

Lord St. Vincent's Hornpipe

The musical score for "Lord St. Vincent's Hornpipe" is presented in five staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes several sections and chord changes:

- Staff 1:** Starts with a repeat sign. Chords: C, G7, C, F.
- Staff 2:** Chords: G7, C, G7, D.
- Staff 3:** Section **A** is marked with a box. Chords: G7, C, F.
- Staff 4:** Chords: G7, C, F, G7, C.
- Staff 5:** Chords: F, C, G7. It features a first ending (1.) and a second ending (2.), both leading to a C chord.

"Lord St. Vincent's Hornpipe", also known as "St. Vincent's Hornpipe", "Vincent's" and "Vinton's Hornpipe" is an English hornpipe. A very popular hornpipe found in many printed and manuscript collections under a variety of titles, including "Vinton's Hornpipe", "St. Vincent's Hornpipe", "The Silver Box" and "O'Fenlon's Hornpipe".

Professor Samuel Bayard thinks the "The Silver Box" hornpipe, dated c. 1770 (in Alfred Moffat and Frank Kidson's **Dances of the Olden Time**, 1912), is a simple, perhaps early, version of the tune. As "Lord St. Vincent's", "St. Vincent's Hornpipe" or "Vincent's Hornpipe" the tune appears in several 19th century publications and manuscripts. It was printed under this title in Thompson's **Twenty Four Country Dances for the Year 1799** and also appears as "Lord St. Vincent" in the mid-19th century music manuscript papers of Long Island painter and musician William Sidney Mount. Shropshire musician John Moore included it in his 1837-1840 music manuscript as "St. Vincent's Hornpipe", dropping the 'Lord' from the title. John Burks' music manuscript, dated 1821, has a similar version (as "Vincent's Hornpipe") to Moore's, including being set in the key of B Flat.

All of these titles honor Admiral John Jervis (1735-1823), Lord St. Vincent, a contemporary of the celebrated Lord Horatio Nelson's and himself a hero of the Napoleonic Wars and the victor of the Battle of Cape St. Vincent. The title "Vinton's", by which the tune appears in the Boston, Massachusetts, publisher Elias Howe's various volumes (from the mid-19th century on) is a probably a corruption of the original title honoring Jarvis. The piece is in the repertoire of Missouri fiddler Kelly Jones (b. 1947) who learned the melody from Cole's **1000 Fiddle Tunes**.

It was printed in both Cole's **1000** and its predecessor, Ryan's **Mammoth Collection** (1883), both Howe publications that included directions for a contra-dance to the tune. The tune seems common to many of Howe's publications and first appears in the 1844 edition of his **Musician's Companion** {containing 18 sets of cotillions arranged with figures and a large number of popular marches, quick-steps, waltzes, hornpipes, contra dances, songs, &c.&c.}. O'Neill prints the tune as "O'Fenlon's Hornpipe."