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Jigs

Agent Craig

Ryan Murphy

Sheet music for "Jigs Agent Craig" by Ryan Murphy. The music is in common time (indicated by a 'C') and consists of four staves of musical notation. The first three staves are in G major (indicated by a 'G' with a sharp sign), while the fourth staff is in A major (indicated by an 'A' with a sharp sign). The notation includes various note heads (circles, diamonds, triangles) and stems, with some notes having horizontal dashes or dots. Measure numbers 1 and 2 are indicated above the fourth staff.

Banish Misfortune

Sheet music for "Banish Misfortune". The music is in common time (indicated by a 'C') and consists of eight staves of musical notation. All staves are in G major (indicated by a 'G' with a sharp sign). The notation includes various note heads (circles, diamonds, triangles) and stems, with some notes having horizontal dashes or dots. Measure numbers 1 and 2 are indicated above the eighth staff.

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, each ending with a double bar line and repeat dots, indicating a repeating section. The first three staves are identical, while the fourth staff begins with a different pattern labeled '1' and '2' above it, indicating two variations.

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 features six staves of music, each ending with a double bar line and repeat dots, indicating a repeating section. The music is composed of eighth and sixteenth note patterns.

Car y Phoosee

A musical score for 'Car y Phoosee' in G major, 6/8 time. The score consists of six staves of music. The first four staves are identical, featuring eighth-note patterns. The fifth staff begins with a different pattern, followed by a repeat sign and two endings. Ending 1 continues the eighth-note pattern, while Ending 2 features a more complex eighth-note sequence.

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. The patterns involve eighth and sixteenth notes, with some measure lengths indicated by vertical bar lines.

Cavers of Kirkcudbright

Mike Vass

A musical score for 'Cavers of Kirkcudbright' in 6/8 time. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns including eighth and sixteenth notes, with several measures containing rests.

Crossing Warness

Stewart Shearer

A musical score for 'Crossing Warness' in 6/8 time. It consists of four staves of music, each with a treble clef and a key signature of two sharps (G# and D#). The music includes measures with quarter notes, eighth notes, and sixteenth notes, along with rests and a fermata over a note in the third staff.

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 end with a double bar line and repeat dots, indicating a repeating section. The fifth staff ends with a single double bar line.

The Famous Baravan

Gordon Duncan

Sheet music for 'The Famous Baravan' in G major, 6/8 time. The music consists of four staves of eighth-note patterns. The first two staves end with a double bar line and repeat dots, indicating a repeating section. The third and fourth staves end with a single double bar line.

Fifty Pounds Cashback

Fraser Shaw, Kevin O'Neill and John Somerville

The sheet music for "Fifty Pounds Cashback" is in G major and 6/8 time. It features six staves of eighth-note patterns. Measure 1 ends with a repeat sign and two endings. Ending 1 leads to measure 2, which then continues through measures 3, 4, and 5. Measure 6 concludes with a double bar line and repeat dots, indicating the end of the section.

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 for "For Reals" is in G major and 6/8 time. It features five staves of eighth-note patterns. Measures 1-4 form a section that repeats, indicated by a repeat sign and endings 1 and 2. Measure 5 concludes with a double bar line and repeat dots, indicating the end of the section.

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

Sheet music for Leslie's March, composed by Brendan Ring. The piece is in G major and 6/8 time. It consists of six staves of music, each ending with a double bar line and repeat dots, indicating that the section can be repeated.

Lisnagunn

Brendan Ring

Sheet music for Lisnagunn, composed by Brendan Ring. The piece is in G major and 6/8 time. It consists of six staves of music, each ending with a double bar line and repeat dots. The music includes two endings, labeled '1.' and '2.', indicated by small numbers above the first and second staves respectively.

Jig O' Beer

Gordon Duncan

Musical score for Jig O' Beer in G major, 6/8 time. The score consists of four staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

Jig of Mass Destruction

Caerketton Ceilidh Band

Musical score for Jig of Mass Destruction in G major, 6/8 time. The score consists of four staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

Jiggery Pokerwork

John Spiers

Musical score for Jiggery Pokerwork in G major, 6/8 time. The score consists of four staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

Jump at the Sun

John Kirkpatrick

The sheet music for 'Jump at the Sun' consists of four staves of musical notation. The first three staves are in G major, indicated by a treble clef and one sharp sign. The fourth staff begins with a treble clef, followed by a key signature of one sharp sign, and ends with a double bar line and repeat dots, indicating a repeat of the section.

Maureen's Jig

Fergie MacDonald

The sheet music for 'Maureen's Jig' consists of four staves of musical notation. The first three staves are in G major, indicated by a treble clef and one sharp sign. The fourth staff begins with a treble clef, followed by a key signature of one sharp sign, and ends with a double bar line and repeat dots, indicating a repeat of the section.

Mouse in the Kitchen

Colin Farrell

The sheet music for 'Mouse in the Kitchen' consists of four staves of musical notation. The first three staves are in G major, indicated by a treble clef and one sharp sign. The fourth staff begins with a treble clef, followed by a key signature of one sharp sign, and ends with a double bar line and repeat dots, indicating a repeat of the section.

The Mystery Inch

David Kosky

Sheet music for 'The Mystery Inch' in G major, 6/8 time. The music consists of six staves of eighth-note patterns. Measure 6 includes a first ending (1) and a second ending (2).

Norrie's Carry-out

Ewen Henderson, Ross Saunders and Gary Innes

Sheet music for 'Norrie's Carry-out' in G major, 6/8 time. The music consists of eight staves of eighth-note patterns.

One Pint Down

Paul Sinclair

The sheet music for "One Pint Down" consists of four staves of musical notation. The key signature is one sharp (G major). The time signature is 8/8. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 10 includes two endings: ending 1 leads to a repeat sign, and ending 2 leads to a sharp sign indicating a key change.

The Poetic Milkman

Ian Hardie

The sheet music for "The Poetic Milkman" consists of eight staves of musical notation. The key signature is one sharp (G major). The time signature is 8/8. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and grace notes. The piece concludes with a final ending marked with a double bar line and a colon.

The Sailor's Wife

Musical score for 'The Sailor's Wife' in G major, 6/8 time. The score consists of four staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

The Soup Dragon

Gordon Duncan

Musical score for 'The Soup Dragon' in G major, 6/8 time. The score consists of five staves of music. The first four staves are identical. The fifth staff begins with a bracket labeled '1.' and continues with the same pattern as the previous staves. A second bracket labeled '2.' begins on the next measure, indicating an alternative ending.

Three Little Boats

A musical score for 'Three Little Boats' in G major, 6/8 time. It consists of four staves of music, each with a treble clef and a sharp sign indicating G major. The music features eighth-note patterns and rests.

Victoria's Jig

Ian Lowthian

A musical score for 'Victoria's Jig' in G major, 8/8 time. It consists of eight staves of music, each with a treble clef and a sharp sign indicating G major. The music features eighth-note patterns and rests, with some sixteenth-note figures in the later staves.

Toast

Coll Williamson

The sheet music for 'Toast' consists of six staves of musical notation. The first five staves are in 6/8 time with a key signature of one sharp (G major). The sixth staff begins with 6/8 time but changes to 9/8 time indicated by a '9' below the staff. The music features various rhythmic patterns including eighth and sixteenth notes.

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

Zakynthos Jig

Roger Wilson

The sheet music for 'Zakynthos Jig' consists of six staves of musical notation. The time signature is 6/8 throughout. The key signature is one sharp (G major). The music includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

Slip Jigs

Fantomeland

Musical score for 'Fantomeland' in G minor, 8/8 time. The score consists of five staves of music. The first four staves are identical, featuring eighth-note patterns. The fifth staff begins with a quarter note followed by eighth-note patterns.

Hats Off to Dodd

Padraig Rynne

Musical score for 'Hats Off to Dodd' in G minor, 8/8 time. The score features two staves. The first staff ends with a repeat sign and two endings. The second staff continues from both endings.

The Witch Island

Janos Lang

Musical score for 'The Witch Island' in A major, 8/8 time. The score consists of two staves of music.

Reels

Baby Broon

Patsy Reid

Musical score for Baby Broon, a reel in G minor. The score consists of four staves of music. The first two staves begin with eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. Measure 1 ends with a repeat sign and two endings. Ending 1 continues with eighth-note patterns. Ending 2 continues with sixteenth-note patterns.

Ben C Niven

Iain MacCrimmon

Musical score for Ben C Niven, a reel in G major. The score consists of eight staves of music. The first two staves begin with eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff begins with a sixteenth-note pattern. The seventh staff begins with a sixteenth-note pattern. The eighth staff begins with a sixteenth-note pattern.

Bulgarian Red

Charlie McKerron

Sheet music for Bulgarian Red, featuring a treble clef and common time (4). The music consists of four staves of eighth and sixteenth note patterns, with some sixteenth notes grouped together by a brace.

Calgary Fiddlers' Welcome to Shetland

Andrew Gifford

Sheet music for "Calgary Fiddlers' Welcome to Shetland", featuring a treble clef and common time (4). The music consists of five staves of eighth and sixteenth note patterns, with some sixteenth notes grouped together by a brace.

Clueless

Gordon Duncan

Six staves of musical notation in G major, 4/4 time. The notation consists primarily of eighth-note patterns, with some sixteenth-note figures and grace notes. Measure 3 contains a three-note grace note group under a bracket. Measures 7 and 11 contain single eighth-note grace notes.

The Dirty Bee

Ross Ainslie

Six staves of musical notation. The key signature changes from F major (two flats) to C major (no sharps or flats) to G major (one sharp). The notation includes eighth-note patterns, sixteenth-note figures, and grace notes. Measure 11 features a melodic line with eighth-note grace notes. Measures 14 and 18 include sixteenth-note patterns. Measures 19 and 20 show eighth-note grace notes.

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 musical notation. The first two staves begin with eighth-note patterns. The third staff starts with a dotted half note followed by eighth-note patterns. The fourth staff begins with a quarter note followed by eighth-note patterns. The fifth staff begins with a eighth-note pattern followed by eighth-note patterns.

Drowsy Maggie



Sheet music for "Drowsy Maggie" in G major, 4/4 time. The music consists of four staves of musical notation. The first three staves feature eighth-note patterns. The fourth staff features eighth-note patterns with some sixteenth-note grace notes.

Edinburgh Rock

David Lim



Sheet music for "Edinburgh Rock" in G major, 4/4 time. The music consists of five staves of musical notation. The first four staves feature eighth-note patterns. The fifth staff features eighth-note patterns with some sixteenth-note grace notes.

High Drive

Gordon Duncan

The sheet music consists of eight staves of musical notation for a single instrument, likely a fife or flute. The key signature is G major (one sharp). The time signature is 4/4. The music is divided into two sections, each with two endings. The first section ends with a repeat sign and two endings, labeled '1' and '2.'. The second section begins with a repeat sign and two endings, also labeled '1' and '2.'. The notation includes various note heads, stems, and bar lines, with some notes having vertical stems pointing up and others pointing down. Measures 1 through 8 are identical. Measures 9 through 16 show a transition, with measure 16 being the first ending of the second section. Measures 17 through 24 show the second ending of the second section.

Homage à Edmond Parizeau

Marcel Messervier

The musical score consists of six staves of music in 4/4 time, with a key signature of two sharps. 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 single note followed by a eighth-note pattern. The third section starts with a single note followed by a eighth-note pattern. The fourth section begins with a single note followed by a eighth-note pattern. The fifth section starts with a single note followed by a eighth-note pattern. The sixth section starts with a single note followed by a eighth-note pattern.

Hull's Reel

John Morris Rankin

The musical score consists of four staves of music in 4/4 time, with a key signature of two sharps. 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 eighth-note pattern. The third section starts with a eighth-note pattern. The fourth section begins with a eighth-note pattern.

Hurlock's Reel

Tom Anderson

The sheet music for "Hurlock's Reel" consists of six staves of musical notation. The key signature is G major (one sharp). The time signature is 4/4. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note figures, and eighth-note chords. The notation is typical of traditional folk music, with some slurs and grace notes.

Kitchen Criminal

Norman Mackay/Ruairidh Macmillan

The sheet music for "Kitchen Criminal" consists of six staves of musical notation. The key signature is G major (one sharp). The time signature is 4/4. The music includes measures with triplets indicated by a '3' under a bracket. The notation shows a mix of eighth and sixteenth notes, with some slurs and a prominent bass line.

Kitchen Girl

A musical score for Kitchen Girl. It consists of four staves of music in common time (indicated by a '4' with a vertical line through it) and G major (indicated by a 'G' with a sharp sign). The first three staves are in treble clef, and the fourth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes a key signature change to A major (one sharp) at the end of the piece.

The Knockard Elf

Stephen Saint

A musical score for The Knockard Elf. It consists of four staves of music in common time (indicated by a '4' with a vertical line through it) and G major (indicated by a 'G' with a sharp sign). The first three staves are in treble clef, and the fourth staff is in bass clef. The music features eighth and sixteenth note patterns, with a prominent bass line in the fourth staff.

Leila's Birthday

Hanneke Cassel

Lexie MacAskill's

Dr. John McAskill

Maggie's Pancakes

Stuart Morison

Sheet music for Maggie's Pancakes in G major, 4/4 time. The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a grace note followed by a sixteenth-note pattern. Measures 2-4 show a repeating pattern of eighth and sixteenth notes. Measure 5 begins with a sixteenth-note pattern followed by a eighth-note pattern. Measure 6 concludes with a sixteenth-note pattern.

The Magic Fiddle

Sheet music for The Magic Fiddle in G major, 4/4 time. The music consists of four staves of eighth-note patterns. Measures 1-2 begin with eighth-note pairs followed by sixteenth-note patterns. Measures 3-4 show a repeating eighth-note pattern. Measures 5-6 begin with eighth-note pairs followed by sixteenth-note patterns.

Maverick Angels

Brendan Ring

Miss Shepherd

James Scott Skinner

Miss Susan Cooper

Ronnie Cooper

Pressed for Time

Gordon Duncan

The sheet music features a treble clef, two sharps (A major), and 4/4 time. The music is divided into measures by vertical bar lines. Measures 1 through 7 are identical, consisting of eighth-note patterns. Measure 8 begins with a repeat sign and includes measure 1, measure 2, and measure 3.

Pumpkin's Fancy

Terry Tully

The music is composed of eight staves of musical notation. The key signature is two sharps (G major). The time signature is common time (4/4). The notation consists primarily of eighth-note patterns. The first seven staves are identical, showing a repeating sequence of eighth-note pairs and sixteenth-note pairs. The eighth staff is a repeat section, starting with a single eighth note followed by a measure of eighth-note pairs, then continuing with the same eighth-note pattern as the previous sections. The section is labeled '1.' above the staff. The section then continues with a new eighth-note pattern, labeled '2.' above the staff.

Ramnee Ceilidh

Gordon Duncan

Sheet music for 'Ramnee Ceilidh' in G major, 4/4 time. The music consists of four staves of eighth-note patterns. Measure 4 contains a first ending (1) and a second ending (2). Measure 7 contains a first ending (1) and a second ending (2). Measure 10 contains a first ending (1) and a second ending (2). Measure 13 contains a first ending (1) and a second ending (2). Measure 16 contains a first ending (1) and a second ending (2). Measure 19 contains a first ending (1) and a second ending (2). Measure 22 contains a first ending (1) and a second ending (2). Measure 25 contains a first ending (1) and a second ending (2). Measure 28 contains a first ending (1) and a second ending (2). Measure 31 contains a first ending (1) and a second ending (2).

The Red Haired Boy

Sheet music for 'The Red Haired Boy' in G major, 4/4 time. The music consists of four staves of eighth-note patterns. Measure 4 contains a first ending (1) and a second ending (2). Measure 7 contains a first ending (1) and a second ending (2). Measure 10 contains a first ending (1) and a second ending (2). Measure 13 contains a first ending (1) and a second ending (2). Measure 16 contains a first ending (1) and a second ending (2). Measure 19 contains a first ending (1) and a second ending (2). Measure 22 contains a first ending (1) and a second ending (2). Measure 25 contains a first ending (1) and a second ending (2). Measure 28 contains a first ending (1) and a second ending (2). Measure 31 contains a first ending (1) and a second ending (2).

Salty Boys

Kris Drever

Sheet music for 'Salty Boys' in G major, 4/4 time. The music consists of four staves of eighth-note patterns. Measure 4 contains a first ending (1) and a second ending (2). Measure 7 contains a first ending (1) and a second ending (2). Measure 10 contains a first ending (1) and a second ending (2). Measure 13 contains a first ending (1) and a second ending (2). Measure 16 contains a first ending (1) and a second ending (2). Measure 19 contains a first ending (1) and a second ending (2). Measure 22 contains a first ending (1) and a second ending (2). Measure 25 contains a first ending (1) and a second ending (2). Measure 28 contains a first ending (1) and a second ending (2). Measure 31 contains a first ending (1) and a second ending (2).

Sinfully Delicious

Ciarn Ryan



Smelling Fresh

James Duncan Mackenzie



Staten Island

A musical score for Staten Island, consisting of four staves of music in G major and common time. The music features eighth-note patterns and sixteenth-note figures.

Superfly

Kevin O'Neill

A musical score for Superfly, consisting of five staves of music in G major and common time. The music features eighth-note patterns and sixteenth-note figures, with some eighth-note grace notes.

Taybank Shenanigans

Ross Ainslie

A musical score for Taybank Shenanigans, consisting of five staves of music in G major and common time. The music features eighth-note patterns and sixteenth-note figures, with some eighth-note grace notes. The score includes two endings, labeled 1 and 2, at the end of the piece.

The Trip to Hervé's

Michael McGoldrick

Musical score for 'The Trip to Hervé's' featuring four staves of music in G major, 4/4 time. The first three staves are identical, showing a continuous melody. The fourth staff begins with a repeat sign and continues the melody.

The Trip to the Market

Adam Sutherland

Musical score for 'The Trip to the Market' featuring five staves of music in G major, 4/4 time. The score includes measure numbers 1, 2, and 3, indicating a repeating section.

Trondheimsfjorden

Wolf in the Whiskey

Adam Dahmer

1

2

Polkas

Ballydesmond



Belgian



Denis Murphy's



Egan's



For the Young

Mairearad Green



Gärdebylåten



Hoy Polka



Hoy!



Hoy Tune

Hoy!

Also known as Wiggen

John Ryan's

John Ryan's

Mina Olen Mees (I am a Man)

Mina Olen Mees (I am a Man)

No Fixed Abode

Mairearad Green

The musical score consists of two staves of music. The first staff uses a treble clef and a key signature of one flat. The second staff also uses a treble clef and a key signature of one flat. Both staves are in 2/4 time. The music features various note patterns, including eighth and sixteenth notes, and rests.

The Tolka Polka

Donal Lunny

The musical score consists of three staves of music. All staves use a treble clef and a key signature of one sharp. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The Vatersay Ambulance

Colm O' Rua

The musical score consists of two staves of music. Both staves use a treble clef and a key signature of one sharp. The music is in 2/4 time and includes measures with both common time (indicated by a 'C') and 2/4 time (indicated by a '2'). The score concludes with a repeat sign and two endings, labeled '1' and '2'.

Polskas

Backman's Låt

Musical score for "Backman's Låt" in 3/4 time, treble clef, key signature of one flat. The score consists of two staves. The first staff starts with a single note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs.

Ek Lunda

Vikste-Lasse

Musical score for "Ek Lunda" in 3/4 time, treble clef, key signature of one sharp. The score consists of four staves. The first three staves feature eighth-note patterns with various slurs and grace notes. The fourth staff concludes with a dotted half note.

Festen

Musical score for "Festen" in 3/4 time, treble clef, key signature of one sharp. The score consists of two staves. It features eighth-note patterns with slurs and grace notes, similar to the previous piece but with a different harmonic feel due to the key signature.

Flodhäst Polska

Musical score for Flodhäst Polska in 3/4 time, G major. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and dynamic markings such as accents and slurs.

Glad Låt

Pekkos Helmer

Musical score for Glad Låt in 9/8 time, G major. The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The music includes measures with triplets and various note values like eighth and sixteenth notes. Measure 11 contains two endings, labeled 1 and 2, indicated by a brace and a repeat sign.

Hellulaulu Polska

Musical score for Hellulaulu Polska in 3/4 time, G major. The score consists of two staves of music, each with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns, with the second staff continuing the sequence from the first.

Juringius Polska

Magnus Juringius

A musical score for three staves in 3/4 time, treble clef, and G major. The first staff consists of eighth-note pairs. The second staff has eighth-note pairs followed by eighth-note groups. The third staff has eighth-note pairs followed by sixteenth-note groups.

Knäckebröd

A musical score for four staves in 3/4 time, treble clef, and G major. The first staff features eighth-note pairs and sixteenth-note pairs. The second staff has eighth-note pairs and sixteenth-note pairs. The third staff consists of sixteenth-note pairs. The fourth staff has eighth-note pairs and sixteenth-note pairs.

Nyström's Polska

A musical score for four staves in 3/4 time, treble clef, and G major. The first staff has eighth-note pairs and sixteenth-note pairs. The second staff has eighth-note pairs and sixteenth-note pairs. The third staff has eighth-note pairs and sixteenth-note pairs, with a fermata over the last note. The fourth staff has eighth-note pairs and sixteenth-note pairs.

Polska Efter Carl-Erik Berndt

Lasse Nilsson

Sheet music for 'Polska Efter Carl-Erik Berndt' by Lasse Nilsson. The music is in 3/4 time, G major, and consists of four staves of musical notation.

Also known as Slängpolska från Sexdrega

Slängpolska efter Byss-Kalle

Byss-Kalle

Sheet music for 'Slängpolska efter Byss-Kalle' by Byss-Kalle. The music is in 3/4 time, G major, and consists of four staves of musical notation.

The Vankarin

Andy May

Also known as Shotgun Polska

Vinden

Jan Ekedahl

Slow Airs + Waltzes

Chasing daylight

Gary Innes

A musical score for 'Chasing daylight' 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, and includes a fermata over the third measure of the first staff.

Da Auld Resting Chair

Tom Anderson

A musical score for 'Da Auld Resting Chair' in G major, 4/4 time. It consists of four staves of music. The score includes a section labeled '1' and '2' above the second staff, indicating two different endings or parts of the piece. The music features eighth and sixteenth notes, with some notes having stems pointing in different directions.

Da Greenland Man's Tune

A musical score for 'Da Greenland Man's Tune' in G major, 6/8 time. It consists of two staves of music. The music features eighth and sixteenth notes, with some notes having stems pointing in different directions. The score ends with a double bar line and repeat dots at the end of the second staff.

Easter Island

Ross Ainslie

Sheet music for 'Easter Island' in G major, 4/4 time. The music consists of four staves of melodic notes. Measure 1 starts with a dotted quarter note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with occasional sixteenth-note grace notes. Measures 5-6 continue the eighth-note patterns. Measures 7-8 conclude the section. Measures 9-10 begin a repeat section, starting with a dotted quarter note. Measures 11-12 show eighth-note patterns. Measures 13-14 conclude the section. Measures 15-16 begin a final section, starting with a dotted quarter note. Measures 17-18 show eighth-note patterns. Measures 19-20 conclude the piece.

Farewell to Uist

Fred Morrison

Sheet music for 'Farewell to Uist' in G major, 3/4 time. The music consists of three staves of melodic notes. Measures 1-2 show eighth-note patterns. Measures 3-4 continue the eighth-note patterns. Measures 5-6 conclude the section. Measures 7-8 begin a repeat section, starting with a dotted quarter note. Measures 9-10 show eighth-note patterns. Measures 11-12 conclude the section. Measures 13-14 begin a final section, starting with a dotted quarter note. Measures 15-16 show eighth-note patterns. Measures 17-18 conclude the piece.

Farley Bridge

Duncan Chisholm

Sheet music for 'Farley Bridge' in G major, 4/4 time. The music consists of four staves of melodic notes. Measures 1-2 show eighth-note patterns. Measures 3-4 continue the eighth-note patterns. Measures 5-6 conclude the section. Measures 7-8 begin a repeat section, starting with a dotted quarter note. Measures 9-10 show eighth-note patterns. Measures 11-12 conclude the section. Measures 13-14 begin a final section, starting with a dotted quarter note. Measures 15-16 show eighth-note patterns. Measures 17-18 conclude the piece.

Flatwater Fran

Phil Cunningham

The sheet music for "Flatwater Fran" 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 (G major). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes two endings labeled '1' and '2' at the end of the piece.

Gillian's Waltz

Gordon Gunn

The sheet music for "Gillian's Waltz" consists of four staves of musical notation. The time signature is 3/4 throughout. The key signature is two sharps (G major). The music features eighth and sixteenth note patterns, with a measure in 2/4 time indicated in the third staff. The piece concludes with two endings labeled '1' and '2'.

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 2-5 show various patterns of eighth and sixteenth notes, with measure 5 concluding with a half note. Measure 6 begins with a dotted half note followed by eighth-note pairs. Measures 7-10 show eighth-note pairs, with measure 10 ending with a half note. Measure 11 begins with a dotted half note followed by eighth-note pairs. Measures 12-15 show eighth-note pairs, with measure 15 ending with a half note. Measure 16 begins with a dotted half note followed by eighth-note pairs. Measures 17-20 show eighth-note pairs, with measure 20 ending with a half note. Measure 21 begins with a dotted half note followed by eighth-note pairs. Measures 22-25 show eighth-note pairs, with measure 25 ending with a half note. Measure 26 begins with a dotted half note followed by eighth-note pairs. Measures 27-30 show eighth-note pairs, with measure 30 ending with a half note. Measure 31 begins with a dotted half note followed by eighth-note pairs. Measures 32-35 show eighth-note pairs, with measure 35 ending with a half note. Measure 36 begins with a dotted half note followed by eighth-note pairs. Measures 37-40 show eighth-note pairs, with measure 40 ending with a half note. Measure 41 begins with a dotted half note followed by eighth-note pairs. Measures 42-45 show eighth-note pairs, with measure 45 ending with a half note.

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 2-5 show various patterns of eighth and sixteenth notes, with measure 5 concluding with a half note. Measure 6 begins with a dotted half note followed by eighth-note pairs. Measures 7-10 show eighth-note pairs, with measure 10 ending with a half note. Measure 11 begins with a dotted half note followed by eighth-note pairs. Measures 12-15 show eighth-note pairs, with measure 15 ending with a half note. Measure 16 begins with a dotted half note followed by eighth-note pairs. Measures 17-20 show eighth-note pairs, with measure 20 ending with a half note. Measure 21 begins with a dotted half note followed by eighth-note pairs. Measures 22-25 show eighth-note pairs, with measure 25 ending with a half note. Measure 26 begins with a dotted half note followed by eighth-note pairs. Measures 27-30 show eighth-note pairs, with measure 30 ending with a half note. Measure 31 begins with a dotted half note followed by eighth-note pairs. Measures 32-35 show eighth-note pairs, with measure 35 ending with a half note. Measure 36 begins with a dotted half note followed by eighth-note pairs. Measures 37-40 show eighth-note pairs, with measure 40 ending with a half note. Measure 41 begins with a dotted half note followed by eighth-note pairs. Measures 42-45 show eighth-note pairs, with measure 45 ending with a half note.

Mangersta Beach

Aidan O'Rourke

A musical score for 'Mangersta Beach' in 4/4 time, key of A major (two sharps). It consists of four staves of music for a single instrument. The first two staves begin with eighth-note patterns. The third staff begins with a sixteenth-note pattern. The fourth staff concludes with a sixteenth-note pattern. The music features various dynamics and rests.

Miss Rowan Davis

Phil Cunningham

A musical score for 'Miss Rowan Davis' in 3/4 time, key of G major (one sharp). It consists of four staves of music for a single instrument. The first staff begins with eighth-note pairs. The second staff begins with eighth-note pairs. The third staff begins with eighth-note pairs. The fourth staff concludes with eighth-note pairs. The music features various dynamics and rests.

Ny Kirree fo Niaghty

A musical score for 'Ny Kirree fo Niaghty' in 3/4 time, key of G major (one sharp). It consists of two staves of music for a single instrument. The first staff begins with eighth-note pairs. The second staff begins with eighth-note pairs. The music features various dynamics and rests.

Also known as The Sheep Under The Snow

Stronsay Waltz

James "Pyo" Chalmers

The musical score for "Stronsay Waltz" is written in G major (two sharps) and common time. It consists of four staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The music features eighth-note patterns and some sixteenth-note figures.

Vals Efter Lasse I Lyby

Lasse Nilsson

The musical score for "Vals Efter Lasse I Lyby" is written in F major (one sharp) and common time. It consists of three staves of music, each ending with a double bar line and repeat dots. The music features eighth-note patterns and some sixteenth-note figures, with a measure containing a triplets bracket.

Strathspeys

Ben Williams of Tiree

John Somerville

Musical score for "Strathspeys" in G major, 4/4 time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and some grace notes indicated by small stems.

Calum's Road

Donald Shaw

Musical score for "Calum's Road" in G major, 4/4 time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The music includes eighth and sixteenth note patterns, with a specific instruction "3" above a bracketed group of three measures in the third staff.

The Hut on Staffin Island

Phil Cunningham

The music score consists of five staves of sixteenth-note patterns. Measure 10 begins with a repeat sign and two endings. Ending 1 continues the pattern. Ending 2 starts with a single note followed by a sixteenth-note pattern. Ending 3 concludes the piece with a final sixteenth-note pattern.

The Rest

Bear Dance



Jasper's Mazurka

Jasper Stewart



The Lochaber Badger

Fred Morrison



Mazurka dans les Petites Fleurs

Myriam De Bonte



Mylecharaine's March

The musical score consists of four staves of music for a single instrument. The key signature is one sharp. The time signature is 3/4. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. Measure 1 starts with an eighth-note pair followed by a sixteenth-note group. Measures 2-3 show eighth-note pairs and sixteenth-note groups. Measures 4-5 feature eighth-note triplets. Measures 6-7 show eighth-note pairs and sixteenth-note groups. Measures 8-9 show eighth-note pairs and sixteenth-note groups. Measures 10-11 feature eighth-note triplets. Measures 12-13 show eighth-note pairs and sixteenth-note groups. Measures 14-15 feature eighth-note pairs and sixteenth-note groups.

Oarsmen Go Berserk

Olov Johansson, Mikael Marin

The musical score consists of four staves of music for a single instrument. The key signature is one sharp. The time signature is 3/4. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. Measure 1 starts with an eighth-note pair followed by a sixteenth-note group. Measures 2-3 show eighth-note pairs and sixteenth-note groups. Measures 4-5 feature eighth-note triplets. Measures 6-7 show eighth-note pairs and sixteenth-note groups. Measures 8-9 feature eighth-note pairs and sixteenth-note groups. Measures 10-11 show eighth-note pairs and sixteenth-note groups. Measures 12-13 feature eighth-note pairs and sixteenth-note groups. Measures 14-15 feature eighth-note pairs and sixteenth-note groups.

Also known as Roddare I Bärsärk

Rackenitz

The image shows six staves of musical notation. The first three staves are in common time (indicated by a 'C') and the last three are in 6/8 time (indicated by a '6/8'). The key signature changes throughout the piece, starting with one sharp, then two sharps, then one sharp, then one flat, then one sharp, and finally one flat. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. Measure numbers 1 and 2 are indicated above the second staff.

Rose of Raby

Dave Shepherd

A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '4'). The music consists of six measures. Measures 1-3 feature eighth-note patterns with various slurs and grace notes. Measures 4-6 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 6 concludes with a single note followed by a repeat sign and a double bar line.

Songs

Äling Bäling

Äling Bäling åt upp tjugi tjä - ling, och vart int mätt en - då. Huj!
Åt uppenhäst, Drack upp ettträsk, 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 swamp, then jumped over a wall, but just then his stomach burst open.”

Deep lyrics indeed.

Anderson's Coast

John Warner

Now Bass Straight roars like some great mill - race. And where are you my
An-nie? _____ And the same moon shines on this lone-ly place as shone one
day on my An-nie's face. But An-nie dear don't wait for me, I fear I
shall not return to thee. There's naught to do but en-dure my fate, and watch the
moon, the lone-ly moon, light the break-ers 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.

Bold Sir Rylas

Now bold Sir Ry - las a hun - ting went, All al - ong and down a - lee, And
bold Sir Ry - las 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 alee.

And bold Sir Rylas a-hunting went,

Down by the riverside.

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.

Well, he spied a wild woman sitting in a tree,

All along and down alee.

Good lord, what brings you here? said she,

Down by the riverside.

Oh, there is a wild boar in this wood;

He'll eat your flesh and drink your blood.

Well, he put his horn unto his mouth,

All along and down alee.

And 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.

Then bold Sir Rylas the wild boar fell on,
All along and down alee.

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 alee.

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 alee.

Oh, now I've killed your spotted pig,
Down by the riverside.

Oh, there's no thing you'll have of me,
Not my horse nor my hound nor my fair lady.

Then bold Sir Rylas the wild woman fell on,
All along and down alee.

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.

Dundee Doag

Steve Inglis

Harry Hagan

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.

*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,
They 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 alas there was no rest for me.

I grieve to leave my native land,
I grieve to leave my comrades all,
And my aging parents whom I've always loved so dear,
And the bonnie, bonnie lass that I do adore.

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

The drums they beat and the wars to 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.

Fuck EUSA

Adam Dahmer

Some six - teen and two - thou - sand years since the birth of Christ our Lord,
Our no - ble brig - ade was like - wise betrayed by a breach of sa - cred word.
Our Ju - das was a band of thieves, en - trust - ed with the care of that place which we came called the
Pleas - ance by name, though you'll find no more Pleas - ance 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 youll 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 Satans 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 usurpers hand
But onward well go and by action well show
Were 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 youll know before long
We are mightier than (E) you (SA)

So if you, sir, think we wont 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.

Gloomy December

Robert Burns

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.

Good old mountain dew

Bascom Lamar Lunsford and Scotty Wiseman

The musical notation consists of four staves of music. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a sixteenth-note pattern. The third staff starts with a quarter note followed by eighth notes. The fourth staff begins with a sixteenth-note pattern. The lyrics are integrated into the music, with each line of text corresponding to a specific staff.

My bro - ther Bill runs a still on the hill where he turnsout 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 goodold 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

And 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 mountan 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

Greenland (is a hell of a place)

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
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 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

Guise o' Tough

Now I gaed up tae Al - ford fir tae get a fee, _____ And
I fell in wi' Jam - ie Broon and wi' him did a - gree,
Tum a hi tum do, ma hi tum day, A hi tum madiddle 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

Hey, ho, Nobody Home

Musical notation for the song 'Hey, ho, Nobody Home'. The music is in G major (G clef) and 4/4 time. The lyrics are written below the notes. The melody consists of eighth and sixteenth notes.

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

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

If I were a Blackbird

The musical score consists of four staves of music. 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 flat. The lyrics are written below the notes. The melody starts with a dotted half note, followed by eighth notes, then quarter notes, and so on, creating a rhythmic pattern that fits the lyrics.

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.*

I am a young maiden and my story is sad,
For once I was courted by a brave sailor lad,
He courted me strongly by night and by day,
But now my dear sailor is gone far away.

He promised to take me to Donnybrook fair,
To buy me red ribbons to tie up my hair,
And when he'd return from the ocean so wide,
He'd take me and make me his own loving bride.

His parents they slight me and will not agree,
That I and my sailor boy married should be,
But when he comes home I will greet him with joy,
And I'll take to my bosom my dear sailor boy.

Little Black Pony

When I was a boy I had no time, no time for cer - e - mony - ies,
All I wanted 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 wed 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.

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.

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 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.

Oak and Ash and Thorn

Rudyard Kipling

Peter Bellamy

Sing oak and ash and thorn good sirs, all on a mid-sum-mer's morn,
Sure - ly 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 ancient try,
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 you 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,
But 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.

Plov

Lewis Williamson

The musical score consists of three staves of 3/4 time, treble clef. The first two staves have a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note. The third staff has a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note. The lyrics 'Plov' are repeated under each note.

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.

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 eight lines of music, each ending with a vertical bar line and a repeat sign.

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 jail.
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.

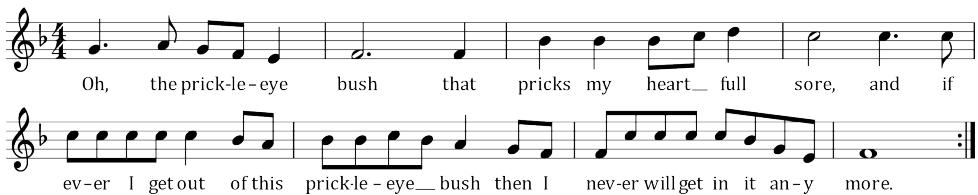
*Poor Ned, you're better off dead,
At least you'll get some peace of mind.
You're out on the track,
They're right on your back,
Boy they're gonna hang you high.*

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

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 one true love
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.

Railway station porter

Oh I am a rail-way port - er and my 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 from 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 — un -
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."

Rattlin' Bog

Hey ho, the ratt - lin' bog, the bog down in the val - ley o. The
rare bog the ratt - lin' bog, the bog down in the val - ley o.
And in that bog there was a tree, a rare tree, a ratt - lin' tree.
Tree in the bog in the bog down in the val - ley 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...

Rocky Top

Felice and Boudleaux Bryant

Wish that I was up on Rocky Top, down in the Tennessee hills.
Ain't no smoggy smoke on Rocky Top, ain't no telephone bills.
Once I had a girl on Rocky top, half bear the other half cat,
wild as a mink but sweet as so-dapop, I still dream ab-out that. Oh
Rock-y Top you'll al-ways be home sweet home to me. Good ol' Rock-y Top,
Rock-y Top Ten - nes - see, Rock-y Top Ten - nes - see.

Wish that I was up on Rocky Top

Down in the Tennessee hills.

Ain't no smoggy smoke on Rocky Top,

Ain't no telephone bills.

Once I had a girl on Rocky Top,

Half bear, the other half cat,

Wild as a mink but sweet as soda pop,

I still dream about that

Oh, Rocky Top, you'll always be

Home sweet home to me.

Good ol' Rocky Top,

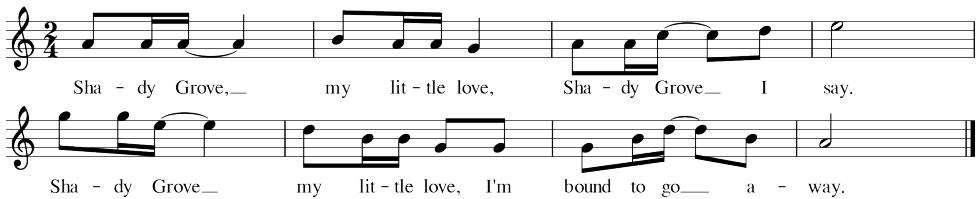
Rocky Top, Tennessee,

Rocky Top, Tennessee.

Once two strangers climbed ol' Rocky Top
Looking for a moonshine still.
Strangers ain't come down from Rocky Top,
Reckon they never will.
Corn won't grow at all on Rocky Top,
Dirts to rocky by far.
That's why all the folks on Rocky Top
Get their corn from a jar.

I've had years of cramped up city life
Trapped like a duck in a pen
All I know is it's a city life
Can't be simple again

Shady Grove



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

Cheeks as red a a blooming rose
And eyes are 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 stockin's 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 form 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,
Theyd blow away the parliament!

On Novembers 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 foxs ken.

They could not admit hed 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 fte,
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, dont 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 Guys effigy.
With eyes as bright as amber,
Chase your dreams on widespread wings
And never fear the wrath of kings.

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.

Tattie jock

Ye'll all hae heard o'__ Tat - tie Jock, Like - wise o' Mutton__ Peg - gie. They
had a fair - mie__ up in Fife, an' the name of it was Craig - ie. Sing-in'
ah rid-dle aye, roo dum di do, ah rid-dle aye roo dum day.

Ye'll a' hae heard o' Tattie Jock,
Likewise o' Mutton Peggy.

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

The Last Shanty

Tom Lewis

My fath - er oft - en told me when I was just a lad,
A sail-or's life was very hard, the food was al - ways bad.
But now I've joined the navy aboard 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 civies ready for another run ashore.
A sailor ain't a sailor, ain't a sailor any more.

Well the killock 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 Aldis lamp so we could do it right,
They gave us a radio, we signalled day and night.
We know our codes and cyphers 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"

The Twelve Folk Days of Christmas

Ian McCalman/Nick Keir

Trad

Musical notation for 'The Twelve Folk Days of Christmas'. The music is in common time (indicated by '4') and consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 3. The lyrics begin with 'On the nth day of Christ - mas my true love sent to me,' followed by a measure of rests. The second staff begins with a treble clef, a key signature of no sharps or flats, and a tempo marking of 3. The lyrics continue with 'Six Spin-ners harmonies, Steel - eye Span, Four fum-bl-ing fid-dle-rs,' followed by another measure of rests. The lyrics end with 'Three ag-ing hippies, Two botched up bookings, and a worn out Mc-Cal man'sL - P.'

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.

Ushag Veg Ruy

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 ogh, 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 ogh, 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 ogh, my chadley cho treih!

Chadil mish riyr eddyr daa ghuillag,
EddyR 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.

Wild Mountain Thyme

Francis McPeake 1st

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

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 build-ing too. I'm working on a build-ing, I'm working on a build-ing, I'm working on a building for my Lord, for my Lord. It's a hol-y ghost build-ing, it's a hol-y ghost build-ing, it's a hol-y ghost build-ing 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 for my Lord,
For my Lord.
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.