

ALBUM N^o 29

DEDICATED TO MY SISTERS,

FOUR VOCAL DUETS,

FOR
SOPRANO AND TENOR.

-
- N^o 1... EDENLAND..... WORDS BY THE AUTHOR OF JOHN HALIFAX, GENT.
2... THE BOY AND THE BROOK..... WORDS BY LONGFELLOW.
3... ON HER LOVER'S ARM SHE LEANT.... WORDS BY LORD TENNYSON.
4... THE FOUNTAINS MINGLE WITH THE RIVER..... WORDS BY SHELLEY.
-

COMPOSED BY

FREDERIC H. COWEN.

PRICE THREE SHILLINGS NET.

LONDON,
JOSEPH WILLIAMS, 24, BERNERS STREET, W.

JOSEPH WILLIAMS'S ALBUMS.

No. 1. VOCAL.

CONTENTS.

White Squall	<i>G. Barker</i>
Sweet Nightingale	<i>F. Boscovitch</i>
She wore a wreath	<i>J. P. Knight</i>
Bloom is on the rye	<i>H. R. Bishop</i>
Light of other days	<i>M. Balfe</i>
What we have loved	<i>C. Pissuti</i>

One Shilling Nett.

No. 3. INSTRUMENTAL. FLORIAN PASCAL.

CONTENTS.

Stray Leaves. Twelve Little Sketches for Piano.
One Shilling Nett.

No. 5. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.—PIANO STUDIES.

CONTENTS.

Six Studies. Op. 11. Two Studies. Op. 29.
Edited by ARTHUR O'LEARY.

One Shilling Nett.

No. 7. VOCAL.

SIX VOCAL DUETS BY FLORIAN PASCAL.

For Soprano and Contralto.

CONTENTS.

No. 1. Lullaby.....	<i>G. Wither</i>
2. Bird of the wilderness	<i>J. Hogg</i>
3. Sweet day so cool	<i>Geo. Herbert</i>
4. Sigh no more, ladies	<i>Shakspeare</i>
5. Day is over	<i>Barry Cornwall</i>
6. Love and the Rose	<i>Sir Walter Scott</i>

One Shilling Nett.

No. 9. INSTRUMENTAL.

TWELVE DRAWING-ROOM STUDIES BY KUHE.

CONTENTS.

No. 1. Romance from Méhul's "Joseph"	On the Tremolando
2. 'Twere vain to tell (Swiss Air)	On Repeated Notes
3. Duetto, "L'Elisir d'Amore"	On the Staccato
4. Oft in the stilly night	On the Legato
5. Robin Adair	On the Shake
6. My lodging is on the cold ground	On Grace Notes
7. The Blue Bells of Scotland	On Scales
8. Casta Diva	On the Cantabile
9. The Russian Hymn	On Reversed Position
10. Chorus from "Il Flauto Magico"	On Thirds
11. Ah! che la morte	On Arpeggios
12. Charlie is my darling	On Octaves

Two Shillings Nett.

No. 11. INSTRUMENTAL.

JOSIAH PITTMAN.

DIVERSIONS, Book II.—Containing Preludes and Fugues by JOHN TRAVERS, Dr. JOHN BLOW, HENRY PURCELL, Dr. ARNE, Dr. GREEN, &c., &c.

Two Shillings Nett.

No. 13. INSTRUMENTAL.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs arranged for Piano.

One Shilling and Sixpence Nett.

No. 15. INSTRUMENTAL.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs arranged for Harmonium or American Organ.

No. 2. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.

CONTENTS.

Three Musical Sketches, Op. 10. Capriccio, Op. 2. Scherzo, Op. 27.
Edited by ARTHUR O'LEARY.
One Shilling Nett.

No. 4. INSTRUMENTAL.

MARCH ALBUM.

CONTENTS.

Torchlight. (From "Cloches de Corneville")	<i>R. Planquette</i>
March	<i>Gluck</i>
March. (From "Zauberflöte")	<i>Mozart</i>
Bride's March. (From "Lohengrin")	<i>Wagner</i>
March in "Rinaldo"	<i>Handel</i>
The Night Patrol March	<i>L. Wely</i>
Dead March in "Saul"	<i>Handel</i>
March in D	<i>W. Hill</i>
Occasional March	<i>Har. Tel</i>
March	<i>C. Reinecke</i>
Festal March	<i>W. Smallwood</i>

Edited and Arranged by HENRY FARMER.

One Shilling Nett.

No. 6. INSTRUMENTAL.

W. STERNDALE BENNETT'S WORKS.

Suite de Pièces pour Piano. Op. 24.

Edited by ARTHUR O'LEARY.

One Shilling and Sixpence Nett.

No. 8. VOCAL.

PATRIOTIC SONGS.

CONTENTS.

Flag that braved a thousand years	God save the Queen
My ancestors were Englishmen	Brave Old Oak
Tug of War	I'd rather be an Englishman

One Shilling Nett.

No. 10. INSTRUMENTAL.

JOSIAH PITTMAN.

DIVERSIONS, Book I.—Containing Preludes and Fugues by JOHN TRAVERS and JOHN BENNETT.

Two Shillings Nett.

No. 12. VOCAL.

FREDERIC H. COWEN.—SONG ALBUM.

CONTENTS.

The night has a thousand eyes	If thou wilt remember
Rondel (Kiss me, sweetheart)	I think of all thou art to me
Good-night	Alas, alas! how easily things go wrong

Six Shillings Nett.

No. 14. INSTRUMENTAL.

SIR MICHAEL COSTA.—"NAAMAN."

Favourite Airs arranged for Piano.

One Shilling and Sixpence Nett.

No. 16. INSTRUMENTAL

SIR MICHAEL COSTA

Favourite Airs arranged for H.

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EDENLAND.

No 1.

Words by
Author of "John Halifax"

F. H. COWEN.

Molto sostenuto.

SOPRANO.

TENOR.

PIANO.

p

You re - mem - ber where in star - light We two

wan - der'd hand in hand, While the night - flow'rs pour'd their per - fume, And night

airs the still earth fann'd? There I, walk - ing yes - ter ev - en,

p

cres. *mf*

There I, walk - ing yes - ter ev - en, Felt like a ghost,..... felt like a ghost.....

rit. e dim. **SOPRANO.** *p*

..... in E - den - land. I re - mem - ber all you

colla voce *a tempo*

dim. *p* *p*

told me, Look - ing up as we did stand, While my heart pour'd out its

poco espressivo

per - fume, Like the night - flow'rs in your hand; And the path..... where

p *p*

cres. *mf*

we two wan - der'd, and the path..... where we two wan - der'd Seem'd not like earth,...

rit. e dim. *a tempo* *p*

..... seem'd not like earth..... but E - den - land. Now the

colla voce *a tempo*

dim. *p*

cres.

stars shine pal - er, cold - er, Night-flow'rs die with - out that hand;— Yet my

TENOR. p *cres.*

Night-flow'rs die with - out your hand;— Yet my

p

Red. * *Red.* * *Red.* * *Red.* *

spi - rit is be - side you Ev' - ry - where, un - sought, un - bann'd. And I

spi - rit walks be - side you Ev' - ry - where, un - sought, — un - bann'd. And I

mf

mf

And. * *And.* * *And.* * *And.* *

wait till we shall wan - der And I wait till we shall wan - der.....

wait till we shall wan - der, I wait..... till we shall wan - der.....

p

And. * *And.* *

p Un - der the stars of E - den - land..... Yet my

p Un - der the stars of E - den - land..... Yet my

rit. *p a tempo*

rit. *p a tempo*

p *rit.* *a tempo*

cres.

spi - rit is be - side you, yet my spi - rit is be - side you, And I

spi - rit is be - side you, yet my spi - rit is be - side you,

pp.

dim. *p*

wait till we shall wan - der Un - der the stars of E - den - land, - Yet my

cres. *dim.* *p*

I wait till we wan - der Un - der the stars of E - den - land, - Yet my

cres. *dim.*

spi - rit is be - side you, yet my spi - rit is be - side you, And I

spi - rit is be - side you, yet my spi - rit is be - side you, And I

p

f. espress. wait till we shall wan - der..... *p* Un - der the stars, the stars of *poco rit.*

f. espress. wait till we shall wan - der..... *p* Un - der the stars, the stars of *poco rit.*

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

a tempo E - den - land. *pp* un - der the *sempre*

a tempo E - den - land. *pp* un - der the *sempre*

a tempo *dim.* *pp* *sempre*

rall. stars of E - den - land.....

rall. stars of E - den - land.....

rall. *pp* *rall.*

Fin.

THE BOY AND THE BROOK.

No. 2.

Words by
LONGFELLOW.

F. H. COWEN.

Allegretto poco vivace

SOPRANO. *p*

TENOR. *p a piacere* *poco rit.*

PIANO. *p* *poco rit.*

I

Brook, from what moun - tain dost thou come? O my brook - let cool and sweet!

a tempo vivace
leggiero

come from yon moun - tain high and cold, Where li - eth the new snow on the old And

a tempo vivace

p *poco rit.*

melts in the sum - mer heat, and melts in the sum - mer heat.

p *a tempo*

Red. *

TENOR. *p a piacere* *poco rit.* **SOPRANO.** *p*

Brook, to what riv - er dost thou go? O my brook - let cool and sweet! I

p colla voce *poco rit.*

a tempo leggiero

go to the riv - er there be - low Where in bunch - es the vi - o - lets grow And

p a tempo

p poco rit.

sun and sha - dow meet, and sun and sha - dow meet.

p a tempo

TENOR. *mf a piacere* *poco rit.* **SOPRANO.** *mf*

Brook, to what gar - den dost thou go? O my brook - let cool and sweet! I

mf colla voce *poco rit.*

a tempo

go to the gar - den in the vale Where all night long the night - in - gale Her

p a tempo

p poco rit.

love - song doth re - peat, her love - song doth re - peat.

TENOR. *a piacere*

Brook, to what foun - tain

p poco rit. **f**

mf

poco rit.

dost thou go? O my brook - let cool and sweet!

poco rit.

I

a tempo

go to the foun - tain at whose brink The maid that loves thee comes to drink, And when -

mf

Brook, to what

mf a tempo

Ad. * *Ad.* *

dim. *mf*

- ev - er she looks there - in, when - ev - er she looks there - in, I

foun - tain dost thou go?

mf

rise to meet her, and kiss her chin, I rise to meet her, and

O my brook - let, O my

f *a tempo*

kiss her chin, And my joy, my joy, my joy is

brook - let, my brook - let cool and sweet, my brook - let

then..... com - plete.

cool.... and sweet!

ON HER LOVER'S ARM SHE LEANT.

N^o 3.

Words by
LORD TENNYSON.*

F. H. COWEN.

Andante. *p tranquillo*

SOPRANO. *p tranquillo*

TENOR.

PIANO. *p tranquillo*

leant, And round her waist she felt it fold.....
On her

And far a - cross the hills they
lov - er's arm she leant,

Red.

*By permission of Messrs Macmillan & Co

went In that new world which is the old:.....

p And far a -

Red.

..... A - cross the hills, and far a -

cross the hills they went: A -

poco cres.

poco cres.

Red. * * *

way Be - yond their ut - most pur - ple rim,..... And

poco cres.

cross the hills, be - yond their pur - ple rim,.....

Red. * * *

dim.
 deep in - to the dy - ing day The hap - py prin - cess fol - low'd
dim.
 The hap - py prin - cess fol - low'd

dim.

ped. * *ped.* * *ped.* *

mf *espress.*
 him..... "I'd sleep an - o - ther hun - dred years, O love, for such an - o - ther
 him.....

p

ped. *

kiss';

mf *espress*
 "O! wake for ev - er, love;" she hears, "O love, 'twas such as this and

cres. *mf* *dim.*

p
 And o'er them ma - ny a slid - ing star, And
 this"..... *p* And o'er them ma - ny a mer - ry

p
 Red. * Red. *

ma - ny a mer - ry wind was borne, And, stream'd thro' ma - ny a gold - en
 wind was borne, And, stream'd thro' ma - ny a gold - en

cres.
 Red. * Red. * Red. *

dim. e rit. *p* *a tempo*
 bar, The twi - light melt - ed in - to morn.
dim. e rit. *p* *a tempo* *rall. p*
 bar, The twi - light melt - ed in - to morn. "O

dim. e rit. *p* *pp* *a tempo* *rall.*
 Red. *

poco più lento *p* *molto espress.*

"O hap - py sleep, that light - ly fled!"

molto espress. *mf*

eyes long laid in hap - py sleep!" "O

poco più lento *pp* *L.H.* *L.H.*

b♭. Red. * *b♭. Red.* *

mf *molto espress.*

"O love, thy kiss would wake the dead, O

molto espress.

hap - py kiss, that woke thy sleep!" "O

L.H. *L.H.*

poco cres. *mf*

b♭. Red. * *b♭. Red.* *

f *espress.* *p* *molto rit.*

love thy kiss would wake the dead!"

f *espress.* *p* *molto rit.*

hap - py kiss, that woke thy sleep!"

espress.

f *espress.* *p* *molto rit.* *rall.*

b♭. Red. * *b♭. Red.* * *b♭. Red.* *

Tempo I?

pp

And o'er them ma - ny a flow - ing range Of va - pour buoy'd the

Tempo I?

pp

And o'er them ma - ny a flow - ing range Of va - pour buoy'd the

Tempo I?

pp

ped.

* *ped.*

* *ped.*

*

cres - cent bark,

And, rapt thro' ma - ny a ro - sy change,

The twi - light

dim.

cres - cent bark,

And, rapt..... thro' ro - sy change,

The twi - light

dim.

ped.

*

ped.

*

ped.

*

died in - to the dark.

mf *agitato*

"A hun - dred sum - mers! can it be? And whi - ther

died..... in - to dark.

agitato

mf

ped.

*

go - est thou, tell me where?"

f *agitato*

"O seek my fa - ther's court with me, For there are

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "go - est thou, tell me where?" and continues with "O seek my fa - ther's court with me, For there are". The piano accompaniment is marked with a forte *f* dynamic and includes the instruction *agitato*. The key signature has two flats, and the time signature is 7/8.

And o'er the hills, and far a -

rit. *a tempo* *mf*

great - er won - ders there?" And o'er the hills, and far a -

colla voce *f* *mf* *Red.*

The second system continues the vocal and piano parts. The vocal line includes the lyrics "And o'er the hills, and far a -" and "great - er won - ders there?" followed by "And o'er the hills, and far a -". The piano accompaniment features a *colla voce* instruction and dynamic markings of *f* and *mf*. A *Red.* (ritardando) marking is present at the end of the system.

way Be - yond their ut - most pur - ple rim,..... Be - yond the night, a - cross the

mf

way Be - yond their ut - most rim, Be - yond the night, a - cross the

mf

mf *Red.* *

The third system concludes the vocal and piano parts. The vocal line includes the lyrics "way Be - yond their ut - most pur - ple rim,..... Be - yond the night, a - cross the" and "way Be - yond their ut - most rim, Be - yond the night, a - cross the". The piano accompaniment is marked with a mezzo-forte *mf* dynamic and includes a *Red.* (ritardando) marking and asterisks (*) at the end of the system.

cres. *f* *espress.*

day, be_yond the night, a - cross the day, be_yond the night, a - cross the

cres. *f* *espress.*

day, be_yond the night, a - cross the day, be_yond the night, a - cross the

cres. *f*

Ad. * *Ad.* * *Ad.* *

dim. *p*

day, Thro' all the world, thro' all the world she fol - low'd him,.....

dim. *p*

day, Thro' all the world, thro' all the world she fol - low'd him,.....

f *dim.* *pp*

Ad. * *Ad.* * *Ad.*

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

..... thro' all the world she fol - low'd him.

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

..... thro' all the world she fol - low'd him.

pp *pp* *pp*

* *Ad.*

rall. *pp*

* *Ad.* *

THE FOUNTAINS MINGLE WITH THE RIVER.

Nº 4.

Words by
SHELLEY.

F. H. COWEN.

Allegro appassionato.

SOPRANO.

TENOR.

PIANO.

p

The foun - tains min - gle with the riv - er And the

p

The foun - tains min - gle with the riv - er And the

riv - ers with the o - cean; The winds..... of heav - en mix for ev - er

riv - ers with the o - cean; The winds..... of heav - en mix for ev - er

dim. With a sweet..... e - mo - tion. *mf agitato* No - thing in the world is

dim. With a sweet..... e - mo - tion. *mf agitato* No - thing in the world is

dim. *mf agitato*

Red.

sin - gle; All things by a law di - vine.....

sin - gle; All things by a law di - vine.....

Red. * * *

dim. e rit. In one an - o - ther's be - ing min - gle, Why not I with

dim. e rit. In one an - o - ther's be - ing min - gle, Why not I with

dim. e rit.

Red. *

a tempo *cres.*

thine?..... All things by a law di - vine In one san -

a tempo *mf* *cres.*

thine?..... All things by a law di -

a tempo *cres.*

Red. *

f *poco rit.*

o - ther's be - ing min - - - gle, Why not

f *poco rit.*

vine..... in be - ing min - - - gle, Why not

f *poco rit.*

Red. * *Red.* *

a tempo

I..... with thine?

a tempo

I..... with thine?

a tempo *f*

Red. *

dim. *p*

Red. *

p

See, the moun - tains kiss high heav - en, And the waves clasp one an -

See. the moun - tains kiss high heav - en, And the waves clasp one an -

p

Red. * Red. * Red. *

o - ther; No sis - ter flow'r..... would be for - giv - en If

o - ther; No sis - ter flow'r..... would be for - giv - en If

Red. * Red. * Red. *

dim. it dis - dain'd..... its bro - ther; *mf* *agitato* And the sun - light clasps the

dim. it dis - dain'd..... its bro - ther; *mf* *agitato* And the sun - light clasps the

dim. *mf* *agitato*

Red. *

poco rit. earth..... *a tempo* And the moon - beams kiss the sea;.....

poco rit. earth..... *a tempo* And the moon - beams kiss the sea;.....

colla voce *a tempo*

Red. * *Red.* * *Red.* *

dim. e rit. What are all these kiss - ing's worth,..... *dim. e rit.* If thou kiss not

dim. e rit. What are all these kiss - ing's worth,..... *dim. e rit.* If thou kiss not

dim. *colla voce*

Red. * *Red.* * *Red.* *

a tempo *cres.*
 me?..... What are all these kiss - ing's worth,..... What are
a tempo *mf* *cres.*
 me?..... What are all these kiss - ings

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me?..... What are all these kiss - ing's worth,..... What are". The middle staff is another vocal line in treble clef with lyrics: "me?..... What are all these kiss - ings". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The tempo is marked "a tempo" and dynamics include "cres." and "mf". There are asterisks (*) in the bass line of the piano part.

poco rit.
 all..... these kiss - ings worth,..... If thou kiss..... not
poco rit.
 worth,..... these kiss - ings worth,..... If thou kiss..... not

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "all..... these kiss - ings worth,..... If thou kiss..... not". The middle staff is another vocal line in treble clef with lyrics: "worth,..... these kiss - ings worth,..... If thou kiss..... not". The bottom staff is a piano accompaniment in grand staff. The tempo is marked "poco rit." and dynamics include "f" and "poco rit.". There are asterisks (*) in the bass line of the piano part.

me?
 me?
a tempo

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "me?". The middle staff is another vocal line in treble clef with lyrics: "me?". The bottom staff is a piano accompaniment in grand staff. The tempo is marked "a tempo" and dynamics include "f". There are asterisks (*) in the bass line of the piano part.

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p
ped. * *ped.* * *ped.* * *ped.* *

f

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p
dim.

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f *ped.* *p* * *ped.* * *ped.* *

cres. *dim.*

MENUEZ NOBLE.

HENRI ROUBIER.

Noblement. ♩ = 120.

f Ped. *

f Ped. * Ped. * Ped. *

LA SÉRÉNADE ÉCOSSAISE.

HENRI ROUBIER.

Allegro giocoso.

ff Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres *cen* *do.* *ff* *ff* Ped. * Ped. * Ped. * Ped. *

CHACONE.

HENRI ROUBIER.

Allegretto animato. ♩ = 92.

f Ped. *

f largamente. *a tempo.* *f* Ped. *

AVANTI L'ATTUQUE.

(Marche Militaire.)

HENRI ROUBIER.

Fieramente e un poco animato. ♩ = 120.

ff e vigoroso. sf sf

Ped. * Ped. * Ped. *

cres cen do. ff

Ped. * Ped. *

Detailed description: This is the musical score for 'Avanti l'Attuque', a military march by Henri Roubier. It is in 2/4 time with a tempo of 120 beats per minute. The score is written for piano and consists of two systems of two staves each. The first system begins with a forte dynamic (ff) and a 'vigoroso' character. It features a rhythmic melody with accents and slurs, and includes a triplet of eighth notes. The second system continues the melody, marked 'cres' (crescendo) and 'cen do.' (crescendo), and ends with a fortissimo (ff) dynamic. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff to indicate where to use the sustain pedal.

OLIVIA MAZURKA.

HENRI ROUBIER.

Tempo di Mazurka. ♩ = 120.

ff

Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. *

Detailed description: This is the musical score for 'Olivia Mazurka', a mazurka by Henri Roubier. It is in 3/4 time with a tempo of 120 beats per minute. The score is written for piano and consists of two systems of two staves each. The first system begins with a fortissimo (ff) dynamic. The melody is characterized by a rhythmic pattern typical of mazurkas, with accents and slurs. The second system continues the piece, also marked with a fortissimo (ff) dynamic. Pedal markings (Ped.) and asterisks (*) are placed below the bass staff to indicate where to use the sustain pedal.

POLONAISE.

HENRI ROUBIER.

Allegretto. ♩ = 96.

p grazioso.

Ped. * Ped. * Ped. * Ped. *

cres. dim. p

Ped. * Ped. * Ped. *

Detailed description: This is the musical score for 'Polonaise', a polonaise by Henri Roubier. It is in 3/4 time with a tempo of 96 beats per minute. The score is written for piano and consists of two systems of two staves each. The first system begins with a piano (p) dynamic and a 'grazioso' character. The melody is a series of chords, with some triplets and slurs. The second system continues the piece, marked with 'cres.' (crescendo), 'dim.' (diminuendo), and 'p' (piano). Pedal markings (Ped.) and asterisks (*) are placed below the bass staff to indicate where to use the sustain pedal.

*DRAWING-ROOM SONGS

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Words by *BYRON WEBBER.*

OUR STAR.

Music by *GABRIEL PIERNE.*

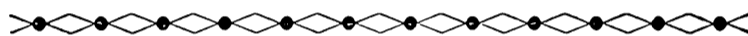
Moderato.

Musical score for 'OUR STAR' featuring a vocal line and piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: 'Tell them, Star, lone-ly in the dark, Time is false, while love is like thee,..... Clear and'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

Tell them, Star, lonely in the dark,
Time is false, while love is like thee,
Clear and strong, a light, and an ark
For every sea!

Tremulous star! lighting darkest eve,
Stedfast star! tho' the fierce wind blew,
Seen or unseen, doth mem'ry weave
A halo for you!

One sole star seems to me most bright
In yonder arch, spread high and far,
That is the gem, love's emblem all bright,
Our star! our star!



Words by *G. CLIFTON BINGHAM.*

CLOUDS.

Music by *FREDERIC H. COWEN.*

Molto andante ed espressivo.

First system of the musical score for 'CLOUDS'. It features a vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics: 'What were you thinking, dar-ling, When I met you yes-ter-day?..... Of rain that is yet to reach us, Or of'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

Second system of the musical score for 'CLOUDS'. It features a vocal line and piano accompaniment. The vocal line is in G major, 3/4 time, with lyrics: 'sun that has gone a-way, Or of sun that has gone a-way? Had shadows banish'd the sun-shine, Had'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The tempo marking *poco cresc.* is present above the vocal line.

I.
What were you thinking, darling,
When I met you yesterday
Of rain that is yet to reach us,
Or of sun that has gone away?
Had shadows banished the sunshine,
Had clouds come over the sky?
You looked so quiet and thoughtful,
I could not help wondering why!

For clouds may come, and sun may go,
And skies be hidden from sight,
Still, life is never so dark, you know,
But that love can make it bright!

II.
Tell me the sorrow, darling,
Let me share the shade with you,
For what is heavy for one heart
May be easily borne by two,

And clouds may banish life's sunshine,
And darken its brightest sky,
But oft when troubles are shared, dear,
They take themselves wings, and fly.

For clouds may come, and sun may go,
And skies be hidden from sight,
Still, life is never so dark, you know,
But that love can made it bright.

London : JOSEPH WILLIAMS, 24, Berners Street, W.

I LOVE YOU TOO WELL.

Words by G. CLIFTON BINGHAM.

Music by FREDERIC H. COWEN.

Molto andante.

Like skies at morning break-ing Are years as yet un - told ;..... My heart with day is wak - ing And new strange dreams un - told. I scarce - ly know love's mis - sion A-

I.
Like skies at morning breaking,
Are years as yet untold ;
My heart with day is waking,
And new strange dreams untold.
I scarcely know love's mission
Apart from love's vague pain,
Yet if I scorn the vision,
It ne'er may come again.

A wish, I ne'er had met you,
In heart of mine may dwell ;
But vain to say forget you,
I love you too well.

II.
It may be ere the morrow,
The dream will pass away !
The love that laughs at sorrow,
May only last a day ;

And yet I would not wonder
An hour, if I but knew,
For hearts are best asunder
If love be found untrue !
Some day I may regret you,
The years alone can tell,
But vain to say forget you,
I love you too well.

WILDFLOWER.

Words by G. CLIFTON BINGHAM.

Music by GABRIEL PIERNE.

Allegretto.

On - - ly a wild flow'r she..... No bird so blithe and free, Or sings so glad a lay, so glad a lay ;..... Life such joy and

I.
Only a wild flow'r she
No bird so blithe and free,
Or sings so glad a lay,
Life such joy and freedom gives,
Tis enough for her she lives,
Lives to sing to-day !
Time enough for sigh and tear,
When life's golden year
Has gone away.

So much the world is giving
Field, and flow'r, and sky,
There is such joy in living,
What matters how or why !

II.
When her song rings no more,
Its music stilled and o'er,
Lie her where wild-flow'rs blow,
Where, thro' pines that vigil keep,

Winds from southward softly sweep,
Sweep, and birds sing low.
Then, if aught that lov'd her sigh,
Now she is not nigh,
She will not know !
So all to her be giving,
Field, and flow'r, and sky,
The joy she lov'd in living,
What matter how or why !

Words by F. D. DELILLE.

MEMORIES

Music by A. GORING THOMAS

Moderato.

My dar - ling was the sweetest flow'r... that ev - er bloom'd in love's fair bow'r.....
Sua.....
cspress.

..... The sweetest flow'r that ev-er bloom'd in love's fair bow'r, But ro - ses soon-est fall beneath the
poco cres. cres.
poco cresc.

I.
My darling was the sweetest flower
That ever bloomed in love's fair bower,
But roses soonest fall beneath
The cruel wind's destructive breath!

So young, and so early fled,
Yet love still lives, tho' its idol is dead.
II.
The saddest thoughts may seem to fade,
Their bitt' rest pangs by others stay'd,

But though the voice rings high, the heart
Beats low, and murmurs soft apart.
So young, and so early fled,
Yet love still lives, though its idol is dead.

THE STAR OF OUR LOVE

Words by HUGH CONWAY.

Music by FREDERIC H. COWEN.

Andante moderato.

I woke last night from a fit - ful sleep, The moon, thro' my casement look'd wan and pale, I
p

watch'd till the storm-clouds, dark and deep, Spread o - ver her sweet white face as a veil; Then my heart was sad as the
poco cresc. dim. poco rit. a tempo. cresc.
poco cresc. dim. colla voce. cresc.

I.
I woke last night from a fitful sleep,
The moon, thro' my casement, look'd wan and pale,
I watch'd till the storm clouds dark and deep
Spread over her sweet white face as a veil!
Then my heart was sad as the sombre sky,
Till a rift in the driven clouds set free
One star, that bright as a loving eye,
Came out of the darkness, and smiled on me.
And I cried, "Tho' stormy my life to-night,
And dark as the drift above,
One star thro' its clouds gleams fair and bright,
That star is the star of my love."

II.
Then I slept once more, and a sweet dream came,
For I saw my love, and her steadfast eyes
I fancied were lit by the same clear flame,
As the star so fair in the cloudy skies.
I woke, and I knew that the storm had fled,
And sunshine lay on the earth again,
And the twining rose near my window shed
A fresher scent from the midnight rain!
And I cried, "Oh, love, you are far away,
But true as the heaven above,
Last night shone a star, and I know to-day,
That star is the star of our love!"

SILVER STAR

Words by H. P. STEPHENS and W. YARDLEY.

Music by FLORIAN PASCAL.

Moderato quasi allegretto.

The stars a - bove are gleam - ing, Lamps of life in Hea - ven's fane, On each
 mor - tal gent - ly beam - ing, Bring - ing joy or bring - ing pain, Des - ti - ny in each is

cresc. *dim.*

I.

The stars above are gleaming,
 Lamps of life in Heaven's fane,
 On each mortal gently beaming,
 Bringing joy, or bringing pain!
 Destiny in each is blended,
 Though that fate is fixed afar,
 When at last life's journey ended,
 Then dies out man's silver star.
 Oh! silver star, shine on;
 Shine on, and light my way,

Till night's dark hour be gone,
 And flies before the day.
 Oh! silver star be kind,
 My fate is wrapt in thee;
 Till peace at last I find,
 Shine on, dear star, for me.

II.

Silver star, in heaven gleaming,
 Shed o'er one thy brightest sheen,
 She mine own whom waking, dreaming,
 Is my life, my all, my queen,

Silver star, our fates are blended,
 So for both one star must shine.
 Heart with heart our love ascended,
 My star's hers, and hers is mine.

Oh! silver star, shine on,
 And guide her with thy ray
 Till night's dark hour be gone,
 And once more dawn the day.
 Shine on, oh! silver star,
 Our fate is wrapt in thee,
 Smile on her from afar,
 And kiss her brow for me.

ONE MORNING, OH! SO EARLY.

Words by JEAN INGELOW.

Music by A. GORING THOMAS.

Allegretto moderato.

One morn - ing, oh! so ear - ly, my be - lov - ed, my be -
 - lov - ed, All the birds..... were sing - ing blithe - ly, As though

I.

One morning, oh! so early,
 My beloved, my beloved,
 All the birds were singing blithely,
 As though never would they cease.
 'Twas a thrush sang in my garden,
 "Hear the story, hear the story!"
 And the lark sang, "Give us glory!"
 And the dove sang, "Give us peace!"

II.

Then I listen'd, oh! so early,
 My beloved, my beloved,
 To that murmur from the woodland,
 Of the dove, my dear, the dove;
 When the nightingale came after,
 "Give us fame to sweeten duty!"
 When the wren sang, "Give us beauty!"
 She made answer, "Give us love!"

III.

Sweet is spring, and sweet the morning,
 My beloved, my beloved,
 Now for us, doth spring, doth morning.
 Wait upon the year's increase.
 And my prayer goes up, "Oh, give us,
 Crown'd in youth with marriage glory,
 Give for all our life's dear story,
 Give us love, and give us peace!"

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