

Songs by

GAY GADWICK

Allah	Sop. or Ten. in E. Alto or Bar. in D \flat .	.30 .30
The Lament	Sop. or Ten. in C min. Alto or Bass in A min.	.40 .40
The Lily	Sop. or Ten. in G. Alto or Bass in E \flat .	.30 .30
Green grows the Willow		.50
The Miller's Daughter		.40
Sorais' Song		.50
King Death		.40
The Sea King		.40
Nocturne		.40
Song from the Persian		.40
A Bonny Curl		.40
The Maiden and the Butterfly		.40
A Warning		.30
Request		.40
Gay little Dandelion		.40
Thou art so like a flower.		.30
When our heads are bowed with woe. (Sacred)	Sop. or Ten. Mez. Sop. or Bar.	.50 .30
O Mother dear, Jerusalem. (Sacred)	Mez. Sop. or Bar. Alto or Bass.	.30 .30
Let not your heart be troubled. (Sacred)	Sop. or Ten. Alto or Bar.	.40 .40
Rose Guerdon		.40
Serenade		.40
Before the Dawn		.50
The Danza	Sop. or Ten. in F. Mez. Sop. or Bar. in D \flat .	.50 .50
He loves me.		.40
In Bygone Days.		.30
I know two eyes		.30
Sweet wind that blows		.30
Lullaby		.40
Bedouin Love Song	Sop. or Ten. in D min. Alto or Bar. in B \flat min.	.50 .50

ARTHUR P. SCHMIDT.

Boston
Leipzig
New York

129 Boston Street.

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THE LAMENT.

Egyptian Song from Ben Hur.

Poem by Lew Wallace.

G. W. CHADWICK.

Moderato con moto.

sost.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of chords and moving lines in both the right and left hands. A fermata is placed over the final chord of the piano part. The system concludes with a Roman numeral 'I' centered below the vocal line.

The second system continues the musical score. The vocal line begins with the lyrics "sigh as I sing" followed by a long note, then "for the stor-y land" with another long note, and finally "A - cross the Syr-i - an" with a long note. The piano accompaniment continues with a piano (*p*) dynamic, featuring complex chordal textures and melodic lines. A second piano (*p*) dynamic marking appears towards the end of the system.

The third system continues the musical score. The vocal line begins with the lyrics "sea." followed by a long note, then "The o - dor-ous winds" with a long note, and finally "from the musk - y sand" with a long note, ending with the word "Were" and a long note. The piano accompaniment continues with a piano (*p*) dynamic, featuring complex chordal textures and melodic lines.

espress.

breaths of life to me. They play with the plumes of the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'breaths' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is present in the piano part.

whisp'r - ing palm For me, a - las, no more. No

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support with chords and moving lines.

pp

more does the Nile in the moon-lit calm Moan past the Mem-phi- an

pp

The third system shows the vocal line and piano accompaniment. The piano part starts with a *pp* dynamic marking. The vocal line has a melodic line with some rests.

shore.

f

dim.

The fourth system concludes the piece. The vocal line ends with a long note on 'shore.' The piano accompaniment features a *f* dynamic marking and a *dim.* marking. The system ends with a double bar line and a final chord.

Ni - - lus! thou God _____ of my faint - ing soul, In

ff dreams _____ thou com - - est to me, _____ And

dream - - ing I play _____ with the lo - tus bowl, And

sing _____ sad songs _____ to thee, _____ And

pp sotto voce

hear from a-far the Mem - no - ni - an strain And calls from dear Sim -

pp sostenuto

f *allargando*

bel, _____ And wake to a pas - sion of grief and pain That

e'er I said _____ Fare - well, _____ That e'er _____ I

sempre cresc.

said Fare - - well.

Vocal Compositions by G. W. CHADWICK

Songs.

Op. 8	No. 1. Rose Guerdon. A ^b (e ^b -g)	40
	No. 2. Serenade. E ^b (e ^b -g)	50
	No. 3. Before the Dawn. D ^b (e ^b -a ^b)	50
Op. 11	No. 1. Request. F (c-f or a).	50
	No. 2. Gay little Dandelion. B ^b (d-f)	50
	No. 3. Thou art so like a Flower. E (e-g#)	50
Op. 14	No. 1. The Danza. F (f-g) D ^b (d ^b -e).	50
	No. 2. He Loves me. F# (e ^z -f#)	40
	No. 3. In Bygone Days. E ^b (f-a ^b)	30
	No. 4. I know two Eyes. D (a-e)	30
	No. 5. Sweet wind that blows. B ^b (d-a)	30
	No. 6. Lullaby. F (c-f).	50
	Allah. E (c#-g#), D ^b (b ^b -f)	50
	The Lament. C min. (c-g), A min. (a-e)	50
	The Lily. G (d#-g), E ^b (b-e ^b)	30
	Green grows the Willow. A min. (g-e)	50
	The Miller's Daughter. E ^b (d-g ^b).	50
	Sorais' Song. D min. (a-e ^b).	50
	King Death. C# min. (g#-e)	50
	The Sea King. C min. (b ^b -e ^b).	50
	Nocturne. A min. (c-a).	50
	Song from the Persian. A min. (e-a)	40
	A Bonny Curl. D (b-f#).	50
	The Maiden and the Butterfly. D (c#-f#)	50
	A Warning. F (c-f)	30
	Bedouin Love Song. D min. (b-a), B min. (g-b)	50
	Two Folk-Songs. O Love and Joy. The Northern Days	50
	O Love and Joy. G min. (c-f), A min. (d-g)	30
	Lyrics from "Told in the Gate". (Words by Arlo Bates.) Complete. (<i>Edition Schmidt No. 71a, b.</i>) High or Low Voice	1 25
	Sweetheart, thy lips are touched with flame. C (d-g), B ^b (c-f)	50
	Sings the Nightingale to the Rose. E ^b (d-g), C (b-e)	50
	The Rose leans over the Pool. G (d-g), E (b-e)	50
	Love's Like a Summer Rose. A (c#-f#), G (b-e)	50
	As in waves without number. D ^b (c-a ^b), B ^b (a-f)	50
	Dear Love when in thine arms. F (d-a), D ^b (b ^b -f)	50
	Was I not Thine. G (d-g), E ^b (b ^b -e ^b)	50
	In Mead where Roses Bloom. C min. (c-g), A min. (a-e)	50
	Sister fairest, why art thou sighing? C min. (c-a ^b), A min. (c-f)	50
	O let Night speak of me. E ^b (d-g), D ^b (c-f)	50
	I Said to the Wind of the South. B (b-g), A ^b (a ^b -e)	50
	Were I a Prince Egyptian. A min. (d-a), F min. (b ^b -f)	50

Lochinvar. Ballad for Baritone Solo and Orchestra, or Piano	1 25
Songs of Brittany. A Collection of Breton songs. Words by Arlo Bates. (<i>Edition Schmidt No. 20</i>)	n. 75
Leunt trumpets blow — Proudly (Child Haslia — How flowers fade — The autumn wuds — As summer wind — Love is fleeting — My Sweetheart — How youth with passion plays — The lark that sang — Proudly at morn — The trumpet sounds — The distaff whirled.	
A Flower Cycle.	
No. 1. The Crocus. G (d-e)	30
No. 2. The Trilliums. F (d-a)	50
No. 3. The Waterlily. A ^b (e ^b -a ^b)	50
No. 4. The Cyclamen. A ^b (e ^b -a ^b)	40
No. 5. The Wild Briar. C (f-g)	40
No. 6. The Columbine. F (c-g)	40
No. 7. The Fox Glove. F (d-f)	40
No. 8. The Cardinal Flower. D min. (f-g#)	40
No. 9. The Lupine. B ^b (e-f)	40
No. 10. The Meadow Rue. A min. (c-g)	30
No. 11. The Jasmine. E ^b (f-a ^b)	40
No. 12. The Jacqueminot Rose. C min. (c-ab)	50
Song-Album 15 Selected Songs for Sopr. or Tenor. (<i>Edition Schmidt No. 13</i>) n.	1 00
Nocturne — Song from the Persian — He loves me — Allah — The Danza — In By- gone Days — Sweet Wind that blows — Lullaby — Gay little Dandelion — Request — Thou art so like a Flower — The Lam- ent — The Lily — Serenade — Before the Dawn.	
Song-Album. 17 Songs for Alto or Bar. (<i>Edition Schmidt No. 38</i>)	n. 1 00
Bedouin Love Song — Allah — He loves me — A Bonny Curl — The Maiden and the Butterfly — Nocturne — The Lament — The Miller's Daughter — O Love and Joy — The Northern Days — Thou art so like a Flower — I know two eyes — In bygone days — Sweet wind that blows — Before the Dawn — The Danza — Song from the Persian.	

Sacred Songs.

When our heads are bowed with woe. E ^b (c-g), D ^b (b ^b -f)	40
O Mother dear, Jerusalem. A ^b (e ^b -f or g), F (c-d)	30
Let not your heart be troubled. E ^b (c-g), C (a-f)	40
There is a river. E ^b (c-a ^b), C (c-f)	50
He maketh wars to cease. B ^b (c-f), G (a-d)	50
Brightest and Best (Christmas). G (d-f#)	40

Oratorios, Cantatas etc.

The Viking's last voyage. Baritone Solo, Male Chorus and Orchestra	50
Ecce Jam noctis. (Lo, now Night's Shadows) Male Chorus, Organ and Orchestra	25
Phoenix Expirans. Soli, Mixed Chorus and Orchestra	75

Lovely Rosabelle. Ballad for Mixed Chorus and Orchestra	35
The Pilgrims. Soli, Mixed Chorus and Or- chestra	50
The Lily Nymph. Dramatic Poem. Soli, Mixed Chorus and Orchestra	1 00
Dedication Ode. Mixed Chorus, Solo and Orchestra	30

Part-Songs.

a) Men's Voices.

Jabberwocky	16
Margarita	10
Reiterlied. Trooper's Song	16
Song of the Viking	25
The Boy and the Owl. (Humorous)	20
Serenade "Softly the Moonlight"	10
Drinking Song	20
When love was young. (Humorous)	20
Inconstancy	12
It was a lover	12

b) Women's Voices.

Spring Song	12
Lullaby	08
Mary's Lullaby	10
In a China Shop	10
Miss Nancy's Gown (Minuet)	15
It was a lover and his lass (Trio)	12
Inconstancy	12
Elfin Song	15

Church Music.

(Mixed Voices.)

Praise the Lord (Benedic. Anima Mea)	12
Blessed be the Lord (Benedictus)	20
O Thou that Hearest (Hymn)	20
As the Hart pants (Psalm)	20
God who madest Earth and Heaven. (Even- ing Prayer)	16
God to whom we look up blindly. (Prayer)	16
O Day of rest. (Trio A. T. B.)	15
O cease, my wandering Soul. (Trio A. T. B. or S.)	20
Abide with me. (Trio S. A. T.)	12
There were Shepherds. (Christmas)	20
Brightest and Best. (Christmas)	16
Prayer "Thou who sendest sun and rain"	15
God be merciful	16
Art thou weary?	12
Come hither, ye faithful. (Christmas)	12
Behold the Works of the Lord	08
While Thee I seek	08
Saviour, like a Shepherd	08
Awake up my Glory	15
Peace and Light	10
Lord of all Power	10
Jubilate in B ^b	15
Sentences and Responses	12
The Beatitudes	10
Thou who art Love Divine	12
Welcome Happy Morn. (Christmas)	15
O Holy Child of Bethlehem (Alto Solo and Chorus)	10
Shout, Ye High Heavens! (Easter)	16

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