

Paul Hardy's Songs Tunebook

Introduction

This tune book contains songs - tunes that have words, that I have learned to play on my English concertina. See the main Paul Hardy's Session Tunebook for more tunes and more detail.

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The current version of this and the full session tunebook, in ABC and in PDF forms, is downloadable from Paul's web site at www.pghardy.net.

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Auld Lang Syne

Trad. Words by Burns.

Scotland

D A D G

Should auld ac - quain - tance be for - got, and nev - - er brought to mind?

D A G D

should auld ac - quain - tance be for - got, And auld_ lang_ syne?

Chorus D A D G

For auld_ lang_ syne my dear for auld_ lang_ syne.

D A G D

We'll tak' a cup o' kind - ness yet for auld_ lang_ syne.

We two hae run a-bout the braes, and pu'd the go-wans fine,
We've wan-dered mony a wea-ry foot, sin' auld_ lang_ syne.

We two hae paid-elt in the burn, frae morn-in sun till dine,
But seas be-tween us braid hae roared, sin' auld_ lang_ syne.

And here's a hand, my trus-ty fiere, and gis a hand o' thine,
We'll tak' a richt gude wil-lie waught, For auld_ lang_ syne.

And sure-ly ye'll be your pint-stoup, and sure-ly I'll be mine,
We'll tak' a cup of kind-ness yet, for sake of auld lang syne.

Waltz

The Cock Lane Ghost*Wm Herschel c1762**England*

The Ghost will be heard in Cock Lane tonight. The Ghost!
 The Ghost! The Ghost will be heard in Cock Lane tonight.
 Our Children and parsons and Lords to afright. Our Children and parsons,
 Our Children and parsons and Lords to afright.
 The Ghost will be heard in Cock Lane tonight. The Ghost!
 The Ghost! The Ghost will be heard in Cock Lane tonight.

Air
♩ = 72**Danny Boy**
Londonderry AirTrad.
Ireland

Oh, Danny Boy, the pipes, the pipes are calling
 From glen to glen, and down the mountain side,
 The summer's gone, and all the roses falling,
 It's you, it's you must go and I must bide.
 But come ye back when summer's in the meadow,
 Or when the valley's hushed and white with snow,
 It's I'll be here in sunshine or in shadow,
 Oh, Danny Boy, oh Danny Boy, I love you so!

But when ye come, and all the flowers are dying,
 If I am dead, as dead I well may be,
 Ye'll come and find the place where I am lying,
 And kneel and say an Ave there for me;
 And I shall hear, though soft you tread above me,
 And all my grave will warmer, sweeter be,
 For you will bend and tell me that you love me,
 And I shall sleep in peace until you come to me!

Frederic Weatherly (1848 - 1929)

March
♩ = 110

Easter Hymn
Jesus Christ Is Risen Today

Trad. Lyra Davidica 1708

The musical score is arranged in four systems, each with a treble and bass staff. The time signature is 4/4. The notes are color-coded: black for the main melody, red for a secondary line, teal for a third line, and blue for a fourth line. Chord letters (C, F, D, G) are placed above the staves to indicate the harmonic structure.

Jesus Christ is risen today, Alleluia! Our triumphant holy day, Alleluia!
Who did once, upon the cross, Alleluia! Suffer to redeem our loss, Alleluia!

Air
♩ = 90

God Save The King
God Save The Queen
National Anthem

Trad.
England

Chords for the first staff: G, Em, Am, D7, D, G, Em, C, G, Em, Am, G, D, G.

Chords for the second staff: G, Am, D7, D, G, Am, G, D, C, G, D7, G.

God save our gracious King,
Long live our noble King,
God save the King:

Send him victorious, Happy and glorious,
Long to reign over us:
God save the King.

Waltz
A2B2A
♩ = 100

Happy Birthday

Patty & Mildred Hill, 1890s

USA
Arr PGH

♩ = 100

A

Hap - py Birth - day to you. Hap - py Birth - day to you.

Hap - py Birth - day Vir - tual Green - - shoots, Hap - py Birth - day to you.

Happy Birthday Jig

♩ = 100

B

Hap - py Birth - day to you. Hap - py Birth - day to you.

Hap - py Birth - day to you. Hap - py Birth - day to you.

Air
♩ = 80

I'll Take You Home Again, Kathleen

Thomas Westerndorf, 1875

USA

I'll take you home a - gain, Kath - leen, a - cross the o - cean wild and wide, to
 where your heart has ev - er been, since first you were my bon - ny bride. The
 ro - - ses all have left your cheek, I've watched them fade a - way and die. Your
 voice is sad when -'er you speak, and tears be - dim your lov - ing w:ey - - es. Oh,
 I will take you back Kath - leen, to where your heart will feel no pain, and
 when the fields are fresh and green, I' - ll take you to your home a - gain.

Reel

John Anderson, My Jo*Trad.
Scotland*

John An - der - son, my jo, John, wh - en we were first ac - - quent,
Your locks were like the ra - - ven, your bon - - ny brow was brent;
But now ye're brow is beld, John, your locks are like the snaw,
My bless - ings on your fros - ty pow, John An - - der - son, my jo.

John Anderson, my jo, John,
We clamb the hill the gither;
And mony a canty day, John,
We've had wi' ane anither:

Now we maun totter down, John,
And hand in hand we'll go,
And sleep the gither at the foot,
John Anderson, my Jo.

March
♩ = 90

Landlord Fill the Flowing Bowl
Landlord Fill The Twinkling Bowl

Trad. Song. Arr J McKenzie 2018
England

Oh Land - lord fill the flow - - ing bowl un - til it doth run o - - ver. Oh

Land - lord fill the flow - i - ng bowl un - til i - t doth run o - - ver.

Oh For to - night we'll mer - ry be, for to - night we'll mer - ry be,

for to - night we'll merry mer - ry be: to - mor - row we'll be so - - ber.

♩ = 100

Lily of Laguna

Leslie Stuart, 1898

USA

G **G7** **E7** **A**

She's my la - dy love, she is my dove, my bab - y love.

D **D7** **G**

She's no girl for sit - ting down to dream. She's the on - ly queen La - gun - a knows.

G **D** **D7** **G**

I know she likes me, I know she likes me, be - cause she says so. she is the

E **A** **Am** **D** **G**

Li - - ly if La - - gun - a, She is my li - ly and my rose.

Air
♩ = 140

Ma Nishtana
Why is Tonight Different?
The Four Questions

Trad. Song.
Israel
Questions asked at Jewish Passover Seder meal

Chord symbols: Dm, F, Gm, Dm, F, Gm, Dm

Chord symbols: Dm, F, Gm, Dm, F, Gm, Dm

Chord symbols: Dm, C, Dm, A, C, Dm, A, Dm

Ma nishtana haleilah hazeh mikol haleilot? Mikol haleilot?
Shebechol haleilot anu ochlin chametz umatzah, chametz umatzah.
Haleilah hazeh, haleilah hazeh. Haleilah hazeh, haleilah hazeh - kulo matzah.

Air
♩ = 100

The Minstrel Boy

Trad. Arr PGH
Ireland

Chords: G, D7, G, D, Em, D, C, G, G, D7, G, G, D7, G, Em, B7, Em, A7, D, A7, D, Em, B7, Em, B7, Em, G, D7, G, D, Em, D, C, G, D7, G.

The minstrel boy to the war is gone
In the ranks of death you will find him
His father's sword he's girded on
And his wild harp slung behind him

"Land of Song" said the warrior bard
"Tho' all the world betrays thee
One sword, at least, thy rights shall guard
One faithful harp shall praise thee"

♩ = 120

Molly Malone
Cockles and Mussels

Trad.
Ireland

G **Em** **Am** **D7**

In Dub - lin's fair cit - y, where girls are so pret - ty, I
She was a fish - - mon - ger, but and sure 'twas no won - der, for
She died of a fe - ver, and no one could save her, and

G **A7** **D7** **G**

first set my eyes on sweet Mol - ly Ma - lone, as she pushed her wheel
so were her fa - ther and moth - er be - fore. And they each wheeled their
that was the end of sweet Mol - ly Ma - lone. But her ghost wheels her

G **Am** **D7** **G** **C** **G** **C**

bar - row thro' streets broad and nar - row cry - ing "Cock - les and mus - sels, a
bar - row thro' streets broad and nar - row cry - ing "Cock - les and mus - sels, a
bar - row thro' streets broad and nar - row cry - ing "Cock - les and mus - sels, a

G **D7** **G** **D7** **G** **Am**

live, a - live, oh! A - - live, a - live, oh! A - - live, a - live,
live, a - live, oh! A - - live, a - live, oh! A - - live, a - live,
live, a - live, oh! A - - live, a - live, oh! A - - live, a - live,

Am **G** **C** **G** **C** **G** **D7** **G**

oh!" _____ Cry - ing "Cock - les and mus - sels, a - - live, a - live, oh!"
oh!" _____ Cry - ing "Cock - les and mus - sels, a - - live, a - live, oh!"
oh!" _____ Cry - ing "Cock - les and mus - sels, a - - live, a - live, oh!"

Waltz
♩ = 150

My Bonnie Lies Over the Ocean

C Pratt 1881
Scotland, USA

My Bonnie lies over the ocean
My Bonnie lies over the sea
My Bonnie lies over the ocean
Oh, bring back my Bonnie to me...

REFRAIN
Bring back, bring back
Bring back my Bonnie to me, to me
Bring back, bring back
Bring back my Bonnie to me

Last night as I lay on my pillow
Last night as I lay on my bed
Last night as I lay on my pillow
I dreamt that my Bonnie was dead

Oh blow the winds over the ocean
And blow the winds over the sea
Oh blow the winds over the ocean
And bring back my Bonnie to me

The winds have blown over the ocean
The winds have blown over the sea
The winds have blown over the ocean
And brought back my Bonnie to me

March
♩ = 120

My Old Man, Said Follow the Van
Don't dilly dally on the way

Fred W. Leigh 1919
England

The musical score is written for a single melodic line in D major (two sharps) and 4/4 time. It consists of four staves. The tempo is marked as a march with a quarter note equal to 120 beats per minute. Chords are indicated above the staff: D (first staff), Bm (first staff), A (first staff), D (first staff), E (second staff), E7 (second staff), A (second staff), D (third staff), A (third staff), D (fourth staff), Em (fourth staff), A (fourth staff), and D (fourth staff). The melody is composed of eighth and quarter notes, with some rests and a final double bar line at the end of the fourth staff.

My old man said "Foller the van,
And don't dilly dally on the way".
Off went the van wiv me 'ome packed in it,
I followed on wiv me old cock linnet.
But I dillied and dallied, dallied and dillied
Lost me way and don't know where to roam.
Well you can't trust a Special like the old-time copper
When you can't find your way home.

Jig
♩ = 140

Oats and Beans and Barley Grow

Trad.

England, East Anglia
As at Kimbolton primary in 1960s

Oats and beans and bar - - ley grow, Oats and beans stands and bar - - ley grow, Do
First the far - mer sows his seed, Then he stands and takes his ease, .

you or I or a - ny - one know How oats and beans round and bar - - ley grow?
Sta - mps his feet and claps his hand And turns and him round to view the land

Wait - - ing for a part - - ner, Wait - - ing for a part - - ner,
Op - en the ring and let one in. Still wait - ing for a part - - ner.

Now you're marr - ied you must ob - ey, You must be true to all you say; You
Must be kind, you must carry be good, And help your wife to chop the wood.
Chop it thin and must carry it in, And kiss your part - ner chop in the ring

Hornpipe
♩ = 150**Penny on the Water***Trad.
England*

- - - One, two, three, four, fi - ve, si - x, seven, - - All good chil - dren g - o t - o heaven.
 Pen - ny on the wa - ter, tup - pence on the sea, Thrup - pence on the round - a - bout, and rou - nd g - o we.
 Pen - ny on the wa - ter, tup - pence on the sea, Thrup - pence on the ra - il - way, and out goes she.

Waltz
♩ = 120

Scarborough Fair

Trad.
England

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

Tell her to make me a cambric shirt,
Parsley, sage, rosemary, and thyme;
Sewn without seams or fine needlework,
If she would be a true love of mine.

Tell her to wash it in yonder well,
Parsley, sage, rosemary, and thyme;
Where never spring water or rain ever fell,
And she shall be a true lover of mine.

Tell her to dry it on yonder thorn,
Parsley, sage, rosemary, and thyme;
Which never bore blossom since Adam was born,
Then she shall be a true lover of mine.

Now he has asked me questions three,
Parsley, sage, rosemary, and thyme;
I hope he'll answer as many for me
Before he shall be a true lover of mine.

March

Sumer Is Icumen In*Trad 13th C*
3 or 4 part 2-measure round

Su - - mer is i - - cu - - men in, Lhu - - de sing Cuc - cu!

Grow - eth sed, and blow - eth mead, and spring'th the wu - - de nu.

Sing Cuc - - cu! Aw - - e blet - - eth aft - - er lombe, Lhouth

aft - - er cal - - ve cu; Bul - - luc stert - - eth, buck - - e vert - - eth

Mur - - ie sing Cuc - - cu, Cuc - - cu, Cuc - - cu! Wel

Sing - - es thu Cuc - cu - - , Ne swik thu nev - - er nu.

Bass **D** **G** **D** **D** **Em** **D** **A**

Sing Cuc - - cu! Sing Cuc - - cu, n - - u

D **Em** **D** **Em** **D** **G** **D**

Sing Cuc - - cu, n - - u sing Cuc - - cu!

Waltz
♩ = 140

Two Little Girls in Blue

Charles Graham, 1893

USA

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The tempo is marked as a waltz at 140 beats per minute. The lyrics are written below the notes, with some words hyphenated across lines. Chord symbols are placed above the staff at various points: G, Em, D, Em, G, G, Em, Am, D, Em, D7, C, Am, G, D, Em, D7, G, G, Em, G, D, G, Am, D, D, G, Em, D, C, G, Am, G, D7, G.

An old man gazed on a pho - to - graph in the lock - et he'd worn for years. His
 neph - ew then asked him the reas - on why that pic - ture had caused him tears. "Come
 list - en" he said "I will tell you my lad, a stor - y that's strange but true: Your
 fath - er and I at the school one day, met two litt - le girls in blue.
 Two lit - tle girls in blue, lad, two lit - tle girls in blue.
 They were sis - ters, we were broth ers, and learned to love them true. And
 one lit - tle girl in blue, lad, who won your fath - ers heart, be -
 - came your moth - er, I mar - ried the oth - er, but now we have drift - ed a - par - - t."

March
♩ = 100

Ukrainian National Anthem
Shche Ne Vmerla Ukrayiny

Mykhaylo Verbytsky (1815-1870)
Ukraine

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The chords indicated above the notes are: G, Em, G, Em, G, B7, Em; G, Em, G, Em, G, B7, Em; B, Em, B, Em, D, G; B, Em, B, Em, B, Em, G; G, D, Em, D, G, Em; G, D, Em, B7, Em.

The glory and freedom of Ukraine has not yet perished
Luck will still smile on us brother Ukrainians.

We'll not spare either our souls or bodies to get freedom
and we'll prove that we brothers are of Kozak kin.

Our enemies will die, as the dew does in the sunshine,
and we, too, brothers, we'll live happily in our land.

Shanty
♩ = 130

The Wellerman

Trad. Arr PGH after Mia Asano
New Zealand

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

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

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

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 ...

No line was cut, no whale was freed
And the captain's mind was not on greed
But he belonged to the Whaleman's creed
She took that ship in tow) ...

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

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 the captain, crew and all

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

Air
 ♩ = 100

When You and I Were Young, Maggie

James Butterfield, 1866

I ____ wan - dered to - day to the hill, Mag - gie To watch th - e scene be - e - low. Th - e

creek and the old creak - ing mill, Mag - gie As we used to lo - ng long a - go. _____ The

green grove is gone from the hill, Mag - gie Where first the dai - si - es sprung. Th - e

creak - ing old mill i - s still, Mag - gie Since you a - nd I we - re young.

♩ = 100

When You Were Sweet Sixteen*James Thornton, 1898*

USA

When first I saw the love -light in your eye_____ I thought the world held nought but joy for me,_____ And

love you as I nev -er loved be - fore_____ Since first I met you on the vill -age w: green,_____ Come

to me or my dream of love is o'er,_____ I love you as I loved you when you were

1 2 3
sweet when you were sweet six -teen_____ sweet when you were sweet six - teen,_____

ev-en though we've drift-ed far a-part, I nev-er dream but what I dream of thee. I

Waltz
♩ = 130**Ye Banks and Braes**

Tune: trad. Words: Burns, Seconds: J. McK.

Scotland

Ye banks and bra-es o' bo-nn-ie Do-on, How ca-n ye blo-om sae fre-sh and fair?

Ho-w can ye cha-nt, ye li-tt-le bir-ds, And I-i sae we-ar-y, f-u' o' care?

Thou'lt break my he-art, thou warb-ling bi-rds, That wa-nt-on thro-ugh the fl-o-w-'ring thorn.

Th-ou minds me o-o' de-pa-rt-ed jo-ys, De-pa-rt-ed n-e-ver t-o re-turn.

Oft hae i roved by bonnie doon
To see the rose and woodbine twine
And ilka bird sang o' its love
And fondly sae did i o' mine

Wi' lightsome heart i pulled a rose
Full sweet upon its thorny tree
And my false lover stole my rose
But ah she left the thorn wi' me