

# Molly Malone (Cockles and Mussels)

Performance Time: Approx. 2:30

Arranged by  
MARK BRYMER

Traditional Irish Folk Song

Warmly (♩ = 126)

G D/F# Fmaj7 Cm(add9)/Eb

Piano *mf*

G/D G/C G/F F6 G7/A D7sus

9 A little faster (♩ = 139)

Sop. I *mf*

Oh,

Sop. II *mf*

Oh,

Alto *mf* div.

Oh,

9 A little faster (♩ = 139)

G Em7 Am7 D9sus



oh. *mf* In

oh. *mf* In

oh.

G Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>sus

13

Detailed description: This system contains measures 13 through 16. It features three vocal staves and a piano accompaniment. The vocal parts begin with a long note on 'oh.' that spans across measures 13, 14, and 15, ending with a note on 'In' in measure 16. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. Chord symbols G, Em<sup>7</sup>, Am<sup>7</sup>, and D<sup>9</sup>sus are placed above the piano staff. The dynamic marking *mf* is present at the beginning of the vocal lines.

17 Dub - lin's fair cit - y, where the girls are so pret - ty, He

Dub - lin's fair cit - y, where the girls are so pret - ty, He

*mp*

Oo,

17 G Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup>sus

17

Detailed description: This system contains measures 17 through 20. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'Dub - lin's fair cit - y, where the girls are so pret - ty, He'. The piano accompaniment continues with the same harmonic line as in the previous system. Chord symbols G, Em<sup>7</sup>, Am<sup>7</sup>, and D<sup>9</sup>sus are placed above the piano staff. The dynamic marking *mp* is present at the beginning of the piano staff. Measure numbers 17 and 17 are indicated at the start of the vocal and piano staves respectively.

first set his eyes on sweet Mol - ly Ma - lone; as she

first set his eyes on sweet Mol - ly Ma - lone; as she

oo,

G Bm<sup>7</sup> Am<sup>7</sup> D<sup>9</sup><sub>sus</sub>

21

25

wheel'd her wheel - bar-row through streets broad and nar-row cry-ing

wheel'd her wheel - bar-row through streets broad and nar-row cry-ing

mf

oo. cry-ing

25 G Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup><sub>sus</sub>

25

*slowing*

“Cock - les and mus - sels, a - live, a - live - o!”

*slowing* **f**

“Cock - les and mus - sels, a - live, a - live - o!” “A -

*slowing*

“Cock - les and mus - sels, a - live, a - live - o!” “A -

G D/F# Em7 Cm/Eb G(add9)/D D7sus C G/B Am7

*slowing*

29

**33** *a tempo* **f**

“A - live, a - live - o, a - live - o,” cry - ing,

*a tempo*

live, a - live - o, — a - live, a - live - o,” — cry - ing,

*a tempo*

live, a - live - o, — a - live, a - live - o,” — cry - ing,

**33**

G Am7 G/B Em7 Fmaj7 Dm7

**f** *a tempo*

33

*slowing*

“Cock-les and mus-sels, a - live, a - live - o.”

*slowing*

“Cock-les and mus-sels, a - live, a - live - o.”

*slowing*

“Cock-les and mus-sels, a - live, a - live - o.”

G D/F# Em7 Cm/Eb G(add9)/D D<sup>7</sup>sus G/D

37

**Faster** (♩ = 134)

**Faster** (♩ = 134)

D/F# Fmaj7 Cm(add9)/Eb G/D G/C

*mf*

41

48 A tempo (♩ = 139)

mp  
Oo, \_\_\_\_\_

mp  
Oo, \_\_\_\_\_

mf  
She was a fish - mong - er, but

48 A tempo (♩ = 139)

G/F F<sup>6</sup> G<sup>7</sup>/A D<sup>7</sup>sus G Em<sup>7</sup>

46

oo, \_\_\_\_\_

oo, \_\_\_\_\_

sure 'twas no won - der, for so were her fa - ther and moth - er be -

Am<sup>7</sup> D<sup>9</sup>sus G Bm<sup>7</sup> Am<sup>7</sup>

50

56

55

*mf* *slowing*

cry - ing, "Cock - les and mus - sels, a - live, a - live -

*mf* *slowing*

cry - ing, "Cock - les and mus - sels, a - live, a - live -

*slowing*

nar - row cry - ing, "Cock - les and mus - sels, a - live, a - live -

*slowing*

*D*<sup>9</sup>*sus* G *D*/*F*<sup>#</sup> *E**m*<sup>7</sup> *C**m*/*E**b* *G*(*add*9)/*D* *D*<sup>7</sup>*sus*

59

64 *a tempo* *f*

o!" "A - live, a - live -

*f* *a tempo*

o!" "A - live, a - live - o, — a -

*a tempo*

o!" "A - live, a - live - o, — a -

C G/B Am7 64 G Am7 G/B Em7

*f a tempo*

63

o, a - live - o," cry - ing, "Cock - les and

live, a - live - o," — cry - ing, "Cock - les and

live, a - live - o," — cry - ing, "Cock - les and

Fmaj7 Dm7 G D/F#

66



*slowing* **Faster (♩ = 134)**

mus-sels, a - live, a - live - o."

*slowing*

mus-sels, a - live, a - live - o."

*slowing*

mus-sels, a - live, a - live - o."

Em<sup>7</sup> Cm/E<sup>b</sup> G(add9)/D D<sup>7</sup>sus G/D **Faster (♩ = 134)**  
D/F<sup>#</sup>

*slowing* *mf*

*rit.*

*rit.*

*rit.*

Fmaj<sup>7</sup> Cm(add9)/E<sup>b</sup> G/D G/C D<sup>7</sup>sus

*rit.* *f*

Slower (♩ = 126) 79

*mf*

She died of a fav - er, and noth - ing could

*mf*

She died of a fav - er, and noth - ing could

*mf*

She died of a fav - er, and noth - ing could

Slower (♩ = 126) 79

G/D D G/D Bm/D C/D

*mf*

78

save her, and that was the end of sweet

save her, and that was the end of sweet

save her, and that was the end of sweet

Cm(add9) Bm/D Gmaj7/D

82

87 *mp rit.*

Mol - ly Ma - lone. But her ghost drives a bar - row through

Mol - ly Ma - lone. But her ghost drives a bar - row through

Mol - ly Ma - lone. But her ghost drives a bar - row through

87 *mp rit.*

D<sup>9</sup>sus Cm<sup>6</sup>/D Cm/D Em<sup>7</sup> Cmaj<sup>9</sup>

85

*mf*

streets broad and nar - row \_\_\_\_\_ cry - ing,

*mf*

streets broad and nar - row \_\_\_\_\_ cry - ing,

*mf*

streets broad and nar - row \_\_\_\_\_ cry - ing,

Fmaj<sup>7</sup> Cm<sup>9</sup> B(#5)/A

89

*a tempo*

“Cock-les and mus-sels, a - live, a - live - o!”

*a tempo* **f**

“Cock-les and mus-sels, a - live, a - live - o!” “A -

*a tempo*

“Cock-les and mus-sels, a - live, a - live - o!” “A -

G D/F# Em Cm/Eb G(add9)/D D7sus C G/B Am7

*mf a tempo*

92

96 As before (♩ = 134)

**f**

“A - live, a - live - o, a - live - o,” cry - ing,

live, a - live - o, — a - live, a - live - o,” — cry - ing,

live, a - live - o, — a - live, a - live - o,” — cry - ing,

96 As before (♩ = 134)

G Am7 G/B Em7 Fmaj7 Dm7

**f**

96

dim. *mf*

“Cock - les and mus - sels, a - live, a - live -

dim. *mf*

“Cock - les and mus - sels, a - live, a - live -

dim. *mf*

“Cock - les and mus - sels, a - live, a - live -

G D/F# Em7 Cm/Eb G(add9)/D D<sup>9</sup>sus

100

Slowing to end (♩ = 112)

*mp*

o.” Oo.

*mp*

o.” Oo.

*mp*

o.” Oo.

Slowing to end (♩ = 112)

Cm<sup>6</sup>/D Cm<sup>6</sup>/G G

*mp*

104