

MECCA

Irish Sing Along



MECCA 2012

Galway Bay

MECCA

G Am7 D7

If you ev-er go a-cross the sea to Ire-land, Then may-be at the clos-ing of your

4 G E7 A7

day you will sit and watch the moon rise ov-er Clad-dagh and

7 D7 G

see the sun go down on Gal-way Bay. Just to hear a-gain the rip-ple of the

10 Am7 D7 G

trout stream; the wo-men in the mead-ows mak-ing hay, and to

13 E7 A7 D7

sit be-side a turf fire in the cab-in and watch the bare-foot Goos-ens as they

16 G Am7 D7

play. And if there is going to be a life here aft-er, and

19 G E7

some-how I am sure there's going to be, I will ask my God to let me make my

22 A7 D7 G

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

Peggy O'Neil

MECC

7 8 9 10 11 12 13 14 15 16

C

If her eyes are blue as skies, that's Peg-gy O'

17 18 19 20 21 22 23 24

G7

Neil. If she's smil - ing all the while,

25 26 27 28 29 30 31 32 33 34

C

that's Peg-gy O' Neil. If she walks like a

35 36 37 38 39 40 41 42 43 44

G7

sly lit-tle rogue, If she talks with a cute lit-tle brogue,

45 46 47 48 49 50 51 52 53 54

C Gm A7 D7 G7

sweet per-son - al - i - ty full of ras - cal - i - ty, that's Peg-gy O'

55 56 57 58 59 60 61 62 63 64

C Dm7 G7 C

Neil.

Galway Bay

MECCA

1 G Am7 D7

If you ev-er go a-cross the sea to Ire-land, Then may-be at the clos-ing of your

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day you will sit and watch the moon rise ov-er Clad-dagh and

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22 A7 D7 G

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Peggy O'Neil

MECC



If her eyes are blue as skies, that's Peg-gy O'



Neil. If she's smil - ing all the while,



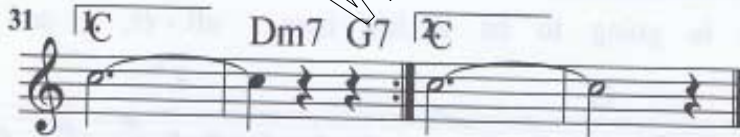
that's Peg-gy O' Neil. If she walks like a



sly lit-tle rogue, If she talks with a cute lit-tle brogue,



sweet per-son - al - i - ty full of ras - cal - i - ty, that's Peg-gy O'



Neil.

MacNamara's Band

MECCA

G A7 D7 G

O, me name is Mac Na - ma - ra; I'm the lead-er of the band.
Now we are re - hear-sin' for a ver - y swell af - fair,

5 Am7 D7 G Em7 A9 G Cm A7 D7 G

Tho we're few in num-ber, we're the fin-est in the land. We play at wakes an'
An - ual cel - e - bra-tion, all the gen-try will be there. When Gen-eral Grant to

10 A7 D7 G C Cm G Em7

wed-dings an' at ev - ry fan-cy ball. And when we play at fu - ner - als we
Ire - land came, he took me by the hand. Says he: "I nev - er saw the likes of

15 A D7 G D7 G

play the March of Saul. O, the drums go bang and the cym-bals clang and the
Mc Na - ma - ras' band"

19 D7 G Am7 D7 G Em7 A

horns they blaze a - way! Mc Car-thy pumps the old ba-zoon while I the pipes do

24 D7 G D7

play; And Hen-nes-sey Ten-nes-see toot-les the flute, and the mu-sic is some verra

28 G C Cm G Em7 A D7 G D7 G

grand; A cre-dit to old I - re-land is Mac-Na-ma-ra's band.

When Irish Eyes Are Smiling

MECCA

The musical score is written in 3/4 time and consists of seven staves of music. Each staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature. Chord symbols are placed above the notes. The lyrics are written below the notes. A large watermark 'www.trialversion.com' is overlaid diagonally across the page.

When I - rish Eyes Are Smil - ing, Sure it's like a
6 morn in spring. In the tilt of I - rish laugh - ter
12 you can hear the an - gels sing. When I - rish
18 hearts are hap - py All the world seems bright and gay.
24 And when I rish eyes are smil - ing, Sure they steal your
30 heart a - way. When way.

Sweet Rosie O'Grady

MECCA

A E7 A E7 A E7

Sweet Ro-sie O' Gra - dy, My dear lit - tle

8

A F#m B7

Rose. She's my stead - y lad - y,

14

A B7 E7 A E7

most ev - ry one knows. And when we are

20

A E7 A C#7

mar - ried, how hap - py we'll be.

26

D B7 F# A B7 BmE7

I love sweet Ro-sie O' Gra - dy, And Ro - sie O' Gra-dy loves

32

A E7 A

me.

Peg o' My Heart

MECCA

1
2
3
4

G A7

Peg O' my heart I love you Don't let us part,
Peg O' my heart I love you We'll nev - er part,

Detailed description: This block contains the first four measures of the song. The music is in G major and 2/4 time. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and A4. Measure 2 continues with quarter notes G4, F#4, E4, and D4. Measure 3 has quarter notes D4, C4, B3, and A3. Measure 4 has quarter notes G3, F#3, E3, and D3. Chords G and A7 are indicated above the staff.

5
6
7

Am7 D7 Am7 D7

I love you. I al - ways knew it would be you,
I love you. Dear lit - tle girl, sweet lit - tle girl,

Detailed description: This block contains measures 5-7. Measure 5 has quarter notes D3, C3, B2, and A2. Measure 6 has quarter notes G2, F#2, E2, and D2. Measure 7 has quarter notes C2, B1, A1, and G1. Chords Am7 and D7 are indicated above the staff.

8
9

G E7 Am7 D7

since I heard your lilt - ing laugh - ter, It's your I - rish heart I'm af - ter.
sweet - er than the Rose of Ex - in are your win - ning smiles en - dear - in'.

Detailed description: This block contains measures 8-9. Measure 8 has quarter notes G2, F#2, E2, and D2. Measure 9 has quarter notes C2, B1, A1, and G1. Chords G, E7, Am7, and D7 are indicated above the staff.

10
11
12

G A7

Peg o' my heart, your glan - ces make my heart say
Peg o' my heart, your glan - ces with I - rish art,

Detailed description: This block contains measures 10-12. Measure 10 has quarter notes G2, F#2, E2, and D2. Measure 11 has quarter notes C2, B1, A1, and G1. Measure 12 has quarter notes G3, F#3, E3, and D3. Chords G and A7 are indicated above the staff.

13
14
15

Am7 D7 Am7 D7

"How's chan - ces?" Come be my own, come make your home in my
en - tran - ces.

Detailed description: This block contains measures 13-15. Measure 13 has quarter notes D3, C3, B2, and A2. Measure 14 has quarter notes G2, F#2, E2, and D2. Measure 15 has quarter notes C2, B1, A1, and G1. Chords Am7 and D7 are indicated above the staff.

16

1 G Am7 D7 2 G

heart.

Detailed description: This block contains measure 16. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a half note G3, followed by a double bar line, then a half note G3. Chords G, Am7, D7, and G are indicated above the staff.

My Wild Irish Rose

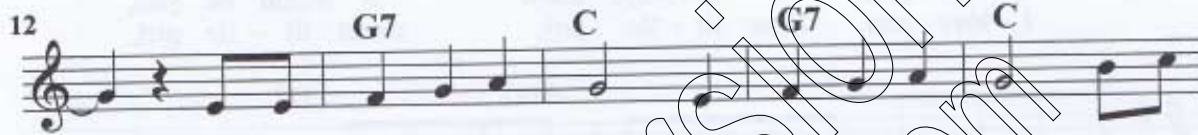
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My Wild



I - rish Rose, the sweet-est flower that grows,



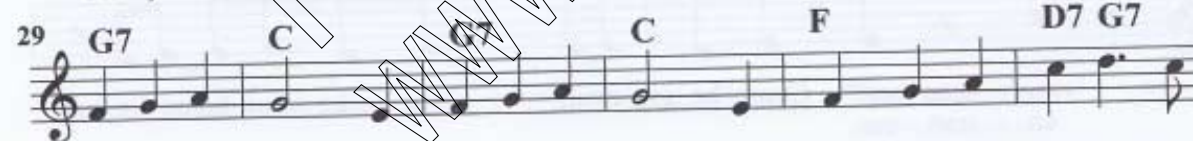
You may search ev - ry where, but none can com - pare with my



Wild I - rish Rose. My Wild I - rish



Rose, The dear-est flower that grows. And some



day for my sake She may let me take the bloom from My Wild I - rish



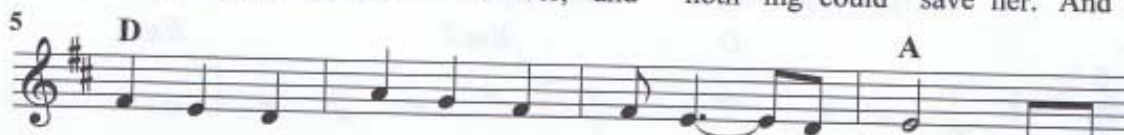
Rose.

Cockles And Mussels

MECCA



In Dub-lin's fair ci - ty, where girls are so pret - ty, I
 She was a fish - mon - ger, but sure twas no won - der, For
 She died of a fe - ver, and noth - ing could save her. And



first set my eyes on sweet Mol - ly Ma - lone. As she
 so were her moth - er and fa - ther, be - fore. They
 that was the end of sweet Mol - ly Ma - lone. Her



wheeled her wheel bar - row thru streets wide and nar - row, cry - ing:
 drove their wheel bar - rows Thru streets wide and nar - row,
 ghost wheels a bar - row thru streets wide and nar - row,



"Cock - les and muss - els, a - live, a - live ho!" A - live, a - live



ho, A - live, a - live Ho. Cry - ing cock - les and muss - els a -



- live, a - live ho.

Danny Boy

MECCA 2012

Musical notation for the first line of the song, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *D* and *G* are indicated above the staff.

Oh, Dan-ny boy, the pipes, the pipes are call - ing

Musical notation for the second line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *D*, *Bm7*, and *Em7* are indicated above the staff.

from glen to glen and down the moun-tain side.

Musical notation for the third line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *A7*, *D*, and *G* are indicated above the staff.

The sum-mers gone, and all the ros-es fall - ing.

Musical notation for the fourth line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *A7* and *D* are indicated above the staff.

It's you, it's you must go and I must bide.

Musical notation for the fifth line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *G*, *D*, *G*, and *D* are indicated above the staff.

But, come you back when sum-mers in the mea - dow,

Musical notation for the sixth line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *A7*, *D*, *G*, and *E7* are indicated above the staff.

or when the val - ley's hushed and white with snow.

Musical notation for the seventh line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *A7*, *D7*, *G*, and *D* are indicated above the staff.

For I'll be here in sun-shing, or in sha - dow.

Musical notation for the eighth line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. Chords *Gm*, *D*, *Em7*, *A7*, and *D* are indicated above the staff.

Oh, Dan-ny boy, oh, Dan-ny boy, I love you so.

Irish Song Lyrics

PEGGY O'NEIL

If her eyes are blue as skies,
That's Peg-gy O' Neil.
If she's smil-ing all the while,
That's Peg-gy O' Neil.
If she walks like a sly lit-tle rogue,
If she talks with a cute lit-tle brogue,
Sweet per-son-al-i-ty full of ras-cal-i-ty,
That's Peg-gy O' Neil.

GALWAY BAY

If you ev-er go a-cross the sea to Ire-land,
Then may-be at the clos-ing of your day
you will sit and watch the moon rise ov-er Clad-dagh
and see the sun go down on Gal-way Bay.
Just to hear a-gain the rip-ple of the trout stream;
The wo-men in the mead-ows mak-ing hay,
And to sit be-side a turf fire in the cab-in
And watch the bare-foot Goos-ens as they play.
And if there is going to be a life here aft-er,
And some-how I am sure there's going to be,
I will ask my God to let me make my heav-en
In that dear land a-cross the I-rish Sea.

THAT'S AN IRISH LULLABY

O-ver in Kil-lar-ney, man-y years a-go,
Me Mith-er sang a song to me
In tones so sweet and low.
Just a sim-ple lit-tle dit-ty
In her good old I-rish way,
And I'd give the world
If she could sing that song to me this day.
Too-ra-loo-ra-loo-ra, Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ra, Hush now, don't you cry.
Too-ra-loo-ra-loo-ra, Too-ra-loo-ra-li,
Too-r-loo-ra-loo-ra, That's an I-rish lul-la-by.

MACNAMARA'S BAND

O, me name is Mac Na-ma-ra;
I'm the lead-er of the band.
Tho we're few in num-ber,
we're the fin-est in the land.
We play at wakes an' wed-dings
an' at ev-ry fan-cy ball.
And when we play at fu-ner-als
we play the March of Saul.

CHORUS

O, the drums go bang and the cym-bals clang
and the horns they blaze a-way!
Mc Car-thy pumps the old ba-zoon
while I the pipes do play;
And Hen-nes-sey Ten-nes-see toot-les the flute,
and the mu-sic is some verra grand;
A cre-dit to old I-re-land is Mac-Na-ma-ra's band.

Now we are re-hear-sin' for a ver-y swell af-fair,
An-ual cel-e-bra-tion, all the gen-try will be there.
When Gen-eral Grant to Ire-land came,
he took me by the hand.
Says he: "I nev-er saw the likes
of Mc Na-ma-ras' band".

WHEN IRISH EYES ARE SMILING

When I-rish Eyes Are Smil-ing,
Sure it's like a morn in spring.
In the lilt of I-rish laugh-ter
you can hear the an-gels sing.
When I-rish hearts are hap-py
All the world seems bright and gay.
And when I-rish eyes are smil-ing,
Sure they steal _ your heart a-way..

SWEET ROSIE O'GRADY

Sweet Ro-sie O' Gra-dy,
My dear lit-tle Rose.
She's my stead-y lad-y, most ev-ry one knows.
And when we are mar-ried, how hap-py we'll be.
I love sweet Ro-sie O' Gra-dy,
And Ro-sie O' Gra-dy loves me.

PEG O' MY HEART

Peg O' my heart I love you
Don't let us part, I love you.
I al-ways knew it would be you,
since I heard your lilt-ing laugh-ter,
It's your I-rish heart I'm af-ter.
Peg o' my heart, your glan-ces
make my heart say "How's chan-ces?"
Come be my own,
come make your home in my heart.

Peg O' my heart I love you
We'll nev-er part, I love you.
Dear lit-tle girl, sweet lit-tle girl,
sweet-er than the Rose of Er-in
are your win-ning smiles en-dear-in'.
Peg o' my heart, your glan-ces
with I-rish art, en-tran-ces.
Come be my own,
come make your home in my heart.

MY WILD IRISH ROSE

My Wild I-rish Rose,
the sweet-est flower that grows,
You may search ev-ry where,
but none can com-pare
with my Wild I-rish Rose.
My Wild I-rish Rose,
The dear-est flower that grows.
And some day for my sake
She may let me take
the bloom from My Wild I-rish Rose.

COCKLES AND MUSSELS

In Dub-lin's fair ci-ty, where girls are so pret-ty,
I first set my eyes on sweet Mol-ly Ma-lone.
As she wheeled her wheel bar-row
thru streets wide and nar-row, cry-ing:

CHORUS

"Cock-les and muss-els, a-live, a-live ho!"
A-live, a-live ho, A-live, a-live Ho.
Cry-ing cock-les and muss-els a-live, a-live ho.

She was a fish-mon-ger, but sure twas no won-der,
For so were her moth-er and fa-ther, be-fore.
They _ drove their wheel bar-rows
Thru streets wide and nar-row, cry-ing:

She died of a fe-ver, and noth-ing could save her.
And that was the end of sweet Mol-ly Ma-lone.
Her ghost wheels a bar-row
thru streets wide and nar-row, crying,

DANNY BOY

Oh, Dan-ny boy, the pipes, the pipes are call - ing
from glen to glen and down the moun-tain side.
The sum-mers gone, and all the ros-es fall - ing.
It's you, it's you must go and I must bide.
But, come you back
when sum-mers in the mea - dow,
or when the val-ley's hushed and white with snow.
For I'll be here in sun-shing, or in sha - dow.
Oh, Dan-ny boy, oh, Dan-ny boy, I love you so.

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INDEX OF SONGS

1. PEGGY O'NEIL
2. GALWAY BAY
3. THAT'S AN IRISH LULLABY
4. MACNAMARA'S BAND
5. WHEN IRISH EYES ARE SMILING
6. SWEET ROSIE O'GRADY
7. PEG O' MY HEART
8. MY WILD IRISH ROSE
9. COCKLES AND MUSSELS
10. DANNY BOY

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