

Johnnie Cope

Adam Skirving

arranged

E. I. Sweeting

(1863-1930)

Edward Thomas Sweeting (1863-1930) held positions as organist at St. Mary's Kensington and Rossall School, Lancashire, where he taught the future Sir Thomas Beecham. He was organist and director of the choir of St. John's College, Cambridge, from 1897-1901. He then became Organist and a Master of Music of Winchester College. He was recognized as an accomplished organist, a collector of folk songs, and an arranger of choral pieces, and other vocal works.

The song was written by Adam Skirving (1719-1803) and gives an account of the Battle of Prestonpans from the Jacobite point of view. The battle was a decisive victory for the Jacobites during the Second Jacobite uprising, a series of rebellions in Great Britain between 1688 and 1746. They were attempts to return James VII of Scotland and II of England (or his descendants of the House of Stuart) to the throne of Great Britain after they had been deposed by Parliament. Sir John Cope was the commander of the government troops, and was defeated in a dawn attack by the Jacobites. The song includes several apocryphal incidents, including challenges conveyed by letters between Cope and his rival Bonnie Prince Charlie, as well as exaggerated accounts of Cope's cowardice. It includes an account of him being the messenger of his own defeat, fleeing from the battle all the way back to Berwick, which is unlikely. The tune has become fixed in British culture. It is the regulation pipe call for *Réveillé* in Highland Regiments of the British Army and also the Scots Guards Regiment, in which John Cope served between 1710 and 1712.

Cope sent a letter frae Dunbar:
O Charlie, meet me, if ye daur,
And I'll learn ye the art of war,
Gin ye'll meet me in the morning.

*Hey, Johnnie Cope, are ye waukin' yet?
Or are your drums a-beatin' yet?
If ye were waukin', I wad wait
Tae gang tae the couls i' the morning.*

When Charlie looked the letter upon,
He drew his sword the scabbard from:
Come, follow me, my merry men,
And we'll meet Cope i' the morning.

When Johnnie Cope he heard o' this,
He thocht it wadna be amiss
To hae a horse in readiness
To flee awa' i' the morning.

Fye, Johnnie, now get up and rin,
The Highland bag-pipes mak' a din;
It's best tae sleep in a hale skin,
For 'twill be a bluidy morning.

When Johnnie Cope to Berwick cam',
They speer'd at him, "Where's a' your men?"
"The deil confound me, gin I ken,
For I left them a' i' the morning?"

Adam Skirving (1719-1803)

Johnnie Cope

arr. E. T. Sweeting

Allegro marziale ♩ = 168

S Cope sent a let - ter frae Dun - bar: O Char - lie,

A Cope sent a let - ter frae Dun - bar: O Char - lie,

T Cope sent a let - ter frae Dun - bar: O Char - lie,

B Cope sent a let - ter frae Dun - bar: O Char - lie, meet me

4
S meet me, And I'll learn ye the art of war, Gin ye'll

A meet me, And I'll learn ye the art of war, Gin ye'll

T meet me, And I'll learn ye the art of war, Gin ye'll

B if ye daur, And I'll learn ye the art of war, Gin ye'll

Johnnie Cope

7

S meet me in the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or

A meet me in the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or

T meet me in the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or

B meet me in the morn - ing. Hey, John - nie Cope, are ye wau - kin' yet? Or

11

S are your drums a - beat - in' yet? If ye were wau - kin',

A are your di*ums a - beat - in' yet? O

T are your di*ums a - beat - in' yet? O

B are your drums a - beat - in' yet? If ye were wau - kin',

14

S I wad wait To go to the couls i' the morn - ing.

A I wad wait Tae gang tae the couls i' the morn - ing. John - nie

T I wad wait Tae gang tae the couls i' the morn - ing.

B I wad wait Tae gang tae the couls i' the morn - ing.

* roll the "r"

17

S *p* John - nie Cope, John - nie Cope! *mf* He

A Cope, John - nie Cope! *mf* He

T *f* When Char - lie looked the let - ter up - on, He

B *p* John - nie Cope, John - nie Cope!

20

S drew his sword the scab - bard from: Come, fol - low me, my mer - ry men, And

A drew his sword: Come, fol - low me, my mer - ry men, And

T drew his sword: the scab - bard from: Come, fol - low me, my mer - ry men, And

B *mf* He drew his sword: *f* Come, fol - low me, my mer - ry men, And

24

S we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye

A we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye


T we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye


B we'll meet Cope i' the morn - ing. Hey, John - nie Cope, are ye

Johnnie Cope

27

S wau - kin' ___ yet? Or ___ are your ___ drums a - beat - in' ___ yet? If ___

A wau - kin' yet? Or are your dr  ums a -

T wau - kin' ___ yet? Or are your dr  ums a -

B wau - kin' ___ yet? Or are your drums a - beat - in' ___ yet? If

30

S ye ___ were wau - kin', I ___ wad wait To ___ go to the couls i' the morn - ing.

A beat - in' ___ yet? O, I wad wait Tae gang tae the couls i' the morn - ing.

T beat - in' yet? O, I wad wait Tae gang tae the couls i' the morn - ing.

B ye were wau - kin', I wad wait Tae gang tae the couls i' the morn - ing. *p* John - nie

34

S *p* When ___ John - nie Cope he ___

A *p* John - nie Cope! When ___ John - nie Cope he

T *p* John - nie Cope! When ___ John - nie Cope he

B Cope! John - nie Cope!

37

S heard o' this, He thocht it wad - na be a - miss To hae a horse in

A heard o' this, He thocht it wad - na be a - miss To hae a horse in

T heard o' this, He thocht it wad - na be a - miss To hae a horse in

B He thocht it wad - na be a - miss To hae a horse in

cresc.

41

S rea - di - ness To flee a - wa' i' the morn - ing. John - nie Cope! John - nie

A rea - di - ness To flee a - wa' i' the morn - ing.

T rea - di - ness To flee a - wa' i' the morn - ing. John - nie Cope!

B rea - di - ness To flee a - wa' i' the morn - ing. John - nie Cope!

p

45

S Cope! Na,*

A Fye, John - nie, now get up and rin, The

T John - nie Cope! Na,*

B John - nie Cope! Na,*

mf *>*

* To be sung nasally

Johnnie Cope

48

S Na, a, It's best tae sleep in a

A High - land bag - pipes mak' a din; It's best tae sleep in a

T Na, It's best tae sleep in a

B Na, It's best tae sleep in a

cresc.

Allargando

51

S hale skin, For 'twill be a blui - dy morn - ing. Hey, —

A hale skin, For 'twill be a blui - dy morn - ing. Hey, —

T hale skin, For 'twill be a blui - dy morn - ing. Hey, —

B hale skin, For 'twill be a blui - dy morn - ing. Hey,

a tempo

ff

54

S John - nie Cope, are ye wau - kin' yet? Or are your drums a -

A John - nie Cope, are ye wau - kin' yet? Or are your dr

T John - nie Cope, are ye wau - kin' yet? Or are your dr

B John - nie Cope, are ye wau - kin' yet? Or are your drums a -

57

S beat - in' ___ yet? If ___ ye ___ were ___ wau - kin', ___ I ___ wad ___ wait To ___

A umms a - beat - in' ___ yet? O, I wad wait Tae

T umms a - beat - in' ___ yet? O, I wad wait Tae

B beat - in' ___ yet? If ye were wau - kin', I wad wait Tae

60

S go to the couls ___ i' the morn - ing, i' the morn - ing. *rall.*

A gang tae the couls i' the morn - ing, i' the morn - ing. *rall.*

T gang tae the couls i' the morn - ing. *rall.*

B gang tae the couls i' the morn - ing, i' the morn - ing. *rall.*

Lento

S When ___ John - nie Cope to ___ Ber - wick cam', ___ They ___

A When John - nie Cope to Ber - wick cam', They

T When John - nie Cope to Ber - wick cam', They

B

Johnnie Cope

67 **Tempo primo**

S speer'd at him, "Where's a' your men?" "The deil con - found me,

A speer'd at him, "Where's a' your men?" "The deil con - found me,

T speer'd at him, "Where's a' your men?" "The deil con - found me,

B speer'd at him, "Where's a' your men?" "The deil con - found me,

"The deil con - found me,

rall. *mf* *cresc.*

70

S gin I ken, For I left them a' i' the morn - ing?" Hey, John - nie Cope, are ye

A gin I ken, For I left them a' i' the morn - ing?" Hey, John - nie Cope, are ye

T gin I ken, For I left them a' i' the morn - ing?" Hey, John - nie Cope, are ye

B gin I ken, For I left them a' i' the morn - ing?" Hey, John - nie Cope, are ye

ff

74

S wau - kin' yet? Or are your drums a - beat - in' yet? If

A wau - kin' yet? Or are your drums a -

T wau - kin' yet? Or are your drums a -

B wau - kin' yet? Or are your drums a - beat - in' yet? If

Allargando

77

S
ye — were wau - kin', — I — wad — wait To — go to the couls i' the morn - ing.

A
beat - in' — yet? O, I wad wait Tae gang tae the couls i' the morn - ing.

T
beat - in' yet? O, I wad wait Tae gang tae the couls i' the morn - ing.

B
ye were wau - kin', I wad wait Tae gang tae the couls i' the morn - ing.

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