NEWCASTLE Printed by W. WRIGHT at His Music Shop High Bridge

FOREWORD

This fine collection of airs was initially put into print in the first decade of the 19th Century by John Peacock, in collaboration with Thomas Wright, a local musician, as a 'Favourite Collection of Tunes'. Peacock was one of the finest Small-pipes players of his time; one of the last of the Newcastle Waits, i.e. musical watchmen, and almost certainly would have had all these tunes in his repertoire. Therefore this selection, generally known as 'Peacock's Collection', is here produced in facsimile from one of the three remaining copies of the original book, as 'Peacock's Tunes'.

The importance of John Peacock in the history and development of the Northumbrian Small-pipes cannot be over-emphasized. As a player he was known to Thomas Bewick, the celebrated wood engraver, who says in his memoirs, 'Some time before the American war broke out (1775), there had been a lack of musical performers in our streets, and in this interval, I used to engage John Peacock, our inimitable performer, to play on the Northumberland or Small-pipes; and with his old tunes, his lilts, his pauses, and his variations, I was always excessively pleased. At one time I was afraid that these old tunes, and this ancient instrument, might, from neglect of encouragement, get out of use, and I did everything in my power to prevent this, and to revive it, by urging Peacock to teach pupils to become masters of this kind of music'. Bewick subsequently employed Peacock to teach his own son, Robert Eliot Bewick, the intricacies of Small-piping. The set of pipes belonging to Robert Eliot Bewick can be seen in the Bagpipe Museum, Blackgate, Newcastle upon Tyne. This particular set was made by John Dunn, an eminent pipemaker with whom John Peacock also collaborated, resulting in the 'New Invented Pipe Chanter' which had an extended range of four notes. Peacock's modification is clearly illustrated at the end of the book.

Up until this time the Small-pipes consisted of three drones and a simple one-octave chanter and nearly all the tunes in this classic collection are playable on such an instrument; but the innovations introduced by Peacock and Dunn were the first steps in the development of the Small-pipes toward the instrument we know to-day with its chromatic chanter and tunable drones, enabling musicians to play in keys other than G major.

No other collection, either in print or manuscript, defines the repertoire of the Northumbrian Small-pipes as well as Peacock's Collection. The essence of Northumbrian piping is contained in the distinctive melodies and variations and clearly demonstrates the unique nature of the instrument and its music.

Colin Ross
Chairman Northumbrian Pipers' Society
June 1980

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Notes on this Facsimile edition

The particular book photographed for this edition is the copy in the possession of the Society of Antiquaries, Newcastle upon Tyne. It is kept in the Bagpipe Museum in the Black Gate with William Cocks' collection of printed books and manuscripts relating to bagpiping. His own copy of the book is now in the British Museum and the third existing copy is in the Central Library, Newcastle upon Tyne.

Each copy has been annotated by its previous owner or owners and in preparing this edition the policy has been to present it, as far as possible, in its original condition. However, certain mistakes have been corrected or notes made by the previous owner have been left in to avoid rearranging the printed copy. In the book used, all the tunes were numbered by hand and this has been left in case it is of some use to users of this book. The index has been listed alphabetically and refers to the page number and not the tune number.

Tune titles have been altered in all of the three originals but are left as engraved in this copy even though there is good cause to think that some are incorrect and have rightly been changed; e.g. 'Highland Laddie' p.21 was re-titled 'I cannot get my Mare tain'. This would seem reasonable as it bears little resemblance to the final tune in the book, 'Highland Laddie with Variations', but it would have been more appropriate to refer back to 'Butter'd Peas' p.18 to which it is identical in the second and third parts. I am sure that each person has his own ideas about titles, so I leave it up to each buyer of this book to make his own alterations on the original, as printed by Wright and Peacock.

The use of trill signs in the book should not mislead the modern player of the pipes, flute or violin. It is simply meant to indicate a shake, not a full-blooded trill in the strict musical sense.

Finally, the tuning of the drones should be in g, d and G. There were only three drones to accompany the keyless chanter as at the time this book was published, the fourth D drone had not been added and neither had the A tuning bead on the large G drone. These were innovations to come with the chromatic chanter developed by Robert Reid. There are a number of dual tonality modal tunes which could be played with drones tuned to a, e and A, with tuning beads fitted. These tunes are:- Jockey Stays long at the Fair: All the Night I lay with Jockey: Cuckold come out of the Amrey: Black and the Grey: Oyster Wifes Rant and Peacock follows the Hen. However, the original tuning of g, d and G sounds well and is authentic for the small-pipes of this period, a fact which should be borne in mind when deciding on whether to play with G or A drone accompaniment.

INDEX

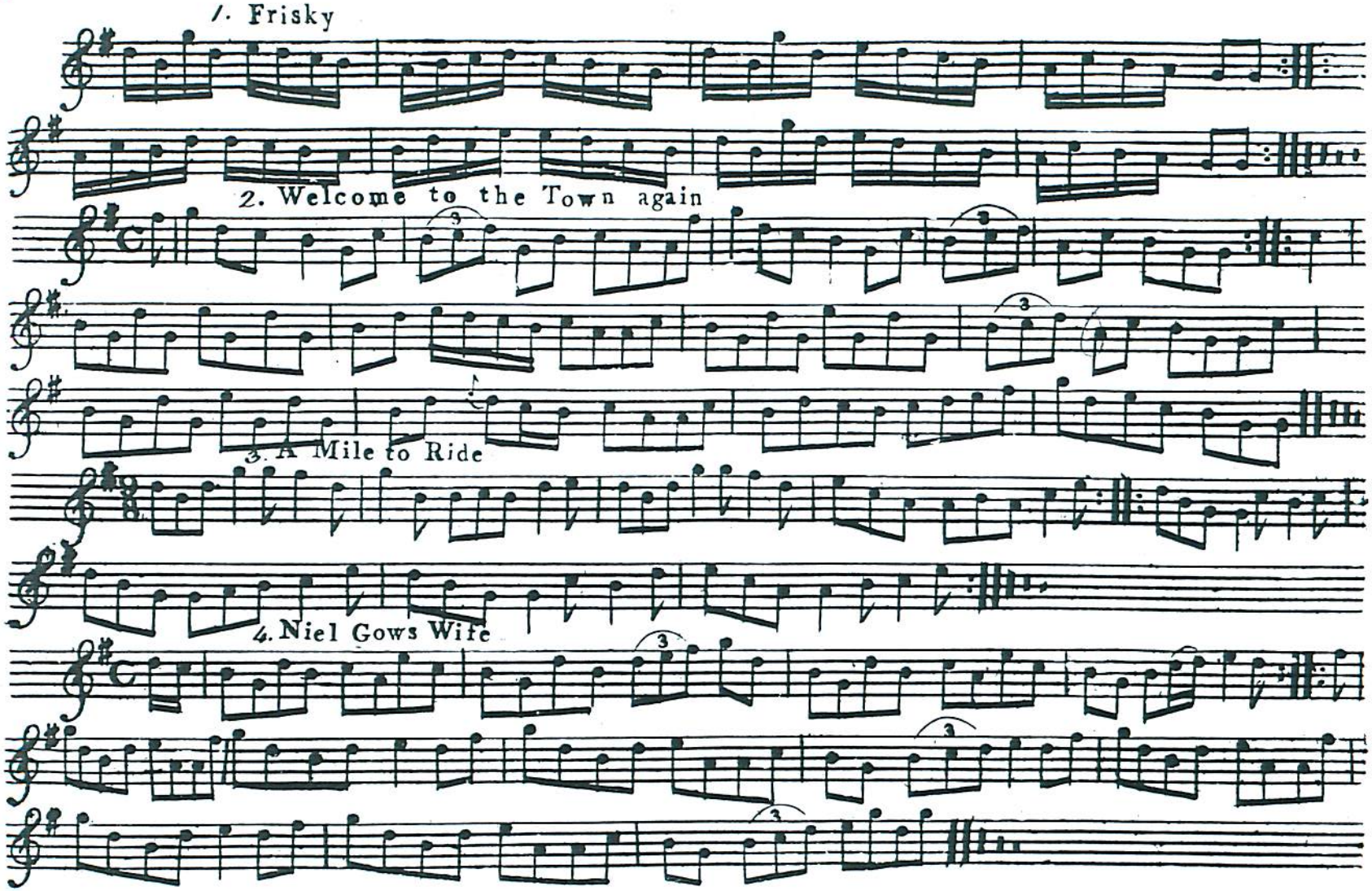
Title	Page No.
A Mile to Ride	1
All the Night I Lay with Jockey	19
Black and the Grey	11
Bonny Bay Mare and I, The	3
Bonny Lad	2
Bonny Pit Lad, The	18
Bobby Shaftoe	20
Bonaparts Expedition	6
Butter'd Peas	18
Charles Street Bath	6
Cuckold come out of the Amrey	10
Cuddy Claw'd Her	10
Cut and Dry Dolly	19
Fare Well	5
Felton Lonning	14
Frisky	1
General Toast, The	7
Gillan na Drover	12
Gin a Body Meet a Body	6
Highland Laddie	21
Highland Laddie with Variations	24
Holmes Fancy	13
I'm Over Young to Marry Yet	7
I Saw my Love come Passing by me	8
Jackey Layton with Variations	23
Jockey Stays Long at the Fair	4
Lady Coventry's Minuet	2
Lochail's March	15
Meggy's Foot	9
Millers Daughter	18
My Ain Kind Dearie	3
My Deary sits over late up	8
Money Musk	2
New Drops of Brandy	2
Newmarket Races	22
Niel Gow	2
Niel Gows Wife	1
O'er the Dyke	20
Oh Say Bonny Lass	6
Over the Border	4
Oyster Wifes Rant	13
Paddy Whack	7
Parks of Yester, The	15
Peacock follows the Hen, The	21
Sir Charle's Rant	7
Suttors of Selkirk, The	16
Tulloch Goram	17
Welcome to the Town again	1
Wigh's Fancy	12
Wylam away	13

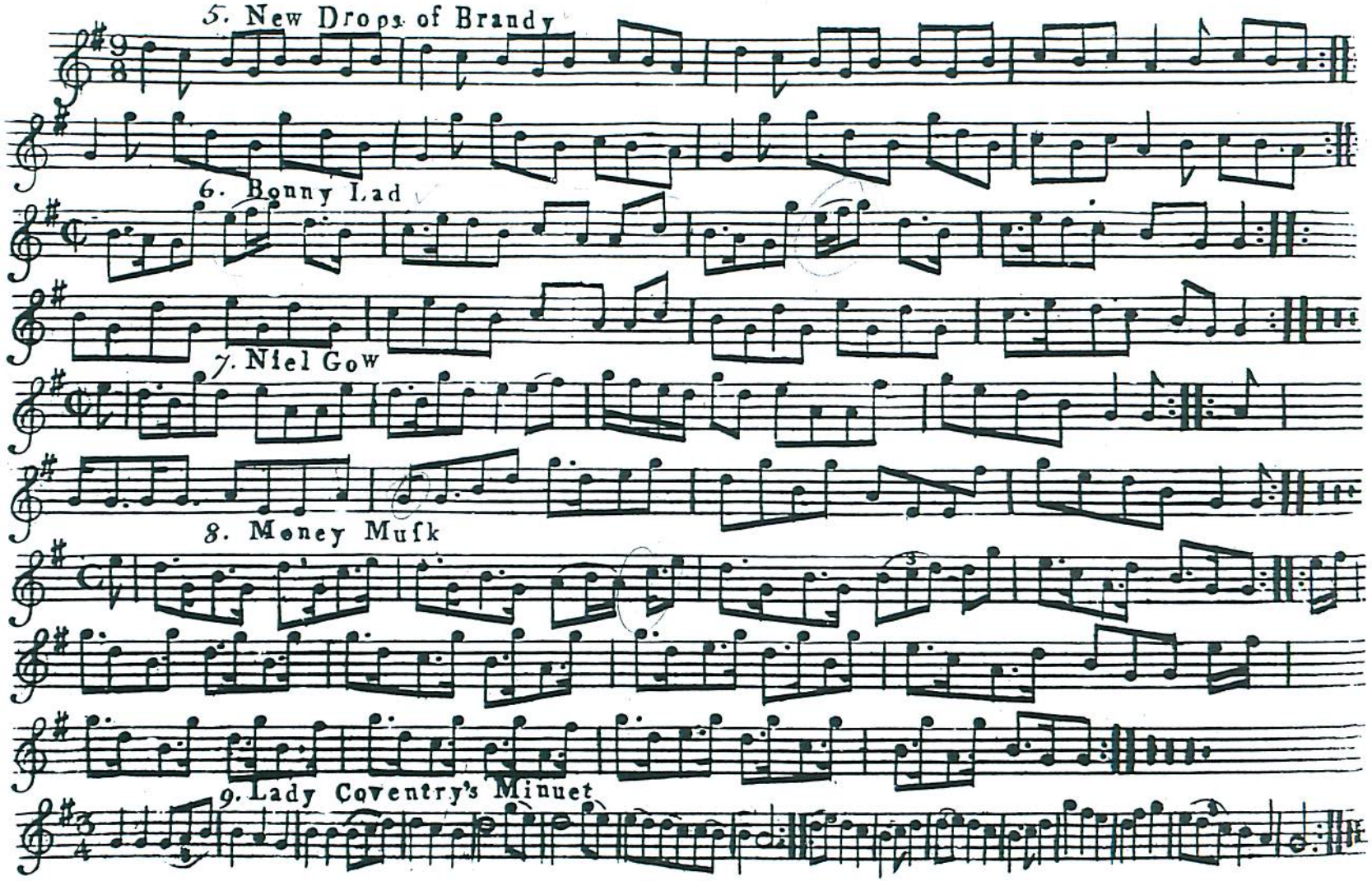
1. Frisky

2. Welcome to the Town again

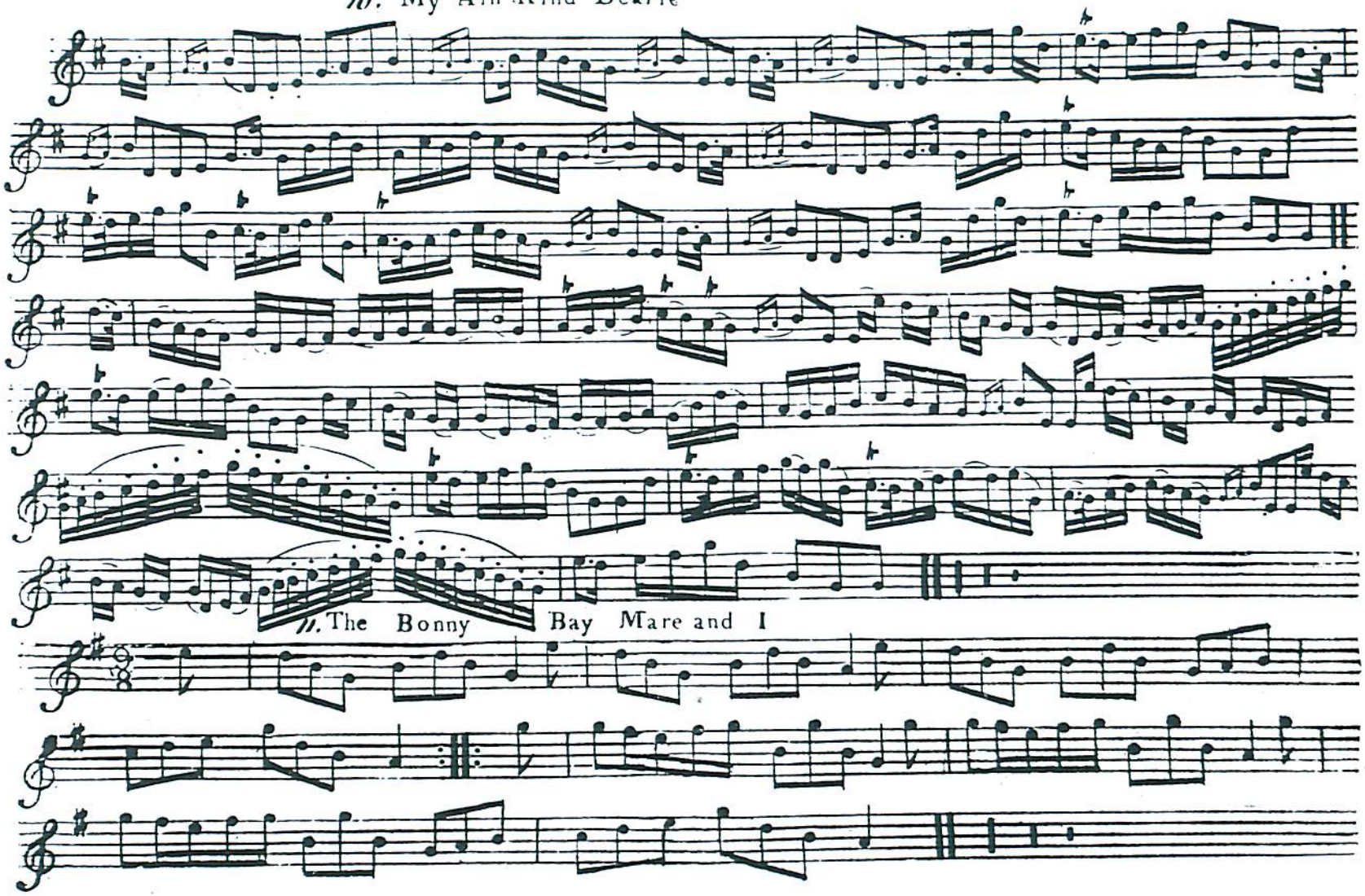
3. A Mile to Ride

4. Niel Gows Wife



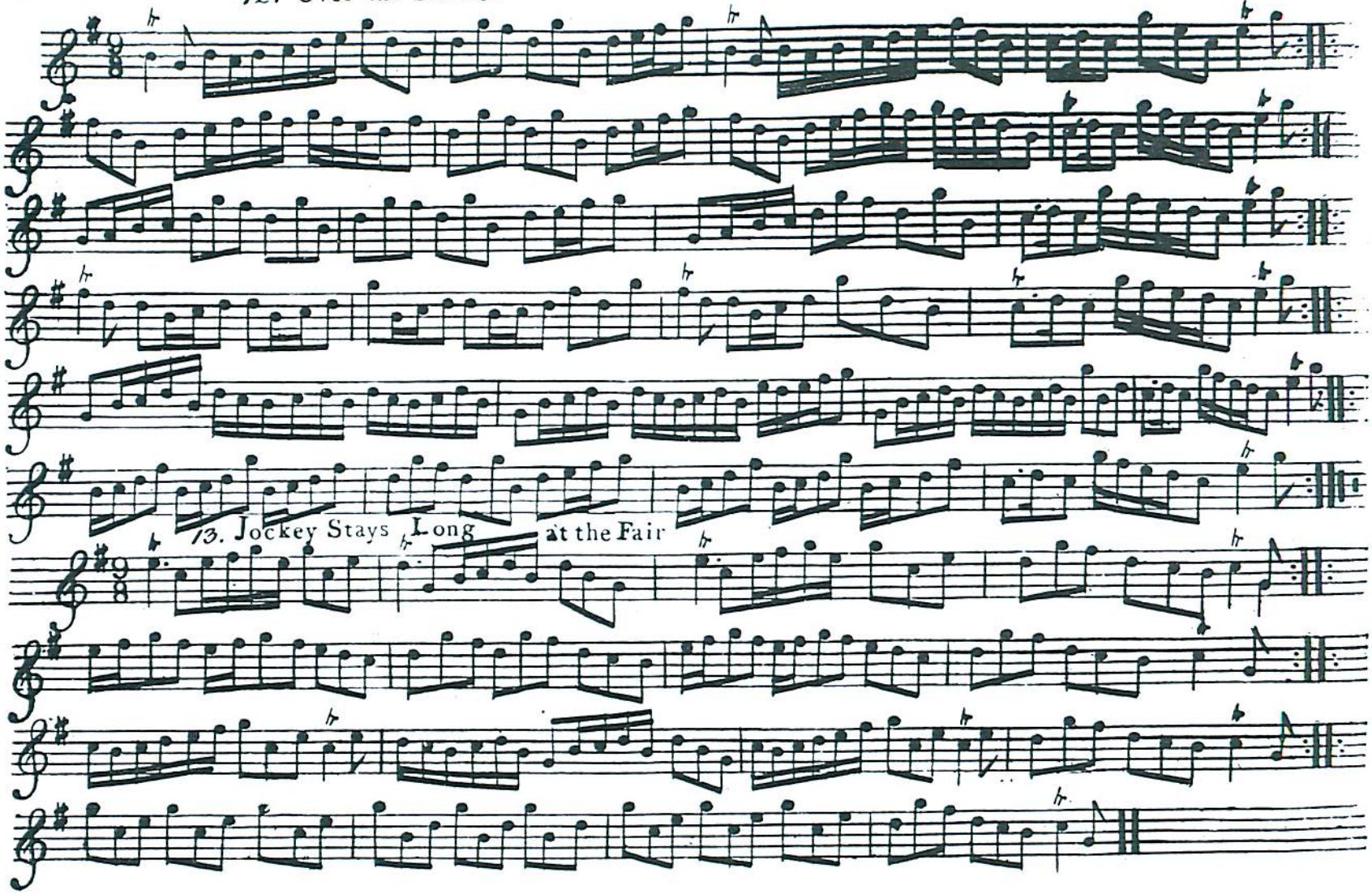

5. New Drops of Brandy
6. Bonny Lad
7. Niel Gow
8. Money Musk
9. Lady Coventry's Minuet

10. My Ain Kind Dearie



11. The Bonny Bay Mare and I

12. Over the Border



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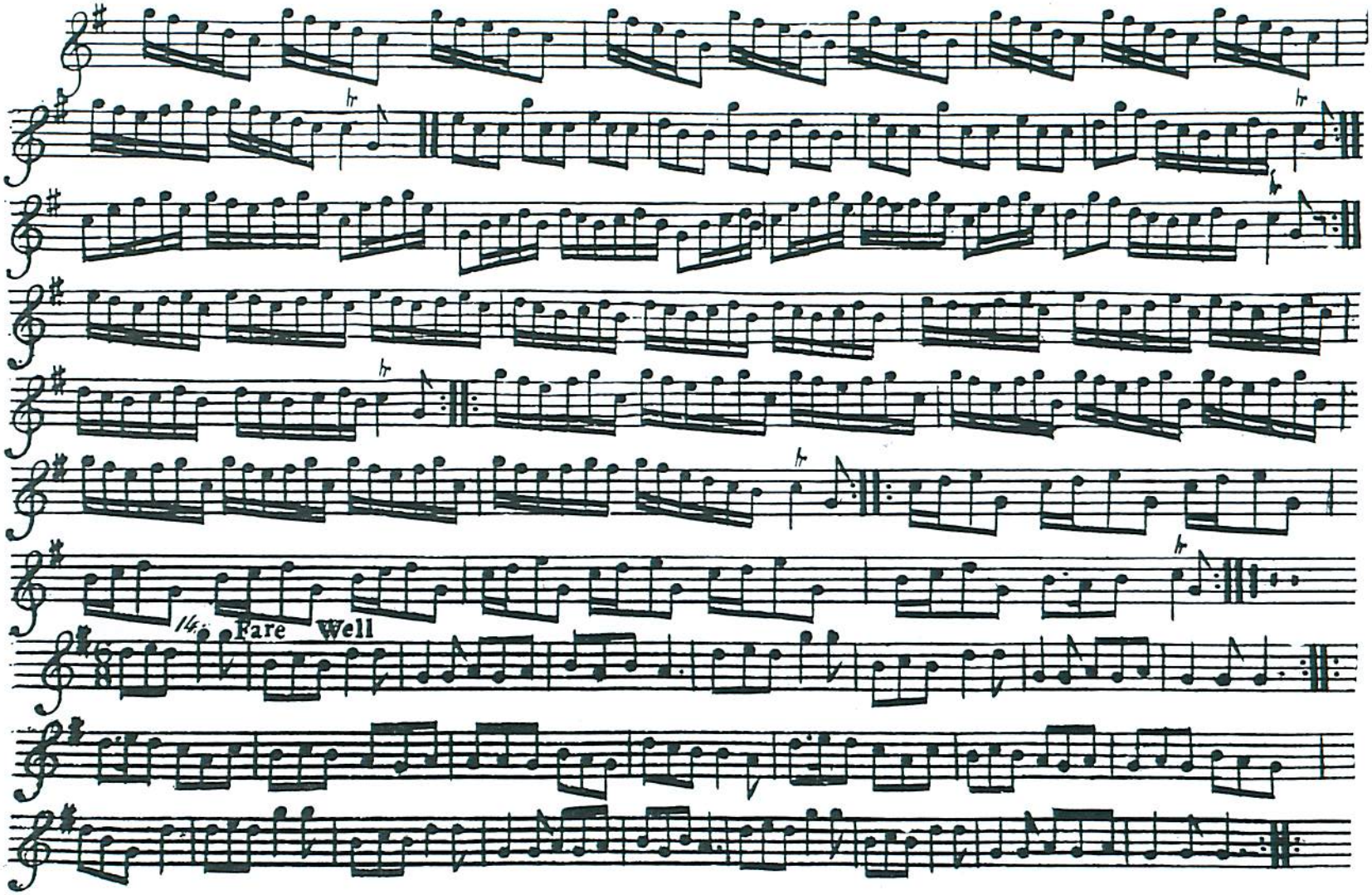
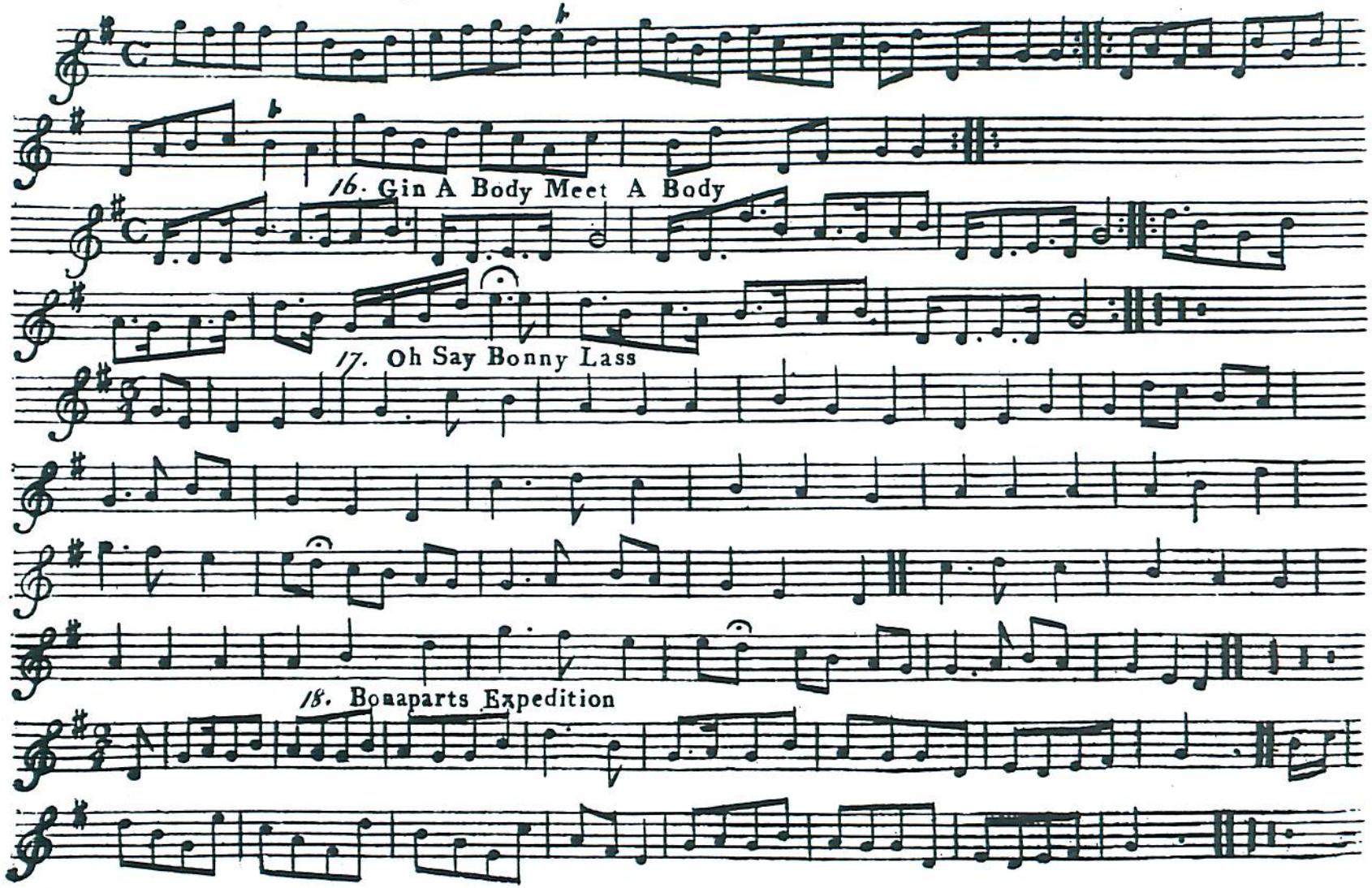

14. Fare Well

15. Charles Street Bath

16. Gin A Body Meet A Body

17. Oh Say Bonny Lass

18. Bonaparts Expedition

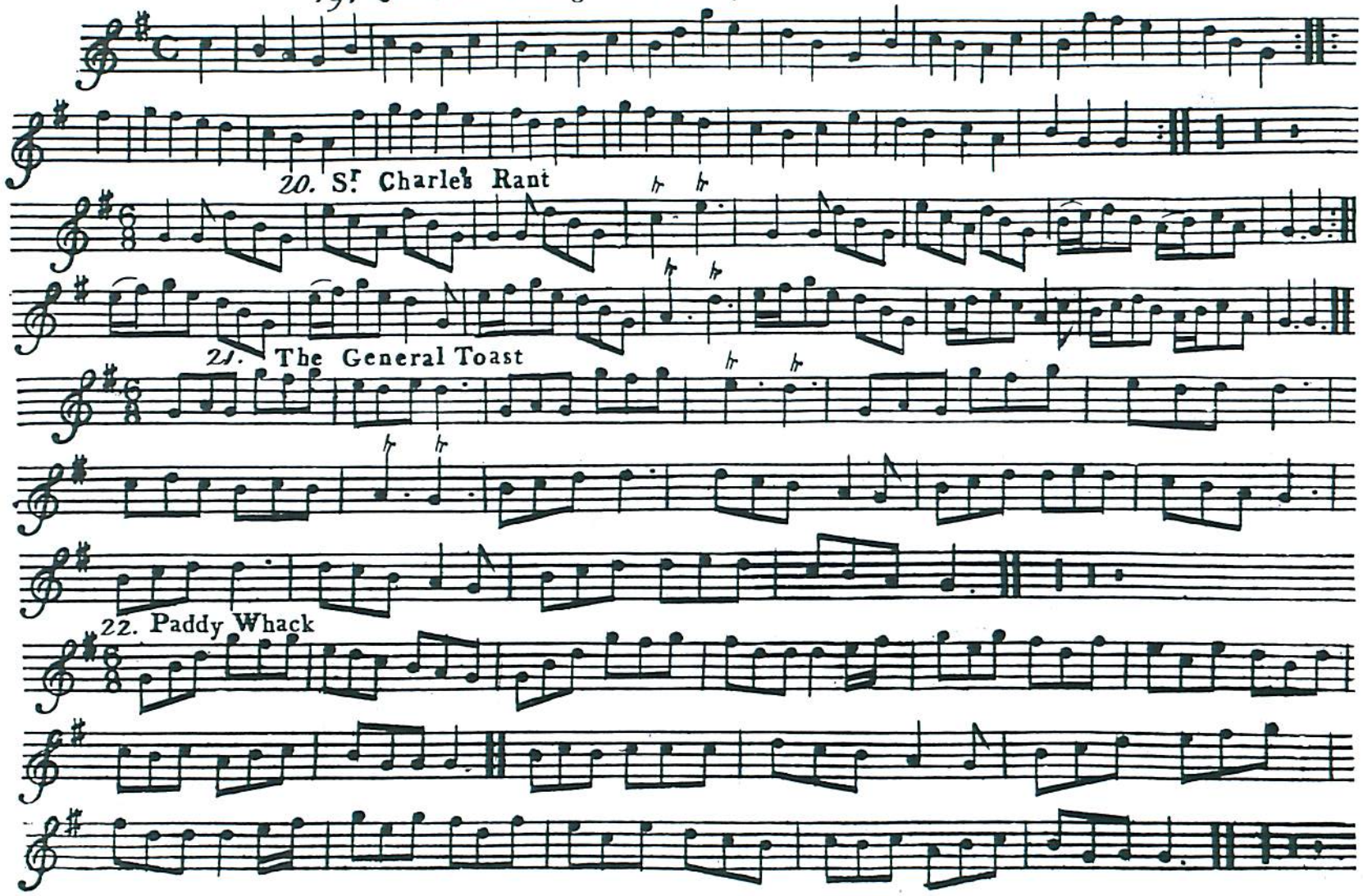


19. I'm Over Young to Marry Yet

20. S.r Charle's Rant

21. The General Toast

22. Paddy Whack



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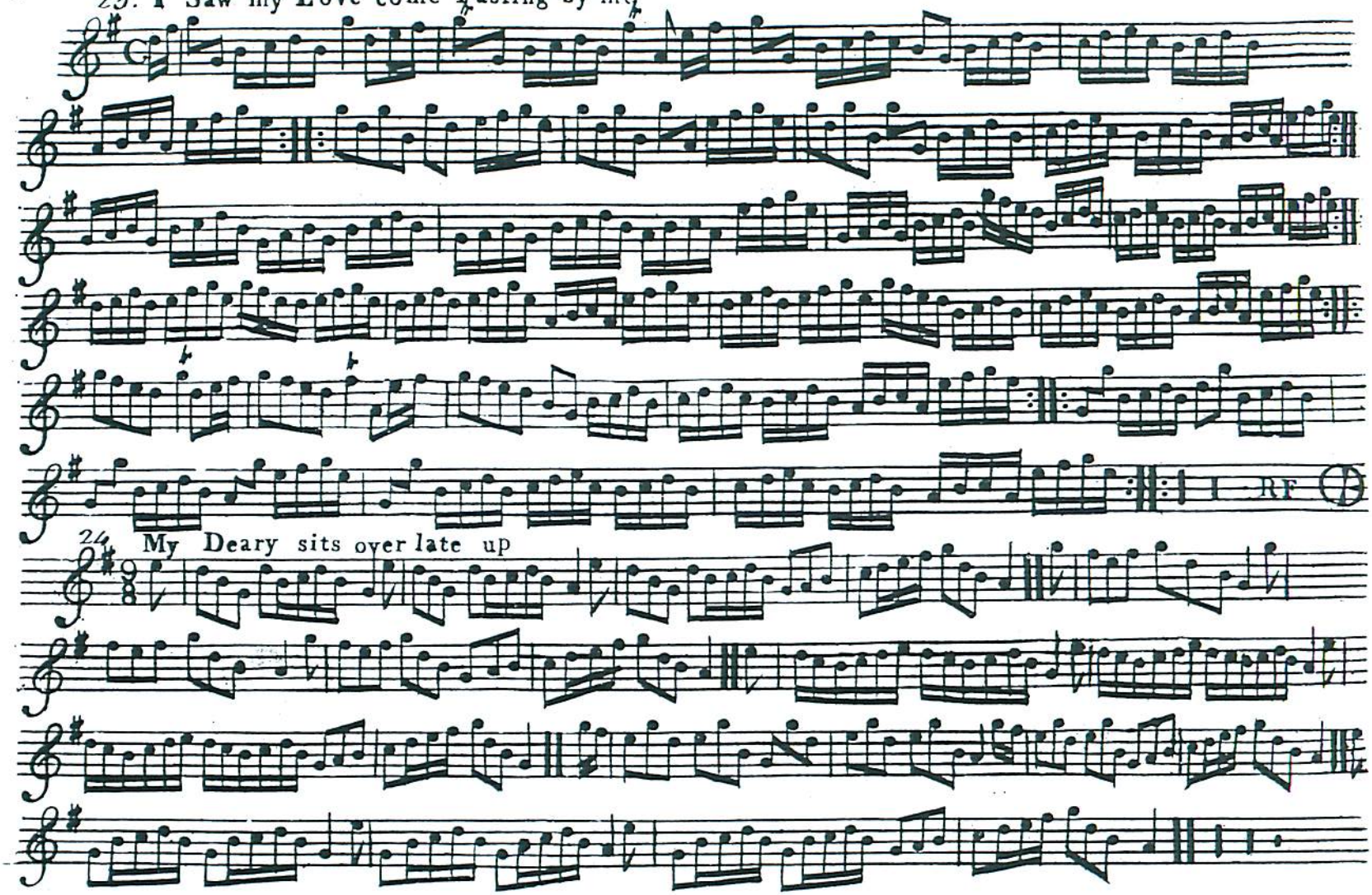

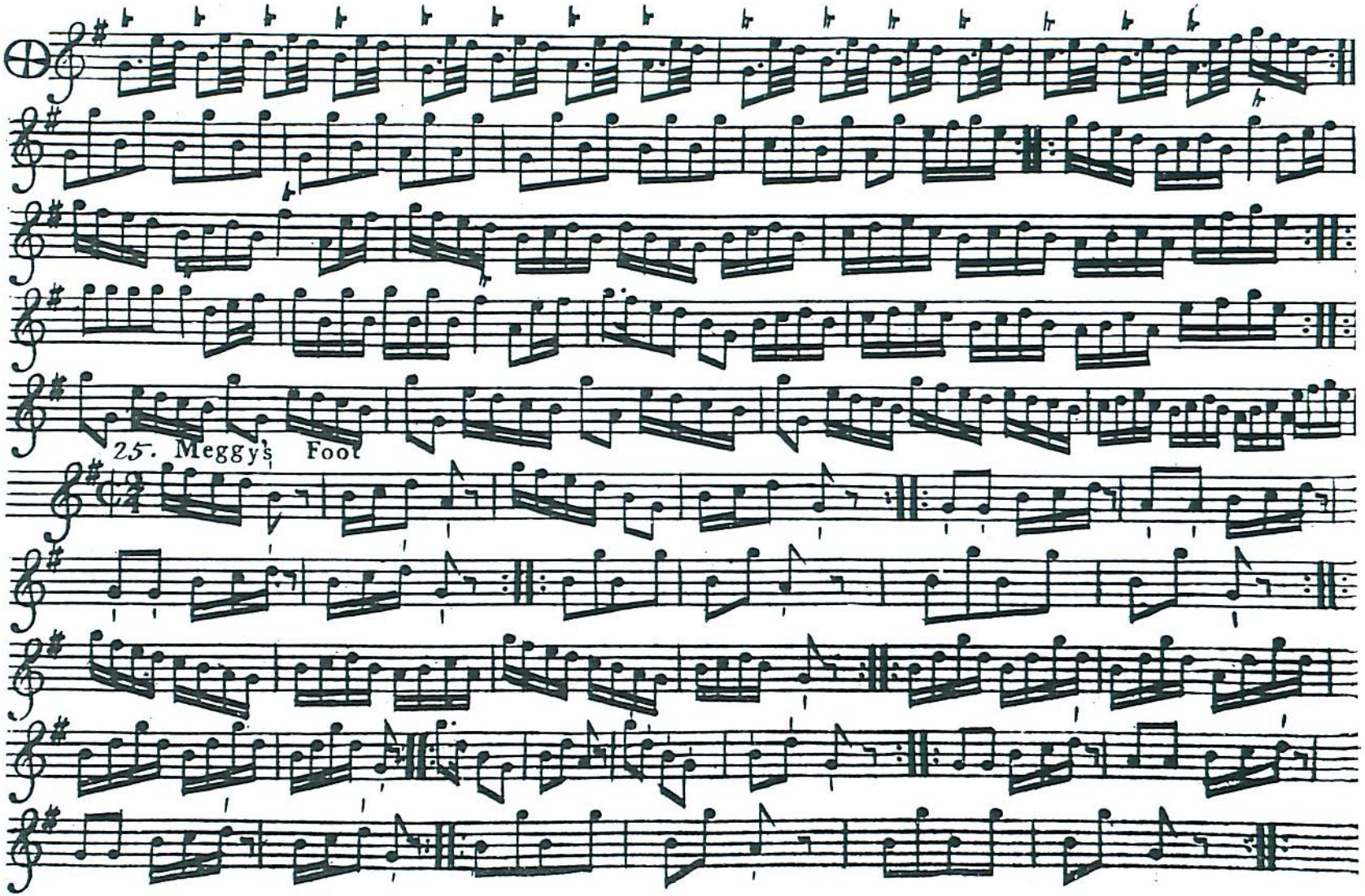
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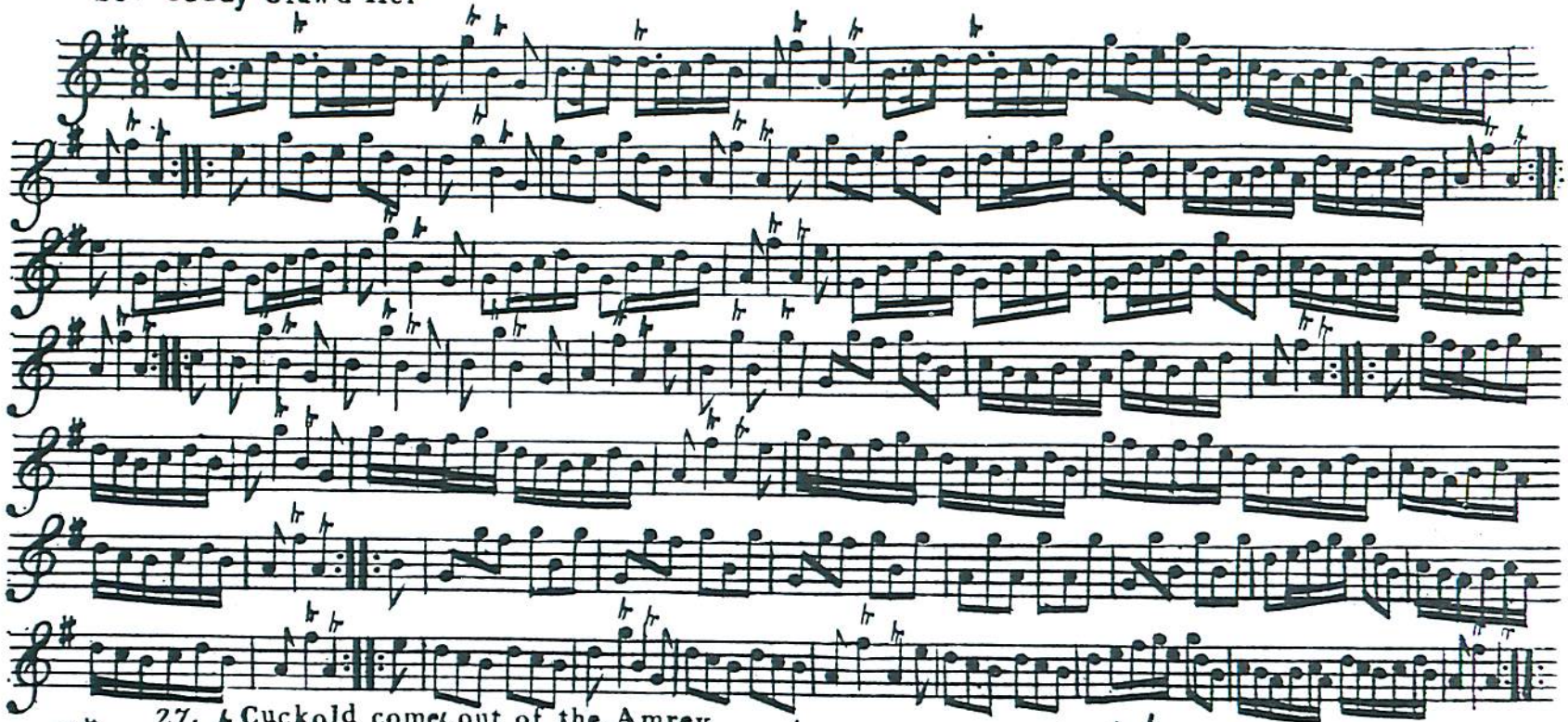
26. Cuddy Claw'd Her



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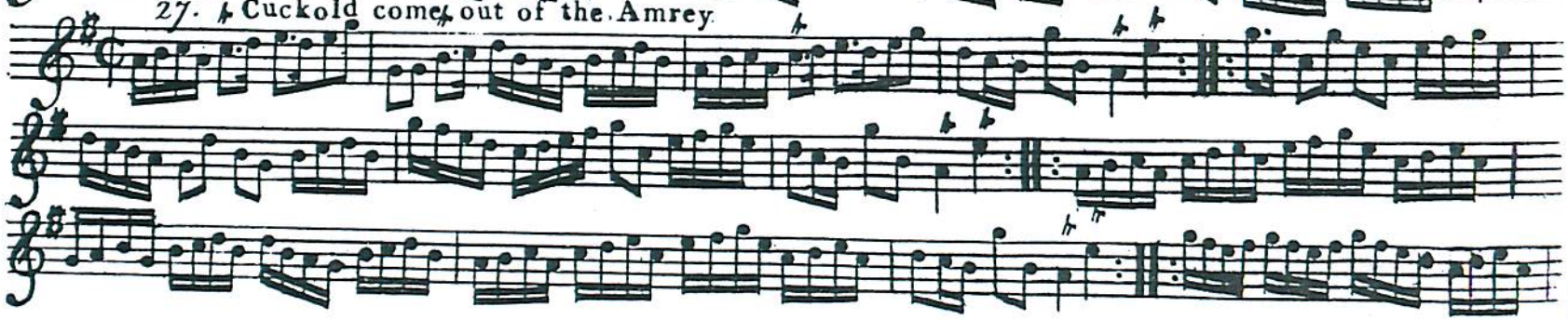
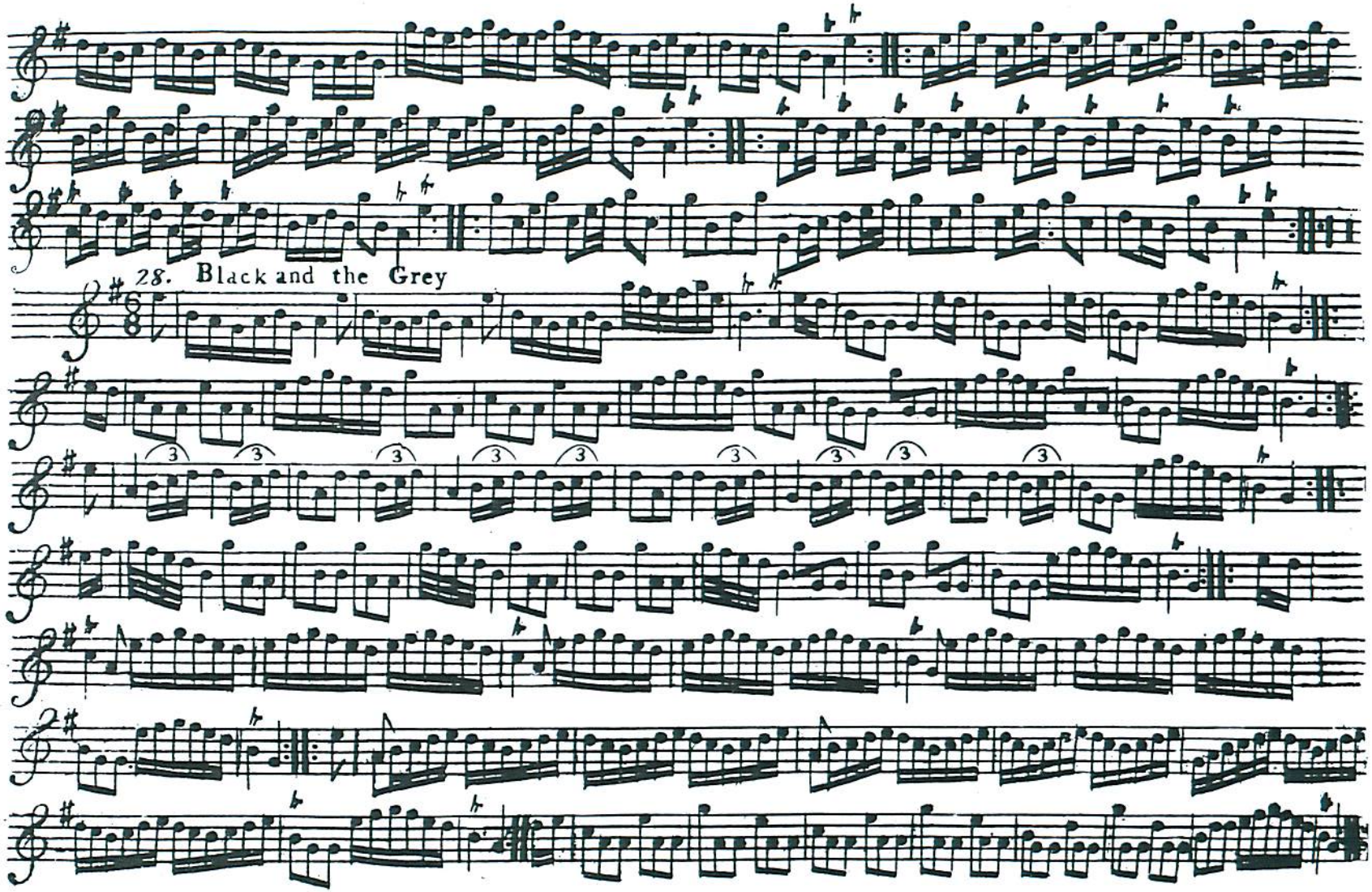


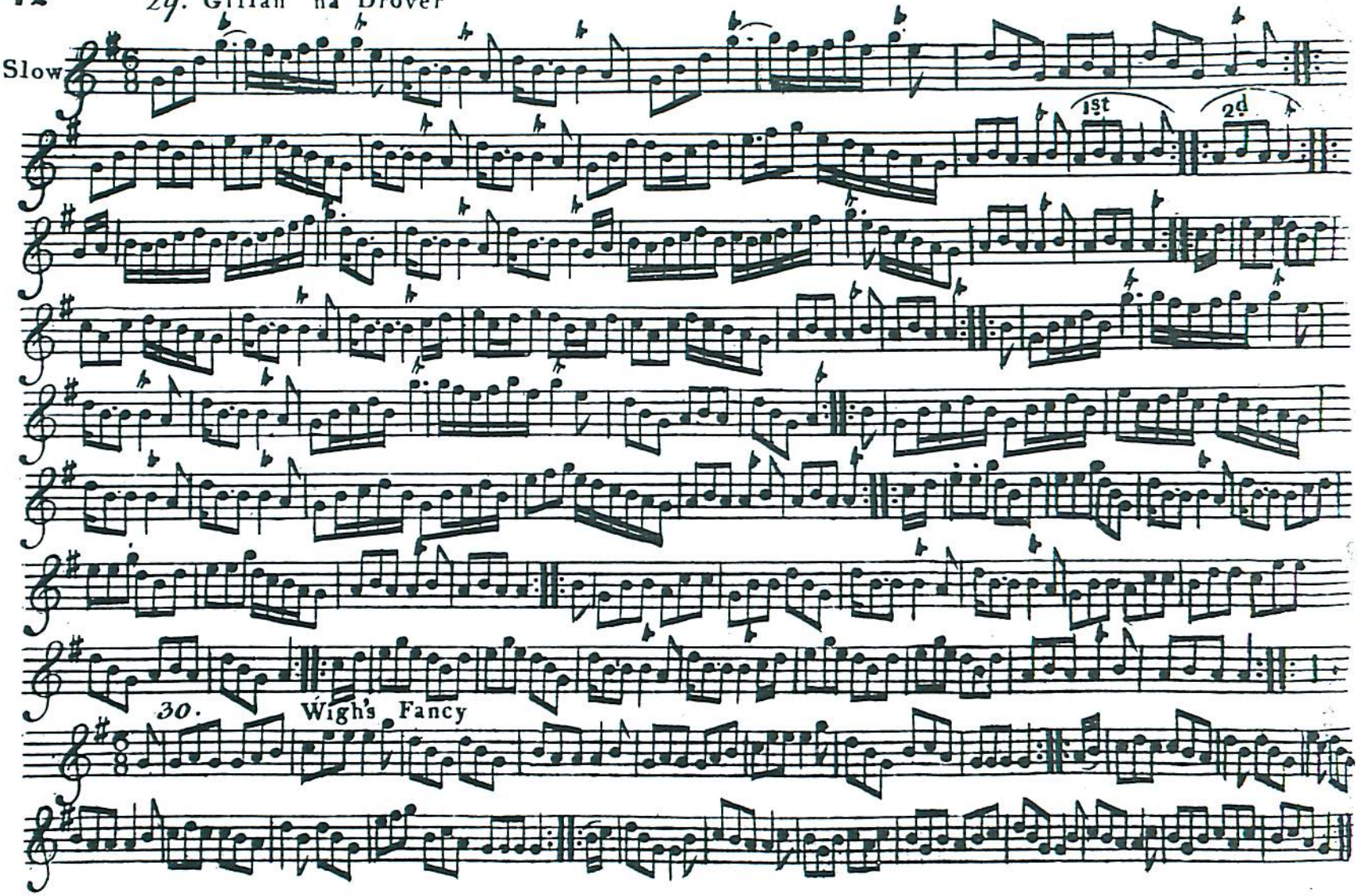

28. Black and the Grey

29. Gillan na Drover

Slow

1st 2d

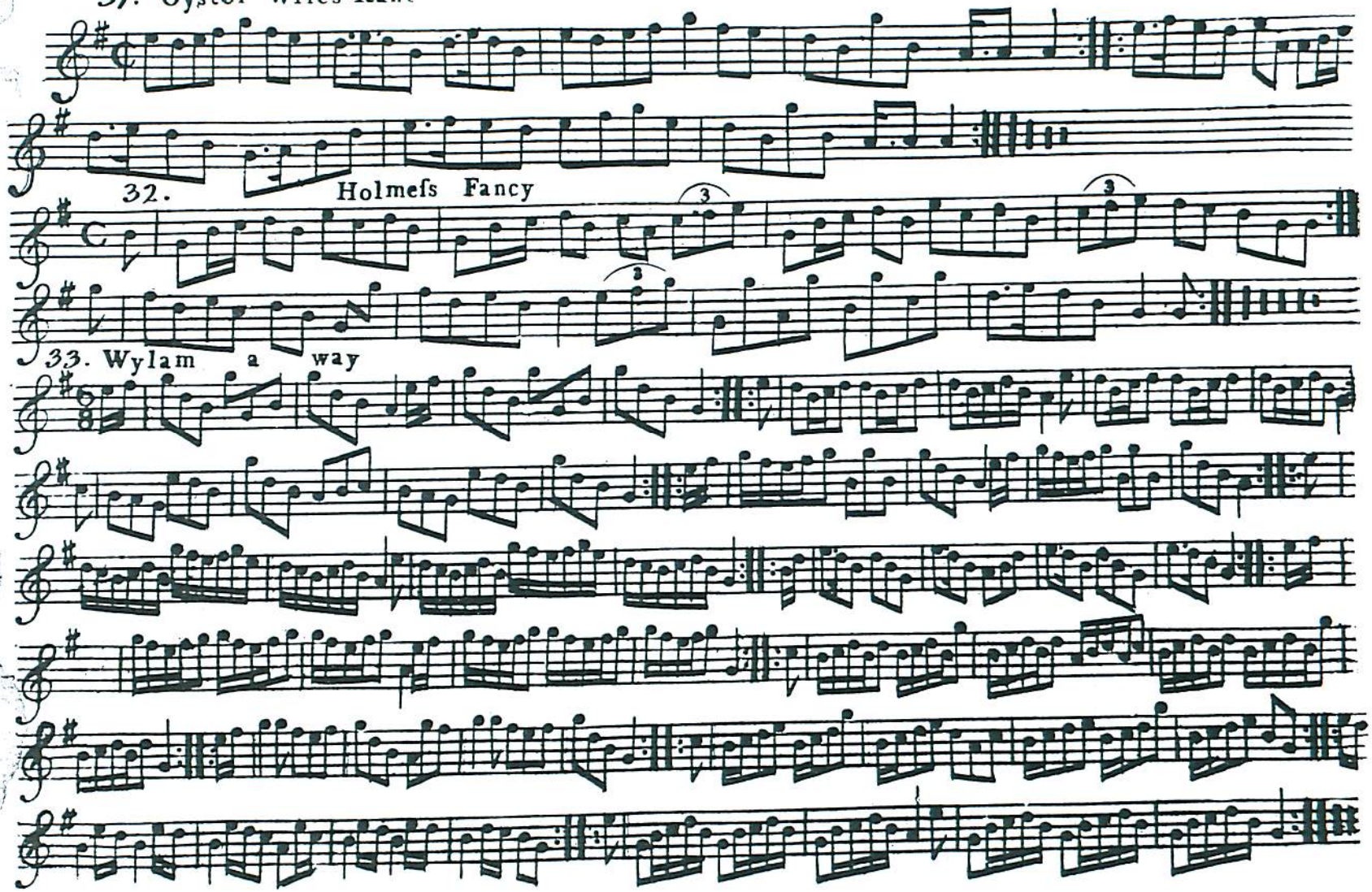
30. Wigh's Fancy



31. Oyster Wifes Rant

32. Holmefs Fancy

33. Wylam a way



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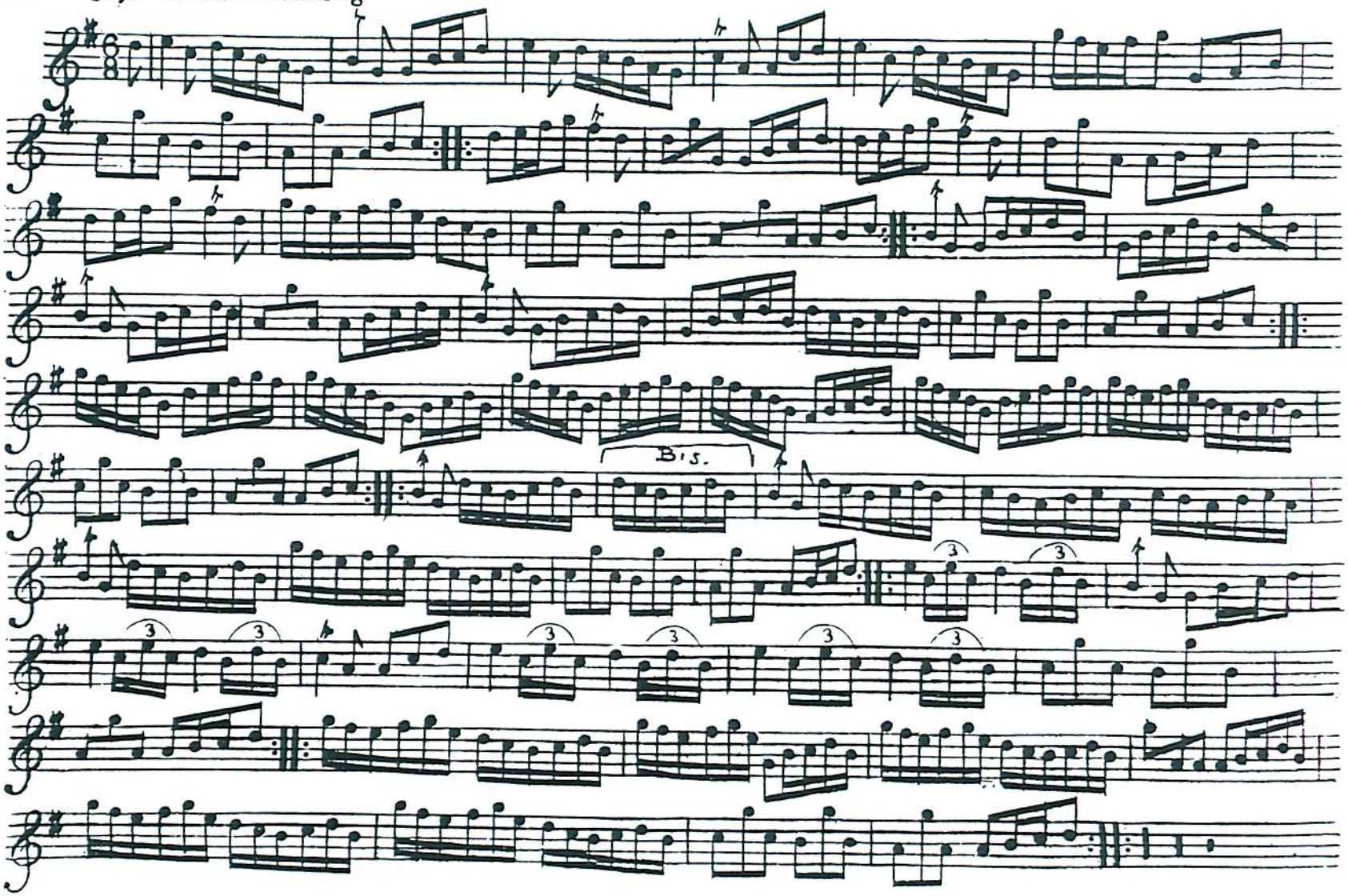

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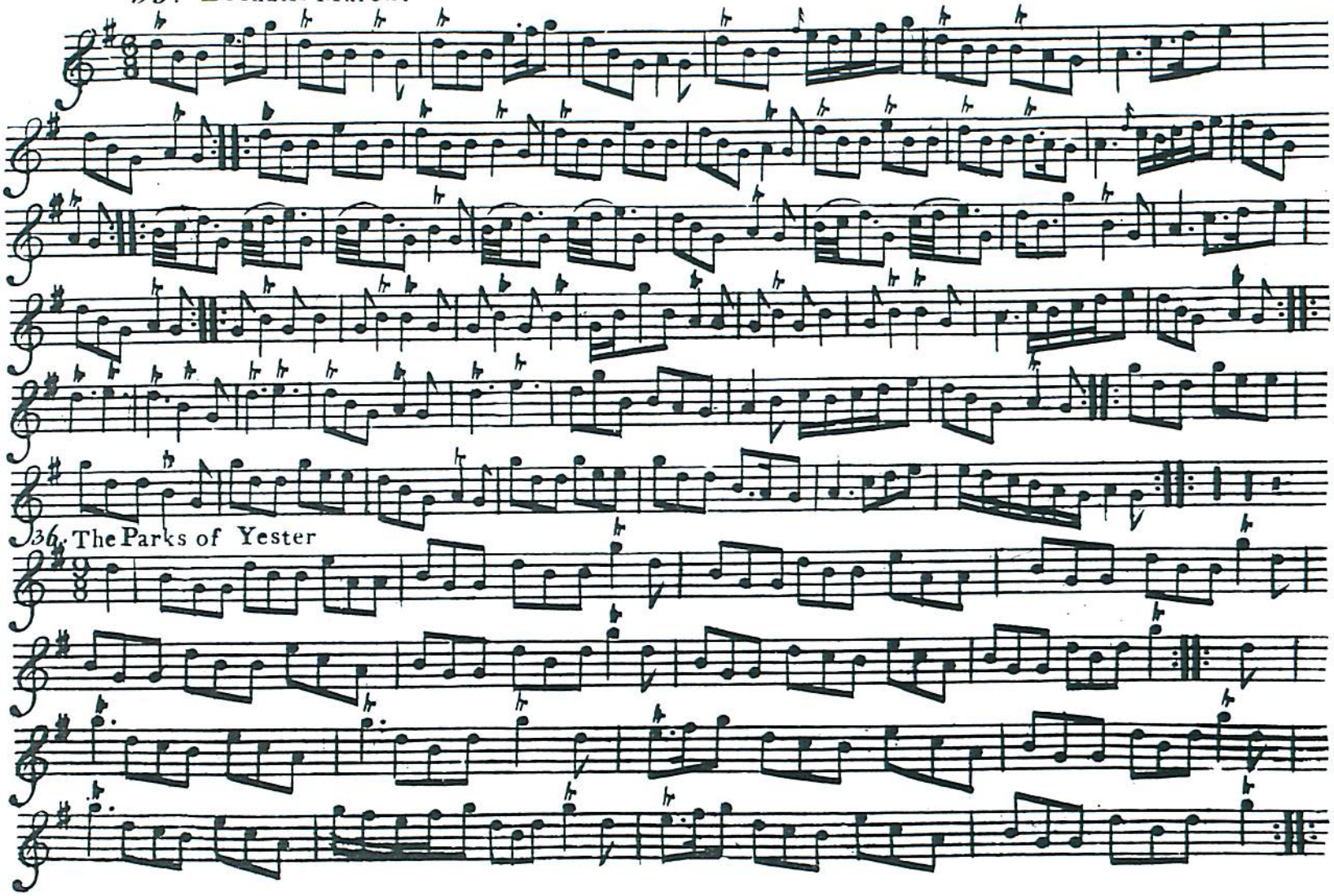
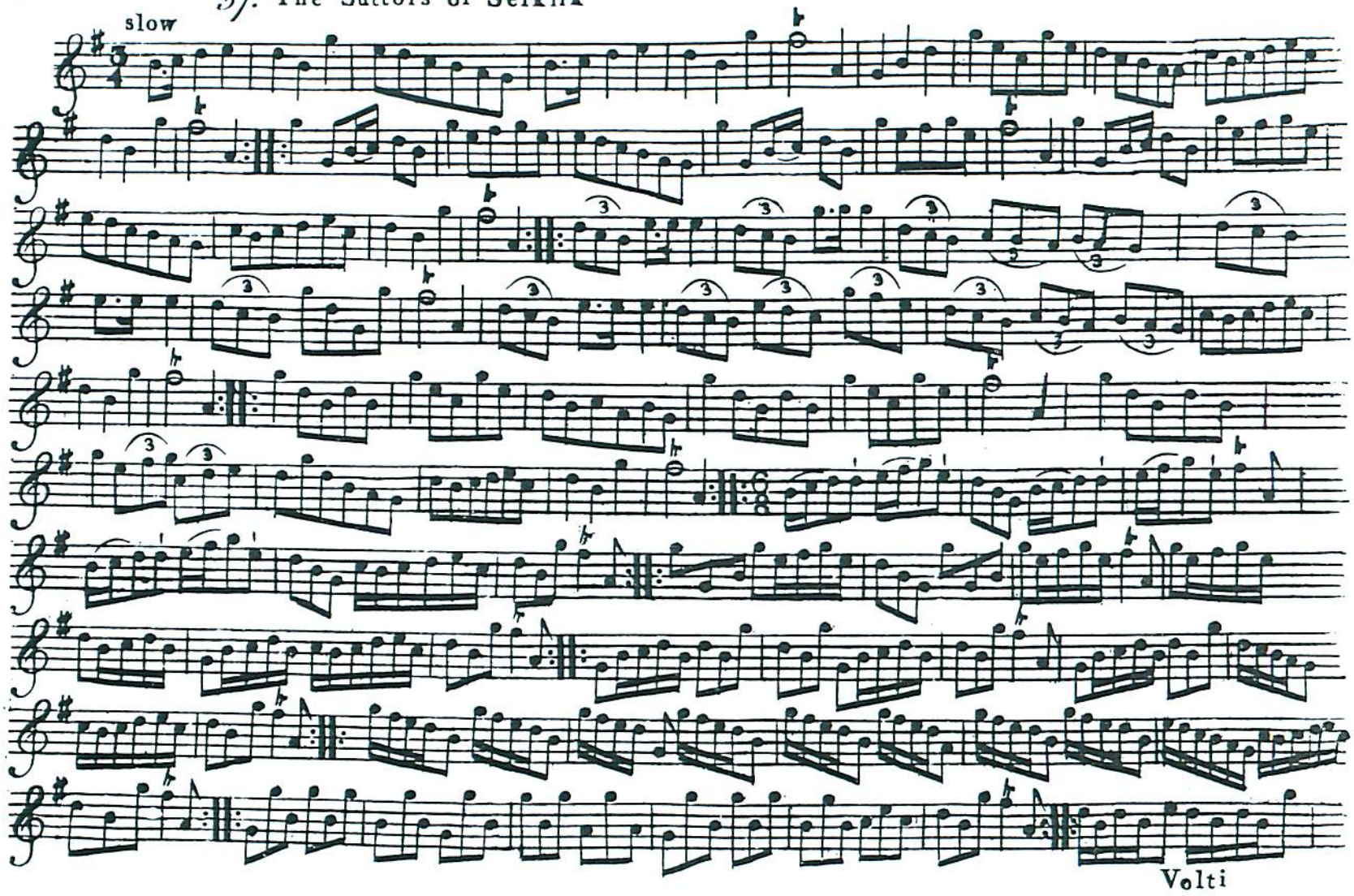
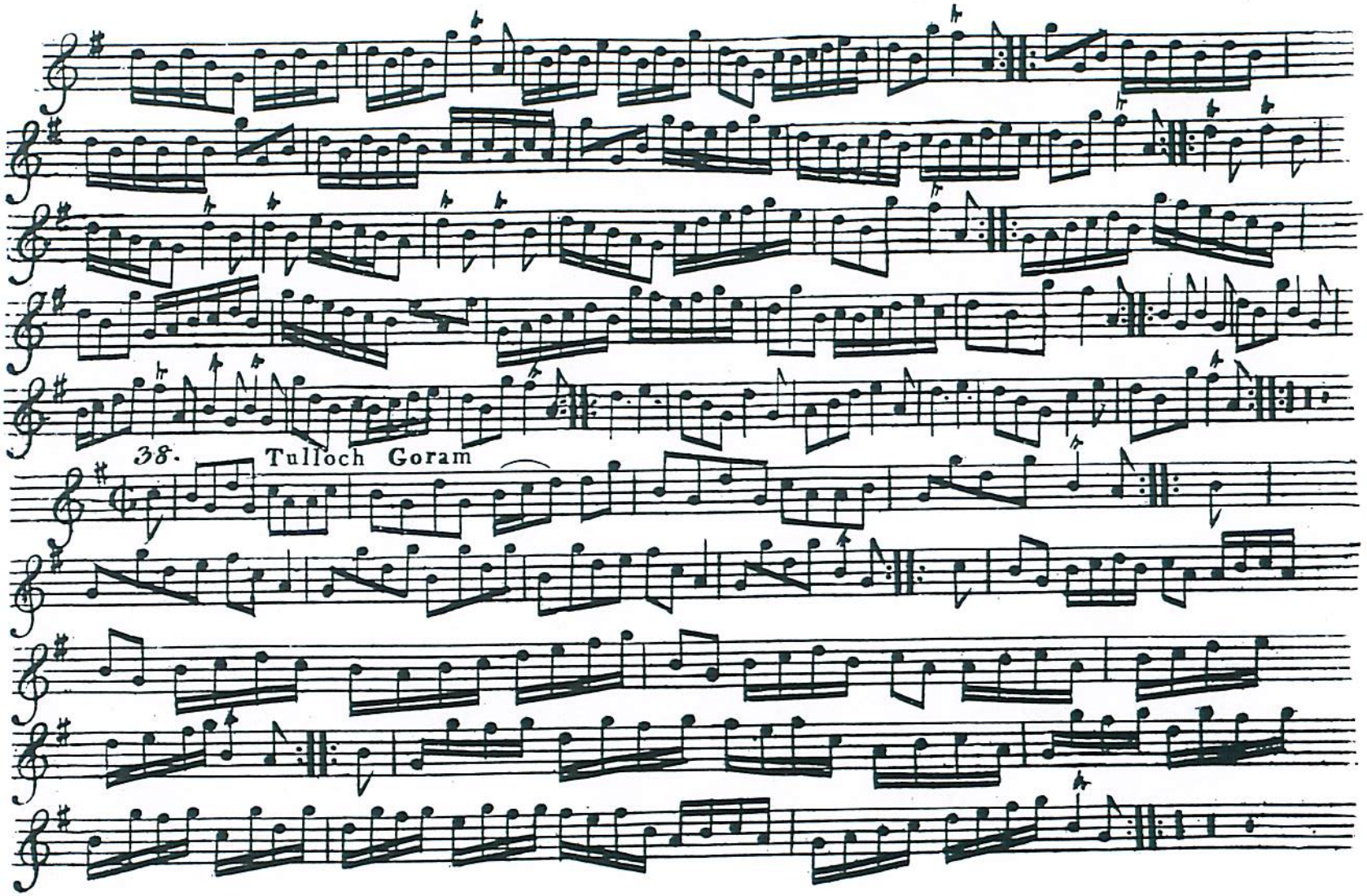


36. The Parks of Yester

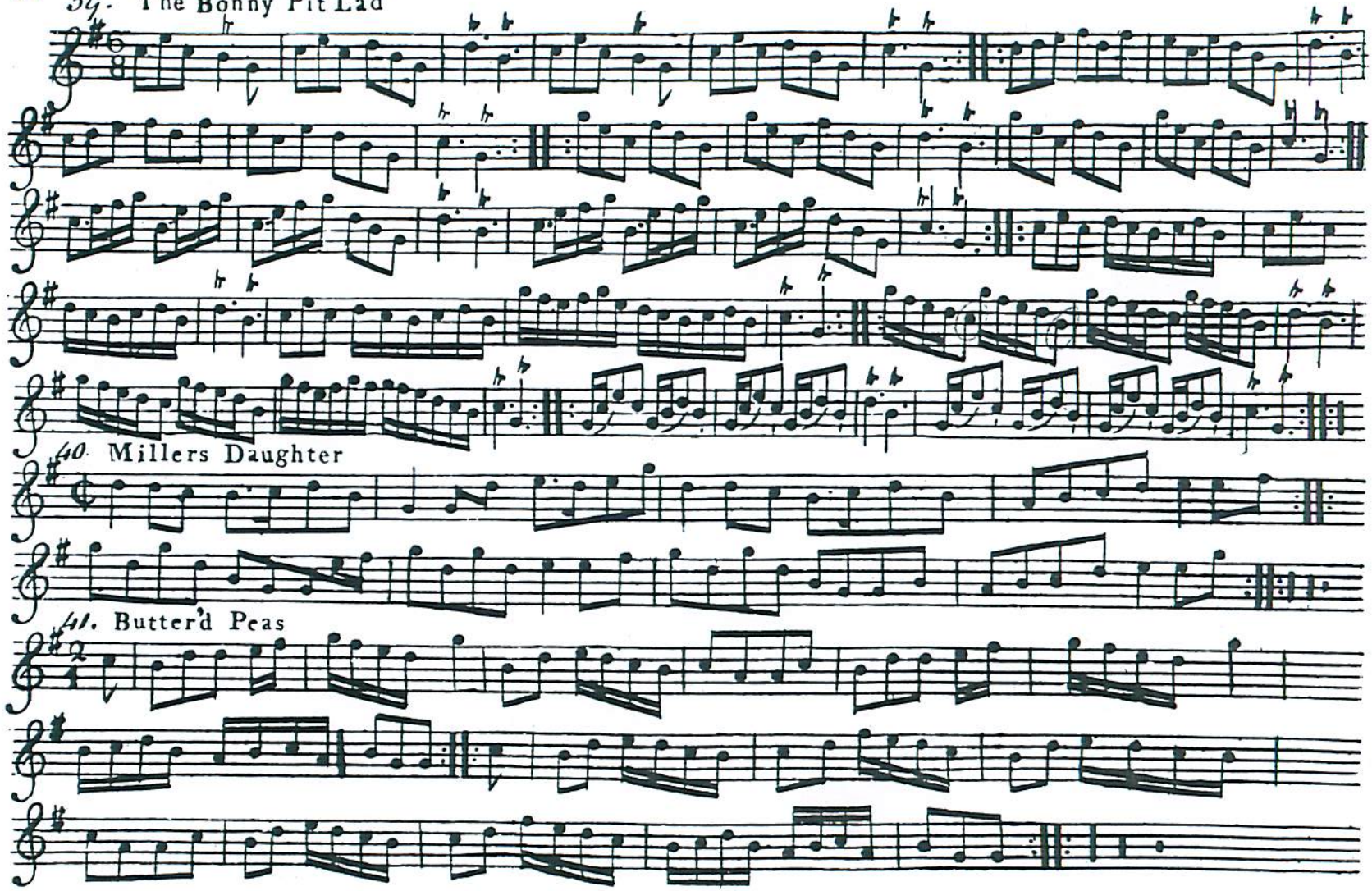
37. The Suttors of Selkirk

slow




38. Tulloch Goram

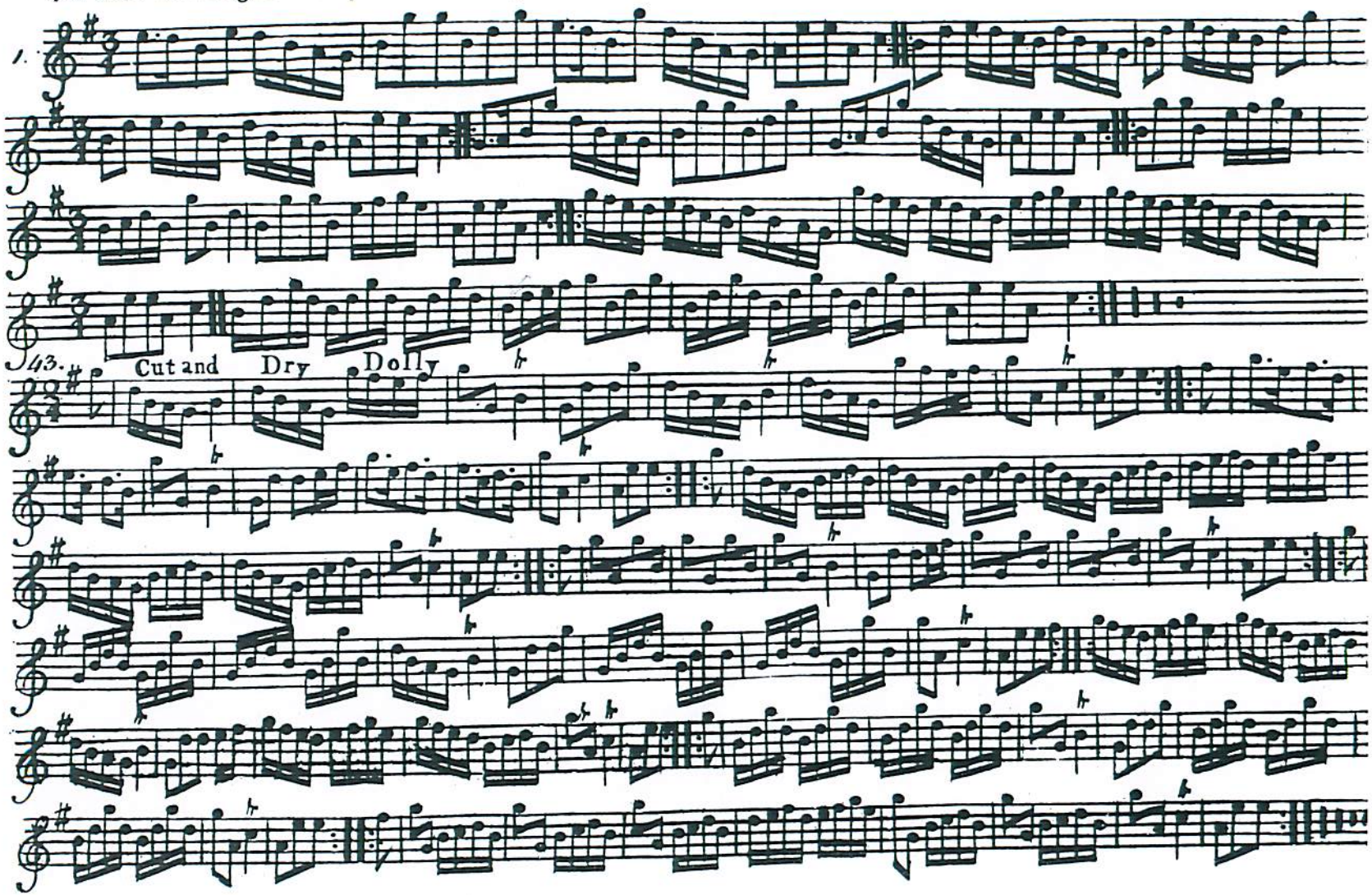
39. The Bonny Pit Lad



40. Millers Daughter

41. Butter'd Peas

42. All the Night I Lay with Jockey



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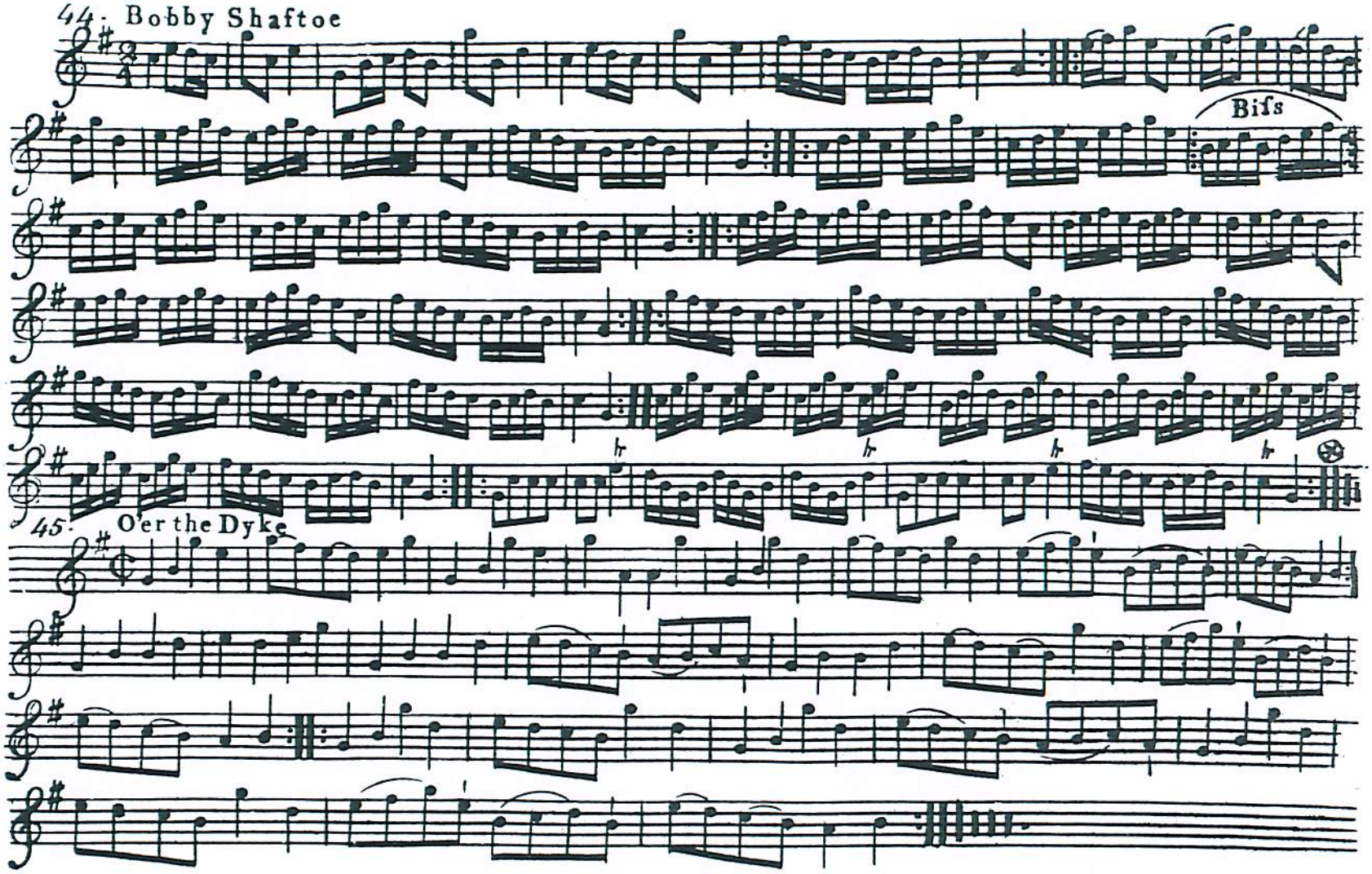
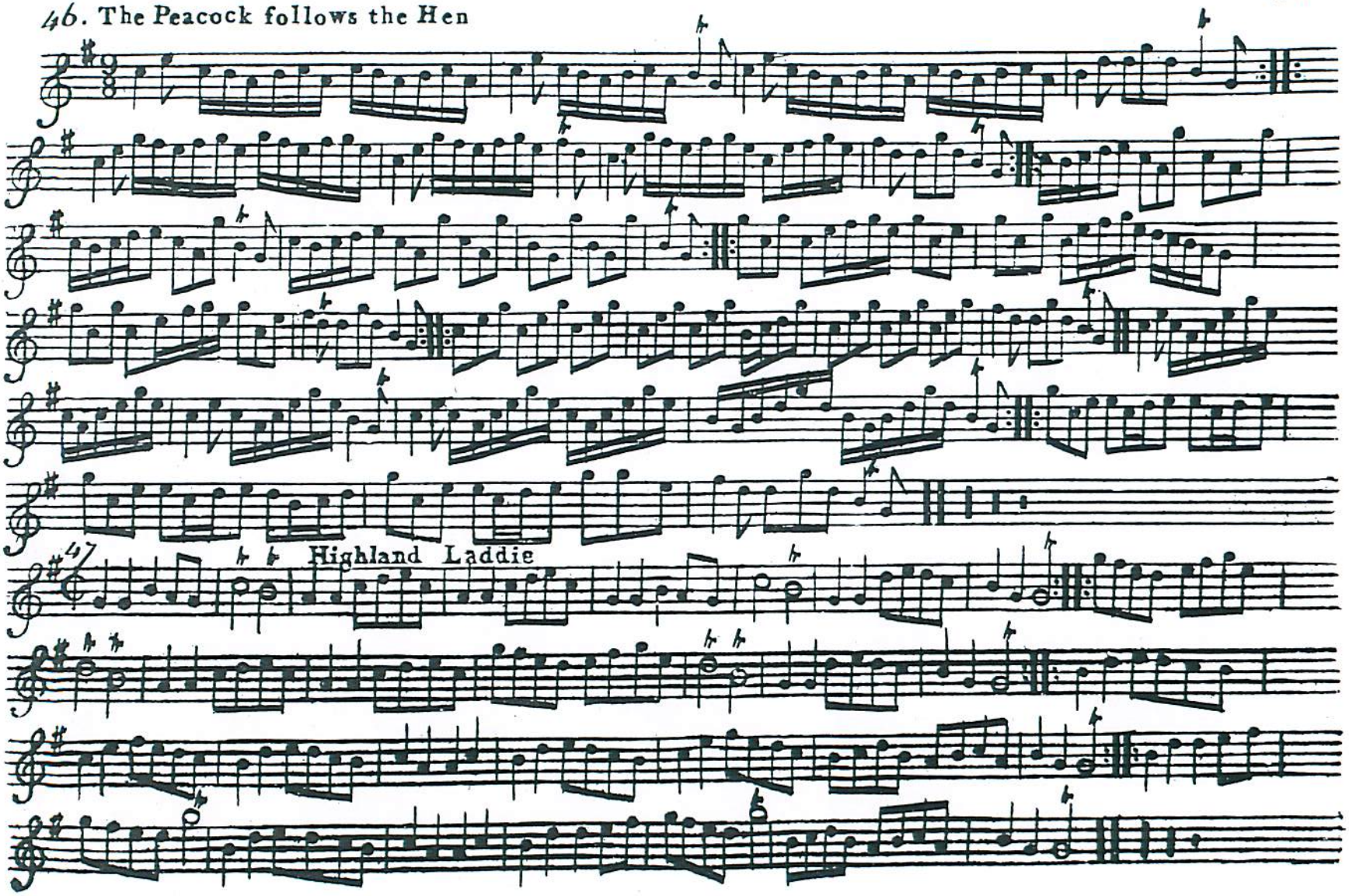
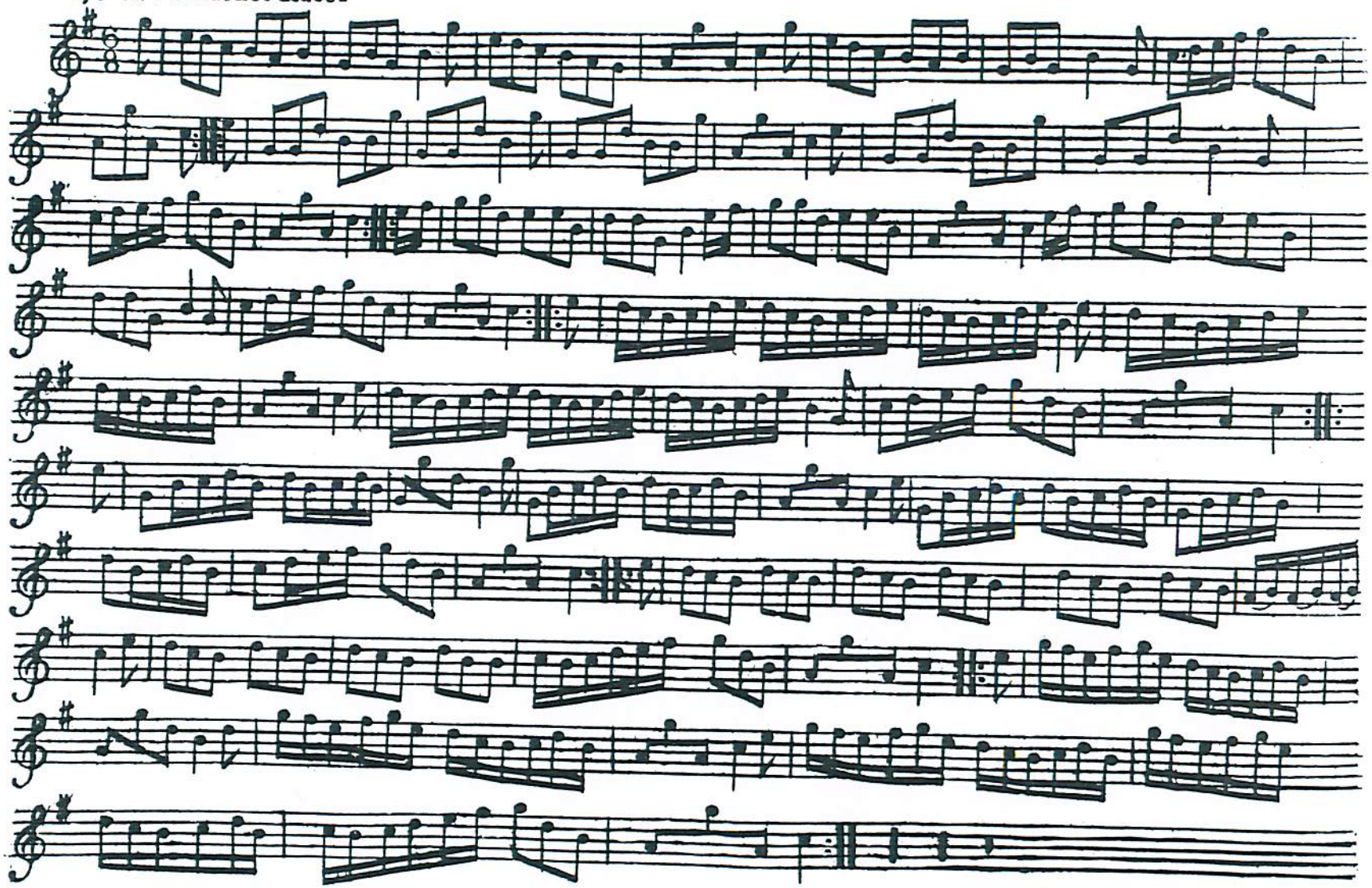

44. Bobby Shaftoe
Bis
45. O'er the Dyke

46. The Peacock follows the Hen

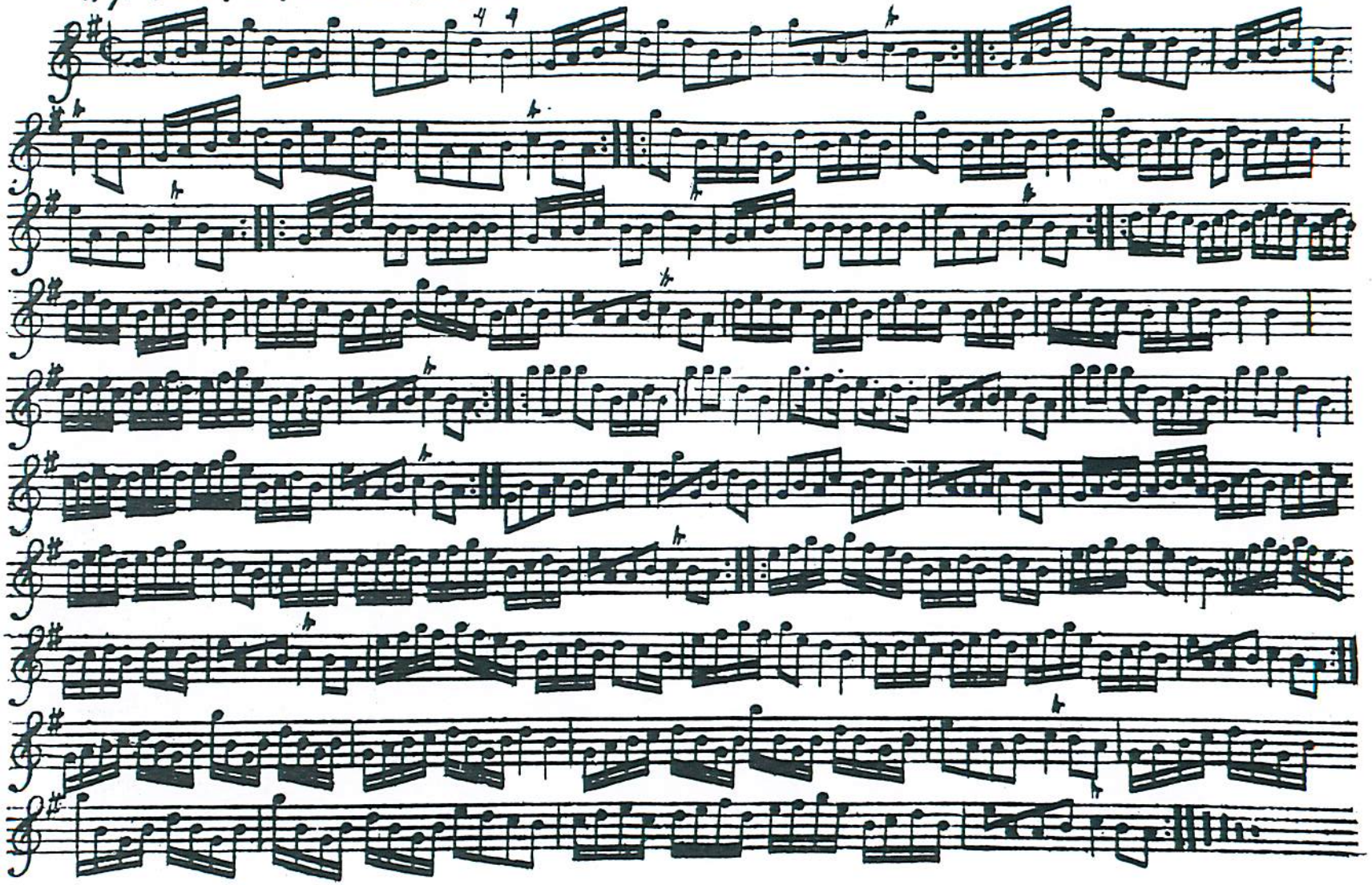


47 Highland Laddie

48. Newmarket Races



49. Jackey Layton with Variations



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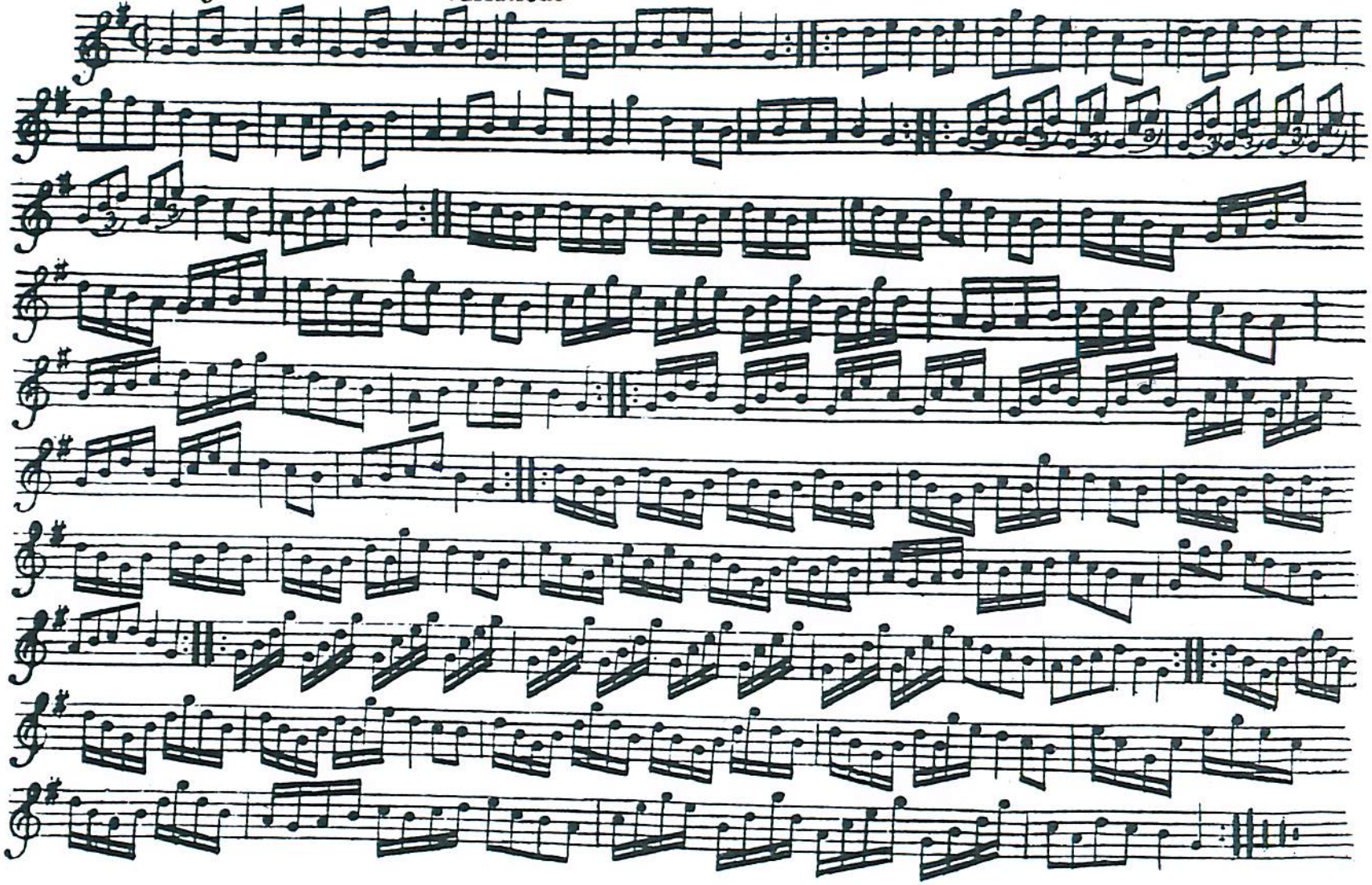
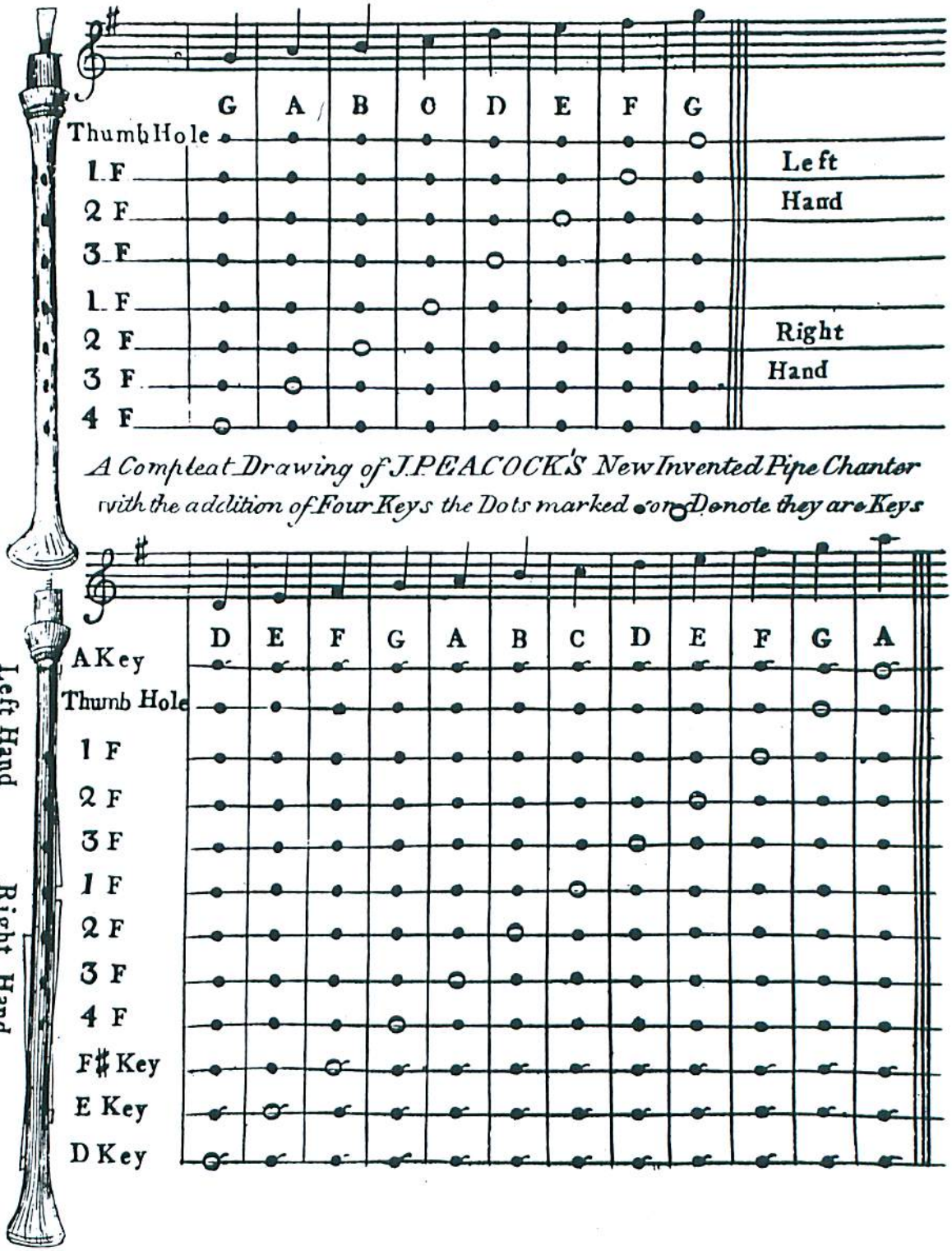


Small Pipe Scales



A Compleat Drawing of J.P.EACOCK'S New Invented Pipe Chanter with the addition of Four Keys the Dots marked ● or ○ Denote they are Keys