



Allah	Sop. or Ten. in E. — Alto or Bar. in D $\flat$ .	.30
The Lament	Sop. or Ten. in Cmin. — Alto or Bass in Amin.	.40
The Lily	Sop. or Ten. in G. — Alto or Bass in E $\flat$ .	.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)	.40
O Mother dear, Jerusalem.	(Sacred)	.30
Let not your heart be troubled.	(Sacred)	.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
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 Dmin. — Alto or Bar. in B $\flat$ m.	.50

**ARTHUR P. SCHMIDT.**

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**New York**  
136 Fifth Avenue.

To Miss Adelaide Bothamly.

## When our heads are bowed with woe.

(Rev. H. H. Milman.)

G. W. CHADWICK.

Andante molto espressivo.

*sostenuto assai*

1. When our heads are  
2. When the heart is

*pp*

bowed with woe, When our bit - ter tears o'er - flow, When we  
sad with - in With the thoughts of all its sin, When the

*pp*

mourn the lost, the dear, Je - sus, Son - of Ma - ry,  
Spir - it shrinks with fear,

*f*

*p* *cres -*

hear. Thou our fee - ble flesh hast worn, — Thou our  
 Thou the shame, the grief, hast known, — Though the

*f*

mor - tal griefs hath borne, — Thou hast shed — the  
 sins were not Thine own; — Thou hast deigned — their

*f*

*cres -*

*p*

hu - man tear; }  
 load to bear, } Je - sus, Son — of Ma -

*dim.*

*pp*

- - ry, hear.

*sotto voce*

3. When our eyes grow dim in death, — When we heave the pant - ing

*pp*

breath, — When our sol - emn doom — is near, Je - sus,

*f*

Son — of Ma - ry, hear. Thou hast bowed the dy - - ing

head, Thou the blood — of Life hast shed, —

*cresc.*

*f*  
Thou hast filled a Mor - - tal bier;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "Thou hast filled a Mor - - tal bier;". The piano accompaniment consists of a right hand with a complex, rhythmic pattern of eighth and sixteenth notes, and a left hand with a more melodic line. The key signature has two flats, and the time signature is 4/4.

*f*  
Je - - sus, Son of Ma - ry, hear. Thou hast filled a Mor - tal

The second system continues the vocal line with the lyrics "Je - - sus, Son of Ma - ry, hear. Thou hast filled a Mor - tal". The piano accompaniment continues with similar rhythmic patterns. The dynamic remains forte (*f*).

bier; Je - sus, Son of Ma - - - ry, hear.

The third system concludes the vocal line with the lyrics "bier; Je - sus, Son of Ma - - - ry, hear.". The piano accompaniment features a change in dynamics to *pp* (pianissimo) in the later part of the system. The right hand has some notes marked with accents.

The fourth system shows the piano accompaniment concluding the piece. It features a final chord in the right hand and a melodic line in the left hand. The key signature and time signature remain consistent with the previous systems.

# Compositions by G. W. Chadwick

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## Pianoforte Solos.

Op. 7. No. 1. Congratulation. (3A) . . . . .	30
No. 2. Please do. (3B) . . . . .	30
No. 3. Scherzino. (4B) . . . . .	60
No. 4. Reminiscence. (3B) . . . . .	40
No. 5. Irish Melody. (3B) . . . . .	30
No. 6. Etude. (3C) . . . . .	40
Caprice No. 1. C (4C) . . . . .	40
No. 2. G min. (4B) . . . . .	50
Three Waltzes.	
No. 1. F min. (3C) . . . . .	50
No. 2. E $\flat$ (3C) . . . . .	40
No. 3. A $\flat$ (4A) . . . . .	40

## Pianoforte Duets.

Melpomene. Overture . . . . .	1 50
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## Quintettes.

Quintette in E $\flat$ maj. for Piano and Strings . . . . .	7 50
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## Orchestra.

Symphony No. 2 in B $\flat$ . Score . . . . .	n. 6 00
No. 3 in F. Score . . . . .	n. 6 00
Melpomene Overture. Score . . . . .	n. 2 00
Parts . . . . .	n. 4 00

## Organ Studies.

Op. 12. Ten Canonic Studies . . . . .	1 25
Pedal Studies . . . . .	1 75

## Songs.

Op. 8. No. 1. Rose Guerdon. A $\flat$ (e $\flat$ -g) . . . . .	40
No. 2. Serenade. E $\flat$ (e $\flat$ -g) . . . . .	40
No. 3. Before the Dawn. D $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	50
Op. 11. No. 1. Request. F (c-f or a) . . . . .	40
No. 2. Gay little Dandelion. B $\flat$ (d-f) . . . . .	40
No. 3. Thou art so like a Flower. E (e-g $\sharp$ ) . . . . .	30
Op. 14. No. 1. The Danza. F (f-g or b $\flat$ ) . . . . .	50
No. 2. He Loves me. F $\sharp$ (e $\sharp$ -f $\sharp$ or a) . . . . .	40
No. 3. In Bygone Days. E $\flat$ (f-a $\flat$ or b $\flat$ ) . . . . .	30
No. 4. I know two Eyes. D (a-e) . . . . .	30
No. 5. Sweet wind that blows. B $\flat$ (d-a) . . . . .	30
No. 6. Lullaby. F (c-f) . . . . .	40
Allah. E (c $\sharp$ -g $\sharp$ ), D $\flat$ (b $\flat$ -f) . . . . .	30
The Lament. C min. (c-g), A min. (a-e) . . . . .	40
The Lily. G (d $\sharp$ -g), E $\flat$ (b-e $\flat$ ) . . . . .	30
Green grows the Willow. A min. (g-e) . . . . .	50
The Miller's Daughter. E $\flat$ (d-g $\flat$ ) . . . . .	40
Sorais' Song. D min. (a-e $\flat$ ) . . . . .	50
King Death. C $\sharp$ min. (g $\sharp$ -e) . . . . .	40
The Sea King. C min. (b-e $\flat$ ) . . . . .	40
Nocturne. A min. A (c-a) . . . . .	40
Song from the Persian. A min. (e-a) . . . . .	40
A Bonny Curl. D (b-f $\sharp$ ) . . . . .	40
The Maiden and the Butterfly. D (c $\sharp$ -f $\sharp$ ) . . . . .	40
A Warning. F (c-f) . . . . .	30
When our heads are bowed with woe. D $\flat$ (b $\flat$ -f) . . . . .	40
O Mother dear, Jerusalem. A $\flat$ (e $\flat$ -f or g) . . . . .	30
Let not your heart be troubled. C (a-f) . . . . .	40
Bedouin Love Song. D min. (b-a), B $\flat$ min. (g-b) . . . . .	50
There is a river. E $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	50

He maketh Wars to cease. B $\flat$ (c-f) . . . . .	50
Brightest and Best (Christmas). G (d-f $\sharp$ or g) . . . . .	40
Two Folk Songs. A group of two short Folk Songs. The first in G min. (c-f). The second in G maj. (b-e) . . . . .	40
A Flower Cycle.	
No. 1. The Crocus. G (d-e) . . . . .	30
No. 2. The Trilliums. F (d-a) . . . . .	50
No. 3. The Waterlily. A $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	50
No. 4. The Cyclamen. A $\flat$ (e $\flat$ -a $\flat$ ) . . . . .	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 $\sharp$ ) . . . . .	40
No. 9. The Lupine. B $\flat$ (e-f) . . . . .	40
No. 10. The Meadow Rue. A min. (c-g) . . . . .	30
No. 11. The Jasmine. E $\flat$ (f-a $\flat$ ) . . . . .	40
No. 12. The Jacqueminot Rose. C min. (c-a $\flat$ ) . . . . .	50

Lyrics from "Told in the Gate". (Words by Arlo Bates.)	
Sweetheart, thy lips are touched with flame. C (d-g), B $\flat$ (c-f) . . . . .	50
Sings the Nightingale to the Rose. E $\flat$ (d-g), C (b-e) . . . . .	40
The Rose leans over the Pool. G (d-g), E (b-e) . . . . .	40
Love's Like a Summer Rose. A (c $\sharp$ -f $\sharp$ ), G (b-e) . . . . .	40
As in waves without number. D $\flat$ (c-a $\flat$ ), B $\flat$ (a-f) . . . . .	40
Dear Love when in thine arms. F (d-a), D $\flat$ (b $\flat$ -f) . . . . .	40
Was I not Thine. G (d-g), E $\flat$ (b $\flat$ -e $\flat$ ) . . . . .	40
In Mead where Roses Bloom. C min. (c-g), A min. (a-e) . . . . .	40
Sister fairest, why art thou sighing? C min. (e $\flat$ -a $\flat$ ), A min. (c-f) . . . . .	40
O let Night speak of me. E $\flat$ (d-g), D $\flat$ (c-f) . . . . .	40
I Said to the Wind of the South. B (b-g), A $\flat$ (a $\flat$ -e) . . . . .	50
Were I a Prince Egyptian. A min. and maj. (d-a), F min. and maj. (b $\flat$ -f) . . . . .	40
Complete. ( <i>Edition Schmidt No 71 a, b.</i> ) High or Low Voice . . . . .	75
Lochinvar. Ballad for Baritone Solo and Orchestra . . . . .	1 25
Songs of Brittany. A collection of Breton songs. Words by Arlo Bates. ( <i>Edition Schmidt No. 20</i> ) . . . . .	n. 75
<i>    </i> Loud trumpets blow — Proudly Child Haslin — How flowers fade — The autumn winds — 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.	

Song-Album. 17 Songs for Alto or Bar. ( <i>Edition Schmidt No. 38</i> ) . . . . .	n. 1 00
<i>    </i> 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.	

Song Album. 15 popular songs. Sop. or Ten. ( <i>Edition Schmidt No. 13</i> ) . . . . .	n. 1 00
<i>    </i> Nocturne — Song from the Persian — He loves me — Allah — 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.	

## Oratorios, Cantatas etc.

The Viking's last voyage. Baritone Solo, Male Chorus and Orchestra . . . . .	60
Ecce Jam noctis. (Lo, now Night's Shadows) Male Chorus, Organ and Orchestra . . . . .	25
Phönix Expirans. Soli, Mixed Chorus and Orchestra . . . . .	75
Lovely Rosabelle. Ballad for Mixed Chorus and Orchestra . . . . .	35
The Pilgrims. Soli, Mixed Chorus and Orchestra . . . . .	50
The Lily Nymph. Dramatic Poem. Soli, Mixed Chorus and Orchestra . . . . .	1 00
Dedication Ode. Mixed Chorus, Solo and Orchestra . . . . .	30

## Part Songs.

### Men's Voices.

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

### Women's Voices.

Spring Song . . . . .	20
Lullaby . . . . .	08

### Mixed Voices (Sacred).

Praise the Lord (Benedic, Anima Mea) . . . . .	20
Blessed be the Lord (Benedictus) . . . . .	16
O Thou that Hearst (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
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.) . . . . .	15
There were Shepherds. (Christmas) . . . . .	20
Brightest and Best. (Christmas) . . . . .	16
Prayer "Thou who sendest sun and rain" . . . . .	20
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 $\flat$ . . . . .	15
Sentences and Responses . . . . .	12
The Beatitudes . . . . .	10
Thou who art Love Divine . . . . .	15
Welcome Happy Morn. (Christmas) . . . . .	15
O Holy Child of Bethlehem (Alto Solo and Chorus) . . . . .	10
Shout, Ye High Heavens! (Easter) . . . . .	16

The grading is from 1 A easiest to 6 C most difficult, with subdivisions of the grades as follows 1 A, 1 B, 2 A, 2 B, 3 A, B, C, etc. The key of all songs has been given in capitals, and their compass in small letters.