

Halsway Manor Northumbrian Pipers' Weekend

6th – 8th March 2020

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Music Compiler, Adviser and Typesetter: John Gibbons (Pdffolio 2019)

Basic

THOU SHALL HAVE A FISHIE or DANCE TO THY DADDIE



HAY TIME'S COMING



Down With The French



17 The Fight



Intermediate — All of the above, plus...

JEMMY'S LOST HIS WALLET

Musical notation for 'JEMMY'S LOST HIS WALLET'. The piece is in G major and 2/4 time. It consists of two staves of music. The first staff contains the main melody, and the second staff contains a variation starting at measure 5, marked with a '5' above the staff.

THE NEWCASTLE RACER

Variations by Edric Ellis

Musical notation for 'THE NEWCASTLE RACER'. The piece is in G major and 3/4 time. It consists of ten staves of music, each representing a variation. The variations are numbered 5, 9, 13, 17, 21, 25, 29, 33, and 37. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is indicated by a '3' below the staff at measure 18.

SHEFFIELD HORNPIPE



Musical notation for Sheffield Hornpipe, consisting of four staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff begins at measure 5. The third staff begins at measure 9 and includes a repeat sign at the start. The fourth staff begins at measure 14 and ends with a double bar line and repeat dots.

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

Joseph Crawhall



Musical notation for He's a Bonny Little Lad, if that be Him, consisting of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a repeat sign and a measure number of 25. The second staff begins at measure 29. The third staff begins at measure 34 and ends with a double bar line and repeat dots.

WOOD'S HORNPIPE



Musical notation for Wood's Hornpipe, consisting of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins at measure 6. The third staff begins at measure 12 and ends with a double bar line and repeat dots.

Advanced – All of the above, plus...

CHEVY CHASE

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

Musical score for 'Chevy Chase' in G major, 2/4 time. The score consists of three staves of music. The first staff contains measures 1 through 8. The second staff begins at measure 9 and contains measures 9 through 12. The third staff begins at measure 13 and contains measures 13 through 16. The piece concludes with a double bar line and repeat dots.

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

Joseph Crawhall and Cornelius Stanton MSS

Musical score for 'Through the Lang Moor, or This Away That Away Had Away Home' in G major, 6/8 time. The score consists of nine staves of music. The first staff contains measures 1 through 4. The second staff begins at measure 5 and contains measures 5 through 10, with first and second endings marked. The third staff begins at measure 11 and contains measures 11 through 16, also with first and second endings. The fourth staff begins at measure 17 and contains measures 17 through 22, with first and second endings. The fifth staff begins at measure 23 and contains measures 23 through 26, with a '7' (seventh fret) marking. The sixth staff begins at measure 27 and contains measures 27 through 30. The seventh staff begins at measure 31 and contains measures 31 through 34. The eighth staff begins at measure 35 and contains measures 35 through 38. The piece concludes with a double bar line and repeat dots.

JENNY LAY UP O'TH' LOFT



PADDY O'RAFFERTY

Musical score for Paddy O'Rafferty, written in treble clef, 2/4 time, and key of D major (one sharp). The score consists of 70 measures, divided into ten systems of seven measures each. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Repeat signs with first and second endings are used throughout the piece. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket. The piece concludes with a final double bar line.

7

13

19

25

31

37

43

49

55

61

67

Notes on the tunes

Thou Shall Have a Fishie, or Dance to thy Daddie

A totally different tune for the usual lyric, from Cornelius Stanton's manuscripts.

Hay Time's Coming

A song tune which Cornelius Stanton got, indirectly, from John Bell's manuscript. Frustratingly, Bell's words to Hay Time's Coming don't fit the tune.

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. Bar 6 of each strain of The Fight has been altered to climb, rather than leap, to the following g.

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.

The Newcastle Racer

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.

The Sheffield Hornpipe

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

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

There are only three versions known, all from Northumberland manuscripts: Cornelius Stanton, Lionel Winship and Joseph Crawhall. This long title is Joseph Crawhall's – it sounds like a line from a song.

Wood's Hornpipe

From John Hall's manuscript, transposed them into G – like most tunes in Hall's book, they are written in a very high register. This version seems to be taken from Aird's Collection, with a misprint corrected. The tune was published again later in Köhler's Repository.

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; a G has been substituted, as in the tune itself.

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. The written rhythm has been altered 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.

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 – some passages have been transposed up an octave to get a version playable on the smallpipes.

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.