A FAVORITE COLLECTION OF[1]

# TUNES WITH VARIATIONS

Adapted for the
NORTHUMBERLAND SMALL PIPES
Violin or Flute

[2]

PELLICCIONI[3]. FORNOVO . BG . ITALIA
2009

[1]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.

[2]The Universal Clef . Bathsheba Grossmann . (Bathsheba Sculpture LLC)

[3]Valerio M. Pelliccioni (Copyist and Engraver of the present edition)

## Foreword

The 20th 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" [1].

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 "Peacock'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.

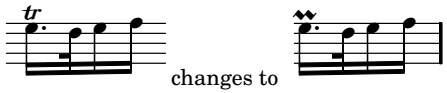
[1] Pr $2^{s}$ $6^{d}$. Newcastle: W. Wright,[n.d. c.1805].

## Editorial annotations

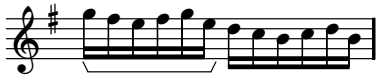
When the Copyist has made a choice, this has been marked with brackets "[ ]" or parenthesis "( )".

For example in Frisky, where there is no time signature in the original edition, or in Meggy's Foot ($8^{th}$) and Over the Border ($9^{th}$ and $11^{th}$) where there is a rhythmic inconsistency.

Peacock's contemporaries (e.g. Thomas Bewick), who referred to Peacock's style as having *"his lilts, 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 subsituted 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.Gehrkens]




Evident mistakes, have been corrected and underlined with "analysis brackets" as shown in the following $34^{th}$ 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 hastly 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 $7^{th}$ 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 small 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 aknowledgment 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 with out 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 gaves me the permission to use it as logo.

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

*Valerio*

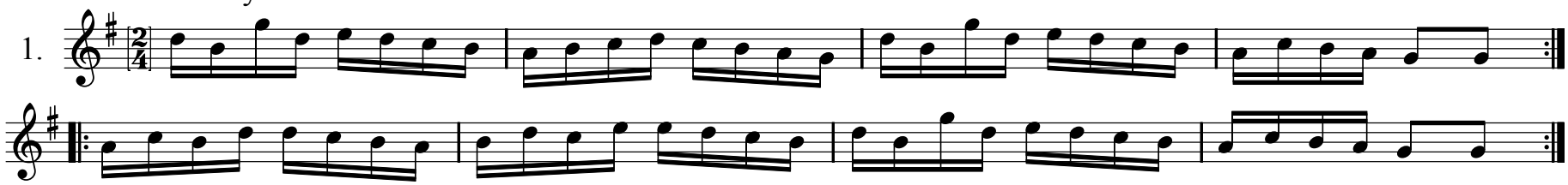
# Tunes with Variations

**ADAPTED FOR THE NORTHUMBERLAND SMALLPIPES**

collected by John Peacock (c.1754 - 1817)

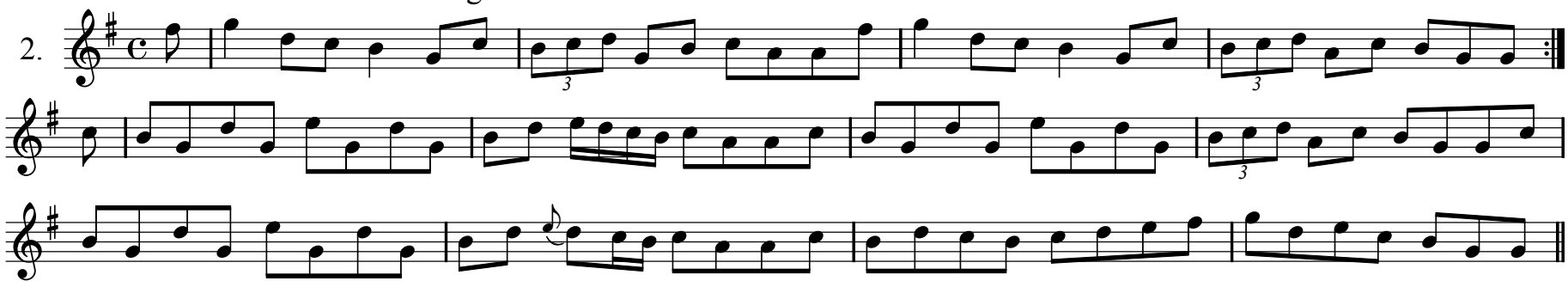
Frisky

1.



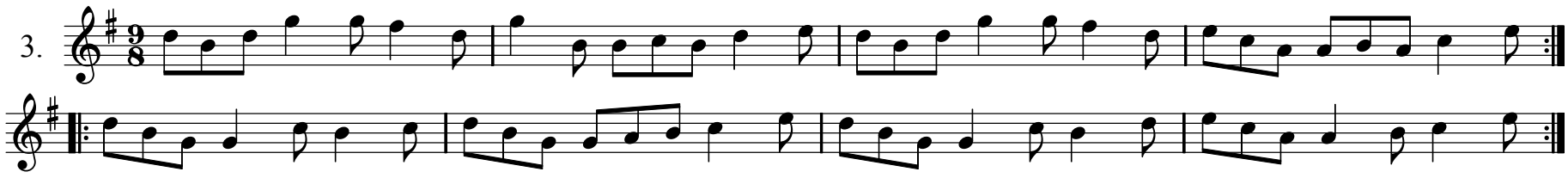
Welcome to the Town again

2.



A Mile to Ride

3.

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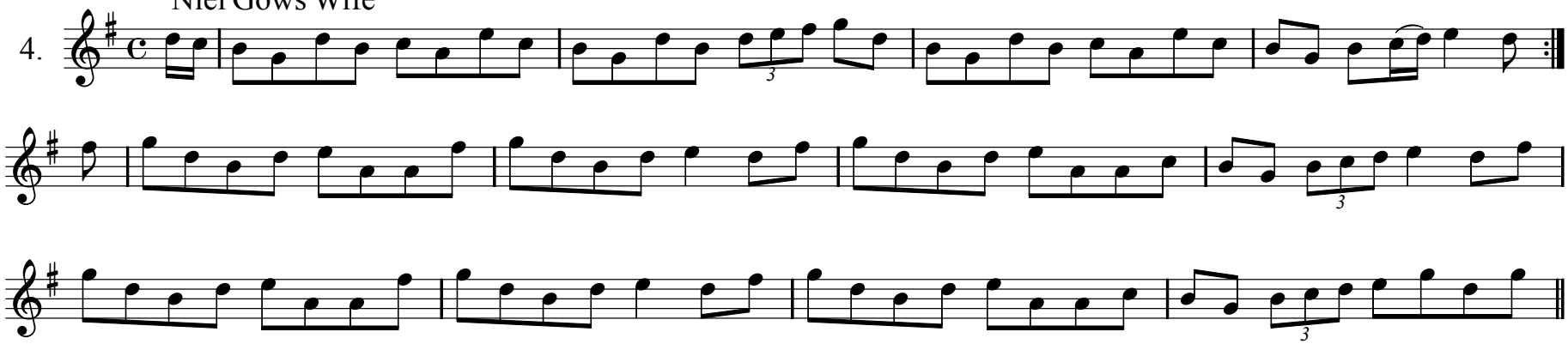
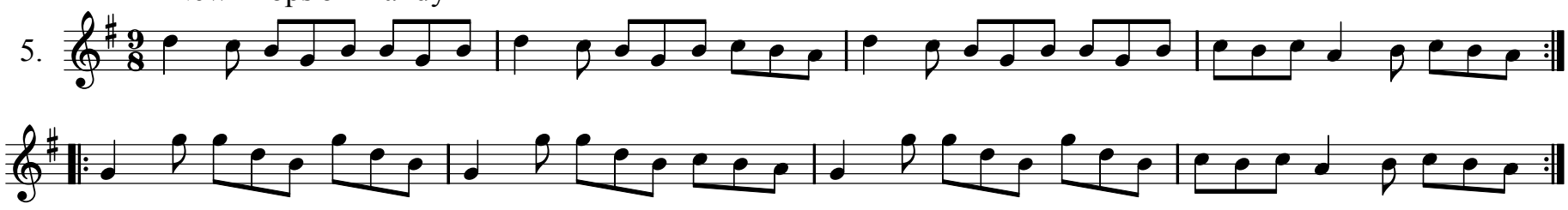
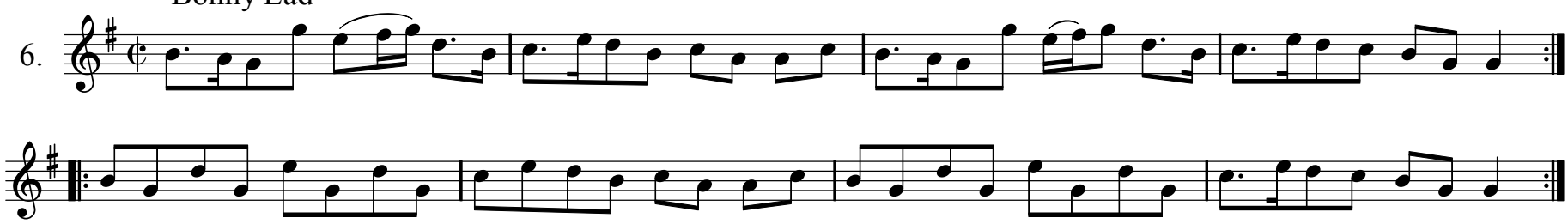
4. Niel Gows Wife



5. New Drops of Brandy



6. Bonny Lad

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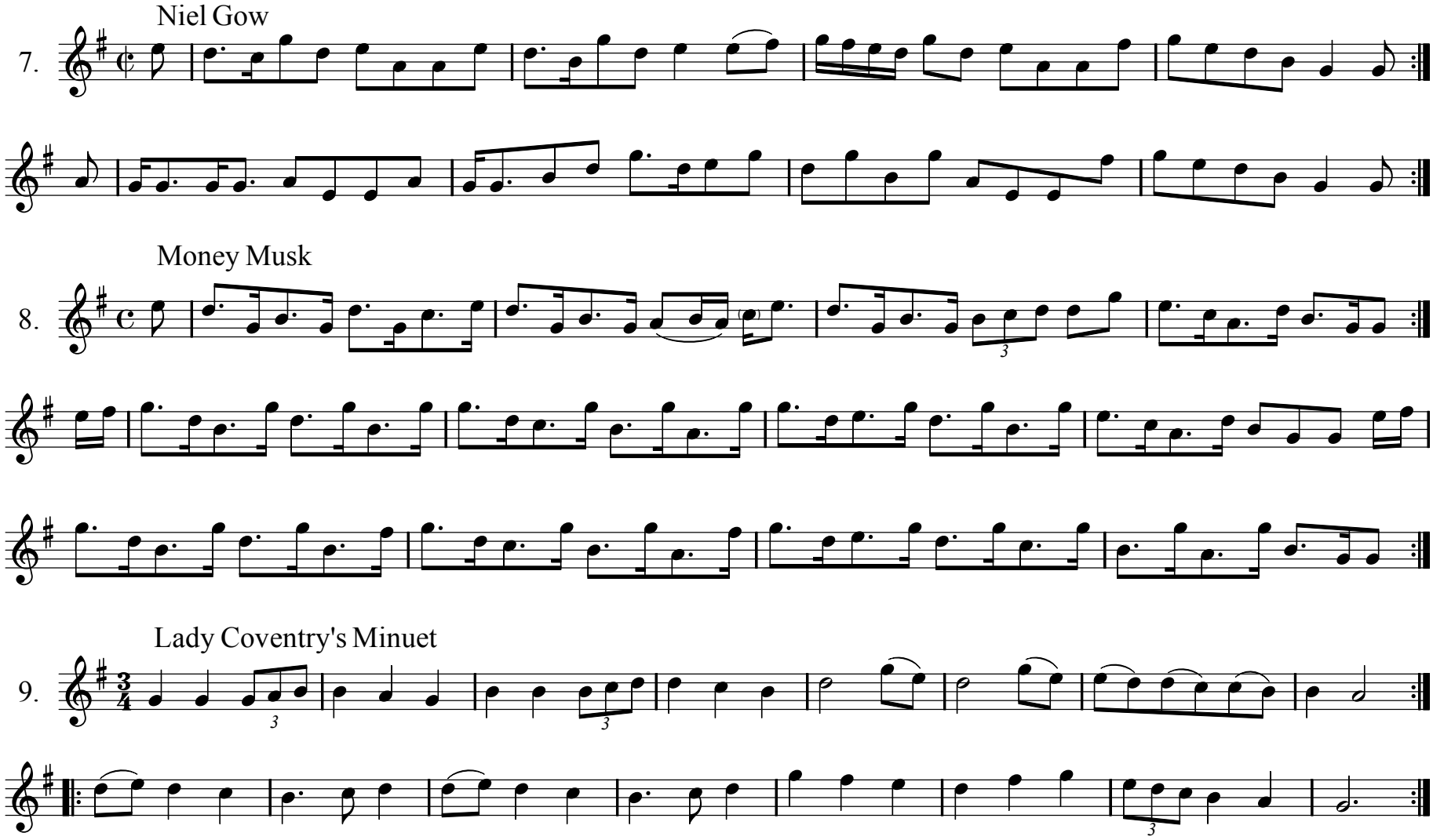


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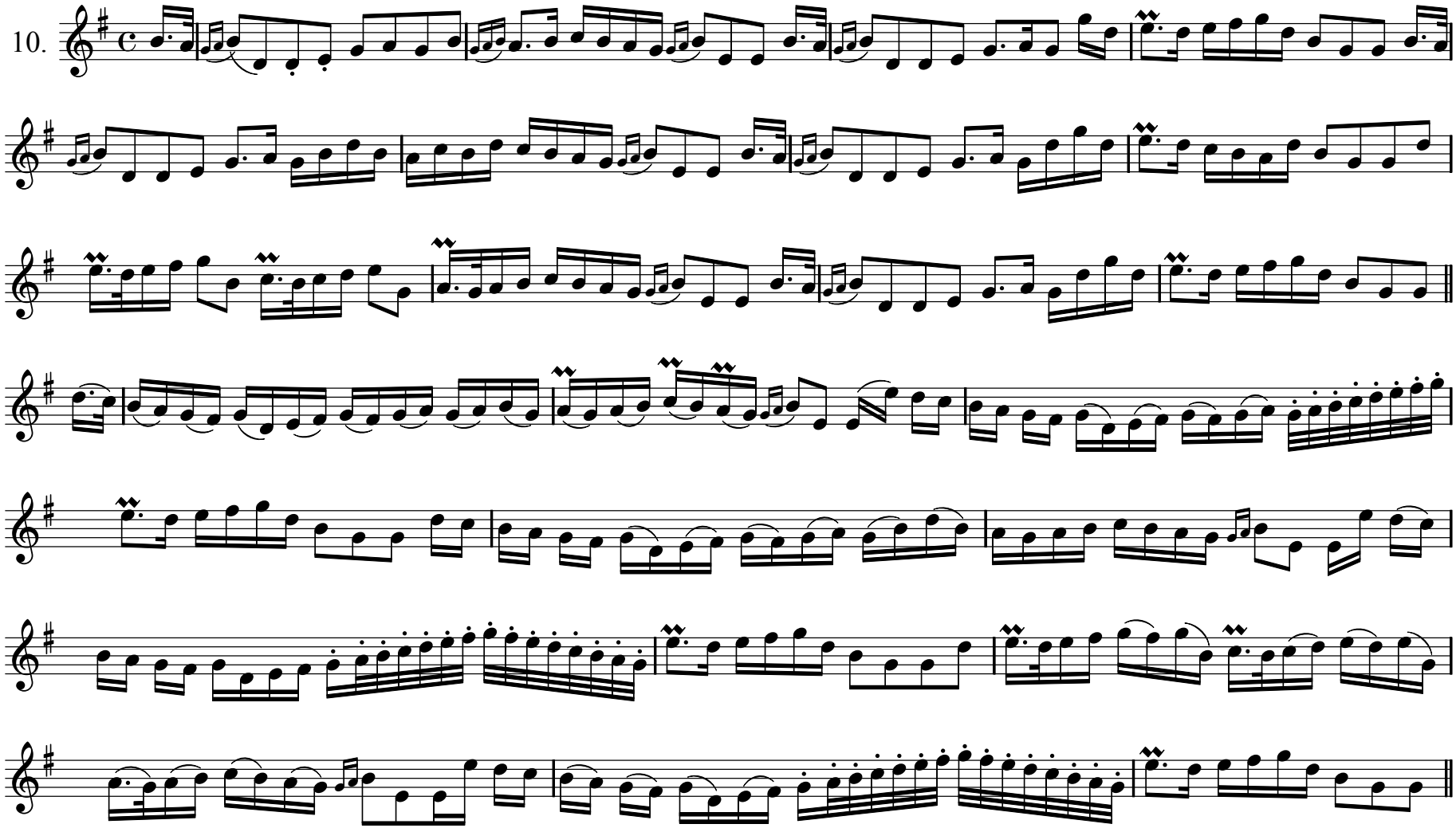
## My Ain Kind Dearie

10.



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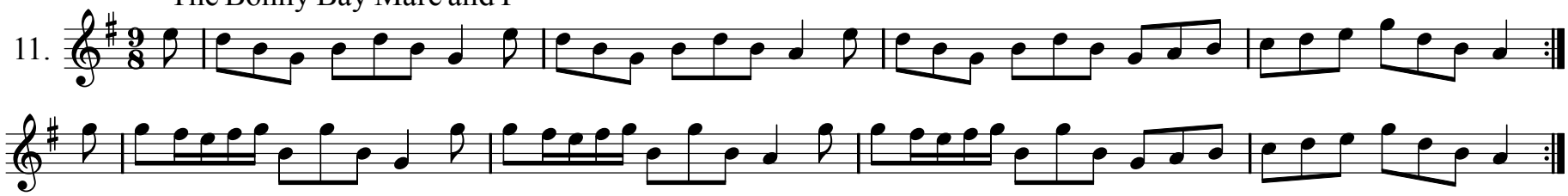
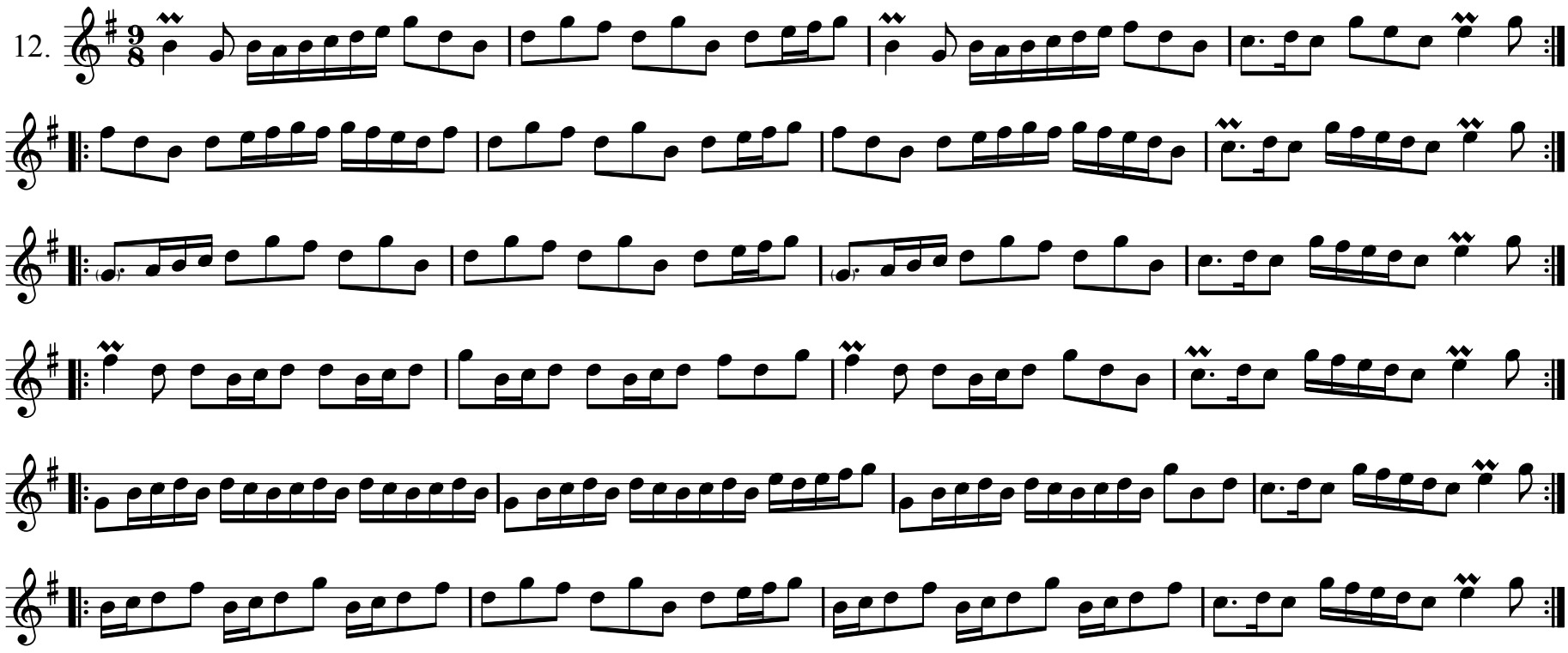
11. The Bonny Bay Mare and I



12. Over the Border



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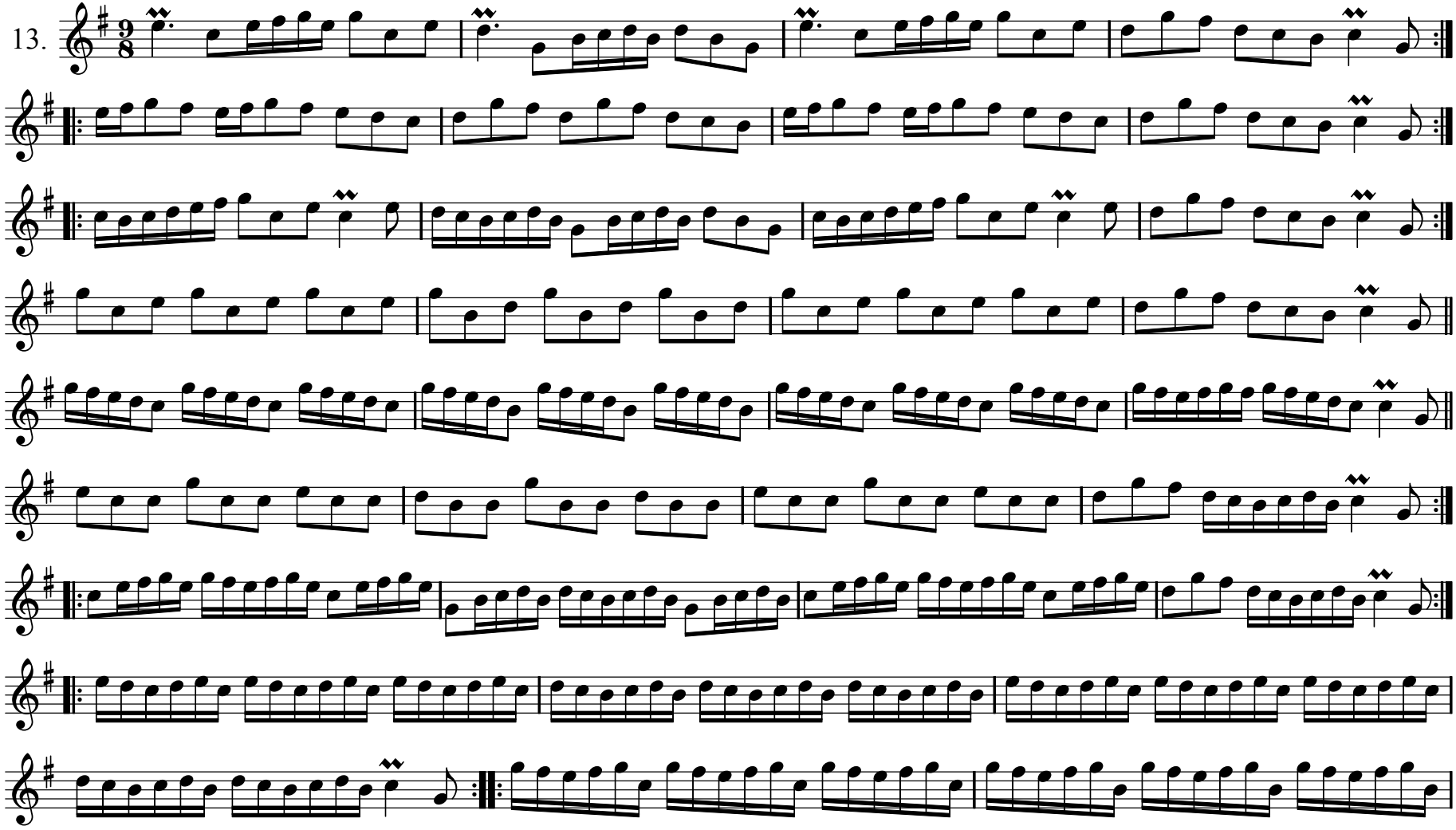
## Jockey Stays Long at the Fair

13.



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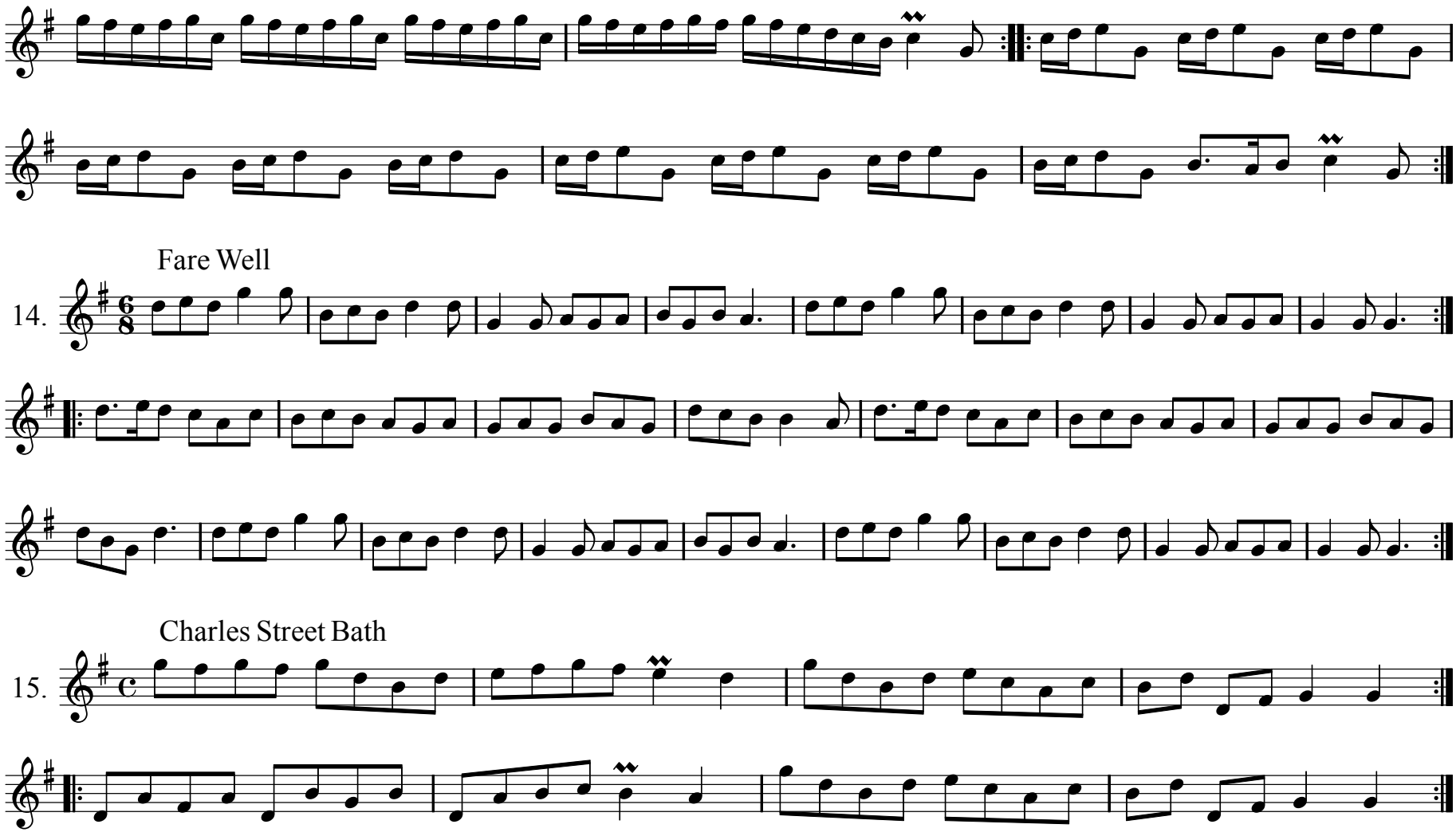


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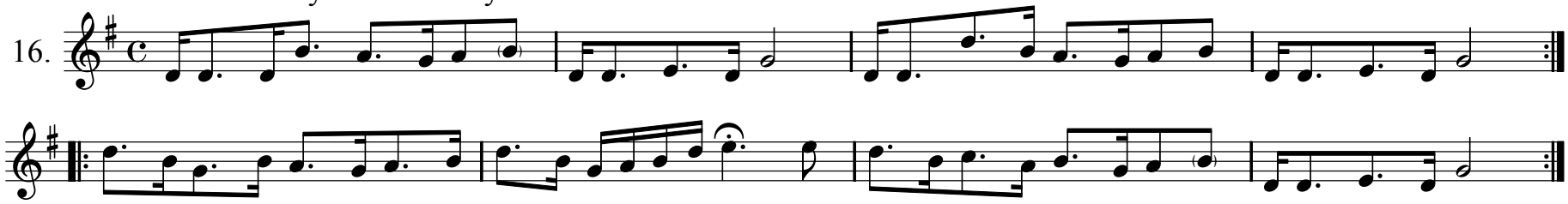
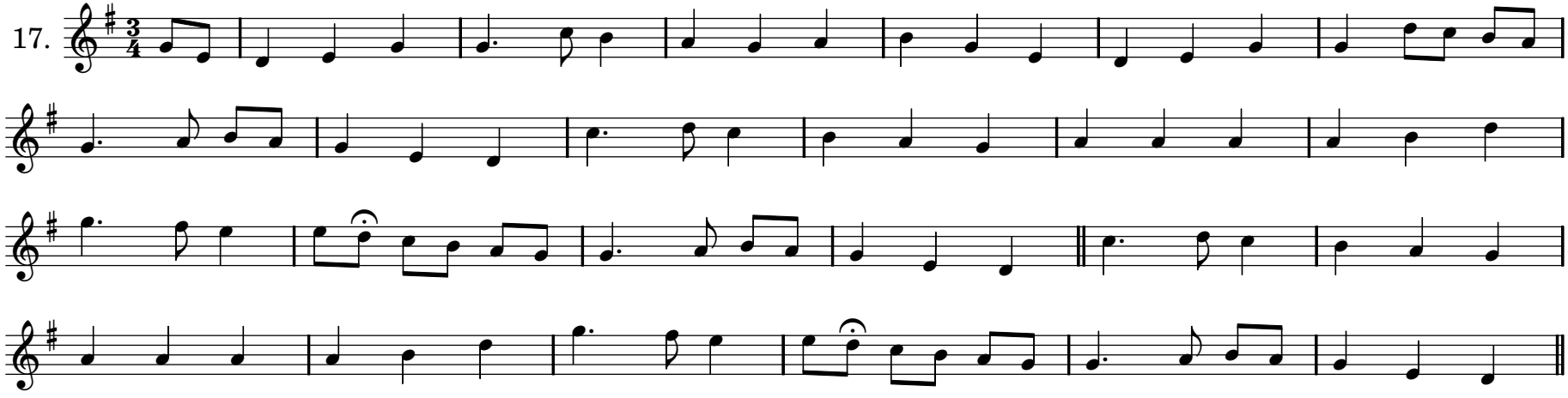
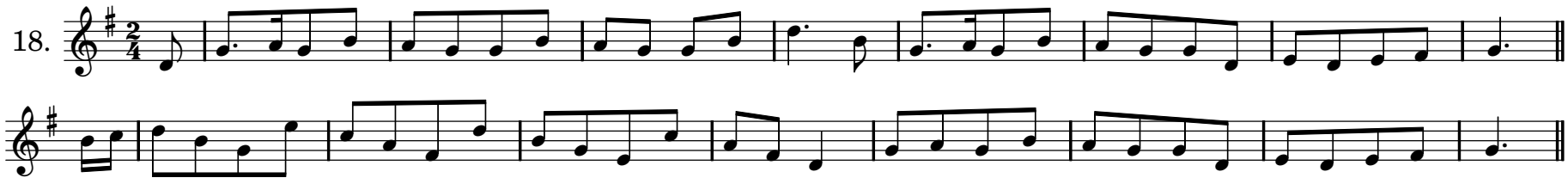
16. Gin A Body Meet A Body



17. Oh Say Bonny Lass



18. Bonaparts Expedition



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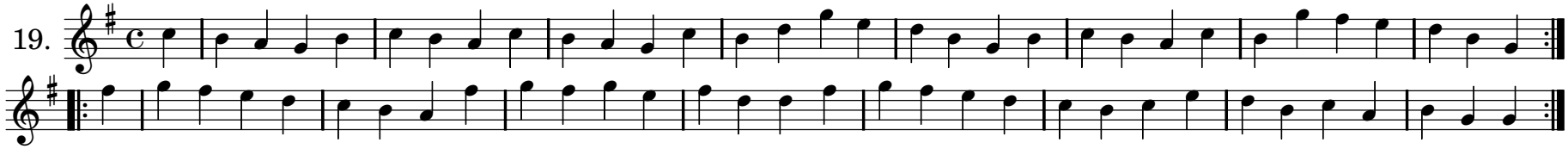
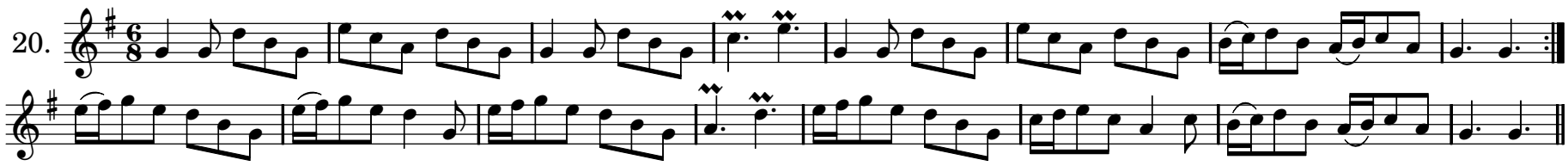
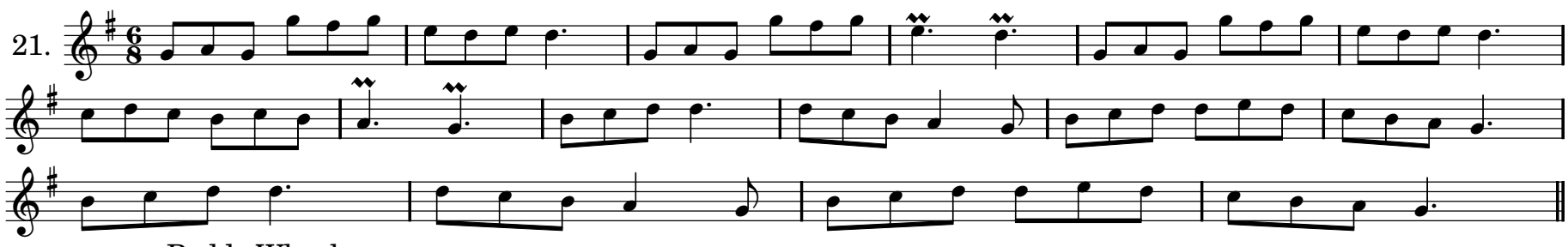
19. I'm Over Young to Marry Yet



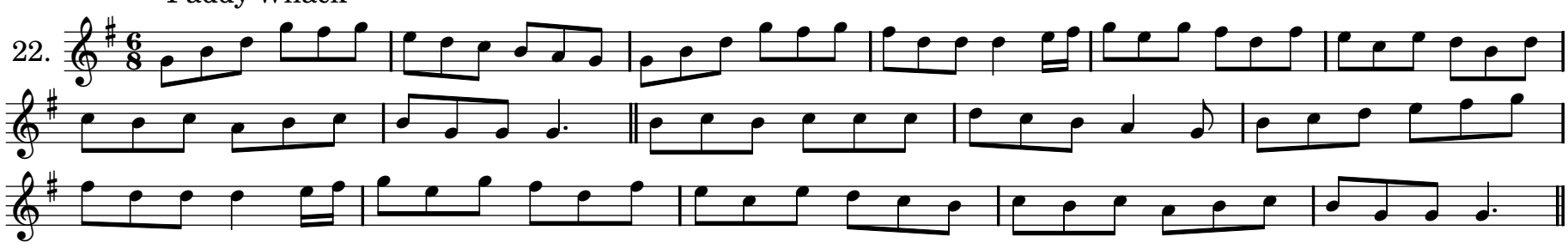
20. S r. Charle's Rant



21. The General Toast



22. Paddy Whack



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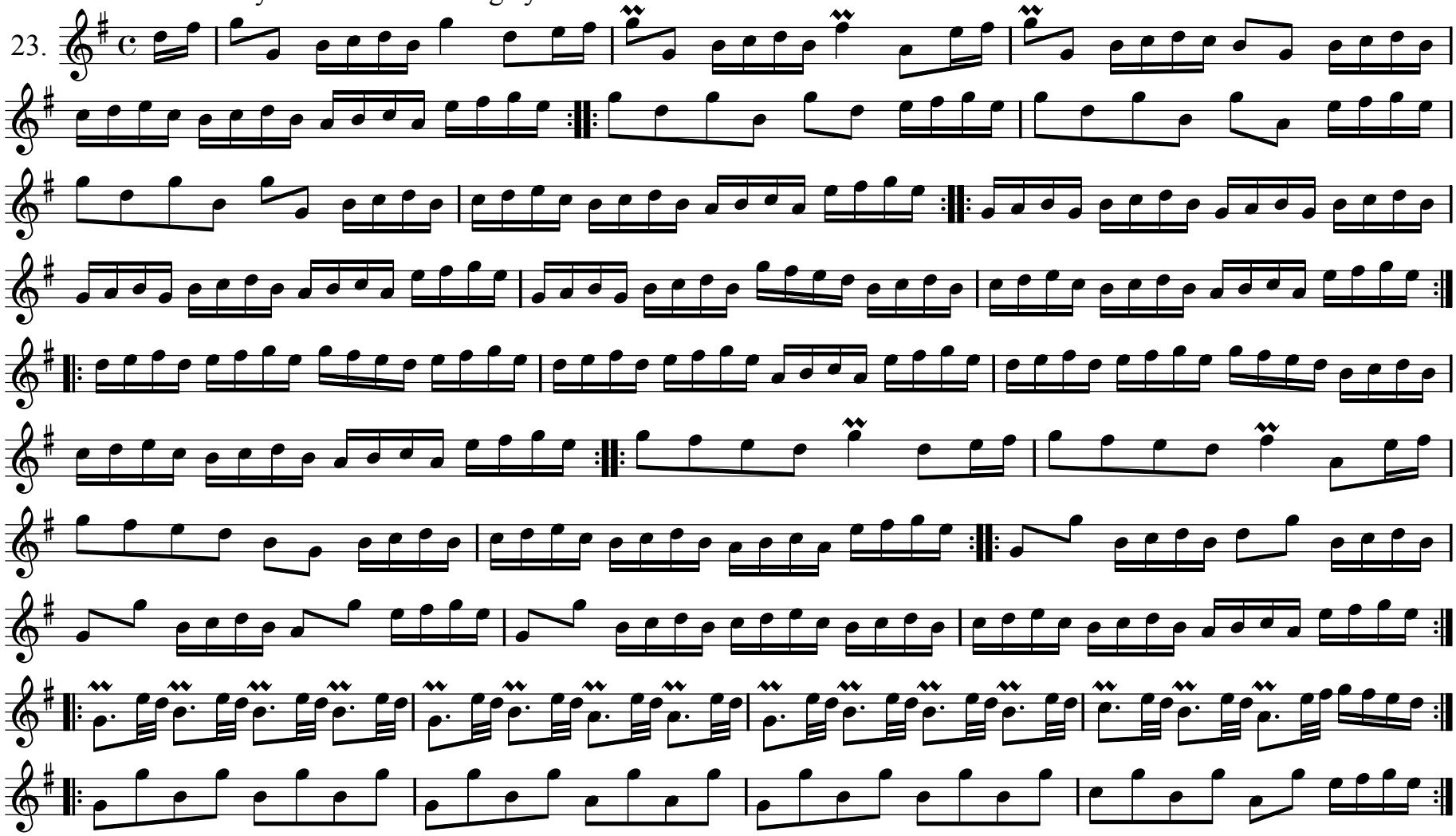
## I Saw my Love come Passing by me

23.



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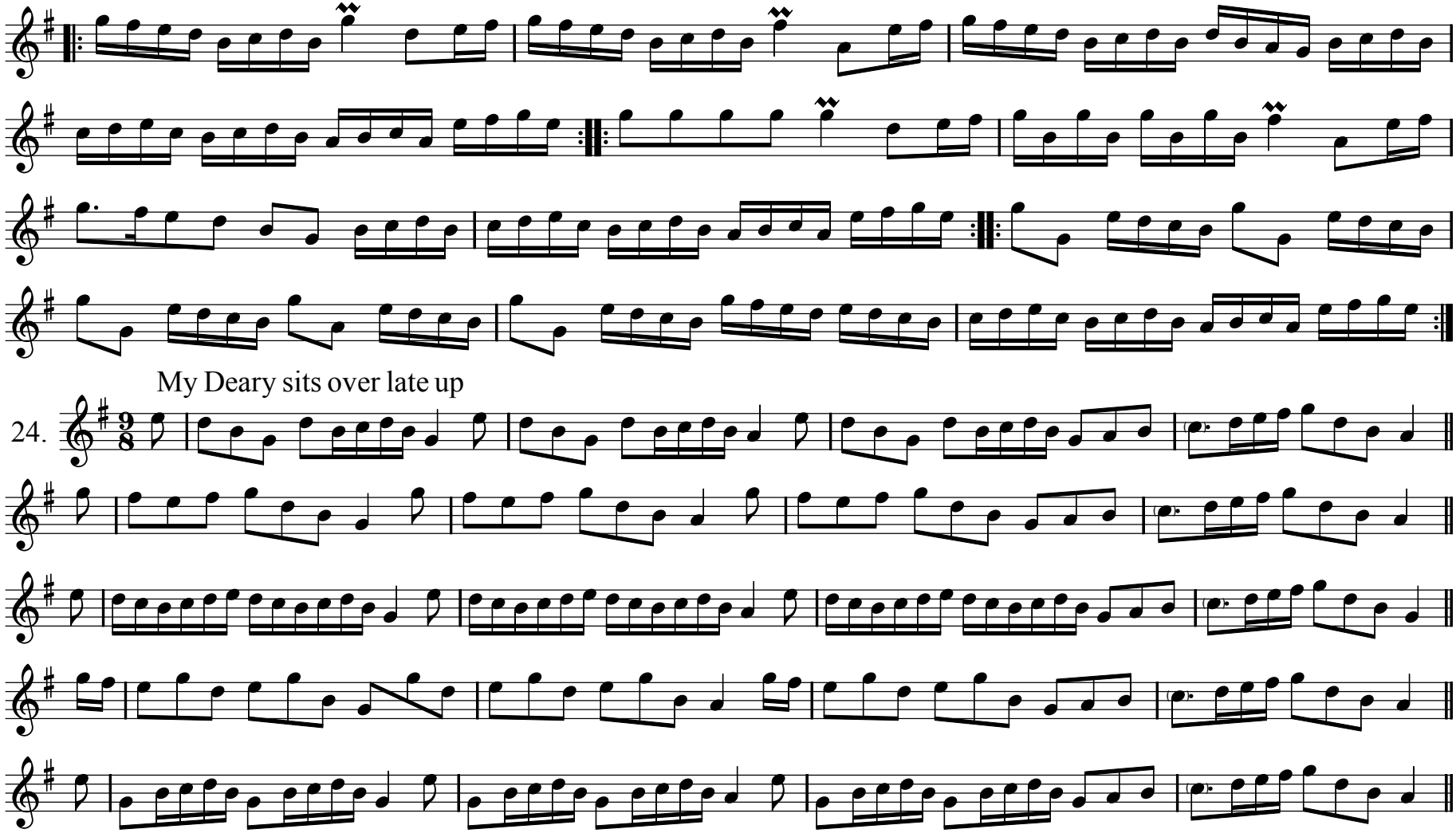


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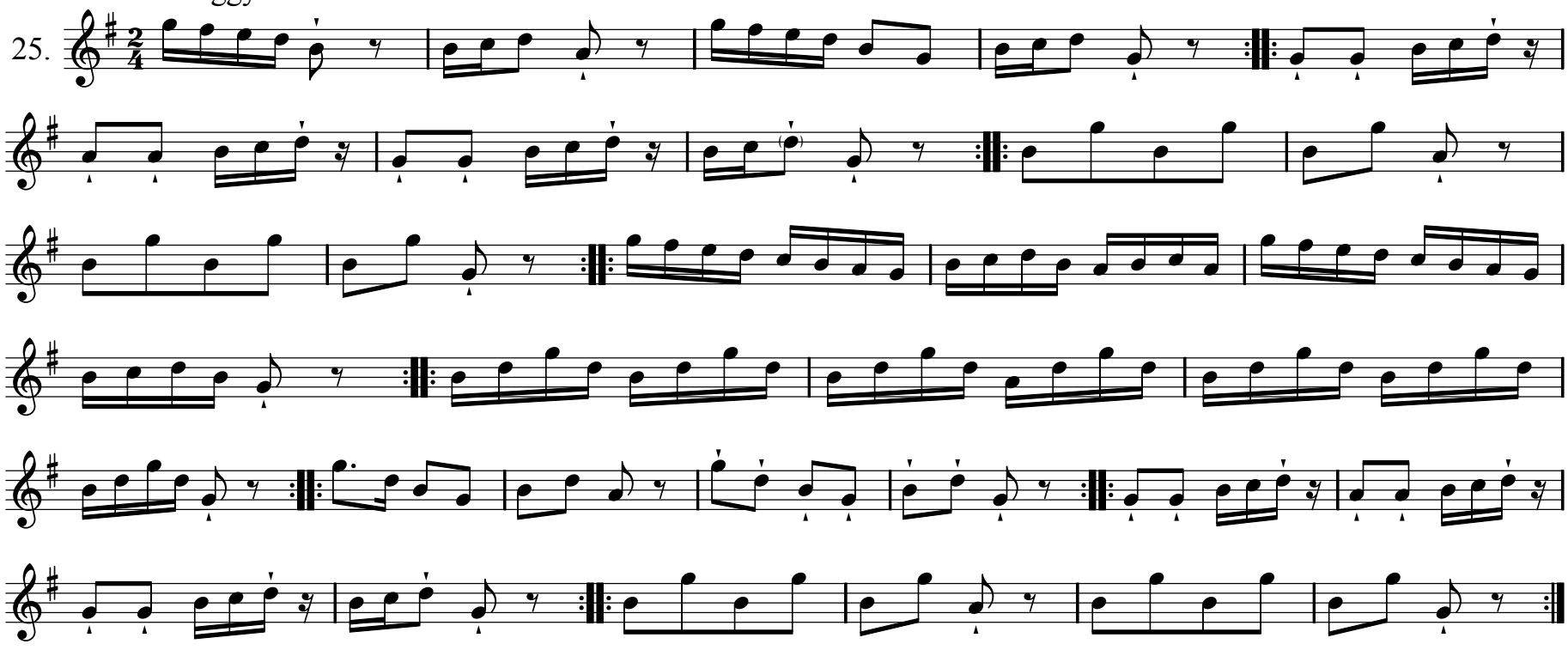
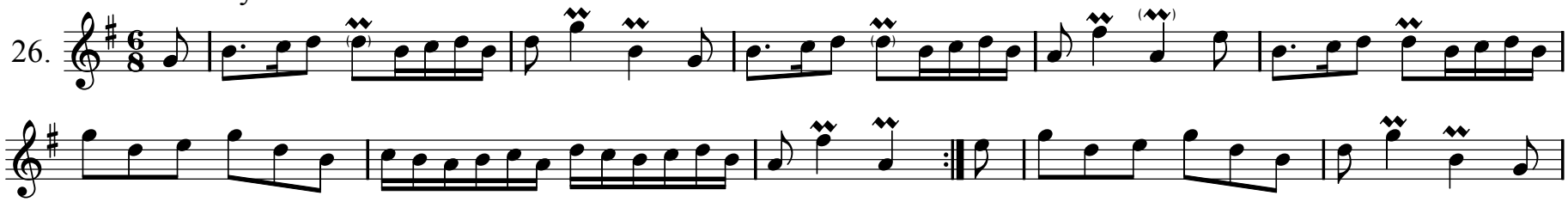
## Meggy's Foot

25.



## Cuddy Claw'd Her

26.

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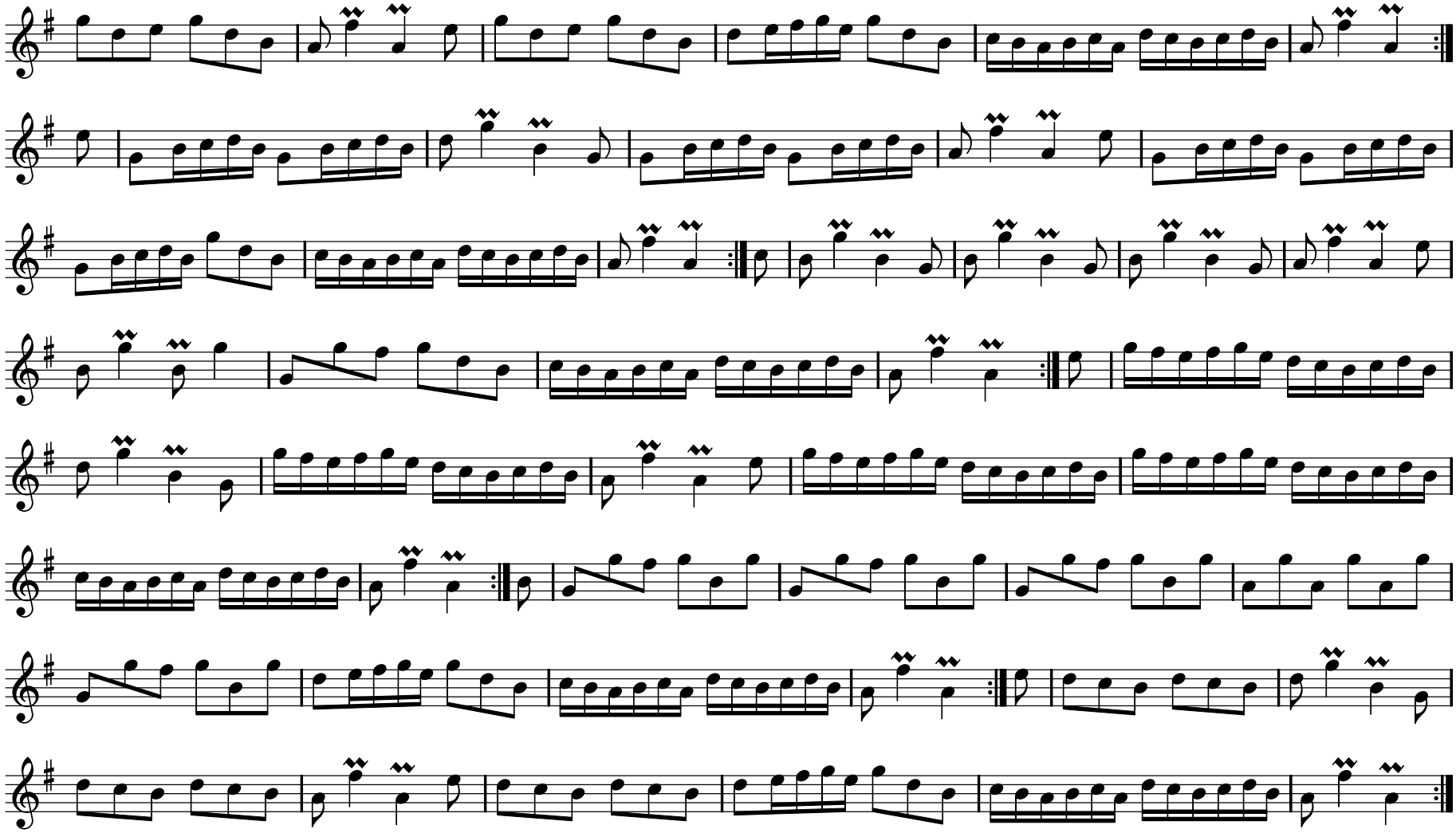

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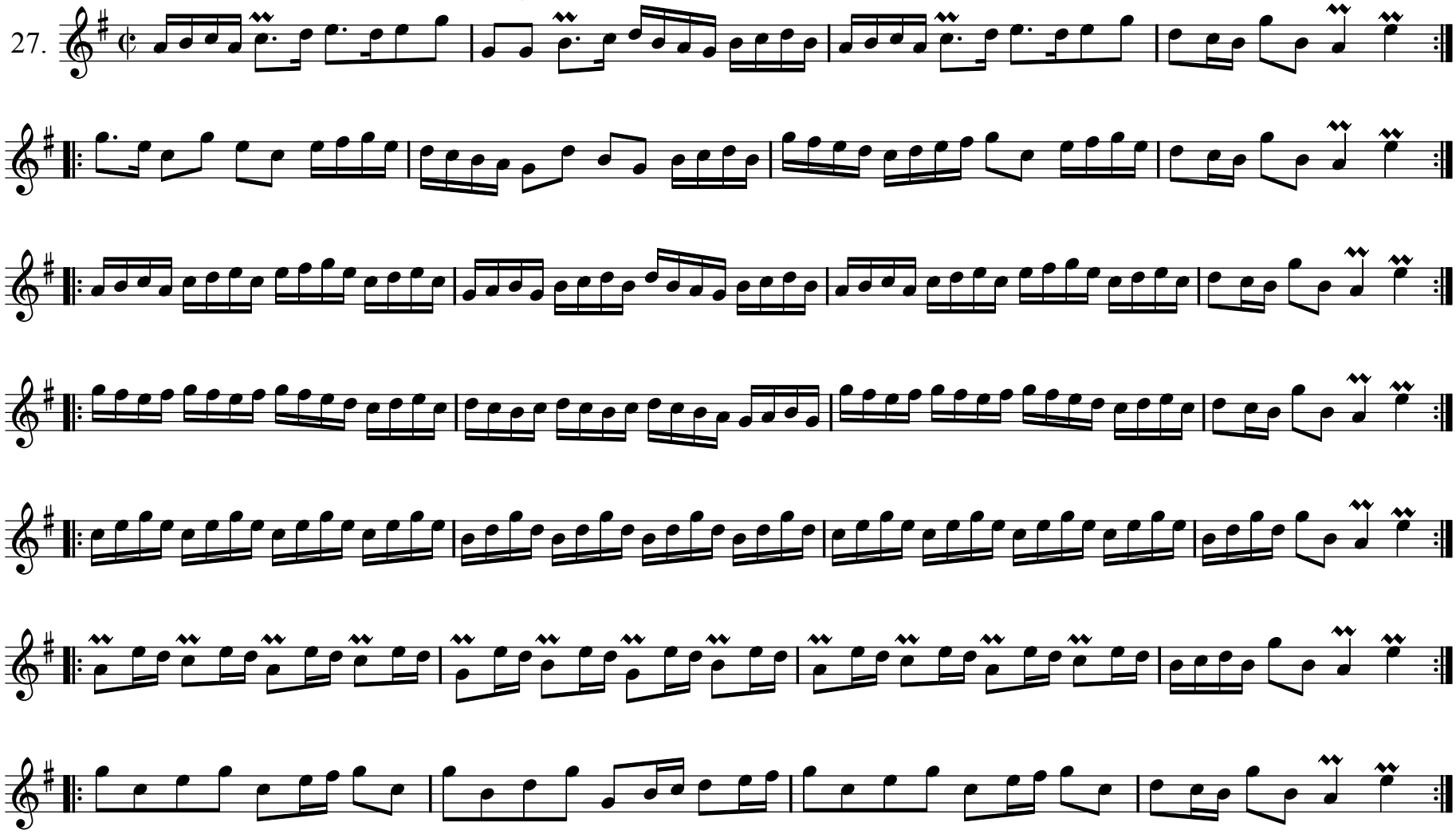
27. Cuckold come out of the Amrey



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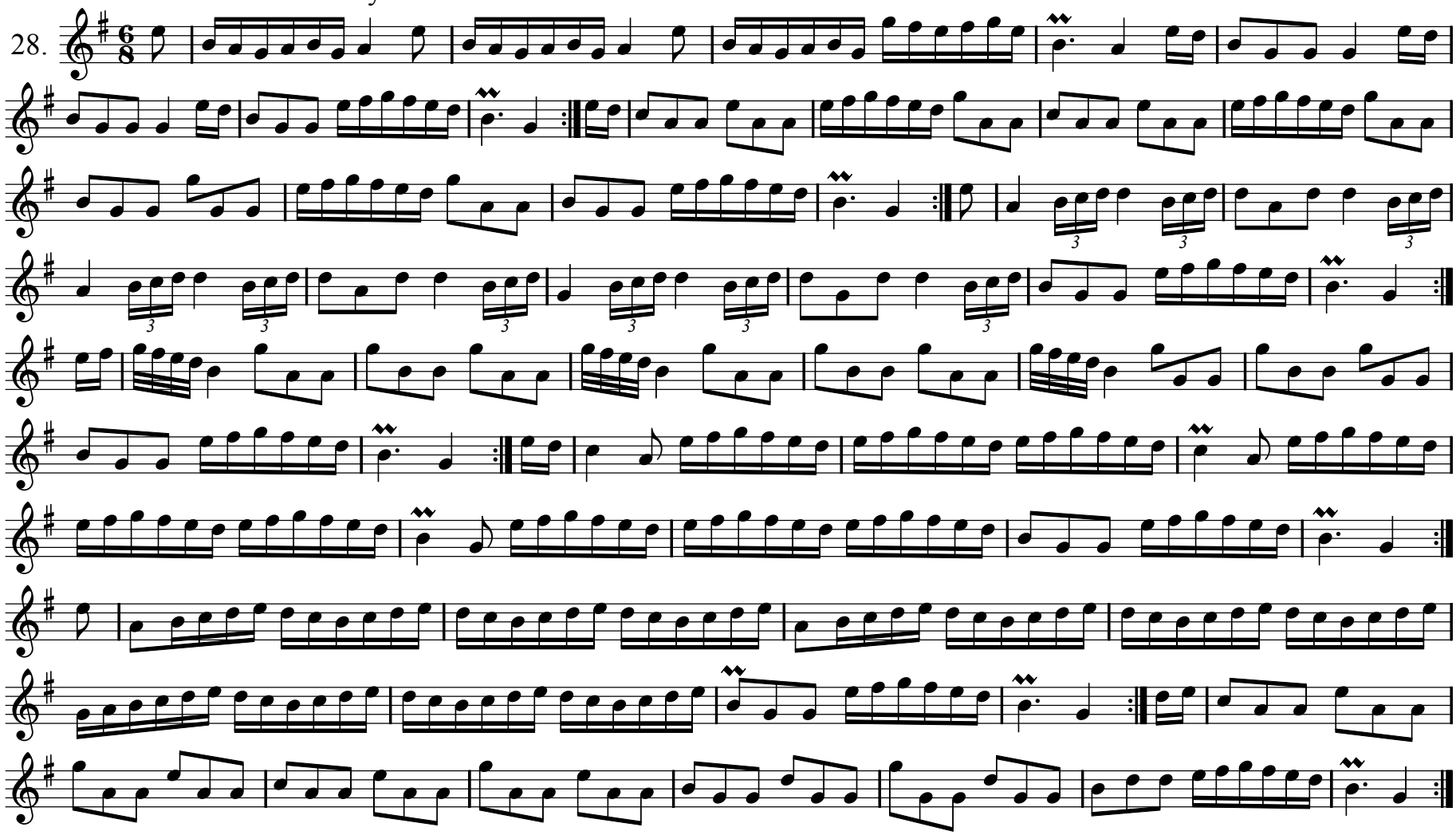
28. Black and the Grey



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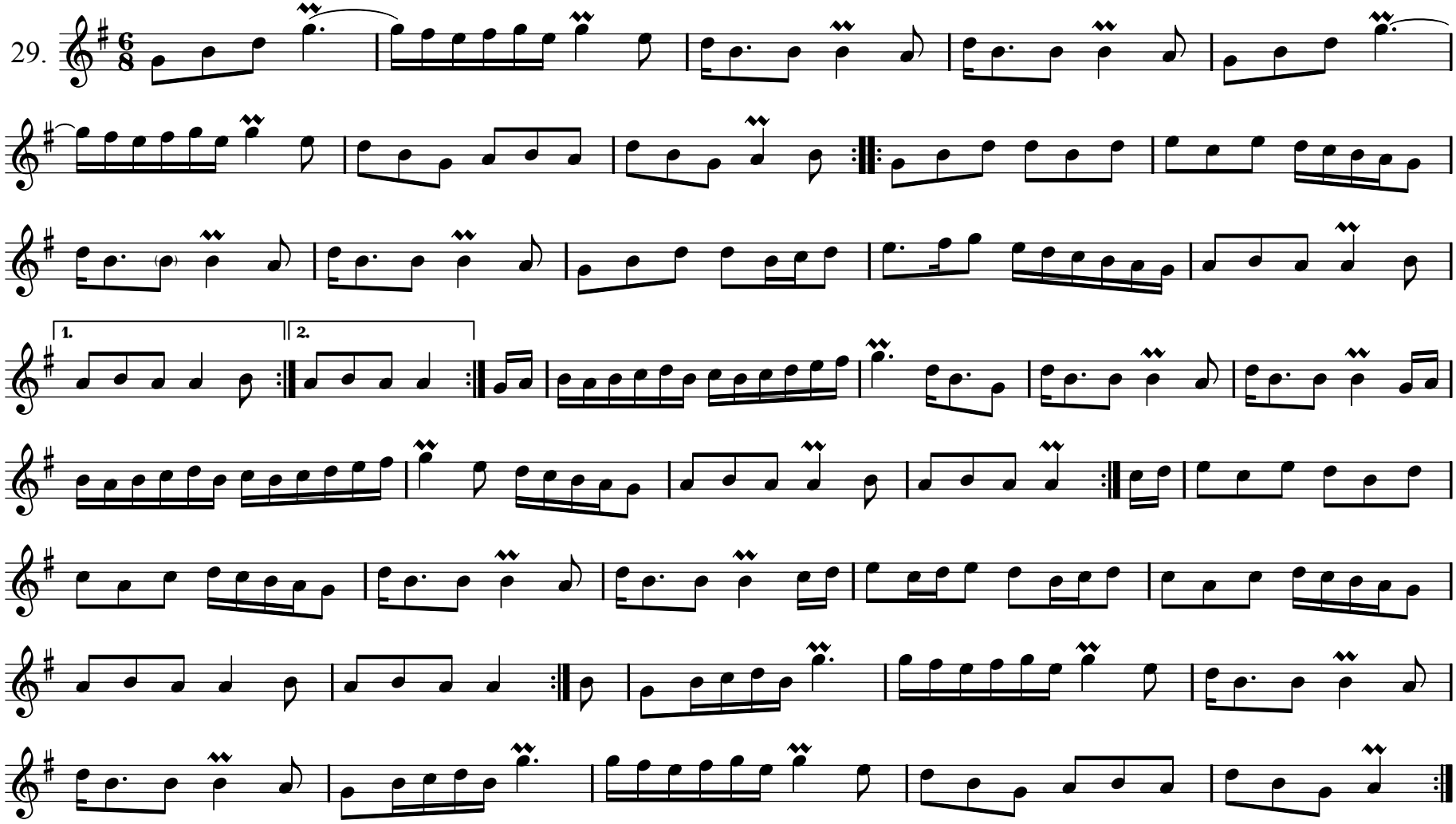
## Gillan na Drover

Slow

29.

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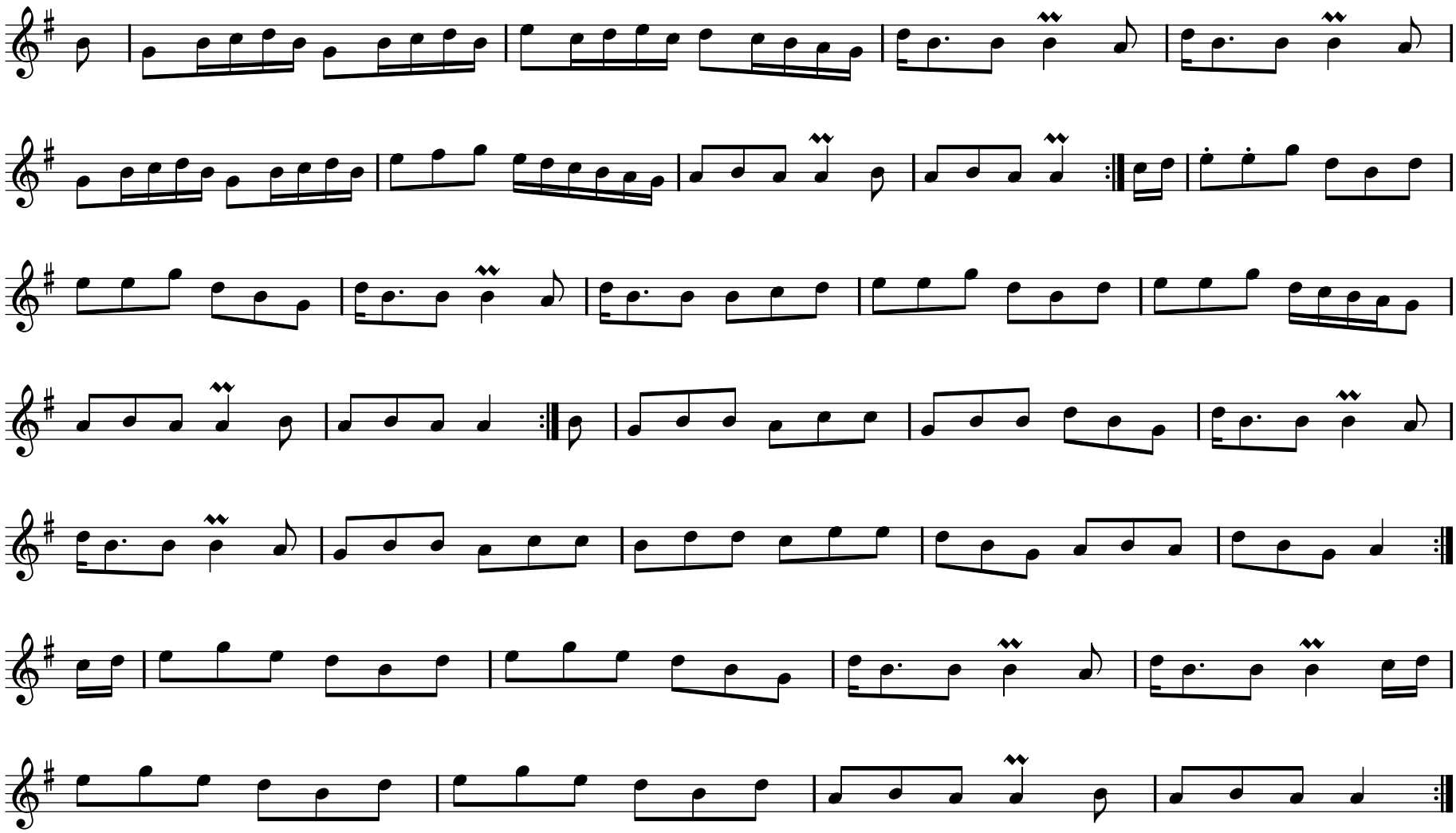

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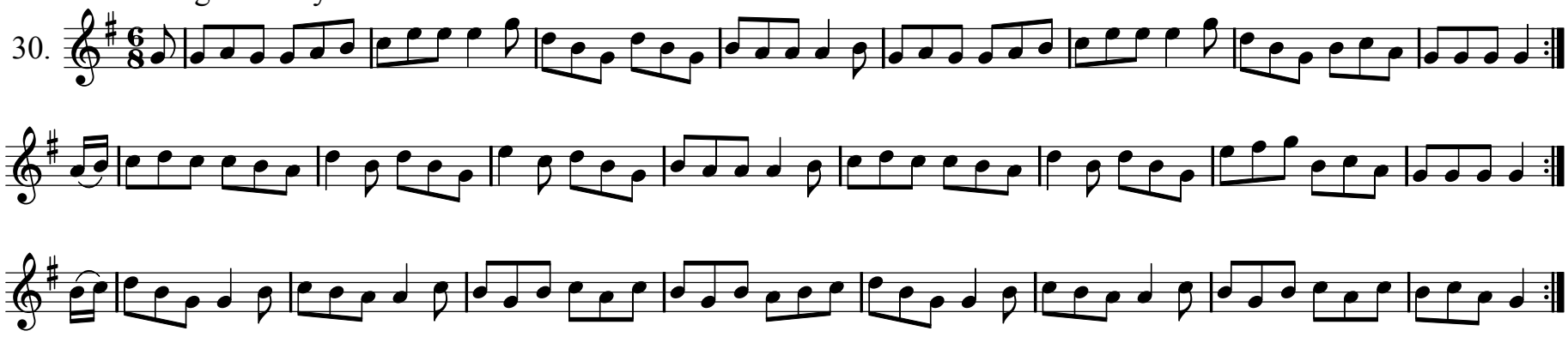
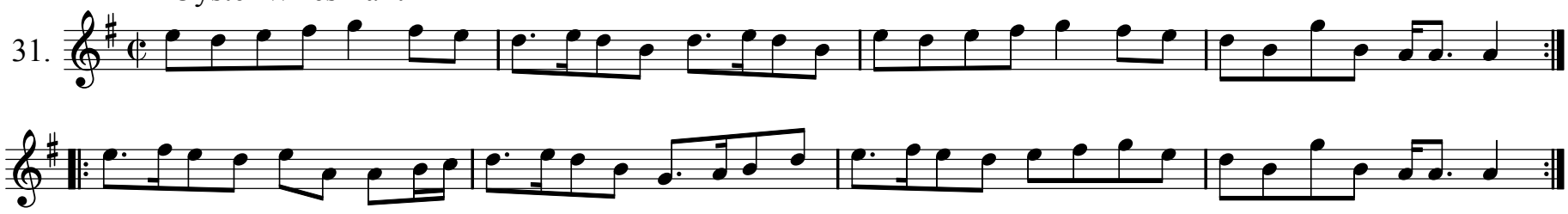
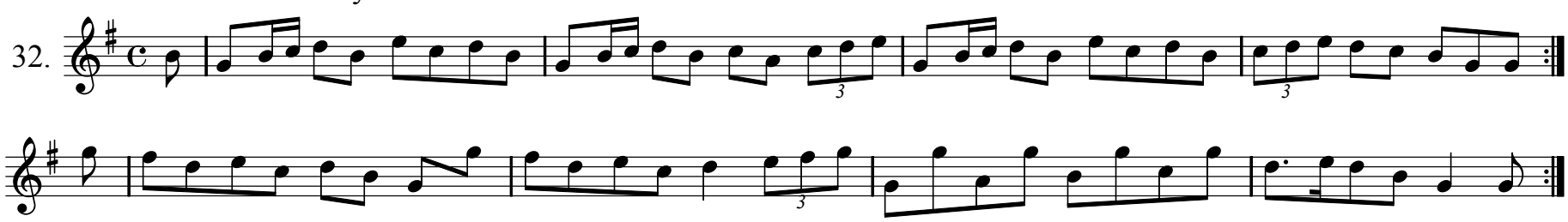
30. Wigh's Fancy



31. Oyster Wifes Rant



32. Holmess Fancy



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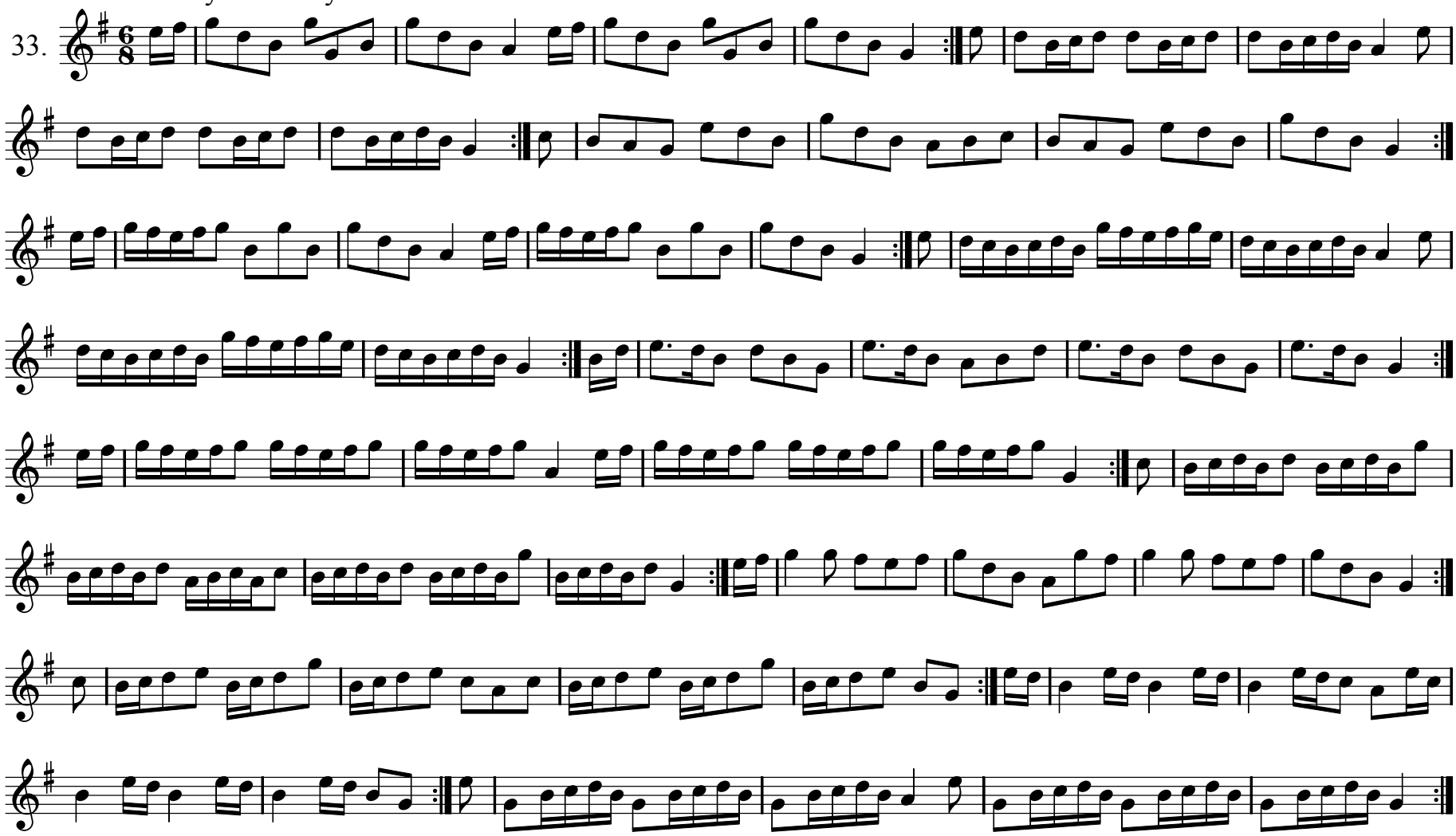
33. Wylam a way

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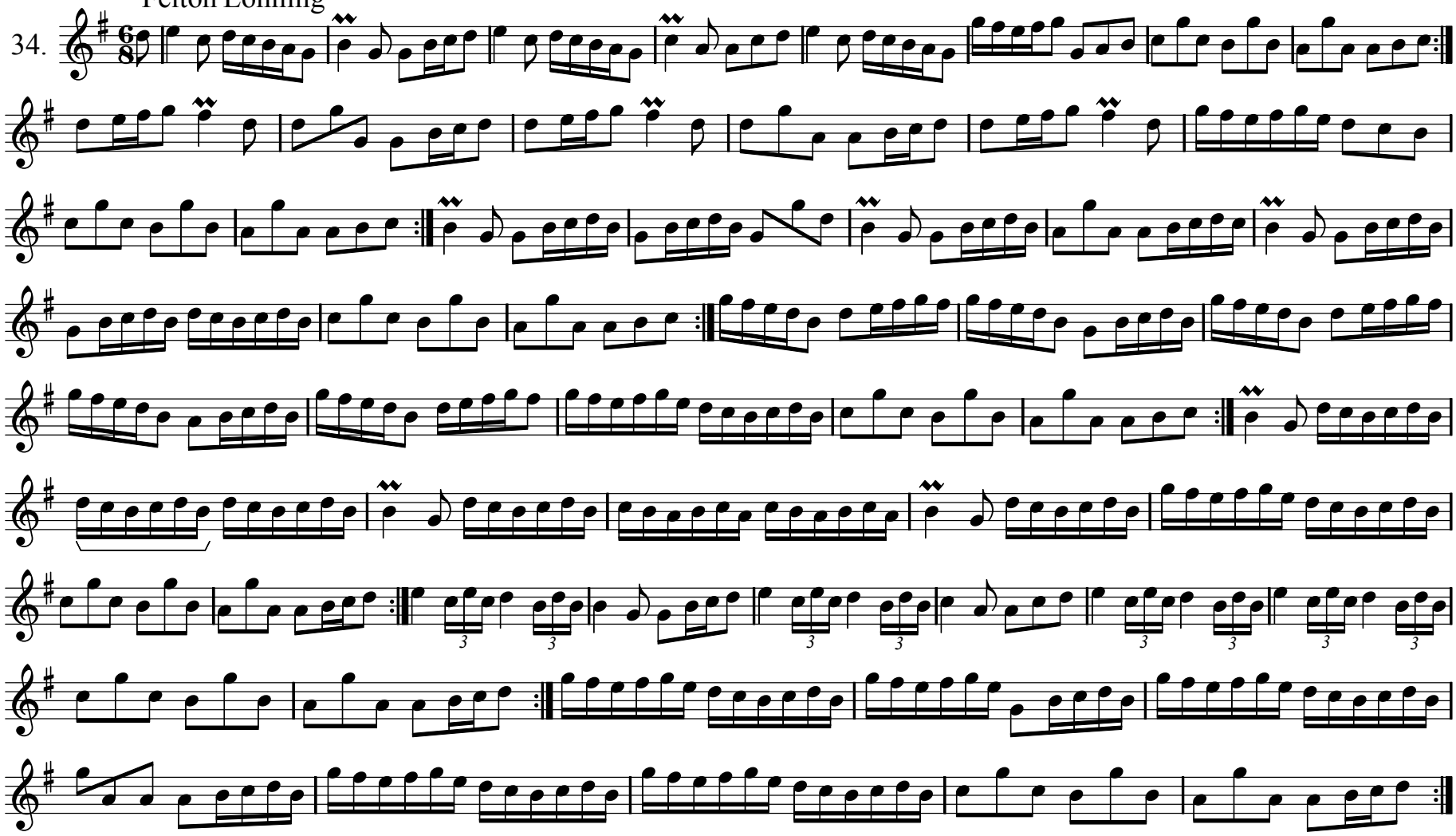
34. Felton Lonning



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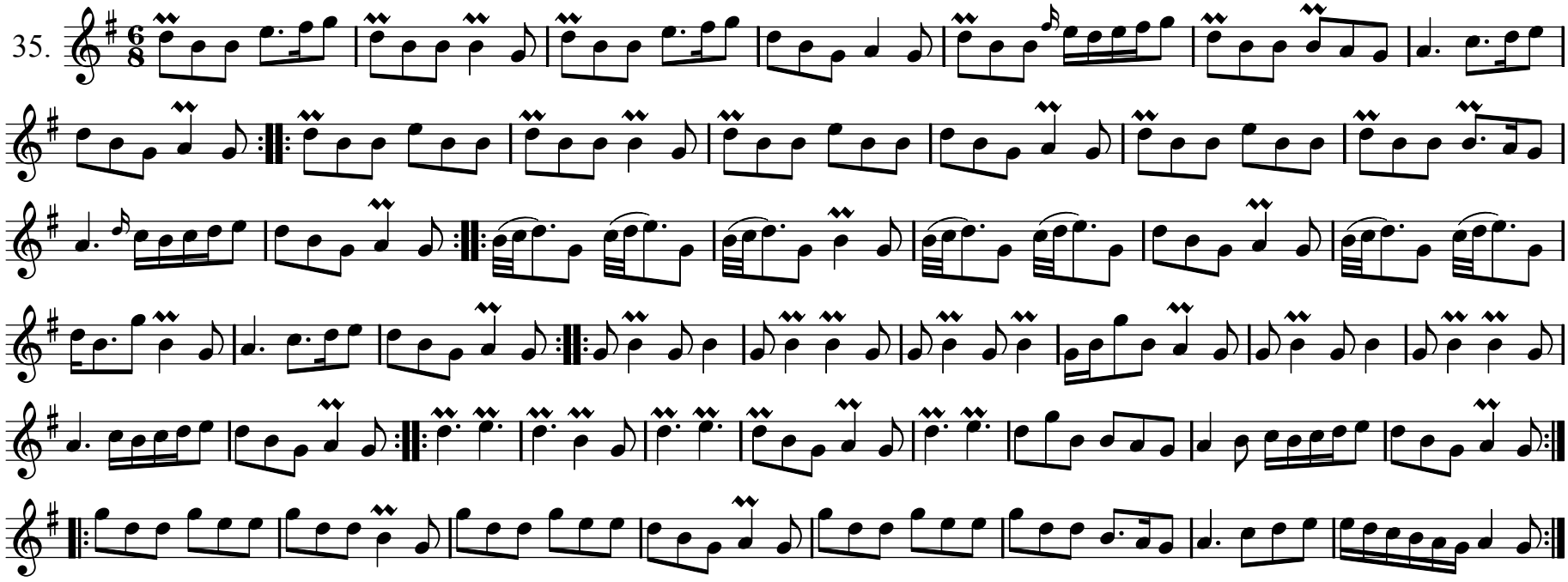
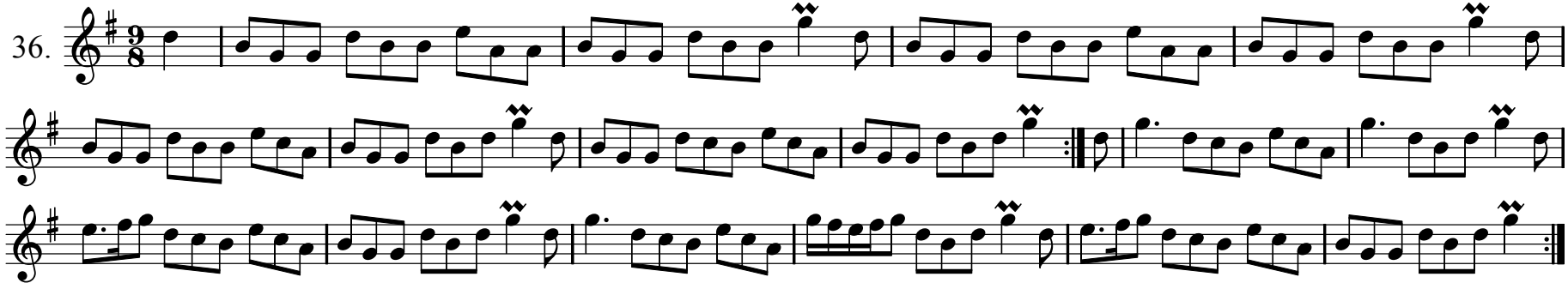
35. Lochail's March



36. The Parks of Yester



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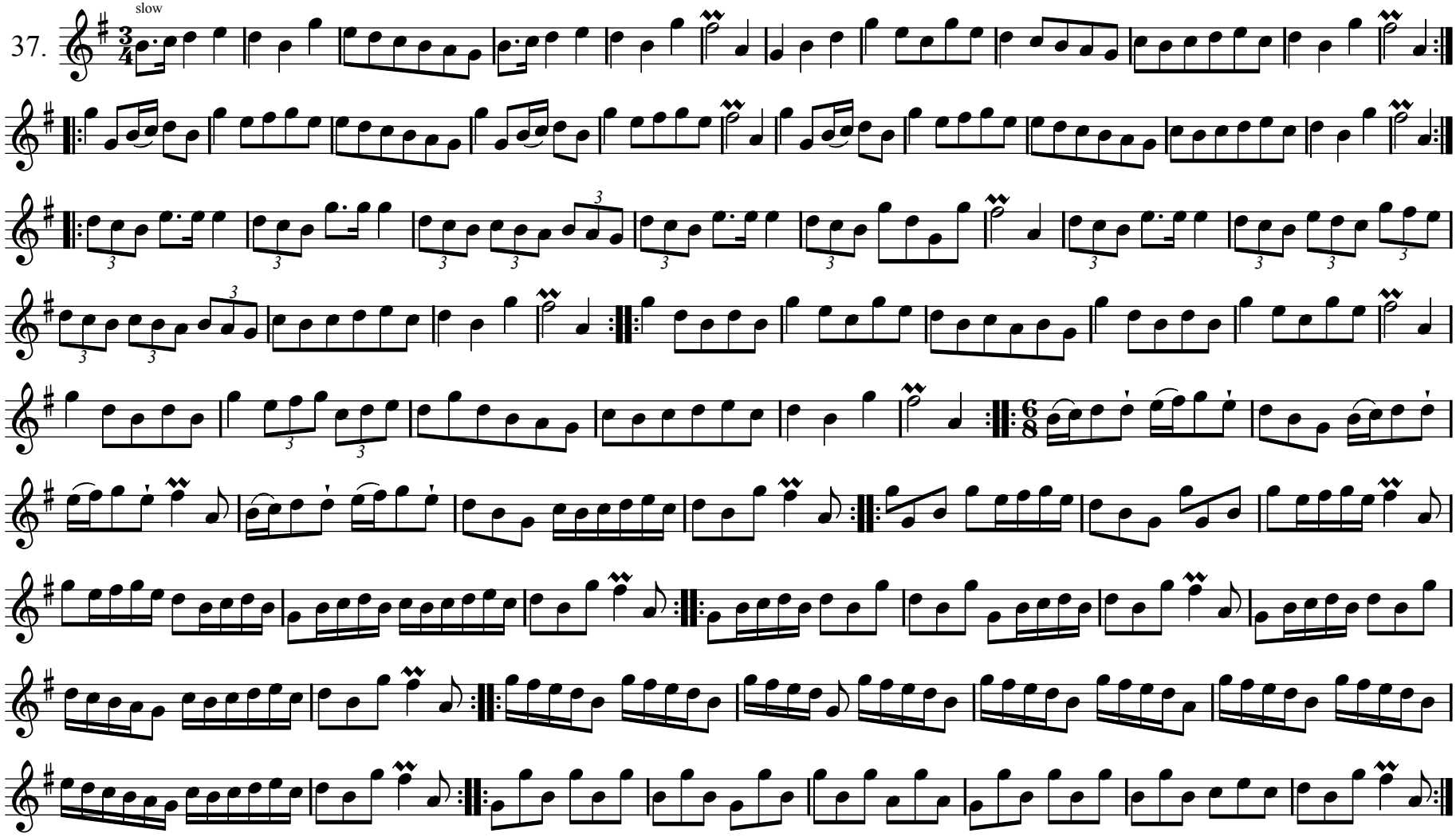
## The Suttors of Selkirk

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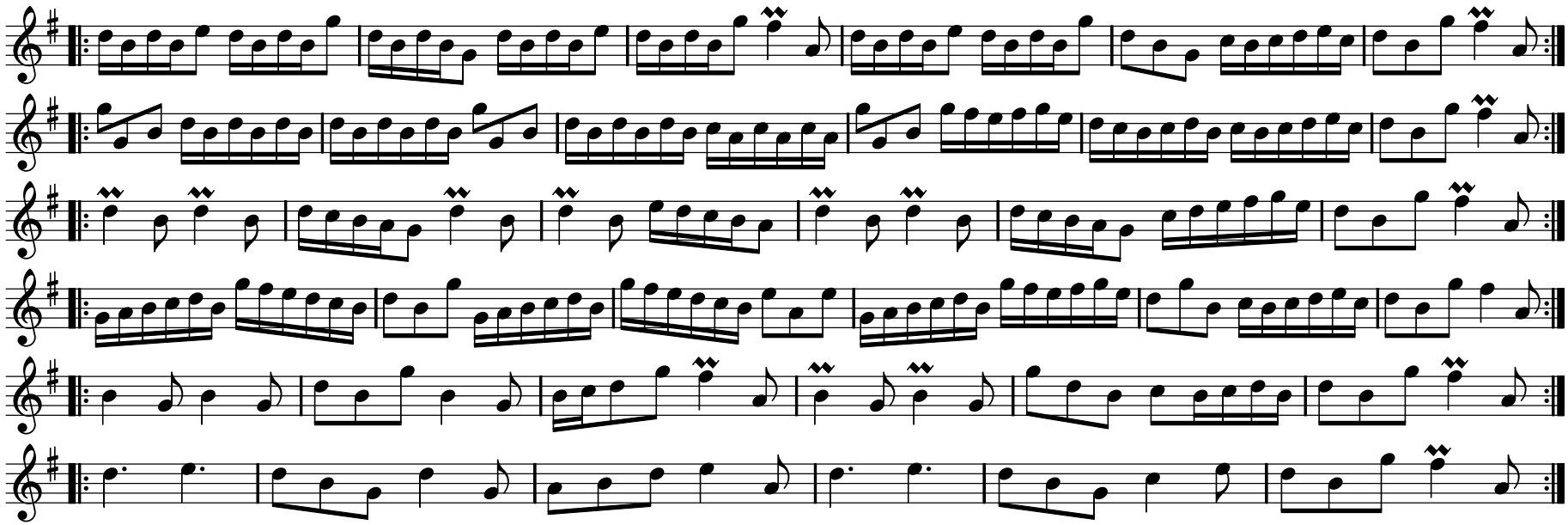
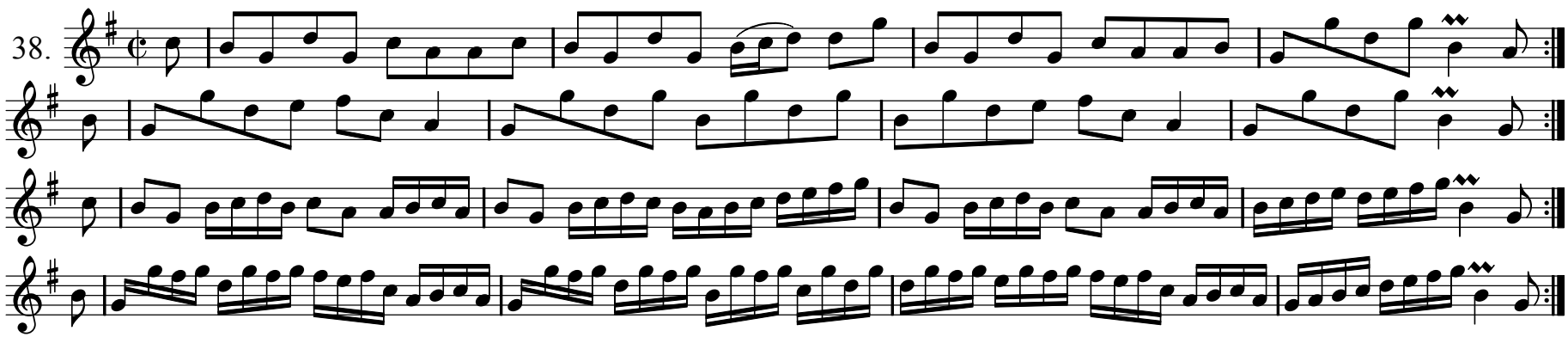


Tulloch Goram

38.



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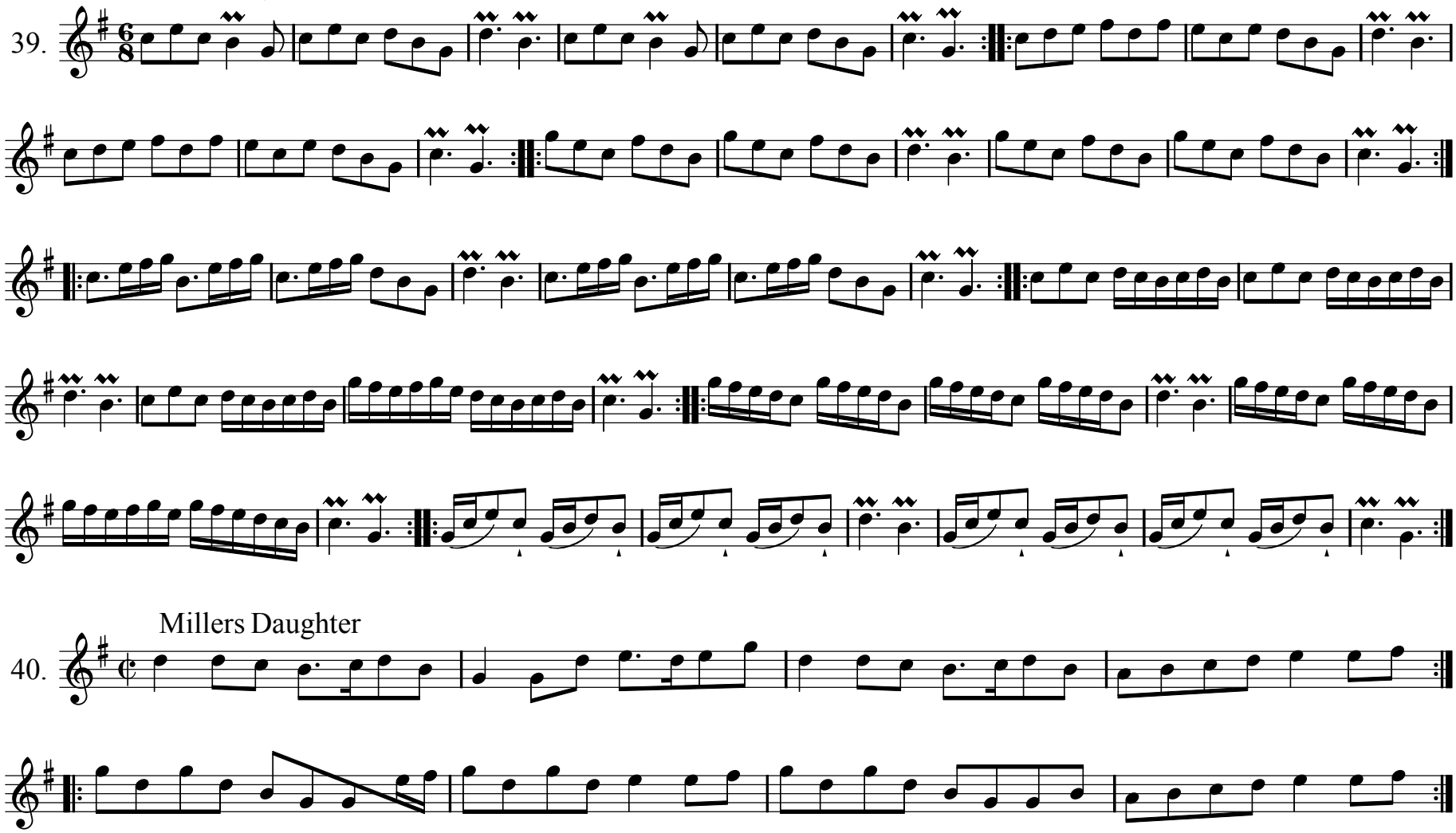
39. The Bonny Pit Lad



40. Millers Daughter



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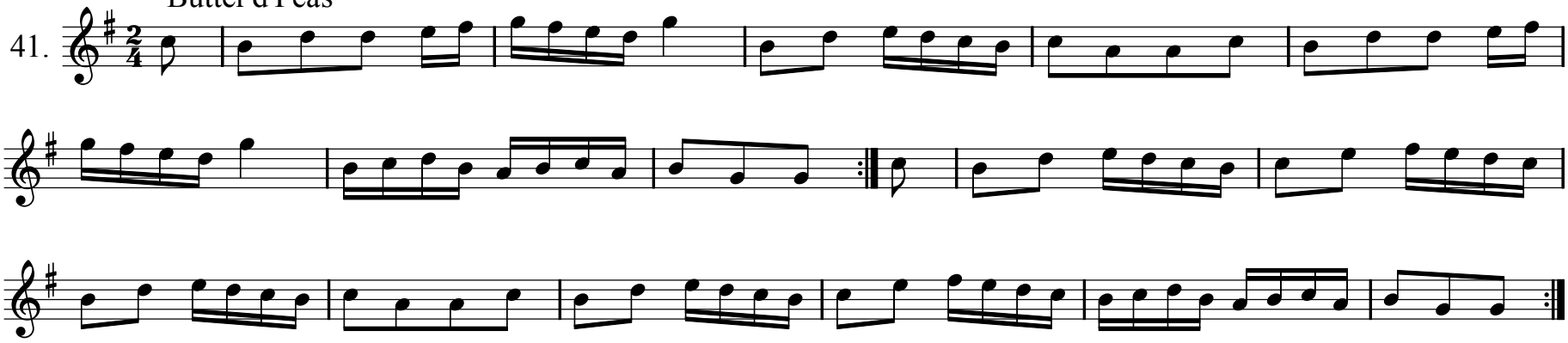
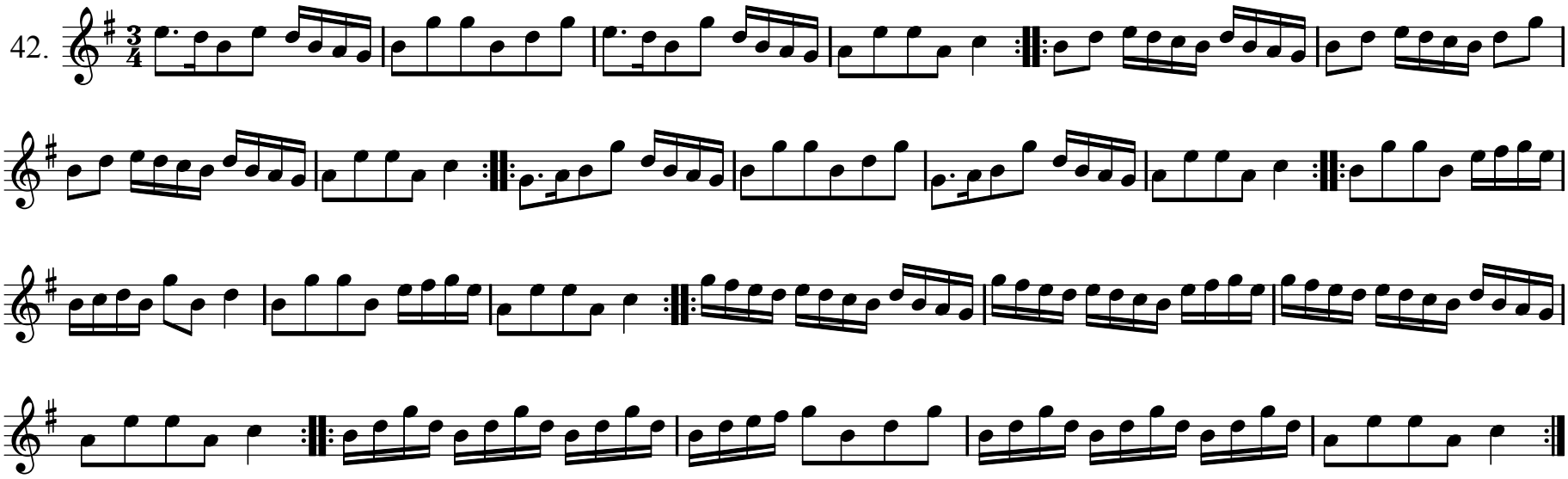
41. Butter'd Peas



42. All the Night I Lay with Jockey



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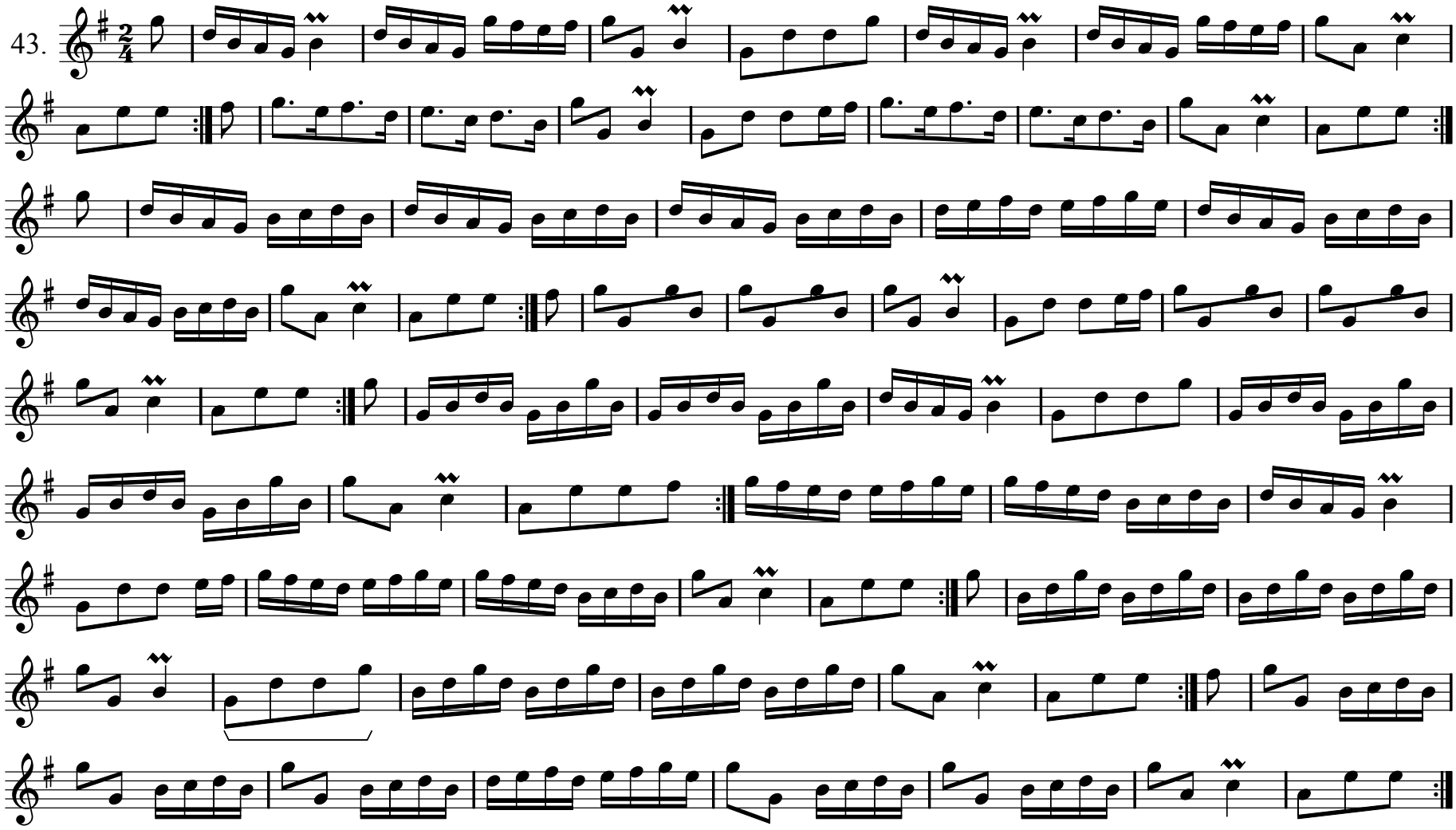
## Cut and Dry Dolly

43.

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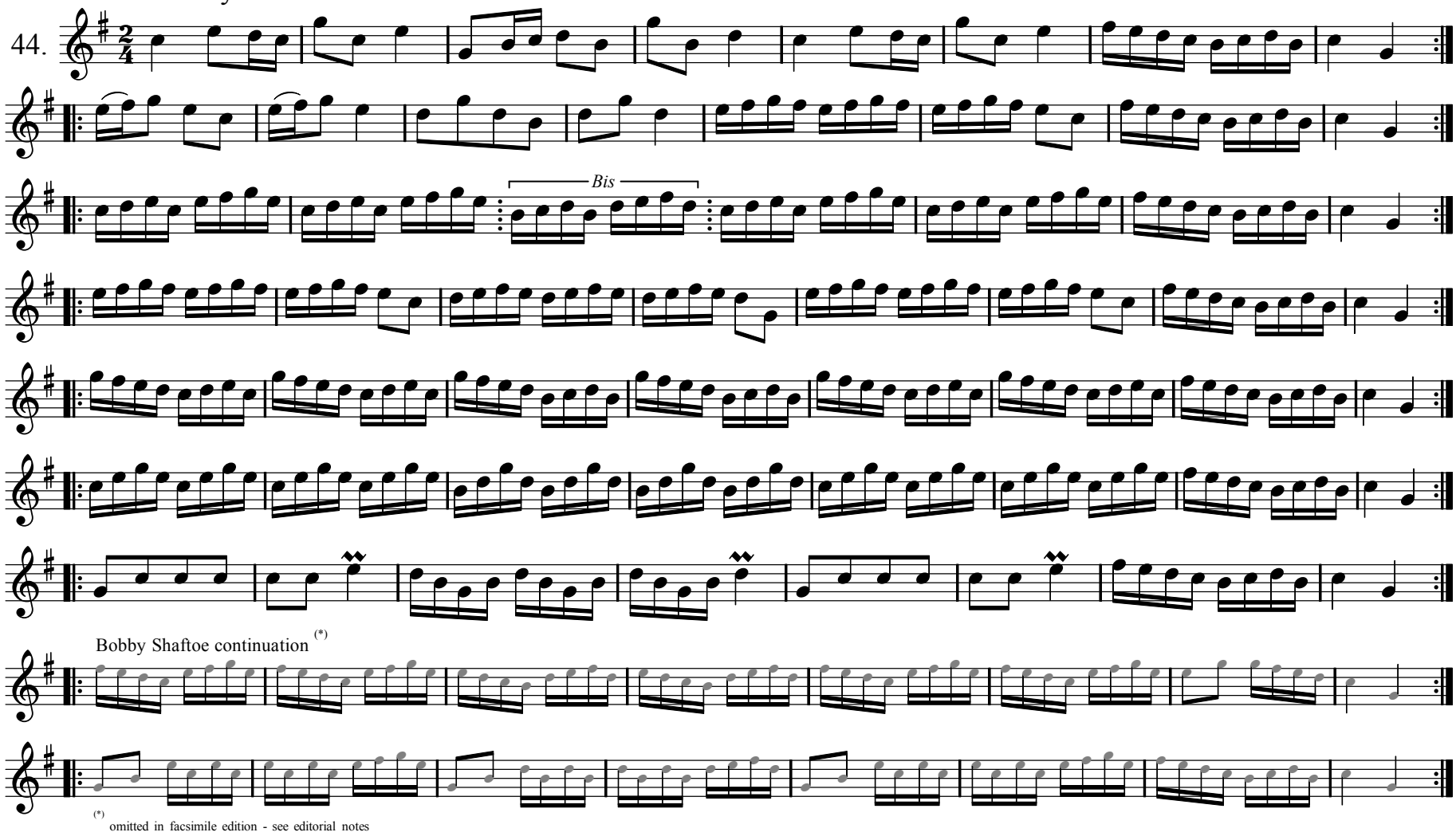
## Bobby Shaftoe

44.

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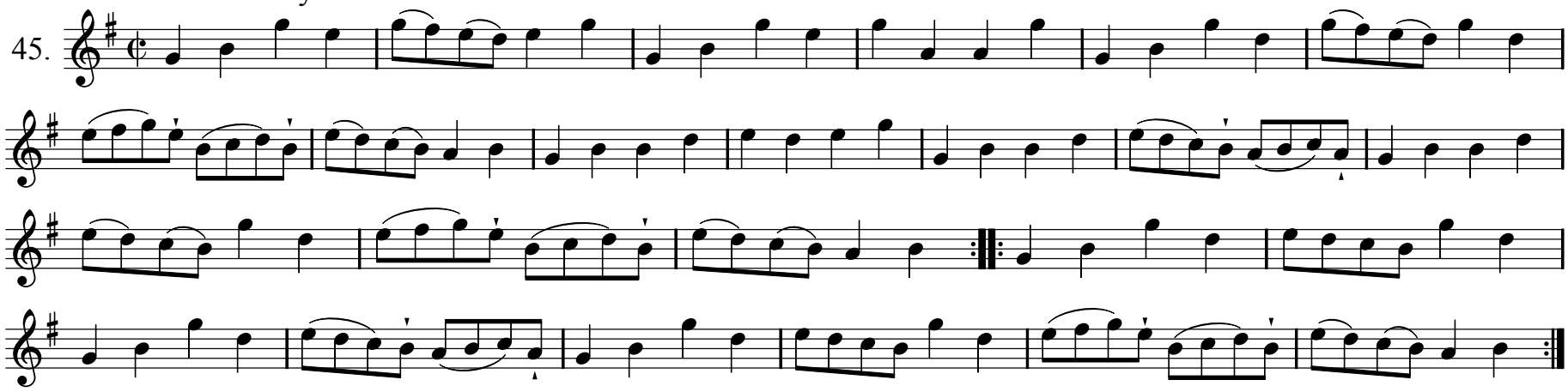
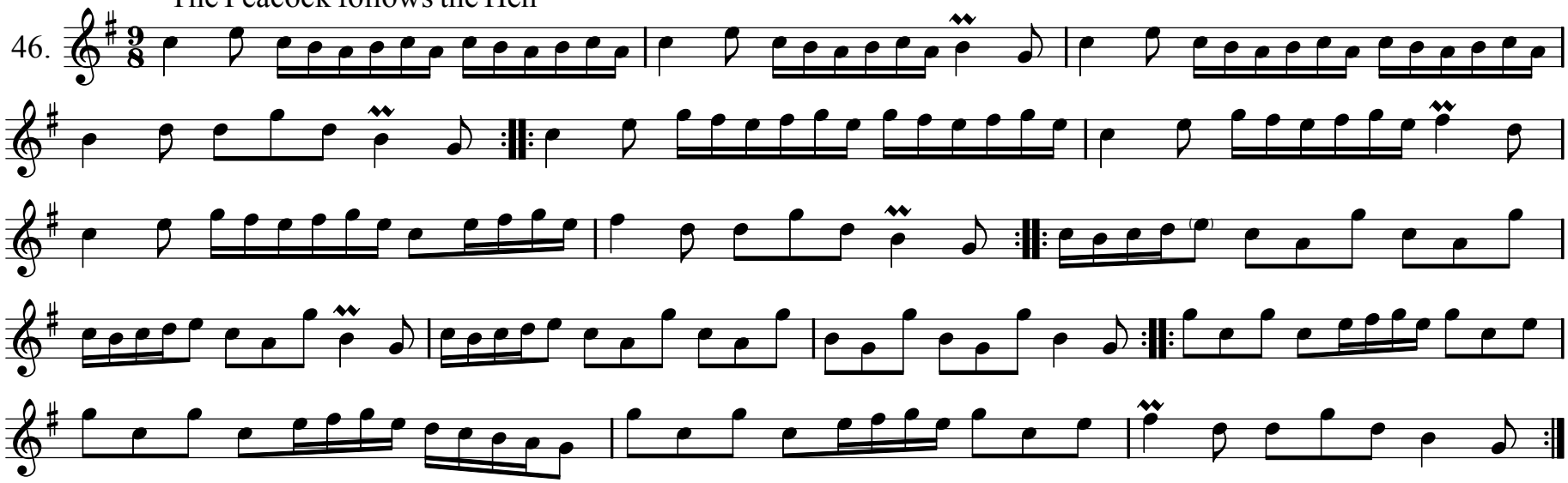
45. O'er the Dyke



46. The Peacock follows the Hen



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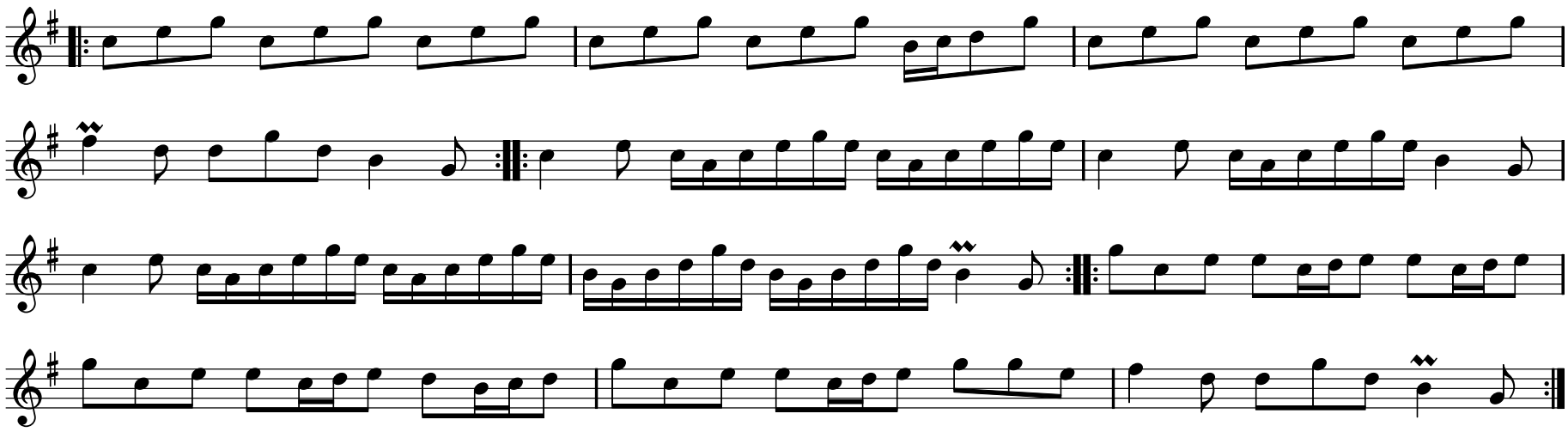
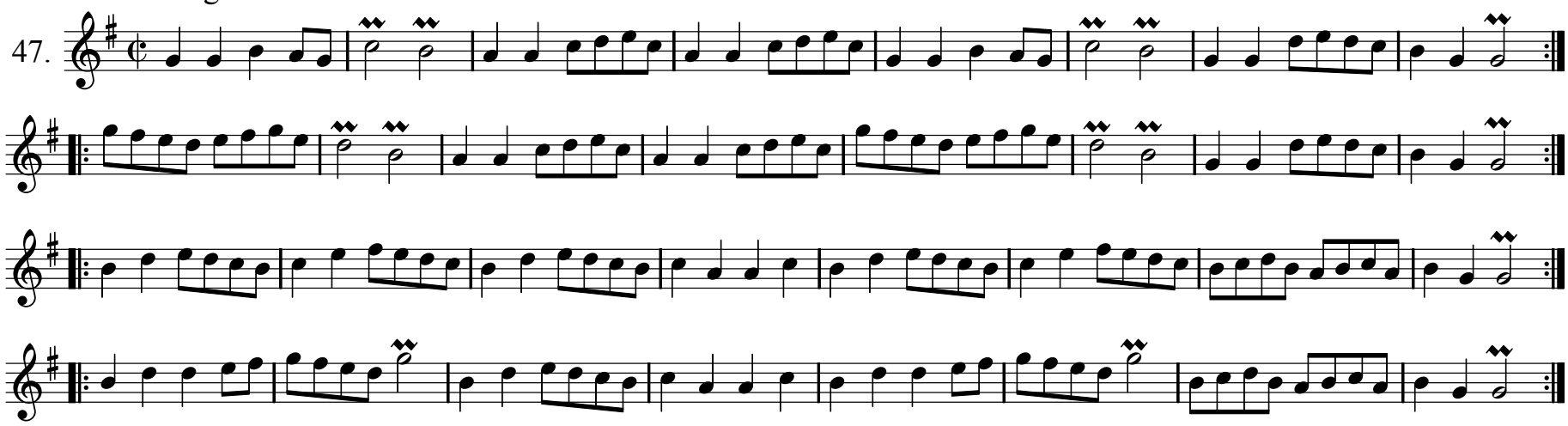


Highland Laddie

47.



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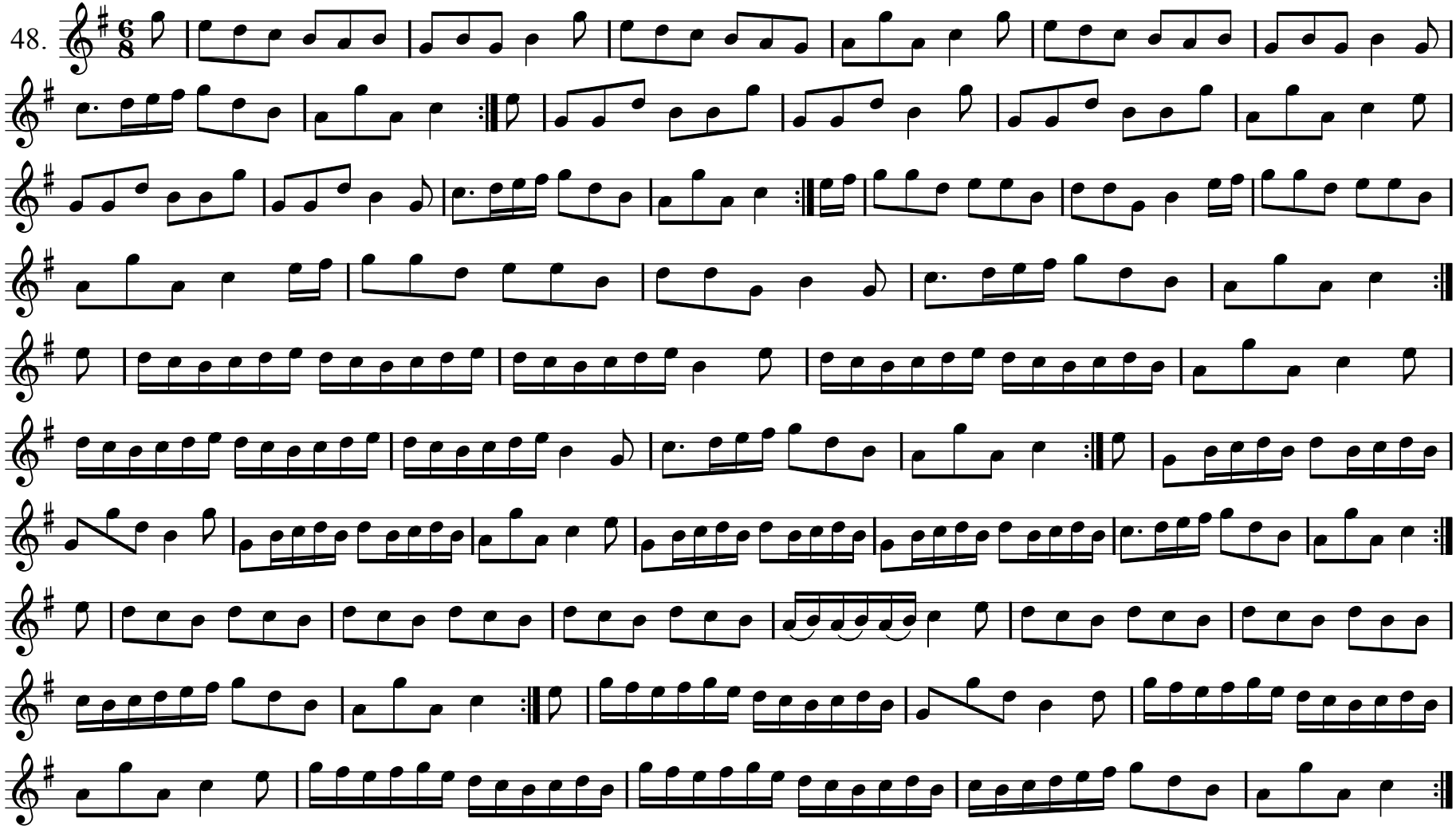
## Newmarket Races

48.



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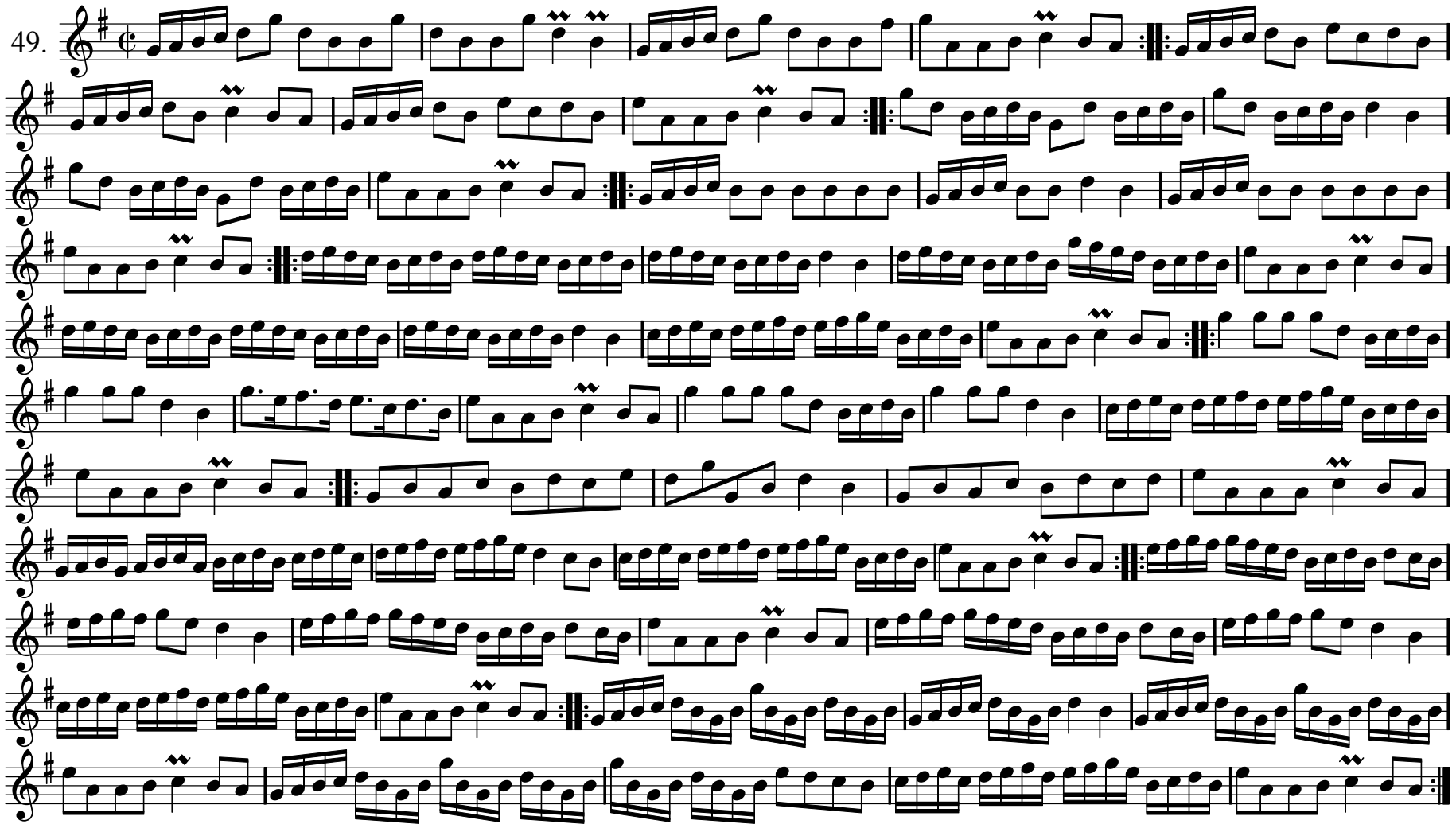
## Jackey Layton with Variations

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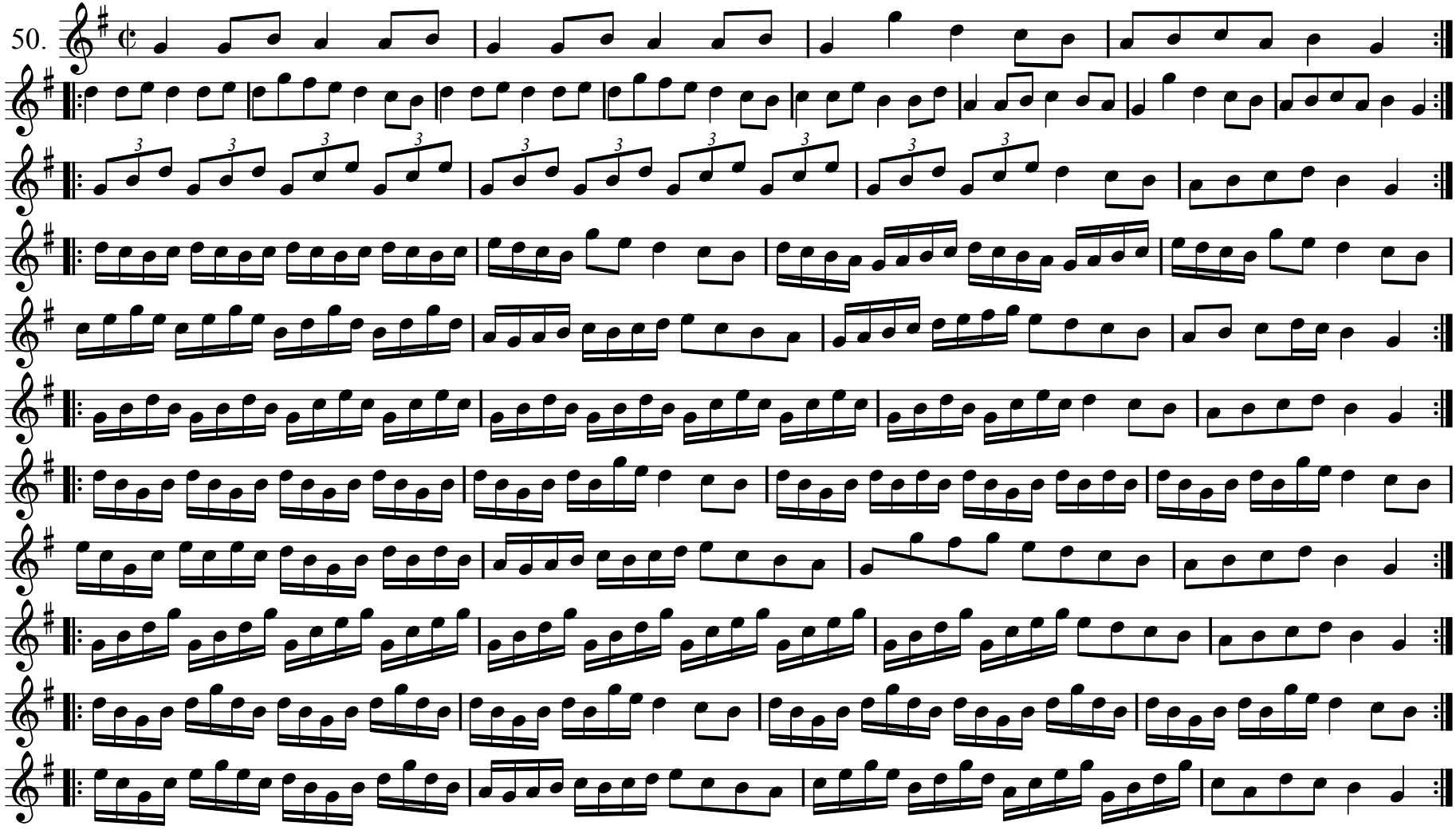
## Highland Laddie with Variations

50.



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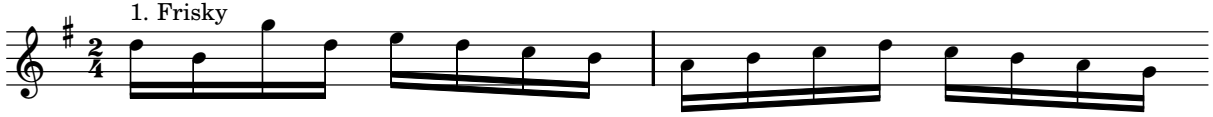
## Theme code index

## Incipit

G.5624 5621 - Reel, Key of G, 2/4, Ionian.

(G.51H64.2442 with double note values)

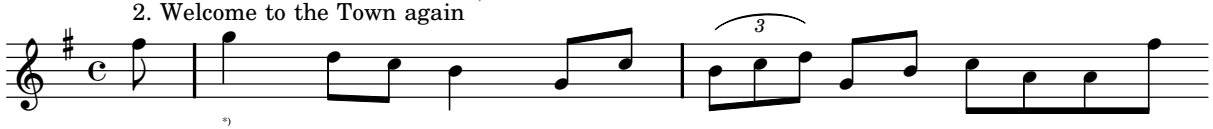
1. Frisky



G.1H531 3142 - Reel, Key of G, 4/4, Ionian.

Suggested corrections : 2/0/1 quaver.

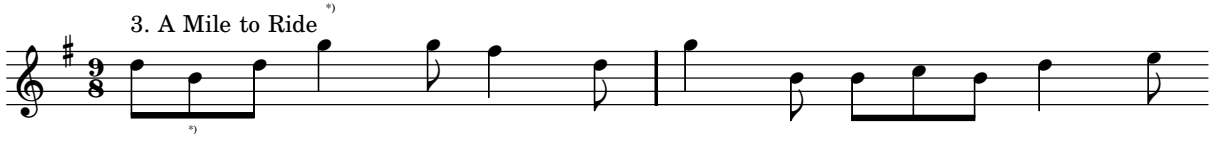
2. Welcome to the Town again *)



*) **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.

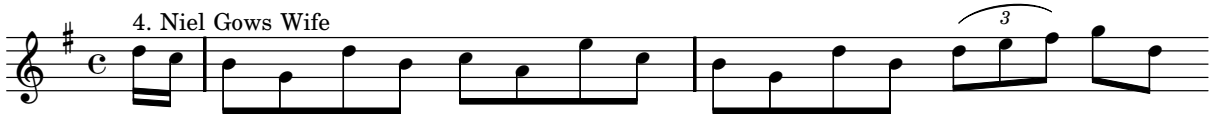
3. A Mile to Ride *)



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

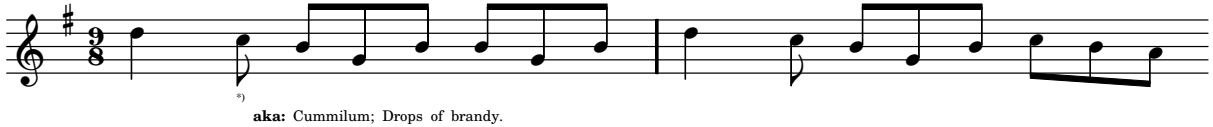
G.3546 3551H - Reel, Key of G, 4/4, Ionian.

4. Niel Gows Wife



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

5. New Drops of Brandy *)



*) **aka:** Cummilum; Drops of brandy.

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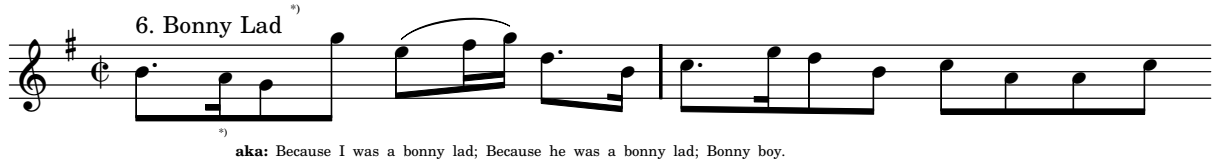
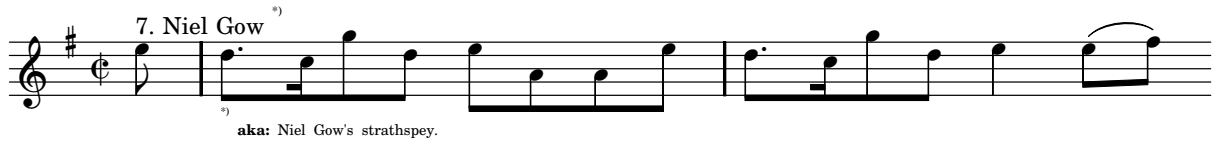
## Theme code index

## Incipit

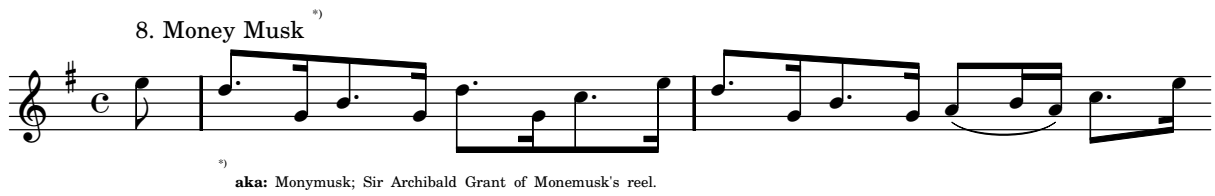
G.3165 4542 - Reel, Key of G, 2/2 (4/4), Ionian.



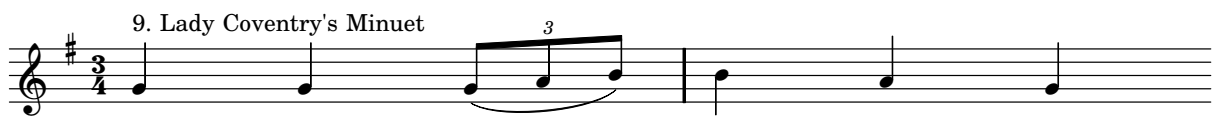

G.51H62 51H66 - Reel, Key of G, 2/2 (4/4), Strathspey.



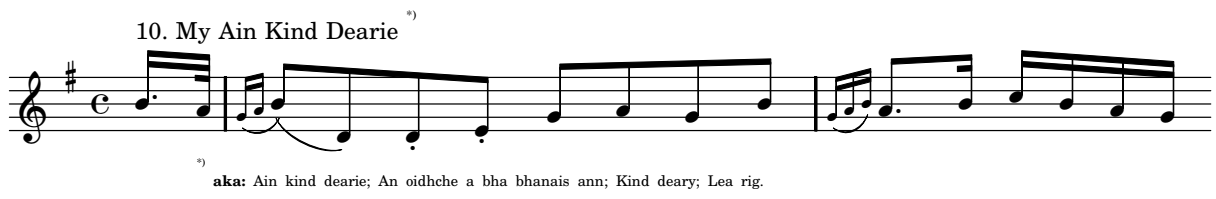

G.5354 5324 - Reel, Key of G, 4/4, Strathspey.




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




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

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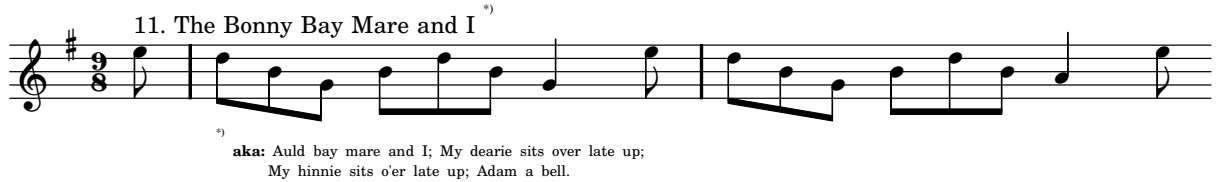
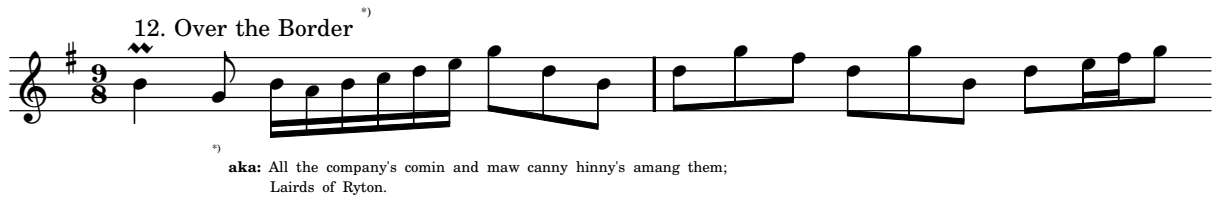
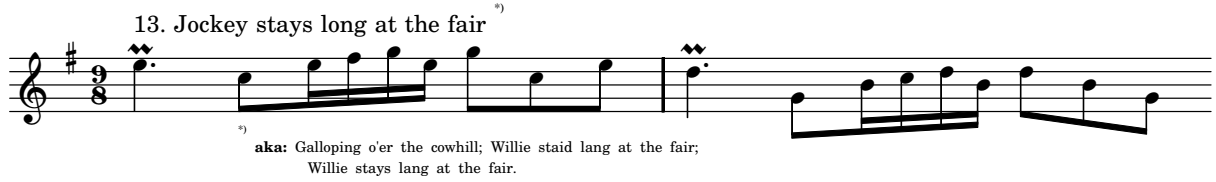
G.531 532 - Slip jig, Key of G, 9/8, Ionian.



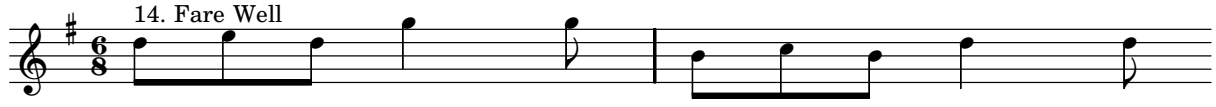

G.331H 555 - slip jig & smallpipe variation set,
Key of G (possibly C), 9/8, Ionian
(possibly Lydian if understood as being written in C)
Suggested corrections : Possibly F naturals.



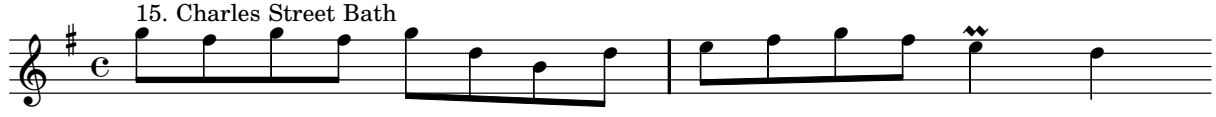

G.3H1H5H 2H52H - slip jig,
smallpipe variation set & song tune
Key of C, 9/8, Lydian (Ionian elsewhere).




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




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

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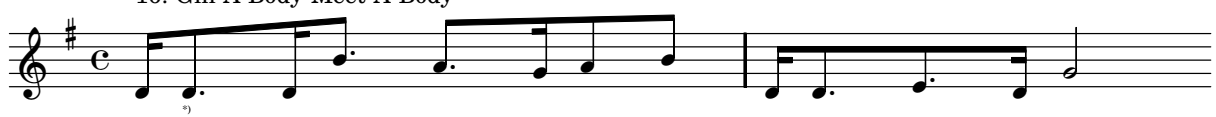
## Theme code index

## Incipit

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 *)

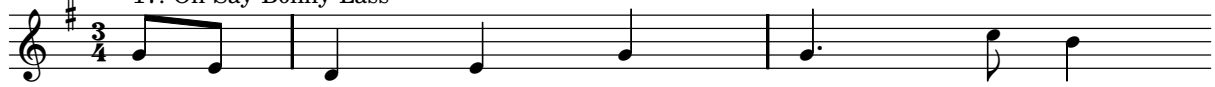


*)

**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.

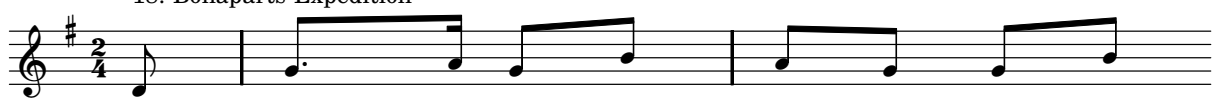
17. Oh Say Bonny Lass



G.1121 2155 - March, Key of G, 2/4, Ionian.

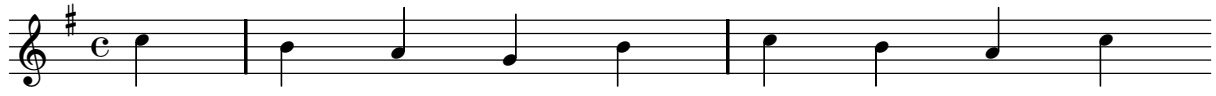
Suggested corrections : Some rhythmic inconsistencies in 1/1 and similar bars.

18. Bonaparts Expedition



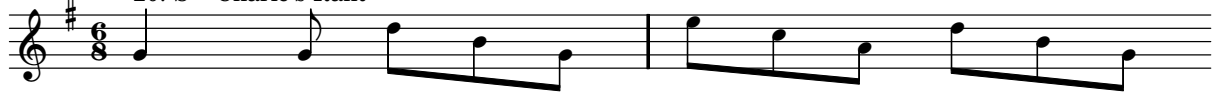
G.3213 4324 (3142 3131H if note values halved) Song tune (probably), Key of G, 4/4, Ionian.

19. I'm Over Young to Marry Yet



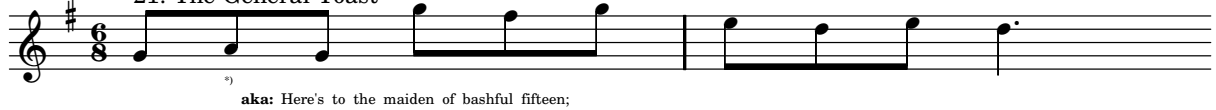
G.1565 1546 - Jig, Key of G, 6/8, Ionian.

20. S[r.] Charle's Rant



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

21. The General Toast *)



*)

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

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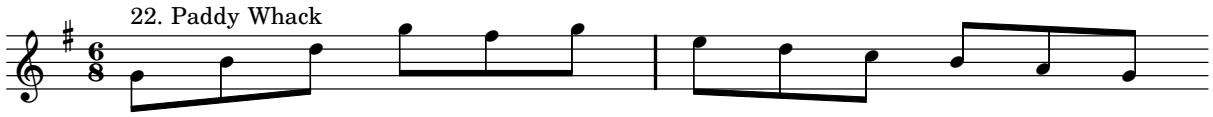
## Theme code index

## Incipit

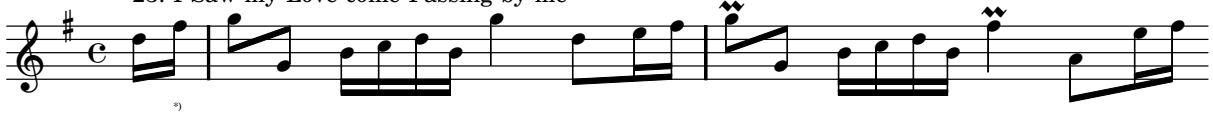
G.11H63 11H75 - Jig, Key of G, 6/8, Ionian.

22. Paddy Whack



G.1H31H5 1H372 - smallpipe variation set & reel, Key of G, 4/4, Ionian.

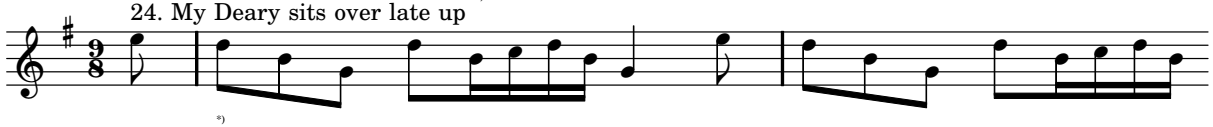
23. I Saw my Love come Passing by me *)



*) **aka:** Drunken wives of Carlisle; Gi'e the canty carle mair o't; Gi'e the mawking mair o't; My love comes passing by me.

G.551 552 smallpipe variation set, slip jig & song tune, Key of G, 9/8, Ionian.

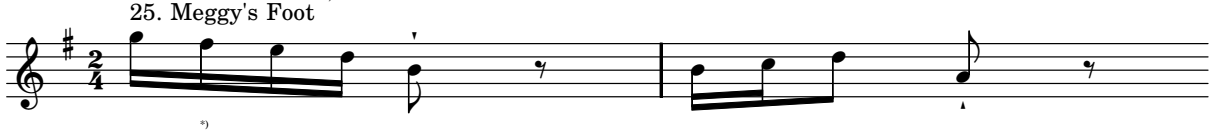
24. My Deary sits over late up *)



*) **aka:** Adam A Bell; Auld bay mare and I; Bonny bay mare and I; My hinnie sits o'er late up .

G.1H332 1H331 - reel & smallpipe variation set, Key of G, 2/4, Ionian.

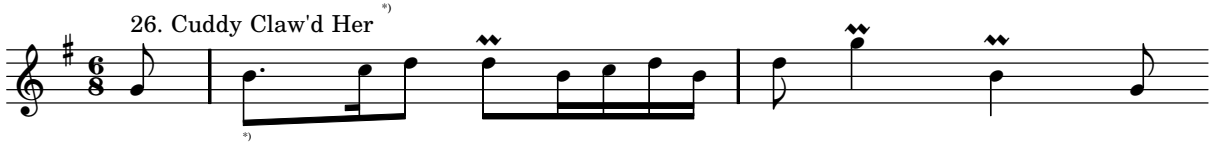
25. Meggy's Foot *)



*) **aka:** Take a peep at Peggy's foot; Tyek a peep at Peggy's foot.

G.3553 3522 - jig & smallpipe variation set, Key of G, 4/4, Ionian (Mixolydian elsewhere).

26. Cuddy Claw'd Her *)



*) **aka:** And when she came ben she bobed; Cuddy clauder; Cuddy clater; Cutie clat her.

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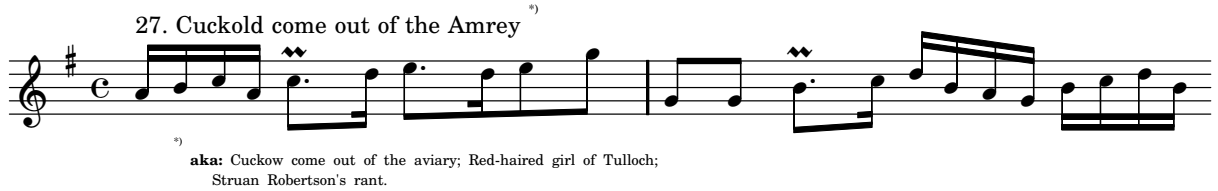
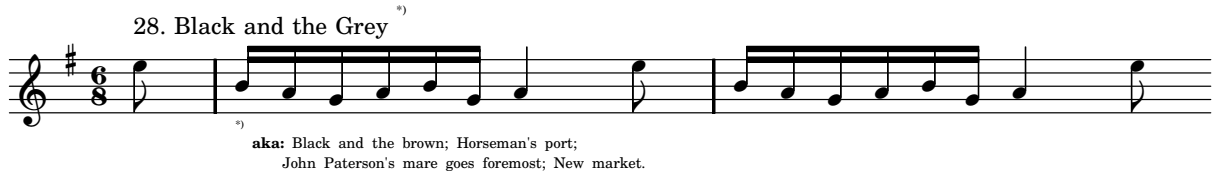
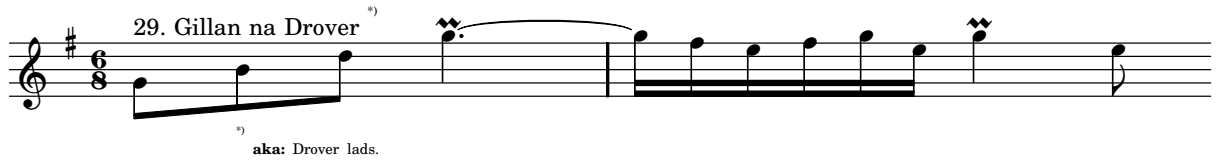
G.13b55 7bL242 - reel, rant & smallpipe variation set, Key of Am, 4/4, Dorian.



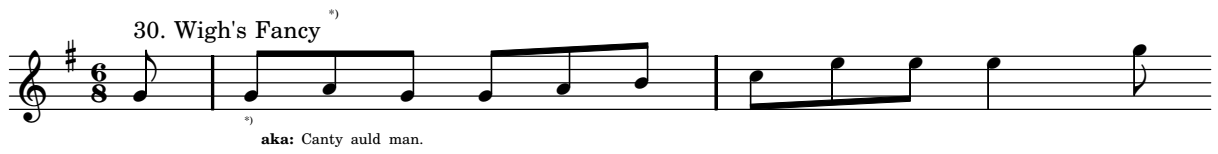

G.2121 27b21 - smallpipe variation set & jig, Key Indeterminate (G major or A minor), 6/8, Ionian & Dorian.



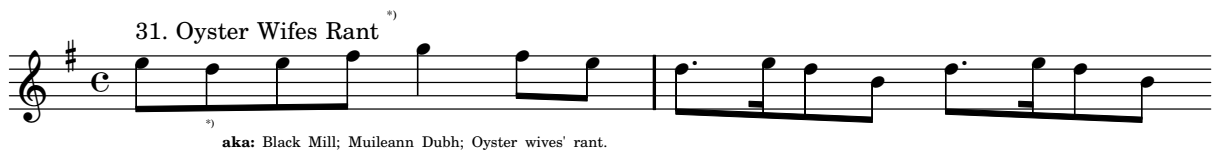

G.11H1H1H 5353 - smallpipe variation set & air, Key of G, 6/8, Ionian.




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




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

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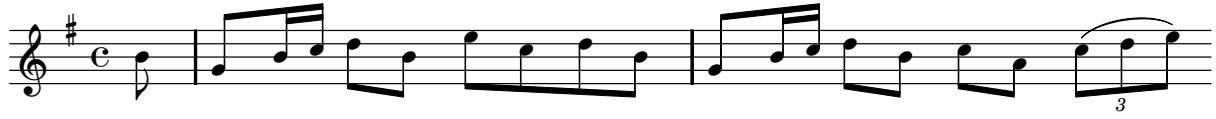
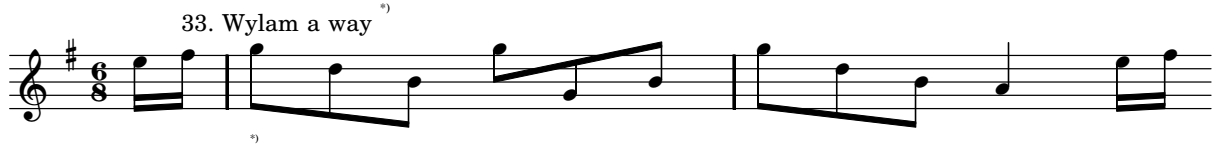
G.1565 1544 - reel & rant, Key of G, 4/4, Ionian.

32. Holmess Fancy



G.1H1H1H2 1H1H1H1 - jig & smallpipe variation set, Key of G, 6/8, Ionian.
Place: Wylam, Tyne and Wear

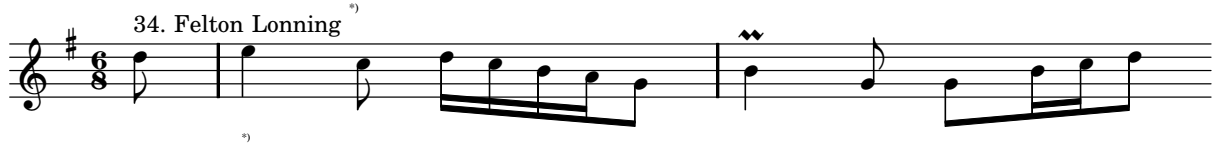
33. Wylam a way *)



*) **aka:** Chronicle of the heart; Gingling Geordie; Gingling Geordy; Ginleing Georde.

G.6531 6542 - air & smallpipe variation set, Key of G, 6/8, Ionian.

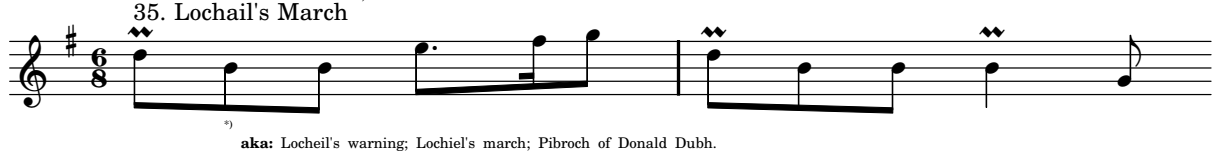
34. Felton Lonning *)



*) **aka:** Bride has a bonny thing; Felton Lonnen; Felton Lonnin.

G.5653 5652 - March, Key of G, 6/8, Ionian.

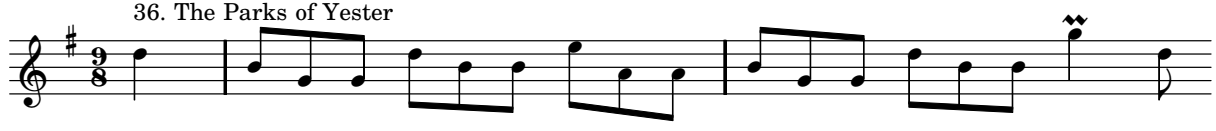
35. Lochail's March *)



*) **aka:** Locheil's warning; Lochiel's march; Pibroch of Donald Dubh.

G.356 351H - Slow air, Key of G, 9/8, Ionian.

36. The Parks of Yester



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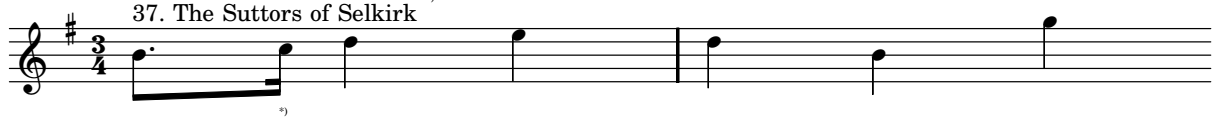
G.356 357 - smallpipe variation set,
Key of G, 9/4 & 9/8, Ionian.
Suggested corrections : Time signature
and barline changes as in Comments.

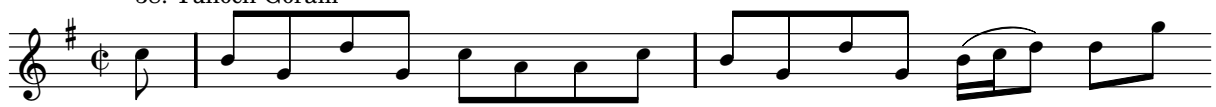
37. The Suttors of Selkirk *)



**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#.

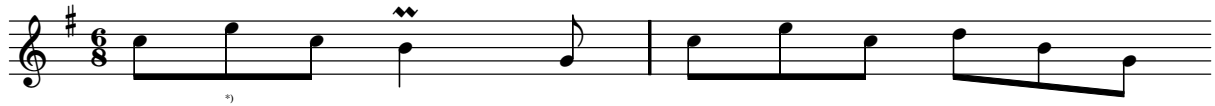
38. Tulloch Goram *)



**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

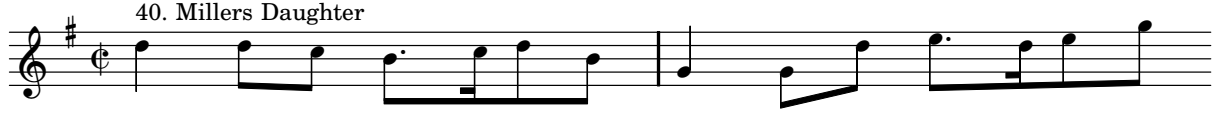
39. The Bonny Pit Lad *)



**aka:** Bonny pit laddie.

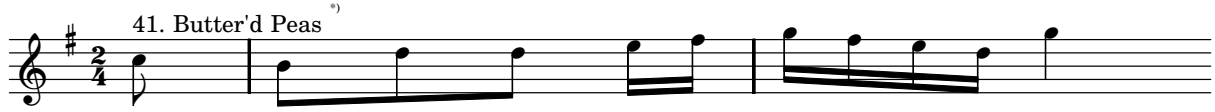
G.5535 1166 - Reel, Key of G, 2/2 (4/4), Ionian.
Suggested corrections : The last note of
each strain is really a '2nd-time ending'
leading into the nexstrain; strain 1 should
end with G the first time, strain 2 with F sharp.

40. Millers Daughter



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

41. Butter'd Peas *)



**aka:** Border fray; Hap an' row the feeties o't;. Highland wedding; With your tassels.

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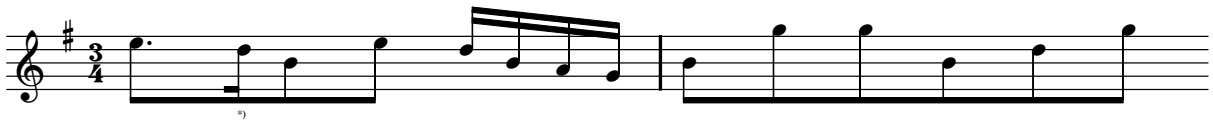
G.635 31H5 - triple-time hornpipe,
Key of G, 3/4, Ionian.

42. All the Night I Lay with Jockey *)

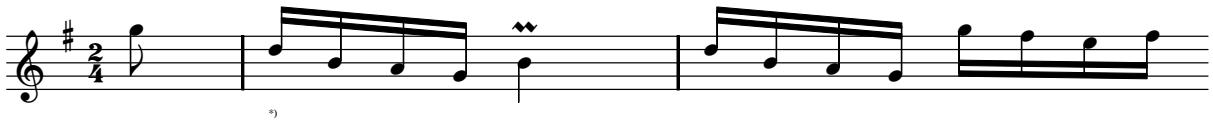


*)

**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 *)

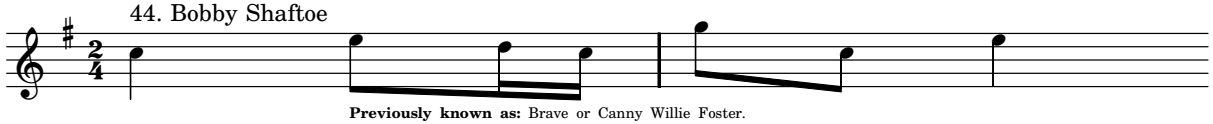


*)

**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).

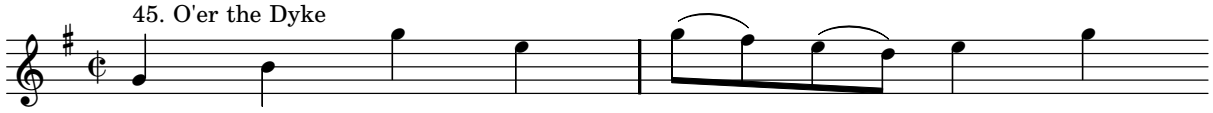
44. Bobby Shaftoe



**Previously known as:** Brave or Canny Willie Foster.

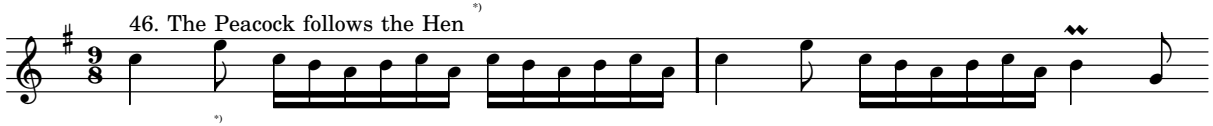
G.131H6 1H661H
(11H1H6 11H1H2 with note values halved)
Reel and Rant, Key of G, 2/2 (4/4), Ionian.

45. O'er the Dyke



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

46. The Peacock follows the Hen *)



*)

**aka:** Brose and butter; Cuddle me cuddy;
Mad Moll; Peacock followed the hen.

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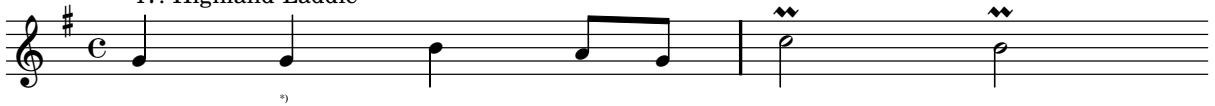
G.1132 4433
(1343 2424 if note values halved)
Reel, Rant & Hornpipe, Key of G, 4/4, Ionian.

47. Highland Laddie *)

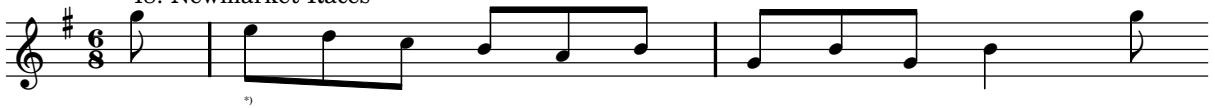


*)

**aka:** Dixon's Highland laddie; Highland black laddie; .
Highland hobby; Highland laddie's hornpipe.

G.6313 6324
smallpipe variation set
& jig, Key of G, 6/8, Ionian.

48. Newmarket Races *)

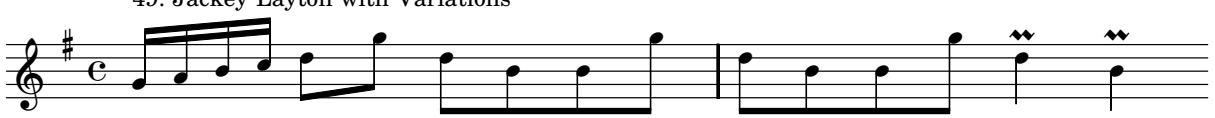


*)

**aka:** Fenwick o' Bywell; Fenwick of Bywell goes to Newmarket;
Horse and away to Newmarket.

G.1553 5353
Smallpipe variation set, Rant, Reel & song tune
Key of G, 4/4, Ionian.

49. Jackey Layton with Variations *)

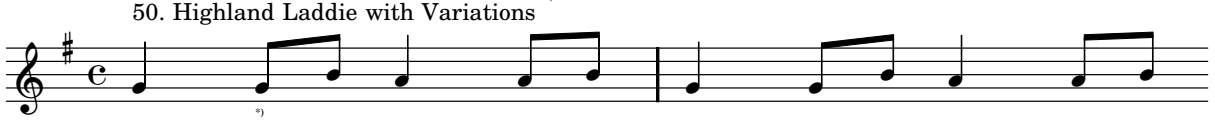


*)

**aka:** Graceful move; Jack a latton; Jack Latin; Jack Lattin.

G.1122 1122
Reel, song tune & smallpipe variation set,
Key of G, 4/4, Ionian.

50. Highland Laddie with Variations *)



*)

**aka:** Jinglin' Johnnie; Jinglin' Johnny; Kate Dalrymple;
New Highland laddie.

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See also: **Feldman and O'Doherty** (Northern Fiddler), 1979; **Gow** (Complete Repository), Book 2, 1802; **Honeyman** (Strathspey, Reel and Hornpipe Tutor), 1898; **Kerr** (Merry Melodies), vol. 1; **MacDonald** (The Skye Collection), 1887; **Ryan's Mammoth Collection,** 1883; **Stewart-Robertson** (The Athole Collection), 1884; **MacDonald** (The Skye Collection), 1887; **Surenne** (Dance Music of Scotland), 1852; **Williamson** (English, Welsh, Scottish and Irish Fiddle Tunes), 1976; **Kennedy** (Traditional Dance Music of Britain and Ireland, vol. 2: Reels and Rants), 1997; **O'Neill** (Waifs and Strays of Gaelic Melody), 1922; **Thompson** (Compleat Collection of 200 Favourite Country Dances, vol. 1), 1757; **Seattle** (William Vickers), 1987, Part 2; **Silberberg** (Tunes I Learned at Tractor Tavern), 2002; **Sumner** (Lincolnshire Collections, vol. 1: The Joshua Gibbons Manuscript), 1997; **Wilson** (Companion to the Ballroom), 1817; **OFarrell** (National Irish Music for the Union Pipes), 1804; **Kennedy** (Fiddlers Tune-Book: Slip Jigs and Waltzes), 1999; **Royal Scottish Country Dance Society,** Book 11; **Howe** (1000 Jigs and Reels), c. 1867; **Bruce and Stokoe** (Northumbrian Minstrelsy), 1882.