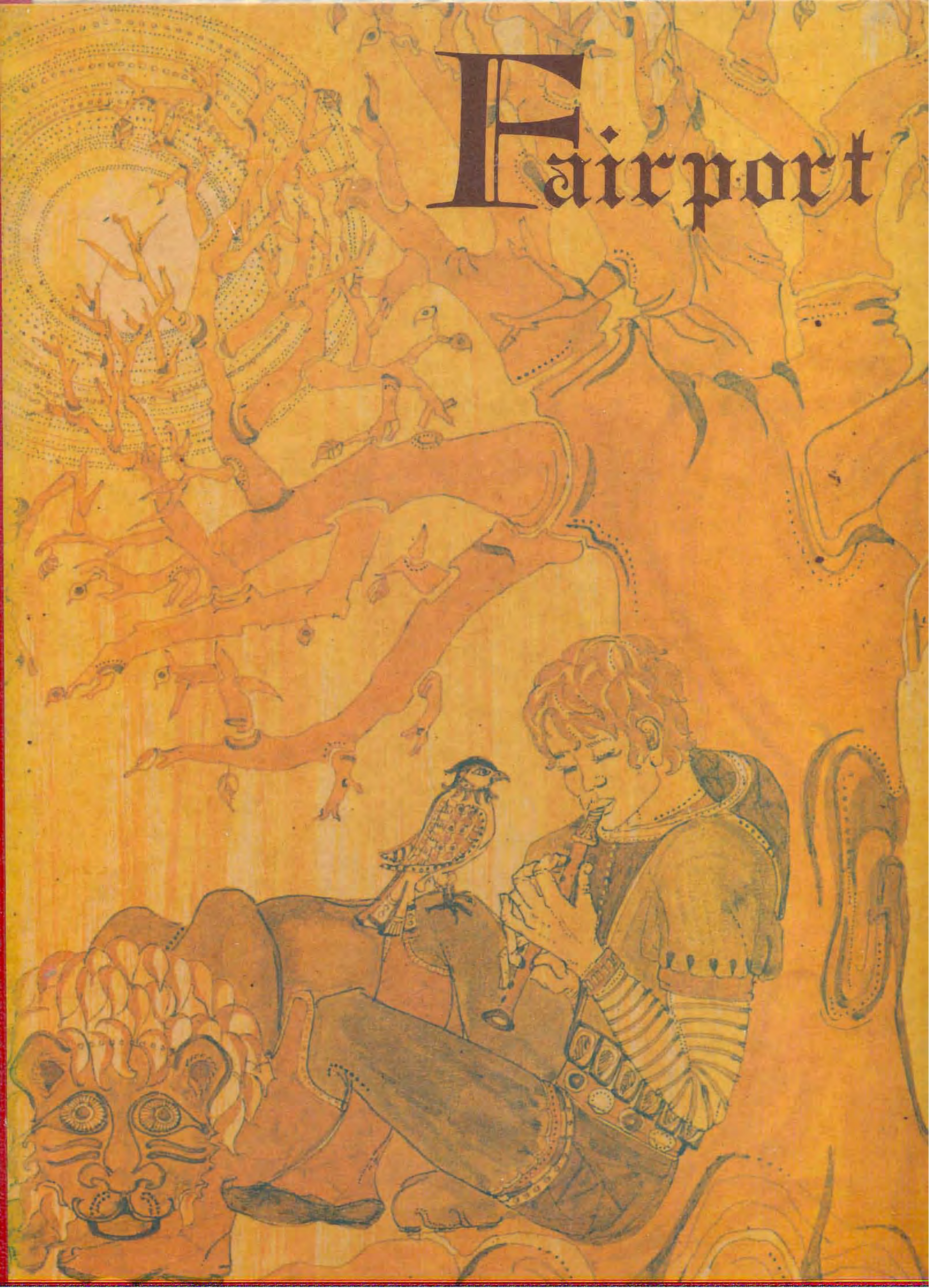
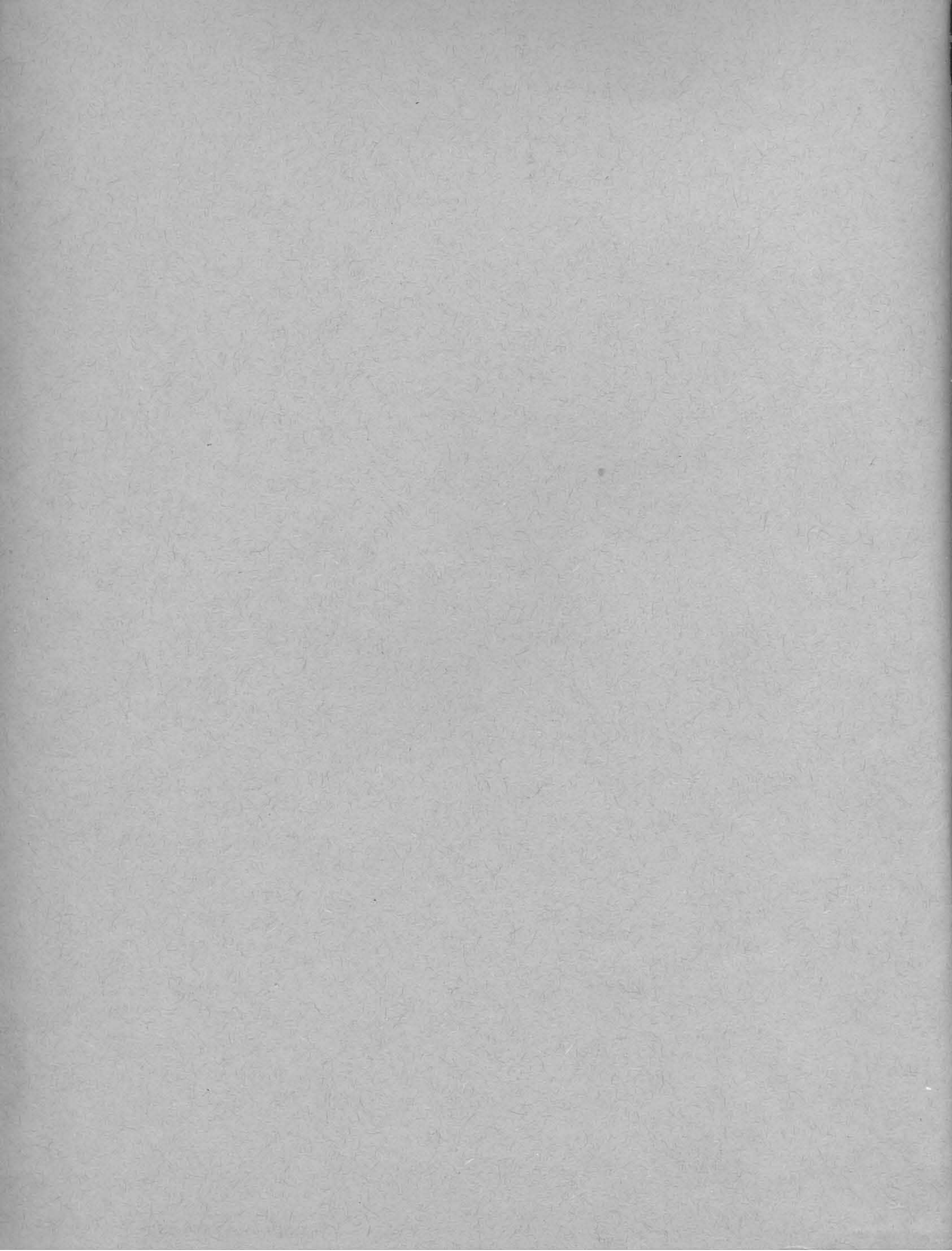


Fairport

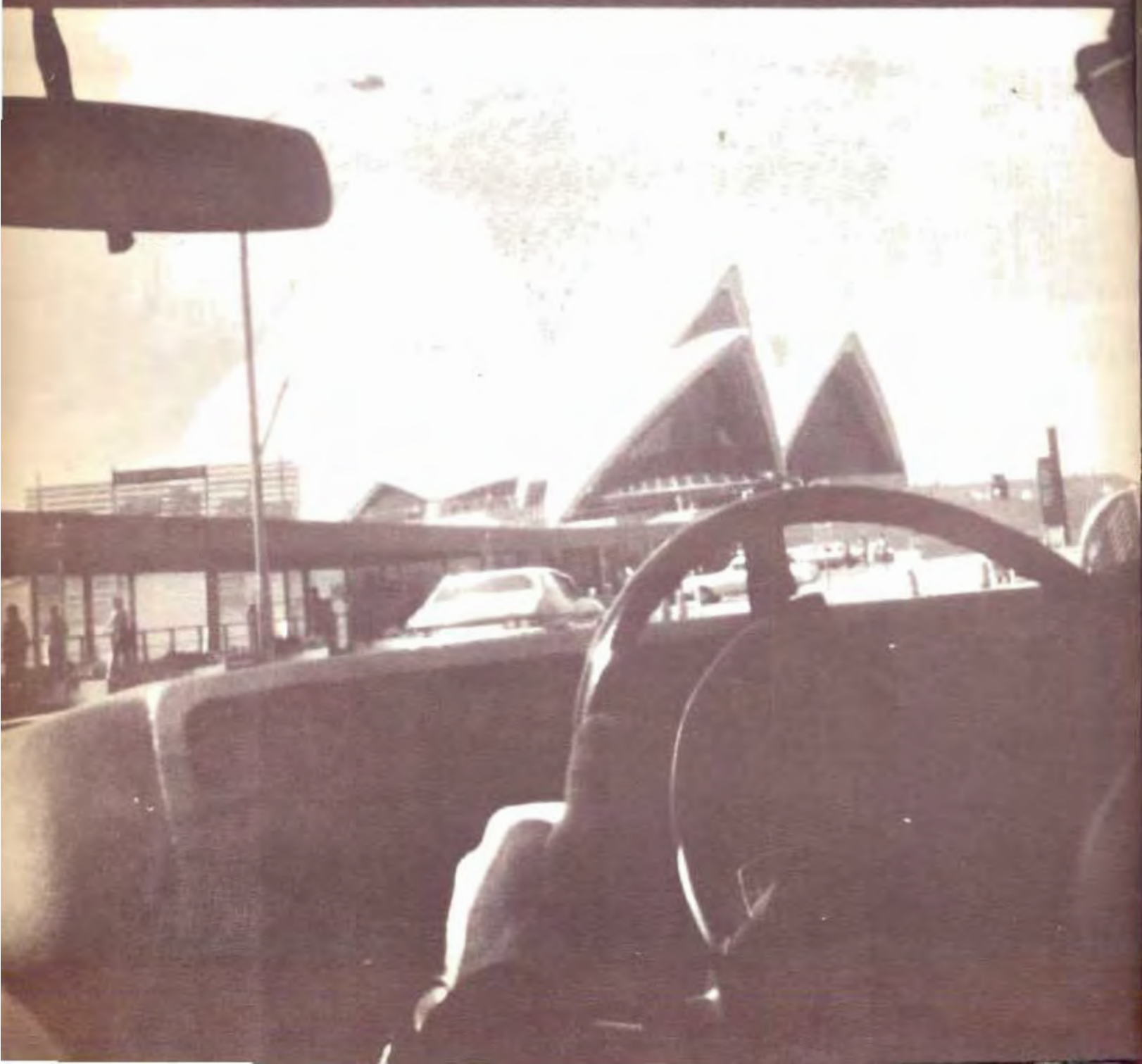




FAIRPORT CONVENTION ON TOUR



ARRIVING AT THE SYDNEY OPERA HOUSE



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Fairport

Preface

'Come on in and take your coat off, settle down and listen to the band' from 'Rosie' by D. Swarbrick.

As we all know, a song is a combination of melody and lyric. Since I became involved in 'Fairport Convention', I've watched my friends writing in Hotel rooms, Airports, cars and bars the world over. Seeing ideas form on a scrap of paper and develop via the recording studio to a concert hall platform is a really fascinating process. I've always felt that Swarb, Richie, Sandy and Trevor are very underrated as composers. Their songs can't really be pinned down or put into any category. They cover a whole spectrum of feelings, love, anger, hope, fear, joy and they always make you think.

Hopefully, this book will put a little of their feelings and inspirations into your hands and if you get as much happiness as I have had in performing these songs, then their efforts will have been worth while.

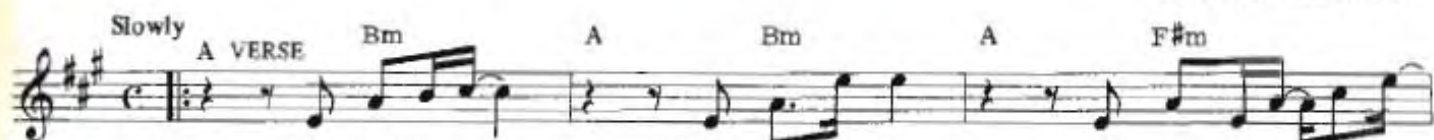
Dave Pegg

'We travel over the sea and ride the rolling sky for that's the way it is that is our fortune. There are many ears to please many peoples love to try and everyday does start Rising for the Moon' from 'Rising for the Moon' by Sandy Denny



Meet on the Ledge

Words and Music by
RICHARD THOMPSON



1. We used to say_ that come the day we'd all be mak-ing songs
2. The way is up_ a - long the way the air is grow-ing thin_
3. And now I see_ I'm all a - lone but that's the on - ly way_



_____ or find - ing bet - ter words These id - eas nev - er last - ed
 _____ Too ma - ny friends who tried_ Blown off this mount-ain with the
 _____ to - be - You'll have your chance a - gain_ Then you can do the work for



long wind me G Meet on the ledge_ were gon-na meet on the ledge_



When the time is up_ I'm gon - na see all my friends

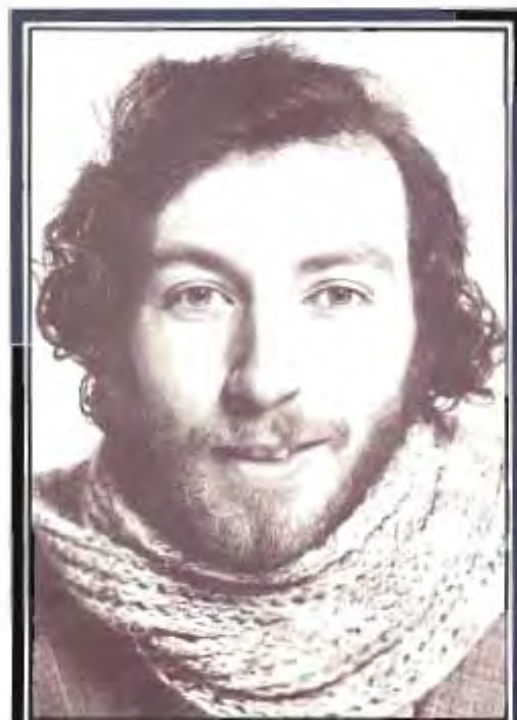


meet on the ledge_ We're gon - na meet on the ledge_



If you real - ly mean_ it, it all comes round a - gain all comes round a - gain

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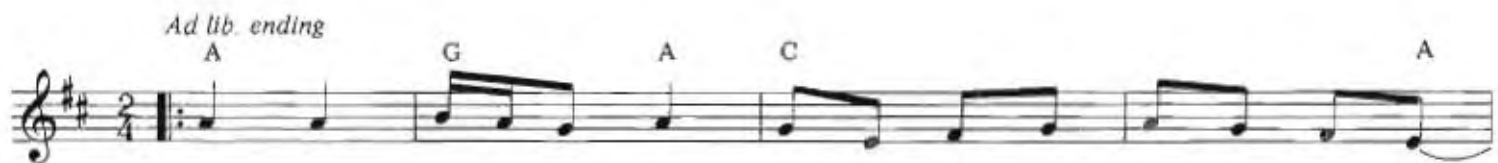
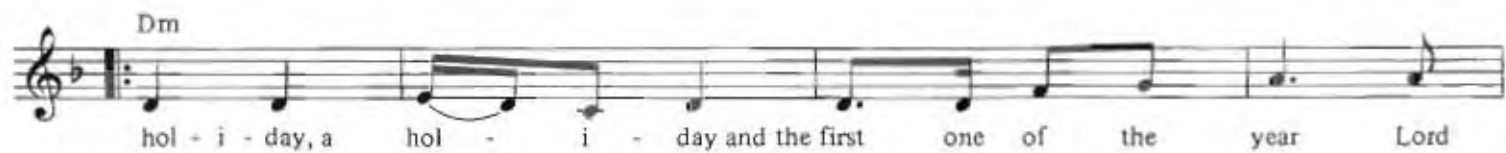


RICHARD THOMPSON

Matty Groves

Traditional Arrangement by
S. DENNY, A. HUTCHINGS, D. MATTACKS,
S. NICOL, R. THOMPSON, D. SWARBRICK

Brightly
INTRODUCTION Dm



- 2 When the meeting it was done
She cast her eyes about,
And there she saw little Matty Groves
Walking in the crowd.
- 3 "Come home with me, little Matty Groves
Come home with me tonight
Come home with me, little Matty Groves
And sleep with me till light."
- 4 "Oh I can't come, I won't come and
Sleep with you tonight
By the rings on your fingers
I can tell you are Lord Arnold's wife."
- 5 "What if I am Lord Arnold's wife,
Lord Arnold is not at home,
For he is out in the far cornfields
Bringing the yearlings home."

- 6 And a servant who was standing by
And hearing what was said,
He swore Lord Arnold he would know
Before the sun would set.
- 7 And in his hurry to carry the news
He bent his breast and ran,
And when he came to the broad millstream
He took off his shoes and he swam.
- 8 Little Matty Groves he lay down
And took a little sleep
When he awoke, Lord Arnold
He was standing at his feet.
- 9 Saying, "How do you like my feather bed, and
How do you like my sheets?
How do you like my lady
Who lies in your arms asleep?"

- 10 "Oh well I like your feather bed, and
Well I like your sheets,
But better I like your lady gay
Who lies in my arms asleep."
- 11 "Get up! Get up!" Lord Arnold cried,
"Get up as quick as you can.
Let it never be said in fair England
I slew a naked man!"
- 12 "Oh I can't get up, I won't get up
I can't get up for my life,
For you have two long beaten swords
And I not a pocket knife."
- 13 "Well it's true I have two beaten swords
And they cost me deep in the purse
But you will have the better of them
And I will have the worse."
- 14 "And you will strike the very first blow
And strike it like a man
And I will strike the very next blow
And I'll kill you if I can."
- 15 So Matty struck the very first blow
And he hurt Lord Arnold sore
Lord Arnold struck the very next blow
And Matty struck no more.
- 16 And then Lord Arnold he took his wife
And sat her on his knee
Saying, "Who do you love the best of us,
Your Matty Groves or me?"
- 17 And then spoke up his own dear wife
Never heard to speak so free,
"I'd rather a kiss from dead Matty's lips
Than you or your finery."
- 18 Lord Arnold he jumped up
And loudly he did bawl,
He struck his wife right through the heart
And pinned her against the wall.
- 19 "Oh, a grave, a grave" Lord Arnold cried,
"To put these lovers in,
But bury my lady at the top
For she was of noble kin."



Iron Lion

Words and Music by
TREVOR LUCAS

Moderato

Now I've been an en-gine dri-ver all of my days, and that's the on-ly thing I can do—
near-ly shut down in a mid-west town— Her hair was red her eyes were blue—

mf

G D G G

I hold a good head of steam— ev-'ry-where — that I'm seen where-
But the wheels on the track kept call-ing me back so I

C G D G

ev-er my wheels rolled through— Yes where-ev-er my wheels rolled through
bid that girl a - dieu — Yes I bid that girl — a - dieu

C G C G7

CHORUS

Blow whis-tle— Steel wheels keep on— hum-ming—
Hear that steel rail— hum-ming—

D G G

Hold on dar - ling, your en - gine dri - ver is com - ing — he's com - ing through —

C | 1, 2 | 3 | G | D

Well I was

D7 | G | C | F#

Repeat & fade

- 3 Some day I'll have to give up the iron line,
 And then I'll know just what I will find,
 I'll find me some shack by some old railroad track,
 So I can hear them motors whine,
 So I can hear them motors whine.

Photograph by BONNIE LIPPEN



TREVOR LUCAS

Rosie

Words and Music by
DAVE SWARBRICK

Brightly
A VERSE

I know Ros - ie, you're liv - ing in a world_ you did-n't

make (Instrumental - - - - -) And I know_ it's hard_

_____ feel - ing hap - py when the things you want_ aren't ev - en there_ to take_

CHORUS

(Instrumental - - - - -) Come on Ros - ie and

ros - in up the bow_ for the more I learn_ it's the less I seem to know

_____ Lie down cos - y_____ and let's learn to take_ things

slow for the more I_____ learn_ it's the less I seem_ to know_

_____ Oh_ my Ros - ie (Instr. - - - - -) Come on_

Musical score for 'Rosie and Rosin' in G major (one sharp). The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note G4. Above the staff are chord markings: A above the first measure, E above the second measure, and A above the final measure. The lyrics 'Ros - ie and ros - in up the bow' are written below the notes. The second staff continues the melody with a treble clef and key signature of one sharp. It starts with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then quarter notes D5, C5, B4, A4, G4, and F#4. Above the staff are chord markings: D above the first measure, C#m above the triplet, Bm7 above the next measure, and E7 above the final measure. A repeat sign with a first ending bracket and a '2' above it is shown, leading to a final measure with a whole note G4 and a chord marking of A. The third staff begins with a treble clef and key signature of one sharp. It starts with a quarter note G4, followed by a half note A4, quarter notes B4, C5, and a half note G4. Above the staff are chord markings: D above the first measure, A above the second measure, E above the third measure, and A above the final measure. The lyrics 'Come on' are written below the first measure, and 'Ros - ie and ros - in up the bow' are written below the rest of the staff. The instruction 'repeat & fade' is written at the end of the staff.

- 2 Throw away your uniform, now's the time to take life
 By the hand.
 Come on in and take your coat off
 Settle down, and listen to the band



DAVE SWARBRICK

Hens March Through the Midden and The Four Poster Bed

THE HENS MARCH
Brightly

Traditional Arrangement by
D. SWARBRICK, D. PEGG, T. LUCAS,
G. DONAHUE, D. MATTACKS

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a repeat sign and includes chords D, G³, A, D, G, and A. The second staff continues with chords D, A, D, A, D, G³, and a first ending box containing A and D, followed by a second ending box containing A² and D. The third staff has chords A, D, and G. The fourth staff has chords D, G, D, A, D, and A. The fifth staff has chords D, G³, and a first ending box with A and D, followed by a second ending box with A and D, and then a section with a 2/4 time signature and chord D. The sixth staff has chords A and A. The seventh staff has chords A and A. The eighth staff concludes with a 3/4 time signature, chords D, and a final note with an accent and the word 'Fine'. The instruction 'Hit the fiddle' appears twice, once at the end of the sixth staff and once at the beginning of the eighth staff. The instruction 'D.S. al fine' is at the end of the eighth staff.

John the Gun

Words and Music by
SANDY DENNY

Slow beat VERSE
Em

My shad-ow fol-lows me — where-ev-er I should chance to go — John the gun — did —
say If you should chance to meet me — as I wan-der too and fro sad would be your
day Put a-way — your guns — of steel, — death comes — too soon — for all — your —
mas-ter he — may need you soon — and you — must heed his call —

2. My life was mine and the light did shine
Till the guns they did go through me
So now I will never fall
Ideals of peace are gold which fools have found
Upon the plains of war
I shall destroy them all.

3. I am the master of the games
Which you will hardly every play
So I will teach your sons
And if they should die before
The evening of their span of days
Well then they will die young.

4. Condemn me not for always will I play the game of war
In moonshine or in sun
If any cross the path I choose to tread,
Their chances they are poor,
My name is John the Gun.

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Photograph by BONNIE LIPPEL

Lay Me Down Easy

Words and Music by
D. SWARBRICK and B. ROWLAND

Medium beat

CHORUS

The musical score is written in 3/4 time and consists of four systems. Each system includes a vocal line, a piano accompaniment, and guitar chords. The piano part is marked *mf* and includes triplets in the third system. The guitar part provides harmonic support with chords such as C, G7, F, D, and Dm7. The lyrics are: "Lay me down easy Lay me down", "The booze, and the nights with the boys leave me", "wea-ry and low Throw me a", "rope Toss me a line".

Lay me down eas - y Lay me down

slow The booze, and the nights with the boys leave me

wea - ry and low Throw me a

rope Toss me a line

C G7 C G F

C F C

D G G7 Dm7

C F

I'm drown - ing in head - ache So you drink the

C G7

To Coda

last of the wine If I

C F C G7-

VERSE

I like the whis - key I like the gin But I don't much
live till to - mor - row if I sur - vive I shant touch a

C F

care drop For the state that I'm in Swirl - ing and
All the rest of my life But if I ex -

C D G7 C

spin - ing I daren't close my eyes
pire I'll go down be - low

Where the

F E F

Switch off the lights and don't ask me no why's Just
dev il serves doub - les at ten pence a throw

1 2 D.S. al Coda

C G7 C C

⊕ CODA

I'm drown - ing in head - ache so

F G7 C Am F C G F

ritard.
you drink the last of the wine

G7 F C



**BRUCE
ROWLANDS**



**A NIGHT OUT WITH
BAZZA MCKENZIE**



Hungarian Rhapsody

Words and Music by
DAVE PEGG

Medium tempo
CHORUS

F CHORUS

C

Oh what a time_ we had down_ by the Dan - ube

F C D7 G F C

eat-ing our gou - lash and drink - ing our wine list - 'ning to gyp - sey bands play-ing cym-bal - ons

F G7 C D G7 C G VERSE C

ev-'ry - one hap - py and things were just fine 1. Fin-ished our food_ and got in - to the wag - on to
2. Got to the gig_ al - though no - bod - y else did_

D G

Drive eight - y miles_ and then do_ the show_ Five_ hours la - ter we're still_
Set up the gear_ and be-gan_ to play_ Farm-ers and sol - diers just stand -

C F G7 C F D7 G C G C

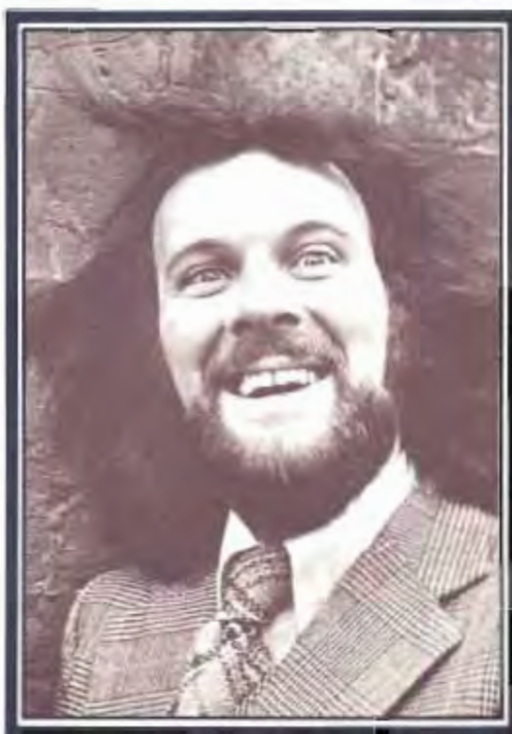
1,2,3 4

- bus - y truck - in' bang-ing and bump - ing don't know where to go_ old Bu-da - pest_
- ing and star - ing just did - n't know_ what to make of the day_

3 Finished the last song and made for the exit
But the manager man had come up from the 'sticks'
He said why ain't you dressed like a 'pooftah' ensemble
Leaping pianos and waving your legs?

4 Into the van again out on the highway
Back to our Hotel to take a rest
Everyone swigging their 'Egré Bikaver'
Things really were funny in old Budapest.

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DAVE PEGG

Tam Lin

Traditional Arrangement by
DAVE SWARBRICK

Moderato
(INTRODUCTION)

Em
I for - bid

D G D Em D
you maid-ens all that wear gold in your hair to travel to Carterhaugh

G D Em D G D
- haugh for young Tam Lin is there Instrumental

Repeat ad lib.
Em D G D

Last time
Em

- 2 None that go by Carterhaugh but they leave him a pledge
Either their mantles of green or else their maidenheads.
- 3 Janet tied her kirtle green a bit above her knee
And she's gone to Carterhaugh as fast as go can she.
- 4 She'd not pulled a double rose, a rose but only two
When up then came young Tam Lin says "Lady pull no more"
- 5 And why come you to Carterhaugh without command from me?"
"I'll come and go" young Janet said "And ask no leave of thee".
- 6 Janet tied her kirtle green a bit above her knee
And she's gone to her father as fast as go can she.
- 7 Well up then spoke her father clear and he spoke meek and mild
"Oh and alas Janet" he said "I think you go with child."
- 8 "Well if that be so" Janet said "Myself shall bear the blame
There's not a knight in all your hall shall get the baby's name.
- 9 For if my love were an earthly knight as he is an elfin grey
I'd not change my own true love for any knight you have."
- 10 So Janet tied her kirtle green a bit above her knee
and she's gone to Carterhaugh as fast as go can she.
- 11 "Oh tell to me Tam Lin" she said "Why came you here to dwell?"
"The Queen of Fairies caught me when from my horse I fell
- 12 And at the end of seven years she pays a tithe to hell?
I so fair and full of flesh and fear'd" be myself
- 13 But tonight is Halloween and the fairy folk ride,
Those that would their true love win at mile's cross they must hide.
- 14 First let pass the horses black and then let pass the brown
Quickly run to the white steed and pull the rider down,
- 15 For I'll ride on the white steed, the nearest to the town
For I was an earthly knight, they give me that renown.
- 16 Oh they will turn me in your arms to a newt or a snake
But hold me tight and fear not, I am your baby's father.
- 17 And they will turn me in your arms into a lion bold
But hold me tight and fear not and you will love your child,
- 18 And they will turn me in your arms into a naked knight
But cloak me in your mantle and keep me out of sight".
- 19 In the middle of the night she heard the bridle ring
She heeded what he did say and young Tam Lin did win.
- 20 Then up spoke the Fairy Queen, an angry Queen was she
"Woe betide her ill-farred face, an ill death may she die
- 21 Had I known Tam Lin" she said "This night I did see
I'd have looked him in the eyes and turned him to a tree."

White Dress

Words and Music by
DAVE SWARBRICK

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

VERSE

Feel how — the wind blows, De - cem - ber de - spair, — bring me a — rib - bon to

The piano accompaniment for the first system features a melody in the right hand and a bass line in the left hand. Chords are indicated below the staff: F, C, F, C, F, C.

tie — up my hair, I'll — be your — bride, go — where — you go,

The piano accompaniment for the second system includes a triplet of eighth notes in the right hand. Chords are indicated below the staff: Dm, D7, G, F, C, F, C.

all of my — life you'll be — my beau.

The piano accompaniment for the third system continues the melody and bass line. Chords are indicated below the staff: F, Em, Dm, D, G, F, G7.

CHORUS

Kiss me and I might put on the white dress if

C Am C Am F C

you'll take me dancing to-night

Dm D G Am Em Am Em

to to-night Oo

Am D F C Dm

G C Am C Am

2. The night's in your face, the sky's in your eyes,
The day's in my arms, when you're by my side,
Whenever you're weary I'll sing you a song,
Whenever you're lonely, I'll show you you're wrong.

3. So come from the window, let's climb the stairs,
All of my sorrows are none of your cares,
While life is in us, let's love all we can,
I'll be your woman if you'll be my man.

Angel Delight

Words and Music by
S. NICOL, D. SWARBRICK,
D. PEGG, D. MATTACKS

Brightly

John the wood went out one day to view the scene from a diff-'rent an-gle,
Stood and watched the child at play tink-ling on an old tri-an-gle. Dave the drum... who was
pass-ing by — bought the toy... with a coin he'd picked up. You should have seen... the
gleam in his eye — as he saw it soon, — his, cleaned up, shined up.

mf

A G D G A
G D G A
G D G A
G D G A G

La la la la la la la la la la la la la la la la la

A7 D A7

la la la la la la la la la la la la la la la la la
Out in the rain if you

D B

want a cup of tea Dodge the pud-dles in the yard. The lord of the land's com-ing

E B

round_ to com-plain, It's hard

rall.

A G F# C#7 F#

D.C.

2 The peacock flew to a very high tree.
He didn't like grass or concrete fairies.
Put me where the action is,
I'd rather be with the next-door hairies,
Simon is by the bathroom door,
In his hands a herb shampoo,
Waiting for the water's roar,
So little time, so much to do.
La la la la la la la la la la la la,
La la la la la la la la la la la la,
Stand in a line, take a book along,
There's time for a game of cards.
Now it's your turn, and the water's all gone.
It's cold.

3 The next to appear was the mighty Glydd.
He needs a rest, or at least he says so.
You probably think that he's flipped his lid,
'Cause he wears high heels and a snow-white trousseau.
Five feet three, yet he stands so tall,
And on the ground his feet are never.
Friends may come and friends may go,
But the fiddle bill goes on forever.
La la la la la la la la la la la la,
La la la la la la la la la la la la,
The music room would make you grin,
It's as cold as a freezing pit.
There's a hole in the wall where a lorry came in.
Let's split.

4 I quite like breast of chicken,
And I'm crazy about aspic and roast quails.
But the sight to make my pulse rate quicken
Is a dozen nice fat snails,
On the other had there's Pegg on the bass
Whose tastes in food are very much wider,
You'll see a smile light up his face
At a couple of kippers and a glass of cider.
La la la la la la la la la la la la,
La la la la la la la la la la la la,
Stand on the chair if you want to watch the box.
The fleas can jump a mile.
Peer thru the haze watching "Top of the Pops",
And smile.



THE ANGEL

Sickness and Diseases

Words and Music by
D. SWARBRICK and R. THOMPSON

Medium beat

VERSE

I do hate_ to see_ a rov - er rid - dled in the stones_ Now_

_ he's one step near - er to the ground_ (Instrumental) and

I do hate_ to see_ a hawk - er bro - ken in the bones_ (Instr.)

CHORUS

Sick - ness and di - sea - ses pull you down_ pull you down_

Sick - ness and di - sea - ses pull you down_

- 2 Everybody's got the sickness, everybody's down
Running to the doctor with a pound
Doctor, doctor, do you have a needle
Big enough for me.
- 3 My friend Willy? He looks so ill,
His face as white as milk,
Everybody runs for miles when he's in town,
He's got every known disease,
And some without a name.
- 4 If you want to live to be,
A poor man or a prince,
Pay good attention when,
Evil times abound,
Always listen to what your mother said,
And stay in bed at night.

Rising for the Moon

Words and Music by
SANDY DENNY

Medium beat VERSE

I tra - vel o - ver the sea and ride the rol - ling sky, for
that's the way it is, that is my for - tune. There are
man - y ears to please - man - y peo - ple's love to try, and
ev - 'ry day's be - gun ris - ing for the moon

A D
A D Bmi E
A D F#mi D
A F#m E A A7

CHORUS

Ris - ing for the moon, the sun has set and it is dark. But the star of the en-

D A D A

chan - ted tune is bright as a - ny spark. The chor - us of the

Bm E A E E7 A

dusk re - gail the eve - ning lark whose ev - 'ry day does start

D F#m D A

ris - ing for the moon There's a We

E E7 A

2. There's a heart in every place,
 There's a tear for each farewell,
 For that's the way it is
 That is my fortune
 I'll lure you as the lace,
 That the wayward gypsies sell,
 With the sinking of the sun,
 Rising of the moon.

3. We travel over the sea,
 And ride the rolling sky,
 For that's the way it is,
 That is our fortune.
 There are many ears to please,
 Many peoples love to try,
 And every day's begun
 Rising for the moon.

Sloth

Words and Music by
D. SWARBRICK and R. THOMPSON

Slowly
D CHORUS

Just a roll — just a roll — just a roll — on your drum

Just a roll, — just a roll — and the war — has be-gun —

Em DVERSE G

Now the right — things the wrong things —

no more — ex - cus - es to come just one step — at a time —

and the war — has be - gun — She's run a - way — she's

run a - way and she ran so bit - ter - ly —

Call to your col - ours my friend don't you call — to me —

Don't you cry — don't you cry — Don't you cry — up - on the sea —

Repeat ad lib.
G

Don't you cry, — don't you cry — for your la - dy and me —



Me With You

Words and Music by
DAVE SWARBRICK

Moderato

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato'. The score consists of several staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'It's nice to sit on the high-est cliff for a min-ute or two. And it's nice to ride a stal-lion or go sail-ing in a gal-leon with a good crew And it's nice to walk the clo-ver when it's wet all o-ver with the morn-ing dew. Did you ev-er see a dog's nose quiv-er when the wind blows That's me with you Instrumental me with you'. The score includes a 'CODA' section and a 'D.S. al Coda' instruction. The piece ends with a 'Repeat ad lib. and fade' instruction.

me with you — Soft as whis - kers on a hors - es chin Me with you —
Just like a Che - shire cat I can do it a - gain
Hap - py as King Arth - ur and his mag - ic blade
Sit - ting by the Liz - zard in the shade
Hap - py as a fox out on a mid - night raid
Hap - py as a land - lord when his rent get's paid

2 Breaking up the fresh bread
dropping crumbs on the bed
I'm a lout
Smiling at the morning
And tying up a shoe string
I'm going out
I'm happy as a heifer chewing the cud
Happy as a bubble in mud
Did you ever hear a tune slide
Swinging from the inside
That's me with you

3 If you take some yellow
And a little bit of blue
Your bound to get green
And if you keep a horse from water
Sooner or later he turns mean
Now it's nice to have a nibble
But don't let it go and spoil the meal
I'm a feather full black crow
Beady on a hedgerow
That's me with you

4 It's nice to stroll
When the storm has rolled
And it all smells new
And it's nice to seem wise
When you've only surmised
And you hadn't really got a clue
When you think you don't belong
And there's none that sings your song
Think who's tougher than a toenail
And tighter than a cats tail
That's me with you

Now Be Thankful

Words and Music by
D. SWARBRICK and R. THOMPSON

Slow beat
VERSE

Musical notation for the first line of the verse, including a repeat sign and a 3/4 time signature change.

1. When the stone is grown too cold to kneel, in crystal waters I'll be bound
2. When the fire is grown too fierce to breathe, in burning irons I'll be bound

Musical notation for the second line of the verse, including a 7/8 time signature change and a section break symbol.

cold as stone wear-y to the sounds up-on the wheel
fierce as fire wear-y to the sounds up-on the wheel Now be thank-ful for good things be-low

Musical notation for the third line of the verse, ending with a 'To Coda' symbol.

Now be thank-ful to your mak-er for the rose, the red rose blooms for

Musical notation for the instrumental section, including a 'D.S. al Coda' instruction.

all to know (instr.)

Musical notation for the coda section, including a 'CODA' symbol.

all to know

Mr. Lacey

Words and Music by
ASHLEY HUTCHINGS

Medium beat



1. Please — Mis-ter Lac - ey —
2. Where — Mis-ter Lac - ey —
3. Why — Mis-ter Lac - ey —

let me work your lov - ing ma - chine —
where d'you learn just what to do —
why d'you do the things you do —



Please — Mis-ter Lac - ey —
Where — Mis-ter Lac - ey —
Why — Mis-ter Lac - ey —

Let me work your lov - ing ma - chine —
where d'you learn just what to do —
why d'you do the things you do —

will you
can you
it's



let me control the hand - les — you know it's the best thing I've ev - er seen —
fix me up now with a teach - er — I want to be - come an in - vent - or too —
true no one here un - der - stands you — but may - be one day they'll catch up with you —



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Friendship Song

Words and Music by
B. GALLAGHER and G. LYLE

Moderato

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *mf* and chord symbols like F, Bb, G7, F, Bm7-5, C7, and G. The lyrics are: "If you're stuck and you're in a jam — and you're short of a help-ing hand — come and get — it — — — — — come and get — — — — — it — — — — — 'cause an - y - thing I can do for you — — — — — an - y - way — — — — — I can be of use — — — — — come and get — — — — — it — — — — — come on and get — — — — —".

If you're stuck and you're in a jam — and you're
short of a help-ing hand — come and get — it — — — — — come and get —
— it — — — — — 'cause an - y - thing I can do for you — — — — — an - y - way —
— I can be of use — — — — — come and get — — — — — it — — — — — come on and get —

mf

F

Bb G7 F Bm7-5

C7 F

Bb G F

it Be-ing friends with a friend's a won-der-ful thing when

C7 Bb

things can be so tough. You nev-er can tell when the time may come our friend-

Ab G F Bb

ship will turn to love If you're look-ing for com-pan-y

G7 C7 F

I've got more than e-nough for me come and get it

Bb G7 F

To Coda ⊕

come and get it ————— come and get it

Bm7 -5 C7 F

C7 F

D. S. al Coda ⊕ CODA

Be - ing friends

C7 C7

Repeat & fade

Come on and get it ————— come on and get it —

F C7

John Lee

Words and Music by
DAVE SWARBRICK

Medium beat
E VERSE

John Lee your head-ache's grow-ing, the cold wind's blow-ing but the sea's with-out_ a
rip - ple John Lee your fore-head's damp your
mus-cles' cramped and the sea can't use a crip - ple

CHORUS

John Lee you're turn - ing a - round your fate a gain_ Oh John
Lee John Lee you're turn - ing a - round your fate a gain_

Oh John Lee Lee Dear John come and work at the glen just
write me when and I'll send some-one to meet you

John gone to where he star - ted from He's not worked long just be - gin - ning to be-long it
has - n't been a ver - y good day The Mis - sus wants_ to halve_ my pay
Close the door_ and douse the lights_ It's quiet at night_ when she's turned up tight

Em Bm Cmaj7 B

Some - times I feel when they're all in bed_ it's al - most like the whole world's dead and

Em Bm Cmaj7 B *D. S. al Coda*

so I lay me down_ to sleep I pray the Lord_ my soul to keep_____

⊕ *CODA* F#m7 B7 E

Oh _____ John Lee _____

- 2 John Lee's been made a freeman
His heart's a seaman but his flesh won't make a sailor
Working in a big hotel, waiting for the bell that's
Ringing for his labour.
- 3 John Lee, your chances are good, you'd better touch wood
We think things must get better.
John Lee, you're a friend so true she wants to help you
Miss Keyse has sent a letter.



JOHN LEE

Our Band

Words and Music by
DAVE SWARBRICK

Medium beat

The musical score is written for a piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'mf' and 'Medium beat'. The piano part features a simple bass line and chords. The vocal line enters in the second measure. The lyrics are: 'No - one knows the time of day 'cause ev - 'ry - bod - y's tossed their / No - one knows the way to the show but ev - 'ry - bod - y's hop - ing that the / clocks a - way oth - ers all know - Sit - ting in the sun we lie and lay / Some-one goes to te - le - phone Joe / Pray - ing for a tan bet - ter than all the oth - ers in our band / Please - Mis - ter Bigg where's the gig where's all -'. The score includes piano accompaniment with chords labeled C, F, C, A7, D, and G7. A first ending bracket is shown above the final piano part.

mf

No - one knows the time of day 'cause ev - 'ry - bod - y's tossed their
No - one knows the way to the show but ev - 'ry - bod - y's hop - ing that the

clocks a - way oth - ers all know - Sit - ting in the sun we lie and lay
Some-one goes to te - le - phone Joe

Pray - ing for a tan bet - ter than all the oth - ers in our band
Please - Mis - ter Bigg where's the gig where's all -

C F C A7
D G7

1

C

Fine

Pray-ing for a tan bet-ter than all the oth-ers in our band

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'Pray-ing for a tan bet-ter than all the oth-ers in our band'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

The second system shows the piano accompaniment for the first system. The right hand plays chords, and the left hand plays a bass line. Chord labels are placed below the bass line: G7, G7+, G7, Ab7, Bb7, and B7. The system ends with a double bar line and a repeat sign.

The third system features a vocal line starting with a '2' in a box, indicating a second ending. The lyrics are 'the oth-ers in our band, our band has brains a-mongst its'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chord labels C and Am6 are shown below the bass line. The system ends with a double bar line and a repeat sign.

The fourth system features a vocal line with the lyrics 'mem-bers And if some for-get to ar-rive you can bet there's'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A chord label D7 is shown below the bass line. The system ends with a double bar line and a repeat sign.

D7

al - ways one re - mem - bers

Lyrics at D S

No one worries there isn't a rush
No one hurries there's never a fuss
And nothing is too much trouble for us
When everybody's rich
You only work for fun
Just ask the others in our band
When everybody's loaded
You only work for fun
Just ask the others in our band

OUR BAND 1976

Photograph by KEITH MORRIS

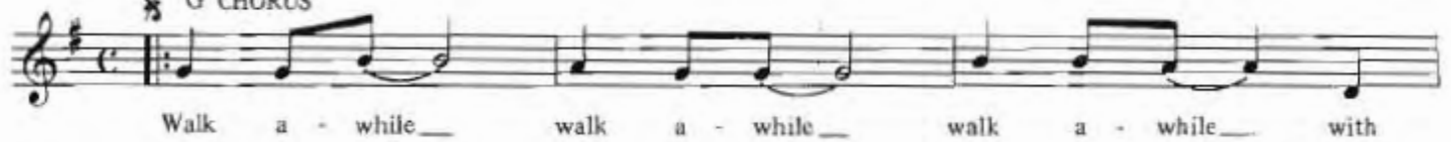


Walk Awhile

Words and Music by
D. SWARBRICK and R. THOMPSON

Brightly

G CHORUS



Walk a - while_ walk a - while_ walk a - while_ with



me, The more we walk to - geth - er love, the bet - ter we'll a - gree_



We'll a - gree_

G VERSE



One hand in your mouth_ and a fin - ger in your eye_ Un - der - tak - ers



bow their heads as you go walk - ing by_

- 2 Here comes another Sunday
Ringing on the bell.
And here comes your own dear child
With another tale to tell
- 3 Bring along the brewers head,
Bring the cuckoo tree,
Bring your lady mother along
To keep us company.
- 4 Two miles down the road
Henry Tomkins wife
Three miles down the road
He's running for his life.

Cartoon by PAUL WARREN



There are some human concepts that transcend the individuals who are associated with them from the outset: this is true of political institutions, religions and even ideas. It is also true of music.

It was true, for many years, of the Byrds, whose only connecting link was Jim (Roger) McGuinn. It is true of the Soft Machine, though Mike Ratledge was for a long time the sole survivor, and now even he is gone. And it is particularly true of Fairport Convention, now in its eleventh incarnation in slightly less than nine years but still true in some almost indefinable way to the principles already evident when I first saw them play the Middle Earth in Covent Garden towards the end of that year of love, 1967.

Those were the days when the closest they got to folk music was in their electric interpretations of Joni Mitchell songs like "Chelsea Morning", at a time when that lady was still a solo singer to the tune of her own guitar in the familiar Greenwich Village mould. The band in those days was Richard Thompson and Simon Nicol (whose father's house in North London gave the band its name) on guitars, Ashley "Tyger" Hutchings on bass, Martin Lamble, who was to be killed in that terrible M1 motorway crash in the June of two years later, on drums, Judy Dyble, on vocals and electric autoharp, and Ian Macdonald (later known as Ian Matthews), a late addition who arrived during the making of their first album for Polydor, the male vocalist.

On the other hand, while it would be a mistake to think of them as hardline folkies who gradually sold their souls for rock 'n' roll, it would be equally erroneous to think that they knew nothing of the native traditions back in those days. Ashley once told me that when they started out they couldn't make up their minds what kind of band they wanted to be, a Bloomfield-style electric blues band, a West Coast art rock band like the Airplane, or even a Kweskin-style jugband. Ironically, at that time Ashley, whose current projects are closer to a re-creation of traditional music techniques, probably knew least about English folk, but he remembers the others passing around copies of the monumental ten-volume Alan Lomax "Caedmon" collection of the Folksongs of Britain, with its authentic field recordings of the many traditions of these islands.

They had a personnel change between their first and second albums, as well as a change of record label. Judy Dyble left to become part of an interesting folk duo, Trader Horne, with Irishman Jackie McAuley, who were probably ahead of their time. That folded after one album for Pye, and Judy seemed to settle down to a quieter married life, though she surfaced recently on a previously unissued early recording by King Crimson, of all people.

She was replaced by Alexandra Elene MacLean Denny, a young Wimbledon girl who'd studied music at school but decided to become a nurse when she graduated. She was a regular around the Soho folk scene, but it was obvious that it would be too small to hold her, especially on a semi-professional basis. She was looking anxiously for a new direction and again, in the light of subsequent events, it was ironical that her motivation was to broaden her scope outside the strictly folk repertoire. She made a couple of albums, one as a "friend" guesting with folk veteran Alex Campbell for a budget label, and another in Denmark, with an ex-bluegrass band, formerly the Strawberry Hill Boys, now better known internationally as the Strawbs. One of the songs on that latter album was her first effort at songwriting, the brilliantly beautiful "Who Knows Where the Time Goes?", which was actually recorded by Judy Collins (as the B-side of a hit single, and the title track of a great album) before Fairport got round to the song on their third album.

Sandy's "Fotheringay" (which was to provide the name for her own band at the end of 1969) was one of the eight self-penned songs on Fairport's second album, the first of the great "classic" period by all reckonings, "What We Did On Our Holidays". Their first album included seven, as a matter of fact, but none of them was particularly remarkable. But in addition to Sandy's, the second one included the hilarious "Mr Lacey", a homage to a zany sculptor then very much in evidence around the London scene who was also a member of the Alberts, a brass trio who led every Aldermaston anti-bomb march I went on, and the tremendous "Meet on the Ledge", a portent of great things to come from Richard Thompson.

The album also included two songs that were at least semi-traditional, the American "Nottamun Town" from the repertoire of Jean Ritchie of Kentucky, which had served to provide the tune for Bob Dylan's angry "Masters of War", and "She Moves Through the Fair" a song with words by Irish poet Padraic Colum to a traditional tune adapted by Herbert Hughes which was popularised around the London folk scene by the great Irish tinker singer, Margaret Barry, who told me she learnt it from a 78 of Count Mackormack. Such are the devious workings of the folk process!

By the time the band's third album, "Unhalfbricking", came out, changes in personnel between albums had become a Fairport tradition. Although he sang on one track, Ian Matthews had left to form "Southern Comfort". It was a fairly amicable break, as have been most of Fairport's changes over the years, and Richard Thompson played on Ian's first solo album.



By the time it came out, though he was pictured on the sleeve, drummer Martin Lamble was dead, on the eve of the American tour that was to have broken the country's most promising band internationally. For a time it looked as if the band would not make it into the Seventies.

Guesting on a couple of the tracks, including the single, "Si Tu Dois Partir", a French translation of Dylan's "If You've Got to Go, Go Now", which for some obscure reason did better, chartwise, than any other single they've ever done, was a jazzy folk fiddler by name of Dave Swarbrick. Swarb had played for several years with one of the country's most respected folk groups, Ian Campbell, and then had worked as a duo with singer Martin Carthy, producing in the process a couple of records that have become collectors' pieces.

With an ancestry traceable back through Scott Skinner, the great Scottish traditional stylist, bluegrass fiddler Kenny Baker and jazzier Stephane Grappelli, Swarbrick played fiddle on three items and mandolin on one. There was an English traditional track on the album, "A Sailor's Life", from the repertoire of Isla Cameron, a rubato tour de force which the eminent folklorist, A.L. (Bert) Lloyd, has hailed as an electric interpretation which is contemporary without being false to the spirit of the original. Actually, like so many developments which seem, with the benefit of hindsight to have had a sort of historical inevitability about them, "A Sailor's Life" happened more or less by accident, evolving out of a pre-gig singaround in the dressing room that worked so happily that they immediately performed it on stage that very night. Nevertheless, it does seem to have been a precursor to the album that followed, the almost wholly traditionally-oriented "Liege and Lief", adorned with pictures of the ballad scholar, Professor Child, and the English folksong collector, Cecil Sharp.

By that time, two things had happened, one good, the other bad, Dave Swarbrick had become a full-time member of the band (though Martin Carthy had declined to join with him) but Martin Lamble was dead. By the prosaic method of an ad in the MM, they found Dave Mattacks as a replacement. It was altogether a happy choice, for no one had yet solved the problem of fitting conventional drumkit rhythms around the freer phrasing of the folk without putting them into a rhythmical straitjacket that would destroy their subtlety entirely. Mattacks wasn't, at first sight, the ideal man to solve this equation, for he seemed to have had little to do with folk music in any shape or form — unless the "Come Dancing" school of ballroom dancing is a form of folk, which I rather doubt. He was a graduate of the palais bands, that now almost obsolescent forcing-bed for so many

useful jazz and swing musicians. Coming at a time when the rhythmic innovations of jazz percussion pioneers like Max Roach and Kenny Clarke were being absorbed into the general musical vocabulary, he was able to approach the problem with more sensitivity than any of the newly evolving breed of rock drummers.

Though much has been made of the traditional emphasis of the album (especially by those "purists" who felt that the later, more contemporary approach of some versions of Fairport had been a departure from the path of true traditionalism in many ways its significance was its contemporary approach, even when the subject was traditional. Actually, the album did contain three original songs, though these were to traditional-sounding tunes, one of them the ballad melody "Willie o' Winsbury" ("Farewell Farewell"). Of the more traditional material, one, "Reynardine", a vulpine tale of a foxy gent who lured a credulous lady into his mountain lair, had been extensively reworked by Bert Lloyd. The fine "Matty Groves" and "Tam Lin" were worked up from written texts (one dictated to them over the phone) and bore little relation to any versions of the ballads as they were ever sung in tradition, though their "Matty Groves" resembles that performed by the fine American traditional-style singer and banjo-picker, Hedy West. This is not to minimise their value, for the category judgment, folk or non-folk, should never be confused with the value judgement, good or not good. There are terrible folk songs and brilliant non-folk, and since in any case a true folklorist regards a traditional song as having been cut off from its functional roots when it is taken out of its community, the distinction can be fairly unrewarding.

Strangely enough, though in retrospect "Liege and Lief" seems so significant, it was less successful in sales terms than "Unhalfbricking" and not half so successful as the next album but one, "Angel Delight", which actually got into the top ten albums for just one week in mid-1971. This success, ironically enough, came after a whole series of those personnel convulsions which have become a hallmark of Fairport's history over the years and which Dave Swarbrick believes, probably correctly, have been a source of strength and inspirational renewal rather than weakness. First Ashley Hutchings and Sandy Denny left, Ashley to form the first of two versions of Steeleye Span with which he was to be associated as bassist, Sandy to form that lovely and under-rated band, Fotheringay. Swarb brought in his old Brummie mate from the Campbell group, Dave Pegg on bass, and the vocal chores were shared between Richard Thompson, Simon Nicol and (increasingly) himself. Then, after "Full House" (the last Fairport album, incidentally, to be produced by the brilliant young American, Joe Boyd, whose full contribution

to the development of British folk-rock has never been adequately acknowledged), Richard left to pursue his solo songwriting career.

The changes were coming so frequently that it was a matter for public comment that no one left between "Angel Delight" and its successor, the remarkable "Babbacombe Lee", the story of a true "man they couldn't hang" tale, which Swarb discovered in a tattered Edwardian newspaper. The term concept album is bandied about so readily that it has become almost devoid of meaning, but here was a true concept, excitingly and thoroughly realised, with a gripping background plot and the most eclectic range of influences yet, from Sam Larner's traditional "Sailor's Alphabet" to harmonies that seemed to hark across to Brian Wilson of the Beach Boys.

Having conquered yet another peak, the inner restlessness of the band reasserted itself, and to such an extent that though it continued to play in public, nothing worth issuing was recorded between 1971 and 1973, when a somewhat transitional album, "Rosie", with guest appearances by Sandy and Richard, as well as friends like Ralph McTell and Linda Peters (now Mrs Thompson) and drummers Gerry Conway and Timi Donald, came upon the scene. First Simon Nicol and then Dave Mattacks had left to join Ashley Hutchings' latest enterprise, the Albion Country Band, meaning that there were now no longer any of the original 1967 band left. Swarb was the oldest member (July 1969) and Dave Pegg the next (December of the same year).

Gradually the band put itself back together, beginning another era in the history of this constantly changing but in some ways amazingly consistent association of musicians. Trevor Lucas, Australian folksinger turned record producer (and ex-member of Fotheringay) was in charge of the making of "Rosie" and it was hardly surprising that, by the end of the album, he was an official member. He brought in American guitarist Jerry Donahue, another Fotheringay stalwart, who lent the band's jigs and reels an intriguing country slant, with his agonisingly bent notes and complex Jerry Reed style fingering. Mattacks came back from mysterious Albion.

"Rosie" was in many ways a Swarbrick solo, with five of the songs from him, plus the inevitable instrumental medley featuring him heavily. Trevor's contribution shouldn't be forgotten, though, for his "Knights of the Road" was an interesting exercise in seeing if the vein of truckdriving songs recently exploited so brilliantly in America by C.W. McCall had any validity in Britain. By the time of "Nine", however, we had ourselves a proper band again, uniquely different from all that had gone before, but still recognisably in this seemingly indestructible

tradition of what Fairport stood for. The instrumentals were more American-style, featuring a bluegrass tune ("Brilliant Medley") and a Donahue original, and there were a couple of more traditionally oriented songs (one with original melody), as well as Trevor's excellent "Bring 'Em Down". My personal favourite, however, was Swarbrick's sensitive setting of Richard Lovelace's beautiful 17th Century lyric, "To Althea from Prison", with its gently discordant play-out.

When a band issues a live album, it is often a sign that something is going on internally which hinders a studio made artifact, but with such an exciting live band as Fairport, there is always more live material in the can than can reasonably be expected to see the light of day. There was that album that Joe Boyd recorded at the Troubador in America, for instance, with Richard Thompson singing "Matty Groves", which got the thumbs down from the band, quality-wise (though parts of it are excellent; I've heard it). "Live Convention" in 1974 was, indeed, a sign that things were happening and the clue was the appearance of Sandy Denny on several tracks.

Sandy, who had become Mrs Lucas, had been appearing at various Fairport gigs over the years (who can forget that notable Rainbow concert which reunited, for just one seemingly never-ending evening, most of the past and present members of the band?) but she did not seem to have been receiving the acclaim for her solo work which was hers by right. Eventually, she rejoined the band officially, for what was to prove to be a brief stay, but not until she had made a very solid contribution to their eleventh album, "Rising for the Moon", running to six songs. During the making of the album, Dave Mattacks left to concentrate on solo and session work, to be replaced by Bruce Rowlands, a fine percussionist whose background (ex-Joe Cocker) kicked the rhythmic sound of the band in a slightly funkier direction.

It is interesting to note that while "Rosie" sounded more like a Swarbrick solo album, Fairport's latest, "Gottle o' Gear" was originally conceived as a solo excursion, but it has an unmistakable Fairport sound, despite the inclusion of people like hornmen Jimmy Jewell and Henry Lowther and the duo, Gallagher and Lyle, on their own "Friendship Song" ("Come and get it"). But it was engineered by Simon Nicol, who also played guitar on it.

Controversy has always surrounded each of the changes in the line-up of the band, and there is no reason to expect that this latest Fairport will be any different. But it needs to be remembered that at least two members of the new line-up have been in the band for getting on for seven years, and have seen it through as many changes; for consistent



membership they outrank by several years any of the "originals".

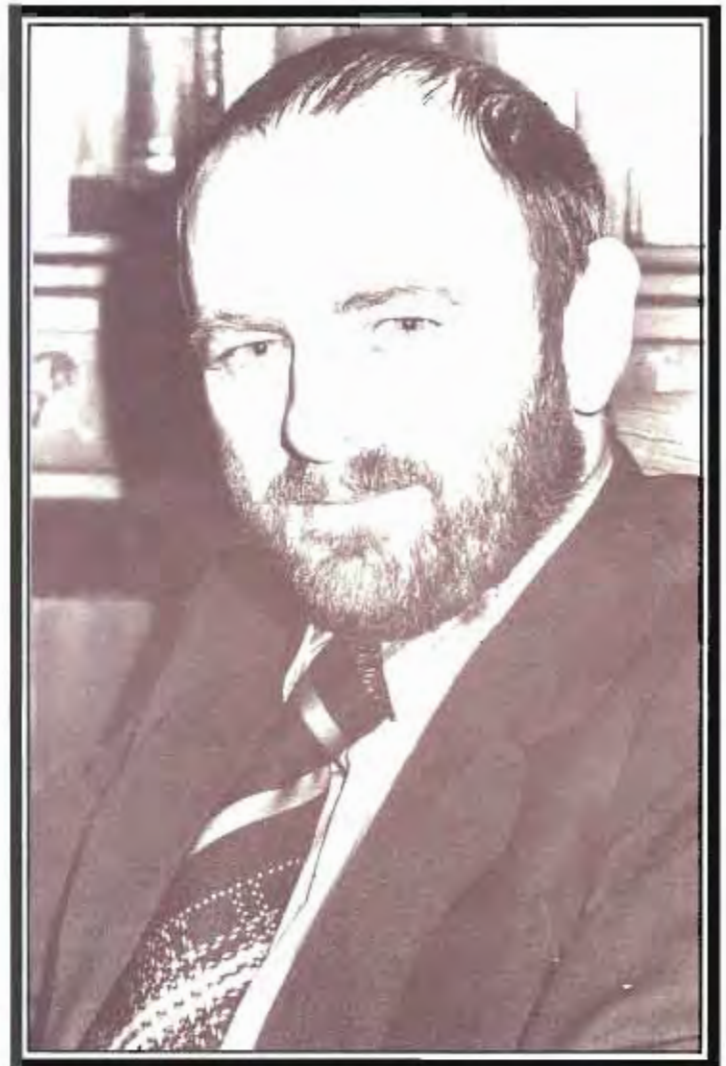
In addition to the two Daves, Swarbrick and Pegg, the new band includes Bruce Rowland on drums, Breton guitarist Dan ar Bras, whose work with Alan Stivell has shown him to be a more than worthy successor to Thompson, Nicol and Donahue, an interesting innovation in the shape of Roger Burrige on second violin, and ex-Wizzard keyboardist Bob Brady.

There is no sign at all that the rich vein of English-based rock (whether traditional or contemporary in origin) that was displayed by Fairport's very first single, "Ribbon Bow", is at all played out now. Indeed, judging by the quality of the material now coming into the repertoire, songs like the satirical "Our Band" and the rhapsodic "Lay Me Down Easy", the vein is rich as ever.

There's a lot more gold to be mined yet.

KARL DALLAS, April 1976

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KARL DALLAS

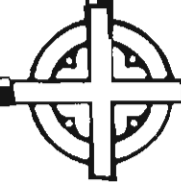


Discography

Fairport Convention

Available on Island Records

WHAT WE DID ON OUR HOLIDAYS	ILPS 9092
UNHALFBRICKING	ILPS 9102
LIEGE AND LIEF	ILPS 9115
FULL HOUSE	ILPS 9130
ANGEL DELIGHT	ILPS 9162
JOHN BABBACOME LEE	ILPS 9176
THE HISTORY OF FAIRPORT CONVENTION	ICD 4
ROSIE	ILPS 9208
FAIRPORT CONVENTION 9	ILPS 9246
FAIRPORT 'LIVE'	ILPS 9285
RISING FOR THE MOON	ILPS 9313
GOTTLE O' GEER	ILPS 9389



Fairport

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