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FREDERIC H.  
COWEN

ALBUM

OF

TWELVE SONGS

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# 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.

PIANO.

Sweet as the ten - der

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

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

*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.* *p*

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 of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'soft the day, 'Tis sum - - mer, 'tis'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *cresc.*. There are also some performance instructions like *Ad.* and *rit.* in the piano part.

sum - - mer, 'tis sum - -

The second system continues the vocal line with the lyrics 'sum - - mer, 'tis sum - -'. The piano accompaniment continues with similar chordal textures. Dynamic markings include *f*. Performance instructions like *Ad.* and *rit.* are present in the piano part.

*Lento. pp*

mer!" And it melts a -

*lunga. p dim. pp*

The third system begins with the tempo marking *Lento.* and dynamic *pp*. The vocal line has the lyrics 'mer!" And it melts a -'. The piano accompaniment features long, sustained notes in the right hand and a simple bass line in the left hand. Dynamic markings include *lunga.*, *p dim.*, and *pp*.

way. *Tempo I.*

*pp*

The fourth system starts with the tempo marking *Tempo I.* and dynamic *pp*. The vocal line has the lyrics 'way.'. The piano accompaniment becomes more active with moving lines in both hands. Dynamic markings 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.* *p poco rall.*

wait till rain-clouds break a - part, 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*

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

*p*

*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 features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a forte (*f*) dynamic and an expressive (*espress.*) marking. The piano accompaniment starts with a forte (*f*) dynamic. The system concludes with a fermata over the final note of the vocal line.

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

*dim.*

heart, \_\_\_\_\_ sweet -

The second system continues the vocal line and piano accompaniment. The vocal line includes a *dim.* (diminuendo) marking and a *lunga.* (long note) marking. The piano accompaniment features a *f* dynamic followed by a *p* (piano) dynamic. The system ends with a fermata over the final note of the vocal line.

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

*rall.*

*pp.*

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

The third system continues the vocal line and piano accompaniment. The vocal line includes a *pp.* (pianissimo) dynamic and a *rall.* (rallentando) marking. The piano accompaniment features a *pp.* dynamic and a *rall.* marking. The system ends with a fermata over the final note of the vocal line.

*a tempo.*

*pp.* *rall.*

*pp.*

*Ad.*

The fourth system shows the piano accompaniment continuing. It features a *pp.* (pianissimo) dynamic and a fermata over the final note of the system.

*pp.*

\*

# 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 in the upper staff and a piano accompaniment in the lower two staves. 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 'fespress.' above the piano accompaniment. There are also some 'rit.' markings in the piano part.

*dim.* *p* *rit.*

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

The second system continues the vocal line with 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' (piano) in the piano part, and 'rit.' (ritardando) in the piano part. There are also some 'rit.' markings in the piano part.

*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' (piano) in the piano part. There are also some 'dim.' and 'p' markings in the piano part.

*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.' (espressivo) in the piano part.



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

*dim.*

*dim.* *p*

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

*cresc.* *cresc.*

*cresc.* *cresc.*

*rit.* \*

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

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

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

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

leave thee now for - lorn.

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

*p* *pp* *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.* so the time flies hope - ful - ly, *cresc.* So the time flies

*cresc.* *cresc.*

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

far a - way, al - though he's

far, far a - way!

rall.

# 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.*

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

*mf* \*

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

*mf*

*mf* \*

*cresc.*

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

*cresc.*

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

*rit.* **Tempo I.**

sad sweet song — for lov - ers!

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

*mf*

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

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

*mf*

\* *ad.* \*

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

*cresc.*

*p.* *ad.* \* *pp.* *ad.* \* *cresc.* *ad.* \*

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

*pp.* *ad.* \*

'wak-en-eth love — in oth - ers.

*a tempo.*

*f* *ad.* \*

# 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.*

*p*

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 -

PIANO.

*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*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked 'p a tempo.' The lyrics are 'Should one of us re - mem - ber,'. The piano part includes a triplet of eighth notes in the right hand and a descending eighth-note line in the left hand. A dynamic marking 'p' is present in the piano part.

*cresc.*

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

*cresc.*

*And.*

The second system continues the vocal line and piano accompaniment. The lyrics are 'And one of us for - get, I promise you what'. The tempo is marked 'cresc.' (crescendo). The piano part features a triplet of eighth notes in the right hand and a descending eighth-note line in the left hand. A dynamic marking 'cresc.' is present in the piano part. The system ends with an 'And.' marking and an asterisk.

*mf*

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

*p*

*And.*

The third system continues the vocal line and piano accompaniment. The lyrics are 'I will do, I promise you what I will do, And'. The tempo is marked 'mf' (mezzo-forte). The piano part features a triplet of eighth notes in the right hand and a descending eighth-note line in the left hand. A dynamic marking 'p' is present in the piano part. The system ends with an 'And.' marking and an asterisk.

*p*

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

*p*

*p* *poco rit*

wait for you, And not be sure \_\_\_\_\_

*poco rit*

*Ad.* \*

*pp*

as yet. \_\_\_\_\_

*pp a tempo.*

*Ad.* \*

# Love me, if I live.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro vivace. (♩ = 126.)

*mf agitato.*

VOICE.

PIANO.

Love me, if I live,

*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.*

*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.*

*rit.*

\*

*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 murnur in mine ear How thou lov'st a - gain!

*pp* *rall.* *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.

*dim.* *p* *colla voce.* *a tempo.*

*pp*  
When we two

*pp*

*p* *pp* *p* *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* *pp* *pp*

# Thoughts at Sunrise.

Words by OWEN MEREDITH.

FREDERIC H. COWEN.

Allegretto vivace. (♩ = 92.)

VOICE. 

PIANO. *mf* *p* 

*mf* *p* 

*mf* *mf* *The* 

*mf* *mf* *The* 

*mf* *mf* *The* 

*mf* *mf* *lark leaves the earth, ——— with the dew on its breast, ——— And my* 

*mf* *mf* *lark leaves the earth, ——— with the dew on its breast, ——— And my* 

*mf* *mf* *lark leaves the earth, ——— with the dew on its breast, ——— And my* 

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 rest followed by the lyrics 'For the beam, \_\_\_\_\_ and the breeze, \_\_\_\_\_ The'. The piano accompaniment consists of a treble and bass clef with a melody of eighth notes in the treble and a bass line with some rests and eighth notes.

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

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

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 'loved me, my bid-ding o - bey, love, my bid-ding o -'. The piano accompaniment features a more active treble part with a *mf* dynamic and a *dim.* dynamic in the bass.

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

*rit.* *a tempo.*

The fourth system of the musical score. The vocal line concludes with 'bey, love, my bid-ding o - bey, love. \_\_\_\_\_ Now the'. The piano accompaniment includes a *rit.* section followed by a *a tempo.* section.

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 lyrics: "lark's in the light, ——— And the dew on the bough, ——— My". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The tempo/mood is marked *cresc.* at the beginning. There are two asterisks (\*) in the piano part, one above the bass staff and one below the treble staff.

*Ad.*

*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 lyrics: "heart's at the height, my heart's at the height of the". The piano accompaniment features more active eighth-note patterns. The tempo/mood is marked *sempre accel. e cresc.* above the vocal line and below the piano part.

*ff*

day ——— that dawns now.

The third system features a vocal line with lyrics: "day ——— that dawns now." The piano accompaniment is marked *ff* and includes the instruction *accel.* above the bass staff. There are two asterisks (\*) in the piano part, one above the bass staff and one below the treble staff.

*Ad.*

The fourth system shows the continuation of the piano accompaniment. The vocal line is mostly blank, with a few notes at the end. The piano part continues with complex chordal textures and moving lines. There is one asterisk (\*) at the bottom right of the system.