

# Timour the Tartar

The musical score for "Timour the Tartar" is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes. The first staff includes a boxed section labeled 'A' and chords A, D, A, and E7. The second staff continues the melody with chords A, D, A, and a first ending bracket labeled '1' containing E7 and A. The third staff features a second ending bracket labeled '2' containing E7 and A, followed by a boxed section labeled 'B' and a final A chord. The fourth staff contains chords D, A, D, A, and a first ending bracket labeled '1' containing D. The fifth staff has a second ending bracket labeled '2' containing E7 and A, and concludes with E7 and A chords.

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"Timour the Tartar", also known as "Peter Street", "Babes in the Woods", "Blackling Races", "Blanchland Races", "Miller's Frolics" or "Mudville Frolic" is a Scottish reel in A Major. The parts are played AB (Athole, Emmerson, Honeyman, Hunter, S. Johnson, Kerr, Köhler, Lowe, Skinner, Skye), AABB (Raven, Shears) or AABB' (Brody, Cranford, Phillips).

Timour the Tartar was otherwise known as Timur the Lame, Tamburlaine and Tamerlane. The Tartars were Mongol Turks and Timur (c. 1336 to 1405) was descended from Genghis Khan. Like his forbearer, Timur created an empire by conquest. Raised to the throne of Smarkand in Tukestan in 1369, Timur conquered huge territories from India to Syria. He died of a camp fever just before a planned invasion of China.

He was the subject of a grand romantic melodrama in two acts by Matthew Gregory Lewis (1775-1818), with music by Matthew Peter King. Timour the Tartar was first acted at Covent Garden in April, 1811 and was very popular. The play featured horses brought onto stage. It is not known if the fiddle tune "Timour the Tartar" comes from the play or whether it was written by M.P. King or not, however, it appears to have been associated with Lewis's play.

The alternate title "Peter Street" (the name of a street in Dublin) comes from Ryan's **Mammoth Collection**, while Kerr prints it as "Babes in the Woods".

It was printed in Brody's **Fiddler's Fakebook** (1983), Cranford's **Winston Fitzgerald** (1997), Emmerson's **Rantin' Pipe and Tremblin' String** (1971), Honeyman's **Strathspey, Reel and Hornpipe Tutor** (1898), Hunter's **Fiddle Music of Scotland** (1988), S. Johnson's **A Twenty Year Anniversary Collection** (2003), Kennedy's **Fiddlers Tune Book, vol. 1** (1951), Kerr's **Merry Melodies, vol. 1** (c. 1880), Laybourn's **Köhler's Violin Repository, Book One** (1881), Joseph Lowe's **Lowe's Collection of Reels, Strathspeys and Jigs, book 1** (1844-1845), MacDonald's **The Skye Collection** (1887), Martin's **Traditional Scottish Fiddling** (2002), Phillips' **Fiddlecase Tunebook** (1989), Raven's **English Country Dance Tunes** (1984), Shears' **Gathering of the Clans Collection, vol. 1** (1986), Skinner's **Harp and Claymore** (1904), Stewart-Robertson's **The Athole Collection** (1884), Tolman's **Nelson Music Collection** (1969).

It was recorded by Cape Breton Symphony on **Fiddle**, Marie Rhines on **The Reconcillation**, Horace Fellowes (1911)(78 RPM), Natalie MacMaster on **My Roots are Showing** (2000), Dave Swarbrick on **Swarbrick** (1976) and J. Scott Skinner on **The Strathspey King** (1975).