



Set StPats

[Last revised: 2019.03.17](#)

StPats01-Irish National Anthem(K).2014.03.22.pdf

[StPats02-It's A Great Day For The Irish\(KVF\).2019.03.17.pdf](#)

[StPats02-It's A Great Day For The Irish\(KVM\).2019.03.17.pdf](#)

StPats03-My Wild Irish Rose(KV).2017.03.19.pdf

StPats04-Galway Bay(KVF).2014.03.22.pdf

StPats04-Galway Bay(KVM).2014.03.22.pdf

StPats05-Molly Malone(KV).pdf

StPats06-Irish Washerwoman(K).pdf

[StPats07-I'll Take You Home Again, Kathleen\(KVD\).2019.03.17.pdf](#)

[StPats08-How Are Things In Glocca Morra\(KVF\).2019.03.17.pdf](#)

[StPats08-How Are Things In Glocca Morra\(KVM\).2019.03.17.pdf](#)

StPats09-MacNamara's Band(KV).2018.03.29.pdf

StPats10-The Water Is Wide(KVF).2017.03.19.pdf

StPats10-The Water Is Wide(KVM).2017.03.19.pdf

StPats11-Peg O' My Heart(KV).2017.03.19.pdf

StPats12-Too-Ra-Loo-Ra-Loo-Ral(KVF).2017.03.19.pdf

StPats12-Too-Ra-Loo-Ra-Loo-Ral(KVM).2017.03.19.pdf

[StPats13-Harrigan\(KVD\).2019.03.17.pdf](#)

[StPats14-Look To The Rainbow\(KVF\).2019.03.17.pdf](#)

[StPats14-Look To The Rainbow\(KVM\).2019.03.17.pdf](#)

[StPats15-Kerry Dance\(KV\).2019.03.17.pdf](#)

StPats16-Danny Boy(KVF).2018.03.29.pdf

StPats16-Danny Boy(KVM).2018.03.29.pdf

StPats17-When Irish Eyes Are Smiling(KV).2018.03.29.pdf

Vocal Only

Irish National Anthem

Keyboard

(Keyboard) E^b B^b F7 B^b

3 B^b E^b B^b Gm D

8 Gm C F7 B^b

13 E^b B^b A/C[#] /B /C[#] Dm C7 F

18 Cm F7 B^b B^b7 A/C[#] A Cm

21 F Cm F F7 B^b Dm/A Gm E^b D E^b

24 B^b /D Cm/G F7 B^b B^b Dm/A

27 Gm E^b D E^b B^b /D Cm/G F7 B^b

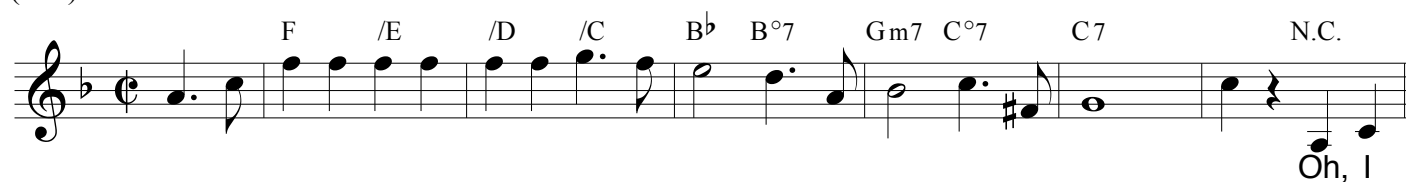
Sol-diers all are we whose lives are pledged to Ire - land. Some have
 come from a land be-yond the wave. Sworn to be free, no
 more our an - cient sire - land shall shel - ter the des-pot or the slave. To -
 night we man the gap of dan - ger. In Er - in's cause come
 woe or weal, mid can - non's roar and ri - fle's — peal, we will
 chant a sol - dier's song. Mid can - non's roar and
 ri - fle's — peal, we will chant a sol - dier's song.

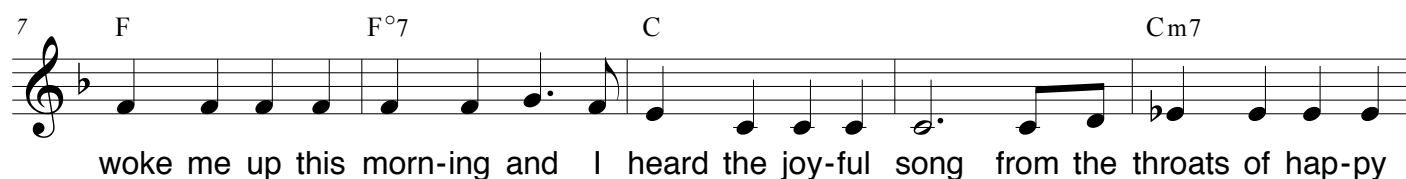
It's A Great Day For The Irish

F

Keyboard

(Sax)















2

39 F F[°]7 C7 Gm7 Caug F

great day ___ for the I - rish, ___ it's a great day ___ for fair! ___ The

47 C[°]7 C7

side - walks of New York are to thick with blar - ney, ___ for
gosh, there's not a cop to stop a raid - ing, ___ Be -

51 Dm G7 C7

shure you'd think New York was old Kil - ar - ney! ___ It's a
gor - ragh, all the cops are out pa - rad - ing! ___

55 F F[°]7 C7 Gm7 Caug F F7

great day ___ for the sham-rock, ___ for the flags in full ar - ray. ___ We're
And

63 Gm7 A7 Dm G7 To Coda 

feel-ing so in - spi - rish, shure be - cause for all the I - rish, it's a
as we go a - swing-ing, ev 'ry I - rish heart is sing-ing," It's a

67 F C7 F C7

great, great ___ day. ___ Be -

71 B^b Cm7 F7

gosh and be - gor - ragh, ___ ev-'ry I - rish son and daugh-ter, ___ ev - 'ry

75 B^b Cm7 F F7

good old I - rish name and their re - la - tion, they

79 B^b Cm7 F7

come from Tip - pe - rar - y, ___ Don - e - gal, and Coun - ty Ker - ry, ___ but they

83 B^b Cm7 F7 B^b

all are here to join the cel - e - bra - tion. Now, there's

3

87 E♭

Ter-rence O'-Toole and his cou-sin Phil Dough-er-ty, Pat-rick O' Bo-gle and
Col-lie's and Dol-lies and Pa-trick O' - Ban-ni-gan, Ry-ans, O'-Bri-ans, Mc-

90 B \flat F7 B \flat



Mul - len Mc-Grew. Mike Ma - ley, Tim Da - ley and Bon-nie O'-Flour-i - ty,
Laugh-lins and Lynch. Mc-Longs and Mc-Fad-dens and Mis-ter Pat Flan-ni-gan,

93 Cm7 F7 B^b (Sax) B^b

Dan - ny O' - Doule and old Sha - mus Ca - rew.
Ho - gans and Gro - gans, Mc - Pher - sons and Finch.

97 1. Cm7 F7 B \flat F

103 2. B \flat B \flat aug E \flat Cm7 F7 C7 D.S. al Coda
N.C.

107 **⌘ Coda**
 F C7 F (Sax)
 great, _____ great _____ day! _____

113 Gm7 Am Gm C7 F

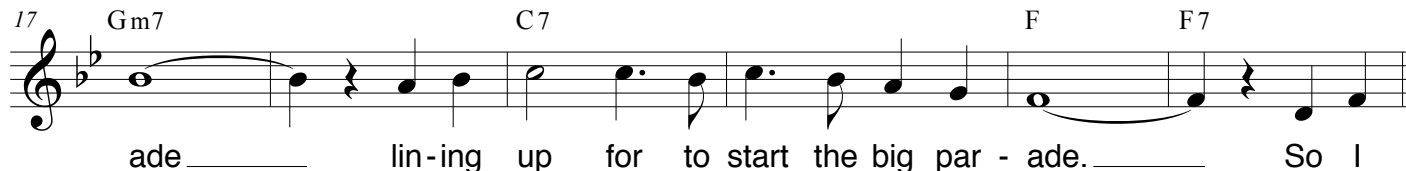
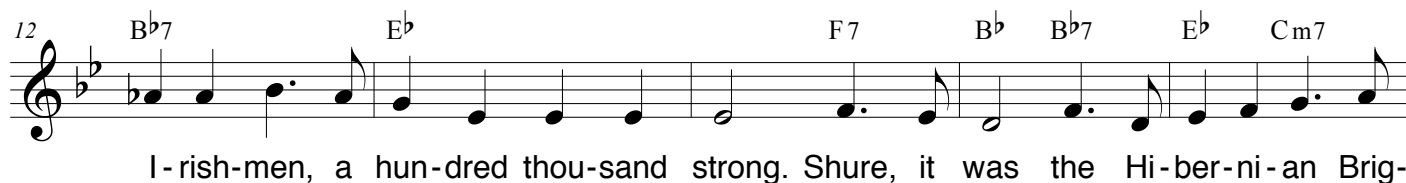
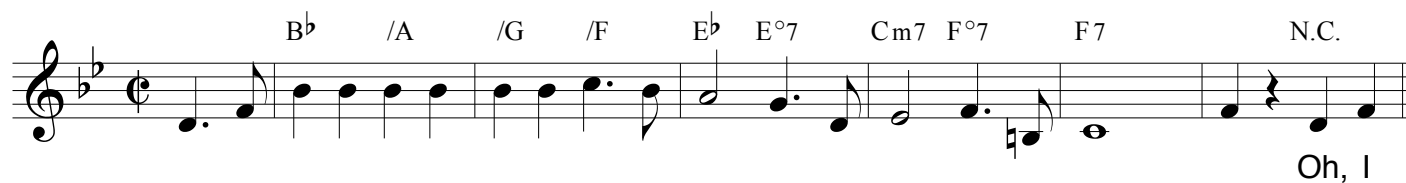
The first system of the musical score for 'The Rose Tree' is in 3/4 time, starting at measure 113. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of a single note, C3, held for the entire duration of the system. Chord symbols are placed above the staff: Gm7 above the first measure, Am above the second measure, Gm above the third measure, C7 above the fourth measure, and F above the fifth measure. The system ends with a double bar line.

It's A Great Day For The Irish

M

Keyboard

(Keyboard)



2

39 great day ___ for the I - rish, ___ it's a great day ___ for fair! ___ The Be -

47 side - walks of New York are thick with blar - ney, ___ for Be -
gosh, there's not a cop to stop a raid - ing, ___ Be -

51 shure you'd think New York was old out Kil - ar - ney! ___ It's a
gor - ragh, all the cops are out pa - rad - ing! ___

55 great day ___ for the sham-rock, ___ for the flags in full ar - ray. ___ We're
And

63 feel-ing so in - spi - rish, shure be - cause for all the I - rish, it's a
as we go a - swing-ing, ev 'ry I - rish heart is sing-ing," It's a
To Coda

67 great, great ___ day. ___ Be -

71 gosh and be - gor - ragh, ___ ev-'ry I - rish son and daugh-ter, ___ ev -'ry

75 good old I - rish name and their re - la - tion, they

79 come from Tip - pe - rar-y, ___ Don-e - gal, and Coun - ty Ker-ry. ___ but they

83 all are here to join the cel - e - bra - tion. Now, there's

87 3

Ter-rence O'-Toole and his cou-sin Phil Dough-er-ty, Pat-rick O' Bo-gle and
Col-lie's and Dol-lies and Pa-trick O' - Ban - ni-gan, Ry-ans, O'-Bri-ans, Mc-

90

Mul - len Mc-Grew. Mike Ma - ley, Tim Da - ley and Bon-nie O'-Flour-i - ty,
Laugh-lins and Lynch. Mc-Longs and Mc-Fad-dens and Mis-ter Pat Flan-ni-gan,

93

Dan - ny O'-Doule and old Sha - mus Ca - rew. (Keyboard)
Ho - gans and Gro - gans, Mc - Pher-sons and Finch.

97

100

103

D.S. al Coda
N.C.

It's a

⊕ Coda

107

great, _____ great _____ day! _____

113

MALE VOCAL

My Wild Irish Rose

Keyboard

(Keyboard) A^b A^b7 D^b A^b

5 B^bm7 E^b7 A^b

9 A^b A^b/C A^b7 D^b A^b/C If you
They may

lis - ten, I'll sing you a sweet lit - tle song of a
sing of their ro - ses, which by oth - er names would

13 A^b B^b7 $B^bm7(b5)$ E^b7

flow - er that's now drooped and dead. _____ Yet
smell just as sweet - ly they say. _____ But I

17 A^b A^b/C A^b7 D^b A^b/C

dear - er to me, yes, than all of its mates, though
know that my Rose _____ would nev - er con - sent to have

21 A^b B^bm7 E^b7 A^b

each holds a - loft its proud head. _____ Twas
that sweet name tak - en a - way. _____ Her

25 B^bm7 $B^bm7(b5)$ A^b Fm

giv - en to me by a girl that I know, since we
glan - ces are shy when e'er I pass by the _____

29 B^b7 E^b E^b7

met, faith, I've known no re - pose. _____ She is
bow - er where my true love grows. _____ And my

33 A^b A^b/C A^b7 D^b A^b/C

dear - er by far than the world's bright - est star, and I
one wish has been that some day I may win the__

37 A^b B^bm7 E^b7 A^b A^b E^b7

call her "My wild I - rish Rose." _____ My
heart of my wild I - rish Rose. _____

41 A^b Cm/E^b E^b7 A^b A^b7/C D^b E^b7

wild I - rish rose, _____ the sweet-est flow'r that

47 A^b E^b7 A^b E^b7

grows. _____ You may search ev - 'ry where, but none can com -

52 A^b Fm B^b7 $Fm7$ B^b7 E^b E^b7

pare with my wild I - rish rose. _____ My

57 A^b Cm/E^b E^b7 A^b A^b7/C D^b E^b7

wild I - rish rose, _____ the dear - est flow'r that

63 A^b E^b7 A^b E^b7 A^b

grows. _____ And some day for my sake, she may let me take the

69 B^b7 E^b7 A^b E^b7 (Keyboard)

bloom from my wild I - rish rose. _____

73 E^b7 A^b B^bm7 A^{maj7} A^b6

wild I - rish rose. _____

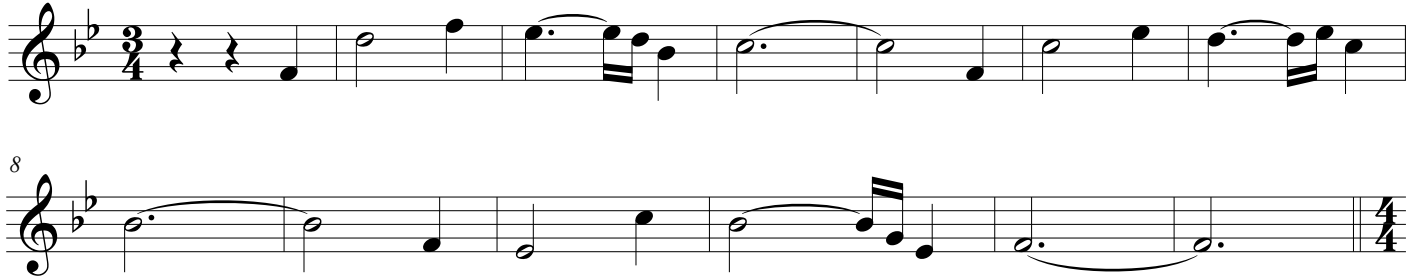
No Drums On This
Selection

Galway Bay

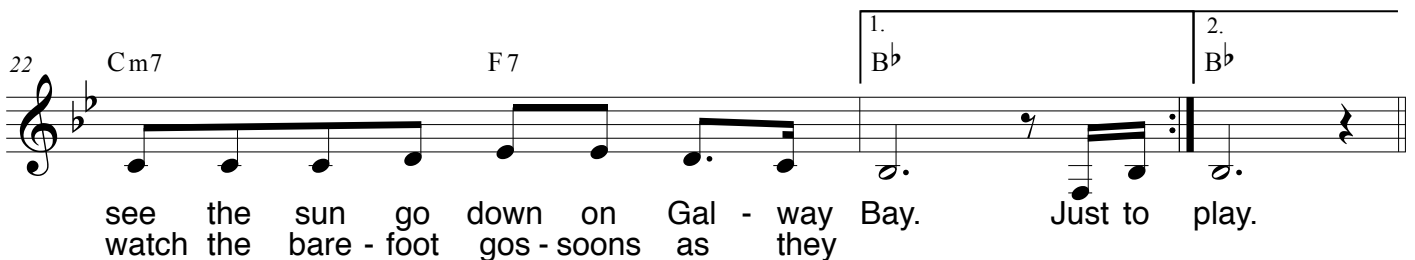
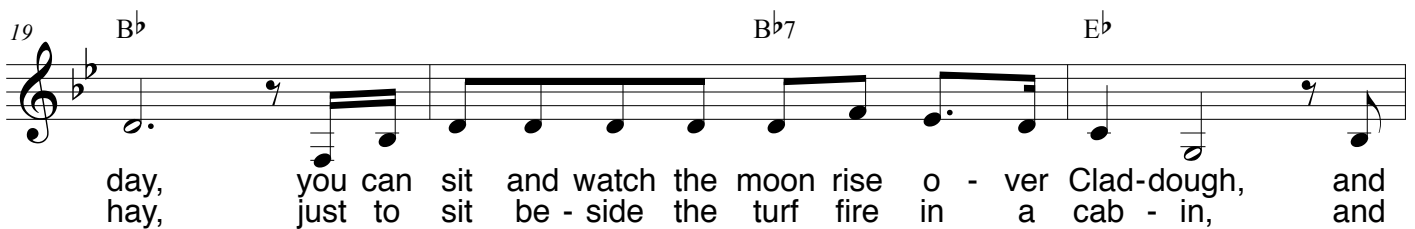
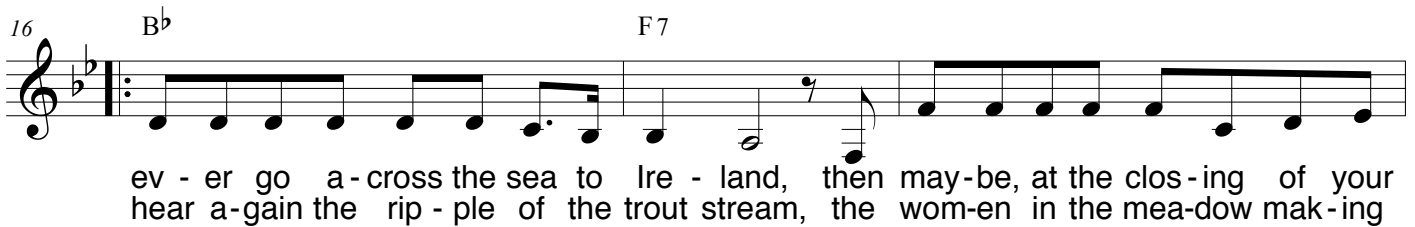
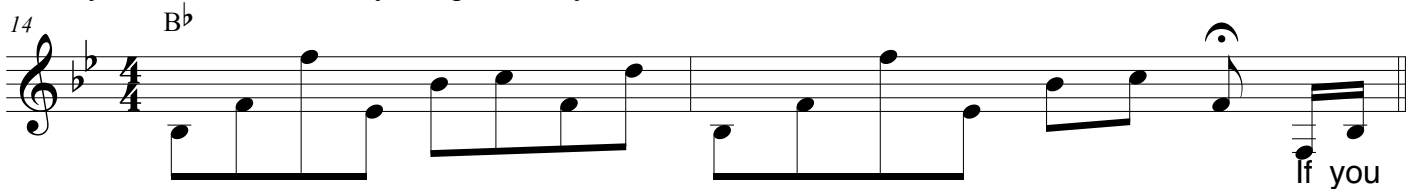
F

Keyboard

Sax only - ala bagpipes



Add keyboard & bass - Slowly and plaintively



Sax

25 F7 B \flat Cm7 Dm E \flat B \flat Cm7 F7

Ooo _____ Ooo _____ For the

33 B \flat F7

breez-es blow-ing o'er the seas from Ire-land are per-fumed by the heath-er as they

36 B \flat B \flat 7 E \flat

blow, and the wom-en in the up-lands dig - ging pra - ties speak a

39 Cm7 F7

lan - guage that the stran - gers do not know. Yet the

41 E \flat B \flat E \flat

stran-gers came and try to teach us their way, and they scorned us just for be-ing what we

44 Cm7 D \flat B \flat m7

are. But they might as well go chas-ing af-ter moon-beams or

47 G \flat E \flat 7 Dm7 F7

light a pen - ny can - dle from a star. And if

The image shows a musical score for a Saxophone part. It consists of seven staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The notes are written in a treble clef. Above each staff are chord symbols: F7, Bb, Cm7, Dm, Eb, Bb, Cm7, F7 for the first staff; Bb, F7 for the second; Bb, Bb7, Eb for the third; Cm7, F7 for the fourth; Eb, Bb, Eb for the fifth; Cm7, Db, Bbm7 for the sixth; and Gb, Eb7, Dm7, F7 for the seventh. Below the staves are lyrics in English, with some words in parentheses. The lyrics are: 'Ooo _____ Ooo _____ For the breez-es blow-ing o'er the seas from Ire-land are per-fumed by the heath-er as they blow, and the wom-en in the up-lands dig - ging pra - ties speak a lan - guage that the stran - gers do not know. Yet the stran-gers came and try to teach us their way, and they scorned us just for be-ing what we are. But they might as well go chas-ing af-ter moon-beams or light a pen - ny can - dle from a star. And if'.

49 $B\flat$ F7

there is gon-na be a life here - af-ter, and faith some how I'm sure there's gon-na

52 $B\flat$ $B\flat 7$ $E\flat$

be. I will ask my God to let me make my heav-en in

55 $Cm 7$ F7 $B\flat$ $B\flat 7$

that dear land a-cross the I - rish Sea. I will ask my God to let me make my

58 $E\flat$ $Cm 7$ F7 $B\flat$

heav-en in my dear land a - cross the I - rish Sea.

61 Sax $E\flat$ $B\flat/D$ $Cm 7$ F7 $Gm 7$

65 $E\flat$ $Dm 7$

67 $Cm 7$ F7 $B\flat$ Sax - ala pipes

my dear land a - cross the I - rish Sea. _____

70 $E\flat$ $B\flat$

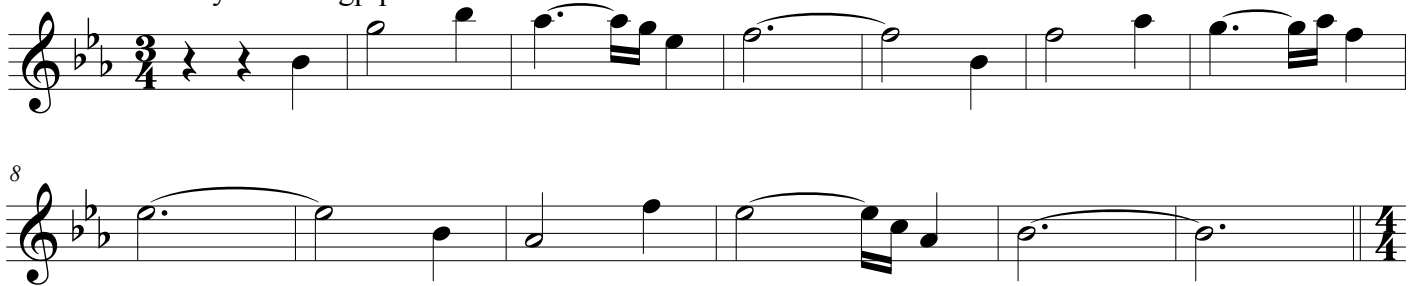
No Drums On This
Selection

Galway Bay

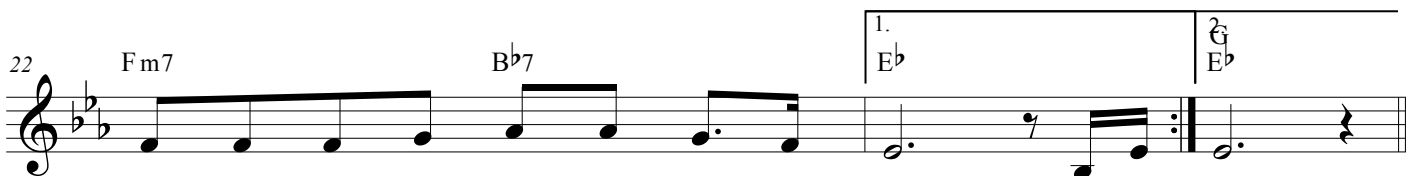
M

Keyboard

Sax only - ala bagpipes



Add keyboard & bass - Slowly and plaintively



see the sun go down on Gla - way Bay. Just to play.
watch the bare - foot gos - soon as they

Sax

25 $B\flat 7$ $E\flat$ $Fm7$ Gm $A\flat$ $E\flat$ $Fm7$ $B\flat 7$

Ooo _____ Ooo _____ For the

33 $E\flat$ $B\flat 7$

breez-es blow-ing o'er the seas from Ire-land are per-fumed by the heath-er as they

36 $E\flat$ $E\flat 7$ $A\flat$

blow, and the wom-en in the up-lands dig - ging pra - ties speak a

39 $Fm7$ $B\flat 7$

lan - guage that the stran - gers do not know. Yet the

41 $A\flat$ $E\flat$ $A\flat$

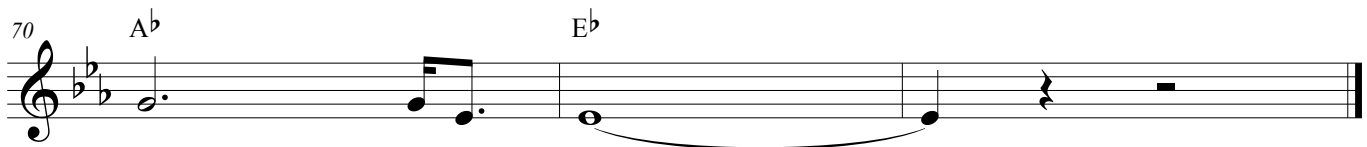
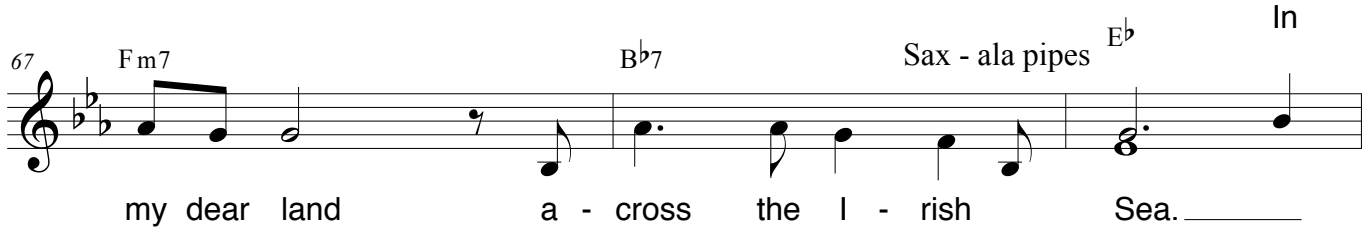
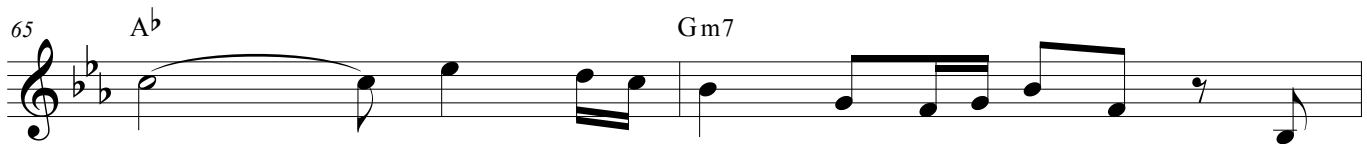
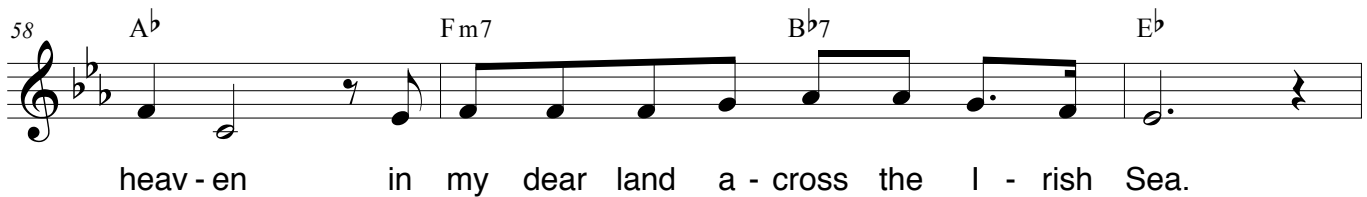
strangers came and try to teach us their way, and they scorned us just for be-ing what we

44 $Fm7$ $G\flat$ $E\flat m7$

are. But they might as well go chas-ing af-ter moon-beams or

47 $C\flat$ $A\flat 7$ $Gm7$ $B\flat 7$

light a pen - ny can - dle from a star. And if



Molly Malone

Male Vocal

Keyboard

(Keyboard)

B \flat 7 E \flat /D Cm7 Fm7 B \flat 7 E \flat /D Cm7 Fm7 B \flat 7

9 E \flat B \flat B \flat 7 In
 Dub - lin's fair cit - y where the girls are so pret - ty, I

13 E \flat B \flat B \flat 7
 first laid my eyes on sweet Mol - ly Ma - lone, as she

18 E \flat B \flat B \flat 7
 wheeled her wheel - bar - row through the streets broad and nar - row cry - ing,

22 E \flat B \flat E \flat B \flat 7
 "Cock - les and mus - sels, a - live, a - live oh! A -

27 E \flat B \flat B \flat 7
 live, a - live oh! A - live, a - live oh! " cry - ing,

31 E \flat B \flat E \flat B \flat 7 To Coda Φ
 "Cock'les and mus - sels, a - live, a - live oh!" She

36 E \flat B \flat B \flat 7
 was a fish - mon - ger, and sure 'twas no won - der, for

40 E \flat B \flat B \flat 7
 so was her fa - ther and moth - er be - fore. And they

45 E \flat B \flat B \flat 7
 all wheeled their bar - rows through the steets broad and nar - row cry - ing,

49 E^b B^b E^b B^b7 **D.S. al Coda**

"Cock-les and mus-sels, a - live, a-live oh! A -

Coda 54 E^b $Fm7$ B^b7 E^b (No rhythm - freely) B^b

oh!" She died of a fev-er, and no - one could

61 B^b7 E^b B^b B^b7

save her, and that was the end of sweet Mol-ly Ma - lone. Now her

67 E^b B^b B^b7

ghost wheels her bar-row through the streets broad and nar - row cry-ing,

72 E^b B^b E^b B^b7

"Cock-les and mus-sels, a - live, a-live oh! A -

77 E^b B^b B^b7 (In rhythm)

live, a - live oh! A - live, a - live oh!" cry - ing,

81 E^b B^b E^b B^b7

"Cock-les and mus-sels, a - live, a - live oh. A -

85 E^b B^b E^b B^b7 (Keyboard)

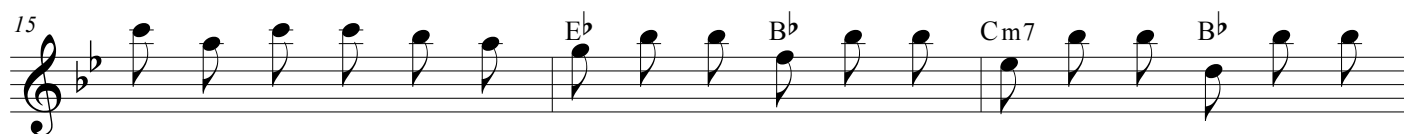
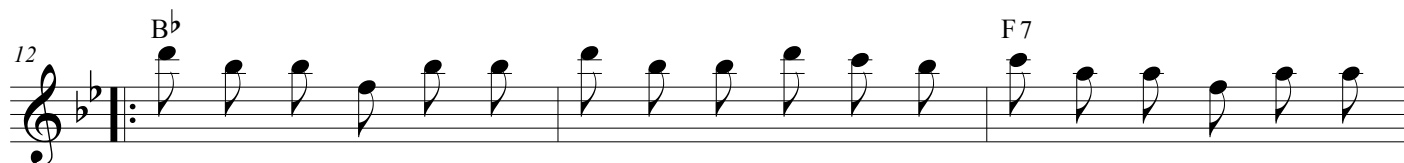
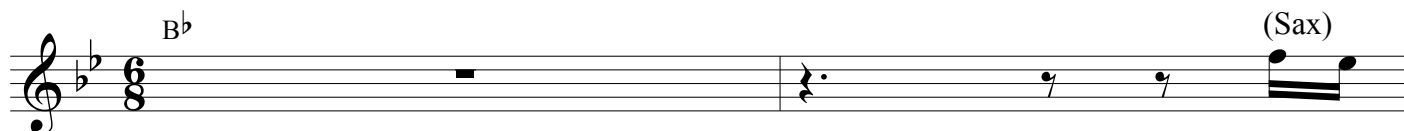
oh!" cry-ing "Cock-les and mus-sels, a - live, a-live oh!"

90 E^b $/D$ $Cm7$ $Fm7$ B^b7 E^b $/D$ $Cm7$ B^b7 E^b

Irish Washerwoman

Keyboard

(Sax 1st, Keyboard 2nd, throughout)



24 G7 C

27 Dm7 G7 1. C (Keyboard) 2. C (Sax)

30 C G7

33 F C Dm7 C

36 Dm7 G7 1. C (Keyboard) 2. C (Sax)

39 Dm7 G7 C Am7 G7

42 C Dm7 C G7 C

VOCAL DUET

I'll Take You Home Again, Kathleen

Keyboard

(Keyboard)

5

9

13

17

21

25

29

(M) I'll

take you home a-gain, Kath-leen, a-cross the o-ccean wild and wide. To

where your heart has ev-er been since first you were my bon-ny bride. The

ros-es all have left your cheek; I've watched them fade a-way and die. Your

voice is sad when-e'er you speak, and tears be-dim your lov-ing eyes. Oh,

I will take you back, Kath-leen to where your heart will feel no pain, to

where the fields are fresh and green. I will take you to your home a-gain.

(F) To

33 $B\flat$ $Cm7$ $Faug$ $B\flat$ $F7$ $B\flat$
 that dear home be-yond the sea, I look with joy to my re - turn. And

37 $Cm7$ $Faug$ $B\flat$ F $C7$ F
 when my old friends wel-come me, my lov-ing heart will cease to yearn. Where

41 $F7$ $B\flat$ $F7$ $B\flat$
 laughs the lit-tle sil-ver stream be-side my moth-er's hum-ble cot, and

45 $Gm7$ $E\flat$ $D7$ $G7$ $C7$ F $F7$
 bright - est rays of sun-shine gleam. There all my grief will be for - got. Oh,

49 $B\flat$ $Cm7$ $Faug$ $B\flat$ $F7$ $B\flat$
 take me to the land I've seen to where my heart will feel no pain. And

53 $E\flat$ $E^{\circ}7$ $B\flat$ $F7$ $B\flat$ $E^{\circ}7$
 there, where fields are fresh and green, I shall be at home in peace a-gain. (Sax)

57 $B\flat/D$ $D\flat^{\circ}7$ $Cm7$ $F7$ $B\flat$ $E\flat$ $B\flat$
 (Sax)

How Are Things In Glocca Morra

F

Keyboard
Cm7

(Keyboard)

I hear a

3 B \flat maj7 Cm7 B \flat maj7 Cm7 B \flat maj7 Cm7 Dm F7

bird, — Lon-don-der-ry bird, — it well may be he's bring-in' me a cheer-ing

6 E \flat B \flat Cm7 B \flat maj7 Cm7

word. — I hear a breeze, — a riv - er Shan - non

8 B \flat maj7 Cm7 B \flat maj7 Cm7 Dm F7

breeze, — it well may be it's fol - lowed me a - cross the

10 E \flat B \flat E \flat 7 B \flat E \flat B \flat N.C.

seas. — Then, tell me please, — how are things in Gloc - ca

13 B \flat F7

Mor - ra? — Is that lit - tle brook still leap - ing there? —
Mor - ra — Is that wil - low tree still weep-ing there? —

16

Does it still run down to the Don - ny - cove, through
Does that lad - die with to the twink - lin' eye come

18 1. B \flat N.C.

Kil-ly - begs, — Kil - ker - ry and Kil - daire? — How are things in Gloc - ca -

21.  whist-lin' by _____ and does he walk a - way, sad and

23.  dream-y there, not to see me there? _____ So I

26.  ask each weep - in' wil - low and each brook a - long the way, and each

30.  lad that comes a whist - lin' Too - ra - lay, _____ "How are

34.  things in Gloc - ca Mor - ra this fine day." The mist of May is in the

38.  gloam-ing, _____ and all the clouds are hold - ing still. _____
yon - der, _____ there's la - zy mus - sic in the rill. _____

41.  So take my hand and let's go rov - in' through the heath-er on the
And all I want to do is wan-der through the heath-er on the

44.  hill. _____ The morn-ing dew is blink-ing, hill. _____ There may be

48 Bm B F#7
oth - er days _____ as rich and rare. _____ There may be

50 Ebm7 Ab7 Dbmaj7
oth - er springs _____ as full and fair. _____ But they won't

52 Cm7 F7 Bbmaj7
be the same, they'll come and go. But

54 Gm7 C7 F7 N.C.
this I must know: How are things in Gloc - ca

56 Bb B°7
Mor - ra? _____ Is that lad - die cal lin', "Too-ra - lay?" _____

59 Cm7 Dm7
_____ Can we meet in Gloc - ca Mor - ra some fine

62 Gm Eb Bbmaj7
day. _____ some fine day? _____

How Are Things In Glocca Morra

M

(Keyboard)

Keyboard

I hear a

bird, Lon-don-der-ry bird, it well may be he's bring-in' me a cheer-ing

word. I hear a breeze, a riv - er Shan - non

breeze, it well may be it's fol - lowed me a - cross the

seas. Then, tell me please, how are things in Gloc - ca

Mor - ra? Is that lit - tle brook still leap - ing there?
Mor - ra Is that wil - low tree still weep-ing there?

Does it still run down to the Don - ny - cove, through
Does that lad - die with the twink - lin' eye come

Kil-ly - begs, Kil - ker - ry and Kil - daire? How are things in Gloc - ca -

21. 

whist-lin' by _____ and does he walk a - way, sad and

23. 

dream-y there, not to see me there? _____ So I

26. 

ask each weep - in' wil - low and each brook a - long the way, and each

30. 

lad that comes a whist - lin' Too - ra - lay, _____ "How are

34. 

things in Gloc - ca Mor - ra this fine day." The mist of May is in the

38. 

gloom-ing, _____ and all the clouds are hold - ing still. _____
yon - der, _____ there's la - zy mus - sic in the rill. _____

41. 

— So take my hand and let's go rov - in' through the heath-er — on the
— And all I want to do is wan-der through the heath-er — on the

44. 

hill. _____ The morn-ing dew is blink-ing, hill. _____ There may be

48 Em E B7
 oth - er days _____ as rich and rare. _____ There may be

50 A^bm7 D^b7 G^bmaj7
 oth - er springs _____ as full and fair. _____ But they won't

52 Cm7 F7 B^bmaj7
 be the same, they'll come and go. But

54 Cm7 F9 B^b7 N.C.
 this I must know: How are things in Gloc - ca

56 E^b E^o7
 Mor - ra? _____ Is that lad - die cal lin', "Too-ra - lay?" _____

59 Fm7 Gm7
 _____ Can we meet in Gloc - ca Mor - ra some fine

62 Cm A^b E^bmaj7
 day. _____ some fine day? _____

MALE VOCAL

MacNamara's Band

Keyboard

(Keyboard)



name is Mac - Nam - ar - a, I'm the lead - er of the band. Al -
 now we are re - hear - sin' for a ver - y swell af - fair, the
 name is un - cle Yul - ius and from Swed - en I have come to
 though we're few in num - bers, we're the fin - est in the land. We
 an - nual cel - e - bra - tion, all the gen - try will be there. When
 play with Mac - Nam - ar - a's band and beat the big bass drum. And
 play at wakes and wed - dings and at ev - 'ry fan - cy ball, and
 Gen - 'ral Grant to Ire - land came, he took me by the hand. Says
 when I march a - long the street, the la - dies think I'm grand. They
 when we play at fun - er - als, we play the march from Saul. Oh! The
 he, "I nev - er saw the likes of Mac - Nam - ar - a's band."
 shout "There's Un - cle Yul - ius play - ing with an I - rish band."
 drumsgobang, and the cymbalsclang, and the hornstheyblaze a - way. Mc - Car - thypumpsthe
 old bazonwhile I the pipes do play. And Hen - nes - sey Ten - nes - see toot - les the flute, and the
 mu - sic is some - thing grand; A cred - it to old I - re - land is Mac - Nam - ar - a's band.

2

(Keyboard)

41 E^b B^b7 E^b B^b7

49 E^b Fm $C^{\circ}7$ B^b7 $B^b\circ7$ B^b7 E^b 1, 2. B^b7

57 3. $C7$ F Right Oh! My

61 $C7$ F Dm $G7$ $C7$

66 F

70 $C7$ F Dm $G7$ $C7$ F $C7$

74 F $C7$

79 F Dm $G7$ $C7$ F

84 $C7$ F Cm $G7$ $C7$ F

90 $C7$ (Keyboard) F Cm $G7$ $C7$ F

Oh! I wear a bunch of sham-rocks and a un - i - form of
green, and I'm the fun-niest look-ing Swede that you have ev-er seen. There's O'
Bri-ans and Ry-ans and Shee-hans and Mee-hans, they come from I-re - land. But by
yim-mi - ny I'm the on - ly Swede in Mac - Nam-ar - a's band. Oh! the
drumsgo bang and the cymbals clang, and the hornsthey blaze a - way. Mc-Car-thypumpsthe
old bazoonwhile I the pipes do play. And Hen-nes-sey Ten-nes-see toot-les the flute, and the
mus-ic is some-thin' grand. A cred-it to old I-re-land is Mac-Nam-ar-a's band.

Slow Latin Beat

The Water Is Wide

F

(Sax) B \flat E \flat Gm7 E \flat Keyboard

5 B \flat F7 B \flat E \flat F7 B \flat N.C.

9 B \flat E \flat B \flat F/A The wa - ter is

wide, _____ I can - not get o'er _____ and nei - ther
 Is _____ and she sails the an sea. _____ She's load - ed
 back _____ a - gainst an oak _____ think - ing it

13 Gm7 F7

have _____ I wings to _____ fly. _____ Give me a _____
 down _____ as deep can be, _____ but not so _____
 was _____ a trust - y _____ tree, _____ but first it _____

17 Dm7 E \flat Gm7 E \flat

boat _____ that will car - ry _____ two, _____ and both shall
 deep _____ as the love I'm _____ in. _____ I know not
 bent _____ and _____ then it _____ broke. _____ So did my

21 B \flat F E \flat 1, 2. B \flat N.C.
 Cm7

row, _____ my love and I. _____ A ship there
 if _____ I sink or _____ swim. _____ I leaned my
 love _____ prove false to _____

25 3 B \flat (Sax) B \flat /F E \flat 6 Gm D7 Gm G7

me. _____

29 C Dm7 Em7 G7 C F C N.C.

Must I go

33 C F C G/B

bound _____ while _____ you go free? _____ Must I love a
 shells _____ turn to sil - ver bells, _____ then shall my _____

37 Am7 G7

man _____ who does-n't love _____ me? _____ Must I be _____
 love _____ a - gain _____ I'll _____ see. _____ When ro - ses

41 Em7 F Am7 F

born _____ with so lit - tle _____ art _____ as to love a
 bloom _____ in _____ win - ter's gloom, _____ then _____ will my

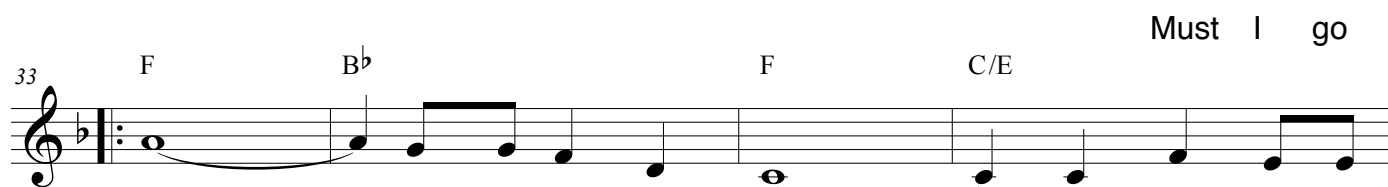
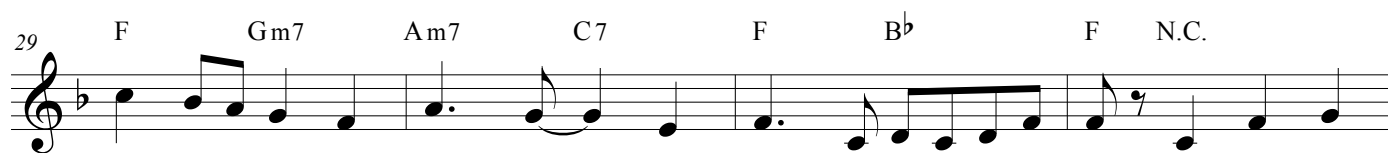
45 C G F 1. Dm7 C N.C.

man _____ who'll break my _____ heart. _____ When cock - le
 love _____ come back to

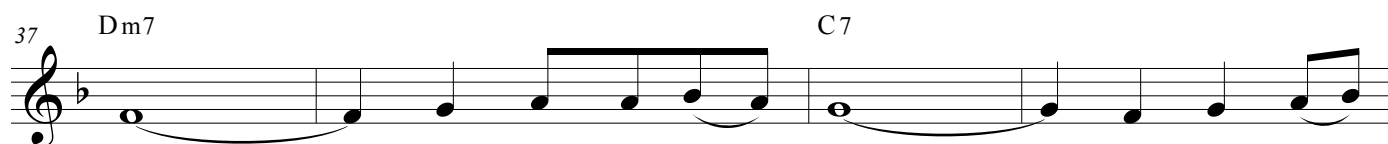
49 2. C (Sax) Dm7 G7

me. _____

53 A^b Fm C



Must I go
bound _____ while you go free? _____ Must I love a
shells _____ turn to sil - ver bells, _____ then shall my _____



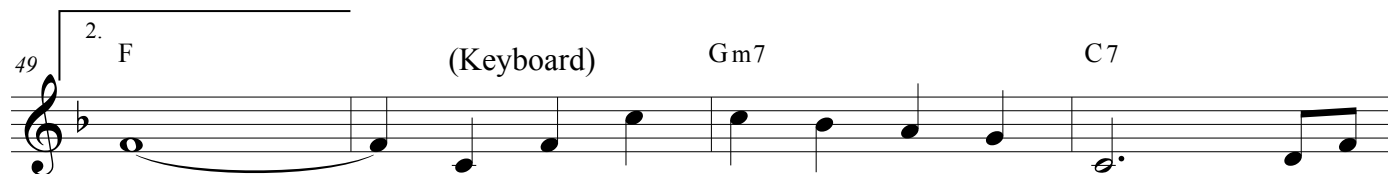
man _____ who does-n't love _____ me? _____ Must I be _____
love _____ a - gain _____ I'll _____ see. _____ When ro - ses



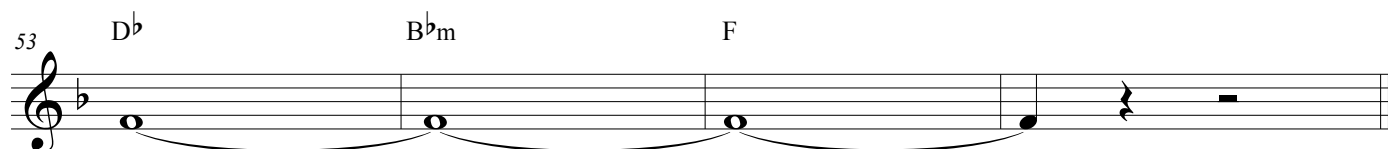
born _____ with so lit - tle _____ art _____ as to love a
bloom _____ in _____ win - ter's gloom, _____ then _____ will my



man _____ who'll break my _____ heart. _____ When cock - le
love _____ come back to



me. _____



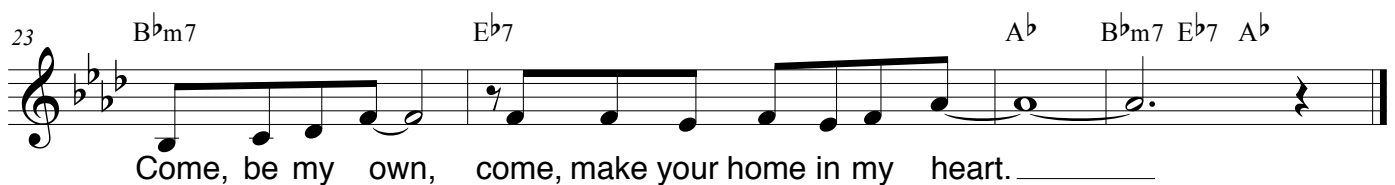
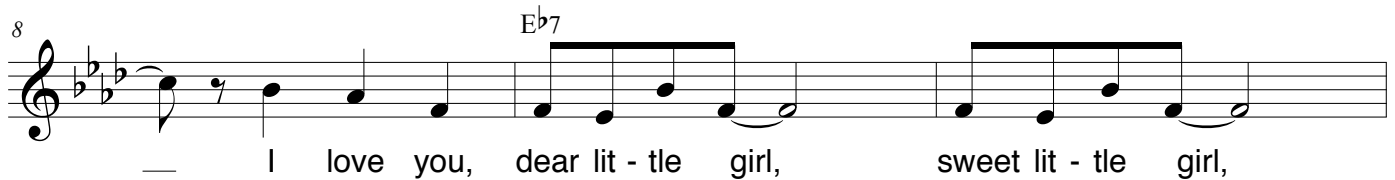
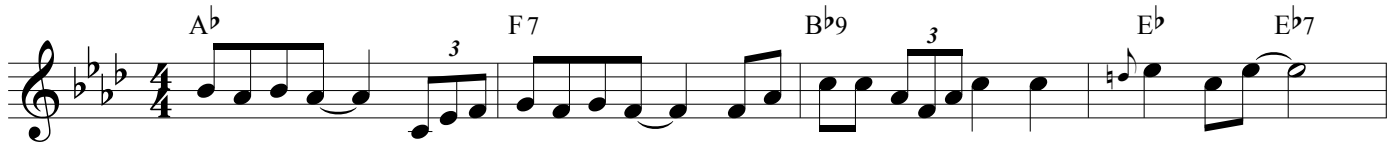
MALE VOCAL

Peg O' My Heart

(Not too fast)

Keyboard

(Keyboard)



Too-Ra-Loo-Ra-Loo-Ral

F

Keyboard

Keyboard & Bass - Freely

Dm Am G7 C7 F F7
 O - ver in Kil - lar - ney, —
 5 Dm Am C7 F G7
 man - y years a - go. My moth - er sang a song to me in tones so sweet and
 10 C7 Caug F F7 Dm
 low. Just a sim - ple lit - tle dit - ty, — in her kind old I - rish
 14 Am Bb Ab7 F Dm7 G7 C Caug
 way. And I'd give the world if she could sing that song to me this day. —
 In Rhythm 19 F (3 times, Sax 2nd) F7 Bb D°7
 Too - ra-loo - ra - loo - ral, — too - ra loo - ra - lai.
 23 F Bb F Dm7 G7 C7 Caug
 Too - ra-loo - ra - loo - ral, — Hush now, don't you cry. —
 27 F F7 Bb D°7
 Too - ra-loo - ra - loo - ral, — too - ra-loo - ra - lai.
 31 F Bb 1, 2. F Dm7 G7 Bbm F
 Too - ra-loo - ra - loo - ral, — that's an I - rish lul - la - by.
 35 3. F Dm7 G7 Bbm F (Sax) Bbmaj7 Gm7 F
 loo - ral, — that's an I - rish lul - la - by.

Too-Ra-Loo-Ra-Loo-Ral

M

Keyboard & Bass - Freely

Keyboard

Gm Dm C7 F7 B \flat B \flat 7
 O - ver in Kil - lar-ney, —
 5 Gm Dm F7 B \flat C7
 man - y years a - go. My moth - er sang a song to me in tones so sweet and
 10 F7 F \sharp aug B \flat B \flat 7 Gm
 low. Just a sim - ple lit - tle dit - ty, — in her kind old I - rish
 14 Dm E \flat D \flat 7 B \flat Gm7 C7 F F \sharp aug
 way. And I'd give the world if she could sing that song to me this day. —
 In 7 Rhythm B \flat (3 times, Keyboard 2nd) B \flat 7 E \flat G \circ 7
 Too - ra-loo - ra - loo - ral, — too - ra loo - ra - lai.
 23 B \flat E \flat B \flat Gm7 C7 F7 F \sharp aug
 Too - ra-loo - ra - loo - ral, — Hush now, don't you cry. —
 27 B \flat B \flat 7 E \flat G \circ 7
 Too - ra-loo - ra - loo - ral, — too - ra-loo - ra - lai.
 31 B \flat E \flat 1. 2. B \flat Gm7 C7 E \flat m B \flat
 Too - ra-loo - ra - loo - ral, — that's an I - rish lul - la - by.
 35 3. B \flat Gm7 C7 E \flat m B \flat (Keyboard) E \flat maj7 Cm7 B \flat
 loo - ral, — that's an I - rish lul - la - by.

VOCAL DUET

Harrigan

(12/8 feel throughout)

Keyboard

(Keyboard)

E♭ Cm E♭ B♭7 E♭ B♭7

5 *E♭ Cm*

(M) Who is the man who will spend or will ev - en lend?
 Who is the man nev - er stood for a gad - a - bout?

7 *E♭ B♭7 E♭ B♭7 E♭*

(F) Har - ri - gan, (M) That's me! (F) Who is your friend when you
 Who is the man that the

10 *Cm E♭ B♭7 E♭ B♭7*

find town's that sim - ply need a friend? Har - ri - gan, (M) That's me! For
 mad a - bout? The

13 *E♭ B♭7 E♭ B♭7*

I'm just as proud of my name you see, as an em - per - or, czar, or a king could be.
 la - dies and ba - bies are fond of me, I'm fond of them, too, in re - turn, you see.

15 *E♭ Cm*

Who is the man helps a man ev - 'ry time he can?
 Who is the gent that's de - serv - ing a mon - u - ment?

17 *E♭ B♭7 E♭ B♭7*

(F) Har - ri - gan, (M) That's me! (Keyboard)

2

19 E^b C7 F7 B^b7

(M) H - (F) A - (M) dou ble R - I - (F) G - A - N spells

22 E^b $B^b\circ7$ B^b7 E^b B^b7

Har-ri-gan. (M) Proud of all the I - rish blood that's in me,

25 E^b B^b7

de - vil a man can say a word a - gin me.

27 E^b C7 F7 B^b7 $A^b7(b5)$

(M) H - (F) A - (M) dou - ble R - I - (F) G - A - N, you

30 G (M) E^b Cm

see, — (F) is a name that a shame nev - er has been con - nect - ed with

33 1. E^b B^b7 E^b (Keyboard)

(Both) Har-ri - gan, — (M) That's me. —

36 Cm E^b B^b7 E^b B^b7 E^b B^b7 3 3

(M) Har-ri - gan, (F) oh, Har-ri-gan, (Both) yes, Har-ri - gan, (M) That's me!

39 2. E^b B^b7 E^b B^b7 E^b B^b7 (Keyboard) E^b B^b7 E^b

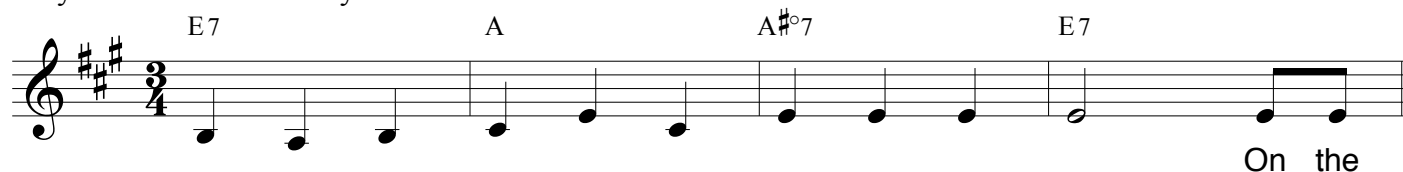
(M) Har-ri - gan, (F) oh, Har-ri-gan, (Both) yes, Har-ri - gan, (M) That's me!

Look To The Rainbow

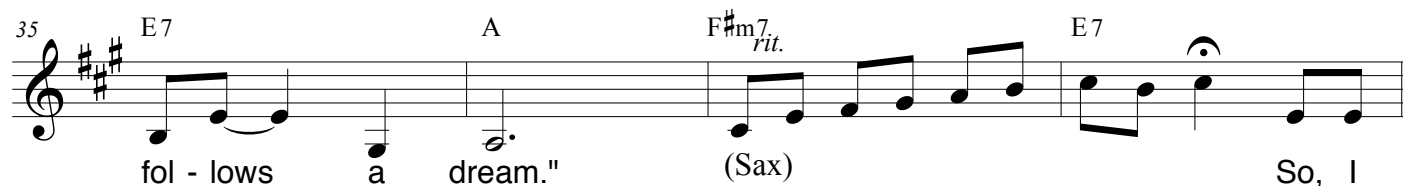
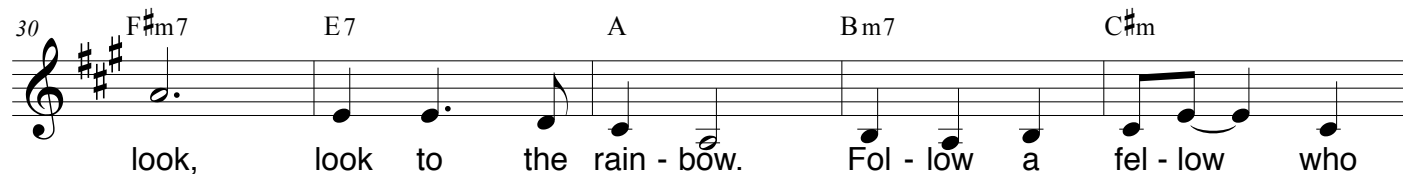
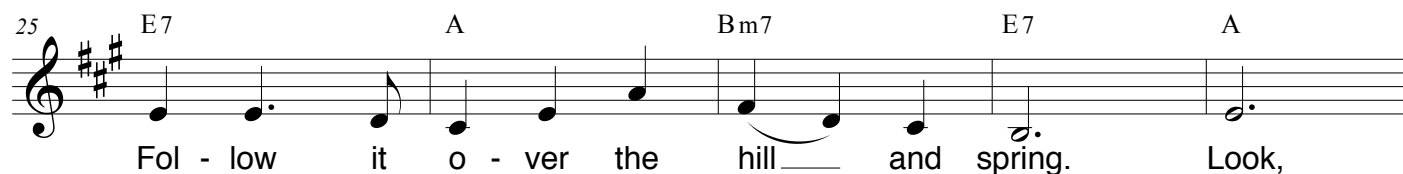
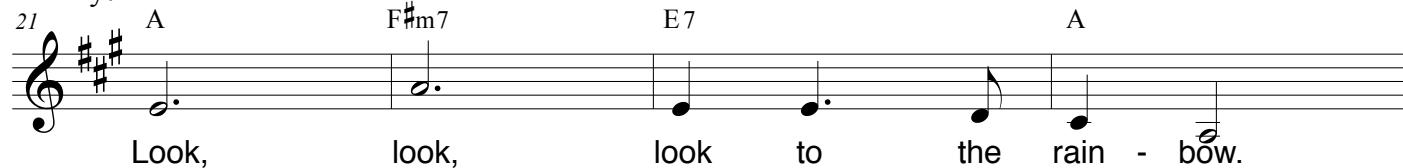
F

Keyboard

Keyboard & Bass - Freely



In Rhythm



2

Keyboard - Freely

39 A A 7sus 4-3

bun - dled _ me heart and I roamed the world free, to the

43 A Bm7

east with a lark, to the west with a sea. And I

47 E7 Bm7 E7 Bm7

searched all the earth, and I scanned all the skies, but I

51 E7 A (Sax) F7

found it at last in my own true love's - eyes.

In Rhythm

56 Bb Gm7 F7 Bb7 F7 Bb7

Look, look, look to the rain - bow. Fol - low it o - ver the

62 Cm7 F7 Bb Gm7 F7 Bb

hill _ and spring. Look, look, look to the rain - bow.

68 Cm7 Dm F7 Bb

Fol - low a fel - low _ who fol - lows a dream.

72 F7 Bb Cm7 Gm7

Fol - low a fel - low, fol - low a fel - low,

76 F7 Bb F7

fol - low a fel - low _ who fol - lows _ a

80 Bb (Sax) Gm7 Cm7 F7 Bb

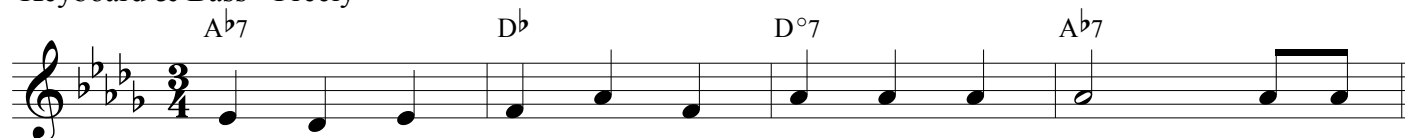
dream."

Look To The Rainbow

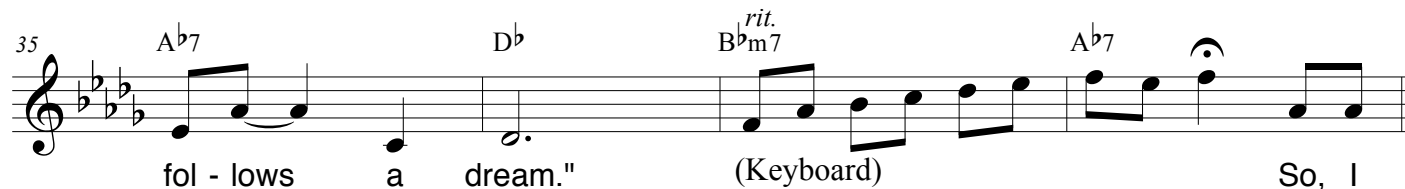
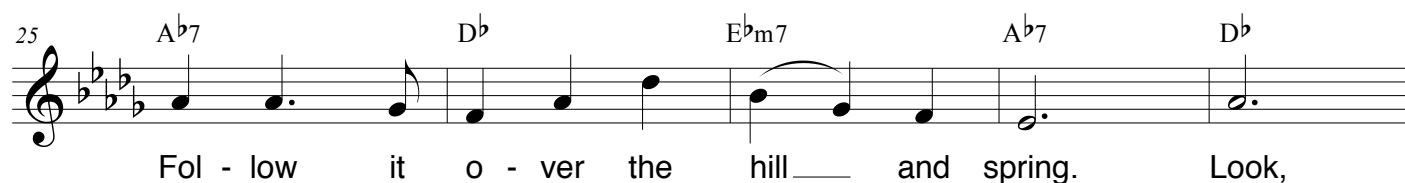
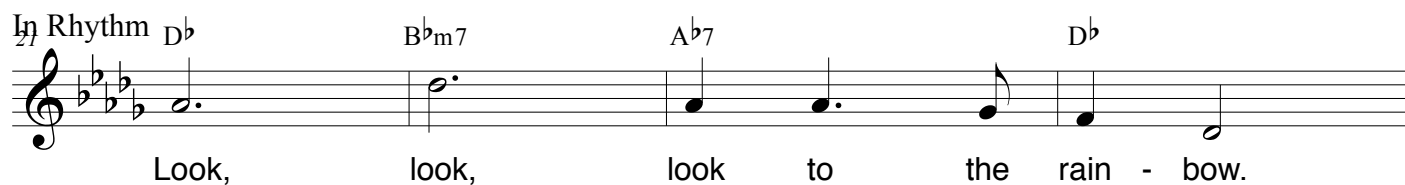
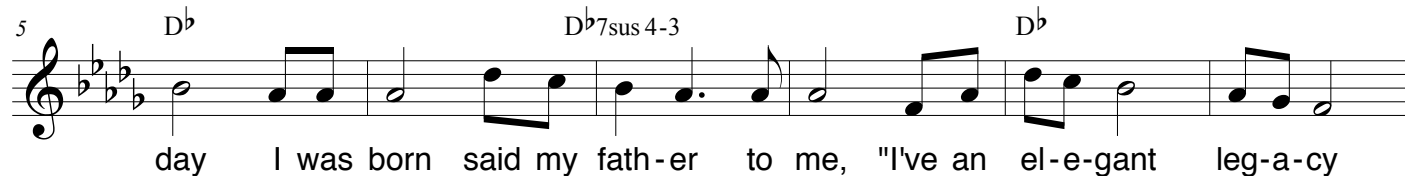
M

Keyboard

Keyboard & Bass - Freely



On the



2

Keyboard - Freely

39 D^b $D^b7_{sus} 4-3$

bun - dled — me heart and I roamed the world free, to the

43 D^b $E^b m7$

east with a lark, to the west with a sea. And I

47 A^b7 $E^b m7$ A^b7 $E^b m7$

searched all the earth, — and I scanned all the skies, but I

51 A^b7 D^b $A7$

found it at last in my own true love's - eyes. (Keyboard)

In Rhythm

56 D $Bm7$ $A7$ $D7$ $A7$ $D7$

Look, look, look to the rain - bow. Fol - low it o - ver the

62 $Em7$ $A7$ D $Bm7$ $A7$ D

hill — and spring. Look, look, look to the rain - bow.

68 $Em7$ $F\#m$ $A7$ D

Fol - low a fel - low — who fol - lows a dream.

72 $A7$ D $Em7$ $Bm7$

Fol - low a fel - low, fol - low a fel - low,

76 $A7$ D $A7$

fol - low a fel - low — who fol - lows — a

80 D (Keyboard) $Bm7$ $Em7$ $A7$ D

dream."

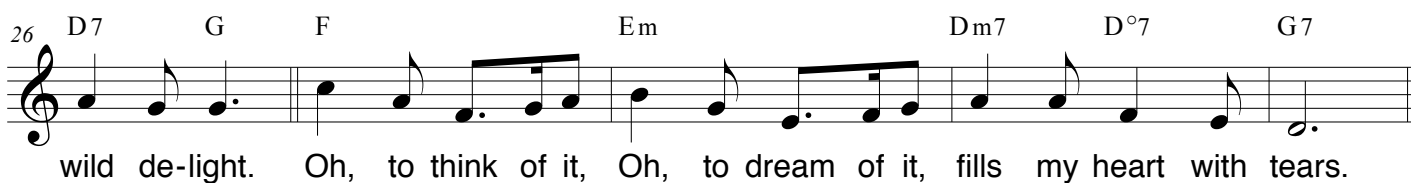
MALE VOCAL

Kerry Dance

Keyboard



Keyboard plays chords short and only on the beat



2

1.

39

2.

Keyboard as before

47

D G D Bm7 E7 A7 D

Lov-ing voi-ces of old com-pan-ions, stealing out of the past once more, and the sound of the

52

G D A7 D A F#m A F#m

dear old mu-sic, soft and sweet as in days of yore. When the boys be-gan to gath-er

57

A A/G# B7/F# E7 A A7 B7/F# Dm/F A

in the glen of a sum-mer night, and the Ker-ry pi-per's tun-ing made us long with

62

E7 A G F#m Em7 E°7 A7

wild de-light. Oh, to think of it, Oh, to dream of it, fills my heart with tears.

67

D G D Bm7 E7 A7

Oh, the days of the Ker - ry dan - cing! Oh, the ring of the pi - per's tune!

71

D D7 G D D E7 A7

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

75

D (Keyboard) G A7 D

soon!

Danny Boy

F

(Keyboard Only On Intro)

Keyboard

The first system of musical notation for 'Danny Boy' is in 4/4 time, featuring a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass line starts with a whole rest, followed by a half note G3, a half note F3, and a quarter note E3.

The second system of musical notation continues the melody and bass line. It includes a 'N.C.' (No Chord) marking above the treble staff. The lyrics 'Oh, Dan - ny' are written below the treble staff. The system ends with a quarter rest in the treble and a quarter note G3 in the bass.

The third system of musical notation includes a key signature change to three flats (B-flat, E-flat, A-flat) and a 'D^b' chord marking. The lyrics 'boy come, the pipes, the pipes are call - ing from glen to come, when all the flow'rs are dy - ing, and I am' are written below the treble staff.

The fourth system of musical notation includes an 'A^b' chord marking and an 'E^b7' chord marking. The lyrics 'glen dead, and as dead the moun - tain side. The sum - mer's be. You'll come and' are written below the treble staff.

The fifth system of musical notation includes an 'A^b' chord marking and a 'D^b' chord marking. The lyrics 'gone find and all the ro - ses am fall - ing: it's you, it's the place where I am ly - ing and kneel and' are written below the treble staff.

The sixth system of musical notation includes 'A^b' and 'E^b7' chord markings. The lyrics 'you say must go and I must bide. But come ye say an "A - ve" there for me. And I shall' are written below the treble staff.

The seventh system of musical notation includes 'A^b', 'D^b', 'A^b', and 'E^b7' chord markings. The lyrics 'back hear, when sum - mer's in the mea - dow, or when the hear, tho soft you tread a - bove me, and all my' are written below the treble staff.

16 A^b E^b7

val - ley's hushed and white with snow. It's I'll be
grave will warm and sweet - er be. For you will

18 A^b D^b A^b Fm D^b A^b7

here in sun - shine or in sha - dow. Oh, Dan - ny
bend and tell me that you love me, and I shall

20 A^b B^bm E^b7

boy, oh, Dan - ny un - boy, I love you
sleep in peace til you come to

21 1. A^b N.C. A^b $Gm7$ $Fm7$ E^b D^b Cm

SO. _____

24 A^b B^bm7 A^b6 B^bm7 N.C.

And if you

26 2. A^b N.C. A^b B^bm

me. I'll sim - ply sleep in peace un - til you

28 E^b7 A^b D^b A^b

come to me. _____

Danny Boy

M

(Keyboard Only On Intro)

Keyboard

The first system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a whole note chord of G4 and B2 in the treble, and a whole note chord of G2 and B2 in the bass.

The second system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble and bass staff. The treble staff begins with a whole note chord of G4 and B4, followed by a whole note chord of A4 and B4, and a whole note chord of B4 and C5. The bass staff begins with a whole note chord of G2 and B2, followed by a whole note chord of A2 and B2, and a whole note chord of B2 and C3. The system concludes with a whole note chord of G4 and B2 in the treble, and a whole note chord of G2 and B2 in the bass. The lyrics 'Oh, Dan - ny' are written below the treble staff.

The third system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble staff. The system begins with a whole note chord of C4 and E4, followed by a whole note chord of D4 and F4, and a whole note chord of E4 and G4. The system concludes with a whole note chord of F4 and A4. The lyrics 'boy come, the pipes, the pipes are call - ing from glen to come, when all the flow'rs are dy - ing, and I am' are written below the staff.

The fourth system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble staff. The system begins with a whole note chord of C4 and E4, followed by a whole note chord of D4 and F4, and a whole note chord of E4 and G4. The system concludes with a whole note chord of F4 and A4. The lyrics 'glen dead, and as dead the moun - tain side. The sum - mer's be. You'll come and' are written below the staff.

The fifth system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble staff. The system begins with a whole note chord of C4 and E4, followed by a whole note chord of D4 and F4, and a whole note chord of E4 and G4. The system concludes with a whole note chord of F4 and A4. The lyrics 'gone find and the place where I am fall - ing: it's you, it's and kneel and' are written below the staff.

The sixth system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble staff. The system begins with a whole note chord of C4 and E4, followed by a whole note chord of D4 and F4, and a whole note chord of E4 and G4. The system concludes with a whole note chord of F4 and A4. The lyrics 'you say must an "A - ve" there for bide. But come ye And I shall' are written below the staff.

The seventh system of musical notation for 'Danny Boy' is in 4/4 time. It features a treble staff. The system begins with a whole note chord of C4 and E4, followed by a whole note chord of D4 and F4, and a whole note chord of E4 and G4. The system concludes with a whole note chord of F4 and A4. The lyrics 'back hear, when tho soft you tread the a - bove me, or when the and all my' are written below the staff.

16 C G7

val - ley's hushed and white with snow. It's I'll be
grave - will warm and sweet - er be. For you will

18 C F C Am F C°7

here in sun - shine or in sha - dow. Oh, Dan - ny
bend and tell me that you love me, and I shall

20 C Dm G7

boy, oh, Dan - ny un - boy, I love you
sleep in peace un - til you come to

21 1. C N.C. C Bm7 Am7 G F. Em

SO. _____

24 C Dm7 C6 Dm7 N.C.

And if you

2. C N.C. C Dm

me. _____ I'll sim - ply sleep in peace un - til you

28 G7 C F C

come to me. _____

VOCAL DUET

When Irish Eyes Are Smiling

(Keyboard)

Keyboard

B \flat Dm/A Gm7 Cm7 F7
 (M)There's a
 (F)For your
 5 B \flat
 tear in your eye, and I'm won - der - ing why, for it
 smile is a part of the love in your heart, and it
 9
 nev - er should be there at all. With such
 makes e - ven sun - shine more bright. Like the
 13 F7 B \flat G7
 pow'r in your smile, sure a stone you'd be - guile, so there's
 lin - net's sweet song, croon - ing all the day long, comes your
 17 C7 F F7
 nev - er a tear - drop should and fall. When your
 laugh - ter so ten - der and light. For the
 21 B \flat
 sweet lilt - ing of laugh - ter's is like the some fair - y of song, and your
 spring-time of life is the sweet - est of all, there is
 25 B \flat 7 E \flat
 eyes twink - le bright as or can be. You should
 ne'er a real care or re - gret. And while
 29 Cm7 D \flat 7 Dm7 G7
 laugh all the while, and all oth - er times smile, and now
 spring-time is ours through-out all of youth's hours, let us
 33 Am C7 F F7
 smile a smile chance for me. (Both) When
 smile each smile we get.

37 $B\flat$ $E\flat$
I - rish eyes are smil - ing, _____ sure it's like a

42 $B\flat$ $E\flat$
morn in spring. _____ In the lilt of I - rish

47 $B\flat$ $Gaug$ $G7$ $C7$ $F7$
laugh - ter, you can hear the an - gels sing. _____ When

53 $B\flat$ $E\flat$
I - rish hearts are hap - py, _____ all the world seems

58 $B\flat$ $E\flat$ $G^{\circ}7$
bright and gay. _____ And when I - rish eyes are

63 $B\flat$ $G7$ $C7$ $F7$
smil - ing, sure they steal _____ your heart a -

67 $B\flat$ $F7$ $D7$
way. _____ way. _____ When those

71 $E\flat$ $G^{\flat}7$ $B\flat$ $G7$
I - rish eyes are smil - ing, they will

75 $C7$ $F7$ $E\flat$ $Cm7$ $B\flat$
steal _____ your heart a - way. _____

(M)
(F)