

Jtag's

DRAFT



Session Tunes

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[Version 0.3]

DRAFT

Endorsements

"These are among the songs I've heard"
- Portland Enthusiast

"An amazing compilation of tunes even larger than most of the smaller ones"
- Disgruntled Walmart Customer

"Worth every penny"
- Tip Jar Thief

"I played the whole thing, and by the end, I had finished"
- Retired Grumpy Neighbor

"I've paid more for less"
- Anonymous Amazon Customer

"Completely unoriginal"
- Old Man Shaking Fist at Cloud

"After listening to this, I had some notes: G, D, A, and E"
- Frequent String Breaker

"I can't hear anything"
- Audiobook Subscriber

"Several of the tunes of all time"
- Faux Burnham

Quick & Dirty Instructions

- **Tabs in the back.** Sheet music is up front; tabs are in the back of the book. It's a mullet situation.
- **Don't scroll; search.** Search for the name of the tune you want to play, don't scroll. Don't use "A" or "The" in your searches since I've organized alphabetically without those words.
- **Delete content.** Remove tabs, notation, or whatever you don't want to make the document easier to manage.
- **Send me questions.** Ask me question or requests for updates.
- **Listen and watch.** Don't just play from the sheet music or tabs. It turns out music is made for listening, and you need to hear others play it right before you can.
- **Chords can be tricky.** Different guitarists will use different chords, and that's totally okay. The chords are guidelines.

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Introduction

Hello! This music collection is here to help you dive into Irish traditional music.

I made this tunebook for myself while learning about Irish trad during the pandemic. I met some fun people online, started listening to the music, and then I started playing it. I am not an expert in Irish trad. By the time you read this, I've only been playing traditional Irish music for little more than a year.

But this book exists as a record of my experiences and the things I learned while getting ready for my first Irish session. Hopefully it'll drastically reduce the amount of time you need to get ready for your first session.

I primarily play mandolin and fiddle, instruments of legend and renown, and that's this book's target audience. With that said, most instruments can benefit from the settings and chords in this book; just don't look at the tabs in the back of the book. Those tabs are just for mandolin (and maybe fiddle.) What you'll find in this book are 75 of the tunes played at my local sessions alongside and a general approximation of the chords they use.

What's An Irish Session?

An Irish session is a gathering of musicians and drunkards to play Irish music where the Venn diagrams of those 2 groups tackle each other like wrestlers. Sessions often happen at bars, but could also be in someone's kitchen, basement, or maybe next to the warp reactor on a starship in the future. (You never know.) People bring their instruments, folks call out tunes to play, and everyone enjoys the music, liquid bread, and each other's company.

People tend to have the tunes memorized, which makes *stringing* multiple tunes together without a break easy and fun. The instrumentation typically consists of fiddles, flutes, pipes, whistles, accordions, bouzoukis, mandolins, and guitars. Typically, there are very few instruments playing chords since there's not a 100% agreed upon set of chords, and so two different guitars playing different chords might sound like Bigfoot's mating call. Irish trad wasn't developed with chords in mind; only melody.

This means an overwhelming majority of the participants never play a chord. There's no improvisation at sessions, only ornamentation, which I guess you could say is a more granular form of improv. All in all, it's a bit different than a bluegrass jam. There's a fantastic book by Barry Foy and Rob Adams titled "[Field Guide to the Irish Music Session](#)" that goes into detail about how sessions work; and it's a delightful read that I fully recommend.

Mandolins in Irish Trad

The mandolin is one of the newer instruments in Irish traditional music, and there may be some resistance to bringing the instrument to a more traditional session. But I've found people to be generally welcoming. Yet the history of Irish mandolin reaches back further than many folks think. There are references to mandolins for sale in Irish magazines and catalogues in 1905, although they were likely used for playing popular music from the European mainland continent, not Irish trad. [1] In the US, there's evidence that the mandolin was used in Irish music back to 1912. Eventually in 1990, the Irish national body known as Comhaltas Ceoltóirí Éireann included it as an instrument for music competition. For me, that means we're cool. At this point, we're over a century into it and still - not everyone considers this a traditional Irish instrument. Here's a fantastic [Overview of Irish Mandolin from Marla Fibish](#) on YouTube. [2]

If anyone gives you guff about bringing a mandolin to a session, mandolins were included on some of the classic albums by The Dubliners, Chieftans, and Bothy Band. And send them to me. My address is: B201 Fort Mason. San Francisco, CA 94123.

There are some drawbacks to bringing mandolins to sessions. The biggest one is volume. It's not a loud instrument. That's why many mandolinists tend to also play octave mandolin, tenor banjo, or fiddle instead. On records, you'll find mandolins in an accompanist role sometimes, often filling out the space between melody and the guitar, adding texture and sex appeal.

Fiddles in Irish Trad

Violins and fiddles are the same instrument; it's just a style thing. The fiddle is one of the OG instruments in Irish trad, although the pipes were first. Bowed instruments in Ireland go back to 11th century, with some pretty sweet stone carvings of bowed lyres popping up [4]. The modern violin as we all know it came from Italy around 1550 and that eventually made its way to Ireland. By the 1600s the fiddle, or some close approximation to it, was being manufactured in Ireland. In 1674 Richard Head stated "In every field a fiddle" [3]. Different styles of fiddle are all around Ireland, although some are arguably disappearing (e.g., Donegal, Sligo, Clare, Sliabh Luachra).

The fiddle is one of the cornerstones of the genre and it's a familiar sight at any session. Needless to say, the fiddle is loud and cuts through the noise and you'll be able to hear yourself fairly easily. It blends well with other strings and is often the most common instrument at a session. The bow is a fairly unique aspect of the fiddle, that offers some great ornaments. Examples include flicks, rolls, cuts, burls, and double stops.

Since the fiddle is so old, many Irish tunes have been specifically written for the fiddle and you'll feel that "wow this fits on my fiddle all cozy-like" feeling over and over again (the mandolin sometimes benefits from this as well.) In fact, the Scottish fiddle tradition is quite strong with heaps of notable Scottish tunes composed for fiddle and even Scottish fiddle orchestras.

How To Use This Book

When beginning to learn, I started collecting various versions of tunes I found on the internet and putting them into a single PDF booklet. I was surprised to find many people at the slow session I first attended were using a combination of looseleaf paper, notebooks, tablets, and phones. There was handwritten sheet music and stuff printed at 6 pt font. Others were doing the same as me! People were also stealing glances at each other's tablets and sheet music. It was an unorganized, beautiful mess, and I decided to fix it, at least for me. So I made this book for my tablet.

I've tried to make this book easy to use. One tune per page. Large font. Reasonably organized. Therefore, when a tune is called, use the search function in your PDF app, and lookup the name of the tune. If you're scrolling with your finger like a chump, don't use "A" or "The" in your searches since I've organized alphabetically *without those words*.

Remember that this is a fakebook. The versions presented here are not sacred. It's an "average" of how a bunch of different people from different areas might play these tunes. Since these are all approximations, for best results follow the real players next to you, or your favorite music teacher.

Why These Tunes?

The tunes collected here are representative of the tunes played at sessions in the Baltimore / Washington, DC area. Depending on the session, and how much people talk and drink, the book represents around 2 hours of music. Your local session will be different, as will many of the tunes. Heck, your session may play these exact same tunes very differently, with different names and chords. That's why there's 50 versions of the same tune on thesession.org.

Hopefully, once you get your start with these tunes you can start learning new tunes at your local session. (thesession.org has a session finder!). People will start playing stuff, and you can ask for tune names once the set is over. You can also use something like [tunepal](#) or [folkfriend](#) on your phone to take a stab at which tunes are being played. About 40% of the time, these mobile apps will guess the tune correctly. That may sound bad, but over the course of 3 hours, you'll definitely get some hits and I've found the apps to be valuable.

Chords

As previously stated, chords are more of a suggestion in Irish trad. But music is more fun when played with others and there's guitar players everywhere. And they are people too. So we've got chords here to help folks out. But they aren't going to be the same everywhere. Fiddlin' Phil created the chords in this book by listening to trad albums on Spotify and performers on Youtube.

A Note From Phil:

When Josh asked to contribute to this book by assisting in the writing of the chords, I was unaware how much of a fun and educational experience it was going to be. I, a bluegrass fiddle player by birth, a jazz bass player by education, and clawhammer banjo player by trade am no stranger to creating chord charts to melodies. Even that background however, I was delighted to learn just how skillfully traditional Irish accompanists can craft an entire arrangement of the tune with their chord choices. This made my choices difficult. Josh wanted to create a resource that was as neutral as possible when it came to embellishments. This would give the player the license to mould the tune to better fit other musicians in their area. I tried my best to follow suit with this idea when it came to the chords. I cannot guarantee that these chords will match up perfectly with your favorite recording of these tracks, I can say that I have tried my best to be thoughtful and provide chords that best reflect the spirit of this book.

Types of Tunes

There are different types of tunes out there. Each type of tune has a different “feel”. They may or may not have a unique time signature. Here are the common types of tunes you’ll see in this book and hear at sessions:

- Reels: Often written in 4/4, these are the most common types of tunes out there. You’ll hear people playing these at 300,00 meters per second.
- Jigs: These bouncy tunes are in 6/8 and often sound “Irish”.
- Slip Jigs: These lopsided jigs are in 9/8 and are a fun way of changing up the jig formula.
- Slides: These are often faster jigs with longer melodies and phrases, notated in 12/8.
- Waltzes: These tunes in 3/4 tend to be slower and lovely. I’m a sucker for a good waltz.
- Polkas: Fast tunes in 2/4 where you feel the beat. Often a bit staccato and I’ve learned to love these.
- Airs: Slow tunes that don’t really have a time signature, but they are often notated in 3/4 or 4/4.

Keep in mind, there are other types of tunes, but they aren’t as common and I wouldn’t worry about them until you’ve got a few sessions under your belt. Or if the piper next to you keeps playing one.

Sets

There's lots of sets that can be made just from the tunes in this book. You can learn from locals playing these at sessions, loot them from your favorite trad albums. As an example of a set, here's the Titanic set from the dance scene in the movie Titanic:

Blarney -> John -> Kesh
 Pilgrim Ryan's Jig
 (jig) (polka) (jig)

More typically, at least in the early stages of your playing, sets will all be the same type of tune in a row, so 3 jigs or 3 reels. The Colmahatas books have lists of sets you can buy. Here are some sets you can make from the tunes in this book that are played in my area.

Willafjord Spootiskerry	Silver Spear Wind that Shakes the Barley
The Butterfly Fig for a Kiss	Home Ruler Kitty's Wedding
Rights of Man Boys of Bluehill Harvest Home	The Virginia Reel Earls Chair Gravel Walks
The Kerry Polka Denis Murphy's Polka John Ryans Polka	Kerfunten Out on the Ocean Kesh Jig
Lilting Banshee Cliffs of Moher Dusty Windowsills	The Musical Priest The Earl's Chair The Silver Spear
Maid Behind the Bar Cooley's The Earl's Chair	Rolling Waves Out on the Ocean

Memorizing Tunes

There's so much to say here! I am primarily a sheet music enjoyer. That's why the sheet music is up front in this book. After a few years, Fiddlin' Phil finally got me to start learning tunes by ear. It was a regular work for 6 months or so, but it just got easier and easier. It's a magical feeling to hear a tune called and just be able to play it. No fiddling around with paper or your tablet. Especially when sets are called. Memorizing my first 30 tunes took me 6 months of hardware and personal growth. After that, I can knock down 2 – 4 a week depending on complexity and familiarity.

What's Next?

I'm not sure where this book will go in the future. If people are interested, I'm happy to do a revision every so often to add more tunes. Why not? And on that note (get it?!), there will be a version history included. So, if you want more tunes; email me. If folks start requesting, I'll include them here.

I'm also putting together a section in this book for people to submit new tunes in this style that they've written. You got some? I can probably get others to play them. All for the beautiful price of \$0 US.

Did You Find a Whoopsie?

Email me at thorshand@gmail.com. You will be awarded an acknowledgement in the book. If you have ideas on how to improve upon the book, I'm all ears as well. That includes format, other information to include here, tips on engraving or tabs, whatever.

Resources

I've made a few main resources to go along with this book.

- **Strum Machine:** Although not free, I've found Strum Machine helpful for me to just practice these tunes on my front porch. It's kind of an advanced metronome. Learning tunes is only half the battle. Keeping them fresh is another.
- **Google Spreadsheet:** This spreadsheet has all songs in this book in it, with some videos of people playing alongside links to thesession.org. I'm continuously adding to it and if you wanna add something let me know.

Additionally, here are other resources that helped me in my journey.

- **Mandolin & Friends Discord Server:** Myself and a couple others run this sever, and it's significantly enriched my mandolin and violin life. From Irish trad to bluegrass to classical; it's got it all.
<https://discord.gg/mandolin>
- **The Session:** The biggest crowdsourced collection of Irish music out there.
<https://thesession.org>
- **MandolinCafe:** This is one of the oldest websites I regularly visit. There's wonderful content here. Search here first.
<https://www.mandolincafe.com>

- FiddleHangout: A wonderful fiddle forum where people share videos and talk fiddle.
<https://www.fiddlehangout.com>
- r/mandolin: Reddit has a bustling mando community.
<https://www.reddit.com/r/mandolin>
- r/fiddle: Reddit has a bustling fiddle community too!
<https://www.reddit.com/r/fiddle>
- TuneArch: Kind of like the session, but with more context and fewer variations of the same tune.
<https://tunearch.org/wiki/TTA>
- Colmahatas books: An organization headquartered in Dublin, Ireland that is dedicated to preserving and promoting traditional Irish music. They publish a book and audio series that can be considered as a sort of “ground truth” for how these tunes should sound.
<https://comhaltas.ie>
- Oxford Slow Session: Lots of background on Irish trad here, and awesome settings.
<https://oxfordslowsession.com>
- Trail Jams: Great site with nice backing tracks. Seriously, you can learn lots of tunes by ear from this site!
<https://trailjams.org>
- The Irish Mandolin: There’s just a mountain of content here.
<https://theirishmandolin.com/recommended-listening>
- Marla Fibbish’s Peghead Nation Class: I learned a huge amount from this monster of a course.
<https://pegheadnation.com/string-school/instructors/marla-fibish>
- Your local music teacher

Audio Examples

You should start listening to trad. There aren't many mandolin-focused Irish trad albums and *mandolinistas* will end up listening to a lot of fiddle music for learning and inspiration. And that's okay! This is a public playlist I have created that contains some of the tunes from this book:

JTAG's Sultry Session Tunes

(Spotify)([iTunes](#))

Here's a few classic trad albums, followed by some sweet fiddle albums, and then mandolin albums.

Classic Full Band Albums

1. The Bothy Band: 1975
([Spotify](#))([iTunes](#))
2. The Chieftains 1
([Spotify](#))([iTunes](#))
3. Planxty: Self-Titled
([Spotify](#))([iTunes](#))
4. Gaelic Storm: Special Reserve
([Spotify](#))([iTunes](#))
5. Inisheer: Celtic Music
([Spotify](#))([iTunes](#))

Fiddle

1. Martin Hayes: Under the Moon
([Spotify](#)) ([iTunes](#))
2. Liz Carroll: Lost in the Loop
([Spotify](#))([iTunes](#))
3. Kevin Burke: If the Cap Fits
([Spotify](#)) ([iTunes](#))
4. MacDara Ó Raghallaigh: Ego Trip
([Spotify](#))([iTunes](#))
5. Craig Duncan: Irish Dance
([Spotify](#))([iTunes](#))
6. Geraldine O'Grady: The Lark in the Clear Air
([Spotify](#))([iTunes](#))
7. Kathleen Collins: Traditional Music of Ireland
([Spotify](#))([iTunes](#))

Mandolin

1. A Mandolin Album: Paul Kelly
([Spotify](#)) ([iTunes](#))
2. Strings Attached: Mick Moloney
([Spotify](#)) ([iTunes](#))
3. Marla Fibish: Bright Hollow Fog
([Spotify](#))([iTunes](#))([Bandcamp](#))
4. Simon Mayor: The New Celtic Mandolin
([Spotify](#)) ([iTunes](#))
5. David Surette: The Green Mandolin
([Spotify](#)) ([iTunes](#))
6. Brian Taheny & Andrew Collins: Mando Lore
([Spotify](#)) ([iTunes](#))

YouTube

Here are some Irish Fiddlers and Mandolinists on YouTube.

Mandolin

1. Tergel
([YouTube](#))
2. David Benedict
([YouTube](#))
3. Mandolessons
([YouTube](#))
4. Mando Mike
([YouTube](#))
5. The Irish Mandolin
([YouTube](#))

Fiddle

1. Martin Hayes
([YouTube](#))
2. Fergal Schhill
([YouTube](#))
3. Duncan Cameron
([YouTube](#))
4. Katy Adelson
([YouTube](#))
5. Peak Fiddler
([YouTube](#))

Dots

Ballydesmond 1

Polka, A Minor

Am G Am G Em

6 Am G Em G Am

10 Am G Am Em

15 Am G Em G Am

Ballydesmond 2

Polka, A Minor

Am G

5 Am Em G Am

9 Am G Em

13 Am Em G Am

Banish Misfortune

Jig, D Mixolydian

Musical notation for the first staff of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Chord symbols D, C, D, C, D, and C are placed above the staff. The staff ends with a repeat sign.

Musical notation for the second staff of the piece. It continues the melody from the first staff. Chord symbols D, C, D, C, D, C, and D are placed above the staff. The staff ends with a repeat sign.

Musical notation for the third staff of the piece. It continues the melody. Chord symbols D and C are placed above the staff. The staff ends with a repeat sign.

Musical notation for the fourth staff of the piece. It continues the melody. Chord symbols D, C, D, C, and D are placed above the staff. The staff ends with a repeat sign.

Musical notation for the fifth staff of the piece. It continues the melody. Chord symbols D, C, D, C, D, C, and D are placed above the staff. The staff ends with a repeat sign.

Musical notation for the sixth staff of the piece. It continues the melody. Chord symbols C, D, C, and D are placed above the staff. The staff ends with a repeat sign.

Barrowburn Reel

Reel, D Major

Musical notation for the first line of the Barrowburn Reel, measures 1-5. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols D, G, D, and A are placed above the first four measures.

Musical notation for the second line of the Barrowburn Reel, measures 6-10. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols D, G, D, A, and D are placed above the first five measures. A repeat sign is at the end of the line.

Musical notation for the third line of the Barrowburn Reel, measures 11-15. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols A, D, G, and D are placed above the first four measures. A repeat sign is at the beginning of the line.

Musical notation for the fourth line of the Barrowburn Reel, measures 16-20. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols G, D, G, D, A, and D are placed above the first six measures. A repeat sign is at the end of the line.

The Beauty Spot

Reel, A Mixolydian

Musical notation for measures 1-4. Chords: D, C, D, C.

Musical notation for measures 5-8. Chords: D, C, D, G/B, C.

Musical notation for measures 9-12. Chords: D, C.

Musical notation for measures 13-16. Chords: Bm, G, C.

The Blarney Pilgrim

Jig, G Major

G D Em C D

5 G D Em C G

9 G D G D

13 G D G D

17 D G D Em C

21 D G D Em C D

The Boys Of Bluehill

Hornpipe, D Major

1
D G D Em

5
Bm G D G D A7 D

10
D G D Em Bm G

15
D G D A7 D

The Butterfly

Slip Jig, E Dorian

Em D Em D Em D Am D

The first line of music is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of eighth and quarter notes. The chord progression above the staff is Em, D, Em, D, Em, D, Am, D.

5 Am Am D Am Bm

The second line of music starts at measure 5. The melody continues with eighth and quarter notes. The chord progression above the staff is Am, Am, D, Am, Bm.

9 Em D Em D Em D Am D

The third line of music starts at measure 9. The melody continues with eighth and quarter notes. The chord progression above the staff is Em, D, Em, D, Em, D, Am, D.

Calliope House

Jig, D Major

D Em A

6 D G 1. D A7 2. D A7 D

12 D G A7 D

17 G 1. D A7 2. G A7 D

Carolán's Concerto

Air or Planxty, D Major

D Bm A D Em A7 D

3

7 A7 D G D A7 G D

12 Em A7 D F#m G D A D

18 D D F#m G D A7 D A

3

24 G D A G D A A

29 D Em D A7 D A D

The Cliffs Of Moher

Jig, A Dorian

Am G Am Em G

6 Am G Am G Em Am

10 Am G G

14 1. Am G Em Am

18 2. Am G F Em G Em D7

The Congress

Reel, A Dorian

Musical score for "The Congress" Reel, A Dorian, 4/4 time. The score consists of four staves of music with guitar chords and a triplet marking.

Staff 1: Am Am G Am G

Staff 2: 6 Am Am G Dmin E/G# Am

Staff 3: 10 Am G Em

Staff 4: 15 Am Am Dm E/G# Am

Triplet marking (3) is present under the first three notes of the first and third staves.

Cooley's Reel

Reel, E Dorian

Em Em D

5 D Bm Em Em D

9 1. Am Em 2. Am Em Em Em

13 D D Em Em

17 D 1. Bm Em 2. Am Em

Denis Murphy's Polka, D Major

The musical score is written in D major (one sharp) and 2/4 time. It consists of four staves of music, each starting with a repeat sign. The chords are indicated above the notes.

Staff 1: Chords D, Em, A. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

Staff 2 (starting at measure 5): Chords D, Em, A, D. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

Staff 3 (starting at measure 9): Chords D, G, D, A. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

Staff 4 (starting at measure 13): Chords D, G, G, A, D. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

Drowsy Maggie

Reel, E Dorian

Em Em D Em G D

5 Em Em D Em G D

9 D A D D A G A

13 D A D D A G D

Dusty Windowsills

Jig, A Minor

Am Am G G

5 Am Am G G Am

9 Am G G

13 Am G G Am

17 Am Am Em G G Em

21 Am Am G Am

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of six staves of music. The first staff begins with a repeat sign and a double bar line. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords above are Am, Am, G, G. The second staff starts at measure 5. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords: Am, Am, G, G, Am. The third staff starts at measure 9. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords: Am, G, G. The fourth staff starts at measure 13. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords: Am, G, G, Am. The fifth staff starts at measure 17. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords: Am, Am, Em, G, G, Em. The sixth staff starts at measure 21. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords: Am, Am, G, Am.

The Earl's Chair

Reel, B minor then D Major

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece is divided into four staves of music, each with guitar chords indicated above the notes.

Staff 1: Measures 1-4. Chords: Bm, G, D, A, Bm.

Staff 2: Measures 5-8. Chords: G, G, D. Includes a first ending (1.) with chords A, D and a second ending (2.) with chords A, D.

Staff 3: Measures 9-13. Chords: A, D, A, D, A, D, D.

Staff 4: Measures 14-18. Chords: A, D, G, D/F#, G. Includes a first ending (1.) with chord D and a second ending (2.) with chord D.

Farewell To Whalley Range

Slip Jig, F# Minor

Musical notation for the first line of the piece. It is in F# minor (three sharps) and 3/8 time. The melody starts with a repeat sign. Chords F#m and E are indicated above the staff.

Musical notation for the second line of the piece, starting at measure 5. It continues the melody with a repeat sign. Chords D and E are indicated above the staff.

Musical notation for the third line of the piece, starting at measure 9. It continues the melody with a repeat sign. Chords D and E are indicated above the staff.

A Fig For A Kiss

Slip Jig, E Dorian

The musical score is written in E Dorian (one sharp, E major key signature) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a repeat sign. Chord markings 'Em' and 'D' are placed above the first two measures. The second staff starts at measure 3 and includes a first ending (marked '1.') and a second ending (marked '2.'). Chord markings 'Em', 'G', 'D', and 'G' are placed above the measures. The third staff starts at measure 6 and includes chord markings 'Em' and 'D'. The fourth staff starts at measure 8 and includes a first ending (marked '1.') with chord markings 'Em', 'G', and 'D'. The fifth staff starts at measure 10 and includes a second ending (marked '2.') with chord markings 'Em', 'G', 'D', and 'Em'. The score concludes with a double bar line.

The Flowers Of Edinburgh

Reel, G Major

Musical notation for measures 1-5. The key signature is G Major (one sharp) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: G (measures 1-2), D (measures 3-4), D7 (measure 5), and Em (measure 5).

Musical notation for measures 6-10. The key signature is G Major and the time signature is 4/4. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G (measures 6-7), C (measures 8-9), Am (measures 8-9), D (measure 10), and G (measure 10).

Musical notation for measures 11-15. The key signature is G Major and the time signature is 4/4. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G (measures 11-12), D (measures 13-14), C (measures 13-14), and Em (measures 15).

Musical notation for measures 16-20. The key signature is G Major and the time signature is 4/4. The melody continues with eighth and quarter notes. Chords are indicated above the staff: G (measures 16-17), C (measures 18-19), Am7 (measures 18-19), D7 (measures 20), and G (measures 20).

Frank's Reel

Reel, A Major

The musical score for "Frank's Reel" is written in A Major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a key signature change to A Major. The chords are A, A, D, and E. The second staff starts at measure 5 and includes a first and second ending. The chords are A, A, D, E, A, E, and A. The third staff starts at measure 10 with chords A, A, D, and E. The fourth staff starts at measure 14 with chords F#m, F#m, D, and E. The fifth staff starts at measure 18 with chords A, A, D, and E. The sixth staff starts at measure 22 with chords A, A, D, E, and A. The piece concludes with a double bar line.

Garrett Barrys

Jig, D Major

Musical notation for the first line of the Jig, D Major. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written on a treble clef staff. The first measure is marked with a repeat sign. Chord symbols D, C, D, D, and C are placed above the staff.

Musical notation for the second line of the Jig, D Major, starting at measure 6. Chord symbols D, C, D, C, and D are placed above the staff.

Musical notation for the third line of the Jig, D Major, starting at measure 10. Chord symbols D, D, D, C, and C are placed above the staff.

Musical notation for the fourth line of the Jig, D Major, starting at measure 14. Chord symbols D, D, D, D, C, and D are placed above the staff.

The Geese In The Bog

Jig, A Dorian

6

10

15

C G C Am

C G C G Am

C F C Am

C F C G Am

Gravel Walks

Reel, A Dorian

The musical score is written in A Dorian (one sharp, F#) and 4/4 time. It consists of six staves of music, each with guitar chords indicated above the notes. The first five staves end with repeat signs. The sixth staff concludes the piece with a final double bar line.

Staff 1: Am Am G Am G. Includes triplets (3) on the 3rd and 5th measures.

Staff 2: Am Am G Am G Em.

Staff 3: Am Am G Am G Em.

Staff 4: Am Am G Am G Em.

Staff 5: C C G C G.

Staff 6: C C G Am G Em.

The Hag At The Churn

Jig, D Mixolydian

D C D C

5 D C D C

9 D C D C C

13 D C D C

17 D C D C C

21 D C D C C D

Hardiman The Fiddler

Slip Jig, D Mixolydian

The first line of musical notation is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign. The melody consists of quarter and eighth notes. Chord symbols 'D' and 'C' are placed above the staff. The first measure has a 'D' chord, the second and third have 'C' chords, and the fourth has a 'D' chord. The final measure has a 'C' chord and ends with a double bar line.

The second line of musical notation starts at measure 5. It continues the melody from the first line. Chord symbols 'D', 'C', 'D', and 'C' are placed above the staff. The first measure has a 'D' chord, the second and third have 'C' chords, and the fourth has a 'D' chord. The final measure has a 'C' chord and ends with a double bar line.

The third line of musical notation starts at measure 9. It continues the melody from the second line. Chord symbols 'D', 'C', 'D', and 'C' are placed above the staff. The first measure has a 'D' chord, the second and third have 'C' chords, and the fourth has a 'D' chord. The final measure has a 'C' chord and ends with a double bar line.

Harvest Home

Hornpipe, D Major

Musical staff 1: Treble clef, D major key signature, 4/4 time signature. Chords: A, D, D, A, Em, A7. Trills marked with '3'.

Musical staff 2: Treble clef, D major key signature, 4/4 time signature. Chords: D, D, A7. First and second endings marked with '1.' and '2.'.

Musical staff 3: Treble clef, D major key signature, 4/4 time signature. Chords: A, D, A7, A, D, A, D, E7, A7. Trills marked with '3'.

Musical staff 4: Treble clef, D major key signature, 4/4 time signature. Chords: D, D, A7. First and second endings marked with '1.' and '2.'.

Haste To The Wedding

Jig, D Major

D G D A

5 D G D A

9 D G D A

13 D Bm G A D

Hector The Hero

Air, A Major

A D A A D E

6 A D A F#m A E A

10 A D A A D E

15 A D A F#m A E A

19 F#m D A F#m A E

24 F#m D A D A E A

The High Road To Linton

Reel, A Mixolydian

A D A D E A

5 A D A E7 A D A E A

9 A D E A

13 A D A E A D E A

The Home Ruler

Hornpipe, D Major

D G D

5 3 A D G D A D

10 D Em A

15 D Em A D

The Humours Of Ennistymon

Jig, G Major

Chords: G C G Am D

6 G C Am D G

10 D D G D

15 D D G Am D G

19 G Am G C D

24 1 G Am G D G

28 2 G C Am D G

The Irish Washerwoman

Jig, D Major

G Am D

6 G Am D 1. G 2. G

11 G D

15 C G C G Am D 1. G 2. G

Jig of Slurs

Jig, D Major then G Major

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music, each with a measure number on the left and a series of chords above the notes. The chords are: D, G, D, G, D, G, A (Staff 1); D, G, D, G, A, D (Staff 2); D, D, G, A (Staff 3); D, D, G, A, D (Staff 4); G, D, G, G, D, G (Staff 5); G, D, G, Em, D (Staff 6); G, G, G, G (Staff 7); G, G, Em, D (Staff 8). The melody is characterized by slurs over groups of notes, and the piece concludes with a double bar line and repeat dots.

Jimmy Wards

Jig, G Major

Musical notation for the first system, measures 1-5. Chords: G, C, G, D.

Musical notation for the second system, measures 6-10. Chords: G, C, Am, D, G, G. Includes first and second endings.

Musical notation for the third system, measures 11-15. Chords: C, G, D, C, G, D, G, C, G.

Musical notation for the fourth system, measures 16-20. Chords: D, Am, D, G, G. Includes first and second endings.

John Ryan's

Polka, D Major

D G D D G A D

1 2 3 4

5 D G D D A D

5 6 7 8

9 D G A7 D G A

9 10 11 12

13 D G A7 D A D

13 14 15 16

Julia Delaney's Reel, D Dorian

Musical score for Julia Delaney's Reel, D Dorian, in 4/4 time. The score consists of six staves of music with various chords and first/second endings.

Staff 1: Chords: Dm, C, Dm

Staff 2: Chords: Am, Dm, C

Staff 3: Chords: Dm, A, Dm, A, Dm

Staff 4: Chords: F, C, Dm

Staff 5: Chords: C, Dm, F, C

Staff 6: Chords: Dm, A, Dm, A, Dm

The Kerry Polka

Polka, G Major

Musical notation for the first staff, measures 1-4. Chords: D, A.

Musical notation for the second staff, measures 5-8. Chords: D, A.

Musical notation for the third staff, measures 9-12. Chords: D, Em, G, A.

Musical notation for the fourth staff, measures 13-16. Chords: D, Em, G, A, D.

The Kesh Jig

Jig, G Major

G D Em C D

6 G D Em C D G

10 G C G C D

14 G C C D G

Kerfunten

Jig, D Major

D G A

5 D G A D

9 D G D A

13 Bm G D A D

The Killavil

Jig, E Dorian

Musical notation for the first line of the piece. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in eighth notes. Above the staff, the chord 'Em' is indicated above the first measure, and the chord 'D' is indicated above the eighth measure.

Musical notation for the second line of the piece, starting at measure 6. The staff continues with eighth notes. Above the staff, the chords 'Em', 'Bm', 'D', and 'Em' are indicated above measures 6, 7, 8, and 9 respectively. The line ends with a double bar line and repeat dots.

Musical notation for the third line of the piece, starting at measure 10. The staff continues with eighth notes. Above the staff, the chords 'Em', 'D', 'Em', and 'D' are indicated above measures 10, 11, 12, and 13 respectively. The line begins with a repeat sign and ends with a double bar line and repeat dots.

Musical notation for the fourth line of the piece, starting at measure 15. The staff continues with eighth notes. Above the staff, the chords 'Em', 'D', 'Bm', 'D', and 'Em' are indicated above measures 15, 16, 17, 18, and 19 respectively. The line ends with a double bar line and repeat dots.

King Of The Fairies

Hornpipe, E Dorian

Em Em D Bm

6 Em G D Em D Em

10 Em Em D Bm

15 Em Em D Em

19 G D Em Bm Em G D Em

23 G Em D Em

Kitty's Wedding

Hornpipe, D Major

D Em G A

The first line of music is in D major (one sharp) and 4/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D for the first two measures, Em for the next two, G for the fifth, and A for the sixth.

6 D Bm Em A D

The second line of music starts at measure 6. The melody continues with eighth and quarter notes. Chords are indicated above the staff: D for the first two measures, Bm for the next two, Em for the fifth, A for the sixth, and D for the seventh.

10 D G D D Em A

The third line of music starts at measure 10. The melody continues with eighth and quarter notes. Chords are indicated above the staff: D for the first two measures, G for the third, D for the fourth and fifth, Em for the sixth, and A for the seventh.

15 D G D D A D

The fourth line of music starts at measure 15. The melody continues with eighth and quarter notes. Chords are indicated above the staff: D for the first two measures, G for the third, D for the fourth and fifth, A for the sixth, and D for the seventh.

The Lark In The Morning

Jig, D Major

D G D Em A

5 D G D Bm

9 D G Bm

13 D G G D A

17 D Bm

21 D D G D A

25 D Em F#m G A

29 D Em G D A

The Liling Banshee

Jig, A Dorian

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece is in A Dorian mode. The notation includes guitar chords (Am, G, Em) and first/second endings. The score is divided into measures, with measure numbers 5, 10, 13, and 16 indicated at the start of their respective lines.

Measure 1: Am G Em G

Measure 5: Am G Em 1. G Am 2. G

Measure 10: Am G Em

Measure 13: G Am G

Measure 16: Em 1. G Am 2. G Am

Lucy Farr's

G Major, Barndance

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music, each with guitar chords indicated above the notes. The first staff starts with a repeat sign and has chords G, C, G, C, and D. The second staff starts at measure 6 and has chords G, C, G, G, D, and G. The third staff starts at measure 10 and has chords G, C, G, G, Em, Am, and D. The fourth staff starts at measure 14 and has chords G, C, G, G, D, and G. The piece concludes with a double bar line and repeat dots.

6

10

14

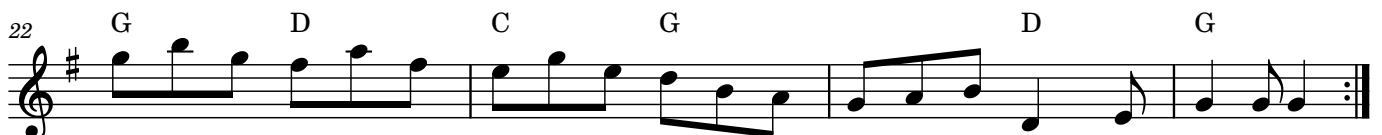
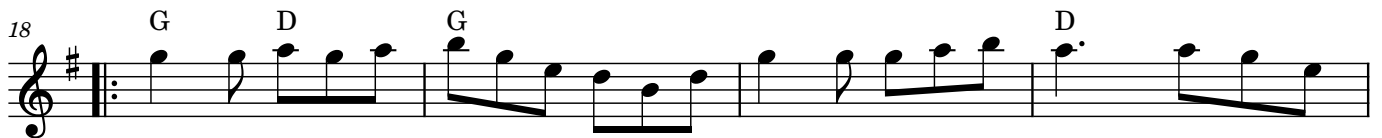
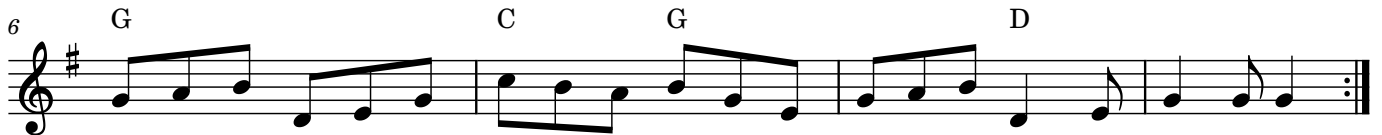
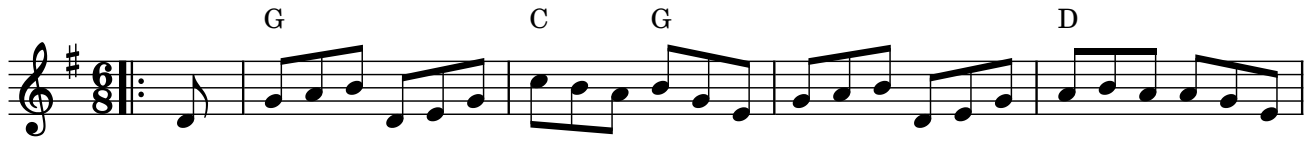
The Maid Behind The Bar

Reel, D Major



Merrily Kissed The Quaker's Wife

Slide, G Major



Morrison's Jig

Jig, E Dorian

The musical score for Morrison's Jig is written in E Dorian mode (one sharp, E major key signature) and 6/8 time. It consists of five staves of music, each with guitar chords indicated above the notes. The first staff begins with a repeat sign and a double bar line. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes a first ending bracket. The fifth staff starts at measure 17 and includes a second ending bracket.

Staff 1: Em D Em D

Staff 2: 5 Em D G D

Staff 3: 9 Em D Em D

Staff 4: 13 1. Em D G D

Staff 5: 17 2. G D Em G D

Morning Dew

Reel, E Dorian

Em Em D ¹Em G D

The first staff of music is in treble clef, key of E major (two sharps), and 4/4 time. It begins with a repeat sign. The melody consists of eighth notes and quarter notes. Chords are indicated above the staff: Em, Em, D, Em, G, and D. A first ending bracket spans the last two measures.

5 Em Em D Em G D

The second staff of music continues the melody from measure 5. It features the same rhythmic and melodic patterns as the first staff. Chords are Em, Em, D, Em, G, and D. A second ending bracket spans the last two measures.

9 Em D G D Em D Em D

The third staff of music continues the melody from measure 9. The melody is more varied, including dotted notes. Chords are Em, D, G, D, Em, D, Em, and D.

13 Em G D ¹Em G D

The fourth staff of music continues the melody from measure 13. It features a similar rhythmic pattern to the first staff. Chords are Em, G, D, Em, G, and D. A first ending bracket spans the last two measures.

17 Em G D ²Em G D

The fifth staff of music continues the melody from measure 17. It includes a triplet of eighth notes in the third measure. Chords are Em, G, D, Em, G, and D. A second ending bracket spans the last two measures.

The Mountain Road

Reel, D Major

D G D G

The first line of music is in treble clef, D major key, and 4/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes. Chords D and G are indicated above the first four measures.

5 D G D A

The second line of music starts at measure 5. The melody continues with eighth and quarter notes. Chords D, G, D, and A are indicated above the measures.

9 D G D A D

The third line of music starts at measure 9. The melody continues with eighth and quarter notes. Chords D, G, D, A, and D are indicated above the measures.

14 G D A

The fourth line of music starts at measure 14. The melody continues with eighth and quarter notes. Chords G, D, and A are indicated above the measures.

The Musical Priest

Reel, B Dorian

Bm A

4 Bm 1. A Bm 2. A Bm

7 D A 3

9 Bm A Bm

11 Bm A

13 Bm 1. A Bm 2. A Bm

My Darling Asleep

Jig, D Major

D A G D G A

6 D A G D 1. A D 2. A D

11 D G D Em A

15 D A G D A D

Off To California

Hornpipe, G Major

Musical staff 1: Treble clef, G major key signature, 4/4 time signature. Measures 1-5. Chords: G, D, G, C, G. Trills marked with '3'.

Musical staff 2: Treble clef, G major key signature, 4/4 time signature. Measures 6-10. Chords: G, D, G, C, G, D, G. Trills marked with '3'.

Musical staff 3: Treble clef, G major key signature, 4/4 time signature. Measures 11-15. Chords: Em, D, C, G, Am, D. Trills marked with '3'.

Musical staff 4: Treble clef, G major key signature, 4/4 time signature. Measures 16-20. Chords: G, D, G, C, G, D, G. Trills marked with '3'.

Out on the Ocean

Jig, G Major

G D Em D

6 G D Em 1. D G 2. G

11 Em D C D G

16 Em C 1. D G 2. G

The Rights Of Man

Hornpipe, E Dorian

Musical notation for the first staff of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a repeat sign. The notes are: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords are indicated above the staff: Em above the first two notes, Em above the last two notes of the first phrase, and Am and D above the final two notes. There are three triplet markings (the number '3') over the notes G4, A4, B4; C5, D5, E5; and D5, C5, B4.

Musical notation for the second staff, starting at measure 6. The melody continues with notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords are Em, Em, Am, and D. There are three triplet markings (the number '3') over the notes G4, A4, B4; C5, D5, E5; and D5, C5, B4. The staff concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence of G4, A4, B4, C5.

Musical notation for the third staff, starting at measure 11. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords are Em and D. The staff ends with a repeat sign.

Musical notation for the fourth staff, starting at measure 16. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords are Em, D, Em, Am, and D. The staff concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence of G4, A4, B4, C5.

The Road To Lisdoonvarna

Slide, E Dorian

The musical score is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody is as follows:

- Staff 1: Measure 1 (Em), Measure 2 (D), Measure 3 (D), Measure 4 (D), Measure 5 (D), Measure 6 (D), Measure 7 (D), Measure 8 (D), Measure 9 (D), Measure 10 (D), Measure 11 (D), Measure 12 (D).
- Staff 2: Measure 1 (Em), Measure 2 (Em), Measure 3 (Em), Measure 4 (Em), Measure 5 (D), Measure 6 (D), Measure 7 (D), Measure 8 (D), Measure 9 (Em), Measure 10 (Em), Measure 11 (Em), Measure 12 (Em).
- Staff 3: Measure 1 (Em), Measure 2 (Em), Measure 3 (Bm), Measure 4 (Bm), Measure 5 (A), Measure 6 (A), Measure 7 (A), Measure 8 (A), Measure 9 (Bm), Measure 10 (Bm), Measure 11 (Bm), Measure 12 (Bm).
- Staff 4: Measure 1 (Em), Measure 2 (Em), Measure 3 (Bm), Measure 4 (Bm), Measure 5 (A), Measure 6 (A), Measure 7 (A), Measure 8 (A), Measure 9 (Em), Measure 10 (Em), Measure 11 (Em), Measure 12 (Em).

The Rolling Waves

Jig, D Major

D G D A

5 D G Bm G

9 D D A

13 D A Bm G

Rose in the Heather

Jig, D Major

D D G A

The first staff of music is in D major (one sharp) and 6/8 time. It begins with a repeat sign. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

6 D D G A D

The second staff of music starts at measure 6. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

10 D G A

The third staff of music starts at measure 10. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

15 D G A D

The fourth staff of music starts at measure 15. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Saddle The Pony

Jig, G Major

Musical notation for the first line of the piece, measures 1-5. The key signature is G major (one sharp). The notation includes a repeat sign at the beginning. Chord symbols G, G, C, G, and D are placed above the staff.

Musical notation for the second line of the piece, measures 6-10. The notation includes a repeat sign at the end. Chord symbols G, G, C, Am, G, D, and G are placed above the staff.

Musical notation for the third line of the piece, measures 11-15. The notation includes a repeat sign at the beginning. Chord symbols Em, G, Em, and D are placed above the staff.

Musical notation for the fourth line of the piece, measures 16-20. The notation includes a repeat sign at the end. Chord symbols Em, G, Am, G, D, and G are placed above the staff.

The Sally Gardens

Reel, G Major

Musical notation for the first line of the piece. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eight measures. Above the staff, the chord G is written above the first measure, and the chords C and D are written above the seventh and eighth measures respectively. The piece begins with a repeat sign.

Musical notation for the second line of the piece, starting at measure 6. The melody continues for eight measures. Above the staff, the chords G, G, C, D, and G are written above the first, second, third, fourth, and fifth measures respectively. The piece ends with a double bar line and repeat dots.

Musical notation for the third line of the piece, starting at measure 10. The melody continues for eight measures. Above the staff, the chords G, Am, and D are written above the first, fourth, and seventh measures respectively. The piece begins with a repeat sign.

Musical notation for the fourth line of the piece, starting at measure 15. The melody continues for eight measures. Above the staff, the chords G, Em, C, D, and G are written above the first, second, fourth, seventh, and eighth measures respectively. The piece ends with a double bar line and repeat dots.

Sí Beag Sí Mór

Air, D Major

Turlough O'Carolan

D G D G A Bm

9 G D G A7 D

18 D G D A F#m G

26 D G D G A D 1. 2.

The Silver Spear

Reel, D Major

Musical notation for the first line of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest followed by a repeat sign. The second measure has a D chord above it and a triplet of eighth notes. The third measure has a G chord above it and a quarter note. The fourth measure has a D chord above it and a triplet of eighth notes. The fifth measure has a G chord above it and a quarter note. The sixth measure has an A chord above it and a triplet of eighth notes. The line ends with a double bar line.

Musical notation for the second line of the piece. It starts with a measure number '6' and a treble clef. The first measure has a D chord above it and a triplet of eighth notes. The second measure has a G chord above it and a quarter note. The third measure has a G chord above it and a quarter note. The fourth measure has a D chord above it and a quarter note. The fifth measure has a G chord above it and a quarter note. The sixth measure has an A chord above it and a triplet of eighth notes. The line ends with a double bar line.

Musical notation for the third line of the piece. It starts with a measure number '10' and a treble clef. The first measure has a D chord above it and a triplet of eighth notes. The second measure has a G chord above it and a quarter note. The third measure has an A chord above it and a quarter note. The fourth measure has a D chord above it and a triplet of eighth notes. The fifth measure has a G chord above it and a quarter note. The sixth measure has an A chord above it and a triplet of eighth notes. The line ends with a double bar line.

Musical notation for the fourth line of the piece. It starts with a measure number '14' and a treble clef. The first measure has a D chord above it and a triplet of eighth notes. The second measure has a G chord above it and a quarter note. The third measure has a G chord above it and a quarter note. The fourth measure has a D chord above it and a quarter note. The fifth measure has a G chord above it and a quarter note. The sixth measure has an A chord above it and a triplet of eighth notes. The line ends with a double bar line.

The Sligo Maid

Reel, A minor



Spootiskerry

Reel, G Major

Musical staff 1: Treble clef, G major key signature, 4/4 time signature. Chords: G, C, G.

Musical staff 2: Treble clef, G major key signature, 4/4 time signature. Chords: Am, D, G, C, Am, D, G.

Musical staff 3: Treble clef, G major key signature, 4/4 time signature. Chords: Em, C, G.

Musical staff 4: Treble clef, G major key signature, 4/4 time signature. Chords: Em, C, G, D, G.

Musical staff 5: Treble clef, G major key signature, 4/4 time signature. Chords: G, C, Am, D, G.

St. Anne's Reel

Reel, D Major

Musical notation for the first line of the piece, measures 1-5. The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and sixteenth notes. Chord symbols D, G, and D are placed above the staff.

Musical notation for the second line of the piece, measures 6-9. The melody continues with eighth and sixteenth notes. Chord symbols D, G, A, and D are placed above the staff.

Musical notation for the third line of the piece, measures 10-14. The melody continues with eighth and sixteenth notes. Chord symbols D, Em, A, D, and D/C# are placed above the staff.

Musical notation for the fourth line of the piece, measures 15-19. The melody concludes with eighth and sixteenth notes. Chord symbols Bm, G, A, and D are placed above the staff.

The Star Of Munster

Reel, A Minor

Am G Am Am Em

6 Am G Am Am G Am G Am

11 Am Am G G

16 Am Am G Am G Em

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a repeat sign and contains five measures with chords Am, G, Am, Am, and Em. The second staff starts at measure 6 and contains eight measures with chords Am, G, Am, Am, G, Am, G, and Am. It features a first ending bracket over the last two measures (G, Am) and a second ending bracket over the next two measures (G, Am). The third staff starts at measure 11 and contains four measures with chords Am, Am, G, and G. The fourth staff starts at measure 16 and contains five measures with chords Am, Am, G, Am, and Em, ending with a double bar line.

The Swallowtail Jig

Jig, E Dorian

Em D

The first line of music is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a repeat sign. The melody consists of eighth and quarter notes. Chords Em and D are indicated above the first and fourth measures respectively.

5 Em D Em

The second line of music starts at measure 5. It continues the melody with eighth and quarter notes. Chords Em, D, and Em are indicated above the first, third, and fifth measures respectively. The line ends with a repeat sign.

9 Em Em D

The third line of music starts at measure 9. It continues the melody with eighth and quarter notes. Chords Em, Em, and D are indicated above the first, fourth, and fifth measures respectively. The line ends with a repeat sign.

13 Em D Em

The fourth line of music starts at measure 13. It continues the melody with eighth and quarter notes. Chords Em, D, and Em are indicated above the first, third, and fifth measures respectively. The line ends with a repeat sign.

Tam Lin

Reel, D Minor

The musical score is written in D minor (one flat) and 4/4 time. It consists of four staves of music, each with a key signature of one flat and a 4/4 time signature. The first staff begins with a repeat sign. The chord markings above the staves are: Staff 1: Dm, Bb, C; Staff 2: Dm, Bb, C, Dm; Staff 3: Dm, C; Staff 4: Dm, Bb, C, Dm. The music is a continuous line of eighth and sixteenth notes, characteristic of a reel.

The Tar Road To Sligo

Jig, D Major

Bm A D G A

6 Bm A A Bm D

10 D G A D A

15 1 D G A D G A D

19 2 D Em F#m G D G A D

Tripping Up The Stairs

Jig, D Major

D G D A D G

5 D G D A D

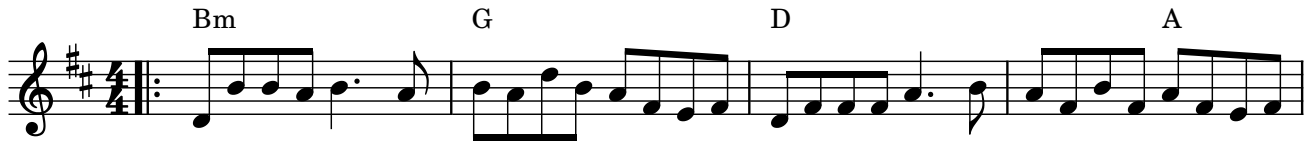
9 Bm Bm A A

13 Bm Bm A 1. D 2. D

The Virginia Reel

Reel, B Minor

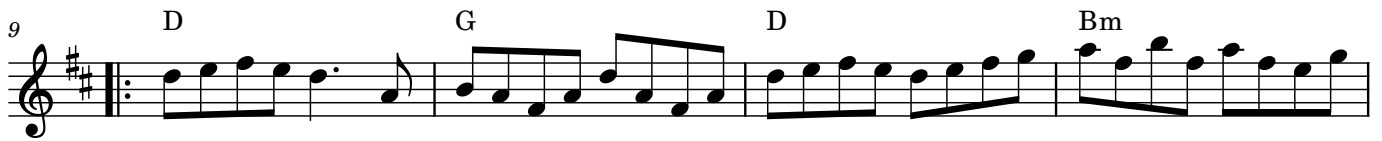
Bm G D A



5 Bm G D A D



9 D G D Bm



13 Bm A D G A



Willafjord

Reel, D Major

D G D A A7

The first staff of music is in D major (one sharp) and 4/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes. Chords D, G, D, A, and A7 are indicated above the staff.

6 D G A D

The second staff of music starts at measure 6. The melody continues with eighth and quarter notes. Chords D, G, A, and D are indicated above the staff. The staff ends with a double bar line and repeat dots.

10 D G D A

The third staff of music starts at measure 10. The melody continues with eighth and quarter notes. Chords D, G, D, and A are indicated above the staff.

15 D G A D

The fourth staff of music starts at measure 15. The melody continues with eighth and quarter notes. Chords D, G, A, and D are indicated above the staff. The staff ends with a double bar line and repeat dots.

The Wind that Shakes the Barley

Reel, D Major

D G D G A

The first staff of music is in D major (one sharp) and 4/4 time. It begins with a repeat sign. The melody consists of eighth and quarter notes. Chord symbols D, G, D, G, and A are placed above the first five measures.

5 D G D G A

The second staff of music starts at measure 5. The melody continues with eighth and quarter notes. Chord symbols D, G, D, G, and A are placed above the first five measures of this staff.

9 D G D A D G A A

The third staff of music starts at measure 9. The melody continues with eighth and quarter notes. Chord symbols D, G, D, A, D, G, A, and A are placed above the first eight measures of this staff.

13 D G D A D A A

The fourth staff of music starts at measure 13. The melody continues with eighth and quarter notes. Chord symbols D, G, D, A, D, A, and A are placed above the first seven measures of this staff.

Tabs

Ballydesmond 1

Polka, A Minor

Am G Am G Em

6 Am G Em G Am

10 Am G Am Em

15 Am G Em G Am

Ballydesmond 2

Polka, A Minor

Am G

5 Am Em G Am

9 Am G Em

13 Am Em G Am

Banish Misfortune

Jig, D Mixolydian

D C D C D C

6 D C D C D C D

10 D C

14 D C D C D

18 D C D C D C D

22 C D C D

The Banshee

Reel, G Major then A Dorian

G G G/B C Am D

5 G G C D

9 Em D

13 C C G D

Barrowburn Reel

Reel, D Major

D G D A

0 0 0 0 5 2 2 0 2 5 5 2 0 0 2 5 5 2 0 2 0 5 2 0 4 2 4

6 D G D A D

0 0 5 2 2 0 2 5 5 0 2 5 2 0 3 2 0 5 2 0 2 5 5

10 A D G D

4 5 0 2 0 4 2 0 2 3 2 3 3 5 3 0 4 0 5 5 3 2 0 2

15 G D G D A D

3 3 5 3 0 4 0 5 5 3 2 0 2 3 5 3 2 0 5 2 0 0 2 5 5

The Beauty Spot

Reel, A Mixolydian

D C D C

0-0-5-0-5-5-2 | 3-2-3-5-2-4-5-2 | 0-0-5-0-5-5-2 | 3-2-3-5-2-0-0

5 D C D G/B C

0-0-5-0-5-5-2 | 3-2-3-5-2-4-5-2 | 0-0-3-2-2-5 | 3-2-3-5-2-0-0

9 D C

0-5-5-5-0-5-3-5 | 0-5-5-5-0-3-5-3 | 0-5-5-5-0-5-3-2 | 0-2-3-5-0-5-5

13 Bm G C

0-5-5-5-0-5-3-5 | 0-5-5-5-0-2-3-0 | 5-3-0-2-5-0-3 | 0-2-3-5-0-5-5

The Boys Of Bluehill

Hornpipe, D Major

1 D G D Em Bm G

6 D G D A7 D

10 D G D Em Bm G

15 D G D A7 D

The Butterfly

Slip Jig, E Dorian

Em D Em D Em D Am D

Measure 1: Em (2, 2-5, 2-4), D (2, 2-5, 2-4, 2-0)

Measure 2: Em (2, 2-5, 2-4), D (2, 2-5, 2-4, 2-0)

Measure 3: Em (2, 2-5, 2-4), D (2, 2-5, 2-4, 2-0)

Measure 4: Am (2, 5-5, 2-0, 4-0), D (2, 2-5, 2-4, 2-0)

5 Am Am D Am Bm

Measure 5: Am (2, 5-0, 2-3), Am (2, 5-3, 0), D (5-2, 0), Am (2, 5-0, 2-3, 5), Bm (7-5-3-0, 5-2-0)

Measure 6: Am (2, 5-0, 2-3), Am (2, 5-3, 0), D (5-2, 0), Am (2, 5-0, 2-3, 5), Bm (7-5-3-0, 5-2-0)

Measure 7: Am (2, 5-0, 2-3, 5), Bm (7-5-3-0, 5-2-0)

Measure 8: Am (2, 5-0, 2-3, 5), Bm (7-5-3-0, 5-2-0)

9 Em D Em D Em D Am D

Measure 9: Em (2, 2-0, 5-0), D (2, 2-0, 2-5, 2-0), Em (2, 2-0, 5-0), D (2, 2-0, 5-0)

Measure 10: Em (2, 2-0, 5-0), D (2, 2-0, 5-0), Am (2, 5-3-0, 5-2-0), D (2, 2-0, 5-0)

Measure 11: Em (2, 2-0, 5-0), D (2, 2-0, 5-0), Am (2, 5-3-0, 5-2-0), D (2, 2-0, 5-0)

Measure 12: Em (2, 2-0, 5-0), D (2, 2-0, 5-0), Am (2, 5-3-0, 5-2-0), D (2, 2-0, 5-0)

Calliope House

Jig, D Major

D Em A

0 5 0 0 2 0 0 | 0 0 2 0 0 0 | 2 0 0 0 5 0 2 0 5 2 0

6 D G D A7 D A7 D

1. 2.

4 0 0 0 4 | 0 2 5 0 | 2 5 2 0 5 | 0 0 0 0 | 2 5 0 5 4 | 5 0 2 3

12 D G A7 D

5 5 2 5 5 | 0 5 5 2 5 5 | 3 3 2 3 2 0 2 0 | 5 2 0 4 0 0 0 4

17 G D A7 G A7 D

1. 2.

0 2 5 0 | 2 5 2 0 5 | 0 0 2 3 0 | 2 5 0 5 4 | 5 4 | 5 5

Carolán's Concerto

Air or Planxty, D Major

D Bm A D Em A7 D

7 A7 D G D A7 G D

12 Em A7 D F#m G D A D

18 D D F#m G D A7 D A

24 G D A G D A A

29 D Em D A7 D A D

The Cliffs Of Moher

Jig, A Dorian

Am G Am Em G

6 Am G Am G Em Am

10 Am G G

14 **1.** Am G Em Am

18 **2.** Am G F Em G Em D7

The Congress

Reel, A Dorian

Am Am G Am G

3

6 Am Am G Dmin E/G# Am

5

10 Am G Em

3

15 Am Am Dm E/G# Am

5

Cooley's Reel

Reel, E Dorian

Em Em D

1. 0 | 2 2 2 0 2 2 | 2 0 2 5 2 0 5 | 4 0 0 2 0 0

5 D Bm Em Em D

4. 4 0 4 0 5 0 4 0 | 2 2 0 2 2 | 2 0 2 5 0 2 3 | 5 2 3 0 5 2 0 4

9 1. Am Em 2. Am Em Em Em

7. 0 2 4 0 2 2 0 | 0 2 4 0 2 3 2 | 0 2 2 0 2 3 2 | 0 2 2 3 0 5 2

13 D D Em Em

11. 0 4 0 0 4 0 | 0 4 0 5 0 2 3 | 0 2 2 0 2 3 2 | 0 2 2 5 0 2 3

17 1. Bm Em 2. Am Em

15. 5 2 3 0 5 2 0 4 | 0 2 4 0 2 | 0 2 4 0 2

Denis Murphy's Polka, D Major

Mandolin tablature for Denis Murphy's Polka in D Major. The piece is in 2/4 time and consists of 16 measures. The key signature is D Major (one sharp).

Measure 1: Chord D. Fingering: 2-3-2-0 | 5-2 | 0-0-4-0 | 5-2. Chords: D, Em, A.

Measure 5: Chord D. Fingering: 2-3-2-0 | 5-2 | 0-0-4-0 | 5-2. Chords: D, Em, A, D.

Measure 9: Chord D. Fingering: 0-2-2-0-2 | 2-3-3-2-3 | 0-2-2-0-3 | 0-2-0-5-2-0. Chords: D, G, D, A.

Measure 13: Chord D. Fingering: 0-2-2-0-2 | 2-3-3-5 | 7-5-3-4 | 0-5-5. Chords: D, G, G, A, D.

The tablature includes fret numbers (0-7) and chord changes (D, Em, A, G) indicated above the staff. The mandolin is tuned in standard G4-C4-D4-G4. The piece concludes with a double bar line at the end of measure 16.

Drowsy Maggie

Reel, E Dorian

Em

Em

D

Em

G

D

Mandolin tablature for measures 1-4. The staff shows fret numbers (2, 5, 2, 2, 2, 2, 0, 4, 0, 2, 2, 5, 2, 2, 2, 0, 2, 4, 5, 0, 4, 0) and chord diagrams below.

5 Em

Em

D

Em

G

D

Mandolin tablature for measures 5-8. The staff shows fret numbers (2, 5, 2, 2, 2, 2, 2, 0, 4, 0, 2, 2, 5, 2, 2, 2, 2, 0, 2, 4, 5, 0, 0, 4) and chord diagrams below.

9 D

A

D

D

A

G

A

Mandolin tablature for measures 9-12. The staff shows fret numbers (5, 2, 5, 4, 0, 4, 5, 0, 2, 3, 5, 2, 3, 0, 5, 2, 5, 4, 0, 4, 2, 0, 2, 4, 5, 0, 4, 0) and chord diagrams below.

13 D

A

D

D

A

G

D

Mandolin tablature for measures 13-16. The staff shows fret numbers (5, 2, 5, 4, 0, 4, 5, 0, 2, 3, 5, 2, 3, 0, 5, 2, 3, 0, 2, 5, 0, 4, 2, 0, 2, 4, 5, 0, 4, 0) and chord diagrams below.

Dusty Windowsills

Jig, A Minor

Am Am G G

5 Am Am G G Am

9 Am G G

13 Am G G Am

17 Am Am Em G G Em

21 Am Am G Am

The Earl's Chair

Reel, B minor then D Major

Bm G D A Bm

5 G G D **1.** A D **2.** A D

10 A D A D A D D

14 A D G D/F# G **1.** D **2.** D

Farewell To Whalley Range

Slip Jig, F# Minor

F#m E

5 D E D E

9 D E D E

Detailed description: The image shows three systems of mandolin tablature for the piece 'Farewell To Whalley Range'. Each system consists of a treble clef staff with two lines (T and B) and a corresponding fretboard diagram below. The first system is labeled with chords F#m and E. The second system is labeled with chords D, E, D, and E. The third system is also labeled with chords D, E, D, and E. The tablature includes various fret numbers (0, 2, 4, 5, 7) and rhythmic markings such as dots and vertical lines. The fretboard diagrams use vertical lines to represent strings and horizontal bars to indicate fretted notes.

A Fig For A Kiss

Slip Jig, E Dorian

Em D Em

4 **1.** G D **2.** G

6 Em D

8 **1.** Em G D

10 **2.** Em G D Em

The Flowers Of Edinburgh

Reel, G Major

Chord progression: G D D7 Em

6 G C Am D G

10 G D C Em

15 G C Am7 D7 G

Frank's Reel

Reel, A Major

A A D E

5 A A D E A E A

10 A A D E

14 F#m F#m D E

18 A A D E

22 A A D E A

Garrett Barrys

Jig, D Major

D C D D C

0 0 2 4 5 0 5 2 3 0 5 3 0 5 0 2 0 5 3 0 5

6 D C D C D

4 5 4 5 0 5 2 3 5 5 3 0 5 2 0 0 2 0 0 0

10 D D D C

5 3 0 5 0 2 0 5 0 3 5 5 3 0 3 5

13 C D D D D

0 2 5 0 3 0 5 3 0 5 0 2 0 5 0 3 0 5 0 3 0

16 D C D

5 3 0 5 2 0 0 2 0 0 0 0 0 0 0

The Geese In The Bog

Jig, A Dorian

C
G
C
Am

6

C
G
C
G
Am

10

C
F
C
Am

15

C
F
C
G
Am

Gravel Walks

Reel, A Dorian

Am Am G Am G

5 Am Am G Am G Em

9 Am Am G Am G Em

13 Am Am G Am G Em

17 C C G C G

21 C C G Am G Em

The tablature is written on a six-string mandolin. The treble staff (top) shows fret numbers (0-5) and fingerings. The bass staff (bottom) shows fret numbers (0-5) and fingerings. Chord diagrams are placed below the treble staff. The piece is in A Dorian mode and consists of 21 measures.

The Hag At The Churn

Jig, D Mixolydian

D C D C

0-5-0-0-0 | 0-5-0-5-3 | 0-5-0-0-0 | 2-4-5-2-4-5

5 D C D D C

0-5-2-3 | 0-5-5 | 0-2-3 | 0-5-2-3 | 0-5-2-3 | 0-5-2-5-2-0

9 D C D D C C

0-5-2-3 | 0-5-5 | 0-2-3 | 2-3-0 | 5-2-0 | 5-2-4-5-2-0

13 D C D C

0-5-0-0-0 | 0-0-0-5-3 | 0-5-0-0-0 | 2-4-5-2-4-5

17 D C D D C C

0-5-2-3 | 0-5-5 | 0-2-3 | 0-5-2-3 | 0-5-2-3 | 0-5-2-5-2-0

21 D C D C C D

0-5-2-3 | 0-5-5 | 0-2-3 | 2-3-0 | 5-2-0 | 5-2-4-5-2-0

Hardiman The Fiddler

Slip Jig, D Mixolydian

D C D C

0-5-4-0-2-4-5 | 0-0-0-5-0-3-0-5 | 0-5-4-0-2-4-5 | 0-5-5-5-5-3-0-5

5 D C D C

0-5-5-5-0-2-0 | 0-5-5-5-5-3-0-5 | 0-5-5-5-0-2-3 | 5-2-2-3-0-5-3-0-5

9 D C D C

0-5-5-5-0-2-0 | 0-5-5-5-5-3-0-5 | 5-3-0-3-5-0-2-3 | 5-2-2-3-0-5-3-0-5

Harvest Home

Hornpipe, D Major

A D D A Em A7

3 3 3 3

6 D D A7

1. D A D 2.

3 3 3 3

11 A D A7 A D A D E7 A7

3 3 3 3

15 D D A7

1. D 2. D

3 3 3 3

Haste To The Wedding

Jig, D Major

D G D A

0 4 0 0 3 2 | 0 5 0 2 5 2 | 0 4 0 5 0 4 | 2 4 2 2 4 5

5 D G D A

0 4 0 0 3 2 | 0 5 0 2 5 2 | 0 3 2 5 2 | 5 0 5 5

9 D G D A

5 2 5 5 2 5 | 7 3 7 7 3 7 | 5 2 5 5 3 2 | 0 5 0 0 2 3

13 D Bm G A D

5 2 | 0 5 0 2 5 2 | 0 3 2 5 2 | 5 0 5 5

Hector The Hero

Air, A Major

A D A A D E A D

Mando guitar tablature for measures 1-6. The key signature is A major. The tablature shows fret numbers on the strings, with a 'T' above the first string and a 'B' below the second string. Measure 1: 2, 6, 4, 2, 4, 2, 6. Measure 2: 2, 2, 2, 2, 2, 2. Measure 3: 6, 4, 2, 4, 2, 6. Measure 4: 4, 4, 2, 4, 4, 2. Measure 5: 6, 4, 2, 4, 2, 6. Measure 6: 4, 2, 4, 2, 6.

7 A F#m A E A

Mando guitar tablature for measures 7-8. Measure 7: 2, 2, 0, 4. Measure 8: 2, 2, 6, 4, 2, 2.

10 A D A A D E

Mando guitar tablature for measures 9-10. Measure 9: 0, 4, 2, 0, 2, 0, 4. Measure 10: 0, 0, 0, 4, 2, 0, 2, 0, 4, 2, 2, 0.

15 A D A F#m A E A

Mando guitar tablature for measures 11-14. Measure 11: 4, 2, 0, 2, 0, 4. Measure 12: 0, 0, 5, 2. Measure 13: 0, 0, 4, 2, 0, 0. Measure 14: 0, 0.

19 F#m D A F#m A E

Mando guitar tablature for measures 15-18. Measure 15: 4, 2, 4, 2, 5, 4, 2. Measure 16: 0, 0, 4. Measure 17: 2, 0, 4, 0, 0, 4. Measure 18: 2, 2, 4.

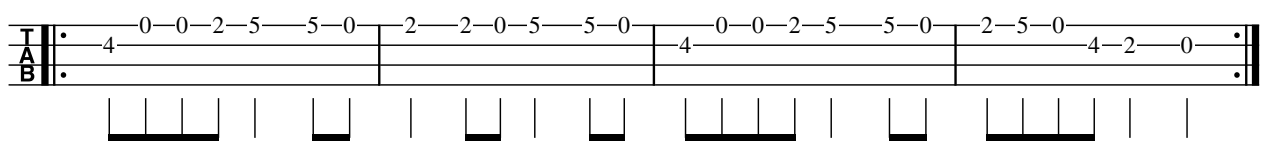
24 F#m D A D A E A

Mando guitar tablature for measures 19-23. Measure 19: 2, 4, 2, 5, 4, 2. Measure 20: 0, 0, 2, 4, 5, 2. Measure 21: 0, 0, 4, 2, 0, 0. Measure 22: 0, 0. Measure 23: 0, 0.

The High Road To Linton

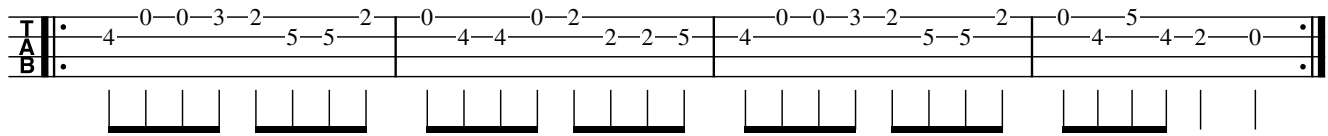
Reel, A Mixolydian

A D A D E A



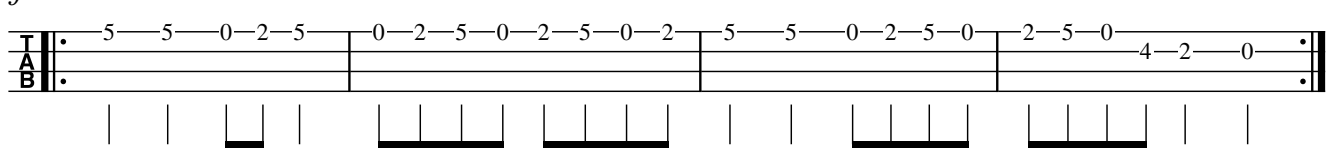
Measure 1: A (0-0-2-5-5-0, 4) | Measure 2: D (2-2-0-5-5-0) | Measure 3: A (0-0-2-5-5-0, 4) | Measure 4: D (2-5-0) | Measure 5: E (4-2-0) | Measure 6: A (4-2-0)

5 A D A E7 A D A E A



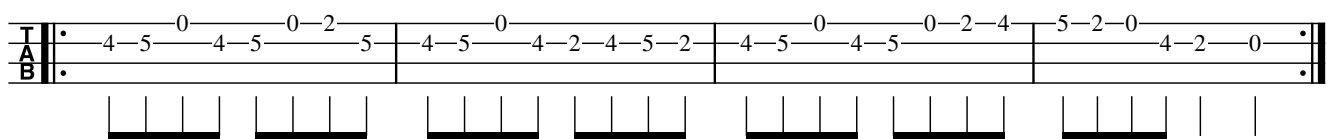
Measure 5: A (4-0-0-3-2, 5-5, 2) | Measure 6: D (0-4-4, 0-2, 2-2-5) | Measure 7: A (4-0-0-3-2, 5-5, 2) | Measure 8: E7 (0-4-5, 4-2-0) | Measure 9: A (4-2-0) | Measure 10: D (4-2-0) | Measure 11: A (4-2-0) | Measure 12: E (4-2-0) | Measure 13: A (4-2-0)

9 A D E A



Measure 9: A (5-5-0-2-5) | Measure 10: D (0-2-5-0-2-5-0-2) | Measure 11: A (5-5-0-2-5-0) | Measure 12: D (2-5-0) | Measure 13: E (4-2-0) | Measure 14: A (4-2-0)

13 A D A E A D E A



Measure 13: A (4-5-0-4-5, 5) | Measure 14: D (0-4-5-4-2-4-5-2) | Measure 15: A (4-5-0-4-5, 4) | Measure 16: E (5-2-0) | Measure 17: A (4-2-0) | Measure 18: D (4-2-0) | Measure 19: E (4-2-0) | Measure 20: A (4-2-0)

The Home Ruler

Hornpipe, D Major

Musical score for "The Home Ruler" Hornpipe in D Major, consisting of four systems of guitar tablature. Each system includes a treble (T) and bass (B) staff with fret numbers and chord labels (D, G, A, Em) above the staff. Fingerings are indicated by numbers 1-4. The score is divided into measures by vertical bar lines, with a double bar line at the end of each system.

System 1: Chords D, G, D. Measures 1-3.

System 2: Chords A, D, G, D, A, D. Measures 4-9. Includes a triplet of four notes in measure 4.

System 3: Chords D, Em, A. Measures 10-12. Includes a grace note in measure 10.

System 4: Chords D, Em, A, D. Measures 13-15. Includes a grace note in measure 13.

The Humours Of Ennistymon

Jig, G Major

1 G C G Am D

6 G C Am D G

10 D D G D

15 D D G Am D G

19 G Am G C D

24 1 G Am G D G

28 2 G C Am D G

The Irish Washerwoman

Jig, D Major

1. G Am D

6 G Am D 1. G 2. G

11 G D

15 C G C G Am D 1. G 2. G

Jig of Slurs

Jig, D Major then G Major

D G D G D G A

6 D G D G A D

10 D D G A

14 D D G A D

18 G D G G D G

22 G D G Em D

26 G G G G

30 G G Em D

Jimmy Wards

Jig, G Major

G C G D

0-5-5-0-2 | 0-5-2-5-2-0 | 5-5-5-0-5-2 | 5-2-0-0-2-4 | 5-2-0-0-2-4

6 G C Am D **1.** G **2.** G

5-5-0-2 | 0-5-2-5-0-2 | 3-2-0-2 | 5-2 | 5-2-0-0-2-4 | 0-2-0-0-2

11 C G D C G D G C G

3-2-0-2-0-5 | 0-2-0-0-2 | 3-2-0-2-5-2 | 0-2-0-5-0-2 | 3-2-0-2-0-5

16 D Am D **1.** G **2.** G

0-2-0-0-2-3 | 5-3-2-0-5-2 | 5-2-0-0-2 | 5-2-0-0-2-4 | 5-2-0-0-2-4

John Ryan's Polka, D Major

D G D D G A D

Mandolin tablature for measures 1-4. Measure 1: D (5-5-2-4-5-2), G (0-4-2-0), D (5-5-2-4-5-2), A (0-4-2). Chord diagrams are shown below the staff.

5 D G D D A D

Mandolin tablature for measures 5-8. Measure 5: D (5-5-2-4-5-2), G (0-4-0-5-0), D (2-5-0-4), A (5-5). Measure 6: D (5-5-2-4-5-2), G (0-4-0-5-0), D (2-5-0-4), A (5-5). Measure 7: D (5-5-2-4-5-2), G (0-4-0-5-0), D (2-5-0-4), A (5-5). Measure 8: D (5-5-2-4-5-2), G (0-4-0-5-0), D (2-5-0-4), A (5-5). Chord diagrams are shown below the staff.

9 D G A7 D G A

Mandolin tablature for measures 9-12. Measure 9: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 10: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 11: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 12: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Chord diagrams are shown below the staff.

13 D G A7 D A D

Mandolin tablature for measures 13-16. Measure 13: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 14: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 15: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Measure 16: D (2-5-5-0-2), G (3-2-0-5), A7 (2-5-5-0-2), D (3-2-5). Chord diagrams are shown below the staff.

Julia Delaney's Reel, D Dorian

Musical notation for Julia Delaney's Reel, D Dorian, showing fret positions and chord changes.

Measures 1-3: Chords: Dm, C, Dm. Fret positions: 5-3-0, 5-3-0-3, 2-5-2-3-2-0-0, 5-3-0, 5-3-0-3.

Measures 4-6: Chords: Am, Dm, C. Fret positions: 0-5-5-4-5, 0-1-0, 5-3-0, 5-3-0-3, 2-5-2-3-2-3-0.

Measures 7-9: Chords: Dm, A, Dm, A, Dm. Includes first and second endings. Fret positions: 5-3-0, 5-3-0-3, 0-5-5-4-5, 0-1-0, 0-5-5-4-5, 5-0.

Measures 10-12: Chords: F, C, Dm. Fret positions: 1-1-0-1-5-3-1, 0-3-3-3-5-3-3, 1-0-5-0-1-5-3-1.

Measures 13-15: Chords: C, Dm, F, C. Fret positions: 0-5-3-0, 5-5-0, 1-1-0-1-5-3-1, 0-3-3-3-5-3-3.

Measures 16-18: Chords: Dm, A, Dm, A, Dm. Includes first and second endings. Fret positions: 1-0-5-0-1-5-3-1, 0-5-5-4-5-5-0, 0-5-5-4-5.

The Kerry Polka

Polka, G Major

D A

2 0 2 0 | 2 0 2 0 | 5 0 2 0 | 0 5 2 0

5 D A

2 0 2 0 | 2 0 2 0 | 5 0 2 0 | 0 5 5

9 D Em G A

2 5 2 0 | 0 5 2 0 | 5 0 2 0 | 0 5 2 0

13 D Em G A D

2 5 2 0 | 0 5 2 0 | 5 0 2 0 | 0 5 5

The Kesh Jig

Jig, G Major

G D Em C D

Measure 1: G chord. Notes: 0, 5, 5, 0, 2. Measure 2: D chord. Notes: 0, 0, 2, 5. Measure 3: Em chord. Notes: 0, 5, 5, 3, 5, 5. Measure 4: C chord. Notes: 0, 5, 2, 5, 2, 0. Measure 5: D chord. Notes: 0, 5, 2, 5, 2, 0.

6 G D Em C D G

Measure 6: G chord. Notes: 0, 5, 5, 0, 2. Measure 7: D chord. Notes: 0, 2, 0, 0, 2, 5. Measure 8: Em chord. Notes: 0, 5, 5, 3, 5, 5. Measure 9: C chord. Notes: 2, 0, 4, 5. Measure 10: D chord. Notes: 2, 0, 4, 5. Measure 11: G chord. Notes: 2, 0, 4, 5.

10 G C G D

Measure 10: G chord. Notes: 2, 2, 5, 2, 5. Measure 11: C chord. Notes: 0, 3, 0, 5, 2, 0. Measure 12: G chord. Notes: 2, 2, 5, 2, 5. Measure 13: D chord. Notes: 0, 0, 0, 5, 0.

14 G C C D G

Measure 14: G chord. Notes: 2, 2, 5, 2, 5. Measure 15: C chord. Notes: 0, 3, 0, 5, 2, 5. Measure 16: C chord. Notes: 3, 2, 3, 5, 3, 5. Measure 17: D chord. Notes: 7, 3, 2, 3.

The Killavil

Jig, E Dorian

Em D

6 Em Bm D Em

10 Em D Em D

15 Em D Bm D Em

Kerfunten

Jig, D Major

D G A

Measure 1: D chord. Fingering: 4-4-2-0. Measure 2: G chord. Fingering: 4-5-0-2-4-5. Measure 3: A chord. Fingering: 0-2-2-0-4. Rhythmic notation below shows a dotted quarter note followed by eighth notes.

5 D G A D

Measure 4: D chord. Fingering: 4-4-4-2-0. Measure 5: G chord. Fingering: 4-5-0-2-4-5. Measure 6: A chord. Fingering: 0-2-2-0-4. Measure 7: D chord. Fingering: 2-4-2-0. Rhythmic notation below shows eighth notes and dotted quarter notes.

9 D G D A

Measure 6: D chord. Fingering: 5-5-0-2. Measure 7: G chord. Fingering: 2-2-2-0-2. Measure 8: D chord. Fingering: 5-5-0-2. Measure 9: A chord. Fingering: 2-0-5-0-2. Rhythmic notation below shows dotted quarter notes and eighth notes.

13 Bm G D A D

Measure 10: Bm chord. Fingering: 5-5-0-2. Measure 11: G chord. Fingering: 2-2-5-2. Measure 12: D chord. Fingering: 0-4-0-5-0-4. Measure 13: A chord. Fingering: 2-4-2-0. Rhythmic notation below shows dotted quarter notes and eighth notes.

King Of The Fairies

Hornpipe, E Dorian

Em Em D Bm

6 Em G D Em D Em

10 Em Em D Bm

15 Em Em D Em

19 G D Em Bm Em G D Em

23 G Em D Em

Kitty's Wedding

Hornpipe, D Major

1 D Em G A

6 D Bm Em A D

10 D G D D Em A

15 D G D D A D

The Lark In The Morning

Jig, D Major

D G D Em A

5 D G D Bm

9 D G Bm

13 D G G D A

17 D Bm

21 D D G D A

25 D Em F#m G A

29 D Em G D A

The Liling Banshee

Jig, A Dorian

Am G Em G

2 0 0 2 0 0 | 2 0 2 5 0 | 2 0 0 0 5 2 | 5 2 0 5 2 0

5 Am G Em **1.** G Am **2.** G

2 0 0 2 0 0 | 2 0 2 5 0 | 2 0 0 0 5 2 | 5 2 0 0 5 2

10 Am G Em

0 5 5 5 3 0 | 5 2 0 5 0 | 2 0 0 0 5 2 | 2 0 0 0 5 2

13 G Am G

5 0 2 3 2 3 | 0 5 5 5 3 0 | 5 2 0 5 0

16 Em **1.** G Am **2.** G Am

2 0 0 0 5 2 | 5 2 0 0 2 5 | 5 2 0 0 5 | 5 2 0 0 5

Lucy Farr's

G Major, Barndance

G C G C D

0 2 3 5 5 5 5 5 5 0 2 5 2 0 2 2 2 2 2 2 3 5 2 0 0

6 G C G G D G

2 3 5 2 5 5 5 0 2 5 2 0 0 2 5 0 2 3 5 2 0 5 5

10 G C G G Em Am D

2 3 5 2 5 5 5 0 2 5 2 0 0 2 5 0 2 3 5 2 2 0 0 0 0

14 G C G G D G

2 3 5 2 5 5 5 0 2 5 2 0 0 2 5 0 2 3 5 2 0 5 5

The Maid Behind The Bar

Reel, D Major

D Bm A

Mandolin tablature for measures 1-5. The key signature is D major. Measure 1 (D) has notes 0-0-2-0 on the top string and 5-4-4-2-0 on the bottom string. Measure 2 (D) has notes 0-0-2-0 on the top string and 4-2-0 on the bottom string. Measure 3 (D) has notes 0-0-2-0-5 on the top string and 4 on the bottom string. Measure 4 (Bm) has notes 2-2-0-2-4-5 on the top string and 0 on the bottom string. Measure 5 (A) has notes 2-3-2-0 on the top string and 5-5-0 on the bottom string. Fingering numbers are shown below the notes. A vertical bar line is present after measure 3.

6 D Bm A D

Mandolin tablature for measures 6-9. Measure 6 (D) has notes 0-0-2-0 on the top string and 4-4-2-0 on the bottom string. Measure 7 (D) has notes 0-0-2-0-5 on the top string and 4 on the bottom string. Measure 8 (Bm) has notes 2-2-0-2-4-5-2 on the top string and 0 on the bottom string. Measure 9 (A) has notes 0-4-2-4-0 on the top string and 0 on the bottom string. The piece ends with a double bar line.

10 D Em

Mandolin tablature for measures 10-13. Measure 10 (D) has notes 2-5-5-7-5-2 on the top string and 5-0 on the bottom string. Measure 11 (D) has notes 2-5-2 on the top string and 5-5-5-5 on the bottom string. Measure 12 (Em) has notes 0-2-3-5-7-0-0-2 on the top string and 0 on the bottom string. Measure 13 (Em) has notes 3-0-7-0-3-2-0-3 on the top string and 0 on the bottom string. Fingering numbers are shown below the notes.

14 D Em Bm A D

Mandolin tablature for measures 14-17. Measure 14 (D) has notes 2-3-5-2-7-2-5-2 on the top string and 5-0-2-5-0-5-0 on the bottom string. Measure 15 (Em) has notes 0-2-5-0-5-0 on the top string and 0 on the bottom string. Measure 16 (Bm) has notes 2-2-0-2-4-5-0 on the top string and 0 on the bottom string. Measure 17 (A) has notes 0-4-2-4-0 on the top string and 0 on the bottom string. The piece ends with a double bar line.

Merrily Kissed The Quaker's Wife

Slide, G Major

G C G D

6 G C G D

10 G D

14 G D G

18 G D G D

22 G D C G D G

Morning Dew

Reel, E Dorian

Em Em D **1.** Em G D

1. Em G D

5 Em Em D **2.** Em G D

2. Em G D

9 Em D G D Em D Em D

Em D G D Em D Em D

13 Em G D **1.** Em G D

1. Em G D

17 Em G D **2.** Em G D

2. Em G D

3

Morrison's Jig

Jig, E Dorian

Em D Em D

2 2 2 2 | 2 2 0 4 0 | 2 2 2 4 | 5 4 2 0 4 0

5 Em D G D

2 2 2 2 | 2 2 0 4 0 | 5 5 4 5 0 | 2 0 5 4 2 0

9 Em D Em D

2 0 0 2 0 0 | 5 0 0 2 0 5 | 2 0 0 2 0 0 | 2 5 3 2 0 5

1. 13 Em D G D

2 0 0 2 0 0 | 5 0 0 2 0 5 | 3 2 0 5 0 | 2 0 5 4 2 0

2. 17 G D Em G D

3 3 2 0 | 5 0 2 3 5 | 0 5 4 5 0 | 2 0 5 4 2 0

The Mountain Road

Reel, D Major

D G D G

Mando tablature for measures 1-4. The staff shows fret numbers (0, 2, 4) and chord changes (D, G, D, G). The bottom part shows the fretboard layout with fret numbers 0, 2, 4, and 5.

5 D G D A

Mando tablature for measures 5-8. The staff shows fret numbers (0, 2, 4, 5) and chord changes (D, G, D, A). The bottom part shows the fretboard layout with fret numbers 0, 2, 4, and 5.

9 D G D A

Mando tablature for measures 9-12. The staff shows fret numbers (0, 2, 3, 4, 5) and chord changes (D, G, D, A). The bottom part shows the fretboard layout with fret numbers 0, 2, 3, 4, and 5.

13 D G D A

Mando tablature for measures 13-16. The staff shows fret numbers (0, 2, 3, 4, 5) and chord changes (D, G, D, A). The bottom part shows the fretboard layout with fret numbers 0, 2, 3, 4, and 5.

The Musical Priest

Reel, B Dorian

1. 2.

4 Bm A Bm A Bm

7 D A

9 Bm A Bm

11 Bm A

13 Bm A Bm A Bm

3

3

My Darling Asleep

Jig, D Major

D A G D G A

3 2 5 5 4 0 0 2 5 5 0 5 4 0 0 5 3 2 3 0 5 3

6 D A G D A D A D

2 5 5 4 0 0 2 5 5 0 5 4 0 0 5 2 3 0 4 5 3 3 0 4 5 5

11 D G D Em A

4 0 0 5 0 0 4 0 0 2 0 5 4 0 0 5 3 2 3 0 5 3

15 D A G D A D

2 5 5 4 0 0 2 5 5 0 5 4 0 0 5 3 0 4 5 0

Off To California

Hornpipe, G Major

Chord progression: G D G C G Am D

6 G D G C G D G

10 Em D C G Am D

15 G D G C G D G

Out on the Ocean

Jig, G Major

G D Em D

6 G D Em 1. D G 2. G

11 Em D C D

15 G Em C 1. D G 2. G

The Rights Of Man

Hornpipe, E Dorian

Em Em Am D

6 Em Am D 1. Em 2. Em

11 Em D

16 Em D Em Am D 1. Em 2. Em

The Road To Lisdoonvarna

Slide, E Dorian

Em D

4 Em D Em

6 Em Bm A Bm

8 Em Bm A Em

http://mando.studio v2

The Rolling Waves

Jig, D Major

D G D A

Musical notation for measures 1-4. The staff shows fret numbers (4, 2, 4, 2, 0, 2) and chord changes (D, G, D, A). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 4-2-4-2-0-2 | 0-5-4-0-5 | 4-2-4-2-0-2 | 0-4-5-4-2.

5 D G Bm G

Musical notation for measures 5-8. The staff shows fret numbers (4, 2, 4, 2, 0, 2) and chord changes (D, G, Bm, G). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 4-2-4-2-0-2 | 0-5-4-0-5 | 4-2-4-5-4-5 | 0-4-5-4-2.

9 D D A

Musical notation for measures 9-12. The staff shows fret numbers (0, 5, 4, 0, 5) and chord changes (D, D, A). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 0-5-4-0-5 | 4-0-5-4-0-5 | 4-5-4-0-5 | 4-5-4-2.

13 D A Bm G

Musical notation for measures 13-16. The staff shows fret numbers (0, 5, 4, 5) and chord changes (D, A, Bm, G). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: 0-5-4-5 | 2-0-5-4-0-5 | 4-2-4-5-4-5 | 0-4-5-4-2.

Rose in the Heather

Jig, D Major

D D G A

Mandolin tablature for measures 1-4. Measure 1 (D): 0 | 4-4-2-4-2. Measure 2 (D): 0-4 | 0-2-0-4. Measure 3 (G): 0-2-5 | 0-5-0. Measure 4 (A): 2-5-2-0 | 4-2. Fingering: 0, 4, 2, 0, 5, 2, 0, 4. Rhythmic notation: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth.

6 D D G A D

Mandolin tablature for measures 5-8. Measure 5 (D): 4-4-2-4-2. Measure 6 (D): 0-4 | 0-2-0-4. Measure 7 (G): 0-5-2-0 | 4-2. Measure 8 (A D): 4-0-0-0. Fingering: 4, 2, 0, 4, 5, 2, 0, 4, 0, 0, 0. Rhythmic notation: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth.

10 D G A

Mandolin tablature for measures 9-12. Measure 9 (D): 0 | 2-5-2-0-2-5. Measure 10 (D): 2-5-5-5-2-5. Measure 11 (G): 3-3-2-0 | 5. Measure 12 (A): 2-0-0-0-2-3. Fingering: 0, 2, 5, 2, 0, 2, 5, 2, 5, 5, 5, 2, 5, 3, 3, 2, 0, 5, 2, 0, 0, 0, 2, 3. Rhythmic notation: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth.

15 D G A D

Mandolin tablature for measures 13-16. Measure 13 (D): 2-5-2-0-2-5. Measure 14 (D): 2-5-5-5-2-5. Measure 15 (G): 7-5-2-3-2-0. Measure 16 (A D): 2-5-5-5. Fingering: 2, 5, 2, 0, 2, 5, 2, 5, 5, 5, 2, 5, 7, 5, 2, 3, 2, 0, 2, 5, 5, 5. Rhythmic notation: quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth.

Saddle The Pony

Jig, G Major

G G C G D

0 5 2 0 5 2 | 5 0 2 3 5 2 | 5 2 0 5 2 | 5 2 0 5 2 | 0 4 0 0 4 0

6 G G C Am G D G

5 2 0 5 2 | 5 0 2 3 3 | 0 3 0 5 2 0 | 0 5 4 5 | 0 5 4 5

10 Em G Em D

5 0 0 0 5 2 | 5 0 2 3 3 | 0 0 0 5 2 | 5 2 0 0 2 5

15 Em G Am G D G

0 0 0 5 2 | 5 0 2 3 3 | 0 3 0 5 2 0 | 0 5 4 5 | 0 5 4 5

The Sally Gardens

Reel, G Major

1 G C D

6 G G C D G

10 G Am D

15 G Em C D G

Sí Beag Sí Mór

Air, D Major

Turlough O'Carolan

D G D G A Bm

5 0 2 0 5 5 5 5 2 0 4 0 2 0 2 4 5 0 0 2 2 0

9 G D G A7 D

5 2 2 0 0 5 4 2 0 2 2 0 0 5 4 5 5 5 0

18 D G D A F#m G

2 2 0 0 5 0 2 5 7 5 2 0 0 5 2 0 5 2 0 0 2 0

26 D G D G A D 1. 2.

4 2 0 2 0 5 7 5 3 2 0 0 5 0 5 4 5 5 5 0 5

The Silver Spear

Reel, D Major

D G D G A

Mando tablature for measures 1-5. Measure 1 (D): Treble clef, notes 0, 4, 0, 0, 0, 0, 2, 0, 4, 0. Bass clef, notes 0, 4, 0, 0, 0, 0, 2, 0, 4, 0. Measure 2 (G): Treble clef, notes 5, 2, 0, 5, 2, 4, 5, 0. Bass clef, notes 5, 2, 4, 5, 0. Measure 3 (D): Treble clef, notes 4, 0, 0, 0, 0, 2, 0, 4, 0. Bass clef, notes 4, 0, 0, 0, 0, 2, 0, 4, 0. Measure 4 (G): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 5, 2, 0. Measure 5 (A): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 5, 2, 0. Fingering: 3, 3, 3.

6 D G G D G A

Mando tablature for measures 6-10. Measure 6 (D): Treble clef, notes 4, 0, 0, 0, 0, 2, 0, 4, 0. Bass clef, notes 4, 0, 0, 0, 0, 2, 0, 4, 0. Measure 7 (G): Treble clef, notes 5, 2, 0, 5, 2, 5, 0, 2. Bass clef, notes 5, 2, 5, 0, 2. Measure 8 (G): Treble clef, notes 3, 0, 2, 0. Bass clef, notes 3, 0, 2, 0. Measure 9 (D): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 5, 2, 0. Measure 10 (A): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 5, 2, 0. Fingering: 3, 3, 3.

10 D G A D G A

Mando tablature for measures 11-15. Measure 11 (D): Treble clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Bass clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Measure 12 (G): Treble clef, notes 3, 2, 0, 5, 2, 4, 5, 0. Bass clef, notes 3, 2, 0, 5, 2, 4, 5, 0. Measure 13 (A): Treble clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Bass clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Measure 14 (D): Treble clef, notes 3, 2, 0, 5, 2, 4, 5, 0. Bass clef, notes 3, 2, 0, 5, 2, 4, 5, 0. Measure 15 (A): Treble clef, notes 3, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 3, 2, 0, 5, 2, 5, 2, 0. Fingering: 3, 3, 3.

14 D G G D G A

Mando tablature for measures 16-20. Measure 16 (D): Treble clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Bass clef, notes 2, 5, 5, 5, 5, 7, 2, 5, 2. Measure 17 (G): Treble clef, notes 3, 2, 0, 5, 2, 5, 0, 2. Bass clef, notes 3, 2, 0, 5, 2, 5, 0, 2. Measure 18 (G): Treble clef, notes 3, 0, 2, 0. Bass clef, notes 3, 0, 2, 0. Measure 19 (D): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Measure 20 (A): Treble clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Bass clef, notes 5, 2, 0, 5, 2, 5, 2, 0. Fingering: 3, 3.

The Sligo Maid

Reel, A minor

Am G

Musical notation for measures 1-4. The first two measures are in Am and the last two in G. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: 0-2-0-2-5 (Am), 3-0-5-2-0 (Am), 5-2-4 (Am), 5-0-2-5-0 (G), 2-5-2 (G), 0-2-5 (G), 0-2-5-2 (G).

5 Am G

Musical notation for measures 5-8. The first two measures are in Am and the last two in G. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: 0-2-0-2-5 (Am), 0-2 (Am), 3-0-5-2-0 (Am), 5-2-4 (Am), 5-0-2-0-2 (G), 5-5-5-2 (G), 0-2-5 (G), 0-2-0-0 (G).

9 Am G

Musical notation for measures 9-12. The first two measures are in Am and the last two in G. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: 0-5-5-3-5-3-5 (Am), 7-3-5-2-3-0 (Am), 5 (Am), 0-3-3-2-3-5-3-0 (G), 5 (G), 0-3-5-7-3-5-3 (G).

13 Am G

Musical notation for measures 13-16. The first two measures are in Am and the last two in G. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: 0-5-5-3-5-3-5 (Am), 7-3-5-2-3-0 (Am), 5 (Am), 0-3-3-3-0 (G), 5-2-5 (G), 5-2-3 (G), 5-2-0-0 (G).

Spoatiskerry

Reel, G Major

G C G Am D

6 G C Am D G

10 Em C G

1. 15 Em C G D G

2. 19 G C Am D G

St. Anne's Reel

Reel, D Major

D G D

5 0 2 0 2 3 2 0 5 2 0 4 0 0 4 0 2 5 2 2 5 2 0 4 0 0 4 0

6 D G A D

2 0 5 2 0 5 4 2 0 4 0 0 5 2 2 5 4 0 4 5 0 5 5 4 5

10 D Em A D D/C#

5 3 2 2 3 2 0 5 4 2 3 3 2 3 3 2 0 5 4 2 0 2 4 5 7 5 5 3 5 5 3

15 Bm G A D

2 2 3 2 0 5 4 2 3 3 2 3 3 2 0 5 4 2 0 4 0 3 0 5 5 4 5

The Star Of Munster

Reel, A Minor

Am G Am Am Em

0 5 3 0 3 2 5 2 0 5 2 4 5 2 0 5 2 0 0 2 3 2 3 5 0 5 5 2 3 2 0 5

6 Am G Am Am 1. G Am G Am 2.

3 2 0 3 2 0 2 0 5 2 4 5 2 0 5 2 0 0 2 3 5 5 0 3 0 2 5 0 3 0 2 5 0

11 Am Am G G

3 5 0 5 5 7 5 3 0 3 5 3 7 3 5 3 0 2 3 2 3 5 3 2 0 2 3 2 5 2 3 2 2 5

16 Am Am G Am G Em

0 5 5 7 5 3 0 3 5 3 7 3 5 3 0 2 3 3 2 5 3 5 7 7 5 3 2 0 5 7 7 5 3 2 0 5

The Swallowtail Jig

Jig, E Dorian

Em

D

Musical notation for the first system, measures 1-4. The staff shows a treble clef and a key signature of one flat (B-flat). The notes are: 5-2-2-2 (measures 1-2), 5-2-2-2-0-5 (measures 3-4). Chords Em and D are indicated above the staff. Fingering numbers (2, 0, 4, 5) are shown above the notes. A tablature diagram is shown below the staff.

5 Em

D

Em

Musical notation for the second system, measures 5-8. The staff shows a treble clef and a key signature of one flat (B-flat). The notes are: 5-2-2-2 (measures 5-6), 5-2-2-2-4 (measures 7-8). Chords Em, D, and Em are indicated above the staff. Fingering numbers (2, 4, 5, 0, 5, 4) are shown above the notes. A tablature diagram is shown below the staff.

9 Em

Em

D

Musical notation for the third system, measures 9-12. The staff shows a treble clef and a key signature of one flat (B-flat). The notes are: 2-4-5-0-2 (measures 9-10), 0-2-0-5-2 (measures 11-12). Chords Em and D are indicated above the staff. Fingering numbers (0, 2, 5, 2, 0, 2, 0, 5, 2) are shown above the notes. A tablature diagram is shown below the staff.

13 Em

D

Em

Musical notation for the fourth system, measures 13-16. The staff shows a treble clef and a key signature of one flat (B-flat). The notes are: 2-4-5-0-2 (measures 13-14), 0-2-0-5-2 (measures 15-16). Chords Em, D, and Em are indicated above the staff. Fingering numbers (0, 2, 5, 2, 5, 4, 5, 0, 5, 4) are shown above the notes. A tablature diagram is shown below the staff.

Tam Lin

Reel, D Minor

Dm Bb C

5 Dm Bb C Dm

9 Dm C

13 Dm Bb C Dm

The Tar Road To Sligo

Jig, D Major

1 Bm A D G A

6 Bm A A Bm D

10 D G A D A

15 1 D G A D G A D

19 2 D Em F#m G D G A D

Tripping Up The Stairs

Jig, D Major

D G D A D G

4 0 0 5 2 2 | 4 0 5 2 0 5 | 4 2 4 0 2 4 | 5 2 0 5 0 5

5 D G D A D

4 0 0 5 2 2 | 4 0 5 2 0 5 | 4 4 0 2 4 | 5 2 0 5 0

9 Bm Bm A A

5 2 2 2 2 2 | 5 2 2 2 0 5 | 4 0 0 0 0 0 | 0 2 0 0 5 4

13 Bm Bm A 1. D 2. D

5 2 2 2 2 2 | 2 3 2 2 0 5 | 4 2 4 0 2 4 | 5 2 0 5 4

The Virginia Reel

Reel, B Minor

Musical notation for "The Virginia Reel" in B Minor, consisting of four systems of tablature and fretboard diagrams.

System 1: Chords: Bm, G, D, A. Tablature: 0-2-2-0-2-0 | 2-0-5-2-0-4-2-4 | 0-4-4-4-0-2 | 0-2-0-4-2-4. Includes fretboard diagrams for each measure.

System 2: Chords: Bm, G, D, A, D. Tablature: 0-2-2-0-2-0 | 2-0-5-2-0-2-5-0 | 2-0-5-0-2-0 | 5-2-0-2-4-2-2. Includes fretboard diagrams for each measure.

System 3: Chords: D, G, D, Bm. Tablature: 5-0-2-0-5-0 | 2-0-0-5-0-4-0 | 5-0-2-0-0-2-3-5 | 5-2-7-2-5-2-0-3. Includes fretboard diagrams for each measure.

System 4: Chords: Bm, A, D, G, A. Tablature: 2-5-0-2-5-2 | 0-4-4-4-0-2-4-5 | 2-0-5-0-2-0 | 5-2-0-4-2-2. Includes fretboard diagrams for each measure.

Willafjord

Reel, D Major

D G D A A7

6 D G A D

10 D G D A

15 D G A D

The Wind that Shakes the Barley

Reel, D Major

D G D G A

Measure 1: Treble clef, D chord. Notes: 0-0-2-0 (top), 4-2-0 (bottom).
Measure 2: Treble clef, G chord. Notes: 2-2-0-2-4-5-2 (top), 0 (bottom).
Measure 3: Treble clef, D chord. Notes: 0-0-2-0 (top), 4-2-0 (bottom).
Measure 4: Treble clef, G chord. Notes: 3-2-0 (top), 5-2-4-5-2 (bottom).

5 D G D G A

Measure 5: Treble clef, D chord. Notes: 0-0-2-0 (top), 4-2-0 (bottom).
Measure 6: Treble clef, G chord. Notes: 2-2-0-2-4-5-2 (top), 0 (bottom).
Measure 7: Treble clef, D chord. Notes: 0-0-2-0 (top), 4-2-0 (bottom).
Measure 8: Treble clef, G chord. Notes: 3-2-0 (top), 5-2-4-5-0 (bottom). Measure ends with a double bar line.

9 D G D A D G A A

Measure 9: Treble clef, D chord. Notes: 2-2-3-3-0 (top), 5 (bottom).
Measure 10: Treble clef, G chord. Notes: 2-2-5-2-4-5 (top), 0 (bottom).
Measure 11: Treble clef, D chord. Notes: 2-2-3-2-3 (top), 5 (bottom).
Measure 12: Treble clef, A chord. Notes: 5-2-0 (top), 5-2-4-5-0 (bottom). Measure ends with a double bar line.

13 D G D A D A A

Measure 13: Treble clef, D chord. Notes: 2-2-3-3-0 (top), 5 (bottom).
Measure 14: Treble clef, G chord. Notes: 2-2-5-2-4-5 (top), 0 (bottom).
Measure 15: Treble clef, D chord. Notes: 0-2-3-5-5-7 (top), 5 (bottom).
Measure 16: Treble clef, A chord. Notes: 5-2-0 (top), 5-2-4-5-2 (bottom). Measure ends with a double bar line.

Contributors

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If you want to contribute to this book, or have ideas about what it could become; let me know! I plan to keep it updated for a bit.

Guestbook

Are you using and enjoying this tunebook? Send me a note and we'll post it here and include it for future versions.

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Bios

Joshua M Franklin likes music and computers. Maybe a little too much. He's played guitar and sung in bands you've never heard of like A Compass for Rose and [The Capitol Heights](#). Nowadays he plays mandolin and fiddle. He lives with his wife, dogs, and a gaggle of toddlers in Washington, DC. They're everywhere; send help. You can find him online at www.mando.studio.

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