

Empire Violin Collection of Hornpipes
Thomas Craig
Music Publisher, Etc.,
Aberdeen
(ca.1890)

This small collection is one of a number of books published by Thomas Craig of Aberdeen in the late nineteenth century. This eight page publication contains 36 melodies arranged in keys starting with A and working through to Eb. This mode for arranging collections of melodies is reflected in Kerr's Merry Melodies and we have seen it used in some of the hand written texts in the North of England. One such volume, written by T. Newlands (1831–33) contains a number of tune sets arranged for dancing grouped by key. This seems very much at odds with the current practice of arranging tune sets around dramatic changes of key.

Although it only contains 36 melodies, this slim volume is of great interest. Many of the tunes are by known composers. Some are certainly American or Scottish, but at least one composition has obvious Tyneside Links. The tune 'Hill's Hornpipe' is definitely in the style of James Hill of Gateshead, it would be fair to assume then that this is one of Hill's compositions. The fact that this Scottish publication contains compositions by American and Italian musicians alongside melodies from Tyneside gives us a very clear picture of the important place held by Tyneside composers such as James Hill and it is no little surprise that these compositions remain popular to this day.

Mike Hirst 11:55 10 January 2012

Empire Hornpipe

trad.



Clog Dance

trad.



Tivoli Hornpipe

trad.



This melody can also be found in Stephano's '100 Reels, Strathspeys, Jigs and Hornpipes' – pub. London (n.d./19thC).

His Majesty's Hornpipe

Morpeth Rant

Morpeth's Hornpipe

The Ivy Leaf Hornpipe

Jim Clark's Hornpipe

Clark's Hornpipe

The New Sailor's Hornpipe

William Shield



One of the biggest surprises in that collection is this melody, which turns out to be a version of the Morpeth Rant. Composed by William Shield in the 18th century, this is perhaps one of the best known Northumbrian dance tunes. Although it is also known as Morpeth's Hornpipe, The Ivy Leaf Hornpipe, Jim Clark's Hornpipe, Clark's Hornpipe, and The New Sailor's Hornpipe, it is unique to see the tune under this name.

American Hornpipe

trad.



Liverpool Hornpipe

trad.



Fishers Hornpipe

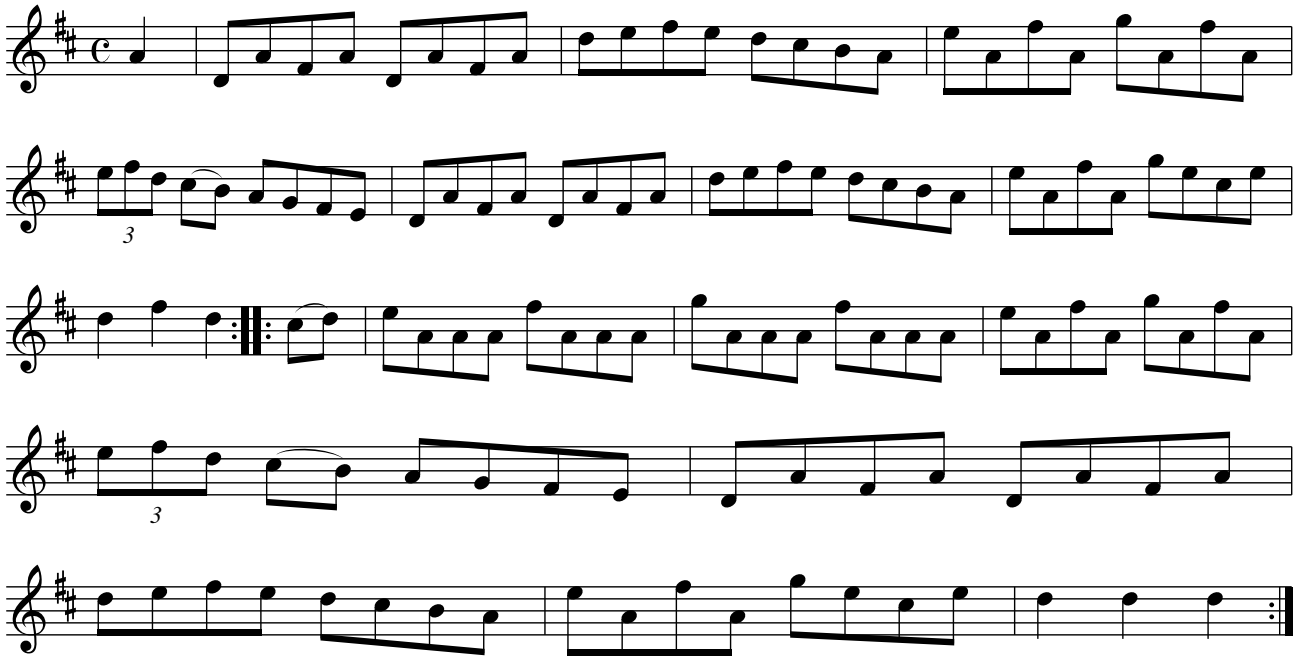
Johann Christian Fischer or James A. Fishar



Fishers Hornpipe is arguably one of the best known hornpipe tunes, the melody is popular with instrumentalists on both sides of the Atlantic, and with American fiddle players in particular. There has been much speculation as to who the Fisher of the title might be. The tune seems to have its origins some time in the 18thC and could be a classical composition by German composer Johann Christian Fischer (1733–1800), a friend of Mozart's, although others identify the composer as probably one James A. Fishar, a musical director and ballet master at Covent Garden during the 1770s.

Harvest Home Hornpipe

trad.



The tune Harvest Home remains one of the most popular hornpipe tunes played on both sides of the Atlantic. In Ireland the tune is often paired with 'The Boys of Blue Hill', A melody which is better known in the North East of England as 'The Boys of North Tyne'.

Manchester Hornpipe

trad.



Wm. C. Honeyman in his 'Strathspey, Reel and Hornpipe Tutor' indicates that the Manchester Hornpipe is to be played in the 'Newcastle Style'. It is important to note that Honeyman associates one particular style of playing with the Newcastle area. To quote from Honeyman's companion volume 'The Violin and How to Master It', he says 'It would be wrong to omit mention of the Newcastle style of bowing hornpipes. The Newcastle Hornpipe is a slower composition than the sailor's, and designed chiefly for clog dancing. Like the strathspey, it is often agreeably varied by triplets, which are bowed and not slurred.' This is not to say that this particular approach is unique to Newcastle, elsewhere this approach is described as the Manchester style, it is however an indication of the significant regard with which Newcastle musicians were held in latter part of the nineteenth century.

Cliff Hornpipe

trad.



The Cliff Hornpipe is similar in many ways to Harvest Home. Both tunes have almost identical second parts and share many alternate names. Wm. C. Honeyman in his 'Strathspey, Reel and Hornpipe Tutor' prefaces the tune with the note 'Introducing (with this tune) another variety of the Newcastle style'.

Milicen's Favourite Hornpipe

Milicent's Favourite

Royal Belfast

Sweep's Hornpipe

Belfast Hornpipe

trad.



Millicen's Favourite Hornpipe is of note for its inclusion in Wm. C. Honeyman's Strathspey, Reel and Hornpipe Tutor, where it appears in three different settings, one each in his three hornpipe playing styles: Sand Dance, Newcastle, and Sailor's.

Elk's Hornpipe

The Elk's Festival

trad.



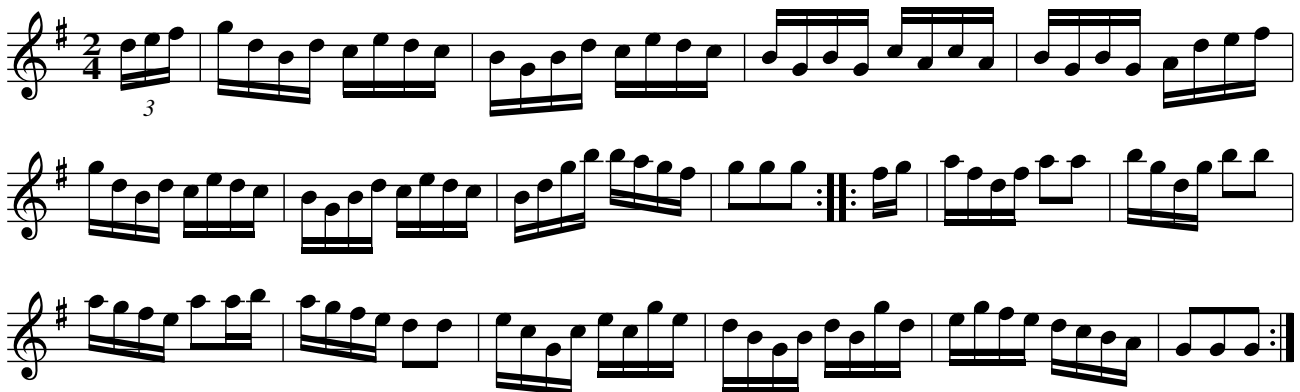
Minstrel's Hornpipe

trad.



Sailor's Hornpipe
College Hornpipe

trad.



Originally titled the 'College Hornpipe' this melody became known as the 'Sailor's Hornpipe' through its association with the performance of the hornpipe dance, typically performed on the stage in nautical costume. At the turn of the 18th century a sailor was a favourite character of the musical stage and the nautical theme became so associated with the dance that many hornpipes were generically labelled a 'sailor's hornpipe'. The dance retained its popularity throughout the 19th and early 20th centuries, and was taught by many dancing masters throughout Cumberland, Northumberland and Durham.

Norfolk Hornpipe

W. H. Whiddon



The Norfolk Hornpipe can also be found in Ryan's Mammoth Collection of fiddle Tunes (Boston 1883), where it is attributed to W. H. Whiddon.

Trumpet Hornpipe

trad.



This melody is well known as the theme tune to Captain Pugwash, the long-running BBC animation about a group of cowardly pirates. The theme tune for this classic children's television programme was played by Northumbrian accordion player Tommy Edmondson. Mr Edmondson, who was paid 30 shillings for his work, recorded his version of the Trumpet Hornpipe in the front room of his home in Harbottle, Northumberland, in 1954 when he offered to play traditional tunes for BBC sound archivist Peter Kennedy. He accepted payment, so forfeiting his rights to royalties. An animator discovered Mr Edmondson's identity in 1992 and, as a gesture of goodwill, gave him a cheque for £100 and some of the original cut-out characters from the series, which ran for 60 episodes.

Jacky Tar Hornpipe

The Cuckoo's Nest

trad.



An extremely popular English melody, known throughout the British Isles and British North America, this hornpipe is probably derived from a Scots Measure in D Minor with the title 'Come Ashore Jolly Tar (with) Your Trousers On'. Many versions of this tune exist, with quite substantial variation between them, in both major and minor keys. William Vicker's late 18th century setting is evidently minor, despite the conflicting key signature. The tune is also widely known as 'The Cuckoos Nest', a slang, or cant, term commonly used in referring to female pubic hair and the accompanying anatomy. This reference is taken from a bawdy song of the same name, which is sung to the same tune. This title appears in numerous 18th and 19th century dance collections, and is also included in Henry Robson's list of popular Northumbrian song and dance tunes, which he published c. 1800.

Headlight Clog Dance

trad.



This tune can be found in Ryan's Mammoth Collection of fiddle Tunes (Boston 1883) labelled a 'jig'. This probably refers to the minstrel show plantation or sand jig, a type of 4/4 dance tune and not the Irish 6/8 jig. This same tune also occurs in Kerr's Merry Melodies, where it is referred to as a 'clog dance', as it is here.

In common with many late 19thC hornpipes, The Headlight Clog dance probably has its roots in the American or British Music Hall. Dancing of all kinds was popular in the music hall, with clog dancing being no exception. Stage performances often included everything from the 'rae ould Irish reel, through to the 'Lancashire clog' danced in wooden shoes, and what was then known as 'jig dancing.' In nineteenth-century America, the word 'jig' was used not only to describe the 6/8 dance meter of the Irish tradition, but also a peculiarly American dance form developed by minstrel-show entertainers who incorporated African-inspired syncopation into tunes with the same basic 4/4 rhythm and eight-bar segments of Irish or Scottish hornpipes, reels, and flings.

The orchestras in the best theatres and Music Halls had to be good. A typical variety-hall musician could play, from memory, a vast repertoire of clogs, reels, hornpipes, sand jigs, and walkarounds, and could fake a song in any given key. All of them had to be good readers and improvisers. Many of them were not only fine soloists, but well grounded in harmony, counterpoint, and form. The Headlight Clog Dance with its contrasting rhythmic accents, long upward-sliding notes and cascading triplet runs is very typical of compositions of the era.

Mountain Sprite Hornpipe or Sand Jig

Frank Livingston



'Jig dancing' was very popular in the 19thC American Music Hall. The word 'jig' was used not only to describe the 6/8 dance meter of the Irish tradition, but also a peculiarly American dance form developed by minstrel-show entertainers who incorporated African-inspired syncopation into tunes with the same basic 4/4 rhythm and eight-bar segments of Irish or Scottish hornpipes, reels, and flings. These 'jigs' (sometimes called 'straight jigs' to distinguish them from the Irish variety), were first played and danced by blackface 'Ethiopian impersonators' and hold great significance in the development of American popular culture. Dance historians trace the origin of twentieth-century tap and soft-shoe dancing to the amalgamation of African, Irish, and English dance styles in the musical melting pot of nineteenth-century America. Jig dancers often competed with each other in 'challenge dances,' which were sometimes adjudicated by auditors stationed underneath the stage, the better to hear the accuracy of the steps.

One of the most popular turns of that era was Kitty O'Neil, who was frequently billed as 'the champion jig and clog dancer of the world.' In 1876 she is said to have become the first woman to perform the 'sand jig,' a specialty introduced that year by dancer Jimmy Bradley. The dance was done in shuffles and slides instead of taps. The soles of the shoes were thin and hard, and the dancer, shifting and digging in the sand, produced a sharp, staccato sound which could be doubled and tripled at will. Veteran New York Irish tap dancer Josephine McNamara remembers seeing it in her youth, when it was danced by vaudevillean Charles 'Cookie' Cook at the Douglas Fairbanks Theatre. Film buffs may recall Fred Astaire's sand dance sequence in the 1935 film *Top Hat*, and the famous black dancer John Bubbles was noted for his rendition of the specialty. The sand dance was kept alive in more recent years by New York tapper Harriet Brown, who mixed sequins into her sand, and by Harlem resident 'Sandman' Sims.

The Mountain Sprite Hornpipe or Sand Jig, with it's obvious syncopation in the first bar, is typical of the genre. The melody was first published in Ryan's Mammoth Collection of fiddle Tunes (Boston 1883), where it's composition is credited to Frank Livingston.

Negro Hornpipe or Sand Jig

trad.



The Negro Hornpipe or Sand Jig, with it's change from major to minor between the first and second parts, is typical of it's genre.

Hole in the Wall Clog Dance

trad.



In common with many late 19thC hornpipes, The Hole in the Wall Clog dance probably has its roots in the American or British Music Hall. Dancing of all kinds was popular in the music hall, with clog dancing being no exception. Clog dancers often competed with each other in 'challenge dances,' which were sometimes adjudicated by auditors stationed underneath the stage, the better to hear the accuracy of the steps.

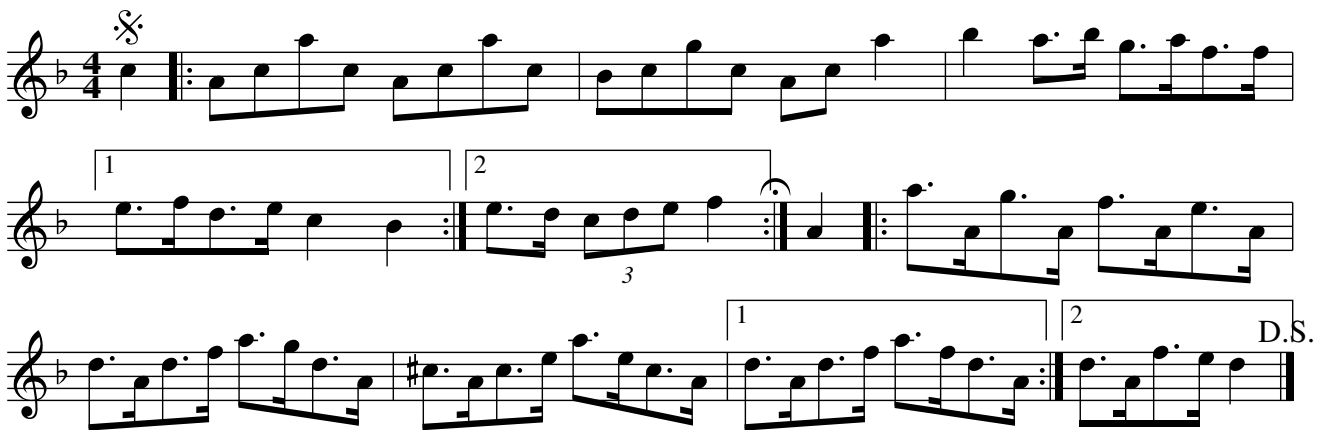
Violetta Hornpipe

trad.



Concert Hornpipe

trad.



Haymarket Hornpipe

trad.



Saratoga Hornpipe

trad.



College Hornpipe

The Sailor's Hornpipe

trad.



This well known tune remains extremely popular in both England and America. It is probable that the tune is derived from an old sailor's song called 'Jack's the Lad.' The melody has become associated with the nautical hornpipe type of dance which became a popular solo step-dance on the stage at the end of the 18th century, and, in fact, it is popularly known as 'The Sailor's Hornpipe' today.

Wonder Hornpipe

trad.



The Wonder Hornpipe is of note for its inclusion in Wm. C. Honeyman's *Strathspey, Reel and Hornpipe Tutor*, where it appears in three different settings, one each in his three hornpipe playing styles: Sand Dance, Newcastle, and Sailor's. It is important to note that Honeyman associates one particular style of playing with the Newcastle area. To quote from Honeyman's companion volume 'The Violin and How to Master It' 'It would be wrong to omit mention of the Newcastle style of bowing hornpipes. The Newcastle Hornpipe is a slower composition than the sailor's, and designed chiefly for clog dancing. Like the strathspey, it is often agreeably varied by triplets, which are bowed and not slurred.' This is not to say that this particular approach is unique to Newcastle, elsewhere this approach is described as the Manchester style, it is however an indication of the significant regard with which Newcastle musicians were held in latter part of the nineteenth century.

Washington Hornpipe

trad.



Stop Hornpipe

trad.

Three staves of music for the Stop Hornpipe. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, with a first ending bracket labeled '1' spanning the final four measures. The second staff continues the melody with a second ending bracket labeled '2' spanning the first four measures, followed by a repeat sign and further notation. The third staff also features first and second endings, with the first ending bracket labeled '1' and the second ending bracket labeled '2'.

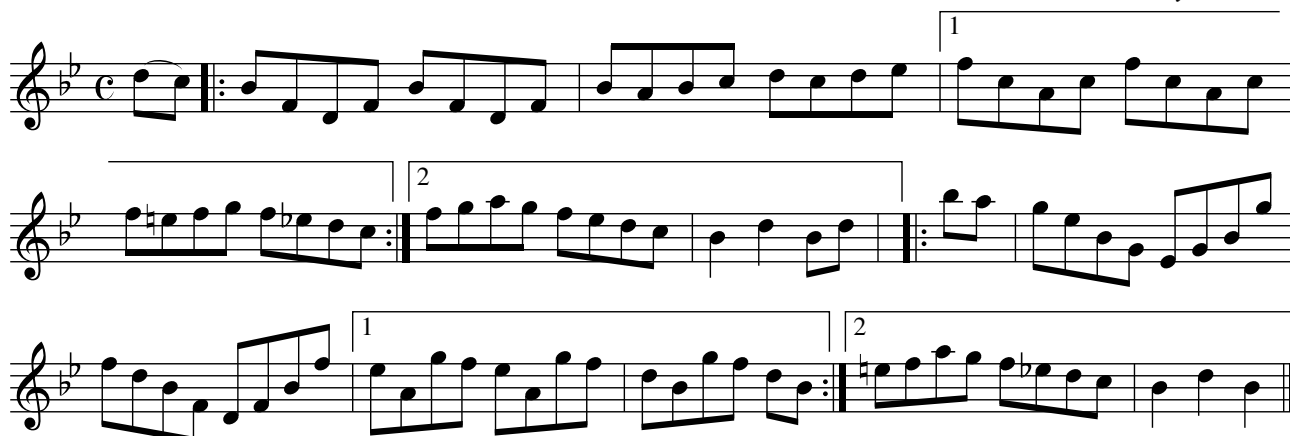
Centennial Hornpipe

trad.

Three staves of music for the Centennial Hornpipe. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes a repeat sign with a double bar line and a repeat sign. The second staff contains first and second endings, with the first ending bracket labeled '1' and the second ending bracket labeled '2'. The third staff continues the piece with first and second endings, with the first ending bracket labeled '1' and the second ending bracket labeled '2'. The piece concludes with the marking 'D.C.' (Da Capo).

President Garfield's Hornpipe

Harry Carleton



The composition of President Garfield's Hornpipe can be attributed to Harry Carleton, a prolific composer of Hornpipe's Reels and Jigs. President James A. Garfield, the twentieth U.S. chief of state (elected in 1880) was assassinated by a lone anarchist, a European immigrant, shortly after taking office, making his one of the shortest terms in that office. Harry Carleton also composed General Sheridan's Reel and President Grant's Hornpipe.

Hampton's Hornpipe

trad.



Hampton's Hornpipe can be found in Ryan's Mammoth Collection of fiddle Tunes (Boston 1883) under the title Wade Hampton's Hornpipe. Wade Hampton was born in Charleston on March 28, 1818. He was a member of one of the richest families in the antebellum South. He owned and operated many plantations in Mississippi and South Carolina. It is probable that the melody was composed by Frank Livingstone who also composed the Cincinnati (Lancashire) Clog and the City Of Savannah Hornpipe which can be found in Kerrs Merry Melodies and Ryan's Mammoth Collection.

Whiddon's Hornpipe

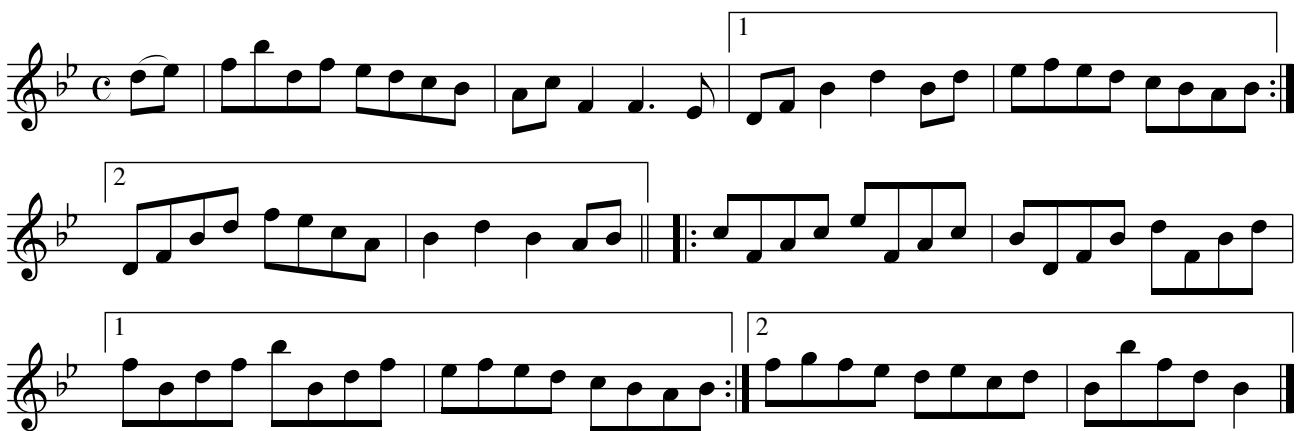
W. H. Whiddon



Whiddon's Hornpipe can also be found in Kerr's Merry Melodies and it would seem reasonable to assume that the composer is W. H. Whiddon who also composed the Norfolk Hornpipe.

Bamford's Hornpipe

trad.



Hill's Hornpipe

James Hill?



Bank's Hornpipe

Mrs Taff

Parazotti



Bank's Hornpipe is often attributed to Parazotti, the grandson of an Italian violinist who settled in Glasgow. The melody appears first in print in 1881, in Kohlers' Violin Repository, under the title 'Mrs. Taff'. The aforementioned Mrs. Taff was a woman who resided on the West coast of Scotland and was Parazotti's patron for a time. It is thought that she was the owner of the house in which Parazotti composed his tune. Signor Parazotti is said to have been inspired by the sights and sounds of a river in spate and translated that experience into this composition. Bank's Hornpipe was recorded by Scott Skinner in the 1920s, as part of his 'Celebrated Hornpipes' medley. This demanding melody is often used as a showpiece, particularly among Shetland fiddlers. The tune is often preceded by the slow strathspey 'The Dean Brig o' Edinburgh.'

Acknowledgements

In this annotated edition transcription was by Pete Dunk with historical notes added by Mike Hirst. The printed source is held by Mike Hirst as part of a private collection. Images scanned from the source are available online through The FARNE Folk Archive:
<http://www.asaplive.com/archive/detail.asp?id=X0001001>