

## 2 - Lost Jimmy Whalan

Traditional

Clifford Ford

**Soprano**

**Alto** *Solo mf*

**Tenor**

**Bass**

**Piano** *mf*

$\text{♩} = 76$

As slow-ly I roamed by the banks of the riv - er Watch-ing the

sun - beams as eve - ning drew nigh, As on - ward I ram - bled I

spied a fair dam - sel Oh weep - ing and wail - ing with man - y a sigh.

**Tutti** *mf*

Cry - ing for one who was now ly - ing low - ly, Weep - ing for

**Tutti** *mf*

Cry - ing for one who was now ly - ing low - ly,

*mf*

till I died

one that no mor - tal could save, The

for one that no mor - tal mor - tal

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "one that no mor - tal could save, The" and continues with "for one that no mor - tal mor - tal". The piano accompaniment consists of a right-hand part with flowing eighth-note patterns and a left-hand part with a steady bass line.

dark morn - ing wa - ters flow swift - ly a - round her,

And

could save, — The dark morn - ing wa - ters flow

The second system of the musical score continues the vocal line with the lyrics "dark morn - ing wa - ters flow swift - ly a - round her," and "And". The piano accompaniment continues with similar rhythmic patterns. The system concludes with the lyrics "could save, — The dark morn - ing wa - ters flow".

swift - ly the grass o'er her young lov - er's grave.  
 green grows the grass o'er her young lov - er's grave.

*pp* "O"  
*pp* "O"

*mf* "O Jim - my," she cried, "won't you —  
*mf* "O Jim - my," she cried, "won't you  
 Jim - my," "O she "won't you  
 Jim - - - - my," Jim - my," cried,  
 Jim - - - - my," she cried,

come to me dar - ling? Come to me here from your

come to me dar - ling? Come to me from your  
to dar - ling? to me from your

come me Come here

come to me dar - - - -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "come to me dar - ling? Come to me here from your". The second staff is another vocal line with lyrics: "come to me dar - ling? Come to me from your" and "to dar - ling? to me from your". The third staff is a vocal line with lyrics: "come me Come here". The fourth staff is a bass line with lyrics: "come to me dar - - - -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

cold si - lent tomb, You pro - mised to meet me this

cold si - lent tomb, You pro - mised to meet me this  
si - lent tomb, pro-mised me this

cold tomb, cold You to meet

ling? si - lent tomb, You

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "cold si - lent tomb, You pro - mised to meet me this". The second staff is another vocal line with lyrics: "cold si - lent tomb, You pro - mised to meet me this" and "si - lent tomb, pro-mised me this". The third staff is a vocal line with lyrics: "cold tomb, cold You to meet". The fourth staff is a bass line with lyrics: "ling? si - lent tomb, You". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

eve - ning my dar - ling  
 eve - ning my dar - ling  
 dar - ling  
 eve - ning E'er death's\_ cruel\_ an - gel had  
 pro - - - - mised E'er death's cruel an - gel had

*mf*

*mf*

"You pro - mised we'd meet\_ by the\_ banks of the  
 "You pro - mised we'd meet\_ by the\_ banks of the  
 sealed your sad doom.  
 sealed your sad doom.

*f*

*f*

*f*

*pp* me kiss - es  
 riv - er, sweet as  
*p*  
 riv - er, give me  
*f*  
 And you'd give me sweet kiss - es as  
*f*  
 And you'd give me kiss - es as

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line with lyrics 'riv - er, sweet as' and a piano accompaniment. The second system features a vocal line with lyrics 'riv - er, give me' and a piano accompaniment. The third system features a vocal line with lyrics 'And you'd give me sweet kiss - es as' and a piano accompaniment. The fourth system features a vocal line with lyrics 'And you'd give me kiss - es as' and a piano accompaniment. Dynamics include *pp*, *p*, and *f*.

oft - times  
 be - fore, fold a - gain  
 And me  
 sweet kiss - - - es  
 oft - times be - - fore, And fold me a -  
 oft - times be - - fore, And fold me a -

Detailed description: This system contains the third and fourth systems of a musical score. The third system features a vocal line with lyrics 'oft - times be - fore, fold a - gain' and a piano accompaniment. The fourth system features a vocal line with lyrics 'And me' and a piano accompaniment. The fifth system features a vocal line with lyrics 'oft - times be - - fore, And fold me a -' and a piano accompaniment. The sixth system features a vocal line with lyrics 'oft - times be - - fore, And fold me a -' and a piano accompaniment. Dynamics include *pp* and *f*.

in strong ar-rums,  
 your lov - ing O

in your strong  
 gain in your strong lov - ing ar - rums, O

gain in your strong lov - ing ar - - rums,

come Jim - my come  
 to me, dear, as of

lov - - - ing ar - - -

come to me, Jim - my dear, come as of

come to me, Jim - my dear, come as of



Mysterious

yore.” *pp*  
 Then slow - - ly he rose

yore.” *mf*  
 rums, Then slow - - ly he rose from the

yore.” *pp*  
 Then slow - ly he rose from

yore.” *pp*  
 slow - - - - ly he rose

*mp*  
 from the banks of the riv - er Vi - sion of beaut -

*mp*  
 banks of the riv - er A vi - sion

*mp*  
 the banks of the riv - er A vi - sion of

*mp*  
 from the banks A vi - - - sion

*pp* *mp*  
 - - - y - more bright than the sun - - - When  
*pp* *mp*  
 of beaut - y - more bright than - - - the sun - - -  
*mf*  
 beaut - y more bright than the sun When  
*pp* *mp*  
 beaut - - - y more bright than the  
*mp*

*mf*  
 bright rows of crim - son - a - round  
*mf*  
 When bright rows - - - of crim - son - - - a - round - - - him - - -  
*mf*  
 bright rows of crim - son a - round him - - - a -  
*mf*  
 sun of crim - - - son round him  
*mf*

*pp*

him And un - to this maid - en to

*pp*

a - flow - ing, And un - to this maid - en to

*pp*

flow - ing, un - - - to this maid - - - en

*mf*

flow - - - ing, And un - to this maid - en

Speak he be - gan.

*Solo mp*

Speak he be - gan. why did you

*Solo mp*

he be - gan. "Dear, why did you

to speak he be - gan. to speak

call me from realms of glor - y Back to this world which a -

call me from realms of glor - y Back to this world which a -

The first system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains five measures of whole rests. The second staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics. The third staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics. The fourth staff is a bass line with a bass clef and a key signature of two flats, containing five measures of whole rests. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of two flats. It contains five measures of music, including a triplet of eighth notes in the bass line.

gain I must leave, To hold you a - gain in fond lov - ing

gain I must leave, To hold you a - gain in my fond lov - ing

The second system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of whole rests. The second staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics. The third staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics. The fourth staff is a bass line with a bass clef and a key signature of two flats, containing five measures of whole rests. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of two flats. It contains five measures of music.

ar - ums? To see you once more, love, I've come, from my

ar - ums? To see you once more, love, I've come, from my

*pp*  
from my grave. "One more em - brace, love, be - fore

**Tutti *mf***  
grave. "One more em - brace, love, be -

**Tutti *mf***  
grave. "One more em - brace, love, be -

*pp*  
"One love,

I must leave you, One more fond  
 fore I must leave you, *mp* One more fond  
 fore I must leave you, One more fond  
 I leave One

kiss be - fore we must part."  
 kiss be - - - fore we must part."  
 kiss be - fore we must part."  
 kiss we part."

*mf* Cold were the ar - rums that did her en -

*mp* Cold were the ar - rums that did her en -

*mf* Cold were the ar - rums that did her

*pp*

*mp* Cold ar - rums did

cir - cle, And cold was the bo - som he

cir - cle, And cold was the bo - som he

en - cir - cle, And cold was the bo - som he

cir - cle, cold bo - som

pressed to her heart. *mp* "A -

pressed to her heart. *mp* "A -

pressed to her heart. pressed to her heart.

pressed heart. "A - - - -

pressed to her heart. *mp*

dieu, then," he whis - pered, and van - ished be - fore her,

dieu, then," he whis - pered, and van - ished be - - - fore her,

"A dieu, then," he whis - pered, and van - ished be - fore

dieu, whis - pered, van - ished be - fore her, *mf*

dieu, whis - pered, van - ished be - fore her, *mf*



Back to the wa - ters his form seemed to go, A -

Back to the wa - - ters his form seemed to go, A -

Back wa - - ters form go,

Back to the wa - ters his form seemed to go, A -

The first system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "Back to the wa - ters his form seemed to go, A -". The second staff is another vocal line with lyrics: "Back to the wa - - ters his form seemed to go, A -". The third staff is a piano accompaniment line with lyrics: "Back wa - - ters form go,". The fourth staff is a bass line with lyrics: "Back to the wa - ters his form seemed to go, A -". The fifth staff is a grand staff with piano accompaniment. Dynamics include *mf* and *mf*.

leav - ing the maid - en for - lorn and dis - tract - ed A -

leav - ing the maid - en for - lorn and dis - tract - ed

leav - ing maid - en for - lorn dis - tract - ed

leav - ing the maid - en for - lorn and dis - tract - ed A -

The second system of the musical score consists of five staves. The top staff is a vocal line in G major with lyrics: "leav - ing the maid - en for - lorn and dis - tract - ed A -". The second staff is another vocal line with lyrics: "leav - ing the maid - en for - lorn and dis - tract - ed". The third staff is a piano accompaniment line with lyrics: "leav - ing maid - en for - lorn dis - tract - ed". The fourth staff is a bass line with lyrics: "leav - ing the maid - en for - lorn and dis - tract - ed A -". The fifth staff is a grand staff with piano accompaniment. Dynamics include *p*, *mf*, and *p*.

weep-ing and wail - ing in sor - row and woe.

*p* weep-ing wail - ing in sor - row and woe. *mf* And throw-ing her -

*p* And wail - ing in sor - row and woe.

weep-ing and wail - ing in sor - row and woe.

*mf* With wild words of tor<sup>3</sup> - ment this

self on the ground she wept sore - ly,

maid - en — did — rave, Cry - ing, “Jim - my my dar - ling, my lost Jim - my

Wha - lan, I sighed till I died<sup>3</sup> by the side of your grave.”

I sighed till I died<sup>3</sup> by the side of your grave.”

I sighed till I died<sup>3</sup> by the side of your grave.”

I sighed till I died<sup>3</sup> by the side of your grave.”