

1847

Bowl'd Sojer Boy

Samuel Lover

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THE BOWL'D SOJER BOY,

Sung with enthusiastic Applause

BY

Mr. Collins

ALSO BY

THE AUTHOR

in his

IRISH EVENINGS

Written & Composed

BY

Samuel Lover.

Price 25 Cts. net.

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<i>The Star of the Desert.</i>	<i>The Trysting tree.</i>
<i>The Bowl'd sojer boy.</i>	<i>Widow Machree.</i>

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THE BOWLD SOJER BOY.

IN QUICK MARCH TIME AND WITH SPIRIT.

S. Lover.

PIANO FORTE.

The piano introduction consists of two staves in G major and common time. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic.

Oh there's not a thrade that's go-ing; Worth showing, Or knowing, Like

The first line of lyrics is set to a melody of eighth notes. The piano accompaniment continues with a steady eighth-note pattern. The dynamic is piano (*p*).

that from glo-ry grow-ing, For a bowld sojer boy! Where right or left we go, Sure you

The second line of lyrics continues the melody. The piano accompaniment features a *ff* (fortissimo) dynamic in the middle section, followed by a *p* (piano) dynamic at the end of the line.

know, Friend or foe, Will have the hand or toe From the bowld sojer boy, There's

The third line of lyrics concludes the piece. The piano accompaniment ends with a *ff* (fortissimo) dynamic.

not a town we march thro', But la-dies looking arch thro' The window panes, will sarch Thro' the

ranks to find their joy, While up the street Each girl you meet With

look so sly Will cry "My eye! Oh is n't he a dar--ling The bowld sojer boy?"

The bowld sojer boy.

But when we get the route How they pout And they shout, While

to the right a-bout Goes the bowld sojer boy. 'Tis then that la-dies fair In des-

-pair Tear their hair But the Div'l a one I care Says the

bowld so...jer boy For the world is all be...fore us, Where the

The bowld sojer boy.

land la-dies a...dore us, And ne'er re fuse to score us. But chalk us up with joy, We

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment starts with a piano (*p*) dynamic, playing chords in the right hand and a simple bass line in the left hand. Dynamics include *p*, *f*, and *p*.

taste her tap, We tear her cap, "Oh that's the chap For me" Says she "Oh!

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with a slight rise and then a fall. The piano accompaniment features a *cres* (crescendo) marking. The system concludes with a fermata over the final note of the vocal line.

is n't he a dar...ling The bowld so-ger boy!"

The third system shows the vocal line and piano accompaniment. The piano accompaniment becomes more active, with a *f* (forte) dynamic. The system ends with a *ff* (fortissimo) dynamic and a fermata over the final notes.

The fourth system consists of piano accompaniment on a grand staff. It features a complex, rhythmic pattern with many beamed notes and chords, continuing the *ff* dynamic from the previous system.

The bowld sojer boy.

