

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

COMPOSITIONS BY EDWARD ELGAR.

ORATORIO.		SONGS.	
THE APOSTLES (Parts I. and II.). For Soprano, Contralto, Tenor and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, <i>in the Press</i>)	s. d.	THE SWORD SONG ("Caractacus"). For Baritone	s. d.
Paper boards, 6s.; cloth, gilt, 7s. 6d.; Vocal Parts, 1s. 6d. each; String Parts, Wind Parts, and Full Score (<i>in the Press</i>); Book of Words, with Analysis, 1s.	5 0	THE ANGEL'S SONG: "My work is done" ("Gerontius"). For Mezzo-Soprano	2 0
CANTATAS.		THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid")	1 6
THE DREAM OF GERONTIUS. For Mezzo-Soprano, Tenor, and Bass Soli, Chorus and Orchestra. (Op. 38.) (Tonic Sol-fa, Chorus only, 1s. 6d.)	3 6	ORCHESTRA.	
Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 20s. Wind Parts, 52s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s. Vocal Score (with German and English words), 6 Marks. Vocal Parts (German words), 2 Marks each.		VARIATIONS ON AN ORIGINAL THEME (Op. 36). Full Score, 25s.; String Parts, 10s. Wind Parts, 22s.	
CARACTACUS. For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35.) (Tonic Sol-fa, Chorus only, 1s.)	3 6	PRELUDE AND ANGEL'S FAREWELL ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, 13s. 6d.	
Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. String Parts, 24s.; Wind Parts and Full Score, MS. Book of Words, with Analysis, 1s.; Words only, 25s. per 100.		IMPERIAL MARCH (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, 7s.	
THE BLACK KNIGHT. For Chorus and Orchestra. (Op. 25)	2 0	MEDITATION ("The Light of Life"). String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.	
KING OLAF. For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30)	3 0	FROISSART (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.	
Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each; String Parts, 23s.; Wind Parts and Full Score, MS. Tonic Sol-fa (Chorus only), 1s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s.		TRIUMPHAL MARCH ("Caractacus"). String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.	
THE BANNER OF ST. GEORGE. For Chorus (Soprano Solo <i>ad lib.</i>) and Orchestra. (Op. 33)	1 6	FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid"). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, 9s.	
String Parts, 8s. 6d.; Wind Parts, 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.		SMALL ORCHESTRA.	
THE LIGHT OF LIFE ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29)	2 6	CHANSON DE NUIT (Op. 15, No. 1). Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 1s. 6d.	
Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.		CHANSON DE MATIN (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, 1s. 6d.	
ANTHEMS AND SERVICES.		THREE PIECES (Op. 10). 1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.	
LIGHT OF THE WORLD ("The Light of Life"). S.A.T.B.	0 3	2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.	
SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B.	0 6	3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.	
DOUBT NOT THY FATHER'S CARE ("The Light of Life"). Duet, s. and c.	0 2	NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.	
AVE VERUM (Op. 2, No. 1). Motet. English and Latin Words. (Tonic Sol-fa, 1d.)	0 2	INTERMEZZO ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums. Full Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	
TE DEUM AND BENEDICTUS IN F. For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34)	1 0	ORGAN.	
String Parts, 4s. 6d.; Wind Parts and Full Score, MS.		SOLEMN MARCH ("The Black Knight")	s. d.
PART-SONGS AND CHORUSES.		MEDITATION ("The Light of Life")	1 0
MY LOVE DWELT IN A NORTHERN LAND. For S.A.T.B. (Tonic Sol-fa, 1½d.)	0 3	IMPERIAL MARCH	2 0
WEARY WIND OF THE WEST. S.A.T.B. (Tonic Sol-fa, 1½d.)	0 3	TRIUMPHAL MARCH ("Caractacus")	2 0
O HAPPY EYES. For S.A.T.B. (Tonic Sol-fa, 1d.)	0 1½	PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0
SPANISH SERENADE ("Stars of the Summer Night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Orchestral Parts, MS.	0 3	FUNERAL MARCH ("Grania and Diarmid")	2 0
THE SNOW. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte	0 6	MILITARY BAND.	
Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.		IMPERIAL MARCH	9 0
FLY, SINGING BIRD. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.)	0 6	CHANSON DE NUIT (Op. 15, No. 1)	3 6
THE CHALLENGE OF THOR ("King Olaf"). (Tonic Sol-fa, 2d.)	0 4	CHANSON DE MATIN (Op. 15, No. 2)	3 6
String Parts, 2s.; Wind Parts and Full Score, MS.		MAZURKA	5 0
AS TORRENTS IN SUMMER ("King Olaf"). (Tonic Sol-fa, 1d.)	0 2	SÉRÉNADE MAURESQUE	5 0
IT COMES FROM THE MISTY AGES ("Banner of St. George") (Tonic Sol-fa, 2d.)	0 4	CONTRASTS (The Gavotte, A.D. 1700 & 1900)	5 0
String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS.		MEDITATION, from "Lux Christi"	5 0
BRITONS, ALERT! ("Caractacus")	0 3	PIANOFORTE.	
LITANY ("The Dream of Gerontius")	0 2	VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3 6
BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius")	0 3	INTERMEZZO ("Dorabella") from the above	2 0
GO FORTH UPON THY JOURNEY ("The Dream of Gerontius")	0 4	THREE PIECES (Op. 10):—	
PRaise TO THE HOLIEST IN THE HEIGHT. S.A.S.S.A.A. ("The Dream of Gerontius")	0 4	1. Mazurka	2 0
SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (Finale from "The Dream of Gerontius")	0 6	2. Sérénade Mauresque	2 0
GOD SAVE THE KING. Arranged for Solo, Chorus, Orchestra, and Military Band (<i>ad lib.</i>)	0 3	3. Contrasts (The Gavotte, A.D. 1700 & 1900)	2 0
Tonic Sol-fa, 1d.; Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.		MEDITATION ("The Light of Life")	2 0
		IMPERIAL MARCH (Op. 32)	2 0
		CHANSON DE NUIT (Op. 15, No. 1)	1 6
		CHANSON DE MATIN (Op. 15, No. 2)	1 6
		PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0
		VIOLIN AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1)	1 6
		CHANSON DE MATIN (Op. 15, No. 2)	2 0
		MAZURKA (Op. 10, No. 1)	2 0
		VIOLA AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1)	1 6
		VIOLONCELLO AND PIANOFORTE.	
		CHANSON DE NUIT (Op. 15, No. 1)	1 6
		CHANSON DE MATIN (Op. 15, No. 2)	2 0

REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

FULL SCORE.

PRICE THREE SHILLINGS AND SIXPENCE.

String Parts, 2s. 3d. Wind Parts, 4s. Violin and Pianoforte, 2s.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

Copyright, 1903, by Novello and Company, Limited.

The right of Public Representation and Performance is reserved.

REVERIE.

Frederic H. Cowen.

Andante molto sostenuto. ♩ = 58.

Flauti.

Oboi.

Clarineti in B \flat

Fagotti.

Corni I & II in F.

Corni III & IV in F.

Trombe in C.

Tromboni I II & III
(*ad lib.*)

Arpa.

Andante molto sostenuto. ♩ = 58.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

The musical score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The key signature is G major (one sharp) and the time signature is 2/4. The score begins with a piano introduction marked *cresc.* (crescendo), followed by a section marked *mf* (mezzo-forte) and *dim.* (diminuendo). The piece concludes with a *p* (piano) dynamic and a *divisi.* instruction for the piano.

sempre cresc. e poco agitato

sempre cresc. e poco agitato

sempre cresc. e poco agitato

sempre cresc. e poco agitato

poco cresc.

poco cresc.

sempre cresc. e poco agitato

poco agitato

sempre cresc. e poco agitato

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

sempre cresc. e poco agitato

sempre cresc. e poco agitato

sempre cresc. e poco agitato

a tempo

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are grouped by a brace on the left. The music includes various rhythmic patterns, including triplets. Dynamics such as *f*, *mf*, and *p* are used throughout. The tempo is marked *a tempo*. The key signature has one sharp (F#).

a tempo

The second system of the musical score continues the piece. It features similar notation to the first system, including triplets and various dynamics. The tempo remains *a tempo*. The key signature changes to two flats (Bb and Eb). Specific markings include *2ª corda* (second string) and *unis.* (unison). Dynamics such as *f espress.*, *f*, *dim.*, and *p* are present. The bottom left of the system is marked *mf*.

A *p* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with the same key signature. The third staff is a treble clef with a key signature of two sharps (F# and C#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth and sixth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The music includes various notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

The second system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with the same key signature. The third staff is a bass clef with a key signature of one sharp (F#). The fourth and fifth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The sixth and seventh staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music includes various notes, rests, and dynamic markings such as *espress.* (espressivo), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). There are also section markers **A** at the beginning and end of the system.

poco cresc. agitato *mf* *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

poco cresc. *mf* *cresc. ed accel.*

mf *cresc. ed accel.*

agitato *p* *cresc.* *cresc. ed accel.*

p *cresc. ed accel.*

agitato *mf* *cresc. ed accel.*

mf *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

p *cresc.* *cresc. ed accel.*

agitato

Detailed description of the musical score: The score is written for a piano and includes a variety of musical elements. It features multiple staves, with some parts grouped by a brace. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. Dynamics range from piano (p) to mezzo-forte (mf), with frequent use of crescendo (cresc.) and acceleration (accel.) markings. The tempo is marked as agitato. The score contains several measures of sixteenth-note runs, some with triplets, and other passages with sustained notes and chords. The overall structure is divided into four measures, with the final measure showing a significant increase in intensity and speed.

sempre accel.

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

f *sempre accel.*

Poco Allegro.

The musical score is arranged in two systems. The first system contains 10 staves: five for the piano (treble and bass clefs) and five for the orchestra (flute, oboe, clarinet, bassoon, and strings). The second system contains 10 staves: five for the piano and five for the orchestra. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The orchestra part features a variety of textures, including sustained chords, moving lines, and dynamic markings. The tempo is marked *Poco Allegro.* and the dynamics are *ff* (fortissimo). The score is in G major and 3/4 time. The piano part has a key signature of one sharp (F#) and a time signature of 3/4. The orchestra part has a key signature of one sharp (F#) and a time signature of 3/4. The score is arranged in two systems. The first system contains 10 staves: five for the piano (treble and bass clefs) and five for the orchestra (flute, oboe, clarinet, bassoon, and strings). The second system contains 10 staves: five for the piano and five for the orchestra. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The orchestra part features a variety of textures, including sustained chords, moving lines, and dynamic markings. The tempo is marked *Poco Allegro.* and the dynamics are *ff* (fortissimo). The score is in G major and 3/4 time. The piano part has a key signature of one sharp (F#) and a time signature of 3/4. The orchestra part has a key signature of one sharp (F#) and a time signature of 3/4.

dim. e rit.

Tempo I?

rall.

The first system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the violin. The piano part begins with a *sf* (sforzando) dynamic, followed by a *p* (piano) dynamic. The violin part also starts with *sf* and *p*. The system concludes with a *dim. e rit.* (diminuendo e ritardando) instruction and a *rall.* (rallentando) instruction.

dim. e rit.

Tempo I?

rall.

The second system of the musical score consists of six staves. The top two staves are for the piano, and the bottom four are for the violin. The piano part begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The violin part also starts with *p* and *sf*. The system concludes with a *dim. e rit.* (diminuendo e ritardando) instruction and a *rall.* (rallentando) instruction. The word *tranquillo* is written below the piano part, and *unis.* (unisono) is written above the violin part.

dim. e rit.

p Tempo I?

rall. p

a tempo
pp
3
poco rit.

pp

pp

pp

a tempo
pp
poco rit.

pp

a tempo
pp
pp non affrettando
3
poco rit.

a tempo
poco rit.

a tempo

B

pp

a tempo

pp

pp

B

a tempo

4^a corda -

p tranquillo e sostenuto

4^a corda -

p tranquillo e sostenuto

pp

pp

B *a tempo*

The musical score on page 12 consists of several systems of staves. The top system includes a single treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. It features a complex rhythmic pattern of triplets and sixteenth notes, with the instruction *sempre pp* (pianissimo) written below. The second system continues this pattern. The third system shows a bass clef staff with a *pp* marking and a long melodic line. The fourth system features a grand staff (treble and bass clefs) with *sempre pp* and a melodic line. The fifth system shows a grand staff with a *pp* marking and a melodic line. The sixth system features a grand staff with a melodic line. The seventh system shows a grand staff with a melodic line. The eighth system features a grand staff with a melodic line. The ninth system shows a grand staff with a melodic line. The tenth system features a grand staff with a melodic line. The eleventh system shows a grand staff with a melodic line. The twelfth system features a grand staff with a melodic line. The thirteenth system shows a grand staff with a melodic line. The fourteenth system features a grand staff with a melodic line. The fifteenth system shows a grand staff with a melodic line. The sixteenth system features a grand staff with a melodic line. The seventeenth system shows a grand staff with a melodic line. The eighteenth system features a grand staff with a melodic line. The nineteenth system shows a grand staff with a melodic line. The twentieth system features a grand staff with a melodic line. The twenty-first system shows a grand staff with a melodic line. The twenty-second system features a grand staff with a melodic line. The twenty-third system shows a grand staff with a melodic line. The twenty-fourth system features a grand staff with a melodic line. The twenty-fifth system shows a grand staff with a melodic line. The twenty-sixth system features a grand staff with a melodic line. The twenty-seventh system shows a grand staff with a melodic line. The twenty-eighth system features a grand staff with a melodic line. The twenty-ninth system shows a grand staff with a melodic line. The thirtieth system features a grand staff with a melodic line. The thirty-first system shows a grand staff with a melodic line. The thirty-second system features a grand staff with a melodic line. The thirty-third system shows a grand staff with a melodic line. The thirty-fourth system features a grand staff with a melodic line. The thirty-fifth system shows a grand staff with a melodic line. The thirty-sixth system features a grand staff with a melodic line. The thirty-seventh system shows a grand staff with a melodic line. The thirty-eighth system features a grand staff with a melodic line. The thirty-ninth system shows a grand staff with a melodic line. The fortieth system features a grand staff with a melodic line. The forty-first system shows a grand staff with a melodic line. The forty-second system features a grand staff with a melodic line. The forty-third system shows a grand staff with a melodic line. The forty-fourth system features a grand staff with a melodic line. The forty-fifth system shows a grand staff with a melodic line. The forty-sixth system features a grand staff with a melodic line. The forty-seventh system shows a grand staff with a melodic line. The forty-eighth system features a grand staff with a melodic line. The forty-ninth system shows a grand staff with a melodic line. The fiftieth system features a grand staff with a melodic line.

This musical score page contains two systems of music. The first system includes a piano part with a treble and bass clef, and a string quartet part with four staves. The piano part features a melodic line with triplets and a bass line with chords and triplets. Dynamic markings include *pp* and *p*. The string quartet part consists of four staves, with the first staff having a melodic line and the others providing harmonic support. The second system continues the piano part with a melodic line and a bass line, and the string quartet part with a melodic line and harmonic support. Dynamic markings include *p* and *divisi.* The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

C *sempre cresc. ed agitato*

mf

The musical score is arranged in several systems. The first system includes a vocal line at the top and piano accompaniment below. The piano part features a prominent triplet in the right hand. The second system continues the piano accompaniment with various dynamic markings and crescendos. The third system shows a more complex piano texture with multiple staves. The fourth system features a vocal line with a triplet and piano accompaniment. The fifth system continues the piano accompaniment with a triplet. The sixth system shows a vocal line with a triplet and piano accompaniment. The seventh system features a vocal line with a triplet and piano accompaniment. The eighth system continues the piano accompaniment with a triplet. The ninth system shows a vocal line with a triplet and piano accompaniment. The tenth system continues the piano accompaniment with a triplet. The eleventh system features a vocal line with a triplet and piano accompaniment. The twelfth system continues the piano accompaniment with a triplet.

C

This musical score page contains the following elements:

- Staff 1:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 2:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 3:** Treble clef, key signature of two sharps (F#, C#). Contains a melodic line with a slur and a fermata.
- Staff 4:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 5:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 6:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 7:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 8:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 9:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 10:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 11:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 12:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 13:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 14:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 15:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 16:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 17:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 18:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.
- Staff 19:** Treble clef, key signature of one sharp (F#). Contains a melodic line with a slur and a fermata.
- Staff 20:** Bass clef, key signature of one sharp (F#). Contains a bass line with a slur and a fermata.

Dynamics and performance instructions include:

- mf* (mezzo-forte) in Staff 5 and Staff 7.
- f* (forte) in Staff 2, Staff 3, Staff 4, Staff 6, Staff 8, Staff 10, Staff 12, Staff 14, Staff 16, Staff 18, and Staff 20.
- cresc.* (crescendo) in Staff 6.
- mf* (mezzo-forte) in Staff 7.
- divisi.* (divisi) in Staff 13.
- f* (forte) in Staff 13.
- f* (forte) in Staff 18.

a tempo

The first system of the musical score consists of ten staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle four staves are grouped by a brace on the left. Dynamics include *ff*, *dim.*, and *p*. The tempo marking *a tempo* is present at the beginning. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

a tempo

The second system of the musical score consists of ten staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle four staves are grouped by a brace on the left. Dynamics include *ff*, *f*, *mf*, *dim.*, and *p*. The tempo marking *a tempo* is present at the beginning. The instruction *2ª corda* is written above the top staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

ff a tempo

D

Musical score for the first system, measures 1-6. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The first measure has a dynamic marking 'p' and a 'D' above it. The second measure has a 'p' and a 'D' above it. The third measure has a 'p' and a 'D' above it. The fourth measure has a 'p' and a 'D' above it. The fifth measure has a 'p' and a 'D' above it. The sixth measure has a 'dim.' and a 'D' above it. The piano part includes triplets in the right hand and chords in the left hand.

Musical score for the second system, measures 7-12. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The first measure has a 'dim.' and a 'D' above it. The second measure has a 'p' and a 'D' above it. The third measure has a 'p' and a 'D' above it. The fourth measure has a 'p' and a 'D' above it. The fifth measure has a 'p' and a 'D' above it. The sixth measure has a 'dim.' and a 'D' above it. The piano part includes triplets in the right hand and chords in the left hand.

rall. al fine

The musical score is divided into two systems. The first system consists of five staves: a vocal line and four piano accompaniment staves. The second system consists of four piano accompaniment staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *rall. al fine* at the top right and bottom right. Dynamics include *pp* (pianissimo) and *sempre dim.* (always diminishing). Articulations include *pizz.* (pizzicato) and *arco* (arco). The score includes various musical notations such as slurs, ties, and triplets.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.		Wind.	Full Score.		Strings.	Wind.	Full Score.
	s. d.	s. d.		s. d.	s. d.			
WILLIAM HENRY BELL.								
"A Song in the Morning" ...	7	0	—	—	—	—	—	—
Mother Carey (Three Sailor pieces) ...	—	—	—	—	—	—	—	—
GEORGE J. BENNETT.								
Suite in D minor ...	10	0	—	—	—	—	—	—
"Eventide," Melody from above, for Strings Harp, and Organ ...	2	3	—	2	6	—	—	—
(Harp and Organ parts, 6d. each.)								
FREDERIC H. COWEN.								
Coronation March ...	4	0	11	3	5	0	—	—
Symphony No. 4 (The Welsh) ...	7	0	13	0	15	0	—	—
Four English Dances in the Olden Style ...	6	0	12	0	10	6	—	—
Do. (Small Orchestra) ...	6	0	9	0	—	—	—	—
Waltz from "Sleeping Beauty" ...	2	0	6	6	5	0	—	—
Orchestral Interlude from "Sleeping Beauty" ...	3	6	5	9	5	0	—	—
Overture, "The Butterfly's Ball" ...	6	6	14	3	10	6	—	—
Reverie ...	2	3	4	0	3	6	—	—
Two Pieces for small orchestra:—								
1. Childhood ...	2	3	3	0	6	0	—	—
2. Girlhood ...	—	—	—	—	—	—	—	—
S. COLERIDGE-TAYLOR.								
Four Characteristic Waltzes (also for Small Orchestra) ...	6	0	12	0	5	0	—	—
Ballade in D minor (Violin and Orchestra) ...	2	6	—	—	—	—	—	—
Overture to "The Song of Hiawatha" ...	5	0	13	6	—	—	—	—
Solemn Prelude ...	2	6	—	—	—	—	—	—
Ballade in A minor ...	4	9	10	9	7	6	—	—
Scenes from An Everyday Romance ...	9	6	—	—	—	—	—	—
Romance in G (Violin and Orchestra) ...	2	6	—	—	—	—	—	—
"Toussaint l'Ouverture" ...	5	6	—	—	—	—	—	—
Idyll ...	2	6	—	—	—	—	—	—
Hemo Dance ...	5	0	—	—	—	—	—	—
Four Novelletten (String Orchestra, Tam- bourine, and Triangle)								
No. 1 in A ...	2	9	—	2	6	—	—	—
" 2 in C ...	2	9	—	2	6	—	—	—
" 3 in A minor ...	2	9	—	2	6	—	—	—
" 4 in D ...	4	3	—	2	6	—	—	—
FREDERICK CLIFFE.								
Symphony in C minor ...	11	0	21	0	42	0	—	—
Ballade from do. ...	3	6	6	6	5	0	—	—
EDWARD ELGAR.								
Variations on an Original Theme ...	10	0	22	0	25	0	—	—
Prelude and Angel's Farewell ("Gerontius") ...	3	6	13	6	6	0	—	—
Imperial March ...	2	0	7	0	3	6	—	—
Meditation ("The Light of Life") ...	2	0	5	6	6	0	—	—
Funeral March with Incidental Music ("Grania and Diarmid") ...	2	6	6	6	6	0	—	—
Froissart. Concert Overture ...	4	6	9	0	7	6	—	—
Triumphal March ("Caractacus") ...	2	6	10	6	—	—	—	—
Chanson de Nuit ...	1	3	1	6	2	6	—	—
Chanson de Matin ...	1	6	1	6	2	6	—	—
Three Pieces. 1. Mazurka ...	2	6	5	0	5	0	—	—
2. Sérénade Mauresque ...	2	6	4	3	5	0	—	—
3. Contrasts ...	2	6	5	3	5	0	—	—
Intermezzo ("Dorabella") for strings, wood-wind, and drums (from Vari- ations on an Original Theme) ...								
ERNEST FORD.	2	3	1	6	3	0	—	—
Grand Valse from the "Faust" Ballet ...	2	6	11	3	—	—	—	—
Scène Bacchanale from the "Faust" Ballet ...	5	0	—	—	—	—	—	—
HENRY GADSBY.								
"The Forest of Arden." Intermezzo and Tantarra ...	4	0	6	0	7	6	—	—
HENRY E. GEEHL.								
Suite espagnole ...	6	6	—	—	—	—	—	—
EDWARD GERMAN.								
"Henry VIII." Overture ...	3	0	—	—	—	—	—	—
Do. Prelude, Act II. ...	2	0	—	—	—	—	—	—
Do. Prelude, Act III. ...	2	0	4	3	—	—	—	—
Do. Coronation March ...	2	0	4	3	3	6	—	—
Do. Prelude, Act V. ...	2	0	—	—	—	—	—	—
Do. Three Dances ...	4	0	7	6	7	6	—	—
"As you like it." Masque (Three Dances) Rhapsody on March Themes ...	4	6	10	6	7	6	—	—
"Gipsy Suite." Four Characteristic Dances ...	7	0	14	0	10	6	—	—
"Hamlet." Symphonic Poem ...	6	6	13	0	—	—	—	—
"The Seasons." Spring ...	5	0	12	3	—	—	—	—
Do. Harvest Dance (Summer) ...	5	0	12	6	—	—	—	—
Do. Autumn ...	2	6	6	0	—	—	—	—
Do. Winter ...	7	0	16	6	—	—	—	—
Suite in D minor ...	13	6	26	6	—	—	—	—
Do. Valse Gracieuse ...	4	0	10	0	7	6	—	—
"Richard III." Overture ...	2	6	7	0	7	6	—	—
EDWARD GERMAN—continued.								
"Romeo and Juliet." Prelude ...	2	6	5	6	5	0	—	—
Do. Pastorale ...	2	0	5	6	—	—	—	—
Do. Pavane ...	2	0	5	6	3	6	—	—
Do. Nocturne ...	2	0	5	6	—	—	—	—
Do. Dramatic Interlude ...	2	0	5	6	—	—	—	—
"Much ado about nothing." Overture ...	4	6	10	6	—	—	—	—
Do. Bourrée and Gigue ...	4	0	9	0	7	6	—	—
BATTISON HAYNES.								
"Westwood" Gavotte (also for Small Orchestra) ...	2	0	4	3	—	—	—	—
Idyll (Violin and Orchestra) ...	2	0	2	9	—	—	—	—
GEORGE HENSCHEL.								
Incidental Music to Shakespeare's "Hamlet" ...	7	6	15	0	30	0	—	—
ARTHUR HERVEY.								
"Youth." Concert Overture ...	6	0	17	0	10	6	—	—
Two Tone Pictures { "On the Heights" } { "On the March" } ...	5	0	14	3	10	6	—	—
OLIVER KING.								
Concert Overture (No. 1), "Among the Pines" ...	2	6	7	3	4	0	—	—
Concert Overture (No. 2) ...	4	0	—	—	—	—	—	—
"Night." A Symphony in F ...	8	6	—	—	10	6	—	—
ALEX. C. MACKENZIE.								
Benedictus ...	1	6	2	0	5	0	—	—
"Burns." 2nd Scotch Rhapsody ...	3	6	6	6	5	0	—	—
"Colomba." Prelude ...	2	0	4	9	4	0	—	—
Do. Ballet Music and Rustic March ...	4	0	9	3	10	6	—	—
Concerto for Violin ...	6	6	10	3	21	0	—	—
Highland Ballad ...	2	6	4	0	—	—	—	—
"Jason." Intermezzo ...	2	0	4	0	—	—	—	—
"La belle dame sans merci" ...	5	6	11	9	7	6	—	—
"The Little Minister." Overture ...	4	6	10	0	—	—	—	—
Do. (for Small Orchestra) ...	4	6	—	—	—	—	—	—
Do. Three Dances ...	4	6	11	0	—	—	—	—
Do. do (for Small Orchestra) ...	4	6	7	0	—	—	—	—
"Manfred." "Astarte" ...	3	0	—	—	—	—	—	—
Do. Pastorale ...	4	0	—	—	—	—	—	—
Do. "The Flight of the Spirits" ...	5	0	—	—	—	—	—	—
Morris Dance ...	2	6	—	—	—	—	—	—
Pibroch Suite (Violin Solo and Orchestra) ...	6	6	11	6	—	—	—	—
Processional March ...	2	6	—	—	—	—	—	—
"Ravenswood." Music (Prelude and 1st, 2nd, and 3rd Entr'actes) ...	8	6	—	—	—	—	—	—
Do. Courante (3rd Entr'acte) ...	2	0	6	0	—	—	—	—
Rhapsodie Ecosaise (No. 1) ...	3	6	8	0	5	0	—	—
"Story of Sayid." Solemn March ...	1	6	3	9	—	—	—	—
"Twelfth Night." Overture ...	6	6	12	0	12	0	—	—
Processional March ...	2	6	—	—	—	—	—	—
HAMISH MACCUNN.								
"The Land of the Mountain and the Flood" ...	4	0	8	0	10	6	—	—
C. H. H. PARRY.								
Symphonic Variations ...	4	6	8	6	10	0	—	—
Symphony in C (The English Symphony). (In the Press) ...	—	—	—	—	—	—	—	—
Symphony in F, No. 3 (The Cambridge) ...	12	0	—	—	—	—	—	—
Suite in F (for Strings) ...	5	0	—	—	4	6	—	—
PERCY PITT.								
Air de Ballet (for Strings) ...	2	6	—	—	2	0	—	—
Ballade (Violin Solo and Orchestra) ...	2	6	6	0	10	6	—	—
Coronation March ...	2	6	15	0	5	0	—	—
Oriental Rhapsody ...	3	0	11	0	7	6	—	—
E. PROUT.								
Symphony in F (No. 3) ...	8	0	17	0	25	0	—	—
W. H. REED.								
Suite venitienne ...	6	0	—	—	—	—	—	—
WILLIAM SHAKESPEARE.								
Dramatic Overture ("Hamlet") ...	4	6	—	—	—	—	—	—
ARTHUR SOMERVELL.								
"Helen of Kirkconnell" ...	2	0	4	6	—	—	—	—
C. VILLIERS STANFORD.								
The Irish Symphony ...	11	0	22	6	30	0	—	—
Prelude to "Œdipus Rex" ...	4	0	8	0	6	0	—	—
Symphony (No. 4) in F major ...	11	0	26	0	30	0	—	—
Suite for Violin and Orchestra ...	7	0	12	6	21	0	—	—
ARTHUR SULLIVAN.								
Overture, "In Memoriam" ...	4	6	8	6	15	0	—	—
Overture, "Di Ballo" ...	5	0	12	0	12	0	—	—
"The Tempest." Incidental Music ...	11	6	19	0	30	0	—	—
Symphony in E (The Irish Symphony) (In the Press) ...	—	—	—	—	—	—	—	—
THEOPHIL WENDT.								
Air de Ballet, with Intermezzo ...	2	6	3	0	—	—	—	—
Gavotte and Musette ...	2	6	—	—	—	—	—	—
Valse Melancolique ...	2	6	—	—	—	—	—	—

** MS. copies can be lent on hire in all cases where no prices are inserted.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

COMPOSITIONS BY FREDERIC H. COWEN.

ORATORIO.		s.	d.	ORCHESTRA.		s.	d.		
RUTH. A Dramatic Oratorio. Words selected from the Holy Scriptures by JOSEPH BENNETT.				SYMPHONY, No. 4 (The Welsh).					
Vocal Score	paper cover	4	0	Full Score	15	0	
Ditto	paper boards	4	6	String Parts	7	0	
Ditto	cloth	6	0	Wind Parts	13	0	
Ditto	Tonic Sol-fa	.. .. .	1	6	FOUR ENGLISH DANCES IN THE OLDEN STYLE.			
Vocal Parts	each	1	6	Full Score	10	6	
Ditto	German words	1	6	String Parts	6	0	
Full Score	Wind Parts	12	0	
String Parts	23	0	2	Wind Parts	1	0	
Book of Words, with Analytic Notes by J. BENNETT	.. .. .	.. .. .	..	..	Ditto (for Small Orchestra).		
Ditto, without Analysis (per 100)	Full Score	6	0	
					String Parts	6	0	
					Wind Parts	9	0	
					Ditto (for Piano and Strings)				
					Each Dance	2	6	
					CORONATION MARCH				
					Full Score	5	0	
					String Parts	4	0	
					Wind Parts	11	3	
					THE BUTTERFLY'S BALL (Concert-Overture).				
					Full Score	10	6	
					String Parts	6	6	
					Wind Parts	14	3	
					WALTZ, from "Sleeping Beauty."				
					Full Score	5	0	
					String Parts	2	0	
					Wind Parts	6	6	
					ORCHESTRAL INTERLUDE ("Maidenhood and Dreams of Love"), from "Sleeping Beauty."				
					Full Score	5	0	
					String Parts	3	6	
					Wind Parts	5	6	
					TWO PIECES. For Small Orchestra. 1. "Childhood"; 2. "Girlhood."				
					Full Score	6	0	
					String Parts	2	3	
					Wind Parts	3	0	
					REVERIE.				
					Full Score	3	6	
					String Parts	2	3	
					Wind Parts	4	0	
					MILITARY BAND.				
					FOUR ENGLISH DANCES IN THE OLDEN STYLE				
					.. .. .	15	0	
					CORONATION MARCH				
					.. .. .	10	6	
					PIANOFORTE.				
					SYMPHONY, No. 4 (The Welsh), arranged (Duet)				
					.. .. .	7	6	
					TROIS MORCEAUX (Petit Scène de Ballet, Romance, Scherzo)				
					.. .. .	3	0	
					FOUR ENGLISH DANCES IN THE OLDEN STYLE				
					.. .. .	2	6	
					CORONATION MARCH				
					.. .. .	2	0	
					WALTZ, from "Sleeping Beauty"				
					.. .. .	2	0	
					THE BUTTERFLY'S BALL (Concert-Overture)				
					.. .. .	2	6	
					TWO PIECES. 1. "Childhood"; 2. "Girlhood"				
					.. .. .	2	0	
					CHAMBER MUSIC.				
					FOUR ENGLISH DANCES IN THE OLDEN STYLE. Arranged for Violin and Pianoforte				
					.. .. .	3	0	
					Ditto. Arranged as a Quintet for Pianoforte and Stringed Instruments				
					.. .. .	2	6	
					Separate String Parts, 6d. each.				
					.. .. .	2	0	
					REVERIE. For Violin and Pianoforte				
					.. .. .	2	0	
					ANTHEMS.				
					ANGELS FROM THE REALMS OF GLORY				
					.. .. .	0	3	
					Tonic Sol-fa, 1 st ed.				
					HOW EXCELLENT IS THY LOVINGKINDNESS				
					.. .. .	0	6	
					("Ruth") (Tonic Sol-fa, 1 st ed.)				
					EXCEPT THE LORD BUILD THE HOUSE ("Song of Thanksgiving")				
					.. .. .	0	1 $\frac{1}{2}$	
					SONGS.				
					TRUANT WINGS				
					.. .. .	2	0	
					THE DREAM OF ENDYMION. Scena for Tenor. Words by JOSEPH BENNETT				
					.. .. .	2	6	
					Full Score and Orchestral Parts, MS.				
					O PEACEFUL NIGHT. Recit. and Air, from "St. John's Eve"				
					.. .. .	2	0	
					PART-SONGS, &c.				
					A LOVER'S COUNSEL (S.A.T.B.) (Tonic Sol-fa, 1 st ed.)				
					.. .. .	0	1 $\frac{1}{2}$	
					Ditto (T.T.B.B.)				
					.. .. .	0	3	
					AT DAWN OF DAY ("Sleeping Beauty")				
					.. .. .	0	6	
					Tonic Sol-fa, 2 ^d .				
					BUT THOU, O HOPE ("Ode to the Passions"). (S.A.)				
					.. .. .	0	2	
					CHORUS AND DANCE OF REAPERS AND GLEANERS				
					.. .. .	0	8	
					CHRISTMAS DAY (S.A.). Staff and Tonic Sol-fa				
					.. .. .	0	1 $\frac{1}{2}$	
					CLEANSING FIRES (S.A.). Staff and Tonic Sol-fa				
					.. .. .	0	2	
					Tonic Sol-fa only, 1 st ed.				
					IN OUR BOAT (S.S.A.) (Tonic Sol-fa, 1 st ed.)				
					.. .. .	0	3	
					NOW JOY SHALL BE IN COTTAGE POOR ("St. John's Eve") (Tonic Sol-fa, 2 ^d .)				
					.. .. .	0	4	
					OLD FATHER CHRISTMAS (S.A.). Staff and Tonic Sol-fa				
					.. .. .	0	2	
					SONGS OF THE RIVER (S.A.T.B.):—				
					1. Boat Song ("Row gently, row") (Tonic Sol-fa, 1 st ed.)	0	1 $\frac{1}{2}$	
					2. Water-lilies	0	3	
					3. Resting	0	3	
					4. Rowing homewards	0	3	
					SPRING (S.A.T.B.) (Tonic Sol-fa, 1 st ed.)	0	1 $\frac{1}{2}$	
					THE HEROES (S.A.T.B.) Tonic Sol-fa, 1 st ed.	0	4	
					THREE KINGS ONCE LIVED (S.S.A.). Carol from "St. John's Eve." Staff and Tonic Sol-fa	0	1 $\frac{1}{2}$	
					VIOLETS (S.A.)	0	3	
					Ditto	0	2	
					Ditto	0	1	
					FIVE DUETS OR TWO-PART SONGS (S. & C.)				
					1. Curfew	4. Daffodils	1	6
					2. The Summer's Call	5. Birds
					3. To-day	
					SIX DUETS OR TWO-PART SONGS (S. & C.)				
					1. Echoes	4. A thought of home at sea	2	6
					2. Cleansing Fires	5. What the birds say
					3. Violets	6. Linger, O gentle time