**Tunes and Songs for Tinwhistle**

– Warren Allen  

Generation brass whistle (~$8)

**Introduction**

This document originated as just a list of songs and tunes that I’d determined, over several years, to be easily playable on the tinwhistle – also called tin whistle, pennywhistle, and penny whistle. Among players in the Irish tradition, it’s most often called, simply, ‘whistle’. It may be made of tin, brass, aluminum, or PVC pipe, among other materials.

In 2003 I added some additional material that might help people trying to kick off their whistle playing careers.

The tinwhistle is a diatonic instrument, meaning that it’s designed to serve up seven-note ‘diatonic’ scales (rather than chromatic scales that include all of the notes within an octave). This make it most suitable for traditional folk tunes and pop melodies... rather than, say, Bach, Schoenberg, or be-bop. See the Other keys and scales paragraph.

I’ve listed the tunes below with the key and first note as they would be played on the D whistle, since it is far and away the most popular variety. Any tune may be played with the same fingerings on whistles of any other key. Whistles are available in (at least) the following keys: low D, Bb, C, D, Eb, F, and G (from low to high). I recommend trying out the F whistle, in particular – for variety, because it has a pleasing tone, and to increase the number of keys available for playing with other musicians.

To generalize, each whistle can be played easily in several key / mode combinations, the most useful / playable being: 1 major, 1 mixolydian, 2 Aeolian (minor), 2 Dorian (minor), 4 major, 5 Dorian (minor), and 6 Aeolian (minor). The numbering here refers to the ‘native’ key / scale of the instrument. On a D whistle, for example, 4 major is the scale of G major, since G is the 4th ‘scale degree’ of the scale of D (d e f# g...).

All of the tunes listed below in the keys of D and G use the major scale (Ionian mode). The tunes in Em (The Butterfly, The Halting March) are usually in Aeolian mode (flatted 3, 6 and 7). Childgrove is in Dorian mode (flatted 3, natural 6, flatted 7) which is had by playing in the key of A on a D whistle. Road to Lisdoonvarna is in E Dorian.

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**The most reasonable keys for the D whistle:**

- **D Major (Ionian mode)**
  ```
  1 2 3 4 5 6 7 8  
  d e f# g a b c# d  
  ```

- **D Mixolydian**
  ```
  1 2 3 4 5 6 b7 8  
  d e f# g a b c d  
  ```

- **G Major (Ionian mode)**
  ```
  1 2 3 4 5 6 7 8  
  g a b c d e f# g  
  ```

- **E Aeolian (Natural Minor) (2m)**
  ```
  1 2 b3 4 5 b6 b7 8  
  e f# g a b c d e  
  ```

- **E Dorian (2m)**
  ```
  1 2 b3 4 5 6 b7 8  
  e f# g a b c# d e  
  ```

- **A Dorian (5m)**
  ```
  1 2 b3 4 5 6 b7 8  
  a b c d e f# g a  
  ```

- **B Aeolian (Natural Minor) (6m)**
  ```
  1 2 b3 4 5 b6 b7 8  
  b c# d e f# g a  
  ```

[The designations '1', '4', '5m', etc. above are an attempt to indicate that the scales are based on the 1st, 4th and 5th notes, respectively, of the D major scale – the ‘native’ scale for the D whistle. The ‘m’ stands for minor, indicating the minor-like quality of the Aeolian and Dorian modes used for many traditional folk melodies.]

- **D Major (Ionian mode):** British Isles major scale ‘fiddle tunes’ are often played in the key of D, because standard violin tuning (g d a e) offers irresistible advantages to this key, notably the presence of open strings tuned to the 1 (d) and 5 (a) notes.

  The D whistle is the obvious choice for playing these tunes, especially in a ‘session’ with other players, where the key may be locked down by tradition, or otherwise not negotiable.

  Oddly enough, the D whistle isn’t as naturally suited to the key of D as it is to the other keys it plays easily in. The lower reaches of its first octave are quite low, requiring one to blow softly, limiting the volume. The upper reaches of the second octave climb quite high, and get proportionately loud, incurring some risk of criticism, especially from household pets.
This latter limitation can turn to an advantage for players trying to be heard in a group, as playing in the upper octave will "cut through the mix" like no other (acoustic) instrument.

**G major** (Ionian mode): For solo playing, and for playing tunes that have no special theological imperative to be in D major, the key of G major can't be beat, on a D whistle. The underlying pattern holds for whistles in all keys: for major scale tunes, they play best up a 4th – in the key based on the 4th tone of the scale of the 'native' key (the key the whistle is named for).

<table>
<thead>
<tr>
<th>D whistle plays well in G</th>
<th>C whistle plays well in F</th>
<th>F whistle plays well in Bb</th>
</tr>
</thead>
<tbody>
<tr>
<td>g f# e d</td>
<td>f d e c</td>
<td>bb a g f</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g f# e d</td>
<td>f d e c</td>
<td>bb a g f</td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Major scale tunes generally "lay out" better on a D whistle when played in the key of G, rather than the more obvious key of D. There are at least two reasons for this: 1. there is an octave of the G major scale right in the middle of the whistle’s range, neither inaudibly low, or alarmingly high. 2. There is another half-octave below, dropping all the way to the very important 5 note, d (the lowest note on the instrument). Since songs and tunes generally rise above and drop below a central tonic note (g, in this case), this arrangement is ideal. Additionally, the low 5 note is very useful as an ornament, and in playing arpeggios of the G major and D major / D7 chords.

Most of the major scale tunes and songs I’ve worked up and listed below have fallen naturally into G major, with just a few exceptions in D major (Joy to the World, The First Noel), which also play well in G major.

Playing in the key of G major on a D whistle requires one ‘cross-fingering’ -- for the 4th note of the scale, c natural, which is, after some practice, no more difficult than playing any other note:

**Fingering for c natural:**

(confirmed by Robin Williamson, in *The Pennywhistle Book*)

**B Aeolian:** Tunes in E Aeolian can theoretically be played a fifth higher, in B Aeolian, but they may seem too high, and the fingering will be quite different - partly because a C# is included, rather than a C natural. The Bothy Band include a set of two wonderfully arranged tunes in B Aeolian on their revered “1975” album: Martin Wynne’s and The Longford Tinker.

**D Mixolydian:** Just a few of these tunes, such as Over the Waterfall, and Brightest and Best and the A part of Liz Carroll’s Lost in the Loop are in the Mixolydian mode, which has the natural 3 (as opposed to the flatted 3 in the Dorian and Aeolian modes), the natural 6, and the flatted 7. It may be convenient to think of the Mixolydian mode as the major scale (aka Ionian mode) with a flatted 7 (c rather than c#, in the key of D). While the Mixolydian mode works well in the ‘native’ key of a whistle (D for a D whistle), it doesn’t really come to hand in the ’up a 4th’ key for a whistle. To stick with the D whistle, the Mixolydian mode for the key of G mandates the note f for the flatted 7 of the scale. The D whistle, however, offers up ff#.

**Other keys and scales:** Despite its diatonic design, any whistle can play, theoretically, any note within its range, and thus any scale in any key, by the use of ‘cross-fingerings’ and partially-covering holes. In practice, players typically stick to the keys, modes, and scales that come readily to hand on any given whistle, and switch to other whistles for other keys and scales.

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Right: How to hold the whistle:

Left hand at top, operating first three holes, right hand at bottom, managing bottom three holes. Don’t attempt to cover holes with the fingertips, but rather use the ‘pads’ of the first joint of each finger, as here illustrated by counterculturist / traditionalist Robin Williamson.

– photo from *The Penny Whistle Book*, Robin Williamson

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Tunes and Songs for Tin Whistle – Tunes for Tin Whistle.doc © Warren Allen, 2003, 2009  warren.allen@cox.net  18-Apr-09  page 2 of 9

See also song transcriptions at warren-allen.com (Google: WA’s Songs)
As noted above, whistles designed and named for a given key also play just as easily in at least six other key/mode combinations.

By "just as easily" I mean without need of half-covering holes, and with only one cross-fingering – the indispensable fingering for playing a flatted 7 (C natural on a D whistle) that we need for Irish minor key (Dorian and Aeolian) tunes, and old-timey 'modal' (Mixolydian) tunes.

The generalized pattern of easily-playable keys/modes, applicable to whistles made for any key, is:

1 major (Ionian), 1 Mixolydian, 2 Aeolian, 2 Dorian, 4 major, 5 Dorian, and 6 Aeolian -- seven altogether.

The numbering above refers to the 'native' key / scale of the instrument – the key it's named for. On a D whistle, for example, 4 major is the scale of G major, since G is note 4 of the scale of the native scale of D major (d e f# g a b c#...).

You can translate this general pattern yourself to any whistle made for any key at all. To save you some headscratching, here is how it works out for several different (keys of) whistles.

The Bb whistle plays easily in Bb major, Bb Mixolydian, C Aeolian, C Dorian, Eb major, F Dorian, and G Aeolian.

The C whistle plays easily in C major, C Mixolydian, D Aeolian, D Dorian, F major, G Dorian, and A Aeolian.

The D whistle plays easily in D major, D Mixolydian, E Aeolian, E Dorian, G major, A Dorian, and B Aeolian.

The Eb whistle plays easily in Eb major, Eb Mixolydian, F Aeolian, F Dorian, Ab major, Bb Dorian, and C Aeolian.

The F whistle plays easily in F major, F Mixolydian, G Aeolian, G Dorian, Bb major, C Dorian, and D Aeolian.

The G whistle plays easily in G major, G Mixolydian, A Aeolian, A Dorian, C major, D Dorian, and E Aeolian.

Notice that for some modes / keys you have a choice of more than one whistle.

Half-covered holes: Players gravitate to the common keys noted above mostly because it is difficult and confusing to use cross-fingerings and to half-cover holes, and also because it’s difficult to maintain good intonation and good tone while doing so. As recorder players well know, half-covering a hole is a standard method to obtain a pitch that is a half-step (typically) higher than what the instrument plays when the hole is fully-covered. It’s a bit tricky, though, to cover a hole just enough to raise the pitch... just enough. The tone produced by half-covered holes tends to suffer, since the open area shaped partly by the edge of the hole and partly by the edge of one’s finger-pad is not especially circular.

Still, half-covering holes is a great option to have, especially for notes that come and go quickly. It can make the difference between being able to play a tune, or not. I've found several tunes and songs that are easily playable on the whistle except for one or two notes that just aren’t ‘there’ -- there’s no hole you can cover or uncover that will sound that note. The solution: half-covering a hole.

Greensleeves is a good example of such a melody. It plays best on a D whistle in the key of A, in Dorian mode, essentially, which provides the flatted-7 note g:

\[
\begin{align*}
e & a b c e d b g \\
Alas, my love, you do me wrong... \end{align*}
\]

Curiously enough, the 'natural 7' note, g#, appears too...

\[
\begin{align*}
b & c b a g# f# g# a a \\
... And who but my la...a...dy greensleeves. \end{align*}
\]

...as if the melody had suddenly reverted to the major scale. This effect is similar to that produced by the melodic minor scale, used in classical music, wherein the 7 note is flatted when the melody is descending, but left 'natural' when the melody is ascending, so as not to lose the dramatic half-step ‘pull’ of the 7 toward the 8 (the tonic).

Back to Greensleeves: The flatted 7, g, is readily available by covering the first three holes (from the top). The natural 7, g#, presents a problem, however, because there is no hole (or set of holes) dedicated to g# on a D whistle. One could just give up, or one could quickly fabricate a G# whistle, or one could just go ahead and play a breathy g# on the D whistle, by half-covering the third hole from the top, thus raising its pitch from g to g#. The first option is surely the easiest, but the third one is well worth considering.

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Kerry Songbird aluminum alloy whistle ($95-135)

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Excellent how to play a scale description, from Kim Fulton-Bennett.
Inexpensive ($10 or less) whistles from Clark, Walton's, Generation and other vendors, in various keys. The Generation whistles with the red fipples are made for the keys of G, F Eb, D, C and Bb, respectively, left to right.

Players of traditional British Isles music tend to play the D whistle more than any other, because it's at home in the keys commonly used for that music: D major, E minor (Aeolian), A minor (Dorian), and G major. The smaller F whistle gets some attention from these players too, as it covers Dm (Aeolian), not to mention F major, C minor (Dorian) and Bb major. It’s one of my personal favorites, at least in the lower octave.

Almost anything playable on the familiar ten-hole diatonic harmonica is playable on the whistle, though not necessarily vice versa, since this type of harmonica has only a partial octave in the lower register.

Two complete octaves are available on the whistle. The fingering (next page) is the same for each octave, but note Robin Williamson's recommendation for playing the high D at the top of the second octave (d3).

See Robin Williamson's *The Penny Whistle Book* (Oak, 1977) for many fine traditional tunes, and lots of helpful advice on playing.

For loads of great information on whistle playing and whistles, see the mind-boggling Chiff & Fipple site.
Fingerings for D whistle

Scale of D major:

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>d</td>
<td>1</td>
</tr>
<tr>
<td>e</td>
<td>2</td>
</tr>
<tr>
<td>f#</td>
<td>3</td>
</tr>
<tr>
<td>g</td>
<td>4</td>
</tr>
<tr>
<td>a</td>
<td>5</td>
</tr>
<tr>
<td>b</td>
<td>6</td>
</tr>
<tr>
<td>c#</td>
<td>7</td>
</tr>
</tbody>
</table>

alternative c# 7 || || || || || || ||

d 8 || || || || || || ||

Scale of G major:

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>1</td>
</tr>
<tr>
<td>a</td>
<td>2</td>
</tr>
<tr>
<td>b</td>
<td>3</td>
</tr>
<tr>
<td>c</td>
<td>4</td>
</tr>
<tr>
<td>d</td>
<td>5</td>
</tr>
<tr>
<td>e</td>
<td>6</td>
</tr>
<tr>
<td>f#</td>
<td>7</td>
</tr>
<tr>
<td>g</td>
<td>8</td>
</tr>
</tbody>
</table>

(c natural fingering confirmed by Robin Williamson)

Scale of E Aeolian: (natural minor: flatted 3, 6, 7)

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>1</td>
</tr>
<tr>
<td>f#</td>
<td>2</td>
</tr>
<tr>
<td>g</td>
<td>b3</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>5</td>
</tr>
<tr>
<td>c</td>
<td>b6</td>
</tr>
<tr>
<td>d</td>
<td>b7</td>
</tr>
<tr>
<td>e</td>
<td>8</td>
</tr>
</tbody>
</table>

Scale of A Dorian: (like natural minor, but with natural 6)

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>1</td>
</tr>
<tr>
<td>b</td>
<td>2</td>
</tr>
<tr>
<td>c</td>
<td>b3</td>
</tr>
<tr>
<td>d</td>
<td>4</td>
</tr>
<tr>
<td>e</td>
<td>5</td>
</tr>
<tr>
<td>f#</td>
<td>6</td>
</tr>
<tr>
<td>g</td>
<td>b7</td>
</tr>
<tr>
<td>a</td>
<td>8</td>
</tr>
</tbody>
</table>

c natural fingering confirmed by Robin Williamson:

d 8 || || || || || || ||

High d (d3) fingering suggested by Robin Williamson:

d 8 || || || || || || ||
### The tunes and songs list

**name of tune** - key / first note – date discovered on whistle

(All keys and first notes are for the D whistle, but all tunes and songs may be played just as well on whistles in any other key – just start on the same hole.)

<table>
<thead>
<tr>
<th>Name of Tune</th>
<th>Key</th>
<th>First Note</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing Grace</td>
<td>G / d</td>
<td>Aug 2000</td>
<td></td>
</tr>
<tr>
<td>America the Beautiful</td>
<td>G / g</td>
<td>Aug 2000</td>
<td></td>
</tr>
<tr>
<td>As Tears Go By</td>
<td>G / g</td>
<td>1998?</td>
<td></td>
</tr>
<tr>
<td>At the End of a Long Lonely Day</td>
<td>G / g</td>
<td>1999?</td>
<td></td>
</tr>
<tr>
<td>Auld Lang Syne</td>
<td>G / d</td>
<td>31 Dec 1999</td>
<td></td>
</tr>
<tr>
<td>Banish Misfortune</td>
<td>D Mixolydian (and D major) / high d</td>
<td>June 2005</td>
<td></td>
</tr>
<tr>
<td>Bolero</td>
<td>Ravel - G / g</td>
<td>12 June 2000, Cap D'Ail, France, after hearing it played on a recorder by mad woman in the Liedseplein, Amsterdam</td>
<td></td>
</tr>
<tr>
<td>Brahms Lullaby</td>
<td>D / f# (&quot;Lullaby and goodnight...&quot;)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Battle Hymn of the Republic</td>
<td>D / a (or G / d)</td>
<td>mid 1980s?</td>
<td></td>
</tr>
<tr>
<td>Blue Skies</td>
<td>Irving Berlin - G / low e</td>
<td>summer 1999</td>
<td></td>
</tr>
<tr>
<td>the Butterfly</td>
<td>E Aeolian / low d - Bothy Band, <em>After Hours</em></td>
<td>mid-1999</td>
<td></td>
</tr>
<tr>
<td>Bye Bye, My Rosianna</td>
<td>G / high d</td>
<td>1999?</td>
<td></td>
</tr>
<tr>
<td>Camptown Races</td>
<td>G / b</td>
<td>Oct 2002</td>
<td></td>
</tr>
<tr>
<td>Childgrove</td>
<td>A Dorian / low e (also a dance, from the Playford Ball programmes)</td>
<td>This is the tune I've been calling <em>The Road to (not)Munster</em>. I finally learned the Real Name of this tune from fiddler Liz Knowles of <em>Ensemble Galilee</em>, after their concert with Jean Redpath at Caltech, 8 Jan 2003.</td>
<td></td>
</tr>
<tr>
<td>Day-O</td>
<td>G / b</td>
<td>summer 1998, walking back from the Guggenheim, NYC.</td>
<td></td>
</tr>
<tr>
<td>Dixie</td>
<td>D / a</td>
<td>mid 1980s?</td>
<td></td>
</tr>
<tr>
<td>Do You Love An Apple?</td>
<td>D / a</td>
<td>Sept 1999</td>
<td></td>
</tr>
<tr>
<td>Drowsy Maggie</td>
<td>E Dorian / low e - tricky, but wonderful!</td>
<td>1998?</td>
<td></td>
</tr>
</tbody>
</table>

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**Expecting to Fly** - Buffalo Springfield - E Aeolian (not sure how the A part goes) - mid 1980s.

**Fly Me to the Moon** - G / high g or D / high d - 17 July 2002

**Frere Jacques** - G / g - 21 Nov 1999, after hearing a child play it on his violin.

**God Rest Ye Merry Gentlemen** - E Aeolian / low e.

**Greensleeves** - A Dorian / low e (Dorian, but natural 7) - mid 1980s?

It's an odd duck, this Greensleeves: It uses the flatted 3 and the natural 6 exclusively, but employs both the flatted 7 (g), and the natural 7 (tricky half-hole g#). The usage has nothing to do with whether the scale is ascending or descending, so it's not following the melodic minor pattern (...and in that case the 6th also jumps back and forth). It's essentially a Dorian mode tune that also uses the natural 7.

Greensleeves dates to Elizabethan times, says *The Fireside Book of Folk Songs*.

**Half Of My Reason** - E Aeolian / b – WA, 1988 or so, while playing in the halls of the Cone Building, Bennington, VT. Recorded by Alex Tenentes.

**The Halting March** - E Aeolian / low d - 1978 or so, from an early Boys of the Lough album.

**Here's to All True Lovers** - E Aeolian / low e - Triona -1980s

**Hop High Ladies** - Uncle Dave Macon / George Wilson - G / g - Almost playable in D - the B part drops a bit too low. - early 1980s?

**Jennifer Juniper** - G / c - March 1997 (WinHEC, Atlanta, with Jennifer Jaffe).

**The Jolly Beggar** (man) ("We'll go no more a-roving...") - D / d (Planxty) - Sept 1999

**Joy to the World** - D / high d (also playable in G) - very early - ~1973

**Junk** - G / b - Paul McCartney, on *McCartney*. The B part need flatted 7th - f natural, and flatted 6th - eb, but e natural may be passable (?) - Nov 2000

**Keep on the Sunny Side** - G / g – Carter Family – Aug 2003

**the Kesh Jig** - G / g - Bothy Band, "1975" album - Nov 1999

**Kingston Town** ("Oh, I'm on my way to bim-Bombay...") - Harry Belafonte D – there's a C natural in the B part - summer 1998, walking back from the Guggenheim, NYC.

**La Cucaracha** - G / d – Aug 2002, at request of Del Taco staff, Irvine, CA.

**The Lakes of Pontchartrain** - G / g - 1980s, rediscovered Nov 2000

**The Lark in the Morning** - G mixolydian / g - with F natural - 1980s

**My Blue Heaven** - G / g - summer 1999
Midnight on the Water - G / g - 1980s, rediscovered Nov 2000

Ob-la-di Ob-la-da - - G / g - discovered by Jim R., Aug 2000

Oh, Suzannah! - G / low d - early on... 1973 or so

Over The Waterfall - D mixolydian (mostly) / high d - 1977 or '78, at Mary's Hoosick cabin, partly from Gordon Bok's arrangement, at urging of Ed N. 31 Aug 2001: G works well -- needs f natural, which can be played by half-holing #f. Traditional players know this tune in D, however.

Ould Hag You've Killed Me - D / a - Dec 1999 - Jan 2000
Trying to get it from version on Gogarty's Music CD. Both A and B parts are composed, essentially, of two phrases: the first centered on a, the second on g. [] Try chords: D and G, no doubt. A part: starts on a, I think. B part: starts on low d: d e f# g a...

Pop Goes The Weasel - G / low d - Big favorite. - mid 1980s?

Pretty Peg - G / high D - Bothy Band, "1975" album (the first one).
- 1976, but forgotten till 1999

Rights of Man - E Aeolian / low g (out of the ordinary starting note)
Finally got started on this one, more or less, 18 April 99, after hearing it played by young female fiddler in Fitzsimons pub, Dublin. [] Get it straight, from Mary's sheet music.

Rakes of Mallow – G / low d - 1978 or so, from Mary's fiddling. This tune earned me at least £10 deep down in Paddington Station one night in 1999 or so. “Mallow is a town on the river Blackwater in County Cork [Ireland]. It was famous during the 18th century as a spa resort, and a contemporary song described the rakes in their revels there. The tune was first printed in Burk Thumond’s Twelve English and Twelve Irish Airs, 1745.” It was written out without a title in this first publication. It was first named Rakes of London, and later Rakes of Marlow, and finally [?] Rakes of Mallow. - Robin Williamson's The Penny Whistle Book

The Red Red Robin – G / low d – “When the red red robin goes bob-bob-bobin’ along” – 1987 or so, hiking near Sterba estate, Glastenbury, VT.

Red River Valley – G / low d – 1991

Road to Lisdoonvarna - E Dorian / low e – June 2005

Row, Row, Row Your Boat - G / low d – Amsterdam, July 2000 – lots of room for elaboration... goes well with Three Blind Mice.

Royal Forester – E Aeolian / high d (doesn't use 6th scale degree)
- mid-1974, probably, while working at Bennington Potters.

Scotland the Brave – G / g ("Oh you take the high road and I'll take the low road...") - summer 1999?

Simple Gifts – G / low d – Oct 2002

Skip to My Lou – G / b - More fun than you might think. - Aug 2001

South of the Border (down Mexico way) – G / low d. Works much better on a G or A harmonica, partly because of how high it goes. – Aug 2003

Southwind – G / high d - 1978 or so, from Mary's fiddling.

Stardust – G / opens with f# g g# a – cover hole half way to get g# passing tone. Song is otherwise diatonic. – Oct 2003

The Star of the County Down - E Aeolian / low d - 1998?

Staten Island Hornpipe - D / a - no longer hard to remember, but a bit tricky, as it employs both the natural and the flat 7. - 1978 or so, from Mary's fiddling.

first phrase: a a g f# d ff a, a a a a d a


Sweet Betsy from Pike – G / g – rediscovered Nov 2000

Three Blind Mice - G / d - good clean fun, lots of room to jump around
– Amsterdam, June 2000

Three Coins in a Fountain - G / high e - summer 1999, a parking garage in LA

Twelfth of January (The Battle of New Orleans) - D / high d .

Walk on By - G / ? - most, probably not all, of it – Aug 2002

When the Saints Go Marchin' In - G / g – a good one – mid 1999

When Johnny Comes Marching Home – A Dorian / e – per Charlie Z. – Feb 2004

William Tell Overture – Rossini - G / d – (Lone Ranger TV show theme). - Amsterdam, June 2000, after hearing it played by a Russian brass band outside the Reiksmuseum. Great fun...!
[ ] Try to learn the first passage (a bugle call).

Wildwood Flower - D / low f# - summer 1999

You Are My Sunshine - G / low d - mid 1980s

Brass whistles by Andreas Joseph – including silver-plated and gold-plated models ($70-$145)
Christmas songs for D whistle.

Adeste Fideles – G / g - Very good. – Dec 1999

Angels We Have Heard On High – G / b  This is one of the best: very playable and sounds great. It can be played in D as well, starting at f#. – Dec 1999

Auld Lang Syne – G / d ...and play it double-time for a reel. [x] harp: NG – Dec 1999

Away In A Manger – G / high d - Very good. – Dec 1999

Away In A Manger – alt melody - G / low d - Very good. – Dec 1999

The Birthday of a King – G / ? Not sure how it begins. – Dec 1999

Brightest and Best – A Mixolydian / a  – but includes natural 7 (g#) as well as flatted 7 (g). This is the first mixolydian tune I've figured out for whistle. – Dec 1999

Carol of the Bells – A Dorian / c – Dec 1999

The Christmas Song – G / g  ("Chestnuts roasting on an open fire...") - tricky. – Dec 1999

Conventry Carol - A Dorian / c - ("Bye bye, lully, lullay.") Not sure of melody... needs work. – Dec 1999

Deck the Halls - G / high d - Very good! – Dec 1999

Do You See What I See? (correct title?) - D / d.

The First Noel - D / f#

Frosty the Snowman - D / a - Dec 1999

God Rest Ye Merry Gentlemen - E Aeolian / e.

Good King Wenceslas - G / g.

Hallelujah chorus - D / high d.

Hark the Herald Angels Sing - G / d - – Dec 1999

Have Yourself a Merry Little Christmas - G / g - tricky, high.

Here Comes Santa Claus - G / d - not bad... – Dec 1999

The Holly and the Ivy - G / g - – Dec 1999

It Came Upon a Midnight Clear – D / a, then high f# - tricky  – also playable in G.

I'm Dreaming of A White Christmas -G / b, - complex. – Dec 1999


Jingle Bells - D / high d, then high f# - also playable in G. – Dec 1999

Joy to the World - D / high d - also playable in G.

Jolly Old St. Nicholas - G / b – Dec 1999

Let It Snow, Let It Snow, Let It Snow - G / d - very nice. – Dec 1999

Little Drummer Boy – E Aeolian / low e  (or in A, but needs F natural for Aeolian b6).

Lo, How a Rose E/er Blooming - G / high d  – Dec 1999

O Come, O Come, Emmanuel - E Aeolian / e – Dec 1999

Ode to Joy - G / b (ex Beethoven's Ninth Symphony, 4th movement).

O Holy Night - G / b - needs c#, as well - high, difficult. – Dec 1999

O Little Town of Bethlehem - G / b - (but Bb over "fears" in B part). As much in B Aeolian as in G. – Dec 1999

Pat-a-Pan - A Dorian / high e (elusive, still)

Rudolph the Red Nosed Reindeer - G / high d – tricky  – Dec 1999

Santa Claus Is Coming to Town - G / high d – Dec 1999

Silent Night - G / high d – Dec 1999

Sleigh Ride - G / high d - Very tricky! – Dec 1999
There's No Place Like Home for the Holidays - D / ō# – Dec 1999

The Twelve Days of Christmas - G / d - but includes a c#:
  d e c# d
"...five golden rings...". This phrase is part of a circle-of-fifths excursion, with the e and c# indicating an A7 chord. – Dec 1999

Walking in a Winter Wonderland - G / d, then high d - modulates to D, back to G. – Dec 1999

The Wassail Song - G / g ("Here we come a-wassailing, among the leaves so green...")

We Three Kings - E Aeolian / b.

We Wish You a Merry Christmas - G / low d – Dec 1999

What Child Is This? (to Greensleeves melody) - A Dorian / low e (Dorian, but with natural 7th).

Silent night - in G, for D whistle
  d e d b d e d b
Si... i...lent night, ho... o... ly night,
  a a f# g g d
All is calm, all is bright
  e e g f# e d e d b
Round yon vi... ir... gin, mother and child
  e e g f# e d e d b
Ho... ly infant so tender and mild
  a a c a f# g b
Sleep in heavenly pea... eace
  g d b d c a g
Slee... eep in heavenly peace.

Bugle calls - notable for using only the 1, 3, and 5 scale tones. Nicely playable in the keys of D or G on the D whistle.

  Taps - D / low d
  Reveille - D / low d

  ‘start the race!’ - D / low d  [Does it have a proper title?]
  ‘basketball game buildup’ - D / low d  [Does it have a proper title?]