

# G. SCHIRMER'S SECULAR CHORUSES

## Women's Voices

### THREE-PART CHORUSES

5628	The Night has a Thousand Eyes	R. H. Woodman	6
5629	Buttercups	R. H. Woodman	6
5630	Gypsy Daisies	R. H. Woodman	8
5631	Pan	D. S. Smith	20
5663	The Dreamy Lake	M. Fiedler	12
5671	Two Roses	G. Marschal-Lœpke	8
5672	Love is Everything	G. Marschal-Lœpke	8
5693	Destiny	Bruno Huhn	8
5703	The Elves	F. C. Bornschein	12
5748	La Columba	Kurt Schindler	8
5776	Telling the Bees (Ten. solo, Orch. or Po. acc., Flute obbl.)	F. Brueschweiler	25
5795	Sympathy	R. Friml	8
5804	Venice	V. Harris	8
5816	Mon Petit Cœur Soupire	L. V. Saar	12
5834	Phyllis and Damon	Wm. Lester	8
5837	The Tryst	Wm. Lester	8
5867	Music, When Soft Voices Die	R. H. Woodman	10
5871	The Fairy Folk of Edom	H. Clough-Leigher	12
5875	Love's Horn Doth Blow	F. C. Bornschein	15
6094	Lochinvar's Ride	H. R. Shelley	30
5955	The Bugles of Dreamland	H. Clough-Leigher	12
6050	A Song of Spring (Violin I and II obbl.)	H. N. Bartlett	12
6067	The Four Winds (Po. or Orch. acc.)	D. S. Smith	15
6068	Go not, Happy Day (Po. or Orch. acc.)	D. S. Smith	12
6069	Ballad (Po. or Orch. acc.)	D. S. Smith	8
6070	The Zincali (Po. or Orch. acc.)	D. S. Smith	15
6094	Lochinvar's Ride (Po. or Orch. acc.)	H. R. Shelley	35. 30"
6103	Indian Summer	H. P. Hopkins	15

G. Schirmer

New York : 3 East 43d St. • London, W. : 18, Berners St.  
Boston : The Boston Music Co.



## LOCHINVAR'S RIDE

Oh, young Lochinvar is come out of the west!  
Through all the wide border his steed was the best,  
And save his good broadsword he weapons 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 staid not for brake and he stopped not for stone;  
He swam the Eske 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, kindred and brothers, and all;  
Then spoke the bride's father, his hand on his sword,  
For the poor craven lover 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 the tide;  
And now I am come, with this lost love of mine  
To lead but one measure, drink one cup of wine.  
There be 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 lip, and a tear in her eye;  
He took her soft hand ere her mother could bar:  
"Now dance 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 bridemaids 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, where the charger stood near;  
So light to the croup 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 Graemes of the Netherby clan;  
Forsters, 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



# Lochinvar's Ride \*

Ballad for Three-part Chorus of Women's Voices

Sir Walter Scott

Harry Rowe Shelley

*Allegro moderato*

Piano

The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a melody with a trill on the first measure, followed by eighth and sixteenth notes. The bass line provides harmonic support with chords and single notes. The second system continues the melody with triplet markings and concludes with a final chord.

SOPRANO I

SOPRANO II

ALTO

Oh, young

Oh, young

Oh, young

Oh, young

*marcato*

This section shows the vocal entries for Soprano I, Soprano II, and Alto. Each voice part begins with a rest, followed by the lyrics "Oh, young" on a long note. The piano accompaniment continues with a rhythmic pattern, including a *tr* (trill) and a *marcato* section.

Loch-in-var is come out of the west! Through

Loch-in-var is come out of the west! Through

Loch-in-var is come out of the west! Through

The chorus features three vocal parts (Soprano I, Soprano II, and Alto) singing the lyrics "Loch-in-var is come out of the west! Through". The piano accompaniment provides a steady accompaniment with chords and a melodic line in the right hand.

\* The Orchestra Parts may be obtained from the Publishers.

all the wide border his steed was the best; And

all the wide border his steed was the best; And

all the wide border his steed was the best; And

The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with triplets and slurs. The bass clef has a harmonic accompaniment with chords and moving lines.

save his good broad-sword he weapons had none; He

save his good broad-sword he weapons had none; He

save his good broad-sword he weapons had none; He

The piano accompaniment continues with a treble and bass clef. The treble clef has a melody with slurs and ties. The bass clef has a harmonic accompaniment with chords and moving lines.

rode all un-arm'd and he rode all a-lone. So faith-ful in

rode all un-arm'd and he rode all a-lone. So faith-ful in

rode all un-arm'd and he rode all a-lone. So faith-ful in

The piano accompaniment continues with a treble and bass clef. The treble clef has a melody with slurs and ties. The bass clef has a harmonic accompaniment with chords and moving lines.

love and so daunt - less in war, There nev - er was knight like the  
love and so daunt - less in war, There nev - er was knight like the  
love and so daunt - less in war, There nev - er was knight like the

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: "love and so daunt - less in war, There nev - er was knight like the". The piano accompaniment is in bass clef and features a steady accompaniment with chords and moving lines in both hands.

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

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are: "young Loch - in - var.". The piano accompaniment continues with a similar accompaniment style, featuring chords and moving lines in both hands.

The third system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat and contain rests, indicating that the vocalists are silent for this section. The piano accompaniment continues with a similar accompaniment style, featuring chords and moving lines in both hands.

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

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

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

*mf*

swam the Eske riv-er where ford there was none; But, ere he a-lighted at

swam the Eske riv-er where ford there was none; But, ere he a-lighted at

swam the Eske riv-er where ford there was none; But, ere he a-lighted at

Neth-er-by gate, The bride had consent-ed—the gal-lant came late;

Neth-er-by gate, The bride had consent-ed—the gal-lant came late;

Neth-er-by gate, The bride had consent-ed—the gal-lant came late;



For a laggard in  
For a laggard in  
For a laggard in

love, and a das-tard in war, Was to wed the fair El-len of  
love, and a das-tard in war, Was to wed the fair El-len of  
love, and a das-tard in war, Was to wed the fair El-len of

brave Loch-in-var; For a laggard in love, and a dastard in  
brave Loch-in-var; For a laggard in love, and a dastard in  
brave Loch-in-var; For a laggard in love, and a dastard in

war,  
war,  
war,

Was to wed the fair El-len of brave Loch-in-var.  
Was to wed the fair El-len of brave Loch-in-var.  
Was to wed the fair El-len of brave Loch-in-var.

*dim.*  
*p*

So bold-ly he en-ter'd the Neth-er - by hall,

So bold-ly he en-ter'd the Neth-er - by hall,

So bold-ly he en-ter'd the Neth-er - by hall,

So bold-ly he en-ter'd the Neth-er - by hall,

*poco marcato*

A - mong brides-men, kindred and brothers, and

A - mong brides-men, kindred and brothers, and

A - mong brides-men, kindred and brothers, and

A - mong brides-men, kindred and brothers, and

*poco marcato*

all; Then

all; Then

all; Then

all; Then

*poco marcato*

spoke the bride's father, his hand on his  
 spoke the bride's father, his hand on his  
 spoke the bride's father, his hand on his

*cresc.*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*

sword, For the poor craven  
 sword, For the poor craven  
 sword, For the poor craven

*p*  
*p*  
*p*  
*p*

lov-er said nev - er a word, nev - er, nev-er a  
 lov-er said nev - er a word, nev - er, nev-er a  
 lov-er said nev - er a word, nev - er, nev-er a

*cresc.* *f*

word: "Oh,

*cresc.* *f*

word: "Oh,

*cresc.* *f*

word: "Oh,

*cresc.* *f*

*marcato*

*p cresc.*

come ye here in peace, or come ye in war,

*p cresc.*

come ye here in peace, or come ye in war,

*p cresc.*

come ye here in peace, or come ye in war,

*p cresc.*

come ye here in peace, or come ye in war,

*p cresc.*

*f*

Or to dance at our bri-dal, young Lord Loch - in - var?

*f*

Or to dance at our bri-dal, young Lord Loch - in - var?

*f*

Or to dance at our bri-dal, young Lord Loch - in - var?

*f*

*f* Oh, come ye here in peace, or come ye in war, *s*

*f* Oh, come ye here in peace, or come ye in war, *s*

*f* Oh, come ye here in peace, or come ye in war, *s*

Or to dance at our bri-dal, young Lord Loch-in-var,

Or to dance at our bri-dal, young Lord Loch-in-var,

Or to dance at our bri-dal, young Lord Loch-in-var,

*dim.* young Lord Lochin - var?"

*dim.* young Lord Lochin - var?"

*dim.* young Lord Lochin - var?"

*dim.* *p* Dance

System 1: Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, including a trill. The left hand plays a steady eighth-note accompaniment. A dynamic marking *p* is present at the end of the system.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues the melodic line. The left hand features a series of chords with dynamic markings *p* and *f*. A crescendo hairpin is shown in the left hand.

System 3: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill. The left hand plays chords with dynamic markings *p* and *f*. A crescendo hairpin is shown in the left hand.

System 4: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill. The left hand plays chords with dynamic markings *dim.* and *p*. A decrescendo hairpin is shown in the left hand.

System 5: Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill. The left hand plays chords with dynamic markings *dim.* and *p*. A decrescendo hairpin is shown in the left hand. The word *rall.* is written below the system.

Andante

*p*

"I long wooed your daughter; my suit you de-nied: Love

*p*

"I long wooed your daughter; my suit you de-nied: Love

*p*

"I long wooed your daughter; my suit you de-nied: Love

Andante

*p*

*mf* *3 cresc.*

swells like the Sol - way, but ebbs like the tide; And now I am come, with this

*mf* *3 cresc.*

swells like the Sol - way, but ebbs like the tide; And now I am come, with this

*mf* *3 cresc.*

swells like the Sol - way, but ebbs like the tide; And now I am come, with this

*mf* *3 cresc.*

*f* *3* *mf*

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

*f* *3* *mf*

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

*f* *3* *mf*

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

*f* *3* *mf*



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

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

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

*cresc.*

young Loch-in-var, would glad-ly be bride, would glad-ly be bride, would

young Loch-in-var, would glad-ly be bride, would glad-ly be bride, would

young Loch-in-var, would glad-ly be bride, would glad-ly be bride, would

*f*

glad-ly be bride to the young Lochin-var''

glad-ly be bride to the young Lochin-var''

glad-ly be bride to the young Lochin-var''

*rit.* *a tempo*

*dim. e rit.* *rit.*

Allegro grazioso

*f*  
The bride kiss'd the  
The bride kiss'd the  
The bride kiss'd the

*f*  
Allegro grazioso  
The bride kiss'd the

gob - let; the knight took it up; He quaff'd off the wine, and he  
gob - let; the knight took it up; He quaff'd off the wine, and he  
gob - let; the knight took it up; He quaff'd off the wine, and he

threw down the cup; — She look'd down to blush, and she look'd up to sigh, With a  
threw down the cup; — She look'd down to blush, and she look'd up to sigh, With a  
threw down the cup; — She look'd down to blush, and she look'd up to sigh, With a

*rit.* *a tempo*

smile on her lip, and a tear in her eye;

*rit.* *a tempo*

smile on her lip, and a tear in her eye;

*rit.* *a tempo*

smile on her lip, and a tear in her eye;

*a tempo*

*rit.* *dim.*

*p*

He took her

*p*

He took her

*p*

He took her

*pp*

*pp*

soft hand ere her mother could bar; "Now

*pp*

soft hand ere her mother could bar; "Now

*pp*

soft hand ere her mother could bar; "Now

tread we a mea-sure!" said young Loch-in-var.

tread we a mea-sure!" said young Loch-in-var.

tread we a mea-sure!" said young Loch-in-var.

(non legato)

Grazioso

*f*

So state-ly— his form and so love-ly her

*f*

So state-ly— his form and so love-ly her

*f*

Grazioso So state-ly— his form and so love-ly her

*mf* *cresc.* *ben ritmo*

face, That nev-er— a— hall such a gal-liard did

face, That nev-er— a— hall such a gal-liard did

face, That nev-er— a— hall such a gal-liard did

grace; While her moth-er did fret, and her fa-ther did fume, And the

grace; While her moth-er did fret, and her fa-ther did fume, And the

grace; While her moth-er did fret, and her fa-ther did fume, And the

bridegroom stood dangling his bonnet and plume, And the bride-maidens whisper'd, "Twere

bridegroom stood dangling his bonnet and plume, And the bride-maidens whisper'd, "Twere

bridegroom stood dangling his bonnet and plume, And the bride-maidens whisper'd, "Twere

better by far To have match'd our fair cousin with young Lochin - var." So \_

better by far To have match'd our fair cousin with young Lochin - var." So \_

better by far To have match'd our fair cousin with young Lochin - var." So \_

*cresc.*  
state - ly — his form and so love - ly — her face! Young  
*cresc.*  
state - ly — his form and so love - ly — her face! Young  
*cresc.*  
state - ly — his form and so love - ly — her face! Young

Loch-in - var, young Lochin - var, brave young Loch - in - -  
Loch-in - var, young Lochin - var, brave young Loch - in - -  
Loch-in - var, young Lochin - var, brave young Loch - in - -

var!  
var!  
var!

Allegro moderato

*p* *p*

*poco a poco cresc.*

One touch to her hand, \_\_\_\_\_ and one word

*poco a poco cresc.*

One touch to her hand, \_\_\_\_\_ and one word

*poco a poco cresc.*

One touch to her hand, \_\_\_\_\_ and one word

*poco a poco cresc.*

in her ear, \_\_\_\_\_ and one word in her ear, \_\_\_\_\_

in her ear, \_\_\_\_\_ and one word in her ear, \_\_\_\_\_

in her ear, \_\_\_\_\_ and one word in her ear, \_\_\_\_\_

When they had reach'd the hall door, where the charger stood near,  
 When they had reach'd the hall door, where the charger stood near,  
 When they had reach'd the hall door, where the charger stood near,

where the charger stood near; — So light to the croup the fair la-dy he swung,  
 where the charger stood near; — So light to the croup the fair la-dy he swung,  
 where the charger stood near; — So light to the croup the fair la-dy he swung,

So light to the saddle be-fore her he sprung, he  
 So light to the saddle be-fore her he sprung, he  
 So light to the saddle be-fore her he sprung, he



sprung; "She is won, she is won, is

sprung; "She is won, she is won, is

sprung; "She is won, she is won, is

won! we are gone o-ver bank, bush and scaur; She is won! They'll have

won! we are gone o-ver bank, bush and scaur; She is won! They'll have

won! we are gone o-ver bank, bush and scaur; She is won! They'll have

fleet steeds that follow, that fol - - low!" quoth young Loch - in -

fleet steeds that follow, that fol - - low!" quoth young Loch - in -

fleet steeds that follow, that fol - - low!" quoth young Loch - in -

*cresc.*

*rall.* *a tempo*

var. — There was mount - - ing 'mong Graemes of the Netherby clan; —

*rall.* *a tempo*

var. — There was mount - - ing 'mong Graemes of the Netherby clan; —

*rall.* *a tempo*

var. — There was mount - - ing 'mong Graemes of the Netherby clan; —

*rall. ff* *a tempo*

*marc.*

Forsters, Fen - - wicks and Musgraves, they rode and they ran; — There was

Forsters, Fen - - wicks and Musgraves, they rode and they ran; — There was

Forsters, Fen - - wicks and Musgraves, they rode and they ran; — There was

rac-ing and chasing on Can-no-bie lea, — But the

rac-ing and chasing on Can-no-bie lea, — But the

rac-ing and chasing on Can-no-bie lea, — But the

lost bride of Nether-by ne'er did they see. \_\_\_\_\_ So

lost bride of Nether-by ne'er did they see. \_\_\_\_\_ So

lost bride of Nether-by ne'er did they see. \_\_\_\_\_ So

dar - ing in love, and \_\_\_\_\_ so dauntless in war; *accel.*

dar - ing in love, and \_\_\_\_\_ so dauntless in war; *accel.*

dar - ing in love, and \_\_\_\_\_ so dauntless in war; *accel.*

*più mosso*

Young Loch - in - var! \_\_\_\_\_

Young Loch - in - var! \_\_\_\_\_

Young Loch - in - var! \_\_\_\_\_

*più mosso*

Have ye e'er — heard of gal-lant like young Lochin - var?

Have ye e'er — heard of gal-lant like young Lochin - var?

Have ye e'er — heard of gal-lant like young Lochin - var?

Have ye e'er — heard of gallant like young Loch - in - var?

Have ye e'er — heard of gallant like young Loch - in - var?

Have ye e'er — heard of gallant like young Loch - in - var?

*Allegro deciso*







# G. SCHIRMER'S SECULAR CHORUSES

## Women's Voices

### FOUR-PART CHORUSES

8	Spring	G. Moderati	20
28	Commencement March	H. N. Bartlett	12
38	Sic Victa	W. Damrosch	10
64	Robin Adair (Harm. by)	Dudley Buck	8
65	Annie Laurie (Harm. by)	Dudley Buck	12
67	The Owl and the Pussy Cat	G. Ingraham	8
69	Oftimes a Strain of Music	H. N. Bartlett	8
167	Little Elsie	W. Rees	5
184	Love's Messengers	C. T. Howell	6
190	A Deep and Mighty Shadow	M. Vogrich	5
191	There Lived a Lady, Long Ago	Max Vogrich	6
192	Love and Mirth	Max Vogrich	8
193	The Remonstrance	Max Vogrich	8
194	The Rhine	Max Vogrich	8
195	Serenade	Max Vogrich	8
225	She was but Seven	C. B. Hawley	6
256	For You	V. Harris	8
257	The First Violet	V. Harris	8
264	The Frogs' Singing-School	H. N. Bartlett	12
278	The Fisher	H. W. Parker	12
282	Rock-a-bye	W. H. Neidlinger	8
315	Lullaby	C. B. Hawley	8
316	Margareta	C. B. Hawley	8
317	Approach of Spring	W. W. Gilchrist	12
318	Morning Song	W. W. Gilchrist	12
319	Lullaby	W. W. Gilchrist	12
328	Autumn Violets	H. N. Bartlett	25
329	Ah! 'tis a Dream	C. B. Hawley	8
330	Spring Song	C. B. Hawley	12
331	O Holy Father	C. Moderati	8
334	Peggy	W. H. Neidlinger	8

G. Schirmer

New York : 3 East 43d St. • London, W. : 18, Berners St.  
Boston : The Boston Music Co.