



John Peel

North Country Hunting Song

arr. John E. West
(1863-1929)

D'ye ken John Peel, with his coat so gray?
D'ye ken John Peel at the break of day?
D'ye ken John Peel when he's far, far away,
With his hounds and his horn in the morning?

*For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or a fox from his lair in the morning.*

Yes, I ken John Peel, and Ruby too,
Ranter and Ringwood, Bellman and True,
From a find to a check, from a check to a view,
From a view to a death in the morning.

*For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or a fox from his lair in the morning.*

[ken = 'to be aware of' or 'to know']

Then here's to John Peel from my heart and soul,
Let's drink to his health, let's finish the bowl,
We'll follow John Peel thro' fair and thro' foul,
If we want a good hunt in the morning.

*For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or a fox from his lair in the morning.*

D'ye ken John Peel, with his coat so gray?
He lived at Troutbeck once on a day,
Now he has gone far, far away,
We shall ne'er hear his voice in the morning.

*For the sound of his horn brought me from my bed,
And the cry of his hounds, which he oft-times led,
Peel's "View halloo!" would awaken the dead,
Or a fox from his lair in the morning.*

John Woodcock Graves (1795-1886)

John Peel (1776?-1854) was a somewhat legendary English huntsman and became the subject of a nineteenth century song "D'ye ken John Peel". John Peel was the son of William Peel, a small "statesman" or yeoman, and his wife, Lettice, whose maiden name was Scott. He was born at Park End, near Caldbeck, Cumberland; his family moved a short time after to a farm at at Greenrigg, a little hamlet in High Caldbeck township. The exact date of his birth is unknown. His tombstone inscription seems to indicate 1776. The year of his baptism in the parish register is 1777, but that would not contradict the earlier date for his birth; because in those days it was not at all unusual for "bairns to ga' to church i' their clogs" to be christened, sometimes two or three of a family at the same time.

At the age of twenty he fell in love with Mary White, the eighteen-year-old daughter of a neighbouring yeoman at Uldale. The would-be bride's mother interrupted their dream by exclaiming, "I forbid the banns. They're far ower young." Peel borrowed his father's fastest steed, "Binsey," took Mary from her window at midnight, and carried to Gretna Green. This marriage received the Church's blessing at Caldbeck on 18th December, 1797, and is recorded in the parish register there. They had six sons and seven daughters. Some of the White family's property at Ruthwaite (near Ireby) passed into his hands, which secured Peel a comfortable income. He reportedly squandered much of the money and devoted himself primarily to hunting. Peel was a farmer, and kept a pack of fox hounds. Peel hunted pine martens and hares, in addition to foxes. John Peel did occasionally ride to hounds, his mount being a 14 hand dun cross bred gelding named 'Dunny'. Peel became a moderately well-known figure, owing to the song written about him and the story of Peel romanticized hunting activities for many. He died in 1854 and is buried in the churchyard of St Kentigern's Church, Caldbeck. Five years later, his wife Mary died and is buried next to him. In the "Story of John Peel," published in the "Cornhill Magazine" October 1919, Mr. R. B. Lattimer writes that Peel's son, "Young John" - who remained "Young John" till he died in 1887 at the age of ninety - that "A patron was asking him about the arrangements for the coming week, 'Weel,' said Young John, 'we can hunt Monda', an' we can hunt Wednesda', but we can't hunt Tuesda' becos' we're goin' to bury muther.'" It is believed that 3 Inns were named after his hounds, The Towler at Bury, The Hark to Bounty at Slaidburn, and The Bellman Inn Clitheroe.

The song "D'ye ken John Peel" is credited to John Woodcock Graves (1795-1886)- a plumber, glazier, ironmonger, and a hunting companion of John Peel. In an 1863 recounting, Graves says: "Nearly forty years have now wasted away since John Peel and I sat in a snug parlour at Caldbeck, hunting over again many a good run, when a flaxen-haired daughter of mine came in saying 'Father, what do they say to what Granny sings?' Granny was singing to sleep my eldest son with a very old rant called 'Bonnie (or Cannie) Annie.' The pen and ink for hunting appointments being on the table the idea of writing a song to this old air forced itself on me, and thus was produced, impromptu 'D'ye ken John Peel with his coat so gray.' Immediately after I sang it to poor Peel, and I well remember saying to him in a joking style, 'By Jove, Peel, you'll he sung when we're both run to earth.'"

It appeared in "Songs and Ballads of Cumberland" (1866) and nearly faded into history. But it was sung at festive occasion in Carlisle with a chain of connections that helped it become one of the widely known hunting songs. Sir Wilfrid Lawson (another one of Peel's hunting companions) in his "Reminiscences" noted: "What seemed to me rather strange was that the old Cumberland Song, 'D'ye ken John Peel' was not particularly widely known for many years after John Peel died in 1854, but suddenly burst into popular favour and became fashionable in London dancing rooms and in most places of joviality and festivity."

Sources: James Walter Brown, Round Carlisle Cross (Series 3, 1923) & Wikipedia

John Peel

John E. West

Allegro con spirito ♩ = 126

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Allegro con spirito' with a metronome marking of ♩ = 126. The score consists of two systems of four staves each. The first system covers measures 1-4, and the second system covers measures 5-8. The Soprano part begins with a rest in the first measure, then enters in the second measure with the lyrics 'D'ye ken John Peel, with his'. The Alto and Tenor parts enter in the first measure with the lyrics 'Tal - ly - ho, ____'. The Bass part enters in the first measure with the lyrics 'Ho, ho, ____'. The second system continues the vocal lines with lyrics such as 'coat so gray? D'ye ken John Peel at the break of day? D'ye' for the Soprano and 'tal - ly - ho, ____' for the other parts. Dynamics include *mf* and *legato* for the Soprano, and *p* for the other parts. The score ends with a fermata over the final notes of each part.

8 *poco rit.* *a tempo*

S ken John Peel when he's far, far a - way, With his hounds and his horn in the

A *poco rit.* *a tempo*

ho, ho, tal - ly - ho, ho, ho, ho,

T *poco rit.* *a tempo*

ho, ho, tal - ly - ho, ho, ho, ho,

B *poco rit.* *a tempo*

ho, ho. tal - ly - ho, ho, ho, ho,

11 *f*

S morn - ing? For the sound of his horn brought me from my bed, And the

A *f*

ho, tal - ly - ho! For the sound of his horn brought me from my bed, And the

T *f*

ho! For the sound of his horn brought me from my bed, And the

B *f*

ho! Tal - ly - ho, tal - ly - ho, tal - ly -

14 *poco rit.* *f*

S cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

A *poco rit.* *f*

cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

T *poco rit.* *f*

cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

B *poco rit.* *f*

ho, tal - ly - ho, tal - ly - ho! "View hal - loo!" would a -

17

S wa - ken the dead, Or a fox from his lair in the morn - ing.

A wa - ken the dead, Or a fox from his lair in the morn - ing.

T wa - ken the dead, Or a fox from his lair in the morn - ing.

B wa - ken the dead, Or a fox from his lair in the morn - ing.

a tempo

S Yes, I ken John Peel, and

A Tal - ly - ho, tal - ly - ho, tal - ly - ho,

T Tal - ly - ho, tal - ly - ho, tal - ly - ho,

B Ho, ho, ho, ho, ho, ho,

a tempo *p* *mf* *legato*

23

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

A tal - ly - ho, tal - ly - ho, tal - ly - ho,

T tal - ly - ho, tal - ly - ho, tal - ly - ho,

B ho, ho, ho, ho, ho,

26 *poco rit.* *a tempo*

S find to a check, from a check to a view, From a view to a death in the

A *poco rit.* *a tempo*
ho, ho, tal - ly - ho, ho, ho, ho,

T *poco rit.* *a tempo*
ho, ho, tal - ly - ho, ho, ho, ho,

B *poco rit.* *a tempo*
ho, ho, yal - ly - ho, ho, ho, ho,

29 *f*

S morn - ing. For the sound of his horn brought me from my bed, And the

A *f*
ho, tal - ly - ho! For the sound of his horn brought me from my bed, And the

T *f*
ho! For the sound of his horn brought me from my bed, And the

B *f*
ho! Tal - ly - ho, tal - ly - ho, tal - ly -

32 *f poco rit.*

S cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

A *f poco rit.*
cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

T *f poco rit.*
cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

B *poco rit. f*
ho, tal - ly - ho, tal - ly - ho! "View hal - loo!" would a -

35

S wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo* *rit.*

A wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo* *rit.*

T wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo* *rit.*

B wa - ken the dead, Or a fox from his lair in the morn - ing. *a tempo* *rit.*

S *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho,

A *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

T *p* Tal - ly - ho, tal - ly - ho, tal - ly - ho, tal - ly -

B *mf* *legato* Then here's to John Peel from my

41

S tal - ly - ho, tal - ly - ho, tal - ly - ho,

A ho, tal - ly - ho, tal - ly - ho, tal - ly -

T ho, tal - ly - ho, tal - ly - ho, tal - ly -

B heart and soul, Let's drink to his health, let's fin - ish the bowl, We'll

44 *poco rit.* *a tempo*

S — tal - ly - ho, ho, ho, ho, ho, ho, ho,

A ho, ho, ho, ho, ho, ho, ho,

T ho, tal - ly - ho, ho, ho,

B *poco rit.* *a tempo*
fol - low John Peel thro' fair and thro' foul, If we want a good hunt in the

47 *f poco più mosso*

S ho, For the sound of his horn brought me from my bed, And the

A ho, tal - ly - ho! For the sound of his horn brought me from my bed, And the

T ho, tal - ly - ho! For the sound of his horn brought me from my bed, And the

B morn - ing. For the sound of his horn brought me from my bed, And the

50 *f poco rit.*

S cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

A cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

T cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

B cry of his hounds, which he oft - times led, Peel's "View hal - loo!" would a -

53

a tempo *rit.*

S wa - ken the dead, Or a fox from his lair in the morn - ing.

A wa - ken the dead, Or a fox from his lair in the morn - ing.

T wa - ken the dead, Or a fox from his lair in the morn - ing.

B wa - ken the dead, Or a fox from his lair in the morn - ing.

Tempo 1 *p*

S D'ye ken John Peel, with his

A D'ye ken John Peel, with his

T *pp*
(with closed lips)

B *pp* *Tempo 1*
(with closed lips)

59

S coat so gray? He lived at Trout - beck once on a day, _____

A coat so gray? He lived at Trout - beck once on a day, _____

T

B

62 *poco rit.*

S Now he has gone _____ far, far a - way, We shall ne'er hear his voice in the

A Now he has gone _____ far, far a - way, We shall ne'er hear his voice in the

T _____

B _____

63 *pp poco più mosso*

S morn - ing. For the sound of his horn brought me from my bed, And the

A morn - ing. For the sound of his horn brought me from my bed, And the

T For the sound of his horn brought me from my bed, And the

B For the sound of his horn brought me from my bed, And the

68 *f poco rit.*

S cry of his hounds, which he oft - times led, Peel's "View hal-loo!" would a -

A cry of his hounds, which he oft - times led, Peel's "View hal-loo!" would a -

T cry of his hounds, which he oft - times led, _____ Peel's "View hal-loo!" would a -

B cry of his hounds, which he oft - times led, Peel's "View hal-loo!" would a -

71

S wa - ken the dead, Or a fox from his lair, a fox from his lair, a

A wa - ken the dead, Or a fox, ("View hal - loo!") a

T wa - ken the dead, Or a fox, ("View hal - loo!") a

B wa - ken the dead, Or a fox, a fox from his lair, a fox from his

74

S fox from his lair in the morn - - - ing.

A fox from his lair in the morn - - - ing.

T fox from his lair in the morn - - - ing.

B lair, his lair in the morn - - - ing.

Novello and Company
(1917)

John Ebenezer West (1863-1929) 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.

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