

nanaïmo

IRISH music

sessions

TUNEBOOK 2.1



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JIGS

SMASH THE WINDOWS

♩. = 120

D G A G D G A

5 D G A G A 1. D 2. D

10 D A

14 D A D

18 D A

22 D A D G D A D

HASTE TO THE WEDDING

$\text{♩} = 120$

D G D G A

5 D G A D

9 D G D G A

14 D G A D

THE HUMOURS OF GLENDART

$\text{♩} = 120$

D A

6 D G D

10 Bm G Bm A

15 Bm G A D

LARK IN THE MORNING

$\text{♩} = 120$
D

The musical score for "Lark in the Morning" is written in D major (two sharps) and 6/8 time. The tempo is marked as quarter note = 120. The melody is a single line in the treble clef, with chordal accompaniment indicated by letters D, G, and A above the staff. The piece consists of 29 measures, organized into eight measures per staff. The first measure of each staff begins with a repeat sign. The key signature has two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots in the final measure of the eighth staff.

5 D G D G

9 D G D G

13 D G A G

17 D G

21 D G

25 D G

29 D G A G

OUT ON THE OCEAN

$\text{♩} = 120$

G Em C D

6 G Em C D G

10 C Am D Em D

15 G Em C D G

The musical score for 'Out on the Ocean' is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked as quarter note = 120. The score consists of four staves of music. The first staff begins with a repeat sign and contains four measures with chords G, Em, C, and D. The second staff starts at measure 6 and contains five measures with chords G, Em, C, D, and G. The third staff starts at measure 10 and contains five measures with chords C, Am, D, Em, and D. The fourth staff starts at measure 15 and contains five measures with chords G, Em, C, D, and G, ending with a double bar line.

THE SWALLOWTAIL

$\text{♩} = 120$

Em D

5 Em D Em

9 Em D

13 Em D Em

The musical score for 'The Swallowtail' is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The tempo is marked as quarter note = 120. The score consists of four staves of music. The first staff begins with a repeat sign and contains four measures with chords Em and D. The second staff starts at measure 5 and contains five measures with chords Em, D, and Em. The third staff starts at measure 9 and contains five measures with chords Em and D. The fourth staff starts at measure 13 and contains five measures with chords Em, D, and Em, ending with a double bar line.

MORRISON'S JIG

♩. = 120

Em

D

Em

D



5

Em

D

C

D



9

Em

D



13

Em

D

C

D



17

Em

D



21

C

D

Em

D

C

D



TRIPPING UP THE STAIRS

$\text{♩} = 120$

D G D A D A

6 D G D A D

10 Bm A

14 Bm A D

THE CONNAUGHTMAN'S RAMBLES

$\text{♩} = 120$

D G

5 D G A A

10 Bm A

14 Bm G A A

MY DARLING ASLEEP

♩. = 120

D G D G
 5 D G D A D
 9 D G A D G A
 13 D G D A D

The musical score for 'MY DARLING ASLEEP' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as ♩. = 120. The piece consists of four staves of music. The first staff begins with a repeat sign. The second staff ends with a repeat sign. The third and fourth staves also contain repeat signs. Chord symbols are placed above the notes: D, G, D, G on the first staff; D, G, D, A, D on the second; D, G, A, D, G, A on the third; and D, G, D, A, D on the fourth.

THE LILTING BANSHEE

♩. = 120

Am G Em G
 5 Am G Em 1. Am 2. Am
 10 Am G Em D
 14 Am G Em 1. Em 2. Am

The musical score for 'THE LILTING BANSHEE' is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked as ♩. = 120. The piece consists of four staves of music. The first staff begins with a repeat sign. The second staff has a first and second ending bracketed. The third staff also has a first and second ending bracketed. The fourth staff has a first and second ending bracketed. Chord symbols are placed above the notes: Am, G, Em, G on the first staff; Am, G, Em, Am, Am on the second; Am, G, Em, D on the third; and Am, G, Em, Em, Am on the fourth.

THE IRISH WASHERWOMAN

♩. = 120

G D

5 G C D G

9 G D

13 C G C G C D G

THE KESH JIG

♩. = 120

G D C D

5 G D C D G

9 G C G D

13 G C Am D G

SLIP JIGS

ANOTHER JIG WILL DO

♩. = 120



THE CATERPILLAR

♩. = 120



THE BUTTERFLY

 $\text{♩} = 120$

Em D Em D Em D C D

5 Em D Em C D

9 Em D Em D

SLIDE JIGS

KINGS OF KERRY

$\text{♩} = 120$

G C G C G D

4 G C G C D G

6 G C G Em D

9 G C G C D G

$\text{♩} = 120$ THE ROAD TO LISDOONVARNVA

Em D

3 Em D Em

5 Em D A Bm

7 Em D A Em



POLKAS

♩ = 130

BRITCHES FULL OF STITCHES

Chords: G C G D

5 G C G D

9 G C G D

13 G C G D

♩ = 130

BALLYDESMOND #3(SHOETHE DONKEY)

Chords: G C D G

5 G C D G

9 Am D

13 Am C D

MAGGIE IN THE WOODS

♩ = 130
G

Sheet music for "MAGGIE IN THE WOODS" in G major, 2/4 time, tempo 130. The music is written in treble clef with a key signature of one sharp (F#). The melody is accompanied by chords: G, C, G, D, G, C, G, D, G, Em, C, G, D, G, Em, C, G, D, G. The piece ends with a double bar line and repeat dots.

5

9

13

3

JOHN RYAN'S

♩ = 130
G

Sheet music for "JOHN RYAN'S" in G major, 2/4 time, tempo 130. The music is written in treble clef with a key signature of one sharp (F#). The melody is accompanied by chords: G, D, G, D, A, G, D, A, D, Bm, G, D, A, D. The piece ends with a double bar line and repeat dots.

5

9

13

I'LL TELL ME MA



1. I'll tell me ma, when I go home, the boys won't leave the girls a-lone
 2. Albert Moon-ey says he loves her al the boys are fight-ing for her knock
 3. And out she comes as white as snow ring on - her fin gers bells on her toes
 4. Let the wind and the rain and the hail blow high and the snow come travel - in through the sky
 5. And when she gets a lad of her own she won't tell her ma when she gets home



pulled my hair, and stole my comb but that's al - right. til I go home
 at the door they're ringing the bell say Hello my true love are you well?
 Ol Jenny Murr - ay says she'll die if she doesn't get the fellow with the rov - ing eye
 She's as sweet as ap - ple pie she'll get her own right by and by
 let them all come as they will it's AL - bert Moon - ey she loves still



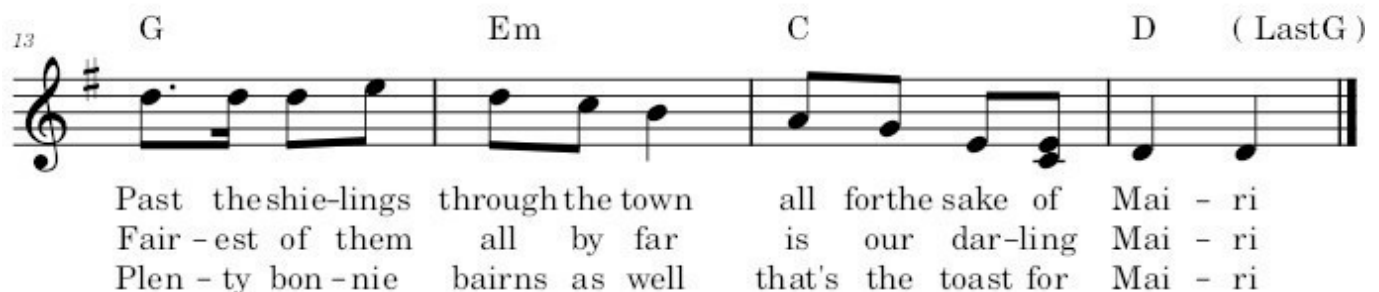
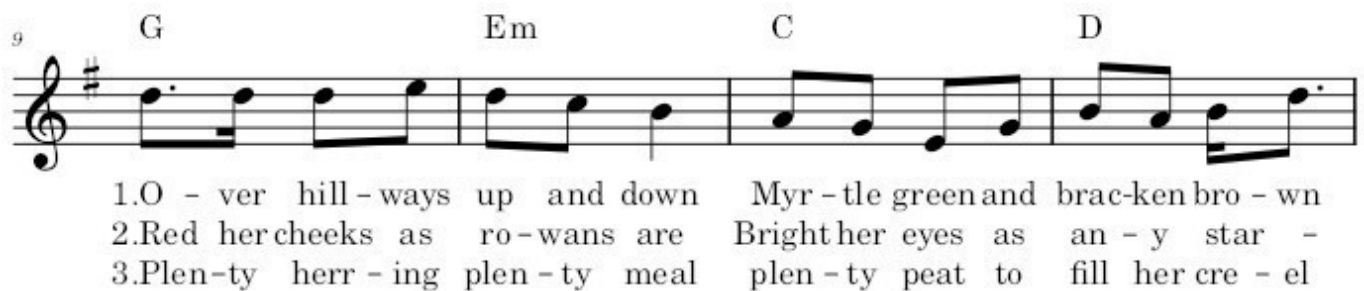
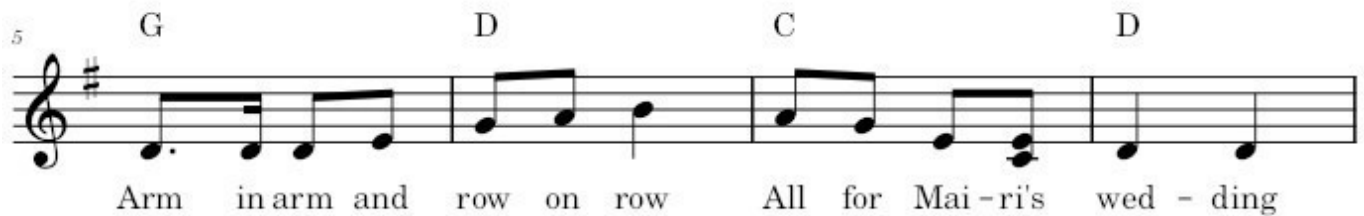
She is hand - some, she is pre - tty She's the bell of Bel - fast ci - ty



She is court - ing on two three please, won't you tell me who is she

MAIRI'S WEDDING

$\text{♩} = 130$



MUSSELS IN THE CORNER

♩ = 130
D

A

5 D A D

9 D A G A

13 D A G A D

The musical score for 'MUSSELS IN THE CORNER' is written in treble clef, D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff starts with a repeat sign and contains the notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The second staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The third staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The fourth staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chord symbols D, A, and G are placed above the staves at various points.

THE KERRY/PEG RYAN'S/EGAN'S POLKA

♩ = 130
D

G

A

5 D G A D

9 D Em G A

13 D Em G A D

The musical score for 'THE KERRY/PEG RYAN'S/EGAN'S POLKA' is written in treble clef, D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff starts with a repeat sign and contains the notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The second staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The third staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The fourth staff continues with D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chord symbols D, G, A, and Em are placed above the staves at various points.

THE RAKES OF MALLOW

♩ = 130

G D

5 G Am D G

9 G D

13 G Am D G

The musical score for 'THE RAKES OF MALLOW' is written in treble clef, key of D major (indicated by two sharps), and 2/4 time. The tempo is marked as 130 beats per minute. The score consists of four staves of music. The first staff begins with a repeat sign and contains four measures. The second staff starts at measure 5 and contains four measures, ending with a double bar line and repeat dots. The third staff starts at measure 9 and contains four measures. The fourth staff starts at measure 13 and contains four measures, ending with a double bar line and repeat dots. Chord symbols G, D, Am, and G are placed above the notes in the first three staves, and G, Am, D, and G are placed above the notes in the fourth staff.

DENIS MURPHY'S

♩ = 130

D G A

5 D G A D

9 D G D G A

13 D G A D

The musical score for 'DENIS MURPHY'S' is written in treble clef, key of D major (indicated by two sharps), and 2/4 time. The tempo is marked as 130 beats per minute. The score consists of four staves of music. The first staff begins with a repeat sign and contains four measures. The second staff starts at measure 5 and contains four measures, ending with a double bar line and repeat dots. The third staff starts at measure 9 and contains four measures. The fourth staff starts at measure 13 and contains four measures, ending with a double bar line and repeat dots. Chord symbols D, G, and A are placed above the notes in the first three staves, and D, G, A, and D are placed above the notes in the fourth staff.

REELS

$\text{♩} = 110$
D

THE MAID BEHIND THE BAR

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

THE GLASS OF BEER

$\text{♩} = 110$

Chords: Em, D, Em, G, D, Em, D, Em, G, D, C, D, C, Am, C, D, C, Am

DROWSY MAGGIE

 $\text{♩} = 110$

Em D Em D

5 Em D Em D

9 D A D D A G A

13 D A D D A G D Em

CASTLE KELLY

♩ = 110

Am Em Am Em Dm Am

5 Am Em Am Dm Em Am

9 Am Em Am Em Am Em Dm Am

13 Am Em Am Em Am Dm Em Am

STAN ROGERS

♩ = 110

G Em C D

6 G Em C D G

10 G Em C D

15 G Em C D G

SAINT ANNE'S REEL

♩ = 110

SAINT ANNE'S REEL

D G D

6 D G A D

10 D Em A D

15 D Em A D

THE MOUNTAIN ROAD

♩ = 110
D

Musical score for "THE MOUNTAIN ROAD" in D major, 3/2 time, tempo 110. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The melody is written in eighth notes. Above the staff, the chords D, A, D, G, and A are indicated. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13'. The piece ends with a double bar line.

COOLEY'S

♩ = 110

Musical score for "COOLEY'S" in D major, 3/2 time, tempo 110. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The melody is written in eighth notes. Above the staff, the chords Em and D are indicated. The second staff begins with a measure rest labeled '6'. The third staff begins with a measure rest labeled '10'. The fourth staff begins with a measure rest labeled '15'. The piece ends with a double bar line.

WHISKEY BEFORE BREAKFAST

 $\text{♩} = 110$
D

G D A



5 D G D A D



9 D Em A



13 D A G D G D A D



HORNPIPES

THE BOYS OF BLUEHILL

$\text{♩} = 80$

D G A D A D G

6 D G A D A D

10 D G A D A D G

15 D G A D A D

This musical score is for a hornpipe in 2/4 time, marked at 80 beats per minute. It is written in the key of D major (two sharps). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' below the staff. The piece is divided into four measures, each containing a repeat sign. The notes are: Measure 1 (D, G, A, D), Measure 2 (A, D, G, A), Measure 3 (D, G, A, D), and Measure 4 (A, D, G, A). The key signature is D major.

$\text{♩} = 80$ THE DEVIL'S DREAM

A Bm

6 A Bm E A

10 A Bm

15 A Bm E

1. A 2. A

This musical score is for a hornpipe in 2/4 time, marked at 80 beats per minute. It is written in the key of D major (two sharps). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' below the staff. The piece is divided into four measures, each containing a repeat sign. The notes are: Measure 1 (A, Bm), Measure 2 (A, Bm), Measure 3 (E, A), and Measure 4 (A, Bm). The key signature is D major.

THE HARVEST HOME

$\text{♩} = 80$

D A

6 D A D

10 A A7

15 D A D

The musical score for 'THE HARVEST HOME' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as quarter note = 80. The piece consists of four staves of music. The first staff begins with a repeat sign and contains eighth-note patterns. Chords D and A are indicated above the first two measures. The second staff continues the eighth-note patterns, with chords D, A, and D indicated. The third staff also continues the patterns, with chords A and A7 indicated, and includes triplet markings (3) over the final two measures. The fourth staff concludes the piece with eighth-note patterns and chords D, A, and D indicated.

OFF TO CALIFORNIA

$\text{♩} = 80$

G D G C G Em C D

6 G D G C G C D 3 G

10 Em D Em G Em C D


15 G D G C G Em C 3 D G

The musical score for 'OFF TO CALIFORNIA' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as quarter note = 80. The piece consists of four staves of music. The first staff begins with a repeat sign and contains eighth-note patterns. Chords G, D, G, C, G, Em, C, and D are indicated above the measures. The second staff continues the patterns, with chords G, D, G, C, G, C, D, and G indicated, and includes a triplet marking (3) over the final measure. The third staff continues the patterns, with chords Em, D, Em, G, Em, C, and D indicated, and includes a triplet marking (3) over the first measure. The fourth staff concludes the piece with eighth-note patterns and chords G, D, G, C, G, Em, C, and G indicated, and includes a triplet marking (3) over the final measure.

WALTZES


LOG DRIVER'S WALTZ

$\text{♩} = 140$ G C




1.If you ask an - y girl from the par - ish a - round what
 2.When the drive's near - ly over I like to go down and
 3.To - please both my parents I - 've had to give way and
 4.Now I've had my chan - es with - all sorts of men but

6 D D7 G G




pleas - es her most from her head to her toes She'll say I'm not
 watch all the lads as they work on the river I know that come
 dance with the doc - tors and merch - ants and lawyers Their man - ners are
 none are so fine as my lad on the river So when the drive's

11 C D




sure that it's busi - ness of yours but I do like to waltz with a
 evening they'll - be in the town and we all like to waltz with the
 fine but their feet are all clay and there's none with the style of my
 over if he asks me a - gain I - think I will marr - y my

16 G D G C G




log driv - er for he goes Birl - ing down and down white wa - ter and that's where the
 log driv - er
 log driv - er
 log - driv - er

23 D G C



log driv - er learns to step light - ly yes birl - ing down and down white wa - ter the

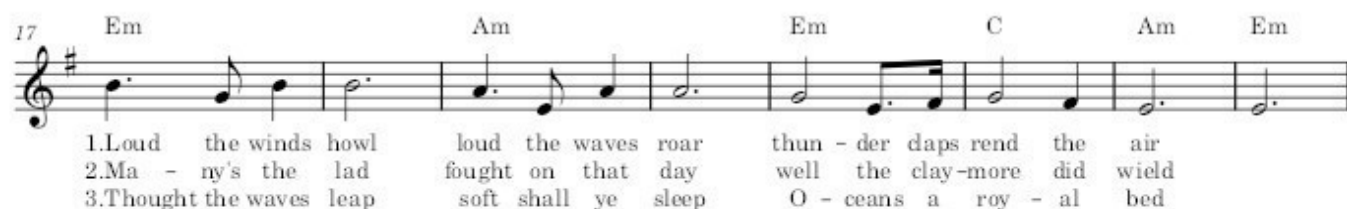
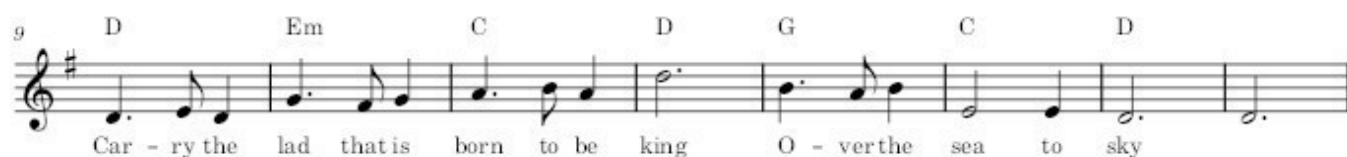
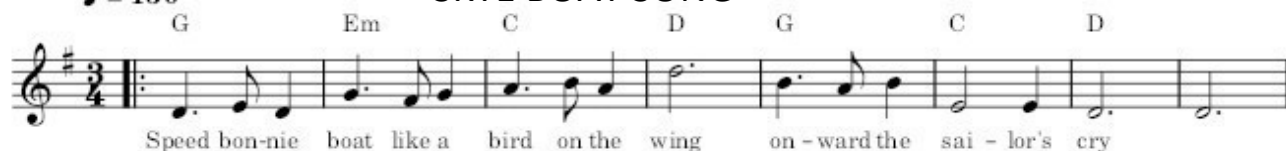
30 G D



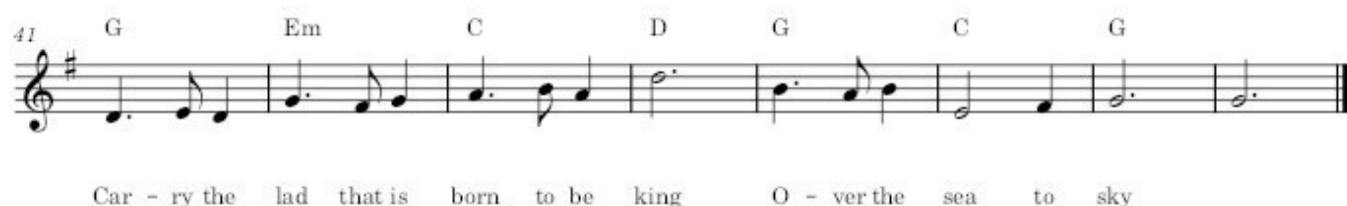
log driv - er's waltz pleas - es girls com - plete

♩ = 130

SKYE BOAT SONG



Last time only



THE SOUTH WIND

$\text{♩} = 110$

G D C

1. So-uth wi - nd of - the gen - tle rain, y ou ba - nish
2. Fr-om sou - th I co - me with vel - vet breeze, m-y wo - rd all
3. M - y Con - n-aught fa - med for wine and play s-o ga - y so

7 D G G D

win - ter - wea - ther; Br-ing sal - mon - to - the - streams a -
na - ture bless - es; I - me - lt the snow and I strew the
loy - al and loving here is my fond wi - sh I send to -

13 C D G Em

gain t-he be - es a mong the hea - ther. I f north ward
leaves wi-th flow - ersand so - ft ca - ress - es; and I'll he - lp you
day bo-rne on - the wind in it's moving Th - ese Mun - ster

19 C D G Em C D

no - w you mean to blow as you rus-tle so - ft a - bo - ve me, go d
to - dis - pel your woes with jo - y I'll ta - keyour gre - e - ting a - nd
folk, they are good and kind right roy - a lly th - ey tre - at me bu-tthis

26 Em C D G Em D G

sp - eed be wi - th you as you go with/a ki - ss for tho-se who love
be - ar it t - o your loved May - o u - p - on my wi-ngs so flee -
la - nd I glad - ly leave be - hind for your Conn-aught pip-es to greet

33

me
ting
me

ARRAN BOAT SONG

♩ = 90

Em D Em D Em

9 Em G D Em G C

17 Em G D Em D Em

SAR OF THE COUNTY DOWN



1. Ne - ar Ban-bridgedown in the Coun-ty down one - morn - ing last Ju - ly From a
 2. As she on - ward sped sure I shook me head and I looked with a fee-ling rare and I
 3. She'd - soft brown eyes and a look so shy and a smile like a rose in June and you
 4. At the Har - vest fair she'll be sure - ly there so I'll dress in me sun-day clothes with my



bothr in green came a sweet cai - lin and she - smiled as she passed me by
 says, says I, to a pass - er by, "Who's the maid with the nut - brown hair?"
 held each note from her Au - burn throat as she lil - ted la - ment - ing tunes
 shoes sined bright and my hat cocked right for a smile from the nut brown rose



She looked so sweet from her two bare feet to the sheen of her nut brown hair such a
 He looked at me and he said to me "That's the gem of old Ire - land's crown Yo - ung
 at the Pat - tern dance you - d be en - tranced as she skipped through a jig or reel when her
 No pipe I'll smoke n - o horse I'll yoke 'til my plough turns a rust coloured brown and a



coax - ing elf sure I shook my - self for to see I was re - ally there
 Ro - sie McCann from the banks of the Bann she's the Star of the Coun - ty Down
 eyes she'd roll and she'd lift your soul and you're heart she would like - ly steal
 smi - ling bride by my own fire - side sits the Star of the Coun - ty Down



From Ban - try Bay up to De - rry Quay fr - om Gal - way to Dub - lin town N - o



maid I've seen like the fair cai - lin that I met in the Coun - ty Down

THE FOGGY DEW

Em C Am D Em D

1. As - Down the - glen one - eas - ter morn to a ci - ty - fair rode
 2. Right - proud - ly - high ov - er Dub - lin town they - hu - ng out the flag of
 3. Oh the night fel - l black and the ri - fle's crack ma - de per - fid - i - ous Al - bion
 4. Twas Bri - tan - i - a bade o - ur wild geese go that small na - tion - s might be
 5. But the Br - ve - st fell, and the re - quim bell ra - ng mo - urn fu - ly and
 6. th - en back - through that glen I - rode a - gain and my he - art wi - th grief was

5 Em Em C Am D Em D

I There - Arm - moure - d lines of - march - ing men in - squa - drons - pass me
 war Twas - Be - tter - to die 'neath an I - rish sky than at Su - v - la or Sud el
 reel mid the lead - ed - rail se - ven tongues of flame di - d sh - ine o're the lines of
 free The - ir lone - ly - graves are by Suv - la's waves on the Sho - re of the great North
 clear For - those who - died th - at Eas - ter - tide in the Spr - ing ti - me of the
 sore Fo - r I part - ed then wi - th val - iant men who - m I - ver - ne - ver shall see

9 Em G C D Em D

by no pipe did hum no - batt - le drum di - d sound it - 's loud - tat -
 Bar and from the plains of - Roy - al Meath Str - ong men cam - e hur - ry in - g -
 steel by each sh - ning blade a prayer was said that - to Ir - e - land her sons be
 Sea But had they died by - Pier - ce's side or - fought wi - th Ca - thal
 year the world did gaze in - deep a - mze at those fear - less - me - n an - d
 more and back to and fro in dreams ill go and I'll kneel an - d pr - ay fo - r

13 C Em C Am D Em D

too but the Ang - e - lus bells O'er the Lif - fey's swell Rang - ou - t in the Fog - gy
 through While Bri - tan - i - a's sons with their long range guns Sail - ed in - from the Fog - gy
 true when the mor - ning - broke still the war flag shook out it's fo - ld on the Fog - gy
 Bruagh The - ir graves we would keep where the Fen - ian's sleep 'neath the shr - oud of the Fog - gy
 true who - bore th - e fight o - f free - dom's light mi - ght sh - ine through the Fog - gy
 you o - h sla - ver - y fled o - h glor - ious dead when you fe - ll in the Fog - gy

17 Em

dew.
 dew.
 dew.
 dew.
 dew.
 dew.

WILD MOUNTAIN THYME IN D MAJOR

D G D G
 Oh, the sum - mer time is com - ing, and the trees are sweet - ly
 build my love - a bower, 'round yon clear and crys - tal
 true love she won't come, I will sure - ly find a -

4 D G D Bm Em
 bloom-ing, and the wild moun - tain thyme grows a - round the bloo - ming
 foun-tain, and a - round/it I will pile all the flow - ers of the
 noth - er, to pull wild moun - tain thyme sll a - round the bloo - ming

8 G D G D G D
 heath - er, will ye go - lassie, go, and we'll all go to - ge - ther, to pull
 moun-tain,
 heath - er,

13 G D Bm Em G D G
 wild moun-tain thyme, all a - round the bloom-ing heath - er -, will ye go - lassie,

18 D
 go? I will
 If my

WILD MOUNTAIN THYME IN G MAJOR

G C G C

Oh, the sum-mer time is com-ing, and the trees are sweet-ly
build my love - a bower, 'round yon clear and crys-tal
true love she won't come, I will sure-ly find a-

4 G C G Em Am

bloom-ing, and the wild moun-tain thyme grows a-round the bloo-ming
foun-tain, and a-round/it I will pile all the flow-ers of the
noth-er, to pull wild moun-tain thyme sll a-round the bloo-ming

8 C G C G C G

heath-er, will ye go-las-sie, go, and we'll all go to-ge-ther, to pull
heath-er, moun-tain, heath-er,

13 C G Em Am C G C

wild moun-tain thyme, all a-round the bloom-ing heath-er-, will ye go-las-sie,

18 G

go? I will
If my

LYRICS

LEAVE HER JOHHNY

VERSE 1

I thought I heard the old man say,

Leave her johnny, leave her,

Tomorrow ye will get your pay,

And it's time for us to leave her.

CHORUS

Leave her johnny, leave her,

Oh leave her johnny, leave her,

**For the voyage is long and the winds don't
blow,**

And it's time for us to leave her

VERSE 2

Oh the wind was foul and the sea ran high,

Leave her johnny, leave her,

She shipped it green and none went by,

And it's time for us to leave her.

CHORUS

VERSE 3

I hate to sail on this rotten tub,

Leave her johnny, leave her,

No grog allowed and rotten grub,

And it's time for us to leave her

CHORUS

VERSE 4

We swear by rote for want of more,

Leave her johnny, leave her,

But now we're through so we'll go on shore,

And it's time for us to leave her.

CHORUS X2

LUKEY'S BOAT

Well oh, Lukey's boat is painted green,

Aha me boys,

Lukey's boat is painted green,

She's the prettiest boat you've ever seen,

Aha me boys a riddle aye day.

Well oh, Lukey's boat's got a fine fore cuddy

Aha me boys,

Lukey's boats' got a fine fore cuddy,

And every seam is chinked with putty,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

Well I says Lukey the blinds are down,

Aha me boys,

I says Lukey the blinds are down,

Me wife is dead and she's underground,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

Well I says Lukey I don't care,

Aha me boys,

I says Lukey I don't care,

I'll get me another in the spring of the year,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

Oh Lukey's rolling out his grub,

Aha me boys,

Lukey's rolling out his grub,

One split pea in a ten pound tub,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

Well Lukey's boats got high topped sails,

Aha me boys,

Lukey's boat's got high topped sails,

The sheet was planched with copper nails,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

Lukey's boat is painted green,

Aha me boys,

Lukey's boat is painted green,

It's the prettiest boat that you've ever seen,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day,

Aha me boys a riddle aye day.

RANDY DANDY OH

VERSE 1:

Now we are ready to sail for the horn,

Way, hey, roll and go,

Our boots and our clothes boys are all in the pawn,

To be rollicking randy dandy oh.

CHORUS:

Heave a pawl, oh heave away,

Way, hey, roll and go,

The anchor's on board and the cables all stored,

To be rollicking randy dandy oh.

VERSE 2

Soon we'll be warping her out through the locks,

Way, hey, roll and go,

Where the pretty young girls all come down in flocks,

To be rollicking randy dandy oh.

CHORUS

VERSE3:

Come breast the bars bullies, heave her away,

Way, hey, roll and go,

Soon we'll be rolling her down through the bay,

To be rollicking randy dandy oh.

CHORUS

VERSE 4:

We're outward bound for Vallipo Bay,

Way, hey, roll and go,

Get cracking me lads, 'tis a hell of a way,

To be rollicking randy dandy oh.

CHORUS X 2

ROLL THE OLD CHARIOT

VERSE 1:

Oh we'd be alright if the wind was in our sails,

Oh we'd be alright if the wind was in our sails,

Oh we'd be alright if the wind was in our sails,

And we'll all hang on behind.

CHORUS:

And we'll roll the old chariot along,

we'll roll the old chariot along,

we'll roll the old chariot along,

And we'll all hang on behind.

VERSE 2:

Oh we'd be alright if we make it round the horn,

we'd be alright if we make it round the horn,

we'd be alright if we make it round the horn,

And we'll all hang on behind.

CHORUS

VERSE 3:

Well, a nice watch below wouldn't do us any harm,

a nice watch below wouldn't do us any harm,

a nice watch below wouldn't do us any harm,

And we'll all hang on behind.

CHORUS

VERSE 4:

Well, a drop of Nelson's blood wouldn't do us any harm,

a drop of Nelson's blood wouldn't do us any harm,

a drop of Nelson's blood wouldn't do us any harm,

And we'll all hang on behind.

CHORUS

VERSE 5:

Well, a night on the town wouldn't do us any harm,

a night on the town wouldn't do us any harm,

a night on the town wouldn't do us any harm,

And we'll all hang on behind.

CHORUS X 2

THE WELLERMAN

VERSE 1

There once was a ship that put to sea,
And the name of the ship was the Billy of Tea,
The winds blew hard, her bow dipped down,
O blow me bully boys blow.

CHORUS:

**Soon may the Wellerman come,
To bring us sugar and tea and rum,
One day when the tonguin' is done,
We'll take our leave and go.**

VERSE 2:

She'd not been two weeks from shore,
When down on her a right whale bore,
The captain called on hands and swore,
He'd take that whale in tow.

CHORUS

VERSE 3:

Before the boat had hit the water,
The whale's tail came up and caught her,
All hands to the side, harpooned and fought
her,
When she dived down below.

CHORUS

VERSE 4:

No line was cut, no whale was freed,
The Captain's mind was not on greed,
But he belonged to the whaleman's creed,
He took the ship in tow.

CHORUS

VERSE 5:

For forty days or even more,
The line went slack then tight once more,
All boats were lost, there were only four,
But still that whale did go.

CHORUS:

VERSE 6:

As far as I've heard, the fight's still on,
The line's not cut, and the whale's not gone,
The Wellerman makes his regular call,
To encourage Captain, crew, and all.

CHORUS X 2

BARRETT'S PRIVATEERS

Oh the year was 1778,

How I wish I was in Sherbrooke now,

A letter of marque came from the king,

To the scummiest vessel I've ever seen,

CHORUS:

God damn them all!

I was told we'd cruise the seas for,

American gold we'd fire no guns, shed no tears,

I'm a broken man on a Halifax pier,

The last of Barrett's privateers.

Oh, Elcid Barrett cried the town,

How I wish I was in Sherbrooke now,

For twenty brave men all fishermen who,

Would make for him the Antelope's crew

CHORUS

The Antelope sloop was a sickening sight,

How I wish I was in Sherbrooke now,

She'd a list to the port and her sails in rags,

And the cook in the scuppers with the staggers and jags,

CHORUS

On the King's birthday we put to sea,

How I wish I was in Sherbrooke now,

We were 91 days to Montego Bay,

Pumping like madmen all the way

CHORUS

On the 96th day we sailed again,

How I wish I was in Sherbrooke now,

When a bloody great Yankee hove in sight,

With our cracked four pounders we made to fight,

CHORUS

The Yankee lay low down with gold,

How I wish I was in Sherbrooke now,

She was broad and fat and loose in the stays,

But to catch her took the Antelope two whole days,

CHORUS

Then at length we stood two cables away,

How I wish I was in Sherbrooke now,

Our cracked four pounders made an awful din,

But with one fat ball the Yank stove us in,

CHORUS

The Antelope shook and pitched on her side,

How I wish I was in Sherbrooke now,

Barrett was smashed like a bowl of eggs,

And the main trunk carried off both me legs,

CHORUS

So here I lay in my twenty-third year,

How I wish I was in Sherbrooke now,

It's been 6 years since we sailed away,

And I just made Halifax yesterday,

CHORUS X2

HOT ASPHALT

Good evening, all my jolly lads, I'm glad to find you well,

If you'll gather all around me, now, the story I will tell,

For I've got a situation and begorrah and begob,

I can whisper all the weekly wage of nineteen bob,

'Tis twelve months come October since I left me native home,

After helping them Killarney boys to bring the harvest down,

But now I wear the gansey and around me waist a belt,

I'm the gaffer of the squad that makes the Hot asphalt.

CHORUS:

Well, we laid it in the hollows and we laid it in the flat,

And if it doesn't last forever, sure I'll swear I'll eat me hat,

Well, I've wandered up and down the world and sure I never felt,

Any surface that was equal to the hot asphalt.

The night a copper comes, and he says to me McGuire,

Would you kindly let me light me pipe down at your boiler fire?

And he planks himself right down in front, with hobnails up, 'til late

And says I, me decent man you'd better go and find your bait.

He ups and yells, I'm down on you, I'm up to all yer pranks,

Don't I know you for a traitor from the Tipperary ranks?

Boys, I hit straight from the shoulder and I gave him such a belt,

That I knocked him into the boiler full of hot asphalt.

CHORUS

We quickly dragged him out again and we threw him in the tub,

And with soap and warm water we began to rub and scrub,

But devil the thing, it hardened and it turned him hard as stone,

And with every rub, sure you could hear the copper groan.

I'm thinking says O'Reilly, that he's lookin like old Nick,

And burn me if I am not inclined to claim him with me pick,

Now, says I, it would be easier to boil him 'til he melts,

And to stir him nice and easy in the hot asphalt.

CHORUS

You may talk about your sailor lads, ballad singers and the rest,

Your shoemakers and your tailors but we please the ladies best,

The only ones who know the way their flinty hearts to melt,

Are the lads around the boiler making hot asphalt,

With rubbing and with scrubbing, sure I caught me death of cold,

For scientific purposes, me body it was sold,

In the Kelvin Grove museum, I'm hangin in me pelt,

As a monument to the Irish, making hot asphalt

CHORUS

IRISH PUB SONG

Well you walk into a city street, you could be
in Peru,

And you hear a distant calling and you know
it's meant for you,

And you drop what you were doing and you
join the merry mob,

And before you know just where you are,
you're in an Irish pub.

CHORUS:

They've got one in Honolulu, they've got one
in Moscow too,

They got four of them in Sydney and a couple
in Kathmandu,

So, whether you sing or pull a pint, you'll
always have a job,

'cause wherever you go around the world
you'll find an Irish Pub.

Now the design is fairly simple, and it usually
works the same,

You'll have "Razor Houghton" scoring in the
Ireland England game,

And you know your in an Irish pub the minute
you're in the door,

for a couple of boys with bodhrans will be
murderin Christy Morre.

CHORUS

Now the owner is Norwegian, and the
manager comes from Cork,

And the lad that's holding up the bar says
"Only eejits work."

He was born and bred in Bolton but his
mammy's from Kildare,

And he's going to make his fortune soon and
move to County Clare.

CHORUS

Now it's time for me to go, I have to catch a
train,

So I'll leave ye sitting at the bar and face the
wind and rain,

For I'll have that pint you owe me, like I'm not
gone on the dry,

When we meet next week in Frankfurt, or in
the field of Athenry

CHORUS X2

BLACK VELVET BAND

In a neat little town they call Belfast,
 Apprentice in trade I was bound,
 And many's an hour of sweet happiness,
 I spent in that neat little town.
 'til sad misfortune befell me,
 Which caused me to stray from the land
 Far away from my friends and relations,
 To follow the black velvet band.

CHORUS:

Her eyes they shone like diamonds,
 You'd think her the queen of the land,
 And her hair hung over her shoulders,
 Tied up with a black velvet band.

I took a stroll down Broadway,
 Meaning not long for to stay
 When who I should meet but this pretty fair
 maid,
 Came a traipsing along the highway.
 She was both fair and handsome,
 Her neck it was just like a swan's,
 And her hair is hung over her shoulders,
 Tied up with a black velvet band.

CHORUS

I took a stroll with this pretty fair maid,
 And the gentleman passing us by
 Well, I knew she meant the doing of him,
 By the look in her roguish black eye
 A gold watch she took from his pocket,
 And placed it right into my hand,
 And the very first thing I said was,
 Bad luck to the black velvet band

CHORUS

Before the judge and jury
 Next morning I had to appear,
 And the judge he said to me "young man,
 Your case is proven clear."
 We'll give you seven years penal servitude,
 You're going to Van Diemon's land
 Far away from your friends and relations
 Betrayed by the black velvet band.

CHORUS X2

THE KITTYPAN

There once was a cat with a hungry belly,
The name of the cat was Whiskers Jelly,
His throat was dry and his bowl was bare,
Meow me furry cats meow.

CHORUS

Soon may the kittyman come,
With birds and mice and some tasty numms,
One day when the critters come,
We'll eat 'til our bellies are full.

Well Jelly got his boys and gathered round,
They scattered seeds from a sack they found,
In hopes the seeds they spread on the
ground,
Would bring small critters about.

CHORUS

Well, the gang was bored, and morale had
dipped,
'til one of the seeds grew green catnip,
They sniffed and they snacked, and they all
got ripped,
They all had a meow that night.

CHORUS

Well, their heads were hung when the morn
was nigh,
the nip was strong, and they all got high,
their bellies were shrunk and their bowls still
dry,
oh, bring us some mice today.

CHORUS X2

MAID ON THE SHORE

There is a young maiden she lives all alone,

She lives all alone on the shore-o,

There's nothin she can find to comfort her
mind,

But to roam all alone on the shore shore
shore,

But to roam all alone on the shore

Twass of the young captain who sailed the sea,

Let the wind blow high blow low

"I will die, I will die" the young captain did cry,

If I don't have that maid on the shore shore
shore,

If I don't have that maid on the shore

Well I have lots of silver I have lots of gold,

I have lots of costly ware-o

I'll divide I'll divide with my jolly ships crew

If they row me that maid on the shore shore
shore,

If they row me that maid on the shore

After much persuasion they got her aboard,

Let the wind blow high blow low

They replaced her away in his cabin below,

Here's adieu to all sorrow and care care care,

Here's adieu to all sorrow and care

They replaced her away in his cabin below

Let the wind blow high blow low

She's so pretty and neat she's so sweet and
complete

She sung captain and sailors to sleep sleep
sleep

She sung captain and sailors to sleep

Then she robbed him o' silver she robbed him
o' gold

She robbed him o' costly ware-o

Then took his broadsword instead of an oar

And paddled her way to the shore shore shore

And paddled her way to the shore

Well me men must be crazy me men must be
mad,

Me men must be deep in despair-o

For to let you away from my cabin so gay

And to paddle your way to the shore shore
shore,

And to paddle your way to the shore

Well your men was not crazy your men was
not mad,

Your men was not deep in despair-o

I deluded your sailors as well as yourself

I'm a maiden again on the shore shore shore

I'm a maiden again on the shore

CHEMICAL WORKER'S SONG

CHORUS

And it's go, boys, go

They'll time your every breath,

And every day you're in this place

You're two days nearer death.

But you go.

Well, a process man am I and I'm telling you
no lie,

I work and breath among the fumes that trail
across the sky,

There's thunder all around me and there's
poison in the air,

There's a lousy smell that smacks of hell and
dust all in the air,

CHORUS

Well, I've worked among the spinners, and I
breathed the oily smoke,

I've shoveled up the gypsum and at night it
makes you choke,

I've stood knee deep in cyanide, got sick with
a caustic burn,

Been working rough I've seen enough to make
your stomach turn.

CHORUS

There's overtime and bonus opportunities
galore,

Young men like their money and they all come
back for more,

But soon you're knocking on and you look
older than you should,

For every bob made on the job you pay with
flesh and blood.

CHORUS

Well, a process man am I and I'm telling you
no lie,

I work and breathe among the fumes that trail
across the sky,

There's thunder all around me and there's
poison in the air,

There's a lousy smell that smacks of hell and
dust all in the air,

CHORUS X2

OLD POLINA

There's a noble fleet of whalers,
 They're sailing from Dundee,
 Manned by British sailors,
 That take them over the sea.
 On a western ocean passage
 We started on the trip,
 We flew along just like a song,
 On a gallant whaling ship,

Was the second Sunday morning,
 Just after leaving port,
 We met a heavy southwest gale,
 And washed away our boat.
 It washed away our quarterdeck,
 Our stanchions just as well
 And so we set the whole shebang,
 a-floatin in the gale,

CHORUS

For the wind was on our quarter
 The engines working free,
 There's not another whaler,
 That sails the arctic sea.
 Can't beat the old Polina,
 You need not try my sons,
 We challenged all both great and small,
 From Dundee to St. John's

Art jackman set his canvas,
 Fair weather galloped steam,
 And Captain Guy, the daring boy
 Came plunging through the stream,
 And Mullins in the Husky
 Tried to beat the bloody lot,
 But to beat the old Polina boys
 was something she could not.

CHORUS

There's the noble terra Nova,
 A model without doubt,
 The Arctic and Aurora,
 They talk so much about.
 Art Jackman's model mail boat,
 The terror of the sea,
 Tried to beat the old Polina boy,
 On a passage from Dundee.

CHORUS

Now we're back in Old St. John's,
 Where rum is very cheap,
 We'll drink a health of Captain Guy,
 Who brought us over the deep.
 A health to all our sweethearts,
 And to our wives so fair,
 Not another ship could make the trip,
 The Polina I declare!

CHORUS X2

ROLLING DOWN TO OLD MAUI

It's a damn tough life full of toil and strife,

We whalermen undergo.

And we won't give a damn when the gale is
done,

How hard the winds did blow.

For we're homeward bound from the Arctic
ground,

With a good ship taught and free.

And we won't give a damn when we drink our
rum,

With the girls of Old Maui.

CHORUS

Rolling down to old Maui me boys,

Rolling down to old Maui,

We're homeward bound from the Arctic
ground,

Rolling down to old Maui.

Once more we sail, through the northerly
gale,

Through the ice and wind and rain,

Them coconut fronds, them tropical shores

We soon shall see again,

For six hellish months, we passed away,

On the cols Kamchatka sea,

But now we're bound from the Arctic ground,

Rolling down to old Maui.

CHORUS

Once more we sail, the northerly gale,

Towards our island home,

Our whaling done, Our mainmast sprung,

And we ain't got far to roam.

Our stans'l booms is carried away,

What care we for that sound,

A living gale is after us,

Thank god we're homeward bound.

CHORUS

How soft the breeze through the island trees,

Now the ice is far astern,

Them native maids, the tropical glades,

Is awaiting our return.

Even now their big brown eyes look out,

hoping some fine day to see,

Our baggy sails, running 'fore the gales,

Rolling down to old Maui.

CHORUS X2