

Northumbrian Folk Songs

Set for unaccompanied voices by
Percy Snowdon

SATB to SSAATTBB

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01-03-08

Wrap Up, Roll Up

traditional
arr. Percy Snowdon

Strathspey (♩ = 108)

Soprano (S) vocal line:

f

Wrap up, roll, ____ wrap up, roll; ____ Wrap up, roll up, roll up the

Alto (A) vocal line:

f

Wrap up, roll, ____ wrap up, roll; ____ Wrap up, roll up, roll up the

Tenor (T) vocal line:

f

Wrap up, roll, ____ wrap up, roll; ____ Wrap up, roll up, roll up the

Bass (B) vocal line:

f

Wrap up, roll, ____ wrap up, roll; ____ Wrap up, roll up, wrap up,

10

10

feet - ie on't; Wrap up, roll up, roll up the feet - ie on't; we ne - ver knew we

feet - ie on't; Wrap up, roll up, roll up the feet - ie on't; we ne - ver knew we

feet - ie on't; Wrap up, roll up, roll up the feet - ie on't; we ne - ver knew we

roll; Wrap up, roll, wrap up, roll; we ne - ver knew we

15

15

f decresc.

had a bairn un - til we heard the greet-in' on't. Ah, _____ Ah, _____

had a bairn un - til we heard the greet-in' on't. Ah, _____ Ah, _____

had a bairn un - til we heard the greet-in' on't. Ah, _____ Ah,

had a bairn un - til we heard the greet - in' on't. Ah, _____ Ah,

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- 2 -

bairn: baby
blather: foolish talk (i.e. baby noise)
greeting: crying
on't: of it

20

Ah, _____ Ah, _____ Red lips, ro - sy cheeks, just like the
 Ah, _____ Ah, _____ Red lips, ro - sy cheeks, just like the
 Ah, _____ Ah, _____ Red lips, ro - sy cheeks, just like the
 Ah, _____ Ah, _____ Ah, _____ Ah, _____ Ah, _____

25

mo - ther on't; black hair, knock - knees, just like the fa - ther on't; we
 mo - ther on't; black hair, knock - knees, just like the fa - ther on't; we
 mo - ther on't; black hair, knock - knees, just like the fa - ther on't; we
 Ah; Ah; Ah; Ah; we

30

ne - ver knew we had a bairn un - til we heard the bla - ther on't.
 ne - ver knew we had a bairn un - til we heard the bla - ther on't.
 ne - ver knew we had a bairn un - til we heard the bla - ther on't.
 ne - ver knew we had a bairn un - til we heard the bla - ther on't.

Dance to Your Daddy

traditional
arr. Percy Snowdon

A musical score for 'La La' featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. Measure 15 begins with a eighth note followed by six sixteenth notes. The lyrics 'la la' are repeated throughout the measures. Measure 16 starts with a eighth note followed by six sixteenth notes. Measure 17 starts with a eighth note followed by six sixteenth notes. Measure 18 starts with a eighth note followed by six sixteenth notes.

p (2nd time *pp*) **20**

La la la la la la la la la.

p (2nd time *pp*)

La la la la la la la la la.

p (2nd time *pp*)

La la la la la la la la la.

mp (2nd time *p*)

Come my litt - le Jack - ie, while I smoke me bacc - y we shall have a crack - ie till the boat comes in.

mf (2nd time *f*) **25**

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, to your Mam - my sing;

mf (2nd time *f*)

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, to your Mam - my sing;

mf (2nd time *f*)

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, to your Mam - my sing;

mf (2nd time *f*)

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, to your Mam - my sing;

2nd time rall.

you shall have a fish - ie on a litt - le dish - ie, you shall have a fish - ie when the boat comes in.

2nd time rall.

you shall have a fish - ie on a litt - le dish - ie, you shall have a fish - ie when the boat comes in.

2nd time rall.

you shall have a fish - ie on a litt - le dish - ie, you shall have a fish - ie when the boat comes in.

p *rall. sempre*

Mm. mm. mm. mm.

p *rall. sempre*

Mm. mm. mm. mm.

rall. sempre

p Mm.

rall. sempre

Mm.

35 **Lento**

2nd time slower

Mm.

he - re comes you fa - ther, drunk, he can-na stand.

2nd time slower

Mm. Ah

2nd time slower

Mm. Ah

Lento *mf*

2nd time slower

Here's your mo-ther com-in' like a can-ny wom-an; Ah

f a tempo

40

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, my litt - le lad;

f a tempo

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, my litt - le lad;

f a tempo

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, my litt - le lad;

f a tempo

Dance to your Dad - dy, my bon - nie lad - die, dance to your Dad - dy, my litt - le lad;

45

you shall have a fish - ie on a litt - le dish - ie, you shall have a fish - ie when the boat comes in.

you shall have a fish - ie when the boat comes in.

you shall have a fish - ie when the boat comes in.

you shall have a fish - ie on a litt - le dish - ie, you shall have a fish - ie when the boat comes in.

50

p Ah
La la la la la la la la

p La la la la la la la la.

mf Ah ah

Ah ah

55

- - - - -

mp La la

ah ah Ah ah ah ah

ah ah Ah ah ah ah

mf

60

Dance to your Dad - dy, my_ bon - nie lad - die, dance to your Dad - dy, my_ litt - le lamb;
la.

Ah_____ ah_____ ah_____ ah,

Ah_____ ah_____ ah_____ ah,

65

You shall have a coat-ie and a pair of breek-ies, you shall have a whipp-ie and some bread and jam.

Ah_____ ah_____ ah_____ ah,

Ah_____ ah_____ ah_____ ah,

f (2nd time *ff*)

70

Dance to your Dad-dy, my bon-nie lad-die, dance to your Dad - dy, to your Mam - my sing;

f (2nd time *ff*)

Dance to your Dad-dy, my bon-nie lad-die, dance to your Dad - dy, to your Mam - my sing;

f (2nd time *ff*)

Mm - mm, mm - mm, mm - mm;

f (2nd time *ff*)

Mm - mm, mm - mm, mm - mm;

2nd time dim.

1.

you shall have a fish-ie on a litt - le dish-ie, you shall have a fish-ie when the boat comes in.

2nd time dim.

you shall have a fish - ie when the boat comes in.

2nd time dim.

you shall have a fish - ie when the boat comes in.

2nd time dim.

you shall have a fish - ie when the boat comes in.

75 2.

when the boat comes in. **mp**

80

when the boat comes in. Mm - mm, mm - mm, mm - mm,

when the boat comes Mm - mm, mm - mm, mm - mm, mm - mm,

when the boat comes Mm, mm,

85

mm, mm, mm.

mm, mm, mm.

mm, mm, mm.

Sair Fyeld, Hinny

traditional
arr. Percy Snowdon

Lento

S - - - - *rit.*

A *pp* - - - - *p*
Nn, _____ nn _____ (b) b

T - - - - *p*
Nn _____

B - - - - *p*
Nn _____

piu mosso

mf

10

rit.

Aa was young and lust - y, aa was fair and clear, aa was young and lust - y ma - ny a lang year.

mf

Aa was young and lust - y, aa was fair and clear, aa was young and lust - y ma - ny a lang year.

mf

8 Aa was young and lust - y, aa was fair and clear, aa was young and lust - y ma - ny a lang year.

mf

Aa was young and lust - y, aa was fair and clear, aa was young and lust - y ma - ny a lang year.

a tempo *mp*

15 *mf*

Sair fy - eld, hin-ny, sair fy - eld noo;_ sair fy - eld, hin-ny, sin' aa ken'd_thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd_thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd thoo. When

piu mosso

rall. e dim.

aa was young and lust-y aa could lowp a dyke, but now aa'm old and stiff, aa can hard-ly step a syke.
 aa was young and lust-y aa could lowp a dyke, now aa'm old and stiff, aa can hard-ly step a syke.
 aa was young and lust-y aa could lowp a dyke, now aa'm old and stiff, aa can hard-ly step a syke.
 aa was young and lust-y aa could lowp a dyke, now aa'm old and stiff, aa can hard-ly step a syke.

20 *a tempo* *mp*

Sair fy - eld, hin-ny, sair fy - eld noo;_ sair fy - eld, hin-ny, sin' aa ken'd_thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd_thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd thoo. When
 Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin-ny, sin' aa ken'd thoo. When

piu mosso

[25]

subito lento

rall.

aa was five and twenty aa was brave and bold,
now, at five and six-ty aa'm both stiff and cold.
aa was five and twenty aa was brave and bold,
now, at five and six-ty aa'm both stiff and cold.
aa was five and twenty aa was brave and bold,
now, at five and six-ty aa'm both stiff and cold.
aa was five and twenty aa was brave and bold, but now, at five and six-ty aa'm both stiff and cold.

a tempo

pp

[30]

rall.

Sair fy - eld, hin-ny, sair fy - eld noo; sair fy - eld, hin-ny, sin' aa ken'd_thoo.
Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin - ny, sin' aa ken'd_thoo.
Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin - ny, sin' aa ken'd thoo.
Sair fyeld, hin-ny, sair fy - eld noo; sair fyeld, hin - ny, sin' aa ken'd thoo.

Bonny at Morn

traditional
arr. Percy Snowdon

Slow

This section features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three flats, and the time signature is common time (3/4). The vocal parts are mostly silent, except for the Alto and Tenor who sing "Ah," and the Tenor who sings "Ah" again. Measure 5 is indicated above the staff.

solo *mf*

This section begins with a solo for the Alto part, marked *solo* and *mf*. The lyrics "The sheep's in the meadow, the cow's in the corn, thou's o - ver long -" are sung. The Tenor and Bass provide harmonic support. Measures 10 and 11 are shown, with the Tenor and Bass continuing to sing "Ah" in measure 11.

15

tutti *mf*

This section starts with a tutti entry for all voices. The lyrics "in thy bed, Bon - ny at morn. Can - ny at night, Bon - ny at" are sung. This is followed by a repeat of the "Ah" section, where the Tenor and Bass sing "Ah". The section concludes with another tutti entry, with the lyrics "Can - ny at night, Bon - ny at" repeated.

20

morn, thou's o - ver long_ in thy bed, Bon - ny at morn. We're
 morn, thou's o - ver long_ in thy bed, Bon - ny at morn. We're
 morn, thou's o - ver long_ in thy bed, Bon - ny at morn. We're
 morn, thou's o - ver long_ in thy bed, Bon - ny at morn. Mm

30

all laid i - dle with_ kee - ping the bairn; the lad win-na work and the
 all laid i - dle with_ kee - ping the bairn; the lad win - na work and the
 all laid i - dle with_ kee - ping the bairn; the lad win - na work nor the
 Mm Mm

35

lass win - na learn. Can - ny at night, Bon - ny at morn, thou's
 lass win - na learn. Can - ny at night, Bon - ny at morn, thou's
 lass learn. Can - ny at night, Bon - ny at morn, thou's
 Mm Can - ny at night, Bon - ny at morn, thou's

40

o - ver long_ in thy bed, Bon - ny at morn._____ The bird's____ in the
 o - ver long_ in thy bed, Bon - ny at morn._____ The bird's____
 8 o - ver long_ in_ thy_ bed,_ Bon - ny at_ morn._____ The_ bird's____
 o - ver long_ in thy bed, Bon - ny at morn._____ Mm_____

45

nest____ and the trout's____ in the burn,___ thou hin - - ders thy mo - ther at ma - ny a
 ____ in the nest, the trout's____ in the burn,___ thou hin- ders thy mo - ther at ma - ny a
 8 nest - ing and the trout's_ in the burn,___ thou____ hin- ders thy mo - ther at ma - ny a
 Mm_____ Mm_____ Mm_____ Mm_____

50

turn. Can - ny at night,___ Bon - ny at morn,___ thou's o - ver long____ rit. cresc.
 turn. Can - - ny, Bon - - ny, o - - ver long____ rit. cresc.
 8 turn. Can - ny at night,___ Bon - ny at morn,___ thou's too____ rit. cresc.
 p smoothly Can - ny at night,___ Bon - ny at morn,___ thou's over long____ rit. cresc.

a tempo

60

in thy bed, Bon - ny at morn. Mm

in thy bed, Bon - ny at morn. Mm

long in bed, Bon - ny at morn. Mm

in thy bed, Bon - ny at morn. Mm

65

tutti pp

Mm

Mm

Mm

Mm

Mm

Mm

Mm

70

dim.

Soli ppp

Mm

dim.

dim.

dim.

dim.

Adam Buckham O

traditional
arr. Percy Snowdon

Lively

Soprano (S) vocal line:

A-dam Buck-ham, A-dam Buck-ham, A-dam Buck-ham O, Oh it's up an' doon the lang_ stairs,

Alto (A) vocal line:

A-dam Buck-ham, A-dam Buck-ham, A-dam Buck-ham O, Oh, up an' doon the lang_ stairs,

Tenor (T) vocal line:

Oh, up an' doon the lang_ stairs,

Bass (B) vocal line:

Oh, up an' doon the lang_ stairs,

rall.

a tempo

mf

5

Soprano (S) vocal line:

in an' oot the close; all in Bak-er's En-try A-dam Buck-ham knows.

Alto (A) vocal line:

in an' oot the close; all in Bak-er's En - try A-dam Buck-ham knows.

Tenor (T) vocal line:

in an' oot the close; all in Bak-er's En - try A-dam Buck-ham knows.

Bass (B) vocal line:

in an' oot the close; all in Bak-er's En - try A-dam Buck-ham knows.

10

Soprano (S) vocal line:

O A-dam Buck-ham O, O A-dam Buck-ham O, O A-dam Buck-ham O, with 'is bow_ legs.

Alto (A) vocal line:

O A-dam Buck-ham O, O A-dam Buck-ham O, O A-dam Buck-ham O, with 'is bow_ legs.

Tenor (T) vocal line:

O A-dam Buck-ham O, O A-dam Buck-ham O, O A-dam Buck-ham O, with 'is bow_ legs.

Bass (B) vocal line:

O A-dam Buck-ham O, O A-dam Buck-ham O, O A-dam Buck-ham O, with 'is bow_ legs.

mp

Ah but A - dam Buck-ham gans a - boot-
but A - dam's doon the Quay__ side__

mf

Nan - ny car - ries wa - ter, la, la, la, la,
Jack - ie's sel - lin' be - soms,

mf

La, la, la, Tom - my cobb - les shoes, Ah
Ma - ry feeds the goats,

mf

La, la,

15

gath' - rin in the news. O A - dam Buck - ham O, O A - dam Buck - ham O,
gabb - lin' round the boats. la, la, la. O A - dam Buck - ham O, O A - dam Buck - ham O,

f

la, la, la. O A - dam Buck - ham O, O A - dam Buck - ham O,
A - dam, O

O A - dam Buck - ham O, with 'is bow_ legs. O A - dam Buck - ham, A - dam Buck - ham,
O A - dam Buck - ham O, with 'is bow_ legs. A - dam Buck - ham, A - dam Buck - ham,

f

O A - dam Buck - ham O, with 'is bow_ legs.

A - dam - dam Buck - ham O.

20

*rall.**slower**mf*

A - dam Buck - ham, A - dam Buck - ham. He's a la - zy good-for-nowt, they're say - in' in the street; they're

mf

A - dam Buck - ham, A - dam Buck - ham. A - dam, A - dam O.

mf

A - dam Buck - ham, A - dam Buck - ham. A - dam, O A - dam O.

mf

A - dam Buck - ham. A - dam, O A - dam O.

*Heavily*25 *Plaintive*

go'n to starve old A - dam, say-in': Who don't work don't eat. O A - dam,

Ah_____ Who don't work don't eat. O A - dam,

Ah_____ Who don't work don't eat. O,_____

Ah_____ Who don't work don't eat. O A - dam Buck - ham O,

rall.

poor A - dam, starved A - dam, his poor legs.

poor A - dam, starved A - dam, his poor legs.

O,_____ O_____ his poor legs.

O A - dam Buck - ham O, O A - dam Buck - ham O, with 'is bow legs.

accel. e cresc.

[30]

A - dam Buck-ham, A - dam Buck-ham, A - dam Buck-ham O, but he's a cle-ver fel-la, him, as
 scare 'im with a great big stick, or

A - dam Buck-ham, A - dam Buck-ham, A - dam Buck-ham O, but la, la la, la, la la,

A - dam Buck-ham, A - dam Buck-ham, A - dam Buck-ham O, la, la la, la, la la,

A - dam Buck-ham, A - dam Buck-ham, A - dam Buck-ham O, la, la la, la, la la,

A - dam Buck-ham, A - dam Buck-ham, A - dam Buck-ham O, la, la la, la, la la,

sure as eggs is eggs, in spite of all 'is gabb-lin' and them geet daft ban-dy legs;
 threat'n 'im with a ban, you'll ne- ver scotch old A - dam 'cause 'e's al - ways got a plan.

la, la la, la,

la, la la, la,

la, la la, la,

[35]

O A - dam Buck - ham O, O A - dam Buck - ham O, O A - dam Buck - ham O,

O A - dam Buck - ham O, O A - dam Buck - ham O, O A - dam Buck - ham O,

O A - dam Buck - ham O, O A - dam Buck - ham O, O A - dam Buck - ham O,

O A - dam Buck - ham O, O A - dam Buck - ham O, O A - dam Buck - ham O,

rall.

Tempo di valse

50

A - dam Buck - ham O, _____ A - dam Buck - ham O, _____

O, _____ O, _____ O, _____ O, _____ O, _____

O, _____ O, _____ O, _____ O, _____ O, _____

O, O, O, O, O, O,

55

60

O A - dam Buck - ham O, _____ with 'is bow legs, O.

O, _____ O, _____ O, _____ O, _____ O, _____ O, _____

O, _____ O, _____ O, _____ O, _____ O, _____ O, _____

O, O, O, O, O, O,

Slow

65

Oo, _____ Oo, _____ Oo, _____ Oo.

Oo, _____ Oo, _____ Oo, _____ Oo.

Oo, _____ Oo, _____ Oo, _____ Oo.

A - dam's wife, she's got a son with dain - ty feet and toes: but where'd 'e get 'is legs from?

ten.

f

ten.

but where'd 'e get 'is legs from?

Tempo I

A - dam Buck - ham knows. O A - dam Buck - ham O, O A - dam Buck - ham O,
A - dam Buck - ham knows. O A - dam Buck - ham O, O A - dam Buck - ham O,
A - dam Buck - ham knows. O A - dam Buck - ham O, O A - dam Buck - ham O,
A - dam Buck - ham knows. O A - dam Buck - ham O, O A - dam Buck - ham O,

70

O A - dam Buck - ham O, with 'is bow legs. O A - dam Buck - ham O,
O A - dam Buck - ham O, with 'is bow legs. O A - dam Buck - ham O,
O A - dam Buck - ham O, with 'is bow legs. O A - dam Buck - ham O,
O A - dam Buck - ham O, with 'is bow legs. O A - dam Buck - ham O,

molto rall. *presto*

O A - dam Buck - ham O, with 'is bow legs.
O A - dam Buck - ham O, with 'is bow legs.
O A - dam Buck - ham O, with 'is bow legs.
O A - dam Buck - ham O, with 'is bow legs.

Percy Snowdon (1930-1983)

Percy was a Senior Lecturer in Linguistics at Sheffield City Polytechnic (now Sheffield Hallam University), with a keen interest in his subject paralleled by a strong musical talent and a deep love of his native Northumberland. In 1966 he founded the Sheffield Motet Singers, conducting them until his death of a heart attack in 1983; the choir remained active until 2001.

He first penned music in 1975, with his unaccompanied setting of Mendelssohn's "Denn er hat seinen Engeln" from Elijah. His folk song arrangements were first performed in 1983, after their conception inspired by a Northumbrian holiday. Before his sudden and unexpected death he went on to compose an "Ave Maria" and the hauntingly beautiful "Betelgeuse".

John Kilpatrick, from notes by Margaret Snowdon.

Percy Snowdon's original expression, beaming, punctuation and other preferences have, where possible, been retained in this edition.

The scores were set in Overture, and the cover sheets in Word, and were collated and converted to pdf using FinePrint and FinePrint pdfFactory.

Other works by Percy Snowdon available separately:

Ave Maria

Betelgeuse

Mendelssohn's motet "Denn er hat seinen Engeln" arranged for unaccompanied voices.