

Celtic Woman



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CELTIC WOMAN

INTRODUCTION

At times I feel *Celtic Woman* has been in existence for years and years; other times it seems only yesterday that we all got ready for that one-night special in The Helix in Dublin...

The birth and growth of *Celtic Woman* is something extremely special for me: a chance to do what I love most—writing and arranging music, collaborating with friends all across the music business, pushing, heaving and breathing life collectively into a shared idea.

Holding a finished CD, or standing at the back of a theatre watching the live show, you start to fully realise the extent of the 'journey' that you are on.

It is interesting to look back now, having navigated our way through two CDs, DVDs and a Christmas Album. That spark that ignited that first night in The Helix in September 2004 has matured, but lost none of its brightness. Indeed, one of the first things I wanted to do after that performance, was to sit down and start to write some music especially for our five soloists, and those around them on-stage. A superb creative team had brought the show to life spearheaded by television producer Avril MacRory, chief executive Dave Kavanagh and in the studio by Andrew Boland, all of whom continued to support me in no small measure.

So I had the pleasurable experience of working with lyricists (and exceptional song writers in their own right!) Brendan Graham and Shay Healy. Within a very short period *The Sky and the Dawn and the Sun*, *At The Céili*, *The Blessing*, and *Sing Out!* all emerged. And more was to follow.

I remember the expressions of excitement on the girls' faces when I played them my rough demo—with my own singing God help them!—of what was to be the opening of our first live show in 2005. I could see in their faces that what I hoped for the show was also what they hoped for; it felt like we had landed on the same musical ground...

And so it has continued with all the music that we have recorded and performed: a rough demo is brought to life by their singing and playing.

My joy in writing comes from hearing someone else connect with the piece as it gradually gets a life of its own. It has been described as the closest thing a man can get to giving birth! Perhaps it's not that far off.

While the first album came by lucky happenstance, *A New Journey* allowed us all to let *Celtic Woman* evolve, while maintaining its original freshness. The essential elements in the show: our exceptional soloists, amazingly versatile choir, superb band, and orchestral and percussive elements are as unwieldy as they seem. But that is the challenge: to produce demanding music that can be deceptively simple, to produce music which moves both performer and audience, and to produce music which we are all proud to sing and play night after night.

And still to come was recording a new studio CD, film a TV special and a DVD...outdoors.

We all felt that to repeat the original DVD from The Helix would neither challenge us enough, nor prove interesting enough to watch. After all if you're going to make a sequel, you might as well throw all ideas into the ring. I remember suggesting we might go outdoors this time around—later coming to regret I ever mentioned such madness as the clouds collected in the sky over Slane for our first performance. And to top it all, we had no coverings, nothing. It was as ever an unusual combination of elements and make or break; in a sense this dichotomy has always been at the centre of *Celtic Woman*.

If the clear skies we ended up with that night was not good luck enough, we had the bonus of Hayley Westenras' joining the superb talents of Chloë Agnew, Órla Fallon, Lisa Kelly, Méav Ní Mhaolchatha, and Máiréad Nesbitt. The performance of, now, all six girls was simply stunning. I think it's fair to say there was a lot of shared pride that evening. When we started this 'new journey', I'm not sure anyone involved realised just what a Journey it would be.

I hope these arrangements give you pleasure and carry a sense of the challenge and exhilaration we originally felt in writing and performing the music.

David Downes



CELTIC WOMAN

THE MUSIC

The question most asked of me since the start of *Celtic Woman* is unquestionably: *what sort of music is this?* I can honestly say I hadn't put too much thought to what it was I was doing, *while* I was doing it. I suppose, in broad strokes, the music of *Celtic Woman* is simply music I like, that I thought might be suitable and interesting to perform together in the one evening. The mixture of styles – classical, pop, new age, choral, world music – and the blend of combining many recognisable pieces with brand-new pieces seemed like a good idea. I thought, if I like listening to this, then there's a certain chance somebody else might too.

But the idea that this is a *mixum gatherum* is, I think, unfair. If anything, a *Celtic Woman* sound has emerged over the years, and this timbre and musical palette colours each and every piece. I like music with many layers, many strands, many dynamics, and I tend to think of our music like a kaleidoscope: elements shifting in and out of focus at any given time.

These elements that combine in *Celtic Woman*: orchestra, chorus, band, soloists, and percussion, are used throughout in different ways. The choir, for instance, act both in the traditional sense, but also sing a huge amount of "mouth music" or "lilting". I first came in contact with mouth music hearing a track of Delores Keane, and later was very influenced by Bill Whelan's love for it. Essentially, it was used in the absence of instruments, as accompaniment for dancing. The vocal sounds fuelled the rhythm, the result being a unique blend of both soft vowel and hard guttural sounds that intertwined the musical phrase.

In *The Sky and the Dawn and the Sun*, for instance, I simply made up interesting vocal sounds that seemed to fit the melody and accompaniment, driving the rhythm on. For *Mo Ghile Mear*, I worked with Caitriona Ní Dhubhghaill, who wrote lyrics in Irish which were created both to make sense, and use the right vocal sound at the right musical time. The result, we liked to think, was something of a 'real' lyric infused with the internal rhythm of lilting.

Our fantastic 'band': bass guitar, guitars, uilleann pipes and whistles, and two huge banks of drums and percussion, along with piano and keyboards, also contribute hugely to the "sound". I would say anything I have learned about the bass guitar I have learned from Eoghan O'Neill – both growing up listening to his vital role in many seminal bands such as *Moving Hearts*, and later having the pleasure of playing beside him every night for countless performances of *Riverdance*. Ray Fean, too, had many years back changed my mind completely about what the drums were for, and when it might be suitable to hit them! I'm not sure I (or the rest of the world!) have ever gone back.

These fantastic musicians, Eoghan, Ray, Des Moore, Nicky Bailey, and John O'Brien, who have been with *Celtic Woman* since the beginning, and have to date played every single show, hugely inform that sound, too. Where I may work alone in the studio for months, when a piece emerges it is very much in need of these musicians.

And so very importantly, too, is it in need of, and inspired by the Celtic Women themselves. Chloë, Hayley, Lisa, Máiréad, Méav and Órla do not simply sing these songs after the fact. They are the songs, in many cases, and are the reason for any *Celtic Woman* music to happen. Their voices, last but not least, bring that sound together, and bring it to life.

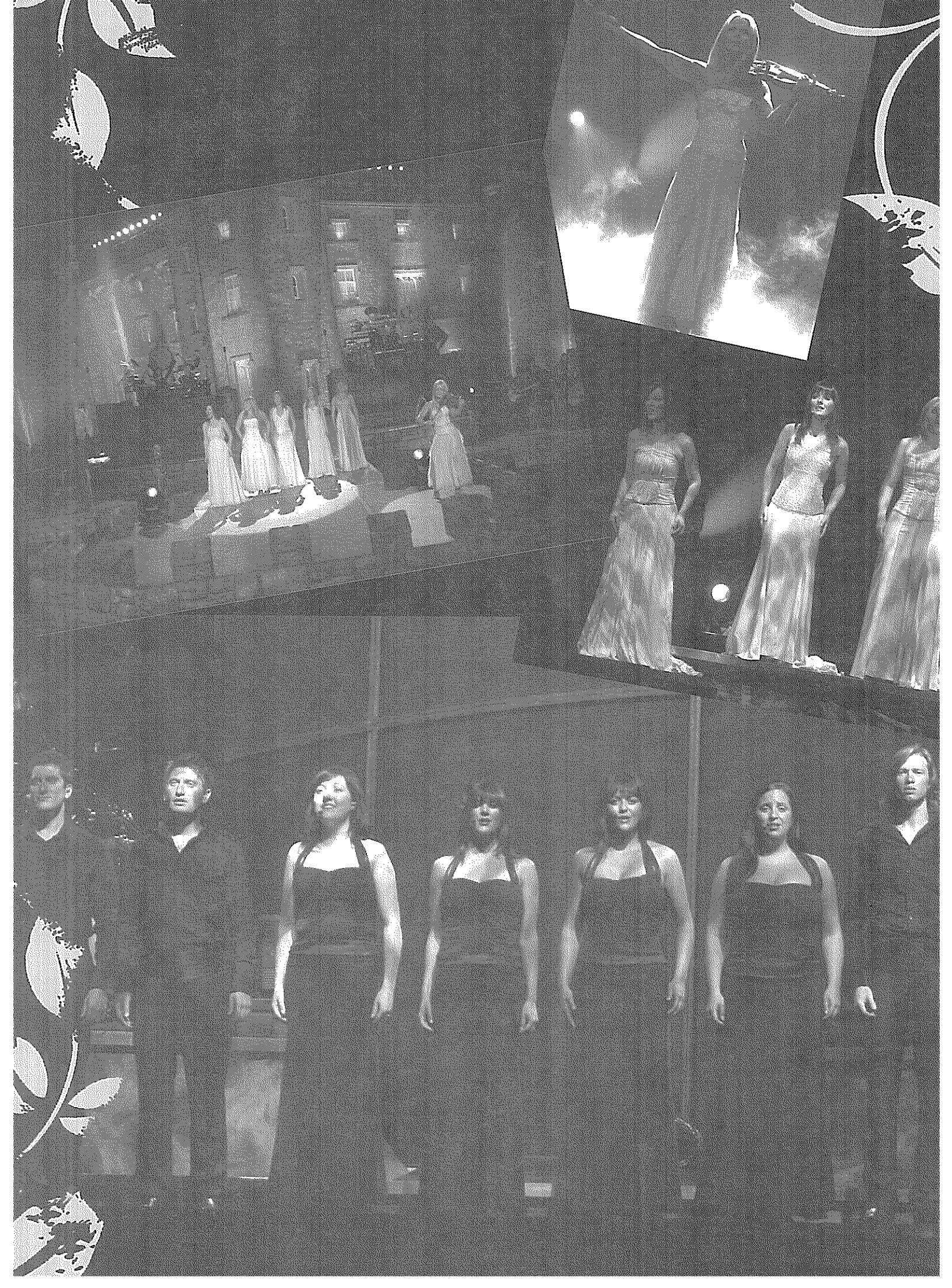
David Downes

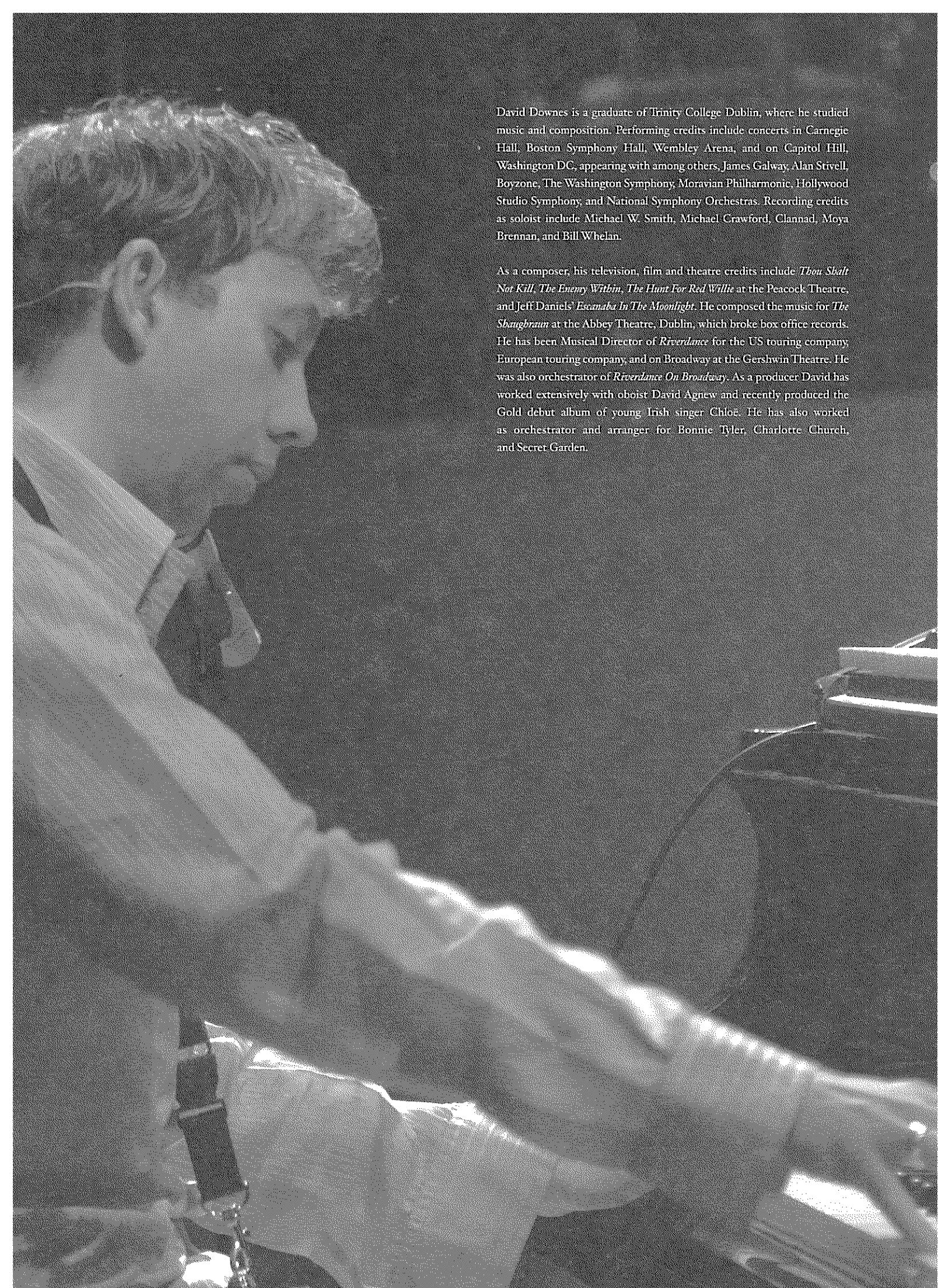




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David Downes is a graduate of Trinity College Dublin, where he studied music and composition. Performing credits include concerts in Carnegie Hall, Boston Symphony Hall, Wembley Arena, and on Capitol Hill, Washington DC, appearing with among others, James Galway, Alan Strivell, Boyzone, The Washington Symphony, Moravian Philharmonic, Hollywood Studio Symphony, and National Symphony Orchestras. Recording credits as soloist include Michael W. Smith, Michael Crawford, Clannad, Moya Brennan, and Bill Whelan.

As a composer, his television, film and theatre credits include *Thou Shalt Not Kill*, *The Enemy Within*, *The Hunt For Red Willie* at the Peacock Theatre, and Jeff Daniels' *Escanaba In The Moonlight*. He composed the music for *The Shaughraun* at the Abbey Theatre, Dublin, which broke box office records. He has been Musical Director of *Riverdance* for the US touring company, European touring company, and on Broadway at the Gershwin Theatre. He was also orchestrator of *Riverdance On Broadway*. As a producer David has worked extensively with oboist David Agnew and recently produced the Gold debut album of young Irish singer Chloë. He has also worked as orchestrator and arranger for Bonnie Tyler, Charlotte Church, and Secret Garden.

AVE MARIA

Words and Music by JS Bach and Charles Gounod

Arranged by David Downes

Very slowly ♩ = 60



(R.H.)

(L.H.) *p* legato

con Ped.



3

5

mp dolce



A - - - - - ve - - - - - Ma -

7 **Bb7/D** **Eb** **Cm/Eb**

- ri - a. Gra - ti - a

10 **F/Eb** **Bb/D** **Eb/D**




ple - na. Do - mi - nus te - cum.

13 **Cm7** **F7** **Bb**

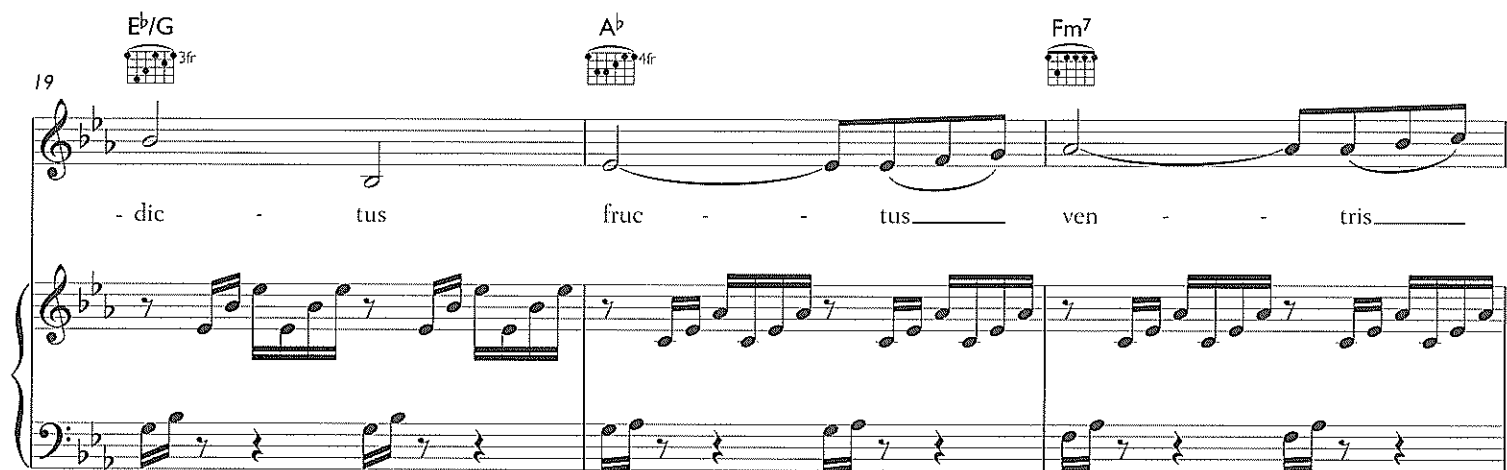
Be - ne - dic - ta tu in




16 **Bbdim7** **Fm/Ab** **Abdim7**

mu - li - e - ri - bus et be - ne -

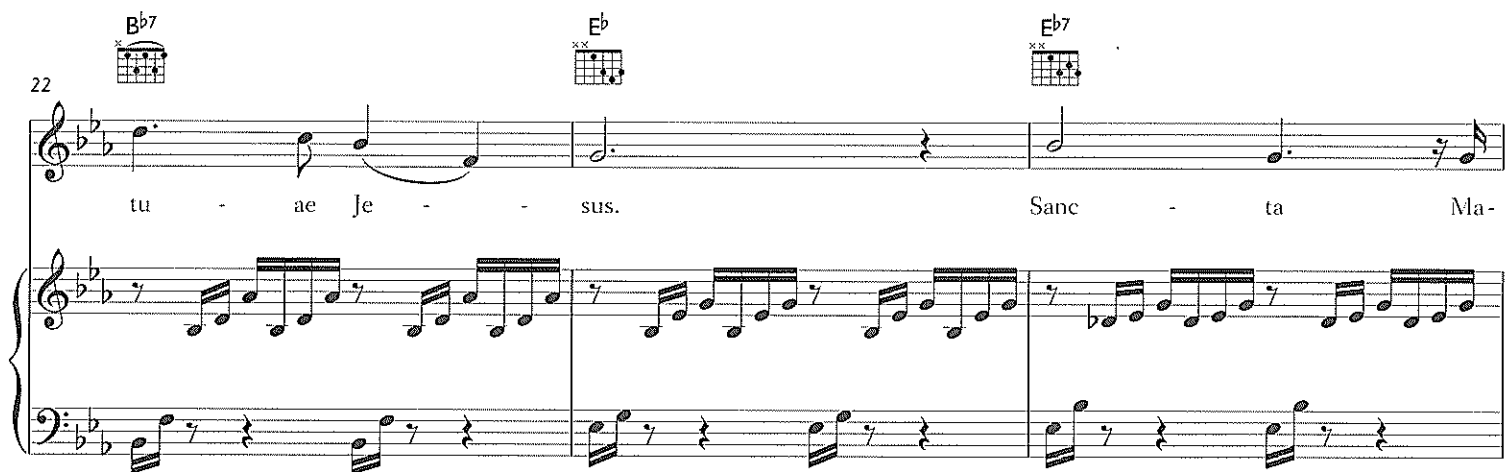
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


- dic - tus fruc - tus ven - tris



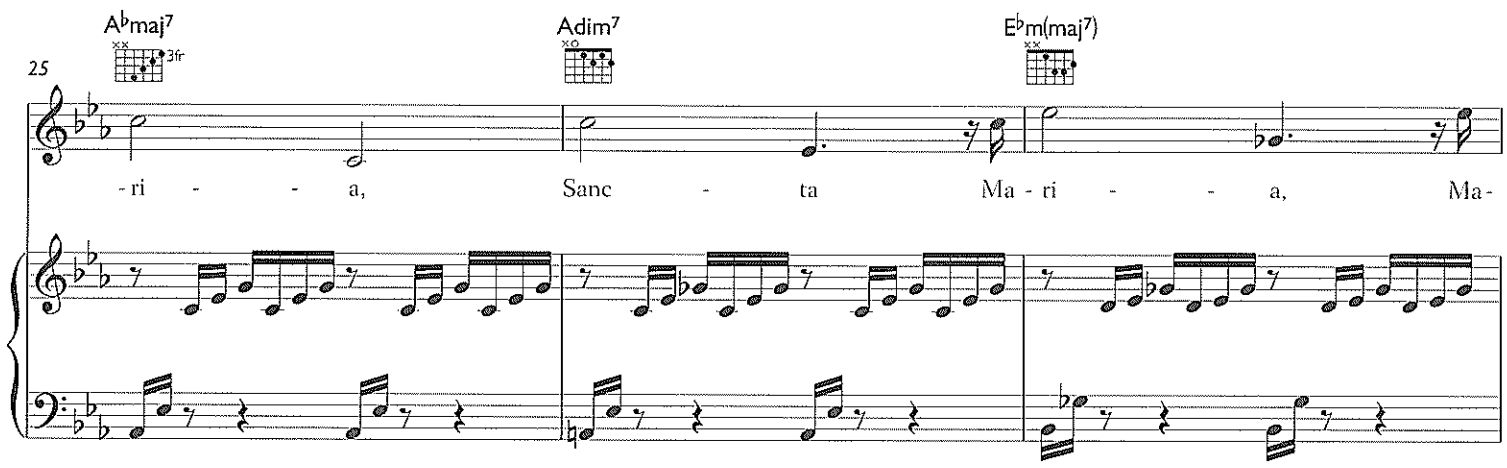
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

tu - ae Je - sus. Sanc - ta Ma -



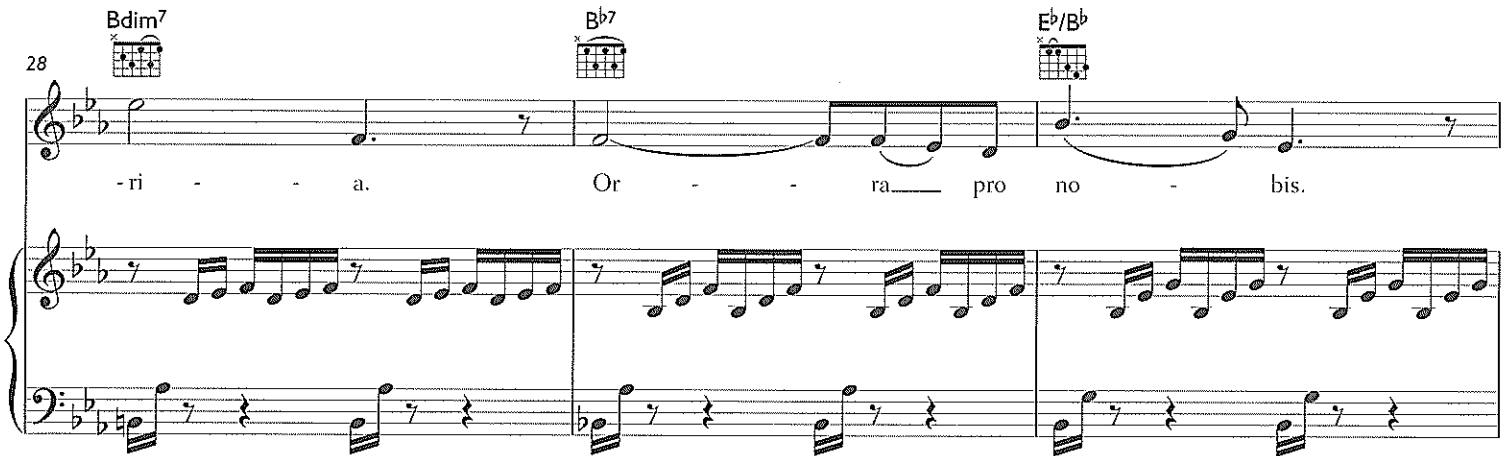
25   




- ri - a, Sanc - ta Ma - ri - a, Ma -



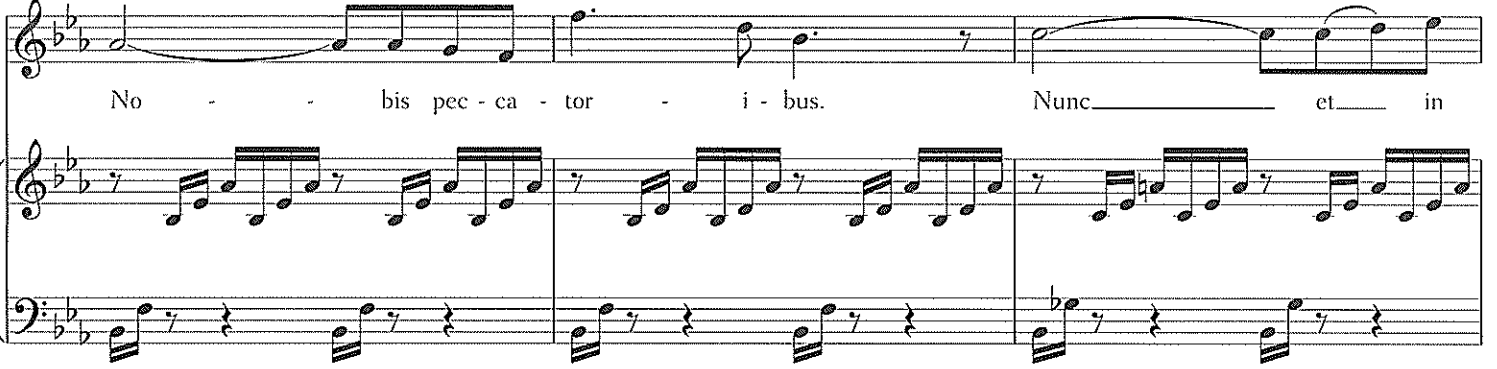
28   



- ri - a. Or - ra pro no - bis.




31   



No - - bis pec - ca - tor - i - bus. Nunc et in



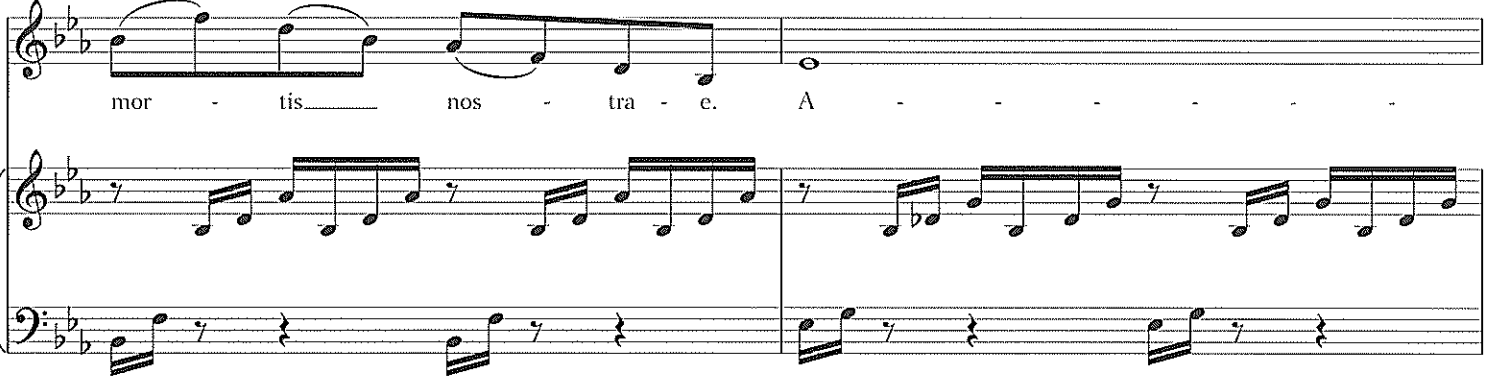
34  




ho - - - - ra, in ho - - - - ra




36  

mor - tis nos - tra - e. A - - - -



38  *rit.*  

- men. A - - - - men.



BEYOND THE SEA (LA MER)

Original Words and Music by Charles Trenet and Albert Lasry

English Words by Jack Lawrence

Ethereally ♩ = 108

Bb⁶/₉ Bbadd⁹ Bb⁶/₉ Bbadd⁹ N.C.

Sail - - ing. Sail - - ing. Some - where, - - -

Sail - - ing. Sail - - ing.

p

6

be - yond the sea, - - - some - where, wait - ing for me, - - -

10

my lov - er stands on - - gold - en sands and watch - es the - - -

my lov - er stands on - - gold - en sands and watch - es the - - -

14

B \flat 6/9 B \flat add9 B \flat 6/9 B \flat add9

ships that go sail - ing. Ooh. Some -

ships that go sail - ing. Ooh.

19 N.C.

Csus⁴ Dm¹¹

- where, be - yond the sea, he's there watch - ing for me.

he's there... me.

24

B \flat 6/9 Am⁷ B \flat Gm⁷ F/A B \flat add9 F/A

If I could fly like birds on high then straight to your arms I'd go

If I could fly like birds on high then straight to your arms I'd go

mp

29

Dm¹¹ Bb^{6/9} Fadd⁹ C/F Bb/F A

sail - - ing. sail - - ing. It's far _____

sail - - ing. sail - - ing.

mf

34

A(add4) A Asus⁴ E F#m⁷ Cadd⁹/G G

— be-yond the stars, it's near be-yond the moon. _____

be-yond the star, _____ moon. _____

39

Cadd⁹ Am⁷ F⁶ Am⁷

know _____ be - yond a doubt my heart will meet me there soon. _____

I know be - yond a doubt will meet me there

f

44

Gsus⁴ Cadd⁹ Fadd⁹

We'll meet beyond the shore, we'll soon. Meet beyond the shore, we'll

48

Dm⁷ Bb^{6/9}

kiss just like before. Hap - py we'll

51

Fadd⁹ Bb^{6/9} G⁷sus⁴ Fadd⁹/A Bb^{6/9}

be beyond the sea, and nev - er a - gain I'll go

be beyond the sea, beyond the sea, and nev - er a nev - er a - gain,

55

Eb6/9 **Gm¹¹** **Am⁷** **Bbadd⁹**

sail - - - ing. Sail - - - ing.

sail - - - ing. Sail - - - ing.

59

Dm⁷ **Bbadd⁹**

Sail - - - ing.

Sail - - - ing.

Violin solo

f

62

Dm⁷ **Bbadd⁹** **Dm⁷**

Sail - - - ing. Sail - - -

Sail - - - ing. Sail - - -

65




Cadd9/E  F5 

- ing. We'll meet, I know_ we'll meet_ be-yond the shore,_ we'll

- ing. We'll

mp

69





Dm  Bb  Fmaj7/A  Bbadd9 

kiss just as be - fore. Hap-py we'll be be - yond the sea,

kiss ...fore. Hap-py we'll be be - yond the sea, be - yond the

mp *mf*

74

Gm11  F/A  Bbadd9  Am7 

and nev - er a - gain I'll go sail

sea and nev - er, and nev - er a - gain. } go sail

and nev - er a - gain I'll } go sail

77

Bbadd9 **Gm9** **C7sus4**

ing. Sail ing.

ing. Sail ing.

80

F **C** **F** **C**

Sail ing.

No more sail ing.

f

83

F **C** **F**

Sail ing, sail ing.










No more sail ing.


ff












THE BLESSING

Words and Music by Brendan Graham and David Downes

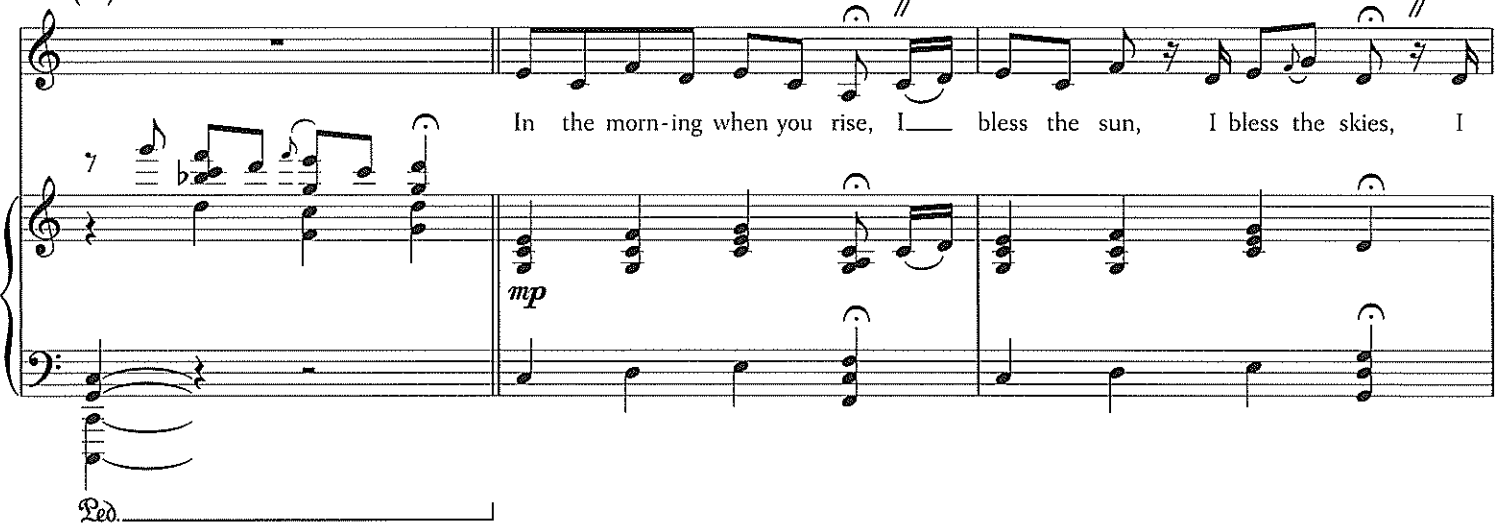
Largo, con rubato ♩ = c.50









(C⁵)  12fr  10fr  13fr (C⁵)  12fr  12fr  10fr (C⁵)  12fr  10fr  13fr



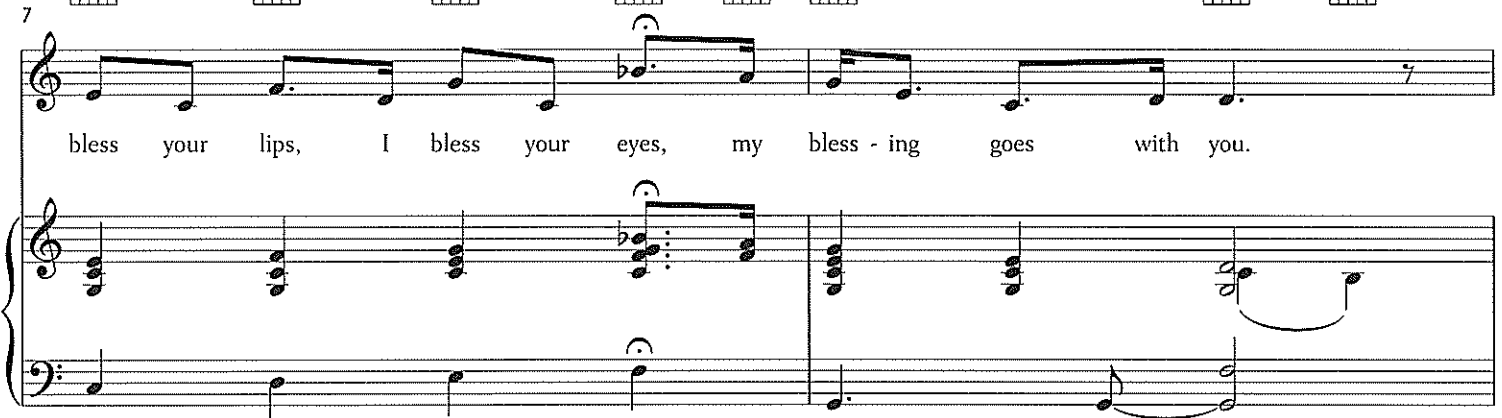
4 (C⁵)  12fr  12fr  10fr     //     3fr

In the morn-ing when you rise, I — bless the sun, I bless the skies, I



7        3fr  3fr

bless your lips, I bless your eyes, my bless - ing goes with you.



9

C Gsus4/D C/E Fadd9 Am C/G Fadd9 G/B

In the night - time when you sleep oh I bless you, while a watch I keep,

11

C Bbadd9/D Eb Eb/G Dm G C F/C C

Più mosso

as you lie in slum - ber deep my bless - ing goes with you. This is my prayer for you,

mf

14

G7sus4/C C Am F C F/C C Gm Dm/F G

there for you, ev - er true. Each ev - 'ry day for you, in ev - 'ry - thing you do, and

17

Dm7 Cmaj7/E F Gadd9/B Bb6/9 F F6

rit.

when you come to me, and hold me close to you, I

p

a tempo

20

C/E G7sus4 B♭add9/D C Fadd9/A B♭add9/D C/F G5

(C5) 12fr 10fr 13fr (C5) 12fr 12fr 10fr

bless you... and you bless me too.

(L.H.)

Ped.

(Tempo I)

23

C Gsus4/D C/E Fadd9 C Gsus4/D C/E G5

x000 xx00 0000 xx x000 xx00 0000 xxx3fr

When your wear - y heart is tired; if the world should leave you un - in - spired, when

mp

25

C Gsus4/D C/E Fsus4 F C/G G7sus4 G7

x000 xx00 0000 xx00 1111 0232 xxx3fr xxx3fr

no - thing more of love's de - sired, my bless - ing goes with you.

27

C Gsus4/D C/E Fadd9 Am C/G Fadd9 G/B

When the storms of life are strong, when you're wound - ed, when you don't be - long, when

29

C Bbadd9/D Eb Eb/G Dm G D G/D D

Più mosso

you no long - er hear my song my bless - ing goes with you. This is my prayer for you,

32

A7sus4/D D Bm G D G/D D Am Em/G A

there for you, ev - er true, each ev - 'ry day for you in ev - 'ry - thing you do, and

35

Em7 Dmaj7/F# G Aadd9/C# C% G G6 rit.

when you come to me and hold me close to you, I

38

D/A A7sus4 D Em7 Dmaj7/F# G6 D/A A7sus4 A7

bless you... and you bless me too. I bless you... and you bless me

Meno mosso

rit.

41

(D5) Cadd9/E D Gadd9/B (D5) Cadd9/E D/G A5 D5

too.

p (L.H.) pp

Red.

THE BUTTERFLY

Traditional
Arranged by David Downes

♩ = 60

N.C.

violin

Am7

6

Guitar (repeat only)

11

Bm

E5

16

chord rhythms

rit.

Bm(add4)

21

♩ = 120



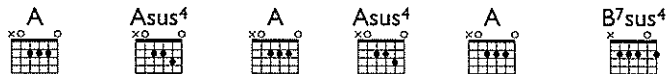
25

Violin

Spoons etc.

28

add Perc.



31

(all instruments)

34

37



40

43

D(add2)/F# G5 Asus2 B5 B5/C#

46

B5/D B5/E B5/F# B5/G Asus2 E

49

Asus4 A Asus4 D/A A Asus4

52

D5 Esus4 A A7sus4 D(add2)/A A A7sus4 D(add2)/A

55

A A7sus4 E5 E7sus4/G Asus2 G(add2)/B G%/D E(add4) Em7

58

E(add4) A/E E(add4) A/E Dsus² E⁷sus⁴

61

E(add4) Em⁷ E(add4) A/E E(add4) A/E

64

Dsus² E⁷sus⁴ A⁷sus⁴ Dsus²/A A⁷sus⁴ Dsus²/A

16's strum

67

A⁷sus⁴ A⁷sus⁴/B Em/C Esus²/D A⁷sus⁴ Dsus²/A

70

A⁷sus⁴ Dsus²/A A⁵ Asus⁴/B Asus⁴/D E⁷sus⁴ A⁵



CALEDONIA

Words and Music by Dougie MacLean

Gentle ballad ♩ = 100

B♭add9



B♭



p mp

E♭



Cm7



F



B♭



8

E♭



Cm



E♭



Cm



F5



15

§

Fadd9/C



C



B♭add9/D



B♭add9



Fadd9/C



22

1. I don't know if you can see the changes that have come over me... These last few days I've
 (3.) sit-ting here be - fore the fire, the emp - ty room, the for - est choir. The flames have cooled, don't get

27 **Fmaj⁹/E** **Bbadd⁹** **Fsus⁴** **F**

been a - fraid_ that I might drift a - way. I've been tell-ing old_ stor-ies,
 an - y higher they've with - ered, now they've_ gone. But I'm stead-y think - ing my

32 **Gm¹¹** **F/A** **Bbadd⁹** **F**

sing-ing songs, that made me think a-bout where I've come_ from. That's the reas - on_
 way is clear_ and I know what I will do to - mor - row when hands have sha - ken, the

36 **Gm¹¹** **F/A** **Bbadd⁹**

why I seem so far a - way_ to - day._
 kiss-es flowed then I will dis - ap - pear._

40 **F** **C** **Dm** **Bb**

Let me tell you that I love you, that I think a-bout_ you all_ the time.

mf

44

Gm¹¹ Fmaj7/A B^b C7sus⁴ F

Cal - e - don - ia you're call - ing me, now I'm go - - ing home. But

48

C Dm B^b

if I should be - come a strang - er - - know that it would make me more - than sad.

52

Gm⁷ C7sus⁴ To Coda F

Cal - e - don - ia's been ev - 'ry - thing I've ev - er had.

56

B^badd9/F F⁶ Gm/F B^b/F Gm⁷ C^{sus}⁴

2. Now

62

Fadd9 **Gm11** **Fadd9/A** **Bbadd9**

I have moved, and I've kept on mov-ing; proved the points that I need-ed prov-ing;

mf

66

Fadd9 **Gm11** **Fadd9/A** **Bbadd9**

lost the friends_ that I need-ed los-ing; found oth-ers on_____ the way.

70

Fadd9 **C7sus4** **Dm7**

I've kissed the fel-las and left them cry-ing, stol-en dreams, yes there's

74

Bbadd9 **Fadd9** **Gm11** **Fadd9/A**

no de-ny-ing, I've trav-elled hard some-times with con-science fly-ing_____ some-where with_____ the wind.

78

Bbadd9 **Bb** **F** **C**

Let me tell you that I love you, that I

82

Dm **Bb** **GmII** **Fmaj7/A** **Bb** **C7sus4**

think a - bout_ you all_ the time. Cal - e - don - ia you're call - ing me, now I'm go - ing_

87

F **C** **Dm**

home. But if I should be - come_ a strang - er_ know that it would make_ me more_ than

91

B^b Gm⁷ C⁷sus⁴ F/B^b

sad. Cal - e - don - ia's been ev - 'ry-thing I've ev - er had.

mp

96

B^b/D Gm/D B^b F⁶/C C⁷sus⁴

D. al Coda

3. I'm

102

F B^badd⁹/F F⁶ Gm/F

had.

f

I. **Gm7** **Csus4** 2. **Gm7** **Am7**

107

Cal - e - don - ia's been ev - 'ry - thing I've ev - er

molto rit.

Gm7 **Csus4** **Bbadd9/D** **Bbadd9**

112

Cal - e - don - ia's been ev - 'ry - thing I've ev - er had.

Gm7 **C7sus4** **F5**

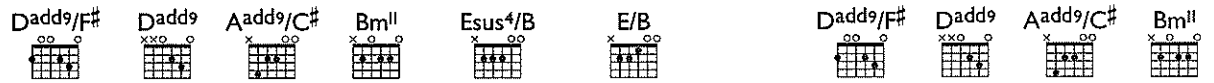
116

Cal - e - don - ia's been ev - 'ry - thing I've ev - er had.

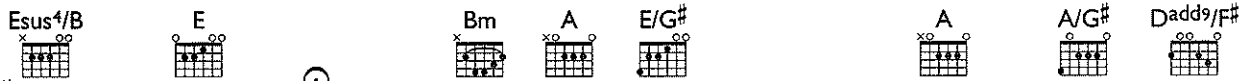
CARRICKFERGUS

Traditional
Arranged by David Downes

Softly, rubato ♩ = 60



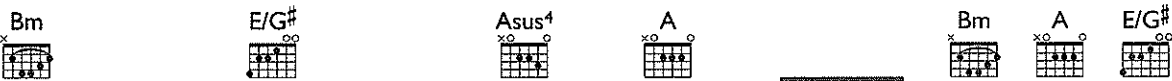
p



4

I wish I was in Car-rick - fer - gus, on - ly for

mp



7

nights in Bal-ly - grand. I would swim o - ver the deep - est

10

A A/G# Dadd9/F# Bm Esus4/A E/G# Asus4 A

o - cean, the deep - est o - cean for my love to find. But the sea is

13

F#m7 Dadd9/F# E/B F#m7 Dadd9/F#

wide and I can-not swim o - ver; neith - er have I the wings to

mf

16

E5/B Bm F#m/A E/G# A A/G# Dadd9/F#

fly. If I could find me a hand - some boat - man to fer - ry me

19

Bm7 E5 A Esus2/D E D/F# Asus4/E D9/F#

o - ver to my love and die. La da

22



da da da da da da.

My child-hood

days

bring back sad re -

25



- flec - tions

of hap-py times

spent so long a - go,

my child - hood

28



friends

and my own re - la - tions

have all passed on now

like melt - ing

31



snow.

But I'll spend my days

in end - less roam - ing;

soft is the

34

F#m/C# D6 Esus4 E Bm A E/G#

grass, my bed is free. Ah, to be back now in Car - rick -

mp

37

A E/G# Dadd9/F# Bm F#m/A Esus4 A A/E E/G#

- fer - gus on that long road down to the sea. I'll spend my

40

F#m Bm/F# Esus4 Amaj7/C# F#m Bm/F#

days in end - less roam - ing; soft is the grass, my bed is

43



free. But I am sick now, and my days are—

46



N.C.

— num - bered; come all you young men and lay— me—

50



down._____

Red.



DANNY BOY

Music Traditional

Words by Frederick Weatherly

Arranged by Harold Samuel

Steadily $\text{♩} = 50$



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

mp

5



from glen to glen, and down the moun - tain side. The sum - mer's

10



gone, and all the ros - es fall - ing. It's you, it's you must

15

D/F# A7 D G/D D Gadd9

go and I must bide. But come ye back when sum - mer's in the

20

D Dsus4 Dmaj7/C# Bm D/A G Em11 A7sus4

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

25

A7 D Bm(add9) F#m/A G D Bm9

'Tis I'll be here in sun - shine or in sha - dow.

29

G A7sus4 D G D/A Bm G Em A7/E Bm9 G/D

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

D(add4)



Bm⁹



Gadd9



Em7



Bm⁹



G



D



33

Ooh.....

But when ye come and

mf

sub. pp

mp

38

Bm⁷



D/A



G



Em



D



Bm



Dmaj⁷/C#



G/A



D/A



Gmaj⁷



D/F#



G/B



all the flowers are dy - ing.

If I am dead, as dead I well may

43

A⁹sus⁴



A⁷



D



Bm



Bm/A



G



Em⁷



be.

You'll come and find the place where I am ly - ing,

48

G/B



D/A



Gadd9



A⁷sus⁴



Dmaj⁷



G/D



D



N.C.

and kneel and say an "A - ve" there for me.

And I shall

53

F#m/C# G/B A7sus4 D/A G N.C. G/B D/A

hear tho' soft you tread a - bove me, and while my grave will

58

Gadd9 D/F# F#m G6 A7 D D/C# G/B G

warm and sweet-er be. For you will bend, and tell me that you

63

D/A D/F# G rit. Em7 D/A G/B D/C# F#m/A G6 Bm/F#

love me. And I shall sleep in peace un - til you

67

Em7 A/E N.C. Dmaj7/A G Em7 D

come to me.

pp

DULAMAN

Traditional

Arranged by David Downes

Brightly, with movement ♩ = 130

N.C.



20

24

N.C.

A ní - on mhín ó, sin an -
(Oh sweet daughter, here come the courting men)

-all na fir shú - i - rí. A mhái-thai-rin mhín ó, cuir na roith - le - án go dtí mé.
(Oh sweet mother, put the wheels in motion for me)

27

Dú-la-mán na bin-ne buí, dú - la - mán — Gae-lach. Dú-la-mán na far-rai-ge, b'fhaerr_ a bhí in Éir-inn.
(Seaweed of the yellow peak, Irish seaweed, Seaweed from the ocean, the best there was in Ireland.)

30

D7sus4



34

Recorder

37

N.C.

Tá ceann buí óir ar an
(Dúlámán Gaelach has golden yellow head)

39

dú - la - mán gae - lach, Ta dhá chlu - ais mhaol ar an dú - la - mán maor - ach.
(Dúlámán maorach has two blunt ears)

42

Bró - ga brea - ca dub - ha ar an dú - la - mán___ gae - lach, tá bear - éad a - gus triús ar an
(Dúlamán Gaelach wears black speckled shoes) (Dúlamán maorach wears a beret and trousers.)

45

N.C.

Dsus⁴
x x 0

dú - la - mán___ maor - ach. Dú - la - mán na bin - ne buí, dú -

48

4

- la - mán___ Gae - lach. Dú - la - mán na farr - ai - ge, b'fhearr___ a bhi in Éir - inn.

51

D⁷ sus⁴/A
x 0 0 0 x

Daa daa dee - dun da, da___ un da un da, did - dle dee - dun dee un dun daa___

54



— dle dee dun der duh. Dú - la - mán na bin - ne buí, dú - la - mán Gae - lach.

mf

57



Dú - la - mán na farr - ai - ge, b'fhearr a bhi in Éir - inn.

sub. p

60




Gó - de a thug na tíre'thú? Ar - sa'an dú - la - mán gae - lach. Ag
 ('What brought you to this place?' says Dúlamán Gaelach)


63





sú - rí le do'níon, ar - sa'an dú - la - mán maor - ach. Ra - cha - i - mid chun Niúir leis an
 ('A-woing your daughter,' says Dúlamán maorach) (We will go to Newry with Dúlamán Gaelach)


66

Dm(add9)  5fr

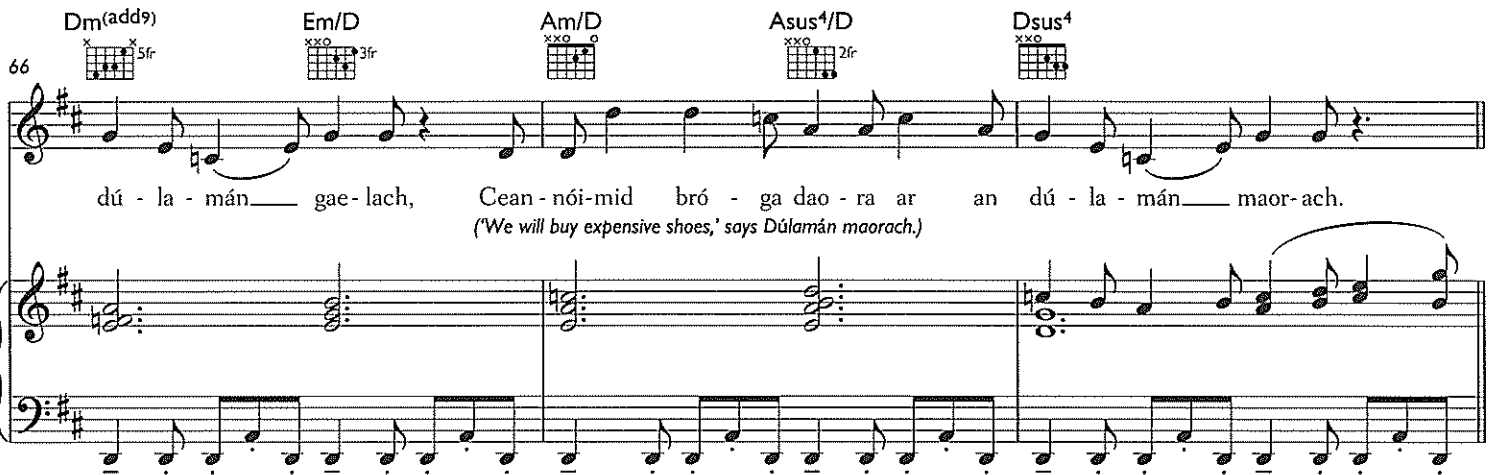
Em/D  3fr

Am/D  2fr


Asus⁴/D  2fr


Dsus⁴ 


dú - la - mán — gae - lach, Cean - nói - mid bró - ga dao - ra ar an dú - la - mán — maor - ach.
 ('We will buy expensive shoes,' says Dúlaman maorach.)





69

D7sus⁴ 

C 

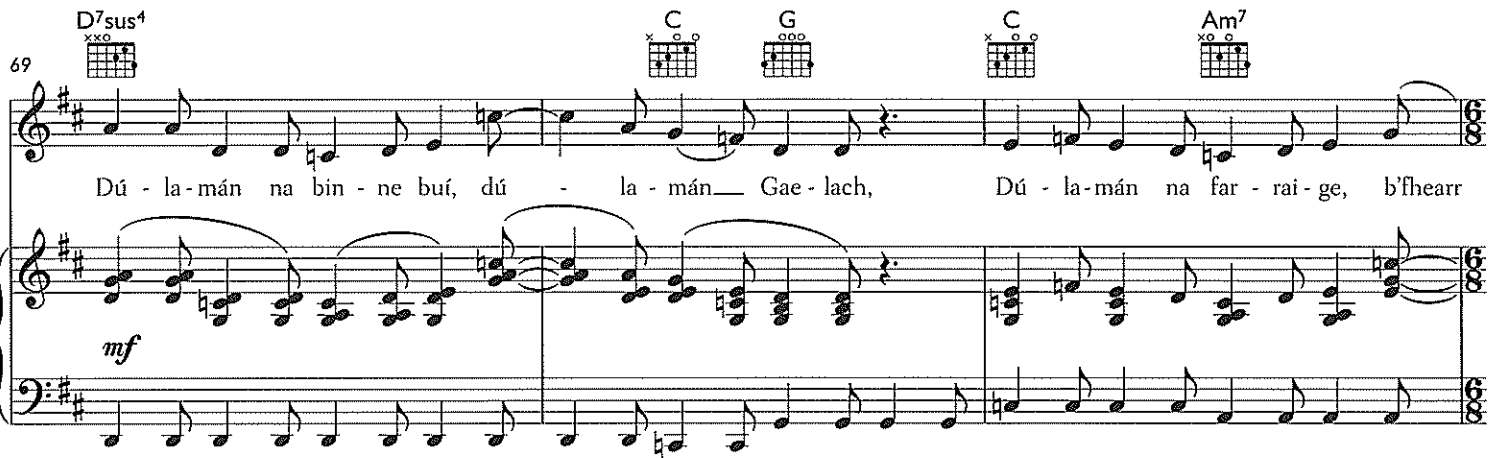
G 

C 


Am⁷ 


Dú - la - mán na bin - ne buí, dú - la - mán — Gae - lach, Dú - la - mán na far - rai - ge, b'fhearr

mf



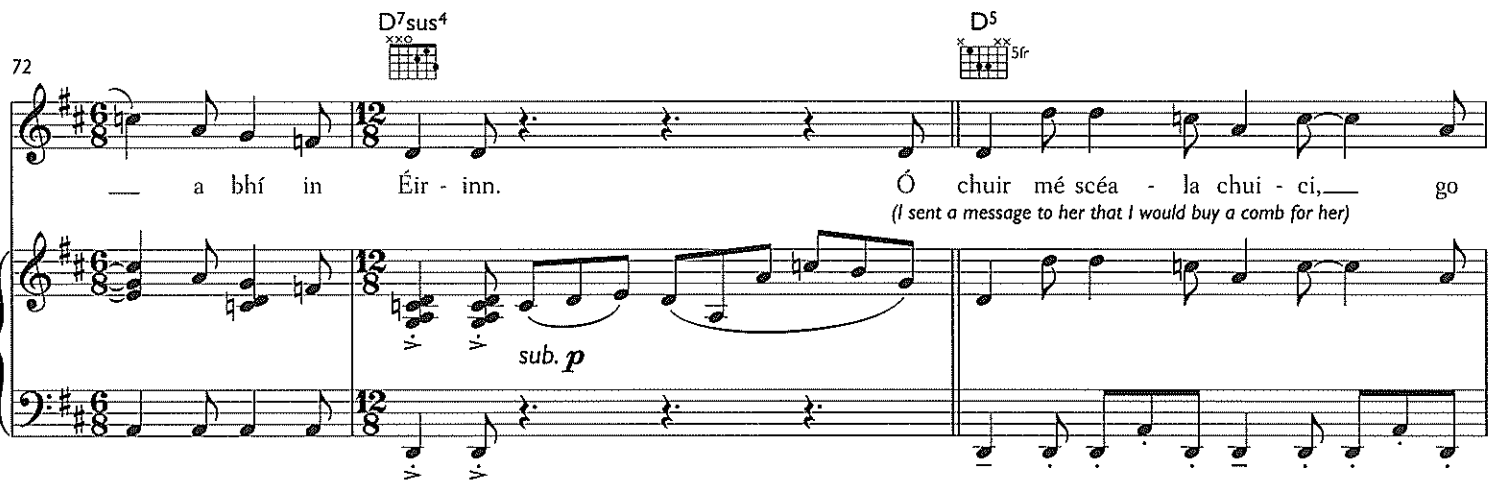
72

D7sus⁴ 


D⁵  5fr


— a bhí in Éir - inn. Ó chuir mé scéa - la chui - ci, — go
 (I sent a message to her that I would buy a comb for her)


sub. p




75

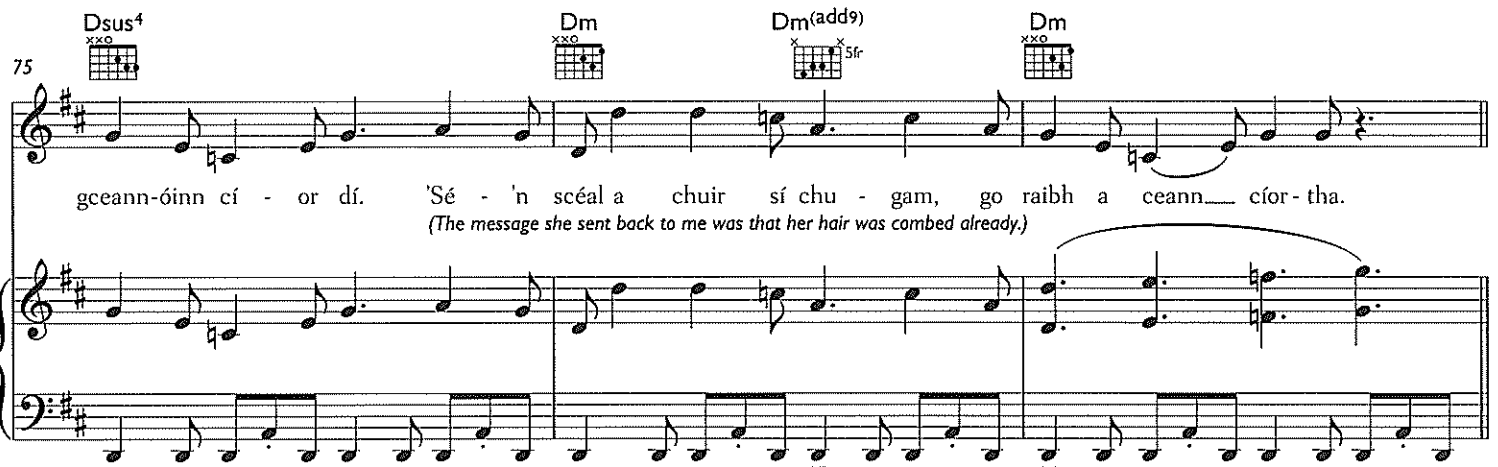
Dsus⁴ 

Dm 

Dm(add9)  5fr

Dm 

gceann - óinn cí - or dí. 'Sé - 'n scéal a chuir sí chu - gam, go raibh a ceann — cíor - tha.
 (The message she sent back to me was that her hair was combed already.)



78 **D7sus4**

C **G**

C

Am7

78 *mf*

81 **Asus4**

D7sus4

N.C.

D7sus4

C

G

81 *f*

Dú - la - mán na bin - ne buí, dú - la - mán Gae - lach,

84 **C**

Am7

D7sus4

N.C.

84

Dú - la - mán na far - rai - ge, b'fhearr a bhi in Éir - inn.

87

Cá

90  *E⁵* *7fr* (Male vocal)

bhfaigh-eann tú mo'níon, ar - sa'an dú - la - mán — gae-lach. Bheul, fua-dóidh mé liom í, ar - sa'an
 ('Oh where are you taking my daughter?' says Dúlamán Gaelach.) ('Well, I will carry her off with me,' says Dúlamán maorach.)

mp





93 (male + female unison)

dú - la - mán — maor-ach. Dú - la-mán na bin - ne buí, — dú - la - mán — Gae-lach.

96  *E⁷sus⁴* **Faster**

Dú - la-mán na bin - ne buí, dú - la - mán — Gae-lach, Dú - la-mán na far - rai-ge, b'fhear —

4

99  *E⁷sus⁴*  *Dadd⁹* *2fr*  *Bm⁷*  *A*

— a bhi in Éir-inn. Dú - la-mán na bin - ne buí, dú - la - mán — Gae - lach,

f

Recorder

102



Dú - la - mán na far - rai - ge, b'fearr a bhí, b'fearr a bhí.

104



Dú - la - mán na bin - ne buí, dú - la - mán Gael - ach,

106



Dú - la - mán na far - rai - ge, b'fhearr a bhí, b'fhearr a bhí, b'fhearr a bhí in Éir - inn.

ISLE OF INISFREE

Words and Music by Richard Farrelly

Medium ballad ♩ = 70

N.C.

rit.

I've met some

a tempo

G⁵/D

C⁵/D

D⁵

4

folks who say that I'm a dream - er, and I've no doubt there's truth in what they

Ped. Ped. Ped. cont. sim.

G⁵/D

C/D

7

say. But sure, a bo - dy's bound to be a dream - er when all the

Dadd9



G



Bm/F#



C



D



G5



10

things

he_ loves are far a - way.

And pre-cious

things

are dreams un - to an

C5



C5/B



D5/A



G



13

ex - ile,

they take him o'er_ the land, a-cross the sea.

E - spec - ially

G7



C/G



D7



16

when

it hap-pens he's an ex - ile

from that dear love -

ly_ Isle of In - is -

G



C/G



G



C



G/B





19

- free.

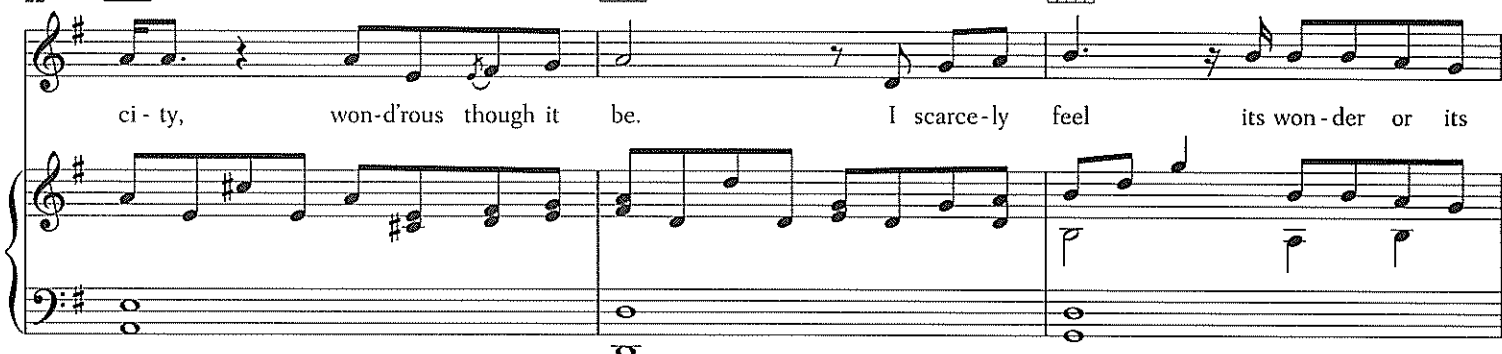
And when the moon - light peeps ac-ross the roof - tops

of this great






22

A7  D  G 


ci - ty, won-d'rous though it be. I scarce-ly feel its won-der or its







25

C  G/B  Am  D5  5fr G 

laugh - ter. I'm once a - gain — back home in In - is - free.

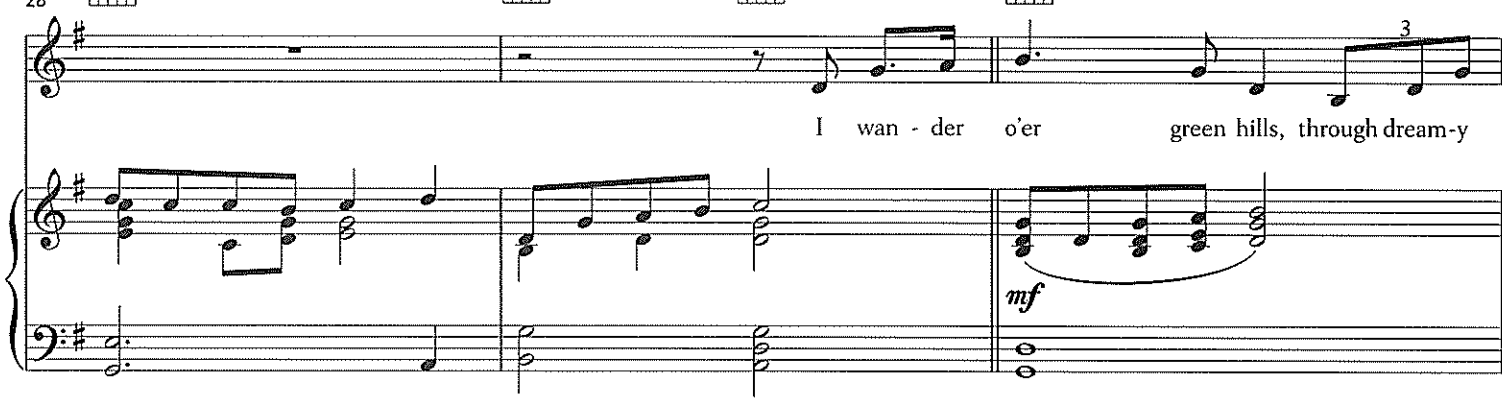


28

C/G  G/B  Dsus4/A  3fr G 

I wan - der o'er green hills, through dream-y

mf



31

Cmaj9/G  D7/G  G 

val - leys, and find a peace no oth - er land would know. I hear the



34

G7sus4 C/E D D7

birds make mu - sic fit for an - gels, and watch the riv - ers laugh - ing as they

37

G G5/D C5/D

flow. And then in - to a hum - ble shack I wan - der, my dear old

40

D5 G5/D G5 G7

home and ten - der - ly be - hold the folks I love, a - round the turf fire

43

C Bm Am7 D5 C G D9sus4 G/D

gath - ered on bend - ed knees, their ro - sa - ry is told. But dreams don't

46

C G/B A7

last, though dreams are not for - got - ten, and soon I'm back to stern re - al - i -

mf

49

D7 G5 G7 C/E D(add4) C

- ty. But though they pave the foot - ways here with gold dust, I still would

mp

rubato

Ped. Ped.

52

D5 Dsus4 D C G/B Am7 G

choose the Isle of In - is - free.

rall.

LASCIA CH'IO PIANGA

Traditional
Arranged by David Downes

Slowly ♩ = 70



Las - cia ch'io pian - ga,



5

mi - a cru - de sor - te, E che so - spi - ri la

1.

2.



9

li - ber - ta. - ta. E chi sos -

mf

Ped. Ped. Ped.

13

E C#m F#m D A/E

- pi - ri, E chi sos - pi - ri la li - ber -

Ped. Ped. Ped. Ped. Ped.

17

A D Em7 Asus⁴ A

rall.

- tà! Las - cia ch'io pian - ga, mia cru - de

Ped.

a tempo

21

Dsus⁴ D G A/G D/F# Gadd9 D/A A

sor - te, E che so - spi - ri la li - ber -

25

D D Em7 A

- tà!

Violin solo



29

Musical notation for measures 29-32, including vocal line and piano accompaniment. Measure 29 features a triplet of eighth notes in the vocal line. Measure 32 ends with a trill.



33

Musical notation for measures 33-36, including vocal line and piano accompaniment. The vocal line contains the lyrics: "Il du - o' in - fran - ga, ques - te ri -".



37

Musical notation for measures 37-40, including vocal line and piano accompaniment. The vocal line contains the lyrics: "- tor - te. De miei mar - ti - ri sol".



Colla voce



40

Musical notation for measures 40-43, including vocal line and piano accompaniment. The vocal line contains the lyrics: "per pie - - - tà! De - - - meie - - - mar -".

Tempo I

43

F#m/A Aaug F#m Bm6 F#m/C# C# F#m D

- ti - ri sol per - pie - ta. Las - cia ch'io

47

Em7 Asus4 A Dsus4 D G A/G

pian - ga mi - a cru - de sor - te. E che so -

mf

51

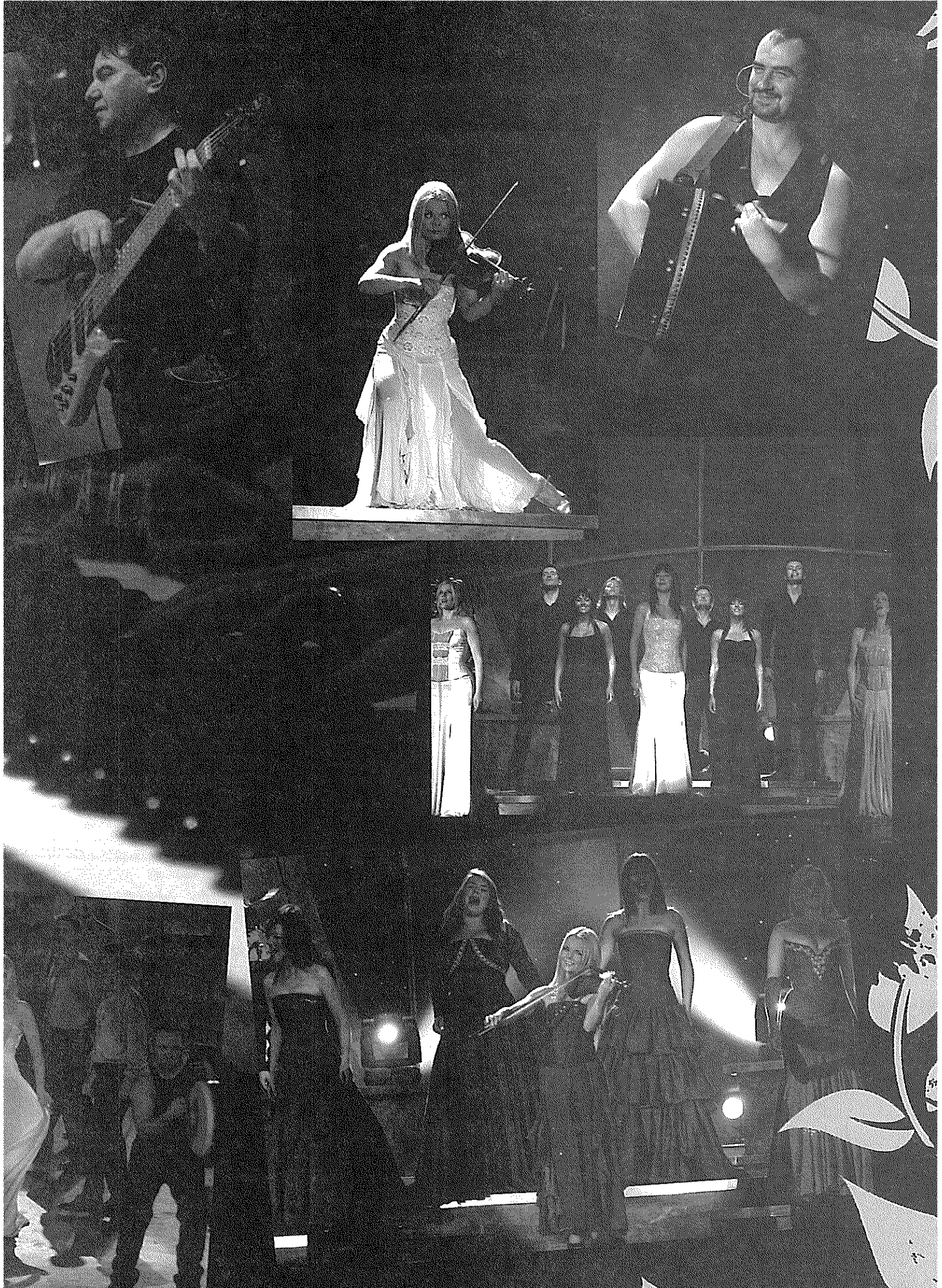
rall.

D/F# G6 D/A A7 D

-spi - ri la li - ber - tà

mp





MO GHILE MEAR

Traditional

Arranged by David Downes, Barry McCrea and Caitriona Nidhubhgaill

Deciso $\text{♩} = 65$

G Am Dsus⁴ N.C.

f Lá na ma - ra.
(The day of the sea)

sfz

5 G Am Dsus⁴ N.C.

5 Lá na ma - ra nó rab - har - ta.
(The day of the sea or of the high tides)

sfz

9 G F G

9 Guth na dtonn - ta a lean - adh, guth na dtonn - ta a lean - fad,
(To follow the voice of the waves, I would follow the voice of the waves, oh)

sfz

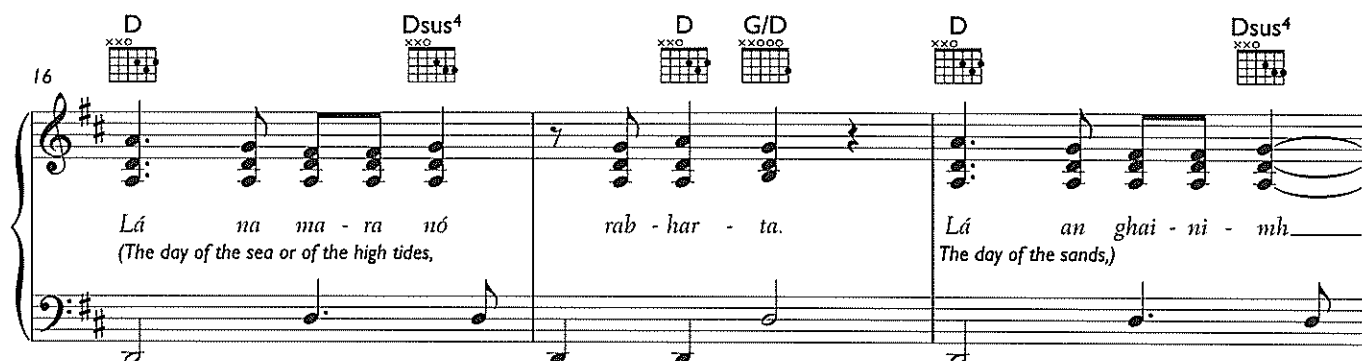
12 C/E Cadd⁹/E D Dsus⁴ D G/D

12 ó. Lá na ma - ra nó lom trá.
(The day of the sea or the ebb tide)

sfz

16

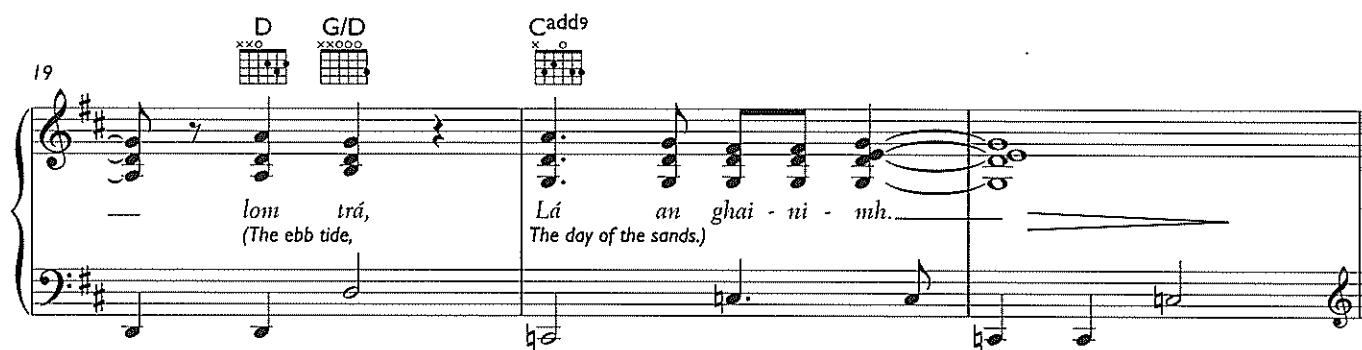
D *xxo* Dsus⁴ *xxo* D *xxo* G/D *xxo* D *xxo* Dsus⁴ *xxo*



Lá na ma - ra nó
(The day of the sea or of the high tides,
rab - har - ta. Lá an ghai - ni - mh.
(The day of the sands,)

19

D *xxo* G/D *xxo* Cadd9 *x*



lom trá,
(The ebb tide,
Lá an ghai - ni - mh.
(The day of the sands,)

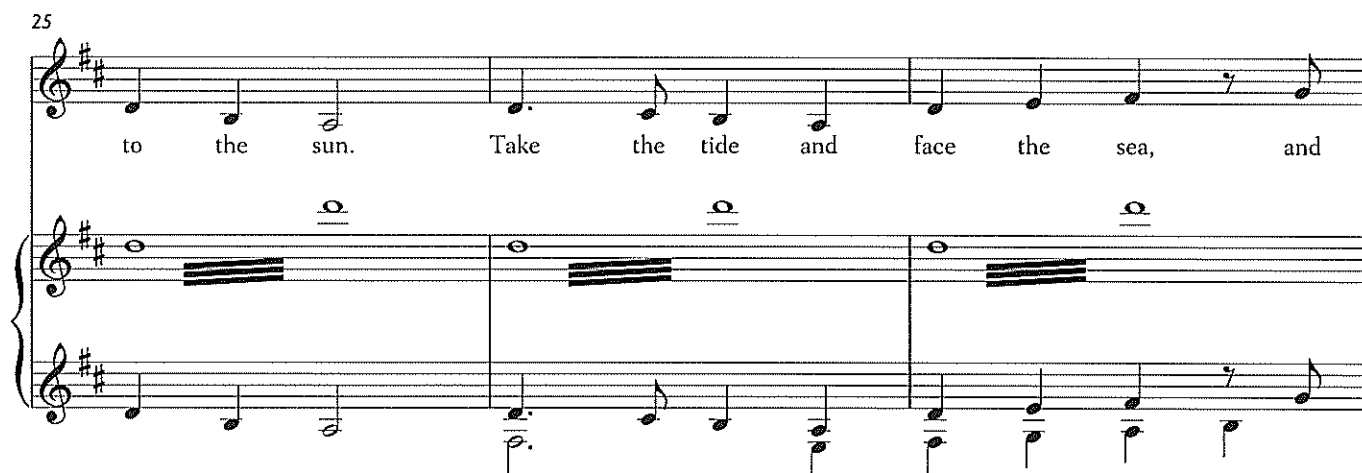
22

D *xxo*



1. Can you feel the riv - er run? Waves are danc - ing




25





to the sun. Take the tide and face the sea, and

28   





find a way to fol - low me. Leave the field and

31   

leave the fire, and find the flame of your de - sire.

34   

Set your heart on this far shore, and

36    

sing your dream to me once more.

39

D G/D D G/B D/A G A

'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar, ghi - le mear.

mf

43

D/F# G D/A A/C# Bm/D G/B D/A

Suan nó séan ní bhfuair mé féin. Ó chuaigh i gcéin mo

46

A7 D D Dmaj7 G/D D

ghi - le mear. 2. Now the time has come to leave,

mp

49

Dsus2 D G/D D D/C#

keep the flame and still be - lieve. Know that love will

52

Em/B D/A Em7 D/F# G Asus4

shine through dark - ness, one bright star to light the wave.

2.

55

D G6/D D G6/D D G6/D

Amh - rán na farr-ai - ge, ór ar na seol - ta. Amh-rán na farr-ai ge, ag
 (Song of the sea, Gold on the sails, Song of the sea,

58

D G6/D D G6/D D G6/D

3. Lift your voice and raise the sail,



seo - ladh na bhfonn - ta. Amh-rán na farr-ai-ge, ór ar na seol - ta.
 Sending the melodies.)

61

G/D D G/D A/D D G/D







know that love will nev - er fail. Know that I will

Amh-rán na farr-ai-ge, ag seo - ladh na bhfonn - ta. Amh-rán na farr-ai-ge,

64  







sing to you each night, as I dream of you.

ór ar na seol - ta. Amh-rán na farr-ai-ge, ag seo - ladh na bhfonn - ta.

67      


'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar,

Amh-rán na farr-ai-ge, ór ar na seol - ta. Amh-rán na farr-ai-ge, ag

70      

ghi - le mear. Suan nó séan ní bhfuair mé féin. Ó

seo - ladh na bhfonn - ta. Amh-rán na farr-ai-ge, ór ar na seol - ta.

73  

chuaigh i gcéin mo ghi - le mear.

Amh - rán na farr - ai - ge, ag seo - ladh na bhfonn - ta.



75

Violin solo



78



81





84




87







90

D  G 


'Sé mo laoch mo ghi - le mear.










93

Am7  G/B  C  D7  Em  C 

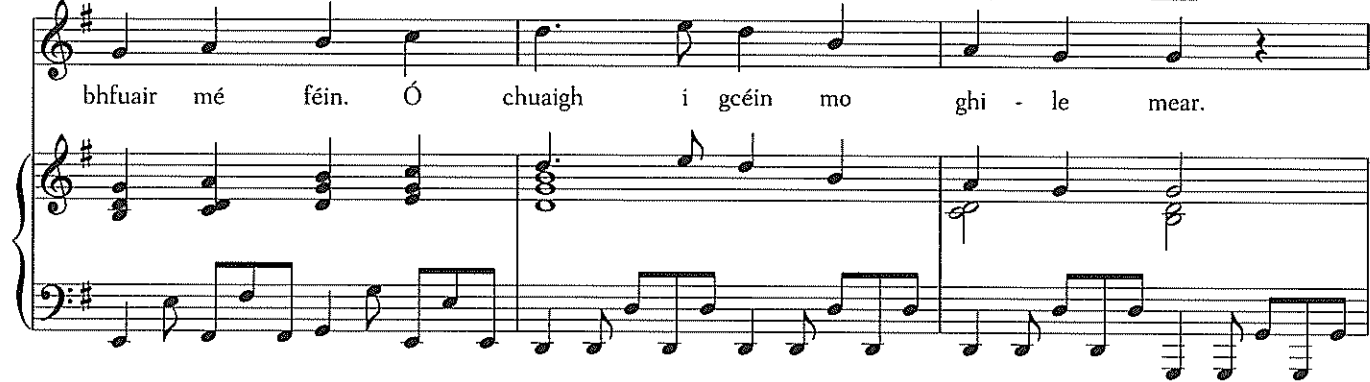
'Sé mo Shéa - sar, ghi - le mear. Suan nó séan ní




96

Em7  D7/F#  G  C/E  G/D  D7sus4  G 


bhfuair mé féin. Ó chuaigh i gcéin mo ghi - le mear.



99

G/D 

Gi - le mear, the wind and sun, the sleep is o - ver,



102

D G G/F# Em G/D

dream is done. To the west, where fire sets; to the

105

F C/E D Dsus4 D

gi - le mear, the day be - gun.

108

G Bm7/F# Em7 G/D C G/B

'Sé mo laoch mo ghi - le mear. 'Sé mo Shéa - sar,






I.

111

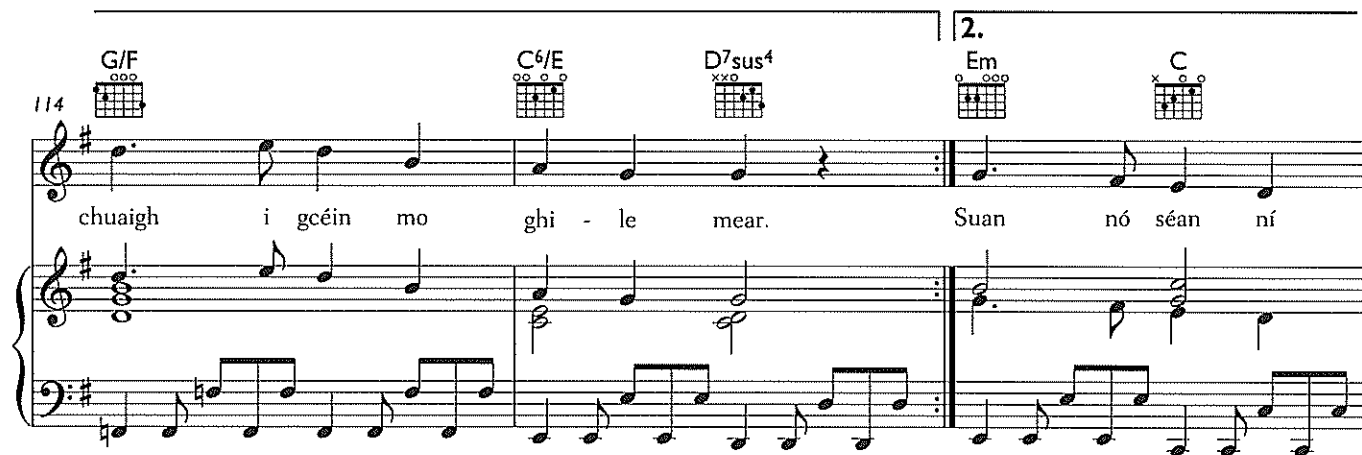
Cadd9 D G/B C G/D D7/F# G Am7

ghi - le mear. Suan nó séan ní bhfuair mé féin. Ó








114

G/F  C⁶/E  D⁷sus⁴  2. Em  C 

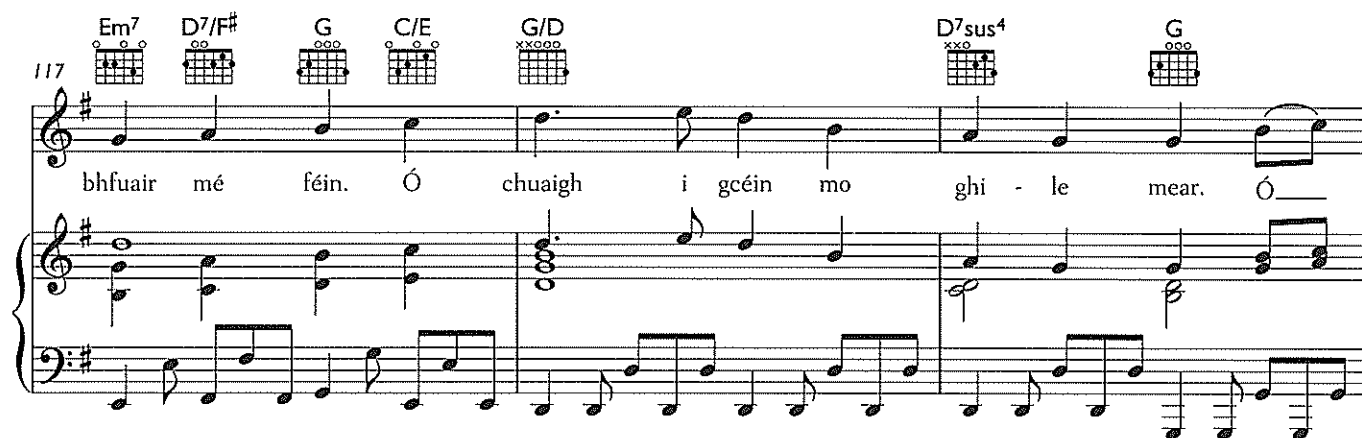
chuaigh i gcéin mo ghi - le mear. Suan nó séan ní







117

Em⁷  D⁷/F[#]  G  C/E  G/D  D⁷sus⁴  G 

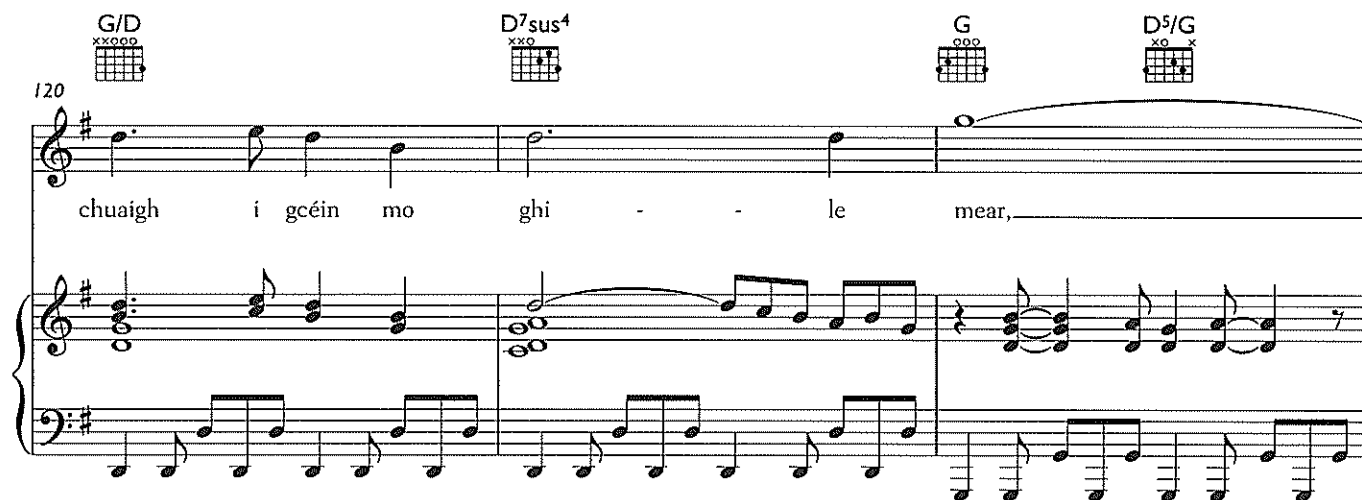
bhfuair mé féin. Ó chuaigh i gcéin mo ghi - le mear. Ó








120

G/D  D⁷sus⁴  G  D⁵/G 

chuaigh i gcéin mo ghi - - le mear,

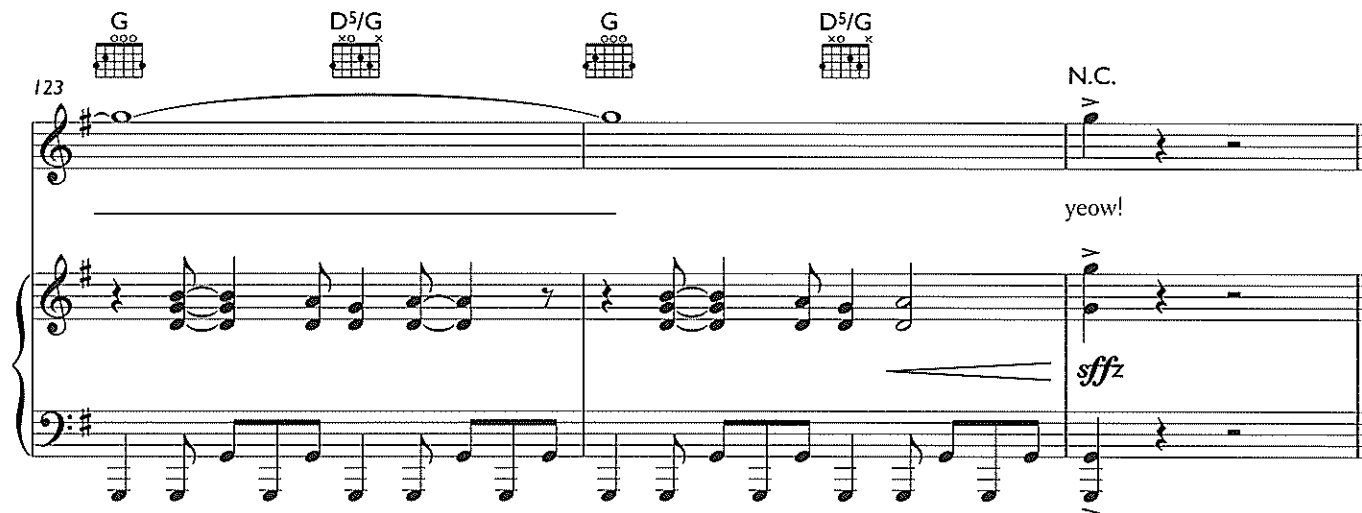


123

G  D⁵/G  G  D⁵/G  N.C. 

yeow!

sfz



NELLA FANTASIA

Words by Chiara Ferrau
Music by Ennio Morricone

Steadily ♩ = 70

N.C. (F)

F7sus4

Bb

F7sus4/C

F7/C

Bb/D

Ebbadd9

F/Eb

Bb/D

Bbsus4/D

Cm7

F

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11

B \flat Dm/A Gm 9 B \flat maj7/F Gm/F

so - gno d'a - ni - me che so - no sem - pre li - be -

13

E \flat E \flat maj7 B \flat Gm E \flat maj7 F/E \flat

- re, co - me le nu - vo - le che vo - - - la -

16

rit.
Dm7 E \flat badd9 E \flat F 9 sus4 F 9 D/F# Gm(add9) Gm/F

- no, pien' d'u - ma - - ni - tà in

19

E \flat B \flat /E \flat F 9 sus4 F B \flat Cm $^{\#}$ Dm7 Asus4/D A/E

fon - do all'an - i - ma.

a tempo

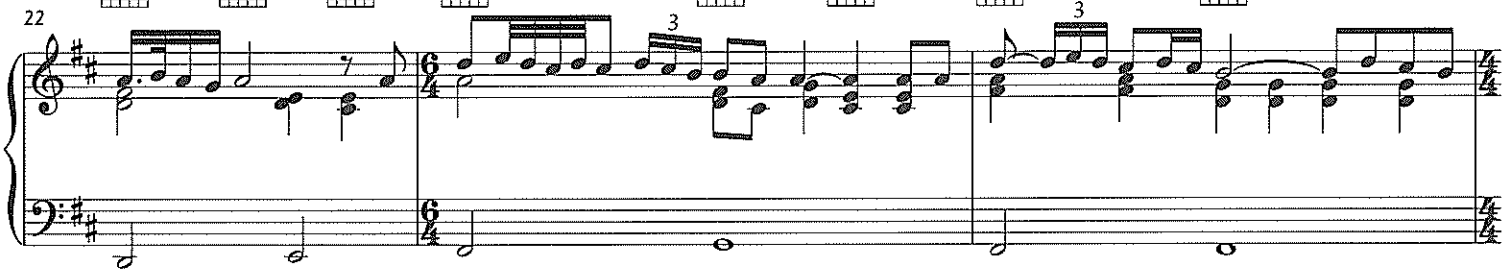









22











25



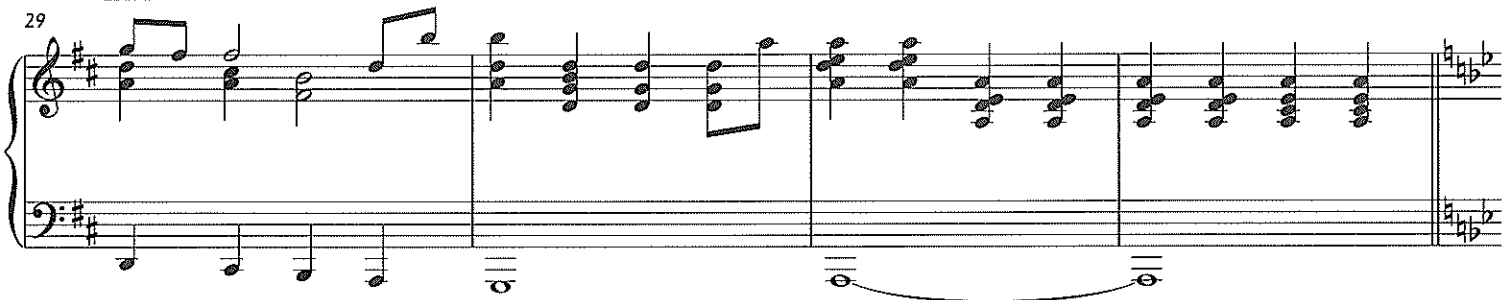
rit.







29



a tempo








33

Nel - la fan - ta - si - - a, es - is - te un ven - to cal - do, _____ che



35

B^b/D F^7sus^4/D E^b/D Cm^{11} F B^b B^b/A

sof - fi - a sul - le cit - tà, come am - i - co. lo sogno d'a - ni - me che

38

Gm^7 B^b/F E^bma^9 B^b Dm/A Gm Gm/F

so - no sem - pre li - be - re, co - me le nu - vo - le che

41

E^b Fm/E^b Dm E^badd^9 E^b F^7sus^4 F

vo - - - la - no, pien' d'u - ma - - ni -

44

rall.

$D/F^{\#}$ Gm B^b/F E^b B^b/E^b F^7sus^4 F B^b

-tà in fon - do all'an - - - i - ma.

ONE WORLD

Words and Music by Shay Healy and David Downes

Moderately ♩ = 70

Am Dm7 C/G Am⁶

mp

Am Am⁶ Fmaj⁹ Esus⁴

5

Am Dm Am¹¹ D/A




9

I hear a ba - by cry - ing; I hear a sad sound, a lone - ly sound.

Am D/A F




13

I want to take her in my arms, and then I'd dry a - way all her

16   




tears. I see a boy who's fright - ened; a

Red. *Red.*

19   






young boy with old eyes. I long to say "You're

Red. *Red.* *Red.*

22   







wel - come here, you can be hap - py now that you're home." —

Red. *Red.* *Red.*

25     

We're all a part of One World.

mf

27      

We all can share the same dream.

29  

And if you just reach out to me, then you will

31        

find deep down in - side I'm just like

33  

you. Loud voi - ces raised in

35 **Dm/A** **Am** **D/A**

an - ger, speak harsh words, such cruel words.

38 **Am** **D/A** **F**

Why do they speak so self - ish - ly, when we have got so much we can

41 **E** **A** **D/A**

share? — So let your hearts be o - pen, and

44 **E/A** **Dm/A** **A**

reach out with all your love. — — — — — There are no

47



stran-gers now, they are our broth-ers now, and we are one.

50



We're all a part of One World. We all can share the_

53



same_ dream. And if you just reach out to_ me then you will_

56



find deep down in - side I'm just like_ you.




59

Em/D  3fr D  Em/D  3fr D  C/D  G/D  D 

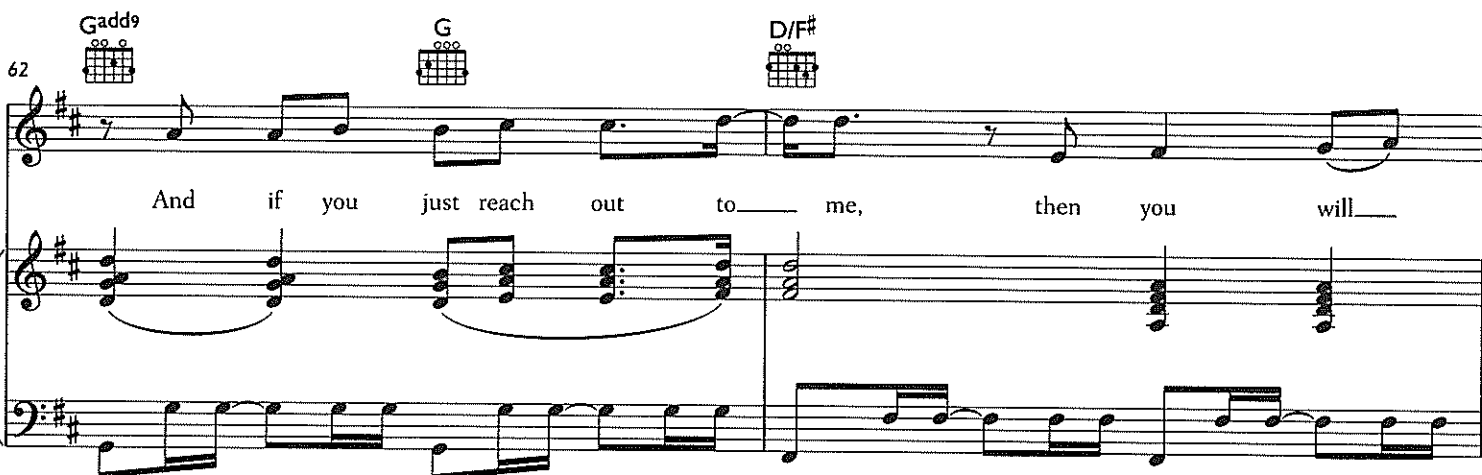
We all can share the same dream.












62

Gadd9  G  D/F# 

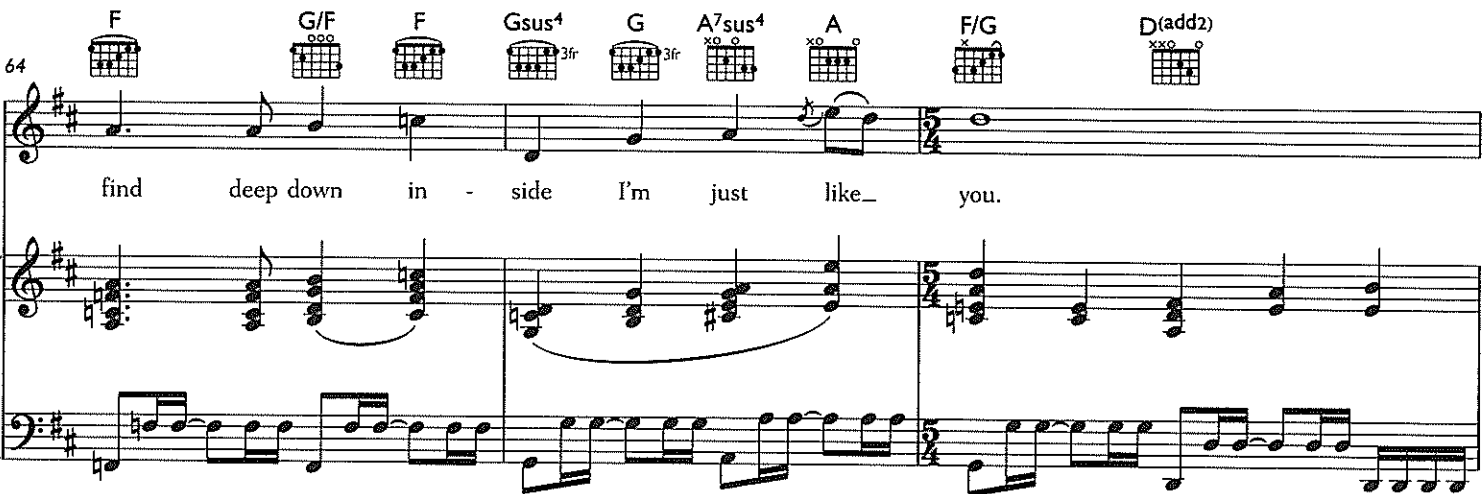
And if you just reach out to me, then you will



64

F  G/F  F  Gsus4  3fr G  3fr A7sus4  A  F/G  D(add2) 

find deep down in - side I'm just like you.



67

E 

You...



OVER THE RAINBOW

Words by E Y Harburg

Music by Harold Arlen

Moderato, molto rubato ♩ = 72

N.C.

Some - where o - ver the rain - bow, way up high,

p semplice

5

there's a land that I heard of once in a lull - a - by.

Mm, ah.

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9

D F#m D G Em Dsus⁴ D

Some - where o - ver the rain - bow skies are blue,

Some - where o - ver the rain - bow, ah.

Some - where, ah.

13

G A7 D C#m7b5 Em A⁹ D

and the dreams that you dare to dream real - ly do come

Ah. That you dare to dream real - ly do come

Ah. That you dare to dream real - ly do come

N.C.



16

true. Ah

true. Some day I'll wish up - on a star and wake up where the clouds are far be -

true. Ah ah ah



N.C.



19

like lem - on drops, a -

- hind me. Where troub - les melt like lem - on drops, a -

...hind me. Where troub - les melt like lem - on drops, a -

21

C# 4fr, G#m7 4fr, C#7, F#m7, B9sus4, B9, A7sus4, A9

- way a - bove the chim - ney tops, that's where you'll find me.

- way a - bove the chim - ney tops, that's where you'll find me.

- way a - bove the chim - ney tops, that's where you'll find me.

24

D, F#m(add9), D, G, A9, Dsus4, D

Some - where o - ver the rain - bow blue - birds fly.

Some - where o - ver the rain - bow blue - birds fly.

Some - where o - ver the rain - bow blue - birds fly.

28

G 3fr Gm 3fr D x x 0 G 3fr A⁹ x 0

Birds fly o - ver the rain - bow, why then, oh why can't

Birds fly o - ver the rain - bow, why then, oh why can't

Birds fly o - ver the rain - bow, why then, oh why can't

Even slower

31

N.C. F#m C#5 4fr D

I' Some - where o - ver the rain - bow

I' O - ver the rain - bow

I' Some - - where

34

G A⁹ Dsus⁴ D G Gm⁶ D G

skies are blue, and the dreams that you dare to

skies are blue, and the dreams that you dare to

skies are blue, and the dreams that you dare to

38

Em rit. A⁷ D A^b/D D

Em rit. A⁷ D A^b/D D

dream real - ly do come true. Oo.

dream real - ly do come true. Oo.

dream, come true.

THE PRAYER

Words and Music by Carole Bayer Sager and David Foster

Andante con moto ♩ = 70

p dolce
con Ped.

Guitar chords: B^b, Fadd⁹, Dm⁹

3

Guitar chords: D^b, B^bm⁷, F^{sus}4, F, B^b



1. I pray you'll be our eyes, _____

mp dolce
8
simplice

6





Guitar chords: C^{sus}4, C, F, Fmaj⁷/A

and watch us where we go, _____ and help us to be


9    





wise _____ in times when we don't know _____




12    







Let this be our prayer _____ as we go our



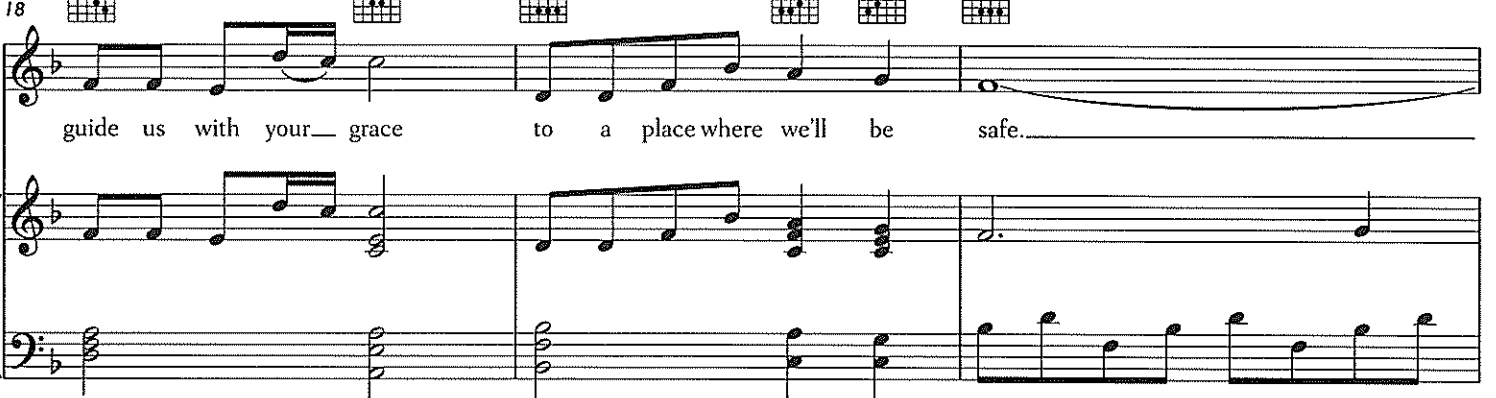
15   **rubato**  





way; _____ // lead us to a place,



18 **rit.**   **a tempo**    




guide us with your grace _____ to a place where we'll be safe _____









21    

— 2. I pray we'll find your light, and hold it in our—





f espress.

24   

— hearts, when stars go out each night, —

27       **Allargando**

— re-mind us where you are. — Let this be our

30 **a tempo**    

prayer — when shadows fill our day; —

rubato

rit.

33

A7 Dm B^b Dm Am

lead us to a place, guide us with your grace,

p rubato espress.

a tempo

36

B^b F/C C B^b/F F

give us faith so we'll be safe.

39

B^b B^b/F F B^b

mf dolce

Allargando

a tempo





42

B^b/F F B^b F^{sus}4 F Dm

Ah, ah, ah, ah.










f

Andante



45    rit. 

Ah.




ff *f*

48         

We ask that life be kind _____ and watch us from a-bove. _____

51     







We hope each soul will _____ find

54   


a - noth - er soul _____ to _____ love. Let this be our prayer, _____









p dolce

Rubato


57      





— just like ev - 'ry child _____ needs to find a place,



61        


guide us with your ³ grace; give us faith so we'll _____ be safe.









64     N.C. //

Need to find a place, guide us with your _____ grace; _____

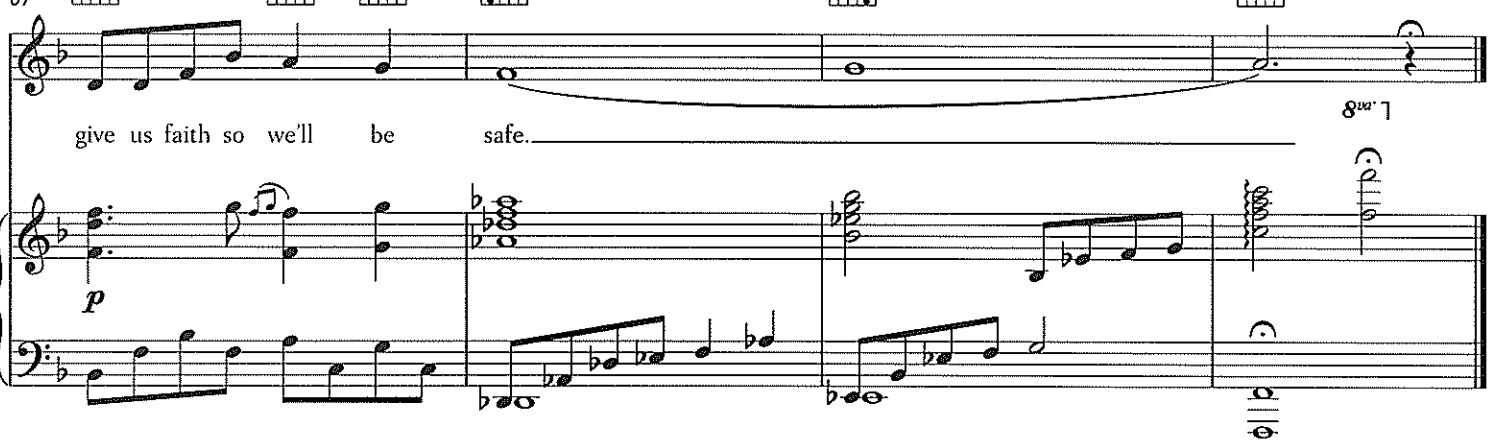
f *ff*



67      

give us faith so we'll be safe. _____

p *rit.* *8va 7*



SCARBOROUGH FAIR

Traditional
Arranged by David Downes

Wistfully ♩ = 120



p *mp*

con Ped.

7



12

Are you go - ing to Scar - bo-rough fair? Pars - ley,

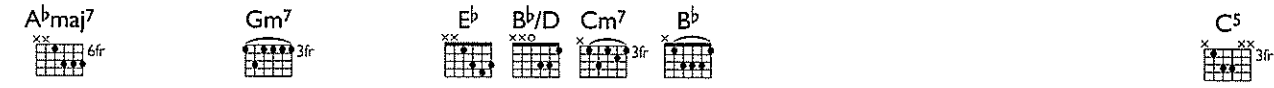
mp



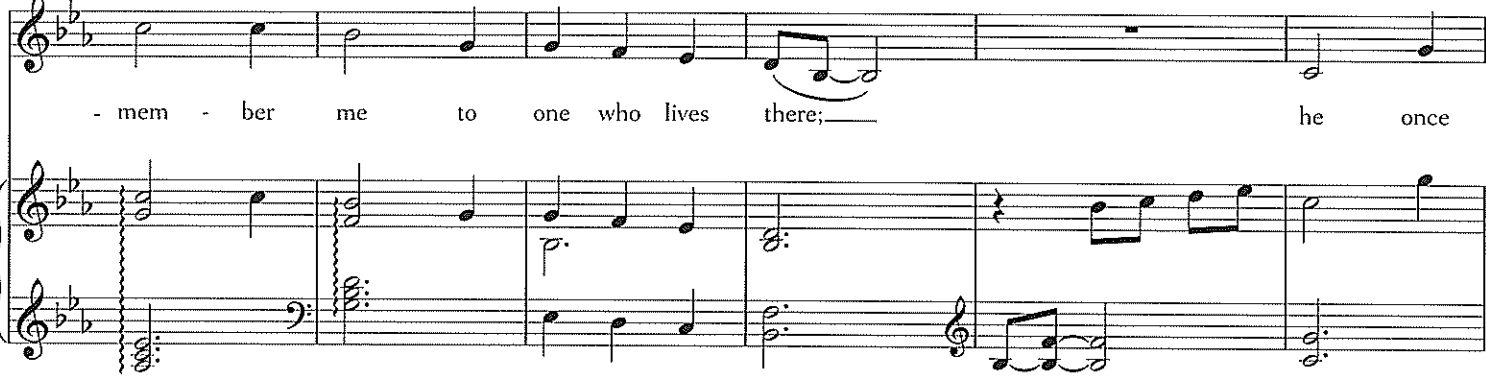
18

sage, rose - ma - ry and thyme. Re -


24 **A^bmaj7** **Gm7** **E^b** **B^b/D** **Cm7** **B^b** **C⁵**




- mem - ber me to one who lives there; — he once



30 **B^b5** **Cm** **B^b** **Cm** **B^b**

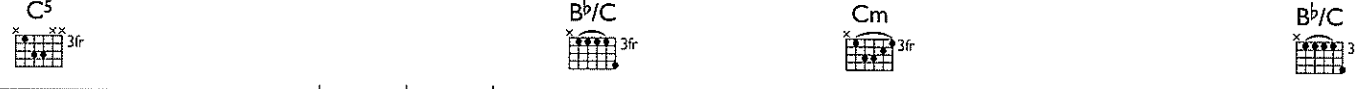


was a true love of mine. —

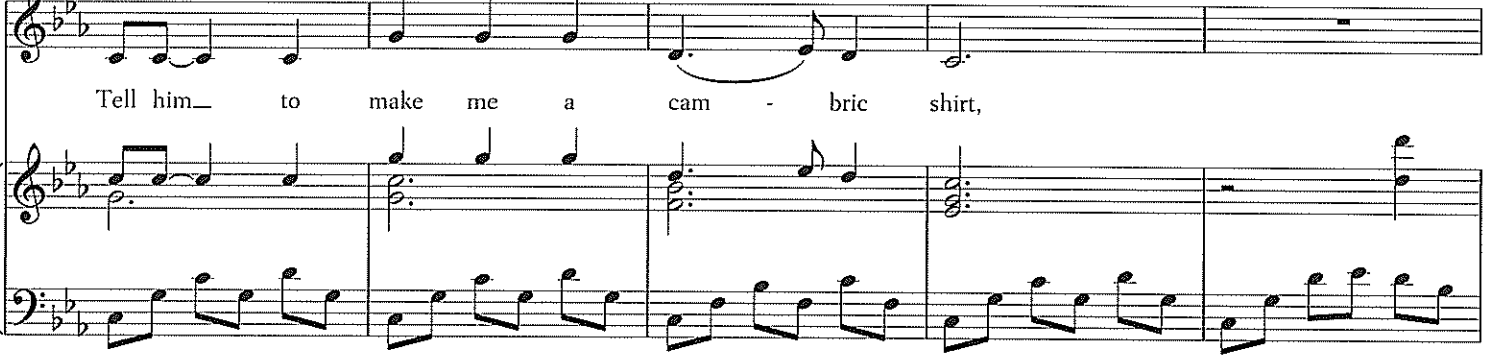


Con moto

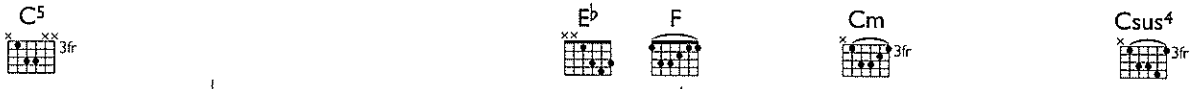
36 **C⁵** **B^b/C** **Cm** **B^b/C**




Tell him — to make me a cam - bric shirt,









41 **C⁵** **E^b** **F** **Cm** **Csus4**






pars - ley, sage, rose - ma - ry and thyme. —



46  Cm  Cm(add9)  Cm  Eb  Bb/D  Cm7





With - out no seams nor nee - dle -

51  Bb  C5  Bb

- work, — then he'll be a true love of

56  Cm

mine.

60  Dm  Am7/D  Bbmaj7  Csus2

f

65

D⁵ C/D D⁵

5fr 3

mf

70

B^bmaj⁷ C/B^b Am⁷

ff

3

75

Dm Am⁷ D⁵ Gm⁶/D

mf

5fr

80

E^bm D^b Bmaj⁷

Tell him to find me an a - cre of land,

f

5fr

84



pars - ley, sage, rose - ma - ry and

88



thyme. Be -

92



-tween the salt wa - ter and the sea strand,

97



then he'll be a true love of mine.

104

E^b5 **D^b/E^b** **E^bm**

Are you go - ing to Scar - bo-rough fair? Pars - ley, sage, rose -

p

111

G^b **A^b** **E^bm** **D^b/E^b** **E^bm** **G^b**

- ma - ry and thyme. Re - mem - ber me to

118

D^b/F **E^bm7** **D^b** **Rubato** **Bmaj7** **D^b**

one who lives there; he once was a true love of

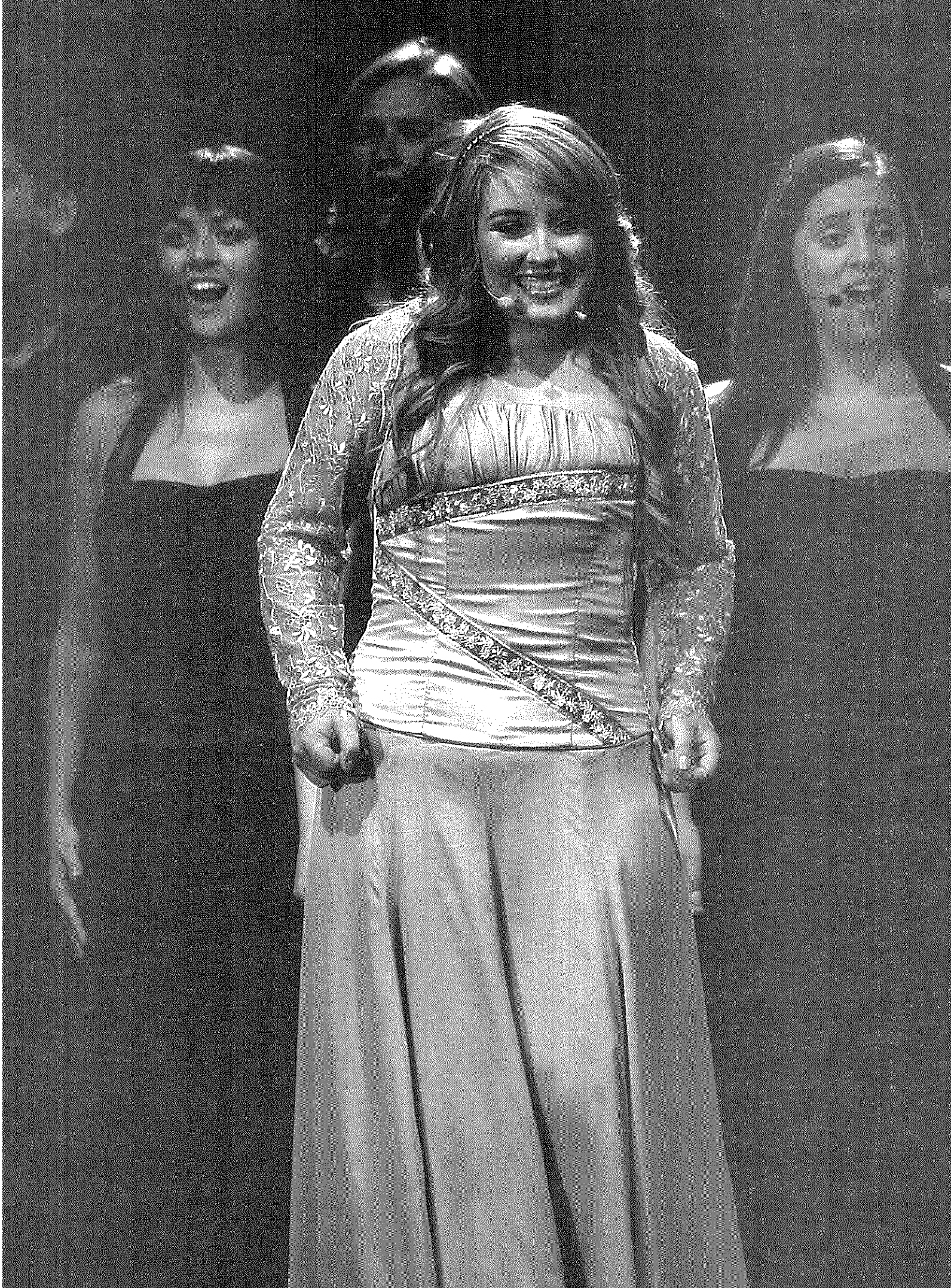
p

125

E^b5 **E^bm** **rall.**

mine.

pp



SEND ME A SONG

Words and Music by David Downes and Caitriona Nidhubhghaill

Moderately ♩ = 100

Chord diagrams: C, D7, Fsus2, C, D7

rit.

a tempo

Chord diagrams: Fsus2, C, Fadd9/A, G/B, C/E, F

1. Take the wave— now and know— that you're— free.

Chord diagrams: C, Fadd9/A, G/B, C/E, F, Am7, C/G

Turn your back on— the land,— face the— sea. Face the wind— now, so wild—

19     







and so strong. When you think of me, wave to me and send me a song.



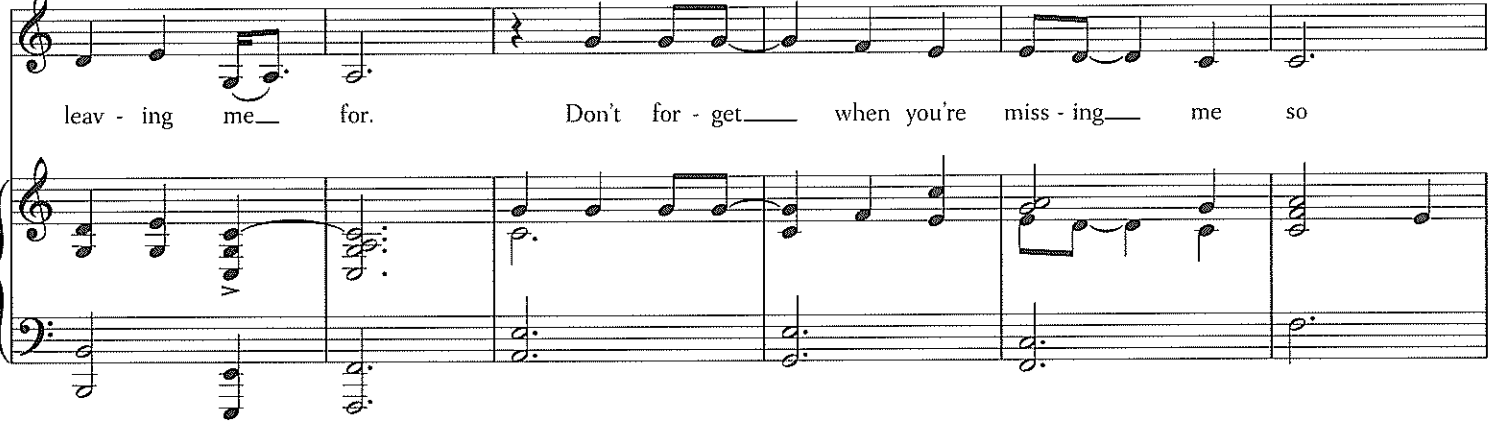
25       







2. Don't look back when you reach the new shore. Don't forget what you're




31      

leaving me for. Don't forget when you're missing me so



37      





love must never hold, never hold tight, but let go.



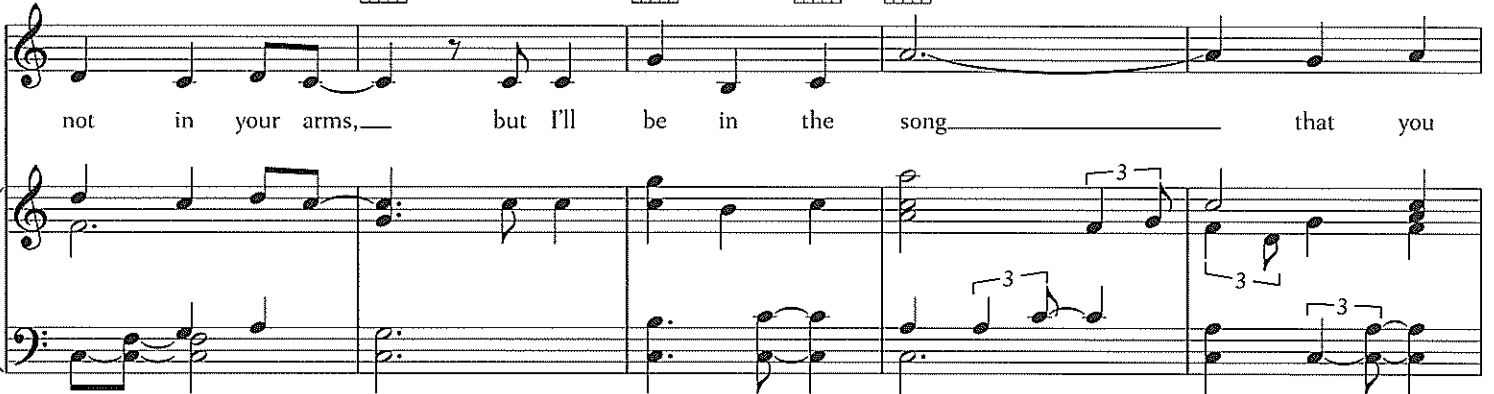
42    






Oh, the nights— will be long— when I'm



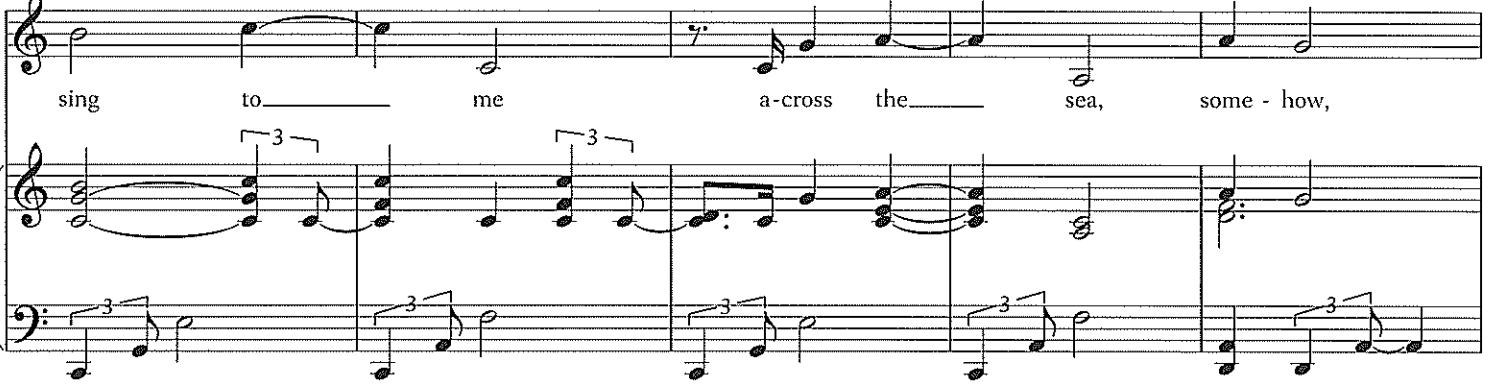
48    





not in your arms,— but I'll be in the song— that you




53     

sing to— me a-cross the— sea, some - how,



58    

some day... 3. You will be— far a - way,—



63

Fadd9/C C⁵ Cmaj7 C⁵ F/C

so far from me. And may be one day

68

Am7 C/G C/E Fadd9 F

I will follow you in all you do.

74

B^bmaj⁹ B^b Am7 Am/G C Fmaj⁹/C

Till then, send me a song.

80

G/C Fadd9/C C Fadd9/A G/B C/E F

4. When the sun sets the water on fire,

86

C Fadd9/A G/B C/E F Am7

when the wind swells the sails ev - er higher let the call

91

Cmaj7/G Fmaj7 F Dm11 C/E

of the bird on the wing calm your sad - ness and

96

Fadd9 F C D7 Fadd9 Bb

lone - li - ness, and then start to sing to me.

102

C D7 Fadd9 Bb N.C. Fadd9/A

I will sing to you if you prom - ise to

109

send me a song.

115

I walk by the shore and I hear, hear your

120

song come so faint and so clear. And I catch it, a breath on the wind,

126

and I smile and I sing you a song, I will send you a song.

132

C D7 F B^b C D7

I will

138

F B^b C D7 F

sing you a song, I will sing

143

B^b N.C.

rall.

to you if you promise to send me a song...

148

C⁵ D7 F B^b C⁵

SHE MOVED THRU THE FAIR

Traditional
Arranged by David Downes

Slowly, but rhythmically ♩ = 80

N.C.

Musical score for the first system, measures 1-5. It features a treble clef staff with a 4/4 time signature and a grand staff with piano accompaniment. The piano part includes a triplet of eighth notes in the first measure and a 'p dolce' dynamic marking.

Musical score for the second system, measures 6-8. It includes guitar chord diagrams for F5, Eb5/F, and F5. The piano accompaniment is marked 'mp' and features a complex rhythmic pattern of chords and eighth notes.

Musical score for the third system, measures 9-12. It includes a vocal line with lyrics: "My young love said to me, "My mother won't". The piano accompaniment is marked 'con Ped.' and features sustained chords and a rhythmic accompaniment.

13

mind, and my fath - er — won't slight you for your — lack of

17

kind." And she stepped a - way from me and this — she did

21

say: It — will — not be long, love till — our wed - ding day".





E^b/G 3fr F/A B^bsus⁴

25

As she —





F⁵

mf




28    

stepped a - way from me and she moved through the





mp

31    





fair, and fond - ly I

34   

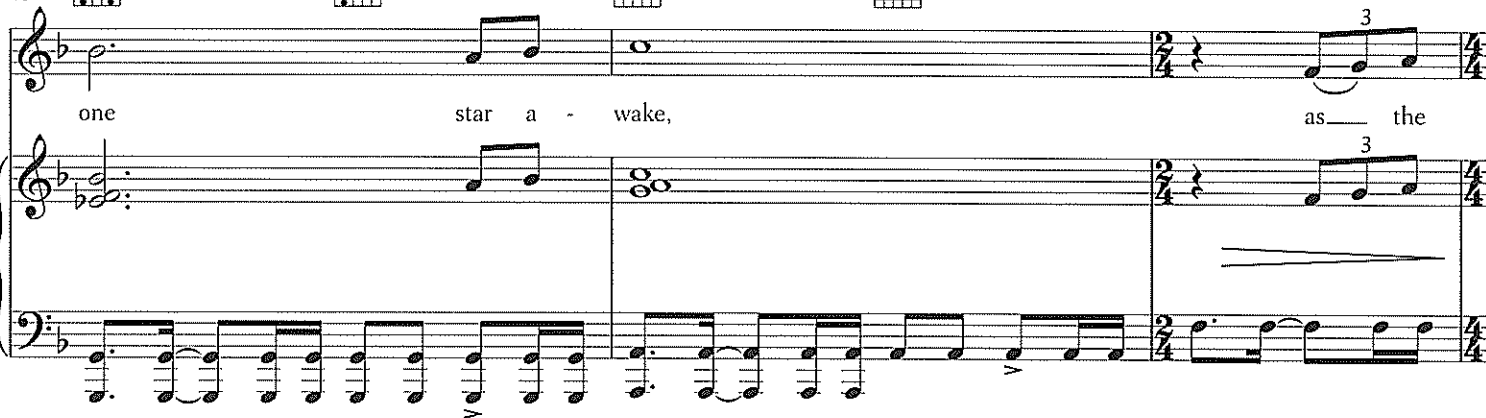
watched her move here and there.





37    

And then she turned home - ward with

40  3fr  3fr  

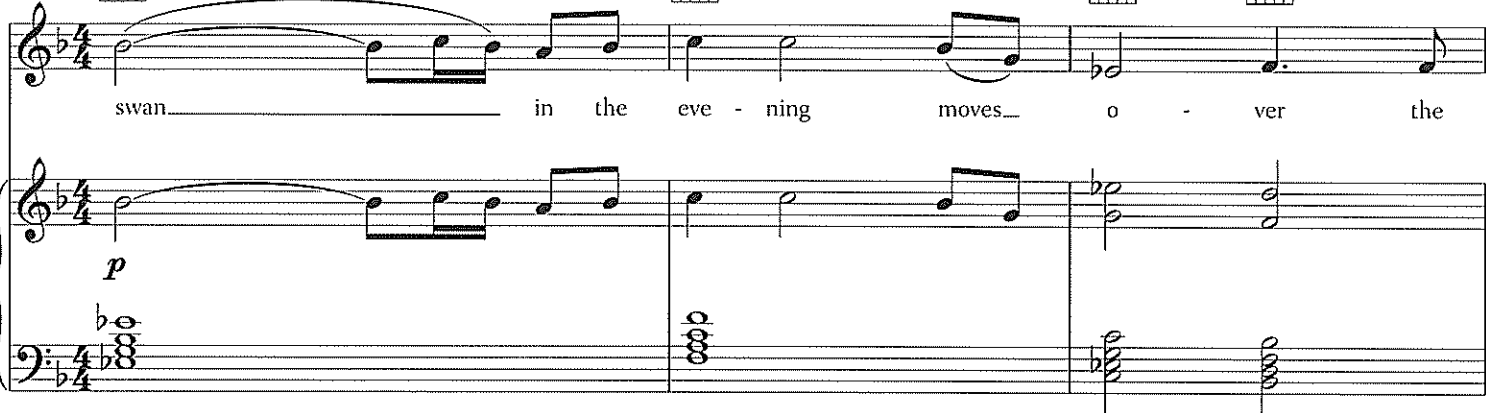
one star a - wake, as the










43    3fr 

swan in the eve - ning moves o - ver the


p












46   3fr  3fr    

lake.

mf



49        



51



51

Last night she came

f

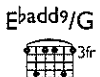
53



53

to me, she came softly in. So

56



56

softly she came that her feet made no

mf

59



59

din. And she laid her hand

p

62 **F/A** **F5** **Gm** **C** **Csus4** **C**

on me and this she did say: It

66 **Bb** **F/A** **Fb**

will not be long, love, till our wed - ding

pp

69 **F5** **Eb5/F** **F5** **Eb5/F** **F5**

day"

f

71 **Eb5/F** **F5** **Eb5/F** **F5**

ff

SHENANDOAH

Traditional

Arranged by David Downes and Mairead Nesbitt

♩ = 66

Dadd9
xx0 2fr

Dsus4
xx0

Violin (R.H.)

(R.H.) (L.H.)

(L.H.)

Dadd9
xx0 2fr

Dsus4
xx0

Em7(add4)
xx0 0

Bm
x22333

5

A/C#
x02220







Gmaj7
032333

Asus4
xx0 0

A/D
xx0 0

9


12

D *xxo*  D/F#  D *xxo*  D/F#  Dmaj7/F#  Gadd9 



Ped. Ped.





15

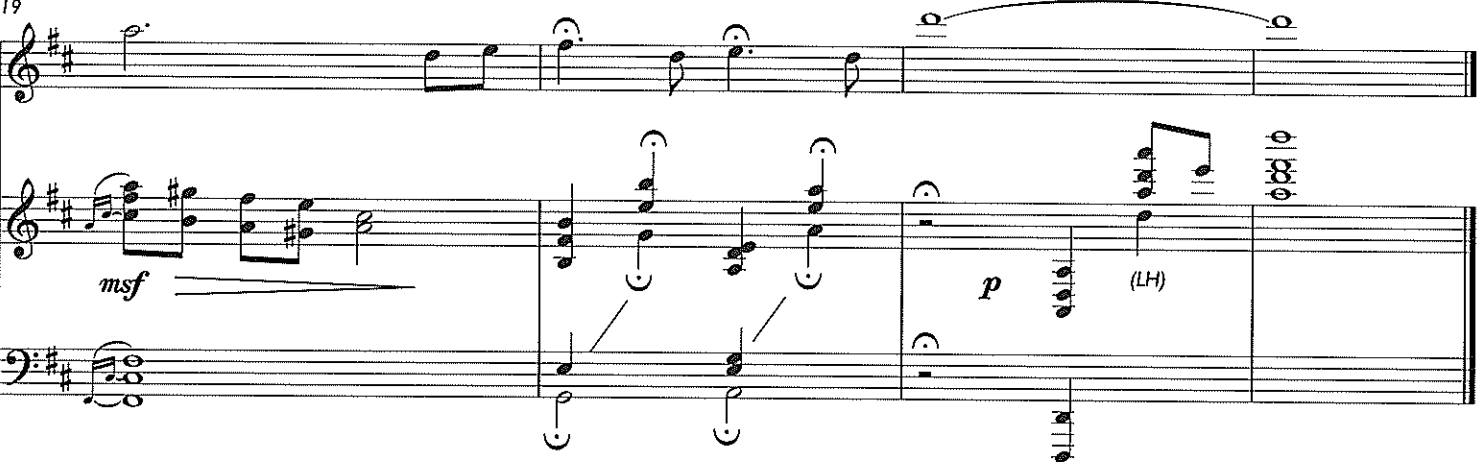
D *xxo*  D/F#  Gadd9  F#m  Bm  F#m  Bm 



p

19

F#m  Gmaj7  A7sus4  D *xxo* 



msf *p* (LH)

THE SOFT GOODBYE

Words and Music by David Downes, Barry McCrea,
David Agnew and Caitriona Nidhubhghaill

♩ = 52



Ah, ah, ah,

con Ped.

7

ah, Ah,

B^b Cm/B^b B^b B^b/A

12

ah, ah,

Gm E^b B^b/D E^b B^b/D Cm7 F F/E^b B^badd9/D E^b

17 **B^b/D** **A^bmaj7** **F7sus4/C** **F7sus4** **F5** **B^b/F** **F** **F7sus4** **B^b/F** **F**

ah. _____ When the

23 **B^b** **Cm7/B^b** **B^b** **Cm7/B^b** **B^b** **Cm/B^b** **F/B^b**

light be - gins to fade and shad - ows fall a - cross the sea, one bright

27 **F7/B^b** **B^b** **E^badd9/G** **B^b/F** **Cm/E^b** **B^b/F** **F** **B^b** **B^bsus4** **B^b/F** **E^b/B^b**

star — in the eve - ning sky, your love's light leads me on my way.

32 **B^b** **F7sus4** **Gm** **E^b** **B^b/D** **E^b** **B^b/D** **Cm7**

There's a dream that will not sleep, a burn - ing hope that will not —

Fsus4



F



F/Eb



Bbadd9/D



Eb



Bb/D



Cm7



Bb/D



Ebmaj7



Fsus4



36

die. So I must go now with the wind and leave you wait - ing on the

Bb



Eb



Bb7sus4



Eb



Db/Ab



Ab



Fm7/Ab



40

mf

tide. Time to fly, time to touch the sky, one voice a - lone, a haunt - ing

Bbsus4



Bb



Eb



Fm7



Eb/G



44

cry. One song, one star burn - ing bright, let it

Db/Ab



Ab



Fm7/Ab



Bb



Eb/Bb



Bb



47

car - ry me through dark - est night.

With movement

50

Rain comes o - ver the grey —

55

hills and on the air a soft good - bye. Hear the song — that I'll sing to

59

you when the time has come to fly. When I

63

Gm Eb B^b/D Eb⁶ B^b/D Eb⁶ F^{sus}⁴ F F/E^b

leave and take the wind and find the land that faith will bring, the bright-est

67

B^b^{sus}⁴/D B^b/D Eb B^b/D Eb⁶ B^b/F F⁷^{sus}⁴

star in the eve - ning sky is your love wait - - ing far from

70

B^b Cm⁷ B^b/D Eb F^{sus}⁴ B^b

me, is your love wait - ing far from me.



SIULIL A RUN

Traditional
Arranged by David Downes

Words in Gaelic are spelled phonetically

Slowly, with expression $\text{♩} = 66$



Shule, shule, shule a - roon, shule go suc - cir a - gus,

p



4

shule go kewn, Shule go dur - rus og - gus ay - lig lume.

Con moto $\text{♩} = 116$



8

pp cresc. poco a poco

14

Aadd9/C#

E5

D6

Cmaj7

D6

Shule, shule, shule a -

mf

19

E5

Bm7

Am7

Dsus2

- roon, shule go suc - cir a - gus, shule go kewn.

24

Cmaj7

Dadd9

E5

Shule go dur - rus og - gus ay - lig lume.

p

f

29

D6

Aadd9/C#

Iss guh day thoo a - vor - neen slawn.

p

34 **Cmaj7** **Em(add9)** **D6** **C** **D** **Em(add9)**

I wish I was on yonder hill. 'Tis

40 **Bm7** **C6** **D5** **C**

there I'd sit and cry my fill, and ev'ry

45 **Am7** **Em** **D** **C** **Cadd9**

tear would turn a mill. I'll

50 **Em(add9)** **D6** **C** **D** **Em(add9)**

sell my rod, I'll sell my reel. I'll sell my

55

Bm7 Cadd9 Dadd9 Am7 Bm7

on - ly spin - ning wheel, to buy my love a

60

Em D C Bm/C C6 D/C E5

— sword of steel. Shule,

mf

65

D6 Cmaj7 D6 E5 Bm7

shule, shule a - roon, shule go suc - cir a - gus,

70

C6 Dsus2 Am7 Bm7 Esus4 Dsus4

shule go kewn. Shule go dur - rus og - gus ay - lig

Slowly, with expression

75

N.C.

lume. Iss guh day thoo a - vor neen

Con moto ♩ = 116

79

Em(add9)

slawn. I will dye my

pp

mp

84

C

D

Em(add9)

Bm7

pet - ti - coats, I'll dye them red, and 'round the world I'll

89

D5

C

Bm7

E5

D

beg my bread, un - til my pa - rents shall wish me

94

C Bm/C C D/C E⁵ D⁶

dead. Shule, shule,

mf

99

Cmaj7 D⁶ E⁵ Cmaj7 Dsus² B⁵ Am(add9)

shule a - roon, shule go suc - cir a - gus, shule go

104

Dadd9 Cmaj7 Am⁷ Esus⁴ Dsus⁴ C

kewn. Shule go dur-rus og - gus ay - lig lume.

109

Slowly, with expression Em Bm⁷ A

Iss guh day thoo a - vor neen slawn.

p

Con moto ♩ = 116



113

Shule, shule, shule a -

Musical score for measures 113-117. The vocal line features a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in measure 115.



118

- roon, shule go suc - cir a - gus, shule go kewn.

Musical score for measures 118-122. The vocal line continues with a melodic phrase starting with a half note D4, followed by quarter notes E4, F4, G4, and A4. The piano accompaniment features a consistent eighth-note accompaniment pattern. A dynamic marking of *f* is present in measure 120.



123

Shule go dur - rus og - gus ay - lig lume. Shule,

Musical score for measures 123-127. The vocal line features a melodic phrase starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *ff* in measure 125.

128

D⁶ Cmaj⁷ D⁶ E⁵ Em Bm⁷

shule, shule a - roon, shule go suc - cir a - gus,

133

Am⁷ Dadd⁹ Cmaj⁷ Am⁷ Esus⁴ Dsus⁴ Cmaj⁷

shule go kewn. Shule go dur - rus og - gus ay - lig lume.






Slowly, with expression

139 N.C.

Am⁷ B⁷sus⁴ E⁵


Iss guh day thoo a - vor neen slawn.

1-3 | 4.





22     

Ya da da da da da da. Ya da da da da da da.





P

24    

Ya da da da da da da, ya da da da da da ya da da da da da

26    

ya da da da da da ya da da da da da, I am the Dawn; I'm the

28    

new day be - gun; I bring you the morn - ing; I

30

Am⁷ D G Am⁷

bring you the sun; I hold back the night and I

32

G/B Am⁷ G F/A

o - pen the skies; I give light to the world; I give

34

C D Am⁹ Bm⁷

sight to your eyes. From the first of all time, un - til

mf

36

Cmaj⁷ D Em D Bm⁷

time is un - done, for - ev - er and ev - er and

38

C C/E D/F# D7 G Am/G

ev - er and ev - er, and I am the Dawn; and the

ff

40

G Am/G Em7 F

Sky and the Sun: I am one with the One and I

Più mosso ♩ = 118

42

Am7 D7 Em

am the Dawn.

45

E5

Violin solo

f rhythmically

(simile)

48

Em A/E E⁵

51

Em A/E A7sus4

più f

54

D/A A7sus4

57

D/A A7sus4



60

cresc. molto



63

I am the

ff grandioso



66



Sky and the Dawn and the Sun.



69

I am the Sky and the New Day be -



72

Am^{II}  B7sus⁴ 

N.C.

- gun. I am the Sky and the

75

B7sus⁴  E 

Dawn and the Sun.

ff

78

Yeow!

SOMEDAY (ESMERELDA'S PRAYER)

(from Disney's *THE HUNCHBACK OF NOTRE DAME*)

Music by Alan Menken
Words by Stephen Schwartz

Sweetly ♩ = 56

Guitar chord diagrams: G/B, Cm⁶, G/B, Cm⁶

The first system of the score consists of four measures. The top staff is a guitar line with four chord diagrams: G/B, Cm⁶, G/B, and Cm⁶. The middle staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking. The melody in the vocal line is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

5 G G/F# C/E Bm/D Am/C

The second system of the score consists of five measures. The top staff is a guitar line with five chord diagrams: G, G/F#, C/E, Bm/D, and Am/C. The middle staff is a vocal line with lyrics: "Some - day, when we are wi - ser, when the world's old - er,". The bottom staff is a piano accompaniment. The melody in the vocal line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

10 G/B Am D Am D/F#

The third system of the score consists of five measures. The top staff is a guitar line with five chord diagrams: G/B, Am, D, Am, and D/F#. The middle staff is a vocal line with lyrics: "when we have learned... I pray some-day we may". The bottom staff is a piano accompaniment. The melody in the vocal line is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

15

Em⁷ Bm⁷ C G/B G/D

yet live to live and to let

20

D G G/F# C/E Bm/D

live. Some - day life will be fair - er, need will be

25

Am/C G/B Am⁷ Dsus⁴ Am

ra - rer and greed will not pay. God speed

30

D/F# Gsus⁴ G/B C Esus⁴ Em Am

this bright mil - len - ni - um on its way,

35

C Dsus⁴ G G/F# C/E Cm/E^b

let it come some - day.

40

G Gmaj⁷ C/E Bm/D

Some - day our fight will be won then we'll stand in the

45

Am/C G/B Am⁷ D Am⁷

sun then that bright af - ter - noon. Til then

50

D/F# G G/B C Esus⁴ Em Am

on days when the sun is gone, we'll hang on if we

55

C D7 G Am7

wish up - on the moon. There are some days dark and

mf

60

G/B Cadd9 Em7 Am7

bit - ter, seems we have - n't got a prayer, but a prayer for some-thing

64

G/B Cadd9 Dadd9 Eadd9 A

bet - ter is the one thing we all share. Some - day

f

68

A/G# D/F# A/E Bm/D A/C# F#m7

when we are wi - ser, when the whole world is old - er, when we have

73



learned.

And I pray

some-day we may yet

78



live to live

and

One day, some day

let

live.

83



Some day life will be fairer,

need will be rarer

88



and greed will not pay.

God speed

this bright mil -

93

A A/C# D F#sus4 F#m Bm7 D

- len - ni - um, let it come if we wish up -

98

A/E Bm7b5/F F#m F#m/E *rall.* Bm7 A/C# D D/E

- on the moon. One day, some - day

104

a tempo N.C. A A/G# D/F# C#m/E

soon.

p

109

rall. Bm E7 A

Some - day soon.





VIVALDI'S RAIN

Traditional
Arranged by David Downes

With movement ♩ = 80

G/D  

Sig - no - re gui -

mp

4  

-da - mi. E dim - mi - co - sa fa - re. Ho

7   

vi - - sta l'a - mo - re del - la mi - a - vi - ta



10

Cmaj7 C⁶ D

e lu - i ha vis - ta me. So - no con - fus - e, lo con - fon -

13

G A/G D

-de gli vog - lio di - re che l'a - mo. E

16

A D

spe - ro di - ra lo stes - so.

19



So - no pas - sa - te du - e set - ti - man - te la vi - ta scor - re vel -

22



- o - ce. Il mi - o cuo - re bat - te for - te. Sig -

25



- no - re gui - da - mi e dam - mi pa - ce ti chie - do co - se di - re, co - me

28

D7
xx0

D
xx0

G/D
xx000

D
xx0

dir - lo. Nos - tra - mi - co - me di - re che l'a - mo, nos - tra -

31

G/D
xx000

D
xx0

G
000

D7
xx0

- mi - co - me di - re che mi a - ma. Sto pre - gan - do che di - ra di am -

34

G
000

rall.

- ar - mi.

THE VOICE

Words and Music by Brendan Graham

Freely ♩ = 50



I hear your voice

con Ped.



5

on the wind, and I hear you

Flowing ♩ = 60



9


call out my name... 'Lis - ten my child! you

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



say to me, I am The Voice... of your his - to - ry, be not a - fraid, come




17     





fol - low me, ans - wer my call and I'll set you



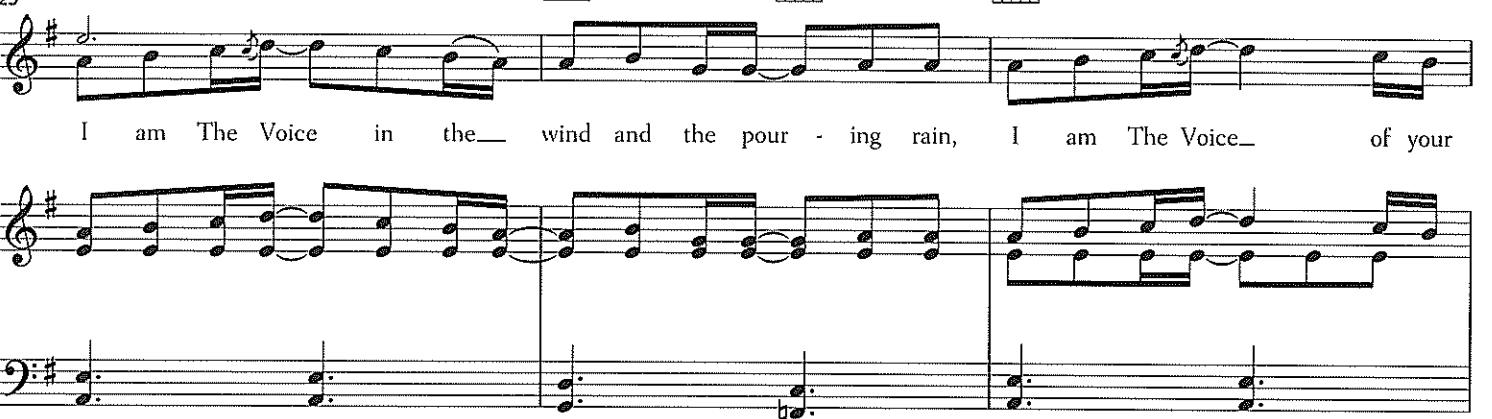
21        

(Violin) free.



25    

I am The Voice in the... wind and the pour - ing rain, I am The Voice... of your



28



hun - ger and pain. I am The Voice _____ that al - ways is call - ing you,

31



I am The Voice, I will re - main.

35



I am The Voice... in the fields when the sum-mer's gone, the dance of the leaves when the

38



aut-umn winds blow, ne'er do I sleep through-out all the cold win - ter long,

41

Am G Fmaj7

I am the force that in spring - time will grow.

44

G D5 D5/C# Bm7

Violin solo

47

D/F# D5/G Em11 Asus4 D5

50

D5/C# Bm7 D/F# D5/G Em11 Asus4

53

I am The Voice of the past that will al - ways be filled with my sor - rows, and

56





blood in my fields; I am The Voice of the fu - - - ture...

59

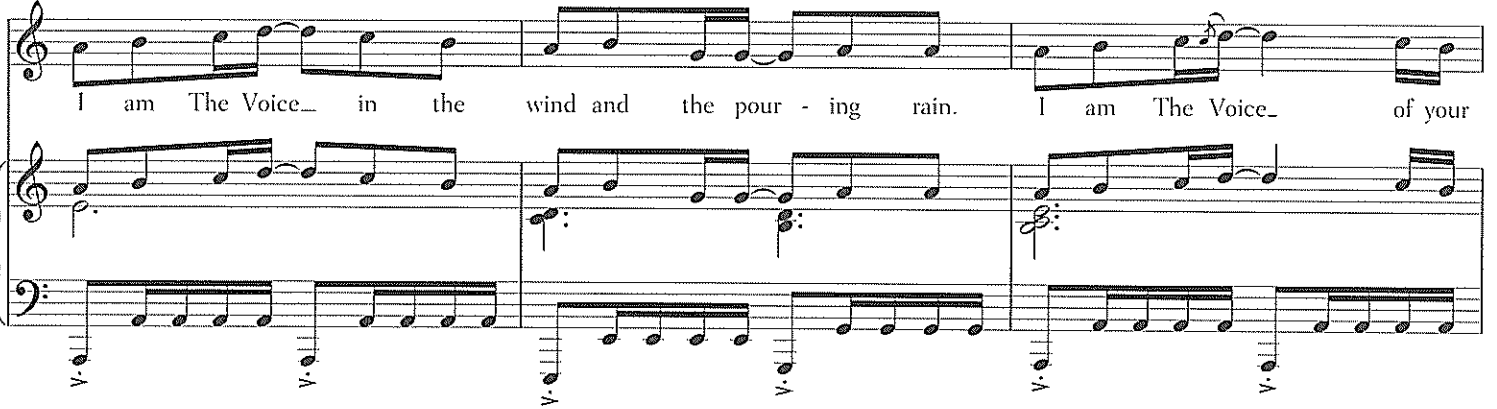
bring me your peace, _____ bring me your peace and my _____






62

_____ wounds, they will _____ heal. _____

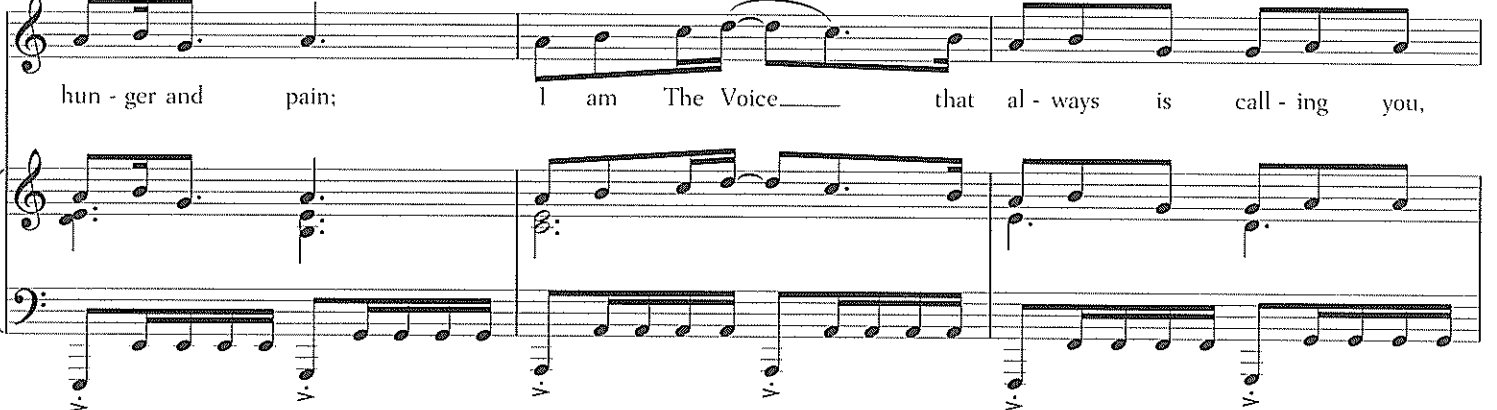
65    






I am The Voice... in the wind and the pour - ing rain. I am The Voice... of your




68     







hun - ger and pain; I am The Voice... that al - ways is call - ing you,



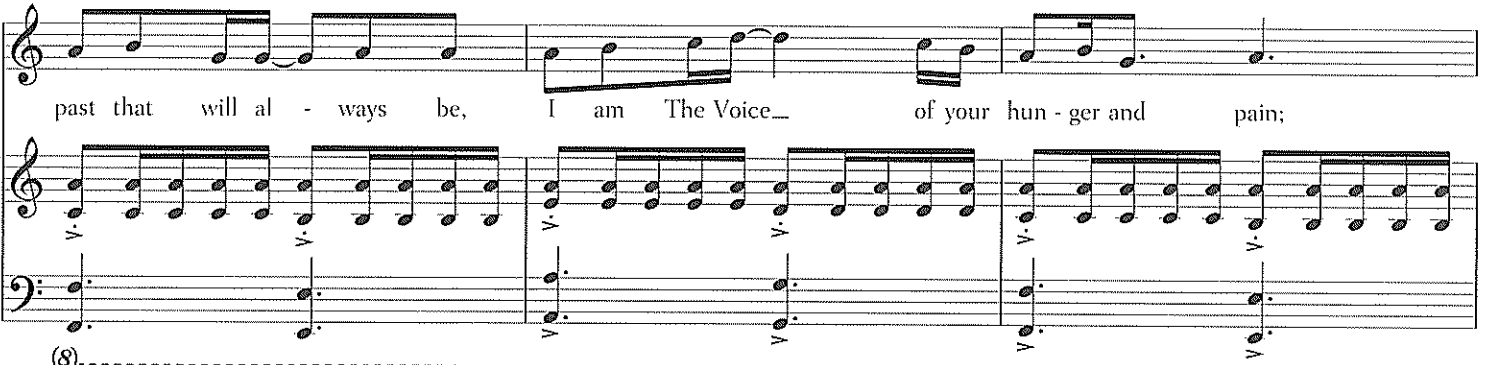
71     

I am The Voice... I am The Voice... of the



74      

past that will al - ways be, I am The Voice... of your hun - ger and pain;



(8)

77



I am The Voice of the fu - - - ture... I am The Voice...

80



I am The Voice...

83



I am The Voice... I am The Voice...

86



YOU RAISE ME UP

Words and Music by Rolf Lovland and Brendan Graham

Moderate pop ballad ♩ = 60

N.C.

4

Dsus⁴ D G D rall. Asus⁴

8

a tempo

D⁵ G⁵/D

1. When I am down and oh, my soul so
(2.) life, no life with-out its

mp

11

D D/F# G⁵ Asus⁴/E Asus⁴ A

wear - y. When troub - les come and my heart_ burd - ened be. Then I am
hun - ger; each rest - less heart beats so im - per - fect - ly, but when you

14

Gadd⁹ G⁵ Dadd⁹/F# D/F# Gadd⁹ D/A Asus⁴ A

still_ and wait here in the si - lence, un - til_ you come and sit a while_ with_
come_ and I am filled with won - der, some - times_ I think I glimpse e - ter - ni -

17

D N.C. Bm Gadd⁹ Dadd⁹/F# A/C#

- me. } You raise_ me up_ so I can stand on_ moun - tains, you raise me
- ty. }

20

Bm Gadd⁹ Dadd⁹/F# A/C# D G/B

up to walk on stor - my_ seas. I am strong when I am on_ your_

23

D/A D/F# G D/A A5 5fr D5 5fr N.C.

shoul - ders, you raise me up to more than I can be. 2. There is no
(optional 2nd verse)

26

Gadd9 G D/F# G Asus4/D 2fr D5 5fr G D D/A A7

p

8^{va} ↓

29

D D/F# D Bm Gadd9 Dadd9/F# A/C#

You raise me up so I can stand on moun - tains, you raise me

mf

32

Bm Bm/A Gadd9 D/A Asus4 A D5 5fr Dsus4

up to walk on stor - my seas. I am strong when I am on your

mp

35

D⁵/E D/F# G D/A D/G A/G D⁵ G/D Em/D

shoul - ders, you raise me up to more than I can be.

38

D N.C. Cm B^b/A^b A^b E^badd9/G B^b/D

You raise me up so I can stand on moun - tains, you raise me

f

41

Cm A^badd9 E^b/B^b B^b E^b A^badd9 A^b

up to walk on stor - my seas. I am strong when I am on your

44

E^b A^b/C E^b/B^b B^b7sus⁴ E^b5 Gaug⁷/B

shoul - ders, you raise me up to more than I can be. You raise me

47

Cm B^b/A^b A^b E^badd9/G B^b/D

up so I can stand on mountains, you raise me

49

Cm A^b/C E^b/B^b B^b E^bsus⁴ E^b A^b

up to walk on stormy seas. I am strong when I am on your

52

E^bsus⁴ Gm/D A^badd9/C A^b/C E^b/B^b B^b7sus⁴ Cm7 B^b/9 A^b

shoulders, you raise me up to more than I can be. You raise me

55

E^b/B^b B^b E^b/B^b B^b7sus⁴ B^b E^b rall. E^bsus⁴ E^b

up to more than I can be.

Ped.

