



North Country Folk Tunes
XVII

The
Northumbrian Bagpipes

arranged
W. G. Whittaker

The Northumbrian or Small Pipes differ from their better known Scottish brethren in several particulars. They are small, the tone is sweet and chirping, but not strong, and bellows are held under the arm. The end of the fingerpipe is stopped, which enables the executant to play staccato at will, a device which adds many characteristics to the tunes composed for or adapted to the instrument. (This point must be borne in mind when singing this choral setting). Quick runs, arpeggi, scales, trills, and embellishments of all kinds are possible, and, moreover, in keeping with the quality of tone, and are therefore largely indulged in by performers.

A shepherd sat him under a thorn,
He pull'd out a pipe, and began for to play,
It was on a Midsummer Day in the morn,
For honour of that holiday.
A ditty he did chant along,
That goes to the tune of "Cater Bordee;"
And this was the burden of his song:
If thou wilt pipe, lad, I'll dance to thee,
To thee, to thee, derry, derry, to thee;
To thee, to thee, derry, derry, to thee;
And this was the burden of his song:
If thou wilt pipe, lad, I'll dance to thee.

And while his harmony he did make,
A country damsel from the town,
A basket on her arm she had,
A-gathering rushes from the down,
Her bonny grace was of wended straw,
From the sun's beams her face to free,
And thus she began when she him saw —
If thou wilt pipe, lad, I'll dance to thee,
To thee, to thee, derry, derry, to thee;
To thee, to thee, derry, derry, to thee;
And this was the burden of her song:
If thou wilt pipe, lad, I'll dance to thee.

Thomas d'Urfey
Wit and Mirth: Or Pills to Purge Melancholy (1698)

The Northumbrian Bagpipes

W. G. Whittaker

Quickly, Gaily, and mostly staccato (except the notes longer than a crotchet and the grouped quavers)

S
A
T
B

A shep - herd sat him un - der a thorn, He

A shep - herd sat him un - der a thorn, He

A shep - herd sat him un - der a thorn, He

A shep - herd sat him un - der a thorn, He

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of one sharp (F#), and a time signature of 2/4. The music is marked with a forte 'f' dynamic. The lyrics are: 'A shep - herd sat him un - der a thorn, He'. The notes are mostly eighth and sixteenth notes, with some dotted notes and a final half note.

S
A
T
B

pull'd out a pipe, and be - gan for to play, It

pull'd out a pipe, and be - gan for to play, It

pull'd out a pipe, and be - gan for to play, It

pull'd out a pipe, and be - gan for to play, It

Detailed description: This block contains the second system of the four-part vocal setting. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of one sharp (F#), and a time signature of 2/4. The music is marked with a forte 'f' dynamic. The lyrics are: 'pull'd out a pipe, and be - gan for to play, It'. The notes are mostly eighth and sixteenth notes, with some dotted notes and a final half note. A measure rest is indicated above the Soprano staff in the second measure of the system.

The Northumbrian Bagpipes

9

S was on a Mid - sum - mer Day in the morn, For

A was on a Mid - sum - mer Day in the morn, For

T was on a Mid - sum - mer Day in the morn, For

B was on a Mid - sum - mer Day in the morn, For

13

S hon - our of that hol - i - day. A *mf*

A hon - our of that hol - i - day. A *mf*

T hon - our of that hol - i - day. A *mf*

B hon - our of that hol - i - day. A *mf*

17

S dit - ty he did chant a - long, That

A dit - ty he did chant a - long, That

T dit - ty he did chant a - long, That

B dit - ty he did chant a - long, That

The Northumbrian Bagpipes

21

S goes to the tune of _____ "Ca - ter Bor - dee;" And

A goes to the tune of _____ "Ca - ter Bor - dee;" And

T goes to the tune of _____ "Ca - ter Bor - dee;" I'll

B goes to the tune of _____ "Ca - ter Bor - dee;" And

25

S this was the bur - den _____ of his _____ song: If

A this was the bur - den _____ of his _____ song: If

T dance, _____ If

B this the bur - den of his song: If

29

S thou wilt pipe, lad, I'll dance to thee, To *p*

A thou wilt pipe, lad, I'll dance to thee, I'll *p*

T thou _____ wilt _____ pipe, _____ lad, I'll dance to thee, I'll *p*

B thou _____ wilt _____ pipe, _____ lad, I'll dance _____ to thee, I'll *p*

The Northumbrian Bagpipes

33

S
thee, to thee, der - ry, der - ry, to — thee;

A
dance, — To thee, to —

T
dance to thee, I'll dance to thee, I'll dance to —

B
dance to thee, I'll dance to thee, I'll dance to

38

S
I'll dance — *pp*

A
thee, der - ry, der - ry, to thee; And this was the

T
thee, der - ry, der - ry, to thee; And this was the

B
thee, I'll dance to thee; And this was the

42

S
bur - den — of his — song: If thou wilt

A
mp bur - den — of his — song: If thou wilt

T
mp bur - den — of his — song: If thou wilt

B
mp bur - den — of his — song: If thou wilt

The Northumbrian Bagpipes

46 *poco rit.*

S to thee.

A pipe, lad, I'll dance to thee.

T pipe, lad, I'll dance to thee.

B pipe, lad, I'll dance to thee.

S

A *mp* And while his har - mo - ny he did make, A

T *mp* And while his har - mo - ny he did make, A

B

55

S

A coun - try dam - sel from the town, A

T coun - try dam - sel from the town, A

B

A

The Northumbrian Bagpipes

59

S

A

T

B

bas - ket on her arm she had, A -

bas - ket on her arm she had, A -

bas - ket on her arm she had, A -

p

p

p

63

S

A

T

B

gath - 'ring rush - es from the down, Her

gath - 'ring rush - es from the down, Her

gath - 'ring rush - es from the down, Her

pp

pp

pp

67

S

A

T

B

bon - grace was of wend - ed straw, From the

bon - grace was of wend - ed straw, From the

bon - grace was of wend - ed straw, From the

From the

The Northumbrian Bagpipes

71

S
sun's beams her face to free, And

A
sun's beams her face to free, And

T
sun's beams her face to free, And

B
sun's beams her face to free, And

75 *cresc.*

S
thus she be - gan when she him saw— If

A
thus she be - gan when she him saw— If

T
thus, And

B
cresc.
thus she be - gan when she him saw— If

79 *f*

S
thou wilt pipe, lad, I'll dance to thee, I'll

A
thou wilt pipe, lad, I'll dance to thee, I'll

T
thus she be - gan when she him saw— Der - ry,

B
f
thou wilt pipe, lad, I'll dance to thee, Der - ry,

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83

S dance to thee, der - ry, der - ry, to thee; To

A dance to

T der - ry, der - ry, der - ry, der - ry, der - ry, der - ry, der - ry, I'll

B der - ry, der - ry, der - ry, der - ry, der - ry, der - ry, der - ry, I'll

87

S thee, to thee, der - ry, der - ry, to thee; And

A thee, to thee, der - ry, der - ry, to thee; And

T dance to thee, I'll dance to thee, I'll

B dance to thee, der - ry, der - ry, to thee; And

91

S this was the bur - den of her song: If *Brilliantly*

A this was the bur - den of her song: If

T dance, If

B this was the bur - den of her song: If

The Northumbrian Bagpipes

95

S thou wilt pipe, lad, I'll dance to thee.

A thou wilt pipe, if thou wilt pipe, I'll dance to thee.

T thou wilt pipe, lad, I'll dance to thee.

B thou wilt pipe, if thou wilt pipe, I'll dance to thee.

Bayley & Ferguson
(1920)

William Gillies Whittaker (1876-1944) was born in Newcastle upon Tyne, England. He studied science at Armstrong College, University of Durham, received training in organ and singing, and became a member of its faculty. He later was Professor of Music at the University of Glasgow and principal of the Royal Scottish Academy of Music. He was a respected choral conductor with positions with Armstrong College, the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. Whittaker was a scholar of Bach and conductor Bach's works. He was editor of a series of Bach's cantatas and author of one of the definitive commentaries on Bach's cantatas. He also edited instrumental works of the 17th and 18th centuries. He composed a number of larger choral works, piano pieces, songs, and choral arrangements. He is particularly known for his collection of "North Countrie Folk Songs" and choral arrangements of many of the songs.

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