

TRACK:

THE BIG FELLAH

TIME: 5:57

Michael Collins was shot in 1922 by his former comrades. Ireland has yet to recover from the loss.

Mo chara is mo lao thu!
Is aisling trí néallaibh
Do deineadh aréir dom
IgCorcaigh go déanach
Ar leaba im aonar

*My friend and my calf
A vision in dream
Was revealed to me last night
In Cork, a late hour,
In my solitary bed*

I remember you back in the GPO with Connolly and Clarke
Laughin' with McDermott through the bullets and the sparks
Always with the smart remark, your eyes blazin' and blue
But when we needed confidence we always turned to you
And when they shot our leaders up against Kilmainham wall
You were there beside us in that awful Easter dawn

Hey, big fellah.....where the hell are you now
When we need you the most
Hey, big fellah.....c'mon
"Tabhair dom do lamh"

"Give me your hand"

Back on the streets of Dublin when we fought the black and tans
You were there beside us, a towerin' mighty man
And God help the informer or the hated English spy
By Jaysus, Mick, you'd crucify them without the blinkin' of an eye
Still you had a heart as soft as the early mornin' dew
Every widow, whore and orphan could always turn to you

We beat them in the cities and we whipped them in the streets
And the world hailed Michael Collins, our commander and our chief
And they sent you off to London to negotiate a deal
And to gain us a republic, united, boys, and real
But the women and the drink, Mick, they must have got to you
'Cause you came back with a country divided up in two

We had to turn against you, Mick, there was nothin' we could do
'Cause we couldn't betray the republic like Arthur Griffith and you
We fought against each other, two brothers steeped in blood
But I never doubted that your heart was broken in the flood
And though we had to shoot you down in golden Béal na Blath
I always knew that Ireland lost her greatest son of all

① F# D F# E G# G# A B G# F (3) as m(1)
 ② F# G# A B A B C# (B G# E) (B G# E) (4) F# G# A B A B C# B
 Am C G D

BIG FELLAH

Em
 I remember you back in the GPO with Connolly and Clarke
 Laughin' with McDermott through the bullets and the sparks
 Always with the small remark, your eyes blazin' and blue
 But when we needed confidence we always turned to you
 And when they shot our leaders up against Kilmainham wall
 You were there beside us in that awful easter dawn

Amin
 Hey, big fellah..... where the hell are you now
 when we need you the most
Amin A
 Hey, big fellah..... all's forgiven
 c'mon, "tabhair dom do lamh"

Amin D G D Amin D

Back on the streets of Dublin when we fought the black and tans
 You were there amongst us, a towerin' mighty man
 and god help the informer or the hated english spy
 By Jaysas, Mick, you'd crucify them without blinkin' an eye
 But still you had a heart as soft as the early mornin' dew
 Every widow, whore and orphan could always turn to you

CHORUS THEN Amin D G D

We beat them in the country and we whipped them in the streets
 And the world hailed Michael Collins our commander and our chief
 And they sent you off to London to negotiate a deal
 And to gain us a republic, united, boys and real
 But the women and the drink, Mick, they must have got to you
 For you came back with an island divided up in two

CHORUS X Break
 We had to turn against you, Mick, there was nothin' we could do
 For we couldn't betray the republic like Arthur Griffith and you
 And we fought against each other; two brothers steeped in blood
 But I never doubted that your heart was broken in the flood
 And though we had to shoot you down in golden Beal na Blath
 We never doubted Ireland lost the greatest son she had

I always knew that

How could you turn against us Mick I did not even know that

THEME *Swiss 1-6-1*

③



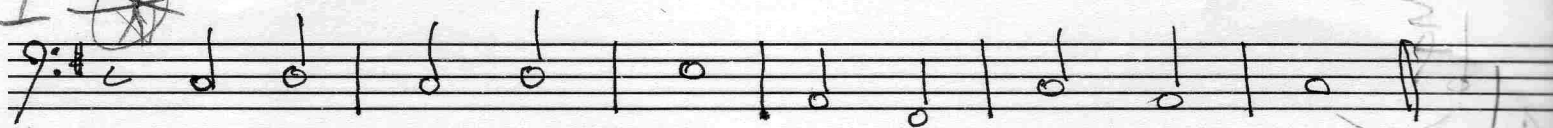
R 1



R 2



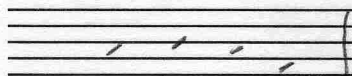
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R 3



②



BIG FELLA

Handwritten musical notation for the piece "BIG FELLA". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of quarter notes and half notes, with some notes beamed together. The second and third staves continue the melody with similar note values and some rests. The fourth staff concludes the piece with a final note and a fermata. The handwriting is clear and legible.

Seven sets of empty musical staves, each consisting of five lines, arranged vertically. These staves are provided for additional musical notation or practice.

choral

Big Fella

Pipes
Sop. Sax

Tn. Sax

Trom.

Guitar

Voc (stems up)

du

choral


Musical score system 13-16. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The piano part features a steady eighth-note accompaniment. The vocal parts have various melodic lines with some handwritten annotations above the notes.

Musical score system 17-20. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The piano part continues with the eighth-note accompaniment. The vocal parts have melodic lines with some handwritten annotations, including a plus sign and some scribbles.

Musical score system 21-24. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The piano part continues with the eighth-note accompaniment. The vocal parts have melodic lines. In the final measure of the system, there is a handwritten note "we" and a large scribble. An arrow points to the vocal line with the text "to lead vocal (in [box])".

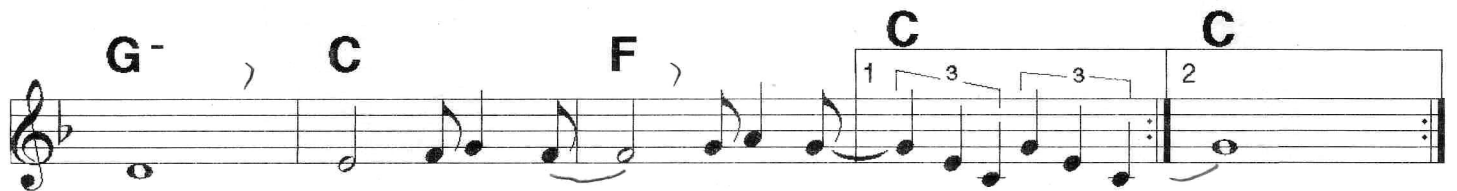
Big Fella

G⁻ B^b F C



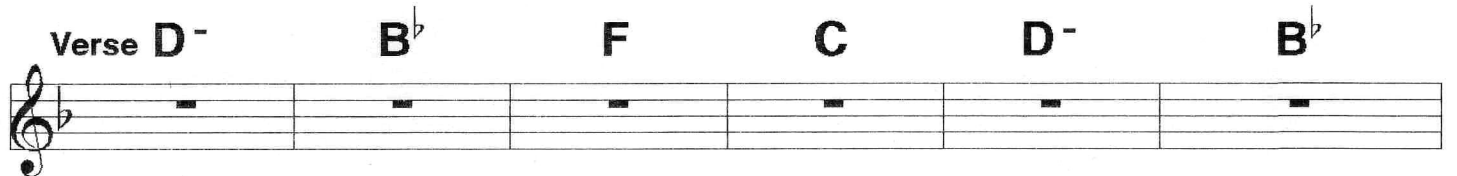
The first line of music is in G major, 4/4 time. It starts with a G⁻ chord, followed by a B^b chord, then an F chord, and finally a C chord. The melody consists of quarter notes: G4, B4, D5, C5, B4, A4, G4. The C chord is played with a triplet of G4, A4, B4.

G⁻ C F C C



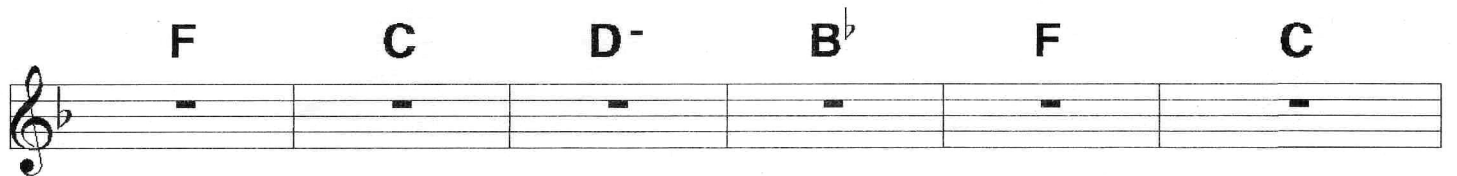
The second line of music continues the melody. It starts with a G⁻ chord, followed by a C chord, then an F chord, and two C chords. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The first C chord is played with a triplet of G4, A4, B4. The second C chord is played with a triplet of G4, A4, B4. The piece ends with a double bar line and repeat dots.

Verse D⁻ B^b F C D⁻ B^b



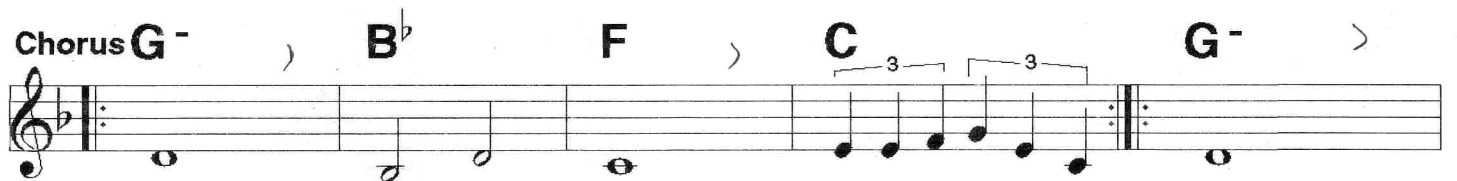
The first part of the verse consists of six empty staves, each with a chord symbol above it: D⁻, B^b, F, C, D⁻, and B^b.

F C D⁻ B^b F C



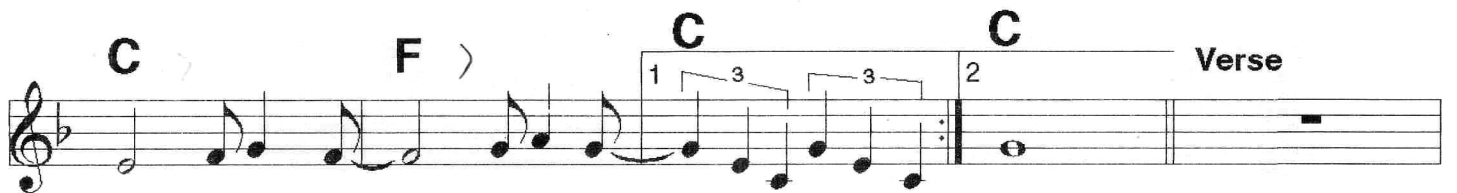
The second part of the verse consists of six empty staves, each with a chord symbol above it: F, C, D⁻, B^b, F, and C.

Chorus G⁻ B^b F C G⁻



The first part of the chorus consists of six empty staves, each with a chord symbol above it: G⁻, B^b, F, C, and G⁻. The C chord is played with a triplet of G4, A4, B4.

C F C Verse



The second part of the chorus consists of six empty staves, each with a chord symbol above it: C, F, and C. The C chord is played with a triplet of G4, A4, B4. The piece ends with a double bar line and repeat dots, followed by the word "Verse" and an empty staff.

concert

Chorus Verse G⁻ B^b F

1/2 Chorus

C C Choral Verse 4xs G⁻

B^b F C 3xs G⁻ C

F C G⁻ C F

Vamp C G⁻ C F C

G⁻ C F C G⁻

C F C G⁻

C F C G⁻