

# The Dawning of the Day

March

P.A. Highlanders Pipes & Drums

The musical score is written on four staves in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The melody is a march, characterized by a steady eighth-note rhythm. The first staff begins with a repeat sign. The piece concludes with a double bar line and repeat dots.

This morning early I walked on  
While my darling was in a dream  
The last sweet days of summer bloomed  
And dressed the trees in green  
Then soaring high in the gleaming sky  
From far across the bay  
Came a fearsome roar from a distant shore  
At the dawning of the day

Then I called my men to follow me  
Knowing well that the view was dim  
Though tired and worn, how they fought all morn'  
As time was closing in  
And my heart was sad though sore with pride  
For brave lads all were they  
As the angels fly, how they climbed so high  
On the dawning of the day

But the edge is moving nearer now  
Inside the fading sun  
And calling, calling out to them  
My brothers, one by one  
But only dust silence sounds  
The ashes float away  
As the twilight ends and the night descends  
'til the dawning of the day

Forgive me love, I'm going now  
So very far away  
When darkness falls, only think me near  
And do not be afraid  
And please don't grieve when I am gone  
Abide in what remains  
'til the shadows end and we meet again  
On the dawning of the day

For when shadows end,  
We shall meet again  
On the dawning of the day

# Rakes of Mallow

March

P.A. Highlanders Pipes & Drums

The image shows a musical score for a march titled 'Rakes of Mallow'. The score is written in 2/4 time and consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and a final double bar line.

Beauing, belling, dancing, drinking,  
Breaking windows, cursing, sinking  
Every raking, never thinking,  
Live the Rakes of Mallow,

Spending faster than it comes,  
Beating waiter's bailiffs, duns,  
Bacchus' true begotten sons,  
Live the Rakes of Mallow.

One time naught but claret drinking,  
Then like politicians, thinking  
To raise the sinking funds when sinking.  
Live the Rakes of Mallow.

When at home, with da-da dying,  
Still for mellow water crying,  
But, where there's good claret plying  
Live the Rakes of Mallow.

When at home with dadda dying,  
Still for Mallow-water crying,  
But where there is good claret plying  
Live the rakes of Mallow.

Living short but merry lives,  
Going where the devil drives,  
Having sweethearts, but no wives,  
Live the rakes of Mallow.

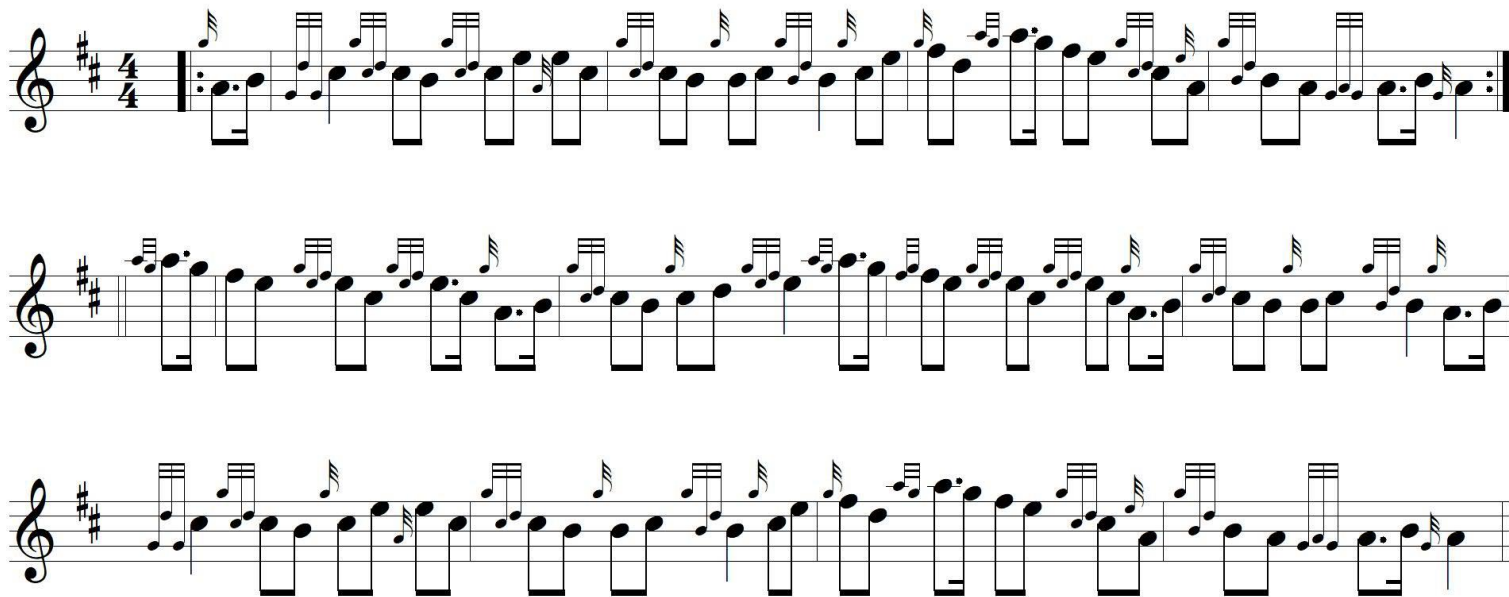
Racking tenants stewards teasing,  
Swiftly spending, slowly raising,  
Wishing to spend all their days in  
Raking as at Mallow.

Then to end this raking life,  
They get sober, take a wife,  
Ever after live in strife,  
And wish again for Mallow.

# The Wearing of the Green

March

P.A. Highlanders Pipes & Drums



Oh it is the biggest mix-up that you have ever seen  
My father he was orange and my mother she was green

Oh my father was an Ulsterman, proud Protestant was he  
My mother was a Catholic girl, from County Cork was she  
They were married in two churches, lived happily enough  
Until the day that I was born and things got rather tough

Baptised by father Reilly, I was rushed away by car  
To be made a little orangeman, my father's shining star  
I was christened David Anthony, but still in spite of that  
To my father I was William while my mother called me Pat

With mother every Sunday to mass I'd proudly stroll  
Then after that the orange lads would try to save my soul  
For both sides tried to claim me, but I was smart because  
I played the flute or played the harp, depending where I was

One day my ma's relations came round to visit me  
Just as my father's kinfolk were all sittin' down to tea  
We tried to smooth things over, but they all began to fight  
And me being strictly neutral, I bashed everyone in sight

Now my parents never could agree about my type of school  
My learning was all done at home, that's why I'm such a fool  
They both passed on, god rest them, but left me caught between  
That awful color problem of the orange and the green

# Star of the County Down

March

P.A. Highlanders Pipes & Drums



In Banbridge Town in the County Down  
One morning last July,  
From a breen green came a sweet colleen  
And she smiled as she passed me by.  
She looked so sweet from her two bare feet  
To the sheen of her nut brown hair.  
Such a coaxing elf, sure I shook myself  
For to see I was really there.

From Bantry Bay up to Derry Quay and  
From Galway to Dublin Town,  
No maid I've seen like the brown colleen  
That I met in the County Down.

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

From Bantry Bay up to Derry Quay and  
From Galway to Dublin Town,  
No maid I've seen like the brown colleen  
That I met in the County Down.

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

From Bantry Bay up to Derry Quay and  
From Galway to Dublin Town,  
No maid I've seen like the brown colleen  
That I met in the County Down.

# Danny Boy

## Londonderry Aire

Slow Air

P.A. Highlanders Pipes & Drums

The musical score is written on four staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is a single melodic line. The second and fourth staves end with a double bar line and repeat dots. The third staff begins with a repeat sign. The music consists of eighth and sixteenth notes, with some rests.

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,  
You'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!

# When Irish Eyes are Smiling

Slow Air

P.A. Highlanders Pipes & Drums

The image displays a musical score for the piece 'When Irish Eyes are Smiling'. It consists of four staves of music, all written in treble clef. The key signature is one flat (B-flat), and the time signature is 6/8. The music is a slow air, characterized by its gentle and lyrical melody. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and phrasing slurs. The piece concludes with a double bar line.

When Irish eyes are smiling,  
Sure, 'tis like the morn in Spring.  
In the lilt of Irish laughter  
You can hear the angels sing.

When Irish hearts are happy,  
All the world seems bright and gay.  
And when Irish eyes are smiling,  
Sure, they steal your heart away.



# Black Velvet Band

March

P.A. Highlanders Pipes & Drums

The image shows a musical score for the march 'Black Velvet Band'. It consists of four staves of music, all in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a repeat sign. The music features a mix of eighth and sixteenth notes, with some measures containing beamed eighth notes. There are several measures with long, sweeping slurs over them, indicating a melodic line. The score ends with a double bar line and repeat dots.

In a neat little town they call Belfast  
Apprentice to a trade I was bound  
And many's an hour's sweet happiness  
I spent in that neat little town.  
'Til bad misfortune came o'er me  
That caused me to stray from the land  
Far away from me friends and relations  
To follow the black velvet band

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

Well I went out strolling one evening  
Not meaning to go very far  
When I met with a fickle dame  
She was sellin' her trade in the bar  
When a watch she took from a customer  
And slipped it right into my hand  
Then the law came and put me in prison  
Bad luck to her black velvet band

C

Next morning before judge and jury  
For trial I had to appear  
Then the judge he says me young fellow  
The case against you is quite clear  
And seven long years is your sentence  
You're goin' to Van Dieman's land  
Far away from your friends and relations  
To follow the black velvet band

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

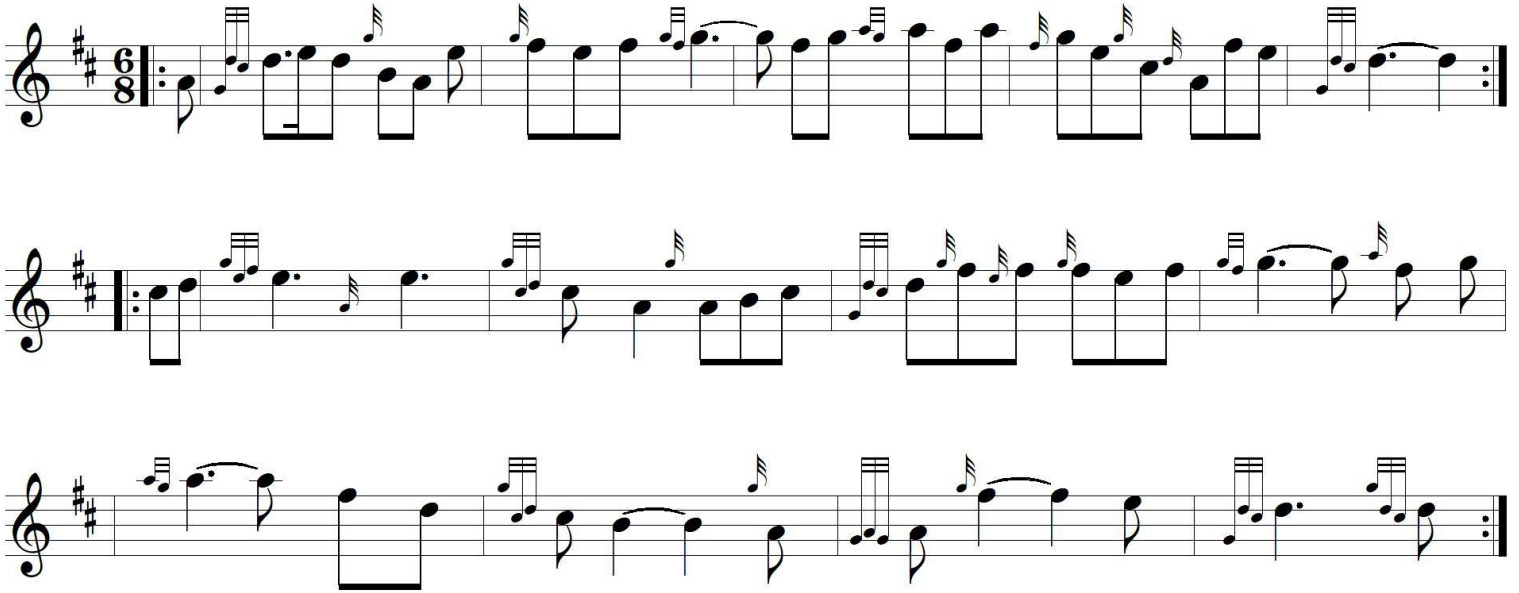
So come all ye jolly young fellows  
I'll have you take warnin' by me  
And when ever you're out on the liquor, me lads  
Beware of the pretty colleens  
For they'll fill you with whisky and porter  
'Til you are not able to stand  
And the very next thing that you know, me lads  
You've landed in Van Dieman's land

C

# The Wild Rover

Irish Trad.

P.A. Highlanders Pipes & Drums



I've been a wild rover for many's the year  
And I've spent all me money on whiskey and beer  
But now I'm returning with gold in great store  
And I never will play the wild rover no more

And it's no, nay, never  
No, nay never no more  
Will I play the wild rover  
No never no more

I went to an alehouse I used to frequent  
I told the landlady my money was spent  
I ask her for credit, she answered me nay  
Such a custom as yours I can have any day

C

I brought from me pocket ten sovereigns bright  
And the landlady's eyes opened wide with delight  
She said: 'I have whiskeys and wines of the best  
And the words that you told me were only in jest'

And it's no, nay, never  
No, nay never no more  
Will I play the wild rover  
No never no more

I'll go home to my parents, confess what I've done  
And I'll ask them to pardon their prodigal son  
And when they've caressed me, as oft times before  
I never will play the wild rover no more

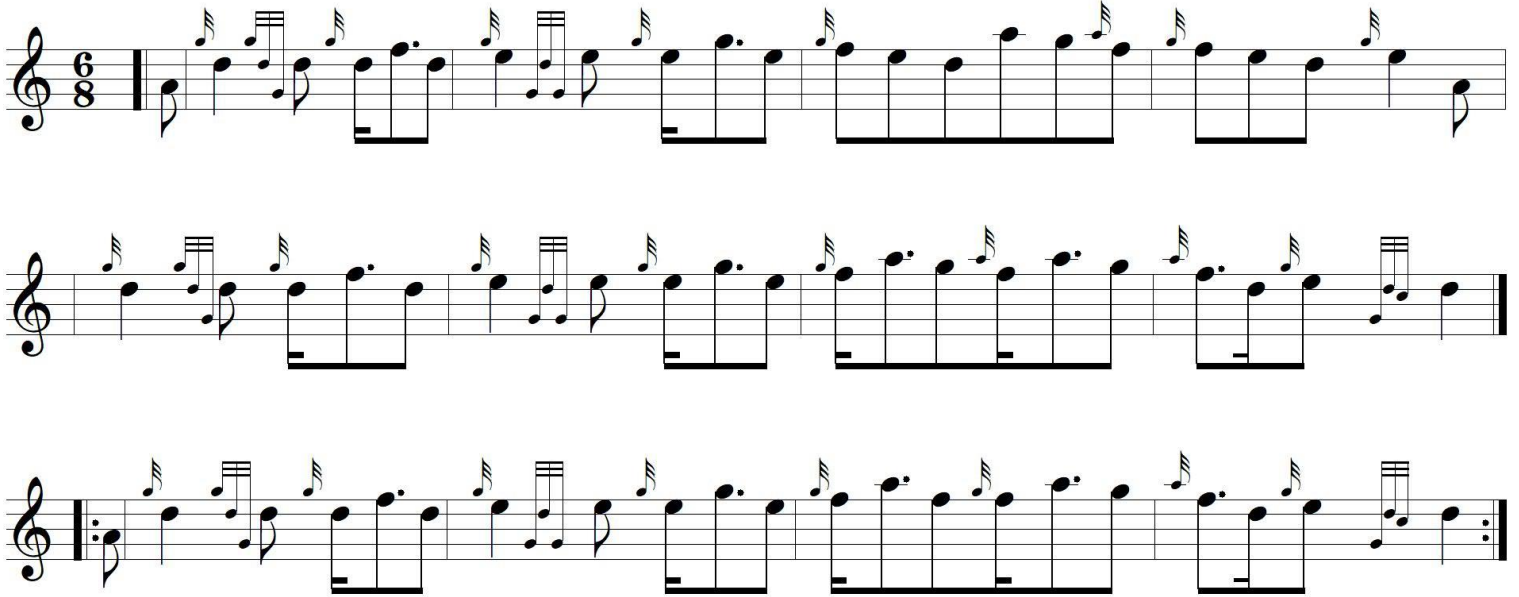
C



# Molly Malone

Irish Trad.

P.A. Highlanders Pipes & Drums



In Dublin's fair city  
Where the girls are so pretty  
I first set my eyes on sweet Molly Malone  
As she wheeled her wheelbarrow  
Through streets broad and narrow  
Crying, "Cockles and mussels, alive, alive, oh!"

Alive, alive, oh  
Alive, alive, oh  
Crying, "Cockles and mussels, alive, alive, oh"

She was a fishmonger  
And sure 'twas no wonder  
For so were her father and mother before  
And they both wheeled their barrows  
Through streets broad and narrow  
Crying, "Cockles and mussels, alive, alive, oh"

C

She died of a fever  
And no one could save her  
And that was the end of sweet Molly Malone  
But her ghost wheels her barrow  
Through streets broad and narrow  
Crying, "Cockles and mussels, alive, alive, oh"

C

# Too-Ra-Loo-Ra-Loo-Ral

## That's an Irish Lullaby

James Royce Shannon / Arr. P.A.Highlanders Pipes & Drums

The image displays a musical score for the piece 'Too-Ra-Loo-Ra-Loo-Ral', which is identified as an Irish lullaby. The score is written for a single melodic line in 6/8 time, indicated by the treble clef and the 6/8 time signature at the beginning. The music is composed of ten staves of notation. The first staff begins with a key signature of one flat (B-flat) and a common time signature of 6/8. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in pairs, and includes several measures with slurs. The piece concludes with a double bar line at the end of the tenth staff.