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FREDERIC H.  
**COWEN**

**ALBUM**

OF

**TWELVE SONGS**

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G. SCHIRMER, 35 UNION SQUARE.

# Twelve Songs

composed by

**Frederic H. Cowen.**



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# Thy Remembrance.

(Mezzo-Soprano or Baritone.)

Words by LONGFELLOW.

FREDERIC H. COWEN.

Molto tranquillo. (♩ = 54.)

*p legato.*

VOICE.

Sweet as the ten - der

PIANO.

*p*

Detailed description: This system contains the first four measures of the piece. The voice part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and rests in the left hand.

fragrance that sur - vives ——— When martyr'd flow'rs breathe out ———

Detailed description: This system contains measures 5 through 8. The voice part continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

— their lit - tle lives, ——— Is thy re - mem - brance;

*p*

Detailed description: This system contains measures 9 through 12. The voice part begins with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

*p*  
Sweet as a song that once con - soled our pain,

— But nev - er will be sung — to us a - gain,

*p* — Is thy re - mem - brance. *p* Now the hour of

rest hath come to thee, *cresc.* Now the hour of

rest hath come to thee; Sleep,

*dim.* *p*

*dim.* *p*

*Ad.*

dar - ling, — sleep, dar - ling, —

*pp*

*pp* *Ad.*

\*

*rall.* it is best, — it is best.

*pp*

*rall.* *u tempo.* *pp*

\*

*molto rall.* *pp*

*Ad.* \*

# Snow - Flakes.

Words by LONGFELLOW.

FREDERIC H. COWEN.

Allegretto non troppo. (♩ = 80.)

VOICE. *p*

When - e'er a snow-flake leaves the

PIANO. *p*

*cresc.*

sky, It turns and turns to say "good - bye! Good - bye, dear

*cresc.*

*p* *poco rit.* *a tempo.*

cloud, so cool and gray, Good-bye, dear cloud, so cool and gray!" Then

*colla voce.*

*p*

light - ly trav - els on its way.

*p a tempo.* *p*

And when a snow - flake finds a tree, "Good-day," it

*p*

says, "good - day to thee! Thou art so bare and lone - ly,

*cresc.*

*cresc.*

dear, Thou art so bare and lone - ly, dear, I'll

*p* *poco rit.* *p*

*colla voce.*

*p*

*rit.* *a tempo.* *mf*

rest, and call my com - rades here." But when a

*p rit.* *mf a tempo.*

*agitato e cresc.*

snow - flake, brave and meek, Lights on a

*agitato e cresc.*

ro - - sy maid - en's cheek, It starts

*a tempo* *p tranquillo.*

how warm and soft the day, how warm and

*a tempo tranquillo.*

*pp*



*mf poco più vivo. cresc.*

soft the day, 'Tis sum - - mer, 'tis

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a half note 'soft' and a quarter note 'the day,' followed by a quarter rest, then a quarter note 'Tis' and a quarter note 'sum -'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and triplets. Dynamics include *mf* and *cresc.*

sum - - mer, 'tis sum - -

The second system continues the vocal line with 'mer, 'tis sum - -'. The piano accompaniment features more complex rhythmic patterns, including triplets and slurs. Dynamics include *f*. There are markings for *Ad.* and asterisks in the piano part.

*Lento. pp*

mer!" And it melts a -

*lunga. p dim. pp*

The third system is marked *Lento.* and *pp*. The vocal line has a long note for 'mer!" followed by a rest and then 'And it melts a -'. The piano accompaniment is sparse with long notes and rests. Dynamics include *lunga.*, *p dim.*, and *pp*. There are asterisks in the piano part.

way. *Tempo I.*

*pp*

The fourth system is marked *Tempo I.* and *pp*. The vocal line has a long note for 'way.' followed by a rest. The piano accompaniment is more active with eighth-note patterns. Dynamics include *pp*.

## A Song of Morning.

Words by S. DOUDNEY.

FREDERIC H. COWEN.

*Molto lento.* (♩ = 60.) *lungu.*

VOICE. *p* *pp*

"Sweet - heart, \_\_\_\_\_ sweet - heart!"

PIANO. *p* *pp*

*p tranquillo.*

I hear the two clear notes, And see the

*tranquillo.* *mf*

morn-ing light shine thro' the show'r; Sweet - heart! \_\_\_\_\_

*mf*

*P*

How faint-ly from the mead - ow floats ——— The ear-ly

*dim.*

*p legato.*

\*

fra - grance of the cuc - koo - flow'r! The wind is

*cresc.*

keen, and A - pril skies are gray, ——— But love can

*cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*cresc.*

wait till rain-clouds break a - part, *p poco rall.*

And still the bird sings

*dim.*

*P*

*Ad.* \* *Ad.* \* *Ad.* \*

*p a tempo.*

thro' the long-est day, "Sweet-heart, \_\_\_\_\_ sweet -

*a tempo.*

*p*

*rit.* \* *rit.*

*rall.* *pp*

heart, \_\_\_\_\_ sweet-heart!"

*a tempo.*

*p rall.* *pp*

*rit.* \*

*tranquillo.*

When lives are true, the spring-tide nev-er dies, \_\_\_\_\_ When souls are

*tranquillo.*

*p*

*p*

one, the love-notes nev-er cease; Our bird sings

*rit.* \*

on be - neath the cloud - - y skies, Our lit - tle

*p legato.*

world is full of light and peace; Fresh as the

*cresc.*

breath of vi - o - lets new - born Comes the sweet

*cresc.*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

*cresc.*

thought to hearts that can - not part,

*cresc.* *dim.*

*rit.* \* *rit.* \* *rit.* \*

*f espress.*

"Af - ter the night of weep - ing breaks the morn," Sweet -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) and *espress.* dynamic. The lyrics are "Af - ter the night of weep - ing breaks the morn," followed by "Sweet -". The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic. There are five fermatas marked with a double asterisk (\*) below the piano part.

*dim.* heart, \_\_\_\_\_ *lunga.* *p* sweet -

The second system continues the vocal line and piano accompaniment. The vocal line has a *dim.* dynamic and a *lunga.* (long) note. The piano accompaniment features a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half. There are two fermatas marked with a double asterisk (\*) below the piano part.

*rall.* heart, \_\_\_\_\_ *pp.* sweet - heart! \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has a *rall.* (rallentando) dynamic and a *pp.* (pianissimo) dynamic. The piano accompaniment features a *pp.* dynamic and a *rall.* dynamic. There are two fermatas marked with a double asterisk (\*) below the piano part.

The fourth system shows the piano accompaniment for the final part of the page. It features a *pp.* dynamic and a fermata marked with a double asterisk (\*) below the piano part.

# Sweet evenings come and go, love.

Words by GEORGE ELIOT.

FREDERIC H. COWEN.

Molto Lento. (♩ = 54.)

VOICE. *p*  
Sweet

PIANO. *mf* *dim.* *p*

*con tristezza.*

ev'n - ings come and go, love, They came and went of yore: ——— This

*espress.*

*dim.* *cresc.*

ev'n - ing of our life, love, Shall go and come no more. When we have pass'd a -

*dim.* *p* *cresc.*

*cresc.* *fespress.*

way, love, All things will keep their name; But yet no life on

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'way, love, All things will keep their name; But yet no life on'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include 'cresc.' above the vocal line and 'f' above the piano accompaniment. There are also some 'A' markings above the piano accompaniment.

*dim.* *p* *rit.*

earth, love, With ours will be the same, With ours will be the

The second system continues the musical score. The vocal line has the lyrics 'earth, love, With ours will be the same, With ours will be the'. The piano accompaniment continues with similar harmonic support. Performance markings include 'dim.' above the vocal line, 'p' above the piano accompaniment, and 'rit.' above the vocal line towards the end of the system. There are also some 'A' markings above the piano accompaniment.

*a tempo.* *p*

same. The

The third system shows the vocal line with the lyrics 'same. The'. The piano accompaniment continues. Performance markings include 'a tempo.' above the vocal line and 'p' above the piano accompaniment. There are also some 'A' markings above the piano accompaniment.

*con tristezza.*

dai - ies will be there, love, The stars in heav'n will shine: I

The fourth system features the vocal line with the lyrics 'dai - ies will be there, love, The stars in heav'n will shine: I'. The piano accompaniment continues. Performance markings include 'con tristezza.' above the vocal line and 'espr.' below the piano accompaniment.



shall not feel— thy wish, love, Nor thou my hand in thine. *dim.*

bet - ter time will come, love, And bet - ter souls be born: I

*cresc.* *cresc.* *cresc.*

would not be the best, love, To leave thee now for - lorn, To

*f molto espr.* *dim.* *p*

*f espr.* *dim.* *p*

leave thee now for - lorn.

*molto rit.* *a tempo.* *rit.*

*p* *pp* *pp*

## Far away.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro ma non troppo. (♩ = 76.) *p agitato.*

VOICE. I love him; I

PIANO. *p*

dream of him; I sing of him by day; And all the night I

*cresc.*

*cresc.*

hear him talk, ——— And yet, ——— and yet he's far a -

*dim.* *p poco rit.* *a tempo.*

*dim* *p poco rit.* *a tempo.*

way!

*And.* \*

*p*

There's beau - ty in the morn - ing; There's

*p*

*cresc.*

sweet - ness in the May; There's mu - sic in the

*cresc.*

*dim.* *p poco rit.*

run - ning stream, And yet, and yet he's

*dim.* *p poco rit.*

*a tempo.*

far a - way!

*a tempo.*

*mf* *ad.* \*

*mf* *agitato.*

I love him; I

*mf*

trust in him, He trust - eth me al - way: And

*cresc.* *cresc.*

so the time flies hope - ful - ly, So the time flies

*cresc.* *cresc.*

hope - ful - ly, Al - though, al - though he's

far a - way, al - though he's

*dim.* *espress.*

*dim.* *p*

far, far a - way!

*p poco rit.* *u tempo.*

*p* *p*

*rall.*

*Fin.* \*

# Is my lover on the sea?

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

**VOICE.** *Lento sostenuto.* (♩ = 69) *p*

*sempre molto sostenuto ma p*

**PIANO.** *p*

Is 'my  
lov - er on the sea? Sail - ing East, or sail - ing West? ——— *p*  
Mighty  
*simile.*

*dim.*  
o - cean, gen - tle be, Mighty o - cean, gen - tle be, ———

*p* *dim.*

*espress.* *poco rit.*

Rock him in - to rest, Rock him in - - to rest!

*a tempo.*

*p* *colla voce.* *p*

*mf*

Let no

*mf* *dim.* *mf* *dim.*

an - gry wind a - rise, Nor a wave with whitened crest: All be

*p*

*mf* *simile.*

*dim.*

gen - tle as his eyes, All be gen - tle as his eyes,

*p* *dim.*

*espress* *poco rit.*

When he is ca - ressed, When he is — ca -

*p* *p* *colla voce.*

ressed! ————— *pp* Might - y

*a tempo.*

*p* *pp*

o - cean, gen - tle be, —————

*sempre pp* *sempre dim. e rall.*

*pp rallentando.*

Rock him in - to rest. —————

*ppp*



# The Evening Star.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

**Allegretto commodo** (♩. = 80.)

**VOICE.** *p*

The Ev'n-ing Star, — The

**PIANO.** *p leggiero.*

lov-er's star, — The beau-ti-ful star — comes hith-er! — He

steer-eth his barque — Thro' the a - zure dark, — He steer-eth his barque — Thro' the

*cresc.*

*p* *cresc.*

*mf*  
a - zure dark, — And brings — us the bright blue weather, Love! — The

*mf* *p*

*mf* \*

*poco rit.* *a tempo.*  
beau-ti-ful bright - blue weath-er.

*a tempo.* *poco più tranquillo.*

*colla voce.* *p* *pp*

*mf* \*

*pp* *poco più tranquillo.*  
The birds lie dumb, — When the night-stars come, — And

*pp* \*

*mf*  
si - lence broods o'er the cov - ers; — But a

*mf* \*

*cresc.*

voice now wakes — In the thorn-y brakes, — A voice now wakes — In the

*p* *cresc.*

*cresc.*

thorn-y brakes, — And sing - eth a song for lov-ers, Love! — A

*mf* *p*

*rit.* **Tempo I.**

sad sweet song — for lov - ers!

*colla voce* *p leggiero.* *mf*

*rit.* \* *rit.*

*mf*

It sing-eth a song, — Of grief and wrong, — A

\* *rit.*

pas-sion-ate song — for oth - ers; — Yet its

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by a rest and then the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is placed above the vocal line. There are asterisks and a 'no' symbol (a circle with a diagonal slash) under the piano accompaniment.

own sweet pain — Can nev-er be vaiu; — Its own sweet pain — Can

The second system continues the musical score. The vocal line has the lyrics "own sweet pain — Can nev-er be vaiu; — Its own sweet pain — Can". The piano accompaniment features a *cresc.* marking above the vocal line and another *cresc.* marking above the piano part. There are asterisks and a 'no' symbol under the piano accompaniment.

oth - ers, Love! — It

nev-er be vaiu, — If it 'wak - en-eth love in oth-ers, Love! — It

The third system of the score includes a vocal line with lyrics "oth - ers, Love! — It" and "nev-er be vaiu, — If it 'wak - en-eth love in oth-ers, Love! — It". The piano accompaniment includes a *sf* marking above the piano part. There are asterisks and a 'no' symbol under the piano accompaniment.

'wak-en-eth love — in oth - ers.

The fourth system concludes the page with the vocal line lyrics "'wak-en-eth love — in oth - ers." and the piano accompaniment. A *a tempo.* marking is placed above the piano part. There are asterisks and a 'no' symbol under the piano accompaniment.

# Nightfall.

Words by **WHYTE MELVILLE.**

**FREDERIC H. COWEN.**

**Molto adagio.** (♩ = 58.) ***p* espress.**

**VOICE.**

Like a dream the

**PIANO.**

*p*

*poco cresc.*

past hath fled, All its sum - mer glo-ries shed; Hope hath van-ished,

*poco cresc.*

love is dead; love is dead;

*p*

*p* Lone - ly hours are mine to spend, *cresc.* Lone - ly hours are

*pp* *cresc.*

mine to spend, *mf molto espress.* Watch - ing ev - er,

*mf* *p espress.*

watch - ing ev - er, *espress.* Wait - ing,

*p* *p* *espress.*

wait - ing, *dim.* for the end. *pp rall.* *a tempo.*

*dim.* *pp rall.* *pp* *rall.*

*p espress.*

Tho' with prom - ise

*u tempo.*

*p*

*poco cresc.*

fair and bright Morn - ing rose in gold - en light,

*poco cresc.*

Ere my noon, came down the night, came the

*p*

night, Wel - come to me as a friend,

*p*

*pp*

*cresc.* *mf molto espress.*

wel - come to me as a friend, Watch - ing ev - er,

*cresc.* *mf*

*p* watch - ing ev - er, *espress.*

*p espress.* *p*

*p* Wait - ing, *dim.* wait - ing, *pp rall.* for the

*p* *espress.* *dim.* *pp rall.*

end. *a tempo.*

*pp* *rall.*



# He and She.

Words by CHRISTINA ROSSETTI.

Andante con moto. (♩ = 63.)

FREDERIC H. COWEN.

*p semplice.*

VOICE.

Should one of us re - member, And one of us for -

*p*

*Ad.* \*

get, I wish I knew what each will do, But

*Ad.* \*

who can tell as yet?

*poco rit.*

*p*

*Ad.* \*

*p a tempo.*

Should one of us re - mem - ber,

*p a tempo.*

*p*

*cresc.*

And one of us for - get, I promise you what

*cresc.*

*ad.* \*

*mf*

I will do, I promise you what I will do, And

*p*

*ad.* \*

*p*  
I'm con-tent to wait for you, and I'm con-tent to

*p* *poco rit*  
wait for you, And not be sure \_\_\_\_\_

*pp*  
as yet. \_\_\_\_\_

*pp a tempo.*

## Love me, if I live.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro vivace. (♩ = 126.)

*mf agitato.*

VOICE.

Love me, if I live,

PIANO.

*p agitato.*

Love me, if I die;

What is life or death to me

*dim. e poco rit. a tempo.*

So that thou art nigh?

Once I loved thee, rich,

*dim. e colla voce. a tempo.*

Now I love thee, poor;

Ah! what is there I could not

*cresc.**colla voce.*

*p poco rit.*

For thy sake en - dure, Ah! what is there I could not

*p poco rit.*

*a tempo.*

For thy sake en - dure.

*a tempo.*

*ad.*

\*

*p poco meno.*

Kiss me for my love, Pay me for my pain;

*p poco meno.*

*dim.*

Come and mur - mur in mine ear How thou lov'st a - gain,

*dim.*

*pp* *rull.* *pp*

Come and murmur in mine ear How thou lov'st a - gain!

*pp* *rull.* *pp* *rit.*

**Tempo I.**  
*p* *agitato..*

Love me, if I live, Love me, if I die;

*p* *agitato.*

*dim. e poco rit.* *a tempo.*

What is life or death to me, So that thou art nigh?

*a tempo.*  
*dim. e poco rit.*

*p* *cresc.*

What is life or death to me, What is life or death to me,

*p* *cresc.*

So that thou art nigh, So that thou art nigh?

*sempre f ed agitato.*  
 What is life or death to me, What is life or death to me,

*f sempre agitato.*

*poco rit.* *ff.*  
 So that thou art nigh, So that thou art

*poco rit.* *ff* *ff*

nigh?  
*a tempo.* *ff*

# The first Farewell.

Words by OWEN MEREDITH.

FREDERIC H. COWEN.

Molto tranquillo. (♩ = 44)

VOICE.

PIANO.

*p* *pp*

*p* *cresc.*

*p* *cresc.*

*dim.* *p*

*dim.* *p*

I may not kiss a-way the tears that still hang on the lids —

— which those loved eyes en-shrine, I may not



*cresc.* *dim. e poco rit.*

weep a-way the tears that fill These aching eyes, — these aching eyes of

*p tranquillo.*

mine. Sleep on, sad

*a tempo.*

*p* *pp* *pp sempre e tranquillo.*

soul, shel - ter'd from love and pain! Or hap - ly shel - ter love from pain with

*dim.* *poco rit.* *p*

thee, — or shel - ter love from pain In thy sweet dreams.

*a tempo.*

*dim.* *p* *colla voce.*

*pp*

When we two

*pp*

*pp*

*cresc.*

meet a - gain, when we two meet a - gain, 'Tis but in

*dim.* *p. molto ritard.* *pp*

dreams, 'tis but in dreams, 'twill be.

*poco rit.* *ritard.*

*pp*

*a tempo.*

*sempre pp* *rit.*

*pp*

# Thoughts at Sunrise.

Words by OWEN MEREDITH.

FREDERIC H. COWEN.

Allegretto vivace. (♩ = 92.)

VOICE. 

PIANO.  *mf* *p*

 *mf* *p*

VOICE.  *mf* The

PIANO.  *mf*

*rit.*  

VOICE.  lark leaves the earth, \_\_\_\_\_ with the dew on its breast, \_\_\_\_\_ And my

PIANO. 

*rit.*  *rit.*  *rit.* 

love's at the birth, ——— And my life's at the best, ——— my

*And.* \*

life, my life's at the

*f.* *dim.*

*f.* *dim.*

*And.* \* *And.* \*

best. ——— What

*p*

*p*

*And.* \*

bliss shall I bid the beam bring thee to day, love? What

*cresc.*

care shall I bid the breeze fling thee a - way, ————— What

*cresc.*

*sempre cresc.*

song shall I bid the bird sing thee, O say, love?

*sempre cresc.*

*dim. e poco rit.*

What song ————— shall I bid the bird sing thee, O

*mf* *dim. e poco rit.*

*p*

say, love, ————— O say, ————— love?

*a tempo.* *p*

*p*

For the beam, \_\_\_\_\_ and the breeze, \_\_\_\_\_ The

The first system of the musical score. The vocal line begins with a treble clef and a 7/8 time signature. The lyrics are "For the beam, \_\_\_\_\_ and the breeze, \_\_\_\_\_ The". The piano accompaniment consists of two staves: the right hand has a continuous eighth-note pattern, and the left hand has a bass line with some rests.

breeze, and the birds; \_\_\_\_\_ all of these, \_\_\_\_\_ Be-cause thou hast

The second system of the musical score. The vocal line continues with the lyrics "breeze, and the birds; \_\_\_\_\_ all of these, \_\_\_\_\_ Be-cause thou hast". The piano accompaniment continues with the same rhythmic patterns as the first system.

loved me, my bid-ding o - bey, love, my bid-ding o -

*mf* *dim.*

The third system of the musical score. The vocal line has the lyrics "loved me, my bid-ding o - bey, love, my bid-ding o -". The piano accompaniment features a dynamic marking of *mf* and a *dim.* marking over the final notes.

bey, love, my bid-ding o - bey, love. \_\_\_\_\_ Now the

*rit.* *a tempo.*

The fourth system of the musical score. The vocal line has the lyrics "bey, love, my bid-ding o - bey, love. \_\_\_\_\_ Now the". The piano accompaniment includes dynamic markings of *rit.* and *a tempo.*

lark's in the light, ——— And the dew on the bough, ——— And my

*mf*

♩. \* ♩. \* ♩. \*

heart's at the height ——— Of the day that dawns now, ——— The

♩. \* ♩. \* ♩. \*

lark, ——— the

*f*

♩. \* ♩. \*

*mf accel.*

lark's in the light, ——— And the dew on the bough, ——— The

*mf accel.*

7404 ♩. \* ♩. \*

*cresc.*

lark's in the light, ——— And the dew on the bough, ——— My

The first system features a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "lark's in the light, ——— And the dew on the bough, ——— My". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords in the right hand and a bass line in the left hand. There are two asterisks (\*) in the piano part, one above the right hand and one above the left hand, marking specific measures.

*cresc.*

*sempre accel. e cresc.*

heart's at the height, my heart's at the height of the

The second system continues the vocal line with the lyrics "heart's at the height, my heart's at the height of the". The piano accompaniment features a more active right hand with eighth-note patterns. The tempo and dynamics markings are *sempre accel. e cresc.*. There are two asterisks (\*) in the piano part, one above the right hand and one above the left hand.

*sempre accel. e cresc.*

*ff*

day ——— that dawns now.

The third system features the vocal line with the lyrics "day ——— that dawns now.". The piano accompaniment is marked *ff* and includes an *accel.* marking. There are two asterisks (\*) in the piano part, one above the right hand and one above the left hand.

*ff*

The fourth system shows the continuation of the piano accompaniment. It features a complex texture with many chords and moving lines in both hands. There is one asterisk (\*) at the bottom right of the system.