

Ed's Tunebook

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This a collection of tunes transcribed, for the most part, the way that I play them, in the sets that I usually play them. This started as a way for me to learn to put something like this together, as well as getting some more practice transcribing tunes.

The tunes and sets are in no particular order. The pages are formatted so that each page is a set that I play when I perform or learned at a session, and for that reason some of the tunes are repeated.

If you happen to catch any errors let me know, especially if I have incorrectly attributed a tune's composer.

The few tunes in here that I have composed are included under a Creative Commons Attribution License 3.0. Use them however you like, as long as I get credit.

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The Boys Of Ballycastle

Traditional



Off to California

Traditional



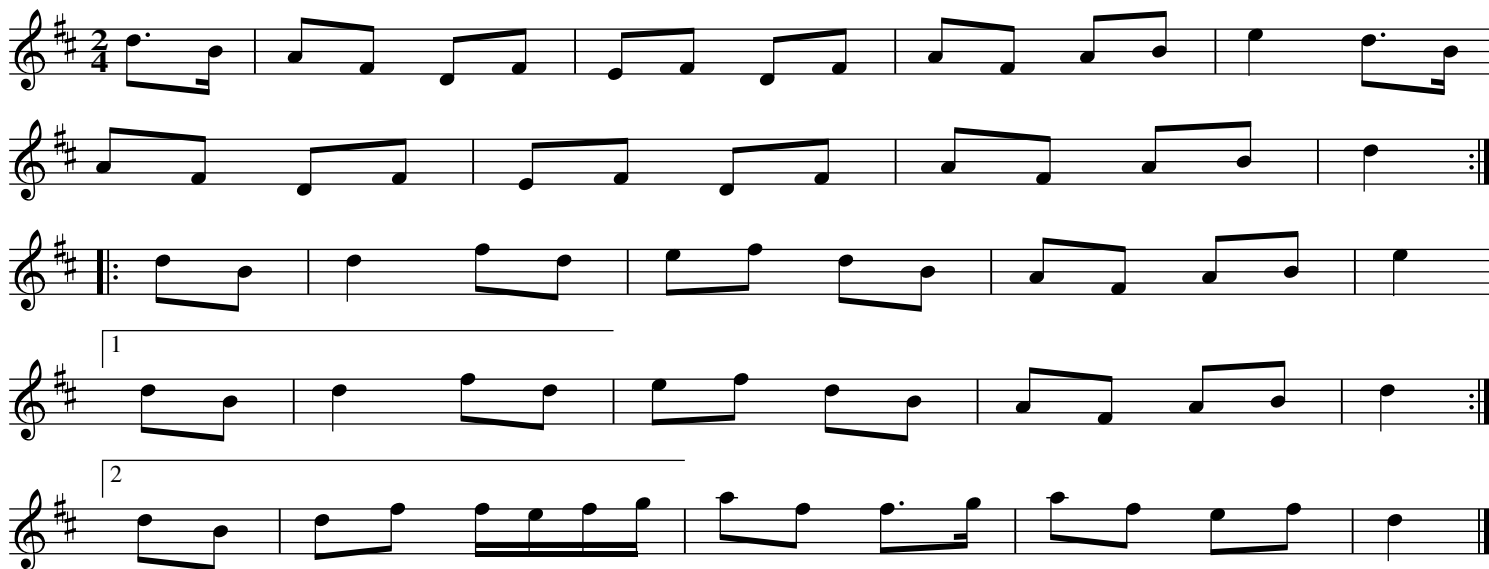
Boys of Bluehill

Traditional



A Polka

Traditional



A Finnish Polka

Traditional



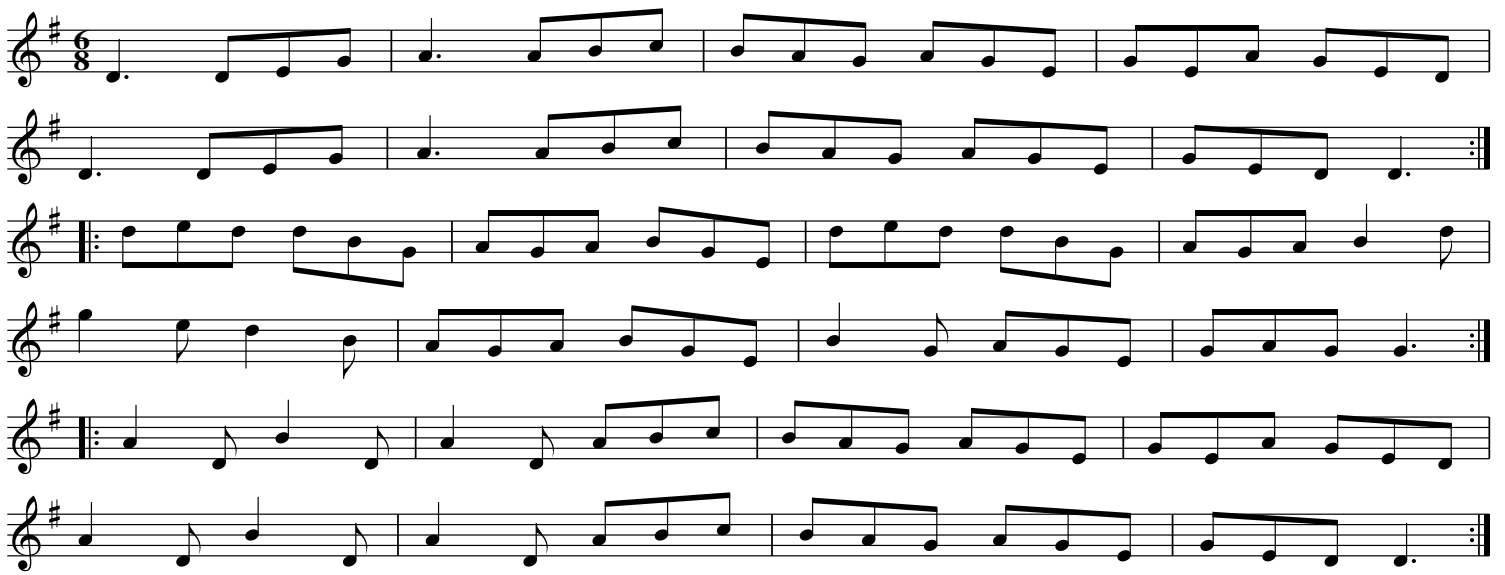
Jessica's Polka

Mick Hanly



Blarney Pilgrim

Traditional



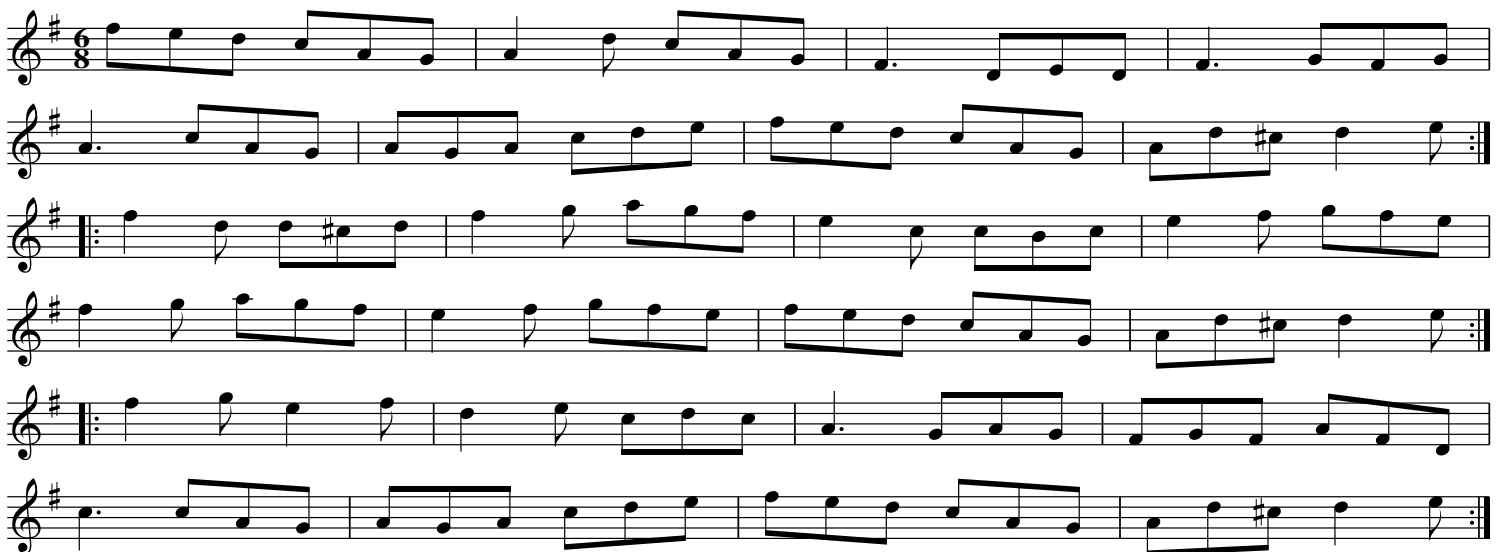
Garrett Barry's

Traditional



Banish Misfortune

Traditional



Blarney Pilgrim

Traditional



Garrett Barry's

In D Dorian, from Kevin Burke's playing

Traditional



Banish Misfortune

Traditional



The Yellow Tinker

Traditional

Five staves of music in C major, 2/4 time. The first staff includes first and second endings. The melody is characterized by eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the lower staves.

Doonagore

Traditional

Four staves of music in D major, 2/4 time. The first staff includes first and second endings. The melody features a mix of eighth and sixteenth notes. The accompaniment is a steady eighth-note pattern.

Fermoy Lasses

Traditional

Four staves of music in D major, 2/4 time. The melody is composed of eighth and sixteenth notes. The accompaniment is a steady eighth-note pattern.

Mason's Apron

Traditional



Tam Lin

Davey Arthur



Master Crowley's

Traditional



Julia Delaney

Traditional



The Ships Are Sailing



Star of Munster

Traditional



Out on the Ocean

Traditional



Shandon Bells

Traditional



Connaughtman's Rambles

Traditional



Road to Lisdoonvarna

Traditional



Swallowtail Jig

Traditional



Fermoy Lasses

Traditional



Road to Lisdoonvarna

Traditional



Swallowtail Jig

Traditional



Kesh Jig

Traditional



Frost is All Over

Traditional



Kitty Lie Over



Cunla

Traditional



Where I Told Her I Loved Her and Sprained Her Ankle

Ed Yother
<http://edyother.com>



Gander in the Pratie Hole

Traditional



The Persistence of Noel Reid

Ed Yother
<http://edyother.com>



Where I Told Her I Loved Her and Sprained Her Ankle

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Coffee on the Bricks

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The Persistence of Noel Reid

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The Walls of Liscarroll

Traditional



Behind the Haystack

Traditional



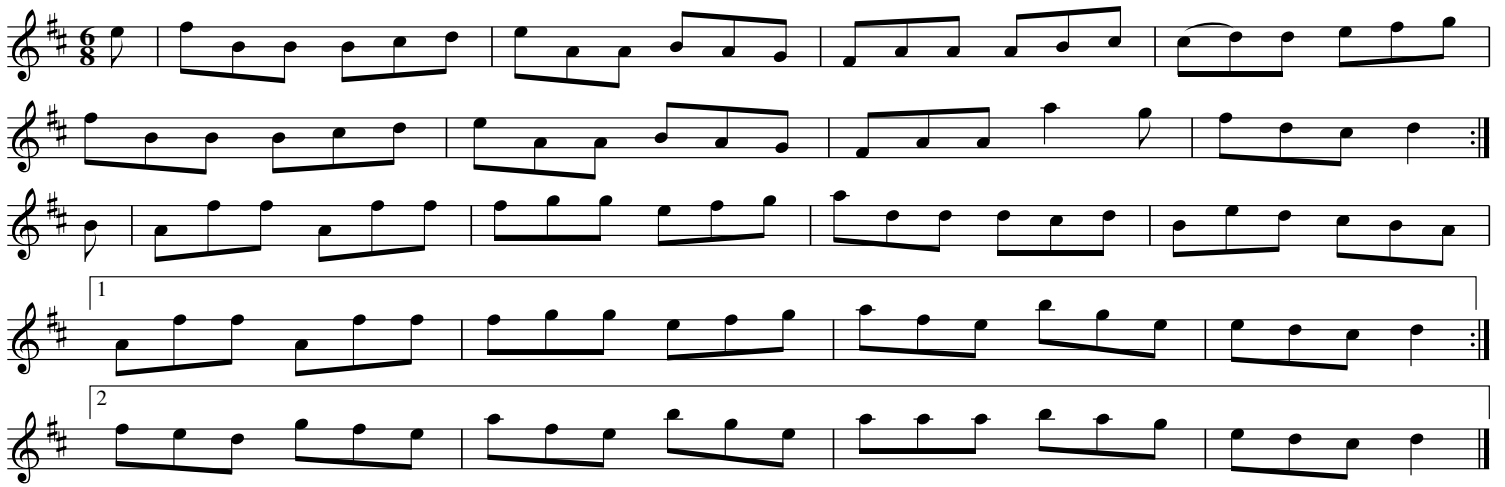
Merrily Kissed the Quaker

Traditional



Tar Road to Sligo

Traditional



Cliffs of Moher

Traditional



Salt River Road

Ed Yother
<http://edyother.com>



Maggie in the Woods

Traditional

Four staves of music in 2/4 time, key of D major. The melody is written on a single staff. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line and repeat dots.

Peggy Lettermore

Traditional

Four staves of music in 2/4 time, key of D major. The melody is written on a single staff. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece concludes with a double bar line and repeat dots.

Lilting Banshee

Traditional



Coffee

Gary Haggerty



Tripping up the Stairs

Traditional



Dinky's

Traditional

Three systems of musical notation for the piece 'Dinky's'. Each system consists of two staves. The first system has a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The second system has a treble clef, a key signature of two sharps, and a common time signature. The third system has a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and repeat signs. A first ending bracket labeled '1' spans the first two staves of the third system, and a second ending bracket labeled '2' spans the first two staves of the fourth system.

The Ash Plant

Traditional

Three systems of musical notation for the piece 'The Ash Plant'. Each system consists of two staves. The first system has a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The second system has a treble clef, a key signature of two sharps, and a common time signature. The third system has a treble clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and repeat signs. A triplet of eighth notes is marked with a '3' in the second system, and another triplet of eighth notes is marked with a '3' in the third system.

Return to Milltown

Traditional

Four systems of musical notation for the piece 'Return to Milltown'. Each system consists of two staves. The first system has a treble clef, a key signature of one flat (Bb), and a common time signature. The second system has a treble clef, a key signature of one flat, and a common time signature. The third system has a treble clef, a key signature of one flat, and a common time signature. The fourth system has a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values, rests, and repeat signs. A triplet of eighth notes is marked with a '3' in the first system, and another triplet of eighth notes is marked with a '3' in the second system.

The Worn Petticoat

Traditional

Musical score for 'The Worn Petticoat' in G major (one sharp) and 6/8 time. The score consists of five staves. The first staff contains the first five measures of the melody. The second staff contains measures 6-10, with a first ending bracket over measures 9-10 and a second ending bracket over measure 10. The third staff contains measures 11-15. The fourth staff contains measures 16-20, with a first ending bracket over measures 19-20. The fifth staff contains measures 21-25, with a second ending bracket over measures 24-25. The piece concludes with a double bar line.

Tehan's Favorite

Traditional

Musical score for 'Tehan's Favorite' in G major (one sharp) and 6/8 time. The score consists of five staves. The first staff contains the first five measures of the melody. The second staff contains measures 6-10. The third staff contains measures 11-15. The fourth staff contains measures 16-20, with a first ending bracket over measures 19-20. The fifth staff contains measures 21-25, with a second ending bracket over measures 24-25. The piece concludes with a double bar line.

Eileen O'Riordan's

Traditional

Musical score for 'Eileen O'Riordan's' in G major (two sharps) and 6/8 time. The score consists of four staves. The first staff contains the first five measures of the melody. The second staff contains measures 6-10, with a first ending bracket over measures 9-10 and a second ending bracket over measure 10. The third staff contains measures 11-15. The fourth staff contains measures 16-20, with a first ending bracket over measures 19-20 and a second ending bracket over measures 19-20. The piece concludes with a double bar line.

The Oddfellows in Plainville

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<http://edyother.com>



Lydia has no Faith in Cats

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Kesh Jig

Traditional



Edna's Vase

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Hillgrove's Waltz

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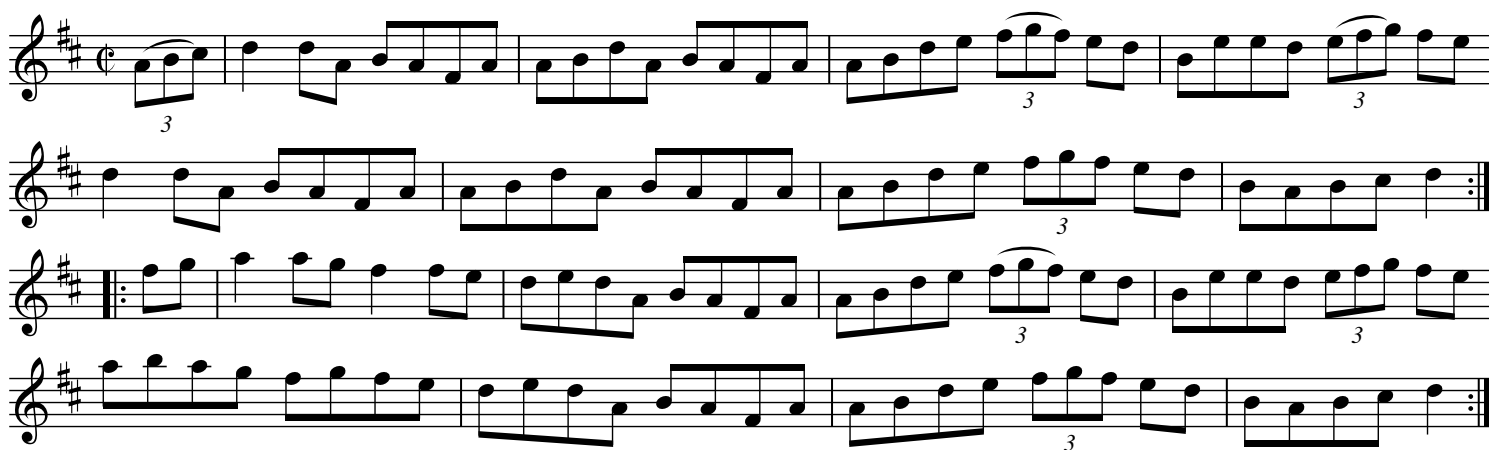
The Banshee

Traditional



Merry Blacksmith

Traditional



St Anne's Reel

Traditional



Cooley's

Joe Mills, Galway (1938)



Toss the Feathers

Traditional



Drowsy Maggie



The Lark in the Morning

Traditional



Bohola Jig

Traditional



Blackthorn Stick

Coach Road To Sligo

Traditional



Calliope House

Dave Richardson



The Maid Behind The Bar



Musical Priest



Traditional

Silver Spear



Traditional

Oak Cliff Road

Ed Yother
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O'Dowd's Pitch

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Kitty on the Rail

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The Whistling Wrangler

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Face the Table

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Untitled Polka

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The Fat Cardinal

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Untitled Reel

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Fred Finn's



Sailing Into Walpole's Marsh



The Drunken Landlady



Colonel Rodger's Favorite



The Happy Days of Youth



Miss Monaghan's



The Earl's Chair



Bird in the Bush



Down the Hill



An Phis Fhliuch



The ButterFly



Kid On The Mountain



Fisher's Hornpipe



Staten Island Hornpipe



St Anne's Reel

Traditional



Ballydesmond Polka #2

Traditional



Ballydesmond Polka #1

Traditional



Julia Clifford's



Drops of Brandy



Hardiman The Fiddler



A Fig For A Kiss



Learned from Tom McCann in Philly

First system of musical notation for 'Learned from Tom McCann in Philly'. It consists of five staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains four measures of eighth notes. The second staff contains four measures, ending with a repeat sign. The third staff contains four measures, starting with a repeat sign. The fourth staff contains four measures, with a first ending bracket over the last two measures. The fifth staff contains four measures, with a second ending bracket over the last two measures.

Learned from Tom McCann in Philly

Second system of musical notation for 'Learned from Tom McCann in Philly'. It consists of four staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains four measures of eighth notes. The second staff contains four measures, with first and second ending brackets over the last two measures. The third staff contains four measures, starting with a repeat sign. The fourth staff contains four measures, with first and second ending brackets over the last two measures.

John Egan's

Third system of musical notation for 'John Egan's'. It consists of four staves in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains four measures of eighth notes. The second staff contains four measures, ending with a repeat sign. The third staff contains four measures, starting with a repeat sign. The fourth staff contains four measures, ending with a repeat sign.

The Golden Gardens

Randal Bays



The Salmon's Leap

Randal Bays



John Brennan's



Four staves of musical notation for the piece "John Brennan's". The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first staff begins with a treble clef and a key signature of one sharp. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots.

Father Kelly's



Four staves of musical notation for the piece "Father Kelly's". The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first staff begins with a treble clef and a key signature of one sharp. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots.

Bill Sullivan's



Britches Full of Stitches



The Pipe On The Hob #1

Musical score for 'The Pipe On The Hob #1' in G major (one sharp) and 6/8 time. The score consists of five staves. The first staff begins with a repeat sign. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff has a first ending bracket labeled '1' and ends with a repeat sign. The fifth staff has a second ending bracket labeled '2' and ends with a repeat sign.

The Pipe On The Hob #2

Musical score for 'The Pipe On The Hob #2' in G major (one sharp) and 6/8 time. The score consists of six staves. The first staff begins with a repeat sign. The second staff ends with a repeat sign. The third staff ends with a repeat sign. The fourth staff ends with a repeat sign. The fifth staff ends with a repeat sign. The sixth staff ends with a repeat sign.

Tatter Jack Walsh



Jimmy Ward's



The Concertina Reel



Mountain Road

Traditional



Dunmore Lasses



Tatter Jack Walsh



Tobin's Favorite



Mooncoin



Tobin's Favorite



Out on the Ocean

Traditional



Tripping up the Stairs

Traditional



The Bank Of Turf



Saddle The Pony



My Darling Asleep



Donnybrook Fair

Joy of my Life



Old Hag You Have Killed Me



Haste to the Wedding



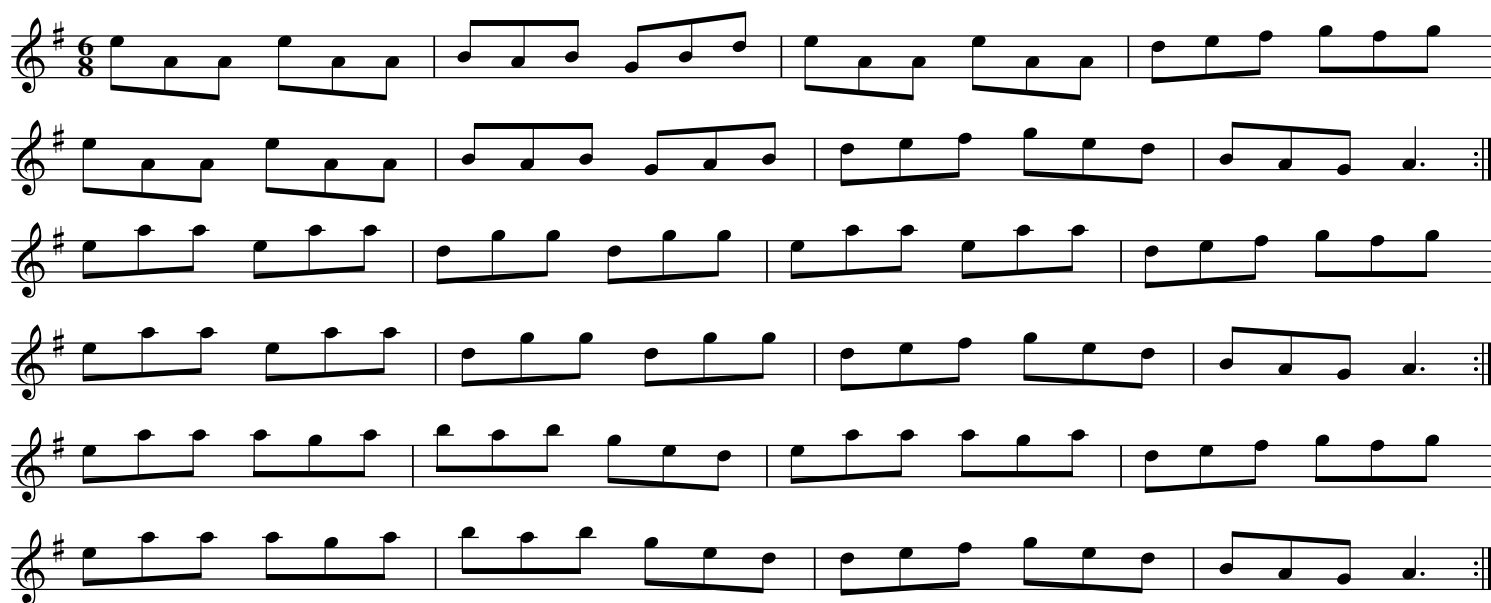
Fifty Cent Piece

Traditional



Three Little Drummers

Traditional



When Sick is it Tea You Want?

Traditional



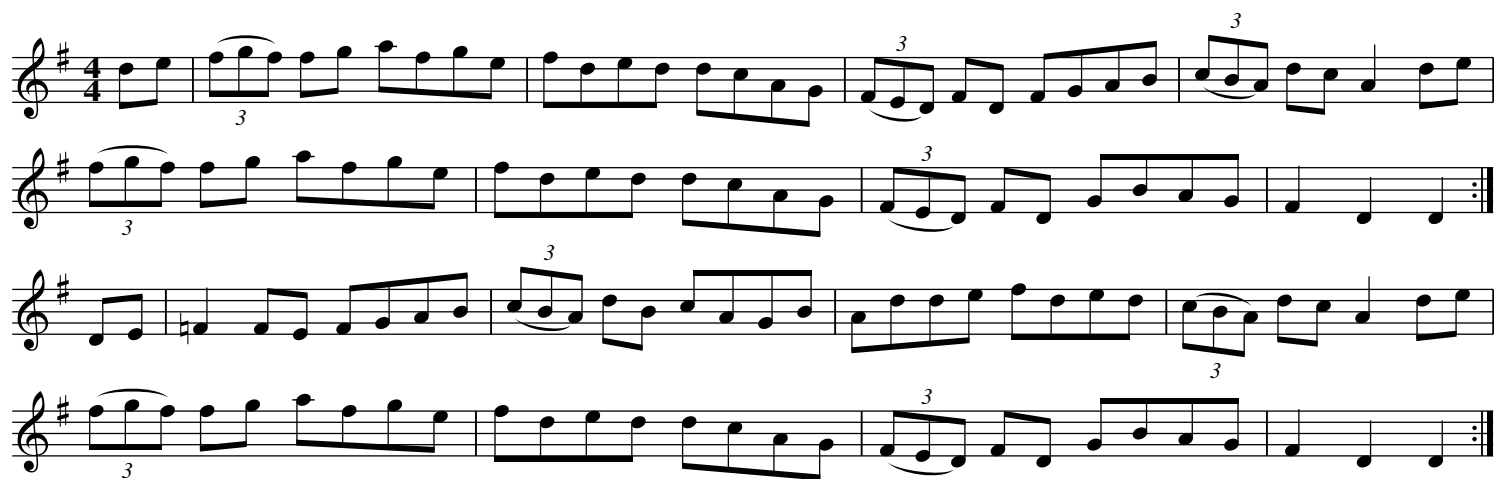
Rakish Paddy



The Old Bush



Chief O'Neill's Favorite



The Belfast Hornpipe



Reel de Montebello



Evit Gabriel



Reel de Montreal



The Freize Britches

Traditional



Lucy Farr's

Traditional



Bill Malley's

Traditional



Kilnamona

Traditional



Church St Polka

Traditional



Happy Polka

Traditional



Come Back Paddy Reilly

Ask John

Musical score for 'Come Back Paddy Reilly' in 3/4 time, key of D major. The score consists of seven staves. The first staff begins with a repeat sign. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots.

Ask John

Ask John

Musical score for 'Ask John' in 3/4 time, key of D major. The score consists of two staves. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and repeat dots.

The Humors of Ballylaughlin



Donnybrook Fair

Joy of my Life



Rambling Pitchfork



Kilashandra Lasses



Sonny's Mazurka



Mickey Dalton's No.3

Mickey Dalton



The Kerry Polka

Traditional



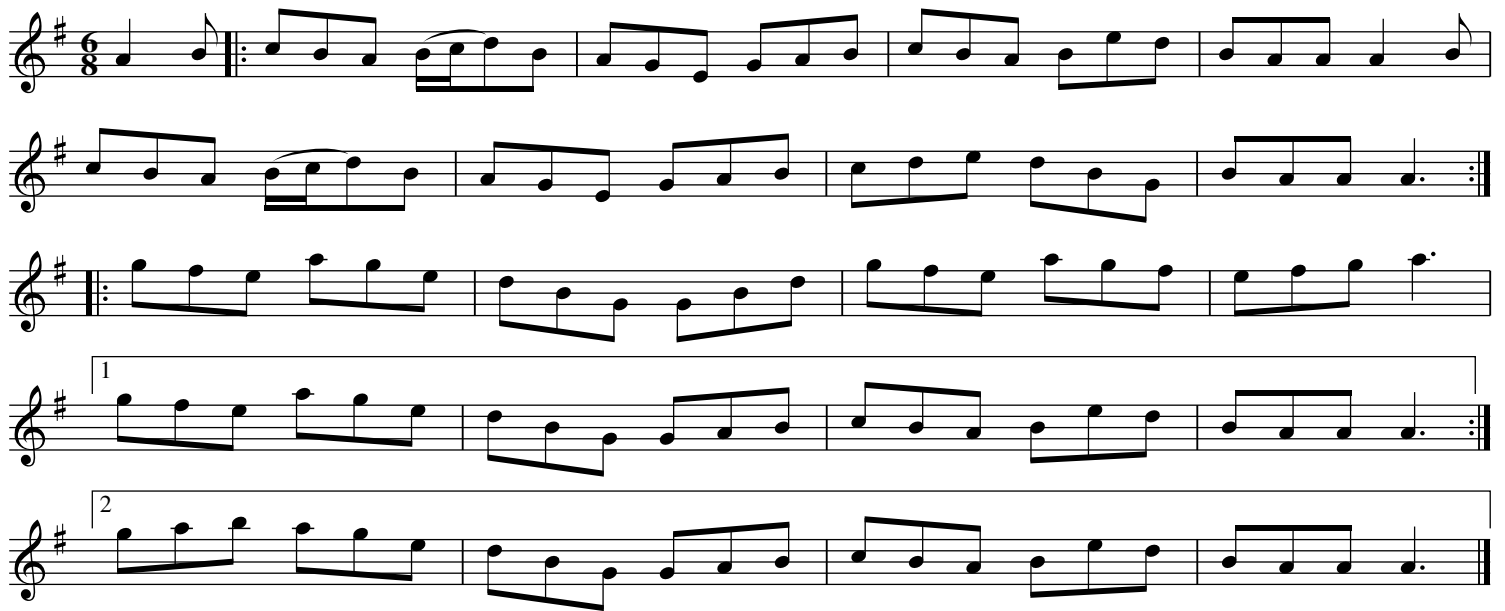
Sweeney's Polka

Traditional



Young Tom Ennis

Traditional



Jimmy Ward's



Foxhunter's Jig

Traditional

The musical score for "Foxhunter's Jig" is written in D major (two sharps) and 8-measure jig time. It consists of four staves of music, each containing two measures. The first staff begins with a treble clef and a key signature of two sharps. The melody is composed of eighth and sixteenth notes, with a final measure ending in a double bar line and repeat dots. The second staff continues the melody, also ending with a double bar line and repeat dots. The third staff features a more complex rhythmic pattern with dotted eighth notes and sixteenth notes, ending with a double bar line and repeat dots. The fourth staff concludes the piece with a final melodic phrase, ending with a double bar line and repeat dots.

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