



Bernard Dewagtere

France, SIN LE NOBLE

Danny Boy (Londonderry Air) Traditional

About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: Danny Boy [Londonderry Air]

Composer: Traditional

Arranger: Dewagtere, Bernard

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Instrumentation: trumpet (Bb) or Bugle, piano or organ

Style: Song

Comment: "Danny Boy" was written by the English lawyer and lyricist Frederick Weatherly in 1910. Although the lyrics were originally written for a different tune, Weatherly's sister modified them, in 1913, to fit "Londonderry Air" (Irish diaspora anthem : irish emigrants and their descendants in countries such as the United Kingdom, the United States, Canada, Australia, Argentina, New Zealand, Mexico, South Africa, Brazil and stat... (more online)

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Danny Boy

Londonderry Air

Traditional Irish Ballad (1913)

Arr : Bernard Dewagtere

Moderate ♩ = 60

Trumpet (Bb)

rubato

mf 1. Oh Dan-ny boy, the pipes, the pipes are
2. come, and all the flowers are

C 3fr. C7

Piano

mp *p*

With *Leg.*

5

call_ ing_ from glen to glen and down the moun-tain side ; The sum-mer's gone and all the flowers
dy_ ing_ if I am dead, as dead I well may be_ ; You'll come and find the place where I am

F M7 F m C 3fr. G G7 C 3fr. C7

Pno

p

9

dy_ ing_ , 'tis you, 'tis you must go and I must bide *f*. But come you back when sum-mer's in the
ly_ ing_ and kneel and say an "A-ve" there for me . And I shall hear, tho' soft you tread a -

F M7 F m G 3fr. G7 C 3fr. C M7 C 3fr. F 8fr.

Pno

mp

2
13

Only at 2° time

Danny Boy

Vocal line for the first system, starting at measure 13. The melody is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There is a dynamic marking of *mf* and a breath mark (>) above the final note.

mea__dow , or when the val - ley's hushed and white with snow , 'tis I'll be there in sun-shine or in
 bove__ me , and all my grave will war - mer, swee - ter be , for you will bend and tell me that you

Chord diagrams for the first system:

- C (3fr.)
- G7
- A m
- F (8fr.)
- D/F# (5fr.)
- G (3fr.)
- C (3fr.)
- F (8fr.)

Piano accompaniment for the first system, starting at measure 13. It features a treble and bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *mf* is present.

17

Vocal line for the second system, starting at measure 17. The melody continues with notes: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). There are dynamic markings of *mp* and *mf*. The system concludes with a first ending (1.) and a second ending (2.) marked *piu lento*.

sha__dow__ *mp* O Dan-ny boy, Oh Dan-ny boy I love you so *mf*. And when you
 love__me__ and I shall sleep in peace un - til you come to me . And I shall

Chord diagrams for the second system:

- E m
- D/F# (5fr.)
- F M7
- G7
- C (3fr.)
- A m
- E7

Piano accompaniment for the second system, starting at measure 17. It includes a dynamic marking of *subito p*. The accompaniment features a treble and bass clef with chords and moving lines.

21

Vocal line for the third system, starting at measure 21. The melody continues with notes: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). There is a dynamic marking of *rit.* and a fermata over the final note.

sleep in peace un - til you come to me, to me .

Chord diagrams for the third system:

- C/G (3fr.)
- G7
- C/G (3fr.)
- F (8fr.)
- F m
- C M7

Piano accompaniment for the third system, starting at measure 21. It includes a dynamic marking of *rit.* and a fermata over the final chord. The accompaniment features a treble and bass clef with chords and moving lines.