

A Critical Edition of the Irish Music Manuscripts of
Philip Carolan *c*1839-1910
(Volume 1 of 2)

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This dissertation is submitted in fulfilment of the requirements for the Waterford Institute of Technology degree of Master of Arts. I declare that it represents my own work.

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***c*1839-1910**

by Angela Buckley

The Philip Carolan Manuscripts were compiled in Crossmolina, Co. Mayo, *c*1863 to *c*1873. They comprise hundreds of tunes which were mainly transcribed by Philip Carolan, a local farmer and fiddler player, but were never published. After the death of Philip Carolan the manuscripts remained in the possession of his family and therefore their contents have been uninvestigated until now. This study of the manuscripts combines an investigation of both paleographical and musical data with a view to obtaining an appreciation of the collection itself and the insight it can offer to the repertoire of an Irish musician in rural Ireland in the closing decades of the 19th century. As an initial step, a catalogue of the Carolan Manuscripts is compiled and the papers, rastrographies, handwritings and bindings are classified to facilitate further study. The background to the manuscripts, and the life and times of Philip Carolan are also investigated as a means of understanding the context in which the manuscripts were written. An examination of the textual and non-textual data to be found in individual manuscripts helps to establish the provenance of the manuscripts and also gives a comprehensive view of the composition of the collection. An assessment of the relationship between the Carolan manuscripts and the printed sources that he used also yields new insights into the formation of the collection. A critical edition of the Carolan Manuscripts is presented with a copious Critical Commentary and various indices.

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Preface

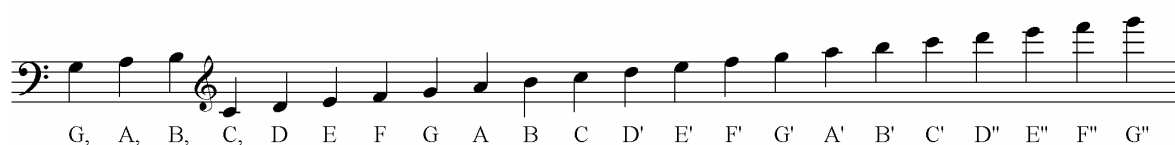
The thesis is divided into two volumes. The first volume contains Chapters One to Three in addition to a Bibliography, a Catalogue of Manuscripts, Indexes of Handwritings, Paper, and Stave-Rulings, and Appendices. The life and times of Philip Carolan are discussed in Chapter One to place the music and the manuscripts in context. Chapter Two gives a detailed account of the paleographical methods used to analyse the manuscripts and draws conclusions about their provenance and assembly. The repertoire of the manuscripts is discussed in Chapter Three, including the nature and sources of the music. In the Catalogue of Manuscripts each manuscript item is indexed giving details of title, location and length, and quoting any superscriptions or subscriptions added. This is followed by Indexes of Handwritings, Paper, and Stave-Rulings found in the manuscripts.

The second volume begins with an Introduction to the Edition which gives the scholarly principles applied in preparing the edition of the Carolan Manuscripts. The critical edition follows with a copious Critical Commentary detailing any editorial changes or comments. Indexes of Music Incipits and Titles are included for ease of reference.

Abbreviations and Symbols

b	bar
bb	bars
E	‘E’ is used to refer to the item number in the Edition, for example E/88 refers to item number 88, ‘Charming Molly’.
f.	folio
ff.	folios
lms.	lines
MS	manuscript
MSS	manuscripts
n	note
r	recto
stv.	stave
sub.	subscription
sup.	superscription
v	verso
/	The forward slash is used to for two purposes: (1) to separate the manuscript and item numbers, for example 1/247 denotes item 247 in MS 1; and (2) to indicate line breaks in text when quoting.
I: or II:	Denote volumes 1 and 2 of the dissertation, respectively. These appear followed by a number, I:21 for instance, which refers to page 21 in volume 1

Alphabetical code used for music:ⁱ



ⁱ Fleishmann (1998)

Chapter 1

The Life and Times of Philip Carolan

Philip Carolan was born to Patrick and Penelope (more commonly known as ‘Nappie’) Carolan in the town land of Ballyvicmaha, near Crossmolina in North Mayo. There is uncertainty surrounding the exact year of his birth as an official record of his birth or baptism is not in existence.¹ His age is given as 60 years in the 1901 Census, putting his year of birth at 1841. It is unlikely though that he was born in 1841 as his sister Margaret was born in that year,² and there is no evidence to suggest that Philip and Margaret were twins. He was therefore probably closer to 61 when the 1901 Census was taken, putting his year of birth at 1840. There is also a strong argument to support the fact that he was born in 1839 as his age was given as 71 years when he died on 20 May 1910.

The Carolan family were descendants of two brothers who moved from County Derry to Crossmolina after the Battle of the Diamond in 1795.³ One brother leased a farm at Ballyvicmaha and the other went into business in Crossmolina. Patrick Carolan, Philip’s father, was a descendent of these brothers. According to Richard Griffith’s *General Valuation of Rateable Property in Ireland*, Patrick Carolan leased “land, [a] house and offices”⁴ in Ballyvicmaha from Mervyn Pratt, a wealthy landowner (see Figure 1). Patrick lived there with his wife Nappie, who was formerly Nappie Munnelly from Breaffy, Castlebar, County Mayo. Patrick and Nappie Carolan had seven children: Ann (dates unknown); Margaret (1841–date of death unknown); Philip (c1839 or c1840–20 May 1910); Francis (dates unknown); James (dates unknown); Mary (c1843 or c1861⁵–1934); and Patrick (c1851–1904). According to the 1901 and the 1911

Censuses, Philip, Mary and Patrick (Jnr.) were Roman Catholics therefore it may be assumed that most, if not the entire family, belonged to the same religious denomination. The Carolans reared sheep and cattle on the family farm, as well as growing grain and vegetables, but very little other information is available on the lives of Patrick and Nappie Carolan.

The only detail available on Philip's siblings is that which may be gleaned on Patrick and Mary Carolan from the 1901 and the 1911 Censuses. Unfortunately very little is known of Philip's remaining brothers and sisters. Patrick is listed in the 1901 Census as being 50 years of age, putting his year of birth at c1851, and he died in 1904.⁶ In this census he is listed as an unmarried farm labourer and, also according to this document, he could not read. He may have just been present in the house on the night that the census was taken but, particularly as he was unmarried, he may have lived in the Carolan home-place with Philip and his family. Mary Carolan (who the family believe played the accordion) remained unmarried, and no occupation is recorded. There is a contradiction in her age between the 1901 and the 1911 Censuses. In the 1901 Census her age is listed as being 40 years, meaning her year of birth would have been c1861. In the 1911 Census, however her age is listed as being 68 years, which would imply that she was born in 1843. The family believe that Mary died in 1934, and if she was born in 1843, she would have been 91 years of age at the time of her death. If she was born in 1861, this would make her 73 years of age at her death. Philip and his sister Margaret were born in the years 1839/40 and 1841 respectively, therefore it is more probable that Mary was born in 1843, as this year would bring her closer in age to her other siblings.

Figure 1: General Valuation of Rateable Property in Ireland (1856)

VALUATION OF TENEMENTS									
PARISH OF CROSSMOLINA.									
No. and Letters of Reference to Map.	Names.		Description of Tenement.	Area.	Rateable Annual Valuation.		Total Annual Valuation of Rateable Property.		
	Townlands and Occupiers.	Immediate Lessors.			Land.	Buildings.			
BALLYVICKMAHA.									
				A. R. P.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	
8	Thomas Flaherty.	Mervyn Pratt.	Land.	35 1 3	21 0 0	—	21 0 0	0	0
9	Martin Flaherty.	Same.	Land.	17 0 25	10 0 0	—	10 0 0	0	0
10	Patrick Carolan.	Same.	Land, house, and office.	10 0 0	10 0 0	0 15 0	10 15 0	0	0
11	Anthony M'Hale.	Same.	Land and house.	15 0 19	7 10 0	0 20 0	8 0 0	0	0
			Total.	240 0 10	127 5 0	0 10 0	132 15 0	0	0
CREEVY.									
	(Ord. S. 38.)								
1	Hugh Scanlan.	Mervyn Pratt.	Land.	5 0 12	0 1 0	—	0 1 0	0	0
2	Hugh Scanlan.	Same.	Land, house, and office.	15 2 38	6 10 0	0 10 0	7 0 0	0	0
3	Hugh Scanlan.	Same.	Land.	5 0 33	0 9 0	—	0 9 0	0	0
4	Thomas McDonagh.	Same.	Land.	9 3 34	0 1 0	—	0 1 0	0	0
5	Thomas McDonagh.	Same.	Land, house, and office.	45 1 27	26 0 0	1 0 0	27 0 0	0	0
6	Thomas McDonagh.	Same.	Land.	13 1 33	1 5 0	—	1 5 0	0	0
7	Thomas McDonagh.	Same.	Land.	5 1 23	0 4 0	—	0 4 0	0	0
8	Richard Heffernan.	Same.	Land and house.	20 3 23	9 0 0	0 15 0	9 15 0	0	0
9	Michael M'Andrew.	Same.	Land, house, and office.	32 1 30	16 5 0	0 15 0	17 0 0	0	0
10	Michael M'Andrew.	Same.	Land.	12 2 26	0 6 0	—	0 6 0	0	0
11	Michael M'Andrew.	Same.	Land.	6 20 1 8	5 5 0	—	5 5 0	0	0
12	Francis Heffernan.	Same.	Land, house, and office.	13 2 7	8 0 0	0 15 0	8 15 0	0	0
13	Francis Heffernan.	Same.	Land.	6 2 16	1 5 0	—	1 5 0	0	0
14	John Heffernan.	Same.	Land and house.	7 0 13	4 10 0	0 15 0	4 25 0	0	0
15	John Heffernan.	Same.	Land.	2 3 37	0 15 0	—	0 15 0	0	0
16	Anne M'Guinness.	Same.	Land and house.	10 1 15	2 10 0	0 5 0	2 15 0	0	0
17	Terence M'Aney.	Same.	Land and house.	10 0 5	4 0 0	0 10 0	4 10 0	0	0
18	Terence M'Aney.	Same.	Land.	3 1 38	0 5 0	—	0 5 0	0	0
19	David Leonard.	Same.	Land and house.	8 3 11	2 18 0	0 7 0	3 5 0	0	0
20	Patrick Walsh.	Same.	Land.	6 3 6	1 10 0	—	1 10 0	0	0
21	Patrick Walsh.	Same.	Land.	7 0 7	4 5 0	—	4 5 0	0	0
22	Martin Howley.	Same.	Land.	8 1 30	0 1 0	—	0 1 0	0	0
23	Martin Howley.	Same.	Land, house, and office.	11 2 19	4 4 0	0 10 0	4 15 0	0	0
24	Patrick Howley.	Same.	Land.	7 0 27	3 5 0	—	3 5 0	0	0
25	Patrick Howley.	Same.	Land and house.	9 3 19	2 0 0	0 10 0	2 10 0	0	0
26	Patrick Howley.	Same.	Land.	6 0 35	1 12 0	—	1 12 0	0	0
27	Martin Howley.	Same.	Land.	5 1 35	0 1 0	—	0 1 0	0	0
28	Patrick Fergus.	Same.	Land and house.	10 0 25	2 17 0	0 7 0	2 24 0	0	0
29	Anthony Lynn.	Same.	Land.	7 3 19	0 1 0	—	0 1 0	0	0
30	Anthony Lynn.	Same.	Land, house, and office.	24 0 0	10 13 0	0 15 0	10 28 0	0	0
31	Anthony Lynn.	Same.	Land.	7 2 39	0 1 0	—	0 1 0	0	0
32	Peter Walsh.	Same.	Land.	5 3 34	0 10 0	—	0 10 0	0	0
33	Peter Walsh.	Same.	Land and house.	10 1 20	5 5 0	0 15 0	5 10 0	0	0
34	John Walsh.	Same.	Land, house, and office.	10 2 10	5 3 0	0 15 0	5 18 0	0	0
35	John Walsh.	Same.	Land.	10 2 16	0 2 0	—	0 2 0	0	0
36	Bridget Granahan.	Same.	Land and house.	11 3 29	6 0 0	0 10 0	6 10 0	0	0
37	Bridget Granahan.	Same.	Land.	9 2 32	0 5 0	—	0 5 0	0	0
38	Anthony M'Hale.	Same.	Land.	1 0 13	0 10 0	—	0 10 0	0	0
39	Patrick M'Hugh.	Same.	Land and herd's house.	33 0 38	13 0 0	0 15 0	13 15 0	0	0
			Water.	12 1 16	—	—	—	—	—
			Total.	476 2 22	152 5 0	10 9 0	162 14 0	0	0
KINARD.									
	(Ord. S. 38.)								
1	Michael Barrett.	Mervyn Pratt.	Land and house.	0 3 29	2 15 0	0 5 0	3 0 0	0	0
2	James Hegarty.	Same.	Land, house, and office.	5 2 1	2 0 0	0 10 0	2 10 0	0	0
3	John Robinson.	Same.	Land, house, and office.	161 1 14	41 0 0	4 0 0	45 0 0	0	0
4	Anthony Mullin.	Same.	Land, house, and office.	21 1 10	10 0 0	0 15 0	10 15 0	0	0
5	Francis McDonnell.	Same.	Land, house, and office.	27 2 0	10 0 0	1 0 0	11 0 0	0	0
6	Patrick Geraghty.	Same.	Land, house, and office.	16 1 21	4 10 0	0 10 0	4 20 0	0	0
7	Anthony Geraghty.	Same.	Land.	2 0 4	0 15 0	—	0 15 0	0	0
8	Peter Geraghty.	Same.	Land and herd's house.	24 2 17	9 5 0	0 5 0	9 10 0	0	0
9	John Robinson.	Same.	Land (beg).	10 0 22	—	—	—	—	—
	James Hegarty.	Same.	Land (beg).	—	—	—	—	—	—
			Total.	218 3 13	80 5 0	7 5 0	87 10 0	0	0

R

This is not the only contradictory information in the 1901 and the 1911 Censuses. According to the 1901 Census, Mary could read and speak both Irish and English but it does not indicate if she could write.⁷ In the 1911 Census she is listed as not being able to read. It is probable that Mary lived in the Carolan family home throughout her life, remaining there with Philip and his family since she is included as being present in the house in both the 1901 and 1911 Censuses.

With regard to the remaining siblings, the only information available is as follows: Philip's sister Ann married John McHale; his sister Margaret married Anthony Timoney; his brother Francis married Sarah MacHale (no relation of the aforementioned John McHale); and his brother James is believed to have emigrated to California, where some cousins were thought to have already settled, and he subsequently married and set up home there. There is a record of a "Jas. Carolan" who boarded the famine ship *Acme* on 18 May 1851 in Liverpool, England. He was described as a 14-year-old male and there was also a 23-year-old Owen Carolan listed among the passengers.⁸ It is unclear if Owen Carolan was a relation or even accompanying James, and it is just as questionable if the Jas. Carolan was indeed Philip's brother James.

The *Calendar of all Grants of Probate and Letters of Administration* for 1890 has the following record:

"CAROLAN, PATRICK, / [1] Effects £1836 8s / 4 January. Letters of Administration of the personal effects of Patrick Carolan late of Crossmolina County Mayo Merchant who died 4 December 1889 at same place were granted at Ballina to James Carolan of same place Merchant a Brother".⁹

This could either refer to Philip's father or a descendant of the other Carolan brother who had set up business in Crossmolina. The Land Commission records show that Philip took over the lease on the land at Ballyvicmaha in January 1890, therefore his father had probably died by that time. Very little is known about Philip's mother Nappie but it is believed that she had died before Philip married.¹⁰

Philip Carolan lived during a difficult time in Irish history. As a young child he survived the Great Famine of 1845–c1848 and later experienced the Land Wars of 1879–1881. Mayo was particularly affected by agrarian violence in the late 19th and early 20th centuries and the Carolan family, who were by then comfortable landowners, were not immune to the violence. Indeed Tony Donohoe (1918–2006), a local historian, gives an account of a hiding place that was built on the Carolan farm for the family's protection:

“a lot of raiding [was] done on wealthy farmers ... In the front of it [the hiding place] was a hen house and a duck house ... and it was like a big bag, wide at the back and built up and at the back it was covered with sods. He [Philip] could go in on top and he [Philip] had a room at the back where he [Philip] could hide”.¹¹

In c1902, at the age of c60, Philip married Margaret Walsh (c1870–1951), from Creevy in County Mayo. In keeping with the tradition of the time, it is probable that their union was as the result of a match.¹² Donohoe, who coincidentally was a nephew of Margaret Carolan, stated that she “was a professional cook”.¹³ This was presumably before she married though as she does not list any profession in the 1901 and 1911 Censuses, and it was customary at the time for women to cease working outside of the home after marriage.

As is the case with Philip's sister Mary, there is a discrepancy in the census records with regard to Margaret's age. In the 1901 Census, having only been married for three months, she is listed as being 45 years of age, but in the 1911 Census she is listed as being 41 years of age. The latter age would seem more probable as the census does not list any children in 1901, but three children are recorded in 1911. The information regarding the children's ages is correct in the census (their birth records support this) and it is probably more likely that she would have had children at the younger age. Margaret is listed as being able to read and write, but she did not speak Irish.¹⁴ The three children of Philip and Margaret were born in the ten years between the 1901 and 1911 Censuses and were as follows: May (1902–1990), Paddy (1903–1982) and Ann (1905–1988). The three Carolan children are listed as scholars in the 1911 Census, which meant that they were either attending school or receiving regular tuition at home. Each of them could read and write but only May and Paddy spoke both Irish and English.

The 1901 Census of Ireland gives five dwellings in the townland of Ballyvicmaha. All of the houses were inhabited and there was one family in each. There were five people in the Carolan household at the time this census was taken: three males and two females. The house is listed as built (as opposed to building) and it was a private dwelling. On the land were four out-offices and farm-steadings. These consisted of a stable, a cow house, a piggery and a barn. In the 1911 Census, the details remain the same except that instead of a barn, a shed is listed. The Carolan home was a 'second-class house', as its walls were made of stone, brick or concrete and the roof from thatch, wood or other perishable material. There were two, three or four rooms in

the house and the front of the house had three windows. Figure 2 shows the house as it exists today. A front porch has been added since the 1911 Census was taken and the roof is no longer made of perishable material.

Philip recorded his profession as a farmer in the 1901 Census but he was also interested in building and carpentry.¹⁵ He built three two-storey, slate-roof granaries, one of which was unfinished when he died,¹⁶ on the land immediately surrounding the

Figure 2: *The Carolan Home*



family home (see Figure 3). These buildings were considered unusual for the period as, unlike similar contemporary structures, they did not have thatched roofs. Philip also erected two large piers at the entrance of his farmyard. This, according to Donohoe “...was a psychological thing...”¹⁷ because “...when people got the land after the Land Acts, it was a feeling of anything inside here belongs to me”.¹⁸ It is not known when exactly he constructed these piers but it must have been after he purchased the land through the Irish Land Commission, therefore no earlier than c1903-4.¹⁹ These piers

have since been demolished, as they were not wide enough to allow tractor access to the farm.

Figure 3: *Granary*



In both the 1901 and the 1911 Census of Ireland, the Carolans listed a farm servant and a general servant respectively. Patrick Neary, a 15-year-old farm servant who could read and write, was at the Carolan homestead in 1901, whereas Willie Farrell, a 20-year-old general servant, who could also read and write, was there in 1911. Neary is believed to have been a neighbour and therefore may not have lived with the Carolan family, but it is possible that Farrell resided in the house during his period of employment.²⁰ The employment of a farm hand did not necessarily indicate that the Carolans were financially secure as employees at the time were often just given food in return for work.²¹

The 1911 Census gives an update on the lives of the Carolan family. Patrick had died in 1904 and Philip in 1910. Margaret is listed as the landholder and head of the family and, being a widow of one year, she was also rearing their three children. Her daughter May later married John Waters, and they had three children Mary, John and Bernadette; her son Patrick remained unmarried; and her youngest daughter Ann married Patrick Joseph McDonnell, and they also had three children Martin (holder of the manuscripts), Philip and Patrick (who currently resides at the Carolan homestead in Ballyvicmaha and works the family farm). There is little more information available on Margaret Carolan except to note that she was confined to bed in the latter years of her life and she died when she was in her early 80s.

Unfortunately the personal knowledge available on Philip Carolan is minimal. He died when his eldest child, May, was at most 9 years of age, therefore her memories of him were understandably limited. Philip was a farmer and obviously educated to some degree as he was able to read and write²² and, as is evident from the two manuscripts, he was musically literate. The family were musical as Philip played the fiddle and collected music. According to John Waters, Philip's eldest grandchild, the family also had an accordion but it was mainly played by Philip's sisters. Philip may also have played the instrument as there are 'push and draw' signs, associated with accordion playing, written over some of the notes in the manuscript. John Waters' recollections support this assumption:

"he [Philip] used to play on the accordion a bit but not as much on the fiddle".²³

It is reasonable to assume that Philip played at local events such as weddings, house and crossroad dances. As indicated by another quotation from John Waters:

“he used to play at weddings ... The weddings used be in the houses and he would be invited to the wedding and ... there was some other man too that used to be invited to country houses to play along with him but he [Philip] was playing on the fiddle and the other man on the accordion.”²⁴

John went on to say that:

“...on times at the schools they’d run something for the preparing of the school or for fundraising and he was often asked to go there and I think t’was out of that he got the idea that some was good musicians and some of ‘em wasn’t and they would play at a function like that in the school and partly from that he took on that the music should be written down and to have it correct ... he used to be asked to go and play at it [the fundraising] and it could be partly from that he got the idea that ... the music should be written down”.²⁵

From these quotations we get a picture of Philip as a fiddle player who was very involved in the musical activities of his community, and who undoubtedly would have shared its repertoire. We do not know the identity of the accordion player but other musicians around the area at the time would have included ‘Fiddler’ Corcoran who, according to Tony Donohoe, was often spoken of by his mother (Philip’s sister-in-law),²⁶ and a fife player, Billy Fleming, who “won a prize at a Feis in 1910 for his music.”²⁷

Philip was a keen collector of music, and probably noted most of the tunes from musicians in the locality and from printed collections. John Waters remembered stories that his mother told him of her father:

“... if he heard a tune played, my mother said, he could whistle it and he’d write it down that night. If he was somewhere around and heard a tune played he’d take down the book that night and he’d write it down. He could whistle the tune”.²⁸

When asked about Philip’s motivation for collecting tunes, John Waters recalled his mother telling him that Philip was always anxious to learn and apart from having a love of music and collecting tunes, the prime motivation for collecting music and

documenting it must have been to preserve it for future generations. Philip notated his collection during the post-Famine years at a time when Irish music was at a low ebb.

He had access to printed music and included some items from this in his manuscript collections. Airs such as ‘Avenging and Bright’, ‘The Minstrel Boy’, ‘O Breathe not his Name’, for example, appear in the manuscript complete with their tempo markings and in settings very similar to the published copies. His fluency in transcribing music and knowledge of its rudiments is notable, but it is difficult to determine where he learnt how to read and write music. He possibly attended the local Rathkell National School in Castlehill near Ballina, a few miles from his home. As attendance records are not extant for this period in the school it is impossible to confirm that this was the case. John Waters believes that travelling musicians visited the school that Philip attended and gave music lessons to the students. The travelling teachers also gave tuition to the more gifted students in the student’s homes for payment.²⁹ It is possible therefore that Philip learnt to play the fiddle, and possibly some music theory, from one of these travelling teachers.

Philip injured his back in a farm accident in c1908 and his health suffered as a result. He died in 1910 at the age of 71 of “valcular[sic] disease and dropsy”.³⁰ Unfortunately there is little detail available on the life of Philip Carolan. He died leaving behind a wife and young family. After his death the music manuscripts remained in the family home but later came into the possession of Philip’s youngest daughter Ann Carolan, Martin McDonnell’s mother. Ann, or Annie as she was fondly known, lent her father’s manuscripts to a local fiddle player from Carrokeel, Crossmolina named Paddy Moran (1926–2005). Paddy was in possession of the

manuscripts for approximately twenty years until Tony Donohoe retrieved them and returned them to Martin McDonnell in the late 1990s. Martin's daughter Edel, then an undergraduate music student at the Waterford Institute of Technology, lent the manuscripts to the Irish Traditional Music Archive, Dublin for copying. A copy of the manuscripts is currently housed at the Irish Traditional Music Archive, 73 Merrion Square, Dublin, while the originals remain in the possession of the McDonnell family at Mount Cormac, Crossmolina, Co. Mayo.

Chapter 2

The Philip Carolan Manuscripts

The extant Carolan manuscripts are both untitled therefore I have labelled them MS 1 and MS 2 (see Figures 4 & 5, respectively), but this is not to be taken as an indication of chronology. From the palaeographical analysis that follows it would appear that most of the items in the manuscripts were added during the ten-year period 1863 to 1873. The quotation from John Waters, given in Chapter 1, however sees Philip's daughter May recall witnessing her father noting tunes.³¹ This indicates that Philip was still collecting material during the first decade of the 20th century as May was only born in 1902 and Philip died in 1910. It is possible that Philip may have had other manuscripts in his possession and that these are now lost, or that he was simply adding additional tunes to the two existing manuscripts in any blank spaces that remained.

An examination of the textual and non-textual evidence can help to establish the provenance and chronology of the manuscripts. This evidence can also help to link manuscripts, or sections of manuscripts, with each other. Textual evidence comprises the tunes themselves and anything that is written in manuscripts that may help to date them. Non-textual evidence is information gleaned by investigating items such as paper types, rastrography, bindings and collation of leaves, handwritings and any other physical characteristics that may be present in the manuscripts.

Figure 4: MS 1



Figure 5: MS 2



2.1 *Non-textual Evidence*

2.1.1 Paper Types

There were two main types of paper in use during the 19th century – ‘laid’ paper and ‘wove’ paper. Laid paper, “which when held up to the light [has] a “ribbed” ... or lined appearance due to the paper being thinned by the wires of the mould”,³² was produced by pouring paper pulp into a mould whose base consisted “of closely set wires held together and crossed perpendicularly at wide intervals by thicker ‘chain wires’”.³³ Laid paper often contains watermarks and sometimes countermarks which can indicate the manufacturer’s identity or specify a date of production. Up until 1755, all paper was manufactured using the ‘laid’ method.³⁴ The ‘wove’ process was introduced c1756 and involved using a “mould whose base is a finely woven wire mesh”.³⁵ The process produced paper without any watermarks or discernible markings therefore it can be difficult to date its manufacture.

Paper was normally produced in large sheets and was then folded and cut into two, four, eight or 16 leaves by the manufacturer. Indeed some of the music paper in the Carolan manuscripts was obviously cut further, by Carolan or someone else, a fact indicated by roughly cut page ends and the final stave of the page being incomplete, e.g. ff. 15r-v, 17r-v and 19r-v (see Figure 6).

The majority of the paper used in the Carolan manuscripts was made by the ‘wove’ method and is oblong with leaf measurements of approximately 24.2 x 14.1 cm. The only examples of laid paper in the manuscripts appear in MS 1 on ff. 44r-47v and measure approximately 19.2 x 14.4 cm. There are unfortunately no watermarks present in this paper, which would help to date it. As the measurements indicate, the

manuscripts would have been a practical size for noting the mainly 16-bar, single-line melodies. As mentioned above, Carolan noted tunes in the manuscripts at home but as he travelled to play at house dances, he may also have taken the manuscripts with him to transcribe tunes as they are relatively compact in size.

Figure 6: Roughly-Cut Folio



f. 15r

The only identifiable paper source appears in MS 1 in the four folios 15r-v, 36r-v, 55r-v and 76r-v. These have a manufacturer's name of 'O'Neill & Duggan, 8 & 9 Dame Street, Dublin' printed on the page. According to *Thom's Street Directory* (1843-57), O'Neill and Duggan were "stationers, printers and account book manufacturers, engravers & copperplate printers",³⁶ trading between 1843 and 1857. The four folios found in the Carolan manuscripts must therefore have been manufactured during this 14-year period. As Carolan was only born in 1839/40 it is probable that he would not

have had use for music paper until the latter years of O'Neill and Duggan's business, implying that he would have purchased the paper in at least 1852 or later. The items written on the O'Neill & Duggan paper may therefore date as early as the mid 1850s but it is also possible that a stationer had paper of that type in stock for a number of years after the manufacturer ceased business and that Carolan did not purchase it until the 1860s.

2.1.2 Rastrography

The next step in the formation of the music paper would have been the addition of stave-rulings, which in Carolan's time would have been by the use of a rastrum, a device with nibs attached which was capable of drawing a number of staves in one stroke. Rastrology is the study of rastrum-ruled staves and is an effective means of assessing music paper. The number of staves drawn by each rastrum varied according to its size: a small single-stave rastrum drew just one stave at a time whereas a large 14-stave implement would have been capable of 14 staves per stroke. Paper manufacturers or stationers would usually have used large rastrums whereas individual musicians would probably only have had access to one or two-stave rastras. As a six-stave rastrum appears to be the smallest one that was used to draw the staves in the Carolan manuscripts, it is likely that the staves were added by the paper maker, or stationer, rather than by Carolan himself.

There are a total of 14 different rastra classifications in the Carolan manuscripts which are listed in Table 1. Column one of Table 1 gives the rastra measurements that appear in the manuscripts; column two lists the manuscript in which the measurements are found; and column 3 the folio numbers on which the measurements appear. Each

measurement is labelled according to the number of staves drawn by the rastrum and the span measurement i.e. the distance between the highest and lowest lines in one stroke. A classification of 6/110 therefore implies that the stave ruling was drawn by a six-stave rastra with a span of 110mm. Span measurements followed by figures in brackets, 7/118.5(1) and 7/118.5(2) for example, indicate that even though the measurements are similar, the cross sections of the two stave rulings are not the same. These staves therefore were either ruled by different rastrums that had the same span measurement, or alternatively by the same rastrum, but the nibs on the implement had splayed over time resulting in slightly varied cross sections.

The folios in MS 1 were cut from larger sheets of music manuscript but as mentioned earlier these folios were obviously cut further, more than likely by Carolan, because of the rough scissor incisions left behind on the paper.³⁷ We cannot be certain, in some cases, how many staves would have been on the original page or therefore of the size of rastrum that was used to draw them. Measurements like these appear with a question mark after the stave number, such as 6?/109. MS 1 comprises a mix of rastra measurements, ranging from a six, seven and eight to a 12-stave rastra, whereas all of MS 2 was ruled by the same six-stave rastrum. The largest rastra measurement is in MS 1 with a rastra of 12/218, which only appears on four folios (15r-v, 36r-v, 55r-v, 76r-v), scattered throughout the manuscript. Paper with a rastra classification of 8/138 forms the majority of the manuscript by occupying 18 folios, also randomly distributed through the manuscript. On the other hand, paper with a rastra measurement of 6?/109 appears only once.

Table 1: *Rastra Measurements in the Manuscripts*

Rastra Measurement	Manuscript Number	Folio number(s)
6?/109	1	4r-v
6/110	2	1r-28v
6/111	1	2r-v, 87r-v
6/116	1	1r-v, 88r-v
6/117	1	84r-v
7/117	1	53r-54v, 65r-66v, 77r-78v
7/118.5(1)	1	7r-v, 22r-23v, 28r-29v, 49r-52v, 60r-61v, 64r-v, 67r-v, 70r-71v, 79r-81v
7/118.5(2)	1	13r-14v, 25r-26v, 37r-38v
7/119	1	6r-v
8/130.5	1	17r-v, 19r-v 32r-v ,34r-v
8/138	1	9r-12v, 20r-21v, 24r-v, 27r-v, 30r-31v, 39r-42v, 62r-63v, 68r-69v, 83r-v
10/166	1	5r-v, 48r-v, 56r-v, 58r-v, 73r-v, 75r-v, 82r-v, 85r-v
12/171	1	3r-v, 8r-v, 16r-v, 18r-v, 33r-v, 35r-v, 43r-v, 57r-v, 59r-v, 72r-v, 74r-v, 86r-v
12/218	1	15r-v, 36r-v, 55r-v, 76r-v

2.1.3 Binding and Collation of Leaves

Binding is an age-old process which is used to hold leaves together. Leaves are single sheets of paper, which are normally assembled in even collations or gatherings in professional bookbinding. As is evident from Figures 4 and 5, the binding in both the Carolan manuscripts is similar: brown, leather-covered spine and boards with rough stitching visible. The amateur appearance, the similarity of the binding and the irregular stitching used on the covers of both manuscripts would point to it being the work of Philip, or an acquaintance, rather than a professional bookbinder. Carolan utilised the 'side-sewn' method of binding, which was a method used particularly for binding loose pieces of paper together where the stitching is visible from the outside of the manuscript. In order to carry out this method Carolan would have: (1) cut the papers to the required size, which is evident in MS 1; (2) made a series of holes with a large needle or a similar instrument; (3) clamped the folios together; and (4) sewed through the holes in the leather.³⁸ There is no flyleaf, decorative or otherwise, inside the covers but Carolan did attach a piece of paper, which was folded three times and probably glued to the inside of the covers of MS 1, possibly in an effort to make the bindings more aesthetically pleasing. This paper has since been removed from the front cover but some fragments remain within the stitching. As is evident from the pictures above, the leather cover only protects half of the exterior of the manuscript. It is probable though that Carolan originally attached a cardboard cover to shield the rest of the manuscript but that this did not survive. As these unique characteristics appear on both of the Carolan manuscripts it would suggest that they were bound at around the same time.

Manuscripts can be 'preformed' or 'assembled'. A preformed manuscript would have been bound, or at least held together, in its present arrangement before use.

Preformed manuscripts can usually be identified by the presence of: (1) regular gatherings of leaves; (2) one paper-type with a uniform rastra measurement; and (3) tunes which are continued from the last page of one gathering to the first page of the next. Assembled manuscripts would usually have been bound after most of their contents had been added and display characteristics such as: (1) leaves appearing in irregular gatherings; (2) different rastra measurements and paper types adjacent to each other in the manuscript; (3) tunes which begin on the last page of one gathering but the remainder does not appear on the first page of the next; and (4) irrational blank spaces or folios in the middle of filled pages.³⁹

From the evidence, MS 2 appears to have been a preformed manuscript. It has a uniform rastra measurement with a classification of 6/110 used throughout and is arranged in one collation or gathering. The uniformity of the rastra measurement, in addition to the even collation of leaves within the manuscript, necessitates that it was a preformed document. As MS 2 was purchased as a single unit then it is probable that many of the tunes in manuscript were added at around the same time. Carolan does however appear to have engaged in some ‘in-filling’ of tunes though: items such as ‘God Save the Queen’ (2/9, E/323), ‘Blackbird in hornpipe style’ (2/18, E/332), and ‘Rosin Your Bough’ (2/72, E/384) (see Figure 7), for instance, would appear to have been added to blank spaces in the manuscript, as additional staves were drawn underneath the final printed stave on each page to complete the tunes.

New Reel &

The Maid of the Hills

Resin, Your Bough

Jan 24th 1868

‘Rosin Your Bough’ (2/72, E/384)

MS 1, in contrast, is an assembled manuscript as: (1) the leaves are arranged in irregular gatherings; (2) pages with the same rastra measurements are found scattered throughout the manuscript (see Table 1); and (3) there is one blank page, f. 26v, in between other musical items. The fact though that there is one tune which continues from the last stave of a page with one rastra measurement and is completed on the top stave of the following page, which has another rastra measurement, would indicate that the manuscript was bound, or held together in its current format, before all its contents had been added. ‘Hay the Bonny Breast Knot’ (1/71, E/64), for instance, begins on f. 18v, which has a rastra span of 12/171, but is completed on the top stave of the following folio, f. 19r, which has a span of 8/130.5.

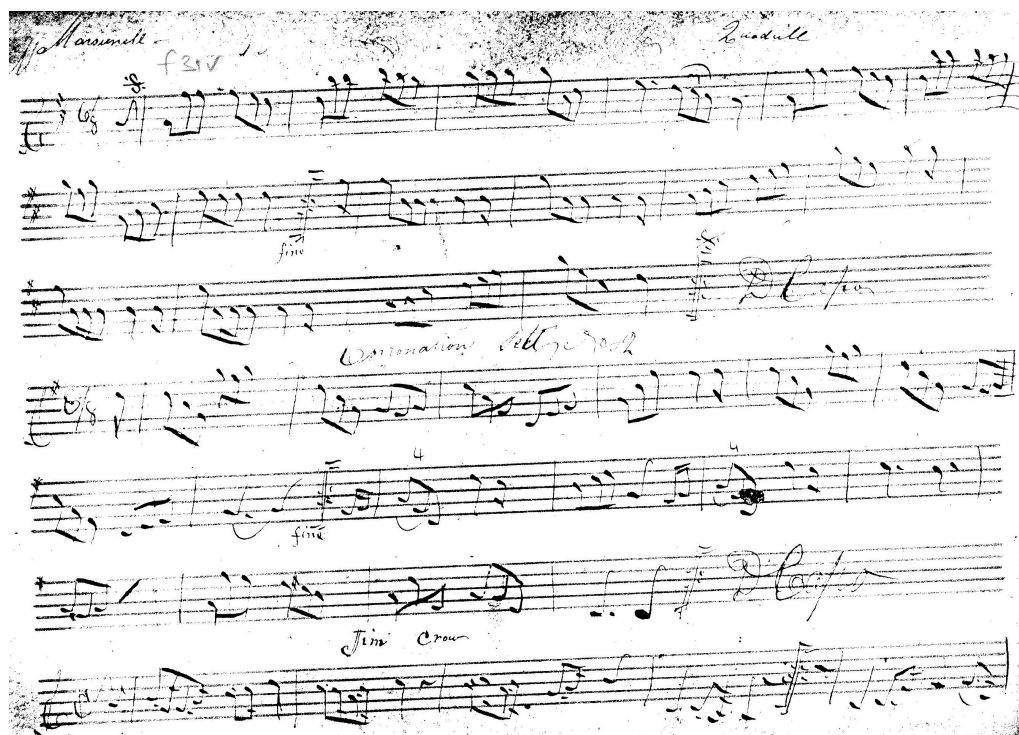
Carolan engaged in at least some ‘in-filling’ in MS 1, as he occasionally added tunes which were written beginning on the last stave on one page and completed on the last stave of the opposite page, e.g. items ‘The Gold Ring’ (1/39, E/31, ff. 10v+11r), ‘The Rakish Lady’ (1/43, E/35, ff. 11v+12r), ‘[Untitled]’ (1/83, E/75, ff. 21v+22r), and ‘Jim Crown’ (1/123, E/113, ff. 31v+32r) (see Figure 8). It is probable though that the majority of the contents were added before the volume was assembled and bound, and that Carolan was just adding tunes in any blank spaces that remained at a later stage.

There are fifty separate collations in MS 1 with each gathering being either a single page or an irregular number of pages. Table 2 describes the collation of paper in the manuscript. Column one indicates the collation number whereas column two gives the numbers of the folios that make up the collation. Collations two to 50 are nestled within the first collation. The paper must have existed as loose sheets, or small groups of sheets, before binding. The pages appear to have been cut in ten separate groups, as indicated by similar incisions on the page ends: ff. 9r-14v, 15r-16v, 17r-23v, 24r-25v, 26r-43v, 48r-55v, 56r-66v, 67r-70v, 71r-v, 72r-v, and 73r-82v. The edges of the paper on the remaining folios in the manuscript, ff. 83r-88v, are tattered and therefore it is not possible to distinguish whether or not they were cut together.

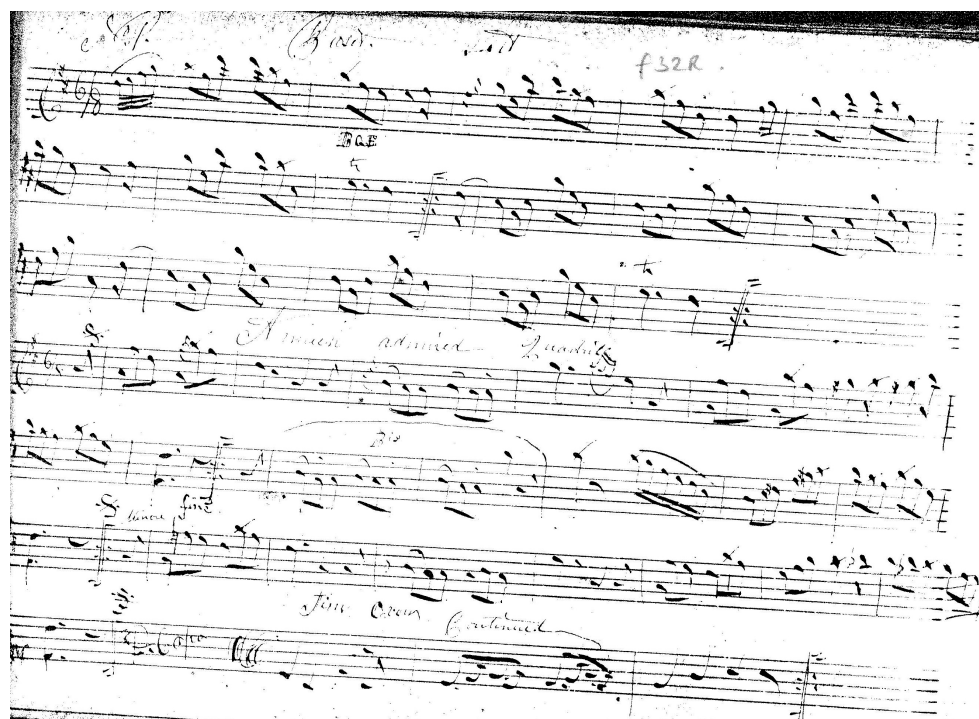
2.1.4 Handwriting

Apart from some scribbling by a child, or children (identified as ‘Hand D’ in the Index of Handwritings),⁴⁰ a transcription of a recipe added by Hand C (possibly Philip’s wife Margaret), and an unidentified Hand B who contributed a small number of draft tunes to MS 1, the remainder of the manuscripts is written in the same hand. We can

Figure 8: In-filled tune



f. 31v



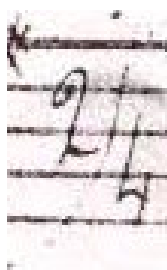
'Jim Crown' (1/123, E/113) f. 32r

Table 2: Collation of Paper in MS 1

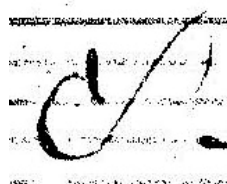
Collation Number	Folio(s) Number(s)	Collation Number	Folio(s) Number(s)
1	1-3 and 86-7	26	45
2	4	27	46
3	5 and 85	28	47
4	6	29	48-9 and 51-2
5	7	30	53-54
6	8	31	55
7	9 and 83	32	56 and 58
8	10	33	57 and 59
9	11	34	60 and 61
10	12	35	62 and 63
11	13 and 14	36	64
12	15	37	65 and 66
13	16 and 43	38	67
14	17 and 34	39	68 and 69
15	18 and 33	40	70 and 71
16	19 and 32	41	72 and 74
17	20-1 and 30-1	42	73 and 75
18	22-3 and 28-9	43	76
19	24 and 27	44	77 and 78
20	25 and 26	45	79 and 80
21	35	46	81
22	36	47	82 and 85
23	37 and 38	48	83
24	39-40 and 41-2	49	84
25	44	50	86

identify this hand as that of Philip Carolan (Hand A) from an autograph subscription on f. 45v in MS 1, which reads “finis by Philip Carolin / Sept the 17 1864”.⁴¹ A person’s handwriting usually changes over their lifetime: the fact, therefore, that Carolan’s handwriting seems to have remained relatively unchanged throughout the manuscripts would suggest that he compiled them within a relatively short time period. As well as the textual writing in titles and annotations being consistent, his style of music notation is generally also uniform throughout. A number of individual traits may be noted in his music notation: all time signatures have a stroke between the top and bottom number; all Common time and Split Common time signatures show a flamboyant curve at the end; and the treble clefs usually begin on the E rather than the G line and the terminal stroke slants to the left (see Figure 9). In MS 2 items such as ‘The Soldiers[sic] Return’ (2/44, E/356), ‘Russian March’ (2/46, E/358), ‘Spatter the Dew’ (2/48, E/360), ‘Miss Wallices[sic] Reel’ (2/50, E/362), ‘The Gold Ring’ (2/51, E/363), and ‘Berwick Jockey’ (2/57, E/369), are examples of tunes where Carolan, or someone else, enlarged the noteheads at some stage after they were written, probably to make them more legible.

Figure 9: *Handwriting*



Time Signature



Common Time



Treble Clef

2.2 Textual Evidence

Textual evidence is that which is available from the tunes, songs or inscriptions in the manuscripts, which may help to determine the provenance of the manuscripts. Comments which include dates are particularly useful and usually indicate the year by which the tune must have been added in the manuscript. There is a subscription of “30th of July 1868” to item 1/246, E/232, for instance, which means that the tune must have been written in the manuscript on or before this date. There are only two place names given in comments in the manuscripts. One is that of Carolan’s native place Ballyvicmaha, and it is usually preceded by his signature. The other is Derryhillagh, a townland approximately three or four miles from Ballyvicmaha, where Philip’s brother Francis resided. There is no evidence in the manuscripts to suggest that Carolan ever travelled specifically to collect music, but according to John Waters, his mother used to recall that Philip “travel[led] to his mother’s home place of Breaffy”⁴² and noted down tunes on his return home in the evenings, indicating that he collected any tunes that he heard.

Some comments are indeterminate due to lack of clarity. Item 1/137, E/127, for example, is titled ‘A Reel composed by N.C’. No indication is given as to who the initials ‘N.C.’ refer, but as the initial of Carolan’s surname is also C, and since there are no other initials used in the manuscript, it may have been a relation, possibly his mother as she was commonly known as ‘Nappie’. Other comments are more helpful in establishing the provenance of a tune. The composer or collector is indicated for some items and this often allows for the date of composition or publication to be obtained from other sources, thus providing the earliest possible date that the tunes could have been copied by Carolan. ‘Avenging and Bright’ (1/290, E/273) has the comment “from

Moore's Irish Melodies" written as a superscription. As a similar version of this song was included in *Moore's Irish Melodies Volume 2*, which was first published in 1807, Carolan probably copied it from that or an intermediary source. Other names recorded in MS 1 include "Thomas Davis" (1814-1845), which was written after the title 'The Green Above the Red' (1/287, E/270). Davis was a ballad writer, politician and contributor of material to James Duffy's *The Spirit of the Nation* which was first published in 1845.⁴³ The name "M. J. McCann" (Michael Joseph McCann), who was another contributor to *The Spirit of the Nation*, was written as a superscription to 'O'Donnell Abu Aboo[?]' (1/286, E/269). McCann was a 19th century scholar, journalist and ballad writer, who wrote the poem 'O'Donnell Abu' but the melody to this poem never appeared in *The Spirit of the Nation*, further indicating that Carolan was transcribing from an intermediary source.

"F. Buckey[sic]", probably Frederick Buckley, (1833–1864), a composer and arranger of American Folk Music, was noted in the superscriptions to 'Dixey's Land' (1/267, E/251) and 'I choose to be a Daisy' (1/284), which were composed in c1859 and 1861,⁴⁴ respectively. Benjamin Russell Hanby (22 July 1833–16 March 1867), noted by Carolan as "BR Hanby", was an American composer who was well known for his composition of 'Darling Nelly Gray' (1/303, E/286) in 1856.⁴⁵ The name W.H. Montgomery[sic] (possibly William Henry Montgomery) was noted after the title of 'While I My Banjo Play' (1/269, E/253). It has been difficult to find any information on either Montgomery or the tune, but he may have been a British composer and arranger in the 19th century. It has not been possible to locate any detail on the remaining name noted in the manuscript, "T. P. Carey", which is written as a superscription to 'Tramp. Tramp. Tramp.' (1/305, E/288). The superscription indicates that the item had been

sung by Carey, but as Carolan would appear to have copied the song from a printed source, due to the presence of tempo markings, Carey was probably a well-known singer of the time.

Carolan copied tunes from a number of early to mid-19th century publications including: (1) *O'Farrell's / Pocket Companion / for the Irish or Union Pipes / Being a grand Selection of favourite[sic] Tunes both / Scotch and Irish. / Adapted for the / Pipes, Flute, Flageolet and Violin / some of which was never before Publish'd, with some favorite Duetts for the above Instruments, Volumes 1, 2 and 4* (1805, 1806 and 1810, respectively); (2) *Cameron's Selection of Violin Music* (1859); (3) *Moore's Irish Melodies Volumes 1 & 2* (1807), 4 (1811), 5 (1813), and 6 (1815); (4) James Duffy's *The Spirit of the Nation* (1845); and (5) Elias Howe Jr.'s *First Part of the Musician's Companion ...Containing in all over 300 pieces of Music, more than 100 of which are original* (1844).

Carolan's transcriptions from these sources are exact, even including errors contained in the original print,⁴⁶ and therefore the tunes could not have been transcribed before the relevant print was published. The O'Farrell and Moore prints were published before Carolan was born and for that reason their dates of publication are of little help in ascertaining the date the relevant items were added to the manuscripts. The Howe and Duffy collections were first published in 1844 and 1845 respectively, when Carolan would have been c5-6 years of age. It is likely therefore that his transcription of these items date from a later period. The Cameron book though was not published until 1859 which means that Carolan could not have copied tunes from this book until after that date.

2.3 Combining Textual and Non-Textual Evidence

If we combine the information gleaned from both textual and non-textual sources it is possible to draw further conclusions about the provenance of the manuscripts. Sheets of music paper with identical rastra measurements were probably purchased at about the same time. Carolan's music collecting activity was possibly of a sporadic nature so it is probable that he may have had unused manuscript paper in his possession for longer than a professional scribe. It would be logical to assume that pages with identical rastra measurements were probably used within a reasonable time frame thereby necessitating that most of their contents are of similar provenance. On examination of Table 3 'Combining Rastra Measurements and Inscriptions', however, we can see that Carolan often used paper over a period of at least 10 years, from 1863-1873. In the table the following information is included: column one gives the classification of the rastra; column two shows the manuscript number; column three lists the folio number; and column four indicates any date mentioned in a superscription or subscription to an item written on a page with the specified rastra measurement. The dates Carolan noted must have been added either when, or after, the accompanying item was transcribed in the manuscript. It is likely that paper with the same rastra measurement was used at about the same time, apart from the possibility of some in-filled items. If a date can be attached to a page with a particular rastra measurement then it is probable that most of the items on pages with the same rastra measurements are of similar provenance.

As is evident from Table 3, the latest date noted in MS 1 is 1873. If we were to rely on the textual evidence alone, we would be misled in believing that he ceased collecting tunes at that time. We know though that Carolan did add tunes to blank spaces in the manuscripts so a small percentage of items may have been added after

1873.⁴⁷ The only remaining blank spaces in MS 1 appear on folios 26v and 27r. Carolan notes the date “November 3rd Tuesday 1863” on f. 26v, indicating that he was using the manuscript as early as 1863. Item 1/102, E/92 ‘Red, White and Blue’ is noted on the last four staves of f. 27r. The fact that there is a recipe scribbled over the first four staves on the folio implies that this item was there before the tune was transcribed. As already mentioned, Philip’s wife was a cook and the recipe could possibly have been written by her. Philip and Margaret only married in 1901, and if the handwriting in the recipe is indeed hers then this is further evidence to support the fact that he collected music in the 20th century.

A date is added as a subscription to item 1/56, E/48, a tune written on the O’Neill and Duggan paper with a rastra measurement of 12/218, which reads “Agust[sic] 2 1864”. Carolan appears to have added dates to tunes when he had finished the tune, or possibly a section of the manuscript, and as item 1/56, E/48 must have been added to the manuscript in 1864 it is probable that most of the other items on ff. 15r-v, 36r-v, 55r-v and 76r-v were added at about the same time, in the period between the date given for the earliest possible usage of this paper c1852 and c1864.⁴⁸

It is difficult to date the remaining leaves, as there is no evidence to establish their date of manufacture. We can only determine the period that Carolan was in possession of paper with a particular rastra measurement by examining the dates written in inscriptions to individual items. The earliest date recorded in MS 1 is “February 27 1864” (1/186, E/175) which is written on paper with a rastra classification of 7/118.5(1). Carolan appears to have added material to paper with this rastra measurement again on 30 July 1868 and finally in 1873. It is likely therefore that most

items were added to paper with the 7/118.5(1) rastra measurement in the period c1864-c1873. As Carolan recorded different dates on pages with other rastra measurements, we can tentatively apply these dates to the particular folios in question, e.g. the possible periods of usage for paper with the following rastra classifications are: 6/110 in c1863-c1864; 6/111 in c1864; 6/116 in c1864; 7/117 in c1864-c1871; 7/118.5(2) in c1863-c1864; 8/138 in c1868-c1871; and 12/171 in c1864. This would suggest that Carolan compiled most of his manuscripts during the period 1863 to 1873. The “1813” date written in a subscription to item 1/183, E/172 (rastra 10/166) refers to the date when the unidentified book of country dances from which he was copying was published, rather than when he copied the items from it. The items written on paper with rastra measurements 6/109(1), 7/119 and 8/130.5 are not dated, but most tunes written on paper with the same classification were probably of similar provenance.

2.4 Items from Printed Sources

Carolan included tunes from a number of different printed sources in MS 1. These may have been books that he had in his possession or that he borrowed from acquaintances. The items he included in his manuscripts may have been tunes that he wanted to learn and could therefore have been copied for his own use. Some of the items copied from sources appear in clusters while others are scattered throughout the manuscript. The former items were probably copied from their print sources between c1863 and c1873, the period of work indicated by the comparison of textual and non-textual evidence. The latter were in-filled, indicating that the tunes were probably added at a date later than the majority of the contents in the manuscripts. Tables 4-8 examine Carolan’s noting of tunes from individual printed sources. Column one lists the folio numbers on which the printed source’s tunes appear; column two indicates the item number; column three

Table 3: *Combining Rastra Measurements and Inscriptions*

Rastra Measurement	Manuscript Number	Folio number(s)	Dates noted in the Manuscripts
6?/109	1	4r-v	
6/110	2	1r-28v	25 September (2/4, E/319); 26 September (2/47, E/359); 24 January 1863 (2/72, E/384); 24 –[?] 1864 (2/103)
6/111	1	2r-v, 87r-v	1864 (1/341)
6/116	1	1r-v, 88r-v	1864 (1/345)
6/117	1	84r-v	
7/117	1	53r-54v, 65r-66v, 77r-78v	21 December 1864 (1/206, E/194); 9 September 1871 (1/297, E/280 & 1/299, E/282)
7/118.5(1)	1	7r-v, 22r-23v, 28r- 29v, 49r-52v, 60r- 61v, 64r-v, 67r-v, 70r-71v, 79r-81v	27 February 1864 (1/186, E/175); 30 July 1868 (1/265, E/249); 1873 (1/271, E/255)
7/118.5(2)	1	13r-14v, 25r-26v, 37r-38v	3 August 1864 (1/51, E/43); 3 November 1863 (blank folio)
7/119	1	6r-v	
8/130.5	1	17r-v, 19r-v 32r-v, 34r-v,	
8/138	1	9r-12v, 20r-21v, 24r- v, 27r-v, 30r-31v, 39r-42v, 62r-63v, 68r-69v, 83r-v	30 July 1868 (1/246, E/232); 16 September 1871 (1/266, E/250)
10/166	1	5r-v, 48r-v, 56r-v, 58r-v, 73r-v, 75r-v, 82r-v, 85r-v	1813 (1/183, E/172)
12/171	1	3r-v, 8r-v, 16r-v, 18r- v, 33r-v, 35r-v, 43r-v, 57r-v, 59r-v, 72r-v, 74r-v, 86r-v	24 May 1864 (1/30, E/22)
12/218	1	15r-v, 36r-v, 55r-v, 76r-v	2 August 1864 (1/56, E/48)

records the titles as they appear in the Carolan manuscript; and column four highlights any dates which may have been recorded by Carolan in his own manuscript. In the case of Tables 4 and 6, column 5 indicates the volume number from which Carolan was copying.

2.4.1 *O'Farrell's Pocket Companion for Irish or Union Pipes Volumes 1, 2 & 4* (1805, 1806 & 1810, respectively)

Carolan transcribed a total of 19 tunes from *O'Farrell's / Pocket Companion / for the Irish or Union Pipes / Being a grand Selection of favorite[sic] Tunes both / Scotch and Irish. / Adapted for the / Pipes, Flute, Flageolet and Violin / some of which was never before Publish'd, with some favorite[sic] Duetts for the above Instruments, Volumes 1, 2 and 4*. There are four volumes of O'Farrell's Pocket Companion extant, numbered 1-4, and none of these volumes were published with dates assigned to them. Suggested dates for the volumes though have been given as 1805, 1806, 1808 and 1810, respectively.⁴⁹ The items which Carolan copied are: 'Second part of I am over young to Marry Yet' (1/61, E/53); 'Copenhagen Waltz' (1/90, E/81); 'Queen Mary's Lamentation' (1/91, E/82); 'Baulthy Aura' (1/92, E/83); 'Mary O' (1/93, E/84); 'Donnald na Greana' (1/95, E/85); 'A Bonny Lass to Marry Me' (1/96, E/86); 'Silly Old Man' (1/97, E/87); 'Charming Molly' (1/98, E/88); 'Moll Roe' (1/100, E/90); 'Peggy Bawne with the Hornpipe and Jig' (1/101, E/91); 'Miss Hope's Favourite' (1/110, E/100); 'Paddy Whack' (1/120, E/110); 'The Roving Pedlar' (1/129, E/119); 'If Eever[sic] I Marry I am the Son of a Whore' (1/134, E/124); 'Adieu, adieu thou faithful world' (1/164, E/154); 'Jackson[sic] Maid at the Fair' (1/165, E/155); 'The Gobbys' (1/168, 1/58); and 'The Irish Foxhunt' (2/94, E/393).

From Table 4, it is clear that the majority of the tunes from *O'Farrell's Pocket Companion*, thirteen in total, were copied from volume four, while four tunes were copied from volume one and one tune from volume two. It is possible that Carolan may have included more tunes from this collection and these pages are now missing from the manuscript. The fact that there is no evidence of Carolan having transcribed tunes from volume three means that he either did not have access to this volume, or he did and simply chose not to note any of the items from it.

There is a cluster of O'Farrell tunes on ff. 24r-26r: 'Copenhagen Waltz'; 'Queen Mary's Lamentation'; 'Baulthy Aura'; 'Mary O'; 'Donnald na Greana'; 'A Bonny Lass to Marry Me'; 'Silly Old Man'; and 'Charming Molly'. The only folio with a date or comment that could possibly indicate when these particular O'Farrell tunes were noted is f. 26v, where Carolan wrote "November 3rd Tuesday 1863 Derry hillagh County / Mayo Ireland Phil Carolins Notebook". Philip's brother Francis lived in Derryhillagh so it is possible that he accessed the *O'Farrell's Pocket Companion for the Irish or Union Pipes* there or at some place in the locality. The date however is written on the verso side of the folio where no music is added, simply doodling involving Carolan's name and the alphabet (see Figure 10). 'Gilderoy; Gilderoy; Gilderoy' (1/99, E/89), a non-O'Farrell tune, appears on f. 26r, after 'Charming Molly' and before the next two O'Farrell items, 'Moll Roe' and 'Peggy Bawne with the Hornpipe and Jig'. The decorative script Carolan used for the doodling on f. 26v is quite similar to the script used to write the last 'Gilderoy' in the title of the non-O'Farrell tune on the recto side of the folio, indicating that 'Gilderoy; Gilderoy; Gilderoy' was probably written around the same time as the comment on f. 26v. As 'Gilderoy; Gilderoy; Gilderoy' and the aforementioned O'Farrell items appear in a cluster, it is highly likely that they were all

transcribed into the manuscript at about the same time. It is also possible though that ‘Gilderoy; Gilderoy; Gilderoy’ was already written on f. 26r and Carolan was merely in-filling the O’Farrell tunes on blank spaces, putting their date of transcription later than the 3 November 1863. On f. 47v, Carolan writes his name in the same decorative script as he used to write ‘Gilderoy; Gilderoy; Gilderoy’ but records the date as 1864, implying that the O’Farrell tunes were probably written into the manuscript around the c1863-4 period (see Figure 11).

Two O’Farrell tunes: ‘Second part of I am Over Young to Marry Yet’ and ‘Miss Hope’s Favourite’ were in-filled. The final stave of ‘Second part of I am Over Young to Marry Yet’ was extended to facilitate the remaining notes of the tune. This could simply mean that Carolan wanted to avoid going on to the next page for the sake of a few notes but the fact that the first part of this item is absent from the manuscript implies that he never transcribed it or that he recorded it elsewhere in the manuscript and the folio is now missing. In the case of the ‘Miss Hope’s Favourite’, the tune is continued from the last stave of f. 28v across to the last stave of f. 29r, a definite indication that it was in-filled. The ‘Second part of I am Over Young to Marry Yet’ and ‘Miss Hope’s Favourite’ though were probably added at about the same time as the other O’Farrell items, particularly if he was noting them from a book he had borrowed from an acquaintance.

Tunes such as ‘The Roving Pedlar’, ‘If Eever[sic] I Marry I am the Son of a Whore’, ‘Adieu, adieu thou faithful world’, ‘Jackson[sic] Maid at the Fair’ and ‘The Gobbys’ would appear to have been recorded in MS 1 at about the same time as most of the non-O’Farrell tunes that surround them, due to the fact the O’Farrell items are

interspersed between non-O'Farrell items and that they share decorative style titles. 'The Roving Pedlar' and 'If Eever[sic] I Marry I am the Son of a Whore' appear on ff. 33r and 34r, respectively, and are separated by two non-O'Farrell items, one of which is in-filled. 'Adieu, adieu thou faithful world', 'Jackson[sic] Maid at the Fair' and 'The Gobbys' are recorded on ff. 41r-v and again appear in the midst of non-O'Farrell tunes. For 'The Roving Pedlar' and 'If Eever[sic] I Marry I am the Son of a Whore', Carolan decorated the capital letters of the titles by highlighting them with an extra line (see Figure 12). As is evident from Figure 13, he used the same technique on the non-O'Farrell titles that surround these items indicating that these particular tunes were probably transcribed at the same time. This decorative script is not entirely dissimilar to the script used on f. 26v,⁵⁰ where Carolan notes the date "November 3rd Tuesday 1863", indicating he could also have transcribed these tunes around this time.

Items such as 'Paddy Whack', 'If Eever[sic] I Marry I am the Son of a Whore', 'Adieu, adieu thou faithful world', 'Jackson[sic] Maid at the Fair' and 'The Gobbys' are the only items from volume one of the O'Farrell collection to be included in Carolan's manuscript. These tunes are interspersed amongst non-O'Farrell tunes and as there is no obvious signs of in-filling, Carolan probably transcribed the O'Farrell tunes at the same time as the non-O'Farrell melodies that surround them. This was probably done between c1868 and 1871 as all of these items were noted on paper with a rastra measurement of 8/138, which has these dates of use assigned.⁵¹ The remaining item from O'Farrell's publication is 'The Irish Foxhunt' which appears in MS 2, therefore it was probably transcribed c1863-1864, the same time as most of the other material in the manuscript.

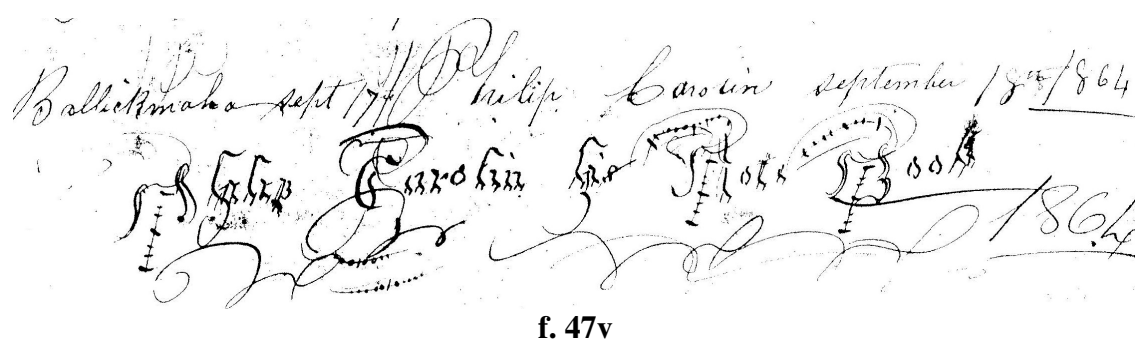
Table 4: *O'Farrell's Pocket Companion for the Irish or Union Pipes*

Folio number(s) (Carolan)	Item number(s) and Edition number(s) (Carolan)	Tune title (Carolan)	Dates folios were possibly used	Volume number (O'Farrell)
16r	1/61, E/53	Second part of I am Over Young to Marry Yet		4
24r-v	1/90-1, E/81- 2 1/92-3, E/83- 4	Copenhagen Waltz & Queen Mary's Lamentation Baulthy Aura & Mary O'		4
25r-v	1/95-6, E/85- 6 1/97-8, E/87-8	Donnald na Greana & A Bonny Lass to Marry Me Silly Old Man & Charming Molly		4
26r	1/100-1, E/90-1	Moll Roe & Peggy Bawne with the Hornpipe and Jig	Tuesday November 3 rd , 1863	4
28v-29r	1/110, E/100	Miss Hope's Favourite		4
31r	1/120, E/110	Paddy Whack		1
33r	1/129, E/119	The Roving Pedlar		4
34r	1/134, E/124	If Eever[sic] I Marry I am the Son of a Whore		1
41r	1/164-5, E/154-5	Adieu, adieu thou faithful world & Jackson[sic] Maid at the Fair		1
41v	1/168, E/158	The Gobbys		1
24v-25r	2/94, E/393	[The Irish Foxhunt]		2

Figure 10: Doodling on f. 26v



Figure 11: Philip Carolan's Signature

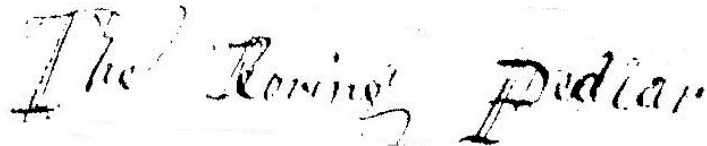


f. 47v

2.4.2 Cameron's Selection of Violin Music (1859)

Carolan included four items from *Cameron's / Selection of / Violin Music; / Containing / All the Most popular national airs, / marches, strathspeys, reels, hornpipes, jigs, country dances, quicksteps, quadrilles, polkas, &c., &c., &c.* which was published in 1859: 'Paddy O'Carrol[sic]' (1/177, E/167); 'The first part of the White Cockade'

Figure 12: Decoration of Capital Letters (O'Farrell Tunes)



The Roving Pedlar

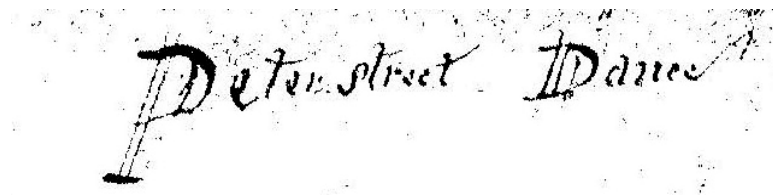
f. 33r



A Ever I marry An a Son of a whar

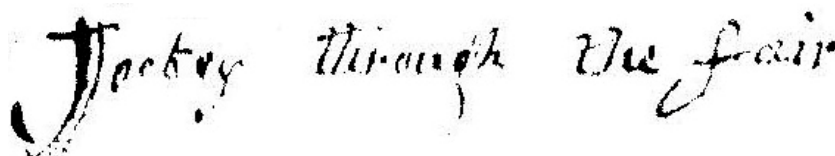
f. 34r

Figure 13: Decoration of Capital Letters (Non-O'Farrell Tunes)



Peter Street Dance

f. 34v



Jockey through the fair

f. 34v

(1/179, E/169); ‘Blewitts Jig or Barney Bralagan’ (1/189, E/178); and ‘Willie Brew’d apeak of Mault’ (1/332, E/312).

Table 5 lists the Cameron tunes as they appear in the manuscript. As mentioned earlier, this book was not published until 1859, therefore the items could not have been transcribed by Carolan before then. ‘The first part of the White Cockade’ would appear to have been in-filled as Carolan began transcribing this tune on the final stave of f. 43v, but had no space to note the final bar so he wrote it on a blank part of the stave above. Like the items from the O’Farrell publication, there are no dates written directly after any of the Cameron items but the date “February 27 1864” is noted on f. 49r, the opposite side of the folio from where a Cameron tune (‘Blewitts Jig or Barney Bralagan’) is transcribed. Like the items taken from O’Farrell, it is possible that Carolan noted the tunes on f. 49v at around the same time as the non-Cameron melodies on the opposite side of this folio. As items from the same source were probably added around the same time, it is highly likely that Carolan copied the Cameron tunes around February 1864.

Table 5: *Cameron’s Selection of Violin Music*

Folio number(s) (Carolan)	Item number and Edition number	Tune title (Carolan)	Dates folios were possibly used
43v	1/177, E/167	Paddy O’Carrol	
43v	1/179, E/169	The first part of the White Cockade	
49v	1/189, E/178	Blewitts Jig or Barney Bralagan	February 27 th , 1864
85r	1/332, E/312	Willie Brew’d apeak of Mault	

2.4.3 *Moore's Irish Melodies* (1807, 1811, 1813 and 1815)

There are 9 items included in MS 1 from Thomas Moore's (28 May 1779–25 February 1852) *Moore's Irish Melodies* Volumes 1 and 2 (1807), 4 (1811), 5 (1813), and 6 (1815): 'The Last Rose of Summer' (1/272, E/256); 'The Minstrel Boy' (1/289, E/272 & 1/301, E/284); 'Avenging and Bright' (1/290, E/273); 'Let Erin Remember the Days of Old' (1/291, E/274); 'Love's Young Dream' (1/297, E/280); 'Erin the Smile and the Tear in Thine Eyes' (1/298, E/281); 'Oh Breathe not his Name' (1/327, E/307); and 'The Time I've Lost in Wooing' (1/338, E/315).

Table 6 highlights the Moore tunes as they appear in the manuscript. Some, if not all, of the Moore items were in-filled as the tunes appear scattered towards the end of the manuscript. As mentioned earlier, items from the same source were probably transcribed around the same time. Two dates are recorded in very close proximity to Moore items. On f. 70r, where a non-Moore ('Rosalie the Prairie Flower' by George Root) and a Moore item ('The Last Rose of Summer') are noted, the year 1873 is recorded. As the date appears to have been written as a subscription to the Root item, 'The Last Rose of Summer' was probably in-filled and added to the manuscript after this date. As this item was taken from volume one of *Moore's Irish Melodies*, other items from this volume such as 'Oh Breathe Not His Name' may have been added around the same time. The date "Sept 9 / 1871" was noted as a subscription to 'Love's Young Dream' on f. 77v, implying that the song was probably noted on that date or earlier. The other item on that folio, 'Erin the Smile and the Tear in Thine Eyes', also a Moore song, was probably therefore transcribed around the same time. No dates are recorded on any of the remaining Moore items but it is possible that Carolan was copying the Moore material during the period c1871–c1873.

Table 6: Moore's Irish Melodies

Folio Number(s) (Carolan)	Item Number and Edition number	Tune Title (Carolan)	Dates Folios were Used	Volume Number
70r	1/272, E/256	The Last Rose of Summer	1873	5
75r & 78v	1/289, E/272 & 1/301, E/284 1/290, E/273	The Minstrel Boy Avenging and Bright		5 4
75v	1/291, E/274	Let Erin Remember the Days of Old.		2
77v	1/297, E/280 1/298, E/281	Love's Young Dream Erin the smile and the tear in thine eyes	September 9 th , 1871	4 1
84r	1/327, E/307	Oh Breathe not his name		1
86r	1/338, E/315	The Time I've Lost in Wooing		6

2.4.4 Duffy's *The Spirit of the Nation* (1845)

Carolan copied five items listed in Table 7 from James Duffy's *The Spirit of the Nation*. As the tunes are interspersed between other non-Duffy tunes, it is probable that Carolan was in-filling on blank spaces where they existed. On f. 68r the date "Sept 16 1871" is noted, indicating that the other items from this source were possibly transcribed at around this time.

Table 7: *The Spirit of the Nation*

Folio Number(s) (Carolan)	Item Number and Edition Number	Tune Title (Carolan)	Dates folios were used
68r	1/266, E/250	The Green Flag / Air O'Connell's March	Sept 16 1871
71r	1/275, E/259	Clare's Dragoons (Air Viva La)	
73r	1/281, E/265	The West's Asleep Air the brink of the white rock	
73v	1/283, E/267	Battle Eve of the Brigade Air Contented [I am]	
77r	1/295, E/278	We're Paddies Evermore Air Paddies Evermore	

2.4.5 Howe Jr.'s *First Part of the Musician's Companion...* (1844)

Elias Howe Jr.'s publication *First Part of the Musician's Companion...* was first published in 1844 and the tunes, listed in Table 8, from this source were only noted by Carolan in MS 2. As discussed earlier, this manuscript was compiled c1863-1864, therefore the Howe material would have been transcribed at, or after, this time. No dates were recorded next to any of the Howe items, or on any of the surrounding folios.

Table 8: *First Part of the Musician's Companion...*

Folio Number(s) (Carolan)	Item Number and Edition Number	Tune Title (Carolan)	Dates folios were used
12v	2/46, E.358	Russian March	
16r	2/58, E/370	Union Waltz or Buy a Broom	

2.4.6 Miscellaneous Items from Identified Printed Sources

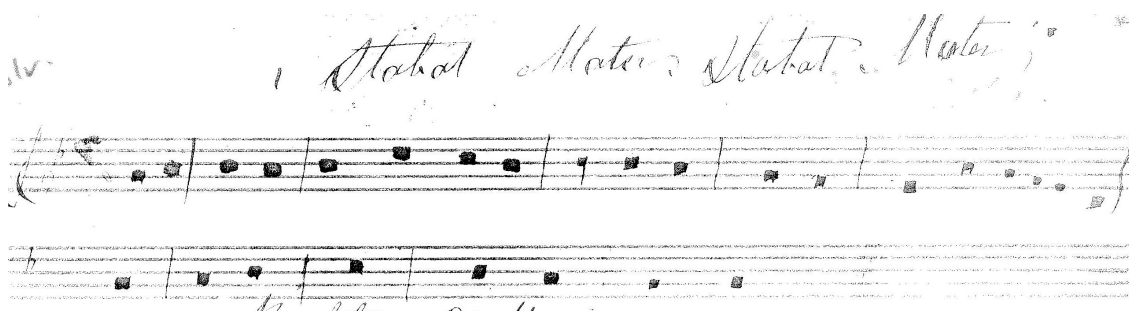
Carolan included a transcription of ‘Market Chorus from Masaniello’ (1/188, E/177). It has not been possible to locate the precise original source for this item but a reprint exists in *Novello’s Opera Choruses No. 8* (1877). This chorus is from the opera *Masaniello*, otherwise known as *La Muette de Portici*, by Daniel François Esprit Auber (29 January 1782–12 May 1871). It was composed in 1828 therefore the publication predates Carolan’s manuscript.⁵² Carolan may have added this item to MS 1 around 27 February 1864 as this date is noted as a subscription to an item on the verso side of the folio.

2.5 Items from Unidentified Printed Sources

Other material in the manuscripts also appears to have been copied from printed sources as: (1) the items are noted together with their tempo markings; (2) there is a proliferation of articulation markings; and (3) their notation is very detailed and includes many grace notes, slurs etc. This material includes: (1) a small number of Irish traditional items which were arranged in a Western Art Music style; (2) items taken from the ‘classical’ music repertoire; (3) some popular and folk tunes including some of American and English origin and (4) a small number of country dances. The precise sources of many of these items remain unidentified, therefore it was difficult to determine the provenance, particularly of the classically-arranged, traditional Irish music such as ‘Nora [Chr]eena With Variations’ (2/3, E/318) and ‘Patrick’s Day in the Morning with Variations’ (2/34, E/347) , and the majority of the other non-traditional classical items in the manuscripts.

Carolan transcribed ‘Stabat Mater’ (1/239) in neumes, the traditional method of notation of plainchant.⁵³ Carolan appears to have been noting the tune from memory rather than a printed source as the notation has a draft-like quality, and uses a treble clef, key signature and barlines which are not normally associated with plainchant notation (see Figure 14). There is no date noted in an inscription to this tune but it is written on paper with a rastra measurement of 7/118.5(1), meaning that it was probably added to the manuscript between 1864 and 1873.

Figure 14: Plainchant



‘Stabat Mater’ (1/239)

It was not possible to determine when any of the quadrilles in the manuscripts were composed, or indeed where Carolan copied them from. One of the quadrilles that Carolan included in MS 1 is titled ‘Simons[?] 6th Sett of Quadrills[sic]’ (1/159, E/149). There is an extant record of a publication called *St Patrick’s Day, or Simon’s ninth Set of Quadrilles, selected from national Irish airs ... to which is added an original waltz and sauteuse with flute accompaniment (obligato), etc.* by ‘H. Simon’, possibly the same individual as mentioned in the title of the former item.⁵⁴ This printed source is thought to have been published in 1823 and as it is the ninth set of quadrilles, it must be a later publication than the one mentioned by Carolan, indicating that

‘Simons[?] 6th Sett of Quadrills[sic]’ must have been composed on or before 1823. The three quadrilles that immediately precede this quadrille in the manuscripts, i.e. ‘Quadrill[sic]’ (1/156-8, E/146-8, respectively), are noted on paper with the same rastra measurement (8/138) as the ‘Simons[?] 6th Sett of Quadrills[sic]’. It is likely therefore that the four quadrilles (1/156-9, E/146-9) were noted at the same time, between c30 July 1868 and 16 September 1871, the period of work indicated for the rastra 8/138.

It was possible to trace the composer(s) of many of the American and English items, leading to the discovery of a date of composition for many of these items. The material listed in Table 9 was written by American composers Stephen Collins Foster (4 July 1826–13 January 1864),⁵⁵ Frederick Buckley (1833–1864),⁵⁶ George Frederick Root (30 August 1820–6 August 1895),⁵⁷ and Benjamin Russell Hanby (1833–1867)⁵⁸ (see Figure 15); and English composers, Sir Henry Bishop (18 November 1786–30 April 1855),⁵⁹ Thomas Haynes Bayly⁶⁰ and William Henry Montgomery. As mentioned earlier, Carolan noted three of the above listed names in MS 1: “W.H. Montgomry[sic]”; “F. Buckey[sic]”; and “B R Hanby”.⁶¹ The remaining composers were traced by locating the compositions in other sources. Column one of Table 9 lists the catalogue numbers, edition numbers and tune titles of these items; column two shows the folio numbers that the tunes were transcribed on; column three indicates the year the item was composed; column four the composer of the item(s); and column 5, the date(s) noted on the folios where the items were written, or on folios with the same rastra measurement.

The six items ‘Willie We have Missed You’ (1/31, E/23), ‘Willie I Have Missed You’ (1/32, E/24), ‘Oh Susannah’ (1/176, E/166), ‘The Old Folks at Home’ (1/234,

E/221), ‘Hard Times Come Again No More’ (1/325, E/306) and ‘Old Dog Tray (1/331, E/311)’ were originally composed by the 19th-century composer Stephen Collins Foster. It has been difficult to determine a date of composition for ‘Willie We Have Missed You’ and ‘Willie I Have Missed You’ but the remainder of the items composed by Foster were penned between the years 1848 and 1854⁶² and therefore could not have been transcribed in the manuscripts before these dates. Frederick Buckley penned three of the items in MS 1: ‘Dixey’s Land’ (1/267, E/251) composed c1859; ‘Kiss Me Quick and Go’ (1/280, E/264) composed in 1856; and ‘I Choose to be a Daisy’ (1/284) composed in 1861, the latter of which was deleted in the manuscript. George Frederick Root was the composer of two of the items that Carolan included in MS 1: ‘Rosalie the Prairie Flower’ (1/271, E/255) composed in 1855; and ‘Tramp. Tramp. Tramp.’ (1/305, E/288) composed in 1864. In 1856, Benjamin Russell Hanby composed one of the song airs in MS 1 ‘Darling Nelly Gray’ (1/303, E/286) and Sir Henry Bishop composed the ballad ‘Home Sweet Home’ (1/282), possibly in 1816. Thomas Haynes Bayly is credited with composing ‘Oh no we never Mention Her’ (1/300) (no date of composition found) and ‘Long, Long Ago’ (1/329) in 1844. It has been difficult to source any information on William Henry Montgomery and therefore no date of composition could be found for the tune ‘While I My Banjo Play’ (1/269). The dates of composition of the items provide the earliest possible date that Carolan could have noted the tunes in the manuscript.

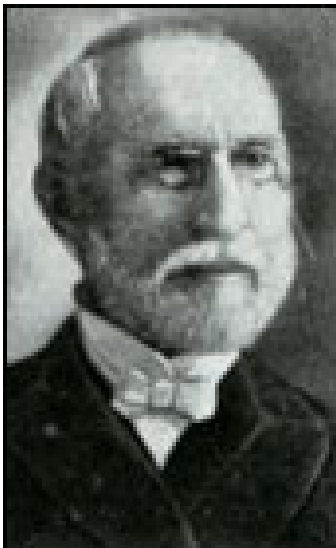
As illustrated in Table 9, the majority of the items by the above-mentioned composers are scattered throughout the manuscript. Only a small number of the items listed in this table had dates written as subscriptions. In some cases the items listed in the table were noted on folios where a date was included as a subscription to a

preceding item. In cases where no date was recorded, the dates assigned to the rastra measurements can help to establish when Carolan was using the paper, thus suggesting a date on which these items were transcribed.

Figure 15: *American Composers*



Stephen Collins Foster



George Fredrick Root



Benjamin Russell Hanby

The only item with a date recorded as a subscription is noted on f. 70r: 'Rosalie the Prairie Flower' (1/271, E/255) by George F. Root, which reads "1873". As mentioned earlier, items from similar sources were probably transcribed around the same time. Root's other tune 'Tramp. Tramp. Tramp.', appears on f. 79v. No date was included on f. 79v and because this folio has the same rastra measurement as f. 70r, where the former item was noted, both of these items could have been transcribed around this time.

Of the Foster tunes, 'Willie We Have Missed You' is written underneath a non-Foster item that includes the subscription "24th May 1864". This suggests that Carolan added the Foster item on or after this date. As 'Willie We Have Missed You' is followed on f. 8v by 'Willie I Have Missed You', the same version of the tune, it is likely this latter item was added around the same time. The remaining Foster items do not have dates noted after or near them. In these cases the dates recorded on folios with the same rastra measurements can indicate when Carolan was using the paper therefore implying the earliest period Carolan transcribed the tunes. 'Oh Susannah' appears on a folio with the same rastra measurement as 'Willie We Have Missed You', indicating he used these folios around 24 May 1864; 'The Old Folks at Home' is noted on paper with a measurement of 7/118.5(1), which was used between 1864 and 1873; 'Hard Times Come Again No More' appears on a folio with a measurement of 8/138, which was used between 30 July 1868 and 16 September 1871; and 'Old Dog Tray' was noted on music paper drawn by a rastra with no date assigned, but as the tune was also composed by Foster it is probable that it was transcribed at about the same time as the other items. Overall, the Foster tunes would appear to have been added to the manuscript during the period c1864-c1873.

Both of the items by Bayly may have been in-filled as they are scattered towards the end of the manuscript. One of these items 'Oh No We Never Mention Her' appears on f. 78r, where the date "Sept 9th 1871" was noted as a subscription to a preceding item, indicating that the Bayly item was transcribed on or after this date. The remaining Bayly item, 'Long, Long Ago', appears on f. 84v and may have been transcribed around the same time.

The tunes by Buckley appear interspersed between other items so they may have been in-filled on blank spaces that existed. As 'Dixey's Land' appears on the verso side of the folio where the date 16 September 1871 appears, Carolan probably transcribed the tune on or after this date, but definitely after its composition date of c1859. There are no dates recorded near or around the remaining Buckley items 'Kiss Me Quick and Go' and 'I Choose to be a Daisy' (which was deleted in the manuscript). 'Kiss Me Quick and Go' was written on a folio with a rastra measurement of 12/171 to which the date 24 May 1864 was assigned, indicating that Carolan probably did not note this tune before this date. 'I Choose to be a Daisy' was noted on a page with a rastra measurement to which no date was assigned, but as it was written using a similar ink and script as 'Kiss Me Quick and Go', both tunes were probably transcribed at about the same time, having been composed in 1856 and 1861, respectively. Montgomery's item 'While I My Banjo Play' appears on f. 69r, which has the same rastra measurement as the previous folio (f. 68v) where Buckley's item 'Dixey's Land' is noted. It is possible therefore that these items were in-filled at the same time, c1871 or later.

Table 9: American and English Items

Catalogue number, Edition number and Tune title	Folio Number (Carolan)	Date of Composition	Composer of the work	Dates Recorded in Manuscript
1/31, E/23 Willie We have Missed You	8r	1854	Stephen Collins Foster (American)	24 of May 1864 (f. 8r)
1/32, E/24 Willie I have Missed You	8v	1854		
1/176, E/166 Oh Susannah	43r	1848		
1/234, E/221 The Old Folks at Home	60r	1851		
1/325, E/306 Hard Times Come Again No More	83v	1854		
1/331, E/311 Old Dog Tray	85r	1853		
1/267, E/251 Dixey's Land	68v	c1859	Frederick Buckley (American)	
1/280, E/264 Kiss Me Quick and Go	72v	1856		
1/284 I Choose to be a Daisy	73v	1861		
1/269 While I My Banjo Play	69r		W. H. Montgomery (English?)	
1/271, E/255 Rosalie the Prairie Flower	70r	1855	George F. Root (American)	1873 (f. 70r)
1/305, E/288 Tramp. Tramp. Tramp.	79v	1864		
1/282 Home Sweet Home	73r	1816?	Sir Henry Bishop (English)	
1/300 Oh no we Never Mention Her	78r		Thomas Haynes Bayly (English)	Sept 9 1871 (f. 78r)
1/329 Long, Long Ago	84v	1844		
1/303, E/286 Darling Nelly Gray	79r	1856	Benjamin Russell Hanby (American)	

It is difficult to determine when Carolan transcribed the remaining items By Hanby and Bishop ‘Darling Nelly Gray’ and ‘Home Sweet Home’, respectively, as no dates are recorded on the folio or on any folios with the same rastra measurement.

2.5.1 Country Dances

A small number of country dances in MS 1 appear to have been taken from a printed source which, like the previous items discussed, remains unidentified. The dance movements and steps for 24 figures of a country dance are recorded on ff. 44r-45v. It has only been possible though to link figures 22-24 in the transcription of the dance steps to specific tunes in MS 1: ‘Miss Davidson[sic] Fancy’(1/181, E/170), ‘The Villag[e] Wedding’ (1/182, E/171) and ‘Phoebliā’ (1/183, E/172) appear to be the music used for figures 22-24, respectively, as Carolan notes these titles as superscriptions to the transcriptions of the dance steps on f. 45v (see Figure 16). On the same folio a subscription at the bottom of the page reads “End of the Collection for / the year of 1813 Country / Dances Finis[sic] by Philip Carolan / Sept the 17 1864 Finale”. Carolan probably had access to the publication where these dances appeared in as he notes the year ‘1813’, presumably the date of publication of the unidentified book. The 17 September 1864 date however indicates that the Country Dance steps, and probably the dance tunes to accompany them, must have been transcribed in the manuscript on or before this date. There are transcriptions of quadrille steps on ff. 46r-v which are followed on ff. 47r-v by a poem, believed by the family to have been composed by Philip Carolan. A subscription to the poem is dated “September 18th 1864” which would indicate that the quadrille steps and the poem were noted in the manuscript on 17-18 September 1864.

Figure 16: Dance Figures, f. 45v

N^o 22 - Miss Davidson fancy
off and across back again down
the middle up again hands 4 round
Right and left

N^o 23 The Village Wedding
The first Couple Lead down
The middle up again Cast off
And swing corners

N^o 24 Phoeblia -
The first 2nd Cu. hands 4 round
& back again down the middle
up again & Right and Left

End of the Collection for
the Year of 1813. Country
Dances - finished by - Philip Leeson
Sept the 17 1864. finished

2.6 Conclusion

The aim of this chapter was to establish the provenance of the Carolan manuscripts. As a result of this investigation, it has been determined that he probably began transcribing tunes c1863 and continued adding items until the early 20th century, although the majority of items were probably noted on or before 1873. Non-textual evidence played an important role in gleaning information about the manuscripts. Apart from the O'Neill and Duggan paper, it was not possible to date the manufacture of the folios in the manuscripts but an examination of the rastra measurements helped to link sections of the manuscripts. Carolan made full use of the music paper as he in-filled tunes on blank spaces that existed in the manuscripts, leaving only two blank spaces in MS 1. It is obvious from the bindings of the manuscripts that they were not bound by a professional, but the care with which they were bound has seen them survive to the present day. Both manuscripts differ in the sense that MS 1 is an assembled manuscript and MS 2 a pre-formed one, with a range of different rastra measurements and 50 different collations of leaves. Apart from a few draft tunes, a recipe and some inscriptions in other hands, Carolan was the main contributor of items to the manuscripts. Textual evidence in the manuscripts often helped to pinpoint: (1) the sources he was copying from – *Moore's Irish Melodies* and *The Spirit of the Nation*, for example; (2) where he visited or may have had access to some of these sources, i.e. Derryhillagh, Co. Mayo; and (3) when he may have copied the tunes. The study of the textual and non-textual information gives us a picture of Philip Carolan's work as a collector: an amateur musician who, in his mid twenties, began transcribing music from the aural repertoire and printed books, and continued the activity sporadically until his death in 1910, though most of the collection was completed by 1873. The divergence in the non-textual data in the manuscripts concurs with the idea of an amateur musician

using whatever materials he had in his possession at the time. The fact that Carolan worked sporadically over a long period of time and that it was a non-professional activity is emphasised by the lack of unity of data in the manuscripts and by the amateur appearance of their bindings and collations.

Chapter 3

The Repertoire of the Manuscripts

Carolan was a fiddle player in rural Mayo in the closing decades of the 19th and the early years of the 20th centuries. His manuscripts are therefore a valuable resource as they provide a snapshot of the repertoire of a fiddle player in rural Ireland at that time. The material comprises an array of melodies, song airs and dance tunes, both Irish and non-Irish in origin. There are 345 items in MS 1 and 107 in MS 2, giving a total of 452 items (including variants). The items were probably collected from printed sources, live performances and Carolan's own repertoire. It has not been possible to trace the sources of all tunes, but some have been attributed to individual composers or printed books.⁶³

3.1 *Fair and Draft Copies*

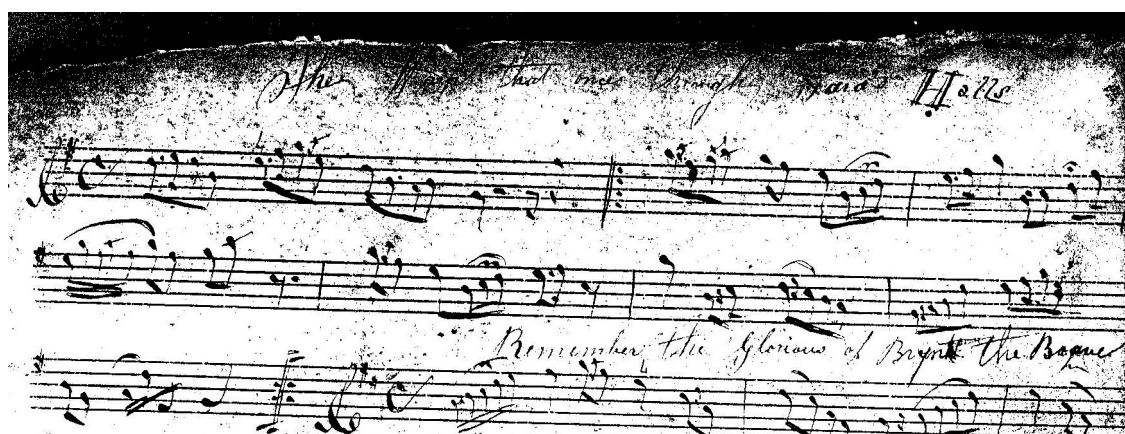
The manuscripts consist of both 'fair' and 'draft' transcriptions of tunes. Fair copies are tunes that are usually clearly notated, contain clefs, time signatures, key signatures and barlines, and are largely rhythmically accurate. Draft copies are often untidy and usually lack some or all of the above items, particularly, in Carolan's case, rhythmical accuracy.

MS 1 contains 299 fair copies and 46 draft copies of tunes whereas MS 2 comprises 86 fair copies and 21 draft copies. All of the fair copies and the majority of the draft copies in the manuscripts were transcribed by Carolan and the remaining draft copies written by the unidentified Scribe B.⁶⁴ The fair copies are generally legible, carefully transcribed and musically accurate, and those copied from printed sources (discussed in Chapter 2)⁶⁵ are almost identical to the original source. Draft copies were

probably either notated at speed from a live performance or noted from memory. The draft copies in Carolan's manuscripts fall into two categories: 'good' drafts and 'poor' drafts. The 'good' drafts (see Figure 17) are reasonably easy to decipher and read, and while they sometimes lack elementary musical components such as barlines, time or key signatures, the omissions are not difficult to work out. It is possible that Carolan may have been transcribing these tunes from memory. The 'poor' draft copies, written by both Carolan (see Figure 18) and Scribe B on the other hand are often difficult to read, lack barlines, key and time signatures, and are rhythmical inaccurate, which often hinders their interpretation. These copies were probably noted from live performances as the titles were often scribbled and the notes were obviously written at speed as they often appear very close together and slant to the right in Carolan's notations. Draft copies appear in both manuscripts but the 'poor' draft copies are found exclusively in MS 1. 'Good' draft and fair copies of tunes are often interspersed in the manuscript but the majority of the 'poor' drafts are written together near the end of MS 1. As these drafts appear in MS 1 and not MS 2, it is probable that Carolan used the former when he noted material directly from live performances.

There is no evidence to suggest though that Carolan ever rewrote the draft notations as fair copies, or at least if he did they do not survive in the current manuscripts. Reels such as 'Miss Wallace's Reel' (1/260, E/244) and 'Miss Wallice's Reel' (2/50, E/362) appear as both fair and draft copies, respectively, but these (see Figure 19), and other examples, such as 'The Rocky Road to Dublin' (1/227) and 'The Rocky Road' (2/53), are distinct versions of the same tune which were probably collected from different sources and at different times.

Figure 17: 'Good' Draft



'The Harp the Once through Tara's Halls' (1/18, E/11)

Figure 18: 'Poor' Drafts



'-[?] O Mass' (1/308, E/291), 'Lavassavana[?]' (1/309) and 'My Nannie O' (1/310, E/292)

Figure 19: Two Versions of the Same Tune



‘Miss Wallace’s Reel’ (1/260, E/244)



‘Miss Wallice’s Reel’ (2/50, E/362)

3.2 *Carolán as a Collector*

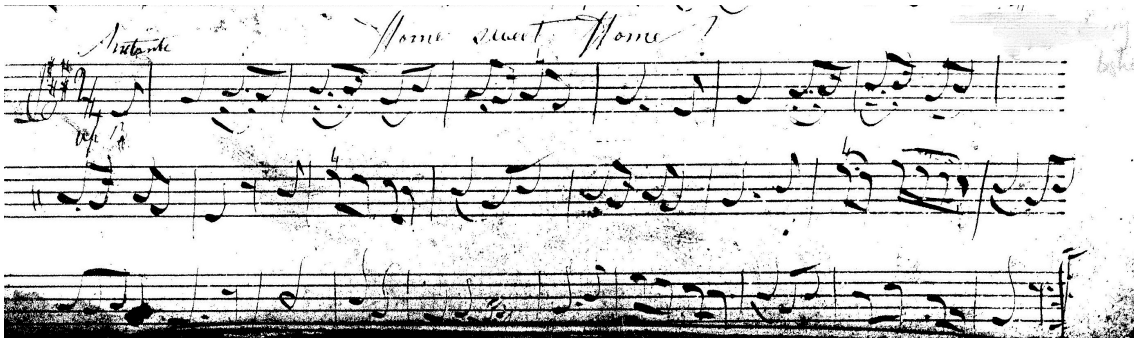
Based on the textual and non-textual evidence it would seem that Carolán was most active as a music collector around the age of 24 (c1864), when a considerable number of the tunes were noted, and that he continued collecting intermittently until his death in 1910. According to his family, Carolán was aware of the importance of preserving music but unlike the more antiquarian collectors, such as George Petrie, he included both Irish and non-Irish music in his collections.

3.3 *Items from Printed Sources*

As mentioned earlier, it would appear that Carolan transcribed tunes from various sources including his own repertoire, live performances and printed collections. Printed collections account for approximately 70 items in the manuscripts. Philip may have owned the printed sources he copied from or simply borrowed them from acquaintances. No music books, which are known to have belonged to Philip Carolan, have survived to the present day but that does not mean that he did not actually have any in his possession. In Chapter 2 five printed sources that he used were identified: *O'Farrell's Pocket Companion for the Irish or Union Pipes Volumes 1 and 4* (1805 and 1810, respectively); *Cameron's Selection of Violin Music* (1859); *Moore's Irish Melodies* Volumes 1, 2, 4, 5 and 6 (1807, 1811, 1813 and 1815, respectively); James Duffy's *The Spirit of the Nation* (1845); and Elias Howe Jr.'s *First Part of the Musician's Companion* (1844). He undoubtedly copied material from other printed sources because items appear in the manuscripts complete with Italian and non-Italian tempo markings, and articulation indications such as staccato dots (see Figure 20). Due to the multiplicity of published music at the time though, much of which has not survived to the present day, it has not been possible to trace all sources.

Carolan generally copied tunes exactly from the printed sources, even transcribing the errors that appeared in the prints. He did on occasion however make small slips or alterations which resulted in minor rhythmic or melodic variations, or added or omitted articulation, ornamentation or other supplementary markings. The printed sources and Carolan's transcription of them are discussed in Tables 10-14 below. The Tables contrast the tunes as they appear in the printed source with the

Figure 20: Item Taken from an Unidentified Printed Source



‘Home Sweet Home’ (1/282, E/266)

Carolan transcriptions. Tables 10-14 detail the publications by O’Farrell, Cameron, Moore, Duffy and Howe, respectively. Column one of each table lists the tunes in order of appearance in the Carolan Manuscripts, giving the tune titles (as recorded by Carolan), the manuscript item number and the edition number; column two lists the tune titles as printed in the original publication; and column three compares the transcriptions to the original print. Tables 12 and 13 have an additional two columns giving the key signature in both the print and the Carolan manuscripts, respectively.

The material taken from *O’Farrell’s Pocket Companion for the Irish or Union Pipes* consists of: six song airs, ‘Queen Mary’s Lamentation’ (1/91, E/82), ‘Mary O’ (1/93, E/84), ‘Peggy Bawne with the Hornpipe and Jig’ (1/101, E/91), ‘The Roving Pedlar’ (1/129, E/119), ‘If Eever[sic] I marry I am the Son of a Whore’ (1/134, E/124), and ‘Adieu adieu thou faithful world’ (1/164, E/154); five jigs: ‘Donnald na Greana’ (1/95, E/85), ‘[The Shan Dinna] or Silly Old Man’ (1/97, E/87) ‘Paddy Whack’ (1/120, E/110), ‘Jackson[sic] Maid at the Fair’ (1/165, E/155), ‘The Gobbys’ (1/168, E/158); three reels: ‘Second part of I am Over Young to Marry Yet’ (1/61, E/53), and ‘A Bonny

Lass to Marry Me' (1/96, E/86) and 'Miss Hope's Favourite' (1/110, E/100); two slip jigs: 'Baulthy Aura' (1/92, E/83); and 'Moll Roe' (1/100, E/90); one polka: 'Charming Molly' (1/98, E/88); one waltz: 'Copenhagen Waltz' (1/90, E/81); and an instrumental composition 'The Irish Foxhunt' (2/94, E/393).

As is evident from Table 10, Carolan sometimes noted a slightly different spelling of the title and often omitted the superscription that accompanied it, possibly due to carelessness. In the case of '[The Shan Dinna] or Silly Old Man', there are two versions of the tune written on adjacent folios in O'Farrell's collection. One is titled 'The Shandinna' and the other is 'The Shan Dinna or Silly Old Man'. Carolan transcribes the tune from the former, but he uses the title of the latter.

Carolan did not always appear to have transcribed the complete tunes from the O'Farrell collection, or at least if he did they are no longer extant in the manuscripts. Only the second part of 'I am over young to marry yet' is included in the manuscripts. This particular tune was in-filled and therefore it is possible that the first part was originally written into the manuscript and that the folio is now lost, or that he simply never transcribed it. In MS 1, Carolan gives the title of item 1/101, E/91 as 'Peggy Bawne with the Hornpipe and Jig' however he only transcribes the tune 'Peggy Bawne' from O'Farrell, omitting the 'Hornpipe & Jig' which follow.

Table 10: O'Farrell's Collection for the Irish or Union Pipes







Catalogue number(s), Edition Number (s) and Tune Title (Carolan)	Tune Title (O'Farrell)	Comparison of the Transcriptions with the Original Print
1/61, E/53 Second part of I am Over Young to Marry Yet	Second part of I am Over Young to Marry Yet	<ul style="list-style-type: none"> Part(s) not included: First part. The folio may have been lost or the first part was never transcribed Supplementary markings omitted: A barline is absent from b1 and a slur from b2.
1/90, E/81 copenhagen Waltz	Copenhagen Waltz	<ul style="list-style-type: none"> Error(s) copied: <u>Carolan & O'Farrell, b23, n1-6:</u> Incorrect rhythm noted throughout the bar. 
1/91, E/82 Queen Marys[sic] Lamentation (Scotch)	Queen Marys[sic] Lamentation (Scotch)	<ul style="list-style-type: none"> Carolan's discrepancy: <u>Carolan: b 15, notes 3-4:</u> Carolan writes two quavers instead of a dotted-quaver/semiquaver figuration.  <p><u>O'Farrell: bar 15, notes 3-4:</u></p>  <ul style="list-style-type: none"> Error(s) copied: <u>Carolan & O'Farrell: bar 17, note 2:</u> Both Carolan and O'Farrell either incorrectly recorded note 2 as a dotted crotchet or note 3 should have been a quaver. 
1/92, E/83 Baulthy Aura	Baulthy Aura (Irish)	<ul style="list-style-type: none"> Exact transcription
1/93, E/84 Mary O' (Scotch)	Mary O' (Scotch)	<ul style="list-style-type: none"> Exact transcription
1/95, E/85 Donnald na Greana (Irish)	Donnald na Greana (Irish)	<ul style="list-style-type: none"> Part(s) not included: Third part Carolan's discrepancy: <u>Carolan, b15, n 2-3:</u> Carolan notes the second and third quavers as D's instead of Cs in his transcription. He transcribes the motif correctly when it is repeated in bar 16.  <p><u>O'Farrell: b15, n2-3</u></p> 

Table 10: O'Farrell's Collection for the Irish or Union Pipes (continued)






Catalogue number(s), Edition Number(s) and Tune Title (Carolan)	Tune Title (O'Farrell)	Comparison of the Transcriptions with the Original Print
1/96, E/86 A Bonny Lass to Marry Me	A Bonny Lass to Marry Me	<ul style="list-style-type: none"> Exact transcription
1/97, E/87 [The Shan Dinna] or Silly Old Man	The Shandinna (Irish)	<ul style="list-style-type: none"> Carolan's discrepancies: 1. <u>Carolan: anacrusis:</u> Carolan writes two quavers instead of two semiquavers.  O'Farrell: <u>anacrusis</u>  2. <u>Carolan: b 3, n2:</u> Carolan transcribes the second quaver as an F# instead of an E.  O'Farrell: <u>b3, n 2</u> 
1/98, E/88 Charming Molly	Charming Molly	<ul style="list-style-type: none"> Exact transcription
1/100, E/90 Moll Roe (Irish)	Moll Roe (Irish)	<ul style="list-style-type: none"> Supplementary markings omitted: Carolan omits the start and end repeat barlines in bar 4.
1/101, E/91 Peggy Bawne with the Hornpipe and Jig (Irish)	Peggy Bawne with the Hornpipe and Jig (Irish)	<ul style="list-style-type: none"> Part(s) not included: 'Hornpipe and Jig'
1/110, E/100 Miss Hope's Favourite	Miss Hope's Favourite (Scotch)	<ul style="list-style-type: none"> Articulation omitted: Slurs included in the O'Farrell print but not by Carolan. Supplementary markings added: Ornaments and fingering are included in the Carolan transcription. These may not have been added by Carolan however. Carolan included a start repeat barline in bar 1. Carolan's discrepancy: <u>Carolan: b16, n4:</u> Carolan notes a G instead of the A that appears in O'Farrell's Collection. 

Table 10: *O'Farrell's Collection for the Irish or Union Pipes* (continued)













Catalogue number(s), Edition Number (s) and Tune Title (Carolan)	Tune Title (O'Farrell)	Comparison of the Transcriptions with the Original Print
1/110, E/100 Miss Hope's Favourite (continued)	Miss Hope's Favourite (Scotch) (continued)	O'Farrell: b16, n 4 
1/120, E/110 Paddy Whack	Paddy Whack (Irish)	<ul style="list-style-type: none"> Articulation added: The slurs and staccato markings do not appear in the original print.
1/129, E/119 The Roving Pedlar (Irish Air)	The Roving Pedlar (Irish)	<ul style="list-style-type: none"> Supplementary markings added: Carolan adds a pause mark over the final barline.
1/134, E/124 If Eever[sic] I Marry I am a Son of a Whore	If Ever I Marry I am A Son of a Whore	<ul style="list-style-type: none"> Articulation added: The slurs in Carolan's transcription do not appear in the original print. Carolan's discrepancy: <u>Carolan: b11, n1:</u> Carolan writes two quavers instead of a dotted-quaver/semiquaver figuration.  <p>O'Farrell: b11, n 1:</p> 
1/164, E/154 Adieu Adieu thou Faithful World	Adieu Adieu thou Faithless World (Irish)	<ul style="list-style-type: none"> Carolan's discrepancies: <ol style="list-style-type: none"> Time signature: Carolan noted the time signature as Split Common time but in the <i>O'Farrell Collection</i> it appears as Common time. Carolan: anacrusis Carolan noted two quavers instead of a dotted-quaver/semiquaver figuration that appears in O'Farrell's print.  O'Farrell: anacrusis  Carolan: b1, n1 & 5 Carolan omits the dot after n1 & 5.  Carolan: b3, n5 Carolan omits the dot after n5. 

Table 10: O'Farrell's Collection for the Irish or Union Pipes (continued)

Catalogue number(s), Edition Number(s) and Tune Title (Carolan)	Tune Title (O'Farrell)	Comparison of the Transcriptions with the Original Print
1/164, E/154 Adieu Adieu thou Faithful World (continued)	Adieu Adieu thou Faithless World (Irish) (continued)	<p>5. Carolan: b7, n1 Carolan omits the dot after n1.</p>  <p>6. Carolan: b8, n1 & 2 and n6 Instead of noting two quavers, Carolan transcribes a semiquaver/dotted-quaver figuration; n6 is noted as a crotchet followed by a quaver rest instead of a dotted crotchet in O'Farrell. Carolan also includes an end repeat barline whereas a final barline appears in the O'Farrell print.</p>  <p>O'Farrell: b8, n1&2</p>  <ul style="list-style-type: none"> Errors in the original print that Carolan corrected in his transcription: Carolan: b2, n1: Carolan notes the correct rhythm whereas in the O'Farrell print the dot is missing from n1.  <p>O'Farrell: b2, n1</p>  <ul style="list-style-type: none"> Articulation: The staccato marks do not appear in the original print and many of the slurs are placed over different notes in Carolan's transcription.
1/165, E/155 Jackson[sic] Maid at the Fair	Jacksons[sic] maid at the Fair	<ul style="list-style-type: none"> Exact transcription
1/168, E/158 The Gobbys	The Gobbyo (Irish)	<ul style="list-style-type: none"> Exact transcription: Except for the addition of an end repeat barline in bar 16 of Carolan's transcription.
2/94, E/393 [The Irish Foxhunt]	The Irish Foxhunt	<ul style="list-style-type: none"> Part(s) not included: 'Fox Hunter's Jigg'

In O'Farrell's collection, the tune 'Donnald na Greana' has three parts but Carolan only transcribes two of these in his manuscript. It is perhaps noteworthy that the tune parts that Carolan neglected to transcribe from 'Peggy Bawne with Hornpipe and Jig' and 'Donnald na Greana' are printed on separate folios in O'Farrell, f. 93 and f. 119 respectively, and it is possible therefore that these folios may have been missing from the copy of the O'Farrell publication to which Carolan had access. Alternatively, he may simply have decided not to include these parts. 'The Irish Foxhunt', which appears in MS 2, was transcribed without 'Fox Hunters[sic] Jigg'. It is unusual that he did not include the 'Fox Hunter's Jig' in 'The Irish Foxhunt' as it is the final section of an instrumental composition and the tune does not appear to have been in-filled in the manuscripts, therefore there would have been space to include it. It is also possible though that he already knew this jig and did not feel the need to transcribe it.








Carolan sometimes duplicated the rhythmic errors from the original prints in his transcriptions. The transcription of 'Queen Mary's Lamentation', for example, contains a rhythmic error in bar 17 and 'Copenhagen Waltz' a rhythmic error in bar 23, both errors also appear in the original print. There are some rhythmic and melodic slips made by Carolan himself which are included in the items 'Queen Marys[sic] Lamentation', 'Donnald na Greana', '[The Shan Dinna] or Silly Old Man' 'Miss Hope's Favourite', 'If Eever[sic] I marry I am a Son of a Whore' and 'Adieu Adieu thou Faithful World' (see Table 10). The addition of extra articulation and ornamentation to the transcriptions was probably done by Philip himself but it is possible that other markings, such as fingerings and bowing directions, were added later by Philip or someone else. The majority of the items copied from O'Farrell's collection (except for 'Adieu, adieu thou faithful world' and 'Jackson[sic] Maid at the Fair' which are in A major, and 'Donnald na Greana'

which is in F major) are in the key signatures normally associated with Irish traditional music — C, G and D major.

Carolan transcribed four tunes from *Cameron's Selection of Violin Music*: 'Paddy O'Carrol[sic]' (1/177, E/167), 'The first part of the White Cockade' (1/179, E/169), 'Blewitts Jig or Barney Bralagan' (1/189, E/178) and 'Willie Brew'd apeak of Mault' (1/332, E/312). Each item is a different tune type: a song air, march, jig and slip jig, respectively. As illustrated by Table 11, and like the material copied from O'Farrell, Carolan sometimes recorded a different spelling of a title and did not always note the complete superscriptions that appear in the original print.

The only incomplete tune Carolan transcribed from Cameron's collection is 'The first part of the White Cockade'. As this tune was probably in-filled, the second part was possibly written on a different folio which is now lost from the manuscript. On the whole these tunes are accurately noted, apart from the odd minor discrepancy in 'Paddy O'Carrol[sic]' and 'Willie Brew'd apeak of Mault', which were possibly simply mistakes on Carolan's part. 'Willie Brew'd apeak of Mault' however does contain a number of errors which do not appear in the original print, such as an absence of essential rhythmic dots in bars 12 and 13 on notes 5 and 1, respectively, and Carolan mistakenly ends the tune on a wrong note. The tunes from Cameron's publication are notated in the keys of G and D major except for 'Willie Brew'd apeak of Mault', which is in F major.

Table 11: Cameron's Selection of Violin Music

Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune title (Cameron)	Comparison of the Transcriptions with the Original Print
1/179, E/169 The first part of the White Cockade (Lively)	The White Cockade (Lively / Jacobite Air)	<ul style="list-style-type: none"> Part(s) not included: Second part. The folios may have been lost or the second part was never transcribed. Articulation omitted: Carolan omits a slur in b7.
1/177, E/167 Paddy O'Carroll[sic]	Paddy O'Carroll	<ul style="list-style-type: none"> Error(s) copied: Carolan and Cameron: <u>bar 12, note 6:</u> The accidental was not cancelled.  Carolan's discrepancy: Extra barline in b14.
1/189, E/178 Blewitts Jig or Barney Bralagan	Blewitts Jig (J. Blewitt)	<ul style="list-style-type: none"> Exact transcription: Except that Carolan includes a start repeat barline at the beginning of the second part.
1/332, E/312 Willie Brew'd a peck of Mault (Moderately)	Willie Brewed a peck o' Maut (Moderately)	<ul style="list-style-type: none"> Carolan's discrepancies: <ol style="list-style-type: none"> <u>Carolan: b10, n4:</u> Carolan notes a C whereas in Cameron's publication it is an E'.  Cameron: bar 10, note 4  <u>Carolan: b12, n5</u> Carolan omits the dot after n5.  <u>Carolan: b13, n1</u> Carolan omits the dot after n1.  <u>Carolan: b16, n3</u> Carolan ends this tune on G' rather than F'.  Cameron: bar 16  Articulation and supplementary markings omitted: A slur and pause mark are omitted.

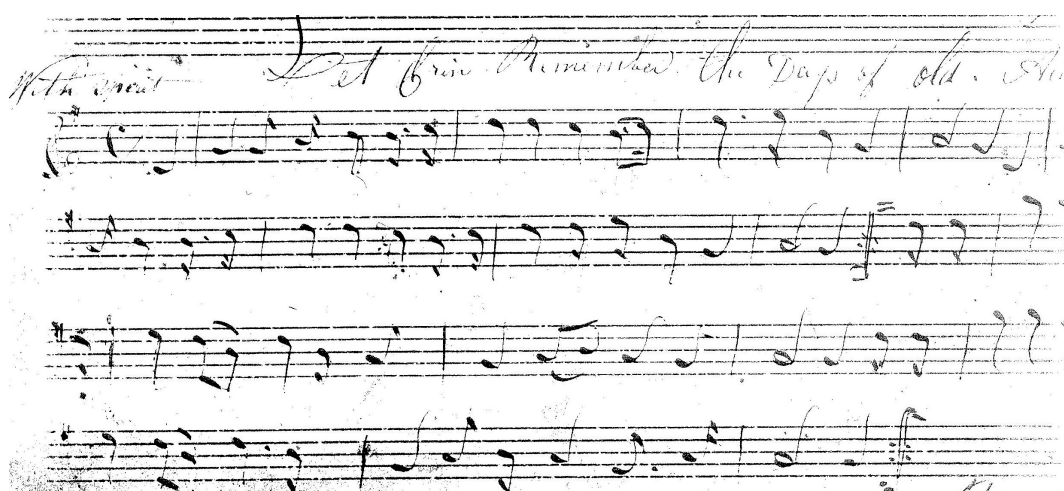
Carolan copied nine songs from *Moore's Irish Melodies*: 'The Last Rose of Summer' (1/272, E/256); 'The Minstrel Boy' (1/289, E/272 and 1/301, E/284); 'Avenging and Bright' (1/290, E/273); 'Let Erin Remember the Days of Old' (1/291, E/274); 'Love's Young Dream' (1/297, E/280); 'Erin the smile and the tear in thine eyes' (1/298, E/281); 'There are Sounds of Mirth (The Priest in his Boots)' (1/321); 'Oh Breathe not his Name' (1/327, E/307); and 'The Time I've Lost in Wooing' (1/338, E/315). The airs of 'The Harp that Once through Tara's Halls' (1/18), 'The Last Rose of Summer' (1/22) and 'The Meeting of the Waters' (1/27) are also in MS 1 but these are not identical to the Moore publications and were therefore probably taken from another source. There are two poor draft transcriptions of Moore tunes present in MS 1, 'The Harp that Once through Tara's Halls' (1/311), and 'The Meeting of the Waters' (1/316), which were probably transcribed from live performances.

It has not been possible to locate the exact Moore edition that Carolan copied the above named items from, as there were many editions of Moore's works printed, both official and pirated, some of which are not now extant. The edition of *Moore's Irish Melodies* that Carolan was copying from appears to have had some tempo markings that were different to the ones that were given in the original 1807-15 publications. The version of the songs used appears to have been the same apart from the fact that they were transposed into different keys. 'There are Sounds of Mirth (The Priest in his Boots)' for example is in Bb major in the original 1812 edition but appears to have been in C major in the one Carolan was copying from. It is of course possible that Carolan transposed the items himself but, as he did not do this with any other items he copied, it would be unlikely that he would do it here. The comparisons in Table 12 are made with the original 1807-15 prints. It is possible therefore that some of the errors or

discrepancies attributed to Carolan were actually present in the edition of the Moore publications that he was copying from.

Unlike the tunes copied from O'Farrell and Cameron, the titles of the tunes were copied exactly, except for where Carolan noted 'Erin the Smile and the Tear in thine Eyes' instead of Moore's 'Erin the Tear and the Smile in thine Eyes'. Some of the items copied from Moore, 'Let Erin Remember the Days of Old' and 'The Minstrel Boy' in particular, would appear to have been taken from a vocal publication as the majority of the beams are separated (see Figure 21). The fact that he did not note the lyrics probably indicates that he was recording the tunes for the purpose of playing rather than singing.

Figure 21: *Item taken from a Vocal Publication*



'Let Erin Remember the Days of Old' (1/291, E/274)

As illustrated in Table 12, Carolan made some errors in his transcriptions, such as omitting essential rhythmic dots from notes ('The Minstrel Boy' and 'Let Erin Remember the Days of Old'), noting slightly different rhythms compared to the original ('The Minstrel Boy', both versions), and overlooking accidentals which were included

in the original ('The Minstrel Boy'). As is evident from this table, the tunes are mainly in the key of G major, with two in C major and others are in keys such as A minor, E and major.

Table 12: Moore's Irish Melodies







Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (Moore)	Comparison of the Transcriptions with the Original Print	Key signature (Moore)	Key signature (Carolan)
1/272, E/256 The Last Rose of Summer	The Last Rose of Summer	<ul style="list-style-type: none"> Carolan's discrepancies: 1. <u>Carolan:</u> <u>anacrusis, n1-2; b1, n3-4; b3, n4-5; b5, n4-5; b12, n3-4; b13, n3-4; b14, n3-4;</u> Carolan writes quavers instead of the dotted-quaver/semiquaver pattern that appear in Moore's publication. <p>2. <u>Carolan:</u> <u>b2, n1-2 and b6, n1-2:</u> Carolan transcribes two crotchets instead of a quaver/dotted crotchet</p>  <p><u>Moore:</u> <u>b2, n1-2</u></p>  <p>3. <u>Carolan, b3</u> Carolan omits a grace note before n2</p>  <p><u>Moore, b3</u></p>  <p>4. <u>Carolan, bar 11, n1</u> Carolan includes an accent over the note, where the Moore version includes a decrescendo.</p>  <p><u>Moore, bar 11, n1</u></p> 	E major	Key signature omitted

Table 12: Moore's Irish Melodies (continued)








Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (Moore)	Comparison of the Transcriptions with the Original Print	Key signature (Moore)	Key signature (Carolan)
1/272, E/256 The Last Rose of Summer (continued)	The Last Rose of Summer / Air – Groves of Blarney (Feelingly) (continued)	<p><u>5. Carolan, bar 16</u> Carolan omits both grace notes from this bar.</p>  <p><u>Moore, bar 16</u></p>  <ul style="list-style-type: none"> • Supplementary marking(s) omitted: Carolan omits a turn symbol and a pause mark in b12 • Other information: Carolan transcribes the first four bars twice whereas in Moore's publication they are only written out once. 		
1/289, E/272 The Minstrel Boy (With Spirit)	The Minstrel Boy (With strength and spirit)	<ul style="list-style-type: none"> • Carolan's discrepancies: <u>1. Carolan:</u> b2 & b6, n4: Carolan omits the rhythmic dot from n4.  <u>2. Carolan: b10, n4</u> Carolan does not include the accidental before n4.  <u>Moore: b10, n4</u>  <u>3. Carolan: bar 11, note 4</u> Carolan incorrectly notes a B in his transcription instead of a D#'.  <u>Moore: bar 11, note 4</u>  	F major	G major

Table 12: Moore's Irish Melodies (continued)







Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (Moore)	Comparison of the Transcriptions with the Original Print	Key signature (Moore)	Key signature (Carolan)
The Minstrel Boy (With Spirit) (continued)	The Minstrel Boy (With strength and spirit) (continued)	<p>4. Carolan: b7, n1 & 2 Carolan writes a dotted-crotchet/quaver instead of two crotchets.</p>  <p>Moore: b7</p>  <ul style="list-style-type: none"> • Articulation added: Slur added to b2, n4-5. • Other information: Carolan joins some of the beams in his transcription and instead of writing out the tune twice as in Moore, he uses repeat barlines. 		
1/301, E/284 The Minstrel Boy (Moderate)	The Minstrel Boy (With strength and spirit)	<ul style="list-style-type: none"> • Carolan's discrepancies: 1. Carolan: b8, n3: Carolan notes a minim whereas in Moore's publication n3 is printed as a crotchet followed by a crotchet rest.  <p>Moore: b8</p>  <p>2. Carolan: b15, n3 & 4 Instead of noting a dotted-quaver/semiquaver figuration, Carolan transcribes two quavers</p>  <p>Moore: b15, n3 & 4</p>  <ul style="list-style-type: none"> • Articulation: Apart from some omitted and added slurs, it is an accurate transcription. 	F major	A major
1/290, E/273 Avenging and Bright (Boldly)	Avenging and Bright (Boldly)	<ul style="list-style-type: none"> • An exact transcription 	B minor	A minor

Table 12: *Moore's Irish Melodies* (continued)




Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (Moore)	Comparison of the Transcriptions with the Original Print	Key signature (Moore)	Key signature (Carolan)
1/291, E/274 Let Erin Remember the Days of Old (With Spirit)	Let Erin Remember the Days of Old (Grand and Spirited)	<ul style="list-style-type: none"> Carolán's discrepancy: <u>Carolán: b1, n2:</u> Carolán omits the rhythmic dot after n2  <ul style="list-style-type: none"> Articulation added: Slur added in b2 Other information: Carolán does not write out the repeat, as in Moore, but instead uses repeat signs. Carolán joins some of the beams. 	F major	G major
1/297, E/280 Love's Young Dream (Lively)	Love's Young Dream (Moderate time, with expression)	<ul style="list-style-type: none"> Articulation added: Carolán adds a tie to b8, n1-2. Articulation omitted: Carolán omits the slur from b8, n2-3. Carolán's discrepancy: <u>Carolán, b12:</u> Carolán omits the grace note in b12.  <p style="text-align: center;"><u>Moore, bar 12</u></p>	F major	G major
1/298, E/281 Erin the Smile and the Tear in thine Eyes (Slowly)	Erin the Tear and the Smile in thine Eyes (Slow)	<ul style="list-style-type: none"> Carolán's discrepancy: Carolán does not include any grace notes in his transcription. 	Bb major	C major
1/327, E/307 Oh Breathe not his Name (Pensively)	Oh Breathe not his Name (Pensively)	<ul style="list-style-type: none"> Carolán's discrepancies: Carolán uses a Split Common time signature as opposed to Common time in Moore. Carolán does not separate the beams and only transcribes bb1-8. 	F major	G major
1/338, E/315 The Time I've Lost in Wooing / Air – Pease upon a trencher	The Time I've Lost in Wooing / Air – Pease upon a trencher	<ul style="list-style-type: none"> Exact transcription: 	F major	G major

Table 12: Moore's Irish Melodies (continued)

Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (Moore)	Comparison of the Transcriptions with the Original Print	Key signature (Moore)	Key signature (Carolan)
1/321, E/302 There are Sounds of Mirth (The Priest in his Boots) (Lively)	There are Sounds of Mirth (The Priest in his Boots) (With liveliness and spirit, but not too fast)	<ul style="list-style-type: none"> Articulation: Carolan alters some slurring. 	Bb major	C major

Carolan also copied tunes from James Duffy's *The Spirit of the Nation*, but as was the case with *Moore's Irish Melodies*, it has been difficult to source the exact edition of the Duffy publication he was using. The tempo markings in the edition of *The Spirit of the Nation* that Carolan was copying from would appear to have been predominantly in English, rather than the Italian ones that appear in the 1845 edition. Again like the Moore items, the tunes Carolan noted appear to have been the same except that they were transposed into different keys as illustrated by Table 13. As it has not been possible to find an extant copy of the exact edition that Carolan was using, the comparison of the tunes was made with the 1845 print. Carolan included five items from this collection: 'The Green Flag' (1/266, E/250), 'Clare's Dragoons' (1/275, E/259), 'The West's Asleep' (1/281, E/265), 'Battle Eve of the Brigade' (1/283, E/267), and 'We're Paddies Evermore' (1/295, E/278), all of which are song airs.

As can be seen from the previous tables, Carolan made few errors when transcribing from printed sources. He appears to have been so true to his sources in most cases that he transcribed obvious errors without correcting them, usually a dot missing in a  figuration. He continued this practice in his transcriptions of the

Duffy material. ‘The Green Flag’ for instance, contains three such errors which Carolan included in his transcription. In bar 17 of the same source however, an identical error occurs but on this occasion Carolan either corrects the error in his transcription or the error was corrected in the edition he was copying. The majority of the grace notes use a semiquaver grace note in the source but Carolan consistently uses a quaver grace note. Again this could be either Carolan or the editor of the unidentified edition of *The Spirit of the Nation* employing his own stylistic preferences. An extra quaver rest was included in bar 2 of ‘The West’s Asleep’ and there is a melodic and rhythmic discrepancy between the source of ‘Battle Eve of the Brigade’ and Carolan’s transcription. It is of course possible that as he was copying from a later edition of the publication some of the errors noted above could have appeared in that print. The majority of the tunes are in the key of G major and one item is in the key of C major whereas the songs in the 1845 version of the publication are in the keys of A major (‘The Green Flag’ and ‘Clare’s Dragoons’); E major (‘Battle Eve of the Brigade’); Bb major (‘We’re Paddies Evermore’); and Eb major (‘The West’s Asleep’).

Only two items were copied from Elias Howe Jr.’s *First Part of the Musician’s Companion* and these appear in MS 2. ‘Russian March’ (2/46, E/358) and ‘Union Waltz or Buy a Broom’ (2/58, E/370) are non-Irish and both are in the key of D major. As the titles suggest the tune types are a march and a waltz, respectively. As illustrated by Table 14 below, Carolan omitted some barlines from ‘Russian March’ and the key signature from ‘Union Waltz or Buy a Broom’ but apart from these discrepancies, and the addition or omission of articulation, the tunes were copied exactly as they appeared in the source.

Table 13: *The Spirit of the Nation*







Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (The Spirit of the Nation)	Comparison of the Transcriptions with the Original Print	Key signature (Spirit of the Nation)	Key signature (Carolan)
1/266, E/250 The Green Flag / Air – Flag / Air O’Connell’s March (Quickly)	The Green Flag / Air – “O’Connell’s March” (Allegro Molto)	<ul style="list-style-type: none"> Carolan’s discrepancies: <u>1. Carolan: bb2, 6, 18 & 21, n2:</u> Carolan omits the rhythmic dot from n2.  <u>Duffy: b2, 6, 18 & 21, n2</u>  <u>2. Carolan: bar 11, note 1:</u> Carolan omits the rhythmic dot after note 1.  <u>Duffy, b11, n1</u>  <u>3. Carolan omits b13 from his transcription.</u> <u>4. Carolan included an end repeat at the end of the first part and a start repeat at the beginning of the second.</u> Error corrected: <u>Carolan: b17, n2:</u> Carolan corrected the error that appears in bar 17 of the print  <u>Spirit of the Nation: b17, n2</u>  	A major	G major

Table 13: *The Spirit of the Nation*





Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (The Spirit of the Nation)	Comparison of the Transcriptions with the Original Print	Key signature (Spirit of the Nation)	Key signature (Carolan)
1/266, E/250 The Green Flag / Air O'Connell's March (Quickly) (continued)	The Green Flag / Air – "O'Connell's March" (Allegro Molto) (continued)	<ul style="list-style-type: none"> Any other information: Slurring and beaming are the same. 		
1/275, E/259 Clare's Dragoons (Air Viva La)	Clare's Dragoon / Air – "Viva La" (Allegro)	<ul style="list-style-type: none"> Exact transcription: Apart from some dynamics and ornamentation included in the source. 	A major	G major
1/281, E/265 The West's Asleep Air the brink of the white rock	The West's Asleep / Air – "The Brink of the White Rocks"	<ul style="list-style-type: none"> Carolan's discrepancy: <u>Carolan:</u> b2, an extra rest included after n3.  <u>Duffy:</u> bar 2  Articulation added: Carolan includes slurs over the grace notes in his transcriptions whereas these do not appear in the source. Any other information: Apart from the additional slurs over grace notes, the slurring is the same as the source. 	Eb major	G major
1/283, E/267 Battle Eve of the Brigade Air Contented [I am] (With Spirit)	Battle Eve of the Brigade / Air – "Contented I am" (Grazioso)	<ul style="list-style-type: none"> Carolan's discrepancy: <u>Carolan:</u> b8, n2-5: Carolan did not note the triplet but instead added an extra note.  <u>Duffy:</u> b8, n2-4  Any other information: Dynamics included in source but not in Carolan; slurring and beaming are the same. 	E major	G major

Table 13: *The Spirit of the Nation*




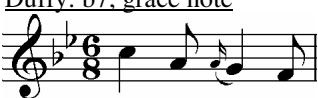


Catalogue number, Edition Number, Tune Title and Tempo Marking (Carolan)	Tune Title and Tempo Marking (The Spirit of the Nation)	Comparison of the Transcriptions with the Original Print	Key signature (Spirit of the Nation)	Key signature (Carolan)
1/295, E/278 We're Paddies Evermore / Air – "Paddies Evermore" (Allegretto) (Lively)	We're Paddies Evermore / Air – "Paddies Evermore" (Allegretto)	<ul style="list-style-type: none"> Carolan's discrepancies: 1. <u>Carolan: b5, n2:</u> Carolan transcribes an E' instead of a D'.  <u>Duffy: b5, n2:</u>  2. <u>Carolan: b7, grace note:</u> Carolan uses a quaver for the grace note instead of a semiquaver in <i>The Spirit of the Nation</i>.  <u>Duffy: b7, grace note</u>  Any other information: Dynamics included in source but not in Carolan; slurring and beaming are the same in both. 	Bb major	C major

Table 14: *First Part of the Musician's Companion*

Catalogue number, Edition number and Tune Title (Carolan)	Tune title (Howe)	Comparison of the Transcriptions with the Original Print
2/46, E/358 Russian March	Russian March	<ul style="list-style-type: none"> Carolan's discrepancy: Carolan omitted some barlines.
2/58, E/370 Union Waltz or Buy a Broom	Union Waltz or Buy a Broom	<ul style="list-style-type: none"> Carolan's discrepancy: Carolan omitted the key signature. Articulation omitted: Carolan omits staccato markings from b1, n1 and slurs from b3, n1-2; bb 4, 8 and 12; & b13, n4-5.

Only one other item could be traced to an identifiable printed source: ‘Market Chorus from *Masaniello* by Daniel François Esprit Auber.’⁶⁶ As mentioned in Chapter 2, it was not possible to locate the original copy of the opera but as a reprint appears in *Novello’s Opera Choruses No. 8* (1877), it is likely that it is in the same key as the original, D major. As Carolan’s version is also in D major and his transcriptions are generally very accurate, it is likely his noting of the tune remains true to the original source.

3.3.1 Carolan as a Transcriber

As mentioned earlier, Carolan’s transcriptions on the whole are very accurate but he did record a small number of recurrent rhythmic errors, for example, using  instead of , but these, and the very rare minor discrepancies in pitch, were probably just due to momentary carelessness. The fact that Carolan does sometimes correct errors that appeared in the original print, as can be seen in O’Farrell’s ‘Adieu Adieu thou Faithful World’ and Duffy’s ‘The Green Flag’ for instance, testifies to the fact that he must have had a reasonable knowledge of the rudiments of music. The competence in music copying exhibited by Carolan when transcribing material from the O’Farrell, Cameron, Duffy and Howe publications would imply that the approximately 35 items that he transcribed from other unidentified printed sources are also probably generally accurate representations of their originals.

3.4 *The Repertoire*

Carolan included a wide range of Irish and non-Irish traditional tunes in the manuscripts. The majority of the items in MSS 1 and 2 are Irish folk tunes and account

for approximately 79% of the contents of the manuscripts. The non-Irish material constitutes approximately another 15%, with remainder of the material being uncategorised because the tunes are incomplete or illegible (see Figure 22). The tunes in the manuscripts were probably noted from Carolan's own repertoire and from that of other musicians in the locality with just a small proportion coming from printed books. All of the tunes are written as single-line melodies.

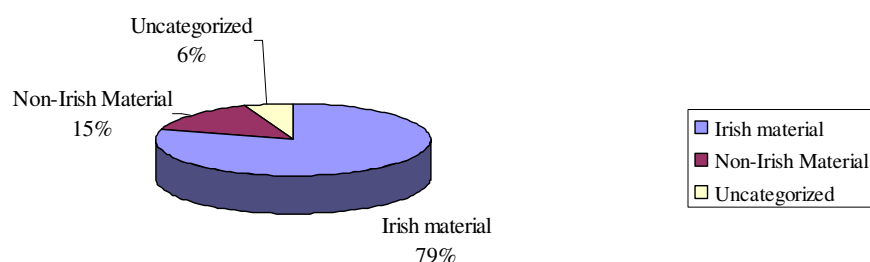
3.4.1 Irish Repertoire

The Irish material comprises a mix of reels, double and slip jigs, hornpipes, polkas, waltzes, marches, set dances, song airs, slip jigs, a planxty, an instrumental piece, and some quadrilles which use Irish tunes. Reels by far dominate the Irish music section of the collection followed by song airs and jigs, indicating that these tune types were particularly popular in Carolan's area at the time (see Figure 23). The dance tunes are typical of the Irish repertoire in that they are usually in two parts with eight bars in each, giving a total of 32 bars when the parts are repeated. Some items contain three parts such as 'The Dellers[?] Cap' (1/276, E/260). There are a number of reels, 'Lord Atton's Reel' (1/68, E/60) for example, that have only four bars per part and would give a round of 16 bars when the parts are repeated. 'The Maid of Magpie' (1/34, E/26) is an example of a tune in the manuscripts which has four bars noted in the first part and eight in the second. Only the first part would have been repeated in performance, therefore the round of the tune would again be 16 bars. There are also a number of set dances which have more than eight bars in their second part such as 'Patrick's Day' (2/34, E/347) with 16 bars.

On the whole, the Irish instrumental items are mainly written in the keys of C, G and D major, but a small number of tunes, such as 'Speedy the Plough' (1/82, E/74),

‘The Maid in the Valley’ (1/114, E/104), ‘Miss Burress’ (1/106, E/96) and ‘Captⁿ Reeler’s Reel’ (1/77, E/69), noted in the keys of A, E, F and Bb major, respectively. Amongst the Irish traditional items are a few tunes which demand the ability to play notes above first position on the violin or to at least stretch the fourth finger to reach the C’. This is evident in ‘Paddy Whack’ (1/120, E/110) and ‘Captⁿ Reeler’s Reel’ (see Figure 24: b1, n7 & b3, n7).

Figure 22: *Ratio of Irish and Non-Irish Material in the Manuscripts*



The majority of the Irish song airs were copied from prints but Carolan rarely recorded any lyrics. In general the song titles were recorded in English, except for the phonetic spelling of Irish titles such as ‘The Cruiskeen Lawn’ (1/279, E/264). The song airs can be found in a variety of keys, particularly the common keys used by traditional musicians such as C, G and D major. There are a number noted in the keys such as A, E, F and Bb major but these were usually the airs which were copied from prints.

Figure 23: Breakdown of Traditional Irish Material in the Manuscripts

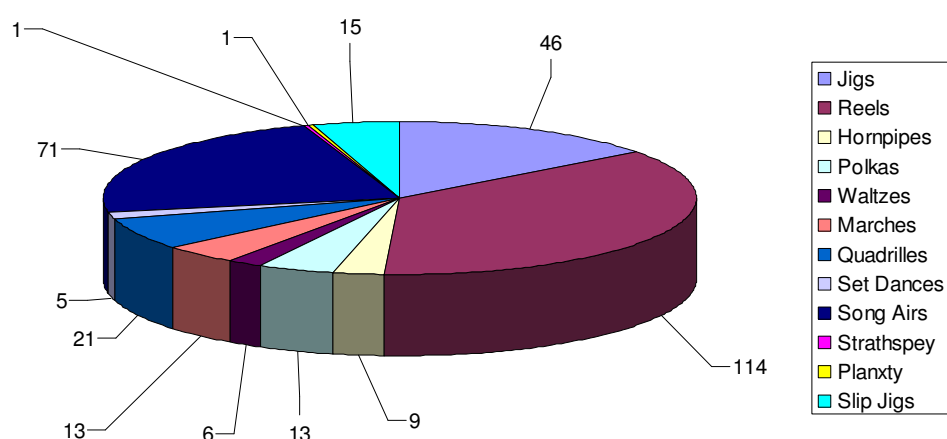


Figure 24: Item including notes above First Position



‘Captⁿ Reeler’s Reel’ (1/77, E/69)

There are a small number of Irish items arranged in a ‘classical’ style. These include songs airs, often those by Thomas Moore, which include tempo markings and the ornamentation and articulation of Western Art Music. There are also a number of Irish tunes which are arranged in theme and variation format. These items appear with the original tune followed by a series of variations which include semiquaver figurations and articulation normally associated with classical music. Historically it was not uncommon for classical musicians to arrange traditional airs in a ‘Theme and Variations’ form, for example ‘Plea Rarkeh na Rourkough or ye Irish weding[sic]’ which appears in John & William Neal’s *A Collection of the most celebrated Irish*

Tunes proper for the violin, German Flute or hautboy (1724). Items in this style in the Carolan manuscript include ‘Nora [Chr]eena with variations’ (2/3, E/318), and ‘Patrick’s Day in the Morning with variations’ (2/34, E/347) (see Figure 25), both of which are in the key of G major and probably copied from a printed source.

3.4.2 Non-Irish Repertoire

The non-Irish repertoire comprises items taken from the Western Art and popular music repertoires as well folk tunes from other countries. The items that were taken from the classical and popular repertoire in nature include waltzes, quadrilles, country dances, a small amount of polkas, and various songs airs. Waltzes were very popular in the 19th century and the majority of the waltzes in the manuscripts were probably common in Mayo at the time (see Figure 26). These include ‘Spanish Air’ (1/15, E/8), ‘Waltz’ (1/12, 53, 55 and 62, E/5, 45, 47 and 54), ‘Trumpet Watts’ (1/127, E/117), and ‘Elphin Waltz’ (2/32, E/345), many of which require the ability to play above the first position of the violin. All are in 3/8 time with five in the key of G major and two in D major. The polkas include tunes such as ‘Jenny Lind’, the ‘Fairy Polka’ and an array of tunes simply titled ‘Polka’. These tunes are obviously idiomatically non-Irish but are usually noted in the keys of C and G major.

The country dances, discussed earlier, include ‘The Nut’ (1/85, E/77), ‘The Fairy Reel or Dance or Country Dance’ (1/259, E.243) and a number of country dances taken from an unidentified printed source such as ‘Miss Davidson[sic] Fancy’ (1/181, E/170), ‘The Villag[e] Wedding’ (1/182, E/171), and ‘Phoebliä’ (1/183, E/172) ⁶⁷ are found mainly in the keys of D and Bb major.

Carolan uses different spellings for the word ‘Quadrille’, e.g. ‘Quadrill’, ‘Quadrills’ or ‘Qudrille’ in the manuscripts. Apart from one instance, the majority of the quadrilles can be found in MS 1. These include: ‘The Mountain Quadrill[*sic*]’ (1/74, E/66); ‘An Admired Sett of New Scotch Quadrills[*sic*]’ (1/79, E/71); ‘French Dance – Quadrill[*sic*]’ (1/80); ‘New Quadrills[*sic*]’ (1/86); ‘Quadrill[*sic*]’ (1/104); ‘4th[?] Quadrill[*sic*]’ (1/119); ‘Marsienell[?] Quadrill[*sic*]’ (1/121); ‘Coronation Sett N^o 2’ (1/122); ‘Daset[?] Sett’(1/124, E/114); ‘A Much Admired Quadrill[*sic*]’ (1/125, E/115); ‘Quadrill[*sic*]’ (1/153-4); ‘Quadrill[*sic*]’ (1/156-8); ‘Simons[?] 6th Sett of Quadrills[*sic*]’ (1/159, E/149); ‘Untitled’ (1/161); ‘A favourite Quadrill[*sic*]’ (1/170); and ‘The Ladies Address’ (1/236), all of which are from the non-Irish repertoire. Quadrilles were French dances which were danced by four, six or eight couples. The dances were introduced into Ireland during the 18th century where the dancing masters combined the French movements and Irish dancing steps to form a unique version of the quadrille. The music used for the quadrilles was non Irish initially but as the dance became assimilated into the folk tradition, Irish tunes were used to accompany the figures. The fact that there are quadrilles in the Carolan Manuscripts which contain Irish and others non-Irish repertoire indicates that the assimilation of the dance type into the Irish repertoire was an ongoing process.⁶⁸

A Quadrille traditionally consists of five figures,⁶⁹ and only the item ‘An Admired Sett of New Scotch Quadrills[*sic*]’ (1/79, E/71) has five parts with items ‘A Qudrille[*sic*] Sett[*sic*]’ (1/36, E/28) and ‘New Quadrills[*sic*]’ (1/86, E/78) containing

Figure 25: *Classically-arranged Traditional Item*

1

5

9

13

17

21

25

29

33

37

41

45

‘Patrick’s Day in the Morning with variations’ (2/34, E/347)

four parts, and the remaining quadrilles comprising only one part. Carolan may have transcribed the remaining figures of the single-section quadrilles in other parts of the manuscripts which are now lost, or he simply may have only recorded the one part. A number of the quadrilles include ornamentation, such as trills and turns, or other supplementary markings including dynamics. Some of the quadrilles demand an ability to play above first position on the violin, for example ‘Daset[?] Sett’ (1/124, E/114) which contains a D’.

The metres of the figures of ‘An Admired Sett of New Scotch Quadrills[sic]’ alternate between 6/8 and 2/4, whereas ‘A Qudrille[sic] Sett’ follows the pattern 6/8-2/4-2/4-6/8, and ‘New Quadrills[sic]’ 6/8-2/4-2/4-4/4. The other quadrilles only contain the one figure which is in 6/8 time. While there appears to be divergence in the dance metres in the different quadrilles, the first figure seems to be invariably in compound

Figure 26: Example of a Classical or Popular Waltz



‘Waltz’ (1/62, E/54)

duple time, and in the two cases where there is a second figure transcribed, it is in simple duple time. The majority of the quadrilles are in keys such as C, G and D major.

Some quadrilles modulate to a minor key for one part of one of the figures.⁷⁰ ‘A Much Admired Quadrill[*sic*’ (1/125, E/115) has a first part in D major but the second part changes to D minor. ‘Quadrill[*sic*’ (1/153, E/143) begins in C major but the third part is in A minor and ‘Quadrill[*sic*’ (1/147, E/157) has a first part in C major, a second part in G major and the third part in A minor. All of the quadrilles that include modulations repeat the first part of the tune at the end and therefore finish the figure in the tonic key.

The material composed by the American and English composers, Collins, Buckley, Montgomery, Root, Bishop, Hanby and Bayly is listed in Table 15.⁷¹ Column one lists the catalogue number, edition number and item number, the tune title and any tempo markings that were recorded by Carolan; column two indicates the keys in which Carolan transcribed the items; and column three specifies the composers of the tunes and their nationality. The 16 items listed in this table are all song airs, of which 12 are in the keys of C, G or D major and three in the keys of A, F, and Bb major, respectively.⁷² Lyrics are omitted, apart from ‘Tramp. Tramp. Tramp’ (1/305, E/288) where Carolan records a few words of the chorus.

In addition, the manuscripts also contain a number of American, Scottish and English folk songs and tunes which must have been popular at the time. These include items such as ‘Oh Susanna’ (1/176, E/166), ‘Annie Laurie’(1/237, E/224), ‘Hurrah for Good Old England’ (1/285, E/268), the ‘British Grenadier’ (2/22, E/336), ‘The ‘Blue Cockade’ (1/70, E/62), ‘The Blue Bells of Scotland’ (1/206/268, E/194/252), ‘Lord Scaforth[?]’ (1/178, E/168) and ‘The Lass of Richmond Hill’(1/160, E/150) as well as the British National Anthem ‘God Save the Queen’ (2/9, E/323). A number of tunes are now more popularly known today under other titles: the tune ‘All Through the Night’ is

written in the manuscript titled ‘Poor Mary Anne’ (1/328, E/308), for instance, and ‘Bonnie Charlie’s Noo Awa’ as ‘Will Ye no Come Back Again’ (1/330, E/310). The tune ‘A French Air’ (2/29, E/342) in the Carolan manuscripts is a typical version of the children’s nursery rhyme ‘Twinkle, Twinkle Little Star’. While these items only comprise a small portion of the manuscripts contents, they nonetheless give the impression that popular, classical and folk tunes from other countries were included in the repertoire of a 19th century traditional musician in rural Ireland.

3.5 *Fiddle Technique*

The traditional fiddle players in Carolan’s area would appear to have played mainly in first position though they must have had the ability to extend the range of the instrument to higher positions on the E-string as this is required in some tunes. They tended to play mainly in the keys of C, G and D major, but there were a number of items in other keys, particularly F, A, Bb and Eb majors, therefore they must have had a facility in playing in these keys.

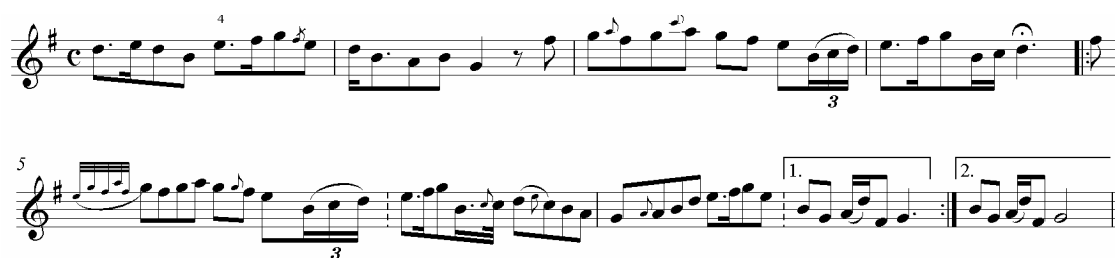
The fiddle players appear to have used ornamentation. Ornaments appear mainly in items that Carolan transcribed from prints, such as classical/popular items, and some Irish items which are arranged in ‘classical’ style, including ‘The Harp That Once Through Tara’s Halls’ (1/18, E/11) (see Figure 27). The embellishments included in these are those that would have been common in the classical music genre at the time: grace notes, turns and trills.

Table 15: American and English Folk Tunes Noted in Carolan's Manuscripts

Catalogue number, Edition number and Tune title	Key	Composer of the work
1/31, E/23 Willie We have Missed You 1/32, E/24 Willie I have Missed You 1/176, E/166 Oh Susannah 1/234, E/221 The Old Folks at Home 1/325, E/306 Hard Times Come Again No More (Slow with Feeling) 1/331, E/311 Old Dog Tray (Slowly)	G major C major G major G major C major G major	Stephen Collins Foster (American)
1/267, E/251 Dixey's Land 1/280, E/264 Kiss Me Quick and Go (Playfully) 1/284 I Choose to be a Daisy	C major D major Tune Incomplete in MS.	Frederick Buckley (American)
1/269 White Polly Banjo Play	G major	W. H. Montgomery (English)
1/271, E/255 Rosalie the Prairie Flower 1/305, E/288 Tramp. Tramp. Tramp. (Tempo di Marcia)	Bb major C major	George F. Root (American)
1/282 Home Sweet Home (Andante)	A major	Sir Henry Bishop (English)
1/303, E/286 Darling Nelly Gray	F major	Benjamin Russell Hanby (American)
1/329 Long, Long Ago (Moderately) 1/300 Oh no we Never Mention Her (Moderately)	C major C major	Thomas Haynes Bayly (English)

In general embellishment is not included in the transcriptions of the dance tunes and airs in a folk music style. There are a small number of exceptions which do have ornamentation indicated, 'Curl the Hair' (1/107, E/97) and 'Reel' (1/118, E/108) for example. There appears to have been a number of traditional ornaments in use at the time. Single grace notes probably represented 'cuts' in the traditional genre. There is no indication given as to how these were played, but it is probable that they were played as they are today, a quick note without any rhythmic value.

Figure 27: *Irish item arranged in a ‘Classical’ Style*



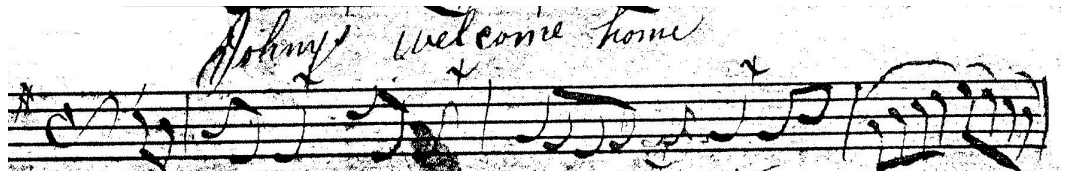
‘The Harp that Once Through Tara’s Halls’ (1/18, E/11)

There appears to have been two different types in use: (1) where the ornamental note is above the main note, usually at the interval of a second; and (2) cuts that approach the main note from below, which can also be known as a ‘pat’ (see Figure 28, b2, n5). Carolan occasionally uses the ‘turn’ sign in dance tunes. Although he does not give any explanation of its meaning, in this context it is probable that he is using it to denote the traditional ornament known as the ‘roll’, and this can also be seen in Figure 28 (b1, n3 & n6 and b2, n5). The turn sign always appears over long or repeated notes which would facilitate a full roll. Bar 2 of Figure 28 for example would probably have been



played: .. In addition there are figurations in a number of tunes which would indicate that trebling was also employed. Trebles normally appear in two different formats, one would fill up a crotchet value and the other a dotted crotchet value. Trebles can be found in a small number of items in the manuscripts, for example ‘The New Bank of Ireland’ (1/112, E/102) (see Figure 29, an asterisk has been placed over each treble for illustration), ‘What a Beau Your Granny Was’ (1/113, E/103), and ‘The Maid in the Valley’ (1/114, E/104). These ornaments would be similar to those which are used by traditional fiddle players in the Mayo area today.

Figure 28: Example of a ‘Pat’ and a Turn Symbol



It is not possible to deduce what, if any, variation was used by traditional players at the time as Carolan did not notate repeats. The fact that there are different versions of the same tunes, such as ‘The Rocky Road to Dublin’ (1/227, E/214) and ‘The Rocky Road’ (2/53, E/365) would indicate that there were different settings in existence. Carolan includes slurs in the items that he copied from prints and also in a limited number of dance tunes that came from the aural tradition. The slurs in the items copied from prints are not particularly interesting in that the items are usually copied from ‘classical’ arrangements and the slurs are those which would be idiomatic to that genre. The slurs in the Irish dance tunes though are more significant in that they give us an idea of the bowing technique of fiddle players at the time. It would appear to have been a mixture of separate bows, slurring pairs of quavers and off-beat slurring, for example ‘Pen the Maid Against the Gate’ (1/214, E/202) (see Figure 30).

Figure 29: Example of Trebling



The New Bank of Ireland (1/112, E/102)

Figure 30: Separate Bows; Slurring pairs of Quavers and Off-beat Slurring



Pen the Maid Against the Gate (1/214, E/202)

3.6 Conclusion

This chapter has examined the musical contents of the Carolan Manuscripts with a view to understanding Carolan's approach as a collector and also to glean whatever detail the manuscripts offer about the repertoire and playing technique of a 19th/20th century traditional fiddle player in rural Ireland. Carolan was obviously a very keen collector of music who noted tunes from both live and printed sources. Apart from a small number of 'poor' draft copies, Carolan's musical transcriptions were legible, technically

accurate and would appear to probably be fair representations of the performance he heard. His transcriptions from printed sources were generally exact, often to the extent of reproducing printed errors, but there were a small number of minor slips due to human error. As a collector Carolan was less selective than some of his more antiquarian counterparts, in that he notated a variety of music, both Irish and non-Irish. The manuscripts therefore are probably a true reflection of the repertoire of a traditional musician in rural Ireland at the time. As would be expected, the Irish dance tunes, particularly the reel, predominated the repertoire. Tune types such as the jig and hornpipe were also well represented and there were a number of quadrilles included. Song airs also appeared to be popular, including material by Thomas Moore. The traditional musicians of the era though obviously did not just play Irish material as there are many popular and classical items which would have been in vogue at the time. The transcription of the dance steps to accompany one of the country dances is particularly interesting. It would appear that, apart from a few exceptions, most of the repertoire of a traditional fiddle player was within the range of first position on the instruments and that they tended to favour the keys of C, G and D major. There are a few ornaments indicated in the traditional items in the manuscripts which implies that ornamentation was used in the tradition at the time, but the nature of these is not explained. The transcriptions are generally skeletal which therefore does not allow for the consideration of what variation, if any, occurred in performance. The Carolan Manuscripts though are a large collection of 452 items which due to its size and nature is a valuable source of information about traditional music in Ireland in the decades after the Famine, and particularly that of a musician in Mayo.

¹ An official register of births was not kept in Ireland prior to 1864. The only available records for the period therefore were parish baptismal records which were maintained by the clergy and these sometimes included the date of birth of the child. A Register of Baptisms for the Diocese of Killala, which includes Crossmolina, is extant only for the periods 27 August 1831-8 August 1841 and 23 April 1845-December 1880. There is no record of Carolan's baptism in any of these documents. This is perhaps unusual as the record of his sister Margaret's baptism is noted in the Crossmolina records (both Patrick and Nappie Carolan are listed as parents) but there is always the possibility that he was baptised elsewhere or that the record of his baptism may have been accidentally omitted.

² An entry in the Register of Baptisms for the Diocese of Kilalla notes Margaret's baptism as having taken place in early June 1841 (the exact date is missing from the register as the folio is torn). The subsequent entry is dated June 10th and as the records were entered in chronological order, her baptism must have taken place between the 1st and 9th of June 1841. An abbreviated form of the name Margaret – 'gt' – is used. The 'M' is not visible at the beginning of the name as part of the page is missing.

³ The Battle of the Diamond was a 15-minute sectarian battle that took place on 21 September 1795 in Loughgall, County Armagh, between Catholics and Protestants.

⁴ Griffith (1856): 61.

⁵ Mary's year of birth is difficult to ascertain due to the conflicting evidence in the 1901 and the 1911 Censuses.

⁶ Interview with Tony Donohoe, Martin McDonnell and John Waters, 20 March 2005.

⁷ 1901 and 1911 Censuses of Ireland, Co. Mayo, Deel 18/5.

⁸ Glazier (1985): 376. Emigrants would have boarded a ship at a port in Ireland to make their way to England to get passage to America.

⁹ p. 104 .

¹⁰ Interview with Martin McDonnell and John Waters, 22 February 2007.

¹¹ Interview with Tony Donohoe, Martin McDonnell and John Waters, 20 March 2005.

¹² *ibid.*

¹³ *ibid.*

¹⁴ In the 1901 & 1911 Censuses, persons were required to enter a return of "Irish" opposite their name if they spoke Irish only and "Irish & English" if they spoke both languages. In all other cases, no entry was to be made.

¹⁵ Interview with Tony Donohoe, Martin McDonnell and John Waters, 20 March 2005.

¹⁶ A granary was an outhouse used for storing grain or housing animals.

¹⁷ Interview with Tony Donohoe, Martin McDonnell and John Waters, 20 March 2005.

¹⁸ *ibid.*

¹⁹ *Cancelled Books for RD (Research Division) Ballina*. Townland Index for Ballyvicmaha.(1904): 10.

²⁰ Interview with Martin McDonnell and John Waters, 22 February 2007.

²¹ *ibid.*

²² Census of Ireland, 1901. Co. Mayo. Form A. Deel 18/5.

²³ Interview with Tony Donohoe, Martin McDonnell and John Waters, 20 March 2005.

²⁴ *ibid.* Information told to John Waters by Johnny Munry, a friend of John's father.

²⁵ *ibid.*

²⁶ *ibid.* 'Fiddler' Corcoran was a "notable" musician at the time. As his name suggests, 'Fiddler' Corcoran, played the fiddle, but the person John spoke of was said to play the accordion, so it is unlikely that they are the same person.

²⁷ *ibid.*

²⁸ *ibid.*

²⁹ Interview with Martin McDonnell and John Waters, 22 February 2007.

³⁰ Details taken from the Death Certificate of Philip Carolan.

³¹ See I:10.

³² Labarre (1952): 141.

³³ Moloney (2000): 18.

³⁴ Labarre (1952): 141.

³⁵ *ibid.*: 20.

³⁶ p. 141.

³⁷ See Figure 6.

³⁸ Newman (1973): 239.

³⁹ Moloney (2000): 21.

⁴⁰ See I:146-7

⁴¹ Carolan occasionally spelt his surname 'Carolín'.

⁴² Interview with Martin McDonnell and John Waters, 22 February 2007.

⁴³ *The Spirit of the Nation* comprises a collection of verses and ballads which originally appeared in a newspaper called *The Nation*. *The Nation* was first established on 15 October 1842 and included ballads and songs written by people such as Thomas Davis and M.J. McCann. The melodies of these ballads were never printed in the newspaper. In 1845 James Duffy published *The Spirit of the Nation* where ballads and poems, including the melodies were published. *The Spirit of the Nation* was reprinted many times and as a result it is difficult to be sure which print Carolan had in his possession but at any rate the tunes must have been noted in the manuscripts in 1845 or later.

⁴⁴ <http://www.victorianweb.org/mt/musichall/bard1.html>

⁴⁵ <http://musicanet.org/robokopp/usa/darling.htm>

⁴⁶ See I:62-82 for a detailed analysis.

⁴⁷ See I:21.

⁴⁸ See I:16-7.

⁴⁹ Sky and Hutchinson (1999): 1.

⁵⁰ See I:39-40.

⁵¹ See Table 3, I:33. 'If Eever[*sic*] I Marry I am the Son of a Whore' was noted on folio with a rastra measurement of 8/130.5. As there were no dates recorded on any folios with this measurement it has not been possible to determine a possible period of use.

⁵² <http://www.grovemusic.com/shared/views/article.html?from=search§ion=music.01489> Auber was a well-known 19th-century French composer who was noted for his operas.

⁵³ This item has been excluded from the edition due to the 'poor' draft quality of the transcription.

⁵⁴ http://catalogue.bl.uk/F/F51E5EYMPU37DAFX2DKT7T37QA63RBNKFDD8BEPB2SQDB73HF1-06779?func=full-set-set&set_number=098235&set_entry=000001&format=999

⁵⁵ <http://www.grovemusic.com/shared/views/article.html?section=music.10040.1#music.10040.1> Foster was born in Lawrenceville, which is now part of Pittsburgh, Pennsylvania, USA and died in New York. He was an American songwriter of Scots-Irish descent.

⁵⁶ It has been very difficult to locate any credible details on Frederick Buckley. He was an American composer and arranger whose works were often performed by 'Buckley's Serenaders', possibly 'Buckley's New Orleans Serenaders', who were popular in the mid to late 1800s.

⁵⁷ http://www.grovemusic.com/shared/views/article.html?from=search&session_search_id=24512763&hitnum=1§ion=music.23805 Root was born in Sheffield, Massachusetts, USA and died in Bailey Island, Maine. He was a popular American composer and educator who wrote a great deal of his music during the American Civil War.

⁵⁸ <http://www.csufresno.edu/folklore/ballads/RJ19053.html>. Noted as 'BR Hanby' by Carolan, Hanby was another American composer who wrote approximately 80 songs.

⁵⁹ <http://www.grovemusic.com/shared/views/article.html?section=music.40027.1#music.40027.1> Bishop was an English composer who was born and died in London.

⁶⁰ It has been very difficult to determine if any of the information available on Bayly is credible. It is believed he was an English poet, writer, composer and dramatist who lived from 1797-1839.

⁶¹ MS 1, ff. 69r, 73v and 79r respectively.

⁶² <http://www.grovemusic.com/shared/views/article.html?section=music.10040.4.1#music.10040.4.1>

⁶³ See I:32-4.

⁶⁴ See I:146-7.

⁶⁵ See I:32-44.

⁶⁶ See I:45.

⁶⁷ See I:53.

⁶⁸ Murphy (1999): 346.

⁶⁹ http://www.grovemusic.com/shared/views/article.html?from=search&session_search_id=1102467675&hitnum=1§ion=music.22622

⁷⁰ Noted as 'Minore'.

⁷¹ See I:47-53.

⁷² Carolan did not record a key signature for the remaining incomplete tune, 'I Choose to be a Daisy' by Buckley.

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— *Musician's Omnibus, complete; containing 1500 Pieces of Music; 100 Duets for two violins, two flutes, &C. 50 sets Quadrilles; 200 Fancy and Contra Dances, with Calls; 200 Opera Melodies; 250 Scotch and 250 Airs, Polkas, Schottisches, Gallops, Waltzes, Strathspey's, Hornpipes, Reels, Jigs, Mazourakas, Marches, Quicksteps, Songs &C. for the Violin, Flute, Fife, Cornet, Clarionet, Flageolet, or any Treble Instrument* (Boston 1864)

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— *O'Farrell's Pocket Companion for the Irish or Union Pipes Being a Grand Selection of favorite[sic] Tunes both Scotch and Irish. Adapted for the Pipes, Flute, Flageolet and Violin some of which was never before Publish'd, with some Favorite[sic] Duetts for the above Instruments, Volumes 1, 2 and 4* (London 1805, 1806 and 1810, respectively)

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Catalogue of Manuscripts

The catalogues for MS 1 and MS 2 are presented separately. Both catalogues include an introduction giving the following details about the manuscript: (1) title; (2) type of spine and boards and the measurements of the folios; (3) orientation, amount and type of paper; (4) rastra measurements; (5) the categories of material such as music or verse, and fair or draft notations; and (6) scribe(s).

In the catalogue, the titles and any other inscriptions have been noted exactly as they appear in the original manuscripts. Spelling errors in the manuscripts have not been corrected. Each item has been given a catalogue number and both the title number and title appear in bold text. Any superscriptions or subscriptions, if present, are noted underneath the title, followed by the folio number(s) on which the item appears and the number of staves which the item occupies. In the case of verse or prose the number of lines is noted. Line breaks in the text in the original transcription have been indicated by a forward slash in the catalogue and any indistinguishable text is followed by the symbol '[?]', for example 'Marsienell[?] Quadrill'. Where text is missing or illegible in the manuscript it is illustrated by the symbol '—[?]', for instance '—[?] O Mass'. The majority of the transcriptions in the manuscripts are in ink except for a small number of items which were noted in pencil and contributed by scribe B. Items written in pencil have been identified in their catalogue entry.

[MS 1]

Brown, leather-covered spine and boards.: approximately 24.2cm x 14.1cm.

Oblong, 88 leaves, paper type 1 (ff. 15, 36, 55 and 76); 2 (ff. 44-47); undefined (ff. 1-14, 16-35, 37-43, 48-54, 56-75, 78-88, rastra 6?/109 (f. 4r-v); 6/111 (ff. 2r-v & 87r-v); 6/116 (ff. 1r-v & 88r-v); 6/117 (f. 84r-v); 7/117 (53r-54v, 65r-66v, 77r-78v); 7/118.5(1) (ff. 7r-v, 22r-23v, 28r-29v, 49r-52v, 60r-61v, 64r-v, 67r-v, 70r-71v, 79r-81v); 7/118.5(2) (ff. 13r-14v, 25r-26v, 37r-38v); 7/119 (f. 6r-v); 8/130.5 (ff. 17r-v, 19r-v, 32r-v, 34r-v); 8/138 (ff. 9r-12v, 20r-21v, 24r-v, 27r-v, 30r-31v, 39r-42v, 62r-63v, 68r-69v, 83r-v); 10/166 (ff. 5r-v, 48r-v, 56r-v, 58r-v, 73r-v, 75r-v, 82r-v, 85r-v); 12/171 (ff. 3r-v, 8r-v, 16r-v, 33r-v, 35r-v, 43r-v, 57r-v, 59r-v, 72r-v, 74r-v, 86r-v); 12/218 (ff. 15r-v, 36r-v, 55r-v, 76r-v).

Music and verse; draft notations: hand A (items 18, 23, 94, 169-70, 175, 190, 197, 202-4, 227, 239, 245, 249, 254, 272, 284, 292-3, 308-17, 323-4, 326, 333, 336-7, 342, 344-5); hand B (items 87, 220, 253, 339-41, 343); fair copies: hand A (items 1-17, 19-22, 24-86, 88-93, 95-168, 171-174, 176-189, 191-196, 198-201, 205-219, 221-226, 228-238, 240-244, 246-248, 250-252, 255-271, 273-283, 285-291, 294-307, 318-322, 325, 327-332, 335, 338).

- 1 [Untitled]**
f. 1r, 3 stv., [part of folio & tune missing]
- 2 [Untitled]**
f. 1r, 2 stv., [part of folio & tune missing]
- 3 [Untitled]**
f. 1v, 4 stv., [part of folio & tune missing]
- 4 –[?] Reel**
f. 1v, 3 stv., [part of folio & tune missing]
- 5 [Untitled]**
f. 2r, 6 stv., [part of folio & tune missing]

- 6 [Untitled]**
f. 2v, 3stv., [part of folio & tune missing]
- 7 –[?] of D**
f. 2v, 3 stv., [part of folio & tune missing]
- 8 The Irish Emegra[nt]**
[sup.:] a song
f. 3r, 4 stv., [part of folio & title missing]
- 9 The Lads of Ballisedan**
f. 3r, 2 stv., [part of folio & tune missing]
- 10 Polka**
[sup.:] Polka
f. 3v, 4 stv.
- 11 O The Beer**
f. 3v, 2 stv., [part of folio & tune missing]
- 12 Waltz**
[sup., written vertically, in pencil] 140 / 192 / 139 / 111
f. 4r, 4 stv.
- 13 The Humours of Streamstown**
f. 4r, 2 stv.
- 14 Polka**
[sup.:] Polka [Polka: deleted]
f. 4v, 4 stv.
- 15 Spanish Air**
[sup.:] (Waltz
f. 4v, 2 stv.
- 16 Dan Tucker**
[sup.:] Dan Tucker
f. 5r, 4 stv.
- 17 The Donnybrook Jig**
[sub.:] finis by me Philip
f. 5r, 4 stv.
- 18 The Harp that once through Tara's Halls**
f. 5v, 3 stv.
- 19 Remember the Glorious of Bryn the Brave**
f. 5v, 3 stv.

- 20 Anne Laurie**
f. 5v, 2 stv., [occasional fingering included]
- 21 One Bumper at parting**
f. 6r, 3 stv., [occasional fingering included]
- 22 The Last rose of Summer**
f. 6r, 3 stv., [bowing added]
- 23 Change of Miss Wallisses Reel**
f. 6r, 1 stv.
- 24 I am over young to marry yet**
f. 6v, 3 stv., [see item 1/61 & 1/251]
- 25 The Lady on the Iland**
f. 6v, 3 stv.
- 26 The Hag Behind the fire**
f. 7r, 4 stv.
- 27 The Meeting of the Waters**
f. 7r, 3 stv.
- 28 The Liverpool Hornpipe**
f. 7v, 5 stv.
- 29 Royal Charley**
f. 7v, 4 stv., [tune incomplete]
- 30 The Rogue is mad to be at her**
[sub.:] finis 24 of May 1864 Phil C
f. 8r, 3 stv.
- 31 Willie we have missed you**
f. 8r, 4 stv.
- 32 Willie I have missed you**
f. 8v, 4 stv.
- 33 The Queen Polka**
f. 8v, 3 stv.
- 34 The Maid of Magpie**
f. 9r, 3 stv.
- 35 The Cottage in the Grove**
f. 9r, 4 stv.

- 36 A Quadrille Sett**
 [above first stv., f. 9v:] N^o 1
 [above fourth stv., f. 9v:] N^o 2
 [above sixth stv., f. 9v:] N^o 3
 [sup., f. 10r:] continued
 [above first stv., f. 10r:] N^o 4
 [sub., f. 10r:] end / Liverpool Hornpipe – I am over young / to Marry yet / finis
 ff. 9v-10r, 11 stv.
- 37 King Pepins[?] Polka**
 [sub.:] finis Polka
 f. 10r, 3 stv.
- 38 Rakish Paddy**
 [above fifth stv.:] lines[?] Fi[?]
 f. 10v, 5 stv., [ornamentation included]
- 39 The Gold Ring**
 ff. 10v-11r, 3 stv., [see item after 1/40]
- 40 Rosheen Duff**
 [sup.:] (Irish Melody
 f. 11r, 5 stv., [ornamentation included]
- **[Untitled: continuation of 1/39]**
 [sup.:] contⁿ The Gold Ring/
 f. 11r, 1 stv.
- 41 Dull Care**
 [sup.:] Dull Care
 [sub.:] Dull Care
 f. 11r, 2 stv.,
- 42 Kiss the Lasses fair**
 f. 11v, 5 stv., [ornamentation included]
- 43 The Rakish Lady**
 ff. 11v-12r, 2 stv., [see item after 1/45]
- 44 Reel**
 f. 12r, 4 stv.
- 45 Reel**
 f. 12r, 3 stv.
- **[Untitled: continuation of 1/43]**
 [sup.:] Continued The Rakish Lady
 f. 12r, 1 stv.

- 46 The Bees Wing**
f. 12v, 3 stv.
- 47 Yorkshire Lasses**
f. 12v, 4 stv.
- 48 Captain Kelley's Reel**
f. 13r, 3 stv.
- 49 The Millers of Drone**
f. 13r, 4 stv.
- 50 Boney's Hornpipe**
f. 13v, 4 stv.
- 51 Johnys Welcome Home**
[sub.:] fini Agust 03 / 1864
f. 13v, 4 stv.
- 52 Ride a Mile**
f. 14r, 3 stv., [ornamentation included]
- 53 Waltz**
[sup.:] Waltz
[sub.:] finis Waltz / The Chromatic Scale is formed of semitones only and consists of twelve / tones by sharps and Descend by flats
f. 14r, 3 stv.
- 54 Jem along Josey Josey**
[sup.:] Jem along Josey
f. 14v, 4 stv.
- 55 Waltz**
f. 14v, 4 stv., [occasional fingering included]
- 56 The Dear Irish boy**
[sup.:] The Dear Irish boy
[sub.:] finis the Dear Irish boy Phil / Caro[lan] / Agust 2/1864
f. 15r, 6 stv.
- 57 Miss Cassady**
[sup., in pencil:] Miss Cassady
f. 15v, 3 stv.
- 58 The Moleskin Breeches**
[sup., in pencil:] The Moleskin Breeches
f. 15v, 3 stv.

- 59 The Jolly hammerman**
[sup., in pencil:] The Jolly hammerman
f. 16r, 3 stv., [ornamentation included]
- 60 The Old Hags Money**
f. 16r, 3 stv.
- 61 [Second part of I am over young to marry yet]**
f. 16r, 1 stv., [see item 1/24 & 1/251]
- 62 Waltz**
[sup.:] Waltz
f. 16v, 4 stv., [occasional fingering included]
- 63 The Bruisers**
f. 16v, 3 stv.
- 64 Follow me love to Carlow**
[sub.:] finis follow my —[?]
f. 17r, 4 stv.
- 65 The Humours of Strokestown**
f. 17r, 3 stv., [occasional fingering included]
- 66 Piuish I never saw you**
f. 17v, 3 stv.
- 67 The Duke of Argyle**
f. 17v r, 3 stv.
- 68 Lord Lord Attons Reel**
f. 17v, 2 stv.
- 69 Pretty Maiden's**
[sup.:] N^o. 3
f. 18r, 5 stv.
- 70 The Blue Cockade**
[sup.:] by F[?] B[?]
f. 18r, 3 stv.
- 71 La Remanella**
[sup.:] (a favourite Dundearair[?])
f. 18v, 5 stv.
- 72 Hay the Bonny Breast Knot**
[sup.:] (scotch
ff. 18v-19r, 3 stv.

- 73 The Lassie in Highland Breaths**
f. 19r, 3 stv., [ornamentation included]
- 74 The Mountain Quadrill**
[sup.:] N^o 1
f. 19r, 4 stv.
- 75 Carolin's Farewell to Music**
[sup.:] ceg
f. 19v, 5 stv.
- 76 Ausgrah Lasses**
f. 19v, 2 stv., [ornamentation included]
- 77 Capⁿ Reeler's Reel**
[sub.:] Reel
f. 20r, 3 stv.
- 78 Crazy Jane**
[sup.:] Co
f. 20r, 3 stv., [ornamentation included]
- 79 An admired sett of New Scotch Quadrills**
[above third stv., f. 20v:] N^o 2
[above fifth stv., f. 20v:] N^o 3
[above first stv., f. 21r:] N^o 4
[above third stv., f. 21r:] N^o 5 Finale
ff. 20v-21r, 12 stv.
- 80 French Dance – Quadrill**
f. 21r, 2 stv.
- 81 The Bold Dragoon**
f. 21v, 3 stv., [ornamentation included]
- 82 Speedy the Plough**
[sub.:] The Nut Anew
f. 21v, 3 stv.
- 83 [Untitled]**
[sup.:] first part
[sub.:] Continue Get[?] Start[?]
f. 21v, 1 stv., [see item after 1/84]
- 84 A Grand Parade March**
[sup.:] Parade March
[under first stv.:] rests
f. 22r, 3 stv.

- 85 The Nut.**
[sup.:] A New Country Dance
f. 22r, 3 stv.
- **[Untitled: continuation of 1/83]**
[sup.:] Continued second part
f. 22r, 1 stv.
- 86 New Quadrills –**
[sup., f. 22v:] N^o 1
[above fourth stv., f. 22v] N^o 2
[above first stv., f. 23r] N^o 3
[above fourth stv., f. 23r] N^o 4 The Indian Melody X Captain Rock
[sub., f. 23r:] Captain Rock The Indian Melody / The Humours of Stroke town.
Connaught / Ranger / end of / Sett
ff. 22v-23r, 13 stv.
- 87 [Untitled]**
f. 23r, 1 stv., [tune segment]
- 88 Oh Come to me when Daylight Sets**
f. 23v, 4 stv.
- 89 O’Connells welcome home**
f. 23v, 3 stv.
- 90 Copenhagen Waltz**
f. 24r, 4 stv.
- 91 Queen Mary’s Lamentation**
[sup.:] Scotch Scotch
f. 24r, 3 stv., [ornamentation included]
- 92 Baulthy Oura**
f. 24v, 4 stv.
- 93 Mary O’**
[sup.:] Mary O’ Scotch
f. 24v, 2 stv.
- 94 Two octaves in D**
[sup.:] concords
f. 24v, 1 stv.
- 95 Donnald na Greana**
[sup., right:] Irish
[sup., left:] Donn [Donn: deleted]
f. 25r, 5 stv.

- 96 A Bonny Lass to Marry me.**
 [sup.:] A Bo [sup.: deleted]
 f. 25r, 2 stv.
- 97 [An Shan Dinna] or silly old man.**
 [sub.:] The silly old man
 f. 25v, 4 stv.
- 98 Charming Molly**
 f. 25v, 3 stv.
- 99 Gilderoy; Gilderoy; Gilderoy**
 f. 26r, 4 stv., [ornamentation included]
- 100 Moll Roe**
 [sup.:] Irish
 f. 26r, 2 stv.
- 101 Peggy Bawne with the Hornpipe and Jig**
 [after second stv.:] by P^h C
 [sub.:] Irish
 f. 26r, 2 stv.
- **[blank, with staves]**
 [sup.:] Philip Carolin's Note Book / November 3rd Tuesday 1863 Derry hillagh
 County / Mayo Ireland Phil Carolins Notebook
 f. 26v, [doodling on page involving alphabetical letters]
- 102 Red White and Blue**
 [sup., left, in pencil:] ½ⁿ of 1oz of white pepper / ½ oz of white mustard / ½ oz
 of ground ginger / Half point of white vinegar / O[?] Half pound of loaf sugar /
 5 of oil peppermint / one quart of malt[?] sherry
 [sup., right, in pencil:] 1 oz of Allowen[?] / 0 / 1 oz of Nitre / 1 / 1 oz lecrus
 hall[?] / 1 / 1 of Alurn / ½ / 1 oz of Satis / 1 Nago of le at[?] chned[?] / 1 pound
 brown sugar
 [sub., in pencil:] Red Dresaspect / Red Dresefact / Red Dres[?]
 f. 27r, 3 stv., [title written under first stv.]
- 103 Lord Cockfin**
 [sub.:] Planxty
 f. 27v, 4 stv.
- 104 Quadrill**
 f. 27v, 4 stv.
- 105 The Lady's Pocketpiece**
 f. 28r, 3 stv., [ornamentation included]

- 106 Miss Burress[?]**
[sup.:] (Reel
f. 28r, 3 stv.
- 107 Curl the Hair**
f. 28r, 2 stv., [ornamentation included]
- 108 The Beauty of Connaught**
f. 28v, 3stv.
- 109 Reel**
f. 28v, 3 stv.
- 110 Miss Hope's Favourite**
f. 28v, 3 stv., [occasional fingering included; see item after 1/112]
- 111 The New Mamma's Pot**
f. 29r, 3 stv.
- 112 The New Bank of Ireland**
f. 29r, 3 stv.
- **[Untitled: continuation of 1/110]**
[sup.:] Continued Miss Hopes Favourite
f. 29r, 1 stv.
- 113 What a Beau your Granny was.**
[sup., in pencil:] What a beau your
f. 29v, 3 stv.
- 114 The Maid in the Valley**
f. 29v, 3 stv.
- 115 The sporting Landlady**
f. 30r, 4 stv.
- 116 Willie Brewed some pick of malt**
f. 30r, 3 stv.
- 117 The London Reel**
f. 30v, 2 stv.
- 118 Reel**
[sup.:] Reel
f. 30v, 3 stv.
- 119 4th [?] Quadrill**
[below second stv.:] +
f. 30v, 2 stv.

- 120 Paddy Whack**
f. 31r, 6 stv.
- 121 Marsienell[?] Quadrill**
f. 31v, 3 stv.
- 122 Coronation Sett N^o 2**
f. 31vr, 3 stv., [occasional fingering included]
- 123 Jim Crow**
f. 31v, 1 stv., [see item after 1/125.]
- 124 Daset[?] Sett**
[sup.:] N^o 1
f. 32r, 3 stv., [ornamentation included]
- 125 A much admired Quadrille**
[above third stv., f. 32r:] minore
f. 32r, 3 stv.
- **[Untitled: continuation of 1/123]**
[sup.:] Jim Crown Continued
f. 32r, 1 stv.
- 126 On the this Coldflinty[?] Rock**
f. 32v, 3 stv., [ornamentation included]
- 127 Trumpet Watts**
f. 32v, 4 stv.
- 128 Boney over the Alps**
[sup.:] Quadrill
f. 33r, 4 stv., [ornamentation included]
- 129 The Roving Pedlar**
[sup.:] Irish Air
f. 33r, 2 stv.
- 130 First part of The Lad in his trousers**
[sup., f. 33v:] The Lad in his Trousers
ff. 33r-v, 4 stv., [ornamentation included]
- 131 Lady Moiras new fancy**
[under first stv.:] D
f. 33v, 2 stv.
- 132 S— K— her against the wall**
f. 33v, 2 stv.

- 133 The Hare in the Corn**
[above third stv.:] +
f. 34r, 4 stv.
- 134 If Eever I Marry I am a Son of a whore**
f. 34r, 4 stv.
- 135 Peterstreet Dance**
f. 34v, 3 stv.
- 136 Jockey through the fair**
f. 34v, 4 stv.
- 137 A reel**
[sup., centre:] composed by N[?]:C. W[?]:C
[sup., right:] VIII
f. 35r, 2 stv.
- 138 The Green Sleeves**
f. 35r, 3 stv.
- 139 The Marquis of Harlington**
f. 35 r, 2 stv.
- 140 Reel**
f. 35v, 2 stv.
- 141 The Lasses of Dundee**
f. 35v, 3 stv.
- 142 The Night of the Funn**
f. 35v, 3 stv.
- 143 The Nightingale**
f. 36r, 4 stv., [ornamentation included]
- 144 The Shalia[?]**
[sup, in pencil:] The Shalia
f. 36r, 3 stv.
- 145 The Shoemakers frolic**
f. 36v, 3 stv., [occasional fingerings; ornamentation included]
- 146 Bruise the Bride**
f. 36v, 3 stv.
- 147 The Little Boy Making the Hay**
f. 37r, 3 stv.

- 148 Jig**
f. 37r, 3 stv.
- 149 The Maids of Clare**
f. 37r, 2 stv.
- 150 Bachelor's Walk**
f. 37v, 3 stv.
- 151 Leitrim trush**
f. 37v, 4 stv., [ornamentation included]
- 152 Reel**
f. 38r, 3 stv.
- 153 Quadrill**
[above fourth stv.:] minore
f. 38r, 5 stv.
- 154 Quadrill**
f. 38v, 3 stv.
- 155 The Aberdeen Lasses Reel**
f. 38v, 3 stv.
- 156 Quadrill**
[sup.:] Ly
f. 39r, 7 stv.
- 157 Quadrill**
[above third stv.:] minore
f. 39v, 4 stv.
- 158 Quadrill**
f. 39v, 3 stv.
- 159 Simons[?] 6th Sett of Quadrills.**
[sup.:] No. 1 La Isabella F. Pantalon
[above third stv.:] minore
f. 40r, 4 stv., [some dynamic markings included]
- 160 The Lass of Richmond Hill**
f. 40r, 3 stv.
- 161 [Untitled]**
[sub.:] finis by Phil Carol / (Quadrille)
f. 40v, 3 stv.

- 162 Willie Brewed some pick of malt[?]**
[sub.:] finis by me Phil Carolin
f. 40v, 3 stv.
- 163 Lady Morias New Fancy**
f. 41r, 2 stv.
- 164 Adieu Adieu thou faithful World**
f. 41r, 2 stv.
- 165 Jackson Maid at the fair**
[sup.:] & the Mill are Alike
[sub.:] finis / Phil C / P.C
f. 41r, 3 stv., [some dynamic markings included]
- 166 Rond[?] in the Nightingale**
[sup.:] Rond[?] in the Nightingale
f. 41v, 3 stv.
- 167 Love, Port & sherry**
f. 41v, 2 stv.
- 168 The Gobbys**
f. 41v, 2 stv.
- 169 Farewell to whiskey**
[sup.:] by Fr. Kelly
f. 42r, 2 stv.
- 170 A favourite Quadrill**
f. 42r, 3 stv.
- 171 The Templehouse Reel**
f. 42r, 3 stv.
- 172 Miss Macloudes Reel**
f. 42v, 3 stv.
- 173 The three little Drummers**
f. 42v, 2 stv.
- 174 Lucy Long**
f. 42v, 2 stv.
- 175 Spatter the Dew**
[sup.:] -[?] by Phil Carolin
f. 43r, 3 stv.
- 176 Oh, Susannah.**
f. 43r, 3 stv.

177 Paddy O'Carrol

[sup., left:] Half
[sup., right:] Irish Jig Half
f. 43v, 3 stv.

178 Lord Scaforth[?]

[sup.:] Strathspey
[sup., in pencil:] Lord scaforth[?]
f. 43v, 3 stv.

179 The first part of the White Cockade

f. 43v, 1 stv.

— **[blank]**

Country Dance / twenty four figures / 1st regime / Half right and left, back again down / the middle up again Hands 4 rounds / right & left / 2nd figure / The first and 2nd couple hands across. / Back again down the middle up again. / hand 4 round right and left / 3rd / Foot it cast offore Cu, up again. / Power up again hands 4 round & / swing corners--- / 4th / Change and back again head down / the middle up again an / hands 4 rounds / twentyfour figures / 5th / The first and 2nd change sides / and back again lead down the / middle. Up again and swing corners / 6th / The ist Cu hands: 3 rounds with / 2nd lady and the same with 2nd gent / Down the middle up again Allemand / and pausette / 7th / The first and 2nd Cu change / sides back again down the middle / up again and hands 4 round / 8th / The first and 2nd Cu set and hands / Across back again Down the middle / up again. Allemande hands 4 / rounds Right and Left / 9th / The first Lady change sides with the / 2nd Gent, the ist Gent, do the same / With 2nd Lady pausette Quite[?] round / Right and Left / 10th / The 1st and 2nd Cu hands 4 rounds / and back again lead down the middle / up again right and left / 11th / Change sides and back again / Down the middle up again hands / 4 rounds down the middle up again. / Right and Left 12th / The first Lady change places with the / 2nd Gent = the first Gent do the same / with the 2nd lady pausette and / right & left. 13th / Change sides back again down the / middle up again Allemande and / swing corners with your partner / 14th / Change back again. Down the middle / up again hands 4 round & / Allemand / 15th / The first and 2nd Cu set / And hands 4 across back/ Again Down the middle up again / hands 4 right & left 16 / N^o. 16 Set and half right and / left back again down the middle up / Again and Allemande / N^o. 17 17 / The first and 2nd couple set and / hands across back again down / the middle up again Allemande / right and left / N^o. 17 18 / The first and 2 Cu hands 4 / round back again down the middle / up again right and left / N^o. 18 19 / The first Lady set to the 2nd / Gent & turn with both hands the / First Gent do the same with the / 2nd lady Down the middle up / Again. Pausette / N^o. 19 [crossed out] 20 / Change sides back again down the / middle again hands to round / N^o. 21 / The first lady set to the 2nd / Couple and hands 3 round the / first Gents do the same Down / the middle up again / Allemande pausette right and / left / N^o. 22 – Miss Davidson fancy / Hand across back again / down the middle up again hands 4 round / right and left / N^o. 23 The Village Wedding / The first Couple Lead down / The middle up again cast off / And swing corners / N^o. 24 Phoeblia / The first 2nd Cu. hands 4 round / & back again down the middle / up again & right and left

[sub., f. 45v:] End of the collection for / the year of 1813. Country / Dance /
finis by Philip Carolan / Sept the 17 1864. finale
ff. 44r-45v, [written in 2 columns]

— [blank]


Quadrills Setts / N^o. 1 Whole right & left set and / turn Ladies Chain leads half / round half right and left to / their own partners / N^o. 2nd The leading man advances / to the opposite Lady & retires set to / the right & left exchange places / set to the right & left set all four / turn to their own places. The opposite / Couple does the same / N^o. 3 / The leading man hands the / opposite Lady by the right / hand leads full round to him / ou[?] place hands by the left / Retires leads full round set in / & line setting stops each person / Lead your partners half before you / The leading man advances to the / opposite Lady & retires advances & salutes / her and retires advances all 4 & / Retires half right & left to their own / places, the opposite Couple Does the / same / N^o. 4th

Figure Ladies Chain / set and turn leading man / advances / With his partner & retires and leads / her to his left retires separate the / Opposite three advances & retires / Advances & retires the leading man / hands the opposite lady by the / Right hand leads full round to / her own places hands his own / by the left hand leads full round / to her own place Leads your / Partners half round half right / & left to their own places the / Opposite Couple does the same / N^o. 5 / The leading man advances / With his partner & retires advances / & leaves his partner to the opposite / man left hand retires separate / the opposite 3 advances & retires / Advances & retires the leading man / advances and retires advances & form / A full Circle hands + his partner / Half round before him half / right and left the opposite Couple / Does the same || The leading man / Advances with his partners & retires / Advances & stands to the opposite / Lady right hand his partner retires / separate to her place the opposite / 3 advances & retires advances & retires / The opposite Lady advances & / retires form a full Circle to her / to her own place || hands her own / partner by the right hand and / leads half round below them || / Half right & left the opposite / Couple Does it same || / N^o. 6 Figure full prom[?] / to their own places || / Advance all 4 & retires -[?] / Advances exchange[?] partners / Ladies Chain set & turn / The same again finis

[sub., f. 45v:] Continued

[sup., f. 46r:] Continued

[sub., f. 46v:] A minim but thus  / is equal to 4 separate Quavers

 / and cut twice is eq^l to and play as / eight semiqs A crotchet cut twice / is play as 4 semiq^s a crotchet cut 3 / times is play as 8 semiqs / A Dotted minim cut once thus / [two dotted minims drawn here] is play as 6 separate Quavers No more at present

ff. 45v-46v, [written in 2 columns]

180 [A fine morning I chanced with a tinker to set]

[sup., f. 47r:] Philip Carolan of Ballrekmaha

[sub., f. 47r:] Continued

[sup., f. 47v:] Continued

[sub., 47v:] Balliekmaha Sept 17th Philip Carolin September 18th 1864 /

Philip Carolin his Note Book / 1864
[end of page, f. 47r:] Continued
ff. 47r-v, 18 lns.

181 Miss Davidson[?] Fancy

[sup., left:] Half
[sup., right:] Country Dance half
f. 48r, 3 stv.

182 The Villag Wedding

[sup.:]The Village Wedding
f. 48r, 3 stv.

183 Phoebelia

[under first stv., f. 48r:] -[?] the Bass / B
[sub., f. 48v.:] End of the Collection for the year of 1813 / Country Dance by
Philip Carolin
ff. 48r-v, 4 stv.

184 Boatmans Dance

[sup.:] Dance
f. 48v, 3 stv.

185 Had I a Heart[?] for afalse hood framed

f. 48v, 2 stv.

186 Jessie, the flower of Dumblane

[sup.:] Scottish Air
[sub.:] [finis[?] by me Phil Carolin 27 February 1864
f. 49r, 4 stv.

187 Wee Wee man

[above second stv.:] The Wee Wee Man
f. 49r, 3 stv.

188 Market Chorus, from Masaniello

f. 49v, 3 stv.

189 Blewitts Jig or Barney Bralagan

f. 49v, 4 stv.

190 B—R—k

f. 49v, 2 stv., [tune segment]

191 Robin Adair

f. 50r, 4 stv.

192 Thaddy You Gander

[sup.:] Irish Air
[sub.:] Air of D— N— Grana

f. 50r, 4 stv.

193 Jenny Lind Polka

f. 50v, 3 stv.

194 Bonny Anne

[sup.:] A reel

f. 50v, 3 stv.

195 Paddy ORapherty

f. 51r, 3 stv.

196 Browns Address

f. 51r, 2 stv.

197 Molly Asthore

[sub.:] finis[?] by me P C

f. 51r, 2 stv.

198 Firelands Hornpipe

f. 51v, 4 stv.

199 My Love is in America.

[sup.:] A Reel

[sub.:] My America

f. 51v, 3 stv.

200 Miss Lacy's Hornpipe.

[sup., in pencil:] Miss Lacys

[sub.:] finis by me Phil / C

f. 52r, 4 stv.

201 The Well simered[?] Reel

f. 52r, 3 stv.

202 Pandean Are Coming

f. 52v, 3 stv.

203 Go to the Devil and Shake Yourself

[sub.:] fins by P.C

f. 52v, 3 stv.

204 The War in the Ocean.

[sup.:] Phil[?]

[sub.:] finis by Phil C

f. 53r, 3 stv.

205 The Maid that Darnt tell

[sup.:] A Reel

f. 53r, 2 stv.

206 Blue Bells of Scotland

[sup.:] Scotland [Scotland: deleted]
[sub.:] finis by PC / December 21 1864
f. 53r, 2 stv.

207 Kissing and Drinking

f. 53v, 4 stv., [bowing added]

208 Miss Walshes Reel

f. 53v, 2 stv., [bowing added]

209 Navy on the Line

f. 54r, 4 stv., [bowing added]

210 Atlone Races

[above second stv.:] Miss[?] +
[sub.:] this Bar placed in / at the cross
f. 54r, 3 stv., [Bowing & occasional fingering included]

211 Tip[?] the Baughalane or the Pullet[?] that wants the cook[?]

f. 54v, 4 stv., [bowing added]

212 Kiss your Wife and welcome

f. 54v, 2 stv., [bowing added]

213 Jock[?] and Jin

f. 55r, 3 stv., [bowing added]

214 Pen the Maid against the Gate

f. 55r, 3 stv., [bowing added]

215 Puish[?] I Never saw you

f. 55v, 4 stv., [bowing added]

216 Monney[?] Amusk[?]

f. 56r, 3 stv., [bowing added]

217 The Green fields of Erin or Fasten your Belts

f. 56r, 4 stv., [bowing added]

218 Miss Smyths Reel

f. 56v, 3 stv., [bowing added]

219 Waterloo Reel

f. 56v, 2 stv., [bowing added]

220 [Untitled]

f. 56v, 2 stv.

- 221 Posy[?] in the Garden**
f. 57r, 3 stv., [bowing added]
- 222 The Lark in the Morning**
f. 57r, 3 stv.
- 223 Lackstum Jig**
f. 57v, 3 stv., [bowing added]
- 224 Geese in the Bog**
f. 57v, 3 stv., [bowing added]
- 225 Miss Clouds Reel**
f. 58r, 4 stv., [owing added]
- 226 Off she Goes**
f. 58r, 3 stv., [bowing added]
- 227 The Rocky Road to Dublin**
[sup.:] Starting notes
f. 58v, 4 stv., [bowing added]
- 228 Bonny Ann**
f. 58v, 3 stv., [bowing added]
- 229 Sweet Biddy Daly**
f. 59r, 4 stv., [bowing added]
- 230 Maid on the shore**
f. 59r, 2 stv., [bowing added]
- 231 Lady Calaghan or Andrew Carey**
f. 59v, 3 stv., [bowing added]
- 232 My Nannie o**
f. 59v, 3 stv., 1 ln., [text underlaid; see item after 1/233]
- 233 Lilly Dale Kate Lillidale**
f. 60r, 3 stv., [fingering, & push & draw symbols added]
- 234 The Old Folks at Home**
[sup.:] [Illegible]
[sub.:] The Old Folks / at Home
f. 60r, 3 stv.
- **[Untitled: continuation of 1/231]**
[sup.:] Phil Carolin / Continued / My Nannie o
f. 60r, 1 stv.

- 235 Duke of Linster**
f. 60v, 3 stv., [bowing added]
- 236 The Ladies Address**
[sup.:] (Quadrill
f. 60v, 4 stv.
- 237 Annie Laurie**
[sup.:] Scottish Air
f. 61r, 2 stv., [occasional fingering included]
- 238 Boyne Water**
[sup.:] Irish Air
f. 61r, 3 stv.
- 239 Stabat Mater**
[sup.:] Stabat Mater
f. 61v, 2 stv.
- 240 Kathleen O'More**
f. 61v, 2 stv.
- 241 Rory O'More**
f. 61v, 3 stv.
- 242 The Fall of Paris**
f. 62r, 7 stv.
- 243 Gloomy Winter**
f. 62v, 3 stv., [occasional dynamic markings included]
- 244 Kitty[?] O Lynch**
[right margin, written vertically:] [illegible]
f. 62v, 3 stv.
- 245 Youghal Harbour**
[sup.:] eson[?]
f. 63r, 4 stv.
- 246 Jemmy the Gom[?]**
[sup.:] a Jig
[sub.:] 30th of July 1868
f. 63r, 3 stv.
- 247 The Peelers Jacket**
[sup.:] a Reel
f. 63v, 2 stv.

248 The Little House under the Hill.

[sup.:] a Jig
f. 63v, 3 stv.

249 Sprightly Peggy

[sup.:] a Reel
f. 63v, 2 stv.

250 The Catholic Boys

[sup.:] an Irish Jig
f. 64r, 4 stv.

251 Second part of I am over young to M- yet

f. 64r, 2 stv., [see items 1/24 & 1/61]

252 The Navvie on the line

[sup.:] a favourite Reel
[sup., written in crayon:] The Air[?] -[?] U[?]
f. 64v, 5 stv.

253 [Untitled]

f. 64v, 2 stv.

254 The Navy on the line

f. 65r, 3 stv.

255 The Gardeners Daughter

[above first stv.:] +
[sub.:] Finis by me Phil Carolin
f. 65r, 3 stv.

256 Ladies Panteloons

f. 65v, 4 stv., [bowing added]

257 The Rambles of Keetty[?]

[sup.:] a Jig
f. 65v, 3 stv.

258 Cashemere[?] shawl[?] or The Cat that got the side combs

f. 66r, 4 stv., [bowing added]

259 The Fairy Dance or Reel or / Country Dance

f. 66r, 3 stv.

260 Miss Wallace's Reel

[sub.:] Miss Walla
f. 66v, 3 stv.

261 Browns Hornpipe

f. 66v, 3 stv.

- 262 The Manchester Hornpipe**
f. 67r, 4 stv.
- 263 Jenny Jones Waltz**
f. 67r, 3 stv., [part of folio & tune missing]
- 264 The Fairy Polka**
[sup.:] Polka
f. 67v, 4 stv.
- 265 Miss Carberries Reel**
[sub.:] finis July 30th 1868
f. 67v, 2 stv.
- 266 The Green flag.**
[sup.:] Air. O'Connell's March.
[sub.:] O'Connells March / Sept 16th 1871 / Phil Carolans / Notebook
f. 68r, 6 stv.
- 267 Dixey's Land**
[sup.:] Buckley
[under first stv.:] up quaver[?]
[under second stv.:] up
[under third stv.:] up[?]
f. 68v, 4 stv., [dynamic markings & occasional fingering included]
- 268 The Blue Bells of Scotland**
f. 68v, 3 stv., [occasional fingering included]
- 269 While I My Banjo Play**
[sup.:] W.H. Montgomery[?]
f. 69r, 6 stv.
- 270 The Silverlake Carsouiana[?]**
[sub.:] Phil Carolin Ballichmaha
f. 69v, 5 stv.
- 271 Rosalie, The Prairie Flower**
[under first stv.:] [Illegible]
[sub.:] Phil Car / 1873
f. 70r, 4 stv.
- 272 The Last Rose of Summer**
[above third stv.:] agfe
f. 70r, 3 stv., [occasional fingering included]
- 273 The Perfect Cure!**
[under fourth stv.:] down
[sub.:] by me Phil Carolin
f. 70v, 5 stv.

- 274 When the King comes over the Water**
ff. 70v-71r, 2 stv., [see item after 1/274]
- 275 Clare's Dragoons**
[sup.:] Air Viva La
[sub.:] Clares Dragoons
f. 71r, 5 stv.
- **[Untitled: continuation of 1/273]**
[sup.:] Continued / the King comes over / —[?]
f. 71r, 1 stv.
- 276 The Dellers[?] Cap**
f. 71v, 6 stv.
- 277 Paddies Welcome Home or the Coliers Reel**
f. 72r, 4 stv.
- 278 Bonny Kate**
[sup.:] a reel
f. 72r, 2 stv.
- 279 The Cruiskeen Lawn**
f. 72v, 4 stv.
- 280 Kiss me quick and Go**
f. 72v, 2 stv.
- 281 The West Asleep**
[sup.:] Air the brink of the white rock
f. 73r, 4 stv.
- 282 Home sweet Home**
[under first stv.:] up B
f. 73r, 3 stv., [occasional fingering included]
- 283 The Battle eve of the Brigade**
[sup.:] Air Contented I am
f. 73v, 4 stv.
- 284 I choose to be a Daisy**
[sup.:] F. Bucky
[sub.:] up B
f. 73v, 1 stv., [title deleted; tune segment]
- 285 Hurrah for Good old England**
f. 73v, 3 stv.

286 O'Donnell Abu Aboo[?]

[sup.:] 1597 by M. J. M^cCann by Phil / Carolin
f. 74r, 6 stv.

287 The Green Above the Red

[sup.:] Air Irish Molly O
[under title:] by Thomas Davis
f. 74v, 4 stv., 2 lns, [text underlaid]

288 O Open the Door

[sub.:] finis by P.C
f. 74v, 3 stv.

289 The Minstrel Boy

f. 75r, 5 stv.

290 Avenging and Bright

[sup., f. 75r:] from Moore's Irish / Melodies
[above first stv., f. 75v:] Continued
ff. 75r-v, 3 stv.

291 Let Erin Remember the Days of old

[sup.:] Air / the Red Fox
[sub.:] Red fox
f. 75v, 4 stv.

292 Molly McGuires Reel

f. 76r, 3 stv.

293 Jack and Jim

f. 76r, 2 stv.

294 The Shan Van vacht

[sup.:] Written in 1797 the year the French fleet arrived in Bantry Bay
f. 76v, 4 stv.

295 We're Paddies Evermore

[sup.:] Air Paddies evermore
f. 77r, 5 stv.

296 Malbrook

f. 77r, 2 stv.

297 Love's Young Dream

[sub.:] Sep 9 1871
f. 77v, 4 stv.

298 Erin the smile and the tear in thine eyes

f. 77v, 3 stv.

- 299 The Exile of Erin**
[sup.:] by me Phil Carolan Sept 9 1871
f. 78r, 5 stv.
- 300 Oh no we never mention her**
f. 78r, 2 stv.
- 301 The Minstrel Boy**
[sup.:] T. Moore
[under first stv.:] up B
f. 78v, 4 stv.
- 302 Cheer up sam**
[sup.:] Cheer up Sam
[under first stv.:] up B
f. 78v, 3 stv.
- 303 Darling Nelly Gray**
[sup.:] B R Hanby
f. 79r, 4 stv.
- 304 Am I not fondly thine own**
[under first stv.:] down Bow
f. 79r, 2 stv.
- 305 Tramp. Tramp. Tramp.**
[sup.:] Sung by T.P. Carey
[above fifth stv.:] Chorus
f. 79v, 6 stv., 1 stz., [text underlaid]
- 306 Braes of Mair.**
[sup.:] Braes of Mair
f. 80r, 4 stv.
- 307 Sir Roger de Coverley**
f. 80r, 3 stv.
- 308 —[?] O Mass**
[sup., crossed out:] Minims[?]
f. 80v, 2 stv.
- 309 Lavassavana[?]**
f. 80v, 2 stv.
- 310 My Nanny O**
[sup.:] glossy[?]
[sub.:] My Nanny O finis
f. 80v, 3 stv.
- 311 The Harp that once Through / Tara's Halls**
[sup.:] never / mention
f. 81r, 3 stv.

312 The Rainbow Schottisch

[sup.:] Scottisch

[sub.:] The fourth time fini / schottische[?]

f. 81r, 3 stv.

313 Green Grow the Rushes.

[sup.:] Scotch

f. 81v, 2 stv.

314 O Donnell Abu

f. 81v, 3 stv.

315 [Untitled]

f. 81v, 2 stv.

316 The Meeting of the Waters

f. 82r, 2 stv.

317 The Devil that the minister –[?]

f. 82r, 3 stv.

318 [Untitled]

f. 82r, 2 stv.

319 Over The Hills and far away

f. 82v, 3 stv.

320 The Priest in his boat.

[sup., left:] Jigtime

[sup., right:] Irish Air

[sub.:] Known as / Paddy's Trip from Devlin[?], Murphy Delaney, Larry Olashem[?], and / Paddy's Dream Carolins Coporetino[?] Lashim[?]

f. 82v, 3 stv.

321 There are Sounds of Mirth. – (The Priest in his boots.)

f. 83r, 3 stv.

322 Dolly Branagan

[across third stv.:] 14

[sub.:] finnis by me Phil Carolin

f. 83r, 4 stv.

323 Poor Nelly Gray

[sup.:] Scotch

f. 83v, 2 stv.

324 Girl I left behind me

[sup.:] in Irish

f. 83v, 2 stv.

- 325 Hard times come again no more**
f. 83v, 3 stv.
- 326 [Untitled]**
f. 84r, 3 stv.
- 327 Oh Breathe not his name. The Brown Maid**
f. 84r, 2 stv.
- 328 Poor Mary Anne**
f. 84r, 1 stv.
- 329 Long, long ago**
[sub.:] Long long ago
f. 84v, 3 stv.
- 330 Will ye No Come Back again**
[sub.:] Phil Carolan
f. 84v, 3 stv.
- 331 Old Dog Tray**
f. 85r, 4 stv.
- 332 Willie Brew'd a peck of Mault**
f. 85r, 3 stv.
- 333 [Untitled]**
f. 85v, 5 stv.
- 334 [Untitled]**
f. 85v, 2 stv.
- 335 The Blaze[?] —[?]**
f. 86r, 4 stv.
- 336 [Untitled]**
f. 86r, 3 stv.
- 337 [Untitled]**
f. 86v, 3 stv.
- 338 The time I've lost in Wooing**
[sup.:] from Moirs Irish Melo[dies]
f. 86v, 3 stv.
- 339 [Untitled]**
f. 87r, 2 stv., [part of folio & tune missing]

340 [Untitled]

f. 87r, 4 stv., [part of folio & tune missing]

341 [Untitled]

[under third stv., written upside down:] manuscript in 1864 / Philip Carolan
f. 87v, 2 stv., [part of folio & tune missing; tune written upside down]

342 Untitled]

f. 87v, 2stv., [part of folio & tune missing; tune written upside down]

343 Untitled]

f. 88r, 6 stv., [part of folio & tune missing]

344 [Untitled]

[sub.:] By me Phil Ca[rolan]

f. 88v, 4 stv., [part of folio & tune missing]

345 [Untitled]

[sub.:] Philip Carolan

f. 88v, 1 stv., [part of folio & tune missing]

[MS 2]

Brown, leather-cover spine: approximately 24.2 x 14.1 cm.

Oblong , 28 leaves, undefined (ff. 1-28), rastra 6/110.

Music, draft notations: hand A (items 1-3, 5-6, 8-9, 11, 18, 20, 22, 27, 29, 32, 36, 45-7, 49-50, 58, 62-5, 75); fair copies hand A (items 4, 7, 10, 12-7, 19, 21, 23-6, 28, 30-1, 33-5, 37-44, 48, 51-7, 59-61, 66-80, 81-107).

- 1 Paddy O Rafferty**
[sup.:] O Rafferty
f. 1r, 3 stv.
- 2 The Black bird**
[sup.:] The Black bird
f. 1r, 3 stv., [part of folio & tune missing]
- 3 Nora [Chr]eena With Variations**
ff. 1v-2r, 10 stv., [part of folio & tune missing]
- 4 The Banks of the Suir**
[sub.:] Dated 23 of Sept[?] —[?]
f. 2r, 3 stv., [part of folio & tune missing]
- 5 If a body met a body going to the Well**
f. 2v, 3 stv.
- 6 The Gallant Ship**
f. 2v, 3 stv., [part of folio & tune missing]
- 7 Buonaparts Return from Elba**
f. 3r, 3 stv.
- 8 The New Pen her up**
f. 3r, 3 stv.
- 9 God Save the Queen**
f. 3r, 3 stv., [part of folio & tune missing]
- 10 The pretty girl milking her Cow**
f. 3v, 4 stv., [part of folio & tune missing]
- 11 Highland Mary**
f. 3v, 3 stv., [part of folio & tune missing]

- 12 I'am alfoat**
[sup.:] I'am alfoat
[under second stv.:] E
f. 4r, 4 stv.
- 13 Susana**
f. 4r, 2 stv., [part of folio & tune missing]
- 14 Salamanca Reel**
f. 4v, 3 stv.
- 15 Down by the black water side**
[sub.:] It is called The Unfortunate Rake
f. 4v, 3 stv., [part of folio & tune missing]
- 16 Thorhee. Breen.**
f. 5r, 3 stv.
- 17 The Bold Deserter**
f. 5r, 4 stv., [part of folio & tune missing]
- 18 Blackbird**
[sup.:] in hornpipe style
f. 5r, 2 stv., [part of folio & tune missing]
- 19 The Downfall of Paris**
[sup., f. 6r:] continued the Downfall of Paris
ff. 5v-6r, 10 stv., [part of folio & tune missing; doodling on f. 6r]
- 20 Coolnabind**
f. 6r, 3 stv., [part of folio & tune missing]
- 21 Oh Erin my Country**
f. 6v, 4 stv.
- 22 British Grenadier**
f. 6v, 3 stv., [part of folio & tune missing]
- 23 Lough Shore na mair / or / Lough Aber no more**
f. 7r, 4 stv., [occasional fingering included]
- 24 The River Roe**
f. 7r, 3 stv., [part of folio & tune missing]
- 25 Sheelahneeyguira**
f. 7v, 3 stv.
- 26 Buonaparte Crossing the Rhine**
f. 7v, 3 stv., [part of folio & tune missing]

- 27 **[Untitled]**
f. 8r, 2 stv.
- 28 **The Railway Hornpipe**
[left margin, written vertically:] Philip Carolan Ballickvic[?]
f. 8r, 4 stv.
- 29 **A French Air**
[sup., f. 8r:] A French Air
[sup., f. 8v:] continued A French air
ff. 8r-v, 3 stv., [part of folio & tune missing]
- 30 **The Days we went a gipsying a long / time ago**
f. 8v, 5 stv., [part of folio & tune missing]
- 31 **Fisher's hornpipe**
f. 8v, 1 stv., [tune segment only]
- 32 **Elphin Waltz**
[above second stv.:] +
f. 9r, 3 stv.
- 33 **The Drunken Gauger**
f. 9r, 3 stv., [part of folio & tune missing]
- 34 **Patricks Day in the morning with Variations**
[above fifth stv., f. 9v, written upside down:] curdag[?]
[sup., f. 10r:] Continued Patricks Day with Variations
ff. 9v-10r, 10 stv., [part of folio & tune missing]
- 35 **Bachelor's fair**
f. 10r, 2 stv., [part of folio & tune missing]
- 36 **[Untitled]**
f. 10r, 1 stv., [tune segment]
- 37 **Jacksons Morning Dress**
f. 10v, 5 stv., [part of folio & tune missing]
- 38 **The Lad with his trousers on**
f. 10v, 2 stv., [part of folio & tune missing]
- 39 **Paddy was up to the gauger**
[sub.:] finis the end
f. 11r, 3 stv., [part of folio & tune missing]
- 40 **Jenny Jones**
f. 11r, 3 stv., [part of folio & tune missing]

- 41 Old Lang Syne**
f. 11v, 2 stv.
- 42 The four Courts of Dublin**
[sup.:] The four courts of Dublin
[sub.:] : || :
f. 11v, 4 stv., [part of folio & tune missing]
- 43 Nary's Composition**
f. 12r, 4 stv.
- 44 The Soldiers Return**
f. 12r, 3 stv., [part of folio & tune missing]
- 45 The Dawning of the Day**
f. 12v, 4 stv.
- 46 Russian March**
f. 12v, 3 stv.
- 47 [Untitled]**
[left margin, f. 13r, written vertically:] 26 Sep[?]
f. 13r, 4 stv. ., [occasional bow markings and fingering included]
- 48 Spatter the Dew**
f. 13r, 2 stv., [part of folio & tune missing]
- 49 Quadrill**
[sup., f. 14r:] Continued
ff. 13v-14r, 8 stv., [occasional bow markings and fingering included; part of folio & tune missing]
- 50 Miss Wallices Reel**
f. 14r, 3 stv.
- 51 The Gold Ring**
[sup., f. 14v:] Continued
ff. 14r-v, 2 stv., [part of folio & tune missing]
- 52 Lord Mc Donnells Reel**
f. 14v, 5 stv.
- 53 The Rocky Road**
[sup., f. 15r:] continued
ff. 14v-15r, 3 stv., [ornamentation included]
- 54 The Mason's Apron or Miss Carbery's[?]**
f. 15r, 4 stv.

- 55 The Highland Bonnet**
f. 15r, 2 stv., [part of folio & tune missing]
- 56 The Dublin Lasses or [Sa]lamanca Reel**
f. 15v, 3 stv., [part of folio & title missing]
- 57 Berwick Jockey**
[sup.:] (Irish Jig)
f. 15v, 3 stv., [part of folio & tune missing]
- 58 Union [Walt]z or buy abroom**
f. 16r, 2 stv., [occasional fingering included; part of folio & titles missing]
- 59 Can You Dance a Polka**
f. 16r, 2 stv.
- 60 Rise the wind**
f. 16r, 2 stv.
- 61 The High Road to [Lin]ton**
f. 16v, 2 stv., [part of folio & titles missing]
- 62 Buffalo Girls**
[above second stv.:] last part
[above third stv.:] this last line is last –[?] is the first part of the second part of
the Buffalo Girls
f. 16v, 3 stv.
- 63 Blakes Debate**
[sup., f. 17r:] Continued
ff. 16v-17 r, 2 stv., [part of folio & tune missing]
- 64 Off she goes**
[sub.:] [illegible]
f. 17r, 3 stv.
- 65 Slip Jig**
f. 17r, 3 stv., [part of folio & tune missing]
- 66 The Lady of the Isla[nd]**
f. 17v, 3 stv., [part of folio & titled missing]
- 67 Little House unde[r] the Hill**
f. 17v, 3 stv., [part of folio & tune missing]
- 68 Ne[w] [R]eel**
f. 18r, 4 stv., [part of folio & titles missing]

- 69 Floods aflowing.**
[sup.:] (Reel)
f. 18r, 3 stv.
- 70 New Reel**
f. 18v, 3 stv.
- 71 Ned of the Hills**
f. 18v, 3 stv.
- 72 Rosin Your Bough**
[sub.:] —[?]ted 24th January 1863
f. 18v, 3 stv., [part of folio & tune missing]
- 73 The —[?] Harriers**
f. 19r, 3 stv., [ornamentation included]
- 74 A favourite Reel called take out your wife and air her**
[sub.:] Annie Car / May Carolan B
f. 19r, 3 stv.
- 75 Lord Mayo**
[above first stv.:] ade
f. 19v, 4 stv., [ornamentation included]
- 76 Billy O Rorke**
[sup., f. 19v:] Billy O Rorke.
[sup., f. 20r:] Billy O Rorke / Continued
ff. 19v-20r, 3 stv., [part of folio & tune missing]
- 77 King Poppin Polka**
f. 20r, 4 stv.
- 78 Moll in the wad**
[sub.:] Moll in the wad
f. 20r, 2 stv., [part of folio & tune missing]
- 79 The Cork Hornpip[e]**
f. 20v, 3 stv., [part of folio & title missing]
- 80 The Waterloo Hornpipe**
f. 20v, 3 stv., [part of folio & tune missing]
- 81 The S—[?]**
[sub.:] [illegible]
f. 21r, 3 stv., [part of folio, title & tune missing]
- 82 [Untitled]**
f. 21r, 3 stv., [part of folio & tune missing]

- 83** **-[?]s of[?] of[?] oak[?]**
f. 21v, 3 stv., [part of folio, title & tune missing]
- 84** **[Untitled]**
[sub., f. 21v:] Continued
[sup., f. 22r:] Continued
ff. 21v-22r, 4 stv., [part of folio, title & tune missing]
- 85** **Whiskey[?] —[?]**
f. 22r, 3 stv., [part of folio, title & tune missing]
- 86** **Pad[dy][?]**
f. 22r, 3 stv., [part of folio, title & tune missing]
- 87** **[Untitled]**
f. 22v, 2 stv., [part of folio & tune missing]
- 88** **[Untitled]**
f. 22v, 3 stv., [part of folio & tune missing]
- 89** **Tenpenny Bit**
f. 23r, 4 stv., [part of folio & tune missing]
- 90** **[Untitled]**
f. 23r, 2 stv., [part of folio & tune missing]
- 91** **—[?] and Jenride[?] Jacket Red**
[sub.:] finis by Phil Caro[lan]
f. 23v, 6 stv., [part of folio, title & tune missing]
- 92** **A —[?]**
f. 24r, 3 stv., [part of folio, title & tune missing]
- 93** **[Untitled]**
f. 24r, 3 stv., [part of folio & tune missing]
- 94** **[The Irish Fox Hunt]**
[above second stv., f. 25r:] Cry of the —[?]
ff. 24v-25r, 12 stv., [part of folio & tune missing]
- 95** **[Untitled]**
f. 25v, 3 stv., [part of folio & tune missing]
- 96** **—[?] Reel**
f. 25v, 2 stv., [part of folio, title & tune missing]
- 97** **The Highland —[?]**
f. 26r, 3 stv., [part of folio, title & tune missing]

- 98 T—[?]**
ff. 26r-v, 6 stv., [part of folio, title & tune missing]
- 99 [Untitled]**
[sub., f. 27r:] Continued
[above second stv., f. 26v:] ans ck
ff. 26v-27r, 4 stv., [half of tune missing]
- 100 N—[?]**
f. 27r, 4 stv., [part of folio, title & tune missing]
- 101 [Untitled]**
[sup.:] N^o 4 lancers
f. 27r, 2 stv., [part of folio & tune missing]
- 102 [Untitled]**
f. 27v, 1 stv., [part of folio & tune missing]
- 103 [Untitled]**
[sub.:] [Ballyvic]maha —[?] / 24 1864 Philip Carolinoe
f. 27v, 4 stv., [part of folio & tune missing]
- 104 The —[?]**
f. 28r, 3 stv., [part of folio & tune missing]
- 105 [Untitled]**
[sup.:] [illegible]
f. 28r, 3 stv., [part of folio & tune missing]
- 106 —[?] Reel**
f. 28v, 3 stv., [part of folio, title & tune missing]
- 107 [Untitled]**
[sup.:] Dominick[?]
f. 28v, 3 stv., [part of folio & tune missing]

Index of Handwritings

The letters of the alphabet are used to distinguish the different handwritings in the manuscripts. The name of the scribe (where known) is also given, as is the type of material recorded and its location. Where a location is given as a manuscript number followed by items or folios in brackets, MS 1 (items 1-86, 87-219, 221-252, 254-333, 335-338, 342, 344-5) or MS 1 (f. 4r) for instance, this indicates that the same scribe wrote all the items and/or superscriptions on the relevant pages, scribes A and C, respectively, in these examples. If the only manuscript number appears then this denotes that the entire contexts of the manuscripts were added by the scribe in question.

Hand A Philip Carolan (music and verse)

MS 1 (items 1-86, 87-219, 221-252, 254-333, 335-338, 342, 344-5)

MS 2

Hand B Unknown scribe (draft music)

MS 1 (items 87, 220, 253, 334, 339-41, 343)

Hand C Unknown scribe (superscription only)

MS 1 (f. 4r)

Hand D Unknown scribe (superscription only)

MS 1 (f., 27r)

Hand E Unknown child scribe (doodling and superscription only)

MS 2 (f. 9v, 19r, 26v, 28v, 64v)

Hand F Unknown scribe (doodling only)

MS 2 (f. 28r)

Hand G Unknown scribe (doodling only)

MS 2 (f. 22v)

Hand H Unknown scribe (superscription only)

MS 1 (f. 60v)

Index of Paper-Type

Paper is classified according to manufacturer. The paper-type is given a number and the location is listed, e.g. O'Neill and Duggan: MS 1 (ff. 15, 36, 55 and 76), indicates that folios 15, 36, 55 and 76 in MS 1 were manufactured by O'Neill and Duggan. There are no discernable watermarks in either manuscript therefore, apart from the folios labelled as O'Neill and Duggan, it has not been possible to classify any other paper-types. MS 1 (ff. 44-47) are made of undefined 'laid' paper, and MS 1 (ff. 1-14, 16-35, 37-43, 48-54, 56-75, 78-88) and all MS 2 of undefined 'wove' paper.

1 O'Neill and Duggan: MS 1 (ff. 15, 36, 55 and 76)

Index of Stave-Rulings

In this index, the left column indicates the type of rastra used and the right column gives the location of staves ruled by a particular rastra. In the left column, the number before the vertical stroke denotes the number of staves drawn with the rastra in one stroke. The number to the right of the vertical stroke details the span measurement of the rastra in millimetres (i.e. the distance between the highest and lowest lines which the rastra drew in one stroke). A classification of 6/110 therefore implies that the stave ruling was drawn by a six-stave rastra with a span of 110mm. Span measurements followed by figures in brackets, 7/118.5(1) and 7/118.5(2) for example, indicate that even though the measurements are similar, the cross sections of the two stave rulings are not the same. These staves therefore were either ruled by different rastrums that had the same span measurement, or alternatively by the same rastrum, but the nibs on the implement had splayed over time resulting in slightly varied cross sections. Where the type of rastra used is followed by the symbol '?', for example 6?/127, means that the rastra consists of a least six nibs and spans 127 mm. It is likely that a 12-stave rastra was used to line the manuscript paper but because parts of some pages are missing and the arbitrary manner in which the paper was cut, it is difficult to determine the exact number of staves used per rastra in these manuscripts.

6?/109	MS 1 (ff. 4r-v)
6/110	MS 2 (ff. 1r-28v)
6/111	MS 1 (ff. 2r-v, 87r-v)
6/116	MS 1 (ff. 1r-v, 88r-v)
6/117	MS 1 (ff. 84r-v)

7/117	MS 1 (ff. 53r-54v, 65r-66v, 77r-78v)
7/118.5(1)	MS 1 (ff. 7r-v, 22r-23v, 28r-29v, 49r-52v, 60r-61v, 64r-v, 67r-v, 70r-71v, 79r-81v)
7/118.5(2)	MS 1 (ff. 13r-14v, 25r-26v, 37r-38v)
7/119	MS 1 (ff. 6r-v)
8/130.5	MS 1 (ff. 17r-v, 19r-v 32r-v, 34r-v)
8/138	MS 1 (ff. 9r-12v, 20r-21v, 24r-v, 27r-v, 30r-31v, 39r-42v, 62r-63v, 68r-69v, 83r-v)
10/166	MS 1 (ff. 5r-v, 48r-v, 56r-v, 58r-v, 73r-v, 75r-v, 82r-v, 85r-v)
12/171	MS 1 (ff. 3r-v, 8r-v, 16r-v, 18r-v, 33r-v, 35r-v, 43r-v, 57r-v, 59r-v, 72r-v, 74r-v, 86r-v)
12/218	MS 1 (ff. 15r-v, 36r-v, 55r-v, 76r-v)

Census of Ireland, 1901

Two Examples of the mode of filling up this Table are given on the other side.)

No. on Form B. 3

RETURN of the MEMBERS of this FAMILY and their VISITORS, BOARDERS, SERVANTS, &c., who slept or abode in this House on the night of SUNDAY, the 31st of MARCH, 1901.

[illegible]

I hereby certify, as required by the Act 63 Vic., cap. 6, s. 6 (1), that the foregoing Return is correct, according to the best of my knowledge and belief.

I believe the foregoing to be a true Return.

Signature of Head of Family.

(Signature of Enumerator.)

Appendix B

Census of Ireland, 1911

CENSUS OF IRELAND, 1911.

Two Examples of the mode of filling up this Table are given on the other side.

FORM A.

No. on Form B. 3

and of APRIL, 1911.

RETURN of the MEMBERS of this FAMILY and their VISITORS, BOARDERS, SERVANTS, &c., who slept or abode in this House on the night of SUNDAY, the 2nd of

NAME AND SURNAME.	RELATION to Head of Family.	RELIGION or PROFESSION.	EDUCATION.	AGE (last Birthday) and SEX.		RANK, PROFESSION, OR OCCUPATION.	PARTICULARS AS TO MARRIAGE.				WHERE BORN.	IRISH LANGUAGE.	If Dead and Dumb; Blind; Lame; or Lunatic.
				Insert Age opposite each name—the Ages of Males in column 6, and the Ages of Females in column 7. For infants under one year state the age in months, as "1 month," "2 months," &c.	Years the person has been married, or, if no children born alive, write "None" in column 11. If less than one year, write "under one."		Completed years the person has been married, or, if no children born alive, write "None" in column 11. If less than one year, write "under one."	Total Children born alive.	Children still living.				
1. Margaret Barclay	Head of Family	Roman Catholic	Can read and write	41		None	17						
2. Mary Barclay	Daughter	R.C.	Can read and write	9		None							
3. Paddy Barclay	Son	R.C.	Can read and write	5		None							
4. John Barclay	Son	R.C.	Can read and write	6		None							
5. Mary Barclay	Son	R.C.	Can read and write	13		None							
6. William Barclay	Son	R.C.	Can read and write	15		General Domestic							
7. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
8. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
9. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
10. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
11. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
12. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
13. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
14. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							
15. Mary Barclay	Son	R.C.	Can read and write	15		General Domestic							

I hereby certify, as required by the Act 10 Edw. VII, and 1 Geo. V., cap. 11, that the foregoing Return is correct, according to the best of my knowledge and belief.

Thomas Muldoon. Signature of Enumerator.

I believe the foregoing to be a true Return.

Signature of Head of Family.

A Critical Edition of the Irish Music Manuscripts of
Philip Carolan *c*1839-1910
(Volume 2 of 2)

Angela Buckley, B.A. (Hons.) in Mus.

Degree of Master of Arts
Waterford Institute of Technology

Supervisor: Dr Colette Moloney

Submitted to Waterford Institute of Technology,
November 2007

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Introduction to the Edition

MS 1 and MS 2 consist of 345 and 107 items, respectively, giving a total of 452. It has not been possible to include the following 58 items in the edition due to incomplete tunes or folios, or illegible notation: '[Untitled]' (1/1-3/5-6/87/220/253/318/326/333/335-7/339-345 & 2/27/36/82/84/87-8/90/93/95/99/101-3/105/107); 'Reel' (1/4, 2/96/106); '–[?] of D' (1/7); 'Change of Miss Wallices Reel' (1/23); 'Two octaves in D' (1/94); 'B–R–k' (1/190); 'Stabat Mater (1/239); 'Second part of I am over young to M- yet' (1/251); 'Lavassavana[?]' (1/309); 'The Blaze[?] – [?]' (1/336); 'The – [?]' (2/104); 'The S–[?]' (2/81); 'The Gallant Ship' (2/6) '–[?]s of[?] of[?] oak[?]' (2/83); 'Whiskey[?] –[?]' (2/85); 'Pad[dy][?]' (2/86); 'Tenpenny Bit' (2/89); '–[?] and Jenride[?] Jacket Red' (2/91); 'A –[?]' (2/92); 'The Highland –[?]' (2/97); 'T–[?]' (2/98); and 'N–[?]' (2/100).

Editorial intervention has been kept to a minimum, but it has been necessary to make some changes in order to make the music more legible for the reader. All changes in the edition are noted in the Critical Commentary except where: (1) outdated music symbols have been tacitly replaced with their modern equivalents; (2) clefs omitted in the manuscripts have been included in the edition without comment; (3) the irregular placement of sharps and flats, both as accidentals and in key signatures, has been standardised; (4) inconsistent beaming has been regularised and un-beamed passages, associated with vocal music, have been tacitly beamed; (5) all unnecessary accidentals, symbols and markings have been excluded without comment; (6) tempo markings are tacitly omitted from the edition; (7) capitalisation of titles has been standardised and punctuation has been tacitly edited.

All editorial additions are written in square brackets apart from editorial barlines and slurs which are indicated by dashed barlines and dashed slurs, respectively. Key or time signatures incorrect in, or absent from, the manuscripts have been corrected in the edition and the original noted in the Critical Commentary. Redundant barlines in the original manuscripts have been removed in the edition and their location noted in the Critical Commentary. Where repeat barlines appear only at the start or end of a part in the manuscript, it has been taken to mean the part is repeated, and start and end repeats have been added in the edition without comment. A repeat sign is sometimes used in the manuscripts to indicate a repeat of the previous bar or short passage: in the edition, the passage is tacitly written out in full and the repeat sign is omitted without comment. Grace notes that are written before the barline in the manuscript have been tacitly placed after the barline in the edition. Slurs and staccatos which appear in the manuscripts have been reproduced in the edition: where the exact placing of the slur lines or staccato markings is unclear, an editorial decision was taken and a note made in the Commentary.

The items in the edition appear in the same order as the items in the manuscripts, apart from omissions. The item numbers in the edition are editorial and the catalogue location for each item can be found to the right of the title. All relevant superscriptions, such as singers' names and indications of sources, are included in the edition under the item to which they refer. Any irrelevant subscriptions or superscriptions have been omitted from the edition but are listed in the catalogue. Where tune titles contain repetitions, 'Dan Tucker Dan Tucker' for example, the repetition is omitted from the edition but the original is noted in the Critical Commentary. Items which do not have titles in the manuscripts are noted as [Untitled]

in the edition. The symbol '[?]' is used to denote where a word is difficult to decipher in the manuscripts, 'The Lads of Ballaiedan[?]', for example. Parts of titles or text that are missing from, or illegible in, the original transcription are indicated by the symbol '–[?]'. The title '–[?] O Mass', for instance, means that the first part of the title is missing in the manuscript whereas 'The Devil that the minister –[?]' indicates that the last part of that title is illegible.

1 The Irish Emigrant

1/8



2 The Lads of Ballisedan[?]

1/9



3 Polka

1/10



4 O The Beer

1/11



5 Waltz

1/12



6 The Humours of Streamstown

1/13



7 Polka

1/14

1



5



9



13



17



21



8 Spanish Air

1/15

1



9



9 Dan Tucker

1/16



5



9



13



10 The Donnybrook Jig

1/17

[sub.:] Finis by me Philip

11 The Harp that once Through Tara's Halls

1/18

12 Remember the Glorious of Bryn the Brave

1/19

13 Anne Laurie

1/20

14 One Bumper at Parting

1/21



15 The Last Rose of Summer

1/22



16 I Am Over Young to Marry Yet

1/24



17 The Lady on the Island

1/25



18 The Hag Behind the Fire

1/26



19 The Meeting of the Waters

1/27



20 The Liverpool Hornpipe

1/28



21 Royal Charley

1/29

22 The Rogue is Mad to be at Her

1/30

[sub.:] finis 24 of May 1864 Phil C[arolan]

23 Willie We Have Missed You

1/31

24 Willie I Have Missed You

1/32



25 The Queen Polka

1/33



26 The Maid of Magpie

1/34



27 The Cottage in the Grove

1/35





28 A Quadrille Set

1/36

No. 1



No. 2



No. 3



No. 4



9

13

17

29 King Pippin's Polka

1/37

1

5

9

13

30 Rakish Paddy

1/38

5

9

13

17

21

31 The Gold Ring

1/39



32 Rosheen Duff

1/40



33 Dull Care

1/41



34 Kiss the Lasses Fair

1/42

Musical score for 'Kiss the Lasses Fair' in G major (one sharp) and 2/4 time. The score consists of six staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8, with a first ending (1.) and second ending (2.) starting at measure 7. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff contains measures 17-20. The sixth staff contains measures 21-24, ending with a double bar line. The melody is characterized by eighth and sixteenth notes, with some triplet markings in measures 7 and 23.

35 The Rakish Lady

1/43

Musical score for 'The Rakish Lady' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains measures 1-4, with a first ending (1.) and second ending (2.) starting at measure 3. The second staff contains measures 5-8, with triplet markings (3) in measures 6 and 8. The third staff contains measures 9-12, with first and second endings starting at measure 10. The melody features eighth and sixteenth notes, with some triplet markings.

36 Reel

1/44

Musical score for 'Reel' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff contains measures 1-4. The second staff contains measures 5-8, with a first ending (1.) and second ending (2.) starting at measure 7. The third staff contains measures 9-12. The fourth staff contains measures 13-16, with first and second endings starting at measure 14. The melody is characterized by eighth and sixteenth notes, with some triplet markings in measures 7 and 15.

1/45

1 2 3 4 5 6 7 8 9 10 11 12

1/46

5

9

1/47

1. The Rose Tree

2.

1/48

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4. Measure 1 starts with a first ending bracket. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a first ending bracket. The second system contains measures 5 through 8. Measure 5 has a first ending bracket. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Measure 8 has a first ending bracket. The score is written in G major (one sharp) and 2/4 time. The melody is simple and catchy, with a clear first ending and a second ending. The lyrics are written below the notes.

41 The Millers of Drone

1/49

42 Boney's Hornpipe

1/50

43 Johnny's Welcome Home

1/51

1

2

3

5

1.

2.

3



44 Ride a Mile

1/52



45 Waltz

1/53



46 Jem along Josey Josey

1/54



47 Waltz

1/55

1

9

4

[Fine]

17

[Da Capo]

25

Musical score for '47 Waltz' in 3/8 time, key of D major. The score consists of four staves. The first staff begins with a first ending bracket. The second staff includes a measure with a '4' above it and ends with a double bar line and repeat sign. The third staff continues the melody. The fourth staff includes a '[Da Capo]' instruction and ends with a double bar line and repeat sign.

48 The Dear Irish Boy

1/56

1

5

9

13

17

21

26

Musical score for '48 The Dear Irish Boy' in 3/4 time, key of D minor. The score consists of seven staves. The first staff begins with a first ending bracket. The second staff includes a measure with a '5' above it. The third staff includes a measure with a '9' above it. The fourth staff includes a measure with a '13' above it. The fifth staff includes a measure with a '17' above it. The sixth staff includes a measure with a '21' above it. The seventh staff includes a measure with a '26' above it. The score ends with a double bar line and repeat sign.

[sub.:] finis The D[ear] Irish Boy Phil / Caro[lan] / Agust[sic] 2 / 1864

49 Miss Cassady

1/57

1

5

9

1.

2.

3.

Musical score for '49 Miss Cassady' in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a first ending bracket. The second staff includes a measure with a '5' above it. The third staff includes a measure with a '9' above it. The score ends with a double bar line and repeat sign.

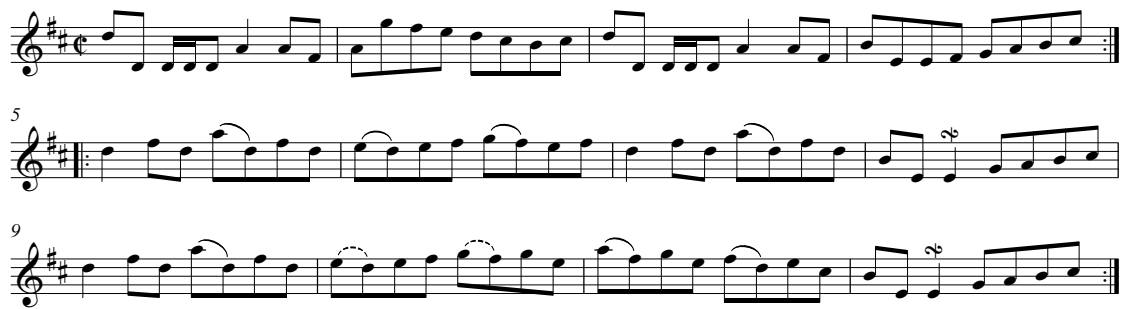
50 The Moleskin Breeches

1/58



51 The Jolly Hammerman

1/59



52 The Old Hag's Money

1/60



53 I Am Over Young to Marry Yet

1/61



54 Waltz

1/62

Musical score for Waltz, measures 1-32. The key signature is one sharp (F#) and the time signature is 3/8. The score is written on four staves. Measures 1-8 contain eighth and sixteenth notes with triplets and four-measure rests. Measures 9-16 continue the melodic line with similar rhythmic patterns. Measures 17-24 feature a more active melody with eighth notes and triplets. Measures 25-32 conclude the piece with a final melodic phrase and a double bar line.

55 The Bruisers

1/63

Musical score for The Bruisers, measures 1-12. The key signature is one sharp (F#) and the time signature is 2/4. The score is written on three staves. Measures 1-4 feature a melody with eighth notes and triplets. Measures 5-8 continue the melody with eighth notes and quarter notes. Measures 9-12 conclude the piece with a final melodic phrase and a double bar line.

56 Follow Me Love to Carlow

1/64

Musical score for Follow Me Love to Carlow, measures 1-17. The key signature is one sharp (F#) and the time signature is 6/8. The score is written on three staves. Measures 1-8 feature a melody with eighth notes and quarter notes. Measures 9-16 continue the melody with eighth notes and quarter notes. Measures 17 conclude the piece with a final melodic phrase and a double bar line.

57 The Humours of Strokestown

1/65

Musical score for The Humours of Strokestown, measures 1-10. The key signature is one sharp (F#) and the time signature is 2/4. The score is written on two staves. Measures 1-4 feature a melody with eighth notes and quarter notes. Measures 5-8 continue the melody with eighth notes and quarter notes. Measures 9-10 conclude the piece with a final melodic phrase and a double bar line.



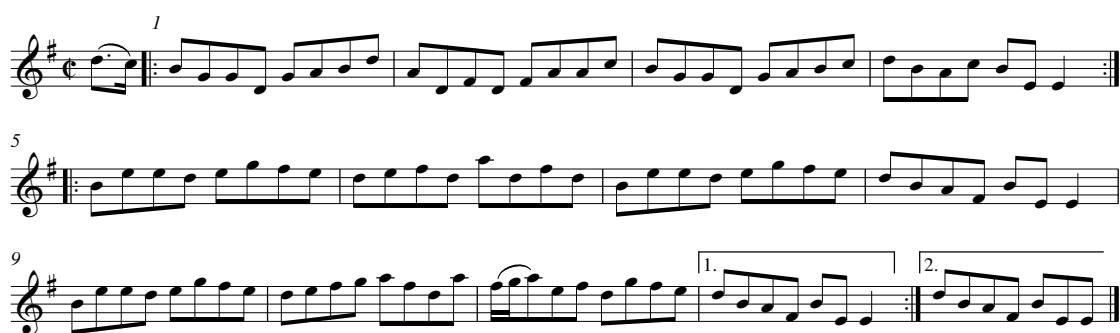
58 Piuish[?] I Never Saw You

1/66



59 The Duke of Argyle

1/67



60 Lord Atton's Reel

1/68



61 Pretty Maiden's

1/69

No. 3



9

13

17

21

25

29

Detailed description: This block contains six staves of musical notation for the first system of 'The Blue Cockade'. The key signature has one sharp (F#). The notation includes various note values, rests, and a repeat sign at the end of the sixth staff.

62 The Blue Cockade

1/70

1

5

9

13

[sup.:] by F[?] B[?]

Detailed description: This block contains four staves of musical notation for the second system of 'The Blue Cockade'. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and a repeat sign at the end of the fourth staff. A performance instruction is provided below the staves.

63 La Remanella

1/71

1

5

9

Detailed description: This block contains three staves of musical notation for the first system of 'La Remanella'. The key signature has one sharp (F#). The notation includes various note values, rests, and a triplet marking (3) over a group of notes in the first staff.

13

17

21

25

29

[sup.:] a favourite Dundearair[?]

64 Hay the Bonny Breast Knot

1/72

5

9

[sup.:] Scotch

65 The Lassie in Highland Breaths

1/73

5

9

66 The Mountain Quadrille

1/74

No. 1

5

69 Capt'n Reeler's Reel

1/77

1

5

9

70 Crazy Jane

1/78

1

5

9

13

71 An Admired Set of New Scotch Quadrilles

1/79

No. 1

1

5

9

13

No. 2

5

Fine

D[a] Capo

No. 3

1

5

Fine

9

13

1. 2. D[a] Capo

No. 4

5

Fine

9

13

D[a] C[apo]

No. 5 Finale

1

5

Fine

9

13

D[a] C[apo]

72 French Dance Quadrille

1/80

1

5

9

13

Fine

D[a] C[apo]

This musical score is for the French Dance Quadrille, measures 1 through 13. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody begins with a first measure rest, followed by a series of eighth and sixteenth notes. Measures 5 and 9 contain repeat signs. The piece concludes with a double bar line and repeat dots. The word 'Fine' is placed above the final measure, and 'D[a] C[apo]' is placed above the final measure of the repeat.

73 The Bold Dragon

1/81

1

5

9

This musical score is for The Bold Dragon, measures 1 through 9. It is written in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). The melody is composed of eighth and sixteenth notes. Measures 5 and 9 contain repeat signs. The piece concludes with a double bar line and repeat dots.

74 Speedy the Plough

1/82

1

5

9

13

This musical score is for Speedy the Plough, measures 1 through 13. It is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of common time (C). The melody is composed of eighth and sixteenth notes. Measures 5 and 9 contain repeat signs. The piece concludes with a double bar line and repeat dots.

75 [Untitled]

1/83

1

5

9

This musical score is for an untitled piece, measures 1 through 9. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is composed of eighth and sixteenth notes. Measures 5 and 9 contain repeat signs. The piece concludes with a double bar line and repeat dots.



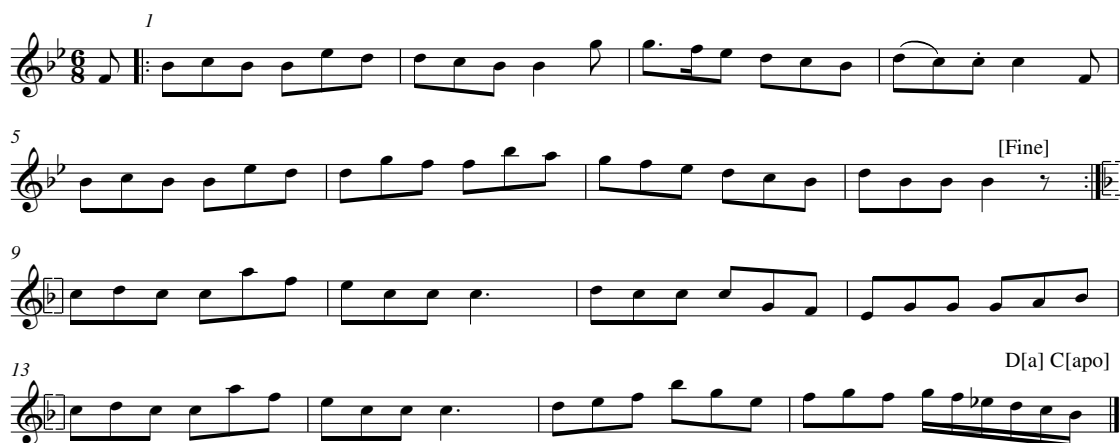
76 A Grand Parade March

1/84



77 The Nut

1/85



78 New Quadrilles

1/86





No. 4 The Indian Melody X Captain Rocks



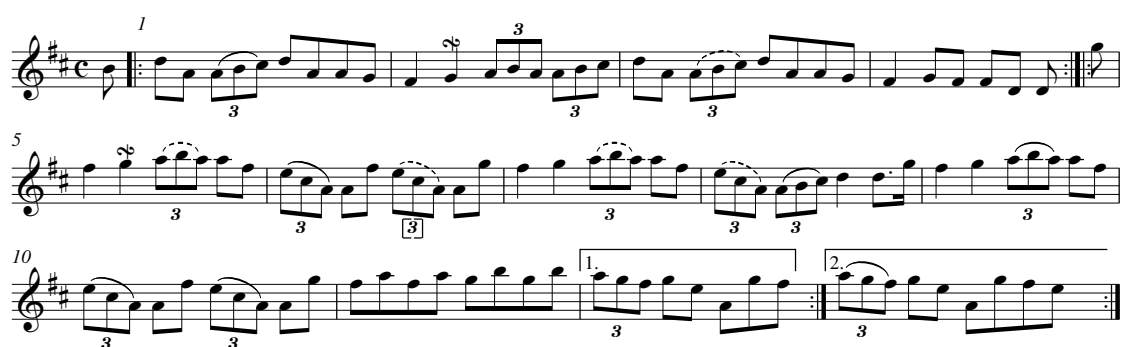
79 Oh Come to Me When Daylight Sets

1/88



80 O' Connell's Welcome Home

1/89



81 Copenhagen Waltz

1/90





82 Queen Mary's Lamentation

1/91



[sup.:] Scotch

83 Baulthy Oura

1/92



84 Mary O'

1/93



85 Donnald na Greana

1/95

1

5

9

13

17

21

25

29

33

37

[sup.:] Irish

86 A Bonny Lass to Marry Me

1/96

1

5

87 [An Shan Dinna] or Silly Old Man

1/97

1

5

9

13

17

21

1. 2.

This musical score is for the piece 'An Shan Dinna' or 'Silly Old Man'. It is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The score consists of six staves of music. The first staff begins with a first ending bracket. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff contains eighth and sixteenth notes. The fifth staff continues the melody. The sixth staff features a first ending bracket followed by a second ending bracket. The piece concludes with a double bar line.

88 Charming Molly

1/98

5

9

13

This musical score is for the piece 'Charming Molly'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The score consists of three staves of music. The first staff contains eighth and sixteenth notes. The second staff continues the melody. The third staff features a first ending bracket. The piece concludes with a double bar line.

89 Gilderoy

1/99

1

5

tr

This musical score is for the piece 'Gilderoy'. It is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of common time (C). The score consists of two staves of music. The first staff begins with a first ending bracket. The second staff contains eighth and sixteenth notes, including a trill (tr) marked above a note. The piece concludes with a double bar line.



90 Moll Roe

1/100



91 Peggy Bawne with the Hornpipe and Jig.

1/101



92 Red White and Blue

1/102



93 Lord Cockfin

1/103

1

3

3

5

9

13

[sub.:] Planxty

Detailed description: This is a musical score for 'Lord Cockfin' in 6/8 time. It consists of four staves of music. The first staff starts with a first ending bracket (1) and includes a triplet (3) and a triplet of eighth notes (3). The second staff continues the melody. The third staff has a first ending bracket (1) and a triplet of eighth notes (3). The fourth staff concludes the piece with a repeat sign and a final note.

94 Quadrille

1/104

1

5

9

13

17

21

Fine

D[a] C[apo]

Detailed description: This is a musical score for 'Quadrille' in 6/8 time. It consists of six staves of music. The first staff starts with a first ending bracket (1). The second staff ends with a 'Fine' instruction. The third staff has a first ending bracket (1). The fourth staff has a first ending bracket (1). The fifth staff has a first ending bracket (1). The sixth staff has a first ending bracket (1) and a 'D[a] C[apo]' instruction.

95 The Lady's Pocketpiece

1/105

5

9

Detailed description: This is a musical score for 'The Lady's Pocketpiece' in 6/8 time. It consists of three staves of music. The first staff has a first ending bracket (1). The second staff has a first ending bracket (1). The third staff has a first ending bracket (1).

96 Miss Burress[?]

1/106



[sup.:] Reel

97 Curl the Hair

1/107



98 The Beauty of Connaught

1/108



99 Reel

1/109



100 Miss Hope's Favourite

1/110

1

5

9

13

4

4

1.

2.

tr

4

Musical score for 'Miss Hope's Favourite' in G major, 2/4 time. The score consists of four staves. The first staff begins with a first ending bracket. The second staff has a first ending bracket and a second ending bracket. The third staff has a fourth note bracket. The fourth staff has a trill and a fourth note bracket.

101 The New Mamma's Pot

1/111

1

5

9

13

3

4

3

Musical score for 'The New Mamma's Pot' in G major, 2/4 time. The score consists of four staves. The first staff begins with a first ending bracket. The second staff has a triplet. The third staff has a fourth note bracket. The fourth staff has a triplet.

102 The New Bank of Ireland

1/112

1

5

9

13

1.

2.

1.

2.

Musical score for 'The New Bank of Ireland' in G major, 2/4 time. The score consists of four staves. The first staff begins with a first ending bracket. The second staff has a first ending bracket and a second ending bracket. The third staff has a first ending bracket. The fourth staff has a first ending bracket and a second ending bracket.

103 What a Beau Your Granny Was

1/113



104 The Maid in the Valley[?]

1/114



105 The Sporting Landlady

1/115



106 Willie Brewed some Pickled Malt

1/116





107 The London Reel

1/117



108 Reel

1/118



109 4th Quadrille

1/119



Fine



[Da Capo]

110 Paddy Whack

1/120

1

5

9

13

17

21

25

29

Detailed description: This block contains the musical notation for the first 32 measures of the piece 'Paddy Whack'. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective lines. The piece concludes with a double bar line and repeat dots at the end of measure 32.

111 Marsienell[?] Quadrille

1/121

1

5

9

13

Detailed description: This block contains the musical notation for the first 13 measures of the piece 'Marsienell[?] Quadrille'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The notation includes various note values, rests, and a triplet in measure 4. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines. The piece concludes with a double bar line and repeat dots at the end of measure 13. Additional markings include 'Fine' above the final measure and 'D[a] Capo' above the final measure of the third line.

112 Coronation Set No. 2

1/122

1

5

9

13

Fine

D[a] Capo

Detailed description: This block contains the first four staves of music for 'Coronation Set No. 2'. The music is in 6/8 time with a key signature of one sharp (F#). The first staff starts with a first ending bracket. The second staff ends with a 'Fine' marking. The third staff has a fourth ending bracket. The fourth staff ends with a 'D[a] Capo' instruction.

113 Jim Crown

1/123

1

5

1.

2.

Detailed description: This block contains the first two staves of music for 'Jim Crown'. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a first ending bracket. The second staff has a first and second ending bracket.

114 Daset[?] Set

1/124

No. 1

5

9

13

tr

tr

Detailed description: This block contains the first four staves of music for 'Daset[?] Set'. The music is in 6/8 time with a key signature of one sharp (F#). The first staff is marked 'No. 1'. The second and fourth staves end with a trill (tr) marking.

115 A Much Admired Quadrille

1/125

1

5

Fine

Detailed description: This block contains the first two staves of music for 'A Much Admired Quadrille'. The music is in 6/8 time with a key signature of one sharp (F#). The second staff ends with a 'Fine' marking.

9

13

17

21

Minore

D[a] Capo

116 On the this Coldflinty Rock[?]

1/126

1

5

9

13

117 Trumpet Watts

1/127

1

9

17

25

33

118 Boney Over the Alps

1/128

Musical score for 'Boney Over the Alps' in 2/4 time, key of D major. The score consists of six staves of music. The first staff begins with a first ending bracket. The second staff ends with a repeat sign. The third staff contains a triplet of eighth notes. The fourth staff ends with a repeat sign. The fifth staff continues the melody. The sixth staff begins with a trill (tr) and ends with a repeat sign.

119 The Roving Pedlar

1/129

Musical score for 'The Roving Pedlar' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a first ending bracket. The second staff continues the melody. The third staff continues the melody. The fourth staff ends with a repeat sign.

120 The Lad in His Trousers

1/130

Musical score for 'The Lad in His Trousers' in 6/8 time, key of D major. The score consists of three staves of music. The first staff contains triplets of eighth notes. The second staff contains first and second endings. The third staff continues the melody.



121 Lady Moira's New Fancy

1/131



122 S--- K- Her Against the Wall

1/132



123 The Hare in the Corn

1/133



124 If Ever I Marry I am a Son of a Whore

1/134

1

5

9

13

17

21

25

29

This musical score is for the piece 'If Ever I Marry I am a Son of a Whore'. It is written in 6/8 time and consists of eight staves of music. The first staff begins with a measure rest followed by a quarter note G4. The melody is primarily composed of eighth and quarter notes, with some half notes. There are repeat signs at measures 5, 13, 21, and 29. The piece concludes with a double bar line and repeat dots.

125 Peterstreet Dance

1/135

1

5

9

13

This musical score is for the 'Peterstreet Dance'. It is written in 2/4 time with a key signature of two sharps (F# and C#). The score includes triplets, indicated by a '3' in a box, and a 'Fife' instruction. There are first and second endings marked '1.' and '2.'. A 'Da Capo' instruction is present at the end of the fourth staff. The piece ends with a double bar line and repeat dots.

126 Jockey Through the Fair

1/136

1

5

This musical score is for the 'Jockey Through the Fair'. It is written in 6/8 time with a key signature of one sharp (F#). The score consists of two staves. The melody is written in a simple, folk-like style using eighth and quarter notes. The piece concludes with a double bar line and repeat dots.



127 A Reel

1/137



128 The Green Sleeves

1/138



[sup.:] composed by N[?]: C. W[?]:C

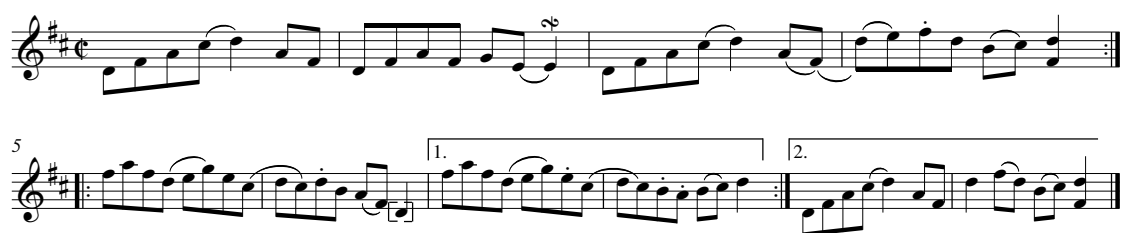
129 The Marquis of Harlington

1/139



130 Reel

1/140



131 The Lasses of Dundee

1/141



132 The Night of the Fun

1/142



133 The Nightingale

1/143



13

17

21

3

3

134 The Shialid[?]

1/144

1

5

1.

2.

9

13

135 The Shoemaker's Frolic

1/145

1

5

1.

2.

9

4

13

4

1.

2.

136 Bruise the Bride

1/146



137 The Little Boy Making the Hay

1/147



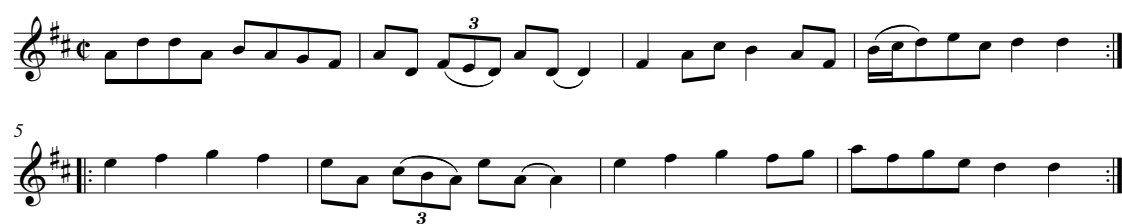
138 Jig

1/148



139 The Maids of Clare

1/149



140 Bachelor's Walk

1/150



141 Leitrim Thrush

1/151



142 Reel

1/152



143 Quadrille

1/153

1

5 [Fine]

9

13 Minore

17

21 [Da Capo]

144 Quadrille

1/154

1

5 [Fine]

9 [Da Capo]

145 The Aberdeen Lasses Reel

1/155

1

5

9

146 Quadrille

1/156

1

5

9

13 Fine

17

21

25

29

33

37

41

45 [Da Capo]

147 Quadrille

1/157

1

5

9

13

[Fine] Minore

17

21

[Da Capo]

148 Quadrille

1/158

1

5

9

13

149 Simon's 6th Set of Quadrilles

1/159

1

5

[Fine]

9

13

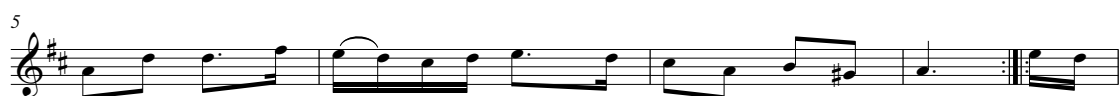
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[sup.:] No. 1 La Isabella F. Pantalón

150 The Lass of Richmond Hill

1/160



151 [Untitled]

1/161



[sub.:] finis by Phil Carol[an] / Quadrille

152 Willie Brewed Some Pick of Malt[?]

1/162

1

5

9

13

[sub.:] finis by me Phil Carolin

This musical score is for the song 'Willie Brewed Some Pick of Malt[?]'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of four staves of music. The first staff begins with a first ending bracket. The second staff ends with a repeat sign and a first ending bracket. The third and fourth staves continue the melody. The piece concludes with a double bar line and a repeat sign.

153 Lady Moira's New Fancy

1/163

1

5

1.

2.

This musical score is for the song 'Lady Moira's New Fancy'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of two staves of music. The first staff begins with a first ending bracket. The second staff continues the melody and includes first and second ending brackets.

154 Adieu Adieu Thou Faithful World

1/164

1

5

1.

2.

This musical score is for the song 'Adieu Adieu Thou Faithful World'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of two staves of music. The first staff begins with a first ending bracket. The second staff continues the melody and includes first and second ending brackets.

155 Jackson's Maid at the Fair

1/165

1

5

9

13

This musical score is for the song 'Jackson's Maid at the Fair'. It is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 3/8 time signature. The melody consists of four staves of music. The first staff begins with a first ending bracket. The second, third, and fourth staves continue the melody. The piece concludes with a double bar line and a repeat sign.



[sub.:] finis / Phil C/P.C

156 Rond[?] in the Nightingale

1/166



157 Love, Port and Sherry

1/167



158 The Gobbys

1/168



159 Farewell to Whiskey

1/169



160 A Favourite Quadrille

1/170



161 The Templehouse Reel

1/171



162 Miss Maccloude's Reel

1/172



163 The Three Little Drummers

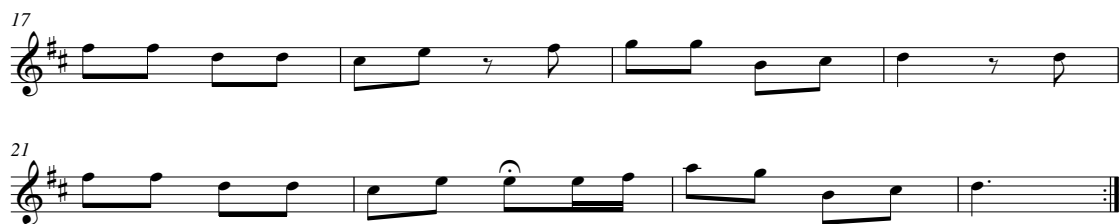
1/173



164 Lucy Long

1/174





165 Spatter the Dew

1/175



[sup.:] -[?] by Phil Carolin

166 Oh, Susannah

1/176



167 Paddy O' Carroll

1/177



[sup.:] Irish Jig

1/178

[sup.:] Strathspey

1/179

1/181

[sup.:] Country Dance

1/182



172 Phoebelia

1/183



[sub.:] End of the Collection for the year of 1813 / Country Dances by Philip Carolin

173 Boatman's Dance

1/184





174 Had I a Heart for a Falsehood Framed

1/185



175 Jessie, the Flower of Dunblane

1/186



[sup.:] Scottish Air

176 The Wee Wee Man

1/187



177 Market Chorus, from Masaniello

1/188



178 Blewitt's Jig or Barney Bralagan

1/189



179 Robin Adair

1/191



180 Thaddy[?] You Gander

1/192



9
13



[sup.:] Irish Air

181 Jenny Lind Polka

1/193

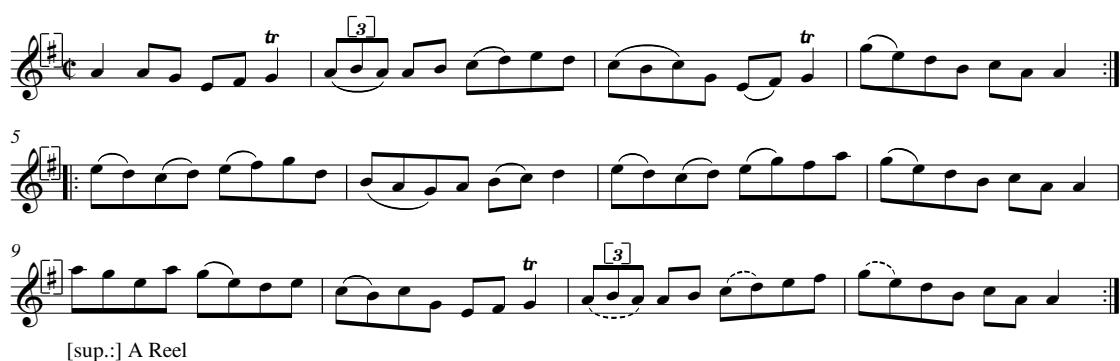


[Fine]

D[a] Capo

182 Bonny Anne

1/194



[sup.:] A Reel

183 Paddy O' Rapherty

1/195



184 Brown's Address

1/196



185 Molly Asthore

1/197



186 Fireland's Hornpipe

1/198



187 My Love is in America

1/199



1/200

Allegretto

f

The Rose Tree

[sub.:] finis by me Phil / C

1/201

1/202

1/203

The second system of the musical score, starting at measure 5. It continues with the same melody in G major and 6/8 time. The notation includes eighth and quarter notes, with a repeat sign at the end of the system.



[sub.:] fins[?] by P.C.

192 The War in the Ocean

1/204



[sub.:] finis by Phil C

193 The Maid that Darn't Tell

1/205



[sub.:] A Reel



194 Blue Bells of Scotland

1/206



[sub.:] finis by PC / December 21 1864

195 Kissing and Drinking

1/207



196 Miss Walshe's Reel

1/208



197 Navy on the Line

1/209



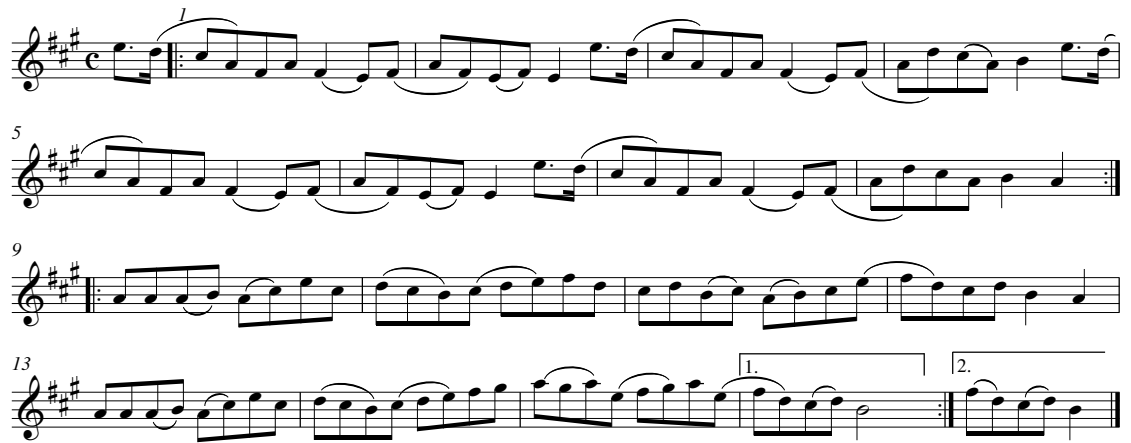
198 Athlone Races

1/210



199 Tip the Baughalane or the Pullet that Wants the Cook[?]

1/211



200 Kiss Your Wife and Welcome

1/212



201 Jock[?] and Jin

1/213



202 Pen the Maid Against the Gate

1/214



203 Puish[?] I Never Saw You

1/215





204 Manney[?] Amusk[?]

1/216



205 The Green Fields of Erin or Fasten your Belts

1/217



206 Miss Smyth's Reel

1/218



207 Waterloo Reel

1/219



208 Posy in the Garden

1/221



209 The Lark in the Morning

1/222



210 Lacksturm Jig

1/223



211 Geese in the Bog

1/224



212 Miss Cloud's Reel

1/225



213 Off She Goes

1/226



214 The Rocky Road to Dublin

1/227



215 Bonny Ann

1/228



216 Sweet Biddy Daly

1/229



217 Maid on the Shore

1/230



218 Lady Calaghan or Andrew Carey

1/231



219 My Nannie O

1/232



220 Lilly Dale Kate

1/233



221 The Old Folks at Home

1/234



222 Duke of Leinster

1/235



223 The Ladies Address

1/236

Six staves of musical notation for 'The Ladies Address'. The first staff (labeled 1) contains measures 1-4, the second (labeled 5) contains measures 5-8, the third (labeled 9) contains measures 9-12, the fourth (labeled 13) contains measures 13-16 and ends with '[Fine]', the fifth (labeled 17) contains measures 17-20, and the sixth (labeled 21) contains measures 21-24. The music is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It includes various musical ornaments, slurs, and a double bar line with repeat dots. The final measure of the sixth staff has two endings labeled '1.' and '2.' under a 'D[a] Capo' instruction. Below the first staff is the text '[sup.:] Quadrille'.

224 Annie Laurie

1/237

Four staves of musical notation for 'Annie Laurie'. The first staff contains measures 1-4, the second (labeled 5) contains measures 5-8, the third (labeled 9) contains measures 9-12, and the fourth (labeled 13) contains measures 13-16. The music is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features eighth and sixteenth notes, slurs, and a triplet of eighth notes in measure 8 of the second staff. The final measure of the fourth staff is a whole note. Below the first staff is the text '[sup.:] Scottish Air'.

225 Boyne Water

1/238



[sup.:] Irish Air

226 Kathleen O' More

1/240



227 Rory O'More

1/241



228 The Fall of Paris

1/242



13

17

21

25

29

33

37

41

45

229 Gloomy Winter

1/243

1

5

9

p

230 Kitty[?] O Lynch

1/244

1

5



231 Youghal Harbour

1/245

1

5

8

12

15

232 Jemmy the Gom[?]

1/246

1

5

9

13

[sup.:] a Jig
[sub.:] 30th of July 1868

233 The Peeler's Jacket

1/247

1.

2.

5

[sup.:] A Reel

234 The Little House under the Hill

1/248

Musical score for "The Little House under the Hill" in 6/8 time, key of D major. The score consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line.

[sup.:] A Jig

235 Sprightly Peggy

1/249

Musical score for "Sprightly Peggy" in 6/8 time, key of D major. The score consists of two staves of music. The first staff contains measures 1-4, with first and second endings marked. The second staff contains measures 5-8. The piece concludes with a double bar line.

[sup.:] A Reel

236 The Catholic Boys

1/250

Musical score for "The Catholic Boys" in 6/8 time, key of D major. The score consists of five staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, and the fifth staff measures 17-22. The piece concludes with a double bar line.

[sup.:] An Irish Jig

237 The Navvie on the Line

1/252

Musical score for "The Navvie on the Line" in G major (one sharp) and common time. The score consists of six staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, and the sixth staff measures 21-24. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

[sup.:] a favourite Reel

238 The Navy on the Line

1/254

Musical score for "The Navy on the Line" in G major (one sharp) and common time. The score consists of three staves of music. The first staff contains measures 1-4, the second staff measures 5-8, and the third staff measures 9-12. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

239 The Gardener's Daughter

1/255

Musical score for "The Gardener's Daughter" in G major (one sharp) and common time. The score consists of three staves of music. The first staff contains measures 1-8, with first and second endings marked. The second staff contains measures 9-12, and the third staff contains measures 13-16, also with first and second endings marked. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

[sub.:] finis by me Phil Carolin

240 Ladies Panteloons

1/256



241 The Rambles of Keetty[?]

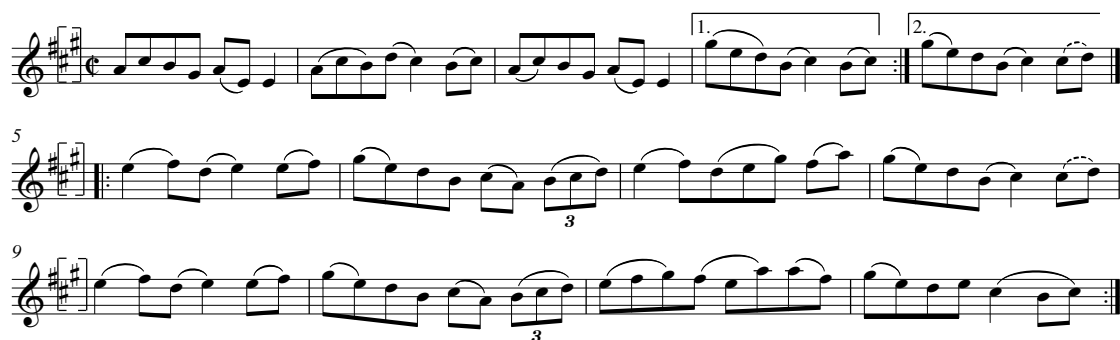
1/257



[sup.:] a Jig

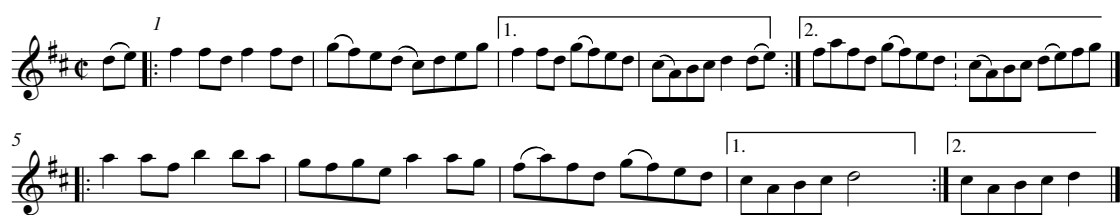
242 Cashemere[?] Shawl[?] or The Cat that got the Side Combs

1/258



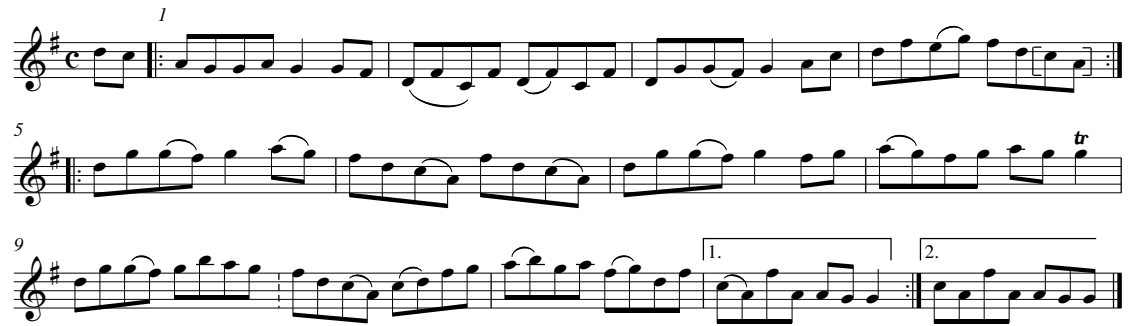
243 The Fairy Dance or Reel or Country Dance

1/259



244 Miss Wallace's Reel

1/260



245 Brown's Hornpipe

1/261



246 The Manchester Hornpipe

1/262



247 Jenny Jones' Waltz

1/263



248 The Fairy Polka

1/264

1

3

5

3

1.

2.

9

13

17

21

1.

2.

249 Miss Carberries Reel

1/265

1

5

[sub.:] finis July 30th 1868

250 The Green Flag

1/266

5

9

13



[sup.:] Air O'Connell's March
[sub.:] O'Connell's March / Sept[ember]
16th 1871 / Phil Carolan's / Notebook

251 Dixey's Land

1/267



[sup.:] Buckley

252 The Blue Bells of Scotland

1/268



253 While I My Banjo Play

1/269

Musical score for 'While I My Banjo Play' in G major, 2/4 time. The score consists of nine staves of music. The first staff begins with a measure rest labeled '1' and a four-measure rest labeled '4'. The melody is written in treble clef. The piece concludes with a double bar line and repeat signs. First and second endings are indicated above the final measures of the piece.

[sup.:] W.H. Montgomery[?]

254 The Silverlake Carsouiana[?]

1/270

Musical score for 'The Silverlake Carsouiana[?]' in B-flat major, 3/4 time. The score consists of four staves of music. The first staff begins with a measure rest labeled '1'. The melody is written in treble clef. The piece concludes with a double bar line and repeat signs. A 'Fine' marking is present above the final measure of the second staff. First and second endings are indicated above the final measures of the piece.

21

25

29 [Da Capo]

[sub.:] Phil Carolin Ballichmaha

255 Rosalie, The Prairie Flower

1/271

5

9

13

[sub.:] Phil Car[olan] / 1873

256 The Last Rose of Summer

1/272

1 4

5

9

13

257 The Perfect Cure

1/273

1

5



258 When the King Comes Over the Water

1/274



259 Clare's Dragoons

1/275



260 The Dellar's[?] Cap

1/276



9

13

17

21

25

29

261 Paddies Welcome Home or The Coliers' Reel

1/277

1

5

9

13

262 Bonny Kate

1/278

1

5

263 The Cruiskeen Lawn

1/279



264 Kiss Me Quick and Go

1/280



265 The West Asleep

1/281



[sup.:] Air The Brink of the White Rock

266 Home Sweet Home

1/282

Musical score for 'Home Sweet Home' in 2/4 time, key of D major. The score consists of six staves of music. The first staff begins with a first ending bracket over measures 1-4. The second staff continues the melody. The third staff has a fourth ending bracket over measures 9-12. The fourth staff continues the melody. The fifth staff has a first ending bracket over measures 17-20. The sixth staff concludes the piece with a repeat sign and a final note.

267 The Battle Eve of the Brigade

1/283

Musical score for 'The Battle Eve of the Brigade' in 6/8 time, key of D major. The score consists of three staves of music. The first staff begins with a first ending bracket over measures 1-4. The second staff continues the melody. The third staff concludes the piece with a repeat sign and a final note. Below the third staff, the text '[sup.:] Air Contented I Am' is written.

268 Hurrah for Good Old England

1/285

Musical score for 'Hurrah for Good Old England' in 2/4 time, key of D major. The score consists of five staves of music. The first staff begins with a first ending bracket over measures 1-4. The second staff continues the melody and includes first and second ending brackets over measures 5-6. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece with a repeat sign and a final note.

Musical score for O' Donnell Abu Aboo[?]. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The fifth staff is marked with a '17' above the first measure. The music is a continuous melody with various note values including eighth and sixteenth notes.

[sup.:] 1597 by M.J. McCann by Phil / Carolin

270 The Green Above the Red

1/287

Musical score for The Green Above the Red. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The third staff is marked with a '9' above the first measure. The fourth staff is marked with a '13' above the first measure. The music is a continuous melody with various note values including eighth and sixteenth notes. The lyrics are written below the staves.

Full of ten when our fathers saw the red above the green. They
 rose in rude but fierce array with sabre pike and skian[?] and
 over many a noble

[sup.:] Air Irish Molly O
[under title:] by Thomas Davis

271 O Open the Door

1/288

Musical score for O Open the Door. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The music is a continuous melody with various note values including eighth and sixteenth notes. The first staff has a first ending bracket and a second ending bracket. The second staff has a first ending bracket and a second ending bracket.

[sub.:] finis by P.C.

272 The Minstrel Boy

1/289

Musical score for The Minstrel Boy. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a '5' above the first measure. The music is a continuous melody with various note values including eighth and sixteenth notes. The first staff has a first ending bracket and a second ending bracket. The second staff has a first ending bracket and a second ending bracket.



273 Avenging and Bright

1/290



[sup.:] from Moore's Irish / Melodies

274 Let Erin Remember the Days of Old

1/291



[sup.:] Air / The Red Fox

275 Molly McGuire's Reel

1/292



276 Jack and Jim

1/293



277 The Shan Van Vacht

1/294



[sup.:] Written in 1797 the year the French
fleet arrived in Bantry Bay

278 We're Paddies Evermore

1/295



[sup.:] Air Paddies Evermore

279 Malbrook

1/296





280 Love's Young Dream

1/297



[sub.:] Sep[tember] 9 1871

281 Erin the Smile and the Tear in Thine Eyes

1/298



282 The Exile of Erin

1/299





[sup.:] by me Phil Carolan Sept[ember] 9 1871

283 Oh No We Never Mention Her

1/300



284 The Minstrel Boy

1/301



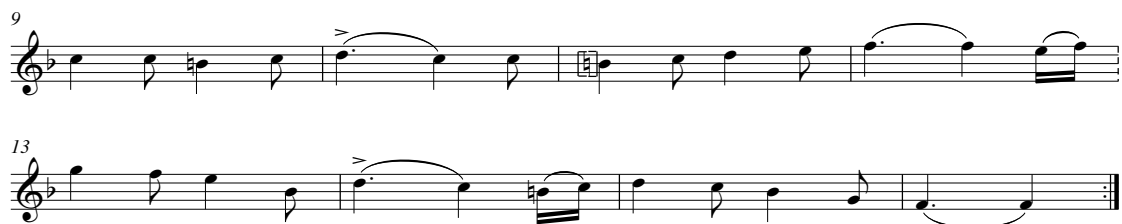
[sup.:] T. Moore

T[homas] Moore

285 Cheer up Sam

1/302





286 Darling Nelly Gray

1/303



287 Am I not fondly thine Own

1/304



288 Tramp. Tramp. Tramp

1/305





[sup]:: sung by T.P. Carey

289 Braes of Mair

1/306



290 Sir Roger de Coverly

1/307



291 -[?] O Mass

1/308



1

5

9

13

Musical score for 'My Nannie O' in G major, 2/4 time. The score consists of four staves. The first staff begins with a first ending bracket. The melody is simple and folk-like, with a key signature of one sharp (F#).

293 The Harp that Once Through Tara's Halls

1/311

1

5

9

13

Musical score for 'The Harp that Once Through Tara's Halls' in D major, 2/4 time. The score consists of four staves. The melody is more complex than the previous one, featuring many eighth and sixteenth notes. The key signature has two sharps (F# and C#).

294 The Rainbow Schottische

1/312

5

9

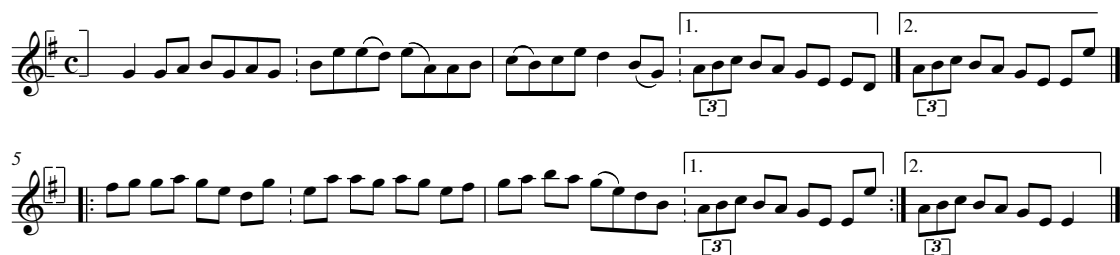
13

Musical score for 'The Rainbow Schottische' in D major, 2/4 time. The score consists of four staves. The melody is lively and features many eighth and sixteenth notes. The key signature has two sharps (F# and C#). There are triplets marked with '[3]' and first/second endings marked with '1.' and '2.'.

[sup.:] Schottisch[e]

295 Green Grow the Rushes

1/313



296 O'Donnell Abu

1/314



297 [Untitled]

1/315



298 The Meeting of the Waters

1/316



299 The Devil that the Minister -[?]

1/317



300 Over the Hills and Far Away

1/319



301 The Priest in his Boat

1/320



[sup., left:] Jigtime
 [sup., right:] Irish Air
 [sub.:] Known as / Paddy's Trip
 from Dublin, Murphy Delaney,
 Larry Olashem[?], and / Paddy's Dream
 Carolin's Coporetino[?] Lashim

302 There are Sounds of Mirth (The Priest in his Boots)

1/321



303 Dolly Branagan

1/322



304 Poor Nelly Gray

1/323



305 The Girl I Left Behind Me

1/324

1

5

9

13

17

[sup.:] in Irish

Detailed description: This is a musical score for the song 'The Girl I Left Behind Me'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of five staves of music. The first staff begins with a first ending bracket labeled '1'. The second staff ends with a repeat sign and a first ending bracket. The third staff features a slur over measures 9 and 10. The fourth staff has a first ending bracket labeled '1' and a repeat sign. The fifth staff ends with a repeat sign. The tempo is marked as 1/324.

306 Hard Times Come Again No More

1/325

1

5

9

13

[3]

[3]

[3]

[3]

Detailed description: This is a musical score for the song 'Hard Times Come Again No More'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of four staves of music. The first staff begins with a first ending bracket labeled '1' and contains a triplet marked '[3]'. The second staff contains a triplet marked '[3]'. The third staff contains a triplet marked '[3]'. The fourth staff contains a triplet marked '[3]'. The tempo is marked as 1/325.

307 Oh Breathe Not His Name

1/327

1

5

1.

2.

1.

2.

Detailed description: This is a musical score for the song 'Oh Breathe Not His Name'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of two staves of music. The first staff begins with a first ending bracket labeled '1' and contains a second ending bracket labeled '2.'. The second staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The tempo is marked as 1/327.

308 Poor Mary Anne

1/328

^

[Fine]

5

[Da Capo]

Detailed description: This is a musical score for the song 'Poor Mary Anne'. It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of two staves of music. The first staff begins with an accent (^) and ends with a repeat sign. The second staff begins with a first ending bracket labeled '1' and ends with a repeat sign. The tempo is marked as 1/328. The score includes a 'Fine' marking and a 'Da Capo' instruction.

309 Long, Long Ago

1/329



310 Will Ye No Come Back Again

1/330



311 Old Dog Tray

1/331



312 Willie Brewed a Peck of Malt

1/332



313 [Untitled]

1/334



314 [Untitled]

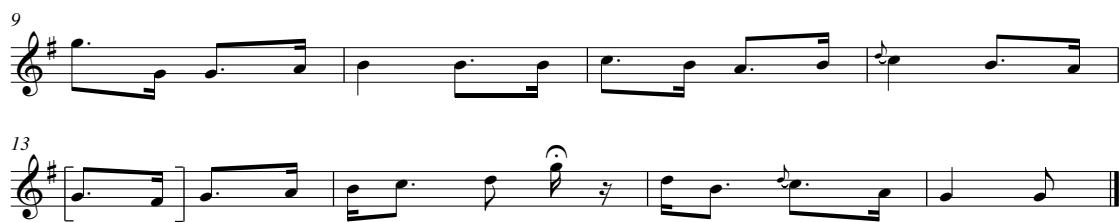
1/337



315 The Time I've Lost in Wooing

1/338





[sup.:] from Moir's Irish Melo[dies]

316 Paddy O' Rafferty

2/1



317 The Blackbird

2/2



318 Nora [Chr]eena With Variations

2/3



13

17

21

25

29

33

37

41

45

49

53

319 The Banks of the Suir

2/4

1

7

13

[sub.:] Dated 25 of Sept[ember] -[?]

320 If a Body Met a Body Going to the Well

2/5



321 Buonapart's Return from Elba

2/7



322 The New Pen Her Up

2/8



323 God Save the Queen

2/9



324 The Pretty Girl Milking her Cow

2/10



325 Highland Mary

2/11



326 I am Afloat

2/12



9



13



17



21



25



29



33



327 Susana

2/13

1



5



9



13



328 Salamanca Reel

2/14



5





329 Down by the Blackwater Side

2/15



[sub.:] It is called the Unfortunate Rake

330 Thorhee Breen

2/16



331 The Bold Deserter

2/17



332 [The] Blackbird

2/18

Musical score for "The Blackbird" in C major, 2/4 time. The score consists of three staves. The first staff contains measures 1 through 4, with a first ending bracket over measures 3 and 4, and a second ending bracket over measure 5. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12, ending with a double bar line. A performance instruction "[sup.:] in hornpipe style" is written below the third staff.

333 The Downfall of Paris

2/19

Musical score for "The Downfall of Paris" in C major, 2/4 time. The score consists of nine staves. The first staff contains measures 1 through 4, with a first ending bracket over measure 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, with triplets marked over measures 14 and 15. The fifth staff contains measures 17 through 20. The sixth staff contains measures 21 through 24, with a first ending bracket over measure 24. The seventh staff contains measures 25 through 28. The eighth staff contains measures 29 through 32, with triplets marked over measures 30 and 31. The ninth staff contains measures 33 through 36. The tenth staff contains measures 37 through 40. The eleventh staff contains measures 41 through 44, ending with a double bar line.



334 Coolnabind

2/20



335 Oh Erin my Country

2/21



336 British Grenadier

2/22



337 Lough Shore na Mair or Lough Aber no More

2/23



Musical score for Lough Shore na Mair or Lough Aber no More, 2/23. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of six staves of music. The first staff begins with a first ending bracket (1) over the first two measures. The second staff begins with a fifth measure bracket (5) over the first measure. The third staff begins with a ninth measure bracket (9) over the first measure. The fourth staff begins with a thirteenth measure bracket (13) over the first measure. The fifth staff begins with a seventeenth measure bracket (17) over the first measure. The sixth staff begins with a twenty-first measure bracket (21) over the first measure and ends with a fourth measure bracket (4) over the last measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as first and second endings.

338 The River Roe

2/24



Musical score for The River Roe, 2/24. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff begins with a first ending bracket (1) over the first measure. The second staff begins with a fifth measure bracket (5) over the first measure. The third staff begins with a ninth measure bracket (9) over the first measure. The fourth staff begins with a thirteenth measure bracket (13) over the first measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as first and second endings.

339 Sheelahneeyguira

2/25



Musical score for Sheelahneeyguira, 2/25. The score is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of two staves of music. The first staff begins with a first ending bracket (1) over the first measure. The second staff begins with a fifth measure bracket (5) over the first measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as first and second endings.



340 Buonaparte Crossing the Rhine

2/26



341 The Railway Hornpipe

2/28



342 A French Air

2/29



343 The Days We Went a Gipsying a Long Time Ago

2/30

1

5

9

13

17

21

24

This musical score is for a piece in 6/8 time, key of D major. It consists of six staves of music. The first staff begins with a first ending bracket. The melody is composed of eighth and quarter notes, with some rests. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and repeat dots.

344 Fisher's Hornpipe

2/31

1

5

9

13

This musical score is for a piece in common time (C), key of D major. It consists of four staves of music. The first staff begins with a first ending bracket and includes a triplet of eighth notes. The melody is primarily composed of eighth and sixteenth notes. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and repeat dots.

345 Elphin Waltz

2/32

1

9

This musical score is for a piece in 3/8 time, key of D major. It consists of two staves of music. The first staff begins with a first ending bracket. The melody is composed of eighth and quarter notes. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and repeat dots.



346 The Drunken Gauger

2/33



347 Patrick's Day in the Morning With Variations

2/34





348 Bachelor's Fair

2/35



349 Jackson's Morning Dress

2/37



350 The Lad With his Trousers On

2/38



351 Paddy was up to the Gauger

2/39



352 Jenny Jones

2/40



353 Old Lang Syne

2/41



354 The Four Courts of Dublin

2/42



355 Nary's Composition

2/43



356 The Soldier's Return

2/44



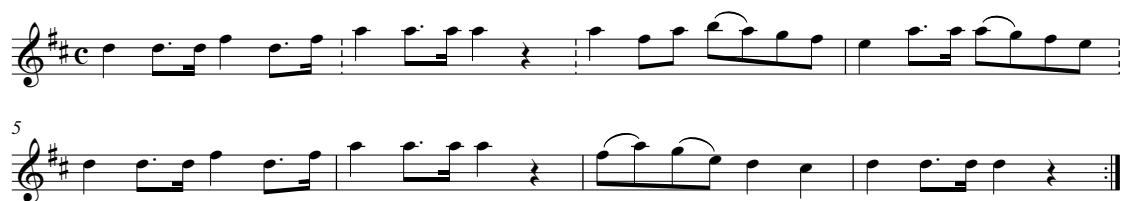
357 The Dawning of the Day

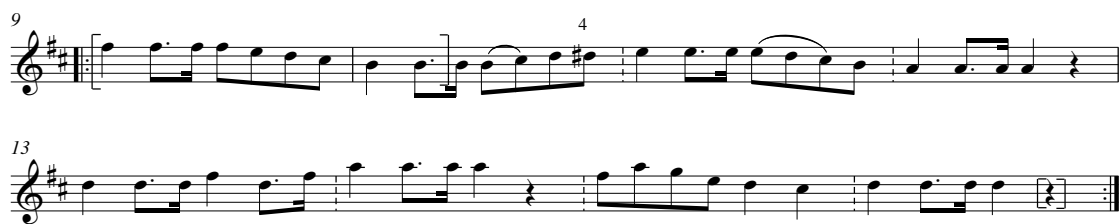
2/45



358 Russian March

2/46





359 [Untitled]

2/47



360 Spatter the Dew

2/48



361 Quadrille

2/49



[No. 2]

Musical score for No. 2, measures 1-13. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' in a box. Measures 1-4 are the first line, measures 5-8 the second, measures 9-12 the third, and measure 13 the fourth. A first and second ending are shown for measures 11-12.

[No. 3]

Musical score for No. 3, measures 1-13. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of eighth and sixteenth notes. Measures 1-4 are the first line, measures 5-8 the second, measures 9-12 the third, and measure 13 the fourth. A first and second ending are shown for measures 11-12.

362 Miss Wallice's Reel

2/50

Musical score for Miss Wallice's Reel, measures 1-13. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' in a box. Measures 1-4 are the first line, measures 5-8 the second, measures 9-12 the third, and measure 13 the fourth. A first and second ending are shown for measures 11-12.

363 The Gold Ring

2/51



364 Lord McDonnell's Reel

2/52



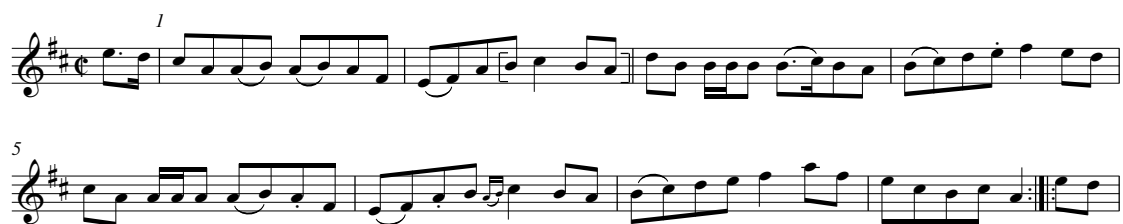
365 The Rocky Road

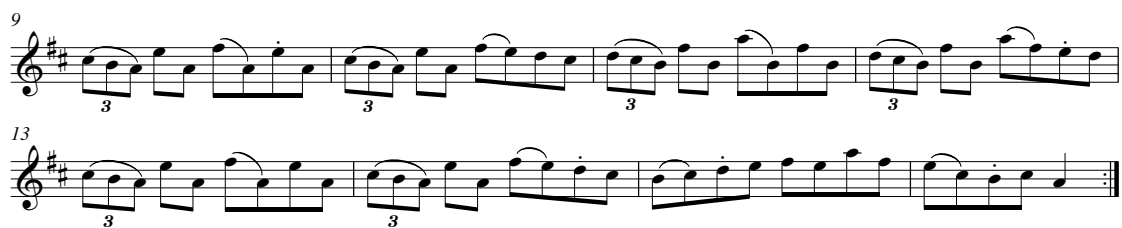
2/53



366 The Mason's Apron or Miss Carberry's

2/54





367 The Highland Bonnet

2/55



368 The Dublin Lasses or Salamanca Reel

2/56



369 Berwick Jockey

2/57



[sup.:] Irish Jig

370 Union W[altz] or Buy a Broom

2/58



371 Can you Dance a Polka

2/59



372 Rise the Wind

2/60



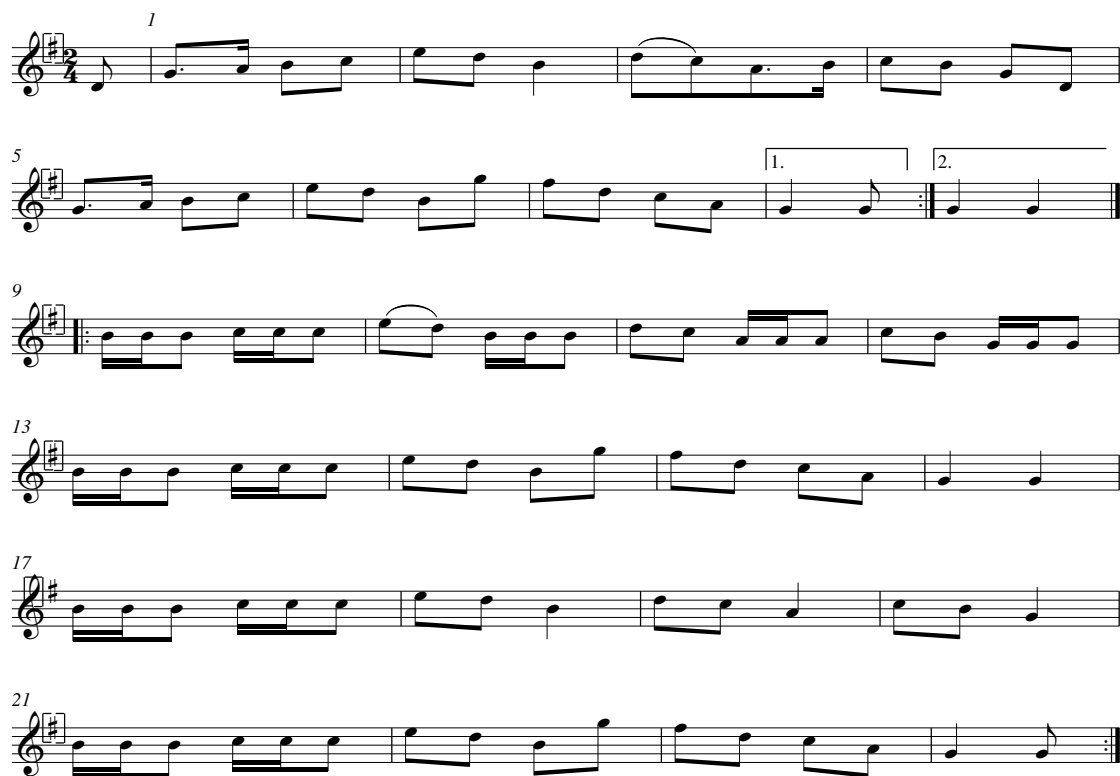
373 The High Road to [Lin]ton

2/61



374 Buffalo Girls

2/62



1

5

9

13

17

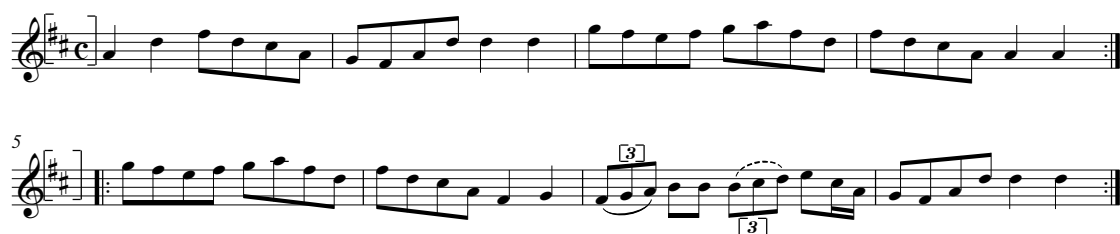
21

1. 2.

Musical score for Buffalo Girls, measures 1-21. The score is in treble clef, key of D major (two sharps), and 2/4 time. It features a melody with various note values including eighth and sixteenth notes, and rests. Measure 1 has a first ending bracket. Measures 5-6 have first and second endings. Measures 9-10 have a repeat sign. Measures 13-14 have a repeat sign. Measures 17-18 have a repeat sign. Measures 21-22 have a repeat sign.

375 Blake's Debate

2/63



Musical score for Blake's Debate, measures 1-5. The score is in treble clef, key of D major (two sharps), and common time (C). It features a melody with various note values including eighth and sixteenth notes, and rests. Measure 1 has a repeat sign. Measures 5-6 have a repeat sign.

376 Off She Goes

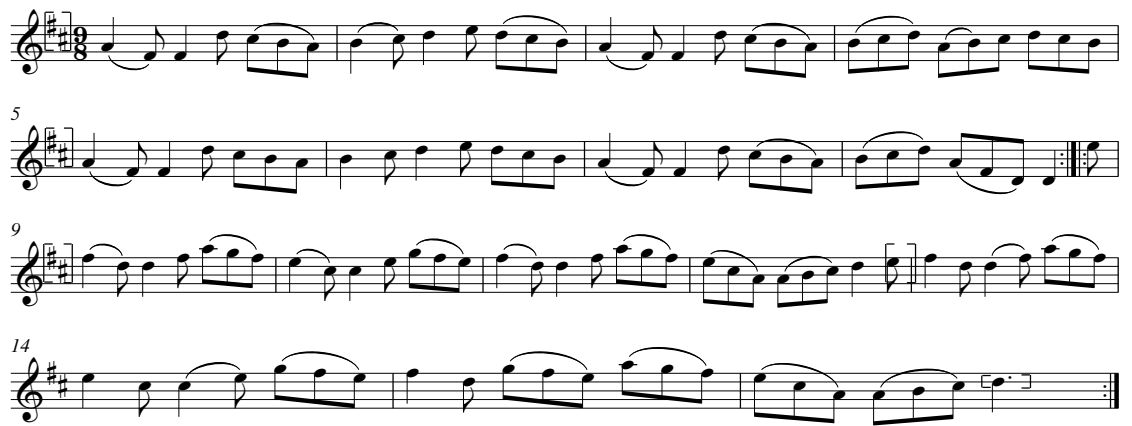
2/64



Musical score for Off She Goes, measures 1-13. The score is in treble clef, key of D major (two sharps), and 6/8 time. It features a melody with various note values including eighth and sixteenth notes, and rests. Measure 1 has a repeat sign. Measures 5-6 have a repeat sign. Measures 9-10 have a repeat sign. Measures 13-14 have a repeat sign.

377 Slip Jig

2/65



378 The Lady of the Isla[nd]

2/66



379 Little House Under the Hill

2/67



380 Ne[w] [R]eel

2/68





381 Floods Aflowing

2/69



382 New Reel

2/70



383 Ned of the Hills

2/71



384 Rosin your Bough

2/72

1

5

9

13

[sub.:] [Da]ted 24th January 1863

Detailed description: This is a musical score for the song 'Rosin your Bough'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of four staves. The first staff begins with a first ending bracket. The second staff has a measure rest at the end. The third staff continues the melody. The fourth staff ends with a double bar line. The tempo is marked as '2/72'.

385 The -[?] Harriers

2/73

3

5

9

3

3

3

Detailed description: This is a musical score for the song 'The -[?] Harriers'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of three staves. The first staff has a first ending bracket. The second staff has a measure rest at the end. The third staff continues the melody. The tempo is marked as '2/73'.

386 Take out your Wife and Air Her

2/74

1

3

3

5

9

Detailed description: This is a musical score for the song 'Take out your Wife and Air Her'. It is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of three staves. The first staff has a first ending bracket. The second staff has a measure rest at the end. The third staff continues the melody. The tempo is marked as '2/74'.

387 Lord Mayo

2/75

1

tr

5

3

Detailed description: This is a musical score for the song 'Lord Mayo'. It is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The score consists of two staves. The first staff has a first ending bracket. The second staff has a measure rest at the end. The tempo is marked as '2/75'.

9

13

17

21

388 Billy O' Rorke

2/76

1

5

[Fine]

9

[Da Capo]

13

1.

2.

389 King Poppin's Polka

2/77

9

[Fine]

17

Da Capo

390 Moll in the Wad

2/78

1

5



391 The Cork Hornpipe

2/79



392 The Waterloo Hornpipe

2/80



393 [The Irish Foxhunt]

2/94



9

13

17

21

25

29

33 [Horns]

39 Cry of the [Hounds]

43

46 [Horns]

[The Fox's Lamentation]

54

58

63

67

Critical Commentary

In the Critical Commentary the letters ‘b’, ‘n’, ‘r’, ‘Ins.’ and ‘g’ are abbreviations for the words ‘bar’, ‘note’, ‘rest’, ‘lines’ and ‘grace note’, respectively. A colon is used before an explanation is given and a semicolon separates comments. Entries such as ‘b1, n5: quaver’, for instance, indicate that the fifth note in bar one is a crotchet in the manuscript. The number on the left refers to the item number in the Edition.

The following alphabetical code system has been used in the Critical Commentary: ¹



1. b2, n3: a quaver; b2, n6: could be a quaver; b3, n7: a quaver; b4, n2: could be a dotted semiquaver; b4, n4: could be a G'; b4, n5: a crotchet; b6, n6: could be a quaver; b6, n6-7: the slur sign could be a fermata over n6; b8, n4: could be a quaver; b9, n7: an E#'; b9, n8: a quaver; b10, n6-7: could be semiquavers; b11, n1: a quaver; b12, n6-7: D#'; b13, n5: could be a semiquaver; b13, n8-9: could be 2 crotchets; b14, n4: could be an F#'; b14, n5-6: could be semiquavers.
2. part of page torn therefore, tune reconstructed using both segments; b2, n2-4: have a triplet sign; b5, n5-6: quavers; b7, n6: could be an F#; b8, n5: could be a C.; b9-11: editorial as part of page missing; b12: end repeat barline editorial.
3. Polka –[?]: title; b4, n3: semiquaver in MS; b4, n5: quaver in MS; b10, n2-3: quavers; b16, n1-3: crotchets; b18, n3: a semiquaver; b18, n4: a quaver.
4. part of page torn therefore, tune reconstructed using both segments; b1, n3-4: rhythm editorial as original page is torn; b4, n1-2, b8, n1-2, b10, n1-2 & b16A, n1-2: replaces minim; b9&b11, n1-2: quavers; b15, n4-6: rhythm editorial as part of page missing; b16B: editorial.
5. time signature: simple triple time; anacrusis, n1: a crotchet; b7, n1: a dotted quaver; b8, n1-2: a quaver followed by a crotchet; b16, n1: & b24, n1: a quaver; b21, n2: could be an A'; b28, n1: a dotted crotchet; b31, n1-3 slurred.

6. b6, n2: a G; b8, n4: missing from MS as page is worn; b8; end barline editorial; b9: start repeat barline editorial; b9, n1 & b13, n1: crotchets; b11, n3: could be a G; b12, n4: unclear; b16, n4: crotchet.
7. b4, n4: slur could be a fermata sign; b6, n4: could be a semiquaver; b6, n6: a quaver; b8, r1: unclear.
8. b1, n3: could be an A; b4, n3: could be an F#; b6, n3: an F#; b6, n4 could be a D'; b14, n1-6: quavers.
9. key signature: G major; b13, n3-6: quavers; b14, n1-2: semiquavers; b14, n3: a quaver; b15: a barline between n2 & n3.
10. b8A & b8B n2, b16A & b16B, n2: a crotchet replaces two tied quavers; b8B, n1; a crotchet.
11. key signature: G major; b1, g1: could be an A'; b2, n5: a dotted crotchet; b2, r1: could be an A; b3: start repeat sign; b3, n2: could be an E'; b3, g2: could be an A'; b4, n3: a crotchet; b4, n4: could be a dotted quaver; b4, n5-6: quavers; b4, n7: could be a semiquaver; b5: a dotted quaver rest after n4; b6: a quaver rest after n2; b6, n3: a crotchet; b6, n4: a quaver; b6, n5: a semiquaver; b6, n6: could have a fermata over the note; b7, n4: could be an E'; b7, n5: a quaver; b7, n8: could also be a D'; b8A: editorial; b8B, n6: a crotchet; variant of E/293.
12. b1, n3: could be a G'; b4, r1 & b12, r1: quaver rest; b8, n2-5: demisemiquavers; b10, n6-9: quavers; b12, n1: a minim; b12, r1: quaver rest.
13. anacrusis; could be a G ; b8: end repeat barline editorial; b9: start repeat barline editorial; b9, g1: could be a G'; b9, n3-4: could be slurred; b11, n3 and g2: unclear.
14. b4, n2: a quaver; b8, n1 & b16, n1: a dotted crotchet tied to a quaver replaces a minim; b8: end repeat barline editorial; b12, n2: a quaver.
15. b4A: editorial; b9: an extra repeat barline between n6 & n7; b12, n3: could be a quaver rest after the note; variant of E/256.
16. key signature: D major; b2, n2: could be a C; b5, n7: could be a G'; b9, n8: unclear; b11, n7: could be a dotted quaver; b11, n7-8: could have accents.
17. 'The Lady on the Iland': title; b1, n3: could also be a G; b2, n3: crotchet; b2, n7-8: quavers; b3, n8: could also be an F#; b6, n7: could be a C#; b12, n4: crotchet.

18. b1, n1: could be a crotchet; b2, n6: a crotchet; b6, n6: replaces two tied crotchets; b7, n6: rhythm unclear; b8, n6 & b16, n6: replaces a quaver tied to a crotchet; b11, n1: crotchet; b13, n2: could be G'.
19. b7, n3: could be a G; b15, n3: could be an A.
21. b1, n4: could be E'; b4, n1: a crotchet; b7, n4: could be a crotchet; b12, n2: could be F; b13, n4: could also be a D'; b14, n4, could be A; b24, n1-2: missing from MS.
22. key signature: G major; b7, n6: could be F#'.
23. b3, n4: could be an A; b4, n2-3: slurred; b5, n1-3: could have a triplet sign.
24. time signature: could also be Split Common Time; b1, n1-3: could be slurred in MS; b4, n1: could be a crotchet; b7, n3: could be A; b10, n2: could also be a G'; b22, n2: could be F; b24, n2: could be a crotchet.
25. b2, n4 & b10, n4: could be a quaver.
27. b10, n6: could be F; b13, n2: could have a staccato mark; b16, n3: unclear.
28. A Qudrille[?] Sett: title; (1) b7, n3: could have a staccato mark; b8B: editorial; (2) b6, n3-4: could be quavers; b8B: editorial; b12A: editorial; (3) b8, n1: a dotted crotchet; b8, n2: a crotchet; b14, n4-7: quavers; b15, n4: could be G'; (4) b3, n5: could be an F#; b12A: editorial; b16, n4: could be a crotchet followed by a quaver rest; b20, n4: a crotchet.
29. King Pepin's[?] Polka; title; b5, n3: could be A; b9, n3&n6, b13, n3 & n6: semiquavers; b10, n5 & b14, n5: semiquavers; b15, n3-6: quavers; b16B: end repeat barline in MS.
30. b3, n6; b4, n2 & n5; b8A, n2 & b8B, n2: sharp; b4, n8: could be an A; b6, n2: could be an F; b15, n8: could be a D'; b16, n8: could be an E'; b24, n4: could be an F; b24, n8-9: written on the stave above this final bar.
31. b2, n5: dotted crotchet; b3, n2-5: could be slurred; b4, n5: could have staccato mark; b6, n1-2: not visible; b12, n3: a crotchet;
32. b4, n1, b8, n1, b10, n1, b24, n1: trill sign, could also be a squiggle to indicate vibrato; b17, n1: could have a fermata under the note.
33. time signature: simple triple time; b2, n1: could be a G and a B; b2, n2: could be C; b4, n3: could be a crotchet; b5, n1 & b12, n3: a symbol like a semiquaver rest placed over these notes, presumably to indicate Dal segno; b5, n2: crotchet; b8, n1-2: replaces a minim; b8: possibly a

quaver rest after n1; b8, n3-4: could be quavers; b9, n3: could be an E'; b12, n1: could be a dotted semiquaver; b12, n2: could be a quaver.

34. b7, n3 & n5: could have a staccato mark; b19, n1-2: quavers;
35. b4B & b12A: editorial; b12B, n5-6: could be slurred.
36. b1, n3-5 & b3, n3-5: could be slurred; b4, n2-3: could be slurred; b5, n1: crotchet; b8A & b16B: editorial; b9, n1-2: slurred in MS; b12, n1-3 & b16, n1-3: a triplet; b15, n6: could also be a G' or an accent.
37. b9, n6-7: slurred in MS.
38. b2, n8: unclear; b3, n7: could be a B; b4A, n8: a B; b4A: a double barline; b4B: an end repeat sign; b5, n4: could be a G'; b7, n5: could be a D'; b12, n1-3: could be slurred.
39. b2, n4: a C; b5, n1: could be an A; b5, n3: could be a dotted crotchet; b9, n5: could be an A'; b11, n4: could be A.
40. anacrusis: could be a B, or a D; b4A, n5: a crotchet possibly followed by a quaver rest; b4A, a double bar; b4B: end repeat barline; b5, n6, b7, n6 & b9, n6: could be staccato; b12A: editorial.
41. b1: a start repeat barline; b1, n7: could be a B,; b1, n7: could be a quaver; b2, n1: could be an A,; b2, n8: could be a D'; b8A: editorial; b8B, n6: could be a double stop A & A,; b8A: editorial; b9: start repeat sign editorial; b9, n5: could be a G#'; b10, n7: a quaver.
42. b8, n3 & b20, n3: a crotchet; b18, n8: could be a G'.
43. 'Johnys Welcome Home: title; b1: repeat barline editorial; b1, n2, n3 & n5: could be Ds; b1, n6: could be a quaver; b4-b16: key signature: A major; b5, n8: could be an F#'; b8A, n4: could be an F#; b8A: end repeat barline editorial; b8B: an extra barline between n5 & n6; b9: start repeat barline editorial; b9, n3: could be F#'; b10, n5: a crotchet or a quaver; b13, n4: could be a G'; b14, n3: could be an F#; b15, n7: could be a crotchet G; b16A, n5: a crotchet; b16A: repeat barline editorial; b16B, n5: a quaver; b16B: three extra quavers (BCB) after n5.
44. b1: start repeat barline editorial; b8, n7: could have a staccato mark; b11, n4: a quaver; b12, n2 & n4: could be G's.
45. b3, n4: could be G.
46. key signature: D major; b3, n1: b4, n3: could be a B; b8, n4: could be E'; b12, n1: a quaver; b16, n1-2: quavers.
47. b5, n1: could be an E'; b32: an extra quaver C.

48. b2, n1-2, b4, n1-2, b14, n1-2, b15, n3-4, b20, n1-2, b29, n1-2: a fermata written over both notes; b6, n4-5 & b10, n4-5: quavers; b20, n1-2: could be slurred.
49. b3, n4 & n7: could be E's; b4B: editorial; b9, n7: could be a G'; b11, n4: could be a G'; b12A, n7: a crotchet; b12B: triplet sign editorial; b12A, n7: could be a crotchet.
50. key signature: D major; b4, n8: could be an F# ; b12, n2: could be an F#; b12, n3: could be a D.
51. b1, n3: a quaver; b1, n5: a semiquaver; b4, n1: could be an A; b4, n2: could be a D; b6: an extra barline between n4 & n5; b10, n4: could be G'.
52. b1, n5 & b3, n5: could be F#s; b6, n2: a C#; b8 n4: could be an F#; b12, n2: could be an E'; b16, n2: C natural.
53. '[Second part of I am Over Young to Marry Yet]': title; key signature: void; first part of tune taken from *O'Farrell's Collection* as not included in MS; b5, n1: rhythm unclear; b11, n4: could be a D; b11, n8: could be an E'.
54. b1, n4-6; b5, n4-6; b9, n4-6; b13, n4-6: triplet quavers; b14: an extra quaver D' after n2; b15, n5: could be a C; b16, n1: could be a quaver; b20, n1-5; n22, n1-5; b28, n1-5; b32, n5-7: could be triplet quavers.
55. key signature: void; b1, n7: could be a D; b2, n8: could be a D; b4, n5: could be an F; b4, n6: could be a D; b5, n6: could be an E'; b8, n5: could be an F; b8, n8: could be a D; b12, n6: could be a D; b12, n7: a C,.
56. b5, n6: could be an F#; b9, n5: could be a G'; b11, n4: could be an A; b21, n2 & b22, n2: could be G's; b24, n2: could be a quaver.
57. b2, n3: could be an E'; b2: staccato mark could be over n8; b5, n4: could be an F#; b7: staccato could be over n4; b11: staccato mark under n4; b14: staccato mark could be over n4; b14: staccato mark over n8; b16, n4: could be an A.
58. anacrusis: a double leger line over the note; b1: start repeat barline editorial; b4B, n4: could be an E'#; b4b: end barline a repeat barline; b7: an extra barline between n6 & n7; b11, n4-5: slurred; b8, n6: could be a D'; b12, n4: could be a G'; b12, n1: could be an A.
59. anacrusis, n1: could be a quaver; b1, n8: could be an E'; b4, n3: could be a G; b10, n8: could be an A' or a B'; b12 B: editorial.
60. 'Lord Attons Reel': title; b2: an extra quaver E after n6; b3, n4: could be a D; b5, n3: unclear; b5, n8: could be an E'; b8, n2: could have an accent.

61. anacrusis, n1-2: quavers; b1, n4: could be an F#; b6, n3: could be G'; b8, n2-4 & b12, n2-4: quavers; b13, n2: could have a turn sign; b23, n1: could be a D'; b26, n1: could also be an A; b26, n3: could be a semiquaver; b27, n2: could be an F#'; b28, n3: unclear; b29, n6: could be a G'; b30, n3: could be a G'; b30, n5: could be an E'; b31, n3: could be a G'; b32, n2: could be a C; b32, n2: a quaver and could be an E'.
62. b2, n4: could be an E'; b6, n4: could be a G'; b16, n1: could be G'; b13, n3-5: could be slurred.
63. anacrusis: a crotchet; b4, n5-7: triplet quavers; b27, n4: unclear.
64. b1, n3: could be a dotted semiquaver; b1, n6: could be an E'; b2, n3: could be an F#; b3, n8-9: could be quavers; b4B: editorial; b5, n3: could be a quaver; b5, n4: a D; b8, n2: could be a G; b9, n4: could be an E'; b10, n1: a semiquaver; b10, n5: a dotted quaver; b11, n6-9: could be slurred; b11, n8: could be a G'; b12A: editorial.
65. b4A, n8: could be an E'; b4B, n5: a dotted crotchet; b4B: an extra quaver rest after n5; b5, n4: could be a G'; b7, n1: could have a staccato mark; b7, n6: could be a G'; b8, n6: could be a G'; b12B: editorial.
66. 'The Mountain Quadrill': title; b7, n1: a crotchet; b7, n2: an A; b13, n4: could be a quaver; b16, n3-5: triplet quavers; b19, g1: could be an A; b19, n4: could be an F#; b23, n4: could be an A.
67. b11, n1: could be a double dotted crotchet; b12, n7-8: quavers; b14, n3: could be a quaver; b18: end repeat barline; b19B, n2: an F#'; b21A: end repeat barline editorial; b21b, n6: a quaver; b21B, n6: could be a quaver; b21B: end barline a repeat barline.
68. b2, n1: could be an A; b2, n2: could be a C; b7, n1: could be an F#; b7, n3: could be a D; b14, n4: could have a staccato mark; b15, n3: could be a D.
69. b6, n1-3: slurred; b7, n1: could be a G; b12, n3: could be a G'.
70. b3, g1 & b13, g1: could be a C; b5, n1: could be a quaver; b6, n5: could be a quaver.
71. 'An Admired Sett of New Scotch of Quadrills': title; (1) b1, n5: could be a B; b4, n1: could also be a C; b5, n1: could be a quaver; b5, n2: could have a staccato mark. (2) b4: an extra barline after n6; b8, n1: could be a D'; b8: end repeat barline editorial; b3 & b4: written after b8 in MS. (3) b4, n4: could also be a D'; b4, n4: rhythm unclear; b7, n6: could be a G'; b16A: an extra quaver E' after n5; b16B: editorial. (4) b8A: editorial; b9, n4: a quaver; b9, n6: a semiquaver; b15, n1-4: quavers. (5) b1, n3, b6, n3 & b10, n3: ornament could be over n2; b2, n3 & b6, n3: ornament could be under n2; b5, n1-3: could be semiquavers;

- b7, n2: could be an F#; b11, n4: could have a staccato mark; b16, n1: could be an E'.
72. 'French Dance – Quadrill': title; b7, n1: could be a G'; b10, n2: could be an A.
 73. b5, n5: could be a quaver, b6, n6: could be E; b8, n1: could be a quaver; b9, n2 & b11, n2: could be Ds,; b12, n7: a crotchet.
 74. anacrusis: dotted quaver; b11, n8: could be a G; b13, n1-2: could be slurred; b14, n2: could be an E; b16, n5: could be a quaver.
 75. time signature: Common time; anacrusis: a crotchet; b3, n5-6, b7, n5-6 & b11, n5-6 & b15, n5-6: quavers; b7, b11 & b15: n2-4: triplet quavers; b11, n1: could be an E', a quaver; b15, n1: a crotchet.
 76. b2, n3: could be A; b3, n1: could be a C; b6, n1: could be a crotchet; b7, n4: could be a quaver; b8, n2-3: quavers; b8, n4: a crotchet; b10, n6: could be E'; b12, n1: could be an F#.
 77. b12, n1: could be a D; b13, n6: could be a G'; b16: end repeat barline.
 78. 'New Quadrills': title; (1) b16B: editorial; (2) b2, n7: could be D'; b3, n7: could be E'; b5, n6-7: semiquavers; b6, n6: could be F'; b8B, n3: a crotchet; b8B: start repeat barline editorial; b10, n6-7: could be semiquavers; b13, n6-7: semiquavers; (3) b5, n2: could be E'; b7, n8: could be G'; b15, n1-4: semiquavers; b16: end repeat barline editorial; b18, n3: could have a staccato mark; (4) b4, n7: could have a staccato mark; b6, n1: could be a G'; b7, n7: could be an F#' in MS; b9, n4: an F#'; b10, n4: a G';
 79. b10, n3: rhythm unclear; b16: double bar line editorial; b21, n4: could be a G'.
 80. b1, n8: could be an A; b5, b7 & b9, n7: could be a G'; b8, n9: could be a quaver; b12A: editorial; b12B, n4-9: unclear.
 81. anacrusis: n2: could be a quaver; b1, n6: could have a staccato mark; b22, n1: could be an A; b23, n1-6: semiquavers.
 82. b5, n5: could be a mordent over the note; b13, n1: could be a sharp sign before the note; b14, n3-4: quavers; b17, n2: could be double dotted; b21, n2: a crotchet; b23, n1-4: quavers.
 83. b4A: editorial; b4B, n3: could be an F#; b16B: editorial.
 84. b4A: editorial; b8B: editorial.
 85. b4, n4: could be an E'; b13, n2: could be an F'; b26, n1-2: could be quavers; b26, n3-4: semiquavers.

86. b1, n8: could be an A; b2, n4: could be an A; b3, n6: could be an A; b4, n1: could be an F#; b7, n4: could be an A'; b8, n1: could be an F#; b8, n4: could be a D.
87. anacrusis, n1-2: quavers; b3, n2: an F#; b8A: editorial; b12, n3: could be a C#; b16, n3: could be an A; b24B: editorial.
88. b1, n3, b3, n3, b5, n3: could be quavers; b16, n3-4: rhythm unclear.
89. 'Gilderoy; Gilderoy; Gilderoy': title; b1, n1 & b5, n1: could have a staccato mark; b1, n7: could be C#; b2, g2: could be a G'; b4, n1: could be a minim; b5, n5-6: slurred; b6, n2-3: could be slurred; b8, n1, b12, 1 & b16, n1: a minim; b9, n2: could be a grace note; b9, n7: could have an accent.
90. b3, n8: could be an A; b4A: repeat barline editorial; b4B: editorial; b5: start repeat barline editorial; b8A, editorial.
91. anacrusis, n1-3: semiquavers; b4A, editorial; b4B, g1: could be a G'; b4B, n2: could be a dotted crotchet; b10, n5: could be an A; b11, n6: could be a G'; b12, n1: a minim.
92. anacrusis, n1: could be a quaver; anacrusis, n1-2: could be As; b1, n6: a quaver; b2, n2: could be a B; b2, r1 & b14, r1: could be a breve rest; b3, n5: could be a D'; b4, n3: could be a crotchet; b4, n3: could also be a G; b5, n1: rhythm unclear; b5, n2-3, b9, n2-3, b11, n2-3, b17, n2-3 & b19, n2-3: quavers; b5, n6: could be an E#, could be a semiquaver; b6, n4: a crotchet; b7, n1: could be an E#; b7, n6: could be a B; b12, n2: could be a C; b13, n4: unclear; b13, n5: could be a D'; b13, n6: could be a D' or a C; b13, n7: could be a B; b15: crossed out barline between n4 & n5; b17 & b19, n4: could be an E'; b23, n7: could be an E'.
93. b3, g1: could be a G'; b5, n4-5 & b15, n4-5: quavers; b6, n3: a B; b7, n5: a quaver; b8, n5: could have a fermata; b9, n2: could be a D'; b11, g1: written over n4.
94. 'Quadrill': title; b10, n3: could be an A; b14, n2: a crotchet; b15, n2: could be a quaver; b16, n3: could be a semiquaver; b16, repeat barlines editorial; b18, n1: rhythm unclear.
95. key signature: D major; b1, n1: could be a D'; b2, n7: could be a C#; b6, n7: could be a G'; b8, n1: a crotchet.
96. 'Miss Burrell[?]' : title; b9, n2: could be an E'.
97. b3, n7: could be an F#; b4, n5: could be staccato; b6, n2: could be a G'; b8, n7: could be a quaver.
98. b4, n5: could have a staccato mark; b5, n1: could be a C; b5, n5: could be a G'; b10, n1: could be an E'; b11, n7: unclear.

99. b4, n1-2- could be slurred; b5, n5 & b7, n5: could be a G'; b11, n1: rhythm unclear.
100. b3, n3 & b5, n3: could be a quaver; b4, n8: could be an A'; b8A: editorial; b8B, n6: could be a quaver; b11, n3: could be a D'; b16, n4: ornament could also be a squiggle to indicate vibrato.
101. b2, n4-5: could be slurred; b3, n4: could be an F#; b7, n8: could be an A; b10, n7: could be a C; b16, n7: could be a quaver.
102. anacrusis, n1-2: rhythm unclear; b8A: editorial; b15, n9: could have a staccato mark; b16B: editorial.
103. b1: start repeat barline editorial; b4A: editorial; b4B, n9: could be a D'; b4B, n9: could have a fermata over the note; b11, n3, n7 & n8: could be G's.
104. b1, n1: could have an articulation mark; b1, n2: could be a D; b4, n8 & b12, n8: rhythm unclear; b10, n3 & n7: could be G's.
105. time signature: could be Common Time; b12, n9: could be a G.
106. 'Willie Brewed some Pick of Malt': title; time signature: could be Common Time; b2, n4-5: could be quavers; b2, g1: could be an E'; b3, n6: could be a tenuto under the note; b11: staccato mark could be under n5; variant of E/152.
107. b4, n2: unclear, illegible marking over the note; b4: end repeat barline editorial; b5: start repeat barline editorial; b6, n2: a quaver.
108. b8, n4: an F#; b12, n7: rhythm unclear.
109. b11, n1: rhythm unclear.
110. b16, n3: could be an A; b17, n3: could be an E'; b20, n3: could be an E'; b21, n9: could be a G'; b24, n1: could be a C; b25, n3: could be a crotchet; b27, n5: could be an A'; b29: an extra barline between n5 & n6; b29, n10: could be a G'.
111. b4, n2-4: triplet quavers; b12, n2: could be a G'; b13, n4: could be a semiquaver.
112. 'Coronation Sett No. 2': title; b1, n5: could be a G'; b9, n1-3: could be slurred.
113. b4A: editorial; b4B, n4: a crotchet; b4B: could be an extra minim rest after n4; b6, n3: rhythm unclear; b6, n4: could be a quaver; b8B: editorial.
114. 'Daset[?] Sett': title; b1, n2, b4, n2, b5, n1 & b10, n5: could be G's;

115. b1, g1: could be a G'; b1, n6: could be a G'; b16, r1: could be a minim rest; b23, n1: could be a G'; b23, n2: a Bb'; b24: end repeat barline editorial.
116. b2, g1-2: unclear; b8: repeat barlines editorial; b12, n2: replaces a tied crotchet-quaver; b16, r1: unclear.
117. b10, n1: could be a D' natural; b13, n2-3: quavers; b15, n5: could be C#; b17, n4: could be C natural; b28, n2: a crotchet; b32, n2: rhythm unclear; b33, n2-4, b35, n2-4, b37, n2-4, b38, n2-4, b39, n2-4: quavers; b34, n2: a B; b38, n3: could be a C.
118. b6, n2: could be an F; b7, n7: could be an E'; b11, n6: could be a G'; b13, n5: could be an F#; b21, n7: could be a D.
119. b9, n2: could be a G'; b20: end repeat barline editorial.
120. 'First part of The Lad in his Trousers': title; key signature: D major; b3: ornament between n2 & n3; b4, n6: could be a C; b8A: editorial; b9, n2: could be an A; b11, n4: could be a D; b14, n4: could be an F#; b16A, n6: unclear; b21, n4: could be a G'; b24A, n4: a crotchet; b24B, n4: a quaver followed by two quavers (EG) after n4.
121. b2, n8: could be a D; b4A: editorial; b4B, n3: could be a G; b4B, n5-6: quavers; b4B, n5-7: could be F#s; b8A, n2: an A; b8B: editorial; variant of E/153.
122. b4A: editorial; b8A: editorial; b8B: a barline between n5 & n6;
123. b3, n6: could be a semiquaver; b7, n6: could have a staccato mark; b14, n2-5: quavers; b16: repeat barlines editorial.
124. 'If Eever I Marry I am a Son of a whore': title; b3, n6: could be an F; b16, n3: could be a C; b19, n2: could be an E; b26, n4-5: rhythm unclear; b31, n1: could be an E'.
125. b1, n2-3: semiquavers; b8A: editorial.
126. key signature: D major; b18, n1: could be an E'; b12, n2: a crotchet; b13: an extra bar between b13 & b14; b17, n3: could be an E'; b19, n1: could be an F#; b20: an extra quaver G after n4.
127. b4A: editorial; b4B, n3: could be a C; b5, n4: could be a G'; b7, n7: could be a G'; b8B: editorial.
128. b1: could be a barline between n2 & n3; b8, n4: a crotchet; b9, n6 & b11, n6: could be As; b10, n1 & n3: could be F#s;
129. b8A: editorial; b16B: editorial.

130. b4, n7: could also be a quaver; b6, n7: unclear; b8A: end repeat barline editorial; b8B: End repeat barline.
131. b1: an extra barline between n3 & n4; b11, n4: could be a G'.
132. 'The Night of the Funn[?]': title; b7, g1: could be an E'; b9, n7: rhythm unclear; b11, n4: could be a B'.
133. b3, n1: a dotted crotchet, could also be a C; b6, n1-6 & b22, n1-6: semiquavers; b8, n3: could be a crotchet; b19, n1: a crotchet; b24, n2: a dotted crotchet.
134. b6, n4: rhythm unclear; b7, n1: a quaver; b8A: editorial; b8B & b16: and extra quaver rest after n3.
135. b6, n6 & b7, n1: could also be a G'; b8A: editorial; b16B: editorial.
136. b6, n1-2: could be slurred; b14, n2: could be an A; b16B: editorial.
137. b2, n5: could be an A.
138. b1: start repeat barline editorial; b2: an extra barline between n6 & n7.
139. b3, n4: could be a C; b4, n6: could be a quaver; b7, n4: could be a G'.
140. key signature: D major.
141. 'Leitrim trush': title; b1, n4-6: could be slurred; b2, n8: could be a semiquaver; b4, 3: a semiquaver; b6, n3: could be a quaver; b10, 6: rhythm unclear; b19, n7: a C natural.
142. anacrusis, n1: could be a semiquaver; b1: start repeat barline editorial; b4A, n4: could be an A; b5, n1 & b9, n1: a dotted crotchet; b10, n8: could be a B; b11, n4: could be an A.
143. 'Quadrill': title; b4, n3: could be an F; b6, n3: could be a G'; b8 & b16: start and end repeat barlines editorial; b16, n1, b22, n1 & b24, n1: crotchets.
144. 'Quadrill': title; b8, n2: could be a G'.
145. b1: start repeat barline editorial; b1, n5: a quaver; b4A, n3: could be a G; b4B: double barline editorial; b5: start repeat barline editorial; b6, n8: could be a G'; b9, n6: could be an E'; b10, n5-8: could also have been corrected to read E' G' D' F'; b11, n7: could have a staccato mark; b12B: editorial.
146. 'Quadrill': title; 11, n1-2: could be Fs; b18: a barline between n2 & n3; b20, n2: could be an A; b22, n1: could be an F; b27, n2: a quaver; b27,

- n3: rhythm unclear; b34, n3: could be an A; b42, n1: could be an F; b44B: editorial; b47, n4: could be an E#’.
147. ‘Quadrill’: title; b22, n3: could be a G’.
 148. ‘Quadrill’: title; b15, n3: could be an A’; b16, n4: could have a tremolo mark on stem.
 149. ‘Simons 6th Sett of Quadrills’: title; b1: start repeat barline editorial; b7, n4: could be an E’; b8: start and end repeat barline between n2 & n3; b8: double barline editorial; b9: start repeat barline editorial; b16B: editorial; b25A: editorial.
 150. b11, n6: a quaver; b14, n3: could be a B’; b15, n3-5: could be slurred; b24, n1: could be an E’.
 151. b8A, n2: could be a crotchet; b12, n2: could be a G’; b13 & b14: staccato mark between n2 & n3; b16, n2: could have a staccato mark.
 152. b1, n2 & b5, n2: a C#; b2, n1: could be an F#; b9, n2: could be an E’; b11, n1: could be an E’; variant of E/106.
 153. b4A & b8B; editorial; variant of E/121.
 154. b1, n1: could be a quaver; b1, n5 & b3, n5: a quaver; b4A: editorial; b4B: quaver rest written before barline; b8: an extra quaver rest after n7.
 155. ‘Jackson Maid at the Fair’: title.
 156. b8A: editorial; b8B, n3: a crotchet; b21, n1-2: quavers; b22, n3: could have a staccato mark; b24B: editorial.
 157. b3: repeated; b16, n3: a dotted crotchet.
 158. b6, n2: could be a B; b8B: editorial; b11, n1: could be a G#’.
 159. key signature: D major; b2, n9-10: a dotted quaver followed by a semiquaver; b3, n2: could be an E’; b3, n6-13: quavers; b3: an extra barline between n9 & n10; b4, n6: could be a demisemiquaver; b5, n1: a quaver.
 160. ‘A Favourite Quadrill’: title; key signature: void; b2, n1: could be a D’; b8: repeat barlines editorial; b8, n1: crotchet; b10, n2: could be a C.
 161. b2, n1: could be a C; b3, n7-8: could also have staccato marks; b5, n4: could be a G’; b6, n4: unclear; b6, n8: could be a G’; b8, n1: a dotted quaver; b9, n4: could be an E’; b9, n8: could also be an F#’; b10, n2: has a staccato mark; b10, n3-4: could also have staccato marks.
 162. b5, n2: could be a C; b16: end repeat barline editorial.

163. key signature: void; anacrusis: a crotchet; b1: start repeat barline editorial; b1, n2: could be an F; b8B: editorial; b8B, n6: a crotchet; b12, n5: could be an E'; b16: an extra C quaver after n4.
164. b12, n2: rhythm unclear.
165. key signature: void; time signature: compound duple time; b1, n7 & b3, n7: a crotchet; b6, n1-3: slurred; b9, n3: could be a crotchet; variant of E/360.
166. b3, n3: could be a quaver; b6, n3-4, b10, n3-4: quavers; b14, n3: a quaver; b15, n4: could also be an A; b16B: editorial; b18, r1: a quaver rest; b19, n3: could be a quaver; b19, n4: could be an F#; b21, n3: could be an E'; b24A: editorial.
167. 'Paddy O' Carol': title; b2, n2: could be an F#; b14: an extra barline between n3-4; b16, n1: could be a C#.
168. b3, n7-8: quavers; b10, n5: could be an F#.
169. 'The first part of the White Cockade': title; key signature: void; second part of item taken from *Cameron's Selection of Violin Music* (1859).
170. 'Miss Davidson[?] Fancy': title; b16, n4: a crotchet.
171. 'The Villag Wedding': title; b12, n6: could be an Eb; b13, n3: could be a Bb.
172. b4, n6: could be an F; b8: end repeat barline editorial; b15: an extra crotchet Bb between n3 & n4.
173. 'Boatmans Dance': title; b8A: editorial; b8B, n2: a quaver; b14, n1-2: quavers; b16: end repeat barline editorial; b17: start repeat barline editorial; b24A: editorial.
174. b5, n2: a quaver; b6, n2: could be a quaver; b8, n3-4: rhythm unclear.
175. b2, n1-3: could be slurred; b3, n2: a quaver; b5, n5: a quaver; b8, n1: a quaver; b8, n4: could be an E'; b12, n4: could be an E'; b16, n7: could have an accidental; b17, n4: could be a C; b18, n4: a crotchet.
176. b7, n1: could be a quaver.
177. b13, n3-5: quavers.
178. b6, n5-7: could be slurred; b10, n5: could be an E'.
179. key signature: void; b14, n2: a crotchet.

180. b3, n1, b4, n1 & b11, n1: a dotted semiquaver; b4, n6: a D' in MS; b10, n2: a quaver; b12, n1 & b16, n1: a dotted quaver; b12, n2 & b16, n2: a semiquaver.
181. b4, n5: could be a G'; b8: end repeat editorial; b9: start repeat barline editorial.
182. key signature: void; b2, n6-8: could be slurred; b5, n3 & b7, n3: a C#; b6, n7: an E'; b11, n1-2: semiquavers; b11, n3: a quaver;
183. 'Paddy ORapherty': title; key signature: void; b8, n3: could be an E'; b9, n4: could be an E'; b11, n4-6: crotchets; b14, n5: a crotchet.
184. 'Browns Address': title; key signature: void.
185. key signature: void; b2, n5: a crotchet; b3, n4: a B'; b6, n1-4: rhythm unclear.
186. 'Firelands Hornpipe': title; key signature: void; b6, n4: could be an A; b7, n4: could be a G'; b13, n4: a C'; b12, n6: a C''
187. b4, n1: could be a D'; b4, n5: could be an F#; b5, n1: could have an ornament over the note; b6, n2, b10, n2 & b11, n2: could be a G'; b6, g1: could be a G'; b11, n5-7: could be slurred.
188. key signature: void; anacrusis: a quaver; b4, n6: a quaver; b6, n1-2: quavers; b8, n3: a quaver; b9, n6: could be an E'; b13, n3: could be an E'; b16, n3: a quaver.
189. 'The Well simered[?] Reel': title; key signature: D major; anacrusis: a crotchet; b1, n1: could be a D; b3, n1: a D; b4B: editorial; b11, n1-2: could be slurred; b12A: editorial.
190. key signature: void; anacrusis: a crotchet; b2: a barline between n4 & n5; b6, n4: a crotchet; b7, n5: could be an F; b12, n3: could be an E'.
191. b1, n2, b3, n2 & n5, n2: a crotchet; b4, n3: could be a quaver; b6, n1: could be an E'; b6, n5: could be a G'; b10, n3 a quaver; b10, n4: a crotchet; b14, n5: could be a G'; b16, n3: could be a quaver.
192. key signature: void; b1, n3-4 & b13, n3-4: quavers; b2, n4, b3, n4, b6, n4 & b14, n4: a quaver; b3, n1: a quaver; b4, n1, b8, n1: a crotchet; b9, n3: a quaver; b10, n4: a semiquaver; b12, n1: a crotchet; b12, n3-6: quavers; b15, n1: a quaver; b16, n1: a crotchet.
193. 'The Maid that Darnt tell': title; b12, n4: could be an F; b12, n1: a crotchet..
194. b4, n1-2: a crotchets; variant of E/252

195. b3, n6: a C; b10, n3: could be an E'; b12, n4: could be an E'; b15, n4: could be an A'.
196. 'Miss Walshes Reel': title; b3, n6: could be an E'; b4, n7: rhythm unclear, end repeat barline editorial; b5, start repeat barline editorial; b5, n3: could be an E'; b8: end repeat barline editorial.
197. b8: end repeat barline editorial; b9: start repeat barline editorial.
198. 'Atlone Races': title; 11, n8: could be a G'; b12, n5-6: quavers.
199. b1: start repeat barline editorial; b1, n7: could be a crotchet; b2, n6-7, b4, n6-7 & b6, n6-7: quavers; b4, n2: could be a C; b4, n5: could be a quaver; b9, n8 & b13, n8: could be D's; b16A: editorial.
201. key signature: G major; b5, n4 & b7, n4: could be G's.
202. b1, n4: could be an E'; b6, n3-4: quavers.
203. b2, n1: could be a crotchet; b4B, n3: a crotchet; b4B, n4: could be a quaver; b7, n2: could be an E'; b8, n4: could be a crotchet; b8, n5: could be a quaver; b12: an extra two quavers (F# E') after n5.
204. b9, n2: could be an F#'; b12, n8: could be a G#'.
205. b4: end repeat barline; b5: start repeat barline; b5, n4: a crotchet; b11, n4: could be a G'; b13, n6: could be a crotchet.
206. 'Miss Smyths Reel': title; key signature: D major; b8, n8: could be a C#.
208. b2, n3: could be a D'; b5, n3 & b9, n3: could be G#'.
209. key signature: void; b2, n3: could be an F; b13, n2: unclear; b16: end repeat barline editorial.
210. key signature: G major; b10, n3: could be an F#; b10, n4: unclear; b15, n4: could be a D'.
211. first part in G major; b3, n6: rhythm unclear; b12, n2: rhythm unclear; b16A, n5: unclear; b16B: editorial.
213. b3, n3-4: rhythm unclear; b4, n1 & b6, n1: could be a G'; variant of E/376.
214. time signature: simple triple; anacrusis, n1-2: semiquavers; b1: start repeat barline editorial; b1, n1, b3, n1, b4, n1, b5, n1, b6, n1, b7, n1, b8, n1, b9, n1, b11, n1, b12, n1, b13, n1, b14, n1, b15, n1, b16, n1: a crotchet; b1, n2-4, b3, n2-4, b9, n2-4, b11, n2-4, b13, n2-4: a triplet; b1, n5, b3, n5, b9, n5: a quaver; b2, n3, b4, n3, b6, n3, b8, n3: a crotchet;

- b4, n4-5, b6, n4-5, b8, n4-5, b12, n4-5, b16, n4-5: semiquavers; b5, n3 & n5, b7, n3 & n5, b11, n3 & n5, b14, n3 & n5, b15, n3 & n5: quavers; b12, n3: a crotchet; b13, n5, a quaver; b16, n3: a crotchet.
215. b4, n7: rhythm unclear; b5, n7: could be an A'; b9, n8: could be an F#'.
216. b3, n4: could be an E'; b4, n3: a crotchet; b4, n4: could be a quaver; b8A & b16A: end repeat barline editorial; b8A, n5: a crotchet; b9: start repeat barline editorial; b16B, n4: a crotchet; b16B: an extra quaver B after n4.
217. b1, n4 & b3, n6: could have a staccato mark; b5, n6: could be a crotchet.
218. b1, n2-4 & b2, n2-4: could be slurred; b2, n1: a dotted quaver; b2, n2: a semiquaver; b5, n5: could be a G'; b8, n4: an E'; b9, n4: could be a G'; b10, n2-3: semiquavers; b12, n4: a crotchet.
219. b3, n6: could be an E'; b5, n2-3: rhythm unclear; b6, n2: could be a C; b7, n8: a D#'; b8: start and end repeat editorial; b9, n5: rhythm unclear; b10, n3: a quaver; b11: a barline between n2 & n3; b11, n6: a crotchet; b12, n4: could be a dotted crotchet; b14, a barline between n3 & n4.
220. b8A: editorial; b9, n2: could be a G; b11, n2: could be an F; b16B: editorial.
221. b15: a barline between n3 & n4.
222. b4, n7: rhythm unclear, could be an F#; b7, n1: could be an E'; b11, n3: could be a crotchet.
223. anacrusis, n1-2: quavers; b4, n5 & b12, n5: could have a staccato mark; b8 & b16: start and end repeat barlines editorial; b9, n3: could be an F; b20, n5: could be an F#; b23, n4-6: rhythm unclear; b24B: editorial.
224. b8: end repeat barline editorial; b9: start repeat barline editorial; b15, n2: a dotted quaver, a 3 over the note or is it a triplet?
225. anacrusis, n1-2: quavers; b14: barline between n4 & n5.
226. b2, n5-6: quavers; b4, n2: could be an E'.
227. b5, n3: a crotchet; b6, n6: could be a G'; b8: start repeat barline editorial; b12, n2: could be a quaver; b16, n4: a fermata over note
228. b6, n4-7: a G#', F#', E', & D' respectively; b19, n3: could be a B; b30, n5: could be an E'; b31, n1-4: quavers; b43, n1-4: semiquavers.
229. anacrusis: could be a D; b2, n1: could have an ornament over the note; b4, n6: could be a C; b4, n7: a crotchet; b5, n1-2: could be quavers; b6, n4: could be C; b7, n3: ornamentation unclear; b8A, n9: a crotchet; b8B: editorial; b9, n3: ornament could be over n4; b12B: editorial.

230. b2, n5-6: quavers; b4, n1, b8, n1 & b16, n1: crotchets; b8, n2 & b16, n2: quavers; b11, n1 & n4: could be G's;
231. key signature: void; b1: start repeat barline editorial; b2, n6: could be a dotted crotchet; b3, n3 & n5: dotted crotchets; b3, n4: a quaver; b4: end barline a repeat barline; b5B, n1: could have a fermata under the note; b6B, n2-4: crotchets; b7B: end repeat barline; b8, n1: a crotchet; b8, n3-4: crotchets; b9, n3: a dotted quaver; b9, n5: a quaver; b9, n6: a dotted quaver; b10, n1: a crotchet; b10, n3: a dotted crotchet; b11, n2 & n4-6: crotchets; b14A, n3: could be a dotted crotchet; b12A-b14A: editorial; b15, n4: a dotted crotchet; b16, n4: a crotchet; b17, n3-4: quavers; b17, n5: a dotted crotchet; b19, n1: could be a dotted minim; b20, n2-3: crotchets.
232. b3, n1 & b10, n1: a quaver; b7, n1-2 & b12, n1-2: quavers; b16B: editorial.
233. 'The Peelers Jacket': title; b2, n5: could be an A or a B; b3, n7: could be an F#; b4A: end repeat sign editorial; b4B: could be a note after n7; b5: start repeat barline editorial; b6, n2: could be a G'; b6, n8: could be a G'; b7, n6-7: could be slurred.
234. key signature: G major; b14, n1: could be a dotted quaver; b16: end repeat sign editorial.
235. key signature: void; anacrusis: a crotchet; b2: an extyra barline between n7 & n8; b2, n5 & n8, b3, n5, b4B, n5-6, b6, n5: crotchets; b2: a barline between n7 & n8; b4A: editorial; b4B: start repeat barline editorial; b6, n5: a crotchet; b6: a barline between n5 & n6; b8, n3-4: rhythm unclear.
236. b4, n2: could be a B; b8A: editorial; b16: end barline a double line; b17, n5: unclear; b18, n4: an A'; b18, n5: could be an A'; b24B: editorial.
237. key signature: A major; b3, n8 & b7, n8: could be an E'; b5, n7-8: rhythm unclear; b11, n3 & b12, n4: could be G's; b13, n2-3: A's' b19, n4: a G'; b20, n4: could be a G'.
238. key signature: D major; b1, n1: a crotchet; b4, n4: could be a G'; b7, n6: could be an E'.
239. 'The Gardeners Daughter': title; b4A: editorial; b5: could be an extra quaver A' between n2 & n3; b6, n4: could be a G'; b6, n8: could be an E'; b11, n7: could be a G'; b12B: editorial.
240. b3, n7: could be a G'; b4, n7: an F#; b8A: editorial; b12, n2: could be an E'; b14, n1: could be a G'; b16A: editorial; b16B, n2: could be an E'; b16B, n7: an F#.

241. b12, n1: a C#; b10, n6: could be a G'; b13, n1-3: rhythm unclear; b16, n1: could be an A; b16: end repeat barline editorial.
242. key signature: G major; b8, n5-6: C naturals; b12, n5: a C natural.
243. anacrusis, n1-2: semiquavers; b1: start repeat barline editorial; b4A: end repeat barline editorial; b5: start repeat barline editorial; b8A: editorial.
244. b1: start repeat barline editorial; b4: end repeat barline editorial; b5: start repeat barline editorial; b7, n4: could be a G'; b12B: editorial.
245. 'Browns Hornpipe': title; b1, n7: could be a D; b5, n6: could be a G'; b8, n4-5: semiquavers.
246. anacrusis: an extra G crotchet before n1; b2, n5: a B ; b3: n3: could be a semiquaver; 10,n4: could be a C#.
247. anacrusis, n1: could be a quaver; b3, n1: could also be a B; b8, n1: a crotchet; b8: start and end repeat barlines editorial; b8, n2: could be a quaver; b11, n2: could be a C#; b16, n1: a crotchet b16, n2: a quaver; b24, n1: a crotchet.
248. anacrusis: a crotchet; b6, n4: could be a semiquaver; b8A: editorial; b12, n1-4 & b20, n1-4: quavers; b20, an extra barline between n4 & n5; b24A: editorial.
249. b4, n3: could be an E'; b4, n4, n6 & n7: F#'s; b4, n5: a G'; b4, n8: a G#; b5, n1: a G#'; b8, n1: could be a quaver; variant of E/366.
250. b2, n2, b5, n2, b6, n2, b18, n2, b21, n2, b22, n2: a semiquaver; b11, n1: a quaver.
251. b4, n3-6: crescendo written over notes; b8: start repeat sign editorial; b12, n2: a crotchet; b16, n1-2: could be Es; b16, n3: could be an F#.
252. b8: could be a barline between r1 & n2; b15, n3-4: quavers; b16, n1: a crotchet; b16: end repeat barline editorial; variant of E/194
253. b8, n1: rhythm unclear; b16A: editorial; b17: start repeat sign editorial; b25, n2-3: quavers; b28A: editorial; b34, n2: could be an A.
254. anacrusis, n2: a quaver; b6, n1: rhythm unclear; b10, g1: an E'; b10, n2: a B# ; b10, n3: could be a D'; b11, g1: could be a D'; b12, n1: could be a dotted minim; b15, n2: a quaver; b16, n2-3, b18, n2-3: quavers; b18, n1: rhythm unclear; b19, n1-3: quavers; b22, n3: a quaver; b24A: editorial; b24B, n2-3: quavers; b28, n1: could be a D'.
255. b1, n6: could be an A; b2, n2-3: semiquavers; b4, n3: could be a D'.

256. key signature: A major; anacrusis, n1-2: quavers; b2, n4: could be a quaver; b4, n1: could be an F#; b4: a barline between n1 & n2; b4, n2: could be an F#; b9, n2: a quaver; b9, g1: an E'; b9, n4: a dotted quaver; b9, n5: a semiquaver; b10, n4: a quaver; b12, n3-4 & b14, n3-4: quavers; variant of E/15.
257. b2, n4: could be an A; b8: end repeat barline editorial.
258. b1, n1: could be an E'; b3, n5: could be a semiquaver; b4, n1: could be a dotted crotchet; b4, n2: rhythm unclear; b4: end repeat barline editorial; b5: start repeat barline editorial; b8, n2: could be a C#'; b9, n7: a quaver; b11, n5: could be D'; b11, n6: could be an A; b12: end repeat barline editorial.
259. anacrusis, n1-2: demisemiquavers; b2, n1: could be an A; b4, n5: could be an F#; b4: barline between n5 & n6; b6, n3: a dotted crotchet; b8 & b16: start and end repeat barlines editorial; b8, n4: a quaver; b11, n4: could be a C; b13, n4: a C; b17, n1-2: quavers; b24, n3: a quaver.
260. b2, n1-2: could be slurred; b3, n1-3: could be slurred; b4, n1-3: could be slurred; b5, n4-5: slurred; b9, n3: could be a G'; b11, n5; b13, n5; b17, n3: could be a G'; b18, n1: an E'; b18, n7: could be a C#; b19, n8: could be an E'; b21, n4: could be a G'; b21, n8: an F#'; b22, n7: could be an E'.
261. 'Paddies Welcome Home or the Coliers Reel': title; b8, n7: a crotchet; b8: end repeat and start repeat barlines editorial; b15, n4: could be an A; b15, n8: could be an F#.
262. b1: start repeat barline editorial; b4B: double barline editorial; b7, n2: could be a G'.
263. b2, n6: a G#; b3, n1: a quaver; b10, n2: a dotted semiquaver; b11, n6: rhythm unclear; b12, n2: could be a quaver; b12, n6: could be a quaver; b14, n5: could be an E'.
264. b5, n1: could be an E'; b7, n1: could be an E'.
265. b2, n3 & b6, n3: a crotchet; b7, n6-7: quavers; b8: repeat carlines could be double barlines; b8, n4: a crotchet.
266. b1, n3: a quaver; b10, n2: could be an F#; b11, n1: could be a quaver; b13, n2: a quaver; b15, n1-2: quavers; b24, n1: could be a crotchet.
267. b4: start and end barlines editorial; b5, n5-6: could be quavers; b8: an extra semiquaver (D'); b9, n1: a quaver.
268. b1, n1: could be a quaver; b7, n1: could be a B; b8B: editorial; b10, n3: a quaver; b11, n5: could be a D'; b12, n2: could be an A; b16, n2: could

be a quaver; b17, n1-2: quavers; b18, n3: a dotted quaver; b18, n4: a semiquaver, could also be an A; b19, n3: could be a C#.

269. b1, n4: a quaver; b2, n4: a dotted semiquaver; b2, n5: could be an F#; b4, n1: a quaver; b6, n4-5: quavers; b7, n7: could be a C; b9, n6: could be a G; b10, n5: a quaver; b11, n2: a quaver; b13, n1: a quaver; b14, n4-5: quavers; b15, n4-5: quavers; b15, n6: could be a C; b16, n4: a dotted crotchet; b17, n1: could be an F#; b17, n4: unclear; b18, n4: a quaver; b19, n2: could be an F#; b20, n4: could be an A; b20, n4: a quaver.
270. anacrusis: could be a crotchet; b13, n5: could be a crotchet.
271. anacrusis, n1-2: quavers; b1, n1: could be a dotted crotchet; b4A: editorial; b4B, g1: could be a G'; b6, n5: a crotchet; b8A: editorial; b8, n2: a quaver.
272. b2, n4 & b6, n4: a quaver; b8A: editorial; b8B, r1: a quaver rest; b16A: editorial.
273. b2, n1: could be an A; b4, n2: could have a staccato mark.
274. b1, n2: a quaver;
275. b1, n6: an F' in MS; b8: barline between n5 & n6.
276. key signature: void; b4A: end repeat barline editorial; b4B, n4: could be a G'; b4B, n8: could be a B; b8A: end repeat barline editorial; b8B: final double barline editorial.
277. b2, n4: could be an F; b4, n5: could be an F; b5, n5-6 & b9, n5-6: quavers; b8, n4: could be an F; b11: could be an extra barline between n4 & n5.
278. b2, n4: could be a D; b7, n3: could be a quaver; b9, g1: a semiquaver; b9, n4: could be a G'; b11, n4: could be a D; b23, n1: could be a D.
279. b12A; editorial; b12B; final barline a repeat barline.
280. b2, n4: could be an F#; b5, n3: rhythm unclear.
281. b3, n1: could be an F; b5, n2: could be an E'; b7, n2: rhythm unclear; b11, n2: could be a quaver; b14, n2: rhythm unclear.
282. b2, n4: could be a Bb; b9, n1: a crotchet; b9, n2: a dotted quaver; b14, n4: a Bb; b15, n1: a quaver; b15, n6-7: could be semiquavers; b16, n3-4: could be semiquavers.
283. anacrusis: could be an A; b2, n2 & b6, n2: could be Fs; b3, n4: could be a dotted quaver; b12, n3: could be an A; b16, repeat barline editorial.

284. b12, n3: could be a dotted crotchet; b13: an extra crotchet (A) before n1; b14, n4-5: quavers; b15, n3-4: quavers; b16: end repeat barline editorial.
285. b1, n3, b3, n1, b9, n3 & b14, n3: a B#; b7, n4: could be an F; b14, n1: could be a C'; b16: end repeat barline editorial; an extra two bars after b16.
286. b7, n7: could be an F; b12, n3: a quaver.
287. b2, n1 & b7, n1: could be quavers; b6, n1-2: quavers; b7, n5: could be a D'; b9, n2: could be a crotchet; b10, n2: could be a dotted quaver; b11, n2: could be a B natural.
288. b3, n1-2, b6, n1-2, b14, n1-2 & b22, n1-2: quavers; b5, n7: a quaver; b8A: editorial; b10, n1-3: could be slurred; b13, n7: a quaver; b16: an extra barline after n1; b18, n1-2: could be slurred; b21, n3: could be a quaver; b23, n2 & n4: a quaver.
289. b3, n6 & n8: quavers; b5, n8: could be an E'; b6, n7: a quaver; b8, n5: could have an ornament; b9, n6: a quaver; b10, n2-3: quavers; b11, n1: a quaver.
290. time signature: 6/8; b1, n3: could be an F#; b1 & b3: an extra barline between n4 & n5; b2, b4 & b8: an extra barline between n2 & n3; b5, b7, b9 & b11: an extra barline between n6 & n7; b5, n5: could be an F#; b6, 10 & 12: an extra barline between n3 & n4; b12, n5: a crotchet.
291. key signature: void; b1, n5 & b3, n5: a quaver; b3, n2: could be a crotchet; b4: end repeat barline editorial; b5: start repeat barline editorial; b5, n7: could be a G'; editorial; b6, n3: a quaver; b8: end repeat barline editorial.
292. key signature: void; anacrusis: a quaver; b1, n3: could be a quaver; b1, n4: a crotchet; b2, n1: a quaver; b2, n4: a quaver; b2, n6-7: quavers; b3, n1-2: crotchets; b3, n6-7: quavers; b4, n2: a quaver; b4, n4: a quaver; b5, n1-2: quavers; b6, n1-4: quavers; b7, n8-9: quavers; b8: start and end repeat barlines editorial; b8, n2: a quaver; b8, n4: a quaver; b9, n1: a crotchet; b9, n3: a quaver; b10, n6: could be a crotchet; b11, n1-4: quavers; b12, n1: could be a quaver; b12, n5: could be a quaver; b13, n6: could be a quaver; b14, n1-3: quavers; b14, n4: could be a crotchet; b15, n8-9: quavers; b16, n2-4: quavers; b16: end repeat barline editorial.
293. key signature: void; anacrusis, n1: a crotchet; anacrusis, n2: a quaver; b1, n1-2: could be crotchets; b1, n3-4: quavers; b1, n7: could be a crotchet or a quaver; b2, n7: could be a quaver; b2, n2: a crotchet E; b2, n3: a crotchet; b2, n4-5: quavers; b2, n6: a quaver; b2: a barline between n6 & n7; b2, n7: a crotchet; b2, n8: a quaver; b3, n1: a crotchet; b3, n2: a quaver; b3, n7: could be a semiquaver; b3, n8: a quaver; b4, n1: a crotchet; b4, n2-3: quavers; b4, n6: could be a quaver; b4: start and end

repeat barlines editorial; b4, n7-9: quavers; b6, n3: could be a crotchet; b6, n5-8: crotchets; b6, n1-2: crotchets; b6, n3: could be a crotchet; b6, n5: a quaver; b6: an extra crotchet (A) between n5 & n6; b6, n7: a quaver; b6, n8: a crotchet; b7, n3: could be a crotchet; b7, n5: could be a C; b7, n6: a crotchet; b8, n1: could be a crotchet; b8, n3: could be a crotchet; b8, n4: could be a dotted quaver; b8, n6: could be a dotted crotchet; b8: an extra barline between n6 & n7; b8, n7: a crotchet; b8, n8: a quaver; b9, n1 & n3: a crotchet; b9, n2 & n4: a quaver; b9, n5: could be a dotted quaver; b9, n6: could be a crotchet; b9, n7-8: could be crotchets; b10, n2: a quaver; b10, n3: a crotchet; b10, n8: a quaver; b13, n1: could be a crotchet; b13, n2 & n4: a quaver; b13, n3: a crotchet; b14, n1 & n3: a crotchet; b14, n2: a quaver; b14, n6: could be a crotchet; b14: an extra barline between n6 & n7; b14, n7: a crotchet; b14, n8: a quaver; b15, n1 & n3: a crotchet; b15, n2 & n4: a quaver; b14, n4: a quaver; b15, n7: a quaver; b15, n8: a crotchet; b16, n1 & n3: a crotchet; b16, n2: a quaver; b16: end repeat barline editorial; variant of E/11.

294. 'The Rainbow. Schottiser[?]' : title; key signature: void; b2, n5: an A, a crotchet; b3, n8-11: quavers; b4, n4: a crotchet; b5, n1: could be an A', a quaver; b5, n2: could be a B', a demisemiquaver; b5, n3: could be a C'; b5, n6: a G'; b6, n3: a C; b6, n5: could also be a G, a crotchet; b7, n3: could be an E; b5: a barline between n3 & n4; b8, n6-7: could be quavers; b8, n8: could be a crotchet; b8: end repeat barline editorial; b9: start repeat barline editorial; b9 & b13, n1-4: quavers; b10 & b14: barline between n4 & n5; b11, n4: could be a B'; b12 & b16, n4: Cs; b15, n2 & n4: could be B's; b15: barline between n5 & n6.
295. key signature: void; b1, n1: a quaver; b1, n3: a crotchet; b4A, n5: could be a crotchet; b4A, n8-9: could be crotchets; b4B, n9: a crotchet; b4B: final barline editorial; b5: start repeat barline editorial; b5, n1-2: could be slurred; b7, n7: a crotchet; b8A, n4-5: could be crotchets; b8B: editorial.
296. b3, n1-2: crotchets; b3, n3: a quaver; b3, n4: a crotchet; b4, n1-2: crotchets; b4, n3: could be a crotchet; b4, n5 & b12, n5: a crotchet; b5, n1-2: crotchets; b6, n6: could be a quaver; b8, n3-6: could be crotchets; b8: end repeat barline editorial; b9, n7: a quaver; b10, n3: could be a quaver; b10, n6: a quaver; b11, n1: a crotchet; b11, an extra barline between n1 & n2; b11, n3: a quaver; b11, n4: a crotchet; b12, n1-2: crotchets; b12, n3: a crotchet; b12, n4: could be a demisemiquaver; b13, n2 & n5: crotchets; b14, n6: a quaver; b15: an extra barline between n2 & n3; b16, n3: a crotchet; b16, end repeat barline editorial.
297. key signature: void; b2, n3 & b6, n3: quavers; b8A; n7-8: crotchets; b8A: end repeat barline editorial; b8B: editorial.
298. key signature: void; anacrusis, n1-2: quavers; b1: an extra quaver G before n1; b1, n4, n6 & n7: quavers; b1, n5: a crotchet; b2: could be a barline between n1 & n2; b2, n1: a crotchet; b2, n2-5: quavers; b2: could be a barline between n6 & n7; b2, n7-8: quavers; b3, n1-2: could be

crotchets; b2, n3-4: quavers; b3, n6: rhythm unclear; b3, n7-9 & b5, n7-9: quavers; b4, n2: a crotchet; b4, n3-4: quavers; b4, n5: could be a G; b4: could be a barline between n5 & n6; b4, n6-7: quavers; b5, n3-4: quavers; b6, n1-6: quavers, an extra B between n5 & n6; b6: could be a barline between n7 & n8; b6, n8-10: quavers; b7, n4-7: quavers; b8, n1: could be a crotchet; b8, n2-6: quavers; b8, n7: could be a crotchet; b8, n8: a crotchet; b8, n9-10: quavers; b9, n4-5: quavers; b9, n6-7: crotchets; b10, n1: a crotchet; b10, n2-5: quavers; b10: end repeat barline editorial.

299. key signature: void; b1: could be a barline between n4 & n5; b2: could be a barline between n4 & n5; b3, n6: could be a crotchet; b4A: editorial; b11, n3: could be a quaver; b11, n7: a crotchet; b12B: editorial.
300. b3, n6: could be an E'; b8, n2-3: D's; b9, n4 & n6: could be a Gs'; b13, n2: a crotchet; b16, n2-3: D'; b16: an extra crotchet rest after n3.
301. anacrusis, n1-2: quavers; b1, n3: could be a crotchet; b4, n5-6: quavers; b9, n2: could be a G'; b12, n3: could be a B; b13, n1: could be a B'; b13, n3: could be a G'; variant of E/302.
302. b2, n1: could be an E'; b9, n3: could be a G'; b9 & b13, n4: could be an E'; b16: end repeat barline editorial; variant of E/301.
303. key signature: void; anacrusis, n1-2: could be slurred; b1, n3: could be an E'; b4, n4: could be an E'; b8A: end repeat barline editorial; b8B: editorial; b12: an extra crotchet E' after n7; b13, n4 & n8: could be E's; b13, n5: could be a G'; b16A: editorial.
304. key signature: void; b1, n5: could be a crotchet; b4A: editorial; b4B, n1 & b8, n1: a crotchet; b5: could be a gracenote before n4; b7, n5: could be a crotchet; b8: an extra barline between n1 & n2; b9, n5: could be a crotchet; b12: end repeat barline editorial.
305. key signature: void; anacrusis, n1-2: quavers; b1, n1-2: could be crotchets; b3, n3-6: quavers; b4, n4: a quaver; b4, n5-6: could be crotchets; b8, n2: rhythm unclear; b8: start and end repeat barlines editorial; b12 & b14, n1, n1: quavers; b16, n1: a crotchet; b16, n2-3: quavers; b17, n1-2: could be crotchets; b20, n2-3: could be slurred; b20: end repeat barline editorial.
306. b1, n5, b5, n5 & b13, n5: a crotchet; b3, n5-6: could be an E's; b9, n1: a crotchet.
307. b4B: editorial; b8A: editorial; b8B, n3: could be an A.
308. b1, n1: a crotchet; b3, n3: rhythm unclear; b5, n3: could also be an E'; b8, n1: could be an E'; b8, n4: could be quaver rest.

309. anacrusis: could be an A; b1, n6: could be a quaver; b7, n6: could have a staccato mark; b10, n3: an E'; b10, n5: could be an A; b15, n5-6: quavers; b16, n2: could also be a C; b16, n3: could be deleted.
310. b1, n3: could be a C; b2, n2& n5: could be As; b6, n3: could be a B,; b8, n1: a crotchet; b11, n4: could be an E'; b15, n1: could be a D'.
311. anacrusis: could be a crotchet; b15B, 16A & 16b: editorial; b20, r1: a quaver rest; b31A, 32B & 31B: editorial.
312. 'Willie Brewed apeck of Mault': title; b2, n3: could be a G'; b2, n4: could be an E'; b3, n2: could be an E'; b7, n1: a G'; b8, n1: could be a crotchet rest; b10, n1: could be an E'; b12, n5: a quaver; b13, n1: a crotchet; b14, n1: an E'; b16, g1: a G'; b16, n2-3: G' s.
313. key signature: void; anacrusis, n1: could be a crotchet; b1, n7-8: quavers; b4A & b12A: editorial; b4B, n5: a dotted crotchet; b9, n4: could be a G; b10, n6-7: could also have staccato marks; b11, n4: could have a staccato mark; b16: end repeat barline.
314. key signature: void; b4: end repeat barline editorial; b5: start repeat barline editorial; b7, n1-4: rhythm unclear; b10, n4: could be a D'; b11, n3 & n6: could be quavers.
315. b11, n2, could be an A; b11, n3-4: quavers; b12, n2: could be a dash through the stem; b14, n4: could be a dotted semiquaver; b15, n2: could be a semiquaver; b15, n3: a quaver.
316. key signature: D major; time signature: triple compound time; b4, n1-3 & b12, n1-3: a triplet; b5, n4: could be an E ; b11, n3: an F#; b16, n5: an A ; b16, n6: an F# .
317. key signature: void; anacrusis, n1-5: demisemiquavers; b2, n7: a crotchet ; b2: an extra barline between n7 & n8; b2, n8: a quaver; b3: an extra quaver rest before n1 ; b3: could be a barline between n6 & n7 ; b4A; editorial; b4B: start repeat barline editorial; b6, n7: a quaver; b6: an extra quaver rest after n7; b8, n6: a G; b8, n3: could be a G'; b9, n7 & b10, n7: a quaver; variant of E/332.
318. key signature: void ; anacrusis: a crotchet; b1: start repeat barline editorial; b5, n4: could be an F ; b8B: editorial; b9: start repeat barline editorial; b12, n2: a crotchet ; b16B, n5: a crotchet ; b19, n6: could be a C; b21, n5: an E'; b24A: editorial; b25: start repeat barline editorial; b32A: editorial; b32B, n6: a crotchet, double barline editorial; b40B, n5: a crotchet ; b41, n5: could be an F; b41, n6: could be an A; b42, n4: could be a C; b48B, n5: a crotchet; b53, n5: an E'; b54, n3: could be an F'; b56A: editorial.
319. time signature: 2/4.
320. key signature: void ; anacrusis: a crotchet; b11, n4: could be a D' .

321. key signature: void; time signature could be Split Common; b1, n3 & n4: quavers; b6, n5: could be an A'; b8, n1 & b16, n1: a dotted crotchet; b12, r1: a quaver rest; b14, n5: could be an E'.
322. b3, n1-2: quavers; b11, n2-3: rhythm unclear.
323. time signature: 2/4; b1, n1-2: Gs; b5, n1-4: quavers.
324. b7, n3: could be a B; b11, n4: could be an A ; b12, g1: could be a crotchet ; b18, n2-3: crotchets ; b21, n3: a dotted crotchet ; b21, n4: a crotchet ; b22, n3-4: crotchets ; b23, n2: a G# ; b23: an extra barline between n2 & n3; b24: end repeat barline editorial.
325. b1, n6: could be a D; b8A: editorial; b8B, n1: a crotchet; b12, n2: a quaver; b16A: editorial.
326. 'I'am afloat I'am afloat': title; b10, n2: a quaver; b22, n2: could be a quaver; b23, n2: a C#; b34, n3: could be a dotted crotchet.
327. anacrusis: a crotchet; bb3, n3: a quaver; b5, n1-4, b6, n1-4 & b14, n1-2: quavers; b14, n3: a quaver; b14, n4: rhythm unclear.
328. time signature could be Common Time; b3, n7: could be a crotchet; b6, n7: could be a G'; b7, n1: a crotchet .
329. b1, n6: an F#; b10, n6: could be a B; b14, n4: could be an E'; b15, n4: a B.
330. key signature: G major; anacrusis, n1: a crotchet; b4, n6: a crotchet; b6, n3: could be a G'; b11, n3: could be a B.
331. b6, n2: could be a D'; b10, n4: could be a fermata over the note; b11, n1-4: quavers; b13, n1: could be a quaver.
332. key signature: void; b5, n7: a quaver; b6, n6: could be a G'; variant of E/317.
333. b28, n1: rhythm unclear; b32: an extra crotchet rest after n5; b36, n3 & b40, n3: could be Gs; b48B: editorial.
334. time signature: 2/4 ; b3, n3: could be a G ; b4, r1 & b10, r1: quaver rests; b4, n2 & b10, n2: quavers; b5, n3-4: semiquavers; b6, n6: could be a C; b11, n3: a quaver.
335. b2, n3: could be an A ; b3, n1: could be a dotted quaver; b3, n4-5: quavers; b4, n1-2: quavers; b4, n2: could be a D'; b4, n4: could be an A; b4, n5-7 & b12, n5-7: slurred; b5, n1-2 & b7, n1-2 & b13, n1-2: quavers; b6, n5 & b14, n5: a quaver; b7, n4: a dotted quaver; b7, n5: a semiquaver; b8, n3: could be a G; b10, n3: a C#; b10, n4-5: quavers;

- b11, n1-2 & b12, n1-2: quavers; b11, n4-5 & b15, n4-5: quavers; b15, n3: could be a G'; b16, n3: could be a B.
336. b7, n2: could be an E'; b11, n3: could be a G'; b13, n3: rhythm unclear.
337. b15, n3-6: quavers; b17, n1: a quaver; b18, n4: a quaver; b19, n1: could have an accent over the note.
338. b6, n3: could be a G'; b7, n4: could be a D'; b8, n1: could be a dotted crotchet; b8: an extra barline between n1 & n2; b13, n2: could be a G'; b16, n1: could be a dotted crotchet.
339. b1, n5: a B; b7, n4: could be an E; b12, n1: could be a G'; b15, n4: could be an E; b16B: editorial.
340. key signature: void; anacrusis, n2-3: could be slurred; b3, n4: could be a D'; b11, n3: could be a B'; b13, n1: could be a G'; b15, n2-3: Gs; b17, n2: could be a quaver; b17, n3: could be a quaver.
341. b3, n4: an F#; b3, n8: could be a C; b7, n4: could be an E'; b12, n5: could be an E'.
342. key signature: void; b19, n4: a D'; b20, n1: could be an E'; b21, n1-2 & b22, n1-2: quavers.
343. 'The Days we went a Gipsying along time ago': title; b2, n1 & n3: quavers; b3, n2: could be an A; b6, n1: could be a G; b12, n2: a quaver; b14: an extra two quavers after n4; b16, n2: a quaver; b18, n2-3: quavers; b24, n4: could be an E'.
344. 3, n8: could be a D; b4, n6 – b16, n3: editorial, reconstructed as missing from the original MS.
345. key signature: void; b20, n2: an A.
346. b5, n5: could also be an F#'; b5, n6: could also be a D'; b8, n7: rhythm unclear.
347. 'Patricks Day in the morning with Variations': title; anacrusis: a crotchet; b8A, n2: could be a crotchet; b8B: editorial; b13, n4-n6: could also be F#, E', and D' respectively; b16B: editorial; b16B, n6: a crotchet; b44, n1-2: could be quavers.
348. b5, n1 & b7, n1: a quaver; b5, n4-5: rhythm unclear; b7, n2: a quaver; b7, n5: a crotchet.
349. 'Jacksons Morning Dress': title; anacrusis: could be a crotchet; b14, n4: a G'; b21, n5 & n6: could also be F# and G' respectively.
350. b1, n1: a quaver; b6, n1: could be a quaver; b9, n1, b11, n1 & b13, n1: a quaver; b15, n1: an F' flat; b16: end repeat barline editorial.

351. key signature: A major ; time signature: compound duple time ; b1, b3, b5, b7 & b10: a barline between n6 & n7 ; b2: could be a barline between n3 & n4 ; b6: a barline between n3 & n4 .
352. anacrusis, n1-2: could be quavers; b8, n2: could be an E'; b9, n1 & n3: G's; b9, n2: an F#'; b16, n5-7: quavers; b19, n5: an E'.
353. b5, n3: could be a C; b9, n4: could be an A ; b11, n2: could be a dotted semiquavers ; b11, n3-4: could be semiquavers; b14, n1-2: quavers.
354. b2, n5: a quaver; b3, n8: could be a D'; b13, n4: rhythm unclear; b15, n5: rhythm unclear; b17, n1: rhythm unclear; b20A, n3: could be a crotchet; b20B: editorial.
355. key signature: void; b1, n4: a G; b1, n4-5: could be slurred; b7, n3: could be a D'; b7, n4: could be a G'; b10, n3: could be an A'; b10, n8, b12, n8 & b14, n8: could be a G' ; b11, n5: a crotchet.
356. 'The Soldiers Return': title; b4, n4: could be a quaver; b4: an extra quaver rest after n4; b6, n4: could be a dotted crotchet; b8, n4: a quaver; b9, n5: rhythm unclear; b10, n3: could have a staccato mark.
357. anacrusis: could be a crotchet; b2, n8: could be a B; b3, n8: a D'; b5, n1-2: quavers ; b10, n5: could be a quaver ; b10, n6: a crotchet; b11, n2: could be an E'.
358. b9, n1-7 & b10, n1-1-3: taken from Howe's *First Part of the Musician's Companion*; b3, n1: could be a G'; b4, n6: could be staccato; b8, n2: could be a quaver; b10, n5: a D'; b13, n5 & n6: quavers; b14, n2 & n3: quavers.
359. key signature: void; b3, n7 & b7, n3: crotchets; b4, n7: a quaver A; b4: an extra two quaver Gs after n4; b5, n4: could be an A; b7, n1-3: could be slurred; b8, n1: could be a D'; b8, n2: could be a B; b10, n3-4 & b14, n3-4: crotchets; b12, n3 & n7: crotchets; b14, n9: could be an A'; b15, n1-3 & n4-6: could be triplets; b16: end repeat barline editorial.
360. key signature: G major; b1, n3: a D; b2, n1-2: could be slurred; b3, n8: could be a crotchet; b6, n9: could have a staccato mark; b8, n2: a B, rhythm unclear; variant of E/165.
361. 'Quadrill': title; (1) key signature: void ; anacrusis: a crotchet ; b4, n2: could be a B,; b4: an extra barline between n4 & n5; b4, n5: a crotchet; b8, n5: a crotchet; b9, n1-2 & b11, n1-2: quavers ; b10, n5: a crotchet; b12: end repeat barline editorial; (2) key signature: void; anacrusis: a crotchet; b1, n7: a crotchet ; b1, n8: a quaver; b2, two extra quaver (EE) after n9; b3, n7-8: quavers; b5, n7: could be a dotted crotchet; b5, n8: a quaver; b7, n7 & b15, n7: crotchets; b7, n8: a quaver; b8A: editorial; b9, n1 & n4, b11, n1 & n4: quavers; b9, n5 & b11, n5: a crotchet; b10, n7,

- b10 & b12: an extra barline between n7 & n8; b14, n5: a dotted crotchet; b16A: editorial; (3) b5, n3: could be a quaver; b7, n2-3: quavers.
362. key signature: void; b8, n7: could be an ornamentation marking over the note; b11, n7: a D'; b11, n8: could be a G'; b12A: editorial.
363. key signature: void; time signature: 6/8 ; b1, n1 & n3, b2, n3 & n5, b3, n3, b4, n1, n3 & b5, n1, n3, b7, n1, n3 & n5 & b8, n3 & n5: quavers ; b1, n5, b3, n5, b4, n4 & b5, n5: crotchets.
364. b1, n6: could be a C'; b2, n4: could be a C; b5, n4 & b9, n3: could have a staccato mark ; b8, n7: a quaver; b12, n7: could be a crotchet; b12: start repeat barline editorial; b13, n6: could have a staccato mark ; b13, n5-6: slur could be crossed out ; b14, n8: an A written over the note; b19, n4: a G'.
365. b2, n3: could be a crotchet; b4, n3: could be a crotchet; b5, n4: could be a G'; b10, n1: could have a staccato mark.
366. 'The Mason's Apron or Miss Carbery's': title; b5, n1: could be a dotted quaver; b11, n5: could be a C; variant of E/249.
367. b1, n3: could be an A.
368. b5, n2: could be a B; b9, n4: could be a G'; b9, n8: could be an E'; b11, n1: a G#; b12, n4 & n6: could be G's; b13, n4: a G'; b14, n8: could be an A'.
369. key signature: void ; b4, n1-6: semiquavers ; b16: end repeat sign editorial.
370. key signature: void ; b10, n2-3 & b14, n2-3: could be E's .
371. 'Can You Dance a Polka': title; anacrusis, n1: a crotchet ; b8A, n4: rhythm unclear; b8B: editorial; b11: could be a barline between n4 & n5 ; b14, n4: could be an F#'; b16B: editorial.
372. b1: a barline between n4 & n5; b2, n8: a quaver; b3, n5: could be a C.
373. b1, n4-5: slurred; b5: an extra F#' after n4; b6, n8: could be an E'; b7, n6: could be an E'; b8, n4: could have a staccato mark; b8: end repeat barline editorial.
374. key signature: void; anacrusis: could be a crotchet; b1, n2 & b3, n4: quavers; b4, n4: could also be an E; b7, n2: could be an E'; b8B: editorial; b16, n2: a quaver; b18, n2: could be a C; b20, n2: could be an A.
375. 'Blakes Debate': title; key & time signature missing due to part of the page torn; b1, n1-2: rhythm unclear; b4, n6: a dotted crotchet; b6, n1:

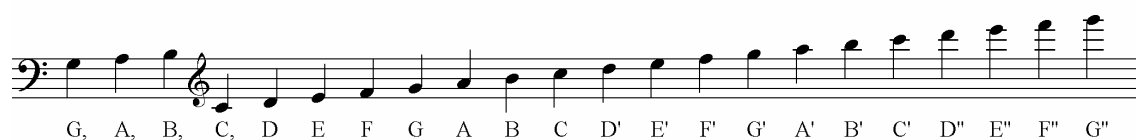
could be an E'; b7, n9 & n11: crotchets; b7, n10: a quaver; b8: end repeat barline editorial.

376. key signature: G major; b6, n4: could be an E'; b8, n4: a crotchet; b11, n4: could be a G'; b14, n2: could be a G'; b16: an extra start and end repeat barline between n3 & n4; variant of E/213.
377. key signature: void; b1, n4: could be an E'; b3, n4 & b5, n4: could be a crotchet; b11, n4: rhythm unclear; b11, n5: could be a G'; b15, n8: could be a G'.
378. b4, n4: could have a staccato mark; b11, n8: could be a G'.
379. b6, n6 & b14, n6: a C natural; b11, n6: could be an E'.
380. 'Ne[?] Reel[?]': title; b12, n1: could be a G'; b16B: editorial.
381. b5, n8: could be a G'; b6, n7: could be an ornament over the note ; b7, n4: could be a G' ; b8, n5: rhythm unclear ; b9, n1 & n4: could be G's ; b9, n8: a G'.
382. key signature: D major ; b6, n3 & b11, n3: could be a G'.
383. b8A: editorial; b8B, n4: a dotted crotchet.
384. b1, n5: could be a semiquaver; b12, n1: could be a crotchet; b16, r1: could be a quaver rest , an extra quaver rest after r1 .
385. b5, n1-2 & n4-5 & b7, n1-2: quavers; b7, n4: could be a quaver; b9, n6: rhythm unclear; b12, n6: a quaver.
386. b1, n8: a C#.
387. b12, n1: a crotchet; b13, n1-4: quavers; b14, n4: could be a G'; b15, n1: could be a dotted crotchet; b15, n3: could be a dotted quaver; b17, n1-2: could be quavers; b19, n5: could be an E'.
388. b15: an extra barline between n2 & n3; b16A: editorial.
389. b14, n4: an A; b18, n2-3 & b22, n2-3: B naturals.
390. anacrusis, n1: could be a G'; b6, n4: could be a crotchet ; b8, n5: unclear; b8: start and end repeat barlines editorial; b11, n3-5: rhythm unclear .
391. b7, n4: could be a C#.
392. b4: end repeat barline editorial; b5: start repeat barline editorial; b7, n4: could be a G'; b8A: editorial; b8B, n3: a crotchet.

¹ Alphabetical code taken from Fleishmann (1998)

Index of Music Incipits

All incipits are transposed, where required, to begin on the note G. Anacruses and grace notes have been ignored. Where a tune contains double stops, only the top note has been included in the music incipit. All the incipits consist of 12 notes after which the catalogue number(s) and the edition number(s) are noted, 1/191/298, E/179/281 for instance, denotes that the incipit is for items 191 and 298 in MS 1 and for items 179 and 281 in the edition. In the case of quadrilles with more than one part, the catalogue and edition numbers appear followed by a lower-case letter, for example 1/79a, E/71a indicated the first figure of item number 79 in MS 1 and the first figure of tune number 71 in the edition. The second figure of this item is represented as 1/79b, E/71b and the third by 1/79c and E/71c etc. The following alphabetical code has been used to indicate pitch:



G	Ab	Ab	Bb	Bb	G	Bb	Ab	G	Ab	F	G	1/282, E/266
G	Ab	Bb	Bb	C	D'	Eb'	D'	C	Bb	Ab	G	1/17, E/10
G	Ab	Bb	F	Eb	D	Bb,	Bb,	Ab	G	Bb	F	1/249, E/235
G	Ab	Bb	G	Ab	F	G	Ab	Bb	C	Ab	F	1/230, E/217
G	Ab	F	G	Eb	F	Eb	C,	G	Ab	F	G	2/8, E/322
G	Ab	G	Eb	D	C,	D	Eb	F	G	A	G	2/78, E/390
G	Ab	G	Ab	Bb	Eb'	D'	F'	D'	Bb	Eb'	D'	1/183, E/172
G	Ab	G	F	D	Bb,	Eb	D	Bb,	G,	Ab,	Bb,	1/19, E/12

G	Ab	G	F	G	Ab	Bb	Ab	Bb	F	Eb	D	2/2/18, E/317/332
G	Ab	G	F	Bb	G	Eb	D	Eb	F	Db	Eb	1/186, E/175
G	Ab	G	G	F	G	Eb'	G	Ab	G	G	F	1/175, E/165
G	Ab	G	G	F	G	Eb'	G	G	Ab	G	G	2/48, E/360
G	A	A	C	B	B	C	A	A	C	B	D	1/317, E/299
G	A	B	A	G	E	A	G	E	G	A	B	1/58, E50
G	A	B	B	C	D'	E'	D'	D'	C	B	B	1/41, E/33
G	A	B	D'	C	D'	E'	G'	D'	B	G	B	1/72, E64
G	A	B	G	C	A	B	G	G	B	D'	G'	1/65, E57
G	A	F	G	F	D	F	G	A	C	D'	F'	1/35, E/27
G	A	G	E	A	B	C	A	G	E	D	E	1/18, E/11
G	A	G	G	F	D	E	F	G	A	G	G	1/64, E56
G	A	B	B	A	G	B	A	A	A	G	B	1/283, E/267
G	A	B	B	C	A	A	G	G	D'	D'	F#	1/202, E/190
G	A	B	C	D'	E'	G	A	B	C	G	A	1/191/298, E/179/281
G	A	B	C	D'	G'	D'	C	B	D'	G	G	1/136, E/126
G	A	B	C	D'	G'	E'	G'	D'	G'	G	A	1/79d, E71d
G	A	B	C	E'	D'	A	A	C	G	G	D'	1/169, E/159
G	A	B	C	E'	D'	B	D'	C	A	B	C	2/62, E/374
G	A	B	C	F'	E'	D'	G	A	B	C	D'	2/21, E/335
G	A	B	C	G	E	F	G	A	G	G	F	1/80, E72
G	A	B	D	D	E	E	D	G	A	B	D	1/104, E/94
G	A	B	E	F	G	C,	D	E	D	C,	A,	1/312, E/294
G	A	B	G	E	B	G	E	F#	A	A	F#	1/142, E/132
G	A	B	G	E	G	D	D'	E'	D'	B	B	1/330, E/310

G	A	Bb	C	D'	G	B	A	G	F	A	G	1/171, E/161
G	A	Bb	C	D'	G	G	G	A	Bb	C	D'	1/212, E/200
G	A	Bb	D'	C	A	Bb	G	F	Bb	D	C	1/108, E/98
G	A	C	B	A	G	B	D'	G'	F#'	G	E'	1/289/301, E/272/284
G	A	C	C	E'	C	D'	C	C	E'	C	G	1/222, E/209
G	A	C	D'	E'	C	C	A'	G'	C	E'	D'	1/201, E/189
G	A	C	D	E	E	G	F	F	D	E	C	1/113, E/103
G	A	C	D'	E'	F'	C	Bb	A	F	C	F	1/106, E/96
G	A	C	D'	E'	F'	D'	E'	C	D'	A	A	1/217, E/205
G	A	F	D	G	G	F	D	C,	D	F	F	2/26, E/340
G	A	G	A	B	A	G	E	E	D	E	G	1/319, E/300
G	A	G	A	B	A	G	F#	G	A	B	C	1/200, E/188
G	A	G	D	E	D	G	E	D	B,	B,	G,	2/5, E/320
G	A	G	D'	B	G	B	C	B	B	A	G	1/97/E87
G	A	G	E	A	B	C	A	G	E	D	E	1/185/197, E/174/185
G	A	G	E	A	G	A	C	G	E	C	D	1/311, E/293
G	A	G	E'	D'	C	A	G	A	C	B	A	1/286, E/269
G	A	G	E	D	E	G	A	B	D'	B	G	1/164, E/154
G	A	G	F	Eb	C	C	Eb	F	G	F	Eb	1/95, E/85
G	A	G	F	E	F	G	A	G	C	B	A	1/219, E/207
G	A	G	F#	D	G	A	B	C	B	A	G	1/154, E/144
G	A	G	F#	E	D	D	D'	E'	D'	C	B	2/45, E/357
G	A	G	F#	G	A	E	D	E	F#	G	A	2/10, E/324
G	A	G	F#	G	C	E'	E'	C	B	C	D'	1/86c, E/78c
G	A	G	G	A	B	C	G	A	G	E	D	1/274, E/258

G	A	G	G	A	B	D'	E'	D'	D'	C	B	2/34, E/347
G	A	G	G	C	B	B	A	G	G	E'	E'	1/85, E/77
G	A	G	G	F	G	Bb	C	D'	Eb'	F'	Eb'	1/134, E/124
G	A	G	G	F#	G	B	A	A	A	G	A	1/240, E/226
G	A	G	B	A	G	D'	E'	F#'	G'	D'	B	2/72, E/384
G	Bb	Ab	C	Bb	C	D'	Eb'	G	Bb	Ab	C	1/226, 2/64, E/213/376
G	Bb	Ab	C	Bb	G'	G'	F#'	G'	Ab	F'	F'	1/193, E/181
G	Bb	Ab	F	G	Eb	Eb	D	Eb	G	F	F	1/33, E/25
G	Bb	Ab	G	F	Eb	F	C,	D	Eb	F	G	1/246, E/232
G	Bb	Bb	Ab	C	Ab	G	Bb	Bb	Bb	G	Eb	1/229, E/216
G	Bb	Bb	Ab	G	Eb	F	Eb	C,	Eb	Bb,	Ab,	1/208, E/196
G	Bb	Bb	C	Bb	Bb	C	Bb	G	Bb	Bb	C	1/189/231, E/178/218
G	Bb	Bb	C	Bb	G	Eb	F	G	G	F	Eb	1/176, E/166
G	Bb	Bb	C	D'	Eb'	D'	Eb'	Bb	C	Bb	C	2/61, E/373
G	Bb	Bb	C	Eb'	Bb	Eb'	C	Eb'	Bb	Eb'	G'	2/70, E/382
G	Bb	Bb	C	Eb	F	Eb	Bb	G	Bb	Bb	G	1/275, E/259
G	Bb	Bb	C	Eb'	F'	G'	F'	Eb'	C	C	Bb	1/306, E/289
G	Bb	Bb	G	Ab	G	F	Eb	G	Bb	C	D'	1/109/205, E/99/193
G	Bb	Bb	Eb'	Bb	G	Bb	Eb'	F'	G'	Eb'	F'	2/69, E/381
G	Bb	C	Bb	G	Bb	C	Bb	Eb'	D'	Eb'	Eb'	1/79c, E71c
G	Bb	C	Bb	G	F	G	Eb	C,	Eb	F	G	2/4, E/319
G	Bb	C	Db'	F'	Eb'	D'	C	A	A	A	A	1/103, E/93
G	Bb	C	Eb'	F'	G'	F'	Eb'	C	C	Bb	Eb'	1/308, E/291
G	Bb	Db'	F'	Eb'	C	C	Eb'	Eb'	F'	Eb'	Db'	1/83, 2/59, E75/371
G	Bb	Eb	Eb'	D'	F'	Bb	Ab	G	Bb	Eb	G	1/273, E/257

G	Bb	Eb	Eb	G	F	G	Ab	G	Bb	Eb	G	1/61, E/53
G	Bb	Eb'	F'	Eb'	Eb'	D'	C	D'	Eb'	C	Bb	1/305, E/288
G	Bb	Eb	G	Ab	C	F	Ab	G	Bb	Eb'	G'	1/261, E/245
G	Bb	Eb'	G	Bb	Eb'	Bb	G	Eb	G	Bb	Eb'	1/92, E/83
G	Bb	Eb'	G'	F'	D'	Bb	G	G	Bb	Bb	Eb'	1/295, E/278
G	Bb, C,	Bb, Eb	C,	Bb, C,	Eb	F	Eb	F	Eb	F		2/44, E/356
G	Bb	G	G	F	G	C	D'	C	C	Eb'	G	1/165, E/155
G	B	A	A	B	A	G	B	D'	D'	B	D'	2/37, E/349
G	B	A	F	G	B	D'	G	B	B	A	G	1/166, E/156
G	B	A	F	G	D	D	G	B	A	C	B	1/258, E/242
G	B	A	G	D	B	A	G	G	B	A	G	1/63, E/55
G	B	A	G	D'	B	G'	B	G	G	G	B	1/77, E/69
G	B	A	G	D'	G	B	A	G	D'	G	G'	1/135, E/125
G	B	A	G	G	G'	E'	D'	G	B	A	G	1/48, E/40
G	B	A	G	B	A	G	E	D	G	E	A	1/170, E/160
G	B	A	G	B	D'	D'	E'	G'	A'	B'	G'	1/315, E/297
G	B	A	G	F#	A	D'	D'	C	A	G	B	1/167, E/157
G	B,	B,	B,	B,	C,	D	E	D	G	D	E	1/36a, E/28a
G	B	B	C	B	G	B	B	C	B	A	A	1/158, E/148
G	B	B	G	C	C	G	B	B	C	D'	E'	2/25, E/339
G	B	C	D'	Eb'	D'	C	B	G	B	G	F	1/281, E/265
G	B	D	D	B,	D	D	C	B	A	G	A	1/195, E/183
G	B	D'	D'	B	D'	E'	F#'	G'	F#'	E'	D'	1/288, E/271
G	B	D'	E'	D'	B	G	A	B	C	B	G	2/13, E/327
G	B	D'	E'	D'	C	B	G	A	B	C	B	1/204, E/192

G	B	D'	E'	D'	G'	D'	E'	D'	C	B	C	1/147, E/137
G	B	D'	B	D'	E'	A'	A'	E'	F#'	G'	G	1/44, E/36
G	B	D'	B	E'	D'	B	G	A	G	E	E	1/287, E/270
G	B	D'	B	G	B	C	B	A	B	D'	G	1/225, E/212
G	B	D'	B	G'	B	D	B	G	B	D'	B	1/34, E/26
G	B	D'	F#'	G'	D'	B	G	B	D'	B	C	1/140, E/130
G	B	D'	G'	D'	B	D'	G'	D'	B	G	A	1/221, E/208
G	B	F#	A	E	G	F#	A	D	F#	A	E	1/90, E/81
G	B	G	D	B,	D	D	B,	D	G	B	G	1/148, E/138
G	B	G	D'	G	B	C	D'	E'	F#'	D'	B	1/235, E/222
G	B	G	D'	G	B	G	B	C	B	A	B	1/172, E/162
G	B	G	D'	G	B	G	D'	B	E'	C	D'	1/141, E/131
G	B	G	F#	D	G	E	C,	D	B,	A,	G,	1/101, E/91
G	B	G	F#	G	A	F#	G	B	G	C	B	1/16, E/9
G	B	G	F	A	F	E	G	F	D	E	D	1/322, E/303
G	B	G	A	G	E	G	E	D	G	B	G	2/33, E/346
G	B,	B,	D	B,	B,	G	B,	C,	D	E	F#	1/224, E/211
G	C	C	C	C	G	Bb	A	F	G	C	C	1/115, E/105
G	C,	C,	C,	C,	G	F	D	F	G	C,	C,	1/112, E/102
G	C	C	C	C	B	C	E'	D'	C	D'	E'	1/81, E73
G	C	C	C	C	G	F	E	C,	C,	G	G	1/294, E/277
G	C	C	C	D	C	Bb	C	D	E	C	C	1/100, E/90
G	C,	C,	C,	D	F	G	A	G	G	F	D	1/207, E/195
G	C,	C,	C,	G	F	D	F	G	C,	C,	C,	2/47, E/359
G	C	C	C	B	G	E'	D'	E'	F'	E'	F'	1/250, E/236

G	C	C	C	G	F	G	Ab	Bb	F	Bb,	D	2/74, E/386
G	C	C	D'	Eb'	D'	Eb'	F'	Eb'	D'	C	C	1/279, E/263
G	C	C	A	G	A	Bb	D'	D'	G	A	Bb	2/80, E/392
G	C,	C,	Bb,	C,	D	Eb	F	G	C,	C,	F	1/213, E/201
G	C	C	Bb	C	Bb	G	A	Bb	G	F	Eb	1/210, E/198
G	C	C	Bb	G	A	Bb	A	G	C	C	Bb	1/214, E/202
G	C	C	Bb	G	Bb	Bb	F'	C	G	G	Bb	1/57, E49
G	C	C	B	C	D'	G	G	F#	G	D'	G	1/10, E/3
G	C,	C,	D	Bb,	C,	D	F	G	C,	C,	A	1/255, E/239
G	C,	C,	D	C,	G	A	B	A	G	C,	C,	2/73, E/385
G	C	C	D'	F'	A'	G'	Eb'	F'	D'	Bb	F'	1/45, E/37
G	C,	C,	D	G	Ab	G	F	D	G	C,	C,	1/98, E/88
G	C,	C,	E	C,	C,	G	C,	C,	C,	A	G	1/241, E/227
G	C	C	E'	C	C	G'	C	C	E'	C	C	1/150, E/140
G	C	C	E'	D'	C	B	C	D'	F'	E'	C	1/160, E/150
G	C,	C,	E	G	G	E	G	C,	C,	E	F#	1/155, E/145
G	C	C	D'	E'	C	D'	C	B	G	G	A	2/60, E/372
G	C	C	D'	F'	G'	F'	D'	G'	A'	Bb'	D'	2/75, E/387
G	C	C	G	A	G	F	E	G	C,	E	D	1/149, E/139
G	C,	C,	G	C,	B	C,	G	C,	C,	B	G	1/47, E/38
G	C,	C,	G	C	B	C	G	C,	C,	G	F	2/43, E/355
G	C,	C,	G	C,	C,	F	D	D	F	D	D	1/173, E/163
G	C,	C,	G	C,	D	F	G	C,	C,	F	Bb,	1/293, E/276
G	C	D'	Bb	G	G	Bb	C	D'	Eb	C	D	1/40, E32
G	C	E'	A'	G'	E'	E'	F'	E'	D'	A	B	1/264, E/248

G	C	E'	C	D'	E'	D'	C	B	C	D'	E'	1/247, E/233
G	C	E'	C	B	G	F	E	G	C	C	C	2/63, E/375
G	C,	E	C,	G	C,	C,	A	G	C,	E	C,	1/73, E65
G	C	E'	C	G'	E'	C'	C'	E'	D'	C	C	1/117/E/107
G	C,	E	C,	G	C,	E	C,	D	F	G	A	1/209, E/197
G	C,	E	C,	G	C,	E	C,	G	C,	E	C,	2/42, E/354
G	C	E'	E'	F'	F'	E'	E'	D'	D'	C	D'	1/37, E29
G	C,	E	D	C,	G	C,	E	D	C,	G	C	2/56, E/368
G	C	E'	D'	C	G'	C	E'	G'	A'	F'	G	1/114, E/104
G	C	E'	F'	D'	C	E'	A'	G'	G	G	G	2/32, E/345
G	C	E	G	C	B	C	B	C	F'	E'	D'	2/14, E/328
G	C	A	A	G	F	E	A	D'	C	C	B	1/332, E/312
G	C	A	B	G	A	B	C	D'	E'	F#'	G'	1/9, E/2
G	C	A	G	F	E	D	D'	C	B	G	C	1/162, E/152
G	C	B	A	C	G	E	G	A	G	E	D	2/49c, E/361c
G	C	B	C	D'	D'	E'	D'	B	G	G	E'	1/331, E/311
G	C	B	F	D	E	F	A	G	E	E	E	1/270, E/254
G	C,	A	G	F	D	E	D	E	C,	D	E	1/310, E/292
G	C,	G	F#	E	D	C,	C,	B,	C,	E	F#	1/232, E/219
G	D	D	Bb	D	D	F	E	D	E	F	F	1/51, E43
G	D	D	C#,	D	B,	G,	G,	F#,	G,	A,	A,	1/71, E63
G	D	G	G	D	G	G	D	C,	B,	C	D	1/38, E30
G	D	C,	B,	G,	A,	B,	A,	B,	G,	A,	B,	1/13, E/6
G	D	B,	D	C,	E	D	C,	B,	G,	B,	D	2/31, E/344
G	D	B,	D	E	A	G	F#	E	D	E	F#	2/35, E/348

G	D	B,	D	G,	D	B,	D	B	G	E	G	1/262, E/246
G	D	B,	D	G,	D	G	B	A	D	C#,	D	1/198, E/186
G	D	B,	G,	A,	B,	C,	A	G	F	E	D	1/263, E/247
G	D	C,	B,	C,	D	F#	E	A	G	F#	D	1/151, E/141
G	D	D	C,	D	Bb,	A,	Bb,	G,	A,	Bb,	A,	1/324, E/305
G	D	D	E	D	E	E	D	E	D	B	A	1/244, E/230
G	D	D	E	F#	G	D	D	C,	B,	C,	D	1/89, E/80
G	D	D	E	G	A	B	G	C	A	B	G	1/178, E/168
G	D	E	D	B,	D	D	E	G	A	B	A	2/17, E/331
G	D	E	D	B,	D	D	G	F#	G	E	D	2/68, E/380
G	D	F	D	C,	Bb,	G,	C,	C,	D	Eb	F	2/53, E/365
G	D	G	A	B	A	B	C	B	A	G	F	2/22, E/336
G	D	G	D	D	B,	D	D	E	F'	G	G	1/161, E/151
G	D	G	E	D	E	G	B	G	A	G	E	2/55, E/367
G	D'	B	D'	G	D'	B	D'	G'	B'	A'	F'	2/79, E/391
G	D'	C	B	C	D'	B	G	B	D'	B	C	1/218, E/206
G	D'	D'	D'	C	B	A	F	A	C	B	A	2/15, E/329
G	D'	G	F'	G	D'	G	G	D'	G	Bb	G	1/337, E/314
G	Eb	Eb	Bb,	Eb	F	G	Bb	F	Bb,	D	Bb	1/67, E59
G	Eb	Eb	D'	C	Bb	Ab	F	Bb	D	C	Bb	1/46, E/38
G	Eb	Eb	G	D	D	B,	A,	C	B	A	B	1/49, E/41
G	Eb	F	Eb	Db	C	Bb	G	G	Eb	F	G	1/70, E62
G	Eb	G	Bb	Eb'	G'	Bb'	G'	Ab'	G'	F'	D'	1/28, E/20
G	Eb'	D'	C	Bb	G	Eb	F	G	Bb	Ab	G	1/22, E/15
G	Eb	Bb,	Eb	Eb	Eb	G	Eb	Bb	G	Bb	Eb'	1/127, E/117

G	Eb	Bb,	Eb	G	Eb	Bb,	Eb	G'	Eb'	D'	Eb'	2/28, E/341
G	Eb	C,	Eb	C,	Bb,	C,	Eb	C,	Bb,	C,	Bb,	1/211, E/199
G	Eb	Eb	Eb	D	Eb	C,	Bb,	C	Eb	F	G	1/110, E/100
G	Eb	Eb	Eb	Eb	F	Eb	C,	Bb,	C,	Eb	F	1/265, E/249
G	Eb	Eb	F	Eb	C	Bb	Eb	Eb	F	Eb	C	1/79e, E71e
G	Eb	Eb	F	Eb	D	Bb,	Bb,	Eb	C,	Ab,	Ab,	1/144, E/134
G	Eb	Eb	F	Eb	F	Eb	C,	Bb,	C,	Eb	F	2/54, E/366
G	Eb	Eb	F	G	Ab	Bb	Ab	G	F	G	Ab	1/123, E/113
G	Eb	Eb	G	Bb	Bb	C	D'	Eb'	C	Bb	G	1/314, E/296
G	Eb	Eb	G	Eb	Eb	G	Ab	G	G	F	Eb	1/177, E/167
G	Eb	F	D	Eb	C,	Bb,	Eb	F	F	F	Bb	1/297, E/280
G	Eb	F	Eb	C,	Eb	C	B,	B,	C,	Eb	Eb	1/129, E/119
G	Eb	F	Eb	Eb	G	Eb	F	Eb	Eb	C,	F	1/192, E/180
G	Eb	F	G	Ab	Bb	Bb	C	D'	C	D'	Eb'	1/277, E/261
G	Eb	F	G	Ab	Eb	D	Eb	Eb	Db	Bb,	G	1/138, E/128
G	Eb	G	Bb	C	D	C	Eb	Ab	G	Eb	Ab	1/133, E/123
G	Eb	G	F	D	F	Eb	C,	Eb	D	Bb,	Eb	2/40, E/352
G	Eb'	C	Bb	Bb	G	Eb	F	G	Ab	G	F	1/272, E/256
G	E	C	D	E	D	E	F	G	E	C	D	1/24, E/16
G	E	C,	C,	B,	C,	B	A	B	C	G	E	1/69, E/61
G	E	C,	C,	C,	F	E	C,	C,	C	B	A	1/52, E44
G	E	D	C,	E	G,	F	E	C,	D	A	G	1/31, E/23
G	E	D	C,	E	G,	F	E	C,	D	A	G	1/32, E/24
G	E	D	E	G	A	B	G	A	B	C	A	1/68, E60
G	E	D	E	G	E	D	E	G	E	D	B	1/42, E/34

G	E	E	C	G	A	B	C	D'	B	C	A	1/30, E/22
G	E	E	D	E	G	E	E	C	B	A	G	1/39, E/31
G	E	C	E	G	F	E	F	A	D	F	D	1/14, E/7
G	E	C	C	G	E	A	F	D	D	E	F	1/124, E/114
G	E	C	D	E	F#	F#	E	C	G	A	G	1/91, E/82
G	E	C	G	A	C	G	E	C,	E	G	E	1/278, E/262
G	E	C,	C	B	C	G	E	C,	C,	B,	C,	1/122, E/112
G	E	C,	C,	C	G	A	C	G	E	A	D	1/118, E/108
G	E	C,	E	G	E	C	A	G	E	C,	E	1/131/163, E/121/153
G	E	D	E	C,	D	E	G	A	G	C	G	2/66, E/378
G	E	D	E	G	A	B	C	D'	E'	D'	B	2/20, E/334
G	E	E	C	B	A	G	A	B	C	D'	C	2/65, E/377
G	E	E	D	C,	E	G	E	D	E	C,	A,	1/76, E/68
G	E	E	D	E	D	E	G	E	D	E	D	1/152, E/142
G	E	E	D	E	G	E	E	A	F	E	E	1/203, E/191
G	E	E	D	E	G	E	E	D	B	A	G	2/51, E/363
G	E	E	E	F	E	D	A,	B,	C,	C,	C,	2/12, E/326
G	E	E	F#	E	B	E	E	F#	E	G	E	1/292, E/275
G	E	E	F#	E	D	B,	A,	B,	E	E	F#	1/334, E/313
G	E	E	F#	E	D	E	D	D	D	E	E	2/76, E/388
G	E	E	G	E	B,	E	E	G	F#	G	F#	1/168, E/158
G	E	F#	G	E	F#	G	E	G	E	F#	E	1/132, E/122
G	E	G	C	B	C	A	G	A	D	E	F	2/49a, E/361a
G	E	G	C	E'	D'	C	D'	A	G	C	E	1/137, E/127
G	E	G	G	E	G	C	C	C	B	C	D	1/236, E/223

G	E'	C	G	G'	E'	C	G	G	A	G	G	1/125, E/115
G	E'	E'	D'	C	A	C	C	B	A	G	C	1/233, E/220
G	E'	E'	D'	E'	D'	C	D'	C	B	C	B	1/188, E/177
G	E'	E'	E'	D'	C	C	A'	A'	A'	G'	F'	1/121, E/111
G	E'	E'	F	D'	D'	G	F'	E'	D'	C	D'	2/1, E/316
G	F	A	G	C	C	A	G	F	E _b	D	B _b	1/43, E35
G	F	D	G	F	D	C,	D	B _b ,	D	B _b ,	F	1/25, E/17
G	F	E	D	C,	D	E	F	G	C,	E	C,	1/66, E58
G	F	E _b	F	B _b	A _b	F	E _b	G	F	E _b	E _b	1/56, E/48
G	F	E _b	F	E _b	C	E _b	C	B _b ,	C	D	E _b	1/27, E/19
G	F	E	G	G	F	E	C	C	B	C	E'	1/15, E/8
G	F	A _b	G	E _b	E _b	G	E _b	C,	E _b	E _b	C,	1/254, E/238
G	F	D	D	C,	B _b ,	G,	G,	C,	C,	D	E _b	1/105, E/95
G	F	D	E	F	A	G	A	B _b	C	D'	C	1/228, E/215
G	F	D	F	D	F	G	A	C	D'	C	D'	1/107, E/97
G	F	D	F	E _b	D	C,	B _b ,	C,	D	B _b ,	B _b ,	1/327, E/307
G	F	E	A	G	F	E	A	G	F	E	C,	1/216, E/204
G	F	E	C,	D	C,	G	F	E	G	A	G	1/248, E/234
G	F	E	D	C,	A,	A,	B,	C,	E	B,	C,	1/215, E/203
G	F	E	D	E	F	G	B,	B,	C,	A,	G,	1/206, E/194
G	F	E	G	F	E	G	F	E	G	C	G	2/67, E/379
G	F	E _b	D	B _b ,	B _b ,	F	B _b ,	B _b	D	B _b ,	B _b ,	1/223, E/210
G	F	E _b	D	C,	A	G	C,	C,	D	E _b	F	1/227, E/214
G	F	E _b	D	C,	E _b	B _b ,	G,	B _b ,	E _b	F	G	1/280, E/264
G	F	E _b	D	E _b	C,	B _b ,	C,	B _b ,	G,	B _b ,	G	1/271, E/255

G F Eb D Eb C, C, D Eb D C, G 2/49b, E/361b
 G F Eb D F Eb C, D Eb G F D 1/88, E/79
 G F Eb Db' Bb Eb' D' Eb' F' G' Ab' G' 1/257, E/241
 G F Eb Eb C, Eb C, Bb, C, Eb D F 1/316, E/298
 G F Eb Eb D C, Bb G, Bb, Bb, G, Bb, 1/79a, E/71a
 G F Eb G F Eb Eb' C Eb' Bb G Eb 1/234, E/221
 G F F G F F E C, E B, E C, 2/50, E/362
 G F F G F F E C, E Bb, E C, 1/260, E/244
 G F G A Bb A Bb C Bb A G G 1/93, E/84
 G F G A Bb A G A C D' F' D' 1/75, E/67
 G F G A Bb G D D G G F G 1/159, E/149
 G F G Bb Ab G Ab Bb G Ab C Bb 2/38, E/350
 G F G Bb C D' F' G' A' Bb' A' F' 1/245, E/231
 G F G Bb Eb D F Bb D F Bb G 1/36d, E28d
 G F# G A B C# B A G F# G A 1/29, E/21
 G F# E D C, D E B, F# G F# E 1/21, E/14
 G F# G, E D G, G F# G, E D G, 1/12, E/5
 G F# E D E F# G B, B, C, A, G, 1/268, E/252
 G F# E E D B, G F# G G, B, G 1/187, E/176
 G F# E G A G F# D E F# F# G 1/328, E/308
 G F# E G F# E D F# E D B, C#, 1/252, E/237
 G F# G A A G B B C B C A 1/157, E/147
 G F# G A B A B C B D' G F# 1/78, E70
 G F# G A B A# B C D C Bb C 1/99, E/89
 G F# G A B B B A G A B C 1/338, E/315

G	F#	G	A	B	B	D	B	A	G	A	B	1/300, E/283
G	F#	G	A	G	A	B	A	B	G	A	B	1/139, E/129
G	F#	G	E	G	F#	E	D	B,	A,	B,	D	1/128, E/118
G	F#	E	D	E	D	B,	B,	B,	A,	B,	A	1/8, E/1
G	G	A	B	C	A	D'	E'	F#'	D	A	A	1/26, E/18
G	G	A	B	C	D'	E'	D'	D'	G'	B	B	1/62, E54
G	G	F	G	Bb	G	Eb	Ab	G	Ab	G	Ab	1/50, E/42
G	G	G	G	D	B	A	G	G	G	G	G	1/54, E46
G	G	G	G	G	Ab	Bb	C	Ab	G	G	G	1/55, E47
G	G	G	G	G	C	E'	G	G	G	G	G	1/53, E45
G	G,	G,	G,	G,	D	D	B	D	C	B	A	1/59, E51
G	G	G'	G'	F#'	E'	E'	D'	D'	B	B	A	1/20, E/13
G	G'	G'	E'	D'	D'	D'	G	A	B	C	B	1/11, E/4
G	G	A	A	B	A	B	A	G	G	B	B	1/156, E/146
G	G	A	A	B	B	C	C	B	D'	C	B	1/153, E/143
G	G	A	B	B	C	D'	D'	C	B	C	D'	1/291, E/274
G	G	A	B	B	C	D'	E'	D'	B	D'	C	1/329, E/309
G	G	A	B	B	C	E'	D'	E'	D'	B	G'	1/79b, E71b
G	G	A	B	G	A	B	C	D'	C	B	G	1/199, E/187
G	G	A	B	G	A	D'	C	B	G	G	F	1/290, E/273
G	G	A	B	G	A	G	B	E'	E'	D'	E'	1/313, E/295
G	G	A	Bb	A	G	F	D	C,	C,	F	F	1/130, E/120
G	G	A	C	A	C	D'	D'	F'	E'	C	D'	1/86d, E/78d
G	G	A	C	C	D	E'	C	A'	G'	A'	G'	2/71, E/383
G	G	A	C	C	D'	D'	E'	D'	C	A	F'	1/266, E/250

G	G	A	G	E	C	E	G	E	C	E	D'	2/52, E/364
G	G	A	G	E	D	C,	E	G	A	B	C	1/323, E/304
G	G	A	G	E	D	C,	F	G	A	B	C	1/303, E/286
G	G	A	G	F	D	B	B	C	B	C	D'	2/11, E/325
G	G	A	G	F	D	Bb	Bb	D'	C	Bb	A	1/243, E/229
G	G	A	G	F	D	F	Bb	C	D'	Bb	C	2/26, E/340
G	G	A	G	F	E	C,	C,	D	G,	G,	E	2/58, E/370
G	G	A	G	F	E	D	D'	C	B	G	C	1/116, E/106
G	G	A	G	F#	F#	G	A	B	B	C	B	2/9, E/323
G	G	A	G	F#	F#	G	E	D	E	F#	E	1/299, E/282
G	G	A	G	F#	F#	G	E	D	G	F#	E	2/16, E/330
G	G	A	G	G	A	G	G	A	C	B	A	1/242, E/228
G	G	A	G	G	A	G	G	A	C	B	A	2/19, E/333
G	G	Ab	G	F	Eb	C	C	Eb	Bb	Eb	Eb	1/36c, E/28c
G	G	Ab	G	F	Eb	G	G	G	Eb'	C	C	1/179, E/169
G	G	B	C	B	B	A	G	G	G	A	B	1/146, E/136
G	G	B	D'	D'	D'	E'	D'	B	D'	G	G	2/94, E/393
G	G	B	D'	G'	F#'	G'	E'	D'	C	B	A	1/120, E/110
G	G	B	G	A	G	B	G	D	G	E	G	1/96, E/86
G	G	Bb	C	G	F	G	Bb	C	F	F	E	2/23, E/337
G	G	C	E'	F'	F'	G'	E'	E'	D'	D'	E'	2/77, E/389
G	G	D	E	D	B,	D	D	G	F#	D	E	1/276, E/260
G	G	D'	D'	E'	E'	D'	C	C	B	B	A	2/29, E/342
G	G,	E	D	C,	B,	C	D,,	C,	B,	A,	A,	1/143, E/133
G	G	E	G	E	G	G	E	G	C	G	A	2/57, E/369

G	G	Eb	Eb	D	F	F	G	Ab	Ab	C,	D	1/174, E/164
G	G	Eb	G	G	Eb	Ab	G	F	Eb	D	Eb	1/259, E/243
G	G	F	D	E	F	G	A	G	G	A	B	1/194, E/182
G	G	F	D	F	G	G	F	F	G	G	F	1/184, E/173
G	G	F	D	G	G	Bb	A	F	F	G	A	1/111, E/101
G	G	F	Eb	G	G	F	Eb	F	B,	B,	C,	1/86a, E/78a
G	G	F	G	Bb	C	Bb	G	Eb	F	F	Eb	2/7, E/321
G	G	F#	G	A	G	G	F#	G	A	B	C	1/302, E/285
G	G'	G'	A'	Bb'	G'	F'	Eb'	D'	C	Bb	C	1/238, E/225
G	G	G	A	B	C	D'	D'	D'	B	E'	E'	1/267, E/251
G	G	G	A	D	C	B	G	E	E	E'	D'	1/102, E/92
G	G	G	A	G	F	D	F	F	D	C,	D	1/145, E/135
G	G	G	B	A	G	A	B	G	G	B	D'	2/41, E/353
G	G	G	B	D'	E'	A	A	A	C	B	A	1/182, E/171
G	G	G	B	D'	E'	D'	B	D'	G'	D'	B	1/82, E74
G	G	G	B	G	B	D'	D'	D'	D'	D'	B	2/46, E/358
G	G	G	B	G	F#	E	F#	D	E	F#	G	1/181, E/170
G	G	G	Eb	G	Ab	C	Bb	A	A	A	G	1/196, E/184
G	G	G	Eb'	G	G	G	Eb'	F'	F'	F'	G'	1/119, E/109
G	G	G	E	C,	E	E	C,	E	G	G	G	2.39, E/353
G	G	G	F	G	Ab	G	G	F	F	F	Eb	1/296, E/279
G	G	G	F	G	Bb	Ab	F	F	F	Eb	F	1/304, E/287
G	G	G	F#	E	D	C,	B,	D	G	G	A	1/285, E/268
G	G	G	G	A	A	G	D'	B	G	G	G	2/3, E/318
G	G	G	G	A	G	F#	E	D	E	C,	D	2/30, E/343

G	G	G	G	Bb	G	F	Eb	Eb	F	G	C	1/325, E/306
G	G	G	G	C	E	F	G	G	G	G	C	1/86b, E/78b
G	G	G	G'	D'	B	G	A	A	A	B	A	1/307, E/290
G	G	G	G	D	C,	B,	A,	G,	D	C,	B,	1/84, E/76
G	G	G	G	F#	G	A	A	A	A	B	B	1/126, E/116
G	G	G	G	G	A	G	E	D	D	D	D	1/36b, E/28b
G	G	G	G	G	A	G	G	E	G	F	D	1/269, E/253
G	G	G	G	G	C	C	C	E	G,	C,	E	1/74, E/66
G	G	G	G'	G'	F#'	E'	E'	D'	B	B	A	1/237, E/224
G	G	G	G	G	G	A	G	E	D	C,	F	1/321, E/302
G	G	G	G	G	G	G	A	F	E	D	C,	1/320, E/301

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