

THE BEST OF IRISH MUSIC

COMPLETE SHEET MUSIC EDITIONS

Featuring: DANNY BOY • MACNAMARA'S BAND • WHEN IRISH EYES ARE SMILING • PEG O' MY HEART • TOO-RA-TOO-RA-LOO-RAL (THAT'S AN IRISH LULLABY) • IRELAND MUST BE HEAVEN • MY WILD IRISH ROSE • M-O-T-H-E-R (A WORD THAT MEANS THE WORLD TO ME) • MOTHER MACHREE • ROSES OF PICARDY • HARRIGAN • MOLLY MALONE • IF I KNOCK THE "L" OUT OF KELLY • WEARIN' OF THE GREEN • ISLE O' DREAMS AND ALL THE OTHERS! 75 OF THE BEST IRISH SONGS EVER WRITTEN! NEW ENLARGED EDITION!



Killarney Town



Lough Leane



Muckross Gardens



Journing Car



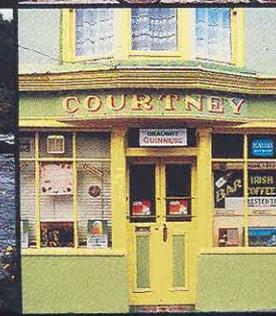
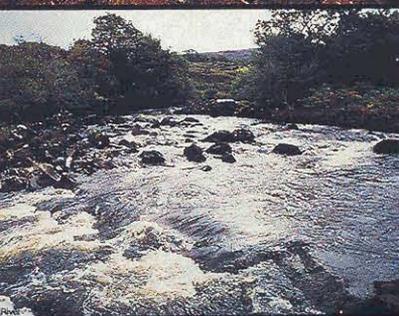
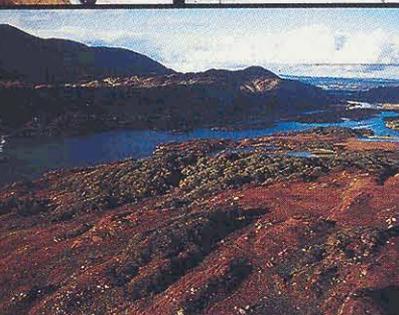
Pleasant Bay



Jarvis

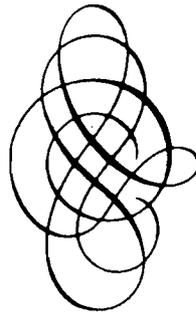


Muckross House



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CONTENTS

<i>BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS</i>	11
<i>BY KILLARNEY'S LAKES AND FELLS (Killarney)</i>	12
<i>COME BACK TO ERIN</i>	14
<i>DANNY BOY</i>	4
<i>(The) DEAR LITTLE SHAMROCK</i>	16
<i>DUFFY'S BLUNDERS</i>	18
<i>(The) FOGGY DEW</i>	20
<i>(The) GALWAY PIPER</i>	22
<i>(The) GIRL I LEFT BEHIND ME</i>	27
<i>HARRIGAN</i>	24
<i>(The) HAT MY FATHER WORE</i>	28
<i>(The) HAT MY FATHER WORE UPON ST. PATRICK'S DAY</i>	30
<i>I HAD FIFTEEN DOLLARS IN MY INSIDE POCKET</i>	32
<i>I'LL TAKE YOU HOME AGAIN, KATHLEEN</i>	34
<i>I LOVE MY LOVE IN THE MORNING</i>	36
<i>IF I KNOCK THE "L" OUT OF KELLY</i>	145
<i>IRELAND MUST BE HEAVEN</i>	158
<i>(The) IRISH EMIGRANT</i>	38
<i>(The) IRISH JUBILEE</i>	40
<i>(The) IRISHMAN'S SHANTY</i>	37
<i>ISLE O' DREAMS</i>	44
<i>I'VE GOT RINGS ON MY FINGERS</i>	49
<i>JOLLY IRISHMEN</i>	50
<i>KATHLEEN MAVOURNEEN</i>	52
<i>(The) KERRY DANCE</i>	54
<i>KITTY OF COLERAINE</i>	48
<i>(The) LAST ROSE OF SUMMER</i>	56
<i>LET ERIN REMEMBER THE DAYS OF OLD</i>	57
<i>LET ME CALL YOU SWEETHEART</i>	58
<i>LITTLE ANNIE ROONEY</i>	61
<i>LONDONDERRY AIR</i>	64
<i>MacNAMARA'S BAND</i>	154
<i>MARY'S GRAND OLD NAME</i>	66
<i>McSORLEY'S TWINS</i>	68
<i>(The) MINSTREL BOY</i>	70

CONTENTS

MOLLY MALONE (Cockles and Mussels)	72
MOLLY O!	74
M-O-T-H-E-R (A Word that Means the World to Me)	148
MOTHER MACHREE	77
MY BEAUTIFUL IRISH MAID	83
MY MELANCHOLY BABY	80
MY WILD IRISH ROSE	86
NORAH, THE PRIDE OF KILDARE	95
OFF TO PHILADELPHIA	88
O KATY O'NEIL	90
OLCOTT'S LULLABY	92
PAT MALLOY	96
PEG O' MY HEART	8
(A) PLACE IN THY MEMORY	98
RORY O'MOORE	100
(The) ROSE OF TRALEE	102
ROSES OF PICARDY	151
ST. PATRICK'S DAY	104
ST. PATRICK WAS A GENTLEMAN	109
SWEET ROSE O'GRADY	106
THEY SAIL'D AWAY (Dublin Bay)	110
THO' THE LAST GLIMPSE OF ERIN (The Coulin)	111
TOO-RA-LOO-RA-LOO-RAL (That's An Irish Lullaby)	138
WEARING OF THE GREEN	112
WE MAY ROAM THRO' THIS WORLD (The Daughters of Erin)	118
WHEN FIRST I SAW SWEET PEGGY (The Low Back'd Car)	120
WHEN I DREAM OF OLD ERIN (I'm Dreaming of You)	122
WHEN IRISH EYES ARE SMILING	142
WHEN IT'S MOONLIGHT IN MAYO (Two Irish Eyes Are Smiling)	115
WHERE DID YOU GET THAT HAT?	125
WHERE THE RIVER SHANNON FLOWS	128
WHISTLING GYPSY	134
WHO THREW THE OVERALLS IN MISTRESS MURPHY'S CHOWDER	131
WINDOW MACHREE	141
YOUNG RORY O'MORE	136

DANNY BOY

Words by Fred Weatherly
Music from An Old Irish Air

Andante

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest followed by a quarter rest, and a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The second system continues the grand staff with a flowing arpeggiated accompaniment.

G7

C

C7

F

Oh, Dan - ny Boy, the pipes, the pipes are call - ing From glen to

C

Em

F

G7

glen, and down the moun - tain side, The sum - mer's

C C7 F C Dm G7

gone, and all the ro - ses fall - ing, It's you it's you must go and I must

C G7 Am F G7 C

bide. But come ye back when sum - mer's in the mea - dow, Or when the

Am F Em D7 - G7 C F

val - ley's hush'd and white with snow, It's I'll be there in sun - shine or in

C Am C F G7 C

sha - dow, . . . Oh, Dan - ny Boy, oh, Dan - ny Boy, I love you so!

G7

C

C7

p But when ye come, and all the flowr's are

cresc. *dolce* *sempre legato*

F

C

Em

dy - ing, If I am dead, as dead I well may

espress.

F

G7

C

C7

be, Ye'll come and find the place where I am

F

C

Dm

G7

C

G7

ly - ing, And kneel and say an A - ve there for me ; And I shall

pp

Am F G7 C

hear, though soft you tread a - bove me, And all my

Am F Em D7 - G7

grave will warm - er, sweet - er be, For you will

C F C Am

bend and tell me that you love me, And I shall

sempre pp *poco cresc. e ritard.*

C F G7 C

sleep in peace un - til you come to me!

piu lento *rall.* *ppp*

PEG O' MY HEART

Words by Alfred Bryan
Music by Fred Fischer

Slowly

mp

Verse:

Cm7 F7 Cm7 F7 F7+5 Bb

I grow tired of a song — If it lin - gers too long — And ros - es I've plucked and thrown a -
Oh! my heart's in a whirl — O - ver one lit - tle girl, — I love her, I love — her, yes, I

Bbdim Cm Eb+ Cm7 F7 F7+5 Bbmaj7 Bb6

way — But still I nev - er change my — tune — When we are stroll - ing 'neath the
do, — Al - tho' her heart is far a - way, — I hope to make her mine some

Bbmaj7 Bb6 Bdim Cm7 F7 Cm7 F7 F7+5

moon — Pret - ty Peg can't you see — heav - en sent you to me — I'
day. — Ev - 'ry beau - it - ful rose, — Ev - 'ry vi - o - let knows, — I

Bb



Gm7



C7



need you much more_ than I can say, I know I'm aim-ing high_ But a
 love her, I love_ her fond and true, And her heart fond-ly sighs, As I

Gm7



C7



F7



Bbm



C7



F



C7



F7



dream-er can try_ So why can't I Just dream and sigh my love song!
 sing to her eyes, Her eyes of blue, Sweet eyes of blue, my dar-ling!

Slowly

Bb



Bbmaj7



Bb



Gm



C7



C9



Refrain:

Peg O' My Heart I love you, Don't let us part,
 Peg O' My Heart I love you, We'll nev-er part,

mp - mf

C7



Cm7



F9



Cm7



F9



I love you, I al-ways knew, It would be you,
 I love you, Dear lit-tle girl, Sweet lit-tle girl,

Bb Bb maj7 Bb dim F7 Bb dim F7 Bb Bb maj7

Since I heard your lilt - ing laugh - ter, It's your I - rish heart I'm af - ter, Peg O' My Heart,
 Sweet - er than the Rose of Er - in, are your win - ning smiles en - dear - in', Peg O' My Heart,

rit. *a tempo*

Bb Gm C7 C9 C7

Your glanc - es make my heart say "How's chanc - es?"
 Your glanc - es with I - rish art en - trance us,

Cm7 F9 Cm7 F9 F7-9 1. Bb Bb maj7 Bb dim

Come, be my own — Come, make your home — in my heart.
 Come, be my own — Come, make your home — in my

F7 Bb dim F7 2. Bb Cm Bb maj7 Cm7 Bb

heart.

rall.

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Traditional

Andante

Voice

1. Be - lieve me if all those en - dear - ing young charms Which I gaze on so fond - ly to -
 2. It is not while beau - ty and youth are thine own, And thy cheek un - pro - fand by a

p legato

1. day, — Were to change by to - mor - row and fleet in my arms, Like fair - y gifts fad - ing a -
 2. tear, — That the fer - vor and faith of a soul can be known, To which time will but make thee more

1. way, — Thou would'st still be a - dor'd, as this mo - ment thou art, Let thy love - li - ness fade as it
 2. dear, — Oh, the heart that has tru - ly loved nev - er for - gets, But as tru - ly loves on to the

1. will, — And a - round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant - ly still. —
 2. close; — As the sun - flow - er turns on her god when he sets, The same look that she gave when he rose. —

BY KILLARNEY'S LAKES AND FELLS (Killarney)

By E. Falconer and Michael William Balfe

Moderato

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The right hand features a melody with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte).

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The right hand continues the melody with a triplet. The left hand accompaniment continues. Dynamics include *f* and *p* (piano).

VOICE

First system of voice introduction. Treble clef, key signature of one sharp (F#), common time. The melody begins with a triplet. Chords G, C, and G are indicated above the staff.

- | | | | |
|-------------------|-------------------|------------------|----------------------|
| 1. By | Kil - lar - ney's | lakes and fells, | Em - 'rald isles and |
| 2. In | nis - fal - len's | ru - in'd shrine | May sug - gest a |
| 3. No | place else can | charm the eye | With such bright and |
| 4. Mu - sic there | for | Ech - o dwells, | Makes each sound a |

First system of piano accompaniment for the voice. Treble clef, key signature of one sharp (F#), common time. The right hand melody continues with a triplet. The left hand accompaniment continues. Dynamics include *p*.

Second system of voice introduction. Treble clef, key signature of one sharp (F#), common time. The melody continues with a triplet. Chords Am, A7, D, D7, G, C, and G are indicated above the staff.

- | | | | |
|---------------------|--------------------|------|--------------------|
| 1. wind - ing bays, | Moun - tain paths, | and | wood - land dells, |
| 2. pass - ing sigh, | But man's faith | can | ne'er de - cline |
| 3. va - ried tints; | Ev - 'ry rock | that | you pass by, |
| 4. har - mo - ny; | Man - y voic'd | the | cho - rus swells, |

Second system of piano accompaniment for the voice. Treble clef, key signature of one sharp (F#), common time. The right hand melody continues with a triplet. The left hand accompaniment continues.

G C D7 G Am

1. Mem - 'ry ev - er fond - ly strays; Boun - teous na - ture
 2. Such God's won - ders float - ing by; Cas - tle Lough and
 3. Ver - dure 'broid - ers or be-springs; Vir - gin there the
 4. Till it faints in ec - sta - sy; With the charm - ful

G E7 Am Em D C D7 G Em

1. loves all lands; Beau - ty wan - ders ev - 'ry - where, Foot-prints leaves on
 2. Glen - na Bay, - Moun - tains Tore, and Ea - gles Nest, Still at Mu - cross
 3. green grass grows, Ev - 'ry morn springs na - tal day, Bright-hued ber - ries
 4. tints be - low, - Seems the heav'n a - bove to vie; All rich col - ors

Am D G D rit. G D A7 D D7 p a tempo C

1. man - y strands, But her home is — sure - ly — there! An - gels fold their
 2. you must pray, - Though the monks are — now at — rest. An - gels won - der
 3. daff the snows, - Smil - ing win - ter's — frown a - way. An - gels oft - en
 4. that we know, - Tinge the cloud - wreaths in that sky. Wings of an - gels

G D Am D D7 G C

1. wings and rest In that E - den of — the — west,
 2. not that man There would fain pro - long — life's — span,
 3. paus - ing there Doubt if E - den were more fair,
 4. so might shine, Glanc - ing back soft light — di - vine,

G C G G D7 G D. S. %

Beau - ty's home, Kil - lar - - - ney, Ev - er fair — Kil - lar - ney.

COME BACK TO ERIN

By Claribel

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand plays a rhythmic accompaniment with triplets and eighth notes. The tempo is marked 'Moderato'.

C Cdim C G7 C Dm D7 G7

Come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back, A - roon to the land of thy birth,
O - ver the green sea, Ma - vour - neen, Ma - vour - neen, Long shone the white sail that bore thee a - way,

The piano accompaniment for the first vocal line features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked 'mf'.

C Cdim C G7 C D7 G7 C

Come with the sham - rocks and spring - time, Ma - vour - neen, And its Kill - ar - ney shall ring with our mirth.
Rid - ing the white waves, that fair 'sum - mer morn - in' Just like a May flow'r a - float on the bay.

The piano accompaniment for the second vocal line features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked 'mf'.

Am E Am B7 Em B7 E

Sure when we sent ye to beau - ti - ful Eng - land, Lit - tle we thought of the lone win - ter days,
O, but my heart sank, when clouds came be - tween us, Like a grey cur - tain, the rain fall - ing down,

Am E Am Am7-5 G D7 G

Lit - tle we thought of the hush of the star - ling, O - ver the moun - tain, the bluffs and the bays! Then
Hid from my sad eyes the path o'er the o - cean, Far, far, a - way where my col - leen has flown. Then

C Cdim C G7 C Dm D7 G7

come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back a - gain to the land of thy birth,

C Cdim C G7 C F Dm C G7 C

Come back to E - rin, Ma - vour - neen, Ma - vour - neen, And its Kil - lar - ney shall ring with our mirth. —

THE DEAR LITTLE SHAMROCK

Words by Andrew Cherry

Music by J. W. Cherry

Moderato

1. There's a dear lit - tle plant that grows in our Isle, 'twas Saint
 Pat - rick him - self sure that set it; and the sun on his
 la - bour with plea - sure did smile, and with dew from his eye of - ten
 wet it. It shines thro' the bog, thro' the brake, thro' the

G D7 C G
 C G A7 D7 G C G
 D#dim Em Am7 G+ B7 Em D7 G D7 G
 D G D A D

Bm F#7 Bm D#dim Em D G6 A7 D

mire-land, and he called it the dear lit-tle Sham-rock of Ire-land.

G D7

The dear lit-tle Sham-rock, the sweet lit-tle Sham-rock, the

G D7 G C G C G D7 G 1.2. D7 G 3. D7 G

dear lit-tle, sweet lit-tle Sham-rock of Ire-land. 2. That Ire-land.

2. That dear little plant still grows in our land,
 Fresh and fair as the daughters of Erin,
 Whose smiles can bewitch, and whose eyes can command,
 In each climate they ever appear in:
 For they shine thro' the bog, thro' the brake, and the mireland,
 Just like their own dear little Shamrock of Ireland.
 The dear little Shamrock, the sweet little Shamrock,
 The dear little, sweet little Shamrock of Ireland.
3. That dear little plant that springs from our soil,
 When its three little leaves are extended
 Denotes from the stalk we together should toil,
 And ourselves by ourselves be befriended.
 And still thro' the bog, thro' the brake, and the mireland,
 From one root should branch, like the Shamrock of Ireland.
 The dear little Shamrock, the sweet little Shamrock,
 The dear little, sweet little Shamrock of Ireland.

DUFFY'S BLUNDERS

Words and Music by Joseph Flynn

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, starting with a mezzo-forte (mf) dynamic. The left hand provides a simple bass line with some rests.

VERSE

1. Old John Mar-tin — Duf-fy was Judge of a court, In a small ris-ing town in the
 2. (Judge) Duf-fy one — day bought a pair of blind mules, For to drive him a-round through the
 3. (Now) one night in the win-ter a mur-der oc-cured, And a black-smith was charged with the

West, _____ He nev-er knew much a-bout rules of the law, But as
 town, _____ But one love-ly night a bold burg-lar stole one, And es-
 crime, _____ They caught him red-hand-ed and tho' he'd two trials, The

Judge he was one of the best. _____ One day a young ne-gro was
 caped on his back from the ground. _____ Now Duf-fy was great on be-
 ver-dict was guil-ty each time. _____ But he was the on-ly black-

brought to the bar, For steal-ing a new pair of pants, _____ And though we all
 liev-ing in faith, So he pray'd on his knees ev-'ry day, _____ That the Lord would be
 smith in the town, And they ha-ted to take his dear life, _____ So Duf-fy rose

_____ Judge he was one of the best. _____ One day a young ne-gro was
 caped on his back from the ground. _____ Now Duf-fy was great on be-
 ver-dict was guil-ty each time. _____ But he was the on-ly black-

brought to the bar, For steal-ing a new pair of pants, _____ And though we all
 liev-ing in faith, So he pray'd on his knees ev-'ry day, _____ That the Lord would be
 smith in the town, And they ha-ted to take his dear life, _____ So Duf-fy rose

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 liev-ing in faith, So he pray'd on his knees ev-'ry day, _____ That the Lord would be
 smith in the town, And they ha-ted to take his dear life, _____ So Duf-fy rose

brought to the bar, For steal-ing a new pair of pants, _____ And though we all
 liev-ing in faith, So he pray'd on his knees ev-'ry day, _____ That the Lord would be
 smith in the town, And they ha-ted to take his dear life, _____ So Duf-fy rose

Cm E \flat 7 D D7 D7+ Gm E \flat Gm F \sharp

knew he was guil - ty of course, These words from the Judge made him dance.
 good and the bur - glar sent back, With the mules he had stol en a - way.
 up on the bench like a Lord, In a few words he set - tled the strife.

CHORUS

B \flat F7 B \flat dim. B \flat E \flat B \flat F7 B \flat dim. Gm7

1. Young man, I dis-charge you, go run a-way home, I'll let you off this time, you're
 2. So he pray'd in the night, and he pray'd ev-'ry day, And soon the good Lord sent the
 3. "I move we dis-charge him, we need him in town," Then he spoke out the words which have

mp

C7 F7 B \flat B \flat 7 B \flat 7 \flat 5 E \flat B \flat F7

free now to roam. For the ev - i - dence shows me right here at a glance, That we
 bur - glar his way. But he came in the night-time for he was no fool, And
 gained him re - nown. We have two Chi - nese laun - dry - men ev - 'ry - one knows, So we'll

B \flat B \flat dim F7 B \flat Gm7 C7 F7 1. B \flat D. S. 2. B \flat

can't make a suit out of one pair of pants. 2. Judge
 while Duf - fy slept, stole his oth - er blind mule. 3. Now
 save the poor black - smith and hang one of those.

D. S.

4th Verse: When Duffy was poor, sure one day he got work,
 For to put in sixteen ton of coal,
 He was promised five dollars when he would get through,
 So he soon had the coal down the hole.
 When he got through the job he went up with a smile,
 For his five dollar note he did call,
 He was offered one dollar and told with a laugh,
 He could take that, or nothing at all.

4th Chorus: But Duffy said "no" and went down in the rain,
 And he carried each lump of coal up again,
 The poor man was half dead, when he gazed at the heap,
 But he says "I'm no gawk and I'll never work cheap"

THE FOGGY DEW

Words by Alfred Percival Graves
Music From An Old Irish Air

Slowly

Piano introduction in 4/4 time, key of B-flat major. The music is marked *mf* and consists of a series of chords and melodic lines in the right and left hands.

Cm Bb Eb Ab Eb Bb Eb Bb

1. Oh! a wan cloud was drawn o'er the dim weep - ing dawn, as to
sud - den sun — kiss'd — the cold cru - el mist in - to

Piano accompaniment for the first vocal line, marked *mp*. It features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *mf* and *mp*.

Eb Ab Bb7 Eb Ab Eb Cm Bb Eb

Shan - non's side — I re - turned at last; and the heart in my breast for the
danc - ing show'rs — of — dia - mond dew, and the dark flow - ing stream laugh'd —

Piano accompaniment for the second vocal line, marked *mp*. It continues the melodic and bass lines from the previous system.

Ab Eb Bb Eb Bb Eb Eb7 Ab Bb7 Eb Abm Eb Cm G

girl I love best was beat - ing, ah beat - ing, how loud and fast! While the
back to his beam, and the lark - soar'd - sing - ing a - loft in the blue! While no

Cm G Cm G Cm F7 Bb G7 Cm Ab Cm G7

doubts and the fears of the long - ach - ing years seem'd - min - gling their voic - es with the
phan - tom of night but a form - of de - light stood with arms out - spread - for her

Cm Ab Cm Fm Cm Bb Eb Ab Eb Bb Eb Bb

moan - ing flood, till full in my path like a wild wa - ter wraith, my
dar - ling boy, and the girl I love best, on my wild throb - bing breast, hid her

Eb Eb7 Ab Bb7 1. Eb Abm Eb 2. Eb Abm Eb

true - love's shad - ow la - ment - ing stood. 2. But the cry of joy,
thou - sand - treas - ures with a

dim. mp rall. e dim.

THE GALWAY PIPER

An Old Irish Melody

Allegro

f

D

1. Ev - 'ry per - son in the na - tion_____

mf

A7

D

or of great or hum - ble sta - tion_____ holds in high - est

A7

es - ti - ma - tion Pip - ing_____ Tim_____ of _____

D

Gal - way. Loud - ly he can play or low.

f

He can move you fast or slow, touch your hearts or

A7 D D.C.

stir your toe, Piping Tim of Gal - way.

2. When the wedding bells are ringing
His the breath to lead the singing,
Then in jigs the folks go swinging.
What a splendid piper!
He will blow from eve to morn,
Counting sleep a thing of scorn.
Old is he but not outworn
Knowing you such a piper?

3. When he walks the highway pealing
'Round his head the birds come wheeling.
Tim has carols worth the stealing,
Piping Tim of Galway.
Thrush and linnet, finch and lark,
To each other twitter "Hark!"
Soon they sing from light to dark
Pipings learnt in Galway.

HARRIGAN

Words and Music by George M. Cohan

Moderato

Piano introduction in G major, 4/4 time, Moderato. The piece begins with a piano (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a mezzo-forte (*mf*) dynamic and a final chord marked *fz*.

G Cm G Cm G Gaug C G (Solo) (Chorus) (Solo) D7 G Em7 Cm D7

Who is the man who will spend or will ev-en lend? Har-ri-gan, that's me!
Who is the man nev-er stood for a 'gad-a-bout? Har-ri-gan, that's me!

Piano accompaniment for the first verse. The piece begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a mezzo-forte (*mf*) dynamic.

G Cm G Cm G Gaug C G (Solo) (Chorus) (Solo) D7 G C G

Who is your friend, when you find that you need a friend? Harrigan that's me! —
Who is the man that the town's simp-ly mad a-bout? Harrigan that's me! —

Piano accompaniment for the second verse. The piece begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a mezzo-forte (*mf*) dynamic.

mp G D7 G D7

For I'm just as proud of my name, you see, As an Em-per-or, Czar or a King could be.
 Thy la-dies and ba-bies are fond of me, Im— fond of them, too, in re - turn, you see.

G Cm G Cm G G aug C G (Chorus) D7 (Solo) G C G

p Who is the man helps a man ev'-ry time he can? Har-ri-gan, that's me! —
 Who is the gent that's de-serv-ing a mon-u-ment? Har-ri-gan, that's me! —

RERAIN G E7 A7 D7 G D7

p-f H - A - dou-ble R - I - G - A - N spells Har-ri-gan.

G D7 Am7 D7

Proud of all the I - rish blood that's in me, 'Di - vil' a man can say a word a -

Detailed description: This system contains the first two lines of the score. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Proud of all the I - rish blood that's in me, 'Di - vil' a man can say a word a -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a triplet of eighth notes. Chord symbols G, D7, Am7, and D7 are placed above the staff.

G G E7 A7

gin' me. H - A - - dou - ble R - I - -

Detailed description: This system contains the second and third lines of the score. The vocal line continues with "gin' me. H - A - - dou - ble R - I - -". The piano accompaniment continues with similar patterns, including a triplet of eighth notes. Chord symbols G, G, E7, and A7 are placed above the staff.

D7 D7aug B [Tacet] G Cm G Cm

G - A - N, you see, Is a name that a shame nev - er

Detailed description: This system contains the fourth and fifth lines of the score. The vocal line has a long rest for the word "G - A - N" and then continues with "you see, Is a name that a shame nev - er". The piano accompaniment includes a section marked "[Tacet]". Chord symbols D7, D7aug, B, G, Cm, G, and Cm are placed above the staff.

G G aug C G D7 1 G C G 2 G C G

has been con - nect - ed with, Har - ri - gan, that's me! me!

Detailed description: This system contains the sixth and seventh lines of the score. The vocal line continues with "has been con - nect - ed with, Har - ri - gan, that's me! me!". The piano accompaniment features a final section with two endings, marked "1" and "2". Chord symbols G, G, aug, C, G, D7, G, C, G, G, C, G are placed above the staff.

THE GIRL I LEFT BEHIND ME

Traditional

Moderato

1. The dames of France are
 2. For she's as fair as
 3. She says "My own dear
 4. For nev - er shall my

1. fond and free, And Flem - ish lips are will - ing, And soft the maids of I - ta - ly. And
 2. Shan-non's side, And pur - er than its wat - er, But she re - fus'd to be my bride Though
 3. love, come home, My friends are rich and ma - ny, Or else a - broad with you I'll roam A
 4. true love brave A life of war and toil - ing, And nev - er as a skulk - ing slave I'll

1. Span - ish eyes are thrill - ing; Still though I bask be - neath their smile, Their charms fail to
 2. many a year I soughther; Yet since to France I sail'd a - way, Her let - ters oft re -
 3. sol - dier stout as an - y; If you'll not come, nor let me go, I'll think you have re -
 4. tread my na - tive soil on; But were it free or to be freed, The bat - tle's close would

1. bind me, And my heart falls back to E - rin's Isle, To the girl I left be - hind me.
 2. mind me, That I prom - is'd nev - er to gain - say The ' girl I left be - hind me.
 3. signed me;" My heart nigh broke when I an - swer'd "No" To the girl I left be - hind me.
 4. find me, To Ire - land bound, nor mes - sage need From the girl I left be - hind me.

THE HAT MY FATHER WORE

Words and Music by Edwin Ferguson

Lively

Piano introduction in 2/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

VERSE

$\% E_b$

Cm

Musical notation for the first part of the verse, including piano accompaniment and vocal lines. The key signature changes from Bb to Cm.

1. I'm Pad - dy Miles, an I - rish boy, Just come a - cross the
 2. (I) bid - dy you all good e - ven - ing, Good luck to you, I
 3. (But) when I do re - turn a - gain, The boys and girls to

Cm7

A \flat

E \flat

B \flat 7

Musical notation for the second part of the verse, including piano accompaniment and vocal lines. The key signature remains Cm.

sea. For sing - ing or for danc - ing, boys, I think that I'll please
 say, And when I cross the o - cean, I hope for me you'll
 see. I hope that in old I - rish style, You'll kind - ly wel - come

E \flat

A \flat

E \flat

B \flat 7

Musical notation for the third part of the verse, including piano accompaniment and vocal lines. The key signature remains Cm.

ye. I can sing or dance with an - y man, As I did in days of.
 pray, I am go - ing to my na - tive land, To a place called Bal - ly -
 me. With the songs of dear old Ire - land, To cheer me more and

E \flat

A \flat

E \flat

Cm

Musical notation for the final part of the verse, including piano accompaniment and vocal lines. The key signature remains Cm.

more, And on Pat - rick's Day I love to wear, THE HAT MY FA - THER WORE.
 more, To be wel - com'd back to Pad - dy's land. With THE HAT MY FA - THER WORE.
 more, And make my I - rish heart feel glad, With THE HAT MY FA - THER WORE.

CHORUS

It's old, but it's beau - ti - ful, The best was ev - er

p-mf

seen. 'Twas worn for more than nine - ty years, In that lit - tle Isle so

green, From my fa - ther's great an - cest - ors it de - scen - ded, times ga -

lore. It's a rel - ic of old Da - cin - cy, Is THE HAT MY FA - THER

1. WORE. It's WORE. 2. I WORE. 3. But WORE.

D. S.

THE HAT MY FATHER WORE UPON ST. PATRICK'S DAY

Words by William Jerome
Music by Jean Schwartz

Marcia

Where I did you would - n't

get that hat, folks trade that hat for ask me ev - 'ry day, an - y - thing on earth, Is - n't it a nift - y one, I've I'll keep it as a rel - ic of the

oft - en heard them say. land of dad - dy's birth; Keep it on, it's fun - ny, can't you see the peo - ple smile? It A fin - er sky - piece nev - er cov - er'd gray - hair'd sil - v'ry locks, I

keeps me bus - y tell - ing them the his - t'ry of this tile. would - n't e - ven change it for a Dun - lap or a Knox.

whistle ad lib

Chords: C, G7, F, C, G7, C, F6, C7, C7+5, F, D7, G, A°, Em, Am7, D7, G

CHORUS

G⁷ C G C F C F C G^o

It's the hat my dear old fa - ther wore up - on Saint Pat - rick's

G⁷ G^o G⁷ C G C Am Em Am⁷ A⁷⁻⁵ G

day. Talk a - bout re - spect, with his head e - rect, As he march'd a -

Em⁶ D⁷ G Am E⁷ Am F C F⁶ C

long Broad - way. "Not a man in line looked half as fine," my dear old

F F⁶ D⁷ D⁹ G⁷ C G C F C F

moth - er used to say, "As your fa - ther did with that old time lid, up -

D⁷ 1. C G⁷ C 2. C G⁷ C

on Saint Pat - rick's day." It's the Pat - rick's day."

I HAD FIFTEEN DOLLARS IN MY INSIDE POCKET

Words and Music by Harry Kennedy

Moderato

VERSE

§ Dm A7 Dm A7 Dm F

1. I'm an I - rish - man now don't mind that, For you can't play tag with Pad - dy
2. (Oh, the) gang they hung a - round the bar, Like a swarm of ed - u - ca - ted

mp

A7 Dm A7 Dm A7 D7 G7 C Cdim.

Flynn. In the four-teenth ward I claim my howld, But the gang they play'd me for a skin, They
mice, Oh, they made me drink a "clari-nette" punch, And a whis-key "San - ga - ree" on ice, They

C7 F B \flat B \flat 6 A Dm Dm7 G7 G9 C7

said — that they'd make me an Al - der - man, Then they took me round to see Red Bill, We were
stood me on my head when my wealth gave out, Then they hung me on a fence to dry, In the

Dm A7 A7+ Dm A7 Dm A7 Dm

drink-ing rye-and-rock till four o - 'clock, And they made me po-ny up for all the swill.
 ear - ly morn-ing light, for - 'ninst Judge White, These words to him I plain-tive-ly did cry.

CHORUS C7 F

I HAD FIF - TEEN DOL - LARS IN MY IN - SIDE POCK - ET, Don't you

p-my

Bb G7 C7 Gm7 C7

see, to me it is a warn - ing, Sat - ur - day

Bb D7 G Gm7 C7 Gm7 C7 F Dm7

night I made a call on a friend of Tam-ny Hall, And the div-il a cent I had on Sun-day

¹G7b5 C7 F C7 ²G7b5 C7 F D.S. ³G7b5 C7 F

morn - ing. I HAD morn - ing. 2. Oh, the morn - ing.

D.S.

I'LL TAKE YOU HOME AGAIN, KATHLEEN

Words and Music by Thomas P. Westendorf

Andante Moderato

mp

F Gm7 Fdim F C7 F

1. I'll take you home a-gain, Kath-leen, a - cross the o - cean wild and wide, To
 know you love me, Kath-leen, dear, your heart was ev- er fond and true; I
 that dear home be- yond the sea, My Kath- leen shall a-gain re - turn, And

mp

F Gm7 Fdim F C G7 C

where your heart has ev - er been, Since first you were my bon - ny bride. The
 al - ways feel when you are near That life holds noth - ing dear but you. The
 when thy old friends wel - come thee, Thy lov - ing heart will cease to yearn. Where

C7 F C7 F

ros - es all have left your cheek, I've watched them fade a-way and die; Your
 smiles that once you gave to me, I scarce-ly ev-er see them now, Though
 laughs the lit-tle sil-ver stream, Be-side your moth-er's hum-ble cot, And

Dm Gm6 Dm G7 C C7-

voice is sad when-e'er you speak, And tears be-dim your lov-ing eyes. — } Oh,
 man-y, man-y times I see A dark-'ning shad-ow on your brow. — }
 bright-est rays of sun-shine gleam, Then all your grief will be for-got. — }

F Gm7 Fdim F C7 F

I will take you home, Kath-leen, To where your heart will feel no pain, And

F7 Bb Fdim F C7 1. 2. F 3. F

when the fields are fresh and green, I'll — take you to your home a-gain. 2. I gain.
 3. To

I LOVE MY LOVE IN THE MORNING

By Gerald Griffin

Moderato

mf F C7 Dm B \flat F Dm

1. I ___ love my love in the morn - ing, For she, like morn, is ___
 2. I ___ love my love in the morn - ing, I love my love at ___
 3. I ___ love my love in the morn - ing, I love my love at ___

legato
mf

Gm7 C7 F C7 Dm B \flat F Dm B \flat

1. fair; Her blush - ing cheek, its ___ crim - son streak, Its cloud's, her gold - en
 2. noon; For she is bright as the lord of light, Yet mild as au - tumn's
 3. ev'n; Her smile's soft play is ___ like the ray That lights the west - ern

F C7 F

1. hair; Her glance, its beam, so ___ soft and kind, Her tears, its dew - y
 2. moon: Her beau - ty is ___ my ___ bo - som's sun Her faith my fos - tring
 3. heav'n: I ___ lov'd her when the ___ sun was high, I ___ lov'd her when he

marc.

Gm7 C7 *poco rit. f* F C7 Dm B \flat *dim.* F Dm B \flat F *D.C.*

1. show'r's; And her voice, the ten - der whis - pring wind That stirs the ear - ly bow'r's.
 2. shade And I will love my dar - ling one Till e'en the sun shall fade.
 3. rose, But best of all when evh - ing's sigh Was mur - mring at its close.

poco rit. f *dim.* *D.C.*

* Play last four measures for Introduction or Interlude if desired

THE IRISHMAN'S SHANTY

Words and Music by Emmet Driscoll

Moderato

mf

Dm F C

1. Did you ev - er go in to an I - RISH MANS SHAN - TY? Ah! there boys you'll find the -
2. (There's a) three leg - ged stool and a ta - ble to match, - And the door of the shan - ty is
3. (There's a) neat lit - tle bur - eau with - out paint or gilt, - Made of boards that was left when the

mp

C#dim. Dm Gm Am

whis - key so plen - ty With a pipe in his mouth, there sits Pad - dy so free. No King in his pal - ace is
lock'd with a latch - There's a nate feath - er, mat - rass all burst - ing with straw, For the want of a bed - stead, it
shan - ty was built, - And a three cor - ner'd mir - ror that hangs on the wall. But - div - il a pic - ture's been

Dm Dm Am Dm

proud - er then he. Hur - rah! my hon - ey. (Now boys, one for Paddy.) Whack! Pad dy's the boy.
lies on the floor. Hur - rah! my hon - ey. (Now boys, one for the matrass.) Whack! Pad dy's the boy.
in it at all. Hur - rah! my hon - ey. (Now boys, one for the picture.) Whack! Pad dy's the boy.

(spoken) (sung)

sf

(Vocal imitation of the Irish bagpipes)

Dm Cm

Ah! Ah! Ah!

Dm

Ah!

1-2. D.S. 3.

D.S.

THE IRISH EMIGRANT

Words by Lady Dufferin

Music by G. Barker

Andante

1. I'm sit - ting on the stile, Ma - ry, where we sat side by side, on a

bright May morn - ing long a - go, when first you were my bride. The

corn was spring - ing fresh and green, and the lark sang loud and high, and the

red was on your lip, Ma - ry, and the love light in your eye. The

Cm G G7 Cm

place is lit - tle chang'd, Ma - ry, the day is bright as then, the

G Cm G Cm Bb

lark's long song is in my ear, and the corn is green a - gain, but I

colla voce *a tempo*

Eb Bb7 Eb Ab Bb7

miss the soft clasp of your hand and the breath warm on your cheek, and I

rall.

Eb Bb Ab Eb Bb Eb

still keep lis-t'ning to the words you nev - er more may speak, you nev - er more may speak.

P a tempo

2. I'm very lonely now Mary, for the poor make no new friends,
 But oh, they love the better still the few our Father sends.
 And you were all I had, Mary, my blessing, and my pride,
 There's nothing left to care for now, since my poor Mary died.
 I'm bidding you a long farewell, my Mary kind and true,
 But I'll not forget you, darlin', in the land I'm going to.
 They say there's bread and work for all,
 And the sun shines always there, but I'll ne'er forget old Ireland,
 Were it fifty times as fair, were it fifty times as fair.

THE IRISH JUBILEE

Words by James Thornton
Music by Chas. Lawler

Moderato

rit.

1. Oh, a short time a-go boys, an I-rish-man named Do-her-ty, Was e-
 2. Cassi-dy at once sent out the in-vi-ta-tions, And
 3. Blue-fish, Green-fish, Fish-hooks and par-tridg-es,
 4. For des-ert we had tooth-picks, Ice-picks and skip-ping rope, And

G Em

lect-ed to the se-nate by a ve-ry large ma-jo-ri-ty, He felt so e-la-ted that he
 ev-ry one that came was a cred-it to their na-tions, Some came on bi-cy-cles be-
 Fish-balls, Snow-balls, Can-non-balls and Car-tridges, Then we ate Oat-neal till
 washed them all down with a big piece of shav-ing soap, We ate ev-ry thing that was

G D7 G

went to Den-nis Cas-si-dy, Who o-wned a bar-room of a ve-ry large ca-pac-i-ty,
 cause they had no fare to pay, And those who did-nt come at all made up their minds to stay a way,
 we could hardly stir a-bout, Ketch-up and Hur-ry up, Sweet-krou-t and Sour-krou-t,
 down on the bill of fare, Then looked on the back of it to see if a-ny more was there, Then the

G Em G D7 G

G D7 G D7 C G D7

He said to Cas-si-dy, go o-ver to the brew-er, For a thou-sand kegs of la-ger
 Two by threc they marched in the din-ing hall, Young men and old men, and
 Dressed beef and naked beef, and beef with all its dresses on, So-da crack-ers, fire crack-ers,
 band played, horn-pipes, gas-pipes, and I-rish reels, and we danced to the mu-sic of "the

G D7 G D7 G D7

beer and give it to the poor, Then go o-ver to the butchershop and or-der up a ton of meat, Be
 girls that were not men at all, blind men and deaf men, and men who had their teeth in pawn,
 lim-burg cheese with tresses on, Beef-stakes and mis-takes were down on the bill of fare,
 wind that shakes the bar-ley fields," Then the pi-per played old tunes, and spit-toons so ve-ry fine, That

C G D7 G D7 G

sure and see the boys and girls have all they want to drink and eat, Send out in-vi-ta-tions in
 Sin-gle men, doub-le men and men who had their glass-es on, Be-fore ma-ny minutes near-ly
 Roast-ribs and spare-ribs, and ribs that we couldn't spare, Rein-deer and Snow-deer,
 in came Pei-per Heid-seck, and hand-ed him a glass of wine, They welt-ed the floor till they could



twenty different languages, And don't for-get to tell them to bring their own sandwich-es; They've
 ev-'ry chair was tak - en 'Till the front rooms and mushrooms were packed to suf-fo - ca - tion; When
 Dear me and an-te-lope, And the wo-men eat so mushmellon, the men said they cant-a - lope;
 be heard for miled a-round, When Gal-la-gher was in the air, his feet was nev-er on the ground; A



made me their sen-a - tor, and so to show my grat-i - tude, They'll have the fin-est sup-per ev-er
 ev-'ry one was seat - ed, they start-ed to lay out the feast, Cas-si - dy said rise up and
 Red Herrings, Smoked Herrings, Herrings from Old E-rin's Isle, Bo - log - na and fruit - cake, and
 finer lot of danc - ers you nev-er set your eyes up on, And those who couldn't dance at all, were



giv-en in this lat-i - tude, Tell them the mu-sic will be furnished by O'-Raf-fer - ty, As-
 give us each a cake of yeast, He then said, as man-a - ger he would try and fill the chair, We
 sau-sa-ges a half a mile, There was hot corn and cold corn, corn salve and Hon-ey comb,
 dancing with their slip-pers on, Some danced Jig-step, Door steps and highland flings, And



C G D7 G D7 G D7

sist-ed on the bag-pipes by Fe - lix Mc-Caf-fer - ty, What - ev-er the ex-pen-ses are Re-then sat down and we looked at the bill of fare, There was pigs - head and gold - fish, Reed - birds, Read-Books, sea - bass and sea - foam, Fried liv - er Baked liv - er, Mur-phy took his knife out and tried to cut a pig-eon wing, When the dance was o - ver

G D7 C G D7 G D7 D.S.

mem-ber I'll put up the tin And an-y one who doesn't come be sure and do not let them in. mock-ing birds and os-tri-ches, Ice - cream and cold - cream, vas-a - line and sandwiches. Car-ter's lit-tle liv-er pills and ev-ry one was won-der-ing who was go-ing to pay the bills. Cas-si - dy then told us to join hands to-gether and sing this good old cho-rus.

G (After last, Verse) D7 G C

Should old ac-quain-tance be for-got Wher - ev - er we may be, Think

G Em A7 D7 B7 Em Am7 D7 G Am7 D7 G

of the good old times we had at the I - rish Ju - bi - lee.

Ab Eb Eb7 Ab Eb dim Eb F°

wits are the rar - est, And songs are the dear - est that
fond of your schem - ing, Your fair - y tales teem - ing with

Cm Fm Cm Eb Ab Eb C7

an y-one knows. Sweet Isle O' Dreams of you I am sing - ing, 'Tis
true love al - ways. If in my dreams I'd find my - self wan-d'rin', A -

Fm Bb7 Eb G7 Cm F7 Bb7

you, sure, that means the whole world - to me, And
far from the Isle of true lov ers schemes, I'd

E_b *A_b* *E_b* *E_b7*

div - il a bit of me heart is left o - ver, Sweet
 sure be a pinch - ing my - self till I'd wa - ken, For

A_b *E_b°* *E_b* *B_b7* *C_m* *F_m rit.* *C_m* *B_b7*

Em - er - ald Isle, you're the gem of the sea.
 ev - er to stay in my own Isle O' Dreams.

rit.

REFRAIN

Valse moderato (*Molto espressivo.*)

E_b° *B_b7* *F_m7* *ten.* *B_b7*

Dear Isle O' Dreams, I love you, Land where the sham - rock

mp *ten.* *ten.* *ten.*

Red. * *simile.*

E_b *E_b°* *E_b* *B_b°* *F_m*

grows, Sweet Isle of smiles and blarn - - ney.

F7

Bb

Bb7

Eb

And where the Shan - non flows, Dear land of

cresc.

rit.

mp a tempo

Eb
ten.

Eb°

Bb7

Fm7

ten.

*

love, where laugh - - ter Thru ev - 'ry tear - drop

ten.

ten.

ten.

Eb

Eb9

Eb7

Ab
portamento.

gleams, Ire - land my own, I love

Am6

Bb7

Piu lento.

red.
Bb+

Eb *

red.

*

you, My Isle O' Dreams.

p

L.H.

p

red.

*

red.

*

KITTY OF COLERAINE

By Edward Lysaght

Allegretto

G

1. As beautiful Kit-ty one
2. I sat down beside her and

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features dynamic markings *f* and *p*.

Am A7 D G D7 G

1. morn-ing was tripping With a pitch-er of milk from the Fair of Cole-raine; When she
2. gen-tly did chide her That such a mis-for-tune should give her such pain; A

Musical notation for the second system, including vocal line and piano accompaniment.

G Am A7 D G C D7 G

1. saw me she stum-bled, The pitch-er it tum-bled, And all the sweet but-ter-milk wa-ter'd the plain, "Oh,
2. kiss then I gave her, And ere I did leave her She vow'd for such pleasures he'd break it a-gain. 'Twas

Musical notation for the third system, including vocal line and piano accompaniment.

G D G D G6 rit. Em A7 D a tempo

1. what shall I do now; 'Twas look-ing at you, now; Sure, sure, such a pitch-er I'll ne'er meet a-gain; 'Twas the
2. hay-mak-ing sea-son, I can't tell the rea-son Mis-for-tune will nev-er come sin-gle, 'tis plain, For

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part includes dynamic markings *rit.* and *a tempo*.

G Am A7 D G f C D7 G D.C.

1. pride of my dai-ry, Oh! Bar-ney Mc Clea-ry, You're sent as a plague on the girls of Cole-raine?"
2. ver-y soon af-ter poor Kit-ty's dis-as-ter, The dev-il a pitch-er was whole in Cole-raine!

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *D.C.*

I'VE GOT RINGS ON MY FINGERS

Words by Weston and Barnes
Music by Maurice Scott

REFRAIN-Lively

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "Sure, I've got rings on my fin-gers, bells on my toes, El-e-phants to ride up-on, my lit-tle I-rish Rose, So come to your na-bob, and next Pat-rick's Day, Be Mis-tress Mum-bo Jum-bo Jij-ji-boo J. O'-Shea. Sure I've got Shea." The score includes guitar chords (G, D7, B7, Em, C#°, Am7) and dynamic markings (p-f). The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal line is simple and easy to sing, with a clear melody. The piano accompaniment provides a lively and rhythmic background for the vocal line.

Sure, I've got rings on my fin-gers, bells on my toes,

El-e-phants to ride up-on, my lit-tle I-rish Rose, So

come to your na-bob, and next Pat-rick's Day, Be

Mis-tress Mum-bo Jum-bo Jij-ji-boo J. O'-Shea. Sure I've got Shea.

JOLLY IRISHMEN

Words and Music by William Carleton

Lively

The piano introduction is in 2/4 time, marked 'Lively' and 'mf'. It features a rhythmic melody in the right hand and a bass line in the left hand, both consisting of eighth and sixteenth notes.

VERSE

1. I am a jol-ly I-rish-man, from Ire-lund sure I came, And if you want to know me more, Pat
 2. (Pat) Gro-gan ax'd Tim Doolan's wife to dance a quad-ru-ped, She sigh'd and said she was a-fraid, The
 3. (The) girls were all in mas-lin dressed, the boys in cor-du-roy, There was "Dan-dy Pat" in a new felt hat, He

The first system of the verse shows the vocal line with lyrics and the piano accompaniment. The piano part is marked 'mp' and features a steady eighth-note bass line. Chords are indicated above the staff: Eb, A7, Eb, B7 Fm B7, Eb, and Ab.

The second system of the verse continues the vocal line and piano accompaniment. Chords are indicated above the staff: Eb, B7, Eb, E, A7, Eb, and B7 Fm7 Bb7. The lyrics describe the narrator's name and the reason for being at the spree.

The third system of the verse continues the vocal line and piano accompaniment. Chords are indicated above the staff: Eb, A7, Eb, B7, Eb, B7, and Eb. The lyrics describe the narrator's past and the people at the spree.

The fourth system of the verse concludes the vocal line and piano accompaniment. Chords are indicated above the staff: B7, Eb, B7, Eb, B7, and Eb. The lyrics describe the narrator's love and the people at the spree.

E_b B₇ E_b B₇ E_b B₇

Mike and Dan, and Ma - ry Ann and Pat Mc Cann, There was Toole, the
 fought and dhrank, and dhrank and fought, and fought and dhrank, They dhrank and
 wine and punch, and I - rish spuds all in their duds, There was knives and

E_b B₇ E_b A_b E_b

fool, and Pat Drum-goole and me. We }
 fought, bowld I - rish-men wur they. They } had a row that ver - y night, And
 forks, and gin - ger - beer and tay. But they }

B₇ E_b A_b E_b B₇ E_b

put the wo-men in a fright. There was mur-dher right and tight, And all the boys be - gan to fight.

CHORUS E_b B₇ E_b

Hur rool boys, here we are a - gin! Here we are a - gin! here we are a - gin! Hur-rool boys,

p-mf

B₇ 1. E_b 2. E_b 3. E_b D. S. % E_b

here we are a - gin, Bowld I - rish-men are we. Hur - we. 2. Pat we. 3. The

D. S. %

KATHLEEN MAVOURNEEN

Words by Annie Crawford

Music by Frederick W. Nicolls Crouch

Andante e pensieroso

mf *f*

p

1. Kath - leen Ma - vour - neen! the grey dawn is break - ing, The horn of the
 * 2. Kath - leen Ma - vour - neen! a - wake from thy slum - bers! The blue moun - tains

E^b *E^b°* *E^b* *C7*

1. hunt - er is heard on the hill; The lark from her light wing the
 2. glow in the sun's gold - en light; Ah! where is the spell that once

Fm *E^b* *B^b7* *E^b*

1. bright dew is shak - ing. Kath - leen Ma - vour - neen! what, slum - bring
 2. hung on my num - bers? A - rise in thy beau - ty, thou star of my

E^b *E^b+* *A^b* *E^b* *B^b7*

1. still! Oh, hast thou for - got - ten how
 2. night. Ma - vour - neen, Ma - vour - neen, my

E^b *B^b7* *E^b* *mf* *Cm* *G7*

dolce *mf* *dim.* *mf*

* The original music to the 2nd Verse is different in places

Cm G7 Cm Ab F7 Bb

1. soon we must sev-er? Oh, hast thou for-got-ten this day we must part? It
 2. sad tears are fall-ing, To think that from E-rin and thee I must part?

Eb mf Eb+ Ab p Eb

may be for years, and it may be for - ev - er; Oh, why — art thou

Bb7 Eb Bb7 Eb Eb7 Ab Eb

si - lent, thou voice of my heart? It may — be for years, and it

Bb7 B° Cm Eb7 Ab Eb Fm7 Bb7 mf Eb

may be for - ev - er; Then why — art thou si - lent, Kath-leen Ma - vour-neen?

1 D.S. 2 mp D.S. mp

THE KERRY DANCE

Words and Music by J. L. Molloy

Brightly

F

Oh, the days of the

Bb

F

Dm

G7

C7

Ker - ry danc - ing! Oh, the ring of the pi - per's tune!

F

Bb

F

C7

F

Oh, for one of those hours of glad - ness, gone, 'a - las! like our youth, too soon!

C

Am

C

Am

C

Cmaj7

D

G7

When the boys be - gan to gath - er in the glen of a sum - mer night,

C C7 Adim Fm6 C G7 C

and the Ker - ry pi - per's tun - ing made us long with wild de - light:

rit.

Bb/C Am C9 C7(#9) C7

Oh, to think of it, oh, to dream of it, fills my heart with tears!

slower *rall.*

F Bb F Dm G7 C7

Oh, the days of the Ker - ry danc - ing! Oh, the days of the pi - per's tune!

a tempo

F F7 Bb F C7 F

Oh, for one of those hours of glad - ness, gone, a - las! like our youth, too soon.

rit.

THE LAST ROSE OF SUMMER

By Thomas Moore

Slowly with expression

p Eb Ab Eb F7 Eb Bb7 Eb

1. 'Tis the last rose of sum-mer, Left bloom - ing a - lone; — All her
leave thee, thou lone one, To pine on the stem, — Since the
soon may I fol - low When friend - ships de - cay; — And from

p

love - ly com - pan - ions Are fad - ed and gone; — No
love - ly are sleep - ing, Go sleep thou with them. — Thus
Love's shin - ing cir - cle The gems drop a - way! — When

flow'r of her kin - dred, No rose bud is nigh To re -
kind - ly I'll scat - ter Thy leaves o'er the bed, — Where my
true hearts lie with - er'd, And fond ones are flow'n, — Oh!

flow'r of her kin - dred, No rose bud is nigh To re -
kind - ly I'll scat - ter Thy leaves o'er the bed, — Where my
true hearts lie with - er'd, And fond ones are flow'n, — Oh!

fleet back her blush-es, Or give sigh for sigh? 2. I'll not lone.
mates of the gar - den Lie scent - less and dead. 3. So
who would in - hab - it This bleak world a -

1. 2. Eb
3. Eb

cresc. *rit.* *a tempo*

cresc. *rit.* *a tempo*

rit.

*Play the first four measures with up beat for introduction.

LET ERIN REMEMBER THE DAYS OF OLD

Words by Thomas Moore
Music From The Air "The Red Fox"

Moderato maestoso



mf C F F7 D7 Gm Bbm F Bb F Dm6 Bbm C7 F C

1. Let E - rin re - mem - ber the days of old, Ere her faith - less sons be - tray'd her; When
2. On Lough Neagh's bank, as the fish - er - man strays, When the clear cold eve's de - clin - ing, He



F F7 D7 Gm Bbm F Dm6 Bbm C7 F *f* C

1. Ma - la - chi wore the col - lar of gold, Which he won from the proud in - vad - er; When her
2. sees the round tow'rs of oth - er days In the wave - be - neath him shin - ing; Thus shall



Dm Am7 Bb F C Dm Gm F Bbm F C

1. kings, with stand - ard of green un - furld, Led the Red - Branch knights to dan - ger; Ere the
2. mem - 'ry oft - en, in dreams sub - lime, Catch a glimpse of the days that are o - ver; Thus



f Dm Am7 Bb F C C# Dm *rit. e dim.* Gm Bbm C7 F D.C.

1. em - 'rald gem of the west - ern world Was set in the crown of a stran - ger,
2. sigh - ing, look thro' the waves of Time For the long fad - ed glo - ries they cov - er.



LET ME CALL YOU SWEETHEART

Words by Beth Slater Whitson
Music by Leo Friedman

Slowly (with sentiment)

mf / L.H. rall

The piano introduction consists of two staves. The right hand (R.H.) features a series of chords and a melodic line with a long slur. The left hand (L.H.) plays a simple bass line. The tempo is marked 'Slowly (with sentiment)' and the dynamics are 'mf' and 'rall'.

VERSE



I am dream - ing, dear, of you Day by
Long - ing for you all the while More and

p

The first system of the verse includes a vocal line with lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamics are marked 'p'.

F7



day _____ Dream - ing when the skies are blue
more _____ Long - ing for the sun - ny smile

The second system of the verse continues the vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The dynamics are marked 'p'.

F aug Bb D7 Gm

When they're gray When the sil - very moon - light
 I a - dore Birds are sing - ing far and

C7 F7 Bb Bbm

gleams Still I wan - der on in dreams In a land of
 near Ro - ses bloom - ing ev - 'ry - where You a - lone my

F Eb8 D7 G7 C7 Cm7 F7

love, it seems Just with you:
 heart can cheer You, just you:
rall

CHORUS Bb Bbdim Bb Eb G7 C7

LET ME CALL YOU SWEET-HEART, I'm in love with you

p-mf

F7 Cm7 A7 Bb Fdim

Let me hear you whis-per that you love me,

F7 C7 F7 Bb Bbdim Bb Eb

too ——— Keep the love - light glow - ing in your eyes

G7 C Eb Bbdim Bb

so true ——— LET ME , CALL YOU SWEET-HEART,

Gaug G7 C7 F7 1 Bb F C7 F7 2 Bb

I'm in love with you. you. ———

LITTLE ANNIE ROONEY

Words and Music by Michael Nolan

Waltz tempo

The piano introduction consists of two staves of music in 3/4 time, featuring a waltz tempo. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

E \flat B \flat 7 E \flat A \flat E \flat

A win - ning way, a pleas - ant smile, Dress'd so neat but
 The par - lor's small but neat and clean, And set with taste
 We've been en - gaged close on a year, The hap - py time is

p

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano). The lyrics are: "A winning way, a pleasant smile, Dress'd so neat but The parlor's small but neat and clean, And set with taste We've been engaged close on a year, The happy time is".

B \flat dim B \flat 7 E \flat G7 Cm C7

quite in style, Mer - ry chaff your time to while, Has
 sel - dom seen, And you can bet the house - hold queen Is
 draw - ing near, I'll wed the one I love so dear,

The second system continues the vocal and piano accompaniment. The lyrics are: "quite in style, Merry chaff your time to while, Has sel-dom seen, And you can bet the house-hold queen Is draw-ing near, I'll wed the one I love so dear,".

F7 B \flat A \flat E \flat A \flat E \flat

lit - tle An - nie Roon - ey; Ev - 'ry ev' - ning, rain or
 lit - tle An - nie Roon - ey! The fire burns cheer - ful - ly - and
 lit - tle An - nie Roon - ey! My friends de - clare I am in

The third system concludes the vocal and piano accompaniment. The lyrics are: "lit-tle Annie Roon-ey; Ev-'ry ev'-ning, rain or lit-tle Annie Roon-ey! The fire burns cheer-ful-ly-and lit-tle Annie Roon-ey! My friends declare I am in".

Ab Eb Ab Eb Bb7 +5 Eb

shine, I make a call 'twixt eight and nine, On her who short - ly
 bright, As a fam' - ly cir - cle 'round, each night We form, and ev - 'ry
 jest, Un - til the time comes will not rest, But one who knows its

G7 Cm C7 F7 Bb

will be mine, Lit - tle An - nie Roon - ey.
 one's de - light, Is lit - tle An - nie Roon - ey.
 val - ue best Is lit - tle An - nie Roon - ey.

poco rit.

CHORUS *With swinging rhythm*

Eb Ab Eb

She's my sweet - heart, I'm her beau,

p-f a tempo

Ab Eb Cm F7

She's my An - nie, I'm her

B \flat 7 Eb

Joe, _____ Soon we'll mar - ry _____ nev - er _____

A \flat B \flat 7 Eb

_____ to part, _____ Lit - tle An - nie Roon - ey _____ is the

B \flat 7 1. Eb 2. Eb

world's sweet - - heart! -heart!

DANCE

E \flat B \flat 7 E \flat A \flat E \flat

pp dolce

E \flat E \flat B \flat 7 E \flat B \flat 7 E \flat

D.C.

64 **LONDONDERRY AIR**

Traditional

Andante (*con espressione*)

Would God I were the ten-der ap-ple-blos-som — That floats and
 Yea, would to God I were a-mong the ros-es — That lean to

p *legato*

falls from off the twist-ed bough, — To lie and faint with-in your silk-en
 kiss you as you float be-tween, — While on the low-est branch a bud un-

Chords: Eb Ab Eb Cm F7 F7-5 Bb7 Eb Eb7

bo-som, with-in your silk-en bo-som, As that does now! — Or would I
 clos-es, a bud un-clos-es, To touch you, queen. — Nay, since you

poco rit. *a tempo*

Eb Ab Eb Ab Bb7 Cm Ab Eb F7
cresc.
 were a lit-tle bur-nish'd ap-ple — For you to pluck me, glid-ing by so
 will not love, would I were grow-ing, — A hap-py dai-sy, in the gar-den

Abm6 Bb7 Eb Eb7 Ab Eb Cm F7 Abm
f allarg. *p*
 cold, — While sun and shade your robe of lawn will dap-ple, — your robe of
 path; — That so your sil-ver foot might press me go-ing, — might press me

Eb Ab Bb7 1. Eb Bb7 Eb Eb7 Ab
 lawn, And your hair's spun gold. —
 go-ing ev-en un-to

Eb Cm F7 Abm Eb Ab Bb7 Eb D. S. 2. Eb
 death. —

p *D. S.*

MARY'S A GRAND OLD NAME

Words and Music by George M. Cohan

Moderately

Verse:



My moth - er's name was Ma - ry, she was so good and true;

Be - cause her name was Ma - ry, she called me Ma - ry, too.

She was - n't gay or air - y, but plain' as she could be;

I'd hate to be con - tra - ry and call my - self Ma - rie

Chorus:

N.C.



For it is Ma - ry, Ma - ry, plain as an - y name can



be; But with pro - pri - e - ty, so - ci - e - ty will say Ma -



rie. But it was Ma - ry, Ma - ry, long be - fore the fash - ions



came; And there is some - thing there that sounds so fair, 'It's a grand old name!

MC SORLEY'S TWINS

Words and Music by Gustave Phillips

Lively

mf

VERSE

1. Ar-rah! Mrs. — Mc Sor-ley had fine pur-ty twins, Two — fat lit-tle di-vils they
 2. (Says —) Mrs. — Mc Sor-ley, "a christ-'nin' we'll have, Just to give me two dar-lin's a
 3. (Whin the) christ-'nin' was o-ver the com-p'ny be-gun, Wid good whis-key to fill up their

F C7 F C7

mp

were. ———— Wid shqual-lin' and bawl-in' from mor-nin' till night, It would
 name? ———— "Faith, we will," says Mc Sor-ley, "sure one they must get, Some-thing
 shkins. ———— And the neigh-bors kem ih just to wish a good luck, to Mc

F B \flat F C7

deaf-en you I do de-clare. ———— Be me sowl, 'twas a cau-tion the
 grand to be course for that same? ———— Thin for god-moth-ers, Kate and Mag
 Sor-ley's most beau-ti-ful twins. ———— Whin ———— ould Mrs. ———— Mul-lins had

F C7 F D7

way they would shrame, Like the blast of a fish-er-man's horn. ———— Says Mc
 Mur-phy stood up, And for god-fa-thers came the two Flynn's, ———— Jo-
 drank all her punch, Faith, her legs would-nt howld her at all. ———— She fell

G \flat 7 C7 F G7 C7

F C7 F C7 F B \flat 6 F

Sor-ley "not one bless-ed hour have I shlept, Since thim two lit-tle div - ils was born." han-na, Ma-ria, and Diag-na-cious O' Mara, Were the names that they christ-en'd the twins. flat on her shtom-ach on top av the twins, And they set up a mur-ther-in' shqual.

CHORUS F D7 Gm7 C7 F G7

Wid the beer and the whis-key the whole bless - ed night, Faith, they could - n't stand up on their

P - mf

C7 F C7

pins, Such an il - le - gant time at the christ - 'nin' we had, Of Me

F C7 1. F B \flat 6 F 2. F B \flat 6 F D. S. R F

Sor - ley's most beau - ti - ful twins. Wid the twins. 2. Says twins. 3. Whin the $\%$

D. S.

4th Verse: Thin, Mrs. Mc Sorley jumped up in a rage,
 And she threatened Miss Mullins' life;
 Says ould Denny Mullins, "I'll bate the firsh man
 That'd dare lay a hand on me wife!"
 The Mc Ganns and the Geoghans, they had an ould grudge,
 And Mag Murphy pitched into the Flynnns;
 They fought like the devil, turned over the bed,
 And they smothered the poor little twins. Chorus:

THE MINSTREL BOY

Words by Thomas Moore
 Music From the Air "The Moreen"

Slowly

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The key signature is B-flat major (two flats) and the time signature is 4/4.

1. The Min - strel Boy — to the war is gone, in the ranks of death — you'll

The first system of the song features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves. Above the vocal line, the following chords are indicated: Eb, Ab, Eb, Bb, Cm, Ab, Eb. The lyrics are: "1. The Min - strel Boy — to the war is gone, in the ranks of death — you'll".

find — him, his fa - ther's sword — he hath gird - ed on, and his

The second system continues the vocal and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves. Above the vocal line, the following chords are indicated: Bb7, Eb, Ab, Eb, Bb, Cm. The lyrics are: "find — him, his fa - ther's sword — he hath gird - ed on, and his".

wild harp slung — be - hind — him: "Land of song!" said the

The third system continues the vocal and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves. Above the vocal line, the following chords are indicated: Ab, Eb, Bb7, Eb, Cm, G7, Cm, F7. The lyrics are: "wild harp slung — be - hind — him: "Land of song!" said the".

Bb F7 Bb G7 Cm G7 Cm G7 Cm Ab

war - rior bard, 'tho' all the world be - trays thee, one

rit.

Eb Ab Eb Bb Cm Ab Eb

sword at least thy rights shall guard, one faith - ful harp shall

Bb7 Eb D.S. ♯

praise thee."

2. Minstrel fell! But the foeman's chain
 Could not bring that proud soul under;
 The harp he lov'd ne'er spoke again,
 For he tore its chords asunder;
 And said "No chains shall sully thee,
 Thou soul of love and bravery!
 Thy songs were made for the pure and free,
 They shall never sound in slavery."

MOLLY MALONE (Cockles and Mussels)

Words and Music by Martin Corrigan

Slowly

mf

The piano introduction consists of two staves of music in G major, 6/8 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Slowly

G

C6

D7

The vocal melody is written on a single staff in G major, 6/8 time. It corresponds to the first line of lyrics.

1. In Dub - lin Cit - y, where the girls they are so pret - ty, 'Twas
 2. She was a fish mon - ger and that was the won - der, Her
 3. She died of the fa - ver, and noth - ing could save her, And

mf

The piano accompaniment for the first line of lyrics consists of two staves of music in G major, 6/8 time. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic is 'mf'.

G

D

The vocal melody is written on a single staff in G major, 6/8 time. It corresponds to the second line of lyrics.

there I first met with sweet Mol - ly Ma - lone; She
 fa - ther and moth - er were fish mon - gers too; They
 that was the end of sweet Mol - ly Ma - lone; But her

The piano accompaniment for the second line of lyrics consists of two staves of music in G major, 6/8 time. The melody is in the right hand, and the accompaniment is in the left hand.

G C6 D7

drove a wheel - bar - row thro' streets broad and nar - row, Cry - ing,
 drove — wheel - bar - rows thro' streets broad and nar - row, Cry - ing,
 ghost drives a bar - row thro' streets broad and nar - row, Cry - ing,

G D7 rit G

"Cock - les and mus - sels, a - live, all a - live!"
 "Cock - les and mus - sels, a - live, all a - live!"
 "Cock - les and mus - sels, a - live, all a - live!"

rit

Chorus G D7

A - live, a - live - o! — A - live, a - live - o! — Cry - ing,

G D7 G D.C.

"Cock - les and mus - sels, a - live, all a - live!"

D.C.

MOLLY O!

Words and Music by Wm. J. Scanlan

Valse tempo

1. She's plain Mol - ly O, _____ sim - ple and sweet, _____
 2. Brave sol - diers may war, _____ he - roes may die, _____

My heart is gone, _____ I lay me at her feet; _____
 With Mol - ly, dear, _____ the world I would de - fy; _____

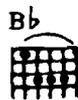
So light her tread, _____ so fond her gaze, _____
 Ten - der her heart, _____ lov - ing and true, _____

Who would not love my Mol - ly dear? _____
 Flow'rs of the val - ley call her queen! _____

Eb Ebdim Eb
 Cmi Bb7 Eb Cmi F9 Bb7
 Eb Ebdim Eb Cmi Eb
 Ab6 Fmi Bb7 Eb Ab6 Eb Bb7 Eb

mf

Detailed description: The musical score is arranged in three systems. Each system contains a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part includes a dynamic marking of 'mf' (mezzo-forte). Above the vocal lines, guitar chord diagrams are provided for each measure, with chord names such as Eb, Ebdim, Eb, Cmi, Bb7, F9, and Ab6. The lyrics are written below the vocal staves, with blank lines for notes. The piece concludes with a final chord diagram of Eb.



Musical staff with treble clef and key signature of two flats, containing the first line of the vocal melody.

Clouds are but sun - shine, skies ev - er clear,
So like the lil - y, so like the rose,

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats, containing the second line of the vocal melody.

Hap - py am I, lads, when Mol - ly is near,
Her laugh's like sun - shine to na - ture's re - pose,

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats, containing the third line of the vocal melody.

Hearts fond - est ech - o, Love's sweet re - frain
Her eyes are jew - els, more rich and bright

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef and key signature of two flats, containing the fourth line of the vocal melody.

Still call me back to my Mol - ly a - gain!
Than those in Heav - en that spar - kle at night!

Piano accompaniment for the fourth system, including treble and bass staves.

CHORUS



She's plain Mol - ly O, _____ sim - ple and sweet, _____ She's



plain Mol - ly O, _____ her heart is love's re - treat, _____ She's



plain Mol - ly O! _____ love - ly, di - vine, _____



Oh, would that I _____ could call Mol - ly mine! _____

MOTHER MACHREE

Words by Rida Johnson Young
 Music by Chauncey Olcott and Ernest R. Ball

Allegretto, ma espressivo

Piano introduction in G major, 2/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo and mood are indicated as *Allegretto, ma espressivo*. The introduction concludes with a *mp* dynamic and a *poco rit* marking.

There's a spot in my heart which no col - leen may own. There's a
 Ev - ry sor - row or care in the dear days gone by. Was made

Chord diagrams for the first line of lyrics: C (open), Am (2nd fret), F (1st fret), C (open).

Piano accompaniment for the first line of lyrics, marked *p a tempo*. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth notes.

depth in my soul nev - er sound - ed or known; There's a
 bright by the light of the smile in your eye; Like a

Chord diagrams for the second line of lyrics: F (1st fret), C (open), G7 (3rd fret), C (open), D7 (2nd fret), G7 (3rd fret).

Piano accompaniment for the second line of lyrics. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth notes.

C Am Fdim F Cdim

place in my mem - ry, my life, that you fill, No
can - dle that's set in a win - dow at night, Your

C D7 G

molto rall.

oth - er can take it, no one ev - er will.
fond love has cheered me, and guid - ed me right.

molto rall.

G7 C Cdim C G7 Gdim G7 C Ebdim G7 C

Tenderly with much expression

Sure, I love the dear sil - ver that shines in your hair. And the

mp espress.

F Fdim F C D7 G7

brow that's all fur - rowed And wrin - kled with care I

C Cdim C G7 Gdim G7 C F E7 Am F E7 dim.

kiss the dear fin - gers, so toil - worn for me. Oh, God

mp *mf* *dim.*

F C Fm Fm6 C

p ritard. *pp*

bless you and keep you. Moth - er Ma - chree!

p molto sost. e ritard. *pp*

80 **MY MELANCHOLY BABY**

Words by George A. Norton
 Music by Ernie Burnett

Moderato

f

Come sweetheart mine, Don't sit and pine, Tell me of the cares that make you
 Birds in the trees, Whis-per-ing breeze, Should not fail to lul you in to

 feel so blue. What have I done? An-swer me Hon',
 peace-ful dreams. So tell me why Sad-ly you sigh,

 Have I ev-er said an un-kind word to you? My love is true,
 Sit-ting at the win-dow where the pale moon beams, You should-n't grieve,

Eb B7 Eb B7 Eb
 Cdim. Bb7 Fmi. C7 Fmi. C7
 F7 Bb7 Eb B7

E \flat B7 E \flat Cdim. B \flat 7

And just for you, I'd do al-most an - y - thing at an - y time,
 Try and be - lieve, Life is al-ways sun-shine when the heart beats true;

F7 B \flat G7 C7 F7 Fmi.7 B \flat 7

Dear, when you sigh Or when you cry, Some thing seems to grip this ve-ry heart of mine.
 Be of good cheer, Smile thro' your tears, When you're sad it makes me feel the same as you.

Chorus E \flat C+ C7 Fmi.

Come to me, my mel-an-chol-y ba - by, Cud-dle up and don't be

B \flat 7 F7 B \flat 7

blue; All your fears are fool-ish fan-cy, may be,

E^b **G dim.** **B^b7** **E^b**

You know, dear, that I'm in love with you. Ev'ry cloud must have a sil-ver

The first system of the musical score features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'You know, dear, that I'm in love with you.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord diagrams for E^b, G dim., B^b7, and E^b are provided above the staff.

C+ **C7** **Fmi.** **Fmi.**

lin - ing, Wait un-til the sun shines through,

The second system continues the musical score. The vocal line has the lyrics 'lin - ing, Wait un-til the sun shines through,'. The piano accompaniment continues with chords and a bass line. Chord diagrams for C+, C7, Fmi., and Fmi. are shown above the staff.

A^b **C dim.** **E^b** **C7**

Smile my hon - ey dear, while I kiss a - way each tear, Or

The third system of the score features the vocal line with lyrics 'Smile my hon - ey dear, while I kiss a - way each tear, Or'. The piano accompaniment includes chords and a bass line. Chord diagrams for A^b, C dim., E^b, and C7 are provided above the staff.

Fmi. **E^b** **F7** **B^b7** **E^b** **C dim.** **B^b7** **E^b**

else I shall be mel-an-chol - y too. Now won't you too.

The fourth system concludes the musical score. The vocal line has the lyrics 'else I shall be mel-an-chol - y too. Now won't you too.'. The piano accompaniment includes chords and a bass line. Chord diagrams for Fmi., E^b, F7, B^b7, E^b, C dim., B^b7, and E^b are shown above the staff. The system ends with a double bar line and repeat signs.

MY BEAUTIFUL IRISH MAID

Words and Music by Chauncey Olcott

Valse moderato

mf f fz

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a final flourish. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics are marked as mezzo-forte (mf), forte (f), and fortissimo (fz).

E \flat B \flat ° B \flat 7

1. We stand to - geth - er, you and I, Where we stood years a -
 2. I know the love you gave me then Is just as fond and

p

The vocal melody is written on a single staff with two lines of lyrics. The piano accompaniment is on two staves below, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature is B-flat major, and the tempo is moderato. Dynamics include piano (p).

E \flat E \flat + A \flat Fm

go, _____ Be - neath the same blue I - rish sky, Our
 true, _____ Those eyes of yours speak hope a - gain, Sweet

The second system of the song continues the vocal melody and piano accompaniment. The key signature changes to E-flat major. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Dynamics include piano (p).

F⁷ B^b B^b7 E^b B^b°

hearts with joy a - glow. You prom - ised, then, you
 eyes of I - rish blue! I know you'll keep your

B^b7 E^b

would be mine, In all your charms ar - rayed; I'm here to
 prom - ise, love, Tho' stars a - bove may fade! Thro' storm and

E^b+ rit. A^b C^b7 E^b rall. B^b° B^b7

claim you for my own, My pret - ty I - rish maid!
 shine I've come to you, My pret - ty I - rish maid!

rit. *rall.* *riten.*

CHORUS

E^b B^b° B^b7

Oh! my love, how I've wait - ed and long'd - for

Eb° Eb Bb° Bb7

you, dear; Time has not changed you, your

Bb7 Eb riten. Bb° Bb7 Eb a tempo Bb°

beau-ty will nev - er fade! I'm here to

Bb7 Eb° Eb Cm

claim, love, your prom-ise of long, long a - go. You

C C7 Fm C Fm Eb F9 Bb7 Eb D.C.

are to me, my own, - my beau-ti-ful I - rish maid!

colla voce p p

MY WILD IRISH ROSE

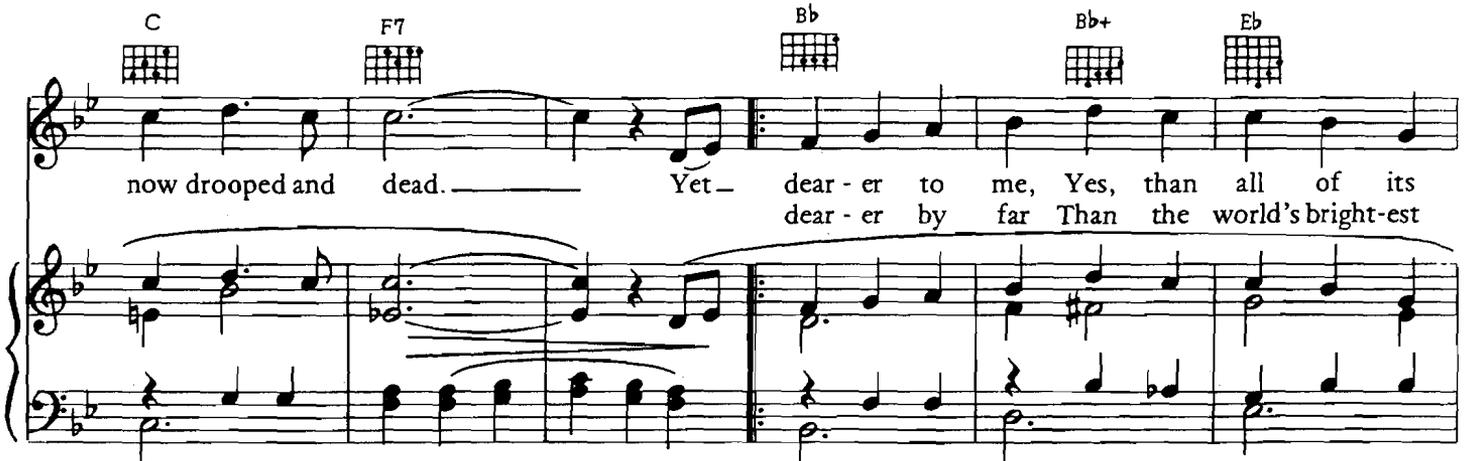
Words and Music by Chauncey Olcott

Moderato    

If you lis - ten, I'll sing you a sweet lit - tle song Of a flow - er that's



now drooped and dead. ————— Yet — dear - er to me, Yes, than all of its
dear - er by far Than the world's bright - est



mates, Though each holds a - loft its proud head. ————— 'Twas giv - en to me by a
star, And I call her my wild I - rish



girl that I know, Since we've met, faith, I've known no re - pose. ————— She is



2. Bb

rose. My wild I - rish rose,
wild I - rish rose,

rit. *mf* *a tempo*

Ebm Bb

Bb7 Eb F7 Bb Ddim F7

The sweet - est flow'r that grows, You may search ev - 'ry
The dear - est flow'r that grows, And some day for my

Bb Ddim F7 1. Bb C7 Gm7 C7

where, But none can com - pare With my wild I - rish
sake, She may let me

F7 2. Bb Eb F7 Bb C7 F7 Bb

rose. My take The bloom from my wild I - rish rose.

mf *rit.*

OFF TO PHILADELPHIA

Traditional

Animato

Piano introduction in D major, 2/4 time, marked *Animato* and *f*. The piece features a rhythmic melody with triplets in both hands, leading to a final chord marked *ff*.

D Bm

1. My name is Pad - dy Lea - ry, From a *shpot* call'd Tip - per - a - ry, The
 2. There's a girl call'd Kate Ma - lone, — Whom I'd hop'd to call my own, — And to
 3. When they told me I must leave the place, I tried to keep a cheer - ful face, For to

Vocal line with piano accompaniment. The piano part is marked *mf*. The system concludes with a Bm chord.

Em G E7 A7

1. hearts of all the girls I am a thorn — in, But be -
 2. see my lit - tle cab - in floor a - dorn - - in', But my
 3. show my heart's deep sor - row I was scorn - - in', But the

Vocal line with piano accompaniment. The piano part features chords Em, G, E7, and A7. The system concludes with an A7 chord.

D D° E7 A D

1. fore the break of morn, — *Faith!* 'tis they'll be all for - lorn, — For Im
 2. heart is sad and wea - ry, How can she be Mis - sis Lea - ry, If I
 3. tears will sure - ly blind me For the friends I *love* be - hind me, When I

Vocal line with piano accompaniment. The piano part features chords D, D°, E7, A, and D. The system concludes with a D chord.

CHORUS

Bm D G Bm G A7 D *f* D

1. off to Phil-a - del - phia in the morn - in'. Wid my bun - dle on my shoul - der, Faith! there's
 2. *shtart* for Phil - a - del - phia in the morn - in'. Wid my bun - dle on my shoul - der, Faith! there's
 3. *shtart* for Phil - a - del - phia in the morn - in'. But tho' my bun - dle on my shoul - der, And there's

f marc.

D Bm Em

1. no man could be boul - - der, I'm lav - in' dear ould Ire - land wid - out
 2. no man could be boul - - der, I'm lav - in' dear ould Ire - land wid - out
 3. no man could be boul - der, Tho' I'm lav - in' now the *shtpot* that I was

Em E7 A7 D D° E7 A

1. warn - - in', For I late - ly took the no - tion For to
 2. warn - - in', For I late - ly took the no - tion For to
 3. born - - in', Yet some day Ill take the no - tion To oome

D Bm D G Bm G A7 D D.C.

1. cross the bri - ny o - cean, And I *shtart* for Phil - a - del - phia in the morn - in'.
 2. cross the bri - ny o - cean, And I *shtart* for Phil - a - del - phia in the morn - in'.
 3. back a - cross the o - cean, To my home in dear ould Ire - land in the morn - in'.

D.C.

O KATY O'NEIL

Words and Music by Edward Rupert

Moderato

D Em

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, and A4. The bass line starts with a whole note chord D2-F#2-A2, followed by quarter notes G2, F#2, E2, and D2. The second system continues the melody with quarter notes B4, A4, G4, and F#4. The bass line continues with quarter notes C3, B2, A2, and G2.

D Em

O Ka - ty O' - Neil, how can I con - ceal the

The vocal line begins with a whole rest, followed by a half note D4, quarter notes E4, F#4, and G4. The piano accompaniment continues with the same bass line as the introduction, with a 7-fingering indicated for the first bass note.

D E7 A E7 A7 D

way that I feel in my heart? The wa - ters that flow and the

The vocal line continues with quarter notes A4, G4, F#4, and E4. The piano accompaniment continues with the same bass line, with a 7-fingering indicated for the first bass note.

Em D Em7 A7 D

breez - es that blow all bid me to go where thou art.

The vocal line continues with quarter notes D4, C4, B3, and A3. The piano accompaniment continues with the same bass line, with a 7-fingering indicated for the first bass note.

CHORUS

Sure I al - ways pon - der as lone - ly I wan - der how my heart grows

fon - der a - part. O Ka - ty O' - Neil, how

can I con - ceal the way that I feel in my heart?

2. I feel a sweet pain again and again.
 Say not 'tis in vain that I pray,
 The time will soon be when you will agree
 Forever with me love to stay.

3. Far over the sea be waiting for me,
 And soon shall I come there to you.
 So Katy don't marry but stay there and tarry
 Until time shall carry me through.

Chorus: Sure I always ponder as lonely I wander
 How sad 'tis that we are apart.
 O Katy O'Neil, how can I conceal
 The way that I feel in my heart?

Chorus: Sure I always ponder as lonely I wander
 How foolish it is we're apart.
 O Katy O'Neil, how can I conceal
 The way that I feel in my heart?

OLCOTT'S LULLABY

Words and Music by Chauncey Olcott

VERSE

(ad lib)

F/C

Gm C7

Moderato

1. Go to sleep, my dar - ling,
2. If you sleep till morn - ing

F Fdim F Gm6 F#dim Gm C7 C7+ Fmaj7 F

go to sleep, I pray, close your lit - tle eye - lids till the dawn of day. The
I will prom - ise you some - thing that will please you with eyes of az - ure blue. A

F/C

Gm

C7

F

F7

Bb

Db7

sand - man's been a - bout, dear, your pret - ty eyes now close, so
dol - ly sweet and sim - ple, all dressed in love - ly green, the

F Gm A Bb6 G7 C7

rest your lit - tle head here, and sleep in sweet re - pose.
 like of which, my dear one, your eyes have nev - er seen.

rit.

CHORUS (*a tempo*)

F C7 F

Then go to sleep, — my dar - ling, you have

mf

F7 Bb

noth - ing to fear, — slum - ber on, — my

F G9 G7

dar - ling, for I am al - ways

C7 F C7

near. _____ An - gels flit _____ a - bout

F F7

you, thru your sweet lit - tle dreams, _____

Bb F G9

while the light _____ from heav - en sheds its ra -

C7

1. F 2. F

diant beams. _____ Then beams. _____

rit.

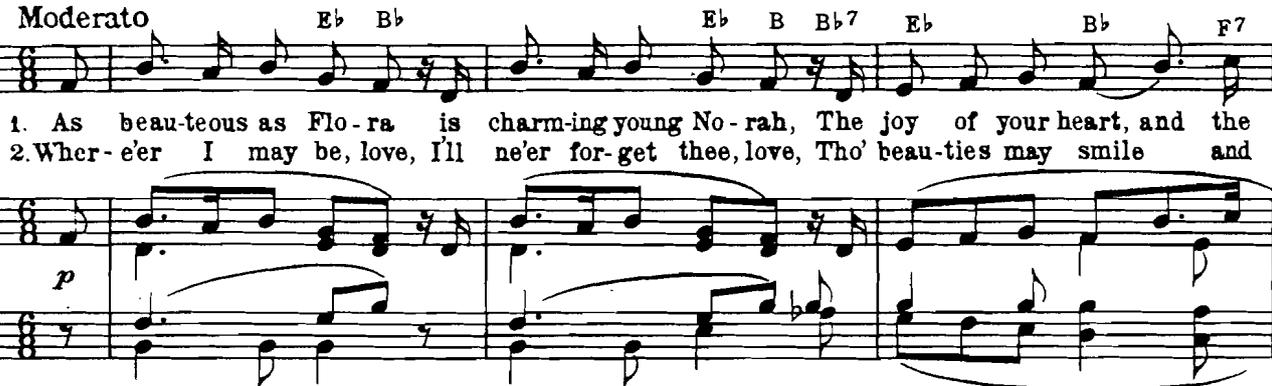
NORAH, THE PRIDE OF KILDARE

Words and Music by John Parry

Moderato

B^b

1. As beau-teous as Flo-ra is charm-ing young No-rah, The joy of your heart, and the
2. Wher-e'er I may be, love, I'll ne'er for-get thee, love, Tho' beau-ties may smile and



B^b *C7* *F7* *B^b* *E^b* *B^b* *E^b* *B^b*

1. pride of Kil-dare; I ne'er can de-ceive her, for sad-ly, 'twould grieve her, To
2. try to en-snare, Yet noth-ing shall ev-er thy heart from mine sev-er, Dear



E^b *B^b* *F7* *B^b* *F7* *B^b* *E^b* *B^b*

1. find that I sigh'd for an-oth-er less fair. Her heart with truth teem-ing, Her
2. No-rah, sweet No-rah, the pride of Kil-dare. Thy heart with truth teem-ing, Thine



E^b *B^b* *B^b+* *Gm poco rit.* *Cm* *Gm* *D7* *Gm* *F7*

1-2. eyes with smiles beam-ing; What mor-tal could in-jure a blos-som so rare, As



B^b a tempo *E^b* *B^b* *C7* *F7* *B^b* *E^b rit.* *B^b* *F7* *B^b D.C.*

1-2. No-rah, dear No-rah, the pride of Kil-dare, As No-rah, dear No-rah, the pride of Kil-dare.



* Play the last four measures for Introduction or Interlude if desired

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PAT MALLOY

Words and Music by Dion Boucicault

Moderato

mf

F C7 F C7 F

1. At six-teen years of age, I was my moth-er's fair-hair'd boy, She
 2. (Oh,) Ire-land is a pur-ty place, of goold there is no lack, I
 3. (From) Ire-land to A-mer-i-ca, a-cross the seas I roam, And

mp

Bb G7 C G7 C7 Gm7b5 C7

kept a lit-tle hux-ter shop, Her name it was Mal-loy. "I've
 trudg'd from Cork to Gal-way with my scythe up-on my back. The
 ev-'ry shil-ling that I got, ah, sure I sent it home. Me

F C7 F C7 F

four-teen chil-dren, Pat," says she, "which heavn to me has sent, But
 I-rish girls are beau-ti-ful, their loves I don't de-cline, The
 moth-er could not write, but, oh, there came from Fa-ther Boyce, "Oh,

B \flat F C7 F

chil - dren ain't like pigs, you know, they can't — pay the rent." She
 eat - in' and the drink - i.' too, is beau - ti - ful and fine." But
 heav - en bless you, Pat," says she, "I hear me moth - er's voice." But

Dm Dm6 A7 Dm

gave me ev - 'ry shil - ling — there was — in the till, And
 in a cor - ner of my heart, which no - bod - y can see, Two
 now I'm go - ing home a - gain, as poor as I be - gan, To

B \flat F Dm6 C G7 C

kiss'd me fif - ty times or more, as if she'd nev - er get her fill. "Oh,
 eyes of I - rish blue are al - ways peep - in' out — at — me. Oh,
 make a hap - py girl of Moll, and sure I think — I — can. Me

C7 Gm7 C7 Gm7 C7 F C7 F

heav - en bless you, Pat," said she, "and don't for - get, my boy, That ould
 Mol - ly, dar - lin', nev - er fear, I'm still your own dear boy, Ould —
 pock - ets they are emp - ty, but me heart is fill'd with joy, For ould

B \flat F Fdim. F C7 [1-2. F] D. S. $\frac{3}{4}$ F

Ire - land is your coun - try, and your name is PAT MAL - LOY." 2. Oh,
 Ire - land is me coun - try, and me name is PAT MAL - LOY. 3. From
 Ire - land is me coun - try, and me name is PAT MAL - LOY. —

A PLACE IN THY MEMORY

Words and Music by Gerald Griffin

Andante sostenuto

Piano introduction in B-flat major, 3/4 time. The music is marked *p* (piano) and *rit.* (ritardando). It features a gentle melody in the right hand and a simple accompaniment in the left hand.

F

B \flat

F

1. A place in thy mem - 'ry dear - est, is

p

G \flat 6

A

Dm

B \flat

C7

F

C

all, is all that I claim; To pause and look

F

B \flat

F

B \flat

F

B \flat

F

C7

Dm

B \flat

F

back when thou hear - est the sound of my name; An -

Dm A7 B \flat F A7 Dm

oth - er may woo - thee near - er, an -

legato

C F Dm A Dm Gdim Dm A7 Dm A7 Dm C

oth - er may win and wear; I care not though

F B \flat F B \flat F C7 Dm B \flat F D. C.

he be dear - er if thou but re - mem - ber me there.

2. Remember me not as a lover
 Whose hope, whose hope was cross'd;
 Whose bosom can never recover
 The light it hath lost:
 As the young bride remembers
 The mother she loves,
 Tho' she never may see;
 As a sister remembers a brother,
 Oh! dearest, remember me.

3. Could I be thy true lover, dearest,
 Could'st thou, could'st thou smile on me,
 I would be the fondest and nearest
 That ever lov'd thee!
 But a cloud on my pathway is glooming,
 That never must burst upon thine;
 And heaven that made thee all blooming,
 Ne'er made thee to wither on mine.

4. Remember me then, Oh! remember
 My calm, my calm, light love,
 Though bleak as the blasts of November,
 My life may prove, that life will,
 Though lonely be sweet,
 If its brightest enjoyment should be,
 A smile and kind word when we meet,
 And a place in thy memory.

RORY O'MOORE

Words and Music by Samuel Lover

With spirit

mf

The piano introduction consists of two staves of music in 6/8 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

E_b

F7

B_b

F

B_b

1. Young Ror-y O' Moore court-ed Kath -leen Bawn, he was bold as a hawk, she as soft as the dawn, he—

E_b

A_b

E_b

B_b7

E_b

A_b

E_b

wish'd in his heart pret-ty Kath -leen to please, and he thought the best way to do that was to tease. "Now

C_m

F_m

G+ G7

C_m

B_b7

E_b

Ror - y be ais - y," sweet Kath -leen would cry, re -proof on her lips, but a smile in her eye, "with your

Cm Fm G+ G7 Cm Bb7

tricks I don't know, in troth, what I'm a-bout, Faith, you've teas'dtill I've put on my coat in-side out." "Och,

Eb F7 Bb F Bb

jew-el," says Ror - y, "that same is the way you've treat - ed my heart for this man - y a day, and 'tis

Eb Ab Eb Bb7 Eb Ab Eb

pleas'd that I am, and why not, to be sure? For 'tis all for good luck," says bold Ror - y O' Moore.

2. "Indeed then," says Kathleen, "don't think of the like,
For I have gave a promise to soothing Mike;
The ground that I walk on, he loves, I'll be bound,"
"Faith," says Rory, "I'd rather love you than the ground."
"Now Rory, I'll cry if you don't let me go,
Sure I dhrame every night that I'm hating you so;"
"Och," says Rory, "that same I'm delighted to hear,
For dhrames always go by conthrarities, my dear;
So, jewel, keep dhramin' that same till you die,
Bright mornin' will give dirty night the black lie,
And 'tis pleas'd that I am, and why not, to be sure,
Since 'tis all for good luck," sings bold Rory O'Moore.

3. "Arrah, Kathleen, my darlint, you've teas'd me enough,
Since I've thrash'd for your sake Dinny Grimes and Jim Duff,
And I've made myself, dhinking your health, quite a baste,
So I think after that I may talk to the priest."
Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck,
And he look'd in her eyes that were beaming with light,
And he kiss'd her sweet lips, don't you think he was right?
Now Rory, leave off, sir, you'll hug me no more,
That's eight times today that you've kiss'd me before!"
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

THE ROSE OF TRALEE

Words by C. Mordaunt Spender

Music by Charles W. Glover

Moderato

♩ ^{Ab}
a tempo
mp *espressivo*

The pale moon was
The cool shades of

ris - ing a - bove the green moun - tain, The sun was de - clin - ing be -
eve - ning their man - tle were spread - ing, And Ma - ry all smil - ing was

neath the blue sea, When I strayed with my love to the pure crys - tal
lis - t'ning to me, The moon through the val - ley her pale rays was

Db Ab Eb7 Ab Db Ab Bbm7 Ab Fm C7

foun-tain That stands in the beau-ti-ful vale of Tra-lee: She was } love-ly and
shed-ding, When I won the heart of the Rose of Tra-lee: Though

Fm Db Db7 C7 Fm Eb7 Ab C

fair as the rose of the sum-mer, Yet 'twas not her beau-ty a-

Fm *rall.* Bbm C Fm Eb7 Ab *a tempo* Ab+ Db

lone that won me, Oh, no! 'twas the truth in her eye ev-er

rall. *a tempo*

Db Ab Eb7 Ab Db Ab Eb7 Ab D.S.

dawn-ing, That made me love Ma-ry, the Rose of Tra-lee.

tra
Sea *Fine*

ST. PATRICK'S DAY

Words and Music by M. J. Barry

Allegro

F B \flat C7 F

1. Oh! blest be the days when the Green Ban-ner float-ed, sub-lime o'er the moun-tains of

mf

B \flat C7 F

free In-nis-fail, when her sons, to her glo-ry and free-dom de-vot-ed, de-

B \flat C7 F B \flat C7 F A7 Dm

fied the in-vad-er to tread her soil; wher back o'er the main they

Am Dm F A7 Dm Am D7 Gm C7

chased the Dane, and gave to re-li-gion and learn-ing their spoil, when

F A7 Dm Am Dm F

val - or and mind, to - geth - er com - bined, but — where - fore la - ment o'er the

Bb C7 F Bb C7

glo - ries de - part - ed? Her star shall shine out with as viv - id ar - ray, for

F Bb C7 F Bb C7 F

ne'er had she chil - dren more brave and true - heart - ed, than those she now sees on St. Pat - rick's Day.

2. Her sceptre, alas! passed away to the stranger,
 And treason surrendered what valor had held;
 But true hearts remained amid darkness and danger,
 Which, spite of her tyrants, would not be quelled.
 Oft, oft through the night flashed gleams of light,
 Which almost the darkness of bondage dispelled,
 But a star now is near, her heaven to cheer,
 Not like the wild gleams which so fitfully darted,
 But long to shine down with its hallowing ray,
 On daughters as fair, and sons as truehearted,
 As Erin beholds on Saint Patrick's Day.

3. Oh! blest be the hour when, begirt by her cannon,
 And hailed as it rose by a nation's applause,
 That flag waved aloft o'er the spire of Dungannon,
 Asserting, for Irishmen, Irish laws.
 Once more shall it wave o'er hearts as brave,
 Despite of the dastards who mock at her cause,
 And like brothers agreed, whatever their creed,
 Her children, inspired by those glories departed,
 No longer in darkness desponding will stay,
 But join in the cause like the brave and truehearted,
 Who rise for their rights on Saint Patrick's Day

SWEET ROSIE O'GRADY

Words and Music by Maud Nugent

Andante moderato

The piano introduction consists of two systems of music. The first system is marked *mf* and the second system is marked *rall.*. Both systems feature a treble and bass clef with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Bb

F7

Bb

Edim

Bb

Bdim

The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Just down a-round the cor-ner of the street where I re-side, There I nev-er shall for-get the day she prom-ised to be mine, As". The melody is written in a treble clef with a key signature of two flats.

Just down a-round the cor-ner of the street where I re-side, There
I nev-er shall for-get the day she prom-ised to be mine, As

The piano accompaniment for the first verse is marked *p* and *a tempo*. It continues the harmonic support from the introduction, with a treble and bass clef and a key signature of two flats.

F

F#dim

C7

F7

The vocal line continues with the lyrics: "lives the cut-est lit-tle girl that I have ev-er spied; Her we sat tell-ing love-tales, in the gold-en sum-mer time. 'Twas". The melody is written in a treble clef with a key signature of two flats.

lives the cut-est lit-tle girl that I have ev-er spied; Her
we sat tell-ing love-tales, in the gold-en sum-mer time. 'Twas

The piano accompaniment for the second verse continues the harmonic support, with a treble and bass clef and a key signature of two flats.

Bb F7 Bb Edim Bb Bdim

name is Rose O' Gra - dy and, I don't mind tell - ing you, That
on her fing - er that I placed a small en - gage - ment ring, While

F C7 rit. F7

she's the sweet - est lit - tle Rose the gar - den ev - er grew.
in the trees, the lit - tle birds this song they seemed to sing:

Chorus: Valse moderato

p-mf Bb F7 Bb F7 Bb F7

Sweet Ro - sie O' Gra - - dy, My dear lit - tle

Bb Cm D7 Gm C7

Rose, She's my stead - y la - - dy,

ST. PATRICK WAS A GENTLEMAN

By Henry Bennet and Mr. Toleken

Allegro *mf* *Dm* Chorus after each verse

C *C*
cess to bold Saint Pat-rick's fist, he was a saint so

1. Saint Pat-rick was a gen-tle-man, and he came from de-cent
2. There's not a mile in Ire-land's Isle where the dir-ty ver-min
3. Nine hun-dred thou-sand rep-tiles blue, he charm'd with sweet dis-
4. No won-der that our Ir-ish boys should be so free and
5. The Wick-low hills are ve-ry high, and so's the hill of

C *Dm* *A7* *Dm* *D.C.*
cleo-er, He gave the snakes and toads a twist, and ban-ish'd them for-ee-er!

1. peo-ple, In Dub-lin town he built a church, and on it put a stee-ple;
2. mus-ters, Wher e'er he put his dear foot down, he mur-der'd them in clus-ters;
3. cours-es And dined on them at Kil-la-loe in soups and sec-ond cours-es;
4. fris-ky, For good Saint Pat-rick taught them first the joys of tip-pling whis-ky;
5. Howth, Sir! But there's a hill much high-er still, aye, high-er than them both, Sir!

Dm *A7*

1. His fa-ther was a Gal-la-gher, his mo-ther was a Bra-dy, His
2. The toads went hop, the frogs went flop, slap dash in-to the wa-ter, And the
3. When blind worms crawl-ing in the grass dis-gust-ed all the na-tion, He
4. No won-der that the saint him-self to taste it should be will-ing, For his
5. 'Twas on the top of this high hill Saint Pat-rick preach'd the sar-ment, That

Dm *A7* *Dm* *G7* *C* *A7* CHORUS *D.S.*

1. aunt was an O'-Shaugh-nes-sy, and his un-plee was a Gra-dy. Then suc-
2. snakes com-mit-ted su-i-icide, to save them-selves from slaugh-ter. Then suc-
3. gave them a rise and op-ned their eyes to a sense of their sit-u-a-tion. Then suc-
4. mo-ther kept a small she-been in the town of In-nis-kil-lin. Then suc-
5. drove the frogs in-to the bogs, and bo-ther'd all the var-ment. Then suc-

* Play the first eight measures for Introduction or Interlude if desired

THEY SAIL'D AWAY (Dublin Bay)

Words by Annie Crawford
Music by George Baker

Allegretto *3rd Verse slower* *mp* *B \flat* *E \flat 6* *F7*

1. They sail'd a-way in a gal-lant bark, Roy Neal and his fair young
2. Three days they sail'd when a storm a-rose, And the light-'ning swept the
3. On the crowd-ed deck of that doom-ed ship Some fell in their meek de-

mp *B \flat* *E \flat 6* *F7*

1. bride, They had ven-tur'd all in that bound-ing ship, That danc'd on the sil-v'ry
2. deep, When the thun-der crash broke the short re- pose Of the wea-ry sea boys
3. spair, But some more calm with a ho-lier lip, Sought the God of the storm in

mf *B \flat* *D* *E \flat m7* *G* *D* *G* *Cm*

1. tide; Roy Neal he clasp'd his weep-ing bride, and he kiss'd the tears a-
2. sleep; Roy Neal he clasp'd his weep-ing bride, and he kiss'd the tears a-
3. pray'r; "She has struck on a rock!" The sea-men cried, in the breath of their wild dis-

p *D* *F7* *B \flat* *E \flat 6* *F7* *B \flat* *D.C.*

1. way, And he watch'd the shore re-cede from sight of his own sweet Dub-lin Bay.
2. way, "O love, 'twas a fear-ful hour," he cried, When we left sweet Dub-lin Bay."
3. may, And that ship went down with that fair youngbride, That sail'd from Dub-lin Bay."

p *D.C.*

* Play the last four measures for Introduction or Interlude if desired

THO' THE LAST GLIMPSE OF ERIN (The Coulin) ¹¹¹

Traditional

Andante con espressione

G C G⁷ C

1. Tho' the last glimpse of E - rin with
 2. To the gloom of some des - ert or
 3. And I'll gaze on thy gold hair, as

C Dm C G⁷ C F C

1. sor - row I see, Yet wher - ev - er thou art shall seem
 2. cold rock - y shore, Where the eye of the stran - ger can
 3. grace - ful it wreathes, And hang o'er thy soft harp as

Dm⁷ G⁷ C *poco cresc.* D⁷ G C Dm

1. E - rin to me; In ex - ile thy bo - som shall still be my
 2. haunt us no more, I will fly with my Cou - lin, and think the rough
 3. wild - ly it breathes; Nor dread that the cold - heart - ed Sax - on will

C dim. G p C F C Dm⁷ poco rit. C G⁷ C D.C.

1. home, And thine eyes make my cli - mate wher - ev - er we roam.
 2. wind Less rude than the foes we leave 'frown - ing be - hind.
 3. tear One chord from that harp, or one lock from that hair.

WEARING OF THE GREEN

Words by Dion Boucicault

Music From the Scotch Air "The Tulip" by Oswald

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand provides a harmonic accompaniment with chords and single notes.

1. Oh ——— Pad - dy, dear, and did you hear the news that's go - in' round? The

Chords: Eb, Ab, Adim, Bb, Eb

The first system of the vocal melody is shown above the piano accompaniment. The lyrics are: "1. Oh ——— Pad - dy, dear, and did you hear the news that's go - in' round? The". The piano accompaniment continues with the same harmonic support as the introduction.

Sham - rock is for - bid by law to grow on I - rish ground. Saint ———

Chords: Ab, Bb, Eb, Bb7, Cm, Ab, Eb

The second system of the vocal melody is shown above the piano accompaniment. The lyrics are: "Sham - rock is for - bid by law to grow on I - rish ground. Saint ———". The piano accompaniment continues with the same harmonic support.

Pat - rick's day no more to keep, his col - or can't be seen, for

Chords: Cm, Gm, Ab, Adim, Bb, Eb

The third system of the vocal melody is shown above the piano accompaniment. The lyrics are: "Pat - rick's day no more to keep, his col - or can't be seen, for". The piano accompaniment continues with the same harmonic support.

Ab Bb Eb Bb7 Cm Ab Eb
 there's a blood - y law a - gin the wear - in' of the green. I _____

Ab Eb Bb7 Eb Bb Eb
 met with Nap - per Tan - dy, and he tuk me by the hand, and he

Cm Gm Bb7 Eb Ab Adim Bb7
 said how's poor ould Ire - land and how _____ does she stand? She's the

Eb Cm Gm Ab Adim Bb Eb
 most dis - tress - ful coun - try that ev - er yet ' was seen, for they're

Ab Bb Eb Bb7 Cm Ab Eb

hang - in' men and wom - en there for wear - in' of the green.

CHORUS Eb Ab Adim

She's the most dis - tress - ful coun - tr - y that ev - er yet was

Bb7 Eb Ab Bb Eb Bb7 Cm Ab Eb

seen, for they're hang - in' men and wom - en there for wear - in' of the green.

2. Then since the colour we must wear is England's cruel red,
 Sure Ireland's son's will ne'er forget the blood that they have shed;
 You may pull the Shamrock from your hat, and cast it on the sod,
 But 'twill take root and flourish there, tho' underfoot 'tis trod!
 When laws can stop the blades of grass from growin' as they grow,
 And when the leaves in summertime their verdure dare not show,
 Then I will change the colour too, I wear in my caubeen,
 But till that day, plaze God! I'll stick-to wearin' o' the green! Chorus:

3. But if at last our colour should be torn from Ireland's heart,
 Her sons, with shame and sorrow, from the dear ould Isle will part;
 I've heard-a whisper of a land that lies beyond the sea,
 Where rich and poor stand equal in the light of Freedom's day.
 Ah, Erin! must we leave you, driven by a tyrant's hand.
 Must we seek a mother's blessing from a strange and distant land?
 Where the cruel cross of England shall never more be seen,
 And where, plaze God we'll live and die, still wearin' o' the green! Chorus:

WHEN IT'S MOONLIGHT IN MAYO (Two Irish Eyes Are Shining)

Words by Jack Mahoney
Music by Percy Wenrich

Moderato

The piano introduction consists of three measures. The right hand plays a series of chords: C major, G7, C major, and C#dim. The left hand plays a bass line with chords: C major, G7, C major, and C#dim. The tempo is marked 'Moderato' and the dynamics are 'mf'.

The piano accompaniment for the first part of the song consists of three measures. The right hand plays a series of chords: C major, G7, C major, and C#dim. The left hand plays a bass line with chords: C major, G7, C major, and C#dim. The tempo is marked 'Moderato' and the dynamics are 'mf'. The word 'rit' is written above the final measure.

C G7 C C#dim G7 C

It's just a year a - go to - day I left old Er - in's Isle, My
Her I - rish eyes like bea - cons shine on thro' the dark - est night, I

The piano accompaniment for the second part of the song consists of three measures. The right hand plays a series of chords: C major, G7, C major, and C#dim. The left hand plays a bass line with chords: C major, G7, C major, and C#dim. The tempo is marked 'Moderato' and the dynamics are 'p'. The word 'a tempo' is written above the first measure.

C7

F

I - rish heart is pin - ing, _____ Where I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'I', followed by a half note 'rish', a quarter note 'heart', a quarter note 'is', a quarter note 'pin', a quarter note 'ing', a long dash, a quarter note 'Where', and a quarter note 'I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Fm

C

F

C

G7

kissed her and ca - ressed her _____ In the gloam - ing, long a - go, Lov - ing

The second system continues the melody. The vocal line has a quarter note 'kissed', a quarter note 'her', a quarter note 'and', a quarter note 'ca', a quarter note 'ressed', a quarter note 'her', a long dash, a quarter note 'In', a quarter note 'the', a quarter note 'gloam', a quarter note 'ing', a quarter note 'long', a quarter note 'a', a quarter note 'go', a quarter note 'Lov', and a quarter note 'ing'. The piano accompaniment continues with chords and a bass line.

C

G

C7

F

I - rish arms will press me, _____ With true I - rish love car - ess me, _____ And sweet

The third system continues the melody. The vocal line has a quarter note 'I', a quarter note 'rish', a quarter note 'arms', a quarter note 'will', a quarter note 'press', a quarter note 'me', a long dash, a quarter note 'With', a quarter note 'true', a quarter note 'I', a quarter note 'rish', a quarter note 'love', a quarter note 'car', a quarter note 'ess', a quarter note 'me', a long dash, a quarter note 'And', and a quarter note 'sweet'. The piano accompaniment continues with chords and a bass line.

Fm

C

Ab7

D7

Fm G7

C

I - rish lips will bless me, When it's Moon - light in Ma - yo.

The fourth system concludes the melody. The vocal line has a quarter note 'I', a quarter note 'rish', a quarter note 'lips', a quarter note 'will', a quarter note 'bless', a quarter note 'me', a quarter note 'When', a quarter note 'it's', a quarter note 'Moon', a quarter note 'light', a quarter note 'in', a quarter note 'Ma', and a quarter note 'yo'. The piano accompaniment continues with chords and a bass line, ending with a *rit.* marking.

WE MAY ROAM THRO' THIS WORLD (The Daughters Of Erin)

Words by Thomas Moore
Music From The Air "Garryowen"

Allegretto

Piano introduction in 6/8 time, marked *f*. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a fermata on the final chord.

mf C

1. We may roam thro' this world, like a child at a feast, Who but sips of a sweet, and then
2. In — Eng-land the gar-den of beau-ty is kept By a drag-on of prud-er-y
3. In — France, when the heart of a wom-an sets sail, On the o-cean of wed-lock its

Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf* and includes a C chord marking.

G C

1. flies to the rest, And when pleas-ure be-gins to grow dull in the east, We may
2. plac'd with-in call; But so oft this un-a-mia-ble drag-on has slept, That the
3. for-tune to try; Love — sel-dom goes far in a, ves-sel so frail, But

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes G and C chord markings.

C G *C cresc.*

1. or-der our wings and be off to the west; Eut if hearts that feel and
2. gar-den's but care-less-ly watched aft-er all. Oh! they want the wild sweet
3. pi-lot's her off, and then bids her good-bye. While the daught-ers of E-erin

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes C, G, and *C cresc.* markings.

C Dm *f* *C rit.* C+

1. eyes that smile, Are the dear - est gifts that heav'n sup-plies, We nev-er need leave our
 2. briar - y fence, Which round the flow'r's of E - rin dwells, Which warms the touch, while
 3. keep the boy Ev - er smil - ing be - side his faith - ful oar, Thro' bil-lows of woe and

F *a tempo* C F — D7 G *mf*

1. own green Isle, For sen - si - tive hearts and for sun - bright eyes. Then re -
 2. win - ning the sense, Nor charms us least when it most re - pels. Then re -
 3. beams of joy, The same as he look'd when he left the shore. Then re -

C

mem - ber where - ev - er your gob - let is crown'd, Thro' this world wheth - er east - ward or

G7 C

west - ward you roam, When a cup to the smile of dear wo - man goes round, Oh! re -

C Dm D G C

mem - ber the smile which a - dorns her at home.

D.S.

Fine

WHEN FIRST I SAW SWEET PEGGY (The Low Back'd Car)

Words and Music by Samuel Lover

Allegro

Piano introduction in 6/8 time, key of B-flat major. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

♩ Eb

Bb7

Eb

1. When first I saw sweet Peg - gy, 'twas on a mar - ket day; a
2. In bat - tles wide com - mo - tion, the proud and might - y Mars; with

mp

Bb7

Eb

Ab

Bb7

Eb

low back'd car she drove and sat up - on a truss of hay; but
hos - tile scythes de - mands his tythes of death in war - like cars; but

Ab

Eb

Ab

Eb

when that hay was bloom - ing grass and deck'd with flow'rs of spring. No
Peg - gy peace - ful god - dess, has darts in her bright eye, that

Ab Eb Bb Eb7

flow'r was there that could com - pare, — to the bloom - ing girl I sing! As she
knock men down in the mar - ket town, — as — right and left they fly; while she

Eb Ab Eb Ab Adim Bb

sat in her low back'd car, the man at the turn - pike bar, nev - er
sits in her low back'd car, than bat - tle more dan - g'rous far, for the

Eb Ab Eb D.S. %

ask'd for the toll but just rubb'd his auld poll, and look'd af - ter the low back'd car. —
doc - tor's art can - not cure — the heart, that is hit from the low back'd car. —

3. Sweet Peggy round her car, sir!
Has strings of ducks and geese,
But scores of hearts she slaughters,
By far out number these;
While she among her poultry sits,
Just like a turtle dove,
Well worth the cage, I do engage,
Of the blooming god of love!
While she sits in her low back'd car,
The lovers come near and far,
And envy the chicken, that Peggy is pickin'
While she sits in her low back'd car.

4. I'd rather own that car, sir!
With Peggy by my side,
Than a coach and four, and gold galore
And a lady for my bride;
For the lady would sit forminst me,
On a cushion made with taste,
While Peggy would be beside me,
With my arm around her waist
As we drove in her low back'd car,
To be married by Father Maher,
Oh, my heart would beat high,
At her glance and her sigh,
Tho' it beat in a low back'd car!

WHEN I DREAM OF OLD ERIN (I'm Dreaming Of You)

Words by Marvin Lee
Music by Leo Friedman

Andantino moderato

Piano introduction in 8/8 time, marked *mp*. The music features a melodic line in the right hand and a supporting bass line in the left hand, with a 7-finger fingering indicated.

Tenderly *p* C C+ F C

When the night - in - gale's sing - ing its sweet mel - o - dies, And the
I can see the old cot - tage, just o'er the hill there; 'Tis those

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a 7-finger fingering.

D7 G7 *poco rit*

scent of the flow - ers per - fumes the night breeze, Then I
fond rec - ol - lec - tions bring hap - pi - ness rare. Sure the

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes a 7-finger fingering and a *poco rit* marking.

C C+ F C *a tempo*

dream of my old home far o - ver the sea, By the
las - sie I love with a heart that is true, She is

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes a 7-finger fingering and an *a tempo* marking.

lake of Kil - lar - ney, Where I long to be. And I
wait - ing for some - one, While some - one waits too. And my

D7 G7 C
poco rall.

see you, it seems, wait - ing there on the shore, Where to -
love's grow - ing strong - er each day, more and more, 'Tis the

F C F6 C
mf a tempo

geth - er we stray'd in the sweet days of yore, I am think - ing, to - night, of my
same old love - sto - ry that's told o'er and o'er, So, A - cush - la my Col - leen, it

Am Am7 D7 G A7 D7 G7 C C+
poco rit p a tempo

Col - leen so true; When I dream of old E - rin, I'm dream - ing of you.
seems that you knew, When I dream of old E - rin, I'm dream - ing of you.

F C D7 G7 C
poco rall.

Chorus Andantino moderato

a tempo *mp* G D7 G7 C Cdim C

When I dream of old E - rin I'm dream - ing of you, With your

a tempo *mp*

G D7 G7 C Cdim C

sweet, rogu - ish smile and your true eyes of blue, For my

Am E E7 F C *p*

mf love, like the Sham - rock, each day strong - er grew; When I

mf *p*

Ebdim G7 C E Am *rall.* D7 G7 C

dream of old E - rin, I'm dream - ing of you.

rall. *pp*

WHERE DID YOU GET THAT HAT?

Words and Music by Jos. J. Sullivan

Moderato

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

C

1. Now how I came to get this hat 'tis
 2. If I go to the op - 'ra - house,
 3. At twen - ty one I thought I would to

C#dim

Dm

ver - y strange and fun - ny: Grand - father died and left to me his
 in the op - 'ra sea - son, there's some - one — sure to shout at me, with -
 my sweet - heart be mar - ried; The peo - ple — in the neigh - bor - hood had

G D7 G C G7 F C

prop - er - ty and mon - ey. And when the will it was read out, they
 out the slight - est rea - son. If I get to a "chow - der club," to
 said too long we'd tar - ried. So off to church we went right quick, de -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff. The lyrics are aligned with the vocal line. The chords G, D7, G, C, G7, F, and C are indicated above the vocal line.

F Dm C G7 C

told me straight and flat; If I would have his mon - ey, I must al - ways wear his hat!
 have a jol - ly spree; There's some - one in the par - ty, who is sure to shout at me:
 ter - mined to get wed; I had not long been in there, when the par - son to me said:

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. The lyrics are aligned with the vocal line. The chords F, Dm, C, G7, and C are indicated above the vocal line.

C Dm

Where did you get that hat? Where did you get that tile?

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with a grand staff. The lyrics are aligned with the vocal line. The chords C and Dm are indicated above the vocal line.

Dm

G

D7

G

Is - n't it a nob - by one, and just the prop - er style?

C

G7

C

F

C

G7

I should like to have one just the same as that! Wher-

C

F

C

G7

C

e'er I go they shout: *'Hel - lo! Where did you get that hat?"

D.C.

*Shout

WHERE THE RIVER SHANNON FLOWS

Words and Music by James L. Russell

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment includes dynamics such as *mp*, *poco rit.*, and *pa tempo*.

System 1: Chords: D, A7, D, G, D. Dynamics: *mp*.

System 2: Chords: G, D, F#7, Bm, Em7, A7. Dynamics: *poco rit.*, *pa tempo*. Lyrics: "There's a"

System 3: Chords: D, A7, D, G, D. Lyrics: "pret - ty spot in Ire - land I al - ways claim for my land, Where the let - ter I'll be mail - ing For soon will I be sail - ing, And I'll"

System 4: Chords: G, D, E7, A7, Em7, A7. Lyrics: "fair - ies and the blar - ney Will nev - er, nev - er die. It's the bless the ship that takes me To my dear old Er - in's shore. There I'll"

D A7 D G D

land of the shil - la - lah. My heart goes back there dai - ly, To the
 set - tle down for - ev - er. I'll leave the old sod nev - er, And I'll

G D F#7 Bm Em7 A7 D

girl I left be - hind me When we kissed and said good - bye. Where
 whis - per to my sweet - heart, "Come and take my name, As - thore."

G D D7 G D

dear old Shan-non's flow - ing, Where the three-leaved Sham-rock grows, Where my

G D E7 Em7 A7

heart is, I am go - ing, To my lit - tle I - rish rose. And the

D A7 D G D

mo - ment that I meet her with a hug and kiss I'll greet her, For there's

Detailed description: This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: D, A7, D, G, and D. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

G D F#m Bm Em7 A7 1. D

not a col - leen sweet - er, Where the Riv - er Shan - non flows.

Detailed description: This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, D, F#m, Bm, Em7, A7, and 1. D. The piano accompaniment includes dynamic markings 'p' and 'mp'.

D A7 D G D G

Detailed description: This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: D, A7, D, G, D, and G. The piano accompaniment continues with chords and melodic lines.

D F#7 Bm Em7 A7 2. D G Dmaj7 D

Sure no flows.

Detailed description: This system contains the fourth line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: D, F#7, Bm, Em7, A7, 2. D, G, Dmaj7, and D. The piano accompaniment includes a dynamic marking 'p'.

WHO THREW THE OVERALLS IN MISTRESS MURPHY'S CHOWDER?

Words and Music by George L. Gieffer

Bright

mf

VERSE

Bb

F7

Bb

1. Mis - tress Mur - phy gave a par - ty, just a - bout a week a -
 2. (They —) dragged the pants from out the soup, and laid them on the

mp

Gm

G7

C7

Gm7

C7

F7

Fdim

F7

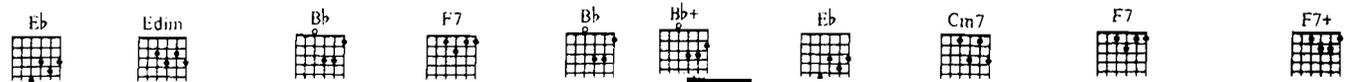
go, Ev - 'ry - thing was plen - ti - ful, the Mur - phys they're not slow. They
 floor, Each man swore up - on his life, he'd ne'er seen them be - fore, They were

Bb

F7

Bb

treat - ed us like gen - tle - men, we tried to act the same, On - ly for what
 plas - tered up with mor - tar, and were worn out at the knee, They had their man - y,



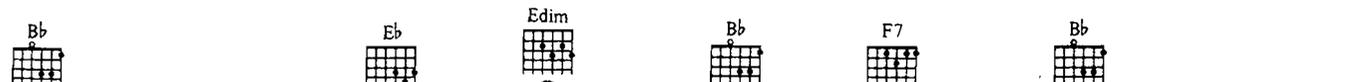
hap-pened, well it was an aw - ful shame. When Mrs. Mur-phy dished the chow-der out, she
ups and downs, as we could plain-ly see. And — when Mrs. Mur - phy she came to, she



faint - ed on the spot, She found a pair of o - ver - alls at the bot - tom of the
'gan to cry and pout, She had them in the wash that day, and for - got to take them



pot, Tim No - lan he got rip - ping mad, his eyes were bulg - ing out, He
out, Tim No - lan he ex - cused him-self, for what he said that night, So



jumped up - on the pi - an - o, and loud - ly he did shout.
we put mu - sic to the words and sung with all our might.

CHORUS

Bb F7 Bb F7 Bb F7 Bb

Who Threw The O-ver-alls In Mis-tress Mur-phy's Chow-der? No-bod - y

mp - mf

Gm7 C7 F7 Gm7 F7 Bb F7

spoke, so he shout-ed all the loud-er, It's an I-rish trick that's

Bb Eb Bb F7 Bb

true, I can lick the "mick" that threw the o-ver-alls in

Eb Ebdim Bb Gm7 F7 1. Bb F9 F7 2. Bb D.S. 3. Bb

Mis-tress Mur-phy's chow - der. der. 2. They der.

WHISTLING GYPSY ROVER

Traditional

Moderately

Introduction for piano, 4/4 time, key of G major. The piece starts with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is a simple eighth-note accompaniment. The introduction concludes with a final chord in the right hand.

Verse

G D7 G D7 G D7 G D7

Four guitar chord diagrams are shown above the first line of the verse melody. From left to right, they are: G major (open strings), D7 (open strings), G major (open strings), and D7 (open strings).

The first line of the verse melody, starting with a repeat sign. It features a melody in the right hand and a bass line in the left hand, corresponding to the G and D7 chords indicated above.

- | | | | |
|--------|--|--|-----|
| 1. The | gyp - sy ro - ver come o - ver the hill, | Bound through the val - ley so sha - dy; | He |
| 2. | left her fa - ther's ___ cas - tle ___ gate, | She left her own true ___ lov - er; | She |
| 3. | fa - ther sad - dled his fast - est ___ steed, | Roamed the ___ val - ley all o - ver; | ___ |
| 4. | came at last to a man - sion ___ fine, | Down by the ri - ver ___ Clayde; | And |
| 5. | He's no gyp - sy my fa - - ther, said she, | My lord of free - lands all o - ver; | And |

The second line of the verse melody, continuing the melody and bass line from the first line.

G D7 Bm Em Bm A7 G C G D7

Eight guitar chord diagrams are shown above the second line of the verse melody. From left to right, they are: G major, D7, Bm, Em, Bm, A7, G major, C major, G major, and D7.

The second line of the verse melody, corresponding to the chords indicated above.

- | | |
|--|---|
| whist - led and he sang till the green woods rang. | And he won the heart of a . la - dy. ___ |
| left ___ her ___ ser - vants and her es - tate, | To fol - low the gyp - sy ___ ro - ver. ___ |
| Sought ___ his ___ daugh - ter at great ___ speed, | And the WHIST-LING GYP - SY ___ RO - VER. ___ |
| there ___ was ___ mu - sic and there was wine, | For the gyp - sy and his ___ la - dy. ___ |
| I ___ will ___ stay till my dy - ing day, | With my WHIST-LING GYP - SY ___ RO - VER. ___ |

The final line of the verse melody, concluding the piece with a final chord in the right hand.

Chorus

G D7 G D7 G D7

Ah - di - do, ah - di di - da - day, Ah - di - do, ah - di -

G D7 G D7 Bm E11

day - dee; He whist - led and he sang till the green woods rang. And

Bm Am G C G

he won the heart of a la dy.

To Verse

2. She
3. Her
4. He
5. —

G Bm Am G C G

Last Time

dy. And he won the heart of a la dy.

YOUNG RORY O'MORE

Words and Music by Samuel Lover

Lively, but not too fast

Introduction for piano, 6/8 time signature, key of E-flat major. The music is marked with a forte (f) dynamic. It consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords.

VOICE E \flat

1. Young Ro - ry O'More court-ed,
2. "In - deed then" says Kathleen 'don't
3. "Arrah Kathleen, my dar-ling you've

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in E-flat major and 6/8 time. The piano accompaniment continues from the introduction. The dynamic is marked piano (p).

Vocal line and piano accompaniment for the second line of lyrics. The vocal line includes the following lyrics: "1. Kath - a - leen bawn, He was bold as a hawk, and she soft as the dawn; He 2. think of the like, For I half gave a prom - ise to sooth - er - ing Mike; The 3. *teasid* me e - nough, And I've thrash'd for your sake Din - ny Grimes and Jim Duff, And I've". The piano accompaniment includes chord markings: E \flat , A \flat , E \flat , F 7 , and B \flat .

Vocal line and piano accompaniment for the third line of lyrics. The vocal line includes the following lyrics: "1. wish'd in his heart pret - ty Kath - leen to please And he thought the best way to do 2. ground that I walk on he loves, I'll be bound," "Faith" says Ro - ry "I'd rath - er love 3. made my - self drink - ing your health, quite, a *baste*, So I think af - ter that, I may". The piano accompaniment includes chord markings: E \flat , A \flat ⁶, E \flat , and B \flat ⁷.

E♭ Cm Fm G7 Cm

1. that was to *tease*; "Now, Ro - ry, be *as - y*," sweet Kath - leen would cry, Re - proof on her lip but a
 2. you than the ground" "Now, Ro - ry, I'll cry, if you don't let me go, Sure I dream ev - 'ry night that I'm
 3. talk to the Priest. "Then Ro - ry, the rogue stole his arm round his neck, So soft and so white, without

Gm B♭7 Cm Fm G7

1. smile in her eye, "With your tricks I don't know in troth, what I'm about, Faith you've
 2. hat - ing you so!" "Oh," says Ro - ry, "that same I'm de - light - ed to hear, For
 3. free - kle or speck, And he looked in her eyes that were beam - ing with light, And he

Cm Gm B♭7 E♭ A♭

1. *teas'd* till I've put on my cloak in - side out." "O Jew - el," says Ro - ry "that
 2. *dhram*es al - ways go by *con - thrai - ries*, my dear; O Jew - el, keep dream - ing that
 3. kiss'd her sweet lips, don't you think he was right? "Now Ro - ry, leave off, sir, you'll

E♭ A♭ E♭ F B♭

1. same is the way You've *throt - ed* my heart for this man - y a day, And 'tis
 2. same till you die, Bright morn - ing will give dir - ty night the black lie, And 'tis
 3. hug me no more, That's eight times to - day that you've kissed me be - fore," "Then

E♭ A♭ E♭ A♭6 E♭ B♭ E♭ D.C.

1. *pluz'd* that I am, and why not to be sure? For 'tis all for good luck" says bold Ro - ry O'More.
 2. *pluz'd* that I am, and why not to be sure? Since 'tis all for good luck" says bold Ro - ry O'More.
 3. here goes an - oth - er" says he to "makesure, For there's luck in odd num - bers" says Ro - ry O'More.

D.C.

TOO-RA-LOO-RA-LOO-RAL (That's An Irish Lullaby)

Words and Music by J. R. Shannon

Moderately

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, and the left hand provides a bass line. The tempo is marked 'Moderately'. Dynamics include *mf* and *poco rit.*

With expression

Dm

F

C7

O - ver in Kil - lar - ney, —
Oft, in dreams, I wan - der —

Man - y years a - go, — Me
To that cot a - gain, — I

mp in sustained style

F

G7

C7

F

Mith - er sang a song to me In tones so sweet and low, Just a
feel her arms a hug - gin' me As when she held me then. And I

F B \flat F G 7 C 7 C 7 +B

Too - ra - loo - ra - loo - ral, — Hush now don't you cry! —

F B \flat

Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra -

Fdim F B \flat 1. F C 7 G 7 retard B \flat m

li, Too - ra - loo - ra - loo - ral, That's an I - rish lul - la -

F 2. F Optional ending G 7 retard B \flat C 7 F

by. loo - ral, That's an I - rish lul - la - by.

WIDOW MACHREE

Words and Music by Samuel Lover

G
Allegretto *mf* *Em* *D7* *Am7* *D* *G* *Dm* *Grit.* *C*

1. Wid-ow Ma-chree, 'tis no won-der you frown, *Och honel* Wid-ow Ma-chree, *Faith* it
 2. Wid-ow Ma-chree now the sum-mer is come, *Och honel* Wid-ow Ma-chree, When
 3. Wid-ow Ma-chree, and when win-ter comes in, *Och honel* Wid-ow Ma-chree, To be
 4. How do you know, with the com-forts I've *towld*, *Och honel* Wid-ow Ma-chree, But you're
 5. Take my ad-vice, dar-ling Wid-ow Ma-chree, *Och honel* Wid-ow Ma-chree, And

G
a tempo *Em* *D7* *Am7* *B* *Em* *C* *G*

1. ru- ins your looks, that same dir-ty black gown, *Och honel* Wid-ow Ma-chree! How
 2. ev- 'ry-thing smiles should a beau-ty look glum? *Och honel* Wid-ow Ma-chree, See the
 3. pok-ing the fire all a- lone is a sin, *Och honel* Wid-ow Ma-chree, Why the
 4. keep-ing some poor fel- low out in the *cowld*, *Och honel* Wid-ow Ma-chree, With such
 5. with my ad-vice, *faith* I wish you'd take me, *Och honel* Wid-ow Ma-chree, You'd have

Am *D7* *G* *C* *F* *B7* *Em* *C*

1. al-ter'd your air, With that close cap you wear, 'Tis de-stroy-ing your hair That should be flow-ing free, Be no
 2. birds go in pairs, And the rab-bits and hares, Why e-ven the bears Now in coup-les a-gree, And the
 3. show-el and tongs, To each oth-er be-longs, And the kit-tle sing songs Full of fam-i-ly glee, While a-
 4. sins on your head, Sure you're peace would be fled, Could you sleep in your bed With-out think-ing to see Some
 5. me to de-sire Then to stir up the fire, And sure hope is no li-ar In whis-pring to me That the

G
a tempo *Em* *D7 rit.* *Em* *Am7* *Bm* *Em* *C* *Cm* *G* *D.C.*

1. lon-ger a churl Of its black silk-en curl, *Och honel* Wid-ow Ma-chree!
 2. mute lit-tle fish Tho' they can't *spake*, they wish, *Och honel* Wid-ow Ma-chree!
 3. lone with your cup, Like a her-mit you sup, *Och honel* Wid-ow Ma-chree!
 4. ghost or some sprite, That would wake you each night, Cry-ing, *Och honel* Wid-ow Ma-chree!
 5. ghosts would de-part When you'd me near your heart, *Och honel* Wid-ow Ma-chree!

* Play the last four measures for Introduction or Interlude if desired
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WHEN IRISH EYES ARE SMILING

Words by Chauncey Olcott and Geo. Graff, Jr.
Music by Ernest R. Ball

Valse moderato espressivo

The piano introduction is in 3/4 time, marked 'Valse moderato espressivo'. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The piece starts with a forte (*mf*) dynamic and concludes with a piano (*pp*) dynamic.

C G⁷

There's a tear in your eye, And I'm wonder-ing why, For it
For your smile is a part Of the love in your heart, And it

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a grand staff. The lyrics are: "There's a tear in your eye, And I'm wonder-ing why, For it For your smile is a part Of the love in your heart, And it". The piano part includes a piano (*p*) dynamic and a tempo marking of *a tempo*. Chord symbols C and G⁷ are placed above the vocal line.

C G⁷

nev - er should be there at all. With such pow'r in your smile, Sure a
makes e - ven sun-shine more bright. Like the lin - net's sweet song, Croon-ing

The second system continues the vocal and piano accompaniment. The lyrics are: "nev - er should be there at all. With such pow'r in your smile, Sure a makes e - ven sun-shine more bright. Like the lin - net's sweet song, Croon-ing". The piano part continues with the same accompaniment style. Chord symbols C and G⁷ are placed above the vocal line.

C A⁷ D⁷ G⁷

stone you'd be - guile, So there's nev - er a tear-drop should fall. When your
all the day long, Comes your laugh - ter so ten - der and light. For the

The third system concludes the vocal and piano accompaniment. The lyrics are: "stone you'd be - guile, So there's nev - er a tear-drop should fall. When your all the day long, Comes your laugh - ter so ten - der and light. For the". The piano part continues with the same accompaniment style. Chord symbols C, A⁷, D⁷, and G⁷ are placed above the vocal line.

C G7 C

sweet lilt - ing laugh - ter's like some fair - y song, And your eyes twink - le
 spring - time of life is the sweet - est of all, There is ne'er a real

C7 F D7 ten.

bright as can be; _____ You should laugh all the while and all
 care or re - gret; _____ And while spring - time is ours through - out

G ten. D7 G G7

oth - er times smile, And now smile a smile for me. _____
 all of youth's hours, Let us smile each chance we get. _____

CHORUS C F

When I - rish eyes are smi - ling, _____ Sure it's like a morn in

C F C A7 D7

Spring. — In the lilt of I - rish laugh-ter You can hear the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a C major chord and a half note 'Spring'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The system concludes with a D7 chord.

G7 C C7

an - gels sing. — When I - rish hearts are hap - py, — All the

The second system continues the vocal line and piano accompaniment. It starts with a G7 chord and ends with a C7 chord. The piano accompaniment features a prominent bass line with a 'rit.' marking.

F C F Cdim mf *porta* C

world seems bright and gay, — And when I - rish eyes are smil -

The third system continues the vocal line and piano accompaniment. It starts with an F major chord and ends with a C major chord. The piano accompaniment includes a 'mf' dynamic marking and a 'porta' (portamento) instruction.

A7 D7 G7 1. C 2. C

p ten. ing, Sure they steal your heart a - way. When way. —

The fourth system concludes the vocal line and piano accompaniment. It starts with an A7 chord and ends with a C major chord. The piano accompaniment includes a 'p' dynamic marking and a 'rit.' marking. The system ends with a double bar line and repeat signs for first and second endings.

IF I KNOCK THE "L" KELLY

(It Would Still Be Kelly To Me)

Words by Sam M. Lewis and Joe Young
 Music by Bert Grant

Tempo di Valse moderato

Eb Cm Gm Ab Eb

Till ready

p legato

Tim-o - thy Kel - ly, who
 Tim-o - thy Kel - ly looked

Fm Bb7 Eb

owned a big store, Want-ed his name paint-ed ov - er the door,
 up at the sign, He told Pat Clan - cy "that's no name of mine,

Bb Gm Cm7

One day Pat Clan-cy, the paint-er man came, Tried to be fan-cy and
 As a sign paint-er you'll nev - er go far, You're a fine paint-er, like



mis-spelled the name; In- stead of Kel- ly with doub- le "L - Y,"
Kel- ly you are; Shame on you Clan- cy, just see what you've done,



He paint- ed Kel- ly, but one "L" was shy, Pat said, "it looks right, but
You've spoiled the name of an Ir- ish- man's son," "Don't let an "L" come bet-



I want no pay, I've reas- oned it out in my own lit- tle way."
-ween us," said Pat, "I've figur- ed it out like, a real dip- lo - mat."



If I knock the "L" out of Kel- ly, — It would still be

sfz p-f

sfz

Bb7

Fm

Bb9

Eb

Bb m

C7

Kel-ly to me; ——— Sure a sin-gle "L - Y" or a doub-le "L - Y," Should

F7

Bb7

Eb

look just the same to an Ir-ish-man's eye. Knock off an "L" from Kil-lar-ney, —

Eb7

Ab

Cdim

Eb

— Still Kil - lar-ney it al-ways will be, But if I knock the "L" out of

Eb

Bb m

C7

F7

Bb7

1 Eb

2 Eb

Bb7

Eb

Kel-ly, — Sure he'd knock the "L" out of me. If I me.

sfz *sfz* *sfz* *D.S.*

M-O-T-H-E-R**(A Word That Means The World To Me)**

Lyric by Howard Johnson

Music by Theodore Morse

Andante moderato

Piano introduction in F major, 4/4 time, marked Andante moderato. The music features a gentle melody in the right hand and a simple accompaniment in the left hand, with a dynamic marking of *f* (forte).

Andante moderato

First system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics: "I've been a-round the world, you bet, But nev-er went to school, Hard When I was but a ba-by, long be-fore I learned to walk, While". The piano accompaniment is marked *p* (piano). Chord diagrams for F, Ddim, C7, and F are provided above the vocal line.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "knocks are all I seem to get, Per-haps I've been a fool; But ly-ing in my cra-dle, I would try my best to talk: It". Chord diagrams for Bb, D7, Gm, D7, and Gm are provided above the vocal line.

Third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "still, some ed-u-ca-ted folks, sup-posed to be so swell, Would was-n't long, be-fore I spoke, and all the neigh-bors heard, My". Chord diagrams for C7, F, C7, and F are provided above the vocal line.

D7 D7-5 C A7 D7 G7 C7 Cdim

fail, if they were called up-on a sim-ple word to spell. Now if you'd like to put me to a folks were ver - y proud of me, for "Moth-er" was the word. Al-though I'll nev - er lay a claim to

C7 G9 C7 Cdim C7

test, _____ There's one dear name that I can spell the best: _____
 fame, _____ I'm sat - is - fied that I can spell the name: _____

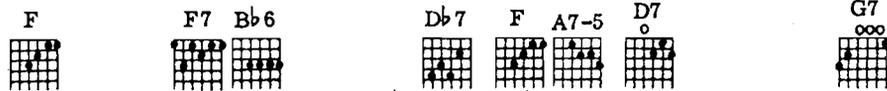
CHORUS

F Ddim Gm7 Bb m6 C7

"M" is for the mil - lion things she gave me,
 is for the mer - cy she pos - ses - ses,

F

"O" means on - ly that she's grow - ing old, _____
 means that I owe her all I own, _____



“T” is for the tears were shed to save me, “H” is for her heart of pur-est
is for her ten-der sweet ca-res-ses, is for her hands that made a



gold, ————— “E” is for her eyes, with love-light shin- ing,
home: ————— means ev-'ry thing she's done to help me,



“R” means right, and right shall al-ways be, ————— Put them all to-geth-er, they spell
means real and reg-u-lar, you see, —————



“MOTH - ER,” A word that means the world to me.

ROSES OF PICARDY

Words by Fred E. Weatherly

Music by Hayden Wood

Brightly

The first system of the musical score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-piano (*mp*) dynamic. The lyrics "She is" are written below the vocal line.

The second system continues the musical score. Above the vocal line, guitar chord diagrams are provided for each measure: Bm7, C#7, Edim/B, Bm7, Em7-5, D, G/A, A+, D, and F#7. The lyrics are: "watch - ing years fly by on the for - ev - er, pop - lars, Col - in - ette with the sea - blue eyes, She is".

The third system continues the musical score. Above the vocal line, guitar chord diagrams are provided for each measure: Bm7, C#7, Edim/B, Bm7, G#7-5, F#m, C#7, and F#. The lyrics are: "watch - ing and long - ing and wait - ing Where the long white road - way lies. And a loves to hold her lit - tle hands And look in her sea - blue eyes. And she".

Fm7-5/F# Cdim F# Fm7-5/F# C#7/F# F#6 F#

song sees the road by the pop - lars, Where they met in the by - gone years She For the

stirs in the si - lence, As the wind in the boughs a - bove,

in the pop - lars, Where they met in the by - gone years

A13 A7 D6 F/Eb A E13 A7

lis - tens and starts and trem - bles. 'Tis the first last lit - tle song of love;

first lit - tle song of the ro - ses Is the last lit - tle song she hears;

poco meno mosso. *poco rit.*

Slowly

D6 A7 A+

'Ro - ses are shin - ing in Pi - car - dy, in the hush of the sil - ver

pp

D F#7-5 B7 E6 E9

dew, Ro - ses are flow'r - ing in Pi - car - dy, but there's nev - er a rose like

mf

A7 A7sus A7 D6 A7 A+

you! And the ro - ses will die with the sum - mer - time, and our roads may be far a -

p *cresc.*

D F#7 B7 E9 A7sus A7

part, But there's one rose that dies not in Pi - car - dy! 'tis the rose that I keep in my

f poco larg.

D Bm A#dim/B Bm C#7 Edim/B Bm

heart!"

mp *a tempo*

2 A7sus A7 D

And the rose that I keep in my heart!"

ff *colla voce.* *ffa tempo*

Ped.

MACNAMARA'S BAND

Words by John J. Stamford
Music by Shamus O'Connor

Allegro moderato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with various chords and melodic lines.

1 Oh! me name is Mc - Nam-
2 Right now we are re -

F

Piano accompaniment for the first vocal line, showing chords and bass line.

ar - a, I'm the lead - er of the band, Al - though we're few in
hear - sin' for a ver - y swell af - fair, The ann - ual cel - e -

C7

Piano accompaniment for the second vocal line, showing chords and bass line.

F Dmi G7 C7 F

num - bers we're the fin - est in the land. We play at wakes and
bra - tion, all the gen - try will be there. When Gene - ral Grant to

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: F, Dmi, G7, C7, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics markings include *mf* and *mfz*.

wed - dings and at ev - 'ry fan - cy ball, And
Ire - land came he took me by the hand, Says

The second system continues the musical score with the same vocal line and piano accompaniment. The lyrics are: "wed - dings and at ev - 'ry fan - cy ball, And Ire - land came he took me by the hand, Says". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

C7 F Dmi G7 C7 F

when we play to fun - er - als we play the march from Saul,
he, "I nev - er saw the likes of Mc - Nam - ar - a's band."

The third system of the musical score features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: C7, F, Dmi, G7, C7, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Chorus



Oh! the drums go bang, and the cym - bals clang, and the horns they blaze a -



way; ————— Mc - Car - thy pumps the old ba-zoon while I the pipes do



play; And, Hen-nes-sey Ten-nes-see toot - les the flute, and the mus - ic is some - thin'



grand; ————— A cred - it to old I - re - land is Mc - Nam - ar - a's band.

F
Instrumental

C7

The first system of music consists of two staves. The treble staff begins with a whole note chord of F major, followed by a series of eighth notes and quarter notes. The bass staff provides a steady accompaniment with eighth notes.

F

The second system continues the instrumental piece with similar rhythmic patterns and chordal structures in both staves.

Gmi

D dim

The third system features a change in dynamics, marked with 'dim' and 'V' (crescendo) above the notes. The bass staff shows a more active accompaniment.

C7

dim

C7

F

1 To Verse

Fine

The fourth system includes the lyrics "Right Oh! my" and concludes with a 'Fine' marking. The music features a final chord and a dynamic marking of 'fz' (forzando).

IRELAND MUST BE HEAVEN

(For My Mother Came From There)

Words and Music by Joseph McCarthy, Howard Johnson and Fred Fisher

Andante moderato

The piano introduction consists of two staves of music. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and a simple melodic line.

Gm

D7

G7

Cm

I've oft - en heard my dad - dy speak of Ire - land's lakes and dells, The
I've pict - ured in my fond - est dreams old Ire - land's vales and rills, I

The piano accompaniment for the first line of lyrics features a melody in the right hand and a supporting bass line in the left hand. The music is in a minor key and has a slow, steady tempo.

Gm

D7

Gm

Dm

Gm

Dm Fdim

place must be like Heav - en, if it's half like what he tells; There's
see a stair - way to the sky, formed by her ver - dant hills; Each

The piano accompaniment for the second line of lyrics continues the melody and bass line from the first line, maintaining the same musical style and tempo.

Cm7 F9 Bb Fdim F7 Bb

ro - ses fair and sham - rocks there, and laugh - ing wa - ters flow, I have
 wave that's in the o - cean blue just loves to hug the shore, So if

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

Dm A7 Dm A7 Eb7 D F7

nev - er seen that Isle of Green, But there's one thing sure, I know.
 Ire - land is - n't Heav - en, then sure, it must be right next door.

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The lyrics are: "nev - er seen that Isle of Green, But there's one thing sure, I know. Ire - land is - n't Heav - en, then sure, it must be right next door."

Bb REFRAIN F7 Bbdim Bb D7 Cm7 Bbdim Bb F7

Ire - land must be Heav - en, for an an - gel came from there, I

The third system begins with a section labeled "REFRAIN". The key signature changes to B-flat major. The time signature is 4/4. The vocal line and piano accompaniment continue. The lyrics are: "Ire - land must be Heav - en, for an an - gel came from there, I". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Bb Eb Bb Db F Gm7 C7 F F7

nev - er knew a liv - ing soul one half as sweet or fair, For her

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "nev - er knew a liv - ing soul one half as sweet or fair, For her".

Bb F7 Bb G7 C7 F7 Bbdim

eyes are like the star - light, And the white clouds match her hair, Sure

The second system continues the musical score. The vocal line starts with a quarter note D5, followed by eighth notes E5, F5, and G5. The piano accompaniment features a melodic line in the right hand and sustained chords in the left hand. The lyrics are: "eyes are like the star - light, And the white clouds match her hair, Sure".

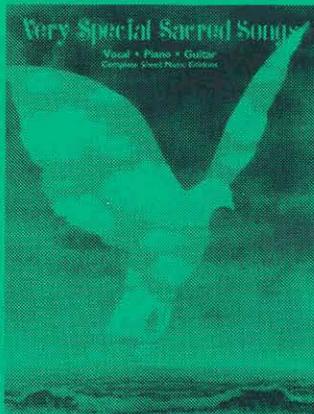
Bb F7 Bbdim Bb Fm6 G7 C9 Ebm F7 Bb

Ire - land must be Heav - en, for my moth - er came from there.

The third system concludes the musical score. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. The lyrics are: "Ire - land must be Heav - en, for my moth - er came from there." The system ends with a double bar line.

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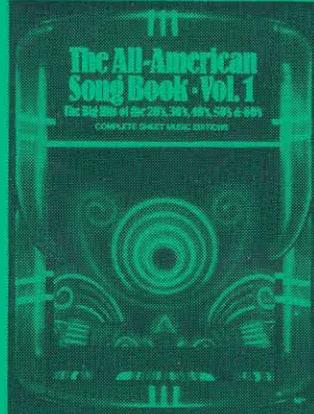
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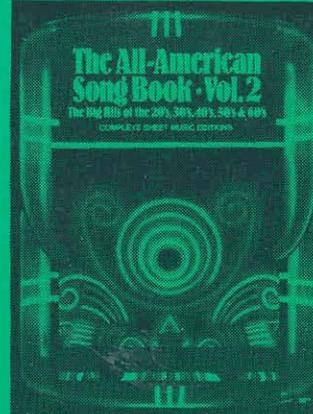


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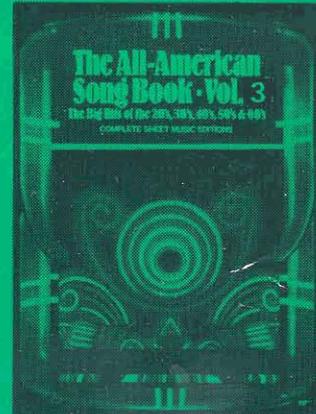


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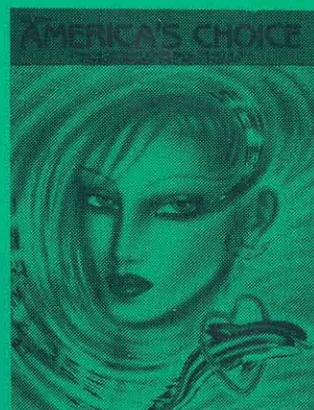
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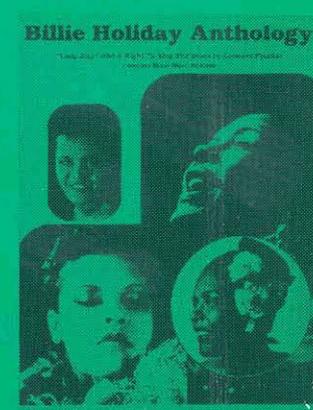
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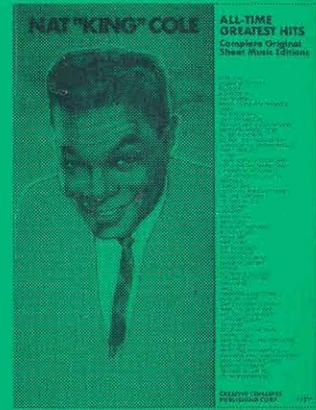


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