

White Cockade

Musical score for "White Cockade" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, rhythmic style. The second staff continues the melody and includes a repeat sign at the end. The third staff begins with a repeat sign and includes a D7 chord above the final measure. The fourth staff continues the melody and includes a repeat sign at the end. Chord symbols G, D, Em, C, and D7 are placed above the notes to indicate the harmonic structure.

A Costa De Galicia

Musical score for "A Costa De Galicia" in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody and includes a repeat sign at the end. The score is marked with first and second endings (1 and 2) above the final measures.

All through the night

anon. (Wales)

Sleep my child and peace attend thee all through the night.
Guard - ian ang - els God will send thee all through the night.

Soft the drows - y hours are creep - ing, hill and vale in slumb - er sleep - ing.

Moth - er here her watch is keep - ing all through the night.

Sleep my child and peace attend thee
all through the night.
Guardian angels God will send thee
all through the night.
Soft the drowsy hours are creeping,
hill and vale in slumber sleeping.
Mother here her watch is keeping
all through the night.

While the moon her watch is keeping
all through the night;
While the weary world is sleeping
all through the night,
O'er thy spirit gently stealing,
visions of delight revealing,
breathes a pure and holy feeling
all through the night.

Alternative 2nd verse:

Though I roam a minstrel lonely,
all through the night,
my true harp shall praise thee only,
all through the night.
Love's young dream, alas, is over
yet my strains of love shall hover
near the presence of my lover,
all through the night.

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All through the night

anon. (Wales)

Sleep my child and peace attend thee all through the night.
Guard - ian ang - els God will send thee all through the night.

Soft the drows - y hours are creep - ing, hill and vale in slumb - er sleep - ing.

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all through the night.
Guardian angels God will send thee
all through the night.
Soft the drowsy hours are creeping,
hill and vale in slumber sleeping.
Mother here her watch is keeping
all through the night.

While the moon her watch is keeping
all through the night;
While the weary world is sleeping
all through the night,
O'er thy spirit gently stealing,
visions of delight revealing,
breathes a pure and holy feeling
all through the night.

—

Alternative 2nd verse:

Though I roam a minstrel lonely,
all through the night,
my true harp shall praise thee only,
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Love's young dream, alas, is over
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near the presence of my lover,
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An English Country Garden

England
arr. T. Traub 5-20-02

Chord progression for the first piece: D G A D D G A D

Chord progression for the second piece: D A D A Bm E A

Chord progression for the third piece: D G A D D G A D

An English Country Garden (2x)

England
arr. T. Traub 5-20-02

Chord progression for the first piece: C F G C C F G C

Chord progression for the second piece: C G C G Am D G

Chord progression for the third piece: C F G C C F G C

An English Country Garden (2x)

England
arr. T. Traub 5-20-02

Chord progression for the first piece: D G A D D G A D

Chord progression for the second piece: D A D A Bm E A

Chord progression for the third piece: D G A D D G A D

Annie Laurie

Annie Laurie [2x]

arr. T. Traub 10-2002

D G D Bm Em A D G D E A D A

D A D Bm Em F# Bm G D A D A D

Annie Laurie

Annie Laurie [2x]

arr. T. Traub 10-2002

G c G em Am d G c G A d G d

G d G em Am B# em c G d G d G

Annie Laurie

Annie Laurie [2x]

arr. T. Traub 10-2002

F Bb F dm Gm c F Bb F c F

F c F dm Gm A dm Bb F c F c F

Ash Grove

Luther & Spillman (Wales)

$\text{♩} = 80$ D G D

Sweetly
A - - way in a man - ger, no crib for His bed, The

lit - tle Lord Je - sus lay down His sweet head; The stars in the

heav - - ens looked down where He lay, The

lit - - tle Lord Je - - sus, a - - sleep in the

hay. The cat - tle are low - ing, the poor ba - by

wakes, But lit - tle Lord Je - sus no cry - - ing He

makes; I love Thee, Lord Je - sus, look down from the

sky, And stay by my cra - dle to watch lul - la - - by.

A A7 D G A7 D E7 A A9 D G A7 D

The Ash Grove

The musical score for "The Ash Grove" is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains a repeat sign at the end. The third staff also contains a repeat sign at the end. The fourth and fifth staves conclude the piece with a final double bar line and repeat sign.

Chords indicated above the notes:

- Staff 1: A, D, D, G, A
- Staff 2: D, G, D, A7, D
- Staff 3: D, D, A, A7, D
- Staff 4: Bm, A, E, A, D
- Staff 5: G, A, D, G, D, A, D

Ballad Of Glencoe

The image displays a musical score for the song "Ballad Of Glencoe". The score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line at the end of the eighth staff.

Ballad Of Glencoe

Musical score for "Ballad Of Glencoe" in G major (one sharp) and 3/4 time. The score consists of eight staves of music. The melody is written on the top staff, and the accompaniment is written on the remaining seven staves. The piece concludes with a double bar line.

Banish Misfortune

Musical score for "Banish Misfortune" in G major (one sharp) and 5/8 time. The score consists of three staves of music. The melody is written on the top staff, and the accompaniment is written on the remaining two staves. The piece concludes with a double bar line. Chord symbols are provided above the notes in the first staff.

Chord symbols: D C D D D C D D D C D

Chord symbols: D D C C D C D C D

Chord symbols: D C G C A G D C C D C D

Barbara Allen

English

In Scarlet town where I was born, there was a fair maid dwellin'.
Made every youth cry Well-a-day. Her name was Barb'ra Allen.

All in the merry month of May, when green buds they were swellin',
Young Willie Grove on his death-bed lay, for love of Barb'ra Allen.

He sent his man unto her then to the town where he was dwellin'.
You must come to my master, dear, if your name be Barb'ra Allen.

So slowly, slowly she came up, and slowly she came nigh him,
And all she said when there she came: "Young man, I think you're /
dying."

He turned his face unto the wall, and death was drawing nigh him.
Adieu, adieu, my dear friends all, and be kind to Bar'bra Allen

As she was walking o'er the fields, she heard the death bell knellin',
And ev'ry stroke did seem to say, unworthy Barb'ra Allen.

When he was dead and laid in grave, her heart was struck with sorrow.
"Oh, Mother, Mother, make my bed, for I shall die tomorrow."

And on her deathbed she lay. She begged to be buried by him,
And sore repented of the day that she did e'er deny him.

"Farewell," she said, "ye virgins all, and shun the fault I fell in,
Henceforth take warning by the fall of cruel Barb'ra Allen."

Believe me if all those endearing young charms

My Lodging is in the Cold Ground
Spanish waltz

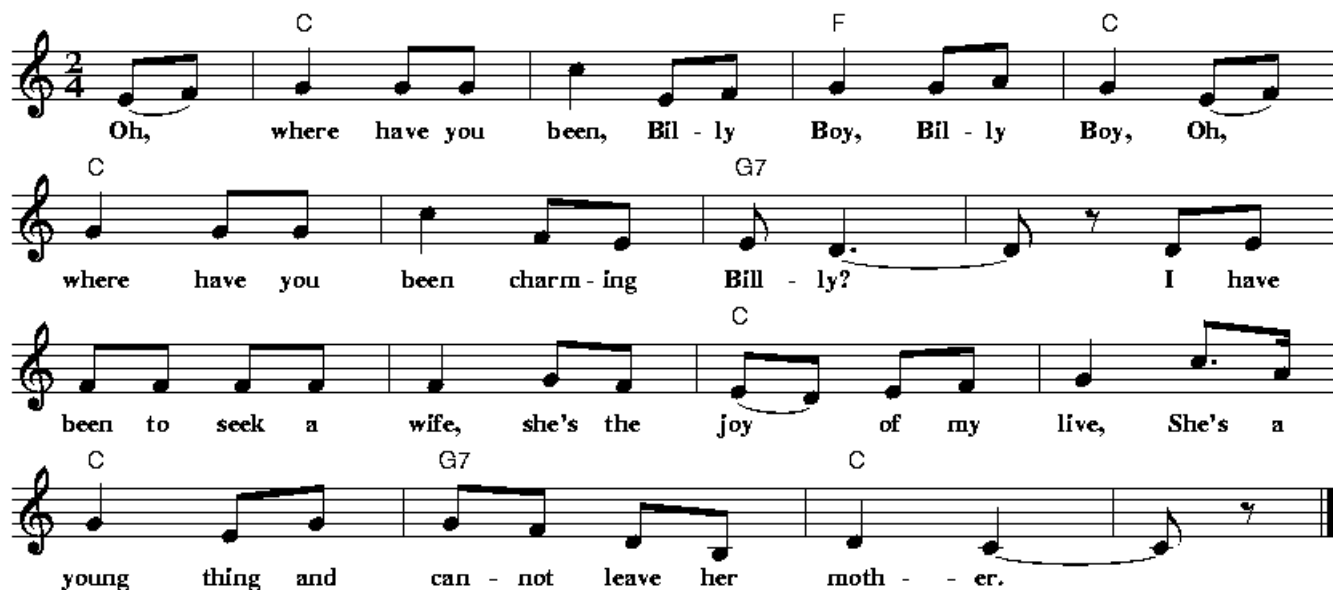
Traditional
Thomas Moore (Ireland)

The musical score is written on four staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and characteristic of a waltz. Chords are indicated above the notes: D, G, D, A7, D on the first staff; D, G, D, A7, D on the second staff; D, G, D, A7, D on the third staff; and D, G, D, A7, D on the fourth staff. The melody consists of eighth and quarter notes, with some rests and a final cadence.

1. Believe me, if all those endearing young charms,
Which I gaze on so fondly today,
Were to change by tomorrow, and fleet in my arms,
Like fairy gifts, fading away,
Thou wouldst still be adored as this moment thou art,
Let thy loveliness fade as it will;
And around the dear ruin, each wish of my heart
Would entwine itself verdantly still!

2. It is not while beauty and youth are thine own,
and thy cheeks unprofaned by a tear,
That the fervor and faith of a soul can be known,
To which time will but make thee more dear!
No, the heart that has truly loved never forgets,
But as truly loves on to the close;
As the sunflower turns on her god, when he sets,
The same look which she turned when he rose!

Billy Boy



Oh, where have you been, Bil - ly Boy, Bil - ly Boy, Oh,
 where have you been charm - ing Bill - ly? I have
 been to seek a wife, she's the joy of my live, She's a
 young thing and can - not leave her moth - - er.

2.

Did she bid you to come in, Billy Boy, Billy Boy,
 Did she bid you to come in, charming Billy?
 Yes, she bade me to come in, let me kiss her on her chin,
 She's a young thing and cannot leave her mother.

3.

Did she set for you a chair, Billy Boy, Billy Boy,
 Did she set for you a chair, charming Billy?
 Yes, she set for me a chair, but the bottom wasn't there,
 She's a young thing and cannot leave her mother.

4.

Can she bake a cherry pie, Billy Boy, Billy Boy,
 Can she bake a cherry pie, charming Billy?
 She can bake a cherry pie, quick as a cat can wink her eye,
 She's a young thing and cannot leave her mother.

5.

How old is she, Billy Boy, Billy Boy,
 How old is she, charming Billy?
 She's three time six and four times sever, twenty-eight and eleven,
 She's a young thing and cannot leave her mother.

6.

Can she sing a pretty song, Billy Boy, Billy Boy,
 Can she sing a pretty song, charming Billy?
 She can sing a pretty song, but gets the words all wrong,
 She's a young thing and cannot leave her mother.

Billy Boy

Oh, where have you been, Bil - ly Boy, Bil - ly Boy, Oh,
 where have you been charm - ing Bill - ly? I have
 been to seek a wife, she's the joy of my live, She's a
 young thing and can - not leave her moth - - er.

2. Did she bid you to come in, Billy Boy, Billy Boy,
 Did she bid you to come in, charming Billy?
 Yes, she bade me to come in, let me kiss her on her chin,
 She's a young thing and cannot leave her mother.
3. Did she set for you a chair, Billy Boy, Billy Boy,
 Did she set for you a chair, charming Billy?
 Yes, she set for me a chair, but the bottom wasn't there,
 She's a young thing and cannot leave her mother.
4. Can she bake a cherry pie, Billy Boy, Billy Boy,
 Can she bake a cherry pie, charming Billy?
 She can bake a cherry pie, quick as a cat can wink her eye,
 She's a young thing and cannot leave her mother.
5. How old is she, Billy Boy, Billy Boy,
 How old is she, charming Billy?
 She's three time six and four times sever, twenty-eight and eleven,
 She's a young thing and cannot leave her mother.
6. Can she sing a pretty song, Billy Boy, Billy Boy,
 Can she sing a pretty song, charming Billy?
 She can sing a pretty song, but gets the words all wrong,
 She's a young thing and cannot leave her mother.

Blow the man down

Sea shanty

anon. (england)

Come all you young fellows who follow the sea, To me
 way Hey Blow the man down; Now
 pray, pay at - - ten - tion and list - - en to me, And
 give me some time to blow the man down.

Come all you young fellows who follow the sea,
 To me way Hey Blow the man down;
 Now pray, pay attention and listen to me,
 And give me some time to blow the man down.<

Come all you young fellows who follow the sea,
 To me way Hey Blow the man down;
 Now pray, pay attention and listen to me,
 And give me some time to blow the man down.

I'll sing you a song, a good song of the sea,
 To me way Hey Blow the man down
 And trust that you'll join in the chorus with me,
 And give me some time to blow the man down.

Blow the man down

Sea shanty

anon. (england)

Come all you young fellows who follow the sea, To me
 way Hey Blow the man down; Now
 pray, pay attention and listen to me, And
 give me some time to blow the man down.

Come all you young fellows who follow the sea,
 To me way Hey Blow the man down;
 Now pray, pay attention and listen to me,
 And give me some time to blow the man down.<

Come all you young fellows who follow the sea,
 To me way Hey Blow the man down;
 Now pray, pay attention and listen to me,
 And give me some time to blow the man down.

I'll sing you a song, a good song of the sea,
 To me way Hey Blow the man down
 And trust that you'll join in the chorus with me,
 And give me some time to blow the man down.

Bonapart Crossing the Rhine

Musical score for "Bonapart Crossing the Rhine" in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A double bar line with repeat dots follows. The second staff contains a first ending (marked '1') and a second ending (marked '2'). The first ending consists of two measures: D (quarter), A7 (quarter), and a quarter rest. The second ending consists of two measures: D (quarter), A7 (quarter), and D (quarter). The third staff continues the melody with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The fourth staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The fifth staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The sixth staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E.

Bridget Cruise (3rd Setting)

Turlough O'Carolan

Musical score for "Bridget Cruise (3rd Setting)" in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The second staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The third staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The fourth staff continues with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E.

Camp Meeting on the Fourth of July

First system of the musical score for 'Camp Meeting on the Fourth of July'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. Chords are indicated above the staff: D, 1,3 D, A, 2,4 D, A, D. The second staff has a bass clef and contains a bass line with triplets and other rhythmic patterns. Chords are indicated below the staff: 3 D, G D, 1,3 D, G, 2,4 A, D.

Camp Meeting on the Fourth of July

Second system of the musical score for 'Camp Meeting on the Fourth of July'. It consists of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. Chords are indicated above the staff: D, A. The second staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes. Chords are indicated above the staff: D, A, 1 D, 2 D, 3. The third staff has a bass clef and contains a bass line with triplets and other rhythmic patterns. Chords are indicated below the staff: D, G D, G. The fourth staff has a bass clef and contains a bass line with triplets and other rhythmic patterns. Chords are indicated below the staff: D, G D, A, 1 D, 3, 2 D, 3.

Captain O'Kane

Turlough O'Carolan
moderate

Musical score for 'Captain O'Kane'. It consists of four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'moderate' and the metronome marking is $\text{♩} = 90$. The first staff is marked 'vb' (fortissimo). The melody is written in eighth notes. The second staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The third staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes. The fourth staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth notes.

Carolán's Draught

Turlough O'Carolan (1670–1738) (Ireland)

Chords: G, Bm, Em, G, Em, D, C, Am, G, Bm, Em, A, G, Am, A7, D, D, G, Em, C, Em, G, D, Em, G, D, C, Bm, Em, Em, Am, Em, G, C, D, G, A7, D, Em, D, G, Am, G, D, G

Carolán's Draught

Turlough O'Carolan (1670–1738) (Ireland)

Chords: D, F#m, Bm, D, Bm, A, G, Em, D, F#m, Bm, E, D, Em, E7, A, A, D, Bm, G, Bm, D, A, Bm, D, A, G, F#m, Bm, Bm, Em, Bm, D, G, A, D, E7, A, Bm, A, D, Em, D, A, D

Castle of Dromore

October Winds

Chords for 'Castle of Dromore':

Staff 1: D G D G Bm

Staff 2: D Bm A D G A7

Staff 3: D Bm A G A D A7

Staff 4: D Bm A7 D Bm

Staff 5: A7 D

Childgrove

England 1701

Childgrove in Dm

Chords for 'Childgrove in Dm':

Staff 1: Dm Gm Am Dm Gm A7 Dm

Staff 2: F C Dm A7 F C Dm A7 Dm

Childgrove in Em

Chords for 'Childgrove in Em':

Staff 1: Em Am Bm Em Am B7 Em

Staff 2: G D Em B7 G D Em B7 Em

Cockles and Mussels

trad Ireland

verse



1. In Dub - lin's fair ci - ty, where girls are so pret - ty, I
first set my eyes on sweet Moll - ly Ma - Lone, As she
wheeled her sheel - bar - row through streets broad and nar - row, crying
"Cock - les and mus - sels! A - - live, a - live, Oh!"

chorus



A - - live, a - live - o, a - - live, a - live - o, cry - ing
"Cock - les and mus - sels! A - - live, a - live, Oh!"

2.

She was a fish monger, but sure 'twas no wonder,
For so were her father and mother before.
And the each pushed their barrow through streets broad and narrow,
Crying "Cockles and Mussels! Alive, alive, oh!"

3.

She died of a "faver," and no one could save her,
And that was the end of sweet Molly Malone.
But her ghost wheels her barrow through streets broad and narrow,
Crying "Cockles and Mussels! Alive, alive, oh!"

Cockles and Mussels

trad Ireland

vfrsf

D Bm Em A7

1. In Dub - lin's fair ci - ty, where girls are so pret - ty, I

D B7 E7 A7

first set my eyes on sweet Moll - ly Ma - Lone, As she

D Bm Em A7

wheeled her sheel - bar - row through streets broad and nar - row, crying

D G D G D A7 D

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

Chorus D Bm Em A7

A - - live, a - live - o, a - - live, a - live - o, cry - ing

D G D G D A7 D

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

2.

She was a fish monger, but sure 'twas no wonder,
 For so were her father and mother before.
 And the each pushed their barrow through streets broad and narrow,
 Crying "Cockles and Mussels! Alive, alive, oh!"

3.

She died of a "faver," and no one could save her,
 And that was the end of sweet Molly Malone.
 But her ghost wheels her barrow through streets broad and narrow,
 Crying "Cockles and Mussels! Alive, alive, oh!"

Come Thou Fount Of Every Blessing

Words: Robert Robinson, 1758. Music: 'Nettleton' Asahel Nettleton, 1812.

Setting: "The Evangelical Hymnal", 1921.

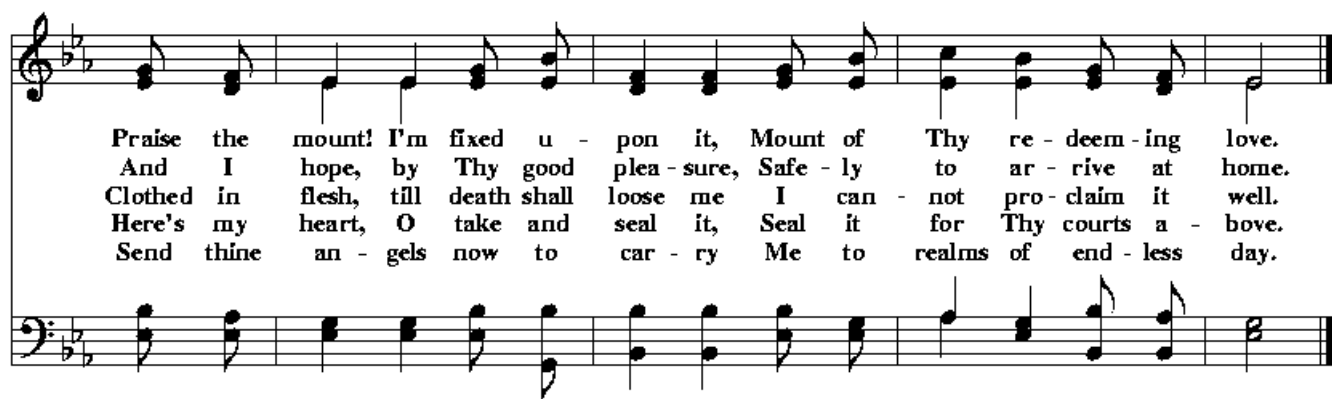
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1. Come, Thou Fount of ev - - ery
 2. Sorr'w - - ing I shall be in
 3. Je - - sus sought me when a
 4. O to that grace how great a
 5. O that day when freed from

bles - - ing, Tune my heart to sing Thy grace;
 spi - - rit, Till re - - leased from flesh and sin,
 stran - - ger, Wand'r - ing from the fold of God;
 debt - - or Dail - y I'm con - - strained to be!
 sin - - ning, I shall see Thy love - ly face;

Streams of mer - cy, ne - ver ceas - ing, Call for songs of loud - est praise.
 Yet from what I do in - her - it, Here Thy prais - es I'll be - gin;
 He, to res - cue me from dan - ger, In - ter - posed His pre - cious blood;
 Let Thy good - ness, like a fet - ter, Bind my wand'r - ing heart to Thee.
 Cloth - ?d then in blood washed lin - en How I'll sing Thy sov - er - eign grace;

Teach me some me - lo - dious son - net, Sung by fla - ming tongues a - bove.
 Here I raise my Eb - en - e - zer; Here by Thy great help I've come;
 How His kind - ness yet pur - sues me Mor - tal tongue can ne - ver tell,
 Prone to wan - der, Lord, I feel it, Prone to leave the God I love;
 Come, my Lord, no long - er tar - ry, Take my ran - somed soul a - way;



Praise the mount! I'm fixed u - pon it, Mount of Thy re - deem - ing love.
And I hope, by Thy good plea - sure, Safe - ly to ar - rive at home.
Clothed in flesh, till death shall loose me I can - not pro - claim it well.
Here's my heart, O take and seal it, Seal it for Thy courts a - bove.
Send thine an - gels now to car - ry Me to realms of end - less day.

Come Thou Fount Of Every Blessing

Words: Robert Robinson, 1758. Music: 'Nettleton' Asahel Nettleton, 1812.

Setting: "The Evangelical Hymnal", 1921.

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The image displays a musical score for the hymn "Come Thou Fount Of Every Blessing". The score is arranged in three systems, each containing four staves. The top two staves of each system are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the upper voices and a supporting bass line. The notation includes quarter notes, eighth notes, and rests, with some instances of beamed eighth notes. The score concludes with a final cadence in the last measure of the third system.

A musical score consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is a simple melody with a steady bass line.

Cumberland Gap

A musical score for the song "Cumberland Gap". It consists of four staves of music in G major and 4/4 time. The first staff includes guitar chords: D, Bm, D, and Bm. A triplet of eighth notes is marked with a '3' below it. The second and fourth staves include first and second endings, marked with '1 A D' and '2 A D' respectively. The third staff includes a chord change from D to A.

Down by the Sally Gardens

Trad. (Irish)

It was down by the Sally Gardens, my love and I did meet.
 She crossed the Sally Gardens with little snow-white feet.
 She bid me take love easy, as the leaves grow on the tree,
 But I was young and foolish, and with her did not agree.

In a field down by the river, my love and I did stand
 And on my leaning shoulder, she laid her snow-white hand.
 She bid me take life easy, as the grass grows on the weirs
 But I was young and foolish, and now am full of tears.

Down by the Sally Gardens, my love and I did meet.
 She crossed the Sally Gardens with little snow-white feet.
 She bid me take love easy, as the leaves grow on the tree,
 But I was young and foolish, and with her did not agree.

Drunk at Night and Dry in the Morning

Neil Gow Collection #591

arranged by T. Traub 4-7-03

Drunk at Night and Dry in the Morning

Musical score for "Drunk at Night and Dry in the Morning" in 3/4 time, key of D major. The score consists of seven staves of music with guitar chords indicated above the notes. The chords are: A, A/G#, A/F#, E, F#m, C#m, D, E, A; A, A/G#, A/F#, A/E, A, A/G#, A/F#, A/E; A, C#m, D, Fdim, F#m, C#m, D, E, A; D, A, A, E, D, A, A, E, A; D, A, A, Fdim, F#m, C#m, D, E, A; D, A, A, C#m, D, A, F#m, A; A, C#m, D, Fdim, F#m, C#m, D, E, A.

Eighth Of January

Battle of New Orleans

Trad. (USA)

Musical score for "Eighth Of January" in 4/4 time, key of D major. The tempo is marked as ♩ = 160. The score consists of two staves of music with guitar chords indicated above the notes. The chords are: D, G, Em, A7, D; D, Bm, D, G, A7, D.

Eleanor Plunkett

Turlough O'Carolan (1670–1738) (Ireland)

Musical score for Eleanor Plunkett, featuring two staves of music in 3/4 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. Chord symbols are placed above the notes: Em, G, Em, G, Em Am, D, Em, G, D, Em, G, Em Am, D.

Farewell to Whiskey

*R-14
Irish*

Musical score for Farewell to Whiskey (first version), featuring four staves of music in 6/8 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second and fourth staves end with double bar lines and repeat dots. Chord symbols are placed above the notes: G, Am, G, Bm, C, G, Am, D, G, D, G, G, Am, D, G, C, C, G, Am, D, G, D, G.

Farewell to Whiskey

*R-14
Irish*

Musical score for Farewell to Whiskey (second version), featuring four staves of music in 6/8 time. The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second and fourth staves end with double bar lines and repeat dots. Chord symbols are placed above the notes: D, Em, D, F#m, G, D, Em, A, D, A, D, D, Em, A, D, G, G, D, Em, A, D, A, D.

Fourth of July

Bob McQuillen

A

B

4

Detailed description: The image shows the musical score for 'Fourth of July' by Bob McQuillen. It consists of two sections, A and B, in G major and 4/4 time. Section A (measures 1-8) starts with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Section B (measures 9-24) is also on a single staff. It begins with a repeat sign and a first ending bracket over measures 11-14. A second ending bracket covers measures 15-18, ending with a double bar line and a '4' above it, indicating a four-measure rest.

Galician Waltz

Fernando Largo (Asturias)

Detailed description: The image shows the musical score for 'Galician Waltz' by Fernando Largo (Asturias). It is in 3/4 time and G major. The score is written on three staves. Chords are indicated above the notes: G, G, F, G, G, G, C, F, F, Dm, G, G, F, G, C, F, G, F, Dm, G, G. There are first and second ending brackets. The first ending is over measures 1-4, and the second ending is over measures 5-8. The piece concludes with a double bar line and repeat dots.

Go Tell Aunt Rhodie

Traditional

D MELODY A D

Go tell Aunt Rho - - die, go tell Aunt Rho die,
 The one she's been sav - - ing, the one she's been sav ing,
 She died in the mill - - pond, she died in the mill pond,
 She left nine lit - tle gos - - lins, she left nine lit - tle gos lins,

D HARMONY A D

Go tell Aunt Rho die, The old grey goose is dead.
 The one she's been sav ing, To make a fea - ther bed.
 She died in the mill - pond, A - - stand - ing on her head.
 She left nine lit - tle gos lins, To scratch for their own bread.

Great Silkie

Great Silkie

Greensleeves

trad England

Musical score for Greensleeves (first instance). The score consists of two staves in G major and 6/8 time. The melody is on the top staff, and the bass line is on the bottom staff. Chords are indicated above the notes: Em, D, Em Am, B7, Em, D, Em, B7, Em. The bass line starts with a G chord, followed by D, Em Am, B7, G, D, Em, B7, Em.

Greensleeves

trad England

Musical score for Greensleeves (second instance). The score consists of two staves in G major and 6/8 time. The melody is on the top staff, and the bass line is on the bottom staff. Chords are indicated above the notes: Em, D, Em Am, B7, Em, D, Em, B7, Em. The bass line starts with a G chord, followed by D, Em Am, B7, G, D, Em, B7, Em.

Greensleeves (2)

trad England

Musical score for Greensleeves (2). The score consists of two staves in G major and 6/8 time. The melody is on the top staff, and the bass line is on the bottom staff. Chords are indicated above the notes: Em, D, Em Am, Bm, Em, D, Em, Bm, Em. The bass line starts with a G chord, followed by D, Em Am, Bm, G, D, Em, Bm, Em.

Grey Selchie of Sule Skerry

Musical score for Grey Selchie of Sule Skerry. The score consists of two staves in 3/4 time. The melody is on the top staff, and the bass line is on the bottom staff. The key signature has one sharp (F#).

Gypsy Rover

Musical notation for "Gypsy Rover" in G major, 4/4 time. The piece consists of two staves. The first staff has a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Chords are indicated above the notes: D, A7, D, A7, D, A7, D, A7.

Harvest Home

Musical notation for "Harvest Home" in G major, 4/4 time. The piece consists of four staves. The melody is characterized by eighth-note patterns and triplets. Chords are indicated above the notes: D, A, D, G, D, A, D, G, D, A, D, G, D, A, D, G, D.

Haste to the Wedding

Small Pin Cushion
Carrick Fergus

James Oswald, 1750 (Scotland)

Musical notation for "Haste to the Wedding" in G major, 6/8 time. The piece consists of four staves. The melody is a simple, rhythmic tune. Chords are indicated above the notes: D, G, A7, D, Bm, Em, A7, D, G, A7, D, Bm, Em, A7, D, Bm, Em, A7, D, A7, D.

Hector the Hero

J. S. Skinner

Chords for Hector the Hero:

- Staff 1: D, G, D
- Staff 2: D, Bm, G, Em
- Staff 3: A, Bm, G, D
- Staff 4: G, D, A, D, D
- Staff 5: G, G, D
- Staff 6: D, Bm, Bm, Em
- Staff 7: A, Bm, G
- Staff 8: 1 D, G, D, A, D, D
- Staff 9: 2 D, G, D, A, D, D

Hewlett

Turlough O'Carolan

Chords for Hewlett:

- Staff 1: D, A7, D, G, D, G, D, A7
- Staff 2: D, G, G, D
- Staff 3: A7, D, G, D, G, D, A7

Highland Laddie

Cairney Mount

Aird's Collection, 1788

Chords for Cairney Mount version:
 Staff 1: D, G, A, D, D7, G, D, A
 Staff 2: Bm, D, Em, A, D, G, D, G, D
 Staff 3: D, Em, A, D, D7, G, D, A
 Staff 4: Bm, D, G, A, D, G, D, G, D

Highland Laddie

Scotland

Chords for Scotland version:
 Staff 1: G, D7, G, B7, Em
 Staff 2: C, G, D7, C, G, B7, Em

I gave my love a cherry

anon. (England)

The musical score is written on three staves in a single system. The key signature has one flat (Bb) and the time signature is common time (C). The melody is on the top staff, and the accompaniment is on the bottom two staves. Chords are indicated by letters above the notes.

Chords: F, Bb, Bb, F, C, F, F, C, Dm, Bb, Bb, F

Lyrics: I gave my love a cher - ry that had no stone, I gave my love a chick - en that had no bone, I gave my love a ring that had no end, I gave my love a ba-by with no cry - en.

I gave my love a cherry that had no stone,
 I gave my love a chicken that had no bone,
 I gave my love a ring that had no end,
 I gave my love a baby with no cryen.

How can there be a cherry that has no stone?
 How can there be a chicken that has no bone?
 How can there be a ring that has no end?
 How can there be a baby with no cryen?

A cherry, when it's blooming, it has no stone,
 A chicken when it's pipping, it has no bone,
 A ring when it's rolling, it has no end,
 A baby when it's sleeping, has no cryen.

I gave my love a cherry

anon. (England)

The musical score is written on three staves in G major (one sharp) and common time. The melody is simple and consists of eighth and quarter notes. Chords are indicated above the notes: D, Gg, Gg, D, A, D, D, A, Bm, G, G, D. The lyrics are: I gave my love a cher - ry that had no stone, I gave my love a chick - en that had no bone, I gave my love a ring that had no end, I gave my love a ba-by with no cry - en.

I gave my love a cherry that had no stone,
 I gave my love a chicken that had no bone,
 I gave my love a ring that had no end,
 I gave my love a baby with no cryen.

How can there be a cherry that has no stone?
 How can there be a chicken that has no bone?
 How can there be a ring that has no end?
 How can there be a baby with no cryen?

A cherry, when it's blooming, it has no stone,
 A chicken when it's pipping, it has no bone,
 A ring when it's rolling, it has no end,
 A baby when it's sleeping, has no cryen.

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 the Internet center for free sheet music downloads.

I gave my love a cherry

anon. (England)

Musical score for "I gave my love a cherry" in G major, 3/4 time. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes.

I gave my love a cherry that had no stone, I gave
 my love a chicken that had no bone, I
 gave my love a ring that had no end, I gave my love a baby with no cryen.

I gave my love a cherry that had no stone,
 I gave my love a chicken that had no bone,
 I gave my love a ring that had no end,
 I gave my love a baby with no cryen.

How can there be a cherry that has no stone?
 How can there be a chicken that has no bone?
 How can there be a ring that has no end?
 How can there be a baby with no cryen?

A cherry, when it's blooming, it has no stone,
 A chicken when it's pipping, it has no bone,
 A ring when it's rolling, it has no end,
 A baby when it's sleeping, has no cryen.

From Musica Viva – <http://www.musicaviva.com>
 the Internet center for free sheet music downloads.

In the Bleak Midwinter

Gustav Holst 1906 (Germany)

Musical score for "In the Bleak Midwinter" in G major, 4/4 time. The score consists of two staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked as quarter note = 120.

In the bleak midwinter frosty wind made moan,
 Earth stood hard as iron, water like a stone;
 Snow had fallen, snow on snow, snow on snow,
 In the bleak midwinter, long a go.

In the bleak midwinter frosty wind made moan,
 Earth stood hard as iron, water like a stone;
 Snow had fallen, snow on snow, snow on snow,
 In the bleak midwinter, long a go.

(Christina Rossetti, 1872)

Inisheer

John Walsh

The musical score for "Inisheer" is written in treble clef, G major, and 3/4 time. It consists of four staves of music. The first staff begins with a G chord and contains the first four measures. The second staff continues with C and D chords, followed by a first ending (1 G) and a second ending (2 G). The third staff starts with a repeat sign, followed by C, G, G, D, and C chords. The fourth staff concludes with C, G, C, D chords, a first ending (1 G), and a second ending (2 G).

It Is Well With My Soul

(also known as When Peace Like a River)

Words: Horatio G. Spafford, 1873. Music and Setting: 'It Is Well' or 'Ville Du Havre' Phillip P. Bliss, 1876.
copyright: public domain. This score is a part of the Open Hymnal Project, 2010 Revision.

1. When peace, like a ri - ver, at - ten - deth my way, When sor - rows
2. Though Sa - tan should buf - fet, though tri - als should come, Let this blest
3. My sin, oh, the bliss of this glo - ri - ous thought! My sin, not
4. For me, be it Christ, be it Christhence to live: If Jor - dan
5. But, Lord, 'tis for Thee, for Thy com - ing we wait, The sky, not

like sea bil - lows roll; What - ev - er my lot, Thou has taught me to
a - ssur - ance con - trol, That Christ has re - gar - ded my help - less es -
in part but the whole, Is nailed to the cross, and I bear it no
a - bove me shall roll, No pang shall be mine, for in death as in
the grave, is our goal; Oh trump of the an - gel! Oh voice of the

say, It is well, it is well, with my soul. It is
tate, And hath shed His own blood for my soul.
more, Praise the Lord, praise the Lord, O my soul!
life Thou wilt whis - per Thy peace to my soul.
Lord! Bless - ?d hope, bless - ?d rest of my soul!

Refrain

well, with my soul, It is well, it is well with my soul.
It is well, with my soul,

6. And Lord, haste the day when my faith shall be sight,
The clouds be rolled back as a scroll;
The trump shall resound, and the Lord shall descend,
Even so, it is well with my soul.

Note that this hymn is sometimes published without the refrain

Jack's Maggot

Musical score for "Jack's Maggot" in G major, 4/4 time. The score consists of three staves. The first staff contains the melody with chords D, G, A, D, G, Em7, and A7. The second staff continues the melody with chords D, G, A, D, A7, D, and D. The third staff provides a bass line with chords Bm, Em, A7, D, D, A7, and D. The piece concludes with a double bar line and repeat dots.

JOHNNY'S SO LONG AT THE FAIR

Bampton

Musical score for "JOHNNY'S SO LONG AT THE FAIR" in G major, 6/8 time. The score consists of four staves. The first staff is labeled 'A' and contains the melody. The second staff continues the melody. The third staff is labeled 'B' and contains a second melody. The fourth staff continues the second melody. The piece concludes with a double bar line and repeat dots.

Lady Mary

Musical score for "Lady Mary" in G major, 3/4 time. The score consists of four staves. The first staff contains the melody. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The piece concludes with a double bar line and repeat dots.

Lavender's Blue

Traditional English

Musical notation for the song "Lavender's Blue". The piece is in the key of D major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with a treble clef. The second staff continues the melody and includes a repeat sign at the end. Chord symbols are placed above the notes: A, G, D, G, D, G in the first staff; and Em, Am, D, G, D, G in the second staff.

Liberty

Trad

Musical notation for the song "Liberty". The piece is in the key of D major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with a treble clef. The second, third, and fourth staves continue the melody and include a repeat sign at the end. Chord symbols are placed above the notes: D, G, D, G in the first staff; D, G, A7, D in the second staff; D, A7 in the third staff; and D, G, A7, D in the fourth staff.

Life's Railway to Heaven

Melody: George F Root (1820-1895); Words: Henry Washburn

D



1. We shall meet, but we shall miss him. There will
 2. At our fire - side, sad and lone - ly, Of - ten
 3. True, they tell us wreaths of glo - ry ev - er

G **D**



be one va - cant chair; We shall
 will the bo - som swell, At re -
 more will deck his brow, But this

lin - - - ger to ca - - ressing him while we
 mem - - - brance of the sto - ry. How our
 soothes the an - guish on - ly sweep - ing

Em7 **A7**



breathe our ev - 'ning pray'r; When a
 no - - - ble Wil - lie fell; How he
 o'er our heart - strings now. Sleep to -

D



year a - - go we gath - ered joy was
 strove to bear our ban - ner through the
 day, oh ear - ly fal - len, In thy

G **D**



in his mild blue eyes, but a
 thick - - - est of the fight, and up -
 green and nar - row bed, Dir - ges

gold - - - en chord is sev - ered and our
 hold our coun - try's hon - or, in the
 from the pine and cy - press, min - gle

A7 **D**



hopes in ru - - in lie.
 strength of man - hood's might.
 with the tears we shed.

G **D**



CHORUS
 We shall meet, but we shall miss him. There will be one va - cant

chair. We shall lin - - - ger to ca -
 ress him, when we breathe our ev - 'ning pray'r.

Loch Tay boat song

Lord Morpeth's Reel. HSJJ.028

England

Lorena

The first system of musical notation for 'Lorena' consists of three staves. The top staff is the melody in treble clef, 4/4 time, with a key signature of one sharp (F#). The second and third staves provide accompaniment, with the third staff featuring a more active bass line with eighth and sixteenth notes.

Lorena

The second system of musical notation for 'Lorena' also consists of three staves, continuing the melody and accompaniment from the first system. The notation is consistent in style and key signature.

Mairi's Wedding

The musical notation for 'Mairi's Wedding' consists of four staves. The top two staves show the melody and accompaniment with guitar chords indicated above the notes: D, (Bm), G, and A7. The bottom two staves continue the melody and accompaniment with chords: D, Bm, G, A, D(F#m), Bm, Em, and A7. The key signature is one sharp (F#) and the time signature is 4/4.

March of the Kings of Laois

Rory of the Hills

Rory O'Moore (Ireland)

Musical score for "March of the Kings of Laois" (Rory of the Hills) by Rory O'Moore. The score is written in treble clef, G major (one sharp), and 6/8 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. Chord symbols are placed above the notes: D, G, D, C. The second staff continues the melody with chords D, G, D, C, D, G. The third staff has chords D, C, D. The fourth staff has chords G, D. The fifth staff has chords G, D, C, D, G, D. The sixth staff has chords C, D. The piece ends with a double bar line.

The Minstrel Boy

Trad. (Ireland)

Musical score for "The Minstrel Boy" by Trad. (Ireland). The score is written in treble clef, G major (one sharp), and 2/4 time. It consists of four staves of music. The tempo is marked as $\text{♩} = 100$. The melody is written in eighth and sixteenth notes. Chord symbols are placed above the notes: G, D7, G, D, Em, D, C, G, G, D7, G. The second staff has chords G, D7, G, D, Em, D, C, G, D7, G. The third staff has chords Em, B7, Em, A7, D, A7, D, Em, Bm, Em, A7, D7, G. The fourth staff has chords G, D7, G, D, Em, D, C, G, D7, G. The piece ends with a double bar line.

Miss McCloud's Reel

Chords: D, G, D, D, G, A, D, G, D, G, D, A, D, D, D, G, D, A, D, A

Morpeth Rant

William Shields (1748–1829) (England, Northumberland)

Chords: A, D, G, A, D, A7, D, G, A, D, D, Em, G, D, D, Em, A, D, D

Morpeth's Rant

Traditional

Morpeth's Rant is a traditional 4/4 jig in D major. The score consists of four staves of music with guitar chord diagrams above the notes. The chords are: D, G, A7, D, G, Em, A7; D, G, A, Bm, A7, 1 D, 2 D; D, Em, A7, D, A; Bm, Em, A7, 1 D, 2 D.

Morrison's Jig

Ireland

Morrison's Jig is an Irish 6/8 jig in D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature.

My Country 'Tis Of Thee

Henry Carey, 1745

C G7 C Am F C Am
 v1 My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 v2 My na - tive coun - try thee, Land of the no - ble free,
 v3 Let mu - sic swell the breeze, And ring from all the trees,
 v4 Our fa - thers' God, to thee; Au - thor of li - - ber - ty,
 Dm C G7 C G7
 Of thee I sing. Land where my fath - ers died, Land of the
 Thy name I love. I love thy rocks and rills, Thy woods and
 Sweet free - dom's song. Let mor - tal tongues a - wake. Let all that
 To Thee we sing. Long may our land be bright, With free - dom's
 C F C F C G7 C
 pil - grims' pride; from ev - ery moun - tain - side, Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills. Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by Thy might, Great God, our King.

My Love is Like a Red Red Rose

D A7/e D/f# G G f# Em A7 A7
 D A7/e D/f# G G A7 D A7
 D A G D D G E7/g# A7
 D D7 G D G A7 D D

Nancy

R-24

The musical score for "Nancy" is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some dotted rhythms. The chord progression is as follows:

- Staff 1: D, E7, A
- Staff 2: D, G, A, D
- Staff 3: D, A7, D, G, E7, A
- Staff 4: D, G, A, D
- Staff 5: D, E7, A
- Staff 6: D, G, A7, D
- Staff 7: D, A, D, G, A
- Staff 8: D, G, A7, D

9/1/98

Nearer, My God, To Thee

Words: st. 1–2 by Sarah F. Adams, 1841. st. 3–5 by Hervey D. Ganse (1822–1891).
st. 6 by Edward H. Bickersteth, Jr. (1825–1906).

Music: 'Bethany (Mason)' Lowell Mason, 1856. Setting: Lowell Mason, 1859.
copyright: public domain. This score is a part of the Open Hymnal Project, 2008 Revision.

1. Near - er, my God, to Thee, near - er to Thee!
2. Though like the wan - der - er, the sun gone down,
3. Near - er, my Lord, to thee, Near - er to thee!
4. Near - er, O Com - for - ter, Near - er to thee!
5. But to be near - er still, Bring me, O God,

E'en though it be a cross that rais - eth me,
Dark - ness be o - ver me, my rest a stone.
Who to the cross didst come, Dy - - ing for me!
Who with my lo - ving Lord Dwel - - lest with me!
Not by the vi - sioned steeps An - - gels have trod.

Still all my song shall be, near - er, my God, to Thee.
Yet in my dreams I'd be near - er, my God to Thee.
Streng - then my wil - ling feet, Hold me in ser - vice sweet
Grant me thy fel - low - ship! Help me each day to keep
Here where thy cross I see, Je - - sus, I wait for thee,

Near - er, my God, to Thee, Near - - er to Thee!
5. Then ev - er - more to be Near - - er to Thee!

6. There in my Father's home, safe and at rest,
There in my Savior's love, perfectly blest; Age
after age to be, nearer my God to Thee.

Niel Gow's Lament For His Second Wife

Niel Gow's Lament For The Death Of His Second Wife

The musical score is written for guitar in the key of D major (one sharp) and 3/4 time. It consists of six staves of music. The first two staves are the main melody, with guitar chords indicated above the notes. The third and fourth staves feature a more complex melodic line with triplets. The fifth and sixth staves continue the melody with various chords and triplets. The piece concludes with a final chord on the sixth staff.

Chords: D, Bm, A, D, G, D, A, Bm, G, D, Bm, A, D, G, D, G, G, A, D, D, A, G, D, A, Bm, G, D, D, A, G, D, D, D, Bm, Em, A, D, Bm, A, G, D, G, A, D.

Triplets: 3, 3, 3, 3.

Oh Dear What Can The Matter Be – 2 voices

England

The image displays a musical score for the song "Oh Dear What Can The Matter Be" in G major and 6/8 time. The score is arranged for two voices and piano accompaniment, consisting of four systems of staves. Each system includes a grand staff with a treble and bass clef. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. A first ending bracket spans the first two measures of the first system, with the instruction "rest added" written below the treble staff. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The fourth system concludes the piece with a final ending bracket in the vocal line, marked with "dotted" and "MS" (manuscript) to the right of the staff. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

Oh Dear What Can The Matter Be – 2 voices

England

First system of musical notation for 'Oh Dear What Can The Matter Be'. It consists of a treble clef staff and a bass clef staff, both in 6/8 time. The key signature has one sharp (F#). The first measure of the treble staff contains the notation 'rBst eAABA'. The music features a mix of eighth and sixteenth notes.

Second system of musical notation for 'Oh Dear What Can The Matter Be', continuing the melody and bass line from the first system.

Third system of musical notation for 'Oh Dear What Can The Matter Be', continuing the melody and bass line.

Fourth system of musical notation for 'Oh Dear What Can The Matter Be'. The final measure of the treble staff contains the notation 'AottBA in MS'.

Old Morpeth Rant

Morpeth Rant – Old

Trad. (England, North)

First system of musical notation for 'Old Morpeth Rant'. It is in 4/4 time with a key signature of one sharp (F#). Chord symbols G, C, D, G, and D7 are placed above the staff.

Second system of musical notation for 'Old Morpeth Rant'. Chord symbols G, C, D, G, D7, and G are placed above the staff.

Third system of musical notation for 'Old Morpeth Rant'. Chord symbols G, D7, G, Em, Am, G, D, and Dm are placed above the staff.

Fourth system of musical notation for 'Old Morpeth Rant'. Chord symbols C, Am, D, G, D7, and G are placed above the staff.

Our God, Our Help In Ages Past

Words: Isaac Watts, 1719. Music: 'St. Anne' William Croft, 1708.

Setting: composite found in "The Lutheran Hymnary", 1913.

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1. Our God, our help in a - ges past, Our hope for years to come,
 2. Un - der the sha - dow of Thy throne Thy saints have dwelt se - cure;
 3. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 4. Thy Word com - mands our flesh to dust, 'Re - turn, ye sons of men.'
 5. A thou - sand a - ges in Thy sight Are like an eve - ning gone;

Our shel - ter from the storm - y blast, And our e - ter - nal home.
 Suf - fic - ient is Thine arm a - lone, And our de - fense is sure.
 From ev - er - last - ing Thou art God, To end - less years the same.
 All na - tions rose from earth at first, And turn to earth a - - gain.
 Short as the watch that ends the night Be - fore the ris - ing sun.

6. The busy tribes of flesh and blood,
 With all their lives and cares,
 Are carried downwards by the flood,
 And lost in following years.

8. Like flowery fields the nations stand
 Pleased with the morning light;
 The flowers beneath the mower's hand
 Lie withering ere 'tis night.

7. Time, like an ever rolling stream,
 Bears all its sons away;
 They fly, forgotten, as a dream
 Dies at the opening day.

9. Our God, our help in ages past,
 Our hope for years to come,
 Be Thou our guard while troubles last,
 And our eternal home.

Over the Hills and Far Away

R-28

D G D Bm Em A7
 D G Em
 D Bm Em A7
 D Bm Em G Em

Over the Waterfall

Trad. (USA)

Musical score for "Over the Waterfall" in G major, 2/2 time. The score consists of two staves. The first staff contains the melody with a repeat sign at the beginning. The second staff contains the accompaniment. Chords are indicated above the notes: D, A, D, D, A, D, D, A, D, C, G in the first staff; and D, G, D, D, A, D, D, G, D, D, A7, D in the second staff.

Planxty Fanny Power

Turlough O'Carolan

Musical score for "Planxty Fanny Power" in G major, 3/4 time. The score consists of four staves. The first staff contains the melody with a repeat sign at the beginning. The second staff contains the accompaniment. Chords are indicated above the notes: G, Am, D, Am in the first staff; G, C, D, G in the second staff; G, C, D in the third staff; and G, C, D, G, D, G in the fourth staff.

Planxty Fanny Powers (Fannuidh de Paor) (Mrs. Trench)

Turlough O'Carolan, 1670–1738

Musical score for "Planxty Fanny Powers (Fannuidh de Paor) (Mrs. Trench)" in G major, 6/8 time. The score consists of four staves. The first staff contains the melody with a repeat sign at the beginning. The second staff contains the accompaniment. Chords are indicated above the notes: D, Em, A, Em in the first staff; D, G, A, D in the second staff; D, G, A in the third staff; and D, G, A, D, A, D in the fourth staff.

Planxty George Brabazon

O'Carolan

Musical score for Planxty George Brabazon, *O'Carolan*. The score consists of four staves of music in a key signature of two flats (Bb and Eb) and a common time signature. The melody is written in a single voice line. Chord symbols are placed above the notes: Bb, Cm, Bb, Cm, Bb, Eb, Cm, F7, Bb, Cm, Bb, Eb, Cm, F7, Bb, Gm, Bb, F7, Bb.

Planxty George Brabazon

Turlough O'Carolan (1730) (Ireland)

Musical score for Planxty George Brabazon, *Turlough O'Carolan (1730) (Ireland)*. The score consists of four staves of music in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 110. The melody is written in a single voice line. Chord symbols are placed above the notes: G, Am, D7, G, C, G, D, G, G, B, Em, Am, D7, G, B, Em, Am, D7, G.

Planxty Irwin

Turlough O'Carolan (1713) (Ireland)

Chords: G C G Em C G D7
 G C G Em Am G C D7 G
 G D7 D7 G D7 A7 D7
 G C G Em Am G C D7 G

Planxty Irwin

O'Carolan

Tempo: ♩ = 88
 Chords: D G A D Em D 1 A 2 A D
 D A D Em A
 Bm G A D G D A D

Red Haired Boy

Irish

Chords: A D A G
 A D A 1 (E) (A) 2 (E) (A)
 G D A G
 A D A 1 (E) (A) 2 (E) (A)

The Road to Lisdoonvarna

Lisdoonvarna

Trad. (Ireland)

Musical score for "The Road to Lisdoonvarna" in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. The second staff continues the melody. The third and fourth staves show a variation of the melody, with a repeat sign at the end of the fourth staff. Chord symbols are placed above the notes: Em, (Bm), D, Em, (Bm), A, Em, Em, Bm, A, Bm, Em, Bm, A, Em.

Rock of Ages

Augustus M. Toplady/Thomas Hastings

1. Rock of Ages, cleft for me, Let me hide my - self in Thee;
 2. Could my tears for - ev - er flow, Could my zeal no lan - gour know,
 3. While I draw this fleet - ing breath, When my eyes shall close in death,

Let the wa - ter and the blood, From Thy wound - ed side which flowed,
 These for sin could not a - tone; Thou must save, and Thou a - lone;
 When I rise to worlds un - known, And be hold Thee on Thy throne,

Be of sin the doub - le cure, Save from wrath and make me pure.
 In my hand no price I bring; Sim - ply to Thy cross I cling.
 Rock of Ages, cleft for me, Let me hide my - self in Thee.

Rosin the Bow

Musical score for "Rosin the Bow" in G major (one sharp) and 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various note values including quarter, eighth, and sixteenth notes, and rests. Chord symbols are placed above the staff: A, D, A, D, E7. The second staff continues the melody with chord symbols A, D, A, E7, A. The third staff features a repeat sign at the beginning and chord symbols A, (A7), D, A, D, E7. The fourth staff concludes the piece with chord symbols A, D, A, E7, A.

Sally Gardens, Down by the
Maids of the Mourne Shore*Trad. (Ireland)*

Musical score for "Sally Gardens, Down by the Maids of the Mourne Shore" in C major and 2/2 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 2/2 time signature. The melody is written on a single staff with various note values including quarter, eighth, and sixteenth notes, and rests. Chord symbols are placed above the staff: C, G, F, C, F, G, C. The second staff continues the melody with chord symbols C, G, F, C, F, G, C. The third staff features a repeat sign at the beginning and chord symbols Em, Am, G, C, F, G, C. The fourth staff concludes the piece with chord symbols C, G, F, C, F, G, C.

Scarborough Fair

anon. (England)

Are you go - ing ro Scar - bo - rough Fair? Pars - ley,
 sage, rose - mar - y and thyme. Re - - mem - ber me to
 one who lives there, for once she was a true love of mine.

"Are you going to Scarborough Fair"?,
 Parsley, sage, rosemary and thyme,
 "Remember me to one who lives there,
 Once she was a true love of mine.

"Tell her to make ne a cambric shirt,"
 Parsley, sage...
 "Without any seem or needlework,
 For once she was...

"Tell her to wash it in yonder well,"
 Parsley, sage...
 "Where never spring water nor rain ever fell,
 For once she was...

"Tell her to dry it on yonder thorn,"
 Parsley, sage...
 "Which never bore flower since Adam was born,
 For once she was...

"Now he has asked me questions three,"
 Parsley, sage...
 "I hope he will answer as many for me,
 For once he was a true love of mine."

"Tell him to find me an acre of land,"
 Parsley, sage...
 "Betwixt the salt water and the sea sand,
 For once he was...

"Tell him to plough it with a ram's horn,"
 Parsley, sage...
 "And sow it all over with one pepper com,
 For once he was...

"Tell him to reap it with a sickle of leather,"
 Parsley, sage...
 "And bring it up with a peacock's feather,
 For once he was...

"When he has done and finished his work,"
 Parsley, sage...
 "O tell him to come and he'll have his shirt,
 For once he was..."

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Scarborough Fair

Trad. (England)

The musical score for Scarborough Fair is written in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff contains the first line of the melody, and the second staff contains the second line. Chords are indicated above the notes: Em, D, Em, A, Em on the first staff; and G, D, Em, D, G, D, Em on the second staff. The piece ends with a double bar line and repeat dots.

Shall We Gather At The River

Robert Lowry

D

melody

v1 Shall we gath - er at the riv - - - er,
 v2 On the bos - om of the riv - - - er,
 v3 Ere we reach the shin - ing riv - - - er,
 v4 Soon we'll reach the shin - ing riv - - - er,

harmony

A7

Where bright an - - gel feet have trod;
 Where the Sav - - ior King we own,
 Lay we ev - - 'ry bur - - den down;
 Soon our pil - - grim - age will cease;

D

With its crys - tal tide for - - ev - - - er, Flow - ing
 We shall meet, and sor - row nev - - - er, 'Neath the
 Grace our spir - its will de - - liv - - - er, And pro -
 Soon our hap - py hearts will qui - - - ver With the

A7 **D**

by the throne of God?
 glo - - ry of the throne.
 vide a robe and crown.
 mel - - o - - dy of peace.

G **D**

ch Yes, we'll ga - - ther at the riv - - - er, The

A7 **D**

beau - - ti - ful, the beau - - ti - ful riv - - - er,

Musical score for the hymn "Gather with the saints at the river That flows by the throne of God." The score is written in G major (one sharp) and 4/4 time. It consists of two systems of two staves each. The first system contains the first two lines of the hymn, with lyrics: "Gath - er with the saints at the riv - - - er That". The second system contains the next two lines, with lyrics: "flows by the throne of _____ God." Chord symbols G, D, A7, and D are placed above the notes. The melody is primarily quarter and eighth notes, with some dotted rhythms.

Sheebeg and Sheemore

Sheebeg Sheemore
Sí Beag Sí Mór

Turlough O'Carolan

Musical score for the Irish air "Sheebeg and Sheemore" by Turlough O'Carolan. The score is in G major (one sharp) and 3/4 time. It consists of four staves of music. Chord symbols D, G, A, Bm, and D are placed above the notes. The melody is primarily eighth and sixteenth notes, with some dotted rhythms. The piece ends with a double bar line.

Shenandoah [D]

Sea shanty

anon. (USA)

solo

1. Oh, She - nan - doah, I long to hear you A - - way you roll -

ri - ver. Oh, She - nan - doah, I long to hear you A - -

way I'm bound to go 'cross the wide Mis - sou - ri.

Oh, Shenandoah, I love your daughter, Away, you rolling river.

Oh, Shenandoah, I love your daughter. Away, I'm bound to go 'cross the wide Missouri.

Oh, Shenandoah, I'm bound to leave you, Away, you rolling river.

Oh, Shenandoah, I'll not deceive you. Away, I'm bound to go 'cross the wide Missouri.

Oh, Shenandoah, I long to hear you, Away, you rolling river.

Oh, Shenandoah, I long to hear you. Away, I'm bound to go 'cross the wide Missouri.

Simple Gifts – #56

Shaker Tune

'Tis the gift to be simple, 'tis the gift to be free, 'Tis the gift to come down

Where we ought to be. And when we find our-selves — in the place just — right, it will

be in the val - ley of love and de-light. When true sim - pli - ci - ty is gained, — to

bow and to bend we will not be a-shamed. To turn and to turn — will —

be our de - light, 'Til by turn - ing, turn - ing we come 'round right.

Skye Boat Song

The musical score for "Skye Boat Song" is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff contains the first six measures, with chords D, A, D, G, D, and A. The second staff contains the next three measures, with chords D, G, and D. The third staff contains the next six measures, with chords D, A, G, Bm, D, and A. The fourth staff contains the final two measures, with chords Bm and A7. The piece concludes with a double bar line.

Star of the County Down

Words: Cathal MacGarvey

The musical score is written on four staves in G major (one sharp) and common time (C). The melody is simple and folk-like. Chords are indicated above the notes: Em, G, D, Em, D, Em, D, G, D, Em, D, Em. The lyrics are as follows:

1. Near to Ban-bridge Town in the Coun-ty Down one— morn-ing— in Ju - ly, Down a
 bo - ren green came a sweet col - leen and she smiled as she passed me by, Oh she
 looked so neat from her two bare feet to the sheen of her nut brown hair, Such a
 Ban - try Bay up to Der - ry Quay and from Gal - way to Dub - lin Town, No—
 coa - xing elf, sure I shook my - self for to see I was real - ly there. Oh, from
 maid I've seen like the sweet col - leen that I met in the Coun - ty Down.

Chorus:

Oh, from Bantry Bay up to Derry Quay And from Galway to Dublin Town,
 No maid I've seen like the sweet colleen That I met in the County Down.

2.

As she onward sped, I shook my head, And I gazed with a feelin' rare,
 And I said, say's I, to a passer-by "Who's the maid with the nut brown hair?"
 Oh he smiled at me and with pride says he "That's the gem of Ireland's crown."
 It's young Rosie McCann from the banks of the Bann, She's the star of the County Down."

3.

I've travelled a bit, but never was hit Since my roving career began
 But fair and square I surrendered there To the charms of young Rose McCann.
 I'd a heart to let and no tenant yet Did I meet with in shawl or gown
 But in she went and I asked no rent From the star of the County Down.

4.

She'd a soft brown eye and a look so sly, And a smile like the rose in June.
 And you hung on each note from her lily-white throat As she lilted an Irish tune.
 At the pattern dance you were held in a trance As she tripped through a reel or a jig;
 And when her eyes she'd roll, she'd coax, upon my soul, A spud from a hungry pig.

5.

At the Crossroads Fair I'll be surely there And I'll dress in my Sunday clothes.
 With my shoes shone bright and my hat cocked right For a smile from my nut brown rose.
 No pipe I'll smoke, no horse I'll yoke Till my plough turns rust coloured brown,
 Till a smiling bride by my own fireside Sits the star of the County Down.

Star of the County Down

Traditional

Verse

Near _____ Ban - bridge Town, in the Coun - - ty Down

One _____ morn - - ing _____ in _____ Ju - - ly,

Down _____ the bor - - een came a sweet col - - leen,

And she smiled as she passed me by.

Oh, she looked so sweet from her two bare feet

To the crown of her nut brown _____ hair.

Such a win - - some elf, that I pinched my - - self

To be sure I was real - - ly there.

Chorus

And from Ban - - try Bay up to Der - - ry Quay,

And from Gal - - way to Dub - - lin _____ town,

No _____ maid I've seen like the sweet col - - leen

That I met in the Coun - - ty Down.

2. As she onward sped, I shook my head,
 And I gazed with a feeling rare.
 And I said, says I, to a passer-by,
 "Who's the maid with the nut-brown hair?"
 He smiled at me, and with pride says he,
 "That's the gem of all Ireland's crown,
 Young Rosie McCann, from the banks of the Bann.
 She's the Star of the County Down."
 (Chorus)

3. At the harvest fair, she'll be surely there.
 So, I'll dress in my Sunday clothes.
 With my shoes shined bright, and my hat just right,
 I'll win the heart of the nut-brown Rose.
 No pipe I'll smoke, no horse I'll yoke,
 And my plow will rust and brown,
 'Til a smiling bride by my own fireside
 Sits the Star of the County Down.
 (Chorus, 2x)

Swallowtail

The musical score for "Swallowtail" is written in G major (one sharp) and 6/8 time. It consists of four staves of music. The first two staves represent the first line of the melody, and the last two staves represent the second line. Chords are indicated above the notes: Em, D, Bm, and D.

The Blarney Pilgrim

Ireland

Musical score for "The Blarney Pilgrim" in G major, 6/8 time. The score consists of six staves of music. The first two staves are the melody, and the last four staves are the accompaniment. Chords are indicated above the notes: G, D, C, G, D, G, D, C, G, C, D, G, C.

the Drunken Sailor

Trad (song)

Musical score for "the Drunken Sailor" in G major, 2/4 time. The score consists of two staves of music. The first staff is the melody, and the second staff is the accompaniment. Chords are indicated above the notes: Em, D, Em, Bm, Em, Em, D, Em, Bm, Em.

The Flowers of Edinburgh

Oswald, c.1742

Musical score for "The Flowers of Edinburgh" in G major, 3/4 time. The score consists of three staves of music. The first staff is the melody, and the last two staves are the accompaniment. Chords are indicated above the notes: G, D7, G, G, C, G, D7, G, G, D7, Em, (C), G, C, G, D7, G.

The Girl I Left Behind Me

Trad. (England)

Chords for the first piece: G, C, G, D7, G, C, D7, G, G, D7, G, D7, G, Em, C, D7, G, C, D7, G.

The Girl I Left Behind Me

Trad. (England)

Chords for the second piece: D, G, D, A7, D, G, A7, D, D, A7, D, A7, D, Bm, G, A7, D, G, A7, D.

The Kesh Jig

Chords for the third piece: G, D, C, G, C, D, G, D, C, G, D, G, G, C, G, G, D, G, C, G, C, D, G.

The Massacre of Glencoe

G C G (D7) G D7
 G C G C D7 G
 G D7 G Em Am D7 G D7
 G D7 Em G7 C D7 G

The Old Grey Goose

The musical score for "The Old Grey Goose" is presented in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The first two staves form the first line, the next two the second line, and the remaining eight staves form the third line. Each staff includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a simple, folk-like style. Chords are indicated by letters (G, D, Em, Am) above the notes. The score includes repeat signs (double bar lines with dots) at the beginning of the first, third, fifth, seventh, ninth, and eleventh staves, and at the end of the second, fourth, sixth, eighth, tenth, and twelfth staves. The final measure of the twelfth staff ends with a double bar line and repeat dots.

Chords: G, D, Em, D, Am, G, Em, D, Em, Em, D, Em, D, Em, G, D, Em, G, D, G, D, Em, D, Em, G, D, Em, G, D, Em.

The Parting Glass

The musical score for "The Parting Glass" is presented in five staves. The first four staves contain the melody and accompaniment, while the fifth staff is an empty treble clef with a key signature of one sharp (F#).

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4. The accompaniment consists of chords: Em, G, D, Em, D.

The second staff continues the melody and accompaniment. The chords are: Em, G, D, Em, D, Em.

The third staff continues the melody and accompaniment. The chords are: G, Am, G.

The fourth staff continues the melody and accompaniment. The chords are: Em, G, D, Em, D, Em.

The fifth staff is an empty treble clef with a key signature of one sharp (F#).

The Water is Wide

anon. (Scotland)

The wat - er is wide, I can - not get o'er, Neith - er
 have I wings to fly. Give me a boat that can car - ry
 two, and both shall cross, my true love and I.

The water is wide, I cannot get o'er,
 Neither have I wings to fly.
 Give me a boat that can carry two,
 and both shall cross, my true love and I.

I leaned back against an oak,
 Thinking it was a mighty tree,
 But first it bent and then it broke,
 So did my love prove false to me.

I put my hand on some soft bush,
 Thinking the sweetest flower to find,
 I pricked my finger to the bone,
 And left the sweetest flower behind.

Oh, love is handsome and love is kind,
 Gay as a jewel when it's new,
 But love grows old and waxes cold,
 And fades away like morning dew.

The water is wide...

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The Wayfaring Stranger

The musical score for "The Wayfaring Stranger" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and ornaments are as follows:

- Staff 1: Em
- Staff 2: Am, Em (with a triplet of eighth notes)
- Staff 3: Em
- Staff 4: Am, C, Em
- Staff 5: C, G
- Staff 6: C, B7 (with a triplet of eighth notes)
- Staff 7: Em
- Staff 8: C, D, Em

What A Friend We Have In Jesus

Words: Joseph M. Scriven, 1855.

Music: 'untitled' Charles C. Converse, 1868. Setting: "Book of hymns and tunes", 1874.
copyright: public domain. This score is a part of the Open Hymnal Project, 2005 Revision.

1. What a Friend we have in Je - sus, all our sins and griefs to bear!
 2. Have we tri - als and temp - ta - tions? Is there trou - ble a - ny - where?
 3. Are we weak and hea - vy la - den, cum - bered with a load of care?
 4. Bless - ed Sa - vior, Thou hast pro - mised Thou wilt all our bur - dens bear

What a priv - i - lege to car - ry ev - ery - thing to God in prayer!
 We should ne - ver be dis - cour - aged; take it to the Lord in prayer.
 Pre - cious Sa - vior, still our re - fuge, take it to the Lord in prayer.
 May we ev - er, Lord, be bring - ing all to Thee in earn - est prayer.

O what peace we of - ten for - feit, O what need - less pain we bear,
 Can we find a friend so faith - ful, who will all our sor - rows share?
 Do your friends des - pise, for - sake you? Take it to the Lord in prayer!
 Soon in glo - ry bright un - cloud - ed there will be no need for prayer

All be - cause we do not ca - rry ev - ery - thing to God in prayer.
 Je - sus knows our ev - ery weak - ness; take it to the Lord in prayer.
 In His arms He'll take and shield you; you will find a so - lace there.
 Rap - ture, praise and end - less wor - ship will be our sweet por - tion there.

Whiskey in the Jar

Irish

D Bm
 As I was go - ing o - ver the far famed Ker - ry moun - tains, I
 He count - ed out his mon - ey, it made a pret - ty pen - ny, I

G D A
 met with Cap - tain Far - rell and his mo - ney he was coun - ting — I
 put it in my pock - et and I gave it to my Jen - ny, — She

D Bm
 first prod - uced my pis - tol and she then put out my rap - fer Say - ing
 sigh' - d and she swore — she ne - ver would be - tray me But the

G D
 stand and de - liv - er for you are the bold de - ceiv - er With my
 devil take the wo - men for they nev - er can be ea - sy

A D
 whack fol the dol fol the da (Clap — four times) whack fol the dah dl oh,

G D A D
 Whack fol the dah de oh There's whis - key in the jar.

Wild Mountain Thyme

Will you go Lassie go
Braes o Balquhiddy

Trad. (Scotland)

$\text{♩} = 100$

The musical score for "Wild Mountain Thyme" is written in G major and 4/4 time. It consists of three staves of music. The first staff begins with a tempo marking of quarter note = 100. The chords for the first staff are G, C, G, C, G, C, Bm, and Em. The second staff has chords C, G, C, G, C, G, C, and G. The third staff has chords C, Bm, Em, C, G, C, G, C, and G.

Wondrous Love or Captain Kidd

arr. William R Ward

The musical score for "Wondrous Love or Captain Kidd" is written in G major and 3/2 time. It consists of four staves of music. The chords for the first staff are Am, Em, Bm, Em, G, Am, Em, Bm, and C. The second staff has chords Em, Bm, Em, D, G, Am, D, Am, Bm, C, Bm7, C, and G. The third staff has chords Am, D, Em, D, G, Am, D, Am, Em, Bm, Em, and G. The fourth staff has chords Am, Em, Bm, C, Em, Bm, Em, D, G, Am, and D.

What wondrous love is this, oh my soul, oh my soul,
 What wondrous love is this, oh my soul,
 What wondrous love is this that caused the Lord of bliss
 To bear the dreadful curse for my soul for my soul,
 To bear the dreadful curse for my soul.

Wondrous Love or Captain Kidd

arr. William R Ward

$\text{♩} = 140$

Dm Am Em Am C Dm Am Em F

Am Em Am G C Dm G Dm Em F Em7 F C

Dm G Am G C Dm G Dm Am Em Am C

Dm Am Em F Am Em Am G C Dm G

What wondrous love is this, oh my soul, oh my soul,
 What wondrous love is this, oh my soul,
 What wondrous love is this that caused the Lord of bliss
 To bear the dreadful curse for my soul for my soul,
 To bear the dreadful curse for my soul.

Yankee doodle

Richard Shuckburgh?

D D D D A7

D G A7 D

G G D D

G G D A7 D

D D D D A7

D G A7 D

Ye Banks and Braes of Bonnie Doon

*Tune: Trad Scotland**Words: Robert Burns*

Musical score for "Ye Banks and Braes of Bonnie Doon" in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with a treble clef. The second staff continues the melody. The third staff continues the melody. Chord symbols are placed above the notes: G, D7, G, D7, G, C, 1 Am, D7, 2 D7, G, G, Em, Am, D7, G, D7, G, D7, G, C, D7, G.