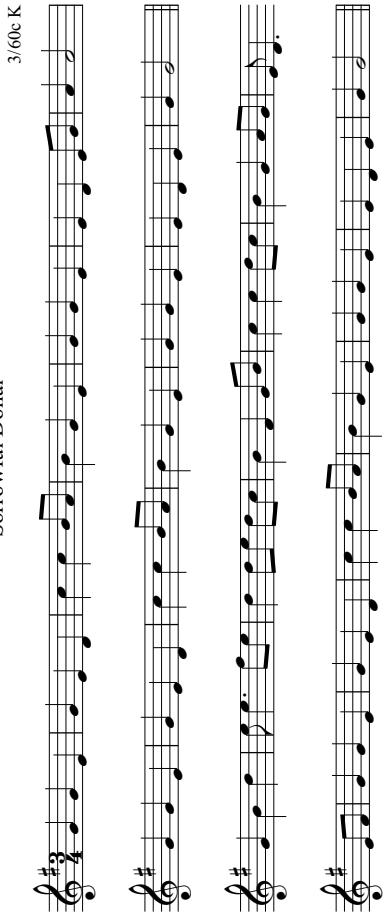
387 O'Sullivan's Return



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

388 Domhnall Dubh Bhrónach

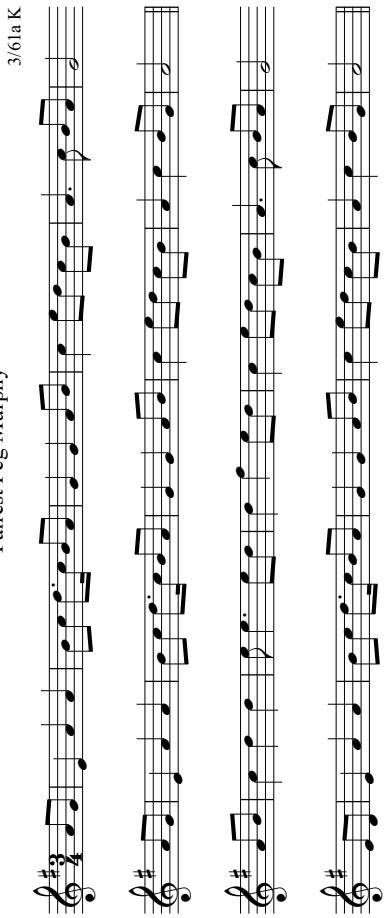
Sorrowful Donal



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

389 Peg Ghléegal Ní Mhurchadh

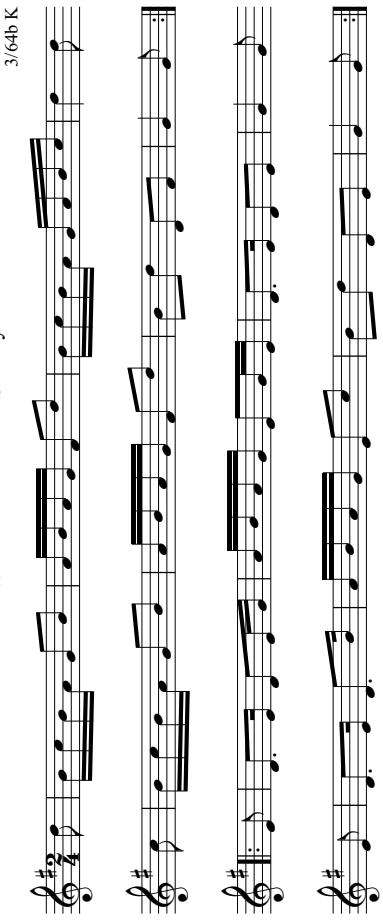
Fairest Peg Murphy



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

390 ‘Beig Reel aguinn Dé Domhnuig’

‘We'll have a reel on Sunday’

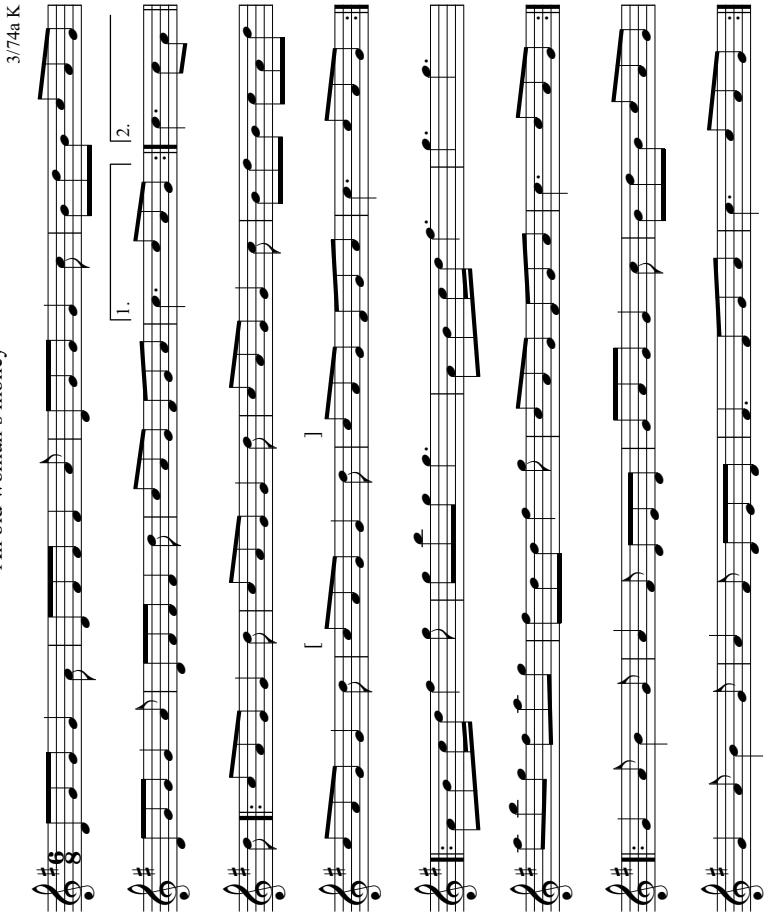


3/64b K

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

391 Airgiod Caillighe (*the old*)

An old woman's money

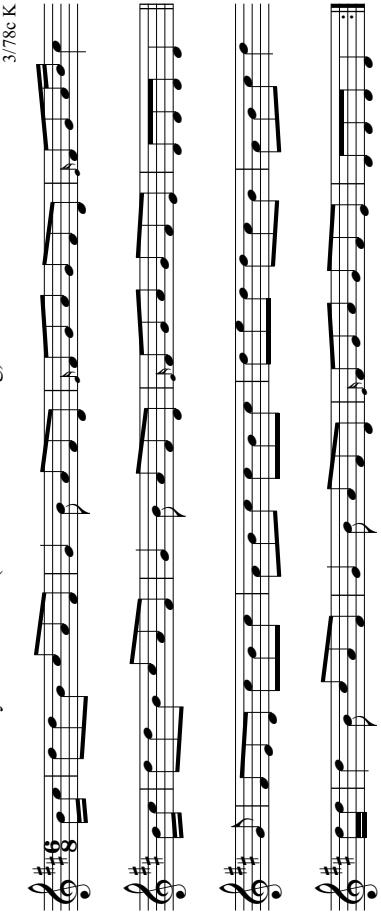


3/4a K

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

392 ‘Slán & Beannachd le Buairiomh an tSaoghail’

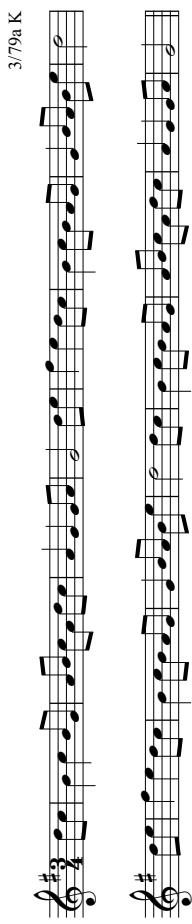
‘Goodbye & farewell (lit. Health & blessing) to the care of the world’



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

393

Bonny Bettie



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

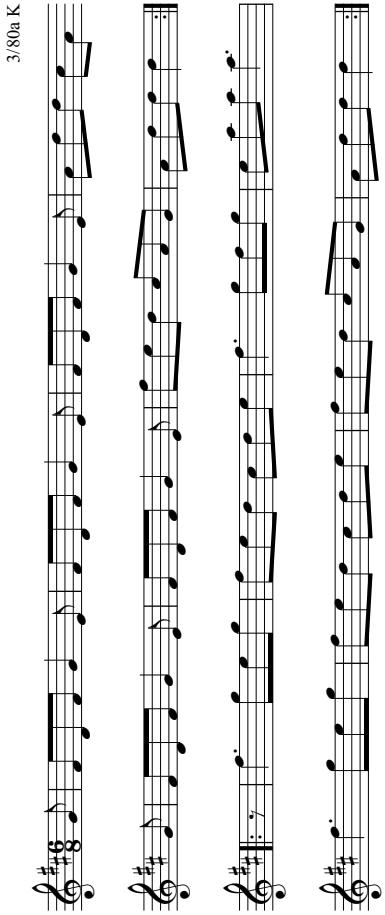
394 Táim Cortha ó bheith am Aonar am Luighe

I am tired of lying alone



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

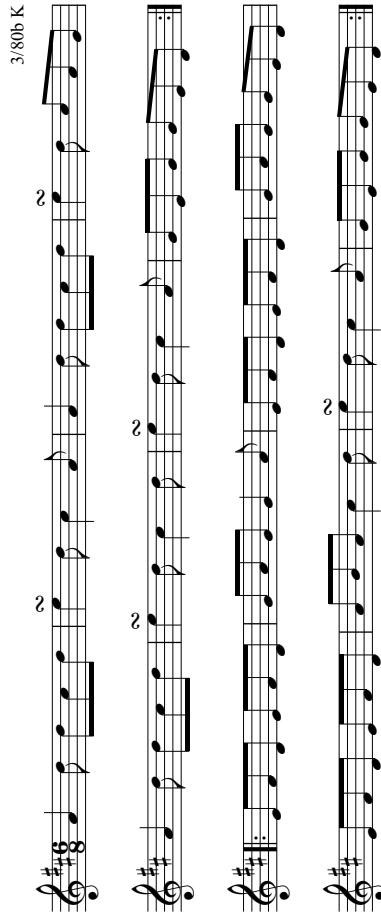
395 Humours of Strandroad



3/80a K

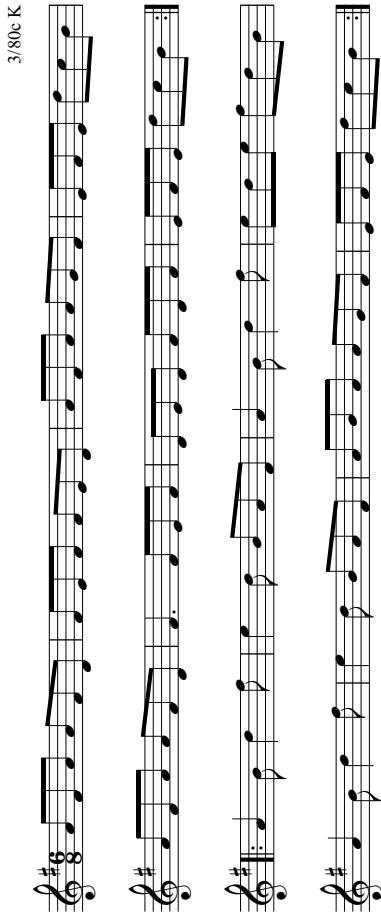
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 156

396 Thro' the Heath



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 156–157

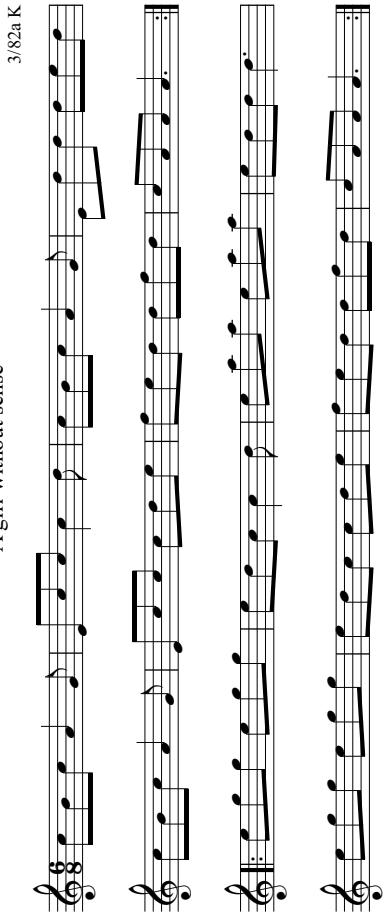
397 Round the World for Sport



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

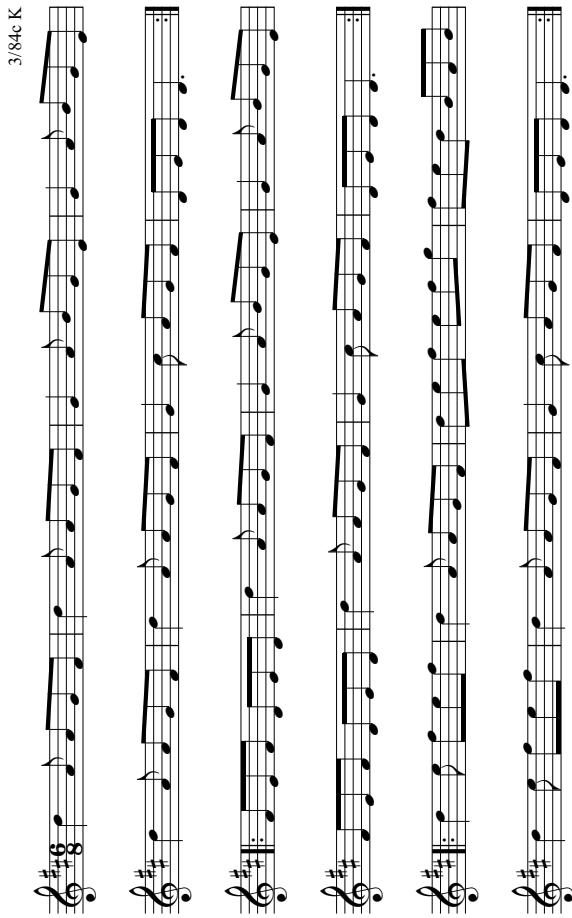
398 Cailín gan Chiall

A girl without sense



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

399 Humours of Glencurtha



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

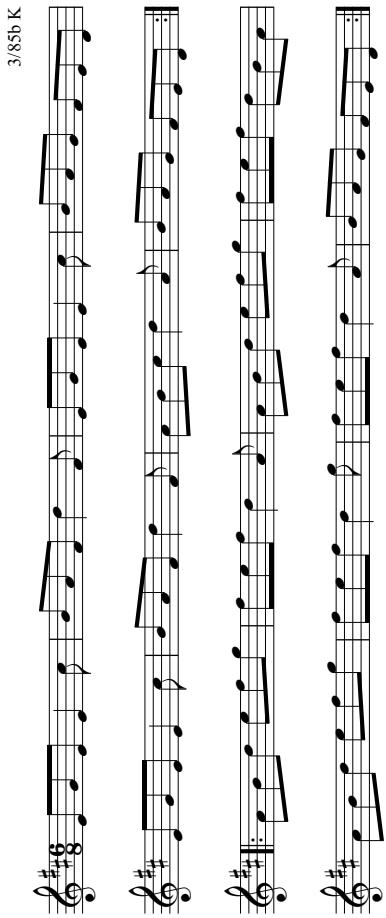
400 Duke of York's Troop

Slow 3/85a K

The musical score consists of six staves of pipe music notation. The key signature is G major (one sharp). The time signature is 6/8. The first staff begins with a grace note followed by a eighth note. The second staff starts with a eighth note. The third staff begins with a eighth note. The fourth staff starts with a eighth note. The fifth staff begins with a eighth note. The sixth staff begins with a eighth note.

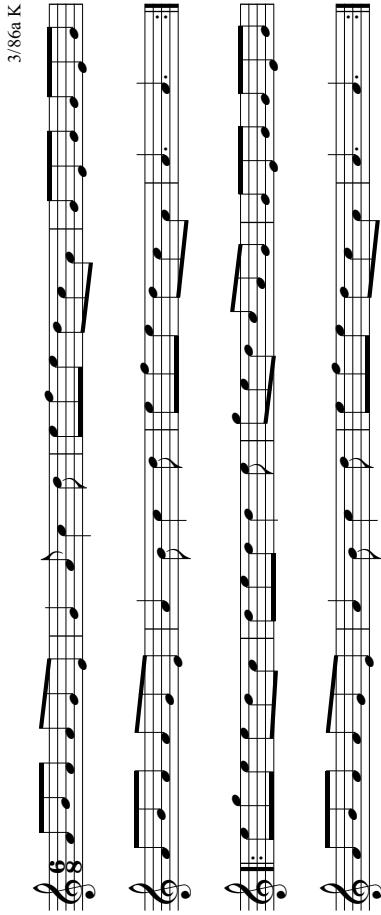
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 158

401 ‘Touch it up Tight’



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

402 Humours of Tralee



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

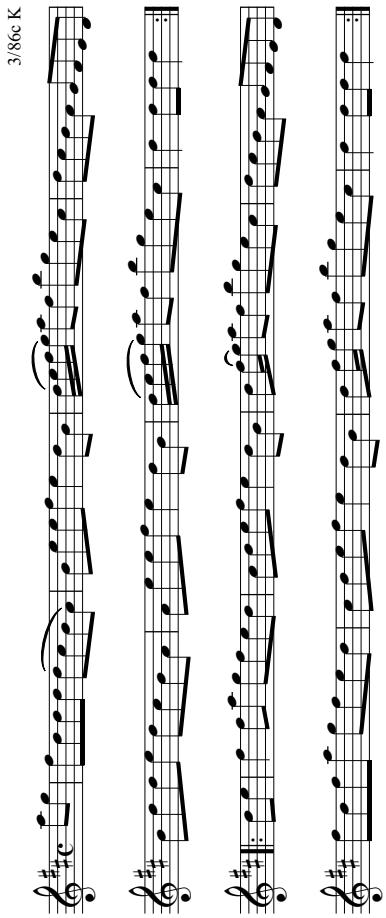
403 ‘Moggy, will you Do it Again?’

3/86b K

The image shows two staves of musical notation. Both staves are in G major (one sharp) and 6/8 time. The notation consists of eighth notes with various grace note patterns, such as pairs of eighth notes connected by a vertical line or a single eighth note preceded by a grace note. The first staff begins with a measure of eighth notes followed by a measure of grace notes and eighth notes. The second staff begins with a measure of grace notes and eighth notes.

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

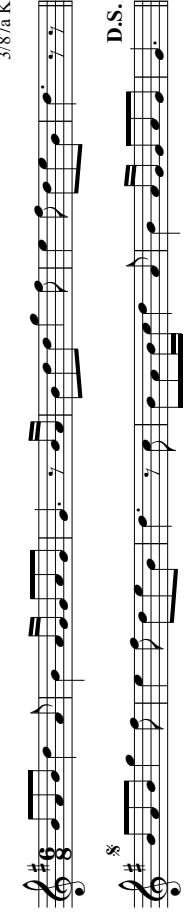
404 Sprightly Peggy



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

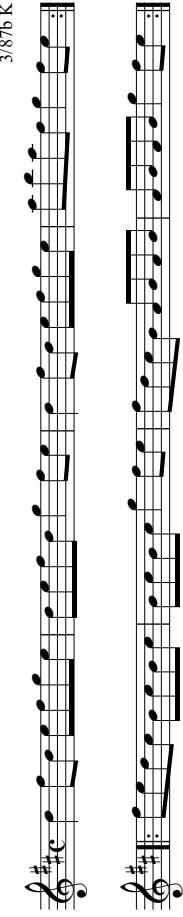
405 Is Cloaite 'n Galar an Grádh

Love is a destructive illness



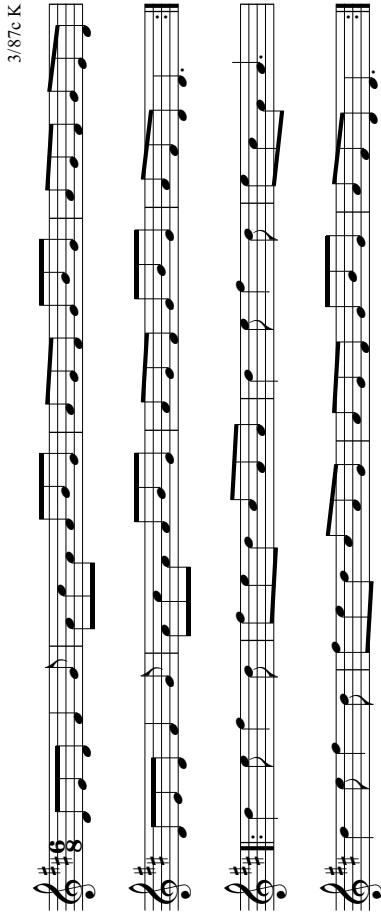
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 160

406 ‘Jenny Bank the Weavers’



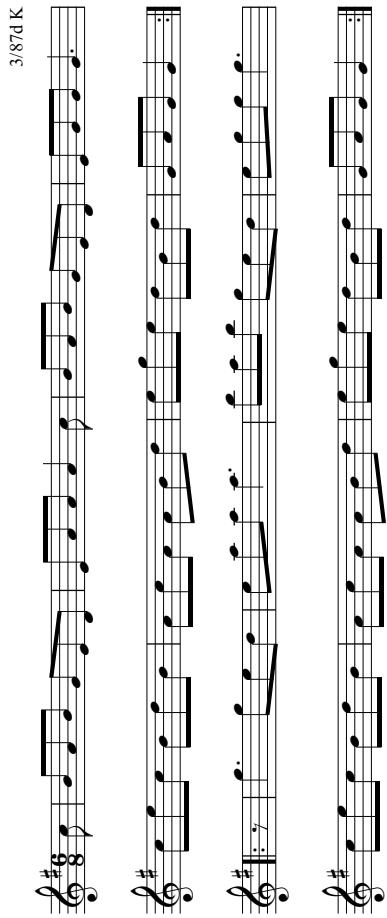
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 160

407 Jockey thro' the Town



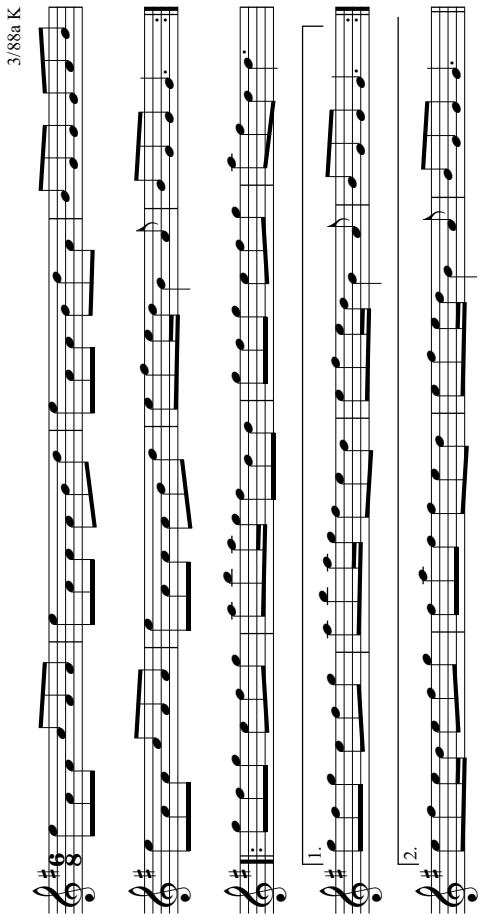
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 160–161

408 Rock of the Quilt



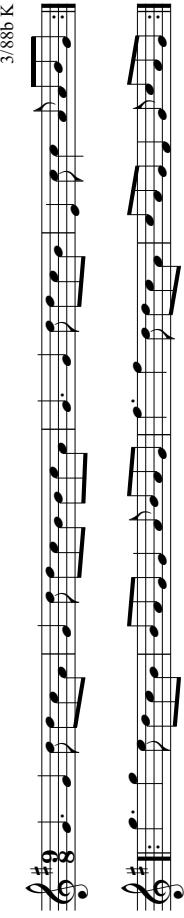
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 161

409 The New Glenath



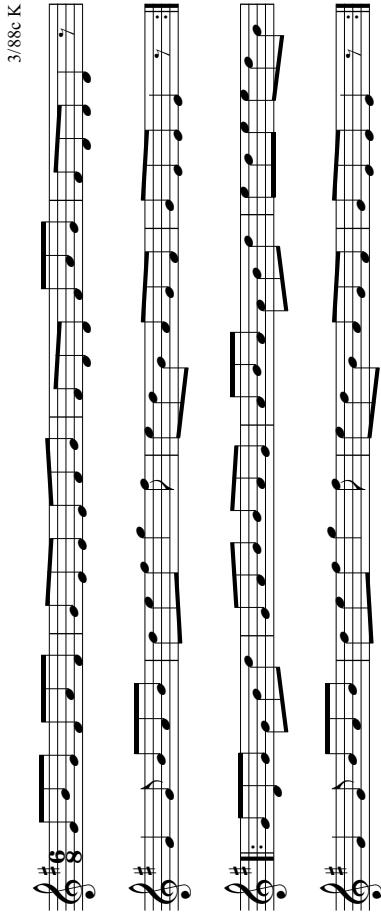
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 161

410 Kennedy's Freisure



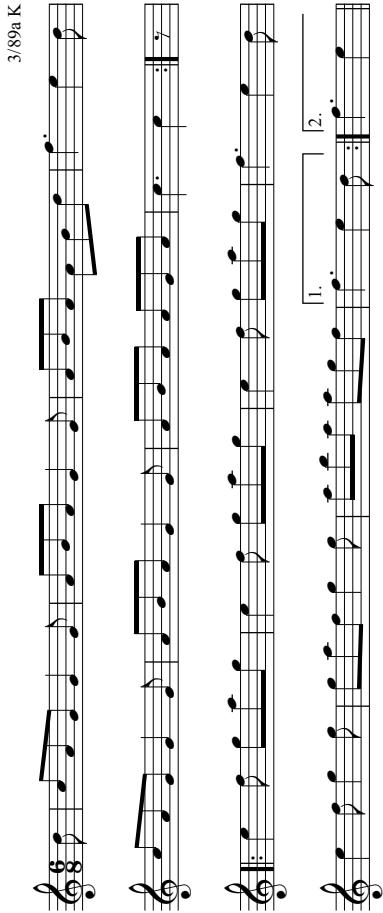
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 162

411 Humours of Millstreet



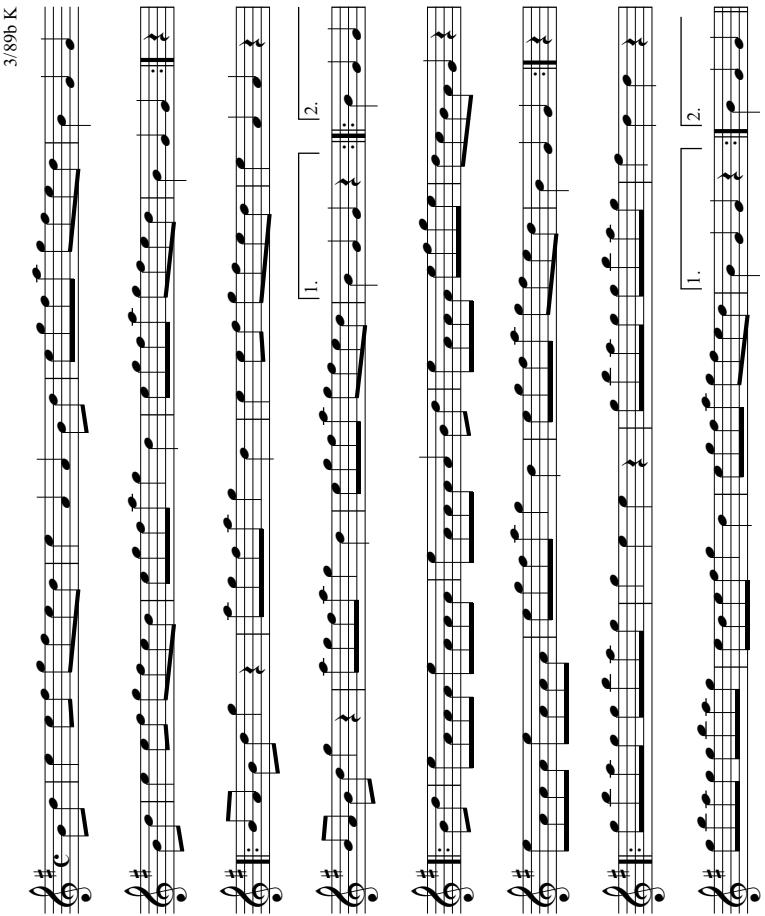
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 162

412 Slidrem Sandy? (Tristram Shandy)



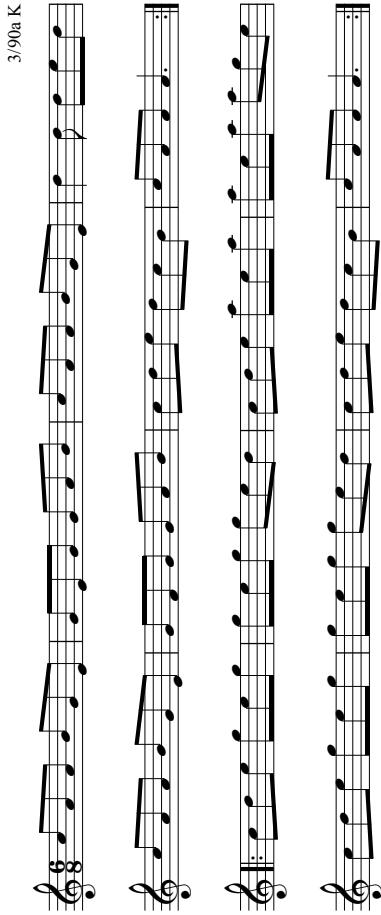
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 162

413 Jackson's Pipes



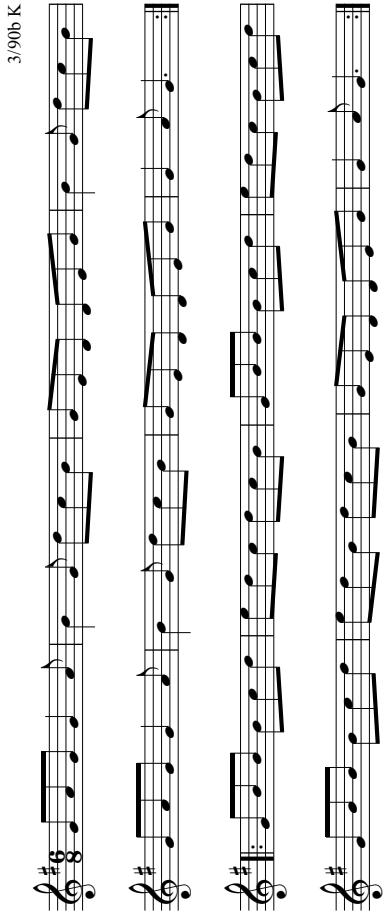
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 163

414 Humours of Ballinafad



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

415 Lady (of the Lake) in the Boat



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

416 My Name is Bold Kelly

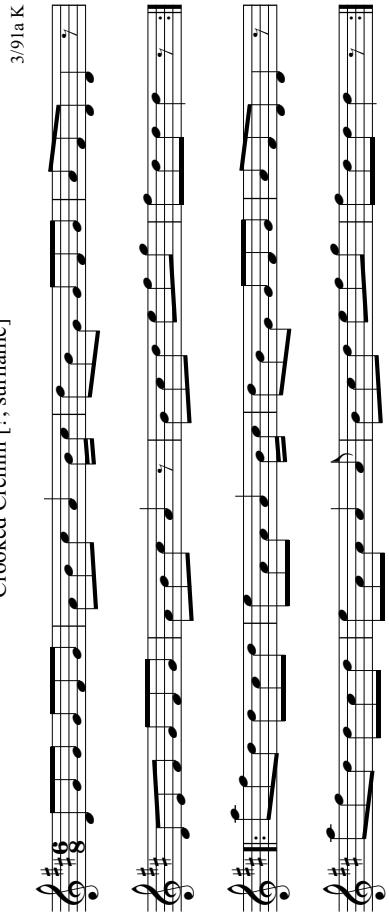
3/90c K

D.S.

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

417 An Crimíneach Comm

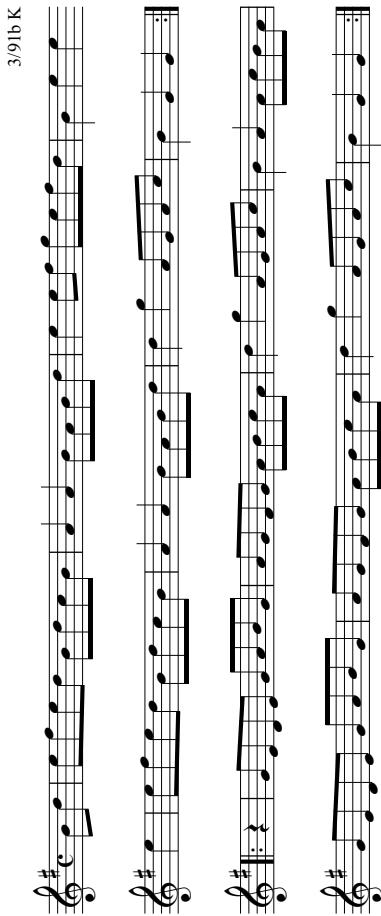
Crooked Cremin [?, surname]



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

418

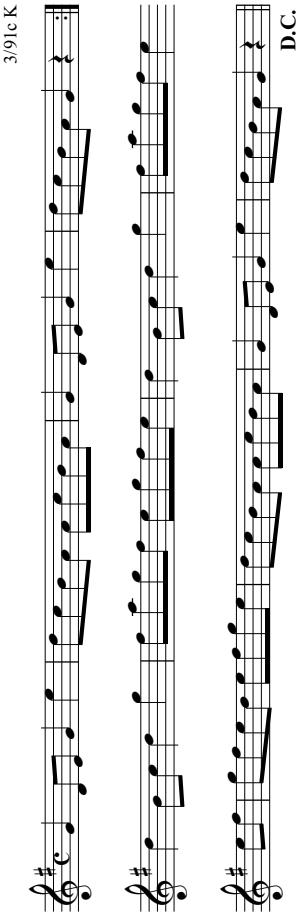
Kerin's Frolic



3/9lb K

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

419 Miss Connell's Reel



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

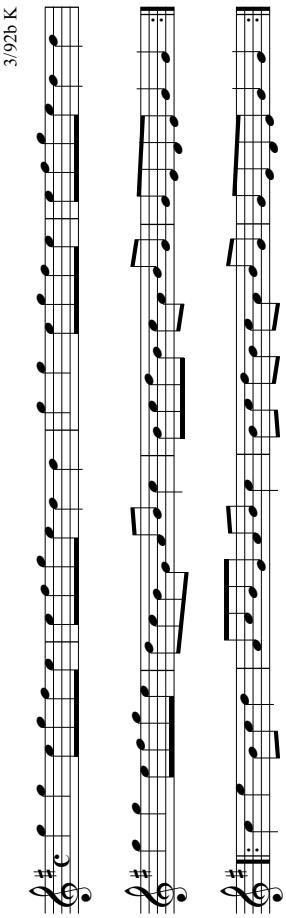
420 The Banks of the Dee

3/92a K

3

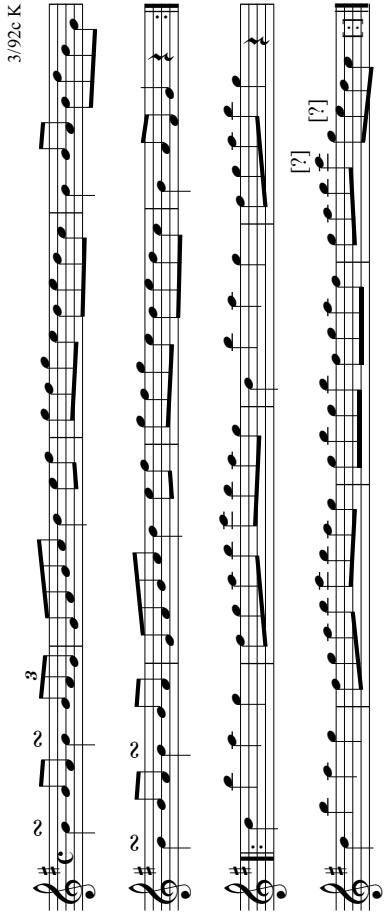
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 165

421 The Gipsey (an old country dance)



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 166

422 Lady Kennedy's Reel



423 Shantruis

Old Trousers [?]

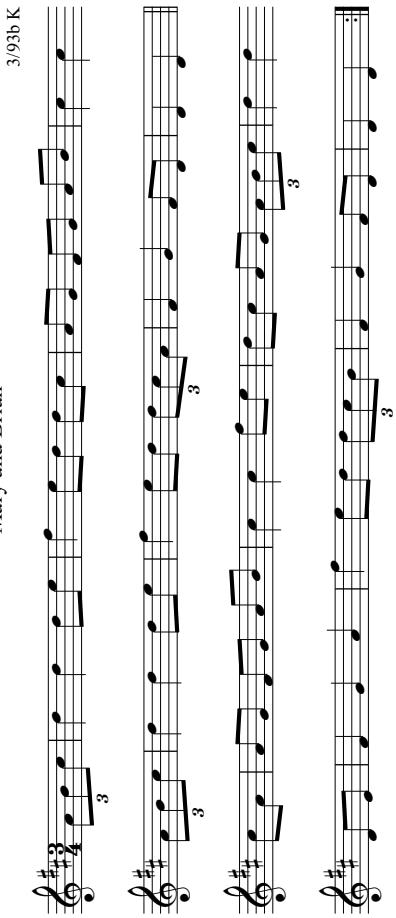
3/93a K

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

424

Máire & Brian

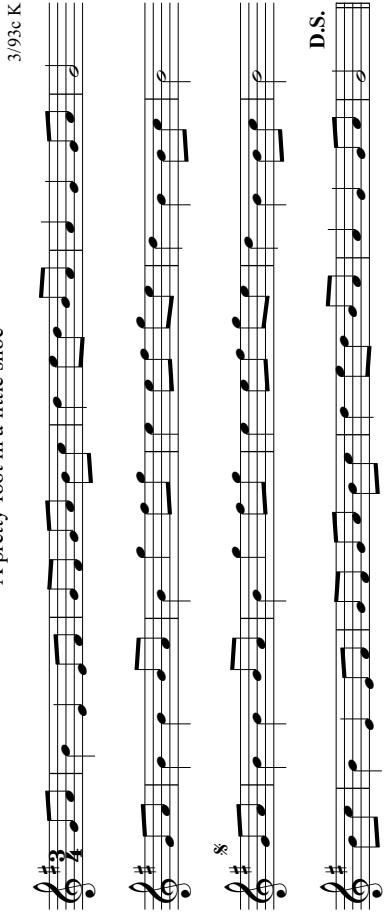
Mary and Brian



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

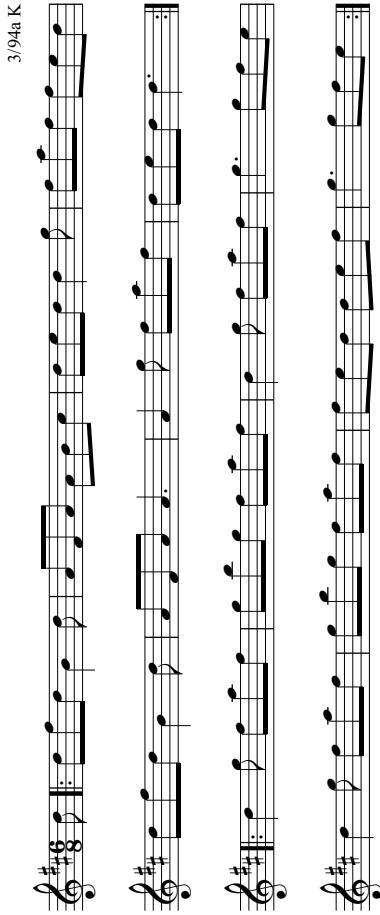
425 Cos Deas a m-Bróigín

A pretty foot in a little shoe



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

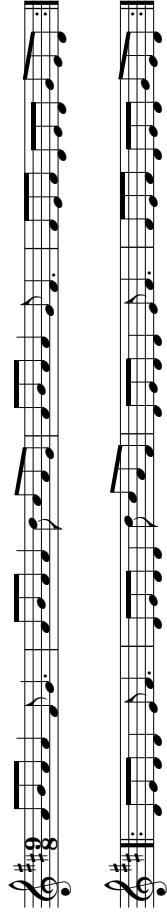
426 Malichi Daly



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

427 ‘Siobháinín Seó’

(Lullaby vocables)

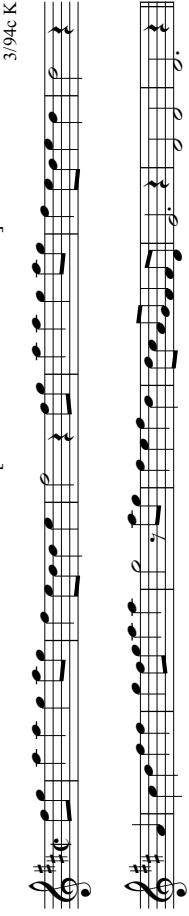


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 168

3/94b K

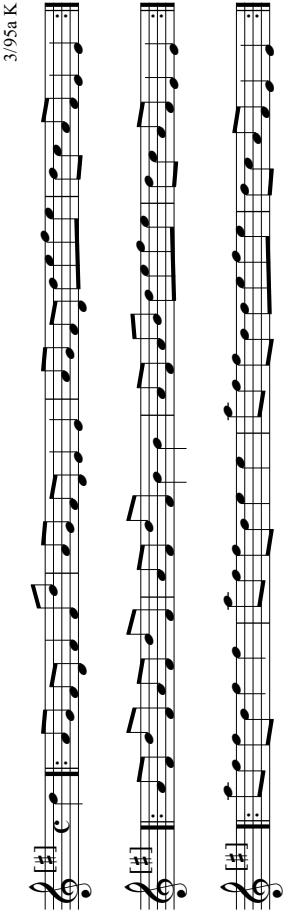
428 Caoine Phiaruis Feirtéara

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



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

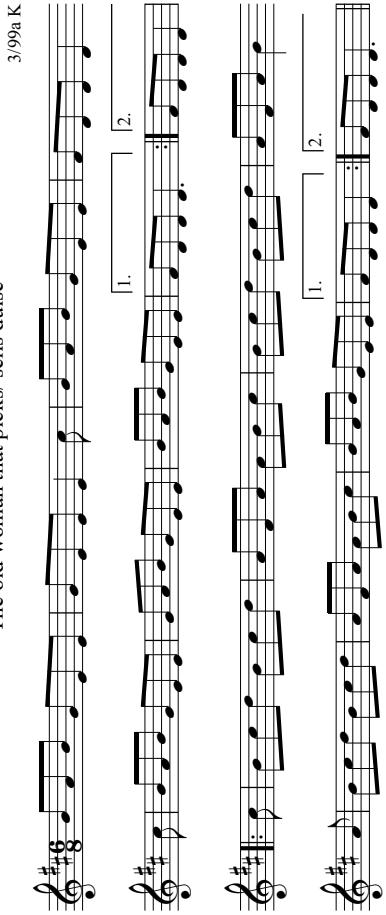
429 Down the Bank



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

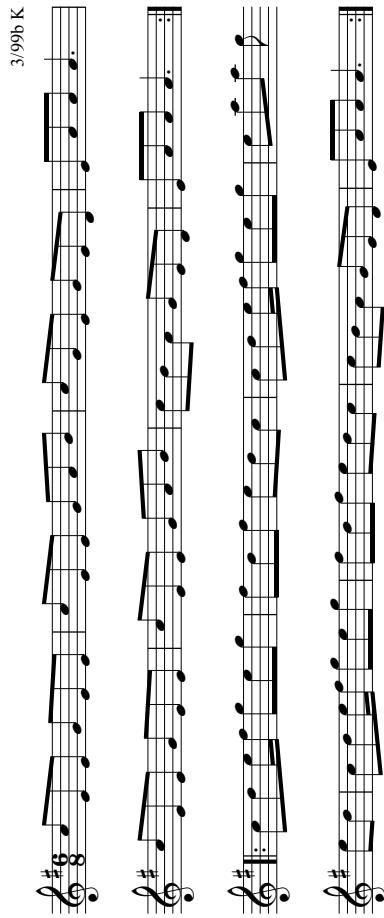
430 Cailleach an Dilisg

The old woman that picks/ sells dulse



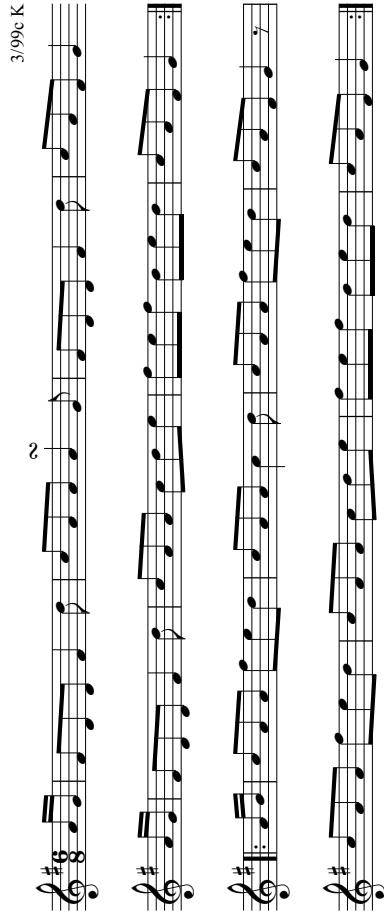
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 168

431 Humours of Listowel



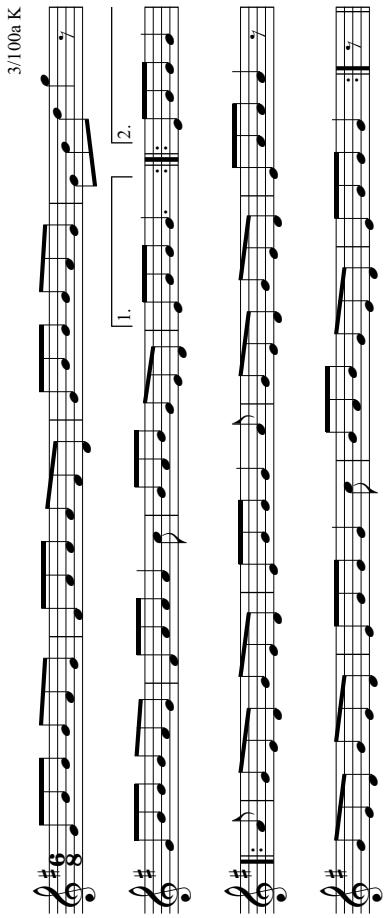
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 169

432 Boring the Leather



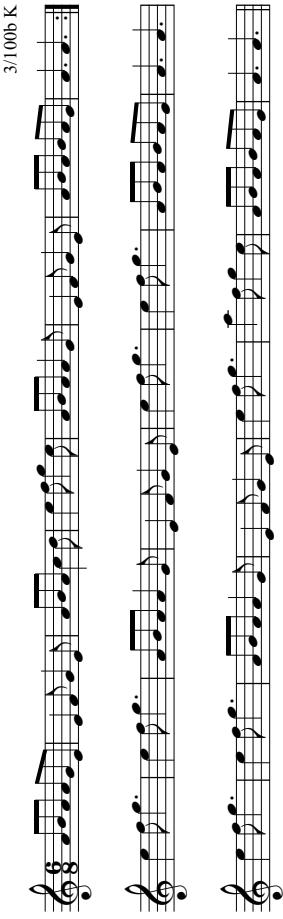
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 169

433 The Weaver's Jig



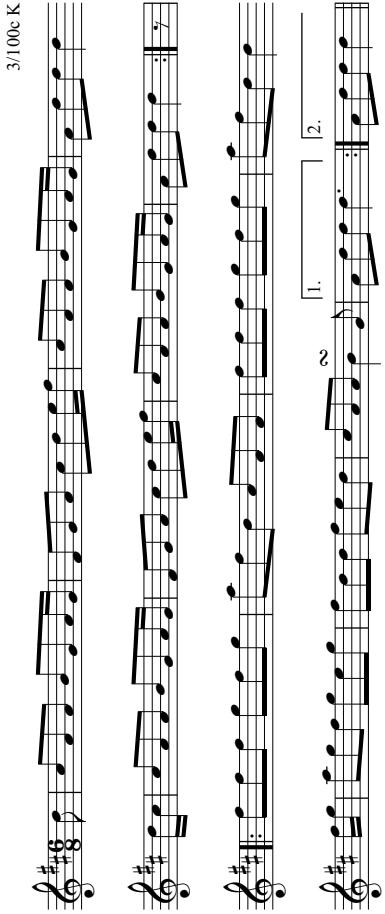
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 169

434 ‘Follow me down to Carlow’



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

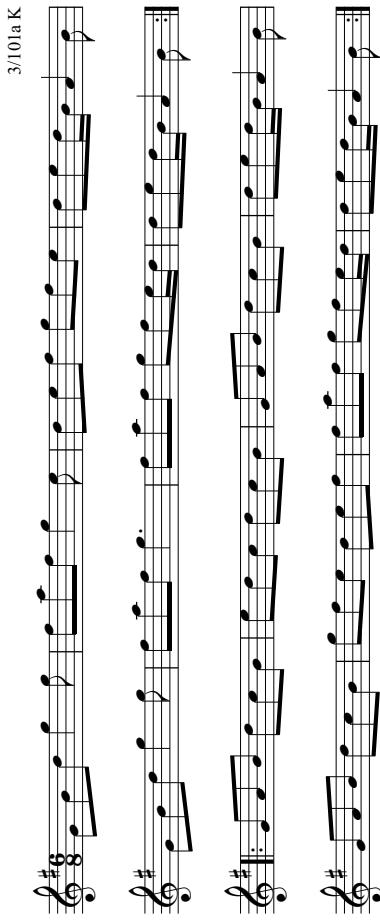
435 Billy O'Rourke



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

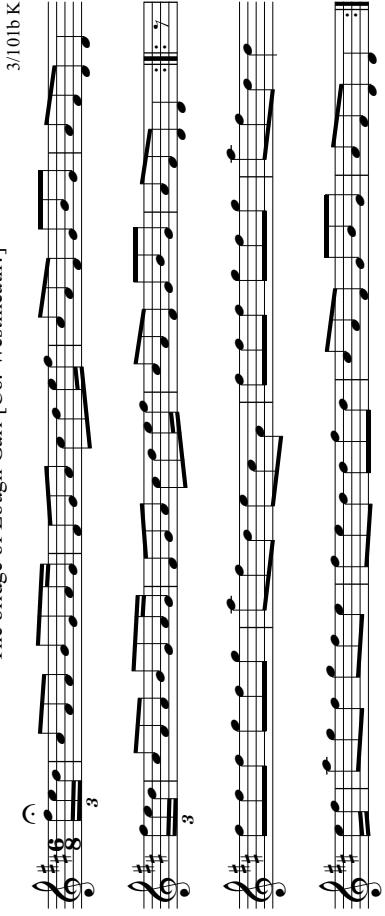
436 Drunken Man's Frolic



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

437 Droichead Loch Gearr

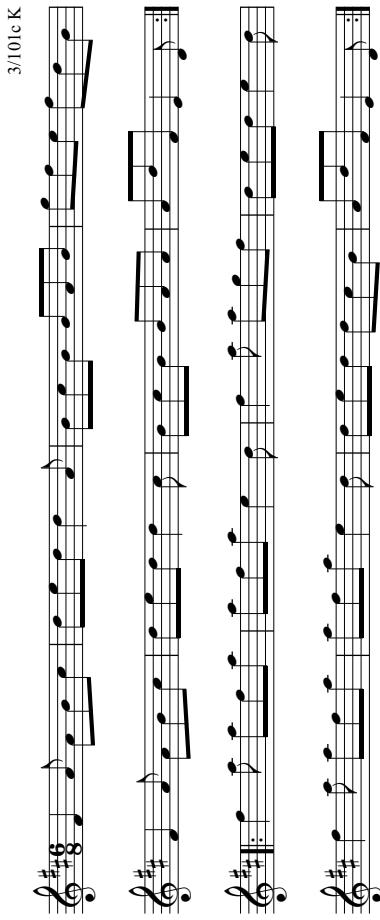
The bridge of Lough Garr [Co. Westmeath?]



3/10lb K

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

438 Charlie over the Water



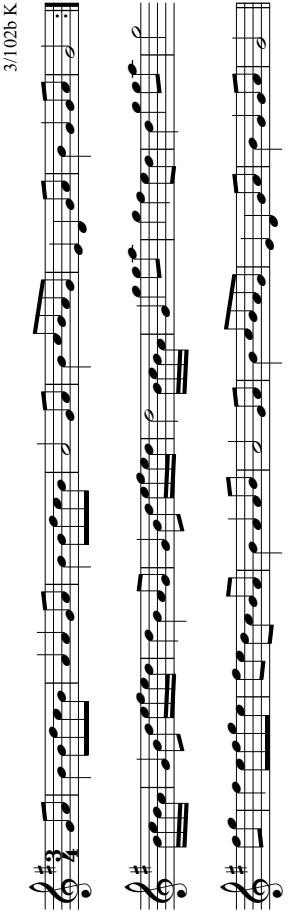
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 171

439 Lovely Charlie

3/102a K

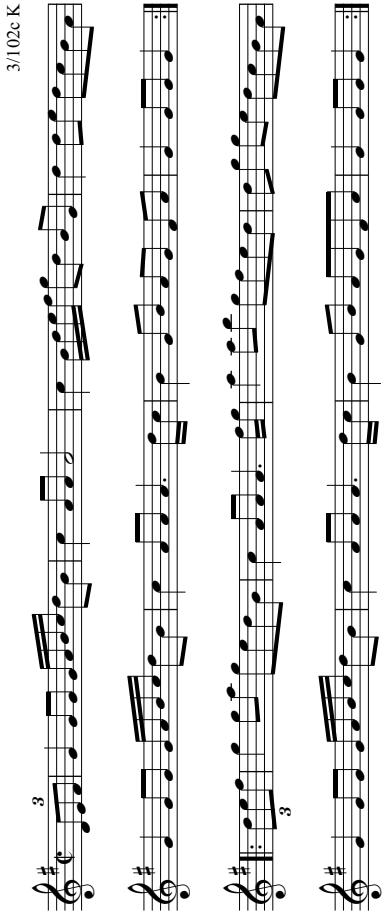
Shields, Hugh, ed. *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*. Dublin, 1998, p. 171

440 Orange & Green (minuet)



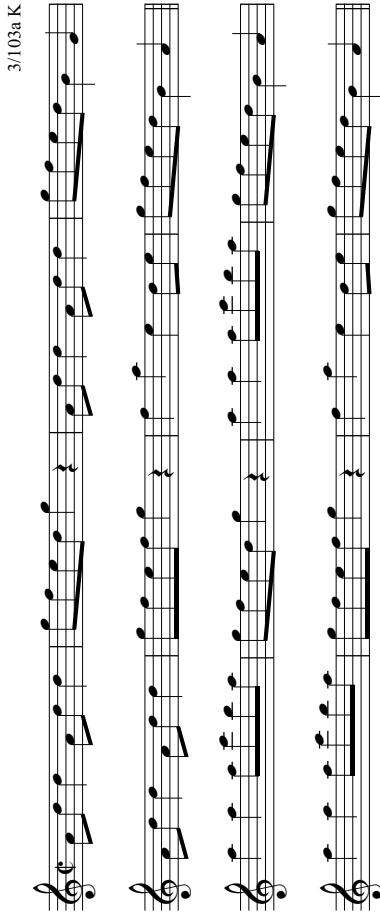
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 172

441 Sir Barry's March



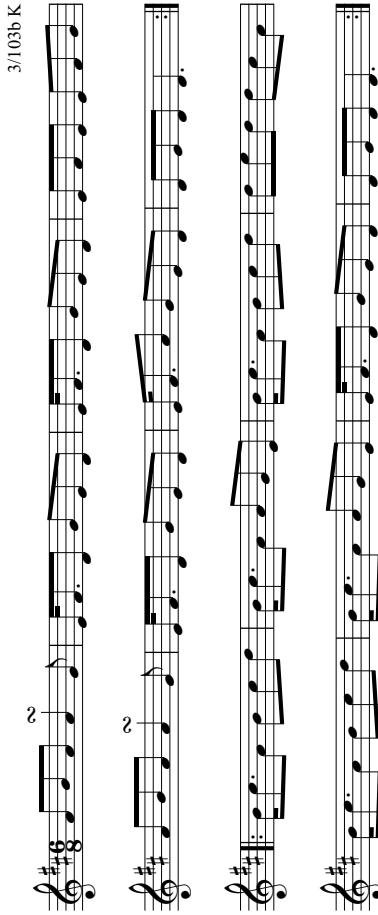
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 172

442 The Mountain Ranger



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

443 Humours of Holystone



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

444 Pears for Ladies

3/112b K

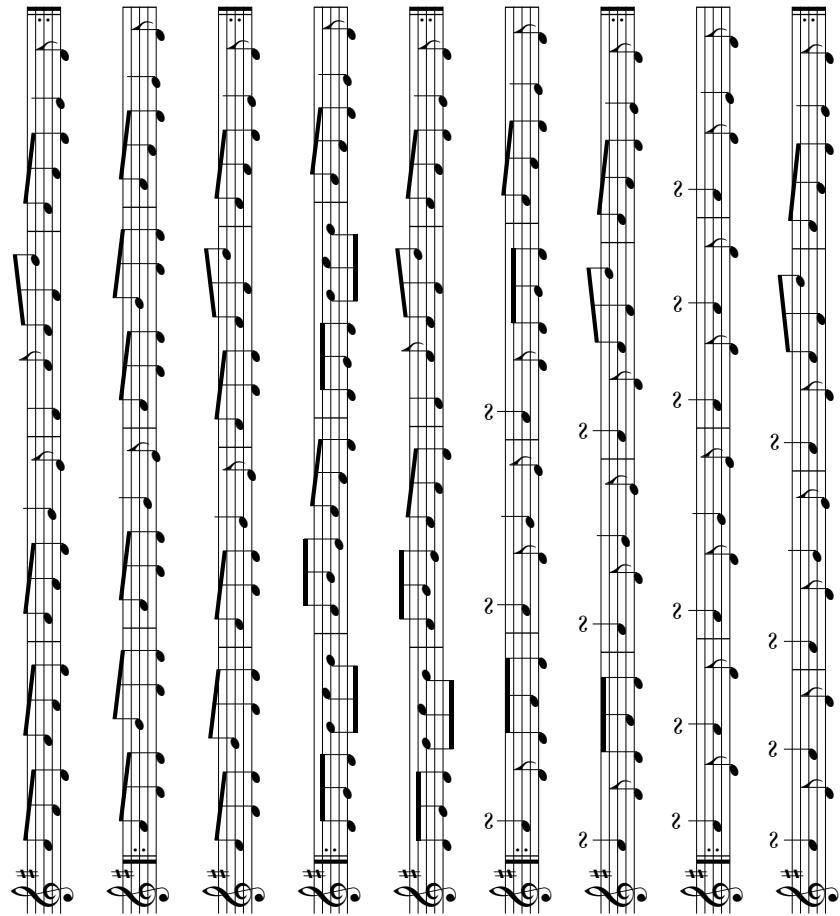
The musical score consists of eight staves of music for a band or orchestra. The staves are arranged in two columns of four. Each staff begins with a treble clef, a key signature of one sharp (G major), and a 6/8 time signature. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, separated by vertical bar lines. Measures are divided by vertical bar lines, and some measures contain double bar lines with repeat dots. Measure numbers '2' are placed above the second measure of each staff.

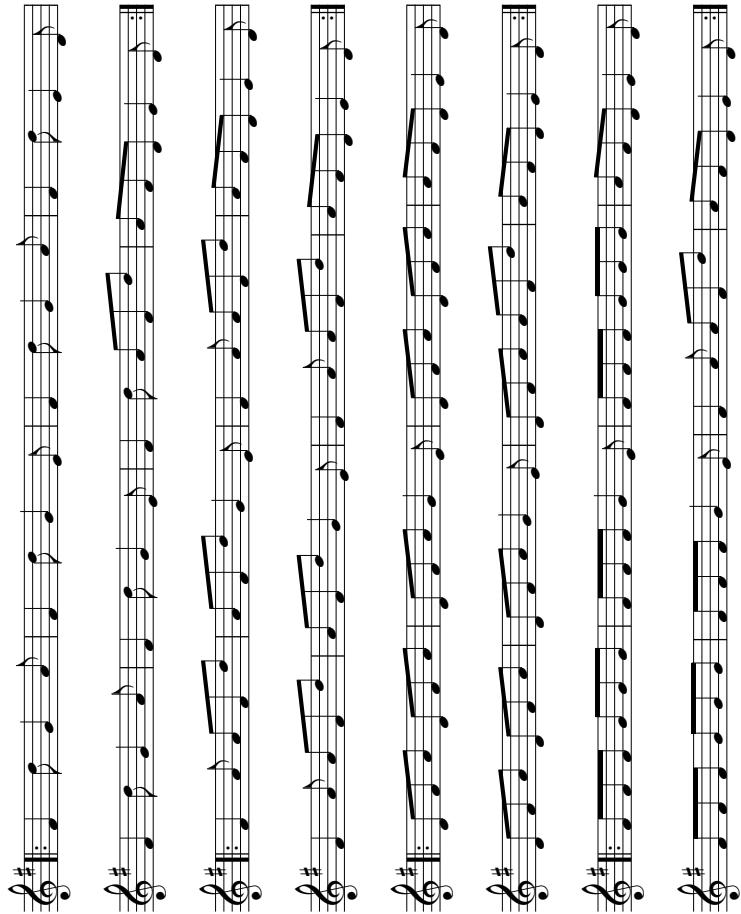
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 173

445 The Drogheda Jig

3/114-15 K

The musical score consists of eight staves of music, each starting with a treble clef and a sharp sign indicating G major. The time signature is 3/4. The music is divided into measures by vertical bar lines. Each staff contains six notes per measure, with some notes having stems pointing up and others down. Measures 1 through 4 are identical, followed by a repeat sign with a brace. Measures 5 through 8 are also identical. The notes are primarily eighth notes, with occasional sixteenth notes and quarter notes.

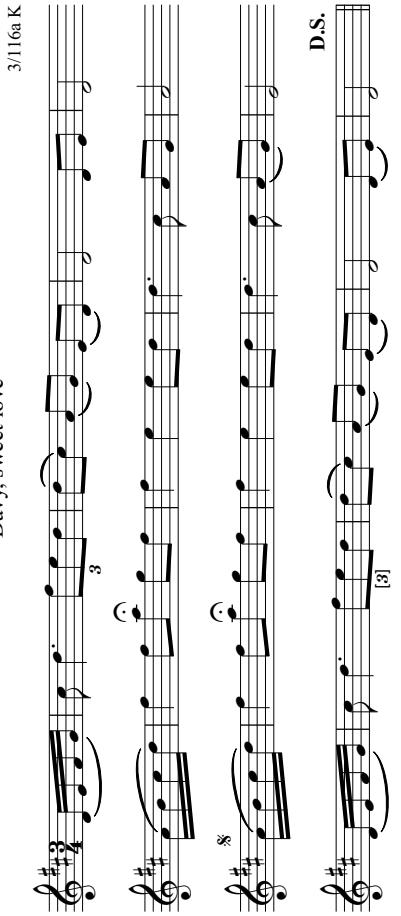




Shields, Hugh, ed., *Times of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 174–175

446 ‘A Dháithín, a Ghrádh Ghil &c’

‘Davy, sweet love’



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

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

D.S.

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

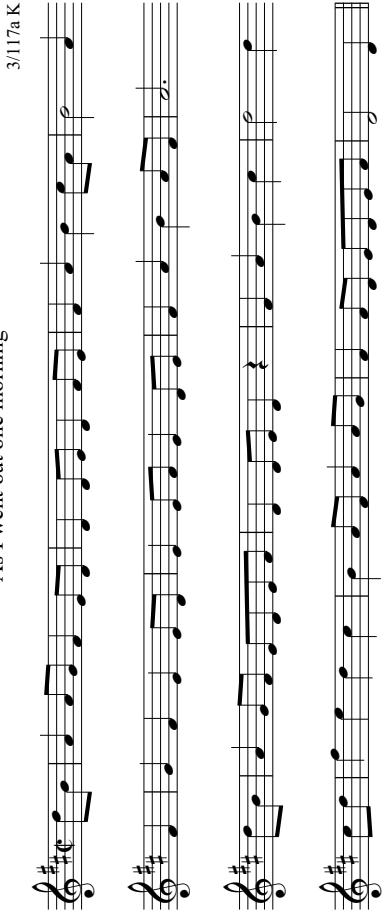
448 "When this Old Hat was New"

The musical score consists of three staves, each with a treble clef and a key signature of one sharp. The first staff begins with a measure containing a single eighth note followed by a sixteenth-note rest. The second staff begins with a measure containing a single eighth note followed by a sixteenth-note rest. The third staff begins with a measure containing a single eighth note followed by a sixteenth-note rest.

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

449 Ag Éirghe 'mach air Maidin dam

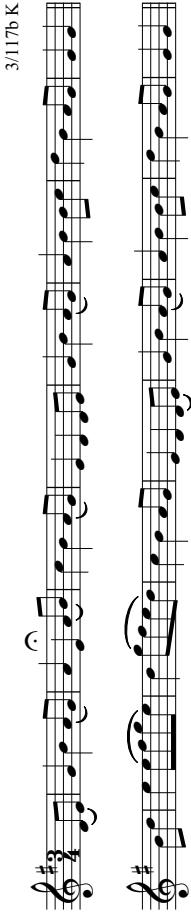
As I went out one morning



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

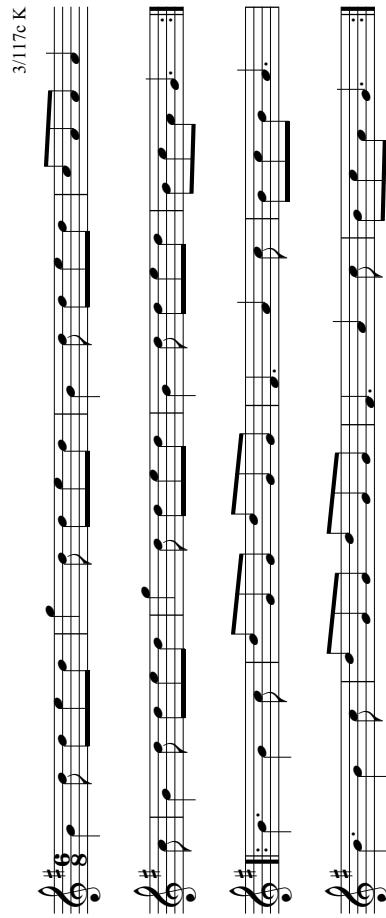
3/117a K

450 Mickey Reilly



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

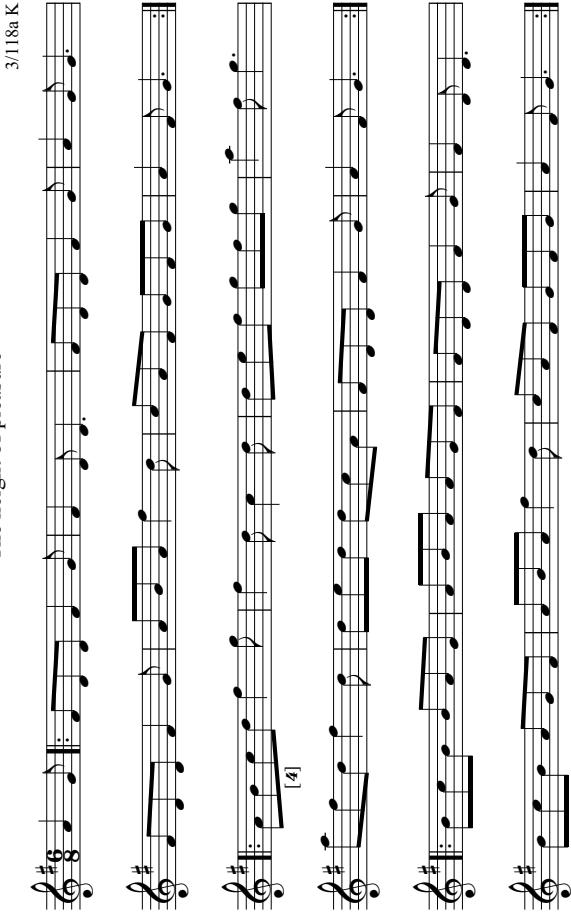
451 The Humours of Minnard



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

452 Píce an t-Súgradh

The height of pleasure



3/118a K

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

453 Cluithche an t-Súisín Shuaire

The game of the merry blanket

3/118b K

D.S.

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

454 Humours of Passage

3/119a K

The musical score consists of two staves of notation. Both staves begin with a treble clef, a key signature of one sharp (F#), and common time (indicated by 'C'). The notation uses eighth-note pairs and sixteenth-note pairs. The first staff starts with a dotted half note followed by an eighth-note pair. The second staff starts with a dotted half note followed by an eighth-note pair.

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

455 Seaghan Geal uch Ridire

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

The musical notation consists of five staves of music for a single melodic instrument. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The first staff begins with a half note followed by a eighth-note pair. The second staff starts with a quarter note followed by a eighth-note pair. The third staff begins with a half note followed by a eighth-note pair. The fourth staff starts with a quarter note followed by a eighth-note pair. The fifth staff begins with a half note followed by a eighth-note pair. Various musical markings are present: a fermata over the first note of the first staff; a grace note above the first note of the second staff; a grace note above the first note of the third staff; a grace note above the first note of the fourth staff; a grace note above the first note of the fifth staff; a slur over the first two notes of the first staff; a slur over the first two notes of the second staff; a slur over the first two notes of the third staff; a slur over the first two notes of the fourth staff; a slur over the first two notes of the fifth staff; a '3' indicating a three-measure repeat sign at the end of the fourth staff; and a 'D.S.' (Da Capo) instruction at the end of the fifth staff.

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

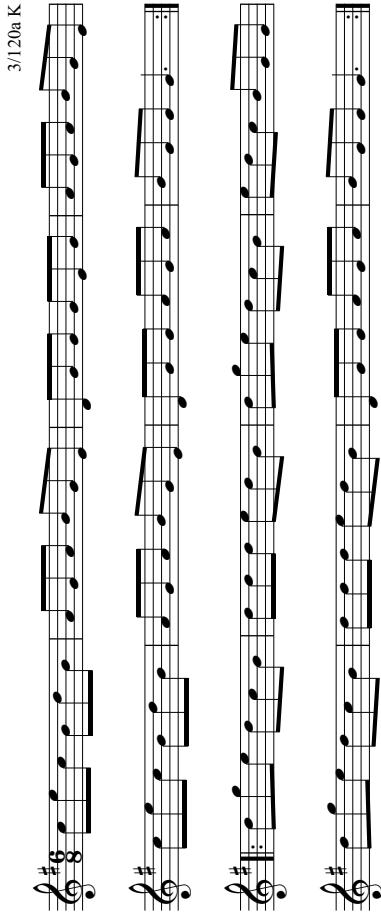
456 Móirín Ní Chealla

Maureen O'Kelly

The musical score is arranged in four staves, each representing a single line of music. The key signature is G major (one sharp). The time signature is 6/8. The music is divided into four measures by vertical bar lines. The first three staves are grouped together and labeled "Chorus" below them. The fourth staff is also labeled "Chorus" below it. The notation includes eighth-note heads, stems pointing down, and slurs connecting groups of notes. Grace notes are indicated by small dots placed before certain main note heads.

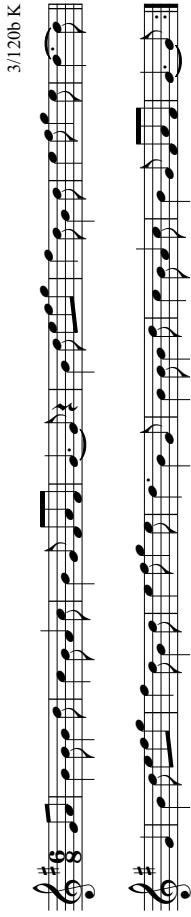
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 179

457 Humours of Newtown



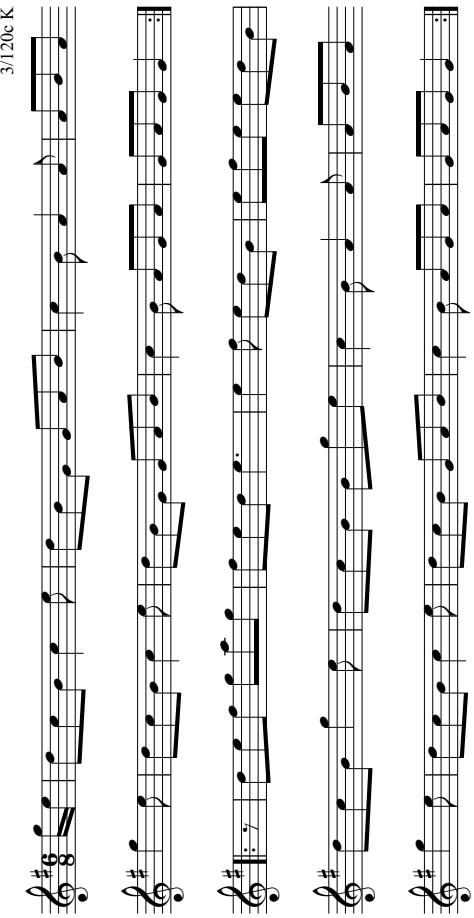
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 180

458 An Air



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

459 The Rambler from Clare



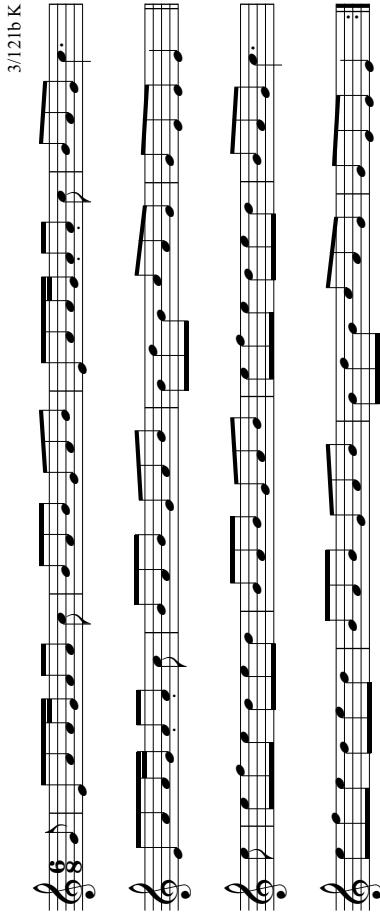
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 180

460 The Lowlands of Holland



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

461 Sally Magee



3/12lb K

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

462 Táiliúir an Mhagaig

The mocking tailor

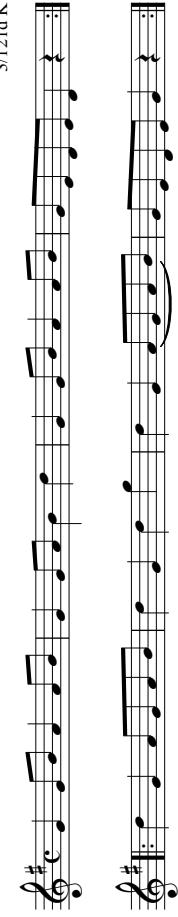


3/121c K

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

463 Ros Fhíomnáin (*reel*)

Rossinan [Co. Kilkenny?]



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

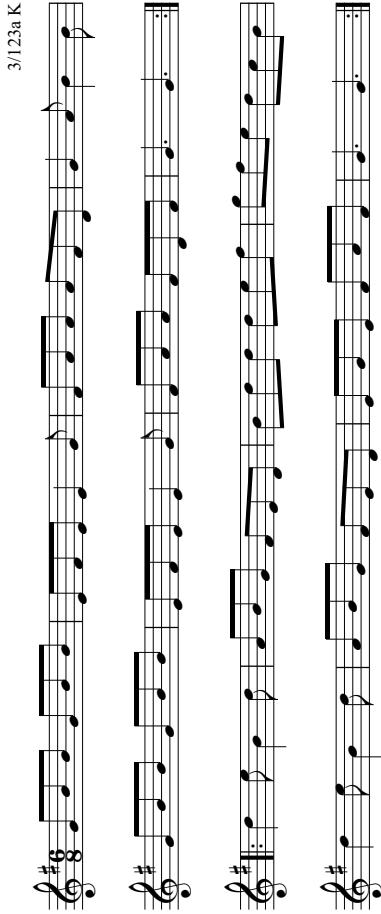
464 Killicrankie

3/122 K

The musical score consists of twelve staves of music. Each staff begins with a clef (G-clef), a key signature of one sharp (F#), and a 3/122 time signature. The music is divided into measures by vertical bar lines. Measures 1-3: The first measure starts with a eighth note followed by six sixteenth notes. The second measure starts with a eighth note followed by four sixteenth notes. The third measure starts with a eighth note followed by five sixteenth notes. Measures 4-6: The fourth measure starts with a eighth note followed by three sixteenth notes. The fifth measure starts with a eighth note followed by four sixteenth notes. The sixth measure starts with a eighth note followed by five sixteenth notes. Measures 7-9: The seventh measure starts with a eighth note followed by four sixteenth notes. The eighth measure starts with a eighth note followed by five sixteenth notes. The ninth measure starts with a eighth note followed by six sixteenth notes. Measures 10-12: The tenth measure starts with a eighth note followed by five sixteenth notes. The eleventh measure starts with a eighth note followed by four sixteenth notes. The twelfth measure starts with a eighth note followed by three sixteenth notes.

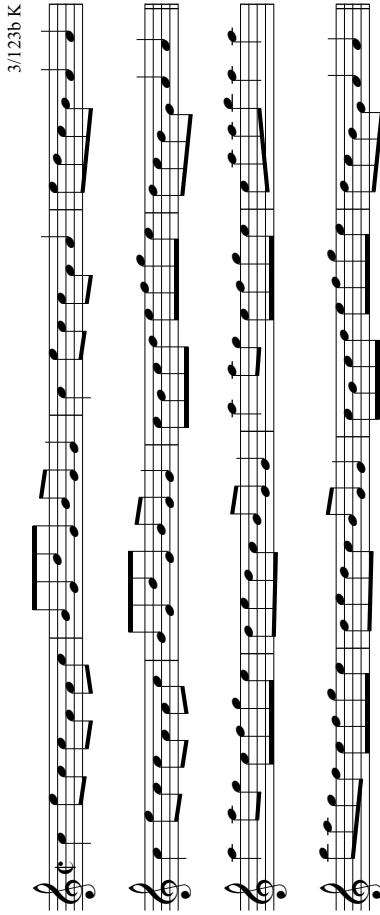
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 182–183

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



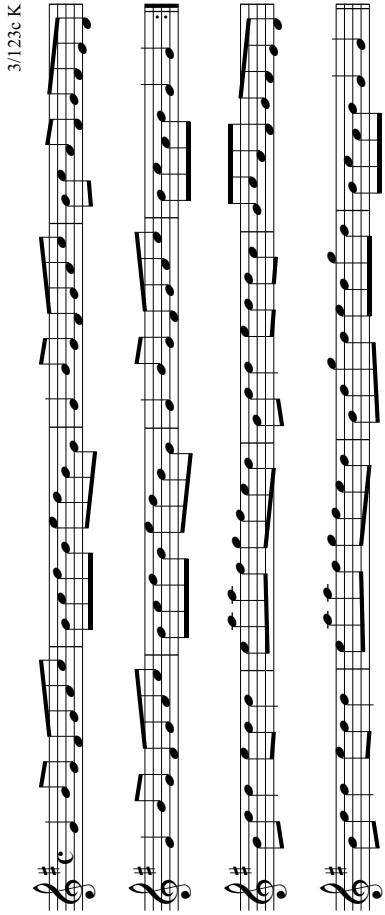
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 183

466 Johnny's Wedding (reel)



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

467 The Girl that Lost her —



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

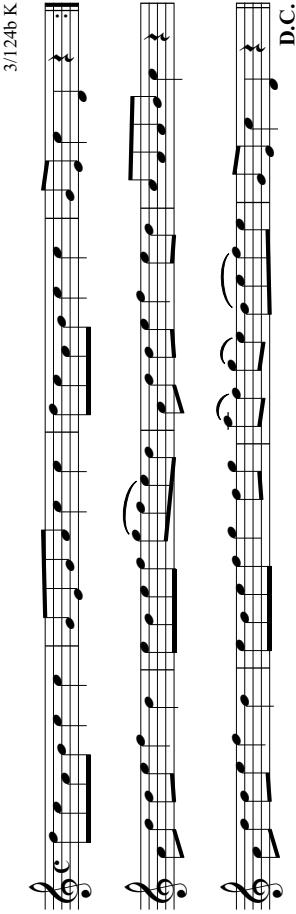
468 Máire Ní Dhaoinléith

Mary Donleavy



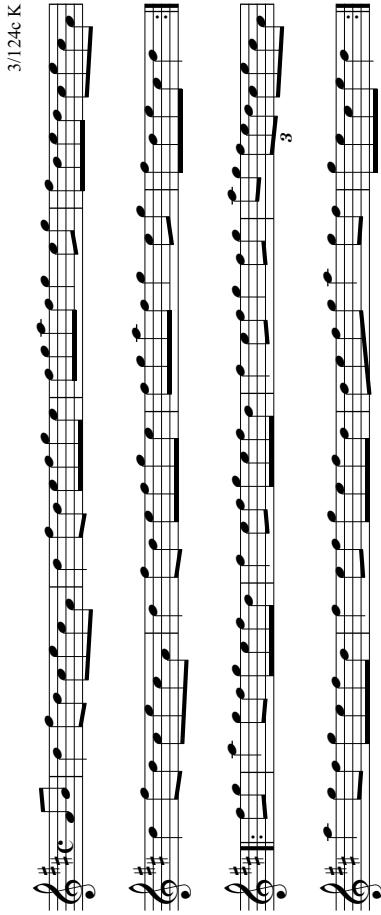
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 184

469 ‘Jenny Bank the Rose’



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

470 O'Sullivan's Favourite

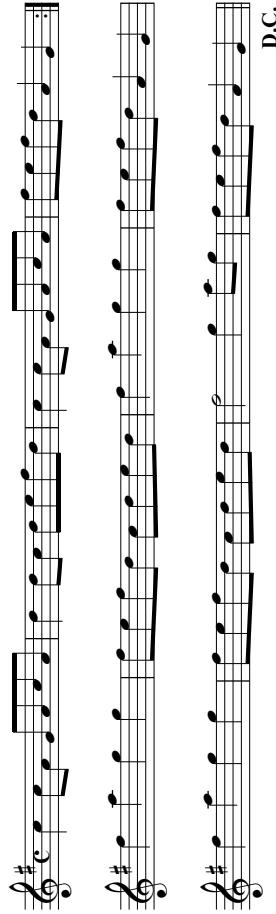


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 185

471 Bás nó Cunncas

Death or conquest

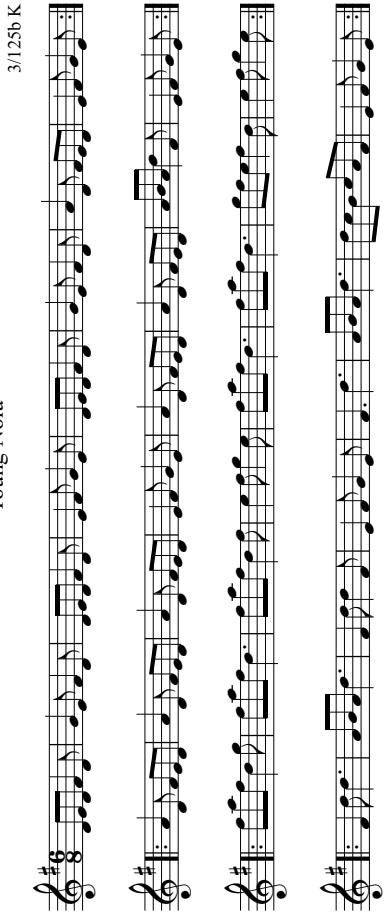
3/125a K



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 185
D.C.

472 Nóra Óg

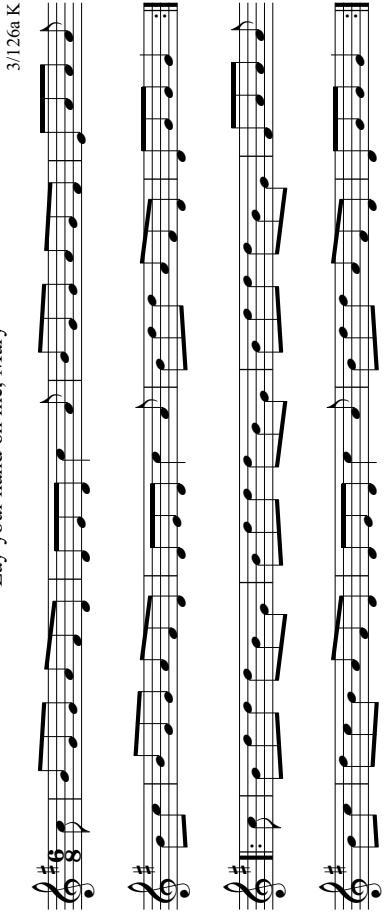
Young Nora



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

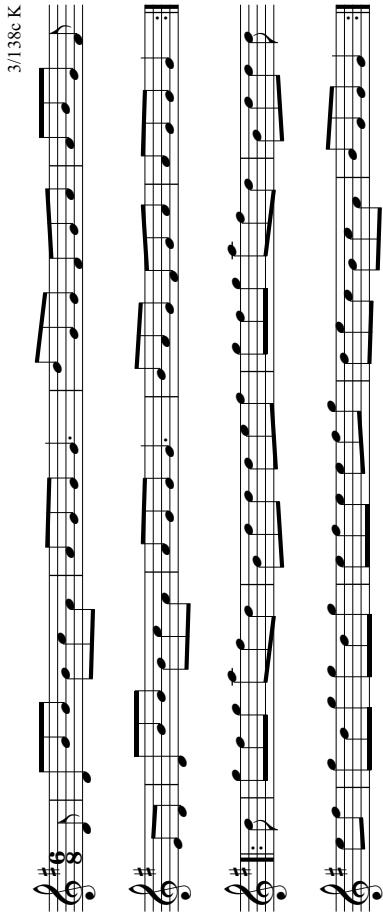
473 Jig i. “*Cuir do Láṁh orm-sa, a Mháire*”,

‘Lay your hand on me, Mary’



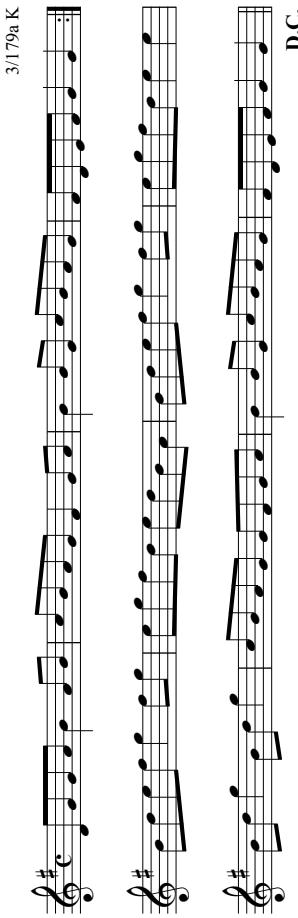
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 186

474 The Pantheon Jig



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

475 I'm Sorry to Leave my Country



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

476 The Pretty Girls of this Town

3179b K

[1.] [2.]

[1.] [2.]

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

477 Pádraig, Piobaire

51

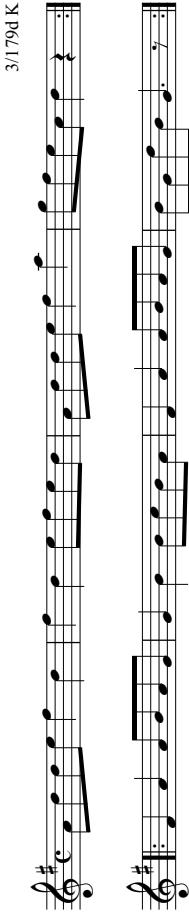
Patrick the piper

3/179c K



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

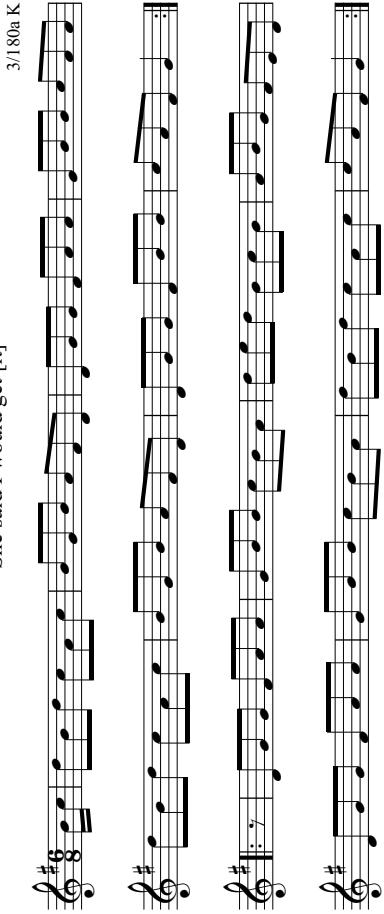
478 [Untitled]



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

479 Dubháirt sí go bh-Faghaín

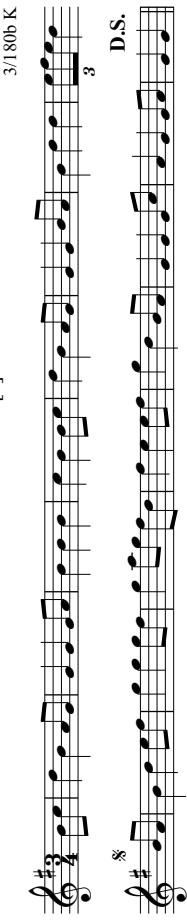
She said I would get [it]



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

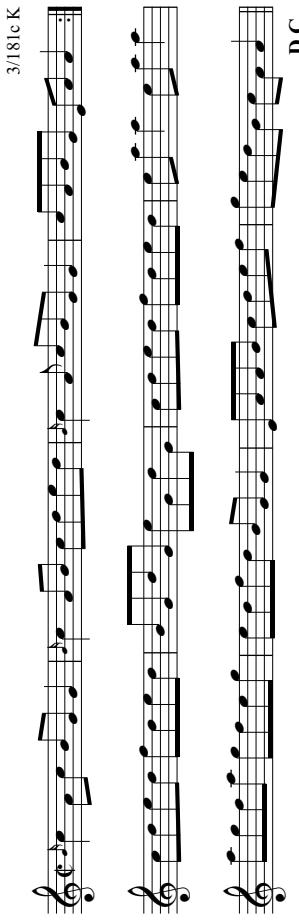
480 Pádraig Mac Gailbhe

Patrick Galvin [?]



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

481 Neil Gow's Second Wife



Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 7*, Dublin, 1998, p. 188

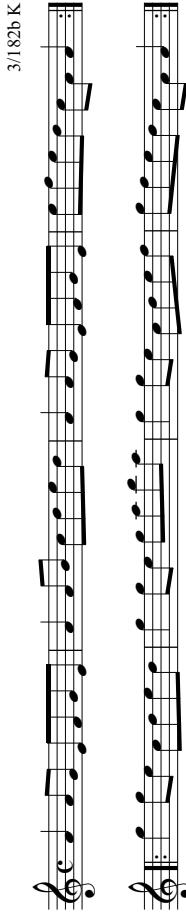
482 Reel

3/182a K

D.C.

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

483 Miss Murphy's Reel



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

484 Domhnall mo Ghrádh

Donal my love



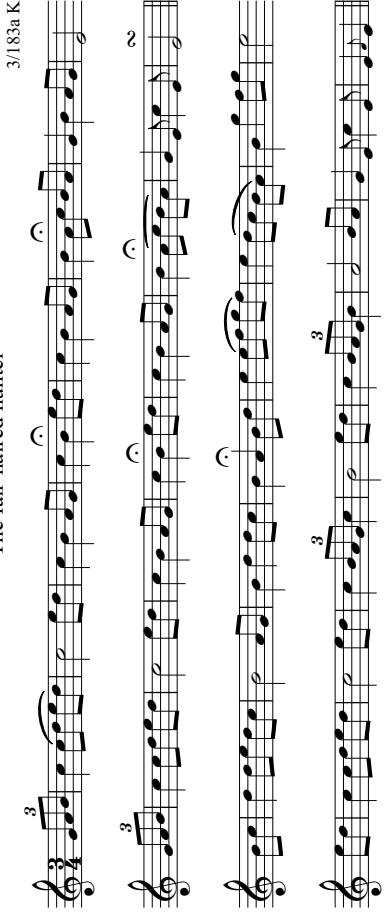
Chorus



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

485 Fiagaidhe an Chúil Bháin

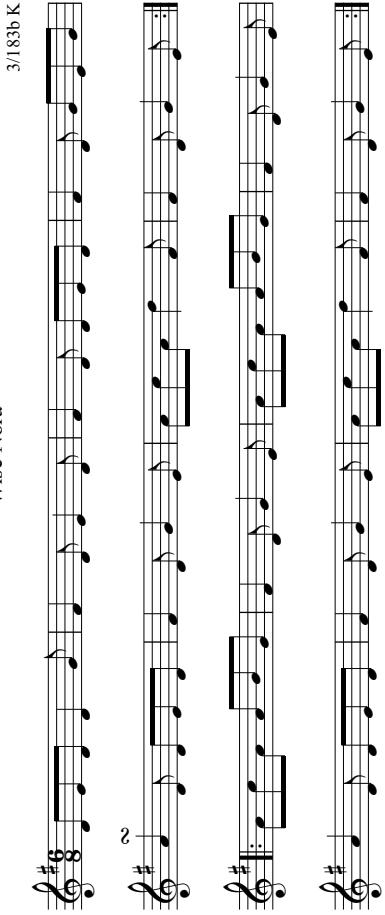
The fair-haired hunter



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

486 Nóra Chríona *as a jig*

Wise Nora



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

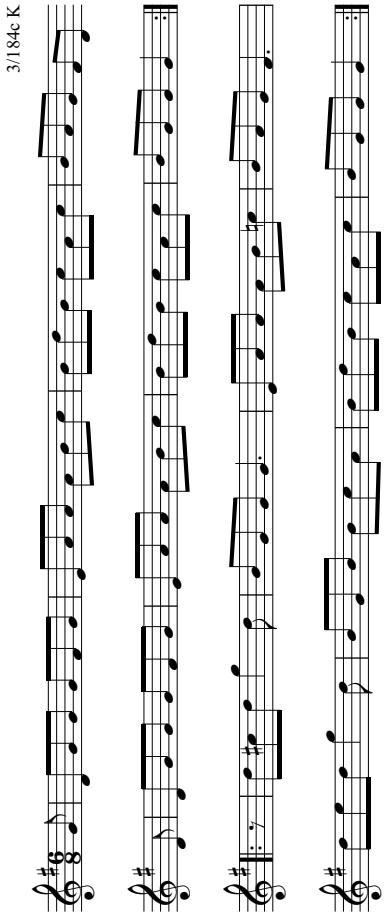
487 An Bhean Dubh

The black-haired woman

The musical score consists of three staves, each starting with a treble clef and a key signature of one sharp (F#). The first staff is labeled "Chorus". The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure 1 starts with a vertical stem followed by a horizontal dash. Measures 2 and 3 continue this pattern. Measures 4 through 7 show a more complex rhythmic pattern with vertical stems and horizontal dashes. Measures 8 through 11 show a similar pattern. Measures 12 through 15 show a continuation of the pattern. Measures 16 through 19 show a final section. Measures 20 through 23 show a concluding section. Measures 24 through 27 show a final section. Measures 28 through 31 show a concluding section. Measures 32 through 35 show a final section. Measures 36 through 39 show a concluding section. Measures 40 through 43 show a final section. Measures 44 through 47 show a concluding section. Measures 48 through 51 show a final section. Measures 52 through 55 show a concluding section. Measures 56 through 59 show a final section. Measures 60 through 63 show a concluding section. Measures 64 through 67 show a final section. Measures 68 through 71 show a concluding section. Measures 72 through 75 show a final section. Measures 76 through 79 show a concluding section. Measures 80 through 83 show a final section. Measures 84 through 87 show a concluding section. Measures 88 through 91 show a final section. Measures 92 through 95 show a concluding section. Measures 96 through 99 show a final section.

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

488 Paddy O'Neil

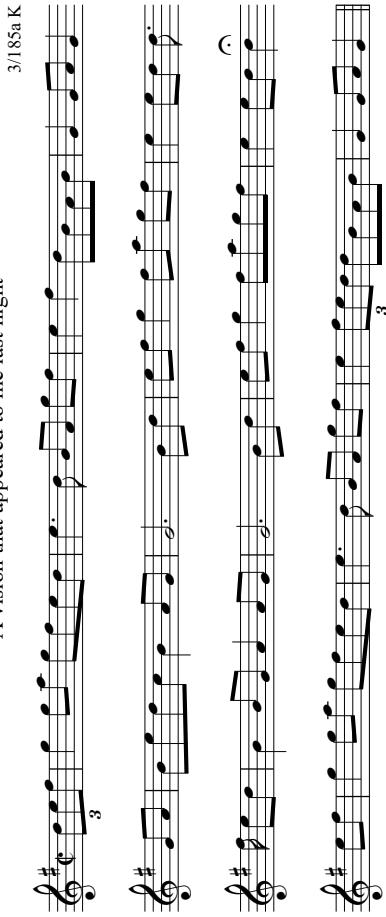


Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 190

489

Taidhreamh a Deineag a réir dam

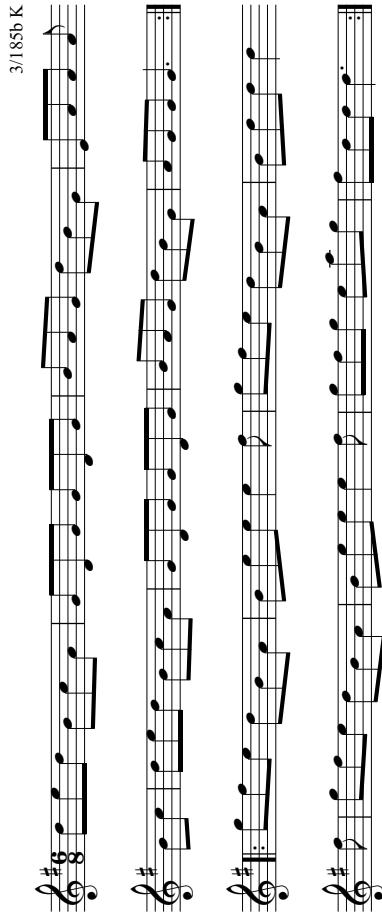
A vision that appeared to me last night



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

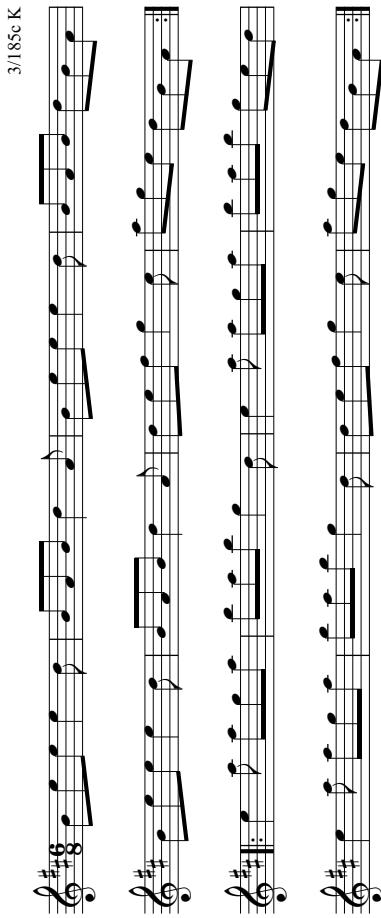
3/185a K

490 Jig



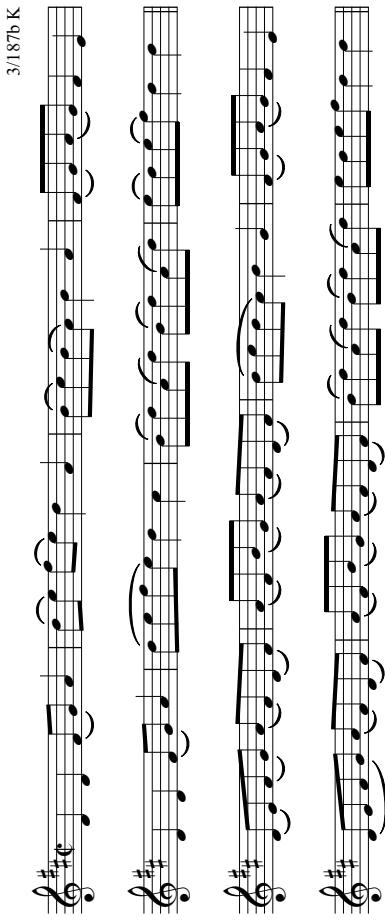
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 191

491 The New-Married Couple



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

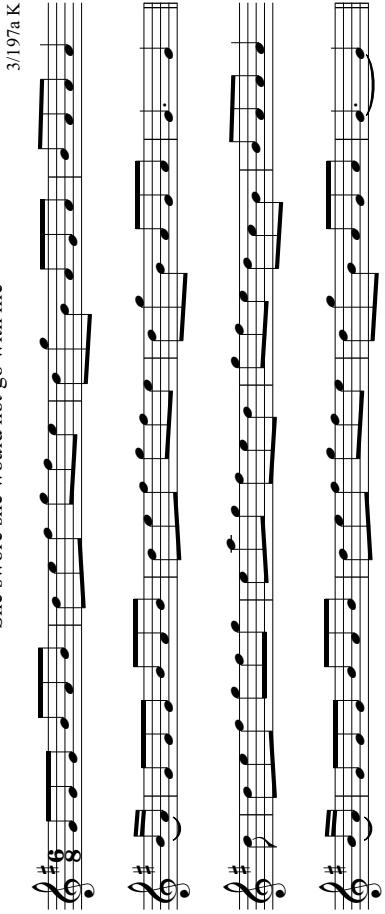
492 Strathspey



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

493 Thug sí na Móide ná Géabhach sí liom

She swore she would not go with me



3/197a K

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

494 Tá mo Phass agam am Phóca

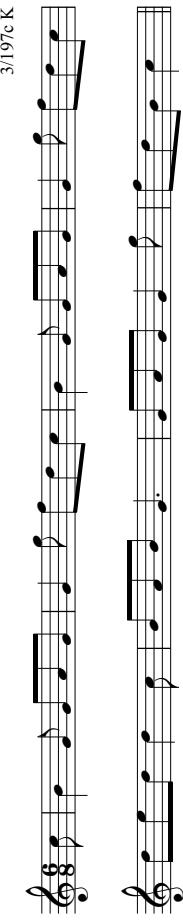
I have my pass in my pocket



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

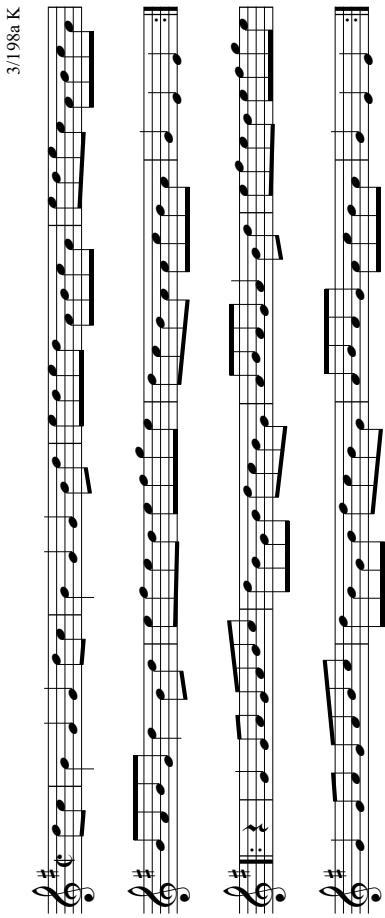
3/197b K

495 ‘We’l Hunt the Wren’



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

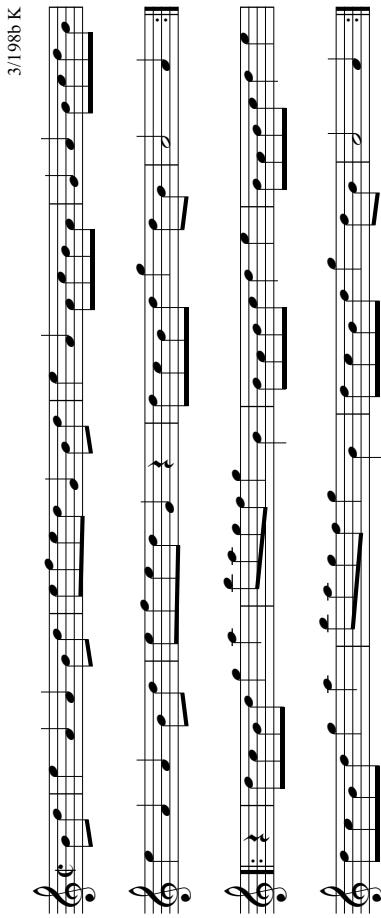
496 Round to the Rebels



3/198a K

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

497 Catherine Ogie



3/198b K

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

498 Do bhíos-sa Lá Breágh Gréine

On a fine sunny day I was—



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

499 Caoine 'n Duine Aosda dá Chloinn

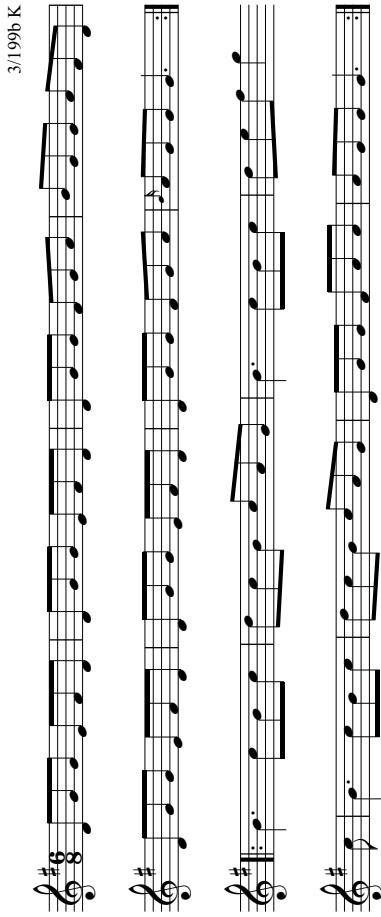
The old man's lament for his children

3/199a K



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

500 Better than Worse



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

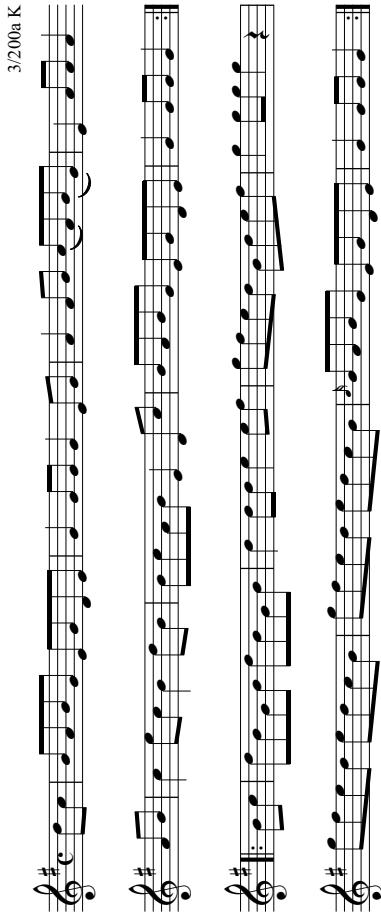
501 Cáinseóireacht na Mná leis an Sean Duine

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

The image shows two staves of musical notation in common time (indicated by '2'). The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. There are several grace notes indicated by short vertical strokes above the main stems. A bracket labeled '[3]' is positioned between the two staves.

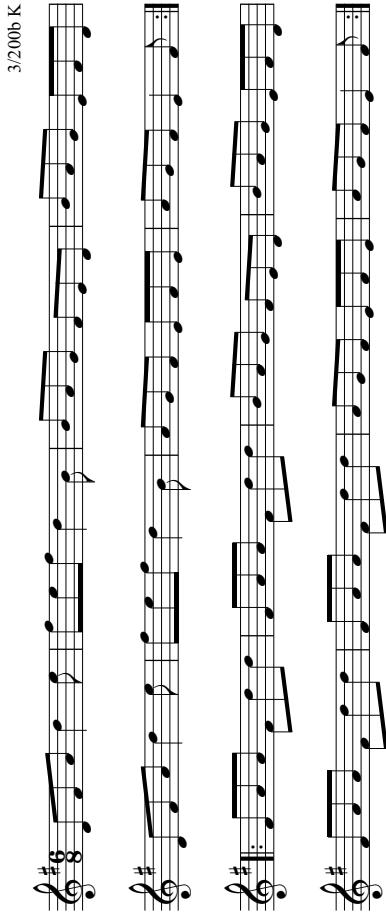
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 194

502 The Union Hornpipe



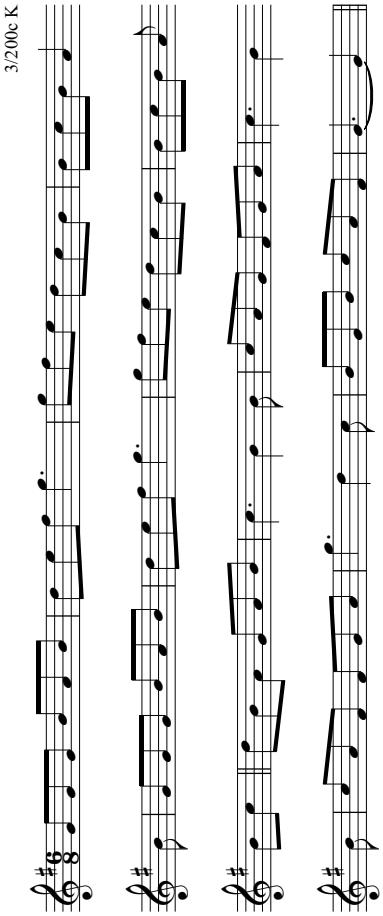
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 194

503 Mulcahy's Favourite



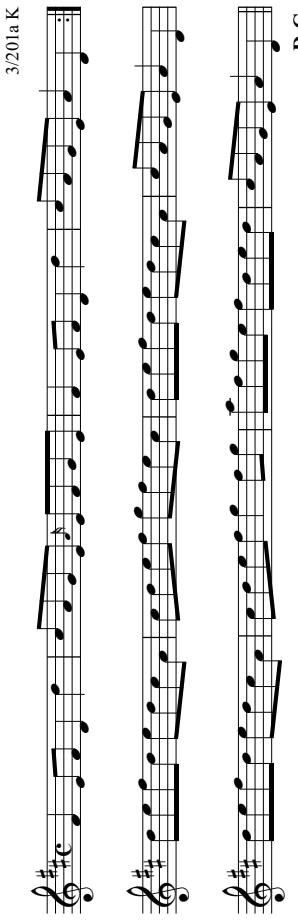
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 195

504 The Wedding of Ballyporeen



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

505 Doolin's Reel



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

506 ‘Seo uileó thoil’

(Lullaby vocables)

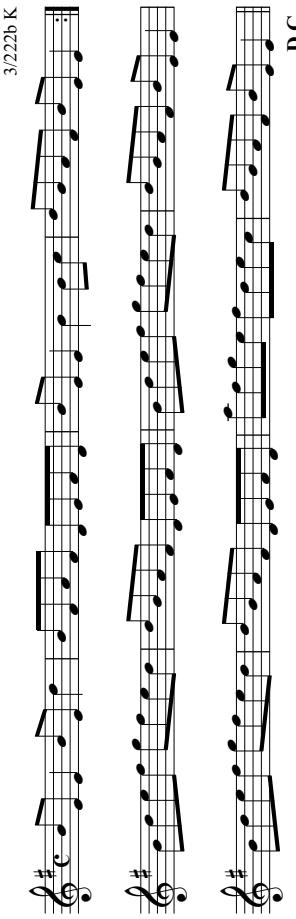
3/222a K

Chorus

Chorus

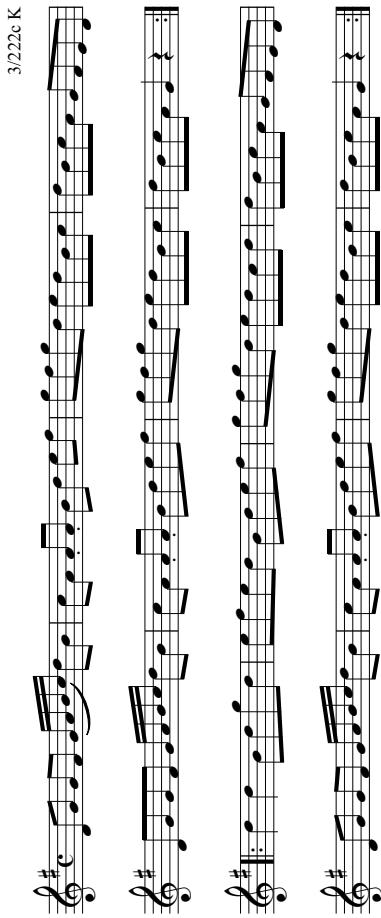
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 196

507 A Short Way to Heaven



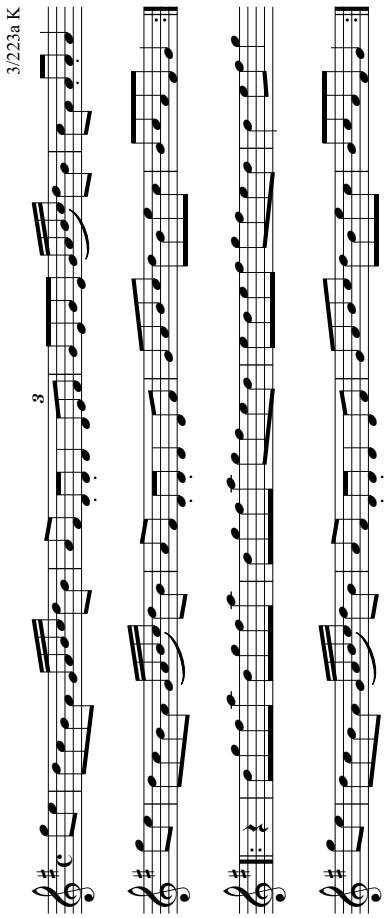
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 196

508 Hornpipe



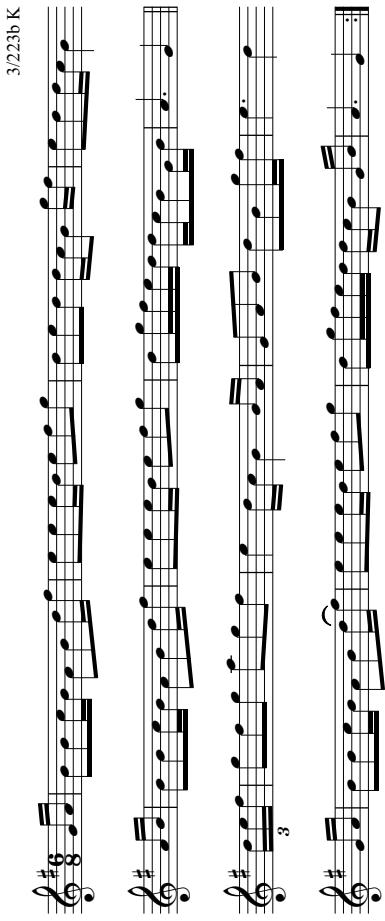
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume 1*, Dublin, 1998, p. 196

509 Killaloe Hornpipe



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

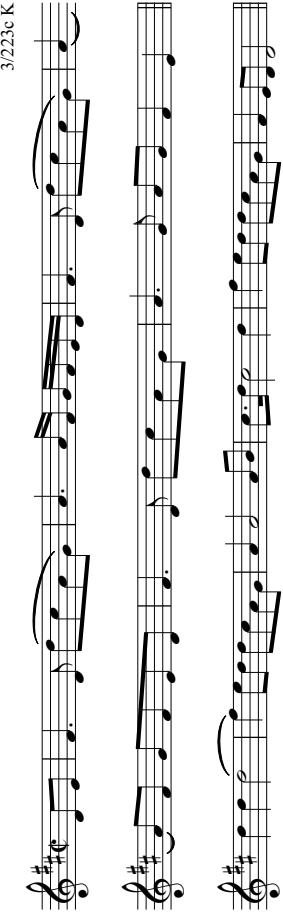


3/223b K

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

511 Caoineadh Shéamuis Mhic Coitir

James Cotter's Lament



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

512 Curls on Irish pipe

4/17

1 2 3 4 5 6

For further on 'curls' see 37

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

513 ‘A Mháire ’s a Mhúirnín’

‘Mary my sweetheart’

4/36 T. Kennedy



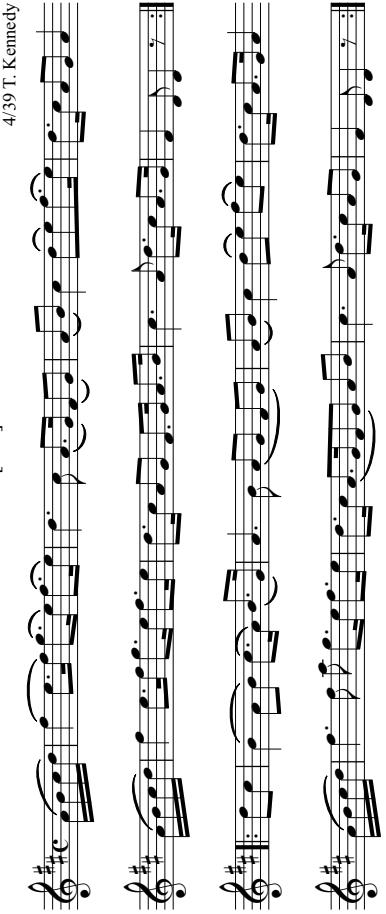
Time wrong, see other book [1:5]—*after title*.

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

514 An Beinsín Luachradh

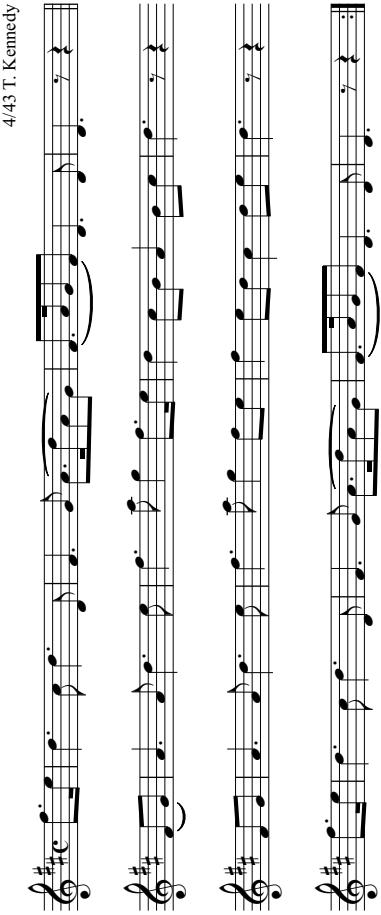
The bunch [v.n.] of rushes



Voice Thos. Kennedy —*after music*
Shields, Hugh, ed., *Tunes of the Munster Pipers / Irish Traditional Music from the James Goodman Manuscripts, Volume I*, Dublin, 1998, p. 201

4/39 T. Kennedy

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