



4

IRISH SONGS

with
Pianoforte Accompaniment

Composed
by

G·W·CHADWICK.



Larry O'Toole.....	{ HIGH VOICE. .50 LOW VOICE. .50
The Lady of Leith.....	.50
Nora M ^c Nally.....	.50
<u>The Recruit.....</u>	.60

ARTHUR P. SCHMIDT,
BOSTON, LEIPZIG, NEW YORK,
120 Boylston St. Lindenstrasse 16. 11 West 36th St.

Copyright 1910 by Arthur P. Schmidt.
International Copyright Secured.

The Recruit

ROBERT WILLIAM CHAMBERS



G.W. CHADWICK

Allegro gioioso

Sez Cor-po - ral Mad - den to Pri - vate Mc Fad - den, Be - dad, yer a bad 'un,

rall. Now turn out yer toes! *meno mosso* Yer belt is un - hook - it,

yer cap is on crook - it, *rall.* Ye may not be drunk, — but be - jab - ers, ye look it.

Wan two, wan two,

Ye mon-key-faced div-il, I'll jol-ly ye through.

quasi parlando
Wan, two, wan, two, wan, two, Time! Mark! Ye

a piacere
march like the ai-gle in Cin-ther-al Park."
a tempo

Sez Cor-po-ral Mad-den to
dim - - - in

Pri-vate Mc Fad-den "A saint it ud sad-den To drill such a mug, Eyes

4/11/51 - Honey - 54

front, ye — ba-boon ye, Chin up, ye — gos-soon, ye, Ye've jaws like a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 3/8 time signature. The lyrics are: "front, ye — ba-boon ye, Chin up, ye — gos-soon, ye, Ye've jaws like a". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

goat. *ff* *parlando* Halt! ye leath-er-lipped loon, ye. *f*

sf *rall.* *ff* *p colla voce* *f* *p*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a fermata over the word "goat." followed by the lyrics "Halt! ye leath-er-lipped loon, ye." The piano accompaniment includes dynamic markings: *sf* *rall.* *ff* *p colla voce* *f* *p*. The piano part features a mix of chords and moving lines, with some triplets in the treble.

Wan, two, wan, two, Ye whis - kered o - rang ou - tang,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Wan, two, wan, two, Ye whis - kered o - rang ou - tang,". The piano accompaniment includes dynamic markings *f* and *p*. The piano part continues with a consistent accompaniment pattern.

f *quasi parlando*

I'll fix you. ———— Wan, two, wan, two, wan, two, Time! Mark! Ye've

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "I'll fix you. ———— Wan, two, wan, two, wan, two, Time! Mark! Ye've". The piano accompaniment includes dynamic markings *f* and *sf*. The piano part features a triplet in the treble.

a piacere

eyes like a bat! Can ye see in the dark?"

p colla voce *f a tempo*

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "eyes like a bat! Can ye see in the dark?". The piano accompaniment includes dynamic markings *p colla voce* and *f a tempo*. The piano part features a mix of chords and moving lines.

Sez Cor-po-ral Mad-den to-

dim *in* *p* *f*

Pri-vate Mc Fad-den "Yer fig-ger wants pad-den Sure, man ye've no shape — Be -

rall. *meno*

rall. *meno*

MOSSO

hind ye, yer shoul-ders stick out like two boul-ders, Yer shins is as thin —

MOSSO

— as a pair of pen- hold - ers

sf *p*

f

Wan, two, wan, two, Be ja-bers Indri-er than

f *p* *sf*

Brian Bo-ru ————— Wan, two, wan, two, wan, two,

Time! Mark! I'm dry as a dog I can't spake, but I bark." —————

Lento (hoarsely) *a tempo*

colla voce *f*

Sez Cor-po-ral Mad-dento

dim - - - in *p*

Pri-vate Mc Fad-den, I'll not stay a gad-din wid da-goes like you.

rall.

meno mosso

I'll trav-el no far-ther, I'm dy - - - in' for wa-ther Come on if you like ———

meno mosso *f* *rall.*

sotto voce, parlando

— Can ye loan me a quar - ther?

p *p sempre cresc. e accel.*

Yaas, you, what, two — And ye'll pay the po -

f *p cresc.*

ff molto animato

then Yer a dai - sy, whu-roo, whu-roo you'll do Whisht!

ff

Lento robusto, a piacere

Mark! The Rig - i-ments flattered to own ye me spark.

sf *sf* *sf* *colla voce* *ff a tempo*

sf

Vocal Compositions by G. W. CHADWICK

Songs.

Op. 8	No. 1. Rose Guerdon. A \flat (e \flat -g)	40
	No. 2. Serenade. E \flat (e \flat -g)	50
	No. 3. Before the Dawn. D \flat (e \flat -a \flat)	50
Op. 11	No. 1. Request. F (c-f or a)	50
	No. 2. Gay little Dandelion. B \flat (d-f)	50
	No. 3. Thou art so like a Flower. E (e-g \sharp)	50
Op. 14	No. 1. The Danza. F (f-g) D \flat (d \flat -e)	50
	No. 2. He Loves me. F \sharp (e \sharp -f \sharp)	40
	No. 3. In Bygone Days. E \flat (f-a \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)	50
	Allah. E (c \sharp -g \sharp), D \flat (b \flat -f)	50
	The Lament. C min. (c-g), A min. (a-e)	50
	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)	50
	Sorais' Song. D min. (a-e \flat)	50
	King Death. C \sharp min. (g \sharp -e)	50
	The Sea King. C min. (b \flat -e \flat)	50
	Nocturne. A min. (c-a)	50
	Song from the Persian. A min. (e-a)	40
	A Bonny Curl. D (b-f \sharp)	50
	The Maiden and the Butterfly. D (c \sharp -f \sharp)	50
	A Warning. F (c-f)	30
	Bedouin Love Song. D min. (b-a), B \flat 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 \flat (c-f)	50
	Sings the Nightingale to the Rose. E \flat (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 \sharp -f \sharp), G (b-e)	50
	As in waves without number. D \flat (c-a \flat), B \flat (a-f)	50
	Dear Love when in thine arms. F (d-a), D \flat (b \flat -f)	50
	Was I not Thine. G (d-g), E \flat (b \flat -e \flat)	50
	In Mead where Roses Bloom. C min. (c-g), A min. (a-e)	50
	Sister fairest, why art thou sighing? C min. (e \flat -a \flat), A min. (c-f)	50
	O let Night speak of me. E \flat (d-g), D \flat (c-f)	50
	I Said to the Wind of the South. B (b-g), A \flat (a \flat -e)	50
	Were I a Prince Egyptian. A min. (d-a), F min. (b \flat -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. (*Edition Schmidt No. 20*) n. 75

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.

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	

Song-Album 15 Selected Songs for Sopr. or Tenor. (*Edition Schmidt No. 13*) n. 1 00

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.

Song-Album. 17 Songs for Alto or Bar. (*Edition Schmidt No. 38*) 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 \flat (c-g), D \flat (b \flat -f)	40
O Mother dear, Jerusalem. A \flat (e \flat -f or g), F (c-d)	30
Let not your heart be troubled. E \flat (c-g), C (a-f)	40
There is a river. E \flat (e \flat -a \flat), C (c-f)	50
He maketh wars to cease. B \flat (c-f), G (a-d)	50
Brightest and Best (Christmas). G (d-f \sharp)	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
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.

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)	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
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 \flat	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

ARTHUR P. SCHMIDT

BOSTON

120 Boylston Street.

LEIPZIG

Lindenstraße No. 16.

NEW YORK

11 West 36th Street.