

# REVERIE

FOR

ORCHESTRA

COMPOSED BY

F. H. COWEN.

---

FULL SCORE.

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LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

# COMPOSITIONS BY EDWARD ELGAR.

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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
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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	<b>PIANOFORTE.</b>	
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 ( <i>Finale</i> 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
		<b>VIOLIN AND PIANOFORTE.</b>	
		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
		<b>VIOLA AND PIANOFORTE.</b>	
		CHANSON DE NUIT (Op. 15, No. 1) . . . . .	1 6
		<b>VIOLONCELLO AND PIANOFORTE.</b>	
		CHANSON DE NUIT (Op. 15, No. 1) . . . . .	1 6
		CHANSON DE MATIN (Op. 15, No. 2) . . . . .	2 0

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ORCHESTRA

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F. H. COWEN.

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PRICE THREE SHILLINGS AND SIXPENCE.

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

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# 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. The first system includes a piano introduction with a *cresc.* marking, followed by a section with *mf* and *dim.* markings, and a final phrase marked *p*. The second system features a more active piano part with *mf* and *p* markings, and concludes with a *divisi.* instruction for the piano.

*sempre cresc. e poco agitato*

*mf*

*cresc*

*sempre cresc. e poco agitato*

*mf*

*sempre cresc. e poco agitato*

*mf*

*sempre cresc. e poco agitato*

*mf*

*poco cresc.*

*poco cresc.*

*p*

*sempre cresc. e poco agitato*

*mf*

*poco agitato*

*mf*

*sempre cresc. e poco agitato*

*sempre cresc. e poco agitato*

*mf*

*poco cresc.*

*sempre cresc. e poco agitato*

*mf*

*poco cresc.*

*sempre cresc. e poco agitato*

*mf*

*poco cresc.*

*sempre cresc. e poco agitato*

*mf*

*poco cresc.*

*sempre cresc. e poco agitato*

*mf*

*a tempo*

This system contains the first six staves of the score. The top two staves feature melodic lines with triplets and accents. The third staff has a bass line with a *cresc.* marking. The fourth and fifth staves are part of a grand staff with a *cresc.* marking. The sixth staff has a *mf* dynamic. The system concludes with a *f* dynamic and a *dim.* marking.

*a tempo*

This system contains the next six staves. The top two staves have a *f* dynamic and *espress.* marking. The third staff includes a *2ª corda* instruction. The fourth staff has a *f* dynamic and *dim.* marking. The fifth staff has a *mf* dynamic and *unis.* marking. The sixth staff has a *f* dynamic and *dim.* marking. The system concludes with a *f* dynamic and a *dim.* marking.



**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, sixth, and seventh staves are grouped by a brace on the left and represent a piano accompaniment. The piano part includes a treble clef staff (fifth), a middle C-clef staff (sixth), and a bass clef staff (seventh). The music begins with a rest in the first two staves, followed by a melodic line in the third staff starting with a piano (*p*) dynamic. The piano accompaniment starts in the fourth staff with a piano (*p*) dynamic. The system concludes with a series of chords and melodic fragments in the upper staves.

The second system of the musical score continues from the first. It features the same seven-staff structure. The piano part (staves 5-7) is more active, with the bass clef staff (seventh) playing a rhythmic accompaniment. The upper staves (1-4) feature melodic lines with various dynamics. The first staff (treble clef, one sharp) includes markings for *espress.*, *dim.*, *p*, and *cresc.*. The second staff (treble clef, one sharp) also includes *espress.*, *dim.*, and *p*. The system ends with a section marked **A** in the bottom right corner.



*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 consists of seven staves: five for the piano (treble and bass clefs) and two for the orchestra (treble and bass clefs). The second system consists of four staves: two for the piano and two for the orchestra. The tempo is marked *Poco Allegro.* and the dynamic is *ff*. The score includes various musical notations such as slurs, accents, and triplets.

*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 forte (*sf*) dynamic, which then softens to piano (*p*). The violin part also starts with *sf* and *p* dynamics. The tempo is marked *Tempo I?* and the performance style includes *dim. e rit.* and *rall.* markings.

*dim. e rit.*

*Tempo I?*

*rall.*

The second system continues the musical score with six staves. The piano part features a *p* dynamic and includes the instruction *tranquillo*. The violin part includes the instruction *unis.* (unison). The dynamics are primarily *p* and *sf*. The tempo remains *Tempo I?* with *dim. e rit.* and *rall.* markings.

*dim. e rit.*

*p Tempo I?*

*rall. p*

The image displays a page of musical notation, page 10, featuring a piano and string arrangement. The score is organized into two systems of staves. The upper system includes a vocal line (top staff) and a piano accompaniment (middle staves). The lower system includes a piano accompaniment (bottom staves) and a string section (bottom-most staves). The key signature is one sharp (F#), and the time signature is common time (C). The tempo markings are *a tempo* and *poco rit.*. Dynamics include *pp* and *pp non affrettando*. The piano part features a melodic line with a triplet and a long, sustained note in the right hand. The string part provides harmonic support with sustained notes.

*a tempo*

**B**

*pp*

*a tempo*

*pp*

*pp*

**B**

*a tempo*

4<sup>a</sup> corda -

*p* tranquillo e sostenuto

4<sup>a</sup> 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 3/4 time signature. It features a complex rhythmic pattern of triplets and sixteenth notes, with the dynamic marking *sempre pp*. Below this are two grand staff systems (treble and bass clefs). The first grand staff system has a *pp* marking and a long melodic line. The second grand staff system has a *pp* marking and a melodic line with a triplet. The bottom system consists of two grand staff systems with melodic lines in both hands. The overall texture is intricate, with multiple layers of rhythmic and melodic activity.



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. The string quartet part consists of four staves, with the first two staves (Violin I and Violin II) showing a melodic line and the last two staves (Viola and Cello) showing a supporting line. The second system continues the piano and string parts. The piano part includes a section with the instruction "divisi." and a triplet. The string quartet part continues with similar melodic and supporting lines. Dynamic markings such as *pp*, *p*, and *p* are used throughout the score. The key signature is one sharp (F#) and the time signature is 3/4.

**C** sempre cresc. ed agitato

*mf*

The musical score consists of several staves. The piano part includes a grand staff (treble and bass clefs) and a single bass clef staff. The violin/viola part is in a single staff. The score is divided into measures by vertical bar lines. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ppoco cresc.* (poco crescendo). Performance instructions include *cresc.* (crescendo), *sempre cresc. ed agitato* (always crescendo and agitato), and *unis.* (unison). There are several triplet markings (3) throughout the score. A large **C** section marker is present at the top right and bottom right of the page.

The musical score is arranged in two systems. The first system consists of six staves (1-6), and the second system consists of six staves (7-12). The key signature is G major (one sharp) and the time signature is 4/4. The music features various dynamics: *mf* (mezzo-forte) and *f* (forte) are used throughout. A *cresc.* (crescendo) marking is present in the fifth staff of the first system. The word *divisi.* (divisi) is written above the eighth staff of the second system. The score includes melodic lines with slurs and ties, as well as harmonic accompaniment. The bottom of the page features the number 11780.

*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* (fortissimo), *dim.* (diminuendo), and *p* (piano). 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* (fortissimo), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The tempo marking *a tempo* is present at the beginning. The instruction *largamente* (largely) is used in the first two staves. The instruction *2ª corda* (second string) is written above the first staff in the third measure. 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. The score is written for piano and voice. The piano part includes treble and bass staves. The voice part is written in a grand staff (treble and bass clefs). Dynamics include *p*, *pp*, and *dim.*. There are trills and triplets in the piano part. A large **D** is placed above the first measure of the piano part.

**D**

Musical score for the second system, measures 7-12. This system includes vocal lines with lyrics and piano accompaniment. The piano part has treble and bass staves. The vocal part has treble and bass staves. Dynamics include *dim.*, *p*, and *p tranquillo*. The lyrics are: "p tranquillo" and "p tranquillo". A large **D** is placed above the first measure of the piano part.

**D**

The musical score consists of two systems. The first system includes a piano part with five staves and a violin part with two staves. The piano part features a melodic line with a *sempre dim.* instruction across several measures, and a triplet of eighth notes. The violin part has a similar melodic line with a *rall. al fine* instruction. The second system continues the piano part with a *pp* dynamic and a triplet, and the violin part with *arco*, *pizz.*, and *divisi arco* instructions. The score concludes with a *rall. al fine* instruction.

# ORCHESTRAL WORKS

BY

## BRITISH COMPOSERS.

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

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