

No Irish Need Apply

J. F. Poole

Belligerently

C F C G7 C

I'm a

C C7 F G7

de - cent boy just land - ed from the town of Bal - ly - fad; I

C F C G G7

want a si - tu - a - tion and I want it ve - ry bad. I have

C C7 F G7

13 14 15 16

seen em - ploy - ment ad - ver - tized, "It's just the thing," says I, ——— But the

C F C G7 C

17 18 19 20

dir - ty spal - peen en - ded with "No I - rish need ap - ply." "Who," says

F C

21 22 23 24

I, that is an in - sult, but to get the place I'll try," So I

D7 G D7 G G7

25 26 27 28

went to see the black - guard with his "No I - rish need ap - ply." Some do

rit. *a tempo*

C C7 F G7 C

29 30 31 32

think it a mis - for - tune to be chris - tened Pat or Dan, ——— But to

F C G7 C F C G7 C

33 34 35 36 37 38

me it is an ho - nor to be born an I - rish - man. I

C C7 F G7

39 40 41 42

start - ed out to find the house; I got there migh - ty soon. ——— I

C F C G G7

43 44 45 46

found the old chap seat - ed; he was read - ing the Tri - bune. I

C C7 F G7

47 48 49 50

told him what I came for, when he in a rage did fly. "No!" he

C F C G7 C

51 52 53 54

says, "You are a Pad - dy, and no I - rish need ap - ply." Then I

F C

55 56 57 58

gets my dan - der ris - ing, and I'd like to black his eye For to

D7 G D7 G G7

59 60 61 62

tell an I - rish gen - tle-man "No I - rish Need Ap - ply." Some do

C C7 F G7 C

63 64 65 66

think it a mis - for - tune to be chris - tened Pat or Dan, ——— But to

F C G7 C F C G7 C

67 68 69 70 71 72

me it is an ho - nor to be born an I - rish - man. I

C C7 F G7

73 74 75 76

could - n't stand it lon - ger so a - hold of him I took, ——— And I

C F C G G7

77 78 79 80

gave him such a beat - ing as he'd get at Don - ny - brook, He

C C7 F G7

81 82 83 84

hol - lered "Mil - ia Mur - ther," and to get a - way did try, ——— And

C F C G7 C

85 86 87 88

swore he'd ne - ver write a - gain "No I - rish Need Ap - ply." Well, he

F C

89 90 91 92

made a big a - po - lo - gy; I told him then good - bye, Say - ing,

D7 G D7 G G7

93 94 95 96

"When next you want a beat - ing, write 'No I - rish Need Ap - ply.'" Some do

C C7 F G7 C

97 98 99 100

think it a mis - for - tune to be chris - tened Pat or Dan, ——— But to

F C G7 C

101 102 103 104 105

me it is an ho - nor to be born an I - rish - man.

No Irish Need Apply - Melody

C C F C G7 C C C7

I'm a de-cent boy just land-ed From the

F G7 C F C G G7

town of Bal-ly-fad; I want a sit-u-a-tion, And I want it ver-y bad; I have

C C7 F G7 C F

seen em-ploy-ment ad-ver-tized; "It's just the thing," says I; But the dir-ty spal-peen end-ed with "No

C G7 C F C

I- rish Need Ap-ply." "Who," says I, "that is an in-sult, But to get the place I'll try." So I

D7 G D7 G G7 C C7

went to see the black-guard With his "No I- rish Need Ap-ply." Some do think it a mis-for-tune To be

F G7 C F C G7 C F

chirs-tened 'Pat' or 'Dan', But to me it is an hon-or To be born an I- rish man.

C G7 C C C7 F G7

I start-ed out to find the house; I got there might-y soon; I

C F C G G7 C C7

found the old chap seat-ed; He was read-ing The Tri-bune; I told him what I came for, When he

F G7 C F C G7 C

in a rage did fly; "No," he says, "you are a Pad-dy, And no I- rish need ap-ply." Then I

F C D7

28 gets my dan-der ris-ing, And I'd like to black his eye For to tell an I-rish gen-tle-man "No

G D7 G G7 C C7 F G7

31 I-rish Need Ap-ply." Some do think it a mis-for-tune To be chris-tened 'Pat' or 'Dan', But to

C F C G7 C F C G7 C

34 me it is an hon-or To be born an I-rish man.

C C7 F G7 C F

37 could-n't stand it long-er, So a-hold of him I took, And I gave him such a beat-ing As he'd

C G G7 C C7 F G7

40 get at Don-ny-brook; He hol-lered "Mil-lia Mur-ther" And to get a-way did try And

C F C G7 C F

43 swore he'd nev-er write a-gain "No I-rish Need Ap-ply." Well, he made a big a-po-lo-gy: I

C D7 G D7 G G7

46 told him then good-bye, Say-ing, "When next you want a beat-ing, Write "No I-rish Need Ap-ply." Some do

C C7 F G7 C F

49 think it a mis-for-tune To be chris-tened 'Pat' or 'Dan', But to me it is an hon-or To be

C G7 C C

52 born an I-rish man.

No Irish Need Apply - Harmony

C C F C G7 C C C7

I'm a de-cent boy just land-ed From the

F G7 C F C G G7

town of Dal-ly-fad; I want a sit-u-a-tion, And I want it ver-y bad; I have

C C7 F G7 C F

seen em-ploy-ment ad-ver-tized; "It's just the thing," says I; But the dir-ty spat-ten end-ed with "No

C G7 C F C

I- rish Need Ap-ply." "Whoo," says I, "that is an in-sult, But to get the place I'll try." So I

D7 G D7 G G7 C C7

13 went to see the black-guard With his "No I-rish Need Ap-ply." Some do think it a mis- for-tune To be

F G7 C F C G7 C F

16 chris-tened 'Pat' or 'Dan', But to me it is an hon- or To be born an I- rish man.

C G7 C C C7 F G7

19 I start-ed out to find the house; I got there might-y soon; I

C F C G G7 C C7

22 found the old chap seat-ed; He was read-ing The Tri-bune; I told him what I came for, When he

F G7 C F C G7 C

25 in a rage did fly; "No," he says, "you are a Pad- dy, And no I- rish need ap-ply." Then I

F C D7

28 gets my dan-der rō-ing, And I'd like to black his eye For to tell an I-rish gen-tle-man "No

G D7 G G7 C C7 F G7

31 I-rish Need Ap-ply." Some do think it a mis-for-tune To be chris-tened 'Pat' or 'Dan', But

C F C G7 C F C G7 C

34 me it is an hon-or To be born an I-rish man. I

C C7 F G7 C F

37 could-n't stand it long-er, So a-hold of him I took, And I gave him such a beat-ing As he'd

C G G7 C C7 F G7

40 get at Don-ny-brook; He hol-lered "Mil-lia Mur-ther" And to get a way did try And

C F C G7 C F

43 swore he'd never write a-gain "No I-rish Need Ap-ply." Well, he made a big a-po-logy.

C D7 G D7 G G7

46 told him then good-bye, Say-ing, "When next you want a beat-ing, Write "No I-rish Need Ap-ply." Some do

C C7 F G7 C F

49 think it a mis-for-tune To be chris-tened 'Pat' or 'Dan', But to me it is an hon-or To be

C G7 C C

52 born an I-rish man.

No Irish Need Apply- Acoustic Piano

Chord progression: C C F C G7 C C C7 F G7

Musical notation for the first system, measures 1-4. The treble clef contains a melody with eighth notes and triplets. The bass clef contains a bass line with eighth notes and rests. Chords are indicated above the treble staff.

Chord progression: C F C G G7 C C7 F G7

Musical notation for the second system, measures 5-8. The treble clef contains a melody with eighth notes and triplets. The bass clef contains a bass line with eighth notes and rests. Chords are indicated above the treble staff.

Chord progression: C F C G7 C F C

Musical notation for the third system, measures 9-12. The treble clef contains a melody with eighth notes and triplets. The bass clef contains a bass line with eighth notes and rests. Chords are indicated above the treble staff.

13

D7 G D7 G G7 C C7 F G7

17

C F3 C G7 C F C G7 C C C7

21

F G7 C F C G G7 C C7

25

F G7 C F C G7 C F

C D7 G D7 G G7 C C7

F G7 C F C G7 C F C G7 C

C C7 F G7 C F C G G7

C C7 F G7 C F C G7 C

45

F C D7 G D7 G G7

49

C C7 F G7 C F C G7 C

53 end

C

No Irish Need Apply- Acoustic Guitar

C C F C G7 C C C C7 F G7

Musical notation for the first line of the guitar piece, measures 1-8. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

C F C G G7 C C7 F G7

Musical notation for the second line of the guitar piece, measures 9-16. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

C F C G7 C F C

Musical notation for the third line of the guitar piece, measures 17-24. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

D7 G D7 G G7 C C7 F G7

Musical notation for the fourth line of the guitar piece, measures 25-32. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

C F C G7 C F C G7 C C7

Musical notation for the fifth line of the guitar piece, measures 33-40. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

F G7 C F C G G7 C C7

Musical notation for the sixth line of the guitar piece, measures 41-48. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

F G7 C F C G7 C F

Musical notation for the seventh line of the guitar piece, measures 49-56. It features a 4/4 time signature and a key signature of one flat. The notation includes chords and triplets.

C D7 G D7 G G7 C C7

F G7 C F C G7 C F C G7 C

C C7 F G7 C F C G G7

C C7 F G7 C F C G7 C

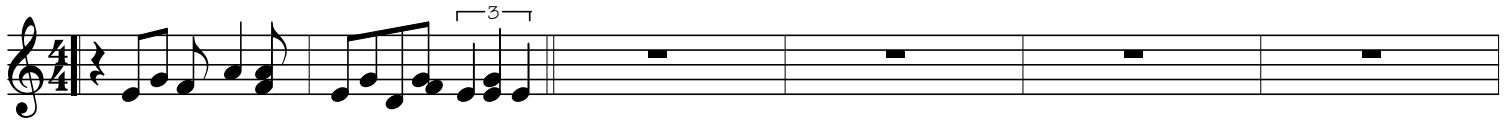
F C D7 G D7 G G7

C C7 F G7 C F C G7 C

C

No Irish Need Apply- Accordion

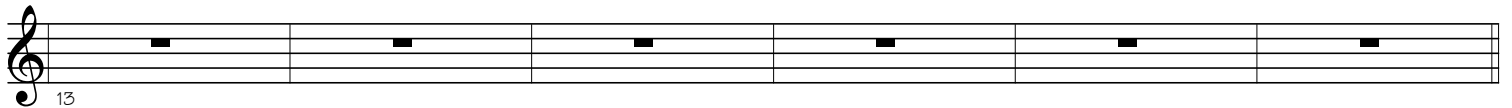
C C F C G7C C C7 F G7 C F C G G7



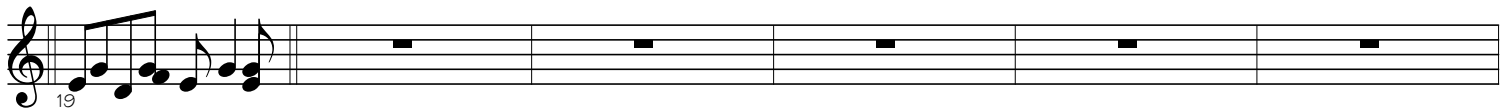
C C7 F G7 C F C G7C F C



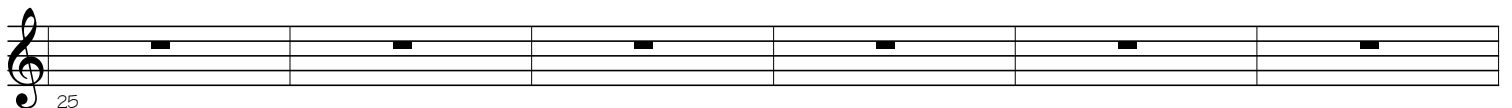
7
D7 G D7 G G7C C7 F G7 C F C G7C F



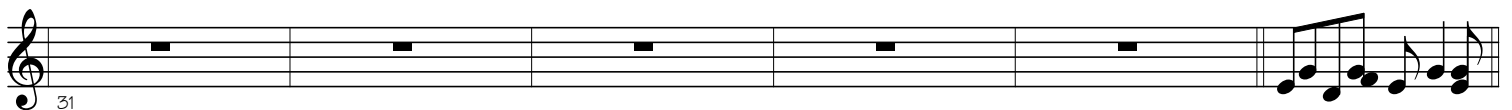
13
C G7C C C7 F G7 C F C G G7C C7



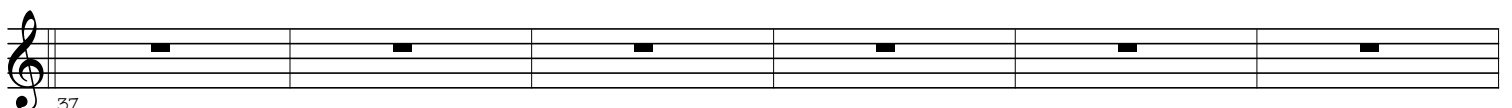
19
F G7 C F C G7C F C D7



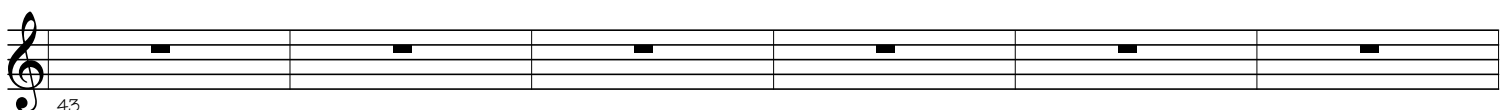
25
G D7 G G7C C7 F G7 C F C G7C F C G7C



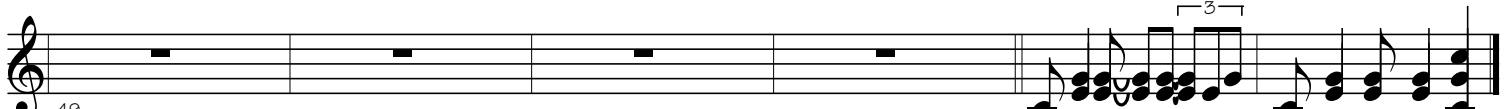
31
C C7 F G7 C F C G G7C C7 F G7



37
C F C G7C F C D7 G D7 G G7



43
C C7 F G7 C F C G7C C



49
C C7 F G7 C F C G7C C



No Irish Need Apply- Acoustic String Bass

C C F C G⁷ C C C⁷ F G⁷ C F C G G⁷ C C⁷ F G⁷

⁹C F C G⁷ C F C D⁷ G D⁷ G G⁷ C C⁷ F G⁷

¹⁷C F C G⁷ C F C G⁷ C C C⁷ F G⁷ C F C G G⁷ C C⁷

²⁵F G⁷ C F C G⁷ C F C D⁷ G D⁷ G G⁷ C C⁷

³³F G⁷ C F C G⁷ C F C G⁷ C C C⁷ F G⁷ C F C G⁷

⁴¹C C⁷ F G⁷ C F C G⁷ C F C D⁷ G D⁷ G G⁷

⁴⁹C C⁷ F G⁷ C F C G⁷ C