F. H. COWEN.

A DAUGHTER OF THE SEA

TWO SHILLINGS
TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO & CO. LTD.
SACRED SONGS
EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY
ALBERTO RANDEGGER.

PRICE TWO SHILLINGS EACH BOOK.
The two sets of Songs for each voice are also published in four volumes.
CLOTH, SIX SHILLINGS EACH.

SOPRANO.
1. My heart ever faithful .... J. S. Bach
2. I will sing of Thy great mericies ("St. Paul") .... F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... ... Ch. Gounod
4. With verdure clad ("Creation") ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

CONTRALTO.
1. Sinner Song ("Christ and Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
   F. Mendelssohn-Bartholdy
3. What tho! I trace ("Solomon") ... Handel
4. Evening Prayer ("Eli") ... M. Costa
5. There is a green hill... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... J. Benedict

BASS.
1. Dost thou despise ... J. S. Bach
2. O God, have mercy ("St. Paul")
   F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter") J. Benedict
6. If Thou shouldst mark iniquities ("Eli")... M. Cots

SOPRANO.
1. Thou, O Lord, art my Protector (Psalm xic.)
   C. Saint-Saëns
2. Lo! the heaven-descended Prophet
   ("The Passion") ... ... C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah ... F. Schubert
5. Turn Thee unto me ("Eli") ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

CONTRALTO.
1. To living waters ("The Lord is my Shepherd") J. S. Bach
2. O God, have mercy (Fiaëia, Signore) ... A. Stradella
3. All my heart inflamed and burning
   ("Stabat Mater") ... A. Dvorak
4. The glory of God in Nature (Creation's Hymn)
   Beethoven
5. Fac ut portem ("Stabat Mater") ... G. Rossini
6. Morning Prayer ("Eli") ... M. Costa

SECOND SET.
1. Only be still, wait thou His leisure
   ("If thou but sufferest") ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") J. Benedict
3. Thine was the sun ("Samson") ... Handel
4. O come, let us worship (Psalm xcv.) F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) J. Raft
6. Song of Penitence (Bussied) ... Beethoven

TENOR.
1. O God, have mercy (Fiaëia, Signore) J. S. Bach
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul")...
   F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... G. Rossini
5. The Lord is very pitiful ("St. Peter") J. Benedict
6. The soft southern breeze ("Rebekah") J. Barnby

BASS.
1. Mighty Lord and King all glorious
   ("Christmas Oratorio") ... J. S. Bach
2. Rolling in foaming billows ("Creation") J. Haydn
3. Litany for All Souls' Day ... F. Schubert
4. The glory of God in Nature (Creation's Hymn)
   Beethoven
5. Consume them all ("St. Paul") F. Mendelssohn-Bartholdy
6. Nazareth ... ... ... Ch. Gounod

LONDON: NOVELLO AND COMPANY, LIMITED.
NOVELLO'S ORIGINAL OCTAVO EDITION.

A

DAUGHTER OF THE SEA

CANTATA FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY

CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Price - Two Shillings. Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 4d.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Copyright, 1896, by Novello, Ewer and Co.
MADE IN ENGLAND
A DAUGHTER OF THE SEA.

The Sea Maid .... Soprano.
The Sea Witch... Contralto.
The Sisters ... Second Soprano, Mezzo-Soprano, and Second Contralto.

CHORUS.
The sun has set, the sea is still,
The silent stars the heavens fill;
A little sea maid from the deep
Is floating where the ripples sleep.
She sees a ship upon the main,
She hears the sound of music's strain;
Who is that dancing, fair of face,
With gallant mien and form of grace?
The vessel speeds her course along—
How fair is he—how sweet the song!
But hark! the tempest rises fast,
The good ship heeds before the blast,
The wild winds howl! neath stormy skies—
A dismal wreck the vessel lies!

A form upon the foaming wave,
The little sea maid sees,
She flies that shipwrecked life to save,
Like sea bird on the breeze.

His eyes are closed, and faint his breath—
Ah! 'tis the boon she craved—
The little sea maid sweet, from death
The Prince's life has saved!

CHORUS.
Golden-haired maid by the sad sea waves,
Why art thou sad in thy coral caves?
Rising each eventide to the shore,
Pining to see thy love once more!
Lone is the sea and lone the sky,
Sad are thine eyes and none know why—
Fettered art thou and thy love is free—
Sad little maid by the moaning sea!

CHORUS.
Time was in the golden hours
Thy sweet laughter rang with ours,
Thy bright song was first and best,
Gayer, even, than the rest!
Speak, sweet sister; come, be gay,
Join us in our happy play!

The Sea Maid.
It was the night I rose from maiden sleep,
I saw a good ship sinking in the deep;
All, all were swallowed in the stormy wave,
Save one—the Prince—whose life 'twas mine
to save.

None more fair and none more noble,
Not in all the world so wise;
And I would that I were mortal,
So that I might be his bride!

The Sisters.
Wish not that, O gentle sister,
For a human soul we'er sigh;
For if he whom thou so lovest
Shou'd not love thee, thou'ldst die!
Come with us and share our pleasures,
In the still depth of the sea;
Stay with us, a sweet sea maiden—
We will love and comfort thee!

CHORUS.
Deep in the cavern the sea witch sits,
And the weeds with her bony hands she knits;
Gloomy and grim is her lonesome fair,
But what does the little sea maiden there?

The Sea Witch.
I know the boon that thou'ldst ask—but say,
Art thou prepared the penalty to pay?

Thou must give home, and friends, and love,
If thou'ldst dwell on earth above;
Thy voice so sweet must silent be,
If thou'ldst gain such boon from me!
Then shall a mortal love thee well,
Better than tongue or eye can tell;
With love undoubting, love divine,
A soul immortal shall then be thine!

Should he not love thee for whom thou hast sighed,
Should he take another for his true bride,
Thy heart will break, and thou wilt be
Changed into foam on the sad salt sea!

The Sea Maid.
Let me be human—what’er betide,
I will dare all to be by his side!

The Sea Witch and Chorus.
Then sleep, while o’er thee the spell I cast,
Thy sweet sea maidenhood is past;
’Tis done—sleep on—for love’s true sake,
At morn a mortal thou shalt wake!

CHORAL INTERLUDE.
She wakens again by the island shore:
Alas, she is dumb! she speaks no more;
The sea is blue and the winds blow sweet,
But the sharp stones hurt her mortal feet!
The fair Prince tends her night and day,
But his thoughts and his heart are far away;
Ah, little sea maid, lost for ever,
All is too late—he will love thee never!

CHORUS.
From a distant land he has chosen a bride,
They are sailing away at morn;
He sees not the sea maid by his side—
He passes her by in his happy pride—
Forgotten is she and forlorn!

And the ship glides on o’er the waters bright,
There are none to hear her sigh;
She sees not the waves or the soft starlight,
She hears not the music—alas, to-night!
She knows that she must die!

The Sisters.
Sister, we come thy life
To save! Take thou this knife!
Plunge it deep in his breast

To-night, when he lieth at rest!
Then shall the spell be o’er,
And thou a sea maid once more!

If not, at the red sunrise,
When night in the distance dies,
Sisterless we shall be,
And thou but as foam on the sea!

The Sea Maid.
How calm and peacefully he sleeps,
While o’er the deep the vessel creeps;
To let him live means death to me,
His death alone my life can be!

Ah no! the blow I cannot deal!
Sink in the deep, thou fatal steel;
Day breaks afar, the hour is nigh—
Then let him live, and let me die!

CHORUS.
Farewell, farewell, to the mists of the night,
Hail to the first soft gleam of the light!
Morning has broken: the Spirits of Air
Waken the spheres to the daylight fair!

The Sea Maid.
What are those strains of distant melody
That steal upon mine ear? again I live!
Their spell new lightness to my heart doth give:
Spirits of Air, oh, whither bear ye me?

CHORUS (Spirits of the Air).
To the Daughters of the Air,
O sea maiden, sad and fair!
There to dwell for evermore
On that bright, immortal shore.
Thou hast suffered and endured,
Thy reward shall be assured,
Thou shalt come, through love and pain,
An immortal soul to gain!

After three hundred years
Of peace unmarred by tears,
Immortal as we thou too shalt rise,
From the regions of the air,
Pure and radiant, bright and fair,
And float, a spirit, into Paradise!

Clifton Bingham.

These Words are Copyright, under English and Colonial Statutes, and must not be printed without the permission of the Publishers.
# CONTENTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Chorus—&quot;The sun has set&quot;</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

| Chorus—"Golden-haired maid" | 11 |

<table>
<thead>
<tr>
<th>No.</th>
<th>Chorus—&quot;Why so sad, dear sister ours?&quot;</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td>14</td>
</tr>
</tbody>
</table>

| Two (The Sisters)—Second Soprano, Mezzo-Soprano, and Second Contralto |

| Solo—Soprano—(The Sea Maid)—"It was the night" | 21 |

| Two (The Sisters)—"Wish not that" | 28 |

| Chorus—"In her cavern" | 23 |

| Scena—Soprano and Contralto—(The Sea Maid and The Witch)—"I know the boon" | 27 |

| Solo (The Witch) and Chorus—"Then sleep, while o'er thee" | 50 |

| Choral Interlude—"She wakes again" | 35 |

| Chorus—"From a distant land" | 39 |

| Trio (The Sisters)—"Sister, we come thy life to save" | 44 |

| Solo—Soprano—(The Sea Maid)—"How calm and peacefully he sleeps" | 48 |

| Female (The Sea Maid and Chorus)—"Farewell to the mists" | 51 |
CHORUS. ALTO.

The sun has set, the sea is still, the silent stars the heavens.

CHORUS. SOPRANO.

A little sea-maid from the deep is floating where the fill; A little sea-maid from the deep is floating where the

8248.
ripples sleep, is floating, floating where the ripples sleep. She
ripples sleep, is floating where the ripples sleep.

She sees a ship up on the main, She hears the sound of music's strain; Who
She sees a ship up on the main, She hears the music's strain; Who

Who is that dancing, fair of face, With gallant mien And
is that dancing, fair of face, With gallant mien And

Easier.
form of grace! The vessel speeds her course along—

form of grace? The vessel speeds her course along—she

How fair is he, how fair is he, how fair is he, how fair is he, how sweet, how sweet the

fair is he, how sweet, how sweet, how sweet, the
Molto vivace.

But hark! the tempest rises fast,

The good ship heeds before the blast,
wild winds howl,

the wild winds howl 'neath stormy skies.

The tempest rises,

The good ship heels before the tempest.

semper cres
The wild winds howl, heath stormy skies, A dismal wreck the vessel lies!
A form up on the foaming wave
A form up on the foaming wave

Little sea-maid sees, She flies that shipwrecked life to save, Like
Little sea-maid sees, She flies that shipwrecked life to save, Like
A little slower than at the beginning. Pp Quasi piangente.
His eyes are closed... and

A little slower than at the beginning. $d = 65$.

faint, his breath—

Tis the boon she

Ah! 'tis the boon she craved,

...
craved—The little seamaid sweet, the seamaid sweet, from death The Prince's life has saved!

Ped.  *  Ped.  *
No. 2.

Chorus.—“GOLDEN-HAIRED MAID.”

Trio.—“WHY SO SAD, DEAR SISTER CURS?”

Andante moderato.

Soprano.

Alto.

Why art thou sad in thy coral

Cowen.—A Daughter of the Sea.—Novello’s Edition.
cave!  
Rising each e-ven-tide.

Rise!  
Rising each e-ven-tide.

cave?  
Rising to the shore, 
Fainting to see, to see thy e-ven-tide, 
Fainting to see thy love, to see thy love, thy love once more.


why art thou sad? . . .

dim.  
poco raf.
Lone is the sea . . . and lone the

Sad are thine eyes . . . and

Fettered art

Sad little maid by the
Trio. The Sisters.
Poco più animato, ma poco, e sempre tranquillo.

Solo 2nd Soprano.

Why so sad, dear sister ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are.

Solo. Mezzo-Soprano.

Why so sad, dear sister ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are.

Solo. 2nd Contralto.

Why so sad, dear sister ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are.

Poco più animato, ma poco, e sempre tranquillo. \( \frac{4}{4} \) = 92.
and thy voice Tuned no longer to rejoice,
ad thy voice Tuned no longer to rejoice, Dull thine eyes are,
and thy voice Tuned no longer to rejoice, Dull thine eyes are,

Dull thine eyes, and thy voice Tuned no longer, Tuned no longer to rejoice,
and thy voice, thy voice no longer, Tuned to rejoice.

Speak, dear sister, sister, speak,
Speak, dear sister, dear sister,
Speak, dear sister, speak, dear sister,
Speak, dear sister, come, be gay... Join us in our happy play.

Sister, come, be gay. Join us in our play, join us in our play...

Join us in our play... in our happy play!
Time was in the golden hours,

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay - er e - ven

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay - er e - ven

Thy sweet laughter rang with ours, Thy bright song was first and best Gay - er e - ven

Thy sweet laughter rang with ours, Thy bright song was first and best Gay - er e - ven
Thy bright song, thy song was gay'er than the rest! Speak, sweet sister,

Thy bright song, thy song was gay'er than the rest! Speak, sweet

sister, speak, sister, come, be gay,
sister, sweet sister, speak, dear sister, come, be gay,
sister, speak, sweet sister, speak, dear sister, come, be gay.

Join us in our happy play, Sister, come, be gay. Join us in our play,

Join us in our happy play, Sister, come, be gay. Join us in our play,

Join us in our happy play, Sister, come, be gay. Join us in our play,
join us in our play...
sister,
join us in our play...
join us in our play...
sister,
join us in our play...

Chorus, Soprano.
Andante, come 

Alto.

God-en-haired maid by the sad sea

Andante, come 

Maed by the sad sea
waved, Fettered art thou, and thy love is

free, Sad little maid by the sea, and little

and thy love is free, Little maid by the sea, sad maid.

maid by the moaning sea!...

by the moaning sea!...
No. 3.

(Solo (The Sea Maid).—"IT WAS THE NIGHT."
Trio (The Sisters).—"WISH NOT THAT."

Soprano Solo. The Sea Maid.

Con moto ma non troppo.

It was the night I rose from maiden sleep, I saw a good

ship sinking in the deep; All, all were swallowed in the stormy

Or

Whose life 'twas mine to save!

wave, Save one the Prince—Whose life 'twas mine... to save!

None... more fair and none... more noble, Not in all the

world, the world so wide, And I would that I were mortal,
and I would that I were mortal, I would I were mortal, So I might be his bride, So that I might be, might be his.

Allegro moderato, Piu.

bride!

THE SISTERS. 2nd SOPRANO.

Wish not that, O gentle sister, For a human soul never sigh; For if he whom thou so lov'st, Should not love thee,

Mezzo-Soprano.

Wish not that, O gentle sister, For a human soul never sigh; For if he whom thou so lov'st, Should not love thee,

2nd. CONTRALTO.

Wish not that, O gentle sister, For a human soul never sigh; For if he whom thou so lov'st, Should not love thee,

Allegro moderato, $\frac{d}{d} = 100$. 

8248.
Poco più tranquillo.

Come with us and share our pleasures, In the still depth of the sea;

Come with us and share our pleasures, In the still depth of the sea;

Come with us and share our pleasures, In the still depth of the sea;

*8945.*
None more

love and comfort thee!

we will love and comfort thee!

love and comfort thee!

fair and none more noble, Not in all the world, the world so

And I would that I were mortal, and I would that I were mortal,

I would I were mortal, So I might be his bride,
So that I might be... might be his bride! Would I were mortal.

Wish not that, wish not
Wish not that, wish not
Wish not that, wish not

Or rall.

So that I might be... might be his bride!

would I were mortal, So... that I might be his bride!

that!

that!

that!

colla voce.
No. 4. 
(Chorus.—"DEEP IN HER CAVERN THE SEA-WITCH SITS."
Scena (The Sea-Maid and the Witch).—"I KNOW THE BOON."

Moderato maestoso.

(Notation of musical score)

Chorus. Soprano.

Chorus. Alto.

Deep in her cavern the sea-witch sits,

And the weeds with her bony hands she knits;
Gloomy and grim is her lone-some lair—

But what does the lit-tle sea-maid-en there?

Contralto Solo. The Sea-Witch.
Recit. quasi a tempo.

I know the boon that thou wouldst ask—but say, Art thou prepared...
friends, and love, If thou wouldst dwell on earth above; Thy voice so sweet must

silent be, If thou wouldst gain such boon from me!

Say, fair maid, art thou prepared the penalty to pay? Then should a mortal

love thee well, Better than tongue or eye can tell; With love un-doubt-ing,

228.
love di-vine,
A soul im-mor-tal shall then be

thine!
Should he not love thee for whom thou hast sighed, Should he take an-o-ther

for his true bride,
Thy heart will break, and thou wilt be

Changed ia-to foam on the sad salt sea!

Say, say, fair maid, art thou pre- pared the pen-al-ty to pay!
Soprano Solo. The Sea Maid.

Poco vivino.

Let me be human, let me be human, what' er be-

Poco vivino. \# 92.

Poco poco rall.  

 contrario Solo. The Witch.

Molto lento.  

Molto lento. \# 76. Then sleep, while o'er then the spell I cast, Thy

sweet sea - maid - en - hood is past. Tis done—
sleep on, sleep on— ... for love’s true sake— sleep on, sleep on, for love’s true sake, ...

At morn, thou shalt wake, at morn, at morn a mortal thou shalt wake!

THE WITCH.

Chorus. Soprano.

Sleep, while o’er thee the spell is cast, Thy sweet sea -
mankind is past; 'tis done—
mankind is past;—
p.        p
m.  
p. 

Ped.    * simile.

on,     sleep on,  for love's true
sleep on, sleep on, for love's true

sake, sleep on, sleep on, for love's true sake,
sake, sleep on, sleep on, for love's true sake,
At morn thou shalt wake... at morn...
sempre dim.

At morn thou shalt wake... at morn...
sake, At morn thou shalt wake... at
sempre dim.

dim. pp

poco rall. a tempo.

mortal thou shalt wake! Sleep on,
poco rall. a tempo.
morn a mortal thou shalt wake!
poco rall. a tempo.
morn a mortal thou shalt wake!
poco rall. a tempo.

sempre rall.

sleep on, sempre rall.

sleep on, sempre rall.

sleep on, sempre rall.

Sleep on... sleep on...
sleep on!

sleep on!

Più lento, \( \frac{3}{4} \), \( \approx 60 \)

Ped.

*
No. 5

**Choral Interlude.**—"She Wakens Again."

*Allegro moderato e tranquillo.*

**Piano.**

\[ \text{Musical notation.} \]

\[ \text{Chorus. Soprano.} \]

---

She wakens again by the island

\[ \text{Musical notation.} \]
A - las, she is

A - las, she is

dumb! she speaks no more;

dumb! she speaks no more;

speaks no more;

The sea is blue, and the winds blow sweet;

The sea is blue, the winds blow sweet;

But the

But the
sharpest stones hurt, the stones hurt her mortal feet!

sharpest stones hurt, the stones hurt her mortal feet!

poco cres.

The fair Prince tends her night and day,

The fair Prince tends her night and day,

But his thoughts and his heart are far... 

night and day, 

But his thoughts are far...
Ah, little sea-maid, way;
Ah, little sea-maid, way;

lost for ever, All is too late—he will love thee never!
lost for ever, All is too late—he will love thee never!

All is too late—he will love thee never!
All is too late—he'll love thee never!

pp poco rall. a tempo.
pp poco rall. a tempo.
poco rall. a tempo.
No. 6.

CHORUS.—“FROM A DISTANT LAND.”

Andantino poco mosso. In modo di una Barcarolla.

Piano.

Soprano.

Alto.

From a distant land, he has chosen a bride, from a distant land, he has chosen a bride,

They are sailing away at

They are sailing away at

8248.
Legato e non affrettando.

Soprano.

And the ship glides on... over the waters

Alto.

And the ship glides on... over the waters

bright, the ship glides on... over the waters bright.

There are none to hear her sigh, there are none to hear her sigh; She
sees not the waves or the soft star-light.
She hears not the

cres.

music, she hears, alas, to
hears not the music, she hears, alas, to

Ped. * Ped. *

night, to-night She knows, she
night, to-night She knows, she

Ped. *

knows that she must die!
knows that she must die!

f legato e non affrettando.

Ped. *
No. 7. **Trio (The Sisters).**—"SISTER, WE COME THY LIFE TO SAVE."
**Solo (The Sea-Maid).**—"HOW CALM AND PEACEFULLY HE SLEEPS."

_Molto vivace, \( \dot{c} = 92 \)._

**The Sisters.**
**Solo, 2nd Soprano.**

**Solo, Mezzo-Soprano.**

**Solo, 2nd Contralto.**

Sister, sister,
sister, sister,
sister, sister, we come thy life to save!

Sister, we come thy life to save!

Sister, we come thy life to save!

Sister, we come thy life to save!

Sister, we come thy life to save!
Sister! Take thou this knife!

Sister! Take thou this knife!

Sister! Take thou this knife!

Plunge it deep in his breast To-night, when he lieth at rest!

Plunge it deep in his breast To-night, when he lieth at rest!

Plunge it deep in his breast To-night, when he lieth at rest!

Then shall the spell be o'er, then shall the spell be o'er, And

Then shall the spell be o'er, then shall the spell be o'er And

Then shall the spell be o'er, then shall the spell be o'er And

8248.
thou a sea-maid, a sea-maid once more!

If not, at the red sun-rise, When night in the
distance dies, sister-less we shall be, sister-less we shall

thou a sea-maid, a sea-maid once more!

If not, at the red sun-rise, When night in the
distance dies, sister-less we shall be, sister-less we shall

thou a sea-maid, a sea-maid once more!

If not, at the red sun-rise, When night in the
distance dies, sister-less we shall be, sister-less we shall

thou a sea-maid, a sea-maid once more!
And thou but as foam on the sea!
We come thy life to save!
Sister, sister, sister,
Andantino. \( \frac{d}{\text{ } 54} \). (A little slower than in No. 6.)

legato e molto tranquillo.

Soprano Solo. The Sea-Maid.

How calm... and
peace-ful-ly he sleeps, ... While o'er the

dee. the ves- sel creeps; ... Ped. Ped. Ped.

To let him

live means death to me, ... His death a- lone my life can

be!
Molto vivace come 1ma. f

Ah no! the blow I cannot deal!

Molto vivace come 1ma. $d = 92.$

Sink in the deep, thou fatal steel; Day breaks afar,

the hour is nigh— Then let him live, and let me die!

Segue.
No. 8. Finale. Solo (The Sea-Maid) and Chorus.—“Farewell to the Mists.”

Andante moderato. \( \textit{mf} \)

un poco marcato ma sempre \( \textit{pp} \)

PP tranquillo.

Ped. non tremoto.

Chorus. Soprano.

Fare well, fare well, smile.
well to the mists of the night.

Hail to the
Hail to the

first soft gleam of the light!

Morning has broken, the Spirits of
Air  
Waken the spheres  
to the  
daylight

SOPRANO SOLO. THE SEA-MAID.

What are those strains of distant
fair!

melody

That steal upon mine

ear!

again I live,
again I live!... Their spell new light-ness to my

heart doth give:... Spirits of Air,...

Spirits of Air,... oh, whither bear ye

me!...
CHORUS SPIRITS OF THE AIR

To the Daughters of the Air,

To the Daughters of the Air,

O sea maiden, sad and fair!

O sea maiden, sad and fair!
There to dwell... for ev - er - more
On... that bright... im -

Thou hast suf - fered and... en - dured,

Thy re - ward shall be... as - sured,
Thou shalt come,... through
love and pain, An immortal soul to gain,

through love and pain, An immortal soul, a soul to

Then shalt come, through love and pain, An immortal soul, a gain, Shalt come, through love and pain, An immortal soul, a

Solo Soprano: The Sea-Maid.
A-gain I live, a-gain I soul to gain!

soul to gain!
live!
Their spell new lightness to my heart doth give:

**Spirits of the Air.**

_Sopranino, mf sostenuto._

After three hundred

_Altos, mf sostenuto._

After three hundred

Years of peace, after years... un-

- marred by tears,
  immortal as are we.

-thou too shalt rise,
  immortal as are we.

-thou too shalt rise,
  From the regions of the air,
  Pure and radiant,

-thou too shalt rise,
  From the regions of the air,
  Pure and radiant,
COMPOSITIONS BY FREDERIC H. COWEN.

ORATORIO.

KUTH. A Dramatic Oratorio. Words selected from the Holy Scriptures by JOSEPH BENNETT.
   Vocal Score (Tonic Sol-fa, 18. ed.). ...........................................  60
   Full Score .................................................................  60

OBERPA.

THORRIGM. An Opera in Four Acts. The Libretto by JOSEPH BENNETT.
   Vocal Score .................................................................  paper cover 5

CANTATAS, &c.

THE VEIL. Poem. For Solo, Chorus and Orchestra ..................................  3
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  3
   ALOEXCELLENT SLEEP. For Soprano Solo, Chorus, and Orchestra.
   Vocal Score .................................................................  1 6
   ODE TO THE PASSION. For Chorus and Orchestra.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   ST. JOHN'S EVE. For Solo, Chorus, and Orchestra.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   SLEEPING BEAUTY.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   THE WATER LILLY. For Solo, Chorus, and Orchestra.
   Vocal Score .................................................................  2
   SONG OF THANKSGIVING. For Chorus and Orchestra.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   CHRISTMAS SCENES. A Cantata for Female Voices.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   A DAUGHTER OF THE VALLEY. A Cantata for Female Voices.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   THE LAND OF LIFE. A Cantata for Female Voices.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   SUMMER ON THE RIVER. A Cantata for Female Voices.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2
   VILLAGE SCENES. A Cantata for Female Voices.
   Vocal Score (Tonic Sol-fa, 18. ed.) ...........................................  2

ANTHEMS.

ANGELS FROM THE REALMS OF GLORY .... (Tonic Sol-fa, 18. ed.) ..........................  5
   EXCEPT THE LORD BUILD THE HOUSE: "Song of Thanksgiving" .......  1
   HOPE IS "TV "LOVING KINDNESS "(Ruth) (Tonic Sol-fa, 18. ed.) ..........................  1
   THOU SHALT KEEP THE PEACE OF HARVEST .... (Tonic Sol-fa, 18. ed.) ..........................  4

SONGS.

TRUST WINGS (Soprano or Tenor) ........................................................................  2
   THE DREAM OF EINYDYM. Scena for Tenor. Words by JOSEPH BENNETT
   Full Score and Vocal Parts, MS. ................................................................  2
   PEACEFUL NIGHT. Recit. and Air, from "St. John's Eve"
   Soprano ...........................................................................  2

PART-SONGS, &c.

A LOVER'S COUNSEL (S.A.T.B.) (Tonic Sol-fa, 18. ed.) ..........................  1 2
   DITTO (T.T.A.B.) (Tonic Sol-fa, 18. ed.) ...........................................  3
   A NOCTURN (S.A.T.B.) ........................................................................  3
   AT DAWN OF DAY ("Sleeping Beauty") (Tonic Sol-fa, 18. ed.) ..........................  4
   BRING ME A GOLDEN PEN (S.A.T.B.) (Tonic Sol-fa, 18. ed.) ..........................  4
   BY THE ROSE ("Old to the Pastures") (S.A.) ...........................................  4
   CHORDS AND DANCE OF REAPERS AND GLEANERS
   ("Ruth") ........................................................................  4
   CHRISTMAS DAY (S.A.B.) Staff and Tonic Sol-fa ...........................................  2
   CLEANING FIRES (S.A.B.) Staff and Tonic Sol-fa ...........................................  2
   COME MAY, WITH ALL THY FLOWERS ... (Tonic Sol-fa, 18. ed.) ..........................  3
   COME TO ME, GENTLE SLEEP. ... (Tonic Sol-fa, 18. ed.) ..........................  3
   send messages from FOREST (St. John's Eve)
   (Tonic Sol-fa, 18. ed.) ........................................................................  3
   BRING ME A GOLDEN PEN (Tonic Sol-fa, 18. ed.) ..........................  4
   IN OUR SWEET (S.A.B.) (Tonic Sol-fa, 18. ed.) ...........................................  4
   JUNE (S.A.T.B.) ........................................................................  4

PART-SONGS, &c.—continued.

SONGS OF THE RIVER (S.A.T.B.)
   1. Boat Song ("Row gently, crew") (Tonic Sol-fa, 18. ed.) ...........................................  4
   2. Water lilies ........................................................................  3
   3. Resting (Tonic Sol-fa, 18. ed.) ...........................................  3
   4. Rowing homeward (Tonic Sol-fa, 18. ed.) ...........................................  3
   5. SPRING (S.A.T.B.) (Tonic Sol-fa, 18. ed.) ...........................................  4
   THE HEROES (S.A.T.B.) (Tonic Sol-fa, 18. ed.) ...........................................  4
   THREE KINGS ONCE LIVED. Carol from "St. John's Eve"
   (Mexee-Sonnino and S.A.T.B.) Chorus (Sol-fa, 18. ed.) ..........................  4
   DITTO (for Small Orchestra) ...........................................  3
   DITTO (for Full Score) ...........................................  3
   DITTO (Staff and Tonic Sol-fa, 18. ed.) ...........................................  4
   DITTO (Tonic Sol-fa only) ...........................................  3
   DITTO (Staff and Tonic Sol-fa, 18. ed.) ...........................................  4
   DITTO (Tonic Sol-fa only) ...........................................  3

MILITARY BAND.

FOUR ENGLISH DANCES IN THE OLDEN STYLE ...........................................  2
   CORONATION MARCH ...........................................  1
   MINUET D'AMOUR (from above)...........................................  2
   TWO PIECES: For Small Orchestra.
   ORCHESTRA INTERLUDE ("Madame de Maintenon" and "Dream of Love")
   from "Sleeping Beauty." ...........................................  3
   STRINGS ...........................................  3
   WALTZ, from "Sleeping Beauty"
   Full Score ...........................................  2
   Full Score ...........................................  3
   Strings ...........................................  3
   Full Score ...........................................  3
   Strings ...........................................  3
   Strings ...........................................  3
   Strings ...........................................  3
   Strings ...........................................  3

CHAMBER MUSIC.

FOUR ENGLISH DANCES IN THE OLDEN STYLE.
   Arranged for Violin and Pianoforte ...........................................  2
   DITTO. Arranged as a Quintet for Pianoforte and Strings
   each ...........................................  2
   ORCHESTRA MARCH ...........................................  2
   DITTO, ARRANGED FOR VIOLIN AND PIANOFORTE ...........................................  2
   REVERIE. For Violin and Pianoforte ...........................................  2

PIANOFORTE.

SYMPHONY No. 4 (The Welsh), arranged (Quartet) ...........................................  7
   TROIS MORCEAUX (Petit Scène de Ballet. Romance, Scherzo) ...........................................  3
   FOUR ENGLISH DANCES IN THE OLDEN STYLE ...........................................  2
   WALTZ. from "Sleeping Beauty" ...........................................  3
   THE BUTTERFLY'S DANCE (Complete-Overture) ...........................................  3
   A SUITE OF OLD ENGLISH DANCES (and Sel.) ...........................................  2
   MINUET D'AMOUR (from the above) ...........................................  2
   THE MONTHS. ("Twelve Sketches") Four Books each ...........................................  2

ORGAN.

25/2/12

LONDON: NOVELLO AND COMPANY, LIMITED.
COMPOSITIONS

BY

S. COLERIDGE-TAYLOR

(VOCAL).

CANONAS.

ATONEMENT, THE (Op. 52). A Sacred Cantata for Solo, Chorus and Orchestra. Text by Thomas Moore. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words, 2s. 5d. per 100. String Parts, 1s. 9d. Full Score and Wind Parts, MS.

BLIND GIRL OF CASTÉL-CUILLÉ, THE (Op. 43). Cantata for Solo, Chorus and Orchestra. The Poem transcribed from the Gascoun of Jasmin, by H. W. Longfellow. Revised Edition. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words, 2s. 5d. per 100. String Parts, 1s. 9d. Full Score and Wind Parts, MS.

BON-BON SUITE (Op. 62). Baritone Solo, Chorus and Orchestra. The Words by Thomas Moore. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score and Wind Parts, MS.

ENDYMION'S DREAM (Op. 63). A Cantata for Soprano and Tenor Solo, Chorus, and Orchestra. Words by C. R. E. Baret. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score and Wind Parts, MS.

MEG BLANE (Op. 45). A Rhapsody of the Sea for Mezzo-Soprano Solo, Chorus, and Orchestra. The Words written by Robert Buchanan. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score and Wind Parts, MS.

SCENES FROM LONGFELLOW'S "SONG OF HIWATHA." For Soprano, Tenor, and Baritone Solo, Chorus, and Orchestra. Price, complete 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score and Wind Parts, MS.

SEPARATELY FROM THE ABOVE:

a. HIWATHA'S WEDDING-FEAST (Op. 29, No. 1). Cantata for Tenor Solo, Chorus, and Orchestra. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score, 1s. 3d.

b. THE DEATH OF MINNEHAHA (Op. 39, No. 2). Cantata for Soprano and Baritone Solo, Chorus, and Orchestra. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score, 1s. 3d.

c. HIWATHA'S DEPARTURE (Op. 39, No. 4). Cantata for Soprano, Tenor, and Baritone Solo, Chorus, and Orchestra. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. String Parts, 1s. 12d. Full Score, 1s. 3d.

d. TALE OF OLD JAPAN, A. For Soprano, Chorus, and Orchestra. The Poem by Alfred Noves. Price 1.6d. Paper bands, 4d. Cloth, gilt, 5d. Vocal Parts, 1s. 6d. each. Words only, 7s. 6d. per 100. Vocal Parts, 1s. 6d. each. String Parts, 1s. 6d. Full Score and Wind Parts (on hire only).

SONGS.

AS THE MOON'S SOFT SILHOUETTE (Op. 31, No. 5). (Shelley).

BLOOMING WING, BEHIND THE MOON (Op. 37, No. 2). (Barry Dans)

CANON SONG (Op. 37, No. 3). (Isabella Crawford). In D flat and F.

ELEANOR (Op. 37, No. 6). (Eunie Mackay). In D, B flat, and A. Full Score and Orchestral Parts in D for A only, MS.

FREEMEN (Op. 37, No. 1). (Eunie Mackay). Full Score, 4s. Orchestral Parts, MS.

GREAT IS HE WHO FOUGHT THE NIGHT. Drinking Song, from "Ulysses." For Tenor.

HIWATHA'S VENGEANCE. Dramatic Scena for Baritone. From "Hiwatha's Departure." English and German Words. Full Score, 4s. Orchestral Parts, MS.

HERE THE SEA (Op. 43). For Soprano, Tenor, and Baritone. Full Score and Orchestral Parts, MS.

ON THE RAILS. From "Ulysses." For Tenor.

SIX AMERICAN LYRICS (Op. 45). (Contralto or Baritone).

1. O thou, mine other, stronger part.
2. O praise me not.
3. O serenade me.
4. The dark eye has left us.
5. O spirit that art so free.

KEEP THOSE EYES, \( \text{(Thomas Moore).} \) Soprano and Tenor.

ANTHEMS AND SERVICE.

BY THE WATERS OF BABOON, Tonic Sol-fa, 14d.

IN THEE, O LORD, HAVE I PUT MY TRUST, Tonic Sol-fa, 14d.

LIFT UP YOUR HEADS, Tonic Sol-fa, 1d.

NOW LET'S ON THE SABBATH DAY, Tonic Sol-fa, 14d.

O YE THAT LOVE THE LORD, Tonic Sol-fa, 14d.

THE LORD IS MY STRENGTH, Tonic Sol-fa, 14d.

TE DEUM, In F.

THE BLESSING, In F.

JUBILATE, In F.

MAGNIFICAT AND NUNC DIMIUTUS, In F.

PART-SONGS, &c. (S.A.T.B.)

BY THE LOVELY SHEARKER, Tonic Sol-fa, 14d.

LE WISE, In F.

LORD I BEARM TO THEE, Tonic Sol-fa, 14d.

PART-SONGS FOR FEMALE AND BOYS' VOICES.

ENCHANTED WITH A TWAIN OF LEAVES, Tonic Sol-fa, 1d.

FROM THE GREEN HEART OF THE WATERS, (From "Ulysses") Tonic Sol-fa, 14d.

WAY WE WILL, Tonic Sol-fa, 14d.

WHAT CAN LAMBS DO, Tonic Sol-fa, 14d.