

A Trip to Tunbridge

Eng. (Preston's) 1793

Arr. D. Coffey 2005

The musical score consists of four staves of music. The first staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and sixteenth notes. The second staff is the bass clef, providing a harmonic accompaniment with chords and some eighth notes. The third and fourth staves continue the melody and accompaniment respectively. Chord symbols are placed above the notes: Em, Am, C, D, Em, Am, Em, G, Am, G, Am, Em.

In 1606 Lord North found that a spring in Kent contained iron and other minerals thought to be valuable for health restoration. Thus the spa of Tunbridge Wells was born. Beau Nash, the "King of Bath," presided over its social activities occasionally in the early 18th century. Eventually Tunbridge, being only 34 miles south of London, became so often visited by royalty that in 1909 the prefix "Royal" was granted to its name. In more recent times U.S. dance caller Jim Morrison spotted the similarity that the 18th Century figures in the dance "A Trip to Tunbridge" bear to a version of the "Chorus Jig" (19th Century) danced by the dancers of Tunbridge, Vermont - a nice footnote to the 1793 title. The tune used for this country dance is "Green grows the Rashes, O" found in 17th century manuscripts of Ireland, England and Scotland. Robert Burns revised an old lyric and published it in the *Scots Musical Museum* (Edinburgh: 1787, 1:78), perhaps giving the old tune new life.

There's naught but care on every han'
In every hour that passes, O;
What signifies the life o'man
And t'were na for the lasses, O?
Green grow the rashes, O!
Green grow the rashes, O!
The sweetest hours that e'er I spent
Are spent among the lasses, O!

Adapted from *The Playford Ball* (K. Keller & G. Skinner) and other sources.