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Jigs

Agent Craig

Ryan Murphy

Sheet music for "Jigs Agent Craig" in G major, 6/8 time. The music consists of four staves of eight measures each. The first two staves are identical. The third staff begins with a fermata over the first measure. The fourth staff begins with a fermata over the second measure. Measure 1 of the third staff contains a grace note. Measures 1 and 2 of the fourth staff contain grace notes. Measure 3 of the fourth staff has a fermata over the first measure. Measures 4 and 5 of the fourth staff have fermatas over the first and second measures respectively.

Banish Misfortune

Sheet music for "Banish Misfortune" in G major, 6/8 time. The music consists of seven staves of eight measures each. The first two staves are identical. The third staff begins with a fermata over the first measure. The fourth staff begins with a fermata over the second measure. Measure 1 of the third staff contains a grace note. Measures 1 and 2 of the fourth staff contain grace notes. Measure 3 of the fourth staff has a fermata over the first measure. Measures 4 and 5 of the fourth staff have fermatas over the first and second measures respectively.

The Banshee's Wail Over The Mangle Pit

Sheet music for 'The Banshee's Wail Over The Mangle Pit' in G major, 6/8 time. The music consists of four staves of eighth-note patterns. The first three staves are identical. The fourth staff begins with a repeat sign and two endings: ending 1 continues the pattern, while ending 2 introduces a new rhythmic variation.

Blackberry Festival Footrace

David Fisher

Sheet music for 'Blackberry Festival Footrace' in G major, 6/8 time. The music consists of six staves of eighth-note patterns. The patterns transition through various rhythmic figures, including sixteenth-note pairs and sixteenth-note chords, creating a dynamic and energetic feel.

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. The sixth staff 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. The patterns in each staff are identical, featuring eighth-note groups and sixteenth-note figures.

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, while 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, while the third and fourth staves end with a single double bar line. Measure numbers 1 and 2 are indicated above the second and third staves respectively.

Fifty Pounds Cashback

Fraser Shaw, Kevin O'Neill and John Somerville

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

For Reals

Hanneke Cassel

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.

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.

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.

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 single sharp sign in the key signature. The fourth staff begins with a double bar line and continues in G major. The music features eighth-note patterns and sixteenth-note figures.

Maureen's Jig

Fergie MacDonald

The sheet music for 'Maureen's Jig' consists of four staves of musical notation. It is in G major, indicated by a single sharp sign in the key signature. The music features eighth-note patterns and sixteenth-note figures, typical of a jig style.

Mouse in the Kitchen

Colin Farrell

The sheet music for 'Mouse in the Kitchen' consists of four staves of musical notation. It is in G major, indicated by a single sharp sign in the key signature. The time signature is 6/8, indicated by a circled '6' and an '8'. The music features eighth-note patterns and sixteenth-note figures.

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 contains a first ending (1) followed by 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 six 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 first staff begins with a quarter note followed by eighth-note pairs. The second staff features eighth-note pairs with a measure repeat sign. The third staff has eighth-note pairs followed by a sixteenth-note pattern. The fourth staff concludes with a sixteenth-note pattern. Measure numbers 1 and 2 are indicated above the second and third staves respectively.

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 divided into two sections: a first section ending with a repeat sign and a second section starting with a repeat sign. The notation includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note groups. Measure numbers 1 through 8 are indicated above the staves.

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 music features eighth-note patterns and some sixteenth-note figures.

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 a second 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, and some grace notes. The piece concludes with a repeat sign and two endings, labeled '1.' and '2.'

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, each starting with a quarter note followed by a eighth note, then a series of eighth notes. The fifth staff begins with a half note, followed by a quarter note, then a series of eighth notes.

Hats Off to Dodd

Padraig Rynne

Musical score for 'Hats Off to Dodd' in G minor, 8/8 time. The score consists of two staves. The first staff ends with a repeat sign and two endings. The second staff begins with a half note, followed by a quarter note, then a series of eighth notes.

The Witch Island

Janos Lang

Musical score for 'The Witch Island' in A major, 8/8 time. The score consists of two staves. The first staff starts with a eighth note, followed by a quarter note, then a series of eighth notes. The second staff starts with a eighth note, followed by a quarter note, then a series of eighth notes.

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 three staves are in common time (indicated by a '4' at the beginning of each staff), while the fourth staff begins in common time and ends in 2/4 time (indicated by a '2'). The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure numbers 1 and 2 are indicated above the fourth staff.

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 seven staves are in common time (indicated by a '4' at the beginning of each staff), while the eighth staff begins in common time and ends in 2/4 time (indicated by a '2'). The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure numbers 1 and 2 are indicated above the eighth staff.

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

The musical score consists of six staves of music for a single instrument. The key signature is one sharp (G major). The time signature is 4/4. The music features various note patterns, including eighth and sixteenth notes, and includes a measure with a three-note grace note group underlined with a bracket. The notation is typical of a solo instrumental piece.

The Dirty Bee

Ross Ainslie

The musical score consists of six staves of music for a single instrument. The key signature changes throughout the piece, including B-flat major, G major, and F major. The time signature also varies, including 4/4 and 2/4. The music features eighth and sixteenth note patterns, with several measures containing grace notes. Measure numbers 1 and 2 are indicated above certain measures in the later sections.

Dot the Dragon's Eyes

Hanneke Cassel

3

1

2.

Drowsy Maggie

1

2.

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, while the third staff begins with sixteenth-note patterns. Measure numbers 1 through 12 are indicated above the staves. Measure 12 concludes with a repeat sign and a key change to A major.

High Drive

Gordon Duncan

The sheet music for "High Drive" consists of eight staves of musical notation. The piece features various rhythmic patterns, including eighth-note pairs and sixteenth-note groups. Measure numbers 1 through 16 are indicated above the staves. Measures 15 and 16 conclude with a repeat sign and a key change to A major.

Homage à Edmond Parizeau

Marcel Messervier

The musical score consists of six staves of music in 4/4 time. The key signature is two sharps. The music is divided into sections by bar lines and repeat signs. The first section ends with a double bar line and a repeat sign. The second section begins with a single bar line and a repeat sign, followed by a measure of rest. The third section begins with a single bar line and a repeat sign, followed by a measure of rest. The fourth section begins with a single bar line and a repeat sign, followed by a measure of rest. The fifth section begins with a single bar line and a repeat sign, followed by a measure of rest. The sixth section begins with a single bar line and a repeat sign, followed by a measure of rest.

Hull's Reel

John Morris Rankin

The musical score consists of four staves of music in 4/4 time. The key signature is two sharps. The music is divided into sections by bar lines and repeat signs. The first section ends with a double bar line and a repeat sign. The second section begins with a single bar line and a repeat sign, followed by a measure of rest. The third section begins with a single bar line and a repeat sign, followed by a measure of rest. The fourth section begins with a single bar line and a repeat sign, followed by a measure of rest.

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 for a single instrument, likely a recorder or flute. The music is in common time (indicated by a '4' in the key signature) and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

The Knockard Elf

Stephen Saint

A musical score for The Knockard Elf. It consists of four staves of music for a single instrument. The music is in common time (indicated by a '4' in the key signature) and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Leila's Birthday

Hanneke Cassel

Lexie MacAskill's

Dr. John McAskill

Maggie's Pancakes

Stuart Morison



The Magic Fiddle



Maverick Angels

Brendan Ring

The sheet music for "Maverick Angels" consists of four staves of musical notation. The first three staves are in common time (indicated by a '4') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is one sharp. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure numbers 1 and 2 are indicated above the fourth staff. Measure 1 starts with a sixteenth-note pattern followed by an eighth note. Measure 2 begins with a sixteenth-note pattern followed by an eighth note. Measures 3 and 4 show eighth-note patterns. Measures 5 and 6 show sixteenth-note patterns. Measures 7 and 8 show eighth-note patterns. Measures 9 and 10 show sixteenth-note patterns. Measures 11 and 12 show eighth-note patterns. Measures 13 and 14 show sixteenth-note patterns. Measures 15 and 16 show eighth-note patterns.

Miss Shepherd

James Scott Skinner

The sheet music for "Miss Shepherd" consists of three staves of musical notation. The first two staves are in common time (indicated by a '4') and the third staff is in 2/4 time (indicated by a '2'). The key signature is one sharp. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure 1 starts with a quarter note followed by an eighth note. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show sixteenth-note patterns. Measures 6 and 7 show eighth-note patterns. Measures 8 and 9 show sixteenth-note patterns. Measures 10 and 11 show eighth-note patterns. Measures 12 and 13 show sixteenth-note patterns. Measures 14 and 15 show eighth-note patterns.

Miss Susan Cooper

Ronnie Cooper

The sheet music for "Miss Susan Cooper" consists of five staves of musical notation. All staves are in common time (indicated by a '4') and the key signature is one sharp. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure 1 starts with a sixteenth note followed by an eighth note. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show sixteenth-note patterns. Measures 6 and 7 show eighth-note patterns. Measures 8 and 9 show sixteenth-note patterns. Measures 10 and 11 show eighth-note patterns. Measures 12 and 13 show sixteenth-note patterns. Measures 14 and 15 show eighth-note patterns.

Pressed for Time

Gordon Duncan

The sheet music features ten staves of eighth-note patterns. The first nine staves are identical, consisting of a continuous sequence of eighth-note pairs and sixteenth-note pairs. The tenth staff begins with measure 1, followed by a repeat sign and measure 2. Measure 1 of the tenth staff continues the pattern from the previous staves. Measure 2 of the tenth staff concludes with a final eighth-note pair.

Pumpkin's Fancy

Terry Tully

Ramnee Ceilidh

Gordon Duncan

The sheet music for "Ramnee Ceilidh" 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 notation includes various note heads, stems, and bar lines. Measure 10 contains a bracket labeled '1' over the first six notes of the 2/4 time staff, and a bracket labeled '2.' over the next six notes. Measures 11-12 also contain brackets labeled '1' and '2.' respectively, indicating a repeating pattern.

The Red Haired Boy

The sheet music for "The Red Haired Boy" consists of four staves of musical notation. The key signature is one sharp (G major). The notation includes various note heads, stems, and bar lines. Measure 10 contains a bracket labeled '3' over the first six notes of the 2/4 time staff, and a bracket labeled '3' over the next six notes. Measures 11-12 also contain brackets labeled '3' respectively, indicating a repeating pattern.

Salty Boys

Kris Drever

The sheet music for "Salty Boys" consists of five staves of musical notation. The key signature is one sharp (G major). The notation includes various note heads, stems, and bar lines. Measure 10 contains a bracket labeled '1' over the first six notes of the 2/4 time staff, and a bracket labeled '2.' over the next six notes. Measures 11-12 also contain brackets labeled '1' and '2.' respectively, indicating a repeating pattern.

Sinfully Delicious

Ciarn Ryan

The sheet music for "Sinfully Delicious" features five staves of musical notation. The first four staves are in B-flat major (two flats) and the fifth staff is in A major (no sharps or flats). The music includes various note heads, stems, and bar lines, with some notes grouped by vertical lines and others by horizontal bar lines. Measure numbers are present at the beginning of each staff.

Smelling Fresh

James Duncan Mackenzie

The sheet music for "Smelling Fresh" features five staves of musical notation. The key signature changes from A major (no sharps or flats) to D major (one sharp) and back to A major. The music includes various note heads, stems, and bar lines, with some notes grouped by vertical lines and others by horizontal bar lines. Measure numbers are present at the beginning of each staff.

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.

The Trip to Hervé's

Michael McGoldrick

Sheet music for 'The Trip to Hervé's' in G major, 4/4 time. The music consists of four staves of sixteenth-note patterns. The first three staves are identical. The fourth staff begins with a repeat sign and two endings:

- Ending 1:** Continues the sixteenth-note pattern from the previous staves.
- Ending 2:** Changes the sixteenth-note pattern, featuring eighth-note pairs followed by sixteenth-note pairs.

The Trip to the Market

Adam Sutherland

Sheet music for 'The Trip to the Market' in G major, 4/4 time. The music consists of five staves of sixteenth-note patterns. The first four staves are identical. The fifth staff begins with a repeat sign and two endings:

- Ending 1:** Continues the sixteenth-note pattern from the previous staves.
- Ending 2:** Changes the sixteenth-note pattern, featuring eighth-note pairs followed by sixteenth-note pairs.
- Ending 3:** Changes the sixteenth-note pattern again, featuring eighth-note pairs followed by eighth-note pairs.

Trondheimsfjorden

A musical score for a single instrument, likely a guitar or mandolin, in common time with a key signature of two sharps. The music consists of five staves of sixteenth-note patterns. The first four staves are identical, while the fifth staff begins with a different pattern labeled '2'. Measure numbers 1 and 2 are indicated above the first and second staves respectively.

Wolf in the Whiskey

Adam Dahmer

A musical score for a single instrument, likely a guitar or mandolin, in common time with a key signature of one sharp. The music features a mix of eighth and sixteenth notes. Measures 1 and 2 are shown above the first and second staves respectively, indicating a repeating section.

Polkas

Ballydesmond



Belgian



Denis Murphy's



Egan's



Finskapolka

Sheet music for Finskapolka, a polka in 2/4 time with a key signature of one sharp. The music consists of four staves. The first three staves are identical, featuring eighth-note patterns. The fourth staff begins with a dotted half note followed by a repeat sign. It then continues with eighth-note patterns, ending with a single eighth note followed by a fermata and the word "Hoy!".

Also known as The Hoy Polka

For the Young

Mairearad Green

Sheet music for "For the Young" in 2/4 time with a key signature of two sharps. The music is divided into two staves. The first staff features eighth-note patterns with some sixteenth-note grace notes. The second staff continues the eighth-note pattern, ending with a repeat sign.

Gärdebylåten

Sheet music for Gärdebylåten in 2/4 time with a key signature of one sharp. The music is divided into four staves. The first three staves feature eighth-note patterns. The fourth staff begins with a dotted half note followed by a repeat sign. It then continues with eighth-note patterns, ending with a single eighth note followed by a fermata.

John Ryan's

Mina Olen Mees (I am a Man)

No Fixed Abode

Mairearad Green

The Tolka Polka

Donal Lunny

The Vatersay Ambulance

Colm O' Rua

Wiggen

The musical score consists of six staves of music. The first two staves begin with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. The third staff begins with a treble clef and a double bar line, followed by a repeat sign. The fourth staff begins with a treble clef and a double bar line, followed by a repeat sign. The fifth staff begins with a treble clef and a double bar line, followed by a repeat sign. The sixth staff begins with a treble clef and a double bar line, followed by a repeat sign. Measure numbers 1 and 2 are indicated above the first and second staves respectively. Measure numbers 1 and 2 are also indicated above the third and fourth staves respectively. Measure numbers 1 and 2 are also indicated above the fifth and sixth staves respectively. The lyrics "Hoy!" are written at the end of the fourth staff, and "Also known as The Hoy Tune" is written below the fifth staff.

Also known as The Hoy Tune

Polskas

Backman's Låt

Musical score for "Backman's Låt" in 3/4 time. The first staff uses a treble clef and a key signature of one flat. The second staff uses a treble clef and a key signature of one flat. Both staves feature eighth-note patterns.

Ek Lunda

Vikste-Lasse

Musical score for "Ek Lunda" in 3/4 time. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a treble clef and a key signature of one sharp. The third staff uses a bass clef and a key signature of one sharp. The fourth staff uses a treble clef and a key signature of one sharp. The music consists of eighth-note and sixteenth-note patterns.

Festen

Musical score for "Festen" in 3/4 time. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a treble clef and a key signature of one sharp. The music features eighth-note and sixteenth-note patterns.

Glad Låt

Pekkos Helmer

Sheet music for Glad Låt, a piece for solo instrument in G major, 3/4 time. The music consists of four staves of musical notation. The first two staves begin with a single note followed by eighth-note pairs. The third staff begins with a single note followed by eighth-note pairs, with a measure repeat sign. The fourth staff begins with a single note followed by eighth-note pairs, with a measure repeat sign.

Hellulaulu Polska

Sheet music for Hellulaulu Polska, a piece for solo instrument in G major, 3/4 time. The music consists of two staves of musical notation. Both staves feature eighth-note pairs throughout.

Hullu Sakari

Sheet music for Hullu Sakari, a piece for solo instrument in G major, 3/4 time. The music consists of five staves of musical notation. The first four staves feature eighth-note pairs, while the fifth staff features sixteenth-note pairs.

Juringius Polska

Magnus Juringius

A musical score for three staves of music in 3/4 time, G major. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The music consists of eighth and sixteenth note patterns.

Nyström's Polska

A musical score for four staves of music in 3/4 time, G major. The staves use a combination of treble and bass clefs. The music features sixteenth-note patterns and some eighth-note pairs.

Polska Efter Carl-Erik Berndt

Lasse Nilsson

A musical score for four staves of music in 3/4 time, G major. The staves use a combination of treble and bass clefs. The music includes sixteenth-note patterns and eighth-note pairs.

Also known as Slängpolska från Sexdrega

Polka Från Mörkö

Anders Gustaf Andersson

The sheet music consists of four staves of musical notation. The first three staves are in G major (one sharp) and the fourth staff begins in G major and ends in A major (two sharps). The music features eighth-note patterns and sixteenth-note figures.

Signepolskan

The sheet music consists of four staves of musical notation. It features eighth-note patterns and sixteenth-note figures, primarily using quarter notes and eighth-note pairs.

Slängpolska efter Byss-Kalle

Byss-Kalle

The sheet music consists of four staves of musical notation. It features eighth-note patterns and sixteenth-note figures, with a focus on eighth-note pairs and sixteenth-note groups.

The Vankarin

Andy May

The music is in 3/4 time, G major. It features four staves of musical notation. The first three staves are identical, showing eighth-note patterns with sixteenth-note grace notes. The fourth staff begins with a different pattern and includes two endings, labeled 1 and 2, each consisting of a sixteenth-note pattern followed by a eighth-note pattern.

Also known as Shotgun Polska

Vinden

Jan Ekedahl

The music is in 3/4 time, G major. It features four staves of musical notation. The first two staves show eighth-note patterns with sixteenth-note grace notes. The third staff shows eighth-note patterns with sixteenth-note grace notes. The fourth staff shows eighth-note patterns with sixteenth-note grace notes, followed by two endings, labeled 1 and 2, each consisting of a sixteenth-note pattern followed by a eighth-note pattern.

Slow Airs + Waltzes

Chasing daylight

Gary Innes

The music consists of four staves of musical notation in common time (indicated by a 'C') and G major (indicated by a 'G'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is lyrical, featuring several melodic phrases separated by measure lines.

Da Auld Resting Chair

Tom Anderson

The music consists of four staves of musical notation in common time (indicated by a 'C') and G major (indicated by a 'G'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is rhythmic, featuring many eighth-note patterns. A bracket above the fourth staff indicates two endings: '1' and '2'.

Da Greenland Man's Tune

The music consists of two staves of musical notation in common time (indicated by a 'C') and G major (indicated by a 'G'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is rhythmic, featuring many eighth-note patterns.

Easter Island

Ross Ainslie

Sheet music for 'Easter Island' in G major, 4/4 time. The music consists of four staves of sixteenth-note patterns. Measure 1 starts with a bass line followed by three treble staves. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 return to the sixteenth-note style. Measures 6-7 conclude with a final sixteenth-note pattern. Measure 8 begins a repeat section with a bass line followed by three treble staves. Measures 9-10 show a transition with eighth-note patterns. Measures 11-12 conclude with a final sixteenth-note pattern.

Farewell to Uist

Fred Morrison

Sheet music for 'Farewell to Uist' in G major, 3/4 time. The music consists of four staves of sixteenth-note patterns. Measures 1-2 start with a bass line followed by three treble staves. Measures 3-4 show a transition with eighth-note patterns. Measures 5-6 conclude with a final sixteenth-note pattern. Measures 7-8 begin a repeat section with a bass line followed by three treble staves. Measures 9-10 show a transition with eighth-note patterns. Measures 11-12 conclude with a final sixteenth-note pattern.

Farley Bridge

Duncan Chisholm

Sheet music for 'Farley Bridge' in G major, 4/4 time. The music consists of four staves of sixteenth-note patterns. Measures 1-2 start with a bass line followed by three treble staves. Measures 3-4 show a transition with eighth-note patterns. Measures 5-6 conclude with a final sixteenth-note pattern. Measures 7-8 begin a repeat section with a bass line followed by three treble staves. Measures 9-10 show a transition with eighth-note patterns. Measures 11-12 conclude with a final sixteenth-note pattern.

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. The music features various note 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 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 eighth and sixteenth note patterns and includes two endings labeled '1' and '2' at the end of the piece. There is also a bracket labeled '3' under the third staff.

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 quarter note followed by eighth-note pairs. Measures 7-10 show eighth-note pairs followed by sixteenth-note pairs. Measures 11-14 show eighth-note pairs followed by sixteenth-note pairs. Measures 15-18 show eighth-note pairs followed by sixteenth-note pairs. Measures 19-22 show eighth-note pairs followed by sixteenth-note pairs. Measures 23-26 show eighth-note pairs followed by sixteenth-note pairs. Measures 27-30 show eighth-note pairs followed by sixteenth-note pairs. Measures 31-34 show eighth-note pairs followed by sixteenth-note pairs. Measures 35-38 show eighth-note pairs followed by sixteenth-note pairs. Measures 39-42 show eighth-note pairs followed by sixteenth-note pairs. Measures 43-46 show eighth-note pairs followed by sixteenth-note pairs. Measures 47-50 show eighth-note pairs followed by sixteenth-note pairs.

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 quarter note followed by eighth-note pairs. Measures 7-10 show eighth-note pairs followed by sixteenth-note pairs. Measures 11-14 show eighth-note pairs followed by sixteenth-note pairs. Measures 15-18 show eighth-note pairs followed by sixteenth-note pairs. Measures 19-22 show eighth-note pairs followed by sixteenth-note pairs. Measures 23-26 show eighth-note pairs followed by sixteenth-note pairs. Measures 27-30 show eighth-note pairs followed by sixteenth-note pairs. Measures 31-34 show eighth-note pairs followed by sixteenth-note pairs. Measures 35-38 show eighth-note pairs followed by sixteenth-note pairs. Measures 39-42 show eighth-note pairs followed by sixteenth-note pairs. Measures 43-46 show eighth-note pairs followed by sixteenth-note pairs. Measures 47-50 show eighth-note pairs followed by sixteenth-note pairs.

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 grace notes and rests.

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 grace notes and rests.

Ny Kirree fo Niaghty

A musical score for 'Ny Kirree fo Niaghty' in G major. It consists of two staves of music. The first staff is in common time (indicated by a '4') and the second 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 grace notes 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 with various note heads and 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 with various note heads and stems. A measure in the fourth staff features a 3 overbrace above the first three notes of a six-note sequence.

The Hut on Staffin Island

Phil Cunningham

The music is in G major (two sharps) and common time (4/4). It consists of five staves of sixteenth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-3 show a repeating pattern of eighth-note pairs and sixteenth-note pairs. Measure 4 begins with a sixteenth-note pattern, followed by a measure of eighth-note pairs, another sixteenth-note pattern, and a final measure of eighth-note pairs. Measure 5 concludes with a sixteenth-note pattern.

The Rest

Bear Dance

Sheet music for 'Bear Dance' in G major, 2/4 time. The music features eighth-note patterns and sixteenth-note figures throughout both staves.

Jasper's Mazurka

Jasper Stewart

Sheet music for 'Jasper's Mazurka' in G major, 3/4 time. The music includes eighth-note and sixteenth-note patterns, with some eighth-note pairs connected by a curved line.

The Lochaber Badger

Fred Morrison

Sheet music for 'The Lochaber Badger' in G major, 4/4 time. The music features eighth-note and sixteenth-note patterns, with some eighth-note pairs connected by a curved line.

Mazurka dans les Petites Fleurs

Myriam De Bonte

Sheet music for 'Mazurka dans les Petites Fleurs' in A major, 3/4 time. The music includes eighth-note and sixteenth-note patterns. The second staff concludes with a repeat sign and two endings, labeled 1 and 2.

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. Measures 16-17 show eighth-note pairs and sixteenth-note groups. Measures 18-19 feature eighth-note triplets. Measures 20-21 show eighth-note pairs and sixteenth-note groups. Measures 22-23 feature eighth-note pairs and sixteenth-note groups. Measures 24-25 feature eighth-note pairs and sixteenth-note groups. Measures 26-27 feature eighth-note pairs and sixteenth-note groups. Measures 28-29 feature eighth-note pairs and sixteenth-note groups. Measures 30-31 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 feature 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. Measures 16-17 feature eighth-note pairs and sixteenth-note groups. Measures 18-19 feature eighth-note pairs and sixteenth-note groups. Measures 20-21 feature eighth-note pairs and sixteenth-note groups. Measures 22-23 feature eighth-note pairs and sixteenth-note groups. Measures 24-25 feature eighth-note pairs and sixteenth-note groups. Measures 26-27 feature eighth-note pairs and sixteenth-note groups. Measures 28-29 feature eighth-note pairs and sixteenth-note groups. Measures 30-31 feature eighth-note pairs and sixteenth-note groups.

Also known as Roddare I Bärsärk

Rackenitzza

Sheet music for 'Rackenitzza' in G major, 3/4 time. The music consists of six staves of melodic lines. The first two staves begin with a treble clef, the third with an alto clef, and the fourth with a bass clef. The key signature changes between staves, indicated by sharps and flats. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs followed by quarter notes. Measures 4-5 feature eighth-note pairs with various dynamics. Measures 6-7 conclude the section. Measure 8 begins a new section with a treble clef and a different rhythmic pattern. Measures 9-10 continue this pattern. Measures 11-12 conclude the section. Measure 13 begins another section with a treble clef and a different rhythmic pattern. Measures 14-15 continue this pattern. Measures 16-17 conclude the section. Measure 18 begins a final section with a treble clef and a different rhythmic pattern. Measures 19-20 conclude the piece.

Rose of Raby

Dave Shepherd

Sheet music for 'Rose of Raby' in G major, 3/4 time. The music consists of three staves of melodic lines. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The key signature changes between staves, indicated by sharps and flats. Measure 1 starts with a eighth-note pair followed by a quarter note. Measures 2-3 show eighth-note pairs followed by quarter notes. Measures 4-5 feature eighth-note pairs with various dynamics. Measures 6-7 conclude the section. Measure 8 begins a new section with a treble clef and a different rhythmic pattern. Measures 9-10 continue this pattern. Measures 11-12 conclude the section. Measure 13 begins another section with a treble clef and a different rhythmic pattern. Measures 14-15 continue this pattern. Measures 16-17 conclude the section. Measure 18 begins a final section with a treble clef and a different rhythmic pattern. Measures 19-20 conclude the piece.

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. The first four staves are in common time (2/4), while the fifth staff is in 3/4 time. The lyrics are integrated into the music, with some words underlined to indicate where they should be sung. The melody is primarily in the treble clef, with some bass notes indicated by 'Bass' and 'Straight'.

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.

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

'till 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 nougnt 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 hunting went,
All along and down alee.
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 alee.

“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 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.

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 as a robber who has not been found before him.

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.*

A 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!"

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.

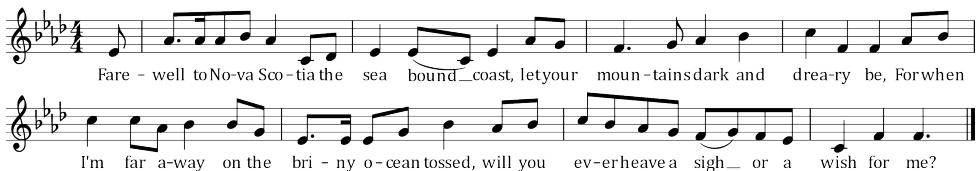
Last week I gaed tae Shettleston
Tae seek oot Sam the Skull,
They say he's moved and he's livin' wi' a bird
In a single end in Maryhill.
I phoned him on his mobile,
Said you and a' your team
If ye've balls to show, then we'll have a square go
In the middle of the Glasgae Green.

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,
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 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

FolkSoc

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 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 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.

Gloomy December

Robert Burns

A musical score for 'Gloomy December' featuring ten staves of music. The music is in G clef, 3/4 time, and a key signature of one flat. The lyrics are written below each staff. The melody consists of eighth and sixteenth notes, with some grace notes and slurs.

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

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.

Greenland (is a hell of a place)

The musical notation consists of three staves of music. The first staff starts with a treble clef, a sharp sign indicating G major, and a 4/4 time signature. The lyrics are: "Greenland is a hell of a place, it's a place that's ne - ver green, Where there's". The second staff continues with: "ice and there's snow and the whale fish-es blow, and the day - light's sel - dom -". The third staff concludes with: "seen brave__ boys, the day - light's__ sel - dom__ seen." The music features various note values including eighth and sixteenth notes, with some slurs and rests.

*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 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 outside the door.

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, been all ar - ound 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 a grave so long, poor boy,
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.

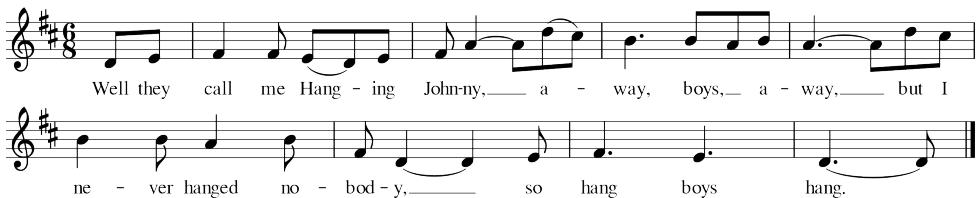
Went up on a mountain,
There I made my stand.
Went up on a mountain,
There I made my stand.

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.

So 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 a grave so long, poor boy,
Been all around this world.

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 graddy,
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

The musical notation consists of two staves of music. The first staff starts with a G clef, a 4/4 time signature, and a key signature of one flat. It contains six measures of music with lyrics: "Hey, ho, no - bo - dy home.", "Meat nor drink nor mon - ey have I none.", and "Yet shall I be mer - ry, ve - ry mer - ry." The second staff begins with a G clef and a key signature of one flat, continuing the melody and lyrics.

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.

If I were a Blackbird

The musical score consists of four staves of music. The first staff starts with a quarter note followed by a dotted half note. The second staff begins with a quarter note followed by a dotted half note. The third staff starts with a quarter note followed by a dotted half note. The fourth staff begins with a quarter note followed by a dotted half note. The lyrics are written below each staff, corresponding to the notes.

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.

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 life 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 for the life that is coming 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 life 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 carol like a lark
For the life 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 fellas 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.

The Last Shanty

Tom Lewis

My father 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've joined the Nav - y a - 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 civies ready for another run ashore.
A sailor ain't a sailor, ain't a sailor any 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 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 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 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"

Little Black Pony

When I was a boy I had no time, no time for cer - e - mon - 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.

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.

Midnight Meat Party

FolkSoc

[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."
Know-ing me, know-ing you, aha, aha.
Know-ing me, know-ing 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.

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.

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.

All covered all o'er wi' hickory bark,
A long time ago.

They took two animals of every kind,
Singing way, hey, hey oh.

They took two animals of every kind,
A long time ago.

The bull and the cow they started for to row,
Singing way, hey, hey oh.

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

Then said old Noah with a flick of his whip,
Singing way, hey, hey oh.

"Come stop this row or I'll scuttle the ship",
A long time ago.

But the bull struck his arm 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.

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 deelin' 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"

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 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,
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

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' weekend away classic, the Uzbek meal plov (lamb, carrots, rice, onions, garlic, and cumin).

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.

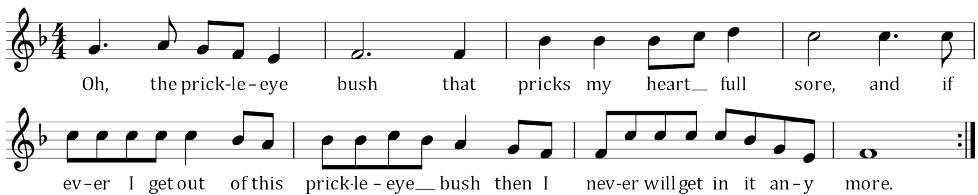
*Poor Ned, you're better off dead,
At least you'll get some peace of mind.
You're out on the track,
They're right on your back,
Boy they're gonna hang you high.*

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.

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.

*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.*

Railway station porter

Oh I am a rail-way port - er and ma name is Wil-ly 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 — 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 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...

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 soda pop, I still dream about 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,

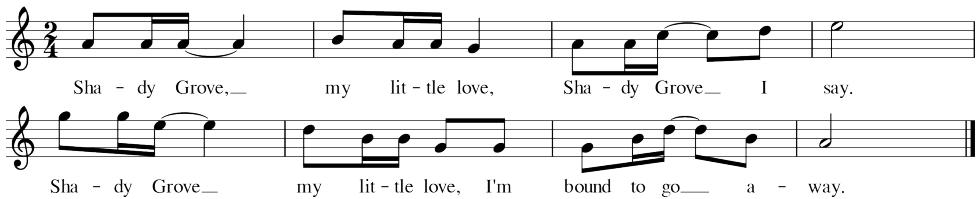
Rocky Top, Tennessee,

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,
Dirt's too 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 pity 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 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.

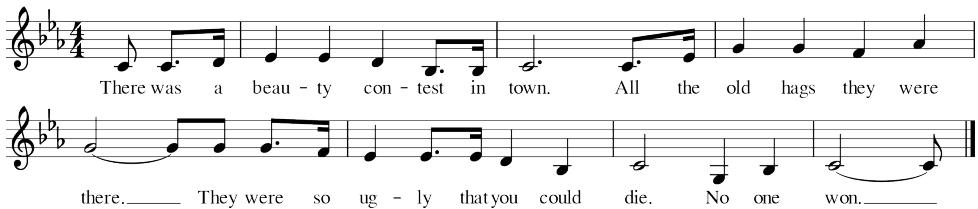
They could not admit he'd fled,
Coat of red and teeth of white,
Or the guards would lose their heads,
With eyes as bright as amber,
And the thought they did so dread
That they killed another in his stead.

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.

Swedish Beauty Contest



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 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
Wouldna 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 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 '♩ = 120'. The lyrics 'On the nth day of Christ - mas my true love sent to me,' are written below the notes. The second staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of '♩ = 120'. The lyrics 'Six Spin-nersharmonies. Steel - eye Span. Four fum-blung fid-dle-rs,' are written below the notes. The third staff starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of '♩ = 120'. The lyrics 'Three ag-ing hippies, Two botchedup bookings, and a worn out Mc-Cal man'sL - P.' are written below the notes.

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, ...

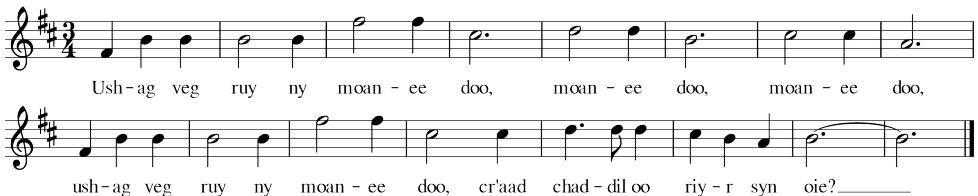
On the eleventh day of Christmas my true love sent to me
Eleven lawyer's letters.

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



*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,
Eddyrr 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.

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.

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.

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 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 hol - y - ghost building, it's a hol - y ghost building, it's a hol - y 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 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.