

Phaidrig Crohoore
an
Irish Ballad
for
Chorus and Orchestra

Written by

J. SHERIDAN LE TENU

Set to Music by

Charles Villiers Stanford.

Op. 62.

Price 1/6 net.

In Tonic Solfa notation 9^d net.

Full Orchestral Score, Price One Guinea. net.

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TO THE EVER-GREEN MEMORY
OF
WILLIAM R. LE FANU

I DEDICATE THIS WORK.

C. V. S.

PHAUDRIG CROHOORE.*)

(PATRICK CONNOR.)

Poem by
J. SHERIDAN LE FANU.

Set to music by
C. V. STANFORD, Op. 62.

Allegretto pesante. ($\text{♩} = 104$.)

Pianoforte.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment of eighth notes.

Oh! Phau-drig Cro - hoore was the broth of a boy, An' he

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written for three voices (Soprano, Alto, and Tenor) and includes the lyrics. The piano accompaniment continues from the introduction and includes a mezzo-forte (mf) dynamic marking.

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is written for three voices and includes the lyrics. The piano accompaniment continues and includes a piano (p) dynamic marking.

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

(♩ = ♩)

mf An' his hair _____ was as black as the shadows of night, An' hung o - ver the

scars left by many — a fight; An' his voice, like the

mf An' his voice, like the

thun - der, was deep, strong, and loud, An' his eye like the

thun - der, was deep, strong, and loud, An' his eye like the

thun - der, was deep, strong, and loud, An' his eye like the

lightning from un - der the cloud. An' all the girls

lightning from un - der the cloud. An' all the girls

lightning from un - der the cloud. An' all the girls

liked him, for he could spake ci-vil, and sweet when he liked it,
 liked him, for he could spake ci-vil, and sweet when he liked it,
 For he was the

mp
 An there was - n't a girl from thir - ty five
 divil. *mp* An there was - n't a girl from thir - ty five

p **B**
 But he could get round her. But of
p But he could get round her. But of
 under, *sf* Divil a matter how cross... But of
 under, *sf* Divil a matter how cross... But of

all the sweet girls that smiled on him but one, one was the girl of his heart,
 all the sweet girls that smiled on him but one, one was the girl of his heart,
 all the sweet girls that smiled on him but one,

heart, an' he loved her a-lone; For
 heart, an' he loved her a-lone; For
 one was the girl of his heart an' he loved her a-lone; For
 one was the girl of his heart an' he loved her a-lone; For

warm as the sun, as the rock firm and sure, Was the love of the heart of
 warm as the sun, as the rock firm and sure, Was the love of the heart of
 warm as the sun, as the rock firm and sure, Was the love of the heart of
 warm as the sun, as the rock firm and sure, Was the love of the heart of

(♩ = ♩)

C

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

C

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

Brien, For his love, like his hatred, was strong as the lion, was strong as...

the lion.

the lion.

the lion.

the lion.

Andante. (♩ = 96)

Tenors. *mf*
 But Michael O' Hanlon loved Kathleen as well As he hat-ed Cro-hoore, an' that
 Basses. *mf*
 an' that

same was like hell. But O' Bri-en liked him, for they were the same
 same was like hell.

parties, the O' Bri-ens, O' Hanlons, and Mur-phys and Car-tys; An' they
 An' they

D

all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the
 all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the

Altos. *mf* *cresc.*

Tenors. An' O' Hanlon made up to O' Brien, an' says he,

Basses. batin' he gave them be-fore. "I'll
batin' he gave them be-fore.

p

Allegretto. (♩ = 100)

mar - ry your daughter, if you'll give her to me."

sf *sfp*

Sopranos.

Altos.

mf

An' the match was made up, an' when Shrove - tide came

mf

An' the match was made up, an' when Shrove - tide came

sfp

on the com - pa - ny as - sem - bled, three hun - dred, if
 on the com - pa - ny as - sem - bled, three hun - dred, if

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "on the com - pa - ny as - sem - bled, three hun - dred, if". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

E

one.
 one.

mf
 There was all the O' Hanlons, an'

The second system begins with a section marked **E**. It contains two vocal staves and piano accompaniment. The vocal lines have lyrics: "one." and "one.". The piano accompaniment includes dynamics *mf* and *mp* (mezzo-piano). The lyrics "There was all the O' Hanlons, an'" appear at the end of the system.

E

mf
 An' the

mf
 An' the

mf
 There was all the O' Hanlons, an' Murphys, an' Car - tys,

Murphys, an' Car - tys.

The third system, also marked **E**, continues the vocal and piano parts. The vocal lines have lyrics: "An' the", "An' the", and "There was all the O' Hanlons, an' Murphys, an' Car - tys,". The piano accompaniment features dynamics *f* (forte) and *mf* (mezzo-forte). The lyrics "Murphys, an' Car - tys." are written below the piano part.

young boys an' girls of all of them par - ties.

young boys an' girls of all of them par - ties.

mf
The O' -
mf
The O' -

mf
An' the pi - pers an'

mf
An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

creso.

fid - dlers were tear - in' a - way; There was

fid - dlers were tear - in' a - way; There was

fid - dlers were tear - in' a - way;

fid - dlers were tear - in' a - way;

F

roar - in, an' jumpin' an' jig-gin, an' flingin' There was
 roar - in, an' jumpin' an' jig-gin, an' flingin' There was
 There was roar - in, an' jum-pin, an' jig-gin, an'
 There was roar - in, an' jum-pin, an' jig-gin, an'

F

roar - in, an' jumpin' an' jig-gin, an' flingin',
 roar - in, an' jumpin' an' jig-gin, an' flingin',
 flingin', There was roar - in, an' jum-pin, an' jig-gin, an'
 flingin', There was roar - in, an' jum-pin, an' jig-gin,

an' kis-sin, an'
 An' jok-in, an' blessin' an' kis-sin, an'
 flingin' an' kis-sin, an' sing - in?
 An' jok-in, an' blessin' an' kis-sin, an' sing - in?

sing in, bless in, sing - - - in, *ff* An' they wor all laugh-
 sing in? bless in, sing - - - in, *ff* An' they wor all laugh-
 jok-in, kis-sin, *ff* An' they wor all laugh-
 jok-in, kis-sin, *ff* An' they wor all laugh-

- in, why not to be sure? How O' Han - lon came in - side of
 - in, why not to be sure? How O' Han - lon came in - side of
 - in, why not to be sure? How O' Han - lon came in - side of
 - in, How O' Han - lon came in - side of

G Phau - drig Cro - hoore; *ff* An' they
 Phau - drig Cro - hoore; *ff* An' they
 Phau - drig Cro - hoore; *ff* An' they
 Phau - drig Cro - hoore; *ff* An' they

talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

drink - in' all while they were ab - le; An' with pi - pin' an'

drink - in' all while they were ab - le; An' with pi - pin' an'

drink - in' all while they were ab - le; An' with pi - pin' an'

drink - in' all while they were ab - le; An' with pi - pin' an'

fidd - lin', an' roar - in' like thun - der, an' roar - in' like

fidd - lin', an' roar - in' like thun - der, an' roar - in' like

fidd - lin', an' roar - in' like thun - der, an' roar - in' like

fidd - lin', an' roar - in' like thun - der, an' roar - in' like

H

thun - - - - - der.

thun - - - - - der,

thun - - - - - der, with pi - pin' an'

thun - - - - - der, with pi - pin' an'

H

your head you'd think fair - ly was

an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

split - - tin' a - sun - - - der.

split - - tin' a - sun - - - der.

split - - tin' a - sun - - - der.

split - - tin' a - sun - - - der.

An' the priest call'd
An' the priest call'd
An' the priest call'd

out
out
out

ff
"Si - lence, ye black guards, a - gin?"
sf

p
An' he took up his prayer-book, just goin' to be-gin.
poco rall.

p
An' he took up his prayer-book, just goin' to be-gin.
poco rall.

K

pp

An' they all held their tongues from their fun - nin' an'

pp

An' they all held their tongues from their fun - nin' an'

pp

An' they all held their

pp

An' they all held their

pp

K

baw - lin', so si - lent you'd no - tice the

baw - lin', so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

Più lento. (♩ = 76)

small - est pin fal - lin'.

small - est pin fal - lin'.

small - est pin fal - lin'.

mf *solenne*

small - est pin fal - lin'. And the priest was

mf

When the door sprang back to the wall, an'
 When the door sprang back to the wall, an'
 When the door sprang back to the wall, an'
 just be-gin-nin' to read, When the door sprang back to the wall, an'

Quasi tempo primo ma piu pesante e maestoso. (♩ = 92)

in walkd Cro - hoore. Oh! Phau-drig Cro-hoore was the
 in walkd Cro - hoore. Oh! Phau-drig Cro-hoore was the
 in walkd Cro - hoore. Oh! Phau-drig Cro-hoore was the
 in walkd Cro - hoore. Oh! Phau-drig Cro-hoore was the

broth of a boy, An' he stood six foot eight; An' his arm was as
 broth of a boy, An' he stood six foot eight; An' his arm was as
 broth of a boy, An' he stood six foot eight; An' his arm was as
 broth of a boy, An' he stood six foot eight; An' his arm was as

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

Andante. (♩ = 66)

'Tis Phau - - drig was great!

'Tis Phau - - drig was great!

'Tis Phau - - drig was great!

'Tis Phau - - drig was great!

As a black cloud moves

An' he walked slowly up, watch'd by ma-ny a bright eye. As a black cloud moves

An' none strove to stop him, for
 An' none strove to stop him, for
 on thro' the stars of the sky; An' none strove to stop him, for
 on thro' the stars of the sky;

Phaudrig was great,
 Phaudrig was great,
 Phaudrig was great,
 Till he

rall. stood, all a - lone, just op - po - site the sate *a tempo* where O' Han-lon and

Kath-leen, his beau-ti - ful bride, were sit-tin' so il - li-gant out side by

(♩ = ♩) Tenors.

An' he gave her one look that her

side.

heart almost broke. An' he turn'd to O' Brien, her fa-ther, and

M Tenor. *mf* spoke; An' his voice, like the thun - der was deep, strong and loud,

Bass. *mf* An' his voice, like the thun - der, was deep, strong and loud,

Soprano. *f* An' his eye shone like lightning from un - der the cloud.

Alto. *f* An' his eye shone like lightning from un - der the cloud.

Tenor. *f* An' his eye shone like lightning from un - der the cloud.

Bass. *f* An' his eye shone like lightning from un - der the cloud.

Bass.

did not come here like a tame, crawlin' mouse, But I stand like a man in my e-nemies'

The first system of the score features a vocal line on a tenor clef and piano accompaniment on grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking.

house. In the field, on the road, Phaudrig ne - ver knew fear Of his

The second system continues the vocal line and piano accompaniment. The piano part features a variety of chordal textures and rhythmic patterns.

foe - men, An' God knows he scorns it here; So lave me at

The third system includes a vocal line with a fermata over the word "at" and piano accompaniment. Dynamics include forte (*f*), fortissimo (*sf*), and diminuendo (*dim.*). A large letter "N" is placed above the vocal line and below the piano part.

aise, for three minutes or four. So lave me at aise ——— to

The fourth system features a vocal line with a long fermata over the word "aise" and piano accompaniment. The piano part has a steady, rhythmic accompaniment.

spake to the girl. ——— to spake to the girl ——— I'll ne - - ver see

The fifth system concludes the piece with a vocal line and piano accompaniment. The piano part ends with a *rall.* (ritardando) marking. A large letter "N" is placed below the piano part.

Andante. (♩ = 84)

Sopran.

And to Kath - leen he turn'd,

more:

p dolce

Sopran.

an' his voice changed its

Alt.

an' his voice changed its

tone, For he thought of the days when he

tone, For he thought of the days when he

call'd her his own, An' his

call'd her his own, An' his

eye blazed like lightning from un - der the cloud on his false-heart-ed

eye blazed like lightning from un - der the cloud on his false-heart-ed

girl, reproachful and proud, An' says he,

girl, reproachful and proud, An' says he,

Lento espressivo. (♩ = 72)

Bass *p*

"Kath-leen bawn, is it true what I hear, That you mar - ry of your

free choice with-out threat or fear?' If so, spake the word, an' I'll turn an de-part,

P

Cheat-ed once, an' once on - ly by wo - man's false

P

Andante. (♩ = 86)

heart."

Soprano. *pp*
Oh!

Alto. *pp*
Oh!

sor - row and love made the poor girl dumb,

sor - row and love made the poor girl dumb,

pp

An' she tried hard to spake, but the words wouldn't come;

An' she tried hard to spake, but the words wouldn't come;

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "An' she tried hard to spake, but the words wouldn't come;". The bottom staff is the piano accompaniment in grand staff (treble and bass clefs). The music is marked with a piano dynamic (*pp*) and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

molto legato

For the sound of his voice, as he stood there for-

For the sound of his voice, as he stood there for-

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "For the sound of his voice, as he stood there for-". The bottom staff is the piano accompaniment in grand staff. The music is marked with a piano dynamic (*pp*) and the instruction *molto legato*. The piano part features a prominent melodic line in the right hand.

ninst her, went cold, cold on her heart, as the night-wind in

ninst her, went cold, cold on her heart, as the night-wind in

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "ninst her, went cold, cold on her heart, as the night-wind in". The bottom staff is the piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

win- ter,

win- ter,

The fourth system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "win- ter,". The bottom staff is the piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Piu Andante. (♩ = 96)

mp An' the
mp An the tears in her blue eyes stood trem - blin' to flow,
mp An' the
mp An' the

tears in her blue eyes stood trem - blin' to flow,
 — an' the tears stood trem - blin', *cresc.* An' pale was her
 tears in her eyes stood trem - blin' to flow, *cresc.* An' pale was her
 tears in her eyes stood trem - blin' to flow;

cheek, as the moon - shine on snow.
 cheek, as the moon - shine on snow. *mf* *cresc.*
 An' pale was her cheek as the

R *mf*

An' the tears in her blue eyes stood read - y to

An' the tears in her blue eyes stood read - y to

An' the tears in her blue eyes stood read - y to

moon - shine on snow, An' the tears stood read - y to

poco cresc.

R

flow, and pale was her cheek as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale was her cheek as the

pp

moon - - shine, the moon - - shine on snow.

moon - - shine, the moon - - shine on snow.

moon - - shine, the moon - - shine on snow. And

moon - - shine, the moon - - shine on snow.

6

cresc.
and pale was her cheek,
cresc.
and pale was her cheek,
cresc.
pale, and pale was her cheek,

poco cresc.

mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on

mf and pale was her cheek, *pp* as the moon-shine on

snow.
snow.
snow.
snow.

p

Allegro molto. (♩ = 152)

mf For he knew by one
mf Then the heart of bold Phaudrigswell high in its place, For he knew by one

cresc. *f* That, tho' strangers and foemen their pledged hands might
cresc. look in that beau - ti - ful face, That, tho' strangers and foemen their pledged hands might
cresc. look in that beau - ti - ful face, That, tho' strangers and foemen their pledged hands might

f Her true heart was his, ——— an' his on - ly for e - - -
f sev - er, Her true heart was his, ——— an' his on - ly for e - - -
f sev - er, Her true heart was his, ——— an' his on - ly for e - - -
f sev - er, Her true heart was his, ——— an' his on - ly for e - - -

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver.

call, An' says Phau - - drig

call, An' says Phau - - drig

call, An' says Phau - - drig

call, An' says Phau - - drig

ff. "She's mine still,

mf Then up jump'd O' Han-lon an' a

mf Then up jump'd O' Han-lon an' a

in spite of you all!"

tall boy was he_ An' he look'd on bold Phaudrig as
 tall boy was he_ An' he look'd on bold Phaudrig as

fierce as could be;
 fierce as could be;
 An' says he, "By the ho - ly be - fore you go

cresc.

cresc.
 out, Bold Phau - drig Cro - hoore, you must fight for a - bout!"

mf Then Phau-drig made an - swer "I'll do ny en - dea - - vour!" *crese.*

p *crese.*

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

Allegro assai. (♩ = 112) *mf*

ev - er. In his arms he took Kathleen, an' stepped to the

mf

ev - er. In his arms he took Kathleen, an' stepped to the

ev - er.

ev - er.

mf *sf*

door, An' he leap'd on his horse, an' he flung her be-
 door, An' he leap'd on his horse, an' he flung her be-

fore. An' they all were so both-er'd that not a man
 fore. An' they all were so both-er'd that not a man
 An' they all were so both-er'd that not a man

An' they all were so both-er'd that not a man

stirred Till the gallop-ing hoofs on the pave - ment were
 stirred Till the gallop-ing hoofs on the pave - ment were
 stirred Till the gallop-ing hoofs on the pave - ment were
 stirred Till the gallop-ing hoofs on the pave - me were

V

heard; And up they all start - ed, like
 heard; And up they all start - ed, like
 heard; And up they all start - ed, like
 heard; And up they all start - ed, like.

cresc.

V

bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a

storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,

f

cresc.

W_{be}

an' they roar'd, an' they ran, an' they shout - ed ga - lore;

an' they roar'd, an' they ran, an' they shout - ed ga - lore;

an' they roar'd, an' they ran, an' they shout - ed ga - lore;

an' they roar'd, an' they ran, an' they shout - ed ga - lore;

ff

W

dim.

But Kath-leen and Phaudrig they

But Kath-leen and Phaudrig they

But Kath-leen and Phaudrig they

But Kath-leen and Phaudrig they

Kath-leen and Phaudrig they

Tempo I. ma piu maestoso. (♩ = 92)

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

Piu lento (♩ = 84)

great!

great!

great!

great!

ff

dim.

p

dim.

Andante tranquillo (♩ = 66)

But them days are gone by, an' he is no more, An' the
 But them days are gone by, an' he is no more. An' the
 But them days are gone by, an' he is no more, An' the
 But them days are gone by, an' he is no more, An' the

green grass is grow-in' o'er Phaudrig Cro-hoore:
 green grass is grow - in' o'er Phaudrig Cro-hoore:
 green grass is grow-in' o'er Phaudrig Cro-hoore:
 green grass is grow-in' o'er Phaudrig Cro-hoore: For he

could not be ai - sy or qui - et at all; —
 An' the
 An' the
 An' the

green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

pp

Y *pp* An' the

pp An' the

pp An' the

mf As he lived a brave boy, he re - solved so to fall.

mf **Y** *pp*

green grass is grow - in' o'er Phaud - rig Cro - hoore.

green grass is grow - in' o'er Phaud - rig Cro - hoore.

green grass is grow - in' o'er Phaud - rig Cro - hoore.

f An' he

pp

took a good pike, for Phaudrig was great, An' he fought, an' he

died in the year nine - ty - eight;

An' the green grass is
An' the green grass is
An' the green grass is

grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -

grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -

grow - in' o'er Phaudrig Cro - hoore. An' the day that Cro -

An' the day that Cro -

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

boy was stretch'd, an' a strong heart was still'd.

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