

# ARTHUR P. SCHMIDT'S

## OCTAVO EDITION

### ... MEN'S VOICES ...

251	BEINES-MAC DOWELL	Spring Song . . . . .	.08
252	RIMSKY-KORSAKOW-MAC DOWELL	Folk Song . . . . .	.08
253	VON HOLSTEIN-MAC DOWELL	Bonnie Katrine . . . . .	.08
254	EDWARD MAC DOWELL	Bonnie Ann . . . . .	.10
255	EDWARD MAC DOWELL	The Collier Lassie . . . . .	.10
256	SOKOLOW-MAC DOWELL	From Siberia . . . . .	.15
257	EDWARD MAC DOWELL	Midsummer Clouds . . . . .	.08
258	EDWARD MAC DOWELL	A Ballad of Charles the Bold . . . . .	.10
259	VON WÖSS-MAC DOWELL	Under flowering branches . . . . .	.10
260	MAURICE ARNOLD	Oh! weep for those . . . . .	.10
261	EDGAR THORN	The Witch . . . . .	.10
262	EDGAR THORN	War Song . . . . .	.15
263	JOS. RHEINBERGER	Dawn in the Forest . . . . .	.12
264	JOS. RHEINBERGER	The Ruined Mill . . . . .	.08
265	EDUARD KREMSEK	The Magic Flower . . . . .	.08
266	G. BALDAMUS	The Windmill . . . . .	.08
267	JOH. PACHE	May Morning . . . . .	.08
268	FRANZ ABT	The Sailor's Dream . . . . .	.12
269	RIES-LYNES	Rhine Wine Song . . . . .	.12
270	CANTOR-SMITH	Oh Fair, Oh Sweet and Holy . . . . .	.08
271	DVORAK-SMITH	Songs my mother taught me . . . . .	.08
272	ADAMS-SMITH	The Heart of a Sailor . . . . .	.12
273	ADAMS-SMITH	The Owl . . . . .	.12
274	THOS. G. SHEPARD	Golf. A Topical Song . . . . .	.12
275	THOS. G. SHEPARD	Hannah (Humorous) . . . . .	.08
276	THOS. G. SHEPARD	The Lass that loves a Sailor . . . . .	.12
277	HENRY HOUSELEY	King Death . . . . .	.12
278	MARGARET R. LANG	Alastair Mac Alastair . . . . .	.15
279	MARGARET R. LANG	Here's a Health to ane I lo'e Dear . . . . .	.10
280	W. HERRMANN	Trooper's Farewell . . . . .	.12
281	FRANK LYNES	The Boatswain Bold . . . . .	.12
282	FRANK LYNES	Remember now Thy Creator (Sacred) . . . . .	.12
283	ARTHUR FOOTE	The Miller's Daughter . . . . .	.12
284	TOURS-NEVIN	Jubilate Deo in G . . . . .	.12
285	WALTER RABL	Love and Spring . . . . .	.12
286	MARSTON-LYNES	My God and Father while I stray . . . . .	.10

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# The Boatswain Bold.

FRANK LYNES.

*Allegretto.*

*PIANO.* *p*

8

The first system of the piano introduction, consisting of two staves (treble and bass clef). The music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a harmonic accompaniment with chords and eighth notes. A first ending bracket labeled '8' spans the final two measures.

8

The second system of the piano introduction, continuing from the first. It maintains the same musical texture and includes a second ending bracket labeled '8' at the end.

*BASS or BARITONE SOLO.*

*mf*

8

"Tis a hun-dred years," said the Boat-swain bold, "since I was a lad at

The first system of the vocal solo, starting with a mezzo-forte (*mf*) dynamic. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Tis a hun-dred years," said the Boat-swain bold, "since I was a lad at". A first ending bracket labeled '8' is present.

sea; "Tis a hun-dred years so I've been told, and that's the truth," said he; "We

The second system of the vocal solo, continuing the lyrics: "sea; "Tis a hun-dred years so I've been told, and that's the truth," said he; "We". The musical notation and piano accompaniment continue.

*accel.* *rit.* *a tempo*

sailed one day from Mil-ford bay, the North Pole for to see And we

*accel.* *rit.* *a tempo*

*rit.* *attacca*

found it, too, with-out much a-do and that's the truth" said he.

*rit.* *attacca*

*p a tempo* *cresc.* *rit.*

TENOR I. We sailed one day from Mil-ford bay, the North Pole for to

*p a tempo* *cresc.* *rit.*

TENOR II.

*p* *cresc.* *rit.*

BASS I. We sailed one day from Mil-ford bay, the North Pole for to

*p* *cresc.* *rit.*

BASS II.

*a tempo p* *cresc.* *rit.*

*mf.*

see And we found it too with-out much a-do and that's the truth said

*mf.*

see And we found it too with-out much a-do and that's the truth said

*accel.* *rit.*

he, the truth said he.

*accel.* *rit.*

he, the truth said he.

said he, the truth, said he, the truth, said he.

*accel.* *rit.* *a tempo* *p*

*SOLO. mf*

We

8

sailed and sailed, and one fair morn, a great whale we es - pied, So we

took a rope and a long har - poon and stuck him in the star - board side; Then a -

*accel.* *rit.* *mf a tempo*

way and a-way went the great big whale, and a-way and a-way went we Tied

*accel.* *rit.* *mf a tempo*

*rit.*

fast to his tail to the north we did sail, and that's the truth," said he.

*rit.*

*a tempo* *rit.*

Then a-way and a-way went the great big whale and a-way and a-way went

*a tempo* *rit.*

Then a-way and a-way went the great big whale and a-way and a-way went

*a tempo* *rit.*

*a tempo* *mf*

we; Tied fast to his tail to the north we did sail, And that's the truth, said

*mf a tempo*

we; Tied fast to his tail to the north we did sail, And that's the truth, said

*mf a tempo*

*accel.* *f rit.*

he the truth said he, the truth said he.

*accel.* *f rit.*

he the truth said he, the truth said he.

said he \_\_\_\_\_ the truth,

*accel.* *f rit.* *a tempo* *mf*

*SOLO. mf*

8 ..... And

there the North Pole we did see, and we an-chor'd the whale a - stern, But he

gave us a whack that sent us back, or I might not be spin-ning this yarn. So

*accel.* *rit.* *mf* *a tempo*

messmates all" said the Boat-swain Bold, "If the North Pole you would see, You have

*accel.* *rit.* *mf* *a tempo*

on-ly got to sail at the tail of a whale, and that's the truth," said he.

*rit.*

*p a tempo* *cresc.* *rit.*

So mess\_mates all said the Boat-swain Bold, If the North Pole you would

*p a tempo* *cresc.* *rit.*

So mess\_mates all said the Boat-swain Bold, If the North Pole you would

*a tempo* *cresc.* *rit.* 8

*mf*

see, You have on-ly got to sail at the tail of a whale, and that's the truth, said

*mf*

see, You have on-ly got to sail at the tail of a whale, and that's the truth, said

*mf*

he; to sail, to sail, to sail at the tail of a whale, to

he; to sail, to sail, to sail at the tail of a whale, to

The first system of the score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "he; to sail, to sail, to sail at the tail of a whale, to". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *f* and *p*. A first ending bracket is shown above the piano part, ending with a double bar line and a repeat sign.

sail, to sail, to sail at the tail of a whale, said

sail, to sail, to sail at the tail of a whale, the truth, said

The second system continues the vocal and piano parts. The vocal parts have lyrics: "sail, to sail, to sail at the tail of a whale, said" and "sail, to sail, to sail at the tail of a whale, the truth, said". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf*, *accel.*, and *mf*. A first ending bracket is shown above the piano part, ending with a double bar line and a repeat sign.

he said he, And that's the truth, said he.

he, the truth, said he, And that's the truth, said he.

The third system concludes the piece. The vocal parts have lyrics: "he said he, And that's the truth, said he." and "he, the truth, said he, And that's the truth, said he." The piano accompaniment features a *Maestoso* tempo and includes a *rit.* (ritardando) section. Dynamics include *f* and *rit.*. The piano part includes a first ending bracket and a final cadence.