

REVISED EDITION.

# YOUNG LOCHINVAR.

\* Ballad \*

FOR

BARITONE SOLO AND CHORUS

The Poem by

SIR WALTER SCOTT

The Music by

LIZA LEHMANN.

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PRICE 1/6 NET

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# YOUNG LOCHINVAR.

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OH, young Lochinvar is come out of the west ;  
Through all the wide Border his steed was the best ;  
And, save his good broad-sword, he weapon had none ;  
He rode all unarmed, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopped not for stone,  
He swam the Esk river where ford there was none ;  
But, ere he alighted at Netherby gate,  
The bride had consented—the gallant came late :  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,  
Among bridesmen, and kinsmen, and brothers, and all.  
Then spoke the bride's father, his hand on his sword,  
(For the poor craven bridegroom said never a word),  
“ Oh ! come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar ? ”

“ I long wooed your daughter, my suit you denied ;—  
Love swells like the Solway, but ebbs like its tide—  
And now am I come, with this lost love of mine  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland, more lovely by far,  
That would gladly be bride to the young Lochinvar.”

The bride kissed the goblet ; the knight took it up,  
He quaffed off the wine, and he threw down the cup ;  
She looked down to blush, and she looked up to sigh,  
With a smile on her lips and a tear in her eye.  
He took her soft hand, ere her mother could bar,  
“ Now tread we a measure ! ” said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace ;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume ;  
And the bride-maidens whispered, “ ’Twere better by far  
To have matched our fair cousin with young Lochinvar.”

One touch to her hand, and one word in her ear,  
When they reached the hall door and the charger stood near ;  
So light to the croupe the fair lady he swung,  
So light to the saddle before her he sprung !—  
“ She is won ! we are gone, over bank, bush, and scaur !  
They'll have fleet steeds that follow ! ” quoth young Lochinvar.

There was mounting 'mong Græmes of the Netherby clan ;  
Fosters, Fenwicks, and Musgraves, they rode and they ran ;  
There was racing and chasing on Cannobie Lea,  
But the lost bride of Netherby ne'er did they see !  
So daring in love and so dauntless in war,  
Have ye e'er heard of gallant like young Lochinvar ?

SIR WALTER SCOTT.

# Young Lochinvar.

BALLAD.

Poem by  
SIR WALTER SCOTT.

Music by  
LIZA LEHMANN.

Con moto ma non troppo.  $\text{♩} = 60.$

Piano.

The piano accompaniment for the first system is written in 6/8 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamics include *un poco cresc:* and *un poco*. The system concludes with a *mp* dynamic marking.

The piano accompaniment for the second system continues the melodic and harmonic development. It includes dynamic markings such as *cresc:*, *piu cresc:*, and *sempre piu cresc:*. The texture remains consistent with the first system.

*Piu moderato dal tempo dal Introduzione*

Baritone Solo. *mf*

Oh, young Loch - in - var is come out of the west, Through

Soprani.

Contralti.

Tenori.

Bassi.

The vocal staves for the first system include a Baritone Solo part with a mezzo-forte (*mf*) dynamic. Below it are four empty staves for Soprano, Contralto, Tenor, and Bass voices.

The piano accompaniment for the third system features a more complex texture with multiple voices in the right hand and a steady accompaniment in the left hand. Dynamics include *sf* and *p*.

**B**

all the wide bor-der his steed was the best;

*mf* Oh, young Loch-in-var is come

*mf* Oh, young Loch-in-var is come

*mf* Oh, young Loch-in-var is come

*mf* Oh, young Loch-in-var is come

**B**

And,

out of the west, Through all the wide bor-der his steed was the best;

out of the west, Through all the wide bor-der his steed was the best;

out of the west, Through all the wide bor-der his steed was the best;

out of the west, Through all the wide bor-der his steed was the best;

*cresc:*

save his good broad-sword, he weap- ons had none, He rode all un- arm'd, and he

**C**

rode all a lone.

*cresc:* And, save his good broad-sword, he weapons had none. He.... *più cresc:*

*cresc:* And, save his good broad-sword, he weapons had none, He.... *più cresc:*

*cresc:* And, save his good broad-sword, he weapons had none, He.... *più cresc:*

*cresc:* And, save his good broad-sword, he weapons had none, He.... *più cresc:*

**C**

*mf*

So faithful in love and so dauntless in war There was

*dim:*

rode all unarm'd, and he rode all a-lone.

*dim:*

rode all unarm'd, and he rode all a-lone.

*dim:*

rode all unarm'd, and he rode all a-lone.

*dim:*

rode all unarm'd, and he rode all a-lone.

**D**

never a knight ..... like the young Lochin - var.

*f*

So

So

So

So

**D**

*colla voce.*

So

\* If the descending chromatic passage prove too trying, the Basses can sing upper optional b.  
H. 2236.

faith-ful in love, and so daunt-less in war, There was ne-ver a knight like the

faith-ful in love, and so daunt-less in war, There was ne-ver a knight like the

faith-ful in love, and so daunt-less in war, There was ne-ver a knight like the

faith-ful in love, and so daunt-less in war, There was ne-ver a knight like the

*mf* He staid not for brake, and he stopp'd not for stone, He

*p* young Loch-in-var.....

*p* young Loch-in-var.....

*p* young Loch-in-var.....

*p* young..... Loch-in-var.....



**E**

swam the Eske ri - ver where ford there was none; But, ere he a - light - ed at

**E**

*p* **F**

Ne - ther - by gate, The bride had con - sent - ed the gal - lant came

**F**

*molto accell:* *a tempo.*

late..... And a laggard in love, and a

L.H. *molto accell:* *a tempo.*

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a *molto accell:* marking and a dotted minim note, followed by a series of eighth notes. The tempo then returns to *a tempo.* The piano accompaniment consists of chords and moving lines in both hands, with the left hand (L.H.) marked *molto accell:* and *a tempo.* The system concludes with a fermata over a dotted minim note.

*poco rall e dim:* *tornando al tempo.*

das - tard in war, Was to wed the fair El - len of brave Loch - in -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a *poco rall e dim:* marking and a dotted minim note, followed by eighth notes. The tempo then returns to *tornando al tempo.* The piano accompaniment features chords and moving lines, with a fermata over a dotted minim note at the end of the system.

*poco rall e dim:* *tornando al tempo*

The third system shows the piano accompaniment for the final part of the piece. It includes a *poco rall e dim:* marking and a *tornando al tempo* marking. The system ends with a fermata over a dotted minim note.

\*) *molto accell:* a dotted minim almost to equal a dotted crotchet.

- var.....

This system contains a single bass staff with a melodic line and a dotted line indicating a variation. Above it are four empty treble staves.

*poco cresc:*

*p*

*cresc:*

*dal Introduzione.*

8

8

*pp*

The piano accompaniment begins with a piano (*p*) dynamic and includes a *poco cresc:* marking. The first two measures are marked with an 8-measure rest. The piece then moves to a pianissimo (*pp*) dynamic. The bass line features eighth notes and quarter notes.

*come prima.*

*mf*

So....

The vocal line starts with a mezzo-forte (*mf*) dynamic and the instruction *come prima.* The lyrics "So...." are written below the note. Above the vocal line are four empty treble staves.

*più cresc:*

The piano accompaniment continues with a *più cresc:* marking. It features a series of chords and melodic fragments in both hands, with some notes marked with accents.

*cresc.*

bold-ly he en-ter'd the Ne-ther-by Hall, A-mong bride'smen, and kinsmen, and

*cresc.*

bro-thers and all.

*cresc.*  
So... bold-ly he en-ter'd the Ne-ther-by Hall. A-mong

*cresc.*  
So... bold-ly he en-ter'd the Ne-ther-by Hall, A-mong

*cresc.*  
So... bold-ly he en-ter'd the Ne-ther-by Hall, A-mong

*cresc.*  
So... bold-ly he en-ter'd the Ne-ther-by Hall, A-mong

*cresc.*

*mf*

Then spoke the bride's fa-ther, his

bride'smen, and kinsmen, and bro-thers and all.

bride'smen, and kinsmen, and bro-thers and all.

bride'smen, and kinsmen, and bro-thers and all.

bride'smen, and kinsmen, and bro-thers and all.....

*p poco accel:*

*poco rall: f a tempo*

hand on his sword, (For the poor cra-ven bride-groom said ne-ver a word) "Oh

"Oh

*poco accel:*

*rall  
colla voce f a tempo*

come ye in peace here, or come ye in war, Or to dance at our bridal. **I** young Lord Lochin-

come ye in peace here, or come ye in war, Or to dance at our bridal, **I** young Lord Lochin-

\*) *molto accel.*

- var?.....

\*) *molto accel.*

- var?.....

L.H. *molto accel.*

*dim:*  
*rall.*

**Andante cantabile.**  $\text{♩} = 66.$

*tranquillo.*

\*) *molto accel.*: a dotted minim almost to equal a dotted crotchet.

## Cantabile. J

*mf*

"I long wo'd your daughter, my suit you de - nied; - Love

The first system of the score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics "I long wo'd your daughter, my suit you de - nied; - Love". The vocal line is marked with a mezzo-forte (*mf*) dynamic. Below the vocal line are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios.

*J*

*mf* L.H.

The second system of the score consists of five staves. The top staff is the vocal line, which is mostly silent in this system. Below it are four staves for piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. The piano part is marked with a mezzo-forte (*mf*) dynamic and includes the instruction "L.H." (Left Hand) and a tempo marking of "Cantabile" (*J*).

*poco cresc:*  
*espressivo.*

swells like the Solway, but ebbs like its tide, And now am I come with this

The third system of the score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics "swells like the Solway, but ebbs like its tide, And now am I come with this". The vocal line is marked with a mezzo-forte (*mf*) dynamic. Below the vocal line are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. The piano part is marked with a mezzo-forte (*mf*) dynamic and includes the instruction "L.H." (Left Hand).

*poco cresc:*

*espressivo*

L.H.

The fourth system of the score consists of five staves. The top staff is the vocal line, which is mostly silent in this system. Below it are four staves for piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. The piano part is marked with a mezzo-forte (*mf*) dynamic and includes the instruction "L.H." (Left Hand) and a tempo marking of "Cantabile" (*J*).

Cambiando  
di carattere.

lost love of mine, To lead but a measure, drink one cup of wine. There are

*più mosso.*

The first system of the musical score consists of five staves. The top staff is the vocal line in bass clef, with lyrics underneath. The next three staves are treble clef, and the bottom staff is bass clef, representing the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo marking *più mosso.* is placed at the end of the system.

K  $\text{♩} = 72.$ *f poco rit:*

maid - ens in Scot - land more love - ly by far That would glad - ly be bride to the

The second system of the musical score consists of five staves. The top staff is the vocal line in bass clef, with lyrics underneath. The next three staves are treble clef, and the bottom staff is bass clef, representing the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking *f poco rit:* is placed above the vocal line. The system concludes with a piano accompaniment section marked *f colla voce.*



*a tempo.*

young Loch-in - var."

*sempre a tempo. cresc.*

There are maid-ens in Scot-land more love-ly by far That would

*sempre a tempo. cresc.*

There are maid-ens in Scot-land more love-ly by far That would

*sempre a tempo. cresc.*

There are maid-ens in Scot-land more love-ly by far That would

*sempre a tempo. cresc.*

There are maid-ens in Scot-land more love-ly by far That would

*a tempo.*

*sempre cresc.*

glad-ly be bride to the young Loch-in - var.....

glad-ly be bride to the young Loch-in - var.....

glad-ly be bride to the young Loch-in - var.....

glad-ly be bride to the young Loch-in - var.....

*dim: rall:*

L

Five empty musical staves, likely for vocal parts, arranged in a system. The key signature is two sharps (F# and C#).

L Come Prima.

Piano accompaniment for the first section. The right hand features a melodic line with slurs and ties. The left hand has a bass line with octaves marked with the number '8'. The dynamic marking is *p* *assai cantabile*.

*mf*

The bride kiss'd the gob - let, the

Five musical staves. The second staff contains the lyrics "The bride kiss'd the gob - let, the". The first and fifth staves are empty. The other three staves contain musical notation, likely for vocal parts.

*mf*

Piano accompaniment for the second section. Similar to the first section, it features a melodic line in the right hand and a bass line with octaves in the left hand. The dynamic marking is *mf*.

*quasi parlato.*

*poco accel:*

*f a tempo*

\*

knight took it up, He quaff'd off the wine and he threw down the

*poco accel.*

L.H. *s*

*a tempo.*

*Mespressivo*

cup. She look'd down to blush, and she look'd up to sigh, With a

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

**M**

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

The turn to be rapid — thus: —



threw down the cup

*sempre p* *cresc.*

smile on her lips and a tear in her eye; She look'd down to blush, and she

*sempre p* *cresc.*

smile on her lips and a tear in her eye; She look'd down to blush, and she

*sempre p* *cresc.*

smile on her lips and a tear in her eye; She look'd down to blush, and she

*sempre p* *cresc.*

smile on her lips and a tear in her eye; She look'd down to blush, and she

*sempre p* *cresc.*

smile on her lips and a tear in her eye; She look'd down to blush, and she

*sempre p* *cresc.*

L.H. L.H.

*dim: pp* *rall.*

look'd up to sigh With a smile on her lips ..... and a

look'd up to sigh With a smile on her lips and a tear ..... *rall.*

look'd up to sigh With a smile on her lips and a tear ..... *rall.*

look'd up to sigh With a smile on her lips and a tear ..... *rall.*

look'd up to sigh With a smile on her lips ..... *rall.*

L.H. L.H.

*rall.*

\* *N* *pp* *a tempo.*

tear in her eye. .... He

*pp* *ppp* *a tempo.*

.... in her eye. ....

*pp* *ppp* *a tempo.*

.... in her eye. ....

*pp* *ppp* *a tempo.*

.... in her eye. ....

*pp* *ppp* *a tempo.*

.... in her eye. ....

*N*

*L.H.* *pp* *ppp* *a tempo.* *L.H.*

*cantabile dolce.* *mf* *molto accel:* *con intenzione*

took her soft hand..... ere her mo - ther could bar, .... "Now

*mf* *molto accel:*

Falsetto.

Tempo Imo

con slancio.

accel:

tread we a mea - sure! Said young Lochin - var.

Tempo Imo

Moderato. ♩ = 88.

Moderato. ♩ = 88

**P**

Five staves of music, all containing whole rests. The top staff is in bass clef, and the other four are in treble clef.

**P** *sf*

Two staves of piano introduction. The treble staff begins with a *sf* dynamic and contains a melodic line with eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *sf* and *f*.

*mf*

And so love - ly her face, that

that

*mf*

So state - ly his form,

that

*sf*

*sf*

*sf*

*mf*

Two staves of piano introduction. The treble staff features a melodic line with *sf* dynamics. The bass staff has a rhythmic accompaniment with *mf* dynamics. Dynamics include *sf* and *mf*.

nev - er a hall such a gal - liard did grace; While her mo - ther did fret,

nev - er a hall such a gal - liard did grace;

nev - er a hall such a gal - liard did grace; and her

*p* *cresc.*

*più cresc.* *poco più mosso. pp*

And the bride-groom stood dang - ling his bonnet and plume; And the

*più cresc.* *poco più mosso.*

And the bride-groom stood dang - ling his bonnet and plume;

*più cresc.* *poco più mosso.*

father did fume, And the bride-groom stood dang - ling his bonnet and plume;

*più cresc.* *poco più mosso. pp*

*Q*



*pp*  
 " 'Twere bet - ter by far to have match'd our fair cousin  
*pp*  
 bride-maidens whis-per'd 'Twere bet - ter by far to have match'd our fair cousin with

*pp*

*sempre pp* *pochissimo cresc:* *ppp*  
 with young Lochin - var"  
*sempre pp* *pochissimo cresc:* *ppp*  
 young Loch-in - var"

*sempre pp* *L.H. pochissimo cresc:* *p* **Moderato**

**R***p subito, e poco a poco accell:*

One touch to her hand and one

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a rest followed by the lyrics "One touch to her hand and one". The piano accompaniment is spread across four staves. The piano part begins with a series of chords and arpeggiated figures, marked with a forte dynamic and a hairpin crescendo leading to a **R** (ritardando) marking. The piano part concludes with a **p** (piano) dynamic marking and the instruction *subito e poco a poco accell:*.

The second system of the musical score consists of five staves. The top staff is the vocal line, with the lyrics "word in her ear, When they reach'd the hall door and the char - ger stood near; So". The piano accompaniment is spread across four staves. The piano part continues with arpeggiated figures and chords, marked with a forte dynamic and a hairpin crescendo leading to a **R** (ritardando) marking. The piano part concludes with a **pp** (pianissimo) dynamic marking and a hairpin decrescendo.

**S**

*cresc: e accel:*

light to the croup the fair la - dy he swung, So light to the sad-dle be-

*S*  
*sf*  
*sf*  
*cresc: e accel:*

**"Tempo dal Introduzione?"**

-fore her he sprung! She is won!..... We are

*ff*

**"Tempo dal Introduzione?"**

gone!.....

*p* \* They are gone! *pp* they are gone, over bank bush and scaur;

*p* They are gone! *pp* they are gone they are gone *mf*

*p* They are gone! *pp* they are gone "They'll have

*p* They are gone! they are gone.....

*poco cresc:* **T**

"They'll have fleet steeds that follow" quoth young Lochin - var.....

*poco cresc:*

"They'll have fleet steeds that follow" quoth young Lochin - var.....

*poco cresc:* fleet steeds that follow" quoth young Lochin - var.....

*poco cresc:* "They'll have fleet steeds that follow" quoth young Lochin - var.....

*poco cresc:* **T** *mf* *mf* *sempre cresc:*

\* Note Chorus:—"They are gone!" to be more spoken than sung—breathlessly exclaimed.

Un poco più ritenuto del primo tempo.

**U** *sf* *rall:*

There was mount - - ing'mong Graemes..... of the

*sf* *rall:*

There was mount-ing'mong Graemes of the Ne-ther-by clan; Fen-wicks,

*sf* *rall:*

There was mount-ing'mong Graemes of the Ne-ther-by clan; Fen-wicks,

*sf* *rall:*

There was mount-ing'mong Graemes of the Ne-ther-by clan; Fen-wicks,

*sf* *rall:*

There was mount-ing'mong Graemes of the Ne-ther-by clan; Fen-wicks,

Un poco più ritenuto del primo tempo.

Ne - - ther - by clan,..... Fors - ters, Fen-wicks and  
 fors-ters, and Mus-graves, they rode and they ran; There was mount-ing'mong Graemes of the  
 Fors-ters, and Mus-graves, they rode and they ran; There was mount-ing'mong Graemes of the  
 Fors-ters, and Mus-graves, they rode and they ran; There was mount-ing'mong Graemes of the  
 Fors-ters, and Mus-graves, they rode and they ran; There was mount-ing'mong Graemes of the

Mus - graves, they rode and they ran;..... There was *poco rall.*  
 Ne-ther-by clan, Fors-ters, Fen-wicks, and Mus-graves, they rode and they ran; There was  
 Ne-ther-by clan, Fors-ters, Fen-wicks, and Mus-graves, they rode and they ran; There was  
 Ne-ther-by clan, Fors-ters, Fen-wicks, and Mus-graves, they rode and they ran; There was  
 Ne-ther-by clan, Fors-ters, Fen-wicks, and Mus-graves, they rode and they ran; There was

*poco rall.*

rac - ing, and chas - ing, on Can - no - bie Lee, But the lost bride

rac - ing, and chas - ing, on Can - no - bie Lee, But the lost bride of Ne - -

rac - ing, and chas - ing, on Can - no - bie Lee, But the bride, but the lost bride of

rac - ing, and chas - ing, on Can - no - bie Lee, But the bride, the lost bride of

rac - ing, and chas - ing, on Can - no - bie Lee, But the bride, but the lost bride of

*a tempo.*

ne'er..... did they see So dar - ing in love,..... and so

- ther-by ne'er did they see. So dar-ing in love, and so dauntless in war, Have ye

Ne-ther-by ne'er did they see. So dar-ing in love, and so dauntless in war, Have ye

Ne-ther-by ne'er did they see. So dar-ing in love, and so dauntless in war, Have ye

Ne-ther-by ne'er did they see. So dar-ing in love, and so dauntless in war, Have ye

*L. H.*

H. 2236.

X  
a tempo.

poco rall:

mf

daunt - - less, so daunt-less in war, So dar-ing in love, and so dauntless in war, Have ye  
 e'er heard of gal-lant like young Lochinvar? Have ye  
 e'er heard of gal-lant like young Lochinvar? and so dauntless in war, Have ye  
 e'er heard of gal-lant like young Lochinvar? and so dauntless in war, Have ye  
 e'er heard of gal-lant like young Lochinvar? Have ye

poco rall:

cresc:

poco rall:

mf

cresc:

poco rall:

mf

cresc:

poco rall:

X

e'er heard of gal-lant like young Lochinvar? Have ye

poco rall:

a tempo.

mf poco a poco

cresc:

Y

e'er heard of gal-lant like young Loch-in - var?..... Like.....  
 e'er heard of gal-lant like young Loch-in - var?..... like young.....  
 e'er heard of gal-lant like young Loch-in - var?..... like young Loch - in -  
 e'er heard of gal-lant like young Loch-in - var?..... Ah, say, have ye e'er heard of  
 e'er heard of gal-lant like young Loch-in - var?..... like young.....

piu vivo.

piu vivo.

piu vivo.

piu vivo.

piu vivo.

Y

piu vivo.



young Loch - in - var..... Like.....

Loch - in - var?.....

- var,..... Ah, say, have ye e'er heard of gallant like young Loch- in - var?.....

gallant like young Lochinvar,..... like young Lochin - var?.....

Loch - in - var?.....

*accell:*

*accell:*

*accell:*

*accell:*

*accell:*

young Loch-in - var?.....

*p. stretto.*

*p. stretto.*

*p. stretto.*

*p. stretto.*

*p. stretto.*

*p. stretto.*

*p. stretto.*

*p. stretto.*

*poco accel:*

*sf L. H.*



# CHORAL WORKS IN TONIC SOL-FA NOTATION.

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Composed for and performed at the Norwich Festival, 1898.

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Written by J. SHERIDAN LE FANU;

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY

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