

Staten Island Hornpipe

Traditional

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The musical score is written for a six-string guitar in 2/4 time. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 2, 6, 10, 14, 18, 22, and 26 indicated. Chord diagrams are placed above the staff, and fretted notes are indicated by numbers on the strings. The score includes various techniques such as slurs, accents, and double stops. The piece concludes with a double bar line and repeat signs.

Chord Diagrams:

- D: $\begin{array}{c} \text{D} \\ \text{A} \\ \text{F\#} \\ \text{D} \\ \text{A} \end{array}$
- A7: $\begin{array}{c} \text{A} \\ \text{C\#} \\ \text{G} \\ \text{D} \\ \text{A} \\ \text{E} \end{array}$
- D: $\begin{array}{c} \text{D} \\ \text{A} \\ \text{F\#} \\ \text{D} \\ \text{A} \end{array}$
- G: $\begin{array}{c} \text{G} \\ \text{B} \\ \text{D} \\ \text{G} \\ \text{B} \\ \text{D} \end{array}$
- C: $\begin{array}{c} \text{C} \\ \text{E} \\ \text{G} \\ \text{C} \\ \text{E} \\ \text{G} \end{array}$
- A7: $\begin{array}{c} \text{A} \\ \text{C\#} \\ \text{G} \\ \text{D} \\ \text{A} \\ \text{E} \end{array}$
- D: $\begin{array}{c} \text{D} \\ \text{A} \\ \text{F\#} \\ \text{D} \\ \text{A} \end{array}$
- A7: $\begin{array}{c} \text{A} \\ \text{C\#} \\ \text{G} \\ \text{D} \\ \text{A} \\ \text{E} \end{array}$
- D: $\begin{array}{c} \text{D} \\ \text{A} \\ \text{F\#} \\ \text{D} \\ \text{A} \end{array}$

Measure Numbers: 2, 6, 10, 14, 18, 22, 26

30

C D C

34

D C D G 1. A7 D

38

A7 D G D

42

1. A7 D 2. A7 D C D

46

C D C D

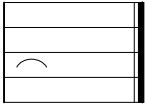
50

G 1. A7 D 2. A7 D

54

A7 D

58



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I have been told that the title of this tune does NOT refer to Staten Island in New York Harbor, but rather to the easternmost island at the edge of the Straights of Magellan. When a clipper ship rounding Cape Horn on the return trip from California sighted Staten Island, the crew knew they had safely weathered the dangerous passage through the legendary storms of the archipelago.

This arrangement uses the bluegrass "alternating thumb" pattern (TITM) in combination with hammers or slides to obtain a very fluid melodic flow. Note the beginning of measure 4, and measures 8 through 10.