

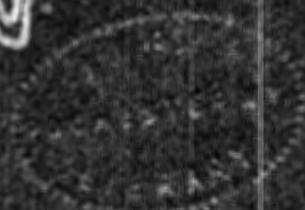
93
1

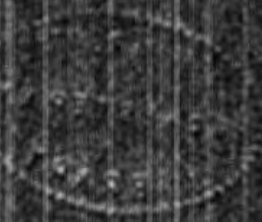
The

HUBERT
BATH

Jackdaw of
Rheims

CHAPPELL & CO. LTD

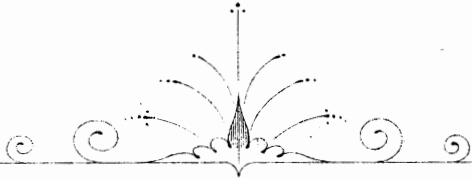




86187



THE JACKDAW OF RHEIMS



A CYCLE FOR VOCAL QUARTET



WORDS BY

THOMAS INGOLDSBY



MUSIC BY

HUBERT BATH

PRICE 2/6 NET. CASH.
(\$1.00)

CHAPPELL & CO LTD.

50, NEW BOND STREET, LONDON, W.

NEW YORK:
37, West Seventeenth Street.

MELBOURNE:
11 & 12, The Rialto, Collins Street.

THIS CYCLE MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE EXCEPT AT THEATRES AND MUSIC HALLS. THE RIGHT OF PUBLIC REPRESENTATION OR PERFORMANCE UPON OR BY MEANS OF ANY MECHANICAL INSTRUMENT IS STRICTLY RESERVED.

Copyright, MCMIX, by Chappell & Co Ltd.

Handwritten notes: 10.11.19, 10.3.19



Handwritten mark: 744

THE JACKDAW OF RHEIMS.

Words by
THOMAS INGOLDSBY.

Music by
HUBERT BATH.

I.

QUARTET.

"THE JACKDAW SAT ON THE CARDINAL'S CHAIR."

In moderate time with pompous rhythm. (♩=100.)

Soprano. *f* The

Contralto. *f* The

Tenor. *f* The

Bass. *f* The

Piano. *ff*

Jack-daw sat on the Car-di-nal's chair! Bish-op and ab-bot, and

Jack-daw sat on the Car-di-nal's chair! Bish-op and ab-bot, and

Jack-daw sat on the Car-di-nal's chair! Bish-op and ab-bot, and

Jack-daw sat on the Car-di-nal's chair! Bish-op and ab-bot, and

pri - or were there; — Ma-ny a monk, and ma-ny a friar,

pri - or were there; — Ma-ny a monk, and ma-ny a friar,

pri - or were there; — Ma-ny a monk, and ma-ny a friar,

pri - or were there; — Ma-ny a monk, and ma-ny a friar,

Ped. *

Ma-ny a knight, and ma-ny a squire, With a great ma-ny more of

Ma-ny a knight, and ma-ny a squire, With a great ma-ny more of

Ma-ny a knight, and ma-ny a squire, With a great ma-ny more of

Ma-ny a knight, and ma-ny a squire, With a great ma-ny more of

f *Ped.* *

mf a tempo
Nev-er, I ween, Was a proud-er seen, Read of in books, or

mf a tempo
Nev-er, I ween, Was a proud-er seen, Read of in books, or

a tempo mf
Nev-er, I ween, Was a proud-er seen, Read of in books, or

a tempo mf
Nev-er, I ween, Was a proud-er seen, Read of in books, or

mf a tempo

Lead. *

pp dreamt of in dreams, *ff* Than the Car-di-nal Lord Arch-bish-op of Rheims! *rall.*

pp dreamt of in dreams, *ff* Than the Car-di-nal Lord Arch-bish-op of Rheims! *rall.*

pp dreamt of in dreams, *ff* Than the Car-di-nal Lord Arch-bish-op of Rheims! *rall.*

pp dreamt of in dreams, *ff* Than the Car-di-nal Lord Arch-bish-op of Rheims! *rall.*

ff Slower *rall.*

Lead. * Lead. *

II.

SOPRANO SOLO.

"IN AND OUT"

Voice. *Moderato.* (♩ = 112.) *Very lightly.*

Piano. *p* *cresc.* *p*

mp.

In and out. Through the mot-ley rout, That

lit-tle Jack-daw kept hop-ping a - bout; Here and there, Like a

dog in a fair, O-ver com-fits and cates, And dish-es and plates,

Cowl and cope, and rochet and pall,— Mi-tre and cro - sier! he

hopp'd up-on all! With a sau-cy air, He

perch'd on the chair Where, in state, the great Lord Car-di-nal sat In the

great Lord Car-di-nal's great red hat; And he peer'd in the face Of his

(lighter)

And.

Lord-ship's Grace, With a sat-is-fied look, as if he would say, "We

rall. *ad lib.*

And. *And.* *

two are the greatest folks here to-day!" And the priests, with awe, As such

mf *Impressively.*

colla voce. *And.* *

freaks they saw, Said,

rit. *BASS.* *p* *Quickly. (almost sotto voce.)*

* "The Dev-il must be in that lit-tle Jack-daw!"

colla voce. *p.*

24047:*It will be more effective if the Bass Soloist remains seated to sing this.

III.

QUARTET.

"THE FEAST WAS OVER."

Allegro. (♩ = 126.)

Soprano. *f* The

Contralto. *f* The

Tenor. *f* The

Bass. *f* The

Piano. *f*

feast was o - ver, the board was clear'd, The flawsns and the cus - tards had

feast was o - ver, the board was clear'd, The flawsns and the cus - tards had

feast was o - ver, the board was clear'd, The flawsns and the cus - tards had

feast was o - ver, the board was clear'd, The flawsns and the cus - tards had

Grazioso e moderato. (♩.=84.)

all dis - ap - pear'd, And six lit - tle Sing - ing - boys,

all dis - ap - pear'd, And six lit - tle Sing - ing - boys,

all dis - ap - pear'd,

all dis - ap - pear'd, all dis - ap - pear'd.

Grazioso e moderato. (♩.=84.)

8

dim. rit. p mf

dear lit - tle souls! In nice clean fa - ces, and nice white stoles,

dear lit - tle souls! In nice clean fa - ces, and nice white stoles,

(spoken softly)

dear lit - tle souls!

(spoken softly)

dear lit - tle souls!

SOP.
Came, in or - der due, Two by two,

CON.
Came, in or - der due, Two by two,

March-ing that grand re - fec-to-ry through!

March-ing that grand re - fec-to-ry through! A

daintily.
nice lit-tle boy held a gold - en ewer, Em-boss'd and fill'd with wa-ter, as

pure As an - y that flows between Rheims and Na - mur,

SOPRANO. *dolce.*

Which a nice lit-tle boy stood rea-dy to catch In a fine gold-en

hand-ba-sin made. to match.

TENOR. *mp dolce*

BASS *mp dolce*

Two nice lit-tle boys, ra-ther more grown, Carried

Two nice lit-tle boys, ra-ther more grown, Carried

lav-en-der wa-ter, and eau de Co-logne;

lav-en-der wa-ter, and eau de Co-logne; And a

nice lit - tle boy had a nice cake of soap, Wor - thy of wash - ing the

TENOR.

One lit - tle boy more A nap - kin bore, Of the best white hands of the Pope.

di - a-per, fringed with pink, And a Car - di - nal's Hat mark'd in "per - - - manent

ink."

IV. QUARTET.

"THE GREAT LORD CARDINAL"

Tempo I. (♩=100.)

Soprano. The

Contralto. The

Tenor. The

Bass. The

Piano. The

Tempo I. (♩=100.)

great Lord Car - di - nal turns at the sight Of these

great Lord Car - di - nal turns at the sight Of these

great Lord Car - di - nal turns at the sight Of these

great Lord Car - di - nal turns at the sight *sf* Of these

nice lit-tle boys dress'd all in white: From his fin-ger he draws His

nice lit-tle boys dress'd all in white: From his fin-ger he draws His

nice lit-tle boys dress'd all in white:

nice lit-tle boys dress'd all in white:

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "nice lit-tle boys dress'd all in white: From his fin-ger he draws His". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *sf*. There are also markings for "Led." and "* Led. *" at the end of the system.

cost-ly tur-quoise; De-

cost-ly tur-quoise; De-

And, not think-ing at all a-bout lit-tle Jack-daws, De-

And, not think-ing at all a-bout lit-tle Jack-daws, De-

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "cost-ly tur-quoise; De-", "cost-ly tur-quoise; De-", "And, not think-ing at all a-bout lit-tle Jack-daws, De-", and "And, not think-ing at all a-bout lit-tle Jack-daws, De-". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf*. There are also markings for "Led." and "* Led. *" at the end of the system.

- pos - its it straight By the side of his plate, While the

- pos - its it straight By the side of his plate, While the

- pos - its it straight By the side of his plate, While the

- pos - its it straight By the side of his plate, While the

nice lit - tle boys on his Em - in-ence wait; Till, when

nice lit - tle boys on his Em - in-ence wait; Till, when

nice lit - tle boys on his Em - in-ence wait; Till, when

nice lit - tle boys on his Em - in-ence wait; Till, when

ped. * ped. * ped. * ped. *

no - bo - dy's dream - ing of an - y such thing, That *pp*

no - bo - dy's dream - ing of an - y such thing, That *pp*

no - bo - dy's dream - ing of an - y such thing, That *pp*

no - bo - dy's dream - ing of an - y such thing, That *pp*

accelerando
almost whispered.

lit-tle Jack-daw hops off with the ring!_____

almost whispered.

lit-tle Jack-daw hops off with the ring!_____

almost whispered.

lit-tle Jack-daw hops off with the ring!_____

almost whispered.

lit-tle Jack-daw hops off with the ring!_____

V.

QUARTET.

"THERE'S A CRY AND A SHOUT."

Allegro molto. (♩=120.) *ff*

Soprano. There's a cry and a shout, And a

Contralto. There's a cry and a shout, And a

Tenor. There's a cry and a shout, And a

Bass. There's a cry and a shout, And a

Piano. *ff*

deuce of a rout, And no - bo - dy seems to

deuce of a rout, And no - bo - dy seems to

deuce of a rout, And no - bo - dy seems to

deuce of a rout, And no - bo - dy seems to

agitated

agitated

agitated

agitated

know what they're a - bout, — But the monks have their pock-ets

know what they're a - bout, — But the monks have their pock-ets

know what they're a - bout, — But the monks have their pock-ets

know what they're a - bout, — But the monks have their pock-ets

all turn'd in-side out; — *mf* The fri-ars are kneel-ing, And

all turn'd in-side out; — The fri-ars are kneel-ing,

all turn'd in-side out; — *mf* The fri-ars are kneel-ing, And

all turn'd in-side out; — The fri-ars are kneel-ing,

hunt - ing, and feel - ing The car - pet, the floor, and the

And hunt-ing, and feel - ing The car-pet, the floor,

hunt - ing, and feel - ing The car - pet, the floor, and the

And hunt-ing, and feel - ing The car-pet, the floor,

The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, following the vocal melody.

walls, and the ceil - ing.

and walls, and_ ceil - ing. The Car - di - nal drew Off each

walls, and the ceil - ing.

and walls, and_ ceil - ing. The Car - di - nal drew Off each

The piano accompaniment continues with chords and a bass line. A fermata is placed over the final notes of the piano part in the second system. The marking "L.H." is present in the final measure of the piano part.

And left his red stock - ings ex -
 plum - colour'd shoe,
 And left his red stock - ings ex -
 plum - colour'd shoe,

L.H. *L.H.*

ped. * *ped.* * *ped.* *

- posed to the view; He peeps, and he feels In the toes and the heels;
 He peeps, and he feels In the toes and the heels;
 - posed to the view; He peeps, and he feels In the toes and the heels;
 He peeps, and he feels In the toes and the heels;

p *p* *p* *p*

L.H. *p*

ped. * *ped.* *

mf They turn up the dish - es,-

mf They turn up the dish - es,-

mf they

mf they

tr.

mf

They take up the po-ker They

They take up the po-ker They

turn up the plates,- and poke out the grates,

turn up the plates,- and poke out the grates,

tr.

cresc.

turn up the rugs, But, no!— no such thing;—

turn up the rugs, But, no!— no such thing;—

They ex - am - ine the mugs: But, no!— no such thing;—

They ex - am - ine the mugs: But, no!— no such thing;—

tr.

mf Solemnly.
They can't find THE RING! And the

mf Solemnly.
They can't find THE RING! And the

Solemnly.
They can't find THE RING! And the

mf Solemnly.
They can't find THE RING! And the

p

Ab-bot de - clared — that, “when no - bo - dy twigg’d it, Some

Ab-bot de - clared — that, “when no - bo - dy twigg’d it, Some

Ab-bot de - clared — that, “when no - bo - dy twigg’d it, Some

Ab-bot de - clared — that, “when no - bo - dy twigg’d it, Some

ras - cal or oth - er had popp’d in, and prigg’d it!”

ras - cal or oth - er had popp’d in, and prigg’d it!”

ras - cal or oth - er had popp’d in, and prigg’d it!”

ras - cal or oth - er had popp’d in, and prigg’d it!”

VI.

BASS SOLO.

"THE CARDINAL ROSE WITH A DIGNIFIED LOOK?"

Andante pomposo. (♩ = 72) *(with solemn severity)*

Bass. *mf* The Car - di - nal rose with a

Piano. *mf* *ff* *mf*

dig - ni - fied look, He call'd for his can - dle, his bell, and his book! In

ho - ly an - ger, and pi - ous grief, He

Ped. * *Ped.* *

The musical score is written for Bass and Piano. The Bass part is in a single staff with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'Andante pomposo' with a quarter note equal to 72 beats per minute. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The Piano accompaniment is in two staves (treble and bass clefs) with the same key signature. It features a variety of textures, including chords, arpeggios, and triplets. The lyrics are written below the Bass staff, with some words aligned with specific musical notes. There are two 'Ped.' (pedal) markings with asterisks in the Piano part, indicating where the sustain pedal should be used.

so - lemn - ly cursed that ras - cal - ly thief! He

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a long note, followed by a series of eighth notes and a triplet. The piano accompaniment features a long note in the bass clef and chords in the treble clef.

p *accel e cresc.* *poco a poco*

cursed him at board, he cursed him in bed; From the sole of his foot to the crown of his head; He

The second system continues the vocal line with a triplet and a crescendo. The piano accompaniment includes a *ped.* (pedal) marking and a *p* (piano) dynamic marking. The vocal line features a triplet and a crescendo.

cursed him in sleep-ing, that ev - 'ry night He should dream of the de - vil, and wake in a fright; He

The third system continues the vocal line with a triplet and a crescendo. The piano accompaniment features a long note in the bass clef and chords in the treble clef.

molto accelerando

cursed him in eat-ing, he cursed him in drinking, He cursed him in coughing, in sneez-ing, in winking; He

cresc.

The fourth system continues the vocal line with a triplet and a crescendo. The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line features a triplet and a crescendo.

cursed him in sit-ting, in stand-ing, in ly-ing; He cursed him in walking, in rid-ing, in fly-ing, He

cursed him in liv-ing, he cursed him in dy-ing!- Nev-er was heard such a

ter-ri-ble curse But what gave rise To no

mp *Più mosso. (♩=100.)*
dolce e tranquillo

p *dolce.* *p* *Più mosso. (♩=100.)*

lit-tle— sur-prise, No-bo-dy seem'd— one pen-ny the worse!

Ad.

VII.

CONTRALTO AND TENOR SOLI AND QUARTET.

"THE DAY WAS GONE."

Andante tranquillo. (♩=69.)

Voice.

Piano.

(N.B. Clef in L.H.)

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

CONTRALTO.

mp

The day was gone, The night came on,— The

Ped. * Ped. * Ped. *

mysterioso

Monks and the Fri-ars they search'd till dawn;— When the

Ped. * Ped. * Ped. *

Sa - cris - tan saw, On crumpled claw, Come limp - ing a poor lit - tle

p

lame Jackdaw! No long - er gay, — As on yes - ter - day; His eye so dim, So

“THAT’S HIM!—

wast - ed each limb, That, heed - less of grammar, they all cried, “THAT’S HIM!—

“THAT’S HIM!—

“THAT’S HIM!—

cresc.

That's the scamp that has done this scan - da - lous thing!

That's the scamp that has done this scan - da - lous thing!

That's the scamp that has done this scan - da - lous thing!

That's the scamp that has done this scan - da - lous thing!

That's the thief that has got my Lord Car - di - nal's Ring!"

That's the thief that has got my Lord Car - di - nal's Ring!"

That's the thief that has got my Lord Car - di - nal's Ring!"

That's the thief that has got my Lord Car - di - nal's Ring!"

TENOR.

Sorrowfully.

The poor lit - tle Jack-daw, When the

monks he saw, Feeb - ly gave vent — to the ghost of a caw; — And

turn'd his bald head, as much as to say, —

ad lib. "Pray, be so good as to walk this way!" *a tempo* Slow - er and slow - er — He

rit.

limp'd on be - fore, — Till they came to the back — of the

mf Quicker and lightly (♩=120.)

bel - fry door, When the first thing they saw, 'Midst the

Quicker and lightly (♩=120.)

sticks and the straw, Was the RING in the nest of that

lit - tle Jack - daw! —

E 6187

VIII.

FINALE.

Alla Tempo I. (♩ = 100.) *ff*

Soprano. Then the great Lord Car-di-nal call'd for his book,—

Contralto. Then the great Lord Car-di-nal call'd for his book,—

Tenor. Then the great Lord Car-di-nal call'd for his book,—

Bass. Then the great Lord Car-di-nal call'd for his book,—

Piano. *ff*

Alla Tempo I. (♩ = 100.)

mf

And off that ter-ri-ble curse he took;— When those

mf

And off that ter-ri-ble curse he took;— When those

mf

And off that ter-ri-ble curse he took;— When those

mf

And off that ter-ri-ble curse he took;— When those

mf

words were heard, That poor lit - tle bird Was so chang'd in a mo - ment, 'twas

words were heard, That poor lit - tle bird Was so chang'd in a mo - ment, 'twas

words were heard, That poor lit - tle bird Was so chang'd in a mo - ment, 'twas

words were heard, That poor lit - tle bird Was so chang'd in a mo - ment, 'twas

cresc.

real - ly ab - surd. He

real - ly ab - surd, 'twas real - ly ab - surd. He

real - ly ab - surd. He

real - ly ab - surd, 'twas real - ly ab - surd. He

f

hopp'd now a-bout With a gait de-vout;— At

hopp'd now a-bout With a gait de-vout;— At

hopp'd now a-bout With a gait de-vout;— At

hopp'd now a-bout With a gait de-vout;— At

Matins, at Ves-pers,— he nev-er was out;— If

Matins, at Ves-pers,— he nev-er was out;— If

Matins, at Ves-pers,— he nev-er was out;— If

Matins, at Ves-pers,— he nev-er was out;— If

any-one lied,- or if any-one swore,- Or slumber'd in pray'r-time and

any-one lied,- or if any-one swore,- Or slumber'd in pray'r-time and

any-one lied,- or if any-one swore,- Or slumber'd in pray'r-time and

any-one lied,- or if any-one swore,- Or slumber'd in pray'r-time and

happend to snore, That good Jack-daw Would give a great "Caw," As

happend to snore, That good Jack-daw Would give a great "Caw," As

happend to snore, That good Jack-daw Would give a great "Caw," As

happend to snore, That good Jack-daw Would give a great "Caw," As

much as to say, "Don't do so an-y more!" While

much as to say, "Don't do so an-y more!" While

much as to say, "Don't do so an-y more!"

much as to say, "Don't do so an-y more!"

man-y re-marked, as his manners they saw, That they *poco rit.*

man-y re-marked, as his manners they saw, That they *poco rit.*

man-y remarked, as his manners they saw, That they *poco rit.*

man-y remarked, as his manners they saw, That they *poco rit.*

“nev-er had known such a pi-ous Jack-daw!” That they *ff molto rall.*

“nev-er had known such a pi-ous Jack-daw!” That they *ff molto rall.*

“nev - - er had known such a pi - ous Jack - daw!” That they *ff molto rall.*

ff molto rall.

Ped. *

very slowly. (alla capella)

“nev - er had known such a pi-ous Jack-daw!”

“nev - er had known such a pi-ous Jack-daw!”

“nev - er had known such a pi-ous Jack-daw!”

“nev - er had known such a pi-ous Jack-daw!”

very slowly.

Ped.

NEW AND POPULAR
COMPOSITIONS
BY
HUBERT BATH.

VOCAL.

BELLS OF YOUTH (THE) (In E flat, F, and G).
BUGLES OF DREAMLAND (THE).
CRY OF SPRING (THE) (In E flat, F, and G).
EILY.
EVÔE (In G and B flat).
HUSHING SONG (In E flat, F, and A flat).
IT WAS A GOLFER AND HIS LASS.
LITTLE GIRL'S SONG (A) (In B flat, C, and E flat).
LOVE IN A COTTAGE (In G, B flat, and C).
MY SWEET (In A flat, B flat, and C).
SONG OF MAY (A) (In B flat, D, and E flat).
STARS OF PARADISE (In A flat, B flat, and D).
YOUR KISS (In E flat, F, and G).

THE JACKDAW OF RHEIMS
(A Cycle for Vocal Quartet).

VIOLIN AND PIANOFORTE.
ROMANCE.

CHAPPELL & CO., LTD.,
50, NEW BOND STREET, LONDON, W.
NEW YORK AND MELBOURNE.
AND MAY BE HAD OF ALL MUSIC SELLERS.

Chap.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

