

ALBUM N<sup>o</sup> 29

DEDICATED TO MY SISTERS,

# FOUR VOCAL DUETS,

FOR  
SOPRANO AND TENOR.

- 
- N<sup>o</sup> 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.

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PRICE THREE SHILLINGS NET.

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

# JOSEPH WILLIAMS'S ALBUMS.

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### 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>

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One Shilling Nett.

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Edited by ARTHUR O'LEARY.

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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
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12. Charlie is my darling .....	On Octaves

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Edited by ARTHUR O'LEARY.  
One Shilling Nett.

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Occasional March .....	<i>Har. Tel</i>
March .....	<i>C. Reinecke</i>
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Edited and Arranged by HENRY FARMER.

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## 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.

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Flag that braved a thousand years	God save the Queen
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Tug of War	I'd rather be an Englishman

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

Two Shillings Nett.

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#### 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

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## No. 14. INSTRUMENTAL.

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Favourite Airs arranged for Piano.

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## 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..... *rit.* Yet my *p a tempo*

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

*Red.*

# 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*

*f*

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<sup>o</sup> 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,

*Ad.*

\*By permission of Messrs Macmillan & Co

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

And far a -

*p*

*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

The first system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "deep in - to the dy - ing day      The hap - py prin - cess fol - low'd" and "The hap - py prin - cess fol - low'd". The piano part includes markings for "Led." and asterisks (\*).

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

The second system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "him..... "I'd sleep an - o - ther hun - dred years,      O love, for such an - o - ther" and "him.....". The piano part includes markings for "Led." and an asterisk (\*).

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

The third system of the musical score. It features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "kiss';" and "O! wake for ev - er, love;" she hears,      "O love, 'twas such as this and". The piano part includes markings for "cres.", "mf", and "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*

*Red.*

\* *Red.*

\* *Red.*

\*

*dim.*

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

*Red.*

\*

*Red.*

\*

*Red.*

\*

*mf* *agitato*

died in - to the dark. "A hun - dred sum - mers! can it be? And whi - ther

died..... in - to dark.

*agitato*

*mf*

*Red.*

\*

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 two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a key with two flats and a 7/8 time signature. The piano accompaniment includes a prominent bass line with a forte (*f*) dynamic and a more active treble line. The tempo is marked *agitato*.

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* *And.*

The second system continues the vocal and piano parts. It includes a *rit.* (ritardando) and *a tempo* marking. The piano accompaniment features a *colla voce* section and a *And.* (Andante) section. Dynamics range from *f* to *mf*.

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*

The third system concludes the page with two vocal staves and piano accompaniment. The piano part features a complex texture with many sixteenth notes and rests, marked with *mf*. There are asterisks (\*) and a *And.* marking at the bottom of the piano part.

*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

*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,.....

*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.

*rall.* *pp*

# 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 an -

*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. The middle staff is another vocal line in treble clef. 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 there are dynamic markings 'cres.' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

*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. The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The tempo is marked 'poco rit.' and there are dynamic markings 'f'. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. There are asterisks (\*) in the piano part.

me?  
 me?  
*a tempo*  
 me?

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is another vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff. The tempo is marked 'a tempo' and there are dynamic markings 'f'. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. There are asterisks (\*) in the piano part.

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*cantabile.*  
*p*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*f*

The first piece is a waltz in 3/4 time, marked *cantabile*. It features a delicate melody in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings of *p* and *f*, and several *ped.* (pedal) instructions with asterisks.

# ⇒ MARCH (IN E FLAT). ⇐

Price 3s.

JOHN FARMER.

*Maestoso assai.*  
*p*  
*dim.*

The second piece is a march in 3/4 time, marked *Maestoso assai*. It has a strong, rhythmic character with a melody in the right hand and a steady accompaniment in the left hand. The score includes dynamic markings of *p* and *dim.*.

# ✦ DEUXIÈME VALSE BRILLANTE. ✦

Price 3s.

JOHN FARMER.

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

*cres.* *dim.*

The third piece is a waltz in 3/4 time, marked *f*. It features a more complex melody with triplets and sixteenth notes in the right hand, and a rhythmic accompaniment in the left hand. The score includes dynamic markings of *f*, *p*, *cres.*, and *dim.*, along with several *ped.* (pedal) instructions with asterisks.

# MENUEZ NOBLE.

HENRI ROUBIER.

*Noblement.* ♩ = 120.

Musical score for 'Menez Noble' in 3/4 time, key of G major. The score consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. Pedal markings are present throughout, with asterisks indicating specific pedal points.

# LA SÉRÉNADE ÉCOSSAISE.

HENRI ROUBIER.

*Allegro giocoso.*

Musical score for 'La Sérénade Écossaise' in 6/8 time, key of G major. The score consists of two systems of piano accompaniment. The first system begins with a fortissimo (*ff*) dynamic. The second system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. Pedal markings are present throughout, with asterisks indicating specific pedal points. The second system also includes dynamic markings: *cres*, *cen*, *do.*, and *ff*.

# CHACONE.

HENRI ROUBIER.

*Allegretto animato.* ♩ = 92.

Musical score for 'Chaconne' in common time, key of G major. The score consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. Pedal markings are present throughout, with asterisks indicating specific pedal points. The second system also includes dynamic markings: *f largamente.* and *a tempo.*

# 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 Rouhier. 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 with 'cres' (crescendo) and 'cen do.' (crescendo), and ends with a forte dynamic (ff). 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 Rouhier. 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 forte dynamic (ff). The second system continues the piece, also marked with a forte dynamic (ff). 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 Rouhier. 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 dynamic (p) and a 'grazioso' character. It features a rhythmic melody with accents and slurs, and includes a triplet of eighth notes. 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

Price Two Shillings each net.



Words by *BYRON WEBBER.*

## OUR STAR.

Music by *GABRIEL PIERNE.*

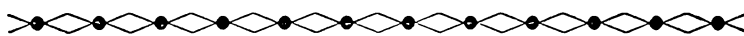
*Moderato.*

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'.

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.*

Musical score for 'CLOUDS' (first system) featuring 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'.

Musical score for 'CLOUDS' (second system) featuring 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'.

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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IN ONE ACT.

M—male characters. F—female characters.

				s.	d.
1	BREAKING THE SPELL	(2 M. 1 F.)	... FARNIE & OFFENBACH	1	6
2	CUPS AND SAUCERS ...	(1 M. 1 F.)	... GEO. GROSSMITH ...	2	0
3	BLIND BEGGARS ...	(2 M. 1 F. or M.)	FARNIE & OFFENBACH	1	0
4	HIS ONLY COAT ...	... (3 M.)	... DALLAS & SLAUGHTER	1	6
5	A SLICE OF LUCK ...	(1 M. 1 F.)	... OXENFORD & PASCAL...	1	6
6	SANG-AZURE ...	(2 M. 2 F.)	HENRY HERMAN & F. PASCAL	2	0
7	JOHN AND ANGELINA...	(1 M. 1 F.)	HENRY LATHAIR & L. ELLIOTT	2	0
8	MY UNCLE, THE GHOST	(1. M. 2 F.)	HENRY LATHAIR & LECOCQ, &c.	2	0
9					
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