

If My Love Leaves Me

A medley of Irish folksongs

traditional

arr. Stephen Smith

Rubato ♩ = 100

Musical score for the first system. It includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), along with piano accompaniment (Pno.). The lyrics are "I once loved a boy,". The piano part features a triplet of notes. Dynamics include *pp* and *p*. A watermark "PERUSAL SCORE ONLY - PLEASE DO NOT COPY" is overlaid diagonally across the score.

Musical score for the second system, starting at measure 7. It includes vocal parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2), along with piano accompaniment (Pno.). The lyrics are "And a bold I-rish Who would come and would go at my re-quest. Loo loo loo loo loo (Hum)". The piano part features a triplet of notes. Dynamics include *mf* and *p*. A double bar line is present at the start of the system. A watermark "PERUSAL SCORE ONLY - PLEASE DO NOT COPY" is overlaid diagonally across the score.

11

With less Rubato

S1 S2 *mp*

And this bold I-rish boy was my pride and my joy, And I

A1 A2 *mp*

And this bold I-rish boy was my pride And I

Pno. *p*

With less Rubato

18

rit. *pp*

[A] Lento (♩ = 54)

S1 S2 *mp (unis.)*

built him a bow'r in my breast breast), I know where I'm go - in', and

A1 A2 *p*

built him a bow' (in my breast), I know where I'm

rit. Lento (♩ = 54)

Pno.

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22

S1
S2

I know who's go-in' with me.____ I know who I love,____ but the dear knows who I'll mar-ry.____

A1
A2

go-in'____ And who's go-in' with me, I know who I love,____ but the dear know who I'll mar-ry.____

Pno.

25

S1
S2

I know who I love____ but the

A1
A2

mp And I know whr .ne, I know

I know where I'm go-in' (n), I know

Pno.

28

rit.

B Moderato (♩ = 100)

S1
S2

dear ' mar-ry. I

v. I love.

A1
A2

w. I love.

mp

rit.

Moderato (♩ = 100)

Pno.

mp *p*

33

S1
S2

know my love by his way o' walk-in', and I know my love by his way o' talk-in', and I

A1
A2

Pno.

37

S1
S2

know my love in his suit of blue, And if r ves me what will I do? And

A1
A2

Oo And

Pno.

41

S1
S2

ed, I love him the best, And a troub-led mind sure can know no

A1
A2

still she cried, I love him the best, and a troub-led mind can-not

Pno.

44

S1
S2

rest, — And still she cried, Bon-ny boys are few, And if my love leaves me what will I

A1
A2

rest. Oo Oo

Pno.

48

C Poco più mosso

S1
S2

do?

A1
A2

f unison

There is a dan Ma-ra dyke — And there my true love goes

Poco r

Pno.

52

S1
S2

A1
A2

.y night, — He takes a strange one up - on his knee — And don't you

Pno.

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55 *mf* D *f*

S1 Don't you think now that vex - es me? And still she cried, I love

S2

A1 think now that vex - es me? *f*

A2 And still she cried

Pno.

58

S1 him the best, And a trou-bled mind know no rest, And

S2

A1 I love him the best, And a

A2 ed mind can - not rest.

Pno.

61 *p*

S1 st' Bon - ny boys are few, And if my love leaves me, and if

S2

A1 and still she cried, Bon - ny boys are few, And if my love leaves me what

A2 *p*

A2 And still she cried, Bon - ny boys are few, And if my love

Pno. *p*

rit.

64

S1
S2
A1
A2

my love leaves me, what will I do? But this
will I do? But this
leaves me what will I do? But this

Pno.

mp

8vb

E **Meno mosso** ♩ = 80

67

S1
S2
A1
A2

girl who has tak - en my, bon - ny boy, Let her make of him all that she
girl who has tak - en my, bon - ny, bon - ny boy, Let her make of him all that she
girl who has tak - en my, bon - ny, bon - ny boy, Let her make of him all that she

Pno.

mosso ♩ = 80

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

70

S1
S2

can. And wheth- er he loves me or loves me not I will

A1
A2

can. And wheth- er he loves me or loves me not I will

Pno.

pp

pp

74

S1
S2

walk with my love now and then. .i-ny boy, the pipes, the pipes are

A1
A2

walk with my love now and' Oh, Dan-ny boy, the pipes, the

Pno.

rit.

mf

mf

mf

mf

♩ = 60 Warmly

♩ = 60 Warmly

77

S1
S2

From glen to glen and down the moun-tain- side. The sum-mer's

A1
A2

pipes are call - ing from glen to glen and down, and down the moun-tain-side,

Pno.

80

S1
S2

gone, and all the flow'rs are dy - ing. 'Tis you, 'tis you must go and I must

A1
A2

and all the flow'rs are dy - ing. 'Tis you must go and I must

Pno.

83

S1
S2

bide. But come ye back v in the mead - ow, Or when the

A1
A2

bide. But come ye b? sum-mer's in the mead - ow, Or when the

Pno.

86

S1
S2

s hush'd and white with snow. It's I'll be here in sun-shine or in

A1
A2

ley's hush'd and white with snow. It's I'll be here in sun-shine or in

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

89

S1
S2

sha - dow. — Oh Dan - ny boy, oh Dan - ny boy, I love you so.

A1
A2

sha - dow. — Oh Dan - ny boy, oh Dan - ny boy, I love you so.

Pno.

92

S1
S2

p But come ye back — G r's in the mead - ow, Or when the

A1
A2

p But come ye en sum - mer's in the mead - ow, Or when the

Pno.

molto dim.

95

S1
S2

sempre piano y's hush'd and white with snow. It's I'll be here — in sun - shine or in

A1
A2

sempre piano - ley's hush'd and white with snow. It's I'll be here — in sun - shine or in

Pno.

pp

98 rit.

S1 S2 sha - dow. Oh Dan-ny boy, oh Dan-ny boy, I love you so.

A1 A2 sha - dow. Oh Dan-ny boy, oh Dan-ny boy, I love you so.

Pno.

Stephen Smith (b. 1966) grew up in rural Nova Scotia, where he sang and played piano and organ, he attended the Royal Northern College of Music in Manchester, England. While there, he participated in national and international competitions and won numerous awards and distinctions. Stephen has lived in Vancouver, obtaining his doctorate in music from the University of British Columbia. He is a pianist, composer, choral conductor, and adjudicator. His choral arrangements have been performed and recorded by choirs from St. John's, Newfoundland to Seoul, South Korea.

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Arranger's Notes:

The folksongs used in this medley are:

"I Will Walk With My Love" - a fragment from

"I Know Where I'm Goin'" - from County Antrim

"I Know My Love" - from the west of Ireland

"Londonderry Air" - tune from County Londonderry

Frederic Weatherly (1848-1929)

All four are sung from the perspective of a woman, facing the prospect of life without the man she loves, but each song represents quite a different response to that unhappy fate. In the arrangement, I tried to assemble the material in a way that made sense not only musically but also on a psychological and emotional level.

Frederic Weatherly (1848-1929) was an English composer and pianist. He is best known for his song "I Will Walk With My Love".

The medley begins with a hummed phrase of "I Know Where I'm Goin'" by the altos, providing a sense of anticipation. Then in bars 21-28, the altos' tune comes to the forefront, now with its text, which conveys a sad resignation.

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A modulation to a more somber mood, and what follows is two verses (one featuring the sopranos, one the altos) of "I Know My Love" - a song that conveys a sense of mounting anxiety (which I hope is intensified by the dissonant harmonies and close imitation of bars 5-10).

Frederic Weatherly (1848-1929) was an English composer and pianist. He is best known for his song "I Will Walk With My Love".

Calderon's situation by verse 2 of "I Will Walk With My Love" (bars 67-75), with its rather Zen approach: accept things for what they are. The piano, quoting "I Know Where I'm Goin'" underneath the voices, reinforces the message of "tranquility through self-knowledge"!

Frederic Weatherly (1848-1929) was an English composer and pianist. He is best known for his song "I Will Walk With My Love".

Just when it seems we've attained a sense of peace, a sudden modulation undermines our tonal (and emotional) stability, and we slip inevitably into the sadness and yearning of "Danny Boy". The medley ends with the thought, so well expressed in this old chestnut, that even when unreturned or unfulfilled - or when its object is absent or dead - love never dies.

- Arpeggiated chords throughout the accompaniment are meant to evoke an Irish harp.

- In bars 49-59, where the text mentions a "dance-house", the accompaniment is intended to suggest fiddle-tunes and inebriation.

- Note the musical foreshadowings of "Danny Boy" - in bars 17-20 (first in the choral parts, then in the piano), and in the accompaniment of bars 24-28.