



We're A' Noddin'

John E. West
(1863-1929)

John Ebenezer West (1863–1929) was born in Hackney, London, England. He was taught at home by his father William West, founder of the North-East London Academy of Music. He also studied organ with Frederick Bridge, organist at Westminster Abbey. His mother, Madame Clara West, was a professional soprano, and his sister, Lottie West, a professional contralto soloist, pianist and teacher. West studied at the Royal Academy of Music, where he was taught composition by his uncle, Ebenezer Prout, an authority on the fugues of Bach. West held organ posts in London at St. Mary's, Bourdon Street, St. John of Jerusalem, South Hackney and St. Augustine's, Queen's Gate. He conducted various choral societies and choirs in London, Reading, Croydon, Warlingham and the highly regarded Railway Clearing House Male-Voice Choir. In 1884, he became an associate editor with Novello & Company in London. In 1897, West became chief editor and adviser, a post previously occupied by such notables as Joseph Barnby and John Stainer. He remained with Novello's for 45 years, 32 as chief editor. He retired shortly before his death in 1929. He was a prolific composer and editor with nearly 500 published pieces. He was a pioneer in the field of editing, especially choral and organ music from earlier centuries. He collapsed on the stage of Westminster Central Hall after conducting the third item in a concert by the Railway Clearing House Male-Voice Choir. He was rushed to nearby Westminster Hospital where he was pronounced dead.

And we're a' noddin', nid, nid, noddin',
And we're a' noddin' at our house at hame.

Gude e'en to ye, kimmer,
And are ye alane?
Oh, come and see how blythe are we,
For Jamie he's cam' hame.
And O, but he's been lang awa',
And O, my heart was sair,
As I sobb'd out a lang farewell,
Maybe, to meet nae mair.

Oh, sair ha'e I fought,
Ear' and late did I toil,
My bairnies for to feed and clead—
My comfort was their smile!
When I thocht on Jamie far awa',
An' o' his love sae fain,
A bodin' thrill cam' thro' my heart,
We'd maybe meet again.

When he knocket at the door,
I thocht I kent the trap,
And little Katie cried aloud,
"My daddie he's cam' back!"
A stoun, gaed thro' my anxious breast,
As thochtfully I set,
I raise—I gazed—fell in his arms,
And bursted out and grat.

Traditional Scots

We're A' Noddin'

John E. West

Allegro vivace ♩ = 132

Soprano (S): *mf* > * *pp* >

Alto (A): *mf* > * *mf* > *pp* >

Tenor (T): *mf* > * *pp* >

Bass (B): *mf* > * *pp* >

Lyrics: And we're a' nod - din',

Soprano (S): *p* >

Alto (A): *p* >

Tenor (T): *mf* >

Bass (B): *p* >

Lyrics: nid, nid, nod - din', And we're a' nod - din' at our house at hame, And we're a' nod - din',
And we're a' nod - din',

* imitate, as far as possible, the sound of bagpipes



Edition and "engraving" © 2022 SHORCHOR™. May be freely distributed, duplicated, performed and recorded under the TERMS OF USE described elsewhere in this publication. This edition is not a source for a secondary edition.

We're A' Noddin'

10

S *rit.*

A *rit.*

T *rit.*

B *rit.*

nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

Detailed description: This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.' The Soprano and Tenor parts have a 'rit.' (ritardando) marking above the final measure. The Alto and Bass parts have a 'rit.' marking above the final measure. The music features a melodic line with a long note followed by a series of eighth notes.

Meno mosso ♩ = 100

S *f*

A *f*

T *f*

B *f*

Gude ___ e'en to ye, kim - mer, And ___ are ye a - lane? Oh, ___

Gude ___ e'en to ye, kim - mer, And are ye a - lane? Oh, ___

Gude e'en to ye, kim - mer, And are ye a - lane? Oh,

Gude e'en to ye, kim - mer, And ___ are ye a - lane? Oh,

Detailed description: This system contains the next four staves of music. The tempo is marked 'Meno mosso' with a quarter note equal to 100 beats per minute. The dynamics are marked 'f' (forte) for all parts. The lyrics are: 'Gude ___ e'en to ye, kim - mer, And ___ are ye a - lane? Oh, ___'. The Soprano and Alto parts have a 'f' marking above the first measure. The Tenor and Bass parts have a 'f' marking above the first measure. The music features a melodic line with a long note followed by a series of eighth notes.

15

S *pp*

A *pp*

T *mf*

B *pp*

come and see how blythe are we, For Jam - ie he's cam' hame. And

come and see how blythe are we, For Jam - ie he's cam' hame. And

come and see how blythe are we, For Jam - ie he's cam' hame. And ___

come and see how blythe are we, For Jam - ie he's cam' hame. And

Detailed description: This system contains the final four staves of music. The lyrics are: 'come and see how blythe are we, For Jam - ie he's cam' hame. And'. The Soprano and Alto parts have a 'pp' (pianissimo) marking above the final measure. The Tenor part has a 'mf' (mezzo-forte) marking above the final measure. The Bass part has a 'pp' marking above the final measure. The music features a melodic line with a long note followed by a series of eighth notes.

We're A' Noddin'

17

S O, but he's been lang a - wa', And O, my heart was sair, As I

A O, but he's been lang a - wa', And O, my heart was sair, As I

T O, but he's been lang a - wa', And O, my heart was sair, As I

B O, my heart was sair, As I

19

S *sf* sobb'd out a lang fare - well, *rit.* May - be, to meet nae mair.

A *sf* sobb'd out a lang fare - well, *rit.* May - be, to meet nae mair.

T *sf* sobb'd out a lang fare - well, *rit.* May - be, to meet nae mair.

B *sf* sobb'd out a lang fare - well, *rit.* May - be, to meet nae mair.

Allegro vivace

21

S *sf* *pp* >

A *mf* > Noo we're a' nod - din', nid, nid, nod - din', And we're

T *sf* *pp* >

B *pp* >

We're A' Noddin'

24

S *p*

A a' nod - din' at our ___ house at hame, And we're a' nod - din',

T *mf* And we're a' nod - din',

B *p*

Detailed description: This system of music covers measures 24 to 26. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with a long note on measure 24, followed by a melodic line in measure 25 and a final phrase in measure 26 marked with a piano (*p*) dynamic. The Alto part has lyrics 'a' nod - din' at our ___ house at hame, And we're a' nod - din', with a dynamic of mezzo-forte (*mf*) for the second phrase. The Tenor part has lyrics 'And we're a' nod - din', with a dynamic of mezzo-forte (*mf*). The Bass part mirrors the Soprano's initial long note and then has a melodic line in measure 25 and a final phrase in measure 26 marked with a piano (*p*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

27

S *rit.*

A *rit.* nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

T *rit.* nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

B *rit.*

Detailed description: This system of music covers measures 27 to 30. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a long note on measure 27, followed by a melodic line in measure 28 and a final phrase in measure 30 marked with a ritardando (*rit.*) dynamic. The Alto part has lyrics 'nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.' with a dynamic of ritardando (*rit.*). The Tenor part has lyrics 'nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.' with a dynamic of ritardando (*rit.*). The Bass part has a long note on measure 27, followed by a melodic line in measure 28 and a final phrase in measure 30 marked with a ritardando (*rit.*). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Meno mosso

S *f* Oh, ___ sair ha'e I fought, Ear' and late did I toil, My ___

A *f* Oh, ___ sair ha'e I fought, Ear' and late did I toil, My ___

T *f* Oh, sair ha'e I fought, Ear' and late did I toil, My

B *f* Oh, sair ha'e I fought, Ear' and late did I toil, My

Detailed description: This system of music covers measures 31 to 34. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked 'Meno mosso'. The Soprano part begins with a forte (*f*) dynamic and has lyrics 'Oh, ___ sair ha'e I fought, Ear' and late did I toil, My ___'. The Alto part has lyrics 'Oh, ___ sair ha'e I fought, Ear' and late did I toil, My ___'. The Tenor part has lyrics 'Oh, sair ha'e I fought, Ear' and late did I toil, My'. The Bass part has lyrics 'Oh, sair ha'e I fought, Ear' and late did I toil, My'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

We're A' Noddin'

32

S bairn - ies for to feed and clead— My com - fort was their smile! When I

A bairn - ies for to feed and clead— My com - fort was their smile! When I

T bairn - ies for to feed and clead— My com - fort was their smile! When I

B bairn - ies for to feed and clead— My com - fort was their smile! When I

34

S thocht on Jam - ie far a - wa', An' o' his love sae fain, A _____

A thocht on Jam - ie far a - wa', An' o' his love sae fain, A _____

T thocht on Jam - ie far a - wa', An' o' his love sae fain, A _____

B thocht o' his love sae fain, A _____

36

S bo - din' thrill cam' thro' my heart, We'd may - be meet a - gain.

A bo - din' thrill cam' thro' my heart, We'd may - be meet a - gain.

T bo - din' thrill cam' thro' my heart, We'd may - be meet a - gain.

B bo - din' thrill cam' thro' my heart, We'd may - be meet a - gain.

We're A' Noddin'

Allegro vivace

38

S *sf* *pp* >

A *mf* >

T *sf* *pp* >

B *pp* >

Noo we're a' nod - din', nid, nid, nod - din', And we're

41

S > *p*

A >

T *mf* >

B > *p*

a' nod - din' at our ___ house at hame, And we're a' nid - din',

And we're a' nid - din',

44

S *rit.*

A *rit.*

T *rit.*

B *rit.*

nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

nid, nid, nod - din', And we're a' nod - din' at our ___ house at hame.

We're A' Noddin'

Andante assai ♩ = 76

47

S *p* When he knock-et at the door, I thocht I kent the rap, *rall.* *p* *più mosso*

A *p* When he knock-et at the door, I thocht I kent the rap, *rall.* *p* *più mosso* And

T *p* When he knock-et at the door, I thocht I kent the rap, *rall.* *p* *più mosso* And

B *p* When he knock-et at the door, I thocht I kent the rap, *rall.* *p* *più mosso*

50

S *p* And lit - tle Ka - tie cried a - loud, *accel.* *rall.* *Lento* *p* *Andante*

A *p* lit - tle Ka - tie cried a - loud, "My dad - die he's cam' back!" *accel.* *rall.* *Lento* *p* *Andante*

T *p* lit - tle Ka - tie cried a - loud, "My dad - die he's cam' back!" *accel.* *rall.* *Lento* *p* *Andante*

B *p* lit - tle Ka - tie cried a - loud, "My dad - die he's cam' back!" *accel.* *ff* *sf* *Lento* *p* *Andante*

A stoun, gaed thro'

53

S *mf* *riten.* stoun, gaed thro' my anx - ious breast, As thocht - ful - ly I set, I

A *mf* *riten.* stoun, gaed thro' my anx - ious breast, As thocht - ful - ly I set, I

T *mf* *riten.* stoun, gaed thro' my anx - ious breast, As thocht - ful - ly I set, I

B *mf* *riten.* — my anx - ious breast, I

We're A' Noddin'

55

più mosso *f* *rit.* *ff*

S raise— I gazed— fell in his arms, And burst - ed out and grat. _____

A raise— I gazed— fell in his arms, And burst - ed out and grat. _____

T raise— I gazed— fell in his arms, And burst - ed out and grat. _____

B raise— I gazed— fell in his arms, And burst - ed out and grat. _____

Allegro vivace

57

sf *pp* *mf*

S _____ *pp* _____

A _____ *mf* _____

T _____ *sf* *pp* _____

B _____ *pp* _____

Noo we're a' nod - din', nid, nid, nod - din', And we're

60

p *mf* *p*

S _____ *p* _____

A a' nod - din' at our _____ house at hame, And we're a' nod - din',

T _____ *mf* _____

B _____ *p* _____

And we're a' nod - din',

We're A' Noddin'

63

S *rit.*

A *rit.*

T *rit.*

B *rit.*

nid, nid, nod - din', And we're a' nod - din' at our house at hame.

Più mosso e molto animato

66

S *ff* *accel.*

A *ff* *accel.*

T *ff* *accel.*

B *ff* *accel.*

Noo we're a' nod - din', nid, nid, nod - din', And we're a' nod - din'

Noo we're a' nod - din', nid, nid, nod - din', And we're a' nod - din',

Noo we're a' nod - din', nid, nid, nod - din', And we're a' nod - din',

Noo we're a' nod - din', nid, nid, nod - din', And we're a' nod - din',

Presto

70

S *ff*

A *ff*

T *ff*

B *ff*

nid, nid, nod - din'.

nid, nid, nod - din'.

nid, nid, nod - din'.

nid, nid, nod - din'.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

