

Celtic Folk Duo Gullane & De Jong consists of Roy Gullane and Erik de Jong. Roy is a Scotsman living in Groningen, The Netherlands. From here, he plans tours for his long existing and famous band the Tannahill Weavers. In Groningen, he also met Erik in O'Ceallaigh's Traditional Music Bar, the place to be in Groningen for Irish/Scottish musicians. Erik is also an experienced musician, and founder of FolkMuzikant.nl.

In 2007, Roy and Erik decided to form a duo, most suitable to play in folkclubs and on festivals. They try to bring Celtic music with as much variation as possible, using different kinds of instruments and by playing all kinds of tunes as well as singing songs (or a combination of both). We hope you'll like our first album 'Jink and Diddle' (2014). For bookings or more information, e-mail to info@gullanedejong.com.

1. Hot Asphalt

So is it an Irish song or a Scottish song? We'll let you decide that one for yourselves. We can say with certainty that it is set in Glasgow, the city where some are born great, some have greatness thrust upon them and some are still chasing automobiles with spears.

Come gather round me jolly lads, I'm glad tae see ye well.
If ye gaither all around me boys, a story I will tell.
I have a situation begorra and begob.
I can say I have a weekly wage of 19 bob.
It's 12 month from October since I left me native home
after working in Killarney tae cut the harvest down
but now I wear a ganzey and around me waist a belt,
I'm the gaffer o' the lads that lay the hot asphalt.

Chorus:

We laid it in the hollow and we laid it in the flat.
and if it doesn't last forever, I will surely eat me hat,
but now I wear a ganzey, around me waist a belt.
I'm the gaffer o' the lads that lay the hot asphalt.

The other day a polis comes, he says tae me "Maguire,
would you kindly let me light me pipe down at yer boiler fire?"
And then he stands before it with his coat tales up sae neat,
"here says I me decent man ye better go and mind yer beat"
"Ah well", says he, "I'm down on you. I'm up on all yer pranks.
I know you are a traitor from the Tipperary banks."
Well I hit him from the shoulder, I hit him such a crack,
that he landed in a bucket full of hot asphalt.

Chorus

We quickly pulled him out again, and we put him in a tub,
and with soap and warm watter began tae rub and scrub,
but never the devil the tar came off and turned his heart tae stone,
and with every scrub we gave him you could hear the copper moan.
'Twixt rubbin' and the scrubbin' sure he caught his death of cold,
for scientific purposes his body it was sold.
In the Kelvingrove museum boys it's lyin' in its pelt,
as a monument tae the Irish layin' hot asphalt.

Chorus

Tune (jig):

The Hole In The Boat

The musical score for 'The Hole In The Boat' is presented in four staves of treble clef notation. The key signature is one sharp (F#), and the time signature is 8/8. The first staff begins with a repeat sign and a fermata over the first note. The second staff also begins with a fermata over the first note and ends with a repeat sign. The third and fourth staves continue the melody, with the fourth staff ending with a repeat sign. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes in the third and fourth staves.

2. Fred Finn's Set

This is a set of three reels: Fred Finn's, Miss McLeod's and Castle Kelly.

Fred Finn's

Musical notation for Fred Finn's, a 4/4 reel in D major. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by eighth-note patterns and includes a trill in the second measure. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a bass line accompaniment, primarily using eighth-note chords and single notes.

Miss McLeod's

Musical notation for Miss McLeod's, a 4/4 reel in D major. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody features a mix of eighth and sixteenth notes. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a bass line accompaniment, primarily using eighth-note chords and single notes.

Castle Kelly

Musical notation for Castle Kelly, a 4/4 reel in D major. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a bass line accompaniment, primarily using eighth-note chords and single notes.

3. Ca' the Yowes (text: Robert Burns, 1789)

This is a Scottish song, and they don't come any more Scottish than from the pen of Robert Burns, Scotland's national poet. This is certainly one of our favourite love songs of all time. How many of today's songs will be song hundreds of years after the composers death we wonder?

Ca' the yowes tae the knowes, ca' them whaur the heather grows,
ca' them whaur the burnie rowes. My bonnie dearie.

Hark the mavis evening sang, spreading Cluden's woods amang.
Then a fauldin let us gang my bonnie dearie.

We'll gae doon by Cluden's side, through the hazels spreading wild,
o'er the waves that sweetly glide tae the moon sae clearly.

Ghaist nor bogle shalt thou fear, thou'rt tae love and heaven sae dear,
nocht o' ill may come thee near, my bonnie dearie.

Fair and lovely as thou art, thou hast stown my very heart,
I can die but cannae part, my bonnie dearie.

Ca' the yowes tae the knowes, ca' them whaur the heather grows.
Ca' them whaur the burnie rowes, my bonnie dearie.

4. The Great Ships

Here we have a reworking of a song that Roy originally wrote for the album "Epona" by the Tannahill Weavers. It is a kind of potted history of the world renowned Glasgow shipbuilding industry, now, sadly, all but gone. A huge proportion of Glasgow folk worked building the ships but there was so much more. The iron had to be made and transported to the yards. The ships, when built, had to be furnished, painted, floors had to be laid, indeed, the luxury liners were floating little cities. Thousands and thousands of people were involved, directly or indirectly, in the shipbuilding industry. The most famous ships to be built on the Clyde were the "three queens" the Yet another Queen Mary, the Queen Elizabeth and the QE2 (Queen Elizabeth the second).

In the city of Glesga 'twas aye oan the kerds
If ye lived near the river ye'd work in the yerds
The first thing I saw when I opened my eyes
Were the muckle great cranes that reached up tae the skies

Chorus:

Where we built the great ships of iron and steel
The Lizzies, the Mary, we built them right here
We built the great ships, the pride o' the sea
But noo there is nae work for me
And who wid believe that we built the great ships?

At the end o' the forties apprenticed was I
Tae the cream of the welders by the name o' MacKay
"Ye've twa lugs and ane gob so listen, nae lip
And I'll show youse young lads how we build the great ships."

Chorus

There's scarcely a ship noo and blessed few men
As the river runs silent through Silicon Glen
For an auld clapped oot welder ye'll no get much thanks
Noo there's fish in the river and chips oan its banks

Chorus

5. Mattydale (more information will follow)

The melody used here is based on that of the traditional Finnish song "Kyla vuotti vutta kuuta" which probably means "the one way traffic system in Helsinki stinks". Seriously, sorry folks, we have absolutely no idea what it means. The lyrics, however, are from Roy. As they are for the most part in old Scottish, you'll no doubt be able to translate them easily enough with the aid of our on line glossary.

Amang yon braes and valleys fair,
beneath the knowes a bloom sae rare,
fain o'er the ocean wid I sail,
tae the fairest floer o' Mattydale.

Oh could I walk in yonder glen,
whaur the sma' birds cheer the wind again,
gled wid I face the fiercest gale,
for the fairest floer o' Mattydale.

Ance mair tae see the face sae kind,
cruel fortune gars me lo'e sae blind,
her gentle heart I could not fail,
the fairest floer o' Mattydale.

Here's tae the lass across the miles,
her laughin' een her leesome smile,
come drink wi' me a stowp o' ale,
tae the fairest floer o' Mattydale.

6. Banks of Lough Gowna Set

A set of three jigs: The Banks of Lough Gowna, The Boys of the Town and Langstrom's Pony

The Banks Of Lough Gowna

Musical notation for 'The Banks Of Lough Gowna' in treble clef, 6/8 time, key of D major. The piece consists of four staves. The first staff contains the first four measures. The second staff contains measures 5-8, with first and second endings marked above the final two measures. The third staff contains measures 9-12, with a fermata over the first measure. The fourth staff contains measures 13-16, with first and second endings marked above the final two measures.

The Boys Of The Town

Musical notation for 'The Boys Of The Town' in treble clef, 6/8 time, key of D major. The piece consists of five staves. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff contains measures 17-20, with a first ending marked above the first measure and a second ending marked above the final two measures.

Langstrom's Pony

The musical score for "Langstrom's Pony" is written in 6/8 time and the key of D major (two sharps). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some beamed eighth notes. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots. The fifth staff begins with a repeat sign. The sixth staff ends with a double bar line and repeat dots. The seventh staff begins with a repeat sign. The eighth staff ends with a double bar line and repeat dots.

7. **Rich Man's Silver**

The discovery of oil and gas in the north sea, off the northern coast of Scotland, brought people from all over the UK and Europe to work in the new industry. In this song, Roy has tried to imagine what it may have been like for someone from one of the Scottish islands to have come to the mainland for employment. It doesn't take our nameless hero long to discover that there are some things that money just can't buy.

The "black rain" mentioned in the lyrics comes from one of the prophecies of the Brahan Seer aka Coinneach Odhar, aka Kenneth MacKenzie, Scotland's Gaelic Nostradamus, who predicted, among other things, that ships would sail behind Tomnahurich Hill and that a black rain would come and destroy Scotland. With the opening of the Caledonian Canal, one of those two has already come to pass. Let's hope he's wrong with the second. We all know, of course, that "black rain" is also oil, so brace yourselves! Originally recorded on the Tannahill Weavers "Epona" album, we like to think we've given it a new slant.

A lone heron flies into the last fire of sunset
Wild seabirds cry sad for the passing of the day
Had I the wings there is a dream I'd surely follow
Swiftly they'd bring me where my thoughts so ever stray

Long is the night 'mang the waves upon the ocean
Dawn's early light finds me so far from native shore
Gladly I came seeking the joy of rich man's silver
Now is the flame of my dear youthland gold and more

Black rain and drills calling me here among these strangers
The brewer's ancient skills can't cheer a heart that's growing cold
Carry me o'er like a wild wave on the water
Onto the shore of my fair heartland loved of old

8. Silver Darlin's

Yet another reworking of an "oldie but goodie" and yet again a song that was originally written for the Tannahill Weavers who recorded it on their album "Leaving St. Kilda". The song is set in the high north east of Scotland in the town of Wick. You can still see traces of the once thriving fishing industry along that coast but blink and you'll miss it. For those who don't know, silver darlings are, quite simply, herring. A much treasured delicacy, it would seem, of the citizens of the countries on the shores of the North Sea. As they say in the Netherlands "Lekker!" (Delicious)

When this world was younger, I fished the ocean sae deep and wide
But noo these days are flotsam and washed up wi' the tide
I sit hame starin' at the fire, too young tae gledly be retired
And mind on a' they guid days before we had tae say

Chorus:

Fareweel ye silver darlin's
Nae mair we'll trawl those North Sea shoals
We left the auld girl in the harbour
Nae mair tae feel the ocean's roll.

My faither worked the trawlers, his auld man did the very same
For a' the fowk in this toon the fishin' was their game
A way of life grew auld and grey, the young move oot or waste away
They've never kenned the guid days before we had tae say

Chorus

When this world was younger, the hale toon worked on this empty quay
The fleet streeched oot afore me as faur as I could see
Noo at the harbour I maun staun, and count the ships on baith my hauns
And mind on a' they guid days before we had tae say

Chorus

Aye noo the harbour's empty, like a' the poackets in this auld toon
The government will help ye, aye we'll a' flee tae the moon
And noo the streets in front o' me are deid just like the very sea
What happened tae the guid days before we had tae say

Chorus

There's rules and regulations and laws that naebody understands
They're fishing here frae a' place but we must bide on land
Some o' us still earn a crust while other boats just turn tae rust
And mind on a' they guid days before we had tae say

Chorus

9. Dinny in America

Two reels: Dinny O'Brien's (played as slow reel) and My love is in America.

Dinny O'Brien's

Paddy O'Brien

Musical notation for the first reel, 'Dinny O'Brien's', in 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a triplet of eighth notes. The third staff features a triplet of eighth notes and a fermata over a dotted quarter note. The fourth staff concludes with a repeat sign and a first ending bracket.

My Love is in America

Musical notation for the second reel, 'My Love is in America', in 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody with a triplet of eighth notes and a fermata over a dotted quarter note. The third staff features a triplet of eighth notes and a fermata over a dotted quarter note. The fourth staff concludes with a repeat sign and a first ending bracket.

10. Whiskey You're the Devil

And now something definitely Irish and we'll spell whiskey the Irish way just to prove it. A song that was learned many years ago by Roy from the singing of the Scottish singing legend Hamish Imlach. As Hamish used to say, "whiskey improves with age, the older I getting the better I like it".

Chorus:

Oh whiskey you're the devil, you're leading me astray,
over hills and mountains unto Americay.
You're sweet, you're strong, you're decent, spunkier than tea.
Whiskey you're me darlin' drunk or sober.

Brave boys are onward marching to Portugal and Spain,
drums a beating, banners flying, devil's the home, we'll sleep tonight.
And love fare thee well, with me dibbery abbey dooby dabby dah,
me dibbery abbey dooby abbey dah,
with me right faul tooraladdy oh, there's whiskey in the jar.

Chorus

Says the mother "don't ye wrong me, don't take me daughter from me,
for if you do, I will torment ye. After death a ghost'll haunt ye".
Love fare thee well, ... (etc.)

Chorus

The French are fightin' boldly, they're dyin' hot'n coldly.
Give every man his blast of powder and his flintlock over his shoulder.
Love fare thee well, ... (etc.)

Chorus

Craig's Pipes

The musical notation for "Craig's Pipes" is presented in four staves. The key signature is one sharp (F#), and the time signature is 2/4. The first staff begins with a treble clef and a common time signature (C), which is then changed to 2/4. The melody consists of eighth and sixteenth notes, with a fermata over the second measure. The second staff continues the melody, featuring a triplet of eighth notes in the third measure. The third staff includes repeat signs at the beginning and end, with a fermata over the final note. The fourth staff concludes the piece with a final cadence.

11. Braw Burn The Bridges

Originally written for the Tannahills' Cullen Bay album, this song tells of the sadness of leaving a loved one behind, in the full knowledge that the chances of meeting again would be slim at best. Hope you enjoy this new version.

Bide a wee ye bonnie hours o' sweet yestreen
Haud awa' the thocht that e'er I will forget
Lang the wimplin wey unrowes afore my een?
And the mindin' will be sweeter yet

Chorus:

Aye, the road was haudin' frae the lass that I will aye remember
Braw burn the bridges far behind me in the rain
The leaves were changin' tae the colour's o' the glowing embers
My heart lay waiting for the spring tae come again

Hae we rin the gless or daur we dream of mair
While as surely as the river meets the sea?
When the eastlin's wind has blawn the forest bare
Will the pertin' a' the wider be?

Chorus

Could I leeze me on your lousome face again
Gin the traivel's turn should bring me tae your side
Fain would I nae langer steek my heart wi' pain
Or lay curse upon the ocean wide

Chorus

12. Rodney Cousins' Cooler

Three reels by Roy (Rodney Cousins' Cooler, The Sound Thrashing, Jamie Likes His Scran)

It's perhaps dangerous to say you have written a banjo tune. There are so many millions of them out there, it would be easy to have a "repeat". However, that said, as far as we know, Roy wrote these tunes. The first is dedicated to one Rodney Cousins, a great fan of the music, he would come along to every gig that was within striking distance, bringing with him a cooler. You never knew what was going to come out of it. He had all manner of food and drink in there. Needless to say, it was always empty by the time he left to go home.

The sound thrashing was composed while watching Scotland being trounced by Norway (4-0).

Finally, a tune for the first born of Mike and Janet Ward. Jamie is now a full grown man but as a baby he had what can only be called a healthy appetite.

Rodney Cousins' Cooler

Roy Gullane

The musical score for "Rodney Cousins' Cooler" is presented in six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various chords and melodic lines. The first staff has chords: Dm, Bes, Dm, Gm, A7. The second staff has: Dm, F, Dm, F, G, A7. The third staff has: Dm, F, Dm, Bes, C. The fourth staff has: Dm, Es, Dm, Gm, A7. The fifth staff has: Dm, C, Bes, C. The sixth staff has: D, Am, D, C.

The Sound Thrasing

Roy Gullane

Musical score for 'The Sound Thrasing' in D major, 4/4 time. The score consists of four staves of music. The first staff has chords D, A, D, G, C, A. The second staff has chords D, A, D, G, A, D. The third staff has chords D, C, D, C, Am. The fourth staff has chords D, G, D, G, C, A. The music features eighth and sixteenth notes, with some notes marked with a tilde (~).

Jamie Likes His Scran

Roy Gullane

Musical score for 'Jamie Likes His Scran' in D major, 4/4 time. The score consists of three staves of music. The first staff has chords G, A₃, G, D, D, A. The second staff has chords Bm, A. The third staff has chords G, A, Fism, Fism. The music features eighth and sixteenth notes, with triplets and first/second endings indicated by brackets and numbers 1 and 2.

13. Paddy's Green Shamrock Shore

A song learnt from John Cassidy, dear friend and founder member of the Tannahill Weavers. If memory serves he got it from that great Irish band Horseshlips somewhere back in the mists of time.

From Derry quay we bore away on the 23rd of May.
We were taken on board by a pleasant crew bound round for Americay.
Fresh water then we did take on, 5,000 barrels or more.
In case we ran short going through New York, far away from the shamrock shore.

Chorus:

So fare thee well sweet Liza dear and likewise to Derry town,
and thrice farewell to the comrade boys who dwell on that sainted ground.
If fortune ever should favour me for I to have money in store,
I'll go back and I'll wed the wee lassie I left on Paddy's green shamrock shore.

We'd sailed three weeks, we were all sea sick, not a man on board was free.
We were all confined into our bunks and no-one took pity on me.
No mother dear no father kind to lift up my head when I'm sore.
Which made me think twice on the lassie I left on Paddy's green shamrock shore.

Chorus

We safely reached the other side in 15 and 20 days.
We were taken as passengers by a man and led round in 6 different ways.
We each of us drank a parting glass, in case we might never meet more,
and we said farewell to our own native land and Paddy's green shamrock shore.

Chorus