

PIANO • VOCAL • GUITAR

IRISH PUB SONGS



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PIANO • VOCAL • GUITAR

Irish pub SONGS

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ALL FOR ME GROG

Traditional Irish Folk Song

Brightly

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part is marked *mf* and features a rhythmic accompaniment of eighth notes. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes the tempo marking 'Brightly' and the first two guitar chords: G and D. The second system includes the lyrics: 'Well, it's all for me grog, me jol-ly, jol-ly grog, it's all for me beer and to- are me boots, me nog-gin,' nog-gin' boots, they're all gone for beer and to- is me shirt, me nog-gin,' nog-gin' shirt, it's all gone for beer and to- sick in the head and I have-n't been to bed, since I first came a-shore from me'. The third system includes the lyrics: 'bac-co, for I spent all me tin on the las-sies drink-ing gin, far a- bac-co, for the heels they are worn and the toes are kick-ed about, and the bac-co, for the col-lar is worn, and the sleeves they are all torn, and the slum-ber, for I spent all me dough on the las-sies don't you know, far a-'. The fourth system includes the lyrics: 'cross the wes-tern o-cean I must wan-der. Where... soles are look-ing out for bet-ter weath-er. Where... tail is look-ing out for bet-ter weath-er. I'm... cross the west-ern o-cean I must wan-der.' The score includes guitar chord diagrams for G, D, C, Em, and Am. The piano accompaniment includes dynamic markings like *mf* and *f*.

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ARTHUR McBRIDE

Traditional Irish Folk Song

Moderately

mf

G **D** **A7**

D

G **D** **G**

D **G** **A7**

I had a first cousin called
He says, "My young fellows, if
Ar - thur Mc - Bride, He and I took a you
you will en - list, a guin - tea
stroll down by the sea - side, a
quick - ly shall have in your fist, Be -

D
Bm
G

seek - ing good for and what might be
 sides a crown tune for to kick up the

D
F#m

tide, 'twas just as the king's day was a
 dust, and drink the health in the

G
A7
D

dawn ing. Then af ter
 morn ing." Had we been such

G
D

rest - ing as we to both take took a tramp, we
 fools as to take the ad - vance, the

G D G

met Ser - geant Har - per ing and we Cor - po - ral
 wee bit - ter morn - ing we had - po - run - ral
 to

A7 D Bm

Cramp, be - sides the wee drum - mer who
 chance, for you'd think it no scru - ple to

G D

beat up for camp, with his row - dy - dow -
 send us to France, where we would be

A7 D

dow in the morn ing.
 killed in the morn ing.

BLACK VELVET BAND

Traditional Irish Folk Song

Lyrally

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Her eyes they shun like diamonds;". The fourth system continues the vocal line with the lyrics: "you'd think she was queen of the land." Chord diagrams for G, Em, C, D, and G are provided above the corresponding notes in the piano and vocal staves.

G Em

With her hair flung o - ver her shoul -

C D G To Coda

ders, tied up with a black vel - vet band.

As I went walk - ing down Broad - way,
'Fore judge and ju - ry next mom - ing

D

not in - tend - ing to stay ver - y long,
both of us did ap - pear.

G Em

I met with this frolicksome dam
 A gentle man claimed his jewel

C D G

sel as she came trip-ping a long
 ry and the case a- gainst us was clear

A watch she pulled out of her pocket
 Sev-en long years trans-por-tation

D

and slipped it right in to me hand
 right on down to Van Die-men's Land;

G Em

On the ver - y first day that I met
 far a - way from my friends and com - pan

C D

her, bad luck to her black vel - vet
 ions to fol - low the black vel - vet

1 2 G G

band. Her band. Her

D.S. al Coda

CODA

Her eyes they shun like

dia - monds; _____ you'd think she was queen of the

land. _____ With her hair flung

o - ver her shoul - ders, tied

up with a _____ black vel - vet _____ band.

BRENNAN ON THE MOOR

Traditional Irish Folk Song

Moderately

The musical score is written in 2/4 time with a moderate tempo. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is one flat (F major/D minor). The score is divided into four systems, each with a piano part and a vocal part. The piano part includes chord diagrams for F, C, and Am. The vocal part includes lyrics for four different versions of the song.

mf

1. It's a - bout a fierce high - way - man my sto - ry I will
2. up - on the King's high - way Old Bren - nan he sat
3. Bren - nan's wife had gone to town pro - vi - sions for to
4.-6. (See additional lyrics)

tell. His name was Wil - ly Bren - nan and in Ire - land he did
down. He met the may - or of Moor - land five miles out - side of
buy, and when she saw her Wil - ly tak - en she be - gan to

dwel. 'Twas up - on the King's own moun - tain he be - gan his wild ca - reer, and
town. Now the may - or, he had heard of Bren - nan and, "I think," says he, "Your
cry. Says he, "Hand me that ten - pen - ny," and as soon as Wil - ly spoke, she

The image shows a musical score for the song 'Brennan on the Moor'. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The chords are: F, C, F, C, G7, C, F, C, Em, F, C, F, C, 1-5 C, 6 C. The lyrics are: man - y a wealth - y gen - tle - man be - fore him shook with fear. } Oh, it's name is Wil - ly Bren - nan, you must come a - long with me." } hand - ed him a blun - der - buss from un - der - neath her cloak. } Bren - nan on the moor, Bren - nan on the moor, Bold, _ gay and un - daunt - ed stood young Bren - nan on the moor. { It was moor. Now _ Now _

Additional Lyrics

4. Now Brennan got his blunderbuss, my story I'll unfold.
He caused the mayor to tremble and deliver up his gold.
Five thousand pounds were offered for his apprehension there,
But Brennan and the peddler to the mountain did repair.
Oh, it's Brennan on the moor, Brennan on the moor.
Bold, gay and undaunted stood young Brennan on the moor.
5. Now Brennan is an outlaw all on some mountain high.
With infantry and cavalry to take him they did try.
But he laughed at them and he scorned at them until, it was said,

By a false-hearted woman he was cruelly betrayed.
Oh, it's Brennan on the moor, Brennan on the moor.
Bold, gay and undaunted stood young Brennan on the
moor.

6. They hung him at the crossroads; in chains he swung and
died.

But still they say that in the night some do see him ride.
They see him with his blunderbuss in the midnight chill;
Along, along the king's highway rides Willy Brennan still.
Oh, it's Brennan on the moor, Brennan on the moor.
Bold, gay and undaunted stood young Brennan on the
moor.

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A BUNCH OF THYME

Traditional Irish Folk Song

Gently

C Bb C7 F Bb F

prime, _____ and al - ways be - ware _____ to
 mind, _____ Thyme with all its fla - vors a -
 cay, _____ Then came a lust - y sail - or who
 cay, _____ He gave it to me _____ to

Bb Gm Csus C/G F C7

keep your gar - den fair, _____ let no thyme man steal a - way your
 long with all its joys, _____ and thyme brings all things to my
 chanced to pass my way, _____ of when he stole my bunch of thyme a -
 keep me re - mind - ed of when he stole my thyme a -

F Bb 1-4 F 5 F

thyme, _____ For _____
 mind, _____ The
 way, _____ Come
 way, _____

CLIFFS OF DONEEN

Traditional Irish Folk Song

Moderately

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately' and the dynamics are 'mf'. The system includes guitar chord diagrams for G and D7.

Musical notation for the second system, including lyrics. The lyrics are: 1. You may travel far, far from your place; 2. nice place to be on a view; 3. view o'er the mountains; 4..5. (See additional lyrics). The system includes guitar chord diagrams for D and G.

Musical notation for the third system, including lyrics. The lyrics are: own native home, Far a fine summer's day, Watch - ing sights you'll see there, You'll see. The system includes guitar chord diagrams for C and D.

G D

way o'er the moun - tains, far a - way o'er the
 all the wild flow - ers, that ne'er do de -
 high rock - y moun - tains o'er the west coast of

Em G

foam. _____ But of all the fine
 cay. _____ Oh, the hares and the
 Clare. _____ Oh, the towns of Kil -

D Em

plac - es that I've ev - er been, _____
 pheas - ants are plain to be seen, _____
 kee and Kil - rush can be seen, _____

sure there's none to com - pare with the
mak - ing homes for their young 'round the
from the high rock - y slopes 'round the

cliffs of Don - een. It's a
cliffs of Don - een. Take a
cliffs of Don - een. Fare thee

Additional Lyrics

4. Fare thee well to Doneen, fare thee well for a while
And to all the kind people I'm leaving behind.
To the streams and the meadows where late I have been,
And the high rocky slopes 'round the cliffs of Doneen.
5. Fare thee well to Doneen, fare thee well for a while.
And although we are parted by the raging sea wild,
Once again I will walk with my Irish colleen
'Round the high rocky slopes of the cliffs of Doneen.

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FINNEGAN'S WAKE

Traditional Irish Folk Song

Moderately

N.C.

Piano introduction in D major, 4/4 time. The right hand starts with a series of chords: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a simple bass line: D2, G2, F#2, E2, D2.

Piano accompaniment for the first system. The right hand has chords: Em, Bm7, Em. The left hand continues the bass line with chords: D, G, F#.

Vocal line and piano accompaniment for the second system. The vocal line has lyrics: 1. Tim Fin-ne-gan lived in Walk-in' Street, a gen-tle I-rish-man. 2. One morn-in' Tim was rath-er full; his head felt heav-y, which 3. His friends as-sem-bled at the wake, and Mis-sus Fin-ne-gan 4..5. (See additional lyrics). The piano accompaniment has chords: Bm7, Em, Bm7, Em, D, G.

Vocal line and piano accompaniment for the third system. The vocal line has lyrics: might-y odd. He had a brogue both rich and sweet, and to made him shake. He fell from a lad-der and he broke his skull, and they called for lunch. First they brought in he broke his tay and cake, then. The piano accompaniment has chords: D, Em, Bm7, Em, D.

G C D7 G

rise in the world he car - ried a hod. Now Tim had a sort o' the
 car - ried him home, his corpse - to wake. They rolled him up in a
 pipes, to - bac - co, and whis - key punch. Bid - dy O' - Bri - en be -

D7 G D7

tip - plin' way, with a love for the liq - our poor Tim was born. To
 nice clean sheet and laid him out on the bed: a
 gan to cry, "Such a nice clean corpse did you ev - er see? Oh,

G D/F# Em Bm/D C G/B

help him on with his work each day, he'd a "drop o' the cray - thur"
 gal - lon of whis - key at his feet and a bar - rel of por - ter said
 Tim, mav - our - neen, why did you die?" "Arragh, hold your gob," said

Am7 D7 G Chorus Em D

ev - 'ry morn, }
 at his head, } Whack fol the darn O, dance to your part - ner.
 Pad - dy Mc - Ghee. }

Whirl the floor, your trot - ters shake; was - n't it the

truth I told you? Lots of fun at Fin - ne - gan's wake.

Additional Lyrics

4. Then Maggie O'Connor took up the job,
 "Oh Biddy," says she, "you're wrong, I'm sure."
 Biddy, she gave her a belt in the gob
 And left her sprawlin' on the floor.
 And then the war did soon engage,
 'Twas woman to woman and man to man.
 Shillelaigh law was all the rage,
 And a row and ruction soon began.

Chorus

5. Then Mickey Maloney ducked his head
 When a noggin of whiskey flew at him.
 It missed, and falling on the bed,
 The liquor scattered over Tim!
 The corpse revives; see how he rises!
 Timothy, rising from the bed,
 Said, "Whirl your whiskey around like blazes,
 Thanum an Dhul! Do you think I'm dead?"

Chorus

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DANNY BOY

(Londonderry Air)

Words by FREDERICK EDWARD WEATHERLY

Traditional Irish Folk Melody

Slowly

mf

C7 F/C G7b9 Fm/G

C NC C C7 F Fm

Oh, Dan - ny Boy, the pipes, the pipes are call - ing, from glen to
come, when all the flow'rs are dy - ing, and I am

C Am6 Fm6 G7 C C7

glen, and down the moun-tain side, The sum-mer's gone, and all the ros - es
dead, as dead I well may be, ye'll come and find the place where I am

F6 Fm C/G G7 C NC

fall - ing. It's you, it's you must go and I must bide, But come ye
ly - ing, and kneel and say an A - ve there for me; And I shall

C F6 G7 Am7 Am F6 Em6

back when sum-mer's in the mead - ow, or when the val - ley's hush'd and white with
 hear, tho' soft your tread a - bove me, and all my dreams will warm and sweet - er

D7 G7 C C9 F F#dim C E7 Am F#m7b5 Fm6

snow. 'Tis I'll be there in sun-shine or in shad - ow, oh, Dan - ny
 be. If you will not fail to tell me that you love me, then I shall

C/G Am7 F6 G7 C C7 F/C

Boy, oh Dan - ny Boy, I love you so!
 sleep in peace un - til you come to me!

G7b9 Fm/G 1 C N.C. 2 C

But if ye

DICEY REILLY

Traditional Irish Folk Song

Moderately fast

The first system of musical notation is in G major, 2/4 time, and marked *mf*. It consists of a treble and bass staff. The treble staff begins with a G chord and contains the melody. The bass staff provides a simple accompaniment. Chord symbols G, C, G, and D are placed above the treble staff.

The second system includes lyrics and continues the musical notation. The treble staff has a G chord symbol above it. The lyrics are: "Ah, poor old Di - cey Ri - ley she has Fitz - gib - bon Street with an owns a lit - tle sweet shop at the". The musical notation continues with a repeat sign in the second measure of the treble staff.

The third system continues the musical notation and lyrics. The treble staff has D, G, and D chord symbols above it. The lyrics are: "tak - en to the sup, and poor old Di - cey Ri - ley she will in - de - pen - dent air; and then it's down to Sum - mer - hill, at cor - ner of the street, and ev - 'ry eve - ning af - ter school I". The musical notation continues with a repeat sign in the second measure of the treble staff.

G B G C

nev - er give it up, it's — off each morn - ing to the pop and —
 her the peo - ple stare. She — says, "It's near - ly half past one, so I'll
 go to wash her feet. She — leaves me there to mind the shop, while she

D G C G

then she's in for an - oth - er lit - tle drop. } Ah, the heart of the rowl is Di - cey
 nip — in for an - oth - er lit - tle one." }
 nips — in for an - oth - er lit - tle drop. }

D 1, 2 3 G G

Ri - ley. { She ley.
 She

DO YOU WANT YOUR OLD LOBBY

Traditional Irish Folk Song

Lively Waltz

The musical score is written in 3/4 time and consists of three systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal melody (treble clef). The piano part starts with a *mf* dynamic. Chord diagrams for G7 and C are provided above the first system, and F is provided above the second system. The lyrics are as follows:

I've a nice lit - tle cot and a small bit of
day the old land - lord came by for his
boys look so bash - ful when they go out

land and a place by the side of the sea.
rent I told him no mon - ey I had.
court - in' they seem to look so ver - y shy.

F

And I care a - bout no one, be - cause I be -
 be - sides 'twas - n't fair to ask me to -
 as to kiss a young maid, sure they seem half a -

G7

C

lieve there's no bod - y cares a - bout me.
 pay, the times were so aw - ful - ly bad.
 fraid, but they would if they could on the sly.

G7

C

My peace is de - stroyed and I'm fair - ly an -
 He felt dis - con - tent at not get - ting his
 But me I do things in a dif - fer - ent

D

G7

noyed, by a las - sie who works in the town.
 rent, and he shook his big head in a frown.
 way, I don't give a nod or a frown.

C F

She sighs ev - 'ry day as she pas - ses the
 says he, "I'll take to court half." "But," she says I - ses with the
 When I goes to court I says, "Here goes a for

Dm G7 C

way: "Do you want your old lob - by washed down?"
 laugh, "Do you want your old lob - by washed down?"
 sport, do you want your old lob - by washed down?"

F

Do you want your old lob - by washed down, Con

G7 C

Shine, do you want your old lob - by washed down?

— She sighs ev - 'ry day as she pass - es the

way: Do you want your old lob - by washed down?

1, 2 The oth - er
Now the 3

THE FIELDS OF ATHENRY

Words and Music by
PETE ST. JOHN

Flowing *mf*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The first system includes guitar chord diagrams for Gm, C, Bb, C, and F.

By the lone - ly pri - son wall I
lone - ly pri - son wall I
lone - ly har - bour wall she

The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, and Bb4. The piano accompaniment continues with the same bass line as the introduction, with a treble accompaniment of quarter notes G4, A4, and Bb4.

heard a young girl call - ing.
heard a young man call - ing.
watched the last star fall - ing.

The vocal line continues with quarter notes G4, A4, and Bb4, followed by a half note C5. The piano accompaniment features a treble accompaniment of quarter notes G4, A4, and Bb4, and a bass line of quarter notes G3, A3, and Bb3.

F Bb

and that Mi - chael, they are tak - ing you a -
 noth - ing mat - ters Mar - y when you're
 pri - son ship sailed out a - gainst the

C F

way. _____ For you stole Tre - vel - yn's
 free. _____ A - gainst the fa - mine and the
 sky. _____ Sure she'll wait and hope and

Bb F C

corn so the young might see — the morn. Now a
 Crown, I re - belled, they ran — me down, now
 pray for her love in Bo - tan - y Bay, it's so

Gm C Bb C F

pri - son ship lies wait - ing in the bay.
 you must raise our child with dig - ni - ty.
 lone - ly 'round the fields of A - then - ry.

Bb

Low, lie the

F Dm F

fields of A - then - ry, where once we watched the

Am Gm C

small free birds fly. Our

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a half note 'small', followed by quarter notes 'free' and 'birds', and a half note 'fly.' with a long horizontal line underneath. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

F Bb F

love was on the wing, we had dreams and songs to

The second system continues the vocal line with quarter notes 'love', 'was', 'on', and 'the', followed by a half note 'wing,'. The piano accompaniment continues with similar rhythmic patterns.

C Gm C

sing. It's so lone - ly 'round the fields of A - then -

The third system begins with a half note 'sing.' followed by quarter notes 'It's', 'so', and 'lone -'. The piano accompaniment features a consistent eighth-note bass line.

F

ry. { By a } { By a }

The fourth system shows the vocal line with a half note 'ry.' followed by a long horizontal line. The piano accompaniment has a long sustained chord in the right hand. The system concludes with a double bar line and first/second endings.

THE GERMAN CLOCKWINDER

Traditional Irish Folk Song

Lively Waltz

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems. The first system is a piano introduction labeled 'Lively Waltz' with a dynamic marking of *mf*. The second system includes the vocal melody with lyrics and piano accompaniment. The third system continues the piano accompaniment. Chord diagrams for A, G, and D are provided above the vocal line.

Lyrics:

A Ger - man clock - wind - er to
was a young la - dy from
as they were seat - ed
hus - band says he, "Now look

Dub - lin once came, Ben - ja - min
Gros - ven - or Square, who said that her
down on the floor, there came this
here Mar - y Anne, don't let that bold

D

Fooks was the old Ger - man's name. And
clock was in need of at re - pair. In
ver - y loud knock at the door.
Ger - man come in here a - gain. He

Bm G

as he was wind - ing his way 'round the
walks the bold Ger - man and to her de -
In walked her hus - band and great was his
wound up your clock and left mine on the

A

strand, he played on his flute and the
light in less than five min - utes he
shock to see the old Ger - man wind
shelf, if your old clock needs wind - ing, sure I'll

A/E D F#m

mu - sic was grand.
had her clock right.
up his wife's clock.
do it my self." } Sing - ing: Too - ra - lum - a - lum - a, too - ra - lum - a - lum - a,

G A

too - ra - de - ay. Too - ra - de, too - ra - de,

D Bm

too - ra - de - ay, too - ra - lum - a - lum - a, too - ra - lum - a - lum - a,

G A

too - ra - de - ay. Too - ra - de, you - ra - de -

G G/F# A/E 1-3 D 4 D A D

you - ra - de - ay. { There Now The } ay.

HILLS OF CONNEMARA

Traditional Irish Folk Song

Spirited

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The piano part is marked *mf*.

System 1: Chords: C, G, C, G, C. Lyrics: 1. Gath - er up the

System 2: Chords: F, C, Am, Em, F. Lyrics: 2. pots and the old tin can, the mash, the corn, the bar - ley and the
 2. eyes well peeled to - day, the tall, the tall men are on their
 3. left and swing to the right, the ex - cise men will dance all
 4.,5. (See additional lyrics)

System 3: Chords: G, C, F, G, Am. Lyrics: bran. Run like the dev - il from the ex - cise man keep the smoke from
 way. Search - ing for the moun - tain tay, in the hills of
 night. Drink - ing up the tay till the broad day - light, in the hills of

System 4: Chords: F, C, G, 1-4 C, 5 C. Lyrics: ri - sing, Bar - ney, Keep your ra.
 Con - ne - ma - ra. Swing to the
 Con - ne - ma - ra. A gal - lon for the

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Additional Lyrics

4. A gallon for the butcher, a quart for Tom,
A bottle for poor old Father Tom,
To help the poor old dear along,
In the hills of Connemara.
5. Stand your ground, it is too late,
The excise men are at the gate,
Glory be to Paddy, but they're drinking it nate,
In the hills of Connemara.

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THE HUMOUR IS ON ME NOW

Traditional Irish Folk Song

Moderately

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part uses chords A, A7, D, and E. The vocal line includes five verses of lyrics.

Lyrics:

1. As I went out one morn-ing, it be-ing the month of
 2. qui-et you fool-ish daugh-ter, and hold your sim-ple
 3. who are you to turn me, that mar-ried young your-
 4. deed I'll tell my moth-er the aw-ful things you
 5.-8. (See additional lyrics)

May, a farm-er and his daugh-ter I spied up-on my
 tongue, You're bet-ter free and sin-gle, and hap-py while you're
 self, and took my dar-ling moth-er from off the sin-gle
 say, in-deed I'll tell my moth-er this ver-y bless-ed

way. And the girl sat down quite calm-ly to the milk-ing of her
 young. But the daugh-ter shook her shoul-ders and milked her pat-ient
 shelf? Ah sure, daugh-ter dear, so ais-y, and milk your pa-tient
 day. Och, now daugh-ter, have a heart, dear, you'll start a fear-ful

cow. Say - ing. "I will and I must get mar - ried for the hu - mour is on me
 cow. say - ing. "I will and I must get mar - ried for the hu - mour is on me
 cow. for a man may have his hu - mour but the hu - mour is off me
 row. So I will un - less I mar - ry for the hu - mour is on me

now."
 now."
 now."
 now."
 Ah, be now."
 And sure,
 Well, in -
 Och, if

Additional Lyrics

5. Och, if you must be married will you tell me who's the man?
 And quickly she did answer, "There's William, James and John,
 A carpenter, a tailor, and a man to milk the cow,
 For I will and I must get married and the humour is on me now."
6. A carpenter's a sharp man, and a tailor's hard to face,
 With his legs across the table and his threads about the place.
 And sure John's a fearful tyrant and never lacks a row,
 But I will and I must be married for the humour is on me now.
7. Well, if you must be married, will you tell me what you'll do?

“Sure I will,” the daughter answered, “just the same as you.

I’ll be mistress of my dairy and my butter and my cow.”
And your husband too, I’ll venture, for the humour is on you now.

8. So at last the daughter married and married well-to-do,
And loved her darling husband for a month, a year or two.
But John was all a tyrant and she quickly rued her vow,
Saying, “I’m sorry that I married for the humour is off me now.”

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I NEVER WILL MARRY

Traditional Folk Song

Moderately

The musical score is written for piano in the key of D major and 3/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. The tempo is marked 'Moderately' and the dynamics are 'mf'.

System 1: The piano accompaniment begins with a D chord. The vocal line starts with a whole note rest, followed by a half note D. The lyrics are: "1. I nev - er will mar - day as I ram - heard a poor maid".

System 2: The piano accompaniment continues with a D chord. The vocal line has a whole note rest, followed by a half note D. The lyrics are: "4..5. (See additional lyrics) ry. I'll be no man's wife. bled down by the sea - shore, en make a pit - i - ful cry."

System 3: The piano accompaniment continues with a D chord. The vocal line has a whole note rest, followed by a half note D. The lyrics are: "I in - tend to stay sin - the wind it did whis - She sound - ed so lone -".

gle
tle
some

for the rest of my
and the wa - ters did
at the wa - ters near

life.
roar.
by.

One
I

A7

D

1-5

6

Additional Lyrics

4. "My love's gone and left me, he's the one I adore.
I never will see him, no never, no more."
5. "The shells in the ocean will be my deathbed,
And the fish in the water swim over my head."
6. She plunged her fair body in the water so deep.
And she closed her pretty blue eyes in the water to sleep.

I'M A ROVER AND SELDOM SOBER

Traditional Irish Folk Song

Moderately (♩ = $\frac{1}{2}$ ♩)

I'm a rover and seldom

sober, I'm a rover o' high degree. It's when I'm drinking I'm always

thinking how to gain my love's company.

- 1. Though the night be as dark as
- 2. He step-pit up to her bed-room
- 3. She raised her heid on her snow-white
- 4.-7. (See additional lyrics)

dun - geon, no' a star to be seen a - bove, I will be guid - ed with - out a
 win - dow, kneel - in' gen - tly up - on a stone, he rap - pit at her bed - room
 pil - low, wi' her arms a - boot her breast; "Wha' is that at my bed - room

stum - ble in - to the airms o' my ain true love, } I'm a love."
 win - dow; "Dar - lin' dear, do you lie a - lone?" }
 win - dow, dis - turb - in' me at my lang night's rest?" }

Additional Lyrics

4. "It's only me, your ain true lover;
 Open the door and let me in,
 For I hae come on a lang journey
 And I'm near drenched to the skin."
5. She opened the door wi' the greatest pleasure,
 She opened the door and she let him in;
 They baith shook hands and embraced each other,
 Until the mornin' they lay as one.
6. The cocks were crawin', the birds were whistlin',
 The burns they ran free abune the brae;
 "Remember, lass, I'm a ploughman laddie
 And the fairmer I must obey."
7. "Noo, my lass, I must gang and leave thee,
 And though the hills they are high above,
 I will climb them wi' greater pleasure
 Since I been in the airms o' my love."

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THE IRISH ROVER

Traditional Irish Folk Song

Moderately

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is marked *mf* (mezzo-forte). The key signature is one flat (B-flat major). The tempo is marked "Moderately".

System 1: The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, a quarter note B2, and a quarter note D3. The lyrics are "In the".

System 2: The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note E2, a quarter note G2, and a quarter note B2. The lyrics are "year of our Lord, eight - een hun - dred and six, we set sail from the Coal Quay of Bar - ney Ma - gee from the banks of the Lee. There was Ho - gan from Coun - ty Ty -".

System 3: The vocal line continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with a quarter note G2, a quarter note B2, and a quarter note D3. The lyrics are "Cork, rone. We were sail - ing a - way with a car - go of bricks, for the There was John - ny Me - Gurk, who was scared stiff of work, and a".

Chord Diagrams: The score includes guitar chord diagrams for C, G, and F. The C chord is shown in the first system, the G chord in the second system, and the F chord in the third system.

C G7 C

grand cit - y hall in New York. We'd an el - e - gant craft, it was
 chap from West-meath named Ma - lone. There was Slug - ger O' - Toole, who was

G C G

rigged fore and aft, and how the trade - winds drove her. She had
 drunk as a rule, and fight - ing Bill Tra - cy from Do - ver. And your

C F C

twen - ty - threemasts and she stool sev - ral blasts, and they called her the I - rish
 man Mick Mc-Cann, from the banks of the Bann, was the skip - per on the I - rish

1 2
 G C G C

Rov - er. There was Rov - er.

ISN'T IT GRAND, BOYS?

Traditional Irish Folk Song

Moderately

1. Look at the cof - fin with
 2. Look at the flow ers all
 3. Look at the mourn - ers.
 4,5. (See additional lyrics)

gold - en han - dles.
 blood - y - well with - ered.
 blood - y - great hyp - o - crites.

D

Is - n't it grand, boys, _____ to be
 Is - n't it grand, boys, _____ to be
 Is - n't it grand, boys, _____ to be

E7 A7

blood - y - well dead? _____ } Let's not have a
 blood - y - well dead? _____ }
 blood - y - well dead? _____ }

D G

snif - fle; _____ let's have a

blood - y - good cry. And al - ways re -

mem - ber: The long - er you live, the soon - er you'll

blood - y - well die.

Additional Lyrics

4. Look at the preacher,
 Bloody-nice fellow.
 Isn't it grand, boys,
 To be bloody-well dead?
5. Look at the widow,
 Bloody-great female.
 Isn't it grand, boys,
 It be bloody-well dead?

A NATION ONCE AGAIN

Words and Music by
THOMAS DAVIS

March tempo

1. When

mf

This system contains the first two staves of music. The top staff is a vocal line in 4/4 time with a key signature of one flat (Bb). It begins with a whole rest followed by a half note G2, then a half note A2, and finally a half note Bb2. Above the staff are guitar chord diagrams for F, Bb, F/C, C7, F, and C7. The bottom staff is a piano accompaniment in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

F C Dm Bb F Bb F C/E F

boy - hood's fire was in my blood, I read of an - cient

2.-4. (See additional lyrics)

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "boy - hood's fire was in my blood, I read of an - cient". Above the staff are guitar chord diagrams for F, C, Dm, Bb, F, Bb, F, C/E, and F. The piano accompaniment continues with the same rhythmic pattern.

F/C C F C Dm Bb F Bb/F F

free - men; for Greece and Rome who brave - ly stood, three

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "free - men; for Greece and Rome who brave - ly stood, three". Above the staff are guitar chord diagrams for F/C, C, F, C, Dm, Bb, F, Bb/F, and F. The piano accompaniment continues with the same rhythmic pattern.

B \flat F/C C7 F C7/G

hun - dred men and three men. And there I prayed I

F/A C7/G F7 B \flat /D F7/C B \flat C7

yet might see our fet - ters rent in twain, and

F C Dm B \flat F B \flat F B \flat F/C C7

Ire - land, long a prov - ince, be a na - tion once a

F Chorus B \flat /F F

gain. A na - tion once a - gain, a

The image shows a musical score for the song "A Nation Once Again". It consists of two systems of music. The first system has a vocal line with lyrics "na - tion once a - gain. May Ire - land, long a" and a piano accompaniment. The second system has a vocal line with lyrics "prov - ince, be a na - tion once a - gain. And from gain?" and a piano accompaniment. Chord diagrams are provided above the vocal line for various chords: Bb/F, F, C7/E, F, C, Dm, Bb, F, Bb, F, Bb, F/C, C7, F (1-3), and F (4).

Additional Lyrics

2. And from that time, through wildest woe,
That hope has shown a far light;
Nor could love's brightest summer glow
Outshine that solemn starlight.
It seemed to watch above my head
In forum, field and fane;
Its angel voice sang 'round my bed,
"A nation once again." *Chorus*
3. It whispered too, that "Freedom's Ark"
And service high and holy,
Would be profaned by feelings dark
And passions vain or lowly;
For freedom comes from God's right hand,
And needs a Godly train,
And righteous men must make our land
A nation once again. *Chorus*
4. So as I grew from boy to man,
I bent me at that bidding;

My spirit of each selfish plan
And cruel passion ridding.
For thus I hoped some day to aid.
Oh! Can such hope be vain
When my dear country shall be made
A nation once again? *Chorus*

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JOHNSON'S MOTOR CAR

Traditional Irish Folk Song

Brightly

The musical score is written in 2/4 time and includes piano accompaniment and vocal lines. The piano part consists of a treble and bass clef. The vocal line is in the treble clef. The score is divided into four systems, each with a key signature change indicated by a chord symbol above the staff.

System 1: Chords: C, Am, G, F, G. Lyrics: 1. 'Twas down by Bran - ni - gan's Cor - ner, one
2. Bar - ney dear, be of good cheer, I'll
3. Dr. John - son heard the news he
4-6. (See additional lyrics)

System 2: Chords: F, G, C, G/B, Am. Lyrics: mom - ing I did stray, I met a fel - low reb - el, and
tell you what we'll do, The spe - cials they are plen - ti - ful, the
soon put on his shoes, He says this is an ur - gent case there

System 3: Chords: F, G, C, G/B. Lyrics: to me he did say, "We've or - ders from the
I, R. A. are few, We'll send a wire to
is no time to lose, He then put on his

cap - tain to as - sem - ble at Dun - bar, but how are we to
 John - son to meet us at Stran - lar, and we'll give the boys a
 cas - tor hat and on his breast a star. You could hear the din all

get there, with - out a mo - tor car? Oh, car.
 blood - y good ride in John - son's mo - tor car. When
 through Glen - fin of John - son's mo - tor car. But

Additional Lyrics

4. But when he got to the railway bridge, some rebels he saw there.
 Old Johnson knew the game was up, for at him they did stare.
 He said, "I have a permit, to travel near and far."
 "To hell with your English permit, we want your motor car."
5. "What will my loyal brethren think, when they hear the news,
 My car it has been commandeered, by the rebels at Dunluce."
 "We'll give you a receipt for it, all signed by Captain Barr.
 And when Ireland gets her freedom, boy, you'll get your motor car."

6. Well, we put that car in motion and filled it to the brim,
With guns and bayonets shining which made old Johnson
grim,
And Barney hoisted a Sinn Fein flag, and it fluttered like a
star,
And we gave three cheers for the I.R.A. and Johnson's
motor car.

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JUG OF PUNCH

Ulster Folk Song

Brightly

D

'Twas ver - y

ear - ly in the month of June I was sit - ting with my glass and spoon. A
 ver - sion can a man de - sire, than to court a girl by a neat turf fire? A
 mor - tal Lords drink your nec - tar wine, and the no - ble folks drink their clar - et fine. I'll
 when I'm dead and in my grave, no cost - ly tomb - stone will I crave. Just

Em A D A7

small bird sat on an i - vy bunch, and the song he sang was "The Jug of Punch."
 Ker - ry pip - pin and the crack and crunch, and on the ta - ble a jug of punch. } Too - rah.
 give them all the grapes in the bunch for a jol - ly pull at the jug of punch.
 lay me down in my na - tive peat with a jug of punch at my head and feet.

The musical score is written in G major (one sharp) and 3/4 time. It consists of three systems. The first system begins with a vocal line starting on a whole rest, followed by a piano accompaniment starting with a half note G4 and a quarter note G4. The second system contains the main lyrics. The third system continues the lyrics and includes guitar chords: Em, A, D, and A7. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line of chords in the left hand.

D A D

loo - rah - loo, too - rah - loo - rah lay. Too - rah - loo - rah - loo, too - rah - loo - rah lay. { A
A
I'll
Just

Em A

small bird sat on an i - vy bunch, and the song he sang was "The
Ker - ry pip - pin and the crack and crunch, and on the ta - ble a
give them all the grapes in the bunch for a jol - ly pull at the
lay me down in my na - tive peat with a jug of punch at my

1-3 4

D D A7 D

Jug of Punch." What more di - head and feet.
jug of punch. All ye
jug of punch. Oh, but

A7 D

THE JUICE OF THE BARLEY

Traditional Irish Folk Song

Moderately *mf*

1. In the sweet Coun - ty Lim - erick one cold win - ter's
2. I was a gas - soon of eight years or
3. learn - ing I wasn't such a gen - ius I'm
4.-6. (See additional lyrics)

night, all the turf fires were burn - ing when I saw the
so, with me turf and me pri - mer to school I did
think - ing but I soon bet the mas - ter en - tirely at drink -

light, and a drunk - en old mid - wife was tip - sy with
go, to a dust - y old school - house with - out an - y
ing, not a wake nor a wed - ding for five miles a -

joy as she danced 'round the floor with her slip of a
 door where she lay the school - mas - ter blind drunk on the
 round, but me - self in the cor - ner was sure to be

Chorus

boy, } sing - ing, "Ban - ye na mo is an gow - na, and the
 floor, }
 found, }

juice of the bar - ley for me." _____

Well when
 At the
 One —
 So the
 Well from

Additional Lyrics

4. One Sunday the priest read me out from the altar
 Saying, "You'll end up your days with your neck in a halter.
 And you'll dance a fine jig betwixt heaven and hell."
 And the words they did frighten, the truth for to tell.

Chorus

5. So the very next morning as the dawn it did break,
 I went down to the vestry the pledge for to take
 And there in that room sat the priests in a bunch

'Round a big roaring fire drinking tumblers of punch.
Chorus

6. Well from that day to this I have wandered alone
I'm a Jack of all Trades and a master of none.
With the sky for me roof and the earth for me floor
And I'll dance out me days drinking whiskey galore.
Chorus

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LEAVING OF LIVERPOOL

Irish Sea Chantey

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system shows the vocal line starting with the lyrics 'Fare - well to on a' and 'shipped on a' and 'sun is'. The piano accompaniment is marked *mp*. The second system continues the vocal line with 'you, my own true love; I am go - ing far a - way.' and 'Yan - kee sail - ing ship; Da - vy Crock - ett is her name.' and 'on the har - bour, love, and I wish I could re - main,'. The third system concludes with 'I am bound for Cal - i - for - ni - a, but I know that I'll re -' and 'And Bur - gess is the cap - tain of her, and they say she is a' and 'for I know it will be some long - time be - fore I see -'. Above the vocal line, guitar chords are indicated: A, E, A, A, D, A, C#m, F#m, Bm, E, A, D, A, A/E.

Fare - well to on a
shipped on a
sun is

you, my own true love; I am go - ing far a - way.
Yan - kee sail - ing ship; Da - vy Crock - ett is her name.
on the har - bour, love, and I wish I could re - main,

I am bound for Cal - i - for - ni - a, but I know that I'll re -
And Bur - gess is the cap - tain of her, and they say she is a
for I know it will be some long - time be - fore I see -

E A E D

turn some day. } So — fare thee well, my — own true
float - ing hell. }
you a - gain. }

A C#m B7 E

love, and when I re - turn, u - nit - ed we will be. It's not the

A D A

leav - ing of Liv - er - pool that grieves — me, but my

E A

dar - ling when I think of thee. I have
Oh, the

1, 2 3

MacNAMARA'S BAND

Words by JOHN J. STAMFORD
Music by SHAMUS O'CONNOR

March tempo

N.C.

D7

Oh! Me

G A7/C# D7sus G Am7 D7

name is Mac - Na - ma - ra, I'm the lead - er of the band. Al - though we're few in
Now we are re - hears - in' for a ver - y swell af - fair. The an - nual cel - e -

G/B Em7 A9 G/B Cm A7/C# D7 G

num - ber, we're the fin - est in the land. We play at wakes and wed - dings and at
bra - tion, all the gen - try will be there. When Gen - 'ral Grant to Ire - land came he

A7/C# D7sus G G/F C/E Cm/Eb G/D Em7 A9 D7

ev - 'ry fan - cy ball. And when we play at fun - er - als we play the march from
took me by the hand. Says he, "I nev - er saw the likes of Mac - Na - ma - ra's

G D7 G D7

Saul, } Oh! The drums go bang, and the cym - bals clang and the horns they blaze a -
band,")

G Am7 D7 G/B Em7 A9 D7

way; _____ Me - Car - thy pumps the old ba - zoon while I the pipes do play; And,

G D7 G G/F

Hen - nes - sey Ten - nes - see toot - les the flute, and the mu - sic is some - thing grand; _____ A

C/E Cm/Eb G/D Em7 A9 D7 1 G D7 2 G

cre - dit to old I - re - land is Mac - Na - ma - ra's band. band.

MUIRSHEEN DURKIN

Traditional Irish Folk Song

Brightly

Musical notation for the first system of the piano accompaniment. It features a treble and bass clef in 4/4 time. The melody is in the treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line consists of a half note C4, a half note G3, and a half note C4. Chord diagrams for C and G are shown above the treble staff.

Musical notation for the second system, including lyrics. The treble staff contains the melody with lyrics: "In the days I went a court in' I was Kan -", "bye all ye boys in Blar - ney, in Kan -". The bass line continues with a half note C4, a half note G3, and a half note C4. Chord diagrams for C and G are shown above the treble staff.

Musical notation for the third system, including lyrics. The treble staff contains the melody with lyrics: "nev - er tired re - sort - in' to the ale - house or a", "turk and in Kil - lar - ney, in Pas - sage and in", "sail - ing far a - cross the foam. I'm going to make me". The bass line continues with a half note C4, a half note G3, and a half note C4. Chord diagrams for F, C, and Am are shown above the treble staff.

G F G C

play - house or man - y's a house be - sides. I
 Queens - town; that is the Cobh of - Cork, But
 for - tune in far A - mer - i - cay. There's

Am G F

told me bro - ther this Sea - mus I was going to be right
 good - bye to all this pleas - ure sure I'm off to seek me
 gold and mon - ey plen - ty for the poor and for the

C Am G

fa - mous and be - fore I would re - turn a - gain I'd
 lei - sure and the next time you will hear from me is a
 gen - try and when I do re - turn a - gain I

F G C
 roam the whole world wide.
 let - ter from New York.
 nev - er more will stray. } Good - bye

G F
 Muir - sheen Dur - kin, sure I'm sick and tir - ed of _____

C Am G
 work - in,' no _____ more I'll dig the pra - ties no

F G C Am
 long - er I'll be fooled, For sure's me name is

G F C

Car - ney, I'll be off to Cal - i - for - nee and in -

Detailed description: This system of musical notation includes a vocal line and a piano accompaniment. The vocal line starts with a G chord, followed by an F chord, and ends with a C chord. The lyrics are "Car - ney, I'll be off to Cal - i - for - nee and in -". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Am G F

stead of dig - ging pra - ties I'll be dig - ging lumps of

Detailed description: This system continues the musical notation with a vocal line and piano accompaniment. The vocal line features Am, G, and F chords. The lyrics are "stead of dig - ging pra - ties I'll be dig - ging lumps of". The piano accompaniment continues with chords and single notes.

C G C

gold. { I've So good -

Detailed description: This system concludes the musical notation. The vocal line starts with a C chord, followed by a G chord, and then a first ending with a C chord. The lyrics are "gold. { I've So good -". The piano accompaniment includes chords and single notes, ending with a double bar line.

NORA

Traditional Irish Folk Song

Rocking, in 2

The score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *mf*. The key signature has three sharps (F#, C#, G#). The piano part consists of a steady bass line and a treble line with chords. The vocal melody is written in the treble clef. The lyrics are: "The vio - lets were scent - ing the gold - en robes daf - fo - diis woods, shone, Nor - a, dis - play - ing their Nor - a, and danced in the charm breeze to the bee, When I on the lea, }".

mf

E B E A

The vio - lets were scent - ing the
gold - en robes daf - fo - diis

A F#m E

woods, shone, Nor - a, dis - play - ing their
Nor - a, and danced in the

C#m F#m B

charm breeze to the bee, When I
on the lea, }

E A

first said I loved on - ly you.

F#m E B

Nor - a, and you said you loved on - ly

E A E A A/G#

me. (The chest - nut blooms
(The trees, and birds and

F#m B E

gleamed through the glade, Nor - a, a
bees sang a song, Nor - a, of

B F#sus F# B

rob - in sang loud - from a tree,
hap - pi - er trans - posts to be,

E

when I first said I loved on - ly

A F#m E

you, Nor - a, and you said you

B E A 1 E 2 E A E

loved on - ly me. The

QUARE BUNGLE RYE

Traditional Irish Folk Song

Gently

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the piano introduction with a dynamic marking of *mf* and guitar chord diagrams for C, G, C, and D. The second system includes the first vocal line with lyrics: "1. Now Jack was a", "2. Jack to him", "3. gave her a", and "4.,5. (See additional lyrics)". The piano accompaniment continues with a G chord diagram. The third system includes the second vocal line with lyrics: "sail - or who roamed on the town, and", "self now who what can this be but the", "pound and he thought noth - ing strange, she". The piano accompaniment continues with C, Em, and D chord diagrams.

C G A7

she was a dam - sel who skipped up and
 fin - est of that whis - key from old Ger - ma -
 said, "Hold that bas - ket till I run for your

D G C

down. Said the dam - sel to Jack and she
 ny, smug - gled up - sel in a bas - ket and
 change." Jack looked in the bas - ket and a

Em Bm C

pass - ing him by, "Would you care for to
 sold on the sly, and the name that it
 ba - by did spy, "Be - gor - ra," says

G C G

pur - chase some quare bun - gle rye, rod - dy
 goes by is quare bun - gle rye, rod - dy
 he, "This is quare bun - gle rye, rod - dy

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The first system has guitar chords D and G. The second system has guitar chords D, Bm, C, D, and a first ending marked '1-4' with a G chord. The third system has a guitar chord G and a measure marked '5'. The lyrics are: 'rye?"/>'

Additional Lyrics

4. Now to get the child christened was Jack's first intent
 And to get the child christened to the parson he went.
 Said the parson to Jack, "What will he go by?"
 "Bedad now," says Jack, "Call him quare bungle rye roddy
 rye."
 Fol de diddle, rye roddy, rye roddy rye.
5. Now all you bold sailors who roam on the town
 Beware of the damsels who skip up and down.
 Take a look in their baskets as they pass you by,

Or else they may sell you some quare bungle rye roddy
rye.

Fol de diddle, rye roddy, rye roddy rye.

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THE PARTING GLASS

Irish Folk Song

Lively

mf

O, all the mon - ey e'er I had, I spent it in good.
all the com - rades e'er I had, they're sor - ry for my go -
I had mon - ey e - nough to spend, and lei - sure time to

com - pa - ny, and all the harm I've ev - er done a - las, it was to
ing a - way. And all the sweet - hearts e'er I had, they'd wish me one more.
sit a - while, there is a fair maid in this town that sore - ly has my

Em G Em Bm Am Em

none but me. And all I've done for want of wit to mem-'ry now I
 day to stay. But since it falls un- to my lot, I gen-tly rise and
 heart be-guiled. Her ro-sy cheeks and ru-by lips, I own she has my

Bm D Em C G D G Bm

can't re-call so fill to me the part-ing glass, good-night and joy be
 soft-ly call. that I should go and you should not. Good-night and joy be
 heart in thrall. Then fill to me the part-ing glass, good-night and joy be

1, 2 3

Em C Em Em C Em

with you all. O with you all.
 with you all. If with you all.

THE RARE OULD TIMES

Traditional Irish Folk Song

Moderately

1. Based on songs and sto - ries, he - roes of re -
 2. name it is Sean Demp - sey, as Dub - lin as can
 3. court - ed Peg - gy Dig - nan, as pret - ty as you
 4,5. (See additional lyrics)

nown, _____ are the pass - ing tales and glo - ries, that
 be, _____ born hard and late in Pim - li - co, in a
 please, _____ a _____ rogue and child of Mar - y from the

C G/B Am G C

once house re - bel was that ceased Lib - er - ties. Dub - lin town. The hal - lowed halls and By trade I lost her to a

F C Am C/G F

hou - ses, the haunt - ing chil - dren's rhymes, that coop - er, er, the lost out to re - dun - dan - cy. Like my stu - dent chap with skin as black as coal. When he

C Em F G

once house took was that her part fell off of to Dub - lin, prog - ress, Bir - ming - ham, in the rare mem - o - ry, soul. she took a - way my

C Em F C

Refrain

times, ry, soul. Ring - a - ring - a Ro - sie.

Am F C Em

as the light de - clines, I re - mem - ber Dub - lin

F G C C

cit - y in the rare out' times. My And I times. The Fare thee

1-4 5

Detailed description: The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line with lyrics and guitar chords (Am, F, C, Em) above it, and a piano accompaniment below. The second system continues the vocal line with lyrics and guitar chords (F, G, C, C) above it, and piano accompaniment below. There are repeat signs and first/second endings marked '1-4' and '5' in the second system.

Additional Lyrics

4. The years have made me bitter, the gargle dims my brain,
 'Cause Dublin keeps me changing, and nothing seems the same.
 The Pillar and the Met have gone, the Royal long since pulled down,
 As the great unyielding concrete, makes a city of my town.

Refrain

5. Fare thee well, sweet Anna Liffey, I can no longer stay,
 And watch the new glass cages, that spring up along the Quay.
 My mind's too full of memories, too old to hear new chimes,
 I'm part of what was Dublin, in the rare ould times.

Refrain

THE RISING OF THE MOON

Traditional Irish Folk Song

Moderately

mf

Am C Am G

Oh, then tell me, Sean O' - Far - rell,
Oh, then tell me, Sean O' - Far - rell,
Out from man - y a mud - wall cab - in
There be - side the sing - ing riv - er

Am G F Em

tell me why you hur - ry so?
where the gath - er - ing is to be?
eyes were watch - ing through the night.
that dark mass of men were seen.

Am C

Hush, a while, just hush and lis - ten,
 In the old spot by the riv - er,
 Man - y a man - ly breast was throb - bing
 Far a - bove the shin - ing wea - pons

Em G Am

and his cheeks were all a - glow,
 right well known to you and me,
 for the bless - ed warn - ing light,
 hung their own im - mor - tal green.

G Em

I bear or - ders from the Cap - tain,
 One word more for sig - nal tok - en
 Mur - murs passed a - long the val - ley,
 Death to ev - 'ry foe and trai - tor.

Am C F G Am

get you read - y quick and soon, for the pikes must
 whis - tle up the march - ing tune, with your pike up -
 like the ban - shee's lone - ly croon, and a thou - sand
 for - ward strike the march - ing tune, and, hur - rah, my

C F C G Am

be to - geth - er at the ris - ing of the moon!
 on your shoul - der, by the ris - ing of the moon!
 blades were flash - ing at the ris - ing of the moon!
 boys for free - dom, 'tis the ris - ing of the moon.

G 1-3 Am 4 Am

rit.

THE ROSE OF TRALEE

Words by C. MORDAUNT SPENCER

Music by CHARLES W. GLOVER

Smoothly

G7 C F6 C/G G7 C

The

mp

C C+ F/C Cdim7 C

pale moon was ris - ing a - bove the green moun - tain; the
cool shades of eve - ning their man - tle was spread - ing, and

G7/B C D7 G/B D/A G7

sun was de - clin - ing be - neath the blue sea when I
Mar - y, all smil - ing, was lis - t'ning to me, The

strayed with my love to the pure crys - tal foun - tain that
 moon through the val - ley her pale rays was shed - ding when

stands in the beau ti - ful vale rose of Tra -
 I won the heart of the rose of Tra -

lee. She was } love - ly and fair
 lee. Though - } as the

rose of the sum - mer, yet 'twas not her

Am F7 E7 Am Dm7 G7 C

beau - ty a - lone that won me. Oh, no! 'Twas the

rit. *a tempo*

C+ F/C Cdim7 C G7/B

truth in her eye ev - er dawn - ing that made me love

C F6 C/G G7 C G7

Mar - y, the rose of Tra - lee.

C F6 C/G G7 C C

The

CAUTION

ROYAL CANAL

Traditional Irish Folk Song

Moderately slow

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked 'Moderately slow'.

System 1: The guitar line shows chords C[#]m, A, B, and E. The vocal line begins with the lyrics "I. A hun - gry".

System 2: The guitar line shows chords A, E, G[#]m, E, and B. The vocal line continues with the lyrics: "feel - ing came o'er me steal - ing, / 2. morn - ing, the ward - er's bawl - ling, / 3. eve - ning, the lag lay dream - ing, / 4. peep - ing, the lag was sleep - ing. / 5-7. (See additional lyrics)".

System 3: The guitar line shows chords A, G[#]m, and A. The vocal line continues with the lyrics: "and the mice were squeal - ing in my / 'Get out of your bed and / the sea - gulls wheel - ing high a - / while he lay weep - ing for".

Chorus

pri - son cell. }
 clean up your cell." }
 bove the wall. }
 his girl Sal. }

And the out' tri - an -

gle went jin - gle jan - gle all a -

long the banks of the roy - al can -

al. _____

To be - gin the
On a fine spring
The — screw was

Additional Lyrics

5. The wind was rising and the day declining,
As I lay pining in my prison cell.
And the ould triangle went jingle jangle
Along the banks of the Royal Canal.

Chorus

6. In the female prison there are seventy women.
I wish it was with them that I did dwell,
Then that ould triangle could jingle jangle
Along the banks of the Royal Canal. *Chorus*

7. The day was dying and the wind was sighing,
As I lay crying in my prison cell.
And the ould triangle went jingle jangle
Along the banks of the Royal Canal.

Chorus

SEVEN DRUNKEN NIGHTS

Traditional Irish Folk Song

Freely

1. Well, as I came home on Mon - day night, as drunk as drunk could be, I
2-5. (See additional lyrics)

saw'r a horse out - side the door where my old horse should be. So, I called the wife and I said to her, "Will ya
kind - ly tell to me who owns that horse out - side the door where my old horse should be?"

Chord diagrams: C, F/C, C, G7, C, Am, F/C, C, G7, C.

Chorus
Moderately



Chorus
Moderately

Ah, you're drunk, you're drunk, you sil - ly old fool, un - til you can - not see. And

that's a lov - e - ly sow that me moth - er sent to me. Well,

man - y's the day I've trav - eled a hun - dred miles or more, but a

sow a with a sad - dle on, I'd nev - er seen be - fore. 2. Now, as fore.

Additional Lyrics

2. Now, as I came home on Tuesday night,
As drunk as drunk could be,
I saw'r a coat behind the door
Where my old coat should be.

So I called the wife and I said to her,
“Will ya kindly tell to me,
Who owns that coat behind the door
Where my old coat should be?”

Chorus 2. Ah, you’re drunk, you’re drunk you silly old fool,
till you cannot see.
That’s a lovely blanket that me mother sent to me.
Well, many’s the day I traveled a hundred miles or more,
But buttons on a blanket sure I never seen before.

3. And as I went home on Wednesday night,
As drunk as drunk could be,
I saw’r a pipe upon the chair
Where my old pipe should be.
I calls the wife and I says to her,
“Will ya kindly tell to me,
Who owns that pipe upon the chair
Where my old pipe should be?”

Chorus 3. Ah, you’re drunk, you’re drunk you silly old fool,
still you cannot see.
And that’s a lovely tin whistle that me mother sent to me.
Well, and many’s the day I’ve traveled a hundred miles or
more,
But tobacco in a tin whistle sure I never seen before.

4. And as I went home on Thursday night,
As drunk as drunk could be,
I saw’r two boots beneath the bed
Where my two boots should be.
I called the wife and I said to her,
“Will ya kindly tell to me,
Who owns those boots beneath the bed
Where my old boots should be?”

Chorus 4. Ah, you’re drunk, you’re drunk you silly old fool,
until you cannot see.

And that's me lovely geranium pots me mother sent to me.

Well, it's many's the day I've traveled a hundred miles or more,

But laces on a geranium pot I never seen before.

5. And as I went home on Friday night,

As drunk as drunk could be,

I saw'r a head upon the bed

Where my old head should be.

So, I called the wife and I said to her,

"Will ya kindly tell to me,

Who owns that head upon the bed

Where my old head should be?"

Chorus 5. Ah, you're drunk, you're drunk you silly old fool,
and still you cannot see.

That's a baby boy that me mother sent to me.

Hey, it's many's the day I've traveled a hundred miles or more,

But a baby boy with whiskers on I never seen before.

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TWENTY-ONE YEARS

Traditional Irish Folk Song

Waltz

mf

C

3/4

Introduction: Four measures of piano accompaniment in 3/4 time, starting with a C major chord. The melody is in the right hand, and the bass line is in the left hand.

G7

C

1. The Judge said: Stand
2. hear the train
3. months have gone
4..5. (See additional lyrics)

3/4

Vocal entry: The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

G7

up, lad, and dry up your
com ing, 'twill be here at
by, love, I wish I were

3/4

Vocal continuation: The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

tears. _____ You're sen - tenced to Dart -
 nine. _____ To take me to Dart -
 dead. _____ This dark drear - y dun -

moor for twen - ty - one years. So
 moor to serve up my time. I
 geon and stone for my bed. It's

C G7/B

dry up your tears, love, and kiss me good -
 look down the rail way and plain ly I
 hail - ing, it's rain ing, the moon gives no

C Am

bye. _____ The best friends must
 see you Now stand - ing there
 light. _____ Now won't you tell

F Dm C/E F

G7

part, love, so must you and
wav ing, your good byes to
me, love, why you nev er

C

I me, write? I Six I've

1-4 5

Additional Lyrics

4. I've counted the days, love, I've counted the nights,
I've counted the footsteps, I've counted the lights,
I've counted the raindrops, I've counted the stars,
I've counted a million of these prison bars.
5. I've waited, I've trusted, I've longed for the day,
A lifetime, so lonely, now my hair's turning grey.
My thoughts are for you, love, till I'm out of my mind,
For twenty-one years is a mighty long time.

SPANCIL HILL

Traditional Irish Folk Song

Moderately fast

The musical score is written in 6/8 time and consists of four systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part features chords and a steady eighth-note accompaniment. The vocal line includes lyrics and is marked with a dynamic of *mf*. Chord diagrams are provided above the vocal line for each system.

System 1: Chords: Dm, Bb, Am, Dm, Am. Lyrics: 1. Last night as I lay dream - ing of
2. light - ed with the nov - el - ty, en -
3. be - ing the twen - ty third of June, the
4.-6. (See additional lyrics)

System 2: Chords: Am, Bb, Dm. Lyrics: pleas - ant days gone by, me mind bein' bent on
chant - ed with the scene, where in my ear - ly
day be - fore the fair, when Ire - land's sons and

System 3: Chords: Bb, Am, F, C. Lyrics: ram - bling hood to Ire - land I did fly, I
boy hood where of - ten I had been, I
daugh - ters in crowds as - sem - bled there. The

Dm Bb Am Dm F
 stepped a - board a vi - sion and fol - lowed with my
 thought I heard a mur - mur and I think I hear it
 young, the old, the brave and the bold, they came for sport and

C Dm C Am
 will. Till next I came to an - chor at the cross - near Span - cil
 still, it's the lit - tle stream of wa - ter that flows down Span - cil
 kill, there were jov - ial con - ver - sa - tions at the cross - of Span - cil

1-5 Dm 6 Dm
 Hill. De - Hill.
 Hill. It
 Hill. I

Additional Lyrics

4. I went to see my neighbors, to hear what they might say,
 The old ones were all dead and gone, the others turning
 grey.
 I met with tailor Quigley, he's as bold as ever still,
 Sure he used to make my britches when I lived in Spencil
 Hill.
5. I paid a flying visit to my first and only love,
 She's white as any lily and gentle as a dove.
 She threw her arms around me, saying, "Johnny, I love you
 still."

She's Mag, the farmer's daughter and the pride of Spencil Hill.

6. I dreamt I stooped and kissed her as in the days of yore.
She said, "Johnny, you're only joking, as many's the time before."

The cock crew in the morning, he crew both loud and shrill,

And I woke in California, many miles from Spencil Hill.

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THE STONE OUTSIDE DAN MURPHY'S DOOR

Traditional Irish Folk Song

Moderately fast

C

'tis long years a - go since we left it,
 the boys and the girls all to geth - er
 The friends and com - pan - ions we left there,

Am D D7 G

but re - turn there we will if we're spared.
 then would join in some in - no - cent game.
 it was pov - er - ty caused us to roam.

D Em

Our friends and com - pan - ions of child -
 Dan Mur - phy would bring down his fid -
 Since then in this life we have pros -

A D

hood would as - sem - ble each night, hear a score,
 die, while his daugh - ters looked af - ter the store,
 pered, but now still in our hearts we feel sure,

G C

'round Dan Mur - phy's shop, and how of - ten we've
 the mu - sic would ring fly and sweet songs - we would
 for mem - 'ry will fly to the days now gone

Am D D7 G

sat on the stone that stood out - side his door!
 sing on the stone out - side Dan Mur - phy's door.
 by and the stone out - side Dan Mur - phy's door.

1. 2 3

G

When our — Those days in our hearts we will
 Back a -

C Am D D7

cher - ish, con - tent - ed al - though we were

G

poor. And the songs that were

C Am

sung in the days we were young, on the

D D7 G

stone out - side Dan Mur - phy's door!

D G

Those door!

THE WAXIES DARGLE

Traditional Irish Folk Song

Lively

Bm G A D

my aul' wan: Sure I have - n't got a far - thing, I've
 my aul' wan: With the price of my aul' lad's brac - es,
 Mon - to town, we might get a drink for nut - tin'.

Bm A/C# D Bm A

just been down to Mon - to Town to see un - cle Mc -
 went down to Cap - el Street to the Jew man - cle
 Here's a piece of ad - vice I from a fish -

G A D A/C# Bm G

Ar - dle, but he would - n't lend me half a crown for to
 lend - ers, But they would't give me a cou - ple of bob on
 mon - ger, when food is scarce and you see the hearse you'll

A D Bm A

go to the Wax - ies dar - gle, } What are you hav - ing, will you
 my aul' the lad's sus - pend - ers, }
 know you have died of hun - ger.

G D/F# Bm A G A

have a pint, yes, I'll have a pint with you, Sir. And if

D A/C# Bm G A

one of ya does - n't or - der soon, we'll be thrown out of the

1, 2

D A D

boo - zer. Says Says

3

D A D

boo - zer.

WHISKEY, YOU'RE THE DEVIL

Traditional Irish Folk Song

Lively

mf

F C G7 C

Whis - key you're the dev - il, you're lead - in' me a -

Am G F

stray, o - ver hills and moun - tains and to A - mer - i -

C F C D7

G C Am G

cae. You're sweet - er, strong - er, de - cent - er, you're

Detailed description: The image shows a musical score for the song 'Whiskey, You're the Devil'. It is a traditional Irish folk song, marked 'Lively' and 'mf' (mezzo-forte). The score is in 2/4 time and consists of a piano accompaniment and a vocal melody. The piano part is written in treble and bass clefs. The vocal part is written in treble clef. The lyrics are: 'Whis - key you're the dev - il, you're lead - in' me a - stray, o - ver hills and moun - tains and to A - mer - i - cae. You're sweet - er, strong - er, de - cent - er, you're'. The score is divided into four systems, each with a piano accompaniment and a vocal melody. The first system has a piano introduction with chords F, C, G7, and C. The second system has chords Am, G, and F. The third system has chords C, F, C, and D7. The fourth system has chords G, C, Am, and G.

F Am C

spunk - i - er than tae; O whis - key, you're my

To Coda

Am G7 C G

dar - lin' drunk or so - ber. { Oh, now, brave boys, we're
The French are fight - ing
Said the moth - er, "So not

Am G F Dm G

on the march and off to Por - tu - gal and Spain. The
bold - ly, men dy - ing hot and cold - ly. Gives
wrong me; don't take my daugh - ter from me. For

F C Dm7

drums are beat - ing, ban - ners fly - ing; the dev - il a - home will
ev - 'ry man his flask of pow - der, his far - lock on his
if you do, I will tor - ment you, and af - ter death a

G C G C

come to - night. Love, fare thee well with me
 shoul - der. der. }
 ghost will haunt you."

G7

tith - er - y eye, the doo - de - lum, the da, me tith - er - y eye, the doo - de - lum, the

F/C G/B Am C

da, me rikes fall, tour a lad - die, oh, there's

F G C C

whis - key in the jar! jar!

D.S. al Coda

CODA C

ber.

WHISKEY IN THE JAR

Traditional Irish Folk Song

Moderately fast

1. As

mf

D A D

This system shows the first three measures of the piece. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). Above the vocal staff, guitar chord diagrams for D, A, and D are provided. The piano part begins with a mezzo-forte (*mf*) dynamic. The first measure contains a whole rest in the vocal line and a whole note chord in the piano part.

D D/C# Bm

I was go - in' o - ver the Cork and Ker - ry moun - tains,
2. count - ed out his mon - ey; paid a pret - ty pen - ny.
3. ear - ly in the morn - ing, be - fore I rose to trav - el.
4. (See additional lyrics)

This system contains the first four measures of the piece. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Above the vocal staff, guitar chord diagrams for D, D/C#, and Bm are shown. The lyrics are written below the vocal staff, with four numbered lines of text.

G D D/C# Bm

met with Cap - tain Far - rell and his mon - ey he was count - in'.
Put it in me pock - et and I took it home to Jen - ny.
Up rides a band of foot - men and like - wise - rash - er Far - rell.

This system contains the final four measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support. Above the vocal staff, guitar chord diagrams for G, D, D/C#, and Bm are shown. The lyrics are written below the vocal staff, with three numbered lines of text.

D D/C# Bm

I first pro - duced me pis - tol, then pro - duced me
 And she sighed and she swore, she nev - er would de -
 Well, I drew up - on me pis - tol, she stole a - way me

G D D/C#

ra - pier. Sing, "Stand and de - liv - er. I am the bold - est
 ceive me. The dev - il take the wom - en for they nev - er can be
 ra - pier. Could - n't shoot the wa - ter, so a pris - ner I was

Chorus

Bm A D

sav - er." Mush - a ring dum - ma doo - ra - ma da. } Whack for the
 eas - y. With sha - reem dum - ma doo - ra - ma da. }
 tak - en. Mush - a ring dum - ma doo - ra - ma da. }

D/C# A Bm G D A

dad - dy - o, whack for the dad - dy - o. There's whis - key in the jar.

1-3 4

D D A

2. I Mush - a ring dum-ma doo - ra - ma
3. It was
4. Some

The first system of the musical score consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a quarter note 'I' (with lyrics 'Mush - a ring dum-ma doo - ra - ma' below), and then a quarter note 'A'. The piano accompaniment features a bass line with a whole note 'D' and a treble line with a whole note 'D' and a quarter note 'A'. The second system continues the vocal line with a quarter note 'I' (lyrics 'It was') and a quarter note 'A' (lyrics 'Some'). The piano accompaniment continues with a bass line of a whole note 'D' and a treble line of a whole note 'D' and a quarter note 'A'.

D D/C# A Bm

da. Whack for the dad - dy - o, — whack for the

The second system of the musical score consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The vocal line starts with a whole note 'da.', followed by a quarter note 'Whack for the dad - dy - o,' and a quarter note 'whack for the'. The piano accompaniment features a bass line with a whole note 'D' and a treble line with a whole note 'D' and a quarter note 'A'. The second system continues the vocal line with a quarter note 'D' (lyrics 'dad - dy - o,') and a quarter note 'A' (lyrics 'There's whis - key in the jar!'). The piano accompaniment continues with a bass line of a whole note 'D' and a treble line of a whole note 'D' and a quarter note 'A'.

G D A D

dad - dy - o, — There's whis - key in the jar! —

The third system of the musical score consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The vocal line starts with a whole note 'dad - dy - o, —', followed by a quarter note 'There's whis - key in the jar!' and a quarter note '—'. The piano accompaniment features a bass line with a whole note 'G' and a treble line with a whole note 'D' and a quarter note 'A'. The second system continues the vocal line with a quarter note 'D' (lyrics 'dad - dy - o,') and a quarter note 'A' (lyrics 'There's whis - key in the jar!'). The piano accompaniment continues with a bass line of a whole note 'D' and a treble line of a whole note 'D' and a quarter note 'A'.

Additional Lyrics

- Some take delight in the fishin' and the fowlin'.
Others take delight in the carriage gently rollin'.
Ah, but I take delight in the juice of the barley;
Courtin' pretty women in the mountains of Killarney.
Musha ring dumma doo-rama da.

Chorus

WILD ROVER

Traditional Irish Folk Song

Moderately, with a lilt

The musical score is written in G major and 3/4 time. It consists of three systems. The first system shows the piano introduction with a treble clef and a bass clef. The second system includes the first vocal line with lyrics. The third system includes the second vocal line with lyrics. Chord diagrams for G, C, D7, and G are provided above the staff lines. The piano accompaniment is marked *mf*.

mf

G

C G D7 G

I've been a wild rover for many a
in to an ale-house I used to fre-
out of my pock-et I took sov-erigns
back to my par-ents, con-fess what I've

C G D7

year, _____ and I've spent all my mon-ey on
quent, _____ and I told the land-la-dy my
bright, _____ and the land-la-dy's eyes o-pened
done, _____ and ask them to par-don their

G

whis - key and beer. But now I'm re -
 mon - ey was spent. I asked for a
 wide with de - light. She said, "I have
 prod - i - gal son. And if they ca -

C

turn - ing with gold in great store, and I
 bot - tle; she an - swered me, "Nay, such a
 whis - kies and wines of the best, and the
 res - me as oft - times be - fore, then I

G D7 G

nev - er will play the wild rov - er no more,
 cus - tom as yours I can get an - y day."
 words that I said, sure, were on - ly in jest." } And it's
 nev - er will play the wild rov - er no more.

D

no, nay, nev - er;

no, nay, nev - er no more _____ will I

play _____ the wild rov - er, _____ no, nev - er _____

no more. _____ { I went Then - I'll go more.