

## Haste to the Wedding

The musical score for "Haste to the Wedding" is presented in five staves. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a boxed 'A' above it. The second staff has a boxed 'B' above it. The third staff has a boxed 'A' above it. The fourth staff has a boxed 'B' above it. The fifth staff has a boxed 'A' above it. The music is written in treble clef. Chords are indicated by letters above the notes: D, A7, D, G. The score includes repeat signs and first/second endings.

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This tune, known variously as "Haste to the Wedding", "Come Haste", "Rural Felicity", "The Long Eight" and many other titles, is an Irish jig in D Major.

It is also known in England, America and Canada.

The earliest known source for the tune is James Oswald's **Caledonian Pocket Companion, vol 10** (1759), where it is titled "The Small Pin Cushion".

It was used (with lyrics) in the pantomime "The Elopement" in 1767. The tune first achieved popularity as a stage piece but it soon entered folk tradition. Chappell noted that the tune was "more frequently to be heard upon the chimes of country churches than any other and usually played when a wedding is about to take place".

The tune also has a long history in North America. It appears in late 18th century music copybooks such as those of Captain George Bush and Henry Livingston. It was printed by Howe in his **Musician's Omnibus** (1850) and in his **School for the Fife** (1851). Winston Wilkinson in "Virginia Dance Tunes" in **Southern Folklore Quarterly** (March, 1942) calls it "one of the best-loved tunes in Virginia".

It was also printed in Adam's **Old Time Fiddlers' Favorite Barn Dance Tunes** (1928), Hopkins' **American Veteran Fifer** (1927), Bacon's **A Handbook of Morris Dances** (1974), Bayard's **Hill Country Tunes** (1944), and **Dance to the Fiddle** (1981), Bégin's **Fiddle Music in the Ottawa Valley: Dawson Girdwood** (1985), Brody's **Fiddler's Fakebook** (1983), R.P. Bronner's **Old Time Music Makers of New York State** (1987), Burchenal's *Rinnce na h-Éireann* and **American Country Dances, vol. 1** (1918), Christeson's **Old Time Fiddler's Repertory, vol. 1** (1973), Cole's **1000 Fiddle Tunes** (1940), Cranford's **Jerry Holland's Collection of Fiddle Tunes** (1995), DeVille & Gold's **Universal Album** (1912), Ford's **Traditional Music of America** (1940),

Giblin's **Collection of Traditional Irish Dance Music** (1928), Harding's **All Round Collection** (1905) and **Original Collection** (1928), P.H. Hughes' **Gems from the Emerald Isle** (c. 1860's), Jarman's **The Cornhuskers Book of Square Dance Tunes** (1944), **Journal of the English Folk Dance and Song Society**, vol. 3, **Journal of the Folk-Song Society**, vol. 8 (1908), S. Johnson's **Kitchen Musician No. 4: Fine Tunes** (1983) (revised 1991, 2001) Karpeles & Schofield's **A Selection of 100 English Folk Dance Airs** (1951), Kaufman's **Beginning Old Time Fiddle** (1977), Keegan's **The Keegan Tunes** (2002), Keller's **Fiddle Tunes from the American Revolution** (1992), Kennedy's **Fiddler's Tune-Book**, vol. 1 (1951), Kerr's **Merry Melodies**, vol. 1, Krassen's **Appalachian Fiddle** (1973), Linscott's **Folk Songs of Old New England** (1939), MacDonald's **The Skye Collection** (1887), McDermott's **Allan's Irish Fiddler** (c. 1920's), Miller & Perron's **New England Fiddler's Repertoire** (1983), James Morrison's **How to Play the Globe Accordion Irish Style** (1931), Mulvihill's **1st Collection** (1986), Krassen's **O'Neill's Music of Ireland** (1976), O'Neill's **Music of Ireland: 1850 Melodies** (1903), O'Neill's **Dance Music of Ireland: 1001 Gems** (1907), Phillips' **Fiddle Case Tunebook: British Isles** (1989), and **Traditional American Fiddle Tunes**, vol. 2 (1995), Raven's **English Country Dance Tunes** (1984), Robbins' **Collection of 200 Jigs, Reels, and Country Dances** (1933), Roche's **Collection of Traditional Irish Music**, vol. 2 (1912), Ruth's **Pioneer Western Folk Tunes** (1948), Ryan's **Mammoth Collection** (1883), Saar's **Fifty Country Dances** (1932), O'Malley & Atwood's **Seventy Good Old Dances** (1919), Sharp & Macilwaine's **Morris Dance Tunes, Set 3** (1909), Sharp's **Country Dance Tunes** (1909), Silberberg's **Fiddle Tunes I Learned at the Tractor Tavern** (2002), Spadaro's **10 Cents a Dance** (1980), Stewart-Robertson's **The Athole Collection** (1884), Sumner's **Lincolnshire Collections**, vol. 1: **The Joshua Gibbons Manuscript** (1997), Sweet's **Fifer's Delight** (1964/1981), Thomas and Leeder's **The Singin' Gatherin'** (1939), Trim's **Musical Heritage of Thomas Hardy** (1990), Tubridy's **Irish Traditional Music**, vol. 1 (1999), White's **Excelsior Collection** (1907), Wilkinson's **Country Dance Tunes and Southern Folklore Quarterly**, vol. 6.

It was recorded by Kirkpatrick & Hutchings on **The Compleat Dancing Master** (1974), The Mellstock Band on **The Dance at Pheonix: Village Band Music from Hardy's Wessex and Beyond**, Patrick J. Scanlon (78 RPM) (1917), John H. Kimmel (accordion player from N.Y.C.) (78 RPM) 1920, Liam Walsh with J. O'Mahoney (78 RPM) (1926. 2nd tune, following "Humors of Bantry"), The Canterbury Country Orchestra Meets the F&W String Band on **The Canterbury Country Orchestra Meets the F&W String Band**, Jean Carignan on **Old Time Fiddle Tunes**, Per's Four on **Jigs and Reels**, Fennigs All Stars on **The Hammered Dulcimer**, Uncle Steve Hubbard and His Boys (78 RPM) c. 1928, Guy Carawan on **Jubilee** (1979), Stephen Tucker on **American Fiddle Tunes**, Jim Taylor on **The Civil War Collection** (1996), Stephen Tucker on **American Fiddle Tunes** and Mrs. Ben Scott and Myrtle B. Wilkinson on **American Fiddle Tunes** (1971).