

Great Irish Songs & Ballads

piano, vocal & guitar chords

VOL. 2



Twenty all-time favourites, including
The Leaving of Liverpool • The Galway Shawl
Red Is the Rose • Carrickfergus • Nora

Waltons

Contents

Bard of Armagh, The	10
Carrickfergus	4
Curragh of Kildare	34
Do You Want Your Old Lobby Washed Down	26
Flower of Sweet Strabane, The	38
Foggy Dew, The	46
Galway Shawl, The	40
Hills of Kerry, The	20
Leaving of Liverpool, The	32
Meeting of the Waters, The	18
My Mary of the Curling Hair	22
Nightingale, The	12
Nora	8
Peggy Gordon	24
Red Is the Rose	2
Rose of Mooncoin, The	44
Shores of Amerikay, The	36
Wearing of the Green, The	15
West's Awake, The	42
Wild Colonial Boy, The	30

All arrangements copyright © 1988 Walton Manufacturing Ltd.
3-5 North Frederick Street, Dublin 1, Ireland

All rights reserved including the right of reproduction in whole or part
in any form or by any electronic or mechanical means including any
information storage or retrieval systems without prior permission in writing
from the publishers except for a reviewer who may quote brief passages.

Cover Design • Temple of Design
Cover Photo • Stockbyte

Order No. 1140b
ISBN No. 1-857200454

Exclusive Distributors:
Walton Manufacturing Co. Ltd.
Unit 6A, Rosemount Park Drive, Rosemount Business Park,
Ballycoolin Road, Blanchardstown, Dublin 15, Ireland

Walton Music Inc.
P.O. Box 874, New York, NY 10009, U.S.A.

Printed in Ireland by ColourBooks Ltd.

3 5 7 9 0 8 6 4 2

Red Is The Rose

Andante

Chorus: D Bm Em

Red is the rose by yon - der gar - den

The first system of music features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Andante'. The system begins with a double bar line and a repeat sign. The lyrics 'Red is the rose by yon - der gar - den' are written below the vocal line. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

grows and fair is the li - ly of the val - ley,

The second system continues the vocal line and piano accompaniment. The lyrics 'grows and fair is the li - ly of the val - ley,' are written below the vocal line. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line.

clear is the wa - ter that flows from the Boyne, but

The third system continues the vocal line and piano accompaniment. The lyrics 'clear is the wa - ter that flows from the Boyne, but' are written below the vocal line. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line.

my love is fair - er than a - - ny.

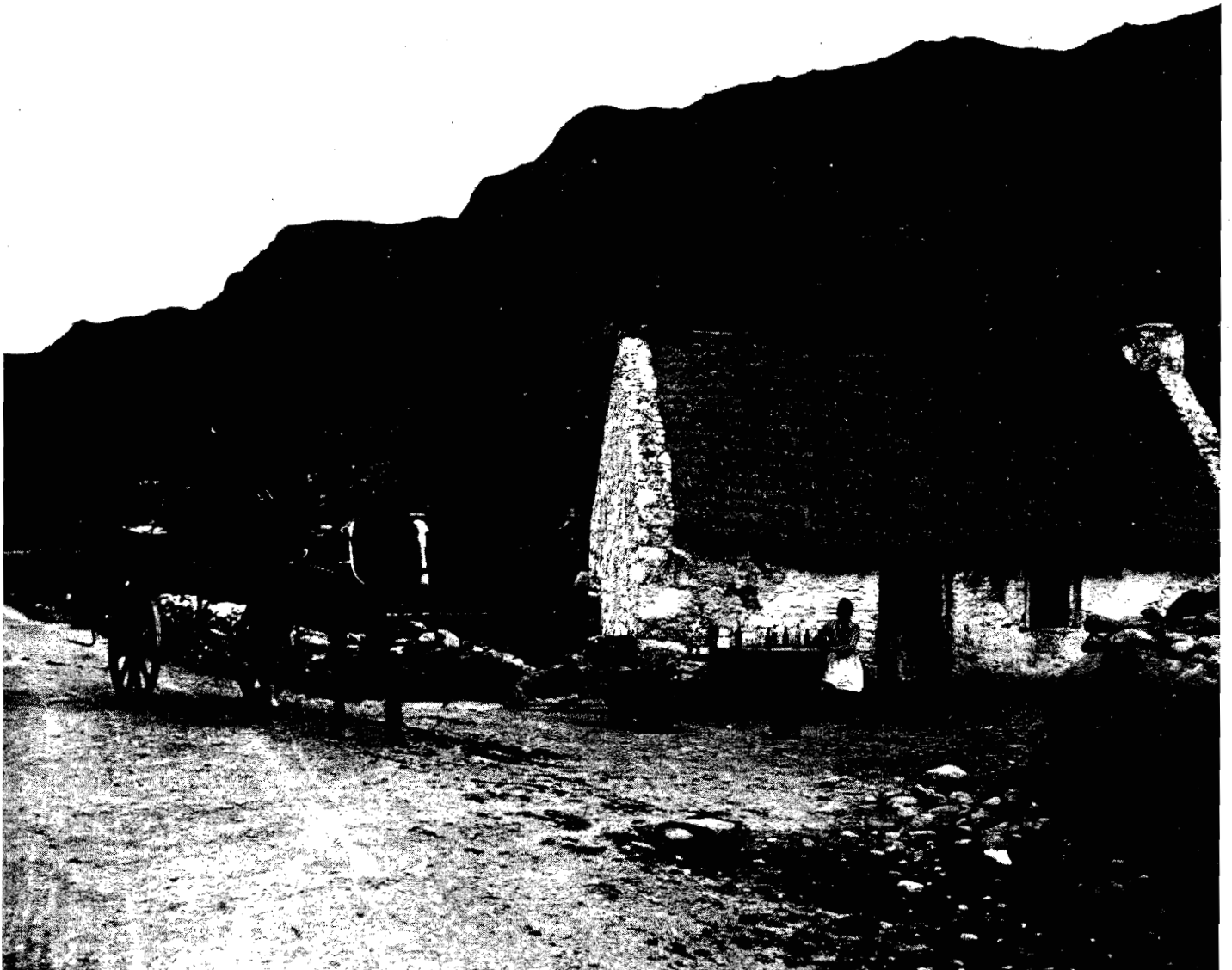
The fourth system concludes the vocal line and piano accompaniment. The lyrics 'my love is fair - er than a - - ny.' are written below the vocal line. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line.

'T was down by Killarney's green woods that we strayed
And the moon and the stars they were shining
The moon shone its rays on her locks of golden hair,
And she swore she'd be my love for ever.

Repeat Chorus

It's not for the parting that my sister pains
It's not for the grief of my mother
It is all for the loss of my bonnie Irish lass,
That my heart is breaking for ever.

Repeat Chorus



The Gap of Dunloe, Killarney, Co. Kerry.

Carrickfergus

Flowing
Gm7

Em7

I wish I was

pp

Bb F Dm

in Carr - ick Fer - gus on - ly for

Gm C F

ni - ghts in Bal - l - y Gran

Gm7 Em7 Bb

I would swim over the deep - est

F Dm Gm

o - cean _____ the deep-est o - cean _____ for my

C F

lo - ve to find. _____ But the sea is

Dm F C

wide _____ and I can't swi - m o - ver _____

Dm Bb Dm Gm7

_____ and neither have _____ I wings to

C7 Gm7 Em7

fly. _____ If I could find me _____

Bb F Dm

_____ a handsome bo-at-man _____ to fer-ry me

Gm C F

o-ver to my love and die. _____

My childhood days bring back sad reflections of happy times I spent so long ago
 My boyhood friends and my own relations have all passed on now like melting snow
 But I'll spend my days in endless roaming, soft is the grass, my bed is free
 Ah! to be back now in Carrickfergus, on that long road down to the sea.

And in Kilkenny, it is reported, there are marble stones as black as ink
 With gold and silver I would support her, but I'll sing no more now till I get a drink
 I'm drunk today, and I'm seldom sober, a handsome rover from town to town
 Ah! but I'm sick now, my days are numbered, so come all ye young men and lay me down.



Carrickfergus.

Nora

Andante

The vio - lets were scent - ing the

D Bm Em7

woods, _____ No - ra, dis - play - ing their charms to the bees. _____

G D Bm7 A

_____ When I first said I loved on - ly you, _____ No - ra and

F#7 D Bm Em7 G

you said you loved on - ly me. _____ The chest - nuts bloom

D A D Chorus: G

D A E7

gleams through the glade, No - ra, the rob - in sang out of ev - 'ry

A D Bm Em7 G

tree. When I first said I loved on - ly you,

D A D

No - ra, and you said you loved on - ly me.

The golden-dewed daffodils shone, Nora; And danced in the breeze on the lea
When I first said I loved only you, Nora; And you said you loved only me.

The birds in the trees sang their songs, Nora; Of happier transports to be
When I first said I loved only you, Nora; And you said you loved only me.

Our hopes they have never come true, Nora; Our dreams they were never to be
Since I first said I loved, only you, Nora; And you said you loved only me.

The Bard of Armagh

Not too fast

Oh list' to the lay of a poor I - rish

har - per and scorn not the string of his old with - ered hands, but re -

- mem - ber those fin - gers they once could move shar - per to

raise up the strains of his dear na - tive land.

Chords: G D G D7 G D7 G D4 G, D Em Am A7 D, G D G D7 G D7 G D4 G D, Em Am G D G

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar chord line, and a piano accompaniment. The piano part features a rhythmic bass line in the left hand and a more melodic line in the right hand. The piece concludes with a double bar line and repeat dots.

It was long before the shamrock, dear Isle's lovely emblem
Was crushed in its beauty by the Saxon's lion paw
And all the pretty colleens around me would gather
Call me their bold Phelim Brady, the Bard of Armagh.

How I love to muse on the days of my boyhood
Though four score and three years have fled by them
It's king's sweet reflection that every young joy
For the merry-hearted boys make the best of old men.

At a fair or a wake I would twist my shillelah
And trip through a dance with my brogues tied with straw
There, all the pretty maidens around me gather
Call me their bold Phelim Brady, the Bard of Armagh.

In truth I have wandered this wide world over
Yet Ireland's my home and a dwelling for me
And, oh, let the turf that my old bones shall cover
Be cut from the land that is trod by the free.

And when sergeant death in his cold arms doth embrace
And lull me to sleep with old Erin-go-bragh
By the side of my Kathleen, my dear pride, oh, place me
Then forget Phelim Brady, the Bard of Armagh.



Armagh.

The Nightingale

Gently flowing

Musical score for the first system of "The Nightingale". It features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo/mood is "Gently flowing". The piano part begins with a piano (*p*) dynamic. The first system contains two measures of piano introduction, followed by a repeat sign and two measures of vocal entry. The lyrics are: "A - s I went a walk - ing one". Above the vocal line, the chords D, Bm, and G7 are indicated for the first, second, and third measures respectively.

Musical score for the second system of "The Nightingale". It continues the vocal line and piano accompaniment. The lyrics are: "morn - ing in May. I met a young coup - le who". Above the vocal line, the chords A and D are indicated for the first and second measures respectively.

Musical score for the third system of "The Nightingale". It continues the vocal line and piano accompaniment. The lyrics are: "fon - dly did stray, And one was a young maid so". Above the vocal line, the chords A and D are indicated for the first and second measures respectively.

Musical score for the fourth system of "The Nightingale". It continues the vocal line and piano accompaniment. The lyrics are: "sweet and so fair, and the oth - er one was a so - l - dier and a". Above the vocal line, the chords A, D, and G are indicated for the first, second, and third measures respectively.

D A D Chorus: D G D A

brave gren - a - dier, and they kissed so sweet and comfor-ting as they clung to each

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked with a quarter note. The lyrics are: "brave gren - a - dier, and they kissed so sweet and comfor-ting as they clung to each". Above the vocal line, the chords D, A, D, Chorus: D, G, D, and A are indicated. The piano accompaniment consists of chords and moving lines in both hands.

D

other _____ They went arm in arm a - long the road like sis - ter and

The second system continues the musical score. The vocal line has a long horizontal line under "other" indicating a breath mark. The lyrics are: "other _____ They went arm in arm a - long the road like sis - ter and". The piano accompaniment continues with chords and moving lines.

A D

broth - er. _____ They went arm in arm a - long the road 'till they

The third system continues the musical score. The vocal line has a long horizontal line under "broth - er." indicating a breath mark. The lyrics are: "broth - er. _____ They went arm in arm a - long the road 'till they". The piano accompaniment continues with chords and moving lines.

A D

came to a stream _____ and they both sat down to -

The fourth system concludes the musical score. The vocal line has a long horizontal line under "came to a stream" indicating a breath mark. The lyrics are: "came to a stream _____ and they both sat down to -". The piano accompaniment continues with chords and moving lines.

G D

- get - her for to hear the night - in - gale sing.

And out of his knapsack he took a fine fiddle
 And he played her such a merry tune as you ever did hear
 And he played her such a merry tune as the valleys did ring
 And they both sat down together for to hear the nightingale sing.



Wishing Chair, Giants Causeway, Co. Antrim.

The Wearing Of The Green

G A D D A

Oh Pad - dy dear now

Bm6 D Em E7 A D G

did you hear the news that's go - ing round? The Sham-rock is for -

D A7 D A

- bid by law to grow on Ir - ish ground. No more St. Pat - rick's

Bm7 D Em E7 A D G

Day we'll keep, his col - ours can't be seen. For there's a cru - el

D A7 D

law a - gainst the wear - ing of the green. Oh the wear - 'in of the

green, oh the wea - rin' of the green. Yes the Sham-rock is for -

- bid and the wear - in' of the green. No more St. Pat - ricks'

D A

Bm6 D Em E7 A D G

Day we'll keep his col - ours can't be seen. For there's a cru - el

	1	<i>Last Time</i>
--	----------	------------------

The musical score is written for voice, piano, and bass. The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple and folk-like. The lyrics are: "law a - gainst the wear - in' of the green." The score includes a first ending bracket and a double bar line with repeat dots, followed by a section labeled "Last Time".

I met with Napper Tandy and he took me by the hand
 And he said, "How's poor old Ireland and how does she stand?"
 She's the most distressful country that ever yet was seen
 For they're hangin' men an' women for the wearing of the Green.

And if the colour we must wear is England's cruel Red
 Let it remind us of the blood that Ireland has shed
 Then pull the shamrock from your hat, and throw it on the sod
 And never fear, 'twill take root there, tho' under foot 'tis trod.
 When the law can stop the blades of grass from growing as they grow
 And when the leaves in summer-time, their colour dare not show
 Then I will change the colour, too, I wear in my caubeen
 But 'till that day, please God, I'll stick to wearing of the Green.



An Eviction scene.

The Meeting Of The Waters

Flowing

D

There is not in this

mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a repeat sign and the lyrics 'There is not in this'. The piano accompaniment starts with a half note G4 in the right hand and a half note G2 in the left hand, moving to a half note A4 and G4 in the right hand and a half note A2 and G2 in the left hand. A dynamic marking of *mp* is placed above the piano part.

G

D

Em7

Bm

wide world a val - ley so sweet as the vale in who-se bo - som the

Detailed description: This system contains measures 3 through 6. The vocal line has lyrics: 'wide world a val - ley so sweet as the vale in who-se bo - som the'. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: G, D, Em7, and Bm.

D

Em

Am

Em7

Bm

D

bright wat - ers meet, Oh the last rays o - f feel - ing and life must de -

Detailed description: This system contains measures 7 through 10. The vocal line has lyrics: 'bright wat - ers meet, Oh the last rays o - f feel - ing and life must de -'. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: D, Em, Am, Em7, Bm, and D.

Em

D

G

- part, ere the bloom of that val - ley shall fade from my

Detailed description: This system contains measures 11 through 14. The vocal line has lyrics: '- part, ere the bloom of that val - ley shall fade from my'. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Em, D, and G.

A A2 G D D

heart, ere the bloom of that val - ley shall fade from my heart.

Yet it was not that nature had shed o'er the scene
 Her purest of crystal and brightest of green
 'Twas not her soft magic of streamlet or hill
 Oh! no – it was something more exquisite still.

'Twas that friends, the beloved of my bosom, were near
 Who made every dear scene of enchantment more dear
 And who felt how the best charms of Nature improve
 When we see them reflected from looks that we love.

Sweet Vale of Avoca! how calm could I rest
 In thy bosom of shade, with the friends I love best
 Where the storms that we feel in this cold world should cease
 And our hearts, like thy waters, be mingled in peace.



Avoca, Co. Wicklow.

The Hills Of Kerry

Chorus: G Bm

The pa - lm trees wave on

Em Em7 Am D7 G

high a - long the fer - tile shore.

C Am G Em7

A - dieu the Hills of Ker - ry I

G A G C G D G

ne'er will see no more. Oh why did I

Bm Em Em7 Am D7

leave my home. _____ Oh why did I cross the

G C Am G

sea _____ and leave the small birds sing -

Em7 G A G D7 G

- ing a - round you swe - et Tra - lee. _____

The noble and the brave have departed from our shore
 They've gone off to a foreign land where the wild canyons roar
 No more they'll see the shamrock, the plant so dear to me
 Or hear the small birds singing around sweet Tralee.

Repeat Chorus

No more the sun will shine on that blessed harvest morn
 Or hear our reaper singing in a golden field of corn
 There's a band for every woe and a cure for every pain
 But the happiness of my darling girl I never will see again

Repeat Chorus

My Mary Of The Curling Hair

Andante

C

My Ma - ry of the

mp

F

G

C

curl - ing hair the laugh - ing cheeks and bash - ful air a

Am

D7

G

D

bri - dal morn is dawn - ing fair with blush - ing in the

G7

Dm

G

C

skies Siúl siúl siúl a rún

Am Dm G C Am7

siúl go so - cair a - gus siúl go ciúnn. My love, my pearl my

F Am C G 1C

own dear girl, my moun - tain maid a - rise.

C *Last Time*

A -

(Repeat Chorus after each Verse)

Wake, linnet of the osier grove! Wake, trembling, stainless, virgin dove!
Wake, nestling of a parent's love! Let Moran see thine eyes.

I am no stranger, proud and gay, To win thee from thy home away
And find thee, at some distant day, A theme for wasting sighs.

But we were known from infancy, Thy father's hearth was home to me
No selfish love was mine for thee, Unholy and unwise.

And yet to see what love can do, Though calm my hope has burned and true
My cheek is pale and worn for you, And sunken are mine eyes!

But soon my love shall be my bride, And happy by our own fireside
My veins shall feel the rosy tide, That lingering hope denies.

Peggy Gordon

Andante

Oh Peg-gy Gor - - don you are my dar - - ling

mf

This system contains the first four measures of the piece. The vocal line begins with a whole note G4, followed by a half 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 whole note G4. The piano accompaniment starts with a half note G2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a whole note G2. The key signature is one sharp (F#) and the time signature is 4/4.

— come sit you down — up - on my knee — and tell to

This system contains measures 5 through 8. The vocal line continues with a half note G4, a half 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 whole note G4. The piano accompaniment continues with a half note G2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a whole note G2.

me — the ver - ry reas - - on

This system contains measures 9 through 12. The vocal line continues with a half note G4, a half 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 whole note G4. The piano accompaniment continues with a half note G2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a whole note G2.

— why I am slight - ed so by thee.

This system contains measures 13 through 16. The vocal line continues with a half note G4, a half 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 whole note G4. The piano accompaniment continues with a half note G2, a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a whole note G2.

I'm so in love that I can't deny it; My heart lies smothered in my breast
But it's not for you to let the world know it; A troubled mind can know no rest.

I put my head to a glass of brandy; It was my fancy, I do declare
For when I'm drinking, I'm always thinking; And wishing Peggy Gordon was here.

I wish I was in some lonesome valley; Where womankind cannot be found
Where the little birds sing upon the branches; And every moment a different sound.

Oh Peggy Gordon, you are my darling; Come sit you down upon my knee
And tell to me the very reason; Why I am slighted so by thee.



Do You Want Your Old Lobby Washed Down

Brightly

Musical notation for the first system. The vocal line begins with a rest, followed by the lyrics "I've a". The piano accompaniment starts with a *mf* dynamic. The system concludes with a double bar line and repeat dots.

Musical notation for the second system. The vocal line contains the lyrics "nice lit - tle cot and a small bit of land and a place by the". The piano accompaniment features a triplet in the right hand. Chord symbols C, F, and G are positioned above the staff.

Musical notation for the third system. The vocal line contains the lyrics "side of the sea. And I care a - bout no - one be -". The piano accompaniment continues with a triplet. Chord symbols G7 and C are positioned above the staff.

Musical notation for the fourth system. The vocal line contains the lyrics "- cause I be - lieve that no - bo - dy cares a - bout me.". The piano accompaniment features a triplet. Chord symbols F, G, G7, and C are positioned above the staff.

Em7 D F F7 C

My peace is des - troyed and I'm fair - ly a - nnoyed by a

G2 D G G7 C

lass - ie who works in the town. _____ She sighs ev - 'ry

F G G7

day as she pass - es this way, "Do you want your old lob - by washed

C Chorus: C F

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

G G7 C

Shine, Do you want your old lobby washed down. She

F

sighs ev - 'ry day as she pass - es this way "Do you

G G7 C

want your old lobby washed down."

The other day the old landlord came by for his rent: I told him no money I had
 Besides 'twasn't fair for to ask me to pay: The times were so awfully bad
 He felt discontent at not getting his rent; And he shook his big head in a frown
 Says he "I'll take half", but says I with a laugh; "Do you want your old lobby washed down".

Repeat Chorus: -

Now the boys look so bashful when they go out courting; They seem to look so very shy
 As to kiss a young maid, sure they seem half afraid; But they would if they could on the sly
 But me, I do things in a different way; I don't give a nod or a frown
 When I goes to court, I says, "here goes for sport"; Do you want your old lobby washed down.

Repeat Chorus: -



Peasants, Queenstown, Co. Cork.

The Wild Colonial Boy

Moderately fast

C F

There was a wild col - on - ial

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a repeat sign and the lyrics 'There was a wild col - on - ial'. The piano accompaniment features a 3/4 time signature and a key signature of one flat. The first measure has a whole rest for the vocal line and a piano introduction in the right hand. The second measure continues the piano accompaniment.

G C

boy Jack Dug - gan was his name. He was

This system contains the next two measures. The vocal line continues with the lyrics 'boy Jack Dug - gan was his name. He was'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Am G7 Dm

born and raised in I - re - land in a house called

This system contains the next two measures. The vocal line continues with the lyrics 'born and raised in I - re - land in a house called'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

G C Am

Cast - le - maine. He was his fath - er's

This system contains the final two measures of the piece. The vocal line concludes with the lyrics 'Cast - le - maine. He was his fath - er's'. The piano accompaniment concludes with a final chord in the right hand and a bass line in the left hand.

G7 G Dm G C

on - ly son his moth - er's pride and joy,

F

and dear - ly did his par - ents

G C

love the wild col - on - ial boy.

At the early age of sixteen years he left his native home
 And to Australia's sunny land, he was inclined to roam
 He robbed the rich and he helped the poor, He stabbed James MacEvoy
 A terror to Australia was, the wild Colonial Boy.

One morning on the prairie, wild Jack Duggan rode along
 While listening to the mocking bird, singing a cheerful song
 Out jumped three troopers, fierce and grim; Kelly, Davis and Fitzroy
 They all set out to capture him, the wild Colonial Boy.

Surrender now, Jack Duggan, come; You see there's three to one
 Surrender in the Queen's name, sir; You are a plundering son
 Jack drew two pistols from his side; And glared upon Fitzroy
 I'll fight, but not surrender, cried the wild Colonial Boy.

He fired a shot at Kelly, which brought him to the ground
 He fired point blank at Davis, too, who fell dead at the sound
 But a bullet pierced his brave young heart, from the pistol of Fitzroy
 And that was how they captured him, the wild Colonial Boy.

The Leaving of Liverpool

A E7 A E7 A D

Fa - re - well to you my - - own true

A D A E E7 A E

love I am go - ing far far a - way. I am

A E7 A E A D A

bound for Ca - li - for - ni - a and I know that I'll re -

E A Chorus: E

- turn some day. So fare - thee - well my

D E7 A F#m7 D E

own true love for when I re - turn u - ni - ted we will be.

A E7 A E A D D

It's not the leav - ing of Liv - er - pool that grie - ves

A E A

me, but my dar - ling when I think of thee.

I have shipped on a Yankee sailing ship
 Davy Crockett is her name
 And her Captain's name was Burgess
 And they say that she's a floating hell.

Repeat Chorus: -

Oh the sun is on the harbour love
 And I wish I could remain
 For I know it will be a long, long time
 Before I see you again.

Repeat Chorus: -

The Curragh Of Kildare

Andante

Oh the win - ter it is passed, and the
sum-mer's come at last, And the birds they are sing - ing in the trees.
Their lit - tle hearts are glad but mine is ve ry
sad for my true love is far a - way from me.

Chords: D, Em7, G, D, Am, G, Am7, D, D7

Tempo: Andante

Key: D Major

Time Signature: 4/4

Dynamic: *p*

Trills: 3

All you that are in love and cannot it remove
I pity all the pain that you endure
For experience let me know that your heart is full of woe
It's a woe that no mortal can endure
And straight I will repair to the Curragh of Kildare
For it's there I'll find tidings of my dear.

A livery I will wear and I'll comb back my hair
And in velvet so green I will appear
And straight I will repair to the Curragh of Kildare
For it's there I'll find tidings of my dear.



Inver Village, Larne, Co. Antrim.

The Shores of Amerikay

Quickly

G C

I'm bid-ding fa-re - well to the land of my

G D7 G

youth and the homes I love so well _____ and the

D C G

moun - tains so grand round my own na - tive land. I'm bid-ding them

D7

all fare - well. _____ With an ach - ing he - art I'll

C G D7

bid them a - dieu for to - mor - row I'll sail far a - way

This system of musical notation features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The first system includes three measures with lyrics: 'bid them a - dieu for to - mor - row I'll sail far a - way'. Chord symbols C, G, and D7 are placed above the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

G C

oe'r the ra - ging foam for to se - ek a

This system continues the musical notation with two measures of lyrics: 'oe'r the ra - ging foam for to se - ek a'. Chord symbols G and C are placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

G D7 G

home on the shores of A - mer - i - kay.

This system concludes the musical notation with two measures of lyrics: 'home on the shores of A - mer - i - kay.'. Chord symbols G, D7, and G are placed above the vocal line. The piano accompaniment ends with a final chord and a double bar line.

It's not for the want of employment I'm going; It's not for the love of fame
That fortune bright may shine over me; And give me a glorious name
It's not for the want of employment I'm going; O'er the weary and stormy sea
But to seek a home for my own true-love; On the shores of Amerikay.

And when I am bidding my last farewell; The tears like rain will blind
To think of my friends in my own native land; And the home I'm leaving behind
But if I'm to die on a foreign land; And be buried so far away
No fond mother's tears will be shed o'er my grave; On the shores of Amerikay.

The Flower of Sweet Strabane

Gently flowing

Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a rest, followed by the lyrics: "If I were King of Ire -". Chord markings above the staff indicate Bm and F#m.

Musical notation for the second system. The vocal line continues with the lyrics: "- land and all things at my will. I'd". The piano accompaniment continues with the same eighth-note pattern. A Bm chord marking is present above the staff.

Musical notation for the third system. The vocal line continues with the lyrics: "roam through all cre - at - ions new for - tunes". The piano accompaniment continues with the same eighth-note pattern.

Musical notation for the fourth system. The vocal line concludes with the lyrics: "to find still. And the for - tune I would". The piano accompaniment continues with the same eighth-note pattern. Chord markings above the staff indicate F#m and Bm.

seek the most you all must un - der - stand

F#m

is to win the heart of Mar -

Bm *F#m*

- tha the flow - er of sweet Stra - bane.

Bm

Her cheeks they are a rosy red, her hair golden brown
 And o'er her lilly white shoulders it carelessly falls down
 She's one of the loveliest creatures of the whole creation planned
 And my heart is captivated by the Flower of sweet Strabane.

If I had you lovely Martha away in Innisowen
 Or in some lonesome valley in the wild woods of Tyrone
 I would use my whole endeavour and I'd try to work my plan
 For to gain my prize and to feast my eyes on the Flower of sweet Strabane.

Oh, I'll go o'er the Lagan down by the steam ships tall
 I'm sailing for Amerikay across the briny foam
 My boat is bound for Liverpool down by the Isle of Man
 So I'll say farewell, God bless you, my Flower of sweet Strabane.

The Galway Shawl

Chords: C, G, Am, G, Em7

Lyrics: In Or - an - mo - re

This system contains the first two measures of the piece. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a whole rest in the first measure, followed by a half note G in the second measure. The piano accompaniment starts with a quarter note G in the bass and a quarter note F# in the treble. A repeat sign is placed after the second measure.

Chords: G, Em, Bm, Em7, Bm

Lyrics: in the Coun - ty Gal - way one

This system contains measures 3 through 7. The melody continues with a half note G, a quarter note A, and a quarter note B. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. A repeat sign is placed after the fourth measure.

Chords: Em, C, G, Am, C

Lyrics: pleas - ant ev - en - ing in the month of May,

This system contains measures 8 through 12. The melody features a half note G, a quarter note A, and a quarter note B. The piano accompaniment continues with a consistent bass line and treble accompaniment. A repeat sign is placed after the tenth measure.

Chords: G, Am, G, Em7, G

Lyrics: I spied a dam - sel she was

This system contains measures 13 through 17. The melody continues with a half note G, a quarter note A, and a quarter note B. The piano accompaniment maintains the same accompaniment style. A repeat sign is placed after the fifteenth measure.

Em Bm Em7 Bm Em

young and hand-some her beau - ty fair -

C G Am C G

- ly took my breath a - way.

Chorus:—

She wore no jewels or costly diamonds
 No paint or powder, no none at all
 She wore a bonnet with a ribbon on it
 And around her shoulder was the Galway shawl.

As we kept on walking, she kept on talking
 'Til her father's cottage came into view
 Said she "Come in Sir and meet my father
 And for to please him play the Foggy Dew"

Repeat Chorus:—

I played the "Blackbird"
 and the "Stack of Barley"
 "Rodney's Glory" and the "Foggy Dew"
 She sang each note like an Irish linnet
 And the tears flowed in her eyes of blue.

Repeat Chorus:—

'T was early, early, in the morning
 I hit the road for old Donegal
 Said she "Goodbye Sir" as she cried
 And my heart remained with
 the Galway shawl.



An Irish Colleen.

The West's Awake

Slowly

G Em Em7

When all be-side a

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly'. The first measure has a G chord. The second measure has an Em chord. The third measure has an Em7 chord. The lyrics are 'When all be-side a'.

C Am Am7 D D7 Bm Bm7 G

vig - il keep the West's a - sleep the West's a - sleep.

This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The chords are C, Am, Am7, D, D7, Bm, Bm7, and G. The lyrics are 'vig - il keep the West's a - sleep the West's a - sleep.'

Em Em7 C Am Am7

A - las and well may Er - in weep when

This system contains the fifth and sixth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The chords are Em, Em7, C, Am, and Am7. The lyrics are 'A - las and well may Er - in weep when'.

D D7 Bm Bm7 G

Con-nacht lies in slum - ber deep there lake and plain

This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The chords are D, D7, Bm, Bm7, and G. The lyrics are 'Con-nacht lies in slum - ber deep there lake and plain'.

C Am

smile fair and free mid rocks their guard-ian

D D7 G

chiv - al - ry sing, Oh let man learn lib - er - ty from

Am D7 G

crash - ing winds and lash - ing sea.

That chainless wave and lovely land; Freedom and Nationhood demand
 Be sure the great God never planned; For slumb'ring slaves a home so grand
 And long a brave and haughty race; Honoured and sentinelled the place
 Sing, Oh! not even their sons' disgrace; Can quite destroy their glory's trace.

For often in O'Connor's van; To triumph dashed each Connaught clan
 And fleet as dear the Normans ran; Thro' Curlieu's Pass and Ardrahan
 And later times saw deeds'as brave; And glory guards Clanricarde's grave
 Sing, Oh! they died their land to save; At Aughrim's slopes and Shannon's wave.

The Rose Of Mooncoin

Plaintively

C6
Oh how sweet 'tis to

G7 C6 G7 C G7
roam by the Suir's love - ly stream, and to hear the birds

C6 G C6
coo neath the morn - ing sun beams. When the thrush and the

G C6 G7 C
rob - in their sweet notes en - twine, on the

G7 C

Banks of the Suir that flows down by Moon - coin.

Chorus: -

Flow on lovely river flow gently along
 By your waters so sweet,
 Sounds the lark's merry song
 On your green banks I'll wander
 Where first I did join
 With you lovely Molly, the Rose of Mooncoin.

Oh! Molly, dear Molly, it breaks my fond heart
 To know that we two for ever must part
 I'll think of you, Molly, while sun and moon shine
 On the banks of the Suir that flows down by Mooncoin.

Repeat Chorus

She has sailed far away o'er the dark rolling foam
 Far away from the hills of her dear Irish home
 Where the fisherman sports with his small boat and line
 On the banks of the Suir that flows down by Mooncoin.

Repeat Chorus

Then here's to the Suir with it's valleys so fair
 As oft' times we wandered in the cool morning air
 Where the roses are blooming and lilies entwine
 On the banks of the Suir that flows down by Mooncoin.

Repeat Chorus

The Foggy Dew

Em

A - s

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a few notes, with the lyrics 'A - s' appearing below. The piano accompaniment is in the bass clef and features a series of chords and moving lines.

Am

Dm

G

C6

down the glen one East - er morn, to a ci - - ty

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'down the glen one East - er morn, to a ci - - ty'. The piano accompaniment continues with chords and moving lines.

F

Am7

fair rode I. There arm - ed lines of

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'fair rode I. There arm - ed lines of'. The piano accompaniment continues with chords and moving lines. The instruction 'con 8ve' is written below the piano part.

G

C

Am

Am7

Am

march - ing men in squad - rons passed me by.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'march - ing men in squad - rons passed me by.'. The piano accompaniment continues with chords and moving lines. The instruction 'con 8ve' is written below the piano part.

Em C G C G7 C G Dm G C Am

No pipes did hum, no bat - tle drum, did

C Am Em Am

sound it's lo - ud ta - too. But the

F Am G C

An - gel - us Bell o'er the Lif - fey swell, ra - ng

Am F Am

o - ut in the fogg - y dew.

47

Right proudly high in Dublin Town they flung out the flag of war
'Twas better to die 'neath an Irish sky than at Suvla or Sud El Bar;
And from the plains of Royal Meath strong men came hurrying through
While Britannia's huns with their great big guns, sailed in through the Foggy Dew.

O, the night fell black and the rifles' crack made "Perfidious Abion" reel
'Mid the leaden rail, seven tongues of flame did shine o'er the lines of steel;
By each shining blade, a prayer was said that to Ireland her sons be true
And when morning broke still the war flag shook out its fold in the Foggy Dew.

'Twas England bade our Wild Geese go that small nations might be free
But their lonely graves are by Suvla's waves or the fringe of the Great North Sea
O, had they died by Pearse's side, or had fought with Cathal Brugha
Their names we'd keep where the Fenians sleep, 'neath the shroud of the Foggy Dew.

But the bravest fell, and the requiem bell rang mournfully and clear
For those who died that watertide in the springtime of the year
While the world did gaze, with deep amaze, at those fearless men, but few
Who bore the fight that Freedom's light might shine through the Foggy Dew.

Ah, back through the glen I rode again, and my heart with grief was sore
For I parted then with valiant men whom I never shall see more
But to and fro in my dreams I go and I'd kneel and pray for you
For slavery fled, O glorious dead, when you fell in the Foggy Dew.

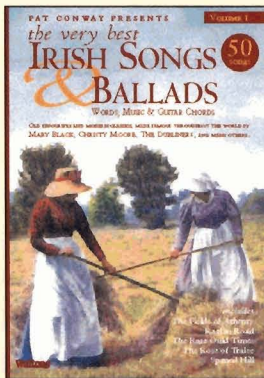
Also available from Waltons

PAT CONWAY PRESENTS

the very best IRISH SONGS & BALLADS

Words, music & guitar chords

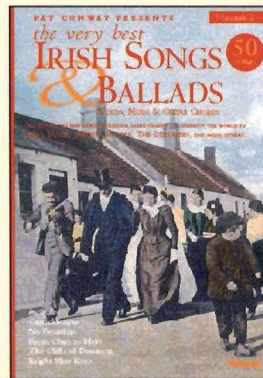
Each volume is packed with 50 old favourites and modern classics, including songs made famous throughout the world by Mary Black, Christy Moore, The Dubliners, The Clancy Brothers & Tommy Makem, Paddy Reilly and a host of others. Featuring charming, hand-tinted period photographs depicting scenes of Ireland's bygone days. A must for every ballad singer.



Vol 1 • wm1319 • 64pp

Volume 1 includes

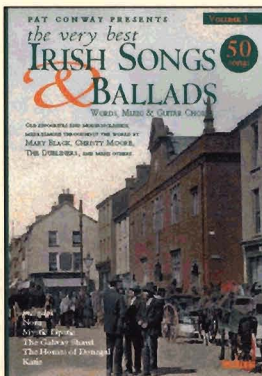
The Fields of Athenry
Raglan Road
Spencil Hill
Teddy O'Neill
A Bunch of Thyme
The Minstrel Boy
The Rare Ould Times
The Rose of Tralee
The Rose of Mooncoin
Alice Benbolt



Vol 2 • wm1320 • 64pp

Volume 2 includes

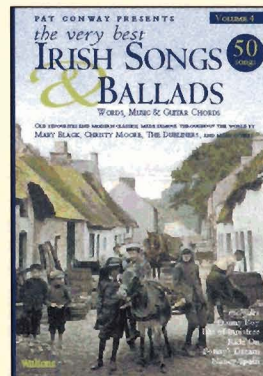
Carrickfergus
No Frontiers
From Clare to Here
The Cliffs of Dooneen
Bright Blue Rose
I'll Tell Me Ma
Irish Molly O
Red Rose Café
The Holy Ground
The Whistling Gypsy



Vol 3 • wm1321 • 64pp

Volume 3 includes

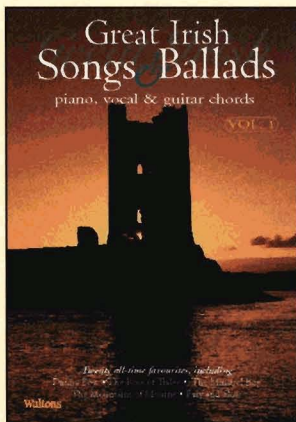
Nora
My Own Dear Galway Bay
The Boys of Fairhill
Mystic Lipstick
The Galway Shawl
Katie
Only Our Rivers
The Homes of Donegal
The Leaving of Liverpool
The Water Is Wide



Vol 4 • wm1322 • 64pp

Volume 4 includes

Isle of Innisfree
Ride On
Sonny's Dream
Nancy Spain
The Rose of Allendale
Danny Boy
The Crack Was Ninety
The Good Ship Kangaroo
Three Drunken Maidens
Skibbereen



GREAT IRISH SONGS & BALLADS, VOLUME 1

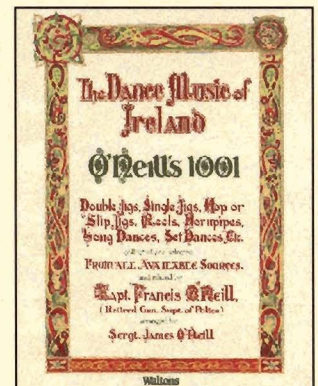
Includes Danny Boy, The Rose of Tralee, The Minstrel Boy, Easy and Slow, Avondale, The Cliffs of Dooneen, Paddy's Green Shamrock Shore, Sam Hall, Follow Me up to Carlow, I Know My Love, The Waxies Dargle, I'm a Rover.

wm1140a

O'NEILL'S 1001 *The Dance Music of Ireland*

1001 jigs, reels, hornpipes, airs and marches. The most popular collection of Irish dance music ever printed, *O'Neill's 1001* has never been surpassed as the standard reference for traditional musicians.

wm1038



ISBN 1-8572-0045-4

