



## THE **MIXED NUTS**

### 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

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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

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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

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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♭ F7 B♭

B♭ E♭ B♭ Gm D

Sol-diers all are we whose lives are pledged to Ire - land. Some have

Gm C F7 B♭

come from a land be-yond the wave. Sworn to be free, no

E♭ B♭ A/C♯ /B /C♯ Dm C7 F

more our an - cient sire - land shall shel - ter the des-pot or the slave. To -

Cm F7 B♭ B♭7 A/C♯ A Cm

night we man the gap of dan - ger. In Er - in's cause come

F Cm F F7 B♭ Dm/A Gm E♭ D E♭

woe or weal, mid can - non's roar and ri - fle's peal, we will

B♭ /D Cm/G F7 B♭ B♭ Dm/A

chant a sol - dier's song. Mid can - non's roar and

Gm E♭ D E♭ B♭ /D Cm/G F7 B♭

ri - fle's peal, we will chant a sol - dier's song.

# It's A Great Day For The Irish

F

Keyboard

(Sax)

F /E /D /C B<sup>♭</sup> B°7 Gm7 C°7 C7 N.C.  
Oh, I

7 F F°7 C Cm7  
woke me up this morn-ing and I heard the joy-ful song from the throats of hap-py

12 F7 B<sup>♭</sup> C7 F F7 B<sup>♭</sup> Gm7  
I - rish-men, a hun-dred thou-sand strong. Shure, it was the Hi - ber - ni - an Brig -

17 Dm7 G7 C C7  
ade \_\_\_\_\_ lin-ing up for to start the big par - ade. \_\_\_\_\_ So I

23 F F°7 C Cm7  
fetched me Sun-day bon-net and the flag I love so well, and I bought me-self a

28 F7 B<sup>♭</sup> C7 F F7 B<sup>♭</sup> Gm7  
sham-rock just to wear in me lap - el. Don't you know that to-day's March sev-en -

33 Dm7 G7 C C7 N.C.  
teen? \_\_\_\_\_ It's the day for the wear-in' of the green! \_\_\_\_\_ It's a

2

39 F F<sup>°</sup>7 C7 Gm7 Caug F  
great day for the I - Irish, it's a great day for fair! The Be -

47 C7  
side - walks of New York are thick with blar - ney, for Be -  
gosh, there's not a cop to stop a raid - ing, for Be -

51 Dm G7 C7  
sure 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<sup>°</sup>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  $\Theta$   
feeling so in - spi - rish, shure be - cause for all the I - Irish, it's a  
as we go a - swing-ing, ev 'ry I - Irish heart is sing - ing," It's a

67 C7 F  
great, great day. Be -

71 B<sup>♭</sup> Cm7 F7  
gosh and be - gor - ragh, ev -'ry I - Irish son and daugh-ter, ev -'ry

75 B<sup>♭</sup> Cm7 F F7  
good old I - Irish name and their re - la - tion, they

79 B<sup>♭</sup> Cm7 F7  
come from Tip - pe - rar - y, Don-e - gal, and Coun - ty Ker - ry, but they

83 B<sup>♭</sup> Cm7 F7 B<sup>♭</sup>  
all are here to join the cel - e - bra - tion. Now, there's

87 B♭ E♭ 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 B♭ F7 B♭

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♭ (Sax) 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♭ F

100 E♭ B♭ F F7 B♭

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

It's a

∅ Coda

107 F C7 F (Sax)

great, \_\_\_\_\_ great \_\_\_\_\_ day! \_\_\_\_\_

113 Gm7 A♭m Gm C7 F

# It's A Great Day For The Irish

**M**  
Keyboard

(Keyboard)

B<sup>flat</sup> /A /G /F E<sup>flat</sup> E<sup>7</sup> Cm7 F<sup>7</sup> N.C.  
Oh, I

7 B<sup>flat</sup> B<sup>flat</sup>7 F Fm7  
woke me up this morn-ing and I heard the joy-ful song from the throats of hap-py

12 B<sup>flat</sup>7 E<sup>flat</sup> F7 B<sup>flat</sup> B<sup>flat</sup>7 E<sup>flat</sup> Cm7  
I-rish-men, a hun-dred thou-sand strong. Shure, it was the Hi-ber-ni-an Brig-

17 Gm7 C7 F F7  
ade \_\_\_\_\_ lin-ing up for to start the big par - ade. \_\_\_\_\_ So I

23 B<sup>flat</sup> B<sup>flat</sup>7 F Fm7  
fetched me Sun-day bon-net and the flag I love so well, and I bought me-self a

28 B<sup>flat</sup>7 E<sup>flat</sup> F7 B<sup>flat</sup> B<sup>flat</sup>7 E<sup>flat</sup> Cm7  
sham-rock just to wear in me lap - el. Don't you know that to-day's March sev-en-

33 Gm7 C7 F F7 N.C.  
teen? \_\_\_\_\_ It's the day for the wear-in' of the green! \_\_\_\_\_ It's a

2

39 B♭ B♭⁹ F7 Cm7 Faug B♭ 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 Gm C7 F7 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 B♭ B♭⁹ F7 Cm7 Faug B♭ B♭⁹ great day for the sham-rock, for the flags in full ar - ray. We're And

63 Cm7 D7 Gm C7 To Coda ♪ feeling 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 B♭ F7 B♭ F7 great, great day. Be -

71 E♭ Fm7 B♭⁹ gosh and be - gor - ragh, ev -'ry I - rish son and daugh - ter, ev -'ry

75 E♭ Fm7 B♭ B♭⁹ good old I - rish name and their re - la - tion, they

79 E♭ Fm7 B♭⁹ come from Tip - pe - rar - y, Don - e - gal, and Coun - ty Ker - ry. but they

83 E♭ Fm7 B♭ E♭ all are here to join the cel - e - bra - tion. Now, there's

The musical score consists of ten staves of music for a band or orchestra. The instrumentation includes a Saxophone (indicated by a stylized 'S' with a woodwind symbol), a Bassoon (B♭), a Trombone (B♭⁹), a Trumpet (F7), a Clarinet (Cm7), a Flute (Faug), a Tuba (B♭), a Percussion instrument (C7), and a Snare Drum (Gm). The vocal parts are written in soprano and alto clefs. The lyrics are integrated into the musical lines, with some words underlined. The score is set against a background of a city skyline at night.

87 E♭ A♭ 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 E♭ B♭7 E♭

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 Fm7 B♭7 E♭ E♭

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

97 1. Fm7 B♭7 E♭ B♭

100 A♭ E♭ B♭ B♭7 E♭

103 2. E♭ E♭aug A♭ Fm7 B♭7 F7 D.S. al Coda  
N.C. It's a

∅ Coda B♭ F7 B♭ (Keyboard)

great, \_\_\_\_\_ great \_\_\_\_\_ day! \_\_\_\_\_

113 Cm7 Dm Cm F7 B♭

MALE VOCAL

## My Wild Irish Rose

Keyboard

(Keyboard) A♭ A♭<sup>7</sup> D♭ A♭

5 B♭m7 E♭7 A♭ A♭/C A♭<sup>7</sup> D♭ A♭/C If you  
They may

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

13 A♭ B♭7 B♭m7(♭5) E♭7 flow - er that's now drooped and dead. Yet  
smell just as sweet ly and they say. But I

17 A♭ A♭/C A♭<sup>7</sup> D♭ A♭/C dear - er to me, yes, than all of its mates, though  
know that my Rose would never con - sent to have

21 A♭ B♭m7 E♭7 A♭ each holds a - loft its proud head. Twas  
that sweet name tak en a - way. Her

25 B♭m7 B♭m7(♭5) A♭ F m 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♭7 E♭ E♭7 met, faith, I've known no re - pose. She is  
bow - er where my true love grows. And my

33 A♭ A♭/C A♭7 D♭ A♭/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♭m7 E♭7 A♭ A♭ E♭7  
call her "My wild I - Irish Rose." \_\_\_\_\_ My  
heart of my wild wild I - Irish Rose. \_\_\_\_\_

41 A♭ Cm/E♭ E♭7 A♭ A♭7/C D♭ E♭7  
wild I - Irish rose, \_\_\_\_\_ the sweet-est flow'r that

47 A♭ E♭7 A♭ E♭7  
grows. You may search ev - 'ry where, but none can com -

52 A♭ Fm B♭7 Fm7 B♭7 E♭ E♭7  
pare with my wild I - Irish rose. \_\_\_\_\_ My

57 A♭ Cm/E♭ E♭7 A♭ A♭7/C D♭ E♭7  
wild I - Irish rose, \_\_\_\_\_ the dear - est flow'r that

63 A♭ E♭7 A♭ E♭7 A♭  
grows. And some day for my sake, she may let me take the

69 B♭7 1. E♭7 A♭ E♭7 (Keyboard)  
bloom from my wild I - Irish rose. \_\_\_\_\_

73 2. E♭7 A♭ B♭m7 A maj7 A♭6  
wild I - Irish rose. \_\_\_\_\_

2014.03.22

No Drums On This  
Selection

F

## Galway Bay

Keyboard

Sax only - ala bagpipes

8

Add keyboard &amp; bass - Slowly and plaintively

14

If you

16

B♭ F7

ev - er go a-cross the sea to Ire - land, then may-be, at the clos-ing of your  
hear a-gain the rip - ple of the trout stream, the wom-en in the mea-dow mak-ing

19

B♭ B♭7 E♭

day, you can sit and watch the moon rise o - ver Clad-dough, and  
hay, just to sit be - side the turf fire in a cab - in, and and

22

Cm7 F7

1. B♭ 2. B♭

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

Sax

25 F 7 B♭ C m7 D m E♭ B♭ C m7 F 7  
Ooo Ooo For the

33 B♭ F 7  
breez-es blow-ing o'er the seas from Ire-land are per-fumed by the heath-er as they

36 B♭ B♭7 E♭  
blow, and the wom-en in the up-lands dig - ging pra - ties speak a

39 C m7 F 7  
lan - guage that the stran - gers do not know. Yet the

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

44 C m7 D♭ B♭m7  
are. But they might as well go chas-ing af-ter moon-beams or

47 G♭ E♭7 D m7 F 7  
light a pen - ny can - dle from a star. And if

49 B♭ F7  
there is gon-na be a life here - af-ter, and faith some how I'm sure there's gon-na

52 B♭ B♭7 E♭  
be. I will ask my God to let me make my heav-en in

55 Cm7 F7 B♭ B♭7  
that dear land a-cross the I - rish Sea. I will ask my God to let me make my

58 E♭ Cm7 F7 B♭  
heav-en in my dear land a - cross the I - rish Sea.

61 Sax E♭ B♭/D Cm7 F7 Gm7

65 E♭ Dm7 B♭  
In

67 Cm7 F7 B♭  
Sax - ala pipes  
my dear land a - cross the I - rish Sea. \_\_\_\_\_

70 E♭ B♭

2014.03.22

No Drums On This  
Selection

# Galway Bay

**M**  
Keyboard

Sax only - ala bagpipes

Add keyboard & bass - Slowly and plaintively

ev - er go a-cross the sea to Ire - land, then may-be, at the clos-ing of your  
hear a-gain the rip - ple of the trout stream, the wom-en in the mea-dow mak-ing

day,                  you can sit and watch the moon rise o - ver Clad-dough,                  and  
hay,                  just to sit be - side the turf fire in a cab - in,                  and

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

Sax

25 B♭7 E♭ Fm7 Gm A♭ E♭ Fm7 B♭7  
Ooo \_\_\_\_\_ Ooo \_\_\_\_\_ For the

33 E♭ B♭7  
breez-es blow-ing o'er the seas from Ire-land are per-fumed by the heath-er as they

36 E♭ E♭7 A♭  
blow, and the wom-en in the up-lands dig - ging pra - ties speak a

39 Fm7 B♭7  
lan - guage that the stran - gers do not know. Yet the

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

44 Fm7 G♭ E♭m7  
are. But they might as well go chas-ing af-ter moon-beams or

47 C♭ A♭7 Gm7 B♭7  
light a pen - ny can - dle from a star. And if

49 E♭ B♭7

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

52 E♭ E♭7 A♭

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

55 Fm7 B♭7 E♭ E♭7

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

58 A♭ Fm7 B♭7 E♭

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

61 Sax A♭ E♭/G Fm7 B♭7 Cm7

65 A♭ Gm7

67 Fm7 B♭7 Sax - ala pipes E♭ In  
my dear land a - cross the I - rish Sea. \_\_\_\_\_

70 A♭ E♭

# Molly Malone

Male Vocal

(Keyboard)

Keyboard

B<sup>b7</sup> E<sup>b</sup> /D Cm7 Fm7 B<sup>b7</sup> E<sup>b</sup> /D Cm7 Fm7 B<sup>b7</sup>

9 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup> In

Dub - lin's fair cit - y — where the girls are so pret-ty, — I

13 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

first laid my eyes on sweet Mol-ly Ma - lone, — as she

18 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

wheeled her wheel - bar - row through the streets broad and nar - row cry-ing,

22 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b7</sup>

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

27 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

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

31 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b7</sup>

To Coda ⊕

36 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

"Cock'les and mus-sels, a - live, a-live oh!" — She

40 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

was a fish - mon-ger, and sure 'twas no won - der, — for

45 E<sup>b</sup> B<sup>b</sup> B<sup>b7</sup>

so was her fa - ther and moth-er be - fore. — And they

all wheeled their bar - rows through the steets broad and nar - row cry-ing,

49 E♭ B♭ D.S. al Coda

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

Coda E♭ Fm7 B♭7 (No rhythm - freely) B♭

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

61 B♭7 E♭ B♭ B♭7

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

E♭ B♭ B♭7

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

E♭ B♭ E♭ B♭7

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

77 (In rhythm) B♭ B♭7

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

E♭ B♭ 1. E♭ B♭7

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

85 2. E♭ B♭ E♭ B♭7 (Keyboard)

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

90 E♭ /D Cm7 Fm7 B♭7 E♭ /D Cm7 B♭7 E♭

# Irish Washerwoman

Keyboard

(Sax 1st, Keyboard 2nd, throughout)

The musical score for "Irish Washerwoman" is presented in two staves. The top staff is for the **Sax** (1st part), and the bottom staff is for the **Keyboard** (2nd part). The music is in common time and uses a key signature of one flat (B-flat). The score includes the following measures:

- Measures 1-2:** The Saxophone has a sustained note (B-flat) followed by a rest. The Keyboard provides harmonic support.
- Measure 3:** The Keyboard plays a rhythmic pattern in B-flat, leading to a C major 7th chord.
- Measures 4-5:** The Keyboard continues the rhythmic pattern in B-flat.
- Measure 6:** The Keyboard plays a rhythmic pattern in F7, followed by a B-flat section.
- Measures 7-8:** The Keyboard continues the rhythmic pattern in B-flat.
- Measures 9-10:** The Keyboard plays a rhythmic pattern in C major 7th, followed by an F7 section. The Saxophone has a solo section in B-flat.
- Measures 11-12:** The Keyboard continues the rhythmic pattern in B-flat.
- Measures 13-14:** The Keyboard plays a rhythmic pattern in B-flat.
- Measures 15-16:** The Keyboard plays a rhythmic pattern in E-flat, followed by a B-flat section.
- Measures 17-18:** The Keyboard continues the rhythmic pattern in B-flat. The Saxophone has a solo section in B-flat.
- Measures 19-20:** The Keyboard continues the rhythmic pattern in B-flat.
- Measures 21-22:** The Keyboard plays a rhythmic pattern in C, followed by a D major 7th chord section. The Saxophone has a solo section in C.

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 A m7 G7

42 C Dm7 C G7 C

## VOCAL DUET

# I'll Take You Home Again, Kathleen

## Keyboard

(Keyboard) E<sup>b</sup> Fm7 B<sup>b</sup>aug E<sup>b</sup> Gm Cm F7 B<sup>b</sup>9 B<sup>b</sup>7  
(M) I<sup>III</sup>

E<sup>b</sup> Fm7 B<sup>b</sup>aug E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
take you home a-gain, Kath-leen, a-cross the o-cean wild and wide. To

Fm7 B<sup>b</sup>aug E<sup>b</sup> B<sup>b</sup> F7 B<sup>b</sup>  
where your heart has ev-er been since first you were my bon-ny bride. The

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
ros - es all have left your cheek; I've watched them fade a-way and die. Your

Cm7 A<sup>b</sup> G7 C7 F7 B<sup>b</sup> B<sup>b</sup>7  
voice is sad when-e'er you speak, and tears be-dim your lov-ing eyes. Oh,

E<sup>b</sup> Fm7 B<sup>b</sup>aug E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
I will take you back, Kath-leen to where your heart will feel no pain, to

A<sup>b</sup> A<sup>o</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>  
where the fields are fresh and green. I will take you to your home a-gain.

E<sup>b</sup> A<sup>b</sup> A<sup>o</sup>7 E<sup>b</sup>/B<sup>b</sup> Cm7 A<sup>b</sup><sup>o</sup>7 F7  
(F) To

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

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

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

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

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

53                    E♭                    E°7                    B♭                    F7                    B♭                    E°7  
 there, where fields are fresh and green, I shall be at home in peace a-gain. (Sax)

57                    B♭/D                    D♭°7                    Cm7                    F7                    B♭                    E♭                    B♭

# How Are Things In Glocca Morra

F

Keyboard  
Cm7

(Keyboard)

1 I hear a

3 B<sup>b</sup>maj7 Cm7 B<sup>b</sup>maj7 Cm7 B<sup>b</sup>maj7 Cm7 Dm F7  
bird, — Lon-don-der-ry bird, — it well may be he's bring-in' me a cheer-ing

6 E<sup>b</sup> B<sup>b</sup> Cm7 B<sup>b</sup>maj7 Cm7  
word. — I hear a breeze, — a riv - er Shan - non

8 B<sup>b</sup>maj7 Cm7 B<sup>b</sup>maj7 Cm7 Dm F7  
breeze, — it well may be it's fol - lowed me a - cross the

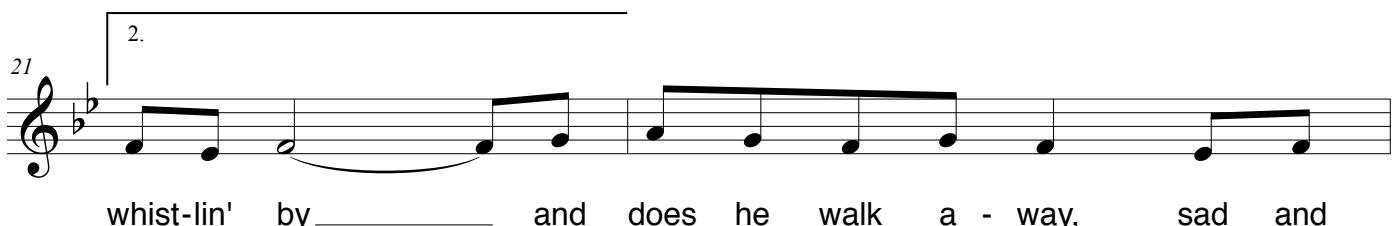
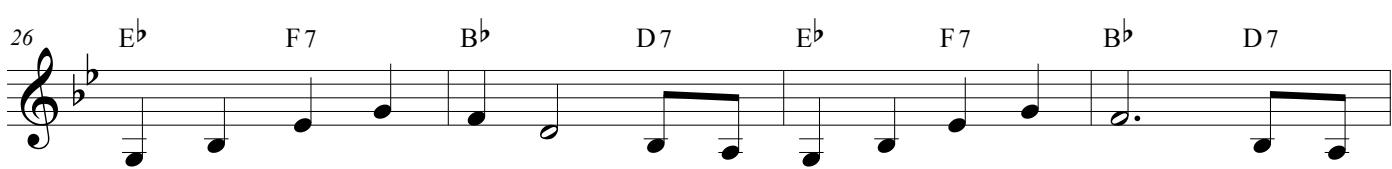
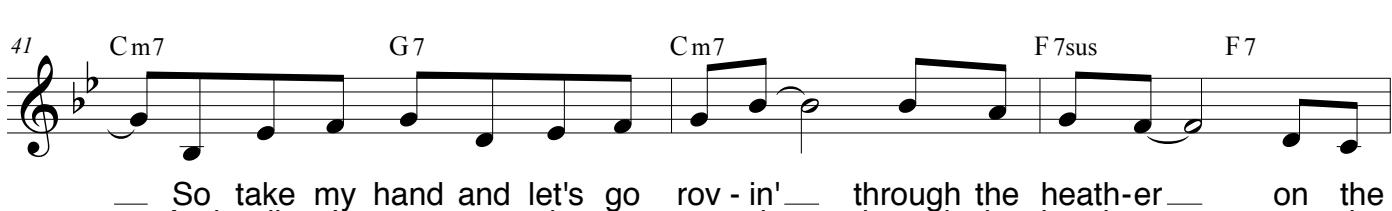
10 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> N.C.  
seas. — Then, tell me please, — how are things in Gloc - ca

13 B<sup>b</sup> F7  
Mor - ra? — Is that lit - tie 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 down with the twink - lin' eye come

18 1. B<sup>b</sup> N.C.  
Kil-ly - begs, — Kil - ker - ry and Kil - daire? — How are things in Gloc - ca -

2

21 2.  
  
 23 B<sup>b</sup> D 7  
  
 26 E<sup>b</sup> F 7 B<sup>b</sup> D 7 E<sup>b</sup> F 7 B<sup>b</sup> D 7  
  
 30 E<sup>b</sup> Cm 7 F 7 B<sup>b</sup> G 7  
  
 34 Cm F 7 B<sup>b</sup> B<sup>b</sup> N.C.  
  
 38 F 7sus F 7 B<sup>b</sup> B<sup>b</sup> 7 E<sup>b</sup> G 7  
  
 41 Cm 7 G 7 Cm 7 F 7sus F 7  
  
 44 1. B<sup>b</sup> N.C. 2. B<sup>b</sup>  


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

50 E♭m7 A♭7 D♭maj7  
oth - er springs as full and fair. But they won't

52 Cm7 F7 B♭maj7  
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 B♭  
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 E♭ B♭maj7  
day. some fine day?

The musical score consists of six staves of music. The first staff starts at measure 48 in B major (Bm) and ends at measure 56 in B-flat major (B♭). The second staff starts at measure 59 in C major (Cm) and ends at measure 62 in B-flat major (B♭). The lyrics are integrated into the music, with each line of text corresponding to a specific chord or section. The chords listed are Bm, B, F#7, E♭m7, A♭7, D♭maj7, Cm7, F7, B♭maj7, Gm7, C7, F7, N.C., B♭, B♭7, Cm7, Dm7, and B♭maj7.

# How Are Things In Glocca Morra

(Keyboard)

**M**

Keyboard

Fm7

I hear a

3 E♭maj7 Fm7 E♭maj7 Fm7 E♭maj7 Fm7 Gm B♭7  
bird, Lon-don-der-ry bird, it well may be he's bring-in' me a cheer-ing

6 A♭ E♭ Fm7 E♭maj7 Fm7  
word. I hear a breeze, a riv - er Shan - non

8 E♭maj7 Fm7 E♭maj7 Fm7 Gm B♭7  
breeze, it well may be it's fol - lowed me a - cross the

10 A♭ E♭ A♭⁹ E♭ A♭ E♭ N.C.  
seas. Then, tell me please, how are things in Gloc - ca

13 E♭ B♭⁹  
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,  
Does that lad - die with the twink - lin' eye through come

18 1. E♭ N.C.  
Kil-ly - begs, Kil - ker - ry and Kil - daire? How are things in Gloc - ca -

2

21 2.  


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

23 E♭ G7  
dream-y there, not to see me there? \_\_\_\_\_ So I

26 A♭ B♭7 E♭ G7 A♭ B♭7 E♭ G7  
ask each weep - in' wil - low and each brook a - long the way, and each

30 A♭ Fm7 B♭7 E♭ C7  
lad that comes a whist - lin' Too - ra - lay, \_\_\_\_\_ "How are

34 Fm B♭7 E♭ E♭ N.C.  
things in Gloc - ca Mor - ra this fine day." The mist of May is in the

38 B♭7sus B♭7 E♭ E♭ A♭ C7  
gloam-ing, and there's la - zy mus - sic hold - ing still.  
yon - der, \_\_\_\_\_ in the rill. \_\_\_\_\_

41 Fm7 C7 Fm7 B♭7sus B♭7  
— 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 1. E♭ N.C. 2. E♭  
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♭m7              D♭7              G♭maj7

oth - er    springs    as full and fair. But they won't

52                      Cm7              F7              B♭maj7

be    the    same,    they'll    come    and    go.    But

54                      Cm7              F9              B7              N.C.

this    I    must know:    How    are    things    in    Gloc - ca

56                      E♭

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♭              E♭maj7

day.    some fine    day?

MALE VOCAL

## MacNamara's Band

Keyboard

(Keyboard)

E♭ Fm C°7 B♭7 B♭°7 B♭7 E♭ B♭7  
 9 E♭  
 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  
 13 B♭7 E♭ Cm F7 B♭7  
 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  
 17 E♭  
 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  
 21 B♭7 E♭ Cm F7 B♭7 E♭ B♭7  
 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." \_\_\_\_\_  
 25 E♭  
 drums go bang, and the cymbals clang, and the horns they blaze a - way. Mc - Car - thypumpsthe  
 30 E♭ Cm F7 B♭7 E♭  
 old ba - zoon while I the pipes do play. And Hennessey Ten - nes - see toot - les the flute, and the  
 35 B♭7 E♭ B♭m F7 B♭7 E♭  
 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♭7 E♭ B♭7

49 E♭ Fm C°7 B♭7 B♭°7 B♭7 E♭ 1, 2. B♭7  
3. Right Oh! My

57 C7 F Oh! I wear a bunch of sham-rocks and a un - i - form of

61 C7 F Dm G7 C7 green, and I'm the fun-niest look-ing Swede that you have ev - er seen. There's O'

66 F Bri-ans and Ry-ans and Shee-hans and Mee-hans, they come from I-re - land. But by

70 C7 F Dm G7 C7 F C7 yim-mi - ny I'm the on - ly Swede in Mac - Nam-ar - a's band. Oh! the

74 F C7 drumsgo bang and the cymbals clang, and the hornsthey blaze a - way. Mc-Car-thy pumps the

79 F Dm G7 C7 F old ba-zoon while I the pipes do play. And Hen-nes-sey Ten-nes-see toot-les the flute, and the

84 C7 F Cm G7 C7 F mus-ic is some-thin' grand. A cred-it to old I-re-land is Mac-Nam-ar-a's band.

90 C7 F (Keyboard) F

Slow Latin Beat

## The Water Is Wide

F

(Sax) B♭ E♭ Gm7 E♭ Keyboard

5 B♭ F7 B♭ E♭ F7 B♭ N.C.

9 B♭ E♭ B♭ F/A The wa - ter is

wide, I can - not get o'er and nei - ther  
Is and she sails the 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♭ Gm7 E♭

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

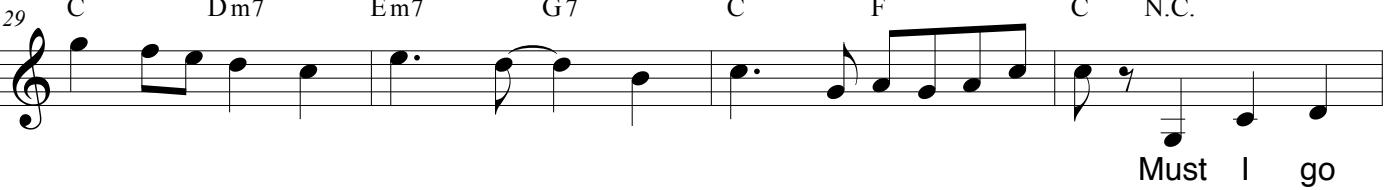
21 B♭ F E♭ Cm7 B♭ N.C.

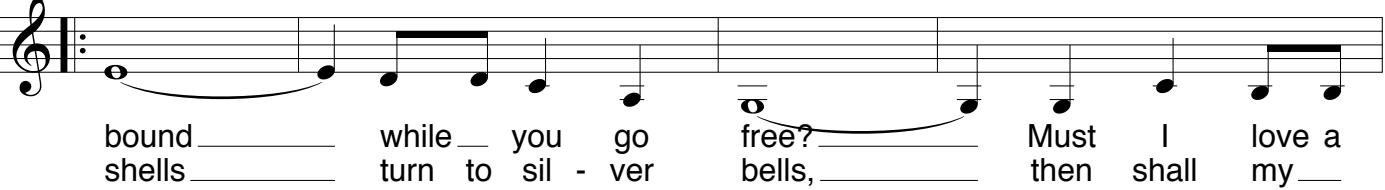
row, my love and I. A ship there  
if sink or swim. I leaned my

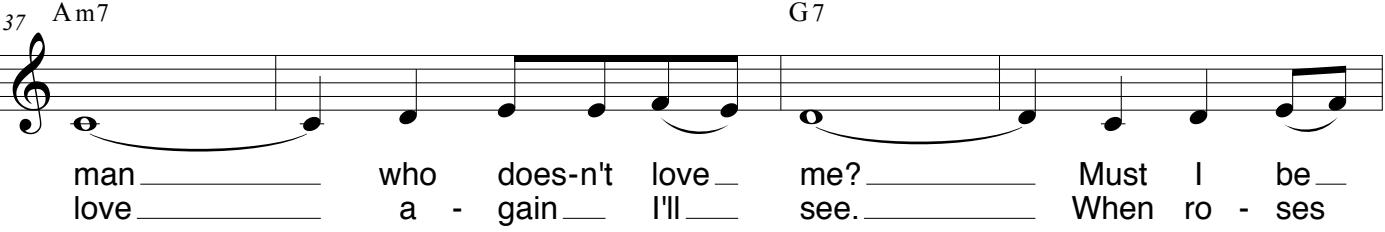
love prove false to

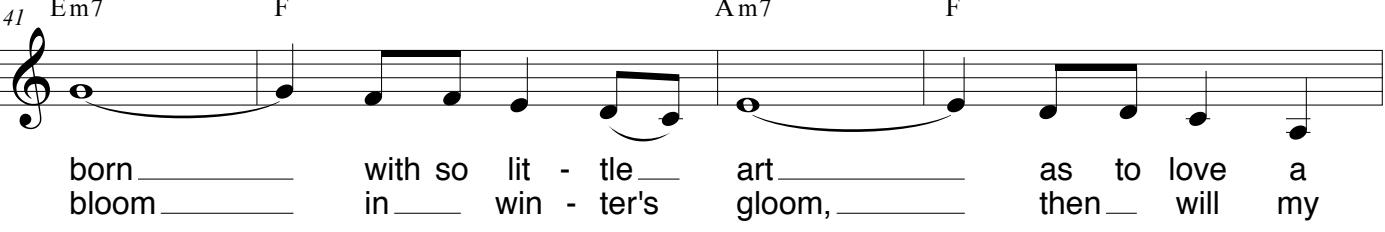
25 B♭ (Sax) B♭/F E♭6 Gm D7 Gm G7

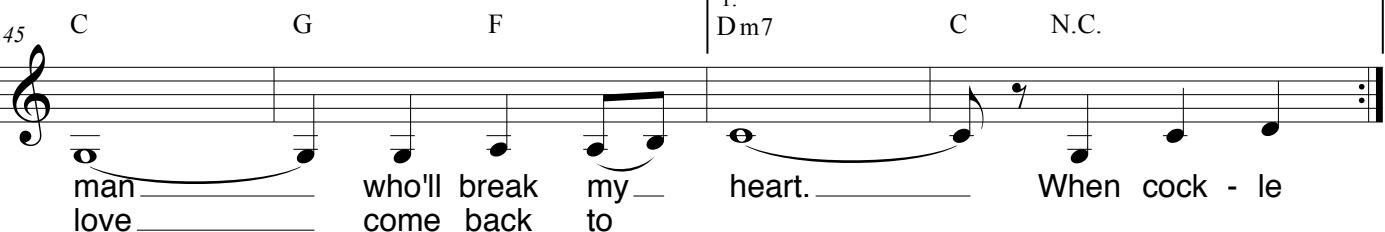
me.

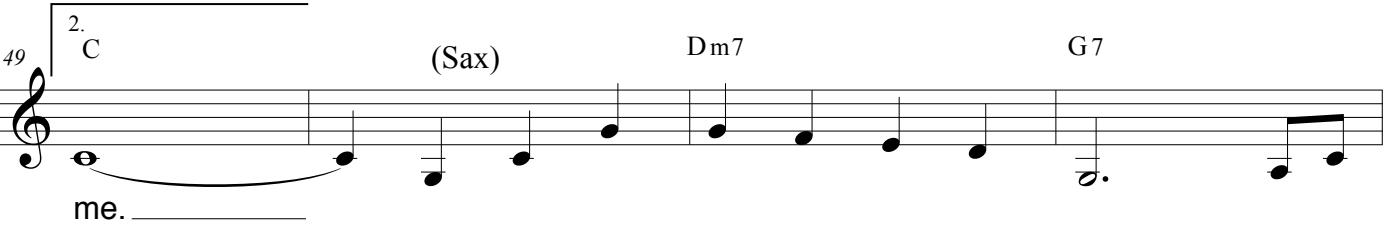
29 C Dm7 Em7 G7 C F C N.C.  
  
 Must I go

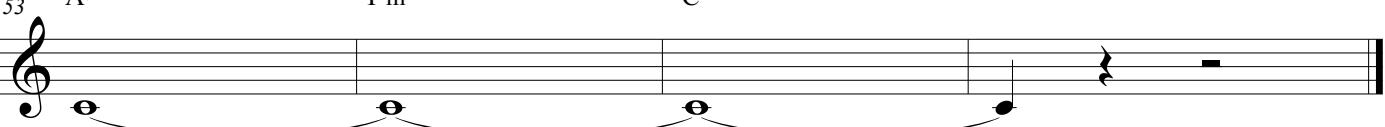
33 C F C G/B  
  
 bound shells while you go free? bells, Must then I shall love a my

37 Am7 G7  
  
 man love who a - gain does-n't I'll love me? see. Must I be When ro - ses

41 Em7 F Am7 F  
  
 born bloom with so in lit - tle win - ter's art gloom, as then to will love a my

45 C G F 1. Dm7 C N.C.  
  
 man love who'll come back break my to heart. When cock - le When me.

49 2. C (Sax) Dm7 G7  
  
 me.

53 A♭ Fm C  


Slow Latin Beat

## The Water Is Wide

M

(Keyboard)

Keyboard

The musical score consists of six staves of music for voice and keyboard. The vocal part is in common time, mostly in E♭ major, with some changes in key signature and mode. The keyboard part provides harmonic support, indicated by Roman numerals above the staff.

**Chords and Key Signatures:**

- Staff 1: E♭, A♭, Cm7, A♭
- Staff 2: E♭, B♭7, E♭, A♭, B♭7, E♭, N.C.
- Staff 3: E♭, A♭, E♭, B♭/D
- Staff 4: Cm7, B♭7
- Staff 5: Gm7, A♭, Cm7, A♭
- Staff 6: E♭, B♭, A♭, Fm7, E♭, N.C.
- Staff 7: E♭, B♭, A♭, E♭, B♭7, A♭6, Cm, G7, Cm, C7

**Lyrics:**

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

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

17 boat deep that will car - ry two, and both shall  
bent as the love I'm in. I know not my  
boat deep that will car - ry two, and both shall  
bent as the love I'm in. I know not my  
boat deep that will car - ry two, and both shall  
bent as the love I'm in. I know not my

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

25 (Keyboard) E♭/B♭ A♭6 Cm G7 Cm C7

29 F Gm7 Am7 C7 F B<sup>♭</sup> F N.C.

Must I go

33 F B<sup>♭</sup> F C/E

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

37 Dm7 C7

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

41 Am7 B<sup>♭</sup> Dm7 B<sup>♭</sup>

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

45 F C B<sup>♭</sup> 1. Gm7 F N.C.

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

49 2. F (Keyboard) Gm7 C7

me.

53 D<sup>♭</sup> B<sup>♭</sup>m F

MALE VOCAL

## Peg O' My Heart

(Not too fast)

Keyboard

(Keyboard)

A♭      F7      B♭9      E♭      E♭7

A♭      B♭7

Peg o' my heart \_\_\_\_\_ I love you. We'll nev er part, \_\_\_\_\_

E♭7      E♭7

I love you, dear lit - tle girl,      sweet lit - tle girl,

A♭      A♭/C      B°7      E♭7/B♭      E♭7

sweet-er than the rose of Er - in, are your win - ning smiles en - dear - in.

A♭      B♭7

Peg o' my heart, \_\_\_\_\_ your glan - ces      with I - rish art \_\_\_\_\_

E♭7      E♭7

en - trances. Come, be my own,      come, make your home in my

1. A♭      B♭m7      E♭7      2. A♭      A°      F7

heart.      heart.

B♭m7      E♭7      A♭      B♭m7 E♭7 A♭

Come, be my own, come, make your home in my heart. \_\_\_\_\_

# Too-Ra-Loo-Ra-Loo-Ral

F

Keyboard

Keyboard &amp; Bass - Freely

Dm Am G7 C7 F F7  
 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 C aug F F7 Dm  
 low. Just a sim - ple lit - tle dit - ty, in her kind old I - Irish  
 14 A m B♭ A♭7 F Dm7 G7 C C aug  
 way. And I'd give the world if she could sing that song to me this day.

In Rhythm

F (3 times, Sax 2nd) F7 B♭ D°7  
 Too - ra-loo - ra - loo - ral, too - ra loo - ra - lai.  
 23 F B♭ F Dm7 G7 C7 C aug  
 Too - ra-loo - ra - loo - ral, Hush now, don't you cry.  
 27 F F7 B♭ D°7  
 Too - ra-loo - ra - loo - ral, too - ra - loo - ra - lai.  
 31 F B♭ | 1, 2. F Dm7 G7 B♭m F  
 Too - ra-loo - ra - loo - ral, that's an i - rish lul - la - by.  
 35 F Dm7 G7 B♭m F (Sax) B♭maj7 Gm7 F  
 loo - ral, that's an i - rish lul - la - by.

# Too-Ra-Loo-Ra-Loo-Ral

**M**

Keyboard  
B<sup>flat</sup>7

Keyboard & Bass - Freely

Gm Dm

C7

F7

B<sup>flat</sup>

Keyboard & Bass - Freely

Chords: Gm, Dm, C7, F7, B<sup>flat</sup>, O - ver in, Kil - lar - ney, C7, Gm, Dm, F aug, B<sup>flat</sup>, B<sup>flat</sup>7, Gm, low, Just a sim - ple lit - tle dit - ty, in her kind old I - rish, Dm, E<sup>flat</sup>, D<sup>flat</sup>7, B<sup>flat</sup>, Gm7, C7, F, F aug, way. And I'd give the world if she could sing that song to me this day.

In 9 Rhythm B<sup>flat</sup> (3 times, Keyboard 2nd)

Too - ra - loo - ra - loo - ral, too - ra - loo - ra - lai.

Too - ra - loo - ra - loo - ral, Hush now, don't you cry.

Too - ra - loo - ra - loo - ral, too - ra - loo - ra - lai.

Too - ra - loo - ra - loo - ral, that's an I - rish lul - la - by.

3. B<sup>flat</sup>, Gm7, C7, E<sup>flat</sup>m, B<sup>flat</sup>, (Keyboard), E<sup>flat</sup>maj7, Cm7, B<sup>flat</sup>, 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 nev - er spend or will ev - en lend?  
 (F) Who is the man who nev - er stood for a gad - a - bout?

7 E♭ B♭7 E♭ B♭7 E♭

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

10 Cm E♭ B♭7 E♭ B♭7

find town's that you need a friend? Har-ri-gan, (M)That's me! For The  
 simply mad about?

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 return, 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♭ C7 F7 B♭7

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

22 E♭ B♭7 B♭7 E♭ B♭7

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

25 E♭ B♭7

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

27 E♭ C7 F7 B♭7 A♭7(5)

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

30 G (M) E♭ Cm

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

33 1. E♭ B♭7 E♭ (Keyboard)

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

36 Cm E♭ B♭7 E♭ B♭7 E♭ B♭7

— (M) Har-ri - gan, (F)oh, Har-ri-gan, (Both) yes, Har-ri - gan, (M)That's me! 3

2. 3. E♭ B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭7 E♭

(M) Har-ri - gan, (F)oh, Har-ri-gan, (Both) yes, Har-ri - gan, (M)That's me! 3

# Look To The Rainbow

F

Keyboard

Keyboard & Bass - Freely

The musical score consists of eight staves of music. The first staff starts with E7, followed by A, A $\sharp$ 7, and E7, with the lyrics "On the". The second staff begins with A, followed by A 7sus 4-3, and A, with the lyrics "day I was born said my fath-er to me, "I've an el-e-gant leg-a-cy". The third staff starts with Bm7, followed by E7, Bm7, and E7, with the lyrics "wait - in' for thee, 'Tis a rhyme for your lips and a song for your". The fourth staff begins with Bm7, followed by E7, and ends with A, with the lyrics "heart to sing it when - ev - er when the world falls a - part.". The fifth staff, labeled "In Rhythm", starts with A, followed by F $\sharp$ m7, E7, and A, with the lyrics "Look, look, look to the rain - bow.". The sixth staff starts with E7, followed by A, Bm7, E7, and A, with the lyrics "Fol - low it o - ver the hill and spring. Look,". The seventh staff starts with F $\sharp$ m7, followed by E7, A, Bm7, and C $\sharp$ , with the lyrics "look, look to the rain - bow. Fol - low a fel - low who". The eighth staff starts with E7, followed by A, F $\sharp$ m7 rit., and E7, with the lyrics "fol - lows a dream." (Sax) and "So, I". The music is in 3/4 time throughout.

2

## Keyboard - Freely

# In Rhythm

56 B♭ Gm7 F7 B♭7 F7 B♭7

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

62 Cm7 F7 B♭ Gm7 F7 B♭

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

68 Cm7 Dm F7 B♭

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

72 F7 B♭ Cm7 Gm7

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

76 F7 B♭ F7

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

80 B♭ (Sax) Gm7 Cm7 F7 B♭

dream."

The musical score consists of six staves of music for voice and piano. The vocal part is in common time, with a key signature of one flat. The piano accompaniment includes chords such as B♭, Gm7, F7, B♭7, Cm7, Dm, F7, B♭, F7, B♭, Cm7, Gm7, F7, B♭, F7, B♭, and B♭. The lyrics are integrated into the music, with the vocal line matching the piano's harmonic changes. The piano part features eighth-note patterns and sustained notes. The vocal line includes several melodic phrases, some with grace notes and slurs. The overall style is reminiscent of early 20th-century popular songs.

# Look To The Rainbow

**M**  
Keyboard

Keyboard & Bass - Freely

A<sup>b7</sup>                    D<sup>b</sup>                    D°7                    A<sup>b7</sup>

On the

5                    D<sup>b</sup>                    D<sup>b7sus 4-3</sup>                    D<sup>b</sup>

day I was born said my fath-er to me, "I've an el-e-gant leg-a-cy

11                    E<sup>bm7</sup>                    A<sup>b7</sup>                    E<sup>b7m7</sup>                    A<sup>b7</sup>

wait - in' for thee, 'Tis a rhyme for your lips and a song for your

16                    E<sup>b7m7</sup>                    A<sup>b7</sup>                    D<sup>b</sup>

heart to sing it when - ev - er when the world falls a - part.

In Rhythm

D<sup>b</sup>                    B<sup>b7m7</sup>                    A<sup>b7</sup>                    D<sup>b</sup>

Look, look, look to the rain - bow.

25                    A<sup>b7</sup>                    D<sup>b</sup>                    E<sup>b7m7</sup>                    A<sup>b7</sup>                    D<sup>b</sup>

Fol - low it o - ver the hill and spring. Look,

30                    B<sup>b7m7</sup>                    A<sup>b7</sup>                    D<sup>b</sup>                    E<sup>b7m7</sup>                    F m

look, look to the rain - bow. Fol - low a fel - low who

35                    A<sup>b7</sup>                    D<sup>b</sup>                    B<sup>b7m7</sup>                    A<sup>b7</sup>

fol - lows a dream." (Keyboard) So, I

2

## Keyboard - Freely

## 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 E m7 F<sup>#</sup>m A7 D  
Fol - low a fel - low\_\_ who fol - lows a dream.

72 A7 D E m7 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

II C F C A m7 D7 G7 C

Oh, the days of the Ker-ry danc-ing! Oh, the ring of the pi-per's tune! Oh, for one of those

16 F C G7 C G Em G Em

hours of glad-ness. Gone, a-las! like our youth, too soon! When the boys be-gan to gath-er

21 G G/F♯ A 7/E D7 G G7 A 7/E Cm/E♭ G

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

26 D7 G F Em Dm7 D°7 G7

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

31 C F C A m7 D7 G7

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

35 C C7 F C C G7 C

Oh, for one of those hours of glad - ness, Gone, a - las! like our youth, too soon!\_\_

2

1.

2.

Keyboard as before

47 D G D Bm7 E7 A7 D

Lov-ing voi-ces of old com-pa-nions, stea-ling 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

(Keyboard Only On Intro)

F

Keyboard

Keyboard part for the intro. The score consists of two staves: treble and bass. The treble staff starts with a rest followed by eighth-note pairs. The bass staff has a single eighth note. The key signature is F major (one sharp), and the time signature is common time (indicated by a '4').

Vocal part starting at measure 4. The vocal line begins with a dotted half note followed by eighth notes. The lyrics 'Oh, Dan - ny' are written below the staff. The key signature changes to A♭ major (no sharps or flats), and the time signature remains common time.

Vocal part continuing from measure 6 to 15. The lyrics are provided below each line of music. Chords are indicated above the staff: A♭, D♭, E♭7, A♭, E♭7, A♭, D♭, A♭, E♭7, A♭, E♭7, A♭, D♭, A♭, E♭7. The lyrics describe a melancholic scene of a boy coming home with pipes and flowers, while the singer remains behind, longing for summer.

6 (All) A♭ D♭  
 boy come, the pipes, the pipes are call - ing, from glen to  
 when all the flow'rs are dy - ing, and I am  
 8 A♭ E♭7  
 glen dead, and down the moun - tain side. The sum - mer's  
 as dead I well may be. You'll come and  
 10 A♭ D♭  
 gone find and all the ro - ses fall - ing: it's you, it's  
 the place where I am ly - ing and kneel and  
 12 A♭ E♭7 A♭ E♭7  
 you say must go and I must bide. But come ye  
 an "A - ve" there for me. And I shall  
 14 A♭ D♭ A♭ E♭7  
 back hear, when sum - mer's in the mea - dow, or when the  
 tho soft you tread a - bove me, and all my

16 A♭ E♭7

val grave - ley's hushed and white with snow. It's I'll be  
grave will warm and sweet - er snow. It's I'll be  
A♭ D♭ A♭ Fm D♭ A♭  
here bend in sun - shine or in sha - dow. Oh, Dan - ny shall  
and tell me that you love me, and I shall

20 A♭ B♭m E♭7

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

21 1. A♭ N.C. A♭ Gm7 Fm7 E♭ D♭ Cm  
so.

21 24 A♭ B♭m7 A♭6 B♭m7 N.C.  
And if you

26 2. A♭ N.C. A♭ B♭m  
me. I'll sim - ply sleep in peace un - til you  
me. come to me.

28 E♭7 A♭ D♭ A♭

# Danny Boy

(Keyboard Only On Intro)

**M**  
Keyboard

(All) C F

boy come, the when pipes, all the pipes flow'r's are call dy - ing, from glen to and I am

glen dead, and as down dead the moun - tain well may side. be. The sum - mer's You'll come and

gone find and the all place where I ro - ses am fall ly - ing: it's you, it's and kneel and

you say must an go "A - ve" there I must bide. me. But come ye And I shall

back hear, when tho soft sum - mer's in you tread the a - mea - dow, or when the and all my

when tho soft sum - mer's in you tread the a - mea - dow, or when the and all my

2

16 C G7  
 val grave - ley's hushed and white with snow. It's I'll be  
 will warm and sweet - er be. For you will

18 C F C Am F C°7  
 here bend in sun - shine or in sha - dow. Oh, Dan - ny  
 tell me that you love me, and I shall

20 C Dm G7  
 boy, sleep oh, in Dan peace - ny un - boy, I you love come you to

21 1. C N.C. C Bm7 A m7 G F Em  
 so.

24 C Dm7 C6 Dm7 N.C.  
 And if you

26 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.

The musical score consists of five staves of music. The top three staves are in common time (indicated by a 'C') and the bottom two are in 4/4 time (indicated by a '4'). The vocal line starts at measure 16 in C major, moving to G7, then to F at measure 18, then to C, then to Am, then to F, then to C°7. The lyrics involve a mix of traditional and modernized versions of the song. Measures 21 and 26 show harmonic changes between C, Bm7, A m7, G, F, and Em. Measures 24 and 28 show harmonic changes between C, Dm7, C6, Dm7, and N.C. (No Chord). The bass line provides harmonic support, particularly in measures 21 and 26 where it plays sustained notes. The vocal line includes several melodic phrases and some rhythmic variations, such as eighth-note patterns in measures 21 and 26.

VOCAL DUET

## When Irish Eyes Are Smiling

(Keyboard)

Keyboard

B♭ Dm/A Gm7 Cm7 F7

5 B♭ (M)There's a  
(F)For your  
tear smile in is your a eye, part and I'm of the won love - der in - ing your why, heart, for and it  
9 nev - er should be sun - there at all. With such  
makes e - ven shine more bright. Like the  
13 F7 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 F7  
nev - er a so tear ten - drop should fall. When your  
laugh - ter so ten - der and light. For the  
21 B♭  
sweet lilt - ing of laugh - ter's life like some fair - y song, and your  
spring-time of is the sweet-est of all, there is  
25 B♭7 E♭  
eyes twink - le bright as can be. You should  
ne'er a real care or re - gret. And while  
29 Cm7 D♭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 A♭ C7 F7  
smile smile a each smile chance for we me. (Both) When  
smile smile get.

37 B♭ E♭

I - rish eyes are smil - ing, \_\_\_\_\_ sure it's like a

42 B♭ E♭

morn in spring. In the lilt of I - rish

47 B♭ G Aug G7 C7 F7

laugh-ter, you can hear the an - gels sing. When

53 B♭ E♭

I - rish hearts are hap - py, all the world seems

58 B♭ E♭ G°7

bright and gay. And when I - rish eyes are

63 B♭ G7 C7 F7

smil - ing, sure they steal your heart a -

67 1. B♭ F7 2. D7

way. way. When those

71 E♭ G°7 B♭ G7

I - rish eyes are smil - ing, they will

75 C7 F7 (M) (F)

steal your (F) heart a - way.