Paul Hardy’s Basic Tunebook 2016

Introduction

This Basic Tunebook contains a subset of the more commonly played and simpler tunes from Paul Hardy’s Session Tunebook. Both tune books contain tunes that I have learned to play on my English concertina, that are played at folk music sessions, particularly around Cambridge (England) and Redlands (California). They should also be playable on other folk melody instruments such as fiddle, whistle, flute, mandolin or dulcimer.

Most are traditional tunes from the British Isles, many of Celtic origin, including many Irish, Scottish and English dance tunes, but others are from an eclectic mix of sources. Some have been adapted from Internet resources, in abc, midi or visual score 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 present simple versions of most tunes, without much decoration and interpretation, so add your own triplets, grace notes and variations. I have included guitar chords, often adapted from computer–suggested ones – use these as guidance, not definitive! Tunes in 4/4 time that have the rhythm indication "Hornpipe" should usually be 'swung’ – lengthen the first and shorten the second in every pair of quavers - as in “Thursday”. Elsewhere these are sometimes written as 'dotted quaver, semiquaver’, but that ratio of 3:1 seems too high – perhaps try for around 2:1.

This tunebook has been prepared using the abcm2ps software, with help from abc2midi, abcmus, Melody Assistant, ABCexplorer, and EasyABC. 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.

Thanks also go to Greenshoots (www.greenshootsmusic.org.uk) for the slow sessions near Cambridge in England that let me learn many of these tune, and then refined them (with special thanks to Adrian Brind and family for chord revisions); to the Chiltinas concertina group near Bedford in England that gave me playing confidence and concertina technique; the Ceili House Band in Redlands in California that opened my ears to the range of Irish music; the celtic jam sessions at Green Valley Lake in the nearby San Bernardino Mountains that broadened my repertoire; and the Ceol Galore young musician sessions in my home village of Comberton for carrying traditional music on 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, or you can order there a printed copy.

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Original version of July 2004, this version of 26 September 2016.
Waltz
J = 100

The Ash Grove
Trad. Wales

Polka
J = 100

Bear Dance
Trad. Flanders

Jig
J = 90

The Blackthorn Stick
Trad. Ireland
Jig
\( \text{J} = 120 \)

\[ \text{G D7 G G7 C G A7 D7} \]

\[ \text{G D7 G C A7 D7 G G7 C D7 G E7 Am D7 G} \]

Reel
\( \text{J} = 160 \)

\[ \text{G C G C Am D7 G} \]

\[ \text{G C D7 G C Am D7 G} \]

March
\( \text{J} = 180 \)

\[ \text{G D G D7 G G D7 G D7 G} \]

\[ \text{G C Am G D G D G C G D7 G} \]
Polka

Buttered Peas

Trad.

England

DGD E m A

DGD A 7 D

DA D E m A

DA D A 7 D

Jig

Cock O’ The North

Trad.

Scotland

DG D A 7

DG D A D

DG DG D A

DG DG D A D

Jig

Constant Billy

None So Pretty

Trad.

English

G C D7 G C D7 G

G C D7 G C D7 G

G C D7 G G7 C D7

G C D7 G C D7 G

Reel
J = 160

Dorset Four Hand Reel
Trad.
England

Polka
J = 110

Egan’s Polka
Trad.
Ireland

Waltz
J = 120

Eric’s Waltz
Eric Elsener
France
The Fairy Dance

Nathaniel Gow, 1812
Scotland

J = 160

Reel

G D G C D G

1 D7 G

2 D7 G

Galopede

Yarmouth Reel

Trad.
England

J = 140

G D G C G C Am D

G C Am7 D G Am D

G C Am7 D G D7 G

G C D G C D 7 G

G C D G C D 7 G

G C D G C D 7 G

G C D G C D 7 G
Hunt the Squirrel

Trad.
England, Sussex

\[ J = 120 \]

\[ G D G D G \]

\[ C Em G D G \]

The Irish Washerwoman

Trad.
England, then Ireland

\[ J = 100 \]

\[ G Am D7 G C G D7 G \]

\[ C G C G D G \]

Jamaica

Trad. Playford 1665
England

\[ J = 180 \]

\[ G C G D G C G D G \]

\[ G D C G D G C G D G \]

Reel

\[ J = 200 \]

\[ G Am D7 G C G D7 G \]

\[ G Am D7 G C G D7 G \]

Jimmy Allen

Jamie Allen

Trad.
England, Northumberland

\[ J = 200 \]

\[ G Am D7 G C G D7 G \]

\[ G Am D7 G C G D7 G \]

\[ G Em C A7 D G C G D7 G \]

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Polka
J = 100

John Ryan’s; Meg Ryan’s; Jack Ryan’s
Trad.
Ireland

Reel
J = 120

The Keel Row
Trad.
England, Tyneside

Jig
J = 100

The Kesh
Trad.
Ireland
Reel

J = 190

G C D7 G C D7

Waltz

J = 100

G D7 G C D7

March

J = 120

G D7 G C D7

Jig

J = 120

D A7 D G

Navvie on the Line

Hornpipe

\[ J = 140 \]

\[
\begin{align*}
\text{G} &\quad \text{D} &\quad \text{G} &\quad \text{D} \\
\text{G} &\quad \text{D} &\quad \text{C} &\quad \text{G} \\
\text{D} &\quad \text{G} &\quad \text{C} &\quad \text{G} \\
\end{align*}
\]

Newcastle

Hornpipe

\[ J = 160 \]

\[
\begin{align*}
\text{G} &\quad \text{C} &\quad \text{G} &\quad \text{C} &\quad \text{G} &\quad \text{D7} &\quad \text{G} \\
\text{G} &\quad \text{Am7} &\quad \text{Em} &\quad \text{C} &\quad \text{G} &\quad \text{Am} &\quad \text{Em} &\quad \text{D7} &\quad \text{G} \\
\end{align*}
\]

Off to California

Hornpipe

\[ J = 120 \]

\[
\begin{align*}
\text{G} &\quad \text{D} &\quad \text{G} &\quad \text{C} &\quad \text{G} &\quad \text{Em} &\quad \text{D} &\quad \text{C} \\
\text{G} &\quad \text{D} &\quad \text{G} &\quad \text{C} &\quad \text{G} &\quad \text{Em} &\quad \text{D} &\quad \text{G} \\
\text{Em} &\quad \text{D} &\quad \text{C} &\quad \text{Em} &\quad \text{G} &\quad \text{Em} &\quad \text{D} &\quad \text{C} \\
\text{G} &\quad \text{D} &\quad \text{G} &\quad \text{C} &\quad \text{G} &\quad \text{Em} &\quad \text{D} &\quad \text{G} \\
\end{align*}
\]
Hornpipe

J = 140

Portsmouth

Trad. Playford 1709

England

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

March

J = 120

Princess Royal

Miss MacDermott

Turlough O’Carolan (1670–1738)

Ireland

```
Em Am Em
D Bm Am Em D E m D E m
C Am C Em D
Em D Em Am Em Am
```

Polka

J = 210

The Rakes Of Mallow

Trad.

Ireland

```
G C D D7 G Am D7 G
G D G A m D 7 G
```

```
G C D D7 G Am D7 G
G D G A m D 7 G
```

```
G C D D7 G Am D7 G
G D G A m D 7 G
```
Waltz  
\( J = 100 \)

Si Bheag Si Mhor

Sheebeg and Sheemore

Turlough O'Carolan, 1691

Ireland

\[ \text{D D7 G D G A7 D D7} \]

Reel  
\( J = 160 \)

Soldier's Joy

The King's Head

Trad.

England/Scotland/Ireland

\[ \text{D A D A D A D G A7 D D7} \]

Waltz  
\( J = 120 \)

South Winds

Trad.

Ireland

\[ \text{G D G C G D G C G} \]
Reel

Three Around Three

Trad.
England

J = 160

Hornpipe

The Trumpet Hornpipe

Trad.
England

J = 130

Polka

Uncle Bernard’s

Trad.
England

J = 100
Waltz  
*J* = 130

Westering Home  
Trasna na d'Tonnta  
Trad. Words Hugh Roberton (1874–1952)  
Scotland

March  
*J* = 100

Winster Gallop  
Trad.  
England
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