

A FAVORITE COLLECTION OF<sup>1</sup>

# TUNES WITH VARIATIONS

Adapted for the  
NORTHUMBERLAND SMALL PIPES  
Violin or Flute



2

PELLICCIONI<sup>3</sup>. FORNOVO . BG . ITALIA

2009

<sup>1</sup>URTEXT from: "Peacock's Collection of Tunes - Northumberland Small Pipes - SOC. ANT. N.C.". First time printed by W. Wright at his music shop, High Bridge, Newcastle upon Tyne - c. 1800 - 1805.

<sup>2</sup>The Universal Clef . Bathsheba Grossmann . (Bathsheba Sculpture LLC)

<sup>3</sup>Valerio M. Pelliccioni (Copyist and Engraver of the present edition)



## Foreword

The 20<sup>th</sup> century traditional music revival in the British Isles was a complex phenomenon which involved more than just the simple rediscovery and promotion of neglected music and song. The viewpoints of key individuals influenced the scope and direction of the revival, and shaped perceptions of the sources of the revived music and how it might be regarded.

However, when considering Peacock's Tunes, we can always return the words of his contemporary, Thomas Bewick, who wrote, "... with his old tunes, his lilts, his pauses and his variations, I was always excessively pleased". Bewick's words are a contemporary statement about Peacocks playing yet remain as relevant today as when he wrote them - the tunes of John Peacock can still give *excessive pleasure*.

Little is known of the man himself and even the nature of his connection with William Wright and the book that is now often called "Peacock's Tunes" is uncertain. It is sufficient to state here that Peacock was known in his lifetime as a supremely skilled and musical piper, that he helped to develop the keyed chanter, and that he made a significant contribution to the book published by William Wright. He was part of a piping lineage that included William Cant, 'Old' Will Lamshaw and William Green, and in turn he taught Robert Bewick. Compositions by him for this instrument are still played, and his variations embody the traditional manner in which pipers ornamented their melodies. Despite his musical prowess he probably died in poverty but the book now known as "Peacock's Tunes" remains central to Northumbrian piping lore. It is an important legacy.

Despite the impressive frontispiece in the original publication, which is from the workshop of Thomas Bewick, examination of an original copy reveals that the quality of music printing is no match for Bewick's work. Working through printing ambiguities, owners annotations and subsequent editorial amendments can be confusing, and reading a facsimile of an 18th century document is not easy for players accustomed to modern notation. This edition, based on a photographic facsimile of an original copy, offers an authentic text in modern notation with all unavoidable editorial choices clearly marked. The text is supplemented with details from the *Theme Code Index* to help put the tunes into an historical and musical context.

Reading this urtext alongside previous editions and commentaries enables the reader or player to explore Wrights tune book and Peacock's music by starting at a similar point of understanding as somebody purchasing a copy from Mr. Wright at his music shop in High Bridge - and that is both instructive and worthwhile.

**Richard Heard**

## Introduction

This is the Urtext edition of “A Favorite Collection of Tunes with Variations adapted for the Northumberland Small Pipes, Violin or Flute”<sup>1</sup>.

The first edition was published at the beginning of the nineteenth century and there are now only three of the originals known to exist. One belongs to the Society of Antiquaries and is kept in the Bagpipe Museum in Newcastle upon Tyne; the second is in the British Museum, and the third is in the Central Library of Newcastle upon Tyne.

Modern interest in Peacock was re-invigorated by the facsimile edition of 1980 published by the Northumbrian Piping Society on the initiative of Colin Ross, and by the contemporary recordings of “The Cut and Dry Band” in which he played with Alistair Anderson, Jim Hall and Anthony and Carole Robb.

The extensive research by Matt Seattle has been significant in promoting informed interest in the tunes, and the commentary which appears on the Folk Archive Resource North East FARNE website is largely his work. Papers in the NPS Magazine by Iain Bain and Les Jessop offer significant insights into Peacock and his world. Historical information and comments on the tunes appear in “Pea-

cock’s Tunes”, the 1999 Northumbrian Pipers Society edition edited and newly typeset by Barry and Julia Say, who also acknowledge their debt to Iain Bain, Les Jessop, Colin Ross and Matt Seattle.

This Urtext is intended to supplement the earlier editions, and the reader is urged to consult them in parallel with this urtext edition.

Two digitalized (scanned) editions are now available on the Internet: the first is on the Folk Archive Resource North East FARNE Website, and has been used as the master source for this Urtext. A second edition exists at <http://www.piob.info>; this is a facsimile (photographed) edition and has been used as a second source of information.

“Peacock’s Tunes” contains fifty tunes in all. Eight at least are Lowland Scottish, showing how early songs from over the Border have become popular south of the Cheviots; two are Highland, three are English, one Irish. Some of the remaining thirty-six are perhaps not Northumbrian, but most of them certainly are.

“URTEXT” indicates that the edition in front of you is faithful to the original and that any alteration is unavoidable, and has been marked as such.

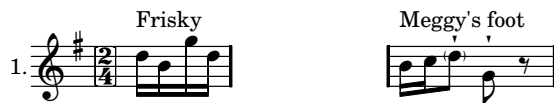
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<sup>1</sup>Pr 2<sup>s</sup> 6<sup>d</sup>. Newcastle: W. Wright,[n.d. c.1805].

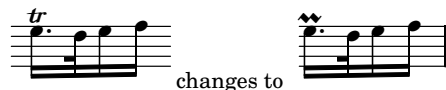
## Editorial annotations

When the Copyist has made a choice, this has been marked with brackets “[ ]” or parenthesis “( )”.

For example in Frisky, where there is no time signature in the original edition, or in Meggy’s Foot (8<sup>th</sup>) and Over the Border (9<sup>th</sup> and 11<sup>th</sup>) where there is a rhythmic inconsistency.



Peacock’s contemporaries (e.g. Thomas Bewick), who referred to Peacock’s style as having “*his lilt, his pauses, and his variations*” [1, L.Jessop], suggested to the copyist that ornaments, dotted notes, slurs, staccatos and graces must be left unaltered in this Urtext because they are expressions of the author. Nevertheless, the trill signs have been substituted with the *inverted mordent*. This ornament is sometimes called a *transient shake* because it is really only a part of the more elaborate grace known as the “perfect trill”. [4, K.W.Gehrken]



Evident mistakes, have been corrected and underlined with “analysis brackets” as shown in the following 34<sup>th</sup> measure of Felton Lonning:



None of the annotations left on the MS by previous owners have been engraved to preserve, as far as possible, the original conditions.

An exception has been made for **Bobby Shaftoe** because it seems to the copyist that the *Bobby Shaftoe continuation* at the end of page 20 of the original Soc. Ant. MS is rather an omission hastily corrected by the author/editor than a later owner annotation. The method of using a recall sign (at the end of the main six variations) is the same applied in *I Saw my Love come Passing by Me* on page 8 of the same MS.

The same recall sign is reproduced in the 1980’s facsimile edition where, however, the *continuation* is omitted. Finally the 7<sup>th</sup> stave of Bobby Shaftoe engraved in the 1999 NPS edition is exactly the last strain of the *Bobby Shaftoe continuation* in the Soc. Ant. MS (of course in “true” G and not in *C Lydian*). To emphasize the differences between the main variations and the continuation, this one has been engraved in size, and the noteheads greyed.

Although a debated point-of-view [5, J. and B. Say], the *key-signature* has been left unaltered because at the time the MS was published there were only three drones to accompany the keyless chanter so the original tuning of g, d and G is authentic for the smallpipes of that period. [3, facsimile]

A thematic catalogue list of theme code [2, C.Gore] indexed Peacock’s Tunes and *incipit* has been provided at the end of the tune book together with an alphabetical list of tunes indexed by page and Peacock’s tunes numbering.

Theme code indexes have been found useful in writing commentaries, by providing titles for untitled tunes (if a tune is known but not its title, it can be found) and identifying composers. [7, FARNE]



## Acknowledgements

This is always a very difficult part because so many people have helped in so many different ways. Nonetheless, there are those that should be recognized for the critical help they have provided.

I wish to thank the Society of Antiquaries of Newcastle upon Tyne for the permission to publish; I would also want to express my sincere appreciation to the Folk Archive Resource North East (FARNE) for the freely and publicly available, digitalized copy of “Peacock’s Tunes”, easily accessible at their web site, full of precious historical and musicological commentaries.

I am indebted to Richard Heard and Francis Wood, who wrote the foreword to this URTEXT , proofread the drafts, provided critical comments, many great ideas, and invaluable friendship.

My profound respect goes to the Northumbrian Pipers’ Society, in particular to Julia and Barry Say, for the 1999 Peacock’s Tunes edition.

It is a pleasure to pay tribute to Colin Ross, one of the world’s foremost maker of Northumberland smallpipes, actively involved in the promotion of the traditional music of North East England for nearly 60 years.

I convey special acknowledgment to Matt Seattle, for its contribution to the research of all alternative tune titles indicated in the theme code index of this URTEXT ; he is the author of commentaries and suggested corrections on FARNE. This book couldn’t have been made without him.

I’m deeply grateful to Bathsheba Grossman, the artist creator of the mathematical sculpture “*Universal Clef*” that appears in the frontispiece. This sculpture is a sign of order and harmony for every note and instrument, voice and music. It is a single ribbon that follows itself through space, and due to its unobstructed length it rings like a bell, low and long. She kindly gave me the permission to use it as logo.

This URTEXT is the result of all their passions and talents.

*Valerio*





# Tunes with Variations

ADAPTED FOR THE NORTHUMBERLAND SMALLPIPES

collected by John Peacock (c.1754 - 1817)

## Frisky

1. Musical notation for the first tune, 'Frisky'. It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is a continuous eighth-note pattern. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a repeat sign. Both staves end with a double bar line and repeat dots.

## Welcome to the Town again

2. Musical notation for the second tune, 'Welcome to the Town again'. It consists of three staves of music in G major (one sharp) and common time (C). The melody features a mix of quarter and eighth notes, with some triplet markings (indicated by a '3' below the notes). The first staff begins with a treble clef and a key signature of one sharp. The second and third staves begin with a repeat sign. All staves end with a double bar line and repeat dots.

## A Mile to Ride

3. Musical notation for the third tune, 'A Mile to Ride'. It consists of two staves of music in G major (one sharp) and 3/8 time. The melody is a continuous eighth-note pattern. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a repeat sign. Both staves end with a double bar line and repeat dots.

## Niel Gows Wife

4.

Musical score for 'Niel Gows Wife' in G major and common time. It consists of two staves. The first staff contains the melody with a triplet of eighth notes in the fourth measure. The second staff contains the accompaniment, also featuring a triplet of eighth notes in the fourth measure. Both staves end with a double bar line and repeat dots.

## New Drops of Brandy

5.

Musical score for 'New Drops of Brandy' in G major and 9/8 time. It consists of two staves. The first staff contains the melody. The second staff contains the accompaniment. Both staves end with a double bar line and repeat dots.

## Bonny Lad

6.

Musical score for 'Bonny Lad' in G major and common time. It consists of two staves. The first staff contains the melody with a slur over the first two notes. The second staff contains the accompaniment. Both staves end with a double bar line and repeat dots.

## Niel Gow



## Money Musk



## Lady Coventry's Minuet



## My Ain Kind Dearie

10.

The musical score consists of seven staves of music in G major (one sharp) and common time (C). The piece begins with a treble clef and a common time signature. The first staff starts with a measure number '10.' and contains a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with some notes marked with a 'v' symbol. The fourth staff has a similar complexity with 'v' marks. The fifth staff shows a change in rhythm with more quarter and eighth notes. The sixth staff continues with a mix of eighth and sixteenth notes. The seventh staff concludes the piece with a final cadence, including a double bar line.

## The Bonny Bay Mare and I

11. Musical notation for 'The Bonny Bay Mare and I'. It consists of two staves in G major and 9/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is in 9/8 time. The first staff contains four measures of music, and the second staff contains four measures of music. Both staves end with a double bar line and repeat dots.

## Over the Border

12. Musical notation for 'Over the Border'. It consists of six staves in G major and 9/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The music is in 9/8 time. The first staff contains four measures of music, and the second through sixth staves each contain four measures of music. All staves end with a double bar line and repeat dots.

## Jockey Stays Long at the Fair

13.

The musical score consists of ten staves of music in treble clef, key of D major (one sharp), and 9/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music is written in a single melodic line. The first staff contains four measures, with the first measure starting with a fermata over a dotted quarter note. The second staff contains four measures, with a repeat sign at the beginning. The third staff contains four measures, with a repeat sign at the beginning. The fourth staff contains four measures. The fifth staff contains four measures, with a repeat sign at the beginning. The sixth staff contains four measures. The seventh staff contains four measures, with a repeat sign at the beginning. The eighth staff contains four measures, with a repeat sign at the beginning. The ninth staff contains four measures, with a repeat sign at the beginning. The tenth staff contains four measures, with a repeat sign at the beginning. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. There are several fermatas and repeat signs throughout the piece.



## Fare Well



## Charles Street Bath



## Gin A Body Meet A Body

16. Musical notation for the first piece, 'Gin A Body Meet A Body'. It consists of two staves of music in G major and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a single line. The second staff continues the melody, featuring a repeat sign at the beginning and ending with a double bar line and repeat dots.

## Oh Say Bonny Lass

17. Musical notation for the second piece, 'Oh Say Bonny Lass'. It consists of four staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The fourth staff continues the melody, also ending with a double bar line and repeat dots.

## Bonaparts Expedition

18. Musical notation for the third piece, 'Bonaparts Expedition'. It consists of two staves of music in G major and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, ending with a double bar line and repeat dots.



## I'm Over Young to Marry Yet

19. Musical notation for the piece 'I'm Over Young to Marry Yet'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The piece ends with a double bar line and repeat dots.

S<sup>r</sup>. Charle's Rant

20. Musical notation for the piece 'S<sup>r</sup>. Charle's Rant'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The piece ends with a double bar line and repeat dots.

## The General Toast

21. Musical notation for the piece 'The General Toast'. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The piece ends with a double bar line and repeat dots.

## Paddy Whack

22. Musical notation for the piece 'Paddy Whack'. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The piece ends with a double bar line and repeat dots.

## I Saw my Love come Passing by me

23.

The image displays a musical score for the piece 'I Saw my Love come Passing by me'. It consists of ten staves of music, all in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is written in a single melodic line. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with two dots) throughout the piece, indicating repeated sections. The notation is clear and legible, with a professional layout.

My Deary sits over late up

24.

## Meggy's Foot

25.

The musical score for 'Meggy's Foot' is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of six 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 characterized by eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with two dots) throughout the piece, indicating repeated rhythmic patterns. The piece concludes with a double bar line and repeat dots.

## Cuddy Claw'd Her

26.

The musical score for 'Cuddy Claw'd Her' is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of two staves of music. The melody features a mix of eighth and sixteenth notes, with some notes beamed together. There are repeat signs (double bar lines with two dots) in the second staff. The piece ends with a double bar line and repeat dots.

The image displays a musical score for a piece titled "Peacock's Tunes". The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of eighth and sixteenth notes, often grouped into beamed patterns. There are several instances of double bar lines with repeat dots (double bar lines with two dots on each side), indicating repeated sections. The notation includes various rhythmic values and rests, creating a complex and rhythmic melody. The overall style is that of a traditional folk or classical instrumental piece.

## Cuckold come out of the Amrey

27. The musical score consists of seven staves of music in G major (one sharp) and 2/4 time. The first staff is marked with the number 27. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff has a treble clef and a key signature of one sharp. The subsequent staves are separated by double bar lines with repeat dots. The final staff ends with a double bar line and repeat dots.

## Black and the Grey

28.

The musical score consists of ten staves of music in G major and 6/8 time. The piece begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and trill ornaments (two wavy lines above a note) throughout the piece. Triplet markings (the number '3' below a group of notes) are used in several measures. The score concludes with a final double bar line and repeat dots.

## Gillan na Drover

Slow

29.

The musical score for 'Gillan na Drover' is written in G major and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slow'. The score consists of eight staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings. The piece concludes with a double bar line.



The image displays a musical score for a piece titled "Peacock's Tunes". The score is written on seven staves, each in a treble clef with a key signature of one sharp (F#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs. The first staff begins with a quarter rest followed by a series of eighth notes. The second staff features a repeat sign (double bar line with two dots) in the middle. The third staff continues the melodic line. The fourth staff also includes a repeat sign. The fifth staff concludes with a double bar line and repeat dots. The sixth and seventh staves continue the piece, with the seventh staff ending with a double bar line and repeat dots. The notation includes various note values, rests, and repeat signs, all rendered in black ink on a white background.



## Wylam a way

33.

The image shows a musical score for the piece 'Wylam a way'. It consists of eight staves of music, all in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and first/second endings (marked with '1.' and '2.') throughout the piece. The music is written in a single melodic line.

## Felton Lonning

34.

The musical score for Felton Lonning, starting at measure 34, is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. The final measure of the tenth staff ends with a double bar line and a repeat sign.

## Lochail's March

35.

## The Parks of Yester

36.



The first system of the musical score consists of six staves of music in G major. The first five staves are treble clef, and the sixth is bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Tulloch Goram

38.

The second system of the musical score consists of four staves of music in G major. The first three staves are treble clef, and the fourth is bass clef. The music continues with similar rhythmic patterns to the first system, ending with a double bar line and repeat dots.

## The Bonny Pit Lad

39.

The musical score for 'The Bonny Pit Lad' consists of five staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth-note patterns and dotted rhythms, with many notes marked with a double accent (^). The piece features several repeat signs (double bar lines with dots) and ends with a double bar line and repeat dots. The second staff continues the melody with similar rhythmic patterns. The third staff introduces sixteenth-note runs and more complex rhythmic figures. The fourth and fifth staves further develop the piece with intricate sixteenth-note passages and repeated rhythmic motifs.

## Millers Daughter

40.

The musical score for 'Millers Daughter' consists of two staves of music in G major and common time (C). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is primarily composed of quarter and eighth notes. The second staff continues the piece, featuring a prominent descending eighth-note scale in the first measure, followed by a continuation of the melodic line. The piece concludes with a double bar line and repeat dots.



## Butter'd Peas

41. Musical score for 'Butter'd Peas' in G major and 2/4 time. It consists of three 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 written in a single line. The second and third staves continue the melody, with repeat signs at the end of each line.

## All the Night I Lay with Jockey

42. Musical score for 'All the Night I Lay with Jockey' in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second, third, and fourth staves continue the melody, with repeat signs at the end of each line.

## Cut and Dry Dolly

43.



## O'er the Dyke

45.

The musical score for 'O'er the Dyke' consists of five staves of music in G major and 6/8 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of quarter and eighth notes, with some eighth-note beamed pairs. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff includes a repeat sign (double bar line with two dots) and ends with a double bar line and repeat dots. The fifth staff concludes the piece with a final double bar line and repeat dots.

## The Peacock follows the Hen

46.

The musical score for 'The Peacock follows the Hen' consists of five staves of music in G major and 9/8 time. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music features a mix of quarter and eighth notes, with some eighth-note beamed pairs. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff includes a repeat sign (double bar line with two dots) and ends with a double bar line and repeat dots. The fifth staff concludes the piece with a final double bar line and repeat dots.

The first four staves of the musical score for 'Highland Laddie' are written in treble clef with a key signature of one sharp (F#). The first staff begins with a double bar line and repeat sign. The second staff contains a first ending marked with a double bar line and repeat sign. The third and fourth staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes, and end with a double bar line and repeat sign.

### Highland Laddie

47.

The last four staves of the musical score for 'Highland Laddie' continue the melody. The fifth staff starts with a measure number '47.' and a double bar line with repeat sign. The sixth, seventh, and eighth staves contain further melodic development with various rhythmic patterns and end with a double bar line and repeat sign.

## Newmarket Races

Musical score for 'Newmarket Races', starting at measure 48. The score is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of ten staves of music. The first staff begins with the number '48.' and contains six measures. The second staff contains six measures, including a repeat sign. The third staff contains six measures, including a repeat sign. The fourth staff contains six measures, including a repeat sign. The fifth staff contains six measures, including a repeat sign. The sixth staff contains six measures, including a repeat sign. The seventh staff contains six measures, including a repeat sign. The eighth staff contains six measures, including a repeat sign. The ninth staff contains six measures, including a repeat sign. The tenth staff contains six measures, including a repeat sign.

## Jackey Layton with Variations

49.

## Highland Laddie with Variations

The image displays a musical score for the piece "Highland Laddie with Variations". The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a common time signature (C). The piece begins at measure 50. The first line of music shows the main melody. The second line is a variation featuring a series of eighth-note triplets. The third line continues with more eighth-note triplets. The fourth line introduces sixteenth-note patterns. The fifth line features a more complex sixteenth-note variation. The sixth line continues with sixteenth-note patterns. The seventh line shows a variation with a mix of eighth and sixteenth notes. The eighth line continues with sixteenth-note patterns. The ninth line features a variation with a mix of eighth and sixteenth notes. The tenth line continues with sixteenth-note patterns. The score concludes with a double bar line and repeat dots.



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G.5624 5621 - Reel, Key of G, 2/4, Ionian.  
(G.51H64.2442 with double note values)



G.1H531 3142 - Reel, Key of G, 4/4, Ionian.  
Suggested corrections : 2/0/1 quaver.



<sup>)</sup>  
**aka:** Eight men of moidert; I won't go a gossiping;  
I'll gae nae mair to your town.

G.51H7 1H35 - Slip jig, Key of G, 9/8, Ionian.



<sup>)</sup>  
**aka:** Fleet's a coming; Ride a mile; Stanhope in Weardale;  
Stannerton Hopping.

G.3546 3551H - Reel, Key of G, 4/4, Ionian.



G.533 534 - Slip jig, Key of G, 9/8, Ionian.



<sup>)</sup>  
**aka:** Cummilum; Drops of brandy.

G.3165 4542 - Reel, Key of G, 2/2 (4/4), Ionian.

6. Bonny Lad <sup>9)</sup>

<sup>9)</sup> aka: Because I was a bonny lad; Because he was a bonny lad; Bonny boy.

G.51H62 51H66 - Reel, Key of G, 2/2 (4/4),  
Strathspey.

7. Niel Gow <sup>9)</sup>

<sup>9)</sup> aka: Niel Gow's strathspey.

G.5354 5324 - Reel, Key of G, 4/4, Strathspey.

8. Money Musk <sup>9)</sup>

<sup>9)</sup> aka: Monymusk; Sir Archibald Grant of Monemusk's reel.

G.111 321 - Minuet, Key of G, 3/4, Ionian.

9. Lady Coventry's Minuet

<sup>9)</sup> aka: Ain kind dearie; An oidhche a bha bhanais ann; Kind deary; Lea rig.

G.35L11 2436L - air & smallpipe variation set,  
Key of G, 4/4, Ionian.

10. My Ain Kind Dearie <sup>9)</sup>

<sup>9)</sup> aka: Ain kind dearie; An oidhche a bha bhanais ann; Kind deary; Lea rig.

G.531 532 - Slip jig, Key of G, 9/8, Ionian.

11. The Bonny Bay Mare and I<sup>)</sup>

<sup>)</sup> aka: Auld bay mare and I; My dearie sits over late up;  
My hinnie sits o'er late up; Adam a bell.

G.331H 555 - slip jig & smallpipe variation set,  
Key of G (possibly C), 9/8, Ionian  
(possibly Lydian if understood as being written in C)  
Suggested corrections : Possibly F naturals.

12. Over the Border<sup>)</sup>

<sup>)</sup> aka: All the company's comin and maw canny hinny's amang them;  
Lairds of Ryton.

G.3H1H5H 2H52H - slip jig,  
smallpipe variation set & song tune  
Key of C, 9/8, Lydian (Ionian elsewhere).

13. Jockey stays long at the fair<sup>)</sup>

<sup>)</sup> aka: Galloping o'er the cowhill; Willie staid lang at the fair;  
Willie stays lang at the fair.

G.51H35 1232 - Jig, Key of G, 6/8, Ionian.

14. Fare Well


G.1H1H1H3 61H65 - Reel, Key of G, 4/4, Ionian.

15. Charles Street Bath

G.5L5L22 5L6L11 - Song tune, Key of G, 4/4,  
Ionian.

Suggested corrections : Some rhythms,  
dots and beams.

16. Gin A Body Meet A Body <sup>9)</sup>



aka: Comin' thro the rye; Miller's daughter; Miller's wedding;  
My dear durst I but m-w you.

G.5L6L1 113 - Song tune, Key of G, 3/4, Ionian.

17. Oh Say Bonny Lass



G.1121 2155 - March, Key of G, 2/4, Ionian.  
Suggested corrections : Some rhythmic  
inconsistencies in 1/1 and similar bars.

18. Bonaparts Expedition



G.3213 4324 (3142 3131H if note values halved)  
Song tune (probably), Key of G, 4/4, Ionian.

19. I'm Over Young to Marry Yet




G.1565 1546 - Jig, Key of G, 6/8, Ionian.

20. S<sup>r</sup>. Charle's Rant



G.11H65 11H65 - Jig, Key of G, 6/8, Ionian.

21. The General Toast <sup>9)</sup>



aka: Here's to the maiden of bashful fifteen;  
Here's to the maiden of blushing fifteen.



G.13b55 7bL242 - reel, rant  
& smallpipe variation set, Key of Am, 4/4,  
Dorian.

27. Cuckold come out of the Amrey<sup>)</sup>

<sup>)</sup> aka: Cuckow come out of the aviary; Red-haired girl of Tulloch;  
Struan Robertson's rant.

G.2121 27b21 - smallpipe variation set & jig,  
Key Indeterminate (G major or A minor), 6/8,  
Ionian & Dorian.

28. Black and the Grey<sup>)</sup>

<sup>)</sup> aka: Black and the brown; Horseman's port;  
John Paterson's mare goes foremost; New market.

G.11H1H1H 5353 - smallpipe variation set  
& air, Key of G, 6/8, Ionian.

29. Gillan na Drover<sup>)</sup>

<sup>)</sup> aka: Drover lads.

G.1146 5532 - Jig, Key of G, 6/8, Ionian.

30. Wigh's Fancy<sup>)</sup>

<sup>)</sup> aka: Canty auld man.

G.557b6 4444 - reel & rant, Key of Am, 4/4,  
Dorian.

31. Oyster Wives Rant<sup>)</sup>

<sup>)</sup> aka: Black Mill; Muileann Dubh; Oyster wives' rant.





G.356 357 - smallpipe variation set,  
Key of G, 9/4 & 9/8, Ionian.  
Suggested corrections : Time signature  
and barline changes as in Comments.

37. The Suttors of Selkirk <sup>\*)</sup>

<sup>\*)</sup>  
aka: North Country tune; Scotch horn-pipe; Sulters of Selkerke;  
Souters o' Selkirk.

G.3542 3535 - Reel & Rant, Key of G,  
2/2 (4/4), Ionian (Mixolydian usually).  
Suggested corrections : 4/2/15 F#.

38. Tulloch Goram <sup>\*)</sup>

<sup>\*)</sup>  
aka: Duke's reel; Reel of Tulloch Gorum; Tulloch Gorm; Tulloch Gorum.

G.1H71H2H 2H71H7 - smallpipe variation set,  
Key of C, 6/8, Lydian (Ionian elsewhere).  
Suggested corrections : F naturals throughout.  
if available

39. The Bonny Pit Lad <sup>\*)</sup>

<sup>\*)</sup>  
aka: Bonny pit laddie.

G.5535 1166 - Reel, Key of G, 2/2 (4/4), Ionian.  
Suggested corrections : The last note of  
each strain is really a '2nd-time ending'  
leading into the nexstrain; strain 1 should  
end with G the first time, strain 2 with F sharp.

40. Millers Daughter

G.351H1H 3642 - Reel & Rant, Key of G, 2/4,  
Ionian.

41. Butter'd Peas <sup>\*)</sup>

<sup>\*)</sup>  
aka: Border fray; Hap an' row the feeties o't;  
Highland wedding; With your tassels.

G.635 31H5 - triple-time hornpipe,  
Key of G, 3/4, Ionian.

42. All the Night I Lay with Jockey <sup>\*)</sup>

<sup>\*)</sup> aka: All the night I lay ; All the night I lay awake;  
All the night I lay with Jockey in my airms;  
If ye will not rock it, let it lye and blare.

G.5351H 1H315 - reel & rant & smallpipe  
variation set, Key of G, 2/4, Ionian.

43. Cut and Dry Dolly <sup>\*)</sup>

<sup>\*)</sup> aka: Cut and dry Dolly new way.

G.1H3H5H3H 52H5H2H - reel, rant,  
smallpipe variation set & song tune,  
Key of C, 2/4, Lydian (Ionian elsewhere).

44. Bobby Shaftoe

Previously known as: Brave or Canny Willie Foster.

G.131H6 1H661H  
(11H1H6 11H1H2 with note values halved)  
Reel and Rant, Key of G, 2/2 (4/4), Ionian.

45. O'er the Dyke

G.3b3b3b 3b3b2  
smallpipe variation set,  
Key of Am, 9/8, Dorian.

46. The Peacock follows the Hen <sup>\*)</sup>


<sup>\*)</sup> aka: Brose and butter; Cuddle me cuddy;  
Mad Moll; Peacock followed the hen.

G.1132 4433

(1343 2424 if note values halved)

Reel, Rant &amp; Hornpipe, Key of G, 4/4, Ionian.

47. Highland Laddie <sup>\*)</sup>




<sup>\*)</sup> aka: Dixon's Highland laddie; Highland black laddie; Highland hobby; Highland laddie's hornpipe.

G.6313 6324

smallpipe variation set

&amp; jig, Key of G, 6/8, Ionian.

48. Newmarket Races <sup>\*)</sup>



<sup>\*)</sup> aka: Fenwick o' Bywell; Fenwick of Bywell goes to Newmarket; Horse and away to Newmarket.

G.1553 5353

Smallpipe variation set, Rant, Reel &amp; song tune

Key of G, 4/4, Ionian.

49. Jackey Layton with Variations <sup>\*)</sup>




<sup>\*)</sup> aka: Graceful move; Jack a latton; Jack Latin; Jack Lattin.

G.1122 1122

Reel, song tune &amp; smallpipe variation set,

Key of G, 4/4, Ionian.

50. Highland Laddie with Variations <sup>\*)</sup>



<sup>\*)</sup> aka: Jinglin' Johnnie; Jinglin' Johnny; Kate Dalrymple; New Highland laddie.

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