

*...the Dinner was usher'd in with ... Musick, viz
Two Fiddles, a Hought-Boy, a Bassoon and Bagpipes;
The Dinner being ended, Honest George calls ... for a Derbyshire Horn-pipe, which was*

Footed upon the Sod

for their further Entertainment



An Introduction to and Celebration of the

Anglo-Scottish Triple Hornpipe



Compiled by Steve Saxton for the
Four Points Ramble Association

Footed upon the Sod

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This book has three objectives:

- to introduce and explain 3/2 hornpipes to those less familiar with them, and to facilitate their playing.
- to gather together tunes currently scattered, or only available online, into usable spiral-bound book format, transposed if necessary into session-friendly keys.
- to bring together and showcase some of the many modern (since ca 1975) examples, and point readers to available recordings.

Layout of the book:

- Section A: introduction, explanation, 10 pages of relatively simple & easy tunes.
- Section B: 23 pages of early tunes in the Scottish & northern English bagpipe tradition, some with sets of variations.
- Section C: 28 pages of all sorts of tunes, including theatre music by Purcell and other composers, and many tunes from various collections of social dance music between ca 1670 & 1770.
- Section D: 16 pages of modern (post-1975) compositions, in a few cases together with the older tunes that inspired them.

The aim is to complement existing books rather than compete with them; so there is relatively little overlap with *John of the Green the Cheshire Way*, *Three Extraordinary Collections*, the *Complete Dancing Master*, *Hardcore English*, or the *Barnes Book*, except for tunes that have been transposed into session-friendly keys, and/or edited to narrow the range to accommodate a wider range of instruments.

After section D there are eight pages of notes to point readers to where the original versions of tunes can be found, as well as suggestions for finding recordings of 3/2 hornpipes. A pdf of these pages (to enable readers to cut & paste links) is downloadable from Dropbox: <https://www.dropbox.com/s/sbqc3132fu0epr6>

Where sets of variations are given, particularly in Section B, they have often been selected from various sources rather than accurately reproducing the variations in one particular source.

The quotation at the top of the front cover is taken from the June 1730 issue of *The Derby Postman*, found during research by Jane Moulder.



This book has been printed as part of the Four Points Ramble Association's charitable fundraising project, whereby the printing costs are raised in advance, so that the entire cover price of the book can go to charity. A wide range of charities, including hospices, wildlife trusts, heritage trusts etc, are supported by the 4PRA, whose aims are to support and promote wildlife and heritage conservation, as well as the relief of suffering resulting from illness or deprivation.

The Triple Hornpipe

Originally a 'hornpipe' referred to a wind instrument incorporating a cow's horn; in time the name became associated with a country dance performed to a lively triple-time dance tune. The dance goes back at least to the 16th century but possibly earlier. It seems likely to have been danced by couples in a circle, but a precise description has been hard to find. The earliest clear examples of the music are 17th century, and by then it seems to have been widespread in northern England and lowland Scotland.

Around the time of William and Mary's Glorious Revolution, professional musicians began to compose 3/2 hornpipes as incidental music for plays and pantomimes, and as elaborate set dances for ladies and gentlemen. From 1690 to 1730 or 40, the triple hornpipe was all the rage, and dozens of composers and dancing masters produced hundreds of highly varied examples of the form.

Then around 1740 or 50, the 4/4 hornpipe began to be popular, eventually acquiring an association with sailors, and gradually the old 3/2 hornpipes became yesterday's thing, remembered only by the old and the less trendy. A few examples were preserved in the repertoire of Northumberland musicians, but otherwise by the early 19th century antiquarian musicologists were almost the only people who knew that the hornpipe hadn't always been in 4/4.

The renaissance of the triple hornpipe, after two centuries of near-oblivion, came in the 1980s as part of the second 20th-century folk revival, boosted in particular by the publication in 1985 of John Offord's *John of the Green, the Cheshire Way*, as well as the *Barnes Book of English Country Dance Tunes*, and Jeremy Barlow's *Complete Country Dance Tunes from Playford's Dancing Master*. The advent of the internet soon afterwards enabled those with interests in early music, Playford dancing, bagpipes, or folk music, to link up with like-minded people to pursue their enthusiasms. Research also became easier to carry out with computer and internet assistance; this book would have taken ten times as long to provide less than half the material before the Age of Technology. Via social media it has been possible to communicate with modern composers and enthusiasts for folk and early music, and I'm particularly grateful to those dedicated people who have transcribed manuscripts and old published collections into abc in schemes such as the Village Music Project.

The ABC system

A note on the abc system: this book has been compiled largely (but not exclusively) through finding tunes transcribed into abc in various places on the internet, and then editing them using ABCexplorer on the computer. I have no idea whether this is the best software; it just happens to be the one I've learned to use. The key point is that abc is not just software; it is not even necessarily connected to computers or the internet. It is a system of notating music, comparable to staff or sol-fa, and can equally be used with paper and pencil. If a tune comes into one's head at a less convenient moment, I find it quicker and easier to jot it down on paper in abc than in staff, quicker even if there is staff-ruled paper to hand.

On authenticity

This book is not an authority on the 'correct' form of any tune. Where dates are given for the tunes, these are usually dates for the source the tune is taken from; the tune may well be much older. Sources are given in the 8 pages of notes at the back of the book, and readers can refer to these to find more 'authentic' versions of the tunes. Many tunes in this book have been transposed and some have been edited to bring them within the range and compass of the average pub folk session. Chords are only a suggestion; you may prefer other arrangements. Where possible each page is a potential 'set'; but some pages may work better as two short sets rather than one long one, and other pages are just a convenient arrangement of individual tunes.

Section A

The first ten pages of tunes serve as an introduction to the form for those less familiar with triple hornpipes: tunes that are intended to be relatively easy to play and learn. Pages 2-5 are old songs and dance tunes that could also provide a starting point for more experienced musicians to construct their own sets of variations, similar to the variation sets found in Section B. Pages 6-11 contain some of the simpler examples of the dancing master tunes of the 1690-1740 period (a taster for Section C), together with a selection of the more easily playable modern compositions as a preview of Section D. The notes at the back of the book include links to many recordings of the tunes.

Most of the modern compositions by living composers are marked '© p.w.p.'; this stands for 'printed with permission', meaning that the composer has given permission for their tune to appear in this charitable publication, but their consent would still be necessary for it to appear anywhere else. In some cases the composer, although modern, has died, and therefore it has not been possible to obtain their personal approval, but I have been assured by friends that they would have been happy to see their tunes in this book.

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