

Pdffolio 3- Autumn 2019

THE EQUINOX HORNPIPE

Andrew Burn

3

7

1. | 2.

3

13

3

1. | 2.

MR SHAW'S HORNPIPE

6

11

tr tr tr

WOOD'S HORNPIPE

6

12

BANG THE RATTLE

John Hall's set

Musical notation for 'Bang the Rattle' by John Hall's set. The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '14'. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

BANG THE RATTLE

John Rook's set

Musical notation for 'Bang the Rattle' by John Rook's set. The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure rest labeled '5'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13'. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

HAY TIME'S COMING

Musical notation for 'Hay Time's Coming'. The piece is in G major (one sharp) and 2/4 time. It consists of a single staff of music. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

BONNY GEORDY

Musical notation for 'Bonny Geordy'. The piece is in G major (one sharp) and 2/4 time. It consists of a single staff of music. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

THOU SHALL HAVE A FISHIE or DANCE TO THY DADDIE



JACKEY LATTIN

Musical notation for the piece 'JACKEY LATTIN'. It is written in treble clef, G major (one sharp), and 2/4 time. The piece is characterized by frequent trills, indicated by 'tr' above notes. The notation is divided into systems with measure numbers 7, 13, 17, 22, 29, 39, 49, and 55. The melody features a mix of eighth and sixteenth notes, often in beamed pairs, with repeat signs at the end of several phrases.

PADDY O'RAFFERTY

Musical score for Paddy O'Rafferty, written in G major (one sharp) and 6/8 time. The score consists of 68 measures, organized into 12 staves. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The score includes several repeat signs (double bar lines with dots) and a final double bar line with a repeat sign at the end. The measures are numbered 7, 13, 19, 25, 31, 37, 43, 49, 55, 61, and 67, indicating the start of new lines of music.

THE NEWCASTLE RACER

Variations by Edric Ellis

5

9

13

17

21

25

29

33

37

‘HENRY ATKINSON’S JIG’

5

MRS BLACKBURN'S STRATHSPEY

Musical score for 'Mrs Blackburn's Strathspey' in G major and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 9 and concludes the piece with a double bar line and repeat dots.

SHE'S SWEETEST WHEN SHE'S NAKED

Henry Atkinson's version

Musical score for 'She's Sweetest When She's Naked' in G major and 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes. The second staff starts at measure 9 and continues the melody. The third staff starts at measure 17 and concludes the piece with a double bar line and repeat dots.

NOTES ON THE TUNES

The Equinox Hornpipe A new tune from Andrew Burn.

Mr. Shaw's Hornpipe/Wood's Hornpipe Two hornpipes from the same page of John Hall's manuscript. I have transposed them down into G – like most tunes in Hall's book, they are written in a very high register. Mr Shaw's seems to be found only in this source, though Wood's Hornpipe is relatively well known. This version seems to be taken from Aird's Collection, with a misprint corrected. The tune was published again later in Köhler's Repository.

Bang the Rattle Two good versions of the same tune, from John Hall's and John Rook's manuscripts. They are so different, that it would be interesting to find more variants elsewhere, but I don't know of any others.

Hay Time's Coming, Bonny Geordy Two song tunes which Cornelius Stanton got, indirectly, from John Bell's manuscript. Frustratingly, Bell's words to Hay Time's Coming don't fit the tune, and the words of Bonny Geordy haven't survived.

Thou Shall Have a Fishie, or Dance to thy Daddie A totally different tune for the usual lyric, from Cornelius Stanton's manuscripts.

Jackey Lattin This is as transcribed by John Stokoe. It has a lot in common with Peacock's later version, but feels a lot more like a free improvisation. The 5th strain, as Smith wrote it, alternates slow and fast passages as in some Morris tunes. I like it as written, but Stokoe suggested an amendment, halving the note values in the slow bars, making the strain 8 bars long, with the same pulse as the others.

Paddy O'Rafferty There are many variation sets on this tune, some very long. Most modern Irish versions have 3 or 4 strains, though O'Farrell had a set in D with 8 strains. This version of Lionel Winship's consists of the first 9 strains of a set published in a collection by Mulhollan, which has 24 strains. The tipped notes are certainly difficult, but very effective when played clearly.

The Newcastle Racer The first three strains of this were reprinted recently in John Offord's 'John of the Green, the Cheshire Way', taken from Playford's Dancing Master, volume 3, of 1726. Strain 4, and the subsequent pairs of strains, are by Edric Ellis.

Henry Atkinson's Jig This is only called 'Jig' in Henry Atkinson's manuscript.

Mrs Blackburn's Strathspey One of the Shields dance tunes from the Fenwick manuscript. The 14 tunes in this collection were written in about 1800, for local militias in the North and South Shields area. One of the strathspeys in the collection has a Scotch snap written, so presumably the quaver pairs here were played either evenly or long-short.

She's Sweetest When She's Naked This version, from Henry Atkinson's manuscript, is not very different on the page from the one from the Gillespie manuscript, printed in TB4. However, it is rather different to play – rhythmically the Gillespie version is definitely a minuet, also called "Miss Faw's Minuet", while Atkinson's feels more like a song tune. The F naturals give it a very different melodic feel, as well.