

The
DANCE MUSIC
of
IRELAND.



O'NEILL





The Dance Music of Ireland

1001 GEMS

Double Jigs, Single Jigs, Hop or
Slip Jigs, Reels, Hornpipes,
Long Dances, Set Dances Etc.

Collected and Selected

FROM ALL AVAILABLE SOURCES,

and Edited by

Capt. Francis O'Neill,

(Retired Gen. Supt. of Police.)

Arranged by

Sergt. James O'Neill.

• CHICAGO •
LYON & HEALY
1907

Dedicated to the memory of

My beloved Son

ROGERS F. O'NEILL

The first member of the

Irish Music Club

of Chicago

Who was called by

The Great Leader

to join

The Heavenly Choir

INTRODUCTION

More than one lover of Irish music has started out with the laudable purpose of making a complete collection or encyclopedia of Irish melodies, only to find that as the distinguished Alfred Perceval Graves says, "Irish airs seem well nigh inexhaustible." Such was the experience of the writer when engaged in the preparation and publication of "O'Neill's Music of Ireland."

Encouraged by the very flattering manner in which that work has been received and in compliance with the wishes of numerous friends and patrons, the compiler ventures to introduce from the abundance of material on hand a specialized volume of the Dance Music of Ireland, including many hitherto unpublished tunes, and trusts that it will be found worthy of equal patronage and approval.

Among the scores of collections, great or small, gathered by enthusiastic admirers of Irish melodies since the middle of the seventeenth century, only one was devoted to dance music exclusively.

A reawakened interest in our national music, especially the jigs, reels, hornpipes, long dances, etc., of the old days has been happily aroused by the Gaelic revival and its apostle, Dr. Douglas Hyde, and the desire, I may say the demand, for them has become insistent and continuous. Wherever the "Sea-divided Gaels" abide the love for the spirited tunes of the fatherland which "Put the music right under your feet" still survives even though the opportunities for their enjoyment are not all that could be desired even in Ireland. This sentiment is well expressed by a celebrated exile, Patrick O'Leary, of Adelaide, South Australia, in a recent communication:

"For over a third of a century I have been waiting, watching, hoping and praying, that God might inspire some Irishman, or association of Irishmen, to collect and publish just such a work as the "Music of Ireland"—the grand old music—the weird, beautiful, wild and mournful reel tunes that entranced me when a child, a youth, and a man, in the street or barn, at the bonfire or on the hill top; the music, the never-to-be-forgotten strains that often made my blood alternately flame or freeze—that made me when a child, sitting beneath the fiddler's chair, weep with delight or sadness, a condition of mind impossible to describe. Many of the grand old tunes learned from the lips of my poor dead mother which I had not heard since childhood, and still others that I had heard played when a boy, were floating about in my memory, disconnected, and fragmentary, before your book came. Well, dear sir, I thank God that I have lived to see my dreams realized, and my prayer answered more fully than my wildest ambition had dared to go."

It is with great pleasure that we publish the names and nativities of those musical sons and daughters of Hibernia, from whom many of the tunes and particular settings in this collection were freely obtained. Perhaps nothing better illustrates the worthy motives

of the contributors than a quotation from the poet-patriot, Thomas Davis: "Music is the first faculty of the Irish, and scarcely anything has such power for good over them. The use of this faculty and this power publicly and constantly, to keep up their spirits, refine their tastes, warm their courage, increase their union, and renew their zeal, is the duty of every patriot." Following is the list, viz.: Francis O'Neill, West Cork; James O'Neill, Co. Down; Edward Cronin, Tipperary; Rev. James K. Fielding, Kilkenny; Rev. William Dollard, Kilkenny; James Early, Leitrim; John McFadden, Mayo; John Carey, Limerick; John Ennis, Kildare; Bernard Delaney, Kings Co.; James Kennedy, Leitrim; Philip J. O'Reilly, Cavan; John A. O'Kelly, Antrim; Timothy Dillon, Kerry; Abram S. Beamish, W. Cork; George West, Chicago; Miss Ellen Kennedy, Leitrim, Patrick Tuohy, Galway; Miss Mary O'Neill, County Down; Michael Tuohy, East Clare; James Kerwin, Waterford; John Allen, E. Clare; James Cahill, Kildare; John Tubridy, Clare; William Walsh, Galway; John Gillan, Longford; John Conners, Dublin; Michael Hartnett, W. Cork; Adam Tobin, Kilkenny; Garrett Stack, Kerry; Patrick Mahony, W. Clare; James Carbray, Tyrone; John Clancy, Tipperary; John Mulvihill, Limerick; Michael Kissane, Kerry; Timothy J. Downing, W. Cork; Joseph Powers, Newfoundland; Miss Ida Powers, Chicago; Bernard J. O'Donovan, W. Cork; Michael O'Gallagher, Mayo; Charles O'Gallagher, Mayo; Maurice Casey, Kerry; Michael Quinn, Leitrim; May Wiseman, W. Cork, and Mrs. Cantwell, Chicago.

In the compilation of this work, comprising a class of melodies which has hitherto received but slight attention from collectors of Irish music, the aim of making it truly representative has been kept constantly in view, and it is confidently hoped that in the variety of its contents there will be found sufficient to satisfy the diverse tastes and preferences of all lovers of the "Dance Music of Ireland."

Without questioning the wisdom or erudition of those who, animated no doubt by newly kindled patriotic fervor, will tolerate nothing in Irish music, but that which they conceive to be ancient and traditional, it may be well to inquire how far we are justified in claiming any considerable antiquity for Irish dances and dance music.

"It is with a feeling of anything but satisfaction that one arises from a perusal of extant, accessible Gaelic literature for any assistance in tracing the origin of Irish dances," say Messrs. O'Keefe & O'Brien in their "Handbook of Irish Dance" recently published in Dublin. After quoting from various authors, who shed but uncertain light on the subject, they continue, "There is no suggestion that Irish reel tunes, though almost as numerous as jig tunes, owe their origin to the Italian or any other school of music. Nevertheless, it would be as reasonable to assign to them, as it is to assign to the Irish jig, an Italian origin. Students of Irish traditional music will

rather incline to the view of Dr. Petrie, that our jig tunes—and he might have added our reel tunes—were originally clan marches.” The editor, notwithstanding the opinion of such eminent authorities, has no hesitation in stating that not a few of our jigs and reels were simply songs, lyrical, sentimental and topical, in common circulation among the peasantry for generations such, for instance, as “Nell Flaherty’s drake,” No. 44; “The pretty brown girl” (Cailin deas donn), No. 151; “Give us a drink of water,” No. 420; “My mind will never be ‘aisy,’” No. 421; “I have a wife of my own,” No. 450; “The green fields of America” or “Charming Molly Bralaghan,” No. 513; “The reel of Mullinavat,” No. 578, the air of a Kilkenny folk song, and many others. The tempo and but little else has been changed in converting the airs into dance tunes.

We are informed in an article on Irish music in “Groves’ Dictionary of Music,” with an air of authority that the jig was as its name implies an imitation of the Giga of Corelli and Geminiani, both very popular in Ireland in the eighteenth century, in the face of the fact that collections of Irish music printed as early as 1650, long before their time or their influence could have been felt, contain jig tunes. Besides, the English authors, Chapman, Martin, Spencer, Beaumont and Fletcher, who mention jig and “jiggs” in their writings, Sir Henry Sydney in his correspondence to Queen Elizabeth in 1569, enthusiastically alludes to the dancing of Irish jigs by the Anglo-Irish ladies of Galway. The earliest mention of the reel or “reill” as a dance is found in “News from Scotland,” printed in 1598.

Only brief reference can be made here to the origin and history of Irish dances and dance music, which is very cleverly treated in the work on that subject before mentioned. It can be stated, however, that three Irish dances, the Irish Hey, the Trenchmore and the Rinnc Fada are frequently mentioned by writers of the sixteenth century, the latter being specifically mentioned in the “Complainte of Scotland” published in 1549. Playwrights of that and the succeeding century give much prominence to the Irish Hey, which Grattam Flood in his “History of Irish Music” claims was the origin of the English round or country dance. “It will be reasonably inferred,” write Messrs. O’Keefe and O’Brien, “that the old Irish Hey was the earliest and simplest form of our modern Irish round dances, such as the four, six, eight, twelve and sixteen-hand reels.” It is difficult today to realize the extent to which Irish dance and Irish music permeated English life in the sixteenth and seventeenth centuries. Successive editions of “Playford’s Dancing Master,” which appeared between the years 1650 and 1725 included a considerable number of Irish dance tunes. Fully one-half of the contents of a volume of country dances issued serially by different authors, and printed in London in the years 1796-1798 (now in the writer’s possession), are recognized as Irish and Scotch tunes. “With the single exception of the hornpipe, about the origin of which there is considerable doubt,” say the authors before quoted, “all the evidence that can be adduced on the subject goes

to show that the round and long dances are older than the step or short dances. This theory is supported by historical and traditional evidence.”

It is at once apparent how difficult is the task of compiling a book of exclusively Irish dance music. The origin of many hornpipes, well known under various titles among the Gaelic and English speaking races, is not easily determined. The hornpipe commonly known as the “Flowers of Edinburgh,” No. 920, at once suggests a Scotch origin, yet when compared with “Beside a rath” (Cois Leasa), No. 943, its evolution from the latter traditional Irish strain becomes evident. The “College hornpipe” or “Jack’s the lad,” the “Tinware lass,” the “Soldier’s joy,” the “Devil’s dream,” “Fisher’s hornpipe” and the “Sailor’s hornpipe” were as common (at least in Munster) over fifty years ago as “Garryowen” or the “Little stack of barley.” The first setting of the “Sailor’s hornpipe,” No. 826, was found in the “Encyclopedia of Melody,” printed in London early in the last century. It bears little resemblance to the tune of that name in common circulation. If not derived from Irish sources, these tunes are certainly Irish by adoption, and if we have trespassed on our British neighbors, we hardly owe them an apology, as from their own admission they availed themselves very liberally of our dance music for centuries, and it is quite probable that we are merely reclaiming our own heritage. The influence of Irish music and dances in Canada and in the United States has been felt no less than in England and Scotland. Irish dance music, not infrequently much varied and modified, is to be heard at dances and other festivities, even in the native rural communities throughout the earlier settled States. Irish jigs are in great favor as quick-steps in the United States army, the inspiring strains of “Garryowen” being the music to which the brave General Custer always went to battle.

Among the thousands of Irish melodies which have survived through centuries of adversity, the dance tunes are relatively few. The strains of the older airs from which they have been evolved are plainly traceable in much of the popular Irish dance music of the present day. For instance, the rare set dance “John O’Dwyer of the Glen,” first printed in this volume (No. 967) originated from the air of that name, which in turn is but a variant of the still older melody, “A little hour before day” printed in Bunting’s third collection. Its author and origin were unknown to Byrne the harper, then 97 years old, from whose playing it had been noted down in 1806. No effort is required to identify the long dance “Poll Ha’Penny” (No. 983), with Moore’s “Remember the glories of Brian the Brave” or its still older setting “Molly Macalpin,” printed in Bunting’s first collection in 1796. “Rodney’s glory,” a very popular long dance differs but little from the song of that name. The air was also known as the “Praises of Limerick” and “My name is Moll Mackey.” The “Garden of daisies,” now best known as a long dance, was the air of a folk song among the peasantry of Munster as late as fifty years ago. “The gold ring,” No. 12 in this work, is a modification of the “Pharrah or war march,” printed also in Bunting’s

INTRODUCTION

third collection of "Ancient Irish music." That sprightly jig the "Rogaire dhuv" or the "Black rogue" No. 302, Dr. Petrie tells us was formed from an old Munster air, "Bridget of the fair hair." Johnny McGill, a Dumfries fiddler, gave it publicity in Scotland early in the eighteenth century, and by whose name it came to be known in that country. After Macneill wrote the song, "Come under my plaiddie," to the catchy tune, it was claimed by our canny cousins. Its true origin is admitted by R. A. Smith who printed it in the "Irish Minstrel," published in 1825 at Edinburgh. A well known writer on Irish music and an enthusiastic advocate of an Irish Ireland, Rev. Richard Henebry, Ph. D. in discussing Irish music with the writer, adverted to the traditional beauties of the "First of May" hornpipe with its characteristic "*Blas*." When shown that it was merely an adaptation in common time from the old classic melody "Fagamaoid sud mar ata se" he reluctantly admitted that a new light had dawned on him concerning the origin of much of our dance music. An old time jig named "We'll all take a coach and trip it away," printed in "O'Farrell's National Irish Music," 1797-1800, has been developed from a simple two-part jig into its present setting, the "Old Grey Goose," No. 214 in this book. The first and third parts only, were played by John Hicks, an excellent Irish piper and a native of Kildare, while in Chicago in 1880. James Kennedy, a native of Leitrim, played the first and second parts of the present tune, being a version that he learned from his father many years before, and which very closely followed O'Farrell's setting. While James O'Neill, our scribe, was noting down the three parts mentioned from my dictation, his memory was aroused to the fact that he had a setting of this strain among his father's manuscripts. A slight rearrangement resulted in a harmonious six-part whole, which will compare favorably with any double jig in existence. The old favorite jig, "The top of Cork road," rendered still more famous by Mr. Graves as "Father O'Flynn," found its way into five English collections of country dances by different authors in the years 1770 to 1781, being named the "Yorkshire lasses" in four of them. Many excellent Irish tunes, now forgotten or unknown in Ireland, have been preserved in old collections printed in England and Scotland. Denis Delaney (No. 7) is a good specimen of an Irish jig with three parts, forgotten in Ireland, yet preserved in "Crosby's Irish Musical Repository," published in London in the year 1810. Numbers 168, 190 and 198 were found in the extremely rare "Repository of Scots and Irish Music," printed in Edinburgh in 1799. Number 982 was found in the volume of country dances of 1798 before mentioned, while numbers 354, 355, 356 and 357 were discovered in the "Hibernian Muse," published in the year 1797.

We must not omit calling attention to the evolution of our international favorite, Miss McCloud's (or MacLeod's) reel. A comparison will show that it is unquestionably an adaptation in common or two-four time from the "Campbells are coming" or rather the older Irish tune, "The burnt old man" (Seandhuine dhota) three settings

of which are printed in "O'Neill's Music of Ireland."

Perhaps nothing better illustrates the incompleteness of the work of collecting the folk music of Ireland than the existence of unrecorded tunes among the peasantry within twenty miles of Limerick City. It was a real pleasure and a relief to hear such delightful specimens of traditional reels at Nos. 774, 775, and 776 and the hornpipe No. 951, as played by modest peasants in a farm house at Clashmore near Feakle, County Clare, during a visit to Ireland last year after listening to Miss McCloud's reel, and but little else except that threadbare tune at the centers of population in Ireland day after day.

Two unique unpublished tunes, Nos. 364 and 449, and a rare setting of another, No. 450, were found among the manuscripts of my boyhood friend, Mr. Timothy Downing, a gentleman farmer but an accomplished musician. His death left a musical void in West Carberry.

Doubtless some over zealous champion of Irish music will criticise the inclusion of No. 739 in this collection. It must be admitted that "Turkeys in the Straw" under the title "Old Zip Coon" is best known as an American tune. However, convincing evidence of its Irish antecedents came to hand a few years ago in a roll of age-browned manuscript music belonging to the O'Mahonys of Dunmanway, County Cork. Our setting is a very superior one, being the version played by Dan Emmett, a celebrated Irish-American minstrel of the last generation.

During the eighteenth century, a taste for elaboration and florid settings was developed both by the Scotch and Irish. A spirit of emulation and rivalry among the more skillful musicians resulted in many embellishments and variations being added to most of the popular tunes, such as "Nora Chreena," "Paddy O'Rafferty," "Garryowen," etc., and to such an extent was this fancy carried, that one long dance noted down by Dr. Petrie contained no less than twenty-four parts. According to Bunting, Lyons, harper to the Earl of Antrim, in the year 1702 composed a number of variations to the "Coolin," which are printed in his third volume. Many examples of this character—jigs, reels and hornpipes—too numerous to mention or discuss in the necessarily limited space available, are included in this collection. The reader in studying them will bear in mind, that some of our oldest airs have but one strain. Few, if any, had more than two parts before the beginning of the eighteenth century. Assuming that the first and second parts comprised the original tune, all additional parts may be regarded as variations.

Being not unmindful of the fact that the perfect book has yet to be printed, we would bespeak for this endeavor to supply a recognized want, such generous consideration as may reasonably be expected for an earnest and unselfish effort undertaken for the promotion of a patriotic purpose.



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Many tunes in this volume are known by more than one name—All supplementary names in the index are followed by the word “See” which directs the inquirer to the tune sought under its published name in this collection. The figures refer to the number of the tune and not to the paging.

In this Index the preliminary article “The” in names is omitted. For example in looking for “The Garden of Daisies” search must be made under the letter “G” and not “T”.

DOUBLE JIGS.

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NAME		NUMBER				
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A merry Christmas	103	Brisk Irish lad	Delaney's drummers	305
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A night at the fair	63	Bryan O'Lynn	Dhonal na greina	200
An Irishman's heart to the ladies	278	Bucky Highlander	Diek Sullivan's favorite	227
Antrim lasses	154	Bully for you	Doctor O'Neill	6
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A trip to the cottage	74	Bung your eye	Donnybrook fair	79
A trip to the Gargle	203	Butcher's march	Don't be teasing	350
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					Do you want any more?	33
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Biddy Maloney	224	Come now or stay	Father Fielding's favorite	219
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Billy Barlow	102	Come to the raffle	Father O'Carroll	107
Billy McCormick	341	Come under my plaidie	Father O'Flynn	244
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My name is Moll Mackey	<i>see</i> 958

O	
Oh! Erin, my country	<i>see</i> 975

MISCELLANEOUS.

NAME	NUMBER
A	
All the way to Galway	999
A sprig of shillelah	994

B	
Ballinamona oro	<i>see</i> 996
Battle of Limerick	<i>see</i> 1001
Billy O'Rourke is the boy	987
Bivouac of the dead	<i>see</i> 1001
Black joke	<i>see</i> 994
Bonnie lassie	<i>see</i> 1000
Bosom that beats	<i>see</i> 1001
Bright sun's glorious ray.....	<i>see</i> 993

C	
Canny Sugach	<i>see</i> 993
Condy Magann	<i>see</i> 996

D	
Dancing the baby	990
Darling kippeen of a stick	<i>see</i> 996
Darling Nedeen	<i>see</i> 994
Day I married Susan	<i>see</i> 987
Down the hill	995

F	
Fair of Windgap	<i>see</i> 987
Fairy dance	986
Follow me down to Carlow	988

NAME	NUMBER
G	
Garryowen with variations	1001
Girl of the big house	998

H	
Haymakers	<i>see</i> 986
High caul cap	1000
Housekeeper	<i>see</i> 998
Humors of Kilkenny	992
Hurrah! for the women of Limerick	<i>see</i> 1001

I	
Irish dragoon	<i>see</i> 994
Irish oak	<i>see</i> 994
It is day	<i>see</i> 989

J	
Jolly merchant	<i>see</i> 993

K	
Kerry jig	991

L	
Let bacchus' sons be not dismayed.....	<i>see</i> 1001

M	
Merchant's daughter	<i>see</i> 993
Merry merchant	993

O	
O! friendship will smile	<i>see</i> 1001
O! love is the soul of a neat Irish man	<i>see</i> 994

NAME	NUMBER
P	
Paddy McShane	<i>see</i> 994
Paddy's experience	<i>see</i> 987
Paddy will you now?	<i>see</i> 989

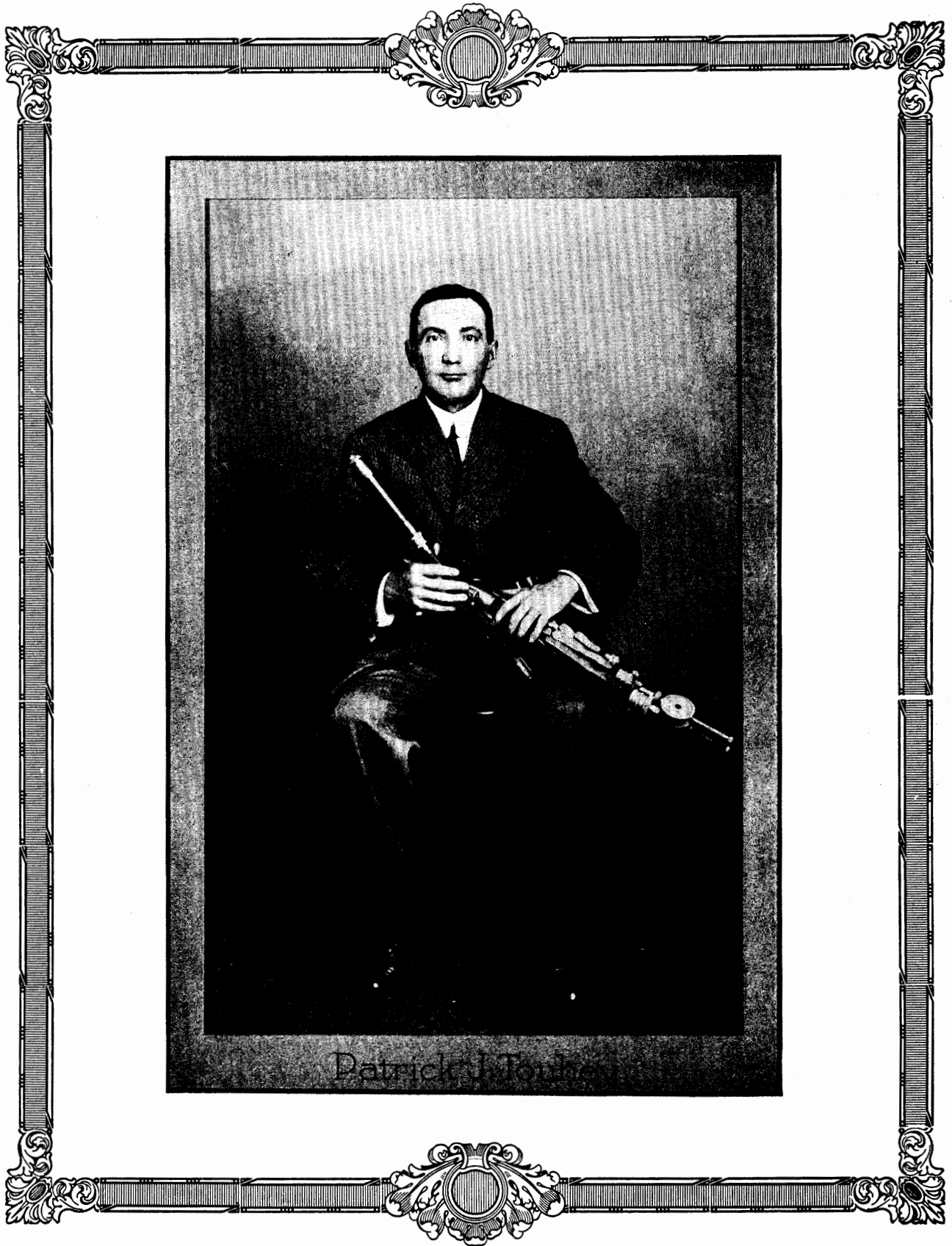
R	
Roudlum randy	<i>see</i> 987

S	
Shandrum boggoon	<i>see</i> 994
Shuffle and cut	997
Sprig of shillelah	<i>see</i> 994
Sublime was the warning	<i>see</i> 994

T	
Take me now while I'm in humor.....	<i>see</i> 989
Thistle sae green	<i>see</i> 994
Tow row row	

W	
Wedding of Ballyporeen	996
We may roam thro' this world.....	<i>see</i> 1001
What shall I do?	<i>see</i> 1000
When the bright spark of freedom.....	<i>see</i> 994
Who'll buy my besoms	<i>see</i> 993
World is turned upside down	<i>see</i> 993

Y	
You know I'm your priest	<i>see</i> 996
Your bag is handsome, my boy	<i>see</i> 992
You stay away a long time	<i>see</i> 992



Patrick J. Touhey



John McFadden

Sergt. James Early



Wm. F. Hanafin

Michael Hanafin

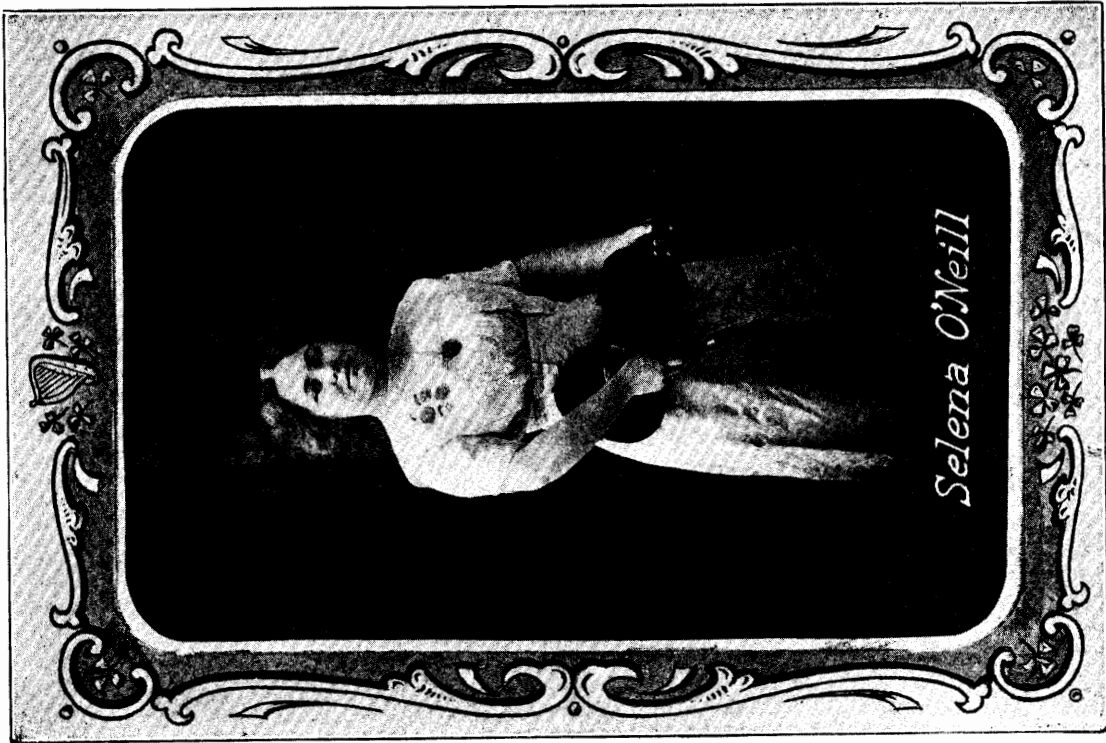


Bernard Delaney.

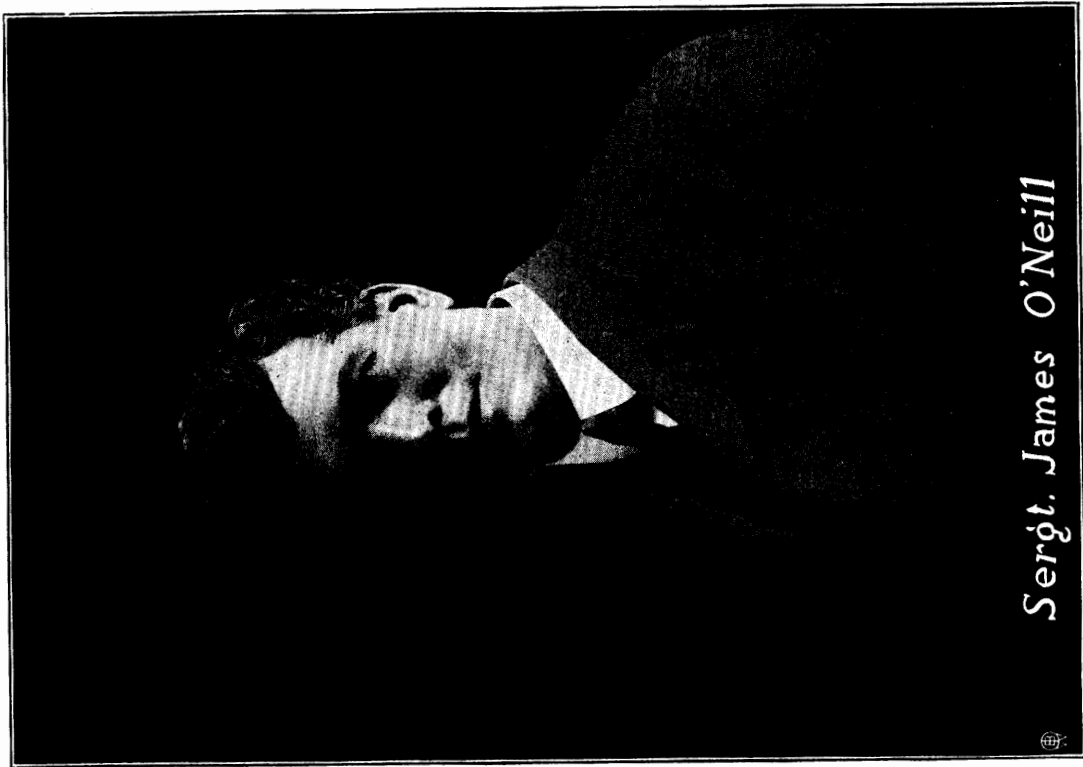


Geo. A. Leech

Prof. John Cummings



Selena O'Neill



Ser'gt. James O'Neill

Double Jigs

cluig sean-duin.

SHANDON BELLS.

1

Musical notation for 'Shandon Bells' in treble clef, 6/8 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. A first ending bracket is present at the end of the piece.

deirdeact na briobairi.

THE PIPERS' PICNIC.

2

Musical notation for 'The Pipers' Picnic' in treble clef, 6/8 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody.

rogaui h-artasain.

HARTIGAN'S FANCY.

3

Musical notation for 'Hartigan's Fancy' in treble clef, 6/8 time, key of D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody.

an suiste buide.

THE YELLOW FLAIL.

4

Musical notation for 'The Yellow Flail' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody.

trialta caithim,

KITTY'S RAMBLES.

5

Musical notation for 'Kitty's Rambles' in treble clef, 6/8 time, key of D major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second, third, and fourth staves continue the melody. A first ending bracket is present at the end of the piece.

an doctuir na neill.

DOCTOR O'NEILL.

6

Musical notation for 'an doctuir na neill' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, with some triplets and grace notes. The piece concludes with a double bar line and repeat dots.

domcaó na turlange.

DENIS DELANEY.

7

Musical notation for 'domcaó na turlange' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The melody features a mix of eighth and sixteenth notes, with some triplet patterns. The piece ends with a double bar line and repeat dots.

ballaí na líos-éaróill.

THE WALLS OF LISCARROLL.

8

Musical notation for 'ballaí na líos-éaróill' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The melody is composed of eighth and sixteenth notes, with some triplet figures. The piece concludes with a double bar line and repeat dots.

an píopa ar an iarta.

THE PIPE ON THE HOB.

9

Musical notation for 'an píopa ar an iarta' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The melody includes eighth and sixteenth notes, with some triplet patterns and grace notes. The piece ends with a double bar line and repeat dots.

roga na gáora.

GUIRY'S FAVORITE.

10

Musical notation for 'roga na gáora' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The melody features eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat dots.

bean-céite na maóileom.

MALOWNEY'S WIFE.

11

Musical notation for 'bean-céite na maóileom' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The melody is composed of eighth and sixteenth notes, with some triplet patterns. The piece ends with a double bar line and repeat dots.

fanne oir.

THE GOLD RING.

12

Musical notation for 'THE GOLD RING' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of six staves of music. It includes various ornaments such as trills (tr) and grace notes (w), and contains several triplet markings (3).

sugra beantraige.

THE HUMORS OF BANTRY.

13

Musical notation for 'THE HUMORS OF BANTRY' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music. It includes first and second endings, indicated by '1' and '2' above the notes.

as imceado go oi an seilg.

OFF TO THE HUNT.

14

Musical notation for 'OFF TO THE HUNT' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music.

an bochar go baile-acla-cliacl.

THE HIGHWAY TO DUBLIN.

15

Musical notation for 'THE HIGHWAY TO DUBLIN' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music.

ann do cinneas ne tae ta uait?

WHEN SICK IS IT TEA YOU WANT

16

Musical notation for 'WHEN SICK IS IT TEA YOU WANT' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music.

cluas le eiseadao.

THE EAVESDROPPER.

17

Musical notation for 'THE EAVESDROPPER' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music.

cuir diallaio ar an clibin.

SADDLE THE PONY.

18 Musical notation for 'SADDLE THE PONY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

siúgra gleannDarta

HUMORS OF GLENDART.

19 Musical notation for 'HUMORS OF GLENDART' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

ol veoc liomsa.

HAVE A DRINK WITH ME.

20 Musical notation for 'HAVE A DRINK WITH ME' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

cailleac an airsiú.

THE HAG WITH THE MONEY.

21 Musical notation for 'THE HAG WITH THE MONEY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

ta fíos agam go de is maic leat.

I KNOW WHAT YOU LIKE.

22 Musical notation for 'I KNOW WHAT YOU LIKE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

an bireaio oioce.

THE NIGHT CAP.

23 Musical notation for 'THE NIGHT CAP' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

an os-bean ag an tobhar.

THE MAID AT THE WELL.

24 Musical notation for 'THE MAID AT THE WELL' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns.

PORT MAOR MAELMOCEIRGE.

SERGT. EARLY'S JIG.

25

CASTLEAN UÍ DONNABÁIN.

CASTLE DONOVAN.

26

CASOG BREIO MÍC SEOIN.

JACKSON'S FRIEZE COAT.

27

IS SAÍÓBREAS AN SASTAÓ.

CONTENTMENT IS WEALTH.

28

ALLTRÍ NA MHA.

CHERISH THE LADIES.

29

faillte romao zo corcaige.

WELCOME TO CORK.

30

Musical notation for 'WELCOME TO CORK' in treble clef, 6/8 time, key of D major. It consists of two staves of music.

an baincreabac ni brusmeada.

THE WIDOW BRADY.

31

Musical notation for 'THE WIDOW BRADY' in treble clef, 6/8 time, key of D major. It consists of two staves of music.

an cliaiban mona.

THE BASKET OF TURF.

32

Musical notation for 'THE BASKET OF TURF' in treble clef, 6/8 time, key of D major. It consists of two staves of music.

b-fuil a curle uait?

DO YOU WANT ANYMORE?

33

Musical notation for 'DO YOU WANT ANYMORE?' in treble clef, 6/8 time, key of D major. It consists of two staves of music.

tomao ua sailim.

GALWAY TOM.

34

Musical notation for 'GALWAY TOM' in treble clef, 6/8 time, key of D major. It consists of five staves of music, including first and second endings.

airseao ni sac poca.

MONEY IN BOTH POCKETS.

35

Musical notation for 'MONEY IN BOTH POCKETS' in treble clef, 6/8 time, key of D major. It consists of two staves of music.

ROGA AN ACHAR DOLLARD.

FATHER DOLLARD'S FAVORITE.

36

Two staves of music in G major and 6/8 time. The first staff contains the melody with a trill (tr) at the end. The second staff contains a rhythmic accompaniment.

inms oi go b-fuilim.

TELL HER I AM.

37

Two staves of music in G major and 6/8 time. The first staff contains the melody. The second staff contains a rhythmic accompaniment.

an sliaoine os.

THE MOUNTAIN BOY.

38

Two staves of music in G major and 6/8 time. The first staff contains the melody. The second staff contains a rhythmic accompaniment.

cusirt go h-eirimn.

A VISIT TO IRELAND.

39

Two staves of music in G major and 6/8 time. The first staff contains the melody. The second staff contains a rhythmic accompaniment.

haca-feadan o'armada.

JERRY'S BEAVER HAT.

40

Two staves of music in G major and 6/8 time. The first staff contains the melody with a trill (tr) at the end. The second staff contains a rhythmic accompaniment.

port an teampall.

THE TEMPLEHOUSE JIG

41

Two staves of music in G major and 6/8 time. The first staff contains the melody. The second staff contains a rhythmic accompaniment with first and second endings marked '1' and '2'.

bio'os suas liom.

MOVE UP TO ME.

42

Two staves of music in G major and 6/8 time. The first staff contains the melody. The second staff contains a rhythmic accompaniment.

PAIDIM AN BUADAOIR.

PADDY WHACK.

43

BAROAL EIBLIM NI FLAIC'BEARTAIS.

NELL FLAHERTY'S DRAKE.

44

AMA' LEIS NA BUAC'AILLI'.

OUT WITH THE BOYS.

45

RO'GA' CAITILIM.

KATIE'S FANCY.

46

PAIDIM UA PORT-LA'GA.

PADDY FROM PORTLAW.

47

AN MILLTOIR UA GLEANN-MA'GAR.

THE MILLER OF GLANMIRE.

48

an gearrfiaó 'san arbáir.

THE HARE IN THE CORN.

49

Musical notation for 'THE HARE IN THE CORN' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and includes a repeat sign at the end.

domnall ua ruairc.

DANIEL O'ROURKE.

50

Musical notation for 'DANIEL O'ROURKE' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features eighth-note runs and includes first and second endings marked with '1' and '2'.

trialta ui suilleabáin.

O'SULLIVAN'S MARCH

51

Musical notation for 'O'SULLIVAN'S MARCH' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes several trills marked with 'tr'.

roḡasant-aubín.

TOBIN'S FAVORITE.

52

Musical notation for 'TOBIN'S FAVORITE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features eighth-note patterns and includes a trill marked with 'tr'.

tábir an mío-áó.

BANISH MISFORTUNE.

53

Musical notation for 'BANISH MISFORTUNE' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes eighth-note patterns and first and second endings marked with '1' and '2'.

roḡal an domáin.

THE WHEELS OF THE WORLD.

54

Musical notation for 'THE WHEELS OF THE WORLD' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features eighth-note patterns and includes first and second endings marked with '1' and '2'.

τὰρ ἀλειῶ ἀγαίλιμ.

KITTY COME OVER.

55

Musical notation for 'KITTY COME OVER' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

σὺγρα ἀν ἑαπαῖς.

THE HUMORS OF CAPPA.

56

Musical notation for 'THE HUMORS OF CAPPA' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

ἀν τεινε μονὰ ἀρ λασαῶ.

THE BLAZING TURF FIRE.

57

Musical notation for 'THE BLAZING TURF FIRE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

φαλαῖςτε γο λειρ τε καοναῶ.

ALL COVERED WITH MOSS.

58

Musical notation for 'ALL COVERED WITH MOSS' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns, including first and second endings.

λεῖμ ἀν τ-σαγαῖρε.

THE PRIEST'S LEAP.

59

Musical notation for 'THE PRIEST'S LEAP' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

λεαβὰρ νὰ γ-σεαρτ.

THE BOOK OF RIGHTS.

60

Musical notation for 'THE BOOK OF RIGHTS' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

σὺγρα ἀν υἱσε-βεαῶ.

THE HUMORS OF WHISKEY.

61

Musical notation for 'THE HUMORS OF WHISKEY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes and quarter notes. The second staff continues the melody with similar rhythmic patterns.

ῥιαιτεας να βειολεαδοιρι

FIDDLERS' HEAVEN.

62

Musical notation for Fiddlers' Heaven, measures 62-63. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

οιουτε ες ανδοναδ.

A NIGHT AT THE FAIR.

63

Musical notation for A Night at the Fair, measures 63-64. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

οιαρματο αν τιομανιουε.

DARBY THE DRIVER.

64

Musical notation for Darby the Driver, measures 64-65. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

ματμρ σεαζμν εαμ.

JOHN WHITE'S MOTHER.

65

Musical notation for John White's Mother, measures 65-66. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

συζρα τραις-λια-εαμ.

THE HUMORS OF TRALIBANE.

66

Musical notation for The Humors of Tralibane, measures 66-67. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

crocturim αν σεατarnaδ.

CONNIE THE SOLDIER.

67

Musical notation for Connie the Soldier, measures 67-68. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music. The second staff includes first and second endings.

αμυις αρ ανφαιρε.

OUT ON THE OCEAN.

68

Musical notation for Out on the Ocean, measures 68-69. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of two staves of music.

pilib ua neill.

PHILIP O'NEILL.

69

an siolcae faoi blae.

THE BESOM IN BLOOM.

70

roga mic cuairt:

COURTNEY'S FAVORITE.

71

an sean bean sulmar.

THE MERRY OLD WOMAN.

72

port crochuir ui caetasais.

CON CASEY'S JIG.

73

turas go oi'n iosaan.

A TRIP TO THE COTTAGE.

74

seanbuine viollun.

OLD MAN DILLON.

75

suidan ní mic-macgáin.

JULIA McMAHON.

76

tiomáin na bá a báile.

DRIVE THE COWS HOME.

77

is sultmar an teagmáil's uaigneac an scaramáin. HAPPY TO MEET AND SORRY TO PART.

78

lučgáir mo beacá.

THE JOY OF MY LIFE.

79

bodac an dranncaim.

THE GRUMBLING RUSTIC.

80

sugra báile-cáisleán.

THE HUMORS OF BALLYCASTLE.

81

rošá uí dočartaig.

DOHERTY'S FANCY.

82

CAILINÍ NA DROICÍOD-na-banna.

THE GIRLS OF BANBRIDGE.

83

Musical notation for 'The Girls of Banbridge' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the end.

RUADAR WELLINGTON.

WELLINGTON'S ADVANCE.

84

Musical notation for 'Wellington's Advance' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody, featuring a triplet of eighth notes in the first measure and ending with a repeat sign.

CAITNEAMH AN SEANOUINE.

THE OLD MAN'S DELIGHT.

85

Musical notation for 'The Old Man's Delight' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the end.

BRÍGÍDÍN DUB-SUILEAC.

BLACKEYED BIDDY.

86

Musical notation for 'Blackeyed Biddy' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the end.

AN CORCAIGEAC SUGAC.

THE JOLLY CORKONIAN.

87

Musical notation for 'The Jolly Corkonian' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the end.

PORT UILLIAMH UÍ BREACNAIGH.

WILLY WALSH'S JIG.

88

Musical notation for 'Willy Walsh's Jig' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a repeat sign at the end.

BUAICAILLÍ AN BAILE MOIR.

THE BOYS OF THE TOWN.

89

Musical notation for 'The Boys of the Town' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody, featuring two first endings marked with '1' and '2' above the notes, and ending with a repeat sign.

COṬA-MNA SṢAOILTE.

PETTICOAT LOOSE.

90

Musical notation for 'PETTICOAT LOOSE' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

MEARACAN TAILLUR.

THE TAILOR'S THIMBLE.

91

Musical notation for 'THE TAILOR'S THIMBLE' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

SUGRA BAILE-ṢA-GARRÓA.

THE HUMORS OF BALLINGARRY.

92

Musical notation for 'THE HUMORS OF BALLINGARRY' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

DOINNAC NA PAILME.

PALM SUNDAY.

93

Musical notation for 'PALM SUNDAY' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

AN BOṬAR ṢO LURRAGA.

THE ROAD TO LURGAN.

94

Musical notation for 'THE ROAD TO LURGAN' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

NA CAOIRE AR NA SLEIBTIB.

THE SHEEP ON THE MOUNTAINS.

95

Musical notation for 'THE SHEEP ON THE MOUNTAINS' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The third staff begins with a bass clef and a key signature of two sharps. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

AR N-OILEAN BEAS FEIN.

OUR OWN LITTLE ISLE.

96

Musical notation for 'OUR OWN LITTLE ISLE' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is a double jig, characterized by its 6/8 time signature and rhythmic patterns. The first staff ends with a first ending bracket, and the second staff ends with a second ending bracket.

an sui óistín

THE STRAW SEAT.

97 Musical notation for 'THE STRAW SEAT', starting at measure 97. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

an abraiséac.

THE FLAXDRESSER.

98 Musical notation for 'THE FLAXDRESSER', starting at measure 98. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

na ríceadú sa carríag.

THE RACES AT CARRICK.

99 Musical notation for 'THE RACES AT CARRICK', starting at measure 99. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

níreog uí éontuinn.

CONDON'S FROLICS.

100 Musical notation for 'CONDON'S FROLICS', starting at measure 100. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

bočar díomáoin.

THE IDLE ROAD.

101 Musical notation for 'THE IDLE ROAD', starting at measure 101. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

uilliamín barlaig.

BILLY BARLOW.

102 Musical notation for 'BILLY BARLOW', starting at measure 102. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

noólos méireac.

A MERRY CHRISTMAS.

103 Musical notation for 'A MERRY CHRISTMAS', starting at measure 103. It consists of two staves of music in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a single line on the first staff, with a second staff providing a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

an t-íocfaid tu a baile uíom?

WILL YOU COME HOME WITH ME?

104 Musical notation for the first jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

an gobbi o.

THE GOBBY O.

105 Musical notation for the second jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

sugra mullleann-na-fauna.

THE HUMORS OF MULLINAFUNA.

106 Musical notation for the third jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

an t-ácar ua cearbáill.

FATHER O'CARROLL.

107 Musical notation for the fourth jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

na racaíri ua cill-dara.

THE RAKES OF KILDARE.

108 Musical notation for the fifth jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

banais an tailleur.

THE TAILOR'S WEDDING.

109 Musical notation for the sixth jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

an bean do b'i céana agam.

MY FORMER WIFE.

110 Musical notation for the seventh jig, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef. The melody is a lively jig.

νιολαινεαc μιρεοζαc.

THE SPORTING BACHELOR.

111

Musical notation for 'THE SPORTING BACHELOR' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

αν ceav οιοce ανν αμερικα.

THE FIRST NIGHT IN AMERICA.

112

Musical notation for 'THE FIRST NIGHT IN AMERICA' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

ceann is fearr annsa mala.

THE BEST IN THE BAG.

113

Musical notation for 'THE BEST IN THE BAG' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody, featuring a triplet of eighth notes in the middle.

αν αινοεαρ αρ αν-βαιτεce.

THE MAID ON THE GREEN.

114

Musical notation for 'THE MAID ON THE GREEN' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes, including trills (tr). The second staff continues the melody with similar rhythmic patterns and trills.

τιοb αν φιαo.

STAGGER THE BUCK.

115

Musical notation for 'STAGGER THE BUCK' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes, including trills (tr). The second staff continues the melody with similar rhythmic patterns and trills.

ρυσιορι υc μοροα.

RORY O'MOORE.

116

Musical notation for 'RORY O'MOORE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody, ending with a first and second ending bracket.

αlβαναc ζαεθεαλαc.

THE HIGHLANDER.

117

Musical notation for 'THE HIGHLANDER' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and a repeat sign.

feis-rince uí lannagáin.

LANNIGAN'S BALL.

118

Musical notation for 'LANNIGAN'S BALL' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

cluice sinne dallanda.

HIDE AND GO SEEK

119

Musical notation for 'HIDE AND GO SEEK' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece includes first and second endings, indicated by '1' and '2' above the staff.

daingniḡ an cos orḡí.

FASTEN THE LEG IN HER.

120

Musical notation for 'FASTEN THE LEG IN HER' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

aillte moḡair uá ruáḡáin.

THE CLIFFS OF MOHER.

121

Musical notation for 'THE CLIFFS OF MOHER' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

cormac na páireáca.

CHARLEY THE PRAYERMASTER.

122

Musical notation for 'CHARLEY THE PRAYERMASTER' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

promseas oḡ uá maenaḡí.

YOUNG FRANCIS MOONEY.

123

Musical notation for 'YOUNG FRANCIS MOONEY' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

peataḡ seanaḡair.

GRANDFATHER'S PET.

124

Musical notation for 'GRANDFATHER'S PET' in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece ends with a double bar line and repeat dots.

naC RAIB ZRAO AICI ORM

WAS'NT SHE FOND OF ME?

125

Musical notation for 'Wasn't She Fond of Me?' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and accidentals.

NORA CRIONA.

WISE NORA

126

Musical notation for 'Wise Nora' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of four staves of music with various rhythmic patterns and accidentals.

TRIAL AN BUSTOIR.

THE BUTCHER'S MARCH.

127

Musical notation for 'The Butcher's March' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and accents.

LAMRAIS UA ZABAIŞ.

LARRY O'GAFF.

128

Musical notation for 'Larry O'Gaff' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns, including triplets and first/second endings.

AN CAT ANNSA CUINE.

THE CAT IN THE CORNER.

129

Musical notation for 'The Cat in the Corner' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns.

BAILE-ATA HUBLA.

BALLYHOOLEY.

130

Musical notation for 'Ballyhooley' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns.

an tAilúir camcosac.

THE BOW-LEGGED TAILOR.

131 Musical notation for 'THE BOW-LEGGED TAILOR' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

Láirraís ua gRugáin.

LARRY GROGAN.

132 Musical notation for 'LARRY GROGAN' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

caílmí ua cill-á-sean-raáa.

THE KILLASHANDRA LASSES.

133 Musical notation for 'THE KILLASHANDRA LASSES' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff includes first and second endings, marked with '1' and '2' respectively.

taós os ua muráaáa.

YOUNG TIM MURPHY.

134 Musical notation for 'BOILED GOAT'S MILK' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

baine na gabair's e beiróte.

BOILED GOAT'S MILK.

135 Musical notation for 'FATHER JACK WALSH' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

an t-ááir seááan breááneac.

FATHER JACK WALSH.

(Tatter Jack Walsh)

136 Musical notation for 'THE VICTOR'S RETURN' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

pilleáá an claoiréááoir.

THE VICTOR'S RETURN.

137 Musical notation for 'THE VICTOR'S RETURN' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line.

50 oluċ annsa t-susa.

SNUG IN THE BLANKET.

138

Musical notation for 'Snug in the Blanket', measures 138-140. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment.

ciomnus ta tu a caitilin?

HOW ARE YOU KITTY?

139

Musical notation for 'How are you Kitty?', measures 139-141. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment.

an tialc sioda.

THE SILKEN WALLET.

140

Musical notation for 'The Silken Wallet', measures 140-142. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment. The notation includes a trill (tr.) and first/second endings (1 and 2).

taob siar de'n cruac-feur.

BEHIND THE HAYSTACK.

141

Musical notation for 'Behind the Haystack', measures 141-143. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment.

an sean uinne sugac.

THE JOLLY OLD MAN.

142

Musical notation for 'The Jolly Old Man', measures 142-144. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment. The notation includes first and second endings (1 and 2).

cliste leis an maide.

HANDY WITH THE STICK.

143

Musical notation for 'Handy with the Stick', measures 143-145. It consists of three staves of music in 6/8 time, featuring a melody with eighth and sixteenth notes and a rhythmic accompaniment.

an teac annsa gléann.

THE HOUSE IN THE GLEN.

144 Musical notation for 'THE HOUSE IN THE GLEN' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody, featuring several trills marked 'tr'.

proisdeal branfiona mic seom.

JACKSON'S BOTTLE OF BRANDY.

145 Musical notation for 'JACKSON'S BOTTLE OF BRANDY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody.

sgaile mic seom

JACKSON'S MORNING BRUSH.

146 Musical notation for 'JACKSON'S MORNING BRUSH' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The subsequent three staves continue the melody with various rhythmic patterns.

carabac mic seom

JACKSON'S CRAVAT.

147 Musical notation for 'JACKSON'S CRAVAT' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody.

buaiteoiriúe ceann-na-n-ghó.

THE KINNEGAD SLASHERS.

148 Musical notation for 'THE KINNEGAD SLASHERS' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff featuring a triplet of eighth notes.

na racaíriúe ua cluain-meala.

THE RAKES OF CLONMEL.

149 Musical notation for 'THE RAKES OF CLONMEL' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody, with the second staff featuring first and second endings marked '1' and '2'.

anna m heitinn.

NANCY HYNES.

150

Musical notation for 'anna m heitinn' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system includes first, second, and third endings marked with '1', '2', and '3' respectively.

an cailin deas domh.

THE PRETTY BROWN GIRL.

151

Musical notation for 'an cailin deas domh' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef.

roga mic sheoin.

JACKSON'S FANCY.

152

Musical notation for 'roga mic sheoin' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef.

tomás óg mac aengusa.

YOUNG TOM ENNIS.

153

Musical notation for 'tomás óg mac aengusa' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. Below the second system is the text 'Top 21'.

cailiní aontroma.

THE ANTRIM LASSES.

154

Musical notation for 'cailiní aontroma' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef.

trialta mic sheoin.

JACKSON'S RAMBLES.

155

Musical notation for 'trialta mic sheoin' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system includes first and second endings marked with '1' and '2' respectively.

veoic leanna.

A DRAUGHT OF ALE.

156

Musical notation for 'veoic leanna' in G major, 6/8 time. It consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef.

an cailleac ruao.

THE REDHAISED HAG.

157 Musical notation for 'THE REDHAISED HAG' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

an buacailim ban.

THE FAIRHAISED BOY.

158 Musical notation for 'THE FAIRHAISED BOY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end. The second staff contains two first endings, marked with '1' and '2', leading to a final cadence.

mo mairnin sa coilao.

MY DARLING ASLEEP.

159 Musical notation for 'MY DARLING ASLEEP' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

an bucla-glaine.

THE KNEEBUCKLE.

160 Musical notation for 'THE KNEEBUCKLE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

an fob mona.

THE SOD OF TURF.

161 Musical notation for 'THE SOD OF TURF' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

bonn deic-pingme.

THE TENPENNY BIT.

162 Musical notation for 'THE TENPENNY BIT' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

baintreabac an iasgair.

THE FISHERMAN'S WIDOW.

163 Musical notation for 'THE FISHERMAN'S WIDOW' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end. The second staff contains two first endings, marked with '1' and '2', leading to a final cadence.

na mna uaisle o. carrick.

THE LADIES OF CARRICK.

164

Musical notation for 'The Ladies of Carrick' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

ca'tal stewart.

CHARLIE STEWART.

165

Musical notation for 'Charlie Stewart' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

an ilceardaisge.

JACK-OF-ALL-TRADES.

166

Musical notation for 'Jack-of-All-Trades' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

na buacaili'oe ua beal-an-a'ta-moir.

THE BOYS OF BALLINAMORE.

167

Musical notation for 'The Boys of Ballinamore' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. There are trill ornaments (tr) and repeat signs (&) in the notation. The piece ends with a double bar line and repeat dots.

speis m'gine blair.

Miss BLAIR'S FANCY.

168

Musical notation for 'Miss Blair's Fancy' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. There are first and second endings (1 and 2) indicated in the notation. The piece ends with a double bar line and repeat dots.

uoinnac na casa.

EASTER SUNDAY.

169

Musical notation for 'Easter Sunday' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

port-corna'o m'c seom.

JACKSON'S ROLLING JIG.

170

Musical notation for 'Jackson's Rolling Jig' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

an bhrídeog sgeimeac.

THE RUNAWAY BRIDE.

171

Musical notation for 'THE RUNAWAY BRIDE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

doimnall tub an pìobaire.

BLACK DONALD THE PIPER.

172

Musical notation for 'BLACK DONALD THE PIPER' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

an boinead sgrìamach.

THE DANDY BONNET.

173

Musical notation for 'THE DANDY BONNET' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

suigra ac-truim.

THE HUMORS OF TRIM.

174

Musical notation for 'THE HUMORS OF TRIM' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

deiread an lae.

THE END OF THE DAY.

175

Musical notation for 'THE END OF THE DAY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

eoig an ua maolteom.

OWEN MALONE.

176

Musical notation for 'OWEN MALONE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

eilis m murcaoa.

BESSY MURPHY.

177

Musical notation for 'BESSY MURPHY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

PAIDIN UA RAḐARTAIḐ.

PADDY O'RAFFERTY.

178

Musical notation for 'Paidin ua RaḐartaiḐ' by Paddy O'Rafferty. It consists of three staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is a lively jig.

ni mian liom.

I DO NOT INCLINE.

179

Musical notation for 'I Do Not Incline'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is a simple jig.

cumann na ḑaoiḑealḑe.

THE GAELIC CLUB.

180

Musical notation for 'The Gaelic Club'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is a simple jig.

baile an marḑaiḑ.

THE MARKET TOWN.

181

Musical notation for 'The Market Town'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of two sharps (F# and C#). The melody includes first and second endings.

suḑra caistealan u liacain.

THE HUMORS OF CASTLELYONS.

182

Musical notation for 'The Humors of Castle Lyons'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody includes first and second endings and trills.

an maḑiḑistir-rimce.

THE DANCINGMASTER.

183

Musical notation for 'The Dancingmaster'. It consists of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is a simple jig.

stán le mo tháire aó.

FAREWELL TO MY TROUBLES

184 Musical notation for 'FAREWELL TO MY TROUBLES' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef.

an t-ursal taoib na teinne.

THE TONGS BY THE FIRE.

185 Musical notation for 'THE TONGS BY THE FIRE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef.

an gadaíde ualóc-erne.

THE THIEF OF LOUGH ERNE.

186 Musical notation for 'THE THIEF OF LOUGH ERNE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef and includes first and second endings marked with '1' and '2'.

sgair an munloc.

SCATTER THE MUD.

187 Musical notation for 'SCATTER THE MUD' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef.

an saḡart'sa bútaisióe.

THE PRIEST AND HIS BOOTS.

188 Musical notation for 'THE PRIEST AND HIS BOOTS' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef.

na trí drumadóiríde beaḡa.

THE THREE LITTLE DRUMMERS.

189 Musical notation for 'THE THREE LITTLE DRUMMERS' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with a bass clef.

suḡáas ui maḡáanna.

O'MAHONY'S FROLICS.

190 Musical notation for 'O'MAHONY'S FROLICS' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with a bass clef and includes first and second endings marked with '1' and '2'.

an stanaooir ua luimneac.

THE LIMERICK TINKER.

191 Musical notation for 'The Limerick Tinker' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second and third staves continue the melody with various rhythmic patterns and ornaments.

an buacail on sliab.

THE BOY FROM THE MOUNTAIN.

192 Musical notation for 'The Boy from the Mountain' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second and third staves continue the melody with various rhythmic patterns and ornaments, including triplets and trills.

an coileac feada.

THE WOODCOCK.

193 Musical notation for 'The Woodcock' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second and third staves continue the melody with various rhythmic patterns and ornaments, including triplets and trills.

na cailiní o dun-na-mbéam buíe.

DUNMANWAY LASSES.

194 Musical notation for 'Dunmanway Lasses' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody with various rhythmic patterns and ornaments.

na buacailí o bel-an-ača-fada.

THE BOYS OF BALLINAFAD.

195 Musical notation for 'The Boys of Ballinafad' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody with various rhythmic patterns and ornaments.

bíod se mar sin.

LET IT BE SO.

196 Musical notation for 'Let it be so' in 6/8 time, featuring a treble clef and a key signature of two sharps (F# and C#). The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody with various rhythmic patterns and ornaments, including trills.

an fear gearr.

THE SHORT GRASS

197

Musical notation for 'THE SHORT GRASS' in 6/8 time, consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a repeat sign and first/second endings indicated by '1' and '2' above the third staff.

port iníne uí mongruaíde.

Miss MONROE'S JIG.

198

Musical notation for 'Miss MONROE'S JIG' in 6/8 time, consisting of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece is composed of eighth and sixteenth notes.

an bó breac.

THE SPOTTED COW.

199

Musical notation for 'THE SPOTTED COW' in 6/8 time, consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a repeat sign and first/second endings indicated by '1' and '2' above the third staff.

domnall na greine.

DANIEL OF THE SUN,

200

Musical notation for 'DANIEL OF THE SUN' in 6/8 time, consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with trills (tr) marked above the first few notes of the first staff.

posadó bríghín.

BIDDY'S WEDDING.

201

Musical notation for 'BIDDY'S WEDDING' in 6/8 time, consisting of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece is composed of eighth and sixteenth notes.

paíom ua cearbail.

PADDY O'CARROLL.

202

Musical notation for 'PADDY O'CARROLL' in 6/8 time, consisting of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece is composed of eighth and sixteenth notes.

brosuig̃ so uia an posaó.

HASTE TO THE WEDDING.

203

Musical notation for 'HASTE TO THE WEDDING' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with repeat signs at the end.

an teac̃ beag̃ caob̃ an énuic̃.

THE LITTLE HOUSE UNDER THE HILL.

204

Musical notation for 'THE LITTLE HOUSE UNDER THE HILL' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music with repeat signs at the end.

maire an úriste.

BREECHES MARY.

205

Musical notation for 'BREECHES MARY' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with repeat signs at the end.

port seumas uí úriam.

JIMMY O'BRIEN'S JIG.

206

Musical notation for 'JIMMY O'BRIEN'S JIG' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music with repeat signs at the end.

deanfao ma c̃is liom.

I WILL IF I CAN.

207

Musical notation for 'I WILL IF I CAN' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with repeat signs at the end.

roga m̃gean m̃ uiseaman.

MISS WISEMAN'S FANCY.

208

Musical notation for 'MISS WISEMAN'S FANCY' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music with repeat signs at the end. It includes trills (tr) and triplets (3).

mumcillí uairne.

GREEN SLEEVES.

209

Musical notation for Green Sleeves, measures 209-210. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8.

na tocalairde ua cill-mantain.

THE MINERS OF WICKLOW.

210

Musical notation for The Miners of Wicklow, measures 210-211. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. There are first and second endings indicated by '1' and '2' above the staff.

tomás mo ùearbhrádaír.

MY BROTHER TOM.

211

Musical notation for My Brother Tom, measures 211-212. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. There are first and second endings indicated by '1' and '2' above the staff.

tionsgnadó páidín.

PADDY'S RESOURCE.

212

Musical notation for Paddy's Resource, measures 212-213. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. There are trills (tr) and accents (^) indicated above the staff.

sub ár posáó me.

BEFORE I WAS MARRIED.

213

Musical notation for Before I Was Married, measures 213-214. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

an sean gheadó liat.

THE OLD GREY GOOSE.

214

Musical notation for The Old Grey Goose, measures 214-215. The piece is in 6/8 time and G major. It features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. There are trills (tr) and accents (^) indicated above the staff.

doibneasa in h-aengusa.

HINCHY'S DELIGHT.

215

tar anois no fan.

COME NOW OR STAY.

216

maire na bliatce.

BUTTERMILK MARY.

217

trialta an connachtai.

THE CONNACHTMAN'S RAMBLES.

218

roga an acair in fiuceallai.

FATHER FIELDING'S FAVORITE.

219

geall an acair tomair.

FATHER TOM'S WAGER.

220

briam ua floinn

BRYAN O'LYNN.

221

cleasa u1 gacobair.

O'GALLAGHER'S FROLICS.

222 

an triallaire ua tuac-mumain.

THE RAMBLER FROM CLARE.

223 

brigi0in ni maoluomnaig.

BIDDY MALONEY.

224 

an lannium nuad0.

THE NEWMARRIED COUPLE.

225 

port ead0s u1 h-0gan.

TIM HOGAN'S JIG.

226 

ROGA RISTARO UÍ SHILLEADÁIN.

DICK SULLIVAN'S FAVORITE.

227  Musical notation for the first jig, consisting of three staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

TAR GO OÍN PROMN.

COME TO DINNER.

228  Musical notation for the second jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

AN MAĞAIRE ŞREANNMAR.

THE JOLLY JOKER.

229  Musical notation for the third jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

AŞ MEASGAÖ NA OIŞE.

MIXING THE PUNCH.

230  Musical notation for the fourth jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

CLEASA UÍ FINNACŢAÍŞ.

FINERTY'S FROLIC.

231  Musical notation for the fifth jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

COM SEAN LEIS NA CNOCAÍB.

OLD AS THE HILLS.

232  Musical notation for the sixth jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

POSAÖ ŞEAŞAN FAÖA.

LONG JOHN'S WEDDING.

233  Musical notation for the seventh jig, consisting of two staves of music in treble clef, 6/8 time, with a key signature of one sharp (F#).

PORT CAIT NI MÀTGAMNA.

KIT O'MAHONY'S JIG.

234

SUGRÀD DROIÑHAIS.

THE HUMORS OF DRINAGH.

235

AN GALLOGLAIC.

THE GALLOWGLASS.

236

AN SABALTUÌDE TUAÌDEAC.

THE FARDOWN FARMER.

237

AN SE AN CAOR'-DÒARCAIC.

THE OLD HORNED SHEEP.

238

na buacaili ua leacain-ruad.

THE LACCARUE BOYS

239 Musical notation for 'THE LACCARUE BOYS' in 6/8 time, consisting of two staves of music.

an fuisceog san maidin.

THE LARK IN THE MORNING

240 Musical notation for 'THE LARK IN THE MORNING' in 6/8 time, consisting of two staves of music.

roga maor staic.

SERGT STACK'S FAVORITE.

241 Musical notation for 'SERGT STACK'S FAVORITE' in 6/8 time, consisting of two staves of music.

rocharac cill-moéallog.

THE RUINS OF KILLMALLOCK.

242 Musical notation for 'THE RUINS OF KILLMALLOCK' in 6/8 time, consisting of two staves of music.

triall na sleibteoiri.

THE MOUNTAINEERS' MARCH.

243 Musical notation for 'THE MOUNTAINEERS' MARCH' in 6/8 time, consisting of two staves of music.

mullac bochar corcaige.

THE TOP OF CORK ROAD.

244 Musical notation for 'THE TOP OF CORK ROAD' in 6/8 time, consisting of two staves of music.

port muneacain.

THE MONAGHAN JIG.

245 Musical notation for 'THE MONAGHAN JIG' in 6/8 time, consisting of three staves of music.

port muine còinn.

THE MOONCOIN JIG.

246

Musical notation for 'THE MOONCOIN JIG' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

an ois-bean cùicil.

THE BASHFUL MAID.

247

Musical notation for 'THE BASHFUL MAID' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

coimleanga baile-barrain.

THE BARRONSTOWN RACES.

248

Musical notation for 'THE BARRONSTOWN RACES' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end. The second and third staves continue the melody, and the fourth staff concludes with a repeat sign.

an t-aob muic-feoil.

THE FLITCH OF BACON.

249

Musical notation for 'THE FLITCH OF BACON' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end.

paoini lungoun.

PADDY IN LONDON.

250

Musical notation for 'PADDY IN LONDON' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line with a repeat sign at the end. The second and third staves continue the melody, and the fourth staff concludes with a repeat sign. The first two staves are marked with '1' and '2' respectively, indicating first and second endings.

AN SIŪMOAR FEARGÁC.

THE ANGRY PEELER.

251 Musical notation for 'The Angry Peeler' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and some triplet-like figures.

AN COCAIRE ANNSA CISTEAN.

THE COCK IN THE KITCHEN.

252 Musical notation for 'The Cock in the Kitchen' in G major, 6/8 time. It consists of three staves of music. The first two staves are in treble clef, and the third staff is in bass clef. The piece features a mix of eighth and sixteenth notes, with some trills (tr) indicated above certain notes.

SUGRA DAINSEAN-UI-ŪIS.

THE HUMORS OF DINGLE.

253 Musical notation for 'The Humors of Dingle' in G major, 6/8 time. It consists of two staves of music. The first staff is in treble clef and includes a triplet of eighth notes and several trills (tr). The second staff is in bass clef and continues the melody with similar rhythmic patterns.

AN FEAR DEARMADÁC.

THE ABSENT-MINDED MAN.

254 Musical notation for 'The Absent-minded Man' in G major, 6/8 time. It consists of two staves of music. The first staff is in treble clef and the second is in bass clef. The melody is composed of eighth notes and rests, with a simple, rhythmic character.

FEIŪIME AN GLEICEADÓIR.

FELIX THE WRESTLER.

255 Musical notation for 'Felix the Wrestler' in G major, 6/8 time. It consists of three staves of music. The first two staves are in treble clef, and the third is in bass clef. The piece includes first and second endings, marked with '1' and '2' above the staves.

RINCE NA OIŪE.

THE NIGHT DANCE.

256 Musical notation for 'The Night Dance' in G major, 6/8 time. It consists of three staves of music. The first staff is in treble clef, and the second and third are in bass clef. The melody is lively, featuring many eighth notes and some sixteenth-note runs.

MURCADA ROCALLON.

MORGAN RATTLER.

257

SLACAIR AN FAIRCILL.

WALLOP THE POTLID.

258

FEASOIGE PAIRIN.

PADDY'S WHISKERS.

259

an briste breiðin.

THE FRIEZE BREECHES.

260

Musical score for 'THE FRIEZE BREECHES' in G major, 6/8 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and includes several trills. The piece concludes with a double bar line and repeat dots.

plemeaca caisleán na h-aíle.

THE HUMORS OF AYLE HOUSE.

261

Musical score for 'THE HUMORS OF AYLE HOUSE' in G major, 6/8 time. The score consists of two staves of music. The first staff features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes several trills, indicated by 'tr' above the notes. The piece ends with a double bar line and repeat dots.

seasán d'ána ua laogaire.

BOLD JOHN O'LEARY.

262

Musical score for 'BOLD JOHN O'LEARY' in G major, 6/8 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth-note patterns and includes a trill. The piece concludes with a double bar line and repeat dots.

sugra cavan.

THE HUMORS OF CAVAN

263

Musical score for 'THE HUMORS OF CAVAN' in G major, 6/8 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is primarily composed of eighth-note patterns. The piece ends with a double bar line and repeat dots.

bruaca locha gairna.

THE BANKS OF LOUGH GOWNNA.

264

Musical score for 'THE BANKS OF LOUGH GOWNNA' in G major, 6/8 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth-note patterns. The piece concludes with a double bar line and repeat dots.

पोर्ट ना-वा-पिंगिने.

THE TWOPENNY JIG.

265

Musical notation for 'THE TWOPENNY JIG' in 6/8 time, featuring two systems of staves with first and second endings.

αν μοιφευρ γλας.

THE GREEN MEADOW.

266

Musical notation for 'THE GREEN MEADOW' in 6/8 time, featuring two systems of staves with first and second endings and trills.

αν αντοεαρ μετορεαδ.

THE MERRY MAIDEN.

267

Musical notation for 'THE MERRY MAIDEN' in 6/8 time, featuring two systems of staves.

पोर्ट ना म्बोमेाडु डोर्म

BLUE BONNETS JIG.

268

Musical notation for 'BLUE BONNETS JIG' in 6/8 time, featuring two systems of staves with trills.

पाइर ना म्ब्लाद.

THE FIELD OF FLOWERS.

269

Musical notation for 'THE FIELD OF FLOWERS' in 6/8 time, featuring two systems of staves.

ग्लेान्ना माइगे-एओ.

THE GLENS OF MAYO.

270

Musical notation for 'THE GLENS OF MAYO' in 6/8 time, featuring two systems of staves.

न बेरु मे अडु स्मोम नो रिगेअडु.

I'LL NEITHER SPIN NOR WEAVE.

271

Musical notation for 'I'LL NEITHER SPIN NOR WEAVE' in 6/8 time, featuring two systems of staves.

amdear mic-seom.

JACKSON'S MAID.

272

port cill-finain.

THE KILFINANE JIG.

273

siubal amac as,ua h-ogain.

WALK OUT OF IT HOGAN.

274

na buacaili ua cum-an-oir.

THE BOYS OF COOMANORE.

275

an buacaili lomcosac.

THE BAREFOOT BOY.

276

an bo leac-a-darcac.

THE ONEHORNED COW.

277

bríghíom óeas ní óalaidg.

SWEET BIDDY DALY.

278

Musical notation for 'Sweet Biddy Daly' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second staff continues the melody with more trills and a repeat sign.

na geaóna annsa móinte.

THE GEESE IN THE BOGS.

279

Musical notation for 'The Geese in the Bogs' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second staff continues the melody with more trills and a repeat sign.

as imteaco go oí domnac broc.

GOING TO DONNYBROOK.

280

Musical notation for 'Going to Donnybrook' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second staff continues the melody with more trills and a repeat sign.

bual an ball sin.

WALLOP THE SPOT.

281

Musical notation for 'Wallop the Spot' in 6/8 time, key of D major. The piece consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second and third staves continue the melody with more trills and a repeat sign. The fourth staff continues the melody with more trills and a repeat sign.

cos go reio e.

TAKE IT EASY.

282

Musical notation for 'Take It Easy' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second staff continues the melody with more trills and a repeat sign.

an fear do fuair bas agus do eirig aris. THE MAN WHO DIED AND ROSE AGAIN.

283

Musical notation for 'The Man Who Died and Rose Again' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melody with several trills (tr) and a repeat sign at the end. The second staff continues the melody with more trills and a repeat sign.

CAITILIN UA UBALL-ŞORT.

KITTY OF OULART

284

tr tr tr tr

Detailed description: This block contains the musical notation for 'KITTY OF OULART'. It consists of three staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, and the second and third staves are accompaniment. Trills (tr) are indicated above the first notes of the second and fourth measures in the second staff.

CUIR FAOBAR AR AN ŞIAN-BEARRCÁ.

STROP THE RAZOR.

1st Setting.

285

Detailed description: This block contains the musical notation for the first setting of 'STROP THE RAZOR'. It consists of two staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, and the second staff is the accompaniment.

CUIR FA VAR AR AN ŞIAN-BEARRCÁ.

STROP THE RAZOR.

2nd Setting.

286

Detailed description: This block contains the musical notation for the second setting of 'STROP THE RAZOR'. It consists of four staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, and the following three staves are accompaniment. The second and fourth staves feature complex rhythmic patterns with many beamed notes.

UBALLA MIC ŞEATAM.

GILLAN'S APPLES.

287

Detailed description: This block contains the musical notation for 'GILLAN'S APPLES'. It consists of four staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, and the following three staves are accompaniment. A triplet (3) is indicated above the first three notes of the first measure in the first staff.

ŞUDA AIS MAURAIS.

THE GUDGEON OF MAURICE'S CAR.

288

tr tr tr

Detailed description: This block contains the musical notation for 'THE GUDGEON OF MAURICE'S CAR'. It consists of two staves of music in 6/8 time, with a key signature of one sharp (F#). The first staff is the melody, and the second staff is the accompaniment. Trills (tr) are indicated above the first notes of the second, fourth, and sixth measures in the second staff.

sugra beil-áca-da-cab.

THE HUMORS OF BALLYDEHOB.



an tuilcednac.

THE LUCK PENNY.



turasa blarnaig.

THE BLARNEY PILGRIM.



an banairgeac.

THE DAIRY MAID.



an mor áca áci?

HOW MUCH HAS SHE GOT?



na rioblaca.

THE RIVALS.



lan beoḡa.

ALL ALIVE.

295 Musical notation for 'ALL ALIVE' in 6/8 time, starting with a treble clef and a key signature of one flat. The melody is written on a single staff with two lines of music.

brian ua neill.

BARNEY O'NEILL.

296 Musical notation for 'BARNEY O'NEILL' in 6/8 time, starting with a treble clef and a key signature of one sharp. The melody is written on a single staff with two lines of music.

seagánm an leimeadóir.

JOHNNY THE JUMPER.

297 Musical notation for 'JOHNNY THE JUMPER' in 6/8 time, starting with a treble clef and a key signature of one sharp. The melody is written on a single staff with two lines of music.

páiom sasḡa.

PADDY "GO EASY."

298 Musical notation for 'PADDY "GO EASY."' in 6/8 time, starting with a treble clef and a key signature of one sharp. The melody is written on a single staff with three lines of music.

fán go socair a roḡuire!

BE EASY YOU ROGUE!

299 Musical notation for 'BE EASY YOU ROGUE!' in 6/8 time, starting with a treble clef and a key signature of one sharp. The melody is written on a single staff with four lines of music.

uballa i geimreḡo.

APPLES IN WINTER.

300 Musical notation for 'APPLES IN WINTER' in 6/8 time, starting with a treble clef and a key signature of one sharp. The melody is written on a single staff with two lines of music.

SUGRA CAISTEAM-CUMAIR.

THE HUMORS OF CASTLE COMER.

301

Musical notation for 'THE HUMORS OF CASTLE COMER' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and a mix of quarter and eighth notes.

AN ROGAIRE DUB.

THE BLACK ROGUE.

302

Musical notation for 'THE BLACK ROGUE' in G major, 6/8 time. It consists of two staves of music. The melody features a mix of eighth and quarter notes, with some triplet-like rhythmic patterns.

AN RACAIRE BLAOMANNAC.

THE RANTING RAKE.

303

Musical notation for 'THE RANTING RAKE' in G major, 6/8 time. It consists of two staves of music. The melody is composed of eighth and quarter notes, with a lively, rhythmic feel.

AN MOMEUR FIONNSGOTAC.

THE BLOOMING MEADOWS.

304

Musical notation for 'THE BLOOMING MEADOWS' in G major, 6/8 time. It consists of two staves of music. The second staff includes first and second endings, marked with '1' and '2' above the notes.

DROMADOIRI IN TUILLANIGE.

DELANEY'S DRUMMERS.

305

Musical notation for 'DELANEY'S DRUMMERS' in G major, 6/8 time. It consists of two staves of music. The second staff includes first and second endings, marked with '1' and '2' above the notes.

PORTAIN ANNSA SGILEIO.

CRABS IN THE SKILLET.

306

Musical notation for 'CRABS IN THE SKILLET' in G minor, 6/8 time. It consists of three staves of music. The second and third staves include first and second endings, marked with '1' and '2' above the notes.

an baintreabac truaigmeileac.

THE WOEFUL WIDOW.

307

Musical notation for 'THE WOEFUL WIDOW' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music. The melody is characterized by eighth-note patterns and includes a trill (tr) in the second staff.

an cat agus an bagun.

THE CAT AND THE BACON.

308

Musical notation for 'THE CAT AND THE BACON' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music. The melody includes a trill (tr) in the second staff.

an gligim os.

THE GALLOPING YOUNG THING.

309

Musical notation for 'THE GALLOPING YOUNG THING' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music. The melody includes trills (tr) in both staves.

port an postac.

THE BRIDAL JIG.

310

Musical notation for 'THE BRIDAL JIG' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music. The melody includes a trill (tr) in the second staff and first/second endings.

an fear annsa rae.

THE MAN IN THE MOON.

311

Musical notation for 'THE MAN IN THE MOON' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music. The melody includes a trill (tr) in the second staff.

tar liom anois.

COME WITH ME NOW.

312

Musical notation for 'COME WITH ME NOW' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and two staves of music.

ta an sioc imighe.

THE FROST IS ALL OVER

313

Musical notation for 'THE FROST IS ALL OVER' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and three staves of music. The melody includes trills (tr) in the first and second staves.

suban m'ime deòd.

SALLY MAGEE.

314

Musical notation for 'Sally Magee' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The melody includes two trills (tr) in the first measure. The piece concludes with a repeat sign.

an ros dearg.

THE RED ROSE.

315

Musical notation for 'The Red Rose' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece concludes with a repeat sign.

sùgra an glinne:

THE HUMORS OF GLYNN.

316

Musical notation for 'The Humors of Glynn' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece concludes with a repeat sign.

bean gaeòeatàc.

THE IRISHWOMAN.

317

Musical notation for 'The Irishwoman' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece concludes with a repeat sign.

an fiasgairde sugac.

THE MERRY HUNTSMAN.

318

Musical notation for 'The Merry Huntsman' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece includes a first ending (1) and a second ending (2) marked with repeat signs and a double bar line. The piece concludes with a repeat sign.

port an puca.

THE FAIRY JIG.

319

Musical notation for 'The Fairy Jig' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece concludes with a repeat sign.

faihte an pìobaire.

THE PIPER'S WELCOME.

320

Musical notation for 'The Piper's Welcome' in 6/8 time, featuring a treble clef, a key signature of one sharp (F#), and a common time signature of 6/8. The melody is written on a single staff with a treble clef, and the accompaniment is on a single staff with a bass clef. The piece concludes with a trill (tr) in the final measure and a repeat sign.

á cáillig do marbuis me.

OH! HAG YOU HAVE KILLED ME.

321 Musical notation for the first piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#).

an rae lan.

THE FULL MOON.

322 Musical notation for the second piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#).

maidin anóe

YESTERDAY MORNING.

323 Musical notation for the third piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#).

bailé-cáisleán uí concobair.

CASTLETOWN CONNERS

324 Musical notation for the fourth piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). It includes trill ornaments (tr) on several notes.

bo leac-áscarac uí marctáin.

MARTIN'S ONEHORNED COW.

325 Musical notation for the fifth piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). It includes a trill ornament (tr) on a note in the first staff.

port allistáir.

OLLISTRUM JIG.

326 Musical notation for the sixth piece, consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). It includes trill ornaments (tr) on notes in both staves.

fán mar tair.

STAY WHERE YOU ARE.

327 Musical notation for the seventh piece, consisting of three staves of music in 6/8 time with a key signature of one sharp (F#). It includes multiple trill ornaments (tr) throughout the piece.

ROŠA INŠEAN UÍ BREACNAÍŠ.

Miss WALSH'S FANCY.

328

Musical notation for 'Miss WALSH'S FANCY' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves provide a harmonic accompaniment, with the second staff starting with a double bar line and repeat sign. The piece concludes with a double bar line and repeat sign.

SUGRA AN TUATHOMHÁIN..

HUMORS OF CLARE.

329

Musical notation for 'HUMORS OF CLARE' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes trills (tr) and first/second endings. The second and third staves provide a harmonic accompaniment, also featuring trills and first/second endings. The piece concludes with a double bar line and repeat sign.

BAIRNIOŠAN AN DONAÍŠ.

THE QUEEN OF THE FAIR.

330

Musical notation for 'THE QUEEN OF THE FAIR' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes trills (tr) and triplets (3). The second and third staves provide a harmonic accompaniment, also featuring trills and triplets. The piece concludes with a double bar line and repeat sign.

COS AN T-SLEIBÉ.

THE FOOT OF THE MOUNTAIN.

331

Musical notation for 'THE FOOT OF THE MOUNTAIN' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes trills (tr). The second staff provides a harmonic accompaniment. The piece concludes with a double bar line and repeat sign.

NA CAITIMÍ UA BAILE-NA-CEARÓCA..

THE MAIDS OF BALLINACARTY.

332

Musical notation for 'THE MAIDS OF BALLINACARTY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes trills (tr) and triplets (3). The second staff provides a harmonic accompaniment, also featuring trills. The piece concludes with a double bar line and repeat sign.

ROŠA INŠEAN MÍ DOUNAÍŠ.

Miss DOWNING'S FANCY.

333

Musical notation for 'Miss DOWNING'S FANCY' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes first/second endings. The second staff provides a harmonic accompaniment, also featuring first/second endings. The piece concludes with a double bar line and repeat sign.

an uair ceir̄o tu a baile.

WHEN YOU GO HOME.

334 Musical notation for 'When You Go Home' in G major, 8/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests.

a cara mo croīoie.

FRIEND OF MY HEART.

335 Musical notation for 'Friend of My Heart' in D minor, 8/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests.

sios an abainn.

DOWN THE RIVER.

336 Musical notation for 'Down the River' in G major, 8/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests.

tarra n-ein̄feact liom-sa.

COME ALONG WITH ME.

337 Musical notation for 'Come Along With Me' in G major, 8/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests.

sūgācais uí croimn.

CRONIN'S FROLICS.

338 Musical notation for 'Cronin's Frolics' in G major, 8/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests.

na speir̄-mha ua lios-cear̄bail̄l.

THE BELLES OF LISCARROLL.

339 Musical notation for 'The Belles of Lisscarroll' in G major, 8/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes, and rests. The piece includes first and second endings, indicated by '1' and '2' above the notes.

bagun muman.

MUNSTER BACON.

340

Musical notation for 'MUNSTER BACON' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and some triplet-like figures.

uiliam mac cormac.

BILLY M^cCORMICK.

341

Musical notation for 'BILLY M'CORMICK' in G major, 6/8 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes, with some triplet-like figures.

port na luinneoige.

THE CHORUS JIG.

342

Musical notation for 'THE CHORUS JIG' in G major, 6/8 time. It consists of four staves of music. The first two staves form the main melody, with first and second endings indicated by '1' and '2'. The last two staves provide a more complex rhythmic accompaniment or a second part of the melody.

cnoc an teampall.

CHURCH HILL.

343

Musical notation for 'CHURCH HILL' in G major, 6/8 time. It consists of two staves of music. The melody is composed of eighth notes and rests, with a steady rhythmic pattern.

an sparan do bi goirce.

THE STOLEN PURSE.

344

Musical notation for 'THE STOLEN PURSE' in G major, 6/8 time. It consists of three staves of music. The melody includes several trills, indicated by 'tr' above the notes.

turas go galuim

A TRIP TO GALWAY.

345

Musical notation for 'A TRIP TO GALWAY' in G major, 6/8 time. It consists of two staves of music. The melody is primarily composed of eighth notes and rests.

inġean nġ toubġlas.

Miss DOUGLAS.

346

Musical notation for 'Miss DOUGLAS' in 6/8 time, key of D major. The piece consists of two staves. The first staff contains the main melody with a repeat sign at the end. The second staff contains a more complex accompaniment with first and second endings marked '1' and '2'.

an ainġear ua ceann-saile.

THE MAID OF KINSALE.

347

Musical notation for 'THE MAID OF KINSALE' in 6/8 time, key of D major. It consists of two staves of music.

blacġa toun-ġarġan.

THE FLOWERS OF DUNGARVAN.

348

Musical notation for 'THE FLOWERS OF DUNGARVAN' in 6/8 time, key of D major. It consists of two staves of music.

port inġean nġ ġreanta.

Miss GRANT'S JIG.

349

Musical notation for 'Miss GRANT'S JIG' in 6/8 time, key of D major. It consists of two staves of music.

na bi aġ buaġoreao.

DON'T BE TEASING.

350

Musical notation for 'DON'T BE TEASING' in 6/8 time, key of D major. It consists of two staves of music.

suġacġis nġc flannacġao.

CLANCY'S FROLICS.

351

Musical notation for 'CLANCY'S FROLICS' in 6/8 time, key of D major. It consists of two staves of music, with trills (tr) indicated above certain notes in the second staff.

cunacġa na uġ.

THE POWERS OF PUNCH.

352

Musical notation for 'THE POWERS OF PUNCH' in 6/8 time, key of D major. It consists of four staves of music.

an bATA buíóe.

THE YELLOW WATTLE.

353

Musical notation for 'THE YELLOW WATTLE' in G major, 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a continuous eighth-note pattern with some triplet-like groupings. The piece ends with a double bar line and repeat dots.

buaíallí tóimse.

THE LADS OF DUNSE.

354

Musical notation for 'THE LADS OF DUNSE' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features several trills, indicated by 'tr' above the notes. The piece ends with a double bar line and repeat dots.

caíliní tóimse.

THE LASSES OF DUNSE.

355

Musical notation for 'THE LASSES OF DUNSE' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by many beamed eighth notes. The piece ends with a double bar line and repeat dots.

cuaim-pádraic.

PORTPATRICK.

356

Musical notation for 'PORTPATRICK' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a simple eighth-note pattern. The piece ends with a double bar line and repeat dots.

an port zaeóealac.

THE HIBERNIAN JIG.

357

Musical notation for 'THE HIBERNIAN JIG' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody includes a trill, indicated by 'tr' above a note. The piece ends with a double bar line and repeat dots.

iméig' ó'n diahal's corruio' tu fein.

GO TO THE DEVIL AND SHAKE YOURSELF.

358

Musical notation for 'GO TO THE DEVIL AND SHAKE YOURSELF' in G major, 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is a simple eighth-note pattern. The piece ends with a double bar line and repeat dots.

DOB FEIOIR M'AS MAIC LIOM.

MAY BE I WILL.

359 Musical notation for 'MAY BE I WILL', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#).

CAILIN AN MARGAID.

THE MARKET GIRL.

360 Musical notation for 'THE MARKET GIRL', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). Includes a trill (tr) in the second staff.

NA FIGEADOURI UA OIROICEAD AEA.

THE DROGHEDA WEAVERS.

361 Musical notation for 'THE DROGHEDA WEAVERS', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). Includes multiple trills (tr) throughout.

PORT AEA-CUILIM.

THE HOLLYFORD JIG.

362 Musical notation for 'THE HOLLYFORD JIG', consisting of three staves of music in 6/8 time with a key signature of one sharp (F#). Includes multiple trills (tr).

EIBLIN NI CEMNEROIS.

NELL KENNEDY.

363 Musical notation for 'NELL KENNEDY', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). Includes trills (tr) and first/second endings (1 and 2).

TRI LEAC PHINGINE SAC LA.

THREE HALFPENCE A DAY.

364 Musical notation for 'THREE HALFPENCE A DAY', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#). Includes trills (tr).

MAIRE SUGAC

MERRY MARY.

365 Musical notation for 'MERRY MARY', consisting of two staves of music in 6/8 time with a key signature of one sharp (F#).

Single Jigs

CUIR BARRAÓ AR AN DOORUS.

BOLT THE DOOR.

366 

RIAFRUIG UO'M A'CAIR E.

ASK MY FATHER.

367 

LEM' COIL GO LEIR.

WITH ALL MY HEART.

368 

EIRIG GO MOG.

GET UP EARLY.

369 

PORT UOMNALL MICRUADÓRI.

DAN ROGERS' JIG.

370 

ceangal an cota-mna nios daingne. TIE THE PETTICOAT TIGHTER.

371 Musical notation for 'TIE THE PETTICOAT TIGHTER' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line with first and second endings marked '1' and '2'.

riú suas na stairiúe. TRIP IT UP STAIRS.

372 Musical notation for 'TRIP IT UP STAIRS' in 6/8 time. It consists of three staves. The first staff contains the main melody, and the second and third staves contain a bass line.

roga maóir uí cácaíl. SERGT. CAHILL'S FAVORITE.

373 Musical notation for 'SERGT. CAHILL'S FAVORITE' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line.

maire san t-sop. MOLL IN THE WAD.

374 Musical notation for 'MOLL IN THE WAD' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line.

taús an tuigeanóir. TIM THE THATCHER.

375 Musical notation for 'TIM THE THATCHER' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line.

ne ar saóarc ta uait? IS IT THE PRIEST YOU WANT?

376 Musical notation for 'IS IT THE PRIEST YOU WANT?' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line.

uisge agus uisge-beaúa. WHISKY AND WATER.

377 Musical notation for 'WHISKY AND WATER' in 6/8 time. It consists of two staves. The first staff contains the main melody, and the second staff contains a bass line with first and second endings marked '1' and '2'.

SUGRA LUIMNIG.

THE HUMORS OF LIMERICK.



CRUAC SUAS NA CEIRTEACÁ.

STACK THE RAGS.



DOIRT AN CRUISCIN.

TIP THE CRUISKEEN.



BUAIL AN BOGAR.

TATTER THE ROAD.



HUIS AN CAT.

HUSH THE CAT.



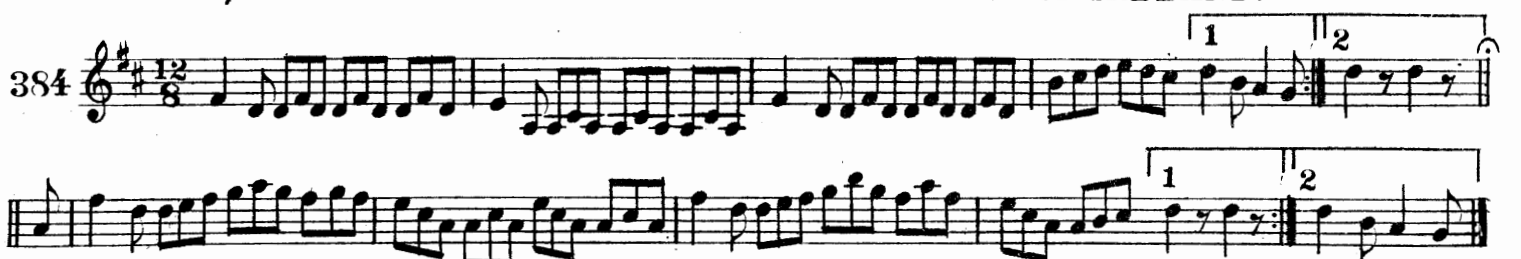
OSANAIG IARIMÖE.

THE BUCKS OF WESTMEATH.



AINE NA HEIREANN.

THE BEAUTIES OF IRELAND.



τὰ σὶ ἀς ἰμῆραδὸ!

OFF SHE GOES!

385

Musical notation for 'OFF SHE GOES!' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes, with a trill (tr) over the eighth measure. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

bris na fuinneoga.

SMASH THE WINDOWS.

386

Musical notation for 'SMASH THE WINDOWS.' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

port uí ellis.

ELLIS' JIG.

387

Musical notation for 'ELLIS' JIG.' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

cuir glas ar an dorus.

LOCK THE DOOR.

388

Musical notation for 'LOCK THE DOOR.' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

speac' maḡ-uíóir.

MAGUIRE'S KICK.

389

Musical notation for 'MAGUIRE'S KICK.' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes, with a trill (tr) over the eighth measure. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

an tórnán ros.

THE BUNCH OF ROSES.

390

Musical notation for 'THE BUNCH OF ROSES.' in G major, 6/8 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The second staff provides the accompaniment, featuring a steady eighth-note bass line.

sugra beul-a-ta-na-fanao.

THE HUMORS OF BALLINAFUNA.



taoair dom póg a t'eagair.

KISS ME SWEETHEART.



zo de ta ort?

WHAT AILS YOU ?



eirig a sean bean's corraig tu fein.

GET UP OLD WOMAN AND SHAKE YOURSELF.



a leanb mo croide.

CHILD OF MY HEART.



an boitar o tuaid.

THE NORTHERN ROAD.



taristeac on baisteac.

COME IN FROM THE RAIN.



taobhar den sgeac ansa gairtin.

BEHIND THE BUSH IN THE GARDEN.



port an reatá.

THE RUNAWAY JIG.

399

Musical notation for 'THE RUNAWAY JIG' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#) and a repeat sign with first and second endings.

casóg an mairnealaig.

THE MARINER'S FROCK.

400

Musical notation for 'THE MARINER'S FROCK' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#).

sugra castlean-oliver.

THE HUMORS OF CASTLEOLIVER.

401

Musical notation for 'THE HUMORS OF CASTLEOLIVER' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#) and a repeat sign with first and second endings.

bean uasal an loca.

THE LADY OF THE LAKE.

402

Musical notation for 'THE LADY OF THE LAKE' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#) and a 'D.C.' marking at the end.

maidin samhraid.

A MORNING IN SUMMER.

403

Musical notation for 'A MORNING IN SUMMER' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#).

is seanoune saob me

I'M A SILLY OLD MAN.

404

Musical notation for 'I'M A SILLY OLD MAN' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#).

oíóce maic éugat.

GOOD NIGHT.

405

Musical notation for 'GOOD NIGHT' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#).

an buacail maiseac.

THE LOVELY LAD.

406

Musical notation for 'THE LOVELY LAD' in 6/8 time, featuring a treble and bass staff with a key signature of one sharp (F#) and trill markings ('tr').

SUGÁCAS UÍ CÁIRBRE.

CARBRAY'S FROLICS.

407

Musical notation for 'CARBRAY'S FROLICS' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent trills, indicated by 'tr' above various notes. The second staff continues the melody with similar trills and concludes with a double bar line and repeat dots.

CEARÓCA UÍ ÉADAIL.

CAHILL'S WORKSHOP

408

Musical notation for 'CAHILL'S WORKSHOP' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several trills, with the first two labeled 'tr 1' and 'tr 2'. The second staff continues the melody and ends with a double bar line and repeat dots, also marked with 'tr 1' and 'tr 2'.

AN BOICÉARIN SEACHTMÁR.

THE SHADY LANE.

409

Musical notation for 'THE SHADY LANE' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melody and concludes with a double bar line and repeat dots, marked with first and second endings ('1' and '2').

CNOIC AN TSUMGÉADÉ.

BARRACK HILL.

410

Musical notation for 'BARRACK HILL' in 6/8 time, key of D major. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melody and concludes with a double bar line and repeat dots, marked with first and second endings ('1' and '2').

Hop or Slip Jigs

an boíar sgreasmar go baile-á-cliaí. THE ROCKY ROAD TO DUBLIN.

411

Musical notation for 'THE ROCKY ROAD TO DUBLIN' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of three staves of music with various rhythmic patterns and ornaments.

fean-tailce an beirleaoir.

HARDY MAN THE FIDDLER.

412

Musical notation for 'HARDY MAN THE FIDDLER' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and ornaments.

an port bagarac.

THE SWAGGERING JIG.

413

Musical notation for 'THE SWAGGERING JIG' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and ornaments.

tae ar maidin.

TEA IN THE MORNING.

414

Musical notation for 'TEA IN THE MORNING' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and ornaments.

a-tiocfaó tu síos go Luimneac?

WILL YOU COME DOWN TO LIMERICK?

415

Musical notation for 'WILL YOU COME DOWN TO LIMERICK?' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of four staves of music with various rhythmic patterns and ornaments, including first and second endings.

ΡΑΚΑΙΡΙ ΓΑΡΜΙΘΕ.

THE RAKES OF WESTMEATH.

416 Musical notation for 'THE RAKES OF WESTMEATH' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs.

ΣΥΣΤΑ ΒΑΙΛΕ-ΜΕΛΘΟΝΑΔ.

THE HUMORS OF BALLYMANUS.

417 Musical notation for 'THE HUMORS OF BALLYMANUS' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs.

ΡΟΥΔΛΕΔΟΥΜ.

ROUDLEDUM.

418 Musical notation for 'ROUDLEDUM' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs, including first and second endings.

ΚΟΣΑ ΒΥΘΕ.

YELLOW LEGS.

419 Musical notation for 'YELLOW LEGS' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs.

ΤΑΒΑΙΡ ΟΥΜΝ ΘΕΟΪ ΟΙΣΣΕ.

GIVE US A DRINK OF WATER.

420 Musical notation for 'GIVE US A DRINK OF WATER' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs.

ΜΙ ΒΕΙΘ ΜΟ ΔΙΓΝΕ ΣΥΔΙΜΝΕΑΔ ΖΟ ΘΕΟ.

MY MIND WILL NEVER BE "AISY."

421

ΡΟΡΤ ΠΙΑΣΤΟΕ ΑΝ ΣΙΟΝΑΙΣ.

THE FOX HUNTERS' JIG.

422 Musical notation for 'THE FOX HUNTERS' JIG' in 9/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of two staves of music with various rhythmic patterns and repeat signs.

buaicéillí báile-easa-óara.

THE BOYS OF BALLY SADARE.



buille ar na uigéib.

A WHACK AT THE WHIGS.



an cailín gaeóeatáic.

THE IRISH GIRL.



an saoi pílib mac' aeóla

SIR PHILIP M^C HUGH.

toiróeatáic ucon an meitceoir.

TERRY HEIGH HO THE GRINDER.



veisiú an coimead!

TOP THE CANDLE!



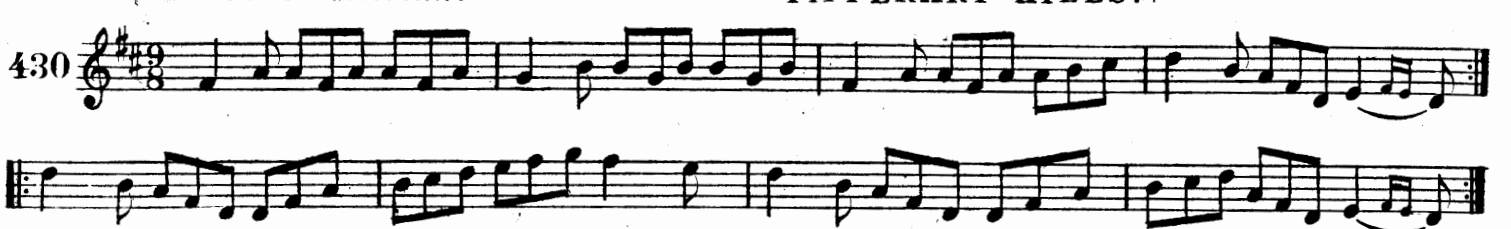
bernard ua broicáin.

BARNEY BRALLAGHAN.



cnuic tíobráio-óaraínn.

TIPPERARY HILLS.



ua Dubhir, an Rinneoir.

DEVER THE DANCER.

431 Musical notation for 'Dever the Dancer' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation.

is misí an buacáil te na mealláó.

I'M THE BOY FOR BEWITCHING THEM.

432 Musical notation for 'I'm the Boy for Bewitching Them' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation. The piece ends with a double bar line and the initials 'D.C.' below it.

as fiaóac an siorríadó.

HUNTING THE HARE.

433 Musical notation for 'Hunting the Hare' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation.

an mionnán ar an sliab.

THE KID ON THE MOUNTAIN.

434 Musical notation for 'The Kid on the Mountain' in G major, 9/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The subsequent staves continue the melody with similar notation, including repeat signs and dynamic markings.

an sceac-geat.

THE HAWTHORN.

435 Musical notation for 'The Hawthorn' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation.

suas agus síos arís.

UP AND DOWN AGAIN.

436 Musical notation for 'Up and Down Again' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation.

deanfaíó port eile.

ANOTHER JIG WILL DO.

437 Musical notation for 'Another Jig Will Do' in G major, 9/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The melody is written in a single line. The second staff continues the melody with similar notation.

SRAIDE báile-áda-cliaic.

DUBLIN STREETS.



CUIR eadaige deasa uirri.

DRESS HER OUT IN FINE CLOTHES.



DEARMUID uA uallacáin.

JERRY HOULIHAN



MAIRE RUÁD.

MOLL ROE.



TAR SUAS NA STAIRÉ LIOM.

COME UP STAIRS WITH ME.



ní maic liom pos!

A FIG FOR A KISS.



MIPEOS MIC SURTAIS.

GURTY'S FROLICS.

444

CAÇAIR-na-miöe.

CAHIRAMEE.

445

SCAIR AN DRUËT.

SPATTER THE DEW.

446

CIOR DO SHUAIS A'SUS CAS.e

COMB YOUR HAIR AND CURL IT.

447

BRONA BRANDA.

DROPS OF BRANDY.

448

OSCAL AN DORUS DO CRÍ.

OPEN THE DOOR FOR THREE.



TA BEAN AGAM FEM.

I HAVE A WIFE OF MY OWN.



AN BEALAC MOR GO CILL-ÉAMHÍG.

THE HIGHWAY TO KILKENNY.



GLEAD NA H-OIÚCE AREIR.

LAST NIGHT'S FUN.



DEAN MARCAIGEACHT MILE.

RIDE A MILE.



RACAIRI SULOHO.

THE RAKES OF SULLOHOD.



AN MUILLEOIR LUAIÉREAC.

THE DUSTY MILLER.



Reels

an caithin a bhris mo croíúe.

THE GIRL WHO BROKE MY HEART.

456 Musical notation for 'The Girl Who Broke My Heart', consisting of two staves of music in treble clef with a key signature of one flat and a common time signature. The melody is written in a single line across both staves.

sugra caithir-na-marct.

THE HUMORS OF WESTPORT.

457 Musical notation for 'The Humors of Westport', consisting of two staves of music in treble clef with a key signature of one flat and a common time signature. The melody is written in a single line across both staves, featuring several trills marked 'tr'.

an geall briste.

THE BROKEN PLEDGE.

458 Musical notation for 'The Broken Pledge', consisting of two staves of music in treble clef with a key signature of two sharps and a common time signature. The melody is written in a single line across both staves, featuring several triplets marked with a '3'.

aisgairm an donacda.

REPEAL OF THE UNION.

459 Musical notation for 'Repeal of the Union', consisting of two staves of music in treble clef with a key signature of two sharps and a common time signature. The melody is written in a single line across both staves, featuring many triplets marked with a '3'.

mísean an maincimeire.

THE MILLINER'S DAUGHTER.

460 Musical notation for 'The Milliner's Daughter', consisting of two staves of music in treble clef with a key signature of one flat and a common time signature. The melody is written in a single line across both staves, featuring several triplets marked with a '3' and a trill marked 'tr'.

aisling páirín uí riam.

PADDY RYAN'S DREAM.

461 Musical notation for 'Paddy Ryan's Dream', consisting of two staves of music in treble clef with a key signature of one flat and a common time signature. The melody is written in a single line across both staves, featuring triplets marked with a '3' and first/second endings marked with '1' and '2'.

ceol san gleann.

MUSIC IN THE GLEN.

462 D.C.

Musical notation for 'Music in the Glen' (462), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. A 'D.C.' (Da Capo) instruction is located at the bottom right of the staff.

casog an siomair.

THE PEELER'S JACKET.

463

Musical notation for 'The Peeler's Jacket' (463), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end.

an barr airsioga.

THE SILVER TIP.

464

Musical notation for 'The Silver Tip' (464), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. It includes trills (tr) and triplets (3).

bann na heireann.

THE BANK OF IRELAND.

465

Musical notation for 'The Bank of Ireland' (465), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. It includes trills (tr) and first/second endings (1 and 2).

tos do roga.

TAKE YOUR CHOICE.

466

Musical notation for 'Take Your Choice' (466), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. It includes trills (tr) and triplets (3).

zac einne gabail timceall.

ALL HANDS AROUND.

467

Musical notation for 'All Hands Around' (467), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. It includes triplets (3).

abainn-mor.

THE AVONMORE.

468

Musical notation for 'The Avonmore' (468), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end. It includes triplets (3) and a repeat sign with a double bar line.

caitim beantraige.

THE BANTRY LASSES.

469

Musical notation for 'The Bantry Lasses' (469), featuring a treble clef, key signature of one sharp (F#), and common time. The melody is written on a single staff with a repeat sign at the end.

Laete soilbir na casga.

THE MERRY DAYS OF EASTER.

470

Musical notation for 'THE MERRY DAYS OF EASTER' (No. 470). It consists of two staves of music in G major, 2/4 time. The melody features several triplet figures and a repeat sign with first and second endings. The piece concludes with a double bar line and repeat dots.

mo maire-anna.

MY MARYANNE.

471

Musical notation for 'MY MARYANNE' (No. 471). It consists of two staves of music in G major, 2/4 time. The melody includes triplet figures and trills. The piece ends with a double bar line and repeat dots.

fas an slige uaim.

LEAVE MY WAY.

472

Musical notation for 'LEAVE MY WAY' (No. 472). It consists of two staves of music in G major, 2/4 time. The melody features triplet figures and trills. The piece concludes with a double bar line and repeat dots.

la baisteac.

A RAINY DAY.

473

Musical notation for 'A RAINY DAY' (No. 473). It consists of two staves of music in G major, 2/4 time. The melody includes triplet figures and trills. The piece ends with a double bar line and repeat dots.

injean ni crawford.

Miss CRAWFORD.

474

Musical notation for 'Miss CRAWFORD' (No. 474). It consists of two staves of music in G major, 2/4 time. The melody is characterized by numerous triplet figures. The piece concludes with a double bar line and repeat dots.

D.C.

an maidineos.

THE MORNING STAR.

475

Musical notation for 'THE MORNING STAR' (No. 475). It consists of two staves of music in G major, 2/4 time. The melody includes triplet figures and trills. The piece ends with a double bar line and repeat dots.

os-fir uaran-mor.

THE BUCKS OF ORANMORE.

476

Musical notation for 'THE BUCKS OF ORANMORE' (No. 476). It consists of three staves of music in G major, 2/4 time. The melody features many triplet figures and a 7-measure rest. The piece concludes with a double bar line and repeat dots.

sliechte muġ òorna.

THE MOURNE MOUNTAINS.

477

Musical notation for 'THE MOURNE MOUNTAINS' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots.

an òornan luàcra ġlas.

THE BUNCH OF GREEN RUSHES.

478

Musical notation for 'THE BUNCH OF GREEN RUSHES' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots.

an turra.

THE SPINNING WHEEL.

479

Musical notation for 'THE SPINNING WHEEL' in G major, 2/4 time. The piece consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features first and second endings (marked '1' and '2' above the staff) and several triplet markings (indicated by a '3' over a group of notes). The piece ends with a double bar line and repeat dots.

maeüb ni muilleoir.

MAUDE MILLER.

480

Musical notation for 'MAUDE MILLER' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a continuous eighth-note pattern and ends with a double bar line and repeat dots.

D.C.

an sliað ġlas.

THE GREEN MOUNTAIN.

481

Musical notation for 'THE GREEN MOUNTAIN' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots.

cor an scoibualað.

THE FLOGGING REEL.

482

Musical notation for 'THE FLOGGING REEL' in G major, 2/4 time. The piece consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and trills (indicated by 'tr' above notes). The piece ends with a double bar line and repeat dots.

roġa carim ceallaiġ.

KATE KELLY'S FANCY.

483

Musical notation for 'KATE KELLY'S FANCY' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and trills (indicated by 'tr' above notes). The piece ends with a double bar line and repeat dots.

AN TIRTEAC NUAD.

THE NEW DEMESNE.

484

D.C.

Detailed description: This block contains the musical notation for 'THE NEW DEMESNE'. It consists of two staves of music in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet figures and trills. A first ending bracket is present over the final two measures, which lead back to the beginning. The notation includes various ornaments such as trills (tr) and triplets (3).

DOIRE AN COLAISTE.

THE COLLEGE GROVE.

485

Detailed description: This block contains the musical notation for 'THE COLLEGE GROVE'. It consists of three staves of music in G major and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The piece is characterized by frequent triplet patterns and trills. The notation includes various ornaments such as trills (tr) and triplets (3).

INGEAN NI MIC DOINNAILL.

MISS McDONALD.

486

Detailed description: This block contains the musical notation for 'MISS McDONALD'. It consists of three staves of music in G major and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features a mix of eighth and sixteenth notes, with several triplet figures and trills. A first ending bracket is present over the final two measures. The notation includes various ornaments such as trills (tr) and triplets (3).

ROGA NI BUACALLA.

BUCKLEY'S FANCY.

487

Detailed description: This block contains the musical notation for 'BUCKLEY'S FANCY'. It consists of two staves of music in G major and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The piece is characterized by a steady eighth-note accompaniment and a melody with several triplet figures and trills. The notation includes various ornaments such as trills (tr) and triplets (3).

COR NI CARRAIS.

CRAIG'S REEL.

488

Detailed description: This block contains the musical notation for 'CRAIG'S REEL'. It consists of two staves of music in G major and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features a consistent eighth-note accompaniment and a melody with several triplet figures and trills. The notation includes various ornaments such as trills (tr) and triplets (3).

CARBAD NUAD NA LITREACA.

THE NEW MAIL-COACH.

489

Detailed description: This block contains the musical notation for 'THE NEW MAIL-COACH'. It consists of two staves of music in G major and 2/4 time. The melody is on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features a steady eighth-note accompaniment and a melody with several triplet figures and trills. The notation includes various ornaments such as trills (tr) and triplets (3).

COR UH SEADACAM.

SHEEHAN'S REEL.

490

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

AN CEAD MI SAMRAO.

THE FIRST MONTH OF SUMMER.

491

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

BLAC NA H-OIGE.

THE BLOOM OF YOUTH.

492

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

POSAO SEAGANN.

JOHNNY'S WEDDING.

493

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

AN INGEAN IS OIGE.

THE YOUNGEST DAUGHTER.

494

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

REALT NA MUNAN.

THE STAR OF MUNSTER.

495

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

CALIM MAG-CROMPA.

THE MACROOM LASSES.

D.C.

496

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

TAMO GRAO ZO ALAM BOIOEAC.

MY LOVE IS FAIR AND HANDSOME.

497

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. The piece ends with a double bar line and repeat sign.

COR CAITIN M LOSGLAIOE.

KITTY LOSTY'S REEL.

498

AN TAOISEAC UA NEILL.

CAPTAIN O'NEILL.

499

COR NA LUMNEOIGE.

THE CHORUS REEL.

500

MAIOM ZEAL BEALTAINE.

A BRIGHT MAY MORNING.

501

UMPUIG AN CLUMAC.

TOSS THE FEATHERS.

502

BUSCAILLI BAILE-AN-CALA.

THE BOYS OF BALLINCHALLA.

503

COR AN FOISC.

THE EWE REEL.

504

teac̄ an teampull.

THE TEMPLEHOUSE.

505

Musical notation for 'THE TEMPLEHOUSE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features several triplet markings (3) and a trill (tr) in the final measure. The second staff continues the melody with similar rhythmic patterns.

an teactaire.

THE MESSENGER.

506

Musical notation for 'THE MESSENGER' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes first and second endings, marked with '1' and '2' above the staff. The second staff continues the melody.

an la do' o'iolamar an cios.

THE DAY WE PAID THE RENT.

507

Musical notation for 'THE DAY WE PAID THE RENT' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes first and second endings, marked with '1' and '2' above the staff. The second staff continues the melody.

treasna an droic'ioo so' mair'sreadim.

OVER THE BRIDGE TO PEGGY.

508

Musical notation for 'OVER THE BRIDGE TO PEGGY' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a repeat sign with first and second endings. The second staff continues the melody.

bristi'oe na m'ban.

THE LADIES' PANTALETTES.

509

Musical notation for 'THE LADIES' PANTALETTES' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features trill markings (tr) in several measures. The second staff continues the melody.

ro'za seamus ui' mo'ra.

JIM MOORES FANCY.

510

Musical notation for 'JIM MOORES FANCY' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a triplet marking (3) and a trill (tr) in the final measure. The second staff continues the melody.

an sioc'maor nuad̄.

THE NEW POLICEMAN.

511

Musical notation for 'THE NEW POLICEMAN' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a triplet marking (3) and a trill (tr) in the final measure. The second staff continues the melody.

scot̄ an pobuill.

THE FLOWER OF THE FLOCK.

512

Musical notation for 'THE FLOWER OF THE FLOCK' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a triplet marking (3) in the final measure. The second staff continues the melody.

D.C.

pairci glasa america.

THE GREEN FIELDS OF AMERICA.

513 Musical notation for 'The Green Fields of America', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic tune.

seilg na bonne.

THE BOYNE HUNT.

514 Musical notation for 'The Boyne Hunt', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several trills and triplets.

an tom faoi'blaic.

THE BUSH IN BLOOM

515 Musical notation for 'The Bush in Bloom', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody includes a section marked with a '3' (triplets) and ends with a double bar line and a repeat sign.

an fuisseog sleibe.

THE MOUNTAIN LARK.

516 Musical notation for 'The Mountain Lark', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic tune.

an luns-gaile.

THE STEAM PACKET.

517 Musical notation for 'The Steam Packet', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplets.

mairgreadin ar an suiteadcan.

PEGGY ON THE SETTLE.

518 Musical notation for 'Peggy on the Settle', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody includes a section marked with a '3' (triplets).

seamros na cuig uille.

THE FIVE-LEAVED CLOVER.

519 Musical notation for 'The Five-Leafed Clover', consisting of two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody includes a section marked with a '3' (triplets) and ends with a double bar line and a repeat sign.

AN ANTOAISEAC FRASER.

COLONEL FRASER

520

Musical notation for 'AN ANTOAISEAC FRASER' and 'COLONEL FRASER'. The piece is in 2/4 time and G major. It features a first ending (marked '1') and a second ending (marked '2' and '3'). The melody is characterized by frequent triplets and a lively, rhythmic feel.

BUACAILLI PUIRT AN CALAO.

THE BOYS OF PORTAFERRY.

521

Musical notation for 'BUACAILLI PUIRT AN CALAO' and 'THE BOYS OF PORTAFERRY'. The piece is in 2/4 time and G major. The melody is a simple, rhythmic tune with a steady eighth-note pattern.

AN CLOG SAN CLOIGTEAC.

THE CLOCK IN THE STEEPLE. D.C.

522

Musical notation for 'AN CLOG SAN CLOIGTEAC' and 'THE CLOCK IN THE STEEPLE'. The piece is in 2/4 time and G major. It features a steady eighth-note melody with some triplet figures. The notation includes a 'D.C.' (Da Capo) instruction.

AN BOICAR NUAO.

THE NEW ROAD.

523

Musical notation for 'AN BOICAR NUAO' and 'THE NEW ROAD'. The piece is in 2/4 time and G major. The melody is a simple, rhythmic tune with a steady eighth-note pattern.

AN REIOTEACET.

THE RECONCILIATION.

524

Musical notation for 'AN REIOTEACET' and 'THE RECONCILIATION'. The piece is in 2/4 time and G major. The melody is a simple, rhythmic tune with a steady eighth-note pattern.

STRAC AN CALOAS.

TEAR THE CALICO.

525

Musical notation for 'STRAC AN CALOAS' and 'TEAR THE CALICO'. The piece is in 2/4 time and G major. It features a steady eighth-note melody with some triplet figures.

MAIRE NI GRASAIĞ.

MARY GRACE.

526

Musical notation for 'Maire Ni Grasaiğ' and 'Mary Grace'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with several triplet markings (indicated by a '3' over the notes) and first/second endings. The second staff continues the melody with similar triplet markings and first/second endings.

DILLON BROWN.

DILLON BROWN.

527

Musical notation for 'Dillon Brown'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with several triplet markings (indicated by a '3' over the notes) and first/second endings. The second staff continues the melody with similar triplet markings and first/second endings.

AMDEAR AN MILLTEORA.

THE MILLER'S MAID.

528

Musical notation for 'The Miller's Maid'. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melody with first/second endings. The second staff continues the melody.

AN SEAGAN GLAS.

THE GREEN BRANCH.

529

Musical notation for 'The Green Branch'. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melody with first/second endings and a triplet marking. The second staff continues the melody with a triplet marking.

FAR UA BAILE.

FAR FROM HOME.

530

Musical notation for 'Far From Home'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with first/second endings and a triplet marking. The second staff continues the melody with first/second endings and a triplet marking.

AN ARDTAOISEAC RODNAIĞ.

COLONEL RODNEY.

531

Musical notation for 'Colonel Rodney'. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melody with several triplet markings (indicated by a '3' over the notes). The second staff continues the melody with several triplet markings.

TA NA LONGA AG SEOLAÓ.

THE SHIPS ARE SAILING.

532

Musical notation for 'The Ships Are Sailing'. It consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody with first/second endings and a triplet marking. The second staff continues the melody with first/second endings and a triplet marking.

COR SEAGÁN UÍ NEILL.

JOHN O'NEILL'S REEL.

533

Musical notation for 'John O'Neill's Reel'. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melody with a triplet marking. The second staff continues the melody with a triplet marking.

COR mġean nġ TURNTUIN.

Miss THORNTON'S REEL.



nġ DEIRġSUIRġĊġ SUġġĊġ.

THE MERRY SISTERS.



earball an ġmleoge.

THE SWALLOW'S TAIL.



seġġan nġ LAIDEAN.

JACKY LATIN. *



pġIRC nġ NOIMINġ.

THE DAISY FIELD.



TOMAS nġ CRUAIġ.

TOM STEELE.



ROĠA U DILLON.

DILLON'S FANCY.

540

Musical notation for 'Dillon's Fancy' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet figures and a first ending marked '1' and a second ending marked '2'. The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

LUNNEOS SŁIGIS.

THE SLIGO CHORUS.

541

Musical notation for 'The Sligo Chorus' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent triplet figures. The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

NA MAORI AMEASĠ NA DCOM.

THE DOGS AMONG THE BUSHES.

542

Musical notation for 'The Dogs Among the Bushes' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a continuous eighth-note line with some grace notes. The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

ROĠA PĒADAR U CĒINNEIOĠS.

PETER KENNEDY'S FANCY.

543

Musical notation for 'Peter Kennedy's Fancy' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody includes triplet figures and trills (tr). The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

REATA AN CŪRAĠS.

THE CURRAGH RACES.

544

Musical notation for 'The Curragh Races' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody features triplet figures and trills (tr). The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

CAIT DEAS.

BONNIE KATE.

545

Musical notation for 'Bonnie Kate' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a continuous eighth-note line with some triplet figures. The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

CAITIM LUNĠOUM.

LONDON LASSES.

546

Musical notation for 'London Lasses' in G major, 2/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a continuous eighth-note line with some triplet figures. The second staff is an accompaniment line with a bass clef, featuring a steady eighth-note accompaniment.

lean me síos.

FOLLOW ME DOWN.

547 Musical notation for 'lean me síos' and 'FOLLOW ME DOWN'. The piece is in 2/4 time with a key signature of one sharp (F#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

ROġA  OMMALL MIC CARŦAĠĠ.

DAN MC CARTHY'S FANCY.

548 Musical notation for 'ROġA  OMMALL MIC CARŦAĠĠ' and 'DAN MC CARTHY'S FANCY'. The piece is in 2/4 time with a key signature of two sharps (F#, C#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

AN SAĠART CEOLM AR.

THE MUSICAL PRIEST.

549 Musical notation for 'AN SAĠART CEOLM AR' and 'THE MUSICAL PRIEST'. The piece is in 2/4 time with a key signature of two sharps (F#, C#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

 ONAC BEL-  A-NA-STUAĠĠE O.

BALLINASLOE FAIR.

550 Musical notation for ' ONAC BEL-  A-NA-STUAĠĠE O' and 'BALLINASLOE FAIR'. The piece is in 2/4 time with a key signature of one sharp (F#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

AN BAISTE O.

THE CHRISTENING

551 Musical notation for 'AN BAISTE O' and 'THE CHRISTENING'. The piece is in 2/4 time with a key signature of two sharps (F#, C#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

COR U  OUIB OIR.

 DWYER'S REEL.

552 Musical notation for 'COR U  OUIB OIR' and ' DWYER'S REEL'. The piece is in 2/4 time with a key signature of two sharps (F#, C#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

INĠEAN AN M ILLEORA.

THE MILLER'S DAUGHTER.

553 Musical notation for 'INĠEAN AN M ILLEORA' and 'THE MILLER'S DAUGHTER'. The piece is in 2/4 time with a key signature of two sharps (F#, C#). It features a first ending (1) and a second ending (2). The melody is written on a single staff.

ingean na dtamuil mic páirtín.

McFADDEN'S HANDSOME DAUGHTER.

554

DC.

roḡa uí connasam.

CUNNINGHAM'S FANCY.

555

roḡa máire ní neill.

MARY O'NEILL'S FANCY.

556

caitín úróicíod-áda.

THE DROGHEDA LASSES.

557

cor mic páirtín fein.

McFADDEN'S OWN REEL.

558

seasáinn leis an rud greannmhar.

JOHNNY WITH THE QUEER THING.

559

D.C.

blac na smeur.

THE BLACKBERRY BLOSSOM.

560

Musical notation for 'THE BLACKBERRY BLOSSOM' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff continues the melody, featuring a triplet of eighth notes in the final measure.

roga seamus ui ceinneioig.

JIM KENNEDY'S FAVORITE.

561

Musical notation for 'JIM KENNEDY'S FAVORITE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, including several triplet markings. The second staff continues the melody with more triplet markings.

an cupan taoscac.

THE FLOWING BOWL.

562

Musical notation for 'THE FLOWING BOWL' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff continues the melody.

mairin maiseac.

LOVELY MOLLY.

563

Musical notation for 'LOVELY MOLLY' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, including triplet markings. The second staff continues the melody with more triplet markings.

cuille sonais duinn.

MORE LUCK TO US.

564

Musical notation for 'MORE LUCK TO US' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff continues the melody.

bean a tig ar lar.

THE WOMAN OF THE HOUSE.

565

Musical notation for 'THE WOMAN OF THE HOUSE' in G major, 2/4 time. The piece consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, including triplet markings. The second and third staves continue the melody with more triplet markings.

brigthin veas ua baile-mhurne.

SWEET BIDDY OF BALLYVOURNEY.

566

Musical notation for 'SWEET BIDDY OF BALLYVOURNEY' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, including a trill marking (tr) in the final measure. The second staff continues the melody.

sumiðe ui cãcãl.

CAHILL'S COURTSHIP.

567

cor seosãm ui cantã.

JOE CANT'S REEL.

568

an sneacãtão ar na cñuicib.

THE SNOW ON THE HILLS.

569

roga ñic laio.

LAWSON'S FAVORITE.

570

poz an calim ar cül an stanna.

KISS THE MAID BEHIND THE BARREL. D.C.

571

cornã an tsiãbã.

ROLL HER ON THE MOUNTAIN.

572

na calim uã fearã-muige.

THE FERMOY LASSES.

573

laete seanmhar na h-oidge.

THE HAPPY DAYS OF YOUTH.

574

Musical notation for 'THE HAPPY DAYS OF YOUTH' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line with various rhythmic values and rests. The second staff continues the melody with similar notation.

mgean ni muineadcam.

Miss MONAGHAN.

575

Musical notation for 'Miss MONAGHAN' in G major, 2/4 time. The piece consists of three staves of music. The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a triplet of eighth notes and a trill (tr) over a quarter note. The second and third staves continue the melody with similar rhythmic patterns and trills.

ROS SAN ZARRUA

THE ROSE IN THE GARDEN.

576

Musical notation for 'THE ROSE IN THE GARDEN' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a series of eighth-note patterns. The second staff continues the piece with similar rhythmic motifs.

an sean buinciosuir.

THE OLD PENSIONER.

577

Musical notation for 'THE OLD PENSIONER' in G major, 2/4 time. The piece consists of two staves of music. The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a triplet of eighth notes and first/second endings. The second staff continues the melody with similar rhythmic patterns.

cor mullleann a' b'ata.

THE REEL OF MULLINAVAT.

578

Musical notation for 'THE REEL OF MULLINAVAT' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes first/second endings and a trill (tr). The second staff continues the melody with similar rhythmic patterns.

ROGA MIC GIOLLA-EAIN.

Mac LEAN'S FAVORITE.

579

Musical notation for 'Mac LEAN'S FAVORITE' in G major, 2/4 time. The piece consists of two staves of music. The first staff features a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes first/second endings. The second staff continues the melody with similar rhythmic patterns.

taiteann an rinceoir.

THE DANCER'S DELIGHT.

D.C.

580

Musical notation for 'THE DANCER'S DELIGHT' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a triplet of eighth notes and first/second endings. The second staff continues the melody with similar rhythmic patterns.

uasuiġ an srol.

TRIM THE VELVET.

581

Musical notation for 'Trim the Velvet' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody with trills (tr) and repeat signs. The second staff contains a bass line with triplets (3).

loc-aillinne.

LOUGH ALLEN.

582

Musical notation for 'Lough Allen' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody. The second staff contains a bass line.

smeirom pippin.

JENNIE PIPPIN.

583

Musical notation for 'Jennie Pippin' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody with first and second endings. The second staff contains a bass line with triplets (3).

smolaċ liaċ-ġroma.

THE LEITRIM THRUSH.

584

Musical notation for 'The Leirrim Thrush' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody with triplets (3). The second staff contains a bass line with triplets (3). The piece ends with 'D.C.' (Da Capo).

cailin na ġruaige dubhe.

THE BLACK HAired LASS.

585

Musical notation for 'The Black Haired Lass' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody. The second staff contains a bass line with accents.

ta mo mhurn in america.

MY LOVE IS IN AMERICA.

586

Musical notation for 'My Love is in America' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody with trills (tr). The second staff contains a bass line with trills (tr).

cailm baile-aċa-ctiaċ.

THE DUBLIN LASSES.

587

Musical notation for 'The Dublin Lasses' in G major, 2/4 time. It consists of two staves. The first staff contains the main melody with triplets (3). The second staff contains a bass line with trills (tr).

COR AN TAOISIĞ UÍ CEALLAIG.

CAPTAIN KELLY'S REEL.

588



D.C.

ḡABAR BEAMAIS.

BEAMISH'S GOAT

589



UA CAḲASAIG AN FEADAIRE.

CASEY THE WHISTLER.

590



COR UÍ TUÍBHNAIG.

DOWNING'S REEL.

591



MAIḲIN NEALLAC.

A CLOUDY MORNING.

592



COR ÍMC ḲOMAIS.

THOMPSON'S REEL

593



NA ḡADAIR MEADḲACA.

THE MERRY HARRIERS.

594



COR PÁDRAIG UÍ ÉUADA.

PAT TUOHY'S REEL.

595

BUACAILLÍ NA GAILLIMÉ.

THE BOYS OF GALWAY

596

AN POSÁD.

THE WEDDING.

597

PRÁISCÍN AN SAORCHOICE.

THE MASON'S APRON

598

AN FILLÉOG CASHMÉAR.

THE CASHMERE SHAWL.

599

AN SEAN GANDAL LIAC.

THE OLD GREY GANDER.

600

FÁILTE A BAILE SEAGÁNIN.

JOHNNY'S WELCOME HOME.

601

sineoin ag piocad faocain.

JENNY PICKING COCKLES.

602

cor salamanca.

THE SALAMANCA REEL.

603

realt eill-cainniġ.

THE STAR OF KILKENNY.

604

caitin ag teact on reata

KITTY GOT A CLINKING COMING FROM THE RACES

D.C.

605

ceangal an boinead.

TIE THE BONNET.

606

ceangal na ribini.

TIE THE RIBBONS

607

an ġriamraċt.

THE RISING SUN.

608

blac' an subhair.

THE STRAWBERRY BLOSSOM.

609 Musical notation for 'The Strawberry Blossom' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills. The piece ends with a double bar line and the initials 'D.C.' (Da Capo).

D.C.

ni' don airgion agam.

I HAVE NO MONEY.

610 Musical notation for 'I Have No Money' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills.

an cead la marca.

THE FIRST OF MARCH.

611 Musical notation for 'The First of March' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills. The piece includes a first ending (1) and a second ending (2) marked with repeat signs.

seagan ua dunnlaing.

JACK DOLAN

612 Musical notation for 'Jack Dolan' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills.

an doctuir tair.

Dr. TAYLOR.

613 Musical notation for 'Dr. Taylor' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills. The piece is labeled '(Irish Style)' and ends with a double bar line and the initials 'D.C.' (Da Capo).

(Irish Style) D.C.

an muine musg.

THE MONEY MUSK.

614 Musical notation for 'The Money Musk' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills.

peata geal do ma'ar.

YOUR MOTHER'S FAIR PET.

615 Musical notation for 'Your Mother's Fair Pet' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, featuring several trills (tr) and triplets (3). The second staff continues the melody with similar rhythmic patterns and trills. The piece includes a first ending (1) and a second ending (2) marked with repeat signs.

A MAIRE CUIR SIOS AN COIRE.

MOLLY PUT THE KETTLE ON.

616  Musical notation for 'Molly Put the Kettle On' in treble clef, 2/4 time, key of D major. It consists of two staves of music with various rhythmic patterns and accidentals.

buaicallí ceapac-cúinn.

THE BOYS OF CAPPOQUIN.

617  Musical notation for 'The Boys of Cappoquin' in treble clef, 2/4 time, key of D major. It features a melody with a trill and a triplet.

nead an pígeadó.

THE MAGPIE'S NEST.

618  Musical notation for 'The Magpie's Nest' in treble clef, 2/4 time, key of D major. It includes a first ending and a second ending, both marked with trills.

bonn leac-real.

THE THREEPENNY BIT.

619  Musical notation for 'The Threepenny Bit' in treble clef, 2/4 time, key of D major. The piece is characterized by frequent triplets and trills.

mar caitear an t-airgeadó.

HOW THE MONEY GOES.

620  Musical notation for 'How the Money Goes' in treble clef, 2/4 time, key of D major. It features a steady, rhythmic melody.

casog an longseoir.

THE SAILOR'S JACKET.

621  Musical notation for 'The Sailor's Jacket' in treble clef, 2/4 time, key of D major. It includes a trill and triplet in the melody.

uille an t-sighean.

THE IVY LEAF.

622  Musical notation for 'The Ivy Leaf' in treble clef, 2/4 time, key of D major. It features a melody with a triplet.

ROCOAIRE GRANOA.

AN UGLY CUSTOMER.

623

Musical notation for 'AN UGLY CUSTOMER' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns. The second staff continues the melody with similar rhythmic motifs.

COR BAILE-ACTA-CLIACT.

THE DUBLIN REEL.

624

Musical notation for 'THE DUBLIN REEL' in G major, 2/4 time. It consists of three staves. The first staff features a treble clef and a key signature of one sharp. The melody includes several triplet markings (indicated by a '3' in a circle) and a first/second ending structure. The second and third staves continue the piece with more triplet figures and a trill (tr) in the final measure.

FILLEAO AN MAIRNEALAIQ.

THE SAILOR'S RETURN.

625

Musical notation for 'THE SAILOR'S RETURN' in G major, 2/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one sharp. The melody is composed of eighth-note runs with several triplet markings. The second and third staves continue the piece with similar rhythmic patterns and triplet figures.

INGEAN NI MIC SEOM.

Miss JOHNSON.

626

Musical notation for 'Miss JOHNSON' in G major, 2/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note pattern. The second staff concludes the piece with a double bar line and repeat dots.

ATA NA MULLTE AQ MEILT.

THE MILLS ARE GRINDING.

627

Musical notation for 'THE MILLS ARE GRINDING' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The melody features eighth-note patterns with some rests. The second staff continues the piece, ending with a double bar line and repeat dots.

DIARMAID UA AEUA.

JERRY HAYES.

628

Musical notation for 'JERRY HAYES' in G major, 2/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp. The melody is a steady eighth-note pattern. The second staff concludes the piece with a double bar line and repeat dots.

CAILIM BELFEIRSTE.

THE BELFAST LASSES.

629

Musical notation for 'THE BELFAST LASSES' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The melody includes a first/second ending structure. The second staff continues the piece with similar rhythmic motifs.

an bean uasal an eul an bair.

THE LADY BEHIND THE BOAT.

630

Musical notation for 'THE LADY BEHIND THE BOAT'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody with several triplet markings (3) and a trill (tr). The second staff is in bass clef and provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

no dubstan baint liom.

TOUCH ME IF YOU DARE.

631

Musical notation for 'TOUCH ME IF YOU DARE'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The melody includes triplet markings (3). The second staff is in bass clef and provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

a claoaire na bain liom.

YOU ROGUE YOU DARNT MEDDLE ME.

632

Musical notation for 'YOU ROGUE YOU DARNT MEDDLE ME'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The melody includes a trill (tr) and a sharp sign (#). The second staff is in bass clef and provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

an lion faoi bliac.

THE FLAX IN BLOOM.

633

Musical notation for 'THE FLAX IN BLOOM'. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The melody is characterized by numerous triplet markings (3). The second and third staves are in bass clef and provide a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

caim uoca gearman.

THE WEXFORD LASSES.

634

Musical notation for 'THE WEXFORD LASSES'. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a trill (tr) and triplet markings (3). The second and third staves are in bass clef and provide a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

cos to companac.

PICK YOUR PARTNER.

635

Musical notation for 'PICK YOUR PARTNER'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It includes first and second endings (1 and 2) and triplet markings (3). The second staff is in bass clef and provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

caim sluis.

THE SLIGO LASSES.

636

Musical notation for 'THE SLIGO LASSES'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It includes first and second endings (1 and 2) and triplet markings (3). The second staff is in bass clef and provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

mo-aú me párom.

MR FADDEN'S MISHAP.

637

D. C.

eibim ni ónnabáin.

NELLIE O'DONOVAN.

638

paol tóin meise.

ON THE SLY.

639

na ceitire cuirct.

THE FOUR COURTS.

640

Nº 1.

na ceitire cuirct.

THE FOUR COURTS.

641

Nº 2.

an fear a tíge.

THE MAN OF THE HOUSE.

642

siubán m' toubáinge.

JULIA DELANEY.

643

an bealaic mor go lumneac.

THE HIGHWAY TO LIMERICK.

644

an ardaoiseac mic baeit me.

COL. M^cBAIN.

645

cor an gualadair.

THE COLLIER'S REEL.

646

an ainnear nar feuto innsin.

THE MAID THAT DARE NOT TELL.

647

an colm ar an ngeata.

THE PIGEON ON THE GATE.

648

cor an tigearna mic doinnail.

LORD M^cDONALD'S REEL.

649

og-mna baile-micil.

THE MAIDS OF MITCHELLSTOWN.

650

uocas h-eireann.

ERIN'S HOPE.

651

a mairé cadóta ort?

MOLLY WHAT AILS YOU?

652

mairé cadógin.

TADY'S WATTLE.

653

seascanaig h-ailim.

THE OLD MAIDS OF GALWAY.

654

cor iníge an m'ímic leod.

Miss McLEOD'S REEL.

655

aisting maor maelmoiceirge.

SERGT. EARLY'S DREAM.

656

cuir éart an óeorum.

PUSH ABOUT THE JORUM.

657

ROĠA MUIRIS UÍ CÁTASMAÍĠ.

MAURICE CASEY'S FANCY.

658

ART OĠ UA DALAÍĠ.

YOUNG ARTHUR DALY

659

TOR-COILLE UÍ CONSIDAÍOIN.

CONSIDINE'S GROVE.

660

MAIRĠREADAIN COUALTÁC.

SLEEPY MAGGIE.

661

MAIRĠREADAIN SUANTÁC.

DROWSY MAGGIE.

662

AN FÁLLAÍĠ BREAĆ.

THE PLAID MANTLE.

663

SUGRA BAILE-NA-CARRAIGE.

THE HUMORS OF BALLINACARRIG.

664

PAIRC AN FOGHMAR.

THE HARVEST FIELD.

665

DOIRI GLASANA HEIREANN.

THE GREEN GROVES OF ERIN.

666

AN BEAN CAMSEORÁCT.

THE SCOLDING WIFE.

667

COR MUNE-COMH.

THE MOONCOIN REEL.

668

TADAIR TÍAM ROS A' ÉIRT.

KISS ME KATE.

669

COR AN TÍGEARNA GORDUIN.

LORD GORDON'S REEL.

670

CUIR MÍLE AS SEO.

FIVE MILES AWAY.

671

I NGOIRE MÍLE O CLUAIN-BURRIS.

WITHIN A MILE OF CLONBUR.

672

caim an drumman.

THE DRUMMOND LASSES.

673 Musical notation for 'THE DRUMMOND LASSES', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings.

ata seástan in imáigte go don fhrainc.

JOHNNY HAS GONE TO FRANCE.

674 Musical notation for 'JOHNNY HAS GONE TO FRANCE', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings.

an buacall óas.

THE BONNIE BOY.

675 Musical notation for 'THE BONNIE BOY', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings.

roga uí úbhláide.

DOOLEY'S FANCY.

676 Musical notation for 'DOOLEY'S FANCY', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings.

an dara banais.

THE SECOND WEDDING.

677 Musical notation for 'THE SECOND WEDDING', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings.

an sean imáigisteoir-sgoile.

THE OLD SCHOOLMASTER.

678 Musical notation for 'THE OLD SCHOOLMASTER', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings and trills.

mór-timcioll an domhan le h-seráct.

AROUND THE WORLD FOR SPORT.

679 Musical notation for 'AROUND THE WORLD FOR SPORT', consisting of two staves of music in G major and 2/4 time. The first staff contains the main melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a bass clef. Both staves feature numerous triplet markings and trills.

D.C.

D.C.

mícaelín cois na teine.

MICKEY BY THE FIRESIDE.

680

Musical notation for Mickey by the Fireside, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel.

carabát an tionsaí.

THE SAILOR'S CRAVAT.

681

Musical notation for The Sailor's Cravat, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel.

as teacht trasna na gcnoc.

COMING OVER THE HILLS.

682

Musical notation for Coming Over the Hills, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel with triplets.

cor an bogáig.

THE REEL OF BOGIE.

683

Musical notation for The Reel of Bogie, consisting of three staves of music in G major and 2/4 time. The melody is a lively reel with triplets.

og-mna lunnig.

THE LIMERICK LASSES.

684

Musical notation for The Limerick Lasses, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel.

Continuation of musical notation for The Limerick Lasses, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel.

D.C.

mígean m'baile.

Miss WALLACE

685

Musical notation for Miss Wallace, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel with triplets.

an bo m'bol.

THE HORNLESS COW.

686

Musical notation for The Hornless Cow, consisting of two staves of music in G major and 2/4 time. The melody is a lively reel.

բալե ինեռ րոմ ձաճալ.

JENNY'S WELCOME TO CHARLEY.

687

D.C.

սիւ ճր սօ!

TIT FOR TAT

688

ճն խսարեմից.

THE LIGHTNING FLASH.

689

ԵԱՅՄ Ա ՄԱՐԶԱՅՈՒ.

TIM THE MARKET MAN.

690

մնս սաճե խիցամ.

THE LADIES OF LEINSTER.

691

սմեռ ռաճսմալ մ օսմնալից.

COMELY JANE DOWNING.

692

AN AMOIR AG AN SCUNNEOIS.

THE MAID AT THE CHURN.

693

Musical notation for 'THE MAID AT THE CHURN' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line and repeat dots. The second staff continues the melody with more triplet markings and concludes with a final cadence.

AISDEAR FAOI SOLAS NA RE.

A MOONLIGHT RAMBLE.

694

Musical notation for 'A MOONLIGHT RAMBLE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes triplet markings and a repeat sign. The second staff continues the melody with triplet markings and ends with a double bar line and repeat dots.

A CAILIM AN TOGRAO SIB E ?

GIRLS WILL YOU TAKE HIM?

695

Musical notation for 'GIRLS WILL YOU TAKE HIM?' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a steady eighth-note rhythm. The second staff continues the melody and ends with a double bar line and repeat dots.

TAITNEAM UILLIAM MIC FLANNCAO.

BILL CLANCY'S DELIGHT.

696

Musical notation for 'BILL CLANCY'S DELIGHT' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features a consistent eighth-note pattern with triplet markings. The second staff continues the melody with triplet markings and ends with a double bar line and repeat dots.

AN MOIRSEISIOR SUGAC.

THE JOLLY SEVEN.

697

Musical notation for 'THE JOLLY SEVEN' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes trill markings (tr) and eighth-note patterns. The second staff continues the melody with trill markings and ends with a double bar line and repeat dots.

CAILIM SGIORIN.

THE SKIBBEREEN LASSES

698

Musical notation for 'THE SKIBBEREEN LASSES' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features trill markings (tr) and eighth-note patterns. The second staff continues the melody with trill markings and triplet markings, ending with a double bar line and repeat dots.

SUGRA SCOLIA.

THE HUMORS OF SCHULL.

699

Musical notation for 'THE HUMORS OF SCHULL' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features eighth-note patterns and a repeat sign. The second staff continues the melody and ends with a double bar line and repeat dots.

τΑρεΙς λυθε να ζρεΙμε.

AFTER THE SUN GOES DOWN.

700 Musical notation for 'After the Sun Goes Down' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and ends with a double bar line.

slan le h-eIRim.

FAREWELL TO ERIN.

701 Musical notation for 'Farewell to Erin' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody includes multiple triplet markings and concludes with a double bar line.

ar bruaC na abainne.

ON THE RIVER BANK.

702 Musical notation for 'On the River Bank' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several triplet markings and ends with a double bar line.

maire an cuilfionn.

FAIR-HAIRED MARY.

703 Musical notation for 'Fair-haired Mary' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by a steady eighth-note pattern and ends with a double bar line.

maIRgreamh oEas.

PRETTY PEGGY.

704 Musical notation for 'Pretty Peggy' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody includes several triplet markings and ends with a double bar line.

comac'o's tuile le do uilleam.

MORE POWER TO YOUR ELBOW.

705 Musical notation for 'More Power to Your Elbow' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features a consistent eighth-note rhythm and ends with a double bar line.

CRIOSCOsa gIasa.

GREEN GARTERS.

706 Musical notation for 'Green Garters' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of eighth notes and ends with a double bar line.

banais símeiomin.

JENNY'S WEDDING.

707

an amoir ua dC-luam.

THE MAID OF ATHLONE.

708

enoc comeaduire.

KEEPER HILL.

709

ball ua oia ar do bhead-oioce.

GOOD MORNING TO YOUR NIGHT CAP.

710

taim ag feiteam leat.

I'M WAITING FOR YOU

711

cu uí raḡallais.

O'REILLY'S GREYHOUND.

712

DA SIURAD' SO LEIR.

COURTING THEM ALL.

713

Musical notation for 'Courting Them All' (No. 713). It consists of three staves of music in G major and 2/4 time. The melody features several triplet figures and a mix of eighth and sixteenth notes.

AN CASOG' GLAS.

THE GREEN JACKET.

714

Musical notation for 'The Green Jacket' (No. 714). It consists of three staves of music in G major and 2/4 time. The melody is characterized by frequent triplet patterns and a steady eighth-note accompaniment.

MO MURRIN ANNSA TIG.

MY HONEY IN THE HOUSE.

715

Musical notation for 'My Honey in the House' (No. 715). It consists of two staves of music in G major and 2/4 time. The melody is a simple, rhythmic tune with a mix of eighth and sixteenth notes.

ROGA' MHC' PAROM.

McFADDEN'S FAVORITE.

716

Musical notation for 'McFadden's Favorite' (No. 716). It consists of two staves of music in G major and 2/4 time. The melody is more complex, featuring many triplet figures and trills (tr).

D.C.

NA CALIM UA' CALLANN.

THE CALLAN LASSES.

717

Musical notation for 'The Callan Lasses' (No. 717). It consists of two staves of music in G major and 2/4 time. The melody is a simple, rhythmic tune with a mix of eighth and sixteenth notes.

AN E' NO' COIT E'?

ARE YOU WILLING.

718

Musical notation for 'Are You Willing' (No. 718). It consists of two staves of music in G major and 2/4 time. The melody is a simple, rhythmic tune with a mix of eighth and sixteenth notes, including trills (tr).

AN SIUBALTAIC.

THE TRAVELLER.

719

Musical notation for 'The Traveller' (No. 719). It consists of two staves of music in G major and 2/4 time. The melody is a simple, rhythmic tune with a mix of eighth and sixteenth notes, including a section marked with a double bar line and a repeat sign (§).

ποζ αν βριθεαδ.

KISS THE BRIDE.

720 Musical notation for 'Kiss the Bride' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4-C5, and continues with a series of eighth and sixteenth notes. There are first and second endings indicated by '1' and '2' above the staff. The piece ends with a double bar line.

ua dubt aig an rinnceoir.

DUFFY THE DANCER.

721 Musical notation for 'Duffy the Dancer' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody features several trills marked 'tr'. The piece ends with a double bar line.

faite romao a baile.

WELCOME HOME.

722 Musical notation for 'Welcome Home' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic tune. The piece ends with a double bar line.

an capin anairt.

THE LINEN CAP.

723 Musical notation for 'The Linen Cap' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a rhythmic, dance-like tune. The piece ends with a double bar line.

cor an breaghuigad.

THE CONTRADICTION REEL.

724 Musical notation for 'The Contradiction Reel' in G major, 2/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody features several triplets marked '3'. The piece ends with a double bar line and a repeat sign.

an tead smuiteamail.

THE SMOKY HOUSE.

725 Musical notation for 'The Smoky House' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody features several triplets marked '3'. The piece ends with a double bar line and a repeat sign.

maire m'ine carcaig.

MOLLIE MCCARTHY.

726 Musical notation for 'Mollie McCarthy' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is a simple, rhythmic tune. The piece ends with a double bar line.

as cornadó síos an cnoc.

ROLLING DOWN THE HILL.

727

Musical notation for 'Rolling Down the Hill' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

an gabia meadórac.

THE MERRY BLACKSMITH.

728

Musical notation for 'The Merry Blacksmith' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several trills, indicated by 'tr' above the notes. The second staff continues the melody with similar rhythmic patterns.

maire albanac.

SCOTCH MARY.

729

Musical notation for 'Scotch Mary' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

ingoire mile o baile-ada-cliac.

WITHIN A MILE OF DUBLIN.

730

Musical notation for 'Within a Mile of Dublin' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several triplets, indicated by a '3' above the notes. The second staff continues the melody with similar rhythmic patterns.

cor cameronac.

THE CAMERONIAN REEL.

731

Musical notation for 'The Cameronian Reel' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several trills, indicated by 'tr' above the notes. The second staff continues the melody with similar rhythmic patterns.

uballa zemiatio.

WINTER APPLES.

732

Musical notation for 'Winter Apples' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features several triplets, indicated by a '3' above the notes. The second and third staves continue the melody with similar rhythmic patterns.

'cailin a nuisean.

THE PRIMROSE LASS.

733

Musical notation for 'The Primrose Lass' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns.

ΑΣΤΟΜΑΙΡΤ ΝΑ ΞΑΘΟΡΑĆ.

SHEARING THE SHEEP.

734

ΙΟΝΞΑΝΤΑΣ ΠΑΙΟΙΝ.

PADDY'S SURPRISE.

735

ΑΝ ΤΑΟΙΣΕĆ BUINGE.

CAPTAIN BYNG.

736

ΑΝ ΞΑΟĆ Α CORRUΪΘΕΑΝΝ ΑΝ ΕΟΡΝΑ.

THE WIND THAT SHAKES THE BARLEY

737

ΜΑĆ ΑΝ ΠΙΟΠΑΙΡΕ.

THE PIPER'S SON.

738

ΝΑ ΟΕΑΡΑ ΦΑΜΜΑĆ ΑΜΣΑ ΤΥΙΞΕ.

TURKEYS IN THE STRAW.

739

ΟΟΡ WILLIAM ΦΑΟΙΤΕΑĆ.

WILLIAM WHITE'S REEL.

740

μυρτσεαρταc ua maelnuaido.

MURTOUGH MOLLOY.

741

pairc an coirce.

THE FIELD OF OATS.

742

sugra caislean-nua da.

THE HUMORS OF NEWCASTLE.

743

bean pairm uí murc da da.

PADDY MURPHY'S WIFE.

744

an cailin leis na moí gsuile.

THE GIRL WITH THE LAUGHING EYES

745

tabair dúinn ceann eile.

GIVE US ANOTHER.

746

na cailin doctaido.

THE NORTHERN LASSES.

747

cor m'cleirig.

CLARKSON'S REEL.

748

paoin an racaire.

RAKISH PADDY.

749

reata mullann-na-garao.

THE MULLINGAR RACES.

750

an stanoir sugac.

THE JOLLY TINKER

751

scilling na bainrioigna.

THE QUEEN'S SHILLING.

752

caitiln beag m'cairnaig.

LITTLE KATIE KEARNEY.

753

an aindir sa crann-silim.

THE MAID IN THE CHERRY TREE

754

an uaireadóiríde.

THE WATCHMAKER.

755

Musical notation for 'THE WATCHMAKER' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring a triplet of eighth notes in the fourth measure. The piece concludes with a double bar line and a repeat sign.

an sean sceal ceòna.

THE SAME OLD STORY.

756

Musical notation for 'THE SAME OLD STORY' in G major, 7/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written in eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

an tuistíun.

THE FOURPENNY BIT.

757

Musical notation for 'THE FOURPENNY BIT' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring several triplet markings (indicated by a '3' over the notes). The piece concludes with a double bar line and a repeat sign.

D.C.

an cruiscin òige.

THE JUG OF PUNCH.

758

Musical notation for 'THE JUG OF PUNCH' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

an pìlbin liac.

THE GREY PLOVER.

759

Musical notation for 'THE GREY PLOVER' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring triplet markings. The piece concludes with a double bar line and a repeat sign.

mo ùairídeac sìmeio.

MY SWEETHEART JANE.

760

Musical notation for 'MY SWEETHEART JANE' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

pos do companac.

KISS YOUR PARTNER.

761

Musical notation for 'KISS YOUR PARTNER' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and sixteenth notes, featuring triplet markings. The piece concludes with a double bar line and a repeat sign.

TA CROTHUR AS TEACT.

CORNEY IS COMING.

762

Musical notation for 'Corney is Coming' (No. 762). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is a continuous eighth-note pattern with various rhythmic groupings.

ROS AN T-SLEIBE.

THE MOUNTAIN ROSE.

763

Musical notation for 'The Mountain Rose' (No. 763). It consists of three staves of music in G major (one sharp) and 2/4 time. The melody features several triplet markings (indicated by a '3' over a group of notes).

NA SEATAIÖE GLASA.

THE GREEN GATES.

764

Musical notation for 'The Green Gates' (No. 764). It consists of three staves of music in G major (one sharp) and 2/4 time. The melody includes several triplet markings.

NA CAILIM ON IARUAR.

THE WESTERN LASSES.

765

Musical notation for 'The Western Lasses' (No. 765). It consists of three staves of music in G major (one sharp) and 2/4 time. The melody features numerous trills (marked 'tr') and triplet markings.

AS CORNADU AR AN-BRAMFEAR.

ROLLING ON THE RYEGRASS

766

Musical notation for 'Rolling on the Ryegrass' (No. 766). It consists of three staves of music in G major (one sharp) and 2/4 time. The melody includes trills and triplet markings.

COR CEACTAIR.

THE FOUR-HAND REEL.

767

Musical notation for 'The Four-Hand Reel' (No. 767). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody includes triplet markings and a double bar line with repeat dots at the end.

bláca lúimhig.

THE FLOWERS OF LIMERICK.

768

Musical notation for 'THE FLOWERS OF LIMERICK' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and some triplet figures.

eadóccas na bpiobairí.

THE PIPERS' DESPAIR.

769

Musical notation for 'THE PIPERS' DESPAIR' in G major, 2/4 time. It consists of three staves of music. The piece features several triplet figures, indicated by a '3' over the notes.

cor eudon-dóire.

THE EDENDERRY REEL.

770

Musical notation for 'THE EDENDERRY REEL' in G major, 2/4 time. It consists of two staves of music. The piece is marked with numerous trills, indicated by 'tr' above the notes.

an sean mointean.

THE OLD BOG GROUND.

771

Musical notation for 'THE OLD BOG GROUND' in G major, 2/4 time. It consists of two staves of music. The piece includes triplet figures and a repeat sign with first and second endings.

an bean dearmhádac.

THE ABSENT-MINDED WOMAN.

772

Musical notation for 'THE ABSENT-MINDED WOMAN' in G major, 2/4 time. It consists of two staves of music. The piece features triplet figures and some grace notes.

caitheac na teme.

THE HAG BY THE FIRE.

773

Musical notation for 'THE HAG BY THE FIRE' in G major, 2/4 time. It consists of two staves of music. The piece is heavily ornamented with trills and triplet figures.

COR SEAGAM MIC AILIN.

JOHNNY ALLEN'S REEL.

774

AN AINOIR UA FIAOCHOILL.

THE MAID OF FEAKLE.

775

SUARA SCARRIB.

THE HUMORS OF SCARRIFF.

776

AN REACTUIQE I CORCAIG.

THE RAMBLER IN CORK.

777

MHA OGA EIL-MOCEALLOS.

THE MAIDS OF KILMALLOCK.

778

AN PEOTHE PRAOC.

THE HEATHER BREEZE.

779

TROIÇE CO NA CUILIN.

COOLEEN BRIDGE.

780

CAPTAIN ROCK.

CAPTAIN ROCK.

781

COR NA STANADDIR.

THE TINKERS' REEL

782

OS-MHA NA TULLA.

THE MAIDS OF TULLA.

783

AN AITBEODAO ZAEBEALAC.

THE GAELIC REVIVAL.

784

LUAC LEAC-PMGME TAE.

A HA'PORTH OF TEA.

785

TREASNA AN RIASC GO MARGREATHIN.

OVER THE MOOR TO, MAGGIE.

786

enoc bunceir.

BUNKER HILL.

787

ri na gclann.

THE KING OF THE CLANS.

788

ullmuig an prim-beite go moe.

BOIL THE BREAKFAST EARLY.

789

an caoin do cuimhigim i gcomhruie.

THE MAID I NE'ER FORGOT.

790

cor mi na bpog.

THE HONEYMOON REEL.

791

an cupan tae.

THE CUP OF TEA.

792

bois siar a botar.

COME WEST ALONG THE ROAD.

793

AN TRAIĞ FADA.

THE LONG STRAND.

794 Musical notation for 'THE LONG STRAND' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several trills (tr) and triplet markings (3). The second staff continues the melody with similar ornamentation.

ROĞA AN IOMLANAIDĒ.

THE TEETOTALER'S FANCY.

795 Musical notation for 'THE TEETOTALER'S FANCY' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several trills (tr) and triplet markings (3). The second staff continues the melody with similar ornamentation.

CAITILIN SAN SRADHIN.

KITTY IN THE LANE.

796 Musical notation for 'KITTY IN THE LANE' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody.

COR CAĆAIR SICAIĞO.

THE CHICAGO REEL.

797 Musical notation for 'THE CHICAGO REEL' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody.

MAIĞISTREAS IN DUNLANGE.

Mrs. DELANEY.

798 Musical notation for 'Mrs. DELANEY' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several triplet markings (3). The second staff continues the melody with similar ornamentation.

FEADDIR AN MEARA HARRISON.

MAYOR HARRISON'S FEDORA.

799 Musical notation for 'MAYOR HARRISON'S FEDORA' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several triplet markings (3). The second and third staves continue the melody with similar ornamentation.

ROĞA INGEAN U FAIDĒ.

Miss FAHEY'S FANCY.

800 Musical notation for 'Miss FAHEY'S FANCY' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several triplet markings (3). The second staff continues the melody with similar ornamentation.

cor nne flannéada.

CLANCY'S FANCY REEL

801

cor na seiscinne.

THE SHASKEEN REEL.

802

sraio péadair.

PETER STREET.

803

D.C.

riol dón cáim & tuiscium.

PAY THE GIRL HER FOURPENCE.

804

slán le h-Éirinn.

FAREWELL TO IRELAND.

805

Hornpipes Etc.

ROGA AN CAOISAIĞ IN MALL.

CHIEF O'NEILL'S FAVORITE.

806

Musical notation for item 806, consisting of two staves of music in G major and 2/4 time. The melody is a single-line hornpipe with a lively, rhythmic character.

CRANNCIUL CAISLEAN-GLAS.

THE GREENCASTLE HORNPIPE.

807

Musical notation for item 807, consisting of two staves of music in G major and 2/4 time. The melody features several triplet figures.

CRANNCIUL CLUAM.

THE CLOONE HORNPIPE.

808

Musical notation for item 808, consisting of three staves of music in G major and 2/4 time. The melody is characterized by frequent triplet patterns.

ROGA CILLE-DARA.

THE KILDARE FANCY.

809

Musical notation for item 809, consisting of three staves of music in G major and 2/4 time. The melody is highly rhythmic with many triplet figures.

CRANNCIUL IN TUNCAOA.

DUNPHY'S HORNPIPE.

810

Musical notation for item 810, consisting of three staves of music in G major and 2/4 time. The melody features numerous triplet figures throughout.

ceart na cine daona.

THE RIGHTS OF MAN.

811

Musical notation for 'THE RIGHTS OF MAN' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' in a circle) and is primarily composed of eighth and sixteenth notes.

sliab-na-mban.

SLIEVENAMON.

812

Musical notation for 'SLIEVENAMON' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes triplet markings and a trill (tr) in the second staff.

crannciul in h-aengusa.

HENNESSY'S HORNPIPE.

813

Musical notation for 'HENNESSY'S HORNPIPE' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features triplet markings.

an piobaire bruigeantac.

THE QUARRELSOME PIPER.

814

Musical notation for 'THE QUARRELSOME PIPER' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by frequent triplet markings.

aisting an diabail.

THE DEVIL'S DREAM.

815

Musical notation for 'THE DEVIL'S DREAM' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes.

crannciul Liverpool.

THE LIVERPOOL HORNPIPE.

816

Musical notation for 'THE LIVERPOOL HORNPIPE' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes.

caim an stam-earrao.

THE TINWARE LASS.

817

Musical notation for 'THE TINWARE LASS' in G major, 2/4 time. It consists of two staves. The first staff contains the melody with several triplet markings. The second staff contains the accompaniment, also featuring triplet markings.

teac beag taob an chui.

HILLSIDE COTTAGE.

818

Musical notation for 'HILLSIDE COTTAGE' in G major, 2/4 time. It consists of two staves. The first staff contains the melody with some grace notes. The second staff contains the accompaniment.

gleann an fhaic

THE HEATHER GLEN.

819

Musical notation for 'THE HEATHER GLEN' in G major, 2/4 time. It consists of two staves. The first staff contains the melody. The second staff contains the accompaniment.

coimceangal lumna.

LIMERICK JUNCTION.

820

Musical notation for 'LIMERICK JUNCTION' in G major, 2/4 time. It consists of two staves. The first staff contains the melody with triplet markings. The second staff contains the accompaniment with triplet markings.

scot na maione.

THE TOP OF THE MORNING.

821

Musical notation for 'THE TOP OF THE MORNING' in G major, 2/4 time. It consists of three staves. The first staff contains the melody with a triplet marking. The second and third staves contain the accompaniment.

crannuil in h-icai.

HICKS' HORNPIPE.

822

Musical notation for 'HICKS' HORNPIPE' in G major, 2/4 time. It consists of three staves. The first staff contains the melody. The second and third staves contain the accompaniment.

ciam beantraige.

BANTRY BAY.

823

Musical notation for 'BANTRY BAY' in G major, 2/4 time. It consists of two staves. The first staff contains the melody. The second staff contains the accompaniment.

na buacaili ua scart.

THE BOYS FROM SCART.

824

Musical score for 'THE BOYS FROM SCART'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

crannciul ui fisuir.

FISHER'S HORNPIPE.

825

Musical score for 'FISHER'S HORNPIPE'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

crannciul an mairnealag.

N^o1. THE SAILOR'S HORNPIPE.

826

Musical score for 'THE SAILOR'S HORNPIPE N°1'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

crannciul an mairnealag.

N^o2. THE SAILOR'S HORNPIPE.

827

Musical score for 'THE SAILOR'S HORNPIPE N°2'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

crannciul cill-mantain.

THE WICKLOW HORNPIPE.

828

Musical score for 'THE WICKLOW HORNPIPE'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

roga mgean brunac.

Miss BROWN'S FANCY.

829

Musical score for 'Miss BROWN'S FANCY'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

na fir ua mas ealla.

THE MEN FROM MALLOW.

830

Musical score for 'THE MEN FROM MALLOW'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

CRANNCIUIL MÍO CARŌAIG.

MC CARTHY'S HORNPIPE.

831 Musical notation for 'McCarthy's Hornpipe' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

DOMNALL MOR UA MAÉGHAINNA.

BIG DAN O'MAHONY.

832 Musical notation for 'Big Dan O'Mahony' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

CRANNCIUIL AN BARRA-BUAO.

THE TRUMPET HORNPIPE.

833 Musical notation for 'The Trumpet Hornpipe' in G major, 2/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff. There are first and second endings marked with '1' and '2' above the staff.

REATA MULLEANN-CEARR.

THE MULLINGAR RACES.

834 Musical notation for 'The Mullingar Races' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

CRANNCIUIL CILL-CÁMMIĞ.

THE KILKENNY. HORNPIPE.

835 Musical notation for 'The Kilkenny Hornpipe' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

CRANNCIUIL O'ARMADU UI O'ALAIG.

JERRY DALY'S HORNPIPE.

836 Musical notation for 'Jerry Daly's Hornpipe' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

BRUAÇA NA OIÓLIN.

THE BANKS OF THE ILEN.

837 Musical notation for 'The Banks of the Ilen' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The piece features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the second staff.

CRANCIUHL ÉAIT NI MAŁŻAMNA.

KIT ÓMAHONY'S HORNPIPE.

838

Musical notation for 'KIT ÓMAHONY'S HORNPIPE' in G major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and some triplet figures. The second staff continues the melody with similar rhythmic patterns.

buacáilí báile simon.

THE BOYS OF BALLYSIMON.

839

Musical notation for 'THE BOYS OF BALLYSIMON' in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with some triplet markings. The second and third staves continue the piece with similar rhythmic and melodic motifs.

deacámuil's na fícaó.

FAIR AND FORTY.

840

Musical notation for 'FAIR AND FORTY' in G major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth-note patterns, with several triplet markings. The second staff continues the piece with similar rhythmic patterns.

CRANCIUHL AN TROIŞIN.

THE SLIPPER HORNPIPE.

841

Musical notation for 'THE SLIPPER HORNPIPE' in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent triplet markings and eighth-note patterns. The second and third staves continue the piece with similar rhythmic and melodic motifs.

CRANCIUHL NI ÓUBUIÓIR.

ÓDWYER'S HORNPIPE.

842

Musical notation for 'ÓDWYER'S HORNPIPE' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with several triplet markings. The second, third, and fourth staves continue the piece with similar rhythmic and melodic motifs.

crannciuil na tor-coillte.

THE GROVES HORNPIPE.

843

Musical score for 'THE GROVES HORNPIPE' (No. 843). The piece is in G major and 2/4 time. It consists of six staves of music. The melody is characterized by frequent eighth-note patterns and several triplet markings (indicated by a '3' in a circle) throughout the piece.

an ceao la mi meadon samhraid.

THE FIRST OF JUNE.

844

Musical score for 'THE FIRST OF JUNE' (No. 844). The piece is in G major and 2/4 time. It consists of three staves of music. The melody features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) used for rhythmic variation.

deire na cuplaioe.

THE LAST OF THE TWINS.

845

Musical score for 'THE LAST OF THE TWINS' (No. 845). The piece is in G major and 2/4 time. It consists of three staves of music. The melody is primarily composed of eighth notes, with several triplet markings (indicated by a '3' in a circle) interspersed throughout.

banais caicilm.

KITTY'S WEDDING.

846

Musical score for 'KITTY'S WEDDING' (No. 846). The piece is in G major and 2/4 time. It consists of two staves of music. The melody is characterized by eighth-note patterns and includes several trill markings (indicated by 'tr' above the notes).

deire an rogmair.

THE HARVEST HOME.

847

Musical score for 'THE HARVEST HOME' (No. 847). The piece is in G major and 2/4 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) used for rhythmic variation.

an mac-alla.

THE ECHO.

848

CRANNCIUIL UÍ MUIRE ADÁIG.

MURRAY'S HORNPIPE.

849

CRANNCIUIL MÍC ÓIARMAID.

MCDERMOTT'S HORNPIPE.

850

CRANNCIUIL GLEANN-GARÁ.

GLENGARIFF HORNPIPE.

851

CRANNCIUIL AN SĠUABADORA.

THE SWEEP'S HORNPIPE.

852

CUAM GÁILLÍN.

GALWAY BAY.

853

ας τεαδο on posad.

COMING FROM THE WEDDING.

854

Musical notation for 'Coming from the Wedding' (854). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

τριαλλα ui cronim.

CRONIN'S RAMBLES.

855

Musical notation for 'Cronin's Rambles' (855). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

crannciuil ui murcaoda.

MURPHY'S HORNPIPE.

856

Musical notation for 'Murphy's Hornpipe' (856). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

na maigome alann.

THE FAIR MAIDENS.

857

Musical notation for 'The Fair Maidens' (857). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

an stacim eorna.

THE LITTLE STACK OF BARLEY.

858

Musical notation for 'The Little Stack of Barley' (858). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

imicite go californa.

OFF TO CALIFORNIA.

859

Musical notation for 'Off to California' (859). It consists of three staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

τριακατ bliadain o som.

THIRTY YEARS AGO.

860

Musical notation for 'Thirty Years Ago' (860). It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features several triplet markings (indicated by a '3' in a circle) and ends with a double bar line and repeat dots.

caiaó eocall.

YOUGHAL HARBOR.

861

Musical notation for 'Youghal Harbor' in 2/4 time, featuring a melody with eighth and sixteenth notes.

rauitóiri ua mall.

ROGERS O'NEILL.

862

Musical notation for 'Rogers O'Neill' in 3/4 time, featuring a melody with eighth notes and triplets.

an oíche do rinnemair an cleamnas.

THE NIGHT WE MADE THE MATCH.

863

Musical notation for 'The Night We Made the Match' in 3/4 time, featuring a melody with eighth notes.

doibneasa an docais.

THE PLEASURES OF HOPE.

864

Musical notation for 'The Pleasures of Hope' in 3/4 time, featuring a melody with eighth notes and triplets.

crannciuit uí broma.

BYRNE'S HORNPIPE.

865

Musical notation for 'Byrne's Hornpipe' in 3/4 time, featuring a melody with eighth notes and triplets.

uisge beatha is tu an diabhal!

WHISKEY YOU'RE THE DEVIL!

866

Musical notation for 'Whiskey You're the Devil!' in 3/4 time, featuring a melody with eighth notes and triplets.

an scolaire.

THE SCHOLAR.

867

Musical notation for 'THE SCHOLAR' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns. The second and third staves contain first and second endings, indicated by '1' and '2' above the notes.

LUCĠAIR AN T-SAIĠOIRIA.

THE SOLDIER'S JOY.

868

Musical notation for 'THE SOLDIER'S JOY' in G major, 2/4 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes. The second staff includes a triplet of eighth notes, marked with a '3' above the notes.

blac' an t-seamair.

THE CLOVER BLOSSOM.

869

Musical notation for 'THE CLOVER BLOSSOM' in G major, 2/4 time. It consists of two staves of music. The melody is primarily composed of eighth notes. The second staff features a triplet of eighth notes, marked with a '3' above the notes.

crannciuil glaise-an-gaba.

THE GLASGOW HORNPIPE.

870

Musical notation for 'THE GLASGOW HORNPIPE' in G major, 4/4 time. It consists of two staves of music. The melody is a hornpipe, characterized by a mix of eighth and sixteenth notes. Trills are indicated by 'tr' above certain notes in both staves.

ua cunn an seanouine.

OLD MAN QUINN.

871

Musical notation for 'OLD MAN QUINN' in G major, 2/4 time. It consists of four staves of music. The melody is a traditional hornpipe with a strong eighth-note rhythm. Numerous triplets of eighth notes are used throughout, each marked with a '3' above the notes.

an bhratac' glas.

THE GREEN BANNER.

872

Musical notation for 'THE GREEN BANNER' in G major, 2/4 time. It consists of two staves of music. The melody is a hornpipe with a consistent eighth-note pattern.

gleadh an oir.

THE GOLDEN VALE.

873

Musical notation for 'THE GOLDEN VALE' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

lus-na-meala.

THE HONEYSUCKLE.

874

Musical notation for 'THE HONEYSUCKLE' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

crannciul an reat.

THE STAR HORNPIPE.

875

Musical notation for 'THE STAR HORNPIPE' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

roga uí concobair.

O'CONNOR'S FANCY.

876

Musical notation for 'O'CONNOR'S FANCY' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

crannciul sault fein.

SAULT'S OWN HORNPIPE.

877

Musical notation for 'SAULT'S OWN HORNPIPE' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the melody, ending with a double bar line and repeat dots.

maidin amarać.

TOMORROW MORNING.

878

Musical notation for 'TOMORROW MORNING' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

crannciul uí cleirig.

CLARK'S HORNPIPE.

879

Musical notation for 'CLARK'S HORNPIPE' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' above the notes) and is characterized by a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and repeat dots.

AN SIÓCÁDÓIR.

THE PEACEMAKER.

880

Musical notation for 'THE PEACEMAKER' in G major, 2/4 time. The melody is written on a treble clef staff. It begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4-A4, and a triplet of eighth notes G4-A4-B4. A trill (tr) is indicated over the first note of the triplet. The piece concludes with a double bar line and repeat dots.

CRANNCIUÍ AN ACHAR DOLLARD.

FATHER DOLLARD'S HORNPIPE.

881

Musical notation for 'FATHER DOLLARD'S HORNPIPE' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

AN TAOISEÁC -Lunge.

THE SEA CAPTAIN.

882

Musical notation for 'THE SEA CAPTAIN' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

SUGRA BEIT-ÁCA-CONAILL.

THE HUMORS OF BALLYCONNELL.

883

Musical notation for 'THE HUMORS OF BALLYCONNELL' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

AR MAIOMH GO MÓC.

EARLY IN THE MORNING.

884

Musical notation for 'EARLY IN THE MORNING' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

BANAIS SUIBAM.

JULIA'S WEDDING.

885

Musical notation for 'JULIA'S WEDDING' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

CRANNCIUÍ LIAM OUIB.

BILL BLACK'S HORNPIPE.

886

Musical notation for 'BILL BLACK'S HORNPIPE' in G major, 2/4 time. The melody is written on a treble clef staff. It features several triplet markings (3) over groups of eighth notes. The piece concludes with a double bar line and repeat dots.

miceal an feadaire.

WHISTLING MIKE.

887

sort an tobair.

THE SPRING GARDEN.

888

crannceuil in doinnail.

O'DONNELL'S HORNPIPE.

889

baile-an-cullais ar maidin.

BALLINCOLLIG IN THE MORNING.

890

blacla an earrais.

THE FLOWERS OF SPRING.

891

coillte cill-cannig.

THE WOODS OF KILKENNY.

892

crannceuil in domnoam.

O'DONOVAN'S HORNPIPE.

893

an tIOMCUIAIRT.

THE FRIENDLY VISIT.

894 Musical notation for 'THE FRIENDLY VISIT' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

TAOS AN TONCASTAC.

TIM THE TURNCOAT.

895 Musical notation for 'TIM THE TURNCOAT' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

an sean beist 's an carabac.

THE OLD VEST AND CRAVAT.

896 Musical notation for 'THE OLD VEST AND CRAVAT' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

bochar an loca

THE LAKESIDE ROAD.

897 Musical notation for 'THE LAKESIDE ROAD' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

buacaili ua cnoc-gorm.

THE BOYS OF BLUEHILL.

898 Musical notation for 'THE BOYS OF BLUEHILL' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

an ceo la bealteme.

THE FIRST OF MAY.

899 Musical notation for 'THE FIRST OF MAY' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

coillte an foimair.

AUTUMN WOODS.

900 Musical notation for 'AUTUMN WOODS' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

coim-seasam na beirleadoir.

THE FIDDLERS' CONTEST.

901 Musical notation for 'THE FIDDLERS' CONTEST' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a repeat sign at the end.

ελαοιό βοναπαριτ.

BONAPARTE'S DEFEAT.

902

Musical notation for 'BONAPARTE'S DEFEAT' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by eighth-note patterns and includes trills (tr) in the second and third measures of the first staff.

κραντσιλι κροτσιρ υι ορεαδω.

CORNEY DREW'S HORNPIPE.

903

Musical notation for 'CORNEY DREW'S HORNPIPE' in D major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody features prominent triplets (3) throughout.

ροζα υι ονκοβαρ.

O'CONNOR'S FAVORITE.

904

Musical notation for 'O'CONNOR'S FAVORITE' in D major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody features prominent triplets (3) throughout.

κραντσιλι αν πασυιρε.

THE HUNTER'S HORNPIPE.

905

Musical notation for 'THE HUNTER'S HORNPIPE' in D major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody is characterized by eighth-note patterns.

κραντσιλι να σιβεος.

THE FAIRIES' HORNPIPE.

906

Musical notation for 'THE FAIRIES' HORNPIPE' in D major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody is characterized by eighth-note patterns.

γιολλα εαατα μαισεα.

THE HANDSOME PLOWBOY.

907

Musical notation for 'THE HANDSOME PLOWBOY' in D major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a 2/4 time signature. The melody features prominent triplets (3) throughout.

πεατα αν τιξε.

THE PET OF THE HOUSE.

908

Musical notation for 'THE PET OF THE HOUSE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by eighth-note patterns.

bainriogán na beal tene.

THE QUEEN OF MAY.

909

an fear ua mbárcinn-tráda..

THE MAN FROM NEWRY.

910

ua spealam an bheóleaoir.

SPELLAN THE FIDDLER.

911

roša an bannrige cáimáel.

THE WIDOW CANTWELL'S FANCY.

912

nead na cuáice.

THE CUCKOO'S NEST.

913

crannciul in h-uiginn

HIGGINS' HORNPIPE.

914

se seágan an buacáil.

JACK'S THE LAD.



crannciuil uí éuana.

COONEY'S HORNPIPE.



crannciuil míc gilla-epscoil.

GILLESPIE'S HORNPIPE.



taob' iar d'én ioclam.

BACK OF THE HAGGARD.



steibte éiarraige.

THE MOUNTAINS OF KERRY.



blaá tuinn-eudain.

THE FLOWERS OF EDINBURGH.



an gíolla ruaó.

THE REDHAIRIED BOY.



an donac roḡain.

THE FANCY FAIR.

922

Musical notation for 'THE FANCY FAIR' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by frequent triplet patterns, indicated by a '3' above the notes. The piece concludes with a double bar line and repeat dots.

an sean-ḡiolla criona.

THE WILY OLD BACHELOR.

923

Musical notation for 'THE WILY OLD BACHELOR' in G major, 2/4 time. It consists of two staves of music. The melody features several triplet patterns, marked with a '3' above the notes. The piece ends with a double bar line and repeat dots.

an sean cúide doḡda.

THE OLD STORY-TELLER.

924

Musical notation for 'THE OLD STORY-TELLER' in G major, 2/4 time. It consists of two staves of music. The melody includes triplet patterns, indicated by a '3' above the notes. The piece concludes with a double bar line and repeat dots.

crannciul doire-calḡaic.

THE LONDONDERRY HORNPIPE.

925

Musical notation for 'THE LONDONDERRY HORNPIPE' in G major, 2/4 time. It consists of six staves of music. The melody is highly rhythmic and features numerous triplet patterns, marked with a '3' above the notes. The piece concludes with a double bar line and repeat dots.

crannciul uḡ sealbaḡ.

HAWK'S HORNPIPE.

926

Musical notation for 'HAWK'S HORNPIPE' in G major, 2/4 time. It consists of two staves of music. The melody includes triplet patterns and first/second endings, indicated by numbers '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

faite a scoimithe.

ALWAYS WELCOME.

927

Musical notation for 'ALWAYS WELCOME' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and triplet figures.

roga seamus ui boultain.

JIM BOULTON'S FANCY.

928

Musical notation for 'JIM BOULTON'S FANCY' in G major, 2/4 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes with some triplet markings.

ingean seagan ui ciarda.

JOHN CAREY'S DAUGHTER.

929

Musical notation for 'JOHN CAREY'S DAUGHTER' in G major, 2/4 time. It consists of two staves of music. The melody is heavily triplet-based, with many groups of three notes beamed together.

ca b-fuar tu?

WHERE DID YOU FIND HER?

930

Musical notation for 'WHERE DID YOU FIND HER?' in G major, 2/4 time. It consists of two staves of music. The melody includes several triplet markings and eighth-note patterns.

do bi ruaidori siolla ceacta.

ROGER WAS A PLOWBOY.

931

Musical notation for 'ROGER WAS A PLOWBOY' in G major, 2/4 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes with triplet markings.

crannciuil cill-fionain.

THE KILFINANE HORNPIPE.

932

Musical notation for 'THE KILFINANE HORNPIPE' in G major, 2/4 time. It consists of three staves of music. The melody is characterized by eighth-note patterns and triplet markings.

roga ui uicniġ

WHITNEY'S FANCY.

933

Musical notation for 'WHITNEY'S FANCY' in G major, 2/4 time. It consists of two staves of music. The melody includes triplet markings and trills (tr) indicated above certain notes.

cumam na mairnealaidh.

THE SEAMEN'S CLUB.

934

Musical notation for 'THE SEAMEN'S CLUB' in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and includes a repeat sign at the end.

sugra caislean-bernaid.

THE HUMORS OF CASTLE BERNARD.

935

Musical notation for 'THE HUMORS OF CASTLE BERNARD' in G major, 2/4 time. The piece consists of three staves of music. It features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign at the end.

crannciul uí deorain.

DURANG'S HORNPIPE.

936

Musical notation for 'DURANG'S HORNPIPE' in G major, 2/4 time. The piece consists of two staves of music. The melody is composed of eighth notes and includes a repeat sign at the end.

crannciul beantraige.

THE BANTRY HORNPIPE.

937

Musical notation for 'THE BANTRY HORNPIPE' in G major, 2/4 time. The piece consists of four staves of music. It is heavily characterized by triplet markings throughout the melody and includes a repeat sign at the end.

crannciul caroline ní mall.

CAROLINE O'NEILL'S HORNPIPE.

938

Musical notation for 'CAROLINE O'NEILL'S HORNPIPE' in G major, 2/4 time. The piece consists of four staves of music. It features numerous triplet markings and a repeat sign at the end.

an ceathrú óim nuad.

THE NEW CENTURY.

939

Musical notation for 'THE NEW CENTURY' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over a group of notes) and is characterized by a lively, rhythmic pattern.

τριάλτα παράις.

RICK'S RAMBLES.

940

Musical notation for 'RICK'S RAMBLES' in G major, 2/4 time. It consists of two staves of music. The melody is characterized by a series of eighth-note patterns and includes several triplet markings.

an capall'sa marcaic.

THE HORSE AND JOCKEY.

941

Musical notation for 'THE HORSE AND JOCKEY' in G major, 2/4 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes, with several triplet markings.

sugra baile-an-leasa.

THE HUMORS OF BALLINLASS.

942

Musical notation for 'THE HUMORS OF BALLINLASS' in G major, 2/4 time. It consists of three staves of music. The melody includes a variety of rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings and trills (marked 'tr').

cois leasa.

BESIDE A RATH.

943

Musical notation for 'BESIDE A RATH' in G major, 2/4 time. It consists of two staves of music. The melody is characterized by a series of eighth-note patterns and includes several triplet markings and trills.

a bean uasal ma's toil leat.

MADAM IF YOU PLEASE.

944

Musical notation for 'MADAM IF YOU PLEASE' in G major, 2/4 time. It consists of two staves of music. The melody features a series of eighth-note patterns and includes several triplet markings.

cramciul an oreoilin.

THE WREN HORNPIPE.

945

Musical notation for 'THE WREN HORNPIPE' in G major, 2/4 time. It consists of two staves of music. The melody includes a variety of rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings and trills.

bríóin ní maelmoéairíge.

BIDDY EARLY.

946

a5 uascanaóct fá cuairt.

SWINGING AROUND THE CIRCLE.

947

mairnealac meisceamail.

THE DRUNKEN SAILOR.

948

caisleán tuaim-ghreime.

TOMGRANEY CASTLE.

949

slíab gailce.

GALTEE MOUNTAIN.

950

padraig mac conmara.

PADDY MACK.

951

CRAMNCIUII TAI'NEAM NA GREIME.

THE SUNSHINE HORNPIPE

952

Musical notation for 'THE SUNSHINE HORNPIPE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' above the notes) and ends with a double bar line. The second staff continues the melody and also concludes with a double bar line.

CRAMNCIUII RISTAIR M'IC ALLASTAIR.

DICK SANDS' HORNPIPE.

953

Musical notation for 'DICK SANDS' HORNPIPE' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by frequent triplet markings (indicated by a '3' above the notes) and ends with a double bar line. The second staff continues the melody and concludes with a double bar line.

TAI'NEAM AN TEAGHLAIS.

THE PLEASURES OF HOME.

954

Musical notation for 'THE PLEASURES OF HOME' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes and ends with a double bar line. The second staff continues the melody and concludes with a double bar line.

OLAMDOIR SLANTE M'IC.

WE'LL DRINK GOOD HEALTH.

955

Musical notation for 'WE'LL DRINK GOOD HEALTH' in G major, 2/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features triplet markings (indicated by a '3' above the notes) and ends with a double bar line. The second staff continues the melody and concludes with a double bar line.

Long Dances, Set Dances Etc.

ΛΟΝ'Σ ΤΟ ΝΑ ΠΙΟΒΑΙΡΕΑΨΑ.

THE ACE AND DEUCE OF PIPERING.

956

Musical notation for 'THE ACE AND DEUCE OF PIPERING' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by eighth and sixteenth notes, with some triplet figures. The second and third staves continue the melody with similar rhythmic patterns and include repeat signs at the end.

CEMSIOS ΠΑΡΑΙΣ.

THE DOWNFALL OF PARIS.

957

Musical notation for 'THE DOWNFALL OF PARIS' in G major, 2/4 time. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is highly rhythmic, featuring many eighth and sixteenth notes, often grouped in triplets. The piece concludes with a double bar line and repeat dots.

ΓΛΟΙΡΗ ΡΟΩΝΑΪΣ.

RODNEY'S GLORY.

958

Musical notation for 'RODNEY'S GLORY' in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is rhythmic, with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

an racaire fanac.

THE RAMBLING RAKE.

959

Musical notation for 'THE RAMBLING RAKE' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet figures and ends with a trill (tr) on the final note.

ταλλιουρ αν μαγαλιό.

THE FUNNY TAILOR.

960

Musical notation for 'THE FUNNY TAILOR' in D major, 6/8 time. It consists of two staves of music. The melody is characterized by a steady eighth-note pattern with occasional triplet accents.

να τρι ταοισαδα.

THE THREE CAPTAINS.

961

Musical notation for 'THE THREE CAPTAINS' in G major, 6/8 time. It consists of three staves of music. The piece is heavily marked with triplet figures throughout the melody.

banflait bonaparte.

MADAM BONAPARTE.

962

Musical notation for 'MADAM BONAPARTE' in D major, 6/8 time. It consists of three staves of music. The melody is composed of eighth notes with a consistent rhythmic pattern.

buacaili baireoireada.

THE HURLING BOYS.

963

Musical notation for 'THE HURLING BOYS' in D major, 6/8 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes.

bochar tig an sheata.

THE LODGE ROAD.

964

Musical notation for 'THE LODGE ROAD' in D major, 4/4 time. It consists of three staves of music. The piece begins with a 3/8 time signature and features a mix of eighth and sixteenth notes, ending with a double bar line and a repeat sign.

Bruit an fear mor istig?

IS THE BIG MAN WITHIN?



mír obairsonlae.

THE JOB OF JOURNEY WORK.



seágan ua tuibir an gleanna.

JOHN ODWYER OF THE GLENS.



cumail an miala.

RUB THE BAG.



an marcaé as an donac.

THE JOCKEY AT THE FAIR.



port an baruntaé.

THE BARONY JIG.



CHUR TART AN CRUISCIN.

HURRY THE JUG.

971

Musical notation for 'CHUR TART AN CRUISCIN' and 'HURRY THE JUG'. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second and third staves provide a bass line accompaniment, with the second staff starting with a double bar line and repeat sign.

AN SPAILPÍN FANACH.

THE SPALPEEN FANACH.

972

Musical notation for 'AN SPAILPÍN FANACH' and 'THE SPALPEEN FANACH'. The piece is in common time (C) with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff provides a bass line accompaniment, starting with a double bar line and repeat sign.

PLEARACA DAICÍ.

PLANXTY DAVIS.

973

Musical notation for 'PLEARACA DAICÍ' and 'PLANXTY DAVIS'. The piece is in 2/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a single line. The second and third staves provide a bass line accompaniment, with the second staff starting with a double bar line and repeat sign.

GORT NA NOINN.

THE GARDEN OF DAISIES.

974

Musical notation for 'GORT NA NOINN' and 'THE GARDEN OF DAISIES'. The piece is in common time (C) with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is written in a single line. The second and third staves provide a bass line accompaniment, with the second staff starting with a double bar line and repeat sign. The third staff includes first and second endings, indicated by '1' and '2' above the notes.

LA FEILE PADRAIG.

ST. PATRICK'S DAY.

975

Musical notation for 'LA FEILE PADRAIG' and 'ST. PATRICK'S DAY'. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second and third staves provide a bass line accompaniment, with the second staff starting with a double bar line and repeat sign.

an fiaóac.

THE HUNT.

976

sugra óroicéò-na-bandoann.

THE HUMORS OF BANDON.

977

an rogaire oraisteac.

THE ORANGE ROGUE.

978

ri na sídeog.

KING OF THE FAIRIES.

979

brisead bonapart.

BONAPARTE'S RETREAT.

980

an suisin ban.

THE WHITE BLANKET.

981

an treigteor d'ana.

THE BOLD DESERTER.

982

Musical notation for 'THE BOLD DESERTER' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests.

maire an leac-pingeán.

POLL HA'PENNY.

983

Musical notation for 'POLL HA'PENNY' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody, featuring a triplet of eighth notes in the middle.

an bata troigeán.

THE BLACKTHORN STICK.

984

Musical notation for 'THE BLACKTHORN STICK' in G major, 3/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The second staff continues the melody with various rhythmic patterns and rests.

an lonnub

THE BLACKBIRD.

985

Musical notation for 'THE BLACKBIRD' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns and rests. The fourth staff concludes the piece with a double bar line and repeat dots.

NOTE- The following named tunes in this Collection are occasionally mentioned as "Set Dances" or "Special Dances" viz.- 'The butcher's march' N^o 127, 'The priest and his boots' N^o 188 'Bryan O' Lynn' or 'The planting stick' N^o 221, 'The lark in the morning' N^o 240, 'The Drogheda weavers' N^o 361, 'The humors of Limerick' N^o 378, 'The rocky road to Dublin' N^o 411, 'Drops of brandy' N^o 488, 'The fairy dance' N^o 986, 'Shuffle and cut' N^o 997, and 'The high caul cap' N^o 1000.



Miscellaneous

rimce na sídeog.

THE FAIRY DANCE.



se Liam ua Ruairc an buacáil.

BILLY O'ROURKE IS THE BOY.



lean me síos go ceárlaí.

FOLLOW ME DOWN TO CARLOW.



tau rou rou.

TOW ROW ROW.



as rimce an leanb.

DANCING THE BABY.



an port ciarraige

THE KERRY JIG.

991

Musical notation for 'THE KERRY JIG' in 6/8 time, consisting of two staves of music.

sugra cill éannaig.

THE HUMORS OF KILKENNY.

992

Musical notation for 'THE HUMORS OF KILKENNY' in 6/8 time, consisting of two staves of music.

an ceannuirie sugac.

THE MERRY MERCHANT.
"Canny Sugach?"

993

Musical notation for 'THE MERRY MERCHANT' in 6/8 time, consisting of two staves of music with trills (tr) indicated above several notes.

seagan siol-eilig.

A SPRIG OF SHILLELAH.

994

Musical notation for 'A SPRIG OF SHILLELAH' in 6/8 time, consisting of two staves of music.

sois an cnoc.

DOWN THE HILL.

995

Musical notation for 'DOWN THE HILL' in 6/8 time, consisting of three staves of music.

banais baile na pòirn.

THE WEDDING OF BALLYPOREEN.

996

Musical notation for 'THE WEDDING OF BALLYPOREEN' in 6/8 time, consisting of two staves of music.

cuir trí n-a ceite agus gearr.

SHUFFLE AND CUT.

997

Musical notation for 'SHUFFLE AND CUT' in 9/8 time, consisting of two staves of music.

an caim a tíg moir.

THE GIRL OF THE BIG HOUSE.



an bočar ar fad go gailim.

ALL THE WAY TO GALWAY.



caip an cail síro.

HIGH-CAUL CAP.



garrat-eeōan le acruōā.

GARRYOWEN (with variations.)



CLASSIFICATION.

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