

GRANGER'S

FIDDLE TUNES FOR GUITAR

THIRD EDITION

A collection of over
500 fiddle tunes in tablature for
flatpicked guitar, with 2500
indexed and cross-referenced
alternate title listings

B Y A D A M G R A N G E R

**GRANGER'S
FIDDLE TUNES
for
GUITAR
by
Adam Granger**



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Third Edition 2021



Mp3 recordings of all 507 tunes in this book are available for purchase on a thumb drive, as a download, or in a CD set.

❁ACKNOWLEDGEMENTS❁

Dedicated to Doc Watson, Norman Blake, Dan Crary,
Clarence White and Tony Rice,
and to the millions who have followed them
into the wild and wonderful world of flatpicking.



Thanks to Paul Christianson
for his years of friendship and partnership.



Many thanks to Bill Nicholson. He possesses the unique qualities of
computer acumen, writing and editing skills, flatpicking talent and
knowledge of *Granger's Fiddle Tunes for Guitar*,
from its beginning through all of its incarnations.

To say that I couldn't have done this new edition without his
enthusiastic assistance is understatement.



Oodles of thanks to my better half, Renee, for her support, advice and
proofreading, and for acting as a calming agent
during the hairier times in the preparation of this book.



Dan Miller has been a friend and colleague for decades, and has never failed
to deliver, whether it be a magazine deadline or a personal favor.
His ready willingness to do heavy lifting for me has made this book possible.
Without his advice and assistance, I would not have undertaken this project.



The cover was designed, and advice and technical assistance offered, by
Rick Korab, korabdesign.com

Thanks, as always, to Rick, for his patience through a hundred changes of
mind. His forbearance is remarkable.

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❖ INTRODUCTION ❖

Granger's Fiddle Tunes for Guitar is the result of years of collection and transcription of fiddle tunes into guitar tablature, driven by my abiding passion for fiddle music coupled with a longstanding love of the guitar.

It was first published in 1979, and the second edition was published in 1994.

This is the third edition, published in 2021.

❖ There are two significant changes in the third edition of *GFTFG*: ❖

First: The tunes are typeset instead of being handwritten. The first editions of *GFTFG* were entirely handwritten by a guy who doesn't have the best handwriting in the world: me. There was no typesetting option in 1979, when the first edition came out, and even in 1994, when the second transcription of the book was done, there was no clear way for me to typeset the tunes. Tab writing computer programs had been developed, but they were designed to write conventional tablature, not my Easytab. It wasn't until I began writing for Dan Miller's *Flatpicking Guitar Magazine* that he showed me the nifty system I now use. I used this—I'll call it a program—throughout the 20-year stint of Dan's magazine, and it is this program which I have used to write this third edition.

Second: There are significantly more alternate title listings. In prior editions of *GFTFG*, alternate titles came solely from word of mouth, from other collections, such as *Col's 1000 Fiddle Tunes* and *O'Neill's Music of Ireland*, and from my own ear as I collected tunes. The Internet has allowed for the creation of open-source fiddle tune databases containing hundreds of thousands of tunes and exponentially more alternate titles. Two such resources that were particularly fruitful during my research for this edition were the *Traditional Tune Archive* and, for Irish tunes, *The Session*. These resources have increased the number of alternate titles for the 507 tunes in *GFTFG* from 1000 in the 1994 edition to a whopping 2500 in the 2021 edition. The larger the number of listings in *GFTFG*'s index, the more useful the book is as a reference work. For example, if your jam partner asks if you know *Yellow Peaches Reel*, you might say no unless you knew that *Yellow Peaches Reel* is an alternate title for *Soldier's Joy*.

The tunes in this book are collected from countless sources, with the common denominator being their adaptability, with varying degrees of difficulty, to the flatpick guitar style. I show the most essential version of each tune that I could find. This is not to be confused with these tunes being simple, sing-song or beginner tunes. To be sure, some of the tunes are, by their nature, just that, but others—like the Harry Carleton compositions *President Grant's Hornpipe* and *President Garfield's Hornpipe*—are difficult right out of the box.

Only spare genealogy of the tunes is provided. Rather than contribute to the wealth of information, opinion and debate as to tune origins and evolutions, *GFTFG* is intended to be a source and reference book. Below many of the tunes, I list *my* original source, as a part of the history of this book, but remember that *Granger's Fiddle Tunes for Guitar* was compiled in the seventies with whatever resources I happened to have. I encourage you to do independent research on the tunes you pick. The Internet is awash with terrific information about most of the tunes in this book.

To the unaccustomed ear, one tune may sound like the next, but when you learn these tunes—even if your repertoire expands into the hundreds—you come to find that each tune has its own personality, and a fascination with the number of directions a melody can take at any turn grows. You find that you are in the mood to play one type of tune one day and another type the next. It is at this point that fiddle tune addiction has gripped you, and you have become a dyed-in-the-wool tunesmith. Like someone with a hundred grandchildren, you may not always remember the name, but you will always know and love the “child.”

I hope you get years of enjoyment and enlightenment from this book. This collection of tunes has been a significant part of my musical life for many decades (See *The History of GFTFG*, p. xx.)

❖ This book is written by a flatpicker for flatpickers. Enjoy it! ❖

The next 25 pages are packed with info which should answer any questions, starting with instructions for my tablature notation style, then moving into identification of the elements of my fiddle tune presentation format, and then on to flatpicking basics, rhythm guitar basics, timing, ornamentation and fingering, and ending with the story of *Granger's Fiddle Tunes for Guitar*. (See Contents listings for what is where).

❁ ABOUT THESE TUNES ❁

One of the greatest assets of *Granger's Fiddle Tunes for Guitar* is that it presents legitimate fiddle melodies with minimal “guitarization.” The big structural difference between traditional flatpick jamming and playing fiddle tunes and variations on fiddle tunes is that the former leans heavily toward pentatonic and altered pentatonic scales, and the latter are generally based on major scales. For the most part, the tunes in *GFTFG* are so faithfully transcribed that they could be converted back to standard musical notation and be played just as they are by a fiddler.

This means that you will find some awkward fingerings, because the melodies you're picking are tailored to the fiddle, not the guitar—to major scales, not to pentatonic scales. Knowledge of first position major scales (easy!) and the ability to fret with all four fingers (a little less easy) will be of great help here.

The benefits of learning these tunes—besides, of course, expanding your repertoire—are that you are playing fresh passages—as opposed to your same tired old licks—while broadening your understanding of fiddle music.

❁ If you've never used tab (or perhaps any written materials at all), you will be amazed at how easy it is to pick up. For starters, read **How to Read Easytab** on the next page. Then, certain tunes in this book, because of their recognizability and/or simplicity of structure, can serve effectively as “primers:”

Some of the more commonly recognizable tunes in *Granger's Fiddle Tunes for Guitar* are *Arkansas Traveler* (p. 4), *The Girl I Left behind Me* (p. 62), *The Year of Jubalo* (p. 173) and *Scotland the Brave* (p. 143). Starting out with a tune that is familiar to you is a tremendous help in understanding how tunes are presented in any type of notation, Easytab included.

❁ Jigs are sorely under-represented in the flatpick world—as in non-existent—which is a shame, because they're really fun to play. *GFTFG* contains about a hundred jigs. For you readers who don't know what a jig sounds like, think *Pop Goes the Weasel* (p. 122) or the *Irish Washerwoman* (p. 80), two jigs that most of us have in our heads. Again, comparing melodies you know to their tablature representations will be very valuable in learning how jigs are presented in this book.

❁ Those wishing to explore new material, but who are nervous about timing problems, should look for tunes set in the first position (the first four or five frets) and with few rests. There are lots of tunes in *GFTFG* whose parts only have one or two rests: *Forked Deer* (p. 57) and *Growling Old Man and Cackling Old Woman* (p. 70) are a couple.

❁ Those just learning to pick in sync with the beat—or who don't know what that means—should read **A Short Course in Flatpicking**, p. viii, and then look for tunes that don't have a lot of jumping from string to string, but rather ones that have long runs of notes on the same string, like *Old Joe Clark* (p. 115), *Liberty* (p. 96) and *Sally Goodin* (p. 139).

Conversely, more difficult tunes are those with lots of vertical movement up and down the staff and notes that are out of the first position—*i.e.*, fifth fret notes and above—like *Fred Wilson's Clog* (p. 59), *President Garfield's Hornpipe* (p. 123) and *Golden Eagle Hornpipe* (p. 64.)

❁ To see a list of the fiddlers from whose bows these tunes sprang, see **Sources**, p. xix.

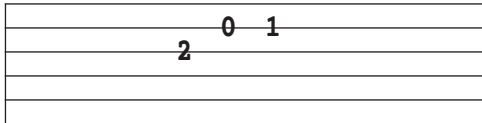
❁ And finally, for those who like to learn by ear, or who just want to hear what these tunes sound like, Mp3 recordings are available on a thumb drive, as a download or on CDs. Each tune is played once, with rhythm and lead on separate tracks.

♯ HOW TO READ EASYTAB ♯

Experienced tablature readers will immediately notice a difference in the tablature used in this book. As its name suggests, **Easytab** is streamlined, designed specifically to suit fiddle tunes. It is like conventional tablature in every way except for timing notation. It has proven to be a very simple, clean, picker-friendly way of presenting fiddle tunes.

The advantage of guitar tablature over standard music notation is the ease with which it can be learned and read by the guitarist. Easytab takes this advantage one step farther. It's been streamlined to present fiddle melodies in the simplest and most economical way possible.

The staff used by Easytab is identical to that used for conventional tab: six horizontal lines represent the six strings of the guitar, with the low E string (the thick one) on the bottom. Numbers on the lines represent notes to be played, in this case, the second fret of the G string followed by the open B string followed by the first fret of the B string:



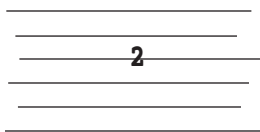
♯ TIMING NOTATION ♯

As I said above, the difference in Easytab is in its timing notation. Standard tablature, like standard music notation, uses stems to define note value. Easytab takes advantage of the fact that fiddle tunes are mostly eighth notes by making them the default and eliminating stems.

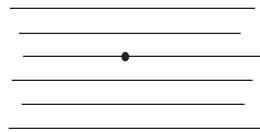
Rests also have an eighth-note value, and are shown by dots. A note with a dot after it is a quarter note. A note with three dots after it is a half note.

The elimination of forests of note stems results in a less cluttered, more legible and—important for a collection as large as this—more compact presentation.

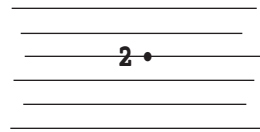
This timing thing is the only difference between Easytab and conventional tab.



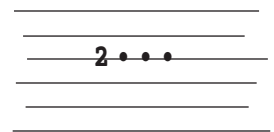
EIGHTH NOTE



EIGHTH REST

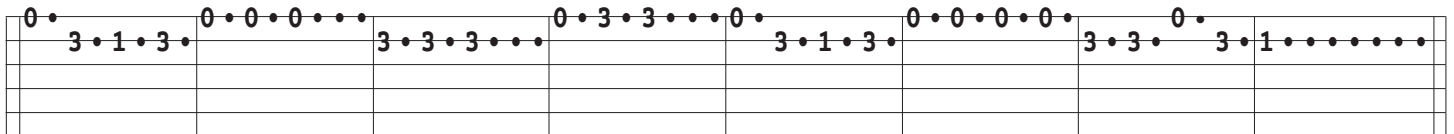


QUARTER NOTE



HALF NOTE

Here is *Mary Had a Little Lamb* written in Easytab. The notes are all quarter- and half-notes.



Almost all of the fiddle tunes in this book are either in 2/4 time—reels, hornpipes, breakdowns, hoedowns and rags—with eight notes or rests per measure or in 6/8 time—jigs—with six notes or rests per measure. By counting “ONE and TWO and THREE and FOUR and” (or, for jigs, “ONE two three TWO two three”), one can determine the down beats and can thus define the timing of any measure in this book. (For more on this, see **Timing**, page xi.)

Easytab uses standard tablature devices to represent guitar techniques. These are the **hammer-on**, the **pull-off**, the **hammer-on pull-off**, the **sixteenth note triplet**, the **slide**, the **double-stop** and the **trill**. (For a more thorough discussion of these devices, see **Ornamentation and Technique**, page xii.)

HOW TO USE GRANGER'S FIDDLE TUNES FOR GUITAR

Here is part one of a tune from this book, *Cricket on the Hearth*, with all of its parts identified, followed by detailed descriptions of these parts:

cf TITLE ALTERNATE TITLE(S) KEY ORIGIN/GENRE TYPE

CRICKET ON THE HEARTH * CRICKET ON A HEARTH

cf MARMADUKE'S HORNPIPE *et al* & YEARLING *et al* KEY: D(2) Bluegrass/Old-Time Reel

I C F C G C F G C

SOURCE: KENNY BAKER TUNE ENDS AFTER 2ND PART

INTRO NOTES PART SOURCE ACCOMPANIMENT CHORDS SPECIAL INFORMATION

Title

Each tune is listed under the title by which the I learned it, with alternate titles, if any, following. The listed title is in a larger font size, but all titles should be considered equals, and all titles are listed in the index.

cf

Some tunes have a *cf* below the title(s). This is *confer*, a fancy word meaning, essentially, “see also.” It directs you to other closely-related tunes in *GFTFG*.

Note that alternate titles attributed to a certain tune and *cf* cross-references suggesting relationships among certain tunes are open to debate. Deciding whether two tunes were identifiably separate or the same tune with different titles was a judgment call; the next person might well make different decisions. (Information about tune type and origin, on the following page, is offered with a similar advisory.)

Key

Following the title is the tune’s key listing. Simple listings, such as “G,” indicate a fiddle tune in the key of G, played in G on the guitar. The key listing “A(2)” indicates a tune in the key of A, but capoed two frets and still played out of the G position. Accordingly, accompaniment chords are given in their capoed setting: *i.e.* G, C and D instead of A, D and E. *Please remember this, or mayhem will ensue.*

The approach to capoing represented in this book is decidedly a liberal one: it was employed wherever improved voicing or better ease in playing the tune warrant it.

Some tunes change keys (modulate). The key listing “G/D,” for example, indicates a tune which modulates from one key to another (from G to D, in this instance). Modulations are usually to the five chord (the V), and generally call for the tune to resolve to its original key before ending. This usually requires that the tune end after its first part (see **Parts**, p. vii).

The key listing “C or D(2)” indicates a tune which is known to be played either in C or in D (whereupon the guitarist capo two frets). In cases where a tune is played in different keys which require different settings (*i.e.*, fingerings) on the guitar, as with *Hull’s Victory* (pp. 76-77), which is played in both the keys of D and F, both settings are given.

Where a tune's key is an identifying part of its distinction from another tune of the same title, it is listed in the heading with the title (as with *Lark in the Morning—D* and *Lark in the Morning—Em*, p. 91).

Where the same melody is played in different keys and under different titles, the keys are listed with their respective titles (as with *The Sailor's Hornpipe—G* or *A(2)*, also played as *The College Hornpipe* in *Bb(3)*, p. 138).

Tune Origin/Genre

As with titles, there are a lot of opinions about lineages of fiddle tunes. My opinions are offered in this book and they aren't very strongly held ones. They often are based on the contexts in which I learned the tunes, and you wouldn't have to look far to find disagreement. The purpose of this little section is to provide, in one or two words, a gentle indicator of one place that a tune has been—the genre in which I learned it.

Here are the terms used to define tune types in *Granger's Fiddle Tunes for Guitar*:

Old-Time:

The largest and most wide-ranging term. Includes Appalachian and old-time tunes as well as old popular tunes, such as *The Year of Jubalo*, *Pop Goes the Weasel* and *I Don't Love Nobody*, and published 19th-century tunes such as those found in *Ryan's Mammoth Collection* and *Col's One Thousand Fiddle Tunes*. Accompaniment varies, depending on the genre.

Southern:

Almost as variegated as old-time, southern tunes are often shuffle-based, and include square dance and hoe down repertoires as well as Missouri, Oklahoma, Arkansas and, especially, Appalachian tunes. Accompaniment is alternate-bass with runs thrown in, Riley Puckett style.

Irish:

Also known as Celtic tunes. Irish music is a sun with many planets. One of those is the Galway/Kerry style, which is well-represented in this collection by the tunes of Kathleen Collins, Joe "Banjo" Burke and Johnny Cronin (see **Sources**, p. xix). This style is rather straight-ahead, with minimal ornamentation, and it lends itself beautifully to guitar adaptation, whereas, say, Sligo fiddling is more ornate, requiring the transcriber constantly to make decisions as to which ornamentation to leave in and which to take out.

Not all tunes of Irish origin in *GFTFG* are listed as Irish; many have found their ways into other genres. Accompaniment is all over the map, in the good sense of that phrase. Rhythm players like the great Daithe Sproule like to push the limits, with fantastic results.

Northern:

Another far-reaching group. Northern tunes tend more toward the melodic and less toward the shuffle, and include the New England, French-Canadian, Canadian, Metis, and Cape Breton genres. Most traditional contra-dance repertoire is Northern.

Accompaniment is often punchy, and can have themed bass lines and jazzy passing chords. Piano is a common accompaniment instrument.

Bluegrass:

Includes tunes I learned in a bluegrass context, as well as tunes originally introduced as bluegrass tunes. Accompaniment is alternate-bass with runs thrown in.

Texas:

Characterized by a slower-then-reel tempo and a smooth jazzy feel. This genre includes tunes originating in Texas, Oklahoma, Arkansas and Missouri that are played in a Texas style. Texas tunes are common repertoire in United States fiddle contests.

Accompaniment is often closed chord with themed bass lines and passing chords.

Scandinavian:

Comprised of Swedish and Finnish schottisches, polkas and walking tunes. Accompaniment varies, depending on tune type.

Tune Type

Granger's Fiddle Tunes for Guitar lists the following types of fiddle tunes:

• **Reels, Breakdowns, Hoedowns, Polkas and Rags** are played up-tempo, ranging from “parlor tempo” (60 bpm), through flatpick jam tempo (70-110 bpm), past square dance/hoedown tempo (120 bpm) into bluegrass/hot picker territory (130 bpm and up). They have eight notes or rests per measure, and are counted “ONE-two-three-four TWO-two-three-four.” If one is picking in sync with the beat (see **A Short Course in Flatpick Guitar**, p. viii), they are picked “Down-up-down-up-Down-up-down-up.”

Depending on geographical, national and stylistic elements, these tunes are played with a variety of feels (an Irish polka, for example is smoother than a Scandinavian polka), but they are all in 2/4, and they all follow the same picking-in-sync rules described on page viii.

• **Hornpipes**, when played traditionally (as when accompanying a hornpipe dance), are slower than reels (60-100 bpm) and with a pronounced lobe to their beat, but are in 2/4 and are counted and picked the same as reels *et al.* Note that, in most genres in which they can be found, hornpipes are indistinguishable from reels in feel and tempo. If, for example, a tune is identified as being a bluegrass hornpipe, as in the case of *Durang's Hornpipe* or *Fisher's Hornpipe*, it has shed its hornpipe skin and has been reborn lobeless and faster.

• **Jigs and Slides** are 6/8 tunes, played up-tempo (88-152 bpm). They have six notes or rests per measure, comprised of two eighth-note triplets, and are counted “ONE-two-three TWO-two-three.” When authentically played, they are picked “Down-up-down-Down-up-down.” (See **Flatpicking a Jig**, p. ix.) Single jigs are based on quarter notes—*Pop Goes the Weasel*, (p. 122)—and double jigs are based on eighth notes—*Irish Washerwoman*, (p. 80).

• **Slip-Jigs** are 9/8 tunes played up-tempo (88-152 bpm). They have nine notes per measure, comprised of three eighth-note triplets, and are counted “ONE-two-three-TWO-two-three-THREE-two-three.” When authentically played, they are picked “Down-up-down-Down-up-down-Down-up-down.” (See **Flatpicking a Jig**, p. ix.)

NOTE: UNLESS OTHERWISE INDICATED, TUNES IN *GFTFG* ARE IN 2/4 TIME, AND CAN BE CONSIDERED TO BE REELS

Intro Notes

It is common for fiddle tunes to have intro notes, almost always two eighth notes or the equivalent. Where this happens (as in approximately half of the tunes in this book), all parts of the tune have the same number of intro notes, and the last measures of each part have an equal number of notes missing from them. (You may have to read that sentence twice.) This keeps the tune “square,” so that it doesn’t end up containing extra beats. For example, *Cricket on the Hearth* (p. 33) has a two-eighth-note intro for each of its parts, and two notes are missing from the last measure of each of its parts, so the parts knit together without dropping or adding beats. And, *The Hawk* (p. 72) has an eighth note and an eighth rest (or, a quarter note, depending on whether you let the note ring or not) as an intro for its first part, and two eighth notes for its second part. And again, the last measures of each part have only six notes in them instead of eight, to accommodate the intro notes.

Ending Notes

Some tunes, such as *Big John MacNeill's* (p. 12) and *Morning Dew* (p. 107), have a single note to the right of the last part’s staff. This is an ending note, and is used to resolve the tune to its tonic (main) chord. *Morning Dew*, for example, is in Em, but its second part ends on a D chord. This is not a problem while repeating the tune, as it leads right back into the first part. When ending the tune, however, it is generally agreed that it’s preferable to end on the tonic (except for cajun and zydeco music, but that’s another book). Thus the presence of an ending note. Note that the accompaniment chord above the ending note also resolves to the root, or main, chord.

Accompaniment Chords

Accompaniment chords are given above the tablature staffs. *They are given for the capoed setting in which the tune is to be picked.* Thus, chords for an A tune played with a capo on the second fret will be given in the key of G.

A measure of a standard reel would be accompanied by two “boom-chucks” (bass-note/chord pairs). (See **Rhythm Guitar Basics**, p. x.)

Perhaps nowhere in the world of fiddle tunes is there more room for disagreement than in a tune’s chord progression. The overwhelming majority of fiddle tunes were composed long before chords were ever put to them. Different players—often within different genres—can give the same tune a wide range of treatments, chord-wise. There are, for example, many ways to play chords behind *Sally Goodin* (p. 139), ranging from an old-timey style of playing nothing but the root chord all the way through, to an elaborate jazz-chord themed-bass-line backup. Texas and Northern tunes in particular will often be accompanied by creative, punchy, jazzy, dynamic chording, and Irish musicians, especially, possess a proclivity toward innovative chordal accompaniment. Accompaniment of Southern tunes tends to be straight-ahead alternated bass, with bass runs often thrown in.

Parts

Parts of tunes are indicated above the staffs on the left side. In tunespeak, letters are usually used to define parts, *i.e.*, A Part and B Part, although they are often simply called the first part and the second part. I use Roman numerals in this book (*i.e.*, I and II), in order to avoid confusion with the accompaniment chords near them above the staff. Yet another way of describing parts—this one in old-time parlance—is Low Part and High Part, because the second part of a fiddle tune is usually, wait for it, higher.

Most fiddle tunes are “square:” two parts of eight-measures each, with each part being repeated (AABB, or I I II II, or Low Low High High), but tunes with as few as one and as many as five parts will be found in this book, and some parts will have no repeat instruction.

The standard double-dot repeat instruction is used, and double vertical lines demark parts.

Tunes that are crooked—those with extra beats within measures, or with odd numbers of measures—are so indicated, as with *Yellow Gal* (p. 174) and *Texas* (p. 158).

Special Information

Special information about parts is provided below the last staff on the right side of the tune.

This will usually be an instruction to end the tune after some part other than the last (usually the first: “END AFTER I”). Where this is the case, it is the prerogative of the picker to play that part once or twice, although it is more common to play the part only once.

Upon occasion, an instruction will appear to play the parts in some order other than sequential. Example: “PART ORDER: 1232” in *Fiddler’s Hoedown* (p. 51).

Sometimes a part is played in one of a tune’s incarnations, but not another. This will be noted. Example: “PART III IN BLUEGRASS VERSION ONLY” in *Fisher’s Hornpipe* (p. 54).

Source

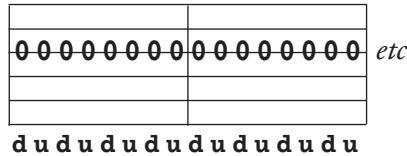
This is the fiddler from whose playing I learned the tune. This might be directly from a recording, or from information supplied by another player from whom I learned the tune. The person cited might or might not be the author, and the version presented in *GFTFG* might be note-for-note from the source, or partially from the source, or only inspired by the source.

I have not endeavored to trace tunes to their beginnings; rather, I have shown where *I* got the tune from. Notwithstanding, the source shown provides a great starting place for those wishing to further research the tune. As I mentioned in the introduction, *The Traditional Tune Archive* and *The Session* are two terrific fiddle tune databases.

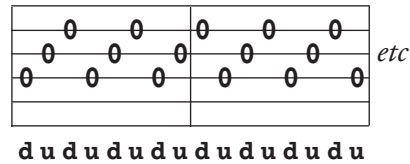
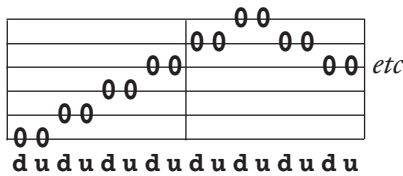
For a list of musicians from whose playing many tunes in this book appear, and for other source references, see **Sources**, p. xix.

❁ A SHORT COURSE IN FLATPICKING ❁

The essence of the traditional flatpick technique, and an element which enables one to play fiddle tunes at cruising speeds of up to twelve notes per second, is picking strings on upstrokes as well as downstrokes while working the flatpick in a smooth down-up-down-up alternating style. Facility in doing this can be gained by simply practicing on one unfretted string: “down-up-down-up-down-up-down-up” (Pick direction instructions are shown below the staff):



Then, practice maintaining this alternating pattern while moving from string to string:



There are several ways to pick these measures, none of them wrong, but the picking pattern I am recommending here is “down-up-down-up” **without regard to which string you’re coming from or going to, and including rests in the pattern** (so your hand keeps moving through rests). This is, in my terminology, playing in sync with the beat, that is, with downstrokes on the beats, and its what I call traditional flatpicking—in the style of Doc Watson, Norman Blake or Dan Crary. If you’re doing this right, the first note or rest of each measure will fall on a downstroke and the last note or rest will fall on an upstroke. If you’ve never picked like this, it may at first seem cumbersome—and possibly illogical—to pass by a string without picking it only to come back the opposite direction to pick it, but the benefits make the extra “travel time” worthwhile.

I hinted above at another, more hybrid style—I call it electric or jazz styling—in which the picking-in-sync rule flies out the window and pickers employ a more eccentric right-hand style. Think Clarence White or Tony Rice. For the flatpicker playing basic fiddle melodies, however, and especially for the beginning flatpicker, the standard picking-in-sync style is a good starting point, and is a skill that will serve well no matter where you end up on your flatpick journey. It can and should be employed for every tune in this book. One can always adopt the electric styling down the road; the two styles are perfectly compatible (In addition to their other obvious skills, Clarence White and Tony Rice were both *great* traditional flatpickers.)

The benefits of picking in sync are threefold:

- First**, you can put a “pulse” in your music, syncopating with almost an every-other-note-dotted feel—what they call swinging the beat. This is a counterpart to the equally-valuable un-syncopated eight-to-the-bar “machine gun” style of picking.
- Second**, one can punch beat notes, which all fall automatically on downstrokes, and
- Third**, the right hand doesn’t get confused as to which direction it should be going.

I can’t emphasize enough the value of learning to pick in this style!

The pick should be held comfortably; try to avoid having a death grip on it. Contrary to conventional instruction book wisdom, there is no “best way” to hold a pick. The most common ways are between the thumb and the side of the first joint of the index finger, or between the thumb and the index fingertip, or—a little less common—between the thumb and the index and middle fingertips, or between the thumb and the middle finger tip.

The arm and hand can be free-floating, or anchored with the palm of the hand on the bridge pins, or with the third and/or fourth fingers either planted on (posted on) or lightly brushing the top of the guitar. Most pickers, myself included, find anchoring, especially at fast tempos, to be necessary for the sake of control.

The right hand and arm should be relaxed and loose, with only the muscles that are needed being used. Be advised that this relaxation gets harder to maintain as tempo increases!

For good tone and volume, a medium or thicker pick should be used, and it should make a good solid contact with the string on both down- and upstrokes. Many consider it preferable to have as little of the tip of the pick sticking out from the thumb and finger(s) as possible.

The pick's down-up-down-up motion can come from the elbow, the wrist, the fingers or—as most pickers employ—a combination of the three.

Beware of dogma: every time a “Rule of Technique” is established, along comes a really good picker doing it the opposite way and proving it wrong. The final judge is the sound created, not the technique used!

✿ Flatpicking a Reel ✿

Let's look at the first part of *The Sailor's Hornpipe*, with “d-u-d-u” pick directions shown below the staff:

3 2 3 • 3 • 3 • 2 3 5 • 5 3 2 3 2 0 0 2 3 2 0 0
 0 • 0 • 3 1 0 3 2 • 2 • 3 • 3 3 1 0 1 0 2 0 2 0 0 2 0 2 1 0 • 0 • 0 •
 d u d d d d u d u d d d d u d d d d u d u d u d d u d u d u d u d u d u d u d u d u d u d u d u d u d u d u d d d

When picking a reel (or hoedown, hornpipe, etc.) in the traditional flatpick style, the first note of each measure is picked down, and each note and/or rest is alternated after that, so that the last note or rest of each measure takes an upstroke. Include rests in the alternating pattern: simply keep your hand moving past the rests, without hitting a string. This keeps you in sync with the beat, playing downbeat notes with downstrokes. As I mentioned earlier, this imparts a logic to the right hand, and allows you to inject a pulse and dynamic quality into a tune, while keeping the feel smooth and fluid. The arm and wrist don't vary from their down-up-down-up pattern. Sorry to repeat myself, but the importance of developing this “automatic pilot” sense of alternation cannot be emphasized enough. And, again, even if one eventually develops a more eclectic and varied right hand style, the ability to play in sync will continue to be of great value.

✿ Flatpicking a Jig ✿

Single jigs, double jigs, slides and slip-jigs are based on groups of three notes—triplets—and are distinguished by a “lilt,” created either by using a “Down-up-down Down-up-down” right hand pattern to play those triplets (the authentic or “right” way—see below) or by picking them “The Granger Way” (see NOTE below).

The fact that the picking pattern contains twice as many downstrokes as upstrokes, and the fact that rests in jigs tend to fall on upstrokes, make jigs downstroke-dominant. Look at the first part of a single jig we all know and love, *Pop Goes the Weasel*, and note the abundance of downstroke notes.

“Down-up-down Down-up-down” pick directions are below the staff.

0 • 0 2 • 2 4 2 4 0 • 0 • 0 2 • 2 4 • • 0 • 0 • 0 2 • 2 4 2 4 0 • 0 • • 0
 d d d d d u d d d d d d d d d d d d u d d d d d d d

NOTE: Jigs, slides and slip-jigs can also be picked the “wrong” way, with a straight “down-up-down-up” alternating pattern, so a measure comes out “Down-up-down-Up-down-up.” When using this pattern, the second beat of each measure falls on an upstroke. The jig “feel” is at risk when using this straight alternation: the picker will have to artificially “punch” the second beat in the measure, because it falls on an upstroke

Because I didn't know what I was doing in 1975, when I first started picking jigs, this is how I learned, and it is still how I pick jigs. With no pride, I call this the “Granger Way.” Old dog, old tricks.

✿ RHYTHM GUITAR BASICS ✿

This section is designed to teach basic rhythm guitar. Runs, “walking bass,” Texas-style chords, and other more advanced styles are not discussed here. *This rhythm is best done without upstrums.*

The type of rhythm most commonly played behind fiddle tunes is the alternated bass style (colloquially, “boom-chuck” or “boom-chick”). As implied, the style consists of a bass note, followed by a strum, followed by a different bass note, followed by another strum. The bass notes fall on the beats (the “one and three”—the first and third beats—of a four-beat measure), and the strums fall on the off-beats, or backbeats (the “two and four”—the second and fourth beats—of a four-beat measure). The pattern continues between those two bass notes for as long as the chord is held (unless the bass is “walking through” the chord or progression using a bass run, a more involved technique).

Simply playing this basic alternated-bass rhythm does four important things:

First: The bass note defines the beat

Second: The strum defines the backbeat

Third: The bass note implies a context for the melody

Fourth: The strum confirms a context for the melody

Be able to do this without upstrums—it makes cleaner backup!

Traditionally, the tonic (or root, or I, chord) is used as the first bass note of the pair. The tonic is the same note as the chord being played, *i.e.*, a G note for a G chord, a D note for a D chord. The most common choice for the second bass note is the fifth note of the root scale—the V. The chart below shows the I and V for the chords most commonly used in this book:

G: 3rd fret low E and open D

C: 3rd fret A and 3rd fret low E

D: Open D and open A

A: Open A and open E

E: Open low E and 2nd fret A

B7: 2nd fret A and 2nd fret low E

F: 3rd fret D and 3rd fret A

BASS NOTES FOR MINOR CHORDS ARE THE SAME AS FOR MAJORS

Accompanying jigs, slides and slip-jigs

Jigs and slip-jigs—6/8 and 9/8 tunes—are comprised of eighth-note triplets and require a bass note/strum pair for each three-note group, two per measure for jigs and slides and three per measure for slip-jigs. The bass note falls on the first note of the triplet and the strum on the third note. This creates a “boom, chick-boom, chick-boom” cadence which underscores the jig “lilt.”

Note that there are other ways to accompany jigs; we are only discussing the alternated-bass way here.

✿ Some Thoughts on Rhythm Guitar ✿

Be aware of the volume of the rhythm guitar compared to that of the lead instrument or instruments (especially other flatpickers!)

Pay attention to the relative volumes of the bass notes and strums. You should be able independently to vary the volumes of the two. There will be times, such as in an ensemble containing a lot of chordal rhythm players but no bass player, where you may want to “punch” the bass note and ease up on the strum. Conversely, if there is a bass player in the ensemble but you are the only chordal rhythm instrument, the strum would be emphasized.

In noisy or echoey rooms, or in full ensembles, you may want to “sock” the chord, by strumming it harder than usual and damping it (killing the chord’s sustain by relaxing the left hand fingers without actually lifting them off of the strings). This punches through all of the noise like a snare drum to define the beat.

It’s natural for the strum to be louder than the bass note. Learning to reverse the volumes of the two takes practice, but the payoff is huge. It’s difficult to learn to play a loud bass note and a quiet strum, but once you master it, your rhythm will be much more organic. Work on “snapping” the bass note and playing a relaxed, breezy strum.

Watch your brush strokes—the up strums in between bass notes and strums. Know when they fit and when the rhythm needs more holes in it. Brushstroke-less rhythm is particularly good behind other flatpickers.

Oh, and again, watch your volume!

⊛ TIMING ⊛

Assuming you have read **How to Use This Book** (p. iv), the types of problem you are most likely to have are with timing. Here's how to overcome them:

Dissecting a Measure of a Reel, Hoedown, Breakdown, Rag or Polka

If a particular measure is proving difficult in terms of timing, the measure can be “decoded” by adding “d-u-d-u” pick-directions below the measure. Let's look at the first part of *Whiskey before Breakfast*, with “d-u-d-u” added below the staff:

If this part is played slowly and smoothly, following the pick directions, its timing will be properly demonstrated. 99% of the time, single rests fall on upstrokes, but rags, Texas tunes and Southern tunes will often contain syncopated phrases wherein rests fall on the beat and are surrounded by upstroke (offbeat) notes. (Syncopation is defined, simply, as notes and beats falling where they wouldn't normally fall).

Let's look at some syncopation, in the first part of *Pike's Peak*:

Note that the third rest in the first measure falls on a downstroke. Keep your hand moving past that rest and come back in picking up on the G string “2” after it. There are four other downstroke rests in this part. If you alternate this part correctly, you will automatically capture its syncopation. This is very important to the overall feel of the tune, as well as keeping your right hand in sync with the beat. The syncopation in *Pike's Peak* is a very common one in southern tunes.

NOTE: Wherever you see two rests together with notes on either side of them in a 2/4 tune, syncopation is present!

Dissecting a Measure of a Jig

Timing problems with jigs, slides or slip-jigs can be solved by using the same procedure, but employing the “d-u-d d-u-d” instruction used for jigs, unless you're picking jigs the “Granger Way” (i.e., with straight “down-up-down-up” alternation—(see **Flatpicking a Jig**, p. ix).

Here is the first part of *Lassie's Fancy*, p 93, with “d-u-d d-u-d” indicators below the staffs:

If you're using the “legit” Down-up-down-Down-up-down sequence, note how many of the notes fall on downstrokes. Note, also, how the hammer-on-pull-offs are incorporated into the down-up-down picking pattern. And, again, as discussed on page ix, if you're using the Granger Way, note how many notes (the fourth and sixth notes of each measure) you need to “punch” using upstrokes: Down-up-down-Up-down-up.

✿ ORNAMENTATION AND TECHNIQUE ✿

In 1975, at the start of work on the first edition of *Granger's Fiddle Tunes for Guitar*, and again when commencing work on the second edition, the question of ornamentation reared its rococo little head. Should I present tunes in their "essential" versions, or should I include ornamentation? (And, when is ornamentation an essential part of a tune and when is it not?) I leaned toward the former in 1975, and even more heavily so 1994, for four compelling reasons:

First, it was in keeping with this book's stated purpose as a source/reference book, as opposed to being a style or technique book. Second, basic versions of tunes are more likely to be compatible with other musicians' versions. Third, ornamentation, broadly, should be a personal touch, reflecting a particular player's style and personality, and fourth, it's easier to accurately present and teach a tune via the printed page if it is not ornamentation-heavy.

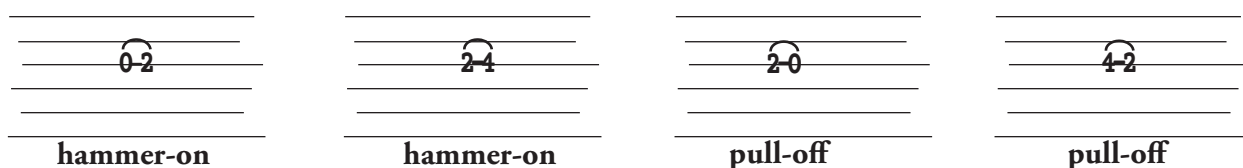
This section defines types of ornamentation, shows how to play them as shown in *GFTFG*, and gives tips on how to inject this ornamentation into fiddle tunes on your own. Please note that adding ornamentation is not essential to the successful playing of fiddle tunes. As I indicated above, it is usually optional. The tunes in this book can be played exactly as they are.

When selecting candidates to which you can add ornamentation, look for tunes with lots of rests. *Snow Deer* (p. 149), *John Hardy*, (p. 84) and *Reuben* (p. 131), as presented in this book, are austere in their essential-ness. Using the devices described below, you can personalize these tune—make them your own. Other tunes, like *Bee's Wing* (p. 9) and *Belfast* (p.10) are filled with ornamentation when presented in their essential versions.

✿ Guitar Ornamentation Devices ✿

There are some things that a fiddler can do that a guitarist can't, and vice-versa. It is very hard, for example, for a guitarist to play the four- and five-note rolls so common in Irish music. Here are some forms of guitar ornamentation commonly used in flatpicking along with examples of their use in *GFTFG*:

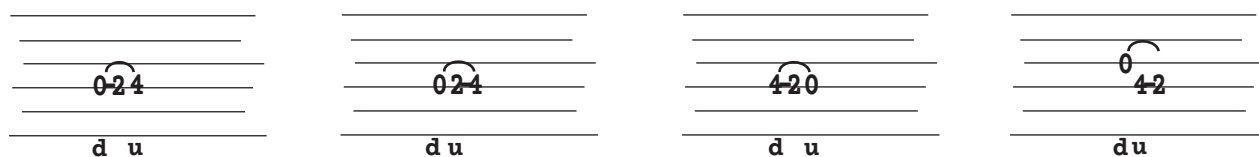
Hammer-ons and pull-offs: Are identified as two notes, ascending for a hammer-on and descending for a pull-off, connected with a hyphen and with a tie above them. They are created using only one pick stroke:



Unless otherwise indicated, hammer-ons and pull-offs have a value of one eighth note, and are usually connected to another eighth note to create sixteenth-note triplets, as the next section demonstrates.

Sixteenth-note triplets: Are three notes, joined by a tie above, with a value of two eighth notes. Three notes replace two notes and create a little double-time flurry. Depending on if and where hyphens are present, they are formed in a variety of ways, by using different ornamentation devices:

If two of the three notes are connected with hyphens, using hammer-ons or pull-offs, with the third note free-standing either in front of or behind, the figure is to be played as shown below:



Hammer-on-pull-offs: If all three notes in the figure are connected by hyphens, the figure is a hammer-on-pull-off—hammer-ons and pull-offs merged into a three-note passage to form a sixteenth-note triplet and picked with a single stroke. They are hyphenated and connected with a tie. A hammer-on-pull-off has a default value of two eighth notes:

hammer-on-pull-offs

Individually-picked triplets:

If there are no hyphens between the notes, they are to be picked individually, with a “down-up-down down up down” pattern, or with straight alternation, but doubletime regardless, as shown in *The Sunshine Hornpipe*, on page 154, and below, an example from the fourth measure of the first part of *Harvest Home* (p.71):

For more info about playing individually-picked triplets, see **Pick direction and ornamentation**, p. xiv.

Slides: Are identified as two notes ascending or descending—connected by a hyphen and with a tie above. Unless otherwise indicated, slides have a value of two eighth notes. Slides, as used in fiddle music, often serve the functions of creating drones or slurs by sliding on one string up to the same note as the string below it while picking both. There are only a couple of slides in this book. One of them is shown below.

Double-stops: Are simply two notes picked at the same time. A double-stop is shown by two notes stacked on adjacent strings on the staff. There are only a couple of double stops in this book. One of them is shown below.

The first and second parts of *Black Mountain Rag* show slides and double stops, respectively:

Trills: Called bowed triplets on the fiddle, trills are a common Irish ornamentation, and are best described, in guitar terms, as sixteenth triplets of unison notes which replace two unison eighth notes. There are no trills in *GFTFG*, but the examples below show how to add them. Trills have a default value of two eighth notes. For more info about how to pick trills, see **Pick direction and ornamentation**, p. xiv. I show one logical choice for pick direction below:

As a general rule, any two unison notes can be replaced by a trill.

Pick direction and ornamentation:

When using any of the guitar ornamentation devices I have shown in this section, note their value and adjust your picking pattern accordingly. Remember that devices that have a value of two eighth notes should be treated by the right hand as an eighth note with an eighth rest and that hammer-ons and pull-offs have a value of one eighth note.

When triplets have been picked with three pick motions, as in the case of trills or individually-picked triplets, you will end up out of sync with the beat, and you may have to correct by the use of two downstrokes or two upstrokes, either in front of or behind the device: either d-d-u-d, as shown under the tab in the section on trills, p. xiii, or d-u-d-d. Where there is a string of individually-picked triplets, as in *Harvest Home* on page xiii, you may be able to play straight alternation and come out in sync at the end (it depends on whether there are an even or an odd number of triplets).

♫Idiomatic Ornamentation♫

Ornamentation is endemic to all fiddling, but some genres rely more than others on ornamentation as a important parts of their identity. French-Canadian and Cape Breton fiddling come to mind, but without doubt the prime example is Irish fiddling. The employment of grace notes, rolls, bowed triplets *et al* in various combinations and to varying degrees defines the idiom and its many subsets.

The best way to gain an understanding of ornamentation’s role in fiddling, whatever the genre, is to listen, listen and then listen some more.

The devices that were described in this section can be employed to impart the guitar version of these idiomatic feels. Let’s take a look at the first part of *The Boys of Blue Hill* as presented in *GFTFG*, and then with ornamentation added, using some of the devices that were discussed in this section:

The image contains two musical staves of guitar tablature. The top staff shows the original piece with fret numbers (e.g., 4, 2, 4, 2) and rhythmic notation (e.g., 2 4 2 2 2 2, 0 2 3 3, 0 2 5 5 2 0 3 2 0, 3 2 0 3 0 3, 2 2 4 2 2 2 2, 0 2 3 3, 0 2 5 3 2 0 3 2 0, 3 . 2 . 3 .). The bottom staff shows the same piece with various idiomatic ornaments like grace notes, rolls, and triplets added to the original notes. Below the second staff, picking directions are indicated as 'd' for downstroke and 'u' for upstroke, with a note 'or, dud' indicating an alternative pattern.

The variation starts with a hammer-on with its first note on the beat, followed by a hammer-on with its first note on the offbeat. The third measure contains a pull-off and hammer-on combination. The seventh measure has a trill, followed by hammer-on, ending in a hammer-on pull-off in the eighth measure. It’s like a fireworks display!

I have shown the two most logical choices for pick direction for the trill, as per the top of this page: you either put two upstrokes at the end of the trill or two downstrokes at the beginning. Either way, you have strayed from in-sync alternation and have to “correct” as soon as possible. (See **Pick direction and ornamentation**, at the top of this page.)

It’s clear from this example that there is limitless potential for injecting ornamentation into a tune. In transcribing the tunes in *GFTFG*, the difficult thing was to determine which ornamentation was the fiddler’s customization of the tune and which was actually part of the tune—and of the genre. And then, if I decided that it was someone’s personal statement, so to speak, should I leave it in and present it as an example of optional ornamentation typical of whatever genre the tune was being played in? It’s tricky business trying to capture the essence of a tune: *Whiskey before Breakfast* is going to get two different treatments from a Sligo fiddler and a traditional flatpicker. Which to include?

♫AND FINALLY. . .♫

All of this talk about ornamentation may be more than you want to know, or it may be above your current pay grade, skill-wise. Remember that you can leave all of this ornamentation out and still be a damned fine picker of fiddle tunes. And, ornamentation that appears in the tunes in this book can be removed by reverse-engineering, if you will, the instructions for adding ornamentation.

❁ FINGERING ❁

This section discusses fingering issues that arise from playing fiddle melodies.

Granger’s “Five Rules of Finger”

The standards by which fingering was developed for this book are as follows:

First: Granger’s First Law of Fingering: There is either only one obvious way to finger a passage, or there are two or more equally viable ways.

Second: Except for the 3-5-7 fretting (see below), all left hand reaches will be four frets or less.

Third: There will always be at least one rest or an open string or strings to accomodate movement up and down the neck (see next section).

Fourth: No finger will be asked to hop from one position to another within an eighth-note’s time.

Fifth: As already indicated, many tunes require use of the pinky. If your pinky is poorly trained (as most are!), view these tunes as opportunities to train it and get it up to speed.

Given the above guidelines, there was no need to place fingering instructions below the tablature staves.

I don’t want to scare away those avowed non-pinky users among you. Most of the content of this book—even the four-fret content—can be played with your index, middle and ring fingers, by having them stretch out over four frets, but ability to use your pinky will make things better organized—less hectic. And all of your notes will sound better. And your playing will be less tiring. And you’ll be able more easily to make the 3-5-7 reach. Read on.

The 3-5-7 Dilemma, and Fingering up the Neck

I have generally set the tunes in *GFTFG* as low on the guitar neck as possible, but many tunes have to move out of first position to grab their high notes. The most common of these shifts is the 3-5-7-fret reach in tunes in G or capoed G settings—*i.e.*, A(2), Bb(3). Many fiddle tunes have, as their highest note, the third above the root which, in the G setting, is the B note on the seventh fret note on the high E string. The guitarist has the choice of darting up and back to grab that note by making a 3-5-7-5-3 reach using the first, middle and pinky fingers, or of moving into an upper-neck 7-8-10 position to accomodate the 7th fret note.

In most cases, I employ the 3-5-7 for four reasons:

First, the high note, is generally only picked once, having been run up to and then back down from, and it’s cumbersome to hike up the neck, play five or so notes, then hike back down the neck.

Second, the 3-5-7 fingering most closely approximates the fingering the fiddler uses.

Third, the timbre and tone of the first position notes are less affected: shifting to an upper-neck position to grab the 7th-fret note creates a whole section of five to eight notes that, simply put, sound different.

Fourth, guitarists, even those with with small hands, who have worked on their left hand—especially their pinkies—so they can spread their fingers out over the neck, should be able to make this reach.

You can find examples of 3-5-7 fingering in *The Chateauguay Reel* (p. 26) and *Bitter Creek* (p. 13).

The 7-8-10 Fingering

All of this being said, I have, in some cases, moved passages into upper-neck 7-8-10 settings to grab that same 7th fret note. Let’s look at both of these options:

3-5-7 fingering

7-8-10 fingering

This 7-8-10 position is sometimes preferable. The third-fret E string note shifts to the eighth fret of the B string, the fifth-fret note shifts to the tenth fret of the B string, and the 7th fret note stays where it was. I use the 7-8-10 position where the high note will be played more than once in short order.

Those of you who don't like playing up the neck can use the 3-5-7 position. Those who feel your hands are too small to make the 3-5-7 reach can use the 7-8-10 position.

One way or another, those high thirds have to be accommodated. They are a fact of fiddle tune life. It should be no surprise that I recommend mastery of both options, and the occasional random choices I have made in terms of which to use where in *GFTFG* reflect this, as in the second part of *Joy of My Life*, p. 86, where I arbitrarily use the 7-8-10 position.

NOTE: ANY 3-5-7 FINGERING CAN BE CONVERTED TO A 7-8-10 FINGERING

In some tunes, the high note goes a step or two higher than the third, to the fourth or fifth, which, in the case of tunes set in the G position—*i.e.*, G, A(2), Bb(3)—are on the eighth and tenth frets of the high E string. In these cases, one has no choice but to go up to the 7-8-10 position to grab those tens. You can find examples of this fingering in *Sleepy-Eyed Joe* (p. 147), which goes to the fourth (the eighth fret of the high E string) and, in the key of D, *The Scholar* (p. 142), more about which shortly.

To restate Granger's Third Rule of Finger, when the 7-8-10 position—or any other up-the-neck fingering—is called for, the left hand will, in my tablature, always be given a “travel day”—the presence of a rest or rests, or of an open string or strings, or both, giving the picker time to make the move.

The latter method—taking advantage of an open string note in a continuous passage of eighth notes to change left hand position—is called “floating,” and I call the open-string notes the “float points.” Simply put, it is the way to play a continuous run of eighth notes while changing neck positions.

Here are G major scales, using float points—the open E string notes—to get up and back down the neck without interrupting the flow of notes, shown in both the 3-5-7 and the 7-8-10 positions:

You can see examples of floating in the second part of *Ten Penny Bit* (p. 157), *The Golden Wedding Hornpipe* (p. 64) and the second part of *Faby's* (p.47).

And now, let's return to *The Scholar*, whose first part is simple enough, but whose second part goes bonkers:

Starting in the seventh-through-tenth fret position because of the high E string note in the second measure, we float down to first position *via* the open E string in the third measure, then back up *via* the open E string at the end of the fourth measure. Then, in the last measure, we finger as indicated in order to grab the sixth fret note.

And, here's another case—another D tune—where an entire passage is, of necessity, played up the neck: the second part of *Hauling Home* (p. 72), which appears, at first glance, to be somewhat daunting, but which is easily demystified using the protocol described above. The highest and lowest frettings in the passage should be determined, and left hand placement should be decided accordingly. I call this “zone coverage.”

The first float point is the open D-string and rest at the end of part one. Scrutiny of the intro notes and first two measures of this second part reveals that the passage is limited to the seventh through tenth frets. The picker simply assigns the index, middle, ring and little fingers of the left hand to the seventh, eighth, ninth and tenth frets and—zone coverage: seventh-fret notes are fretted by the first finger, eighth-fret notes by the middle finger, and so on. Finally, the open D-string at the start of the third measure is the float point that allows the picker to get back into first position.

Position Playing

In picking both *The Scholar* and *Hauling Home*, we employed what's called position playing, which is a kissin' cousin to zone coverage: we grab a four-fret position for an extended period, assigning each finger to one of the four strings. It makes the difficult job of picking fiddle tunes on the guitar a little easier.

Note that position playing major scales requires the use of all four left-hand fingers.

More examples of both floating and position playing can be found in *The Golden Wedding Hornpipe* (p. 64), the third part of *Fisher's Hornpipe*, the second part of *Fisher's Hornpipe* in F (p.54), the third part of *Fiddler's Hoedown*, (p. 51), and the second part of *Sean Ryan's Reel*, (p. 143).

General Fingering Issues

If there is a fingering problem in a tune, first isolate it by determining at what point (usually after an open string or rest) the problem begins, and at what point it ends (usually before the next open string or rest). Below is the third part of *Jackson's* (p. 80). How does one get from the second fret to the seventh fret with no rests or float points and without stretching more than five frets? The problem passage starts after the open E string in the first measure and goes through the open E in the third measure. This solution to the fingering problem in this case lies in changing the finger used on the third fret of the B string midway through the second measure:

0 3 0		0 3 2		5 7		5 2 3 2 0		0 0 2 3 2 3 5 5 3 0		3 7 0		3 7 0 3 2		0 2 5 5 3 3 2 3 2 0 2 3 5 2 3 0 2 3 2	
3 0 3		3 3 3		3 0		3 0		7		7		3 3 2 3			
2 2 2		2 1 2 4 1 4 1 4 1		2 1 2		2		1 2 1 2 4 4 3		4 1 4		4 1 4		2 1 2 2 1 2	
		1 4 4 2 2 1 2 1		1 2 4 1 2		1 2 1									

No finger has had to move to another position in an eighth note's time, and the hand hasn't had to stretch beyond a five fret reach. The Five Rules of Finger have been adhered to.

Left-Hand Barring

There are a few places in this book where barring two or more strings is called for. Any passage which includes an abundance of notes on different strings but on the same fret is a candidate for barring. Look again at the second part of *Hauling Home* on the previous page. In order to play those seventh-fret notes, the first finger bars across the D, G and B strings.

Here's another example: In the first measure of the second part of *Roaring Mary* (p. 132), barring the sixth and seventh notes—the D and A strings—with the index finger, allows us to play this entire part in the second position (*i.e.*, 2nd through fifth), as the fingering guide below the staff indicates:

2 4 2 0		2		0 2 4 0 2 0		0 2		0 0 4 0 0 0		2		0		2 3 • 2 0		0		2 5 2 0 5 2		3 3 •	
4 2		3		2		2		4 4 4		2 2 2		0 4 4 4		4 4 4		2		0 3		3 3 0 0 3	
1 3 1		3 1 1 2		1 3		1 1 1		3		1 3 3 3		1 1 1		3 3 3 1 3 3 3 1		2 1 2		1		2 2 1 2 1 4 1 4 1 2 2	

Note that there are situations where barring does not work well:

Let's look at the first part of *Woodchopper's Breakdown* (p. 173), for example. It makes sense to bar in the third and seventh measures of the first part, but not in the eighth, where separate fingering of the second fret notes on the B and G strings works better.

Pick direction instructions have been added to show how to play through sixteenth-note triplets (see p.xii). Note how the pick keeps moving through the hammer-on pull-offs.

Musical notation for a guitar piece. The staff shows a sequence of notes with pick directions (up and down strokes) and fingering numbers (1-4) above the notes. The notes are arranged in a rhythmic pattern across six measures.

Another instance where fingering separately works better than barring can be found in the first and fifth measures of *Williamson's Hornpipe* (p. 171). At first glance, those stacked third-fret notes look like perfect candidates for barring, but examination of the passages shows that separate fingering works better. My recommended fingering is shown below the staff: we stack the middle and first on the G and D strings to play the third-fret notes.

Musical notation for *Williamson's Hornpipe*. The staff shows a sequence of notes with separate fingering numbers (1, 2, 3) above the notes, illustrating how to play stacked notes without barring. The notes are arranged in a rhythmic pattern across six measures.

✿The whole ball of wax✿

Here is a last example of ornamentation, non-barring and tricky fingering all rolled into one: the Irish version of *The New Century Hornpipe*. I show both pick directions and fingering:

I

Musical notation for *The New Century Hornpipe* (Part I). The staff shows a sequence of notes with pick directions, fingering numbers, and ornaments (trills and grace notes) above the notes. The notes are arranged in a rhythmic pattern across six measures.

II

Musical notation for *The New Century Hornpipe* (Part II). The staff shows a sequence of notes with pick directions, fingering numbers, and ornaments above the notes. The notes are arranged in a rhythmic pattern across six measures.

Left Hand Note

As with *Woodchopper's Reel*, I am fretting in the second position (the second through the fifth frets). It is awkward to bar the two's at the end of the second measure, so we enlist the first finger to fret the G-string note. Ditto for the stacked two's in the seventh measure.

Right Hand Note

Note the uses of the hammer-on and pull-off variants shown on page xii. I have shown "d-u-d-u" directions for picking this tune in sync. This tune exemplifies the benefits of playing complex tunes in sync, keeping downstrokes—all of them—on the beats, and upstrokes—all of them—on the offbeats. All of the first notes of the hammer-ons and pull-offs fall on downstrokes except for the second figure in the second measure of the second part, which starts on an upstroke.

And Finally, Remember Granger's Rules of Finger

If you run into other fingering issues, think of them as puzzles to be solved.

In this book, there will always be a way to finger problem passages without violating Granger's Rules of Finger, and there will often be multiple ways.

If you are a three-finger fretter (*i.e.*, if your pinky lays fallow), you will still be able to play the majority of these tunes; you'll just have to do a bit more scrambling and reaching than if you included your pinky in the action.

❁ ABOUT SOURCES ❁

Below are the musicians whose repertoires provided many of the tunes in *GFTFG* and whose names you will find affixed to tunes they provided. Various, I recorded contributions directly from the source, or I bought recordings, or the player from whom I got a tune was able to cite a source. In some cases, the cited source is the composer of the tune, but in most cases the tune was simply in their repertoire. I tried, always, to transcribe essential source versions note-for-note.

Zeke Backus	Dan Crary	Reg Hill	Sean McGuire	Joseph Robichaud
Kenny Baker	Rudy Darling	Donna Hinds	Pete McMahan	Eck Robertson
Dick Barrett	The Dillard's	Bill Hinkley	Roma McMillan	Joe Robertson
Lucien Beauchemin	Bob Douglas	E J Hopkins	Don Messer	Don Roy
Louis Beaudoin	Wilson Douglas	Willie Hopper	Kerry Mills	Buck Ryan
Byron Berline	Camile DuBois	Santiago Jimenez	Henry Moore	Llewellyn Sexsmith
Norman Blake	Mary DuShane	Herman Johnson	Melody Morin	Arthur Smith
Boys of the Lough	Lyman Enloe	James Kelly	Dudley Murphy	Bill Spence
Conrad Brierre	Winston Scotty Fitzgerald	Peter Kennedy	Sonja Nordstrom	Daithe Sproule
Enoch Cameron	Howdy Forrester	Clark Kessinger	Dick Nunneley	Cyril Stinnett
John Campbell	J P Fraley	Rich Klatt	Paddy O'Brien	George Stinson
Ken Campbell	Raymond Frechette	Joe LaBrosse	Tim O'Brien	Lowe Stokes
Scot Campbell	Joe Gagne	Ned Landry	Joe Panczewski	Gid Tanner
Gus Cannon	King Ganam	Clarence Langen	Ray Park	Tater Tate
Jean Carignon	Frank George	Libby Larsen	Conrad Pelletier	Benny Thomason
David Carr	Paul Gosselin	Leroy Larsen	Red Rector	Eleanor Townsend
The Chieftains	Bill Guest	Frank Livingston	The Red Clay Ramblers	Graham Townsend
Curly Ray Cline	Ben Guillemette	Joe MacLean	Henry Reed	Doc Watson
Earl Collins	Lee Guthrie	George Maille	Dick Rees	Delores White
Donald Commo	The High Level Ranters	Levi Masse	Bill Reser	Vern Williams
				Bob Wills

A few players merit special thanks for recording albums which proved particularly fruitful in my search for tunes:

Kathleen Collins released *Traditional Music of Ireland* on Shanachie Records in 1976, and Johnny Cronin and Joe “Banjo” Burke album, recorded an album, *Cronin and Burke*, on Shanachie Records in 1977. These musicians all three played in the relatively unornamented Galway/Kerry style. Dudley Laufman recorded an album of contra dance tunes, *Swinging on a Gate*, on Front Hall Records in 1974, and eastern Kentucky fiddler Buddy Thomas made field recordings in the early 70s.

The common thread among all of the above recordings is that they are relatively unornamented “declarative sentence” statements of tunes which translated beautifully to flatpick guitar. I couldn’t resist being piggish in my plundering of the above-cited recordings, and the results—some thirty tunes—are peppered liberally throughout *GFTFG*.

I mined more tunes from K-Tel International’s 1972 album, *25 Old Tyme Fiddle Favorites*. K-Tel was a Canadian company, and the tunes are decidedly Canadian. There were no musician credits listed, but Ontario fiddler Graham Townsend is believed to have been involved. Some sources credit “The Fiddle Beaus,” but there is no information anywhere about them. Other sources cite “various performers.” I would love to know more!

Other Sources

There were precious few published fiddle tune collections in the mid-70s. Four of these were particularly helpful to me in compiling tunes for *Granger’s Fiddle Tunes for Guitar: One Thousand Fiddle Tunes*, published by M M Cole (cited as “Col’s,” which is what my musician friends and I call it); Miles Krassen’s *O’Neill’s Music of Ireland*, published by Oak Publications; *The Old-Time Fiddler’s Repertoire*, by R P Christeson, published by the University of Missouri Press; and *The Fiddle Book*, by my old friend Marion Thede, published by Oak Publications.

There is now unlimited access to fiddle music collections, so one has to be reminded the importance and relative rarity of earlier collections such as these. Present day, two online databases were tremendously helpful in finding not tunes, but new alternate titles for the third edition: *The Traditional Tune Archive* and, for Irish music, *The Session*.

❁ The History of *Granger's Fiddle Tunes for Guitar* ❁

In the Beginning. . .

In 1974, I moved from my native state of Oklahoma to Minnesota. I had been playing guitar and banjo in Arkansas and Nashville, and had been on the road a lot, and I was tired of travel, hot weather, flat terrain and anti-hippie sentiment. Since I had roots in Minnesota (my mother being from St Paul) and had always loved visiting there, the state was a logical relocation choice.

Shortly after my arrival, Garrison Keillor, who had started *A Prairie Home Companion* at about that time, decided that he wanted a regular house band, instead of the band being made up of whichever musicians happened to be on the show that day. Look up serendipity in the dictionary and you will find the story of how I came to his attention.

Joining the Band

I was working at the Guthrie Theater in Minneapolis in 1975. An in-house performance of mine there was recorded. My first wife, Sherry, was managing a deli where musician Jerry Rau would customarily come for a free cup of coffee and some conversation. One morning, Sherry was playing the tape of the Guthrie performance. Jerry, who was during that time doing the booking for the legendary Coffeehouse Extempore, in Minneapolis, heard the recording and started booking me at the Extemp as a solo act one Sunday each month. Local musicians heard me, and when Garrison started asking around as to who might work well on guitar and vocals, my name came up.

What followed was four years of weekly work and touring with the *Companion* as part of The Powdermilk Biscuit Band. We were a string band, and were responsible, in the role of house band, for instrumental “bumper” and background music as well as the requisite vocals. The instrumental music generally took the form of fiddle tunes, and I found myself learning new tunes at the rate of two or three a week, thanks to my bandmates.

These three players became very important to my musical life. In 1975, when I joined the band, I fancied myself as a pretty hot flatpicker. After all, hadn't I competed in the flatpick contest at the second Winfield Festival and tied for sixth? (For those who don't know, “tying for sixth” means you lost: there were only five winners.) I knew the entire flatpick repertoire—*i.e.*, the same twenty fiddle tunes that every flatpicker knows—the tunes we had learned from Doc Watson, Norman Blake and Dan Crary recordings—and figured that was about it. I mean, now many more fiddle tunes could there be?

I Find Out

Enter my bandmates: Bob Douglas, Mary DuShane and Dick Rees. Serious tunesmiths all, who, along with *Home Companion* regular, multi-instrumentalist Bill Hinkley, turned me on to worlds I didn't know existed: Irish tunes, Cape Breton tunes, Canadian tunes, French-Canadian tunes, northern tunes, southern tunes, jigs, slip-jigs, hornpipes, schottisches and on and on. To learn these tunes, I would tab them out during the first of our two weekly rehearsals, learn them before our second rehearsal, and then we'd play them on the show.

When, around 1978, the number of tunes in my notebook reached 250, I started entertaining thoughts of assembling them into a publishable book. I sensed a need for a large collection of flatpick tunes, along the lines of the *Cole's* and *O'Neill's* collections, but written in tablature instead of standard music notation.

I further realized that, because of the wide variety of fiddle tunes the Biscuit Band played, mine was a very interesting collection. I had proven, in front of thousands of people, that the tunes worked well on the guitar and yet, far from being the same-old same-old, there were tunes of all types from all over the place, especially reels, jigs and hornpipes from America, Canada and Ireland. I came to realize that we flatpickers fished in a very small pond—that there should be more to flatpicking than *Red-Haired Boy*.

I had initially planned to collect a thousand tunes, but it soon became clear that five hundred was a more realistic number. I was already halfway to that goal, and began to collect and mine recordings and the above-mentioned books for more tunes. I would take a cassette recorder to fiddling friends' houses, or to wherever else there were fiddlers, and hit them up for tunes, and I bought and borrowed whatever fiddle albums I could find.

Thus was I introduced to the wide world of fiddle music, where my world up to that point had been bluegrass, flatpicking, swing jazz, five-string banjo and contemporary country music.

The Origin of Easytab

I didn't set out to develop a style of tablature different from what is commonly used. Easytab was just a quick shorthand way of notating the tunes in my rehearsal notebook.

When I started thinking about book composition, it was clear to me that I should follow a *Cole's*-style format—wherein an entire eight-bar tune part is presented on one line—unless I wanted the book to be three inches thick! A less-cluttered tab format was called for. Enter Easytab: it obviated the need for note stems, resulting in an easy-to-learn, clean, compact form of notation.

A Book Is Born

The first edition of *Granger's Fiddle Tunes for Guitar* was published in 1980. It was rustic—a glorified quick-print publication. The printer, thinking the page numbers were intended only for his use in laying out the book, eliminated them, so each copy of the book had to be hand-numbered. I threw a series of “numbering parties:” events which separated my good friends from my so-so friends. Half a dozen or so volunteers would meet at the Homestead Pickin' Parlor, in Richfield, Minnesota, and I'd bring a few cartons of books, a few six-packs and pizza.

In that first edition, I presented the tunes in 4/4 time and used asterisks instead of dots to denote rests. And, the Granger scrawl was in full flower. It was funky in its appearance, but it was accurate and it was the first of its kind.

I began to get requests for the recordings of the tunes, so I recorded about two hundred of the tunes on three sixty-minute cassettes. These were as primitive as the book: they were recorded and dubbed on funky equipment, but they were functional and they sold well.

The Second Edition

By the time the first print run of a thousand copies of *GFTFG* was exhausted, in the early 90s, I had a partner. Paul Christianson, a retired pharmacist, was a guitar student of mine. He came aboard initially as a backer of the second edition of *GFTFG* and stuck around to eventually become an equal partner. Since then, he has done the accounting, the shipping and receiving, the billing, the phone-answering, and accompanied me to a number of festivals and trade shows, and he has become a good friend.

With Paul aboard, the second edition was soon ready to go. It was several steps up from the first edition: the tablature, while still handwritten, was more neatly laid-out, tunes were converted to 2/4 time, rests were changed from asterisks to dots, and the title blocks were typeset, thanks to Bill Nicholson (more on Bill later). I added additional informational and instructional appendices and had a better printing job done on better paper. The second edition also had a better cover and, in response to requests, a water-resistant one: apparently, *GFTFG* was used by more than one picker as a beverage coaster.

One mistake we made with the second edition was that we believed the printer when he told us that his perfect binding (squared off spine, with pages glued in) would allow the book to lay open and that pages would not come loose. Neither was true, and, toward the end of that press run's life, I took to recommending to buyers that they take the book to their local quick-print place and have it spiral-bound. I didn't raise the price for decades, so it was easy to suggest that the buyer could use the five bucks they saved on the book price for this purpose. (*Granger's Fiddle Tunes for Guitar* started out at \$30 in 1980, and stayed at that price until 2005.)

Naming Easytab

Although I had used my tab style since 1972, it wasn't until the second edition of *GFTFG* that I thought of naming it, whereupon I came up with the moniker “Easytab” and the goofy-but-true slogan (since abandoned), “Like regular tab—but easier!”

Granger Publications didn't do a copyright search on the name Easytab, and we assumed that we would run across it in a nonmusical context or two. This happened sooner than we expected, however. On literally the same day as we received the first printing of 3000 copies of the second edition of *GFTFG*, I walked into my

pantry, picked up a box of prezels, opened it, and saw on the tab-into-slot box flap “Easytab.” So far, we haven’t heard from the pretzel company’s attorneys, although we did hear from a guitar teacher in California who had used the name Easytab for his form of notation for almost as long as I had for mine. In a cordial phone call, we agreed to peacefully coexist.

Recording Madness

Drawing upon the success of the first tapes, I decided to record all 507 tunes in the book for the second edition of the tapes, and to use better equipment. Studio time for a project such as this would have broken me, so I did the best I could using consumer-level technology available at that time. I recorded the tunes on five ninety-minute cassettes onto a Tascam 424 cassette recorder through a Shure condenser microphone, playing my 1989 Santa Cruz Tony Rice model guitar.

I then mastered those onto DATs (digital audio tapes), which were then sent to the duplicator to create a five-cassette set of recordings. Starting about 1994, I began to get requests for the recordings in CD form. It was, of course, a great idea, but the then-\$12,000 price tag to get the collection onto CD was prohibitive for as modest a company as ours, and we had to answer such requests with a wistful “some day.”

To CD. . .and beyond!

“Some day” arrived in on December 31 1998, when my good friend, computer and audio expert and guitar and mandolin picker Bill Nicholson, came to a party bearing with him the gift of an out-of-print album of mine duplicated onto a CD. He had just gotten a good CD burner and was anxious to put it and the assorted software associated both with it and with digital audio production through their paces.

This was hardly Bill’s first contact with *GFTFG*: He was at the numbering parties mentioned earlier, he can play most of the tunes in the book, he typeset the second edition titles, he helped me design the companion cassettes and he designed a lot of the early advertising. It was even his DAT that I borrowed to master the recordings. But other than that. . .

Despite all of his past experience with *GFTFG*, Bill may not have realized the enormousness of digitally mastering 507 separate WAV files, but he did the job, and, as always, he did it well. He finished the job the night before being placed in the Minnesota Home for the Musically Befuddled (his wife called the authorities when she couldn’t get him to stop humming *Sheep and Hogs Walking through the Pasture* in his sleep). Ever the loyal friend, I visit him. Not as often as I should, but I do visit him.

We had the recordings burned onto CDs and duplicated, and the seven-CD set that resulted was very popular over the course of its lifespan. In 2021, however, it went the way of the cassette tapes that preceded it, and we began to offer the recordings on a thumb drive.

The Book You Are Holding

There are a number of changes in the third edition of *Granger’s Fiddle Tunes for Guitar*, the most dramatic and visible being an increase in the number of alternate titles from 1000 to 2500, thanks to the advent of online databases, and the typesetting of the tablature. I tried never to be an apologist for the handwritten tab in *GFTFG*: it was legible, it was functional and at any rate it was the only game in town at the time that I wrote the second edition of *GFTFG*. That said, I was delighted when the option to typeset my tablature came along.

Dan Miller, in the mid-90s, was just starting *Flatpicking Guitar Magazine* and had asked me to be a columnist. Happy to accommodate my Easytab, he came up with the basic idea for “typesetting” it, and Bill Nicholson and I refined it, creating an Easytab program.” I used it—and further refined it—in my *Flatpicking Guitar Magazine* column for 20 years, and it’s how this book was created.

In a nutshell: using a monospace (non-justified) type font, I fill a tab staff with invisible zeros—sixty-four across and six down. Then, using the arrow keys, I place the cursor where a note is desired, delete the invisible zero, and type in the number.

The process is painstaking; every note and symbol is hand-placed. And, a comparison of the tunes on any given page will reveal that each tune is different with regard to spacing, to suit the needs of the tune and the design

of the page. (For example, if a tune has a string of numbers along its top line—the high E string—I place the accompaniment chords a bit higher above the tab staff than I otherwise would.)

The accompanying texts—including the section you’re reading right now—have also been expanded and improved, reflecting what I’ve learned since the 70s, and have been moved to the front of the book, instead of being appendicized at the back.

And, finally, I have re-inserted my source citations for the tunes, which I had excised from the second edition. I had been worried that readers would think of those names as being the composers of the tunes, which is generally not the case, but I decided that they are too important not to be included.

The End

That’s the story of *Granger’s Fiddle Tunes for Guitar*. It may be much more than you need or want to know, but there are those among us (such as musicologist Patrick Sky, who exhaustively researched the Ryan’s collection) who are curious about odysseys and oddities such as this history. Maybe one day some budding young PhD candidate will come across this collection and its story.



507

FIDDLE TUNES

FOR

GUITAR



ACE OF SPADES ♣ BILLY WILSON

KEY: A(2) Texas

I G C G D G D G C G D G

II G C D G D G C D G

III D A D A D A D

SOURCE: Benny Thomason

TUNE ENDS AFTER FIRST PART

ACROBAT'S HORNPIPE ♣ THE ACROBAT ♣ THE ACROBAT'S CLOG ♣ GATE TO THE WEST ♣ THE NIGHTINGALE

KEY: B \flat (3) Old-Time

I G D G D G C G D G

II D Em G A D A D Em G A D

SOURCE: Cole's

TUNE ENDS AFTER FIRST PART

ADRIAN'S REEL

KEY: A(2) Old-Time

I G C D G

II G C D G

SOURCE: Pete McMahon

ALFIE'S HORNPIPE * ALFY'S HORNPIPE * ALLEN'S REEL * ALLAN'S REEL

KEY: A(2) Northern

I G C G D G A D C G D G C D G

II D A D A D

SOURCE: Joe Panczewski

TUNE ENDS AFTER FIRST PART

AMATEUR HORNPIPE

KEY: A(2) Old-Time

I G D G C G A D G D G C D G

II D G C G A D G C D G

ANDERSON'S REEL * DON'T BE FOOLISH * FLOWERS OF REDHILL * FLOWERS OF RED HILL * THE FLOWERS OF THE RED MILL * THE HOD CARRIER * JILLY NEARY'S FAVOURITE * MAIDS OF FAIR HILL * MAIDS OF PALESTINE * MIKE ANDERSON'S * THE WILD IRISHMAN

KEY: F or G(2) Irish

I F Bb F Gm F Bb F Gm

II Gm F Gm F Gm F Gm F Gm

ANGELINE THE BAKER * ANGELINE * ROCKY ROAD * COON DOG * GEORGIA ROW * WALK UP GEORGIA

KEY: D(2) Southern

I C F C F C

II C F C F C

PARTS ARE OFTEN REVERSED

ANNE-MARIE REEL * ANNE MARIE'S REEL

KEY: A(2) Northern

I G D G D G D G

II D A D A D

SOURCE: Ned Landry/25 Fiddle Favorites

TUNE ENDS AFTER FIRST PART

ARIEL HORNPIPE * BALL AND PIN * M^CCUSKER'S DELIGHT
cf BALL AND CHAIN HORNPIPE

KEY: A(2) Old-Time

I G D G Am D G D G D G

II G Am G Am D G Am G D G

SOURCE: Joe Robertson

ARKANSAS TRAVELER * REEL ARKANSAS * REEL DES VOYAGEURS

KEY: D Southern

I D A D A D

0 2 3 2 0 3 0 . 0 . 2 . 2 . 3 . 2 3 0 . 0 . 2 . 2 . 0 2 0 3 0 . 2 . 3 2 0 3 0 2 3 0 0 2 3 . 0 2 3 2 3 0 3 2 0 2 0 . . . 4 2 0 .

II D A D A D A D A D

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

AS I WENT OUT UPON THE ICE * THE GIN COTTAGE POLKA * JOHNNY O'LEARY'S *
 AS I WENT ON THE ICE * AS I WENT OUT ON THE ICE * AS I WENT UPON THE ICE * DAVE
 PIGGOTT'S * O'LEARY'S FAVOURITE * OUT ON THE ICE

KEY: Am Irish Polka

I Am G Am G Am

3 2 0 . 0 . 3 2 0 . 0 3 0 . 0 . 0 . 3 . 0 . 2 . 4 . 2 . 2 . 2 . 2 . 4 . 2 . 0 . . . 0 . 2 . 4 . 2 . 2 . 2 . 4 2 0 . 0 . 3 . 0 . 2 . . . 2 . . .

II Am G Am G Am

0 3 0 . 5 . 5 7 5 7 8 . 7 . 5 . 3 . 0 . 3 . 0 2 . 3 . . . 5 . 0 3 0 3 0 5 5 7 5 7 8 . 7 . 0 . 3 . 0 . 1 0 0 . 0 . 2 . . . 2 . . .

BACHELOR JIG * BACHELOR'S JIG

KEY: A Northern

I A E A E A

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

II A E A E A

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

SOURCE: Joe McLean

BALL AND CHAIN HORNPIPE * BALL AND PIN HORNPIPE * BALL AND PIN

cf ARIEL HORNPIPE *et al*

KEY: A(2) Bluegrass/Old-Time

I G Am G Am D G Am G D G

II G Am G D G Am G D G

SOURCE: Kenny Baker

BALLY DESMOND

KEY: Am Irish Polka

I Am G Am G F E Am

II Am Gm Am G Am G F E Am

SOURCE: Johnny Cronin and Joe Burke

BANISH MISFORTUNE * THE BAG OF MEAL * HUMORS OF MULLINAFUNA * NANCY HINES * 'ROUND THE CART HOUSE * GEORGE WHELAN'S JIG * LITTLE BAG OF MEAL * NANCY HYNES * PARISH GIRL * THE SHADY GROVES * SHADY GROVES OF PIEDMONT * COME TO THE BRIDAL * BANISHED MISFORTUNE * THE HORSE UNDER THE STAIRS * MAMMY'S HORSE IS DYING * THE MANGLED BADGER * STOAT THAT ATE ME SANDALS * THE WHORE AMONGST THE NETTLES ROARING

KEY: D Irish Jig

I D C D C D C D C D

II D C D C D C D

III D C D C D C D

THE BANJO OLD TIME POLKA * GARY'S POLKA

KEY: G Old-Time

I

G C D G

3.23 0. 3.0. 0.2.0. 1..... 3.23 3. 3.23 0. 3.0.....0.....

0.2.0. 2. 0. 4.....4.....

333. 2. 4.....4.....

G C D G

3.23 0. 3.0. 0.2.0. 1..... 3.23 3. 3..... 20.0.0.0.....

0.2.0. 2. 0. 4.....4..... 4.....

333. 2. 4.....4.....

II

G C D G

0. 0. 0. 10 01 1. 1. 1. 1..... 3.23 0. 3. 3.23 0. 3.0.....0.....

0. 0. 0. 2 2. 2. 2. 4.....4.....

0. 0. 0. 2 2. 2. 2. 4.....4.....

G C D G

0. 0. 0. 10 01 1. 1. 1. 1..... 3.23 0. 3. 3..... 20.0.0.0.....

0. 0. 0. 2 2. 2. 2. 4.....4..... 4.....

SOURCE: Leroy Larsen

BANJO TRAMP

KEY: D Old-Time

I

D G A D E A

5.575 7 0202320 20. 3.2.0. 0 78 5.575 7 0202320 3 20. 3.2.3. 0...20. 78

D G A G A D

5.575 7 0202320 20. 3.2.0. 2... 2. 01 3030 0. 01 3030 0. 0. 2. 3.23 23... 3.....

D G A G A D

02...32.320. 3.2.0. 2... 2. 0 42024 02 03 02...32.320. 3.2.3. 0...20. 42

D G A G A D

02...32.320. 3.2.0. 2... 2. 01 3230 0. 01 3230 0. 0. 2. 3.23 23... 3.....

02 03 02...32.320. 3.2.0. 2... 2. 01 3230 0. 01 3230 0. 0. 2. 3.23 23... 3.....

BANTRY BAY * THE GARDEN WHERE THE PRATIES GROW * THE LITTLE STACK OF WHEAT * THE LITTLE STACKS OF WHEAT * STACK O' WHEAT * THE UNION * JAMES M'KENNEY'S HORNPIPE

KEY: G Irish Hornpipe

I G Am E Am C Em Am D G C D G

II G Em G D G C G C D G

BARLOW KNIFE * CABIN CREEK * BLUE GOOSE

KEY: G Southern

I G D C G D C G II G D G

III D G D G D G D G D G D G D G

THIRD PART IS UNCOMMON

THE BARMAID * CLONMELL LASSIES * GREEN MOUNTAIN * JUDY'S REEL * KISS THE MAID BEHIND THE BARN * KISS THE MAID BEHIND THE BARREL * THE MAID BEHIND THE BAR * INDY'S FAVORITE * HAYMAKER REEL * LITTLE JUDY * THE HAYMAKER * LITTLE JUDY'S * NEW YORK

KEY: D Irish

I D Bm G A D Bb A D

II D Em D G Bm A D

SOURCE: The Boys of the Lough

LA BASTRINGUE * LA BASTRAINE * LA BASTRANGE

KEY: D Northern

I D A D A D A D G A D

2 . 2 2 2 . 3 2 0 . 2 . 3 . 3 . 2 0 2 3 0 . 2 . 3 2 3 2 . 2 . 2 2 2 . 3 2 0 . 0 2 3 . 2 . 0 . 0 3 2 0 2 3 . . .

II D C D A D C D A D

3 0 2 3 5 2 3 0 1 3 0 1 3 0 0 0 2 3 5 2 2 3 0 5 3 2 3 3 . 3 0 2 3 5 2 3 0 1 3 0 1 3 0 0 0 2 3 5 . . 3 2 0 3 2 3 3 . .

THE BATTERING RAM * THE QUEEN OF THE RUSHES

KEY: G Irish Jig

I G D G C D G

0 1 3 0 0 2 0 3 0 0 0 . 0 3 0 0 2 0 0 2 0 0 0 3 0 0 0 2 0 0 3 0 0 2 0 0 3 0 0 2 0 2 0 2 0 0 2 0 0 . .

II G D G C G D G

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

III G D G D G D G D G

3 1 0 . 0 2 . 0 0 . 3 1 0 2 0 2 0 0 2 0 0 3 1 0 . 0 2 . 0 0 3 0 0 2 0 2 0 2 0 0 0 0 0 . .

BAY OF FUNDY * FUNDY BAY

KEY: D Northern

I D C D G D A D

7 8 5 . 5 7 5 7 7 5 7 7 5 . 0 2 3 . 3 5 3 0 1 0 3 0 5 0 3 . 7 8 5 . 5 7 5 7 7 5 7 7 5 . 0 2 3 2 0 3 2 0 2 0 3 2 0 2 0 3 2 3 . .

II D G D A D G A D

2 0 3 3 3 2 3 0 3 3 0 3 3 3 2 0 2 3 2 2 3 0 2 0 3 3 3 3 3 0 3 3 0 3 3 3 2 0 2 3 0 0 3 . 2 . 3 . .

BEE'S WING * BEESWING HORNPIPE

KEY: B \flat (3) Irish Hornpipe

I G D C G C G A D

G D C G C G D G

II G D C G C G D G

G D C G C G D G

TO AVOID CROWDING OF THE TRIPLETS IN BEE'S WING, IT IS PRESENTED IN STRETCHED OUT FORM

BEET PIE * TUNESMITH'S CRAMP * XENIA REEL

KEY: D Old-Time

I D G D A D G A D

D G D G A D

II D G D A D G D G A D

D G D G A D

BELFAST * SWEEP'S * THE SWEEP'S HORNPIPE * LANCASHIRE CLOG * MILLICENT'S HORNPIPE * GREAT EASTERN HORNPIPE * THE GREAT WESTERN HORNPIPE * MILLICENT'S FAVOURITE * MILLICENT'S FAVOURITE * ROYAL BELFAST * THE GREAT WESTERN CLOG * GREAT WESTERN * GREAT WESTERN LANCASHIRE CLOG * SAILOR'S DELIGHT

KEY: D(2) Irish Hornpipe

I C F C F G C G C

II F G C Am C G F G C F G C

III C F Dm G

TO AVOID CROWDING OF THE TRIPLETS IN THE THIRD PART, IT IS PRESENTED IN STRETCHED OUT FORM

BELFAST JIG * BELFAST HAM

KEY: D Northern

I D A D G D G D G D A D

II D G Em A D A D G Em A D

SOURCE: Bill Guest

BELLE OF LEXINGTON * BELLES OF LEXINGTON * BELL'S ELECTION * BELLE'S ELECTION
cf HAULING HOME et al KEY: D Old-Time

I D G D A D G D A D

II D G D A D G D A D

BESSIE BROWN KEY: D Northern Jig

I D A D A D

II D G A G D A D G A D

BIG INDIAN HORNPIPE KEY: A(2) Bluegrass

I G C G D G C D G

II G C G C G D G C G C D G

SOURCE: Buddy Thomas

BIG JOHN M^{AC}NEILL'S * BIG JOHN M^CNEAL * JOHN M^CNEIL'S REEL * LORD RAMSAY'S REEL

KEY: A(2) Northern

I G C D G C D G

G C D G C D G

II G C D G C D G

G C D G C D G

BILL CHEATHAM * BILL CHEATUM * CHEATUM * BILL CHEATEM * CHEAT 'EM

KEY: A(2) Bluegrass/Old-Time

I G C G C D G

II G C D G C G D G C D G C D G

BILLY IN THE LOW GROUND * BILLY IN THE LOW LAND * THE KERRYMAN'S DAUGHTER * BEAUS OF ALBANY * BRAES OF AUCHTERTYRE * FIDDLER'S DRUNK AND THE FUN'S ALL OVER * JINNY IN THE LOWLANDS * KERRY FULTON'S SCHOTTISHE * RED CHURCH * BILLIE IN THE LOWGROUND

KEY: C Bluegrass/Old-Time

I C Am C Am G C

II C F C Am G C

Billy Wilson's Clog, Cincinnati Hornpipe, Fred Wilson's Clog and Harvest Home
may be found under any of the titles below, as members of "The Billy Wilson's Clog Family"

Brown's * The California Schottische * Cincinnati * The Cincinnati Cliffs * The Cliff * The Cliffe * The Fisherman's Favorite * Fisherman's Favourite * Fred Wilson's * Fred Wilson's Clog * Higgins * Higgins' * The Ruby Lip * The Ruby * Wilson's Clog * O'Higgins Hornpipe * Brown's Hornpipe * Cliff Hornpipe * Cork Hornpipe * The Dundee Hornpipe * Granny Will Your Dog Bite * Kildare Fancy * Higgin's Hornpipe * Lady of the Lake * Snyder's Jig * Standard Hornpipe * Zig-Zag Hornpipe * Zig-Zag Clog * Reel des Recoites * Wooden Shoe Clog

BILLY WILSON'S CLOG

cf CINCINNATI HORNPIPE, FRED WILSON'S CLOG & HARVEST HOME

KEY: D Northern

I D G D A D E A D G D A D

II A D G D A D

BITTER CREEK * BITTER CREEK BREAKDOWN

KEY: A(2) Texas

I G C G D G C G C D G

II G D G C D G

III G C G D G D G C D G

SOURCE: Clark Kessinger

BLACKBERRY BLOSSOM

KEY: G or A(2) Bluegrass/Old-Time

I G D C G C G A D G D C G C G A D

II Em B7 Em G C D G

BLACKBERRY RAG

KEY: C Bluegrass/Texas

I C F G C

3 0 5 0 3 0 5 0 3 0 5 0 3 • 0

3 1 3 1 3 1 3 1 • 0 3 0 3 0 3 0 3 5 • 3 1 • 0 • 0 • 1 • 2 •

2 2 2 2 2 2 2 2 2 3 2 0 • • • 0 2 0 3

C F G C

3 0 5 0 3 0 5 0 3 0 5 0 3 • 0

3 1 3 1 3 1 3 1 • 0 3 0 3 0 3 0 3 0 0 1 • 0 • 3 • 4 •

2 2 2 2 2 2 2 2 2 3 2 0 • • • 0 2 0 3 4

II A D G C

5 3 0 5 • 3 0 • 5 3 0 5 • 3 0 •

3 2 3 0 2 5 2 0 0 3 • 3 • 0 3 0 3 5 3 1 0 0 0 1 3 2 3 0 5 3 0 3 • 0 3 4

3 3 1 2 • 2 3 0 0 3 3 3 4

A D G C G C

5 3 0 5 • 3 0 • 5 3 0 5 • 3 0 •

3 2 3 0 2 5 2 0 0 3 • 3 • 0 3 0 3 5 3 1 0 0 0 1 3 1 0 3 1 2 0 2 3 • • •

3 3 1 2 • 2 3 0 0 3 3 4

BLACK CAT IN THE BRIAR PATCH * BLACK CAT IN THE BRIARPATCH KEY: G Old-Time/Southern

I G D G D G D G D G

0 2 3 • 0 0 1 0 3 2 2 4 0 • 2 2 4 0 4 0 2 0 3 2 4 0 0 • 0 2 3 • 0 0 1 0 3 2 2 4 0 • 2 2 4 0 4 0 2 4 0 • 0 • 0 • 0 •

II C G C G C

1 3 0 • 1 1 2 2 0 3 2 • 3 2 • 0 0 2 0 1 0 2 0 1 2 3 2 • 3 • 3 • 1 3 0 • 1 1 2 2 0 3 2 • 3 • 2 • 0 0 2 0 • 2 0 1 •

2 3 • 2 3 2 • 3 • 2 • 3 • 3 • 2 2 0 3 2 • 3 • 2 • 3 • 2 • 0 0 3 • 2 • 0 0 2 0 • 2 •

TUNE ENDS AFTER FIRST PART

BLACK MOUNTAIN RAG * BLACK MOUNTAIN BLUES KEY: A(2) Bluegrass

KEY: A(2) Bluegrass

I G D G II G D G

SLIDE 0 5 0 3 5 3 SLIDE 0 5 0 3 • SLIDE 0 5 0 3 5 3 SLIDE 0 3 0 0 3 0 0 0 3 0 0 0 0 2 0 0 3 0 0 0 0 0 2 0 3 2 0 3 •

3 4 3 4 0 2 4 3 4 0 0 4 • • • 4 • 0 • 2 • 0 • 4 • • • 0 • • • 0 2 0 3 2 0 3 •

III G C G D

2 • • • 2 • • • 0 2 3 2 3 • • • 3 • • • 2 • • • 2 • • • 0 • • • 2 • • • 3 • • • 0 • 2 • 0 • • • 0 • • • 0 • • • 0 • • • 0 2

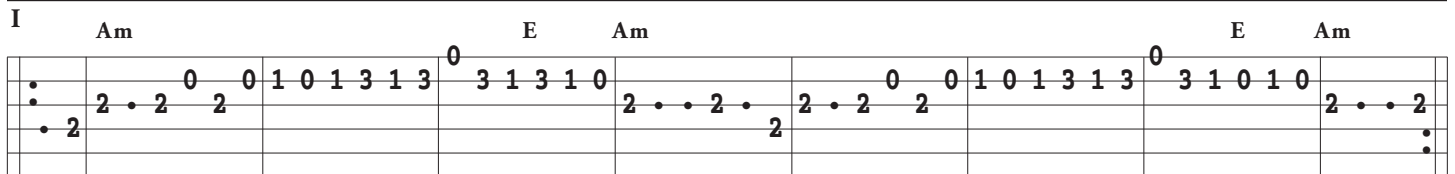
IV G C G D G

3 2 3 0 2 0 2 3 0 2 0 3 2 0 2 3 2 3 2 3 0 2 0 3 1 0 3 1 0 0 1 3 1 0 2 0 2 0 2 0 4 0 2 0 0 2 0 3 2 0 3 • • • 3 • • •

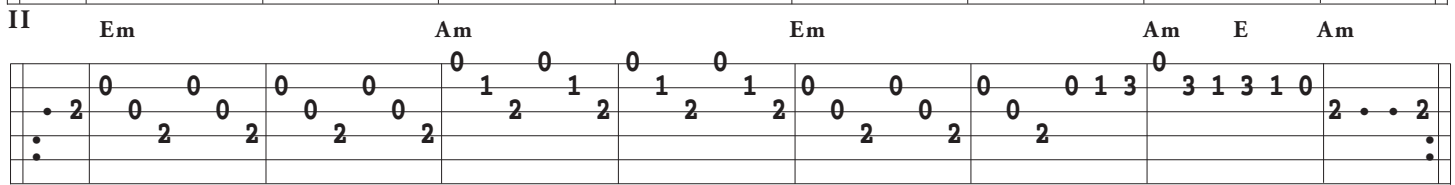
THE BLACK NAG ✦ THE BLACK NAGG ✦ THE GALLOPING NAG

KEY: Am Old-Time Jig

I Am E Am E Am



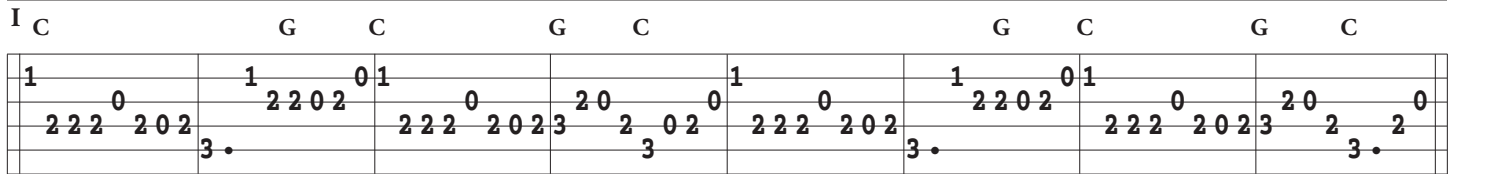
II Em Am Em Am E Am



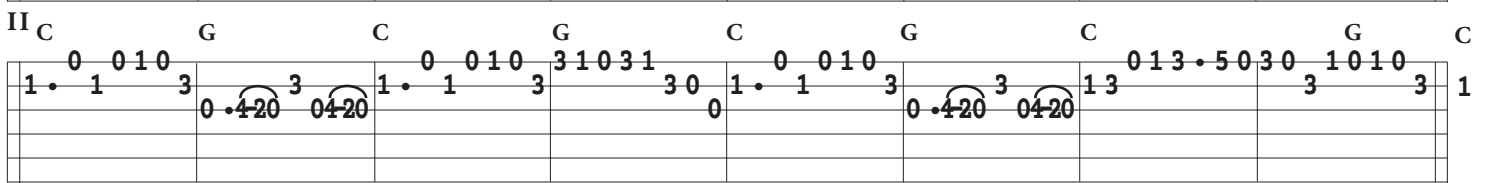
SOURCE: Bill Spence

THE BLACKTHORN STICK ✦ THE BOYS OF BOCK HILL ✦ CLEAR THE ROAD ✦ THE INCH OF GARTH ✦ THE IRISHMAN'S BLACKTHORN STICK ✦ THE JOLLY CLAMDIGGERS ✦ THE OLD BLACKTHORN ✦ THE RISING OF THE SUN ✦ THE RISING SUN ✦ COUNTESS OF LOUDON ✦ THE COUNTESS OF LOUDON'S REEL ✦ JACK M'GUIRE ✦ THE JOLLY CLAREMAN ✦ RISING OF THE SUN ✦ THE OLD BLACK THORN ✦ RAFFERTY'S ✦ STRONE JOHNNY KEY: D(2) Irish

I C G C G C G C G C



II C G C G C G C G C

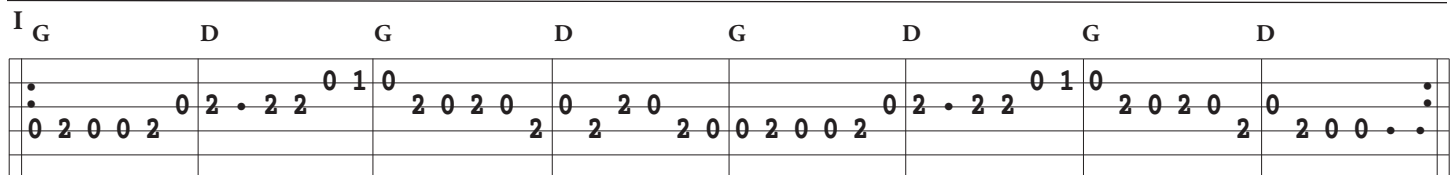


SOURCE: Johnny Cronin and Joe Burke

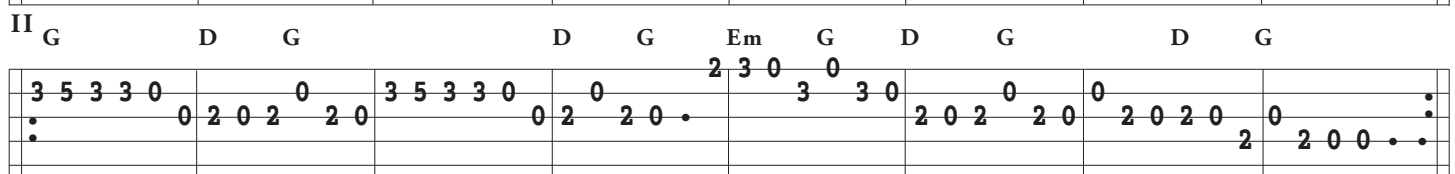
THE BLARNEY PILGRIM ✦ JACKSON'S RAMBLES ✦ THE PARISH GIRL ✦ KILLOUGHERY ✦ KILLOUGHERY JIG N° 1

KEY: G Irish Jig

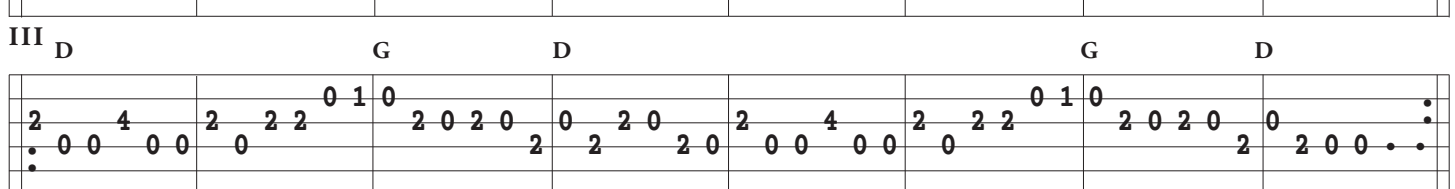
I G D G D G D G D



II G D G D G Em G D G D G



III D G D G D



BLUE EAGLE HORNPIPE

KEY: D Texas

I D A D A D

II D Bm D A D Bm A D

BLUE GOOSE

KEY: G Old-Time

I G C G D G C G D G

II G D G D G

SOURCE: Buddy Thomas

BLUE MOUNTAIN HORNPIPE

KEY: A(2) Northern

I G C A D G C D G

II G D G D G C D G

SOURCE: Don Messer

BLUE MULE * BUFFALO NICKEL * CHINKY PIN * DARLING CHILD * FOURTH OF JULY *
 I'M OVER TOO YOUNG TO MARRY * I'M OVER TOO YOUNG TO MARRY YET * I'M OVER
 YOUNG TO MARRY YET * LEAD OUT * LOVE SOMEBODY * MIDNIGHT SERENADE * MY
 LOVE IS BUT A LASSIE-O * MY LOVE IS BUT A LASSIE YET * OLD LADY TUCKER * SHOOT
 THE TURKEY BUZZARD * SWEET SIXTEEN * TEN NIGHTS IN A BARROOM * TOO YOUNG
 TO MARRY * CROOKED STOVEPIPE * THE FARMER HAD A DOG * GREY-EYED CAT * HAIR
 IN THE BUTTER * I'M MY MOMMA'S DARLING * RICHMOND BLUES * TRIPPING ON THE
 MOUNTAIN * YELLOW-EYED CAT KEY: D Old-Time

I D A D SLIDE A D G D A D A D

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

II D A D G A D

0 2 3 • 2 • 2 • 0 2 3 • 2 • 2 • 2 2 3 • 2 • 2 • 0 0 2 3 • 2 • 2 • 0 0 2 0 2 3 0 0 2 3 3 2 3 • 3 • 3 •

4 • 4 2 0 2 • 4 • 4 4

BOBBY SHAFTO * BOBBY SHAFTOE KEY: D Old-Time

I D A D A D

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

2 • • • 2 • • • 2 2 • 2 • 2 • 2 • 2 • 2 •

II D A D A D

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

SOURCE: Dudley Laufman

BONAPARTE'S RETREAT * BONAPARTE * BONEYPARTE'S RETREAT * BONEY'S DEFEAT *
 BONYPARTE'S RETREAT KEY: D Old-Time

I D A D A D

3 • • • 3 • • • 0 3 • 0 • 2 • 0 2 3 • 0 • 2 • 0 2 3 • • • 3 • • • 0 3 • 0 • 2 • 0 2 3 • 0 • 2 • 4 • 2 • 0 • 0 • 0 2

II D A D A D

4 • • • 4 • • • 0 2 • 4 • 2 • 0 • 2 • • • 2 • 2 4 0 • 4 • 2 • 0 • 4 • • • 4 • • • 0 2 • 4 • 2 • 0 • 2 • 4 4 • 2 • 0 • • • 0 • • •

BONNIE DUNDEE * BONNY DUNDEE

KEY: G Northern Jig

I G D G D G

3 . 3 3 0 3	3 2 0	3 . 1 0 3 0 0 3 0	2 . 2 2	0 1 3 . 3 3 0 3	3 2 0	3 . 1 0 3 0	2 0 2	0 0 0 . .
		0						

II G D G D G C G D G

0 . 0 0 2 0	2 . 2 2 .	2 . 2 2	0 1 0 . 0 0	0 2 0 2	0 0 1 0 1 3 1 0	0 3 1 0 3	2 3	0 0 0 0 . .
		0					0	

SOURCE: Reg Hill

BOSTON BOY * KATYDID * TAKE ME BACK TO GEORGIA * RATTLESNAKE BIT THE BABY * LADIES IN THE BALLROOM

KEY: C Old-Time

I C F G C F G C

		0	0 1 0 1 3 1			0	0 1 . 1 . 1 .
	0 2 0 2 3 2 3	3 2 0 4	4	0 2 0 2	2	0 2 0 2 3 2 3	3 2 0 4
3	2 3 2 3	3				3 2 3	3

II C G C G C

1 3	0 3 0	0 1 3 2 3 5 3 0	3 1 0	0	0 1 3 . 1 . 1 . 1 3	0 3 0	0 1 3 2 3 5 3 0	3 1 0	0	0 1 3 . 1 . 1 .
				2 0	2 0				2 0	2 0

BOSTON BOYS

KEY: C Old-Time

I C G C G C G C G C

			0 3 0	3 0				0 3 0	3 0
	3 3 1 3 1	1	1 1 1	1	1	3 3 1 3 1	1	1 1 1	1
3	2 2	2 0		2		3 2 2	2 0	2	

II C G C G C

1 . 1 1 1 1 1 1 3	0 5 3 0 0	1 . 0 3 0 1	0 0 1 1 1 . 1 . 0 3 0	0 5 3 0 0	1 3 1 1	0 3 0 3 0	3 1 1 .
			0 2				2 0 2

BOTTLE BANK

KEY: D Irish

I

D A D A D A D G A D

II

D G D E A D G D G A D

SOURCE: The High Level Ranters

THE BOYS OF BLUE HILL * BEAUX OF OAKHILL * THE BOYS FROM BLUE HILL * THE BLOKES OF BLUEHILL * THE BOYS OF THE BLUE HILL * BEAUX OF OAKHILL * THE BOYS FROM BLUE HILL * THE BLOKES OF BLUEHILL * THE BOYS OF THE BLUE HILL

KEY: D Irish Hornpipe

I

D G A D A D G D G A D A D

II

D Em A D A D G D G A D A D

BRIAR PICKER BROWN * BRIARPICKER BROWN

KEY: D(2) Old-Time

I

C G C G C

II

C G C G C

SOURCE: Buddy Thomas

BRILLIANCY * BRILLIANCE * DRUNKEN BILLY GOAT * LITTLE BILLY WILSON * LIVERPOOL HORNPIPE * LOUISVILLE HORNPIPE * WAKE UP, SUSAN * BRILLIANCY MEDLEY KEY: A(2) Texas

I G Am G Am D G Am G Am D G

II D G C Em Am D G D G

III G Am D Am D G D G

SOURCE: Howdy Forrester

BROWN BUTTON SHOES

KEY: G/C Old-Time

I G D G C D G

II C G C G C

SOURCE: Buddy Thomas

TUNE ENDS AFTER FIRST PART

BRUSHY RUN

KEY: G Southern

I G D G **II** G Em G D G

SOURCE: Wilson Douglas

**BUFFALO GALS * AIN'T YA COMIN' OUT TONIGHT * ALABAMA GALS * ALABAMA GALS
 WON'T YOU COME OUT TONIGHT * ANGELINA * BUFFALO GALS AT NOME * BUFFALO
 GIRL * BUFFALO GIRLS * HAGANTOWN GIRLS * JOHNSTOWN GALS * LOUISIANA GIRLS *
 LUBLY FAN * MIDNIGHT SERENADE * OLD JOHNNIE WALKER * RED-COAT GAL * ROUND-
 TOWN GIRLS * ROUNDTOWN GIRL WON'T YOU COME OUT TONIGHT * WON'T YOU WALK
 OUT TONIGHT * MAXWELL GIRL**

KEY: G Bluegrass/Old-Time

I G D G D G

II G D G C G D G

SOURCE: Bill Reser

BULL AT THE WAGON

KEY: A Old-Time

I A E A E A D E A

II A D A D A E A D A D A E A

III A E A D E A E A D E A

SOURCE: Earl Collins

**THE BUNRATTY BOYS * JOHN KELLY'S SLIDE * NELLY MAHONY'S * NELLY MAHONY'S SLIDE *
 KNOCKNAGREE * NELLY MAHONEY'S**

KEY: D Irish Slide

I Em D Em D A Em D A D

II D A D A D

BURNT POTATO JIG * LITTLE BURNT POTATO * FRANK'S TWO-STEP

KEY: C Northern

I

C Dm G C

3 2 3 5 . 3 0 . 1 1 3 0 4 0 1 . 1 3 . 0 1 3 . 0 3 . 1 0 0 3 . . 3 2 3 5 3 1 0 . . 0 . 1

0 0 2 2 0

C Dm G C

3 2 3 5 3 1 3 0 1 1 3 0 4 0 1 . 0 3 . 0 1 3 . 0 3 . 1 0 0 3 . . 3 2 3 5 3 0 1 . . 1 3 1

0 0 2 2 0

II

C F G C

0 . 0 . 0 . . . 0 3 1 0 1 . . . 0 1 0 3 1 0 3 1 0 3 1 0 3 2 3 5 3 1 0 . . . 3 1

0 0 3 1 3 3 2 0 . .

C F G C

0 . 0 . 0 . . . 0 3 1 0 1 . . . 0 1 0 3 1 0 3 1 0 3 5 3 1 0 3 1 . . 1 . .

0 0 3 1 3 3 2 0 . .

SOURCE: 25 Fiddle Favorites

BUTTERFLY SLIP-JIG * THE BUTTERFLY

KEY: Em Irish

I

Em D Em D Em D Em D Em D Em D Em D Em D

4 . 0 . 4 . 0 . 0 2 4 . 0 . 0 . 2 3 . 0 4 . 0 . 4 . 0 . 0 2 4 . 0 . 0 . 2 3 . 0

2 2 4 . . 2 2 4 2 2 4 . . 2 4 0 2 2 2 4 . . 2 2 4 2 2 4 . . 2 4 0

II

Em D Em G D Em D Em G D

0 . 1 0 . 2 3 . . 3 . 0 0 . 1 0 . 2 3 . 5 7 . 5 3 . 0 0 . 1 0 . 2 3 . . 3 . 0 0 . 1 0 . 2 3 . 5 7 . 5 3 . 0 0 . 1 3 0 2 0 . 1 3 0 2 0 . 1 3 0 2

2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

III

Em G Em G D Em G Em G D Em

0 0 0 0 . 0 0 0 0 0 3 0 0 0 0 . 0 3 3 3 0 0 0 0 . 0 3 0 0 0 0 . 0 3 0 0 0 0 . 0 3 0 0 0 0 . 0 3 0 0

2 0 . 2 2 2 2 2 0 . 2 2 2 0 . 2 2 2 0 . 2 2 2 0 . 2 2 2 0 . 2 2 2 0 0

BYRNE'S FAVORITE HORNSPIPE * ALEXANDER'S HORNSPIPE * BALLYMANUS FAIR * BYRNE'S FAVORITE * THE JOLLY BUTCHERS * KELLY'S HORNSPIPE * THE SANDLARK KEY: D Irish

I D G D A D G A D

II D G A D A D G A D

SOURCE: Cole's

BYRNE'S HORNSPIPE * BURN'S HORNSPIPE * TOMMY HILL'S FAVORITE * BYRON'S * BRYANT'S FAVORITE HORNSPIPE * THE BYRNE * BYRNES' KEY: D(2) Irish

I C F G C F G C F G C G C

II G C F C F G C F G C G C

CAMPBELL'S FAREWELL TO RED GAP * CAMPBELL'S FAREWELL TO REDCASTLE * CAMPBELL'S FAREWELL TO RED CASTLE * CAMPBELL'S FAREWELL TO REDCASTLE MARCH * FAREWELL TO THE RED CASTLE OF CAMPBELL * SHORT CUT TO THE PUB

cf SETH'S REEL *et al*

KEY: D Scottish

I D C D C D

II D C D C D

D C D C D

III D C D C D

**CARMODY'S JIG * MORRISON'S JIG * LYON'S FAVOURITE * MAURICE CARMODY'S FAVOURITE *
THE STICK ACROSS THE HOB * HUMORS OF DINGLE * PADDY STACK'S FANCY JIG** KEY: Em Irish

I Em D Em D Em D Em D

II Em D Em D

Em D G Em D Em

**CARPENTER'S REEL * WALKER STREET * THE TRAVELLER * REEL DES OUVRIERS * REEL
DE SAINT-MALOT**
cf WALKER'S STREET REEL et al KEY: G Northern

I G Am D G Am D G Am D G C D G

II G Am D G C D G

SOURCE: Jean Carignon

CARRICK JIG KEY: C Old-Time

I C F G C G C F G C

II C G C G C

SOURCE: Lucien Beauchemin

THE CAT RAMBLES TO THE CHILD'S SAUCE PAN * CAT'S RAMBLES TO THE CHILD'S SAUCEPAN * CULLEN SLIDE * THE GLOUNTANE SLIDE * MARY WILLIE'S * MICK MAHONY'S * GLEANNTAN * MARY WILLY'S * MICK DUGGAN'S

KEY: D Irish Slide

I D A D A D

II D A D A D

SOURCE: Johnny Cronin and Joe Burke

CATTLE IN THE CANE * CATTLE IN THE CORN

KEY: Am/A Southern

I Am C Am F G Am

II A G A F G A

CHARMING MOLLY BRANNIGAN * CHARMING MOLLY BRALLAGHAN * JUDY BRANAGAN * JUDY BRANNAGAN * MOLLIE BRANAGAN * PRETTY MOLLY BRALLAGHAN * PRETTY JUDY BRALLAGHAN * CHARMING JUDY BRALLAHAN

cf THE GREEN FIELDS OF AMERICA *et al* & OLD MOTHER FLANAGAN *et al*

KEY: G Old-Time

I C G Am D G D C G Am D G C D G

II G C G C G D G C G C G D G

COLERAINE * COLAIRNE * THE COLERANE * COLRAINE * CORELAINE * KITTY OF COLERAINE

KEY: Am Irish Jig

I Am E Am E Am E Am E Am

II C G Am E Am E Am Dm Am E Am

COLONIAL BREAKDOWN

KEY: G/D Bluegrass

I G Am D G D G Am D G

II A D A D A D A D

SOURCE: Tater Tate

TUNE ENDS AFTER FIRST PART

COLORED ARISTOCRACY

KEY: G Old-Time

I G Em C G A D

G Em C G D G

II G Em C G A D

G Em C G D G

COMING DOWN FROM DENVER * HERE AND THERE * COWBOY'S * THE HALFWAY HOUSE *
 KING OF ALL REELS * TURNPIKE * COMING DOWN TO DENVER

cf LARDNER'S REEL *et al*

KEY: A(2) Bluegrass/Old-Time

I G C G D G C D G

II D G A D G C D G

SOURCE: Byron Berline

CONSTITUTION HORNPIPE * FLAT BOAT * LONE APPENDICITIS

KEY: F Old-Time

I F Gm C F C F Gm C F

II F Bb C F C F Bb C F

SOURCE: Cole's

THE CORNER HOUSE * THE CORNERHOUSE * PADDY KELLY'S

KEY: Am Irish

I Am G Am G Am

II Am G Am G Am

CORNEY'S COMING * TOM FITZMAURICE'S REEL * CORNEY IS COMING * THE BARRACK STREET BOYS * THE BRIDE TO BED * BRIDES TO BED * BRIDES AWAY * BRITISH NAGGON * CHEESE IT * CRAWFORD'S REEL * I SAW HER * KELLY'S REEL * KNIT THE POCKY * MERRY BITS OF TIMBER * MISS WILSON * MY LOVE IS IN THE HOUSE * PACKIE DUIGNAN'S * SHANNON BREEZE * SIX MILE BRIDGE * THE SPINNING WHEEL * MY LOVE IS IN AMERICA

KEY: D Irish

I D C D A D C D A D

II D C D A D C D A D

COTTON-EYED JOE (Northern)

KEY: A

I A D A E A D A E A

II A D E A

COTTON-EYED JOE (Southern) * DUSTY MILLER

KEY: A

I A E A II A E A

COWBOY'S JIG

KEY: G Old-Time

I G Am C D G Am D G

II C G C G D G C D G

COWBOY'S REEL

KEY: A(2) Old-Time

I G C D G C D G

II G D G C D G

SOURCE: Roma McMillan

CRICKET ON THE HEARTH * CRICKET ON A HEARTH

cf MARMADUKE'S HORNPIPE *et al* & YEARLING *et al*

KEY: D(2) Bluegrass/Old-Time

I C F C G C F G C

II C G C G C

SOURCE: Kenny Baker

CRIPPLE CREEK * GOIN' UP CRIPPLE CREEK * LITTLE IDA RED * GOING DOWN CRIPPLE CREEK * GOING UP BRUSHY FORK * GOING DOWN BRUSHY FORK * GOING UP SHOOTING CREEK * GOING DOWN SHOOTING CREEK * RED CREEK * SHOOTING CREEK

KEY: A(2) Southern

I G C G D G II G D G

II G D G

THE CROOKED STOVE PIPE

KEY: G Northern

I

G D G

0 0 0 1 0 • 0 0 0 1 0 • 0 0 3 • 0 3 1 1 • 2 • 2 4 2 • 2 • 2 4 2 • 2 3 • 0 3 1 0 •

0 • 0 • 0 1 0 • 0 • 0 1 0 • 0 • 3 • 3 • 1 • 1 • 4 • 4 • 2 • 2 4 2 • 4 • 2 • 2 4 2 • 4 • 2 • 3 • 3 • 1 • 0 •

G D G

0 0 0 1 0 • 0 0 0 1 0 • 0 0 3 • 0 3 1 1 • 2 • • 2 • 0 • 3 0 2 3 2 0 3 1 0 • 2 • 0 • • 0 • •

0 • 0 • 0 1 0 • 0 • 0 1 0 • 0 • 3 • 3 • 1 • 1 • 2 • • • 2 • 0 • 3 • 0 • 2 3 2 0 3 1 0 • 2 • 0 • • 0 • •

II

G D G

3 • • 5 7 • 5 • 3 • • • 3 • • 3 3 • 3 • 2 • 3 • 5 • • • 5 • • • 5 • • 7 5 • 3 • 2 • • 3 2 • 0 • 3 • • 0 3 • 1 • 0 • • • 0 • •

3 • • 5 7 • 5 • 3 • • • 3 • • 3 3 • 3 • 2 • 3 • 5 • • • 5 • • • 5 • • 7 5 • 3 • 2 • • 3 2 • 0 • 3 • • 0 3 • 1 • 0 • • • 0 • •

G D G

3 • • 5 7 • 5 • 3 • • • 3 • • 3 3 • 3 • 2 • 3 • 5 • • • 5 • • • 5 • • 7 5 • 3 • 2 • • 3 2 • 0 • 3 • 1 • 2 • 0 • • • 0 • •

3 • • 5 7 • 5 • 3 • • • 3 • • 3 3 • 3 • 2 • 3 • 5 • • • 5 • • • 5 • • 7 5 • 3 • 2 • • 3 2 • 0 • 3 • 1 • 2 • 0 • • • 0 • •

THE CUCKOO'S NEST * COO-COO'S NEST * CUCKOO HORNPIPE * THE COO-COO'S * THE CUCKOO'S NEST REEL

KEY: D Old-Time

I

D A C G D G D A D

0 2 3 • 3 2 3 2 0 3 2 • 0 1 • 1 0 1 0 3 1 0 0 2 0 • 0 2 2 3 3 2 0 2 3 2 0 • 0 2 4 2 0 4 2 0 4 2 0 2 0 •

• 2 • 2 • 2 • 0 1 • 1 0 1 0 3 1 0 0 2 0 • 0 2 2 3 3 2 0 2 3 2 0 • 0 2 4 2 0 4 2 0 4 2 0 2 0 •

II

D C D G D A D

• 0 2 2 2 0 0 0 0 0 2 0 0 2 2 3 3 2 0 2 3 2 0 • 0 2 4 2 0 4 2 0 4 2 0 2 0 •

4 4 0 4 4 0 4 2 0 • 2 4 0 0 2 2 2 2 0 2 0 4 2 • 4 0 4 2 2 3 3 2 0 2 3 2 0 • 0 2 4 2 0 4 2 0 4 2 0 2 0 •

SOURCE: Cole's

CUFFY * CUFFEY

KEY: G Southern

I

G D G D G D G

0 2 3 2 0 3 0 2 0 0 • 0 0 1 0 0 3 0 1 3 • 0 2 3 2 0 3 0 2 0 0 • 0 0 1 0 2 0 2 0 •

• 2 0 2 0 2 0 0 0 2 4 0 2 2 3 0 1 3 • 0 2 3 2 0 3 0 2 0 0 • 0 2 1 0 2 0 2 0 • 0 2 4 0 2 2 0 2 0 •

II

G C D G D G

0 3 • 0 3 • • • 0 3 • 0 3 • • • 0 • 0 2 0 • 3 • 0 2 0 3 0 • 0 2 3 2 3 5 3 2 0 2 3 0 3 1 0 2 0 1 0 2 0 2 0 •

0 2 0 3 • 0 3 • • • 0 3 • 0 3 • • • 0 • 0 2 0 • 3 • 0 2 0 3 0 • 0 2 3 2 3 5 3 2 0 2 3 0 3 1 0 2 0 1 0 2 0 2 0 •

CUMBERLAND GAP

KEY: G Southern

I G Em G D G II G Em G D G

DALEY'S REEL * DAILEY'S REEL

KEY: G Bluegrass/Texas

I G D G D G

II C G D G D G

C G D G D G

II C G D G D G

C G D G D G

DANCE ALL NIGHT AND NEVER GET TIRED

KEY: G Southern

I G D G D G D G D G

II G D G D G D G D G

DANCE ALL NIGHT WITH A BOTTLE IN YOUR HAND * DANCED ALL NIGHT WITH A BOTTLE IN MY HAND * GIVE THE FIDDLER A DRAM * GIVE ME A BOTTLE OF I DON'T CARE WHAT * GIVE ME A BOTTLE OF I DON'T KNOW WHAT

KEY: G Southern

I G D G D G D G

II G D G D G

III G C D G C D G

DARLING HONEY

KEY: G Bluegrass/Southern

I Em D G D G Em D G D G

II G D G D G

SOURCE: Red Rector and Norman Blake

LA DEMÊLEÉ

KEY: AM/C Northern

I Am E Am E Am E Am

II C G C G C

TUNE ENDS AFTER FIRST PART

DENIS MURPHY'S POLKA * SWEENEY'S POLKA * CASEY'S POLKA * THE BOSTON * CHARLIE O'LEARY'S FAVOURITE * THE CONNEMARA * FLAHERTY'S FAVOURITE * SWEENEY'S * SWEENEY'S TJUM TJUM * TEEHAN'S

KEY: D Irish

I D A D A D

II D G D A D G A D

DEVIL'S DREAM * DEVIL AMONG THE TAILORS * SATAN'S NIGHTMARE * DIEL'S DREAM * DEIL AMONG THE TAILORS * DEVIL AMONG THE TAYLORS * LA RÉVE DU DIABLE * REEL DU DIABLE

KEY: A Irish/Old-Time

I A B \flat E A D A E A

II A B \flat E A D A E A

THE DINGLE REGATTA * DENIS MURPHY'S SLIDE * TOM BILLY'S FAVOURITE * GARÇON VOLAGE * SLATTERY'S GROVE

KEY: G Irish Slide

I G D G D G

II G D G D G

SOURCE: Johnny Cronin and Joe Burke

DIVING SIX

KEY: G Northern Jig

I G C D G

3 0 3 3 . 0 3 . . . 0 2 0 2 0 3 1 0 1 . . . 2 0 1 0 1 2 . 0 3 . . 2 . . 3 2 3 0 3 1 0 . . . 0 1

G C D G

3 0 3 3 . 0 3 . . . 0 2 0 2 0 3 1 0 1 . . . 2 0 1 0 1 2 . 0 3 . . 2 . . 3 0 3 1 0 2 0 . . . 0 1

II G D G D G D G

3 . . 7 . 0 1 . . 5 . . 2 5 2 3 0 2 3 2 0 3 0 1 3 . . 7 . 0 1 . . 5 . . 2 5 2 3 0 2 3

DOG IN THE RYE STRAW

cf RYE STRAW et al

KEY: D(2) Southern

I C F G C G C F G C G

0 1 3 0 0 1 0 3 0 1 3 5 3 0 1 0 3 1 0 1 . 0 1 3 0 0 1 0 3 0 1 3 0 1 3 0 1 3 0 1 3 0 1 0 3 1 0 2 0 .

II G C G C G C G C

3 . . 0 3 1 0 1 3 0 3 0 1 . . 3 . . 0 3 1 0 1 2 0 3 2 3 . . 3 . . 3 1 0 1 3 0 1 1 0 3 1 0 1 3 0 1 1 0 3 1 0 1 3 0 1 2 0 3 2 0 3 . .

SOURCE: Howdy Forrester

DOHENY'S FAVORITE

KEY: D Old-Time

I D G A D G D A D G A D A D

0 2 4 2 0 0 4 2 4 2 3 2 2 2 0 2 4 0 2 0 0 2 4 2 0 0 4 2 4 2 3 2 2 2 3 2 0 3 2 3 2 3 . 3 .

II D G D A D A D G A D

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

SOURCE: Frank George

DOHERTY'S REEL * JOHNNY DOHERTY'S REEL * MOT MALLOY * MOT MOLLOY * WISE MAID * ALL AROUND THE WORLD * COOLEY'S REEL * THE CONNEMARA RAKE * GREHAN'S * JOHN DOHERTY'S REEL * JOLLY BEGGAR * THE KNOTTED CHORD * MATT MOLLOY'S * THE MISTRESS * TINKER DOHERTY'S

KEY: D Irish

I D G A D G A D

II D G D A E A G D G A D A D

SOURCE: Johnny Cronin and Joe Burke

DONE GONE * ALL I'VE GOT'S DONE GONE

KEY: G Old-Time/Bluegrass

I G D G C D G

II Em G D Em G C D G

III Em Am B7 Em B7 Em

TUNE ENDS AFTER FIRST PART

DONGAL JIG * THE DONEGAL JIG

KEY: G Northern

I

G D G

3 0 7 . 2 5 3 2 3 . 3 0 1 3 0 3 0 1 . . 1 . 0 2 0 2 2 3 2 3 2 2 . 0 3 2 3 0 3 1 0 . . . 0 1

G C D G D G

3 0 7 . 2 5 3 2 3 . 3 0 1 3 0 3 0 1 . . 1 . 0 2 0 2 2 3 2 3 2 2 . 0 3 0 3 1 0 2 0 . . . 0 . .

II

G D G

0 3 0 3 . . 3 . 0 3 0 3 0 1 . . 1 . 0 2 0 2 2 3 2 3 2 2 . 0 3 2 3 0 3 1 0 . . . 0 2

G C D G D G

0 3 0 3 . . . 0 3 0 3 0 1 . . . 1 0 2 0 2 . 0 3 2 3 3 . 0 3 0 3 1 0 2 0 . . . 0 . .

SOURCE: Don Messer

DON TREMAINE'S REEL

KEY: D Northern

I

D G A D A D G A D

0 2 4 2 0 2 2 0 0 2 0 3 2 0 2 0 3 2 0 0 2 4 2 . 0 2 4 2 0 2 2 0 0 2 0 3 2 0 2 0 3 2 0 0 3 . 3 3 3 .

II

G D A D G D A G D A D G D A D

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

DOWD'S REEL * DOWD'S FAVORITE * BRAES OF BUSHBIE * O'DOWD'S REEL * O'DOWD'S FAVORITE

KEY: Gm/Bb Irish

I Gm F Gm F Gm F Gm F Gm

II Bb F Bb F Gm Bb F Gm F Gm

III Gm F Gm F Gm F Gm F Gm

SOURCE: Kathleen Collins

DRAG HER 'ROUND THE ROAD * THE PULLET * THE PULLET AND THE COCK * ANDY M^CGANN'S N^O 42 BUNRATTY * BUNRATTY REEL * THE SHORES OF LOCH GRANEY * SHORES OF LOUGH GRANEY * 42 BUNRATTY * ANDY M^CGANN'S * ANDY M^CGANN'S N^O 42 * BONRADY * BURKE'S * DRAG HER ACROSS THE ROAD * DRAG HER ALONG THE ROAD * DRAG HER AROUND THE ROAD * DRAG HER CROSS THE ROAD * DRAG HER UP THE ROAD * DRAGGIN ACROSS THE ROAD * THE KISS IN THE FURZE N^O 2 * THE KISS IN THE GORSE N^O 2 * THE KISS IN THE WHIN N^O 2 * THE PIPER ON HORSEBACK * PULLET AND COCK * THE SHORES OF LOUGHGRANEY * THROW IT ACROSS THE ROAD

KEY: Gm/Bb Irish

I Em D Em D Em D Em G D

II G D G D G D G D Em

SOURCE: Johnny Cronin and Joe Burke

DROPS OF SPRING WATER * THE CLOUT * COCK IN THE HEATH * DROPS OF SPRINGWATER *
THE HUMORS OF CALEDON * HUMORS OF WESTMEATH * THE RAKES OF WESTMEATH * A BLAST
OF WIND * A KISS IN THE FURZ * THE HUMOURS OF CALEDON

KEY: D Irish Slip-Jig

I D A D C D A D C

II D A D A C D A D G D A D C D

3. 32 20 3. 32 20 03. 32 20 0101
2 2 2 2 2.4 42

DRUNKEN BILLY GOAT * BRILLIANCY * ROCKY MOUNTAIN GOAT * MUD FENCE

KEY: A(2) Texas

I G D G D G

II G D C G C G D G C G C G D G

0 2 3 5 3 0 2 3 2 3 0 1 1 0 3 0 3 2 0 2 4 2 0 2 0 0 3 3 0 3 0 2 0 2 3 0 1 1 0 3 0 3 2 0 2 4 0

DRY AND DUSTY * THE CHARGE OF BONAPARTE * BONAPARTE'S CHARGE * PINEY RIDGE

KEY: E Bluegrass/Old-Time

I E

II E

4. 4. 4. 4. 4 6 4 6 4 6 4 7 4. 4. 4. 4. 4 6 4 6 4 6 7 6 4 7

SOURCE: Kenny Baker/Collins Brothers

DRY CREEK REEL

KEY: D Southern

I D A D A D

II D G A D A D G A D

DUBUQUE * BOB WALKER * DUCK RIVER * FIDDLING PHIL * FIVE MILES FROM TOWN * GENERAL LEE * GOING DOWN TO MAYSVILLE * HELL ON THE NINE MILE * HELL UP COAL HOLLER * LIGHTHOUSE * MA FERGUSON * MABEL * MUDDY ROAD TO KANSAS * PHIDDLIN' PHIL * SALLY IN THE GREEN CORN * TEXAS TRAVELER * TROUBLE ON THE NINE MILE * VILLAGE HORNPIPE

KEY: D Southern

I C F G C F G C

II C F C G C

DUCKS ON THE MILL POND * DEAF WOMAN'S COURTSHIP

KEY: D Old-Time

I D G D D II D A D

DUCKS ON THE POND * LADY OF THE LAKE

KEY: A Old-Time

I A G A G A

II A G A G A

PARTS ARE SOMETIMES REVERSED

DURANG'S HORNPIPE (BLUEGRASS) * WOBBLE GEARS * LITTLE HORNPIPE

cf DURANG'S HORNPIPE (IRISH)

KEY: D(2)

I C F C G C F G C

II C F C F C G C F G C

III C Em F C F C G C F G C

SOURCE: Alan Munde/Byron Berline

DURANG'S HORNPIPE (IRISH)

cf DURANG'S HORNPIPE (BLUEGRASS)

KEY: D(2)

I C F C G C F G C

II C F C Dm G D G C G C

DURHAM'S REEL * DURHAM'S BULL

KEY: G Southern

I G C D G

II G C A D

TUNE ENDS AFTER FIRST PART

DUSTY BOB JIG ❄️ DUSTY BOB'S JIG

KEY: G Northern

I G D G C G D G D G D G

II G B7 C D G B7 C D G

G B7 C D G C G D G

SOURCE: Dudley Laufman

DUSTY MILLER (BLUEGRASS)

KEY: G or A(2)

I G F G D G F G D G

II G F D G F G D G

III G F G D G F G D G

SOURCE: Dan Crary

DUSTY MILLER (IRISH)

KEY: G Slip-Jig

I G Am G D G Am G D G

II G D G D G D G

EBENEZER * WEST VIRGINIA FAREWELL * WEST VIRGINIA HIGHWAY * EBENEZER

KEY: G Southern

I G D G

0 1 3 0 3 0 0 1 3 0 3 0 0 1 3 . 3 . 2 . 3 . 5 . . . 5 . 0 1 0 2 0 4 . 2 0 1 0 2 0 4 . 0 2 3 0 3 1 0 0 2 0 . 0 0 0 .

II G D G D G

0 2 3 . 3 5 3 0 3 5 7 . . . 7 . 0 2 3 . 3 5 3 0 3 5 7 . . . 7 . 7 5 . 5 7 5 8 7 8 5 . 5 7 5 . 0 2 3 0 3 1 0 0 2 0 . 0 0 0 .

EDDIE KELLY'S * EDDY KELLY'S

KEY: Dm Irish

I Am Dm Bb Dm Am C Dm C Am Dm

2 0 2 0 2 0 3 0 0 2 0 0 0 3 0 2 3 2 3 . . 2 3 3 1 0 3 . . 1 2 0 2 3 0 . . 2 3 . . 0 2 0 1 0 3 1 0 3 1 1 0 0 2 0 0 3 3 0 0 .

II Dm Am Dm C Dm Am C Dm

1 3 3 1 3 1 3 0 1 3 3 3 3 1 0 3 1 0 3 3 1 0 0 1 3 3 1 3 3 0 5 5 5 3 0 3 0 1 1 0 1 1 1 2 3 2 0 2 3 0 0 0

SOURCE: Kathleen Collins

THE EIGHTH OF JANUARY—C OR D(2) * JACKSON'S VICTORY

Southern

I C F G C II C G C

1 3 3 0 0 3 0 0 3 1 3 3 1 2 . 1 2 3 2 3 3 1 2 0 1 2 0 . . 0 2 3 0 2 0 . 0 2 0 3 2 0 0 2 3 0 2 0 . 0 2 0 2 0 2 . 3 . 3

THE EIGHTH OF JANUARY—G OR A(2)

Southern

I G C D G II G D G

0 2 3 0 3 0 0 0 2 0 2 0 2 . 4 0 2 1 2 0 2 0 0 2 0 . . 0 2 3 0 2 0 . 0 2 0 3 2 0 0 2 3 0 2 0 . 0 2 0 3 0 2 3 .

ELFIN JIG

KEY: D Northern

I D A D G A D A D

II D G A D A D G D A D

Detailed description: This block contains two systems of musical notation for the 'Elfin Jig'. System I features a sequence of chords: D, A, D, G, A, D, A, D. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 0-4. System II continues the piece with chords: D, G, A, D, A, D, G, D, A, D. It maintains the same notation style as System I.

ELLEN O'GRADY * KITTY O'HEA * THE BARN DOOR * SORRY THE DAY I WAS MARRIED

KEY: A Irish Slip-Jig

I A D A D A D G A D A D A D G

II A E A E A E A E A E A E A

Detailed description: This block contains two systems of musical notation for a piece in the key of A. System I features a sequence of chords: A, D, A, D, A, D, G, A, D, A, D, A, D, G. The notation includes a treble clef, a key signature of two sharps (F#, C#), and a 3/4 time signature. The melody is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 0-4. System II continues the piece with chords: A, E, A, E, A, E, A, E, A, E, A, E, A. It maintains the same notation style as System I.

FAHY'S * PADDY FAHY'S REEL

KEY: Dm Irish

I Dm C Dm C Dm C Dm

II Dm C Dm C Dm C Dm Am Dm

Detailed description: This block contains two systems of musical notation for 'Fahy's' in the key of D minor. System I features a sequence of chords: Dm, C, Dm, C, Dm, C, Dm. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody is written on a five-line staff with various rhythmic values and fingerings indicated by numbers 0-4. System II continues the piece with chords: Dm, C, Dm, C, Dm, C, Dm, Am, Dm. It maintains the same notation style as System I.

SOURCE: Kathleen Collins

FAIR MAIDEN * THE RIVAL

KEY: G Irish Hornpipe

I G Am D G Am D G

II D G D G Am D G

FAREWELL TO IRELAND

KEY: G Irish

I C F C F C G C F C F G C

II C F C G F C F G C F G C

SOURCE: Johnny Cronin and Joe Burke

FAREWELL TO OLD DECANCY * FAREWELL TO AULD DECENCY * FAREWELL TO OULD DECENCY * FOR THE SAKE OF OLD DECENCY

KEY: G Irish

I G Am G C D G Am G Am D G

II G Am G C D G Am G C D G

THE FARMER'S JAMBOREE * DAISY'S JIG

KEY: A Northern Jig

I

A E A E A E A

II

A A7 D Bm E E7 A E A A7 D Bm E E7 A

SOURCE: King Ganam

FATHER KELLY'S

KEY: D Irish Jig

I

D G A D A D

II

D A D A D G D A D

III

D G A D G A D

SOURCE: Kathleen Collins

FATHER O'FLYNN * AT THE TOP OF CORK ROAD * AT THE TOP OF THE CORK ROAD * FR O'FLYNN * ON THE TOP OF CORK ROAD * THE ROLLICKING IRISHMAN * TEN PENNY BIT * THE TOP OF CORK ROAD * TOP OF THE CORK ROAD * THE YORKSHIRE LASSES

KEY: D Northern/Irish Jig

I

D A D G D A D A D A D

II

D A E A G D A D

SOURCE: Reg Hill

FIDDLER'S HOEDOWN

KEY: D Northern

I D G D G D G A D

II D G D A D G D A D

III D G D A D G D A D

SOURCE: Pete McMahon

PART ORDER 1-2-3-2

FINNISH POLKA * SAKKIJARVEN POLKA

KEY: Cm Scandinavian

I Cm G Cm G Cm

II Cm G Cm G Cm

III Cm G Cm

IV Cm Fm G Cm Fm G Cm

FIRE ON THE MOUNTAIN

KEY: A/D Bluegrass/Southern

I A E A E A

0·020· 23 025020 23 020 320 20 0 23 0·020 323 025020 23 020 320 20 0 21 2·

II D A D A D A D A D

TEN-MEASURE PART

2420 4204 202 4204 2420 4204 20 20· 2420 4204 202 4204 2420 4204 20 20·

A E A

020 320 20 0 21 2·

THE FIRST OF MAY * MAYDAY HORNPIPE * LADY HARRINGTON'S REEL * THE CANNON * THE FOUR PROVINCES FLING N° 1 * THE FOUR PROVINCES HIGHLAND FLING * THE SKILLET POT

KEY: Am Irish Hornpipe

I Am D A G Am D A G Am

0101 323 02·02302 0 323 32 2 20· 22 0101 323 02·02302 0 323 31 0 20 2·

II A G D A G Am D A G Am

555·333·232 0·0 3 323 02320 32 0101 323 02·02302 323 0 31 0 20 2·

SOURCE: Cole's

THE FIRST SIGN OF LIGHT * THE FIRST LIGHT OF DAY * THE FIRST SIGN OF DAY * FROM GALWAY TO DUBLIN * FROM GALWAY TO DUBLIN TOWN * NAPOLEON CROSSING THE RHINE

KEY: Em Irish Hornpipe

I Em G D Em D Em G D Em D Em

0 0 0 2·02 03 320 30 20 2220· 0222 20 0 4 2·02 03 320 30 20 2202·

II Em G D Em D Em G D Em D Em

0·0 30 0 03· 32030 3010 20 2220· 0222 20 0 4 2·02 03 320 30 20 2202·

SOURCE: Johnny Cronin and Joe Burke

Fisher's Hornpipe is played, under various titles, in the keys Of C, D, F and G.
 The G setting, The Blacksmith's Hornpipe, is not provided in this book

FISHER'S HORNPIPE—C/D(2) * THE BLACKSMITH'S HORNPIPE * DURANG'S HORN-
 PIPE * FISCHER'S HORNPIPE * FISHERMAN'S HORNPIPE * LORD HOWE'S HORN-
 PIPE * SAILOR'S HORNPIPE * WIGS ON THE GREEN * BLANCHARD'S HORNPIPE * CHINA
 ORANGE HORNPIPE * EGG HORNPIPE * THE FISHER'S * FISHERMAN'S LILT * THE FIRST
 OF MAY * KELLY'S HORNPIPE * O'DWYER'S HORNPIPE * PECKHOVER WALK HORNPIPE *
 REEL BOIVIN * WEST'S HORNPIPE * THE FISHER * THE THRESHER Old-Time/Bluegrass

I C F C F C F C G C F C F G C

II G C G D G F C G C

III C F C G F C G C

THIRD PART IS IN BLUEGRASS VERSION ONLY

FISHER'S HORNPIPE—F/G * SEE ALTERNATE TITLES ABOVE

Old-Time

I F B \flat F B \flat F B \flat F C F B \flat F B \flat C F

II C F C G C B \flat F C F

SOURCE: Cole's

FLIES IN THE BUTTERMILK * SHOO FLY SHOO

KEY: G/D Texas

I G D G D G

II D A D A D

SOURCE: Bill Reser

TUNE ENDS AFTER FIRST PART

FLOP-EARED MULE * THE LONG-EARED MULE * WHOA MULE * ASHEVILLE * BIGEARED MULE * THE BLUEBELL POLKA * COLLEGE SCHOTTISCHE * COMIN' OVER THE MOUNTAIN * D-A QUADRILLE * D AND A SCHOTTISCHE * GRAPEVINE TWIST * HELL AMONGST THE SLAVISH * HELL OVER THE MOUNTAIN * KARO * LOP-EARED MULE * MIKE AND CHARLIE * MONKEY IN THE BARBERSHOP * PEACH TREE LIMB * RANGER'S HORNPIPE * WILD GEESE

KEY: G/D OFTEN PLAYED IN D/A Old-Time

I G D G D G D G

II D A D A D

TUNE ENDS AFTER FIRST PART

THE FLOWERS OF EDINBURGH * LA RONFLEUSE DE MME GOBEIL * THE SNORING OF MRS GOBEIL * BESIDE A RATH * EARL OF HOPETOWN'S REEL * FLOWERS OF DONNYBROOK * MY LOVE'S BONNY WHEN SHE SMILES ON ME * MY LOVE WAS ONCE A BONNIE LAD * OLD VIRGINIA REEL * CUSH LASSO * COIS LEASA * REEL DU PERE NOEL * THE FLOURS OF EDINBURGH * KNUCKLE DOWN * TO THE BATTLE MEN OF ERIN * THE WEOBLEY HANKIE DANCE * THE WEOBLEY HANKY DANCE

KEY: G Scottish/Northern

I G D C G C G D G

II G D C Em G C D G

THE FLOWING TIDE—G (IRISH HORNPIPE) * PICNIC REEL—A(2)(NORTHERN REEL) * HIGGIN'S BEST * SEVENTH REGIMENT * ANNE SHEEHY'S * BIRMINGHAM * BUNCH OF FERNS * BURKE'S HORNPIPE * THE SHYAN

I G C G C D G C G C D G

II G C G C D G C G C D G

THE FLY BY NIGHT HORNPIPE * THE FLY IN THE NIGHT HORNPIPE * ARTHUR'S SEAT * ARTHUR'S SET * FLY BY NIGHT #2 * THE FLY BY NIGHT * LOUIS QUINN'S * THE LOW LEVEL KEY: A Irish

I A E A D E A

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

II F#m E A D E A

0 1 2 2 2 0 2 5 4 2 0 0 0 0 4 7 4 5 0 0 2 0 4 5 0 0 2 3 5 4 2 0 2 0 3 2 0

FLYING CLOUD * FLYING CLOUD COTILLION * FLYING CLOUDS KEY: G/D Old-Time

I G C D G D G

0 1 3 1 0 1 3 1 0 1 3 3 . 5 3 2 0 3 1 . 1 3 3 1 0 5 3 2 0 3 1 0 1 3 1 0 1 3 1 0 1 3 3 . 5 3 2 0 2 2 5 2 0 2 3 0 3 0

II D A D A D

0 1 2 . 2 4 2 0 4 2 0 4 2 3 3 3 2 0 3 2 0 10 8 7 7 10 . . . 2 . 2 4 2 0 4 2 0 4 2 3 3 3 2 0 3 2 0 5 3 2 0 3 2 3 .

III G D G D G D G

0 . 0 2 0 3 2 0 0 0 0 0 0 4 2 2 0 0 3 1 0 0 3 . 0 . 0 0 0 0 0 4 2 2 0 0 0 0 0 4 2 2 0 2 0 0 .

IV D A D A D A D A D A D

2 3 5 3 2 0 2 5 2 0 3 0 2 0 3 2 0 10 8 7 7 10 . . . 5 3 2 0 2 5 2 0 3 0 2 0 3 2 0 5 3 2 0 3 2 3 .

TUNE ENDS AFTER FIRST PART

FORESTER'S HORNPIPE * GREENFIELDS * IKE FORRESTER'S REEL KEY: G/D Northern

I C G C F G C

0 1 3 0 3 0 1 0 5 0 3 1 0 3 1 . 1 0 3 3 3 0 3 0 3 1 0 0 3 1 0 0 1 3 0 3 0 1 0 5 0 3 1 0 3 1 . 1 0 2 2 1 0 0 1 . 1 1 1 .

II G C G C G C G C

0 1 3 1 0 2 0 3 0 3 2 0 1 0 3 . 0 3 1 3 0 0 1 0 3 1 0 0 1 3 1 0 2 0 0 1 3 0 3 2 0 1 0 3 . 5 3 1 0 3 1 0 0 1 . . . 1 .

SOURCE: Joe Robertson/Cole's

FORKED DEER * FORKED BUCK * FORKY DEER * BRAGG'S RETREAT * DEER WALK * FORKED-HORN DEER * FORKED DEER HORNPIPE * FORKED DEER RIVER * HOUNDS IN THE HORN * LONG-HORNED DEER * OLD PORK BOSOM * VAN BUREN

KEY: D(2) Southern

I C F C G C F C G C

II G C G C F G C

FORT SMITH * ON THE BANKS OF THE CANE * RABBIT IN THE GRASS * OLD FORT SMITH

KEY: G Texas

I G C D G C D G

II G D G C D G

FORTUNE * ONCE I HAD A FORTUNE

KEY: D(2) Old-Time

I C G C F C F G C

II C G C F G C

FREDDIE'S FAVORITE JIG

KEY: G Old-Time

I G C D G

II G C D G

SOURCE: Joseph Robichaud

FRED WILSON'S CLOG

cf BILLY WILSON'S CLOG *et al*, CINCINNATI HORNPIPE & HARVEST HOME

KEY: F Northern

I F C F Gm F G C F C F Gm C F

II C F C F Gm C F

SOURCE: Cole's

FRENCH MARY * THE BANKS OF THE TOBIQUE * THE MOUTH OF THE TOBIQUE

KEY: G Northern

I G D G D G

II G D Am D G D G D Am D G

SOURCE: Clarence Langen

FULL-RIGGED SHIP * DA FULL RIGGED SHIP * NEW RIGGED SHIP KEY: A/D(2) Scottish Jig

I Am C Am C D G Am

II Am G D Am G Am

III Am G Em Am C D G Am

SOURCE: The Boys of the Lough SEQUENCE IS SOMETIMES II, III, I

GALWAY HORNPIPE * THE BALDHEADED BACHELOR * DAN LOWRY'S * M^CDERMOTT'S HORNPIPE * M^CDERMOTT'S N^O 2 * M^CDANAUGH'S CLOG * M^CDONOUGH'S CLOG KEY: D Irish

I D C D A D C D A D

II D G E A D G Em A D

GARY OWEN * GARRYOWEN * THE FIELDTOWN * GARYOWEN * WALK OF THE TWOPENNY POSTMAN KEY: G Old-Time Jig

I G D G C D

II G C G C D G

GASPÉ REEL * APEX REEL * REEL DE GASPÉ

KEY: D Northern

I D A D G Em A

II A D A E A D G Em A D

III A D A E A D A E A

THIRD PART IS OPTIONAL. IF IT IS PLAYED, TUNE ENDS AFTER FIRST PART

GEESE IN THE BOG * THE HOUSEMAID * SADDLE THE PONY * JACKSON'S WALK TO LIM-ERICK * THE PIPER'S FROLIC * THE CORAVAT JIG * TWICE TRICKED * THE MOUNTAIN LARK * JACKSON'S COOLA

cf LARK IN THE MORNING(D) et al & LARK'S MARCH et al

KEY: D Irish Jig

I D G D G D G

II D G D G D G

III D G D G

IV D G D G D G

V D G D G D G D

GEORGIA

KEY: C or D(2) Bluegrass/Old-Time

I C F C G C F G C

II C G C G C F C G C

Detailed description: This block contains the musical notation for the piece 'GEORGIA'. It is divided into two systems, I and II. System I has a key signature of one flat (F major/C minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-3) and fingerings (1-3). System II has a key signature of one sharp (G major/C minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-5) and fingerings (1-3). The piece concludes with a double bar line.

GEORGIA ROW * COON DOG * WALKING DOWN THE GEORGIA ROAD * WALKING UP GEORGIA ROW

KEY: G or A(2) Old-Time

I G D G D G C G

II G D G C D G D G

SIX-MEASURE PART

Detailed description: This block contains the musical notation for a piece with multiple titles. It is divided into two systems, I and II. System I has a key signature of one sharp (G major/C minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-4) and fingerings (2-4). System II has a key signature of one sharp (G major/C minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-4) and fingerings (2-4). The piece concludes with a double bar line.

SOURCE: Buddy Thomas

THE GIRL I LEFT BEHIND ME * BRIGHTON CAMP * THE GAL I LEFT BEHIND ME * AS SLOW OUR SHIP * JOHNNY GOODWIN * PRETTY LITTLE GIRL * THE PRETTY LITTLE GIRL I LEFT BEHIND ME * THE RAMBLING LABORER * THE WANDERING HARVEST LABORER * THE BRIDE IN CAMP * BUY ME A BANANA * THE GIRL THAT I LEFT BEHIND ME MARCH * MAMMA WILL YOU BUY ME A BANANA * THE SHIRT I LEFT BEHIND ME * THE SPALPEEN FANACH

KEY: D Fr-Can/Old-Time

I G A D G C D G

II G C A D G C D G

Detailed description: This block contains the musical notation for a piece with multiple titles. It is divided into two systems, I and II. System I has a key signature of two sharps (D major/B minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-4) and fingerings (2-4). System II has a key signature of two sharps (D major/B minor) and a 2/4 time signature. The notation includes a treble clef, a single bass line with a dotted line, and a guitar line with fret numbers (0-4) and fingerings (2-4). The piece concludes with a double bar line.

GLOBE HORNPIPE

KEY: B \flat (3) Old-Time

I G D G A D G D G D G

II G Am G Am D G D G

GLOBETROTTER'S JIG

KEY: C/G Northern

I C G C G C G C

II G D G D G D G

SOURCE: Joe Panczewski

TUNE ENDS AFTER FIRST PART

GOIN' DOWN TO CAIRO * BLACK THEM BOOTS * CAIRO * GOODBYE LIZA JANE

KEY: G Southern

I G D G C G D G D G C G D G

II G C G D G C G D G

THE GOLDEN EAGLE HORNPIPE * GOLDEN EAGLE

KEY: G Old-Time

I G D G D G D G

II B7 Em A D G C D G

SOURCE: Joe LaBrosse

THE GOLDEN KEYBOARD * GREEN'S REEL * JOE COOLEY'S REEL * M^CGANN'S * MULHAIRE'S REEL * REYNOLD'S REEL * THE GOLDEN HEADBOARD

KEY: D Irish

I Em D Em D Em

II Em D Em D Em

GOLDEN WEDDING HORNPIPE * GOLDEN WEDDING

KEY: D (2) Old-Time

I C F C F G C F C G C

II C Dm G C Dm G C

THE GOLDEN WEDDING REEL * FARMER'S REEL * RICHIBUCTO REEL KEY: G Old-Time

I G F G C D G

0 1 3 . 0 3 0 3 3 0 3 0 0 . 2 0 1 . 2 2 2 2 0 1 3 1 2 3 . 0 1 3 . 0 3 0 3 3 0 3 0 0 2 3 2 3 0 3 0 3 0 3 0 3 0 2 4 0 .

II C D C D G

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

THE GOLD RING KEY: Am/G Irish Jig

I Am G Am D Am C D Am G

1 2 0 0 4 0 1 2 0 4 0 3 1 2 0 0 4 0 1 2 0 2 4 1 2 0 0 4 0 1 2 0 0 4 0 1 2 0 0 4 0 4 0 4 2 3 3 1 2 0 3

II Am G Am D Am C D Am G

1 3 1 3 1 2 0 0 0 3 1 3 1 3 1 2 0 2 4 1 3 1 3 1 3 1 2 0 2 . 0 4 2 3 2 0 3 1 2 0 3

III G D G D G

3 3 3 3 1 0 0 0 0 3 2 3 2 2 0 3 1 2 0 0 3 3 3 3 3 1 0 0 0 0 3 2 5 3 2 0 3 1 2 0 3

IV G D G D G D G D G

3 3 3 3 3 3 3 3 3 3 3 3 2 0 3 1 2 0 0 3 3 3 3 3 3 3 3 3 2 5 3 2 0 3 1 2 0 . .

V G D G D G

0 . 0 . 3 . 0 0 . 2 0 . 0 2 0 1 0 2 0 2 0 2 0 2 0 0 4 2 3 2 5 3 2 0 3 1 2 0 . .

SOURCE: The Boys of the Lough

GOOD ALE SLIP-JIG

KEY: C Irish

I C G C G C G F G C G C G C G F G C

II C F C G C G C G C G F G C

III C F C G C F E Am C F C G C F E Am C

SOURCE: Libby Larsen

GOOD FOR THE TONGUE * GOOD ON THE TONGUE * BLUESKIN'S HORNPIPE * CLOG DOUBLE * JENKINS' HORNPIPE * WASHINGTON HORNPIPE

KEY: C Irish

I G C G Am D G C G D G

II G Am D G C G D G

SOURCE: Cole's

GOOSEFEATHERS

KEY: G/D Old-Time Jig

I G D G D G D G

II D A D A D A D

SOURCE: Melody Morin

TUNE ENDS AFTER FIRST PART

THE GRAEMSEY JIG

KEY: D Scottish

I D A D A D

II D A D A D

Detailed description: This block contains the musical notation for 'The Graemsey Jig'. It is divided into two parts, I and II. Part I consists of six measures with chords D, A, D, A, D. Part II consists of six measures with chords D, A, D, A, D. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings and accents are indicated throughout the piece.

GRANDFATHER'S REEL

KEY: C/G Northern

I C F C G C F C G C

II G D G D G

Detailed description: This block contains the musical notation for 'Grandfather's Reel'. It is divided into two parts, I and II. Part I consists of six measures with chords C, F, C, G, C, F, C, G, C. Part II consists of six measures with chords G, D, G, D, G. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings and accents are indicated throughout the piece.

SOURCE: Winston Scotty Fitzgerald

TUNE ENDS AFTER FIRST PART

GRANT LAMB'S BREAKDOWN

KEY: C Northern

I C G C F C G C G C F G C

II C Dm G C G C Dm G C

Detailed description: This block contains the musical notation for 'Grant Lamb's Breakdown'. It is divided into two parts, I and II. Part I consists of six measures with chords C, G, C, F, C, G, C, G, C, F, G, C. Part II consists of six measures with chords C, Dm, G, C, G, C, Dm, G, C. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Fingerings and accents are indicated throughout the piece.

SOURCE: Buddy Thomas

THE GREEN BANKS OF ROSSBEIGH * THE GREEN FIELDS OF ROSSBEIGH * THE KERRY REEL * THE WITCH OF THE GLEN * THE GREEN BANKS OF ROS BEIGH * THE GREEN-FIELDS OF ROSSBAE * THE KERRY LASSES * THE KERRY RING * THE KERRY * THE KERRY-MAN * TOM CLARK'S FANCY * TOM CLARKE'S

KEY: Em Irish

I Em D Em D Em D Em D Em

II Em D Em D Em G D Em D Em

THE GREEN FIELDS OF AMERICA * GREENFIELDS OF AMERICA * GREENFIELDS OF VIRGINIA * GREENFIELDS OF CANADA * MISS WEDDERBURN'S REEL * COSSEY'S JIG * JIMMY O'BRIEN'S JIG

KEY: G Irish

I C G D G D C G Am D G C D G

II G C G C G D G C G C G D G

G C G C G D G C G C D G

SOURCE: Cole's

THE GREEN GATES * THE WOMAN'S ROCK * WOMEN'S ROCK * WILLIE REYNOLD'S

KEY: G Irish

I G Am D G Am D G

II G Am C D G Am D G

GREEN WILLIS * GREEN WILLIS THE RAW RECRUIT * THE RAW RECRUIT * FIRST COME IN WAS A BUMBLE BEE * THE NEW RIGGED SHIP * NODDIN' BOY * OLD HICKORY * CHAPEL HILL SERENADE * JACKSON'S MARCH

KEY: D Old-Time

I D A D A D

II D G A D G A D

GREY EAGLE * GRAY EAGLE * THE GREY EAGLE HORNPIPE

KEY: A(2) Bluegrass/Texas

I G C G D G C D G

II G C G D G C D G

III G C G D G C D G

IV G D C G C G D G C D G

GRIFFIN HORNPIPE * THE GRIFFIN * GRIFFIN'S HORNPIPE

KEY: D Northern

I D A D A D A D A D

II A G D A D A D A D

SOURCE: Don Messer

THE GROVE

KEY: C Old-Time

I C F C G C G C

II C G F C F C G C

SOURCE: Frank George

GROWLING OLD MAN AND CACKLING OLD WOMAN * GROWLING OLD MAN AND OLD WOMAN * GROWLING OLD MAN, GROWLING OLD WOMAN * GRUMBLING OLD MAN AND GROWLING OLD WOMAN * THE OLD MAN AND THE OLD WOMAN * GROWLING OLD MAN AND WOMAN * LA MARMOTTEUSE * LA CHICANEUSE * THE DISPUTANT * LA DISPUTEUSE * REEL DE LA MI-CAREME * LE BONHOMME ET LA BONNE FEMME * LE VIELLARD ET LA VIELLE DAME

KEY: A/Am Northern

I A G A G A G Am G E Am

II Am G Am G Am G Am G Am

PARTS ARE OFTEN REVERSED

HAULING HOME * KITTY'S WEDDING * SMITH'S DELIGHT * MRS SMITH'S REEL * THE GOLDEN WEDDING * THE IDEAL * KITTY'S GERMAN * OLD SMITH'S * SHIPS IN FULL SAIL * SMITH'S * SMITH'S REEL

cf BELLE OF LEXINGTON *et al*

KEY: D Irish Hornpipe

I D G D Em A D G D A D

II D G D G D A D G D G D G A D

THE HAWK * THE HAWK HORNPIPE * BELLS OF ST LOUIS

KEY: D or E(2) English Hornpipe

I D Em A D A D

II D A D G D A D A D

SOURCE: The High Level Ranters

THE HEADLIGHT REEL

KEY: D Northern

I D G D Em A D G D A D

II D A D A Em G D A D A G D G D A D

SOURCE: Cole's/Reg Hill

HELL BROKE LOOSE IN GEORGIA * POSSUM UP A GUM STUMP * THERE'S NO HELL IN GEORGIA * HELL BOUND FOR ALABAMA * BEEN TO THE EAST BEEN TO THE WEST * GREAT BIG YAM POTATOES * STREAK OF LEAN STREAK OF FAT * HELLBOUND FOR ALABAMA

KEY: C Southern

I C G C G C

0·3·3·3·30353103·0·3·3·3·3530 0·3·3·3·30353103·3 SLIDE=4NOTES 128·3530 0

This system shows the first line of music with chords C, G, C, G, C above it. The notes are 0·3·3·3·30353103·0·3·3·3·3530 0·3·3·3·30353103·3 SLIDE=4NOTES 128·3530 0.

II C G C G C G C

5030 31 5030 31 50303530 0 31 5030 31 5030 31 50303530 0 31

This system shows the second line of music with chords C, G, C, G, C, G, C above it. The notes are 5030 31 5030 31 50303530 0 31 5030 31 5030 31 50303530 0 31.

III C G C G C

030·3·3·3·333 20 303·0·3·3· 2 01 20 20 3030·3·3·3·333 20 303·0·3·3· 2 01 20 20

This system shows the third line of music with chords C, G, C, G, C above it. The notes are 030·3·3·3·333 20 303·0·3·3· 2 01 20 20 3030·3·3·3·333 20 303·0·3·3· 2 01 20 20.

IV C G C G C

03·333·333·333 023·333 02 01 20 20 3·3·333·333·333 023·333 02 01 20 2

This system shows the fourth line of music with chords C, G, C, G, C above it. The notes are 03·333·333·333 023·333 02 01 20 20 3·3·333·333·333 023·333 02 01 20 2.

SOURCE: Gid Tanner

THE HELSEYSIDE REEL

KEY: F English

I F C F C F A F Bb C F

0101 31 3· 0·0· 02· 20 3 023 1·3 0101 31 2 02· 3·3·

This system shows the first line of music with chords F, C, F, C, F, A, F, Bb, C, F above it. The notes are 0101 31 3· 0·0· 02· 20 3 023 1·3 0101 31 2 02· 3·3·.

II Bb F Bb F C F C F Bb C F

12313 01·1 31 1· 10 313 0101 31 2 20· 02· 20 3 023 1·3 0101 31 2 02· 3·3·

This system shows the second line of music with chords Bb, F, Bb, F, C, F, C, F, Bb, C, F above it. The notes are 12313 01·1 31 1· 10 313 0101 31 2 20· 02· 20 3 023 1·3 0101 31 2 02· 3·3·.

SOURCE: The High Level Ranters

HERE AND THERE

KEY: G or A(2) Old-Time

I G D G C G Am D G D G C G D G

0 0 2 2 0 0 13 30 10 10 0 0 0 2 2 0 0 13 30 10 10 2 2 0 2 0 4 2 4 0

This system shows the first line of music with chords G, D, G, C, G, Am, D, G, D, G, C, G, D, G above it. The notes are 0 0 2 2 0 0 13 30 10 10 0 0 0 2 2 0 0 13 30 10 10 2 2 0 2 0 4 2 4 0.

II G Am D G D G C G D G

0130 03· 320 020· 01 2 2 1· 20 323 310 20 0 2 2 10 013 30 10 10 2 2 0 2 0 4 2 4 0

This system shows the second line of music with chords G, Am, D, G, D, G, C, G, D, G above it. The notes are 0130 03· 320 020· 01 2 2 1· 20 323 310 20 0 2 2 10 013 30 10 10 2 2 0 2 0 4 2 4 0.

SOURCE: Cole's

HIBERNIAN REEL * HIBERNIA'S PRIDE * FLANNEL JACKET * NEW POLICEMAN * PEELER'S JACKET * THE PEELER'S CAP KEY: G Northern/Irish

I G D G D G D G D G

II G D G D G D G D G

SOURCE: Cole's

HIGH LEVEL HORNPIPE * VELOCIPEDA * BEST SHOT * FLY BY NIGHT * HIGHLAND HORNPIPE * LOUIS QUINN'S * HIGH LEVEL BRIDGE HORNPIPE KEY: B \flat (3) Old-Time

I G Am D G Em D Em

II D G A D A D

SOURCE: Cole's/25 Fiddle Favorites

HIGH YELLOW KEY: C Southern

I C G C

II C G C

HOBBS' FAVORITE * BOSTON RATTLERS * COLONEL M^CBAIN'S * CONNEMARA STOCKINGS * WINTER APPLES

KEY: D Northern

I C Dm C G C Dm C G C

II Am G Am G Am G C F G C

SOURCE: Cole's

HOG TROUGH REEL * M^CMICHEN'S REEL * M^CMITCHEN'S REEL

KEY: G Bluegrass/Old-Time

I G C G D G C D G

II D C G C G D G

SOURCE: Buck Ryan

HOLLOW POPLAR * HOLLOW POPLAR LOG * OLD HOLLOW POPLAR

KEY: G Southern

I G D G D G

II G C D G D G

III G C D G C D G

IV G C D G C D G

SOURCE: Cyril Stinnett

PART ORDER: 12134

HOOKER'S HORNPIPE

KEY: G Old-Time

I G D G C G D G

0 2 3 . 3 2 3 0 3 0 2 3 0 3 . 3 5 3 0 3 0 5 . 7 5 . 0 2 3 . 5 2 3 0 3 0 2 3 0 3 0 0 1 0 3 0 2 0 2 0 2 0 4 4 0 .

II G C G D G C D G

0 1 3 0 0 1 0 1 3 0 2 3 0 3 . 0 2 3 3 0 0 2 4 2 0 4 0 2 4 0 . 0 1 3 0 0 1 0 1 3 7 0 3 5 7 3 5 3 0 5 3 0 0 2 0 4 0 .

SOURCE: Cyril Stinnett

HORSE'S LEOTARD * MY BROTHER TOM * THE STEPPING STONES

KEY: Em Irish Jig

I Em D Em D Em D Em D

0 2 3 4 2 0 2 0 2 3 2 4 2 0 2 4 2 4 0 2 . . 4 2 0 2 0 2 3 . 0 2 0 3 3 0 2 4 2 4 0

II Em D Em G D Em D Em D

0 2 3 3 0 2 0 3 0 . 3 0 2 3 0 . 2 3 2 0 3 0 0 2 3 3 0 2 0 3 0 . 0 0 2 3 . 0 2 4 2 4 0

Em D Em G D G D Em D Em

0 2 3 3 0 2 0 3 0 . 3 0 2 3 0 . 2 3 2 0 2 3 2 0 2 0 0 3 0 3 0 0 0 2 3 . 0 0 2 3 . 0 2 4 2 4 0 2

HULL'S VICTORY-D

Old-Time

I D A D A E A

0 2 3 3 3 3 0 2 0 3 2 3 . 0 2 . 2 4 2 . 0 . 4 0 2 4 0 . 0 2 3 . 3 3 3 . . 2 0 . 0 0 0 . . 3 3 2 0 0 2 1 2 1 2 . 2 2 2 .

II D G E A D A D A D

0 2 3 2 3 0 2 0 . 0 . 0 . 2 3 0 . 0 2 3 2 0 3 2 0 2 . 2 . 0 2 3 3 3 3 2 0 0 3 0 0 3 2 0 2 0 0 3 2 0 3 . 3 3 3 .

HULL'S VICTORY-F

Old-Time

I F C F C G C

II F B \flat G C F C F C F

SOURCE: Cole's

HUMORS OF BALLYLOUGHLIN * THE HURLER'S MARCH * FAIRY HURLERS * THE HUMOURS OF DERRYLOUGHLAN

KEY: Am/D Irish Jig

I Am G Am Em Am G D A D

II Am G D Em C D A D

III D G D A D G D A D

IV D G C D A D A D

SOURCE: Kathleen Collins

HUMORS OF KILKENNY

Key: G Irish Slip-Jig

I G Am D G C D G Am D G Am Em D

II Em D Em G D C G D Em D Em D G Am Em G

HUMOURS OF WHISKEY * THE BRIDGE OF ATHLONE * CROSSROADS FROLIC * DEEL OF THE DANCE * DEVER THE DANCER * DILLON'S FANCY * HUMORS OF DERRY * THE PEELER'S RETURN * THE POLICEMAN'S RETURN * HUMORS OF WHISKEY * SALLY HE-GERTY'S * THE SILVERMORE

Key: Em/G Irish Slip-Jig

I Em D Em D Em D Em D

II G C G C D G C G C D Em

HUNDRED PIPERS * SOUTHPORT MORRIS AND MAYPOLE TUNE * THE HAIR FELL OFF-MY COCONUT * I'LL EAT NO MORE OF YOUR BARLEY BREAD * MARCH OF THE 49TH FIELD ARTILLERY * THE REGIMENTAL MARCH OF THE WEST KENTS

Key: G or A(2) Northern

I G C G D G C G D G

II G C G D G C D G

SOURCE: Conrad Brierre

THE HUNTER'S PURSE * THE FIVE-LEAVED CLOVER * THE HAYMAKER * HEEL OF THE HUNT * THE OLD BUSH * FIVE LEAF CLOVER * THE HAWTHORN * INDIAN ON THE ROCK * THE THORNBUSH * MY LOVE IS BUT A LASSIE YET

Key: A Irish

I A G C A D G A G C D Em A

II A G C A D G A G C D Em A

HUNTSMAN'S CHORUS * BUTTERCUPS AND DAISIES

Key: D Old-Time

I D A D G D A D

II D G A D G D A D

SOURCE: Bill Spence

ICE ON THE ROAD

Key: Em/G Old-Time

I Em D Em D Em

II G C G D G C G D G

TUNE ENDS AFTER FIRST PART

I DON'T LOVE NOBODY * I DON'T WANT TO GET MARRIED * I LOVE A NOBODY

Key: C Old-Time

C F C D G

C F C F C G C

THE IRISH WASHERWOMAN * THE BIG JIG * HASTE TO THE WEDDING * THE IRISH-WOMAN * JACKSON'S DELIGHT * THE WASHERWOMAN * THE WASHING WOMAN * THE WASH WOMAN * CORPORAL CASEY * THE COUNTY COURTSHIP * DARGASON * IRISH WATERMAN * THE MELODY OF CYNWYD * PADDY MCGINTY'S GOAT * THE SCHEME * THE SNOOTS AND EARS OF AMERICA * SEDANY * FREE MASONS

Key: G Irish Jig

I G Am D G C D G

II G D C G Am G C D G

JACK DANIELSON'S REEL

Key: A Old-Time

I A E A E A E A

II A E A E A

SOURCE: Cyril Stinnett

JACKSON'S * JACKSON'S FAVOURITE * JACKSON'S N° 1

Key: Em Irish

I Em D Em D Em D Em D Em

II Em D Em D Em D Em D Em

III Em D Em D Em D Em D Em

SOURCE: Kathleen Collins

JACKSON'S FANCY * IRISH FANCY

Key: D(2) Irish Jig

I C G C G C G C G C

II C F C G C F C G C

JAWBONE * OLD JAWBONE

Key: G or A(2) Old-Time

I G D C G D G D G D C G D G

II G C G D G C G D G

JAYBIRD * THE PENNSYLVANIA FIFERS

Key: D Old-Time

I D A D A D

II G D A G D A D

JENNY LIND * JENNY LYNN

Key: G or A(2) Old-Time

I G D G D G

II G D G D G

JENNY LIND POLKA * BONNIE POLKA * HEEL AND TOE POLKA * JENNY LINN POLKA * BREAKDOWN
 DES TETES * HOLE IN HER STOCKING * JENNY LIND'S FAVORITE POLKA * JENNY LIND'S LIEBLINGS-
 POLKA * REEL LAFRENIERE * SAL WITH THE RUN DOWN SHOES * THE TEMPEST * THE
 BRIDAL * DOWN TO THE QUAY * JENNY LIND'S * JENNY LIND'S FAVORITE SERENADING *
 THE JENNY LIND * JENNY LING * JENNY LINN * JOHNNY AND HIS CAMERA * MURPHY'S *
 QUINN'S IRISH

KEY: G Old-Time

I G C G D G C G D G

II C G D G C G D G

ALSO PLAYED IN D

JENNY'S WELCOME TO CHARLIE * THE HIGHWAY TO HOLBURN * JENNIE AND THE
 WEASEL * JENNIE AND THE WEAVER * THE CORN HILL REEL * JENNY PICKING COCKLES *
 JENNY AND THE WEASEL * JENNY'S WELCOME HOME TO CHARLIE

KEY: Dm Irish

I Dm C Dm C Dm C Dm C Dm

II Dm C Dm C Dm C Dm C Dm

SOURCE: Kathleen Collins

JEUNE MARIE REEL * JEUNES MARIE REEL

KEY: D(2) Northern

I C G C G C G C

II C G C G C G C

JIM KENNEDY'S FAVORITE * THE BUNDLE OF STRAW * FOLLOW ME TO CARPON * THE HARE'S FOOT * THE LOWLANDS OF SCOTLAND * THE SILVERMINES * THE TRALEE LASSES * THE CORRY BOYS * FOLLOW ME TO CARLOW * HARE'S PAW

KEY: Em/G Irish

I Em G Em D Em G D Em

II G D G Em G D G C G Am D Em

JOE TANZY'S * PAT CARNEY'S REEL * THE BRAES OF GLENDOCHART * MR MENZIES OF CULDARES * PADDY MURPHY'S WIFE

KEY: D Northern/Old-Time

I D C D A D C D A D

II D C D A D C D A D

SOURCE: Cole's

JOHANN PÅ SNIPPEN * JOHN FROM THE STICKS * JOHAN PÅ SNIPPEN

KEY: G Scandinavian Schottische

I G D G D G D G

II C D G D G

JOHN BROWN'S DREAM * BROWN'S DREAM * BROWN STREAM * HARV BROWN'S DREAM * HERVE BROWN'S DREAM * LITTLE RABBIT * PRETTY LITTLE MISS * BROWNSTREAM * JOHNNY BRING THE JUG AROUND THE HILL * RED STEER * STILLHOUSE BRANCHT

KEY: A(2) Old-Time

I G D G D G

3·3·30 03·3·5·023·330230 30 0··· 3·3·30 03·3·5·023·330230 30 0···01

II G D G D G

3⁰ 30 0 30 0···3⁰ 30 0 30 0 013⁰ 30 0 30 0···013⁰ 30 0 30 2 0·

III G D G D G

0 30 0··· 0 30 0 30 0··· 0 30 0··· 0 30 0···

02 0 20 0 2 0· 2 0· 02 0 2 0· 02 0 2 0· 02 0 2 0·

3 02 3 02 023 3 02

SOURCE: Frank George

JOHN HARDY * SPEEDIN'

KEY: G OR A(2) Bluegrass/Old-Time

INTRO C G C G

0·2· 3··· 2···3···2···0··· 2··· 3·3· 0·2·3··· 2···3···2···0···20 20

3· 3·3· 0·2·3··· 2···3···2···0···20 20 3···3··· 0···0· 2· 0···0· 2· 0···0· 2·

G

0120 3010 20 0320 0··· 20 20 3···3···

JOHN PAUL JAMIESON

KEY: G Old-Time

I G D G C G D G

0 3 0 0 02 020 2·22·0 0 02 2 40·04 02 2 0 013· 320· 3·0 0 20 20 200·00···

04 24 2 4 40·04 4 3·0 4 200·00···

II G D G C G D G

3·7·7···53·0·0· 30 5·2···520 3010 2 404 02 2 0 013· 320· 3·0 0 20 20 200·00···

2· 2 404 4 20 20 200·00···

SOURCE: Buddy Thomas

JOHNNY DON'T GET DRUNK * JOHNNY DON'T COME HOME DRUNK

KEY: G OR A(2) Southern

I D G A D G A D

5-575-3-2 0 3 23- 2- 0 0230 20 5-575-3-2 0 3 23- 2- 0 0230 20 4-2-2-... 4 02 0-... 4

II D G A D G A D

0 242-... 0 242-2- 2 0 0230 20 0 242-... 0 242-2- 2 0 0230 20 4 0240-... 4

JOHNNY LEARY'S * MAHONEY'S FANCY

KEY: D Irish Jig

I D G D A G D G A D

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

II D G D G D G A D G D G A D

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

SOURCE: Johnny Cronin and Joe Burke

JOHNNY'S GONE TO FRANCE * THE MAIDS OF GALWAY

KEY: Em Irish

I Em D Em D Em **II** Em D Em D Em

0 3030 20 2 4 4 2 2 0 3030 20 2 4 2-... 0 3 0 2 3 2 0 3 0 3 3 0 3 0 3 0 2 3 2 0 3 0 3 2 4 2-... 4 2-... 4

SOURCE: Dudley Laufman

THE JOLLY SEVEN * AROUND THE WORLD * THE CAVAN REEL * MISS KELLY'S

KEY: C/Am Irish

I C G C G C G Am E Am

1- 1 1 1 1 1 1 3 0 0 1 1 1 1 5 2 3 0 3 0 0 1- 1 1 1 1 1 1 3 0 0 1 0 0 1 0 1 3 0 5 0 3 1 2 2-...

II Am G Am G Am G Am E Am

1 1 1 1 1 3 0 0 1 2 2 2 0- 5 2 3 0 3 0 0 1 2 2 2 2 1 2 3 0 0 1 0 0 1 0 1 3 0 5 0 3 1 2 2-...

SOURCE: O'Neill's

THE JOY OF MY LIFE * DONNYBROOK FAIR * HUMORS OF DONNYBROOK * THE BOYS FROM THE LOUGH * COROVOTH JIG * THE JOYS OF LIFE * THE JOYS OF MY LIFE * THE JOYS OF YOUTH * OUR OWN LITTLE ISLE * THE CARAVAT * THE JOYS OF LOVE * KISS ME I'M IRISH * OUR LITTLE GREEN ISLE * THE RIVER CREE

KEY: G Irish Jig

I G D G Em C D G D G Em D G

II Em D Em G D C G Em C D G

THE JUG OF PUNCH * A JUG OF PUNCH * CASEY'S * THE DIAMOND ROCK * THE JUG O' PUNCH

KEY: Dm Irish

I Dm C Dm C Dm

II Dm C Dm C Dm C Dm

SOURCE: Kathleen Collins

JUNE APPLE

KEY: G or A(2) Bluegrass/Old-Time

I G F G F G

II G F C G F G

KATARONI * CATARONI

KEY: G Irish Jig

I G D G D G

II G C G D G D G C

TEN-MEASURE PART

D G

KATYDID

KEY: C Southern

I C G C G C

II Am C Am C G C

KATY HILL * GOING AROUND THE WORLD

cf SALLY JOHNSON

KEY: G Southern

I G Em G D G

II G C G D G C D G

KAW RIVER

KEY: D(2) Southern

I C G C G C

II C G C G C

III C G C G C

SOURCE: Buddy Thomas

THE KEY WEST HORNPIPE

KEY: G Old-Time

I G Am D G C D G

II D G A D G C Am D G

SOURCE: Cole's

KIELY'S REEL * KILEY'S REEL * BUCKLEY'S FAVORITE * HANG FIRE

KEY: A Northern

I A E A E A E A

II A D A E A D E A

SOURCE: Donald Commo

THE KILDARE FANCY * DUNDEE * THE DUNDEE HORNPIPE * PANTOMIME REEL—IN F(3) * THE UNION HORNPIPE * DUNDEE CLOG * THE KILDARE KEY: D Northern

I D Em G A D Em G A D

II D A E A D A D

SOURCE: O'Neill's

KINGDOM COMING * THE DOODLETOWN FIFER * THE KINGOM * KINGDON COME * LEAPFROG

cf WHEN JOHNNY COMES MARCHING HOME (G) & THE YEAR OF JUBALO *et al* KEY: D Old-Time

I D G D A D G D A D

II G D A D G D A D

KITCHEN GIRL * KITCHEN GAL

KEY: A/Am Southern

I A G A G A G A

II Am G Am E Am G Am G Am

SOURCE: Henry Moore

PARTS ARE SOMETIMES REVERSED

KITTY M^cGEE * KITTY MAGEE * PICKING UP STICKS

KEY: D Old-Time Jig

I D G D G A D G D A D

II D G A D G A D A G A D A D

SOURCE: Dudley Laufman

LAMPLIGHTER HORNPIPE * LAMPLIGHTER'S HORNPIPE * MERRY SOLDIER

KEY: A Northern Jig

I A E A E A

II A E A E A E A

SOURCE: Coles's/Don Messer

LARDNER'S REEL * PRAIRIE HORNPIPE * COWBOY'S * THE HALFWAY HOUSE * KING OF ALL REELS

cf COMING DOWN FROM DENVER *et al*

KEY: A(2) Old-Time

I G D G D G D G D G

II D G A D G C D G

SOURCE: Cole's

The following six tunes and Geese in the Bog, along with their alternate titles, make up "The Lark Family." A lot of mixing of titles is to be found among these seven tunes and the roughly fifty titles associated with them.

LARK IN THE MORNING—D * GALWAY TOM * THE HOUSE IN THE GLEN * THE SPOTTED COW * A WESTERN LILT * THE HA'PENNY BRIDGE * THE HUMORS OF MILLINGAR * KELSO RACES

cf GEESE IN THE BOG *et al* & LARK'S MARCH *et al*

Irish Jig

I D G D G D G D G

II D G D G D G D G

III D G D G

IV D G D G

LARK IN THE MORNING—Em * COME IN THE EVENING * GALLOWAY TOM * GALWAY TOM * GALWAY TOWN * THE GOAT'S HORN * KELSO RACES * THE LITTLE YELLOW BOY * THE SPOTTED COW * THE THRUSH'S NEST * THE WELCOME * A WESTERN LILT * MORNING LARK

Irish Jig

I Em D Em D Em

II Em D Em D G D Em

SOURCE: Cole's

LARK ON THE STRAND—Em/G

Irish Jig

I Em D Em D Em D Em G D

II G C D G C D G C D G C D Em

LARK ON THE STRAND—G * THE OLD WOMAN LAMENTING HER EMPTY PURSE * THE STOLEN PURSE * THE LARK IN THE STRAND * THE LARK OF THE STRAND * MULLALY'S * PADDY HUGHES * PADDY THE POST

Irish Jig

I G D G C D G D G C D

II G D G C D G D G C D G

LARK ON THE STRAND—G * THE GLEN OF THE SHAMROCKS * MARY GRIFFIN'S JIG * WICKY SEARS * NEARLY KESH * NOEL O'DONOGHUE'S FAVOURITE * OLD KESH * THE PRIMROSE GLEN * THE PRIMROSE VALE * LASS ON THE STRAND * BLOOMING MEADOW

Irish Jig

I G D G C D G

II G D A D G D G C D G

LARK'S MARCH * THE LARK IN THE BOG * TOM BRODERICK'S * BOB THOMPSON'S FAVOURITE * CORAVAT JIG * GREEN MEADOWS * THE HUMORS OF LIMERICK * JACKSON'S TRIP TO LIMERICK * JACKSON'S WALK TO LIMERICK * JACKSON'S COOLA * THE MOUNTAIN LARK * THE PIPER'S FROLIC * TWICE TRICKED * WISEMAN'S FAVOURITE * TUHY'S FROLIC

cf GEESE IN THE BOG *et al* & LARK IN THE MORNING—D *et al*

Key: D Irish Jig

I D G D G D G

II D G D G D G

III D G D G

IV D G D G D G

V D G D G D G D

LASSIE'S FANCY

Key: D Irish Jig

I D A D A D

II D A D A D A D

D A D A D G A D

SOURCE: Dudley Laufman

LAST NIGHT'S FUN—D REEL * JOE COOLEY'S N° 1 * KILLORAN'S REELS

Irish

I D Em D G A D Em D G A

II D Em D G A D Em D G A D

LAST NIGHT'S FUN—Em/D SLIP JIG * MISS BROWN'S FANCY * PADDY BE EASY

Irish

I Em D Em G A Em D Em G A

II D A D G A D A D G A Em

THE LAUNDRY BOY * HEJSAN GRABBAR * THE HAPPY BOYS

Key: G/C Scandinavian Schottische

I G D G D G D G

II C G D G C G D G

III C F G C F G C

TUNE ENDS AFTER FIRST PART

LEATHER BRITCHES * LEATHER BREECHES * OLD LEATHER BRITCHES * JOHN M^CDONALD'S REEL * M^{AC}DONALD'S REEL * SLANTY GART * THE BREECHES ON * THE BRITCHES FULL OF STITCHES * THE IRISH LAD * THE IRISH LAD'S A JOLLY BOY * O, THE BREECHES FULL OF STITCHES * LE PETIT BUCHEUX * REEL M^CDONNELL

Key: G Old-Time

I G D G D G

II G D G D G

III G D G C D G

2ND PART IS OPTIONAL

LEO CARROLL'S HORNPIPE

KEY: B^b (1) Northern

I A D A E A D A E A

II E B7 E B7 E

SOURCE: Reg Hill

TUNE ENDS AFTER FIRST PART

THE LEPRECHAUN * THE WORN TORN PETTICOAT * JOHNNY LEARY'S SLIDE * OLD TORN PETTICOAT

KEY: Am Irish Slide

I Am G Am G Am G Am

II G Am G Am G Am

SOURCE: Johnny Cronin and Joe Burke

LIAM BROWN

KEY: G Irish Polka

I G D G D G

II G D G D G

III G D G D G

LIBERTY * REEL DE TI-JEAN * TIPSYPARSON * TWO-STEP * LIBERTY HORNPIPE * NEW LIBERTY * THE RACCOON AND THE POSSUM * SPANISH POLKA

KEY: D(2) Southern

I C F C G C

II C G C F G C

LIGHTNING IN THE WEST

KEY: G Old-Time

I G C D G

II G C D G

LIMERICK LASSES * COPPERS AND BRASS * CROSSING THE FIELD * DUBLIN LASSES * GREEN FIELDS OF ERIN * HEATHER BREEZE * THE HEATHER BLOOM * THE HEATHERY BRAES * THE HEATHERY BRAES OF BALLYHEALY * THE HUMORS OF APPLETOWN * LADY'S PANTALOONS * M^CNAMARA'S REEL * LIMERICK LADS * PRETTY GIRLS OF MONAGHAN * THE PRETTY LITTLE BOY * WHO MADE YOUR BRITCHES * LADIES' PANTALOONS

KEY: D(2) Irish

I C Dm C G C Dm C G C

II C Am C G C Am C G C

III C G C G C G C G C

IV C Dm C F G C Dm C F G C

Detailed description: This section contains four systems of guitar fingerings for Irish tunes. Each system includes a chord progression above a set of three staves. System I: Chords C, Dm, C, G, C, Dm, C, G, C. System II: Chords C, Am, C, G, C, Am, C, G, C. System III: Chords C, G, C, G, C, G, C, G, C. System IV: Chords C, Dm, C, F, G, C, Dm, C, F, G, C. The fingerings are written as numbers 0-4 on the strings.

LONESOME ROAD BLUES * GOING DOWN THE ROAD FEELING BAD KEY: G or A(2) Bluegrass

G C G

C G D G

Detailed description: This section contains two systems of guitar fingerings for Bluegrass tunes. The first system has chords G, C, G. The second system has chords C, G, D, G. The fingerings are written as numbers 0-4 on the strings, including many triplets and slurs.

LONE STAR RAG * STONE'S RAG

KEY: C Texas

I C F G C

03-530530530 31 1-31 31 31 31 030 1 020 02 2 3 020 2320323 02 1 30 0-02

C F G C G C

03-530530530 31 1-31 31 31 31 030 1 0 02 0130 13 0 131031 1-111- 34

II A D G C

5305-30-5305-30 4323 02520 0 3 3010 23 030 202 03 303530310 4 0132305303-034

A D G C G C

5305-30-5305-30 4323 02520 0 3 3010 23 030 202 03 303530 4 0 13 0 131031 20 2 3...

SOURCE: Tater Tate

THE LONGFORD COLLECTOR * THE BONNIE BOY * THE LONGFORD BEGGARWOMAN *
 LADY CLARE'S QUICK STEP * THE LONGFORD BEGGARMAN * THE MAN FROM LONGFORD *
 THE LONGFORT COLLECTOR * THE LONGFORD RENT COLLECTOR

KEY: G Irish

I G Em G C D G Em G C D

0 02 0130 00 30 2 0 02 0130 245420 220 0 02 0130 00 3- 0233230 30 0245420 220

II G Em G C G Am D G Em G C G Am D G

323530 20 0 0 02323530 30 245420 220 323530 20 0 0 02323530 30 245420 220 0

LOST INDIAN * LONESOME INDIAN * WILD INDIAN

cf CHEROKEE SHUFFLE

KEY: G or A(2) Bluegrass/Southern

G Em C G D G

0-024-42020 0-02 0 03 0-000-02353-030- 3 310 202420420 20-000-...

LUCY CAMPBELL (IRISH/SCOTTISH) * THE DEAR MEAL * THE DEAR MEAL IS CHEAP AGAIN * LEAP YEAR * CAIRNGORUM * CHEAP MEAL

KEY: D

I D Em D A D Em D A D

II D Em D A D Bm D A D

III D Em D A D G D A D

IV A D G D G D A D G D G A

V D A D A D A D A G D A D

LUCY CAMPBELL (NORTHERN/SCOTTISH) * THE DEAR MEAL * THE DEAR MEAL IS CHEAP AGAIN * LEAP YEAR * CAIRNGORUM * CHEAP MEAL

KEY: D

I D Em D A D Em D A D

II D Em D A D Em D G A D

MADAME BONAPARTE * MADAM BONAPARTE * BONAPARTE'S ADVANCE * THE NAVIGATOR'S * NOT TONIGHT JOSEPHINE

KEY: A(2) Irish Hornpipe

I G C G D G C G D G

II G D G D G C G D

TWELVE-MEASURE PART

G C G D G

MAGGIE BROWN * MISS MARGARET BROWN'S FAVORITE * MARGRETT BROWN'S FAVORITE * MARGARET BROWN'S FAVORITE * MISS BROWN'S * MISS BROWN'S FANCY * MISS MARGARET BROWN (NOW LADY CAMDEN) * PEGGY BROWN * PLANXTY BROWNE * PLANXTY MAGGIE BROWN * THE BUNCH OF CLOVER * CADDEN'S FANCY * MAGGIE BROWN'S FAVOURITE JIG * MAGGIE BROWNE'S FANCY * PLANXTY BROWN * SWEET MAGGIE BROWN * TRIP TO GOREY

KEY: G Irish Jig

I G Am D G D G Am D G

II G D G C G D G D C D A D

C G Am G Am G D G Am D G D G

SOURCE: Sonya Nordstrom

MAGPIE

KEY: G Old-Time

I G D G D G D G

II G C D G C D G

MAID OF BALLYDOO

KEY: C Irish Jig

I C G C D G

C F C G C F C G C

II Am G Am G Am C E

Am G Am C G C F C G C

SOURCE: Libby Larsen

MARMADUKE'S HORNPIPE ✻ THE GOVERNOR'S TUNE ✻ GALWAY HORNPIPE

cf CRICKET ON THE HEARTH et al & YEARLING et al

KEY: D Old-Time

I D A D A D

II D G D A D G A D

SOURCE: Cyril Stinnett

THE MARQUIS OF WATERFORD * THE MARQUIS OF WATERFORD'S HORNPIPE

KEY: B \flat (3) English Hornpipe

I G C A D G C G D G

II G C G C G C A D G C G C G D G

SOURCE: The High Level Ranters

MARTHA CAMPBELL * MARTHIE CAMPBELL'S

KEY: D Old-Time

I D A D A D

II D G A D G A D

SOURCE: Buddy Thomas

MARTIN WYNNE'S REEL * BURYING POTEEN * BURYING THE POTEEN * CHEWING ON LARRYS * MARTIN WYNNE'S N $^{\circ}$ 2 * MARTIN WYNNE'S FAVOURITE

KEY: D Irish

I D A D Em D A D A D Em A D

II D G D G D A D G D A

SOURCE: Johnny Cronin and Joe Burke

TUNE ENDS AFTER FIRST PART

MASON'S APRON * CARTON'S REEL * THE COTTAGE BY THE SEA * FORT WORTH * GALLAGHER'S *
 THE ISLA REEL * JACK OF DIAMONDS * LADY CARBURY * THE MASON LADDIES * MASON'S CAP * PIC-
 NIC ROMP * THE RED-HEADED GIRL * WAKE UP SUSAN * WILD HORSE * THE APRON * BRAES OF GLE-
 NORCHY * I DON'T LIKE THE GUIDEWIFE * MISS CARBURY * LOWRIE TARREL * MISS CARBERY'S REEL *
 MISS HOPE'S FAVORITE * REEL DES BRETLES * ROXBERRY REEL * TOSS THE FEATHER * THE WOODEN
 SPOON * REEL DE LONGUEUIL * THE GOODWIFE * DROPS OF BRANDY

KEY: A Irish

I A Bm E A Bm E A

II A Bm A Bm E A

M^cGETTRICK'S REEL * THE SMALL HILLS OF OFFALY * SPINDLESHANKS

KEY: G Irish

I G D G C D G II G Am D G C D G

M^cGIBBNEY'S FANCY * THE CUCKOO'S NEST * M^cGIVNEY'S FANCY * M^cGIBBNEY'S HORN-
 PIPE * EAMONN M^cGIVNEY'S * JACKY TAR * THE MOWER * JACK A TAR * JACKIE TAR

KEY: Em Irish Hornpipe

I Em D Em D Em

II Em D Em D Em

M^CNABB'S HORNPIPE * CLOONE'S MARCH * CROSSING THE MINCH KEY: D(2) Northern

I C F C G C F C G C

II C F C G C F C G C

Detailed description: This block contains the musical notation for three pieces: McNabb's Hornpipe, Cloone's March, and Crossing the Minch. It is presented in two parts, I and II. Part I uses chords C, F, C, G, C, F, C, G, C. Part II uses chords C, F, C, G, C, F, C, G, C. The notation includes treble clef, a key signature of two flats (D(2)), and various rhythmic values and fingering numbers.

SOURCE: 25 Fiddle Favorites

THE MERRY BLACKSMITH * COLLINS' REEL * THE FLAGS OF DUBLIN * PADDY ON THE RAILROAD * PEELER'S JACKET REEL * BOYS OF THE LAKE * CORKONIAN * THE DEVIL'S IN DUBLIN * EMMINENCE BREAKDOWN * IKE FORRESTER'S REEL * MIST ON THE LOCH * THE POLICE JACKET * THE POLICEMAN'S REEL * THE RAILROAD * BOY IN THE GAP * PEELER'S REEL * THE PEELER'S CAP * POLICEMAN'S CAP * THE BLACKENED SMITH * MUSIC OF THE FORGE * SLEIGH RIDE

KEY: D Irish

I D Em A D G A D

II D Em A D G A D

Detailed description: This block contains the musical notation for a collection of Irish tunes, including The Merry Blacksmith, Collins' Reel, The Flags of Dublin, Paddy on the Railroad, Peeler's Jacket Reel, Boys of the Lake, Corkonian, The Devil's in Dublin, Eminence Breakdown, Ike Forrester's Reel, Mist on the Loch, The Police Jacket, The Policeman's Reel, The Railroad, Boy in the Gap, Peeler's Reel, The Peeler's Cap, Policeman's Cap, The Blackened Smith, Music of the Forge, and Sleigh Ride. It is presented in two parts, I and II. Part I uses chords D, Em, A, D, G, A, D. Part II uses chords D, Em, A, D, G, A, D. The notation includes treble clef, a key signature of one flat (D), and various rhythmic values and fingering numbers.

MICKO RUSSELL'S

KEY: D(2) Irish

I C Bb C G C Bb C G C

II C F G C F G

Detailed description: This block contains the musical notation for Micko Russell's. It is presented in two parts, I and II. Part I uses chords C, Bb, C, G, C, Bb, C, G, C. Part II uses chords C, F, G, C, F, G. The notation includes treble clef, a key signature of two flats (D(2)), and various rhythmic values and fingering numbers.

SOURCE: Johnny Cronin and Joe Burke

TUNE ENDS AFTER FIRST PART

MIKE MALONEY

KEY: D Northern Jig

I D G D G A D

II D A G D G A D

MILLER'S REEL * THE DAWN * THE DAWNING OF THE DAY * DUSTY MILLER * MILLER'S HORNPIPE * THE SPIRIT OF 1880 * TWENTY-EIGHTH OF JANUARY * THE TWENTY-SECOND OF FEBRUARY * TWILIGHT IN PORTROE * THE MILLER

KEY: A(2) Irish

I G C D G D G C D G C D G

II G D A D G C G C D G

SOURCE: Cole's

MINSTREL'S FANCY * M^cELLIGOTT'S FANCY * THE BUCK FROM THE MOUNTAIN * CLOG DU COURONNEMENT * HANOVER HORNPIPE * THE MINSTREL'S FAVOURITE * MINSTREL'S HORNPIPE * THE PIONEER CLOG * BILLY CAPLES'S * THE BUCK ON THE MOUNTAIN * THE HANOVER

KEY: D Old-Time

I D G D A E A D G D A D

II A D A E A D G D A D

SOURCE: David Carr

MISSISSIPPI SAWYER * DOWNFALL OF ADAM * THE DOWNFALL OF PARIS * FISH ON A SNAG * MISSISSIPPI JUBILEE * LOVE FROM THE HEART

KEY: D(2) Southern

I C F C G C

0 1 3 . 3 0 3 . 3 0 3 . 3 3 5 3 3 0 1 . 1 . 1 . 1 . 1 1 3 1 1 3 0 . 0 1 0 0 1 3 . 0 3 1 0 3 1 0 0 1 3 0 1 . 3 0 1 .

II C G C G C

0 1 3 3 1 3 3 1 3 0 1 3 . . . 0 2 4 2 0 2 4 2 0 2 0 1 3 1 0 3 1 3 3 1 3 3 1 3 0 1 3 . 0 3 1 0 3 1 0 0 1 3 0 1 . 3 0 1 .

MISSOURI QUICK-STEP * RACHEL * TEXAS QUICK-STEP

cf TEXAS TWO-STEP et al

KEY: D(2) Southern

I C F G C G C F G C

0 1 0 0 1 1 1 0 2 0 3 3 0 2 0 1 0 2 0 0 0 1 0 0 0 2 1 1 1 0 3 3 0 3 1 . 1 1 1 .

II C F C G C G C F C G C

3 1 0 0 3 1 . 0 1 3 5 3 0 1 3 0 1 0 3 1 3 0 1 3 0 1 3 5 3 1 0 0 3 1 . 0 1 3 5 3 0 0 1 0 3 1 3 0 3 1 . 1 1 1 .

SOURCE: Cyril Stinnett

MOLL ROE'S * COME UNDER MY DIMITY * COURTING IN THE KITCHEN * DITHERUM DOO-DLE * HER BLUE EYES, THEY GLEAM AND THEY TWINKLE * I'LL TAKE A GLASS WITH A FRIEND * LATE ON A SATURDAY NIGHT * MOLL ROE IN THE MORNING * THE MUNSTERMAN'S FLATTERY * THE NIGHT OF THE FUN * ONE BUMPER AT PARTING * THOUGH LATE WAS I PLUMP * MALL RUA * SWEET MOLLY ROE * THE MARKET STAKE * LOVE IS THE CAUSE OF MY FOLLY * THE DEVIL AND THE PLAINTIFF * JOHNNY D'S * MAURA RUA * THE NIGHT BEFORE LARRY WAS STRETCHED * RED HAIRD MARY * RENT IN ARREARS * THE WHEELS OF THE WORLD

KEY: D Irish Slip-Jig

I D A D A D A D A D A D A D A D A D

3 3 3 2 3 0 2 3 . . 3 3 3 2 3 7 8 5 7 5 0 2 3 3 3 2 3 0 2 3 . . 3 3 3 2 3 7 8 5 7 5 0

II D A D A D A D A D A D A D A D A D A D

5 7 5 8 5 7 6 7 5 5 7 5 8 5 7 8 . . 5 7 5 0 8 3 2 3 0 2 5 5 3 2 0 5 7 5 8 5 7 6 7 5 5 7 5 8 5 7 8 . . 5 7 5 0 8 3 2 3 0 2 5 5 3 2 0 3 . .

SOMETIMES PLAYED IN G

MONSIGNOR'S BLESSING * FATHER KELLY'S REEL * OVER THE BOG ROAD * IRISH GIRL
 KEY: D Irish

I D A D A D G A D II D A D A D

SOURCE: Kathleen Collins

MORNING DEW * THE HARE AMONG THE HEATHER * THE HARE IN THE HEATHER * SUNDEW
 KEY: Em Irish

I Em D Em D Em D Em D

II Em D Em D Em D Em D

III Em D Em D Em D Em D Em

SOURCE: Kathleen Collins

MOUNTAINTOP * MOUNTAIN TOP * THE CROOKED WAY TO DUBLIN * DILLON BROWN * DOON REEL * HOLLY BUSH * QUINN'S REEL * THE DUNNE HILLS * DOONE HILL
 KEY: G Irish

I G C G D G C G D G

II G C G D G C G C D G

MOUSE IN THE CUPBOARD * THE MERRY OLD WOMAN * THE RAKES OF NEWCASTLE WEST * REPEAL OF THE UNION * TUMBLE THE TINKER * WALLOP THE POTLID * THE WALLS OF ENNISCORTHY * THE WALLS OF LISCARROLL * DUIGNAN'S OLD JIG KEY: G Irish Jig

I G D G D G D G D G D G D G D G

II G D G D G D G D G D G D G

III G D G C D G D G

SOURCE: Dudley Laufman

MRS BOLLIICK'S

KEY: G Irish

I G C D G C D G C D G D G

II G C D G C D G

MUG OF BROWN ALE * BUTCHER'S MARCH * THE CLARE JIG * THE COORACLARE * DELANEY'S DRUMMERS * GINGER'S FAVOURITE * THE JUG OF BROWN ALE * PADDY IN LONDON * THE RAFFLE JIG * THE SPOONFUL OF TREACLE * WINTER APPLES * THE BASKET OF SHAMROCKS * THE CAVAN LASSIES N° 2 * THE CLARE * GINGER'S FAVORITE * THE MILLER OF GLENMIRE * THE MUG OF ALE KEY: Am Irish Jig

I Am G Am G Am

II Am G Am G Am

SOURCE: Donna Hinds

MY BROTHER'S LETTER

KEY: A(2) Northern

I G D G D G

II G D G D G

SOURCE: Eleanor Townsend

NAKED AND BARE

KEY: G Irish Jig

I G Am G C G Em D Em

II G C G C G Em G

SOURCE: The Boys of the Lough

NELLIE'S JIG

KEY: G Old-Time

I G Am D G C D G

II G Am D G C D G

NEW BROOM * DEMOCRATS A-RISING

KEY: G Texas

I G D G C G D G

II G C G D G C G D G

SOURCE: Dick Barrett

NEW CENTURY HORNPIPE—IRISH ✻ CENTURY HORNPIPE

cf NEW CENTURY HORNPIPE--OLD TIME

KEY: D

I D G D G D G A D

II D A D A D G D A D A D G A D

SOURCE: Kathleen Collins

NEW CENTURY HORNPIPE—OLD TIME ✻ THE NEW CENTURY

cf NEW CENTURY HORNPIPE--IRISH

KEY: D

I D G A D G A D

II D A D A D A D

SOURCE: Joe Robertson

THE NEW COPPER PLATE ✻ LORD WELLINGTON ✻ THE NEW COPPERPLATE ✻ WELLINGTON'S REEL ✻ HARDYMANS FIGHT

KEY: G Irish

I G Am D G Am C D

II G Am D G Am C D G

NEWFOUNDLAND BREAKDOWN

KEY: D Old-Time

I D G D A D A D

II D G D A D G D A D

SOURCE: George Stinson

NIAGARA HORNPIPE

KEY: B \flat (3) Old-Time

I G D G Em C D G D G D G

II G Bm Am D G C G D G

SOURCE: Cole's

NINE MILES OUT OF LOUISVILLE

KEY: G Old-Time

I G D G D G

II G D G D G

SOURCE: Buddy Thomas

NOTHING TO IT

cf I DON'T LOVE NOBODY

KEY: G Old-Time

I G C G A D

II Em B7 Em B7 Em D

SOURCE: Doc Watson

TUNE ENDS AFTER FIRST PART

OFF SHE GOES * LANCER'S QUADRILLE * DANSE DES SUTINS * LA GIGUE DU BONHOMME *
 THE LAUNCH * OFF SHE GOES FOR BUTTER AND CHEESE * PEEL THE WILLOW * RUSTIC REEL *
 RUSTIC DANCE * UP SHE GOT AND OFF SHE WENT * DOGGIE DOGGIE * DOGGIE DOGGIE BARK
 AT THE CAT * HUMPTY DUMPTY * THE LANCER'S * TO MIRAMICHI * OFF WE GO * SINGLE *
 WALTER BULWER'S OFF SHE GOES

KEY: D Old-Time Jig

I D G A D G D A D G A D A D

II D G D A D G D A D

SOURCE: Joe Robertson

OKLAHOMA REDBIRD—G, A(2) or B \flat (3)

Texas

I G D G D G D G

II G D A D G D G

SOURCE: Bill Reser

THE OLD COPPER PLATE * THE COPPER PLATE * THE COPPERPLATES * LEITRIM * THE PEWTER TEAPOT

KEY: Am Irish

I Am G Am E Am

II Am G Am E Am

SOURCE: Johnny Cronin and Joe Burke

THE OLD COUNTRYMAN'S REEL * COUNTRYMAN'S REEL * THE FLOWERS OF CAHIRCIVEEN

KEY: B \flat (3) Old-Time

I G C G D G C G D G

II G C G D G

SOURCE: Cyril Stinnett

OLD FRENCH

cf RAMBLER'S HORNPIPE *et al*

KEY: D/A Northern

I D A D A D

II A G A G A

TUNE ENDS AFTER FIRST PART

THE OLD GRAY MARE CAME A-TEARIN' OUT OF THE WILDERNESS * DOWN IN ALABAM * THE OLD GRAY MARE * THE OLD GREY MARE KICKING OUT OF THE WILDERNESS * OUT OF THE WILDERNESS * JOHNNY STOLE A HAM * OLD YELLER DOG * OLD BLIND DOG * THE WHITE HORSE

KEY: G Southern

I G D G D G

II G D G D G

OLD JOE CLARK * GEORGIA BUCK * OLD JOE CLARKE * ROCK, ROCK OLD JOE CLARK

KEY: G or A(2) Bluegrass/Southern

I G D G C D G

II G F G D G

OLD MOLLY HARE * FISHER LADDIE * GRANDMA BLAIR * LADY OF THE LAKE * MOLLY HARE * LARGO'S FAIRY DANCE * OLD GRANNY BLAIR * RUSTIC DANCE * THE FAIRY REEL * BLUE EAGLE RAG

KEY: D(2) Southern

I C F G C F G C II C F C G C F G C

OLD MOTHER FLANAGAN * MOTHER FLANAGAN * OLD MOTHER FINNEGAN * MOTHER FLANAGAN * SUKIE FLANAGAN * SOOKA FLANAGAN

cf CHARMING MOLLY BRANNIGAN *et al* & GREEN FIELDS OF AMERICA *et al*

KEY: D(2) Old-Time

I G D G C D G

OLD ZIP COON * THE OLD BOG HOLE

cf TURKEY IN THE STRAW *et al*

KEY: C or F(5) Southern

I C G C G C

SOURCE: Frank George

ON THE WAVES

KEY: G Old-Time Jig

I G D G

G D G

II G D G D G

THE ORPHAN * MISS CASEY * HUMORS OF TRALEE * STOLEN CHILD

KEY: Em Irish Jig

I Em G D G D Em D Em G D G D Em

II Em G D Em G D Em G D G D Em

SOURCE: Kathleen Collins

OVER THE WATERFALL * THE FELLOW THAT LOOKS LIKE ME * PUNKIN HEADLIGHT

KEY: D Old-Time

I D A D D A D A D C G

II D G D A D G D A D

PADDY ON THE TURNPIKE—G * BUNCH OF KEYS * JENNY ON THE RAILROAD * PADDY ON THE HANDCAR * PATTY ON THE TURNPIKE * FLOWERS OF LIMERICK * HALF PAST FOUR * INDIAN NATION * THE MILLS ARE GRINDING * OLD TOWN REEL * PADDY ON THE HANDLECAR * REEL DU PLOMBIER * TELEPHONE REEL * PIGEON ON THE GATE POST * THE OLD * PLUMBER'S * LADY ELMER'S * CAIRNGORM BROOCH * CARIGOIM * CARIGOAM BROACH * CARIGON BROACH * MISS BETTY ANN GORDON * MISS WELLINGTON'S * THE YELLOW HEIFER KEY: G Bluegrass/Irish/Northern

I G F G F G

II G F G F G

PARTS ARE SOMETIMES REVERSED

PADDY ON THE TURNPIKE—Gm

cf PADDY ON THE TURNPIKE—G et al

Irish

I Gm F Gm F Gm

II Gm F Gm F Gm

PADDY WHACK JIG * THE GREEN JOKE * PADDY O'WHACK * PADDY WACK * PADDY-WHACK * TOMMY RECK'S * WHEN HISTORY'S MUSE KEY: A(2) Old-Time

I G D G C D G

II G D G D G C D G

SOURCE: Joe Robertson

PARTIE DU QUADRILLE

KEY: C/G Northern

I C G C G C

II G D G D G D G D G

TUNE ENDS AFTER FIRST PART

PETER STREET * BLANCHLAND RACES * TIMOUR THE TARTAR * SWEET PETER STREET * MILLER'S FROLICS * PETER STREET DANCE * BABE IN THE WOODS * BABES IN THE WOOD * NANO'S FAVORITES * PETER'S STREET * TIMOR THE TARTAR * TIMUR THE TARTAR

KEY: A(2) Irish

I G D G C D G

II D G C G C G C D G

PET OF PIPERS * DOUGHERTY'S FANCY * THE PET OF THE PIPERS * DOHERTY'S FANCY * THE HUMORS OF BALLINAFAD * KIP'S JIG * KIPS * NYANZA INDIAN BAY * PET OF THE PIPES

KEY: G or A(2) Irish Jig

I G D G D G

II G D G D G C G C G D G

SOURCE: Delores White

PETRONELLA ♪ PATTERNELLY ♪ PATRONELLA ♪ PATRONELLO ♪ PATRONELLA MARCH

KEY: D or F(3) Old-Time

I D A D A D A D

II D A D A D A D

LA PIEDRERA

KEY: G Mexican Polka

I *intro* G D G

II D G D G

SOURCE: Santiago Jiminez

PIG ANKLE RAG

KEY: D Old-Time

I A D A D

G D A D II_A D

A D G D A D

SOURCE: Gus Cannon

PIGEON ON THE GATE—A * PRIDE OF THE BALL * JACK TAR * PIGEON ON THE GATE POST * PIGEON ON THE PIER * THE STURGEON TEA * THE TWIN SISTERS * PIGEON AT THE GATE * THE PIDGEON ON THE GATE * PIDGEON ON THE GATEPOST

cf PIGEON ON THE GATE—Em *et al*

Irish

I A G A G A G E A

3 2 0 2 0 2 0 2 3 0 2 3 0 0 0 3 0 0 0 3 0 2 3 2 3 0 2 3 0 2 3 5 2 3 0 3 0 0 2 1 0 2 .

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

II A G A G E A

0 5 5 3 5 7 5 3 0 0 2 3 0 0 2 3 2 3 0 5 5 3 5 7 5 3 0 0 2 3 2 3 5 2 3 0 3 0 0 1 0 0 2 .

2 3 3 0 0 0 0 0 0 3 0 2 3 2 3 3 0 0 0 0 3 0 0 2 0 2 .

SOURCE: Cole's

PIGEON ON THE GATE—Em * THE ATHOL BRAES * THE DRINKING REEL * THE DRUNKEN TAILOR * GALLAGHER'S BEST * LAGAN SLASHERS * LEAGUE AND SLASHER * PIGEON ON THE PIER * REIDY'S REEL * THE SCOTCH BRAES * THE WANDERING TINKER * BANK OF IRELAND

cf PIGEON ON THE GATE—A *et al*

Irish

I Em D Em D Em

3 2 0 0 3 2 0 0 . 2 0 2 2 2 2 2 2 2 2 0 0 3 2 0 0 0 3 2 0 0 2 .

2 2 2 2 2 2 4 0 4 0 4 0 4 0 2 2 2 2 2 2 2 2 2 2 2 2 0 2 4 2 .

II Em D Em D Em

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

7 7 2 4 0 0 0 2 7 7 7 7 7 7 2 4 4 2 0 .

PIKE'S PEAK * PROSPERITY SPECIAL * RAT CHEESE UNDER THE HILL KEY: C Southern

I C G C G C

1 . 1 . 1 1 . 3 . 3 . 3 0 3 5 3 0 1 . 1 . 1 . 1 1 . 3 0 3 5 3 0 0 1 . 1 1 1 . . .

0 . 2 2 0 2 0 0 . 3 3 3 1 0 . 2 2 0 2 0 . 3 1 . 1 1 1 . . .

II C F C G C

0 3 . 0 3 . 3 0 3 5 3 0 0 5 . 0 5 . . 5 5 6 5 0 8 . 8 . 8 1 0 8 0 1 3 5 3 0 0 1 . 1 1 1 . . .

3 1 2 0 8 6 3 . 8 8 8 1 0 8 1 0 8 1 0 9 . 3 1 . 1 1 1 . . .

PIPE ON THE HOB * THE LONELY LAD * THE PORTROE JIG * PADDY CANNY'S JIG * THE LOVELY LAD * THE PIPE ON THE HOB N° 1

KEY: D Irish Jig

I D C D C D

II D C D C A D

THE PLAINS OF BOYCE * THE PLAINS OF BOYLE * PRETTY MAGGIE MORRISEY * ROSCOMMON AIRPORT * THE WEXFORD

KEY: D Irish Hornpipe

I D G D A D C D G D A D

II D G D C D G A D G D C D A D

SOURCE: Johnny Cronin and Joe Burke

POP GOES THE WEASEL

KEY: D Old-Time Jig

I D A D A D A D Em A D

II D G A D G A G Em A D

SOURCE: Cole's

ALSO PLAYED IN G

POSSUM UP A GUM STUMP

KEY: G Southern

I G C G D G C D G

II G C G D G C D G

POSSUM UP A 'SIMMON TREE * LITTLE SALLY ANN * NANCY ANNE * SALLY ANN THE GAL I LIKE

KEY: A Southern

I A G D E G A G D E A

II E A G E A E A G A G E A

SOURCE: Buddy Thomas

PRESIDENT GARFIELD'S (OLD-TIME) * THE BLUE WATER * BLUE WATER HORNPIPE (BLUEGRASS) * GARFIELD'S (OLD-TIME) * NEWCASTLE CLOG (CAPE BRETON) * HIGH LEVEL * LAMENT FOR PRESIDENT GARFIELD (IRISH)

KEY: B \flat (3)

I G D G D G

II C G D G C G D G

SOURCE: Cole's: Harry Carleton

PRETTY MAGGIE MORRISSEY * PEGGY MORRISSEY * BRIGHTON HORNPIPE * THE FIVE POUND NOTE * O'NEILL'S HORNPIPE * WEXFORD HORNPIPE * HENNESSEY'S HORNPIPE-IN A(2) * DUNPHY'S REEL * LOCH GARMAN M^CNAMARA'S

KEY: G Irish Hornpipe

I G D G D G D G

II G C G C G D G C G C G D G

PRIVATE ASS AND CART * THE BONNY BUNCH OF FERNS * CALLAHAN'S REEL * THE CAT THAT ATE THE SIDECOMB * THE DOON REEL * HOT AWAKE * NELLIE DONOVAN * KEADY PIPER * KATE KELLY'S FANCY * O'KEEFE'S REEL * THE RAVELLED HANK OF YARN * TWIN KATY'S

KEY: D Irish

I D A D A D G A D A D A D G A D

II A D A D A D A D A D

PROUDLOCK'S HORNPIPE * LEWIS PROUDLOCK'S * BELLE ISLE'S MARCH * THE BELLISLE MARCH * BELLISLE'S MARCH * GENERAL MONK'S MARCH * GENERAL MONK'S GOOSESTEP * GENERAL MONCK'S MARCH * MONCK'S MARCH * MONK'S MARCH

KEY: F or G(2) English

I F C F B^b F C F C F C F B^b F C F

II F C F C F C F B^b F C F

SOURCE: The High Level Ranters

QUEEN OF THE WEST * REEL AUX CHEVEUX BLANCS * REEL DE GASPÉ * SUMNER'S HORN-PIPE * THE TOSS POT * THE TOSSPOT * THE VERMONT * VERMONT HORNPIPE—IN A
 KEY: D Northern

I D A D Em D A D A D A D

II A D G D A D G A D

SOURCE: Cole's: Zeke Backus

RABBIT IN A PEA PATCH KEY: D Southern

I D A D A D A D A D

II D G D G D A D G D G A D

RAGGEDY ANNE * RAGTIME ANNIE * RAGGED ANN RAG * RAGGED ANNIE KEY: D Southern

I D A D

II D G A D

THE RAKES OF KILDARE * BARN DOOR JIG * THE BARNDOOR JIG * THE CRANBALLY FARMER * THE FAIR OF DRUMLISH * THE GALBALLY FARMER * GET UP EARLY * THE OLD BARNDOOR * LET US LEAVE THAT AS IT IS * WE WILL SOON HAVE A DEVIL OF A MORNING * JIM M^CBRIDE'S * LEAVE THAT AS IT IS * M^CBRIDE'S * THE OLD BARN DOOR * THE RACE OF KILDARE * THE RAKES OF KILDARE RETREAT MARCH

KEY: Am Irish Jig

I Am G Am G Am

II Am G Am G Am

RAMBLER'S HORNPIPE * THE LITTLE OLD MAN * THE RAMBLER'S * REEL DE ST-TITE
cf OLD FRENCH

KEY: D/A Northern

I D A D A D A D

II A G A G A

SOURCE: Winston Scotty Fitzgerald

TUNE ENDS AFTER FIRST PART

REAVY'S REEL * THE HUNTER'S HOUSEMAID

KEY: G Irish

I G F G D G F G D G

II G F G D G C F G D G

SOURCE: Kathleen Collins

RED APPLE RAG

KEY: G Texas

I G C D G D

II G C D G D G

SOURCE: Arthur Smith

REDBIRD

KEY: A(2) Old-Time

I G D G C D G

II G C G D G C D G

SOURCE: Clark Kessinger

REDDIGAN'S

KEY: G Irish

I G D G C G D G D G C G D G

II G D G Am C Am G C G C D G

RED-HAIRED BOY * GILDEROY * GILROY * LITTLE BEGGAR MAN * LITTLE RED-HAIRED BOY * OLD SOLDIER WITH A WOODEN LEG * RED-HAIRED IRISHMAN * RED-HEADED BEGGAR BOY * SOLDIER WITH A WOODEN LEG * WOODEN LEG * THE RED-HAIRED LAD * THE RED-HEADED IRISHMAN * THE DUCK CHEWED TOBACCO * THE FIRST OF MAY * JOHNNY DHU * THE LITTLE RED FOX * THE OLD SOLDIER * LOVELY CHARLIE * THE AULD RIGADOO * THE BEGGAR MAN * DANNY PEARL'S FAVOURITE * GUILDEROY * INDIAN ATE A WOODCHUCK * THE JOLLY BEGGARMAN * THE JOLLY BEGGAR * THE OLD RIGADOO * THY REDHAISED LAD

KEY: A(2) Bluegrass/Old-Time

I G C G F G C D G

II F C G F G C D G

RED LINE HORNSPIPE * RED LION HORNSPIPE * RED LYON HORNSPIPE—A

KEY: G Old-Time

I G C Am D G C D G

II G A D G Am D C D G

REDWING * THE REDWING POLKA * RED WING * UNION MAID * INDIAN MAID * REEL DU MOU-
 LIN * CHARLIE CHAPLIN * LITTLE REDWING * PRETTY REDWING KEY: G Old-Time

I G C G D G A D

G C G D G A D G

II C G D G

C G D G

REEFER'S HORNPIPE * NED KENDALL'S HORNPIPE * REEL DU CHAUFFEUR * REEL DES CHAN-
 TIERS * OLD VOILE * J B MILLER'S HORNPIPE-A KEY: D Northern

I D G D A D A D A D

II D G D Bm E A D G D Bm A D

SOURCE: Ken Campbell

LA REEL DU CULTIVATEUR * THE FARMER'S REEL * GARDENER'S REEL KEY: C Northern

I C G C G C G C G C G C

II C F G C G C F G C

REUBEN * REUBEN'S TRAIN * TRAIN 45 * OLD REUBEN'S

KEY: D Bluegrass/Old-Time

I D A D

II D A D

RICKER'S * RICHER'S HORNPIPE—A

KEY: D(2) Old-Time

I C G F G C G F G C

II C Dm G C F C F C F G C

RICKETT'S HORNPIPE * ILLINOIS RICKETT'S HORNPIPE * MANCHESTER HORNPIPE * RICKETS HORNPIPE * THE SAILOR'S HORNPIPE * TANNER'S HORNPIPE * RABBIT IN THE PEA PATCH * THE NEW COLLEGE HORNPIPE * ONE-EYED FIDDLER * RAKER'S HORNPIPE * TEXARKANA HORNPIPE * TOMORROW MORNING * YARMOUTH HORNPIPE * THE ALDRIDGE * BOTTOM OF THE PUNCH BOWL * THE MANCHESTER * PIBDDAWNS ALDRIDGE * PIBDDAWNS WRECSAM * RICKETS * RICKETT'S * THE SPANISH * THE WREXHAM * THE YARMOUTH * MERTHYR HORNPIPE—IN A

KEY: D(2) Old-Time

I C G C G C G C G C

II C F C G C F C G C

C F C G C G C

THE RIGHTS OF MAN * HIGH COULD CAT * THE RIGHT OF MAN * THE RIGHTS OF HUMAN-
KIND * THE RIGHTS OF WOMANKIND

KEY: Em Irish Hornpipe

I Em Am B7 Em B7 Em

0 2 3 0 2 3 2 0 0 3 3 1 0 1 0 2 0 0 2 0 1 0 2 3 2 0 3 2 3 0 0

0 2 2 4 2 0 2 0 4 5 4 2 4 0 2 3 3 3 1 0 1 0 2 0 0 2 0 1 0 2 3 2 0 3 2 3 0 0

II Em D Em D Em D Em

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

3 2 3 3 3 0 0 3 3 3 0 0 3 3 3 0 3 0

RIPPLING WATERS JIG * RIPPLING WATER JIG * THE RIPPLING WATER

KEY: A/E Northern

I G D G D G

0 2 3 5 3 2 0 3 0 3 0 1 2 2 3 0 0 3 3 2 5 3 2 0 3 2 3 0 2 0 3 1 0 2 0 0 0

0 2 3 5 3 2 0 3 0 3 0 1 2 2 3 0 0 3 3 2 5 3 2 0 3 2 3 0 2 0 3 1 0 2 0 0 0

II D A D A D

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

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

TUNE ENDS AFTER FIRST PART

ROARING MARY * FOXIE MARY

KEY: D Irish

I D G D G D G D A D

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

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

II D Em D A D G D A D

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

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

ROBINSON COUNTY * ROBERTSON

KEY: D Southern

I D G D A D G D A D

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

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

II D A D A D

7 8 10 7 7 7 7 10 7 7 7 7 10 7 9 7 9 9 9 7 7 8 10 7 7 7 7 10 7 7 7 10 0 0 2 5 2 0 2 3 3 3 3

9 9

ROCK THE CRADLE JOE

KEY: D Southern

I D G A D

II A D G D A D G A D

ROCKY PALLET ✻ PEAS AND CORNBREAD ✻ ROCKY PALACE ✻ POSSUM AND TATERS

KEY: C Southern

I C G C G C

II C G C G C

III C F C G C F G C

THE ROCKY ROAD TO DUBLIN—G

Southern

I G D G D G

II G D G D G

SOURCE: Wilson Douglas

ROCKY ROAD TO DUBLIN—A * BLACK BURKE * PROMENADE SIDE-STEP * PROMENADE STEP * THE ROCKY ROAD

Irish Slip-Jig

I A G A G A G A G

0. 3020 2. 0. 2 2023 0. 3020 2. 30 00.2 023 0. 3020 2. 2 2023 0. 3020 2. 30 00.2 023

II A G A G A G A G A G A G A

0. 55.23. 0. 55. 023 0. 55.23. 30 00.2 023 0. 55.23. 0. 55. 023 0. 55.23. 30 00.2 023 0

RORY O'MOORE

KEY: F Northern Hornpipe

I F C G C F G C

01. 1 1 1 1 1 1 01. 1 0 310 53 0 0 31.

02323 02 13 2 323 20 3 2 02 32 32.02 323 02 13 2 323 20 310 6 0 31.

II C F C G C F B \flat F C F

0131 13 031 1 20 320 3075 7 86 0 31.01 31 30 13 0 86 565 6.1 2 3 20 3.2.3.

2 2 3 3 3

SOURCE: John Campbell

ROSEMARY LANE * M^CCANN'S JIG

KEY: D Irish Jig

I D G D A D G D G A D

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

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

II D G A D G E A D G A D G A D

5 7 5 7 5 7 8 7 8 0 2 0 2 0 3 0 2 3 0 2 0 0 2 3 2 3 2 0 3 2 0 3 5 2 3 0 2 3 2 3

7 7 7 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2 2

SOURCE: Kathleen Collins

THE ROSE TREE * THE ROSETREE * THE DAINTY BESOM MAKER * I'LL CLOOT MHY
 JOHNNY'S GREY BREECKS * JOHNNY'S GREY BREECKS * MAGEE'S * THE OLD LEA RIGG * LITTLE
 MARY CULLINAN * LITTLE SHIELA CONNELLAN * MAUREEN FROM GIBERLAND * MOORE'S
 FAVORITE * PHELIM O'NEILL * PORT LAIRGE * THE ROSE TREE IN FULL BEARING * THE ROSE
 TREE OF PADDY'S LAND * THE GIMBLET * FORGIVE THE MUSE THAT SLUMBERED * I'D MOURN
 THE HOPES THAT LEAVE ME * PADDY'S LAND * CUPS AND SAUCERS * THE FALSE KNIGHT ON
 THE ROAD * LET'S PET THE POPE * LILTED MARCH * LITTLE MAY CULLINANE * MOORE'S
 FAVOURITE * NANCY HOGAN'S GOOSE * O, I COURTED A FARMER'S DAUGHTER * PORTLAIRGE

KEY: D English

I D G D A D A D

II D Em A D A D

THE ROUTE * JENNY ON THE RAILROAD * OLD MOTHER FLANNIGAN * COLONEL CROCKETT * COLONEL CROCKETT

KEY: A(2) Old-Time

I G F G F G

II G C G D G C F D G

RUN BOY RUN * THE PATEROLLER SONG * RUN JOHNNY RUN

KEY: D Southern

I D A D II D A D A D

RUSHES AND PEPPERS * RUSH AND THE PEPPER

KEY: D Old-Time

I D G D A D G A D

2·02320320	0	2·02320320	2	3·3·3·
23 320	20	24·2	2	2
42024	404	42024	404	

II D G D A D G A D

2·02320320	0	2·02320320	2	3·3·3·
23 320	20	24·2	2	2
42024	404	42024	404	

RUTLAND'S REEL

cf SUGAR IN THE GOURD

KEY: Am/C Bluegrass/Texas

I Am C Am C Am F E Am

0 030	05·45·	0315310	31 01
3 313	01 01 01	20 20	2 2·
03	2 2 0·	03	

II G C G C
TWELVE-MEASURE PART

3·23531	05323530	3·23531	05323530
03	01·	03	01·
0·	02	0·	02

Am C Am F E Am

0315310	31 01
2 2 0·	2 2·
03	3

RYE STRAW * JOKE ON THE PUPPY * ALABAMA WALTZ * BIG FISH * BLACK MY BOOTS AND GO SEE THE WIDOW * DOG SHIT A RYE STRAW * DOG IN THE RYE STRAW * DOG IN THE STRAW * THE DOG IN DIFFICULTY * ILLINOIS WHISKEY * LADY'S FANCY * LADIES FANCY * PREACHER'S FAVORITE * THE UNFORTUNATE PUP * THE UNFORTUNATE DOG * WHOOP FROM ARKANSAS

cf DOG IN THE RYE STRAW

KEY: A Old-Time

I A D A D A D E A D A D A D E A

II A D A D A D A D E A

III D G A D G A A
FOUR-MEASURE PART

SOURCE: Lee Guthrie

SAIL AWAY LADIES (OLD-TIME) * SALLY ANN * SALLY GOT A MEATSKIN * SAL'S GOT A MEATSKIN * GREAT BIG TATERS IN SANDY LAND * SAIL AWAY HULDY * CHINQUAPIN

KEY: G or A(2)

I G D G D G D G D G

II G C G D G

SAIL AWAY LADIES (BLUEGRASS)

cf SAIL AWAY LADIES (OLD-TIME) *et al*

KEY: G or A(2)

I G Em C G Am D G

II G Am D G Am D G

THE SAILOR'S HORNPIPE—C OR D

Old-Time

I C D G C F G C

II C F D G C F G C

THE SAILOR'S HORNPIPE—F

Old-Time

I F G C F B \flat C F

II F B \flat G C F B \flat C F

THE SAILOR'S HORNPIPE—G OR A (2) (IRISH) * THE COLLEGE HORNPIPE—B \flat (3) NORTHERN * DUKE WILLIAM'S HORNPIPE * JACK'S THE LAD * LANCASHIRE HORNPIPE * REEL DES MATELOTS

I G A D G C D G

II G C A D G C D G

ST ADELLE'S REEL * STE ADELE'S REEL

KEY: G Northern

I G D G D G D G

II D A D A D A D G

III D A D A D A D G

ST ANNE'S REEL * ESQUIMAULTS REEL * QUADRILLE DU LOUP GAROU * LA REEL DE LA BAIE STE ANNE * REEL DES ESQUIMAULTS * STE AGATHE * REEL DE STE ANNE * SAINT ANN'S * SA-TAN'S * STAN'S REEL

KEY: D (2) Northern

I C F C F G C

II C F G C F G C

SALLY GOODIN * SALLY GOODING * SALLY GOODWIN * BROKE-LEGGED CHICKEN * SALLY GOODIN' * SALLIE GOODIN * SALLY GOODMAN

KEY: A(2) Bluegrass/Old-Time

I G Em G D G II G D G

SALLY JOHNSON * SALLY ANN JOHNSON'S
cf KATY HILL

KEY: G Bluegrass/Old-Time

I G Em G D G

II G D G D G

III G C G C G D G C D G

THIRD PART IS OPTIONAL

SALT CREEK * SALT RIVER * PATEROLLER

KEY: A(2) Bluegrass/Old-Time

I G C F D G C D G

II G F G F D G

SALTY RIVER REEL * SALT RIVER REEL

KEY: A(2) Old-Time

I G C G D G C G C D G

II C G D G C G D G

SOURCE: Cyril Stinnett

SAY OLD MAN * SAY OLD MAN * CRIPPLED TURKEY * LADY'S FANCY * OH, SAY, OLD MAN,
CAN YOU PLAY A FIDDLE * SAY OLD MAN, CAN YOU PLAY THE FIDDLE

KEY: Em/E Bluegrass/Old-Time

I
Em Am Em B7 Em Am Em D Em

II
Em B7 Em B7 Em

III
Em D Em D Em D Em D Em

IV
E B7 E B7 Em

IV
E B7 E B7 E B7 E B7 E

SOURCE: Howdy Forrester

TUNE ENDS AFTER FIRST PART

THE SCHOLAR * THE SOUTH SHORE HORNPIPE

KEY: D Irish Hornpipe

I
D G D A D G A D

II
D A D A D

SCOTLAND THE BRAVE * MY BONNIE LASSIE-O

KEY: D Scottish

I D G D A

D G D A D

II A D G D E A

D G D A D

Detailed description: This block contains the first two systems of musical notation for 'Scotland the Brave'. System I consists of two staves with chords D, G, D, and A. System II consists of two staves with chords A, D, G, D, E, and A. The notation includes various rhythmic values and fingerings.

SEAN RYAN'S HORNPIPE

KEY: D Irish

I D G A D G A D

II D G D E A D G D A D

Detailed description: This block contains the first two systems of musical notation for 'Sean Ryan's Hornpipe'. System I consists of two staves with chords D, G, A, D, G, A, and D. System II consists of two staves with chords D, G, D, E, A, D, G, D, A, and D. The notation includes various rhythmic values and fingerings.

SOURCE: Kathleen Collins

SEAN RYAN'S JIG

KEY: D Irish

I D A D A D A D A D

II D A D G A D G A D

Detailed description: This block contains the first two systems of musical notation for 'Sean Ryan's Jig'. System I consists of two staves with chords D, A, D, A, D, A, D, A, and D. System II consists of two staves with chords D, A, D, G, A, D, G, A, and D. The notation includes various rhythmic values and fingerings.

SOURCE: Kathleen Collins

SERGEANT EARLY'S DREAM * THE DISTRACTION * KATHLEEN COLLINS'

KEY: Dm Irish

I Dm C Dm C Dm C Dm C Dm

II Dm C Dm C Dm

SOURCE: Kathleen Collins

OFTEN PLAYED IN Am

SETH'S REEL * STEPH'S REEL

cf CAMPBELL'S FAREWELL TO RED GAP

KEY: A Scottish

I A G A G A

II A G A G A

III A G A G A

SHEEP AND HOGS WALKING THROUGH THE PASTURE

KEY: G or A(2) Southern

I G D G D G D G D G

II D Em D G D Em D G

SOURCE: Buddy Thomas

SHELBOURNE REEL

KEY: B \flat (3) Northern

I G E Am D G E D G

II D G A D G A D

III G C G D G C D G

IV G C D G D G C D G

SOURCE: 25 Fiddle Favorites

SHIPS ARE SAILING * ALL DA SHIPS IR SAILIN * ALL THE SHIPS ARE SAILING * THE SEALS ARE SHAPING * THE SHIPS A SAILING * TAKE HER OUT AND AIR HER

KEY: Em Scottish

I Em D Em G D Em D Em D Em

II Em D Em D Em D G D Em D Em

SHOEMAKER'S REEL * YOU MARRIED MY DAUGHTER AND YET YOU DIDN'T * REEL DU CORDONNIER

KEY: G Northern

I G D G D G

II G D G D G

SOURCE: George Maille

SHOOTIN' CREEK

KEY: D Southern

I D II D

SHOOT THE TURKEY BUZZARD

KEY: G Southern

I G D G C D G

II G D G C D G

IRISH: SILVER SPEAR * MISS LANE'S FANCY * THE NEW-MOWN MEADOWS * SILVER TIP * THE TOP OF THE CLIFF * MIST ON THE LOCH

CAPE BRETON: ANDERSON'S REEL * LARK IN THE MORNING * MY LOVE IS ON THE OCEAN * OLD SILVER SPEAR * THE SILVER TIP * THE WHITE MOUNTAIN

KEY: D

I D G D G D G D Em A

II D G D G D G D Em A

SILVER STAR HORNPIPE * THE STAR HORNPIPE * THE TWILIGHT STAR

KEY: G Old-Time

I G D G D G

II G C A D G D G C A D G

SOURCE: Cole's

SINKING CREEK

KEY: G Bluegrass

I G F G D G II G F G F G

SOURCE: The Dillards

SIX PENNY MONEY * THE MADCAP * SIXPENNY MONEY * THE SIX-PENNY MONEY

KEY: D Irish Jig

I D G D A D G D A

II D G D A D G D A D G A

SLEEPY-EYED JOE * SLEEPY JOE

KEY: A(2) Texas

I G D G D G

II G D G D G

THE SMALL HILLS OF OFFLAY * THE SMALL HILLS OF OFFALY * THE LITTLE HILLS OF OFFALY

KEY: D Irish

I D A D A D A D A D

II D A D A D A D

SMASH THE WINDOWS * ROARING JELLY * SMASH THE WINDOW * GIGUE DE CHICOUTIMI *
 LA GIGUE DES BELLES FILLES * REEL STADACONA KEY: D(2) Northern

I C F C G C G C

II C G C G C

C G C G C

SNORING MRS GOBEIL * RONFLEUSE GOBEIL KEY: C Northern

I C G C G C G C G C

II C F G C F G C

III C Dm C Am G C

SNOW DEER

KEY: D Old-Time

I D E A D

D E A D

II G D A D

G D A D

ALSO PLAYED IN G

SNOWFLAKE BREAKDOWN ❄️ SNOWFLAKE REEL

KEY: D Bluegrass/Old-Time

I D A D A D

II D Bb D A D

SOURCE: 25 Fiddle Favorites

SNOWFLAKE HORNPIPE

KEY: A(2) Old-Time

I G Am D G D G Am G D G

II G C G C D G C G D G

SOURCE: Cole's

SOLDIER'S JOY * FRENCH FOUR * I LOVE SOMEBODY * THE KING'S HEAD * LOVE SOMEBODY * LOVE SOMEBODY, YES I DO * NEW SOLDIER'S JOY * SAILOR'S HORNPIPE * THE SOLDIER'S JOY HORNPIPE * WILD BILL REEL * YELLOW PEACHES REEL * AM MY MAMMA'S DARLIN' CHILD * THE KING'S HORNPIPE * JOHN WHITE * LA JOI DE SOLDAT * THE MILANESE COUNTRY DANCE * PAYDAY IN THE ARMY * ROCK THE CRADLE LUCY * CHICKEN IN THE BREAD TRAY * THE CLAP DANCE * DA SOLDIER'S JOY * THE GOWER * LUMBERS * THE MORRIS REEL * PIBDDAWNS GWYR * REEL DES POMPIERS * REEL DU VAGABOND * SEKSMANNSRIL

KEY: D Old-Time

I D A D G D A D

II D G A D A D G A D A D

SOPPIN' THE GRAVY

KEY: D(2) Texas

I C G C F G C

II C G C F G C

III C G C F G C

SORENSEN'S RHINELANDER

KEY: G/C Scandinavian

I G D G D G

II D G C D G E Am D G

III C F G C F G C

SOURCE: Leroy Larsen

TUNE ENDS AFTER FIRST PART

SOURWOOD MOUNTAIN * I'VE GOT A WOMAN ON SOURWOOD MOUNTAIN KEY: G Southern

I G C G D G II G D G C D G

II G D G C D G

SPANISH JIG

KEY: C Old-Time

I C F C G C F C G C

II C G F G C G F G C

SOURCE: Dudley Laufman

SPEED THE PLOUGH * DROGHAN HILL * THE DOON REEL * GLENGARRY * GOD SPEED THE PLOUGH * GOD SPEED THE PLOW * THE NAVAL PILLAR * OFF IN THE MORNING * REEL MATANE * TIRE LA LANGUE * QUIGLEY'S KEY: A Irish

I A D A E A E A

II A D A E A D A E A

SPEED THE PLOW

cf SPEED THE PLOUGH *et al*

KEY: A(2) Old-Time

I G Am G D G Am G D G

0 2 3 • 3 2 3 3 0 3 3 0 2 0 2 0 3 0 1 0 1 0 3 0 1 0 2 0 2 4 0 • 3 • 3 5 3 3 0 3 3 0 2 0 2 0 3 0 1 0 2 1 0 3 0 2 0 2 0 • 4

II G Am G D G Am G D G

0 2 0 1 3 3 0 3 3 0 3 0 3 0 1 0 2 1 0 3 0 1 0 2 0 2 4 0 • 0 2 0 1 3 3 0 3 3 0 3 0 1 0 2 1 0 3 0 2 0 2 0 • 4

SOURCE: Levi Masse

PARTS ARE OFTEN REVERSED

SPOTTED PONY

KEY: D Southern

I D G D A D G D G A D

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

II D G D A D G D G A D

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

STAR OF MUNSTER * THE BRIGHT STAR OF MUNSTER * MUNSTER * MUNSTER'S STAIRS * THE STARS OF MUNSTER

KEY: Gm or Am(2) Irish

I Gm F Gm F Gm

3 2 0 3 2 0 0 0 0 0 0 0 2 3 1 3 3 3 3 1 3 1 2 3 2 0 3 2 0 0 0 0 0 0 0 2 3 1 3 3 2 3 0 0 •

II Gm F Gm F

3 3 3 3 3 6 5 3 6 3 3 5 6 5 6 6 6 3 5 3 6 3 3 3 3 3 3 3 6 5 3 3 3 5 4 5 3 6 3 5 •

SOURCE: Kathleen Collins

TUNE ENDS AFTER FIRST PART

STATEN ISLAND HORNPIPE * THE ARRANMORE FERRY * BURNS'S HORNPIPE * NONE SO PRETTY * THE STATEN ISLAND FERRY * THE STATEN ISLAND

KEY: D Old-Time

I D G D A D A D

2 0 0 2 3 2 3 0 2 0 2 3 0 2 0 0 2 3 2 3 0 0 3 2 3 2 0 2 3 0 2 0 3 • 3 •

II D C D A D A D

2 3 5 • 2 5 3 2 0 3 2 0 2 0 3 2 0 1 • 1 • 0 1 3 0 1 • 1 • 0 1 3 0 5 3 2 5 3 2 0 3 2 0 2 0 0 3 2 3 2 3 2 0 2 0 3 • 3 •

SUCCESS TO THE FLEET

KEY: G Irish Jig

I G C G D G D G

II G D C G C G D G D C G D G

G D C G C G D G C G D G

SUGAR IN THE GOURD—A

Old-Time

I A E A E A

II A D A E A

SOURCE: Frank George

SUGAR IN THE GOURD—Am

cf RUTLAND'S REEL

Old-Time

I Am C Am E Am C Am G E Am

THE SUNSHINE HORNPIPE * ST ELMO'S HORNPIPE * SHUNSTER HORNPIPE * THE PANSY BLOSSOM * SHUNTER'S HORNPIPE—A

KEY: A(2) Old-Time

I G C G A D G C D G

II D G C D G D G

SOURCE: Cole's

SWALLOWTAIL JIG * THE DANCING MASTER * DROMEY'S FANCY * FROM THE NEW COUNTRY * GIGUE DE BARNABE * SWALLOW'S NEST * THE CUSTOM HOUSE * THE NEW COUNTRY * FROM THE NEW WORLD * FROM THE NEXT COUNTRY * THE SWALLOW TAIL * THE SWALLOW'S TAIL

KEY: Em Northern

I Em D Em D Em

II Em D Em D Em

SOURCE: John Campbell

SWAMPLAKE BREAKDOWN * SHULL CREEK

KEY: G Old-Time

I G C G D G C G D G

II G C G D G C G D G

SOURCE: Enoch Cameron

SWEDISH WALKING TUNE * GÅRDEBYLÅTEN * BOFFMAN'S REEL

KEY: G Scandinavian

I C F C C G

0 3 1 . 0 . 2 3 2 2 3 2 2 . 3 . 1 . 0 . . 1 0 . 1 . 0 . 3 . 1 0 1 3 3 0 0 1 3 . . . 3 .

0 2 0 0 2 0 0 2 0 2 0 . 2 3 2 2 3 2 2 2 . 2 . 0 . 3 . 1 0 1 3 3 3 2 3

C F G C G C

0 3 1 . 0 . 1 0 3 . 1 . 0 . . 1 0 . 1 . 0 . 3 . 1 . 0 1 0 3 0 1 . . . 1 . 0 1

0 2 0 0 2 0 0 2 0 2 0 . 2 3 2 2 3 2 2 2 . 2 . 0 . 3 . 1 0 1 0 3 0 1 . . . 1 . 0 1

II C F G C G

3 . . . 3 . . . 5 . 3 . 1 . 0 . 1 . . . 1 . 0 . 3 . 1 . 0 . . 1 0 . 1 . 0 . 3 . 1 0 1 3 3 0 0 1 3 . . . 3 . 0 1

3 . . . 3 . . . 5 . 3 . 1 . 0 . 1 . . . 1 . 0 . 3 . 1 . 0 . . 1 0 . 2 . 0 . 3 . 1 0 1 3 3 3 2 3

C F G C G C

3 . . . 3 . . . 5 . 3 . 1 . 0 . 1 . . . 1 . 0 . 3 . 1 . 0 . . 1 0 . 1 . 0 . 3 . 1 . 0 1 0 3 0 1 . . . 1 . . .

3 . . . 3 . . . 5 . 3 . 1 . 0 . 1 . . . 1 . 0 . 3 . 1 . 0 . . 1 0 . 2 . 0 . 3 . 1 0 1 0 3 0 1 . . . 1 . . .

SWINGING ON THE GATE * KATHERINE BRENNAN'S FAVORITE * CHARLIE HARRIS'S

KEY: G Irish

I G C G Am D G C D G

0 2 3 0 3 0 0 1 0 0 3 3 . 2 3 0 5 5 3 2 0 2 3 0 3 0 0 1 0 1 0 1 0 2 0 2 0 0 1 0 2 0 2 0 0 0 0 0 .

0 2 3 0 3 0 0 1 0 0 3 3 . 2 3 0 5 5 3 2 0 2 3 0 3 0 0 1 0 1 0 1 0 2 0 2 0 0 1 0 2 0 2 0 0 0 0 0 .

II G Am D G C D G

3 . 3 5 7 3 5 3 7 5 3 0 . 2 0 2 2 0 1 0 2 0 2 2 0 1 3 0 2 3 . 3 5 7 3 5 3 7 5 3 0 . 0 1 0 2 0 2 0 2 0 0 0 0 0 .

3 . 3 5 7 3 5 3 7 5 3 0 . 2 0 2 2 0 1 0 2 0 2 2 0 1 3 0 2 3 . 3 5 7 3 5 3 7 5 3 0 . 0 1 0 2 0 2 0 2 0 0 0 0 0 .

TELEPHONE HORNPIPE

KEY: D(2) Old-Time

I C G C F G C

II G C E Am Dm C G Am F G C

TENNESSEE FIDDLER

KEY: G Bluegrass/Southern

I G C D G

II G C D G

SOURCE: Conrad Pelletier

THE TEN-PENNY BIT * PADDY O'RAFFERTY * BILLY'S AWAKE * THE THREE LITTLE DRUMMER BOYS * THE THREE LITTLE DRUMMERS * TEN PENNEY BIT

KEY: Am Irish Jig

I Am G Am G Am G Am G Am

II Am G Am G Am

TEXAS * TEXAS 147

KEY: A Old-Time

I A G D A G A G A

5•575•023•2•0•023••33•532• 3•3••• 5•575•023•2•0•020• 3•2• 0 0 2• 3-BEAT MEASURE

2• 2 2 2•2•••

II A D G A G A G A

7-MEASURE PART 0• 20 023 3•3• 20 3 020 3• 023•2•0•020• 3•2• 0 0 2• 2• 2 2 2•00•02•••

TEXAS GALES * TEXAS GALS

KEY: C Texas

I C G C

01•1 0310131 2002 01•1 0310131 2002 01•1 0310131 20020 0•0 0202 01•111•

II C F C G C

03•03•0135310 31• 15•15•13531010 3• 03•03•0135310 31 2 0•0 0202 01•111•

III C F G C F G C

02•23 20 5•30 13 0530 1• 02•23 20 5•30 1•111•

02323 3 02323 323 3 02323 3

TEXAS TWO-STEP * BLACK JACK * TEXAS QUICKSTEP * TEXAS GALLOP * ST LOUIS QUICKSTEP * CHEROKEE POLKA * RACHEL

cf MISSOURI QUICKSTEP *et al*

KEY: C Old-Time

I C F G C F G C

01•0 10• 01•0 0130 10 31•111•

20 2 0 0 0 2 3 0 03 10• 30101 020 20 2 0 0 0 2 3 0130 3 31•111•

II C F C G C F C G C

0•031•1•53•0 1•••0• 353•1 010 31•13 0•031•1•53•0 1•••0• 3530 301•111•

13 31•13

THE TIN WEDDING * PEERLESS HORNPIPE

KEY: C Irish/Old-Time

I C G C G C G C G C

II G C D G C G C G C

SOURCE: Cole's

TOM BILLY'S JIG * O'KEEFE'S * PADDY'S * PORT THOM BILLY

KEY: A Irish

I A E A E A E A G E A

II G A G A G A

III A G A G A G A

TOMMIE JIG

KEY: G Old-Time

I G C G D G C G C D G

II G C G D G C D G

SOURCE: Joe MacLean

TONGS BY THE FIRE * COME TO THE RAFFLE * TONGUES OF FIRE

KEY: G Irish Jig

I G D G C G D G D G C G D G

II

THE TOP OF CORK ROAD

KEY: Am Irish Jig

I Am G Am G Am

II

SOURCE: Johnny Cronin and Joe Burke

TOSS THE FEATHERS * KILLIAN'S * MARTIN ROACHFORD'S * SHANK'S MARE * TOSS THE FEATHERS N° 1

KEY: Am Irish Jig

I D C D C D C D C

II

SOURCE: Johnny Cronin and Joe Burke

TO THE LADIES * IRISHMAN'S HEART TO THE LADIES * BUTTERMILK MARY * COLEMAN'S FAVOURITE * FOND OF THE LADIES * THE FROLICSOME DAME * LA GIGUE DES IRLANDAISES * HALEY'S * HEALTH TO THE LADIES * IRISH MILLER * THE IRISH ROVER * AN IRISHMAN'S LOVE * MOININ JIG * THE MOUNTAIN ROAD * THE MOUNTAIN BOY * THE NIGHT OF THE WEDDING * O'MAHONY'S * O'MAHONEY'S JIG * OVER THE CALLOWS * PADDY CLANCY'S * PAT BEIRNE'S FAVOURITE * THE QUEENSTOWN JIG * THE RUNNER * SADDLE THE PONY * SWEET BIDDY DALY * AN IRISHMAN'S GIFT TO THE LADIES * LITTLE BOY TED IN THE HAY

KEY: A(2) Irish/Northern

I G C G D G C G Am D G

II G Am D G C G Am D G

SOURCE: King Ganam

PARTS ARE SOMETIMES REVERSED

TRIPPING UP THE STAIRS * TRIP IT UP THE STAIRS * PADDY O'FLAHERTY * THE PLAINS OF KILKORKERY * THE PRIDE OF KILDARE * ROSCABURY * SACHO'S * SACKO'S * SACKOWS * THE SYRACUSE * TRIPPING UP STAIRS

KEY: D Irish Jig

I D G D A D A D G D A D

II Bm A Bm A D

TUGBOAT * TUG BOAT

KEY: G Texas

I G C G D G C D G

II G C G D G C G C D G

SOURCE: Dick Barrett

TUNES FROM HOME * KOMME LILLE MAKKE

KEY: G Scandinavian Schottische

I G D G D G D G

II C D G D G

C G D G

TURKEY IN A PEA PATCH * BUZZARD IN A PEA PATCH

KEY: D Southern

I D A D A D

II D G A D A D

SOURCE: Buddy Thomas

TURKEY IN THE COTTONWOOD * TURKEY IN THE COTTONWOODS

KEY: B^b/F(3) Northern

I G D G D G

II D A D A D

SOURCE: Joe Panczewski

TUNE ENDS AFTER FIRST PART

TURKEY IN THE STRAW * THE JOLLY OLD MILLER * THE MILLER BOY * NATCHEZ UNDER THE HILL * SUGAR IN THE GOURD * TURKEYS IN THE STRAW * MARIE CHAMBERLAND * DO YOUR EARS HANG LOW

cf OLD ZIP COON *et al*

KEY: G Old-Time

I G D G D G

II G C G D G D G

TWINKLE LITTLE STAR * TWINKLE STAR * TWINKLE TWINKLE * TWINKLE TWINKLE LITTLE STAR * LITTLE STAR * BRILHA * BRILHA ESTRELINHA

KEY: G Bluegrass/Old-Time

I G C G A D

II G D G

UNCLE HENRY'S REEL

KEY: A(2) Northern

I G D G C D G

II D G A D G C D G

UNCLE JOE * DID YOU EVER SEE THE DEVIL, UNCLE JOE * DON'T MIND THE WEATHER
 SO THE WIND DON'T BLOW * HOP HIGH LADIES * HOP LIGHT LADIES * HOP UP LADIES *
 MAY DAY * M^CCLEOD'S REEL * M^CCLOUD'S REEL * MISS M^{AC}CLEOD'S REEL * MISS M^{AC}LEOD'S
 REEL * MISS M^CCLOUD'S REEL * MRS M^{AC}CLEOD'S REEL * MRS M^{AC}LEOD'S REEL * MRS
 M^CCLEOD'S REEL * MRS M^CLEOD'S REEL * CAKE'S ALL DOUGH * GIGUE AMERICAINE * MRS
 M^{AC}LEOD OF RAASAY * GREEN MOUNTAIN * WALK JAWBONE * HOP HIGH LADIES THE CAKE'S
 ALL DOUGH * BILLY BOY * DID YOU EVER MEET THE DEVIL, UNCLE JOE KEY: G Irish/Old-Time

I G D G C D G

II G D G C D G

VICTORY BREAKDOWN * VICTORY

KEY: D(2) Old-Time

I C F G C G C F C G C

II C F C G C F C G C

WADE HAMPTON'S HORNPIPE * HAMPTON'S HORNPIPE—A

KEY: B^b(3) Old-Time

I G D G C D G

II G C G D G C D G

SOURCE: Cole's

WAGONER * THE DRUNKEN WAGONEER * GEORGIA WAGONER * JOHNNY WAGONER * JOLLY WAGONER REEL * TENNESSEE WAGON * TENNESSEE WAGONEER * TENNESSEE WAGONER * TEXAS WAGONER * WAGNER * FRENCH JIG * THE HERO * MISS BEROWN'S REEL * NORTHEAST TEXAS * OKLAHOMA WAGONER * WAG'NER * WILD WAGONER * JOHNNY WALKER * REEL MARIE

KEY: C Bluegrass/Southern

I C G C G C

II C G C G C

WALKER'S STREET REEL * MADAME BOLDUC * CARPENTER'S REEL * GIGUE DES ARTISANS * LABORER'S REEL * REEL DES TRAVAILLEURS * THE TRAVELLER * TRAVELLER'S REEL

cf CARPENTER'S REEL *et al*

KEY: G Northern

I G D G C D G D G D G

II G C D G C D G

SOURCE: Cole's

WALKING IN MY SLEEP

KEY: G Bluegrass/Southern

I G D C D G

II G D G

SOURCE: Arthur Smith

WALKING IN THE PARLOR—LONG

cf WALKING IN THE PARLOR—SHORT

KEY: C or D(2) Southern

I C G C II C G C

III C G C IV C G C

SOURCE: Frank George

WALKING IN THE PARLOR—SHORT

cf WALKING IN THE PARLOR—LONG

KEY: C or D(2) Southern

I C G C II G G C

SOURCE: Wilson Douglas

THE WANDERING MINSTREL * THE DANDY SCHOLAR * THE EASY-GOING MUSICIAN * MERRY MAIDEN * CAPE BRETON JIG * GUINNESS IS GOOD FOR YOU * DONLAND ROAD * THE GALLANT BOYS OF TIPPERARY

KEY: D Irish Jig

I D G D G D A D G D G A D

II D G D G D A D G D G A D

III D G D A D G D A D

SOURCE: Johnny Cronin and Joe Burke

WAXIES DARGLE

cf THE GIRL I LEFT BEHIND ME et al

KEY: D Irish

I D G D A D G A D

II D G A D G A D

WEAVE AND WAY

KEY: G Bluegrass

I F C G F C G F C G D G

II G D G D G D G D G

WESTERN GAL'S * BLUE-EYED GIRL * FLY AROUND * FLY AROUND MY PRETTY LITTLE MISS * SHADY GROVE * SUSANNA GAL * WESTERN COUNTRY * BLUE EYED GAL * BLUE EYES RUN ME CRAZY * FARE THEE WELL MY PRETTY LITTLE MISS * PRETTY LITTLE PINK * SUZANNA GAL

KEY: D Southern

I D A D

II D G D A D G A D

WESTFORK GALS * WESTFORT GALS

KEY: D Old-Time

I D G D A D A D

II D A D G D A D A D

WHEN JOHNNY COMES MARCHING HOME—Am * JOHNNY I HARDLY KNEW YE * GUNS AND DRUMS * THE ANIMALS WENT IN TWO BY TWO

Old-Time Jig

Am C Am C E

Am G Am E Am Dm Am E Am E Am

WHEN JOHNNY COMES MARCHING HOME—G

cf KINGDOM COMING *et al* & THE YEAR OF JUBALO *et al*

Old-Time

I G D G D G

II C G D G D G

SOURCE: Bill Reser

WHEN YOU GO HOME * BORING THE LEATHER * COME WITH ME NOW * THE CON-
 NAUGHTMAN * DOWN THE BACK LANE * HUMOURS OF AYLE HOUSE * THE KILFINANE *
 THE SHOEMAKER'S FANCY * THE KILFINANE JIG

KEY: D Irish Jig

I D

1	3 1	0 2 0	3 1	2 0 2 0	3 1	2 0 2 0	0 2	3 3 2 3 3	0 1	2 0 . .
2	2 0 2 . 0	4 0 2 4 .	2 2 2 2 2	2 3	2 0 2 . 0	4 0 2 4 .	0 2	3 3 2 3 3	1 2 0 . .	

II D Am D Am D Am D G D

2	3 3 2	3 3 1	0 1	3 3 2	3 3 0	1	2 0 . .	2	3 3 2	3 3 1	0 1 3	0 2 5 3 2	3	2 2 0	0 . .	2
2	3 3 2	3 3 1	0 1	3 3 2	3 3 0	1	2 0 . .	2	3 3 2	3 3 1	0 1 3	0 2 5 3 2	3	2 2 0	0 . .	2

WHISKEY AND BEER * ANOTHER JIG WILL DO * TIGHT BREECHES * TIGHT BRITCHES *
 WHISKY AND BEER

KEY: D Irish Slip Jig

I D A D A D

2 4 2 2 . 0	0 2 4 2 2 0 2 0 .	2 4 2 2 . 0	0 2 .	3 3 . 2 3 . 3	2 4 2 2 . 0	0 2 4 2 2 0 2 0 .	2 4 2 2 . 0	0 2 .	3 3 . 2 3 . 3
4 .	4 .	4 .	4 .		4 .	4 .	4 .	4 .	

II D C D A D C D A D

3 2 . 0 .	0 1 . 0 1 .	3 2 . 0 .	3 3 . 2 3 . 3	3 2 . 0 .	0 1 . 0 1 .	3 .	2 2 . 0	0 2 .	3 3 . 2 3 . 3
2 .	2 .	0 2 .	2 .	2 .	2 .	2 .	2 2 . 0	0 2 .	2 .

WHISKEY BEFORE BREAKFAST * RILEY'S FAVORITE * SPIRITS IN THE MORNING * THE
 SCOTSMAN * WHISKEY 'FORE BREAKFAST * WHISKEY FOR BREAKFAST

KEY: D Irish/Bluegrass

I D G D A D G D A D

0 2 . 0	2 4 2 0	0 . 0	0 0 2	0 2 . 0	2 4 2 0	0 . 0	0 0 2	
0 2 4	4 2 0 .	4	4 2 0 2 4 2 . . .	0 2 4	4 2 0 .	4	4 2 0	2 0 . . .

II D A D A G D G D A D

3 . 0 2 3 0	0 . . . 0 . 0 2 3 2 0	3 2	2 3	3 2 3	2 0 2 3 0	2 0	2 0 2 4 0	0 2	4 2 0	2 0 . . .
0 2 4	2 0	4 2 0 .	2	2	2 0 2 3 0	4	4	4	4 2 0	2 0 . . .

WHISTLING RUFUS * WAY DOWN SOUTH IN DIXIE * RUFUS BLOSSOM

KEY: G Bluegrass/Old-Time

I G

G

II G

G

SOURCE: Kerry Mills

A WIFE OF MY OWN * I'VE GOT A WIFE OF MY AIN * BEAUTEOUS FAIR MOLLY * BLESS MY SOUL WHY SHOULDN'T I? * BORING WITH A GIMLET * BORING WITH THE GIMBLET * JACK WON'T SELL HIS FIDDLE * RAGGED LADY * SPATTER THE MUD * NAEBOODY * MY LOVE'S WEDDING

KEY: Em/G Irish Slip Jig

I Em D Em D Em D Em D

II G D G Em D G D G D G D G Em D G D G D

III G D G D G D G D Em

SOURCE: Dudley Laufman

WILD HORSES * BUCK CREEK GALS * CHICKEN STAMPEDE * COUNTRY DANCE *
 CRIPPLE CREEK * FIRST TUTTLE TAP * GEORGE BROWN'S BON VIVANT * HOP ALONG SALLY *
 JIG COTILLION * KELTON'S REEL * M^cCARREN'S CELEBRATED REEL * MY OLD DAD * OLD
 DAD * OLE DAD * PIGTOWN FLING * ROCKY MOUNTAIN * ROCKY MOUNTAIN HORNPIPE *
 ROCKY POINT JIG * SOFT SOAP * STONEY POINT * STONY POINT * WAKE UP JACOB * WALK
 ALONG JOHN * WALK ALONG JOHNNY * WARM STUFF * WILD HORSE * WILD HORSES AT
 STONY POINT * GOIN' UP CANEY * PAPPY LOONEY'S * PIG TOWN * THE PIGTOWN HIGHLAND
 FLING * THE PILLTOWN

KEY: G Old-Time

I G D G D G

II G D G D G

III Em D Em D G Em D Em D G

IV G D G D G D G D G

SECOND PART IS OPTIONAL. IF LEFT OUT, REPEAT FIRST PART IN ITS PLACE

WILLIAMSON'S HORNPIPE

KEY: A(2) Bluegrass

I G D G D G

II G D G C D G

**WIND THAT SHAKES THE BARLEY * I SAT IN THE VALLEY GREEN * THE KERRY LASSES *
 THE WIND THAT BLOETH THE BARLEY * DA WIND DAT SHAKES DA BARLEY * FIELDS YE
 FANCY * THE LITTLE PACK OF TAILORS * THE PACK OF TAILORS * THE WIND THAT BLOWS
 THE BARLEY DOWN**

KEY: D Irish/Old-Time

I D G D G D G D G

II D G D A D G A G D G D A D G D

WINNIPEG REEL

KEY: G Northern

I G D G C D G

II G C G C D G C D G

SOURCE: Jean Carignon

**WOMAN OF THE HOUSE * THE LADY OF THE HOUSE * THE MISTRESS OF THE HOUSE *
 THE OLD WOMAN OF THE HOUSE**

KEY: G Irish Reel

I G Am C D G C D G

II D Em D Em A D Em G D G C D G

SOURCE: Kathleen Collins

WOODCHOPPER'S BREAKDOWN * THE PEA SOUP REEL * THE WOODCHOPPERS * WOODCHOPPER'S REEL * WOODCUTTER'S BREAKDOWN * WOODCUTTER'S REEL * WOOD CHOPPER'S HORNPIPE * PEA SOUP * THE WOODCHOPPER * LUMBERJACK'S REEL * REEL DES BUCHERONS * WOOD CHOPPER'S BREAKDOWN * LE PETIT BUCHEUX * REEL LE B * WOODCHOPPER'S BALL

KEY: D Northern/Old-Time

I D A D A D

II D A D A D

SOURCE: Cyril Stinnett

PARTS ARE OFTEN REVERSED

YEARLING * HELL AMONGST THE YEARLINGS * HELL AMONG THE YEARLINGS * TROUBLE AMONG THE YEARLINGS * HELL AFTER THE YEARLINGS * DEVIL AMONG THE YEARLINGS * ROUND UP THE YEARLINGS

cf CRICKET ON THE HEARTH *et al* & MARMADUKE'S HORNPIPE *et al*

KEY: D Old-Time

I D A D G A D

NINE-MEASURE PART

II D A D G A D

THE YEAR OF JUBALO * JUBALO * JUBILLER * THE LAND OF JUBALO * DOODLETOWN FIFER * JUBILO * LINCOLN'S GUNBOATS * YEAR OF THE JUBILO

cf KINGDOM COMING *et al* & WHEN JOHNNY COMES MARCHING HOME—(G) KEY: D Old-Time

I G D G C D G

II C G D G C D G

YELLOW BARBER * ARTHUR BERRY

KEY: D Southern

I D G A D G D G A D

II D A D G D G A D

SOURCE: Buddy Thomas

YELLOW GAL

KEY: A Southern

I A G A G A G A

NINE-MEASURE PART

II A G A G A



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of

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