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 tricksy.** 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 Pilgrim (jig)	->	John Ryan's (polka)	->	Kesh Jig (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)

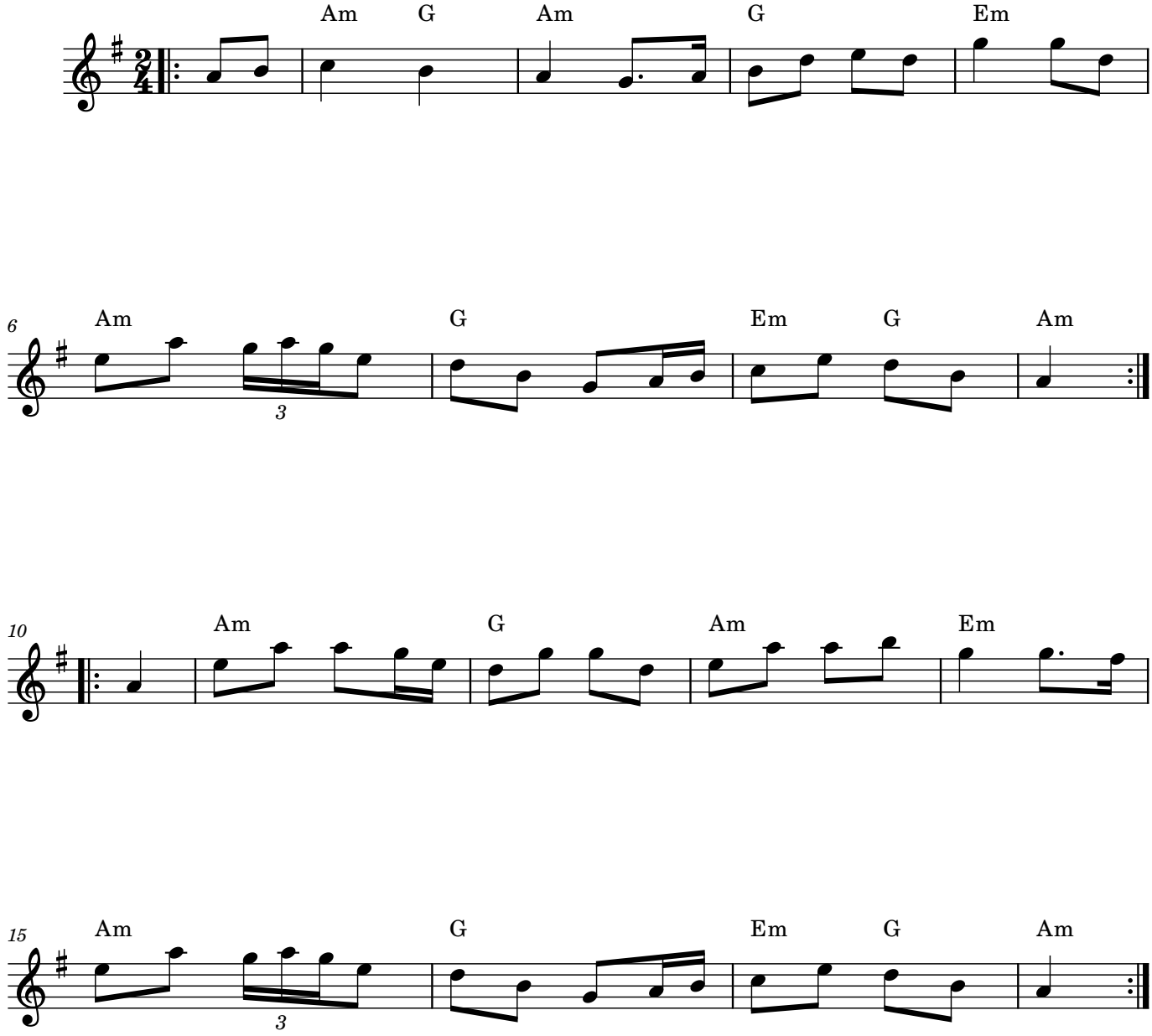
Fiddle

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

Dots

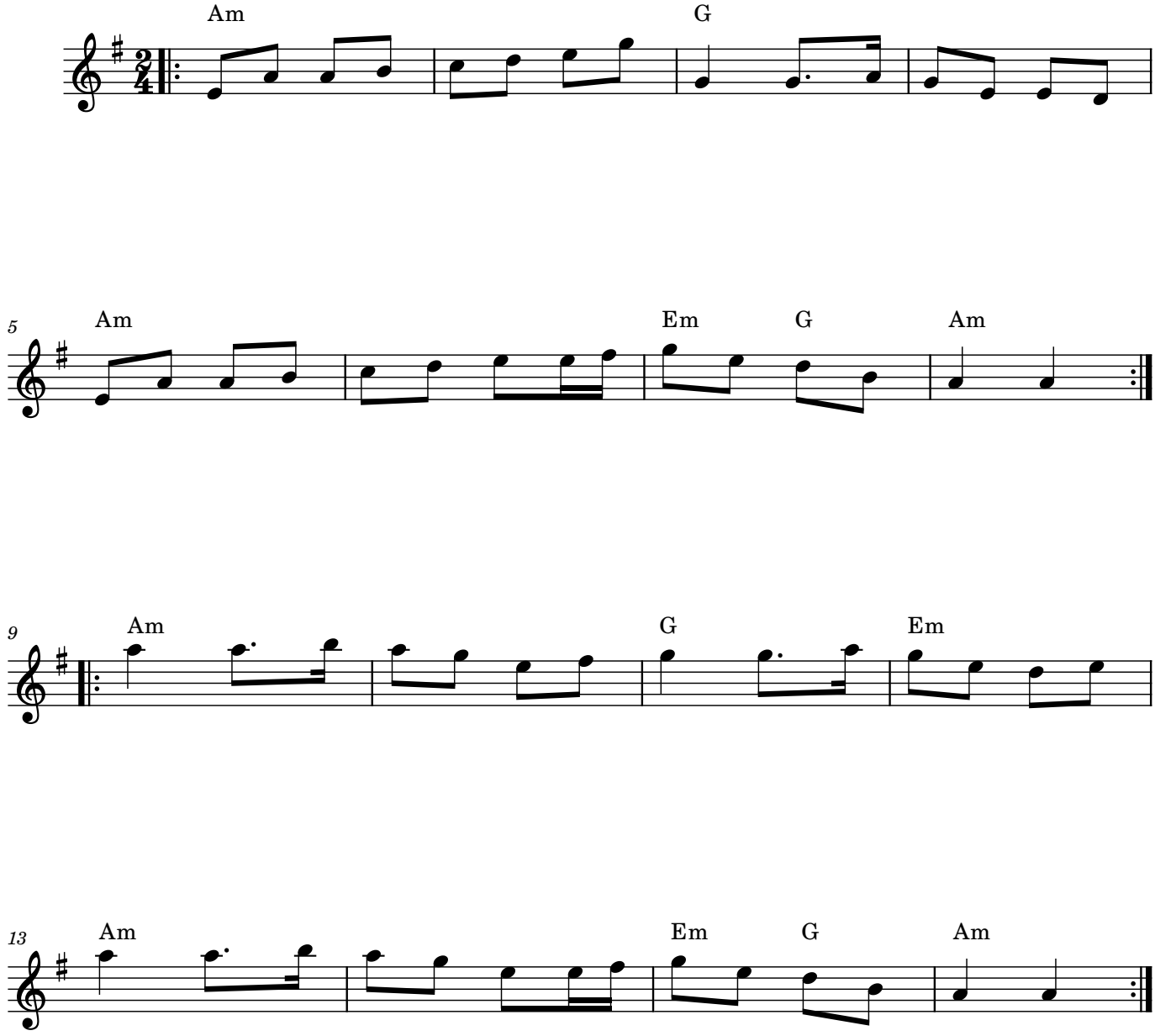
Ballydesmond 1

Polka, A Minor



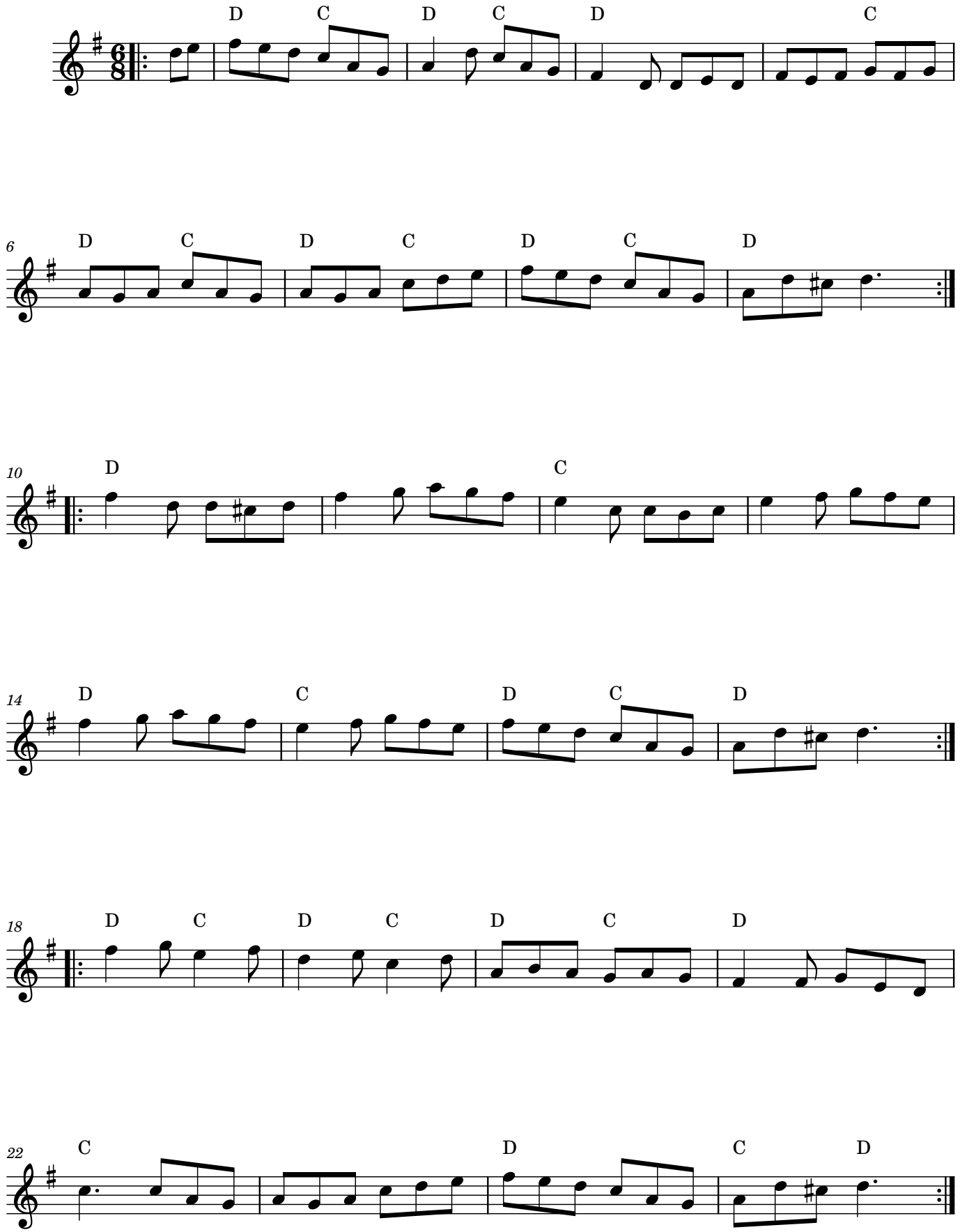
Ballydesmond 2

Polka, A Minor



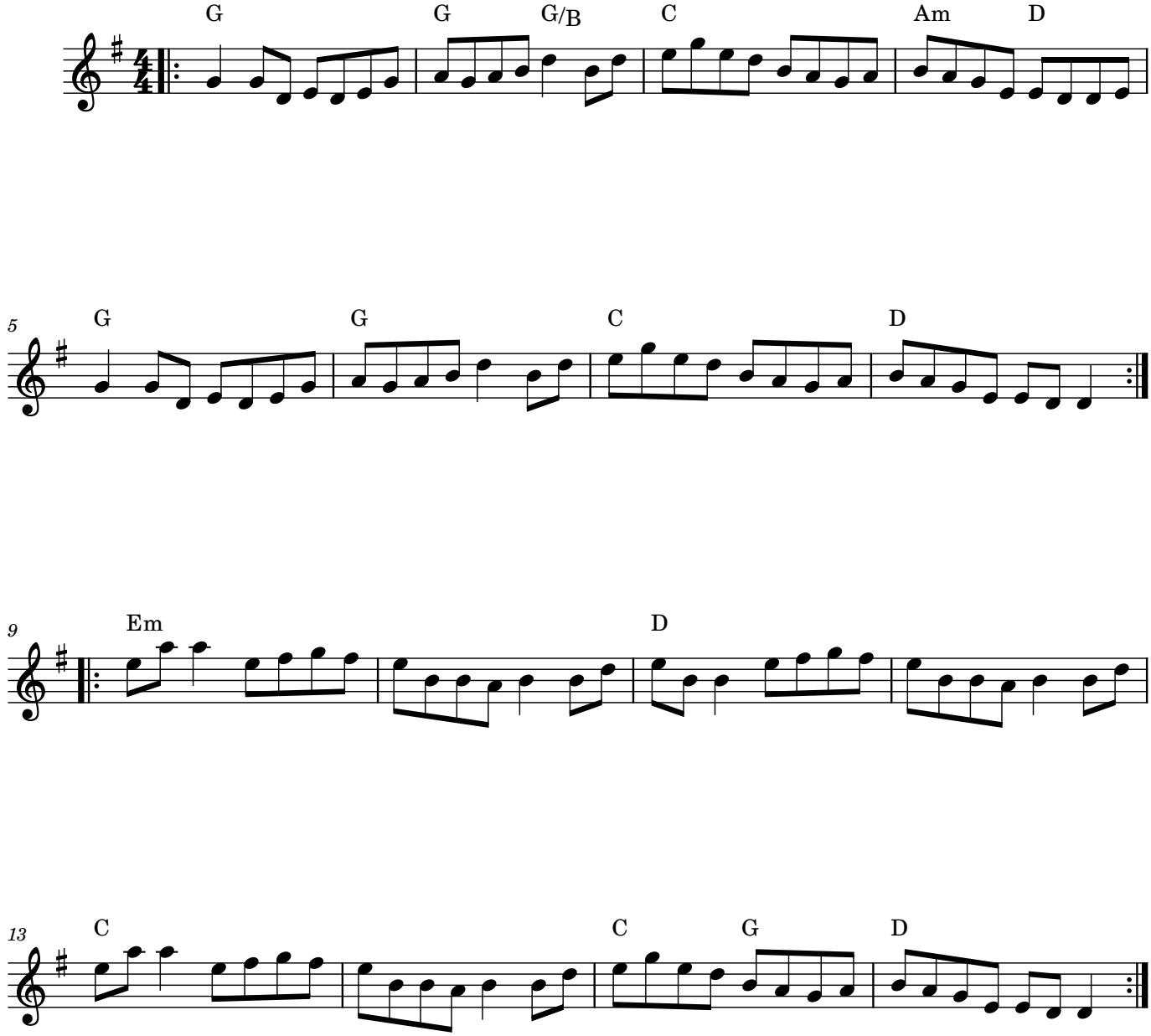
Banish Misfortune

Jig, D Mixolydian



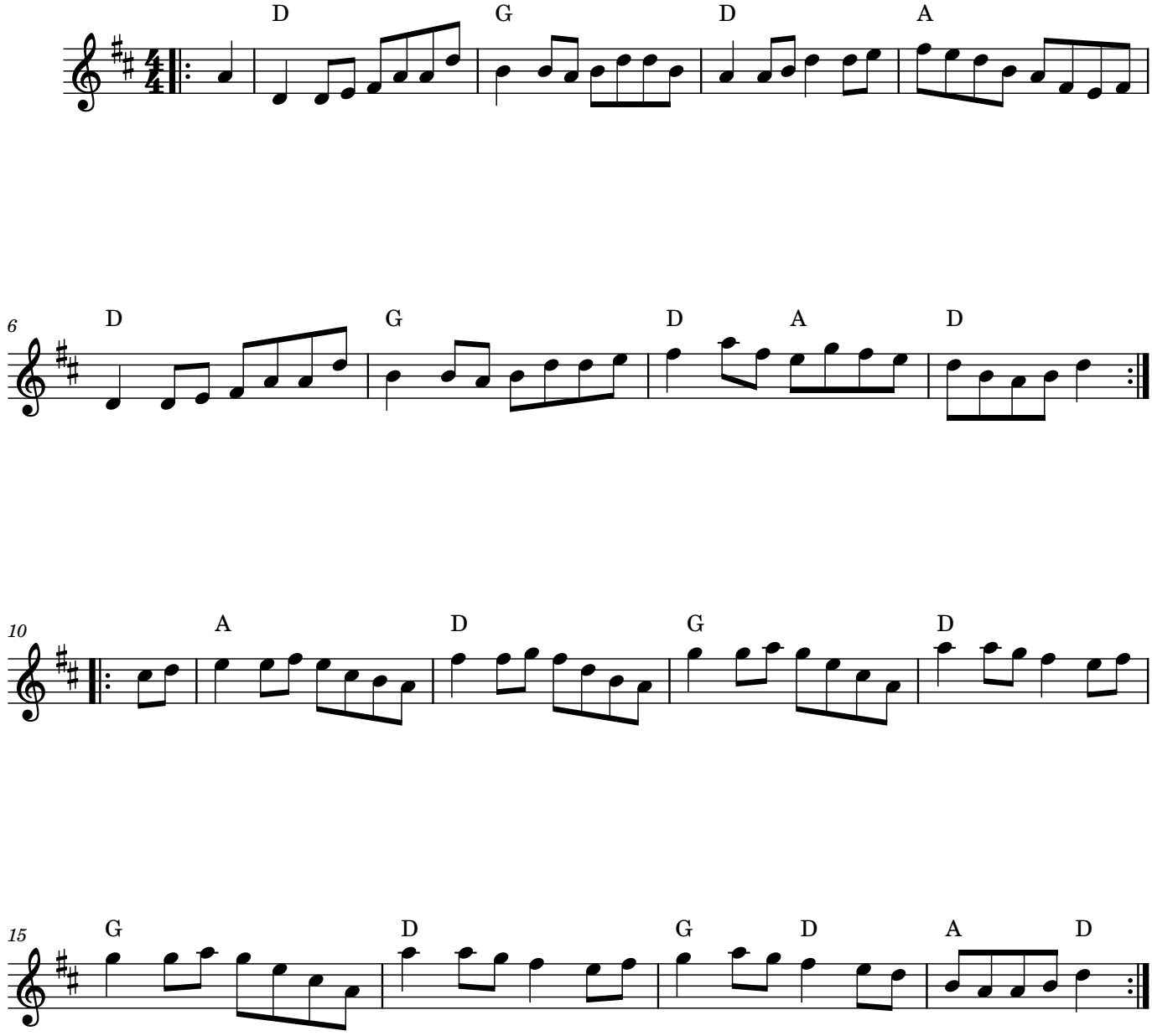
The Banshee

Reel, G Major then A Dorian



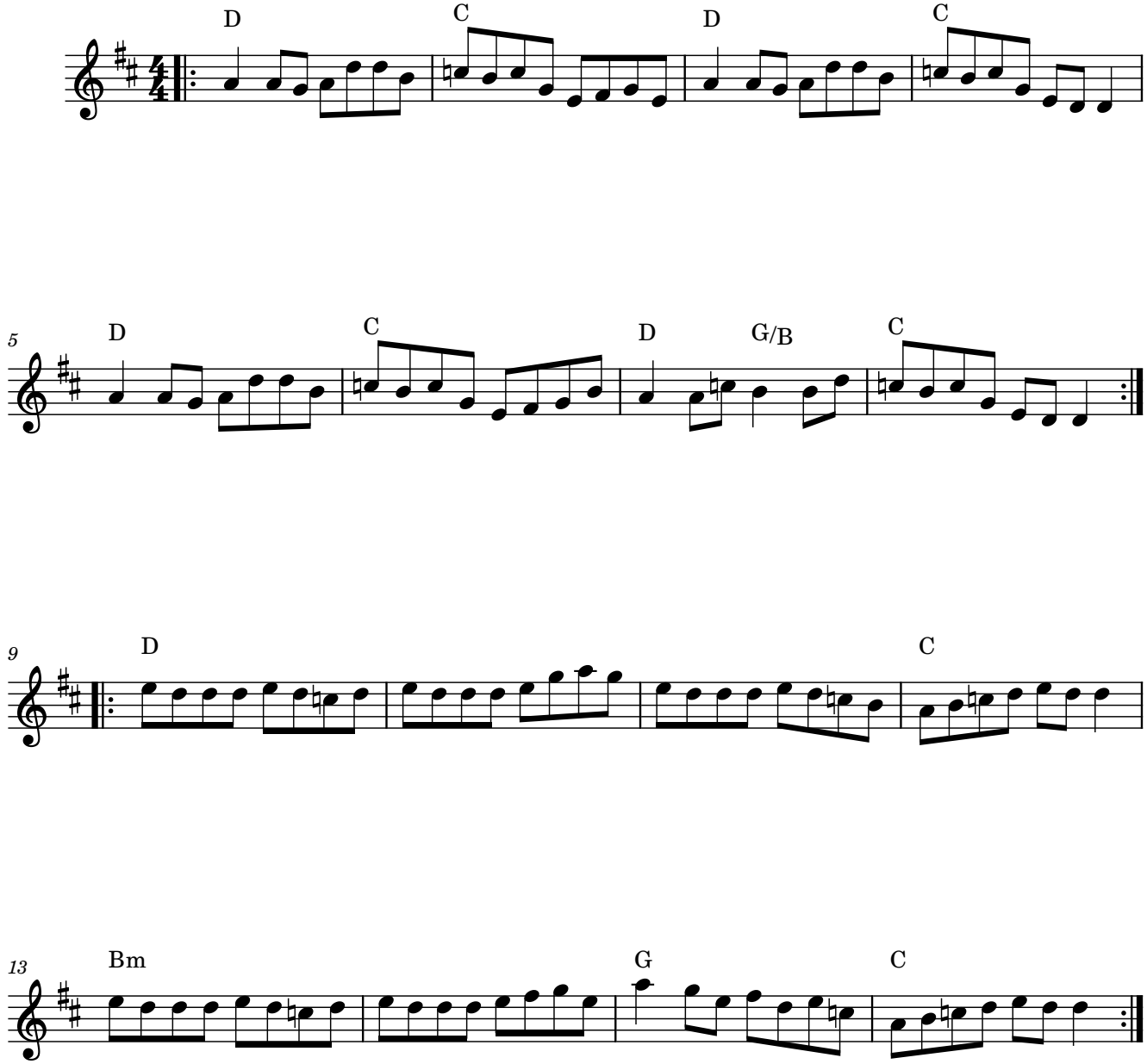
Barrowburn Reel

Reel, D Major



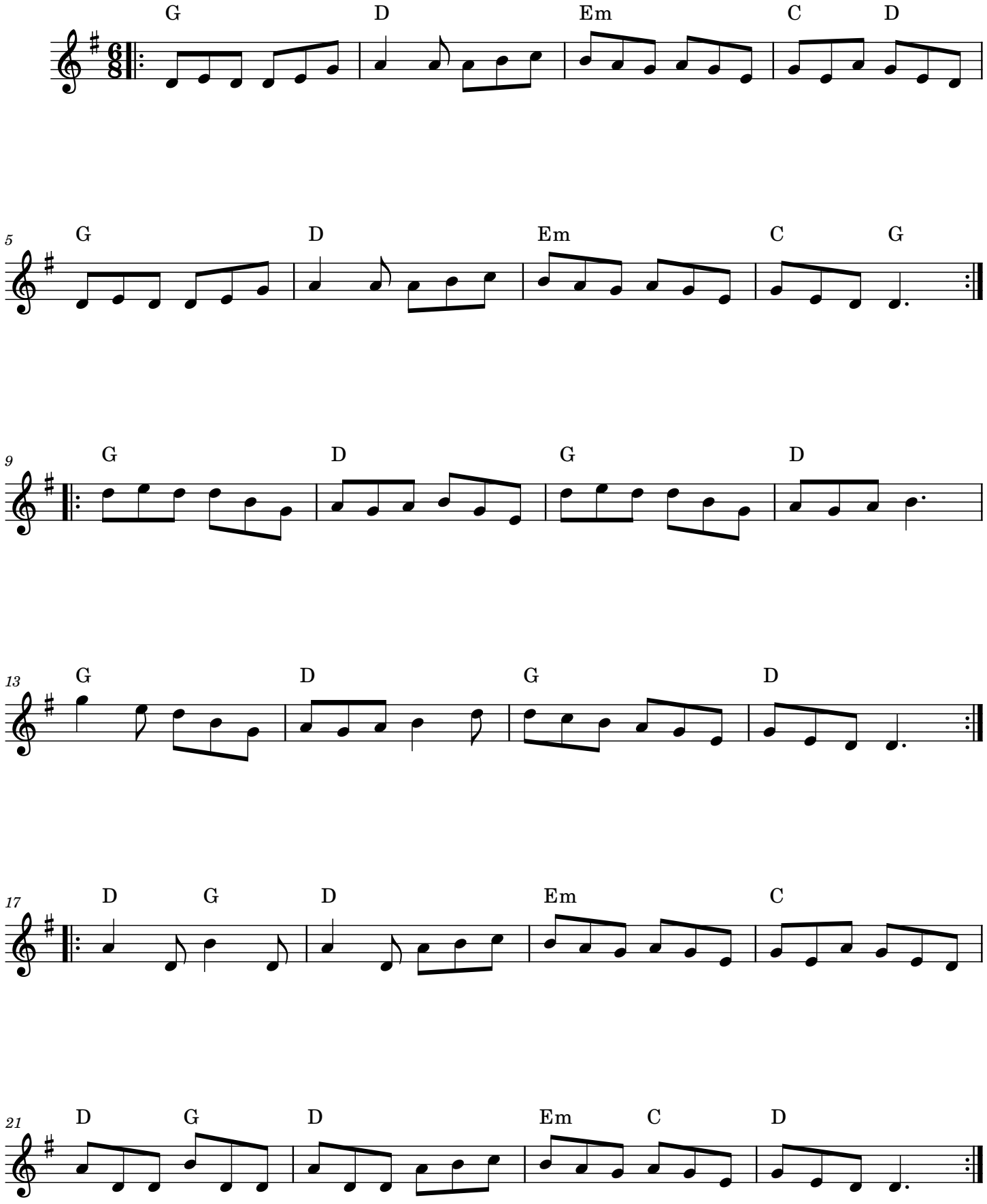
The Beauty Spot

Reel, A Mixolydian



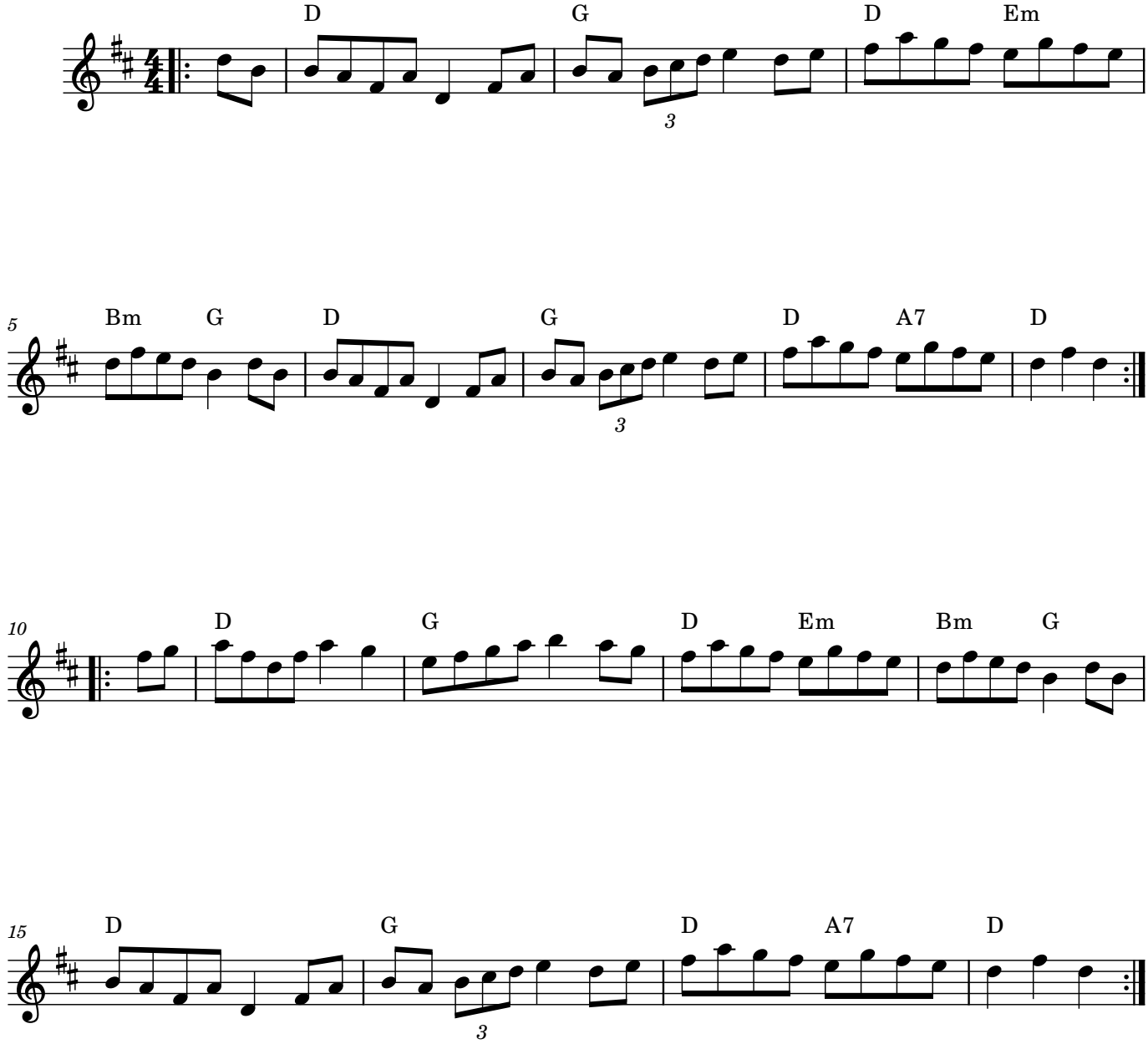
The Blarney Pilgrim

Jig, G Major



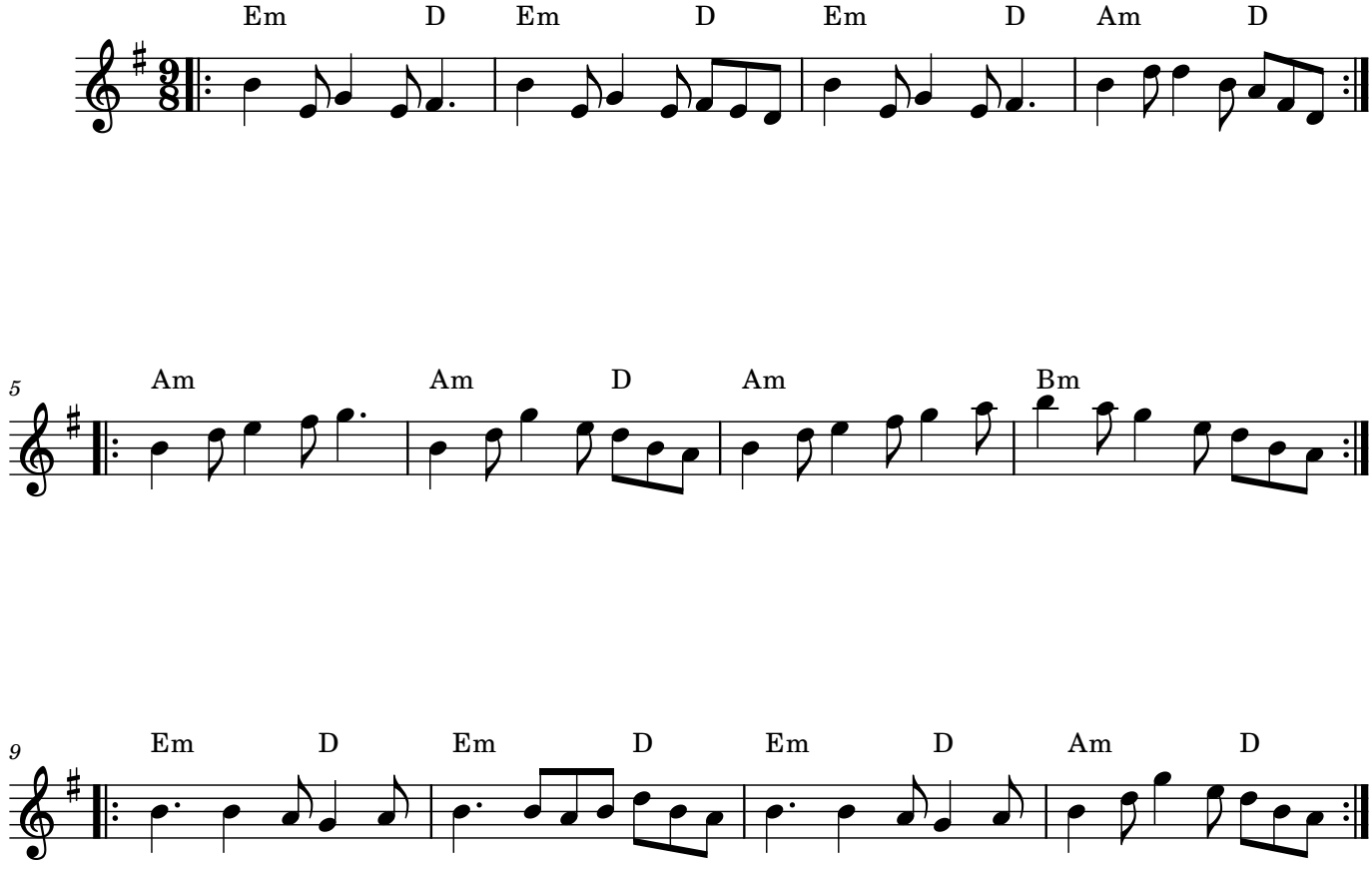
The Boys Of Bluehill

Hornpipe, D Major



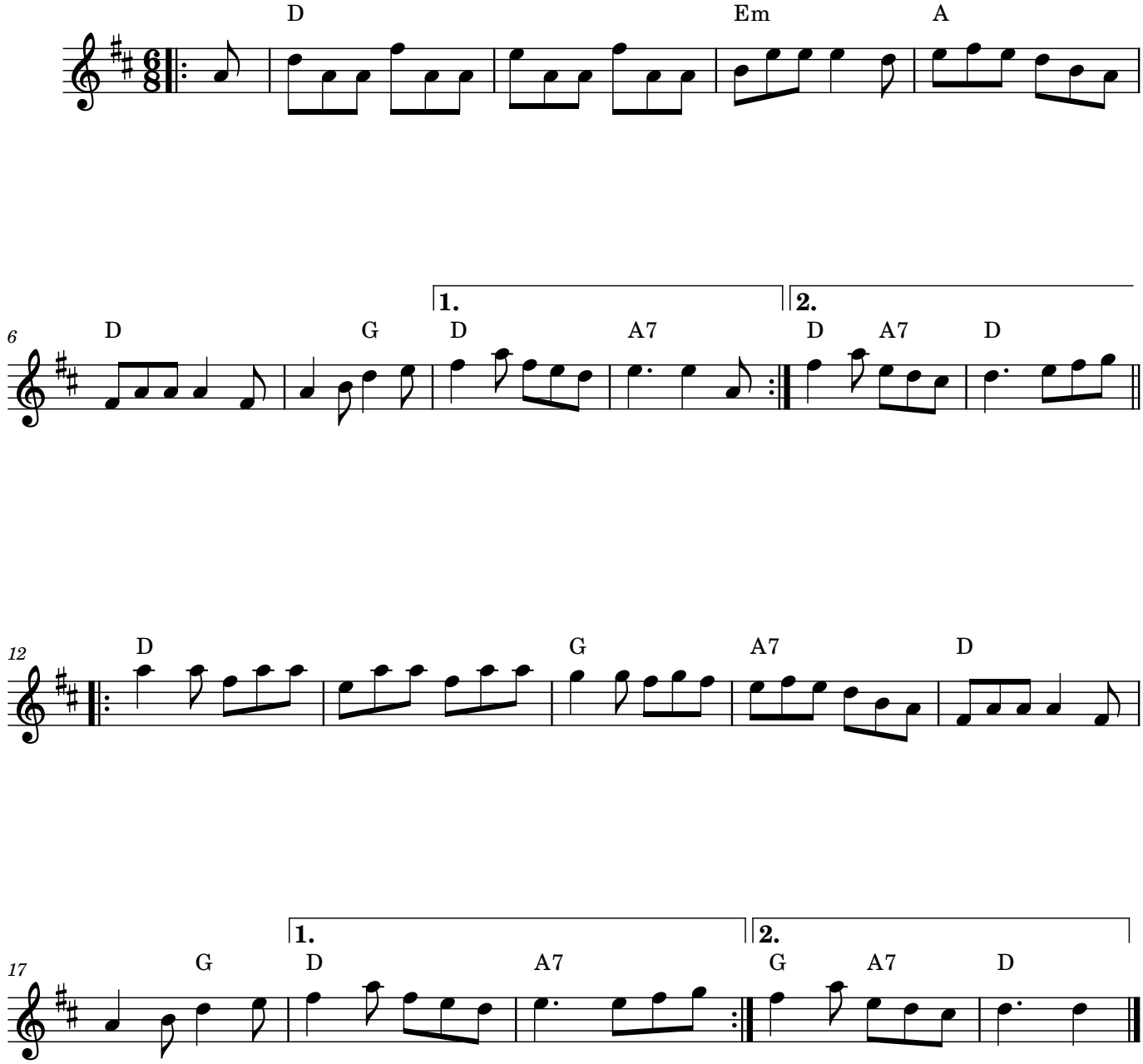
The Butterfly

Slip Jig, E Dorian



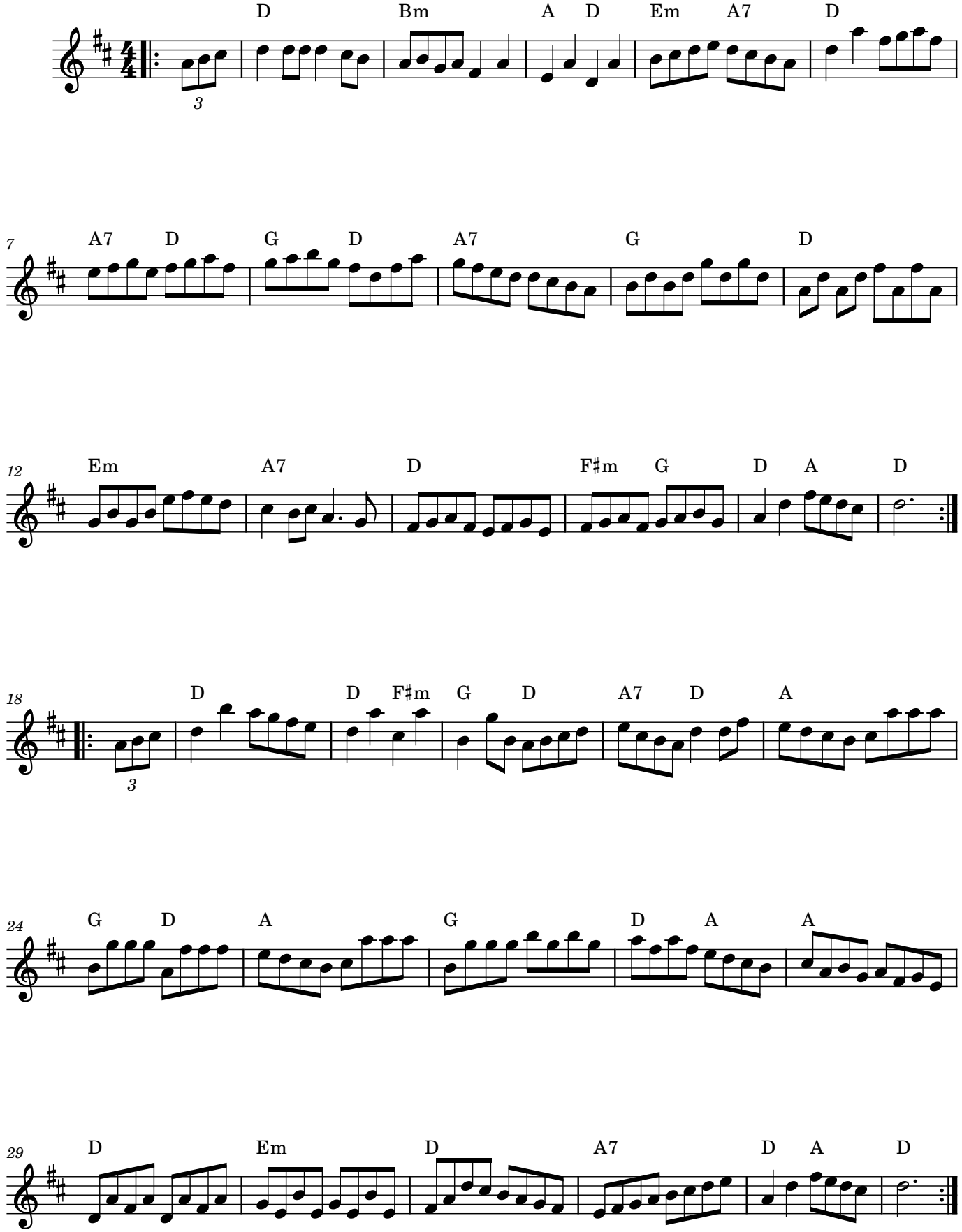
Calliope House

Jig, D Major



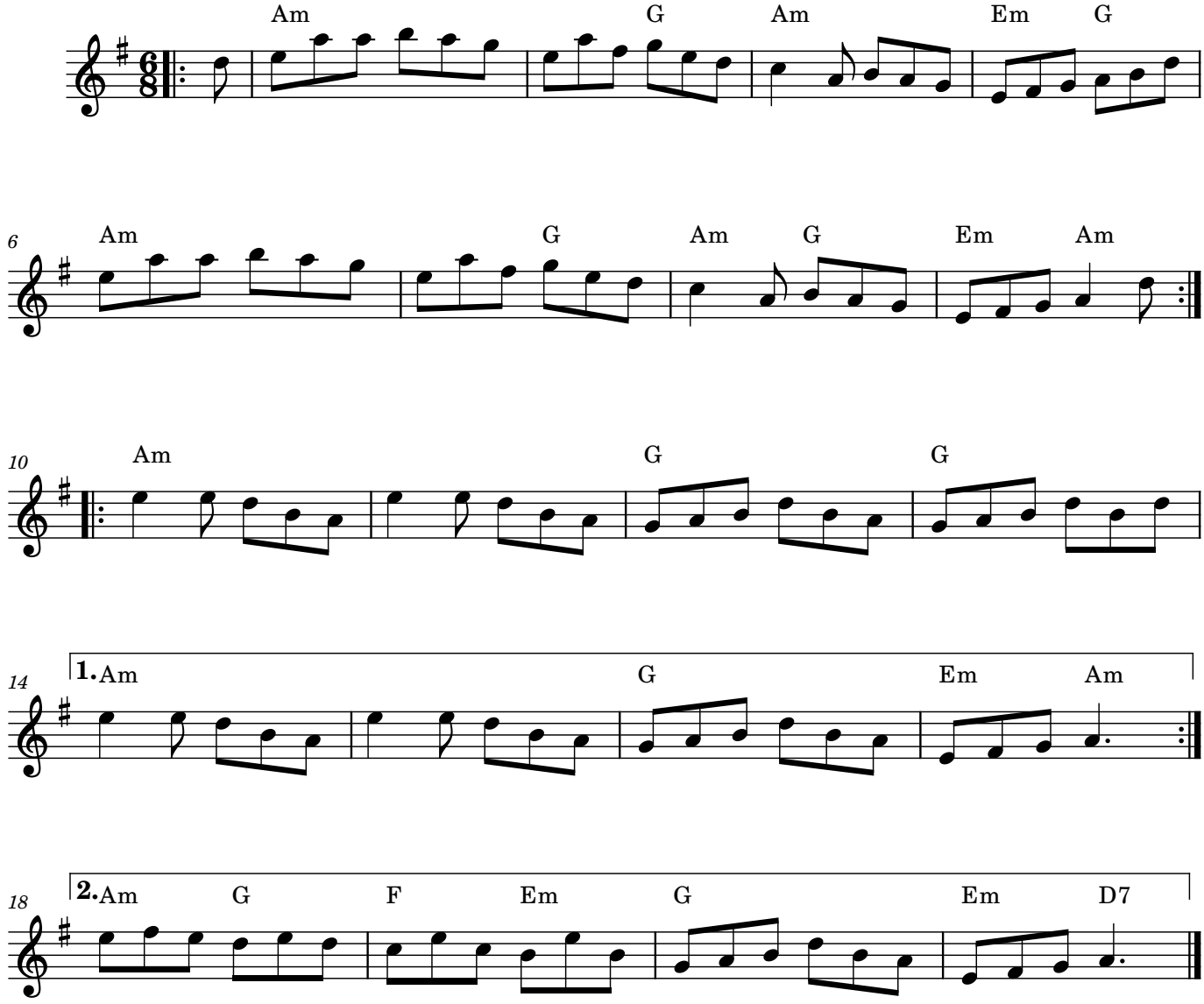
Carolan's Concerto

Air or Planxty, D Major



The Cliffs Of Moher

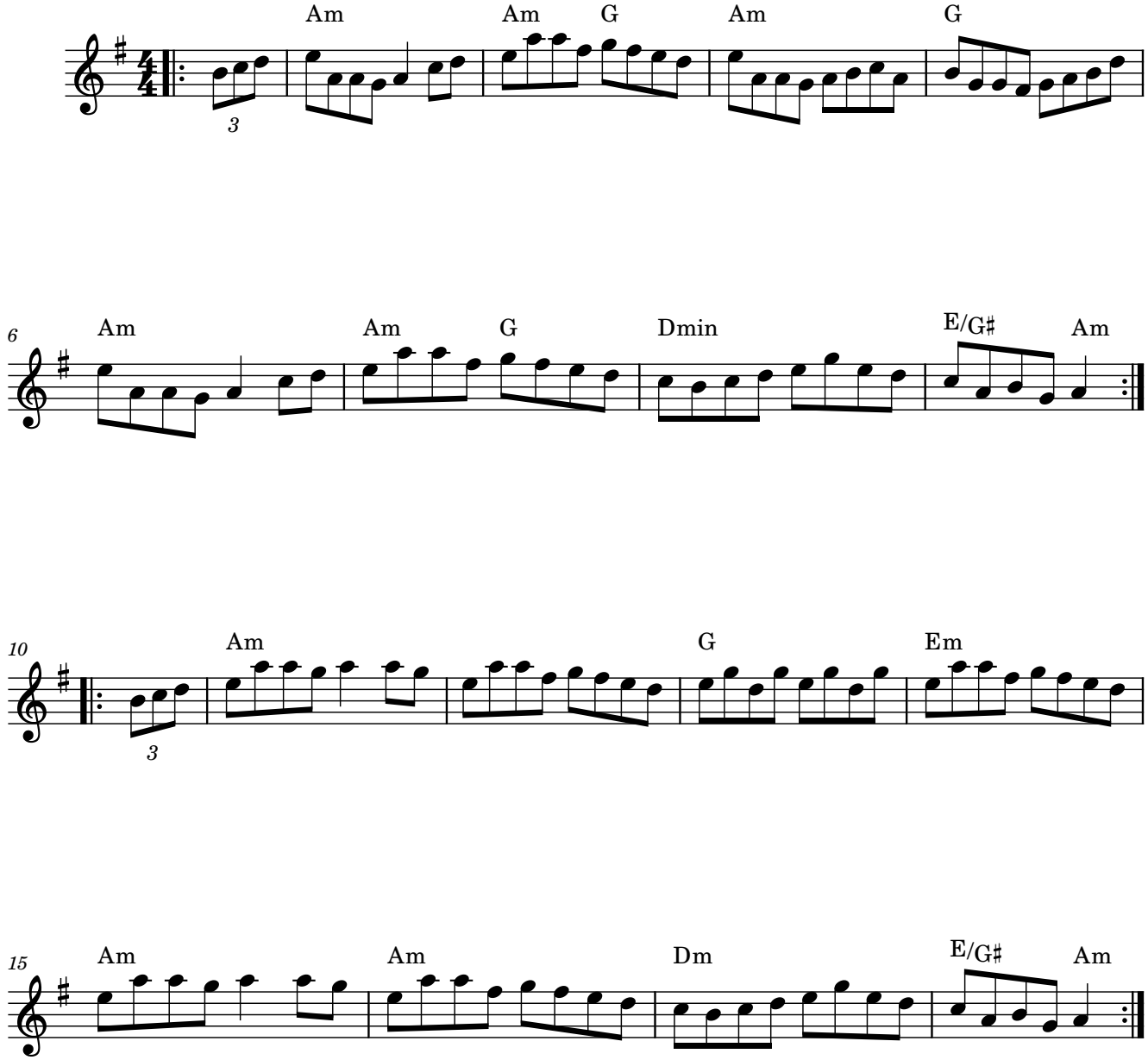
Jig, A Dorian



CC0 * 2022 ⁃ Join our mandolin discord server: https://discord.gg/ywVzc2ZgRk ⁃ v1

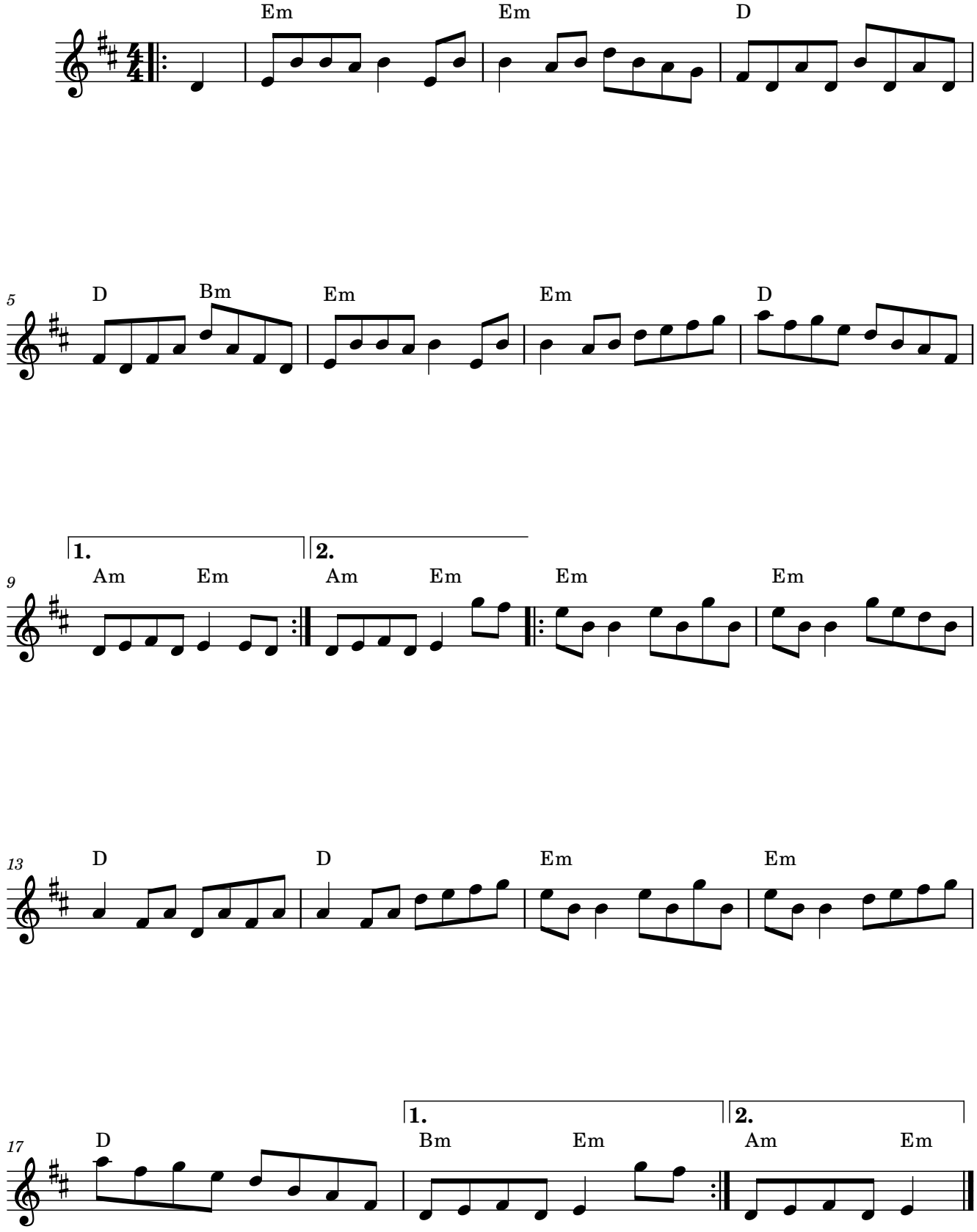
The Congress

Reel, A Dorian



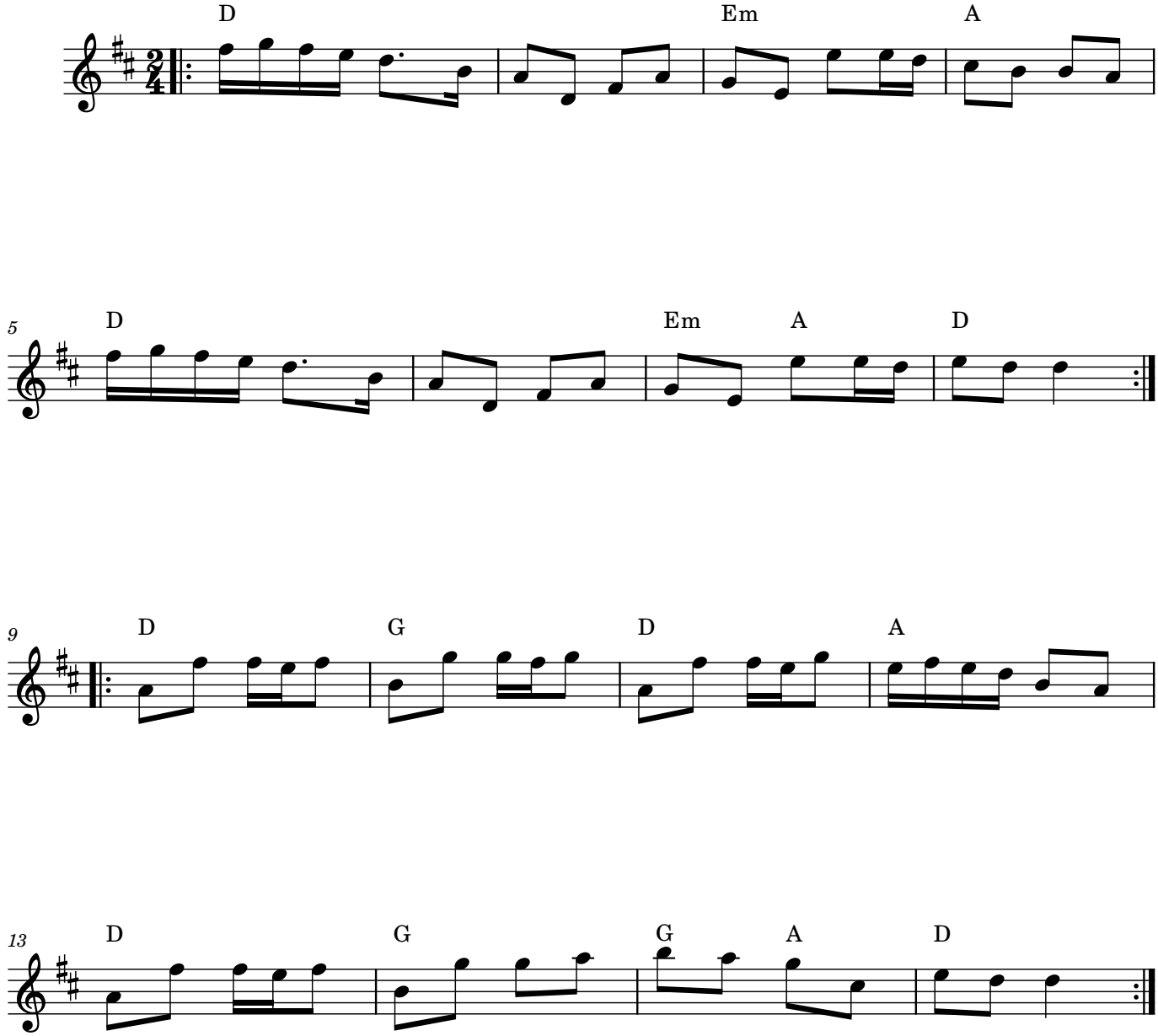
Cooley's Reel

Reel, E Dorian



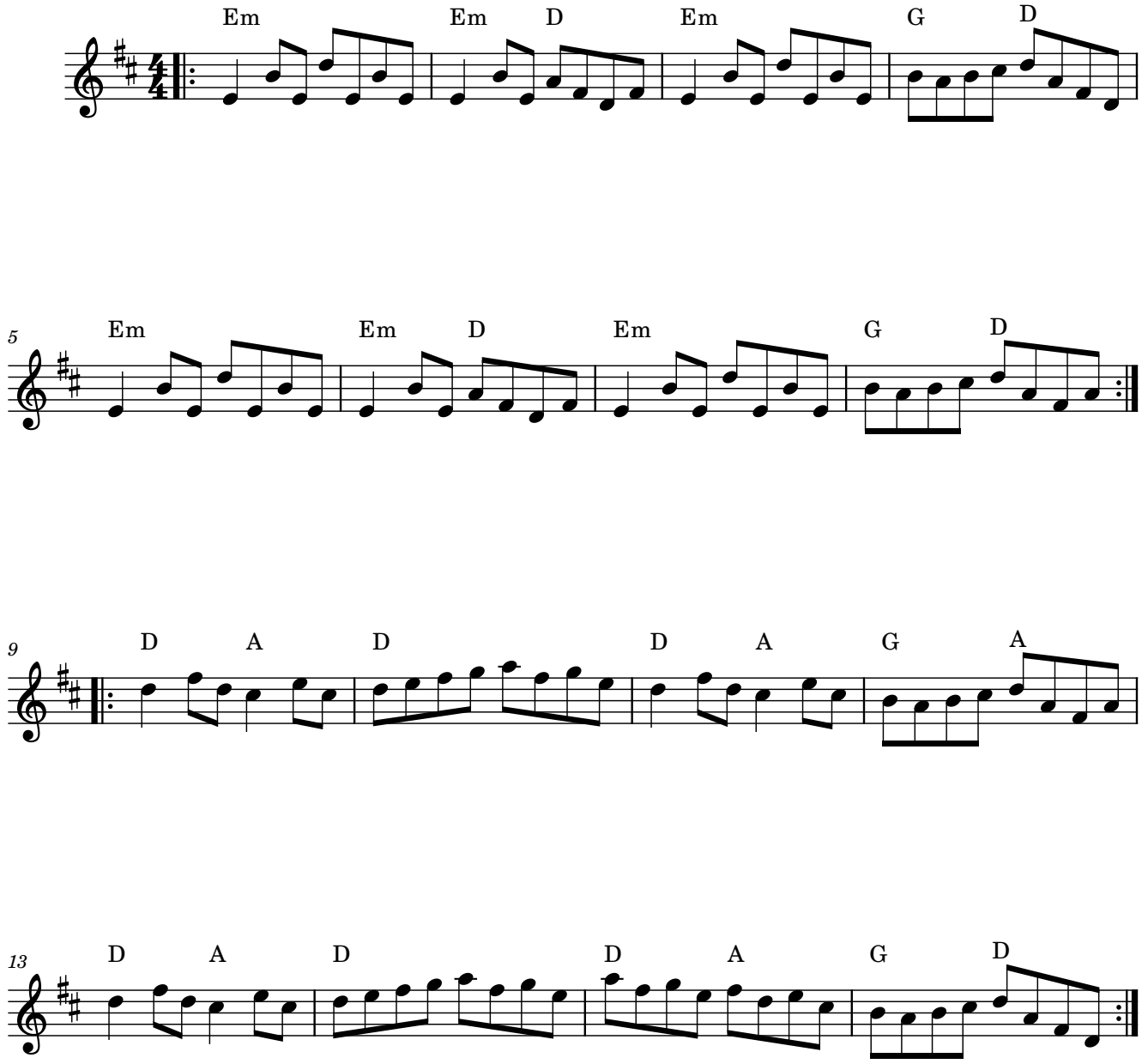
Denis Murphy's

Polka, D Major



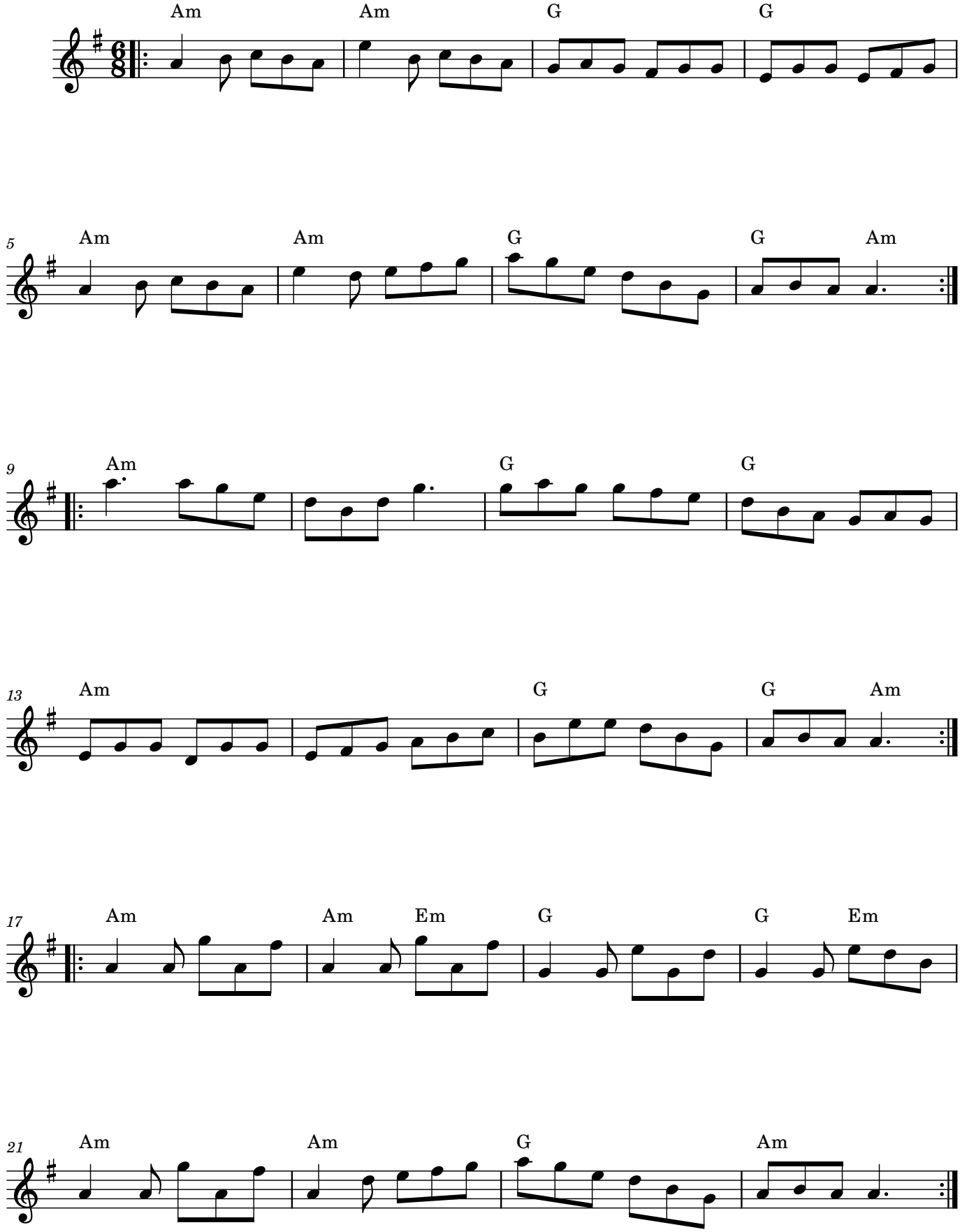
Drowsy Maggie

Reel, E Dorian



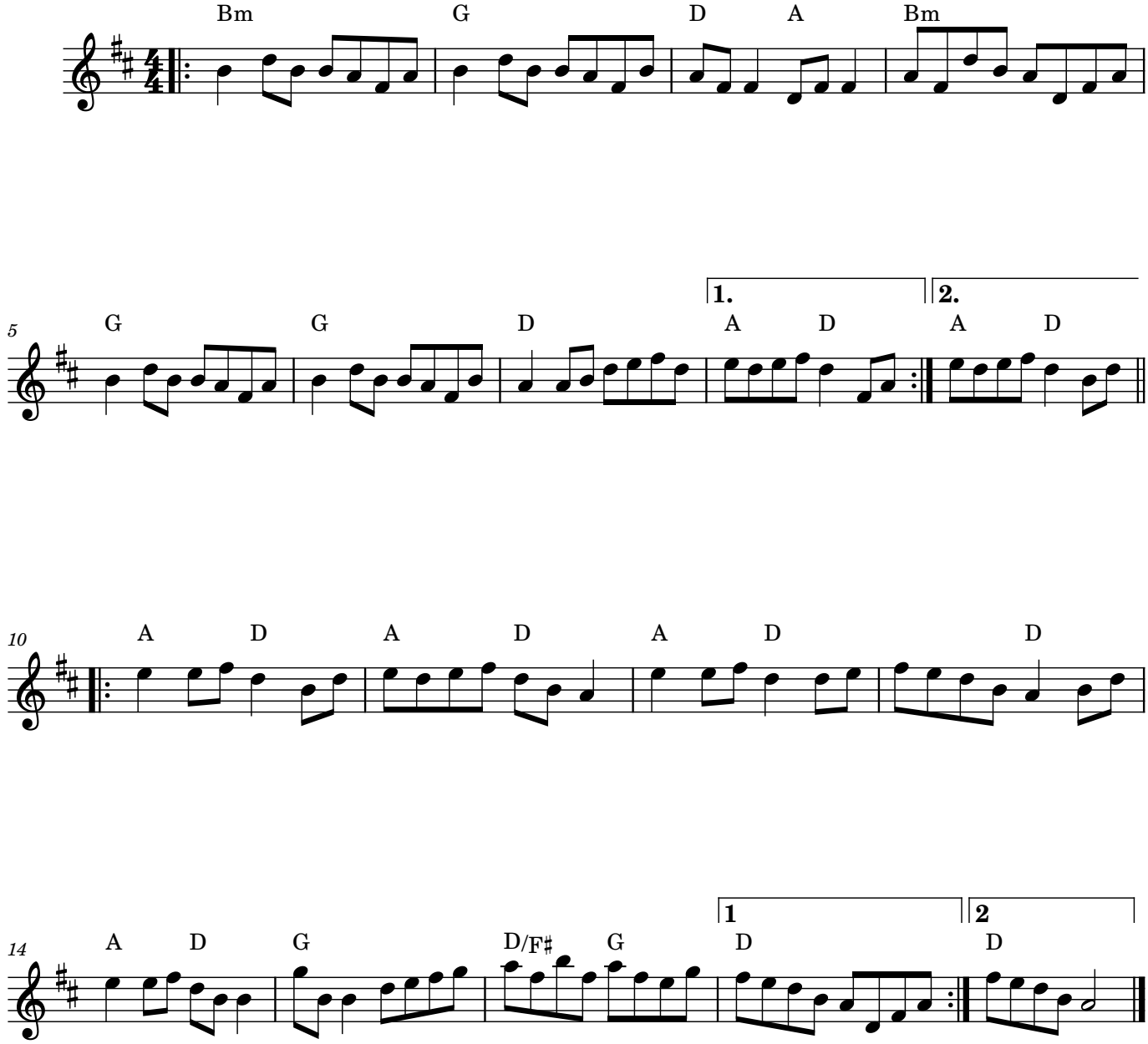
Dusty Windowsills

Jig, A Minor



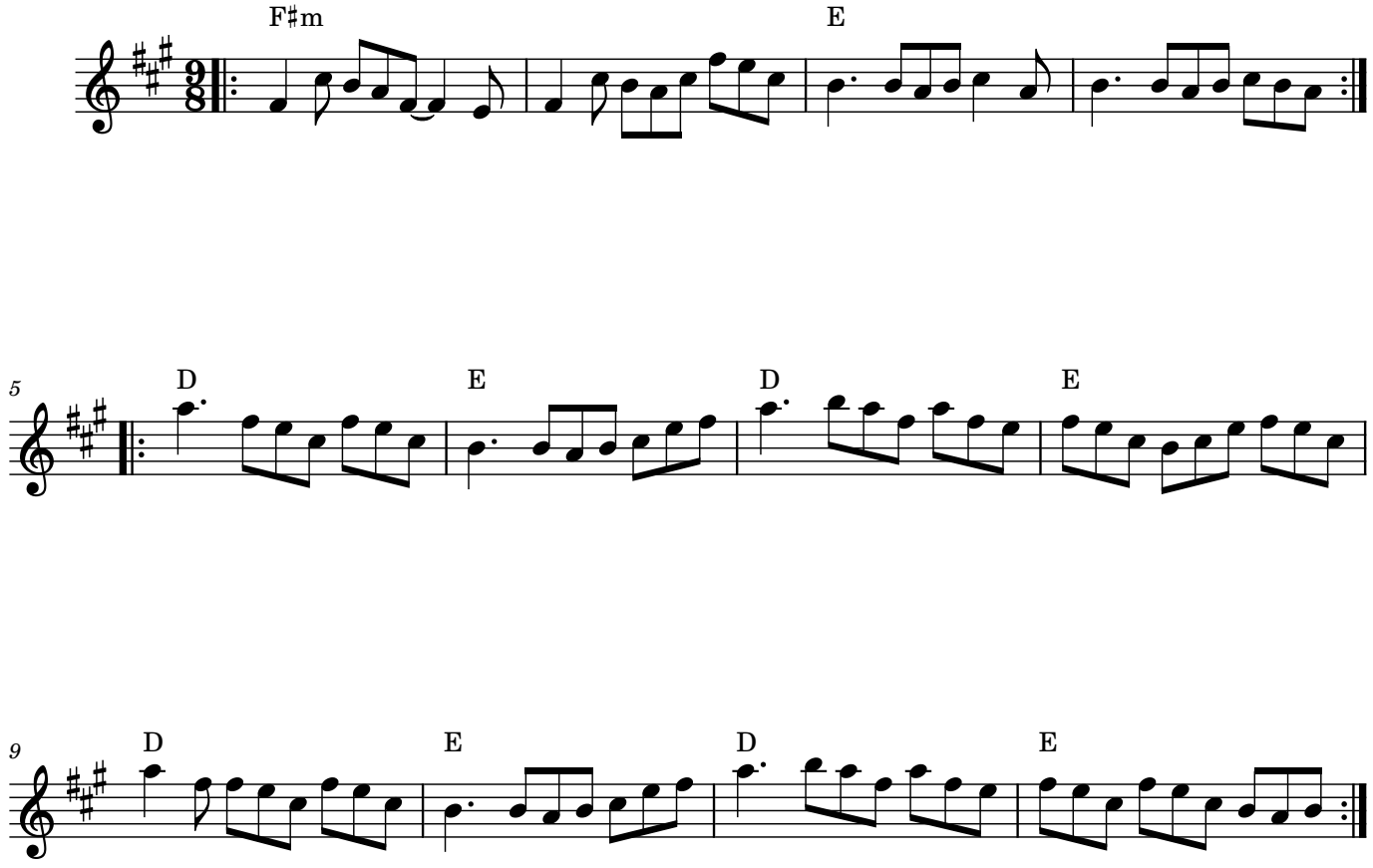
The Earl's Chair

Reel, B minor then D Major



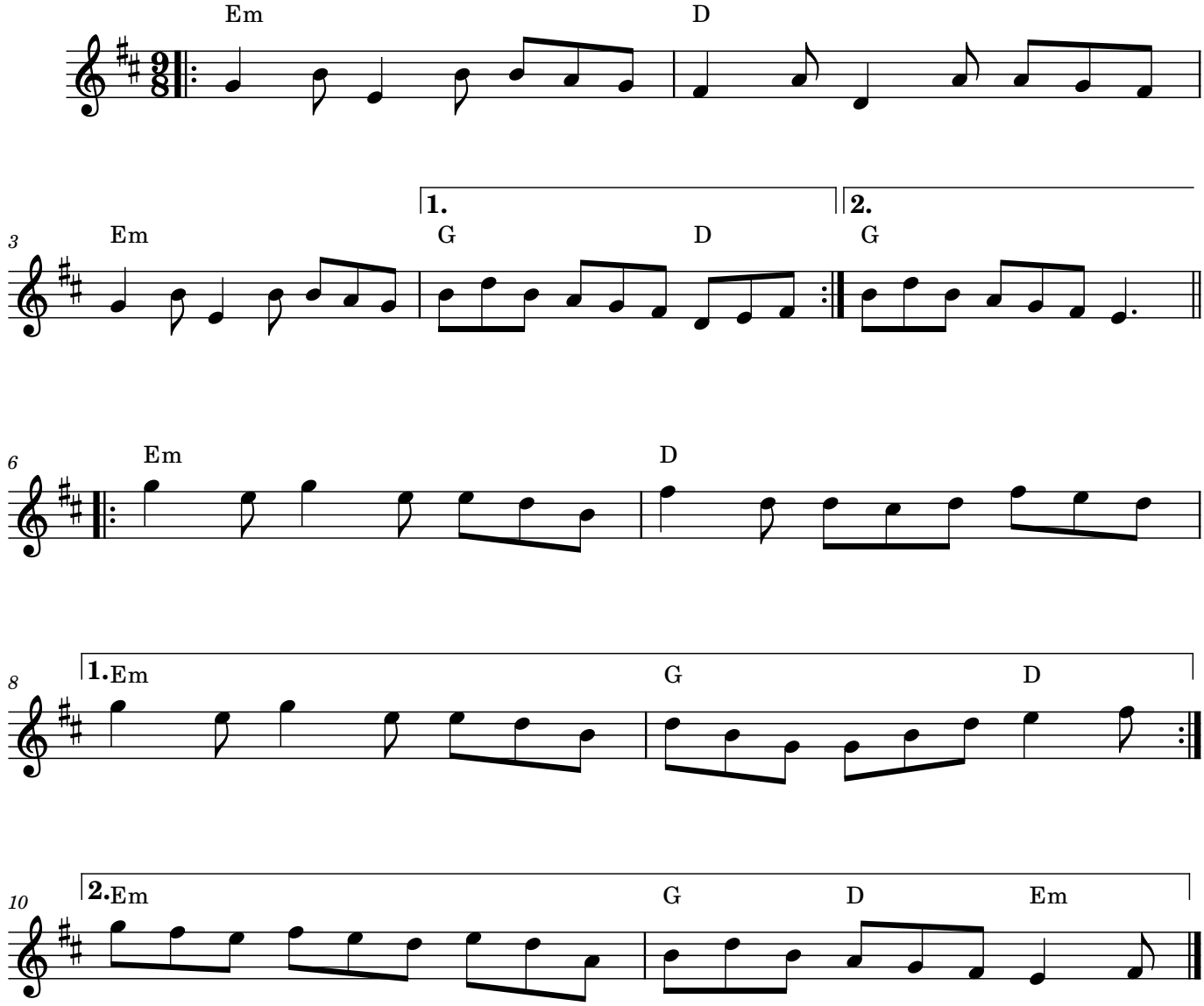
Farewell To Whalley Range

Slip Jig, F# Minor



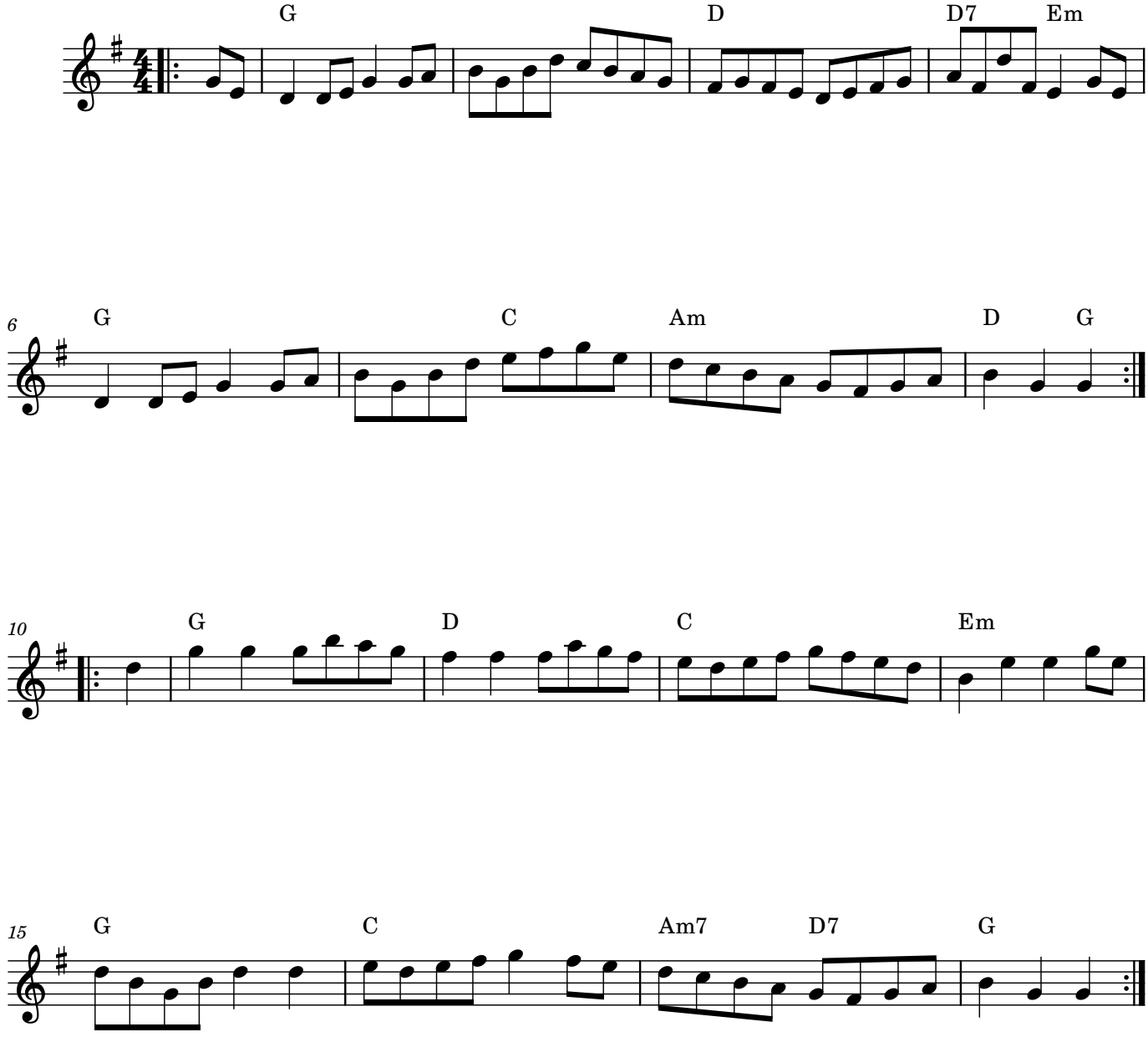
A Fig For A Kiss

Slip Jig, E Dorian



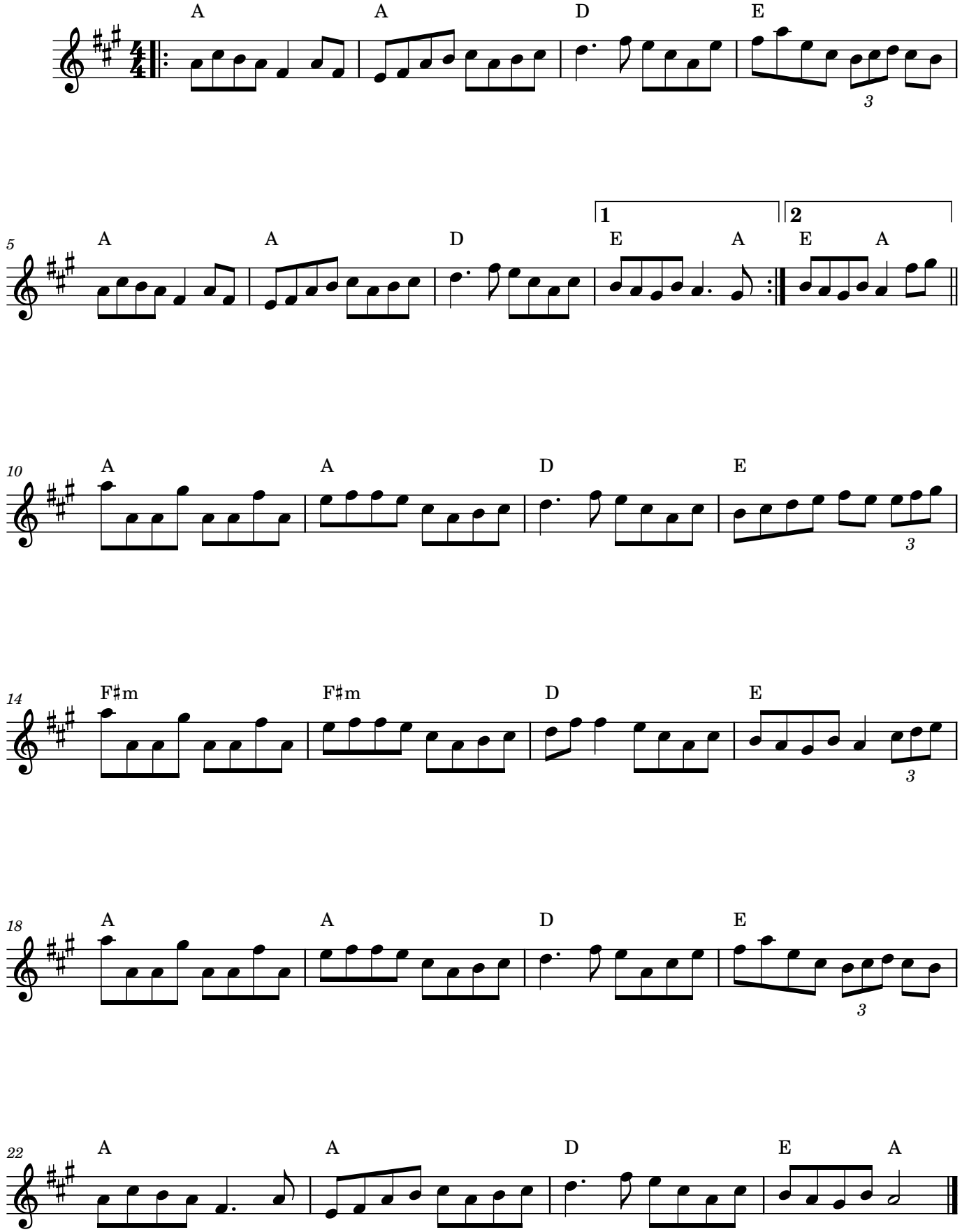
The Flowers Of Edinburgh

Reel, G Major



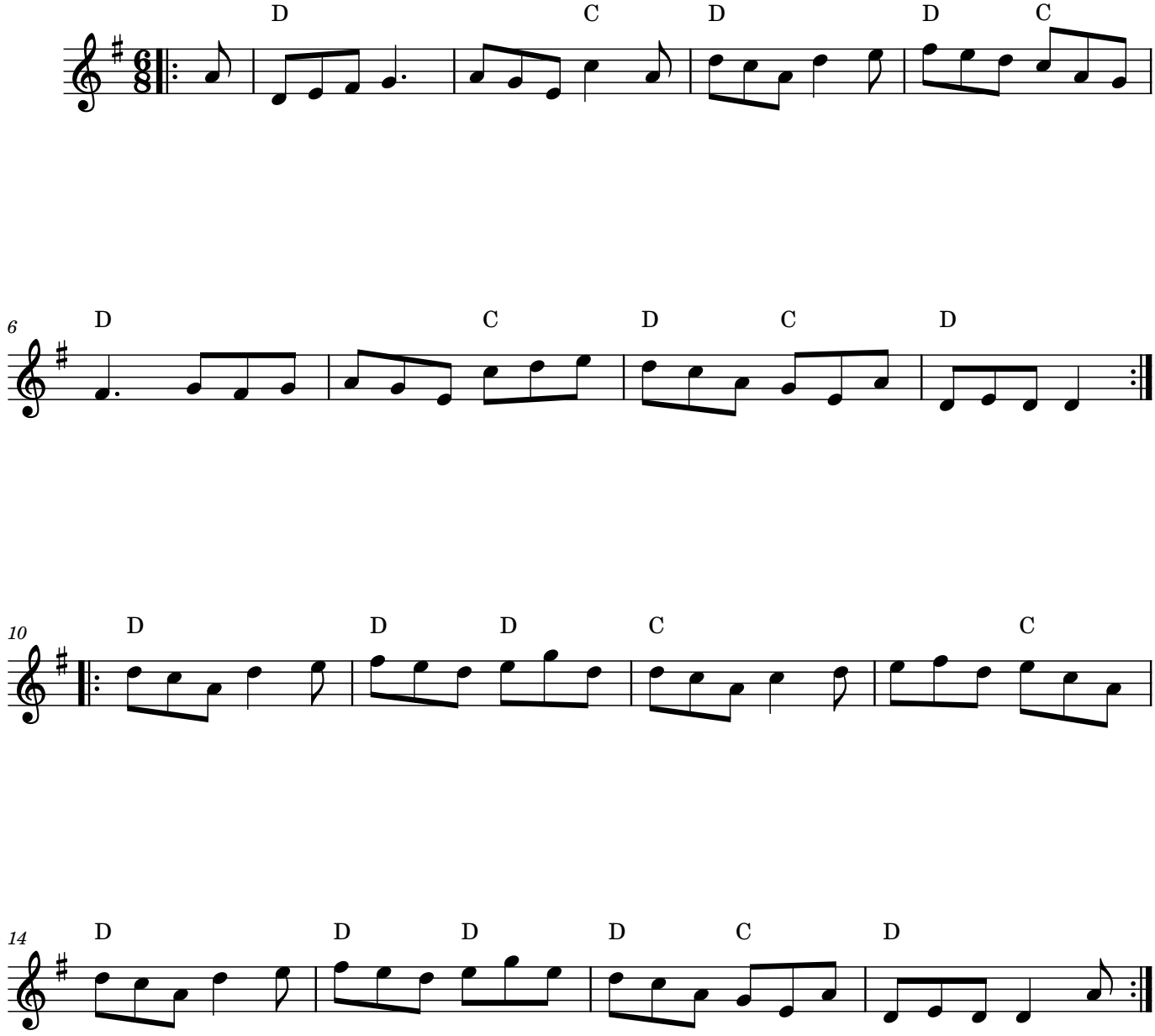
Frank's Reel

Reel, A Major



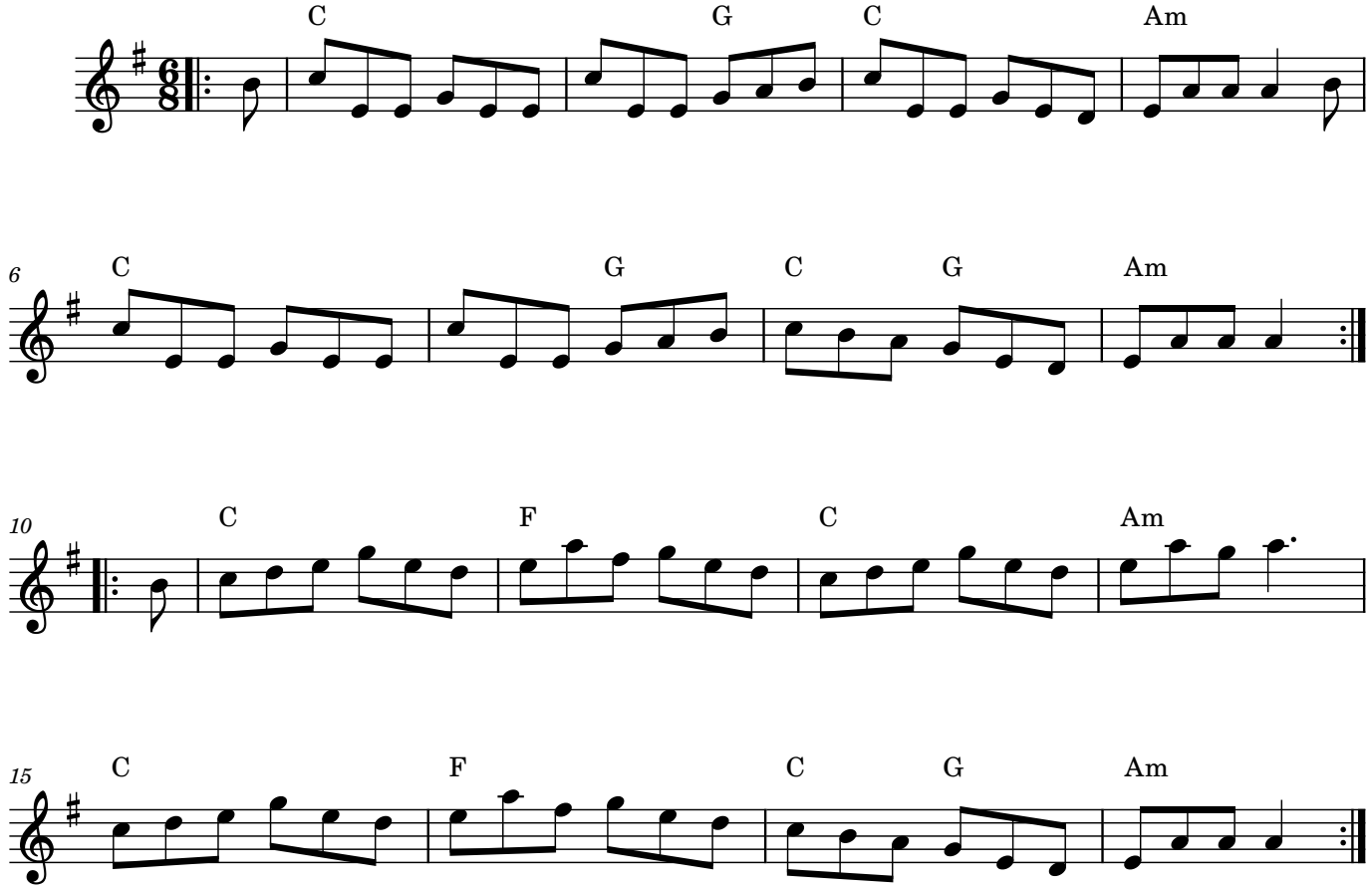
Garrett Barrys

Jig, D Major



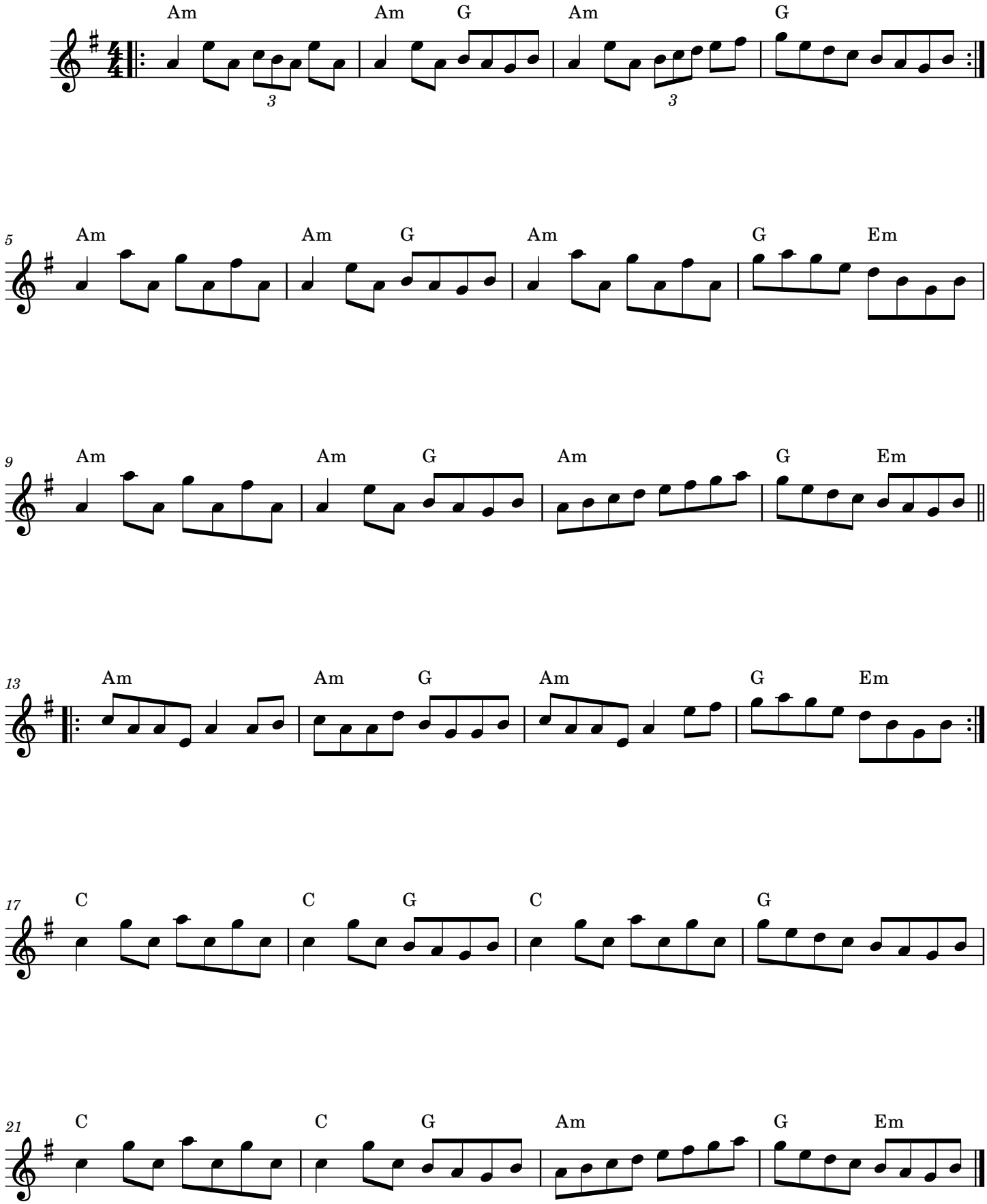
The Geese In The Bog

Jig, A Dorian



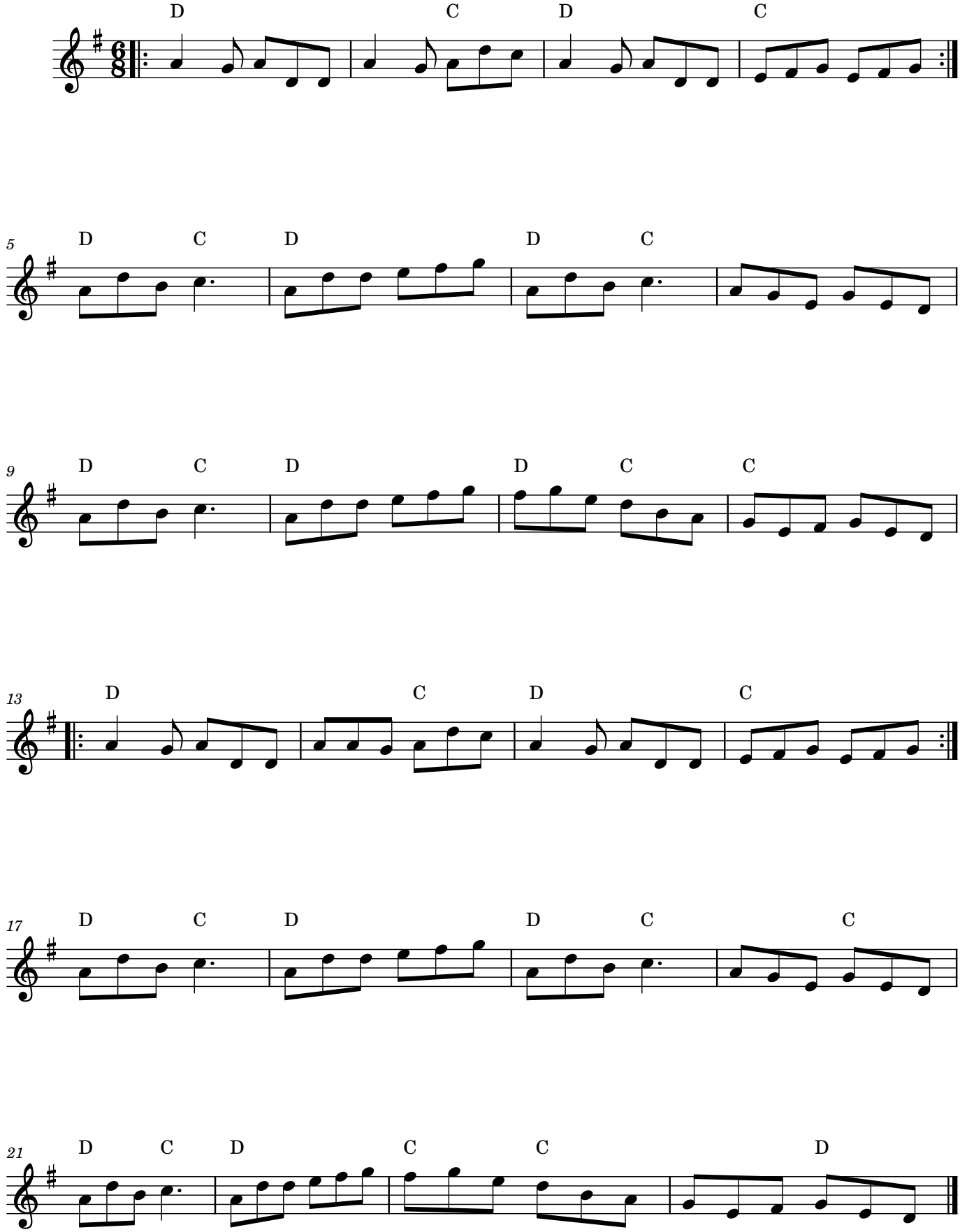
Gravel Walks

Reel, A Dorian



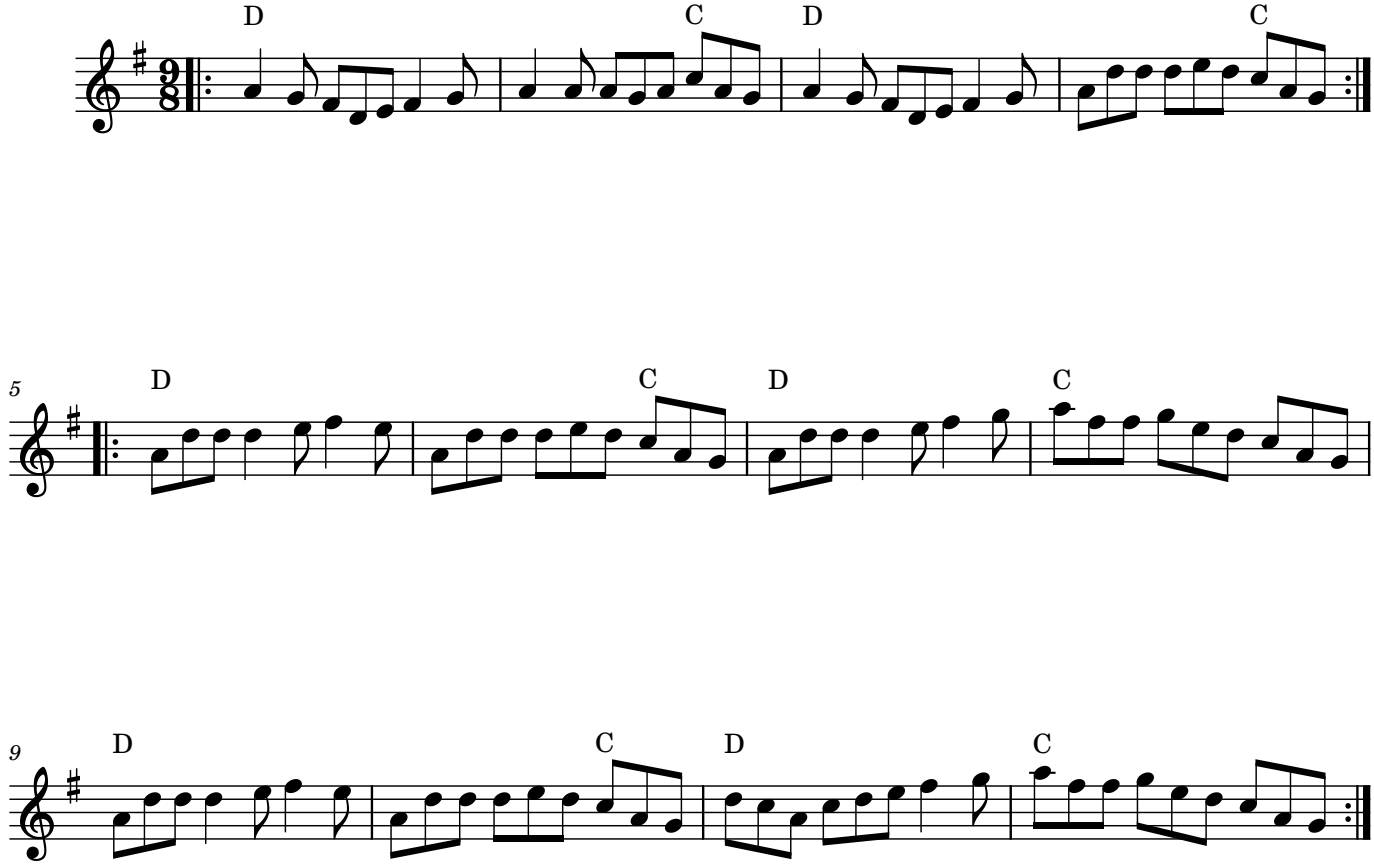
The Hag At The Churn

Jig, D Mixolydian



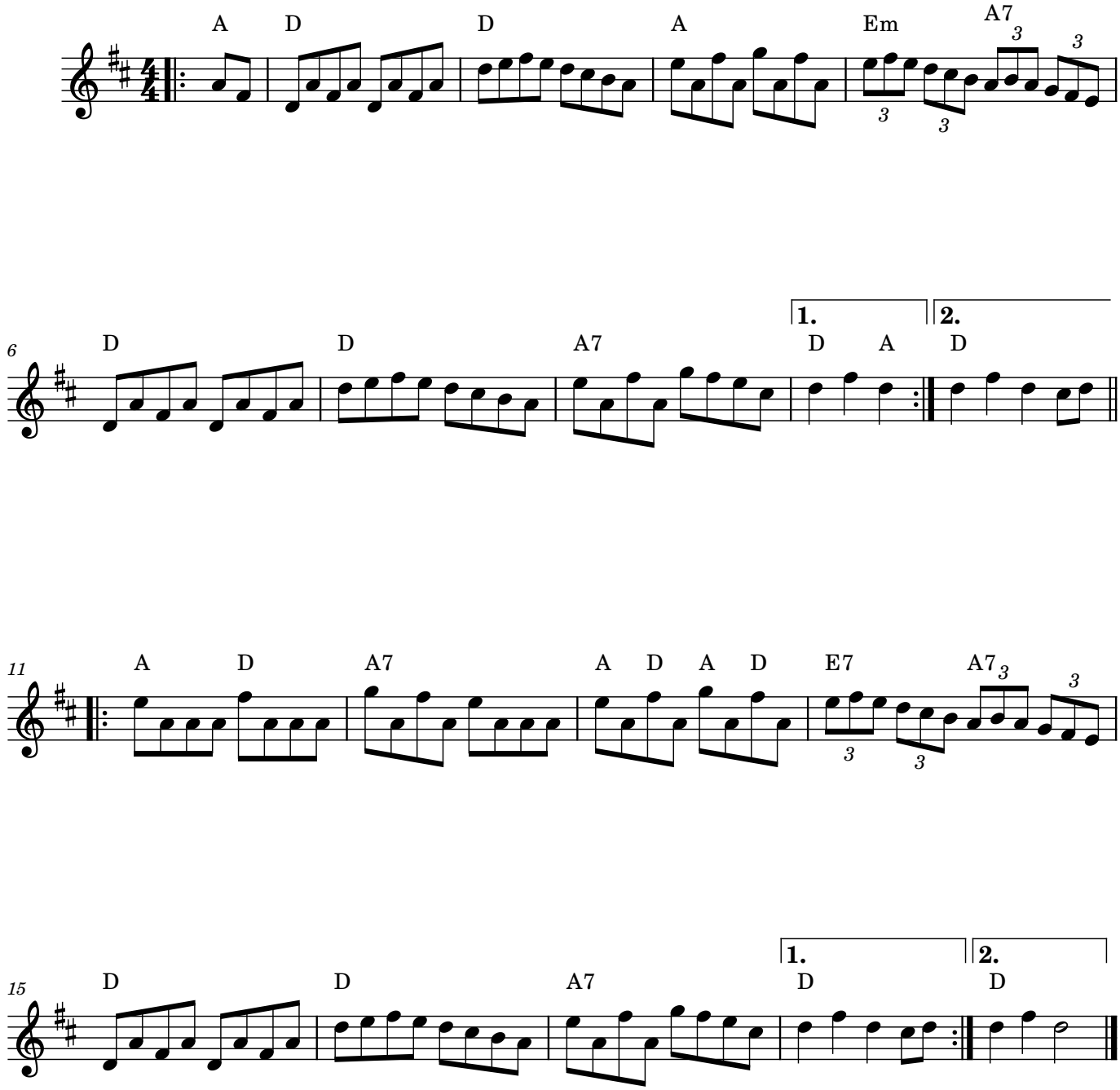
Hardiman The Fiddler

Slip Jig, D Mixolydian



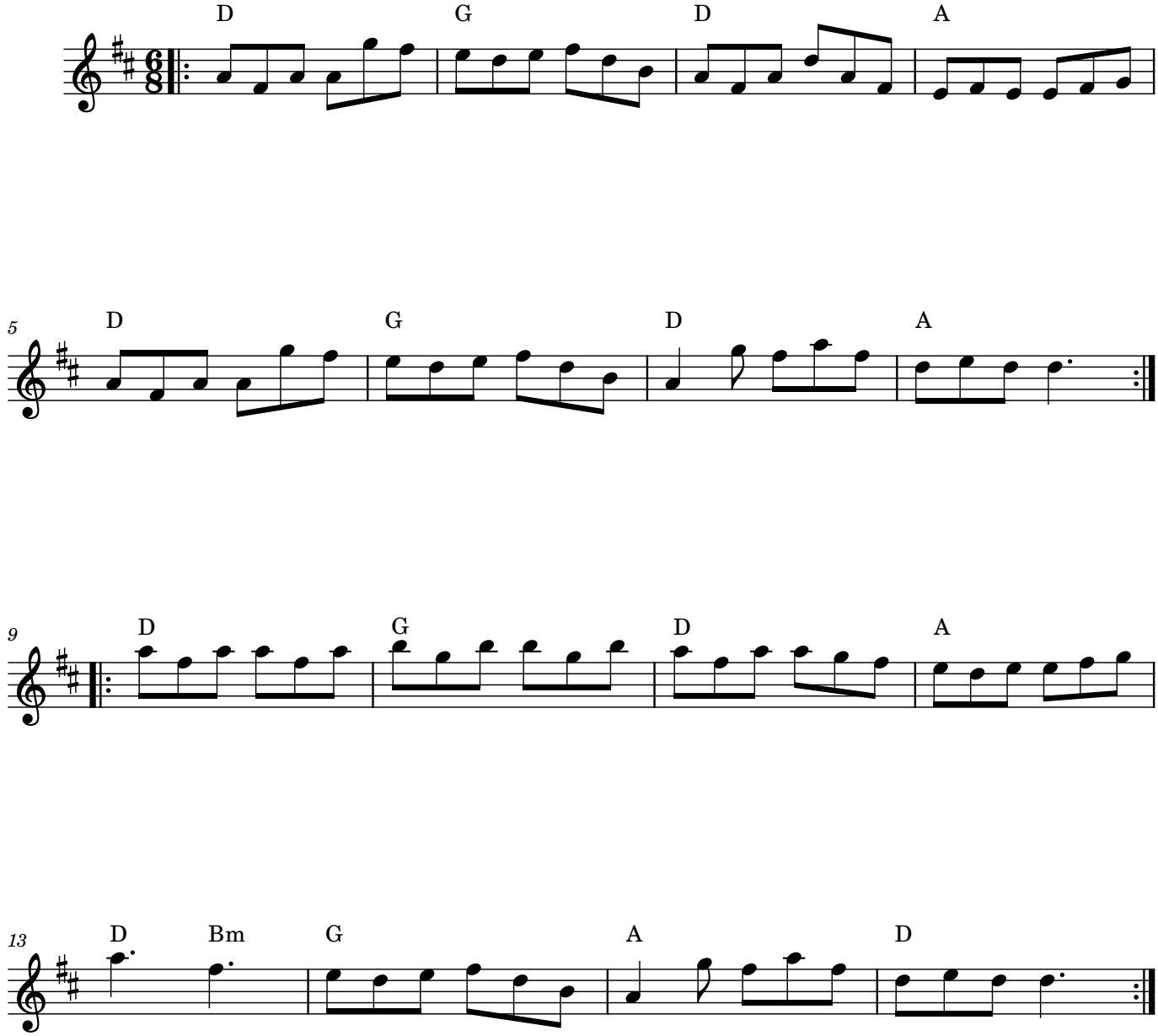
Harvest Home

Hornpipe, D Major



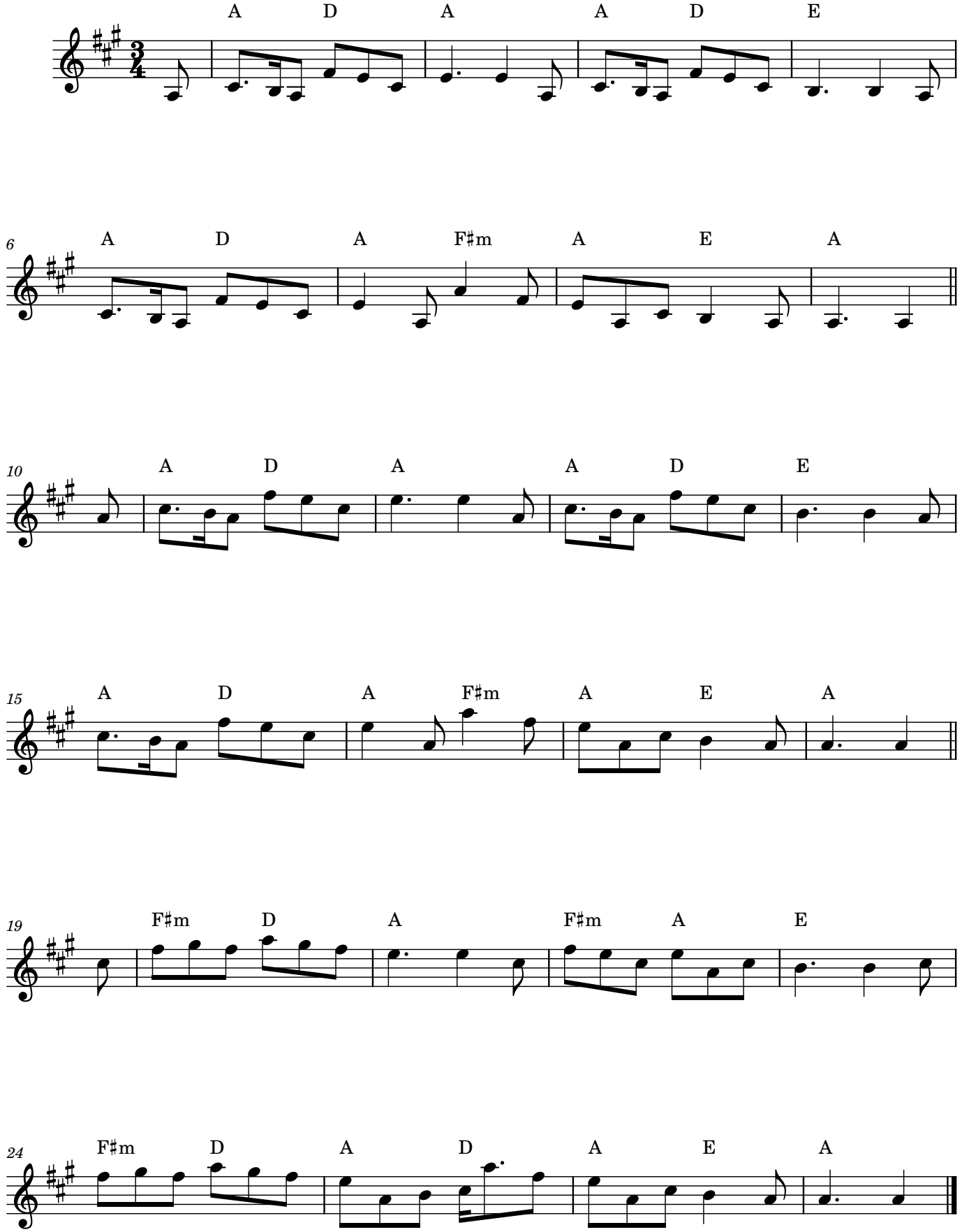
Haste To The Wedding

Jig, D Major



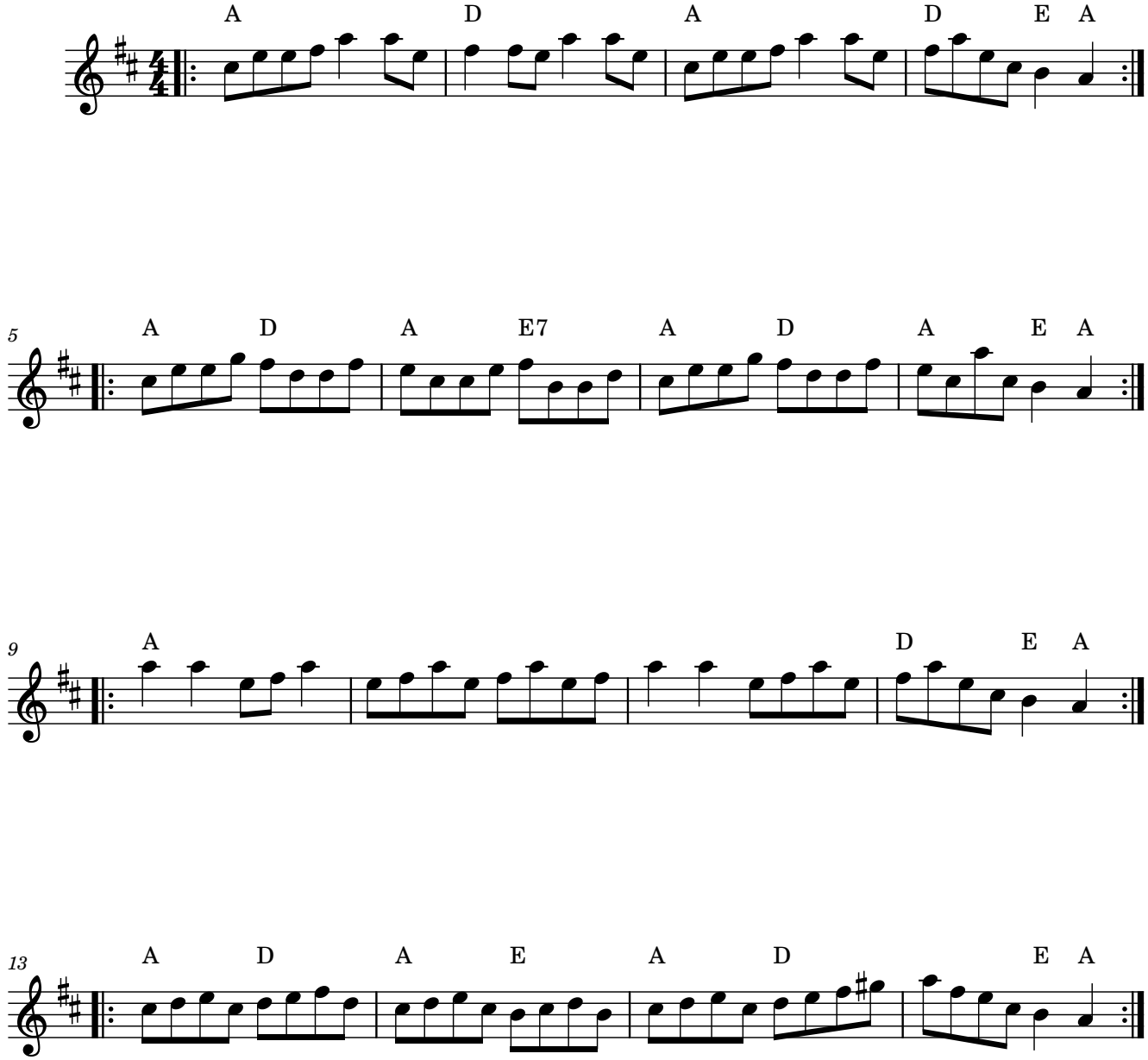
Hector The Hero

Air, A Major



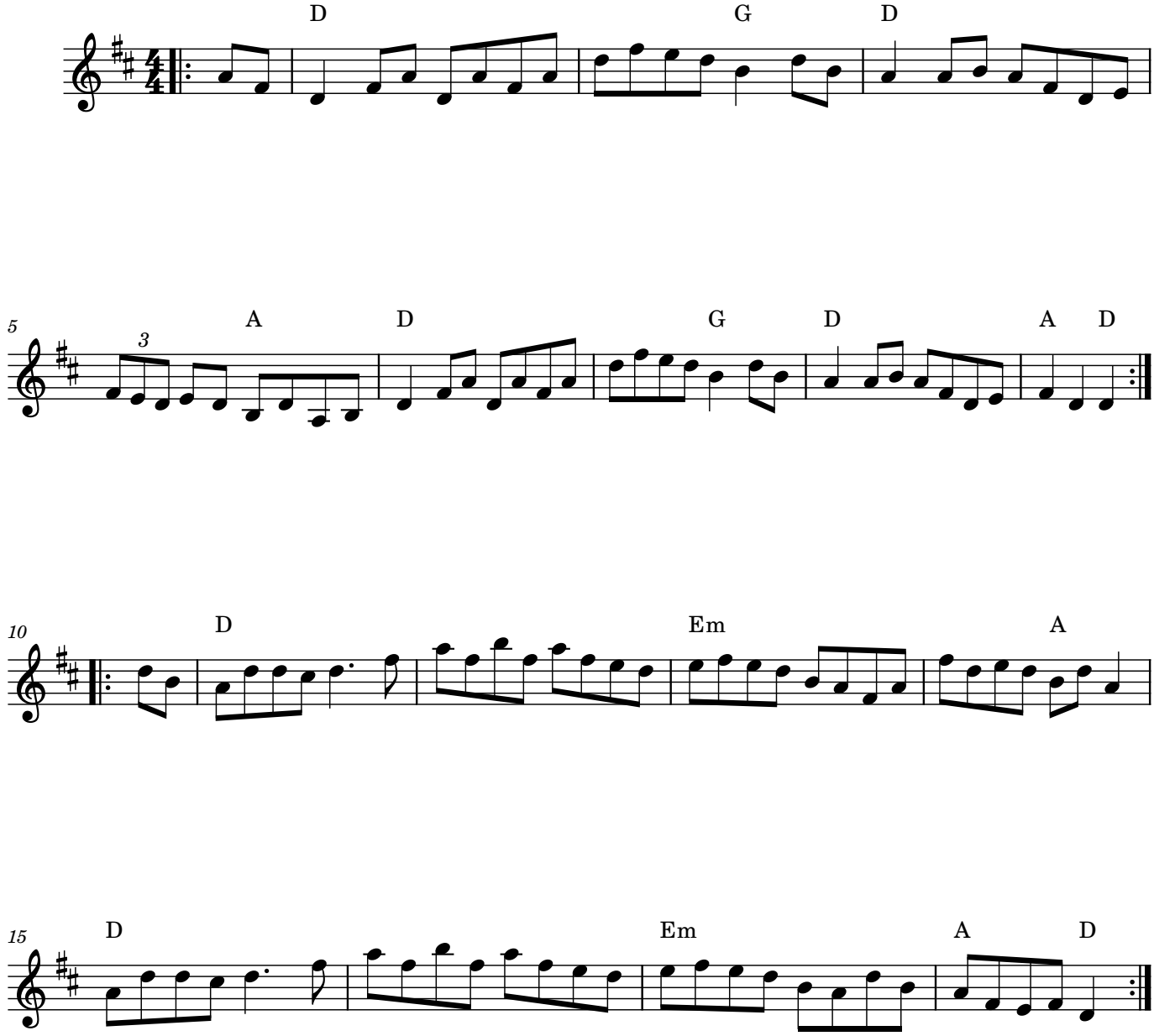
The High Road To Linton

Reel, A Mixolydian



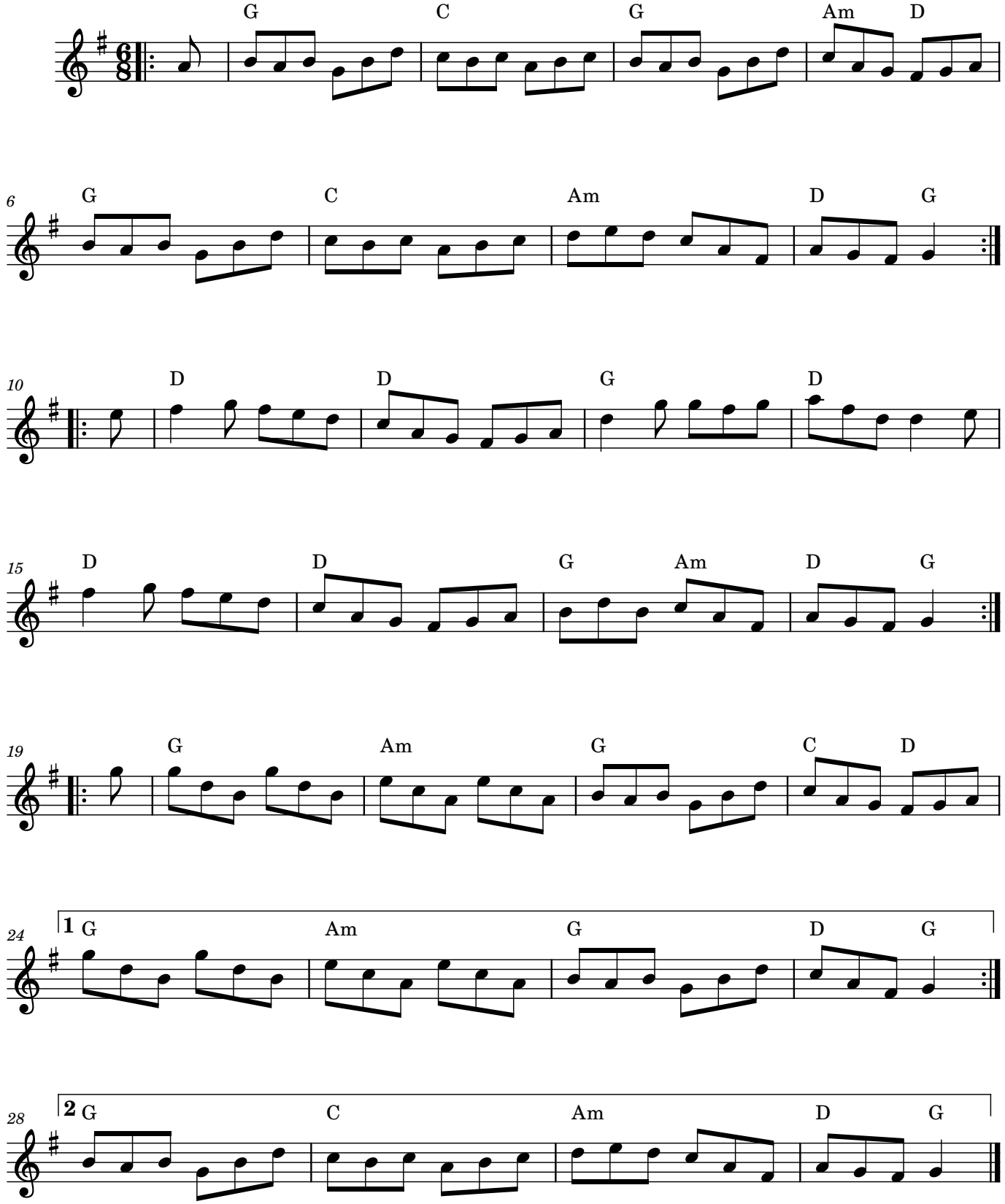
The Home Ruler

Hornpipe, D Major



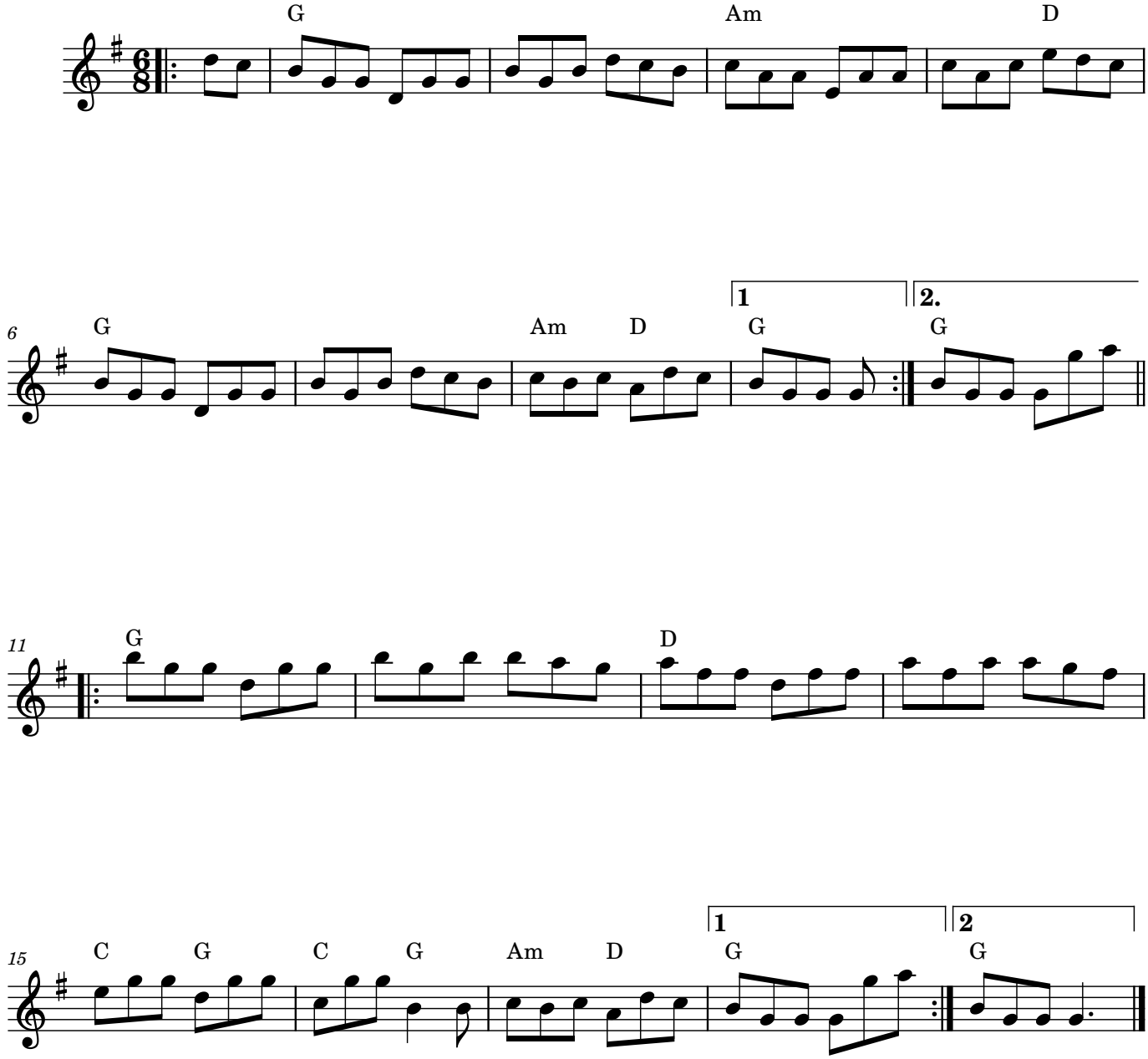
The Humours Of Ennistymon

Jig, G Major



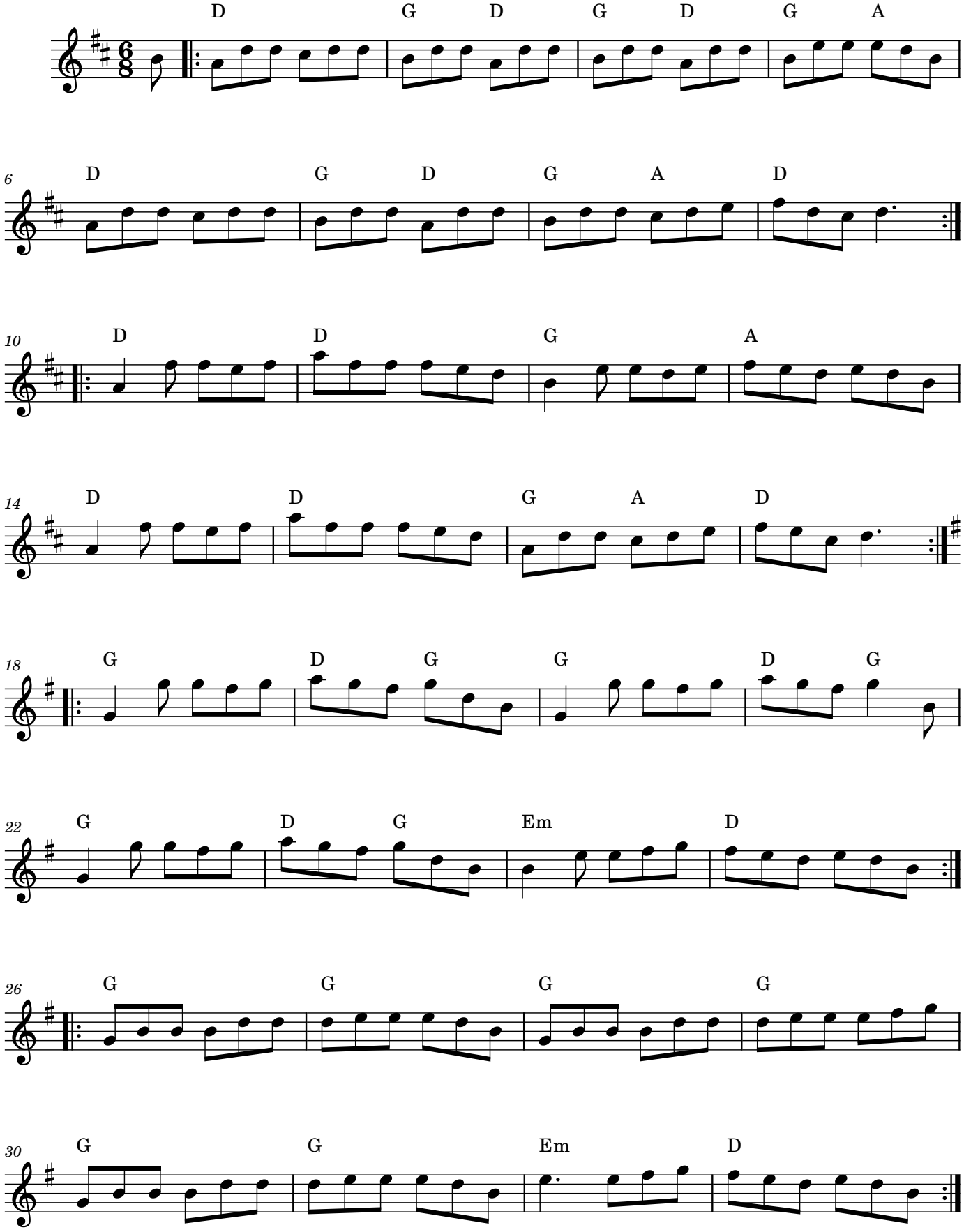
The Irish Washerwoman

Jig, D Major



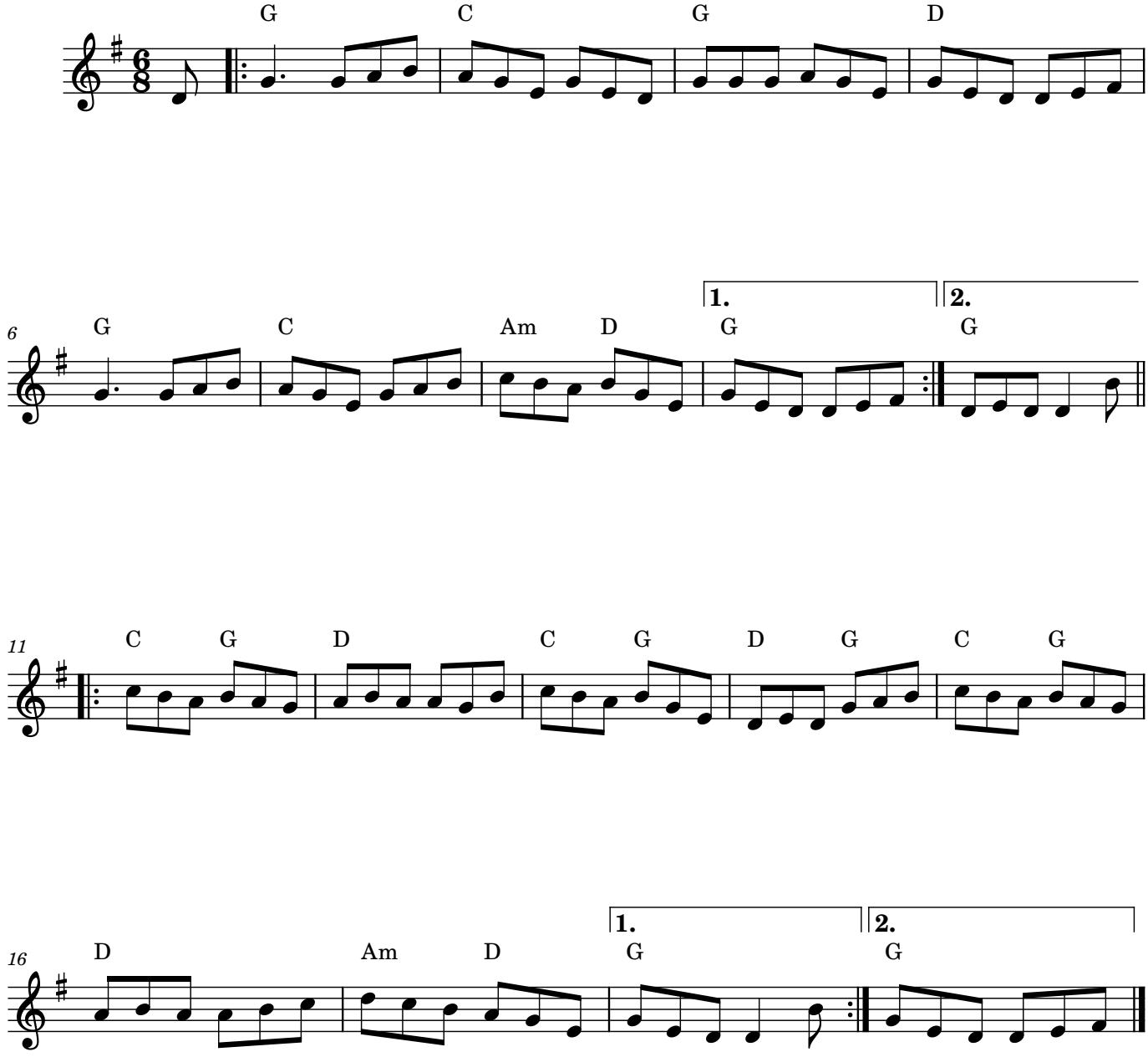
Jig of Slurs

Jig, D Major then G Major



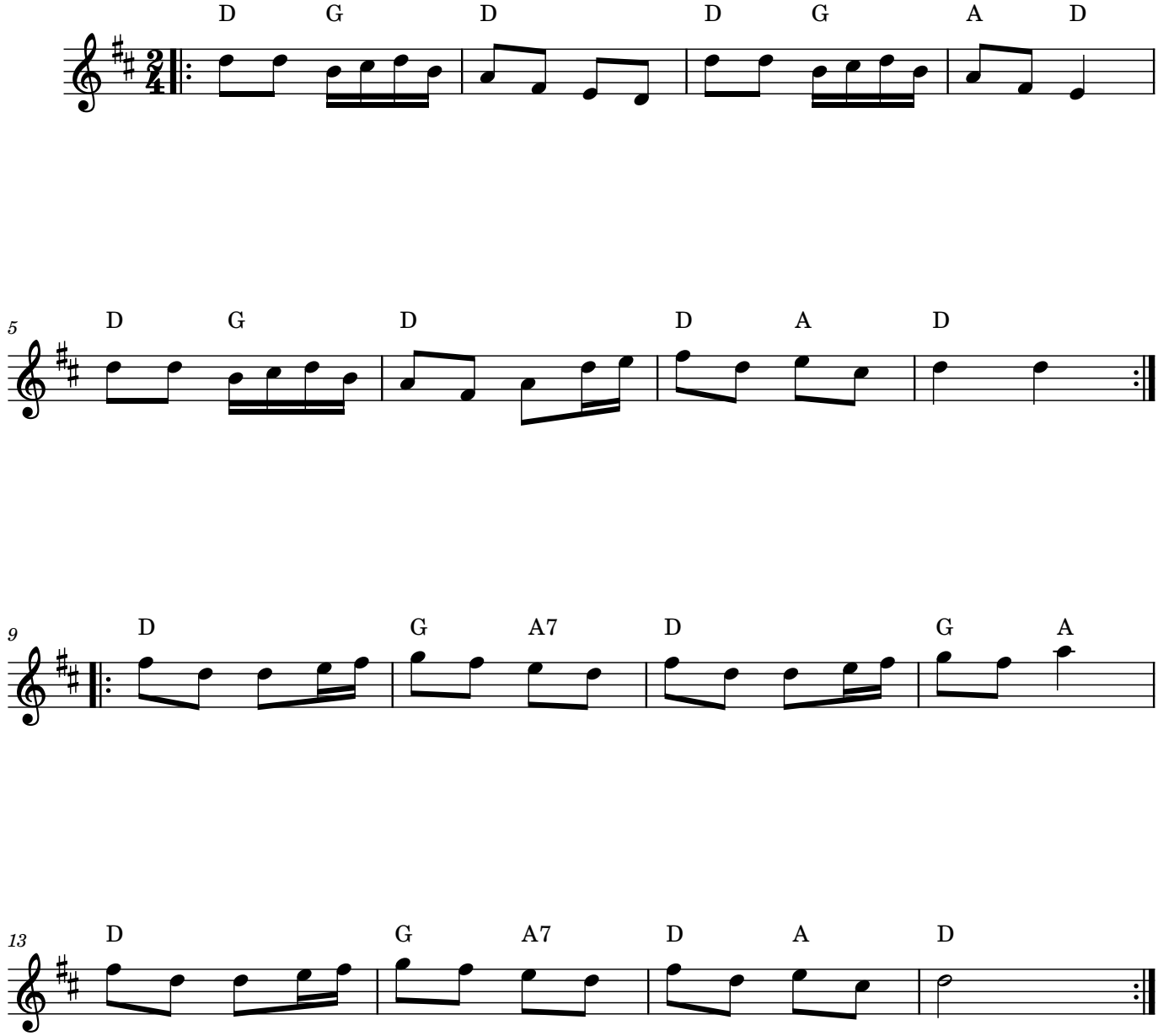
Jimmy Wards

Jig, G Major



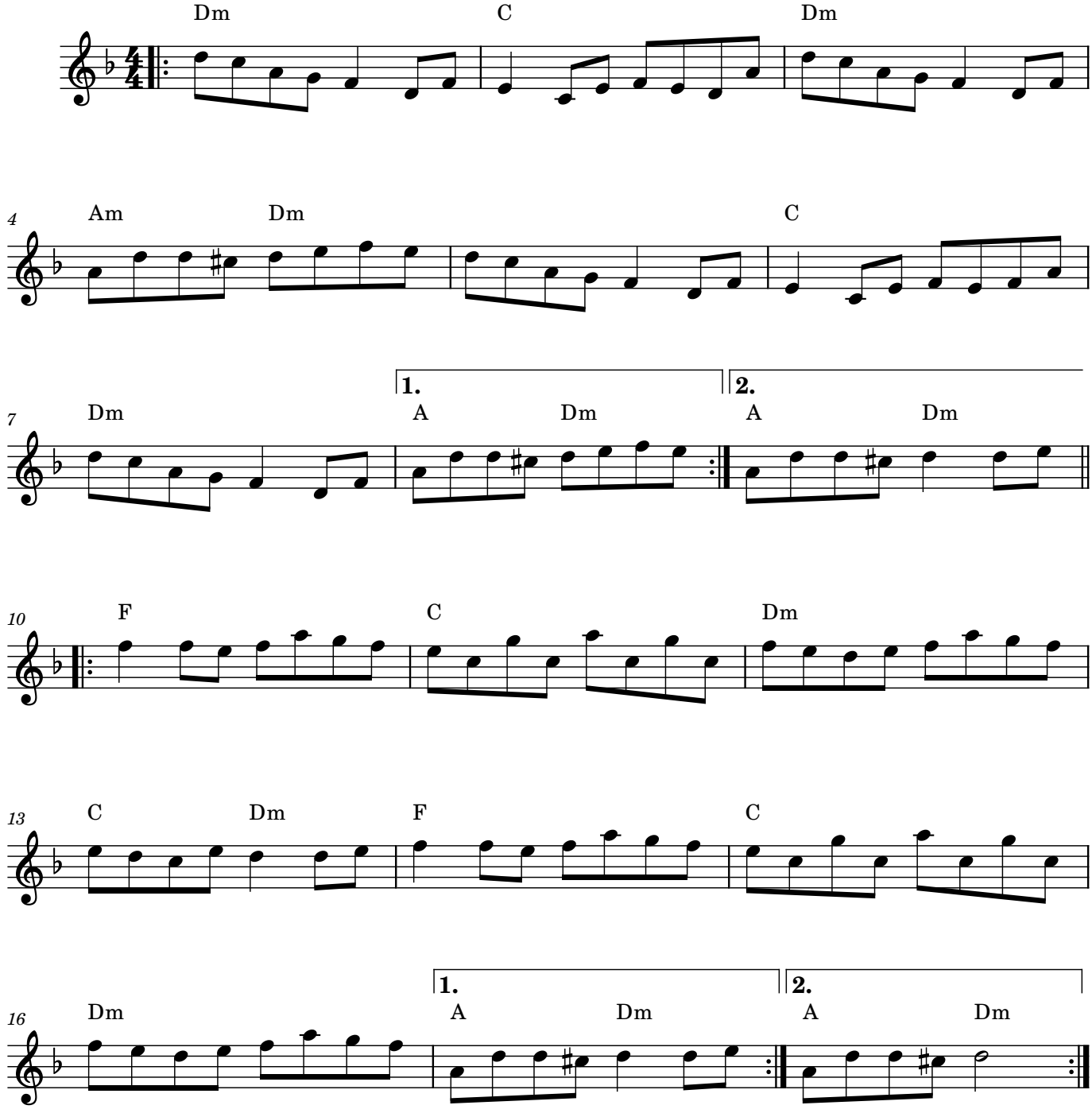
John Ryan's

Polka, D Major



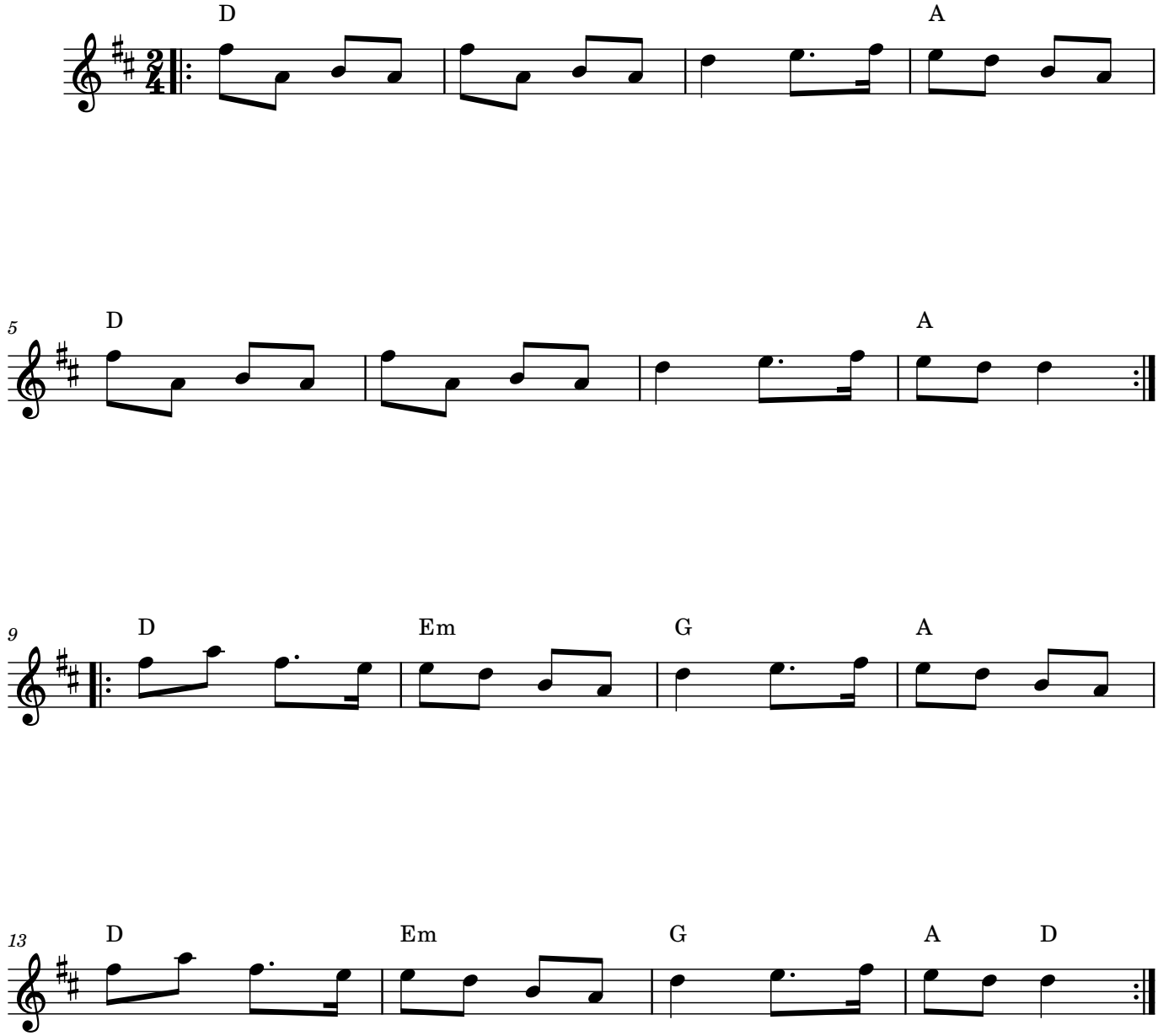
Julia Delaney's

Reel, D Dorian



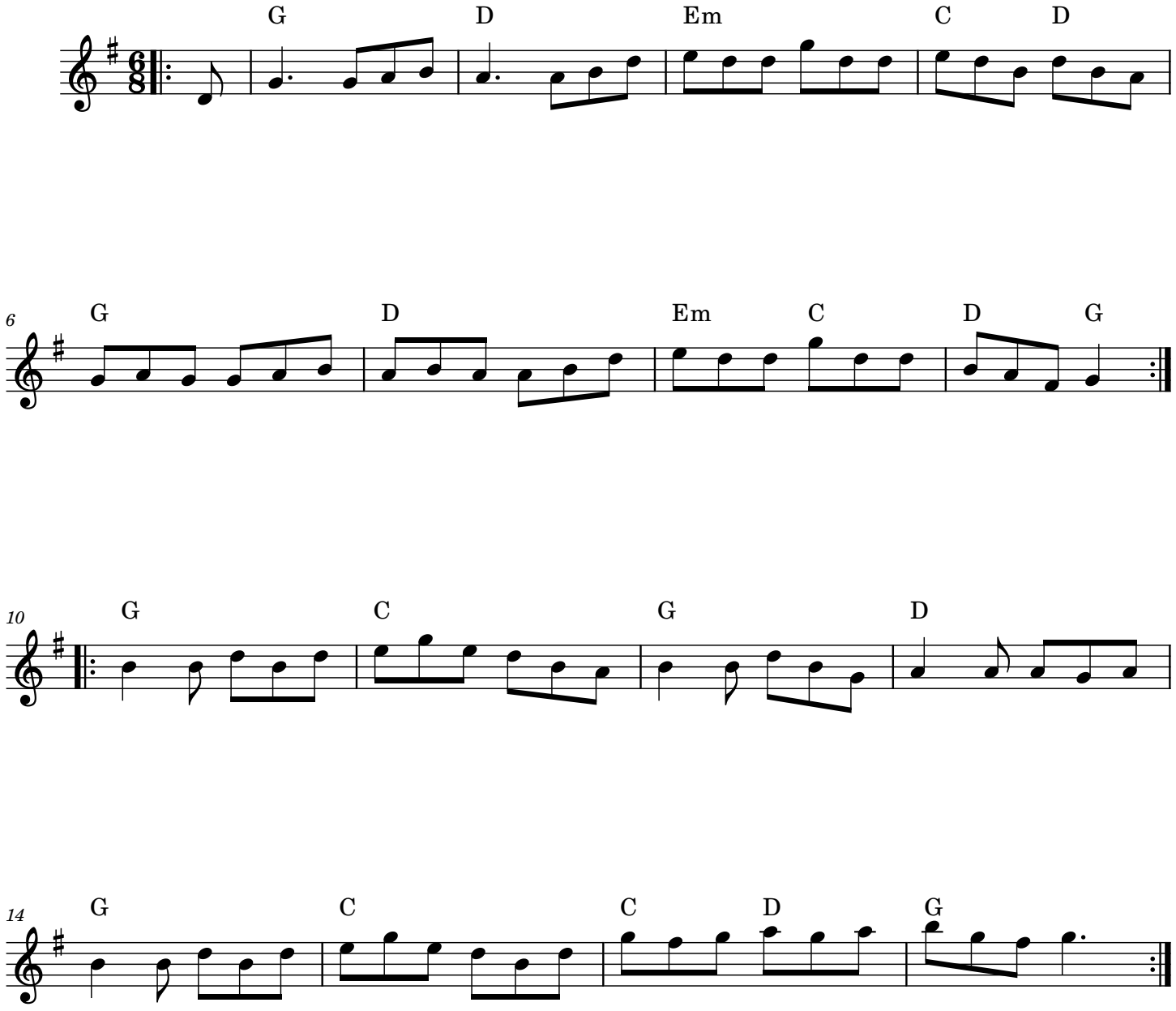
The Kerry Polka

Polka, G Major



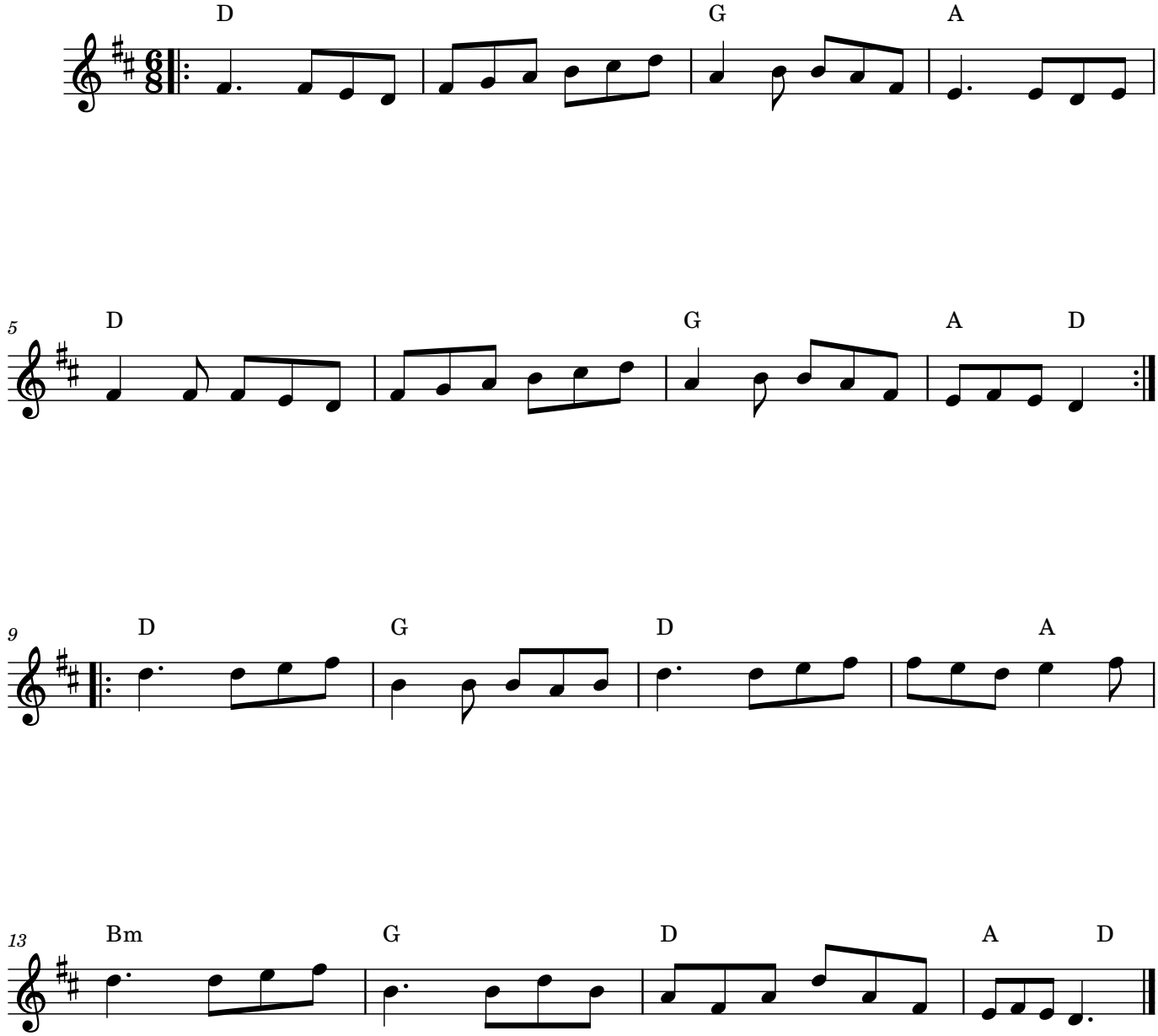
The Kesh Jig

Jig, G Major



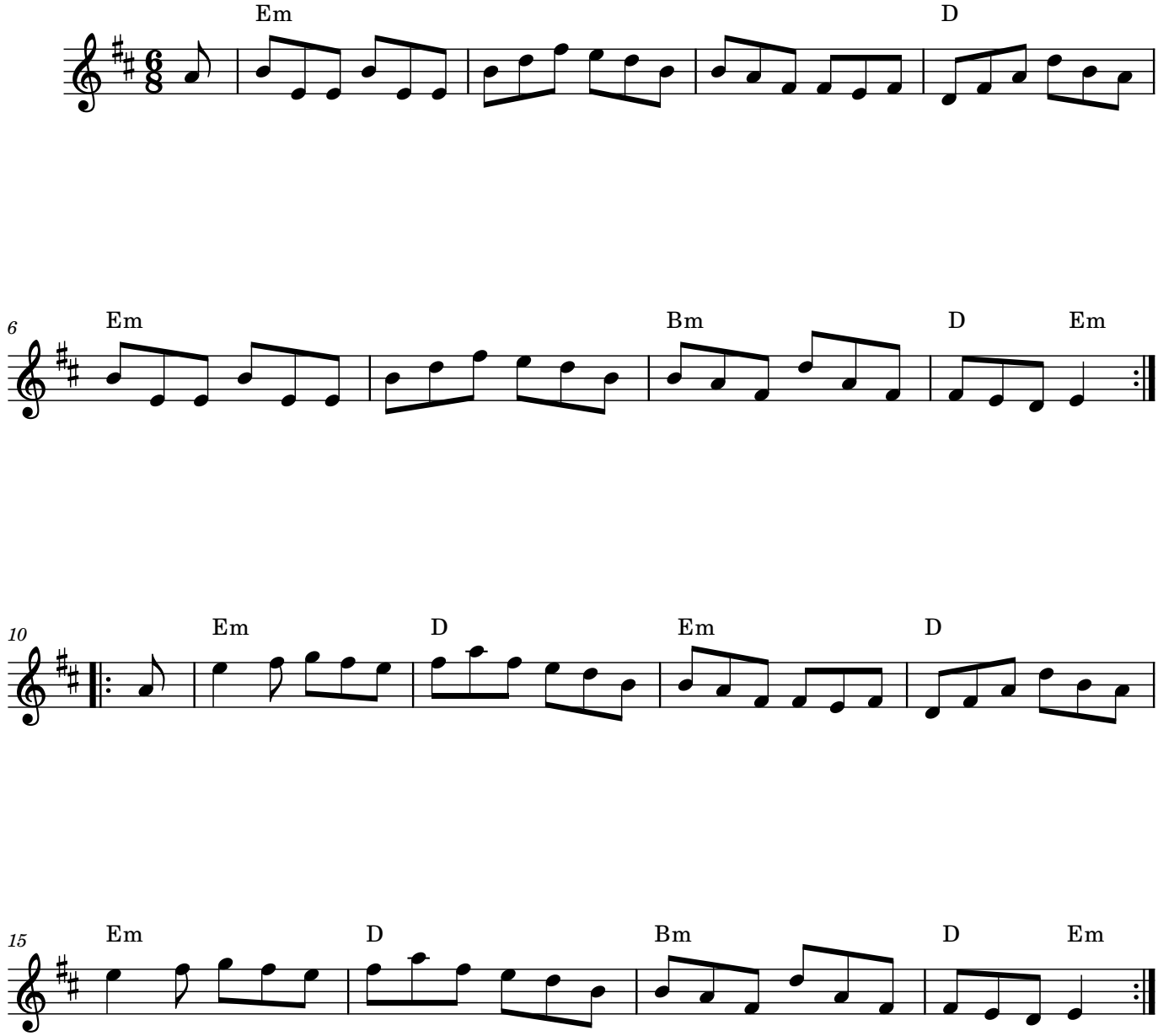
Kerfunten

Jig, D Major



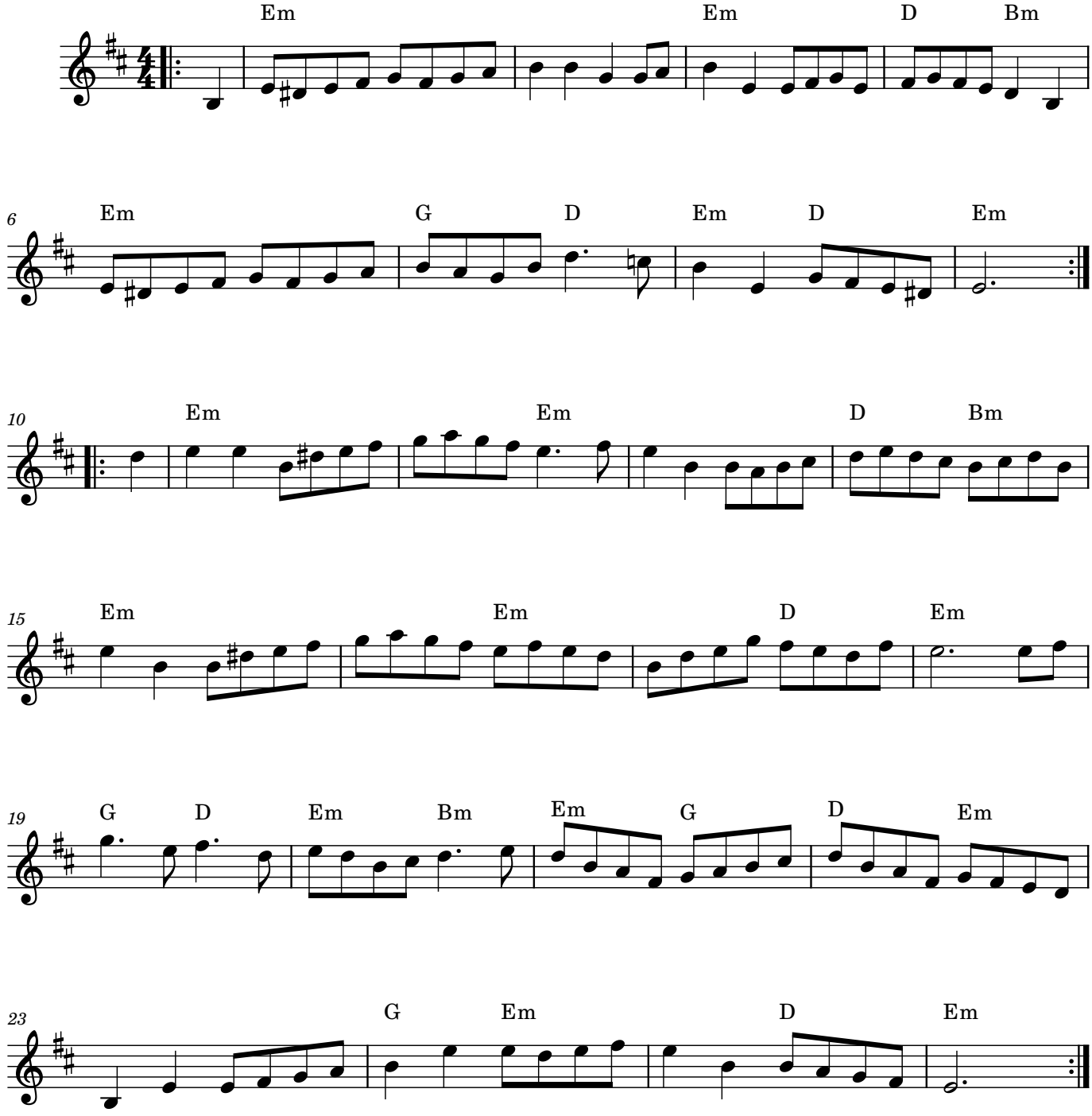
The Killavil

Jig, E Dorian



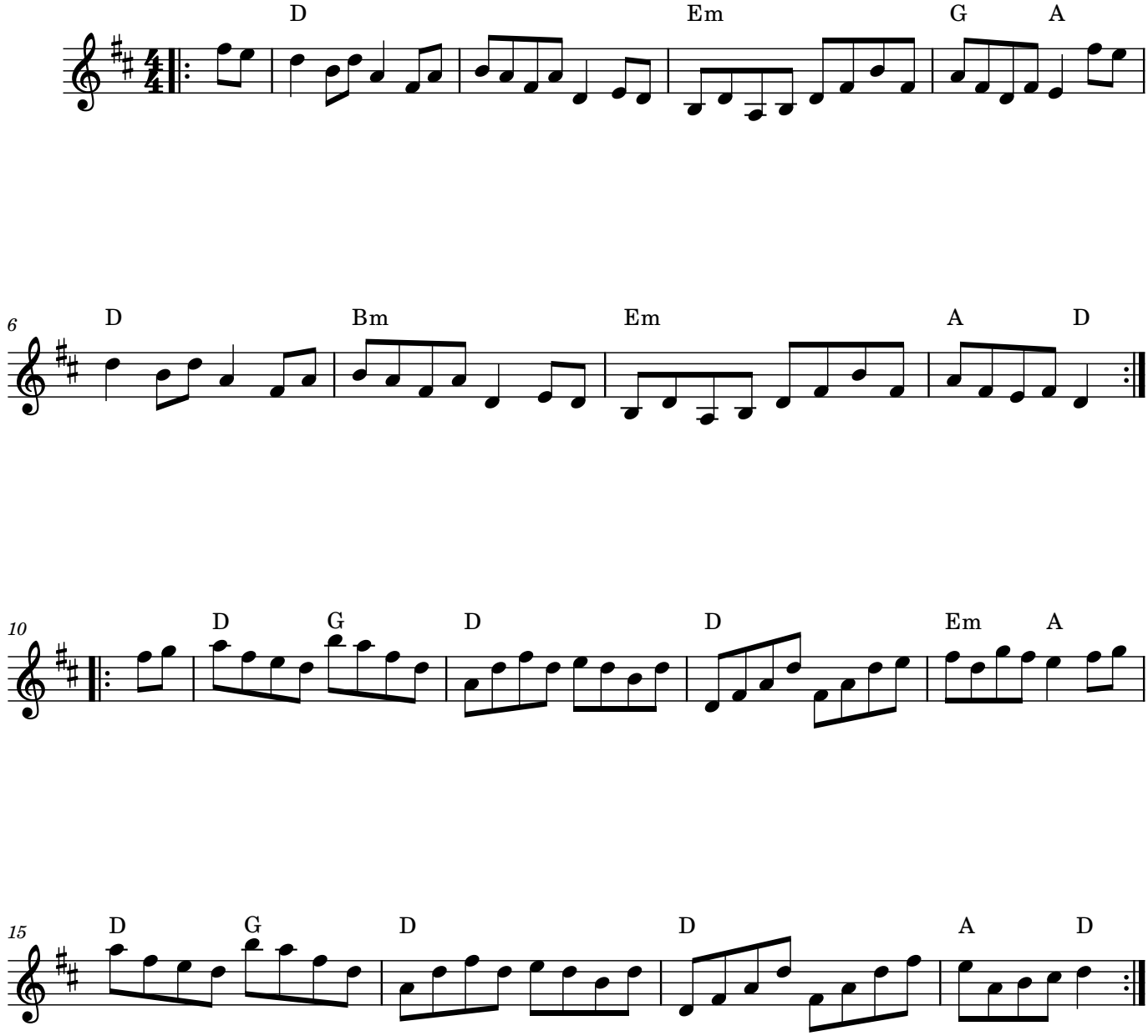
King Of The Fairies

Hornpipe, E Dorian



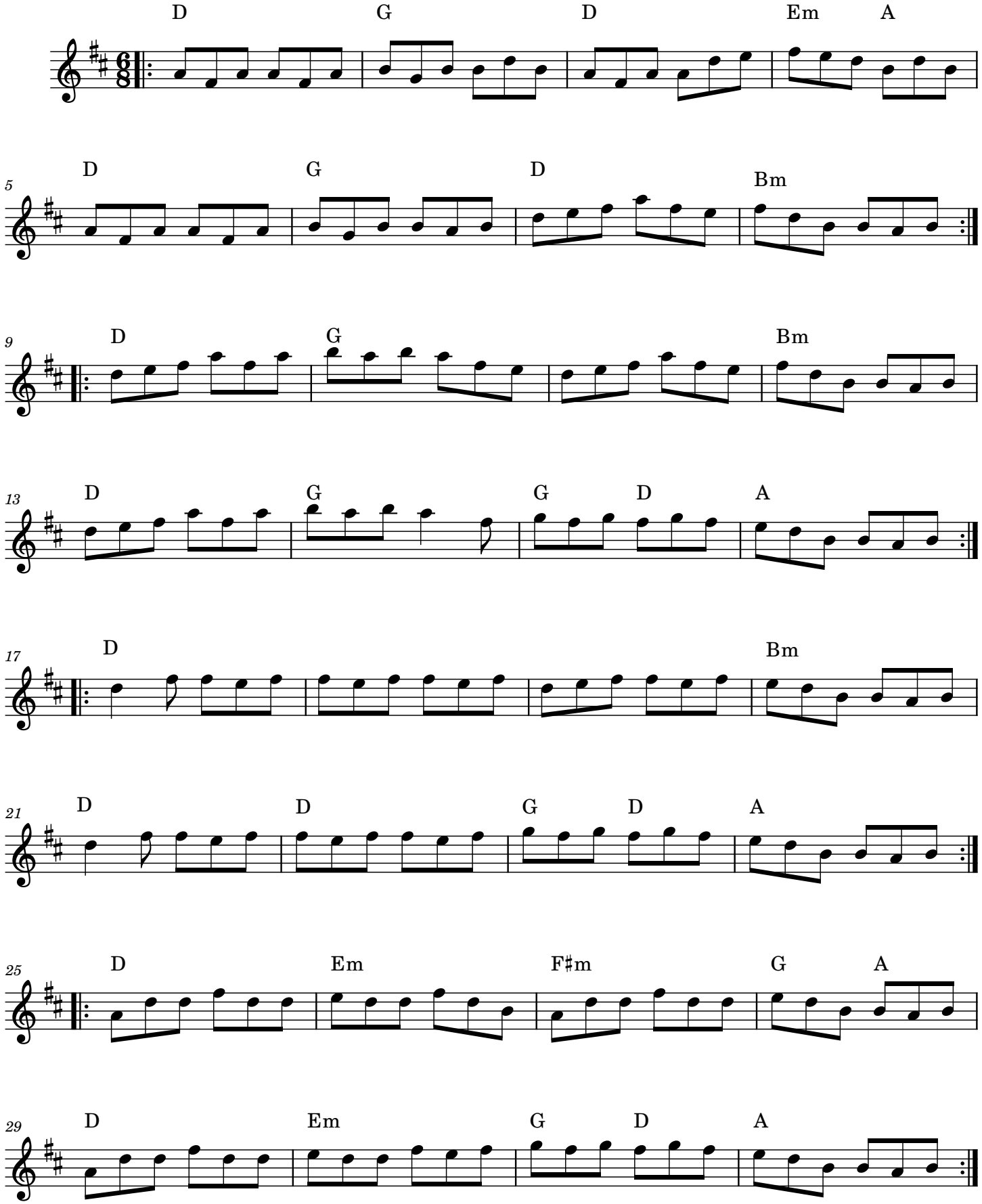
Kitty's Wedding

Hornpipe, D Major



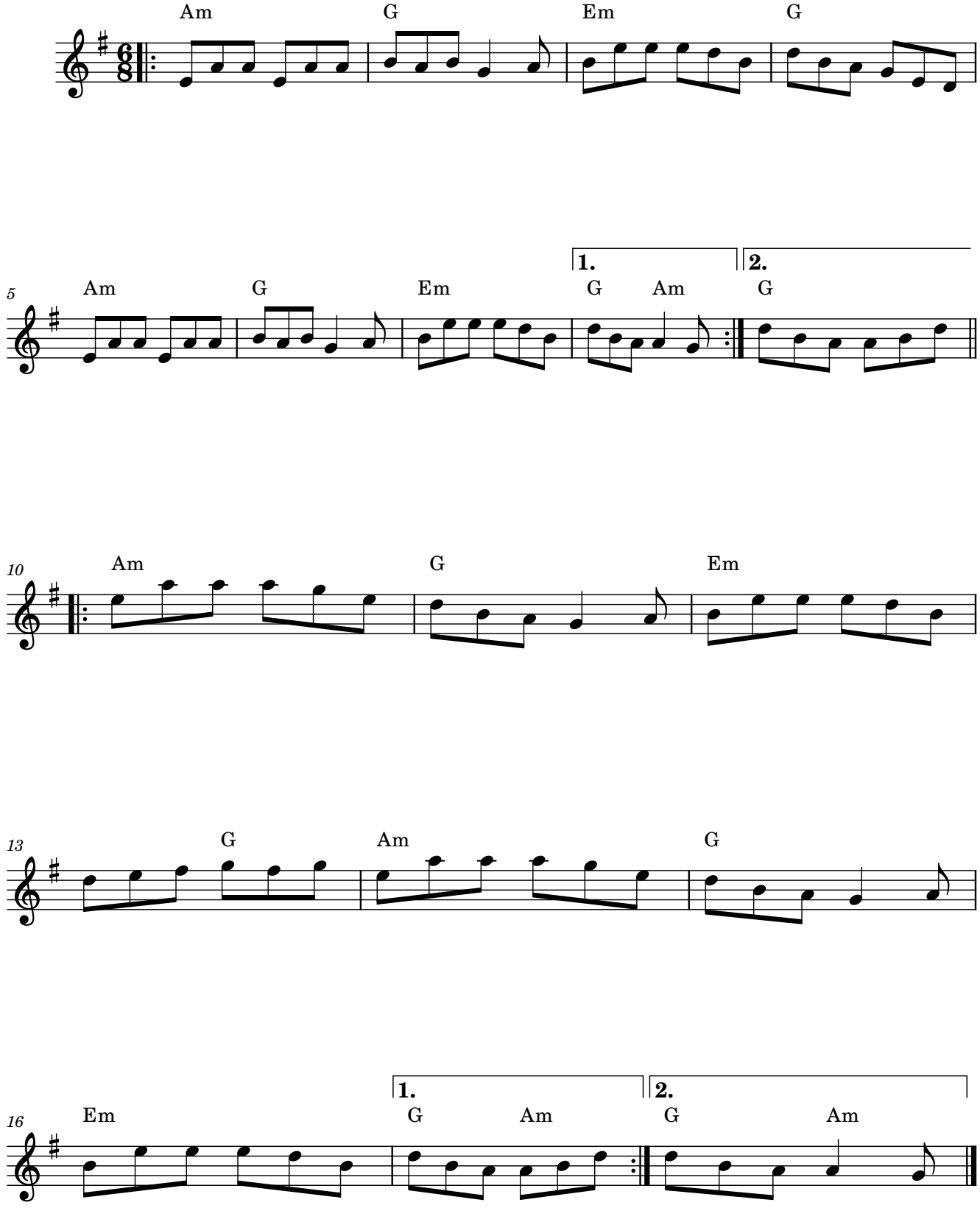
The Lark In The Morning

Jig, D Major



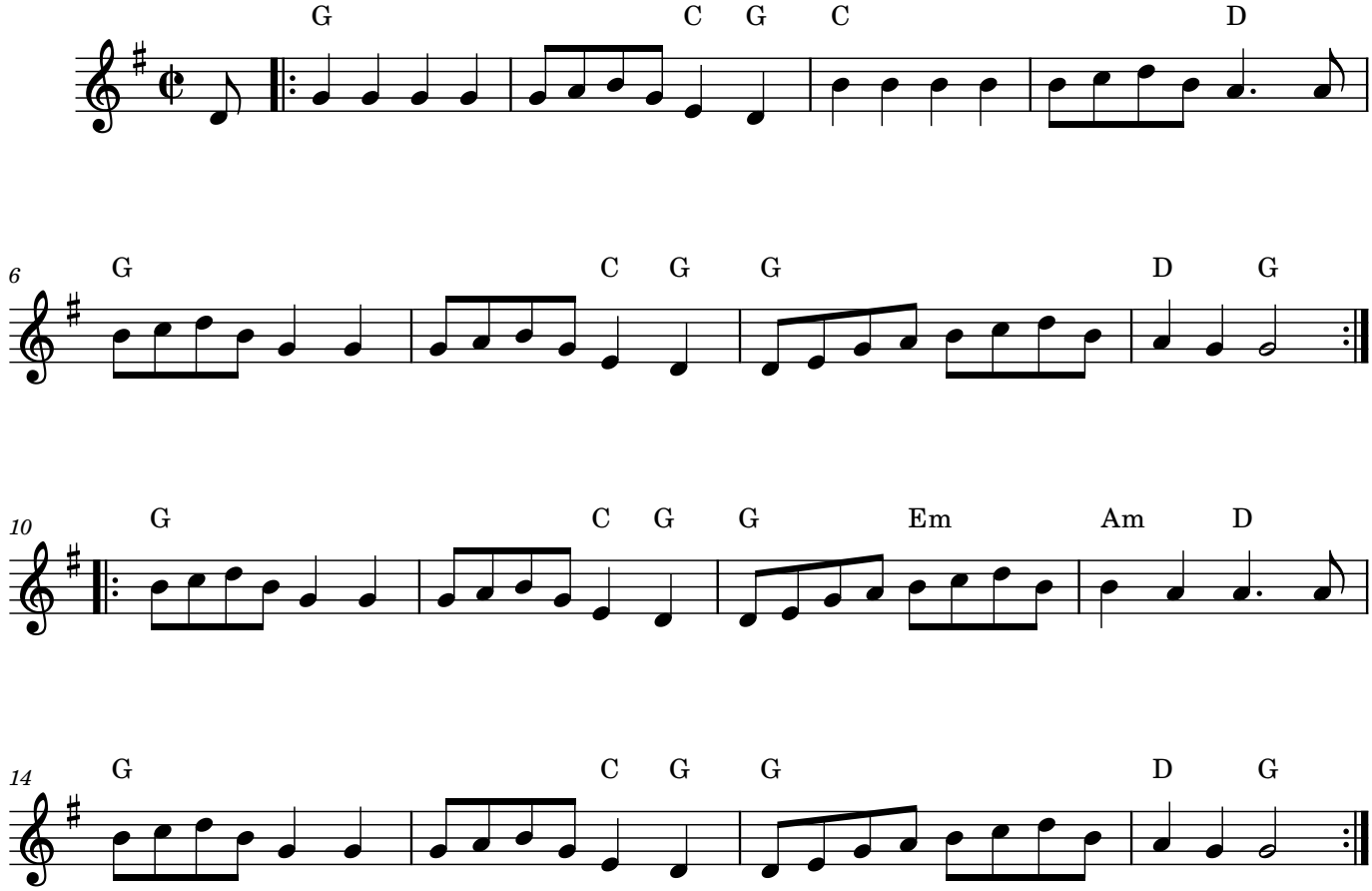
The Lilting Banshee

Jig, A Dorian



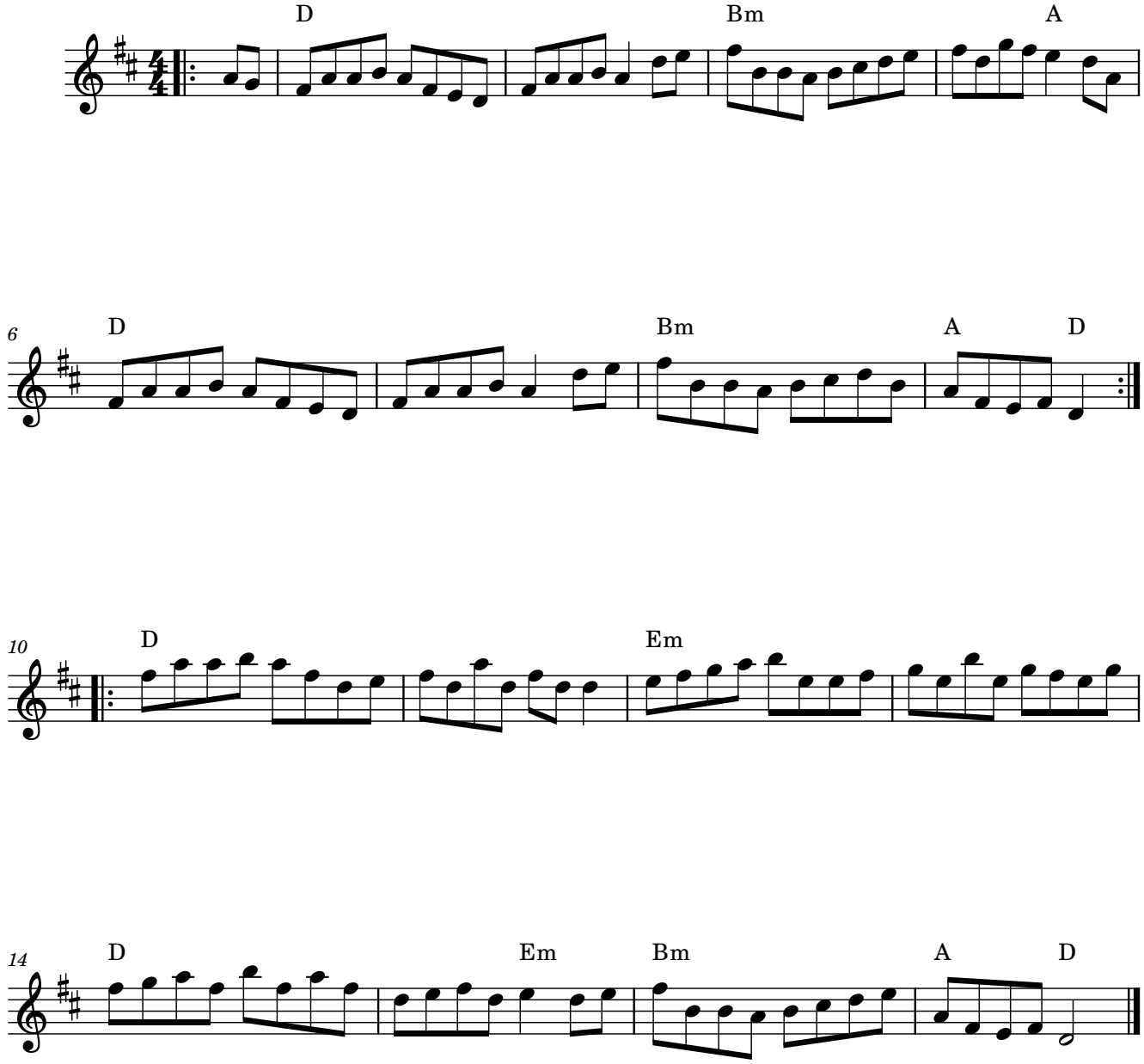
Lucy Farr's

G Major, Barndance



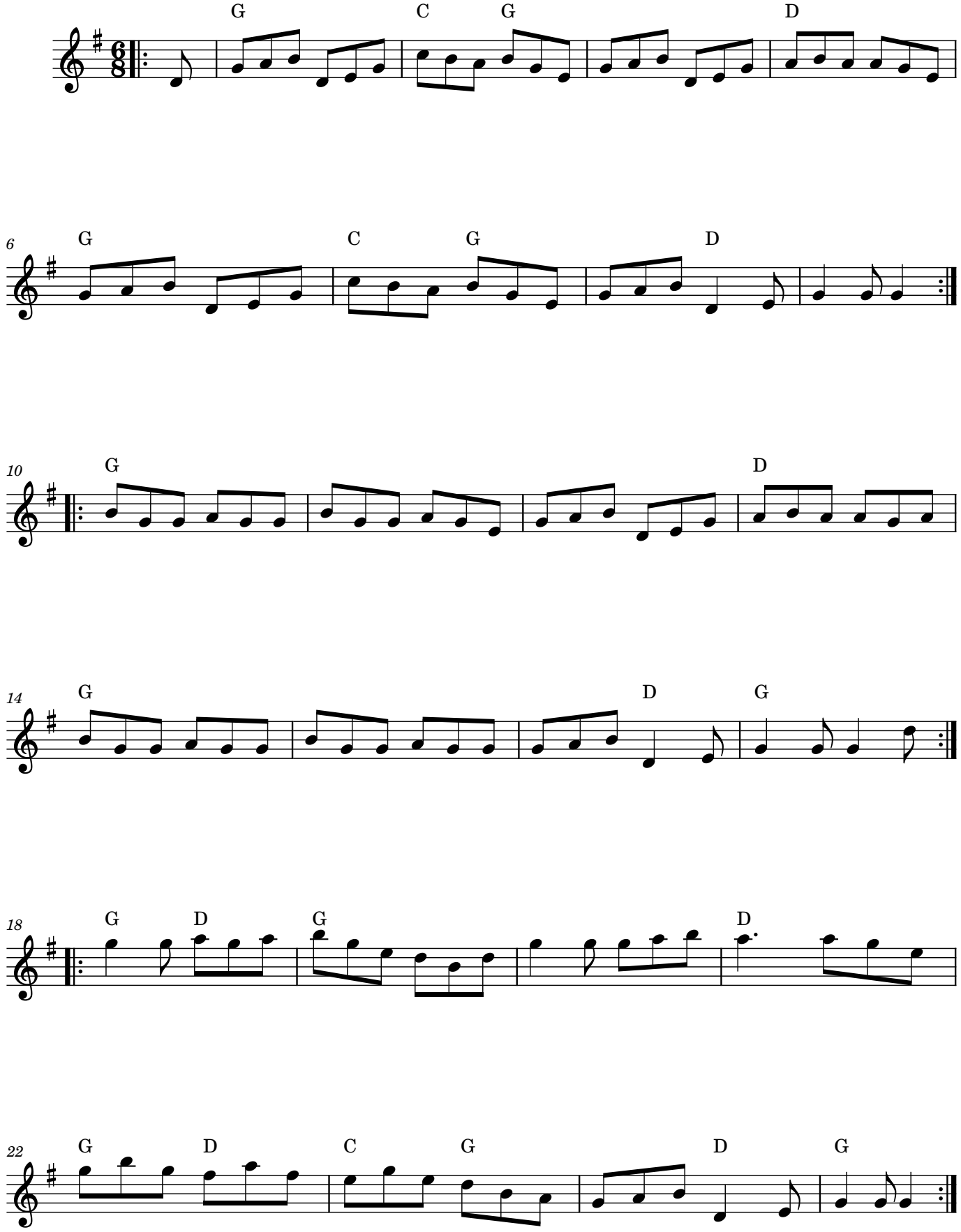
The Maid Behind The Bar

Reel, D Major



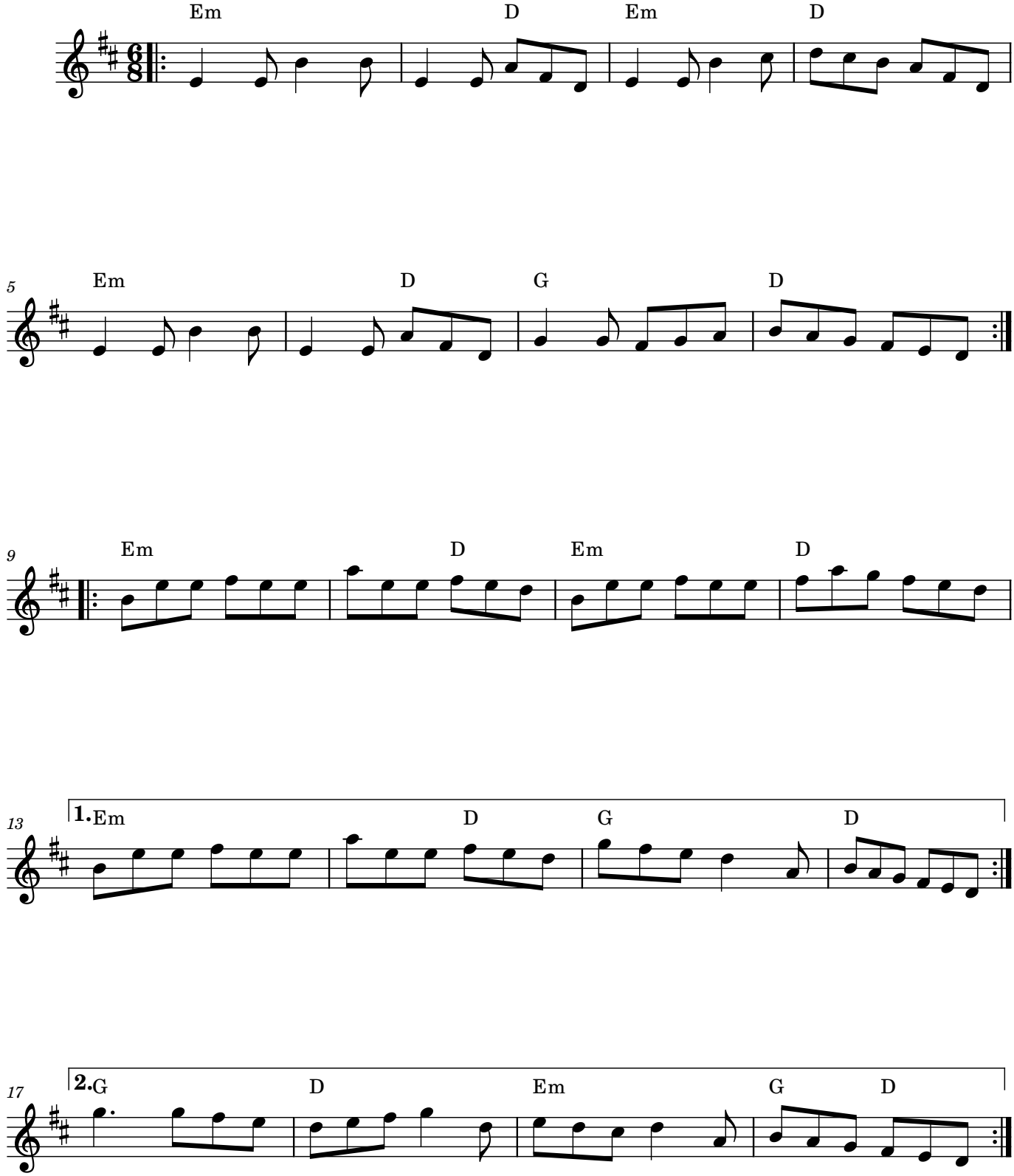
Merrily Kissed The Quaker's Wife

Slide, G Major



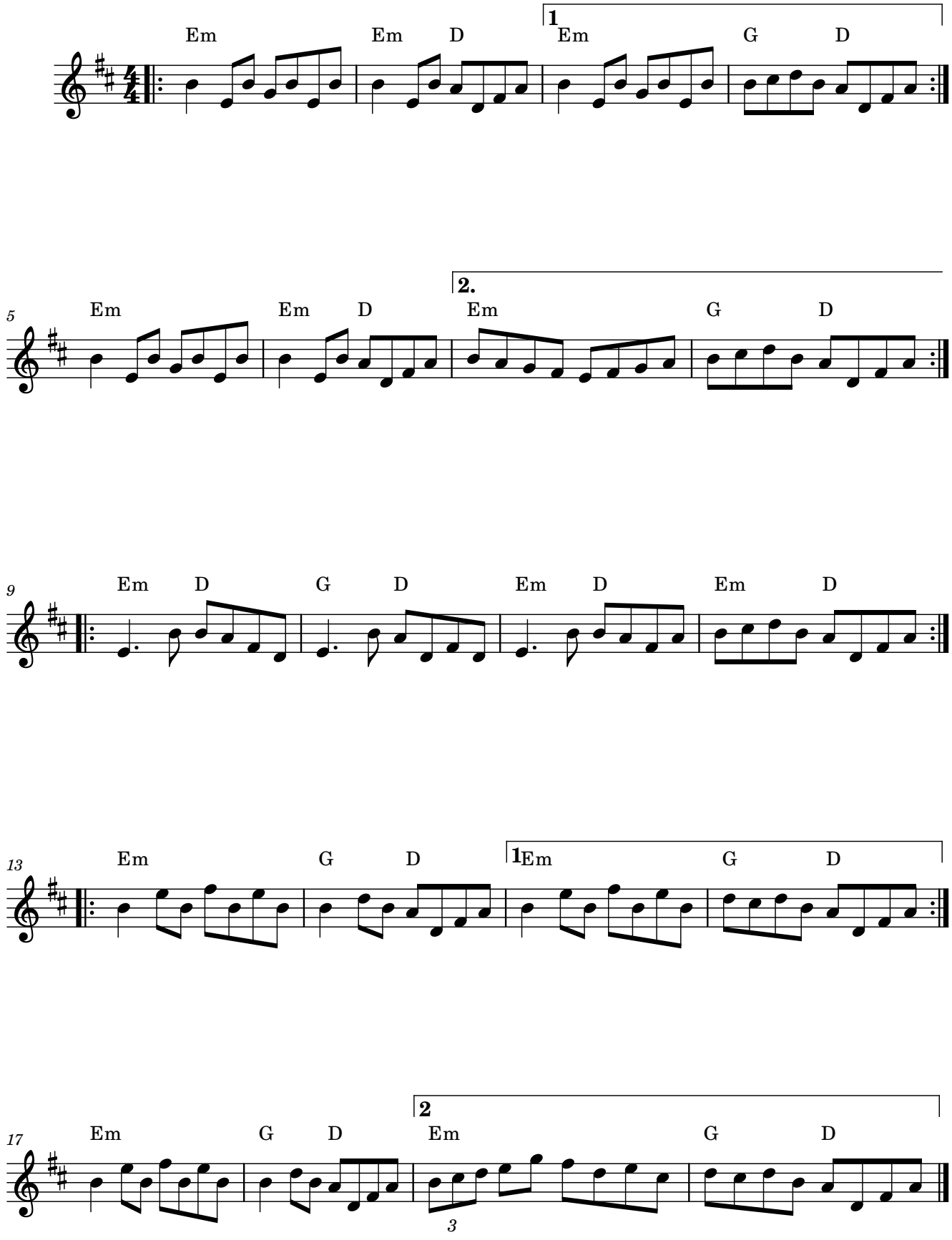
Morrison's Jig

Jig, E Dorian



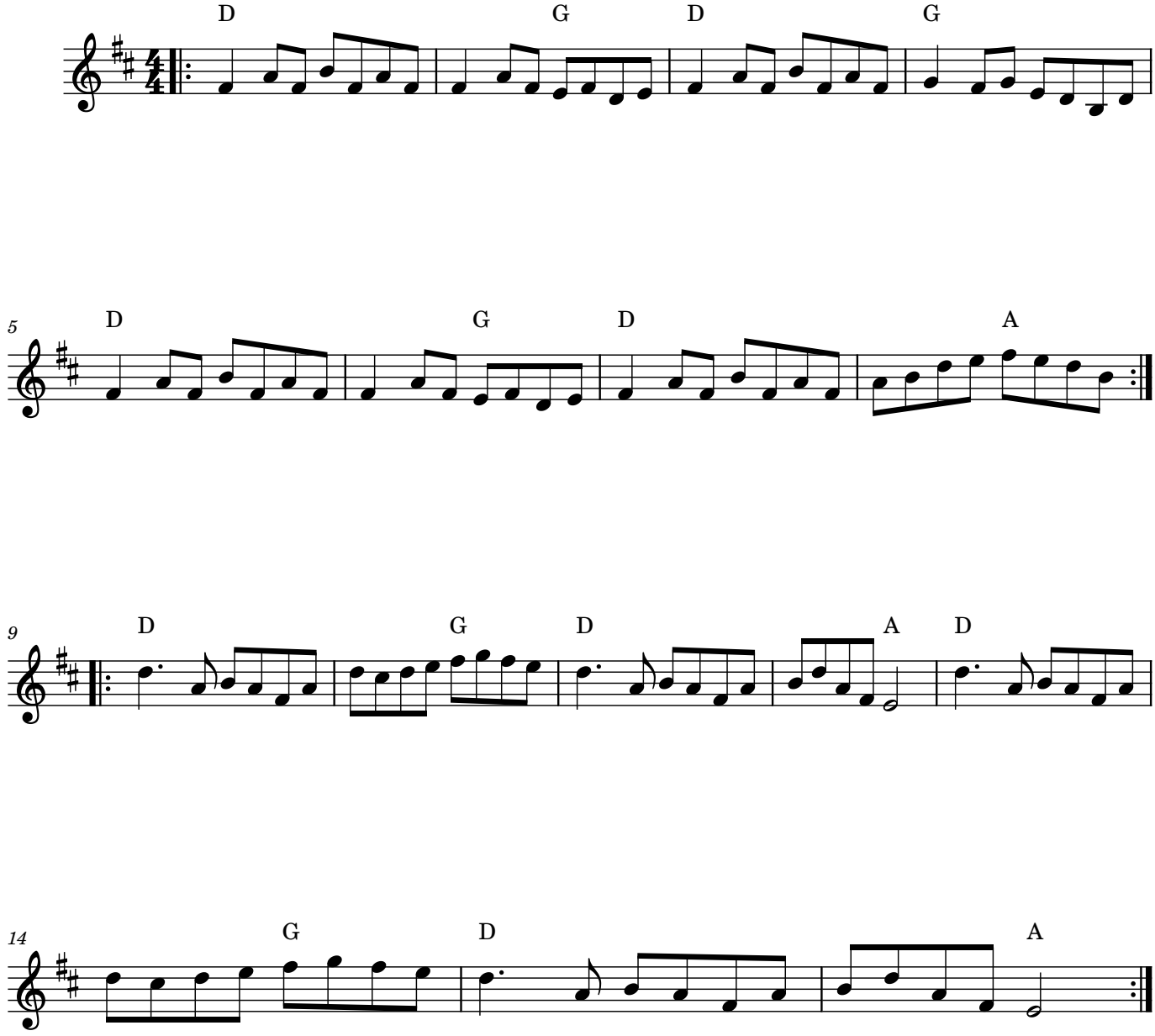
Morning Dew

Reel, E Dorian



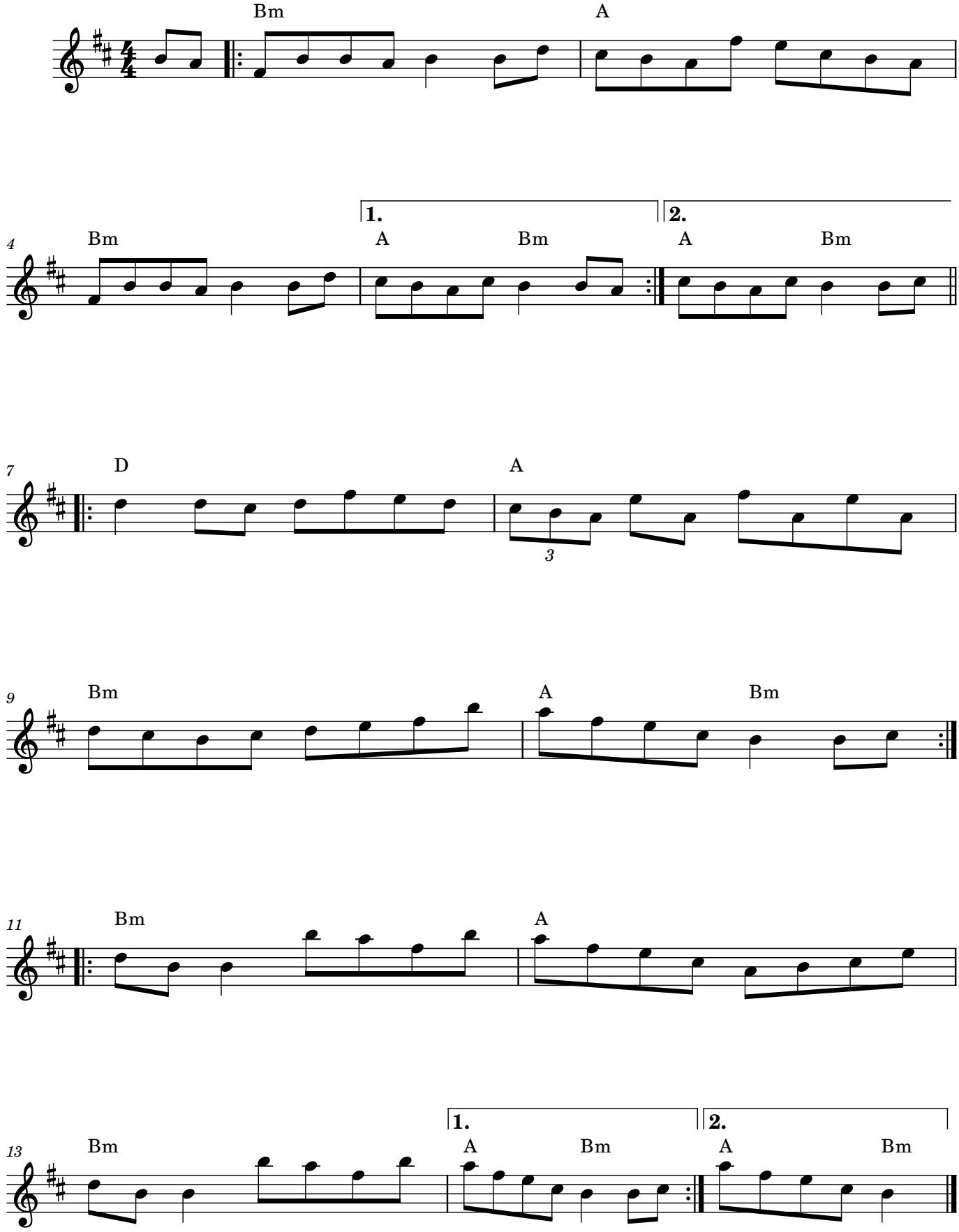
The Mountain Road

Reel, D Major



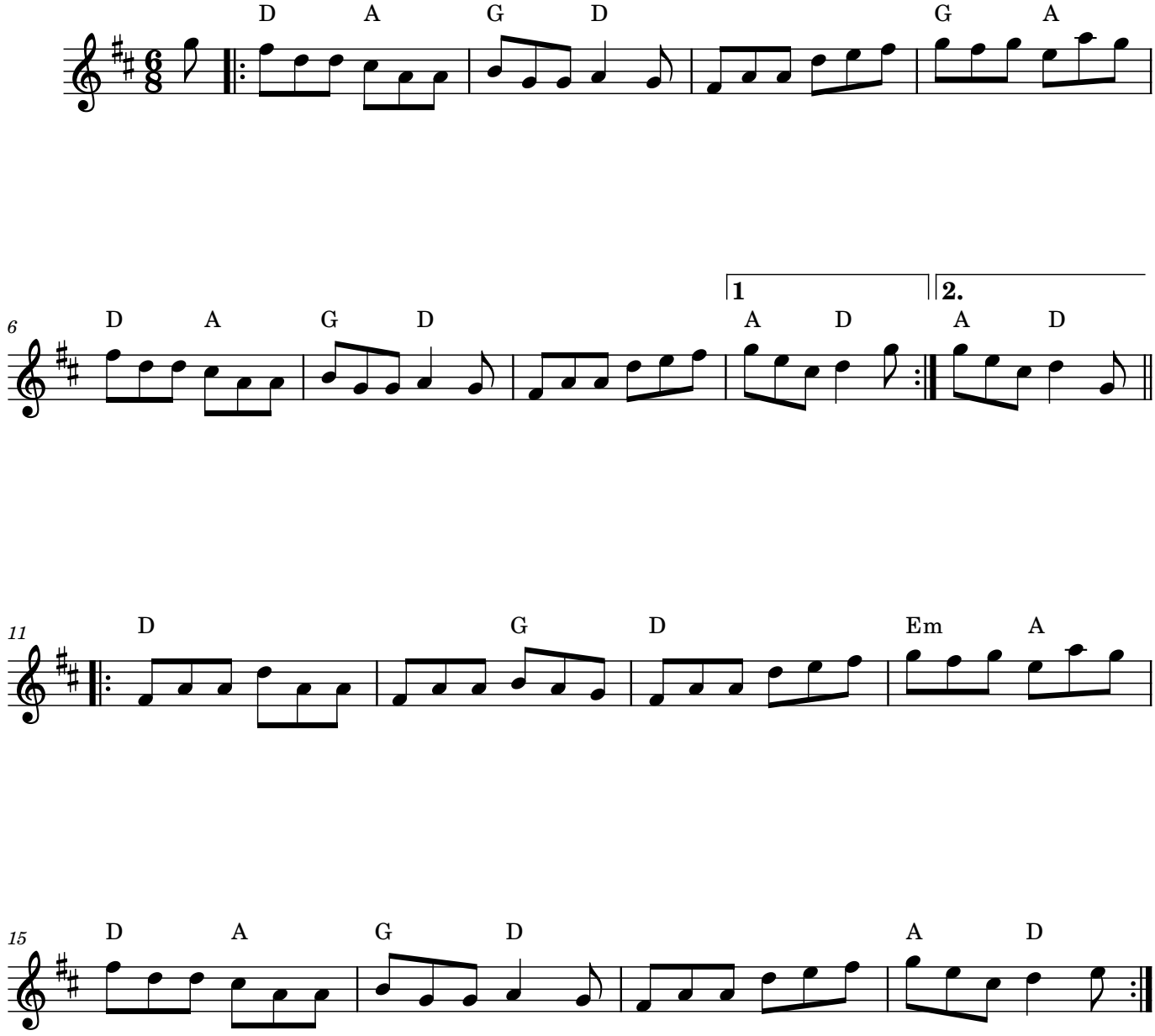
The Musical Priest

Reel, B Dorian



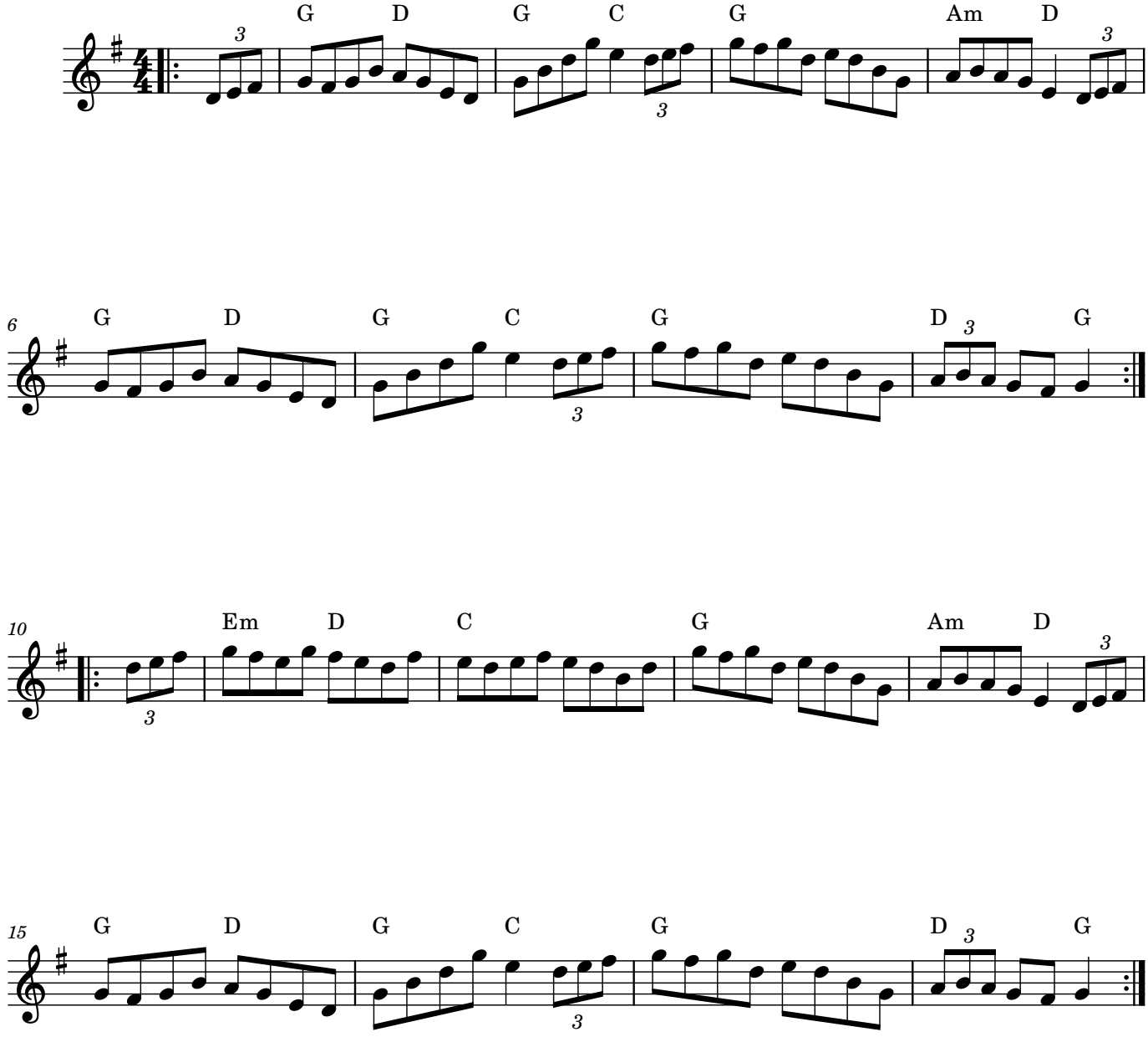
My Darling Asleep

Jig, D Major



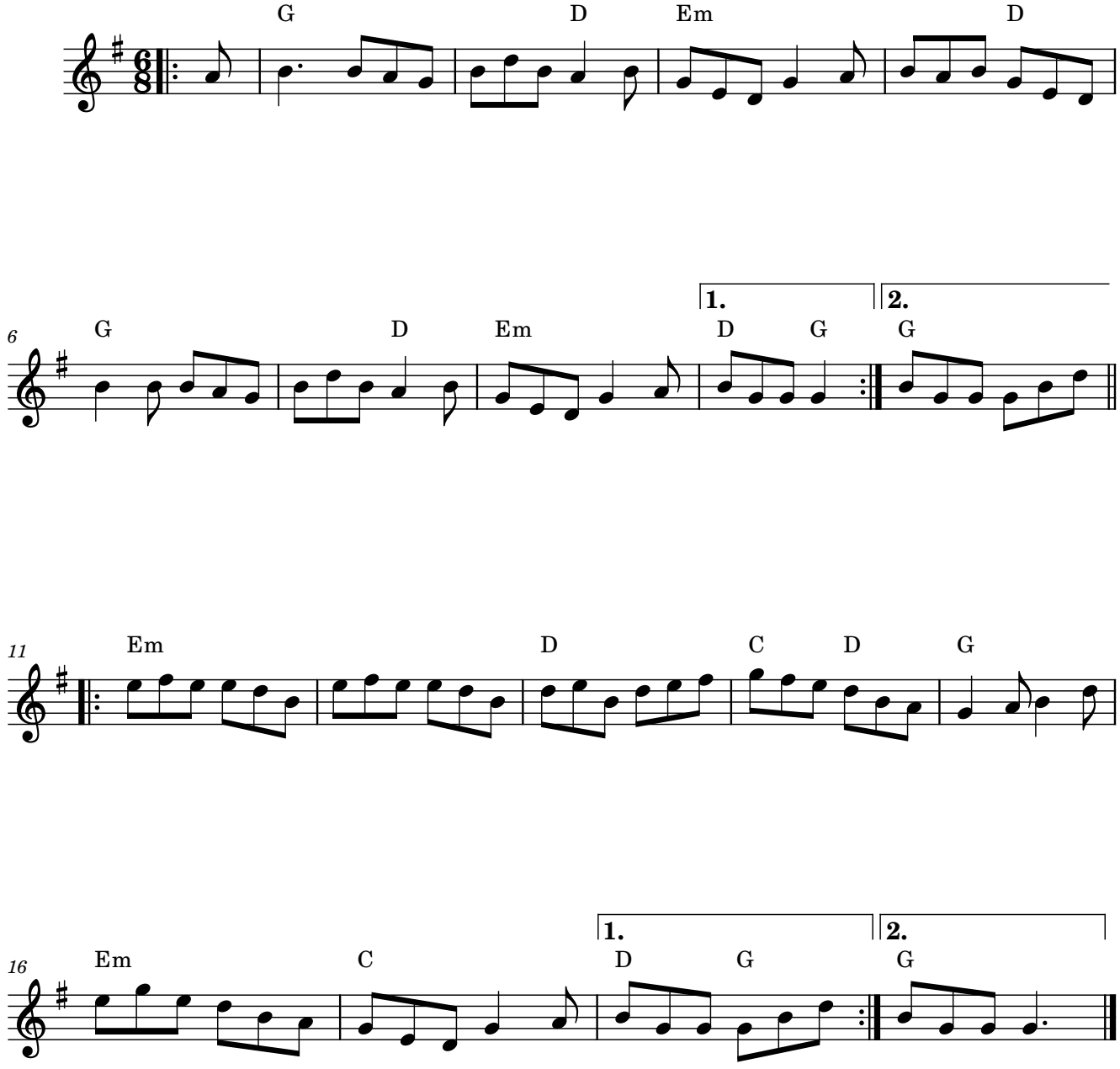
Off To California

Hornpipe, G Major



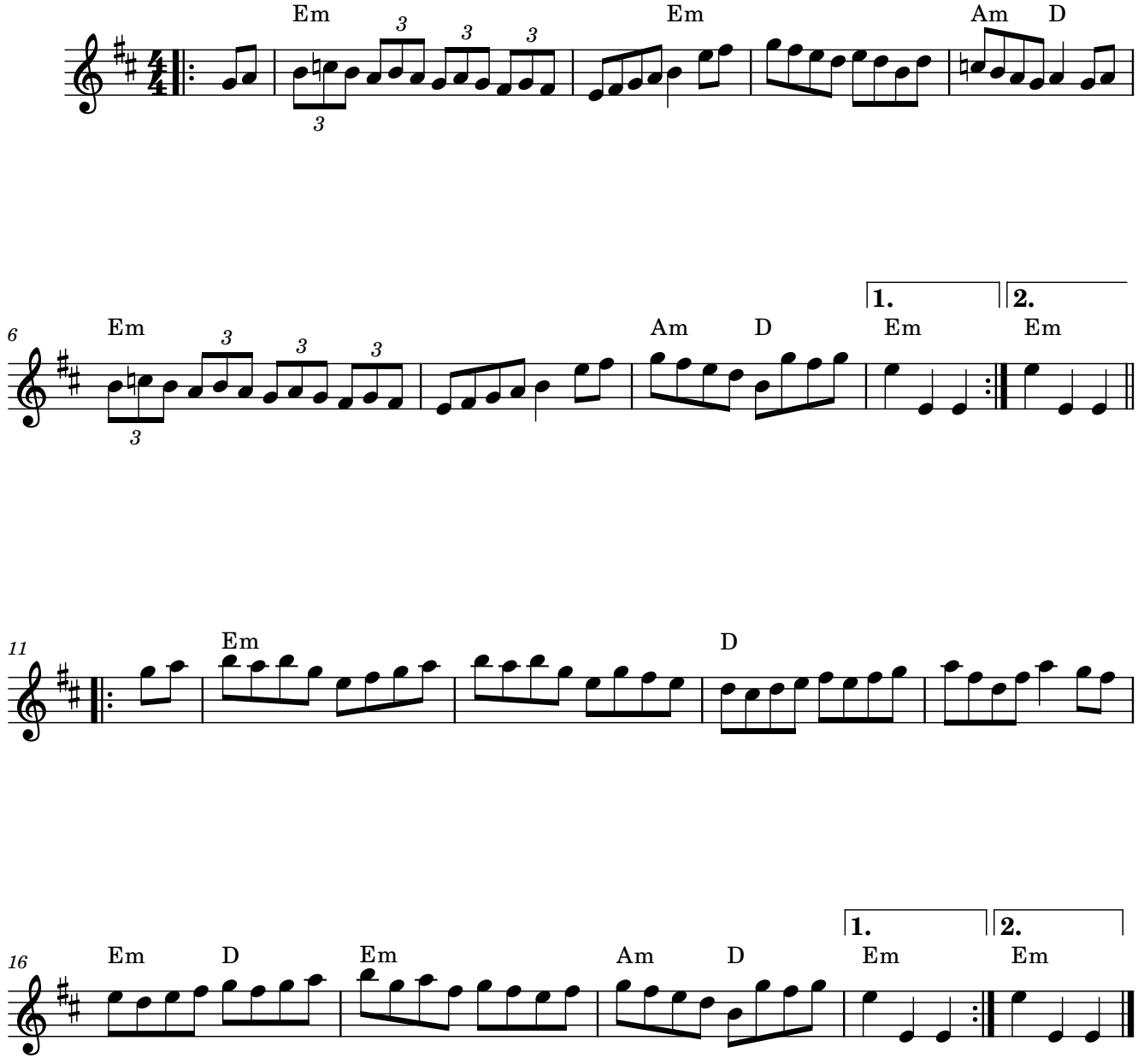
Out on the Ocean

Jig, G Major



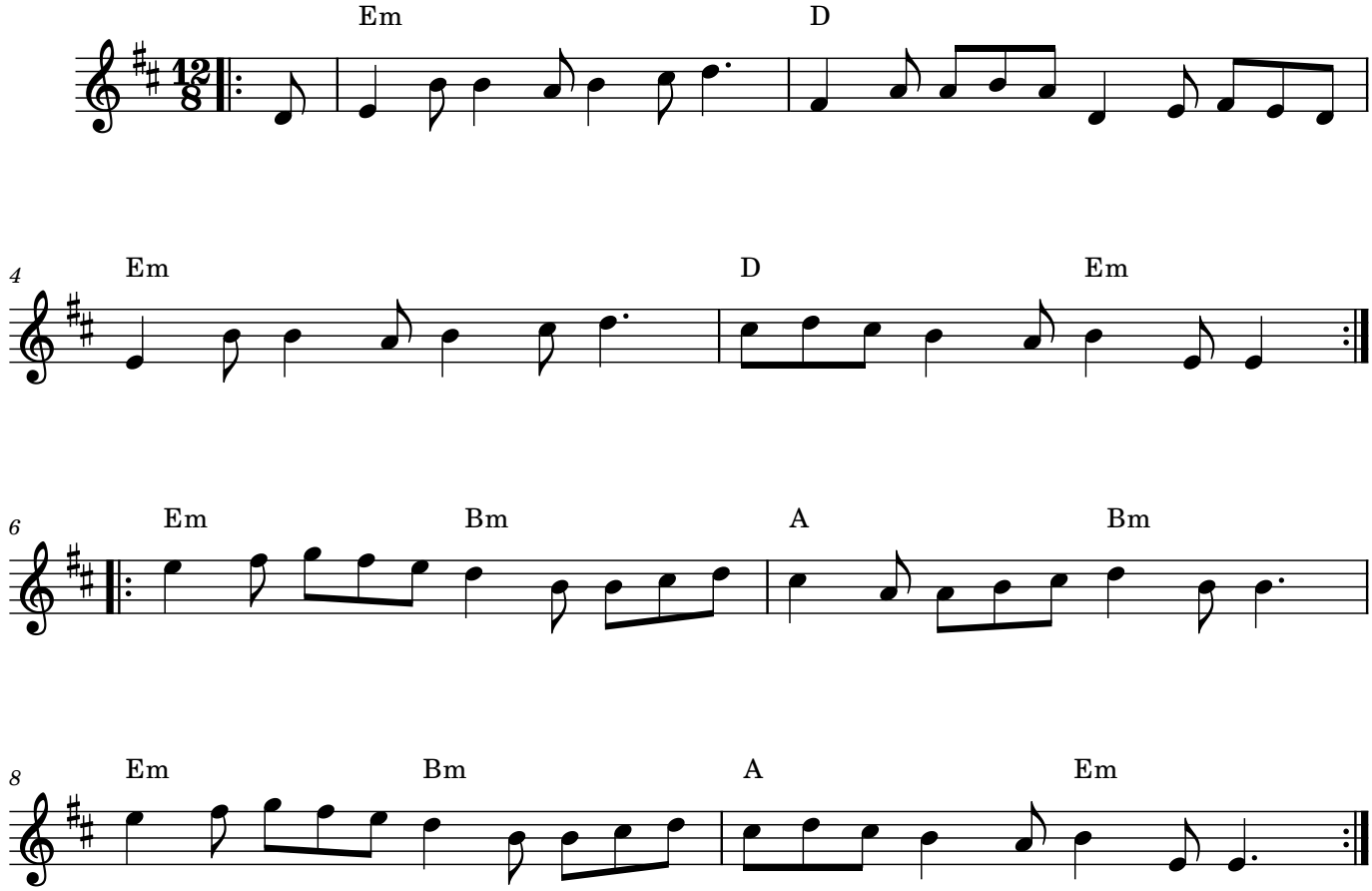
The Rights Of Man

Hornpipe, E Dorian



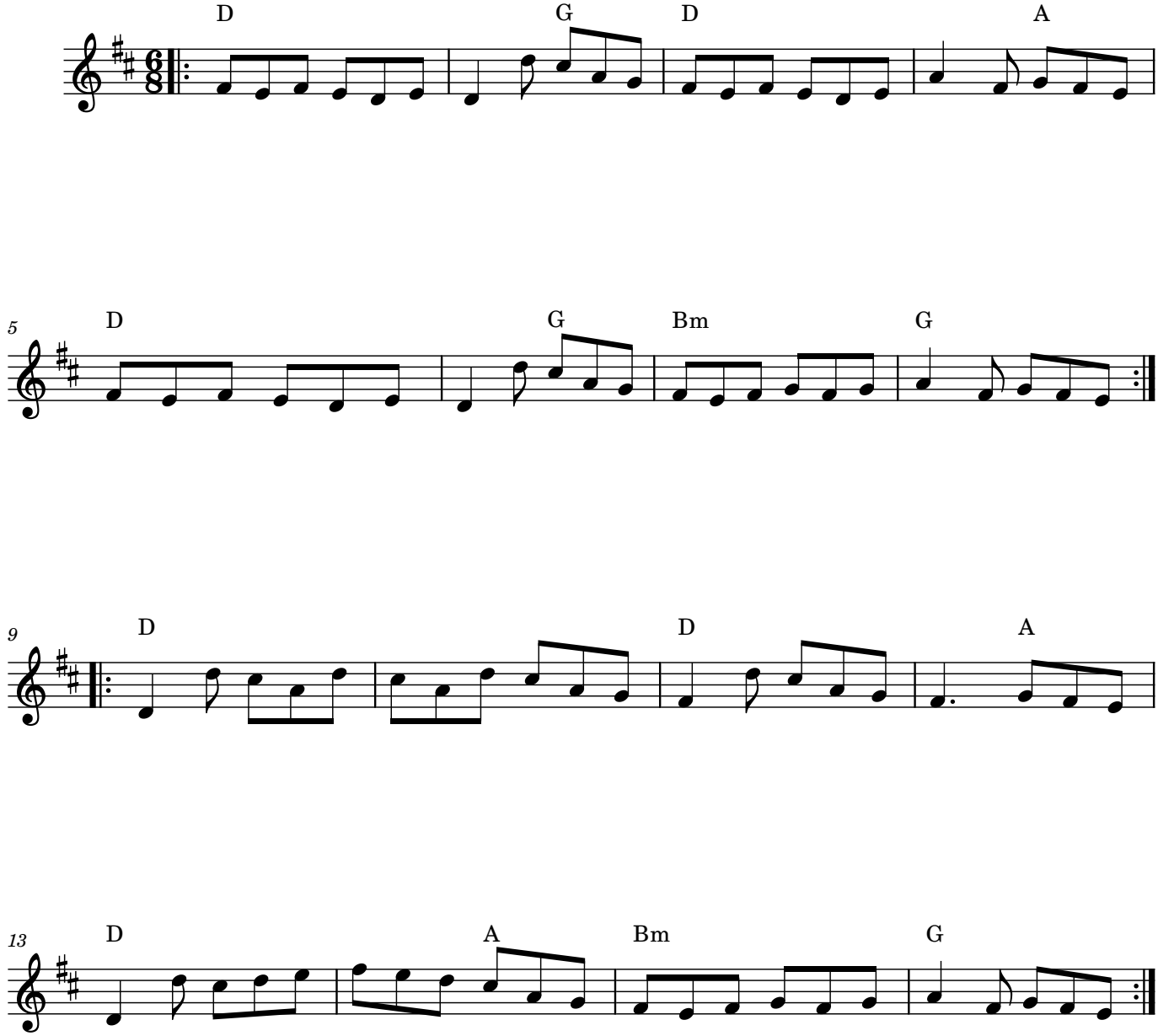
The Road To Lisdoonvarna

Slide, E Dorian



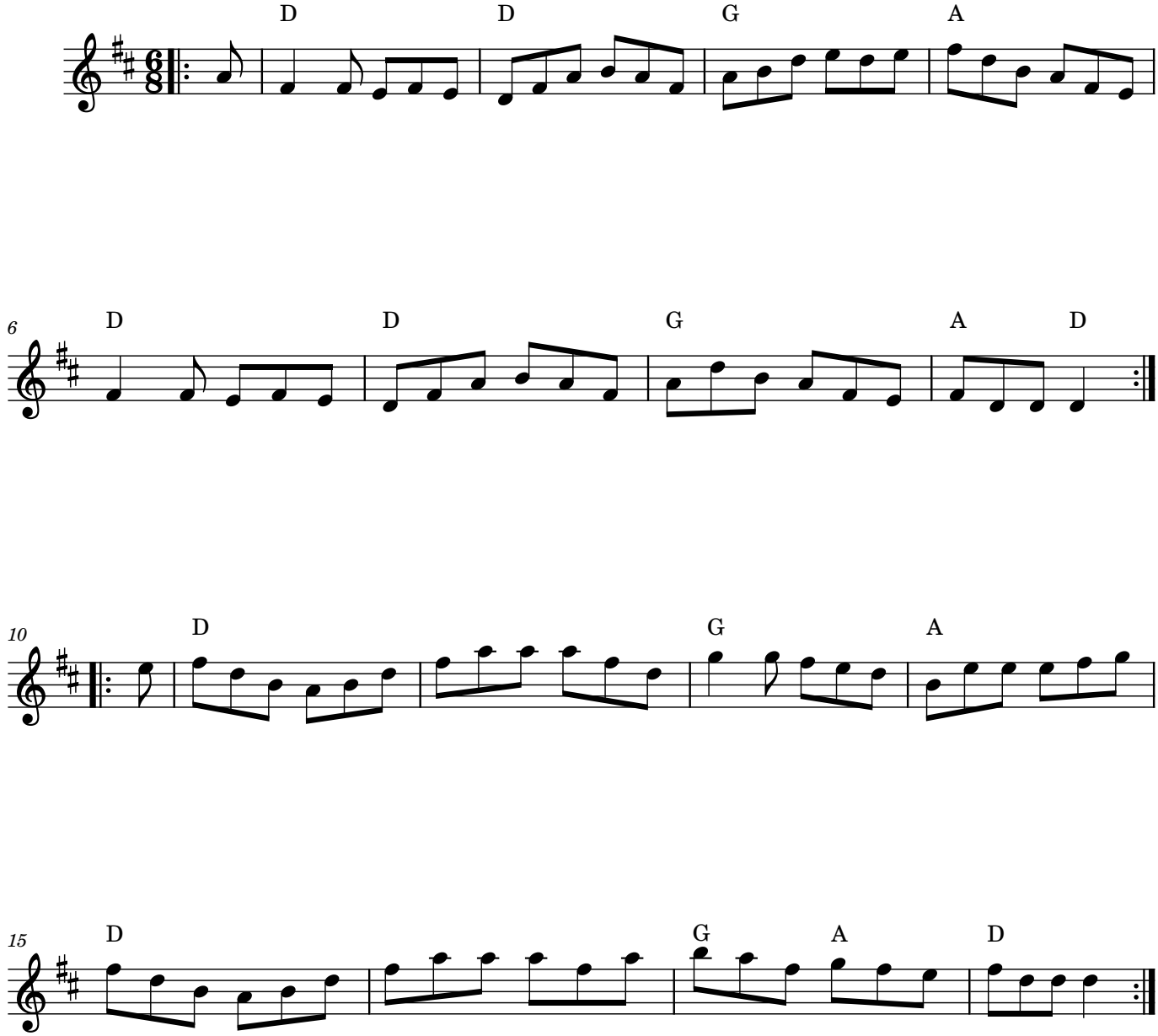
The Rolling Waves

Jig, D Major



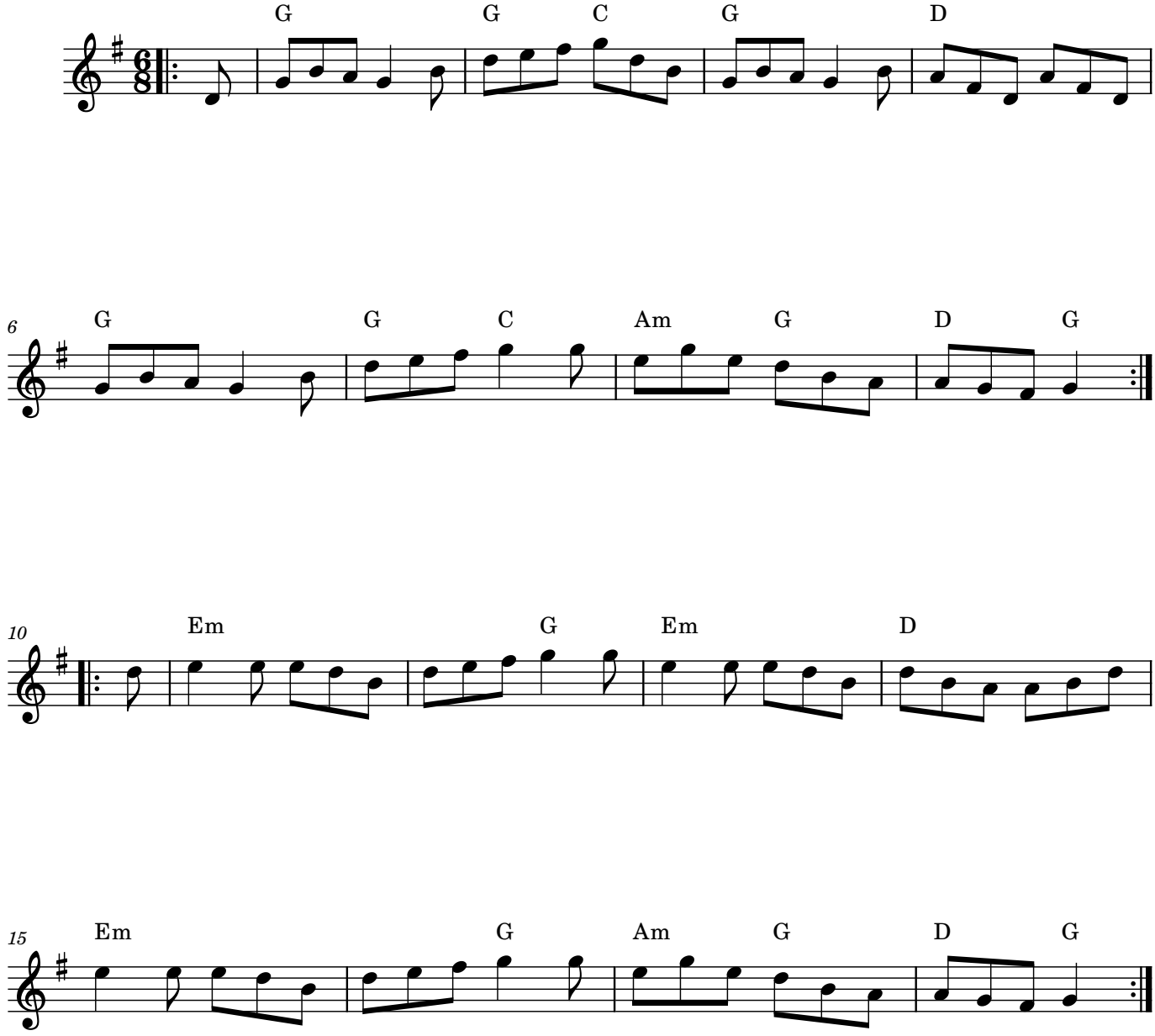
Rose in the Heather

Jig, D Major



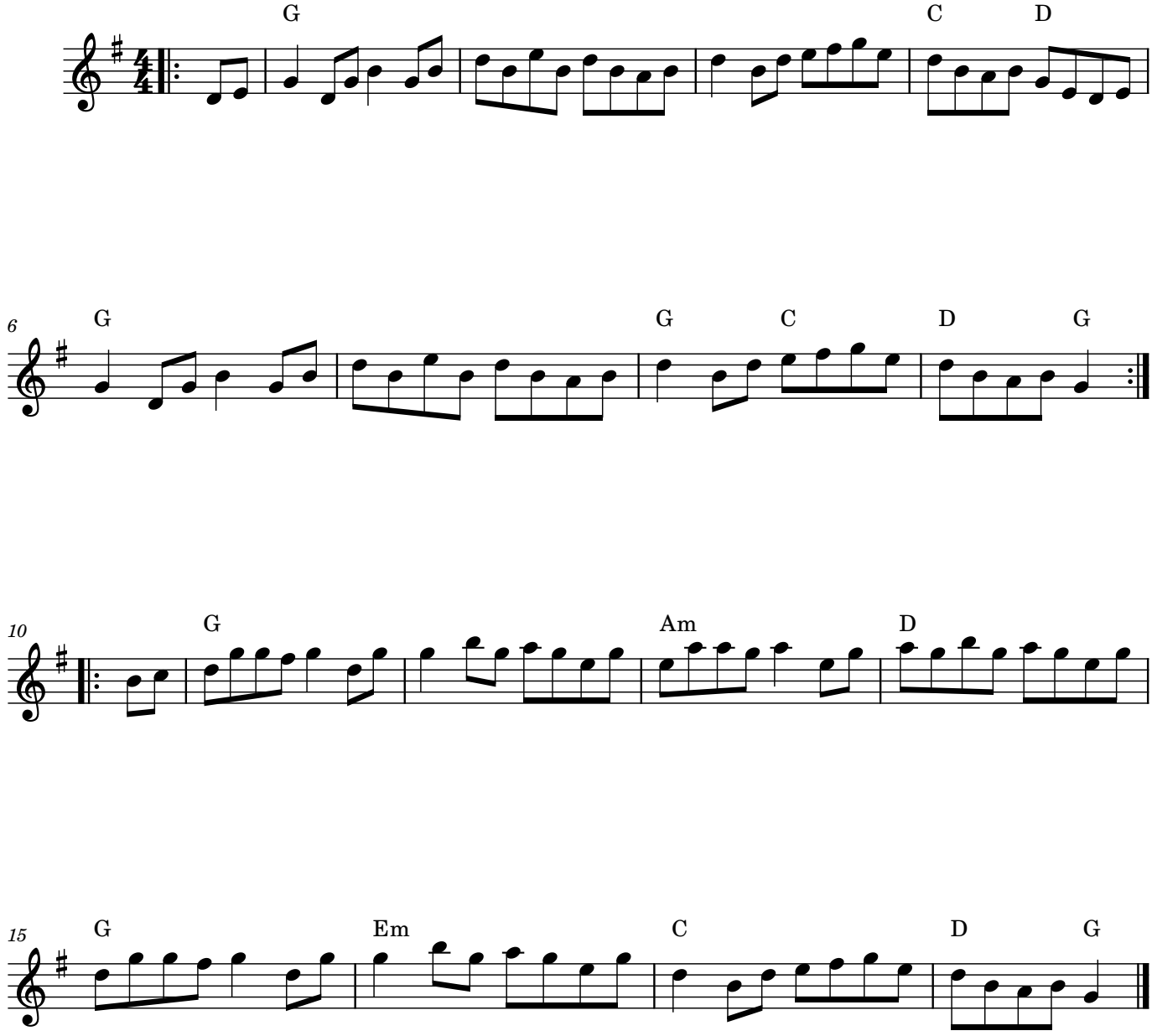
Saddle The Pony

Jig, G Major



The Sally Gardens

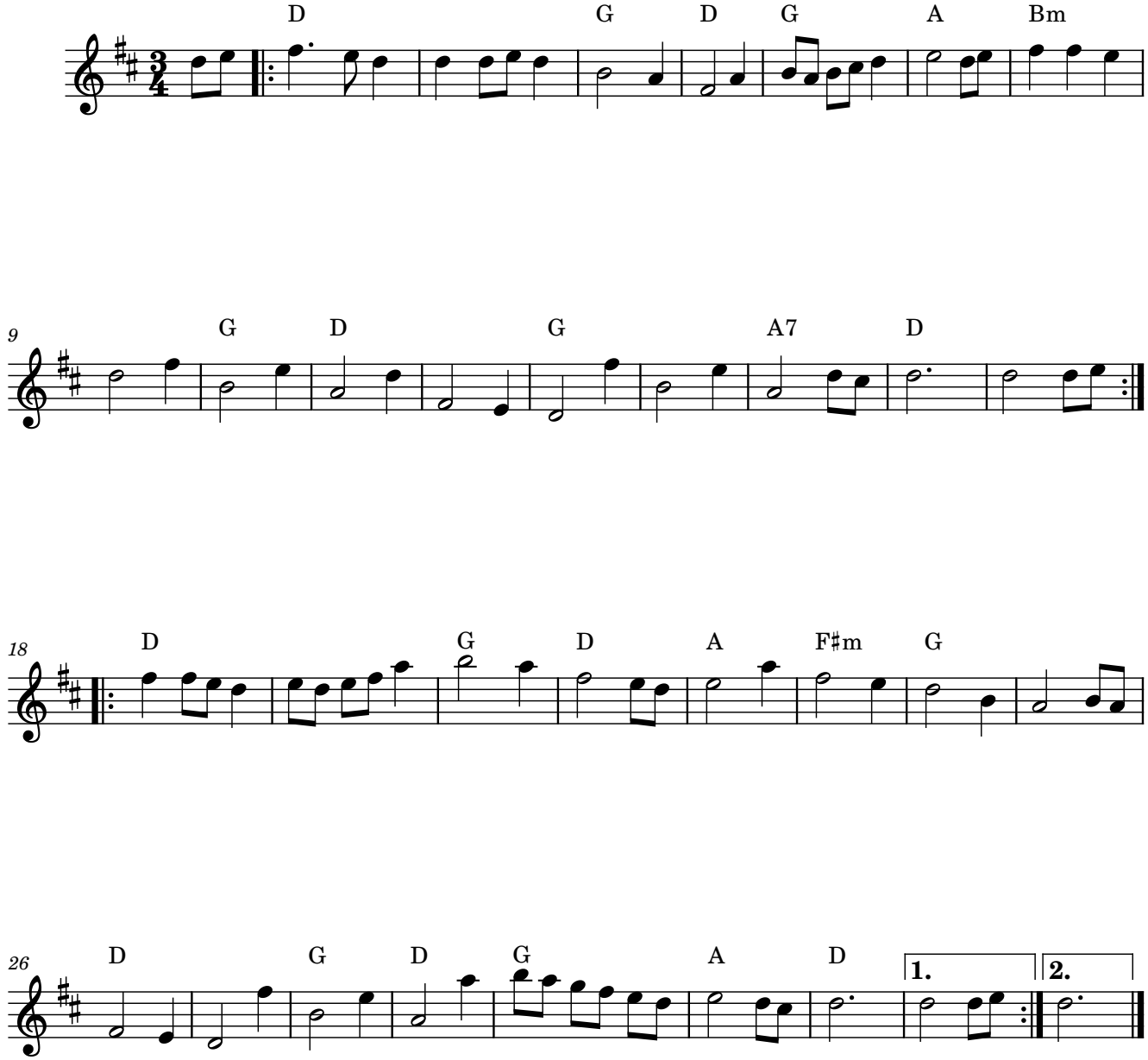
Reel, G Major



Sí Beag Sí Mór

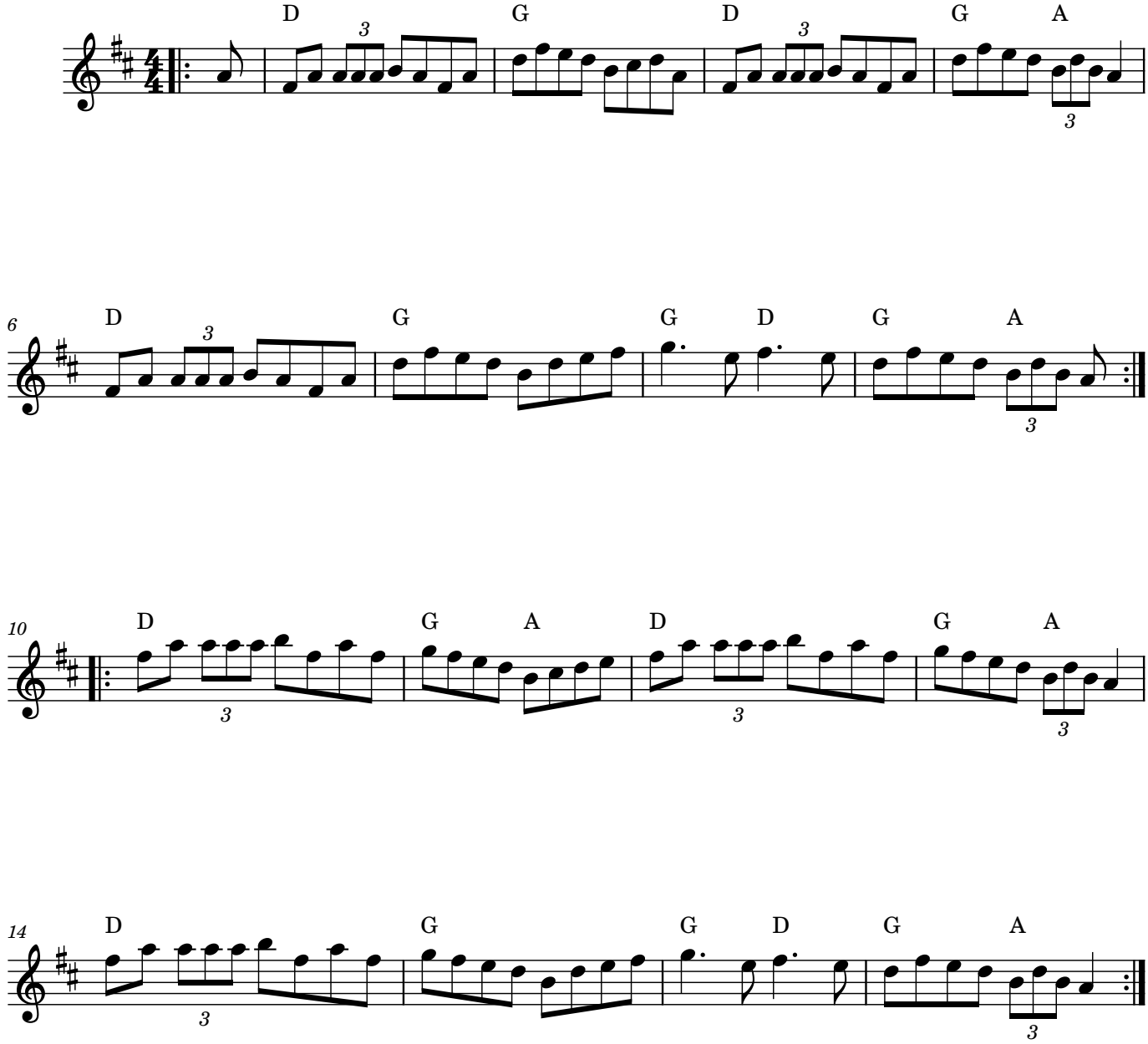
Air, D Major

Turlough O'Carolan



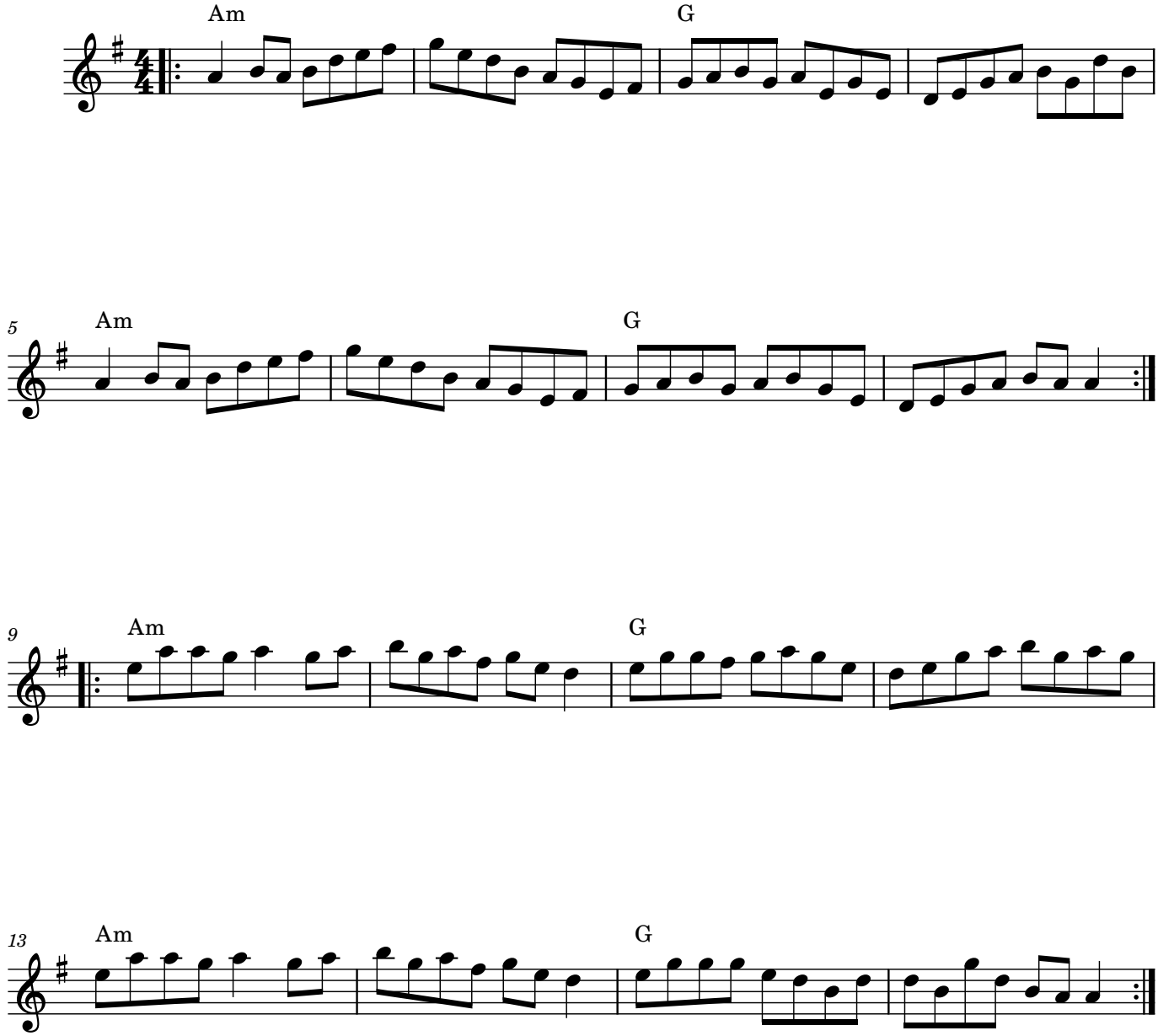
The Silver Spear

Reel, D Major



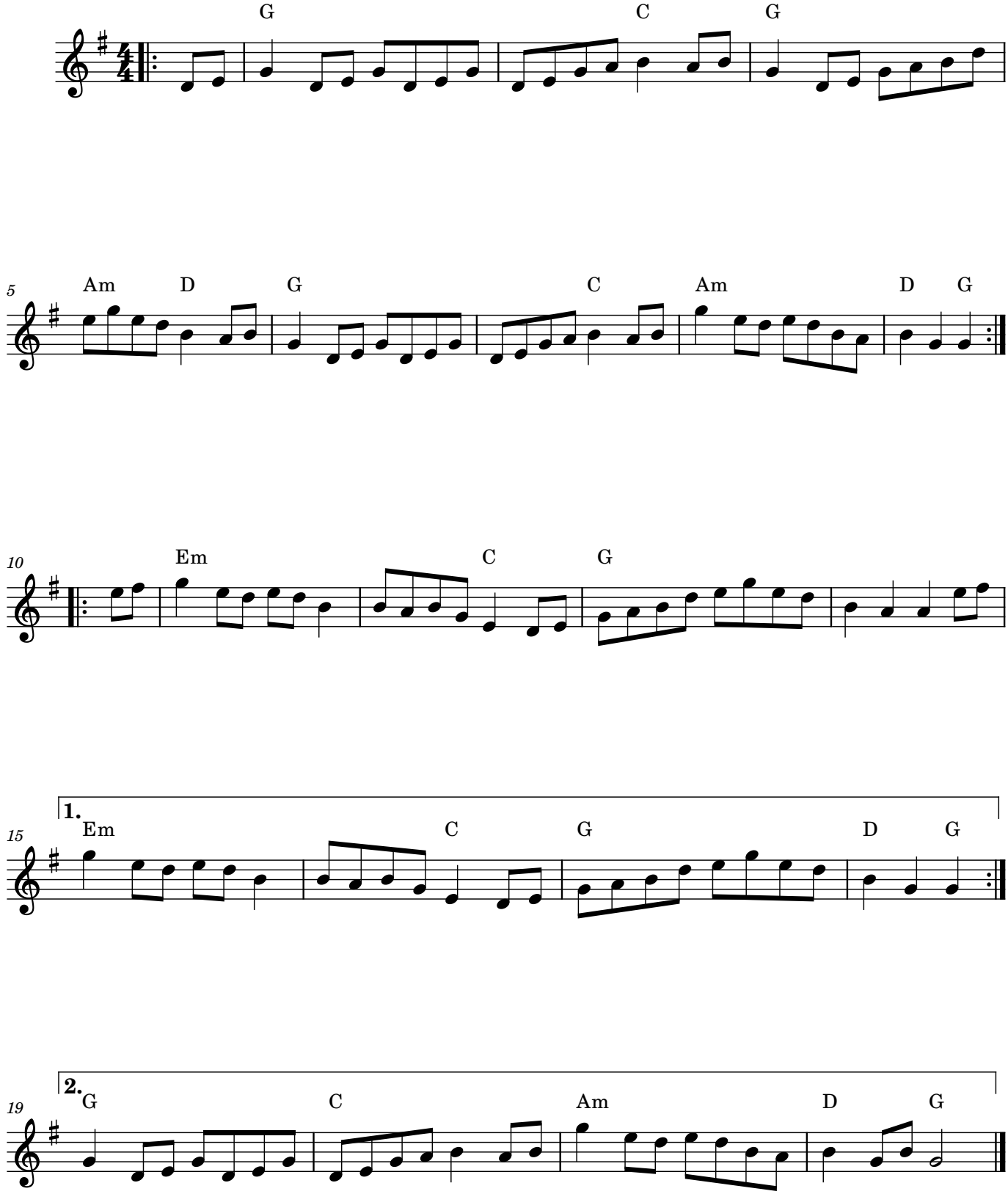
The Sligo Maid

Reel, A minor



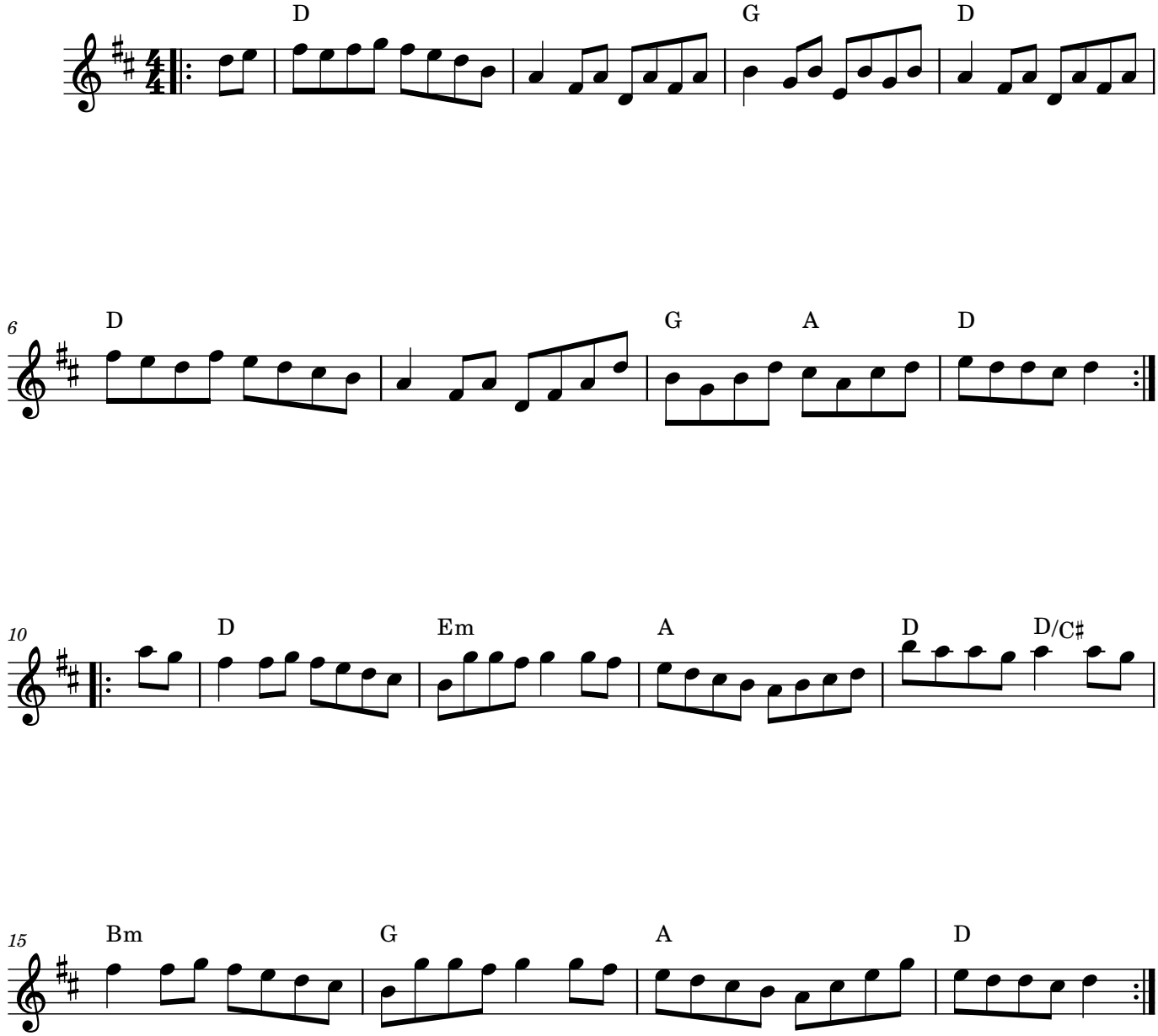
Spootiskerry

Reel, G Major



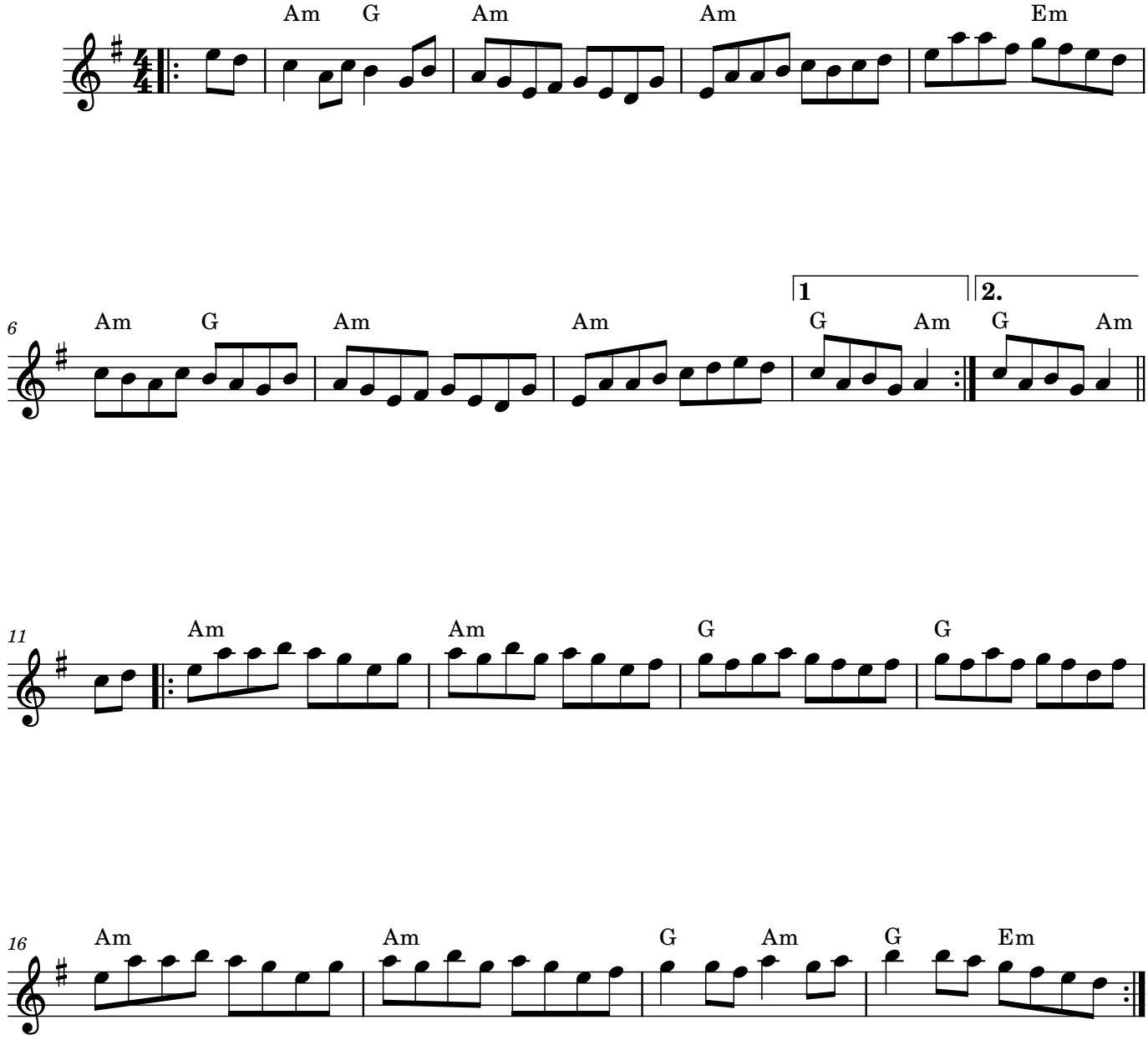
St. Anne's Reel

Reel, D Major



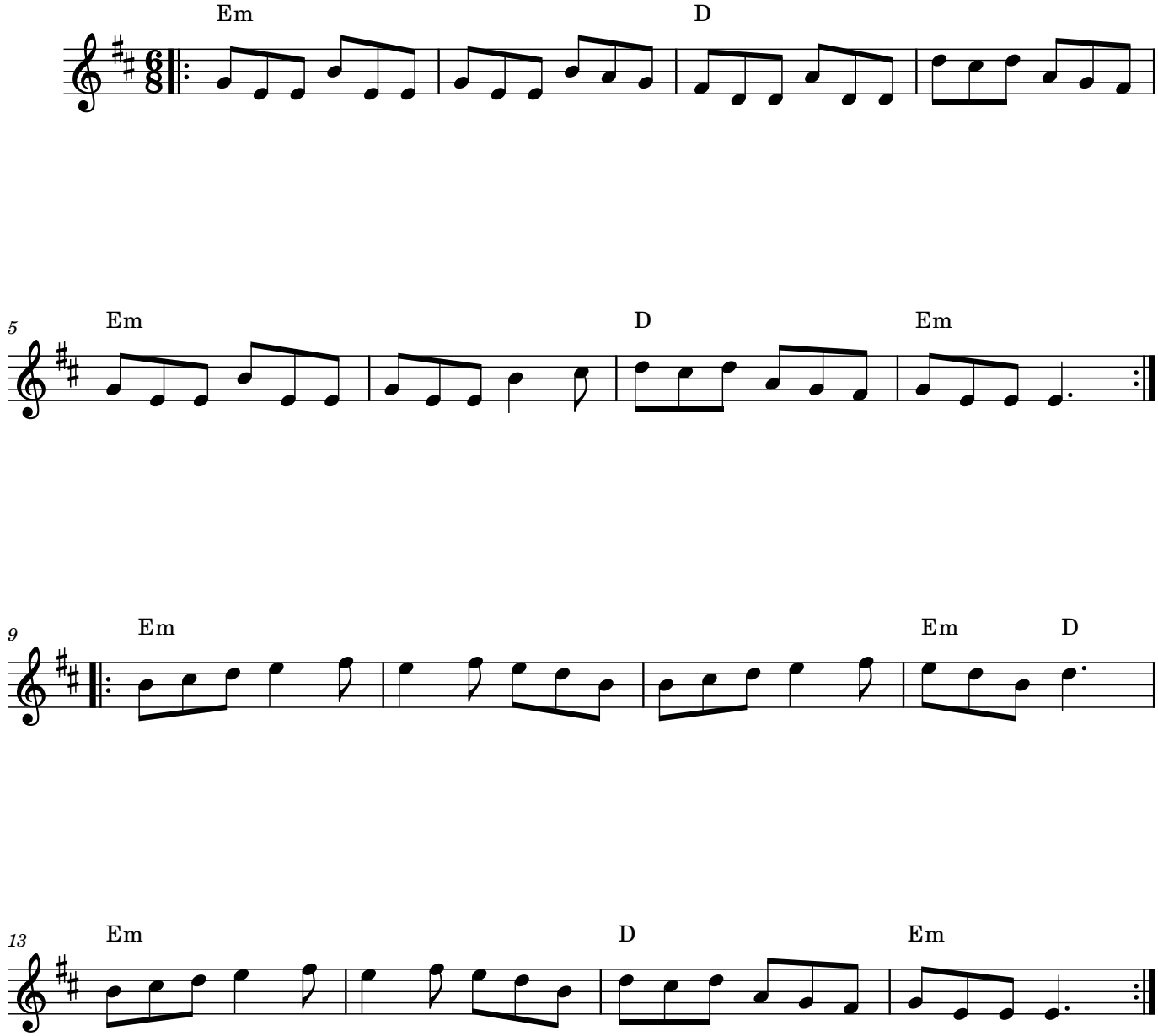
The Star Of Munster

Reel, A Minor



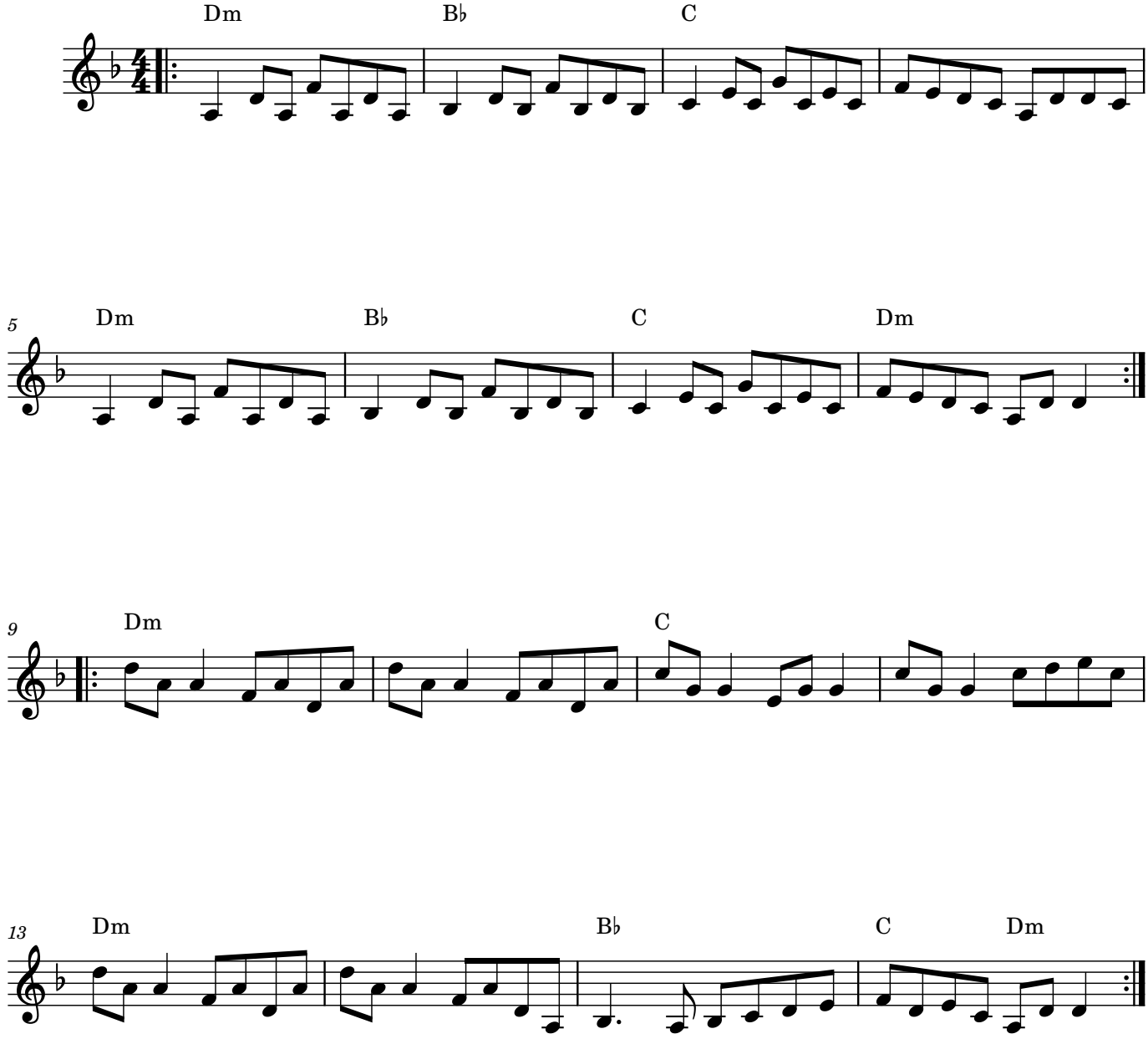
The Swallowtail Jig

Jig, E Dorian



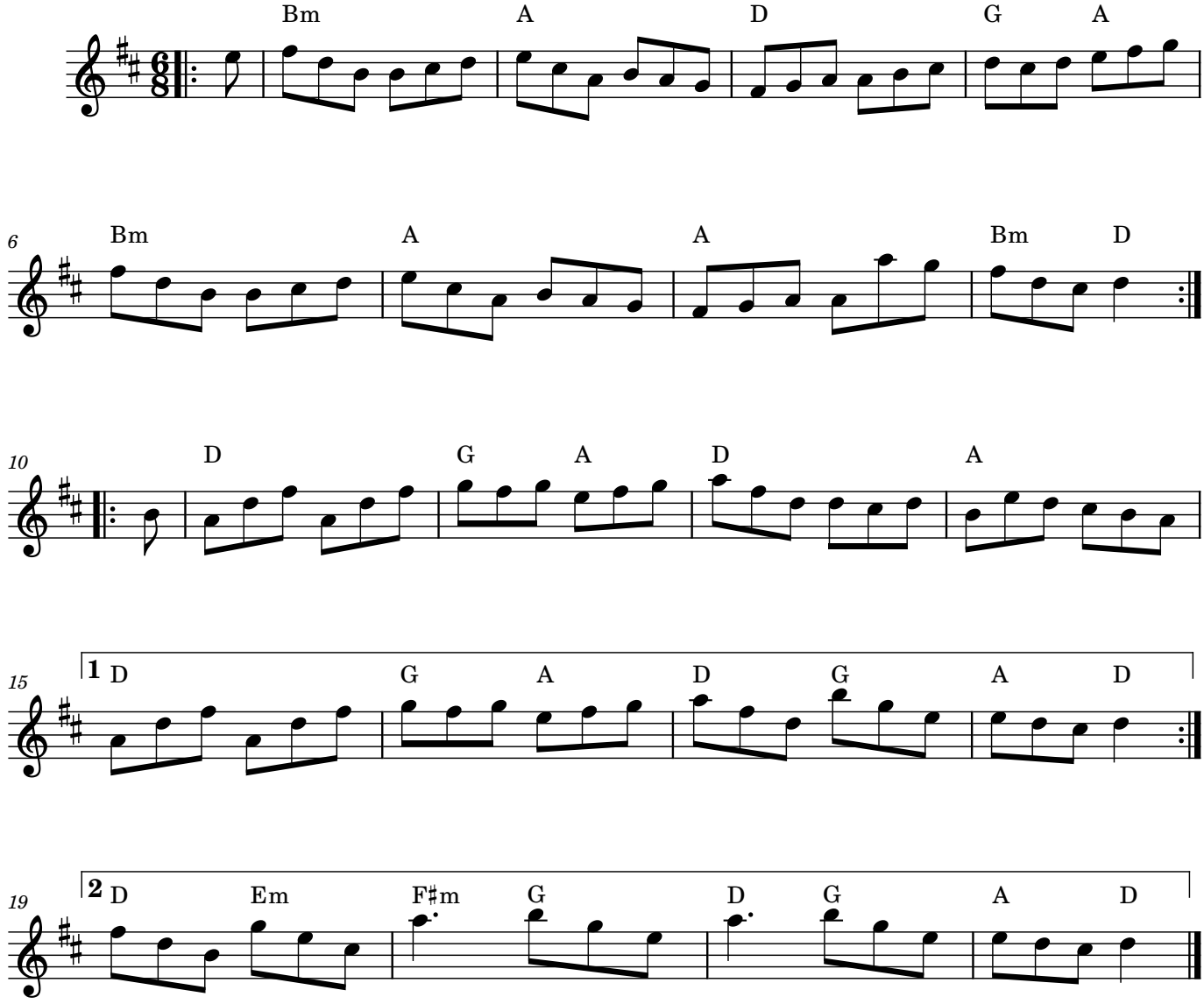
Tam Lin

Reel, D Minor



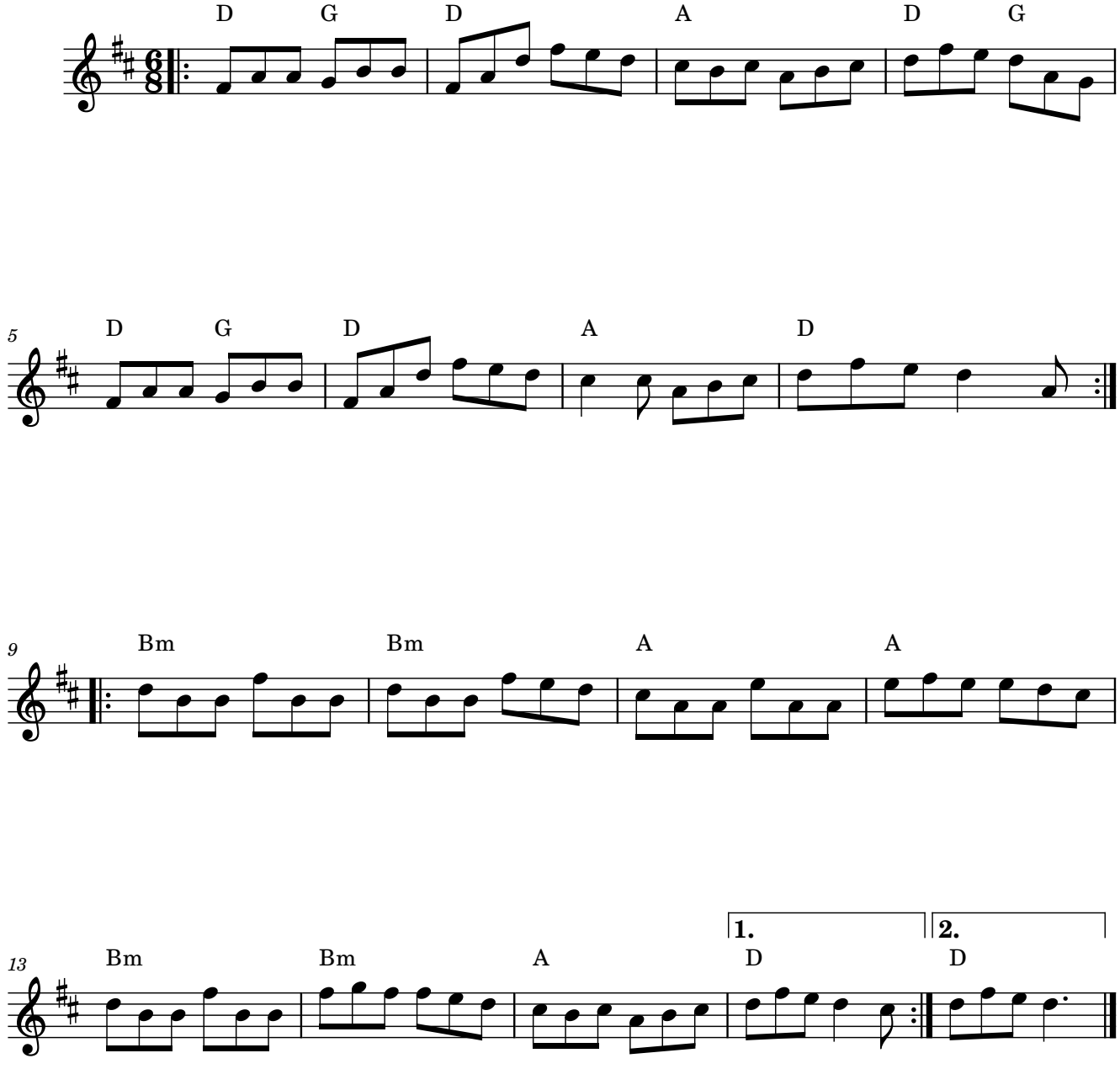
The Tar Road To Sligo

Jig, D Major



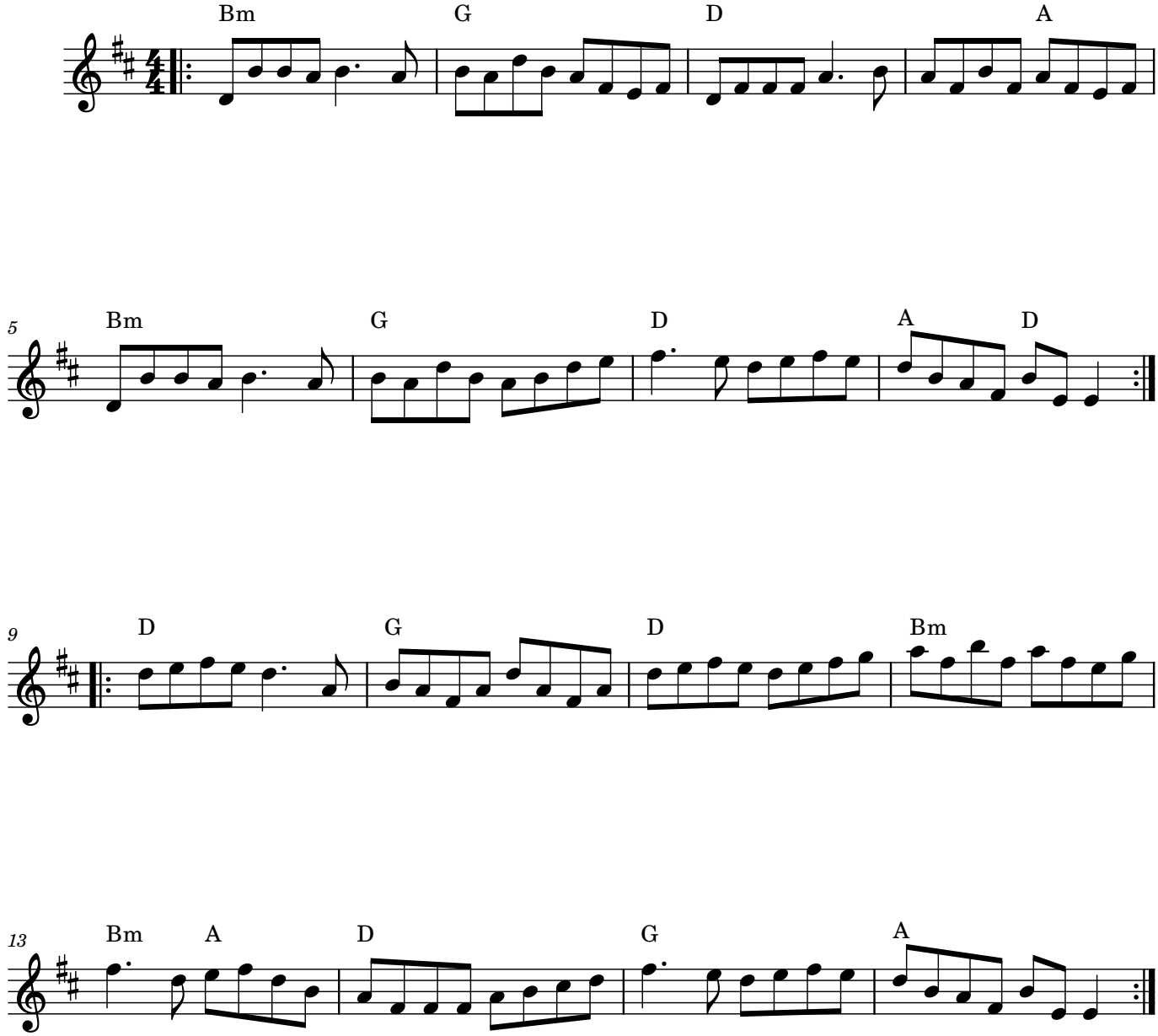
Tripping Up The Stairs

Jig, D Major



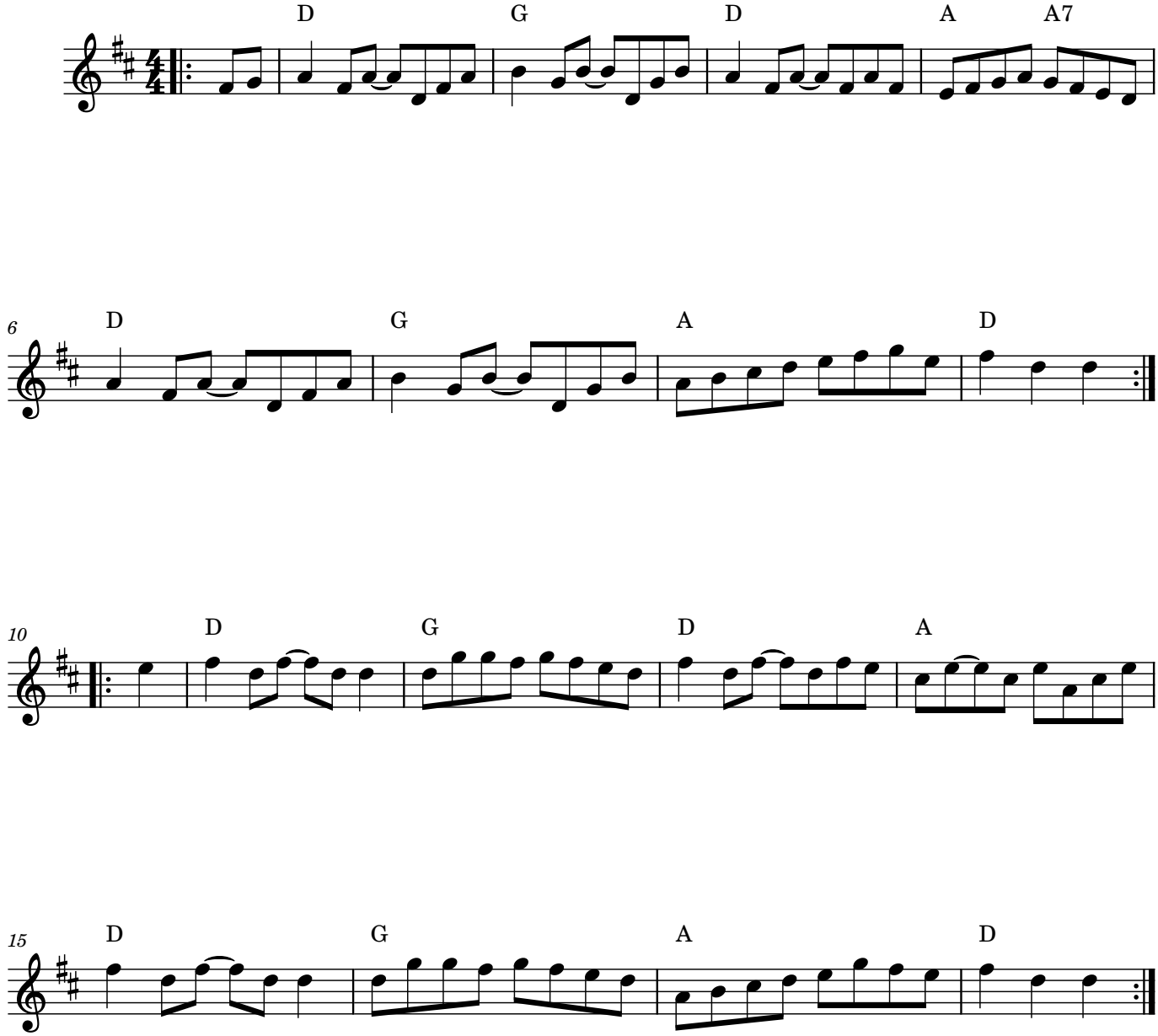
The Virginia Reel

Reel, B Minor



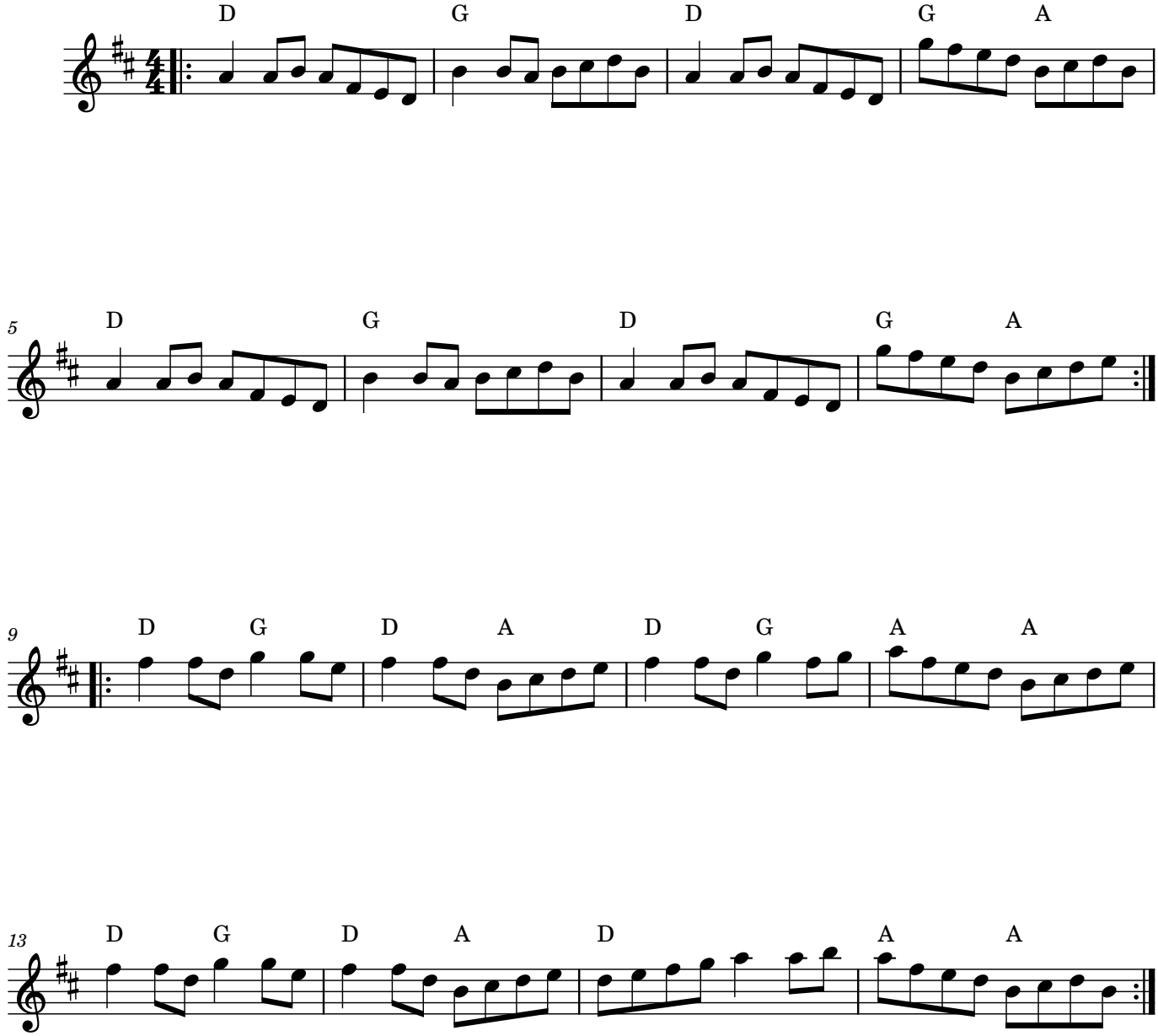
Willafjord

Reel, D Major



The Wind that Shakes the Barley

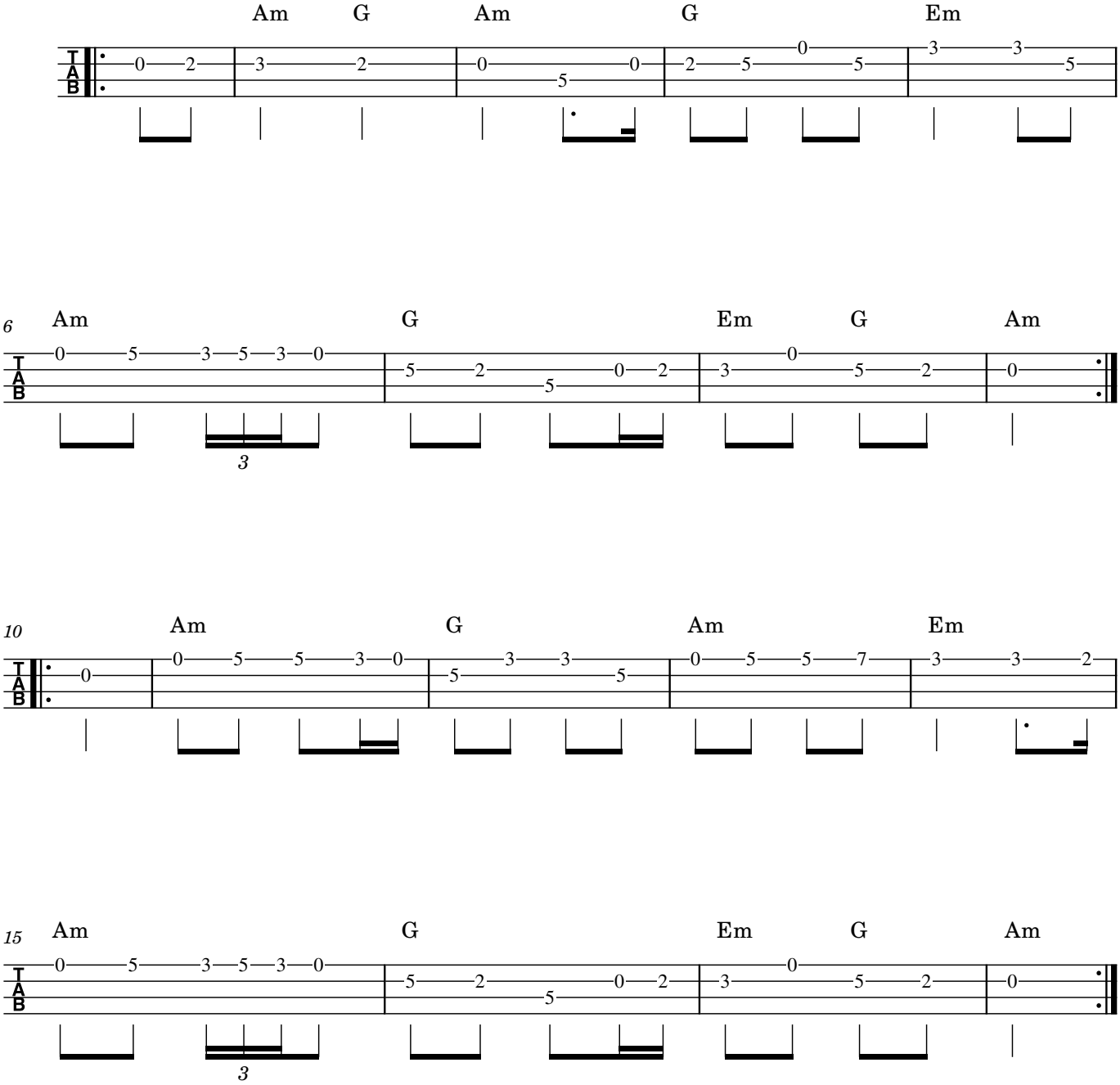
Reel, D Major



Tabs

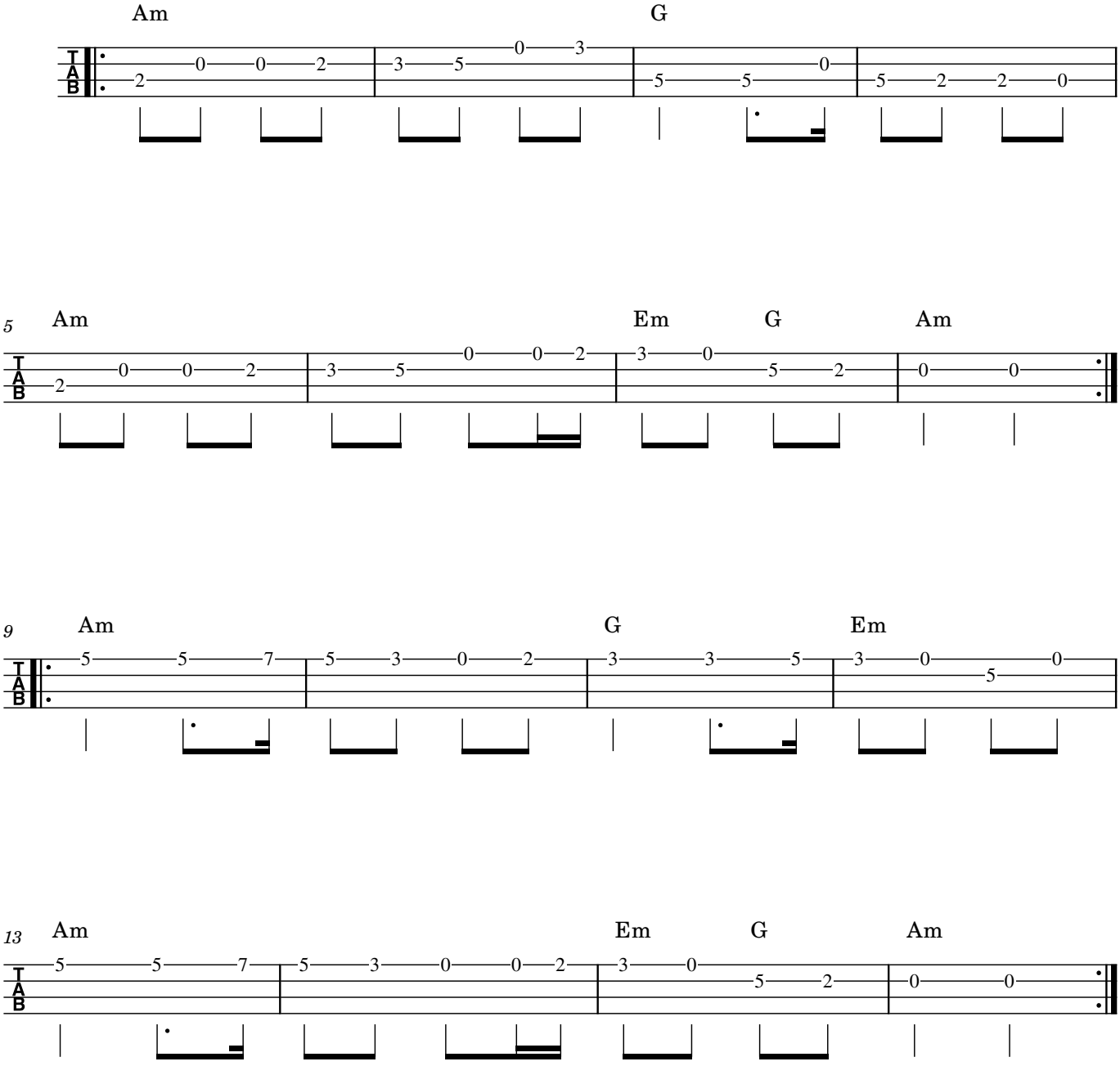
Ballydesmond 1

Polka, A Minor



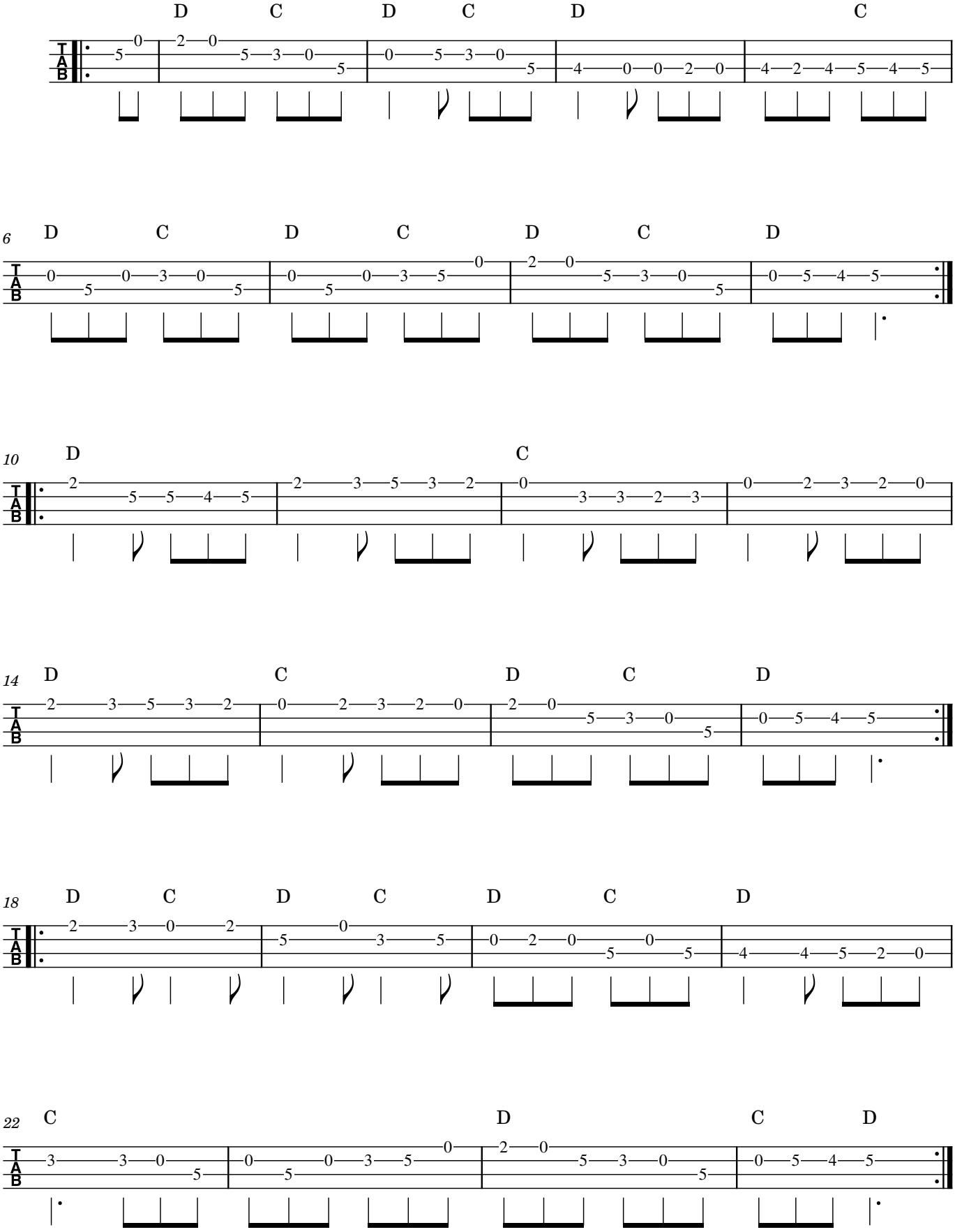
Ballydesmond 2

Polka, A Minor



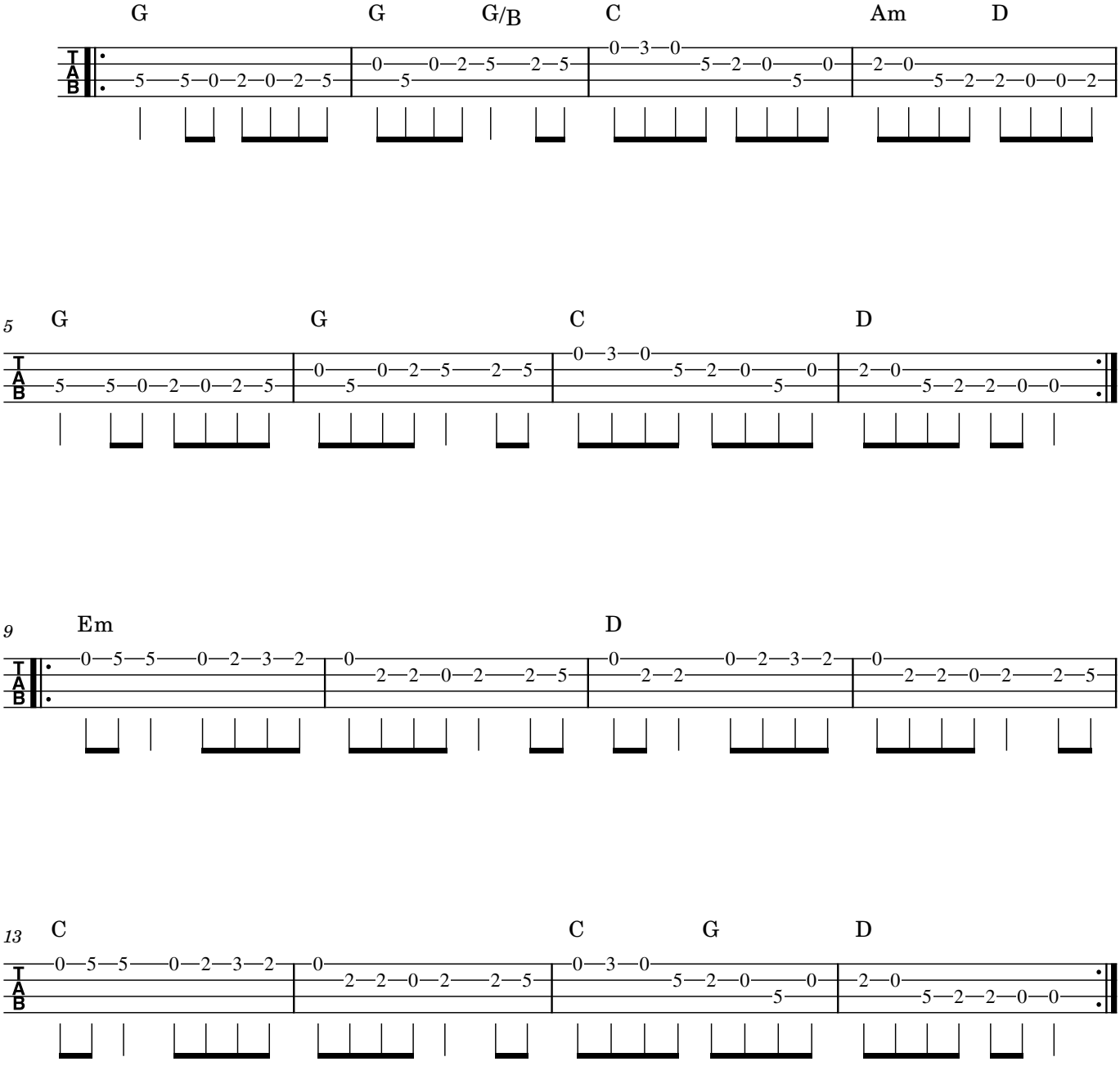
Banish Misfortune

Jig, D Mixolydian



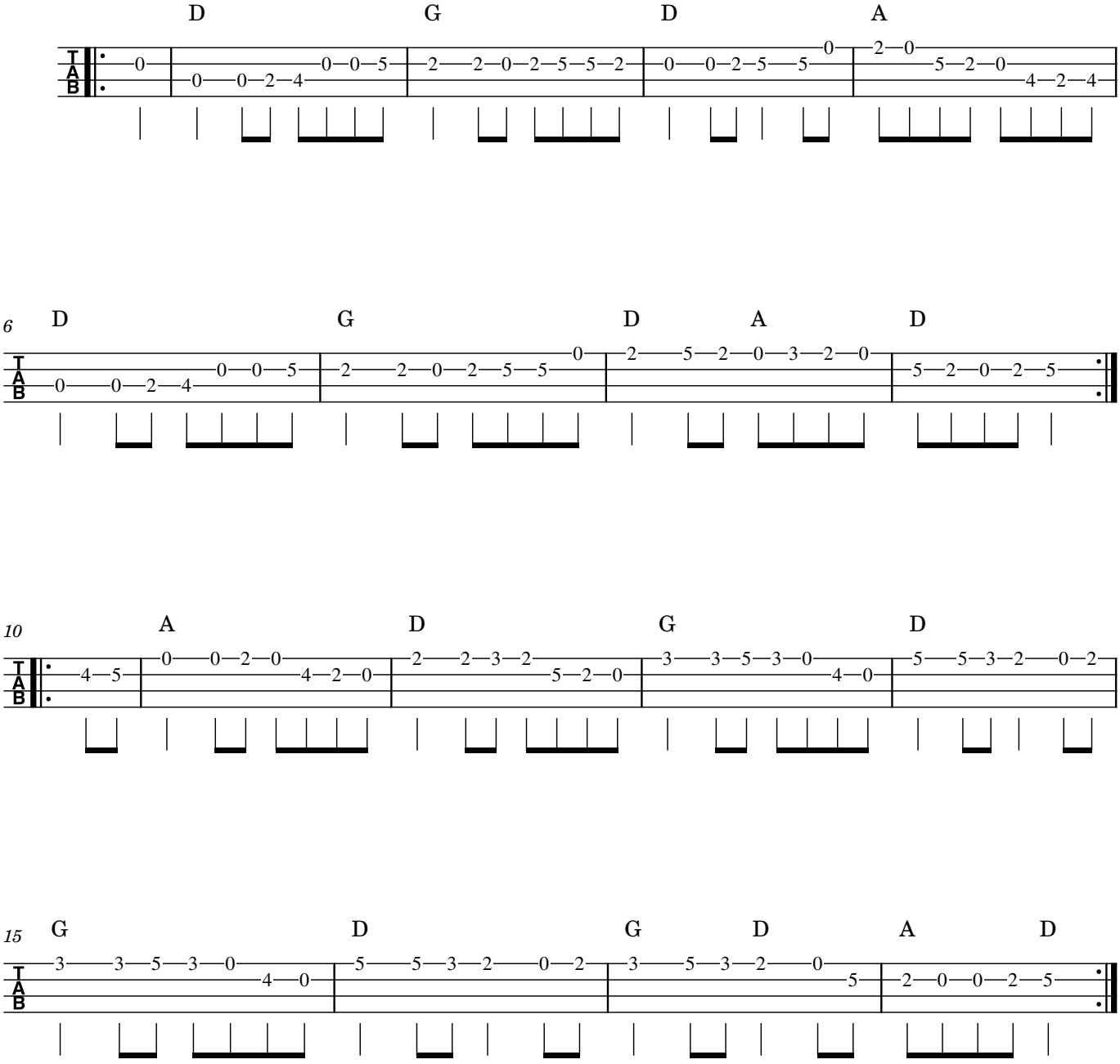
The Banshee

Reel, G Major then A Dorian



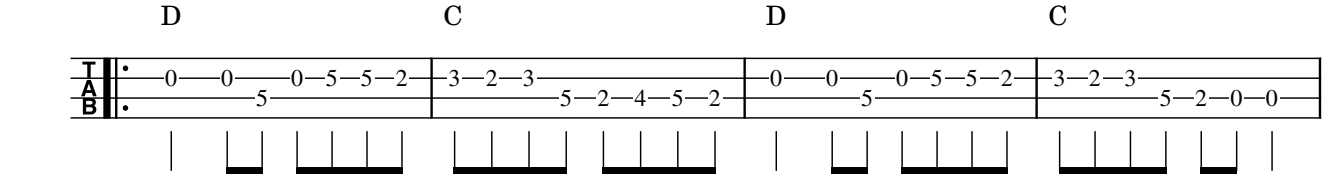
Barrowburn Reel

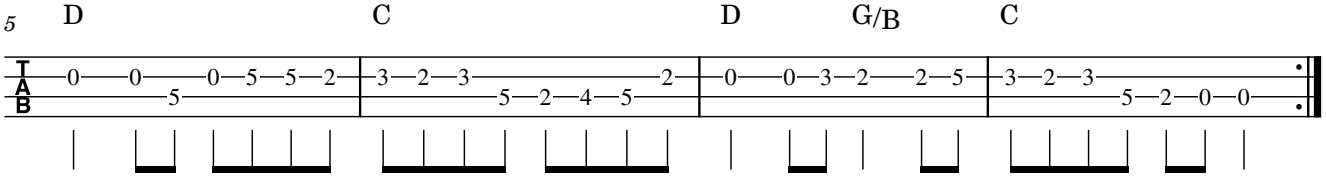
Reel, D Major

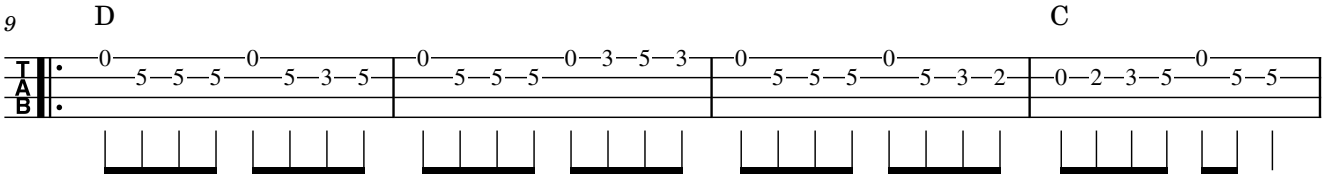


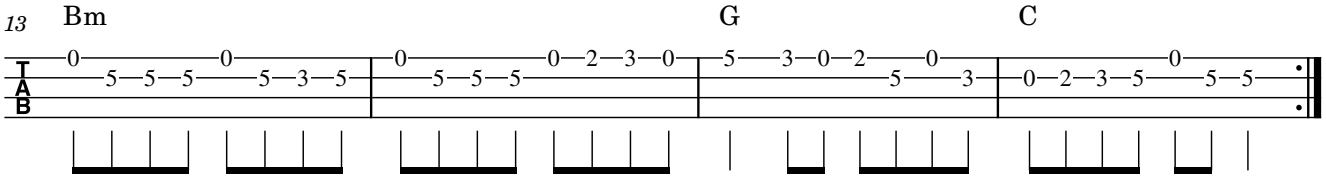
The Beauty Spot

Reel, A Mixolydian



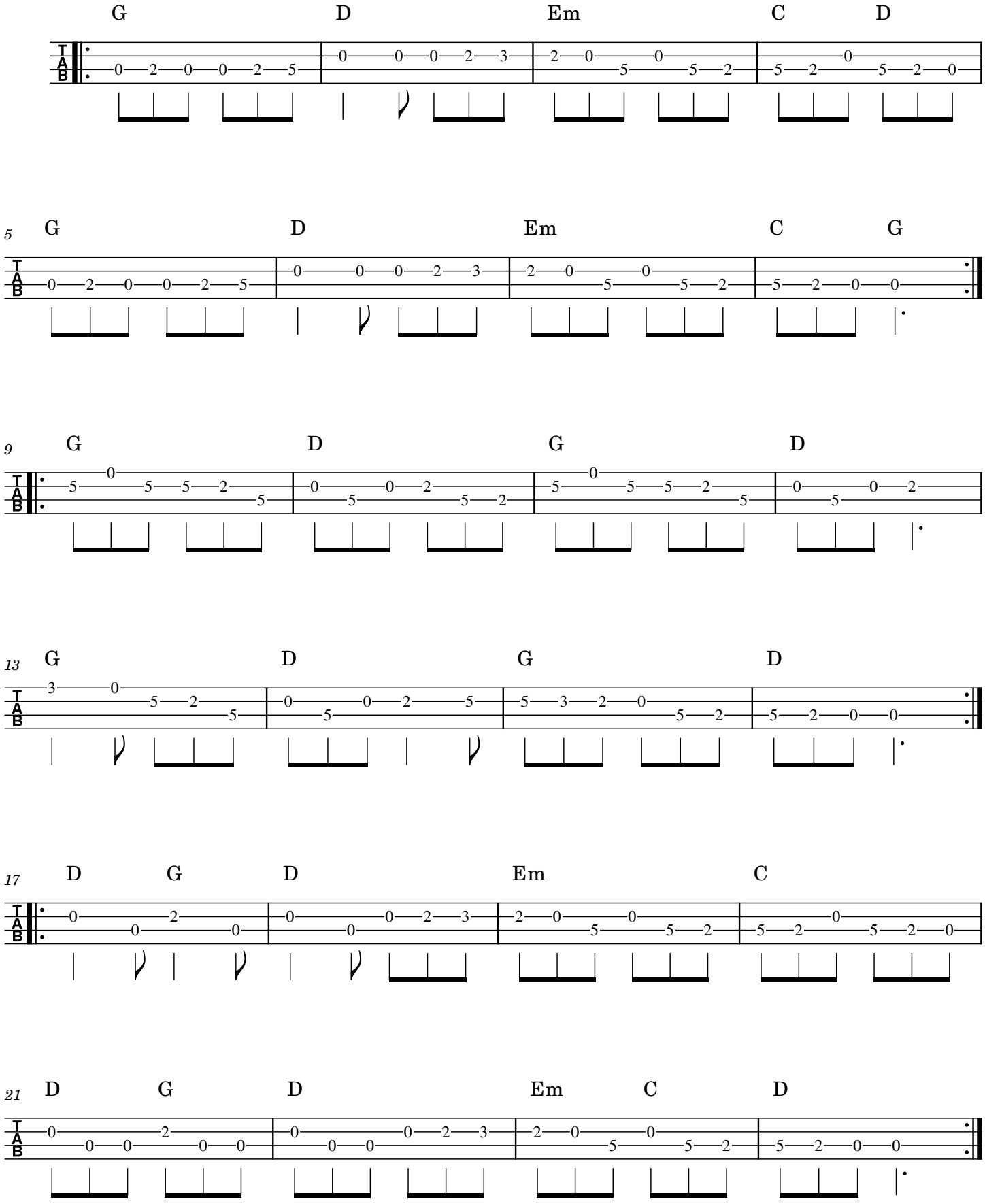






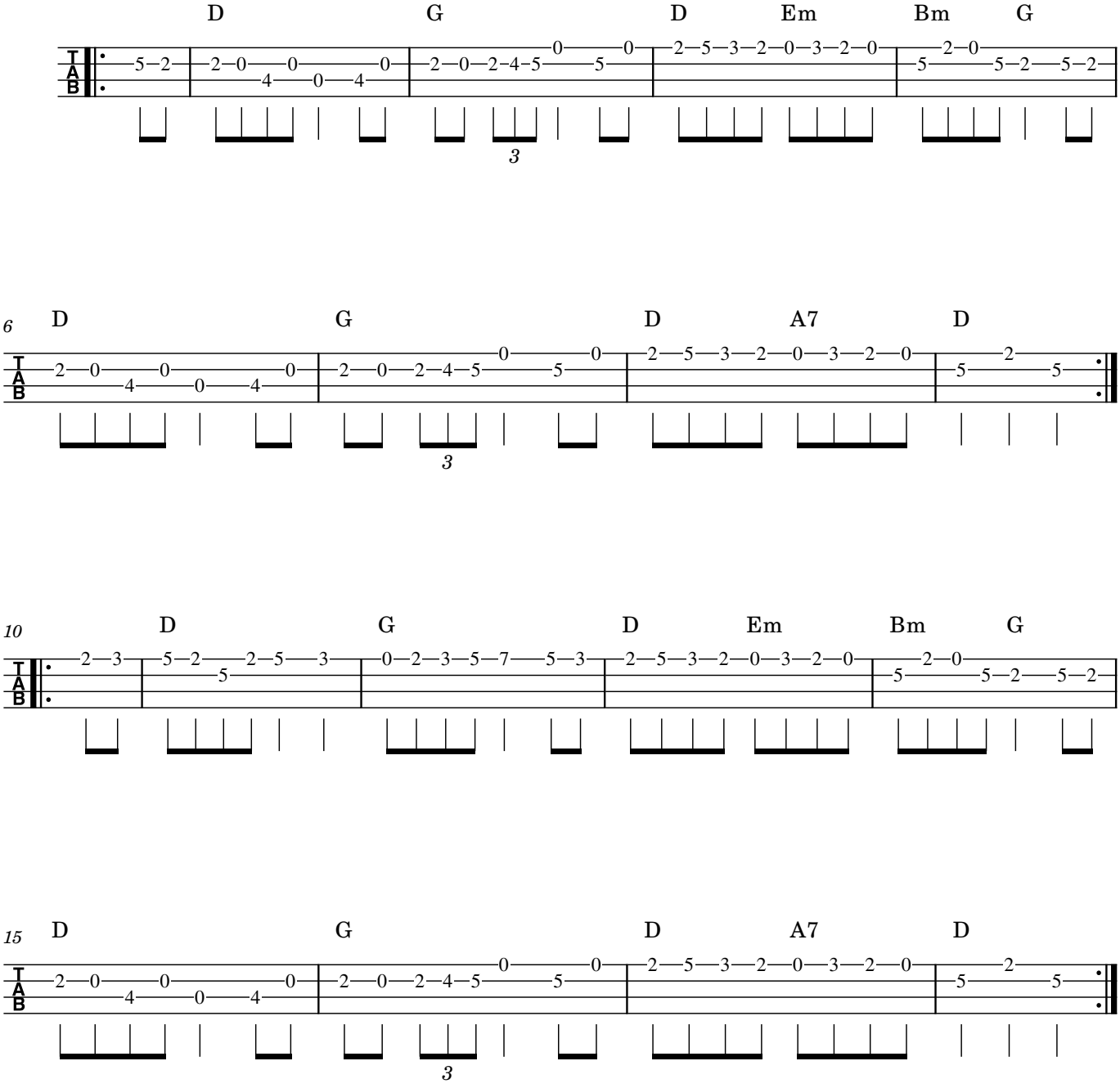
The Blarney Pilgrim

Jig, G Major



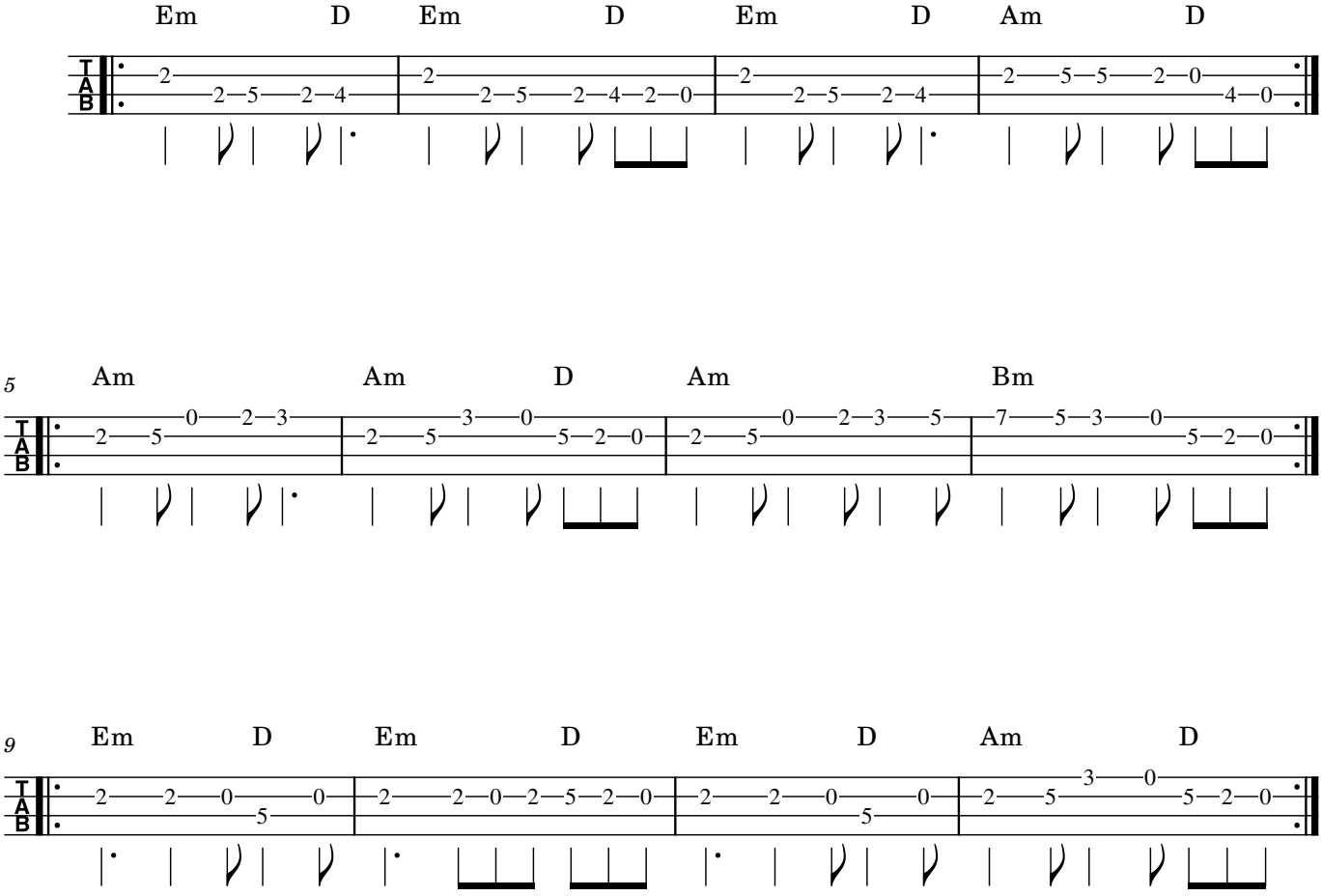
The Boys Of Bluehill

Hornpipe, D Major



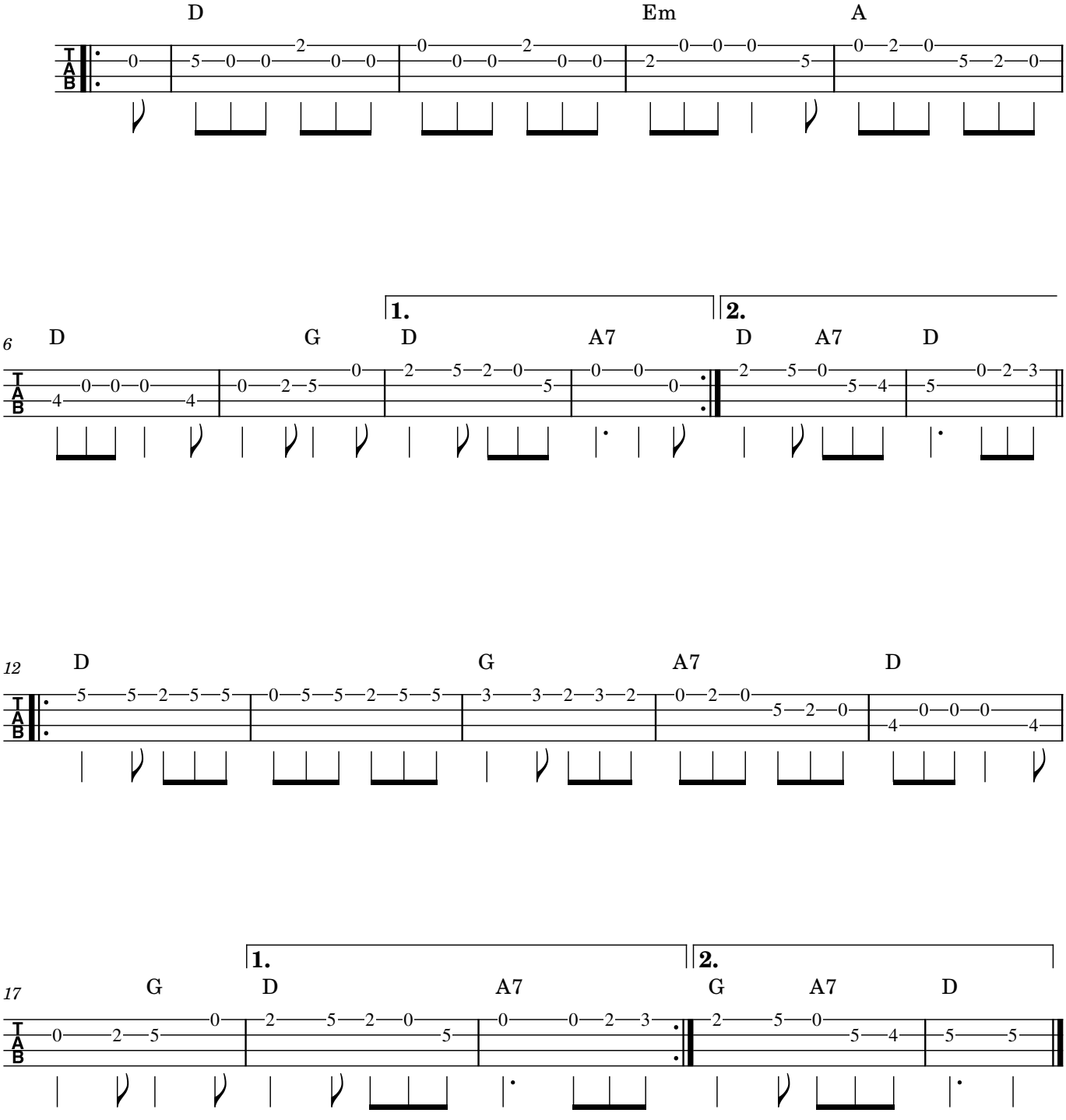
The Butterfly

Slip Jig, E Dorian



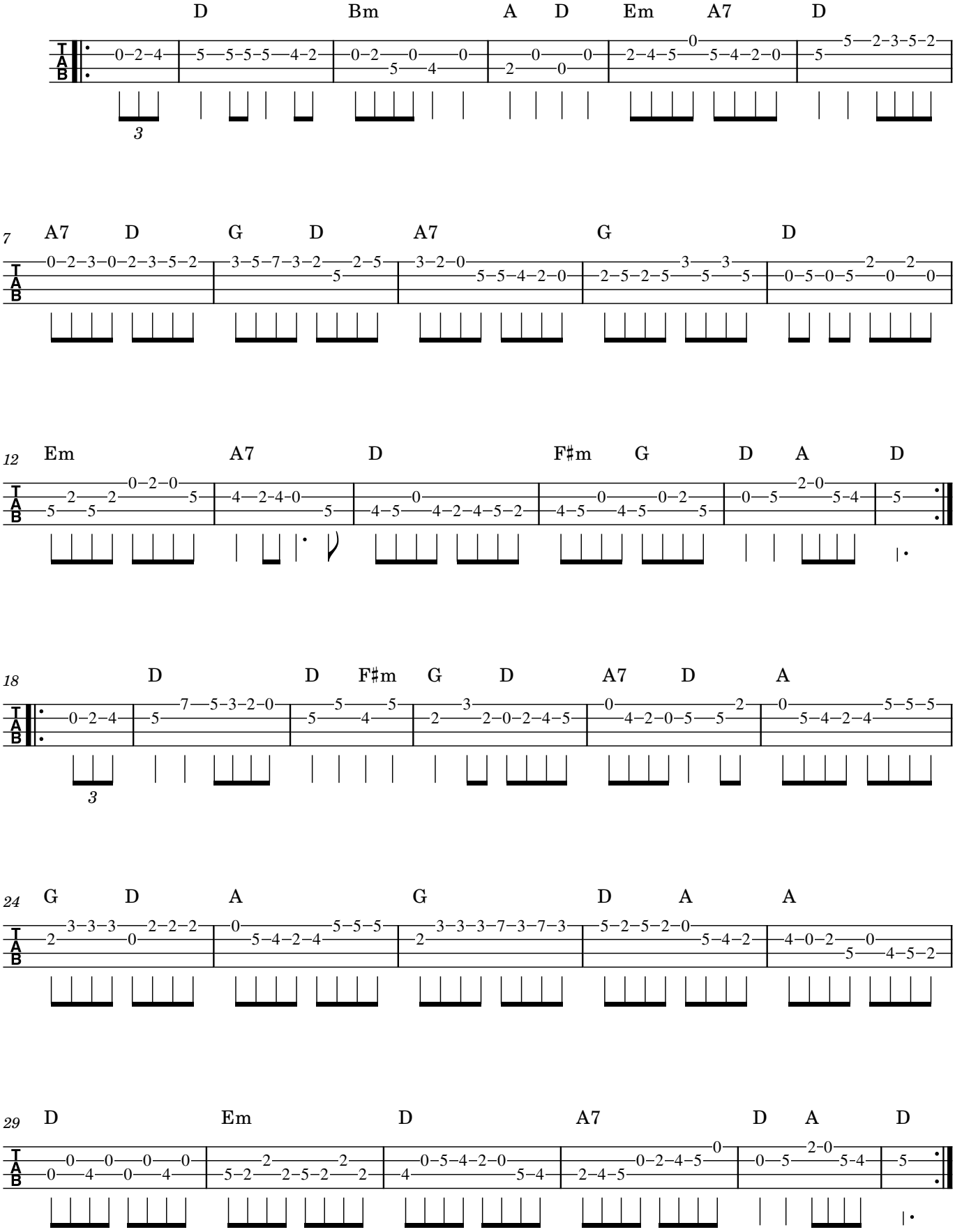
Calliope House

Jig, D Major



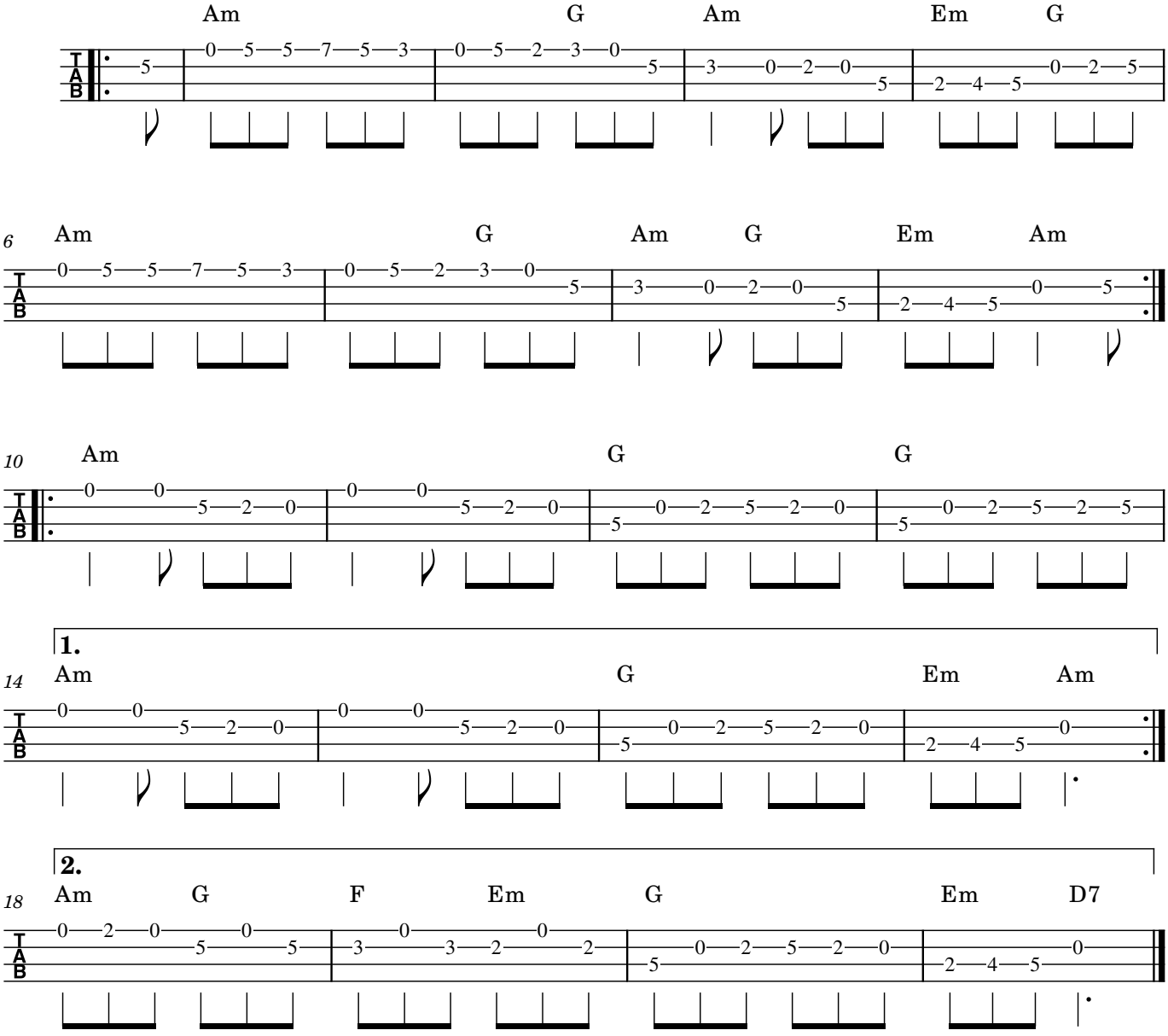
Carolan's Concerto

Air or Planxty, D Major



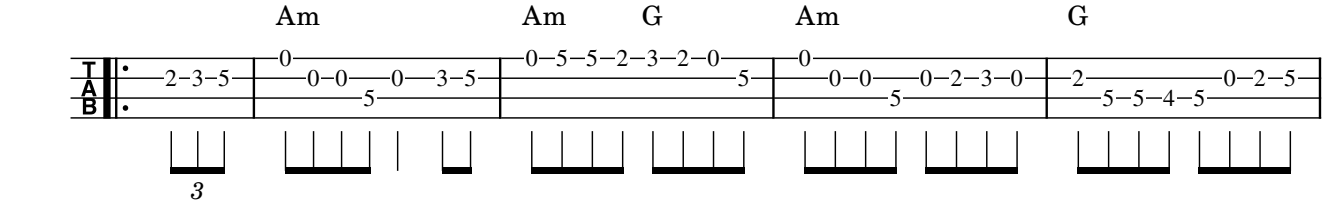
The Cliffs Of Moher

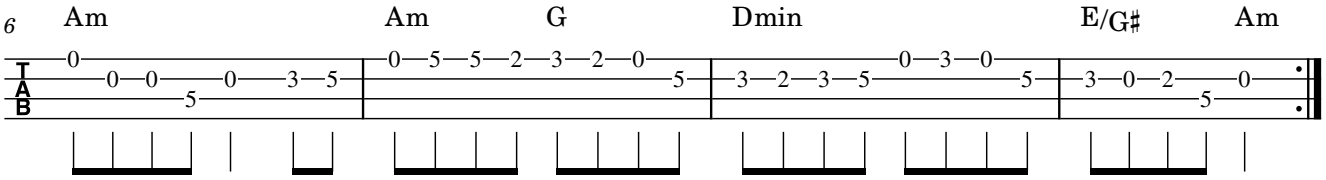
Jig, A Dorian

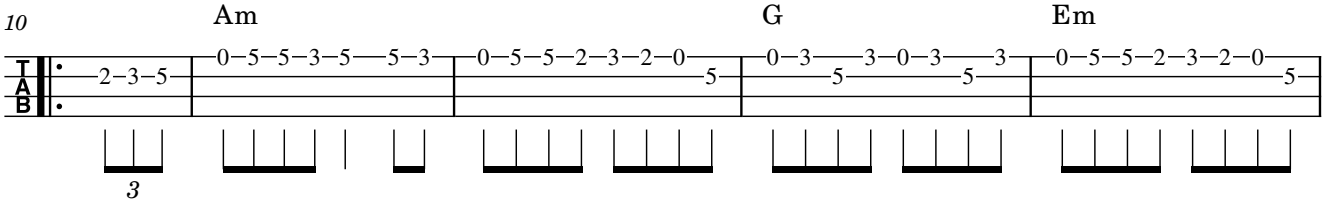


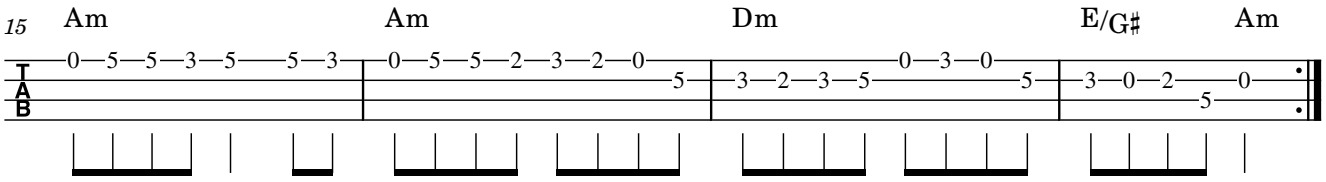
The Congress

Reel, A Dorian



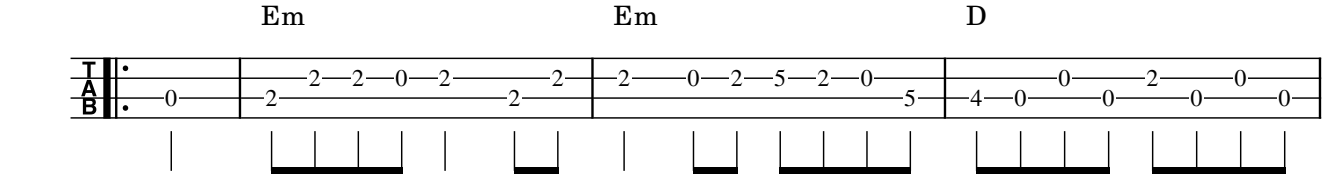


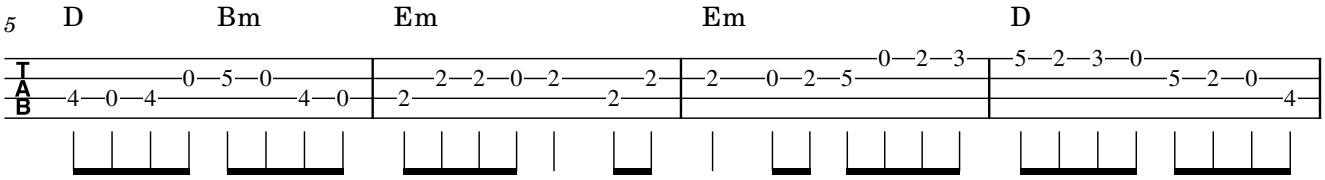


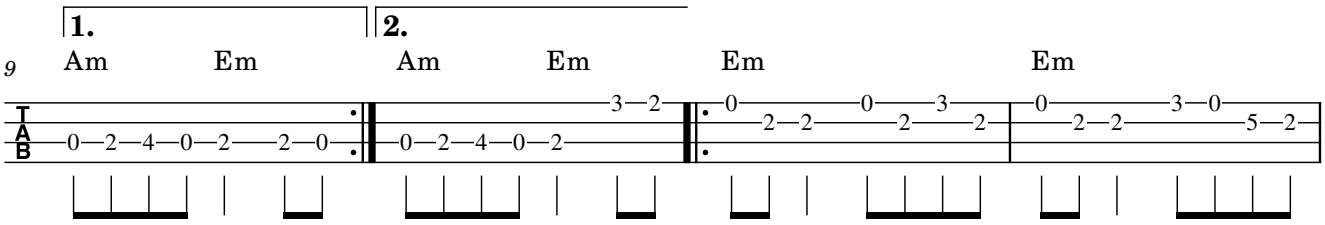


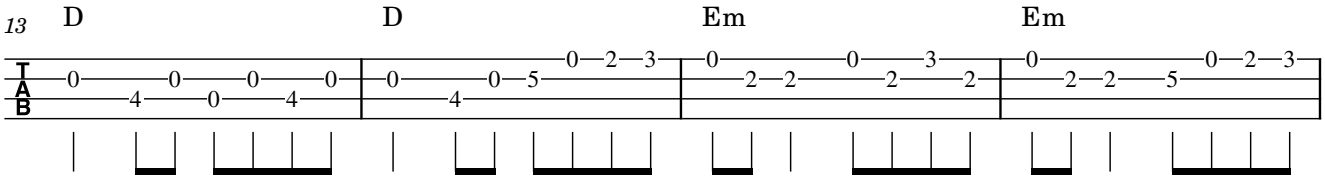
Cooley's Reel

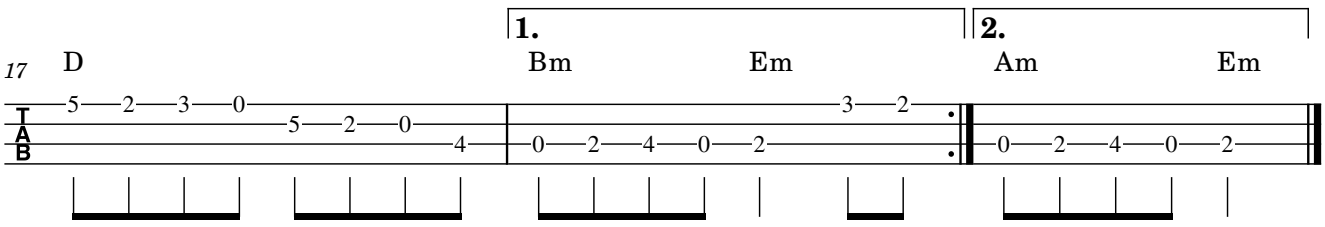
Reel, E Dorian





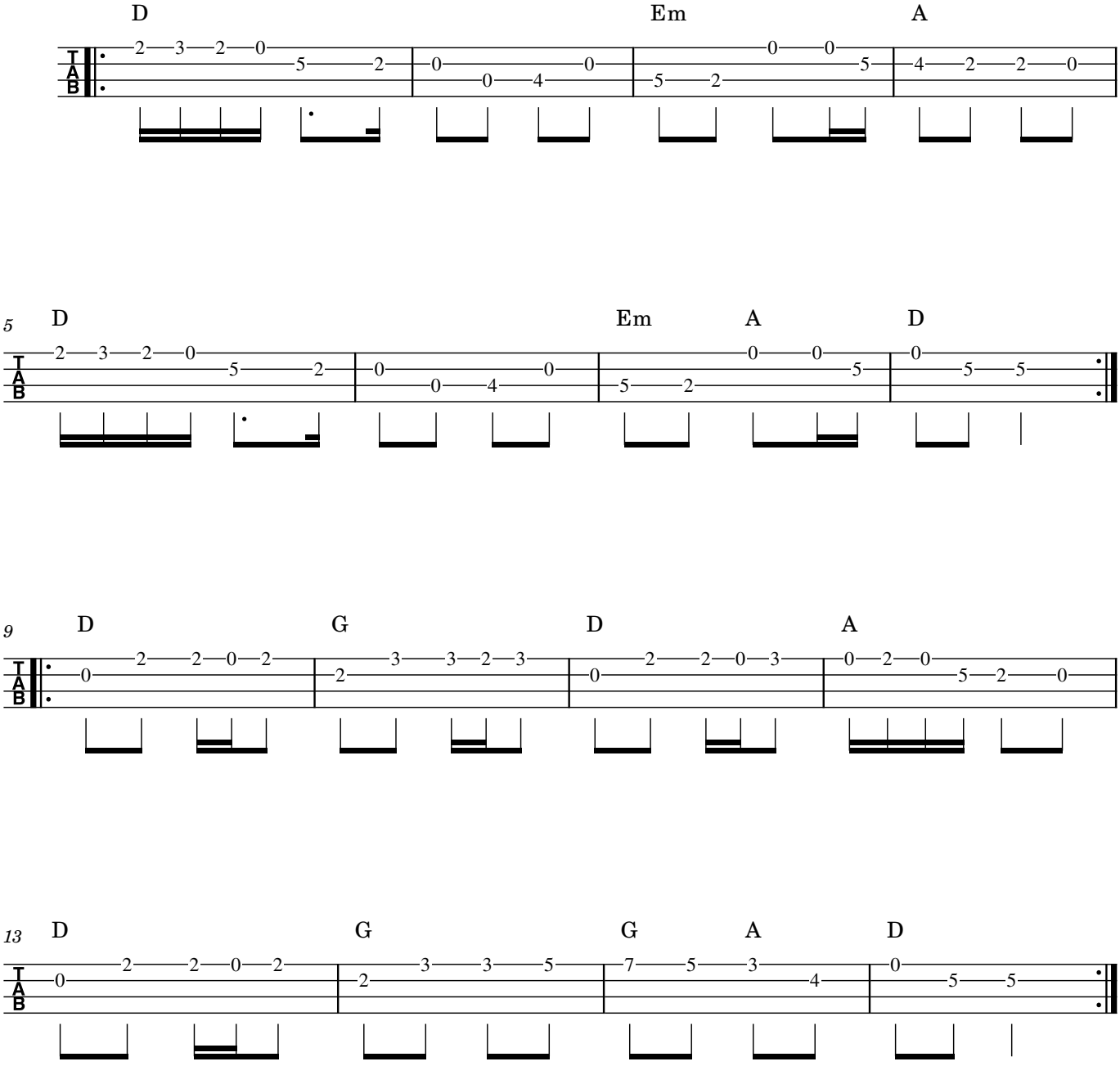






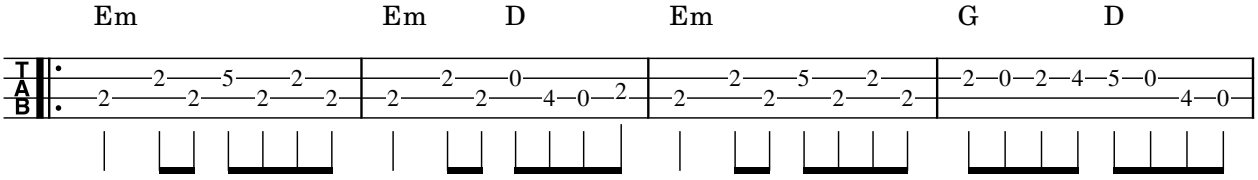
Denis Murphy's

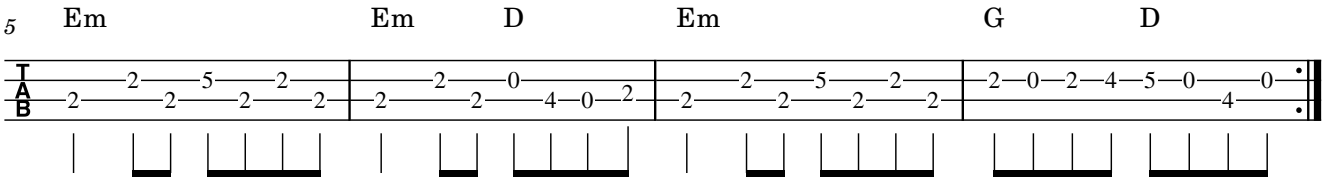
Polka, D Major

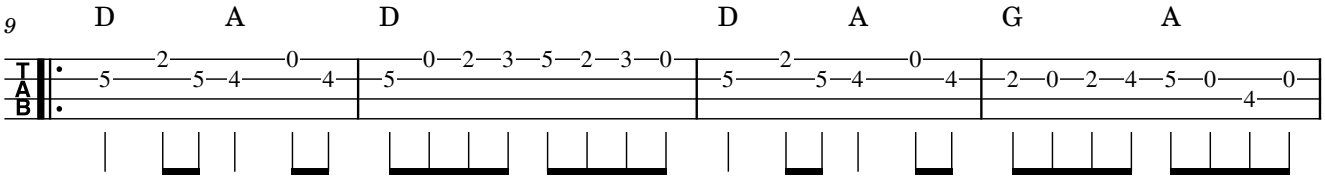


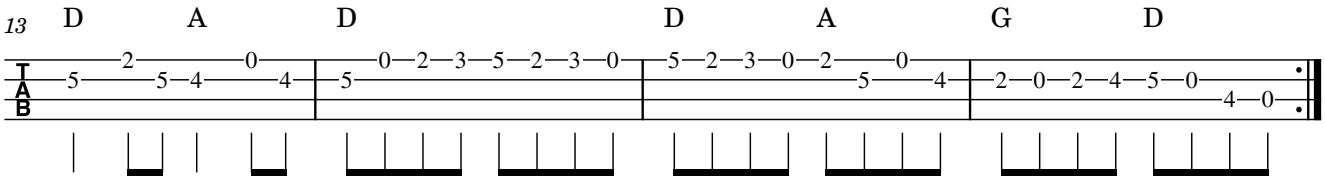
Drowsy Maggie

Reel, E Dorian



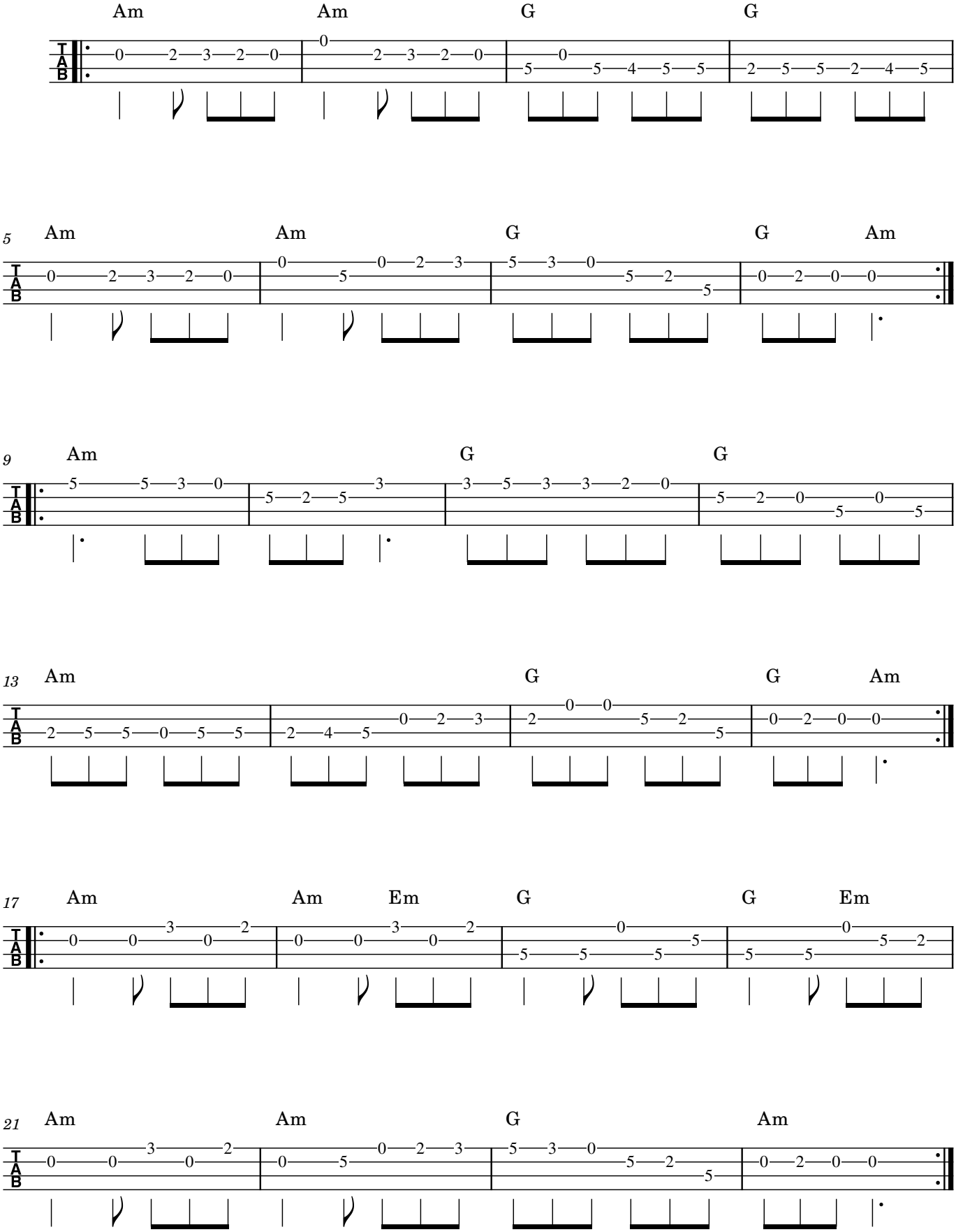






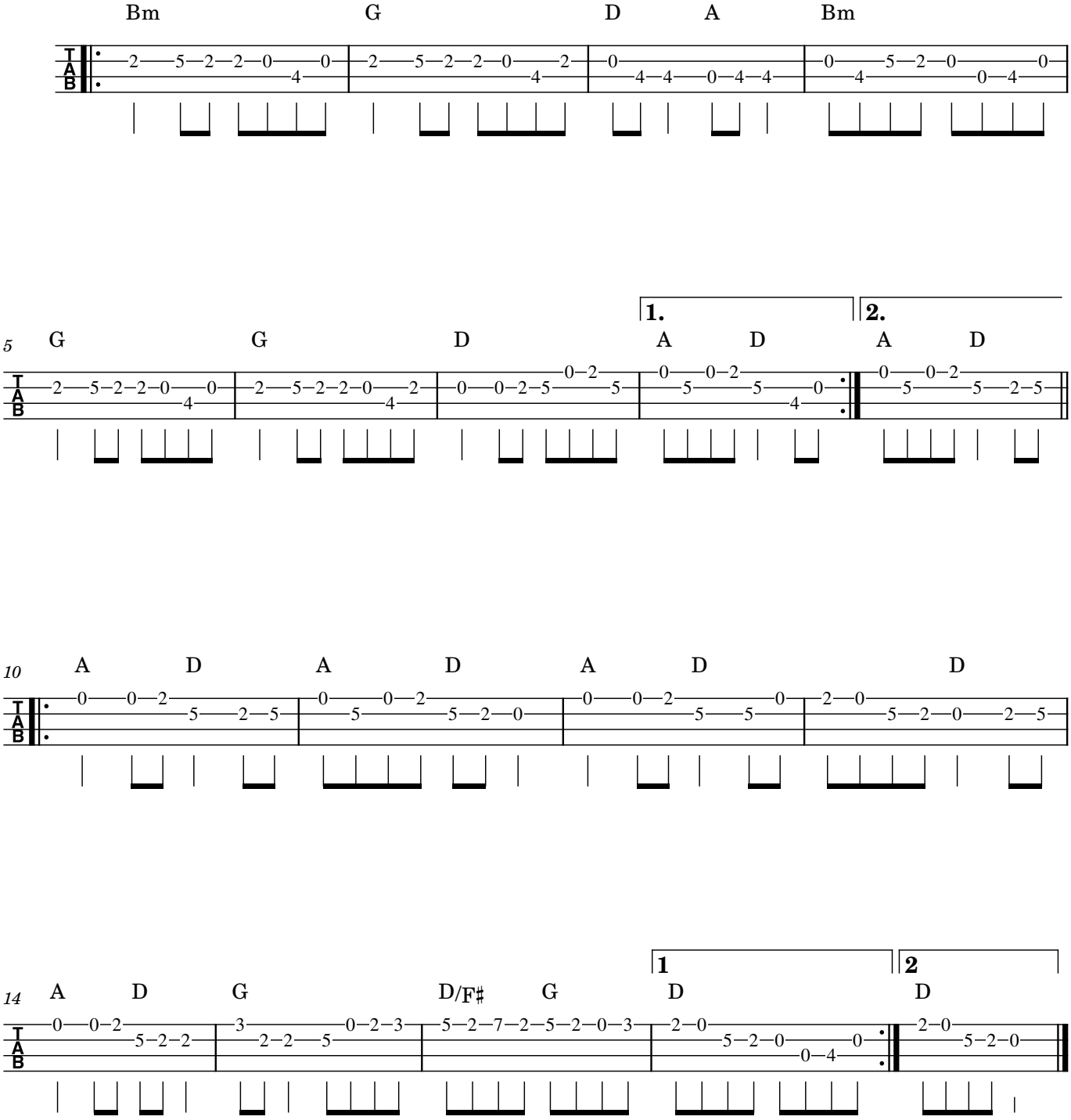
Dusty Windowsills

Jig, A Minor



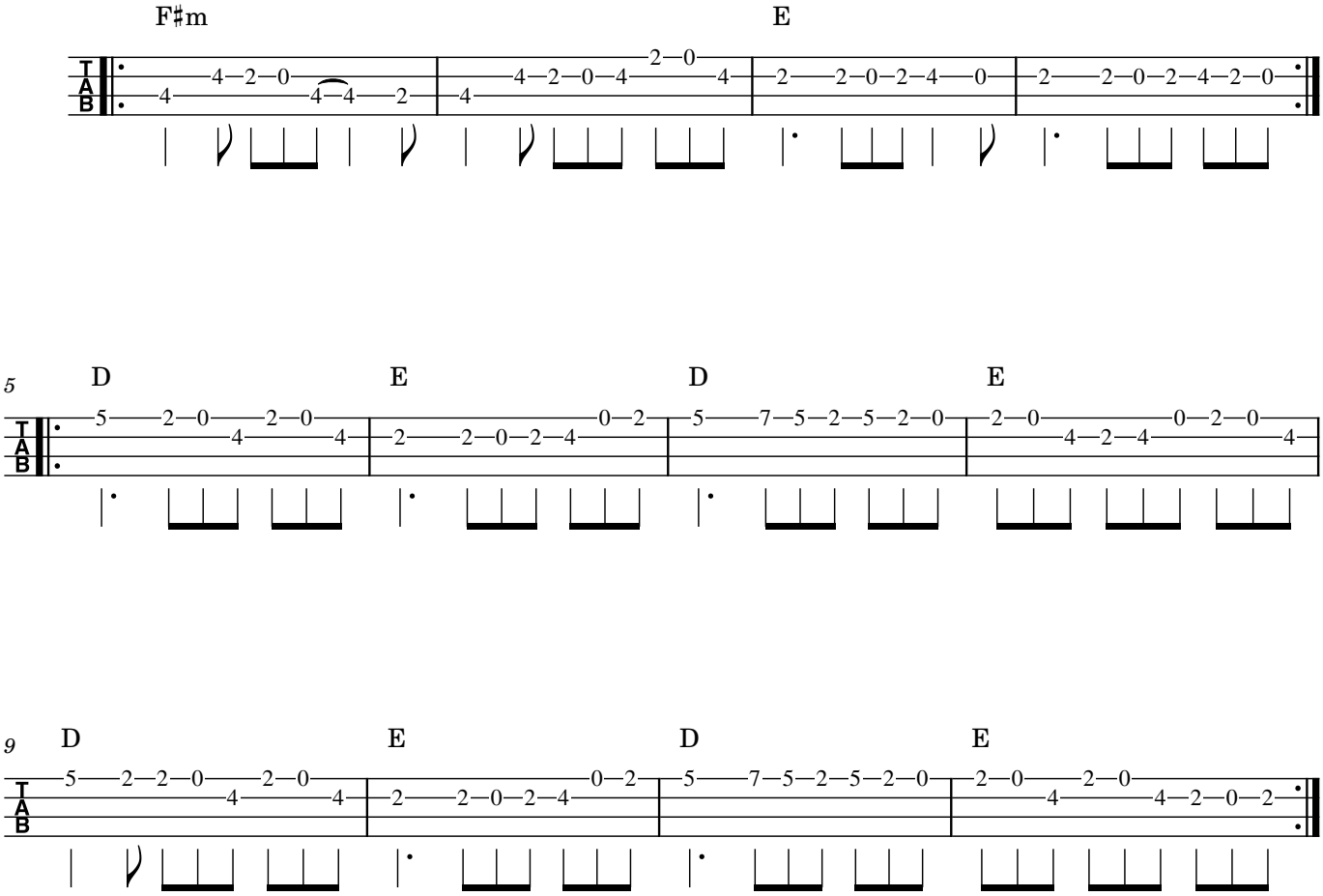
The Earl's Chair

Reel, B minor then D Major



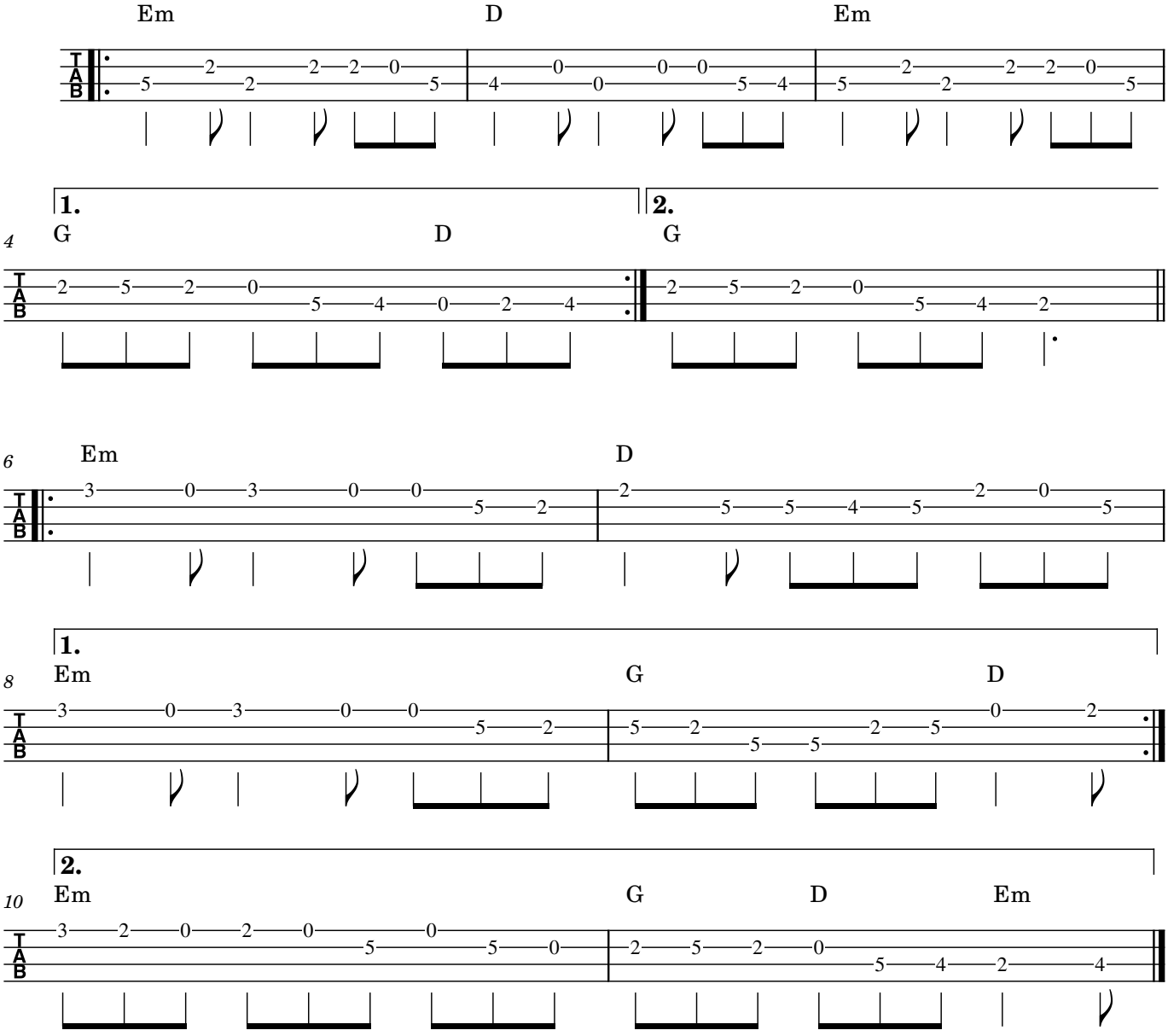
Farewell To Whalley Range

Slip Jig, F# Minor



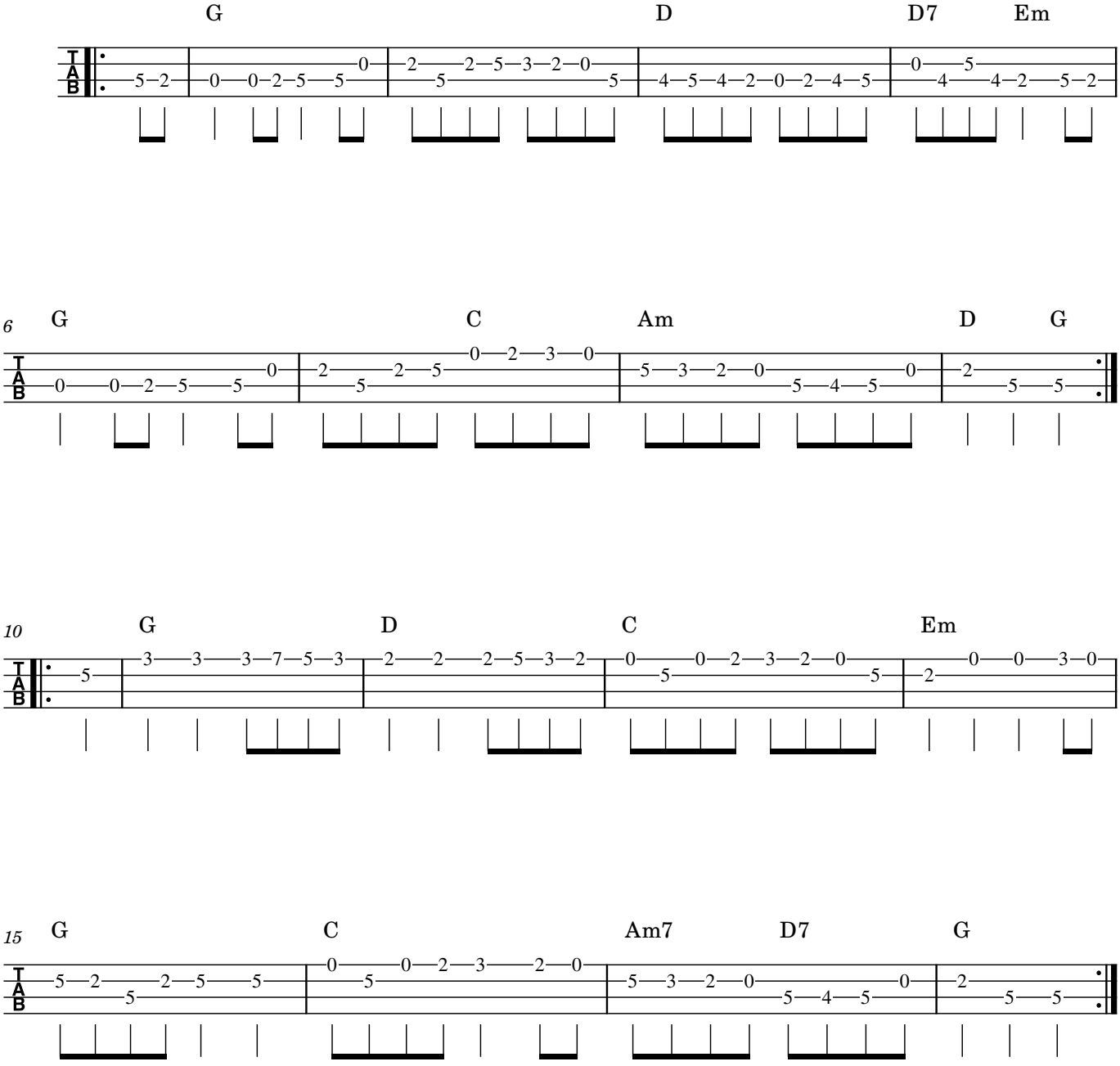
A Fig For A Kiss

Slip Jig, E Dorian



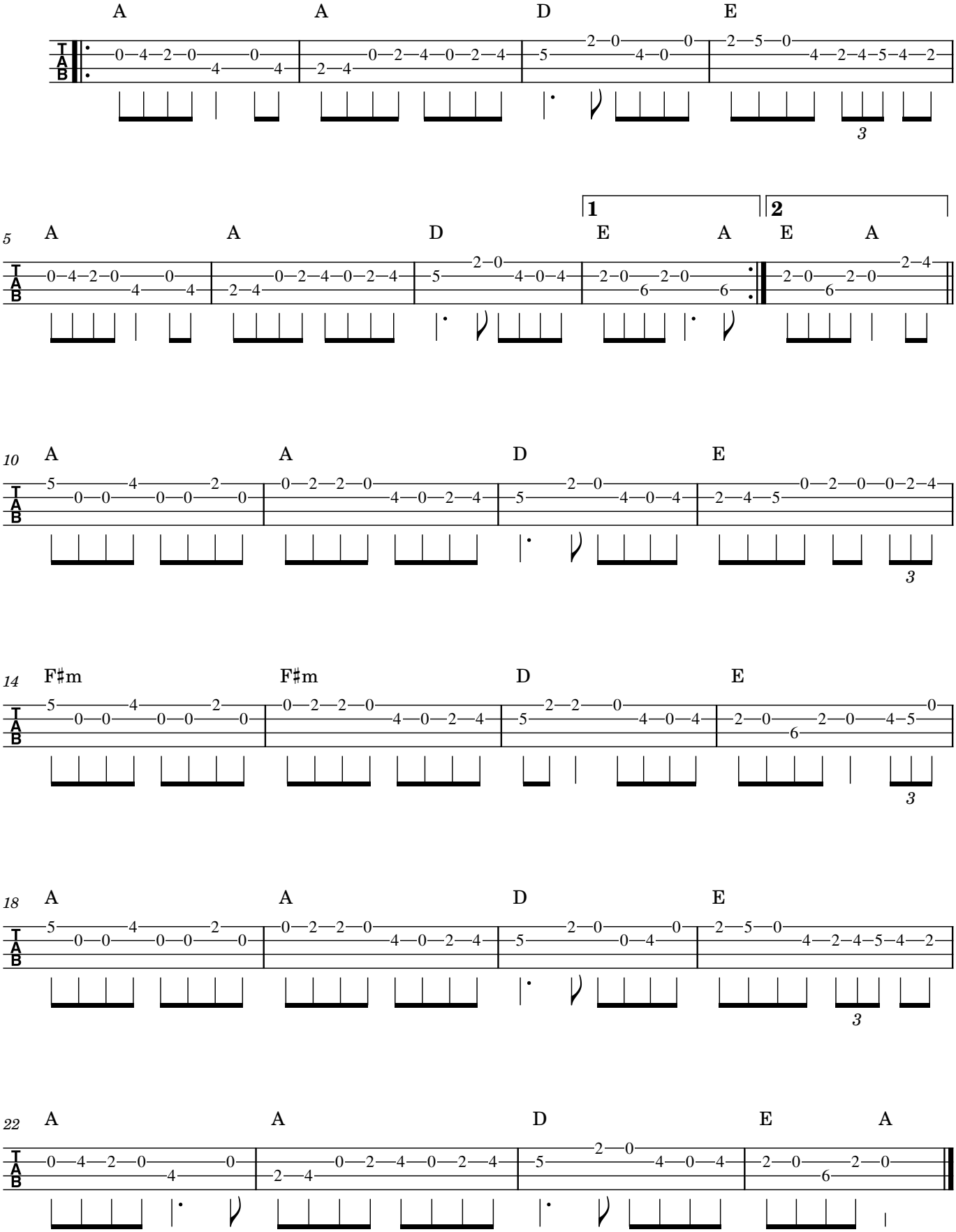
The Flowers Of Edinburgh

Reel, G Major



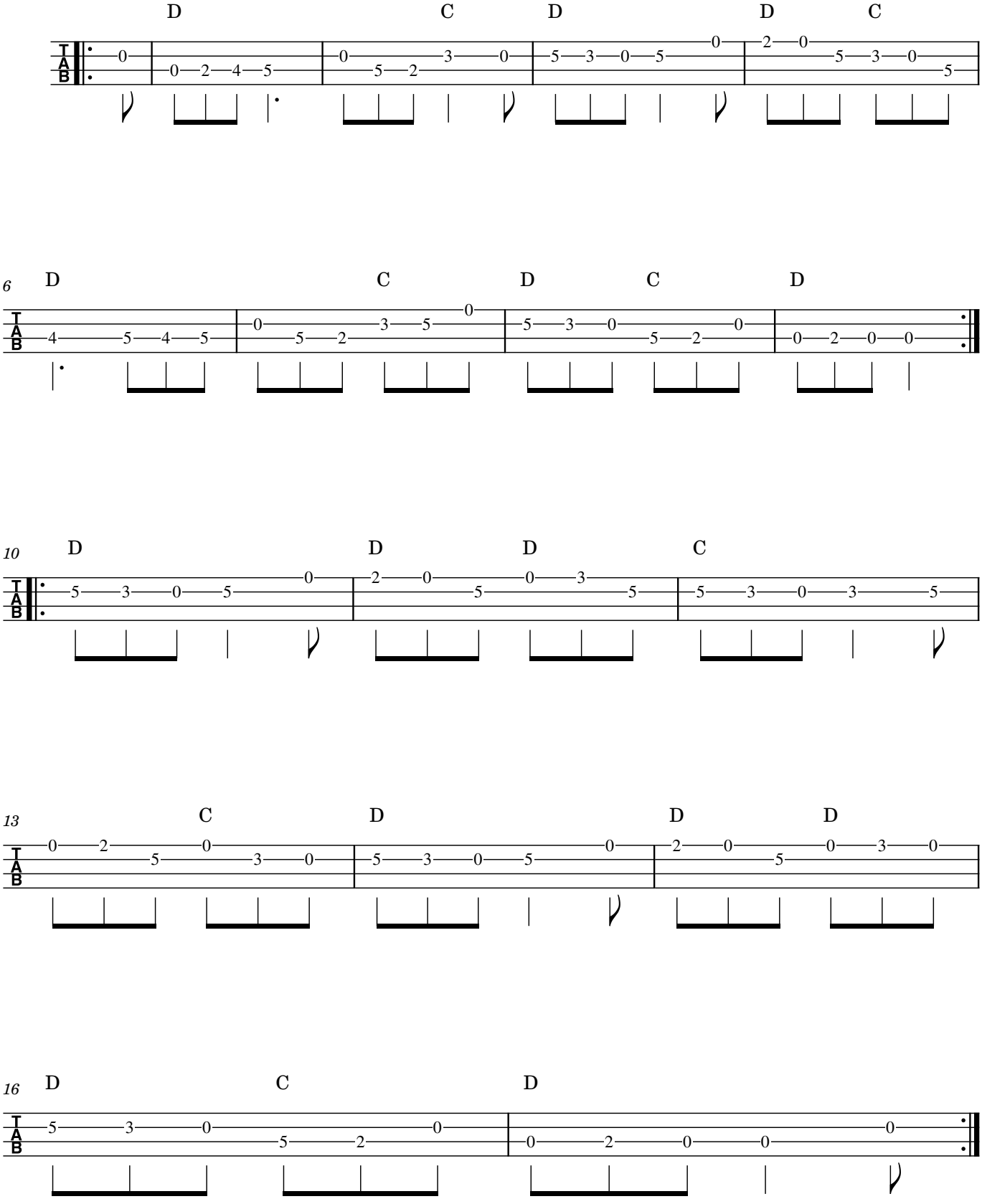
Frank's Reel

Reel, A Major



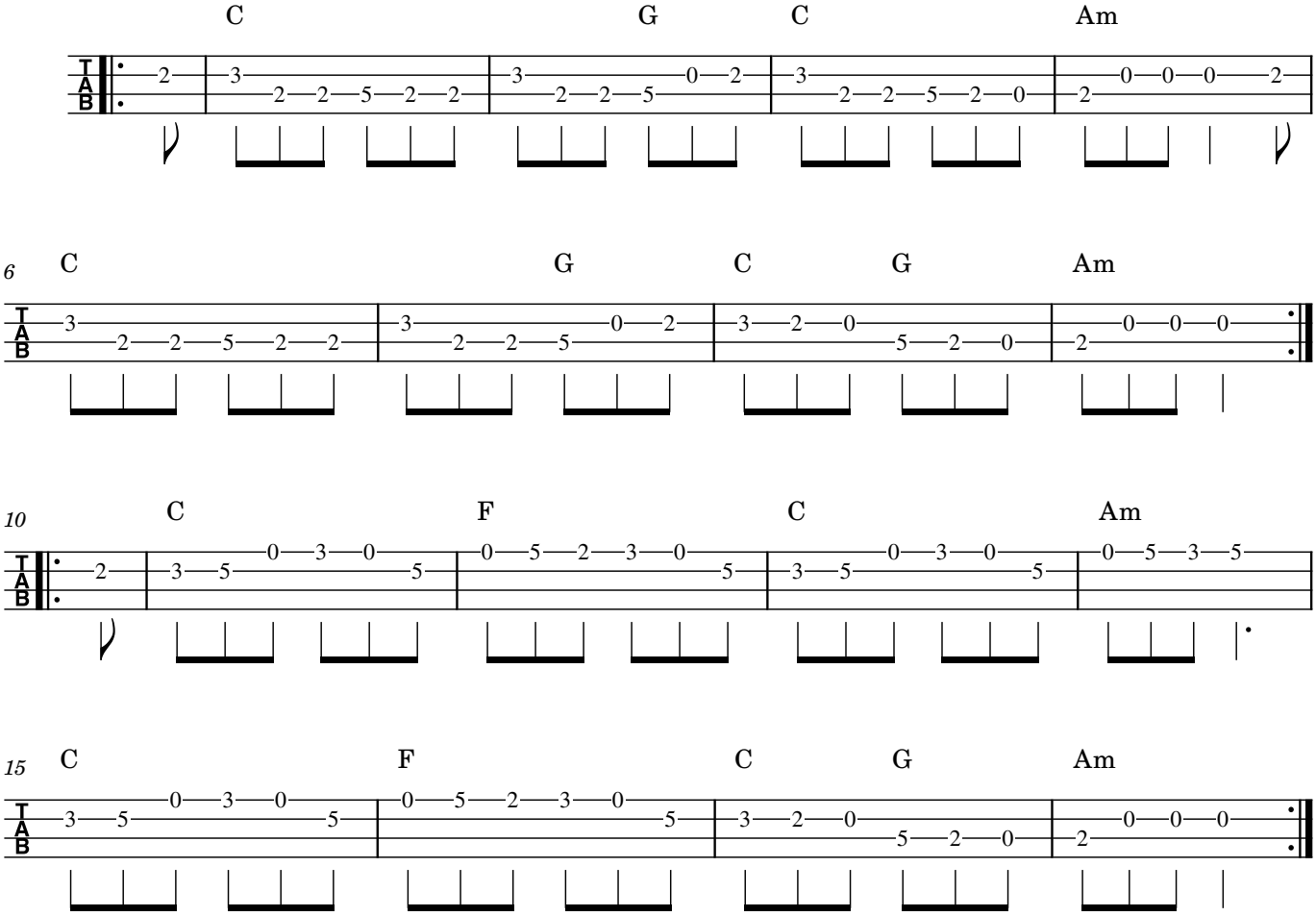
Garrett Barrys

Jig, D Major



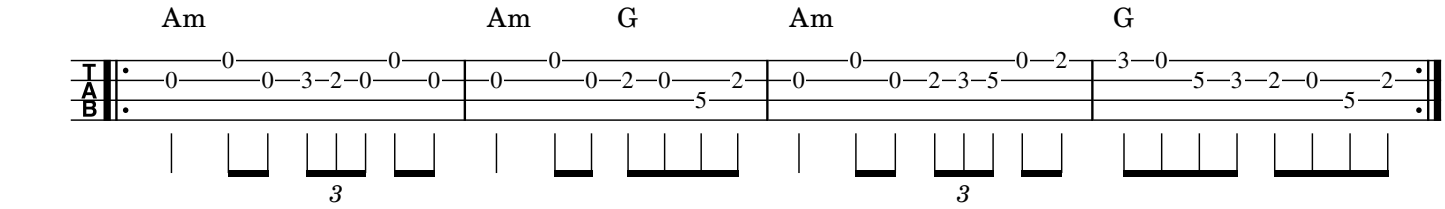
The Geese In The Bog

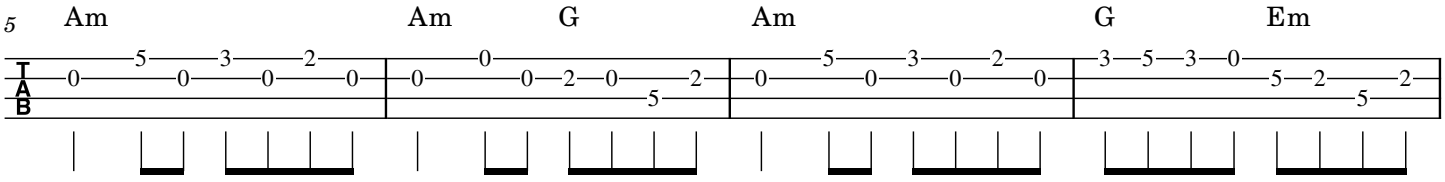
Jig, A Dorian

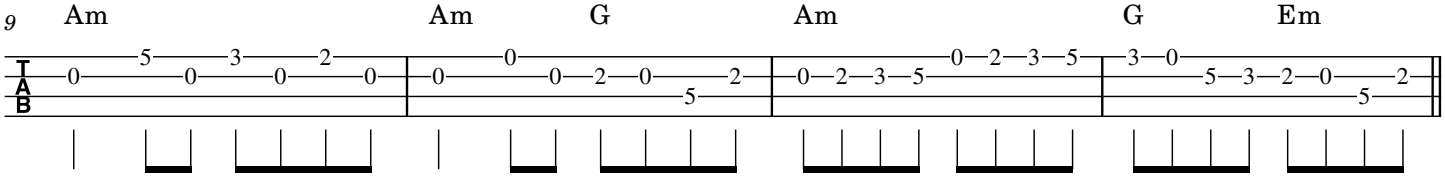


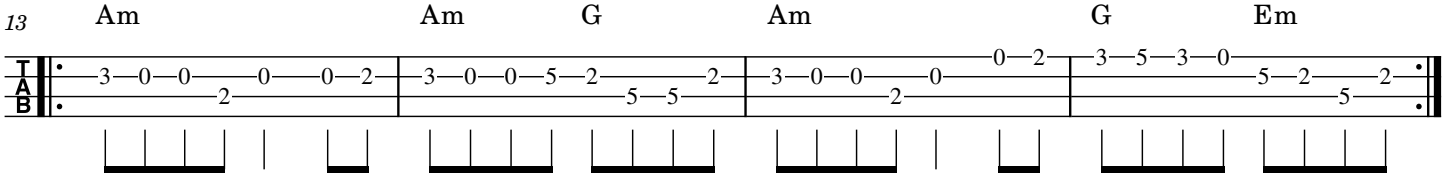
Gravel Walks

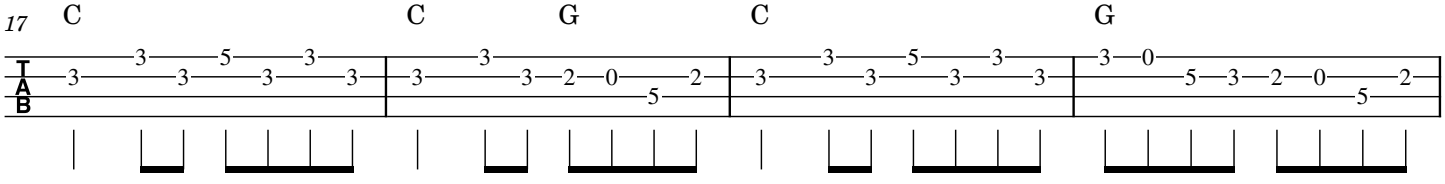
Reel, A Dorian

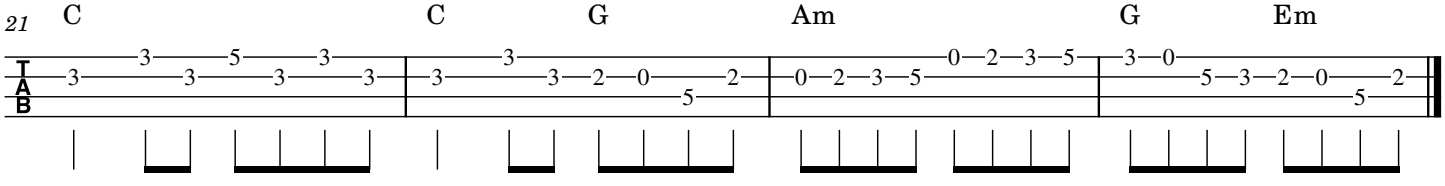






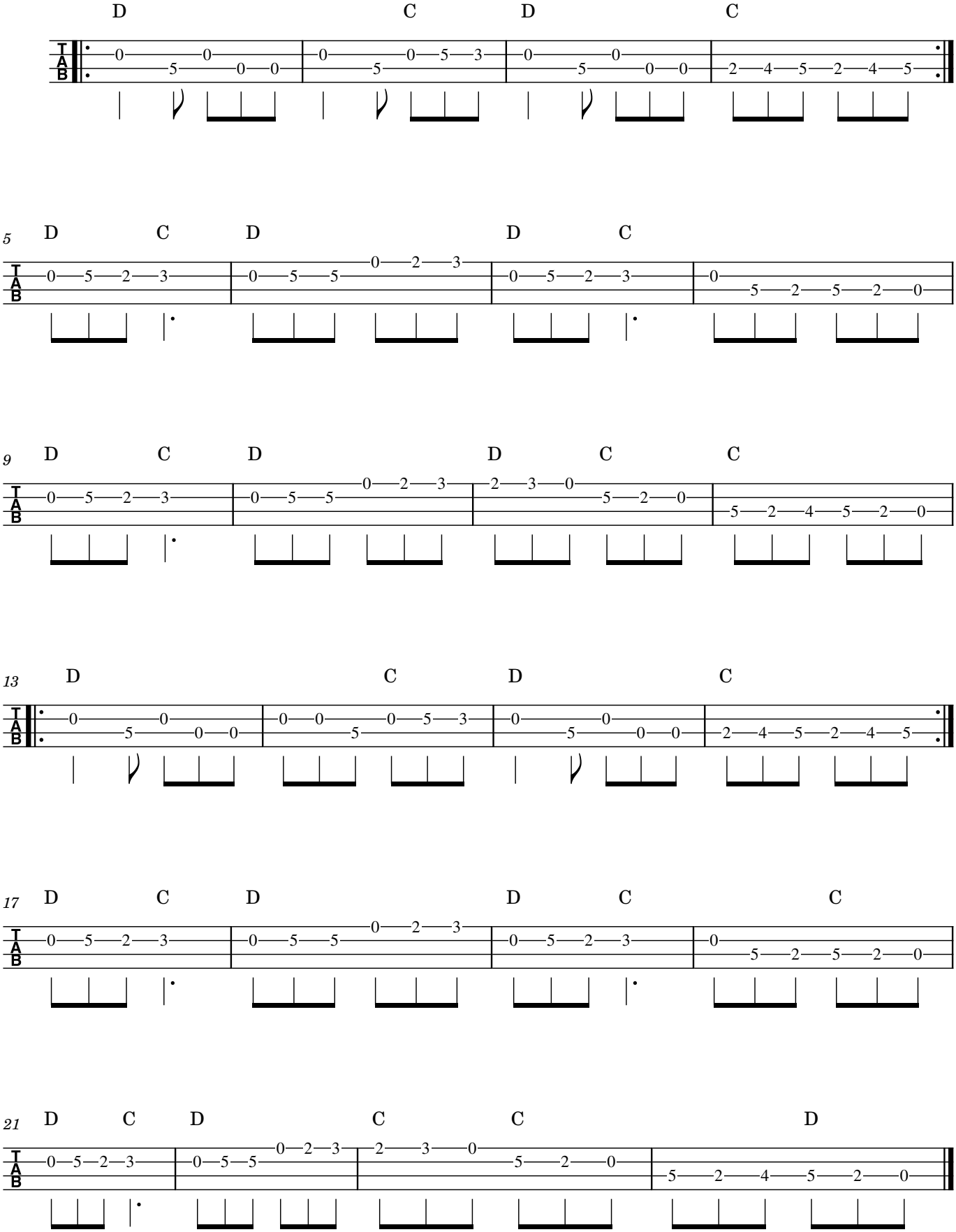






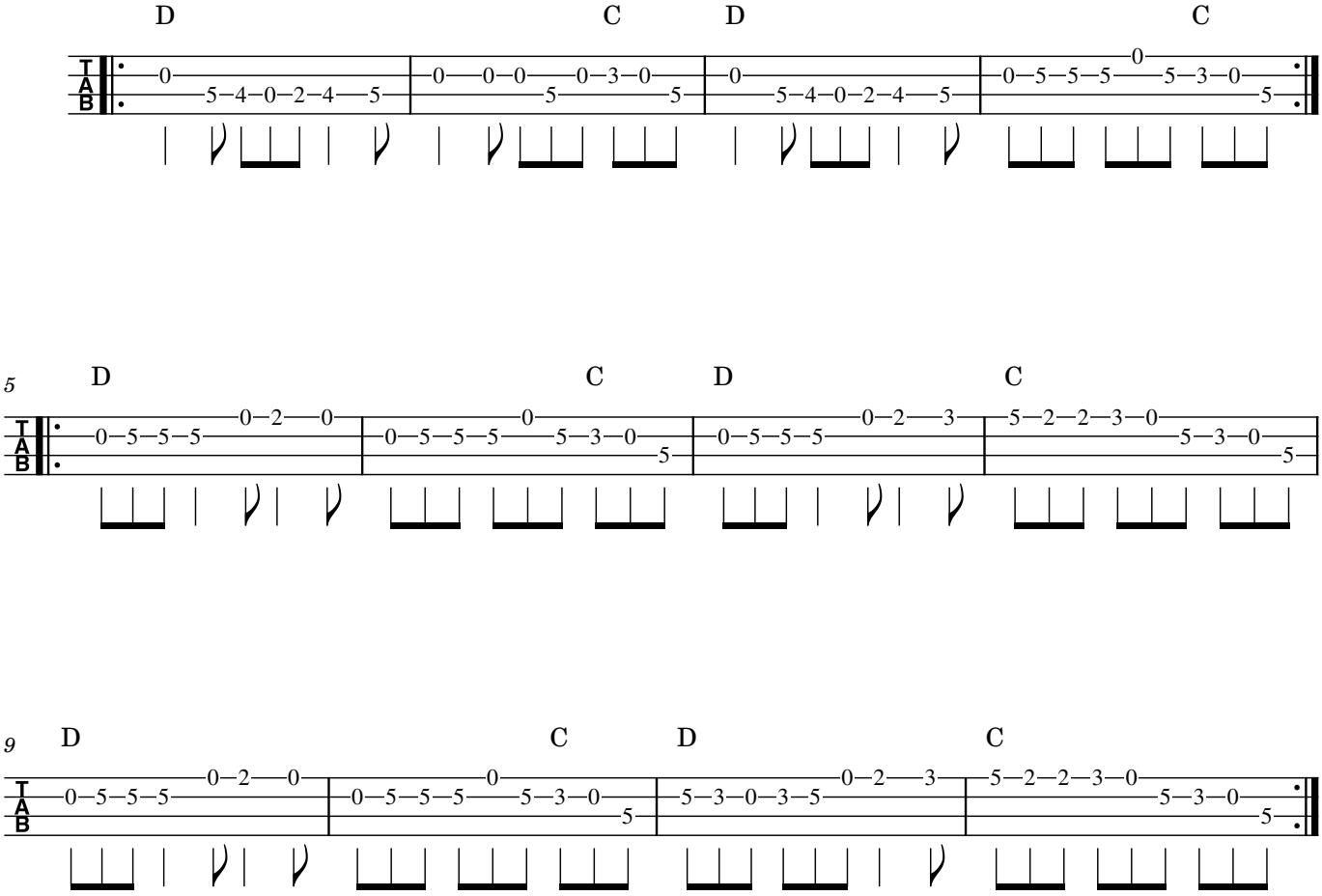
The Hag At The Churn

Jig, D Mixolydian



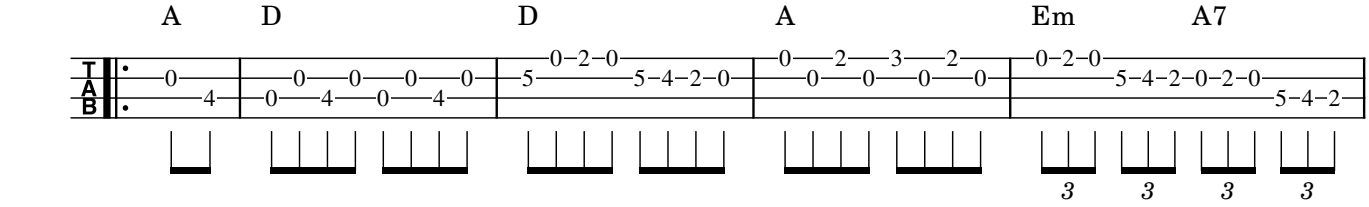
Hardiman The Fiddler

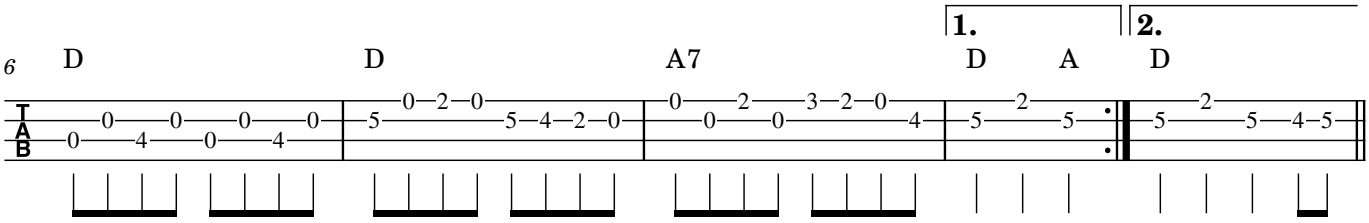
Slip Jig, D Mixolydian

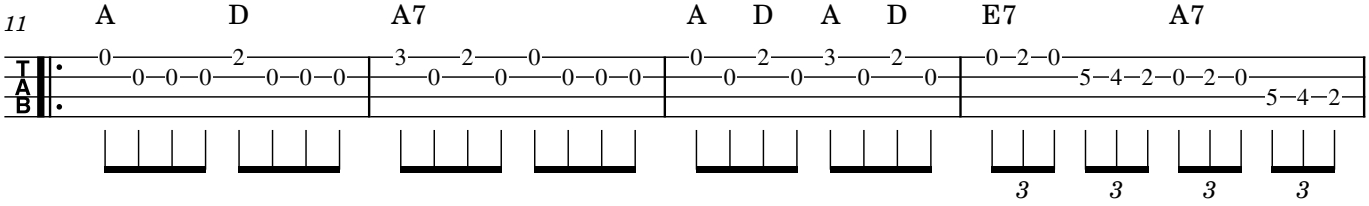


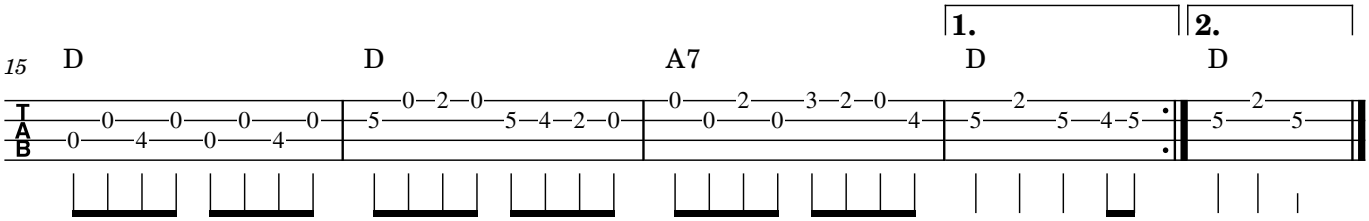
Harvest Home

Hornpipe, D Major



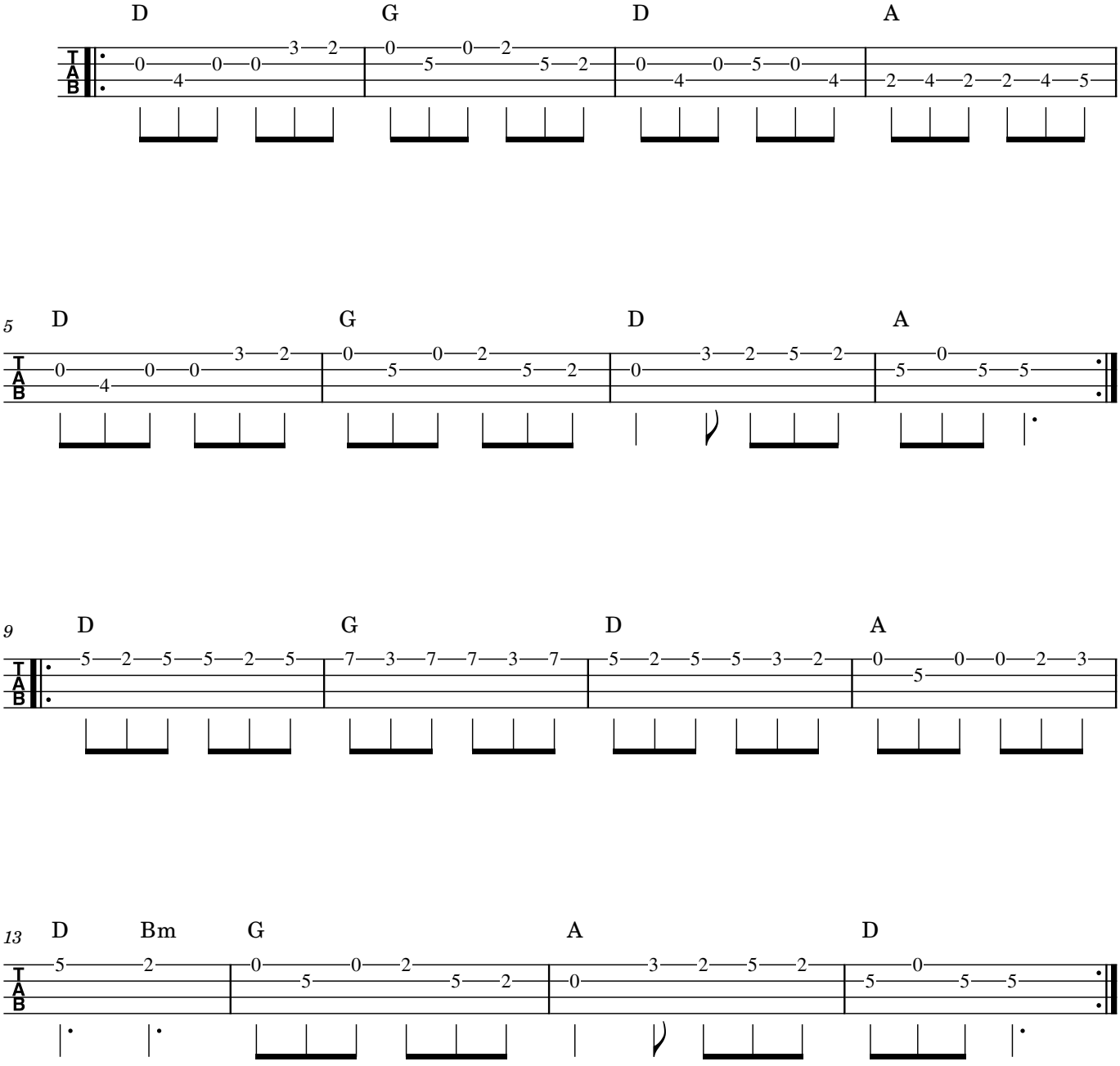






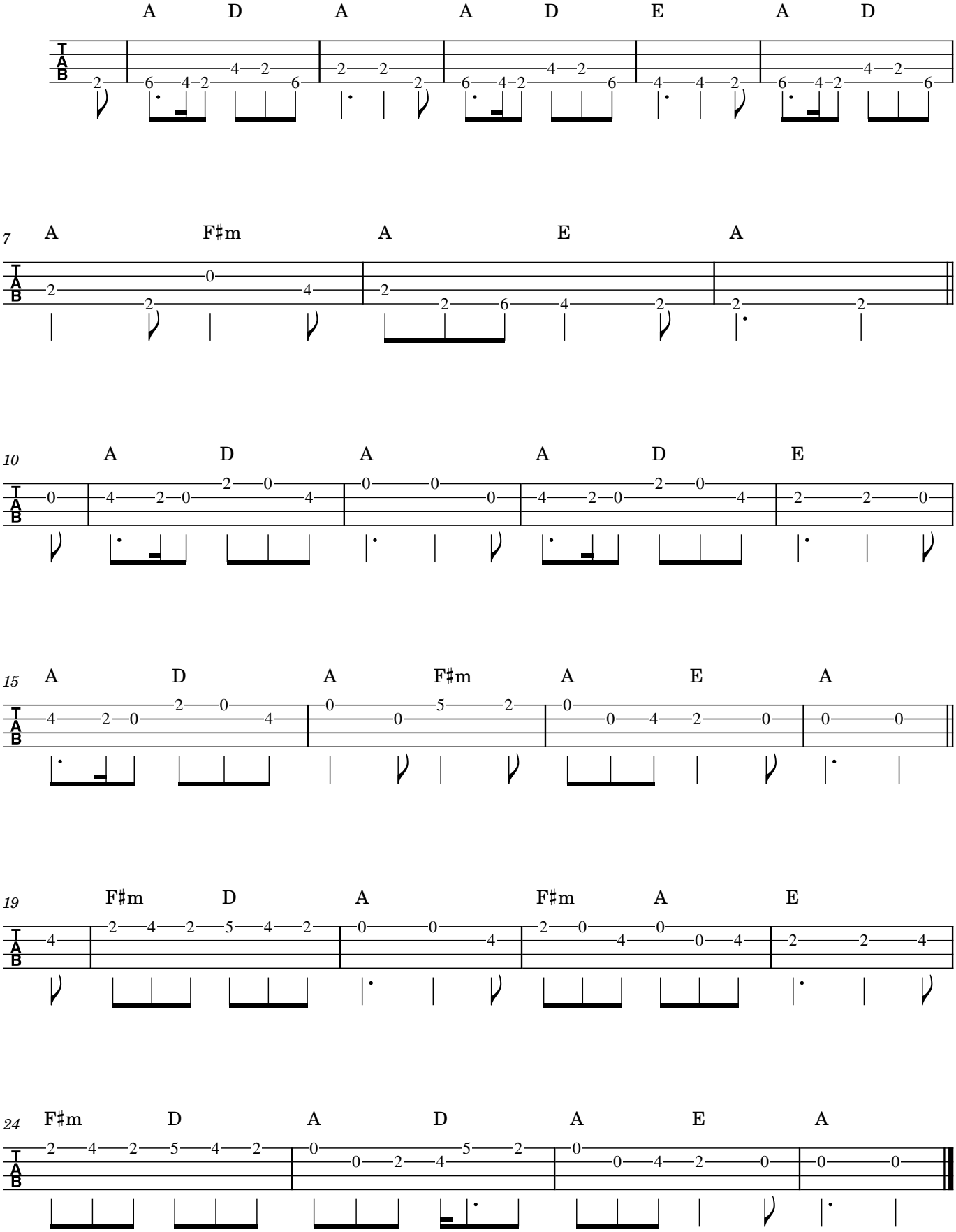
Haste To The Wedding

Jig, D Major



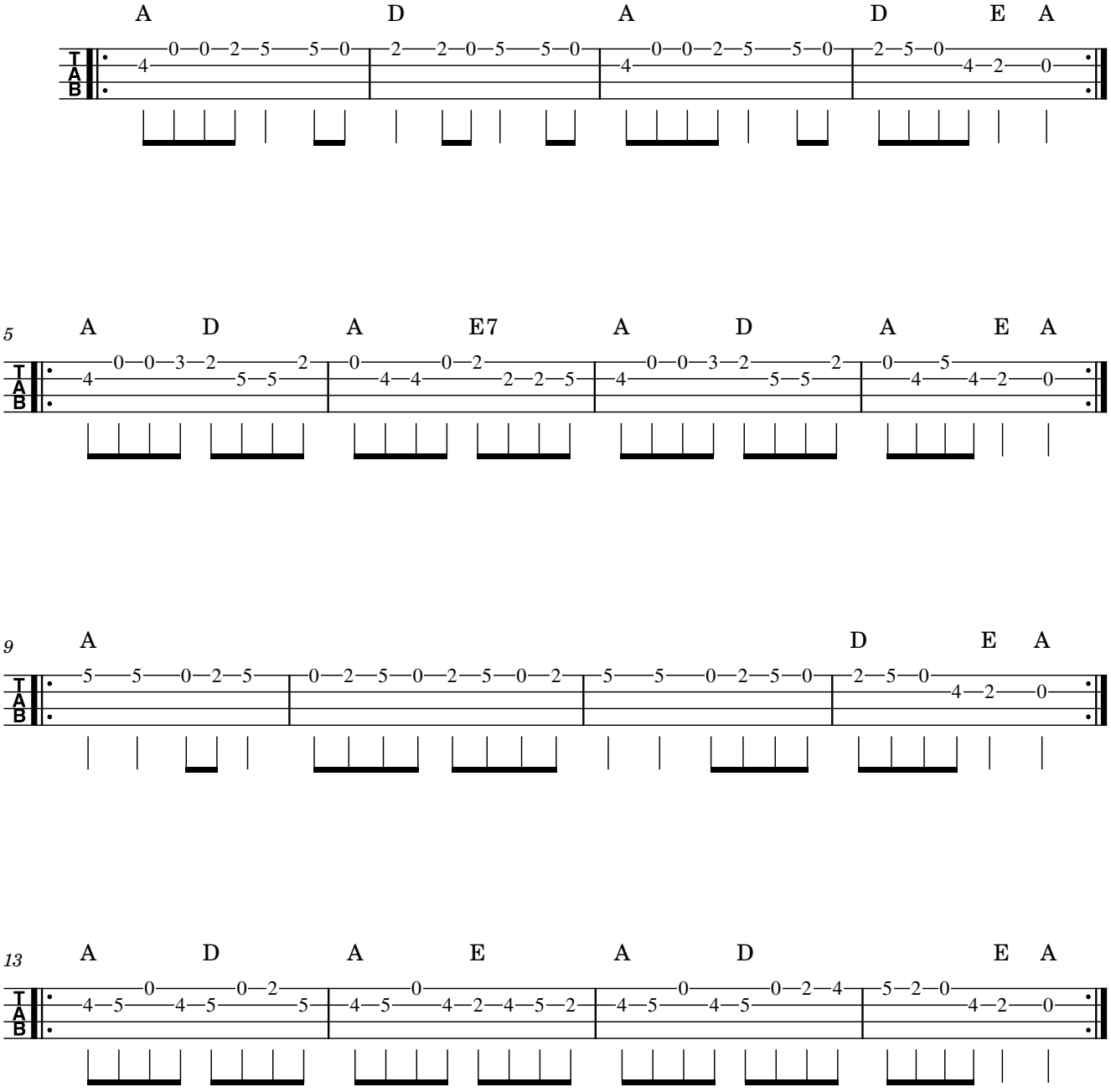
Hector The Hero

Air, A Major



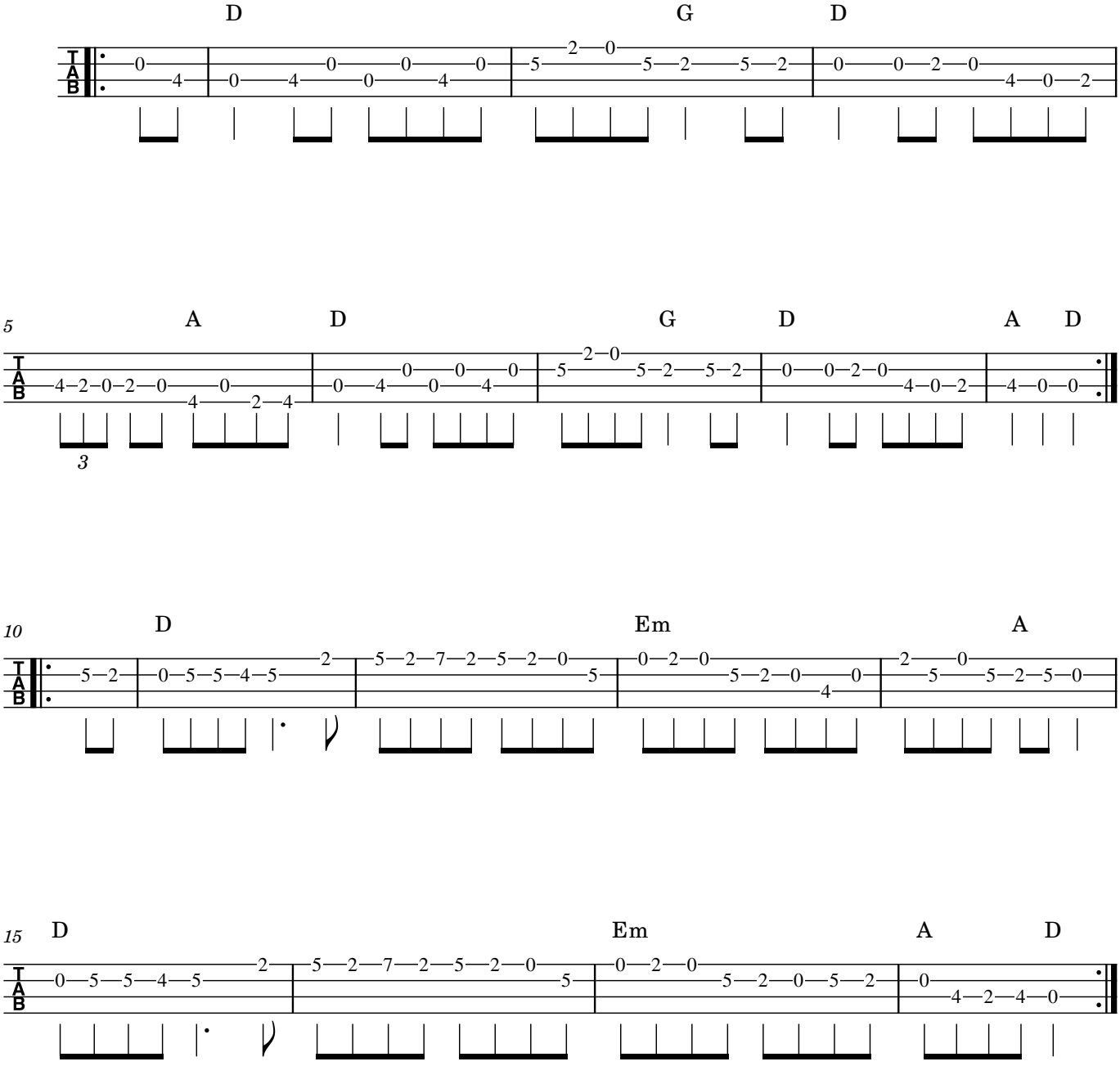
The High Road To Linton

Reel, A Mixolydian



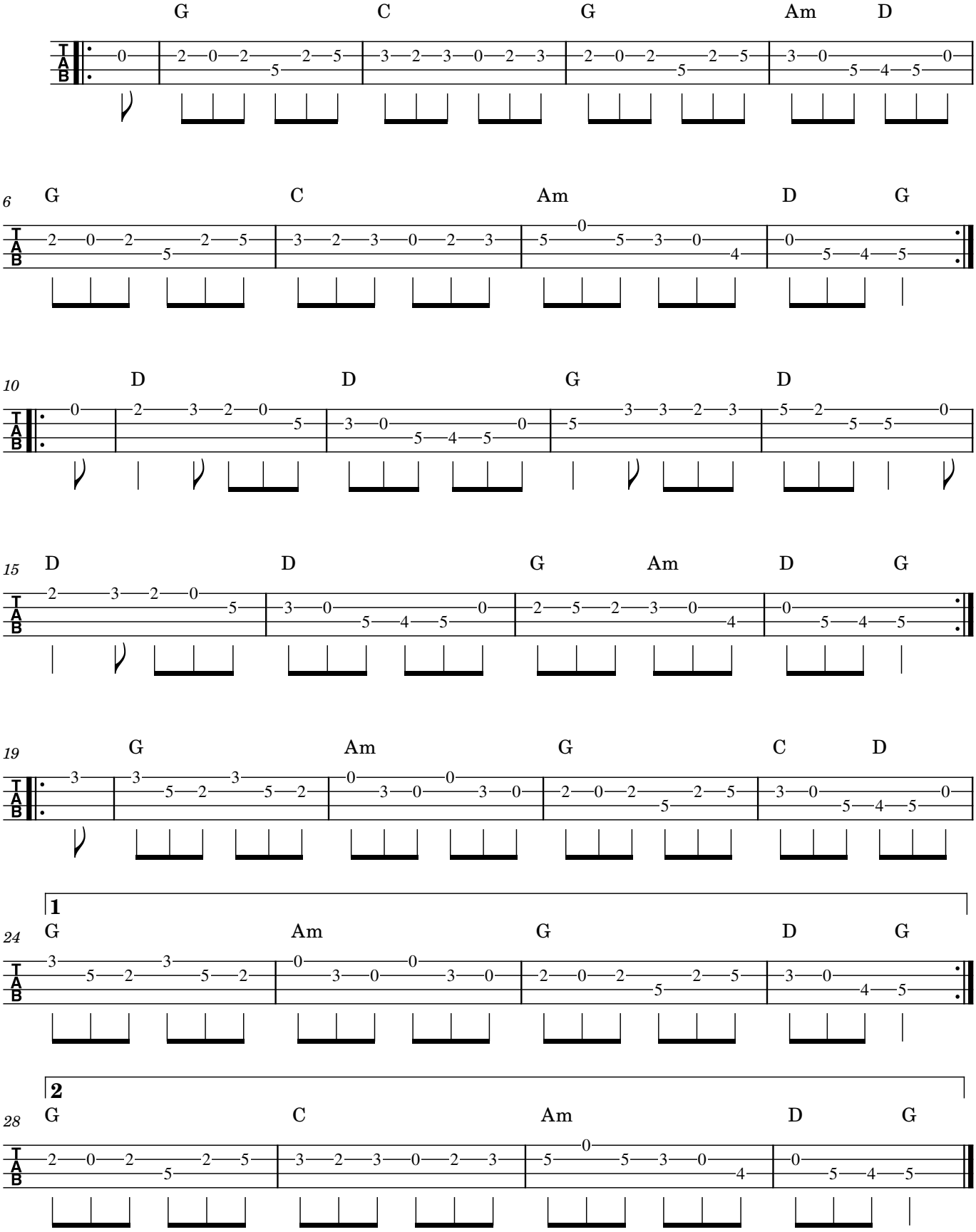
The Home Ruler

Hornpipe, D Major



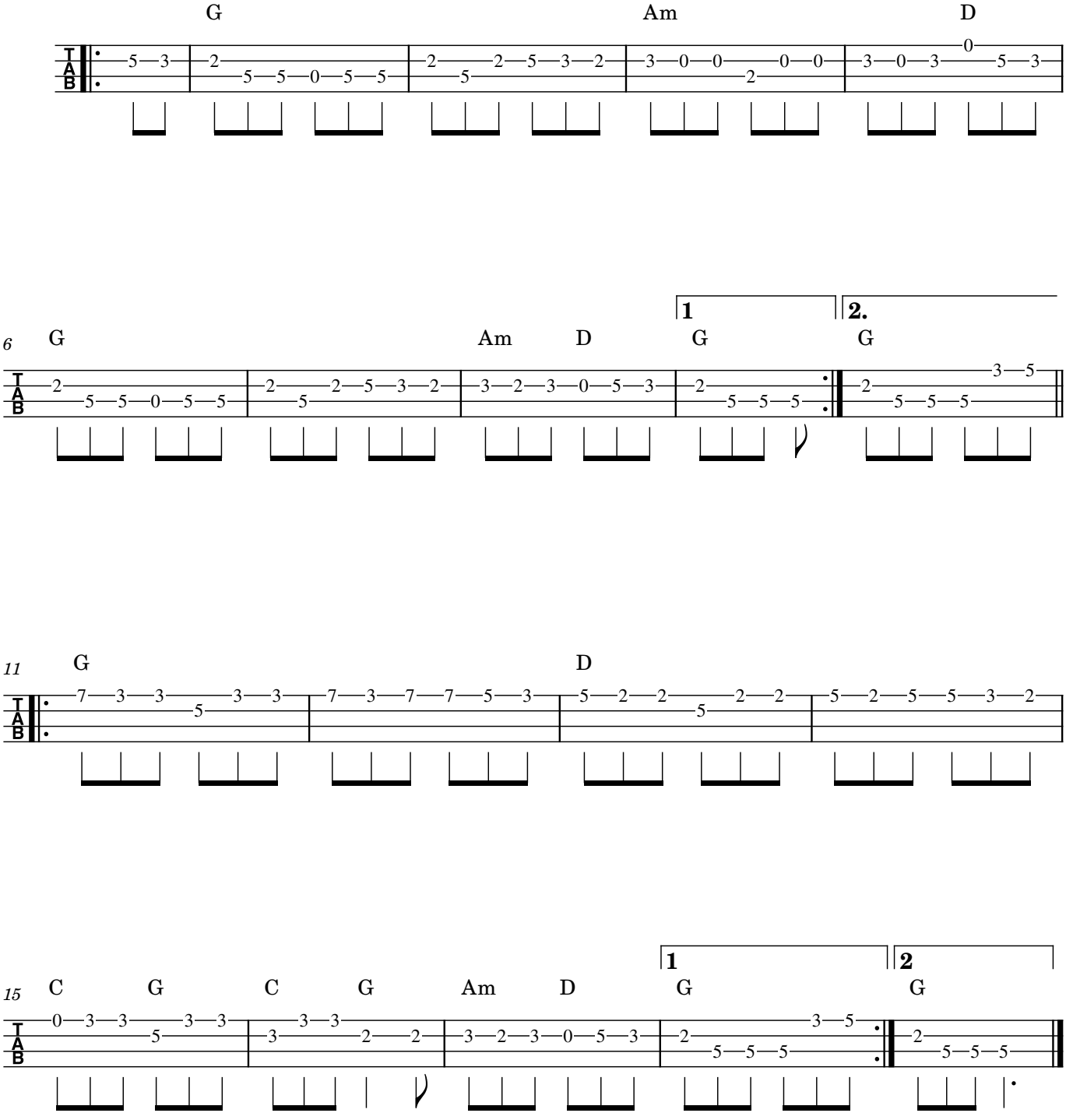
The Humours Of Ennistymon

Jig, G Major



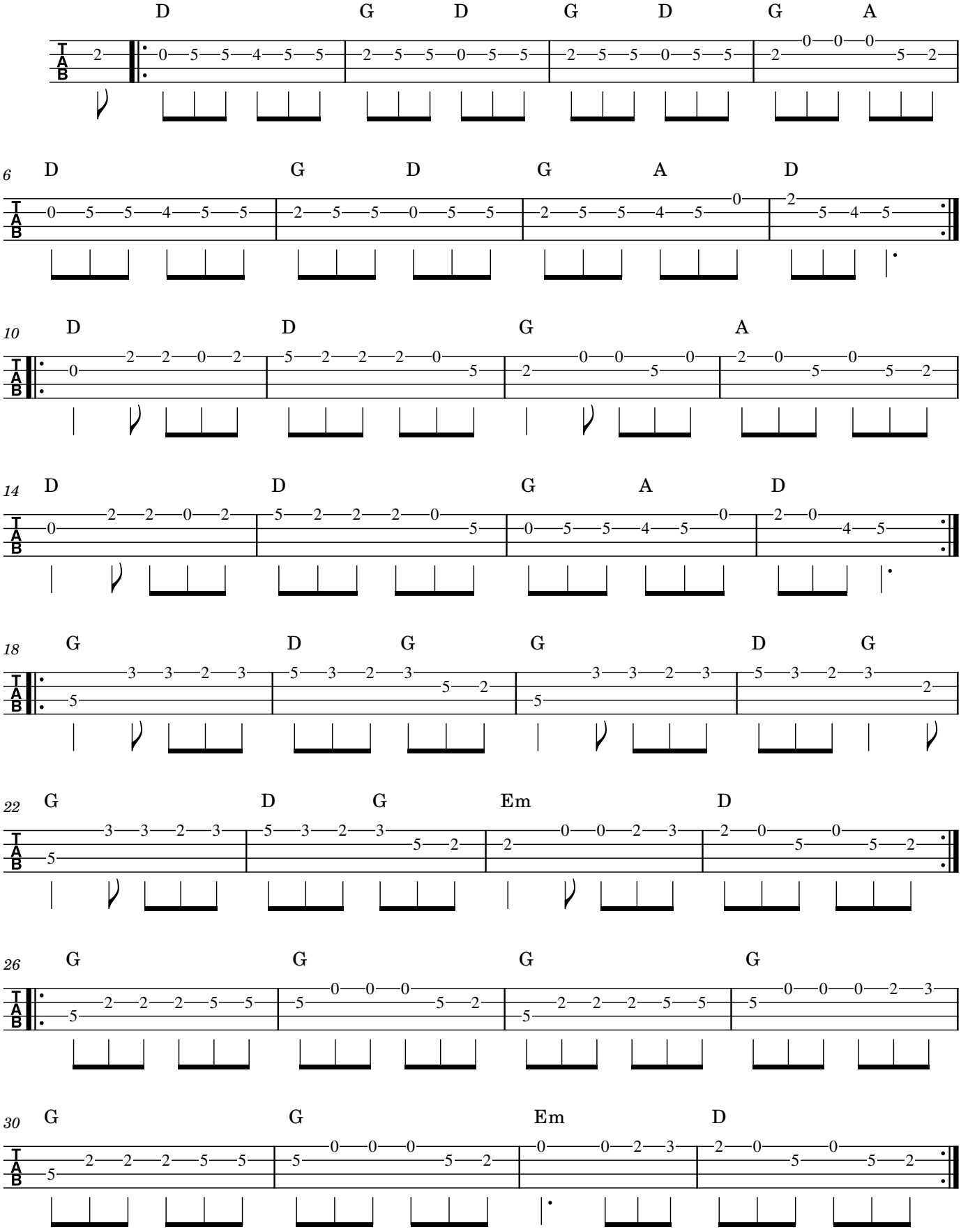
The Irish Washerwoman

Jig, D Major



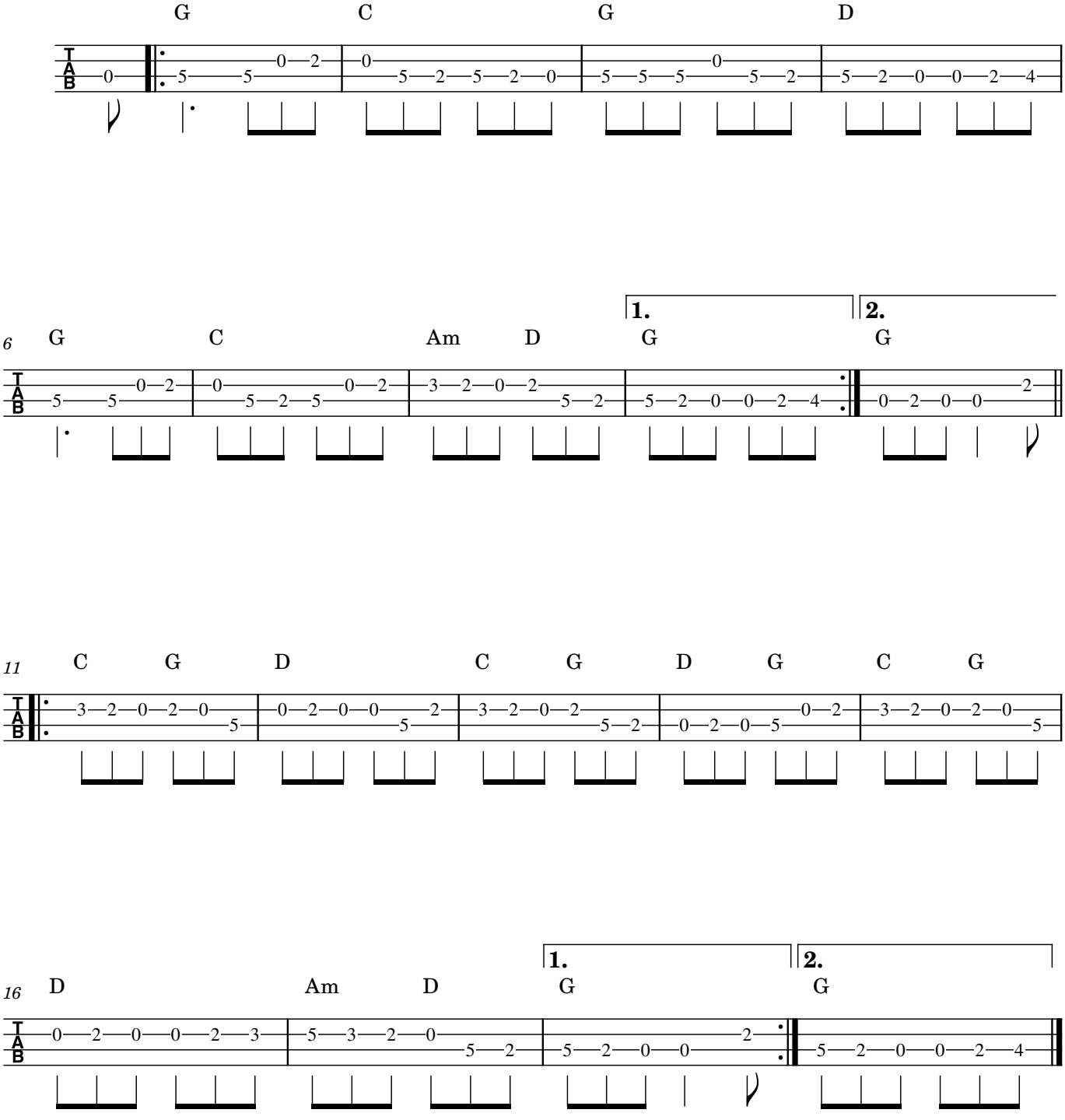
Jig of Slurs

Jig, D Major then G Major



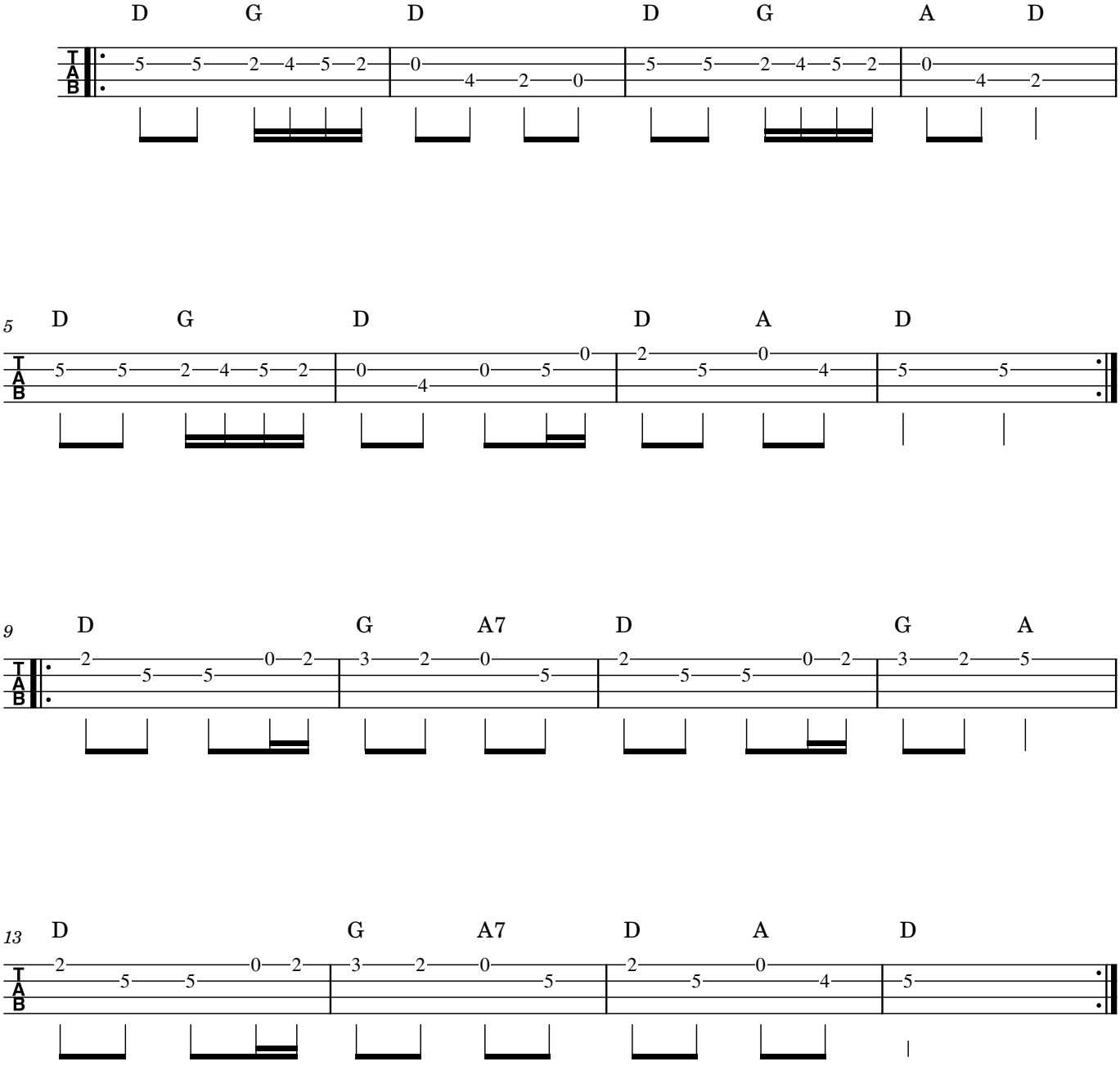
Jimmy Wards

Jig, G Major



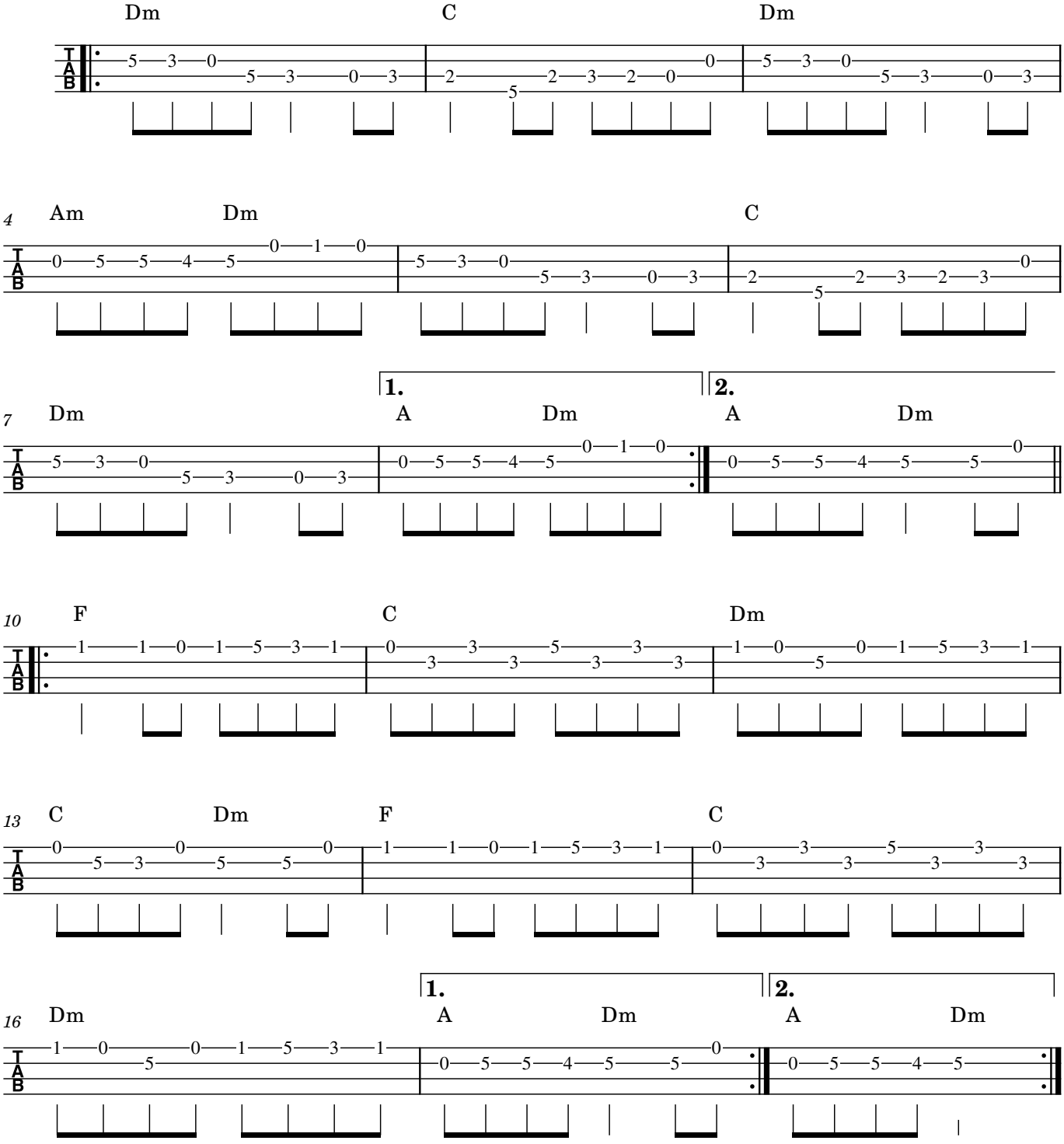
John Ryan's

Polka, D Major



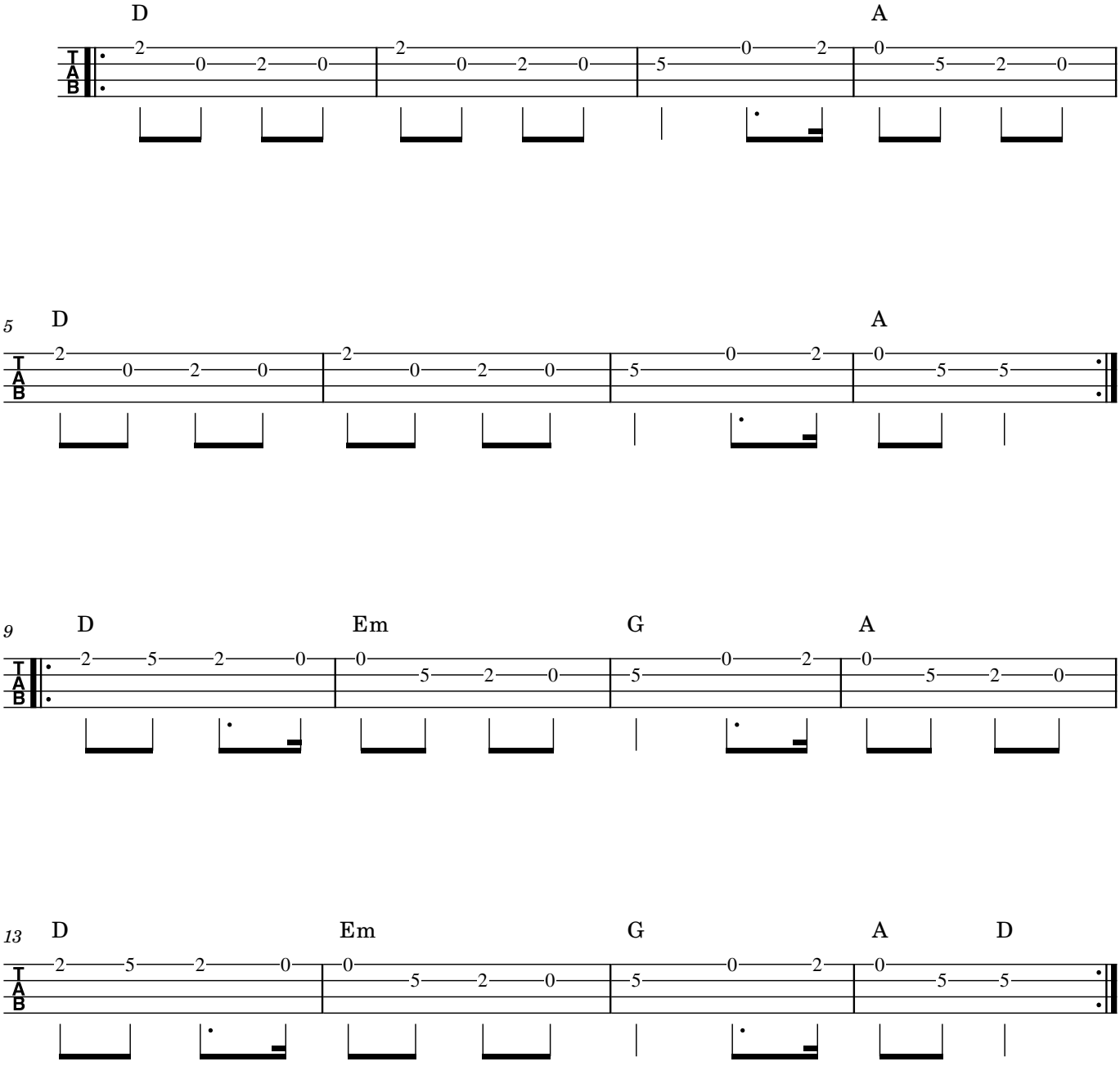
Julia Delaney's

Reel, D Dorian



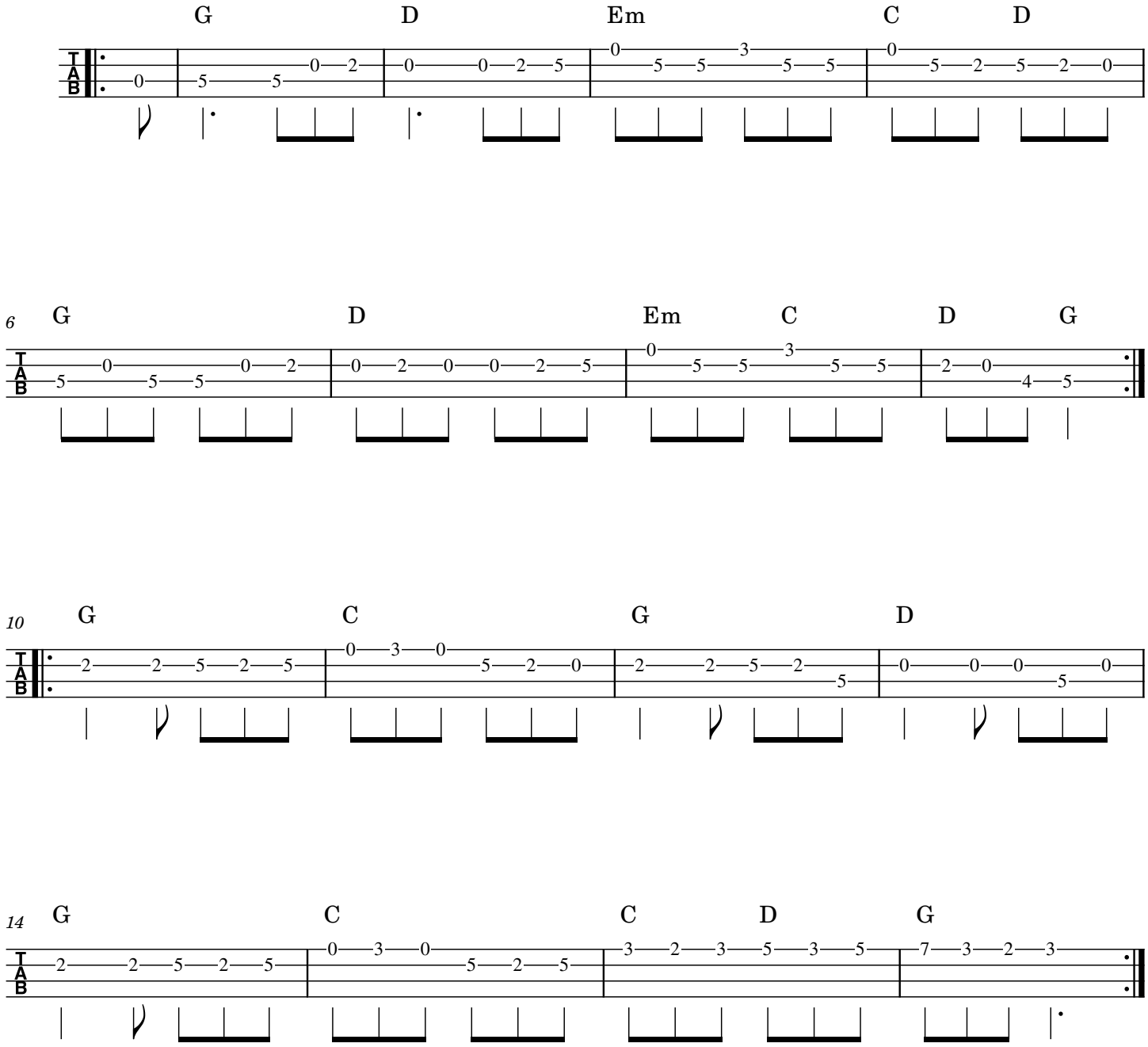
The Kerry Polka

Polka, G Major



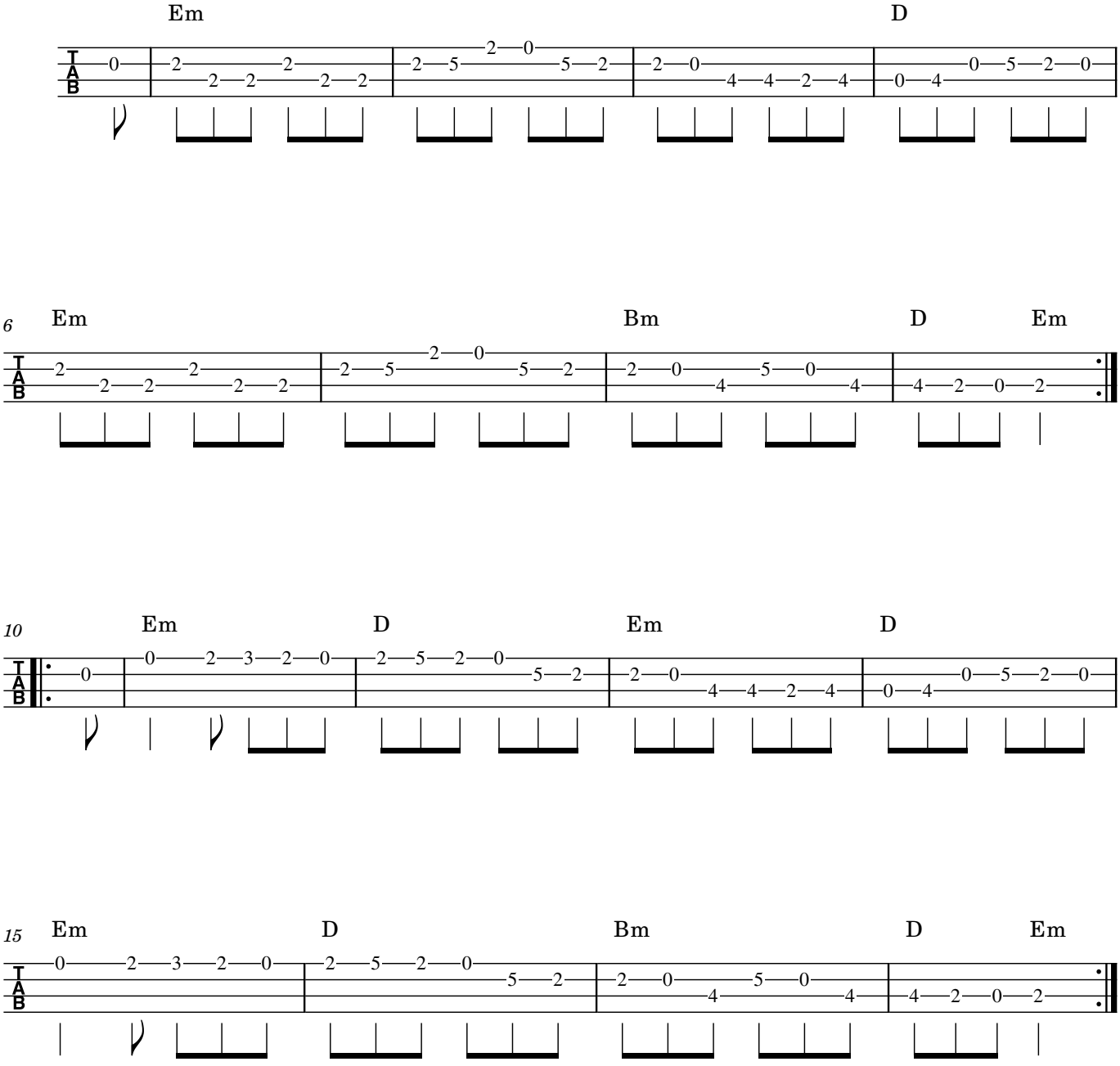
The Kesh Jig

Jig, G Major



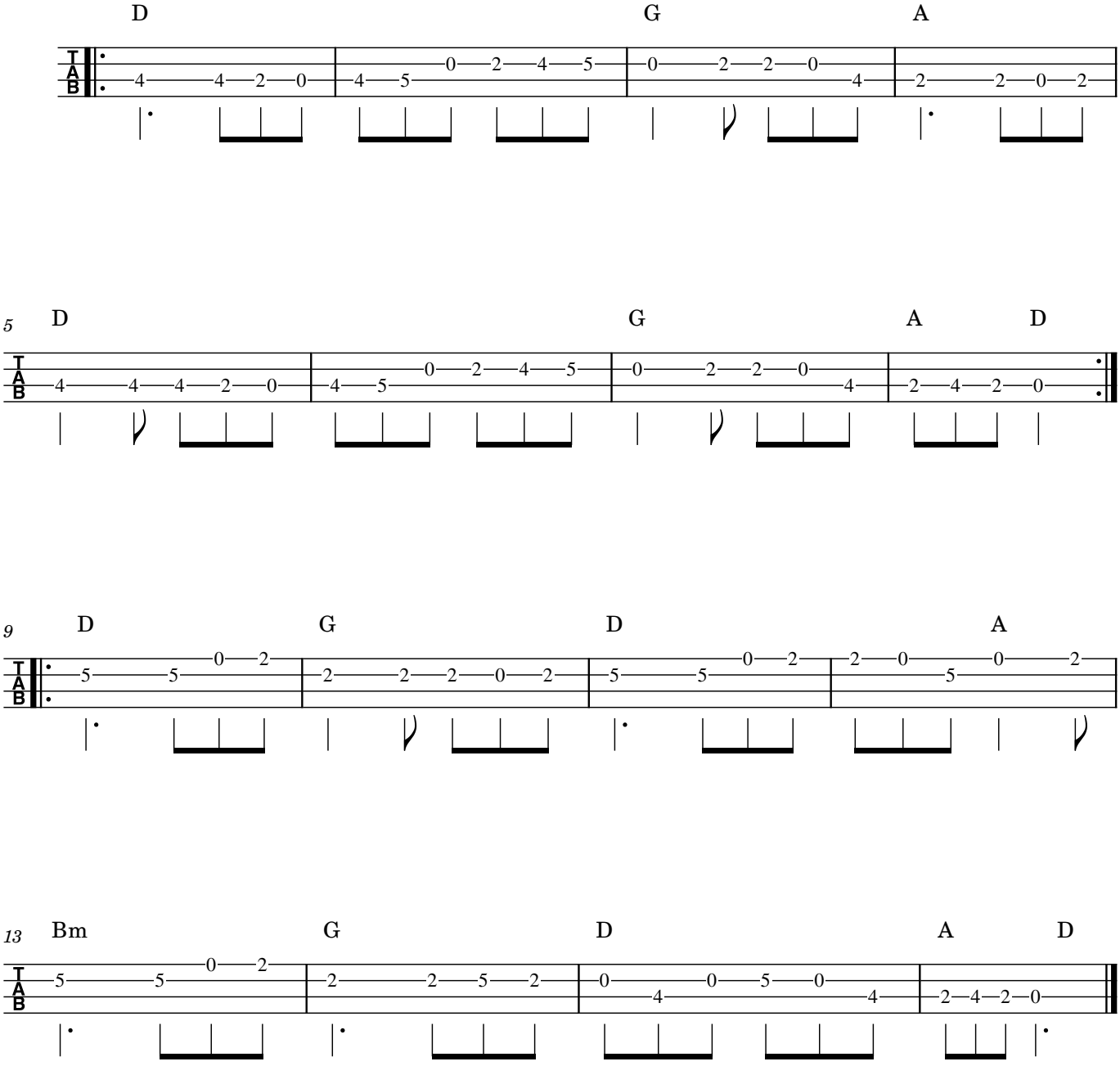
The Killavil

Jig, E Dorian



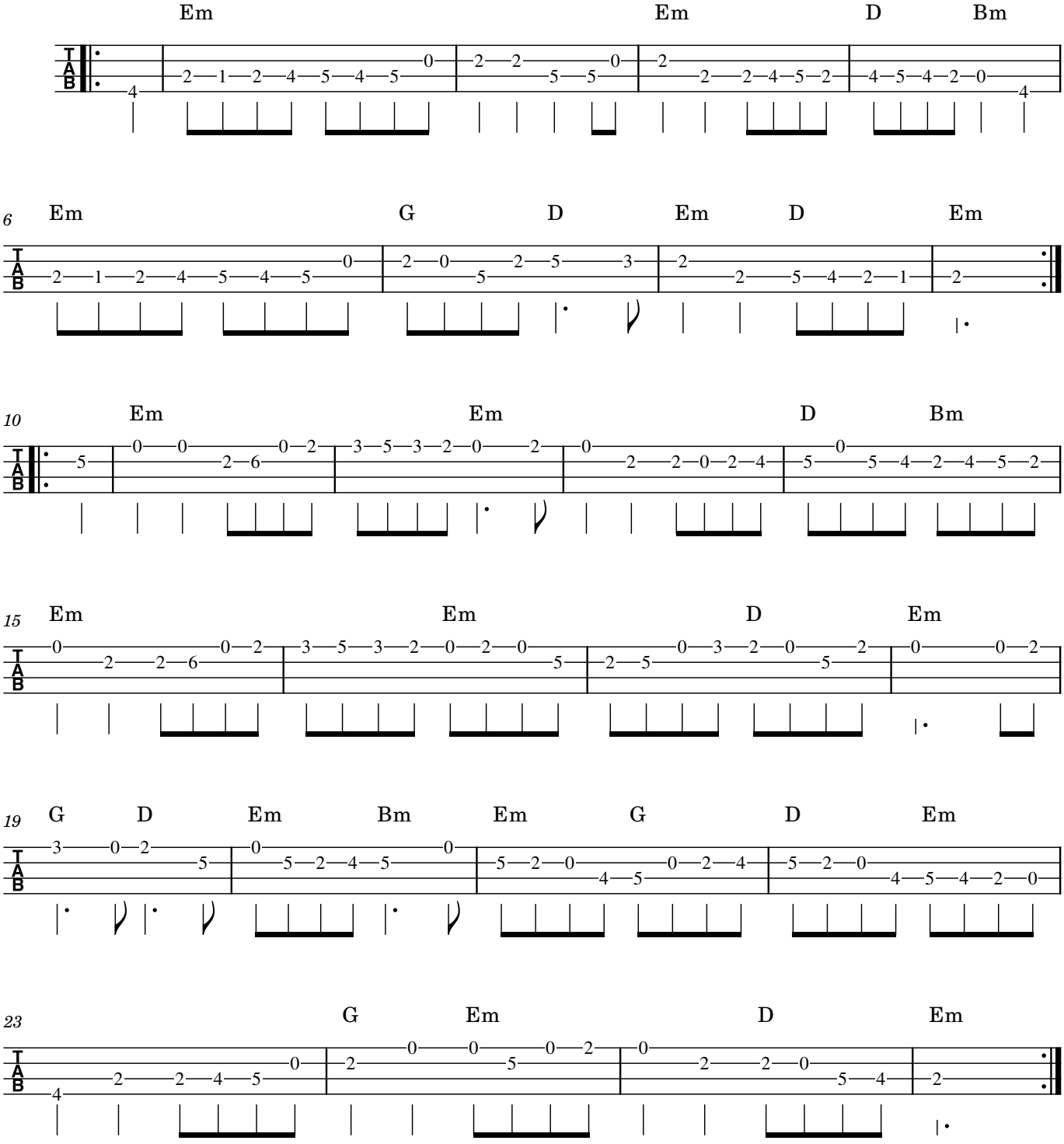
Kerfunten

Jig, D Major



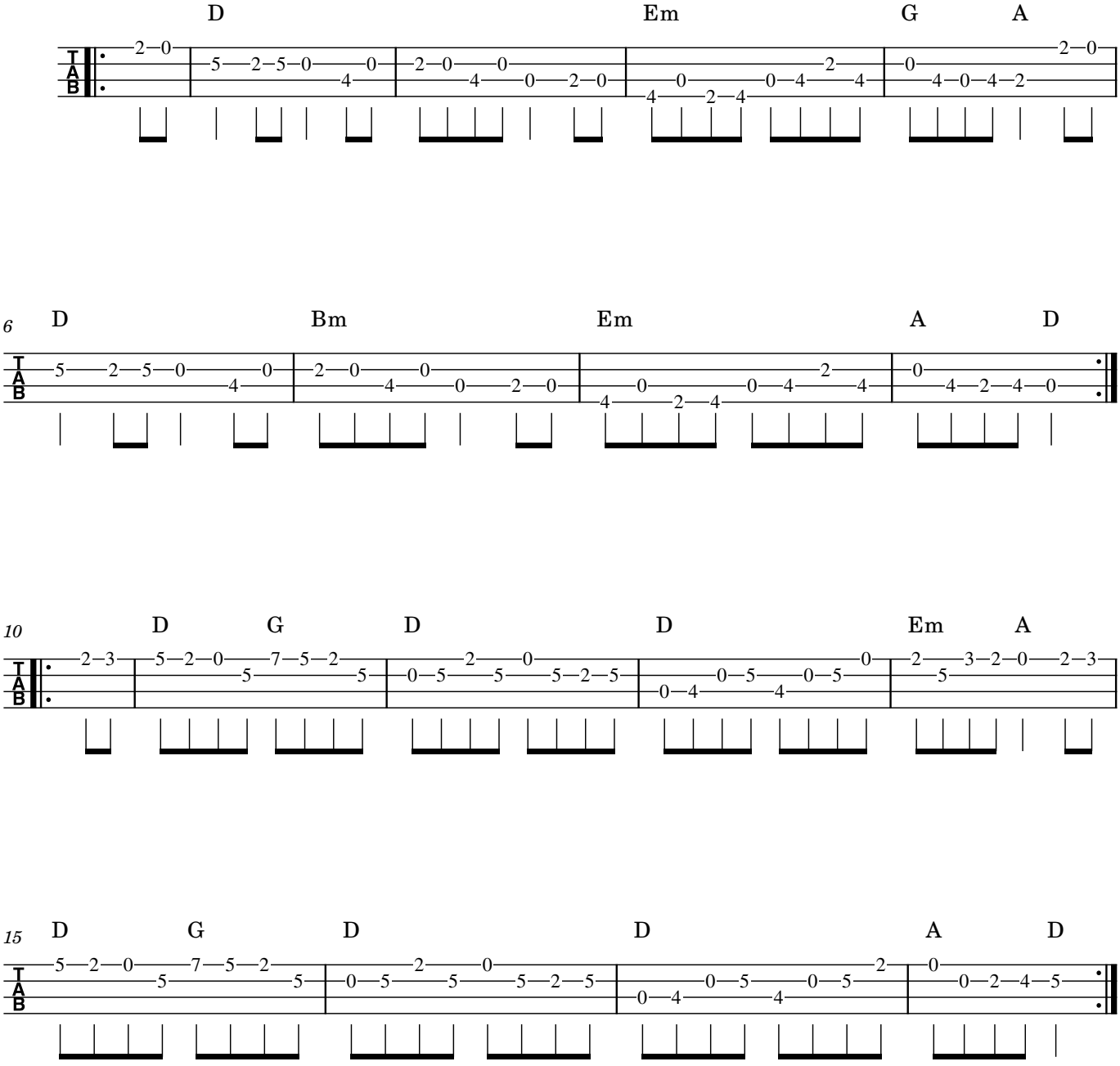
King Of The Fairies

Hornpipe, E Dorian



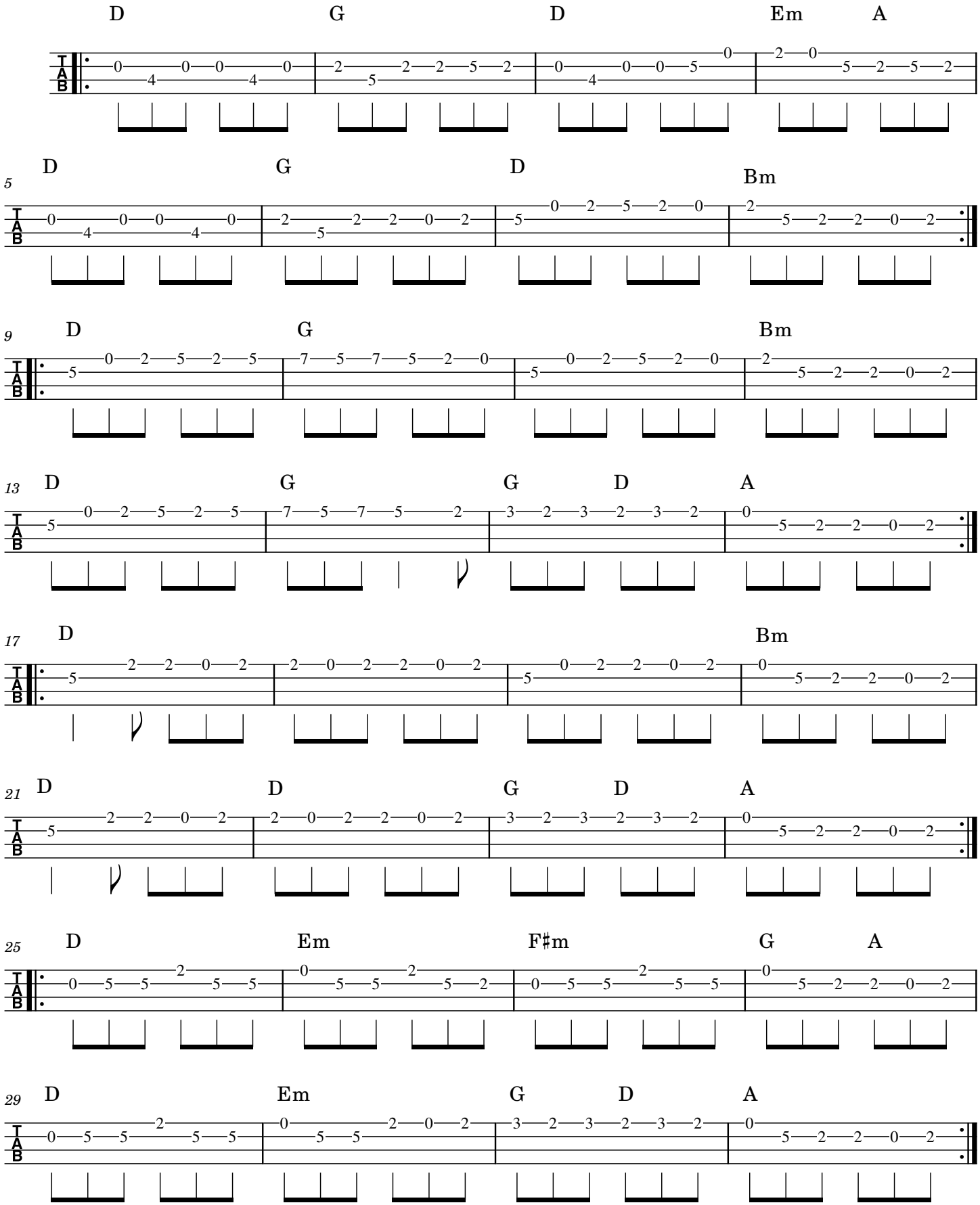
Kitty's Wedding

Hornpipe, D Major



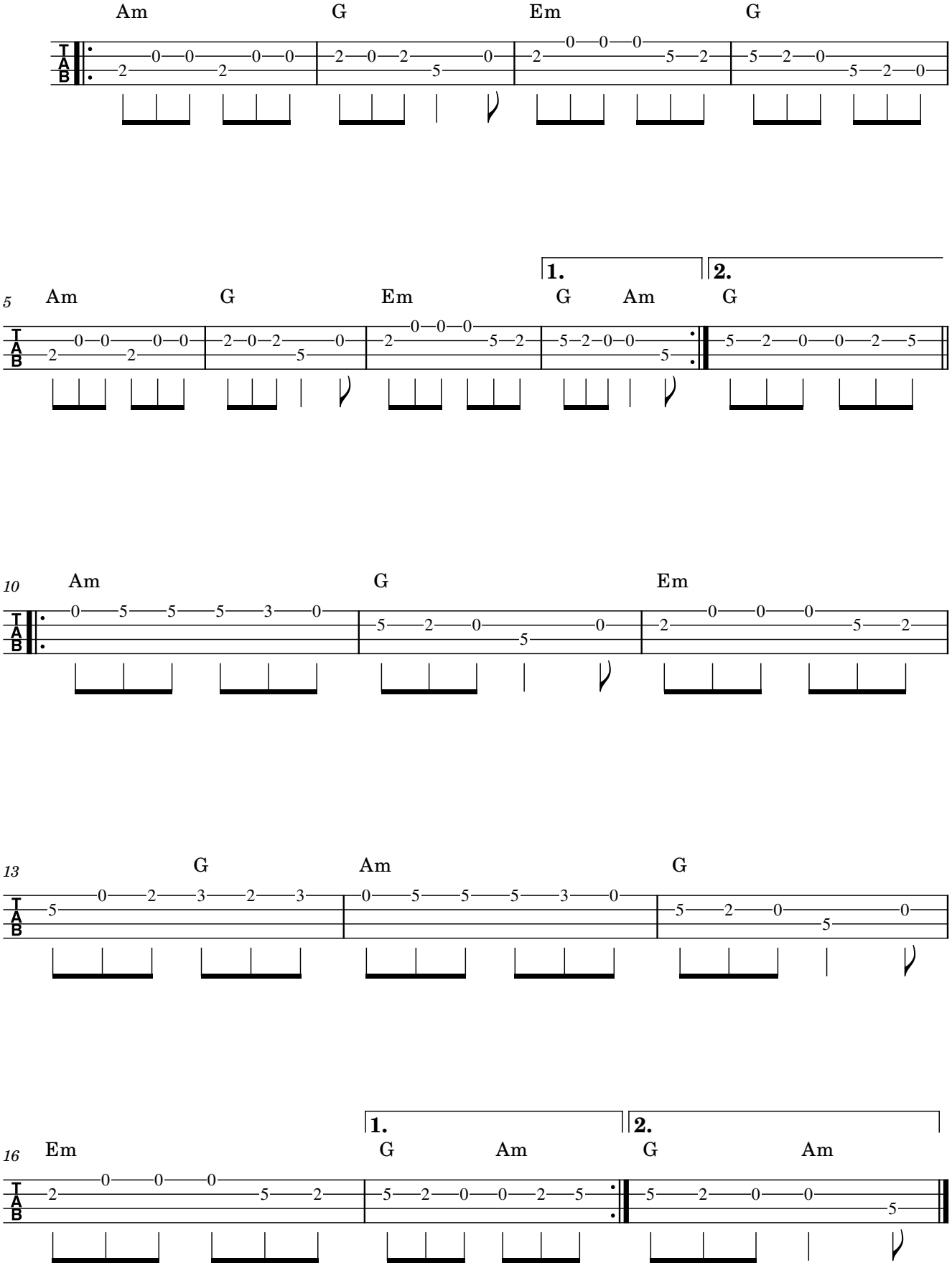
The Lark In The Morning

Jig, D Major



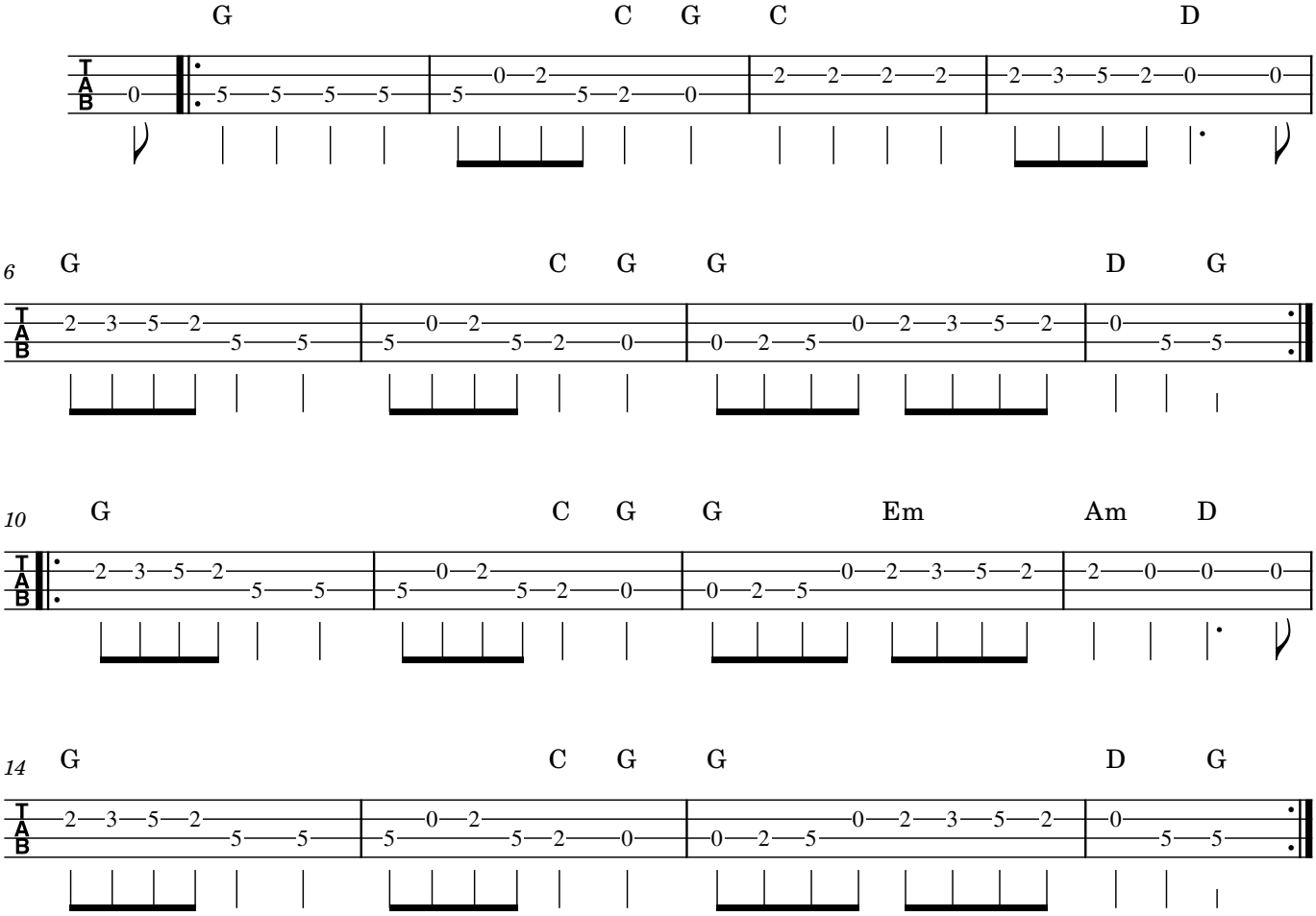
The Lilting Banshee

Jig, A Dorian



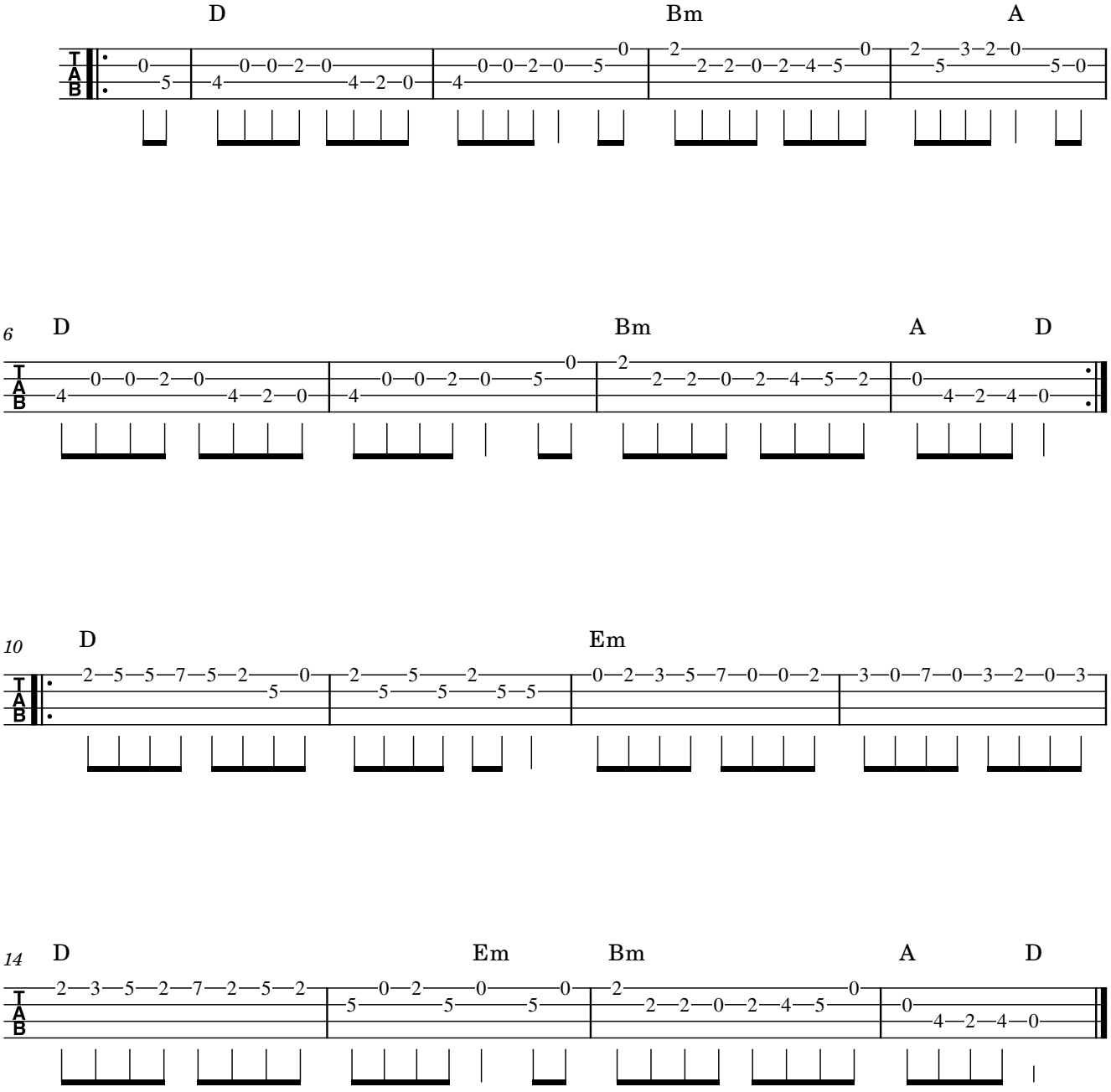
Lucy Farr's

G Major, Barndance



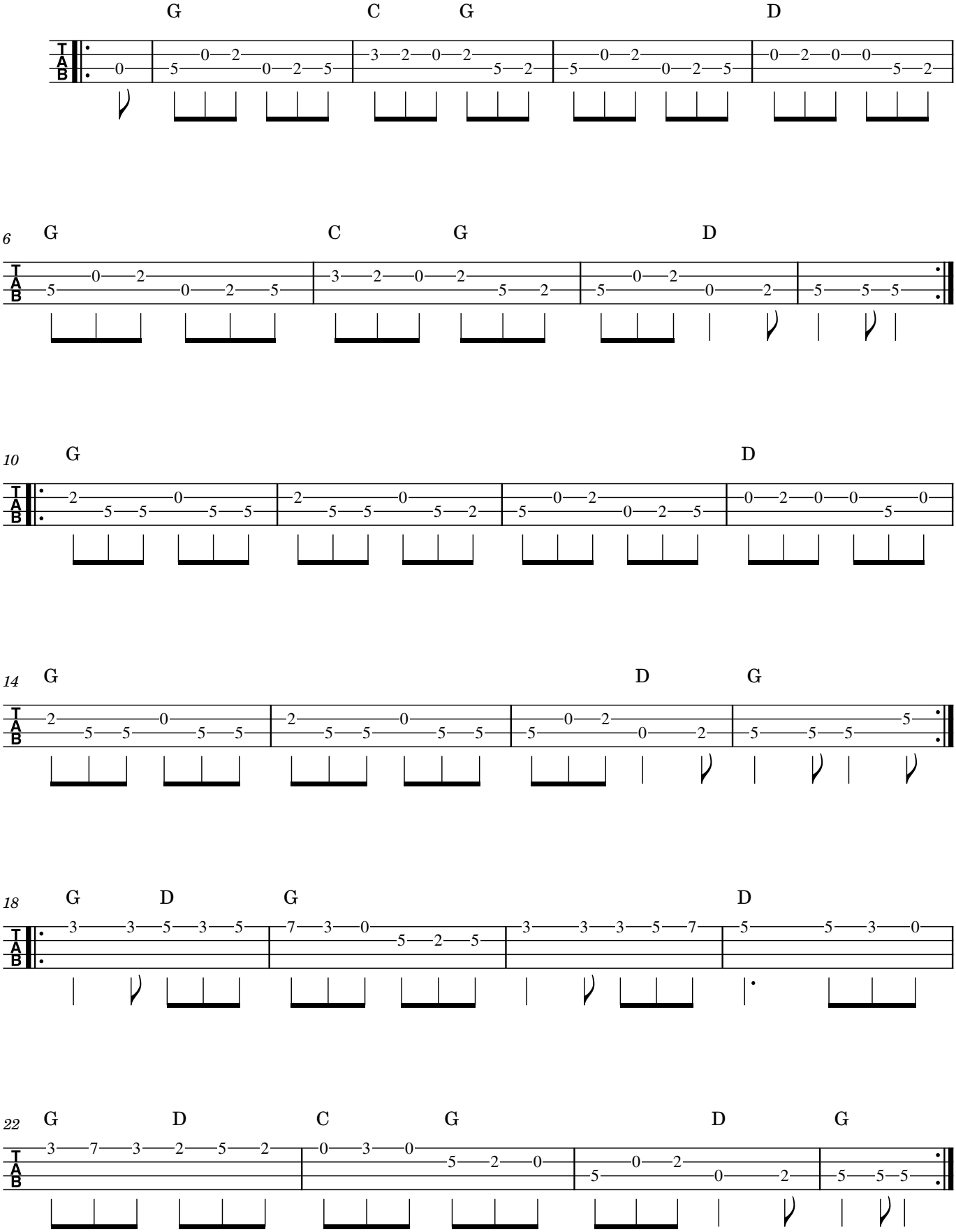
The Maid Behind The Bar

Reel, D Major



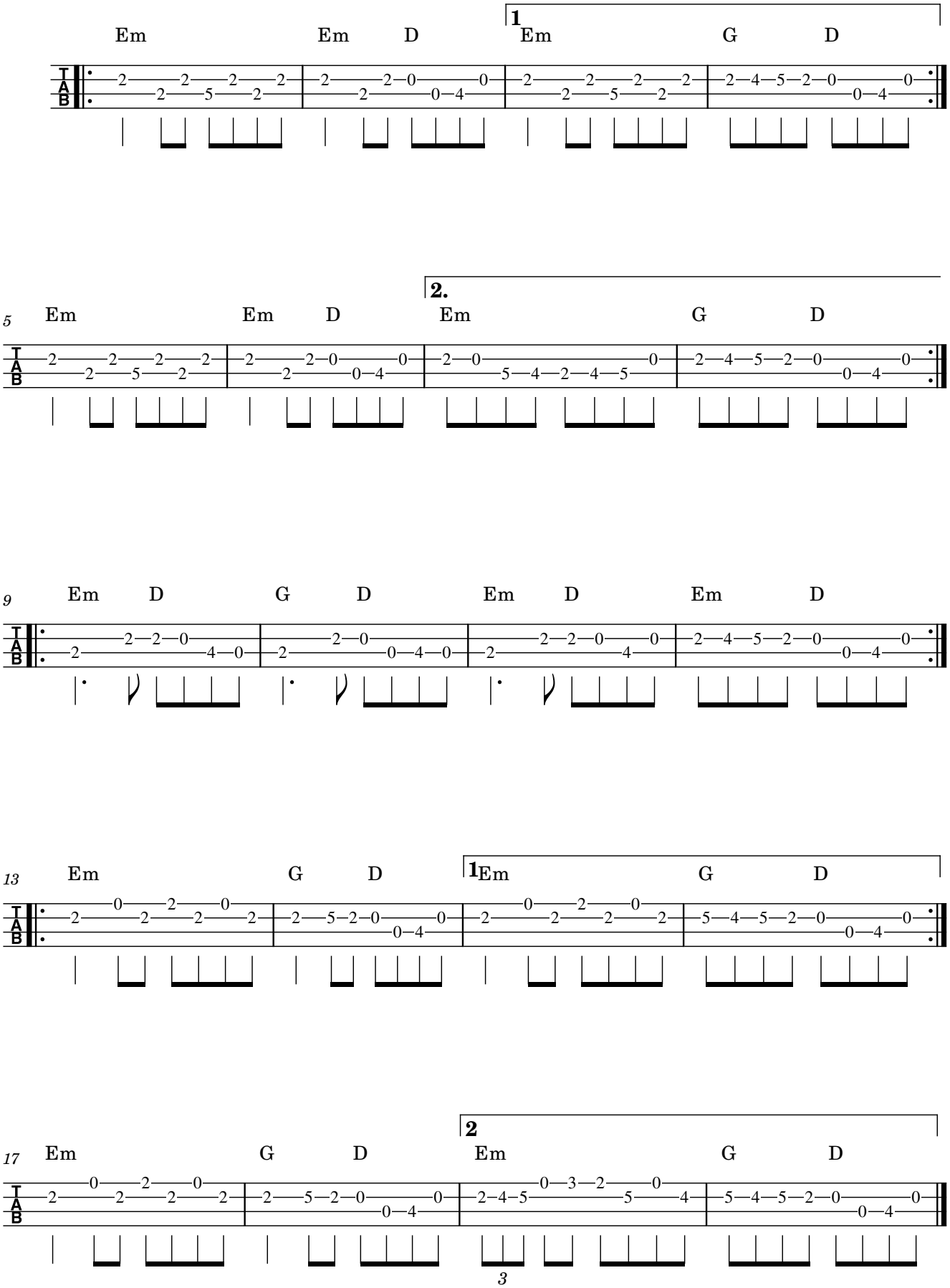
Merrily Kissed The Quaker's Wife

Slide, G Major



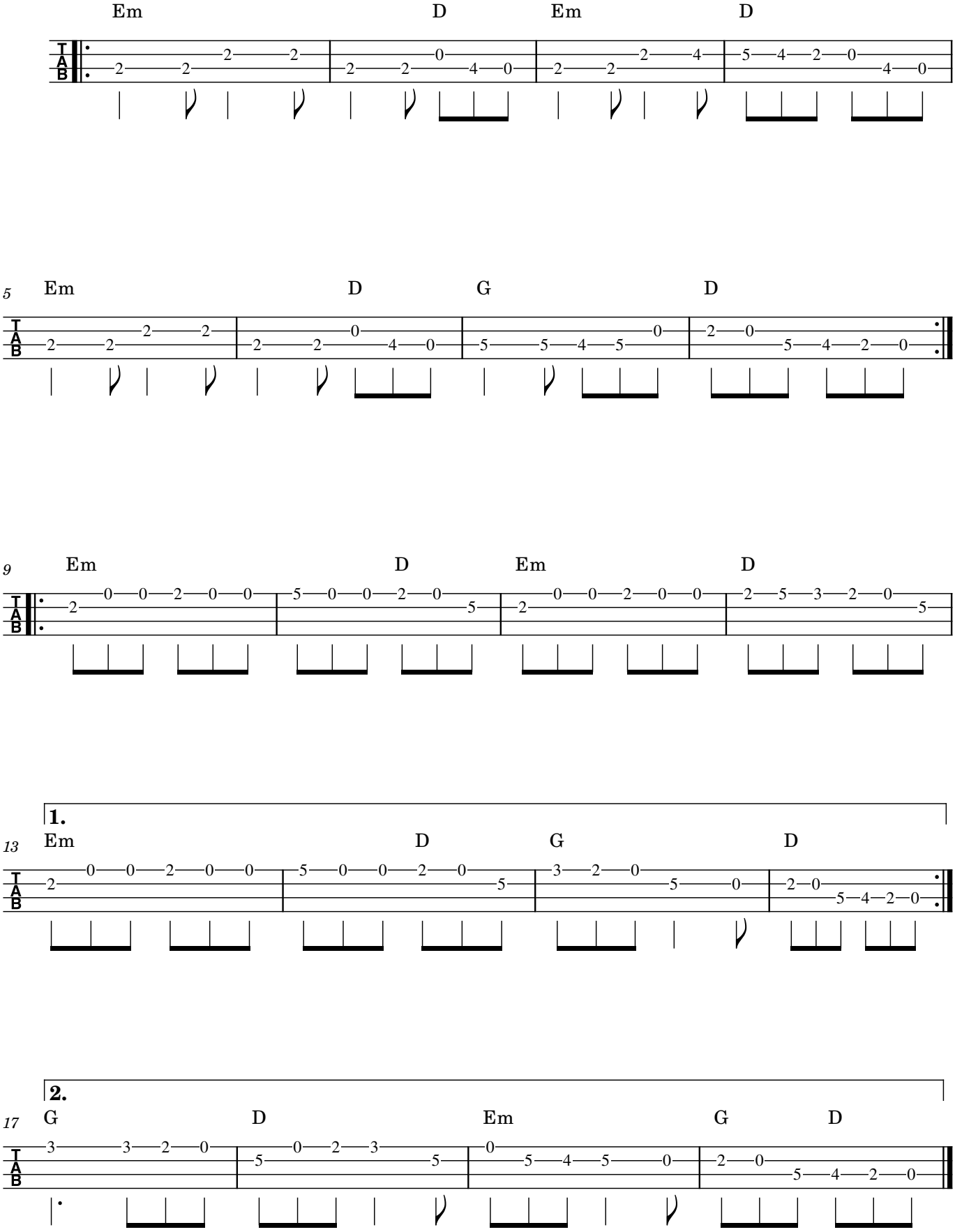
Morning Dew

Reel, E Dorian



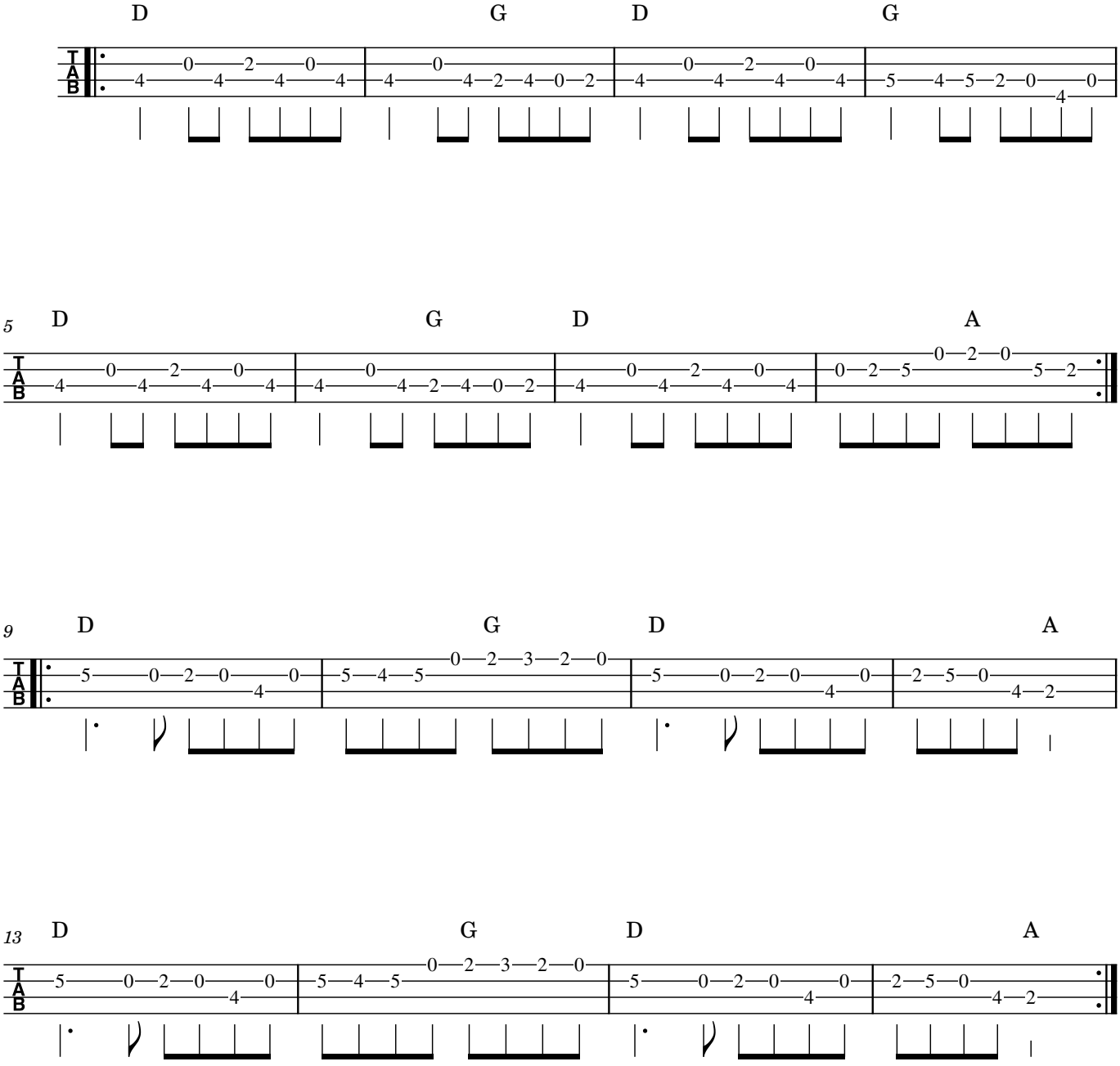
Morrison's Jig

Jig, E Dorian



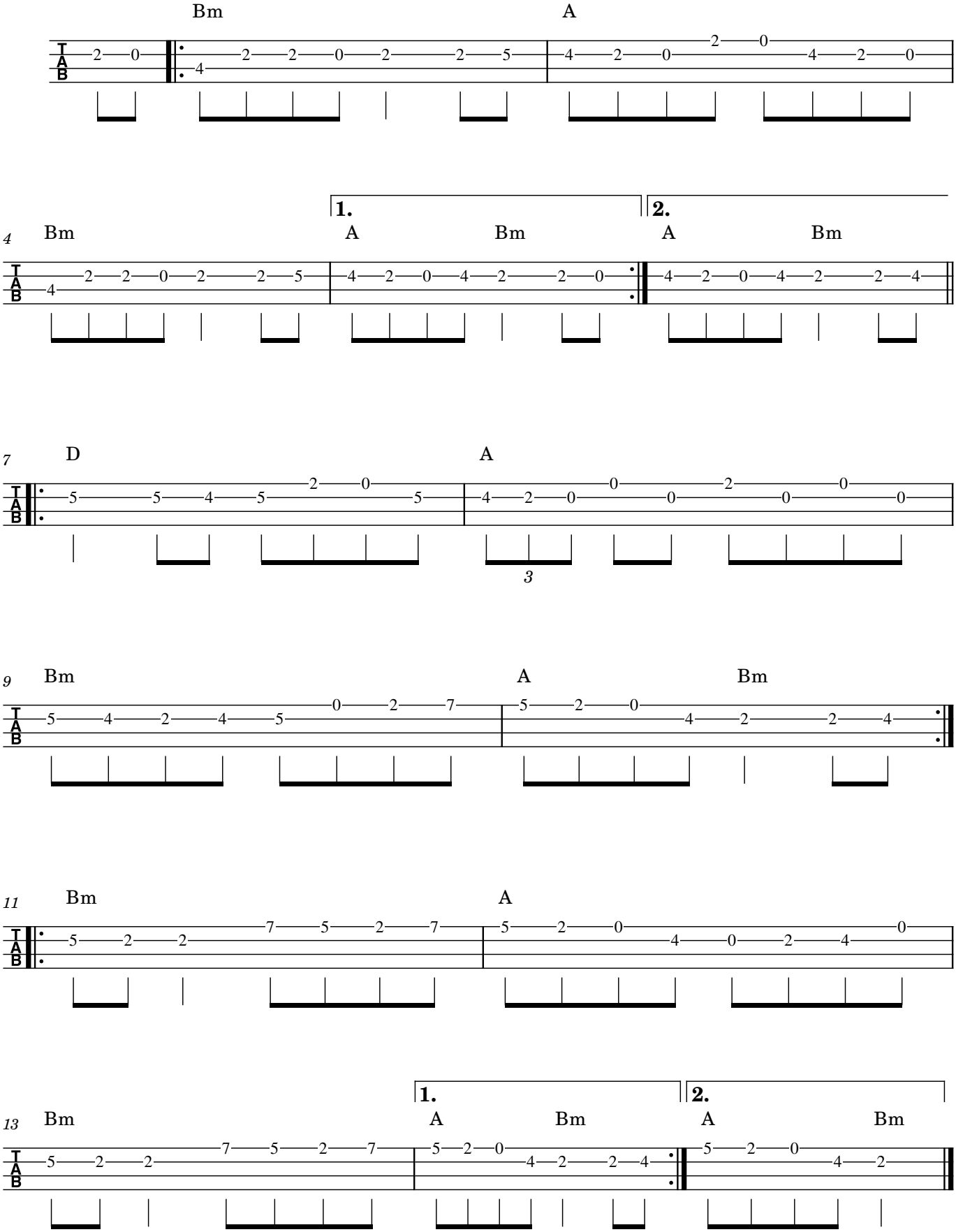
The Mountain Road

Reel, D Major



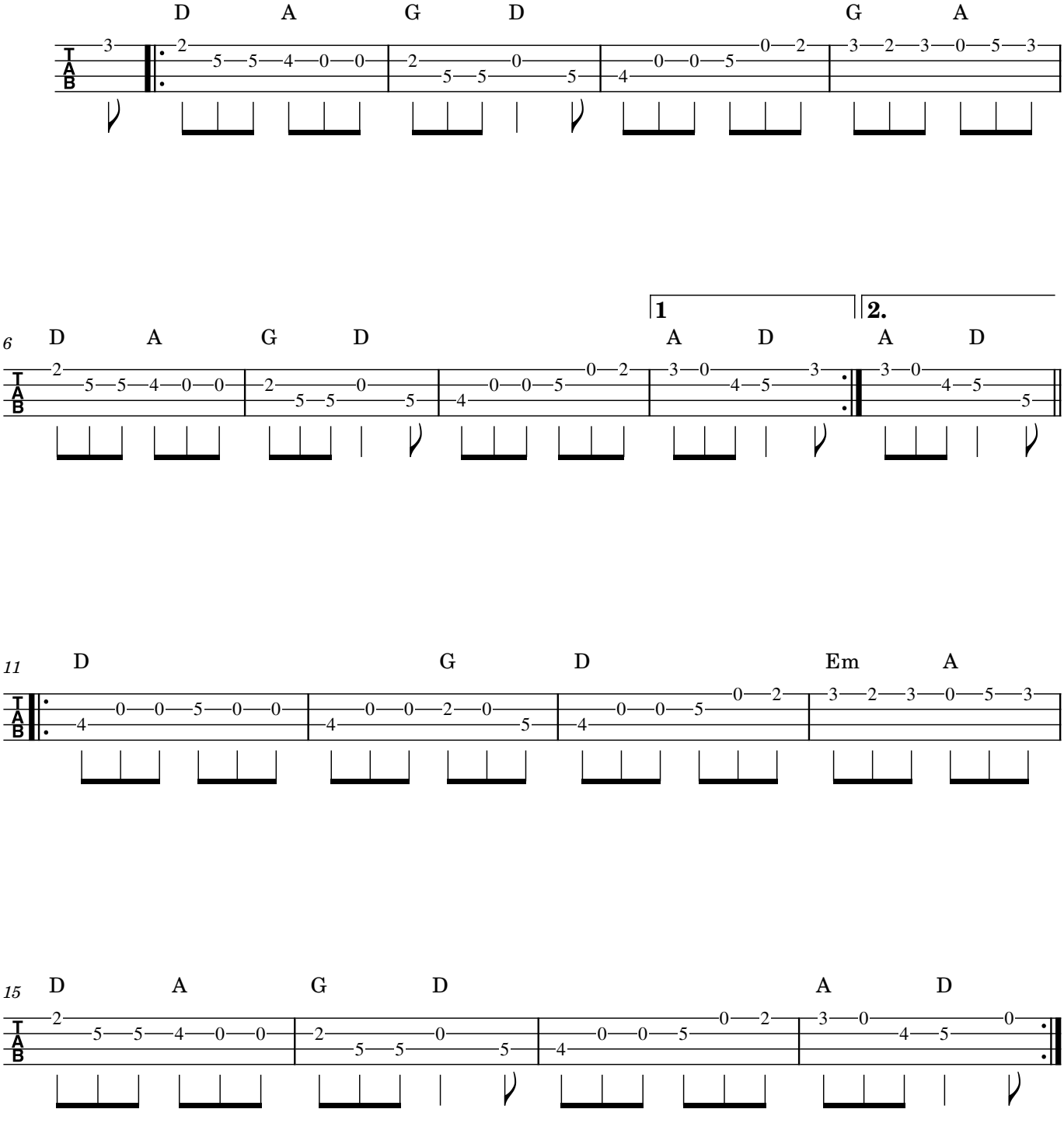
The Musical Priest

Reel, B Dorian



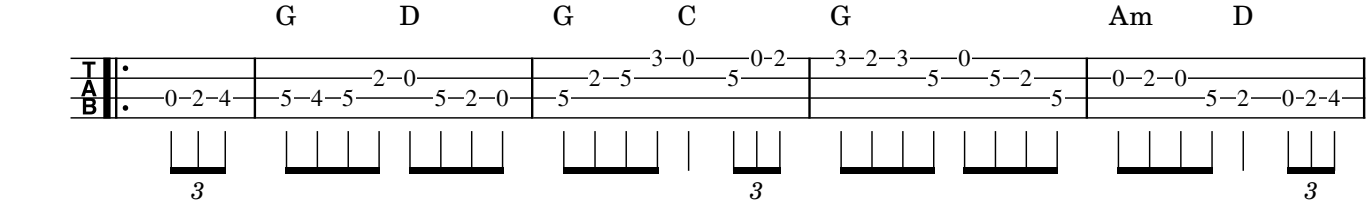
My Darling Asleep

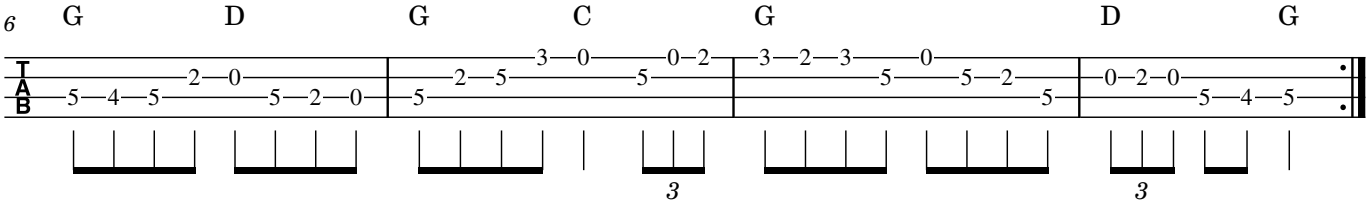
Jig, D Major

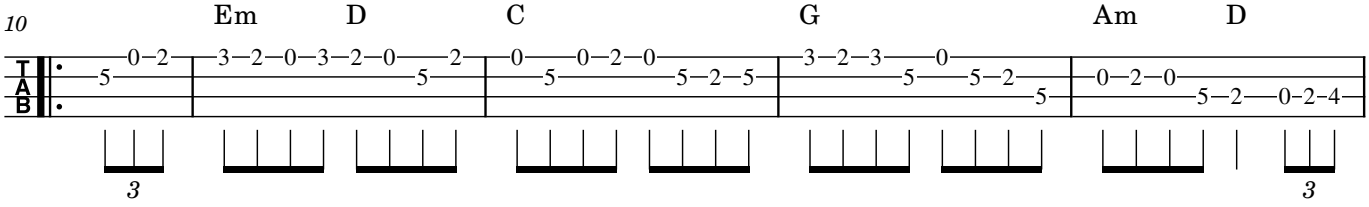


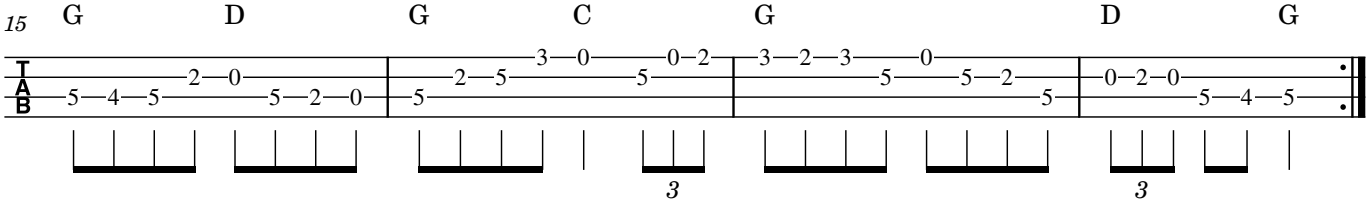
Off To California

Hornpipe, G Major



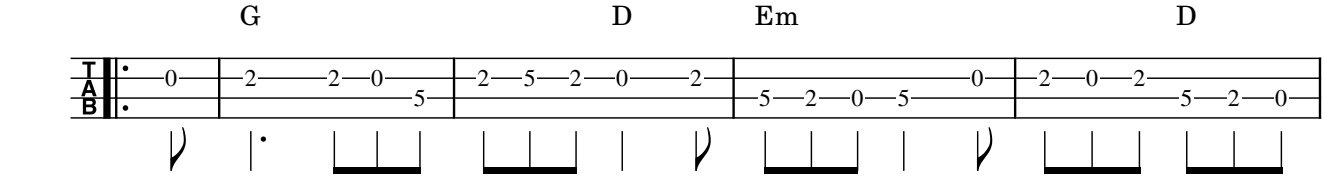


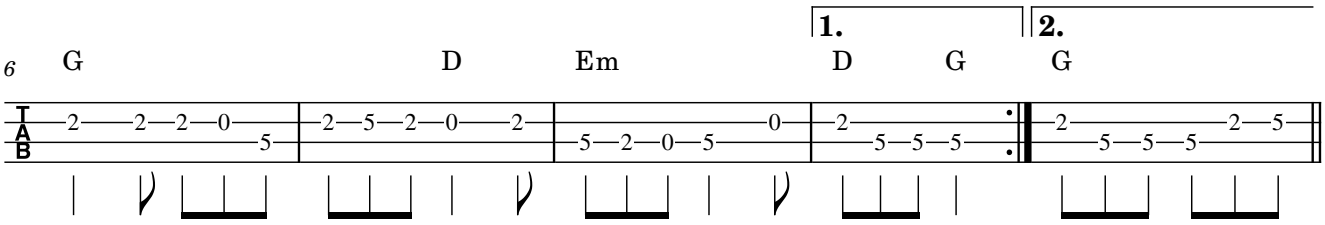


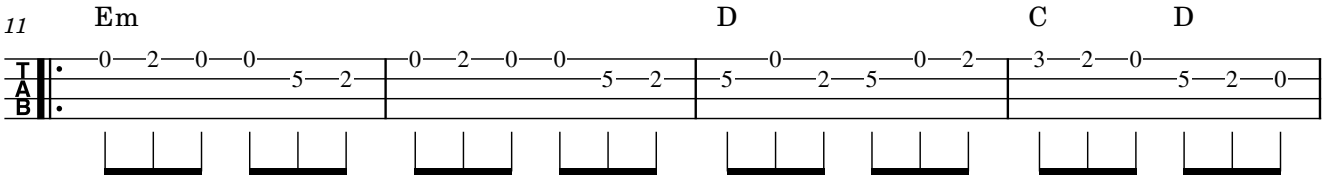


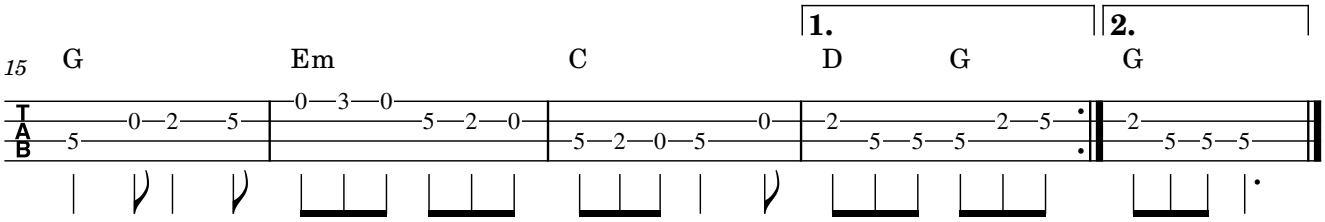
Out on the Ocean

Jig, G Major



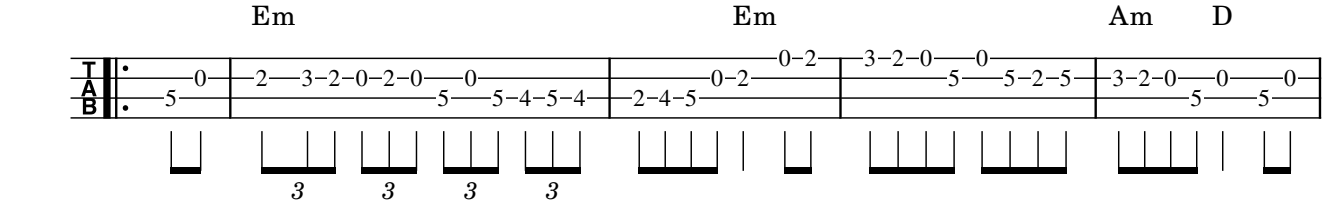


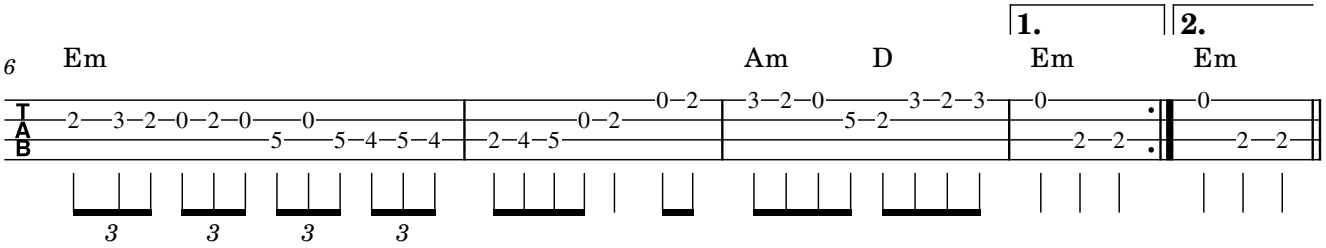


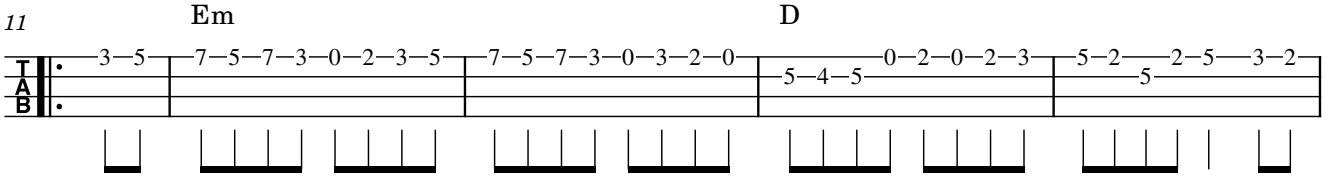


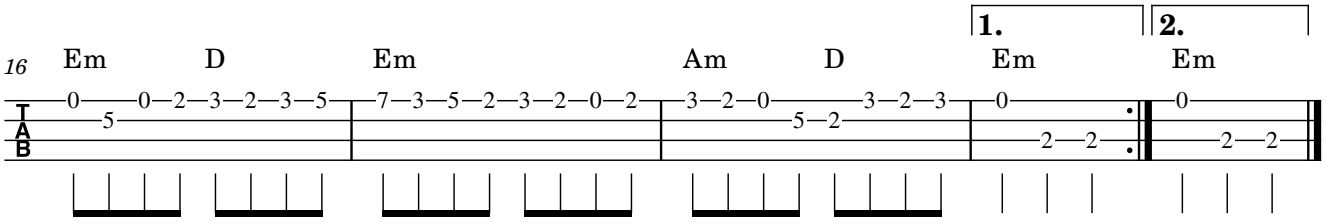
The Rights Of Man

Hornpipe, E Dorian



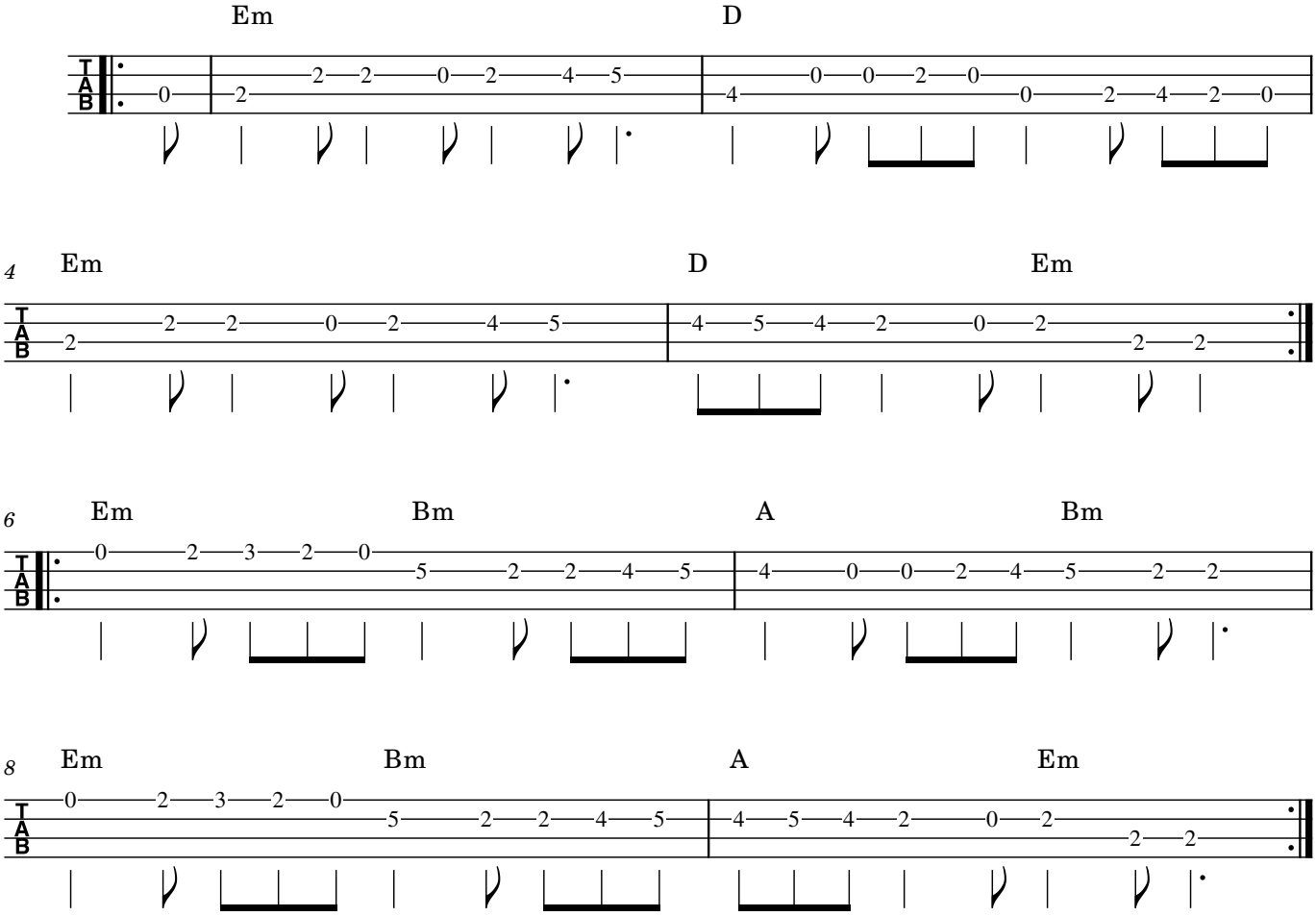






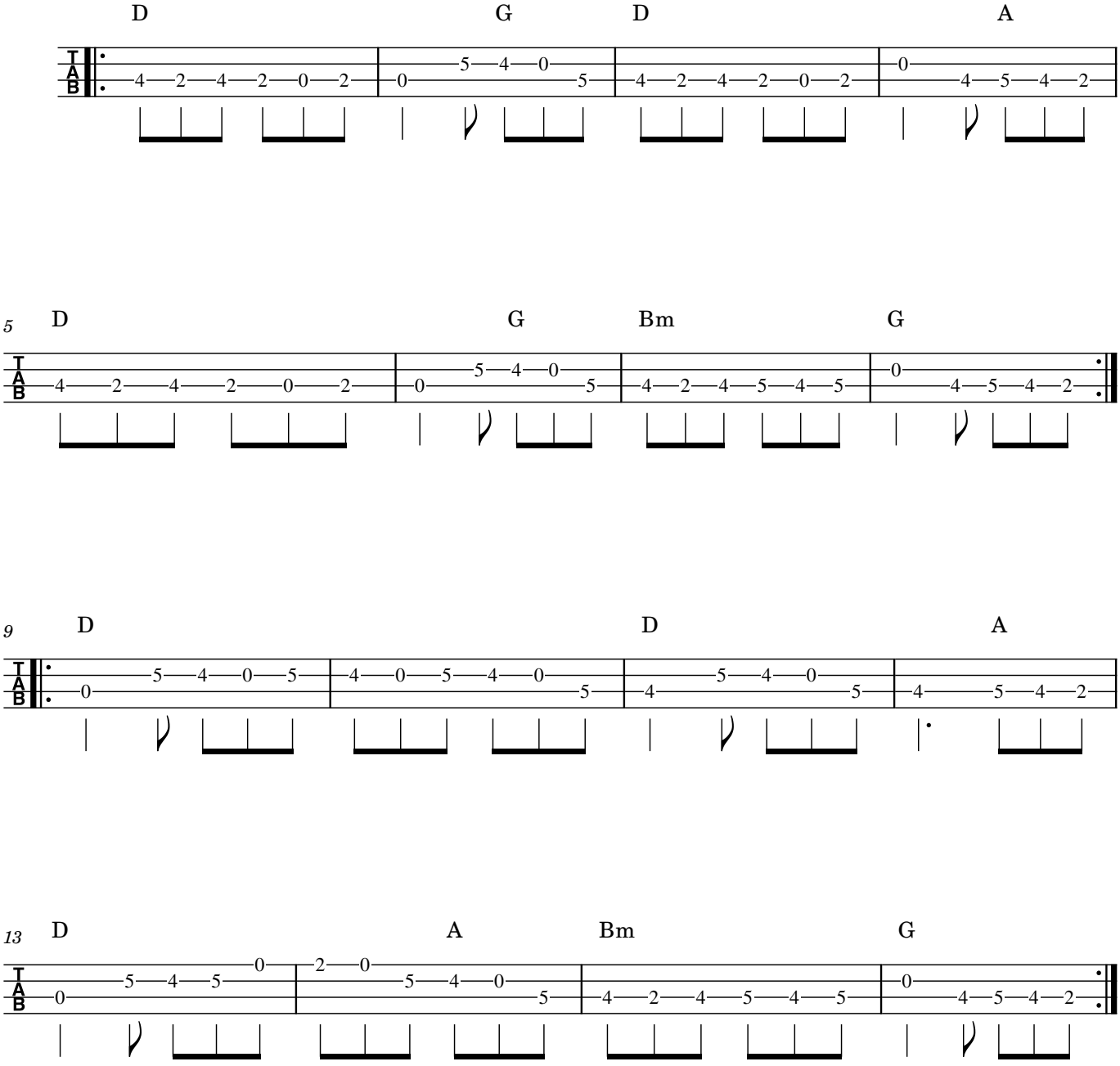
The Road To Lisdoonvarna

Slide, E Dorian



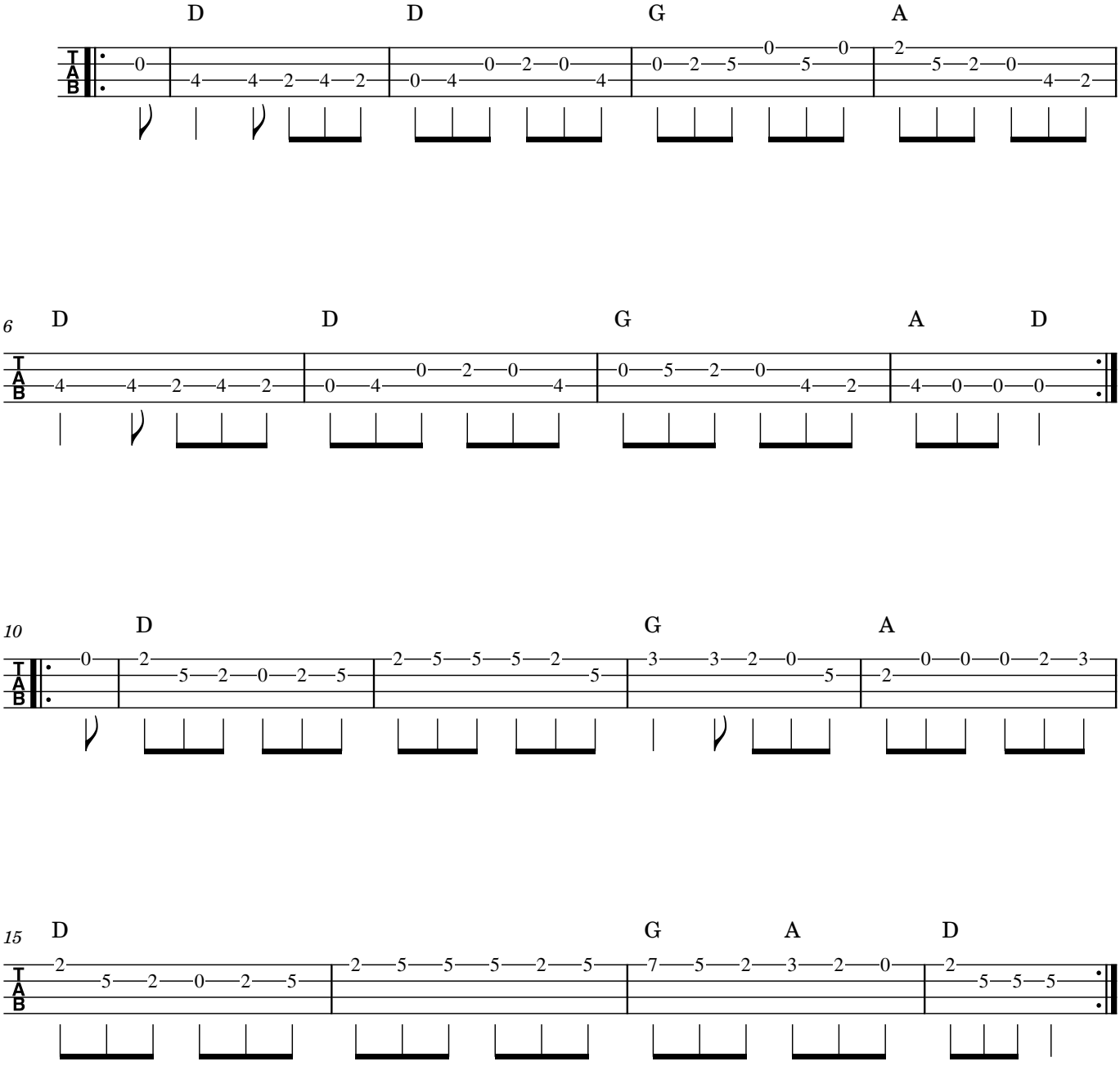
The Rolling Waves

Jig, D Major



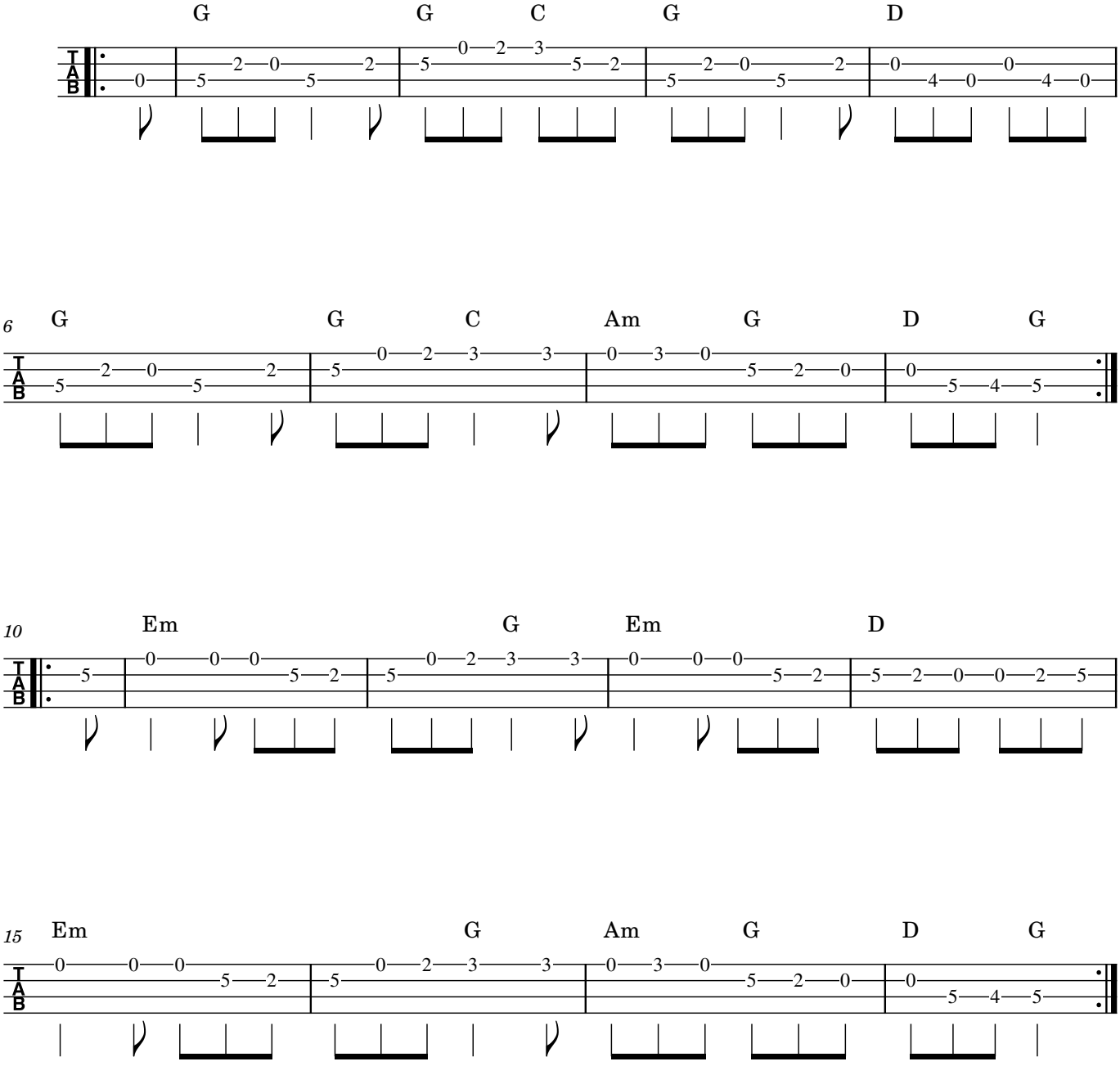
Rose in the Heather

Jig, D Major



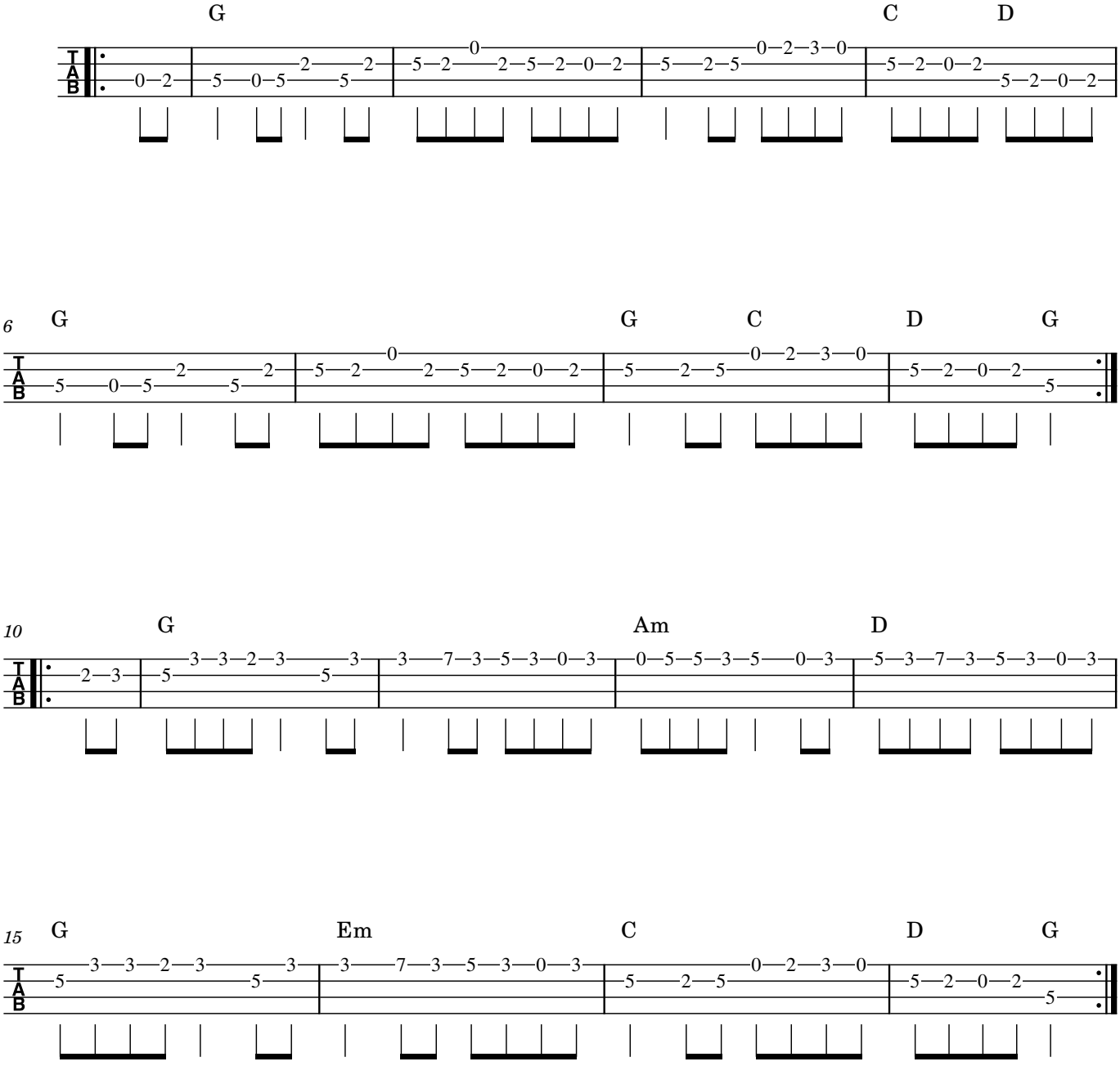
Saddle The Pony

Jig, G Major



The Sally Gardens

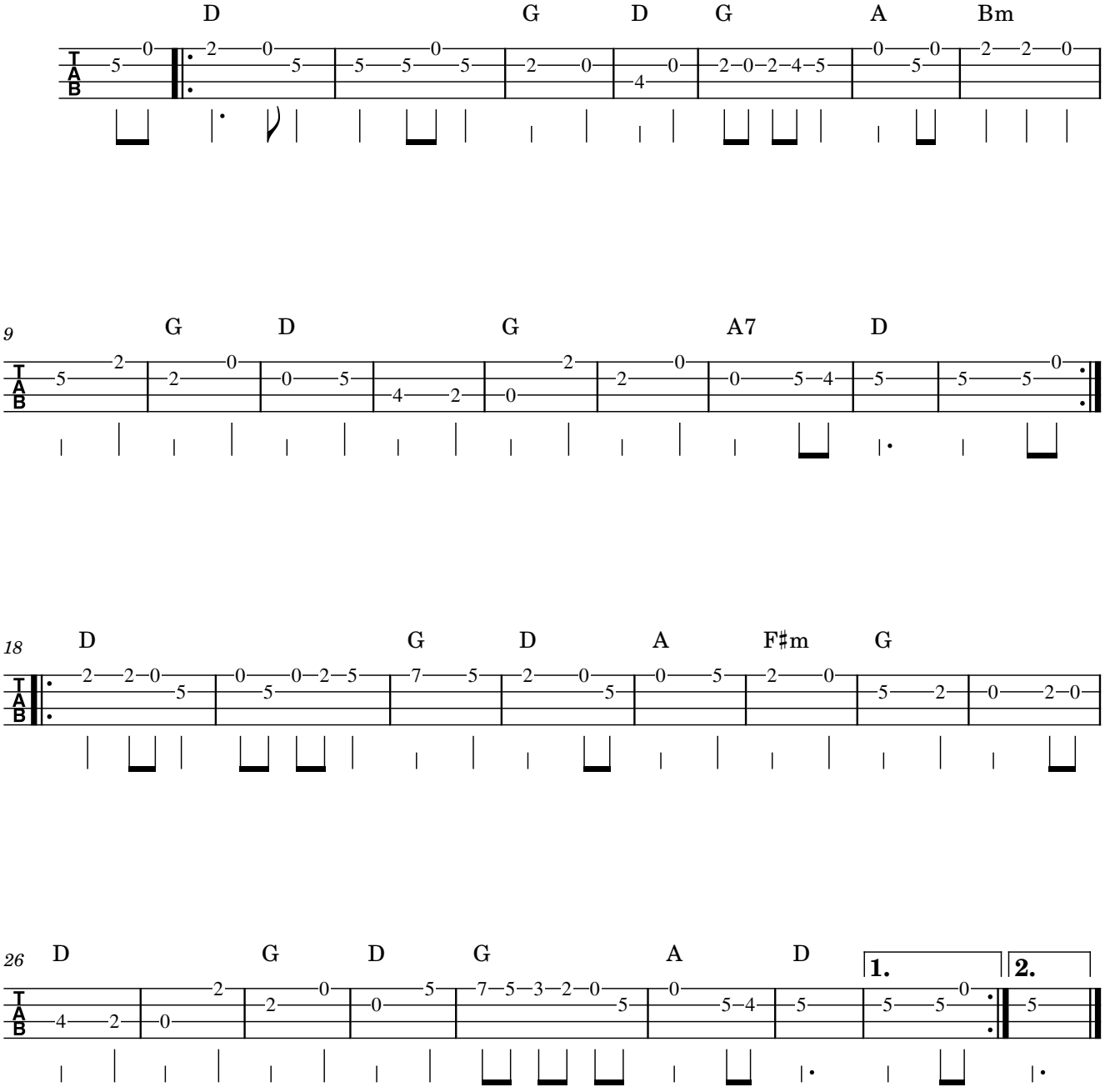
Reel, G Major



Sí Beag Sí Mór

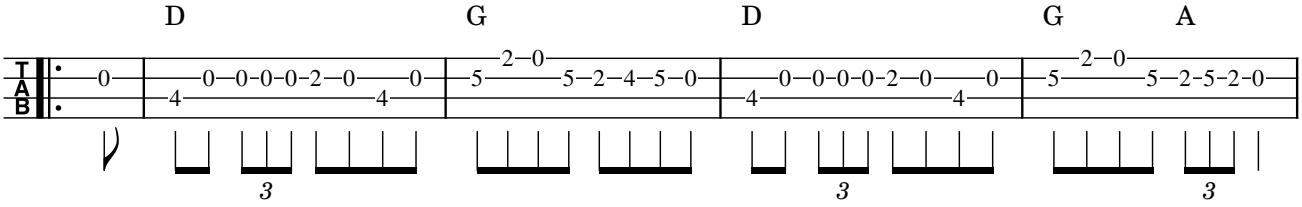
Air, D Major

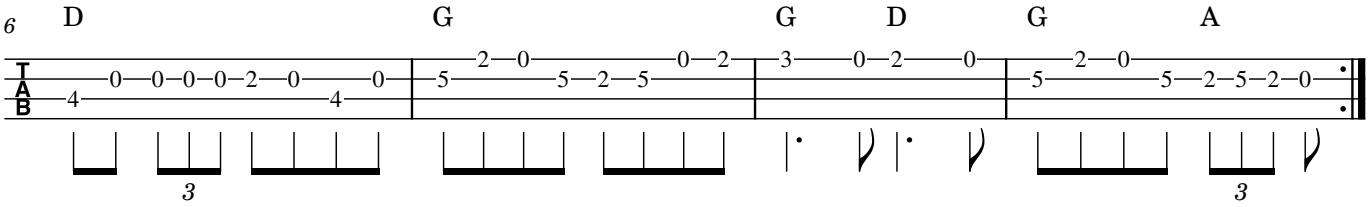
Turlough O'Carolan

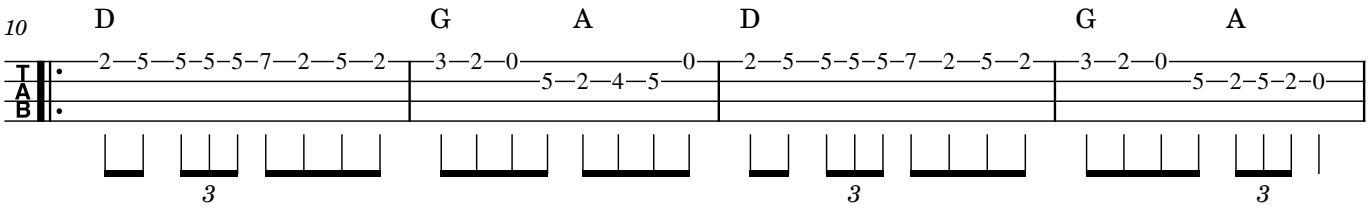


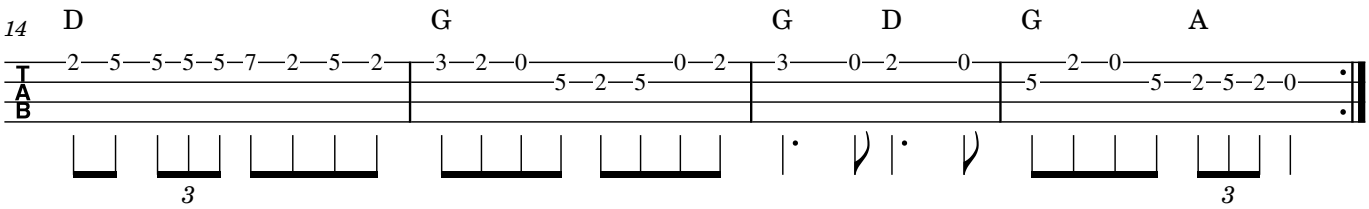
The Silver Spear

Reel, D Major



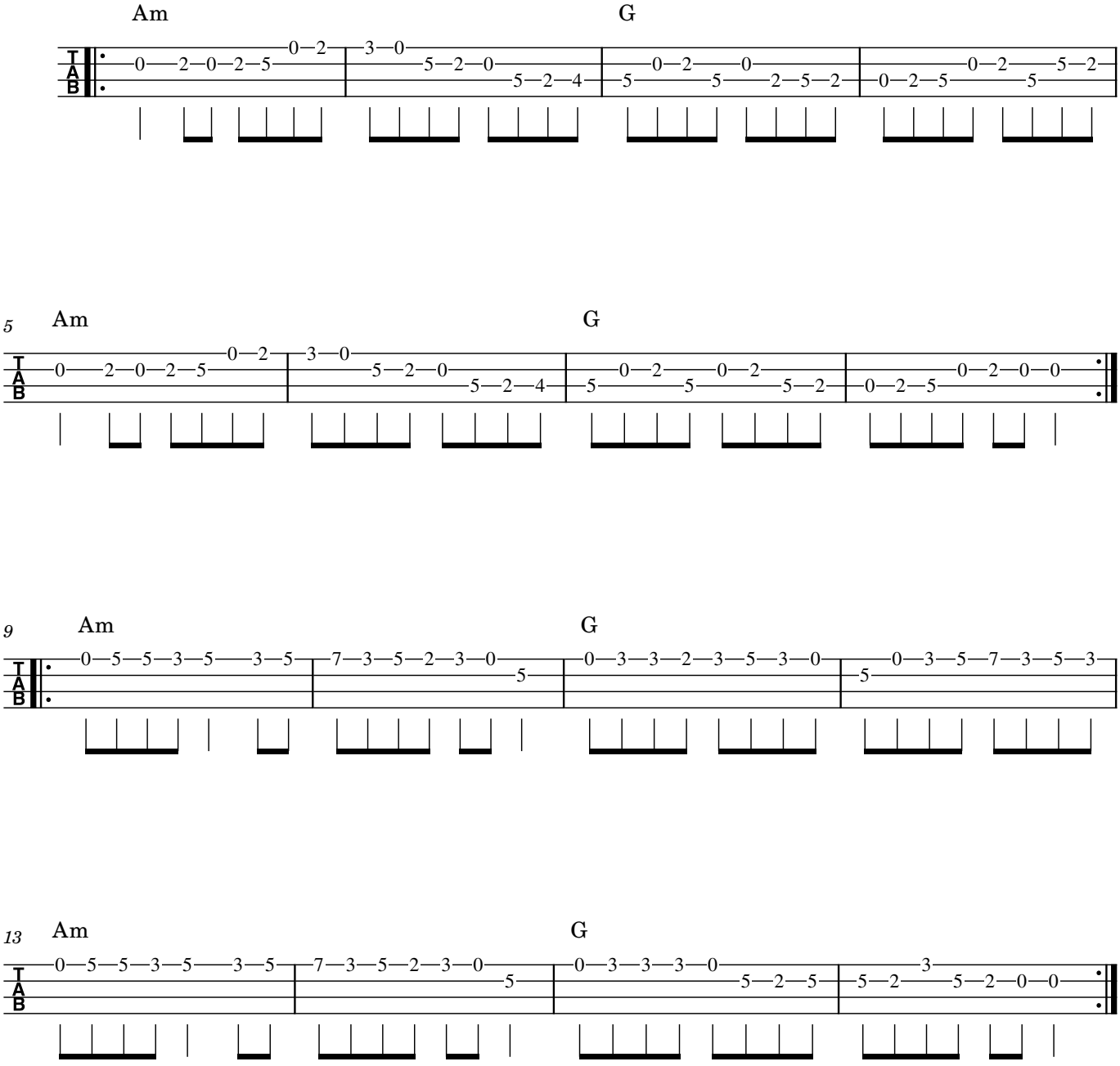






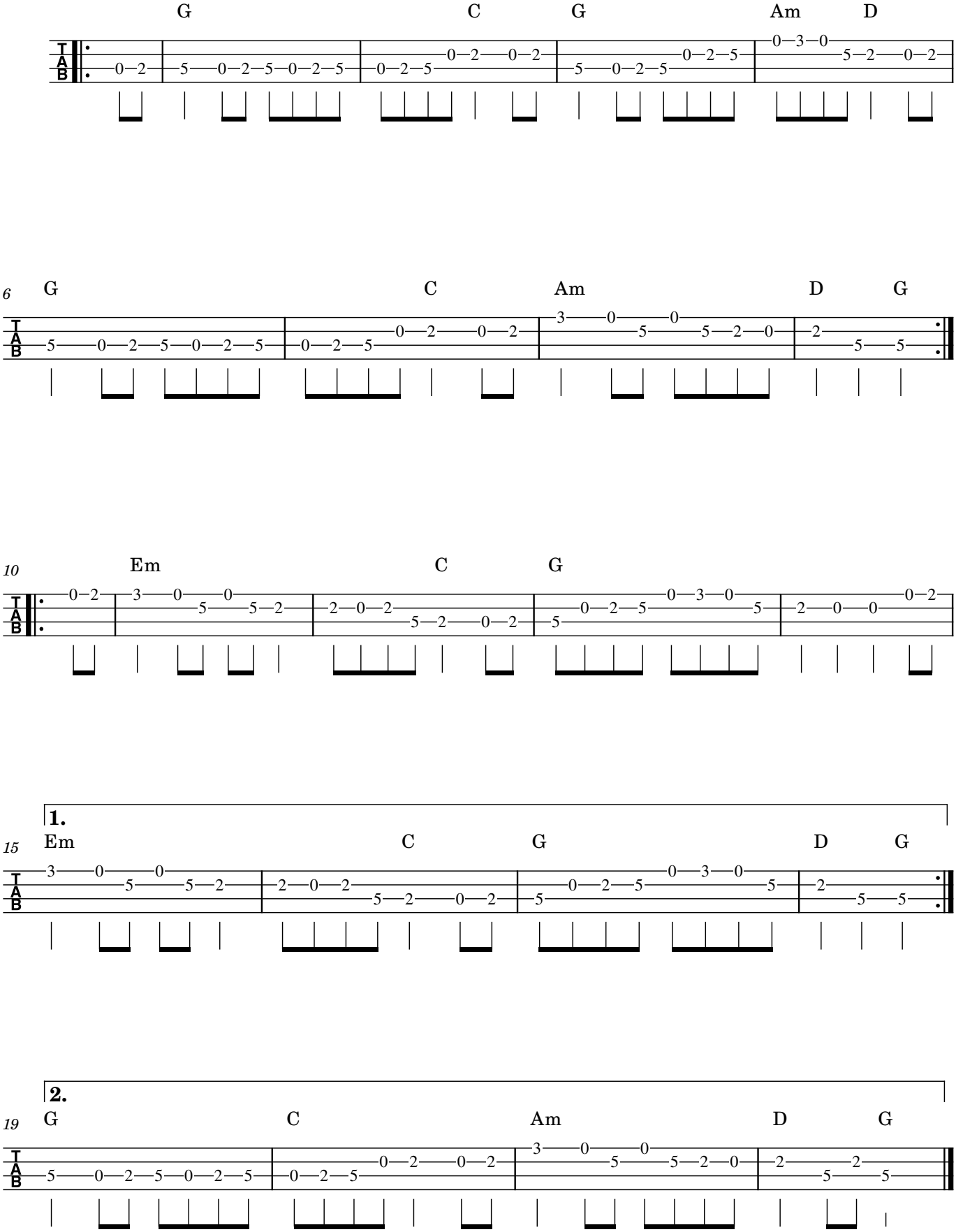
The Sligo Maid

Reel, A minor



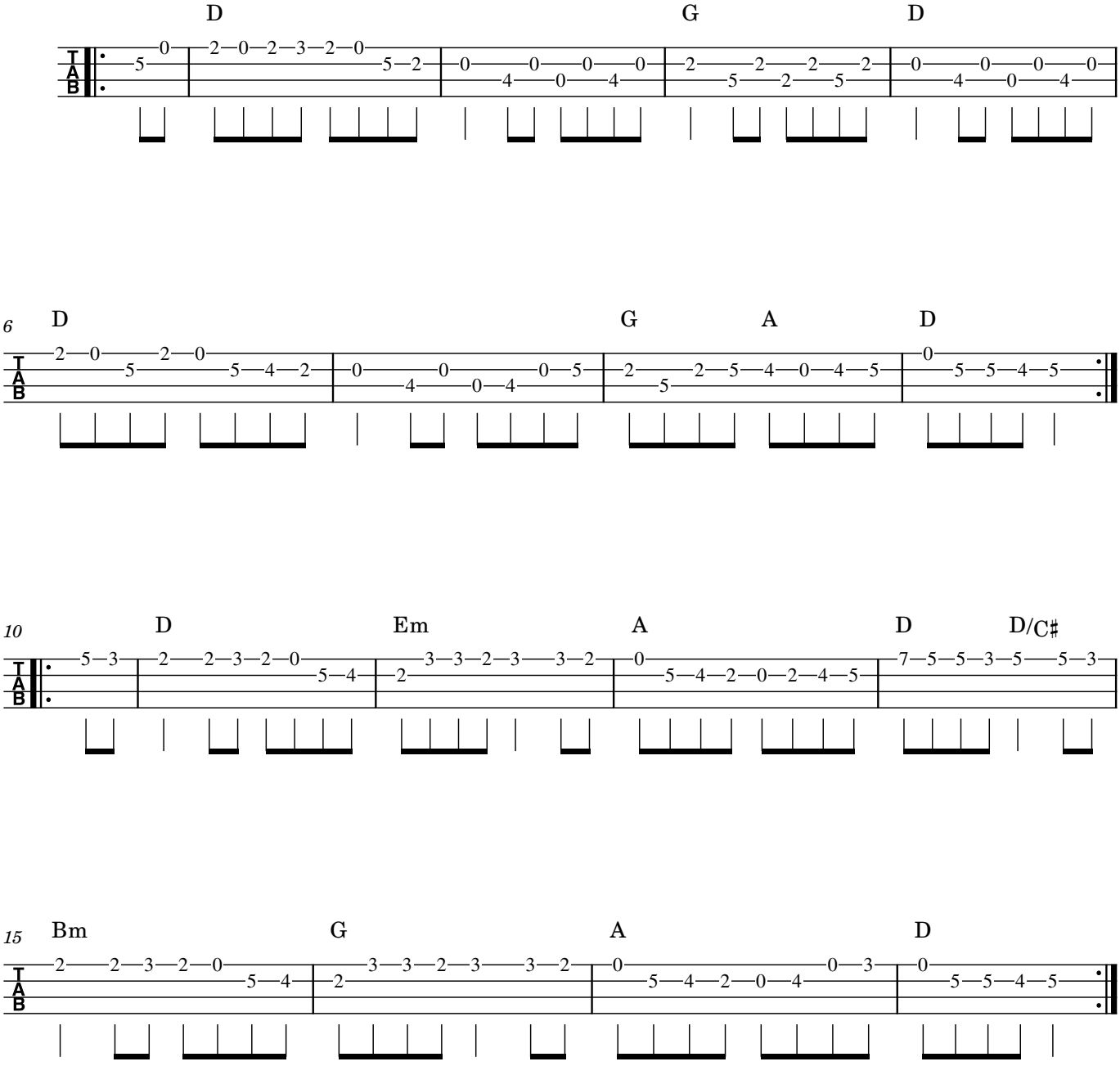
Spootiskerry

Reel, G Major



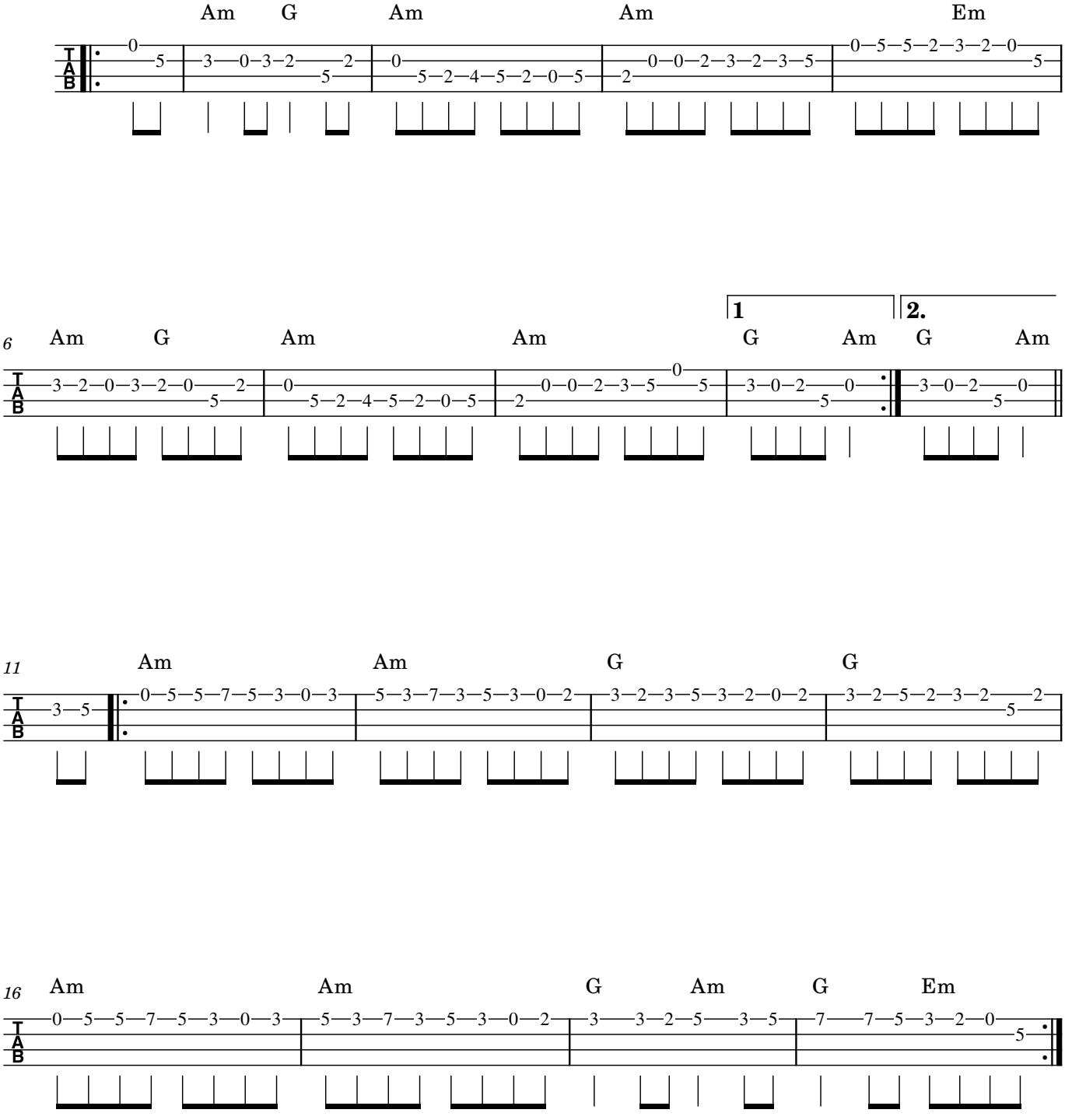
St. Anne's Reel

Reel, D Major



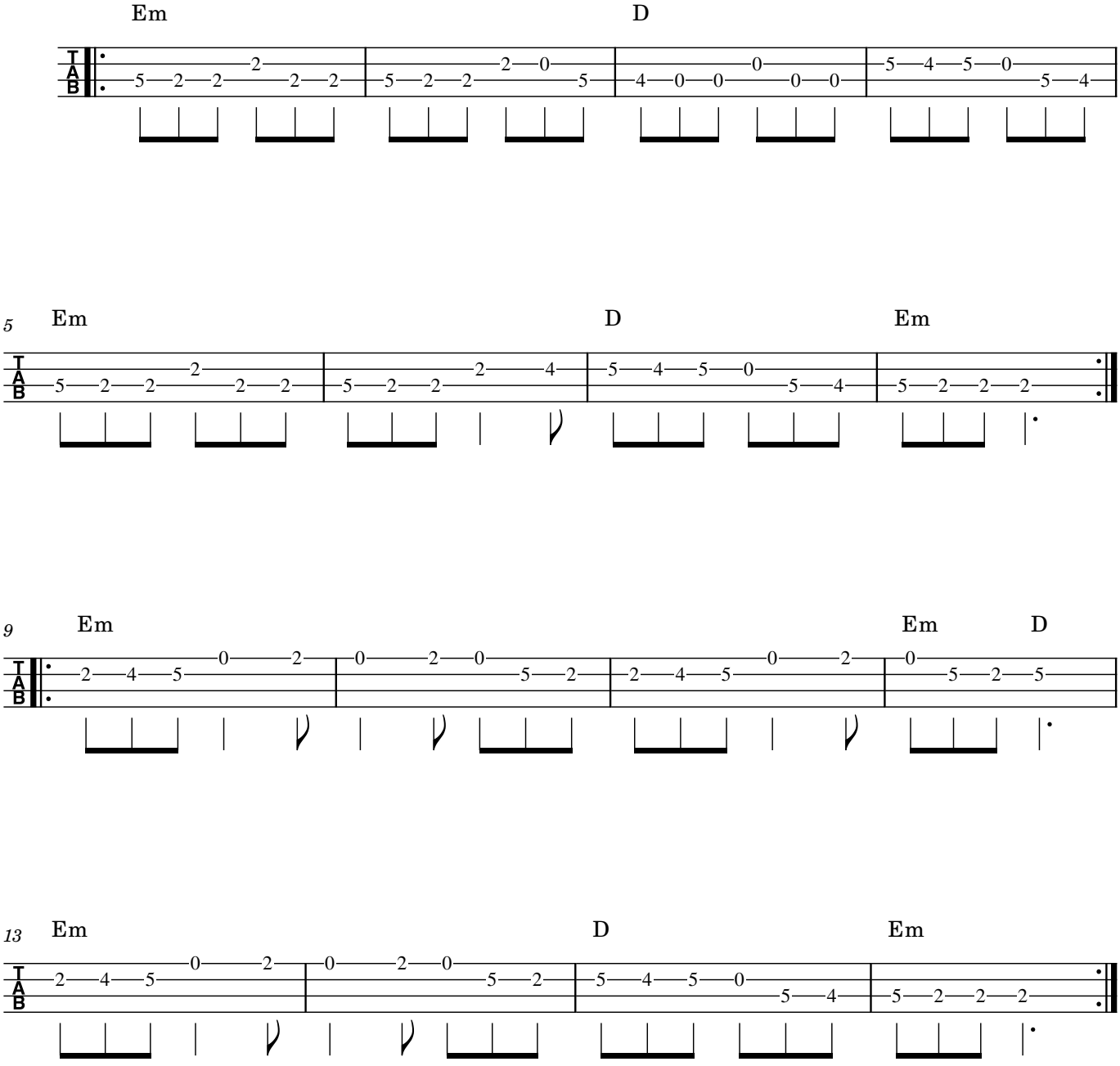
The Star Of Munster

Reel, A Minor



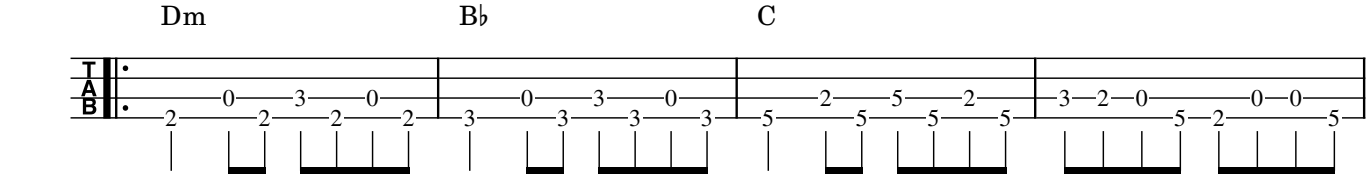
The Swallowtail Jig

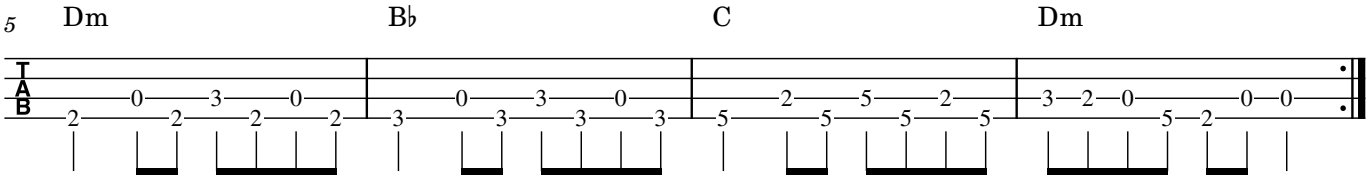
Jig, E Dorian

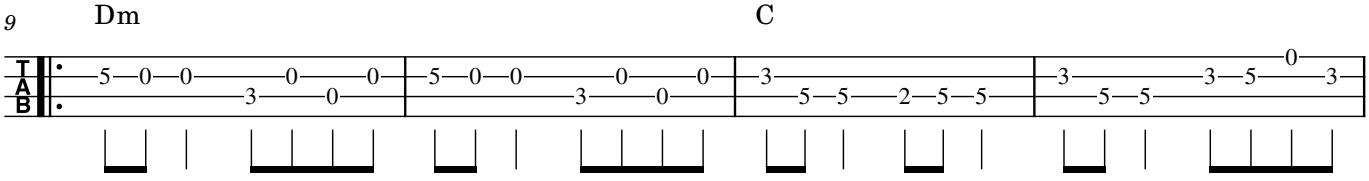


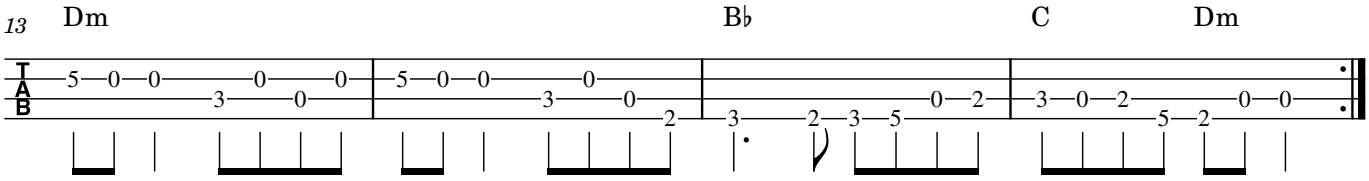
Tam Lin

Reel, D Minor



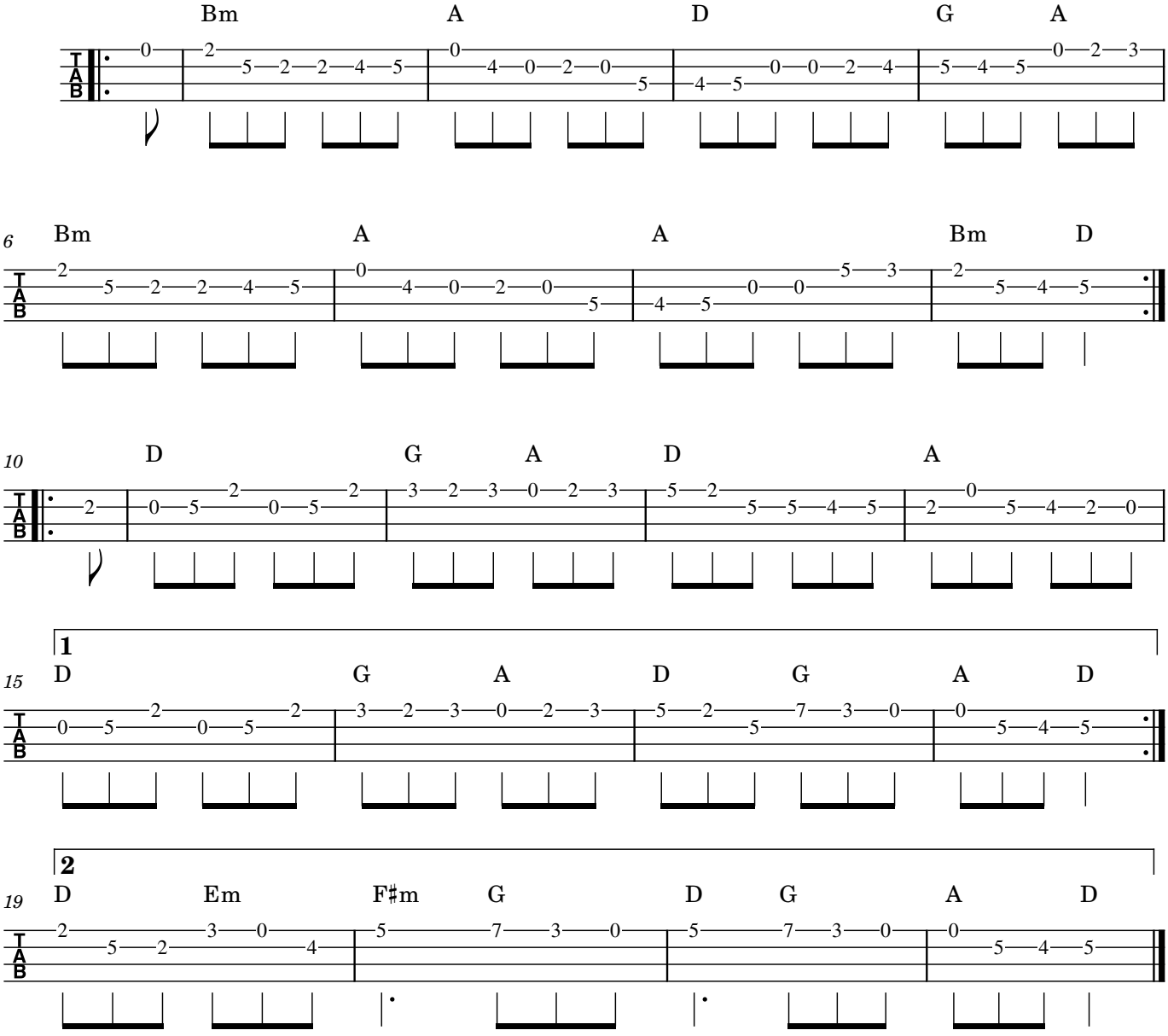






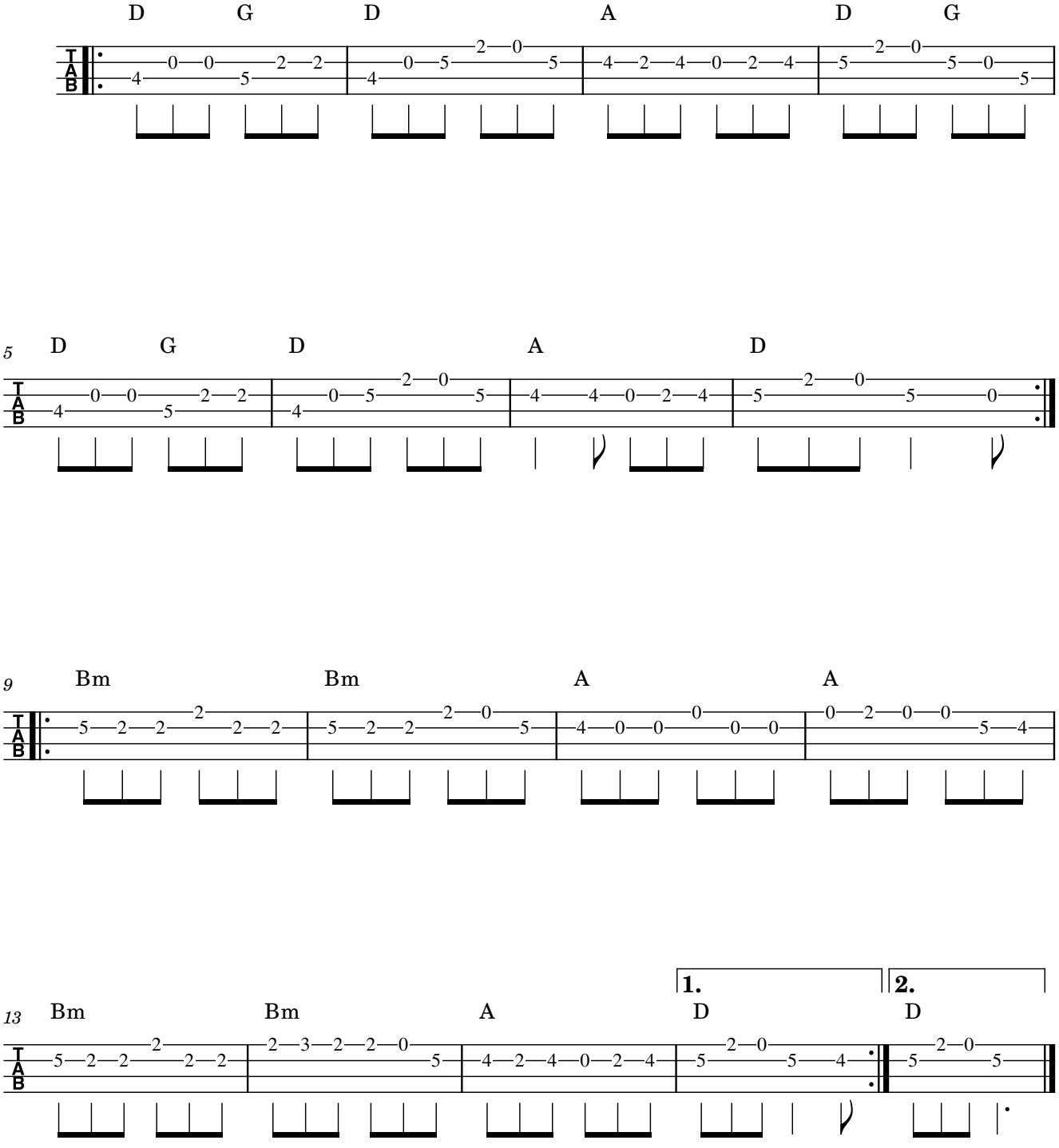
The Tar Road To Sligo

Jig, D Major



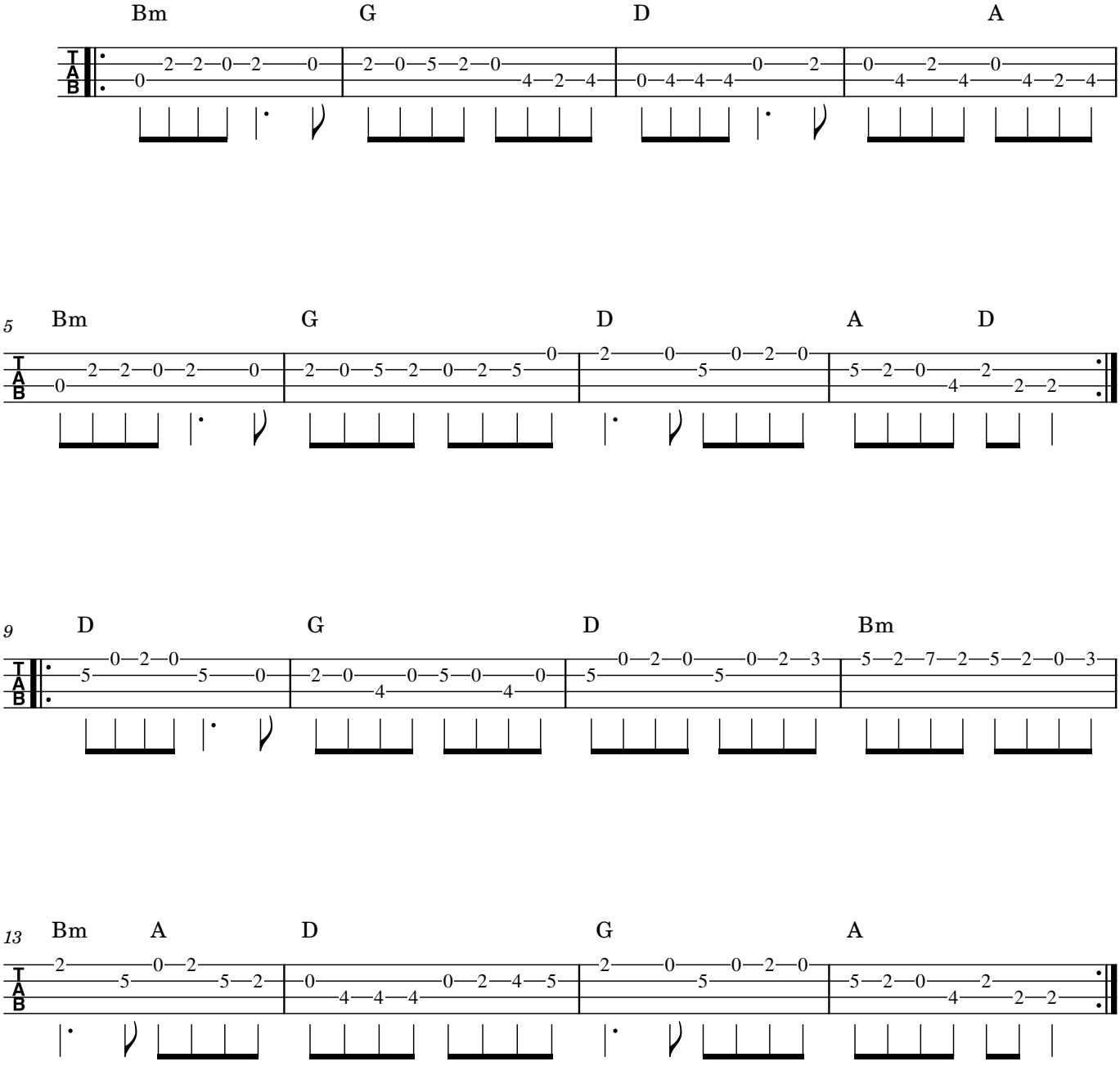
Tripping Up The Stairs

Jig, D Major



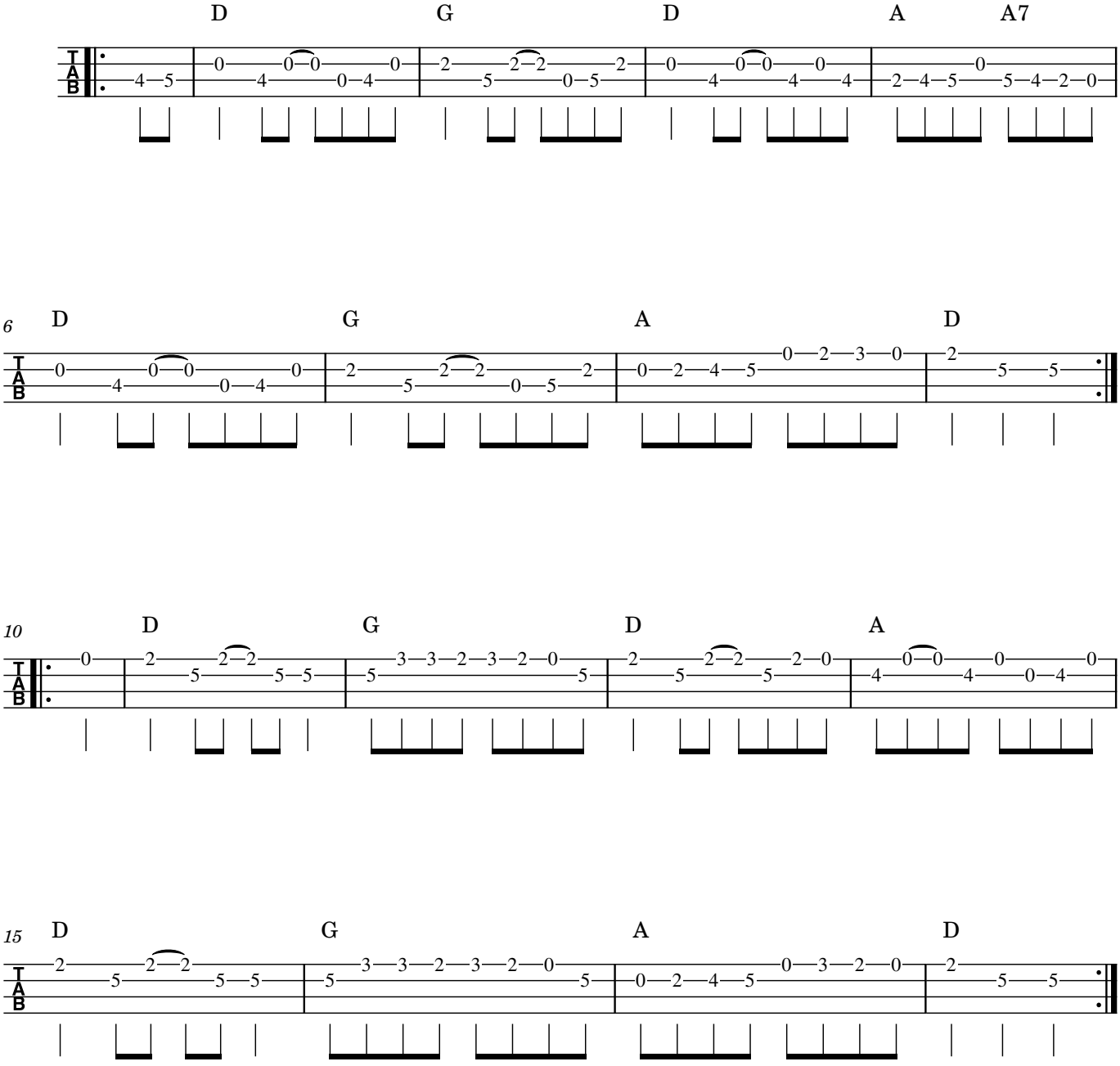
The Virginia Reel

Reel, B Minor



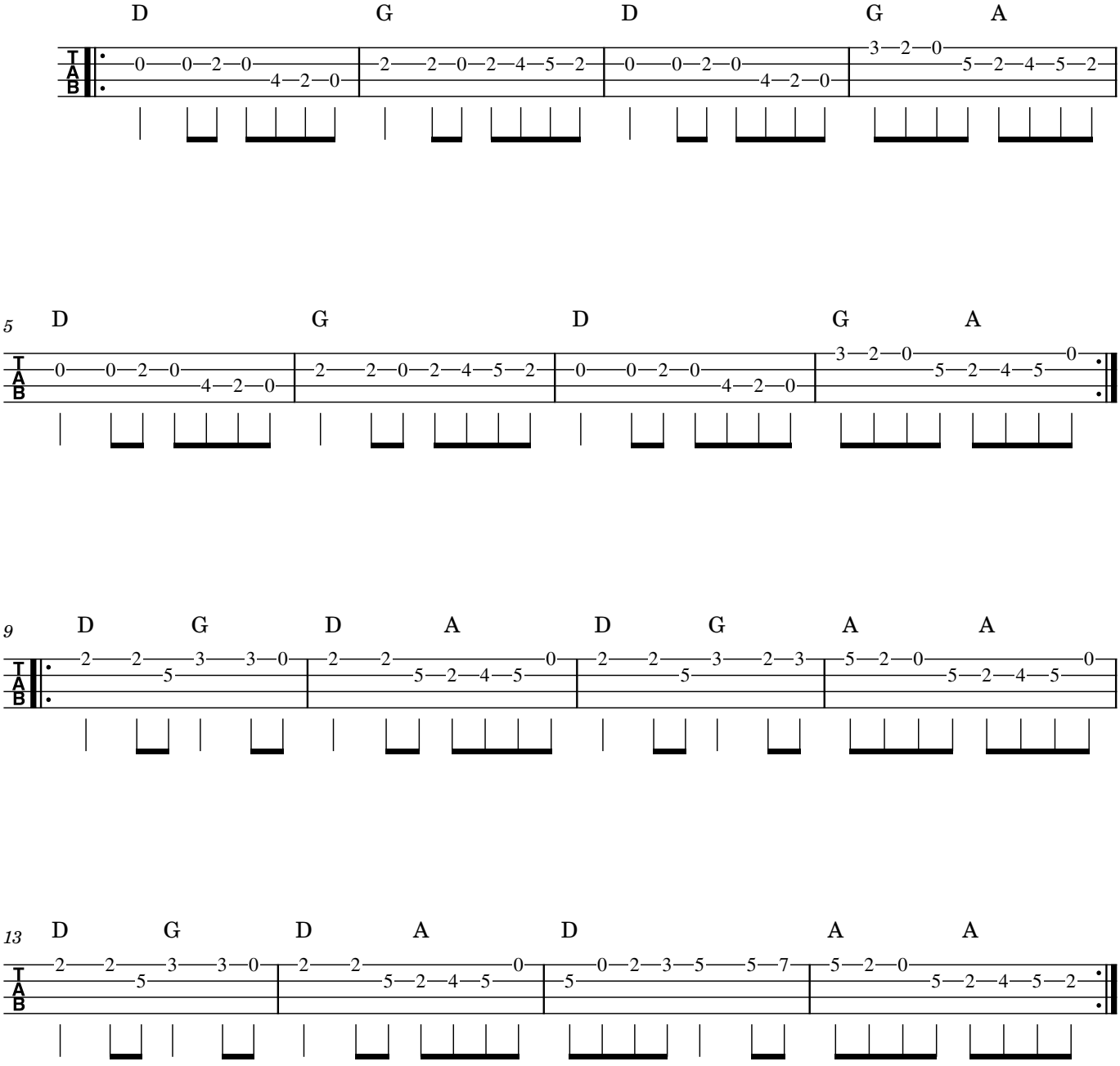
Willafjord

Reel, D Major



The Wind that Shakes the Barley

Reel, D Major



Contributors

This book would not have been possible without the followi… never mind; that's a lie. I probably would've released the book anyway, but it would have been way, **way** worse. So please thank the following people who saved you from a really low-quality book:

- Phil Kramer: My mandolin and violin instructor, and editor of this book. Thanks for showing me how to make the bow go back and forth.
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- The pixelatedpoet: Check out his Facebook page on Pop culture poetry, life as an Autistic person, and stories through performance arts. https://www.facebook.com/ThePixelatedPoet
- Bigbro: Thanks for the feedback and I love the vidoes of your band Muintir. https://muintir.no/about.html
- Matt: Haha, I know more tunes than you.
- David P (thePhotopiper): Owner of the Trad Network Discord server. Just a great bunch of folks. https://discord.gg/YHNAn78UC2
- Fylde: Seriously, stop being so freaking good. Thanks for teaching me those tunes 😊
- Gaiscedach Dé: “The most important thing in Celtic music is getting the rhythm right. Celtic music is dance music and the rhythm should be very strongly present AKA that which does not kill me should run”.
- xM3ATSH1ELDx: Thanks for the great feedback.
- Tim: Thank you, stay windy my friend.
- Carbon Monoxide: The feedback is much appreciated, as is your enthusiasm for the mandolin!
- Jel: Thanks for the proofreading, playing through some of these tunes, and telling me what the cool kids are playing in Scotland.
- this-maciek-moment: Thanks for the feedback dude!

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.

Phil Kramer is a Multi-instrumentalist, Educator, and content creator from Cheyenne, Wyoming. After 10 years of being a freelance musician in Colorado, Phil has moved to Boulder City, Nevada. He is known best for creating musical/comedic education content for his online lesson studio, as well as his followers on social media @fiddlinphil. While his background does include studying jazz bass and classical violin at the University of Northern Colorado, his current focus is Progressive Americana Genres like Bluegrass, Oldtime, and Western Swing. To find out more about Phil and his work, please visit his website, (fiddlinphilkramer.com) or his instagram. (@fiddlinphil)