An Evening With...Matt Seattle

Material for tune session
Sunday 4th June 2023

This is an extract from the Phoenix Folk Online Session Tunebook. We run online sessions every Monday (steady pace) and Thursday evenings, 8pm – 9.30pm. All are welcome to turn up and join in. For more details, please visit
www.phoenixfolk.co.uk/online-sessions
Harmony collections are available on our website
https://phoenixfolk.co.uk/harmony-arrangements

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Reconciliation, The Long List

Mary Scott (Sir John Fenwick) (variation set in A) (*)

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Winster Gallop, Jamie Allen (in A)

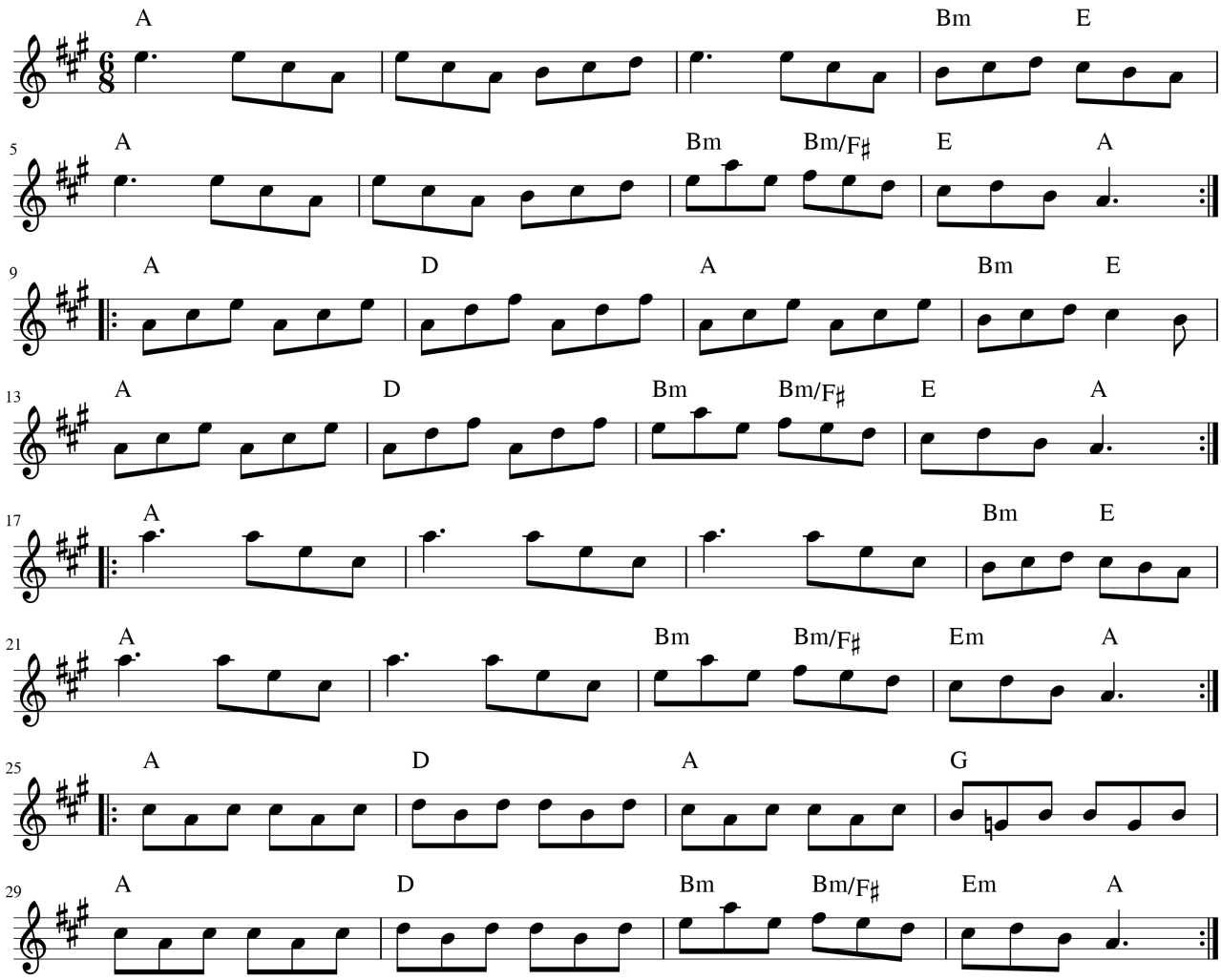
Ashokan Farewell

(*) Extracts from "Geordie Syme's Paircel o Tunes", available from https://www.mattseattle.scot/product-page/geordie-syme-s-parcel-o-tunes

This set is in our video collection
Playalong video: Scottish 1

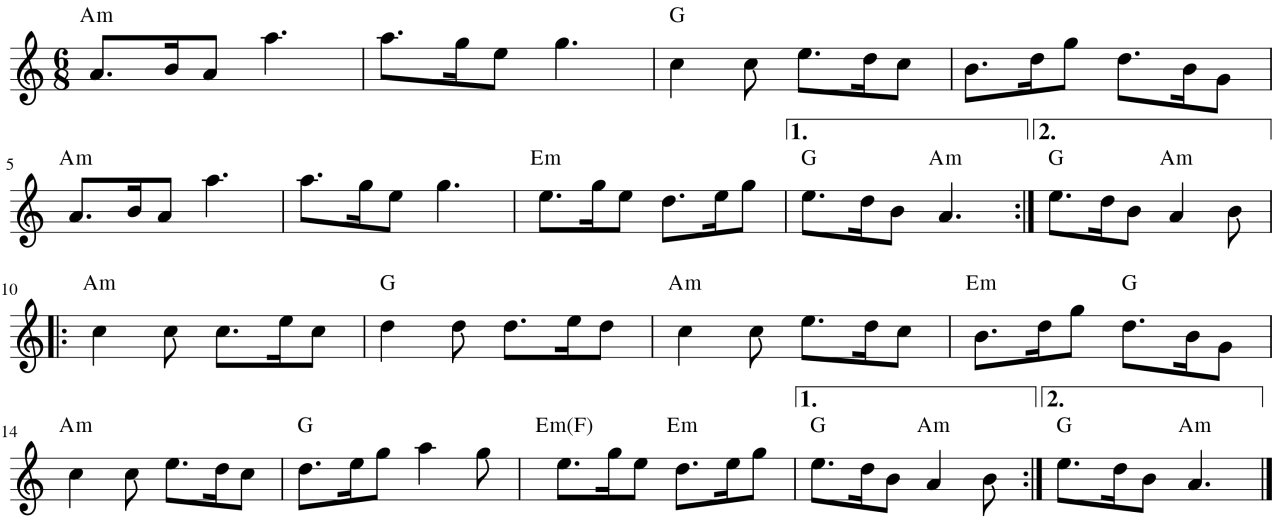
Atholl Highlanders

Trad arr Maurice Condie



Drummond Castle

Trad (arr Maurice Condie)



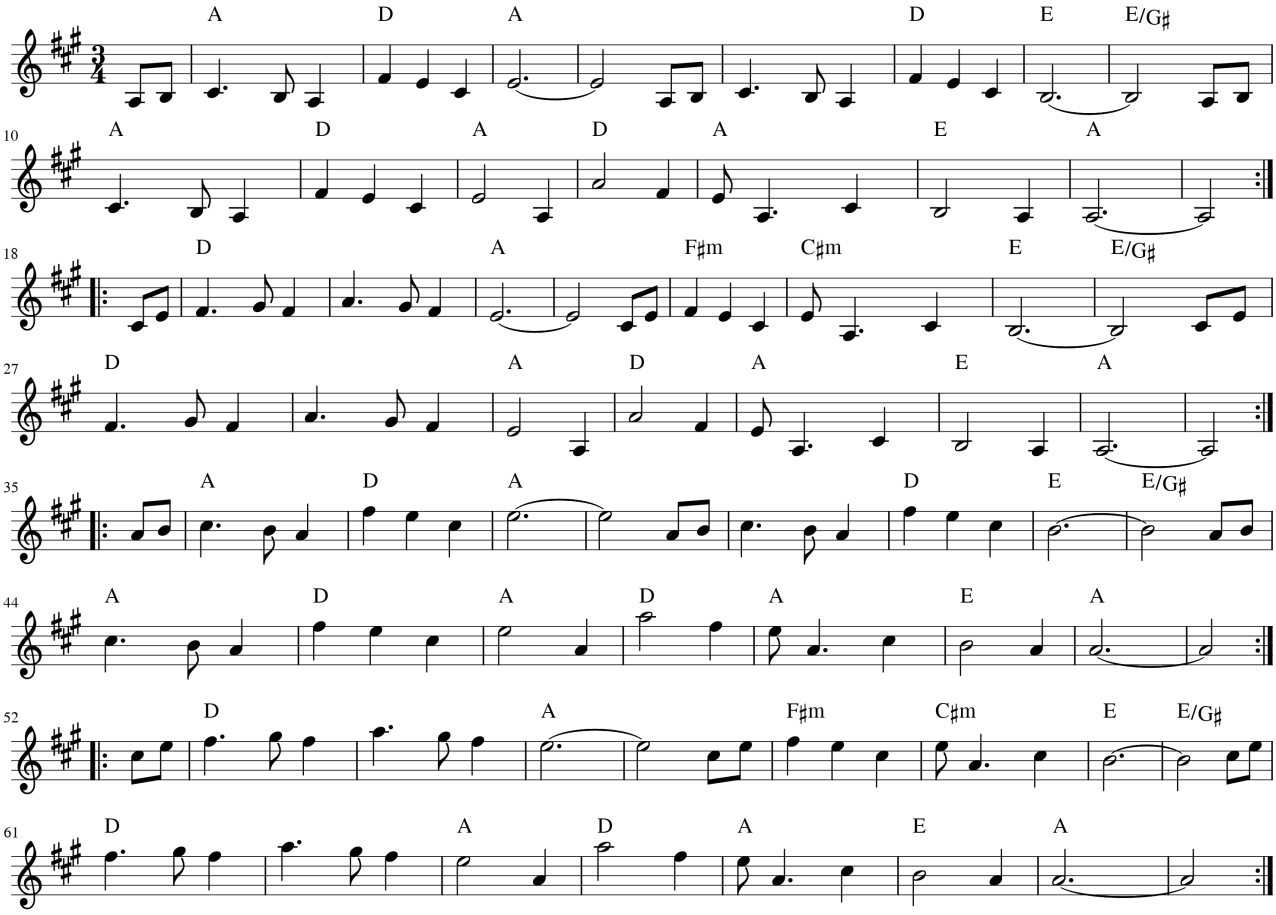
Try the F chord in bar 16 on the repeat

This set is in our video collection

Playalong video: Scottish 1

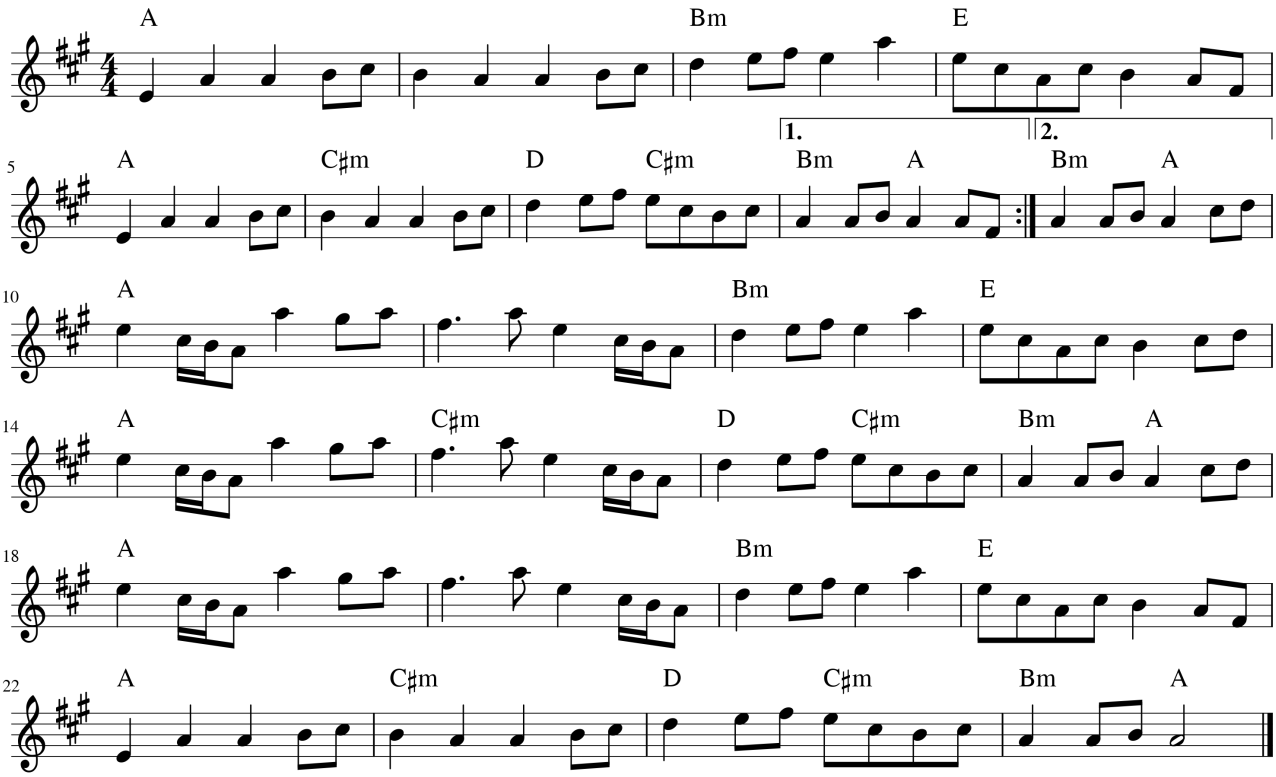
Hector the Hero

James Scott Skinner
arr Maurice Condie



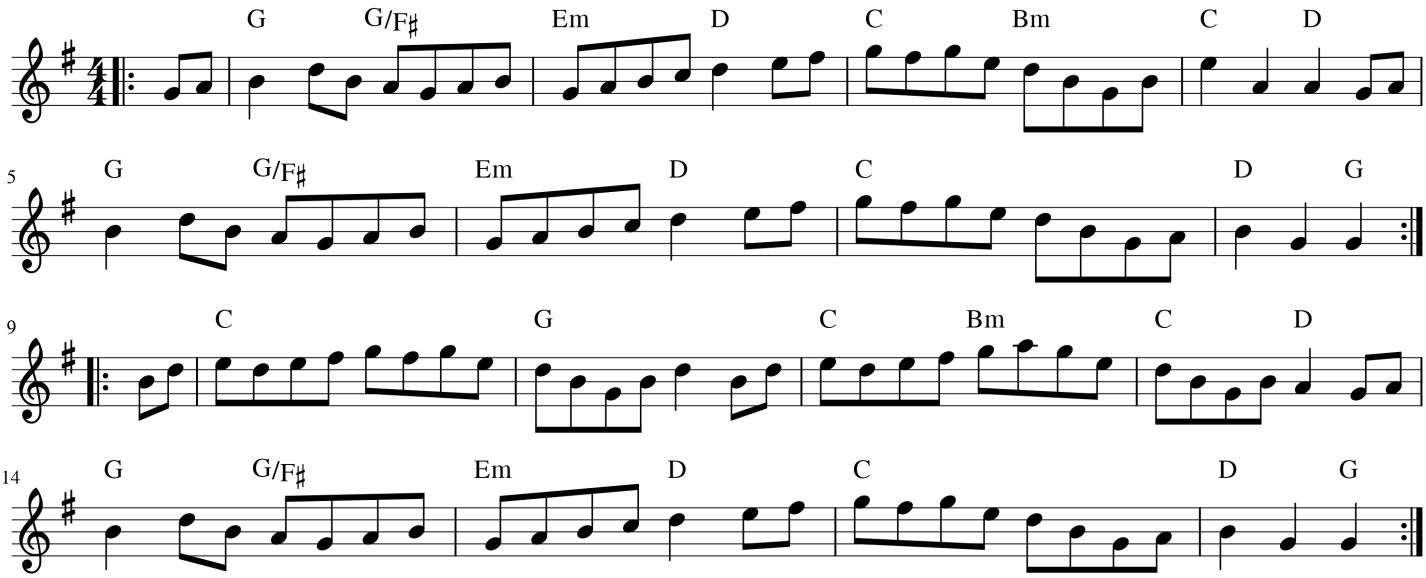
The Duke of Fife's Welcome to Deeside

James Scott Skinner
arr Maurice Condie



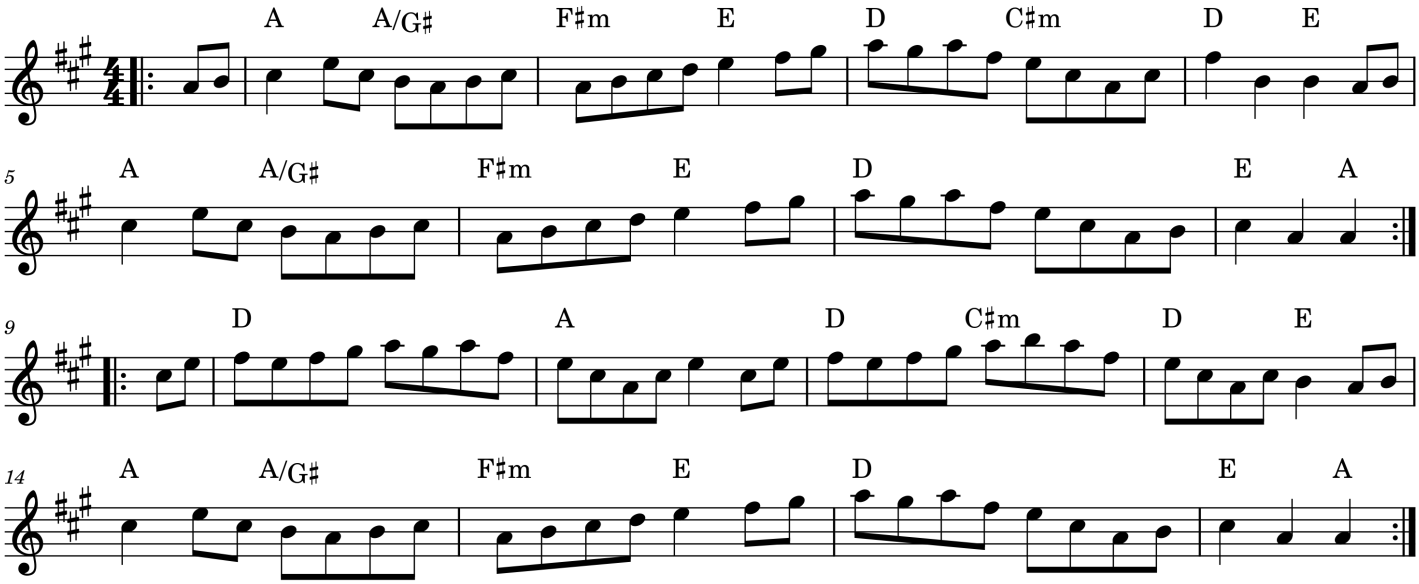
Hesleyside Reel

Trad (arr Maurice Condie)



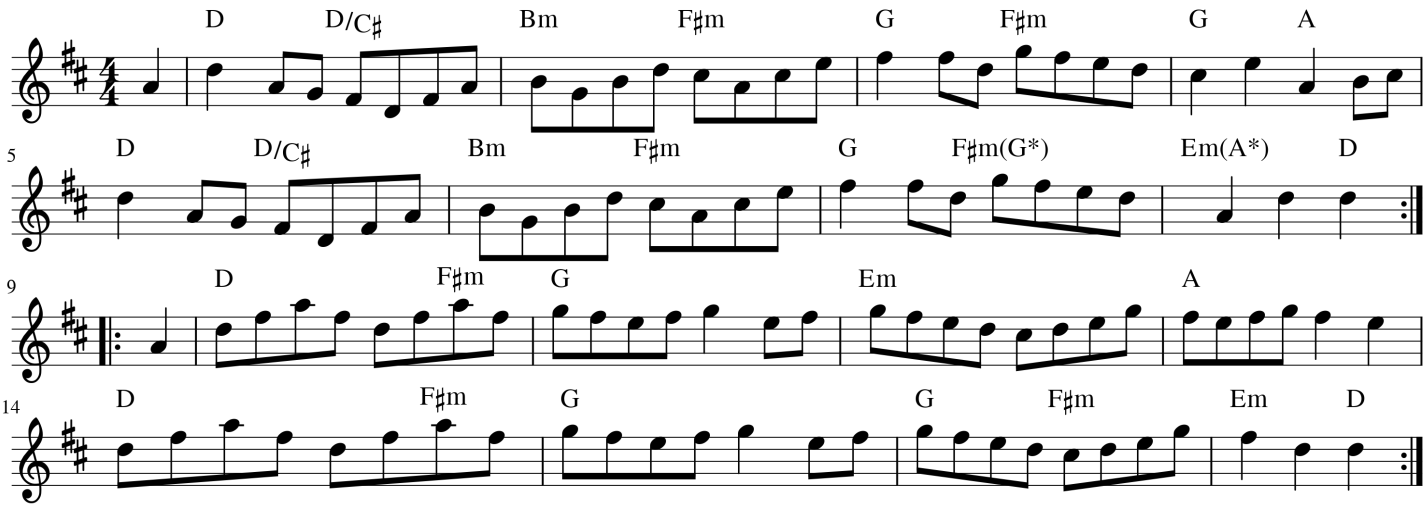
Hesleyside Reel (in A)

Trad (arr Maurice Condie)



Morpeth Rant

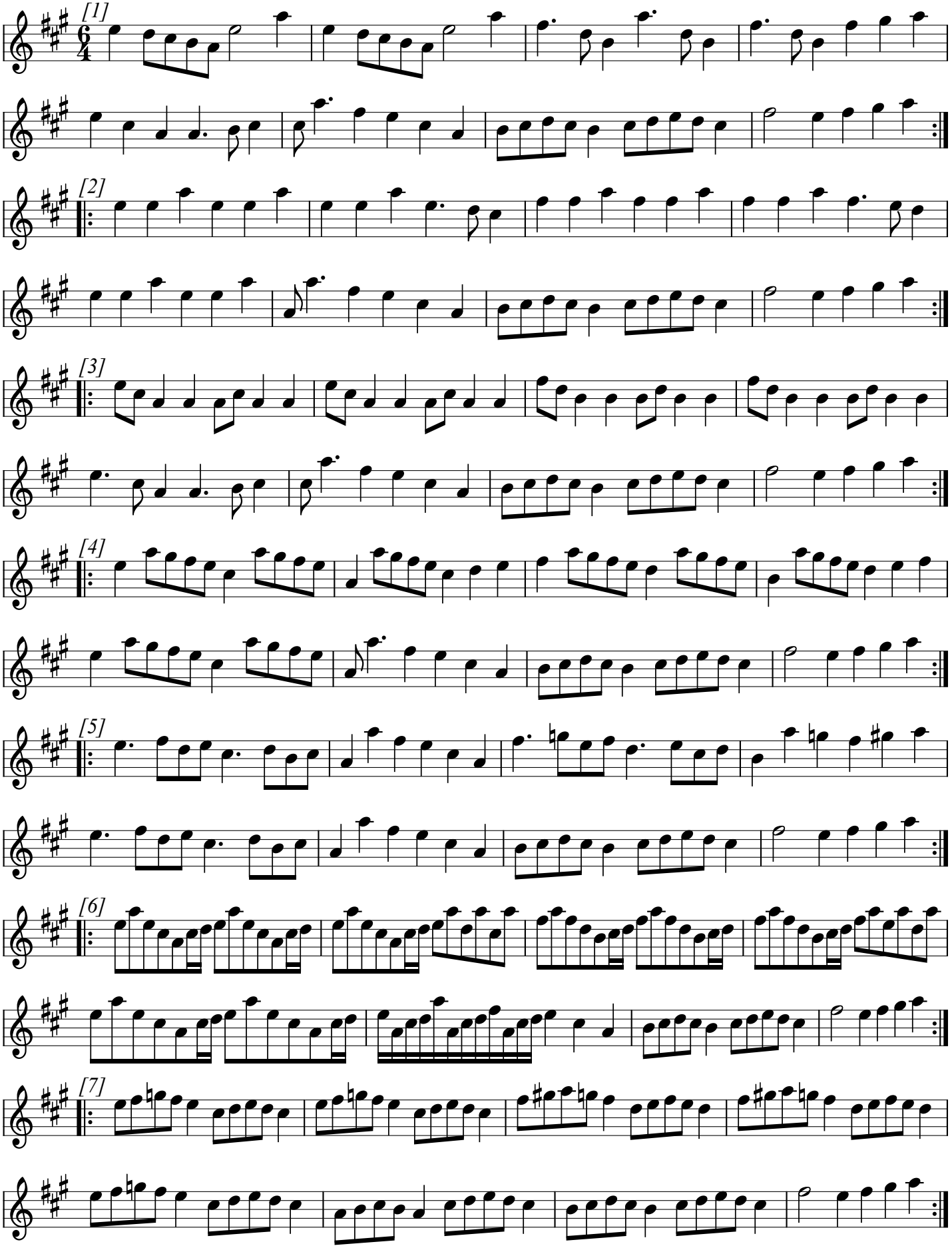
Trad (arr Maurice Condie)



* An alternative chord sequence for the last 2 bars of the A part is shown in brackets

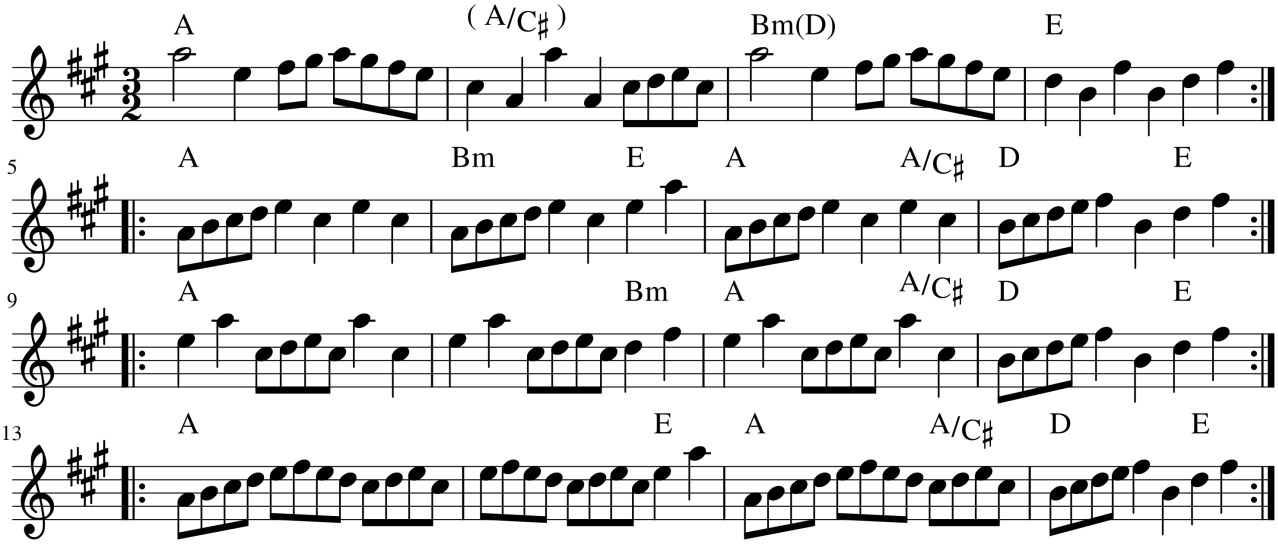
Keelman Ower Land

Traditional, additional strains © Matt Seattle



Lads of Alnwick

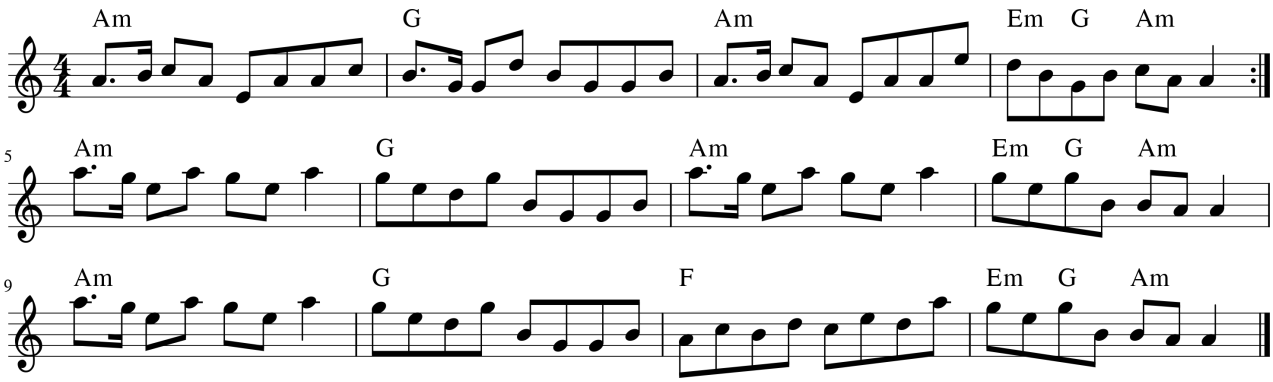
Trad arr Maurice Condie



* Try the chords in brackets on the repeat.

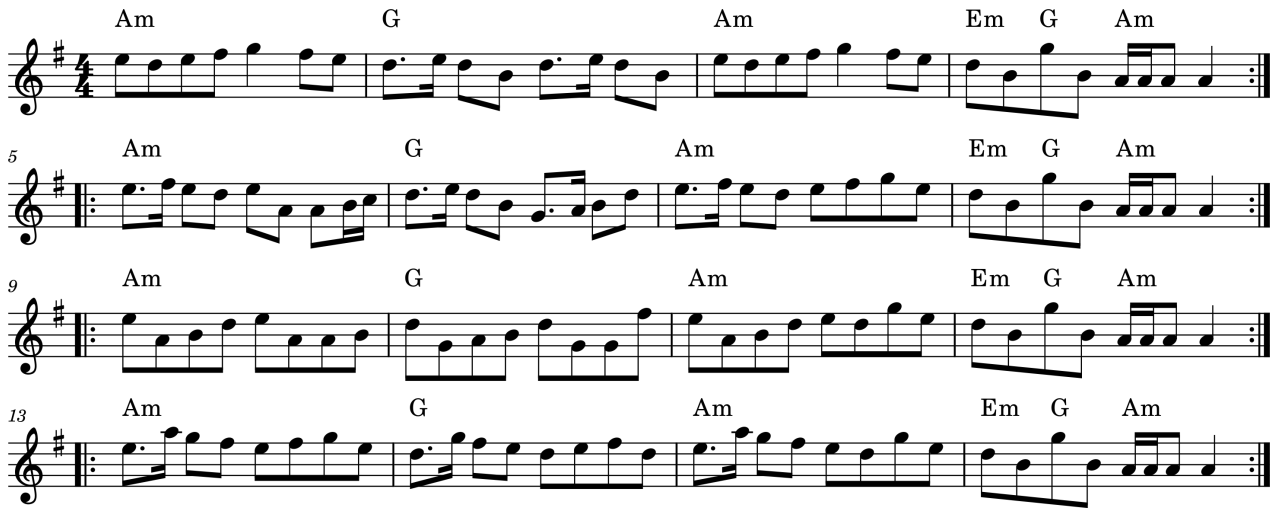
Morpeth Lasses

Trad arr Maurice Condie

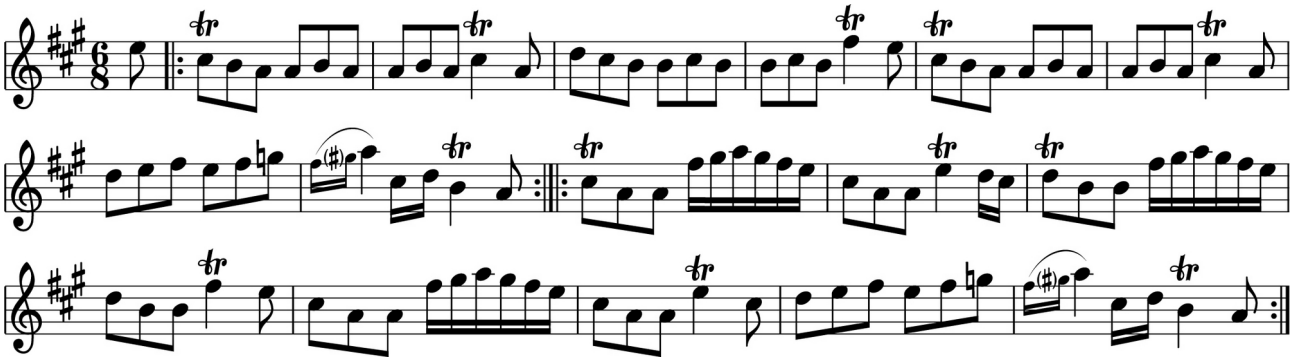


Oyster Wife's Rant

Trad (strains 3 & 4 (c) Matt Seattle) arr Maurice Condie



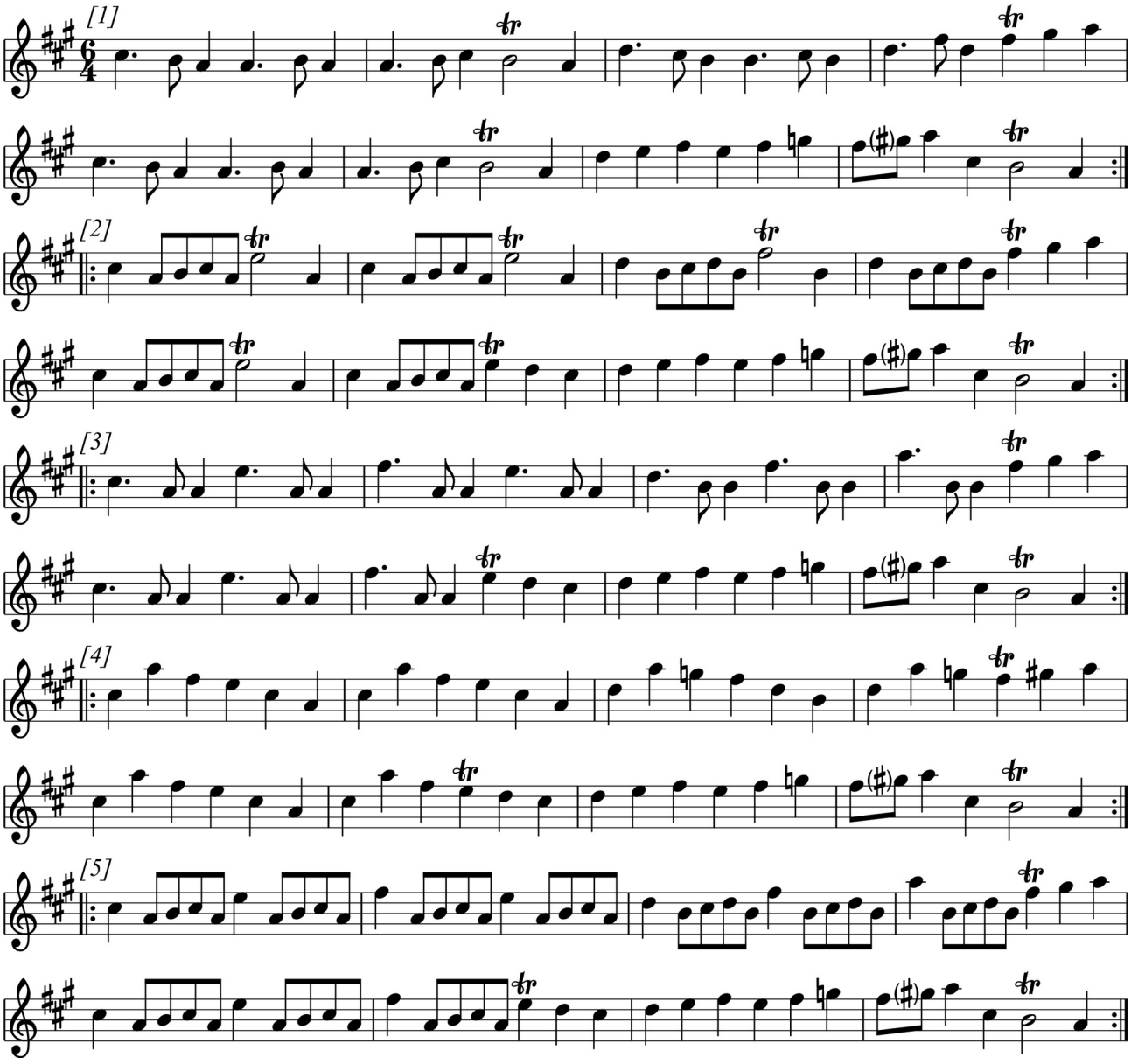
78. The Wrights

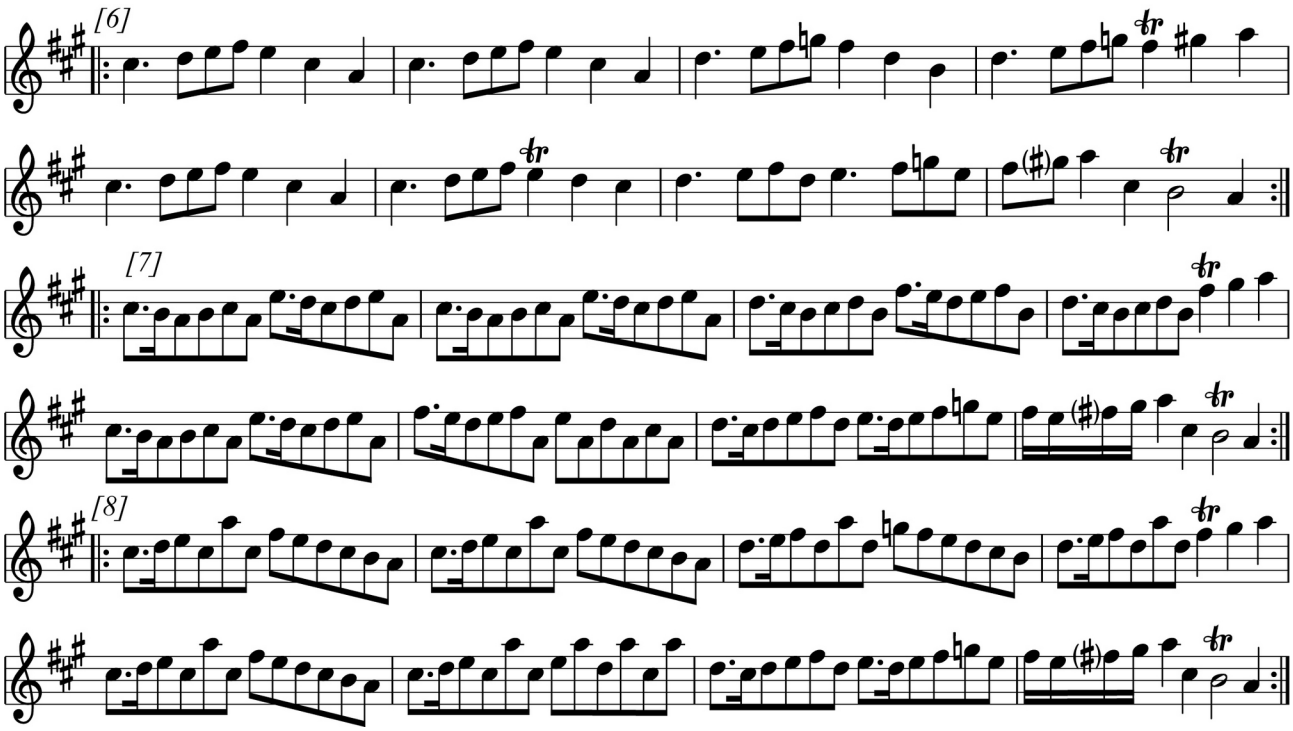


This still soonds weel jist as it is, for a' oo ken thae wrichts wrocht it intil a *Stool O Repentance*. But in this wey o't ee can hear *Squire Dacre* an a'.

Yes, I knew they were related, but not that they were once the same tune.

79. Noble Squire Dacre Comes Over The Border





Robert Riddell writes: "This Border Tune is the March of the Dacre family, which was once the most powerfull as it is one of the most ancient, on the English West Border." And, according to the *Northumbrian Minstrelsy*, Sir Walter Scott wrote (7 March 1816) to John Bell that "The Dowager Lady Penicuick (a sister of noble Squire Dacre) tells me that when any of the family was buried the bag-piper played that tune at the funeral, as they play the family lament to this day in the Highlands." In *The Lay of the Last Minstrel* Sir Walter gives the tune's title as *Noble Lord Dacre, he dwells on the Border* which, like Mr Riddell's title, fits the opening bars of the tune. Both titles mimic the rhythm of the tune's opening bars, implying a lost lyric.

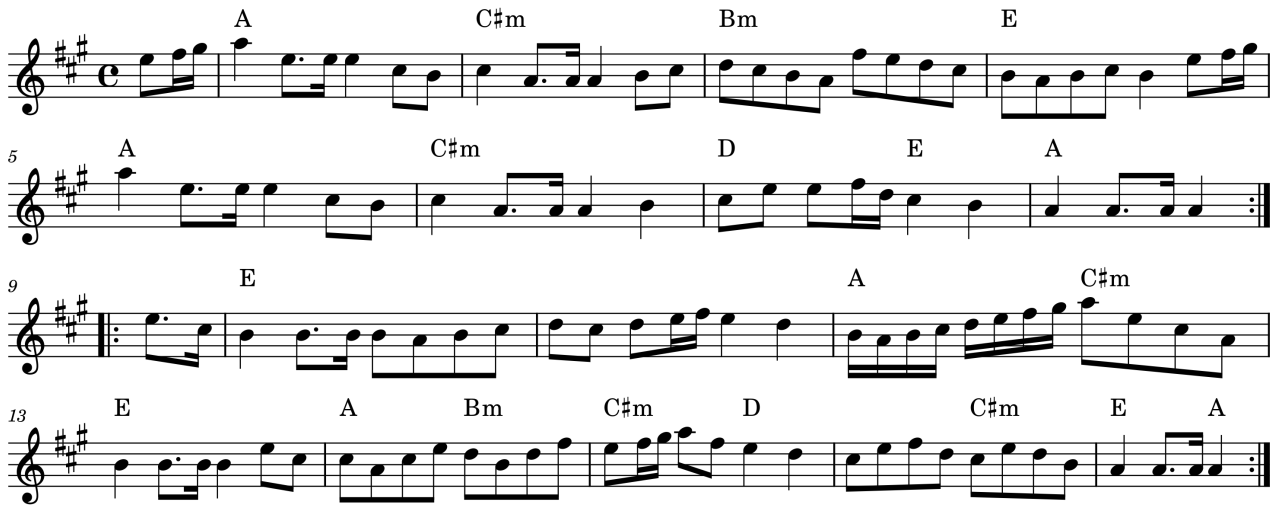
Naworth Castle, whence Noble Squire Dacre came over the Border

So which way came first, Rob, the jig or the lament — we don't actually hear of *Squire Dacre* till sixty years later than Mr Dixon's *Stool Of Repentance* — ?

Ilka seed beirs the seeds o mony mair seeds, but some seeds is sib the yin ti the tither – an thir yins are no feeneeshed wi thair growin. Whit wey div *ee* play the *Stool*?

Peacock's March (in A)

Trad (arr M Condie)

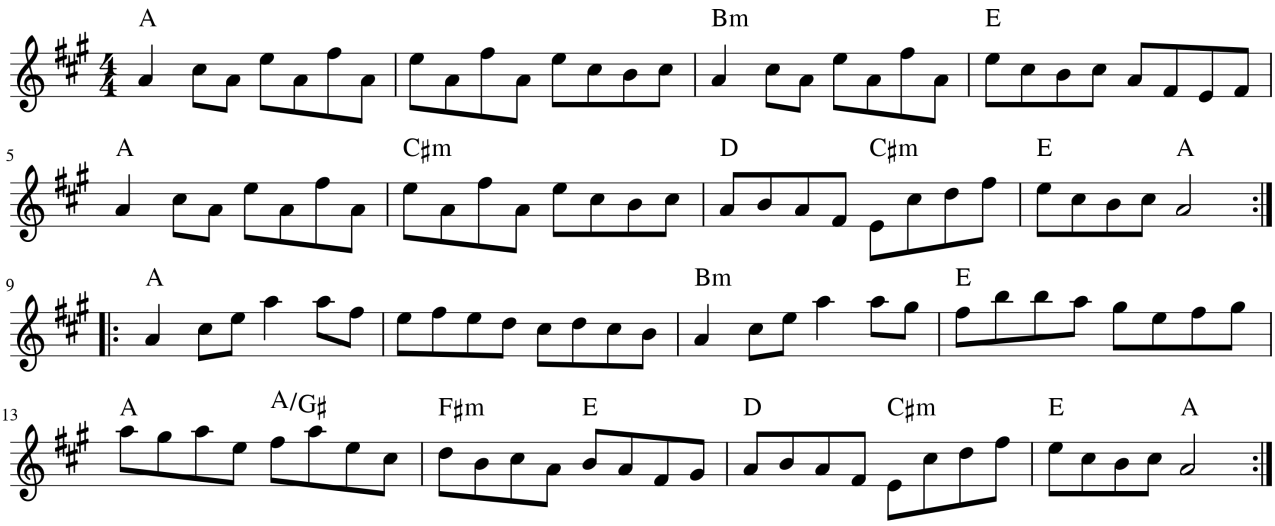


This set is in our video collection
Playalong video: Session 3

A simplified version of this set is available
Tune Skeleton: Reels etc

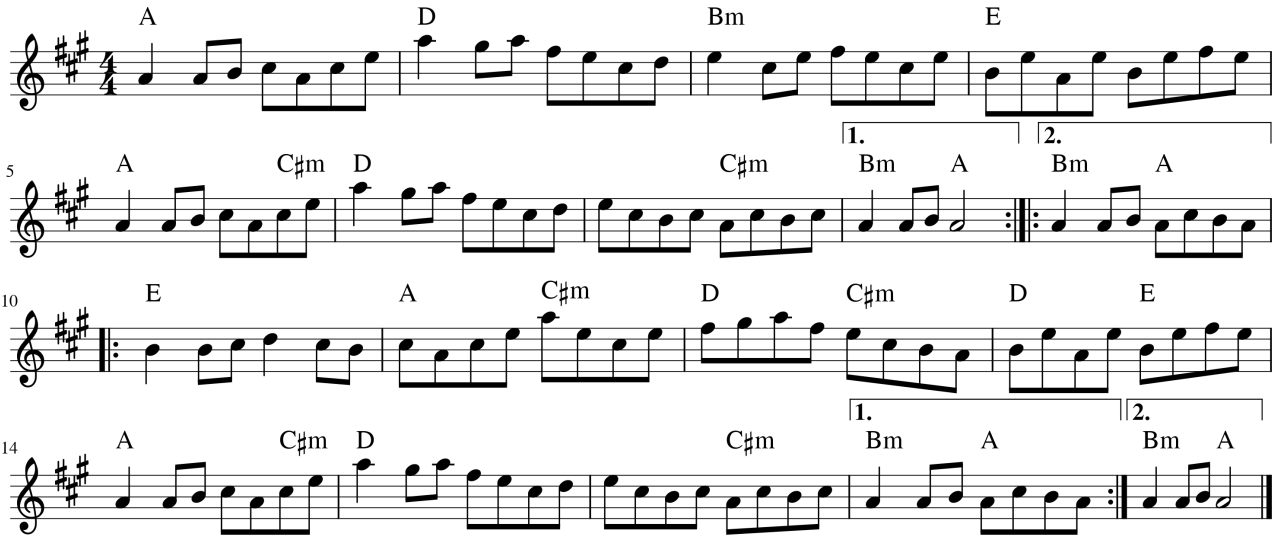
The Reconciliation

Trad arr Maurice Condie

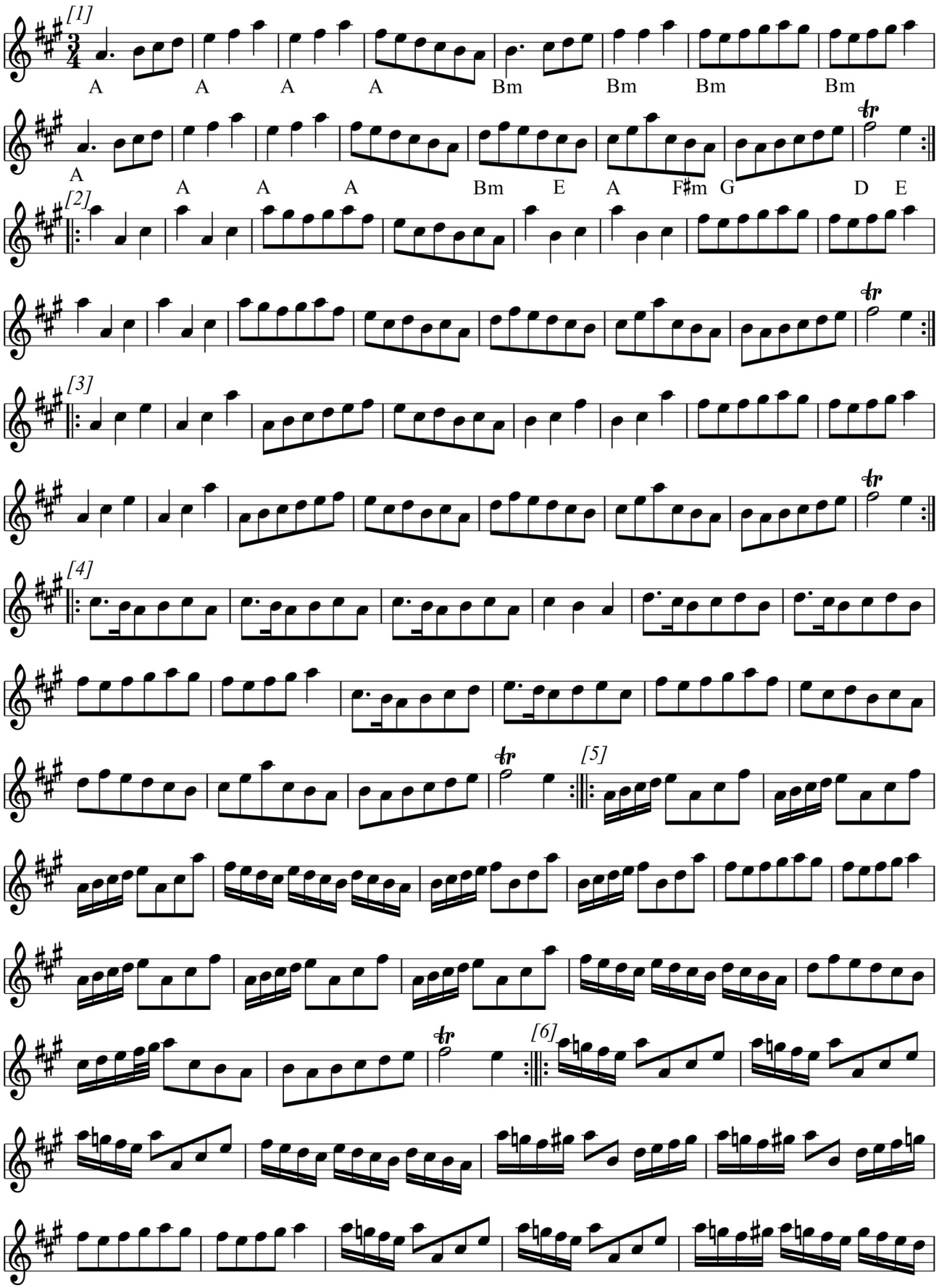


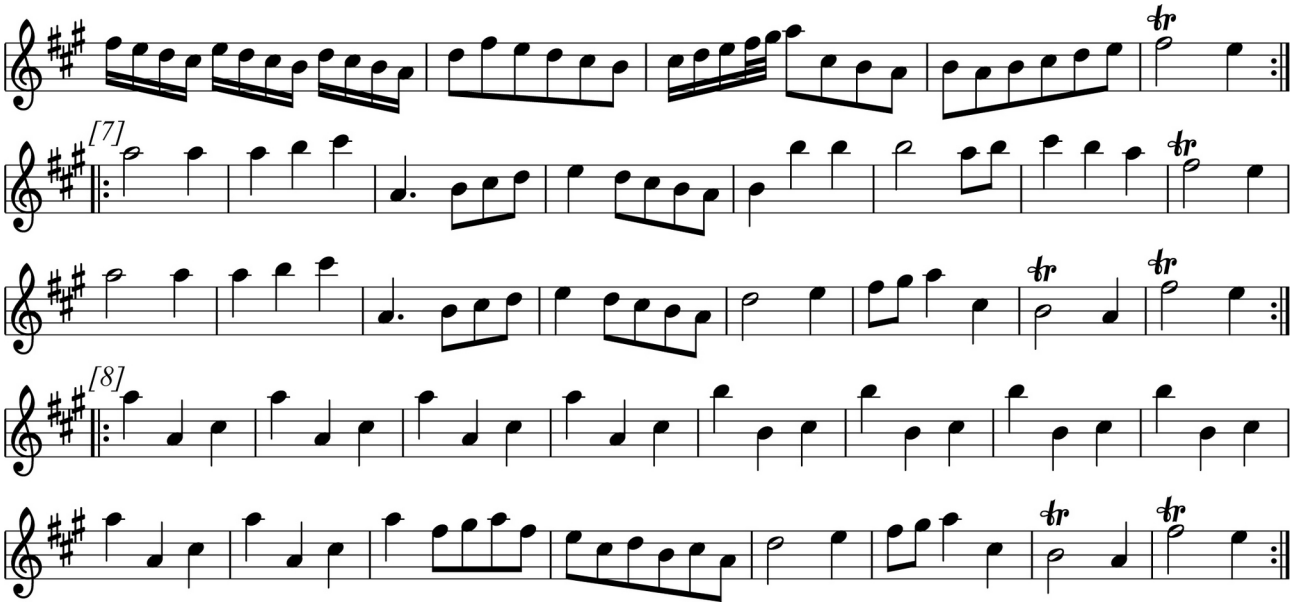
The Long List

M Dodgson & M Condie



6. Mary Scott, The Flower Of Yarrow





Mary Scott, The Flower Of Yarrow was an emblematic tune in the early days of the Border piping revival, while as *Sir John Fenwick's The Flower Amang Them All* it has long occupied a prime place in the Northumbrian smallpiping canon, though regrettably no more than a few adventurous players from either camp stray beyond its first two well-trodden strains.

It is to the Tyneside pipers of the early 19th century and their scribes that we owe strains 3, 4, 7, and 8 of our setting, the latter pair being notable for their high notes. At this distance we cannot say whether Northumbrian pipers made these, taking advantage of the then advancing technology of their instrument, or preserved what they heard from the chanters of the last of the skeely Border pipers of Tom Scott's generation.

The Flower Of Yarrow was Mary Scott of Dryhope. According to Professor John Veitch (*The History and Poetry of the Scottish Border*, vol. II, Edinburgh, 1893), she married Wat Scott of Harden in 1576, and according to tradition their partnership was notable for the dish of spurs she would serve her husband when the larder was empty — a signal to raid fresh livestock, a custom recalled by their most famous descendant Sir Walter Scott.

Professor Veitch weaves a plausible and well supported case that a tragic episode in the earlier life of Mary Scott engendered the ballad later known as *The Dowie Dens of Yarrow*. The ballad he received from "The late William Welsh, Peeblesshire cottar and poet", displaying more poetic craftsmanship than most other renditions, may thus be closer to the original. Its opening stanza runs:

At Dryhope lived a lady fair,
  The fairest flower in Yarrow;
And she refused nine noble men
  For a servan' lad in Gala.

Wat o Harden's exploits, among which are those celebrated in the ballads of *Kinmont Willie* and *Jamie Telfer o the Fair Dodheid* and in Ian Landles' and Alan Brydon's *A Reiver's Moon* (Two Rivers Theatre Company, 2007 and 2009) are still recalled in Teviotdale, while on the Ettrick Water his later, more philanthropic work was recently (26 May 2012) celebrated by his and Mary's descendant Andrew, Lord Polwarth in the unveiling of the new stone plaque at Ettrick Bridge which commemorates the original bridge built at Wat o Harden's expense in 1628. The current Laird o Harden's sense of occasion and impeccable taste were revealed in his choice of musicians to accompany the event.

This set is in our video collection

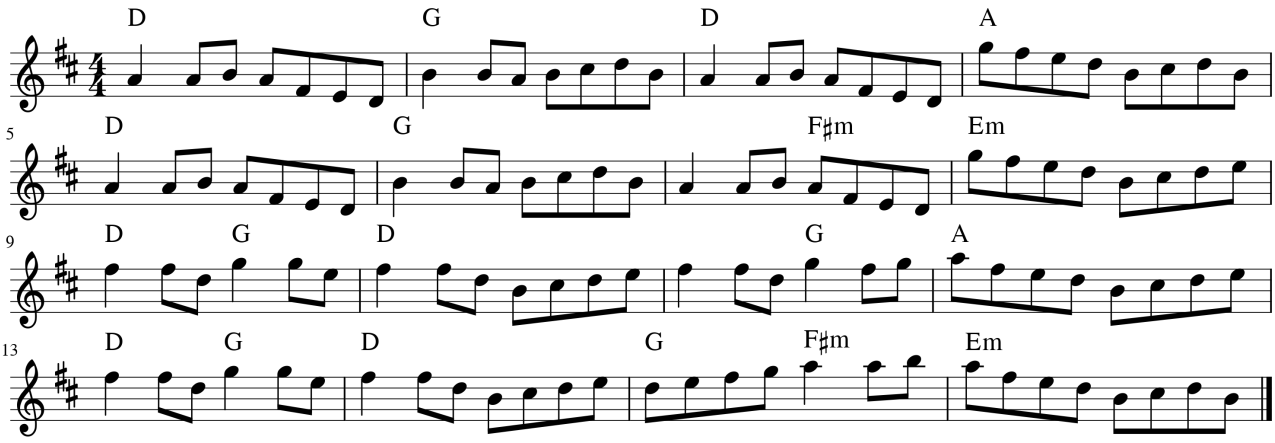
Playalong video: Irish 1

A simplified version of this set is available

Tune Skeleton: Reels etc

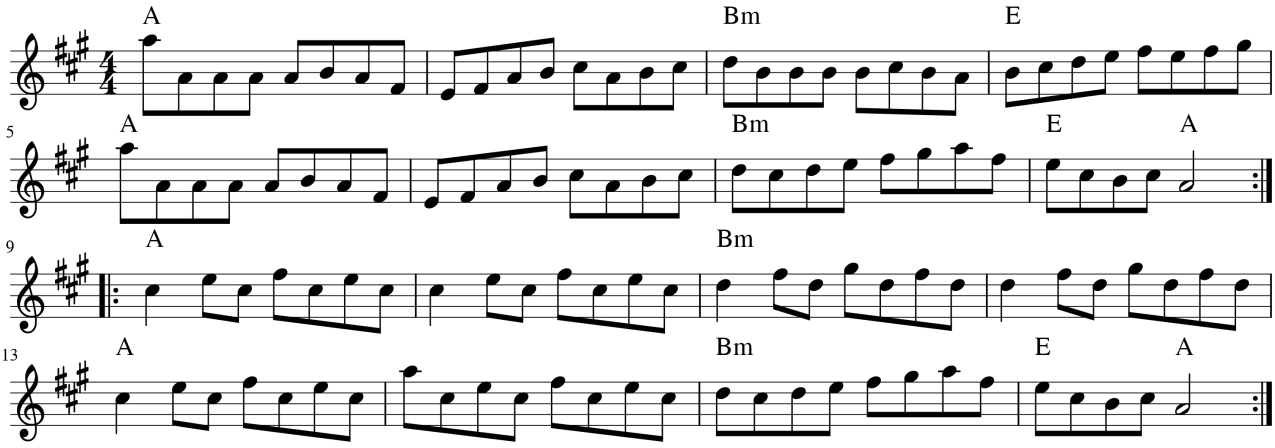
Wind that Shakes the Barley

Trad arr Maurice Condie



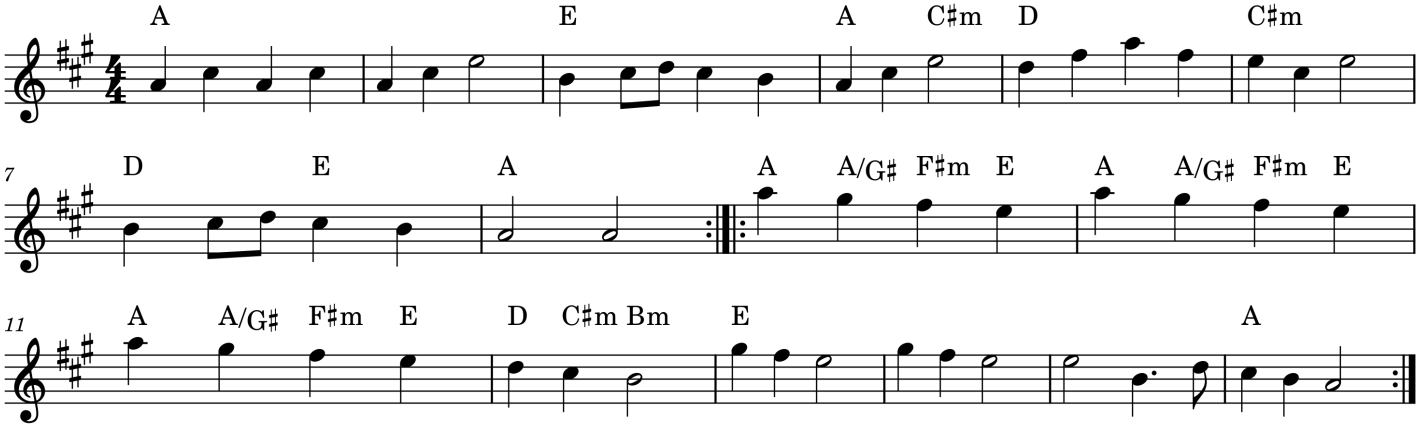
Mason's Apron

Trad arr Maurice Condie



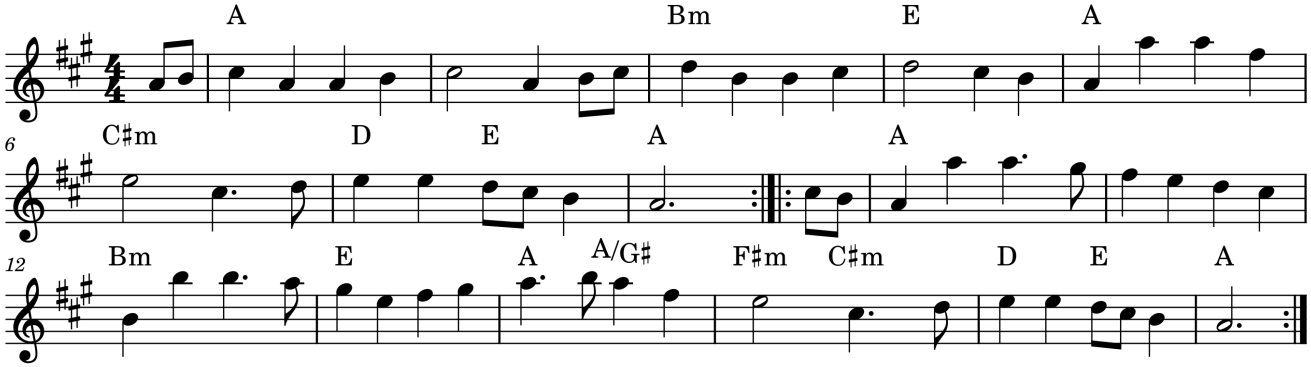
Winster Gallop (in A)

Trad (arr Maurice Condie)



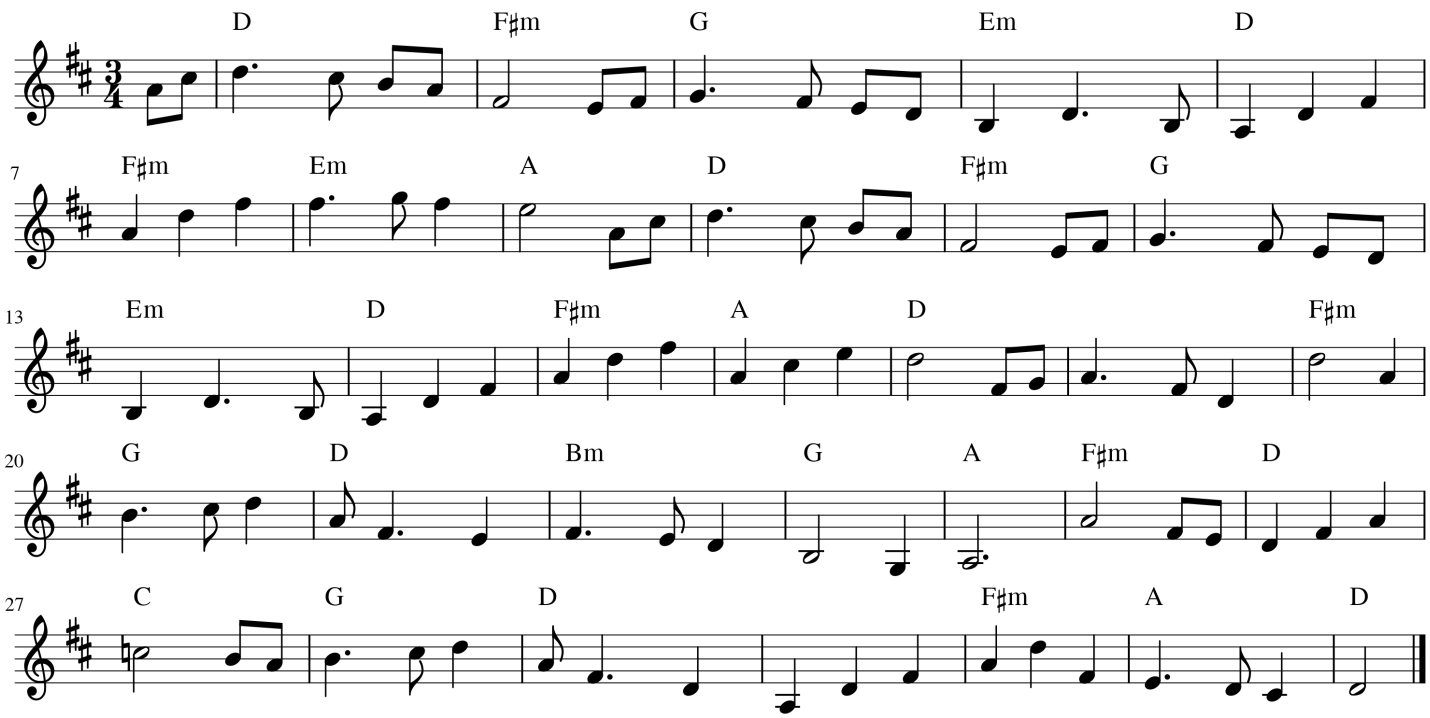
Jamie Allan (in A)

Trad (arr Maurice Condie)



This set is in our video collection

Playalong video: Session 1

Ashokan Farewell

Jay Ungar (arr Maurice Condie)