

John Peel

arr.

Mark Andrews
(1875-1939)

Allegro

S *f* Tan - ta - ra, tan - ta - ra, tan - ta -

A *f* Tan - ta - ra, tan - ta - ra, tan - ta -

T *f* Tan - ta - ra, tan - ta - ra,

B *f* Tan - ta - ra, tan - ta - ra,

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The Soprano and Alto parts begin with a forte (*f*) dynamic and feature a melodic line with slurs. The Tenor and Bass parts enter later, also with a forte (*f*) dynamic, and provide harmonic support with sustained notes and slurs. The lyrics 'Tan - ta - ra, tan - ta - ra, tan - ta -' are written below the vocal lines.

John Peel

3

S ra, ta - ra, ta - ra, tan - ta-ra! Do ye ken John Peel, with his

A ra, ta - ra, ta - ra, tan - ta-ra! Do ye ken John Peel, with his

T — ta - ra, ta - ra, ta - ra, ta - ra, tan - ta-ra! Do ye ken John Peel, with his

B — ta - ra, ta - ra, ta - ra, ta - ra, tan - ta-ra! Do ye ken John Peel, with his

6

S coat so gray? Do ye ken John Peel at the break of the day? Do ye

A coat so gray? Do ye ken John Peel at the break of the day? Do ye

T coat so gray? Do ye ken John Peel at the break of the day? Do ye

B coat so gray? Do ye ken John Peel at the break of the day? Do ye

9

S ken John Peel when he's far, far a-way, With his hounds and his horn in the

A ken John Peel when he's far, far a-way, With his hounds and his horn in the

T ken John Peel when he's far, far a-way, With his hounds and his horn in the

B ken John Peel when he's far, far a-way, With his hounds and his horn in the

John Peel

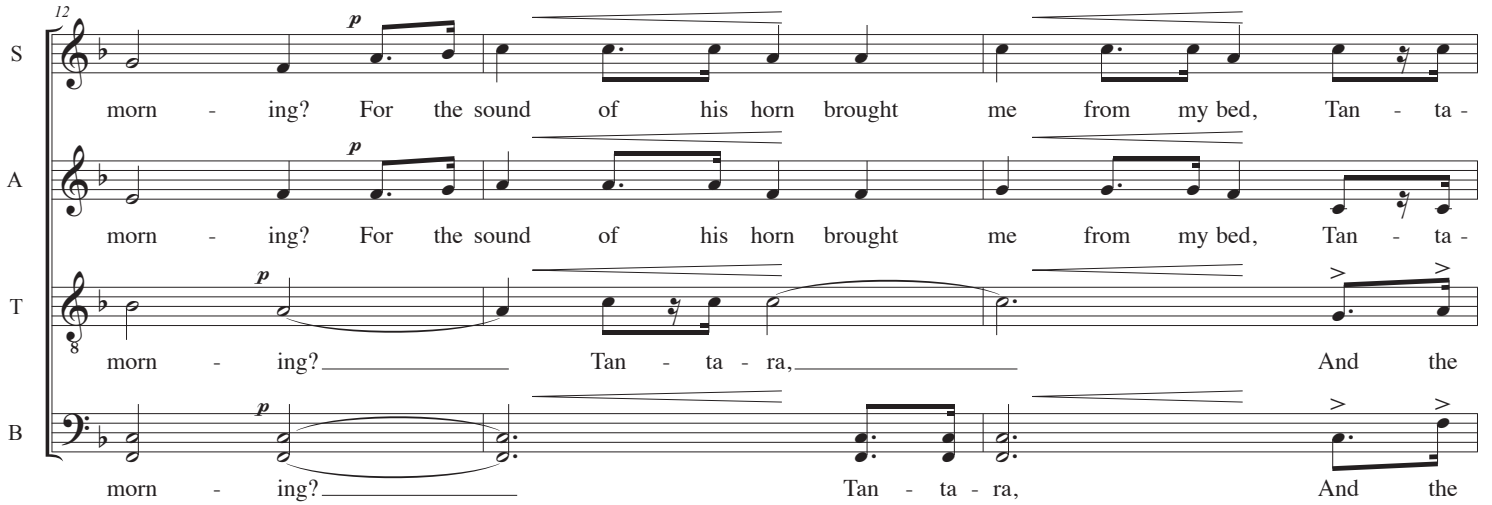
12

S morn - ing? For the sound of his horn brought me from my bed, Tan - ta -

A morn - ing? For the sound of his horn brought me from my bed, Tan - ta -

T morn - ing? Tan - ta - ra, And the

B morn - ing? Tan - ta - ra, And the



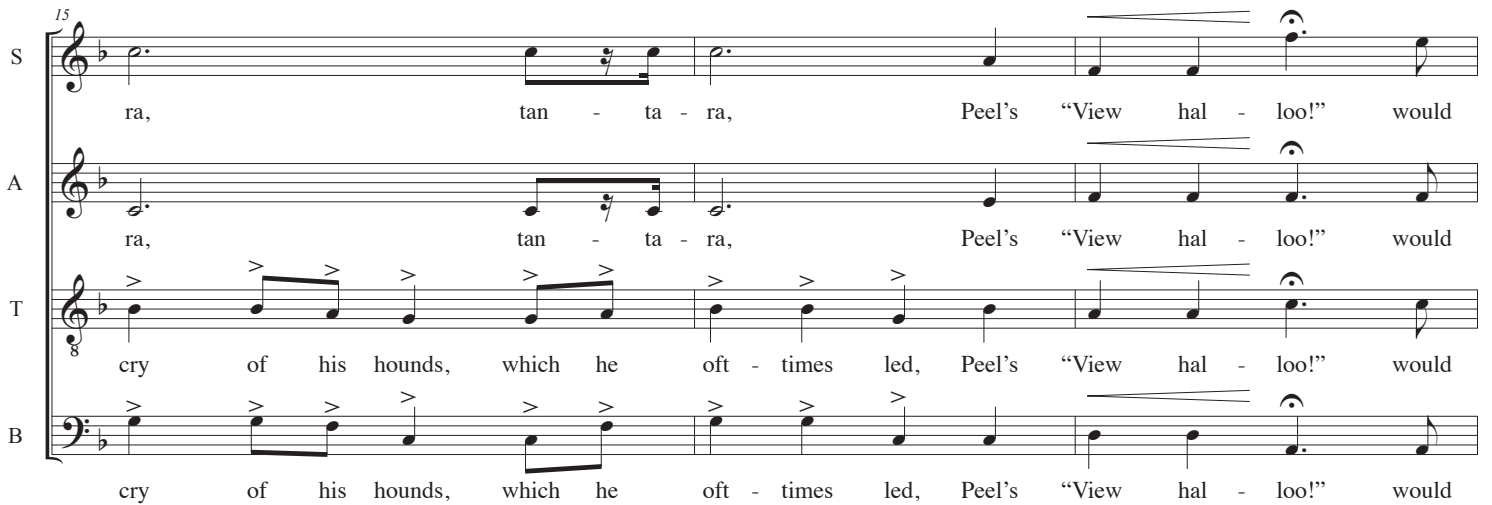
15

S ra, tan - ta - ra, Peel's "View hal - loo!" would

A ra, tan - ta - ra, Peel's "View hal - loo!" would

T cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would

B cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would




18

S *rit.* awak - en the dead, Or the fox from his lair in the morn - ing. *f a tempo* *rit.*

A *rit.* awak - en the dead, Or the fox from his lair in the morn - ing. *f a tempo* *rit.*

T *rit.* awak - en the dead, Or the fox from his lair in the morn - ing. *f a tempo* *rit.*

B *rit.* awak - en the dead, Or the fox from his lair in the morn - ing. *f a tempo* *rit.*



John Peel

S *mf* *a tempo* Yes, I ken John Peel, and Ru - by too,

A *mf* *a tempo* Yes, I ken John Peel, and Ru - by too, *p* > Ran - ter

T *a tempo* *mp* Ran - ter and Ring - wood,

B *a tempo* *mp* Ran - ter and Ring - wood,

24 S *mf* From a "find" to a "check", from a "check" to a "view," From a

A *mf* and True, From a "find" to a "check", from a "check" to a "view," From a

T *mf* Bell - man and True, From a "find" to a "check", from a "check" to a "view," From a

B *mf* Bell - man and True, From a "find" to a "check", from a "check" to a "view," From a

27 S *p* "view" to a "death" in the morn - ing. For the sound of his horn brought

A *p* "view" to a "death" in the morn - ing. For the sound of his horn brought

T *p* "view" to a "death" in the morn - ing. Tan - ta - ra,

B *p* "view" to a "death" in the morn - ing. Tan - ta -

John Peel

30

S me from my bed, *f* Tan - ta - ra, tan - ta - ra, Peel's

A me from my bed, *f* Tan - ta - ra, tan - ta - ra, Peel's

T — And the cry of his hounds, which he oft - times led, Peel's

B ra, And the cry of his hounds, which he oft - times led, Peel's

33

S "View hal - loo!" would awak - en the dead, *rit.* Or the fox from his lair in the morn - ing. *f a tempo*

A "View hal - loo!" would awak - en the dead, *rit.* Or the fox from his lair in the morn - ing. *f a tempo*

T "View hal - loo!" would awak - en the dead, *rit.* Or the fox from his lair in the morn - ing. *f a tempo*

B "View hal - loo!" would awak - en the dead, *rit.* Or the fox from his lair in the morn - ing. *f a tempo*

Meno mosso

37

S *mf* Do ye ken John Peel, with his coat so gray? He

A *mf* Do ye ken John Peel, with his coat so gray? He

T *mf* Do ye ken John — Peel, with his coat so — gray? He

B *mf* Do ye ken John Peel, with his coat so gray? He

John Peel

40

S lived at Trout - beck once on a day, But now he's gone

A lived at Trout - beck once on a day, But now he's gone

T lived at Trout - beck once on a day, But now he's gone

B lived at Trout - beck once on a day, But now he's gone

43

S *rit.* far, far a - way, *sempre pp molto rit.* We shall ne'er hear his voice in the morn - ing. For the *pp a tempo*

A *rit.* far, far a - way, *molto rit.* in the morn - ing. For the *pp a tempo*

T *rit.* far, far a - way, *sempre pp molto rit.* We shall ne'er hear his voice in the morn - ing. *a tempo*

B *rit.* far, far a - way, *molto rit.* in the morn - ing. *a tempo*

46

S *poco a poco cresc.* sound of his horn brought me from my bed, Tan - ta - ra, tan - ta -

A *poco a poco cresc.* sound of his horn brought me from my bed, Tan - ta - ra, tan - ta -

T *pp poco a poco cresc.* Tan - ta - ra, And the cry of his hounds, which he

B *pp poco a poco cresc.* Tan - ta - ra, And the cry of his hounds, which he

John Peel

7

49

S
ra, Peel's "View hal - loo!" would

A
ra, Peel's "View hal - loo!" would

T
oft - times led, Peel's "View hal - loo!" would

B
oft - times led, Peel's "View hal - loo!" would

53

S
awak - en the dead, Or the fox from his lair in the morn - ing.

A
awak - en the dead, Or the fox from his lair in the morn - ing.

T
awak - en the dead, Or the fox from his lair in the morn - ing.

B
awak - en the dead, Or the fox from his lair in the morn - ing.

H. W. Gray Co.
(1914)

Mark Andrews (1875-1939) was born in Gainsborough, Lincolnshire, England. He studied with John Thomas Ruch at Westminster Abbey, London, and became organist of the Farmingham Parish Church, Surrey. He gained a reputation as an outstanding organist. He also wrote a number of part-songs and folk song arrangements. He relocated to the United States and was an early recording artist for the RCA Victor recording company. During the 1920's he recorded organ works by Mendelssohn, Rossini, Wagner and Fauré. In 1929 he supervised a recording of John Stainer's oratorio *The Crucifixion*. He was organist of the First Congregational Church in Montclair, New Jersey, and choirmaster of several glee clubs in New Jersey. He died in Montclair.

Do ye ken John Peel, with his coat so gray?
Do ye ken John Peel at the break of the day?
Do ye ken John Peel when he's far, far away,
With his hounds and his horn in the morning?

For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or the fox from his lair in the morning.

Yes, I ken John Peel, and Ruby too,
Ranter and Ringwood, Bellman and True,
From a "find" to a "check", from a "check" to a "view,"
From a "view" to a "death" in the morning.

For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or the fox from his lair in the morning.

Do ye ken John Peel, with his coat so gray?
He lived at Troutbeck once on a day,
Nun now he's gone far, far away,
We shall ne'er hear his voice in the morning.

For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or the fox from his lair in the morning.

Traditional

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