

Paul Hardy's Annex Tunebook

Introduction

This tunebook contains tunes waiting to be incorporated into Paul Hardy's Session Tunebook, either because they are new (to me), or because they have been substantially improved since the Session Tunebook was issued.

Most are traditional tunes from the British Isles, many of Celtic origin, particularly Irish dance tunes, but others are from an eclectic mix of sources. Some have been adapted from Internet resources, originally in abc or midi formats. Others have been learned by ear or handouts from various sessions in the UK and US. All are believed free of current copyright (unless noted explicitly), or else appear to have been placed in the public domain as part of the ongoing live folk music tradition. Please let me know if you are the owner of any that are under access restrictions and I'll remove them.

I have tried to choose the simple versions of most tunes, without much decoration and interpretation, so add your own triplets, grace notes and variations. I have also included guitar chords, based on computer generated ones if not present at the tune's source.

This tunebook has been prepared using the abcm2ps software, with help from abcmus, Melody Assistant, and ABCexplorer. A big thank you goes to those creative and dedicated people who give their time to create and maintain low-cost or free and open source software for abc music editing and output.

Particular thanks also go to Greenshoots (www.greenshootsmusic.org.uk) for the slow sessions near Cambridge in England that let me learn many of these tunes; the concertina sessions at Chiltinas near Bedford in England that gave me confidence; the Ceili House Band in Redlands in California that opened my eyes and ears to the range of Irish music; to the celtic jam sessions at Green Valley Lake in the nearby San Bernadino Mountains that broadened my repertoire; and the Ceol Galore young musician practice sessions in my home village of Comberton that are carrying traditional music forward to the next generation.

The current version of this and the full session tunebook, in ABC and in PDF forms, is downloadable from Paul's web site at www.paulhardy.net.

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Original version of July 2004, this version of 15 May 2010.

See also previous (2009) version which updates the 2009 Session Tunebook to 2010 content.



Jig
♩ = 90

Bryony Lemon's Jig

Patsy Geary's

Trad.
Ireland

Musical notation for Bryony Lemon's Jig, featuring four staves of music in G major and 6/8 time. The first staff begins with a G chord, followed by D and G chords. The second staff continues with G, D, G, C, D, and G chords. The third and fourth staves start with Am and G chords, followed by C and D chords. The piece concludes with a double bar line and repeat dots.

Reel
♩ = 140

McLeod's Reel

McCloud's; Miss McLeods; Hop High Ladies

Trad.
Scotland

Musical notation for McLeod's Reel, featuring four staves of music in G major and 2/2 time. The first staff begins with a G chord, followed by D. The second staff continues with G, C, and D chords. The third and fourth staves start with G and D chords. The piece concludes with a double bar line and repeat dots.

Polka
♩ = 160

Rattling Bog

Trad.
Ireland

Musical notation for Rattling Bog, featuring two staves of music in G major and 4/4 time. The first staff begins with D D7, G, D, E7 A7, D D7, G, D, and A7 D chords. The second staff continues with D A7, D A7, D, E7 A7, D A7, D A7, D, and A7 D chords. The piece concludes with a double bar line and repeat dots.

Willafjord

The musical score for 'Willafjord' is written in D major (two sharps) and 2/2 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/2 time signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. Above the staff, the chords D, G, D, and A7 are indicated. The second staff continues the melody, with chords D, G, A7, and D above it. The third staff features a repeat sign at the beginning, followed by chords D, A7, G, D, and A7. The fourth staff also begins with a repeat sign, with chords D, A, G, A7, and D above it. The piece concludes with a double bar line and repeat dots.

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