A FAVORITE COLLECTION OF[1]

# TUNES WITH VARIATIONS

Adapted for the
NORTHUMBERLAND SMALLPIPES
Violin or Flute

[2]

PELLICCIONI[3]. FORNOVO . BG . ITALIA
2009

[1]URTEXT from: "Peacock's Collection of Tunes Northumberland Small Pipes - SOC. ANT. N.C.". First time printed by W. Wright at his music shop, High Bridge, Newcastle Upon Tyne - c. 1800 - 1805.

[2]The Universal Clef . Bathsheba Grossmann . (Bathsheba Sculpture LLC)

[3]Valerio M. Pelliccioni (Copyist and Engraver of the present edition)

## Foreword

The post-war folk and traditional music revival in the British Isles was a complex phenomenon which involved more than just the simple rediscovery and promotion of neglected music and song. The ideology of key individuals was important in determining the scope and subsequent diction of the revival including the sources of the revived repertory and how it should be re-packaged. For this reason working on a new edition of the Peacock's Tunes it is important to quote Peacock's contemporary Thomas Bewick: *. . . with his old tunes, his lilts, his pauses and his variations, I was always excessively pleased.*

Thomas Bewick's words on John Peacock are as relevant today as they were when he wrote them, and tunes known to and played by John Peacock can still give *excessive pleasure*. Little is known of the man himself and even the nature of his connection with William Wright and the book that is now often called "Peacock's Tunes" is uncertain.

The papers in the NPS Magazine by Iain Bain and Les Jessop offer significant insights into Peacock and his world. Comments on the tunes appear in "Peacock's Tunes" by Barry and Julia Say, and on the FARNE website. The reader is urged to consult these works to supplement the contents of this edition of the text.

It is sufficient to state here that Peacock was known in his lifetime as a supremely skilled and musical piper and that he made a significant contribution to the book published by William Wright. Two composition of him for this instrument are still current, and his variations, of which more anon, exhibit the traditional manner in which pipers decorated their melodies. He was part of a piping lineage that included William Cant, 'Old' Will Lamshaw and William Green, and in turn he taught Robert Bewick. Despite his musical prowess he probably died in poverty but the book now known as "Peacock's Tunes" is central to Northumbrian piping lore. It is an important legacy.

Although only three copies of Wright's book are known, facsimiles now available allow ready access to the tunes and the variations Peacock would have played. Annotations and editorial alterations, however, can be confusing, and reading a facsimile of an 18th century document is not easy for players used to modern notation. It is also interesting, indeed intriguing, to follow the history and lineage of some of the tunes themselves.

This edition offers an authentic text in modern notation, with unavoidable editorial choices clearly marked. The text is supplemented with details from Gore's Index to help put the tunes into their historical and musical context.

This makes it possible to explore Wrights tune book and Peacock's music by starting at a similar point of understanding as somebody purchasing a copy from Mr Wright at his shop in High Bridge in about 1805 - and that is worth doing.

**Richard Heard**

## Introduction

This is the URTEXT EDITION of "A Favorite Collection of Tunes with Variations adapted for the Northumberland Small Pipes, Violin or Flute." [1]

The first edition was issued about the beginning of the ninetheen century, and there are now only three of the originals in existence. One belongs to the Society of Antiquaries and is kept in the Bagpipe Museum in Newcastle upon Tyne; the second is in the British Museum, and the third one is in the Central Library of Newcastle upon Tyne. The tune book was then reproduced in facsimile by the Northumbrian Pipers' Society in 1980, and in 1999, replaced by the newly typeset edition edited by Julia Say.

Two digitalized (scanned) edition are now available on the Internet: the first one is on The Folk Archve Resource North East Web site, and has been used as the master source for this Urtext. A second edition exists at http://www.piob.info; it's a facsimile (photographed) edition and has been used as a second source of information.

This collection, also known as "Peacock's Tunes", contains fifty tunes in all.

Eight at least are Lowland Scottish, showing how early songs from over the Border has become popular south of the Cheviots; two are Highland, three are English, one Irish. Some of the remaining thirty-six perhaps not Northumbrian, but most of them certainly are.

Urtext indicates that the edition in front of you is faithful to the original and any tampering is minimal, and has been marked as such.

This Urtext is intended to supplement the earlier editions (especially the 1999 edition).

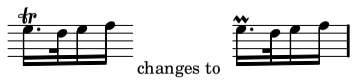
[1] Pr 2$^{s}$ 6$^{d}$. Newcastle: W. Wright,[n.d. c.1805].

**Editorial annotations:**

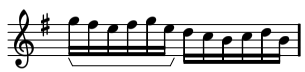
When the Copyist has made a choice, this has been marked with brackets "[ ]" or parenthesis "( )".

For example in Frisky, where there is no time signature in the original edition, or in Meggy's Foot (8$^{th}$) and Over the Border (9$^{th}$ and 11$^{th}$) where there is a rhythmic inconsistencies.

Peacock's contemporaries (e.g., Thomas Bewick), who referred to Peacock's style as having " *lilts, pause, and variations"* [1, L.Jessop] , suggested to the copyist that ornaments, dotted notes, slures, staccatos and graces, must be left unaltered in this Urtext because they are expression of the author. Nevetheless, the trill signs has been subsituted with the *inverted-mordent*. This ornament is sometimes called a *transient shake* because it is really only a part of the more elaborate grace known as "perfect-trill":[4, K.W.Gehrkens]




Evident mistakes, has been corrected and underlined with "analysis brackets" as shown in the following 34$^{th}$ measure of Felton Lonning



None of the annotations left on the MS by previous owners has been engraved to preserve, as far as possible, the original conditions.

An exception has been made for **Bobby Shaftoe** because it seems to the copyist that the *Bobby Shaftoe continuation* at the end of page 20 of the original Soc. Ant. MS, is rather a forgetfulness hastly corrected by the author/editor than a later owner annotation:

The method of using a recall sign (at the end of the main six variations), is the same applied in *I Saw my Love come Passing by Me* on page 8 of the same MS.
The same recall sign is reproduced in the 1980's facsimile edition where, however, the *continuation* is omitted.

Finally the 7 $^{th}$ stave of Bobby Shaftoe engraved in the 1999's NPS edition is exactly the last strain of the *Bobby Shaftoe continuation* in the Soc. Ant. MS (of course in "true" G and not in *C Lydian* ).

To emphasize the differences between the main variations and the continuation, this one has been engraved in small size, and noteheads greyed.

Although a debated point-of-view[5, J. and B. Say], the *key-signature* has been left unaltered because at the time the MS was published there were only three drones to accompany the keyless chanter so the original tuning of g, d and G is authentic for the small-pipes of that period .[3, facsimile]

A thematic catalogue list of Gore [2, B.Breathnach] indexed Peacock's Tunes and Incipit has been provided at the end of the tune book together with an alphabetical list of tunes indexed by page and Peacock's tunes numbering.

Gore's Index has been found useful in writing commentaries, by providing titles for untitled tunes, identifying composers, and also showing when a tune is not in one of the many publications listed by Charles Gore.[6, FARNE]

**Acknowledgements**

First of all, I wish to thank the Society of Antiquaries of Newcastle upon Tyne for the permission to publish; I would also want to express my sincere appreciation to the Folk Archive Resource North East (FARNE) for the freely and publicly available, digitalized copy of "Peacock's Tunes", friendly accessible at their web site, full of precious historical and musicological commentries.

I am indebted to Richard Heard: he wrote the foreword, proofread the drafts and gave to me invaluable suggestions.

My profound respect goes to the Northumbrian Pipers' Society, in particular to Julia and Barry Say (for the 1999's Peacock's Tunes edition ), Colin Ross (author of the foreword to the 1980's facsimile edition), and Francis Wood (NSP teacher, owner of a facsimile edition used for this edition, friend of mine) for their great expertise in the matters of Northumbrian traditional music.

I'm deeply grateful to Bathsheba Grossman, the artist creator of the mathematical sculpture **Universal Clef** that appears on the first page of this edition.
She kindly gaves me the permission to use it as logo.
This sculpture is a sign of order and harmony for every note and instrument, voice and music. It is a single ribbon that follows itself through space, and due to its unobstructed length it rings like a bell, low and long.

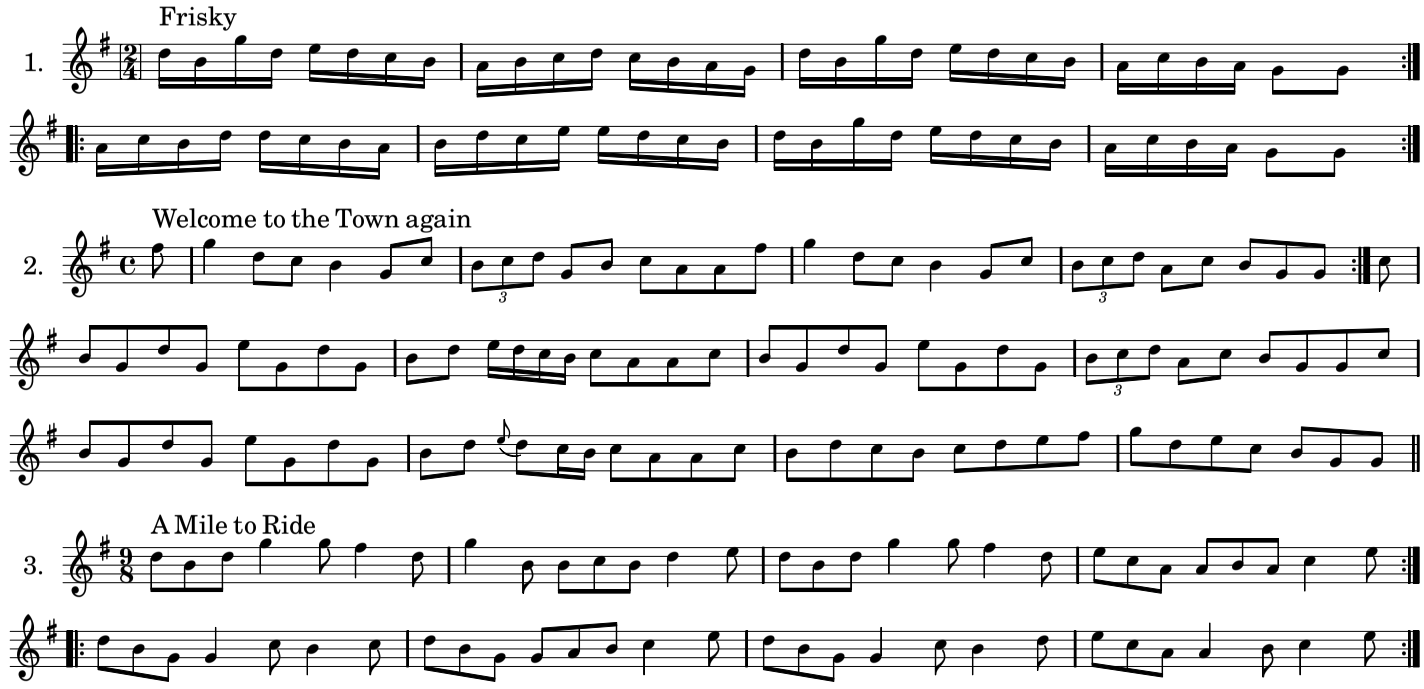
This URTEXT edition is the result of all their passions and talents.

*Valerio*

# Tunes with Variations

**Adapted for the Northumberlan Smallpipes**

collected by John Peacock (c.1754 - 1817)






Urtext

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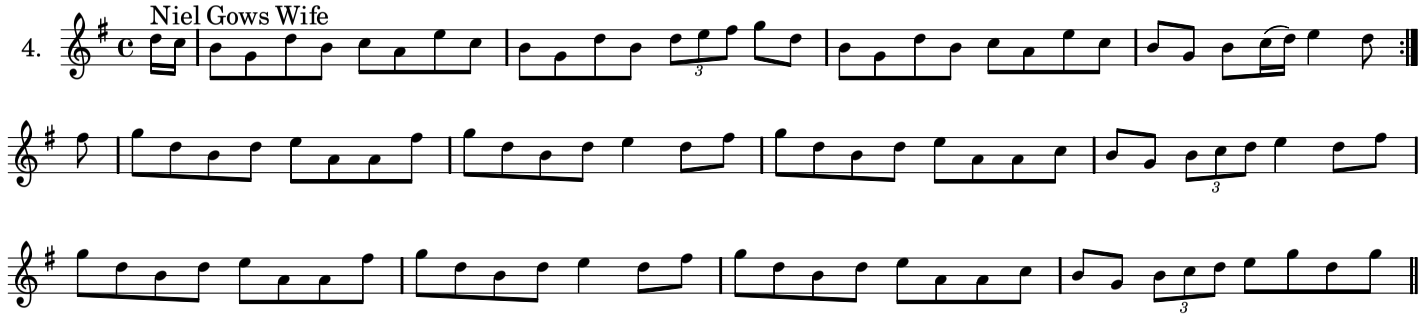
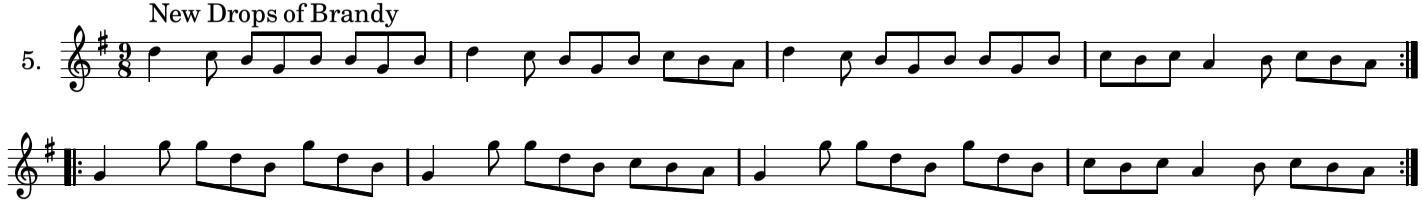
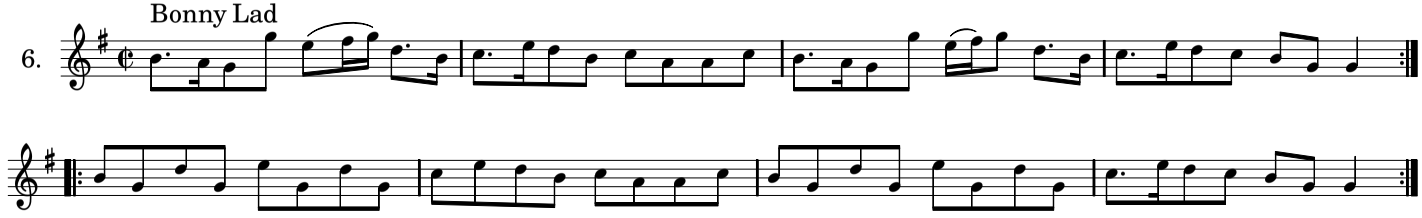
4. Niel Gows Wife



5. New Drops of Brandy



6. Bonny Lad

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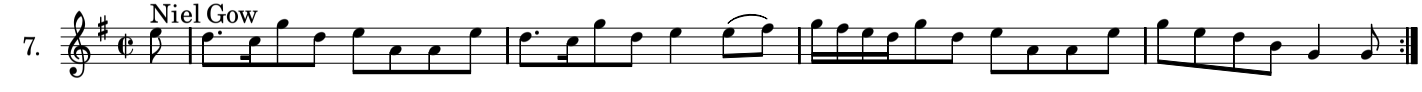
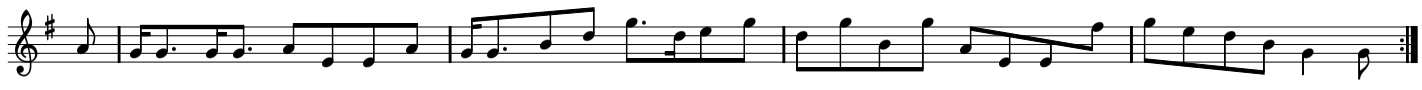
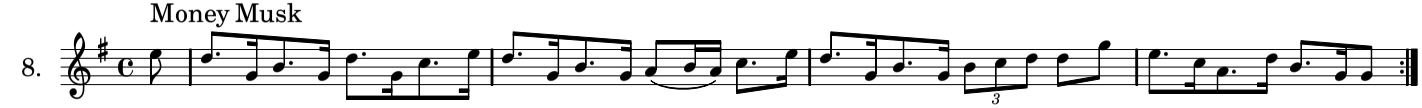
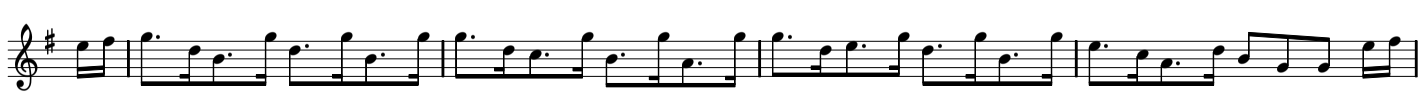
7. Niel Gow

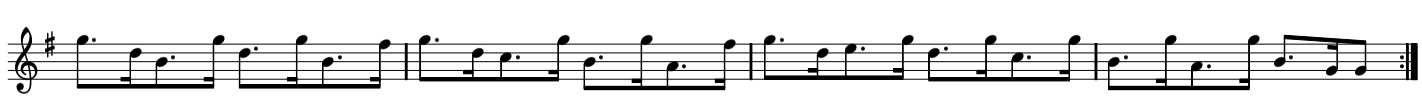




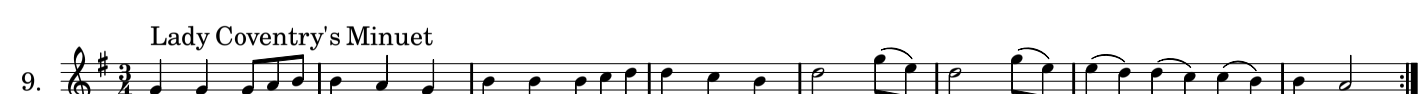
8. Money Musk

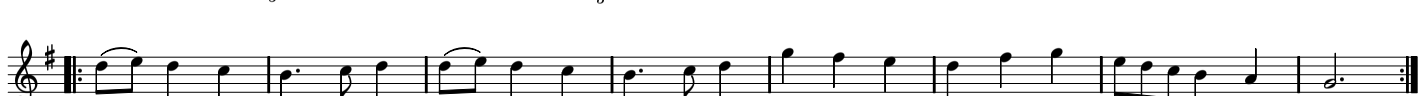






9. Lady Coventry's Minuet





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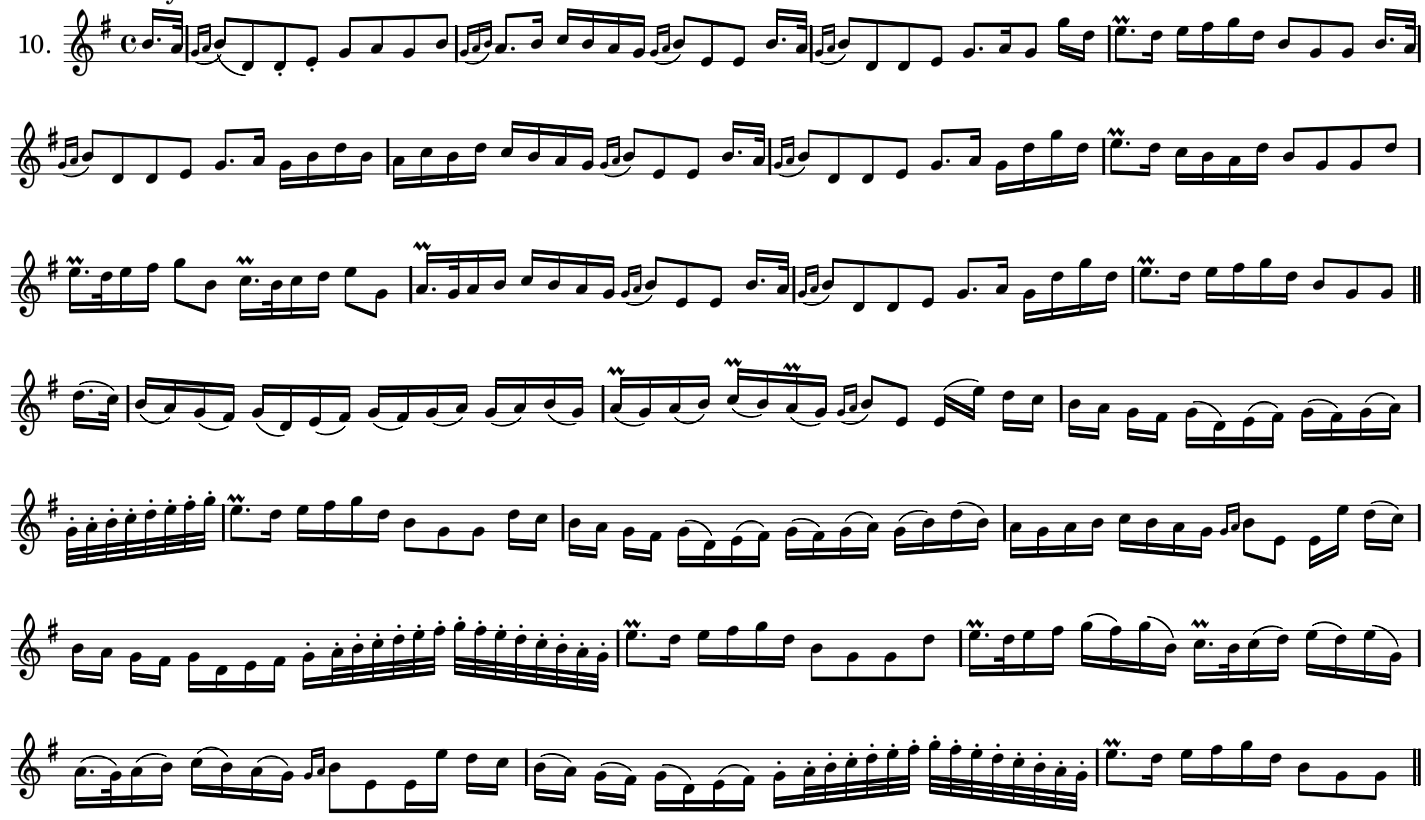
10. My Ain Kind Dearie



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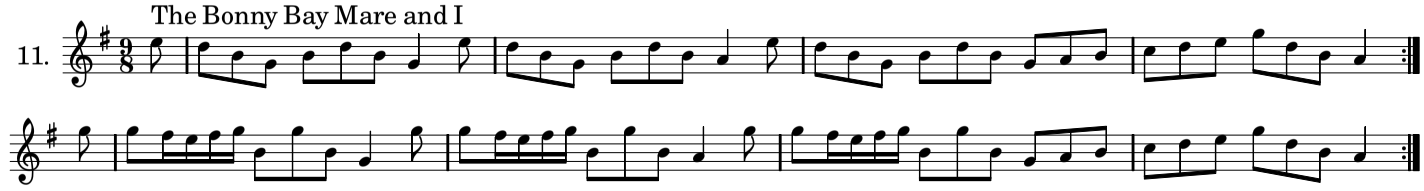
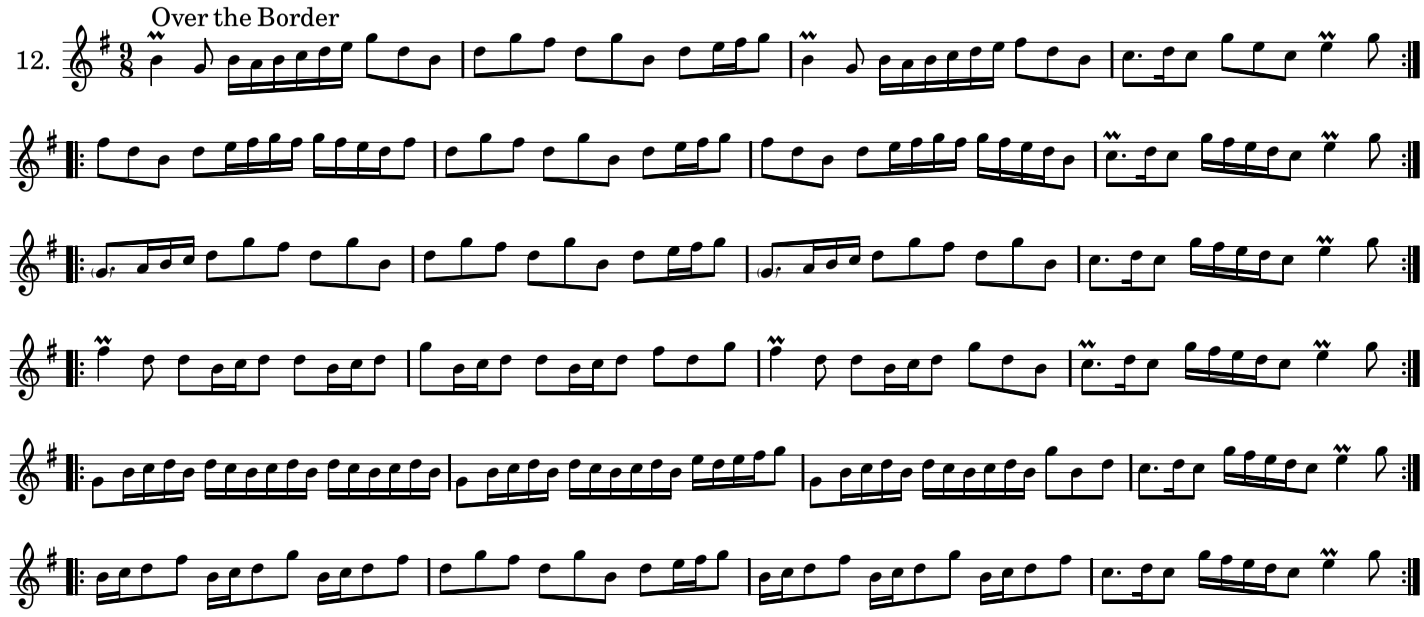
11. The Bonny Bay Mare and I



12. Over the Border



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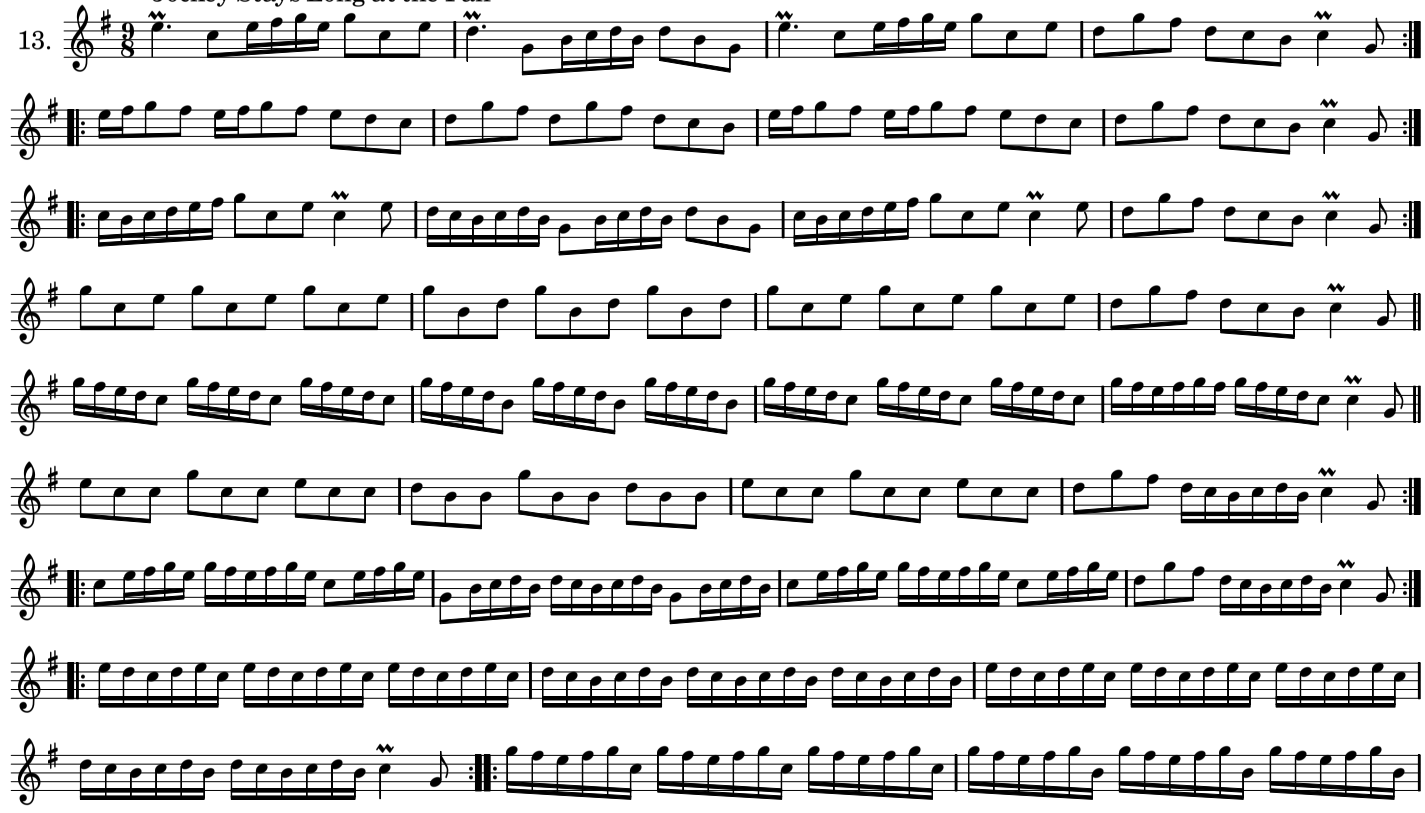
13. Jockey Stays Long at the Fair



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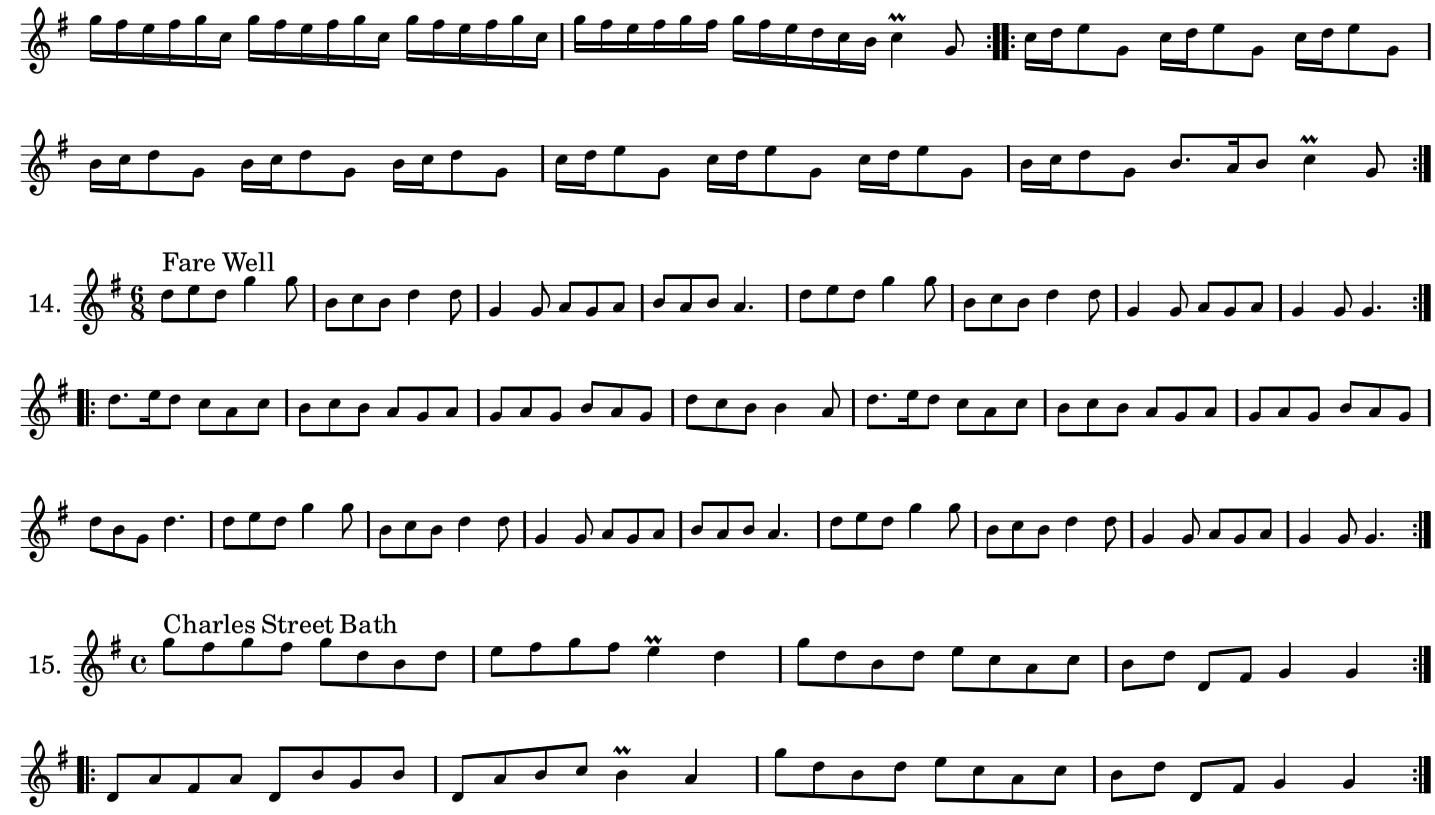


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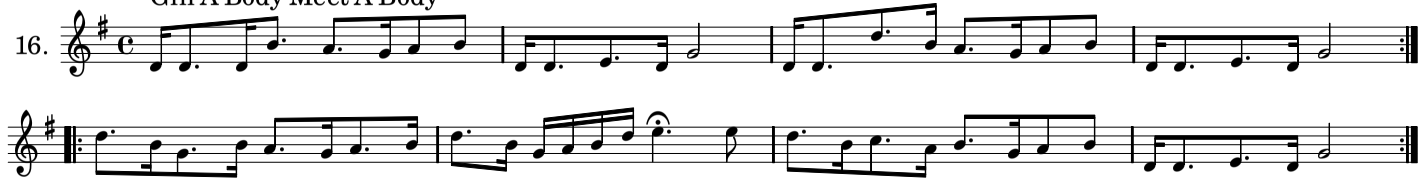
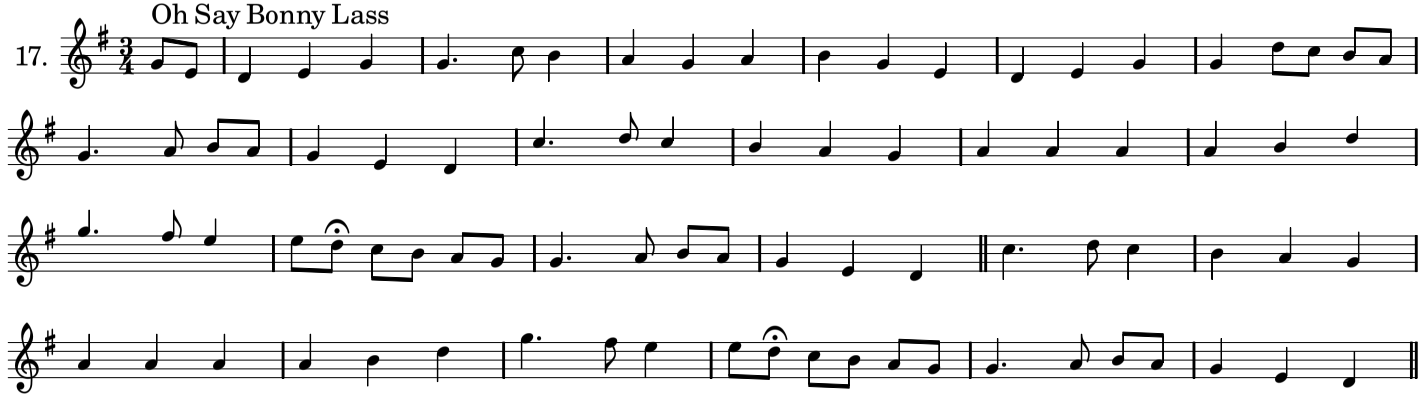
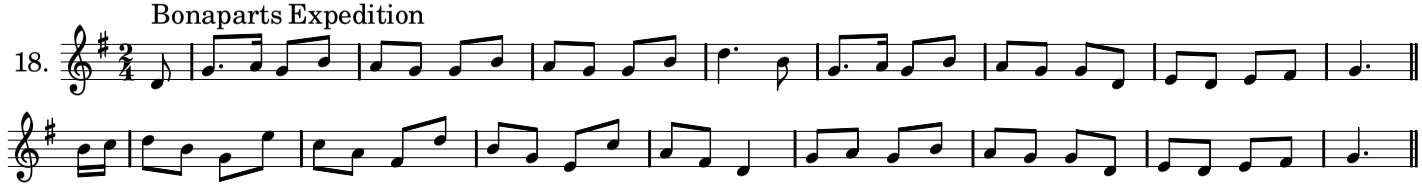
16. Gin A Body Meet A Body



17. Oh Say Bonny Lass



18. Bonaparts Expedition



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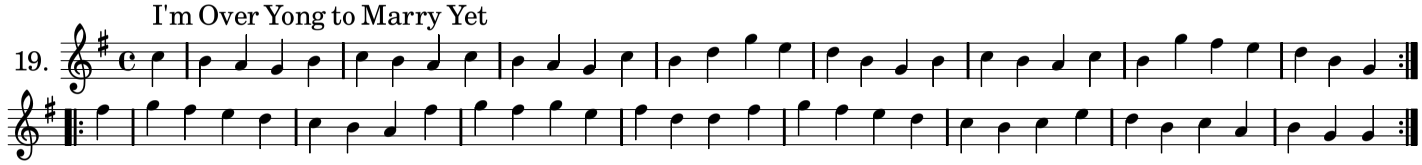
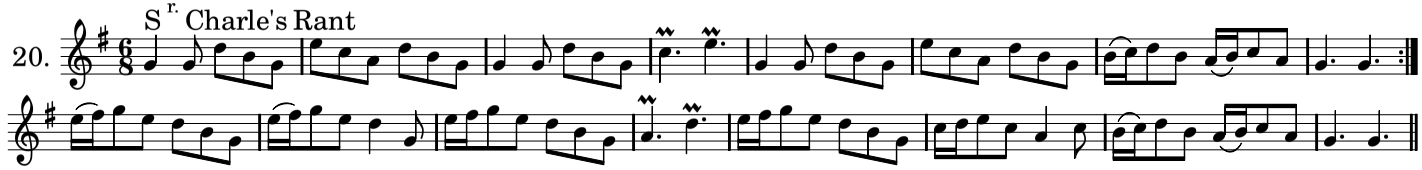
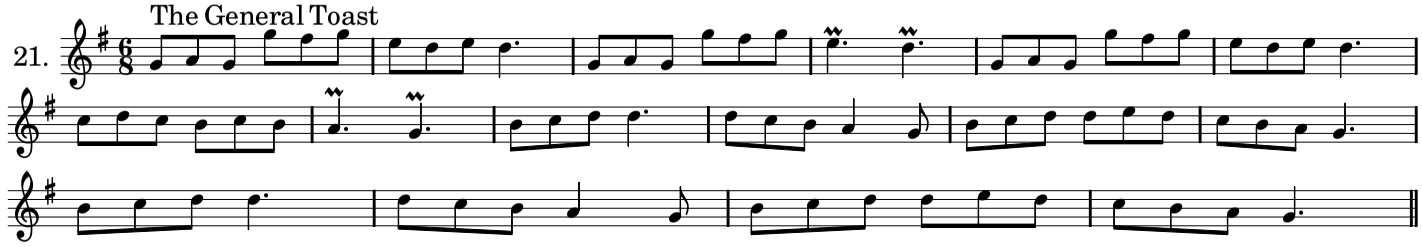
19. I'm Over Yong to Marry Yet



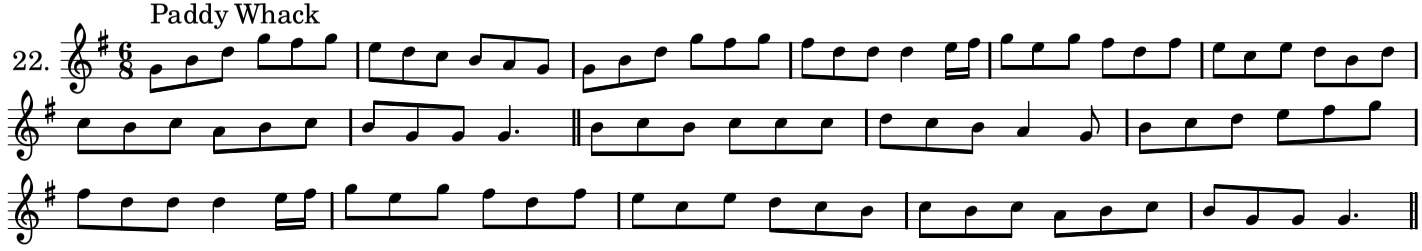
20. S[r.] Charle's Rant



21. The General Toast



22. Paddy Whack



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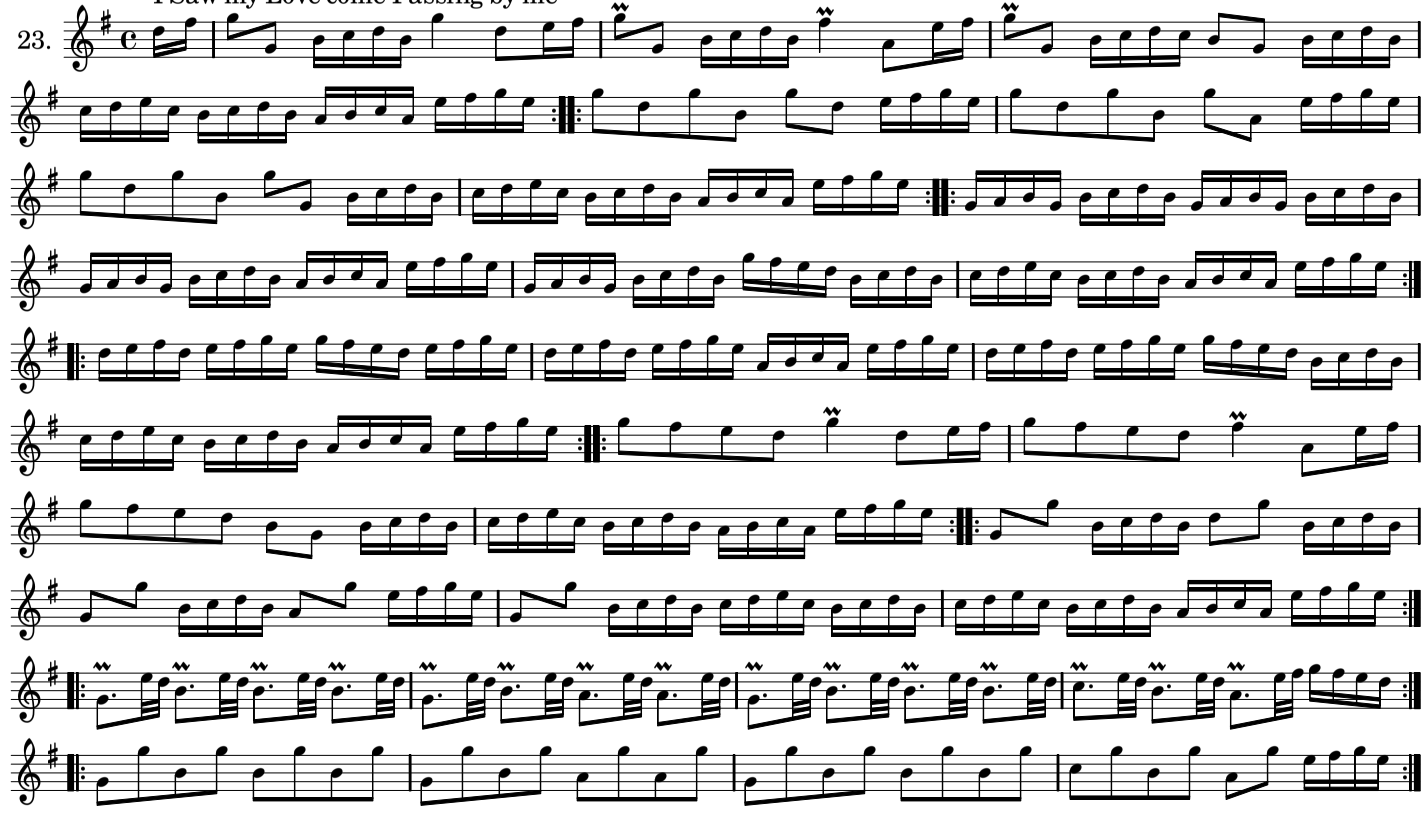
23. I Saw my Love come Passing by me



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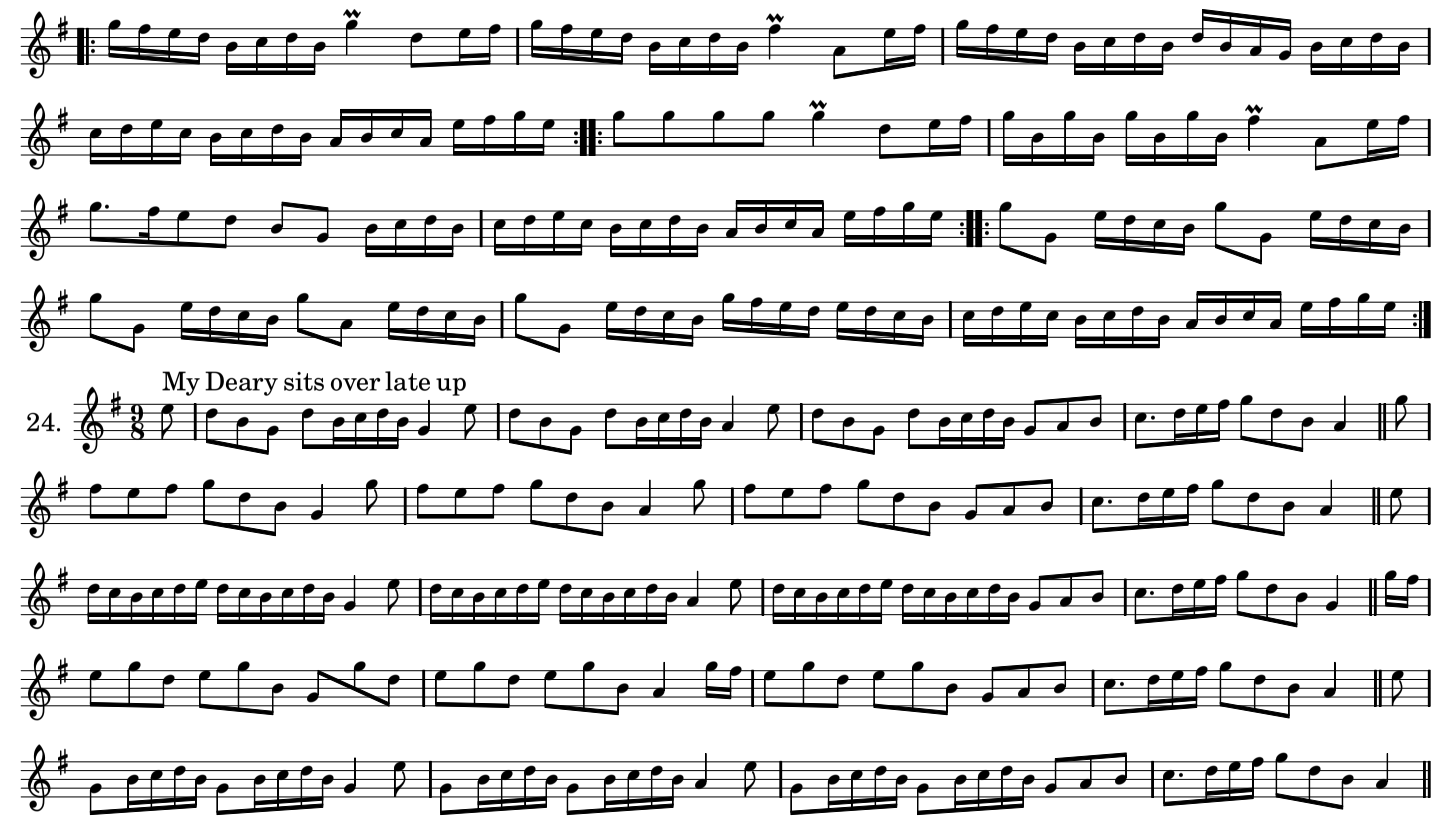


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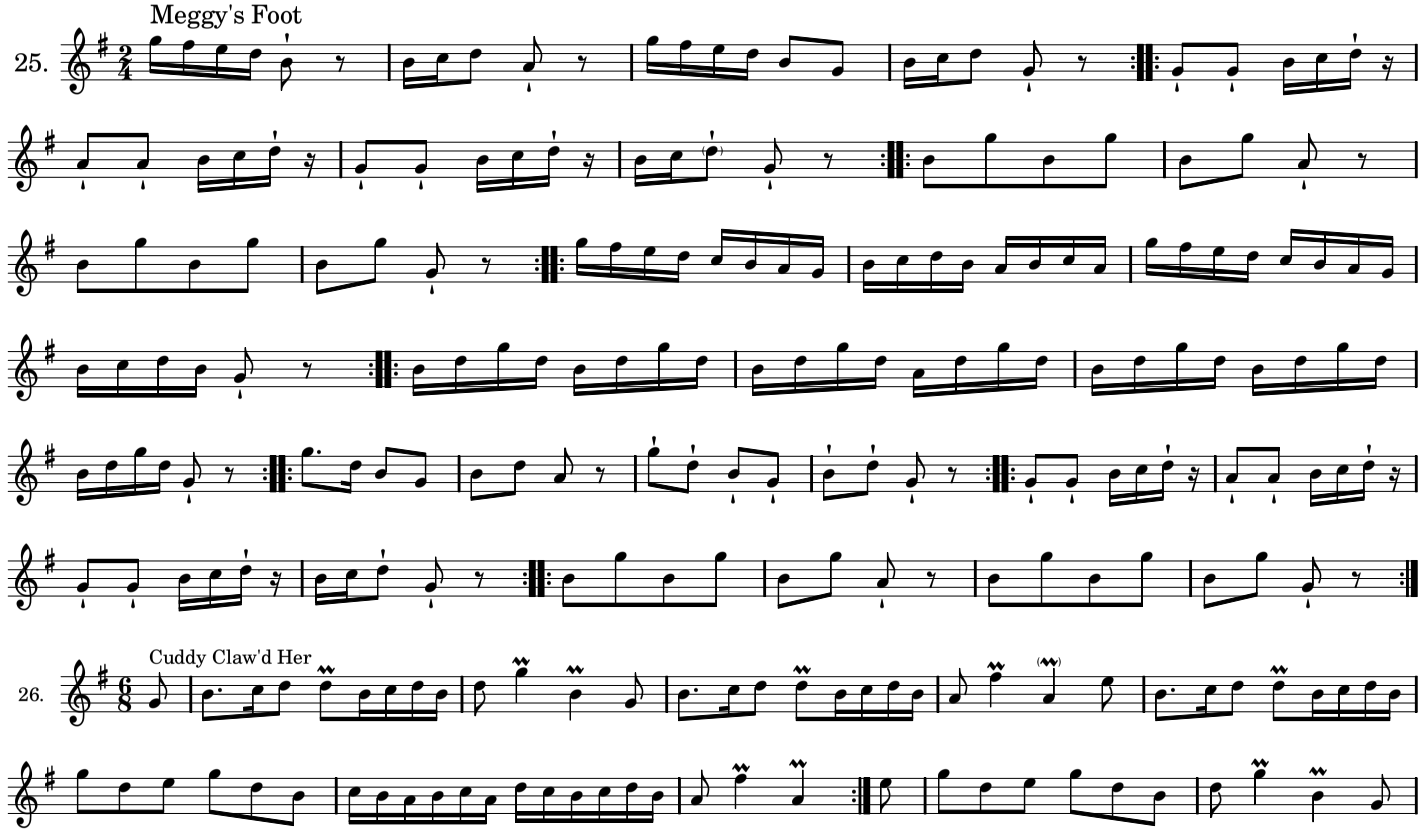
25. Meggy's Foot



26. Cuddy Claw'd Her



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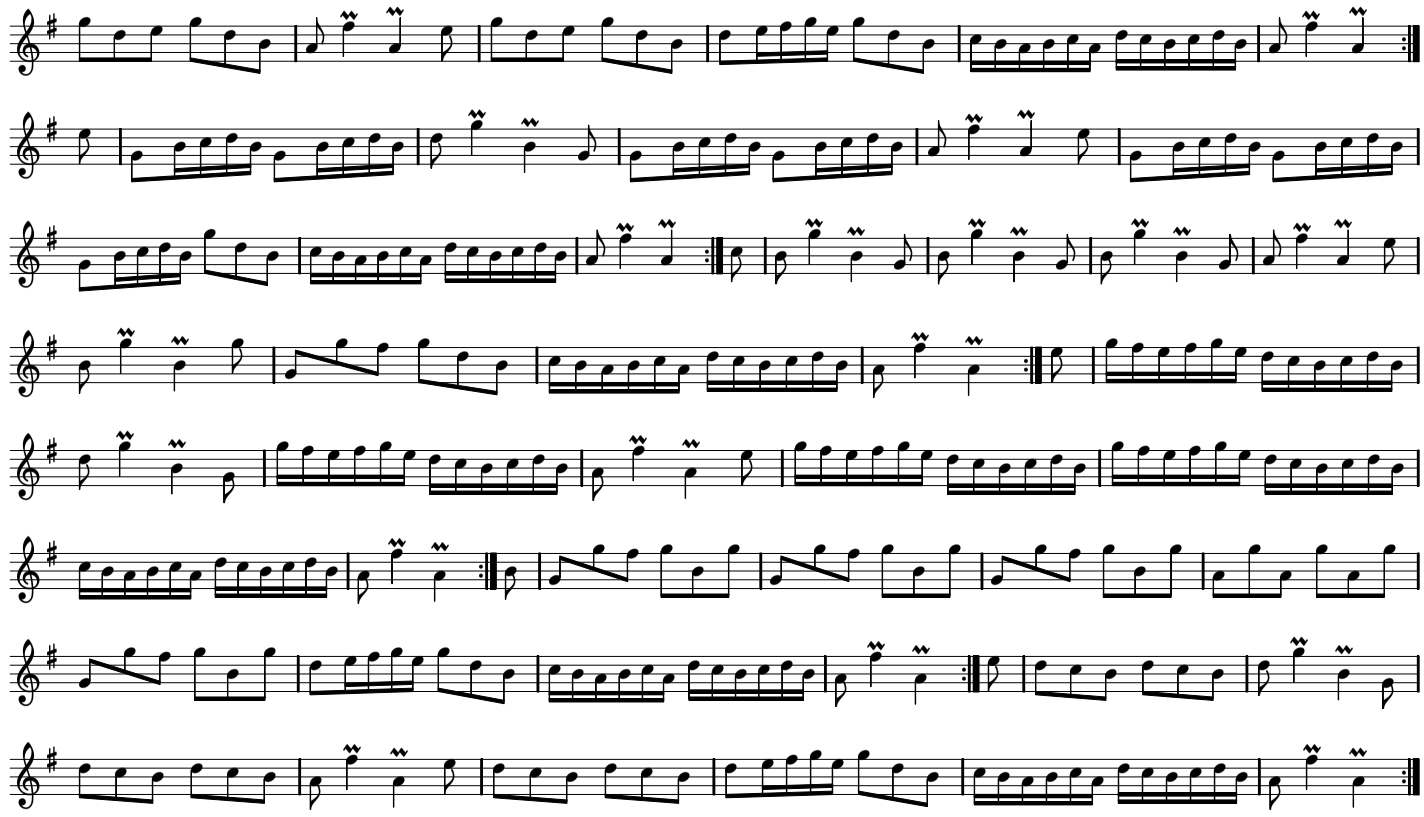

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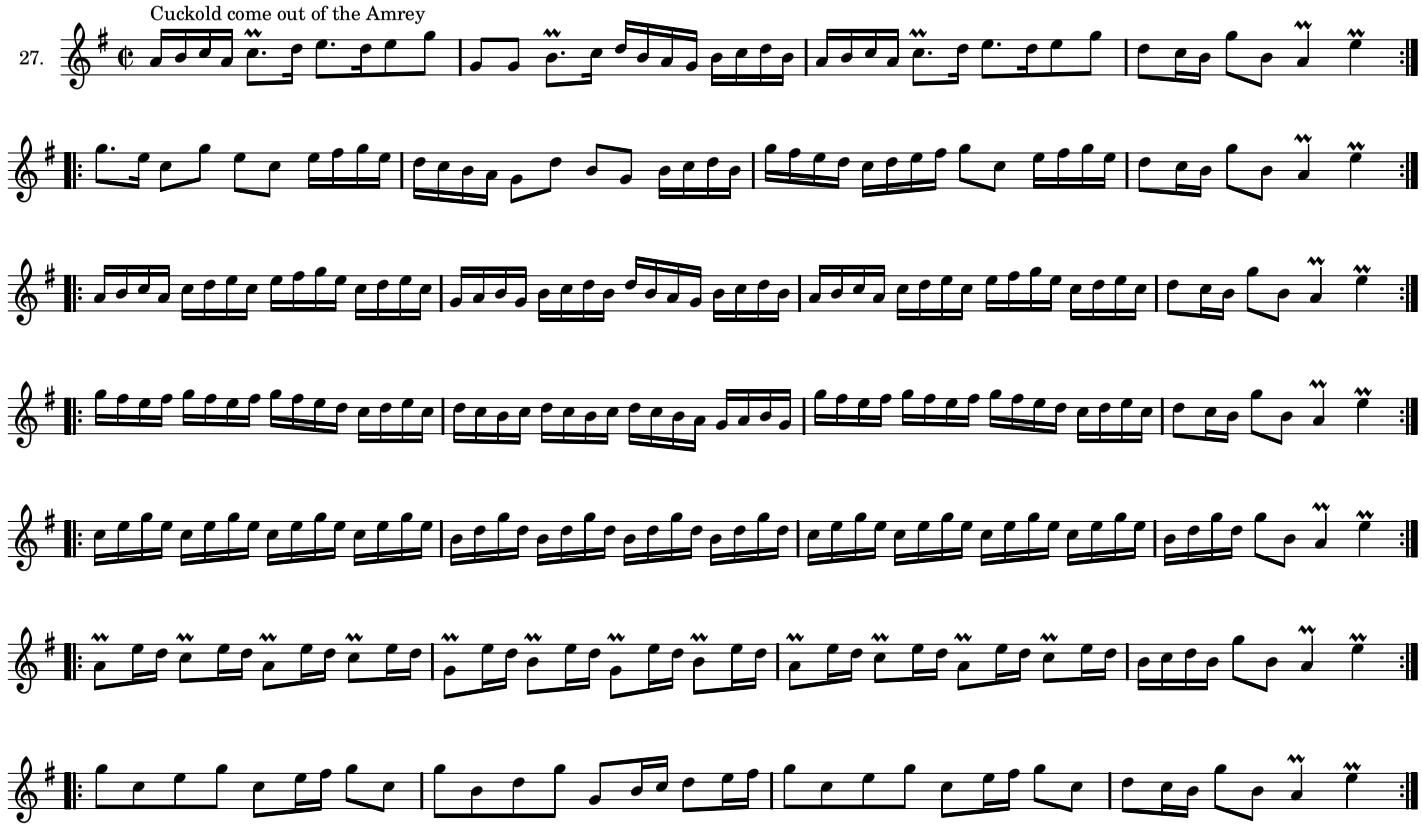
27. Cuckold come out of the Amrey



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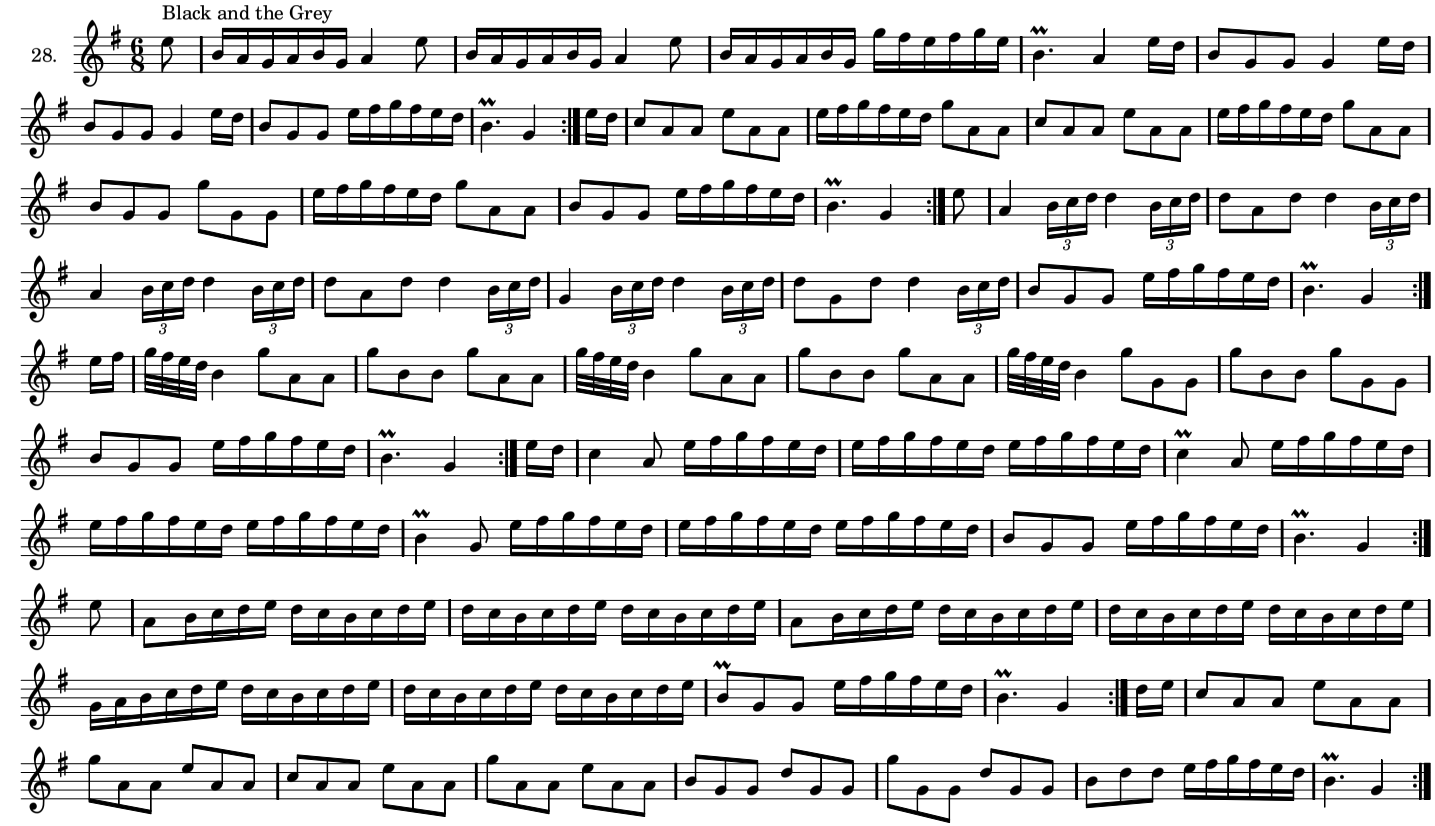
28. Black and the Grey



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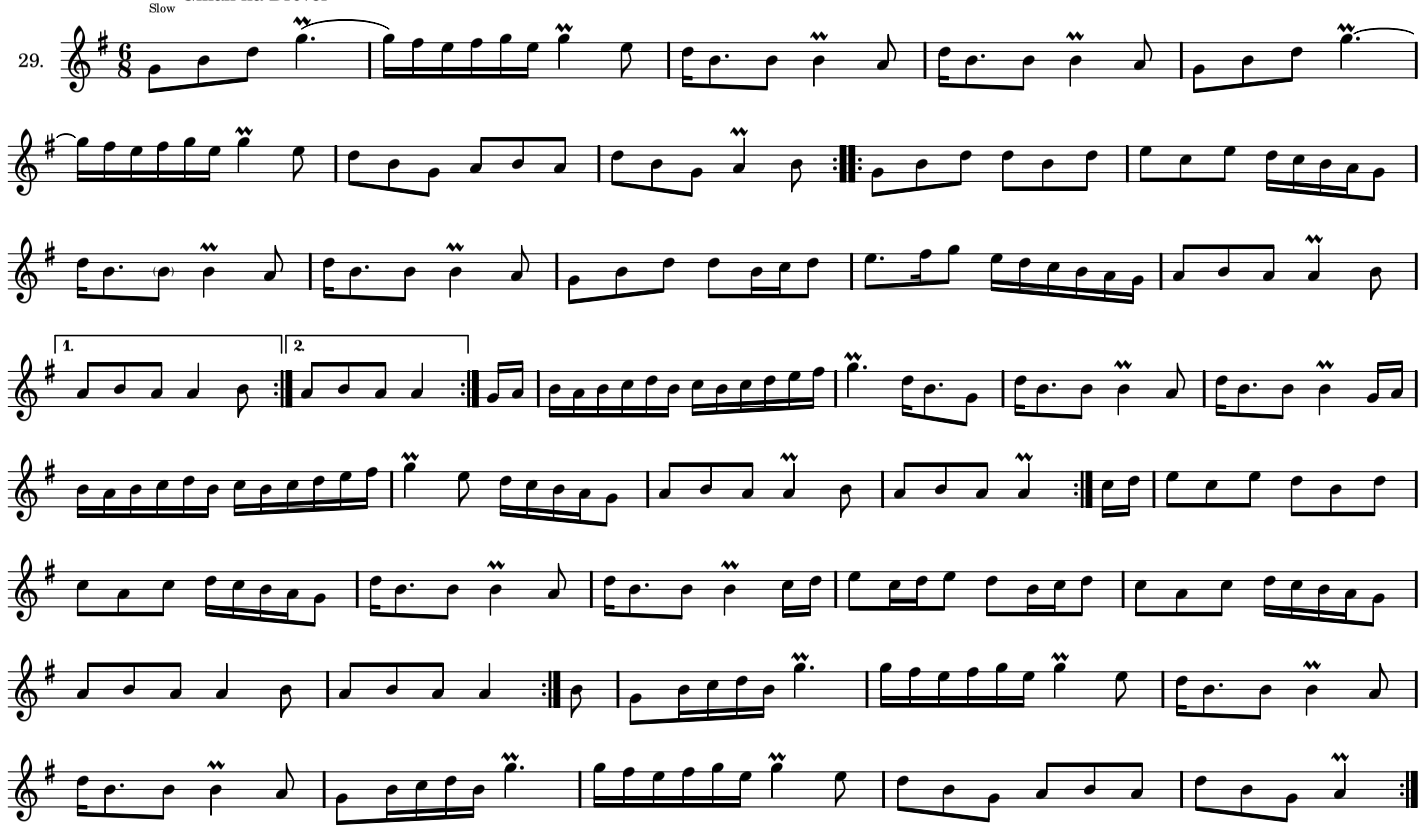
29. Gillan na Drover

Slow



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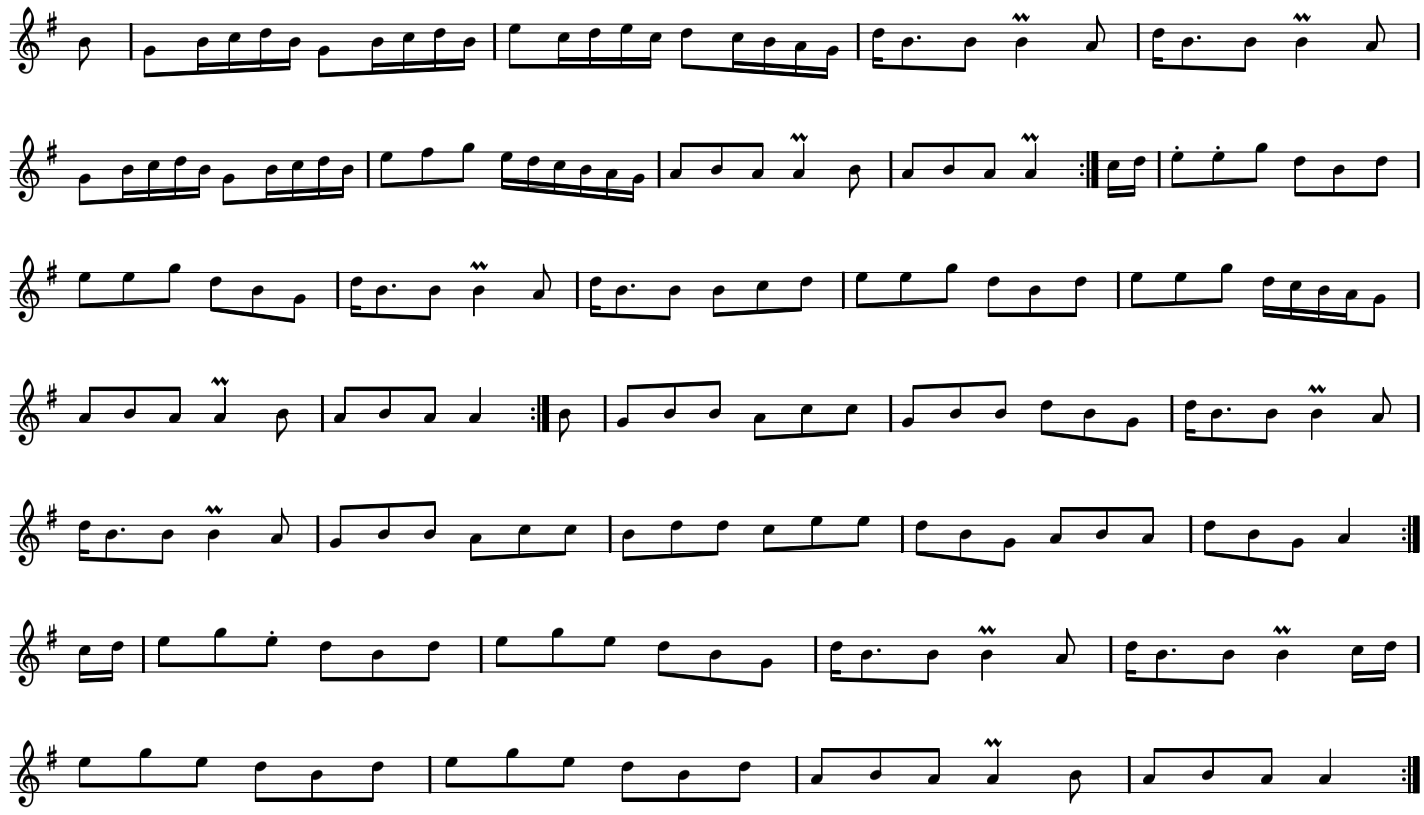

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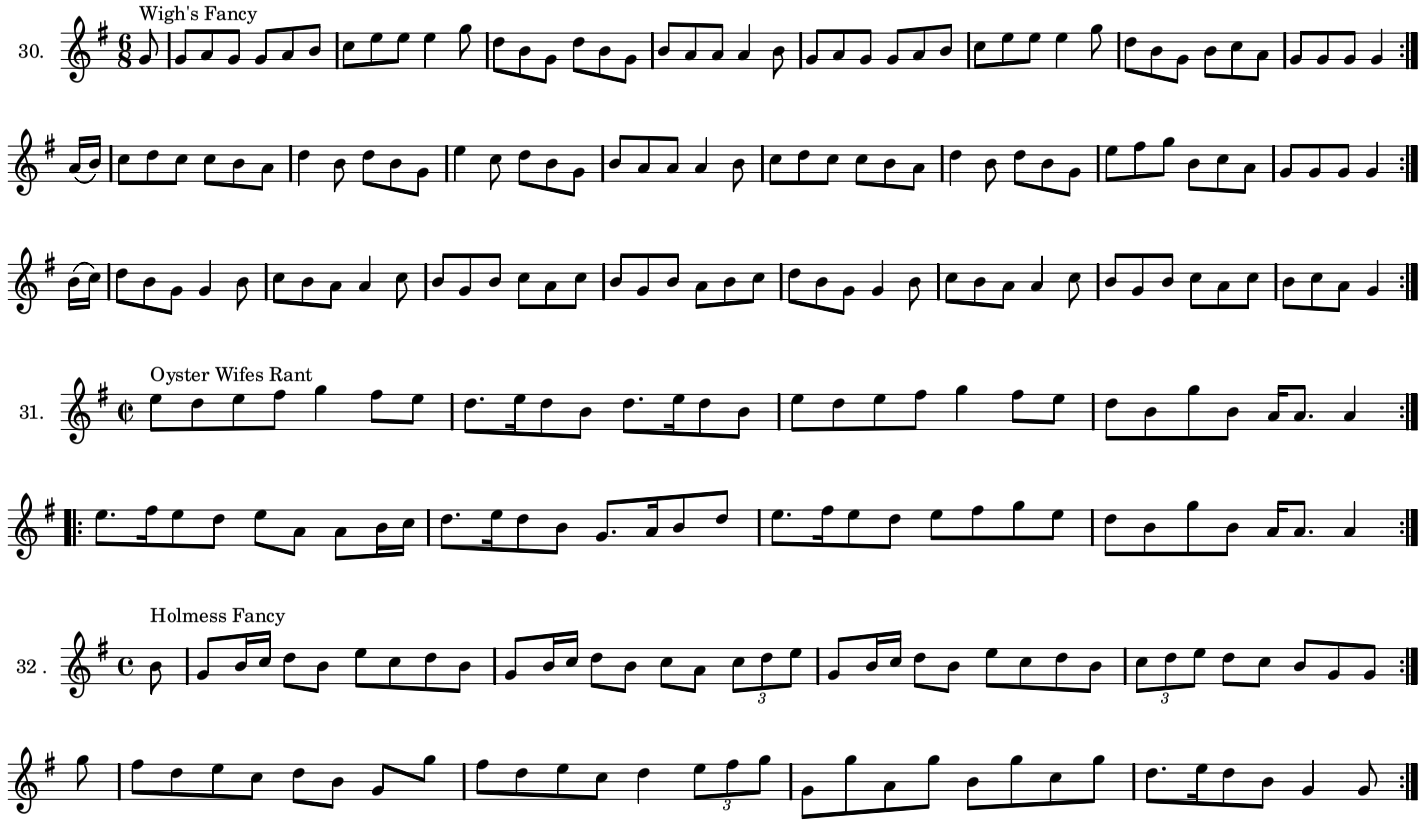
30. Wigh's Fancy



31. Oyster Wifes Rant



32 . Holmess Fancy



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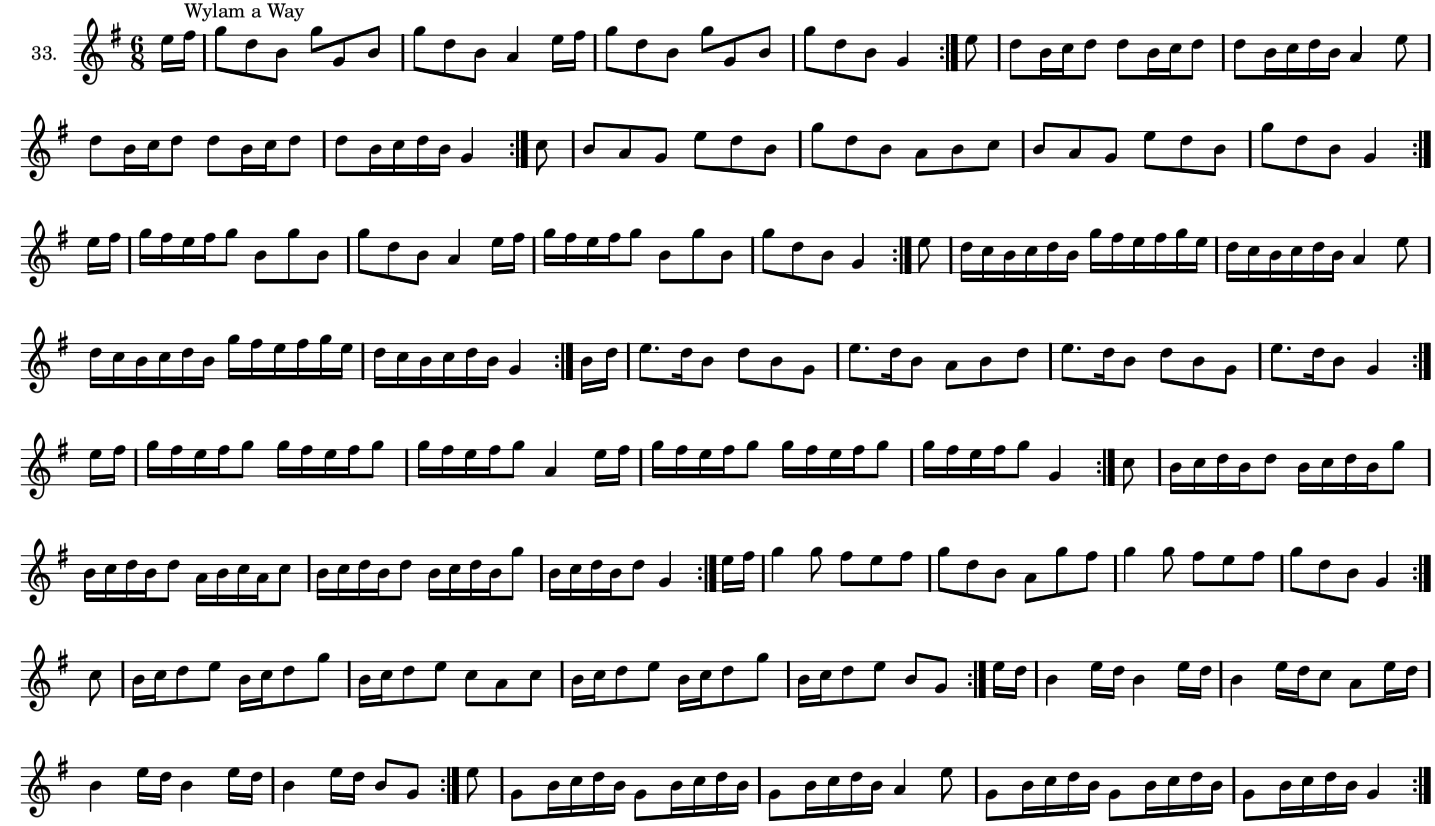
33. Wylam a Way



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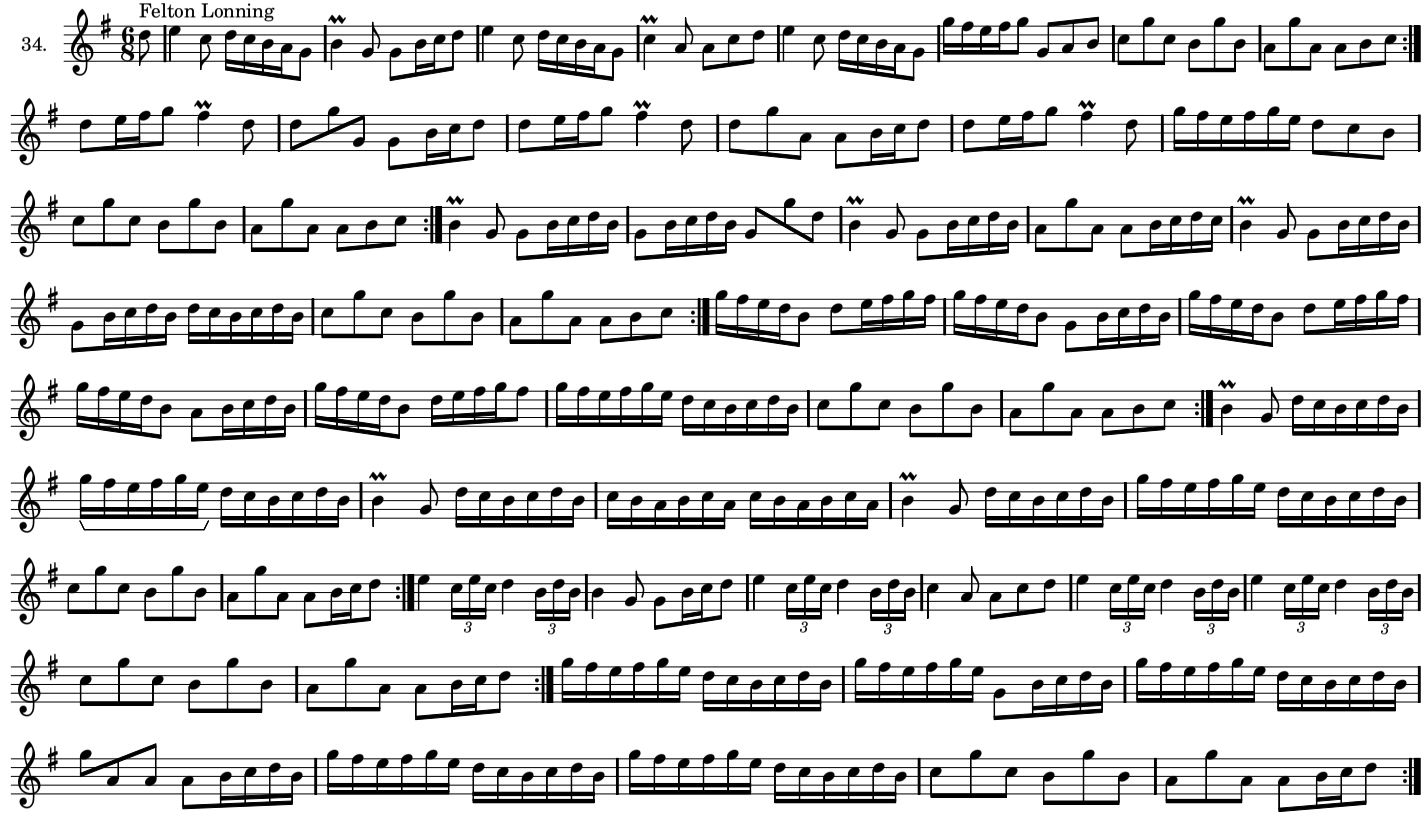
34. Felton Lonning



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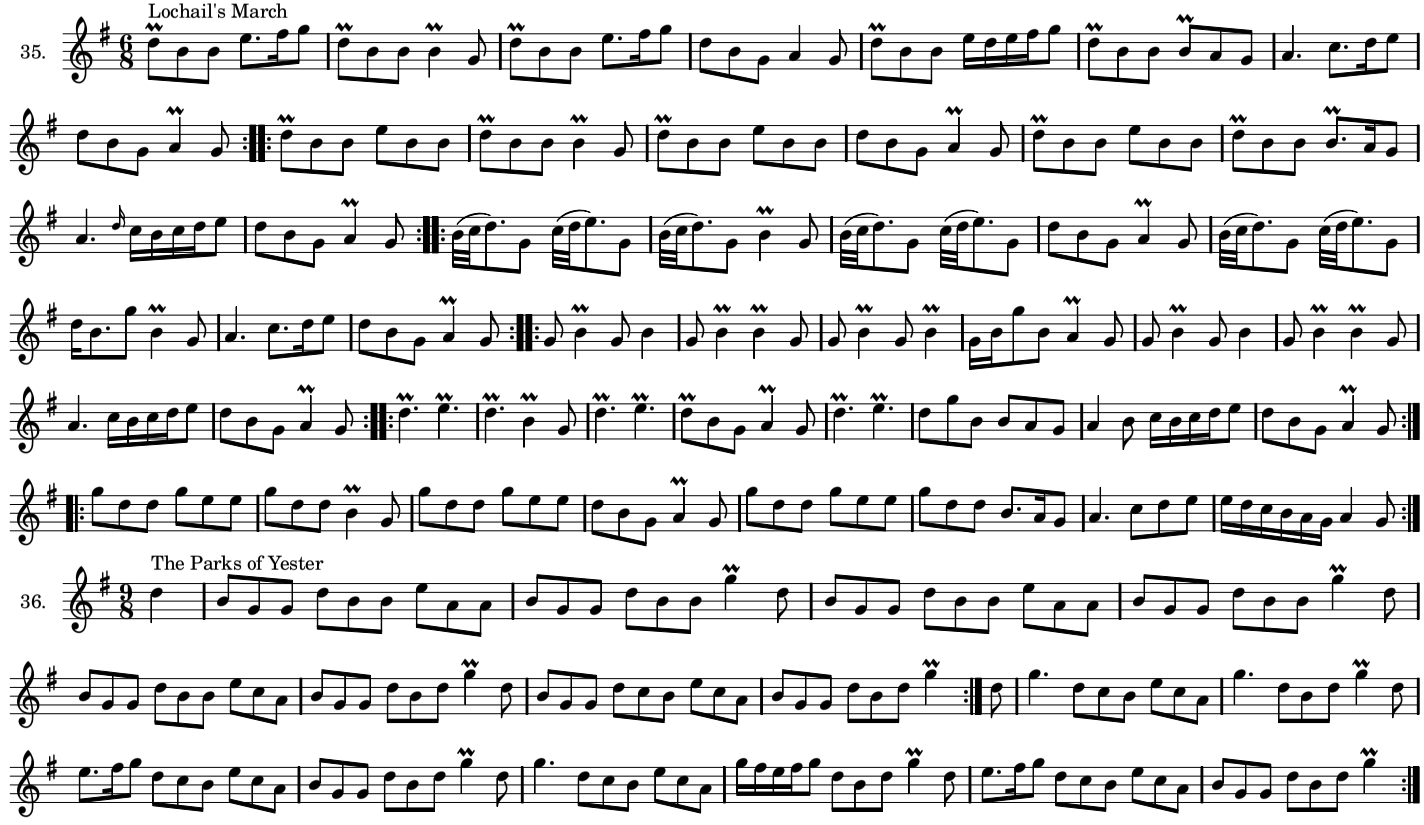
35. Lochail's March



36. The Parks of Yester



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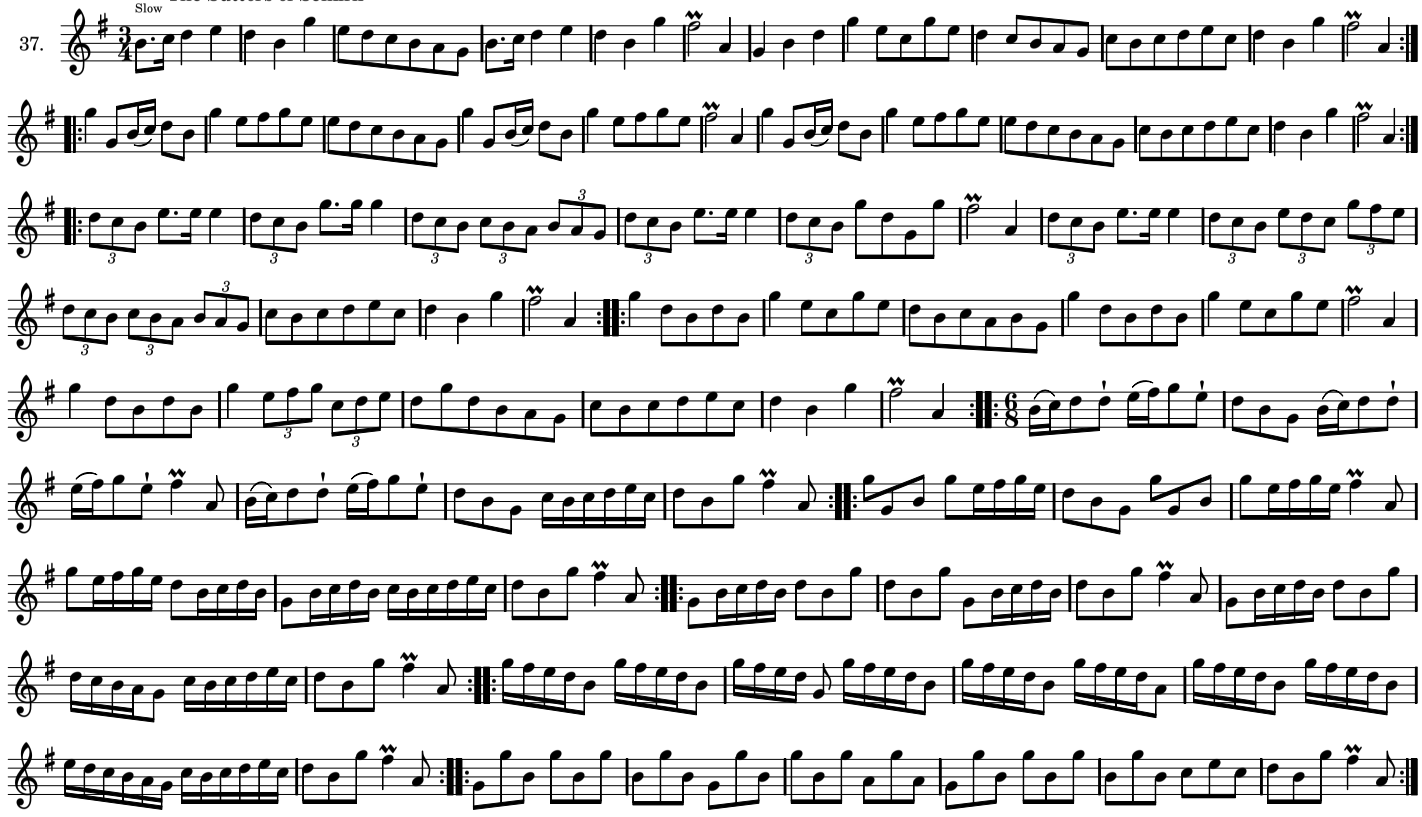
37. The Suttors of Selkirk

Slow



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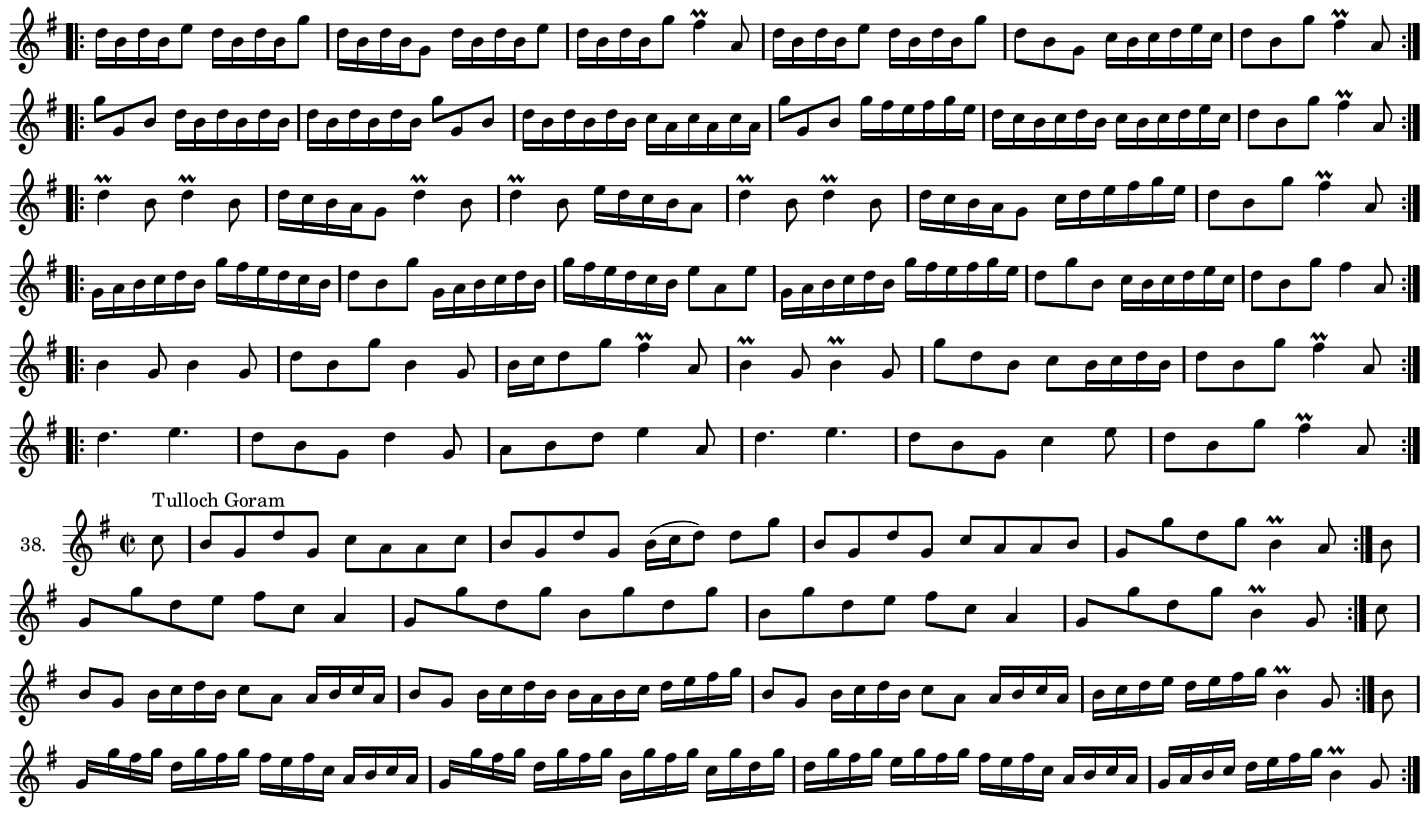


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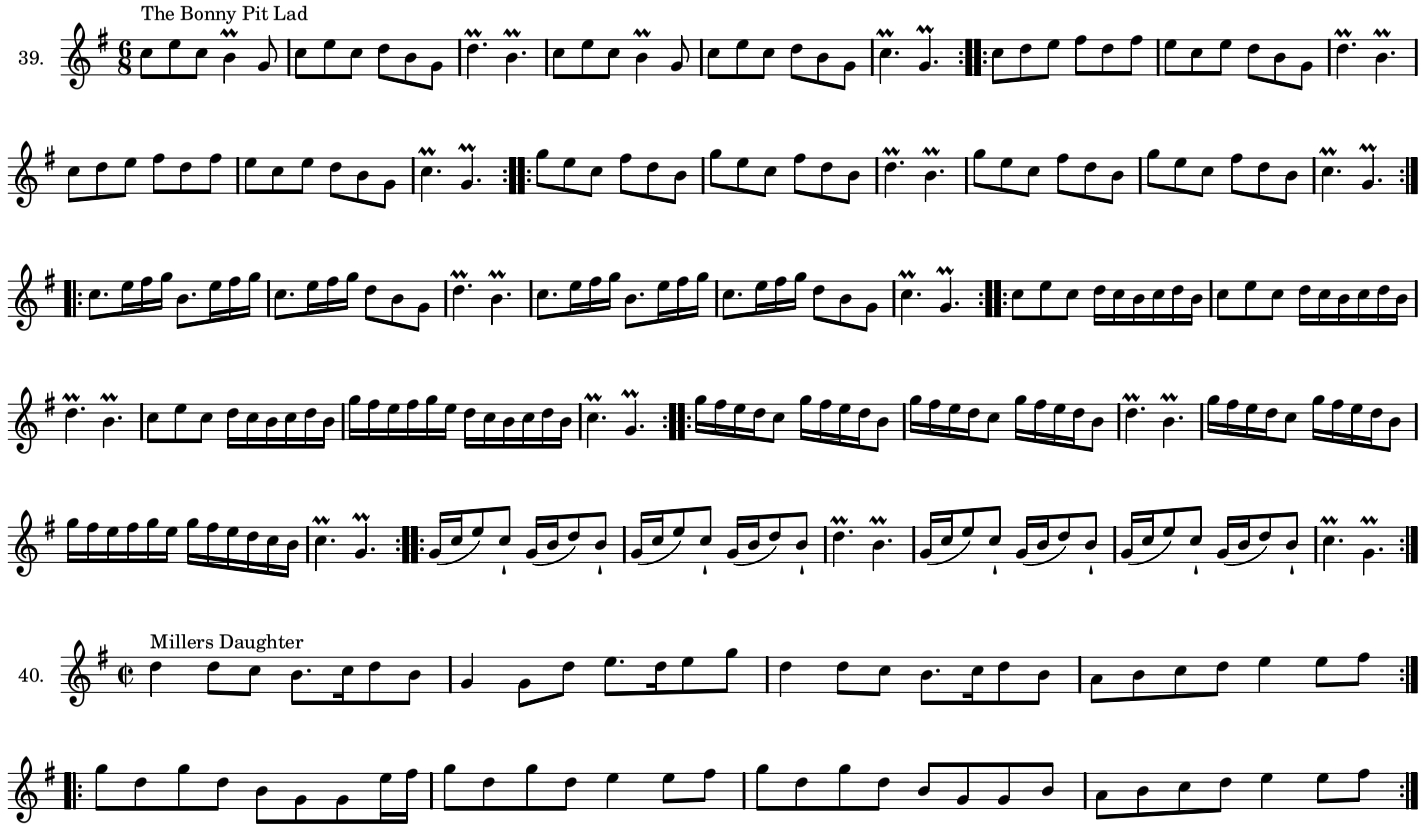
39. The Bonny Pit Lad



40. Millers Daughter



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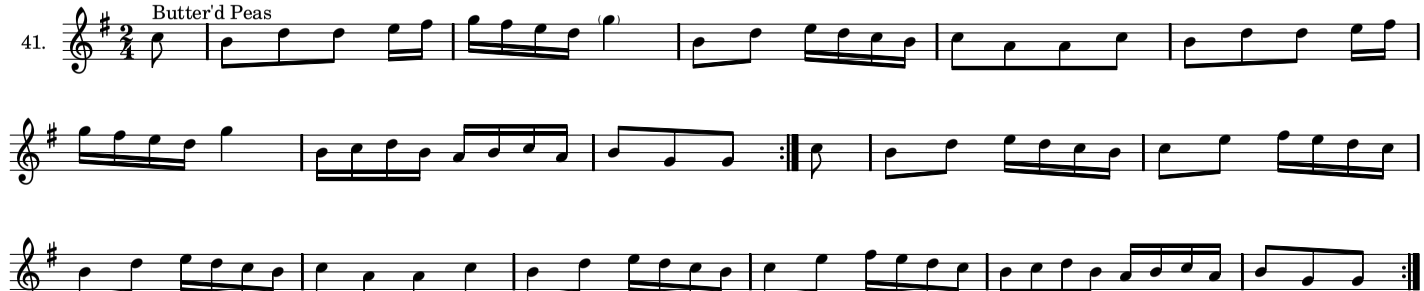
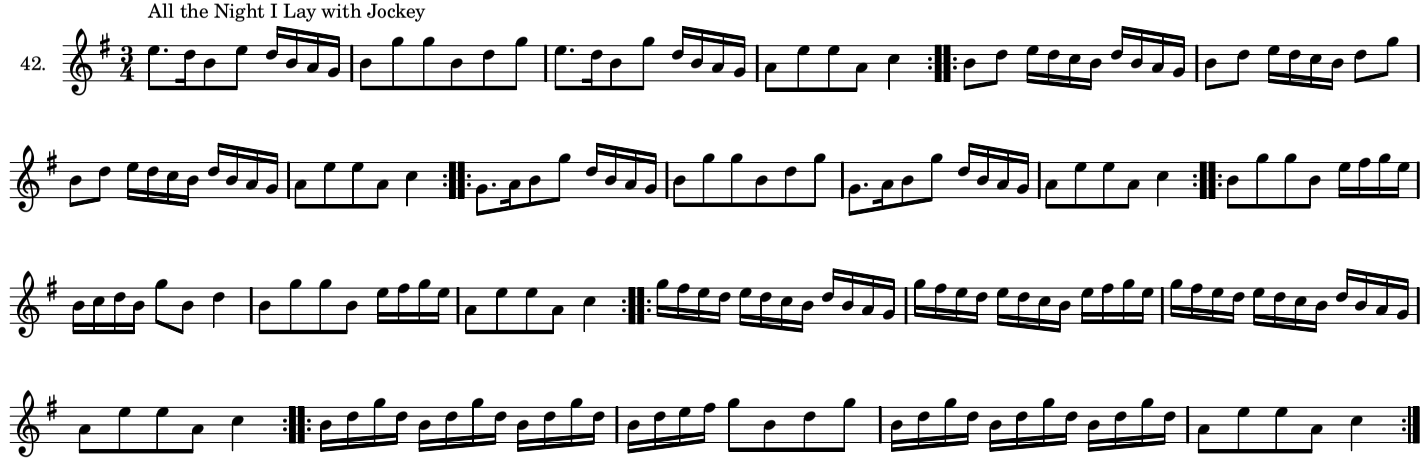
41. Butter'd Peas



42. All the Night I Lay with Jockey



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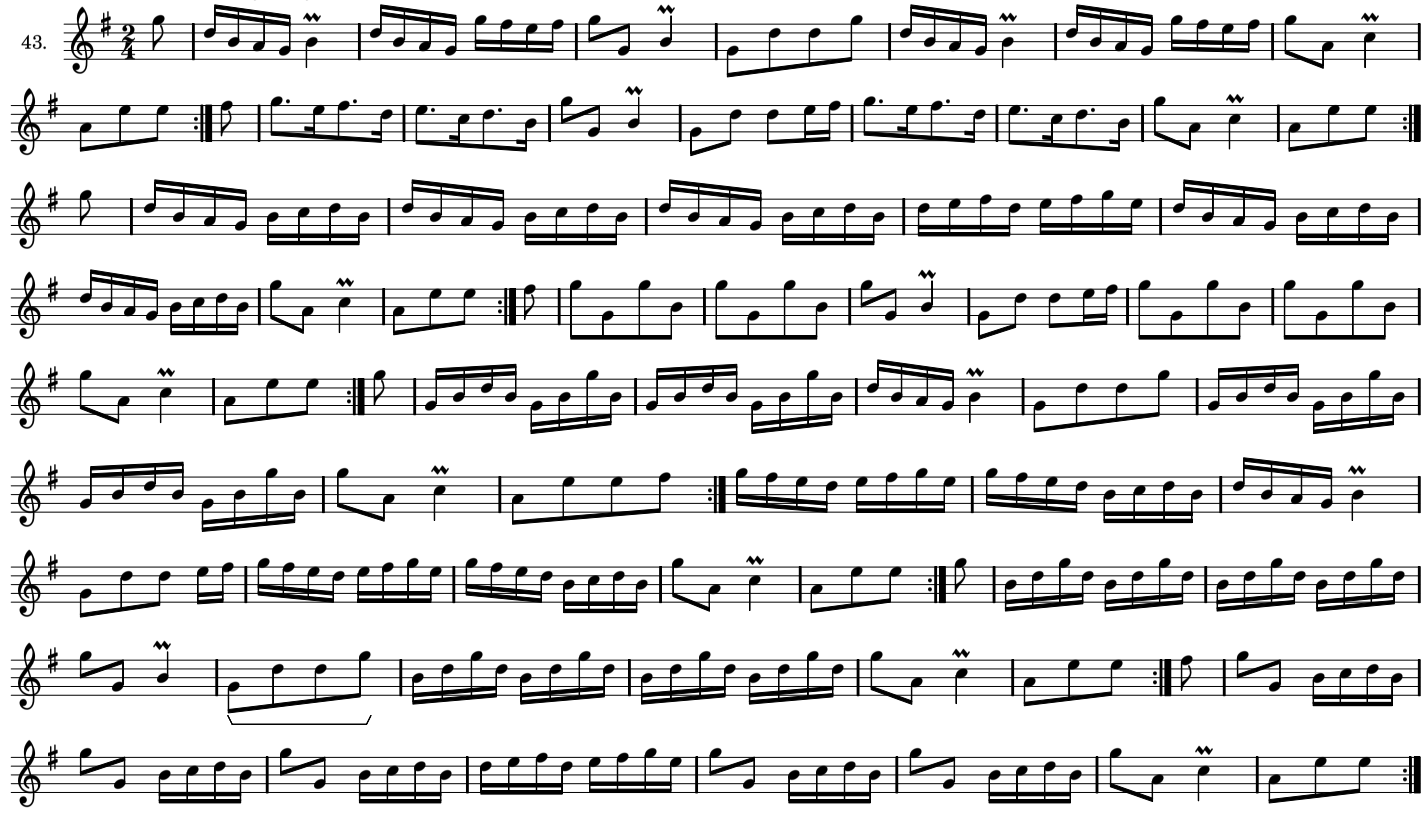
43. Cut and Dry Dolly



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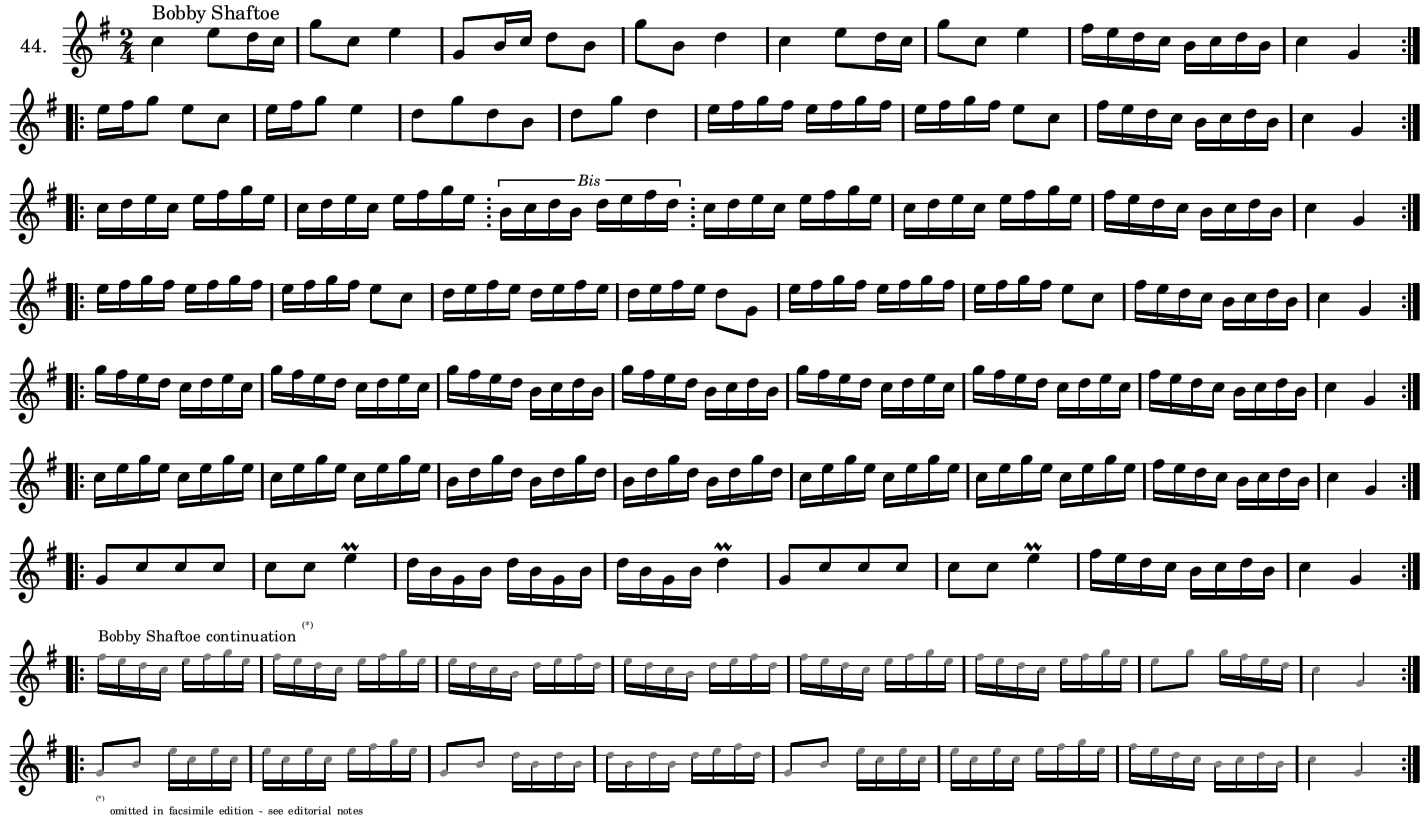


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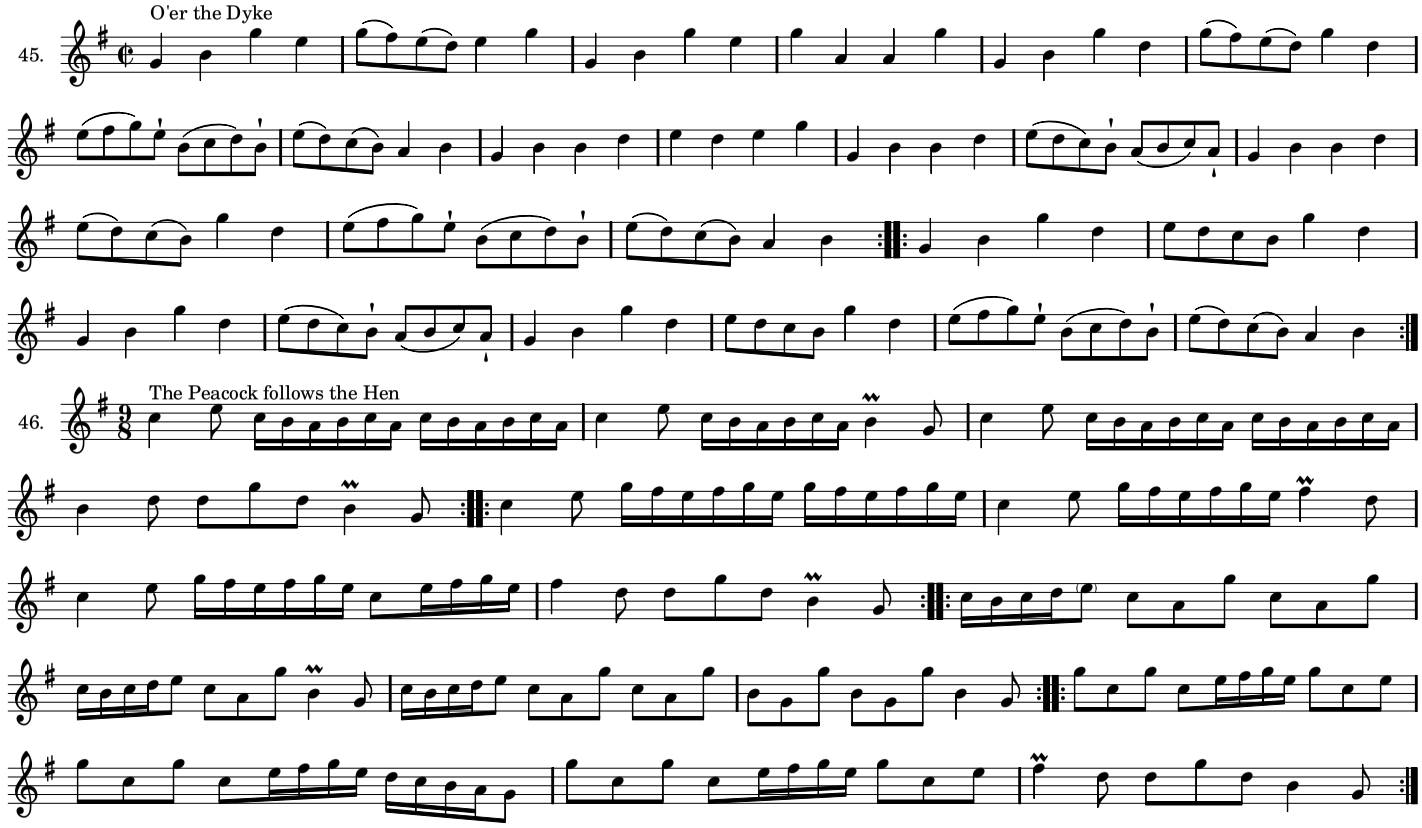
45. O'er the Dyke



46. The Peacock follows the Hen



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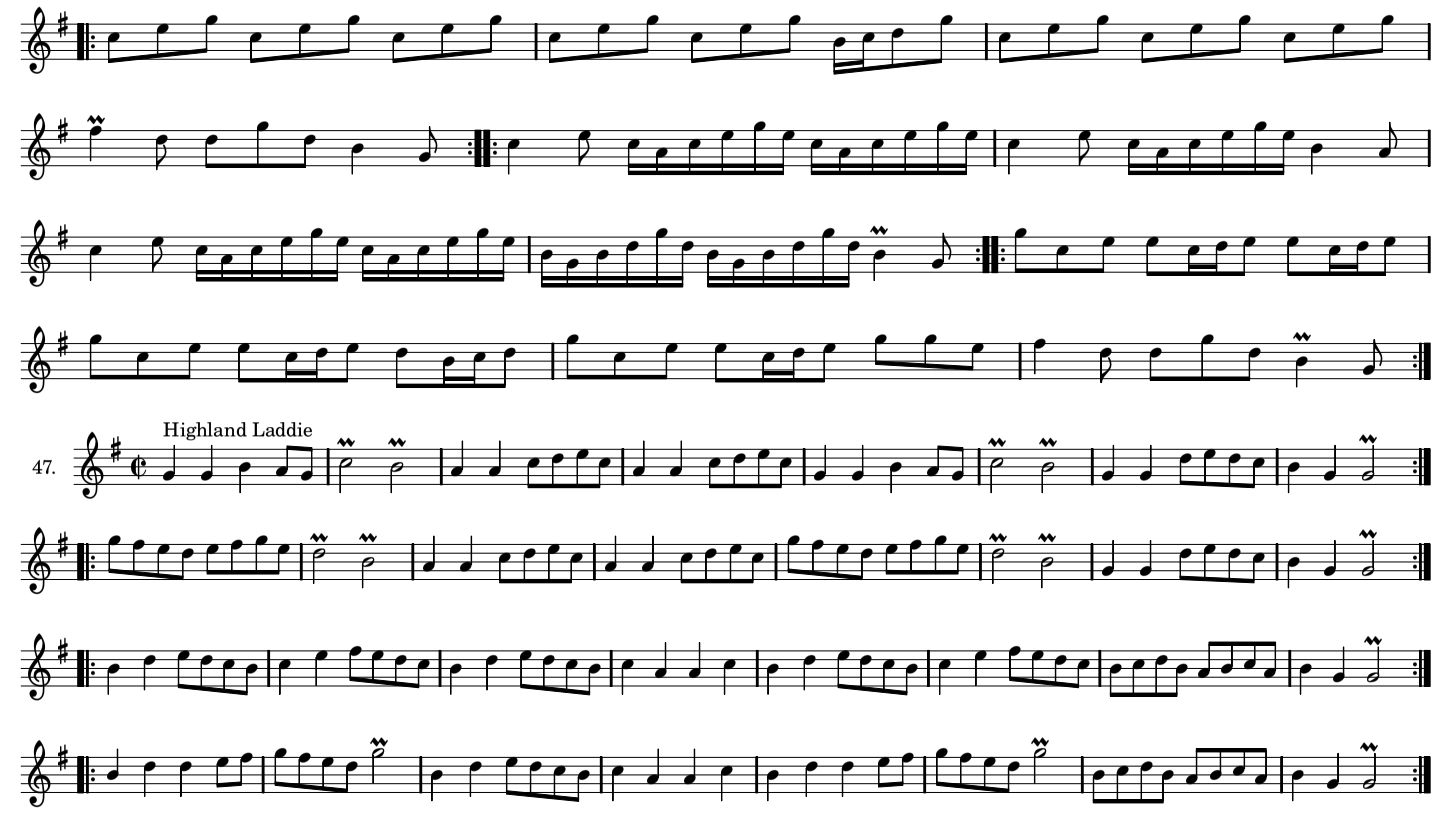


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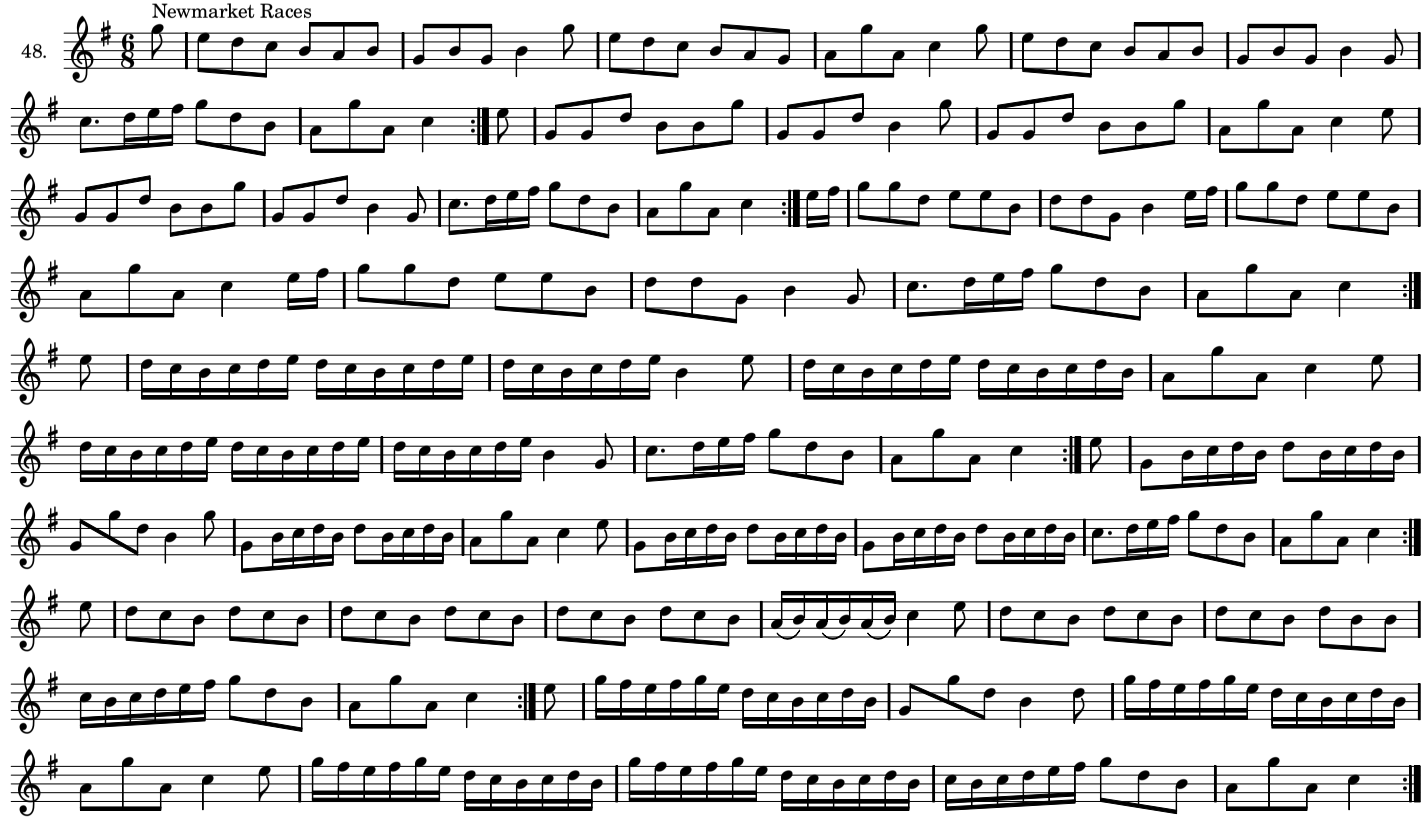
48. Newmarket Races



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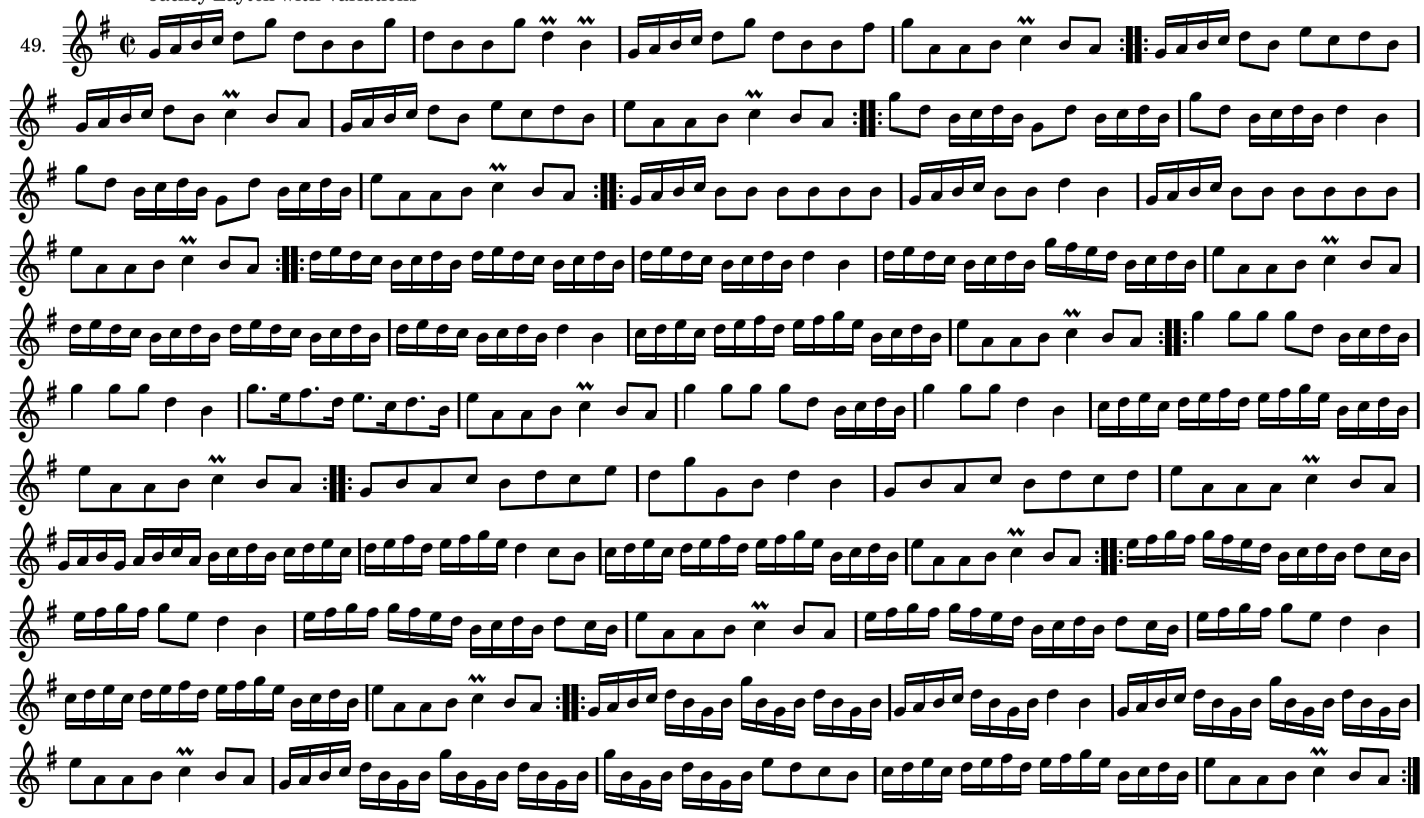
Jackey Layton with Variations

49.



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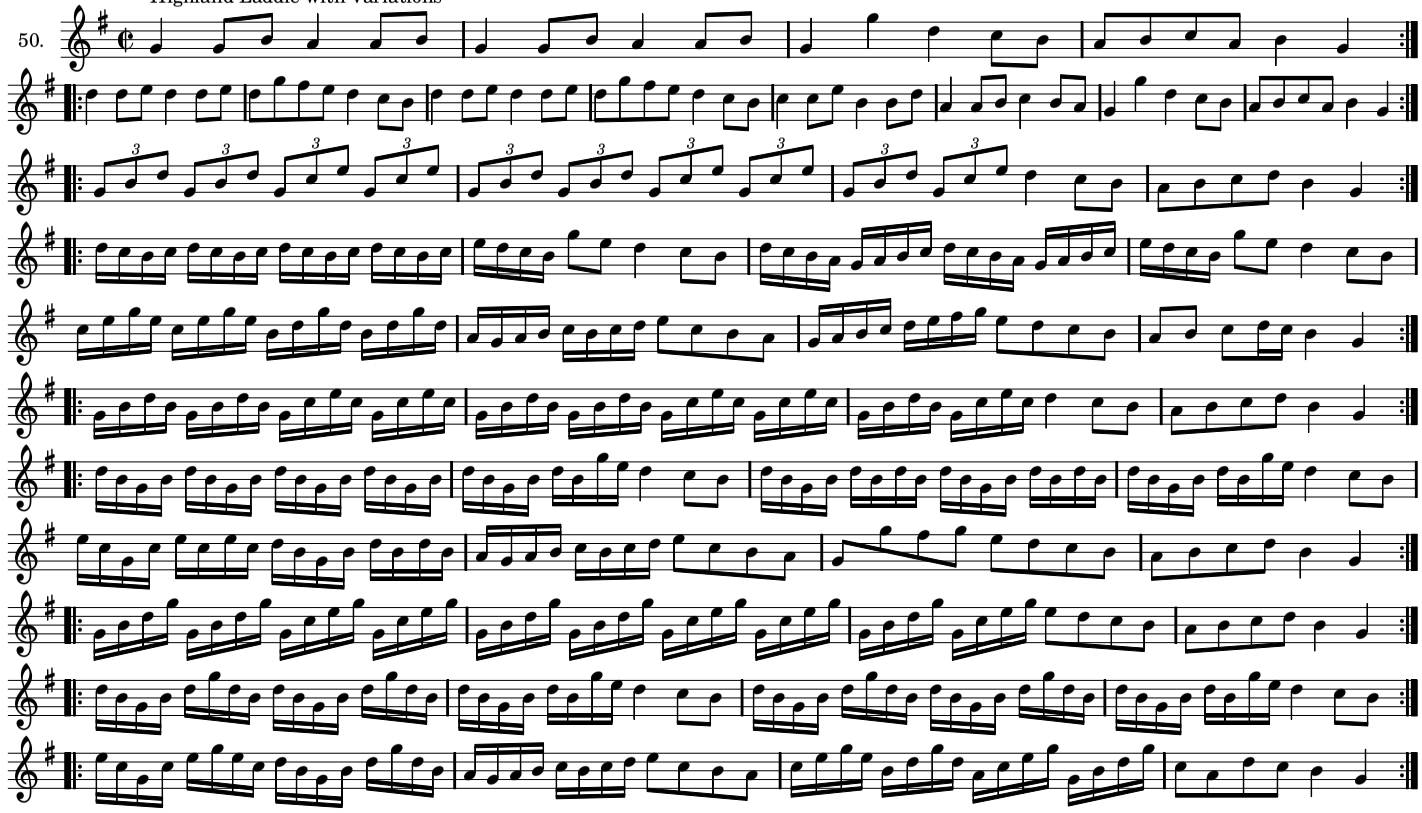
Highland Laddie with Variations

50.



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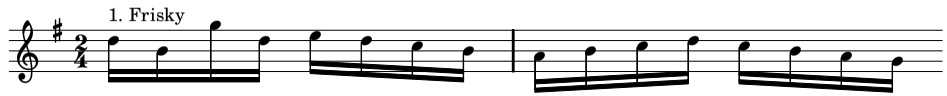
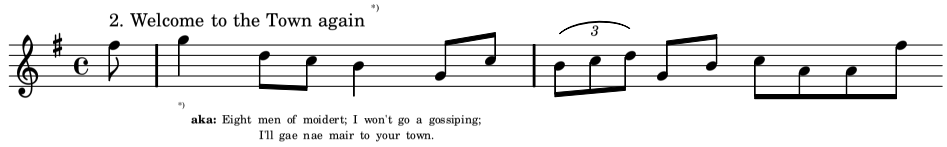
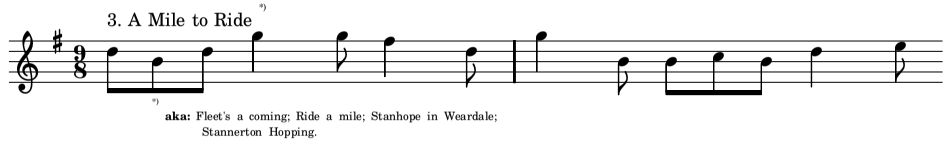
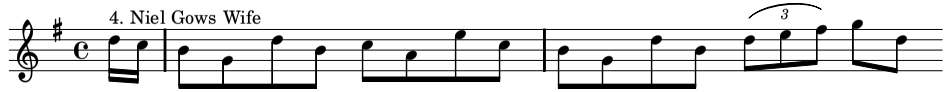
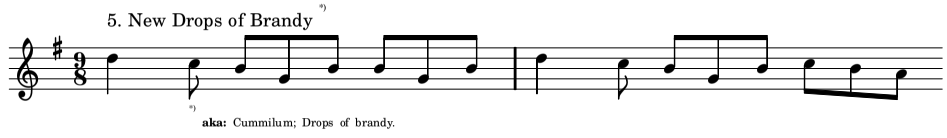
| Gore's Index | Incipit |
|---|---|
| G.5624 5621 - Reel, G Key, 2/4, Ionian.<br>(G.51H64.2442 with double note values) |  |
| G.1H531 3142 - Reel, G Key, 4/4, Ionian.<br>Suggested corrections : 2/0/1 quaver. |  |
| G.51H7 1H35 - Slip jig, G Key, 9/8, Ionian. |  |
| G.3546 3551H - Reel, G Key, 4/4, Ionian. |  |
| G.533 534 - Slip jig, G Key, 9/8, Ionian. |  |

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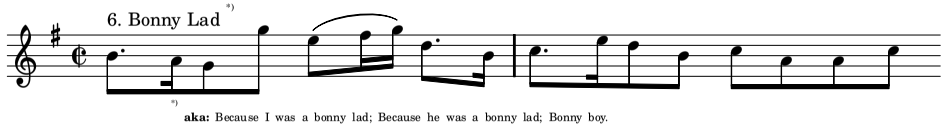
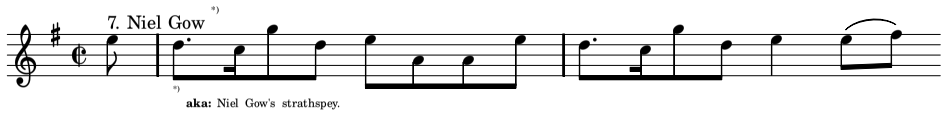
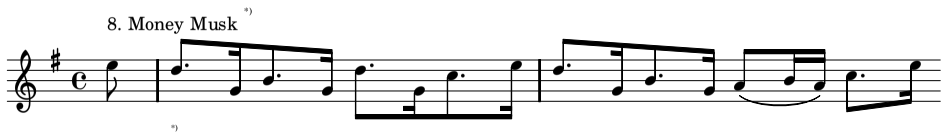
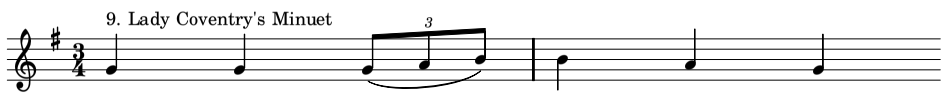
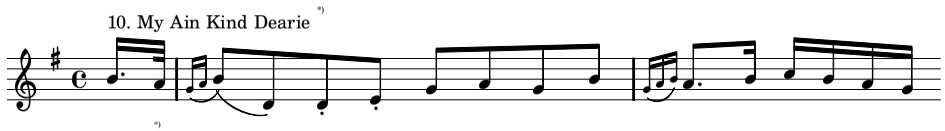
| --- | --- |
| G.3165 4542 - Reel, G Key, 2/2 (4/4), Ionian. |   **aka:** Because I was a bonny lad; Because he was a bonny lad; Bonny boy. |
| G.51H62 51H66 - Reel, G Key, 2/2 (4/4), Strathspey. |   **aka:** Niel Gow's strathspey. |
| G.5354 5324 - Reel, G Key, 4/4, Strathspey. |   **aka:** Monymusk; Sir Archibald Grant of Monemusk's reel. |
| G.111 321 - Minuet, G Key, 3/4, Ionian. |   |
| G.35L11 2436L - air & smallpipe variation set, G Key, 4/4, Ionian. |   **aka:** Ain kind dearie; An oidhche a bha bhanais ann; Kind deary; Lea rig. |

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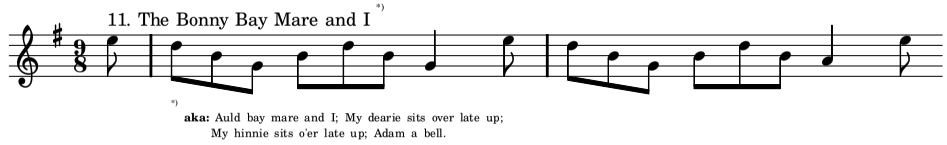
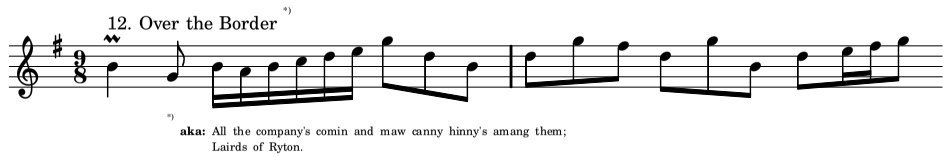
|---|---|

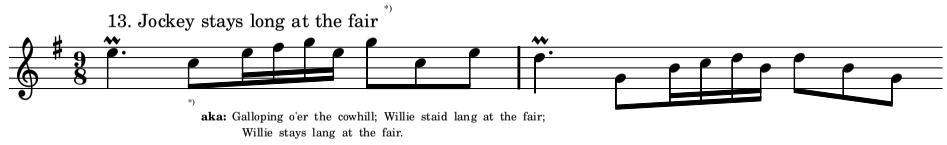
G.531 532 - Slip jig, G Key, 9/8, Ionian.



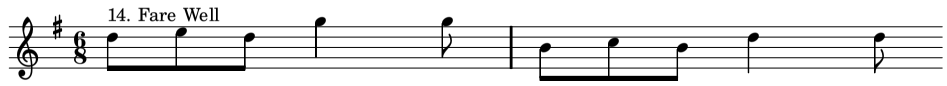

G.331H 555 - slip jig & smallpipe variation set,
G (possibly C) Key, 9/8, Ionian
(possibly Lydian if understood as being written in C)
Suggested corrections : Possibly F naturals.



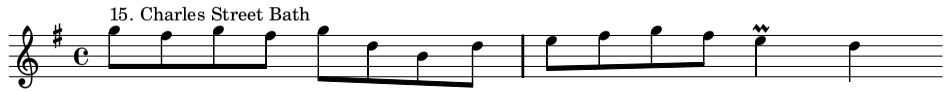

G.3H1H5H 2H52H - slip jig,
smallpipe variation set & song tune
C Key, 9/8, Lydian (Ionian elsewhere).




G.51H35 1232 - Jig, G Key, 6/8, Ionian.




G.1H1H1H3 61H65 - Reel, G Key, 4/4, Ionian.

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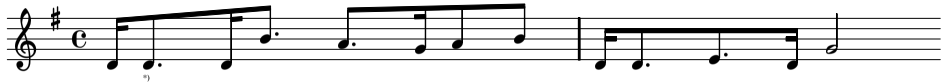
G.5L5L22 5L6L11 - Song tune, G Key, 4/4, Ionian.
Suggested corrections : Some rhythms, dots and beams.

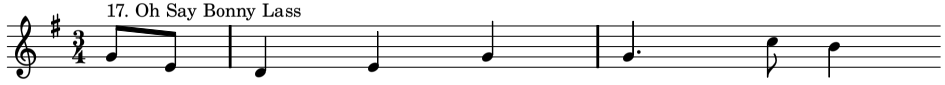
16. Gin A Body Meet A Body *)



*)
**aka:** Comin' thro the rye; Miller's daughter; Miller's wedding;
My dear durst I but m-w you.

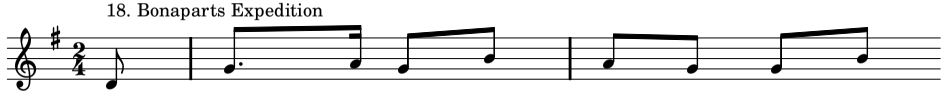
G.5L6L1 113 - Song tune, G Key, 3/4, Ionian.

17. Oh Say Bonny Lass



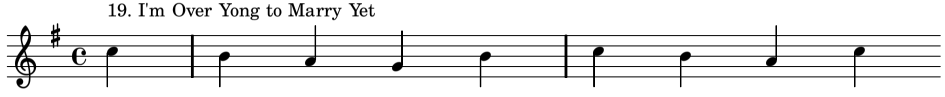
G.1121 2155 - March, G Key, 2/4, Ionian.
Suggested corrections : Some rhythmic inconsistencies in 1/1 and similar bars.

18. Bonaparts Expedition



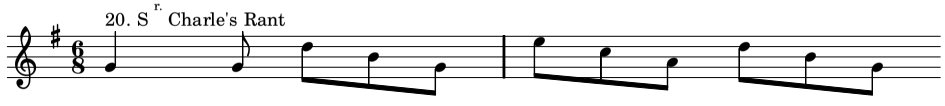
G.3213 4324 (3142 3131H if note values halved) Song tune (probably), G Key, 4/4, Ionian.

19. I'm Over Yong to Marry Yet



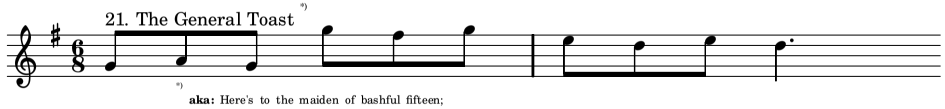
G.1565 1546 - Jig, G Key, 6/8, Ionian.

20. S[r.] Charle's Rant



G.11H65 11H65 - Jig, G Key, 6/8, Ionian.

21. The General Toast *)



*)
**aka:** Here's to the maiden of bashful fifteen;
Here's to the maiden of blushing fifteen.

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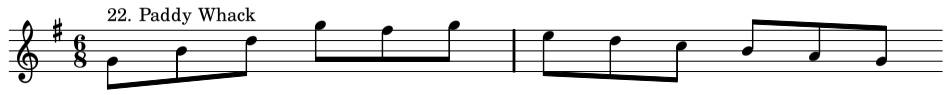
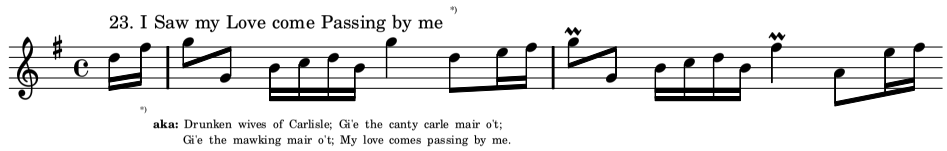
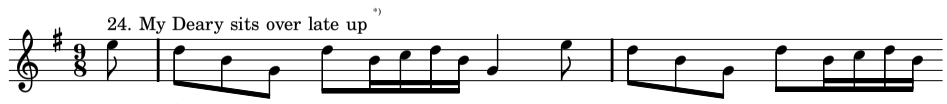
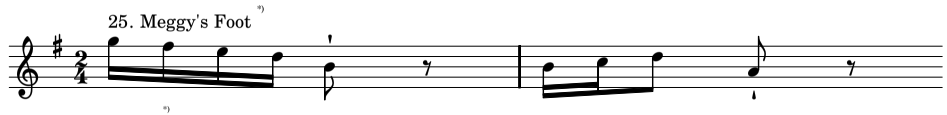
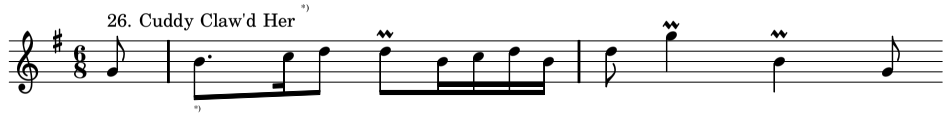
| Gore's Index | Incipit |
|---|---|
| G.11H63 11H75 - Jig, G Key, 6/8, Ionian. |   |
| G.1H31H5 1H372 - smallpipe variation set & reel, G Key, 4/4, Ionian. |   **aka:** Drunken wives of Carlisle; Gi'e the canty carle mair o't; Gi'e the mawking mair o't; My love comes passing by me. |
| G.551 552 smallpipe variation set, slip jig & song tune, G Key, 9/8, Ionian. |   **aka:** Adam A Bell; Auld bay mare and I; Bonny bay mare and I; My hinnie sits o'er late up . |
| G.1H332 1H331 - reel & smallpipe variation set, G Key, 2/4, Ionian. |   **aka:** Take a peep at Peggy's foot; Tyek a peep at Peggy's foot. |
| G.3553 3522 - jig & smallpipe variation set, G Key, 4/4, Ionian (Mixolydian elsewhere). |   **aka:** And when she came ben she bobed; Cuddy clauder; Cuddy clater; Cutie clat her. |

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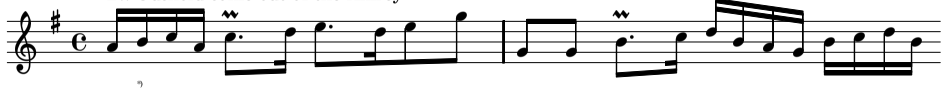
G.13b55 7bL242 - reel, rant & smallpipe variation set, Am Key, 4/4, Dorian.

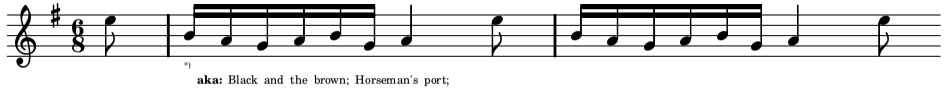
27. Cuckold come out of the Amrey *)



*) **aka:** Cuckow come out of the aviary; Red-haired girl of Tulloch; Struan Robertson's rant.

G.2121 27b21 - smallpipe variation set & jig, Key Indeterminate (G major or A minor), 6/8, Ionian & Dorian.

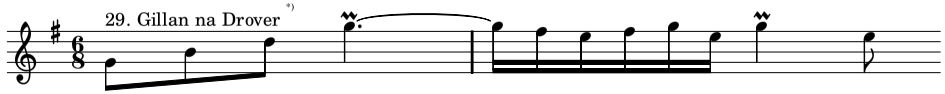
28. Black and the Grey *)



*) **aka:** Black and the brown; Horseman's port; John Paterson's mare goes foremost; New market.

G.11H1H1H 5353 - smallpipe variation set & air, G Key, 6/8, Ionian.

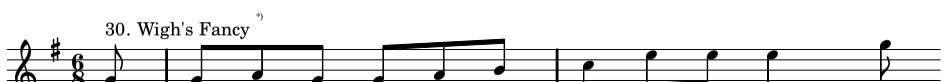
29. Gillan na Drover *)



*) **aka:** Drover lads.

G.1146 5532 - Jig, G Key, 6/8, Ionian.

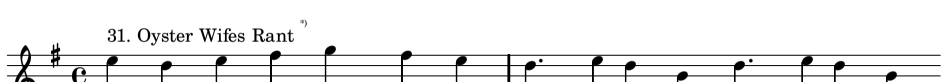
30. Wigh's Fancy *)



*) **aka:** Canty auld man.

G.557b6 4444 - reel & rant, Am Key, 4/4, Dorian.

31. Oyster Wifes Rant *)



*) **aka:** Black Mill; Muileann Dubh; Oyster wives' rant.

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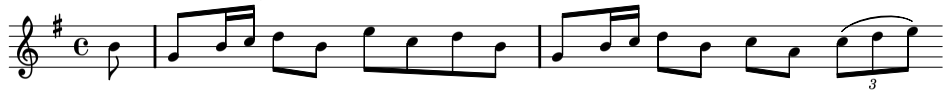
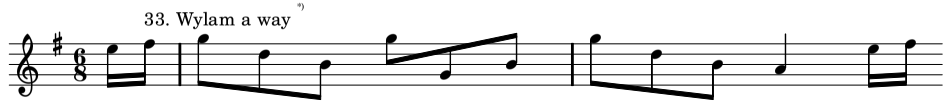
G.1565 1544 - reel & rant, G Key, 4/4, Ionian.

32. Holmess Fancy



G.1H1H1H2 1H1H1H1 - jig & smallpipe variation set, G Key, 6/8, Ionian.
Place: Wylam, Tyne and Wear

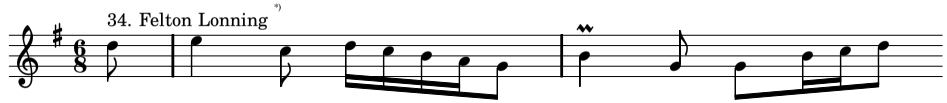
33. Wylam a way *)



*) **aka:** Chronicle of the heart; Gingling Geordie; Gingling Geordy; Ginleing Georde.

G.6531 6542 - air & smallpipe variation set, G Key, 6/8, Ionian.

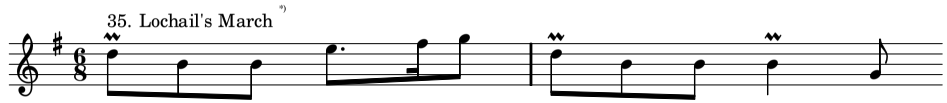
34. Felton Lonning *)



*) **aka:** Bride has a bonny thing; Felton Lonnen; Felton Lonnin.

G.5653 5652 - March, G Key, 6/8, Ionian.

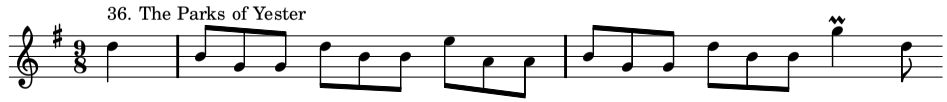
35. Lochail's March *)



*) **aka:** Locheil's warning; Lochiel's march; Pibroch of Donald Dubh.

G.356 351H - Slow air, G Key, 9/8, Ionian.

36. The Parks of Yester



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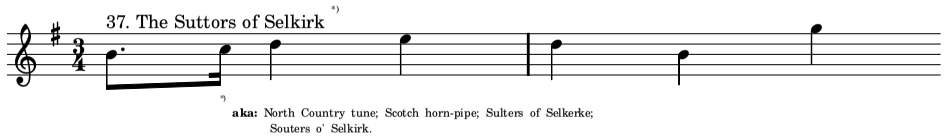
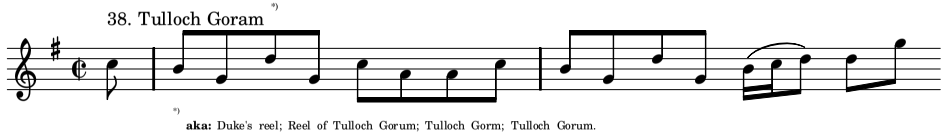
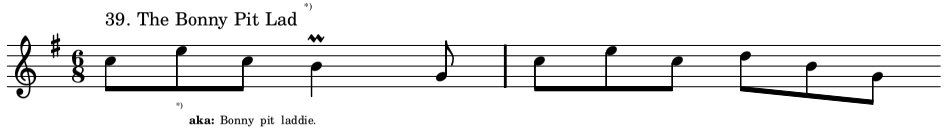
G.356 357 - smallpipe variation set,
G Key, 9/4 & 9/8, Ionian.
Suggested corrections : Time signature
and barline changes as in Comments.



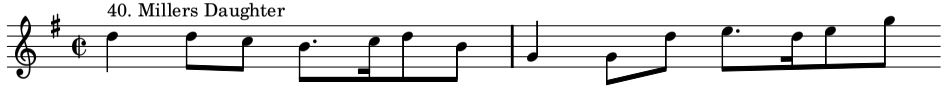

G.3542 3535 - Reel & Rant, G Key,
2/2 (4/4), Ionian (Mixolydian usually).
Suggested corrections : 4/2/15 F#.



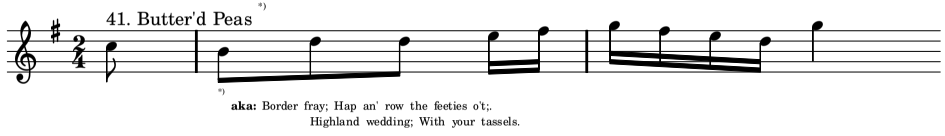

G.1H71H2H 2H71H7 - smallpipe variation set,
C Key, 6/8, Lydian (Ionian elsewhere).
Suggested corrections : F naturals throughout.
if available




G.5535 1166 - Reel, G Key, 2/2 (4/4), Ionian.
Suggested corrections : The last note of
each strain is really a '2nd-time ending'
leading into the nexstrain; strain 1 should
end with G the first time, strain 2 with F sharp.




G.351H1H 3642 - Reel & Rant, G Key, 2/4,
Ionian.

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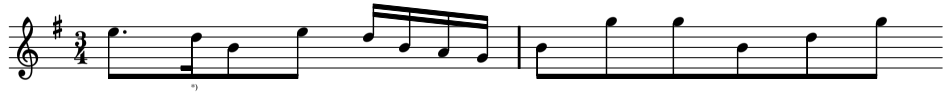
G.635 31H5 - triple-time hornpipe,
G Key, 3/4, Ionian.

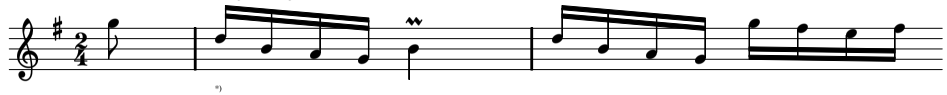
42. All the Night I Lay with Jockey *)



*)
**aka:** All the night I lay ; All the night I lay awake;
All the night I lay with Jockey in my airms;
If ye will not rock it, let it lye and blare.

G.5351H 1H315 - reel & rant & smallpipe
variation set, G Key, 2/4, Ionian.

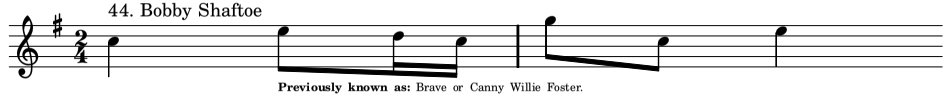
43. Cut and Dry Dolly *)



*)
**aka:** Cut and dry Dolly new way.

G.1H3H5H3H 52H5H2H - reel, rant,
smallpipe variation set & song tune,
C Key, 2/4, Lydian (Ionian elsewhere).

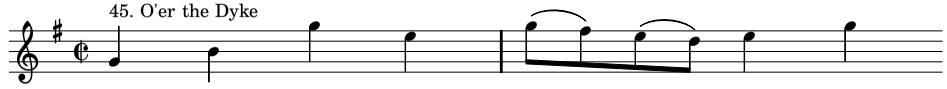
44. Bobby Shaftoe



**Previously known as:** Brave or Canny Willie Foster.

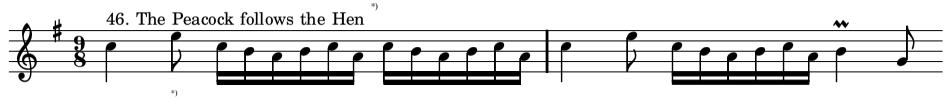
G.131H6 1H661H
(11H1H6 11H1H2 with note values halved)
Reel and Rant, G Key, 2/2 (4/4), Ionian.

45. O'er the Dyke



G.3b3b3b 3b3b2
smallpipe variation set,
Am Key, 9/8, Dorian.

46. The Peacock follows the Hen *)



*)
**aka:** Brose and butter; Cuddle me cuddy;
Mad Moll; Peacock followed the hen.

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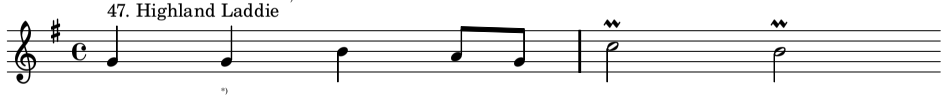
G.1132 4433
(1343 2424 if note values halved)
Reel, Rant & Hornpipe, G Key, 4/4, Ionian.

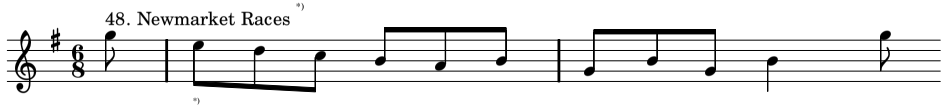
47. Highland Laddie *)



*) **aka:** Dixon's Highland laddie; Highland black laddie; .
Highland hobby; Highland laddie's hornpipe.

G.6313 6324
smallpipe variation set
& jig, G Key, 6/8, Ionian.

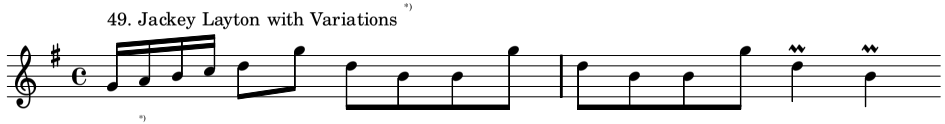
48. Newmarket Races *)



*) **aka:** Fenwick o' Bywell; Fenwick of Bywell goes to Newmarket;
Horse and away to Newmarket.

G.1553 5353
Smallpipe variation set, Rant, Reel & song tune
G Key, 4/4, Ionian.

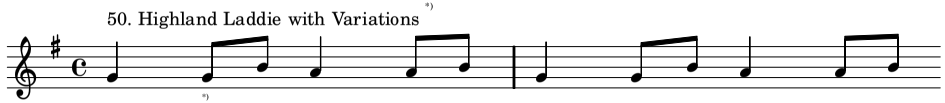
49. Jackey Layton with Variations *)



*) **aka:** Graceful move; Jack a latton; Jack Latin; Jack Lattin.

G.1122 1122
Reel, song tune & smallpipe variation set,
G Key, 4/4, Ionian.

50. Highland Laddie with Variations *)



*) **aka:** Jinglin' Johnnie; Jinglin' Johnny; Kate Dalrymple;
New Highland laddie.

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