

The Bril's Awa

Scottish Folk Song

W. G. Whittaker (1876–1944)

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.

The deil cam fiddlin' thro' the town, And danc'd awa wi' th' Exciseman, And ilka wife cries, "Auld Mahoun, I wish you luck o' the prize, man!"

The deil's awa, the deil's awa, The deil's awa wi' the Exciseman, He's danc'd awa, he's danc'd awa, He's danc'd awa wi' the Exciseman.

We'll mak our maut, and we'll brew our drink, We'll laugh, sing, and rejoice, man, And mony braw thanks to the meikle black deil, That danc'd awa wi'th' Exciseman.

There's threesome reels, there's foursome reels, There's hornpipes and strathspeys, man, But the ae best dance ere came to the land Was "TThe deil's awa wi' the Exciseman!"

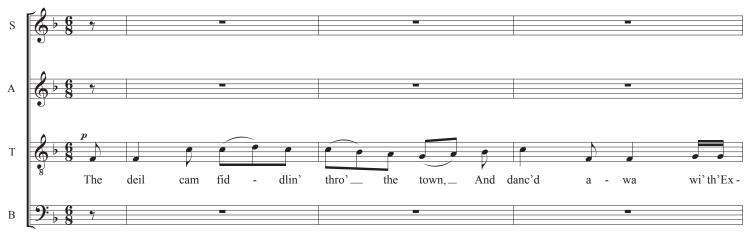
Robert Burns (1759–1796)

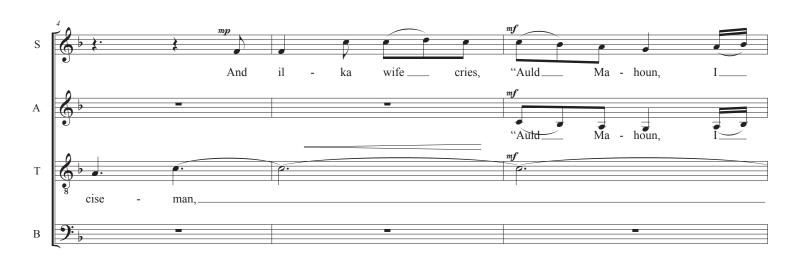
The Deil's Awa'

Tune: THE HEMP DRESSER

W. G. Whittaker

Quickly and with an infectious lilt

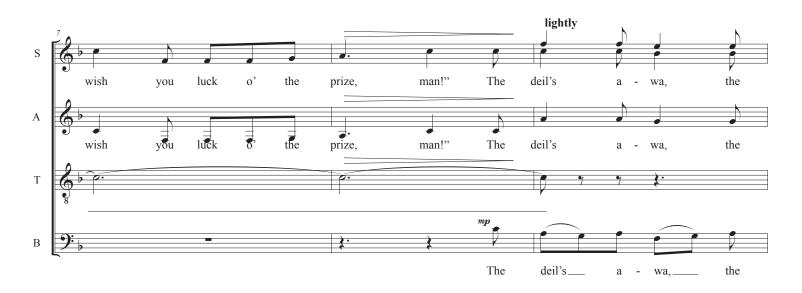


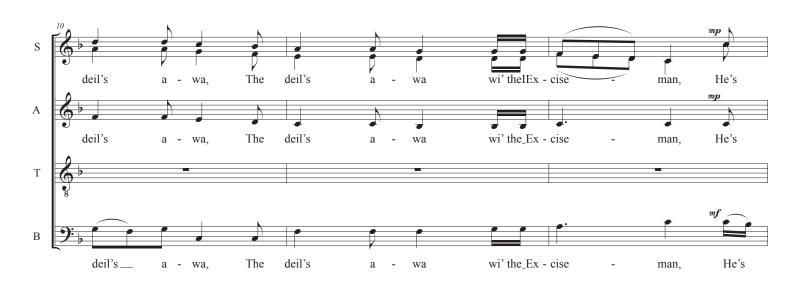


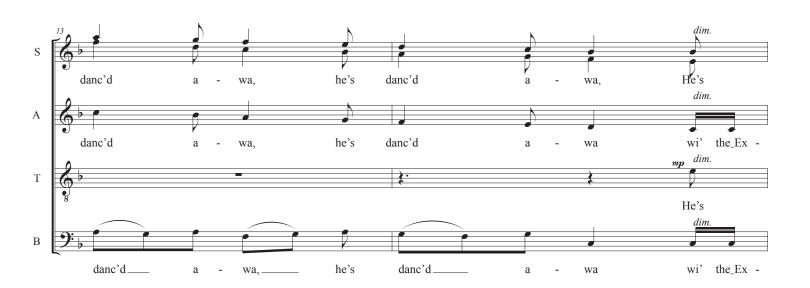


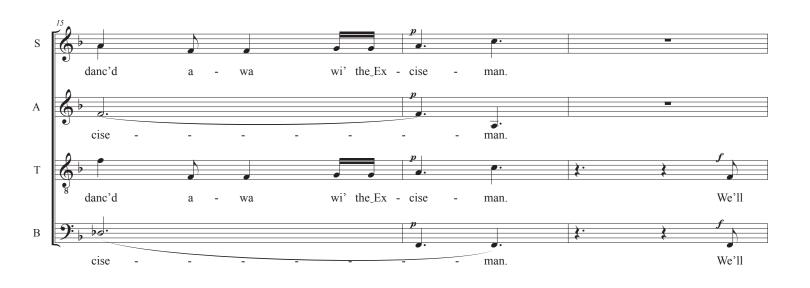
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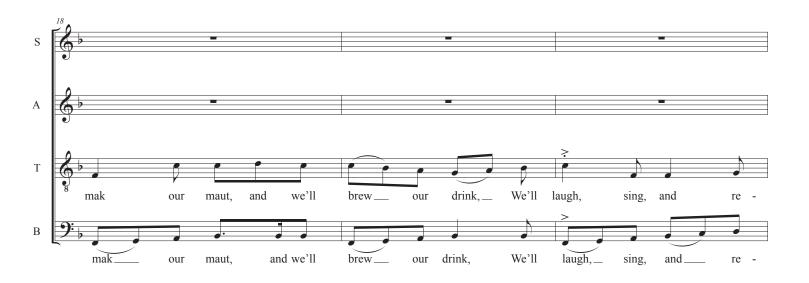
The Beil's Awa'

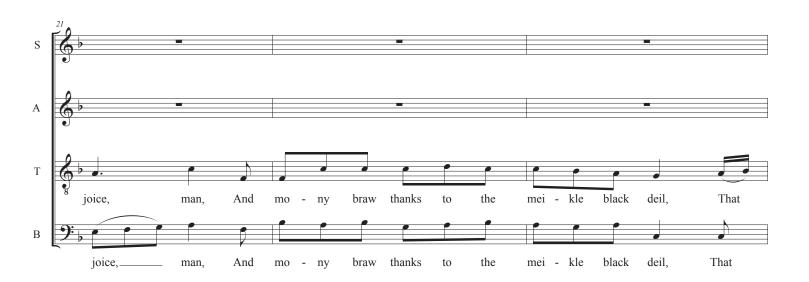




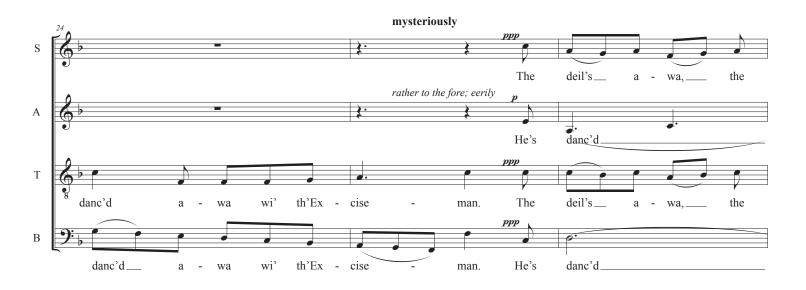


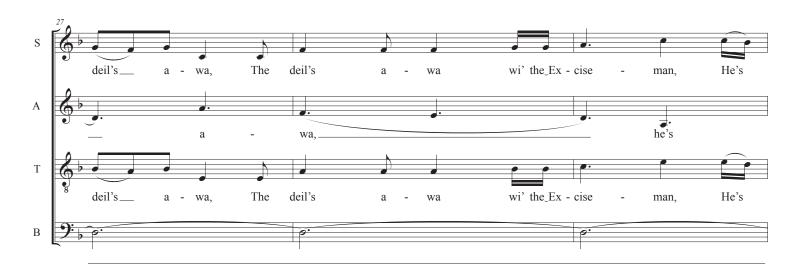


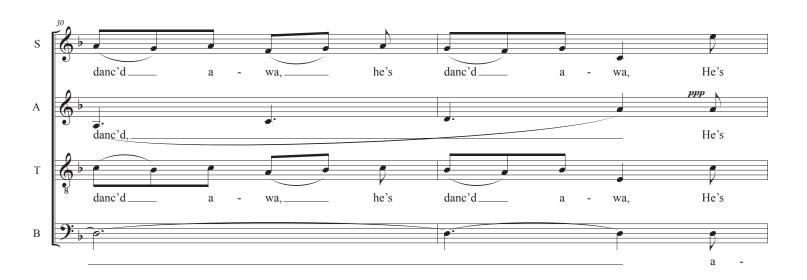


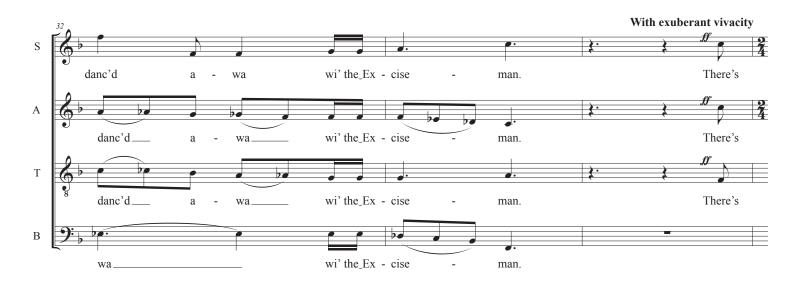


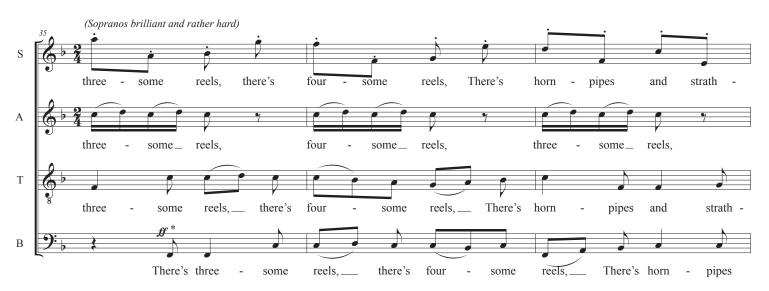
The Deil's Awa'



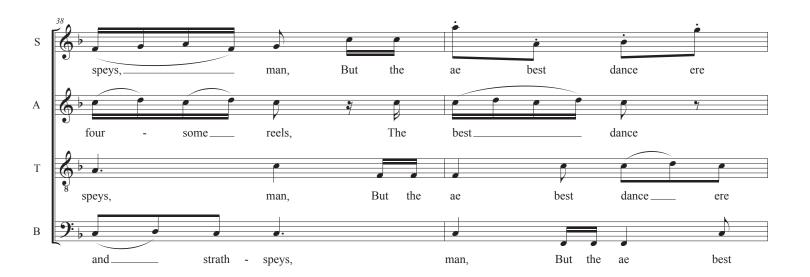




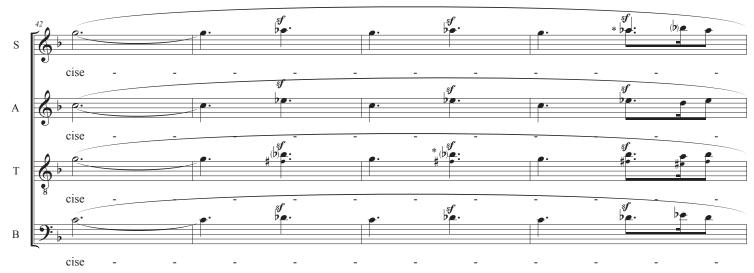




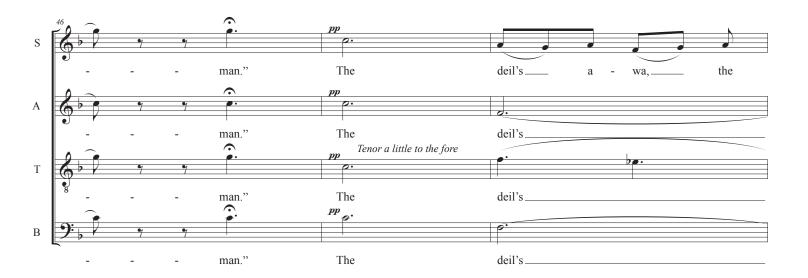
* For six bars the chief accents of the bass line should fall on the second beats. Stress according to the words.

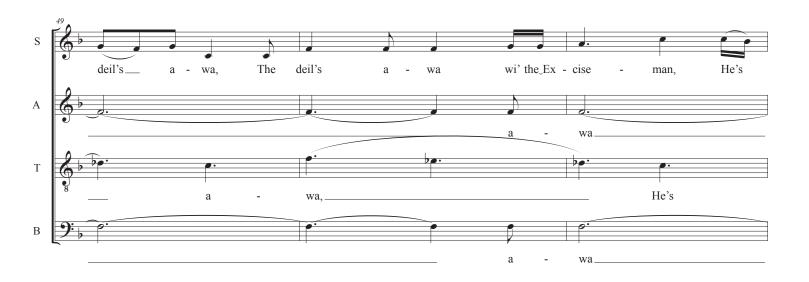


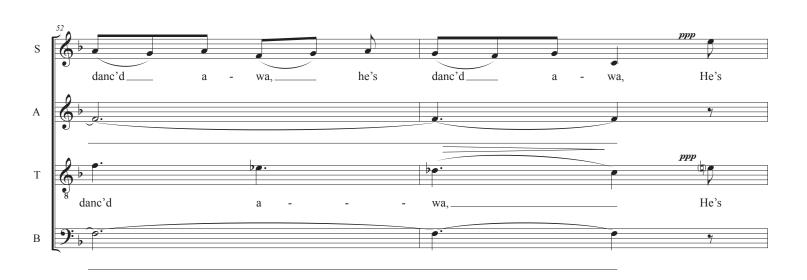


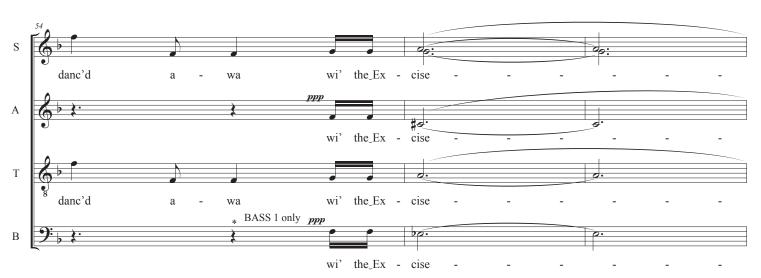


*The alternative notes may be used if the original notes are considered too high, but bothe versions must not be sung simultaneously.



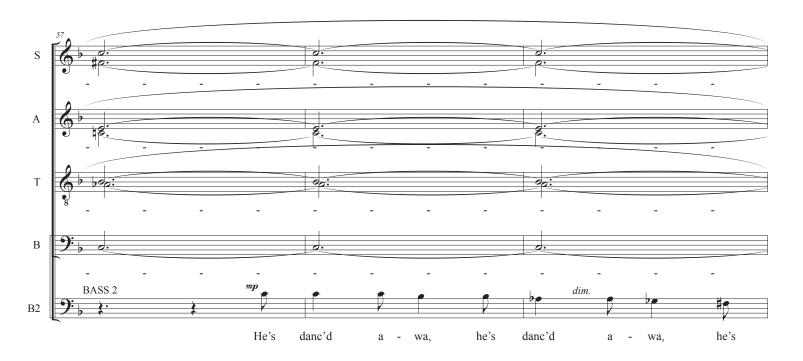


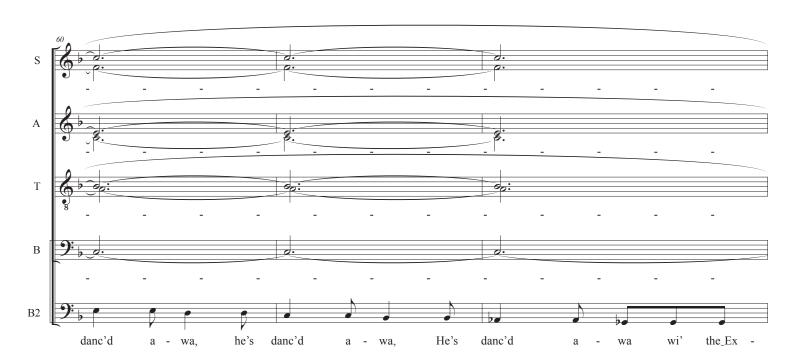




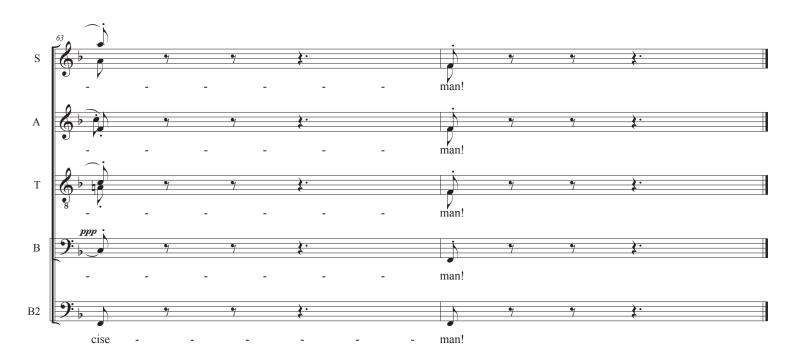
^{*} The second basses should be more numerous than the first.

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J. Curwen & Sons (1919)

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