

HONEYMAN'S
COLLECTION

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VpL15

Honeyman
William
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Collection (cover title): *The Strathpey, Ross
and Honnipe Tuto; being a critical analysis
of the peculiar method of beavins these
swagstones with numerous examples and
a selection of 82 lapidary strathpey and
tuto, and 50 favonite honnipe*
(Edinburgh & London: E. Kailor & Son
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THE STRATHSPEY, REEL, AND HORNPIPE TUTOR.

BEING A CONCISE ANALYSIS OF THE PECULIAR METHOD OF BOWING THESE COMPOSITIONS, WITH
NUMEROUS EXAMPLES, AND A SELECTION OF

92 FAVOURITE STRATHSPEYS AND REELS,

50 FAVOURITE HORNPIPES,

WITH THE BOWING AND FINGERING MARKED THROUGHOUT EXACTLY AS THEY SHOULD BE PLAYED.

By WM. C. HONEYMAN,

Author of "The Violin: How to Master It," "The Secrets of Violin Playing," "The Young Violinists Tutor and Duet Book,"
"The Violin: How to Choose One," "Scottish Violin Makers Past and Present," &c., &c.

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HORNPIPE PLAYING, THE DIFFERENT STYLES OF BOWING ANALYSED AND EXPLAINED.

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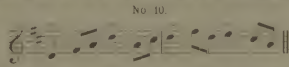
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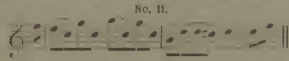
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REEL PLAYING.

In playing reels, you are required to be in time and to sound a great deal of the notes of a bar in quick succession, several the first and last notes of the bar as in Example No. 10 ("Great Hay"), and



also in playing and having succeeded in this in some of the Examples No. 11 ("The Hawk"), the repetition system for the bowing will be

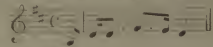


found on the upper half of page 14 of the book. Some reels, however, will admit of using the above method, and you may find it useful, as in the instance of the first complete bar in "The Old Spring the Corners." The real object of the present volume is to give you the means of playing these and several other pieces, and you may be sure that every effort will be made to make the music as simple and plain as possible, while not overlooking the more difficult parts of the compositions, so that you may be able to play through them. The same rule might equally be applied to the study of all music. They may be played occasionally first at first with the bow, and afterwards with the finger, they should not be played at a rapid speed. There is a measure among students of music to take with the bow and some beginners begin to play them by scratching the strings with the bow, which is the best way for all success in the old style, in particular with the fine strains known as "the" of the fiddlers, which are only given a chance owing to the nature, but may tend to keep the bow from that time as an good when played with success. The same rule is the best speed applies to reel playing as well as to all other kinds of music playing. It can never be learned when and brilliant style, as long as first, and then, however, mastered.

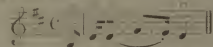
THE MARKINGS.

Every one here in the book of this book mentioned by the name, and every other bow to the sign (v), which is intended to bring the

letters of, and as it makes the music intelligible to players of every nationality, and it is a very better to use again, as they may be, in reference to the bow. In both instances, the first and last notes of a bar as in Example No. 10 ("Great Hay"), and



are nearly always a physical bow.



and the examples and reels which follow are selected with a view to illustrating what bowing. In each phrase the first note with the down bow is not very strongly as if it were followed by a double dotted note instead of a single dotted one. The most difficult stroke of all, the throat note (single dot), is illustrated further on.

OPEN STRINGS

are to be used all through this work, except where the reverse is indicated by the figures 1. Much of the peculiar sharpness of the soundings and real depends upon the frame of open strings, as the tone of a violin, and of the full width and not tempered as in the case of organ. Double notes in unison are indicated by the figures 2.

The following signs also are used:—

- W B = Whole bow
- H B = Half bow
- P = Port of the bow
- U P = Upper third part of the bow
- M P = Middle third part
- L P = Lower third part
- = The bow in the same direction.

THE EXPENDITURE OF THE BOW

In strathspey playing requires the most watchful and careful study in the part of the performer, indeed, many of the effects can be got in one part of the bow and at no other. The markings given throughout this work could be made the ordinary violin player to form an effective and correct style of expending the bow which could be applied in playing at sight from any other collection of strathspeys, reels, or hornpipes, and is highly marked.

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LASSES, LOOK BEFORE YOU.

STRATHSPEY

Three times through, then come back.

RACHEL RAE.

REEL

Three times through, then come Strathspey

THE DUCHESS OF GORDON.

STRATHSPEY

Three times through, then come back.

THE DEIL AMONG THE TAILORS.

REEL

Three times through, then end Two Strathspeys and Two Reels like a reel.

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STIRLING CASTLE.

STRATHPEY.

Musical score for 'Stirling Castle' in C major, 2/4 time. It consists of five staves of music. The first staff is the melody, and the following four staves are accompaniment. The piece ends with a double bar line.

THE FAIRY DANCE.

REEL.

Musical score for 'The Fairy Dance' in C major, 2/4 time. It consists of four staves of music. The first staff is the melody, and the following three staves are accompaniment. The piece ends with a double bar line.

THE BRIG O' DEE.

STRATHPEY.

Musical score for 'The Brig O' Dee' in C major, 2/4 time. It consists of four staves of music. The first staff is the melody, and the following three staves are accompaniment. The piece ends with a double bar line.

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SOLDIERS' JOY.

REEL

Musical score for 'SOLDIERS' JOY' in G major, 2/4 time. It consists of four staves of music. The first staff is the melody, starting with a treble clef and a common time signature 'C'. The second and third staves are accompaniment for the right hand, and the fourth staff is accompaniment for the left hand. The piece ends with a double bar line.

CLACHNACUDDIN.

STRATHSPEY

Musical score for 'CLACHNACUDDIN' in G major, 2/4 time. It consists of four staves of music. The first staff is the melody, starting with a treble clef and a common time signature 'C'. The second and third staves are accompaniment for the right hand, and the fourth staff is accompaniment for the left hand. The piece ends with a double bar line.

THE WIND THAT SHAKES THE BARLEY.

REEL

Musical score for 'THE WIND THAT SHAKES THE BARLEY' in G major, 2/4 time. It consists of five staves of music. The first staff is the melody, starting with a treble clef and a common time signature 'C'. The second, third, and fourth staves are accompaniment for the right hand, and the fifth staff is accompaniment for the left hand. The piece ends with a double bar line.

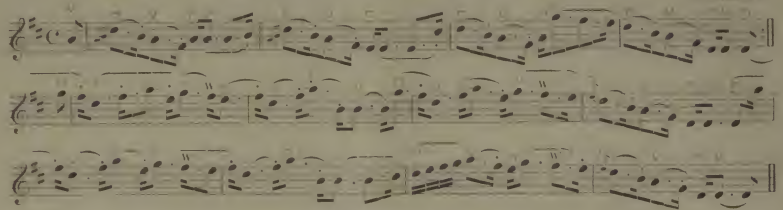
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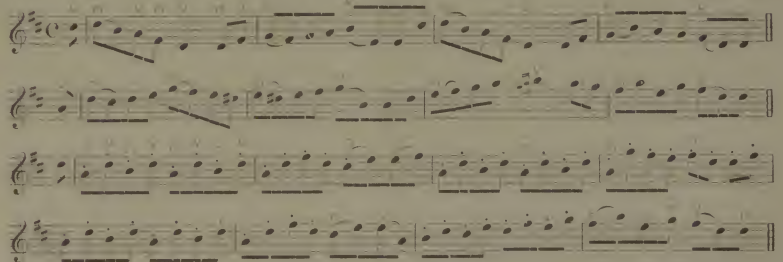
CAMERONS' GOT HIS WIFE AGAIN.

STRATHPEY.



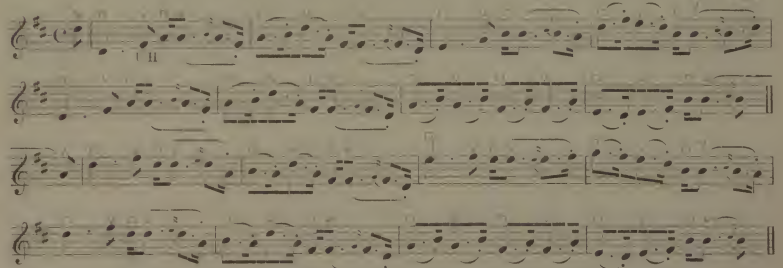
THE LIMERICK LASSES.

REEL.



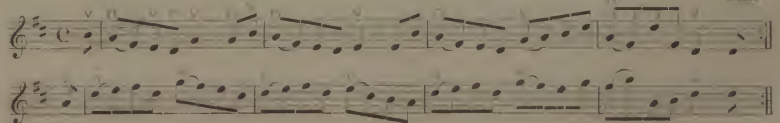
CARRICK'S RANT, OR THE SMITH'S A GALLANT FIREMAN.

STRATHPEY.



YE'RE WELCOME, CHARLIE STUART.

REEL.



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DUNCAN DAVIDSON.

STRATHPEY.

THE BACK OF THE CHANGE HOUSE.

REEL.

THE MARQUIS OF HUNTLY.

STRATHPEY.

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TO MY BED I WINNA GANG.

REEL

Musical notation for the reel 'TO MY BED I WINNA GANG.' consisting of three staves of music in 2/4 time, featuring a mix of eighth and sixteenth notes.

THE BRAES O' MAR.

STRATHSPEY.

Musical notation for the strathspey 'THE BRAES O' MAR.' consisting of three staves of music in 2/4 time, characterized by a slower tempo and more complex rhythmic patterns.

CLEAN PEA STRAE.

REEL.

Musical notation for the reel 'CLEAN PEA STRAE.' consisting of three staves of music in 2/4 time, featuring a mix of eighth and sixteenth notes.

LORD LYNDOCH.

STRATHSPEY

Musical notation for the strathspey 'LORD LYNDOCH.' consisting of four staves of music in 2/4 time, featuring a mix of eighth and sixteenth notes.

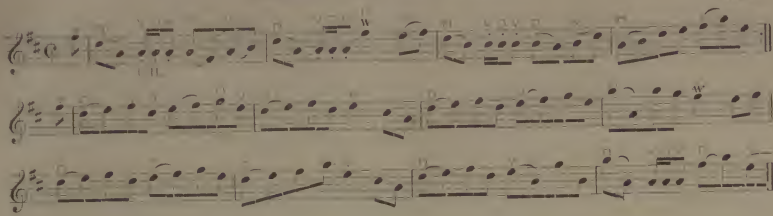
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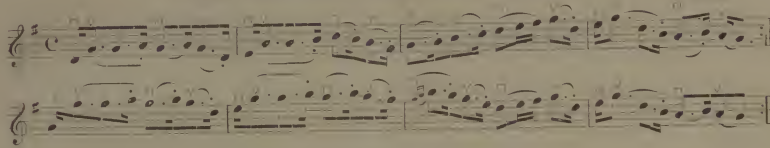
JENNY DANG THE WEAVER.

Dance.



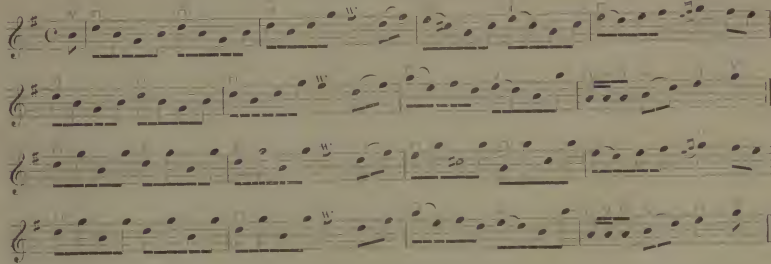
O'ER THE MUIR AMANG THE HEATHER.

STRATHSPEY.



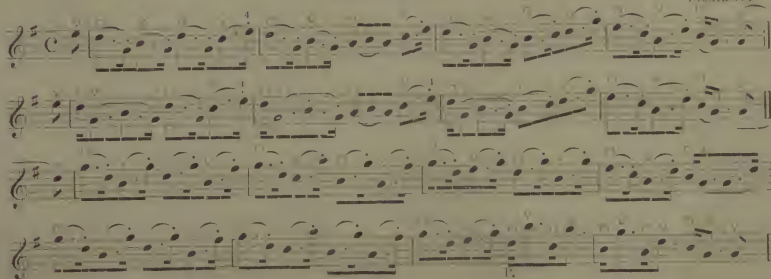
THE BOB OF FETTERCAIRN.

REEL.



MONYMUSK.

STRATHSPEY.



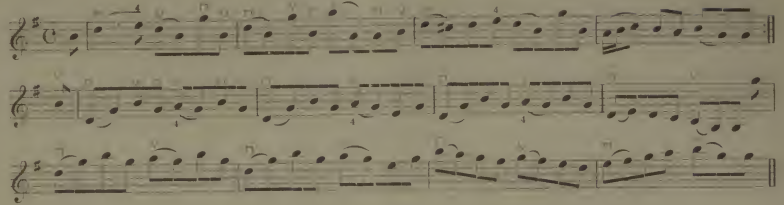
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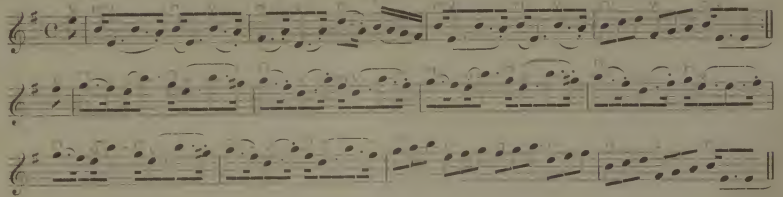
LORD MACDONALD.

REEL.



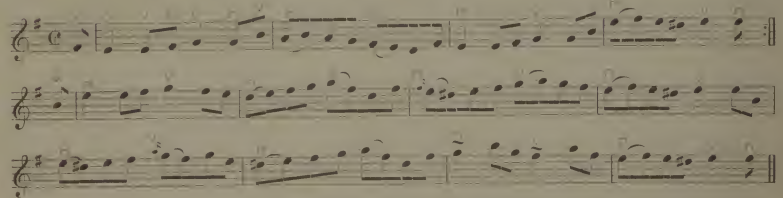
PETER BAILIE.

STRATHSPEY.



SMALL COALS FOR NAILERS.

REEL.



THE HAUGHS OF CROMDALE.

STRATHSPEY.



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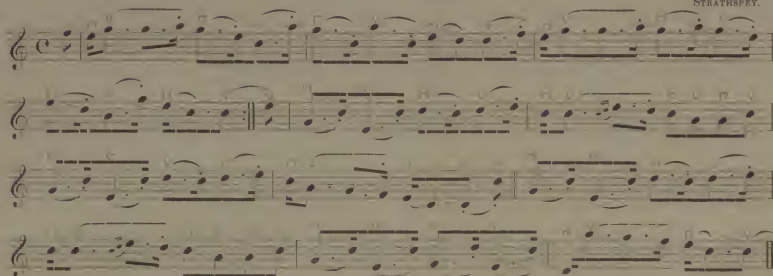
JOHNNY LAD.

REEL.



LADY LUCY RAMSAY.

STRATHSPEY.



FIGHT ABOUT THE FIRESIDE.

REEL.



WELCOME TO YOUR FEET AGAIN.

STRATHSPEY.



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CAPER FEY.

Reel.

Musical score for 'Caper Fey', a Reel. It consists of three staves of music in C major, 2/4 time. The melody is written on the top staff, with accompaniment on the middle and bottom staves. The piece concludes with a double bar line.

CAWDOR FAIR.

Strathspey.

Musical score for 'Cawdor Fair', a Strathspey. It consists of two staves of music in C major, 2/4 time. The melody is written on the top staff, with accompaniment on the bottom staff. The piece concludes with a double bar line.

THE FIFE HUNT.

Reel.

Musical score for 'The Fife Hunt', a Reel. It consists of three staves of music in C major, 2/4 time. The melody is written on the top staff, with accompaniment on the middle and bottom staves. The piece concludes with a double bar line.

GEORGE THE FOURTH.

Strathspey.

Musical score for 'George the Fourth', a Strathspey. It consists of four staves of music in C major, 2/4 time. The melody is written on the top staff, with accompaniment on the middle and bottom staves. The piece includes first and second endings, indicated by '1st time' and '2nd time' markings. The piece concludes with a double bar line.

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GEORGE THE FOURTH REEL.

Musical score for 'George the Fourth Reel' in C major, 2/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line.

MISS LYLE.

STRATHSPEY

Musical score for 'Miss Lyle' in C major, 2/4 time. It consists of five staves of music. The first staff is the melody, and the second through fifth staves are accompaniment. The piece ends with a double bar line.

THE DRUMMER.

REEL.

Musical score for 'The Drummer' in C major, 2/4 time. It consists of three staves of music. The first staff is the melody, and the second and third staves are accompaniment. The piece ends with a double bar line.

THE EWIE WI' THE CROOKED HORN.

STRATHSPEY.

Musical score for 'The Ewie wi' the Crooked Horn' in C major, 2/4 time. It consists of two staves of music. The first staff is the melody, and the second staff is accompaniment. The piece ends with a double bar line.

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JENNY NETTLES.

REEL.

Musical score for 'Jenny Nettles', a reel. It consists of three staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. 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.

THE MILLER O' DRONE.

STRATHSPEY.

Musical score for 'The Miller o' Drone', a strathspey. It consists of five staves of music in D major, 2/4 time. The first staff begins with a treble clef and a common time signature. The music is characterized by a drone accompaniment in the lower register and a more melodic line in the upper register. It includes dynamic markings such as 'p' and 'mp', and concludes with a double bar line and repeat dots.

MRS. M'LEOD OF RASAY.

REEL.

Musical score for 'Mrs. M'Leod of Rasay', a reel. It consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The music is a lively reel featuring eighth and sixteenth notes. It concludes with a double bar line and repeat dots.

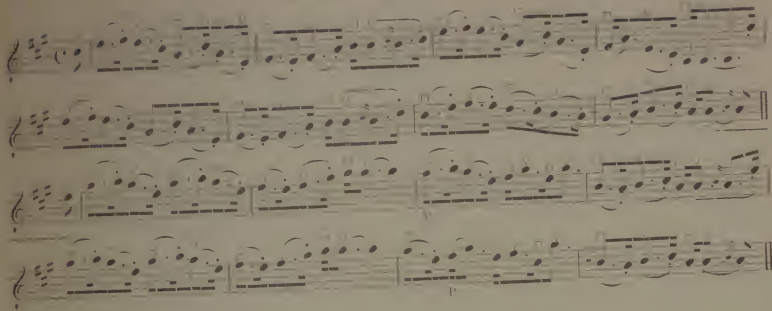
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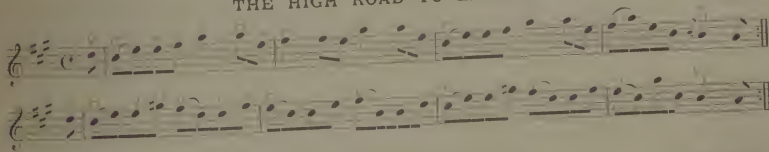
THE BOG OF GIHT.

STRATHSPEY.



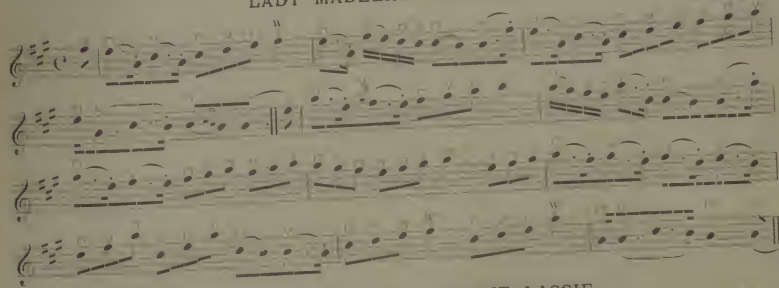
THE HIGH ROAD TO LINTON.

REEL.



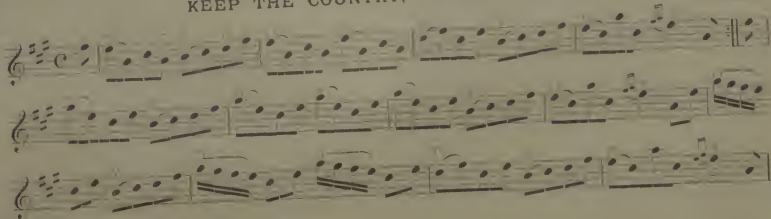
LADY MADELINA SINCLAIR.

STRATHSPEY.



KEEP THE COUNTRY, BONNIE LASSIE.

REEL.



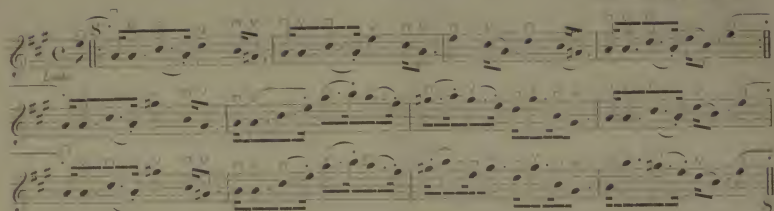
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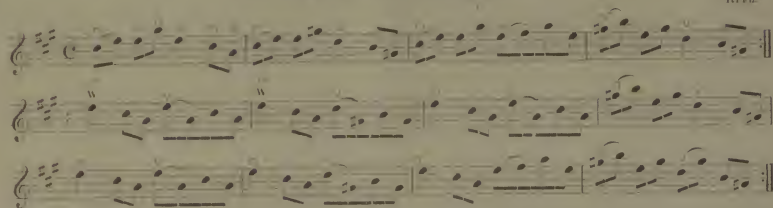
GHILLIE CALLUM.

STRATHSPEY FIVE SWORD DANCE.



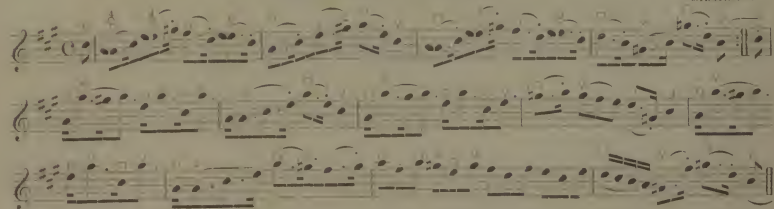
CUTTYMUN AND TREELADLE.

REEL.



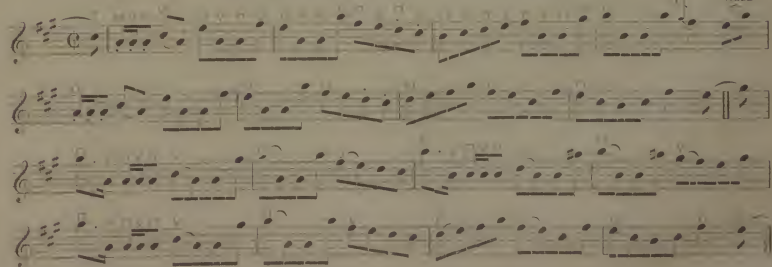
THE BRIG O' PERTH.

STRATHSPEY



THE MARQUIS OF TULLYBARDINE.

REEL.



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SOUTH OF THE GRAMPIANS.

STRATHSPEY.

Musical score for 'South of the Grampians' (Strathspey). The score consists of five staves of music in C major and common time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a fermata over the final note.

JENNY SUTTON.

REEL.

Musical score for 'Jenny Sutton' (Reel). The score consists of four staves of music in C major and common time. The notation features a mix of eighth and sixteenth notes, with some triplets. The piece ends with a double bar line and a fermata.

HIGHLAND WHISKY.

STRATHSPEY.

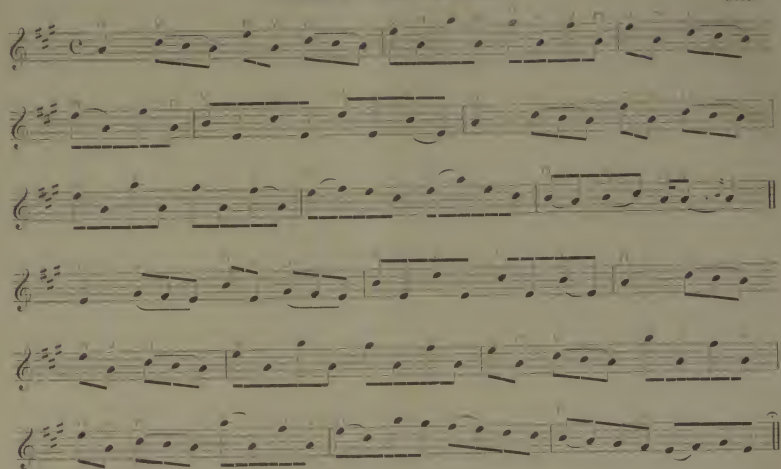
Musical score for 'Highland Whisky' (Strathspey). The score consists of four staves of music in C major and common time. The notation is characterized by frequent sixteenth-note patterns and some triplet figures. The piece concludes with a double bar line and a fermata.

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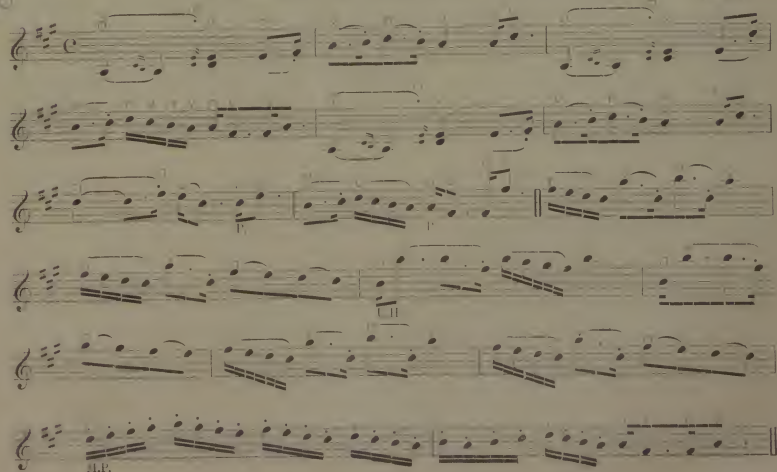
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TIMOUR THE TARTAR.



THE MARQUIS OF HUNTLY'S FAREWELL.

STRATHSPEY.



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TULLOCH, OR HUILICHAN.

Reel.

Musical score for 'Tulloch, or Huilichan', a reel. The score consists of six staves of music in treble clef, 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, with some triplets and grace notes. The piece concludes with a double bar line.

MISS DRUMMOND OF PERTH.

Strathspey.

Musical score for 'Miss Drummond of Perth', a strathspey. The score consists of four staves of music in treble clef, 2/4 time signature. The melody features a mix of eighth and sixteenth notes, with some triplets and grace notes. The piece concludes with a double bar line.

MAJOR MOLE.

Reel.

Musical score for 'Major Mole', a reel. The score consists of three staves of music in treble clef, 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets and grace notes. The piece concludes with a double bar line.

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DAINTY DAVIE.

STRATHPEET.

CLYDESIDE LASSES.

REEL.

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MRS. GARDEN OF TROUP.

STRATHPEY.

Musical score for 'Mrs. Garden of Troup' in C major, 2/4 time. The score consists of five staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef. The third and fourth staves are for a second instrument, likely a hornpipe, with a treble clef. The fifth staff is for a third instrument, likely a strathspey, with a bass clef. The score includes first and second endings, marked '1st time' and '2nd time'. The piece concludes with a double bar line and a fermata.

LADY WALLACE.

REEL.

Musical score for 'Lady Wallace' in C major, 2/4 time. The score consists of four staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef. The third and fourth staves are for a second instrument, likely a hornpipe, with a treble clef. The score includes first and second endings, marked '1st time' and '2nd time'. The piece concludes with a double bar line and a fermata, followed by the marking 'D.C.'.

JOHN ROY STEWART.

STRATHPEY.

Musical score for 'John Roy Stewart' in C major, 2/4 time. The score consists of four staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef. The third and fourth staves are for a second instrument, likely a hornpipe, with a treble clef. The score includes first and second endings, marked '1st time' and '2nd time'. The piece concludes with a double bar line and a fermata.

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MRS. CHARLES STEWART.

REEL

THE BRAES OF TULLYMET.

STRAETHPEY

LADY SUTHERLAND.

REEL

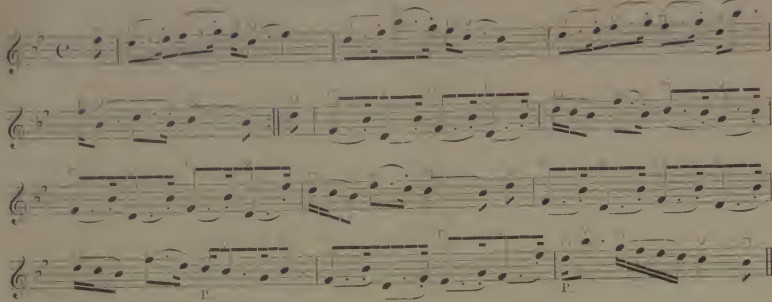
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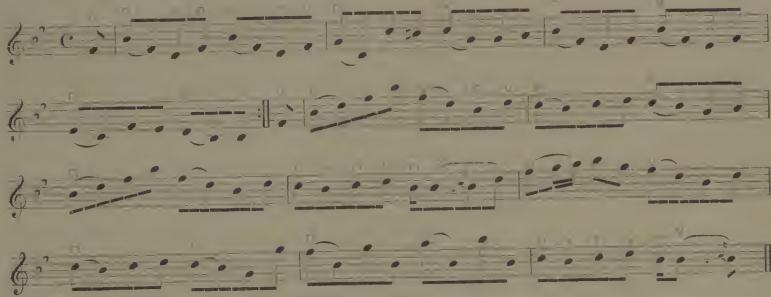
LORD RAMSAY.

STRATHSPEY.



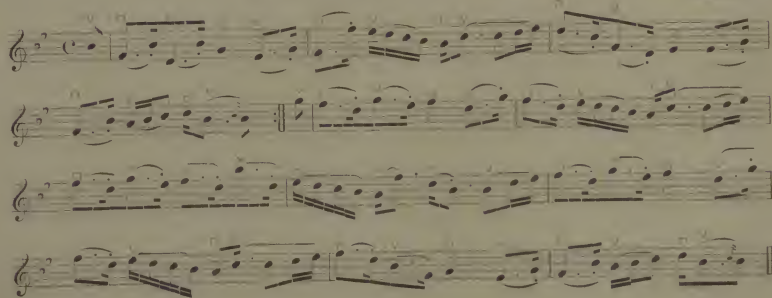
THE ISLE OF SKYE.

REEL.



MASTER FRANCIS SITWELL.

STRATHSPEY.



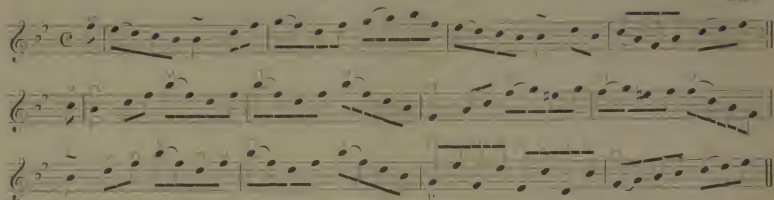
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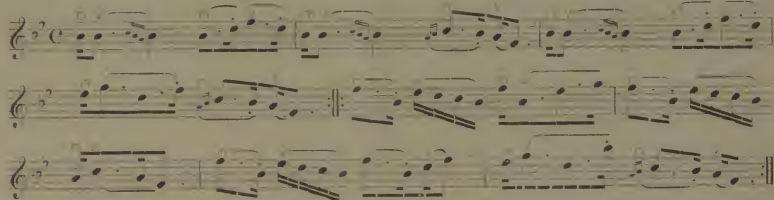
MISS DUMBRECK.

REEL.



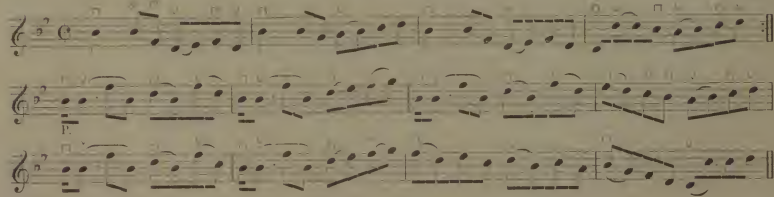
BRECHIN CASTLE.

STRATHSPEY.



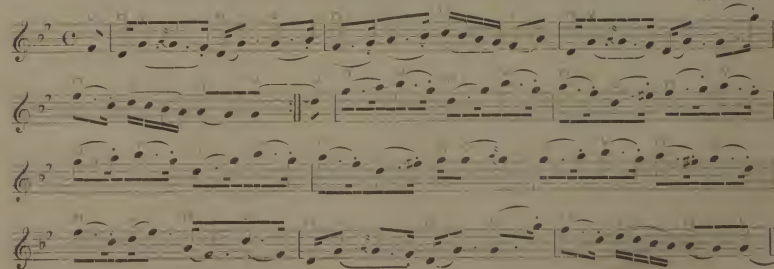
LADY MONTGOMERY.

REEL.



THE MARQUIS OF HUNTLY'S HIGHLAND FLING.

STRATHSPEY.



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COLONEL M'BAIN.

REEL

Musical score for 'Colonel M'Bain', a reel. It consists of four staves of music in 2/4 time, featuring a mix of eighth and sixteenth notes with various bowing techniques indicated by slurs and accents.

NEIL GOW'S SECOND WIFE.

STRATHSPEY.

Musical score for 'Neil Gow's Second Wife', a strathspey. It consists of four staves of music in 2/4 time, characterized by a slower tempo and a mix of eighth and sixteenth notes with complex bowing patterns.

NOTE.—The F in the last bar is pointed, not sharp as in some copies.

CAPTAIN KEELER.

REEL

Musical score for 'Captain Keeler', a reel. It consists of four staves of music in 2/4 time, featuring a mix of eighth and sixteenth notes with various bowing techniques indicated by slurs and accents.

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TULLOCHGORUM.

STRATHPEY.

Musical score for Tullochgorum, Strathspey. The score consists of four staves. The first staff is the melody, and the following three staves provide accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

LOCH EARN.

TUTOR.

Musical score for Loch Earn, Tutor. The score consists of four staves. The first staff is the melody, and the following three staves provide accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

LADY MARY RAMSAY.

STRATHPEY.

Musical score for Lady Mary Ramsay, Strathspey. The score consists of five staves. The first staff is the melody, and the following four staves provide accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

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JENNY'S BAWBEE.

REEL.

Musical score for 'Jenny's Bawbee', a reel. It consists of four staves of music in 2/4 time, featuring a melody with eighth and sixteenth notes and a bass line with eighth notes.

NIEL GOW.

STRATHSPEY.

Musical score for 'Niel Gow', a strathspey. It consists of two staves of music in 2/4 time, marked 'Moderato'. The melody is characterized by slurs and grace notes, with a bass line of eighth notes.

PERTSHIRE HUNT.

REEL.

Musical score for 'Perthshire Hunt', a reel. It consists of three staves of music in 2/4 time, featuring a melody with eighth and sixteenth notes and a bass line with eighth notes.

STUMPIE.

STRATHSPEY.

Musical score for 'Stumpie', a strathspey. It consists of four staves of music in 2/4 time, marked 'Moderato'. The melody is characterized by slurs and grace notes, with a bass line of eighth notes.

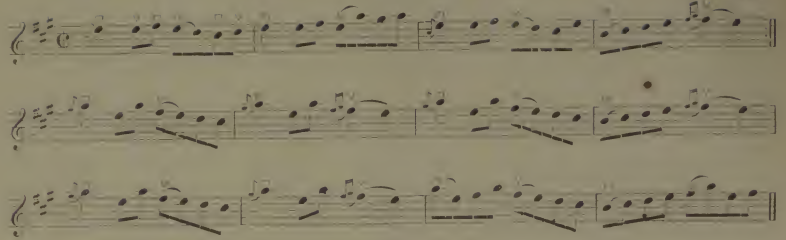
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WATERLOO.

REEL.



SLOW STRATHSPEYS.

THE DEAN BRIDGE OF EDINBURGH.

SLOW STRATHSPEY.

This lovely melody is given in some collections as a composition of Peter Miller's, but that is a mistake. It was written by the Rev. Mr. Traquair, who borrowed it from Miller, who copied the first half of the second part an octave higher, though by doing so it is made to challenge comparison with the second part of "Lady Mary Bawson," which Mr. Traquair seems to have wished to avoid. It must be played with long, sweeping notes, and makes a capital solo, followed with "Banks' Hornpipe" and concluding with the "Trumpet Hornpipe."

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THE BRAES O' AUCHTERTYRE.

SLOW STRATHSPEY.

This grand melody was composed or adapted about the year 1793 by James Cookat, but was first transposed from the key of C to that of A, and played as a slow strathspey by James Scott Skinner.

Musical score for "The Braes o' Auchtertyre" in A major, 2/4 time. The score consists of eight staves. The first two staves are marked "Grave" and "W.B.". The third staff has a "4th string." marking. The fourth staff is marked "grandioso." and "con espress.". The fifth staff has a "4th string." marking. The sixth staff is marked "grandioso.". The seventh and eighth staves continue the piece. The key signature has one sharp (F#).

THE EARL OF MOIRA.

SLOW STRATHSPEY.

Musical score for "The Earl of Moira" in A major, 2/4 time. The score consists of eight staves. The first staff is marked "Grave.". The second staff has a "W.B." marking. The third staff has a "P" marking. The fourth staff has a "2nd" marking. The fifth staff has a "1st" marking. The sixth staff has a "D.C. al segno" marking. The seventh and eighth staves continue the piece. The key signature has one sharp (F#).

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LORD JOHN CAMPBELL.

Slow Strathspey.

Musical score for 'Lord John Campbell', a Slow Strathspey. The score is written for five staves in 2/4 time. It features a complex melodic line with many grace notes and ornaments, and a rhythmic accompaniment with frequent sixteenth-note patterns. The key signature has one sharp (F#).

FAIRBAIRN'S.

Slow Strathspey.

Musical score for 'Fairbairn's', a Slow Strathspey. The score is written for five staves in 2/4 time. It features a complex melodic line with many grace notes and ornaments, and a rhythmic accompaniment with frequent sixteenth-note patterns. The key signature has one sharp (F#).

DUNNOTTAR CASTLE.

Slow Strathspey.

Musical score for 'Dunnottar Castle', a Slow Strathspey. The score is written for five staves in 2/4 time. It features a complex melodic line with many grace notes and ornaments, and a rhythmic accompaniment with frequent sixteenth-note patterns. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4 below the notes.

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HORNSPIPE PLAYING:

THE DIFFERENT STYLES OF BOWING ANALYSED AND EXPLAINED.

There are three styles of bowing hornspipe. The first which is almost identical with that of bowing reed, may be named "The Sadler's Hornpipe" style and is shown further on in the "College Hornpipe." The second, which may be named the "Newcastle style" is used for the "Hunting" or other step dancing at an earlier pace than "The Sadler's Hornpipe," and is shown in the following example, No. 12—

Moderato.

No. 12.

This style, which is played mostly with the upper half of the bow, but permits a pretty free sweep of the stick, presents in great difficulty the first bar note in the second last bar is reached. This trick, it is found with a jerk of the wrist, and not slurred over the bar like the others. When the student has mastered that trick, he will find the bowing of Example No. 13 not so stupendously difficult. In passing it may be noted that any student who can play Kneass's 12th Scotch can play both of these styles without an effort, but there are many excellent players also, who never look at that study. The third style is rather more difficult of acquisition than the second, and may be named "The Sand Dance Style," as it produces a very sharp and distinct articulation of every note, and is very effective when played *moderato*, as the music is generally wanted in a sand dance, in which every touch and slide of the feet on the sanded stage must be heard—Example No. 13.—

No. 13.

This peculiar stroke is sometimes called the "back bow" from the bow being moved back instead of forward. There are two kinds of "back bowing"—that in Example No. 13 being the most difficult. This bowing presents the peculiarity that it cannot be truly played slow—that is, the effect of them all has but to the end—not for learner of course, caused as that may be felt. The other form of the "back bow" is that called by and exemplified in Spitta's *Art and the Execution*, and is used in slow, quiet music or duet cases which are not wished so sharp and crisp as those sought for in the usual way, etc. in such bow. This bowing of Spitta's, though it has never a graceful appearance to the eye, is often resorted to when the bow tends righting with slides or slide notes, in particular kinds of music, such as *Allegretto* and *Allegro*—and presents no great difficulty to the learner. It is the weak form of the "back bow" which staggers most players. To insure it the student must play with the *upper third part* of the bow only, placing the leading tones—namely those immediately before the bar—with an elevation of the index of finger, that is, with a strongly grooved down bow. The first note in the bar is then played with an up bow, the *short note* always being then, *crisply caught* with a quick down stroke. It must be played vigorously and with great spirit. No written description can convey any idea of the best articulation of this style of bowing; and it is absolutely necessary that every violin player should possess it, not for *hornpipe* alone, but for every kind of music which has groups of very quick dotted notes, such as, for instance, the second part of the "March Chorus" in *Macbeth*, and dozens of other passages which will readily occur to the student.

Scarcely less both the second and the third style may be effectively introduced in playing the same tunes, when the first, or "Sadler's Hornpipe" style, may come in very effectively when the tune is quickened towards the end of the dance, as it generally is, in an effective solo, the speed, indeed, being generally increased by a compass more than the dance, was a then nearly exhausted. I have, therefore, given several examples of the same piece written in the different styles.

THE WEST-END HORNSPIPE.

AN EASY STUDY IN THE THREE STYLES.

Newcastle Style

Moderato.

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THE WEST-END HORNPIPE.

Sand Dance Style.

THE WEST-END HORNPIPE.

Sailor's Style.

KEMP'S HORNPIPE.

An excellent study for the mastery of "The Sand Dance" style. The two leading notes at the beginning of each part must be accented very strongly with a down bow.

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FISHER'S HORNPIPE.

In Newcastle Style and Soud Dance Style.

Musical score for Fisher's Hornpipe, presented in five staves. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with various ornaments and slurs. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the melody and accompaniment, ending with a double bar line.

FISHER'S HORNPIPE.

Sailor's Style.

Musical score for Fisher's Hornpipe in Sailor's Style, presented in four staves. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by a more rhythmic and dance-like feel compared to the Newcastle style. The first staff includes the tempo marking "Allegro animato". The score concludes with a double bar line.

THE WONDER HORNPIPE.

Newcastle Style.

Musical score for The Wonder Hornpipe in Newcastle Style, presented in four staves. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piece is highly technical, featuring many sixteenth-note passages and complex rhythmic patterns. The score ends with a double bar line.

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THE WONDER HORNPIPE.

Sand Dance Style.

Musical score for "The Wonder Hornpipe" in Sand Dance Style, consisting of four staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE WONDER HORNPIPE.

Keller's Style.

Musical score for "The Wonder Hornpipe" in Keller's Style, consisting of four staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE CLIFF, OR RUBY HORNPIPE.

Introducing another variety of the Newcastle style.

Musical score for "The Cliff, or Ruby Hornpipe" in Newcastle style, consisting of five staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with initials: W.H., W.B., and U.H.

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THE RIGHTS OF MAN HORNPIPE.

Newcastle Style.

Allegro

THE RIGHTS OF MAN HORNPIPE.

Small Lute Style.

Moderato

THE RIGHTS OF MAN HORNPIPE.

Shillit's Style.

Allegro

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MILLCENT'S HORNPIPE.

Mixed Style.

Malerano U.H.

M.T.P. staccato leggiero.

Very little bow—not above an inch of the hair—must be used for the staccato triplets above, and the right spot is usually about 10 inches from the bottom of the hair, and 15 inches from the point.

MANCHESTER HORNPIPE.

Newcastle Style.

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LIVERPOOL HORNPIPE.

BRISTOL HORNPIPE.

THE COLOSSEUM, OR KAY'S HORNPIPE.

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THE NAVVIE ON THE LINE HORNPIPE.

Musical score for 'THE NAVVIE ON THE LINE HORNPIPE.' consisting of four staves of music in G major, 2/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'V' and 'P'.

MEG MERRILEES' HORNPIPE.

Musical score for 'MEG MERRILEES' HORNPIPE.' consisting of four staves of music in G major, 2/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'Allegro' and 'V'.

MARTON'S HORNPIPE.

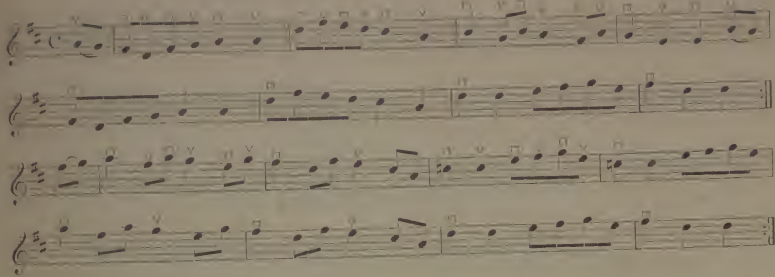
Musical score for 'MARTON'S HORNPIPE.' consisting of four staves of music in G major, 2/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'Allegro' and 'V'.

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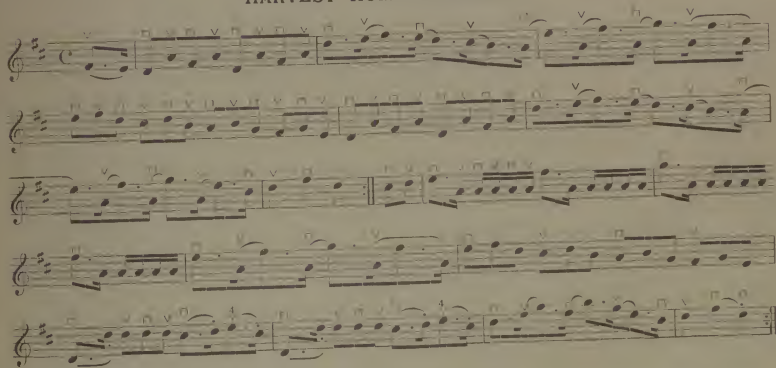
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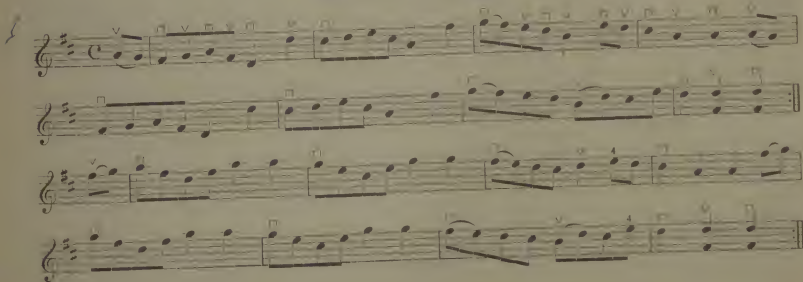
STATEN ISLAND, OR BURNS' HORNPIPE.



HARVEST HOME HORNPIPE.



KIRK'S HORNPIPE.



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THE CHAMPION HORNPIPE.

Musical score for 'THE CHAMPION HORNPIPE' consisting of four staves of music in G major and 2/4 time. The notation includes various bowing techniques such as slurs, accents, and trills, with some notes marked with 'v' for vibrato or 'p' for pizzicato.

THE CHALLENGE BREAKDOWN.

Musical score for 'THE CHALLENGE BREAKDOWN' consisting of four staves of music in G major and 2/4 time. The piece features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various bowing techniques like slurs and accents.

FAY'S HORNPIPE.

Musical score for 'FAY'S HORNPIPE' consisting of four staves of music in G major and 2/4 time. The melody is characterized by a steady eighth-note pattern with occasional slurs and accents.

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MARQUIS OF LORNE HORNPIPE.

Musical score for 'MARQUIS OF LORNE HORNPIPE' consisting of four staves of music in C major, 2/4 time. The melody is characterized by frequent grace notes and slurs. The first staff is the treble clef, and the subsequent three are bass clefs.

JACK O' TAR HORNPIPE.

Musical score for 'JACK O' TAR HORNPIPE' consisting of four staves of music in C major, 2/4 time. The melody features a mix of eighth and sixteenth notes with grace notes. The first staff is the treble clef, and the subsequent three are bass clefs.

BLUE BONNETS HORNPIPE.

Musical score for 'BLUE BONNETS HORNPIPE' consisting of five staves of music in C major, 2/4 time. The tempo is marked 'Moderato'. The melody is more complex, with many slurs and grace notes. The first staff is the treble clef, and the subsequent four are bass clefs.

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GLEN'S HORNPIPE.

STETSON'S HORNPIPE.

THE ALSTON HORNPIPE.

Clog Dance.

Moderato.

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THE PEAR TREE HORNPIPE.

Musical score for 'THE PEAR TREE HORNPIPE.' consisting of four staves of music in C major, 2/4 time. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE ROCKET HORNPIPE.

Musical score for 'THE ROCKET HORNPIPE.' consisting of four staves of music in C major, 2/4 time. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings.

MISS BAKER'S HORNPIPE.

Musical score for 'MISS BAKER'S HORNPIPE.' consisting of four staves of music in C major, 2/4 time. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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WASHINGTON, OR JENKINS' HORNSPIPE.

Musical score for "WASHINGTON, OR JENKINS' HORNSPIPE." The score consists of four staves of music in 2/4 time, marked "Allegro assai." The music is written in a single melodic line with various ornaments and slurs.

THE COLLEGE HORNSPIPE; OR, JACK'S THE LAD.

Musical score for "THE COLLEGE HORNSPIPE; OR, JACK'S THE LAD." The score consists of four staves of music in 2/4 time, marked "Allegro." The music is written in a single melodic line with various ornaments and slurs.

THE BROADSWORD HORNSPIPE.

Musical score for "THE BROADSWORD HORNSPIPE." The score consists of five staves of music in 2/4 time. The music is written in a single melodic line with various ornaments and slurs. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

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PRINCE ALBERT HORNPIPE.

Musical score for Prince Albert Hornpipe, consisting of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' and 'f'.

THE STAR HORNPIPE.

Musical score for The Star Hornpipe, consisting of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' and 'f'.

THE OLYMPIC HORNPIPE.

Musical score for The Olympic Hornpipe, consisting of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'v' and 'f'. A measure rest of 4 is indicated at the end of the fourth staff.

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THE THISTLE HORNPIPE.

Musical score for 'The Thistle Hornpipe' in 2/4 time, featuring four staves of music with various bowing and fingering markings.

THE FIREFLY HORNPIPE.

Musical score for 'The Firefly Hornpipe' in 2/4 time, featuring four staves of music with various bowing and fingering markings. A 'U.H.' marking is present on the third staff.

HIGH LEVEL BRIDGE HORNPIPE.

Musical score for 'High Level Bridge Hornpipe' in 2/4 time, featuring five staves of music. It includes a 'Staccato' marking, a 'Fine' marking, and first and second endings. The piece concludes with a double bar line and a 'D.C.' marking.

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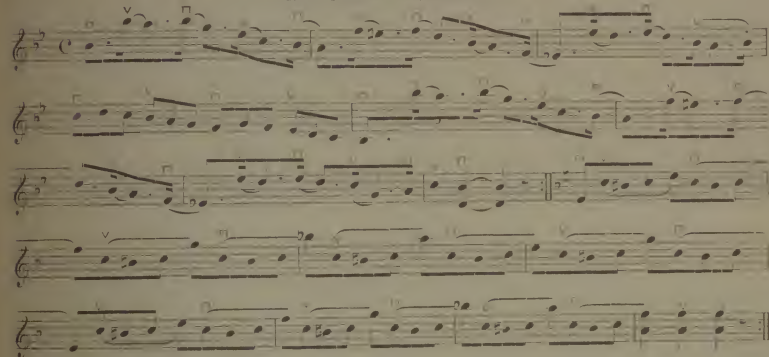
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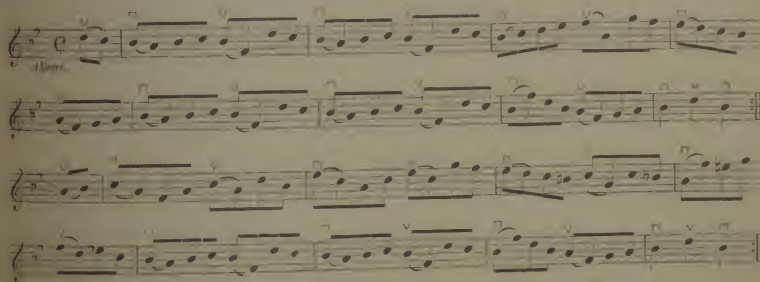
FACTORY SMOKE HORNPIPE.



THE SLIDE HORNPIPE.



OLD HICKORY HORNPIPE.



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(Edinburgh & London E. Kohler & Son
1898)

BANK'S HORNPIPE, OR MRS. TAFF.

Musical score for "Bank's Hornpipe, or Mrs. Taff." consisting of seven staves of music. The piece is in 2/4 time and features a variety of rhythmic patterns and melodic lines. A "Springing chord" is indicated on the fourth staff.

THE TRUMPET HORNPIPE.

Musical score for "The Trumpet Hornpipe." consisting of six staves of music. The piece is in 2/4 time and is marked "Presto." It features a fast, rhythmic melody with many slurs and accents.

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Vol 15

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