

The FolkSoc Collection



**Book 4
TBD 2022**

1st edition TBD

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Jigs

AJ's Jig

Ian Lowthian

The sheet music for AJ's Jig consists of four staves of musical notation. The first two staves are in common time (indicated by a 'C'), while the third and fourth staves are in 6/8 time (indicated by a '(6/8)'). The key signature is G major, indicated by three sharps. The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measure numbers 1 and 2 are placed above the third and fourth staves respectively, indicating repeat endings.

All The Rage

Larry Unger

The sheet music for All The Rage consists of four staves of musical notation. The first two staves are in common time (indicated by a 'C'), while the third and fourth staves are in 6/8 time (indicated by a '(6/8)'). The key signature is G major, indicated by three sharps. The music features eighth-note patterns and sixteenth-note patterns, with some notes grouped by vertical lines. Measure numbers 1 and 2 are placed above the third and fourth staves respectively, indicating repeat endings.

The Banks of Newfoundland

A musical score for 'The Banks of Newfoundland' consisting of two staves of music. The music is in G major (indicated by a G clef) and 6/8 time (indicated by a '6/8' symbol). The first staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note. The second staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note. The third staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note. The fourth staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note. The fifth staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note. The sixth staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note. The seventh staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note. The eighth staff begins with a quarter note followed by a eighth note, eighth note, eighth note, eighth note, eighth note.

Bussen

Magnus Samuelsson

A continuation of the musical score for 'The Banks of Newfoundland' consisting of four staves of music. The music is in G major (indicated by a G clef) and 6/8 time (indicated by a '6/8' symbol). The first staff begins with a eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The second staff begins with a eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The third staff begins with a eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. The fourth staff begins with a eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Bye a While

Pádraig Rynne

Diet Lemon Spade

Craig Harrison

Elizabeth's Plymsoles

Mike Vass



Musical score for Elizabeth's Plymsoles. The music is in 6/8 time, treble clef, and A major (two sharps). It consists of six staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

Feed The Ducks

Kieran Leahy



Musical score for Feed The Ducks. The music is in 6/8 time, treble clef, and A major (two sharps). It consists of six staves of music, each ending with a double bar line and repeat dots, indicating a repeating section.

Gap Tooth

Casey Driessen

Sheet music for "Gap Tooth" in G clef, 6/8 time, and A major. It consists of four staves of musical notation.

Happy Clappy

Ryan Murphy

Sheet music for "Happy Clappy" in G clef, 6/8 time, and A major. It consists of five staves of musical notation. Measures 1 and 2 are shown, separated by a double bar line.

Headlifter

Damien O'Kane

Sheet music for "Headlifter" in G clef, 6/8 time, and A major. It consists of five staves of musical notation.

I Have It Somewhere

Allan MacDonald

The musical score is composed of four staves of music. The key signature is G major (two sharps), and the time signature is common time (indicated by '8'). The music is divided into two sections, labeled '1.' and '2.', indicated by brackets above the staves. The first section ends with a repeat sign and begins again with '2.' below it. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures.

Kenny Gillies Of Portnalong

Peter MacFarquhar

The sheet music consists of ten staves of musical notation. The key signature is G major (two sharps), and the time signature is common time (indicated by a 'C'). The music is divided into two sections, each with five staves. The first section starts with a single measure of a single note followed by a series of eighth and sixteenth note patterns. The second section begins with a single measure of a single note followed by a series of eighth and sixteenth note patterns. The notation includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and eighth-note triplets.

Last Tango In Harris

R.S. MacDonald

The sheet music consists of eight staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 10 includes two endings: ending 1 leads back to the original key and ending 2 leads to a new section.

The Little Custard Fairies

Paul Sinclair

The sheet music consists of eight staves of musical notation. The key signature is G major (one sharp). The time signature is 6/8. The music features eighth-note and sixteenth-note patterns. Measure 10 includes two endings: ending 1 leads back to the original key and ending 2 leads to a new section.

Said little custard fairies are, of course, Jonathan and Euan

The Minister's Daughter

David Lennon

Sheet music for 'The Minister's Daughter' in G major, 6/8 time. The music consists of four staves of musical notation. The first three staves are identical, featuring eighth-note patterns. The fourth staff begins with a repeat sign and contains a section labeled '1' followed by '2', indicating a two-part ending.

Mrs O'Sullivan's

Sheet music for 'Mrs O'Sullivan's' in G major, 6/8 time. The music consists of four staves of musical notation, all identical, showing a continuous eighth-note pattern.

The Old Favourite

Sheet music for 'The Old Favourite' in G major, 6/8 time. The music consists of four staves of musical notation. The first three staves are identical, featuring eighth-note patterns. The fourth staff begins with a repeat sign and contains a section labeled '1.' followed by '2.', indicating a two-part ending.

Also known as "Club Ceilidh"

The Quartz Jig

Gráinne Brady

Sheet music for "The Quartz Jig" in G major, 6/8 time. The music consists of eight staves of musical notation. The first four staves begin in G major, while the remaining four staves begin in A major. Measure 10 includes two endings, labeled 1 and 2, indicated by a brace above the staff.

The Recession Jig

Sylvain Barou

Sheet music for "The Recession Jig" in G major, 6/8 time. The music consists of eight staves of musical notation. The first four staves begin in G major, while the remaining four staves begin in A major. Measure 10 includes two endings, labeled 1 and 2, indicated by a brace above the staff.

The Sorquoy Jig

Erik Laughton

Musical score for "The Sorquoy Jig" in 6/8 time. The score consists of four staves of music, each starting with a treble clef and a key signature of one flat. The music features various rhythmic patterns including eighth and sixteenth notes, with some measures containing rests.

The Wedding Day Jig

Donnell Leahy and Natalie MacMaster

Musical score for "The Wedding Day Jig" in 6/8 time. The score consists of six staves of music, each starting with a treble clef and a key signature of one flat. The music includes eighth and sixteenth note patterns, along with grace notes and a final sharp sign in the key signature.

Willie Coleman's Jig



Slip Jigs

Chloe's Passion

Dr Angus MacDonald

Musical score for "Chloe's Passion" in 9/8 time, key signature of two sharps. The score consists of five staves of music, each with a treble clef and a sharp sign indicating the key signature. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and some grace notes.

Foxhunter's Jig

Musical score for "Foxhunter's Jig" in 9/8 time, key signature of two sharps. The score consists of five staves of music, each with a treble clef and a sharp sign indicating the key signature. The music features eighth and sixteenth note patterns, with some measure endings indicated by a dot at the end of a staff.

Rose and Kathleen's

Liz Carroll

A musical score for Rose and Kathleen's. It consists of five staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The music features various note heads, stems, and bar lines. The first four staves are in treble clef, while the fifth staff is in bass clef.

Soggy's

Seán Óg Graham

A musical score for Soggy's. It consists of two staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The music features various note heads, stems, and bar lines. The second staff begins with a repeat sign and includes endings labeled '1' and '2' above the staff.

Spatter the Dew

A musical score for Spatter the Dew. It consists of four staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The music features various note heads, stems, and bar lines.

Reels

37,000 Feet

Angus Montgomery

(second time only)

1 3 | 2

1. 3 | 2.

1. 3 | 2.

Andy Broon's Reel

Aly Bain

Anne Lacey's

Liz Carroll

Aye Right

Angus R. Grant

The sheet music for "Aye Right" features six staves of musical notation. The key signature is G major (one sharp). The time signature is 4/4. The music consists of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. The first two staves begin with eighth-note pairs. The subsequent four staves begin with sixteenth-note groups, followed by eighth-note pairs.

Big John McNeil

Peter Milne

The sheet music for "Big John McNeil" features five staves of musical notation. The key signature is G major (one sharp). The time signature is 4/4. The music consists of eighth-note patterns. A repeat sign with endings is present. Ending 1 continues the eighth-note pattern established in the first staff. Ending 2 introduces a new eighth-note pattern starting with a sixteenth-note group.

Bombay Dog

Roger Peppé

The sheet music for 'Bombay Dog' 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 a repeat sign, indicating a section to be repeated. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several grace notes and slurs.

The Boys of Malin

The sheet music for 'The Boys of Malin' consists of three staves of musical notation. The music is in A major, indicated by two sharp signs in the key signature. The notation includes eighth and sixteenth note patterns, with some measures featuring triplets indicated by a '3' below the staff. The piece concludes with a final section marked by a double bar line and repeat sign.

Boxing Reel

Jeremy Kittel

The sheet music for "Boxing Reel" consists of six staves of musical notation. The first two staves are in common time (indicated by a '4') and the remaining four staves are in triple time (indicated by a '3'). The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure 11 contains a bracket labeled '1' and measure 12 contains a bracket labeled '2', indicating two endings for the piece.

Also known as Boxing Reel #2

Breakfast Club

Mohsen Amini and Tomás Callister

The sheet music for "Breakfast Club" consists of five staves of musical notation. The music is in common time (indicated by a '4'). It features eighth-note pairs and sixteenth-note figures. Measure 11 contains a bracket labeled '1' and measure 12 contains a bracket labeled '2', indicating two endings for the piece.

The Cape Breton Fiddlers Welcome To Shetland

Willie Hunter

3
3
3
3
3
1
3
3
3
3
Final time only (instead of 2)
1
2

Cashen's Gap

Tomás Callister

3
3
3
3
3
1
2

Dashing White Eejit

Allan Henderson

The image shows four staves of sheet music for piano, starting from measure 3 and ending at measure 10. The music is in common time with a key signature of three sharps. The first staff consists of six eighth-note pairs. The second staff begins with a triplet marking '3' over the first group of notes. The third staff starts with a single eighth note followed by a sixteenth-note pair. The fourth staff starts with a single eighth note followed by a sixteenth-note pair. Measures 3 through 6 are identical. Measures 7 and 8 introduce a new section with a different rhythm pattern. Measures 9 and 10 conclude the section with a final rhythmic pattern.

Dolina MacKay

John Scott

The image shows six staves of musical notation for trumpet, arranged vertically. The key signature is one sharp (G major). The time signature is 4/4. The first five staves consist of eighth-note patterns, while the sixth staff begins with a sixteenth-note pattern. Measure numbers 1 through 12 are present above the first five staves. Measure numbers 1 through 10 are present above the sixth staff. Measure 11 is indicated by a repeat sign and measure number 1. Measure 12 is indicated by a double bar line and measure number 2. Measures 13 through 16 are indicated by a repeat sign and measure number 3. Measures 17 through 20 are indicated by a repeat sign and measure number 4. Measures 21 through 24 are indicated by a repeat sign and measure number 5. Measures 25 through 28 are indicated by a repeat sign and measure number 6. Measures 29 through 32 are indicated by a repeat sign and measure number 7. Measures 33 through 36 are indicated by a repeat sign and measure number 8. Measures 37 through 40 are indicated by a repeat sign and measure number 9. Measures 41 through 44 are indicated by a repeat sign and measure number 10. Measures 45 through 48 are indicated by a repeat sign and measure number 11. Measures 49 through 52 are indicated by a repeat sign and measure number 12.

Far From Home

The musical score consists of four staves of music in G major, 4/4 time. The first three staves are identical, featuring eighth-note patterns. The fourth staff begins with a different pattern: a dotted half note followed by eighth-note pairs. The title "Far From Home" is centered above the first staff, and "Father Kelly's" is centered below the fourth staff.

The continuation of the musical score consists of four staves of music in G major, 4/4 time. The first three staves show eighth-note patterns. The fourth staff features sixteenth-note patterns, with measure 1 ending on a repeat sign and measure 2 beginning. The section concludes with a final measure ending on a double bar line.

Firebird

Tomás Callister

Sheet music for "Firebird" by Tomás Callister, consisting of six staves of musical notation. The music is in G major (two sharps) and includes measures with various note heads and stems, some with slurs and grace notes. Measure 10 features a first ending (1) and a second ending (2). Measure 11 begins with a repeat sign.

Homer's

Michael McGoldrick

Sheet music for "Homer's" by Michael McGoldrick, consisting of five staves of musical notation. The music is in G major (two sharps) and includes measures with eighth and sixteenth-note patterns, along with quarter notes and rests.

The Humours of Tulla

Sheet music for "The Humours of Tulla", consisting of five staves of musical notation. The music is in G major (two sharps) and includes measures with eighth and sixteenth-note patterns, along with quarter notes and rests. Measures 11 and 12 feature first and second endings (1 and 2), with measure 12 concluding with a repeat sign.

Ithacan

Noah VanNordstrand

The sheet music for "Ithacan" consists of five staves of musical notation. The key signature is one sharp (F#). The time signature varies between common time and 3/4. The first four staves are in common time, while the fifth staff begins in 3/4. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-4 show eighth-note patterns with some sixteenth-note grace notes. Measure 5 begins in 3/4 with eighth-note pairs. Measures 6-7 continue the eighth-note patterns. Measure 8 ends with a half note. Measure 9 begins with a dotted half note followed by eighth-note pairs. Measures 10-11 show eighth-note patterns with some sixteenth-note grace notes. Measure 12 ends with a half note. Measure 13 begins with a dotted half note followed by eighth-note pairs. Measures 14-15 show eighth-note patterns with some sixteenth-note grace notes. Measure 16 ends with a half note. Measure 17 begins with a dotted half note followed by eighth-note pairs. Measures 18-19 show eighth-note patterns with some sixteenth-note grace notes. Measure 20 ends with a half note.

Janine's

Jim Sutherland

The sheet music for "Janine's" consists of four staves of musical notation. The key signature is one flat (B-flat). The time signature is common time. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note patterns with some sixteenth-note grace notes. Measure 4 ends with a half note. Measure 5 begins with eighth-note pairs. Measures 6-7 show eighth-note patterns with some sixteenth-note grace notes. Measure 8 ends with a half note. Measure 9 begins with eighth-note pairs. Measures 10-11 show eighth-note patterns with some sixteenth-note grace notes. Measure 12 ends with a half note. Measure 13 begins with eighth-note pairs. Measures 14-15 show eighth-note patterns with some sixteenth-note grace notes. Measure 16 ends with a half note. Measure 17 begins with eighth-note pairs. Measures 18-19 show eighth-note patterns with some sixteenth-note grace notes. Measure 20 ends with a half note.

Jug of Beer

The sheet music for "Jug of Beer" consists of two staves of musical notation. The key signature is one sharp (F#). The time signature is common time. Measure 1 starts with eighth-note pairs. Measures 2-3 show eighth-note patterns with some sixteenth-note grace notes. Measure 4 ends with a half note. Measure 5 begins with eighth-note pairs. Measures 6-7 show eighth-note patterns with some sixteenth-note grace notes. Measure 8 ends with a half note. Measure 9 begins with eighth-note pairs. Measures 10-11 show eighth-note patterns with some sixteenth-note grace notes. Measure 12 ends with a half note.

Julia Delaney's



Lennie and Susie's

UNKNOWN: TODO

Sheet music for 'Lennie and Susie's'. The music is in 4/4 time, treble clef, and consists of eight staves. Staff 1 starts with eighth notes followed by sixteenth-note pairs. Staff 2 starts with eighth notes followed by sixteenth-note pairs. Staff 3 starts with eighth notes followed by sixteenth-note pairs. Staff 4 starts with eighth notes followed by sixteenth-note pairs. Staff 5 starts with eighth notes followed by sixteenth-note pairs. Staff 6 starts with eighth notes followed by sixteenth-note pairs. Staff 7 starts with eighth notes followed by sixteenth-note pairs. Staff 8 starts with eighth notes followed by sixteenth-note pairs.

The Loopy Paddlers

Paul Sinclair

The sheet music consists of four staves of musical notation in common time (indicated by a 'C') and G major (indicated by a single sharp sign). The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with eighth-note pairs. The third staff features eighth-note pairs with a fermata over the second note. The fourth staff begins with eighth-note pairs, followed by a sixteenth-note pattern labeled '3'. Measures are numbered '1' and '2' above the staff.

Millbrae

Ronald Cooper

The image shows six staves of musical notation. The key signature is G major (one sharp). The time signature is 3/4. The music consists of eighth-note patterns. The first staff begins with a grace note followed by an eighth note. The second staff starts with an eighth note. The third staff begins with a quarter note. The fourth staff starts with a quarter note. The fifth staff begins with a quarter note. The sixth staff starts with an eighth note. Measures are separated by vertical bar lines. Measure numbers are present above the first and second staves.

The Moul Head

Davy Eunson

1
2

The Night We Had Bears

Jenna Moynihan

3
1
3
|| 2 ||
1
2

Oisín and Rachael's

Coll Williamson

Sheet music for 'Oisín and Rachael's' in G major, 4/4 time. The music consists of six staves of traditional-style notation. Measure 1 starts with a eighth note followed by six sixteenth notes. Measures 2-3 show eighth-note pairs followed by sixteenth-note patterns. Measures 4-5 feature eighth-note pairs followed by eighth-note pairs. Measures 6-7 show eighth-note pairs followed by eighth-note pairs. Measure 8 concludes with a half note followed by a repeat sign.

Written as a wedding gift to the FolkSoc couple

Pinnacle Ridge

Roger Peppé

Sheet music for 'Pinnacle Ridge' in G major, 4/4 time. The music consists of five staves of traditional-style notation. Measures 1-2 show eighth-note pairs followed by sixteenth-note patterns. Measures 3-4 feature eighth-note pairs followed by eighth-note pairs. Measures 5-6 show eighth-note pairs followed by eighth-note pairs. Measures 7-8 conclude with eighth-note pairs followed by eighth-note pairs. Measure 9 begins with a eighth note followed by sixteenth notes.

Popcorn Behaviour

Jay Ungar

1
2

Punch in the Fèis

Eilidh Shaw

3
3

Roddy McDonald's Fancy

Donald MacLeod

A musical score for 'Roddy McDonald's Fancy' by Donald MacLeod. The score consists of five staves of music in G major (two sharps) and common time. The first four staves are identical, featuring eighth-note patterns with occasional sixteenth-note grace notes. The fifth staff begins with a single eighth note followed by a sixteenth-note grace note, then continues with the same eighth-note pattern as the others. Measure numbers 1 and 2 are indicated above the second and fourth staves respectively.

Roscoe

A musical score for 'Roscoe'. The score consists of four staves of music in G major (one sharp) and common time. The first three staves feature eighth-note patterns with various sixteenth-note grace notes and slurs. The fourth staff begins with a single eighth note followed by a sixteenth-note grace note, then continues with the same eighth-note pattern as the others.

Roscommon

A musical score for 'Roscommon' in common time (indicated by a '4'). The key signature is one sharp (F#). The music consists of four staves of sixteenth-note patterns. Measure 1 starts with eighth notes followed by sixteenth-note pairs. Measures 2-4 feature eighth-note pairs followed by sixteenth-note pairs. Measure 5 concludes with a sixteenth-note pair followed by a three-measure ending. Measure 6 begins with a sixteenth-note pair followed by a sixteenth-note pair. Measures 7-8 feature sixteenth-note pairs followed by sixteenth-note pairs. Measure 9 concludes with a sixteenth-note pair followed by a three-measure ending.

The Singing Kettle

Sean Ryan

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

Siobhan O'Donnell's

John Brady

A musical score consisting of four staves of music in G major, 4/4 time. The music is composed of eighth and sixteenth note patterns. The first three staves are in common time, while the fourth staff begins in common time and ends in 2/4 time.

Sleep Soond in da Morn

A musical score consisting of two staves of music in G major, 4/4 time. The music features eighth and sixteenth note patterns. Measure 10 includes a first ending (1) and a second ending (2).

Sonja's Reel

Fiona Driver

A musical score consisting of four staves of music in G major, 4/4 time. The music is composed of eighth and sixteenth note patterns.

Talon's Trip To Thompson Island

Kevin Henderson

Musical score for piano, measures 1-4. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The music features eighth-note patterns, sixteenth-note chords, and various dynamic markings like 'p' (piano) and 'f' (forte). Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic.

Toria's 50th

Laura Wilkie

Musical score for piano, measures 11-12. The score consists of four staves. The first two staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The key signature is A major (three sharps). The music features eighth-note patterns and sixteenth-note figures. Measure 11 concludes with a repeat sign and a double bar line. Measure 12 begins with a bass note followed by a treble note. Measure 13 starts with a bass note followed by a treble note. Measure 14 starts with a bass note followed by a treble note.

Toward the Sun

Brian Finnegan

Sheet music for 'Toward the Sun' by Brian Finnegan. The music is in 4/4 time with a key signature of two sharps. It consists of four staves of musical notation. Measure 1 starts with eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measures 4-5 continue the sixteenth-note patterns. Measures 6-7 show eighth-note pairs again. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note pairs. Measures 12-13 show sixteenth-note patterns. Measures 14-15 show eighth-note pairs. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show eighth-note pairs. Measures 20-21 show sixteenth-note patterns. Measures 22-23 show eighth-note pairs. Measures 24-25 show sixteenth-note patterns. Measures 26-27 show eighth-note pairs. Measures 28-29 show sixteenth-note patterns. Measures 30-31 show eighth-note pairs. Measures 32-33 show sixteenth-note patterns.

The Triple Breasted Whore of Eroticon VI

Adam Sutherland

Sheet music for 'The Triple Breasted Whore of Eroticon VI' by Adam Sutherland. The music is in 4/4 time with a key signature of one sharp. It consists of five staves of musical notation. Measure 1 starts with eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measures 4-5 continue the sixteenth-note patterns. Measures 6-7 show eighth-note pairs again. Measures 8-9 show sixteenth-note patterns. Measures 10-11 show eighth-note pairs. Measures 12-13 show sixteenth-note patterns. Measures 14-15 show eighth-note pairs. Measures 16-17 show sixteenth-note patterns. Measures 18-19 show eighth-note pairs. Measures 20-21 show sixteenth-note patterns. Measures 22-23 show eighth-note pairs. Measures 24-25 show sixteenth-note patterns. Measures 26-27 show eighth-note pairs. Measures 28-29 show sixteenth-note patterns. Measures 30-31 show eighth-note pairs. Measures 32-33 show sixteenth-note patterns.

Tripping Down the Stairs

Sheet music for 'Tripping Down the Stairs' in G major, 4/4 time. The music consists of four staves of 16th-note patterns. Measure 1 starts with eighth-note pairs. Measures 2-4 show various sixteenth-note figures, with measure 3 containing a triplets marking over a sixteenth-note pattern. Measures 5-6 continue the sixteenth-note patterns. The title 'Tune for the Girls' is centered below the fourth staff.

Liz Carroll

Sheet music for 'Tune for the Girls' in G major, 4/4 time. The music consists of eight staves of 16th-note patterns. Measures 1-2 show eighth-note pairs. Measures 3-4 show sixteenth-note patterns, with measure 4 ending with a triplet marking. Measures 5-6 show sixteenth-note patterns, with measure 6 ending with a triplet marking. Measures 7-8 show sixteenth-note patterns, with measure 8 ending with a triplet marking. Measure 9 begins with a first ending (1) followed by a second ending (2). The first ending leads back to the previous pattern, while the second ending leads to a final section.

Unnamed Shetland Reel



The Wedding Reel

Donald Shaw



Zeeto the Bubbleman

Gordan Duncan

The sheet music consists of eight staves of musical notation for a single instrument. The key signature changes from treble clef (G major) to bass clef (C major), then back to treble clef (G major), then back to bass clef (C major), then back to treble clef (G major), then back to bass clef (C major), and finally back to treble clef (G major). The time signature is common time throughout. The music features various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. There are several slurs and grace notes. The eighth staff ends with a repeat sign and a double bar line, indicating a section repeat.

Polkas

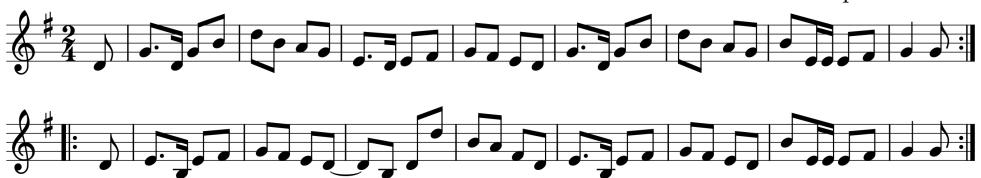
The Bike to Ballyhahill

Liz Carroll



The Fully Zested Lemon

Ralph Shilcock



Written in 5 minutes before a FolkSoc ceilidh when it was decided the band needed a new polka in G, and therefore originally titled “Ralph’s Shit Polka in Five Minutes”, Ralph later decided that this tune’s name deserved an upgrade and so called it “The Fully Zested Lemon”, for reasons known only to him.

The P&O Polka

Christy Leahy



The Siege of Ennis



Sorrow's Comfort

Robin Gage



Tutting the Scales

Fionn McArthur



Triumph for the Opening of the People's Whisky

Jonathan Foster, Rachel Groves, Catherine Shaw, Tom Wylie



To be played whenever a bottle of the “people’s whisky” (whisky bought by FolkSoc as part of the communal food on a trip away) is opened.

Polskas + Three Twos

Crow Road Croft

Lauren MacColl

Musical score for "Crow Road Croft" in 3/2 time. The score consists of four staves of music. The first three staves are in G major, while the fourth staff begins in G major and ends in A major. Measure numbers 1 and 2 are indicated above the second and third staves respectively.

Fastän

Eva Sæther

Musical score for "Fastän" in 3/2 time. The score consists of five staves of music. The first four staves are in G major, while the fifth staff begins in G major and ends in A major. Measure numbers 1 and 2 are indicated above the first and second staves respectively.

Melankoliska Polonessen



Slow Airs + Waltzes

42 Beech Avenue

Mike Vass

Sheet music for '42 Beech Avenue' in G clef, 4/4 time, featuring six staves of musical notation.

Aly's Waltz

Teri Rasmussen

Sheet music for 'Aly's Waltz' in G clef, 3/4 time, featuring eight staves of musical notation. It includes first and second endings with measure 3 circled.

Played swung

Danish Wedding Tune 1



Also known as “Første Brujstyk” or “Sønderho Bridal Trilogy Part 1”

Danish Wedding Tune 2



Also known as “Anden Brujstyk” or “Sønderho Bridal Trilogy Part 2”

Farquhar And Hettie's

Farquhar MacRae



The Gaorsach Lasses

Robbie Leask



The Hills of Kaitoke

Catherine Fraser



I'm Not Fed Up With The Pacific Ocean

Ola Bäckström

1. 2.

Played swung

Jock Broon's 70th Birthday

Gordan Duncan

Lament for the Finishing of the People's Whisky

Elsa Galbraith, Stanley Wilkinson, Cameron Wilson

The musical score consists of four staves of music. The first three staves are in common time (indicated by a '4') and the fourth staff is in triple time (indicated by a '3'). The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with some notes having stems pointing up and others down. Measure numbers 1 and 2 are indicated above the first and second staves respectively. The score concludes with a double bar line and repeat dots.

To be played whenever a bottle of the “people’s whisky” (whisky bought by FolkSoc as part of the communal food on a trip away) is finished.

Lily's March

Douglas Montgomery

The musical score consists of eight staves of music. The key signature is two sharps (G#). The time signature varies throughout the piece, including measures in 3/4, 2/4, and 3/2. The music features eighth and sixteenth notes, with stems pointing in various directions. Measures 1 through 4 are in 3/4 time, followed by a section in 2/4 time, then 3/2 time, and finally 3/4 time again. The score concludes with a double bar line and repeat dots.

McKechnie's Farewell

John Somerville

The sheet music consists of four staves of musical notation. 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 then changes to 2/4 time. The music features eighth-note patterns and some sixteenth-note figures. Measure 10 includes a dynamic instruction 'p' (piano). Measures 18-19 show a melodic line with a grace note and a sixteenth-note figure. Measures 26-27 show another melodic line with a grace note and a sixteenth-note figure.

The Motorway Mazurka

Jon Swayne

The sheet music consists of four staves of musical notation. 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 then changes to 2/4 time. The music features eighth-note patterns and some sixteenth-note figures. Measure 10 includes a dynamic instruction 'p' (piano). Measures 18-19 show a melodic line with a grace note and a sixteenth-note figure. Measures 26-27 show another melodic line with a grace note and a sixteenth-note figure.

Return From Helsinki

Ian Stephenson

The sheet music consists of four staves of musical notation. 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 then changes to 2/4 time. The music features eighth-note patterns and some sixteenth-note figures. Measure 10 includes a dynamic instruction 'p' (piano). Measures 18-19 show a melodic line with a grace note and a sixteenth-note figure. Measures 26-27 show another melodic line with a grace note and a sixteenth-note figure.

Song for PJ

Gerry O'Connor

1 2

1 2

Played swung

St Andrews Drive

Graham Mackenzie

3 1 2

3 1 2

Whiting Bay

Jonathan Foster

47

Marches + Strathspeys

Caismeachd Banais Thoirbheartain

Grace Stewart-Skinner

The musical score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The key signature is G major (one sharp). The music features various note heads, stems, and bar lines, typical of traditional Scottish fiddle tunes.

Also known as "Torridon Wedding March"

Craic At Clashmore Hall

Phil Cunningham

The musical score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature is G major (one sharp). The music includes several measures with sixteenth-note patterns and some eighth-note chords. Measure 11 contains two endings, labeled '1' and '2', each consisting of four measures. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes.

Elliot Finn MacDonald

Finlay MacDonald

The musical score consists of four staves of music in G major, 4/4 time. The notation includes various note values such as eighth and sixteenth notes, with some notes connected by stems and others separate. There are two endings, labeled '1' and '2', indicated by a brace over the final two staves. The first ending leads to a repeat sign, and the second ending continues the melody.

Played swung

Highland Whisky

Niel Gow

The musical score consists of three staves of music in G major, 4/4 time. The notation features eighth and sixteenth notes, with a mix of single and grouped stems. The music is characterized by its rhythmic complexity and repetitive patterns.

Mysoxen

Olav Mjelva

The musical score consists of five staves of music in G major, 4/4 time. The notation includes eighth and sixteenth notes, with a focus on sustained notes and rhythmic patterns. The music is presented in two systems separated by a double bar line.

Played swung

Valhalla

Seán Óg Graham

Played swung

The Rest

Den Toppede Høne fra Vendsyssel

Musical score for 'The Rest' in 12/8 time, treble clef, key signature of two sharps. The score consists of three staves of sixteenth-note patterns.

F Like a Female Ferret

Kiera Johnson, Jonathan Foster, Anita Clementiev

Musical score for 'F Like a Female Ferret' in 9/8 time, treble clef, key signature of one sharp. The score consists of three staves of sixteenth-note patterns.

Glory in the Meeting House

Musical score for 'Glory in the Meeting House' in 4/4 time, treble clef, key signature of one sharp. The score consists of four staves of eighth-note patterns.

Played slow and swung

Salt Spring

John Reischman

The sheet music for "Salt Spring" consists of three staves of musical notation. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The key signature is G major (one sharp). The time signature is 4/4. The music features various note heads, stems, and beams. There are two endings, labeled 1 and 2, indicated by brackets above the second and third staves respectively.

Variación Andina

Freddy Pucha

The sheet music for "Variación Andina" consists of five staves of musical notation. The key signature is G major (one sharp). The time signature is 2/4. The music features eighth-note patterns and sixteenth-note figures. The notation includes various note heads, stems, and beams, with some notes having ties or slurs.

Washington Square Park

Angus Lyon and Ruaridh Campbell

The sheet music for "Washington Square Park" consists of four staves of musical notation. The key signature is G major (one sharp). The time signature is 3/4. The music features eighth-note patterns and sixteenth-note figures. The notation includes various note heads, stems, and beams, with some notes having ties or slurs.

Winter Sunsets (Kopanitsa)

Eamon Coughlan



As performed by FolkSoc at Edinburgh Folk Club for our 60th birthday party in April 2018

Songs

All For Me Grog

Well it's all for me grog, me jolly jolly grog,
all for me beer and tobacco.
For I spent all me tin on ladies drinkin' gin,
far across the western ocean I must wander.

*Well it's all for me grog, me jolly jolly grog,
It's all for me beer and tobacco.*

*For I spent all me tin on ladies drinkin' gin,
Far across the western ocean I must wander.*

I'm sick in the head and I haven't been to bed,
Since first I came ashore from me slumber,
For I spent all me dough on the lassies don't you know,
Far across the western ocean I must wander.

Where is me boots, me noggin', noggin' boots,
They're all gone for beer and tobacco.
For the heels are worn out and the toes are kicked about
And the soles are looking out for better weather.

Where is me shirt, me noggin', noggin' shirt,
It's all gone for beer and tobacco,
For the collar is all worn, and the sleeves they are all torn,
And the tail is looking out for better weather.

Additional improvised verses are always encouraged!

Baltic Street

Violet Jacob

Carole Prior

My dainty lass, lay you the blame.
up - on the richt - fu' heid;
'Twas daft ill-luck_ that bigg'd yer hame
the wrang side o' the Tweed.
Ye hae yer tocher a' complete,
ye're bonny as the rose,
But I was born in Baltic Street,
In Baltic Street, Montrose.

My dainty lass, lay you the blame

Upon the richtfu' heid;

'Twas daft ill-luck that bigg'd yer hame

The wrang side o' the Tweed.

Ye hae yer tocher a' complete,

Ye're bonny as the rose,

But I was born in Baltic Street,

In Baltic Street, Montrose.

Lang syne on mony a waefu' nicht,

Hie owre the sea's distress,

I've seen the great arms o' the licht

Swing oot frae Scurdyness;

An' prood, in sunny simmer blinks,

When land-winds rase an' fell,

I'd flee my draigon on the links

Wi' callants like mysel'.

Oh, Baltic Street is cauld an' bare

An' mebbe no sae grand,

But ye'll feel the smell i' the caller air

O' kippers on the land.

'Twixt kirk an' street the deid fowk bide,

Their feet towards the sea,

Ill neebours for a new-made bride,

Gin ye come hame wi' me.

The steeple shades the kirkyaird grass,
 The seamen's hidden banes,
A dour-like kirk to an English lass
 Wha kens but English lanes;
And when the haar, the winter through,
 Creeps blind on close and wa',
My hame might get a curse frae you,
 Mysel' get mebbe twa.

I'll up an' aff the morn's morn
 To seek some reid-haired queyn,
Bauld-he'rted, strang-nieved, bred an' born
 In this auld toon o' mine.
And oh! for mair I winna greet,
 Gin we hae meal an' brose,
And a but an' ben in Baltic Street,
 In Baltic Street, Montrose.

The Band Played Waltzing Matilda

Eric Bogle

When I was a young man, I car-ried me pack, and I lived the free life of the ro - ver.

From the Mur-ray's green ba-sin to the dus-ty out - back, I waltzed my Mat - il-da all o - ver.

Then in nine - teen fif - teen my count - ry said "Son, it's time to stop ram - bling, there's work to be done". So they gave me a tin hat and they

gave me a gun, and they sent me a - way to the war. And the

band played Waltz-ing Mat - il-da as the ship pulled a - way from the quay, but a - midst all the cheers, the flag wa-ving and tears, we sailed off for Gal-li - po - li.

Waltz-ing Mat-il - da, Waltz-ing Mat-il - da, Who'll come a-waltz - ing Mat - il - da with me? And their
ghosts may be heard as they pass by that bill - a-bong, Who'll come a-waltz - ing Mat - il - da with me?

When I was a young man, I carried me pack,
And I lived the free life of the rover.
From the Murray's green basin to the dusty outback,
I waltzed my Matilda all over.
Then in nineteen fifteen my country said "Son,
It's time to stop rambling, there's work to be done".
So they gave me a tin hat and they gave me a gun,
And they sent me away to the war.
And the band played Waltzing Matilda
As the ship pulled away from the quay,
But amidst all the cheers, the flag-waving and tears,
We sailed off for Gallipoli.

How well I remember that terrible day,
How blood-stained the sand and the water,
And how in that hell that they called Suvla Bay
We were butchered like lambs at the slaughter.
Johnny Turk, he was ready, he'd primed himself well,
He chased us with bullets, he rained us with shell,
And in five minutes flat, he'd blown us all to hell,
Nearly blew us right back to Australia.
But the band played Waltzing Matilda
When we stopped to bury our slain.
We buried ours, and the Turks buried theirs,
Then we started all over again.

Now those that were left, well we tried to survive
In a mad world of blood, death and fire,
And for ten weary weeks, I kept myself alive,
Though around me the corpses piled higher.
Then a big Turkish shell knocked me arse over head
And when I woke up in my hospital bed
I saw what it had done, and I wished I was dead.
Never knew there was worse things than dyin'.
For I'll go no more waltzing Matilda
All around the green bush far and near.
For to hump tent and pegs, a man needs both legs
No more waltzing Matilda for me.

So they collected the crippled, the wounded and maimed,
And they shipped us back home to Australia:
The legless, the armless, the blind and insane,
Those proud wounded heroes of Suvla.
And as our ship pulled into Circular Quay,
I looked at the place where me legs used to be
And thanked Christ there was no-one there waiting for me
To grieve and to mourn and to pity.
But the band played Waltzing Matilda
As they carried us down the gangway.
But nobody cheered, they just stood and stared,
Then they turned all their faces away.

So now every April, I sit on my porch,
And I watch the parade pass before me,
And I see my old comrades, how proudly they march,
Renewing old dreams and past glory.
And the old men march slowly, all bent, stiff and sore,
The tired old heroes from a forgotten war,
And the young people ask, "What are they marching for?",
And I ask myself the same question.
But the band plays Waltzing Matilda,
And the old men still answer the call,
But year by year, their numbers get fewer,
Someday no one will march there at all.

Waltzing Matilda, Waltzing Matilda,
Who'll come a-waltzing Matilda with me?
And their ghosts may be heard
As they pass by that billabong,
Who'll come a-waltzing Matilda with me?

Betsy Bell and Mary Gray

Bet - sy Bell and Ma - ry Gray, they were twa bon-ny las - ses;_____ they
big - git thair bo - wér on Bu - rn Brae, and theek't it ower wi' rash - es._____ They
theek't it ow-er wi' rash-es green, they theek't it ow-er wi' heath - er,_____ but the
plague cam fae the bur - ra toon and slew them baith to - geth - er._____

*Betsy Bell and Mary Gray,
They were twa bonny lasses;
They biggit thair bower on Burn Brae,
And theek't it ower wi' rashes.*

They theek't it ower wi' rashes green,
They theekit it ower wi' heather,
But the plague cam fae the burra toon
And slew them baith thegether.

They widna hae thair shuin o reid,
They widna hae them yella,
Bit they wid hae thair shuin o green
Tae treid the pads thegether.

Thair faither said til baith o them,
“Alane ye maun ey be,
For gin ye lat anither in,
Then ye will shairly dee.”

There wis a lad in burra toon
Wha Mary's luve would win,
He cam up til the lasses' door,
Bit they widna lat him in.

“Ye maun be cauld,” the laddie cried,
“For wuid for the fire ye lack,
I will gang til the mercat
And shuin I will be back.”

He brocht them baith a stack o wuid,
Sae winter they could dree,
Bit he left forbye his haundkerchief,
And on it wis a flea.

They thocht tae lie in Methven kirkyaird
Amanag thair geentle kin,
Bit they maun lie in Dronach haugh
Anent the roaring linn.



Misty Badger

Tequila
Tequila Rose
Absinthe

Serving Instructions: Grab a chilled shot glass. Add one quarter tequila, one quarter tequila rose, and one half absinthe. Drink up, and try and avoid throwing up.

The famous shot from Johnny Foxes in Inverness, “enjoyed” by many a FolkSoccer on our weekend away, and namesake to the excellent Elephant Sessions tune.

Farewell to the Gold

Paul Metsers

Shot-ov-er riv-er, your gold it's wan-ing, it's years since the col-our I've
seen. But it's no use just sit-ting and La - dy luck blam - ing,
So I'll pack up and make the break- clean. Fare-
well to the gold, that ne- ver I found. Good-bye to the nug-gets that
some-where a - bound. For it's on - ly when dream-ing that I see you
gleam-ing down in the dark, deep und - er - ground.

Shotover river, your gold it's waning,

It's years since the colour I've seen.

But it's no use just sitting and Lady Luck blaming,
So I'll pack up and make the break clean.

Farewell to the gold that never I found.

Goodbye to the nuggets that somewhere abound.

*For it's only when dreaming that I see you gleaming
Down in the dark, deep underground.*

It's nearly two years since I left my old mother
For adventure and gold by the pound.

With Jimmy the prospector - he was another
And to the hills of Otago we were bound.

We worked the Cardrona's dry valley all over,
Old Jimmy Williams and me.

But they were panning good dirt on the winding Shotover,
So we headed down there just to see.

We sluiced and we cradled for day after day,
 Making hardly enough to get by,
Til a terrible flood swept poor Jimmy away
 During six stormy days in July.

Hard Times

Let us pause in life's pleasures and count the many tears while we all sup sorrow with the poor. There's a song that will linger for ev - er in our ears: Oh hard times, come ag - ain no more. It's a song, the sigh of the wea - ry, Hard times, hard times, come ag - ain no more. Ma - ny days you have lin - gered a - round my ca - bin door, oh, hard times, come ag - ain no more.

Let us pause in life's pleasures and count the many tears

While we all sup sorrow with the poor.

There's a song that will linger forever in our ears:

Oh, hard times, come again no more.

*It's a song, the sigh of the weary,
Hard times, hard times, come again no more.
Many days you have lingered around my cabin door,
Oh, hard times, come again no more.*

While we seek mirth and beauty and music light and gay,

There are frail forms waiting at the door.

Though their voices are silent their pleading lips will say,
“Oh, hard times, come again no more.”

There's a pale drooping maiden who toils her life away
With a worn heart, whose better days are o'er.

Though her voice would be merry, 'tis sighing all the day,
Oh, hard times, come again no more.

'Tis a sigh that is wafted across the troubled wave,

'Tis a wail that is heard upon the shore,

'Tis a dirge that is murmured across the lowly grave:
Oh, hard times, come again no more.

Haul Away Joe



When I was a lit - tle lad, ma mam - ma al - ways told _ me,
If I did - n't kiss the girls ma lips would grow all moul - dy.

Way haul a-way, we'll haul a-way Joe.



Way haul a-way, we'll haul a-way to - ge - ther,
Way haul a-way, we'll haul for bet - ter wea - ther,

Way haul a-way, we'll haul a-way Joe.

When I was a little lad, ma mamma always told me,

Way haul away, we'll haul away, Joe.

If I didn't kiss the girls ma lips would grow all mouldy.

Way haul away, we'll haul away, Joe.

Way haul away, we'll haul away together,

Way haul away, we'll haul away, Joe.

Way haul away, we'll haul for better weather,

Way haul away, we'll haul away, Joe.

When I was with ma English girl, she was fat and lazy,

Way haul away, we'll haul away, Joe.

Then I met a Spanish girl, she damn near drove me crazy.

Way haul away, we'll haul away, Joe.

When I was with ma Irish lass, she was calm and tender,

Way haul away, we'll haul away, Joe.

She left me for a Yankee man, he was so rich and slender.

Way haul away, we'll haul away, Joe.

St Patrick drove away the snakes then drank up all the whiskey,

Way haul away, we'll haul away, Joe.

It made him sing and dance a jig, he felt so fine and frisky.

Way haul away, we'll haul away, Joe.

King Louis was the king of France before the revolution,

Way haul away, we'll haul away, Joe.

But then he got his head cut off which spoiled his constitution.

Way haul away, we'll haul away, Joe.

The cook is in the galley, a-making duff so dandy,

Way haul away, we'll haul away, Joe.

The captain's in his cabin, drinking wine and brandy.

Way haul away, we'll haul away, Joe.

Kai ma limbo Cairo

Adam Dahmer

High up in the old ash tree,
And from there they'll not come down,
far a-long the bon-nie bon-nie brig.
Two are hid where none can see,
Till the world in blood is drowned,
Kai, malim - bo, Cai - ro! _____ And the
price is set but you dare not pay for it far exc - eeds a duc-at for a day.
All be-cause they heard you say: "Kai, ma lim - bo, Cair - ro!" _____

High up in the old ash tree,
Far along the bonnie, bonnie brig,
Two are hid where none can see,
Kai ma limbo Cairo!
And from there they'll not come down,
Far along the bonnie, bonnie brig,
Till the world in blood is drowned,
Kai ma limbo Cairo!

*And the price is set but you dare not pay
For it far exceeds a ducat for a day.
All because they heard you say:
"Kai, ma limbo, Cairo!"*

First a wolf will catch the moon,
Far along the bonnie, bonnie brig,
Then will darkness fall at noon,
Kai ma limbo Cairo!
Then a wolf will eat the sun,
Far along the bonnie, bonnie brig,
And the battle is begun,
Kai ma limbo Cairo!

Did you see the dead pass by?
Far along the bonnie, bonnie brig,
Each with vengeance in his eye,
Kai ma limbo Cairo!

Did you see the ship set sail?
Far along the bonnie, bonnie brig,
Made of dead men's fingernails,
Kai ma limbo Cairo!

High above a stallion rides,
Far along the bonnie, bonnie brig,
With four legs on either side,
Kai ma limbo Cairo!
On his back, a one-eyed man,
Far along the bonnie, bonnie brig,
He will kill them if he can,
Kai ma limbo Cairo!

There's a serpent girded 'round,
Far along the bonnie, bonnie brig,
He will shake the mountains down,
Kai ma limbo Cairo!
When the mighty beast uncoils,
Far along the bonnie, bonnie brig,
Stars will fall and seas will boil,
Kai ma limbo Cairo!

High up in the Old Ash Tree,
Far along the bonnie, bonnie brig,
Two are hid where none can see,
Kai ma limbo Cairo!
And from there they'll not come down,
Far along the bonnie, bonnie brig,
Till the world in blood is drowned,
Kai ma limbo Cairo!

Last Trip Home

Davy Steele

John McCusker

A've aye worked on farms. an frae the start, — The muckle horse - s
 won ma heart. — Wi' big strong backs they proud - ly stand, — the
 un-crowned kings o' a' the land. — And yet for a' their power.
 — and strength, They're gen-tle as a sum-mer's wind. — So
 stea-dy, boys, walk on, — oor work is near - ly done. No more we'll till or
 ploo the fields, the horse-s' day is gone, an' this will be oor
 last trip home, — so stea - dy, boys, walk on.

A've aye worked on farms an frae the start,
 The muckle horses won ma heart.
 Wi' big strong backs they proudly stand,
 The uncrowned kings o' a' the land.
 And yet for a' their power and strength,
 They're gentle as a summer's wind.

*So steady, boys, walk on,
 Oor work is nearly done.
 No more we'll till or ploo the fields,
 The horses' day is gone,
 An' this will be oor last trip home,
 So steady, boys, walk on.*

You'll hear men sing their songs of praise
 Of Arab stallions in a race,
 Or hunters wha' fly wi' the hounds
Tae chase the fox and run him down,
 But name o' them compares, I vow
Tae a workin' pair that pulls a plough.

Well of a' the years I've plied my trade
And a' the fields we've ploo'd and laid,
 I never thought I'd see the time
When a Clydesdale's work wid ever end.
 But progress runs its driven course,
And tractors hae replaced the horse.

As we head back, oor friends have lined
 The road tae be there one last time,
For none of them would want tae miss
 The chance tae see us pass like this.
They'll say they saw in years tae come
 The muckle horses' last trip home.



Catherine's Whisky Mac

1 measure of Laphroig 10 (or other smoky whisky)
4 measures of ginger wine

Serving Instructions: Serve over ice. Garnish with slow tunes. Decorate with harp improvisations.

A delightful drink for a cold Orkney night, when the fire is roaring and the tunes are also roaring.

Mad Maudlin's Search

For to find Mad Tom of Bed - lam, ten thou-sand miles I'd tra - vel, Mad
Maud - lin goes on dir - ty toes for to save her shoes from gra - vel.
Still I sing bon - ny boys, bon - ny mad boys, Bed-lam boys are bon - ny, For they
all go bare and they live by the air and they want no drink nor mo - ney.

For to find Mad Tom of Bedlam, ten thousand miles I'd travel,
Mad Maudlin goes on dirty toes for to save her shoes from gravel.

*Still I sing bonny boys, bonny mad boys, Bedlam boys are bonny,
For they all go bare and they live by the air and they want no drink nor money.*

I now repent that ever Mad Tom was so disdainèd,
My wits were lost since him I crossed - it makes me thus go chainèd.

I went to Satan's Kitchen to beg some food one morning,
And there I got souls piping hot, all on the spit a-turning.

I there picked up a cauldron where boiled ten thousand harlots,
Though full of flame, I drank the same to the health of all such varlets.

My staff has murdered giants, my bag a long knife carries,
For to cut mince pies from children's thighs, with which to feed the fairies.

The spirits white as lightning will on my travels guide me,
The stars would shake and the moon would quake whenever they espied me.

No gypsy, slut, or doxy shall win my Mad Tom from me.
I'll drink all night, with the stars I'll fight; the fray shall well become me.

And when that I have murdered the man in the moon to powder,
His staff I'll break and his dog I'll take, then howl no demon louder.

A spirit hot as lightning did on that journey guide me.
The stars did shake and the pale moon quake as soon as ere they spied me.

So drink to Tom o' Bedlam, go fill the seas in barrels.
I'll drink it all, well brewed with gall, and maudlin drunk I'll quarrel.

Also known as Mad Tom of Bedlam.

The Old Man From Over The Sea

There was an old man_came ov-er thesea, Ay, but I'll_ not have him._ There was an old man_came
ov-er the sea,_came sniv-ell-ing snuf-fl- ing ov-er on me... With his long greybeard, with his
long grey beard_a - shiv - er - ing and shak - ing.

There was an old man came over the sea,
Ay, but I'll not have him.

There was an old man came over the sea,
Came snivelling, snuffling, over on me.

With his long grey beard, with his long grey beard,
A-shivering and shaking.

My mother she told me to bid him come in,
Ay, but I'll not have him.

My mother she told me to bid him come in,
And he giggled and dribbled all over his chin.

My mother she told me to give him a stool,
Ay, but I'll not have him.

My mother she told me to give him a stool,
Well I gave him a stool and he sat like a fool.

My mother she told me to give him some cake,
Ay, but I'll not have him.

My mother she told me to give him some cake,
And he wriggled and giggled just like a snake.

My mother she told me to pass him the sugar,
Ay, but I'll not have him.

My mother she told me to pass him the sugar,
And he shivvelled and shovelled it down like a bugger.

My mother she told me to take him to bed,
Ay, but I'll not have him.

My mother she told me to take him to bed,
And the daft old devil nigh stood on his head.

My mother told me to show him what to do,
Ay, but I'll not have him.

My mother told me to show him what to do,
But the silly old cod couldn't learn how to screw.

My mother she told me to bid him farewell,
Ay, but I'll not have him.

My mother she told me to bid him farewell,
Well I bid him farewell and I wished him in hell.

There was an old man came over the sea,
Ay, but I'll not have him.

There was an old man came over the sea,
Came snivelling, snuffling, over on me.

Old Molly Metcalfe

Jake Thackray

Old Mol-ly Met - calfe count - ing sheep, Yan tan te-ther me-ther pip, she count - ed.
Up up - on Swale - dale, steep and bleak, Yan tan te-ther me-ther pip, she said.

Old Molly Metcalfe counting sheep,
Yan tan tether mether pip, she counted.

Up upon Swaledale, steep and bleak,
Yan tan tether mether pip, she said.

Grow, little sheep, come hail, come snow,
Yan tan tether mether pip, she counted.

Fine warm wool for a gentleman's shoulder blades,
Yan tan tether mether pip, she said.

Over the heather when the weather is cold,
Yan tan tether mether pip, she counted.

Stiff Molly Metcalfe goes bow-leggedly,
Yan tan tether mether pip, she said.

Grow, little sheep, come wind, come rain,
Yan tan tether mether pip, she counted.

Fine warm wool for a lady's counterpane,
Yan tan tether mether pip, she said.

On her back in the bracken with frozen bones,
Yan tan tether mether pip, she counted.

Daft Molly Metcalfe singing alone,
Yan tan tether mether pip, she said.

Grow, little sheep, come death, come dark,
Yan tan tether mether pip, she counted.

No such wool for Old Molly Metcalfe,
Yan tan tether mether pip, she said.

Only Remembered

Horatius Bonar

Ira Sankey

Fa-ding aw - ay like the stars of the mor-ning, los-ing their light in the glo-ri - ous sun;
thus would we pass from the earth and its toi-ling, on-ly re - mem-bered by what we have done.
On-ly re - mem-bered, on-ly re - mem-bered, on-ly re - mem-bered for what we have done;
thus would we pass from the earth and its toil-ing, on-ly re - mem-bered by what we have done.

Fading away like the stars of the morning,
Losing their light in the glorious sun;
Thus would we pass from this earth and its toiling,
Only remembered by what we have done.

*Only remembered, only remembered,
Only remembered for what we have done;
Thus would we pass from this earth and its toiling,
Only remembered by what we have done.*

Only the truth that in life we have spoken,
Only the seed that in life we have sown;
These shall pass onward when we are forgotten,
Only remembered by what we have done.

*Only remembered, only remembered,
Only remembered for what we have done;
These shall pass onward when we are forgotten,
Only remembered by what we have done.*

Who'll sing the anthem and who'll tell the story?
Will the line hold? Will it scatter and run?
Shall we at last be united in glory?
Only remembered by what we have done.

*Only remembered, only remembered,
Only remembered for what we have done;
These shall pass onward when we are forgotten,
Only remembered by what we have done.*

The Portree Kid

J W Hill

Stan Jones

A man cam' rid - ing oot the west one wild and stor - my day, He was
tall, quiet and hun - gry, his eyes were smo - ky grey. He was
lean ac -ross the hur - dies, but his shoul-ders they were big. The
ter-ror o' the hielan' glens, that was the Por-tree Kid. Hendum ho,
— he drum. hey, — The teuch-ter that cam' frae Skye.

A man cam' riding oot the west one wild and stormy day,
He was tall, quiet, and hungry, his eyes were smokey grey.
He was lean across the hurdies, but his shoulders they were big.
The terror o' the hielan' glens, that was the Portree Kid.

His sidekick was an orra'man, and oh but he was mean,
He was called the Midnight Ploughboy, and he cam' frae Aberdeen.
He had twenty-seven notches in his cromack so they say,
And he killed a million Indians way up in Stornaway.

*He drum ho, he drum hey,
The teuchter that cam' frae Skye.*

Portee booted in the door, he sauntered tae the bar,
He poured a shot of Crabbies, he shouted Slàinte Mhath,
While Midnight was being chatted up by a bar room girl called Pam
Who said "Well howdy stranger, wad' ye buy's a Babycham?"

Now over in the corner sat three men frae Auchtertool
They were playing games for money, in a snakes and ladders school.
The fourth man was a southerner who'd come up from Macmerry,
He'd been a river gambler on the Ballachulish Ferry.

Portree walked tae the table and he shouted "Shake me in!",

He shoogled on the eggcup, he gave the dice a spin.

He threw seven sixes in a row, the game was nearly done,
But then he landed on a snake, and finished on square one.

The game was nearly over and Portree was doing fine.

He'd landed on a ladder, he was up to forty nine.

He only had but one to go and the other man was beat,
But the gambler cowped the board up and shouted "You're a cheat!"

Men dived behind their rubber plants to try and save their skins,
The accordionist stopped playing, his sidekick dropped the spoons.

He says "I think it's funny, you've been up that ladder twice,
And ye ayeways dunt the table when I go tae throw my dice."

The gambler drew his Sgian-Dubh as fast as lightning speed,

Portree grabbed a screwtop, he cracked him o'er the head,

Then he gave him laldy wi' a salmon off the wall,

And he finished off the business wi' his lucky grousefoot's claw.

Portree walked up tae the bar, he says "I'll hae a half
And d'ye like the way I stuck it on that wee Macmerry nyaff?"
But the southerner crept up behind, his features wracked with pain,
And he gubbed him wi' an ashtray made oot o' a curling stane.

The fight went raging on all night till opening time next day,

Wi' a break for soup and stovies aff a coronation tray.

It was getting kind of obvious that neither man would win

When came the shout that stopped it all: "There's a bus trip coming in!"

They sing this song in Galashiels and up by Peterheid,

Way down o'er the border and across the Rio Tweed,

About what became o' Portree, Midnight, and the Gambling Man:

They opened up a gift shop selling fresh air in a can.

Rolling Down To Old Maui

'Tis a damn tough life full of toil and strife we whaler-men und - er - go, and we
won't give a damn when the gale is done how hard the winds did blow, for we're
home - ward bound from the Arc - tic Ground on a good ship taught and free, and we
won't give a damn when we drink our rum with the girls of Old Mau - i. Rol-ling
down to Old_ Mau - i, me boys, rol-ling down to Old_ Mau - i, we're
home - ward bound from the Arc - tic__ground, rol-ling down to Old_ Mau - i.

'Tis a damn tough life full of toil and strife we whaler-men undergo,
And we won't give a damn when the gale is done how hard the winds did blow,
For we're homeward bound from the Arctic Ground on a good ship taught and free,
And we won't give a damn when we drink our rum with the girls of Old Maui.

*Rolling down to Old Maui, me boys, rolling down to Old Maui,
We're homeward bound from the Arctic Ground, rolling down to Old Maui.*

Once more we sail with a Northerly gale through the ice and wind and rain.

Them coconut fronds, them tropical lands we soon shall see again.

For six hellish months we're bound away on the cold Kamchatka sea,
But now we're bound from the Arctic Ground, rolling down to Old Maui.

Once more we sail with a Northerly gale towards our island home.
Our mainmast sprung, our whaling done, and we ain't got far to roam.
Our stans'ls bones is carried away, what care we for that sound?
A living gale is after us, thank god we're homeward bound.

How soft the breeze through the island trees, now the ice is far astern.

Them native maids, them tropical glades is awaiting our return.

Even now their big, brown eyes look out, hoping some fine day to see

Our baggy sails running 'fore the gales, rolling down to Old Maui.

Sail Away

Elliot Parrott

In the fog - gy mor - ning, when the dew is on the grass,
and the black-bird's. sing-ing. and the spring's. come. at last, I'll sail a -
way, I'll sail a - way, I'll sail a - way.
I'll sail a - way, sail a - way. way, sail a - way.

In the foggy morning,
When the dew is on the grass,
And the blackbird's singing,
And the spring's come at last,

*I'll sail away, I'll sail away,
I'll sail away, I'll sail away, sail away.*

Tell my mother and father
That I'm bound away to sea,
Where the salt wind's at my shoulder,
And there's no-one to bother me.

I'll get up bright and early,
Throw on my pack and go.
Tell all the folk who knew me
That I'm away and bound to rove.

There's a vessel waiting
Down by the silver shore,
And on it soon I'll be a-hasting
Where fears can't trouble me no more.

Leave my sorrows behind me
Upon the fast-receding sand,
And let me revel in the wild wind's glee,
And freedoms seldom found on land.

Let the waves quell my anger,
Drown all my bitterness and shame,
Smooth my rougher edges over;
Though I may never quite be tame.

Let those sea monsters rage below,
In their home, the briny deep,
While far above the ocean rocks me slow,
And in her arms I'll safely sleep.

The Wellerman

There once was a ship that put to sea, and the name of the ship was the Bil-ly of Tea. The winds blew up, her bow dipped down, blow, my bul ly boys, blow.

Soon may the Wel-ler-man come to bring us su-gar and tea and rum.

One day when the tong-u-ing is done we'll take our leave and go.

There once was a ship that put to sea
And the name of the ship was the Billy of Tea.
The winds blew up, her bow dipped down,
Blow, me bully boys, blow

*Soon may the Wellerman come
To bring us sugar and tea and rum.
One day, when the tonguing is done
We'll take our leave and go.*

She had not been two weeks from shore
When down on her a right whale bore.
The captain called all hands and swore
He'd take that whale in tow.

Before the boat had hit the water
The whale's tail came up and caught her.
All hands to the side, harpooned and fought her
As she dived down below.

No line was cut, no whale was freed,
The captain's mind was not on greed,
For he belonged to the whaleman's creed;
She took that ship in tow.

For forty days or even more
The line went slack then tight once more.
All boats were lost, there were only four,
But still that whale did go.

As far as I've heard, the fight's still on,
The line's not cut and the whale's not gone,
The Wellerman makes his regular call
To encourage the captain, crew and all.

The Whitby Smuggler Song

Mike Donald

I once had a long long talk with a col-lier cap-tain,_ strol-ling down by the old quay - side._ His
hold was filled with tob - acc-o____ that was smug-gled up the Esk on the tide.
Give me a guin-ea for me bran-dy,____ make me a prof-it on the job,
Give me a guin-ea for me bran-dy,____ it's the King's exc - ise men that I rob.

I once had a long long talk with a collier captain,
Strolling down by the old quayside.
His hold was filled with tobacco
That was smuggled up the Esk on the tide.

*Give me a guinea for me brandy,
Make me a profit on the job.
Give me a guinea for me brandy,
It's the King's excise men that I rob.*

Now the gang they had the old Ship Inn at Saltburny,
John Andrew he was the licensee.
A Scotsman come way down from the mountains,
Now he's making his fortune by the sea.

Now beware the Mermaid and the Eagle,
The king has put those tall ships out to sea,
They'll run down, they'll wreck the Morgan Rattler,
And they'll send the figurehead to old Whitby.

Now me salty lads of Cleveland you must listen:
Don't sail the same tide as Andrew's men.
Be a jet miner or a whaler,
Or the excise men will get you in the end.

When These Shoes Were New

Michael Marra

When these shoes were new it was "How do you do",
it was whisky and telling our tales.,
And when my shirt was clean I was there to be seen,
I had clear eyes and my smile never failed.

All of my brothers I met on the way, they were drink-ing by night, they were drink-ing by day. Ah res -
tore to my eyes what was clear and was bright, Ho - ney
take me out drink - ing to - night. Ho - ney
take me out drink - ing to - night.

When these shoes were new it was "How do you do",
It was whisky and telling our tales,
And when my shirt was clean I was there to be seen,
I had clear eyes and my smile never failed.

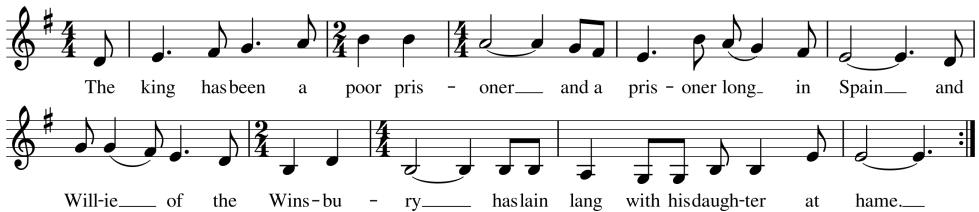
*All of my brothers I met on the way,
They were drinking by night,
They were drinking by day.
Ah restore to my eyes
What was clear and was bright,
Honey, take me out drinking tonight.
Honey, take me out drinking tonight.*

Bluebells and matches and stains on the table,
Ah the sweet smell of the luscious woodbine.
“Ah Mr McEwan you will be my ruin”,
I say, but I don’t really mind.

I’m still smiling through, though there’s stains on my shoes.
The right is heavy and the left it is light.
If it’s left up to you then I know what you’d do,
Honey, take me out drinking tonight.
Honey, take me out drinking tonight.

Also known as “Take Me Out Drinking”.

Willie O' The Winsbury's



The king has been a poor prisoner and a prisoner long in Spain
And Willie of the Winsbury has lain lang with his daughter at hame.

"What ails ye, what ails ye, my daughter Janet? Ye look so pale and wan.
Oh have you had any sore sickness or yet been sleeping wi' a man?"

"Oh was it with a lord or a duke or a knight or a man of birth and fame?"
"No, it was with Willie of Winsbury, I could bide no longer alane."

The king called on his merry men all by thirty and by three
"Go fetch me this Willie of Winsbury for hanged he shall be."

But when he came the king before, he was clad all in the red silk,
His hair was like the strands of gold, his skin was as white as milk.

"It is no wonder," said the king, "That my daughter's heart you did win,
If I were a woman as I am a man my bedfellow you would have been."

"And will you marry my daughter Janet by the truth of your right hand?
Oh if you marry my daughter Janet I'll make you the lord of my land."

"Oh yes I'll marry your daughter Janet by the truth of my right hand.
Yes I will marry your daughter Janet but I'll not be the lord of your land."

He's mounted her on a milk white steed and himself on a dapple grey.
He's made her the lady of as much land as they can ride in a long summer's day.

As sung by FolkSoc at our 60th birthday concert at the Edinburgh Folk Club.