

Phil the Fluter's Ball

For SATB a cappella
Performance Time: Approx. 3:20

**Arranged by GORDON LANGFORD
Adapted by GABRIEL CROUCH**

**Words and Music by
PERCY FRENCH**

Lively ($\bullet = 168$)

Soprano

Have you heard of Phil the Flut-er from the town of Bal-ly-muck? The

Alto

Have you heard of Phil the Flut - er from the town of Bal - ly - muck? The

Tenor

Have you heard of Phil the Flut - er from the town of Bal - ly - muck? The

Bass

Have you heard of Phil the Flut - er from the town of Bal - ly - muck? The

Piano
*(For
rehearsal
only)*

Lively ($\text{♩} = 168$)

1

doo

1

times were go - ing hard with him, in fact, the man was bruk. So he just sent out a let - ter to his

G

A horizontal strip of musical notation consisting of ten measures of 2/4 time, featuring eighth-note patterns.

9

A blank musical staff with a double bar line and repeat dots at the beginning, followed by a single measure of music.

6

times were going hard with him, in fact, the man was bruk. So he just sent out a let-ter to his

1

...and he just went out a lot later to his

9

1

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(melody) mf

neigh-bours one and all, as how he'd like their com - pa-ny that eve - ning at a ball. And

neigh-bours one and all, as how he'd like their com - pa-ny that eve - ning at a ball. And

neigh-bours one and all, as how he'd like their com - pa-ny that eve - ning at a ball. And

neigh-bours one and all, that eve - ning at a ball. And

7

ven - ient to

13

10

when writ - ing out, he was care - ful to sug-gest that if they found a hat of his con -

when writ - ing out, he was care - ful to sug-gest to them that if they found a hat of his con -

when writ - ing out, he was care - ful to sug-gest to them that if they found a hat of his con -

when writ - ing out, he was care - ful to sug-gest to them that if they found a hat of his con -

10

10

Oo

Oo

Oo

Oo

Oo

Oo

bet - ter would

Oo

Oo

Oo

Oo

16

(melody) *mf*

ning at a ball. And

mf

ning at a ball. And

mf

ning at a ball. And

div. *mf*

ning at a ball. And

mf

und a hat of his con-

13

16

18

twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a her - ring on the grid - dle, oh!

twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a her - ring on the grid - dle, oh!

twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a her - ring on the grid - dle, oh!

twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a her - ring on the grid - dle, oh!

19

Phil the Flut - e

25

hands a-round, Oo _____ Oh, had - n't we the gai - e-ty at

hands a-round, Oo _____ Oh, had - n't we the gai - e-ty at

cross - ing to the wall. Oh, had - n't we the gai - e-ty at

Up, down, cross - ing to the wall. Oh, had - n't we the gai - e-ty at

22

lit - tle c
Soprano

Alto Oo _____

Oo _____

Oo _____

28

there was
Solo mf

26

p

Phil the Flut - er's Ball! Oo _____

p

Phil the Flut - er's Ball! Oo _____

p

Phil the Flut - er's Ball! Oo _____

There was
Solo
mf

Mis - ter Den - is Dogh - er-ty who kept "The Run-ning Dog,"

p

Phil the Flut - er's Ball! Oo _____

26

mp

(Solo)

lit - tie crook - ed Pad - dy from the Tir - a-lough - ett Bog,
and

Soprano

Alto Oo —————— Oo ——————

Oo —————— Oo ——————

There were boys from ev - 'ry Bar - on-y

(Solo) Oo —————— Oo ——————

Oo —————— Oo ——————

Soprano
(End solo) *mf*

girls from ev - 'ry "art" / and the beau - ti-ful Miss Bra - dy's in a pri - ate ass and cart.

Alto *cresc.*
Dm dm dm dm (etc.)

cresc.
Dm dm dm dm dm dm dm And a -

(End solo) *p cresc.*
Dm dm dm dm dm dm dm

31

37

34

mf

Dm dm (etc.)

mf

long with them came bounc - ing Miss - es Caf - fer-ty. Lit - tle Mick - y Mul - li-gan was

Oo

mf

dm dm (etc.)

34

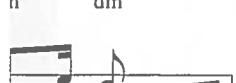
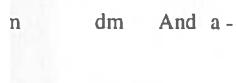
mf

34

40



is and cart.



Rose, Su-zanne and Mar - ga-ret O'-Raf - fer-ty,

Rose, Su-zanne and Mar - ga-ret O'-Raf - fer-ty, the

Solo mf

Rose, Su-zanne and Mar - ga-ret O'-Raf - fer-ty,

Rose, Su-zanne and Mar - ga-ret O'-Raf - fer-ty,

Rose, Su-zanne and Mar - ga-ret O'-Raf - fer-ty,

f

37

With the

flow'r of Ad - run-gul - li-on and pride of Peth - re-vore!

p

Ah _____

With the

p

Ah _____

Ah _____

mf

Yes, the pride of Peth - re-vore!

mp

f

43

toot of the flute hop - ping in the mid - dle like a
toot of the flute hop - ping in the mid - dle like a
and the twid - dle of the fid - dle, oh! hop,
and the twid - dle of the fid - dle, oh! hop,
hop - ping like a
43

49

her - ring on the grid - dle, oh! hands a-round, Oh, had -
her - ring on the grid - dle, oh! hands a-round, Oh, had -
her - ring on the grid - dle, oh! cross - ing to the wall. Oh, had -
Up, down, Oh, had -
46

51

mid - dle like a
 - n't we the gai - e - ty at Phil the Flut - er's ball! Then

mid - dle like a
 - n't we the gai - e - ty at Phil the Flut - er's ball! Then

hop - ping like a
 - n't we the gai - e - ty at Phil the Flut - er's ball! Then

mid - dle like a
 - n't we the gai - e - ty at Phil the Flut - er's ball! Then

49

This section contains four staves of music for voices. The first three staves are in common time with a key signature of one flat, while the fourth staff is in common time with a key signature of one sharp. The vocal parts are mostly homophony, with occasional harmonic changes indicated by key signature changes. The lyrics are repeated three times: 'mid - dle like a', 'n't we the gai - e - ty at Phil the Flut - er's ball!', and 'Then'. The music consists primarily of eighth-note chords.

Oh, had -
 lit - tle Mick - y Mul - li - gan got up to show them how,
 dim.
 Oh, had -
 lit - tle Mick - y Mul - li - gan got up to show them how,
 dim.
 wall. Oh, had -
 lit - tle Mick - y Mul - li - gan got up to show them how,
 dim.
 Oh, had -
 lit - tle Mick - y Mul - li - gan got up to show them how,
 dim.
 Doo - dle - ee

This section contains five staves of music for voices. The key signature is one sharp. The vocal parts are mostly homophony, with occasional harmonic changes indicated by key signature changes. The lyrics are repeated three times: 'Oh, had -', 'lit - tle Mick - y Mul - li - gan got up to show them how,' followed by a dynamic instruction 'dim.', and 'Doo - dle - ee'. The music consists primarily of eighth-note chords.

51

mf lit - tle Mick - y Mul - li - gan got up to show them how, _____
 dim.

mf lit - tle Mick - y Mul - li - gan got up to show them how, _____
 dim.

mf div. lit - tle Mick - y Mul - li - gan got up to show them how, _____
 dim.

(All) mf dim. 3

Doo - dle - ee

51

This section contains two staves of music for voices. The key signature is one sharp. The vocal parts are mostly homophony, with occasional harmonic changes indicated by key signature changes. The lyrics are repeated three times: 'mf lit - tle Mick - y Mul - li - gan got up to show them how, _____' followed by a dynamic instruction 'dim.', and 'Doo - dle - ee'. The music consists primarily of eighth-note chords.

58

Soprano
Alto
Tenor
Bass
Piano

and then the wid - ow Caf-fer-ty — steps
and then the wid - ow Caf-fer-ty — steps
and then the wid - ow Caf-fer-ty — steps
doo - dle-i - dle oo - dle-i - dle oo - dle-i - dle oo

53

59

Soprano
Alto
Tenor
Bass
Piano

Oo —
Oo —
Oo —
Oo —
59

Soprano I
Soprano II
Alto
Tenor
Bass

Doo-dle-ee doo - dle-i - dle oo - dle-i - dle oo - dle-i - dle oo
out and makes her bow. dim.
out and makes her bow. dim.
out and makes her bow. dim.
out and makes her bow.

56

59

Hare Was In
Hare Was In

62

59

Soprano

Caf-fer-ty — steps

Caf-fer-ty — steps

Caf-fer-ty — steps

Oo — says she, Oo —

59

59

63

le oo

mf

"I could

Hare Was In The Corn'."

mp

Dm dm dm dm (etc.)

Dm dm dm dm (etc.)

Hare Was In The Corn'.

f

So Phil plays up to the best of his a-bil - i-ty. The

mp

Dm dm (etc.)

63

62

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The key signature is A major (two sharps). The lyrics are as follows:

 lady and the gen - tle-men be - gin to do the share. "Faith then, Mick, it's

The image shows four staves of musical notation, each labeled "Stomp". The first three staves are in treble clef, G major (two sharps), and common time (indicated by a '4'). The fourth staff is in bass clef, G major (two sharps), and common time. The notation consists of vertical stems with horizontal dashes, representing a rhythmic pattern. The first three staves have a single brace on the left side, while the fourth staff is unbraced.

Solo (shriek)

“Be - gor - ra, Miss - es Caf - fer - ty, you're leap-ing like a hare!”

you that has a-gil - i-ty.”

Clap

Clap

Clap

68

A musical score for a single instrument, likely a recorder or flute. It consists of four staves of music. The first three staves are in treble clef and common time (indicated by a 'C'). The fourth staff is in bass clef and common time. Each staff contains a single measure of music, starting with a quarter note followed by a eighth note. The notes are highlighted with vertical bars. The lyrics 'twid - dle' are written below each staff.

Stomp *f.* **72** *Clap* *(Clap)*

With the toot of the flute and the

Stomp *f.* **72** *Clap* *(Clap)*

With the toot of the flute and the

Stomp *f.* **72** *f.*

(Clap) **78** (Clap) (Clap)

her - ring on the grid - dle, oh! Up, down, hands a-round, (Clap)

her - ring on the grid - dle, oh! Up, down, hands a-round, (Clap)

her - ring on the grid - dle, oh! Up, down, hands a-round, (Clap)

her - ring on the grid - dle, oh! Up, down, hands a-round,

78

Phil th-

83 Slower (

83 Slower (

cross-ing to the wall.
 cross-ing to the wall.
 cross-ing to the wall. Then
Solo (drunken)
 cross-ing to the wall. Oh, had - n't we the gai - e-ty (hic!) at Phil the Flut-er's ball!

mf

(Clap)



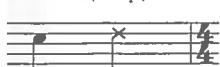
-round,

(Clap)



-round,

(Clap)



-round,

(Clap)



-round,

(Clap)



83 Slower (♩ = ca. 100)

mf

"I tink 'tis near - ly time," says he, "for

*p**Oo**p*

Phil the Flut - er tipped the wink to lit - tle crook-ed Pat.

*Oo**Oo*

83 Slower (♩ = ca. 100)

mp

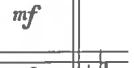
83

pass - ing'round the hat." So Pad - dy passed the hat a-round and, look-ing ver - y cute, says,

*You've**mf**Solo**p**mf*

Then

er's ball!

*mf*

So Pad - dy passed the hat a-round and, look-ing ver - y cute, says, Bee -

p

So Pad - dy passed the hat a-round and, look-ing ver - y cute, says, Bee -

p

So Pad - dy passed the hat a-round and, look-ing ver - y cute, says, Bee -

p

86

Tempo I

got - ta pay the pip - er when he too - tles on the flute."

dm Then they

dm Then they

dm Then they

Tempo I

89

94

buck - 1

buck - 1

buck - 1

buck - 1

91

qual - i

qual - i

qual - i

97

91

with the great - est jo - vi - al - i - ty, cov - er-ing the shuf - fle and the

all joined in with the great - est jo - vi - al - i - ty, cov - er-ing the shuf - fle and the

all joined in with the great - est jo - vi - al - i - ty, cov - er-ing the shuf - fle and the

all joined in with the great - est jo - vi - al - i - ty, cov - er-ing the shuf - fle and the

91

91

"

f

Then they

f

Then they

f

Then they

94

(♩ = ♩)

buck - le and the cut;

buck - le and the cut; of the ver - y fin - est

buck - le and the cut; of the ver - y fin - est

buck - le and the cut; Jigs were danced of the ver - y fin - est

shuf - fle and the

97

(♩ = ♩)

but the wid - ow beat the com - pa ny at "han - deling the fut." With the qual - i - ty,

With the qual - i - ty,

With the qual - i - ty,

(♩ = ♩)

mf pp

100 Faster ($\text{♩} = \text{ca. } 176$)
cresc. poco a poco

toot of the flute and the twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a
cresc. poco a poco

toot of the flute and the twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a
cresc. poco a poco

toot of the flute and the twid - dle of the fid - dle, oh! hop - ping in the mid - dle like a
cresc. poco a poco

100 Faster ($\text{♩} = \text{ca. } 176$)
cresc. poco a poco

100

her - ring on the grid - dle, oh! Up, down, hands a-round, cross - ing to the wall. Oh,
 her - ring on the grid - dle, oh! Up, down, hands a-round, cross - ing to the wall. Oh,
 her - ring on the grid - dle, oh! Up, down, hands a-round, cross - ing to the wall. Oh,
 her - ring on the grid - dle, oh! Up, down, hands a-round, cross - ing to the wall. Oh,
 her - ring on the grid - dle, oh! Up, down, hands a-round, cross - ing to the wall. Oh,

THE KING'SINGERS IRISH SONGBOOK

THE KING'S SINGER

108

mid - dle like a
mid - dle like a
mid - dle like a
mid - dle like a

had - n't we the gai - e-ty, oh, had - n't we the gai - e-ty,
had - n't we the gai - e-ty, oh, had - n't we the gai - e-ty,
had - n't we the gai - e-ty, oh, had - n't we the gai - e-ty,
had - n't we the gai - e-ty, oh, had - n't we the gai - e-ty, with love-ly Miss-es Caf-fer - ty

Solo

108

106

108

ff
ie wall. Oh,
ff
ie wall. Oh,
ff
ie wall. Oh,
ff
ie wall. Oh,

Clap Stomp R L R (C) ff
at Phil the Flut - er's ball! Hoy!
Mar - ga - ret O - Raf - fer - ty, at Phil the Flut - er's ball! Hoy!
Clap Stomp R L R (All) ff
at Phil the Flut - er's ball! Hoy!
Clap Stomp R L R (C) ff
at Phil the Flut - er's ball! Hoy!

Optional shrieked solo (man's voice):
Put that woman down, Paddy! You don't
know where she's been!

ff
ff
109