

# Pdffolio 2019

Here is a collection of tunes I've assembled over the last year, and released in batches every few months. Many of you will know some tunes that aren't regularly played, but sit well on the Northumbrian pipes. There will be many other tunes, whether old and hidden, or only played a lot in one session, or newly composed, that are worth sharing. Please send me any suggestions, as there will be many other tunes, whether old and hidden, or only played a lot in one session, or newly composed, that are worth sharing.

The number of people, living and dead, who've contributed to this, is beginning to get huge. There is a long written and printed tradition - we need to thank Henry Atkinson, John Smith, James Oswald, John Johnson, Robert Bremner, P. O'Farrell, Abraham Mackintosh, John Bell, John Hall, Lionel Winship, Cornelius Stanton, W.B. Laybourn, Joseph Crawhall, and Tom Clough, among many others. I must thank Chris Ormston, Alan Douglass, Edric Ellis, Iain Gelston, Richard Heard, Rob Say, Matt Seattle, Edmund Spriggs, Graham Wells and others, for writing down, suggesting, or letting me use some of these tunes, suggesting where I might find others, and for their help with the notes. I'd particular like to thank Matt Seattle, whose notes and advice about the tunes are always helpful, Richard Heard, for sharing the Fenwick manuscript and scans of Stanton's manuscripts, and Edmund Spriggs for helping me proofread and subedit my early drafts.

John Gibbons

December 2019

Spring:

### CHEVY CHASE

As played by Mr. Thos. Green, the Duke of Northumberland's piper



Musical score for Chevy Chase, consisting of three staves of music in G major and 3/4 time. The first staff contains the first 8 measures. The second staff starts at measure 9 and includes a trill (tr) above the eighth measure. The third staff starts at measure 13 and ends with a double bar line and repeat dots.

### KEMPSHOT HUNT

Abraham Mackintosh's Collection



Musical score for Kempshot Hunt, consisting of three staves of music in G major and 3/4 time. The first staff contains the first 4 measures and includes a trill (tr) above the fourth measure. The second staff starts at measure 5 and includes a trill (tr) above the eighth measure. The third staff starts at measure 9 and ends with a double bar line and repeat dots.

### DOWN WITH THE FRENCH and THE FIGHT

Down With The French



Musical score for Down With The French, consisting of two staves of music in G major and 6/8 time. The first staff contains the first 8 measures. The second staff starts at measure 9 and ends with a double bar line and repeat dots.

The Fight



Musical score for The Fight, consisting of two staves of music in G major and 6/8 time. The first staff starts at measure 17 and ends with a double bar line and repeat dots. The second staff starts at measure 25 and ends with a double bar line and repeat dots.

### THE MILLER'S DAUGHTER

Two staves of musical notation for 'THE MILLER'S DAUGHTER'. The first staff is a single line of music. The second staff begins with a measure number '5' and contains three measures, each with a trill symbol above it.

### THE WATERLOO REEL or WILLIE DAVIE

Five staves of musical notation for 'THE WATERLOO REEL or WILLIE DAVIE'. The first staff is a single line of music. The second, third, fourth, and fifth staves begin with measure numbers 5, 9, 13, and 17 respectively, and each contains three measures with trill symbols above them.

### THE NILE

Three staves of musical notation for 'THE NILE'. The first staff is a single line of music. The second and third staves begin with measure numbers 5 and 9 respectively, and each contains three measures.

MR BESFORD'S BIRTHDAY HORNPIPE

Chris Ormston

Musical score for Mr Besford's Birthday Hornpipe, consisting of four staves of music in treble clef, 3/4 time, and one sharp (F#). The score includes measure numbers 5, 9, and 13. The melody is characterized by a mix of eighth and quarter notes, with some triplet-like patterns in the later staves.

CADY LADDIE

Musical score for Cady Laddie, consisting of three staves of music in treble clef, 3/4 time, and one sharp (F#). The score includes measure numbers 5 and 9. The melody features a mix of eighth and quarter notes, with some triplet-like patterns in the later staves.

SOUTH SHIELDS VOLUNTEERS' STRATHSPEY

Shields Dance Tunes

Musical score for South Shields Volunteers' Strathspey, consisting of three staves of music in treble clef, 4/4 time, and two sharps (F# and C#). The score includes measure numbers 6 and 10. The melody is a complex strathspey featuring many eighth and sixteenth notes, with first and second endings indicated by '1.' and '2.' above the staff. Triplet markings are present under the first and third measures of the second and third staves.

THE LOW LIGHT POTTINS

John Rook MS



# JOCKEY'S A TRAYTOR

A musical score for the piece "Jockey's a Traitor". The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. The music is organized into 12 staves, each beginning with a measure number: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and a triplet of eighth notes in the first staff. The piece concludes with a double bar line and repeat dots at the end of the final staff.

## AT HOME WAD I BE, AND MY SUPPER WAD I SEE



*At hame wad I be, And my supper wad I see  
And marry with a lass, Of my own country.*

*If I were at hame, I wad ne'er return again,  
But marry with a lass In my own country.*

*There's the oak and the ash, And the bonny ivy tree  
How canst thou gan away And leave me?*

*O stay my love stay, And do not gang away,  
O stay my love stay, Along with me.*



**MISS VARDY'S REEL**

**Abraham Mackintosh**

Musical notation for Miss Vardy's Reel, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains measures 1 through 6. The second staff, starting at measure 7, contains measures 7 through 11. The third staff, starting at measure 12, contains measures 12 through 16. The piece concludes with a double bar line and repeat dots.

**'LIONEL WINSHIP'S REEL' - MR. SHARP'S QUADRILLE**

**Anon/Robert Lightfoot**

Musical notation for two pieces: Lionel Winship's Reel and Mr Sharp's Quadrille. The first section, 'Lionel Winship's Reel', spans measures 1 to 9. The second section, 'Mr Sharp's Quadrille', spans measures 10 to 15. Both pieces are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, including triplets, and ends with double bar lines and repeat dots.

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

Joseph Crawhall and Cornelius Stanton MSS

5

11

17

23

27

31

35

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

Three Ways

Cornelius Stanton

5

9

Lionel Winship

13

17

21

Joseph Crawhall

25

29

34

Detailed description: This image shows a musical score for the song 'He's a Bonny Little Lad, if that be Him' in three different styles. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music. The first staff is the original melody by Cornelius Stanton. The second staff, starting at measure 5, is a more rhythmic and melodic variation. The third staff, starting at measure 9, is another variation. The fourth staff, starting at measure 13, is a variation by Lionel Winship. The fifth staff, starting at measure 17, is another variation. The sixth staff, starting at measure 21, is a variation by Joseph Crawhall. The seventh staff, starting at measure 25, is another variation. The eighth staff, starting at measure 29, is another variation. The ninth staff, starting at measure 34, is the final variation. Each variation is marked with its starting measure number and the composer's name.

**THE STOCKPORT HORNPIPE**

**Köhler's Violin Repository**

Musical score for 'THE STOCKPORT HORNPIPE' by Köhler's Violin Repository. The score consists of four staves of music in G major and 2/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece features several triplet markings and ends with a double bar line and repeat dots.

**SHEFFIELD HORNPIPE**

**John Hall's MS**

Musical score for 'SHEFFIELD HORNPIPE' by John Hall's MS. The score consists of four staves of music in G major and 2/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The piece features a variety of rhythmic patterns and ends with a double bar line and repeat dots.

**SUMMERS' HORNSPIPE**

**After John Hall and Hall Lister MSS**

Musical score for Summers' Hornpipe, consisting of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a measure containing a triplet of eighth notes, marked with a '3' below it. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign at the beginning. The fourth staff starts at measure 14 and ends with a double bar line and repeat dots. The melody is primarily eighth-note based.

**EDWARD'S HORNSPIPE**

**John Hall MS**

Musical score for Edward's Hornpipe, consisting of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a measure containing a triplet of eighth notes, marked with a '3' below it, and ends with another triplet marked with a '3'. The second staff starts at measure 5. The third staff starts at measure 9 and includes a repeat sign at the beginning. The fourth staff starts at measure 13 and ends with a double bar line and repeat dots. The melody is primarily eighth-note based.

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

9

17

25

33

41

49

57

65

73

81

89

97

105

# BONNY LAD IF YE CAN SHOW ME THE WAY TO WALLINGTON

Clough MSS

## As written

Musical score for the 'As written' version of the song. It consists of four staves of music in treble clef, 3/8 time. The first staff contains measures 1-5, with a triplet of eighth notes in measure 3. The second staff contains measures 6-10. The third staff contains measures 11-14. The fourth staff contains measures 15-18. The piece concludes with a double bar line.

## Edited

Musical score for the 'Edited' version of the song. It consists of four staves of music in treble clef, 3/8 time. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The piece concludes with a double bar line.

**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.*

Autumn:

THE EQUINOX HORNPIPE

Andrew Burn

Musical score for 'THE EQUINOX HORNPIPE' by Andrew Burn. The score is written in G major and 2/4 time. It consists of three staves of music. The first staff contains measures 1-6, with a triplet of eighth notes in measure 5 and another in measure 6. The second staff contains measures 7-12, with first and second endings in measure 8 and a triplet in measure 12. The third staff contains measures 13-18, with a triplet in measure 13 and first and second endings in measure 17.

MR SHAW'S HORNPIPE

Musical score for 'MR SHAW'S HORNPIPE'. The score is written in G major and 2/4 time. It consists of three staves of music. The first staff contains measures 1-5. The second staff contains measures 6-10. The third staff contains measures 11-15, with three trills marked above measures 13, 14, and 15.

WOOD'S HORNPIPE

Musical score for 'WOOD'S HORNPIPE'. The score is written in G major and 2/4 time. It consists of three staves of music. The first staff contains measures 1-5. The second staff contains measures 6-11. The third staff contains measures 12-17.

**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 second piece, 'JACKEY LATTIN'. It is written in treble clef, key of D major (one sharp), and 2/4 time. The piece is characterized by frequent trills, indicated by 'tr' above notes. The notation is divided into measures with measure numbers 7, 13, 17, 22, 29, 39, 49, and 55. The melody features a mix of eighth and quarter notes, often with trills, and includes repeat signs.

PADDY O'RAFFERTY

The musical score for "Paddy O'Rafferty" is written in treble clef, 2/4 time, and the key of D major (one sharp). The piece consists of 67 measures, organized into 11 systems of 6 measures each. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Repeat signs with first and second endings are used throughout the score to indicate repeated sections. The melody is lively and characteristic of traditional Irish 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 (one sharp) and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a measure number '5' above the first note. The third staff starts with a measure number '9' above the first note. The piece concludes 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 (one sharp) and 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a measure number '9' above the first note. The third staff starts with a measure number '17' above the first note. The piece concludes with a double bar line and repeat dots.

Winter:

JEMMY'S LOST HIS WALLET

Musical notation for 'JEMMY'S LOST HIS WALLET' in G major, 2/4 time. The first staff contains the main melody. The second staff contains a bass line starting with a five-finger fingering (5) above the first note.

and

HIGHLAND AIR

Musical notation for 'HIGHLAND AIR' in G major, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a measure number '5'. The third staff starts with a measure number '9'. The fourth staff starts with a measure number '13'. The piece includes several triplet markings (3) throughout.

STAGSHAW BANK FAIR

Joseph Crawhall's Set

Musical notation for 'STAGSHAW BANK FAIR' in G major, 4/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with a measure number '5'. The third staff ends with two triplet markings (3).

THE COUNTESS OF LAUDERDALE'S REEL

Abraham Mackintosh

Musical score for 'The Countess of Lauderdale's Reel' in G major (one sharp) and 2/4 time. The score consists of three 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 number '6'. The third staff begins with a measure number '11'. The piece concludes with a double bar line.

NORTH SHIELDS ASSEMBLY (Strathspey)

Shields Dance Tunes

Musical score for 'North Shields Assembly (Strathspey)' in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff includes trill ornaments (tr) above several notes. The second staff begins with a measure number '5'. The third staff begins with a measure number '9'. The piece concludes with a double bar line.

REIVER'S GALLOP

Bill Wakefield

Musical score for 'Reiver's Gallop' in G major (one sharp) and 6/8 time. The score consists of six 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 number '7'. The third staff begins with a measure number '13' and includes first and second endings. The fourth staff begins with a measure number '18'. The fifth staff begins with a measure number '14' and includes first and second endings. The sixth staff begins with a measure number '31' and includes first and second endings. The piece concludes with a double bar line.

**SELDOM CLEANLY – or - CLARTY BITCH THE MAIDEN**

Arranged JG, after Vickers and Crawhall MSS

Musical score for 'SELDOM CLEANLY – or - CLARTY BITCH THE MAIDEN'. The score is written in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It consists of six staves of music, each starting with a measure number: 1, 5, 9, 13, 17, and 21. The melody is primarily eighth-note based, with some sixteenth-note runs in the later staves. The piece concludes with a double bar line and repeat dots.

**HOW SHE'LL NE'ER BE GUIDED**

Robert Riddell's set

Musical score for 'HOW SHE'LL NE'ER BE GUIDED'. The score is written in treble clef, 3/8 time, with a key signature of two sharps (F# and C#). It consists of four staves of music, each starting with a measure number: 1, 5, 9, and 13. The melody features several trills, indicated by the 'tr' symbol above notes. The piece concludes with a double bar line and repeat dots.

KICK THE WORLD BEFORE YOU – or – KICK THE ROGUES OUT

Musical score for 'KICK THE WORLD BEFORE YOU – or – KICK THE ROGUES OUT'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. Each staff ends with a double bar line and repeat dots. Trill ornaments (tr) are placed above the final notes of measures 3, 7, 11, and 15.

JENNY LAY UP O'TH' LOFT

Musical score for 'JENNY LAY UP O'TH' LOFT'. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second staff starts at measure 5, the third at measure 9, the fourth at measure 13, the fifth at measure 15, the sixth at measure 17, and the seventh at measure 21. Each staff ends with a double bar line and repeat dots.

ALLENDALE'S MARCH

G.G. Armstrong

5

9

13

17

21

26

30

1. 2.

1. 2.

1. 2.

OFF SHE GOES

Lionel Winship's MS



*Byker Hill and Walker Shore  
Collery lads for ever more;  
Byker Hill and Walker Shore  
Collery lads for ever more.*

*If I had another penny,  
I would have another gill,  
I would make the piper play  
The Bonny Lads of Byker Hill.*

*Byker Hill and Walker Shore  
Collery lads for ever more;  
Byker Hill and Walker Shore  
Collery lads for ever more.*

## 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-19<sup>th</sup> 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-19<sup>th</sup> 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.

## Notes on the tunes

### Spring:

**Chevy Chase** This version, from the Fenwick manuscript, is an important view of how a mid-19<sup>th</sup> century piper understood Chevy Chase, as the basis for a highly decorated variation. In bar 14, the manuscript has a dotted crotchet A, which seems to be a mistake; I have substituted G, as in the tune itself.

**The Kempshot Hunt** This reel is in A in Mackintosh's collection – it is almost identical in Aird, where it is in G. As written, the grace notes in bars 1 and 9 are short, and before the beat, those in bars 10 and 11 are longer, and on the beat.

**Down With The French, The Fight** Down with the French is widespread, found in many sources from the mid-18<sup>th</sup> century onwards, including William Winter's tune book, from West Somerset, where it is in D. The Fight is also taken from this book – the tunes and their titles go well together. I have altered bar 6 of each strain of The Fight, to climb, rather than leap, to the following g.

**The Miller's Daughter, The Waterloo Reel.** This set of the Miller's Daughter is more ornate than Peacock's. The Waterloo Reel is otherwise unknown. Both are written on the same page of the Fenwick manuscript. The birls on the d in The Miller's Daughter are easier played dc#d.

**The Nile.** This is one of the dance tunes from the Shields area, pasted into the Fenwick manuscript. The three tunes on this page group very well together. Without an extended chanter, playing the first half of bar 5 an octave higher works well.

**Mr Besford's Birthday Hornpipe** A triple-time hornpipe of Chris Ormston's, in an early 18<sup>th</sup> century style.

**Cady Laddie** A nice variant of Mount Your Baggage. John Johnson's Collections were published in the 1750's – the 8 volumes are all transcribed on the Village Music Project website.

**The South Shields Volunteers' Strathspey** Another of the Shields dance tunes. The original was a fourth lower, in A; in the first strain, the second time bar had only 3 beats as written, so I have read a run of ascending semiquavers as quavers, as in the 4<sup>th</sup> bar of strain 2. I think this strathspey needs to move quite quickly.

**The Low Light Pottins** A good rant, perhaps from North Shields? The word 'pottins' is clear to read in the manuscript, but its meaning is obscure. In an entry in the Dictionary of the Scots Language, 'pottin peices' are listed together with, but distinguished from, 'culveringis', which are long narrow-bore cannon. DSL states that the word 'pottin' is only Scots, but some Scots words are found south of the Border, though not in standard English. Artillery would certainly make sense at Clifford's Fort, where the Low Light is sited. It is one of many good tunes in the Rook manuscript. Rook lived in North Shields for some years, though the MS was written in Cumberland.

**Jockey's a Traytor** This title seems to be a line from a lyric, fitting the second bar very well. Matt Seattle tells me that other titles are *Blue Bonnets Over The Border*, and the *Carraroe Jig*. There are 2 early slow versions without variations, as 'Highland Laddie' in O'Farrell's *Collection of National Irish Music*, and 'Duplin House', in Gow's 2nd *Collection of Strathspey Reels* (1788). I haven't found a source for this variation set. The Winship manuscript is dated 1833, and was compiled in Wark. It can be viewed on FARNE.

**At Home Wad I Be, And My Supper Wad I See** A song tune, to be taken slowly. It is from John Bell's manuscript, compiled in the early 19<sup>th</sup> century. That can be viewed on FARNE.

## **Summer:**

### **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 Among Them**

This long variation set is found in several mid-19<sup>th</sup> 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 Henny**

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

## **Autumn:**

**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.

## Winter:

**Jemmy's Lost His Wallet** This set, from Joseph Crawhall's manuscript, is much simpler than the version in NPS4, which has much more in common with the related tune, Niel Gow's Wife.

**Highland Air** Lionel Winship's more elaborate variant of the same tune.

**Stagshaw Bank Fair** This version, from Joseph Crawhall's book is rather different from the Northumbrian Minstrelsy version.

**The Countess of Lauderdale's Reel** From Mackintosh's 1805 collection, published in Newcastle.

**North Shields Assembly** Like the other strathspeys in the Shields Dance Tunes, in contrast to Scottish strathspeys, there is not much indication of rhythm; however, the fact that some of the beats are written with a dotted quaver and a semiquaver, suggests that elsewhere the rhythm is more even. The rhythm of the strain ends is inconsistent, and first beat of the last bar of strain 2 is very odd. I'd read this as 4 semiquavers, but with extra weight on the first of them.

**Reiver's Gallop** A recent composition by Bill Wakefield, the prizewinning entry in the NPS Competition in 2013.

**Seldom Cleanly – or – Clarty Bitch the Maiden** I have expanded this from two distinct versions in the Vickers and Crawhall manuscripts. Strains 1 and 3 here, are strains 1 and 2 of Vickers. Strains 4 and 5 here are respectively strains 2 and 1 from Crawhall's more ornate version. My strain 2 is a simplification of Crawhall's strain 1, my strain 6 is an elaboration of Vickers' strain 2, so the whole set is structured as 3 strains with a variation on each. The title 'Seldom Cleanly' is the title of a 17<sup>th</sup> century comic song, but that lyric needs a common-time tune.

**How She'll Ne'er Be Guided** This is related to Dixon's tune My Wife Will Never Be Guided, but Riddell's version differs in most details.

**Kick The World Before You** A good slip jig from James Oswald, from about 1750. That collection is for flute – there, bars 1-3 of the last strain were written in the upper octave, going up to high d. There are a lot of versions, several with the alternative title.

**Jenny Lay Up O'Th' Loft** The version in the John Smith manuscript is the oldest Northumbrian version known of this tune, which Bewick knew as Jockey Lay Up In The Hayloft. Smith's version had a range going down to low G on the violin – I have transposed some passages up an octave to get a version playable on the smallpipes.

**Allendale's March** This tune by G.G. Armstrong is in his own tunebook, which is in the Chantry collection. Bywell Hall, the home of Lord Allendale, is close to Bearl, where Armstrong farmed.

**Off She Goes** Nearly everybody knows this tune, but Lionel Winship's version is a little different. In *Rhymes of the Northern Bards*, John Bell says the song Walker Pits should be sung to this tune, which it fits perfectly. There seems no reason to use any other tune.

## Notes on sources

- **The Shields Dance Tunes** are from some printed sheets pasted into the Fenwick manuscript. They date from close to 1800. One title, *The Nile*, must 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) Bell also published '*Rhymes of the Northern Bards*', a collection of song lyrics and longer poems from the North-East.
- **The Lionel Winship** and **The John Hall Manuscripts** are both dated 1833. (F)
- **Cornelius Stanton's Manuscripts** date from the mid-19<sup>th</sup> 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. (R)
- **The Hall Lister Manuscript** from the mid-19<sup>th</sup> 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*.
- **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.