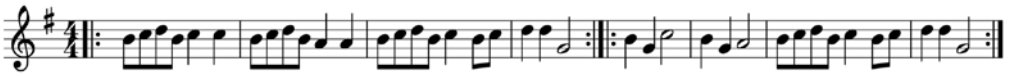
Late-eighteenth/early-nineteenth century tunes

SPACE PRECLUDES THE inclusion of all the tunes mentioned in chapters 2 and 3. The following tunes are among the more 'popular' and most were to be found in numerous collections across the country. The tunes are arranged in the order in which they are first mentioned.

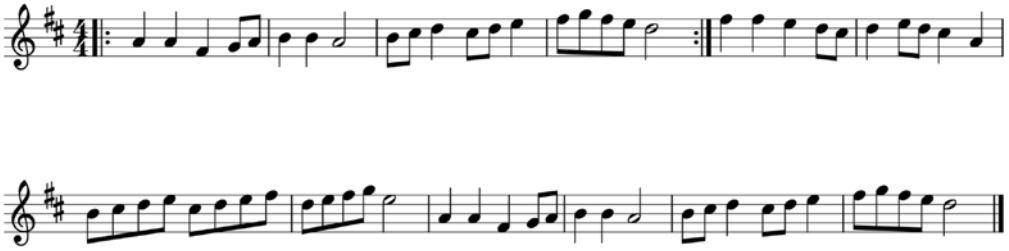
As noted in the main text, there was no fixed version of each tune. As noted in the main text, some tunes had multiple names (e.g. 'Brighton Camp' or 'The Girl I Left Behind Me') and also varied in terms of notation. Others (e.g. 'Cheshire Rolling Hornpipe') had versions in different keys and time signatures. How these tunes were played at the time is unknowable, but it is unlikely that most performances matched the later reconstructions, in television plays and films, which feature musicians of considerable skill! The tunes are as follows.

10.5920/mummers.appendix

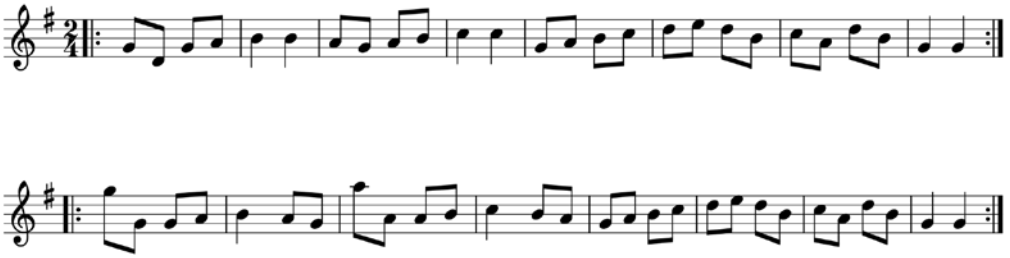
Shepherd's Hey



King Charles of Sweden



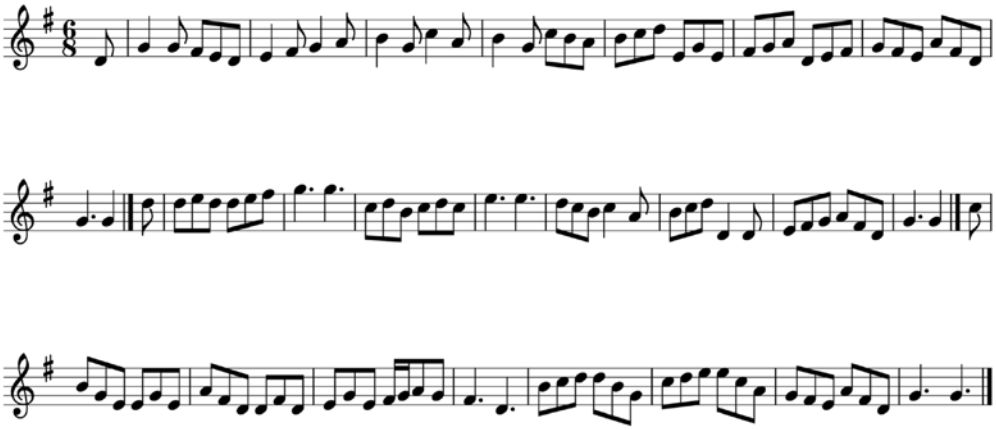
Pease upon a Trencher



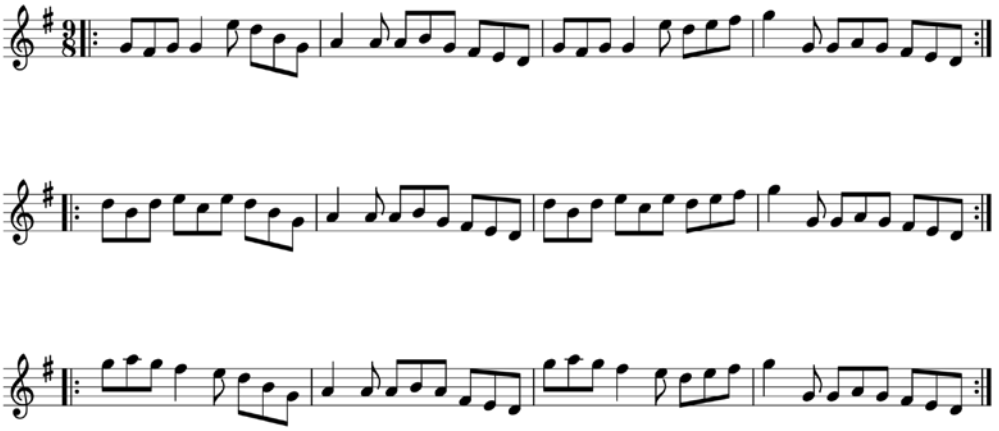
10.5920/mummers.appendix

Planxty John O'Connor

Turlough O'Carolan

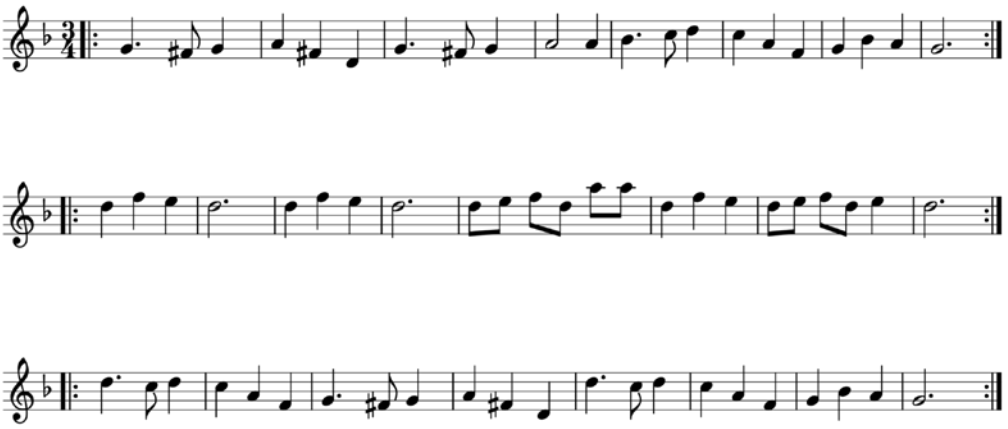


Sir Roger de Coverley

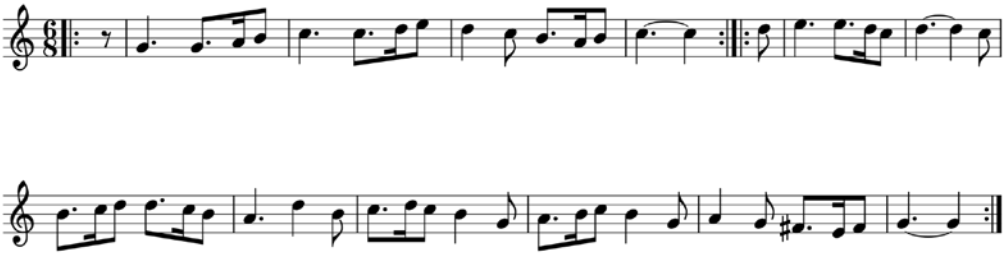


10.5920/mummers.appendix

Packington's Pound

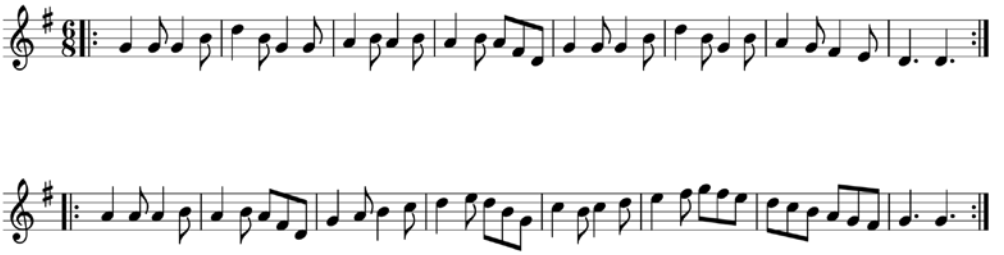


Sellenger's Round

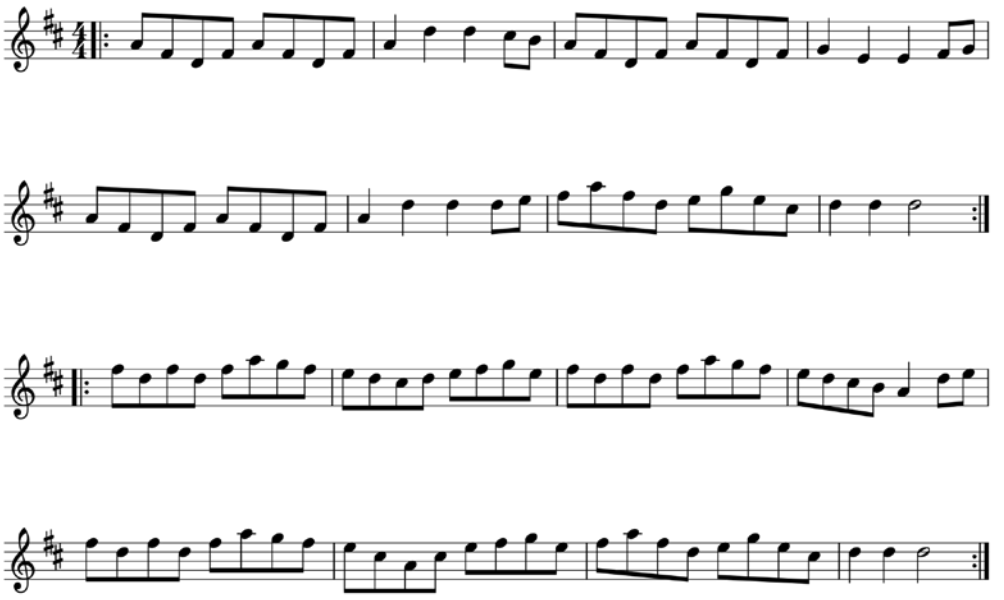


10.5920/mummers.appendix

Nancy Dawson

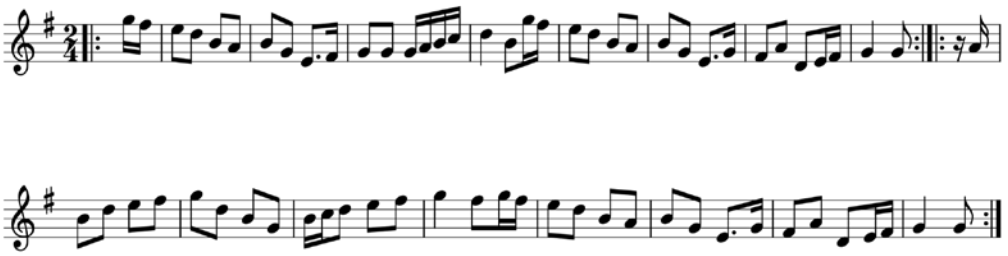


Soldiers Joy

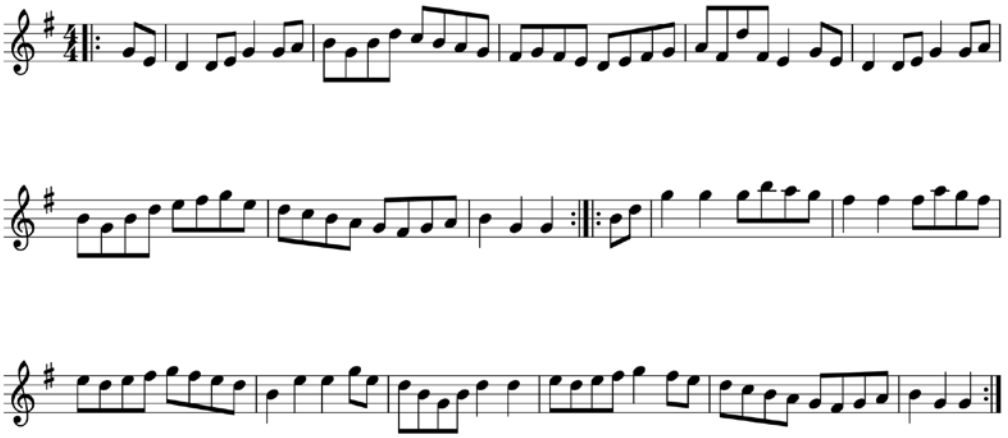


10.5920/mummers.appendix

Brighton Camp (aka The Girl I left Behind Me)

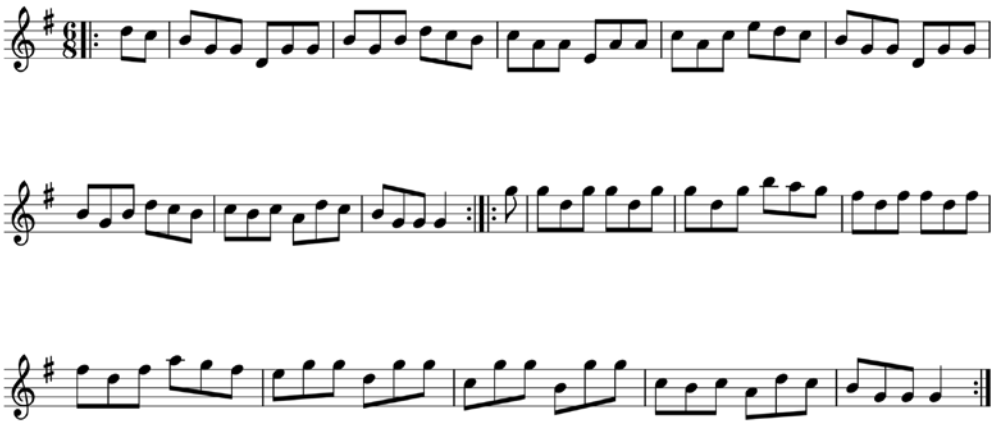


The Flowers of Edinburgh

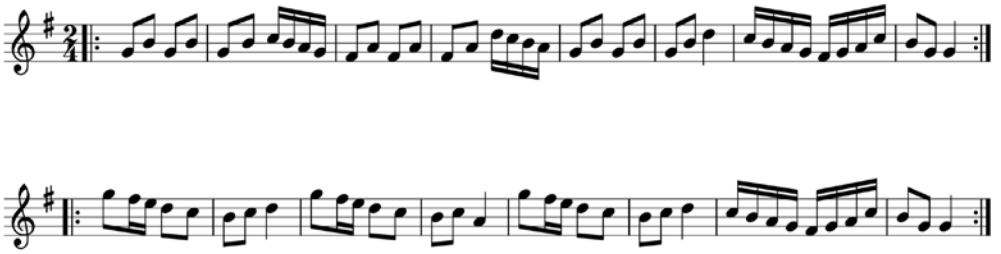


10.5920/mummers.appendix

The Irish Washerwoman

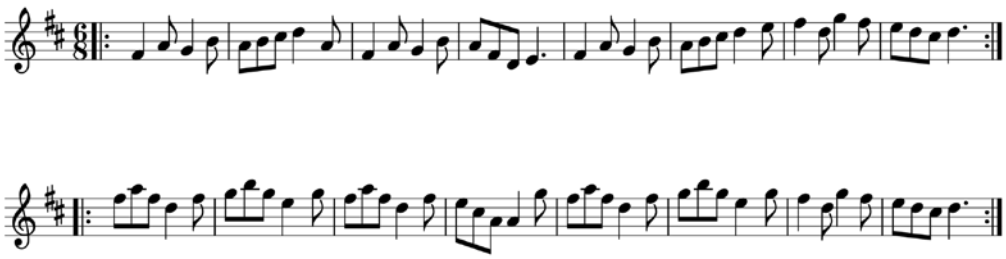


The Rakes of Mallow

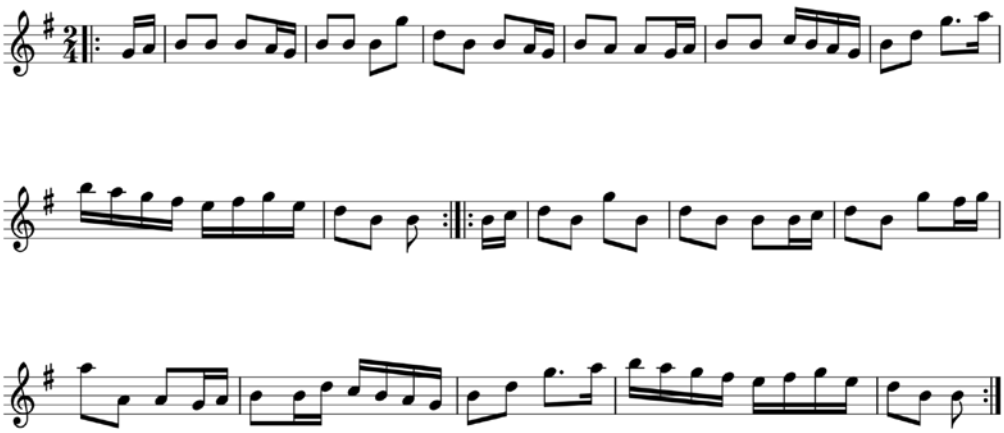


10.5920/mummers.appendix

Off She Goes

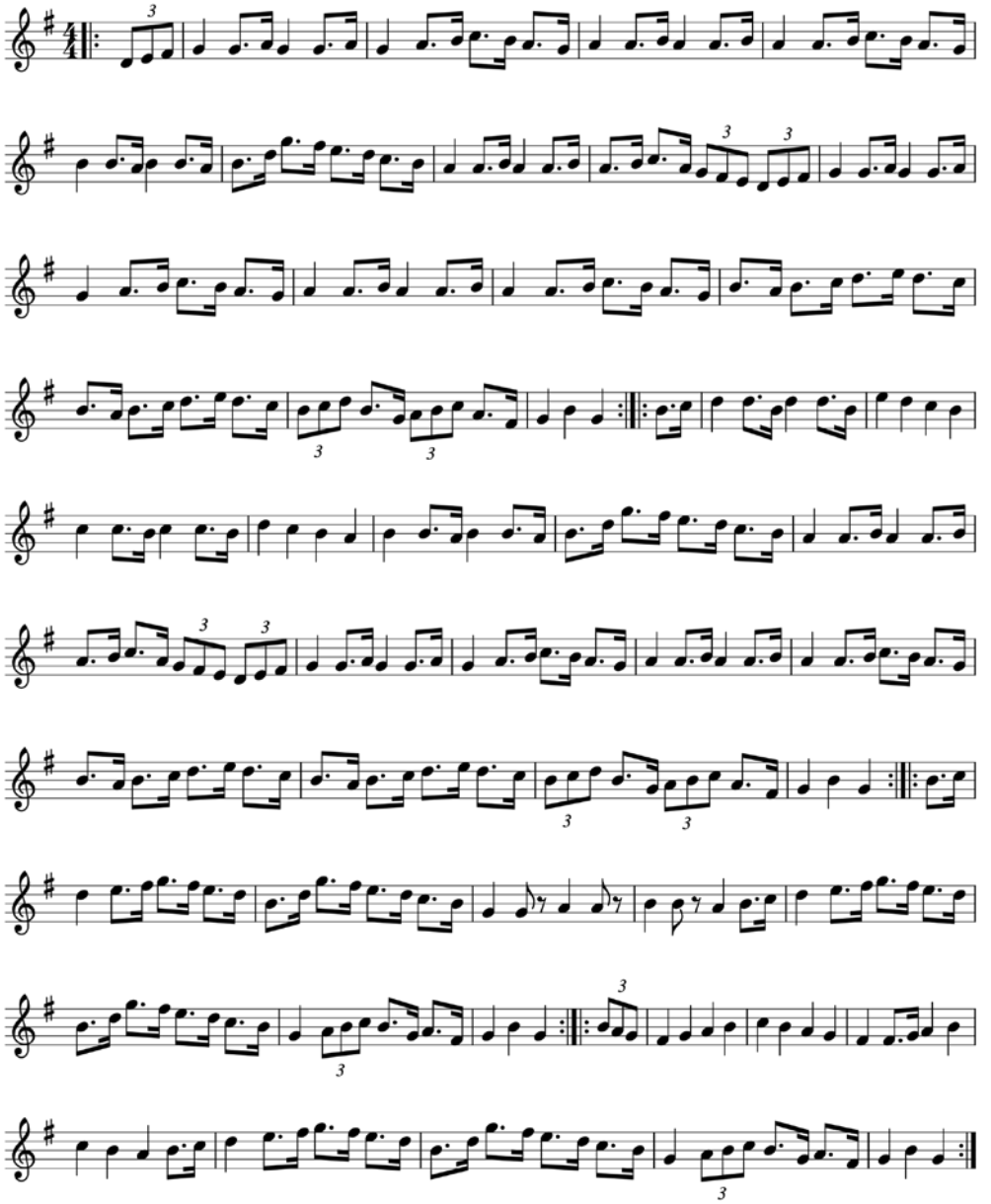


White Cockade



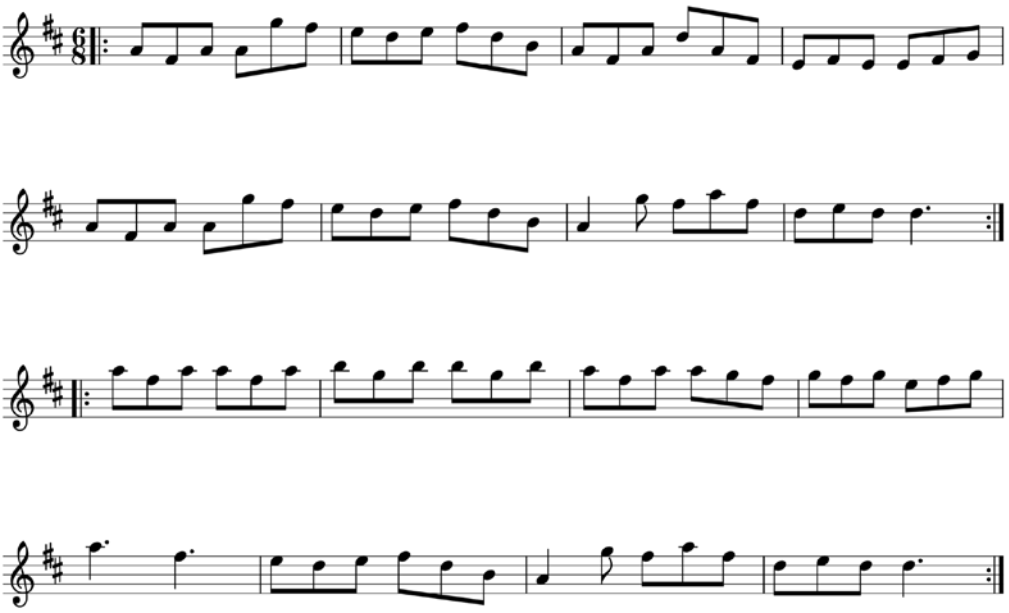
10.5920/mummers.appendix

The Downfall of Paris



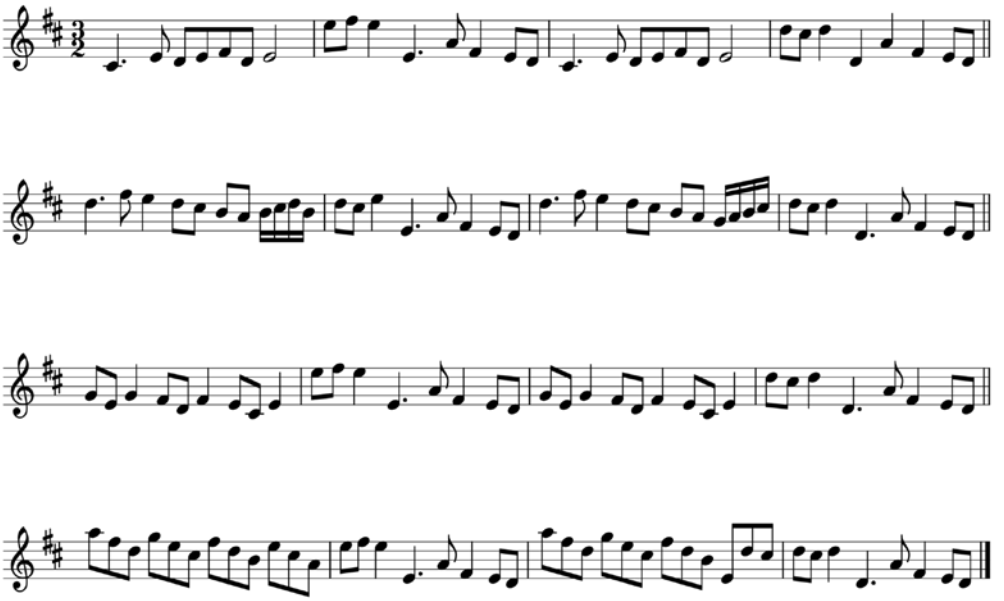
10.5920/mummers.appendix

Haste to the Wedding



10.5920/mummers.appendix

John of the Greeny Cheshire Way



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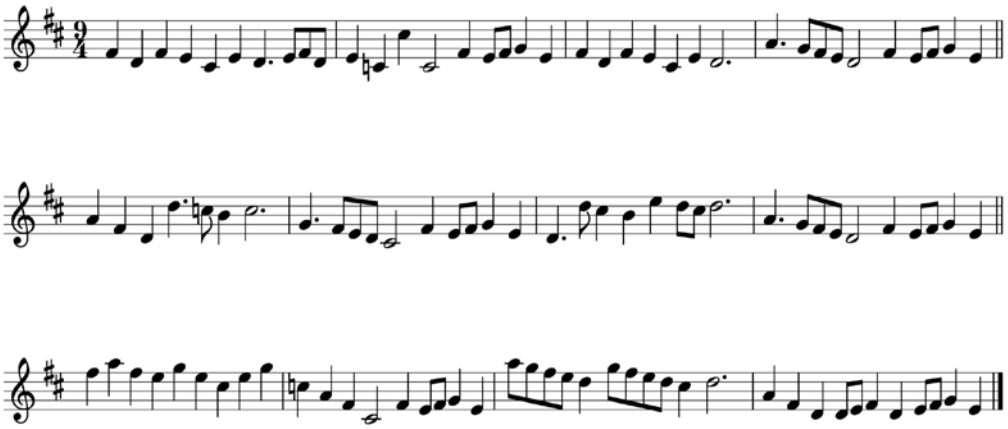
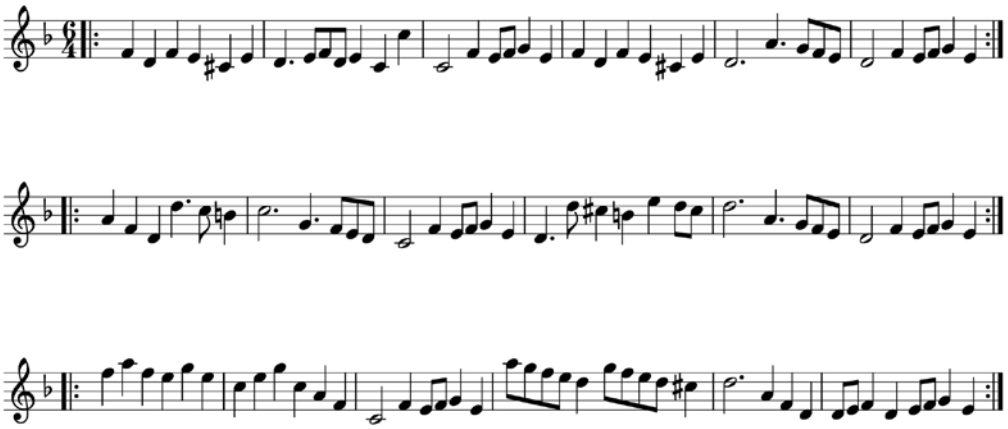
Cheshire Rolling Hornpipe

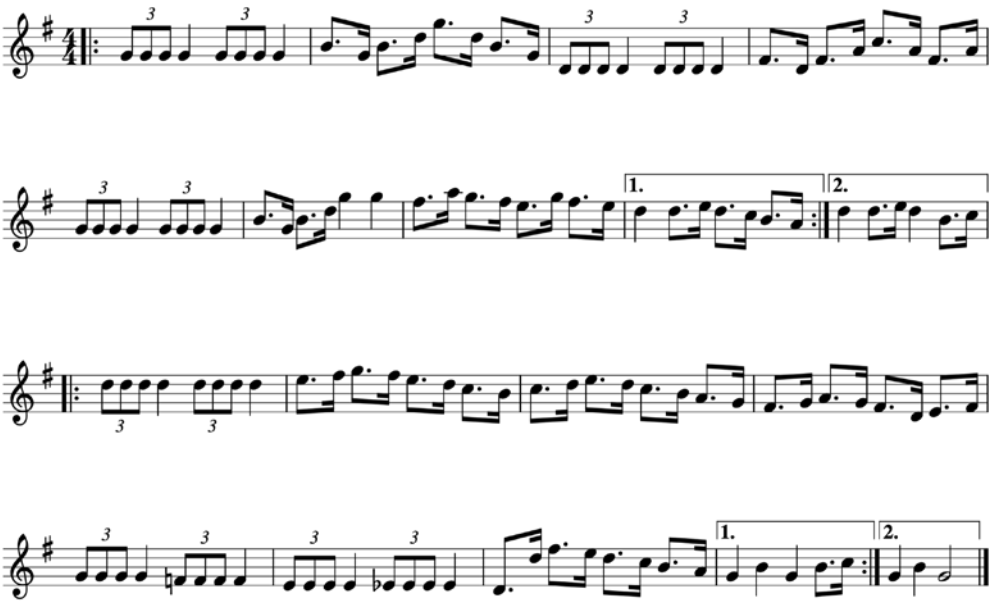


Cheshire Rolling Hornpipe



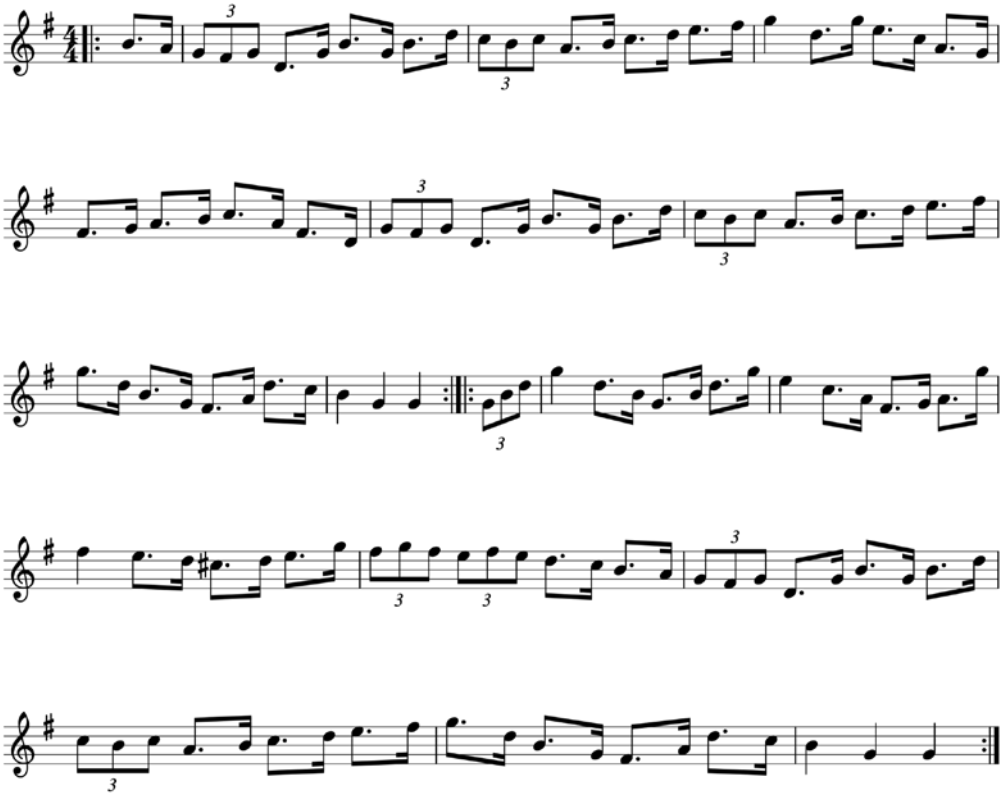
10.5920/mummers.appendix

The Trumpet Hornpipe



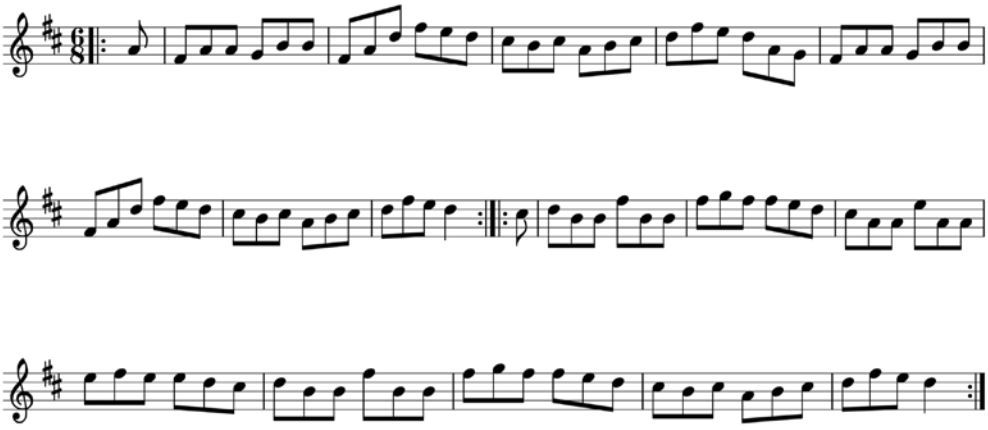
10.5920/mummers.appendix

The Friendly Visit

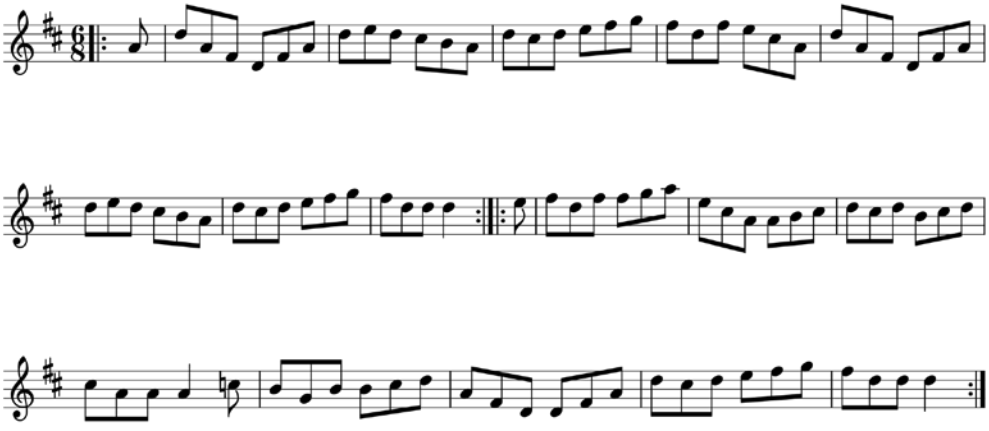


10.5920/mummers.appendix

Tripping Upstairs



Rollicking Irishman or Yorkshire Lasses



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