

Echoes of Old Kea

Extracts from the Musical Notebook of John Giddy, Gentleman

Edited by

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Lyngham
House

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Introduction

Social music in 18th century Cornwall is not well documented. Cornish folk music collections rely on numerous disparate sources - they give many insights but no overview of vernacular music of the time. The works of Davies Gilbert and William Sandys focus on seasonal songs and carols. However, in December 2000 researchers Bob and Jacqueline Patten told me of the existence of an 18th century instrumental tune book in the Cornwall Records Office, Truro. Inspection shows the book is undated, but is accompanied by a handwritten note, saying 'I believe this little book to have been my grandfather's, Mr. John Giddy's, (signed) Davies Gilbert 1829.' The book apparently belonged to Gilbert's grandfather: one of the many John Giddys of Kea. This tiny, 64-page manuscript gives us a useful insight into social Cornish instrumental music of the time. In its way Giddy's book offers us a repertoire parallel to that developed by O'Carolan (1670-1738) in Ireland some decades earlier. This volume reproduces Giddy's collection. However, I have omitted fragments, items crossed out or duplicated, and the bass parts (for which no melody is given). I have followed the order of the tunes in John Giddy's book. There is still much work to be done concerning John Giddy, his music and its origins. I hope that by publishing this book I will stimulate such research, and in the meantime make the music available.

John Giddy and his World John's was one of many branches of the Giddy family living in the parishes of Kea and Kenwyn, near Truro. John was probably born in 1707 and he died in 1759. He married Anna Collins in 1731 and they had four sons: John (1732), Edward (1734), William (1739), and Thomas (1741), and (probably) a daughter, Anna, who died shortly after her birth in 1733. John's letters show that he owned farms at Calenick, Trelease and Nansavallen, and must have been a man of education as well as means as he sent Edward to Oxford and Thomas became a surgeon. Significantly, Edward played the violin, with encouragement from his father, and Thomas was President of the Penzance Orchestral Society for many years.¹ One of John's grandsons was Davies Gilbert, President of the Royal Society and publisher of a pioneering collection traditional Cornish carols and folksongs. Clearly music was important to the Giddy family, so it is no surprise to find that John Giddy was an amateur musician. Kea was a hamlet, but it was the centre of a thriving oak forestry (to support the local tanning industry) and it was the source of the famous Kea plums. Importantly it was but a short journey by trap to the small but flourishing port of Truro. Nearby was the inn at Calenick, kept (in 1735) by one James Giddy, surely a relation. Either location could have served as the venue for social music-making. Also, Edward attended dancing classes in Truro, and where there is dancing there must be music. Some 75 years before Truro's first music festival (1806) John Giddy and his friends had developed a considerable repertoire. The manuscript tells us the session included popular songs from newly-fashionable ballad operas and dance tunes such as minuets, hornpipes, marches, rigadons, and jigs, presumably reflecting the musical interests of John's social circle and his musical skill. It sounds very like social music-making today.

John Giddy's Music The ms comprises dance tunes, songs, and accompaniments. Most phrase-lengths are short and the tunes are undemanding of technique. Short pieces by rising stars like Handel and Geminiani and songs from ballad operas show John was well aware of what was happening in the wider musical world, even though London was (at best) two days away by carriage. But other tunes in John's book are now considered to be folk-dance tunes and still others are somewhere in-between. Many of the tunes are unattributed and may be the work of John and his friends. That there were no larger scale works such as dance suites or concerti grossi suggest that Giddy and his friends may not have possessed the required numbers or skills. That said, the symphony and other larger forms had not yet been invented, so the repertoire of extended material was small. Equally, in Giddy's social environment longer pieces may have been inappropriate. It seems the collection represents the accessible social music of the time: a mixture suitable for musicians of moderate ability on a variety of social occasions.

¹ In 1786/7, a theatre (still standing) was built in Penzance. Performances there spanned 50 years. About then the Assembly Rooms were built & were used for public meetings, balls and soirées. Behind the Turk's Head was the old Concert Room. Concerts were given by local performers well before 1800. Dr. Thomas Giddy (1741-1825) was for many years their president. They had a good library, two complete sets of overtures & symphonies, & many books of trios for two violins & 'cello.

Dating It is unlikely the book was started much before 1729, the year 'Cloe is False' (ms p8) was first performed on stage. However, this and the later songs were surely included as they achieved popularity. Jenny and Jockey (ms pp44/45) was performed in 1729. Butter'd Pease (ms p48) was first on stage in 1730. Perhaps the last item in the book is Miss Stevenson's Song at Vauxhall. The ms cannot have been completed before 1732, the year of the first Vauxhall concert. But it is more likely that Miss Stevenson sang when Vauxhall achieved national fame in the 1740s. On balance compilation between 1730 and 1750 seems likely.

Purpose The small size may have been to save money, as paper may have been expensive. But such a small book would have been hard to read at a distance and would not have been easy to use in live performance. The errors suggest that some at least of the music was transcribed by ear, or at least at second-hand. Presumably some original music was expensive or hard to obtain in Cornwall. Much of the music has short phrase lengths and could easily be memorised. With the lack of decorations and interpretive markings this suggests that the ms may have been a handy pocket book designed for rehearsal and occasional reference.

Instrumentation Two tunes are by noted violinists of the time: Claudius Phillips and Geminiani. Ravenscroft, also a violinist, wrote his hornpipes within the compass of the violin. There is one apparent instance of double stopping, though it may just be an indication of alternative notes. Also, his letters tell that John Giddy apparently gave a violin to his son Edward. Thus, the violin could possibly have been John's principal instrument. However, one tune is described as being 'within the compass of the flute.' Although some other tunes go below middle C and are not playable on the flute as we know it now, the transverse flute was still in its infancy in 1730, and the tunes are within the compass of the recorder (often called 'flute' in the 17th century) so the recorder is also an option. One of the tunes has jumps in the melody which could support this theory but more credibly suggest a lute piece. The pitch of the songs suggests that the book was not written for a transposing instrument. Provision (in one instance) of two treble parts, and the structure of some tunes, imply that at least some pieces were usually played in consort rather than solo. Presence of some bass lines indicates that Giddy could play an instrument such as a bass viol or 'cello as well as one or more melodic instruments. It seems that Giddy and his friends comprised (at least) two melodic instruments, one bass instrument, and a singer (perhaps female).

Decorations Trills seem to be indicated by two short parallel lines above the modified note. Semiquavers are sometime shown by a quaver with the tail 'struck through' at mid height. A few slurs and ties exist. There are some repeat signs, but they are not always consistent. There are no marks showing phrasing, bowing, breathing, or fingering. No tempi or dynamics are indicated. If anything can be deduced from this, it is that the music was well understood and was perhaps performed in an undramatic fashion.

Repeats In Giddy's book instructions for repeats are seldom clear. Where unambiguous they are repeated in this volume. Performers, however, will usually have to use their judgment.

Errors: The ms appears to contain some errors. The most significant are these:

On ms p9 the untitled tune has 12 bars of 6/8 which should probably be 8 bars of 9/8.

On ms p15 the Minuett bar 11 has a dotted quaver in place of a dotted crotchet.

On ms p17 the March has a key signature of G but the tune seems to be in D.

On ms p 21 the Air by Mr Hendall has a time signature of 6/8, it should be 3/8.

On ms p 27 the Minuet by John Browne has several bars of 3/8 in a 3/4 tune.

On ms pp53 and 55 the 6/8 tune seems to have gross errors in assigning note values.

These errors suggest only modest competence at musical theory and could suggest some music was noted by ear rather than copied from a book. The fragment on ms p32 could be a first attempt at the tune on p33, which further supports this idea. To ease playability I have corrected obvious notational errors, marking each occasion. There are also spelling errors and inconsistencies. Even though it is inconsistent, I have used Giddy's original spelling throughout as it helps convey the character of the manuscript.

The Tunes The tunes include hornpipes, jigs, minuets (of which nine are unnamed), rigadons, song melodies and the bass of three songs. 14 items are untitled (one is duplicated). There are five incomplete fragments. The mixture shows that Giddy and his friends provided accompaniments as well as playing for dancing and for musical entertainment.

Hornpipes The ms has two hornpipes: Mr. Ravencroft's (sic) and Bow Fair. The 3/2 hornpipe was a well-known dance in 16th century England and later. It was made particularly popular by Londoner John Ravenscroft (? c1670-1745). Ravenscroft was a violinist and composer. He was one of the Tower Hamlets waits and violinist at Goodman's Fields Theatre, and noted for his skill in the composition of hornpipes, a collection of which he published. Two of them are printed in Hawkins's 'History' and another in Vol. III of Playford's 'Dancing Master.' (The 'Dancing Master' was published in many editions between 1650 and 1728. Sir John Hawkin's 'History of Music' was published in 1776)

Minuets The Minuet is a dance in triple time, the steps falling in 2-bar units. In its earliest form in comprised 2 repeated 8-bar phrases. Originally a lively dance, it later became slower and more elegant. It was fashionable by the mid-17th century. Giddy's minuets seems to span this period of change. Giddy sometimes spells it 'minuett.'

Rigadons The Rigadon is a lively dance in 2/4 or 4/4, popular in England from the late 17th c. However, one of the two tunes described as 'Rigadoons' in the ms is in 6/8 time.

Marches Marches, an ancient form in 2/4, 4/4 or 6/8, are first documented in English virginals music of the 16th century, but probably existed before that in the vernacular, as well as for religious or military purposes. Giddy's four marches are unremarkable and as yet nothing can be deduced from them.

Jigs Jigs are first identifiable as a lively dance in triple time in English virginals music of the 16th century. The ms describes one tune as a 'jigg', it is in 12/8 time, in common with many jigs and gigue by Bach (1685-1750), Handel (1685-1759) and the like. There are several other untitled 6/8 tunes that we would now also identify as jigs.

Un-named Tunes Over half the tunes are un-named by Giddy. However, he seems meticulous about other attributions. If the tunes were copied from a book why was the title or composer left out? One omission might be an error, but so many suggest an underlying rationale. Perhaps their origins were lost simply because they were in the oral tradition of Giddy and his friends. Such a thesis is consistent with apparent oral transcription errors in the ms. Alternatively, they may have been written by Giddy or his musical colleagues. I would be delighted to hear from anyone who can assist with identification.

Modern Names As one of the aims of this book is to get John Giddy's music played I have taken the controversial step of naming the untitled tunes in the collection. For ease of reference and social use this is essential. I ask the indulgence of scholars; it should be quite clear where a new name has been invented, and an index to the ms is provided. To help understand John Giddy's world I have used names he would have recognised: the names of local places, legends and family members. However, nothing further is implied by the titles. I acknowledge that scholars may be able to identify or provide more information about music in the collection. I welcome any such information and will be pleased to incorporate it in future editions, naturally acknowledging all contributions.

Conclusion Folk musicians will find themselves at home with much of John Giddy's repertoire, though some tunes may initially seem rather 'straight.' But the minuets co-exist happily with the other dance tunes and popular songs, which often have the same studied elegance. Some, like Butter'd Pease, became widely used country dance tunes. Some songs of the 18th century ballad operas came from the tradition, many swiftly entered or re-entered popular usage. 3/2 hornpipes remain in the tradition to this day as do many marches. John Giddy's tune book is not quite 'folk music' as we perceive it today. But it gives a valuable insight into the evolution of the vernacular music of Cornwall and players of all melodic instruments will find John Giddy's little notebook is full of enjoyable and accessible tunes.

Porth Kea

Untitled Minuet in A, ms p1

Trevean Spring

Untitled Minuett in B flat, ms p2

Giddy does not indicate repeats in most of his minuets. But in its early form the minuet comprised two lively, repeated, 8-bar phrases. It became more complex and more elegant in the 18th c. Giddy's book seems to cover the transition period; in performance repeats may be appropriate. Trevean is near Old Kea.

John Giddy's Minuet

Untitled in G, ms p3

When Youth and Beauty Can't Make Way

ms p4

The song 'Gold a Receipt for Love', found in the 'Muses Delight' of 1754. differences in the music and the use of the first line vice the name imply copying from a third party rather than the source document.

Come to Good

Untitled in D minor, ms p5

Musical score for 'Come to Good' in D minor, 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff includes a trill (tr) above the second measure. The fourth staff ends with a double bar line. The fifth and sixth staves feature a melodic line with slurs and ties. The seventh staff continues the melody. The eighth staff ends with a trill (tr) above the second measure and a double bar line.

Come to Good is a village near Kea

Nansavallen

A Minuett (untitled) in D, ms p6

Musical score for 'Nansavallen' in D major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff ends with a double bar line.

Nansavallen was one of John Giddy's farms.

The Bells of Old Kea

Untitled in D Minor, ms p7

It is unclear whether the notes in bar 4 represent double stopping or alternatives. Three bells from Old Kea were taken to All Hallows, Kea when the old church was dismantled.

Cloe is False but Still She's Charming

ms p8

A song from from 'The Hive' and other ballad operas performed between 1729 and 1732. What Giddy played in bars 9 and 10 is not clear from ms., the above is simply a reasonable interpretation.

Calenick

Untitled in B flat, ms p9

The original was written as 12 bars of 6/8, but the phrasing suggests incorrect transcription. Another of Giddy's properties was at Calenick; one James Giddy ran the inn there.

Plum Fair

A Rigadoon Air (untitled) in G, ms p10



Rigadons were normally in 2/4 or 4/4. The tie in bar 7 is the editor's.
The fair was renowned, as were the distinctive plums.

Trelissick

Untitled in A Minor, ms p11

The phrasing of the second part could suggest that this piece was scored for at least one other instrument.

One is tempted to question the rhythm of bar 19.

There has been a farm at Trelissick, south of Old Kea, since the 13th century.

The Cross and Keys

Minuet in G, ms p13



A wayside cross dedicated to St. Kea used to stand at Higher Lanner. Legend says that in 1660 a Mr. Bawden of Gooderne dreamed he would find a crock of gold under it. He found the treasure, but from that day all his sheep and cattle died unless they were marked with the sign of a cross and crossed keys.

Woodbury Point

Untitled Rigadoon in G, ms p13



The ms has an indefinite symbol (a bit like a 'flat') before the F in bar 6.
Woodbury Point is near Old Kea.



Malpas Crossing

A Minuett (untitled) in G, ms p15

The musical score for 'Malpas Crossing' is written in G major and 3/4 time. It consists of six staves of music. The first five staves show a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The sixth staff concludes with a trill (tr) over a dotted quarter note.

Bar 11 in the ms has a dotted quaver in place of the dotted crotchet. Surely the first C in that bar should be sharpened? The ferry to Malpas was once a vital communications link.

Minuett by Mr. Handell

ms p16

The musical score for 'Minuett by Mr. Handell' is written in G minor and 3/4 time. It consists of six staves of music. The first five staves show a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The sixth staff concludes with a dotted quarter note.

Handel (1685-1759) settled in London in 1714, rising to popularity in the 1720s. By the 1740s he was a national institution. I have not yet been able to trace this work; it may be unpublished.

King Harry

Untitled march in 'G', ms p17



Giddy gives the key signature as G, but the melody strongly suggests this is an error and the key is D.
The King Harry ferry is a historic and vital link to the Roseland Peninsula.

Clawdy Phillips Minuett

ms p18



Probably the work of Charles (Claudius) Phillips. He achieved considerable local fame, but little is now known of him. On a stone in a porch at the southern entrance of the Collegiate Church, Wolverhampton, is the following epitaph:

NEAR THIS PLACE LIES CLAUDIUS PHILLIPS, WHOSE ABSOLUTE CONTEMPT OF RICHES AND INIMITABLE PERFORMANCE ON THE VIOLIN MADE HIM THE ADMIRATION OF ALL WHO KNEW HIM. HE WAS BORN IN WALES, MADE THE TOUR OF EUROPE, AND AFTER THE EXPERIENCE OF BOTH KINDS OF FORTUNE, DIED IN 1732.

The G in bar 10 could possibly be an F sharp, the ms is unclear.



Boscawen of Tregothnan

Untitled march in D, ms p19

The ms has the G sharp in bar 11 as a crotchet.
Tregothnan lies across the Truro River from Old Kea and is the seat of Lord Falmouth.

Bow Fair - A Hornpipe

ms pp20/21

Probably by John Ravenscroft of Tower Hamlets; written between 1695 and 1745. Found as 'A Trip to Bow Fair' in Walsh's 'Compleat Dancing Master' vol 5 (1735) and other later collections.

Air by Mr. Hendall

ms pp21/22

The image shows a musical score for an 'Air by Mr. Hendall'. It consists of eight staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music is written in a single melodic line. There are several trills marked with 'tr' above the notes. The piece concludes with a double bar line.

The ms has a time signature of 6/8 - an error. As with the earlier minuet, in England Handel's name was at first spelt Hendel, a form, like Hendal, used by the composer while in Italy from 1707. The uneven phrase lengths require some thought. The theme is that of an aria from the opera 'Floridante', first performed in the King's Theatre, London in 1721. The tune was re-used in 'A General Collection of Minuets made for the Balls at Court ... for the German flute or violin.' (1729). However, there are differences between the ms and the published works.



Round O Minuet

ms p23

tr

tr

tr

tr

tr

Da Capo

One wonders where this piece ended and if any sections were repeated.
The ms has no repeat marks or closing bars.

The Waters of Tresillian

Untitled Minuet in G minor, ms p24

tr

tr

The Tresillian river joins the Truro river near Old Kea.

Kenwyn

Untitled Air in A minor, ms pp25/26

tr

tr

Minuet by John Browne

ms pp27/28

tr

Possibly by the poet and librettist John Browne (1715-1766) who knew Handel.
In ms the second half has only 15 bars, bar 27 has been inserted by the editor.
Also in bar 33 the B flats might be A.

Lord Maiseley Favourite Jigg

(within the compass of the flute)

ms pp30/31



The musical score for 'Lord Maiseley Favourite Jigg' is written in treble clef, 12/8 time signature, and D major key. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The music is a jig, characterized by its rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and accidentals. A tie is present in the fourth staff, which is noted as being added by the editor.

The tie in line 4 has been added by the editor. The final bar is as the ms.

As yet I have been unable to trace Lord Maiseley.

The term 'flute' might, in this context, mean the recorder.

The Carrick Concerto

Untitled in D, ms p32



The musical score for 'The Carrick Concerto' is written in treble clef, common time signature, and D major key. It consists of seven staves of music. The score begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music is a concerto, characterized by its complex rhythmic patterns and melodic lines. The score includes various musical notations such as slurs, ties, and trills. A trill is indicated in the seventh staff.

This gives every indication of being the first part of a fugue.

It does not appear to be Handel or Bach, but could conceivably be Arne, Boyce or Stanley.

The playful title was given to acknowledge the many similarities with the works of O'Carolan.

When Delia..

ms p33



“When Delia on the Plain Appears” is a song found in ‘The Hive’ (1733-34) and ‘Trick for Trick’ (1735).

Carlyon

Untitled march, ms p35



Dumbarton’s Drums: a Scotch Song Tune

ms p38



A Regimental March of the Royal Scots, probably adopted when the Earl of Dumbarton was Colonel of the Regiment in 1675. It may be the tune described as a ‘Scots Guard’s March’ in ‘The Wedding’ (1729) and used as a song in ‘Robin Hood’ (1730).

Crossing the Truro River

Untitled in 'G', ms p39

A musical score for 'Crossing the Truro River' in G major, 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The subsequent staves continue the melody with various rhythmic patterns, including some sixteenth-note passages. The piece concludes with a final cadence on the seventh staff.

I have given the key signature used by Giddy. Many musicians would use a key signature of 2 sharps.

March in Calo

ms p41

A musical score for 'March in Calo' in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a more complex, rhythmic style typical of a march, featuring eighth and sixteenth notes. The piece includes a trill (tr) in the fourth staff. The score concludes with a final cadence on the seventh staff.

Presumably from an 18th century opera.

The Falmouth Gig

Untitled jig in D, ms p43

Musical score for 'The Falmouth Gig' in D major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line.

Jenny and Jockey

ms pp44/45

Musical score for 'Jenny and Jockey' in D major, 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves show a change in the melody, with the fifth staff featuring a more melodic line. The sixth and seventh staves conclude the piece with a double bar line.

'When Jenny and Jockey Together were laid' is a song from 'The Beggars Wedding and other ballad operas performed between 1729 and 1735

Miss Anna Collins

Untitled, ms pp46/47



The musical notation for 'Miss Anna Collins' consists of four staves of music in treble clef, 3/4 time, and G major. The first staff begins with a repeat sign. The melody is characterized by eighth and sixteenth notes, with some slurs. The second and fourth staves end with repeat signs. The third staff continues the melodic line.

Anna was John's wife.

Butter' d Pease

ms p48



The musical notation for 'Butter' d Pease' consists of four staves of music in treble clef, common time (C), and G major. The melody is primarily composed of quarter and eighth notes. The first staff has a bar line after the second measure. The second and fourth staves end with repeat signs. The third staff continues the melodic line.

A song from 'The Fashionable Lady' and other ballad operas first performed between 1730 and 1734. Related to the dance tune 'Stumpie', though in most ms the first 4 bars of Stumpie have the bar line one crotchet further right. This could indicate that the tune was transcribed by ear, but it may be that the above is the song as it originated before it gained a separate life as a country dance tune. In Giddy's ms the key signature (C) is as shown, but one sharp (G major) seems more likely.

Trebel of Geminiani's Minuett

ms p49

The violinist Geminiani (1687-1762) lived in London from 1714 and achieved considerable fame. In ms the B flat is omitted from the key signature in the last 2 lines. The rests show the piece was probably played in consort. One wonders if this is one of the internal parts of the piece.

Mr. Ravencorft's Hornpipe

ms p51

Yes, that's the way JG spelt it.
Probably another hornpipe by John Ravenscroft of Tower Hamlets (1695-1745)

The Crock of Gold

Untitled Minuet in F, ms p52

Musical score for 'The Crock of Gold' in F major, 3/4 time. It consists of four staves of music. The first staff begins with a repeat sign. The second staff features a trill (tr) over a note. The piece concludes with a repeat sign and a double bar line.

The title again refers to the legend from Kea parish mentioned on page 12.

Minuet de Monsieur Dupré

ms p54

Musical score for 'Minuet de Monsieur Dupré' in D major, 3/4 time. It consists of six staves of music. The first staff begins with a repeat sign. The second staff has a slur over a group of notes. The third staff features a trill (tr) over a note. The fourth staff has a slur over a group of notes. The fifth staff has a slur over a group of notes and a trill (tr) over a note. The sixth staff has a trill (tr) over a note. The piece concludes with a repeat sign and a double bar line.

Monsieur Dupre could be Louis Dupre who danced at Lincoln's Inn Fields Theatre in 1714 and then at Drury Lane for two seasons. He continued to dance with John Rich's company until he died in 1734 or 1735.

Instructions for dancing his minuet appear in 'The Weekly Amusement: or, The Universal Magazine' for Saturday 9 November 1734.

In 1703 a 'Mr Dupre, Lute Master has set up a School ... [in London] where he teaches to play ... the Theorbo in Consort'. M.Tilmouth, 'A Calendar of references to music in newspapers published in London and the provinces, 1660-1719,' R.M.A. Research Chronicle no. 1 (1961), p 50 (10 June).

The slurs are as in the ms. It is not known whether they indicate phrasing, bowing, or breath.

Uncle William's Gout

Untitled jig in G minor, ms p55



In the ms the same tune as on page 53. But the versions differ slightly and both seem to have transcription errors, as the note values in each bar are inconsistent. Also p53 of the ms has a bar missing. The jumps in the tune would challenge a fiddler of modest skill and could suggest the lute, cittern, guitarra or recorder as the instrument for this tune. In a letter to his son Edward, John Giddy once noted that 'Uncle William's gout is much improved ...'

Tanners' Oak

Untitled in D, ms p57



The area round Kea was the centre of a thriving oak forestry which supported the local tanning industry.



Playing Place

ms p 63

Musical score for 'Playing Place' (ms p 63) in G major, 3/4 time. The score consists of five staves. The first staff begins with a repeat sign. The second staff has two first endings, labeled '1.' and '2.'. The fourth staff contains a trill (tr) over a note. The fifth staff ends with a repeat sign.

Part 2nd Same

ms p62

Musical score for 'Part 2nd Same' (ms p62) in G major, 3/4 time. The score consists of five staves. The first staff begins with a repeat sign. The second staff has two first endings, labeled '1.' and '2.'. The fifth staff ends with a repeat sign.

Both parts inverted in ms. In the first part some dotted minims were written as minims. The C in bar 10 could possibly be a C natural. In the second part repeat marks were omitted in ms, doubtless an oversight.

Playing Place is a hamlet near Kea, its name derives from the plying places or plen an gwary once used for traditional entertainment and community activity in Cornwall.

A New Minuet

ms p64

The musical score is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a repeat sign and contains a trill (tr) over a dotted quarter note. The second staff has a first ending bracket (1.) and another trill. The third staff has a second ending bracket (2.) and a repeat sign. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff begins with a trill and ends with a repeat sign.

Inverted in ms. In ms the dotted minims in bars 10 and 26 are written as minims and the repeat signs are as above. The double notes in those bars have no explanatory annotation.

John Giddy

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