

Setauket

The image displays a musical score for the piece "Setauket" in D Major. The score is written on five 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 primarily eighth-note based. Chords are indicated above the staff: D, G, A7, and D. The second staff continues the melody, featuring a first ending bracketed over the final two measures, which end with a double bar line and repeat sign. The third staff shows a second ending bracketed over the first two measures, followed by a double bar line and repeat sign. The fourth staff continues the melody with chords D, G, and A7. The fifth staff concludes the piece with two first and second endings, both marked with a '1.' and '2.' above the staff and ending with a double bar line and repeat sign.

"Setauket" is an American reel in D Major. The parts are played AA'BB'.

The tune has been attributed to Black slave fiddler Anthony Hannibal "Black Tony" Clapp who was born in Connecticut and relocated to Setauket, New York.

Painter and music collector William Sydney Mount recalled childhood experiences of knowing Anthony ("Black Tony") Hannibal Clapp (1749-1816) and sitting at Clapp's knee while he played folk tunes. Clapp was buried in a cemetery for people of color on land that used to belong to Mount's grandfather.

William Sydney Mount (1807-1868) was born in Setauket, New York and he spent much of his life there and the adjacent village of Stony Brook. He was the first native-born American artist to specialize in genre painting. He was also passionate about music and a fiddle player who designed and patented several versions of his own violin which he named the "Cradle of Harmony", designed to project sound loudly enough to be heard over the noise of the crowd and had fewer parts than normal so that it could be manufactured more efficiently and affordably.



Cradle of Harmony

It was recorded by Tricia Spencer on **Fiddlin' Like There's No Tomorrow**.