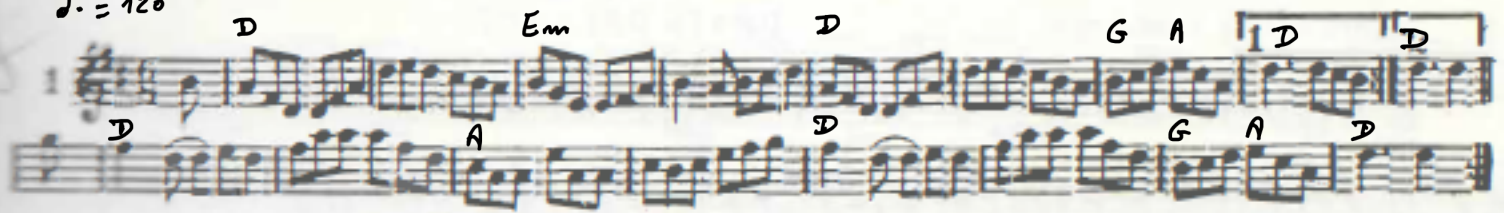




cluig sean-uinn.

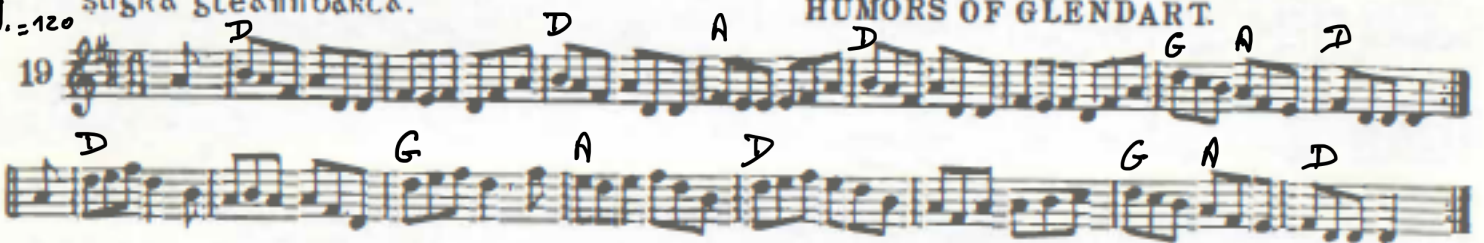
SHANDON BELLS.

$\text{♩} = 120$



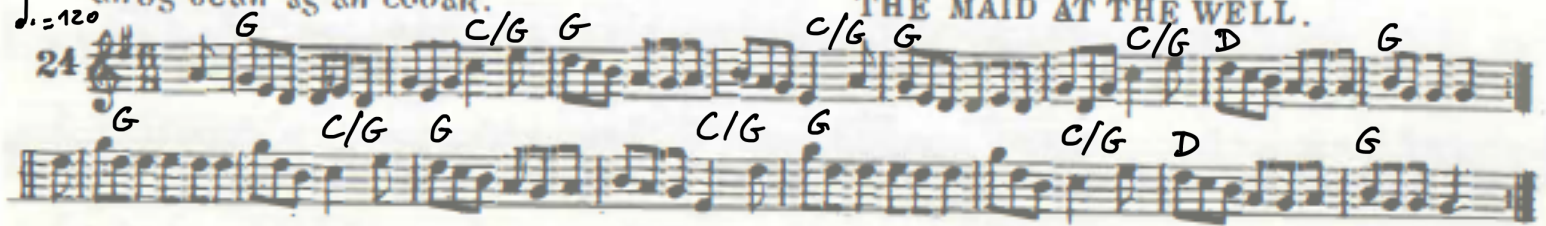
$\text{♩} = 120$ SUGRA GLEANN DARCA.

HUMORS OF GLENDART.



$\text{♩} = 120$ ANOS-BEAN AG AN TOBAR.

THE MAID AT THE WELL.

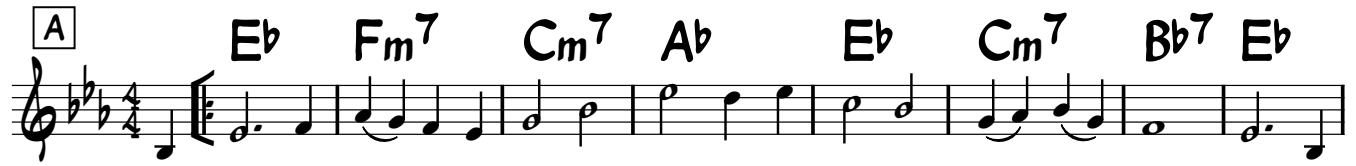


The Minstrel Boy

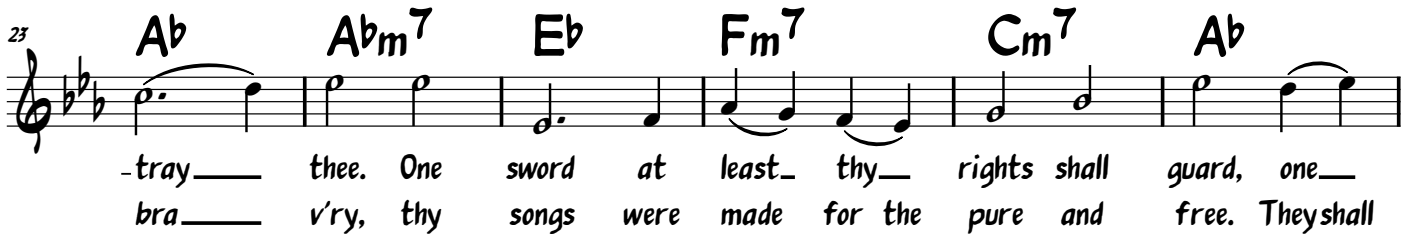
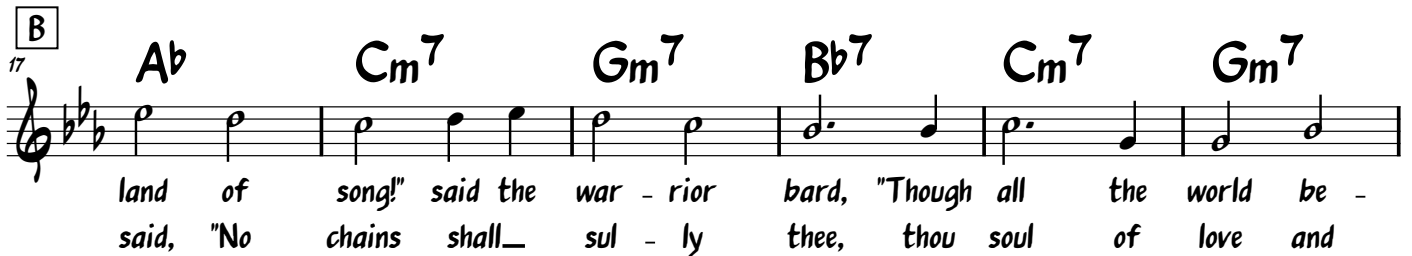
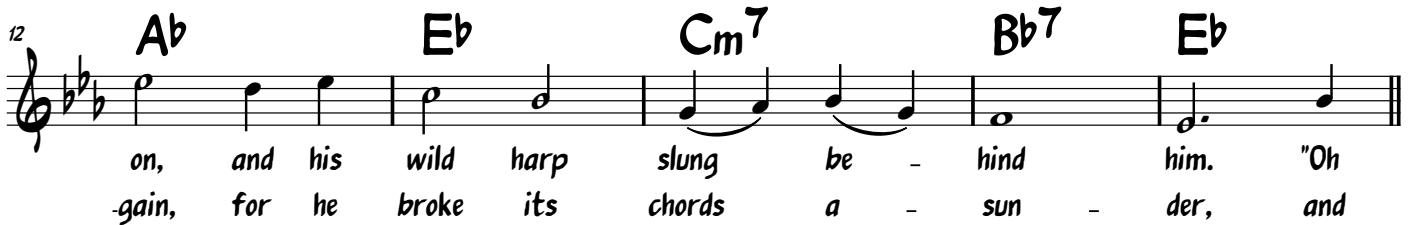
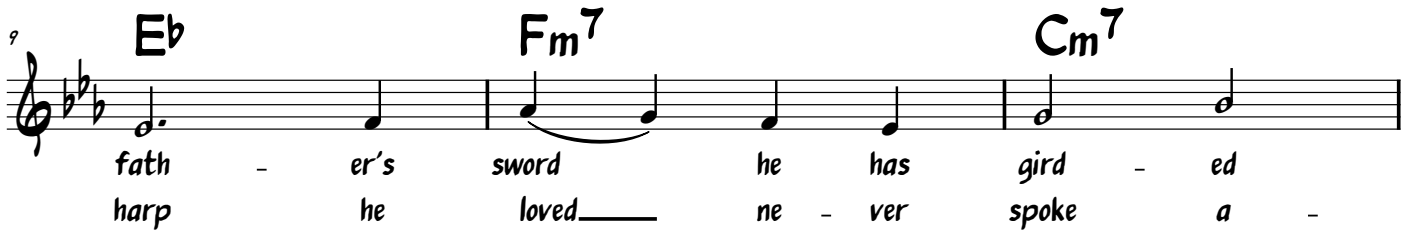
Intro : 8 premieres mesures

Thomas Moore (1779-1852)

$\text{♩} = 72$



The min-strel boy to the war has gone, in the ranks of death you'll find him. His
The min-strel fell but the foeman's chain could not bring his proud soul un - der. The



an cliaibh na miona. THE BASKET OF TURF.

♩. = 108

32

Handwritten guitar chords for 'THE BASKET OF TURF' are written above and below the staff. The chords are: Em, D, Em, G, D, Em, D, G, D, Em, Em, D, Em, Bm, Em, D, G, D, Em.

PAIDIN NA PORT-LOGA. PADDY FROM PORTLAW

♩. = 126

47

Handwritten guitar chords for 'PADDY FROM PORTLAW' are written above and below the staff. The chords are: D, D, D, Em, A, D, D, D, G, A, D, D, D, Em, A, D, G, D, A, Bm, A, D.

Leim an t-Saifair. THE PRIEST'S LEAP.

♩. = 116

59

Handwritten guitar chords for 'THE PRIEST'S LEAP' are written above and below the staff. The chords are: G, G/D, G, G/D, G, D, G, G/D, G, Am/C, G/B, D/A, G, G, D, G, D, G, Am/C, G/B, D/A, G.

GREENSLEEVES

Andante ♩. = 60

A - las, my love, you do me wrong to cast me off dis-
vows you've bro - ken, like my heart. Oh, why did you so en-
have been read - dy at your hand, to grant what-ev - er
you in - tend thus to dis-dain, it does the more en-

6

-cour-tous - ly. For I have loved you well and long, de - light - ing in your com - pa-ny.
-rap - ture me? Now I re - main a world a - part, but my heart re-mains in cap - tiv - i - ty.
you would crave. I have both wa - gered life and land, your love and good - will for to have.
-rap - ture me. And e - ven so, I still re - main a lov - er in cap - tiv - i - ty.

11

Refrain

Green - sleeves was all my joy. Green - sleeves was my de-light. Green-sleeves was my heart of gold, and

17

1. - 3.

4.

who but my la - dy Green-sleeves. Your Green-sleeves. My men were clothed all in green, and
I couldst de - sire no earth - ly thing, but
If I will pray to God on high, that
Green-sleeves, now fare - well, a - dieu, to

22

they did e - ver wait on thee; all this was gal - lant to be seen, and yet thou wouldst not love me.
still thou hadst it read - i - ly. Thy mu - sic still to play and sing; and yet thou wouldst not love me.
thou my con - stan - cy mayst see. And that yet once be - fore I die, thou wilt vouch - safe to love me.
God I pray to pros - per thee. For I am still thy lov - er true, come once a - gain and love me.

28

Refrain

1.

Green - sleeves was all my joy. Green - sleeves was my de - light. Green-sleeves was my heart of gold, and

34

2. Rit.

Andantino ♩ = 105

who but my la - dy Green-sleeves. Thou, Green-sleeves was my heart of gold, and who but my

Well,
Ah,

Am7 B7 Em G D Bm Am7

40

la - dy Green - sleeves.

B7 E

Alas, my love, you do me wrong to cast me off discourteously.
For I have loved you well and long, delighting in your company.
Greensleeves was all my joy. Greensleeves was my delight.
Greensleeves was my heart of gold, and who but my lady Greensleeves.

Your vows you've broken, like my heart. Oh, why did you so enrapture me?
Now I remain a world apart, but my heart remains in captivity.
Greensleeves.

My men were clothed all in green, and they did ever wait on thee;
all this was gallant to be seen, and yet thou wouldst not love me.
Greensleeves

Thou, couldst desire no earthly thing, but still thou hadst it readily.
Thy music still to play and sing; and yet thou wouldst not love me.
Greensleeves

I Well, have been ready at your hand, to grant whatever you would crave.
I have both wagered life and land, your love and goodwill for to have.
Greensleeves

If I will pray to God on high, that thou my concy mayst see.
And that yet once before I die, thou wilt vouchsafe to love me.
Greensleeves

Ah, you intend thus to disdain, it does the more enrapture me.
And even so, I still remain a lover in captivity.
Greensleeves

Greensleeves, now farewell, adieu, to God I pray to prosper thee.
For I am still thy lover true, come once again and love me.
Greensleeves

MOLLY MALONE

Cockles and Mussels

Traditional song

$\text{♩} = 120$ ♩

Tenor

In Du-blin fair ci - ty, where girls are so
was a fish mon-ger, but sure,t'was no
died of a fe-ver, and no one could

Piano

mf

G/B E_m A7 D G G E_m A_m

8

T.

pret - ty, I first set my eyes on sweet Mol - ly Ma - lone. As she wheeled her wheel
won - der, for so were her fa - ther and mo - ther be - fore. And they each wheeled their
save her, and that was the end of sweet Mol - ly Ma - lone. But her ghost wheels her

Pno.

D7 G G/B A7 D7 G

14

T.

bar-row, thro' streets broad and nar-row, cry-ing "cock-les and mus-sels, a - live, a-live, oh!" A -
bar-row, (*idem*)
bar-row, (*idem*)

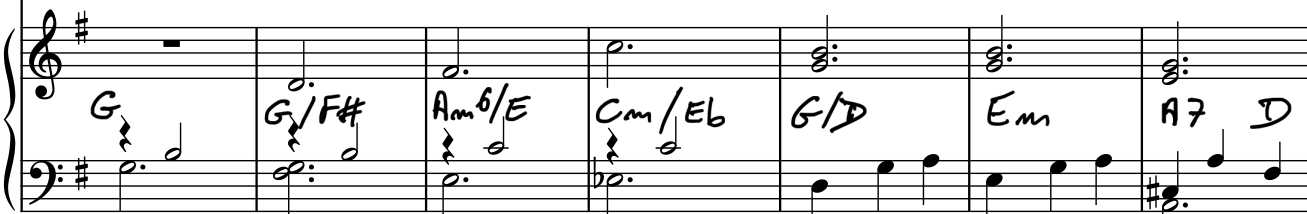
Pno.

G/F# A_m/E C_m/E_b G/D E_m A7 D G

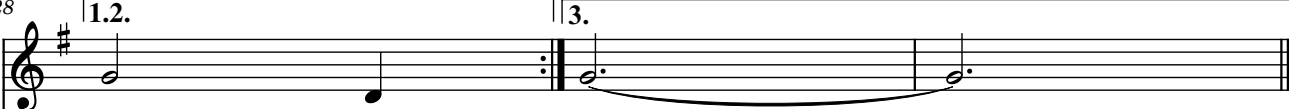
Chorus

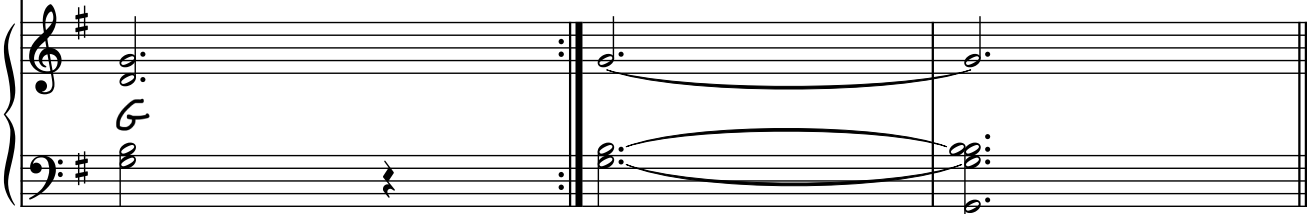
21

T. 
 8 -live, a - live, oh, a - live, a - live oh cry-ing "Cock-les and mus-sels, a - live, a-live

Pno. 

28

T. 
 8 oh!". She "oh!"

Pno. 

DIARMAID AN CIOMHUIDE. DARRY THE DRIVER.

64

Am Am Am G G Am Am G Am

Am Am C G Am G C G Am

This block contains the musical notation for the first piece, 'DARRY THE DRIVER'. It is a two-staff system in G major (one sharp). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The tempo is marked '64'. The notation includes various chords and notes, with handwritten annotations above and below the staves.

PHILIP O'NEILL.

69

G Am G D G Am G G

G Em Bm G D G Em Bm G G

This block contains the musical notation for the second piece, 'PHILIP O'NEILL'. It is a two-staff system in G major (one sharp). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The tempo is marked '69'. The notation includes various chords and notes, with handwritten annotations above and below the staves.

CURAS BO DI'N IORDAN. A TRIP TO THE COTTAGE.

74

G C D G D G D G C D G D G

G C G Am G D G C G Am D

This block contains the musical notation for the third piece, 'A TRIP TO THE COTTAGE'. It is a two-staff system in G major (one sharp). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one sharp (F#). The tempo is marked '74'. The notation includes various chords and notes, with handwritten annotations above and below the staves.

Intro sans G en boucle

I'll Tell me Ma

Allegro ♩ = 108

Irish Flute

Tell me ma when I get home, the boys won't leave the girls a-lone. They
Al-bert Moon-ey says he loves her. All the boys are fight-ing for her.
Wind and the rain and the hail blow high, and snow comes shovel-ing from the sky.

Piano

G D G

5

Ir. Fl.

pulled my hair and stole my comb, but that's al-right till I get home. She is hand-some,
Knock on door, they ring that bell, saying 'Oh my true love, are you well?' Out she comes as
She's as sweet as app-le pie and she'll get her own lad bye and bye. When she gets a

Pia.

G D A G G

10

Ir. Fl.

she is pret-ty, she is the girl from Bel-fast ci-ty. She is court-ing one, two, three.
white as snow with rings on her finger and bells on toes and Jen-ny Murphysays she will die if she
lad of her own, she won't tell her ma when she gets home but Let them come there as they will but it's

Pia.

C G D G C

15

Ir. Fl.

1. 2. 2. 3.

Won't you tell me who is she? Oh she loves still.
 can't get the fellow with the ro - ving eye. Let the
 Al - bert Moon - ey

Pia.

G D G G G

19

Ir. Fl.

Pia.

Am G Am D G

caílíní sontróna.

THE ANTRIM LASSES.

154

Handwritten musical notation for 'THE ANTRIM LASSES'. The piece is in G major (one sharp) and 8/8 time. It consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter note G, followed by eighth notes A, A, G, G, A, A, Em, Em, and ends with a quarter note A. The accompaniment follows a similar rhythmic pattern with chords A, A, G, G, A, A, Em, Em, and ends with a quarter note A.

deoch leanna.

A DRAUGHT OF ALE.

156

Handwritten musical notation for 'A DRAUGHT OF ALE'. The piece is in G major (one sharp) and 8/8 time. It consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter note G, followed by eighth notes G, G, D, G, G, Am, G, D, and ends with a quarter note G. The accompaniment follows a similar rhythmic pattern with chords G, G, G, D, G, G, Am, G, D, and ends with a quarter note G.

na mná uaisle o carráig.

THE LADIES OF CARRICK.

164

Handwritten musical notation for 'THE LADIES OF CARRICK'. The piece is in G major (one sharp) and 8/8 time. It consists of two staves. The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody starts with a quarter note A, followed by eighth notes A, A, G, A, A, G, and ends with a quarter note G. The accompaniment follows a similar rhythmic pattern with chords A, A, A, G, A, A, G, and ends with a quarter note G.

this arrangement for Brendan O'Connor
and the Cois Cladaigh Chamber Choir (Galway, Ireland)

May the Road Rise to Meet You

David Hamilton (1990)
text: traditional Irish Blessing

Tempo: $\text{♩} = 69-72$

Instrumentation: Soprano, Piano (Pno.)

Chords: G, D/F#, Em, G7/D, C, G/B, Am7, D, C, E7/B, Am, Bm/D, B/D#, Em, G7/D, C/D7, D, G, E, Am, D, G7/B, C, F, D, Em7, Am7, D, G, F#m7 B, Em, G7, C, G/B, Am, D, Bm7, Em, f, F, C/E, Ab/Eb, G/D

Lyrics:

May the road rise to meet you, may the wind be always at your back, the sunshine warm you, your face, the sunshine warm you, your face, the rain fall soft upon your fields, the rain fall soft upon your fields, fall soft, and until we meet again, may God hold you, hold you in his hand, may God hold you in the how of his hand, of his hand. A - men, a - men, a - men.

Performance Notes:

- Dynamic markings:** *p*, *mf*, *f*, *pp*
- Tempo markings:** *poco rit.*, *a tempo*
- Articulation:** *acc.* (accents), *tr.* (trills)

Mo Ghile Mear

Irish Traditional
arr. Samuel Jennings

$\text{♩} = 80$ *With ornamentation*

Violon

mp Se moleach mo ghi - lemear,

Pedal harmonically throughout

Piano

7

Vln. Se - mochaes-sar ghi-le mear, ni fuhu-ar-asfein aon suan ar sean,oh chuaigh igceinmo

Pno.

12

Vln. ghi - le mar.

Pno. *mf*

17

Vln. *mf*

Se moleach mo ghi - le mear, Se - mocha-e-sar ghi-le mear, ni fuhu-ar-asfeinaon

Pno.

22 *rit.* C ♩. = 120

Vln.

suan ar sean, oh chuaigh igcein mo ghi - le mar.

Pno. *f*

26

Vln.

Pno.

29

Vln.

Pno.

32

Vln.

Pno.

f Bim - se buan ar buairt gach lo ag

35

Vln.

Pno.

gui go cura's ag tuar na ndeor mar scaoi-leadh uainn an

38

Vln.

Pno.

bua - chaill beo s-na - ri - om tartuair - isc ua - idh mo bhron.

41

Vln.

Pno.

Se mo loach mo ghi - le mear Se mo Shea - sar

44

Vln. *ghi-le mar. Ni fhu - arasfein aon suan ar sean O chaulaigh i gcein mo*

Pno.

48

Vln. *ghi - le mar.*

Pno.

51

Vln. *mp Ni haoi - bhinncuach ba*

Pno. *mp*

54

Vln. *mf suaire ar ndeoin taid fíor-chaoín ua - sal aruaithnesport taid saoi-te suaite im -*

Pno. *mf*

58

Vln. *huairt's im - bron, o - scaoil - eadh-uainn an bua - chaill beo.*

Pno.

61

Vln. ***f** Se mo loach mo ghi - le mear*

Pno. ***f***

64

Vln. *Se moShea - sar ghi - le mear. Ni fhu - aras fein aon*

Pno.

67 **rit.** - - - - - **a tempo**

Vln. suan ar sean O chaulaigh i gcein mo ghi - le, Mear!

Pno.

71

Vln. Ah

Pno.

74

Vln. Ah

Pno.

Once hitting the high G, ornament your way back down to the lower G. From there, let the music and performance guide you. Trust

77 **rit.** - - - - -

Vln.

Pno. *mf*

81 (rit.)

Vln.

Pno.

mp

This musical score segment covers measures 81 to 85. The Violin (Vln.) part is in treble clef with a key signature of one sharp (F#). It begins with a half note G4 in measure 81, followed by four measures of whole rests. A dashed line with the tempo marking "(rit.)" spans the first four measures. The Piano (Pno.) part is in grand staff (treble and bass clefs) with the same key signature. Measure 81 features a half note chord of G4 and B4 in the right hand, and a half note chord of G3 and B2 in the left hand. Measure 82 has a half note chord of A4 and C5 in the right hand, and a half note chord of A2 and C3 in the left hand. Measure 83 contains a half note chord of B4 and D5 in the right hand, and a half note chord of B2 and D3 in the left hand. Measure 84 has a half note chord of C5 and E5 in the right hand, and a half note chord of C3 and E3 in the left hand. Measure 85 features a half note chord of D5 and F#5 in the right hand, and a half note chord of D3 and F#3 in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed below the piano part in measure 82. The score concludes with a double bar line at the end of measure 85.

na trí drumadóirí de beaga.

THE THREE LITTLE DRUMMERS.

189

Handwritten musical score for 'The Three Little Drummers'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom two staves. Chords are written above the notes. The piece ends with a double bar line.

Am G Am D Am G D G Am

Am Em Am D G Am Em D G Am

Am G Am G Am G D G Am

an coileac feada.

THE WOODCOCK.

193

Handwritten musical score for 'The Woodcock'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom two staves. Chords are written above the notes. The piece ends with a double bar line.

G G G D G G G D G G

G D G G D G D G G D G

G C D G G D G C D G G D G

On Raglan Road

Gently, $\text{♩} = 104$

Vocals: $\text{F}\sharp\text{m}$ Bm G D Asus4 A D G D $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4 D

freely throughout
On Rag-lan Road, on an au-tumnday, I saw her once and knew that

Vocals: G $\text{F}\sharp\text{m}$ Bm D Asus4 A G $\text{F}\sharp\text{m}$ Bm D Asus4 A D

her dark hair would weave a snare that I might one day rue. I saw the danger, yet I walked a long then-chanted way. And I said let

Vocals: $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4 D $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4

grief be a fal-len-leaf, at the dawn-ing of the day. On Graf-ton Street, in No-vem-ber, we tripped light-ly a long the ledge

Vocals: D G $\text{F}\sharp\text{m}$ Bm D Asus4 A G $\text{F}\sharp\text{m}$ Bm D Asus4

of a deep ra-vine, where can be seen the worth of pas-sions pledged. The Queen of Hearts still mak-ing tarts, and I not mak-ing hay.

Vocals: A D $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4 D $\text{F}\sharp\text{m}$ Bm G D

Oh, I loved too much, and by such and such is hap-pi-ness thrown a-way. I gave her gifts of the mind, I gave her

Vocals: Asus4 A D Asus4 D G $\text{F}\sharp\text{m}$ Bm D Asus4 A G $\text{F}\sharp\text{m}$

the se-cret sign, that is known to the artists who have known those true gods of sound and stone. With word and tint, I did not stint,

Vocals: Bm D Asus4 A D $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4 D $\text{F}\sharp\text{m}$

for I gave her po-ems to say with her own name there, and her own dark hair like clouds o-ver fields of May. On a quiet street, where

Vocals: Bm G D Asus4 A D Asus4 D G $\text{F}\sharp\text{m}$ Bm D Asus4 A G

old ghosts meet, I see her walk-ing now, a-way from me, so hur-ried-ly my rea-son must al-low that I have loved, not

Vocals: $\text{F}\sharp\text{m}$ Bm D Asus4 A D $\text{F}\sharp\text{m}$ Bm G D Asus4 A D Asus4 D $\text{F}\sharp\text{m}$

as I should, a creature made of clay. When the an-gel woos the clay he'll lose his wings at the dawn of day.

Vocals: Bm G D Asus4 A D G D

rit.

The Irish Washerwoman

$\text{♩} = 90$

Violin

Piano

6

Vln.

Pno.

10

Vln.

Pno.

15

Vln.

Pno.

Chord diagrams for guitar:

- G:
- Am:
- D7:
- C:

The Bridal

JIG

Violin
melodyEasy
violin

Piano

Measures 1-4 of the musical score. The Violin melody (V) starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The Easy violin part consists of a whole note G4 in the first measure, followed by whole notes F#4, E4, D4, and C4. The Piano accompaniment features a treble clef with a whole note G4 in the first measure, followed by chords of F#4-A4, E4-G4, D4-F#4, and C4-E4. The bass clef has a whole note G3 in the first measure, followed by eighth notes F#3, E3, D3, and C3. Chord labels G, Am, G, and D are placed above the piano part.

Measures 5-8 of the musical score. The Violin melody (V) continues with eighth notes G4, F#4, E4, D4, C4, B3, A3, and G3. The Easy violin part continues with whole notes B3, A3, G3, and F#3. The Piano accompaniment continues with chords of F#4-A4, E4-G4, D4-F#4, and C4-E4. The bass clef continues with eighth notes F#3, E3, D3, and C3. Chord labels G, Am, G, D, and G are placed above the piano part. The section ends with a double bar line and the word 'Fin'.

Measures 9-12 of the musical score. The Violin melody (V) starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The Easy violin part starts with a quarter note G4, followed by eighth notes F#4, E4, D4, and C4. The Piano accompaniment features a treble clef with a whole note G4 in the first measure, followed by chords of F#4-A4, E4-G4, D4-F#4, and C4-E4. The bass clef has a whole note G3 in the first measure, followed by eighth notes F#3, E3, D3, and C3. Chord labels Em, D, G, G, D, and Em are placed above the piano part.

13

Em D G G D Em

D.C. al Fine

Violin
accompaniment

V

5

Fine

V 9

2-2

13

D.C. al Fine



Drowsy Maggie

Libre puis en accélérant

REI

Violin melody

Easy violin

Piano

Em D Em G D Em

6

Em D Em G D D A D (A7)

11

Bm A G D A D (A7) A7

16

repeat ad lib. x 4

(G D) Em D Em G D

21

Em D Em G D Em

Violin
accompaniment

6

11

16 repeat ad lib.

21

The Skye Boat Song

Instrumental, Strophe 1, Instrumental, Strophe 2, Instrumental, Strophe 1 bis "Skye" mit Instrumental + Gesang

1er couplet chant/violon seuls

1. Speed, bonnie boat, like a bird on the wing, on-ward the sail - lers cry _____ Car - ry the
2. Ma - ny's the lad, _____ fought on that day, Well the clay - more could wield _____ When the night

10 lad that is born to be King o - ver the sea of Skye _____
came, _____ si - lent - ly lay, dead on Cul - lo - den's field _____

17 Load the wind cry, loud the waves roar, Thun - derclaps rend the air: _____ Baff - led our
Burned are our homes, e - xile and death, scat - ter the lo - yal men _____ Yet ere the

26 foes, stand by the shore: fol - low, they do not dare _____
sword cool in the sheath Scot - land will rise a gain _____

Wellerman

$\text{♩} = 83$

Voice

There once was a ship that put to sea, and the name of that ship was the Bil-ly O' Tea. The

Tenor

Basse

Piano

6

Vo.

winds blew hard her bow dipped down, blow me bul-ly boys. blow. Soon may the wel-ler man come to

T.

Soon may the wel-ler man come to

B.

Soon may the wel-ler man come to

Pia.

Soon may the wel-ler man come to

Soon may the wel-ler man come to

Soon may the wel-ler man come to

12

Vo. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

T. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

B. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

Pia. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

Fm Cm Ab Eb Fm G

bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

17

Vo. 8 go. She had not been two weeks from shore when down on her a right whale bore. The

T. 8 go.

B. 8 go.

Pia. 8 go. *Cm*

go.

22

Vo. 8 cap-tain called all hands and swore he'd take that whale in tow. Soon may the wel-ler man come to

T. 8 Soon may the wel-ler man come to

B. 8 Soon may the wel-ler man come to

Pia. 8 Soon may the wel-ler man come to
Ab Eb

Soon may the wel-ler man come to

28

Vo. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

T. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

B. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

Pia. 8 bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and
Fm Cm Ab Eb Fm G

bring us su-gar and tea and rum. One day when the tong-uing'is done, We'll take our leave and

33

Vo. *8* go. Be - fore the boat had hit the wat - er the wha - le's tail came up and caught her. All

T. *8* go.

B. go.

Pia. *8* go. *Cm*

38

Vo. *8* hands to the side har - pooned and fought her when she dived down be - low. Soon may the

T. *8* Soon may the

B. Soon may the

Pia. *8* Soon may the *Ab*

43

Vo. wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

T. wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

B. wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

Pia. wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

E_b F_m C_m A_b E_b

48

Vo. take our leave and go. No line was cut, no whale was freed, the cap-tain's mind was

T. take our leave and go.

B. take our leave and go.

Pia. take our leave and go.

F_m G C_m

53

Vo. 8 not on greed, but he be-longed to the whale man's creed, she took that ship in tow. Soon may the

T. 8 Soon may the

B. 8 Soon may the

Pia. 8 Soon may the
Ab

Soon may the

59

Vo. 8 wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

T. 8 wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

B. 8 wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

Pia. 8 wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll
Eb Fm Cm Ab Eb

wel-ler man come to bring us su-gar and tea and rum. One day when the tong-uing' is done, We'll

64

Vo. 8 take our leave and go. For for - ty days or e - ven more, the line went slack, then

T. 8 take our leave and go.

B. take our leave and go.

Pia. take our leave and go. *Fm G Cm*

69

Vo. 8 tight once more. All boats were lost there were on - ly four, and still that whale did go.

T. 8

B.

Pia.

74

Vo. 8 Soon may the wel-ler man come to bring us su-gar and tea and rum. One day when the

T. 8 Soon may the wel-ler man come to bring us su-gar and tea and rum. One day when the

B. 8 Soon may the wel-ler man come to bring us su-gar and tea and rum. One day when the

Pia. 8 Soon may the wel-ler man come to bring us su-gar and tea and rum. One day when the

Ab Eb Fm Cm Ab

Soon may the wel-ler man come to bring us su-gar and tea and rum. One day when the

79

Vo. 8 tong-uing'is done, We'll take our leave and go. As far as I've heard, the fight's still on, the

T. 8 tong-uing'is done, We'll take our leave and go.

B. 8 tong-uing'is done, We'll take our leave and go.

Pia. 8 tong-uing'is done, We'll take our leave and go.

Ab Fm G Cm

tong-uing'is done, We'll take our leave and go.

84

Vo. line's not cut, and the whale's not gone. The Wellerman makes his-a reg-u-lar call to en-

T.

B.

Pia.

88

Vo. 8 -courage the captain, crew and all. Soon may the wel-lerman come to bring us sugar and

T. 8 Soon may the wel-lerman come to bring us sugar and

B. 8 Soon may the wel-lerman come to bring us sugar and

Pia. 8 Soon may the wel-lerman come to bring us sugar and

Ab Eb Fm

93

Vo. 8 tea and rum. One day when the tong-uing'is done, We'll take our leave and go.

T. 8 tea and rum. One day when the tong-uing'is done, We'll take our leave and go.

B. tea and rum. One day when the tong-uing'is done, We'll take our leave and go.

Pia. tea and rum. One day when the tong-uing'is done, We'll take our leave and go.
Cm Ab Eb Fm G Cm

tea and rum. One day when the tong-uing'is done, We'll take our leave and go.

O Danny Boy

Traditional Irish Song

Words by
Frederick Edward Weatherly

Arranged by Engin Mehmetli

Adagio *a tempo rubato a piacere*

Violon

Piano

espress. *mp* *rit.* *rubato a piacere* *a tempo*

Red. sempre *3*

6

Vln.

Pno.

pp

11

Vln.

Pno.

mf *f* *rit. molto* *a tempo* *subito pp* *rit. molto*

3

16

Vln.

Pno.

ff *a tempo* *rit. molto* *pp*

3

20 *a tempo*
mf

Vln.

Pno.

mf

G G7 C Am7 Am7/D G A D7 G G7

25 *mf* *f* *mf*

Vln.

Pno.

C A Cm G/D C/D G C G F#b57 Em C G B7/f# Em

30 *ff* *mp* *rall...*

Vln.

Pno.

f G/D C D/A F/G D7 G7 C C7 G/b B7 Em Cm7 Cm7/G

34 *mf* *rall. molto dim. al fine*

Vln.

Pno.

G/D A D7 Em Cm6 Cm7 G/D C/E A D7 G C G

Dirty Old Town

Intro (Guitare + violon)

Couplet 1

I met my love by the gas works wall
 Dreamed a dream by the old canal
 I kissed my girl by the factory wall
 Dirty old town, Dirty old town

$$\begin{array}{ccccccccc} | & G & | & G & | & G & | & G & | \\ | & C & | & C & | & G & | & G & | \\ | & G & | & G & | & G & | & G & | \\ | & D & | & D & | & E_m & | & E_m & | \end{array}$$

Couplet 2

Clouds are drifting across the moon
Cats are prowling on their beat
Spring's a girl from the streets at night
Dirty old town, Dirty old town

Interlude/solo

Introduce/solo

Measures 12 to 22 of the musical score. Measure 12 starts with a treble clef and a common time signature. The melody begins with a quarter rest, followed by an eighth-note triplet (G4, A4, B4), and then a quarter note (C5). Chords C and F are indicated above the staff. Measure 13 continues the melody with eighth notes (D5, E5, F5, G5, A5, B5, C6). Measure 14 has a whole rest. Measure 15 starts with a quarter rest, followed by eighth notes (G4, A4, B4), and then a quarter note (C5). Chords F and C are indicated above the staff. Measure 16 continues the melody with eighth notes (D5, E5, F5, G5, A5, B5, C6). Measure 17 has a whole rest. Measure 18 starts with a quarter rest, followed by eighth notes (G4, A4, B4), and then a quarter note (C5). Chords G and Am are indicated above the staff. Measure 19 continues the melody with eighth notes (D5, E5, F5, G5, A5, B5, C6). Measure 20 has a whole rest. Measure 21 starts with a quarter rest, followed by eighth notes (G4, A4, B4), and then a quarter note (C5). Chords G and Am are indicated above the staff. Measure 22 continues the melody with eighth notes (D5, E5, F5, G5, A5, B5, C6).

Couplet 3

I heard a siren from the docks
Saw a train set the night on fire
I smelled the spring on the smoky wind
Dirty old town, Dirty old town

Couplet 4

I'm gonna make me a good sharp axe
Shining steel tempered in the fire
I'll chop you down like an old dead tree
Dirty old town, Dirty old town

Couplet 5 (uniquement chant + guitare)

I met my love by the gas works wall
 Dreamed a dream by the old canal
 I kissed my girl by the factory wall
 Dirty old town, Dirty old town

Outro (accords plaqués idem fin de couplet)

Dirty old town, Dirty old town

$|D| \quad |D| \quad |E_m| \quad |E_m|$

Dirty Old Town

I met my love by the gas works wall. Dreamed a dream by the old canal.

Kissed my girl by the factory wall. Dirty old town Dirty old town.

Intro

G	G	G	G
C	C	G	G
Am	Am	Em	Em

Clouds are drifting across the moon
 Cats are prowling on their beat
 Spring's a girl from the streets at night
 Dirty old town Dirty old town

I heard a siren from the docks
 Saw a train set the night on fire
 I smelled the spring on the smoky wind
 Dirty old town Dirty old town

I'm going to make me a good sharp axe
 Shining steel tempered in the fire
 I'll chop you down like an old dead tree
 Dirty old town Dirty old town

I met my love by the gas works wall
 Dreamed a dream by the old canal
 I kissed my girl by the factory wall
 Dirty old town Dirty old town
 Dirty old town Dirty old town

Intro violon/guitare

Couplet x2

Solo violon

Couplet x1

Couplet chant/guitare

Couplet

Fin

G	G	G	G
C	C	G	G
G	G	G	G
D	D	Em	Em

220 *Seall an ácar tomáis.* **FATHER TOM'S WAGER**

Handwritten guitar chords for 'FATHER TOM'S WAGER' are written above and below the staff. The top staff has chords: G, Am, G, G, Am, G, Am, G, G, D7, G. The bottom staff has chords: G, D, D7, G, D, G, D, G, G, C, G, D7, G.

222 *cleasa in gálcobair.* **O'GALLAGHER'S FROLICS.**

Handwritten guitar chords for 'O'GALLAGHER'S FROLICS' are written above and below the staff. The top staff has chords: Dm, F, Dm, F, C, Dm, F, F, C, Dm. The bottom staff has chords: Dm, F, C, C, Dm, C, F, C, Dm.

228 *tar go díh proinn.* **COME TO DINNER.**

Handwritten guitar chords for 'COME TO DINNER' are written above and below the staff. The top staff has chords: Am, Am, G, G, Am, Am, D, C, Em, Am. The bottom staff has chords: A, E, A, E7, A, E, A, E, A, E7, A.

Whiskey in the Jar

Irish Folk Song
17th Century

Violon

Piano

f *ff*

As

E♭ *B♭* *E♭*

5

Vln.

Pia.

mp

E♭ *Cm* *A♭*

I was go - ing o - ver the far famed Ker - ry moun-tains I met with Cap - tain

10

Vln.

Pia.

B♭ *E♭* *Cm*

Far-rell and his mon - ey he was count-ing I first pro-duced me pis - tol and then I drew me

16

Vln.

Pia.

A♭ *B♭* *E♭* *B♭* *E♭*

ra-pier say-ing stand and de - liv-er for you are a bold de - cei-ver. Mush-a ringdum-a dodum-a da whack fol the

24

Vln. dad - dy - - o A $\flat$ whack fol the

Pia.

26

Vln. dad - dy - o there's whiskey in the jar. A *f* He

Pia. Eb/B $\flat$ B $\flat$ 7 Eb B $\flat$ 7 Eb *mf*

33

Vln. count - ed out his mon - ey and it made a pret - ty pen - ny I put it in me

Pia. Cm A $\flat$

38

Vln. pock-et and I gave it to me Jen-ny She sighed and she swore that she nev-er would be - tray me But the dev-il take the

Pia. B $\flat$ Eb B $\flat$ 7 Eb Cm A $\flat$

46

Vln. *wo - men for they nev - er can be eas - y. Mush - a*

Pia. *Bb7 Eb*

49

Vln. *ring dum - a do dum - a da whack fol the dad - dy - o*

Pia. *Bb7 Eb*

53

Vln. *whack fol the dad - dy - o there's whis-key in the jar. I*

Pia. *Ab Eb/Bb Bb7 Eb*

B

57

Vln. *went in - to me cham-ber all for to take a slum-ber I dreamt of gold and jew-els and for sure it was no won-der But*

Pia. *Eb Cm Ab Bb7 Eb*

f mf

65

Vln. Jen - ny drew me char - ges and she filled them up with

Pia. Cm

68

Vln. wa - ter and she sent for Cap - tain Far -rell to be read - y for the slaugh - ter. Mush - a

Pia. Ab Bb7 Eb

73

Vln. ring dum - a do dum - a da whack fol the dad - dy - o

Pia. Bb7 Eb

77

Vln. whack fol the dad - dy - o there's whis - key in the jar.

Pia. Ab Eb/Bb Bb7 Eb

81 C

Vln. And twas

Pia. E B7 E

85

Vln. ear - ly in the morn - ing be - fore I rose to trav - el Up comes a band of

Pia. E C#m A

90

Vln. foot - men and like-wise Cap-tain Far - ell I then pro - duced me pis - tol for she stole a - way me

Pia. B7 E C#

96

Vln. rap-ier But I could-n'tshootthe wa-ter so a pris-oner I was tak - en. Mush - a ringdum-a do dum-a da

Pia. A B7 E B7

103

Vln. whackfol the dad-dy - o whackfol the dad - dy - o there's whis-key in the jar.

Pia. E A E/B B7 E

110

Vln.

Pia. B7

112

Vln. **D** And if an - y - one can aid me it's me broth - er in the ar - my If

Pia. *ff* E *mf* C#m

117

Vln. I could learn his sta - tion in Cork or in Kill - ar - ney. And

Pia. A B7 E

121

Vln. if he'd come and join me we'd go rov - ing in Kil - ken - ny I'll en -

Pia. C#m

125

Vln. -gage he'll treat me bet-ter than me dar - ling sport - ing Jen-ny. Mush - a

Pia. A B7 E

129

Vln. ring dum - a do dum - a da whack fol the dad - dy - o

Pia. B7 E

133

Vln. whack fol the dad - dy - o there's whis-key in the jar. Mush - a

Pia. A E/B B7 E

137

Vln. ring dum-a do dum-a da whack fol the dad - dy - o

Pia. B7 E

141

Vln. whack fol the dad - dy - o there's whis - key

Pia. A E/B *ff* *f*

146

Vln. in the jar.

Pia. B7 E A B7 E

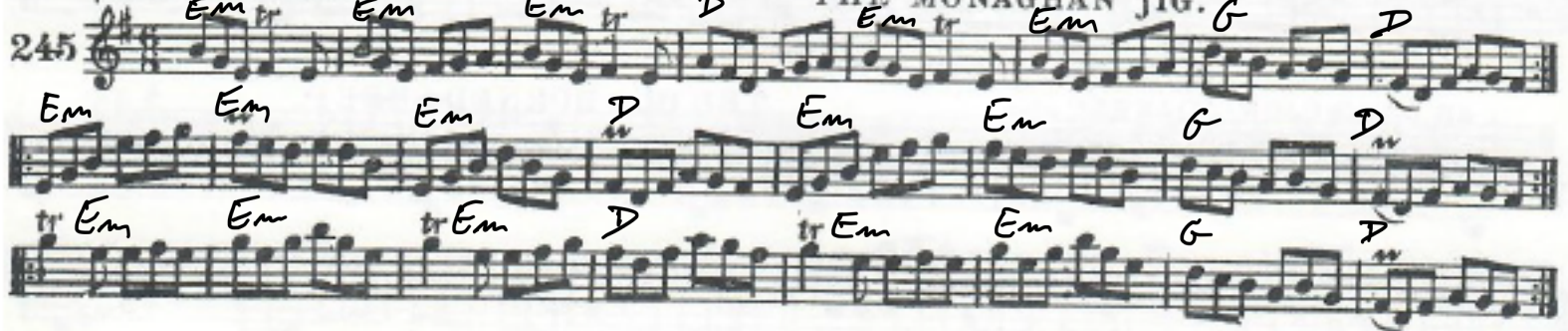
posad seagan fada.

LONG JOHN'S WEDDING.



port muineacain.

THE MONAGHAN JIG.



portain annsa sgileio.

CRABS IN THE SKILLET.



King of the Fairies

HORNPIPE

HORNPIPE

Violin melody

Easy violin

Piano

5

8

12

Em D Em Bm Em

Bm Em C Em D

16

Em D Em Bm D Em Bm Em

4 3 2

21

Bm 1 Em 2 Em

2 3 4 5 1 2

Violin accompaniment

triple V

5

1 2

9

V

14

V

20

1 2

Bonus

The Fairy Dance

REEL

Violin melody

Easy violin

Piano

Chords: G, D, G, C, D7, G

This system contains the first four measures of the piece. The Violin melody part features a continuous eighth-note pattern. The Easy violin part provides a simple harmonic accompaniment. The Piano part includes chords labeled G, D, G, C, D7, and G, with a bass line consisting of eighth notes.

5

Chords: G, D, G, C, D7, G

This system contains measures 5 through 8. The Violin melody continues with the same eighth-note pattern. The Easy violin part follows a similar harmonic structure. The Piano part includes chords labeled G, D, G, C, D7, and G, with a bass line of eighth notes.

9

Chords: G, C, Am, D, G, C, D7, G

This system contains measures 9 through 12. The Violin melody continues with the same eighth-note pattern. The Easy violin part follows a similar harmonic structure. The Piano part includes chords labeled G, C, Am, D, G, C, D7, and G, with a bass line of eighth notes.

13

G C Am D G C D7 G

Violin
accompaniment

5

9

13



Constant Billy

MORRIS DANCE

Not too fast

Violin
melodyEasy
violin

Piano

The musical score is written for Violin melody, Easy violin, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo/mood is 'Not too fast'. The score is divided into three systems, each containing measures 1 through 8.

System 1 (Measures 1-8):

- Violin melody:** Measure 1 has a 'v' (vibrato) marking. Measure 8 has a '1' (first ending) bracket and a 'v' marking.
- Easy violin:** Measure 1 has a 'v' marking. Measure 8 has a '1' bracket.
- Piano:** Chords are indicated above the staff: A, F#m, Bm, E, A, D, E, A. Measure 8 has a '1' bracket.

System 2 (Measures 4-8):

- Violin melody:** Measure 4 has a '2' (second ending) bracket.
- Easy violin:** Measure 4 has a '2' bracket.
- Piano:** Chords are indicated above the staff: E, A, A, D, E, C#m, F#m, Bm. Measure 8 has a '2' bracket.

System 3 (Measures 8-8):

- Violin melody:** Measure 8 has a '3' (triple) marking and a 'v' marking.
- Easy violin:** Measure 8 has a '3' marking.
- Piano:** Chords are indicated above the staff: E, A, F#m, Bm, E, A, D, E, A. Measure 8 has a '3' marking.

con Ped. is written below the piano staff in the second system.

The Peeler's Away with My Daughter

Violin melody

Easy violin

Piano

Am Em G

5

1

Am C Em G 1 Am

8

2

Am (G) Am Em G (Am7 Gdim G)

This musical score is for the piece 'The Peeler's Away with My Daughter'. It is written for Violin (melody and easy violin), Piano, and includes a vocal line starting at measure 5. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The piano accompaniment features chords and arpeggiated figures. The vocal line begins at measure 5 and includes first and second endings. The score concludes with a double bar line at the end of measure 12.

13

Am G Em G Am (G) Am



Violin
accompaniment

5

8

13

Lord MacDonald's Reel

REEL

Violin
melodyEasy
violin

Piano



5



13

Handwritten musical score for measures 13-16. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp, with a "pizz." marking above the first measure. The third and fourth staves are grand staves (treble and bass clefs). Chord symbols are written above the third staff: D, (G), D, A7, D.

17

Handwritten musical score for measures 17-20. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third and fourth staves are grand staves. Chord symbols are written above the third staff: A, A, A, E7, A, A, D, A, E7, A. Chord symbols are written below the fourth staff: Am, Am, G, G, Am, Am, F, G, Am. Chord symbols are written below the bottom staff: F, C, Am, C, G, C, F, Am, F, G, Am.

(left-hand
pizz.)Violin
accompaniment

Handwritten musical score for measures 21-24. The system consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a treble clef and a key signature of one sharp. Chord symbols are written above the top staff: Em, D, Em, D, Em, D, Em, D. Chord symbols are written above the bottom staff: Em, Em, D, Em, Em, D, Em, Em.

9

Handwritten musical score for measures 25-28. The system consists of one staff with a treble clef and a key signature of one sharp. Chord symbols are written above the staff: Em, D, Em, D, Em, D, Em, D.

13

Handwritten musical score for measures 29-32. The system consists of one staff with a treble clef and a key signature of one sharp. Chord symbols are written above the staff: Em, D, Em, D, Em, D, Em, D.

17

Handwritten musical score for measures 33-36. The system consists of one staff with a treble clef and a key signature of one sharp. Chord symbols are written above the staff: Em, D, Em, D, Em, D, Em, D.

ROŠA UÍ DOÉARTAIŠ. DOHERTY'S FANCY.

82

Handwritten chords for 'DOHERTY'S FANCY':

Melody line: A, A, A, E7, A, A, D, A, E7, A

Bass line: A, E, A, E, A, A, D, A, D, A, E7, A

an gobbi o. THE GOBBY O.

105

Handwritten chords for 'THE GOBBY O':

Melody line: Am, Am, G, G, Am, Am, F, G, Am

Bass line: F, C, Am, C, G, C, F, Am, F, G, Am

cluice sinne dallanta. HIDE AND GO SEEK

119

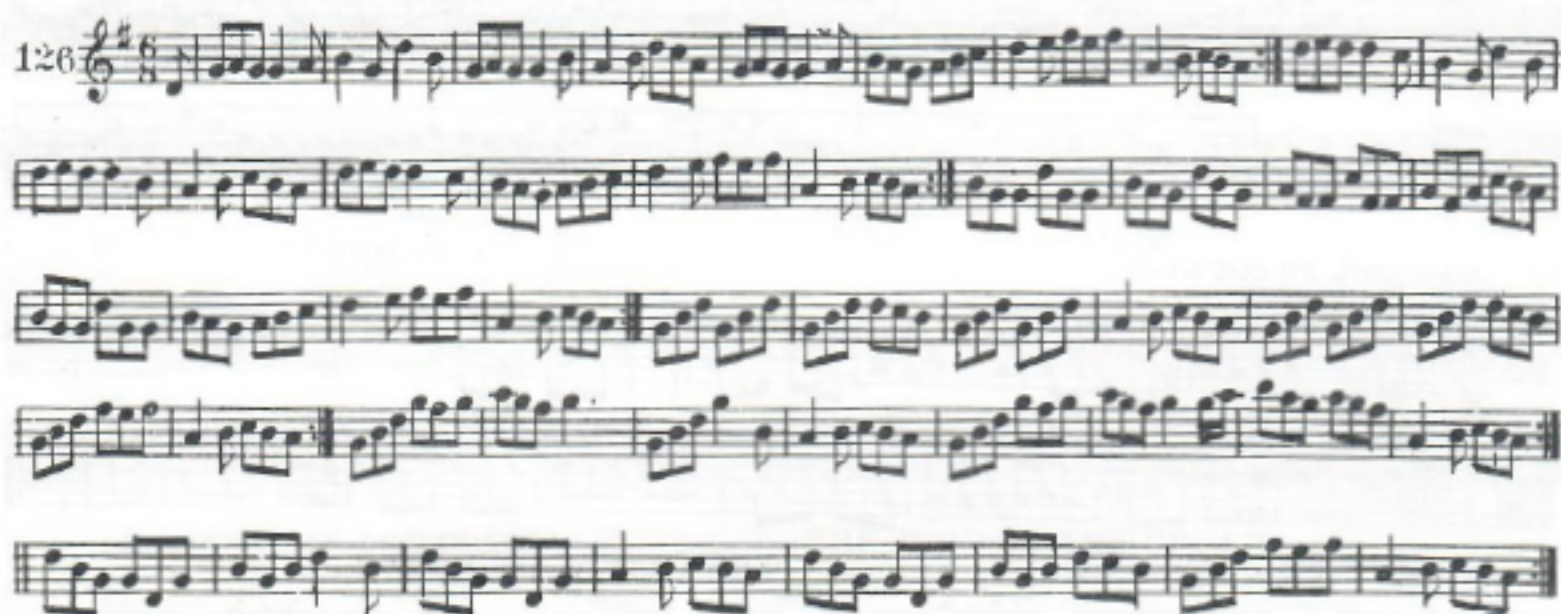
Handwritten chords for 'HIDE AND GO SEEK':

Melody line: Em, Em, D, D, Em, Em, D, D, Em, Em, Em

Bass line: D, D, Em, Em, D, Em, Em, D, Em, D, Em

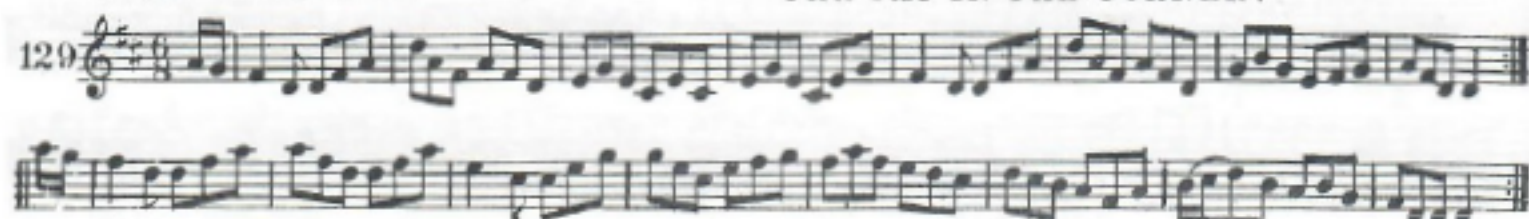
NORA CRIONA.

WISE NORA



AN CAT ANNA ÉINE.

THE CAT IN THE CORNER.



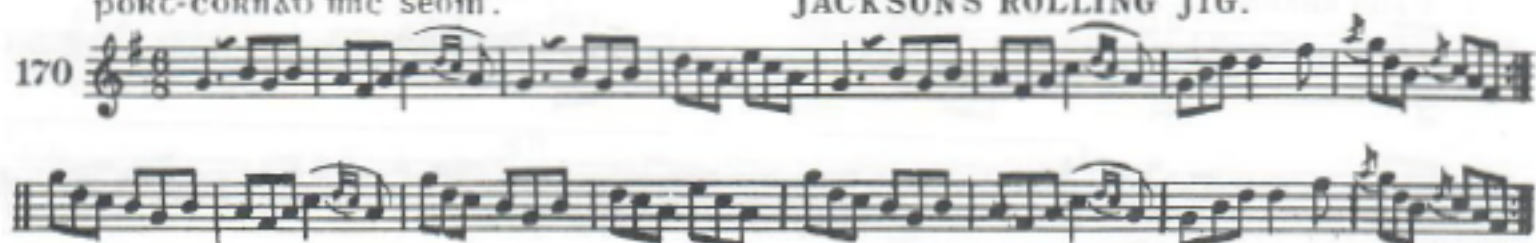
speis m'ine blair.

MISS BLAIR'S FANCY.



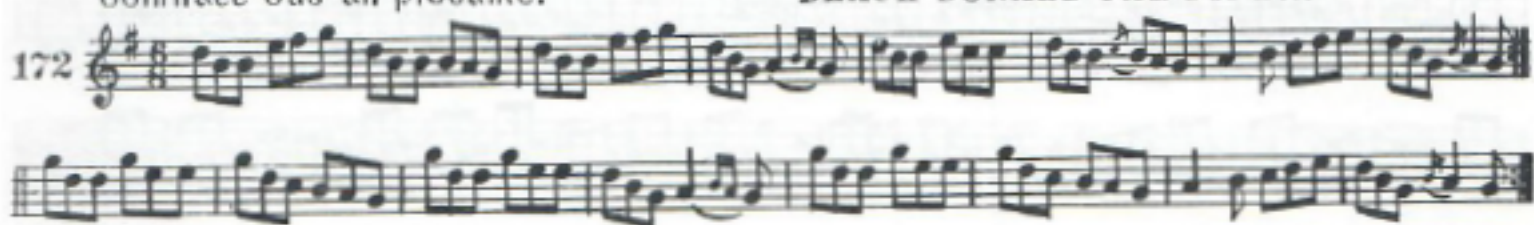
port-cornau' m'ic seom.

JACKSON'S ROLLING JIG.



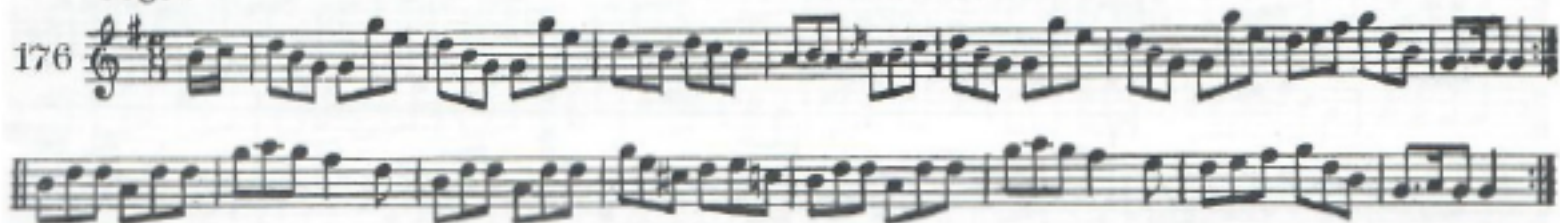
domnall dub' an p'obaire.

BLACK DONALD THE PIPER.



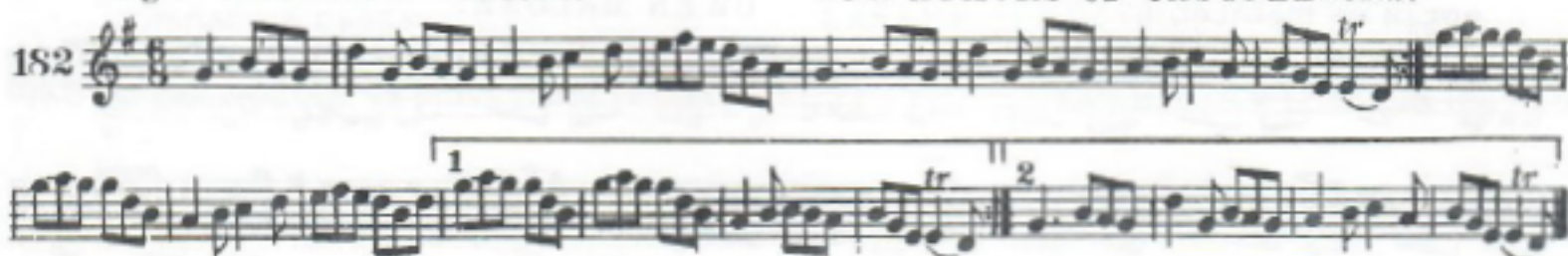
EOGHAN U A MAOILEOM.

OWEN MALONE.



SUGRA CAISTEAN U LIATHAIN.

THE HUMORS OF CASTLELYONS.



AN MAISTEIR-RINNE.

THE DANCINGMASTER.



