

AN APRES MORRIS SONG ARCHIVE



**SONGS & DITTIES SUITABLE FOR
'AFTER DANCING' & OTHER FOLK OCCASIONS**

COLLECTED BY PHIL CARMICHAEL

FEBRUARY 2011

Front cover Artist Illustration

Art Genre: Collage

Title: The Session

About the artist:

Jill Cooper is an artist and musician and is never happier than when she can sit and enjoy the music and sketch the players.

She uses her ink and charcoal sketches in her finished pictures which are usually worked in fabric collage.

The design for the front cover of this song book was produced in paper collage.

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CONTENTS

Outer illustrated cover

Inner cover-Artist information and Contents

General Information

Introduction

Song pages 1-106

Index & spare note sheet 107-114

General Information

LATEST ARCHIVE:

To obtain the latest files of this archive please send your request to me at the e-mail address below stating format~Microsoft Word or pdf or both.

(e-mail) archivephil@gmail.com

Two files will be sent to your e-mail address: Part 1: illustrated cover, artist info/ contents, general information, Introduction and Index. Part 2: song pages 1-106. Once downloaded, you may wish to make your own hard copy. I strongly suggest you use card sheets for the front and back cover protected by acetate or laminate. You could use the back of the front cover for the artist information and contents. I have used a sheet of high quality photo paper / card for this with good effect. You will need about 60 pages of standard A4 for the remainder of the archive providing you use both sides of the each sheet .

nb: There are plans for this resource to be online in the near future. Please email me if you wish to be updated, if you have song titles/lyrics which deserve to be here or if you have any constructive comments to make about this archive.

SOURCES FOR LYRICS, RENDITIONS & TUNES OF SONGS:

Putting together this 350+song archive has taken half a lifetime of casual collecting followed by the last five years of fairly intensive research. This latter phase was aided enormously by the power of the web and there is a proliferation of sites offering and sharing lyrics to songs, midi files of the tunes to songs and even complete renditions. The following is a list of some of the ones I have used and can recommend but you will find many others.

- * The Digital Tradition Folksong Database-Mudcat Cafe~a vast collection of songs, categorised in alphabetical order and available by a search. Tunes in midi and other formats usually offered.
- * Youtube & My Space~especially for renditions of songs.
- * Spotify.com~a general music site in which you may join free and search for renditions of songs.
- * Folk Music Ring~for web-sites containing folk music , material, articles, audio and video.
- * www.traditionalmusic.co.uk~an enormously and varied site with masses of lyrics and often audio.
- * The Acoustic Music Archive~besides the lyrics, chords and the actual song (not midi) is given.
- * Celtic Lyrics- thebards.net~lyrics and tunes
- * Irish Song Lyrics~www.theballardeers.com
- * www.contemplator.com~for traditional folk lyrics, history and midi
- * Ron Clark`s Folksongs
- * Scuppered.org/links/htm~just links to some very fruitful sources of lyrics, tunes & renditions.

Finally, many songs have found their way into the archive following a collaboration exercise which began in earnest from June 2009. Many sides throughout the land, and further afield, took advantage of an e-mail attachment with an earlier version of this collection and sent their choicest songs/lyrics to potentially grace the pages of this one. As a result, I hope there is a greater sense of ownership than there otherwise would have been. Thank you to those of you who took part in this exercise to include the very best of the apres songs and to your support and encouragement.

COPYRIGHT

I have gone to some lengths to research the writers of the lyrics in this archive and these are credited in this archive where known. Please let me know if corrections or additions are known by you and send them to me. This collection is offered, in the spirit of the Digital Tradition, `not for profit`, `not for sale`, not for glory (but in a) cooperative endeavour. Also `a writer`s work cannot be used commercially without permission.

HEALTH WARNING

Please be aware that the lyrics of some morris apès songs contained herein can be a little bit near the knuckle or even very naughty indeed.

ABBREVIATIONS

ad means adapted, ed means moi the collector of this archive and of course trad. means traditional.

Introduction

Since joining the morris during the early 1980`s I have experienced first hand a huge number of occasions which could be described `apres morris,` broadly after dancing sessions. They have taken place during days of dance or perhaps during a sociable evening with other sides in a tavern or village hall. Otherwise, I can recall enjoyable times in trains, ferries, expensive wedding receptions and even a Benedictine Abbey late into the early hours! Apart from the nature of the venue influencing a gig, there will always be other variables such as the characters who attend, including the entourage at that time and the public whether they attend by design or accident. The `chemical soup` which results often gives rise to a special charge and the sense of being there takes over as we share our proud folk heritage as expressed in the context of that moment in time.

As is often the case with many folk sessions in general, the musicians often begin the proceedings as new `combinations` are forged, playing familiar traditional tunes, or maybe a braver soul will go for something a little less furrowed and others will get the hang of it, or not as the case may be! In this respect, few regard the assembled melodeans, bodhrans, tin whistles and perhaps the odd guitar or dulcimer as needing to combine in perfect harmony and accord especially if the nature of the event is more impromptu. It is this very atmosphere of raw expressiveness, untamed by humdrum rehearsal of the particular assembly, that often attracts us to this folk genre. If and when the singing begins, the same unwritten rules apply. It is with good reason that apprehensive potential soloists who say "I can't sing" are greeted with the repost: "In my book that can be a qualification, mate." This is of course a rather flippant jest. I am not in any way to suggesting we can't enthuse about the rendition and flare of a well delivered and in-tune song or feel proud about the excellence of a musician in our company. It's just that we like to encourage participation and the `have a go` culture because this is the very nature of what we do. In my experience the joviality and goodwill of many an evening have diffused any misapprehension of the virgin singer and the company has been the richer for the quirky, less perfect offering. Personally, I became an established singer for many years, but well remember my early fumbings and luckily the acceptance and assumed validity of anything I attempted I by the side I joined. It is within this inclusive culture that this vast archive is offered and there should be sufficient scope for as many as will at any stage to be inspired and to make a particular song their own if that is the side`s way.

I am confident that many of you will appreciate the quality and variety of what`s on offer especially as many sides contributed to it`s contents As with many folkies who spent our formative years growing up during the `folk revival` of the 1960`s I naturally gravitated towards the morris as the bastion of traditional folk song in England with it`s shanty and Celtic influences. But in keeping with the cultural, creative forces at work at the time, I enjoyed the refreshing re-interpretation of this aged, handed down music of the everyday lives of the people with artists like Martin Carthy. The apres morris was where the folkies could continue to express a whole new approach to the folk genre with a new generation of singer songwriters and the broadening of folk in general including music hall and self deprecating parody. There is now an exciting new scene as our offspring make their impact although it may take the morris a while for it to filter through due perhaps the need to gather consensus and approval. There is no doubt that folk is becoming mainstream again, expressing the music of the people in the familiar manner. The songs are timeless in the sense that they represent the same themes. There are songs about new beginnings, of tragedy and death, a great deal of fun, laughter and of course drinking. There are others which excite, inspire, convey political comment and there are songs which put life into perspective and encourage us to be comradely and decent people during our allotted time. This is beautifully illustrated in the sentiments of Bonny Sartin`s new lyrics of The Parting Glass. This archive has been a real labour of love, and is my way of putting something back into a hugely rewarding activity which has given me some of my most joyous, fulfilling and meaningful times. Enjoy!



Phil Carmichael,
February 2011.

INDEX

Renditions / tunes of songs on web: Youtube, My Space, mudcat.org-digital tradition (tunes/midi files) or just google / bing.

SONG, ALTERNATIVE TITLE, Additional notes	Page
A Drop Of Nelson's Blood / Nelson's Blood (Shanty)	77
Abroad For Pleasure / Holmfirth Anthem / Pretty Flowers)	42
Admiral Benbow / Brave Benbow / Benbow	8
Ale, Glorious Ale	1
Ale, You Are My Darling / Good Ale	36
'Alf a Pint of Ale as sung by Gus Elen	1
All For Maggy's Party (Marie's Wedding /Step We Gaily)	1
All For Me Grog	1
All the While / Folk Song as sung by Bernard Cribbens	32
All Things Dull and Ugly (tune: All Things Bright and Beautiful)	2
Always Look on the Bright Side of Life	2
Annie Laurie	2
Any Old Iron	3
Are They Lonesome Tonight? (parody)	3
Aroving	3
Arrest These Merry Gentlemen (tune: God Rest These Merry Gentlemen)	3
As Usual	3
Away Day (tune: Gaudete)	4
Away With Rum / Song of the Temperance Union	4
Ball of Yarn	4
Ballad of Bethnall Green as sung by Paddy Roberts	5
Ballad of the Wogler's Moulie (tune: Clementine) as sung by Ramblin Syd Rumpo	5
Bampton Songs	5
Bandy Bertha / Bandy Bertha's Birthday	6
Bane of the County Down (parody, see original Star of the County Down p89)	6
Banks of the Ohio	6
Bantam Cock as sung by Jake Thackery or Jasper Carrot	7
Bar It Smelt Malodorous (tune:Pleasant & Delightful)	7
Battle of New Orleans	7
Beer, Beer Beer / Man Who Invented Beer	55
Beggar's Song	8
Bell on the Green (tune: Fiddler's Green)	8
Benbow / Admiral Benbow /Brave Benbow	8
Berkshire Song / Seven Drunken Nights	9
Bicycle Made For Two / Daisy + extra verses	22
Bird in a Guilded Cage	9
Blackbird / Where Be It Blackbird To?	103
Black Velvet Band	10
Blaydon Races	9
Blow the Man Down	10
Boarding House inc. The Vet	11
Boar's Head Carol (Christmas)	11
Bodhran Song (tune: There's a Hole in My Bucket)	11
Bold Grenadier / Grenadier and the Lady / Nightingales Sing	11
Bold Riley	11
Bold Sir John	11
Boomerang (tune: Jingle Bells)	12
Boozing	12
Bored of the Dance (tune: Lord of the Dance)	53
Bournemouth	13
Brave Benbow / Admiral Benbow / Benbow	8
Bread and Fishes	13
Brian Beru	13
Bright Phoebe / Thousands or More / Drive Sorrows Away	27
Bring Me Sunshine	14
Bring Us a Barrel	14
Bring Us a Teapot (tune: Bring Us a Barrel)	14
Brisk Young Tailor	14
Britannia Waives the Rules (tune: Britannia Rules the Waves)	15

British Grenadier (alternative lyrics)	15
British Man o' War	15
Buttercup Joe	16
Byker Hill + Biker Bill parody	16
Candlelight Fishermen	16
Can't You Dance the Polka?	17
Card Song / Here's To You Tom Brown	17
Chandler's Shop (tune: Lincolnshire Poacher) / Chandler's Wife	17
Chastity Belt	18
Chicken On a Raft	18
Chim Chimeny (Quosimodo, tune from Mary Poppins)	18
Christopher & Robin (They're Changing Guard at Buckingham Palace)	18
Cigaretts and Whisky and Wild Wild Women	19
Clementine (tune: Guide Me, Oh Thy Great Redeemer)	19
Cockadoodle Doo	19
Cockles and Mussels / Molly Malone + additional verses	19-20
Combine Harvester	20
Come Write Me Down / Wedding Song on Copper Family cd	101
Cosher Bailey	20
Costa Del Wantage	21
Country Life	21
Cricket Match	21
Cuckoo's Nest	22
Daisy / Bicycle Made For Two	22
Dancing at Whitsun	22
Dandy Vernon / Never Say No To a Jar	22
Danny Boy	23
Davy Crockett	23
Dead Dog Scrumpy	23
Dead Horse Shanty / Poor Old Horse (Shanty) as sung by Johnny Collins	23
Delaware	24
Delilah	24
Derby Ram & Derby Ram Sailors-That's a Lie	24
Derelict / Yo Ho Ho and a Bottle of Rum-Shanty Pages	79
Dido Bendigo	25
Dirty Old Town	25
Disabled Seaman (tune: Soldier, Soldier) on Kipper Family cd	25
Does Your Chewing Gum Lose It's Flavour On the Bed Post Overnight?	25
Doggy's Meeting (tune: Aurela)	26
Don't Jump Off the Roof Dad - Tommy Cooper	26
Dorset is Beautiful / National Anthem of Dorset	63
Dough, Ray, Me / Dough Buys Beer (tune: Do Ray Mi)	26
Do Virgins Taste Better?	26
Do You Ken John Peel? / John Peel	26
Drink Up Thy Zider - The Wurzels	27
Drive Sorrows Away / Thousands or More / Bright Phoebe	27
Drunken Sailor (Shanty)	27
Early One Morning (.....just as the pubs were opening) cd The Least Worst of Miles Wootton	27
Eney the Eighth - Harry Champion	27
English Are Best	28
English Country Garden (...How many times have you had a bit of fun?)	28
English Country Rubbish Dump (tune: English Country Garden)	28
Everything Glows (tune: Anything Goes)	29
Farmers Toast - google 'In Harmony Way'	29
Fathom the Bowl	29
Fiddler's Green	30
Fields of Athenry + parody	30
Fifties Songs-1950's / Songs of the 1950's	87
Fishfingier Song / Great Fishfinger Disaster- Miles Wootton, The Least Worst of...	30
Five Constipated Men	30
Five Foot Flirt	31
Fling it 'Ere / Muckspreader (tune: Villikins & Dinah)	31
Flower of Scotland	31
Foggy Foggy Dew	31

Folk Song / All the While	32
Folker (tune: The Boxer)	32
Football Crazy – Robin Hall & Jimmy Macgregor	33
Football Referee	33
Fox	33
Galaxy Song	33-34
Galway Bay (fun version)	34
Garden of Love – Benny Hill	34
Gasman Cometh	34-35
German Clockwinder	35
Ghastly White (Tam Pearce or Widdecombe Fair)	35
Girl I Left Behind Me (tune: Brighton Camp)	36
Girt Great 'erd of Cows (tune: Brighton Camp)	36
Goldfish (tune: Oh God Our Help in Ages Past)	36
Good Ale (...you are my darling)	36
Good Luck to the Barley Mow	36-37
Granny's Old Armchair	37
Great Fishfinger Disaster / Fishfingier Song	30
Green and Yeller	37
Green Grow the Rushes O	37
Grenadier and the Lady / Bold Grenadier / Nightingales Sing	11
Gypsy Rover	38
Hal 'n Tow - Watsons	38
Hanging Johnny (Shanty)	38
Happy Birthday (alt.)	39
Happy Man	39
Hard Times of Old England	39
Haul 'Er Away-Shanty Pages	78
Haul Away Joe-Shanty Pages	77
Haul On the Bowline-Shanty Pages	77
Have a Drink On Me	91
Health To the Company	39
Hearts of Oak	39
Hello Missus / Text To a Morris Widow & Hello Muddah	39-40
Hells Angel (tune Wild Rover)	40
The Hermit	40
He's Got No Faloodurum / Maids When You're Young	41
He's Got the Whole World	41
High Barbaree - Shanty Pages	80
Hi Ho Silver Lining	41
Hippopotamus Song	41
Holly and the Ivy (Christmas)	41-42
Holmfirth Anthem / Pretty Flowers / Abroad For Pleasure	42
Holy Ground	42
Home Boys Home	42
Home On the Range	42
I Am My Own Grandpa	43
I Belong To Glasgow	43
I Got It From Agnes – Tom Lehrer	43
I Got Married Last Friday (tune: Side By Side)	43
I Painted Her	44
I Saw Mommy Kissing Santa Clause + I Saw Mommy KO Santa Claus	44
I'll Go Enlist For a Sailor / Unfortunate Tailor	44
I'm Looking Over My Dead Dog Rover (tune: I'm Looking Over a Four Leaf Clover)	44
Immanuel Kant / Philosophers' Song	44
In the Old Bazaar in Cairo	44-45
In the Shade of the Old Apple Tree + parody	45
Irish Ballad / Rickety Tickety Tin	45
It's a Great Big Shame	46
It's the Syme the Whole World Over	46
Jack/Jim the Carters Lad	46
Jenny Wren Bride (tune: My Bonnie Lies Over the Ocean)	46-47
Jingle Bell Rock (Christmas)	47
Jock Stewart	47

Jolly Joe Mairns	47
Jones's Ale	48
Joseph McHugh / Severn Day Licence of Joseph McHugh	76
Jug of Punch	48
Keep That Wheel a Turning/ William Brown	105
Kiss Me Goodnight Sergeant Major + other wartime songs – jilldaniels.com	99
Lambeth Walk	48
Lamorna (Way Down To...)	49
Landlord Fill the Flowing Bowl/ Three Jolly Coachmen	49
Lark in the Morning	49
Laughing Policeman	49
Laura the Leg (tune: Streets of Laredo)	50
Lavender Blue	50
Leave Her Johnny	50
Leaving of Liverpool	50
Let the Rest of the World Go By (parody)	51
Life of a Man + Life of a Tent	51
Light Weight Dirge (parody) – Kipper Family 'Since Time Immoral'	51
Lilly the Pink	51-52
Lincolnshire Poacher	52
Little Boxes- Made For Cricketers (tune: Little Boxes)	52
Little Boy Billee - Shanty Pages	80
Living Doll	52
Loch Lomond + Loch Lomond Peace (parody)	52
Lord of the Dance + Bored of the Dance (parody)	53
Love is Teasing – search Bert Jansch	53
Lumberjack Song	53
MacDonald's Kitchens (tune: Streets of London)	54
MacNamara's Band	54
Maids When You're Young / He's Got No Falorum	41
Man Who Invented Beer	54
Man Who Waters the Workers Beer	55
Man With Three Balls / Librarian Song	55
Marie's Wedding	55
Marlborough's Men / Who'll Be a Soldier?	104
Marrow Song	56
Martin Said to His Men / Who's the Fool Now?	104
Mary Ellen Carter	56
Masochism Tango	57
Maybe It's Because I'm a Londoner	57
Maypole / Staines Morris	89
Mermaid	57
Mermaid-Rule Britannia	58
Michael Row the Boat ashore	58
Micky's Son and Daughter – vodpod search	58
Molly Malone + additional verses	58
Morning Glory	59
Mountains of Mourne	59
Muckspreader / Fling It 'Ere (tune: Villikins...)	31
Muckspreading Time	59
Mulligan's Tyres (tune: Mull of Kintyre)	60
Murphy and the Bricks / Sick Note	84
Muvver's Lament / Your Biby 'As Gorn Da'n the Plug'ole	60
My Bernie (tune: My Bonny Lies Over the Ocean)	60
My Favourite Things (parody from the Sound of Music)	60
My Grandfather's Ferret (tune: Grandfather's Clock)	61
My Granny's a Cripple From Nashville	61
My Old Man's a Dustman	61-62
My Rookie Days Are Over (tune: Aurelia)	62
My Old Man's a Santa (tune: My Old Man's a Dustman)	62
My Way (alt)	62
Nelson's Blood / A Drop of Nelson's Blood (Shanty)	77
Never Say No To a Jar / Dandy Vernon	22
New York Gals / Can't You Dance the Polka?	22

Nightingales Sing / Bold Grenadier / Grenadier and the Lady	11
No John No	63
No no They Can't Take That Away From Me	63
Nose of Alan Dale (tune: The Rose of Allendale)	63
Now That You're Fifty + Now That You're Sixty	64
Nutting Girl	64
O Shenendoah	65
Ode to Nottingham	65
Oh Dear What Can the Matter Be? (alt. -tune of same name)	65
Old Dun Cow	66
Old Folks At Home/ Swanee River	66
Old Rover (tune: Wild Rover)	66
Oh Sir Jasper	66
Old Sow	67
On Ilkly Moor B'ah't Tat	67
On the Trail of the Lonesome Pine	67
On Top of Spaghetti (tune: On Top Of Old Smokey)	67
Oooo Arghh! (tune Ode ti Joy)	67
Our Sarah	68
Out in the Green Fields	68
Outlandish Knight	68
Over the Hills and Far Away	69
Padstow May Song	69
Parting Glass (Yetties Version-on Village Band cd)	69
Pay Me - Shanty Pages	80
Peggy Gordon	69
Pepy's Diary	70
Phantom Flasher (tune: The Keeper)	70
Pleasant and Delightful	70
Poacher's Christmas (tune: 12 Days of Christmas)	70
Policeman's Lot	71
Poor Old Horse / Dead Horse Shanty	71
Poor Old Joe	71
Poor Old Man Was Crossing the Road	71
Pop a Dom Dom (tune: Drummer Boy)	71
Postman's Knock	71
Pretty Flowers / Holmfirth Anthem/ Abroad For Pleasure	42
Pretty Little Polly Perkins of Paddington Green	72
Rare Bog	72
Rickety Tickety Tin / Irish Ballad	45
Right Said Fred	72
Rigs of London Town - Shanty Pages	79
Rio Grande - Shanty Pages	80
Roast Beef of Old England	73
Roll, Alabama Roll - Shanty Pages	77
Roll Me Hearties Heave Ho-Shanty Pages	79
Rolling Drunk (parody of Rolling Home)	73
Rolling Home (Wheel of Fortune)	73
Rose of Allendale (see parody: Nose of....)	74
Route 66 – Kipper Family	74
Sailor Cut Down In His Prime	74
Sailing	74
Sailing, Sailing / Sailing On the Briny Sea – Yetties cd Messing About On the River	75
Sante Anno-Shanty Pages	78
Scarborough Fayre	75
Scottish Soldier	75
Severn Day Licence of Joseph McHugh / Joseph McHugh	76
Sexual Life of a Camel	76
Shanty Pages Special	77-80
She'll Be Coming Round the Mountain + Oh Ye Cannae Shove Yer Granny...	81
Shepherd's Song / We Shepherds Are the Best of Men	81
Short Stuff (Ditties & the like)	82
Short Stuff 2	83
Show Me the Way to Go Home + Indicate the Route To My Abode	84

Sick Note / Murphy and the Bricks	84
Side By Side + I Got Married Last Friday	84-85
Sing Us Another One	85
Sing Us Another One (continued)	85
Sixteen Tons – Tennessee Emile Ford	86
Skye Boat Song	86
Sloop John B	86
Sloth	86
Song of the F.U. – Sid Kipper cd ` Like a Rhinestone Ploughboy`	86
Song of the Temperance Union / Away With Rum	4
Song of the Fifties	87
Song of the Western Men	88
South Australia-See Shanty Pages	78
Spaniard That Blighted My Life – Al Johnstone and Bing Crosby	88
Spanish Ladies	88
Sportsmen Arouse	89
Staines Morris / Maypole	89
Star of the County Down (see parody page 6 Bane of the County Down)	89
Step We Gaily/ Marie`s Wedding	55
Stormy Weather-Shanty Pages	78
Sunshine Mountain	89
Supercunniflaggilingussexyfellascrotious (tune from The Sound of Music)	90
Swanee River / Old Folks At Home	66
Sweet Lass of Richmond Hill	90
Sweet Nightingale	90
Sweet Thyme – as sung by the Yetties on their Our Friends cd	90
Swing Low Sweet Chariot	90
Take a Whiff On Me (tune: Have a Drink On Me)	90
Take Your Time	91
Teddy Bear`s Rave Up (tune: Teddy Bear`s Picnic)	91
Text To A Morris Widow / Hello Missus	39-40
The First I Knew You`d Left Me (tune Watercress Girl)	91
There Is a Tavern in the Town + parody	92
There`s a Hole In My Bodhran (tune:Hole in My Bucket)	11
They`re Moving Father`s Grave To Build a Sewer	92
This Land Is Your Land	92
Thousands or More / Drive Sorrows Away / Bright Phoebe	27
Thrashing Machine / Threshing Machine	92
Thrashing Machine Treatment (tune: Home On the Range)	93
Three Wheels On My Waggon	93
To Be a Farmer`s Boy	93
To Be a Pharmacist (tune: To Be a Farmers Boy)	94
Today`s Monday – on cd Ver best of the Scaffold	94
Toilet Door Said GENTLEMEN (tune: God Rest Ye Merry Gentlemen-Christmas)	94
Towersey Fair	94
Tragic Moments (tune: Magic Moments)	95
Travellin` Light –Fifties	87
Tread on the Tail Of Me Coat	95
Trunch Wassail Song (Christmas)	95
Twankydillo	96
Twelve Days of Christmas	96
Twice Daily	97
Two Little Boys in Blue (tune: Two Little Boys)	97
Uffington Portable Loo (tune: Abdul the Bulbul Ameer)	97-98
Unfortunate Tailor / I`ll Go Enlist For a Sailor	44
Van Gogh	98
Vicar and Frog	98
Walking Round in Womens Underwear(tune: Walking in a Winter Wonderland)	98
Waltzing Matilda	99
Wartime Medley – www.jilldaniels.com	99-100
Was It You?	100
Watercress Girl	101
We Shepherds Are the Best Of Men / Shepherd Song	81
We Three Kings (alt. Christmas)	101

We Will Rob You (tune: The Rocking Carol-Christmas)	101
We'll Keep a Welcome	101
Wedding Song / Come Write Me Down the Powers of Love	101
Welly Song – Billy Connoly	102
Wheel of Fortune / Rolling Home	73
When Father Papered the Parlour	102
When Irish Eyes Are Smiling	102
When the Old Dunn Cow Caught Fire	66
When This Lousy war is Over (tune: What a Friend We Have in Jesus)	102
When This Morris Dance is Over (tune: ditto)	102
Where Will We Be In a Hundred Years From Now?	102
Where Be It Blackbird To?	103
Whilst Strolling Down a Leafy Lane Beside the Mossy Banks eg tune When Father Papered the Parl....	83
Whip Jamboree	103
Whisky in the Jar	103
White Christmas	104
White Horse Slopes (tune: Keep the Red Flag Flying)	82
Who'll Be a Soldier? (Recruiting Sergeant, tune Walzing Matilda)	104
Who's the Fool Now? / Martin Said To His Men	104
Whoopy I Ay (tune: Ghostriders in the Sky)	105
Wild Colonial Boy	105
Wild Mountain Thyme	105
Wild Mounting Time parody	105
Wild Rover (option: sing Day-O tune)	105
William Brown / Keep That Wheel a Turning	106
Woad (Tune: Men of Harlech)	106
Ye Cannae Shove Yer Granny Off a Bus (tune:She'll be Coming 'Round the Mtn)	81
Yellow Submarine	106
Yogi (tune: Camptown Races)	106
Yo Ho Ho and a Bottle of Rum / The Derelict - Shanty Pages	79
Young Sailor Cut Down In His Prime / Sailor Cut Down in His Prime	74

