

To the Mendelssohn Glee Club of New York.

# JOHN PEEL

Old English Hunting Song

Arranged for Male Chorus

by

MARK ANDREWS.

New York: THE H. W. GRAY Co., Inc., Agents for NOVELLO & COMPANY, Limited, London.

Allegro.

Tenor I. Tan - ta - ra, tan - ta - ra, tan - ta -

Tenor II. Tan - ta - ra, tan - ta - ra, tan - ta -

Bass I. Tan - ta - ra, tan - ta - ra, tan - ta -

Bass II. Tan - ta - ra, tan - ta - ra, tan - ta -

For practice only.)

- ra, ta - ra, ta - ra, tan - ta - ra! Do ye

- ra, ta - ra, ta - ra, ta - ra, ta - ra, tan - ta - ra! Do ye

- ra, ta - ra, ta - ra, ta - ra, ta - ra, tan - ta - ra! Do ye

- ra, ta - ra, ta - ra, ta - ra, ta - ra, tan - ta - ra! Do ye

rit. a tempo

ff rit. f a tempo

ff rit. f a tempo

ff rit. f a tempo

ff rit. f a tempo

ff rit. f a tempo

Also published for S.A.T.B., S.S.A.A., T.B.B., and S.A.

Copyright, 1911, by The H. W. Gray Co. Copyright renewed, 1939

MADE IN U.S.A.

ken John Peel with his coat so gay, Do ye ken John Peel at the  
ken John Peel with his coat so gay, Do ye ken John Peel at the  
ken John Peel with his coat so gay, Do ye ken John Peel at the  
ken John Peel with his coat so gay, Do ye ken John Peel at the

*poco rit.*  
break of the day? Do ye ken John Peel, when he's far, far a-way, With his  
*poco rit.*  
break of the day? Do ye ken John Peel, when he's far, far a-way, With his  
*poco rit.*  
break of the day? Do ye ken John Peel, when he's far, far a-way, With his  
*poco rit.*  
break of the day? Do ye ken John Peel, when he's far, far a-way, With his  
*poco rit.*  
break of the day? Do ye ken John Peel, when he's far, far a-way, With his  
*poco rit.*

*a tempo*

hounds and his horse, in the morn - ing? For the sound of his horn brought

*a tempo*

hounds and his horse, in the morn - ing? For the sound of his horn brought

*a tempo*

hounds and his horse, in the morn - ing? Tan - ta-ra,

*a tempo*

hounds and his horse, in the morn - ing? Tan - ta-

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment in bass clef. The tempo is marked 'a tempo' and the dynamics include 'p' (piano). The lyrics are: 'hounds and his horse, in the morn - ing? For the sound of his horn brought'.

*mf*

me from my bed, Tan - ta - ra, tan - ta -

*f*

me from my bed, And the cry of his hounds, which he

*f*

- tan - ta - ra! And the cry of his hounds, which he

*mf*

- ra, tan - ta-ra,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are piano accompaniment in bass clef. The tempo is 'a tempo' and the dynamics include 'mf' (mezzo-forte) and 'f' (forte). The lyrics are: 'me from my bed, Tan - ta - ra, tan - ta -', 'me from my bed, And the cry of his hounds, which he', '- tan - ta - ra! And the cry of his hounds, which he', and '- ra, tan - ta-ra,'.

-ra! Peels "view - hal - lo!" would wak - en the dead, Or the  
 oft - times led. Peels "view - hal - lo!" would wak - en the dead, Or the  
 oft - times led. Peels "view - hal - lo!" would wak - en the dead, Or the  
 - tan - ta - ra! Peels "view - hal - lo!" would wak - en the dead, Or the

fox from his lair, in the morn - ing. Yes, I ken John Peel, and  
 fox from his lair, in the morn - ing. Yes, I ken John Peel, and  
 fox from his lair, in the morn - ing.  
 fox from his lair, in the morn - ing.

Ru - by too, From a  
 Ru - by too, From a  
 Ran - ter and Ring - wood, Bell - man and True, From a  
 Ran - ter and Ring - wood, Bell - man and True, From a

“find” to a “check,” From a “check” to a “view,” From a  
 “find” to a “check,” From a “check” to a “view,” From a  
 “find” to a “check,” From a “check” to a “view,” From a  
 “find” to a “check,” From a “check” to a “view,” From a

“view” to a “death,” in the morn - ing. For the sound of his horn brought  
 “view” to a “death,” in the morn - ing. For the sound of his horn brought  
 “view” to a “death,” in the morn - ing. Tan - ta - ra,  
 “view” to a “death,” in the morn - ing. Tan - ta -

*mf* me from my bed, Tan - ta - ra, tan - ta - ra! Peels  
 me from my bed, And the cry of his hounds, which he oft - times led. Peels  
 tan - ta - ra! And the cry of his hounds, which he oft - times led. Peels  
 - ra, *mf* tan - ta - ra, tan - ta - ra! Peels

"view-hal-lo!" would wak-en the dead Or the fox from his lair, in the  
 "view-hal-lo!" would wak-en the dead, Or the fox from his lair, in the  
 "view-hal-lo!" would wak-en the dead, Or the fox from his lair, in the  
 "view-hal-lo!" would wak-en the dead, Or the fox from his lair, in the

Meno mosso.

morn-ing. Do ye ken John Peel, wi' his coat so gay? He  
 morn-ing. Do ye ken John Peel, wi' his coat so gay? He  
 morn-ing. Do ye ken John Peel, wi' his coat so gay? He  
 morn-ing. Do ye ken John Peel, wi' his coat so gay? He

Meno mosso.

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

*pp* *molto rit.* *a tempo*  
 far, far a-way, We shall ne'er hear his horn in the morn - ing. But the  
*pp* *molto rit.* *a tempo*  
 far, far a-way, We shall ne'er hear his horn in the morn - ing. But the  
 far, far a-way, In the morn - ing.  
 far, far a-way, In the morn - ing.  
*PP* *molto rit.* *PP a tempo*

*poco a poco cresc.*  
 sound of his horn brought me from my bed, Tan - ta - ra, tan - ta-  
*poco a poco cresc.*  
 sound of his horn brought me from my bed, And the cry of his hounds, which he  
*poco a poco cresc.*  
 Tan - ta-ra, tan - ta-ra! And the cry of his hounds, which he  
*poco a poco cresc.*  
 Tan - ta-ra, tan - ta-ra, tan - ta-ra,  
*poco a poco cresc.*

- ra! Peels' "view - hal - lo!"  
 oft - times led. Peels' "view - hal - lo!"  
 oft - times led. Peels' "view - hal - lo!"  
 - tan - ta - ra! Peels' "view - hal - lo!"

*f* *poco rit.* *ff* \* *accel.*  
*f* *poco rit.* *ff* *accel.*  
*f* *poco rit.* *ff* *accel.*  
*f* *poco rit.* *ff* *accel.*  
*poco rit.* *accel.*

- would wak - en the dead, Or the fox from his lair, In the morn - ing!  
 - would wak - en the dead, Or the fox from his lair, In the morn - ing!  
 - would wak - en the dead, Or the fox from his lair, In the morn - ing!  
 - would wak - en the dead, Or the fox from his lair, In the morn - ing!

*a tempo* , *rit.* *Largo.*  
*a tempo* , *rit.* *ff*  
*a tempo* , *rit.* *ff*  
*a tempo* , *rit.* *ff*  
*a tempo* *rit.* *ff*

\* English fox-hunting cry.

Modern Series, No 81.