X: 1

T:Boyne Water

M:C|

L:1/8

C:trad

S:from Portland Coll; arr. D/G box, PLK

R:March

O:Ulster Irish

N:The Portland Collection Vols I-III are recognized excellent resources for

N:contra musicians. Unlike myself, Songer and Curley make a major part of their

N:incomes from these books. So buy 'em (or their e-versions); don't just copy

N:somebody else's. I have bought all three, and they're worth every penny, as

N:my well-worn and annotated copies will attest.

N:

N:This version is slightly arranged to improve the flow on D/G box; all the

N:changed notes are harmony notes that "live in or with" the chords.

N:

N:Sue backs the entire bar B6 in Gmaj chord, thus defining a bar of deliberate

N:dissonance, before resolving; an interesting effect to catch the attention of

N:the dancer/listener's subconscious.

H:In 2011 my good friend Sue Songer sent me this tune, because she thought I'd

H:like it. I did, and the band Fresh Cider used it as a gentle first tune, when

H:we played Laurie Andres' great medley Road to California/Flowers of Michigan.

H:

H:You'd be well advised not to play this (or at not least name it) in an Irish

H:session; it is based on an Ulster Protestant song celebrating their triumph in

H:a historic battle. Most Irish sessions I have attended are mainly peopled

H:by descendants of the opposite forces

Z:abc's PLK; mss arr. for box, of vers in Portland Colls. Songer & Curley Eds.

K:G

cB|"Am"A2 e2 efge |"G"dcBAG2 AB |"C"cBcd edcB |ABAG-E2 |!

"Am"A2 e2 efge |"G"dcBAG2 AB |"C"cBcd edcB |"Am"A3 c-A2 :|]!

B^c|"D"d2 f2 g2 fg |agfed2- d2 |"Am"e2 a2 agab |a2 g2 e2 ef |!

"C"gfef gfed |e2 A2 "G"G2 A<B |"Am"cBcd "G"edG2 |"Am"A2 ABA2 :|]