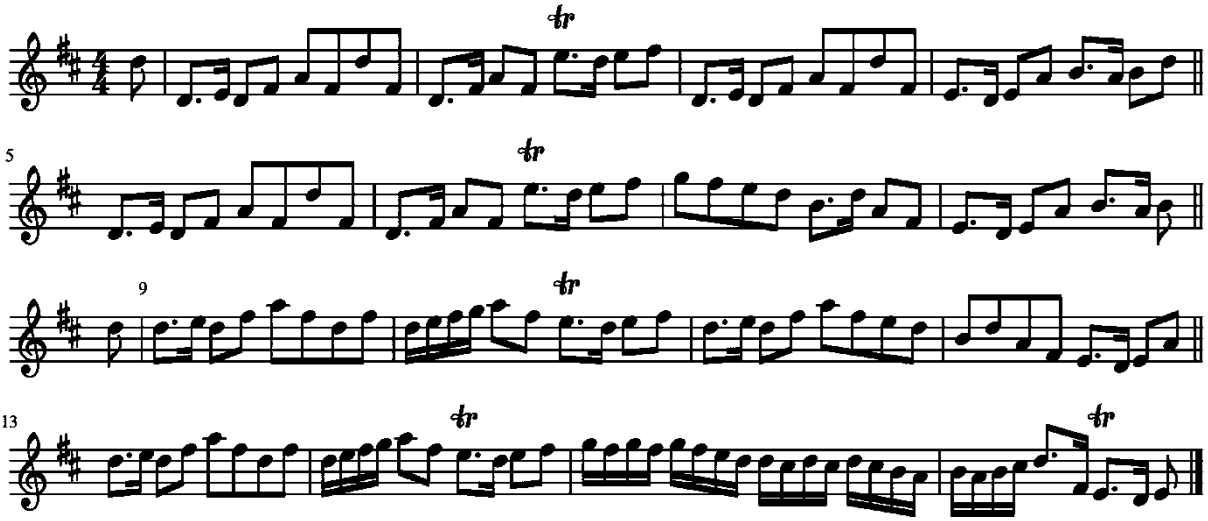
Pdffolio 2- Summer 2019

This is the second instalment of a collection of little-played tunes, mostly from the Northumbrian tradition, or otherwise associated with Northumberland. Some have been effectively hidden for a century and more. Most of the sources I've used are searchable online, on FARNE, the National Library of Scotland, and Ross Anderson's Music page. The other two sources, the Fenwick and Cornelius Stanton manuscripts, aren't widely available. There are many more little-known tunes, and unusual versions of well-known tunes to be found – they are hidden in plain sight, in these and elsewhere. I've tried to make clear where I've made any changes.

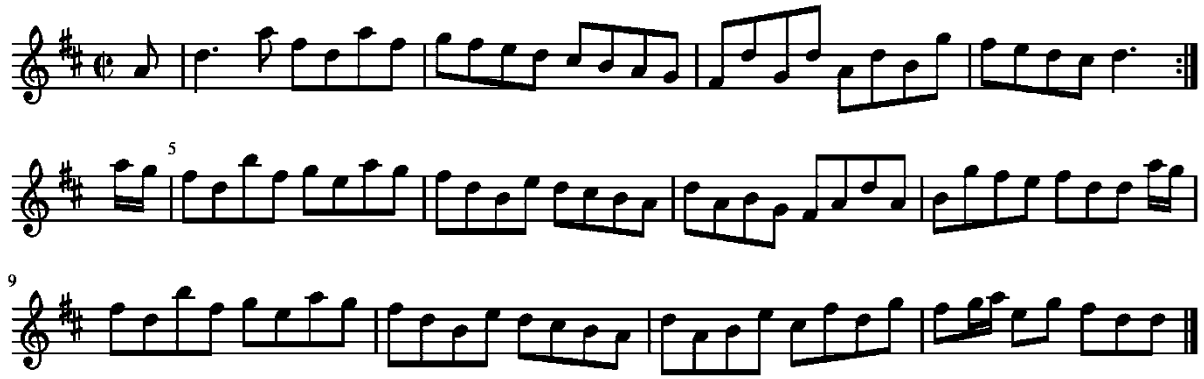
I must thank Richard Heard and Graham Wells for helping me with some of the sources. Matt Seattle's notes to the tunes on FARNE have been a huge help. I'd especially like to thank Edmund Spriggs, for the job of proof-reading, and his very helpful comments.

MAJOR LINSHILL'S STRATHSPEY **Shields Dance Tunes**

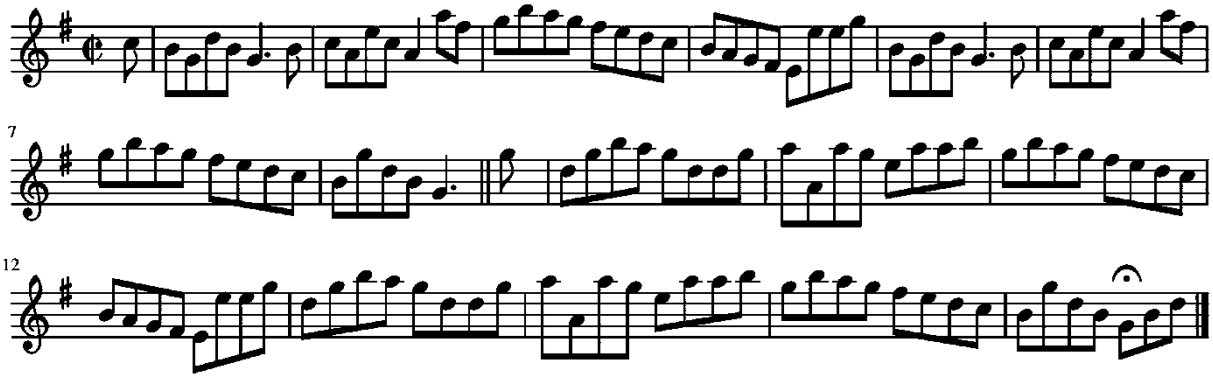


THE 21ST OF OCTOBER, or THE BATTLE OF TRAFALGAR

Abraham Mackintosh

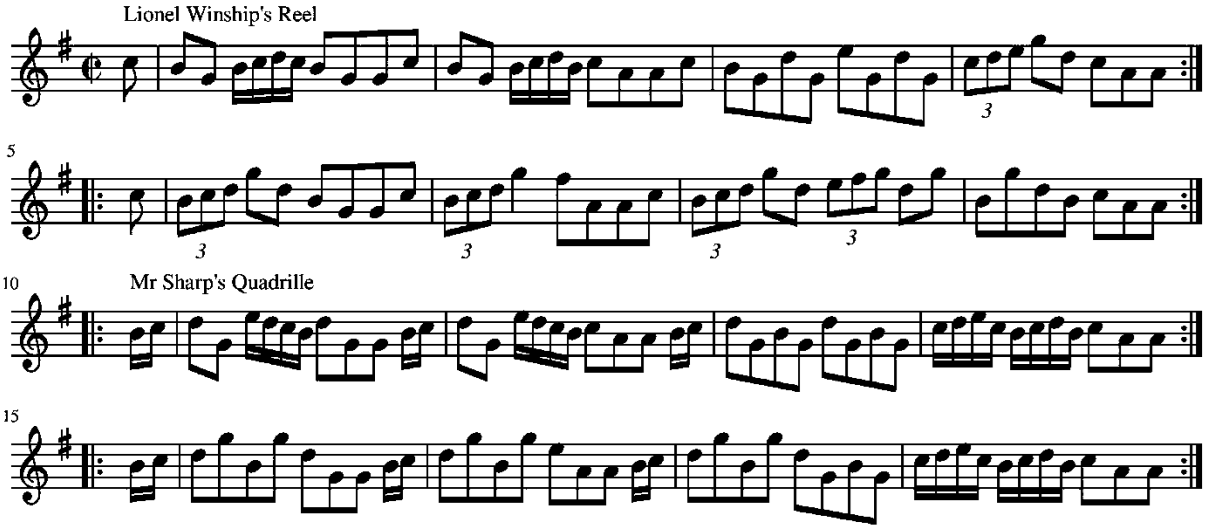


MISS VARDY'S REEL **Abraham Mackintosh**



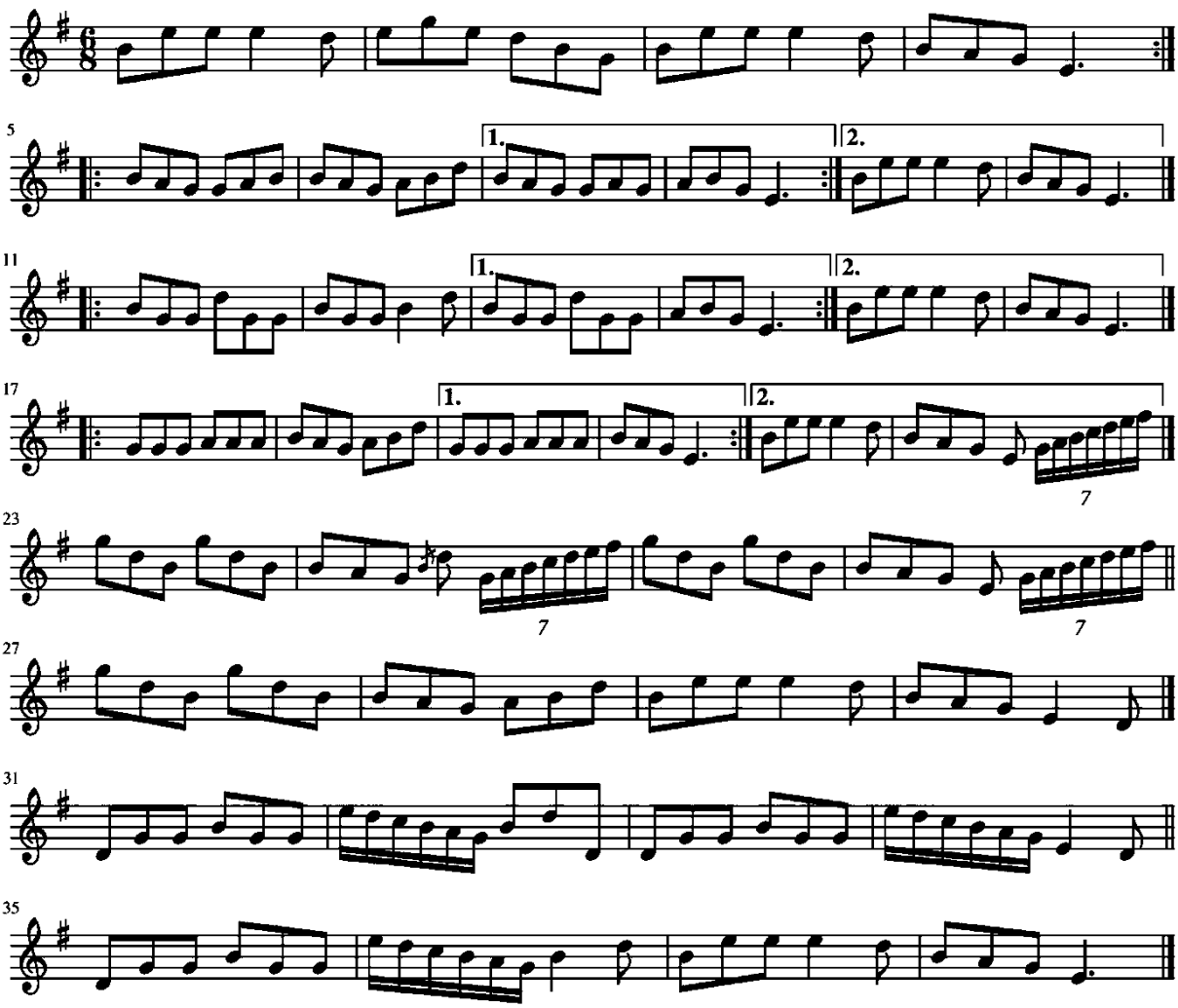
‘LIONEL WINSHIP’S REEL’ - MR. SHARP’S QUADRILLE

Anon/Robert Lightfoot

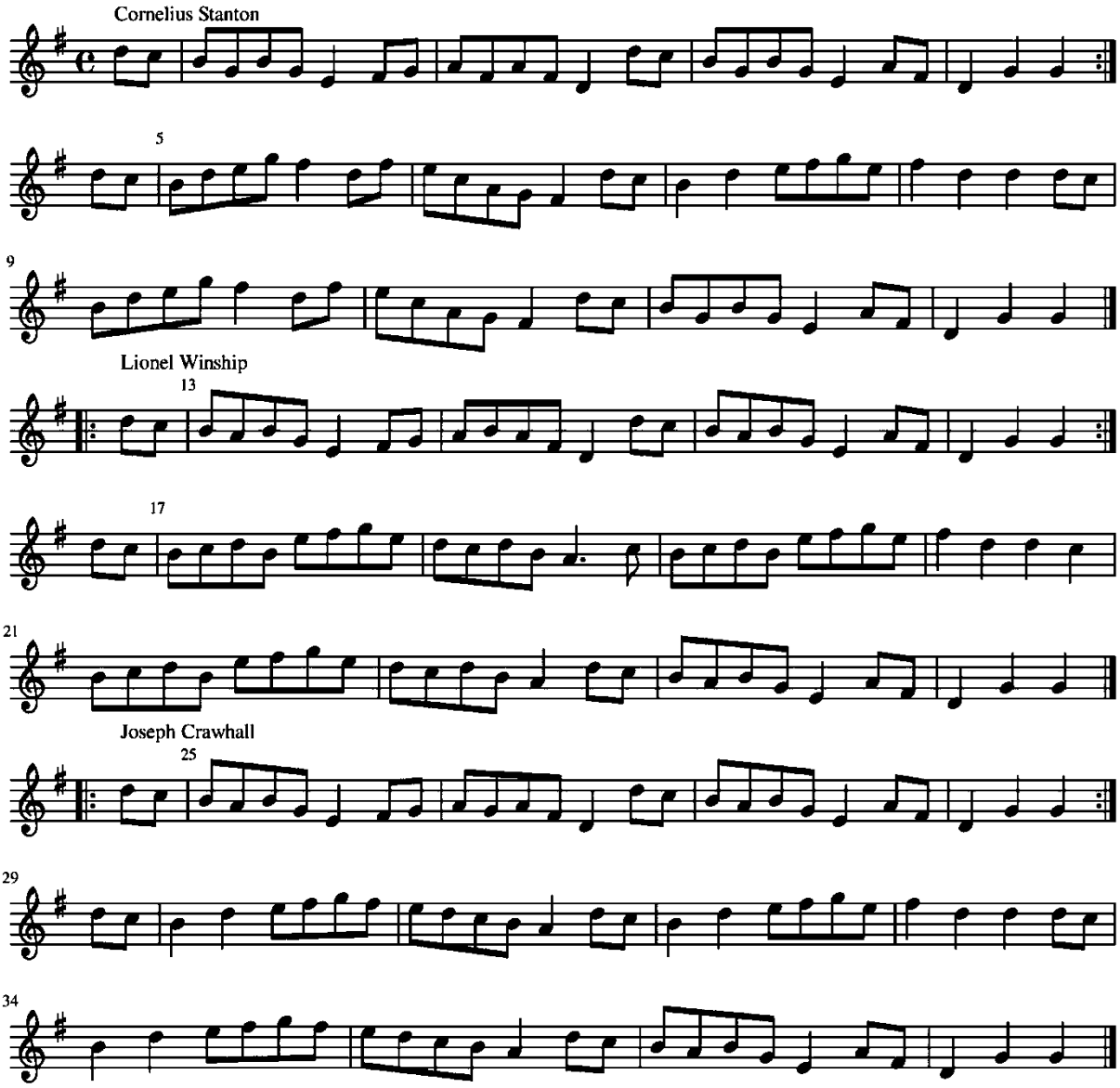


THROUGH THE LANG MOOR, or THIS AWAY THAT AWAY HAD AWAY HOME

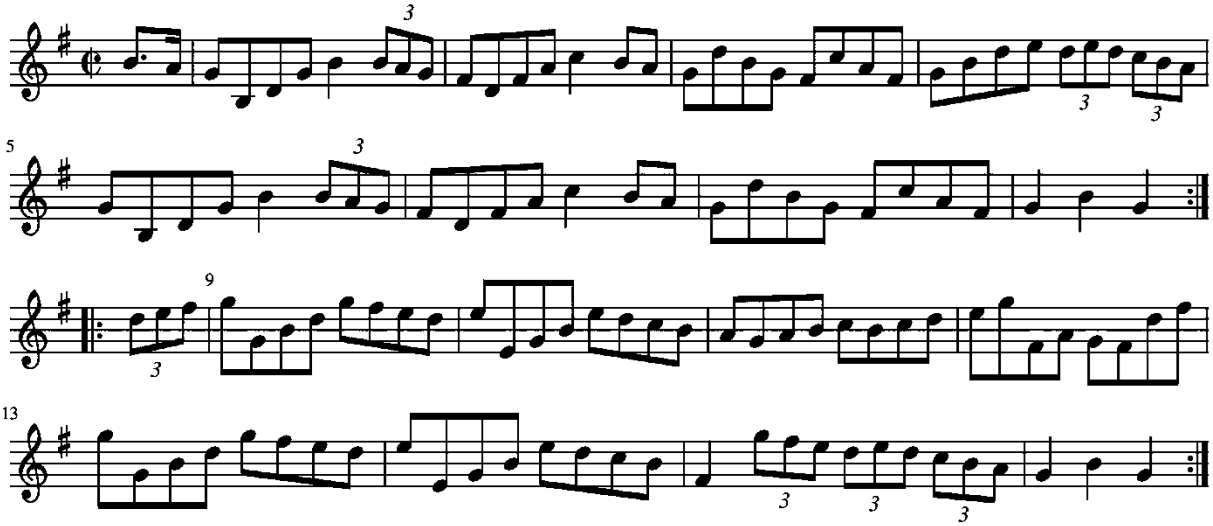
Joseph Crawhall and Cornelius Stanton MSS



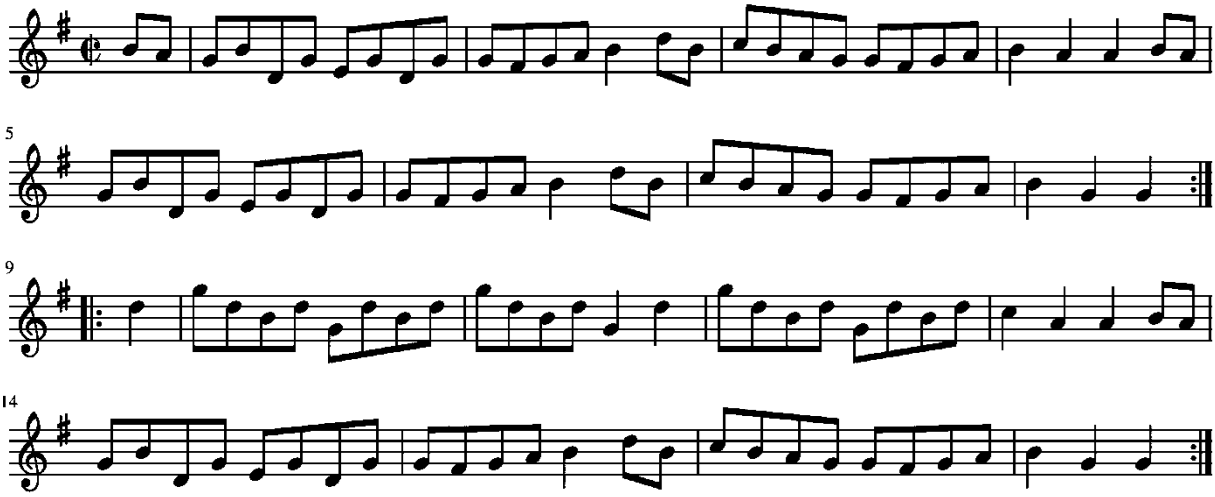
HE'S A BONNY LITTLE LAD, IF THAT BE HIM **Three Ways**



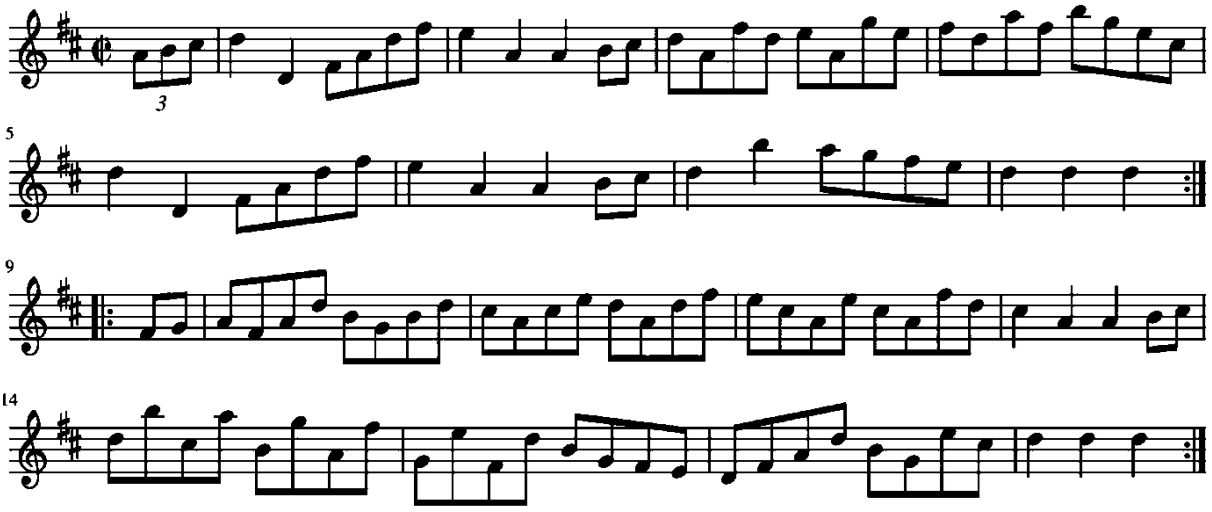
THE STOCKPORT HORNPIPE **Köhler's Violin Repository**



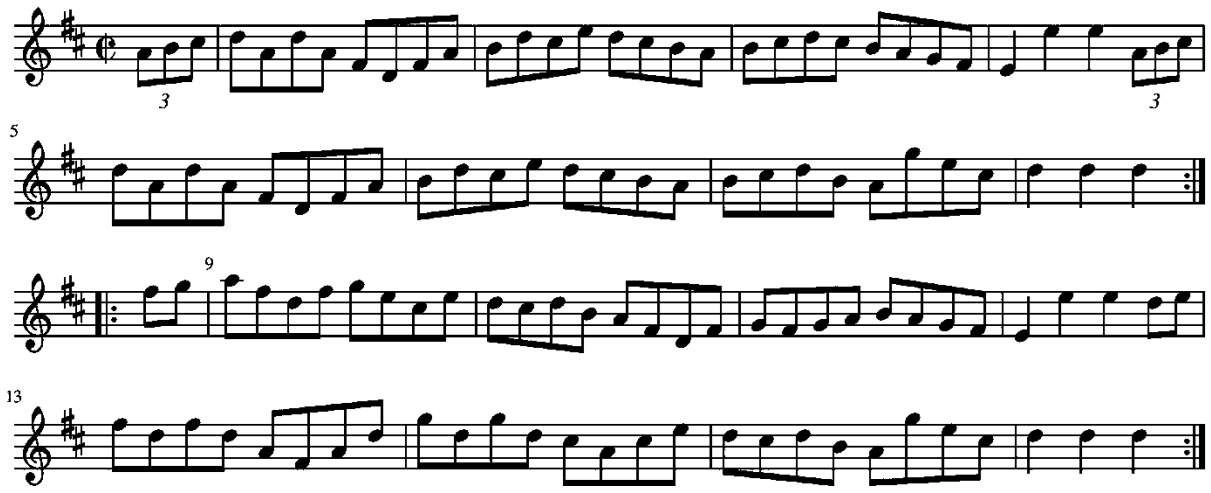
SHEFFIELD HORNPIPE **John Hall's MS**



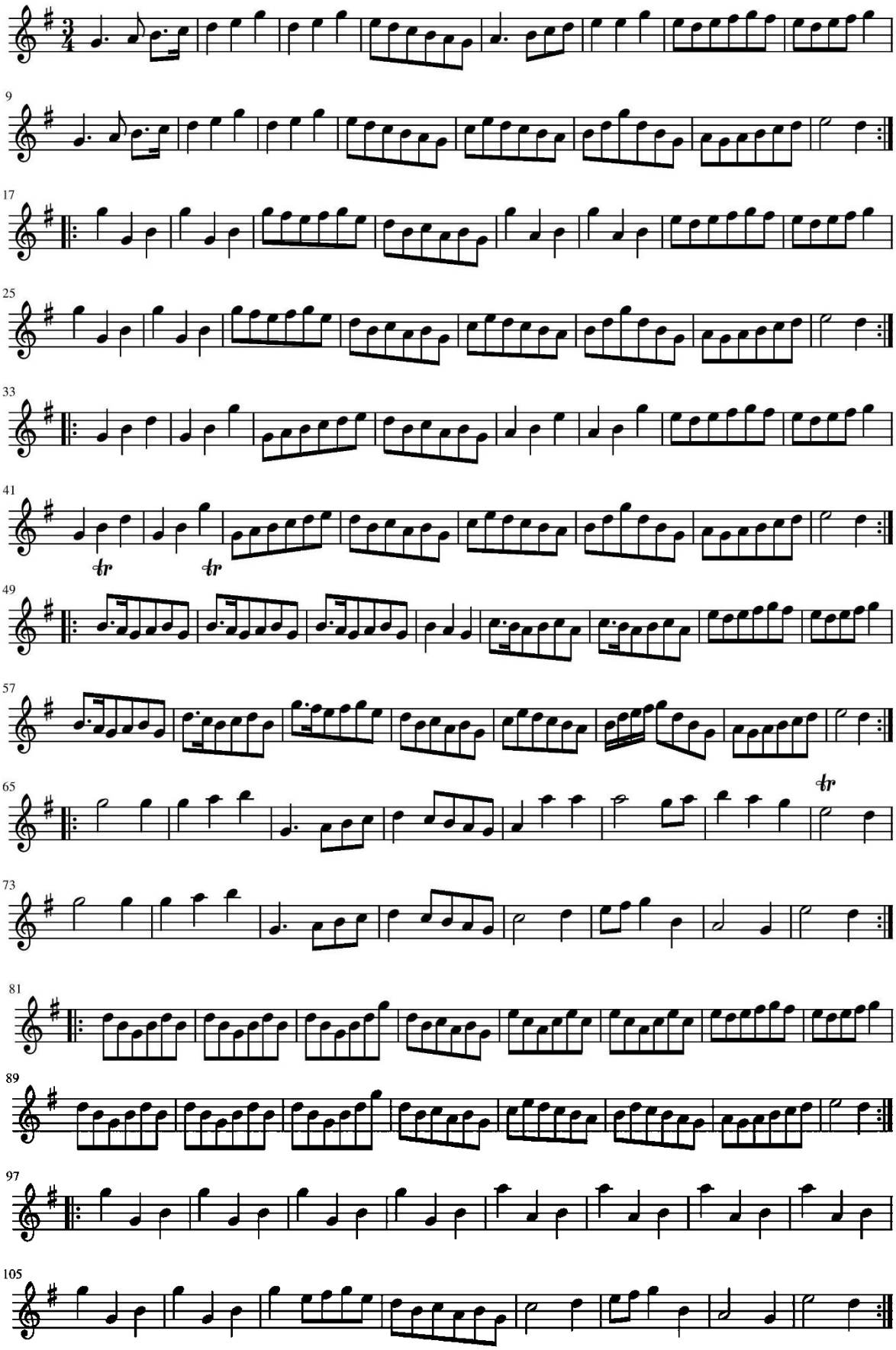
SUMMERS' HORNPIPE **After John Hall and Hall Lister MSS**



EDWARD'S HORNPIPE **John Hall MS**



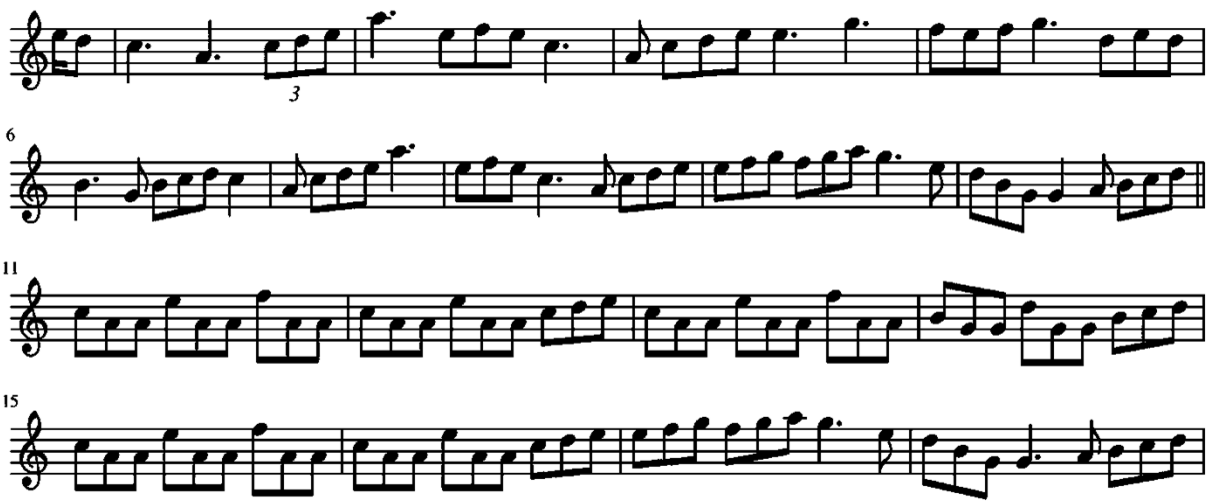
SIR JOHN FENWICK'S THE FLOWER AMANG THEM After Joseph Crawhall



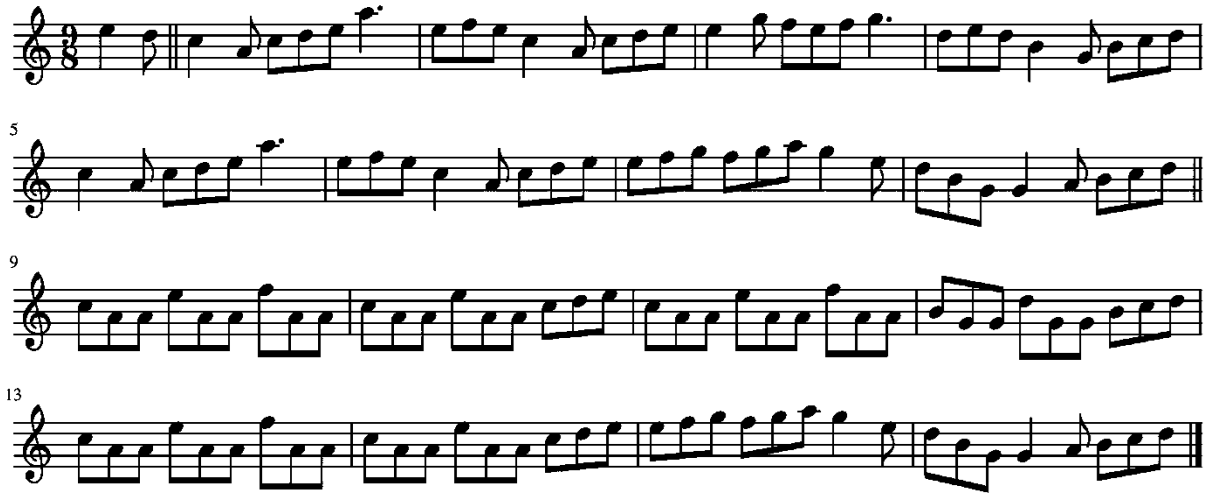
BONNY LAD IF YE CAN SHOW ME THE WAY TO WALLINGTON

Clough MSS

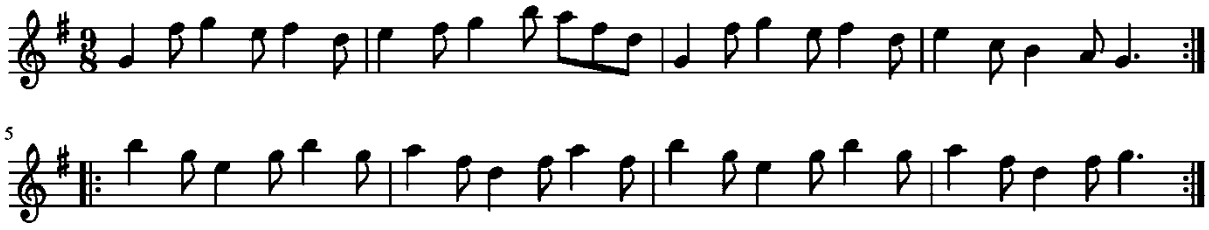
As written



Edited



FILL THE TANKARD HINNY **John Bell MS**



1 *Fill the tankard lassie, Fill the tankard hinny,*
Fill the tankard lassie, Tell us what to pay.

2 *The barrel it is out, The beer it is bad,*
I cannot fill the tankard, Had away my lad.

NOTES ON THE TUNES

Major Linshill's Strathspey

Like "The South Shields Volunteers Strathspey", this is one of the Shields dance tunes. I have transposed it into D, and moved the upbeat from the strain ends to the beginning. The rhythm is as written, without any Scotch snaps.

The 21st of October, or The Battle of Trafalgar

After news of the battle reached Newcastle on November 12th 1805, Mackintosh published, probably in a hurry, a pamphlet of three tunes including this reel.

Miss Vardy's Reel

From the large collection Mackintosh published in Newcastle. Most of these were named, or renamed, after local patrons.

Lionel Winship's Reel, Mr. Sharp's Quadrille

The first reel is unnamed in Lionel Winship's MS. The second, by Robert Lightfoot, is well known from the Charlton Memorial Book, but I have paired them here, as they are so similar in form and style. They are roughly contemporary too – Lightfoot was born in 1806, and was still alive in 1841. The very strong similarity between the two tunes suggests that the first may also be by Lightfoot, though of course there is no way of proving this.

Through The Lang Moor, or This Away That Away Had Away Home

A variation set from Joseph Crawhall's manuscript, almost identical to a set written down by Cornelius Stanton. I have altered the written rhythm a little – the upward run was notated with grace notes in both copies. The tune itself, the first pair of strains, is Scottish, but the variations seem to be local to Northumberland.

He's A Bonny Little Lad, If That Be Him

A set of variants, rather than variations. These are the only three versions known, all from Northumberland. This long title is Joseph Crawhall's – it sounds like a line from a song.

The Stockport Hornpipe

The title suggests this is not a local tune, but Köhler's Violin Repository was compiled in Newcastle, so it was probably played on Tyneside.

The Sheffield Hornpipe

This is from John Hall's manuscript. It is a completely different tune from its namesake in the Charlton Memorial Book. I have transposed it down to G from D – many of his settings are in a high register. It would work well as a rant.

Summers' Hornpipe

This is in the Lionel Winship MS in D. In the Hall Lister MS it is in B flat, with a barely legible title – on FARNE, the first strain appears as ---- Drummer's Hornpipe, the second at the bottom of a page containing The Keel Row. The versions disagree on bar 3 of strain 2, and both sound odd. I have followed Winship but changed two notes of this bar.

Edward's Hornpipe

I have transposed this down from the John Hall MS, where it is in G.

Sir John Fenwick's The Flower Amang Them

This long variation set, possibly deriving from the Reids, is found in several mid-19th century sources: the Rook manuscript, Cornelius Stanton's manuscripts, the Antiquaries' manuscript, and both a manuscript and a book by Joseph Crawhall. All are near-identical, except for the version in Crawhall's book, which has the more detailed rhythm given in the first bar here, and has high g, rather than high a, in bars 5 and 6 of strain 2. Perhaps to fit onto a pair of facing pages, the version in his book omits the seventh strain, which I have added from his manuscript.

Bonny Lad If Ye Can Show Me The Way To Wallington

This very unusual version is based on a sketch in Henry Clough's tunebook on FARNE. It is written in Tom Clough's hand, and it seems he was trying to notate a version which starts in very free rhythm, then settles into an irregular 9/8. I have copied the MS note for note, but also rewritten it in a regular 9/8, using the same pitches in the same order.

Fill The Tankard Hinny

A song collected by John Bell. A little-known lyric, with a good slip jig for its melody.

SOURCES

- **The Shields Dance Tunes** are from some printed sheets pasted into the Fenwick manuscript. They date from close to 1800. One tune, The Nile, seems to refer to the battle in 1798; Major Linskill commanded the North Shields and Tynemouth Volunteers between 1798 and 1802.
- **Abraham Mackintosh** was the son of Robert Mackintosh, a noted Scottish fiddler-composer. A musician and composer himself, he settled in Newcastle, and advertised himself as a teacher of dancing there, in June 1800. He published a pamphlet of three tunes shortly after the Battle of Trafalgar. (N)
  His Collection of strathspeys, reels, jigs etc. was published in Newcastle at about the same time (F). He had earlier published two collections of tunes in Scotland, in 1792 and 1796. The Newcastle collection includes some of those tunes, renamed for local patrons, as well as new compositions. He died in about 1808.
- **John Bell's Manuscript** is a collection of tunes and songs dating from around 1812. (F)
- **The Lionel Winship** and **The John Hall Manuscripts** are both dated 1833. (F)
- **Cornelius Stanton's Manuscripts** date from the mid-19th century; they include pieces attributed to Peacock, as well as popular music from the 1840s. Stanton died in 1866.
- **The Rook Manuscript** is dated 1840. Though it was written in Cumberland, Rook lived for a time in North Shields; the manuscript includes many smallpipe tunes. I have not used any of Rook's tunes here, but it is an important cross-reference. (R)
- **The Hall Lister Manuscript** from the mid-19th century, includes many James Hill tunes. (F)
- **Joseph Crawhall's Manuscript** is dated 1872. (F)
- **Crawhall's book of pipe tunes**, intended for the guidance of competitors, was published in 1877 – this covers similar ground to the pipe tunes section of the Northumbrian Minstrelsy, but more extensively, including a wider selection of tunes, and more long variation sets.
- **The Antiquaries Manuscript** was compiled over many years for the Newcastle Society of Antiquaries, by John Stokoe and others. As well as copies of tunes from surviving manuscript sources, or lost manuscripts such as John Smith's, some tunes may come from informants such as James Reid and William Green. (F)
- **Köhler's Violin Repository** was published in 1881-1885 in Edinburgh, edited by 'A professional player' - W.B. Laybourn, of Newcastle. (N)
- **Henry Clough's Manuscript** is signed by both Henry and Tom Clough, and contains tunes in both hands. (F)

Most of these sources are viewable online, in whole or in part – some (F) are reproduced on FARNE, others (N) are on the National Library of Scotland digital collection, and the Rook manuscript (R) is on Ross Anderson's Music Page.