

# The Shropshire Tune Archive

## ***20 English dance tunes collected by John Kirkpatrick***

**2017**



Supported by  
**ARTS COUNCIL  
ENGLAND**

## **The Shropshire Tune Archive**

The Shropshire Tune archive came about after a number of discussions with Shrewsbury Folk Festival's director Alan Surtees. We both felt that collecting tunes with a local connection was a worthwhile task, and putting them "in one place" would assist tune players and educators in Shropshire and beyond.

As the first of what we hope will be many instalments, we were lucky to draw on the knowledge and experience of John Kirkpatrick – one of the great folk players and historians of our time. I also offer a sincere thanks to Joy Lamont and Sandra Surtees for their endless support. Whether for education or the sheer pleasure of playing these tunes, I hope you will enjoy the collection!

Sadly, Alan Surtees passed away before the collection could be aired but it will remain, along with many other great things in the world of folk music, a testament to his energy and passion in supporting the living tradition of our music.

**Izzy MacLachlan**, Education Director, Shrewsbury Folk Festival

### **SHROPSHIRE TUNES COLLECTION**

#### **Notes by John Kirkpatrick**

**Shrewsbury Quarry** (No.1) is the only dance tune given in Charlotte Burne's book from the 1880s - "Shropshire Folk Lore". The tune was played in procession on the way to The Shrewsbury Show, held at Kingsland, and consequently for dancing once all had arrived. The usual name for the tune is *La Belle Catherine*, and it is included in almost every collection of dance music throughout the nineteenth century.

Several of the other melodies with place names in the title come from the masses of country dance collections (each dance given with its appropriate tune) that poured off printing presses from the middle of the seventeenth century till the First World War. From these we have **The Shropshire Lass** (No.2 – 1713), **The Shropshire Round** (No.3 – circa 1650), **The Shrewsbury Rakes** (No.4 – 1756), and **Oswestry Wake** (No.5 – 1728).

The same source also gives us **General Hill's Favourite** (No.13 – circa 1812). He was born Rowland Hill at Hawkstone in 1772, was commissioned into the army in 1790, and rose through the ranks during the Napoleonic Wars to become Wellington's right hand man, eventually becoming elevated to the peerage in 1814, and commander in chief of the British Army in 1829. The monument erected in his honour as Lord Hill, 1814 – 1816, which still dominates the skyline of the county town, is the tallest Doric column in England and is two feet fatter than Nelson's Column in Trafalgar Square.

**Shrewsbury Waltz** (No.6), **The Ironbridge Hornpipe** (No.7), and **Wellington Hornpipe** (No.8) all come from an amazing hand-written manuscript compiled by John Moore, an amateur fiddler who worked as a seedsman and nursery man in Wellington in the 1830s. With about 150 dance tunes included, as well as many sacred pieces, it is a fascinating record of what a working musician was expected to have in readiness. From his pages we also have **The Reform Quickstep** (No.17), **Mad Moll** (No.18), **Master Tommy's Married** (No.19) and **The Sylph** (No.20). Mr Moore's books also included different versions of La Belle Catherine, Shropshire Round, and Three Jolly Sheepskins.

William Titley was a carpenter who lived in Pave Lane, near Newport, during the latter part of the nineteenth century, and who played flute, piccolo, and fiddle. He was in great demand for dances, and was frequently summoned to play for a clientele in Shrewsbury who could afford to send a horse and cart to pick him up. Like John Moore, he compiled a book of dance music in his own hand, and from this we have an unnamed polka, now renamed in the compiler's honour as **William Titley's Polka** (No.9), **The Victorine Polka** (No. 10), and **The Strolling Players** (No.11).

**Lumps of Pudding** (No.12) comes from an article in The English Folk Dance and Song Society's Journal from the early 1930s, with a very detailed account of a dance on the village green at High Ercall in 1686. An extremely long and complicated dance, for six in a set, is described, with different tunes being used at different moments during the dancing. This is the only tune given in the article, as the others were "not of the slightest interest".

**Three Jolly Sheepskins** (No.16) was collected by Cecil Sharp from the fiddler James Lock in Newport in 1912. There are countless other versions of the tune – John Moore knew it, and printed versions date back to at least 1698. It was used to accompany The Sheepskin Hey, a figure where three people would dance around three hats (presumably, originally, sheepskins) on the floor in a perpetually changing order, until someone went wrong and had to buy the other two a drink! It was a popular party game in this part of the world.

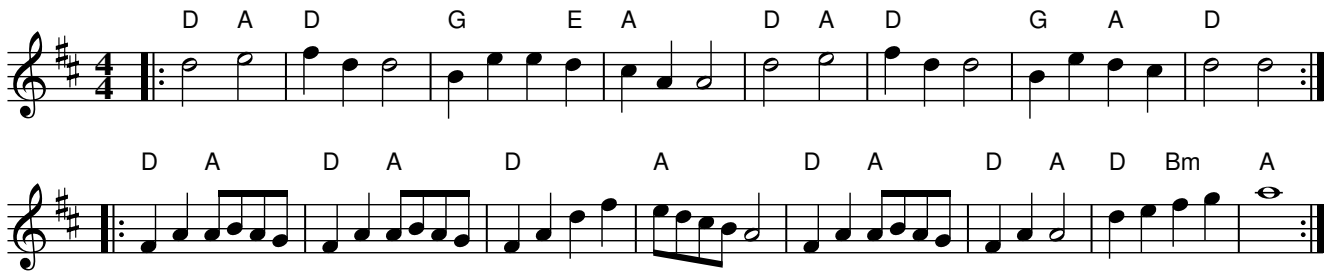
Dennis Crowther – The Clee Hill Poet - was a popular and locally much loved entertainer, singer, and musician who kept his audiences around South Shropshire in fits of laughter right up until his death a few years ago. As a boy between the wars he had gone round with the village gang bashing out a few tunes to earn some extra coppers for Christmas. As long as you could play the tunes, there was no need for titles! Hence **Dennis Crowther's No. 2** (No.14) and **Dennis Crowther's No.3** (No.15). Fascinatingly, the original of Dennis' No 3 turns out to be called *The Moldavian Schottische*, and is included in William Titley's tune book mentioned above.

# Contents

4	Shrewsbury Quarry
4	The Shropshire Lass
4	The Shropshire Round
5	The Shrewsbury Rakes
5	Oswestry Wake
5	Shrewsbury Waltz
6	The Ironbridge Hornpipe
6	Wellington Hornpipe
6	William Titley's Polka
7	The Victorine Polka
7	The Strolling Players
8	Lumps of Pudding
8	General Hill's Favourite
9	Dennis Crowther's No.2
9	Dennis Crowther's No.3
10	Three Jolly Sheepskins
10	The Reform Quickstep
10	Mad Moll
11	Master Tommy's Married
11	The Sylph

## Shrewsbury Quarry

*arr. John Kirkpatrick*



Musical score for "Shrewsbury Quarry" in G major, 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff contains the melody with the following chords: D A D G E A D A D G A D. The second staff contains the bass line with the following chords: D A D A D A D A D A D Bm A.

## The Shropshire Lass

*arr. John Kirkpatrick*



Musical score for "The Shropshire Lass" in G major, 4/4 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff contains the melody with the following chords: A D A G D Em A D A. The second staff contains the bass line with the following chords: D Em G A D. The third staff contains the melody with the following chords: A D A D G Em A. The fourth staff contains the bass line with the following chords: D A D D A D G A D.

## The Shropshire Round

*arr. John Kirkpatrick*



Musical score for "The Shropshire Round" in G major, 3/2 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is in 3/2 time. The first staff contains the melody with the following chords: D A G A D A G D A D. The second staff contains the bass line with the following chords: Em D Em A D G A D A D. The third staff contains the melody with the following chords: D A Bm A E A D G A D A D.

## The Shrewsbury Rakes

*arr. John Kirkpatrick*

Musical score for 'The Shrewsbury Rakes' in G major, 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music is in a 4/4 time signature. The first staff contains the melody, and the second staff contains the bass line. Chord symbols are placed above the notes: G, D, G, D, G, D, G, D, G. The second staff contains the bass line with chord symbols: G, D, G, C, G, D, G, D, G.

## Oswestry Wake

*arr. John Kirkpatrick*

Musical score for 'Oswestry Wake' in G major, 6/8 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The music is in a 6/8 time signature. The first staff contains the melody, and the second and third staves contain the bass line. Chord symbols are placed above the notes: C, D, G, D, G, Am, D, C, D, G, D, G, D, G. The second staff contains the bass line with chord symbols: D, G, G, Am, C, G, D, G, D, Em, D, G. The third staff contains the bass line with chord symbols: G, G, D, G, C, D, Em, D, C, D, G.

## The Shrewsbury Waltz

*John Moore ms. arr. John Kirkpatrick*

Musical score for 'The Shrewsbury Waltz' in G major, 3/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. The music is in a 3/4 time signature. The first staff contains the melody, and the second staff contains the bass line. Chord symbols are placed above the notes: G, C, G, D, G, G, C, G, D, G. The second staff contains the bass line with chord symbols: D, G, C, G, D, G, C, D, G.

# The Ironbridge Hornpipe

*John Moore ms. arr. John Kirkpatrick*

Musical score for 'The Ironbridge Hornpipe' in 4/4 time, key of G major. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords are indicated above the notes: G, Am, D, A, D. The second staff continues with chords G, D, G, Am, D, G, D, G, C, G. The third staff has chords D, G, C, Am, Am, A, D. The fourth staff has chords G, C, Am, D, A, D, G, C, G. There are several triplet markings (3) throughout the piece.

# The Wellington Hornpipe

*John Moore ms. arr. John Kirkpatrick*

Musical score for 'The Wellington Hornpipe' in 4/4 time, key of G major. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords are indicated above the notes: G, C, D, G, D, G, D, G, Am, G, C, D. The second staff continues with chords G, C, D, G, D, G, G, D, G, C, D, G. The third staff has chords B, Em, Em, B, Em, B, Em. The fourth staff has chords C, D, Em, D, C, G, D, G, C, D, G. There are several triplet markings (3) throughout the piece.

# William Titley's Polka

*William Titley ms. arr. John Kirkpatrick*

Musical score for 'William Titley's Polka' in 4/4 time, key of G major. The score consists of two staves of music. The first staff begins with a repeat sign and a key signature change to G major. Chords are indicated above the notes: A, C, G, G, D, A, D, A, D, G, C, G, G, D, A, D, D, G. The second staff continues with chords C, C, G, G, Am, D, G, D, G. There are several triplet markings (3) throughout the piece.

# The Victorine Polka

*William Titley ms. arr. John Kirkpatrick*

Chord symbols for 'The Victorine Polka':  
Staff 1: G D G C Am D C  
Staff 2: G D G C G D G  
Staff 3: D G A G A D D G A D  
Staff 4: D G A G A D G D A D

# The Strolling Players

*William Titley ms. arr. John Kirkpatrick*

Chord symbols for 'The Strolling Players':  
Staff 1: G G G D Am D G Em Am D G  
Staff 2: C C G C G Am D G Em Am D G  
Staff 3: D G D G D A D Bm Em A D



# Lumps of Pudding

arr. John Kirkpatrick

B Em Bm Em D A D  
D G Em D B Em B Em  
B Em Em D D Bm  
Em B D Bm Em B Em  
B Em Em D D  
Em Em D B Em B Em

# General Hill's Favourite

arr. John Kirkpatrick

D A D G D A D A D A D  
A D A D Bm G D A D

## Dennis Crowther's No.2

*from Dennis Crowther, arr. John Kirkpatrick*

D A Bm A D A Bm Em A E A A G

D A Bm A D A Bm Em E A A D

D G D D G D G D A G D

D G D D G Em A D Bm E A D

## Dennis Crowther's No.3

*from Dennis Crowther, arr. John Kirkpatrick*

D G D G A Em A D

G D G A A G D

A D D A A A D

D D A Em A A G D

## Three Jolly Sheepskins

*from James Lock, arr. John Kirkpatrick*

Musical score for 'Three Jolly Sheepskins' in G major, 4/4 time. The score consists of three staves. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: D, D, G, D. A first ending bracket contains a measure with a triplet of eighth notes (D, G, G) and a quarter note (D), followed by a second ending bracket with a measure containing a quarter note (D) and a half note (G). The second and third staves continue the melody with various chords: G, D, G, G, C, D, G.

## The Reform Quickstep

*John Moore ms. arr. John Kirkpatrick*

Musical score for 'The Reform Quickstep' in G major, 6/8 time. The score consists of two staves. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: A, D, G, D, Em, G, A, D, G, D, Em, G, A, D. The second staff continues the melody with chords: D, G, D, A, D, Em, G, A, D, G, D, A, D, G, A, D.

## Mad Moll

*John Moore ms. arr. John Kirkpatrick*

Musical score for 'Mad Moll' in G major, 9/8 time. The score consists of two staves. The first staff begins with a double bar line and repeat sign. Chords are indicated above the notes: Em, Em, D, Em, D. The second staff continues the melody with chords: G, G, D, G, D.

# Master Tommy's Married

*John Moore ms. arr. John Kirkpatrick*

Musical notation for "Master Tommy's Married" in 3/2 time, G major. The piece consists of two staves. The first staff has a key signature of one sharp (F#) and a 3/2 time signature. The melody is written in treble clef. The second staff is a guitar accompaniment, also in treble clef. Chords are indicated above the notes: G, D, G, G, D, G, G, D, G, C, D, G.

# The Sylph

*John Moore ms. arr. John Kirkpatrick*

Musical notation for "The Sylph" in 6/8 time, G major. The piece consists of four staves. The first staff has a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in treble clef. The second and fourth staves are guitar accompaniments, also in treble clef. Chords are indicated above the notes: D, G, G, D, G, D, G, G, D, G, D, G, D, G, C, G, G, D, G.