

The Raven And The Crow

DAVE GOULDER and LIZ DYER
with The Broken Consort



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Dave Goulder and Liz Dyer

with The Broken Consort (Trevor Crozier, guitar. pandora, cittern;
Brian Cooper, crumhorn, psaltery; Anne Crozier, recorder,
psaltery, pipe and tabor)

1. THE SEXTON AND THE CARPENTER

(Dave, voice and guitar)

2. DARK NORTH SEA

(Liz; Dave, guitar)

3. THREE OLD MEN

(Dave; voice and guitar; Trevor, pandora; Brian, crumhorn; Anne, pipe and tabor)

4. ROBIN HOOD'S PROGRESS TO NOTTINGHAM

(Liz, voice; Dave, guitar; Trevor, pandora; Brian, recorder)

5. THE RAVEN AND THE CROW

(Dave, voice and guitar; Liz, chorus; Trevor, cittern; Brian, crumhorn; Anne, psaltery)

6. THE BLACKSMITH

(Liz; Dave, guitar)

7. THE OLD MARKET SQUARE

(Dave, voice and guitar)

8. THE FRIAR IN THE WELL

(Liz)

9. A MOST UNPLEASANT WAY, SIR

(Dave, voice and guitar; Brian and Anne, recorders)

10. THE LONG AND LONELY WINTER

(Dave, voice and guitar)

11. TILL THE PRAWN-BOATS COME

(Liz; Dave, guitar)

12. WHEN THEY LAID YOU IN THE GROUND

(Dave, voice and guitar; Brian, psaltery)

Cover: A photograph taken at Glen Torridon, Wester Ross by R.Balharry, warden of the
Nature Conservancy, N Scotland.

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THE SEXTON AND THE CARPENTER (Dave, voice and guitar)

A modern folk tale with a suggestion of Mervyn Peake. Promiscuous wife; jealous husband; seduction among the tombstones; and the final battle to the death in the graveyard. The last verse poses the question, "Was she really worth it?"

DARK NORTH SEA (Liz; Dave, guitar)

This could be yesterday or tomorrow or a thousand years ago. Time and civilisation never alter the taste men have for adventure, and until we forsake the sea altogether there will be women to sing such songs as they watch small boats disappear over the horizon.

THREE OLD MEN (Dave; voice and guitar; Trevor, pandora; Brian, crumhorn; Anne, pipe and tabor)

About 10 miles east of Torridon is the great triple buttress of Choir Mhic Fearchair, (try getting your tongue around that). Each section is a thousand feet of sandstone and quartzite rising from the floor of the corrie, and is attractive to climbers both in the summer and winter.

I had heard of these magnificent crags long before seeing them, and I suppose my imagination took over. The result was 'Three Old Men'.

ROBIN HOOD'S PROGRESS TO NOTTINGHAM (Liz, voice; Dave, guitar; Trevor, pandora; Brian, recorder)

No. 139 in Child's collection, 'Robin Hood's Progress' seems to date from the end of the 16th century. This is a good deal later than many of the related ballads such as 'The Lytell Geste' which is at least a hundred years older.

According to Ritson, Robin Hood lived from around 1160 to 1247, and it is as a precocious fifteen-year-old that he encounters the fifteen foresters and puts the citizens of Nottingham to rout.

THE RAVEN AND THE CROW (Dave, voice and guitar; Liz, chorus; Trevor, cittern; Brian, crumhorn; Anne, psaltery)

The vulture is not resident in these islands, but occasionally one comes over from southern Europe to sample British carrion. Here the cleaning up of the countryside is done by members of the crow family, though most birds of prey including the golden eagle will take carrion as part of their diet.

In this song the raven and the hooded crow are overheard discussing the methods of their competitors. The buzzard referred to is the British common buzzard, rather like a small eagle, not the American vulture awaiting the last gasp of the dying cowboy.

THE BLACKSMITH (Liz; Dave, guitar)

Vaughan Williams collected 'The Blacksmith' in Herefordshire in 1909 and this version can be found in the 'Penguin Book of English Folk Songs'. Here A.L.Lloyd states that both the tune and the metre are unusual, and it is the metre with its irregular stresses suggesting anger rather than sadness that gives the clue to Liz's interpretation of the song. Is the girl merely despondent at being rejected by her lover, or is she resentful and angry? 'Hell hath no fury' etc.

THE OLD MARKET SQUARE (Dave, voice and guitar)

Mansfield market as I remember it. A small boy wandering through this symphony of noise and colour, hanging on to his father's coat for fear of going under.

THE FRIAR IN THE WELL (Liz)

Four hundred years ago the nearest thing to 'all mod cons' was to have a well under the house rather than at the bottom of the garden, and in this song a young girl finds it very convenient for cooling the desires of a lecherous old friar.

'The Friar in the Well' was collected by Hammond in 1906 from two Dorset singers, and could be up to a century older than 'Robin Hood's Progress to Nottingham'.

A MOST UNPLEASANT WAY, SIR (Dave, voice and guitar; Brian and Anne, recorders)

A variant on the game of passing the parcel. A young man stands in the pouring rain, and a vulture sitting on his arm patiently waits for him to die. The pair are discovered by the singer who is horrified to find that the vulture has transferred itself to his own arm with a view to getting a better meal. He now has to stand and hope that someone will be curious enough to investigate, thus giving him the opportunity to hand over the bird and make his escape.

THE LONG AND LONELY WINTER (Dave, voice and guitar)

The larches became yellow and almost translucent, and the moor-grass turns a fiery red under a sun that is struggling to keep above the hill-tops. All life is preparing for the coming of the longest season. 'Before the day is done, my dear, before the day is done, the long and lonely winter will be here'.

TILL THE PRAWN-BOATS COME (Liz; Dave, guitar)

A song written by a close friend of ours, Mary Anne Hudson, who was only 22 when she was killed by an avalanche while climbing on Ben Nevis in January 1970. One of the earliest of the handful of songs to her credit, 'Till the Prawn-boats Come' reveals her as a songwriter of great potential.

'Poor Mary Anne; or rather poor world to have been robbed of a very special person and the many good songs that would have been written'.

WHEN THEY LAID YOU IN THE GROUND (Dave, voice and guitar; Brian, psaltery)

An elegy.

DAVE GOULDER

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