

The Folksoc Collection



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Jigs

Agent Craig

Ryan Murphy

The musical score consists of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The music features various note heads (circles, squares, triangles) and stems, with some stems pointing up and others down. Measure numbers 1 and 2 are indicated above the second staff. Measures 3 and 4 are indicated above the third staff. Measures 5 and 6 are indicated above the fourth staff.

Banish Misfortune

The image shows six staves of musical notation. The first staff uses a treble clef, the second and third staves use a bass clef, and the fourth, fifth, and sixth staves use an alto clef. The key signature is one sharp, indicating G major. The time signature is common time (indicated by '8'). The music consists of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. Measures 1-3 are identical across all staves. Measures 4-6 are also identical across all staves. Measures 7-9 show some variation, particularly in the bass and alto staves where they include eighth-note single notes.

The Banshee's Wail Over The Mangle Pit

Sheet music for 'The Banshee's Wail Over The Mangle Pit'. The music is in G major (one sharp) and 6/8 time. It consists of four staves of music. The first three staves are in common time (indicated by a 'C'). The fourth staff begins with a measure in common time, followed by a repeat sign, then measures 1 and 2 of a section in 6/8 time, indicated by a bracket above the staff.

Blackberry Festival Footrace

David Fisher

Sheet music for 'Blackberry Festival Footrace' by David Fisher. The music is in G major (one sharp) and 6/8 time. It consists of six staves of music. The first five staves are in common time (indicated by a 'C'). The sixth staff begins with a measure in common time, followed by a repeat sign, then continues in 6/8 time.

Car y Phoosee

A musical score for 'Car y Phoosee' in G major, 6/8 time. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 10 includes two endings: ending 1 leads back to the main section, while ending 2 concludes the piece.

Also known as "The Manx Wedding Tune"

Carol Gibson's Patter

Coll Williamson

A musical score for 'Carol Gibson's Patter' in G major, 6/8 time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features eighth-note pairs and sixteenth-note figures, typical of a patter tune.

Cavers of Kirkcudbright

Mike Vass

A musical score for 'Cavers of Kirkcudbright' in G major, 6/8 time. It consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various note patterns, including eighth and sixteenth notes, with some slurs and rests.

Crossing Warness

Stewart Shearer

A musical score for 'Crossing Warness' in G major, 6/8 time. It consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features eighth and sixteenth notes, with some slurs and rests.



Crossing Warness the Pentland Firth to Orkney with a traditional ferry session

The Dusty Windowsill

John Harling

Sheet music for 'The Dusty Windowsill' in G major, 8/8 time. The music consists of five staves of eighth-note patterns. The first four staves are identical, followed by a repeat sign and a fifth staff.

The Famous Baravan

Gordon Duncan

Sheet music for 'The Famous Baravan' in G major, 6/8 time. The music features six staves of eighth-note patterns. Measures 1 and 2 are shown above a repeat sign, followed by a third section starting with a repeat sign.

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Fifty Pounds Cashback

Fraser Shaw, Kevin O'Neill and John Somerville

The sheet music consists of six staves of musical notation. The first staff begins with a forte dynamic. The second staff features a melodic line with eighth-note patterns, leading into a section marked '1' and '2.' The third staff continues the eighth-note patterns. The fourth staff begins with a melodic line, followed by a section marked '1' and '2.' The fifth staff features a eighth-note pattern. The sixth staff concludes the piece with a eighth-note pattern.

Or to give it its full name, “A Bottle Of Vodka, Forty Embassy Red And £50 Cashback,
Please”

For Reals

Hanneke Cassel

The sheet music consists of five staves of musical notation. The first staff begins with a eighth-note pattern. The second staff features a eighth-note pattern, followed by a section marked '1' and '2.' The third staff begins with a eighth-note pattern. The fourth staff features a eighth-note pattern, followed by a section marked '1' and '2.' The fifth staff concludes the piece with a eighth-note pattern.

Fox in the Flour

Adam Dahmer

Sheet music for 'Fox in the Flour' in G major, 6/8 time. The music consists of five staves of musical notation. The first staff begins with eighth-note pairs. The second staff starts with eighth-note pairs followed by sixteenth-note pairs. The third staff begins with eighth-note pairs followed by sixteenth-note pairs. The fourth staff begins with eighth-note pairs followed by sixteenth-note pairs. The fifth staff begins with eighth-note pairs followed by sixteenth-note pairs.

Gyn Ennym

Sheet music for 'Gyn Ennym' in G major, 8/8 time. The music consists of five staves of musical notation. The first staff begins with eighth notes. The second staff begins with eighth notes. The third staff begins with eighth notes. The fourth staff begins with eighth notes. The fifth staff begins with eighth notes.

Leslie's March

Musical score for Leslie's March, consisting of six staves of music. The music is in G major and 6/8 time. The notes are primarily eighth notes and sixteenth notes.

Lisnagun Jig

Brendan Ring

Musical score for Lisnagun Jig, consisting of six staves of music. The music is in G major and 6/8 time. The notes are primarily eighth notes and sixteenth notes. The score includes two endings, labeled 1. and 2., indicated by small numbers above the first and second staves respectively.

Jig o' Beer

Gordon Duncan

The sheet music for "Jig o' Beer" consists of four staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features eighth-note patterns and sixteenth-note figures, typical of a jig. The notes are primarily on the A, D, and E strings.

© Grian Music

Jig of Mass Destruction

Bryan McAlister

The sheet music for "Jig of Mass Destruction" consists of four staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features eighth-note patterns and sixteenth-note figures, similar to the first piece. The notes are primarily on the A, D, and E strings.

Jiggery Pokerwork

John Spiers

A musical score for 'Jiggery Pokerwork' in G major, 8/8 time. It consists of four staves of music. The first two staves show eighth-note patterns with some sixteenth-note grace notes. The third and fourth staves introduce sixteenth-note patterns.

Jump at the Sun

John Kirkpatrick

A musical score for 'Jump at the Sun' in G major, 8/8 time. It features eighth-note patterns with sixteenth-note grace notes. The music is divided into four staves, with each staff containing a different rhythmic pattern.

Maureen's Jig

Fergie MacDonald

A musical score for 'Maureen's Jig' in G major, 8/8 time. The score is composed of four staves, each featuring eighth-note patterns with sixteenth-note grace notes. The patterns change every two measures.

Mouse in the Kitchen

Colin Farrell

The sheet music for "Mouse in the Kitchen" consists of four staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features eighth-note patterns and sixteenth-note figures. The first three staves end with a double bar line, while the fourth staff ends with a single bar line.

The Mystery Inch

David Kosky

The sheet music for "The Mystery Inch" consists of seven staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features eighth-note patterns and sixteenth-note figures. There are two endings indicated by Roman numerals: ending 1 leads back to the beginning, while ending 2 continues the melody. The music concludes with a final cadence.

Norrie's Carry-out

Ewen Henderson, Ross Saunders and Gary Innes

The sheet music consists of six staves of musical notation. The key signature is G major (no sharps or flats). The time signature is 6/8. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. There are several measure rests and dynamic markings like 'p' (piano) and 'f' (forte). The melody is primarily in the treble clef, with some bass clef sections.

One Pint Down

Paul Sinclair

The sheet music consists of four staves of musical notation. The key signature is G major (no sharps or flats). The time signature is 6/8. The music includes eighth-note and sixteenth-note patterns, with measure rests and dynamic markings. Measure 1 and 2 are indicated above the staff, and a repeat sign with '1.' and '2.' is shown. The melody is in the treble clef throughout.

The Poetic Milkman

Ian Hardie

Sheet music for 'The Poetic Milkman' in G major, 6/8 time. The music consists of eight staves of sixteenth-note patterns. The first staff begins with a single note. Subsequent staves feature various sixteenth-note figures, including eighth-note pairs, sixteenth-note chords, and sixteenth-note patterns with grace notes.

The Sailor's Wife

Sheet music for 'The Sailor's Wife' in G major, 6/8 time. The music consists of five staves of sixteenth-note patterns. The first staff begins with a single note. Subsequent staves feature various sixteenth-note figures, including eighth-note pairs, sixteenth-note chords, and sixteenth-note patterns with grace notes.

The Soup Dragon

Gordon Duncan

Sheet music for 'The Soup Dragon' in G major, 6/8 time. The music consists of four staves of sixteenth-note patterns. The first three staves are identical, while the fourth staff begins with a different pattern labeled '1.' and continues with '2.' below it.

Three Little Boats

Sheet music for 'Three Little Boats' in G major, 6/8 time. The music consists of four staves of eighth-note patterns. The first three staves are identical, while the fourth staff begins with a different pattern.

Toast

Coll Williamson

A musical score for 'Toast' in G major, 6/8 time. The score consists of six staves of music. The first four staves are in 6/8 time, while the last two staves transition to 9/8 time. The music features eighth-note patterns and includes a key signature of one sharp.

Composed on the FolkSoc Ireland trip 2017, in ode to the amount of toast we ate



Cat, Hamish and Paul enjoying the classic FolkSoc-at-3am-in-Ireland meal

Together Again

Paul Sinclair

Musical score for 'Together Again' in G major, 6/8 time. The score consists of four staves of music. The first three staves are in G major, and the fourth staff begins in G major and ends in F major. The music features various rhythmic patterns including eighth and sixteenth notes.

Victoria's Jig

Ian Lowthian

Musical score for 'Victoria's Jig' in G major, 6/8 time. The score consists of eight staves of music. The key signature changes from G major to F major at the beginning of the fifth staff. The music includes various rhythmic patterns such as eighth and sixteenth notes, along with grace notes and slurs.

Zakynthos Jig

Roger Wilson

A musical score for 'Zakynthos Jig' in G major, 6/8 time. The score consists of six staves of music. The first four staves are in common time. The fifth staff begins with a treble clef, a 'C' key signature, and a '6/8' time signature. The sixth staff continues with a treble clef and a '6/8' time signature. The music features various rhythmic patterns including eighth and sixteenth notes, with some notes having stems pointing up and others down. Measures 11 and 12 are labeled '1.' and '2.' respectively, indicating two endings.



Scott earns a round of applause in Orkney, probably for deciding to not sing Caledonia

Slip Jigs

Hats Off to Dodd

Padraig Rynne

1
2.

The Grinder

Paddy be Easy

The Witch Island

Janos Lang

Reels

Baby Broon

Patsy Reid

The musical score consists of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature is one flat. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Measures 1 through 10 are shown, followed by a repeat sign and a key change to A major (no sharps or flats). Measures 11 through 18 are then shown.

Ben C Niven

Iain MacCrimmon

A page of sheet music consisting of six staves. The music is in common time and key signature of one sharp. Each staff contains a continuous sequence of eighth-note patterns. The notes are primarily eighth notes with various slurs and grace notes. The first two staves begin with a single eighth note followed by a sixteenth-note grace note. The subsequent staves continue this pattern of eighth-note pairs, with some variations in the slurring and grace note placement.

Bulgarian Red

Charlie McKerron

Sheet music for "Bulgarian Red" by Charlie McKerron. The music is in 4/4 time, treble clef. It consists of four staves of musical notation, each with a different key signature (G major, A major, B major, and C major).

Calgary Fiddlers' Welcome to Shetland

Andrew Gifford

Sheet music for "Calgary Fiddlers' Welcome to Shetland" by Andrew Gifford. The music is in 4/4 time, treble clef. It consists of five staves of musical notation, each with a different key signature (F# major, G major, A major, B major, and C major). The notation includes various弓 (bow) markings and slurs.

© MCPS/PRS

Clueless

Gordon Duncan

The sheet music for 'Clueless' features six staves of musical notation. The key signature is one sharp (G major). The time signature is 4/4. The music consists of eighth-note patterns. Measure 1 starts with a single eighth note followed by a sixteenth-note pair. Measures 2-6 each begin with a sixteenth note followed by a sixteenth-note pair.

© Grian Music

The Dirty Bee

Ross Ainslie

The sheet music for 'The Dirty Bee' features five staves of musical notation. The key signature is one sharp (G major). The time signature is 4/4. The music consists of eighth-note patterns. Measure 1 starts with a single eighth note followed by a sixteenth-note pair. Measures 2-5 each begin with a sixteenth note followed by a sixteenth-note pair. Measures 6-10 each begin with a single eighth note followed by a sixteenth-note pair.

Dot the Dragon's Eyes

Hanneke Cassel

Sheet music for "Dot the Dragon's Eyes" in G major, 4/4 time. The music consists of five staves of notes. Measure 1 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 2 and 3 show eighth-note pairs with grace notes. Measures 4 and 5 feature sixteenth-note patterns.

Drowsy Maggie

Sheet music for "Drowsy Maggie" in G major, 4/4 time. It features eighth-note pairs and sixteenth-note patterns throughout the staves.



Drowsy FolkSoc

Edinburgh Rock

David Lim

The sheet music for "Edinburgh Rock" consists of three staves of musical notation. The first two staves begin with eighth-note patterns, each containing a triplet bracket over four notes. The third staff begins with a sixteenth-note pattern, also containing a triplet bracket over four notes. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measure lines are present at the end of each staff.

High Drive

Gordon Duncan

The sheet music for "High Drive" consists of eight staves of musical notation. The first two staves begin with eighth-note patterns, followed by a sixteenth-note pattern in the third staff. The fourth staff contains a sixteenth-note pattern with a bracket labeled "1". The fifth staff contains a sixteenth-note pattern with a bracket labeled "2.". The sixth staff contains a sixteenth-note pattern with a bracket labeled "1". The seventh staff contains a sixteenth-note pattern with a bracket labeled "2.". The eighth staff concludes the piece with a sixteenth-note pattern. The notation includes various rhythmic values and rests, with measure lines at the end of each staff.

© Grian Music

Homage à Edmond Parizeau

A musical score consisting of six staves of music. The key signature is G major (one sharp). The time signature is 4/4. The music is divided into sections by bar lines and repeat signs. The first section starts with a eighth-note pattern. The second section begins with a quarter note followed by an eighth-note pattern. The third section begins with a quarter note followed by a sixteenth-note pattern. The fourth section begins with a quarter note followed by an eighth-note pattern. The fifth section begins with a quarter note followed by a sixteenth-note pattern. The sixth section begins with a quarter note followed by an eighth-note pattern.

Hull's Reel

John Morris Rankin

A musical score consisting of four staves of music. The key signature is G major (one sharp). The time signature is 4/4. The music is divided into sections by bar lines and repeat signs. The first section starts with a eighth-note pattern. The second section begins with a quarter note followed by an eighth-note pattern. The third section begins with a quarter note followed by a sixteenth-note pattern. The fourth section begins with a quarter note followed by an eighth-note pattern. The fifth section begins with a quarter note followed by a sixteenth-note pattern. The sixth section begins with a quarter note followed by an eighth-note pattern.

Hurlock's Reel

Tom Anderson

The image shows six staves of musical notation. Each staff begins with a clef (G-clef for the top three staves, F-clef for the bottom three), followed by a key signature of two sharps, and ends with a common time signature (indicated by a 'C'). The music consists primarily of eighth-note patterns. The first four staves feature a mix of eighth-note pairs and sixteenth-note figures. The fifth and sixth staves continue this pattern, with the sixth staff concluding with a double bar line and repeat dots.

Kitchen Criminal

Norman Mackay/Ruairidh Macmillan

A musical score for piano, featuring four staves of music. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The first staff begins with a sixteenth-note pattern. The second staff continues the sixteenth-note pattern. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff continues the eighth-note pairs. Measure numbers 1 through 10 are present above the staves.

Kitchen Girl

A musical score for 'Kitchen Girl' in G major, 4/4 time. It consists of four staves of music. The first three staves are in common time, while the fourth staff begins in common time and ends in 2/4 time. The music features various note patterns, including eighth and sixteenth notes.

The Knockard Elf

Stephen Saint

A musical score for 'The Knockard Elf' in G major, 4/4 time. It consists of four staves of music. The first three staves are in common time, while the fourth staff begins in common time and ends in 2/4 time. The music features various note patterns, including eighth and sixteenth notes.



"Ok Mr O'Seidon, please identify which of these mad folkies stole your seashells"

Leila's Birthday

Hanneke Cassel

Leila's Birthday

Hanneke Cassel

Lexy MacAskill's

Dr. John MacAskill

Lexy MacAskill's

Dr. John MacAskill

Maggie's Pancakes

Stuart Morison

Sheet music for Maggie's Pancakes in G major, 4/4 time. The music consists of four staves of musical notation, each with a treble clef and a key signature of one sharp. Measure 1 starts with a eighth note followed by six sixteenth-note pairs grouped by a bracket under three. Measures 2-4 follow a similar pattern. Measure 5 begins with a sixteenth note, followed by a eighth note, then six sixteenth-note pairs. Measures 6-7 follow a similar pattern. Measure 8 begins with a sixteenth note, followed by a eighth note, then six sixteenth-note pairs. Measures 9-10 follow a similar pattern.

The Magic Fiddle

Sheet music for The Magic Fiddle in G major, 4/4 time. The music consists of four staves of musical notation, each with a treble clef and a key signature of one sharp. Measure 1 starts with a quarter note followed by a eighth note, then a sixteenth-note pair. Measures 2-3 follow a similar pattern. Measure 4 begins with a eighth note, then a sixteenth-note pair, followed by a eighth note, then a sixteenth-note pair. Measures 5-6 follow a similar pattern. Measure 7 begins with a eighth note, then a sixteenth-note pair, followed by a eighth note, then a sixteenth-note pair. Measures 8-9 follow a similar pattern.



Joan and Paul trying to remember how the tune actually goes...

Maverick Angels

Brendan Ring

Sheet music for "Maverick Angels" by Brendan Ring. The music is in common time with a key signature of one sharp. It consists of four staves of music with various dynamics and articulations.

Miss Shepherd

James Scott Skinner

Sheet music for "Miss Shepherd" by James Scott Skinner. The music is in common time with a key signature of one sharp. It consists of three staves of music with various dynamics and articulations.

Miss Susan Cooper

Ronnie Cooper

Sheet music for "Miss Susan Cooper" by Ronnie Cooper. The music is in common time with a key signature of one sharp. It consists of five staves of music with various dynamics and articulations.

Pressed for Time

Gordon Duncan

The sheet music consists of ten staves of musical notation for a single instrument, likely a fife or flute. The key signature is one sharp (F#). The time signature starts at common time (indicated by a 'C') and changes to 2/4 time for the first two measures of each staff. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. Measure 10 includes a measure repeat sign (double bar line with a small circle) and a measure number '3' under a bracket.

© Grian Music

Pumpkin's Fancy

Terry Tully

The sheet music consists of ten staves of musical notation for a band or ensemble. The key signature is G major (one sharp). The time signature is 4/4. The music features various instruments, likely including fiddles, a flute, and guitars, indicated by the different note heads and rests. The notation includes eighth and sixteenth note patterns, along with rests and dynamic markings.



Tunes by the cathedral at St Andrews University Folk Festival 2017

Ramnee Ceilidh

Gordon Duncan

© Grian Music

The Red Haired Boy



Rowan, Adam, Rachael and Oisin accidentally create a perfect album cover

Salty Boys

Kris Drever

The sheet music for "Salty Boys" is in G major and common time (indicated by a '4'). It consists of four staves of musical notation. The first two staves show a repeating pattern of eighth-note pairs and sixteenth-note pairs. The third staff begins with a sixteenth-note pair followed by eighth-note pairs. The fourth staff concludes with a single eighth note. Measure numbers 1 and 2 are indicated above the third staff.

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Sinfully Delicious

Ciarán Ryan

The sheet music for "Sinfully Delicious" is in G major and common time. It features eight staves of musical notation. The first two staves consist of eighth-note pairs. The third staff begins with eighth-note pairs followed by sixteenth-note pairs. The fourth staff continues with sixteenth-note pairs. The fifth staff starts with eighth-note pairs and includes a measure with a bass clef. The sixth staff begins with eighth-note pairs and includes a measure with a bass clef. The seventh staff continues with eighth-note pairs. The eighth staff concludes with a single eighth note.

Smelling Fresh

James Duncan Mackenzie

A musical score for a single instrument in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a 'C'). The music consists of four staves of sixteenth-note patterns. The first three staves begin with quarter notes, while the fourth staff begins with a dotted half note.

Staten Island

A musical score for a single instrument in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a 'C'). The music consists of five staves of eighth-note patterns. The first four staves begin with quarter notes, while the fifth staff begins with a dotted half note.

Superfly

Kevin O'Neill

A musical score for a single instrument in G major (indicated by a treble clef and a sharp sign) and common time (indicated by a 'C'). The music consists of five staves of sixteenth-note patterns. The first two staves begin with quarter notes, while the third staff begins with a dotted half note. Measures 3 and 4 begin with eighth notes.

Taybank Shenanigans

Ross Ainslie

Sheet music for 'Taybank Shenanigans' in G major, 4/4 time. The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a dotted quarter note followed by a sixteenth-note pattern. Measures 2-4 show eighth-note pairs followed by sixteenth-note patterns. Measure 5 concludes with a sixteenth-note pattern.

The Trip to Hervé's

Michael McGoldrick

Sheet music for 'The Trip to Hervé's' in G major, 4/4 time. It features two endings. Ending 1 continues the sixteenth-note patterns from the previous piece. Ending 2 begins with a sixteenth-note pattern followed by eighth-note pairs.

The Trip to the Market

Adam Sutherland

Sheet music for 'The Trip to the Market' by Adam Sutherland. The music is in 4/4 time with a key signature of one sharp. It consists of four staves of sixteenth-note patterns. Measure 10 includes a first ending (1), a second ending (2), and a third ending (3).

Trondheimsfjorden

Sheet music for 'Trondheimsfjorden' by Adam Sutherland. The music is in 4/4 time with a key signature of two sharps. It consists of four staves of sixteenth-note patterns, featuring various slurs and grace notes.

Wolf in the Whiskey

Adam Dahmer

Sheet music for 'Wolf in the Whiskey' by Adam Dahmer. The music is in 4/4 time with a key signature of one sharp. It consists of four staves of sixteenth-note patterns, including slurs and grace notes.

Polkas

Ballydesmond

Musical score for "Ballydesmond" in 2/4 time, key of G major. The score consists of two staves of music. The first staff starts with a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note.

Also known as "The Ballydesmond Polka No. 1"

Belgian

Musical score for "Belgian" in 2/4 time, key of G major. The score consists of two staves of music. The first staff starts with a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note.

Denis Murphy's

Musical score for "Denis Murphy's" in 2/4 time, key of G major. The score consists of four staves of music. The first staff starts with a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note. The third staff starts with a eighth note followed by a sixteenth note. The fourth staff starts with a eighth note followed by a sixteenth note.

Egan's

Musical score for "Egan's" in 2/4 time, key of G major. The score consists of two staves of music. The first staff starts with a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note.

Finskapolka

Hoy!

Also known as “The Hoy Polka”

For the Young

Mairearad Green

Gärdebylåten

John Ryan's

Musical notation for John Ryan's, a traditional Irish polka. The music is in 2/4 time with a key signature of one sharp (F#). It consists of two staves of eight measures each, featuring eighth-note patterns and sixteenth-note figures.

Also known as "The Armagh Polka"

Mina Olen Mees

Musical notation for Mina Olen Mees, a traditional Irish polka. The music is in 2/4 time with a key signature of one sharp (F#). It consists of two staves of eight measures each, featuring eighth-note patterns and sixteenth-note figures.

Also known as "I am a Man"

No Fixed Abode

Padraig O'Neill, Gillian Frame

Musical notation for No Fixed Abode, a traditional Irish polka. The music is in 2/4 time with a key signature of one sharp (F#). It consists of two staves of eight measures each, featuring eighth-note patterns and sixteenth-note figures.

The Tolka Polka

Donal Lunny

Musical notation for The Tolka Polka, a traditional Irish polka. The music is in 2/4 time with a key signature of one sharp (F#). It consists of three staves of eight measures each, featuring eighth-note patterns and sixteenth-note figures.

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The Vatersay Ambulance

Colm O' Rua



Wiggen



Hoy!



Also known as "The Hoy Tune"

Polskas

Backman's Låt



Ek Lunda

Vikste-Lasse



Also known as "Eklundapolska No. 3"



Ralph, Paul and Eamon looking the part for a masquerade ceilidh

Fantomeland

Musical score for 'Fantomeland' in G minor, 8/8 time. The score consists of four staves of music. The first three staves are in G minor (indicated by a single flat sign), while the fourth staff begins with a key signature of one sharp (F# major). The music features various note values including eighth and sixteenth notes, with some sustained notes and rests.

Festen

Musical score for 'Festen' in A major, 3/4 time. The score consists of two staves of music. The music features eighth and sixteenth note patterns, with some sustained notes and rests. The second staff continues the melody from the first.

Glalåten

Pekkos Helmer

Musical score for 'Glalåten' in A major, 9/8 time. The score consists of five staves of music. The music features eighth and sixteenth note patterns, with some sustained notes and rests. The score includes measure numbers 1 and 2 above the staff lines.

Hellulaulu Polska



Hullu Sakari



Juringius Polska

Magnus Juringius



Nyström's Polska

The sheet music consists of four staves of musical notation. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is two sharps. The music features various rhythmic patterns, including sixteenth-note figures and eighth-note pairs.

Polska Efter Carl-Erik Berndt

Lasse Nilsson

The sheet music consists of four staves of musical notation. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is one sharp. The music includes eighth-note and sixteenth-note patterns.

Also known as "Slängpolska från Sexdrega"

Polska Från Mörkö

Anders Gustaf Andersson

Sheet music for 'Polska Från Mörkö' in 3/4 time, major key, treble clef. The music consists of four staves of eight measures each, separated by double bar lines with repeat signs. The notes are primarily eighth and sixteenth notes.

Signepolskan

Sheet music for 'Signepolskan' in 3/4 time, major key, treble clef. The music consists of four staves of eight measures each, separated by double bar lines with repeat signs. The notes are primarily eighth and sixteenth notes.

Slängpolska efter Byss-Kalle

Byss-Kalle

Sheet music for 'Slängpolska efter Byss-Kalle' in 3/4 time, major key, treble clef. The music consists of four staves of eight measures each, separated by double bar lines with repeat signs. The notes are primarily eighth and sixteenth notes.

The Vankarin

Andy May

The music is in 3/4 time, G major (two sharps). It consists of four staves of musical notation. The first three staves are identical, featuring eighth-note patterns with sixteenth-note fills. The fourth staff begins with a different pattern and includes measure numbers 1 and 2 above the staff.

Also known as “Shotgun Polska”

Vinden

Jan Ekedahl

The music is in 3/4 time, G major (one sharp). It consists of four staves of musical notation. The first two staves feature sixteenth-note patterns. The third staff features eighth-note patterns. The fourth staff concludes with a final section labeled 1 and 2.

Slow Airs + Waltzes

Da Auld Resting Chair

Tom Anderson
[1] [2]

The sheet music for "Da Auld Resting Chair" consists of three staves of musical notation. The first two staves begin with a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. The third staff begins with a bass clef and continues the same key and time signature. The music features various note values including eighth and sixteenth notes, with some notes beamed together. Measure numbers 1 through 12 are indicated above the staves.

Chasing Daylight

Gary Innes

The sheet music for "Chasing Daylight" consists of five staves of musical notation. It begins with a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. The music includes eighth and sixteenth notes, with some notes beamed together. Measure numbers 1 through 12 are indicated above the staves.

Easter Island

Ross Ainslie

The sheet music for "Easter Island" consists of five staves of musical notation. It begins with a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. The music includes eighth and sixteenth notes, with some notes beamed together. Measure numbers 1 through 12 are indicated above the staves.

Farewell to Uist

Fred Morrison

Farley Bridge

Duncan Chisholm

www.duncanchisholm.com

Flatwater Fran

Phil Cunningham

Gillian's Waltz

Gordon Gunn

Musical score for Gillian's Waltz in 3/4 time, key of G major. The score consists of four staves of music. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns. Measures 5-6 show eighth-note pairs. Measures 7-8 show eighth-note pairs. Measures 9-10 show eighth-note pairs. Measures 11-12 show eighth-note pairs. Measures 13-14 show eighth-note pairs. Measures 15-16 show eighth-note pairs. Measures 17-18 show eighth-note pairs. Measures 19-20 show eighth-note pairs. Measures 21-22 show eighth-note pairs. Measures 23-24 show eighth-note pairs. Measures 25-26 show eighth-note pairs. Measures 27-28 show eighth-note pairs. Measures 29-30 show eighth-note pairs. Measures 31-32 show eighth-note pairs. Measures 33-34 show eighth-note pairs. Measures 35-36 show eighth-note pairs. Measures 37-38 show eighth-note pairs. Measures 39-40 show eighth-note pairs. Measures 41-42 show eighth-note pairs. Measures 43-44 show eighth-note pairs. Measures 45-46 show eighth-note pairs. Measures 47-48 show eighth-note pairs. Measures 49-50 show eighth-note pairs. Measures 51-52 show eighth-note pairs. Measures 53-54 show eighth-note pairs. Measures 55-56 show eighth-note pairs. Measures 57-58 show eighth-note pairs. Measures 59-60 show eighth-note pairs. Measures 61-62 show eighth-note pairs. Measures 63-64 show eighth-note pairs. Measures 65-66 show eighth-note pairs. Measures 67-68 show eighth-note pairs. Measures 69-70 show eighth-note pairs. Measures 71-72 show eighth-note pairs. Measures 73-74 show eighth-note pairs. Measures 75-76 show eighth-note pairs. Measures 77-78 show eighth-note pairs. Measures 79-80 show eighth-note pairs. Measures 81-82 show eighth-note pairs. Measures 83-84 show eighth-note pairs. Measures 85-86 show eighth-note pairs. Measures 87-88 show eighth-note pairs. Measures 89-90 show eighth-note pairs. Measures 91-92 show eighth-note pairs. Measures 93-94 show eighth-note pairs. Measures 95-96 show eighth-note pairs. Measures 97-98 show eighth-note pairs. Measures 99-100 show eighth-note pairs.

© Grian Music

Da Greenland Man's Tune

Musical score for Da Greenland Man's Tune in 12/8 time, key of G major. The score consists of two staves of music. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2-3 show eighth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show eighth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show eighth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns. Measures 44-45 show eighth-note patterns. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show eighth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show eighth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show eighth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show eighth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show eighth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns. Measures 96-97 show eighth-note patterns. Measures 98-99 show eighth-note patterns. Measures 100-101 show eighth-note patterns.



Mega hostel session in Orkney, joined by St Andrews FolkSoc

The Lounge Bar

Annlaug Brsheim

Sheet music for 'The Lounge Bar' in G major, 6/8 time. The music consists of five staves of musical notation. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs followed by sixteenth-note patterns. Measures 4-5 feature eighth-note pairs and sixteenth-note patterns. Measure 6 begins with a single note followed by eighth-note pairs. Measure 7 shows eighth-note pairs followed by sixteenth-note patterns. Measure 8 features eighth-note pairs and sixteenth-note patterns. Measure 9 begins with a single note followed by eighth-note pairs. Measure 10 shows eighth-note pairs followed by sixteenth-note patterns. Measure 11 features eighth-note pairs and sixteenth-note patterns. Measure 12 begins with a single note followed by eighth-note pairs. Measure 13 shows eighth-note pairs followed by sixteenth-note patterns. Measure 14 features eighth-note pairs and sixteenth-note patterns. Measure 15 begins with a single note followed by eighth-note pairs. Measure 16 shows eighth-note pairs followed by sixteenth-note patterns. Measure 17 features eighth-note pairs and sixteenth-note patterns. Measure 18 begins with a single note followed by eighth-note pairs. Measure 19 shows eighth-note pairs followed by sixteenth-note patterns. Measure 20 features eighth-note pairs and sixteenth-note patterns.

Maggie West's

Mairearad Green

Sheet music for 'Maggie West's' in G major, 3/4 time. The music consists of five staves of musical notation. Measure 1 starts with a single note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs followed by sixteenth-note patterns. Measures 4-5 feature eighth-note pairs and sixteenth-note patterns. Measure 6 begins with a single note followed by eighth-note pairs. Measures 7-8 show eighth-note pairs followed by sixteenth-note patterns. Measures 9-10 feature eighth-note pairs and sixteenth-note patterns. Measure 11 begins with a single note followed by eighth-note pairs. Measures 12-13 show eighth-note pairs followed by sixteenth-note patterns. Measures 14-15 feature eighth-note pairs and sixteenth-note patterns. Measure 16 begins with a single note followed by eighth-note pairs. Measures 17-18 show eighth-note pairs followed by sixteenth-note patterns. Measures 19-20 feature eighth-note pairs and sixteenth-note patterns.

Mangersta Beach

Aidan O'Rourke

A musical score for 'Mangersta Beach' in G major. It consists of four staves of music. The first three staves are in common time (indicated by a '4'), while the fourth staff begins in common time and then changes to 6/8 time. The music features various note values including eighth and sixteenth notes, with some notes connected by slurs and others by ties. The score is written on five-line staff paper.

Miss Rowan Davis

Phil Cunningham

A musical score for 'Miss Rowan Davis' in G major. It consists of four staves of music. The first three staves are in common time (indicated by a '4'), while the fourth staff begins in common time and then changes to 6/8 time. The music features various note values including eighth and sixteenth notes, with some notes connected by slurs and others by ties. The score is written on five-line staff paper.

Kirree fo Niaghtey

A musical score for 'Kirree fo Niaghtey' in G major. It consists of two staves of music. Both staves are in common time (indicated by a '4'). The music features various note values including eighth and sixteenth notes, with some notes connected by slurs and others by ties. The score is written on five-line staff paper.

Also known as "The Sheep Under The Snow"

Stronsay Waltz

James "Pyo" Chalmers

A musical score for 'Stronsay Waltz' in 3/4 time, key of A major (two sharps). It consists of four staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The first staff begins with a eighth note followed by six sixteenth-note pairs. The second staff begins with a eighth note followed by six sixteenth-note pairs. The third staff begins with a eighth note followed by six sixteenth-note pairs. The fourth staff begins with a eighth note followed by six sixteenth-note pairs.

Vals Efter Lasse i Lyby

Lasse Nilsson

A musical score for 'Vals Efter Lasse i Lyby' in 3/4 time, key of A major (two sharps). It consists of three staves of music. The first staff begins with a eighth note followed by six sixteenth-note pairs. The second staff begins with a eighth note followed by six sixteenth-note pairs. The third staff begins with a eighth note followed by six sixteenth-note pairs.



Oisin finds the perfect person to duet with: himself

Strathspeys

Ben Williams of Tiree

John Somerville

The musical score consists of four staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The key signature has one sharp, indicating F#.

- Staff 1:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.
- Staff 2:** Starts with a quarter note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.
- Staff 3:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.
- Staff 4:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.

Calum's Road

Donald Shaw

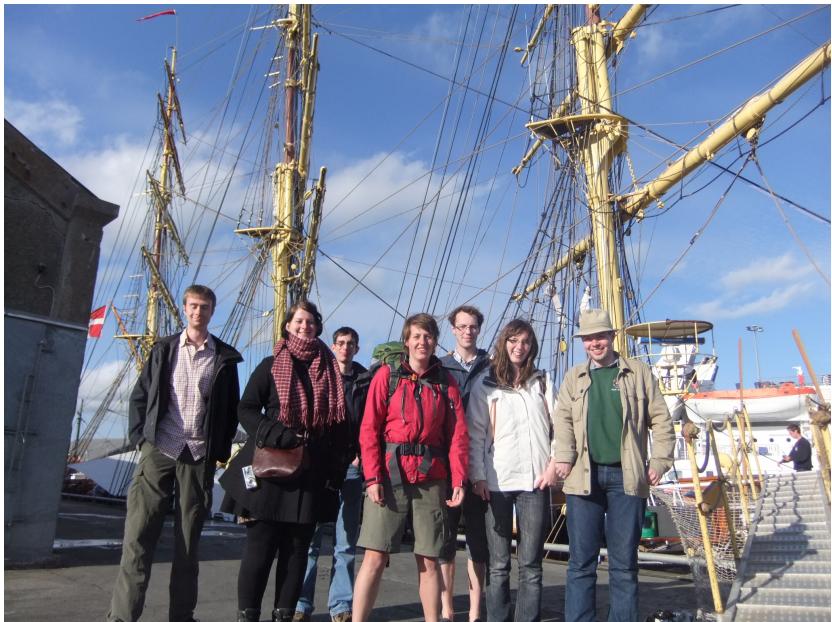
The musical score consists of four staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The key signature has one sharp, indicating F#.

- Staff 1:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.
- Staff 2:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.
- Staff 3:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs. There are two slurs, each consisting of three notes, underlined with a bracket.
- Staff 4:** Starts with a eighth note followed by sixteenth-note pairs. The melody includes eighth-note pairs and sixteenth-note pairs.

The Hut on Staffin Island

Phil Cunningham

Musical score for "The Hut on Staffin Island" by Phil Cunningham. The score is written for a single instrument in G major, common time. It consists of six staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and features three endings labeled 1, 2., and 3.



Taking a break from tunes to explore the tall ships at the Orkney Folk Festival

The Rest

Bear Dance

Sheet music for 'The Rest' featuring two staves of 2/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Ethnica

Jasper Stewart

Sheet music for 'Ethnica' featuring three staves of 3/4 time with a key signature of one sharp. The music includes various rhythmic patterns such as eighth and sixteenth notes, along with rests.

Also known as "Jasper's Mazurka"

The Lochaber Badger

Fred Morrison

Sheet music for 'The Lochaber Badger' featuring two staves of 4/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Mazurka dans les Petites Fleurs

Myriam De Bonte

Sheet music for 'Mazurka dans les Petites Fleurs' featuring two staves of 3/4 time with a key signature of two sharps. The music includes eighth and sixteenth note patterns, with some grace notes indicated by small stems.

Mylecharaine's March



Rackenitzza



Roddare i Bärsärk

Olov Johansson, Mikael Marin

A musical score for 'Roddare i Bärsärk' in G major. It consists of four staves of music, each with a different rhythm pattern. The first three staves are in common time (indicated by '2'), while the fourth staff is in 3/4 time. The music features various note heads and stems, with some notes having vertical dashes through them.

Also known as "Oarsmen Go Berserk"

Rose of Raby

Dave Shepherd

A musical score for 'Rose of Raby' in G major. It consists of three staves of music. The first two staves are in common time (indicated by '2'), while the third staff is in 3/4 time. The music features various note heads and stems, with some notes having vertical dashes through them.



Enjoying the last evening in The Anglers Haven with Patsy

Songs

Äling Bäling

Ä-ling Bä-ling åt upp tju-gi tjä - ling, och vart int mätt en - då. Huj!
Åt uppenhäst, Drack upp ett träsk, Hop-pa ö-ver ha-gen, Men just då sprack ma-gen.

Äling Bäling åt upp tjugi tjäling,
Och vart int mätt endå.
(x2)

Åt upp en häst,
Drack upp ett träsk,
Hoppa över hagen,
Men just då sprack magen.
(x2)

Translation:

“Äling Bäling (a troll) ate up twenty people, but still he wasn’t full. He ate up a horse, drank up a lake, then jumped over a wall, but just then his stomach burst open.”
Deep, meaningful lyrics indeed.

Anderson's Coast

John Warner

The musical score consists of five staves of music in common time (indicated by '2/4'). The key signature is one sharp (F#). The lyrics are integrated into the music, with some words written below the staff and others above it. The lyrics describe a scene at Bass Strait, mentioning Annie, the moon, and the breakers.

Now Bass Straight roars like some great millrace.
And where are you my Annie?
Annie? And the same moon shines on this lonely place
place as shone one day on my Annie's face.
But Annie dear don't wait for me, I fear I shall not return to thee.
There's naught to do but endure my fate, and watch the moon,
the lonely moon, light the breakers on wild Bass Straight.

Now Bass Strait roars like some great millrace
And where are you, my Annie?
And the same moon shines on this lonely place
As shone one day on my Annie's face.

*But Annie dear, don't wait for me.
I fear I shall not return to thee.
There's naught to do but endure my fate,
And watch the moon, the lonely moon,
Light the breakers on wild Bass Strait.*

We stole a vessel and all her gear
And where are you, my Annie?
And from Van Diemen's we north did steer
Till Bass Strait's wild waves wrecked us here.

And somewhere west Port Melbourne lies
And where are you, my Annie?
Through swamps infested with snakes and flies.
The fool who walks there, he surely dies.

We hail no ships, though the time it drags.
And where are you, my Annie?
Our chain-gang walk and our government rags
All mark us out as Van Diemen's lags.

We fled the lash and the chafing chain.
And where are you, my Annie?
We fled hard labour and brutal pain,
And here we are and here remain.



Who knows what deep thoughts Eamon is thinking...

The Ballad of the Orphir Taxi

FolkSoc

Robert Burns

Whaur hae ye bin sae lang lad? Why hae ye got sae angry oh? Whaur hae ye bin sae lang lad? "I've bin wait-ing for the Or - phir tax - i oh".
And if ye had bin whaur I hae bin, ye'd ken why I was an-gry oh. If ye had seen what I hae seen on the wait for the Or - phir tax - i oh.

Whaur hae ye bin sae lang lad?

Why hae ye got sae angry oh?

Whaur hae ye bin sae lang lad?

"I've bin waiting for the Orphir taxi oh".

And if ye had bin whaur I hae bin,

Ye'd ken why I was angry oh.

If ye had seen what I hae seen

On the wait for the Orphir taxi oh.

The hour was one, the show was oer,

We cam oot o' the building oh,

And in the car park then began

Tae wait for the Orphir Taxi oh.

Some tunes were played, some songs were sang,

The sky was getting lighter oh.

We called, said they "It'll no be lang

'til we send ye all the Orphir Taxi oh".

Noo three o'clock it cams and goes,

The phone calls got mair angry oh,

And through that nicht the cauld wind blows

On the wait for the Orphir Taxi oh.

At half past three we saw a licht,
At last we'd spied a taxi oh,
But events were far fae oer that nicht,
In the saga of the Orphir Taxi oh.

They've nae shame, they've nae shame,
They've sent a car fae Kirkwall oh,
And fifty pounds they then demand,
'cause they didnae send their ain firm's taxi oh.

When she heard the news Le Mar arose
And stormed down tae the office oh,
To vent her fury and propose
Compensation for the Orphir Taxi oh.

I've waited tae see my GP,
I've waited at the barber's oh,
But aw these waits are nought tae me
After waiting for the Orphir Taxi oh.

They said we'd have a taxi by 1:45 am at the latest. They lied.

Bold Sir Rylas

Now bold Sir Rylas a hun - ting went, All al - ong and down a lea, And
bold Sir Rylas a hun - ting went, Down by the ri - ver - side. Now
bold Sir Ry - las a hun - ting went, to catch some game was his in - tent,
Down in the grove where the wild flowers grow and the green leaves fall all a - round.

Now bold Sir Rylas a-hunting went,
All along and down a lea.

And bold Sir Rylas a-hunting went,
Down by the riverside.

Now bold Sir Rylas a-hunting went,
To catch some game was his intent,

*Down in the grove where the wild flowers grow
And the green leaves fall all around.*

He spied a wild woman sitting in a tree,
All along and down a lea.

“Good lord, what brings you here?” said she,
Down by the riverside.

“Oh, there’s a wild boar in this wood;
He’ll eat your flesh and drink your blood.”

He put his horn unto his mouth,
All along and down a lea.

And he blew it east, north, west and south.
Down by the riverside.

The wild boar came out of his den,
Bringing his children nine or ten of ‘em.

Then bold Sir Rylas the wild boar fell on,
All along and down a lea.
And bold Sir Rylas the wild boar fell on.
Down by the riverside.
He fought him three hours all the day
Until the boar would have run away.

“Oh, now you’ve killed my spotted pig,
All along and down a lea.
Oh, now you’ve killed my spotted pig,
Down by the riverside.
Oh, there’s three things I’d have of thee,
Your horse and your hound and your fair lady.”

“Oh, now I’ve killed your spotted pig,
All along and down a lea.
Oh, now I’ve killed your spotted pig,
Down by the riverside.
There’s not one thing you’ll have of me,
My horse nor my hound nor my fair lady.”

Then bold Sir Rylas the wild woman fell on,
All along and down a lea.
And bold Sir Rylas the wild woman fell on,
Down by the riverside.
He split her head down to her chin,
You should have seen her kick and grin.

Captain Ward

Peter Bellamy

The musical score consists of five staves of music. The first four staves are in 2/4 time, while the fifth staff is in 3/4 time. The lyrics are written below the notes. The melody starts with a dotted half note, followed by eighth-note pairs, and then quarter notes. The key signature is G major (no sharps or flats). The lyrics describe Captain Ward's adventures at sea.

Come all you gal-lant sail-ors bold, all you who march to drum, let's
go and look for Cap-tain Ward, far out on the seas he roams. For he
is the biggest rob-ber that ev-er you did hear and there
has not been such a rob-ber found in a-bove this hun-dred year.
The wind blows high and the wind blows low all on the rag-ing sea.

Come all you gallant sailors bold, all you who march to drum,
Let's go and look for Captain Ward, far out on the seas he roams.

For he is the biggest robber that ever you did hear
And there has not been such a robber found in above this hundred year.

*The wind blows high and the wind blows low
All on the raging sea.*

Our ship was sailing from the east and going to the west,
All loaded with silks and satins fine and velvets of the best.
But in meeting there with Captain Ward, it was a sad meeting
For he robbed us of our wealth and their store and bid us tell our king.

So our king then he has built him a ship of noted fame,
She's called the Royal Rainbow if you would know her name.

She was as well provided for as any ship can be,
With thirteen hundred sailors bold to bear her company.

And at six o'clock in the morning how they did begin to fight
And so they did continue there till eight o'clock at night.
“Fight on, fight on!” says Captain Ward, “For this sport pleases me.
Although you fight a month or more, your master still I'll be!”

And then the Royal Rainbow fired but she fired all in vain,
Until three hundred sailors bold all on the ship lay slain.
“Go home, go home!” says Captain Ward, “And tell your king from me:
Although he’s king of all dry land yet I’m king of the sea!”



Coll showing off his style

Dundee Doag

Steve Inglis

Harry Hagan

I'm a doag, I'm a doag, I'm a Dun-dee doag, I'm a D-O-A-G doag, I'm
fightin' mad and a heid-case, and I live up the Loch-ee road. All the
doags in the toon have heard o' me they call me Men-tal Wull, I've
killed ev-ery cat for miles a-roond, I'm lookin' for Sam the Skull.

*I'm a doag, I'm a doag, I'm a Dundee doag,
I'm a D, O, A, G, doag.
I'm fightin' mad and a heidcase,
and I live up the Lochee road.
All the doags in the toon have heard o' me,
They call me Mental Wull,
I killed every cat for miles aroond,
I'm lookin' for Sam the Skull.*

There's a great big doag called Gnasher Bob
Wha lives here in Dundee,
Thought he was a hard man,
He was going tae challenge me.
Well I telt him it was suicide,
But still he widnae listen,
He's gaein' about on three legs noo,
And half his tackle's missin'.

I've a heid like an alligator,
And teeth like a dinosaur,
I'm fifteen stone wi' ma claes off,
Wi' feet like a tiger's paw.
They pit bulls and Alsatians,
They stay oot o' my way,
Rottweilers dinnae bother me,
Cos I eat one every day.

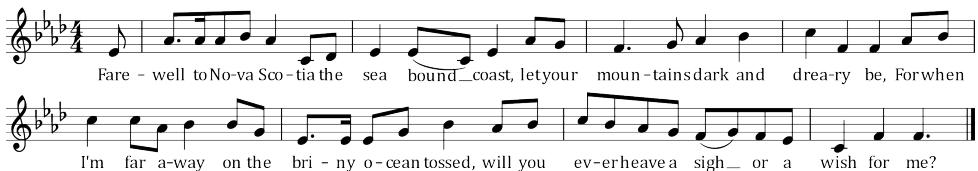
Last week I gaed tae Shettleston
Tae seek oot Sam the Skull,
They say he's moved and he's livin' wi' a bird
In a single end in Maryhill.
I phoned him on his mobile,
Said you and a' your team
If ye've balls to show, then we'll have a square go
In the middle of the Glasgae Green.

Next morning at the break o' dawn
Stood Sam and a' his team,
Just like the old O.K. Corral
In the middle of the Glasgae Green,
He came at me like a charging bull,
Said "You're just a mug",
He tried to tear ma een oot,
so I cut off half his lug.

He hit me wi' a baseball bat
That had a six inch nail,
He kneed me in the goolies,
so I bit off half his tail.
We kicked and bit and kicked and scratched,
For sixteen hours and mair,
The whiskers, blood and fur and guts,
Was fleein' everywhere.

We twa were feelin' knackered,
And so we did agree,
If I'd bide oot of Glasgae,
Then he'd stay oot Dundee.
We put awa' oor weapons,
We shook each other's paws.
Naebody won the fight that day,
We just called it a draw.

Farewell to Nova Scotia



*Farewell to Nova Scotia, the sea-bound coast,
Let your mountains dark and dreary be.
For when I'm far away on the briny ocean tossed,
Will you ever heave a sigh or a wish for me?*

The sun was setting in the west,
The birds they sang on every tree.
All nature seemed inclined for to rest
But still there was no rest for me.

I grieve to leave my native land,
I grieve to leave my comrades all,
And my parents whom I love so dear,
And the bonnie, bonnie lass that I do adore.

The drums they do beat and the wars do alarm,
My captain calls, I must obey.
So farewell, farewell to Nova Scotia's charms,
For it's early in the morning and I'm far, far away.

I have three brothers who are at rest,
Their arms are folded on their breasts.
But a poor simple sailor just like me,
Must be tossed and driven in the deep, dark sea.



Scott demonstrating the best way of opening a bottle of wine

Fuck EUSA

Adam Dahmer

Some sixteen and two thousand years since the birth of Christ our Lord, Our noble brigade was likewise betrayed by a breach of sacred word. Our Judas was a band of thieves entrusted with the care of that place, whence we came, called the Pleasance by name, though you'll find no more Pleasance there.

Some sixteen and two-thousand years
Since the birth of Christ our Lord,
Our noble brigade was likewise betrayed
By a breach of sacred word.
Our Judas was a band of thieves
Entrusted with the care
Of that place, whence we came, called the Pleasance by name,
Though you'll find no more Pleasance there.

Though our foes of yore, they had promised before
That they always would honour our rights.
Trusting all that we heard, we wrote down not a word
Thus began our descent into night.
We join the ranks of those poor souls
by Satan's tongue misled;
Though not fallen to Hell, nor from Eden expelled
A most perilous path did we tread.

So we looked high and low for place we might go
And at length made an end to our search.
As so many before turned away from their doors
We have found our refuge in the Church.
But though we no more roam still we long for a home
For a room of our own do we yearn,
And let you, sir, take note though our enemies gloat,
Even now do we plot our return!

We were driven forth in banishment
By the cruel usurper's hand,
But onward we'll go and by action we'll show
We're beholden to nary a man.
It is said all men are born in sin
And you, sir, prove it true,
But our will it is strong
And you'll know before long
We are mightier than (E) you (SA).

So if you, sir, think we won't outlast this decree,
Let us think upon this rule:
"Fa dheigh thig croch air an t-saoghal
Ach mairidh cel agus gaol".
A saying of the Scottish Gael,
The truth of which is sure:
"At last the Earth itself will end,
But music and love will endure."

To be finished on a Tierce de Picardie (major third). Any resemblance to any student associations (living or deceased) is entirely deliberate coincidental.

The Georgemas Junction Blues

Oisin Plumb

Johnny Cash

The train it keeps on going but it's slowing down again, and
I've been on this train since just past half past ten. We're
bound for Georgemas junc - tion and time keeps drag - ging on, but that
train keeps on slow-ing: an-oth-er cros - sing gone.

The train it keeps on going but it's slowing down again,
And I've been on this train since just past half past ten.
We're bound for Georgemas Junction and time keeps dragging on,
But that train keeps on slowing: another crossing gone.

When we were back in Golspie, the conductor told me "Son,
The traffic signals at the level crossings are all done,
And it's five miles an hour that we have to crawl
Through every level crossing: 1-3-6 in all."

I bet there's Wick folk smirking at the passing dining cart.
They get their freebie coffees but from their plans need not depart.
To Thurso I was going but it's not to be:
We're being dropped at Georgemas Junction and then bussed to sea.

If they'd gone on 'til Thurso with the Scotrail train on time.
I'd be in Scrabster early at the Popeye Inn I'd dine,
But I'm bound for Georgemas Junction so it's not to be,
As the train keeps on slowing and Georgemas beckons me.

The Far North Line goes from Inverness through to Georgemas Junction, Thurso, then back to Georgemas and on to Wick. It so happened that while taking this train up to Thurso for the 2014 FolkSoc Orkney Folk Festival trip, the traffic signals at all the level crossings on the route were down, meaning that the train had to travel at 5 mph through all 136 of them...

Upon arriving in Georgemas Junction, the train then decided to head straight to Wick, kicking all of FolkSoc out to wait for a bus to Thurso. Georgemas Junction is not generally regarded as being a great hive of activity and excitement. Thus, this masterpiece was created.

To be played with a musical interlude between verses three and four, ideally of electric guitar, drum kit and heckling of irate passengers.



Mari posing during a hike to the top of snowy Errigal

Gloomy December

Robert Burns

The musical score consists of eight staves of music in common time (indicated by a 'C'). The key signature is one flat (B-flat). The lyrics are written below each staff. The melody features various note values including eighth and sixteenth notes, with several grace notes indicated by small stems and dots.

Ance mair I hail thee, thou gloomy De - cem - ber!
Ance mair I hail thee wi' sor - row and care;
Sad was the part - ing thou makes me re - mem - ber,
Par - ting wi' Nan - cy, oh, ne'er to meet mair!
Fond lov - ers' par - ting is sweet, pain - ful plea - sure,
Hope beam - ing mild on the soft part - ing hour;
But the dire feel - ing O fare - well for e - ver! Is
an - guish un - min - gled and a - go - ny pure!

Ance mair I hail thee, thou gloomy December!

Ance mair I hail thee wi' sorrow and care;
Sad was the parting thou makes me remember,
Parting wi' Nancy, oh, ne'er to meet mair!
Fond lovers' parting is sweet, painful pleasure,
Hope beaming mild on the soft parting hour;
But the dire feeling, O farewell for ever!
Is anguish unmixed and agony pure!

Wild as the winter now tearing the forest,
Till the last leaf o' the summer is flown;
Such is the tempest has shaken my bosom,
Till my last hope and last comfort is gone.
Still as I hail thee, thou gloomy December,
Still shall I hail thee wi' sorrow and care;
For sad was the parting thou makes me remember,
Parting wi' Nancy, oh, ne'er to meet mair.

Greenland (is a hell of a place)

The musical notation consists of three staves of music. The first staff starts with a quarter note, followed by eighth notes and sixteenth notes. The second staff continues with eighth and sixteenth notes. The third staff ends with a half note. Below the music, the lyrics are written in a simple, rhythmic style, matching the musical patterns.

Greenland is a hell of a place, it's a place that's ne - ver green, Where there's
ice and there's snow and the whale fish-es blow, and the day - light's sel - dom -
seen brave__ boys, the day - light's sel - dom__ seen.

*Greenland is a hell of a place,
It's a place that's never green,
Where there's ice and there's snow, and the whale fishes blow,
And the daylight's seldom seen, brave boys,
The daylight's seldom seen.*

In eighteen hundred and sixty-four,
On June the thirteenth day,
Our gallant ship her anchor weighed,
And for Greenland sailed away, brave boys,
For Greenland sailed away.

Our captain stood on the quarter deck,
With a spy glass in his hand.
“There's a whale, there's a whale, there's a bloody great whale,
And she blows on every span, brave boys,
She blows on every span”.

We hit that whale and the line paid out,
And she made a flounder with her tail,
And the boat capsized and ten men were drowned,
And we ne'er did catch that whale, brave boys,
We ne'er did catch that whale.

Well, the losing of those ten brave men,
It grieves my heart full sore.
But the losing of that bloody great whale,
It grieves me ten times more, brave boys,
It grieves me ten times more.

Good Old Mountain Dew

Bascom Lamar Lunsford and Scotty Wiseman

My bro - ther Bill runs a still on the hill where he turns out a gal-lon or two. The buzzards in the sky get so drunk they can't fly just from sniffing that old mountain dew.

Well they call it the good old mountain dew and them that re-fuse it are few I'll hush up my mug if you fill up my jug with that good old mountain dew.

My brother Bill runs a still on the hill
Where he turns out a gallon or two.
The buzzards in the sky get so drunk they can't fly
Just from sniffing that old mountain dew.

*Well they call it that good old mountain dew,
And them that refuse it are few.
I'll hush up my mug if you'll fill up my jug
With that good old mountain dew.*

My uncle Mort, he is sawed off and short,
He measure 'bout four foot two,
But he thinks he's a giant when you give him a pint
Of that good old mountain dew.

The preacher walked by, with a tear in his eye
Said that his wife had the flu
And hadn't I ought just to give him a quart
Of that good old mountain dew.

There's an old hollow tree, just a little way from me
Where you lay down a dollar or two.
If you hush up your mug, then they'll give you a jug
Of that good old mountain dew.

Mr. Franklin Roosevelt, he told me how he felt
The day the old dry law went through:
If your likker's too red, it will swell up your head
Better stick to that good old mountain dew.



Alison hard at work recruiting new members at the Freshers' Fair

Guise o' Tough

Now I gaed up tae Al - ford fir tae get a fee.
And I fell in wi' Jamie Broon and wi' him did agree,
Tum a hi tum do, ma hi tum day, A hi tum ma diddle tum ma hi tum day.

Now I gaed up tae Alford fir tae get a fee,
And I fell in wi' Jamie Broon and wi' him did agree.

*Tum ma hi tum do, ma hi tum day,
A hi tum ma diddle tum ma hi tum day*

I engaged wi' Jamie Broon in the year o' ninety-one,
Tae gang hame an' ca' his second pair an' be his orraman.

When I gaed hame tae Guise o' Tough 'twas on an evening clear,
An' oot aboot some orra hoose the gaffer did appear.

I'm the maister o' this place an' that's the mistress there,
An' ye'll get plenty cheese an' breid an' plenty mair tae spare.

I sat an' ate at cheese an' breid till they did roon' me stare,
An' then I thocht that it wis time tae gang an' see my pair.

I gaed tae the stable my pairie fir tae view,
An' aye they were a dandy pair a chestnut and a blue.

On the followin' mornin' I gaed tae the ploo,
But lang lang ower lowsin' time my pairie gart me rue.

My ploo she wisna workin' weel she widna throw the fur,
The gaffer says a better yin at the smiddy tae gang fir.

When I got hame the new ploo she pleased me unco weel,
But I thought she wid be better gin she had a cuttin' wheel.

I wrocht awa' a month or twa wi' unco little clatter,
Till I played up some nasty tricks and broke the tattie chapper.

The gaffer he got word o' this and orders did lay doon,
That if I did the like again he wad pit me frae the toon.

Noo my song is nearly ended and I won't sing any more,
An' if be offended ye can walk ootside the door.



It was a bit of a squeeze, but we got Coll, Paul and Scott all on one chair

Hang Me, Oh Hang Me

Hang me, oh hang me, I'll be dead and gone.
Hang me, oh hang me, I'll be dead and gone.
I wouldn't mind the hanging - ing but the lay - in' in the grave so long -
poor boy, I been all ar - round this world.

*Hang me, oh hang me,
I'll be dead and gone.
Hang me, oh hang me,
I'll be dead and gone.
I wouldn't mind the hanging,
But the layin' in the grave so long, poor boy,
I've been all around this world.*

I been all 'round Cape Girardeau,
Parts of Arkansas.

All around Cape Girardeau,
Parts of Arkansas.

Got so goddamn hungry,
I could hide behind a straw, poor boy,
Been all around this world.

Went up on a mountain,
There I made my stand.
Went up on a mountain,
There I made my stand.

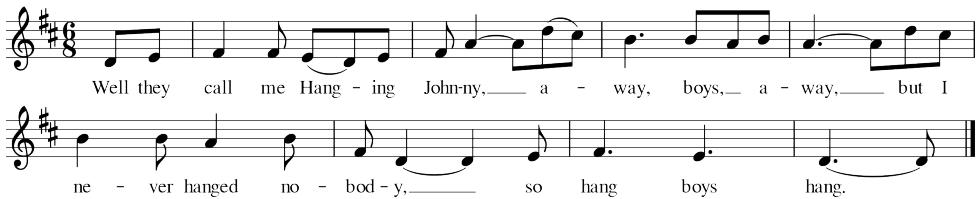
Rifle on my shoulder,
And a dagger in my hand, poor boy,
Been all around this world.

Put the rope around my neck
And hung me up so high.
Put the rope around my neck
And hung me up so high.
Last words I heard 'em say:
"Won't be long now 'fore you die, poor boy",
Been all around this world.



Repainting the FolkSoc room marigold yellow, two years before EUSA stole it and turned it both literally and figuratively grey

Hanging Johnny



Well they call me Hanging Johnny,
Away, boys, away,
But I never hanged nobody,
So hang, boys, hang!

They says I hanged my granny,
Away, boys, away,
And then I hanged my family,
So hang, boys, hang!

They says I hanged my mother,
Away, boys, away,
It is they and my brother,
So hang, boys, hang!

I hanged a rotten liar,
Away, boys, away,
But I hanged a bloody friar,
So hang, boys, hang!

They tells I hang for money,
Away, boys, away,
But hanging's so bloody funny,
So hang, boys, hang!

Hey, Ho, Nobody Home

Musical notation for 'Hey, Ho, Nobody Home' in G major, 4/4 time. The lyrics are:

Hey, ho, no - bo - dy home. Meat nor drink nor mon - ey have I none.

Yet shall I be mer - ry, ve - ry mer - ry.

Hey, ho, nobody home.
Meat, nor drink, nor money have I none.
Yet, shall I be merry, very merry.

To be sung as a round, each new line starting every 2 bars.



The Linguistician

1 glass of cola (preferably Coca-Cola)
1 measure of sambuca (or more, if need be)
1 liberal splash of grenadine

Serving Instructions: Mix thoroughly, and serve cold. Consume before the cola has lost its sparkle. When toasting, every salute must begin with the phrase '(To) the Linguistician' in either Gaelic or English, so as to honour both the drink and the hero for whom it was named. Whosoever disregards this custom may be punished with looks of incredulity and/or sundry multilingual curses.

The drink is named in honour of the grandfatherly but ribald Gaelic scholar, wine aficionado, and folk music enthusiast, Iain MacAonghuis, who often insisted to FolkSoc members that he was not - as they claimed - a 'linguist' (that is, a student of linguistic theory) but rather a 'linguistician' (that is, a practitioner of languages).

If I were a Blackbird

If I were a black - bird I'd whis - tle and sing, I'd
fol - low the ves - sel my true love sails in, and
on the top rig - gings I'd there build my nest, and
lay there all night on his li - ly white breast.

*If I were a blackbird, I'd whistle and sing,
I'd follow the vessel my true love sails in,
And on the top riggings, I'd there build my nest,
And lay there all night on his lily white breast.*

When I was a young girl my fortune was sad,
I once went a'courting a true sailor lad.
I courted him dearly, by night and by day,
And now for a sailor he's gone far away.

My love's tall and handsome in every degree;
His parents despise him because he loves me.
And though they despise him, and say what they may
With breath in my body I'll love him always.

He promised to meet me at Bonnybrook Fair
And buy me blue ribbons to tie in my hair,
And if I should meet him, I'd crown him with joy
And kiss the sweet lips of my true sailor boy.

If I were a scholar, could handle my pen,
Just one private letter to him I would send.
I'd write and I'd tell him of my grief and woe
And far o'er the ocean to him I would go.

John Ball

Sydney Carter

Who'll be the lad - y, who will be the lord when we are ruled by the love of one an-o - ther.
Who'll be the lad - y, who will be the lord in the light that is com-ing in the mor - ning.
And it's sing John Ball and tell it to them all, long live the day that is daw - ning, I'll
crow like a cock, I'll car ol like a lark in the light that is com-ing in the mor - ning.

Who'll be the lady, who will be the lord
When we are ruled by the love of one another,
Who'll be the lady, who will be the lord
In the light that is coming in the morning.

*And it's sing, John Ball and tell it to them all,
Long live the day that is dawning,
I'll crow like a cock, I'll car ol like a lark
In the light that is coming in the morning.*

Eve is the lady, Adam is the lord
When we are ruled by the love of one another,
Eve is the lady, Adam is the lord
In the life that is coming in the morning.

All shall be ruled by fellowship I say
All shall be ruled by the love of one another,
All shall be ruled by fellowship I say
In the life that is coming in the morning.

Labour and spin for fellowship I say
Labour and spin for the love of one another,
Labour and spin for fellowship I say
And the life that is coming in the morning.

Keep Your Feet Still Geordey Hinny

Benjamin Hanby

Joe Wilson

Wor Geordey and Bob Jonsin, both laying in one bed,
In a little lodging hooose that's doon the shore.
Before he'd been an hour asleep, a kick frae Geordey's foot
Made Bob waken up to roar instead o' snore.

*Keep your feet still Geordey hinny, let's be happy for the night,
For I might not be so happy through the day,
So give us this bit comfort, keep your feet still, Geordey lad,
And dinnae send ma bonnie dreams away.*

I dreamt there was a dancing held, and Mary Clark was there;
And though we tript it lightly on the floor,
And I pressed her heavin' breast tae mine when waltzin' roond the room,
That's mair than I have ever done before.

Ye'll know the lad she gans with, they call him Jimmy Green,
I thought he tried tae spoil us of oor fun,
But I dreamt I nailed him heavy, and blacked the fella's eyes;
If I'd slept it's hard to tell what I'd hae done.

I thought I set her hame that night, content we went along.

I kissed her lips a hundred times or mair,
And I wished the road would never end, so happy like was I,
I could walk a thousand miles wi' Mary there.

I dreamt Jim Green had left the toon an' left his love tae me,

And I thought the hoose was furnished wi' the best,
And I dreamt I just had left the church wi' Mary be ma side,
When your clumsy feet completely spoiled the rest.



Open air session at the Orkney Folk Festival

The Last Shanty

Tom Lewis

My fath - er oft - en told me when I was just a lad, A
sail - or's life was ver - y hard, the food was al - ways bad. But
now I'vejoined the Nav - y a - board a man - o-war, and
now I'vefound a sail - or ain't a sail - or an - y more.
Don't haul on the rope, don't climb up the mast.
If you see a sail - ing ship it might be your last. Just
get your civ-vies ready for a - noth - er run ash-ore. A
sail - or ain't a sail - or ain't a sail - or an - y more.

My father often told me when I was just a lad,
A sailor's life was very hard, the food was always bad.
But now I've joined the Navy I'm on board a man-o-war,
And now I've found a sailor ain't a sailor any more.

*Don't haul on the rope, don't climb up the mast.
If you see a sailing ship it might be your last.
Just get your civvies ready for another run ashore.
A sailor ain't a sailor, ain't a sailor any more.*

Well the killick of our mess he says we've had it soft,
It wasn't like this in his day when he was up aloft.
We like our bunks and sleeping bags, but what's a hammock for?
Swinging from the deckhead, or lying on the floor?

Well they gave us an engine that first went up and down,
Then with more technology the engine went around.
We know our steam and diesel but what's a mainyard for?
A stoker ain't a stoker with a shovel any more.

Well they gave us an Aldiss lamp so we could do it right,
They gave us a radio, we signalled day and night.
We know our codes and ciphers but what's a semaphore?
A bunting-tosser doesn't toss the bunting any more.

Two cans of beer a day and that's your bleeding lot,
Now we get an extra one because they've stopped the tot.
So we'll put on our civvy clothes and find a pub ashore,
A sailor's still a sailor just like he was before.

Also known as "A Sailor Ain't A Sailor"



Paul demonstrates how not to eat a burrito

Little Black Pony

When I was a boy I had no time, no time for ceremon - ies,
All I want-ed was to see the world from the back of a lit - tle black
pony, from the back of a lit - tle black pony.

When I was a boy I had no time,
No time for ceremonies,
All I wanted was to see the world
From the back of a little black pony,
From the back of a little black pony.

Mr. Lee lived across the street,
Had a daughter my age named Joanie.
In the summertime we'd build us a boat,
We'd sail to the island Coney,
We'd sail to the island Coney

There used to be a medicine man come around,
Everybody called him a phony,
But I thought he was a king when I heard him ring
A big bell on the little black pony,
He was riding on a little black pony.

I said "Oh mister what can I give you,
I haven't got much money,
But I'll do anything even try to sing
If you'll let me have that pony,
I gotta have that little black pony."

He said "Son, learn to play the banjo,
All the old tunes happy and lonely,
And I'll be back this way someday,
And you can have that pony,
You can have that little black pony."

Well the old man he never came back,
But I never once thought he was a phony,
I just guess he must have realized,
He couldn't do without that pony,
He couldn't live without that little black pony.

Mr. Lee moved away and got a job in the city,
That's the last I saw of Joanie,
But I can't forget the cardboard boats,
And I still love little black ponies,
I still love little black ponies.



Alice, Adam, Eilidh, Eva and Anita find a five thousand year old hiding spot

Midnight Feast

Lal Waterson, Oliver Knight

I never thought I'd find life ea - sy, I was late - ly falling a - part, Then you
came, and then you made me lean that much har - der on my heart.
Are-n't you just ravenous for a midnight feast. Old drool-ing moon is shin-ing
down on us at the end of the street. I'm damned if I do my love,
damned if I don't my sweet. Dare I de - clare this morning's love turned eve - ning deep.

I never thought I'd find life easy,
I was lately falling apart.

Then you came, and then you made me
Lean that bit harder on my heart.

Aren't you just ravenous for a midnight feast.

*Old drooling moon is shining down on us
At the end of the street.*

*I'm damned if I do my love, damned if I don't my sweet.
Dare I declare this morning's love turned evening deep.*

Well we went down the road, got soaked in moonlight,
Hedged in roses on either side.

And all was in our ears was the sound of the ocean,
All was in the distance was an indigo sky.

Come away with me, or leave me.

Come nearer me or go away.

Just the sound of your breathing,

Come a feeling worth feeling.

Come a summer's evening at the close of day.



Tiny Rowan looks up in wonderment at Giant Lewis

Midnight Meat Party

Lewis Williamson, Cat Knott, et al.

The musical score consists of six staves of music in G major, 4/4 time. The first staff is an instrumental riff. The subsequent staves contain lyrics:

[Instrumental riff]

Oh the night was cold, and the fridge was bare, and our Euro all but spent. Ah but
Da - vid said, "Do not des-pair" and to Tes-co's thus, he du - ly went. And
when he returned, oh he looked so proud with his val-iант haul of meat. Ah but
we said, "Dave, we are so few, it's more than we could hope to eat."

Knowing me, knowing you, aha, aha.

Knowing me, knowing you, aha, aha.

Oh the night was cold and the fridge was bare
And our Euro all but spent.
Ah but David said, "Do not despair"
And to Tesco's thus, he duly went.
And when he returned, oh he looked so proud
With his valiant haul of meat.
Ah but we said, "Dave, we are so few,
It's more than we could hope to eat."

Knowing me, knowing you,

Aha, aha.

Knowing me, knowing you,

Aha, aha.

In a small town pub, you may meet a man
By the name of DJ Mo,
And the wisdom he may seek to impart
Is more than you may wish to know.
And looking back on that night we had
And our midnight meat party,
The words that remain, still lodged in my brain,
Are the words that DJ Mo would say.

Written on the final evening of the FolkSoc week in Ireland 2014 during the titular midnight meat party, where ~7 people finished off more meat than would feed twice as many hungry students.

The original plan for writing the riff was to find a bible, take the first letter of the first word on every page, keep only those which corresponded to a note, then use those notes in that order to write a melody. As it turned out, the house we were renting had no bible anywhere, so we made do with a copy of Johnny Cash's autobiography instead; the next closest thing after all! The melody of the song itself was then composed to fit around the riff, which is played throughout.

The infamous DJ Mo mentioned in the song is a local Donegal DJ who attended one of the sessions we played. Every time he passed by, he would insist on shouting "Knowing me, knowing you, Edinburgh!", to which we'd have to reply "Aha, aha", a la ABBA: hence the chorus.



"That's what you get for playing Scotland the Brave!"

The Moose Song

Tom Payton

When I was a young lad I used to like girls, I'd fondle their bodies and play with their curls, But my girl-friend ran off with my ex-best friend Bruce, and you'd never get treatment like that from a moose.

So it's moose, moose, I like a moose. I've never had anything quite like a moose.

I've had many lovers, my morals are loose, but I've never had anything quite like a moose.

When I was a young lad I used to like girls,
I'd fondle their bodies and play with their curls,
But my girlfriend ran off with my ex-best friend Bruce,
And you'd never get treatment like that from a moose.

*So it's moose, moose, I like a moose.
I've never had anything quite like a moose.
I've had many lovers, my morals are loose,
But I've never had anything quite like a moose.*

So when I'm in the need for a really great lay,
I go to my bedroom and get me some hay,
I open the window and spread it around,
For a moose always comes when there's hay on the ground.

Now gorillas are fine for a Saturday night,
And lions and tigers put up a good fight,
But it just ain't the same when you slam that caboose
As the feeling you gets when you're humping a moose.

When I am an old man, advanced in my years,
I'll look back on my life and I'll shed me no tears,
I'll sit in my chair with a glass of vermouth,
Playing hide the salami with my favourite moose.

I've died, gone to Heaven, my soul flees away,
I show up at those gates with a bale of hay,
St. Pete's bound to inquire as to my wicked grin,
So I'll wind up in Hell fucking mooses again.



The brave survivors of the 2015 FolkSoc trip to Ireland

Noah's Ark Shanty

In Fris - co bay there were three ships, sing-ing way, hey, hey oh. In
Fris - co bay there were three ships, a long time a - go.

In Frisco Bay there were three ships,
Singing way, hey, hey oh.

In Frisco Bay there were three ships,
A long time ago.

And one of them was Noah's old ark,
Singing way, hey, hey oh.

Covered all o'er with a'hickory bark,
A long time ago.

Noah took animals, two of each kind,
Singing way, hey, hey oh.

The great big stag and his heathery hind,
A long time ago.

Now the cat bit the rat with a howl and a yowl,
Singing way, hey, hey oh.

And the bull and the cow they started to row,
A long time ago.

“Ah now,” said Noah with a flick of his whip,
Singing way, hey, hey oh.

“Stop this row or you'll scuttle the ship”,
A long time ago.

But the bull struck his horn through the side of the ark,
Singing way, hey, hey oh.

And the little black dog he started to bark,
A long time ago.

So Noah took the dog, shoved his nose up the hole,
Singing way, hey, hey oh.
And ever since then dogs' nose has been cold,
A long time ago.

It's a long long time and a very long time,
Singing way, hey, hey oh.
A long long time and a very long time,
A long time ago.



Death to EUSA

1 glass tonic water

1 measure vodka (or more, as needed)

1 generous splash of lime cordial

Optional: a garnish of sliced lime

1 measure of undying remembrance of FolkSoc's mistreatment at the hands of the
cruel EUSArper

Serving Instructions: Mix ingredients deliberately, while staring pointedly at the glass and meditating on man's wanton mistreatment of his fellow man. Having considered human suffering and its perpetrators, think then on the - godwilling - inevitable triumph of good over evil, and find grim solace in the thought that future generations of FolkSoc might be born into a world free of tyranny, and see the restoration of their people's ancestral lands. Distil and concentrate these meditations and feelings into a potent elixir of equal parts hope and rage, and proclaim in a non-rhotic accent, in the hearing of all assembled, and in sight of whatever gods there may be: 'Fuck YOU, sir!'

The drink is named in 'honour' of the Edinburgh University Students Association who, over the course of two decades of political wrangling, broken agreements, and false promises, succeeded in confiscating the room granted to FolkSoc by the university.

Norlan' Wind

Violet Jacob

Jim Reid

Oh tell mewhit was on yer road, ye roar - in' Nor-lan' wind? As
ye come blaw-in' frae the land that's ne-ver frae ma mind. Ma
feet they tra-vel Eng - land, but I'm dee-in' for the North. Ma
man, I saw the sil-ler tide run up the Firth o' Forth.

“Oh tell me whit was on yer road, ye roarin’ Norland wind?
As ye came blawin’ frae the land that’s never frae ma mind.
Ma feet they travel England but I’m deein’ for the North.”
“Ma man, I saw the siller tides run up the Firth o’ Forth.”

“Aye wind, I ken them weel enough an’ fine they fa’ and rise,
And fain I’d feel the creepin’ mist on yonder shore that lies.
But tell me as ye pass them by, whit saw ye on the way?”
“Ma man, I rocked the rovin’ gulls that sail abin the Tay.”

“But saw ye nothin’, leein’ wind, afore ye came tae Fife?
For there’s muckle lyin’ ‘yont the Tay that’s mair tae me nor life.’
“Ma man, I swept the Angus braes that ye havnae trod for years.”
“Oh wind, forgie a hameless loon that cannae see for tears.”

“And far abin the Angus straths I saw the wild geese flee,
A lang, lang skein o’ beatin’ wings wi’ their heids toward the sea,
And aye their cryin’ voices trailed ahint them on the air.”
“Oh wind, hae mercy, haud your wheesht for I daurna listen mair.”

Also known as “The Wild Geese Song”

Plov

Lewis Williamson

Plov plov plov plov, plov plov plov plov, plov plov plov plov plov plov.
Plov plov, plov plov plov plov, plov plov plov plov plov plov.
Plov plov, plov, plov plov, plov plov plov plov, plov plov plov plov.

Plov plov plov plov,
Plov plov plov plov,
Plov plov plov plov plov plov.

Plov plov,
Plov plov plov plov,
Plov plov plov plov plov plov.

Plov plov,
Plov plov,
Plov plov plov plov plov.

To be sung as a round, each new line starting every 8 bars.

Originally a folk song with the words “Lie lie lie lie”, the words got replaced by FolkSoc in honour of Lewis’s weekend away classic, the Uzbek meal plov (lamb, carrots, rice, onions, garlic, and cumin).

Oak and Ash and Thorn

Rudyard Kipling

Peter Bellamy

Sing oak, and ash, and thorn good sirs, all on a mid-summer's morn,
Surely we sing of no lit - tle thing, in oak, and ash, and thorn.

Of all the trees that grow so fair,
Old England to adorn,
Greater are none beneath the sun
Than oak, and ash, and thorn.

*Sing oak, and ash, and thorn good sirs,
All on a midsummer's morn.
Surely we sing of no little thing,
In oak, and ash, and thorn.*

Oak of the clay lived many a day,
O'er ever Aeneas began.
Ash of the loam was a lady at home
When Brut was an outlaw man.
And thorn of the down saw new Troy town,
From which was London born,
Witness hereby the ancientry,
Of oak, and ash, and thorn.

Yew that is old, in churchyard mould,
He breedeth a mighty bow.
Alder for shoes do wise men choose,
And Beech for cups also.
But when you have killed, and your bowl it is filled,
And your shoes are clean outworn,
Back you must speed for all that you need
To oak, and ash, and thorn.

Elm, she hates mankind, and waits
 Till every gust be laid,
To drop a limb on the head of him
 That anyway trusts her shade,
But whether a lad be sober or sad,
 Or mellow with ale from the horn,
He'll take no wrong when he lyeth along
 'neath oak, and ash, and thorn.

Oh, do not tell the priest our plight,
 Or he would call it a sin,
For we've been out in the woods all night,
 A'conjuring summer in,
And we bring you good news by word of mouth,
 good news for cattle and corn.
Now is the sun come up from the south,
 By oak, and ash, and thorn.



Zoe demonstrates how to sword dance on Shapinsay

Poor Ned

Trevor Lucas

A musical score for "Poor Ned" in G major, 2/4 time. The melody is in common time throughout. The lyrics are written below the notes. The score consists of six staves of music.

Poor Ned, you're better off dead, at least you'll get some peace of mind. You're
out on the track, they're right on your back, boy they're gonna hang you high.
Eighteen hundred and seventy eight was the year I remember so well. They
put my father in an early grave, slung my mother in gaol.
I don't know what's right or wrong but they hung Christ on nails.
Six kids at home and two still on the breast, they wouldn't even give her bail.

*Poor Ned, you're better off dead,
At least you'll get some peace of mind.
You're out on the track,
They're right on your back,
Boy they're gonna hang you high.*

Eighteen hundred and seventy eight
Was the year I remember so well.
They put my father in an early grave,
Slung my mother in gaol.
Now I don't know what's right or wrong,
But they hung Christ on nails.
Six kids at home and two still on the breast,
They wouldn't even give her bail.

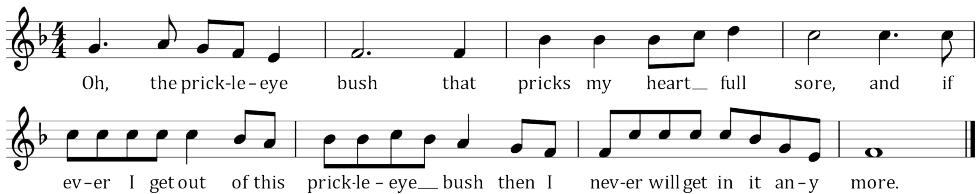
You know I wrote a letter about Stringy-Bark Creek
So they would understand
That I might be a bushranger
But I'm not a murdering man.
I didn't want to shoot Kennedy
Or that copper Lonnigan.
He alone could have saved his life
By throwing down his gun.

You know they took Ned Kelly
And they hung him in the Melbourne jail.
He fought so very bravely
Dressed in iron mail,
And no man single-handed
Can hope to break the bars.
It's a thousand like Ned Kelly
Who'll hoist the flag of stars.



When in Shapinsay, do as the Shapinsonians do

Prickle Eye Bush



*Oh, the prickle-eye bush
That pricks my heart full sore,
And if ever I get out of this prickle-eye bush
Then I never will get in it any more.*

Oh hangman, stay your hand,
Stay it for a while,
For I think I see my sister
Coming over yonder stile.
Oh sister, have you brought me gold?
Or silver to set me free?
For to save my body from the cold, cold ground
And my neck from the gallows tree.
Oh no, I have not brought you gold
Or silver to set you free
For to save your body from the cold, cold ground
And your neck from the gallows tree.

Oh hangman, stay your hand,
Stay it for a while,
For I think I see my mother
Coming over yonder stile.
Oh mother, have you brought me gold?
Or silver to set me free?
For to save my body from the cold, cold ground
And my neck from the gallows tree.
Oh no, I have not brought you gold
Or silver to set you free
For to save your body from the cold, cold ground
And your neck from the gallows tree.

Oh hangman, stay your hand,
Stay it for a while,
For I think I see my lover
Coming over yonder stile.
Oh love, have you brought me gold?
Or silver to set me free?
For to save my body from the cold, cold ground
And my neck from the gallows tree.
Oh yes, I have brought you gold
And silver to set you free
For to save your body from the cold, cold ground
And your neck from the gallows tree.

*Oh, the prickle-eye bush
That pricks my heart full sore,
And now that I'm out of this prickle-eye bush
Now I never will get in it any more.*



Sleeping bags and blankets needed during a chilly song group at the 2014 weekend away

Railway Station Porter

Oh I am a rail-way port - er and ma name is Willy Lee.— I'm the
most im - por - tant per - son that you're ev - er like tae see.— I'm in
charge of a' the sta - tions frae Dun - bar - ton tae Dun - dee, and my
du - ty is tae tell— ye where ye change for.
Ye change for Auch-ter-much - ty, Til-ly or Tuch - ty, Crieff or Cul-ler - coats,
Fife or John o' Groats,— Beech-am's Pills or Quak - er Oats.— Change for
Ecc - le - fe - chan Ai - ber - deen and a' the sta - tions in bet - ween -
less ye want tae gang— tae To - ber - - mor - - y.

Oh I am a railway porter and ma name is Willie Lee,
I'm the most important person that you're ever like tae see.
I'm in charge of a' the stations frae Dumbarton tae Dundee,
And my duty is tae tell ye where ye change for.

*Ye change for Auchtermuchty, Tilly or Tuchty, Crieff or Cullercoats,
Fife or John o' Groats, Beecham's Pills or Quaker Oats.
Change for Ecclefechan, Aberdeen and a' the stations in between
Unless ye want tae gang tae Tobermory.*

Ye should see me hurl ma barrow, ye should see me sweep the flair,
If there's no a tip forthcoming ye should hear me curse and swear,
When a train comes in the station, ma heid flees in the air,
And I cry wi' a' ma might "Ye've got tae change here."

Well, one day the Royal Train drew in, ma heart was full of pride,
I keeked in through the windae, and wha d'ye think I spied?
Her Majesty the Queen herself, the Duke was sittin' by her side,
So I cried, wi' a' ma might "Ye've got tae change here."



Singing songs round the campfire all night long in Orkney



"All right, I promise not to sing Rattlin' Bog again this trip!"

Rattlin' Bog

Hey ho, the rattlin' bog, the bog down in the valley o.
The rare bog, the rattlin' bog, the bog down in the valley o.
Well in that bog there was a tree, a rare tree, a rattlin' tree,
Tree in the bog, in the bog down in the valley o.

*Hey, ho, the rattlin' bog,
The bog down in the valley o.
The rare bog, the rattlin' bog,
The bog down in the valley o.*

Well in the bog there was a tree,
A rare tree, a rattlin' tree,
Tree in the bog,
In the bog down in the valley o.

Well on that tree there was a limb,
A rare limb, a rattlin' limb,
Limb on the tree,
And the tree in the bog,
In the bog down in the valley o.

Well on that limb there was a branch,
A rare branch, a rattlin' branch,
Branch on the limb,
And the limb on the tree,
And the tree in the bog,
In the bog down in the valley o.

Well on that branch there was a twig...

Well on that twig there was a leaf...

Well on that leaf there was a nest...

Well in that nest there was an egg...

Well on that egg there was a bird...

Well on that bird there was a wing...

Well on that wing there was a feather...

Well on that feather there was a flea...



After spending a week living together, sometimes you just want to shoot your friends with a laser!

Shady Grove

Shady Grove, my little love,
Shady Grove I say,
Shady Grove, my little love,
I'm bound to go away.

*Shady Grove, my little love,
Shady Grove I say,
Shady Grove, my little love,
I'm bound to go away.*

Cheeks as red as a blooming rose
And eyes of the prettiest brown.
She's the darling of my heart,
Sweetest girl in town.

I wish I had a big fine horse
And corn to feed him on,
And Shady Grove to stay at home
And feed him while I'm gone.

Went to see my Shady Grove,
She was standing in the door,
Her shoes and stockings in her hand,
And her little bare feet on the floor.

When I was a little boy,
I wanted a Barlow knife,
And now I want little Shady Grove
To say she'll be my wife.

A kiss from pretty little Shady Grove
Is sweet as brandy wine.
There ain't no girl in this old world
That's prettier than mine.

The Sly Bold Rambler

Adam Dahmer

Young Guy Fawkes in old York Town,
coat of red and teeth of white,
nev - er had a fath - er round, with eyes as bright as am - ber,
since King James with horse and hound did spill his blood up - on the ground, so
stoke the fire, build it high - er, for the sly bold ramb - ler.

Young Guy Fawkes in old York town,
Coat of red and teeth of white,
Never had a father 'round,
With eyes as bright as amber,
Since King James, with horse and hound
Did spill his blood upon the ground.

*So stoke the fire,
Build it higher,
For the sly bold rambler.*

Such for James was his disdain,
Coat of red and teeth of white,
Off he went to fight for Spain.
With eyes as bright as amber,
He slew the English east and west
But to kill their king he wanted best.

Five years shy of sixteen-ten,
Coat of red and teeth of white,
He formed a band of merry men.
With eyes as bright as amber,
To slay the king, as was their bent,
They'd blow away the parliament!

On November's half-tenth day,
Coat of red and teeth of white,
In the cellar Fawkes did stay,
With eyes as bright as amber,
Guarding barrels, for to light
When down came the guard in the dead of night.

Though he was of Scots descent,
Coat of red and teeth of white,
To hide the fact was his intent,
With eyes as bright as amber,
So he said it was his plan
To blow the king to his native land.

Sixth November he did flee.
Coat of red and teeth of white,
Though he was under lock and key,
With eyes as bright as amber,
Escape from cells designed for men
Is not beyond a fox's ken.

They could not admit he'd fled,
Coat of red and teeth of white,
Or the guards would lose their heads,
With eyes as bright as amber,
And the thought they did so dread
That they killed another in his stead.

Old King James called for fête,
Coat of red and teeth of white,
And the bonfires all were lit.
With eyes as bright as amber,
In the flames Guy Fawkes did go,
But not the real one, don't you know!

And his years were long and many,
Coat of red and teeth of white,
At a manse near Auchendinny.
With eyes as bright as amber,
Still he lives there, so they say
Though old King James has passed away.

Listen, children, unto me,
Coat of red and teeth of white,
As you burn Guy's effigy.
With eyes as bright as amber,
Chase your dreams on widespread wings
And never fear the wrath of kings.



Adam modelling the latest in Scottish fashion

Swedish Beauty Contest

There was a beau - ty con - test in town. All the old hags they were there. They were so ug - ly that you could die. No one won.

There was a beauty contest in town.

All the old hags they were there.

They were so ugly that you could die.

No one won.

Original Swedish version:

Det var skönhetstävling på byn.

Alla kärringar de var där.

De vart så fula att man kunn dö.

Ingen vann.

English translation thanks to Edvin Ekman.



FolkSoc at the University of St Andrews Folk Festival 2017

Tattie Jock



Ye'll a' hae heard o' Tattie Jock,
Likewise o' Mutton Peggie.
They had a fairmie up in Fife,
An' the name o' it was Craigie.

*Singin' ah riddle aye,
Roo dum di do,
Ah riddle aye,
Roo dum day.*

There was ten pair upon that place,
Likewise ten able men.
It's five they gaed for tae kinnle the fire,
An' the ither five oot tae scran.

Three month we served wi' Tattie Jock,
An' weel we did agree,
Till we found oot that the tattie shed
Could be open by the bothie key.

We a' went intae the tattie shed,
Oor bags were hardly full,
When Tattie Jock in ahint the door
Cried "Aye ma lads stand still".

Oh the first he got was Willie Marr,
The next was Sandy Doo,
There was Jimmy Grey and Wull Moncur,
An' Jimmy Pethrie flew.

Next day some o' us were drivin' dung
An' some were at the mill.
The foreman he was at the ploo'
Upon Pitlootie Hill.

They sent for ten big polismen
But nine there only came.
It ding'd them for tae lift's that night
Us bein' ten able men.

The hin'maist lad was the wisest een,
The best lad o' us a'.
He jined a man o' war at Leith
So's he didnae need tae stand the law.

When we were gettin' oor sentences
We a' stood roond an' roond,
But when we heard o' the fourteen years
Oor tears cam' rollin' doon.

When Tattie Jock heard tell o' this
He cried and grat fu' sore.
A thousand guineas he would pay
If that would clear oor score.

A bag o' gold he did produce
Tae pey it there and then,
But the lawyer only told him money
Wouldnae clear his men.

An' when they mairched us up through Perth
We heard the news boy say,
"It's hard tae see sic able men
Rade aff tae Botany Bay".

When we arrive in Botany Bay,
Some letters we will send
Tae tell oor friends the hardships we
Endure in a foreign land.



Scott serenading the pub crowds at the Orkney Folk Festival session



Oisin, Rachael and Adam explore the science of folk music (and thermonuclear physics)

The Twelve Folk Days of Christmas

Ian McCalman/Nick Keir

Musical notation for 'The Twelve Folk Days of Christmas' in 4/4 time, starting with a treble clef and a key signature of one flat. The lyrics are: 'On the nth day of Christ - mas my true love sent to me, Six Spin-nersharmonies. Steel - eye Span. Four fum-blung fid-dle-rs, Three ag-ing hippies, Two botchedup bookings, and a worn out Mc-Cal man's L - P.' The notation includes various note values (eighth and sixteenth notes) and rests, with a measure repeat sign and a dynamic marking '3' over the 'Span.' line.

On the first day of Christmas my true love sent to me
A worn out McCalman's LP.

On the second day of Christmas my true love sent to me
Two botched up bookings...

On the third day of Christmas my true love sent to me
Three ageing hippies...

On the fourth day of Christmas my true love sent to me
Four fumbling fiddlers...

On the fifth day of Christmas my true love sent to me
Steeleye Span...

On the sixth day of Christmas my true love sent to me
Six Spinners' harmonies...

On the seventh day of Christmas my true love sent to me
Seven drunken nights...

On the eighth day of Christmas my true love sent to me
Eight Tibetan nose flute players who have had an unfortunate cancellation, any
chance of a booking? ...

On the ninth day of Christmas my true love sent to me
Nine Corries' concerts...

On the tenth day of Christmas my true love sent to me
Ten tanked-up hecklers,
“Get on with it, geez ‘The Flower of Scotland’!”
Oh flower of Scotland, ...

On the eleventh day of Christmas my true love sent to me
Eleven lawyer’s letters.

On the twelfth day of Christmas my true love sent to me,
Twelve months to go till the next Christmas meal,
Eleven lawyer’s letters,
Ten tanked-up hecklers,
“Get on with it, geez ‘The Flower of Scotland’!”,
Oh flower of Scotland,
Nine Corries’ concerts,

Eight Tibetan nose flute players who have had an unfortunate cancellation, any
chance of a booking?
Seven drunken nights,
Six Spinners’ harmonies,
Steeleye Span,
Four fumbling fiddlers,
Three ageing hippies,
Two botched up bookings,
And a worn out-
And a worn out-
And a worn out McCalman’s LP.

It's currently tradition to sing this at every FolkSoc Christmas meal.

Ushag Veg Ruy

Ush-ag veg ruy ny moan - ee doo, moan - ee doo, moan - ee doo,
ush-ag veg ruy ny moan - ee doo, cr'aad chad - dil oo riy - r syn oie?

*Ushag veg ruy my moanee doo,
moanee doo, moanee doo,
Ushag veg ruy ny moanee doo,
C'raad chaddil oo riyr syn oie?*

Chaddil mish riyr er baare ny dress,
Er baare ny dress, er baare ny dress,
Chaddil mish riyr er baare ny dress,
As ogih, my chadley cho treih!

Chaddil mish riyr er baare ny crouw,
Er baare ny crouw, er baare ny crouw,
Chaddil mish riyr er baare ny crouw,
As ogih, my chadley cho treih!

Chaddil mish riyr er baare ny thooane,
Er baare ny thooane, er baare ny thooane,
Chaddil mish riyr er baare ny thooane,
As ogih, my chadley cho treih!

Chadil mish riyr eddyr daa ghuillag,
Eddy daa ghuillag, eddyr daa ghuillag,
Chaddil mish riyr eddyr daa ghuillag,
Myr oikan eddyr daa Ihuishag.

English translation:

*Little red bird of the black peat ground,
Black peat ground, black peat ground,
Little red bird of the black peat ground,
Where did you sleep last night?*

Last night I slept on the top of the briar,
On the top of the briar, on the top of the briar,
Last night I slept on the top of the briar,
And oh, how awful my sleep was.

Last night I slept on the top of the bush,
On the top of the bush, on the top of the bush,
Last night I slept on the top of the bush,
And oh, how awful my sleep was.

Last night I slept on the point of the riblas,
On the point of the riblas, on the point of the riblas,
Last night I slept on the point of the riblas,
And oh, how awful my sleep was.

Last night I slept between two leaves,
Between two leaves, between two leaves,
Last night I slept between two leaves,
Like an infant between two blankets.



FolkSoc's brass(ish) Christmas band prepares for carolling

Weetabix and Cheese

FolkSoc

I'm going up the road now,
I'm going to the shop,
I'm gonna buy some Viscounts
And you can't make me stop.
I don't care how fat I get,
I'll eat what I please,
Cause when I get back home now
There'll be tea and toast and cheese!

Doo doo doodoo doo,
Doo doodoo doodoo doo,
Doo doodoo doo doodoo doo doo doo.
Doo doo doodoo doo,
Doo doodoo doodoo doo,
Doo doodoo doo doodoo doo doo doo.

We're gonna start a tune now,
And it probably will be Hoy.
Everyone will shake their heads,
but Bob will say "Oh boy!"
We're playing Wizard's Walk now,
It drives us round the bend,
High Drive's round the corner,
When will it fucking end!

We're in the Angler's Haven,
The fire's fully stocked,
Patsy's in control now,
So the tunes will never stop!
The cuckoo waits for no man
But is guaranteed to please.
Paul is in the kitchen,
Making Weetabix and cheese.

Written on the FolkSoc week in Ireland in January 2016, filled with many in-jokes that no one will understand by the time this goes to print. I will give one pro tip though: don't mix Weetabix, milk, blackcurrant diluting juice, and cheese. That was not my finest hour.



Paul, Loris, Siggy, and Cat play for the EUSA Activity Awards, where FolkSoc won 'Best Event' for the first Scottish Universities Folk Festival, and Oisin won 'Star Committee Member'

Wild Mountain Thyme

Francis McPeake 1st

Oh the summer time has come and the trees are sweetly blooming. And wild mountain thyme grows around the bloom-ing heather. Will ye go, lassie, go? And we'll all go together to pull wild mountain thyme all ar-round the bloom-ing heather. Will ye go, lassie, go?

Oh the summer time has come
And the trees are sweetly blooming.
And wild mountain thyme
Grows around the blooming heather.
Will you go, lassie, go?

*And we'll all go together
To pull wild mountain thyme
All around the blooming heather.
Will you go, lassie, go?*

I will build my love a tower
By yon clear crystal fountain,
And on it I will pile
All the flowers of the mountain.
Will you go, lassie, go?

I will range through the wilds
And the deep land so dreary
And return with the spoils
To the bower o' my dearie.
Will ye go, lassie, go?

If my true love she'll not come
Then I'll surely find another
To pull wild mountain thyme
All around the blooming heather.
Will you go, lassie, go?



“Eye-eye, Captain Morgan!”

Working on a Building

Well if I was a sinner,
I tell you what I'd do,
I'd give up all my sinning
and I'd work on a building too.

I'm working on a building,
I'm working on a building,
I'm working on a building for my Lord, for my Lord.
It's a holy ghost building (it's a holy ghost building),
It's a holy ghost building (it's a holy ghost building),
It's a holy ghost building for my Lord, for my Lord.

Well if I was a sinner,
I tell you what I'd do,
I'd give up all my sinning
and I'd work on a building too.

*I'm working on a building (I'm working on a building),
I'm working on a building (I'm working on a building),
I'm working on a building for my Lord, for my Lord.
It's a holy ghost building (it's a holy ghost building),
It's a holy ghost building (it's a holy ghost building),
It's a holy ghost building for my Lord, for my Lord.*

Well if I was a gambler,
I tell you what I'd do,
I'd give up all my gambling
and I'd work on a building too.

Well if I was a drunkard,
I tell you what I'd do,
I'd give up all my drinking
and I'd work on a building too.

But if I was a preacher,
I tell you what I'd do,
I'd keep right on preaching
and I'd work on a building too.



How many folkies does it take to (literally) throw out a piano?