



Allah . . . . .	{ Sop. or Ten. in E. Alto or Bar. in D $\flat$ .	.25
The Lament . . . . .	{ Sop. or Ten. in Cmin. Alto or Bass in A min.	.40
The Lily . . . . .	{ Sop. or Ten. in G. Alto or Bass in E $\flat$ .	.25
Green grows the Willow . . . . .		.50
The Miller's Daughter . . . . .		.35
Sorais' Song . . . . .		.50
King Death . . . . .		.40
The Sea King . . . . .		.40
Nocturne . . . . .		.35
Song from the Persian . . . . .		.35
A Bonny Curl . . . . .		.35
The Maiden and the Butterfly . . . . .		.35
A Warning . . . . .		.25
Request . . . . .		.35
Gay little Dandelion . . . . .		.30
Thou art so like a flower . . . . .		.25
When our heads are bowed with woe. (Sacred) . . . . .		.40
O Mother dear, Jerusalem. (Sacred) . . . . .		.25
Let not your heart be troubled. (Sacred) . . . . .		.35
Rose Guerdon . . . . .		.35
Serenade . . . . .		.35
Before the Dawn . . . . .		.50
The Danza . . . . .		.50
He loves me . . . . .		.35
In Bygone Days . . . . .		.25
I know two eyes . . . . .		.25
Sweet wind that blows . . . . .		.25
Lullaby . . . . .		.35
Bedouin Love Song . . . . .	{ Sop. or Ten. in D min. Alto or Bar. in B $\flat$ m.	.50

BOSTON: ARTHUR P. SCHMIDT.



# Let not your heart be troubled.

G. W. CHADWICK.

**Religioso.**

Let not your heart be troub- led, Ye be- lieve in

*p*

God, be - lieve al - so in me. Let not your heart be

*p*

troub - led; Ye be - lieve in God, be - lieve al - so in me.

*poco animato*

In my Fa-ther's house are ma- - ny man-sions; If it were not so, I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

would have told you, I go to pre-pare a place for you,—

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar harmonic support. A dynamic marking of *f* is present.

To pre-pare a place, a place for you. Let not your heart be

The third system shows the vocal line starting with a half rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *p* (piano) dynamic marking. The tempo/mood marking *tranquillo* is written above the vocal line.

troub-led; Ye be-lieve in God, be-lieve al-so in me,— Let not your heart be

The fourth system continues the vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment provides harmonic support throughout the system.

*p*

troub - led; Ye be - lieve in God, be - lieve al - - so in

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "troub - led; Ye be - lieve in God, be - lieve al - - so in". The piano accompaniment starts with a bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is placed above the vocal staff.

*ff* *f*

me. Ye be - lieve in God,

*pù mosso*

The second system continues the vocal line with the lyrics "me. Ye be - lieve in God,". The piano accompaniment is more active, with a dynamic marking of *f* (forte) in the bass line. A tempo marking of *pù mosso* is placed above the piano staff. Dynamic markings of *ff* (fortissimo) and *f* are present above the vocal staff.

be - - lieve

The third system shows the vocal line with the lyrics "be - - lieve". The piano accompaniment continues with a steady rhythmic pattern. The vocal line has a long note with a fermata.

al - - so in me!

*rit.*

The fourth system concludes the vocal line with the lyrics "al - - so in me!". The piano accompaniment features a *rit.* (ritardando) marking. The system ends with a double bar line and repeat signs in the piano staff.

# Compositions by G. W. Chadwick

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Congratulation. F. Op. 7 No. 1 . . . . .	25
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## Songs.

Allah. Sopran or Tenor. E (c $\sharp$ -g $\sharp$ ) . . . . .	25
— — Alto or Bar. D $\flat$ (b $\flat$ -f)	25
The Lament. Sop. or Ten. C min. (c-g) . . . . .	40
— — Alto or Bass. A min. (a-e) . . . . .	40
The Lily. Sop. or Ten. G (d $\sharp$ -g) . . . . .	25
— — Alto or Bass. E $\flat$ (b-e $\flat$ ) . . . . .	25
Green grows the Willow. A min. (g-e) . . . . .	50
The Miller's Daughter. E $\flat$ (d-g $\flat$ ) . . . . .	35
Sorais' Song. D min. (a-e $\flat$ ) . . . . .	50
King Death. C $\sharp$ min. (g $\sharp$ -e) . . . . .	40
The Sea King. C min. (b $\flat$ -e $\flat$ ) . . . . .	40
Nocturne. A min. A (c-a) . . . . .	35
Song from the Persian. A min. (e-a) . . . . .	35
A Bonny Curl. D (b-f $\sharp$ ) . . . . .	35
The Maiden and the Butterfly. D (c $\sharp$ -f $\sharp$ ) . . . . .	35
A Warning. F (c-f) . . . . .	25
Request. F (c-f or a) . . . . .	35
Gay little Dandelion. B $\flat$ (d-f) . . . . .	30
Thou art so like a flower. E (e-g $\sharp$ ) . . . . .	25
When our heads are bowed with woe. (Sacred.) D $\flat$ (b $\flat$ -f) . . . . .	40
O Mother dear, Jerusalem. (Sacred.) A $\flat$ (e $\flat$ -f or g) . . . . .	25
Let not your heart be troubled. (Sacred.) C (a-f) . . . . .	35
Rose Guerdon. A $\flat$ (e $\flat$ -g) . . . . .	35
Serenade. E $\flat$ (e $\flat$ -g) . . . . .	35
Before the Dawn. D $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	50
The Danza. F (f-g or b $\flat$ ) . . . . .	50
He loves me F $\sharp$ (e $\sharp$ -f $\sharp$ or a) . . . . .	35
In Bygone Days. E $\flat$ (f-a $\flat$ or b $\flat$ ) . . . . .	25
I know two eyes. D (a-e) . . . . .	25
Sweet wind that blows. B $\flat$ (f-a) . . . . .	25
Lullaby. F (c-f) . . . . .	35

## Songs.

Brightest and Best (Christmas). G (d-f $\sharp$ or g) . . . . .	40
Two Folk Songs. A group of two short Folks Songs. The first in G min. (c-f). The second in G maj. (b-e) . . . . .	40
Bedouin Love Song. Sop. or Ten. D min. (b-a) . . . . .	50
— — Alto or Bar. B $\flat$ min. (g-b) . . . . .	50
There is a river. (Sacred). E $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	50
He maketh Wars to cease. (Sacred). B $\flat$ (c-f) . . . . .	50
Song Album. 15 popular Songs. (Edition Schmidt No. 13) . . . . .	1.50
Nocturne. Song from the Persian. He loves me. Allah gives light in Darkness. The Danza. In Bygone Days. Sweet Wind that blows. Lullaby. Gay little Dandelion. Request. Thou art so like a Flower. The Lament. The Lily. Serenade. Before the Dawn.	
Songs of Brittany. A Collection of Breton Songs. Words by Arlo Bates. (Edition Schmidt No. 20) . . . . .	75
Loud trumpets blow. Loudly Child Haslin. How flowers fade. The autumn winds. As summer wind. Love is fleeting. My Sweetheart gave. How youth with passion. The lark that sang. Proudly at morn. The trumpet sounds. The distaff whirled.	

## Part Songs.

### a) Men's Voices.

Jabberwocky . . . . .	16
Margarita . . . . .	10
Reiterlied. Trooper's Song. . . . .	16
Song of the Viking . . . . .	30
The Vikings last Voyage. . . . .	60
The Boy and the Owl (Humorous) . . . . .	20
Serenade . . . . .	10
Drinking Song . . . . .	20
When love was young (Humorous) . . . . .	20

### b) Ladies' Voices.

Spring Song Op. 9 . . . . .	20
Lullaby . . . . .	8

### c) Mixed Voices (Secular).

Lovely Rosabelle. Soli, Chorus and Orchestra . . . . .	35
The Pilgrims. Soli, Chorus and Orchestra . . . . .	50
Phoenix Expirans (The Dying Phoenix). For Chorus, Orchestra and Solo voices . . . . .	75

### d) Mixed Voices (Sacred).

Come hither, ye faithful (Christmas) . . . . .	12
While shepherds watched (Christmas Carol) . . . . .	5
Behold the Works of the Lord . . . . .	8
Saviour, Like a Shepherd . . . . .	8
While Thee I seek . . . . .	8
God, Be Merciful . . . . .	16
Art Thou Weary? . . . . .	12
Hail! All Hail the Glorious Morn! (Easter Carol) . . . . .	5
Praise the Lord. (Benedic, Anima Mea) . . . . .	20
Blessed be the Lord. (Benedictus) . . . . .	16
O Thou that hearest. (Hymn) . . . . .	20
As the Hart pants. (Psalm) . . . . .	20
God, who madest Earth and Heaven (Evening Prayer) . . . . .	16
God, to whom we look up blindly (Prayer) . . . . .	16
Dedication Ode. For Chorus, Solo and Orchestra . . . . .	30
O God, be merciful (Dvorak) . . . . .	25
O Day of Rest. (Trio A. T. B.) . . . . .	15
O cease, my wandering Soul. (Trio A. B. T. or S.) . . . . .	20
Abide with me. (Trio S. A. T.) . . . . .	15
There were Shepherds (Christmas Anthem) . . . . .	20
Brightest and Best (Christmas Anthem) . . . . .	16
Prayer. Thou who sendest sun and rain . . . . .	20