



Nigel Gratherer's
TUNE of the WEEK



**VOLUME
THREE**

Standard Notation and Chords

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41: The Falls of Lora *(unknown)*

Am Am G G Am

Am Em G Am Am Am

G G 1. Am Am Em G Am

2. Am Am Em G Am

I notated this from a recording by The Wallochmore Ceilidh Band. I don't know anything about the tune, but the Falls of Lora are by Loch Etive in Argyll, north of Oban.

42: Partans In the Creel *(traditional)*

D Bm G A F#m D

D Em A⁷ D Bm G A

F#m D G D D G

F#m D D Em A⁷ D

G F#m D G D

I first heard this as a strathspey on a recording from Bobby Harvey and his Band. I've also heard it played as a reel by the Wrigley Sisters of Orkney, so I thought I'd present it in a reel form.

43: You're Welcome Home *(traditional)*

Em Em Em G Em

Em G D Em D D Em

D G D D G D Em

This is from an Irish collection, O'Farrell's Pocket Companion (1806), in which there are many Scottish tunes. This one is labelled "Scotch", and it was probably taken from one of William Campbell's dance collections.

44: Scotsman Over the Border *(trad)*

D D Bm D A

D D Bm D A

D Bm A⁷ D Bm A

D Bm A⁷ D G D A

D Last time

This is a traditional Irish jig, but it has its roots in a Scottish tune, Over the Border or All the Blue Bonnets. I first heard it in The Green Tree session in Edinburgh (now long defunct), and I went home and learnt it from, I think, a great session album called *Music at Matt Molloy's*.

45: The Gathering Waltz *(Gatherer)*

A A G D A A

Bm E A A G D A

E⁷ A A D D A A

G A Bm E A A

G D A E⁷ A A

This is a recent composition of mine to celebrate the first get-together in Crieff of lots of learner musicians.

46: The Banks of Esk *(traditional)*

Em Em G F[#]m D Em Em

D Bm Em Em Em D D

Em Em G Bm Em Em Em

D D Em Em D Bm Em

This is a nice wee tune which I found in Aird's Collection Vol.5 (1801). I have transposed it from the key of A dorian to E dorian to avoid a high C note.

47: The Cairdin' O't (traditional)

Chords for 'The Cairdin' O't':

- Staff 1: G, G, C, G, F#m, D
- Staff 2: C, D7, G, D7, G
- Staff 3: G, G, C, D
- Staff 4: C, D7, G, D7, G

This tune can be found in Aird's Collection Vol.3 (1788) under the title *Salt Fish and Dumplings* and even earlier in Margaret Sinkler's manuscript (c.1710) as *Queensbury's Scots Measure*. Arranged as a 4-part pipe march, it's called *The Braes o' Glen Brun*. Burns used the air on possibly two occasions, for the songs *On Cessnock Banks* for example. This transcription is based on the playing of Dundee fiddler Ron Gonnella.

48: John Carmichael's Farewell to Scotland (Andrew Rankine)

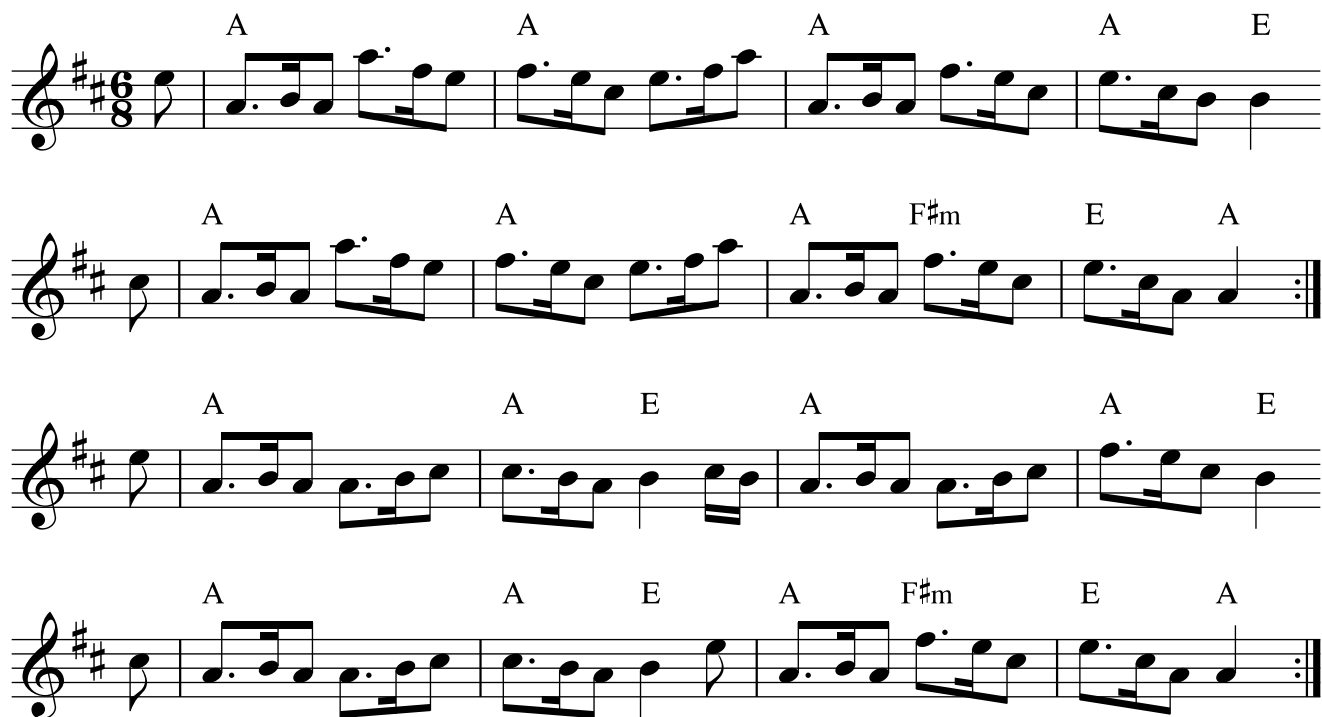
Chords for 'John Carmichael's Farewell to Scotland':

- Staff 1: D, D, Bm, A, A7
- Staff 2: D, D, G, A7, D
- Staff 3: D, D, G, A, A, A7
- Staff 4: D, D, Em, G, A7, D
- Staff 5: D, D, Bm, A, A7



Accordionist John Carmichael has played with many people, from Jimmy Shand to Calum Kennedy, from Fergie MacDonald to Ian Fraser. To boot, he's a very nice, generous guy with tons of stories and a million laughs. He's a pleasure to spend time with. In the 1960s he emigrated to Australia, and Andrew Rankin penned this 4-part pipe march-style tune for him. This transcription is from Ian Powrie's 1967 LP 'Ian Powrie's Farewell to Scotland'. John came back to Scotland after a few years.

49: The Atholl Highlanders' March to Taymouth Castle *(traditional)*



This bagpipe tune was suggested by forum member Tosh Marshall, who found it in David Glen's Edinburgh Collection. Taymouth Castle is at Kenmore in Perthshire, by Loch Tay, and I have played music at Kenmore many times over the past ten years.

50: The Gandzia Polka (traditional)

A Dm C A⁷ Dm
B C F A⁷ Dm
A Dm C A⁷ Dm
C F F C F
A Dm C A⁷ Dm
A Dm C A⁷ Dm

This tune is from the CD *Early Mandolin Classics Volume 1* (Rounder CD1050), and on there it's played by *Сtryhha Opkectpa*, an unknown Ukrainian Orchestra.

51: The Burning of Crieff *(Gatherer)*

Composed by Nigel Gatherer specially for the Bonnie Strathearn concert, September 2012, Crieff, Scotland. The title commemorates the burning of the town by Jacobite sympathisers in 1716.

52: Crooked Road to Crieff *(traditional)*

Composed by Alan Jones for me. When I heard it first, I said to Alan "Oh, it's a crooked tune," giving rise to the title. It was performed at the "Bonnie Strathearn" concert, September 2012, in Crieff, along with last week's Tune of the Week, The Burning of Crieff.

53: S Toigh Leam Fhìn Buntàta 's Ìm (trad)

A D A Bm A D A E A

A D A Bm A D A E A

S Toigh Leam Fhìn Buntàta 's Ìm is a Gaelic puirt a beul song (a vocal dancing piece) which I heard on a Julie Fowlis CD. The title translates as "I am fond of potatoes and butter".

54: Dimming of the Day (R Thompson)

C C G G

This old house is fall__ ling down a-round my ears_____

F C G G

I'm drown - ing in the ri - ver of my tears;

C C G G

When all my will is gone you hold me sway,_____

F C G C C

I need you at_____ the dim-ming of_____ the day._____

G G D D

You pull me like the moon pulls on the tide;_____

G G D G C F F

You know just where I keep my bet ter side_____

2. What days have come to keep us far apart,
A broken promise or a broken heart;
Now all the bonny birds have wheeled away,
I need you at the dimming of the day.
Come the night, you're only what I want,
Come the night, you could be my confidante...

3. I see you in the street in company,
 Why don't you come and ease your mind with me?
 I'm living for the night we steal away,
 I need you at the dimming of the day,
 I need you at the dimming of the day.

A beautiful song written by Richard Thompson. This version is based on the singing of Linda Thompson, from their 1975 LP *Pour Down Like Silver*. It has since been covered by many singers.

55: Mairi Robertson's Jig (Gatherer)



I composed this tune on Wednesday evening while listening to Mairi Robertson's lovely harp playing in a session. She had just played one of her own compositions, a jig in G (see *Alistair's Jig* below), so I thought I'd jot something down as a companion piece in D. It's nothing special, and sounds like bits of others tunes, but there is something about it I like.

56: Alistair's Jig (Mairi Robertson)



A recent composition by harper Mairi Robertson in honour of another Wednesday Slow Session regular, Alistair Kilgour (recorder, moothie and percussion).

57: Letter to Peter Pan *(Liz Carroll)*

Chords: G, G, C, D, G, G, C, D, Am, C, G, D, D, G, C, G, G, D, G, C, G, Em, D, G, D, D/F#, G, C, G

A beautiful slow air composed by Chicagoan fiddler Liz Carroll from her 2000 album *Lost In the Loop*. I had the pleasure of working with Liz a couple of years ago, and she was very sweet to me (she gave me a “thumbs up” after my nerve-wracking stage performance).

58: Caber Feidh *(traditional)*

Chords: C, C, Dm, Dm, G⁷, C, C, F, C, Dm, Dm, G⁷, C, C, Dm, Dm, G⁷



An old Scottish reel which I have played for years. Can't remember where I first learned it. It has successfully been absorbed into the Irish tradition in a few different versions, including The New Copperplate Reel and Rakish Paddy. Caber Feidh translates, I believe, as "deer's antlers".

59: Coilsfield House *(Nathaniel Gow)*

Published in Niel Gow's 5th Collection (1809), Coilsfield House is a beautiful slow air composed by his oldest son Nathaniel (1763-1831). Coilsfield was the home of Col Hugh Montgomerie (1749-1819), 12th Earl of Eglinton who, according to James Hunter in his book 'The Fiddle Music of Scotland' (1979), was a Scots music enthusiast.

60: J O Forbes of Corse *(Peter Milne)*

Chords indicated above the staff:

Staff 1: E, F#m, E, A, E, A, E

Staff 2: F#m, B, B7, E, A, F#m, E, G#m, C#m

Staff 3: A, E, A, E, E, B, E, E, A

Staff 4: E, B7, E, A, E, G#m, E, B7

Staff 5: E, A, E, B7

Staff 6: E, B, A, E, A, B, E

In his "Guide to Bowing" (1900), Scott Skinner described the key of E major as "Brilliant, but lacking in body"; to whatever degree you agree, it is a fact that it's not the most popular of keys for Scottish music, represented by a tiny amount of tunes compared with the keys of D and A. Given that, there are some cracking tunes in E major, one of my favourites being "Charles Sutherland" by J Murdoch Henderson.

Another is this slow Strathspey by Peter Milne (1824-1908), the "Tarland Minstrel" and mentor to the aforementioned James Scott Skinner. Milne's professional career started in the theatres of Aberdeen, and in the 1850s he established a partnership with the young Skinner, the latter accompanying him on cello. In later years he led orchestras in Edinburgh theatres and played on the Forth ferry. Returning to Aberdeen, he taught fiddle and dancing, but in 1898 an accident - possibly related to his opium addiction - left him in hospital for ten years until his death in 1908.

The tune is a bit of a challenge, but well worth it in my humble opinion. Good luck!

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*A selection of 20 tunes played and
discussed at 'The Gathering',
Nigel Gatherer's on-line forum.*

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