



North Country Folk Tunes
VI

Felton (or Felton) Lannin'

arranged
W. G. Whittaker

Note by Whittaker in original publication:

Northumbrian or Small-Pipes differ widely from their better-known brethren from the land north of the Cheviots. They are smaller, and are blown by a small pair of bellows under the arm of the performer. The tone is sweet and soft; it is unfitted for the hills and the moors, and is more appropriate to the fireside of the humble peasant. As the end of the “chanter” is closed, staccato-playing is possible, and this, together with the ease and effectiveness of quick running passages and all manner of ornamentation, has caused much of this pipe-music to become quite definitely characteristic. Northumberland can still boast of some forty performers on these instruments. More than one set of words have been sung to this pipe tune, but the nonsense rhyme used in this setting seems most appropriate to its gay and irresponsible lilt.

The swine came jumpin' down Pelton lonnin',
There's five black swine, and ne-ver an odd-'n.

There's three in the dyke, and two in the lonnin',
That's five black swine and never an odd-'n.

Felton (or Felton) lonnin'

arr. W. G. Whittaker

As quickly as possible. Humourously.

The musical score is arranged for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in the key of D major (one sharp) and 6/8 time. The tempo and mood are indicated as 'As quickly as possible. Humourously.' The score consists of two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics are: 'The swine came jump - in' down Pel - ton lon - nin', The swine came jump - in' down' (measures 1-4); 'The swine came jump - in' down Pel - ton lon - nin', There's' (measures 5-8). The Soprano part has rests in measures 1-4 and begins in measure 5. The Alto part has rests in measures 1-4 and begins in measure 8. The Tenor and Bass parts have the main melody. Dynamics include *pp* and *ppp*. Accents (>) are placed over the first notes of measures 1, 2, 5, and 6.

S
A
T
B

The swine came jump - in' down Pel - ton lon - nin', The swine came jump - in' down

The swine came jump - in' down Pel - ton lon - nin',

4
S
A
T
B

The swine came jump - in' down Pel - ton lon - nin',

There's

Pel - ton lon - nin', the swine came jump - in' down Pel - ton lon - nin', There's

Pel - ton lon - nin', The swine came jump - in' down Pel - ton



Pelton (or Felton) lounin'

7

S *p* The swine came jump - in' down

A five black swine and ne - ver an odd - 'n, The swine came

T 8 five — black swine — and ne - ver an odd - 'n, The swine came

B lon - nin', down Pel - ton, Pel - ton lon - nin', There's five black

10

S Pel - ton lon - nin' The swine came jump - in' down Pel - ton lon - nin', The

A jump - in' down Pel - ton lon - nin', The

T 8 jump - in' down Pel - ton lon - nin', The

B swine, Five black swine,

13

S *cresc.* swine came jump - in' down Pel - ton lon - nin', There's *mf* five — black swine and

A *cresc.* swine came jump - in' down Pel - ton lon - - -

T 8 *cresc.* swine came jump - in' down Pel - ton lon - nin', down *mf* Pel - - - ton

B *mf* The swine came jump - in' down Pel - - -

Felton (or Felton) lunnin'

16

S ne - ver an odd - 'n There's three in the dyke and

A - - nin', There's three in the dyke and

T on - nin', There's three in the dyke and two in the lon - nin', There's

B - - ton lon - nin',

19

S two in the lon - nin', Five black swine,

A two in the lon - nin', ne - ver an

T three in the dyke and two in the lon - nin', There's three in the dyke, and

B Five black swine, Five black swine,

22

S Five black swine, Five black swine

A odd - 'n, ne - ver an odd - 'n,

T two in the lon - nin', That's five black swine and

B Five black swine,

Felton (or Felton) lunnin'

24

S *ff* *hilariously* There's three in the dyke — and

A *ff* *hilariously* ne - ver an odd - 'n. three in the dyke and

T *ff* *hilariously* ne - ver an odd - 'n. three in the dyke — and

B *ff* *hilariously* There's three in the dyke and

26

S two in the lon - nin', There's three in the dyke — and

A two in the lon - nin', There's three in the dyke and

T two in the lon - nin', There's three in the dyke — and

B two in the lon - nin', There's three in the dyke and

28

S two in the lon - nin', There's three in the dyke — and

A two in the lon - nin', There's three in the dyke and

T two in the lon - nin', There's three in the dyle and

B two in the lon - nin', There's three in the dyke and

30

S two in the lon - nin', There's three in the dyke and

A two in the lon - nin', There's three in the dyke and

T two in the lon - nin', There's three in the dyke and

B two in the lon - nin', There's three in the dyke and

32

S two in the lon - nin', That's five black swine and ne - ver an odd - 'n.

A two in the lon - nin', That's five black swine and ne - ver an odd - 'n.

T two in the lon - nin', That's five black swine and ne - ver an odd - 'n.

B two in the lon - nin', That's five black swine and ne - ver an odd - 'n.

Stainer & Bell
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William Gillies Whittaker (1876-1944) was born in Newcastle upon Tyne, England. He studied science at Armstrong College, University of Durham, and received training in organ and singing. He became a member of its faculty in 1898. Whittaker was Professor of Music at the University of Glasgow (1929-1938) and principal of the Royal Scottish Academy of Music in Glasgow (1929-1941). He was active as a choral conductor earning an excellent reputation as director of choirs at Armstrong College, the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. Whittaker was well known as a scholar of Bach and conductor Bach's works. He was editor of the series of Bach's cantatas with English texts by C. Sanford Terry, published by Oxford University Press. He also edited various 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 collections *North Countrie Folk Songs* and *North Countrie Ballads, Songs & Pipe-tunes*, along with his many choral arrangements of some of the songs.

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