

1 *Constant Lovers* (Traditional)

This well travelled song was put together in this form by Bob Copper from family knowledge and the Gardiner manuscripts. We learned the song from Ron Spicer, a lovely man and fine singer who died a couple of years ago. We love the imagery of the last verse.

2 *All Along the Rosendale*

Dave learned this from a fine singer and concertina player called Lee Nicholson many years ago. We have not seen nor heard of Lee for some time but his recording "Horse Music" is still a favourite.

3 *Sir Richard's Song* (Rudyard Kipling/Peter Bellamy)

This fine song, set in the eleventh century, is one of many great works that Peter Bellamy created with the words of Rudyard Kipling.

4 *Sandgate Lass on the Ropery Banks* (Robert Nunn)

Written in the first half of last century, one of many songs in praise of a Keel man whose job it was to transfer coal from up river down to Coal Brigs in the Tyne estuary.

5 *Linden Lea* (William Barnes/Ralph Vaughan Williams)

This song was a regular in school music lessons

and many people either love or hate it according to the style of their school teacher. Dave would like to dedicate this track to his parents John & Mary Webber who's encouragement has always been endless.

6 *Tyne of Harrow* (Traditional)

Dave learned this track from Peter Bellamy though we also believe it was sung by Ewan McColl. It comes from a collection called the "Goodnight Ballads", so called because they are each written by someone who is about to die. In this case the writer is looking back over his life before he is hung for highway robbery.

7 *Hexhamshire Lass* (Traditional)

One of the Tyneside songs Anni learned at school. Quite a few of the words are common to a couple of Scots songs, including one by Burns.

8 *My Lady of Autumn* (Dave Webber)

This song has become Dave's secret, a song of unrequited love and, although many people now sing it on both sides of the Atlantic, very few know the real background, and he's not telling. Whatever, it seems to evoke different feelings in different people. Let it be for you whatever you want it to be.

9 *Sandgate Wifes Nurse Song* (Robert Nunn)

A dandling song, (a song ~~sung~~ to entertain a small child). The Keelman in this song is not all good.

10 *Old King Coal* (John Kirkpatrick)

We first heard this song sung by Tony Rose and it seemed to have our name on it. A song in praise of one of the worlds natural resources with a strong Barleycornesque feel to it. Thanks for yet another good song John.

11 *The Blackbird* (Dave Webber)

Dave wrote this song in 1985. It expresses love in many forms and of many things with a heartfelt sentiment in the last verse.

12 *Limemore Reach* (Cicely Fox Smith/Dave Webber)

One of the many fine poems by Cicely Fox Smith. Dave wrote this tune and arranged this song as a Christmas present for Danny McLeod who has worked so hard to research the life and work of this great poet. We hope that Danny will forgive us for borrowing it back.

13 *The Young Walser* (Dave Webber)

Unusual for Dave to write a tune and no words, but this was written as a gift to welcome two special people into the world Eldon and Lauritz Young-Walser. Twin sons of our very special friends Bob Walser and Julie Young.

14 *Silvery Moon* (Traditional)

Anni learned this song from Packie Byrne, who learned it from his mother, although it is a variant

of an English Parlour song. Anni was inspired to learn this song by the singing of Tim Edwards.

15 *Barbara Allen* (Traditional)

This version of a Child ballad, collected in Virginia from R H Mace in 1935, is published in Bronson. We have changed the tune a little.

Acknowledgments

We would like to thank our friends who contributed so much time and effort to the making of this album.

Danny & Joyce McLeod, Barrie & Ingrid Temple (Salt of the Earth) who travelled from Tyneside to London via Dumfries to provide some wonderful harmonies, Pete and Trish Watkinson who found time for us amongst a very busy schedule to play a vital part. A special thanks to Trish for agreeing to spend her birthday weekend shut in a studio. Last but certainly not least our good friend Johnny Collins who, apart from providing an unbelievable "subterranean" bass line, came through with so much practical support.

We also owe our thanks to Tom McConville (Fiddler Extraordinaire) for working his magic.

Each time we make an album we end up thanking our sound engineer Martin Atkinson at MARS. It does not do Martin's input justice to imply that he just engineers. In fact his expertise and advice as well as his tolerance have been vital in the making of all of our albums.

The whole project has been made that much easier by the skills of Ledgerd Jepson Limited. Thanks everyone ...