

S P R A N G E E N
SONG BOOK





Clockwise from
top left: Mary,
Ann, Val, Patsy,
Marta, Rosa and
Kathleen



SPRANGREEN:

KATHLEEN KING: *double bass, fiddle*

MARTA McGLYNN: *concertina*

MARY MacMASTER: *metal-strung clarsach, whistle, temple bells, vocals*

ROSA MICHAELSON: *fiddle, triangle, duck call*

VAL PEEK: *fiddle*

PATSY SEDDON: *gut-strung clarsach, fiddle,*

vocals

ANN WARD: *concertina, flute*

1. SALLY HUNTER: *Jigs* 3.19

OFF SHE GOES

LADS OF DUNSE

A good starter . . . a set of three cheery jigs.

2. MISS SINE FLEMINGTON: 4.31

Slow air

THE ALE IS DEAR: *Strathspey & Reel*

A beautiful slow air composed by Alan Bruford, followed by an old traditional tune played first as a strathspey and then as a reel.

3. IN DISPRAISE OF WHISKY: 3.20

Slip jigs

THE FAVOURITE DRAM

An unusual arrangement of two slip jigs from the Simon Fraser collection featuring four fiddles and two concertinas.

4. ALASDAIR MacCOLLA 2.23

Waulking song (Mary)

A Gaelic women's work-song sung while shrinking the cloth, in praise of Alasdair MacColla who was in charge of the Highlanders fighting with Montrose in the 1640s.

1: Alasdair a Mhic, ò hò,
Cholla ghasda, ò hò,
às do làimh-'s gun, ò hò,
earbainn tapaichd trom èile.

Oh Alasdair son of excellent Colla,
From your hand I would expect bravery.

Séis/ Chorus:

Chall èil ò hi, chall a horò,
Chall èil ò hi, chall a horò,
Chall oro hao ri ri, chall a horò,
Hao i oho trom èile.

2: Mharbhadh Tighearn, ò hò,
Ach nam Breac leat, ò hò,
thiodhlaic thu e, ò hò,
'n òir a lochain, ò hò,
's ged's beag mi fhin, ò hò,
Chuir mi ploc air.

You killed the Laird of Auchinbreck,
You buried him at the edge of the lochan,
And although I was small I threw a sod on him.

3: Chuala mi'n dé, ò hò,
Sgeul nach b'ait leam, ò hò,
Glaschù bheag, ò hò,
Dol na lasair, ò hò,
's Obair-Dheathain, ò hò,
deis a ghlacadh.

Yesterday I heard news that didn't please me,
Little Glasgow was burned and Aberdeen was taken.

5. O'CAROLAN'S DRAUGHT 3.24

Slow air

An elegant and powerful arrangement of a tune by the Irish harper O'Carolan reflecting the classical and traditional influences of his time.

6. GYPSY'S WARNING: *Pipe retreat* 4.12

FLORA MacDONALD: *Slow reel*

SWEET MOLLY: *Reel*

An atmospheric and slightly menacing set which builds to a frenetic finish.

7. MISS SHEPHERD: *Reels* 3.07

JENNY NETTLES

MRS MacLEOD OF RAASAY

Three reels for three women whose names have been carried throughout the world by the titles of these popular tunes.

8. BRAES OF STRATHBLANE: 4.35

Song air

SGIAN DUBH: *Pipe jigs*

HILLS OF GLENORCHY

A harp duet on the slow air leads into two syncopated jigs.

9. LOVELY MOLLY: *Song (Patsy)* 4.13

A strange song about a young man who tricks an old shepherd into parting with his daughter instead of a sheep . . . from Robert Ford's 'Vagabond Songs and Ballads of Scotland'.

1: As Molly was milking her yowes on a day,
Oh by came young Jamie who to her did say,
"Your fingers go nimbly, your yowes they milk free,
Ca' the yowes tae the knowes, lovely Molly!

2: "Oh where is your father?" the young man he said,
"Oh where is your father my tender young maid?"
"He's up in yon greenwood a-waiting for me?"
Ca' the yowes tae the knowes, lovely Molly!

3: "My father's a shepherd has sheep on yon hill,
If you get his sanction I'll be at your will,
And if he does grant it right glad will I be."
Ca' the yowes tae the knowes, lovely Molly!

4: "Good morning old man, you are herding your flock,
I want a yowe lamb to rear a new stock;
I want a yowe lamb and the best she maun be."
Ca' the yowes tae the knowes, lovely Molly!

5: "Go down to yon meadow, choose out your own lamb,
And be sure you're as welcome an any young man;
You are heartily welcome - the best she maun be."
Ca' the yowes tae the knowes, lovely Molly!

6: He's down to yon meadow, taen Moll by the hand,
And soon before the old man the couple did stand;
Says, "This is the yowe lamb I purchased from thee."
Ca' the yowes tae the knowes, lovely Molly!

7: "Oh was e'er an auld man so beguiled as I am,
To sell my ae daughter instead of a lamb;
Yet, since I have said it, e'en sae let it be."
Ca' the yowes tae the knowes, lovely Molly!

10. BRAIGH LOCH IALL: *Slow air* 4.35

MISS LYALL: *Strathspey*

LOCH LEVEN CASTLE: *Reel*

The set starts with a popular old Gaelic song tune played as a harp and flute duet, joined by the band for a traditional strathspey and reel.

11. CIAMAR A NI MI AN DANNSA 4.36

DIREACH: *Port a beul*

PADDY'S LEATHER BREECHES:

Pipe Marches

ATHOLL HIGHLANDERS

'How will I do the dance properly?' go the words of the Gaelic 'port a beul' (mouth music for dancing) . . . 'How will I do the reel neatly when the pin is gone from the bottom of my coat and left me all awry?' The set ends in ranting style with two favourite pipe marches.

The recording is dedicated to the 33 cars at the Fishnish Ferry without whose help we would never have made it from Mull to Ullapool in time for the gig. Thanks to Alan Bruford for his beautiful slow air *Miss Sine Flemington* and to him and the School of Scottish Studies for their help and advice. And thanks to Roy for the heuch!

Recorded at *Hart Street Studios, Edinburgh*

Engineered by *Roy Ashby*

Produced by *Peter Shephard and Sprangeen*

Design: *George Neill • Colin Browne Design Associates*

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With their unique and imaginative combination of fiddles, metal and gut strung Celtic harps, concertinas, flute, whistle and double bass, SPRANGEEN brought a new dimension to the spectrum of Scottish music when they issued their first and only album in 1984. The band derived their style and repertoire from a wide range of traditional roots – from Gaelic waulking songs to Border fiddle tunes, and from Highland pipe music to traditional Scottish songs. All have gone on to contribute to the richness of the current Scottish music revival – Patsy Seddon and Mary MacMaster were both founder members of *The Poozies* and they play together as a duet in *Sileas*.



If you have freely acquired this Song Book and would like the CD then go to
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SPRINGTHYME RECORDS

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SPRANGREEN

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SPRCD 1013

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