

Pdffolio 2019

This is the first instalment from a collection of tunes, mostly from old sources, but not generally available, which are being suggested or contributed by different pipers – many of you will know some tunes that aren't regularly played, but sit well on the Northumbrian pipes.

I've edited some of the tunes where I think there is a mistake in the source, but I've tried to make clear where I've done this. Most of the tunes, but not all, are either Northumbrian, or from Northumbrian sources. I have added some from further afield, if they sit well on the pipes. Most of the tunes aren't currently in print, in these versions, and this is an attempt to start filling that gap.

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 – there may well be enough for another of these before long. One thing that struck me, when I was putting this together, was how many tunes turned up so quickly. These are only the first batch. If future appeals for tunes are this successful, I think there will be enough for another tune book, before too long.

I'd like to thank Chris Ormston, Alan Douglass, Edric Ellis, Iain Gelston, Richard Heard, Rob Say, Matt Seattle, Edmund Spriggs, and Graham Wells for 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 are always helpful, Richard Heard, for sharing the Fenwick manuscript, and Edmund Spriggs for helping me proofread and subedit my early drafts.

John Gibbons

March 2019

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 measures 1-8. The second staff, starting at measure 9, contains measures 9-12. The third staff, starting at measure 13, contains measures 13-16. The piece concludes with a double bar line and repeat dots.

Kempshot Hunt

From Mackintosh's Collection



Musical score for Kempshot Hunt, consisting of three staves of music in G major and 6/8 time. The first staff contains measures 1-4, with a trill (tr) above the final note. The second staff, starting at measure 5, contains measures 5-8. The third staff, starting at measure 9, contains measures 9-12. The piece concludes with a double bar line and repeat dots.

Down with the French - The Fight

From the William Winter MS



Musical score for Down with the French - The Fight, consisting of four staves of music in G major and 6/8 time. The first staff, labeled 'Down With The French', contains measures 1-8. The second staff, starting at measure 9, contains measures 9-16. The third staff, labeled 'The Fight', starts at measure 17 and contains measures 17-24. The fourth staff, starting at measure 25, contains measures 25-32. The piece concludes with a double bar line and repeat dots.

The Miller's Daughter, The Waterloo Reel

From the Fenwick MS

The Miller's Daughter

5

9 The Waterloo Reel

13

17

Detailed description: This block contains five staves of musical notation. The first two staves are for 'The Miller's Daughter', starting at measure 1 and ending at measure 8. The next three staves are for 'The Waterloo Reel', starting at measure 9 and ending at measure 17. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a mix of eighth and sixteenth notes, with some trills indicated by a 'tr' symbol above the notes. The piece concludes with a double bar line and repeat dots.

The Nile

From the Fenwick manuscript

Detailed description: This block contains three staves of musical notation for 'The Nile'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eighth and sixteenth notes, with some trills indicated by a 'tr' symbol above the notes. The piece concludes with a double bar line and repeat dots.

Mr Besford's Birthday Hornpipe

Chris Ormston

Musical score for Mr Besford's Birthday Hornpipe, consisting of four staves of music in treble clef, 2/4 time, and G major. The piece is a hornpipe, characterized by its 2/4 time signature and a mix of eighth and sixteenth notes. The melody is simple and repetitive, with a clear structure of four measures per staff. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a repeat sign. The second staff continues the melody, maintaining the same rhythmic pattern. The third staff also continues the melody, with a final measure containing a repeat sign. The fourth staff concludes the piece with a final measure containing a repeat sign.

Cady Laddie

from John Johnson's Collection, vol. 3

Musical score for Cady Laddie, consisting of three staves of music in treble clef, 3/4 time, and G major. The piece is a liddle, characterized by its 3/4 time signature and a mix of eighth and sixteenth notes. The melody is simple and repetitive, with a clear structure of four measures per staff. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a repeat sign. The second staff continues the melody, with a measure number '5' above the first measure. The third staff concludes the piece with a final measure containing a repeat sign.

South Shields Volunteers Strathspey

From the Fenwick MS

Musical score for 'South Shields Volunteers Strathspey' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning and contains two triplet markings (indicated by a '3' below the notes). The fourth staff is marked with a '13' at the beginning and also contains two triplet markings. The piece concludes with a double bar line and repeat dots.

The Low Light Pottins

From the Rook MS

Musical score for 'The Low Light Pottins' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff is marked with a '5' at the beginning. The third staff is marked with a '9' at the beginning. The fourth staff is marked with a '14' at the beginning. The piece concludes with a double bar line and repeat dots.

Jockey's a Traytor

From the Winship MS

A musical score for the piece "Jockey's a Traytor" from the Winship MS. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of 12 staves of music, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45 indicated at the beginning of each staff. The music features a mix of eighth and sixteenth notes, with some triplet markings. 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

from John Bell's Collection



*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.*

Notes on the tunes

Chevy Chase This version, from the Fenwick manuscript, is an important view of how a mid-19th 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-18th 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 hornpipe of Chris Ormston's, in an early 18th 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 4th 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. 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. The tune goes over the page in the MS after 1 bar, but isn't continued, so I have written a completion of the last strain. 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. This is in D, needing DAd drones. 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 19th century. That can be viewed on FARNE.

To be continued