GREAT SCOTS SONGS

Not Just For Burns Night

Traditional and New Scots Song, Music and Language Resources for Teachers

For Primary Schools
This book is dedicatit tae the memory o Sheila Douglas, bonny fechter fur Scotland’s glory an traditions.
GREAT SCOTS SONGS

Not Just For Burns Night

Traditional and New Scots Song, Music and Language Resources for Teachers

For Primary Schools

Ewan McVicar

Gallus Publishing
Linlithgow
Introduction 9
Using Scots song and music in class 11
After School Clubs 12
Using the songs and tunes in this book 13
Website resources for Scots Song & Music and
Scots Language 15
Traditional Instruments, Song and Tune Types 17
Introducing Performing Tunes in Class 18
Finding recordings of the songs and tunes 19

Shorter Fun Songs 21
Who’ll Come In Tae Ma Wee Ring? 22
I’ve A Laddie In America 23
Ma Maw’s A Millionaire 24
Today Is Hogmanay 25
Our Little Pigs 26
Who’s That Up The Chimney? 27
Everywhere We Go 28
Three Craws 29
Last Night There Was A Murder In The Chip Shop
30
Longer Fun Songs 31
Ye Canny Shove Yer Grannie 31
Coulter’s Candy 32
Ma Ma Will You Buy Me A Banana? 34
Bananas Are The Best 36
1 2 3, Ma Grannie Went To Sea 38
Wee Gallus Bloke 41
Fitba Crazy 42
The World Must Be Comin Tae An End 43
Mary Mack 44
Red Yo Yo 45
Wee Kirkcudbright Centipede 45
The Day We Went Tae Rothesay O 46
When Ah Was Single 48
Elvis Presley or Chinese Restaurant 49
I Think I Know A Man or No Pyjamases On 50

Using Tunes 51
Sticky Jig 51
Cradle Song 51
The Hen’s March To The Midden 51
Largo Fairy Dance 51
The High Road To Linton 52
Mrs MacLeod Of Raasay 52
Scotland’s History 53
Starka Varna 54
Friends Like The Normans 55
St Margaret The Queen Of The Land 56
Stonemasons And Monks 57
March To Bannockburn 59
Bruce And De Bohun 60
Little Queen Mary 61
The Queen’s Four Maries 62
Mary Queen Of Scots Got Her Head Cut Off 63
Marching To Dunottar 64
Bobbin John 65
Skye Boat Song 67
The Piper Cam Tae Oor Toon 68

Work Songs 69
The Barnyards O Delgaty 70
Plooboy Laddies 71
Binnorie O Binnorie 73
Rolling Home To Caledonia 74
The Bonnie Ship The Diamond 75
Collier Sweetheart 77
Cooie Doon 78
Shift And Spin 79
Bannockburn Tartan 81
Yuri Gagarin 82
Songs About School Life 83
Listen To The Teacher 83

Robert Burns Songs 85
The Deil’s Awa Wi The Exciseman 86
Rattling Roaring Willie 87
Ae Fond Kiss 88
Auld Lang Syne 89

Contents of the Scotland’s Songs website 90
Flowchart for the Scotland’s Songs website 91

Note on Listing of Songs and Tunes 92
For Level Early 3-6 years 93
For Level One 6-9 years 94
For Level Two 9-12 years 95
INTRODUCTION

This book has age-appropriate song lyrics and website addresses for recordings of and further details about songs and tunes, notes on using them in class, useful website addresses, ways of using Scots language in school, and basic information on Scottish traditional musical instruments, song and tune types.

For Nursery to P3 teachers, ‘For Smaller People’, with activity songs, songs for very small people, songs about people, fun songs, songs about animals and insects, songs for celebration, tunes, rhymes and games. Playground supervisors also will find the games and rhymes material useful.

Beginning Listening & Singing

On the ‘Scots Sangs Fur Schools’ site, in the pages ‘For Small People’ and ‘More For Small People’, is an excellent way of starting with a class. Open the page on your interactive whiteboard, have a child select one of the images, then either have the child open the new page with the recording by touching the image on the board, or you open it. The song or tune will begin to play, and will repeat until you leave that page.

We have provided linked pages that have the lyrics of each song, but these are for your own use rather than for direct use with groups and classes.

For P4 to P7 teachers – fun songs, story songs, West Lothian songs, work songs, Robert Burns songs, about After School Clubs, about using traditional instruments in class.
The material in this book is based on our websites, which have much more information, including recordings of songs and tunes, many more song lyrics, transcriptions of tunes, and more. The book is intended as a handy quick information source, but also a reminder of what more you can find online.

The ‘Scotland’s Songs’ site we made for Education Scotland, has a long url address. Find it more easily by Googling ‘Scotland’s Songs Its’.

The other website we made is called ‘Scots Sangs Fur Schools’. Find it by Googling ‘Scots Sangs Fur Schools’, or go to its url web address of http://scotssangsfurschools.webs.com.

OTHER RESOURCES

The Great Scots Songs project has developed ‘The Great Scots Song Treasure Hunt’, an exciting way of engaging P4 to P7 pupils with Education Scotland’s ‘Scotland’s Songs’ Website. It features laptop small group research and ‘treasure chest’ rewards. The 'Treasure Hunt' was created by Ewan McVicar and developed by him and Christine Kydd. They have delivered this event with great success in many schools around Scotland. For a taste of the approach see http://scotstreasurehunt.webs.com/.

Christine Kydd is one of Scotland’s leading traditional singers. She leads and tutors workshops and courses for schools and community groups. In her highly praised 'Ceilidhmakers’ project pupils participate together to create and develop songs on any topic, exploring language in English and Scots. Singing and performing the songs they have written, children fulfill the experiences and outcomes targets in curriculum areas including the new emphasis on Studying Scotland. See http://www.christinekydd.com/.
USING SCOTS SONGS AND MUSIC IN CLASS

There are the obvious ways – for performance at school assembly or parents’ nights, for Burns Night events, for fun and amusement in wet weather playtimes.
Scots songs can be utilised to illustrate and inform topic work e.g. the Vikings, Wars Of Independence, the Victorians, farm work, whaling, family life, space, school life.
In the wider context, songs can be found and utilised that relate to the school’s own parent community. Fun songs in particular can be rich in Scots language, and historical songs in teaching about heritage and community. Old Scots ballads have been used in rewarding ways as core material for drama work.
Small formulaic songs are very useful in creative writing – group creation of new verses for such songs as ‘The World Must Be Coming To An End’ or ‘Katie Bairdie’ allows focus on rhyme, scansion and rhythm in a fun context.
Use of songs, rhymes and games in exploring Scots language neatly avoids problems sometimes encountered when using Scots vernacular speech in a conversational context in class.
As well as teacher-directed work, Scots song is an attractive element for direct use by pupils in project work – finding online song lyrics and background material associated with songs, songs that illustrate themes, e.g. historical, work, social life, songs that have a geographical link to communities.
Scots tunes can also be useful in some of the ways identified for songs and rhymes. Tune titles often incorporate geographical locations, historical events, occupations, and Scots language, and can be linked to learning about traditional Scottish instruments and how they are and were used socially, typically Scots musical forms e.g. strathspey, reel, lament.

**AFTER SCHOOL SINGING CLUBS**

Teachers in various schools have run After School Singing Clubs that focus on Scots song, often for a limited time of six weekly sessions, and had enthusiastic pupil involvement.

The website material and CD we give details about in this book have been found useful in such clubs, in particular the way interactive white boards can be used to have pupils sing along with songs without the teacher having first to learn them, and to have full confidence in their own singing voice.

An After School Singing Club can be enriched by inviting the involvement and support of a local folksong enthusiast.
USING THE SONGS AND TUNES IN THIS BOOK

You are not expected to work steadily through the material, but to sample what seems of use to you. All the material has been tried and found successful in visiting workshops by the Great Scots Songs project. As mentioned above, one key element is that a teacher is not expected to learn and teach the song, or to have confidence in their own singing skills, the pupils will sing along with the recording.

BEGINNING LISTENING AND SINGING
A suggested sequence.

LISTENING
Do preparatory work with the class, looking at the background and descriptive material but not reading the lyrics with them. Play the track once, ask for initial responses, then play the track again. Ask the class for further responses. Read the lyrics with the class. Play the track once more, inviting the class to sing along where possible. You will find that the earlier songs lend themselves to active participation by primary classes, but later songs are more for listening, because of their content and complexity.
**PERFORMING**
The material can be performed in many ways. For example:
singing the song or tune as a class within the classroom, small groups within the class learning different songs, performing as a class or smaller groups at assembly or concerts, performing as visitors to younger classes. Remember that children can be storytellers as well as singers, explaining the song or putting it into context.

**INVENTING**
Classes are often able to write their own lyrics to old tunes, once given examples to follow. These can be done in groups or as a class project. Begin by inventing new verses or amending lyrics for songs with a simple verse formula, e.g. ‘I’ve A Laddie In America’, Ye Canny Shove Yer Grannie’, Ma Maw’s A Millionaire’, ‘When I Was Single’, ‘The World Must Be Coming To An End’. This helps set down rules of rhyme and metre. If you are a music specialist, you might want to set the task of creating new tunes.

**OTHER ACTIVITIES**
Using lyrics and tunes in learning about Scots language, history or culture. Using the narrative of the songs as the basis for improvised Drama. Using the characters and situations in the songs and tune titles to inspire Visual Arts work.
WEBSITE RESOURCES FOR SCOTS SONG & MUSIC AND SCOTS LANGUAGE

The site http://greatscotssongs.webs.com/ has links to all the websites detailed in this book and many more. This book is in large part a handy printed version of material that has been created for websites on Scots song and music. In particular the Education Scotland website Scotland’s Songs at http://www.educationscotland.gov.uk/scotlandssongs/about/instruments/index.asp [or Google Scotland’s Songs LTS] has recordings of 120+ Scots songs and 60+ tunes, some in multiple versions so that there are 250+ tracks in all, plus much material about Gaelic song and music. Notes on tracks include music notation, lyric, account of the item’s maker, history and associated anecdotes. See below for more detail about the Scotland’s Songs site.

More materials that were created for the Scotland’s Songs site but not used there can be found at http://scotlandssongsextra.webs.com/. Sections include a Glossary for the site, a Guidance Booklet for teachers with detailed suggestions for use of some of the material, Listings, Notes, details about the Performers and Makers who feature on the site, and about a resource for class use called The Great Scots Treasure Hunt.

Go to http://scotssangsfurschools.webs.com/ for many more old and new Scots song lyrics and recordings under such thematic headings as Scotland Sings Songs, For Small People, Tunes To Play On Moothie & Kazoo. There are sections about Songs About Animals, Families & People,
School Life, Jacobites, Wars Of Independence, Coalmining, The Sea, Thread & Cloth, The Desperate Journey, along with dozens of examples of new thematic songs made with school classes using old tunes. Users of this site can contact the editor for help in getting mp3 recordings of the songs sent to them. Secondary school and primary P6 and P7 pupils who want to learn more about the background, alternative versions, and the makers of 150 popular traditional and newer Scots ballads and songs, will find much rich material on these topics at http://sangstories.webs.com/. This site is created and maintained by Linda McVicar.

Resources for using Scots language in school:
there are brilliant online resources for schools at http://www.scuilwab.org.uk/, from Scottish Language Dictionaries;
the Scots Language Centre has much invaluable material online at http://www.scotslanguage.com/;
find Scots riddles, rhymes and games at http://scotsriddlesrhymesandgames.webs.com/;
for a collection of links to online resources on Scots song, verse and prose go to http://scotsallowed.webs.com/.
SCOTTISH TRADITIONAL MUSICAL INSTRUMENTS, SONG AND TUNE TYPES

On the Scotland’s Songs website you will find detailed accounts, with recorded illustrations, of the information given briefly here.

SONGS

On the Scotland’s Songs website is information on the following kinds of Scottish songs – ballads, children’s songs, lullabies and dandling, narrative songs, puirt-á-beul, Jacobite songs, work songs, pibroch songs, Gaelic psalms, songs of love and courtship and loss.

TUNES

On the Scotland’s Songs website is information on the following kinds of Scottish tunes – hornpipes and waltzes, jigs, marches, reels, slow airs, strathspeys.

INSTRUMENTS

The instruments traditionally used to play Scotland’s music are the clàrsach or small harp, the bagpipes, the fiddle and the accordion. Nowadays other instruments are also used – the guitar, flute, whistle, harmonica or mouthorgan, banjo, keyboards, drums and more. For information about instruments used to play Scottish music see http://www.educationscotland.gov.uk/scotlandssongs/about/instruments/index.asp or Google Scotland’s Songs LTS.
INTRODUCING PERFORMING TUNES IN CLASS

RHYTHM
Ask pupils to bring in a plastic shopping bag, and use this as a rhythm instrument to accompany tracks. Scrunch it up loosely between two hands which you move back and forth to make a fast soft sound. Grip the two handles and catch air in the open bag in a downwards motion to make a slower more drum-like noise.
It is tempting but probably unwise to use school percussion instruments unless the class is already skilled in their use.

MELODY
A jar of 30 plastic kazoos can be purchased online for £25 or so. Issue the kazoos and invite the pupils to tootle along. Only an occasional child will insist on trying to blow into the kazoo rather than ‘hum’ into it. On our website Scots Sangs Fur Schools are pages with ‘Tunes To Play On Kazoo’.
Plastic harmonicas in the key of C can be purchased online for about £3 each. If you already know, or can first on your own work out when appropriately to blow and suck for a tune, you can conduct the class with ‘blaw blaw, suck suck blaw’ in the appropriate places to accompany the ‘Tunes To Play On Moothie’ on our website ‘Scots Sangs Fur Schools’. Play a moothie yourself, hold it with one hand and with the other hand conduct – waving forward for ‘blaw’, waving back for ‘suck’. Note that on the website are two versions of each tune, played slower as an introduction to the tune, then faster at usual performing speed.
SONGS AND TUNES TO USE
Performances of the songs and tunes in this book can all be found online at the indicated web addresses.

FINDING RECORDINGS OF THE SONGS AND TUNES
How to use the information boxes.

In Scotland’s Songs
This song is on the Education Scotland website ‘Scotland’s Songs’

In Scots Sangs Fur Schools * For Small People
This song is on the website ‘Scots Sangs Fur Schools’, in the section ‘For Small People’

In Scots Sangs Fur Schools *More For Small People
This song is on the website ‘Scots Sangs Fur Schools’, in the section ‘More For Small People’

In Scots Sangs Fur Schools *Songs Of Scotland’s History
This song is on the website ‘Scots Sangs Fur Schools’, in the section ‘Songs Of Scotland’s History’
SHORTER FUN SONGS

The short action songs and tunes in this section tend to be used primarily for fun within Nursery to P3 classes, though older pupils enjoy them too. The action songs are also useful in assembly and other performance contexts. The actions, shown in italics, can quickly be taught by the performing class to their audience so they can be asked to ‘join in’.

In addition to the songs in this book there are more songs in our websites that are very popular and successful in work with Nursery to P3 classes.

In ‘Scots Sangs Fur Schools’ see
  Clapa Clapa Handies
  Clap Yer Handies
  Katie Bairdie
  I Think I Know A Man
  Cooking On The Barbeque
  When You See A Puddle
  When I Was Young
WHO’LL COME IN TAE MA WEE RING

Who'll come in tae ma wee ring
Ma wee ring, ma wee ring
'Who'll come in tae ma wee ring
Tae mak it a wee bit bigger

Choose, choose who you'll tak
Who you'll tak, who you'll tak
Choose, choose who you'll tak
A lassie or a wee laddie

Bee baw babbity,
Babbity, babbity.
Bee baw babbity,
A lassie or a wee laddie
This can be either a performance song or a game.
As a performance song, in the first verse the children show a ring shape with one hand, then with two hands they demonstrate the circle expanding. In the second and third verse last lines they point to a girl then a boy. In the third verse they pat both knees for the first three lines.
To play the game, the players stand in a circle. If up to twelve people, one goes in the middle. If more than twelve people are in the ring, you could start with two people in the middle, each choosing a partner, so that the game goes faster.
While 'Choose choose' is sung the person points around the circle to boys and girls, then chooses someone. That person comes into the circle, and the two inside dance for the first verse. At 'Choose choose', the second person chooses a third person to join the first two, and so on.
I'VE A LADDIE IN AMERICA

When singing ‘aye ee aye ee’, mime first the letter I by holding up both index fingers, then the letter E by holding up thumb, index and middle finger.

I’ve a laddie in America, I’ve another in Dundee aye ee aye ee
I’ve another in Australia, and that’s the one that’s goin tae marry me aye ee aye ee
Point in different directions for the different places, left for America, right for Dundee, down for Australia, then to left ring finger for ‘marry’

First he took me tae the dancin, then he took me tae ma tea aye ee aye ee
Then he ran away and left me, wi three bonny bairnies on ma knee aye ee aye ee
Mime dancing, cup of tea, running away, slap knee three times for ‘bairnies’

One was sittin by the fireside, another was sittin on my knee aye ee aye ee
Another was sittin on the door step, singin ’Daddy, Daddy, please come back tae me aye ee aye ee’
Point to fireside, slap knee, point to door and mime tears
MA MAW’S A MILLIONAIRE

Ma maw's a millionaire
*Mime fingering banknote*
Blue eyes and curly hair
*Point to eyes then hair*
See her walkin doon the street
Wi her big banana feet
*Mime walking proudly, then stick feet out*
Ma maw's a millionaire
*Mime fingering banknote*

Ma maw's a millionaire - wid ye believe it?
Blue eyes and curly hair
Sittin among the Eskimos
*Mime shivering*
Playin the game of dominoes
*Mime putting down dominoes*
Ma maw's a millionaire

I know a teddy bear
*Hug self*
Blue eyes and curly hair
Roly poly through the town
*Two hands rolling over each other*
Knockin all the people down
*Flick hands to left and right*
I know a teddy bear
*Hug self*
TODAY IS HOGMANAY

When teaching this song, stop to elicit from pupils or explain meaning of words ‘Hogmanay, Hogmananny, brae’.

Today is Hogmanay
Point to left
Tomorrow's Hogmananny
Point to right
And ah'm gaun doon the brae
*Mime walking down a hill*
Tae see my Irish grannie
*Two hands together leaning against cheek*

Ah'll tak her tae a ball
*Mime dancing*
Ah'll tak her tae a supper
*Mime eating*
And when ah get her there
Ah'll stick her nose in the butter
*Mime pushing own head forwards*

Singing ah ah ah, ah ah
Ah ah ah ah ah
Ah ah ah ah ah
And that's the Gaelic chorus
*Make the bagpipe sound of the 'ahs' above by holding your nose with one hand, and beating gently on your throat with the edge of the other hand.*
OUR LITTLE Pigs

It is hard to explain on paper how this song works.

Begin teaching the song by pupils joining in only with ‘grunt’ and ‘man’. Point down for ‘grunt’, point up for ‘Man - high pitched’ then down for ‘grunt’.

Our little pigs lie with their backs all bare
Bare [grunt] -are

Sing da deedle ah
Me dad was a bonny wee man
Man [high pitched] [grunt] -an
Oh, me dad was a bonny wee man.

Our little pigs lie with their tails half cocked,
Cocked [grunt] -ocked

Our old sow gives the finest of pork
Pork [grunt] -ork

Our old sow gives the finest of bacon
Bacon [grunt] -acon
WHO’S THAT UP THE CHIMNEY?

A Christmas song to an old tune, made by Ewan McVicar.

Who’s that up the chimney?

*Point up in air each time*

Who’s that up the chimney?

Who’s that up the chimney?

I hope it’s Santa Claus

*Stroke chin as long beard*

I hope he’s brought some presents

*Mime a small pile of boxes*

I hope he’s brought some presents

*Mime medium pile of boxes*

I hope he’s brought some presents

*Mime very high pile of boxes*

Cause I’ve been really good

*Hold thumbs up in approval*

I hope it’s not the chimney sweep x3

*Mime brush going up chimney*

That would be a swizz

*Point thumbs down in disapproval*

I’d like to see his reindeer x3

*Fingers above forehead, waggling as antlers*

Are their noses red?

*Fist to nose*

We’ve left him a cookie and a glass of milk x3

*Mime taking a drink and eating a biscuit*

And a carrot for the reindeer

*Mime eating carrot*
I hope that he comes back again x3
At 'back again' point thumb over shoulder
Comes back again next year
Point thumb emphatically over shoulder for each word

Who’s that up the chimney? (Santa) x3
Point up in air, cup hands round mouth and whisper ‘Santa’
I hope it’s Santa Claus (It is!)
Whisper ‘It is’

EVERYWHERE WE GO
This playground chant is used throughout Britain, with school or place names or ‘Scotland’ inserted. Is it chanted in your school? Insert your school or community’s name at need. This is a ‘call and response’ song, every line is sung by the leader and repeated by everyone else.

Everywhere we go
People always ask us
Who we are
And where we come frae
And we tell them
We come frae Scotland
Bonny bonny Scotland
And if they canny hear us
We shout a little louder

Repeat whole song, higher and a little louder
Repeat whole song once more, higher and louder, but this time the last line becomes a shout of ‘They must be DEEF!’
THREE CRAWs

Three craws sat upon a wa
Sat upon a wa, sat upon a wa aw aw aw
Three craws sat upon a wa
On a cold and frosty mornin
Hold three fingers of right hand waving above a wall that is represented by the left hand clenching the thumb and little finger

The first craw was greetin for its maw
Indicate first finger, then mime crying

The second craw couldny flee at aa.
Indicate second finger, then waggle elbows trying to fly

The third craw fell an broke its jaw
Indicate third finger, then smack self gently on jaw

The fourth craw wisnae there at aa
Hide all fingers, then shrug and open hands out
LAST NIGHT THERE WAS A MURDER IN THE CHIP SHOP

Last night there was a murder in the chip shop
Show wee dog's size
A big dog tried tae tak it aff him
Show big dog's size
So ah hit it wi a tattie scone
Mime slapping dog

Ah went round tae see ma Auntie Sarah
Point with thumb over shoulder
But ma Auntie Sarah wisnae in
Spread hands out
So ah peeked through a hole in the windae
Mime looking through hole made by thumb and index finger
And ah shouted "Auntie Sarah, are ye in?"
Shout

Her false teeth were lyin on the table
Point to teeth, then table
Her curly wig wis lying on the bed
Point to head, then lower for bed
And ah nearly split ma sides wi laughin
Shake belly
When ah saw her screwing aff her wudden leg
Mime screwing off leg
LONGER FUN SONGS

The narrative songs in this section are longer and more complex than those in the Shorter Fun Songs section above. ‘Mary Mack’ is a challenging tonguetwister. ‘The Day We Went Tae Rothesay O’ is similarly more difficult to perform, but pupils will enjoy the amusing lyric.

YE CANNY SHOVE YER GRANNIE

*The best known Scots children’s song, to the tune of ‘She’ll Be Coming Round The Mountain’.*

Ye canny shove yer grannie aff a bus
Ye canny shove yer grannie aff a bus
Ye canny shove yer grannie
Cause she's yer mammie's mammie
Ye canny shove yer grannie aff a bus

Ye can shove yer other grannie aff a bus PUSH PUSH x2

*Mime pushing*

Ye can shove yer other grannie
Cause she's just yer daddie's mammie

We'll all go round to see her after school HULLO GRANNIE

*Mime waving*

She'll feed us mince and tatties when we go YUM YUM

*Rub tummy in appreciation*

Ma grannie wears an awfy woollie vest SCRATCH

SCRATCH

*Scratch upper body*
COULTER’S CANDY

Chorus
Ally bally, ally bally bee
Sittin on yer mammy’s knee
Greetin for a wee bawbee
Tae buy some Coulter’s Candy.

Willie wept baith lang and sair
Till he got a penny tae share
Noo he’s tumblin doon the stair
Tae buy some Coulter’s Candy.

Poor wee Annie was greetin tae
What could poor auld Mammy dae?
But gie them a penny atween them twae
Tae buy mair Coulter’s Candy.

Oor wee Jeannie wis lookin affa thin
A rickle o banes covered ower wi skin
Noo she’s gettin a wee double chin
Sookin Coulter’s Candy.

Here comes Coulter doon the street
The man the bairns aa like tae meet
His big black bag it hauds a treat
It’s full o Coulter’s Candy.
Additional verse
Mammy, gie’s ma thriftie doon
Here’s auld Coulter comin roond
He’s got a basket on his croon
Singin and sellin candy

In the 1870s Robert Coultart, a mill worker in Galashiels, made aniseed-flavoured toffee in his house, and sold it around all the fairs and markets in the Borders. He played his whistle and made up his song to call the children to buy his sweets.
There are many old and new verses to the song. One of them says he wore a ‘big lum hat’, another that he carried a basket on his head.
But a man called John A. Anderson who saw him wrote, ‘He wore a tam a shanter or was it a Balmoral bonnet? With a pheasant’s feather sticking straight up from a buckle above his ear. A shiny black bag slung over his shoulder held stock of the famous candy!’ The candy was a hard toffee flavoured with aniseed.
A ‘thriftie’ was a child’s money box.
MA MA WILL YOU BUY ME A BANANA

Ma, Ma, will you buy me a, buy me a, buy me a
Ma, Ma, will you buy me a, buy me a banana?
*Hold up right thumb as banana*

Yes my son, I’ll buy you a, buy you a, buy you a
Yes my son, I’ll buy you a, buy you a banana
*Thumbs up*

Ma, Ma, will you peel the skin?
The skin of my banana.
*Mime offering the banana*

Yes, my dear, I’ll peel the skin
The skin of your banana
*Mime peeling the banana*

Ma, Ma, do you want a bite?
A bite of my banana
*Thumb towards mouth*

Yes, my son, I’d like a bite
A bite of your banana
*Thumb towards mouth*

Ma, Ma, you took too much
Too much of my banana
*Thumbs down in protest*
No my dear, it was just one bite
One bite of your banana
*Holding up one finger*

Ma, Ma, you’re a greedy guts
You ate all my banana
*Thumbs down in protest*

Ma, Ma, will you buy me a, buy me a, buy me a
Ma, Ma, will you buy me a, buy me a banana?
*Hold up right thumb as banana*

On the 'Scotland’s Songs’ website there is a fiddle and piano performance of the tune ‘The Barren Rocks Of Aden’ which is used for this song.
In Scotland’s Songs

BANANAS ARE THE BEST

This song is a big favourite with young people who like to shout now and then. In the verses, each ‘banana!’ is said firmly, and yelled in line three of the last verse.

Chorus
Banana banana bananas are the best
A nice squishy middle in a big yella vest
Today or manyana, ah’ll be sayin ‘Can ah, Can ah have a ba-na-na?’

What am ah goin to have for ma tea? - banana!
Monday, Tuesday, Wednesday, Thursday, Friday? - banana!
What's ma Sunday dinner goin to be? - banana!
Can ah have a ba-na-na?

You can slide down a tree on the skin - banana!
Wear it on your head for a hat - banana!
Try and use a cokey-nut for that - banana!
Can ah have a ba-na-na?

Fifty million monkeys can't be wrong, - banana!
From totie wans tae Old King Kong, - banana!
They all love to sing this song, - banana!
"Can ah have a ba-na-na?"

It's perfect with icecream - banana!
It's a banana dream - banana!
We're all going to SCREAM - banana!
Can ah have a ba-na-na?

Additional verses to sing if you want to.
You can stick it in your ear for a phone
Throw it tae yer dog for a bone
Give me a jungle of ma own
Can ah have a banana?

It's long and it's yella and it's bent
The taste is heaven sent
Don't waste your money on yer rent
Can ah have a banana?
1 2 3 MA GRANNIE  
WENT TO SEA

This song was made by Ewan McVicar. When teaching it to children he gets them to tell him what numbers or letters come next, and counts the numbers out on his fingers. If the alphabet is on display in the classroom he points to each letter in turn.

1 2 3  
Ma grannie went to sea  
With a parrot on her shoulder  
And a banjo on her knee

4 5 6  
Ma grannie did the splits  
The parrot yelled “Murder”  
And the banjo fell to bits

7 8 9  
They found a gold mine  
But the parrot told the neighbours  
Just for auld lang syne

10 11 12  
The neighbours helped themselves  
Ma grannie caught the parrot  
And she rang its little bell

12 11 10  
She rang its bell again  
And the parrot said, “Who’s there?  
“Who are ye callin hen?”
She told the parrot straight.  
"Yer a polly-wolly doodlebug  
"Ye wee feather weight!"

We were all in a fix  
The parrot chewed a carrot  
And Ma grannie showed us tricks

Ma grannie found a door  
So we all went home  
And there isn’t any more

The following is sung, then the countdown is chanted loudly.  
OH NO, THERE IS SO!  
3 2 1 GO!

Ma grannie caught a flea  
She salted it and peppered it  
And had it for her tea

Ma grannie went deaf  
Going to the football  
And shoutin at the ref

Ma grannie baked a pie  
Bluebottle biscuits  
And bread-and-butterfly
Ma grannie made a smell
What did she smell like?
Not very well

Ma grannie broke her toe
They put her in the hospital
They wouldn’t let her go

Ma grannie bought a car
She took me out for hurlies
On the handlebar

Ma grannie caught the flu
Doing the Hokey-Cokey
Wi a kangaroo

Ma grannie turned blue
We put her in the bed
And we cried “Boo hoo”

Ma grannie wisny dead
So instead of gettin buried
She got married instead

I know ma A B C
An you know as much as ma grannie
WEE GALLUS BLOKE

A city song about confident girls coming out from their factory. They meet a lad, and tell him what they think of him. He must feel this is definitely unfair.

As I came by the sweetie works, ma ha'rt began tae beat, Seein aa the factory lassies comin doon the street, Wi their flashy dashy petticoats, flashy dashy shawls, Five and a tanner gutty boots, “Oh, we’re big gallus molls.”

Chorus
Oh, yer ma wee gallus bloke nae mair.
Oh, yer ma wee gallus bloke nae mair.
Wi yer bell blue strides, yer bunnet tae the side,
Yer ma wee gallus bloke nae mair.

As I came by the dancin, I began tae think. Will aa the lassies stand an talk aboot oor Jeanie’s mink? Or will they hae a natter wi me aboot ma past? But just as I came up tae them they walked away right fast.

This song is full of things that somebody living in a Scottish city 80 years ago would have understood fine, but now need to be explained. The sweetie works is a sweet factory. Petticoats and shawls are clothing, gutty boots are rubber boots like wellington boots – gutta-percha is a kind of rubber – strides are trousers. Five and a tanner is five shillings and sixpence, or 27 \( \frac{1}{2} \) pence, not much to pay for a pair of wellington boots these days. Gallus molls is hard to translate from Glesga into English. It means girls who are proud of themselves and their style.
FITBA CRAZY

In Scotland’s Songs

You aa know ma wee brither, his name is Jock McGraw
He’s lately jined a fitba club, for he’s mad aboot fitba
He has two black eyes already, and teeth lost frae his gub
Since Jock became a member o that terrible fitba club

Chorus
For he’s fitba crazy, he’s fitba mad
The fitba it has robbed him o the little bit o sense he had
It would take a dozen skivvies, his claes tae wash and scrub
Since Jock became a member o that terrible fitba club

The first game he took part in, I was there masel and saw
There were jaickets for the goalposts and a tin can for the ba
The Prince of Wales was there himsel, in his dinner suit
Jock he passed the ball across, and shouted, “CHARLIE, SHOOT!”

His wife she says she’ll leave him, if Jock he doesn’t keep
Away from fitba kickin, at night time in his sleep
He calls her Charlie Tully, and other names so droll
Last night he kicked her out of bed and swore it was a goal

In the middle of the field at Hampden, the captain said, ‘McGraw
‘Will you kindly take this penalty or we’ll never win at aa’
Jock took three steps backwards, and shot off from the mark
The ball went sailin over the bar and landed in New York

Your ‘gub’ is your mouth. ‘Skivvies’ are young girls who work in a house and do the worst jobs.
THE WORLD MUST BE COMIN TAE AN END

A girl is sent to buy the ‘messages’ in a shop, but she always meets with problems, and often with catastrophe. Some of the below verses are old, some have been made with children quite recently. For ‘oh’ hold up forefinger and thumb for letter ‘O’, for ‘aye’ hold up index finger for letter ‘I’.

We sent her for eggs, oh aye, oh aye
We sent her for eggs, oh aye, oh aye
We sent her for eggs, and she fell and broke her legs
Oh, the world must be comin tae an end, oh aye

We sent her for cheese, and she fell and skint her knees

We sent her for butter, and she dropped it in the gutter

We sent her for spaghetti, she got eaten by a yeti

We sent her for breid and she drapped doon deid

Many new verses have been made by Scottish classes for this song, here are a few.

We sent her for honey, she forgot to take the money
We sent her for breid, and she fell and split her heid
We sent her for bacon, and her poor wee legs were achin
We sent her for a bun, and she came back as a nun
We sent her for toothpaste, and she fell over a loose lace
We sent her for a biscuit, but she didny want tae risk it
We sent her for toast, and she came back loast
She tried to cross the road, and she turned into a toad
MARY MACK

A tonguetwister performed on the CD in fine style by Carmondean Folkscene, Carmondean Primary, Livingston.

There's a nice wee lass and her name is Mary Mack,
Make no mistake she's the miss I'm goin tae tak,
There's a lot of other chaps would get upon her track,
But I'm thinkin' they'll have to get up early.

Chorus
Mary Mack's faither's makin Mary Mack marry me,
My faither's makin me marry Mary Mack.
I'm goin tae marry Mary so that Mary can tak care o me,
We'll all be makin merry when I marry Mary Mack.

This wee lass she has got a lot of brass,
She has a lot of gas, her father thinks I'm class,
And I'd be a silly ass tae let the matter pass,
For her faither thinks she suits me fairly.

Noo Mary and her mither gang an awful lot togethier,
In fact you never see the one, or the one without the ither,
And all the fellows wonder if it's Mary or her mither,
Or the both of them togethier that I'm courtin.

Noo the wedding day's on Wednesday and everything's arranged,
Her name will soon be changed tae mine unless her mind be changed,
And wi makin the arrangements, faith I'm just about deranged
For marriage is an awful undertakin.
It’s sure tae be a grand affair and grander than a fair
A coach and pair for rich and poor and every pair that’s there
We’ll dine upon the finest fare, I’m sure tae get my share
If I don’t we’ll all be very much mistaken.

RED YO YO
One day Matt McGinn’s daughter came home from her Glasgow school to tell that she had lost a button somewhere in school. She had gone to the janitor, who had gone to the head teacher, who had asked over the school loudspeakers if anyone had found the button. Matt sat down and wrote this song, but I do not know if his daughter ever got her button back.
We cannot for copyright reasons give you here the lyric of this Matt McGinn song. Find it on line in ‘Scotland’s Songs’.

THE WEE KIRKCUDBRIGHT CENTIPEDE
We cannot for copyright reasons give you here the lyric of this well-known Matt McGinn song. Find it online in Scotland’s Songs.
In Scotland’s Songs

THE DAY WE WENT TAE
ROTHESAY O

Wan Hogmanay at the Glasgow Fair, there was me masel
and several mair,
We aa went off tae hae a tear and spend the day in
Rothesay o.
We wandered doon the Broomielaw, through wind and rain
and sleet and snaw,
And at forty meenits aifter twa we got the length o Rothesay
o.

Chorus
Durrum a doo a durrum a day, durrum a doo a daddy o,
Durrum a doo a durrum a day, the day we went tae
Rothesay o.

A sodger lad caa’d Ruglen Will, wha’s regiment lies at
Barrenhill,
Went off wi a tanner tae buy a gill at a public hoose in
Rothesay o.
He said, “By God, I’d like tae sing.” I said, “Ye’ll nae dae sic
a thing.”
He said, “Clear the flair and mak a ring and ah’ll fecht yez
aa in Rothesay o.”

In search o lodgins we did slide, tae find a place where we
could bide,
There was eighty fowr o us inside a single end in Rothesay
o.
We aa lay doon tae tak oor ease, when somebody happened
for tae sneeze,
And he waukened half a million fleas that et us alive in Rothesay o.

Some were bees, and some were bugs, and some had feet like dyers' clugs,
And they sat on the bed and they cockit their lugs, and they cried, "Hurrah for Rothesay o."
Ah said, "Ah think we should elope." So we went and jined the Band of Hope,
Ah, but the polis widny let us stop another oor in Rothesay o.

This song is about a holiday trip on a steamer down the River Clyde to the island of Bute. It is full of jokes, and references to how people lived and had fun over 100 years ago.
Hogmanay is the 31st December but the Glasgow Fair happens in the last two weeks of July. A' tear' is a good time, a 'tanner' is sixpence in 'old money' and a 'gill' is a very large glass of whisky. A 'single end' is a flat with only one room. 'Dyers clugs' are wooden clogs worn by workers who dyed cloth. To join the 'Band of Hope' religious organisation you had to swear you would never drink alcohol any more.
The pleasure steamers carried people to Rothesay from the Broomielaw in the middle of Glasgow.
WHEN AH WAS SINGLE

When ah was single ah used to comb ma hair
*Point to ring finger of left hand, then mime combing hair*
Noo ah'm merried ah huvny the time tae spare
*Point to ring finger of left hand, then watch on right wrist*

**Chorus**
It's a life, a life, a weary weary life
*Hold back of hand to forehead, bending forward wearily*
Yer better tae be single than tae be a merried wife.
*Wag finger emphatically*

When ah was single I used a powder puff
*Point to ring finger of left hand, then powder cheeks*
Noo ah'm merried ah canny afford the stuff
*Point to ring finger of left hand, then pull pockets out to show them empty*

One says "Mammie, help me intae ma pram"
*Lift child into pram*
Anither says "Mammie, gie's a piece and jam"
*One palm out, other hand ‘spreads’ it*

One says "Mammie, help me intae ma bed"
*Lift child into bed*
Anither says "Mammie, scratch ma wudden leg"
*Scratch leg vigorously*

*Here is an extra verse that was made up by children.*
When ah was single ah used tae get a laugh
Noo ah’m mairried there’s twelve kids in the bath
ELVIS PRESLEY or CHINESE RESTAURANT

A favourite performance piece. Pupils may have another version of the text, learned in the playground or at camp.

I went to a Chinese restaurant, to buy a loaf of bread
Hold out right hand, palm up, use left hand to 'slice' it
He wrapped it up in a five pound note and this is what it said
Hold out right hand, palm forward, left index finger points out writing

My name is Elvis Presley, I'm a movie star
For Elvis, slick back hair, for movie do winding movie camera
I do the hippy hippy shakey and I play the guitar
For shakey shake body, then play air guitar

The boys are hunky and the girls are sexy
For hunky show arm muscles, for sexy finger under chin
Sittin in the back street, drinkin Pepsi
Left thumb over shoulder, then right hand drinking from can

Where's yer faither? Roun the corner
Right hand over eyes peering, left thumb over shoulder
In the harbour drinkin lager
Left index finger points down, then right hand drinking from can
He feels a bit dizzy and he draps doon deid
Shake body, then slump back
ITHINK I KNOW A MAN or NO PYJAMAS ON
By Ewan McVicar, but the first verse is partly by a four year old. Also known as Jelly On His Head.

I think I know a man, I think his name is Fred
I think he goes to bed at night with jelly on his head
Jelly on his head, jelly on his head
How can he sleep at night with jelly on his head?

I think I know a girl, I think her name is Grace
I think she goes to bed at night with fried egg on her face.

I think I know a lady, her name is Mrs Speirs
I think she goes to bed at night with icecream in her ears.

I think I know a boy, I think his name is Mike
I think he goes to bed at night and tries to ride a bike.

I think I know a girl, her name is Alison
I think she goes to bed at night and chews upon a bun

I think I know a boy, I think his name is John
I think he goes to bed at night with no pyjamas on!

This is an excellent song for making new verses.
For example
I think I know a teacher, her name is Miss Melrose
I think she goes to bed at night and tries to count her toes

I think I know a policeman, his name is PC Store
I think he goes to bed at night to snore Snore SNORE
USING TUNES
See *Introducing Performing Tunes In Class* on page 18.

**STICKY JIG**
In *Scots Sangs Fur Schools* *For Small Poeple*. This harp tune was composed by Heather Yule who performs it. It was written about the stick insect belonging to a young harp pupil. Mime playing the harp, and the slow movements of a stick insect.

**CRADLE SONG**
On the ‘Scotland’s Songs’ website. This lullaby was composed by famous Scots fiddler James Scott Skinner. As it plays, children mime first the piano playing, then fiddle, then rocking the baby, then repeat the sequence.

**THE HEN’S MARCH TO THE MIDDEN**
On the ‘Scotland’s Songs’ website. Mime playing fiddle and piano, and the hen strutting proudly to the midden, (heap of rubbish in a farmyard), in search of tasty food, then bending its head to peck it up. In the second part of the tune is a repeated phrase of three staccato notes that represents the hen’s cry of delight. Get children to say ‘cudd da kit’ each time the phrase occurs.

**LARGO FAIRY DANCE**
There are three contrasting performances of this tune on the ‘Scotland’s Song’ website to listen to and compare.
THE HIGH ROAD TO LINTON
On the ‘Scotland’s Songs’ site the tune is performed several times, on whistle, on solo fiddle, on fiddle and guitar, on harp, and on bagpipes with bass guitar and drums. This offers consideration of different instruments and performance styles. On all the recordings except that on whistle the tune is played with four parts, each part repeated. In the third part pupils can clap on the two staccato notes at the start.
The tune is sometimes said to be about the old drove road (also called ‘The Thieves’ Road’) that ran from West Linton in Mid Lothian up across the Pentland Hills to the Catslackburn. At one time that was the main route through the Borders for cattle drovers. They bought cattle in the Scottish Highlands and walked them all the way south. Other drovers would bring their cattle to the great annual Tryst meetings at Falkirk. Yet other drovers would buy their cattle there and take them on to the south.
The tune is known by other titles, Scots and Gaelic. For example ‘Kitty got a clinking coming from the races’ (she fell over).

MRS MACLEOD OF RAASAY
There are five performances of this favourite reel tune on the ‘Scotland’s Songs’ website, some of them quite surprising.
The sung version is sure to provoke puzzled laughter. The versions on harp and on fiddle with keyboard allow comparison between two ways of performing the same tune on different instruments, and the bagpipes version promotes jigging about by small people.
SCOTLAND’S HISTORY

These songs follow a historical sequence:
Starka Varna Vikings – 9th Century
Friends Like The Normans – 11th Century
St Margaret The Queen Of The Land – 11th Century
Stonemasons And Monks – 12th and 13th Centuries
March To Bannockburn and Bruce And De Bohun – 1314
Little Queen Mary – 1542
Queen’s Four Maries – 1561
Mary Queen Of Scots Got Her Head Chopped Off – 1587
Marching To Dunnottar – 1651
Bobbin John – 1715
Skye Boat Song – 1746
The Piper Cam Tae Oor Toon – post 1746
STARKA VARNA
This 'Viking' song in the old Norn language of Shetland was found there in 1948, and is still sung in Iceland. The Norn words tell of how to sail a boat. Ewan McVicar's new words tell of the Vikings.

Norn Words
Starka varna vesta lee
Obediah, obediah
Starka varna vesta lee
Obediah munyeh
Stolla stoyta stonga rerr
What says du? Da bunchka berr
What says du? Da bunchka berr
Littera meyvee drenyeh
Senna poppa warra
Obediah, obediah
Senna poppa warra
Obediah munyeh

SCOTS WORDS
Starka varna vesta lee
Pull your oar, pull your oar
Starka varna vesta lee
Pull your oar bravely
We come to gather, not to fight
But if we fight we will be right
Back at home our children cry
We must feed them or they'll die
The ice comes to kill our fields
So we must come to take your yield
If you will not fight with us
Where is your honour? in the dust
**FRIENDS LIKE THE NORMANS**

*Written by class P5 of Cowie PS with Ewan McVicar. The class were studying the Normans.*

**Chorus**
If it wasny for the Normans, what would we do?
We wouldny hae castles, we wouldny hae a clue.
We wouldny hae such fine food, we'd be feelin blue,
If we didnae hae friends like the Normans.

The Normans they are wonderful, the Normans they are strong.
Their helmets are pointy, their swords are very long.
If you like the Normans you can sing along
With this song of the Normans.

The Normans they built catapults, and castles out of stone,
Shirts of mail with metal links, and helmets like a cone.
Their shields were tall and thin, and their swords and lances long,
Very well armoured were the Normans.

Bowmen and spearmen and knights and squires,
Came over from Normandy and took the English shires
Normandy means Northman's place, they came from land much higher
Down from the mountains came the Normans.

They landed for a battle to fight the English King.
William won the victory, the place was called Hastings.
Then they came to Scotland to dance the Highland Fling,
And hunt red deer every morning.
In Scots Sangs Fur Schools
*Songs Of Scotland’s History

ST MARGARET THE QUEEN OF THE LAND

A song written in 1997/8 by class P5 of Pittencrieff PS, Dunfermline, with Ewan McVicar for The New Makars Trust. The class learned about St Margaret, wife of King Malcolm Canmore of the 11th Century by visiting the underground cave in the centre of Dunfermline where she used to go and pray. 'The Glen' is a park very near the school, and 'the ferry' is Queensferry.

St Margaret was married to Malcolm the King
She lived in the tower in the Glen
St Margaret was happy to wear his gold ring
She thought him the best of all men

Chorus
St Margaret the Queen of the Land
St Margaret the Queen of the Land

St Margaret she always cared well for the poor
The orphans she fed every day
She'd gather the ointments and herbs that would cure
She did it without any pay

St Margaret she thought of becoming a nun
She wanted to help the pilgrims
She started a ferry to help everyone
And in her fine church they sang hymns

St Margaret went into a dark cold cave
She went there to pray and to read
She prayed that the people would learn to behave
She counted their sins on her beads

�行 56
**STONEMASONS AND MONKS**

*In Scots Sangs Fur Schools*

*Songs Of Scotland’s History*

Walking through Dunfermline Abbey in 1997, Pittencrieff PS P5 imagined what it must have been like for the stonemasons who built it, then for the monks in their daily routines of singing, praying and ringing bells. Then they wrote these songs with Ewan McVicar for the New Makars Tust.

Dig the stone, draw the plan
Catch a piece of sky
Make the pillar, flag the floor
Build the abbey high

Chisel saw, hammer and wedge
Solid stone that blunts the edge

We will roof the giant nave
Like a cold and creepy cave

What monks here? Culdee or Black?
Us stonemasons won’t be back

Dig the stone, draw the plan
Make the pillar, flag the floor

Dig the stone, draw the plan
Dig the stone, draw the plan
Dig the stone, draw the plan Sorrowful and solemn
Dig the stone, draw the plan Sorrowful and solemn
Dig the stone, draw the plan Sorrowful and solemn
Dig the stone, draw the plan Sorrowful and solemn
To the cloister we must go
_Hear our voices echoing_
Flickering yellow candle glow
_Sorrowful and solemn_

Some are playing silently
Some are nodding sleepily

Flagstones hard and very cold
Wrap yourself in your black robe

Shuffling sandals in the night
Dripping candles soft and bright

Bells are ringing in the rain
Calling us to prayer again

_Sorrowful and solemn_
_Sorrowful and solemn_
_Sorrowful and solemn_
_Sorrowful and solemn_
_Sorrowful and solemn_
MARCH TO BANNOCKBURN

Written by P6 Borestone Primary

Chorus
Hey tutti taitie, how tutti taitie,
Hey tutti taitie, we are free.

See the proud Scots march along.
Pipes and drums play their song.
Swords and spears, proud and strong
March to Bannockburn.

English Eddie's coming here,
He thinks the Scots are full of fear.
We'll give him a busted ear
Here at Bannockburn.

Rab the Bruce and daft De Bohun
Were fightin for the Scottish croon.
Rab hit Bohun and chopped him doon
Here at Bannockburn

First the archers took their aim,
Then the marching hedgehog came.
Eddie wished he'd stayed at hame,
Not at Bannockburn.

For a while the English won,
But pots and pans shone in the sun.
The feartie English had tae run
Away frae Bannockburn.
Small folk pelted doon the brae,
English Eddie ran away,
That's why Scotland's here today,
Because of Bannockburn.

Borestone Primary is the closest school to the Bannockburn memorial.
The ‘pots and pans’ reference is to the story that the young and elder Scots ‘campfollowers’ were watching the battle from uphill, and wrongly thought the Scots army had won when in fact they were losing. They charged down waving kitchen utensils which shone on the sun. The English army thought they saw a fresh Scots army coming waving their weapons, and broke and ran.

BRUCE AND DE BOHUN
A small rhyme about Robert the Bruce's encounter with the English knight Henry de Bohun on the field of Bannockburn on the morning of the battle. ‘Bohun’ rhymes with ‘croon’.

Bruce and de Bohun
Were fightin for the croon
Bruce took up his battleaxe
An knocked de Bohun doon
LITTLE QUEEN MARY

Little Queen Mary in your cot,
In your cot, in your cot,
We wonder what is in your thoughts,
Coorie doon and snuggle.

Snuggle in your mother's arms,
She will keep you safe from harm.

Your hands are tiny as can be,
Reaching out to be free.

Reaching for the midnight stars,
Never dream of iron bars.

Time to yawn and fall asleep,
You have promises to keep.

Tomorrow is your special day,
In Stirling Castle people will pray.

A christening song and lullaby for baby Mary Queen of Scots written by class P4 of St Margaret's PS, Cowie, with Ewan McVicar for the Tolbooth Project. The class were studying Queen Mary. Some of the lines are from acrostic poems made by the children. Mary Queen of Scots was crowned in Stirling Castle when she was nine months old.
THE QUEEN’S FOUR MARIES

An ancient tragic ballad of what happened at the Edinburgh court of the young Mary Queen of Scots, but was the girl guilty or innocent?

Yestreen the Queen had four Maries, the nicht she'll hae but three
There was Mary Seaton, and Mary Beaton and Mary Carmichael and me.

Word’s gone through the kitchen, and word's gone through the ha,
That Mary Hamilton has a wean by the highest Stuart of aa.

As she gae'd up the Canongate, a loud loud laugh gied she,
But as she gaed doon the Canongate the saut tear blindit her ee.

"Oh, oftimes hae I dressed my Queen, and pit gold in her hair.
But noo I've gotten for my reward the gallows to be my share.

Little did my mither think the day she cradled me,
The lands I was tae travel in, the death I was tae dee."

'The Queen’s Four Maries’ as widely sung has only a few verses set in Edinburgh, in which Mary Hamilton laments that she is to die, without explaining why. The ballad about Marie Hamilton can have eighteen or twenty-five verses, telling that she had a child by the King of Scotland, and had killed it.
MARY QUEEN OF SCOTS GOT HER HEAD CHOPPED OFF

By Laurencekirk P6 [except the traditional first verse] with Ewan McVicar

Mary Queen of Scots got her head chopped off
Head chopped off, head chopped off
Mary Queen of Scots got her head chopped off
Head chopped off

It took three tries to chop off her head

Her body was moving after she was dead

Her little dog was hiding under her dress

The dog ran over to see her head

The blood was dripping on the ground

That was the end of Mary Queen of Scots
MARCHING TO DUNNOTTAR

Written by Luthermuir / Marykirk P3/4/5 with Ewan McVicar

All around Dunnottar Castle
Sassenachs want our Crown Jewels

We’re afraid, but we are angry
Danger is our middle name

So we’re marching to Dunnottar, Dunnottar, Dunnottar
So we’re marching to Dunnottar

With our swords and shields and long sharp spears
And at the front the Saltire flying high

In 1651 Oliver Cromwell’s soldiers besieged Dunnottar Castle beside Stonehaven, trying to get the ‘Honours of Scotland’, the regalia of the Scottish crown, sword and sceptre. The Honours were spirited away and hidden until 1660, when they were returned to King Charles II.
BOBBIN JOHN

Written by class P6 of Borestone PS, Stirling with Ewan McVicar for the Tolbooth Project, about the 1715 Battle of Sheriffmuir.

Here comes Bobbin John, and the Heiland Army, Marching past Greenloaning, all battle ready, At the Gathering Stone, they will sharp their swords, On to Sheriffmuir, marching in good order, Here comes Bobbin John.

Bobbin John's clans, eight thousand Jacos, Scruffy sweaty lads, in their dull grey clothing, Tired grubby men, proud in tartan plaids, Set to charge and win, never on parade, Here comes Bobbin John.

Campbell of Argyll, he's come up from Stirling, Half as many redcoats, but they're seasoned soldiers. Powder horns and muskets, bayonets so sharp, And they've cavalry, ridin high and smirkin, Here comes Bobbin John.

Left line of the clans, charged and drew their broadswords, But the cavalry chased them to Greenloaning, By the River Allan many of them died, While the brave Rob Roy watched them from on high, Here comes Bobbin John.
Right line of the clans, they did so much better, 
Made the redcoats run, stabbed and slashed and slaughtered. 
Chased them through Dunblane, and through Bridge of Allan,
Back to Stirling Brig, in a fearful panic.
Here comes Bobbin John.

Bodies everywhere, highlanders and redcoats, 
Some of them were dead, some of them still living, 
But the local folk did not come to help them, 
Stole their oatmeal bags, because they were so hungry. 
Here comes Bobbin John.

Who can say who won? Who can say who lost? 
Mothers, wives and children, they will count the cost. 
Cheer for Bobbin John. Cheer for Argyll Campbell. 
Whisper of the dead, whisper of the shambles. 
Here comes Bobbin John.

The Jacobite Highland army was led by John Erskine, 11th Earl of Mar, nicknamed 'Bobbin John' because of his changes of political position. The Government forces were led by John Campbell, 2nd Duke of Argyll.
SKYE BOAT SONG or SPEED BONNIE BOAT

_A Jacobite lament_. Bonnie Prince Charlie, disguised as an Irish woman, is being rowed over the Minch to hide on Skye.

Speed, bonnie boat, like a bird on the wing
Onward, the sailors cry!
Carry the lad that’s born to be King
Over the sea to Skye.

Loud the winds cry, loud the waves roar,
Thunderclaps rend the air.
Baffled our foes stand by the shore.
Follow they will not dare

Many’s the lad fought on that day
Well the claymore could wield,
When the night came silently lay
Dead on Culloden’s field.

Burned are our homes, exile and death
Scatter the loyal men.
Yet ere the sword cool in the sheath
Scotland will rise again!

This is the best known Jacobite song, but is in fact quite recent. The words were written by an Englishman, Sir Harold Boulton, about 120 years ago. He used a Gaelic song format, a rowing song called an iorram, and the tune is said to come from the Gaelic song ‘Cuachan nan Craobh’ or ‘The Cuckoo in the Grove’.
THE PIPER CAM TAE OOR TOON

A stirring song about the 1740s, probably written by James Hogg 60 years after the 1745 Rising, naming pro-Jacobite pipe tunes and songs.

Chorus
The piper cam tae oor toon, tae oor toon, tae oor toon,
The piper cam tae oor toon, and he play'd bonnilie.

He play'd a spring, the laird to please, a spring bret new frae 'yont the seas;
And then he ga'e his bags a wheeze, and play'd anither key.
And wasna he a roguie, a roguie, a roguie?
And wasna he a roguy, the piper o' Dundee?

He play'd "The Welcome owre the Main," and "Ye's be fou and I'se be fain,"
And "Auld Stuarts back again," wi' muckle mirth and glee.
He play'd "The Kirk" fine and clear, "The Mullin Dhu," and "Chevalier,"
And "Lang away, but welcome here," sae sweet, sae bonnilie.

It's some gat swords, and some gat nane, and some were dancing mad their lane,
And mony a vow o' weir was ta'en that nicht at Amulrie.
There was Tullibardine, and Burleigh, and Struan, Keith, and Ogilvie,
And brave Carnegie, wha but he, the piper o' Dundee?
WORK SONGS

The narrative songs in this section will be useful for topic work.

‘The Barnyards o Delgaty’ and ‘Plooboy Laddies’ re farming, harvest, rural life.

‘Rolling Home To Caledonia’ and ‘The Bonnie Ship The Diamond’ about whaling, the sea, travel.

‘Collier Sweetheart’ and ‘Coorie Doon’ re coalmining.

‘Shift And Spin’ and ‘Bannockburn Tartan’ about thread and cloth-making, factory work and conditions.

Yuri Gagarin’ re Space exploration.

‘Binnorie O Binnorie’ could just perhaps be utilised when considering how watermills worked!
THE BARNYARDS O DELGATY

In Scotland’s Songs

This is one of the most famous of all the old Bothy Ballads – songs of farm life and work in North East Scotland.

As ah gaed doon tae Turra Merket, Turra Merket fur tae fee, Ah met in wi a wealthy farmier, the Barnyards o Delgaty.

Chorus
Linten adie, tooren adie, lnten adie, tooren ay,
Linten lowerin lowerin lowerin, the Barnyards o Delgaty.

He promised me the twa best horse I ever set my een upon.
When ah gaed hame tae the Barnyards there was nothin there but skin and bone.

The auld grey mare sat on her hunkers, the auld dun horse lay in the grime.
For aa that I would ‘hup’ and cry, they wouldna rise at yokin time.

When I gang tae the kirk on Sunday, mony’s the bonny lass I see,
Sittin by her faither’s side, winkin ower the pews at me.

Some can drink and no be drunk, and some can fecht and no be slain.
I can coort anither man’s lass, and aye be welcome tae my ain.

Ma candle noo is fair brunt oot, the snotter’s fairly on the wane,
Fare ye weel, ye Barnyards, ye’ll never catch me here again.
PLOOBOY LADDIES

A bothy ballad about a young woman farm worker who admires the handsome young ploughman from afar.

Doon yonder den there’s a plooboy lad,
And some simmer’s day he’ll be aa my ain.

Chorus
An sing laddie aye, and sing laddie o,
The plooboy laddies are aa the go.

Doon yonder den I could hae gotten a miller,
But the smell o stour would hae deen me ill

Doon yonder den I could hae gotten a merchant,
But aa his riches wereny worth a groat

I love his teeth and I love his skin,
I love the very cairt he hurls in

I see him comin fae yond the toon,
Wi aa his ribbons hingin roon an roon

And noo she's gotten her plooboy lad,
As bare as ever he's left the ploo

Additional verse
It’s ilka time I gang tae the stack,
I hear his whip gie the ither crack.
There are many Scottish ‘bothy ballads’, from the North East farming communities. Some are about the farm work, some about the social life of the workers. Often bothy ballads about farm work speak of kindness to the unmarried men who live in the bothy from the ‘kitchie deem’, the kitchen maid who lived in the farmhouse along with the farmer and his family and worked very hard. In this song the farm girl wants to escape the drudgery of the farm, including getting fuel for the fire from the ‘stack’, but rejects her maybe real, maybe dreamt of admirers in the town, the merchant and the miller. In this context ‘den’ means a woody narrow valley.

Some very old dramatic ballads are also on occasion termed ‘bothy ballads’ because they were popular in the North East farming communities. Here is ‘Binnorie O Binnorie’, one of Scotland’s oldest ballads, sung or told as a story in many countries, about fatal jealousy between sisters. There are many Scottish, English and American versions of this ballad. It was printed as ‘The Miller and the King’s Daughter’ in 1656. In older versions the young man who comes courting is a prince; here he is a miller’s son. In other versions the drowned girl is the miller’s own daughter. John Strachan’s version omits the wonderful ‘magical’ ending, in which a harp or fiddle (or even a piano) is made from the sister’s white bones and yellow hair, and taken to play at the wedding, where it sings the story of the murder.
There were two sisters lived in a glen
Binnorie o Binnorie,
And the bonnie millert laddie cam a–coortin o them,
By the bonnie mill dams o Binnorie.

Oh sister oh sister, will ye take a walk
Roond be the dams o Binnorie,
For to hear the blackbird whistle o’er its notes
By the bonnie mill dams o Binnorie.

They walked up and sae did they doon
And roon be the dams o Binnorie,
Till the elder stepped aside and dang the younger in
To the deep mill dams o Binnorie.

Oh sister, oh sister stretch oot yer hand
Binnorie o Binnorie,
And I’ll gie ye my gold and a fifth o my land
For the bonny millert laddie o Binnorie.

It wisna for yer money that I dang you in
Binnorie o Binnorie,
It’s you being so fair love and I so very grim
For the bonny millert laddie o Binnorie.

Oh millert oh millert rin oot yer dam
Binnorie o, Binnorie,
For there’s some grand lady or some deid swan
Floatin up and doon the dams o Binnorie.
ROLLING HOME TO CALEDONIA

There are different versions of this song and it is perhaps better known as 'Rolling Home to Dear Old England'. Stan Hugill, in 'Shanties from the Seven Seas' (1961), calls it 'the most famous homeward-bound song of them all'. He prints eight pages of various versions; one of them is in German and sings of rolling home to Hamburg.

Rolling home, rolling home, rolling home across the sea
Rolling home to Caledonia, rolling home, dear land, to thee

Ten thousand miles ahind us, just a hundred miles afore
And the ocean rins to tak us tae oor best-beloved shore
We will join in joyous chorus, in the watches o the night
For we'll see our land of Scotland, when the grey dawn brings the light

Up aloft, amongst the riggin, blaws the loud exultin gale
Like a birdie's wide-stretched pinions, spreadin wide each swellin sail
The wild waves cut behind us, and they murmur as they flow
There are lovin hearts that wait for you, in the land to which you go

There are welcome cheers tae greet us, there are kisses for us all
Mothers, faithers, wives and families, standin at the harbour wall
They will tell us o their longin, we will tell them o oor trials
And at last we will be safe home, after aa the weary miles.
THE BONNIE SHIP THE DIAMOND

Nearly 200 years ago the Scots whaling ship The Diamond is leaving port, heading on the dangerous journey through the pack ice to the Davis Strait between Greenland and Canada.

The Diamond is a ship, ma lads, for the Davis Strait she's bound,
And the quay it is aa garnished wi bonnie lassies round.
Captain Thomson gives the order tae sail the oceans high,
Where the sun it never sets, ma lads, nor darkness dims the sky.

Chorus
And it's cheer up, ma lads, let yer hearts never fail.
When the bonnie ship The Diamond goes a-fishing for the whale.

Along the quays at Peterhead the lassies stand aroond,
Their shawls all pulled aboot them and the salt tears rinnin doon.
Oh, don't you weep, my bonnie lass, though ye'll be left behind.
For the rose will grow on Greenland's ice before we change our mind.

Here's a health tae the Resolution, likewise the Eliza Swann,
Here's a health tae the Battler O Montrose, and the Diamond ship o fame.
We wear the troosers o the white, an the jaickets o the blue,
When we return tae Peterhead we'll be sweethairts wi you.
It'll be bright baith day and night when the Greenland lads come hame,
Wi a ship that's full of oil, ma boys, and money tae oor name.
Here's a health unto the Diamond bright, the skipper and the crew,
Here's a health tae every bonnie lass that has a heart so true.

The Diamond sailed to the Davis Strait every year from 1812 to 1819, heading north for 'Baffin Bay where the whalefish blow.' Though this version of the song says she sailed from Peterhead, in fact she sailed from Aberdeen, as sung in other versions.
The whalers would be away for several months, so their womenfolk dressed in their best shawls to see them off. The sailors boasted that when they came back they would be so rich they would burn the whale oil lamps during the day as well as at night.
In 1819 the ships named in this song were waiting in April at a great wall of ice for the pack ice to melt, but the wind changed and they were all caught and frozen in. The sailors knew this might happen, and they had put tree trunks inside across the hulls to make the ships stronger. One by one the ships were squeezed flat, but the sailors knew by the sounds this was going to happen, and they could escape onto the ice. They lived in tents made from the sails and burnt their ship’s timbers for warmth.
They suffered greatly, but after many months they were rescued and came home. They left The Bonnie Ship the Diamond and the other ships behind, crushed flat by the Greenland ice.
COLLIER SWEETHEART

Ewan McVicar was asked to write songs with class P5 in East Plean Primary near Stirling. Ewan’s mother was born in Plean, and he remembered that his grandfather, Hugh Reynolds, had told him about being in a mining disaster. Ewan's grandfather had heard the sound of the 1921 explosion where he was hewing (cutting coal) in the next-door pit. Ewan looked up old newspapers to get details of what happened. Then he and P5 wrote this song.

My mother said I could not have a collier
If I did it would break her heart
I didn’t care what my mother told me
I had a collier for my sweetheart

But one day up Cadger’s Loan
The siren screamed at Pit Four head
All of Plean ran to find out
How many living, how many dead?

Lowsing time in the Carbrook Dook
The young shotfirer fired his shot
Dynamite blew up the section
Twelve lads dead, seventy caught

Their holiday bags were lying waiting
The men were lying down below
The wee canaries they died too
Salty tears in the sad Red Rows
The young shotfirer had no certificate
My young collier gave his life
Fate was cruel to my sweetheart
And I will never be a wife

My mother said I could not have a collier
If I did it would break her heart
I didn’t care what my mother told me
I had a collier for my sweetheart

A collier is a coal miner. Cadger’s Loan ran from Plean village up the hill to where the coal pits were. The Loan has been renamed President Kennedy Avenue.
The shotfirer is the man who bores a hole, packs it with dynamite, then fires the dynamite to open up a new area of rock for the miners to get the coal from.
The men expected to come up after their shift and collect their holiday bags for their annual two weeks holiday from work. The miners lived in streets called the Red Rows because they were built of red brick.

In Scots Sangs Fur Schools
*Worksongs - Coalmining

COORIE DOON
We cannot for copyright reasons give you here the lyric of this Matt McGinn song about a coalminer or his wife singing a lullaby to his child. Find it online at scotssangsfurschools.webs.com.
SHIFT AND SPIN  
In Scotland’s Songs

A song by Ewan McVicar about the boredom of working in a large factory, where the noise is so loud you are alone with your machines and your thoughts.

Chorus
Shift and spin, warp and twine
Making thread coarse and fine
Dreamin o yer valentine
Workin in the mill

Keep yer bobbins runnin easy
Show ye're gallus, bright and breezy
Waitin till Prince Charmin sees ye
Workin in the mill

Oil yer runners, mend yer thread
Do yer best until you're dead
You wish you were a wife instead o
Workin in the mill

Used to dream you'd be the rage
Smilin on the fashion page
Never dreamt you'd be a wage slave
Workin in the mill

Used to think that life was kind
No it isn't, never mind
Maybe some day love will find you
Workin in the mill
He loves you not? So what?
Make the best of what you've got
Win your pay, spin your cotton
Workin in the mill.

This song began as only a verse and chorus. Ewan McVicar was asked to write short pieces of song for a local history project in Paisley that was documenting the work of workers in the Paisley thread mills. Singer and festival organiser Danny Kyle of Paisley then nagged Ewan to write more verses.
Ewan did, making them as a duet to be sung by Glasgow musician and actor Alan Tall and actress Lillian Cattigan in a show about the history of Glasgow. This show was specially written in three languages – English, German and Glesga – to be performed in Glasgow’s twin city of Nurnberg in 1985 as a part of official twinning events. Then Ewan reworked it a little to make it a solo song. He sent this to Glasgow singer Ray Fisher, who taught it to various other singers. But Ray did not use the first part line of Ewan's original tune. Most singers sing her version, not Ewan’s original. And when introducing the song Ray sometimes says the song is about the Dundee jute mills. But it is about Paisley.
This process of songs and the stories that surround them being altered as they pass from singer to singer is known as the’ Folk Process’.
BANNOCKBURN TARTAN
*Songs Of Thread And Cloth
Made by P6, Borestone Primary, Stirling.

Chorus
Bannockburn tartan, the best in the land
Made by our nimble and hardworking hands
Fourteen long hours a day we must stand
For Bannockburn tartan, the best in the land

Five in the morning we rise from our beds
We don't go to school, to the factory instead
Drowsy and hungry we trudge to the mill
Down by the burn at the foot of the hill

The dyers of Stirling they send us their thread
Blue black and yellow, grey brown and red
We have to weave them on the machines
Then there is tartan fit for the Queen

Plaids kilts and stockings made by us bairns
For our brave Highland battalions to wear
We work like men, in the heat and the cold
Though some of us are just eight years old

The factories were a few hundred yards from where the school now stands.
YURI GAGARIN

Chorus
Oh dear, Yuri Gagarin,
He flew tae the moon when it looked like a farthing,
He said tae the boys at the moment of parting
"Ah'm juist gaun away for the Fair"

Now inside the ship he lay down like a hero,
The doors were sealed up and the countdown was near-o
Ten-nine-eight-seven-six-five-four-three-two-one-zero
An Yuri went up in the air

Now when he took off he was shook tae the marra
He circled the poles and he saw the Sahara,
He gave them a wave as he passed over Barra
The day he went up in the air

Now when he went up it was juist aboot dawning,
The time when the rest of the world wis still yawning
Then Yuri returned to the land he wis born in
Without even turning a hair

When he came tae London they tried the saft pedal,
A wee bowler hat and a rolled-up umbreddle
But the foundrymen went an they struck him a medal
An gied it tae him at the fair

This song is in praise of the first man to go into space and orbit the earth, the Russian cosmonaut Yuri Gagarin, on 12th April 1961. The song was written in Glesga language by Glasgow actor and writer Roddy McMillan to the tune of 'Johnny’s So Long At The Fair'.
In the website ‘Scots Sangs Fur Schools’ there is a page with five ‘Songs of School Life’, all of them very popular in schools.

Fife teacher Jim Douglas’s ‘Is A Dove A Doo (The New Teacher) is, like ‘Listen To The Teacher’ given here, a comment on ‘speaking properly’ in class. ‘The School Nativity Play’ is a very funny account of what can go wrong. It can be adapted to include your own school’s stories of nativity mishaps. ‘Oor School Space Machine’ can also be customised, e.g. to include your school’s name, to include (with permission) your janitor’s name, or to change the building materials for it. ‘The School Lum Caught On Fire’ is a bit of fun.

LISTEN TAE THE TEACHER

Written by primary school teacher Nancy Nicolson of Caithness, This song about using Scots in school is popular all round Scotland.

He's 5 year auld, he's aff tae school
Fairmer's bairn wi a pencil and a rule
His teacher scoffs when he says "hoose"
"The word is house, you silly little goose"
He tells his ma when he gets back
He saw a mouse in an auld cairt track
His faither laughs fae the stackyard dyke
"Yon's a moose ye daft wee tyke"
Chorus

Listen tae the teacher, dinna say dinna
Listen tae the teacher, dinna say hoose
Listen tae the teacher, ye canna say maunna
Listen tae the teacher, ye maunna say moose

He bit his lip an shut his mooth
Which one could he trust for truth
He took his burden o'er the hill
Tae auld grey Geordie o the mill
"An did they mock thee for thy tongue
Wi them sae auld and you sae young?
They werena makin a fool o' ye
They were makin a fool o' themsels ye see"

"Say hoose tae the father, house tae the teacher
Moose tae the farmer, mouse tae the preacher
When yer young it's weel for you
Tae dae in Rome as Romans do
But when ye grow an ye are auld
Ye needna dae as ye are tauld
Don't trim yer tongue tae suit yon dame
That scorns the language o' her hame"

Then teacher thocht that he was fine
He kept in step, he stayed in line
Faither says that he was gran
He spoke his ain tongue like a man
An when he grew and made his choice
He chose his Scots, his native voice
And I charge ye tae dae likewise
Spurn yon pair misguided cries
ROBERT BURNS SONGS

The Robert Burns songs here have been chosen because they can all be successfully used in class work.

‘The Deil’s Awa Wi The Exciseman’ is vigorous, and the narrative is exciting. The naming of types of dances is useful when utilising the detail about Scottish tunes contained in the ‘Scotland’s Songs’ website.

‘Rattling Roaring Willie’ appeals because of its short length and bounce.

‘Ae Fond Kiss’ is easier than some other Burns lyric songs because of its narrower vocal range. There is information on the ‘Scotland’s Songs’ website about ‘Rory Dall’s Port’, the tune Burns intended his lyric to be sung to, along with a performance of that tune on harp.

‘Auld Lang Syne’ was also first sung to a different tune from the one now used. See the ‘Scotland’s Songs’ website for both tunes.
In Scotland’s Songs

THE DEIL’S AW A WI THE EXCISEMAN

This song by Robert Burns says that excisemen, who collected taxes on alcohol and chased smugglers, were bad people, who deserved to be taken away by the Devil, and everyone would be so happy they would dance! But at the time he wrote the song Burns was himself an exciseman.

The deil cam fiddlin thro’ the toon, and danc’d awa wi the Exciseman,
And ilka wife cries, ‘Auld Mahoun, I wish you luck o’ the prize, man!’

Chorus
The deil’s awa, the deil’s awa, the deil’s awa wi’ the Exciseman,
He’s danc’d awa, he’s danc’d awa, he’s danc’d awa wi’ the Exciseman!

We’ll mak our maut, and we’ll brew our drink, we’ll laugh, sing, and rejoice, man,
And monie braw thanks to the meikle black Deil, that danc’d awa wi’ the Exciseman.

‘There’s threesome reels, there’s foursome reels, there’s hornpipes and strathspeys, man,
But the ae best dance ere cam to the land was The Deil’s Awa wi’ the Exciseman’
RATTLIN ROARIN WILLIE

Although often credited to Burns, he only wrote the third verse of this vigorous song.

Rattlin Roarin Willie, o he held tae the fair
For tae sell his fiddle an buy some ither ware
Pairtin wi his fiddle, the saut tear blint his ee
Rattlin Roarin Willie, ye're welcome hame tae me

O Willie come sell yer fiddle, come sell yer fiddle sae fine
Willie come sell yer fiddle an buy a pint o wine
If I should sell my fiddle the world wad think ah was mad
Mony's the rantin day, my fiddle an I hae had

As I cam by Crochallan, I cannily keekit ben
Rattlin Roarin Willie was sittin by yon boord-en
Sittin by yon boord-en an amang good company
Rattlin Roarin Willie, ye're welcome hame tae me

_Cannily: cautiously_
_Crockallan: an Edinburgh drinking club, the Crochallan Fencibles._
_Held tae: went on to_
_Keekit: peeped_
_Saut: salt_
AE FOND KISS

In Scotland’s Songs

One of Robert Burns’ finest love songs.

Ae fond kiss, and then we sever
Ae fareweel, and then forever
Deep in heart-wrung tears I'll pledge thee
Warring sighs and groans I'll wage thee

Who shall say that Fortune grieves him
While the star of hope she leaves him?
Me, nae cheerfu twinkle lights me
Dark despair around benights me

I'll ne'er blame my partial fancy
Naething could resist my Nancy
But to see her was to love her
Love but her, and love for ever

Had we never loved sae kindly
Had we never loved sae blindly
Never met, or never parted
We had ne'er been broken-hearted

Fare-thee-weel, thou first and fairest
Fare-thee-weel, thou best and dearest
Thine be ilka joy and treasure
Peace, enjoyment, love and pleasure

Ae fond kiss, and then we sever
Ae fareweel, alas, forever
Deep in heart-wrung tears I'll pledge thee
Warring sighs and groans I'll wage thee
In Scotland’s Songs

Burn’s best known song, although he never acknowledged writing it.

Should auld acquaintance be forgot
And never brought to mind?
Should auld acquaintance be forgot
And auld lang syne?

Chorus
For auld lang syne, my jo
For auld lang syne
We'll tak a cup o kindness yet
For auld lang syne

And surely ye'll be your pint stowp
And surely I'll be mine
And we'll tak a cup o kindness yet
For auld lang syne

We twa hae run about the braes
And pu'd the gowans fine
But we've wander'd mony a weary fit
Sin auld lang syne

We twa hae paidl'd in the burn
Frae morning sun till dine
But seas between us braid hae roar'd
Sin auld lang syne

And there's a hand, my trusty fiere
And gie's a hand o thine
And we'll tak a right guid-willie waught
For auld lang syne
CONTENTS OF THE SCOTLAND'S SONGS WEBSITE

Performers
There is significant recorded input from various educational sources and agencies, particularly from present and past students of the National Centre for Excellence in Plockton, from The New Makars Trust, the 2009 On The Hoof songmaking project in the Carse of Gowrie, and the US Alan Lomax Archive. New tracks have been specially recorded by harpist Heather Yule, by North East singer Lillian Ross, by song group Tryst and by Ewan McVicar. Recordings made by Katherine and Colin Campbell and others for *Traditional Scottish Songs & Music* are used. Much use is being made of recordings from self-released CDs by Scots performers, and from commercial issues from Greentrax. Performers in a wide range of styles and musical genres include the Kiltearn Fiddlers, Christine Kydd, Jeannie Robertson, Ceolbeg, the Mick West Band, various army pipe bands, Alison McMorland and Geordie MacIntyre, Gill Bowman, Two's Company, Bob Pegg, Fiddlers Bid, the Linties, Ullapool High School, Jean Redpath, Jock Duncan, Hamish Henderson, Gordeanna MacCulloch, Dick Gaughan, Andy Thorburn, the Chorus Quartet, plus many archive recordings of local singers and musicians and of 'live' performances.
SCOTLAND’S SONGS

TUNES
14 more tunes in sections on
- Hornpipes & Waltzes
- Jigs
- Marches
- Reels
- Scales, Harmony & Modes
- Slow Airs
- Strathspeys

SONGS
37 more Gaelic songs in sections on
- Ballads / Scots Narrative Songs
- Children’s Songs / Lullabies & Dandlings
- Puir-a-Beul / Jacobite Songs
- Work Songs / Love, Courtship & Loss
- Pibroch Songs / Psalm Singing
- Supernatural Songs

INSTRUMENTS
19 more tunes in sections on
- History
- Accordion
- Bagpipes
- Clarsach
- Dance Bands
- Fiddle
- Other instruments

Scotland’s Songs & Tunes

INFLUENCES
sections on
- International Influences
- Traditional music today

Songs for Early Years
13 Songs and tunes, grouped under
- Play & Fun
- Beasties
- Listen to the Music

Four Featured Songs

Eleven topic categories to choose from

Songs for Primary Schools
60+ Songs and tunes, grouped under
- Travel & Homecoming
- Working Life
- Families & Festivals
- Supernatural
- Wee Beasties
- Fighting
- Play & Fun
- Interesting Folk
- Listen to the Music

Credits and Thanks

Songs for Secondary Schools
90+ Songs and tunes, grouped under
- Travel & Homecoming
- Friends & Family
- Ballads
- Working Life
- Freedom & Scots People
- Listen to the Music
- Fighting

Updated at Dec 2010
NOTE ON LISTING OF SONGS AND TUNES

The following is a listing of Scots songs and tunes on the 'Scotland’s Songs' website. The song titles are grouped according to suggested appropriate child age, with terms that describe their character and possible Topic use.

For teachers who want to find and use songs that use Scots language each title is given an assessment of the level of Scots in their lyric –
low [l],
medium [m] or
high [h].
Note that the lyrics are based on the recordings on the ‘Scotland’s Songs’ website, and other sung versions may have a higher or lower level of Scots language.
LEVEL EARLY, AGES 3-6

SONGS WITH SCOTS
[m/h] Bee Baw Babbity (LE) - Fun
[h] Clap Yer Handies (LE) - Babies + Coming Home
[h] Clapa Clapa Handies (LE) - Babies + Coming Home
[h] Coulter’s Candy (LE) - Babies + Families
[m/h] Dance Tae Yer Daddie (LE) - Babies + Families
[l] Everywhere We Go (LE) - Fun + Celebration
[l] I've a Laddie in America (LE) - Fun + Families + Coming Home + Places
[h] Katie Bairdie (LE) - Farming
[l] Ma, Ma, Will You Buy Me A (LE) - Fun + Families
[l] Ma Maw’s a Millionaire (LE) - Fun
[l] One Two Three Aleerie (LE) - Fun
[m] Red Yo-Yo (LE) - Fun
[h] Today is Hogmanay (LE) - Celebration
[m] Ye Canny Shove Yer Grannie (LE) - Fun + Families

SONGS WITH NO SCOTS
Wee Kirkcudbright Centipede (LE) – Fun
Who’s that up the Chimney? (LE) – Fun

TUNES
Cradle Song (LE) - Babies
The Hen’s March To The Midden (LE) - Farming + Story
Largo's Fairy Dance (LE) – Strange
Merrily Danced The Quaker (LE) - People
Soldier’s Joy (LE) - Listen
The Sticky Jig (LE) - Listen
The Trows Of Truggle Water (LE) - Places + Story + Strange
Wha Saw the 42nd (LE) - Sword
Wha Wouldna Fecht For Chairlie (LE) - Sword + Jacobites
LEVEL 1, AGES 6-9

SONGS WITH SCOTS
[l/m] Bananas Are The Best (L1) - Fun
[h] The Barnyards of Delgaty (L1) - Places + Farming
[h] The Battle of Killiecrankie (L1) - Sword + Jacobites + Places
[l/m] Canongate Set (L1) - Fun
[h] The Day We Went Tae Rothesay O (L1) - Fun + Places
[h] Fitba Crazy (L1) - Fun + Karaoke
[l] Going Home To Glasgow (L1) - Coming Home + Places
[h] Hey Johnny Cope (L1) - Sword + Jacobites
[l] Some Hae Meat (L1) - Fair?
[h] Wee Gallus Bloke (L1) - Friends + Karaoke
[m] When I Was Single (L1) - Fun + Families
[m] Will Ye No Come Back Again? (L1) - Sword + Leaving Home + Jacobites
[l] World Must Be Coming To An End (L1) - Families
[l] Yuri Gagarin (L1) - People + Other Work

SONGS WITH NO SCOTS
Collier Sweetheart (L1) - Mining + Families
The School Nativity Play (L1) - Story
The Travelling Minstrel Show (L1) - Story

TUNES
Dear, Dearie, Dearest - Families (L1)
The High Road To Linton (L1) - Listen + Places
John McAlpine (L1) - People
Merry Boys of Greenland (L1) - Sea + Places
Mrs MacLeod (L1) – Listen
Sherramuir March (L1) - Sword + Jacobites + Places
The Warlock (L1) - Strange
LEVEL 2, AGES 9-12

SONGS WITH SCOTS
[h] Auld Lang Syne (L2) - Celebration
[h] The Battle Of Harlaw (L2) - Sword + Places
[l] The Bonny Ship the Diamond (L2) - Sea + Leaving Home + Karaoke
[h] The Braes O Balquidder (L3) - Families + Places
[h] The Deil's Awa with The Exciseman (L2) - Strange + Karaoke
[h] The Gypsy Laddies (L2) - Ballad + Families + Travel
[m] Hey Tutti Taitie (L2) - Sword
[h] Johnnie o Breadislie (L2) - Ballad + Places + Fair?
[m] Landlady Count The Lawin (L2) - Celebration
[h] McPherson's Rant (L2) - Ballad + Fair?
[l] My Last Farewell To Stirling (L2) - Leaving Home + Places
[h] Plooman Laddies (L2) - Farming + Friends
[l] The Queen's Four Maries (L2) - Ballad + Friends + Fair?
[h] Rhynie (L2) - Farming
[l] Rolling Home to Caledonia (L2) - Sea + Coming Home + Places
[l] Roving Ploughboy (L2) - Travel + Farming
[l] Scots Wha Hae (L2) - Sword
[l] Sic A Parcel O Rogues (L2) - Fair?
[m] The Silkie of Sule Skerry (L2) - Ballad + Friends + Places + Strange
[m] Yellow On The Broom (L2) – Travel
SONGS WITH NO SCOTS
Journey Back to Arran (L2) - Coming Home + Longing From Abroad +
Rolling Hills of the Borders (L2) – Places
The Skye Boat Song (L2) - Sword + Leaving Home +
Jacobites + Places

TUNES
The Cock Of The North (L2) - Sword + Places
The Deil Amang The Tailors (L2) - Strange + Cloth
The Devil in the Kitchen (L2) - Strange
Nelson Mandela's Welcome to Glasgow (L2) - People + Places
Orange and Blue (L2) - Listen
The Sands of Kuwait (L2) - Sword + Places