

Benicia
Session
Book
2nd
edition

Comprehensive Tunes List

Arran Boat Song
Ashokan Farewell
Atholl Highlanders
Banish Misfortune---(in Tripping set)
Blackthorn Stick---(in Kesh set)
Blarney Pilgrim---(in Jimmy Ward set)
Boys of Bluehill---(in California set)
Bus Stop Reel---(in Bus Stop set)
Butterfly---(in Butterfly set)
Calliope House
Captain Campbell
Carolynn's Waltz
Carolyn's Draught
Christmas Eve
Cleveland Park---(in Halloween set)
Cliffs of Moher
Coloured Aristocracy
Cook in the Kitchen---(in Jimmy Ward set)
Cooley's Reel---(in Cooley's set)
Crested Hens
Croppie's March
Crows are Coming Home---(in Geese set)
Cup of Tea---(in Cooley's set)
Daydream---(in Hoppity set)
Drops of Brandy
Drowsy Maggie
Earl's Chair
Fairie's Hornpipe
Farewell to Ireland
Father Kelly's---(in Silver Spear set)
Fig for a Kiss
First House in Connaught
Fisher's Hornpipe---(in Galway set)
Foggy Dew
Frieze Britches
Galway Hornpipe---(in Galway set)
Gary Owen's Jig---(in Gary Owen set)
Gavin's Hornpipe
Glen Cottage---(in John Ryan set)
Gobby O---(in Gary Owen set)
Green Mountain---(in Maid set)
Harvest Home---(in California set)
Hoppity Hornpipe---(in Hoppity set)
Irish National Anthem
Irish Washerwoman---(in Gary Owen set)
Jig of Slurs
Jimmy Ward's Jig---(in Jimmy Ward set)

John Ryan's Polka---(in John Ryan set)
Julia Delaney
Jump at the Sun---(in Halloween set)
Kesh Jig---(in Kesh set)
Kid on the Mountain---(in Butterfly set)
Kilmaley---(in Maid set)
King of the Faeries---(in Rights of Man set)
Lark in the Morning
Lilting Banshee---(in Kesh set)
Liverpool Hornpipe---(in Galway set)
Maid Behind the Bar---(in Maid set)
Merry Blacksmith
Miss McLeod's Reel
Miss Monaghan---(in Silver Spear set)
Morgan Magan
Mug of Brown Ale
Munster Buttermilk
Munster Cloak
Musical Priest
Off She Goes---(in Lisdoonvarna set)
Off to California---(in California set)
One Too Many---(in Halloween set)
Out on the Ocean---(in Tripping set)
Planxty Hewlett
Rakes of Mallow---(in John Ryan set)
Rambling Pitchfork
Rights of Man---(in Rights of Man set)
Road to Lisdoonvarna---(in Lisdoon set)
Rolling Waves
Sailor's Hornpipe
Scotland the Brave
Si Bheag si Mhor
Silver Spear---(in Silver Spear set)
Silvia's Fancy
Ships Are Sailing
Soldier's Joy
Spootiskerry Reel---(in Bus Stop set)
Stack of Wheat---(in Rights of Man set)
St. Anne's Reel
Star Above the Garter
Star of Munster
Swallowtail Jig---(in Lisdoonvarna set)
Tripping up the Stairs---(in Tripping set)
Trip to Durrow
Warts and All---(in Hoppity set)
Wild Geese---(in Geese set)
Wind that Shakes the Barley---(in Bus Stop)
Wise Maid---(in Cooley's set)

First, a big thanks to Dave Kail for putting so many of these tunes into Muscores manually. It's not an easy task. I know, because I've done the rest.

Second, these tunes are mostly traditional and public domain. The purpose of this book is not to make money, but to get rid of reams of loose paper to allow people more ease in playing the tunes for fun. If you have been charged for a copy of this book, it's only to cover the cost of printing and binding.

This book is the way *I* want it. Everybody has their own way of organizing the tunes and songs. This way makes the most sense for me. If you want it done differently, go to the website and print the PDF files yourself. You'll neither be the first nor last to do so. You can find them at:

www.beniciassession.org/conc8

Finally, I would like to dedicate this book to friends who are no longer around to play. Those would be:

James Pecorella
North Bay Bil
Lin Billostas
Jeanie Johnson

Please don't add to that list. It's no fun for the rest of us.

--Rich Adams, 2020

Tunes

Arran Boat Song

waltz in E minor

traditional



Em D Em D Em

9 Em C G D Em C Bm Em Em

18 C G D Em D Em

The musical score for 'Arran Boat Song' is written in E minor, 3/4 time. It consists of three staves of music. The first staff contains measures 1-8 with chords Em, D, Em, D, Em. The second staff contains measures 9-17 with chords Em, C, G, D, Em, C, Bm, Em, Em. The third staff contains measures 18-24 with chords C, G, D, Em, D, Em.

Ashokan Farewell

waltz in D major

Jay Ungar



D D7 G Em D F#m G A

9 D D7 G Em D (Bm) A D

17 (Bm) G D G A

25 D C G D (Bm) A D

The musical score for 'Ashokan Farewell' is written in D major, 3/4 time. It consists of four staves of music. The first staff contains measures 1-8 with chords D, D7, G, Em, D, F#m, G, A. The second staff contains measures 9-16 with chords D, D7, G, Em, D, (Bm), A, D. The third staff contains measures 17-24 with chords (Bm), G, D, G, A. The fourth staff contains measures 25-32 with chords D, C, G, D, (Bm), A, D.

Atholl highlanders

jig in A major



Musical score for "Atholl highlanders" in A major, 6/8 time. The score consists of four staves of music. Above the first staff are the notes A, A, E, A, E, A, A, E, A, D, E, A. Above the second staff are the notes A, D, A, E, A, D, A, D, E, A. Above the third staff are the notes A, E, A, A, D, E, A. Above the fourth staff are the notes A, D, A, G, A, D, A, D, E, A. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Calliope House

jig in D major

Dave Richardson



Musical score for "Calliope House" in D major, 6/8 time. The score consists of four staves of music. Above the first staff are the notes D, G, A, D, A7. Above the second staff are the notes D, G, A, D, A, D. Above the third staff are the notes G, A, D, A7. Above the fourth staff are the notes D, G, A, D, A, D. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Carolynn's Waltz

waltz in D major

Barbara McOwen

$\text{♩} = 120$ D

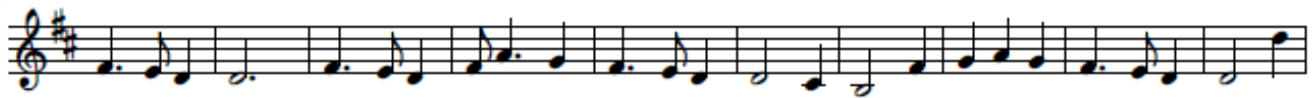
Bm G A



9 D A A7 D Bm Em A



17 D Bm G A D



27 A D G A D G



36 D A D Em A G A D Bm



45 G D A A7 D G D A



54 D Em A G A D Bm G



62 D G A G Em A D



reel in G major

jig in A dorian

The Rose Tree

G major

Am G Am

7 G Am G

13 Am G Am

19 G Am Em G Em Am

Coloured Aristocracy

cakewalk in G major

traditional circa 1890

Chords: G, Em, C, G, A, D, G, Em, C, G, D, G, Em, C, G, C, G, C, G, D, G

Crested Hens

waltz in E Dorian

Gilles Chabenat

Chords: Em, Bm, Em, Bm, Em, Am, C, B, Em, Am, C, Bm, Em, Em

Croppie's March

march in D major

traditional

Musical score for Croppie's March, march in D major, traditional. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is accompanied by chords: D, A, G, D, A7, Bm, D, A, G, Bm, A, Bm, G, A, Bm, G, G, A, Bm, D, A7, Bm, D, A, D.



Drops of Brandy

slip jig in D major

(Ireland)

Musical score for Drops of Brandy, slip jig in D major, (Ireland). The score is written in treble clef with a key signature of two sharps (F# and C#) and a 9/8 time signature. The melody is accompanied by chords: D, A, D, G, D, D, A, D, G, D.



Drowsy Maggie

reel in D major

traditional

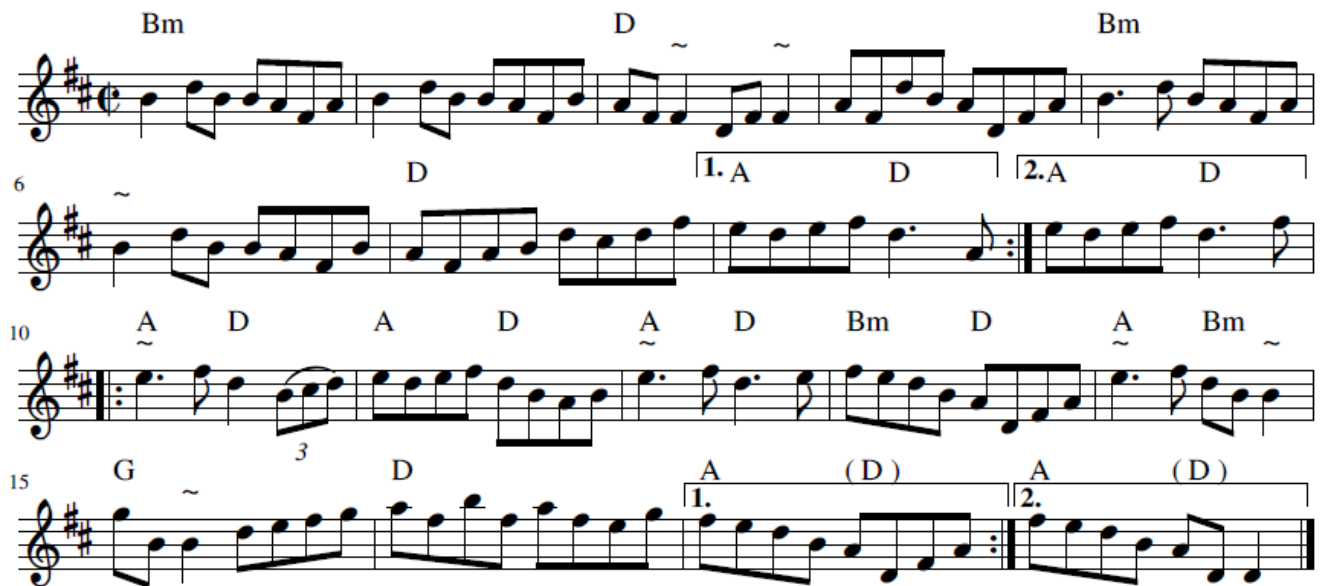


Musical score for Drowsy Maggie, a reel in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: Em, D, Em, G, D, D, A, D, G, D, A, Em, D, A, D, G, D, Em, D. The score is divided into three systems, with measures 5 and 9 marked at the beginning of the second and third systems respectively. The piece ends with a double bar line.

Earl's Chair

reel in D major

(Ireland)



Musical score for Earl's Chair, a reel in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: Bm, D, Bm, D, A, D, A, D, A, D, Bm, D, A, Bm, G, D, A, (D), A, (D). The score is divided into four systems, with measures 6, 10, and 15 marked at the beginning of the second, third, and fourth systems respectively. The piece includes a first ending (1. A D) and a second ending (2. A D). The score ends with a double bar line.

Fairies' Hornpipe

hornpipe in G major

(Ireland)

G D G Am C D G C D G

Am D G G D G Am C

D G D G Am D G G

3 3

1. 2.

3 3

Detailed description: This block contains the first 12 measures of the 'Fairies' Hornpipe' in G major. The music is written in 4/4 time. Measures 1-6 are on the first staff, measures 7-12 on the second staff. Chords are indicated above the notes. There are first and second endings at measures 10-11 and 12-13. Trills are marked with a '3'.

Farewell to Ireland

reel in A dorian

(Ireland)

Am G Am G Am Am G

Em G Am Am G Am

G Am Am G Am G Em Am

Am G Am G 3 Am A3m G

Am G Em Am A G A

G3 A3 A G G Am G Em Am

3 3

Detailed description: This block contains the first 32 measures of the 'Farewell to Ireland' reel in A dorian. The music is written in 4/4 time. Measures 1-6 are on the first staff, measures 7-12 on the second staff, measures 13-18 on the third staff, measures 19-24 on the fourth staff, and measures 25-32 on the fifth staff. Chords are indicated above the notes. There are first and second endings at measures 10-11 and 12-13. Trills are marked with a '3'.

Fig for a Kiss

slip jig in E minor

(Ireland)

Musical score for 'Fig for a Kiss', a slip jig in E minor. The score is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. It consists of three staves of music. Chords are indicated above the notes: Em, D, Em, G, D, Em on the first staff; Em, D, Em, G, D on the second staff; and Em, D, Em, D, Em, G, D, Em on the third staff. The piece ends with a double bar line.

First House in Connaught

reel in G major

traditional

Musical score for 'First House in Connaught', a reel in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. Chords are indicated above the notes: G, D on the first staff; G, D, G, D, G on the second staff; D, G on the third staff; and D, G, D, G on the fourth staff. The piece includes triplets and first/second endings, marked with '3', '1.', and '2.'. The piece ends with a double bar line.

Foggy Dew

ballad in E minor

traditional Irish

Em D Bm G C Em

7 D Bm G C Em G D G

12 Em D C Em D Bm G C Em

Frieze Britches

jig in D mixolydian

(Ireland)

D A D C (A) D A D C/A A

8 D D C (A) D

15 C A D D C C A C/D D C

22 C A D D A

29 D D A D D A D

35 C (A) D A D C/A A D

Gavin's Hornpipe

hornpipe in D major

Traditional

D A D A

(second time harmony)

5 D A D A D

9 G D A

13 D G D A

1. D

17 2. D A D A D

Irish National Anthem

(The Soldier's Song)

Peadar Kearny

D G D A G A

9 D G D A G A G

17 D A A7 D G Bm D A D

Jig of Slurs

jig in D Major

D G D G (D) A D G D G A D

10 D G A D G A D

19 G D G G D G G D G Em D Em

28 G Em G Em G Em Bm D

Julia Delaney

reel in D minor

(Ireland)

Dm C Dm Dm C Dm C Dm

7 Dm 1. C Dm 2. Am Dm F C Bb

13 Am F C Bb Am 1. C Dm 2. Am Dm

Lark in the Morning

jig in D major

Musical score for 'Lark in the Morning', a jig in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It consists of four staves of music. Above the staves, the following chords are indicated: D, G, D, A, G, D, G, D, A, G (first staff); D, G, D, D, A, D, G, D, G, A (second staff); D, A, D, G, D, A (third staff); and D, A, D, D, A, G, D, A, D, D, G, A (fourth staff). The melody is characterized by eighth and sixteenth notes, with repeat signs at the beginning and end of the piece.

Merry Blacksmith

reel in D major

(Ireland)

Musical score for 'Merry Blacksmith', a reel in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It consists of three staves of music. Above the staves, the following chords are indicated: D, A, D, A, D, G, A, D, A, D, A (first staff); D, G, A, D, A, D, D, (A), D, A, D (second staff); and G, A, D, (A), D, A, D, G, A, D, A, D (third staff). The melody includes first and second endings, marked with '1.' and '2.' and repeat signs.

Miss McLeod's Reel

reel in D major

(Scotland, Ireland)

Musical score for 'Miss McLeod's Reel', a reel in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It consists of three staves of music. Above the staves, the following chords are indicated: D, A, D (first staff); G, D, A, D (second staff); and A, D, G, D, A (third staff). The melody is composed of eighth and sixteenth notes, with repeat signs at the beginning and end of the piece.

Morgan Magan

harp composition in G major

Turlough O'Carolan

Sheet music for Morgan Magan, a harp composition in G major by Turlough O'Carolan. The piece is in 2/4 time and consists of 32 measures. The key signature is one sharp (F#).

Chords indicated above the staff:

- Measures 1-4: G, Am/C, D, G, D, G
- Measures 5-8: D, C, D, G, D, G, C, Am, D, C, D
- Measures 9-12: G, D, G, G, C, D
- Measures 13-16: G, C, G, C, G, D, C, D
- Measures 17-20: G, C, C, D, G, D, G, G

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs with first and second endings in measures 13-14 and 29-30.

Mug of Brown Ale

jig in A dorian

traditional

Sheet music for Mug of Brown Ale, a traditional jig in A dorian. The piece is in 6/8 time and consists of 16 measures. The key signature is one sharp (F#).

Chords indicated above the staff:

- Measures 1-4: Am, G, Am, G, Am
- Measures 5-8: Am, G, Am, G, Am

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs in measures 1-2 and 13-14.

Munster Buttermilk I

jig in D major

(Ireland)

6

11

17

22

Munster Cloak

waltz in G major

traditional Irish

The guitar solo is written on two staves in G major and 2/4 time. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The notes are as follows:

- Measure 1: G4 (quarter), A4-B4 (eighths), C5 (quarter)
- Measure 2: A4 (quarter), G4-F#4 (eighths), E4 (quarter)
- Measure 3: D4 (quarter), C4-B3 (eighths), A3 (quarter)
- Measure 4: G3 (quarter), F#3-E3 (eighths), D3 (quarter)
- Measure 5: C3 (quarter), B2-A2 (eighths), G2 (quarter)
- Measure 6: F#2 (quarter), E2-D2 (eighths), C2 (quarter)
- Measure 7: B1 (quarter), A1-G1 (eighths), F#1 (quarter)
- Measure 8: E1 (quarter), D1-C1 (eighths), B0 (quarter)
- Measure 9: A0 (quarter), G0-F#0 (eighths), E0 (quarter)
- Measure 10: D0 (quarter), C0-B0 (eighths), A0 (quarter)
- Measure 11: G0 (quarter), F#0-E0 (eighths), D0 (quarter)
- Measure 12: C0 (quarter), B0-A0 (eighths), G0 (quarter)
- Measure 13: F#0 (quarter), E0-D0 (eighths), C0 (quarter)
- Measure 14: B0 (quarter), A0-G0 (eighths), F#0 (quarter)
- Measure 15: E0 (quarter), D0-C0 (eighths), B0 (quarter)
- Measure 16: A0 (quarter), G0-F#0 (eighths), E0 (quarter)

Musical Priest

reel in B minor

(Ireland)

Musical score for 'Musical Priest', a reel in B minor. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of three staves of music. Chords are indicated above the notes: Bm, A, Bm, A/F#m, Bm, D on the first staff; A, Bm, D, A, F#m, D, A on the second staff; and Bm, G, A, Bm, Bm, A, Bm, A, Bm on the third staff. The piece includes repeat signs and a final double bar line.

Planxty Hewlett

harp waltz in D major

Turlough O'Carolan

Musical score for 'Planxty Hewlett', a harp waltz in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves of music. Chords are indicated above the notes: D, A, Bm, G, D, G, D on the first staff; D, Em, G, D on the second staff; and A, Bm, G, D, G, D on the third staff. The piece includes repeat signs and a final double bar line.

Rambling Pitchfork

jig in D major

traditional Irish

Musical score for 'Rambling Pitchfork', a jig in D major. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of four staves of music. Chords are indicated above the notes: D, G, D, G, D on the first staff; G, D, G, D on the second staff; D, A, D, A, D, A, G, D on the third staff; and A, D, Am, G, D on the fourth staff. The piece includes repeat signs and a final double bar line.

Rolling Waves

jig in D major

traditional

Rolling Waves is a jig in D major, 6/8 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a repeat sign and a double bar line. The melody is written in eighth notes. Chords D, A, and D are indicated above the first staff. The second staff starts at measure 6 and continues the melody. Chords G, D, A, and D are indicated above. The third staff starts at measure 12 and continues the melody. Chords A, D, G, D, and A are indicated above. The piece ends with a double bar line.

Sailor's Hornpipe

nautilus hornpipe in G major

Traditional

Sailor's Hornpipe is a nautilus hornpipe in G major, 2/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign and a double bar line. The melody is written in eighth notes. Chords G, Am, D, G, C, and D are indicated above. The second staff starts at measure 8 and continues the melody. Chords G, D, G, C, and A are indicated above. The third staff starts at measure 14 and continues the melody. Chords D, G, C, D, G, D, G, and G are indicated above. The piece ends with a double bar line.

Scotland the Brave

march in G major

traditional

Scotland the Brave is a march in G major, 2/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign and a double bar line. The melody is written in eighth notes. Chords G, C, G, D, and G are indicated above. The second staff starts at measure 12 and continues the melody. Chords C, G, D, G, D, G, Bm, and C are indicated above. The third staff starts at measure 24 and continues the melody. Chords D, G, C, G, D, and G are indicated above. The piece ends with a double bar line.

Ships Are Sailing

reel in E minor

traditional

Em D Em

5 D Em D Em D Em

10 Em D Em D Em

15 D G D Em

Si Bheag si Mhor

harp composition in D major

Turlough O'Carolan

D G D G A D G D

6 A D G A D D G D A D

12 Bm G D G D G A D D

Silvia's Fancy

In memory of Silvia Frost

Mark Saul



Musical score for "Silvia's Fancy" in D major, 3/4 time. The score consists of five staves of music. Chords are indicated above the notes: D, G, D, Bm, D, A, D, G, D, Bm, D, A, D, G, D, G, A, D, G, Bm, Em, Bm, G, A, D, G, Bm, D, A, G, D. The piece includes a repeat sign with first and second endings at measures 10-11 and 19-20.

Soldier's Joy

hornpipe in D major

(Ireland)



Musical score for "Soldier's Joy" in D major, 4/4 time. The score consists of three staves of music. Chords are indicated above the notes: D, A, D, D, A, D, D, A, D, G, A, D, A, D, A, D. The piece includes a repeat sign with first and second endings at measures 7-8 and 13-14.

St Anne's Reel

reel in D major

Traditional

Musical score for St Anne's Reel in D major. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'reel'. The score consists of four staves of music. The first staff begins with a D major chord (D) and contains a triplet of eighth notes. The second staff begins with a D major chord (D) and contains a triplet of eighth notes. The third staff begins with a D major chord (D) and contains a triplet of eighth notes. The fourth staff begins with a D major chord (D) and contains a triplet of eighth notes. The score includes various chords: D, G, A7, Em, and A7. The key signature is D major (two sharps). The tempo is marked 'reel'. The score is written in treble clef.

Star above the Garter

jig in D mixolydian

(Ireland)

Musical score for Star above the Garter in D mixolydian. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'jig'. The score consists of two staves of music. The first staff begins with a D mixolydian chord (D) and contains a triplet of eighth notes. The second staff begins with a D mixolydian chord (D) and contains a triplet of eighth notes. The score includes various chords: G, D, C, D, G, D, C, D, G, D, G, C, D. The key signature is D mixolydian (one sharp). The tempo is marked 'jig'. The score is written in treble clef.

Star of Munster

reel in A dorian

(Ireland)

Musical score for Star of Munster in A dorian. The score is written in treble clef with a key signature of no sharps or flats. The tempo is marked 'reel'. The score consists of three staves of music. The first staff begins with an A dorian chord (Am) and contains a triplet of eighth notes. The second staff begins with an A dorian chord (Am) and contains a triplet of eighth notes. The third staff begins with an A dorian chord (Am) and contains a triplet of eighth notes. The score includes various chords: Am, G, Am, G, Am, Am, G, Am, G, Am, G. The key signature is A dorian (no sharps or flats). The tempo is marked 'reel'. The score is written in treble clef.

Trip to Durrow

reel in D major

(Ireland)

The musical score for 'Trip to Durrow' is written in D major (one sharp) and 4/4 time. It consists of four staves of music. The first staff contains measures 1 through 6, with chord annotations D, D, G, G, G, A, D, D, G. The second staff contains measures 7 through 12, with chord annotations G, G, A, D, D, A. The third staff contains measures 13 through 18, with chord annotations D, A, G, A, D, D, A, G. The fourth staff contains measures 19 through 24, with chord annotations G, G, A, D, D, G, G, G, A, D. The score includes various musical notations such as treble clefs, key signatures, and measure numbers (7, 13, 19). There are also triplets indicated by a '3' over a group of notes.

Sets

Bus Stop Reel

reel in A minor

Anita Anderson

Musical score for Bus Stop Reel in A minor. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes. The chords are indicated above the staff: Am, G, Am, C, G, Am, G, F, G, Am, Am, C, D, E, Am, G, Em, G, Am. The score is divided into three systems, with measures 6, 12, and 18 marked at the beginning of each system.

Spootiskerry

reel in G major

Ian Burns (Scotland)

Musical score for Spootiskerry in G major. The score is written in treble clef with a key signature of one sharp (F-sharp) and a common time signature (C). The melody is composed of eighth and sixteenth notes. The chords are indicated above the staff: G, C, G, D, G, C, D, G, Em, C, G, D, Em, C, G, D, G, C, D, G. The score is divided into three systems, with measures 7, 14, and 20 marked at the beginning of each system. There are first and second endings indicated by bracketed numbers 1 and 2.

Wind That Shakes the Barley

reel in D major

traditional Irish

Musical score for Wind That Shakes the Barley in D major. The score is written in treble clef with a key signature of two sharps (F-sharp and C-sharp) and a common time signature (C). The melody is composed of eighth and sixteenth notes. The chords are indicated above the staff: D, G, D, A, G, D, A, D, G, A, D, G, D, A, D, A, G. The score is divided into three systems, with measures 5 and 10 marked at the beginning of each system. There are first and second endings indicated by bracketed numbers 1 and 2.

Butterfly

slip jig in E minor

(Ireland)

Em C D Em D Em C D G D

5 Em C G Em C D Em C G D

9 Em C Em D Em C G D

Musical notation for 'Butterfly' in E minor, 3/8 time. The piece consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has one sharp (F#) and the time signature is 3/8. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with a repeat sign at the end of the third staff.

Kid on the Mountain

slip jig in E minor

(Ireland)

13 Em G D

17 G D G D G D G D

21 Em D Em G D

25 Em (G) Em D Em (G) D

29 Em (G) Em D G D G D

33 C D G G C D G D

Musical notation for 'Kid on the Mountain' in E minor, 3/8 time. The piece consists of six staves of music. The first staff contains measures 13-16, the second staff contains measures 17-20, the third staff contains measures 21-24, the fourth staff contains measures 25-28, the fifth staff contains measures 29-32, and the sixth staff contains measures 33-36. The key signature has one sharp (F#) and the time signature is 3/8. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with a repeat sign at the end of the sixth staff.

Cooley's Reel

reel in E dorian

traditional

Em D Em

7 D G D Em D Em Em D

13 Em D G D Em D Em

The score for Cooley's Reel is in E Dorian (one sharp, E major key signature). It consists of three staves of music. The first staff begins with a repeat sign and a key signature change to E Dorian. The second staff starts at measure 7 and includes first and second endings. The third staff starts at measure 13 and also includes first and second endings. Chord symbols are placed above the notes: Em, D, Em, D, G, D, Em, D, Em, Em, D, Em, D, G, D, Em, D, Em.

Cup of Tea

reel in D major

traditional

Em D Em

7 D D A D Em D G A D

13 D G D A D G A D D A

19 D G A D A G A D

The score for Cup of Tea is in D major (two sharps). It consists of four staves of music. The first staff begins with a key signature change to D major. The second staff starts at measure 7 and includes a triplet. The third staff starts at measure 13 and includes a triplet. The fourth staff starts at measure 19 and includes a triplet. Chord symbols are placed above the notes: Em, D, Em, D, D, A, D, Em, D, G, A, D, D, G, D, A, D, A, G, A, D.

Wise Maid

reel in D major

traditional

D A D A D

7 A G D G D A D A

13 D A G D A G D D A D D A D

The score for Wise Maid is in D major (two sharps). It consists of three staves of music. The first staff begins with a key signature change to D major. The second staff starts at measure 7 and includes first and second endings. The third staff starts at measure 13 and includes first and second endings. Chord symbols are placed above the notes: D, A, D, A, D, A, G, D, G, D, A, D, A, D, A, D, D, A, D, D, A, D.

Galway Hornpipe

hornpipe D major

(Ireland, Scotland)

D A (G) D G A D

6 A G D A D D G

11 A (G) A D G D A D

Liverpool Hornpipe

hornpipe D major

(Ireland, Scotland, England)

D G A G D A D

6 G A D A D D A G D

11 G D A D G A D A D

Fisher's Hornpipe

hornpipe D major

(Ireland)

D G D G D G D A D G

6 D G D A D A D

11 A Em A G D G A D

Gary Owen's Jig

jig G major

Traditional Celtic

Chords: G, D, G, D, G, D, D, G, C, D, D

Gobby O

Traditional

Chords: Am, G, Am, Em, Am, Am, Am, Em, D, C, G, Am, Dm, Am, Em, Am

Irish Washerwoman

(Ireland)

Chords: G, Am, C, D, G, C, D, G, G, G, D, C, G, C, G, C, D, G, G

Jump at the Sun

jig in E minor

John Kirkpatrick (England)

Em Am B Em Am B Em

9 Em B Em B Em B Em Am B Em

The first system of music for 'Jump at the Sun' consists of two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The key signature is one sharp (F#), and the time signature is 6/8. The music is a jig in E minor. Chords are indicated above the notes: Em, Am, B, Em, Am, B, Em in the first system, and Em, B, Em, B, Em, B, Em, Am, B, Em in the second system.

One Too Many

jig in A dorian

(England)

Am G Am G Am E Am G Am G Am

25 Am G D G Am G Am G Am

The first system of music for 'One Too Many' consists of two staves. The first staff contains measures 17 through 24, and the second staff contains measures 25 through 32. The key signature is one sharp (F#), and the time signature is 6/8. The music is a jig in A dorian. Chords are indicated above the notes: Am, G, Am, G, Am, E, Am, G, Am, G in the first system, and Am, G, D, G, Am, G, Am, G, Am in the second system.

Cleveland Park

jig in E minor

Ivan Drever

Em C A D Em C D Em

41 Em Am Em C Em B Em Am Em C Em B Em

49 Am Em C Em B Em C D Em

The first system of music for 'Cleveland Park' consists of two staves. The first staff contains measures 33 through 40, and the second staff contains measures 41 through 48. The key signature is one sharp (F#), and the time signature is 6/8. The music is a jig in E minor. Chords are indicated above the notes: Em, C, A, D, Em, C, D, Em in the first system, and Em, Am, Em, C, Em, B, Em, Am, Em, C, Em, B, Em in the second system. The third system contains measures 49 through 56, with chords Am, Em, C, Em, B, Em, C, D, Em.

Hoppity Hornpipe

hornpipe in G major

Rich Adams

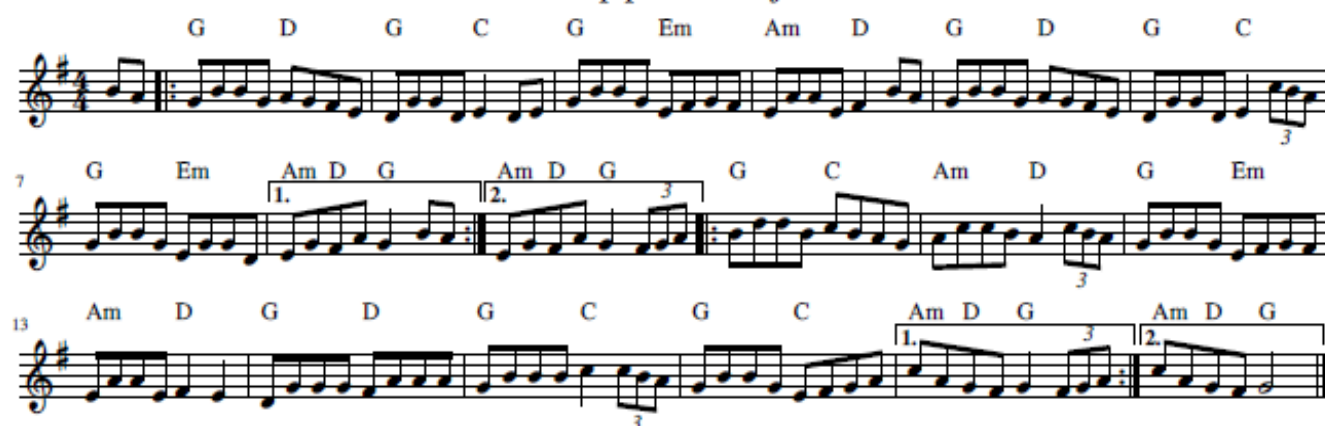


Musical score for Hoppity Hornpipe, hornpipe in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-11, and the third staff contains measures 12-16. The melody is characterized by eighth and sixteenth notes, often beamed together in groups of three. Chords are indicated above the notes: G, D, G, C, G, D, G, Am, G, D, G, D, C, G, Am, G, Am, D, G, D, G. Measure numbers 6, 12, and 18 are indicated at the start of their respective staves. There are repeat signs at the end of measures 11 and 16.

Daydream

hornpipe in G major

Rich Adams

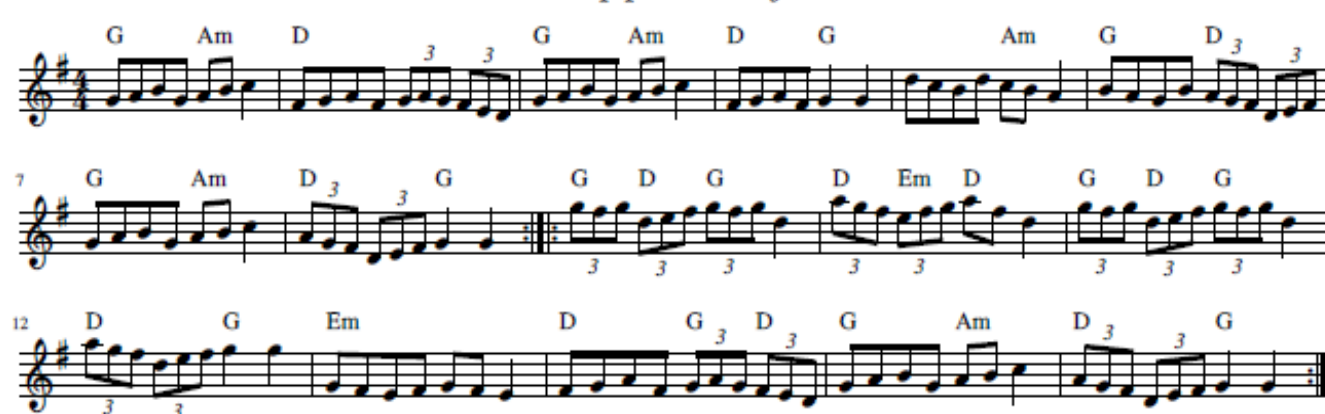


Musical score for Daydream, hornpipe in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The melody features eighth and sixteenth notes, often beamed together in groups of three. Chords are indicated above the notes: G, D, G, C, G, Em, Am, D, G, D, G, C, G, Em, Am, D, G, Em, Am, D, G, D, G, C, G, C, Am, D, G, Am, D, G. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. There are repeat signs at the end of measures 12 and 18.

Warts and All

hornpipe in G major

Rich Adams



Musical score for Warts and All, hornpipe in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff contains measures 1-6, the second staff contains measures 7-12, and the third staff contains measures 13-18. The melody is composed of eighth and sixteenth notes, frequently beamed in groups of three. Chords are indicated above the notes: G, Am, D, G, Am, D, G, Am, G, D, G, D, Em, D, G, D, G, D, G, Em, D, G, D, G, Am, D, G. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. There are repeat signs at the end of measures 12 and 18.

Jimmy Wards Jig

jig in G major

traditional



Jimmy Wards Jig is a traditional jig in G major, 8/8 time. The score consists of three staves of music. The first staff contains measures 1 through 6, with notes G, C, G, C, D, G, C, G. The second staff contains measures 7 through 12, with notes C, G, D, D, C, G, D, C, G. The third staff contains measures 13 through 18, with notes D, C, G, D, C, D, D, D. The piece concludes with a double bar line and repeat signs.

Blarney Pilgrim

jig in G major

traditional



Blarney Pilgrim is a traditional jig in G major, 8/8 time. The score consists of three staves of music. The first staff contains measures 1 through 8, with notes G, D, C, G, D, C, G, D. The second staff contains measures 9 through 16, with notes G, D, G, D, G, D, D, C. The third staff contains measures 17 through 24, with notes D, G, C, D, G, C, G, C. The piece concludes with a double bar line and repeat signs.

Cook in the Kitchen

jig in G major

traditional



Cook in the Kitchen is a traditional jig in G major, 8/8 time. The score consists of three staves of music. The first staff contains measures 1 through 8, with notes G, F, G, D, G, F, C, D, G. The second staff contains measures 9 through 15, with notes G, D, C, D, G, D, C, D. The third staff contains measures 16 through 24, with notes G, D, C, D, G, C, D, C, D, G. The piece concludes with a double bar line and repeat signs.

John Ryan's Polka

polka in D major

(Ireland)

10

D G D G A D G D A D D

1. 2.

D G D A D G D A D D

1. 2.

Detailed description: This musical score is for 'John Ryan's Polka' in D major, 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Above the staff, the following chords are indicated: D, G, D, G, A, D, G, D, A, D, D. The first staff ends with a double bar line and a repeat sign. The second staff begins with a bass clef and a measure rest marked '10'. The melody continues in eighth and sixteenth notes. Above the staff, the following chords are indicated: D, G, D, A, D, G, D, A, D, D. The second staff also ends with a double bar line and a repeat sign. Both staves have first and second endings marked '1.' and '2.'.

Rakes of Mallow

polka in G major

(Scotland, England)

9

G D G C D G

G D G C D G

Detailed description: This musical score is for 'Rakes of Mallow' in G major, 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Above the staff, the following chords are indicated: G, D, G, C, D, G. The first staff ends with a double bar line and a repeat sign. The second staff begins with a bass clef and a measure rest marked '9'. The melody continues in eighth and sixteenth notes. Above the staff, the following chords are indicated: G, D, G, C, D, G. The second staff also ends with a double bar line and a repeat sign.

Glen Cottage

polka in A dorian

(Ireland)

9

Am G Am G Am G Em G Am

Am Am G D Am Em G Am

Detailed description: This musical score is for 'Glen Cottage' in A dorian, 2/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Above the staff, the following chords are indicated: Am, G, Am, G, Am, G, Em, G, Am. The first staff ends with a double bar line and a repeat sign. The second staff begins with a bass clef and a measure rest marked '9'. The melody continues in eighth and sixteenth notes. Above the staff, the following chords are indicated: Am, Am, G, D, Am, Em, G, Am. The second staff also ends with a double bar line and a repeat sign.

Kesh Jig

jig in G major

traditional Irish

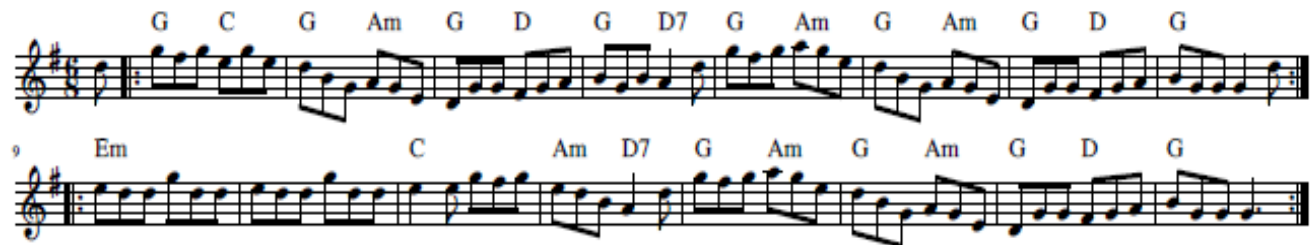


Musical score for Kesh Jig, a jig in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three staves of music. Above the first staff are the chords G, D, C, G, C, D, G, D. Above the second staff are the chords C, G, D, G, D, G, C, G. Above the third staff are the chords D, G, C, G, C, D, G. The music features a mix of eighth and sixteenth notes, with a repeat sign and first/second endings indicated on the second staff.

Blackthorn Stick

jig in G major

traditional Irish

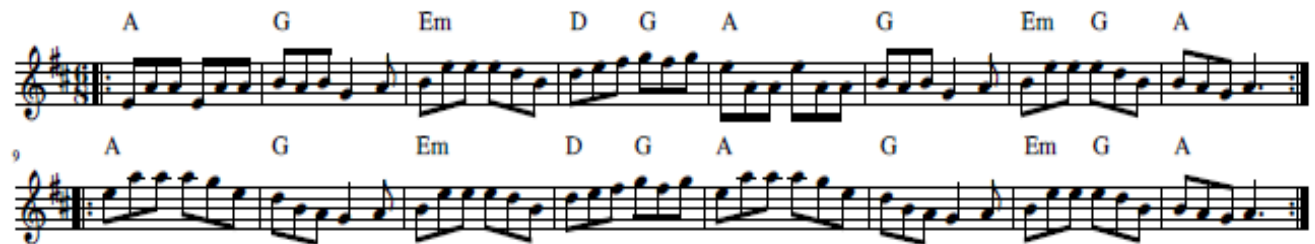


Musical score for Blackthorn Stick, a jig in G major. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two staves of music. Above the first staff are the chords G, C, G, Am, G, D, G, D7, G, Am, G, Am, G, D, G. Above the second staff are the chords Em, C, Am, D7, G, Am, G, Am, G, D, G. The music features a mix of eighth and sixteenth notes, with a repeat sign and first/second endings indicated on the first staff.

Lilting Banshee

jig in A dorian

Ireland



Musical score for Lilting Banshee, a jig in A dorian. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of two staves of music. Above the first staff are the chords A, G, Em, D, G, A, G, Em, G, A. Above the second staff are the chords A, G, Em, D, G, A, G, Em, G, A. The music features a mix of eighth and sixteenth notes, with a repeat sign and first/second endings indicated on the first staff.

Maid Behind the Bar

reel in D major

First system (measures 1-6): D A D G A D A D. The melody consists of eighth and sixteenth notes, with a repeat sign at the end of measure 6.

Second system (measures 7-12): Measure 7 starts with a treble clef and a key signature of one sharp (F#). Measure 7 has a '7' below it. Measures 8-12 include a first ending bracket over measures 8-10 and a second ending bracket over measures 11-12. Chords G, A, D, and A are indicated above the staff.

Third system (measures 13-17): Measure 13 has a '13' below it. Measures 14-17 include a triplet of eighth notes in measure 14. Chords D, G, D, A, G, A, and D are indicated above the staff.

Kilmaley

reel in G major

First system (measures 18-23): Measure 18 has an '18' below it. Measures 19-23 include a treble clef and a key signature of two sharps (F# and C#). Chords G, Am, C, D, and G are indicated above the staff.

Second system (measures 24-29): Measure 24 has a '24' below it. Measures 25-29 include a first ending bracket over measures 25-27 and a second ending bracket over measures 28-29. Chords C, D, G, D, G, G, and Am are indicated above the staff.

Third system (measures 30-35): Measure 30 has a '30' below it. Measures 31-35 include a treble clef and a key signature of two sharps. Chords D, G, C, D, G, D, and G are indicated above the staff.

Green Mountain

reel in D major

First system (measures 36-40): Measure 36 has a '36' below it. Measures 37-40 include a treble clef and a key signature of two sharps (F# and C#). Chords D, A, D, A, D, A, and D are indicated above the staff. Triplet markings are present over measures 37, 38, and 39.

Second system (measures 41-46): Measure 41 has a '41' below it. Measures 42-46 include a treble clef and a key signature of two sharps. Chords D, G, A, D, D, A, and D are indicated above the staff. Triplet markings are present over measures 42 and 43.

Third system (measures 47-48): Measure 47 has a '47' below it. Measures 48 include a treble clef and a key signature of two sharps. Chords A, D, A, D, G, A, and D are indicated above the staff. Triplet markings are present over measures 48 and 49.

Off to California

(hornpipe in G major)

traditional Ireland

1. 2.

Harvest Home

(hornpipe in D major)

(Ireland, Scotland, England)

1. 2.

Boys of Bluehill

(hornpipe in D major)

(Ireland)

1. 2.

Rights of Man

hornpipe E minor

James Hill (England)

Em 3 G Am Em 3 D

6 G Em Em D

12 Am Em D G D G Em

King of Faeries

hornpipe E minor

Em G Em D Em G

7 Em D Em Em G Em D

14 Em G Em D Em G D Em D

20 Em G D Em G Em D Em

Stack of Wheat

hornpipe G major

G C 3 G C G

6 C 3 G C D G Em C

11 G C G C 3 G C D G

Road to Lisdoonvarna

slide E dorian

(Ireland)

Em (G) D Em (G)

7 A Em Em Em D/G A

13 G Em D/G A Em

Swallowtail Jig

jig E dorian

(Ireland)

Em D Bm Em

6 D Bm Em

12 D Bm Em D Bm Em

Off She Goes

jig D major

(Ireland)

D G A D G D A D G A D G A D

9 D G (A) D A D G D G A D

(reel in D major)

(reel in G major)

(reel in D major)

Tripping up the Stairs

jig in D major

(Ireland)

1. 2.

Banish Misfortune

jig in D major

(Ireland)

1. 2.

Out on the Ocean

jig in G major

(Ireland)

1. 2.

Wild Geese

slip jig in G major

traditional



Musical score for "Wild Geese" in G major, 3/8 time. The score consists of five staves of music. Chords are indicated above the notes: G, D, C, G, C, G, Am (first staff); D, C, G, D, C, G, D (second staff); C, G, G, Em, C (third staff, with first and second endings marked); G, Am, D, C, G, D (fourth staff); C, G, D, C, G (fifth staff).

Crows are Coming Home

waltz in G major

traditional



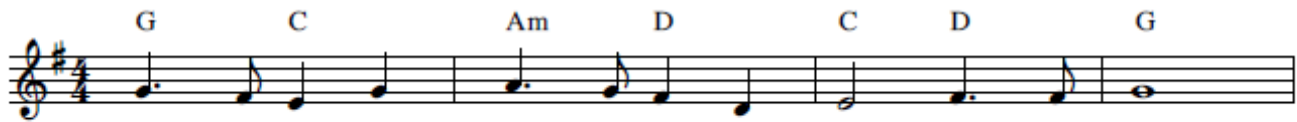
Musical score for "Crows are Coming Home" in G major, 3/4 time. The score consists of three staves of music. Chords are indicated above the notes: D, C G, D, C G, D₃, G (first staff); C, D, C, G, D, C (second staff, with triplets marked); G, D, C, G, D₃, G (third staff, with triplets marked).

Songs

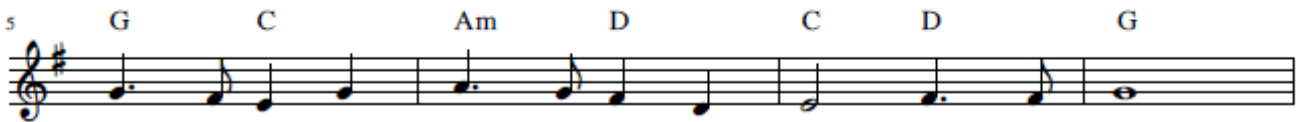
All Through the Night

Sir Harold Boulton (translation)

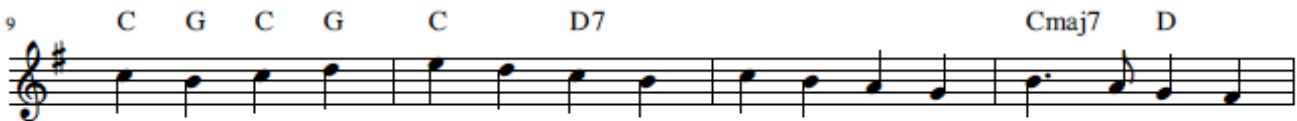
Welsh folk tune



1. Sleep my child, and peace at-tend thee; All through the night.
 2. While the moon her watch is keep - ing; All through the night
 3. Love, to thee my thoughts are turn - ing; All through the night.



Guard - ian an - gels God will send thee; All through the night.
 All the wear - y world is sleep - ing; All through the night.
 All for thee my heart is yearn - ing; All through the night.



Soft the drow - sy hours are creep - ing Hill and vale in slum - ber sleep - ing
 O'er thy spir - it gent - ly steal - ing, Vis - ions of de - light re-veal - ing,
 Though sad fate our lives may sev - er, Part - ing will not last for-ev - er,



I my lov - ing vig - il keep - ing All through the night.
 Breathes a pure and ho - ly feel - ing; All through the night.
 There's a hope that leaves me nev - er All through the night.

Black Velvet Band

traditional - Roud 2146



1. In a neat lit-tle town they call Bel - fast _____ app - ren - tised to
 2. I _____ took a _____ stroll _____ down Broad - way _____ Mean - ing not
 3. I _____ took a _____ stroll with this pret - ty, fairmaid _____ anda Gen - tle - man
 4. Be _____ fore the _____ judge and the ju - ry _____ next morn - ing I
 5. So _____ come, all you jol - ly young fel - lows _____ anda warn - ing take



trade I was bound. _____ And man - y an hour _____ of
 long for to stay. _____ When who should I meet but a
 pass - ing us by; _____ I knew that she meant _____ the
 had to ap - pear, _____ And the judge _____ he said _____ to
 heed _____ from me. _____ When you _____ are out on the



sweet hap - pi - ness did I spend in that neat lit - tle town _____ Till
 pret - ty, fair maid come a - trip ing a _____ long the high - way _____ She
 do - ing of him, by the look in her rogue - ish black eyes. _____ A
 me _____ "Young man, the _____ case a - gainst you is quite clear. _____ You'll get
 town, _____ me lads, be _____ ware of those pret - ty co - lines. _____ They'll



sad _____ mis - for - tune came o - ver me _____ which caused me to
 was _____ both fair _____ and hand - some _____ her neck it was
 gold watch she took from his pock - et _____ And placed it right
 se - ven long years pe - nal serv - i - tude _____ to be sent far a -
 feed you with strong ale and por - ter _____ till you are un -



stray from the land. _____ Far a - way from me friends and re - la -
 just like a swan _____ And her hair _____ hung o - ver her should _____
 in - to me hand, _____ And the ve - ry first thing that I thought _____
 way from this land. _____ Far a - way from your friends and re - la -
 a - ble to stand. _____ And the ve - ry next thing that you'll know, me

28

G

A7

D



tions, be - trayed by the black vel - vet band. Her eyes they shone like
 er, tied up with a black vel - vet band.
 was: bad luck from the black vel - vet band.
 tions, be - trayed by the black vel - vet band.
 lads, you've land - ed in Van Die-men's Land.

35

D



dia - monds. Her neck it was just like a swan. And her hair hung o - ver her

43

Bm

G

A7

D



shoul - der Tied up with a black vel - vet band.

The Ash Grove

Thomas Oliphant

traditional Welsh

1. Down yon - der green val - ley, where stream-lets me - and - er When
2. Still glows the bright moon-light o'er val - ley and moun - tain. Still

5 twi-light is fa - ding, I pen-sive-ly roam. On in the bright moon-tide, in
war-bles the black-bird its note in the tree. Still glows the bright moon-tide, o'er

11 so - li - tude wan - der, Be - neath the bright shades of the lone - ly ash
stream-let and foun-tain, But what are the beaut-ies of na - ture to

16 grove. 'Twas there in the moon-light while thought-ful - ly wait-ing, I
me? With sor - row, deep sor - row, my bo - som is la - den. All

21 first met my true love, the light of my life. Ye ech-oes oh tell me, where
day I go mourn-ing in search of my love. Ye ech-oes oh tell me where

27 is that sweet maid-en? She lies 'neath the green turf down by the ash grove.
is that sweet maid-en? She lies 'neath the green turf down by the ash grove.

Castle of Dromore

traditional Irish lullaby

C F C F C

1. Oc - to - ber winds la - ment a - round the Cast - le of Dro -
 2. Bring no ill wind to hin - der us, my help - less babe and
 3. Take time to thrive, my ray of hope, in the gar - den of Dro -

7 Am G C

more; Yet peace is in her lof - ty halls my
 me Dread spir - its of the black wa - ter Clan
 more Take heed, young eag - let till thy wings are

13 F G C Am G

lo - ving trea - sure store. Though au - tumn leaves may
 O - wen's wild ban - shee And Ho - ly Ma - ry
 feath - ered fit to soar. A lit - tle rest and

19 F C G7 C F

droop and die, a bud of spring are you. Sing hush - a - bye
 pi - ty - ing us in hea - ven grace doth soothe.
 then the world is full of work to do.

26 G C Am F G C

lu la lu la lan, Sing hush - a - bye lu la lo.

- 1. Vocal (verse, chorus)
- 2. Vocal (verse, chorus)
- Instrumental (verse, chorus)
- 3. Vocal (verse, chorus)
- Instrumental (verse)
- Vocal (chorus)

Castle of Dromore

traditional Irish lullaby

D G D G D

1. Oc - to - ber winds la - ment a - round the Cast - le of Dro -
 2. Bring no ill wind to hin - der us, my help - less babe and
 3. Take time to thrive, my ray of hope, in the gar - den of Dro -

7 Bm A D

more: _____ Yet _____ peace is in her lof - ty halls _____ my
 me _____ Dread _____ spir - its of the black wa - ter _____ Clan
 more: _____ Take _____ heed, young eag - let till thy wings _____ are

13 G A D Bm A

lo - ving trea - sure store. _____ Though _____ au - tumn leaves _____ may
 O - wen's wild ban - shee _____ And _____ Ho - ly Ma _____ ry
 feath - ered fit to soar. _____ A _____ lit - tle rest _____ and

19 G D A7 D G

droop _____ and die, a bud of spring _____ are you. Sing _____ hush - a - bye
 pi - ty - ing us in hea - ven grace _____ doth soothe.
 then _____ the world is full of work _____ to do.

26 A D Bm G A D

lu la lu la lan, Sing hush - a - bye lu la lo _____

Castle of Dromore

traditional Irish lullaby

G C G C G

1. Oc - to - ber winds la - ment a - round the Cast - le of Dro -
 2. Dread spir - its of the black wa - ter, Clan O - wen's wild ban -
 3. Take time to thrive, my ray of hope, in the gar - den of Dro -

7 Em D G

more; Yet peace is in her lof - ty halls my
 shee, Bring no ill wind to hin - der us my
 more, Take heed, young eag - let till thy wings are

13 C D G Em D

lo - ving trea - sure store. Though au - tumn leaves may
 help - less babe and me. And Ho - ly Ma - ry
 feath - ered fit to soar. A lit - tle rest and

19 C G D7 G C

droop and die, a bud of spring are you. Sing hush - bye
 pi - ty - ing us in hea - ven grace doth soothe.
 then the world is full of work to do.

26 D G Em C D G

lu la lu la lan, Sing hush - bye lu la lo

1. Vocal
1. Instrumental
2. Vocal
2. Instrumental
3. Vocal + extra chorus

Come by the Hills

W. Gordon Smith

trad Irish (Buachaill o'n Eirne Me)

D Em A G D

1. Come by the hills to the land where fan - cy is free. And
 2. Come by the hills to the land where life is a song. And
 3. Come by the hills to the land where le - gend re - mains. Where

7 G D G A

stand where the peaks meet the sky and the boughs meet the sea; Where the
 stand where the birds fill the air with their joy all day long; Where the
 sto - ries of old fill the heart and may yet come a - gain; Where the

13 D G D A

ri - vers run clear and the brack - en is gold in the sun. And the
 trees sway in time and e - ven the wind sings in tune. And the
 past has been lost and the fu - ture is still to be won. And the

19 D Em A G D

cares of to - mor - row must wait, till this day is done.
 cares of to - mor - row must wait, till this day is done.
 cares of to - mor - row must wait, till this day is done.

1. Voice
1. Instrumental
2. Voice
2. Instrumental
3. Voice
3. Instrumental
- voice tag

Danny Boy

Frederick Edward Weatherly

(Londonderry Air)

traditional Irish

1. Oh Dan - ny Boy, the pipes, the pipes are call - ing From glen to
2. And if you come when all the flow'rs are dy - ing And I am

6 glen, and down the moun - tain side; The sum - mer's gone, and
dead, as dead I well may be You'll come and find the

11 all the flow'rs are fall - ing 'Tis you, 'tis you must go and I must bide
place were I am ly - ing And kneel and say an "a - ve" there for me.

17 But come ye back when sum - mer's in the mea - dow Or when the
And I shall hear, though soft you tread a - bove me And all my

22 val - ley's white and hushed with snow. 'Tis here I'll be in sun - shine or in
dreams will warm and sweet - er be If you'll not fail to tell me that you

28 sha - dow. Oh Dan - ny Boy, oh Dan - ny Boy I love you so.
love me I'll simp - ly sleep in peace un - til you come to me.

Chords: G, C, F, C, Am, G, C, Dm, G, C, G, C, F, C, G, Am, Dm, G, C

The Dark Island

David Silver

Iain MacLachlan

Am Em C G

A - way to the west - ward I'm long - ing to be Where the beaut - ies of
So gen - tle the sea breeze that rip - ples the bay Where the stream joins the
True gem of the He - bri - des bathed in the light Like a mid - sum - mer

6 Em G D Am

hea - ven un - fold by the sea Where the sweet pur - ple
o - cean and young child - ren play On a strand of pure
dawn - ing that fol - lows the night How I long for the

10 Em C G D

heath - er blooms fra - grant and free On a hill - top³ high a -
sil - ver I'll wel - come each day And I'll roam for - e - ver
cry of the sea - gulls in flight As they cir - cle high a -

15 Am G G7 C G

bove the dark is - land Oh isle of child - hood I'm dream - ing of thee As the
more the dark is - land
bove the dark is - land

21 Em G D F C

steam - er leaves O - ban and pass - es Ti - ree Soon I'll cap - ture ma - gic that ling - ers for

28 G D C G

me When I'm back once more up - on the dark is - land

Down by the Sally Gardens

William Butler Yeats

traditional

Chords: D A G D Bm A D

1. Down by the sal - ley gar - dens my love and I did meet. She
 2. In a field by the ri - ver my love and I did stand, And

5 Chords: A G D Bm A D

passed the Sal - ley gar - dens with lit - tle snow - white feet. She
 on my shoul - der lean - ing she laid her snow - white hand. She

9 Chords: Bm F#m Bm A D

bid me take love ea - sy, as the leaves grow on the tree; But
 bid me take life ea - sy, as the grass grows on the weirs; But

13 Chords: A G D Bm A D

I, be - ing young and fool - ish, with her did not a - gree.
 I was young and fool - ish, and now am full of tears.

Down by the Glenside (The Bold Fenian Men)

Peadar Kearny

Am C Am Em

'Twas down by the glen - side, I met an old wo - man A -
 2.'Tis fif - ty long years since I saw the moon beam - ing On
 3. When I was a young girl their march - ing and drill - ing A -
 Some died by the glen - side, some died near a strang - er, And
 I passed on my way, God be praised that I met her Be

6 Am C Am

pluck - ing young net - tles, she ne'er saw me
 strong man - ly forms and on eye with hope
 woke in the glen - side sounds awe - some and
 wise men have told us that their cause was a
 life long or short sure I'll ne - ver for -

9 Em Am C

com - ing I lis - tened a while to the song she was
 gleam - ing. I see them a - gain, sure, in all my sad
 thrill - ling They loved dear old Ireland and to die they were
 fail - ure, But they fought for Ireland and ne - ver feared
 get her We may have brave men, but we'll ne - ver have

13 Em Am Em Am

hum - ming: Glo - ry O, Glo - ry O, to the bold Fen - ian men.
 dream - ing;
 wil - ling.
 dan - ger,
 bet - ter,

Down by the Glenside (The Bold Fenian Men)

Peadar Kearny

Peadar Kearny

Bm D Bm F#m

'Twas down by the glen - side, I met an old wo - man A -
 2.'Tis fif - ty long years since I saw the moon beam - ing On
 3. When I was a young girl their march - ing and drill - ing A -
 Some died by the glen - side, some died near a strang - er, And
 I passed on my way, God be praised that I met her Be

6 Bm D Bm

pluck - ing young net - tles, she ne'er saw me
 strong man - ly forms and on eye with hope
 woke in the glen - side sounds awe - some and
 wise men have told us that their cause was a
 life long or short sure I'll ne - ver for -

9 F#m Bm D

com - ing I lis - tened a while to the song she was
 gleam - ing. I see them a - gain, sure, in all my sad
 thril - ling They loved dear old Ireland and to die they were
 fail - ure, But they fought for Ireland and ne - ver feared
 get her We may have brave men, but we'll ne - ver have

13 F#m Bm F#m Bm

hum - ming: Glo - ry O, Glo - ry O, to the bold Fen - ian men.
 dream - ing;
 wil - ling.
 dan - ger,
 bet - ter,

Fields of Athenry

Pete St. John

Pete St. John

D G D A7

1. By a lone - ly pri - son wall I heard a young girl cal - ling,
 2. By a lone - ly pri - son wall I heard a young man cal - ling,
 3. By a lone - ly har - bor wall she watched the last star fal - ling As the

6 D G A7 D

"Michael they have ta - ken you a - way. For you stole Tre - ve - lyan's
 "No - thing mat - ters, Ma - ry, when you're free. Against the fam - ine and the
 pri - son ship sailed out a - gainst the sky. For she lived in hope and

11 G D A7

corn So the young might see the morn, Now a pri - son ship lies
 crown I re - belled, they cut me down, Now you must raise our
 prayed For her love in Bo - t'ny Bay It's so lone - ly round the

15 D G D Bm

wait - ing in the bay" Low lie the fields of A - then - ry Where
 child with dig - ni - ty."
 fields of A - then - ry.

22 D A7 D G

once we watched the small free birds fly. Our love was on the wing We had

28 D A7 D

dreams and songs to sing It's so lone ly round the fields of A - then - ry.

(The Soldier's Song)

Patrick Heeney

D G D A G
 Sol - diers are we, whose lives are pledged to Ire - land, Some have
 6 A D
 come from a land be-yone the wave, Sworn__ to be free, no
 11 G D A G A
 more our an - cient sire - land Shall shel - ter the des - pot or the slave, To -
 16 G D A A7
 night, we man_ the_ bear - nabhaoil, In E - rin's cause come woe or weal, 'Mid
 20 D G Bm D A D
 can - nons'_ roar and ri - fles_ peal, We'll_ chant_ a sol - dier's song.

Lark in the Morning

trad Irish (Roud 151)

The lark in the mor - ning she ri - ses off her nest And she goes off in the

air with the dew all on her breast, And like the jol - ly plough - boy she whist - les and she

sings, She goes home in the eve - ning with the dew all on her wings. 1. Oh
2. One
3. When
4. Here's

Ro - ger the plough - boy he is a dash - ing blade He goes
eve - ning com - ing home from the rakes of the town, The
twent - ty long weeks were o - ver and past, Her
health to young plough - boys where - ev - er you may be, That

whis - tl - ing and sing - ing o - ver yon - der leaf - y glade. He
mea - dows being all green and the grass had been cut down. "If
mom - my chanced to no - tice how she thick - ened round the waist. "It
likes to have a bon - nie lass a - sit - ting on his knee. A

met with dark - eyed Su - san, she's hand - some, I de - clare, And she's
I should chance to tum - ble all in the new - mown hay, Arrah, it's
was the pret - ty plough - boy," this maid - en she did say, "For he
pint of good strong por - ter, he'll whis - tle and he'll sing For a

far more en - ti - cing than the birds all in the air.
kiss me now or ne - ver, Love," this bon - nie lass did say.
asked me for to tum - ble all in the new - mown hay."
plough - boy is as hap - py as a prince or a king.

Leaving of Liverpool

traditional (Roud 9435)

$\text{♩} = 80$

1. Fare - well to you my own true love; I am
 2. I have signed on a Yan - kee sail - ing ship; "Da - vy
 3. I have sailed with Bur - gess once be - fore And I
 4. Oh, the sun is on the har - bor, love, And I

go - ing far a way. I am
 Croc - kett" is her name. And
 think I know him right well. If a
 wish I could re - main. For I

bound for Ca - li - for - ni - ay, And I
 Bur - gess is the Captain of her, And they
 man's a sea - man he can get a - long, And if
 know it shall be some long, long time Be - fore

know that I'll re - turn some day. So fare thee well, my
 say she is a float - ing shame.
 not he is sure in hell.
 I see you a - gain.

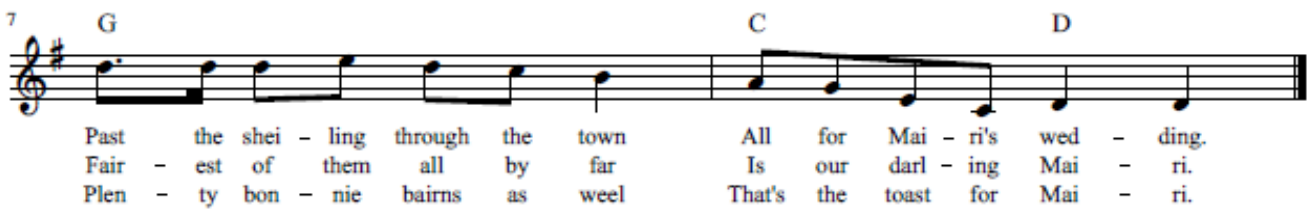
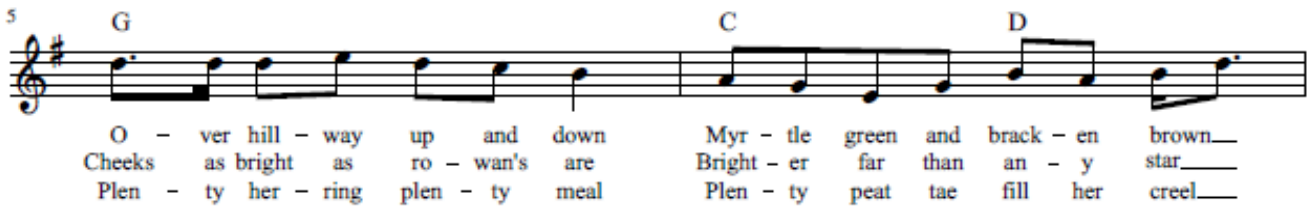
own true love, And when I re - turn u - ni - ted we will be. It's not the

lea - ving of Li - verpool that grieves me, But, my darling, when I think of thee.

Mairi's Wedding

Hugh Robertson

John Roderick Bannerman



Inst - chorus

Voice - chorus and first verse

Inst - chorus and first verse

Voice - chorus and 2nd verse

Inst - chorus and second verse

Voice - chorus and third verse

Inst - chorus and third verse

Voice - chorus

Voice - chorus a capella

Mermaid

(Child Ballad No. 289)

G D C D

It was Fri - day morn - when we set sail, And we were not far frae the
 Then up spoke the cap - tain of our gal-lant ship, And a right good cap - tain was
 Then up spoke the mate of our gal-lant ship, And a fine bold mate was
 Then up spoke the ca - bin-boy of our gal-lant ship, And a brave young lad was
 Then up spoke the cook of our gal-lant ship, And a greas - y old butch - er was
 Then three times round spun our gal-lant ship, And three times round spun

4 G D

land, When our cap - tain he spied a mer - maid so fair, with a
 he, This fish - y mer - maid has warned us of our doom, We shall
 he, Say - ing I have a wife in E - din - bo - ro town, And to -
 he, Oh I have a sweet - heart in old Ports-mouth town, And to -
 he, "I care much more for me pots and me pans Than I
 she, Three times a - round spun our gal - lant ship And she

7 C D G D G

comb and a glass in her hand. And the o - cean waves do roll, And the
 sink to the bot - tom of the sea.
 night a wid - ow she will be.
 night she'll be weep - ing for me.
 do for the bot - tom of the sea.
 sank to the bot - tom of the sea.

11 D G D

storm - y winds do blow, And we brave sail-ors are skip-ping at the top While the

15 C D G C D G


land - lub-bers lie down be - low, be-low, be-low, While the land - lub-bers lie down be - low.

Miss Fogarty's Christmas Cake

C. Frank Horn


C. Frank Horn (1900)

G




1. As I sat by me win - dow last eve - ning the
 2. Miss Mul - li - gan want - ed to try it but
 3. Miss Fo - gar - ty proud as a pea - cock kept
 4. Ma - lo - ney was took with the co - lic, O' -

3 D




let - ter - man brought it to me: A lit - tle gilt-edged in - vi -
 real - ly it was - n't no use. We worked on it o - ver an
 smi - ling and blink - ing a - way. She tripped o - ver Flan - a - gen's
 Don - ald's a pain in his head. Mc - Nul - ty lay down on the

6 G A D




ta - tion sayin', "Gil - hoo - ley, com o - ver to tea." Well I
 hour and we could - n't get none of it loose, Till
 bro - gans and spilt the home brew in her tea. Gil -
 so - fa, and swore that he wished he were dead. Miss

9 D7 G



knew that the Fo - gar - ties sent it, So I
 Kel - ly came in with a hat - chet and
 hoo - ley," she says, "you're not eat - ing try a
 Bai - ley went in - to hys - ter - ics and

11 C G



went just for old friend - ship's sake. And the
 Mur - hy came in with a saw. That
 lit - tle bit more for me sake. "Ah,
 there she did wrig - gle and shake And

13 C G

first thing they gave me to tack - le _____ was a
 cake was e - nough by the pow - ers _____ for to
 no, _____ Miss Fo - gar - ty," says I _____ "for I've
 ev - 'ry - one swore they were poi - soned _____ by Miss

15 D G C

slice of Miss Fo - gar - ty's cake. There were plums and prunes and
 par - a - lyze a - ny man's jaw.
 had quite e - nough of your cake."
 Fo - gar - ty's Christ - mas cake.

18 G

cher - ries _____ Cit - trons and rai - sons and cin - na - mon, too, There was

21 C G A

nut - meg, cloves, and ber - ries, _____ And a crust that was nailed on with

24 D D7 G

glue. _____ There were car - a - way seeds in a - bun - dance _____ Sure t'would

27 A D G

work up a fine sto - mach ache That would kill a man twice af - ter

30 C D G

eat - ing a slice of Miss Fo - gar - ty's Christ - mas cake.

Minstrel Boy

Thomas Moore (1779-1852)

(traditional Irish)

D G D

1. The min - strel boy__ to the war is gone, In the ranks of death__ you'll__
2. The min - strel fell!__ But the foe - man's chain Could not bring his proud__ soul__

4 A D G

find him; His fa - ther's sword__ he has gird - ed on, And his
un - der; The harp he loved__ ne - ver spoke a - gain, For he

7 D A D Bm A F#m

wild harp slung__ be - hind him; "Land of Song," said the war - rior bard, "Though
tore its chords__ a - sun - der; And said "No chains shall__ sul - ly thee, Thou

11 Bm G D

all the world be - trays__ thee, One sword, at least__ thy__
soul of love and bra - ver - y! Thy songs were made__ for the

14 G D A D

rights shall guard, One__ faith - full harp__ shall__ praise thee."
pure and free They shall ne - ver sound__ in__ slave - ry!"

Molly Malone

traditional Irish

$\text{♩} = 100$

G Em Am D

1. In Dub - lin's fair ci - ty where girls are so pret-ty I
 2. She was a fish mon-ger but sure 'twas no wonder For
 3. She died of a fe-ver, and no one could save her And

5 G Bm Am D

first set my eyes on Miss Mol-ly Ma - lone As she
 so were her fa - ther and mo-ther be - fore And they
 that was the end of Miss Mol-ly Ma - lone. But her

9 G Em Am D

wheeled her wheel - bar-row Through streets broad and nar-row Cry-ing
 wheeled their wheel - bar-rows Through streets broad and nar-row Cry-ing
 ghost wheels her bar-row Through streets broad and nar-row Cry-ing

13 G Bm D G Em

"Cockles and mussels! A - live, a-live - o!" "A - live, a-live - o!__ A -
 "Cockles and mussels! A - live, a-live - o!"
 "Cockles and mussels! A - live, a-live - o!"


19 Am D G Bm D G

live, a-live - o!"__ Crying "Cockles and mussels! A - live, a-live - o!"

Old Woman from Wexford


traditional

D




1. There was an old wo - man from Wex - ford, in
 2. One day she went to the doc - tor some
 3. "Oh, feed him eggs and mar - row bones and
 4. She fed him eggs and mar - row bones and
 5. Says he, "I'd go and drown me - self, but
 6. The wo - man she - went back a bit to
 7. How loud ly did she roar, and how
 8. So she swam and swam and swam and swam till she
 9. Oh, eggs are eggs and mar - row bones might

3 **A7** **D**



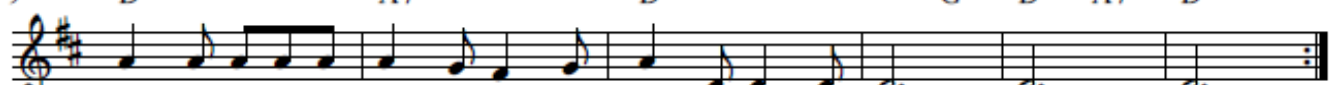
Wex - ford town did dwell. She loved her hus - band
 me - di - cine for to find, Sayin', "Doc - tor, give me
 make him sup them all. It won't be so ve - ry long
 made him sup them all. It was - n't so ve - ry long
 that might be a sin." Says she, "I'll go to the
 get a run - ning go. The old man blithe ly
 loud ly did she bawl. "Arrah, hould yer whisht ould
 came to the fur ther brim. The old man got a
 make your hus band blind. But if you want to

6 **G** **A7**



dear - ly but a - no - ther man twice as well. With me
 some - thing that will make me hus - band blind."
 af - ter that'll he won't see you at all."
 af - ter that'll he could - n't see the wall.
 wa - ter and I'll help to push you in."
 stepped a - side and she went in be - low.
 woman," says he, "I can't see you at all."
 long, larch pole and pushed her fur - ther in.
 drown him you must creep up from be - hind.

9 **D** **A7** **D** **G** **D** **A7** **D**



right fo - lid - der - ol la - rol and me right fo - lau - ro - lee.

Skye Boat Song

Sir Harold Boulton

traditional Scottish air

G Em Am D G C G D

Speed bonnie boat like a bird on the wing, "On-ward!" the sail-ors cry;_____

9 G Em Am D G C G Fine

Car-ry the lad that's born to be king O-ver the sea to Skye_____

17 Em Am Em

1. Loud the winds howl, loud the waves roar, thun-der-clouds
 2. Though the waves leap, soft shall ye sleep, o-cean's a
 3. Ma-ny's the lad fought on that day, well the clay-
 4. Burned are their homes, ex-ile and death scat-ter the

22 C Em Em Am

rend the air:_____ Baf-fled, our foes stand by the
 roy-al bed._____ Rocked in the deep, Flo-ra will
 more could wield,_____ When the night came, si-lent-ly
 loy-al men;_____ Yet ere the sword cool in the

28 Em C Em D

shore, fol-low they will not dare._____
 keep watch by your wear-y head._____
 lay dead on Cul-lo-den's field._____
 sheath Char-lie will come a-gain._____

Voice - First and second chorus and verse

Inst - chorus and verse

Voice - third and fourth chorus and verse

Inst - chorus and verse

Voice - chorus with last line repeat

Star of the County Down

traditional

Em G D Em D

1. In Ban-bridge Town in the Coun - ty Down One morn ing last Ju - ly From a
As she on - ward sped sure I scratched my head And I looked with a feel - ing rare, And I
At the har - vest Fair she'll be sure - ly there And I'll dress in me Sun - day clothes. With me

5 Em G D Em D Em

Bor - een Green came a sweet col - leen And she smiled as she passed me by. She
says, says I, to a pass - er - by "Who's the maid with the nut - brown hair?" He
shoes shone bright and me hat cocked right for a smile from me nut - brown rose. No

9 G D Em D

looked so sweet from her two brown feet To the sheen of her nut brown hair. Such a
smiles at me and he says, says he, "That's the gem of Ire - land's Crown. Young
pipe I'll smoke nor horse I'll yoke Till me plow is a rust co - lored brown Till a

13 Em G D Em D Em

coax - ing elf sure I shook me - self for to see she was real - ly there. From
Ros - ie McCann from the banks of the Bann she's the star of the Coun - ty Down.
smil - ing bride by me own fire - side sits the star of the Coun - ty Down

17 G D Em D

Ban - try Bay up to Der - ry Quay and from Gal - way to Dub - lin Town No

21 Em G D Em D Em

maid I've seen like the brown col - leen that I met in the Coun - ty Down

Whiskey in the Jar

traditional Irish circa 1650

1. As I was a - go - ing o'er the far - famed Ker - ry Mountains, I
 2. I count - ed out his mon - ey and it made a pret - ty pen - ny I
 3. I went up to me cham - ber all for to take a slum - ber I
 4. 'Twas in the morn - ing ear - ly just be - fore I rose to trav - el Up
 5. If an - y - one can aid me 'tis me bro - ther in the ar - my If

5 met with Cap - tain Far - rell and his mon - ey he was count - ing. I
 put it in me pock - et and I took it home to Jen - ny She
 dreamt of gold and jew - els and for sure it was no wond - er But
 comes a band of foot - men and like - wise Cap - tain Far - rell I
 I can find his sta - tion in Cork or in Kil - lar - ney And

9 first pro - duced me pis - tol and I then pro - duced me ra - pier Say - in'
 sighed and she swore that she ne - ver would de - ceive me But the
 Jen - ny drew me char - ges and she filled them up with wa - ter Then
 first pro - duced me pis - tol for she stole a - way me ra - pier I
 if he'll go with me, we'll go rov - in' in Kill - ken - ny And I'm

13 "Stand and de - liv - er" for he were a bold de - ceiv - er Mush - a
 de - vil take the wom - en for they nev - er can be ea - sy
 sent for Cap - tain Far - rell to be read - y for the slaugh - ter,
 could - n't shoot the wa - ter so a pris - ner I was ta - ken,
 sure he'd treat me bet - ter than me own mis - spor - ting Jen - ny.

17 ring dum ma do dum ma whack fol the dad - dy ol' Whack fol the

22 dad - dy ol' there's whis - key in the jar.

Wild Mountain Thyme

Francis McPeake

(Will You Go, Lassie, Go)

Francis McPeake

G D G D G

1,4.Oh, the sum - mer time is com - ing And the trees are
 2.I will build my love a bow - er By yon clear and
 3.If my true love, she won't have me, I will sure - ly

6 D G A Bm

sweet - ly bloom - ing And the wild mount - tain thyme
 crys - tal foun - tain And all a - round the bow - er
 find an - oth - er To pull wild moun - tain thyme

12 G Em G D G

— Grows a - round the bloom - ing heath - er. Will you go las - sie
 — I'll pile flow - ers from the moun - tain.
 — All a - round the bloom - ing heath - er.

19 D G D G A Bm

go? And we'll all go to - ge - ther To pull wild moun - tain thyme

28 G Em G D G D

— All a - round the bloom - ing heath - er, Will you go, las - sie, go?

Wild Rover


traditional Irish, late 1500s (Roud 1173)

G C




1. I've been a wild ro-ver for man-y a year. And I
 2. I stopped at and ale-house I used to fre-quent. And I
 3. I pro-duced from me pock-et ten sov-er-eigns bright. And the
 4. I'll go home to me par-ents con-fessed what I've done. And I'll

6 G D G




spent all me mon-ey on whis-key and beer. And now I'm re-
 told the land-la-dy me mo-ney was spent. I asked her for
 land-la-dy's eyes o-ened wide with de-light. She said, "I have
 ask that they par-don their pro-di-gal son. And when they have

12 C G D



turn-ing with gold in great store. And I ne-ver will play the wild
 cre-dit she ans-wered me "Nay," Say-in' "Cus-tom like yours I can
 whis-keys and wines of the best. And the words that I told you were
 kissed me as oft times be fore. I ne-ver will play the wild
 (I'll sneak out the back door and

18 G D G



ro-ver no more. And it's NO! Nay! Never. No, nay, never. no
 have a-ny day
 on-ly in jest.
 ro-ver no more.
 do it some more.)

27 C G D G



more. And I'll play the wild ro-ver no ne-ver. no more.

