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**THE MUSIC OF  
SIR FREDERIC HYMEN  
COWEN  
(1852-1935):  
A CRITICAL STUDY**

by

**Christopher J. Parker**

A thesis submitted in fulfilment  
of the requirements for the  
degree of  
Doctor of Philosophy (Ph.D)

**Music Department  
University of Durham**

**January 2007**

**Volume 2 of 2**

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## Appendix 1: Biographical Timeline

### Note:

The following timeline, detailing the main biographical events of Cowen's life, has been constructed from the composer's autobiography *My Art and My Friends*, Charles Willeby's *Masters of English Music*, a detailed article in the *Musical Times*, xxxix (1898), 713-7, and from various interviews and articles published during his lifetime and after his death. Although not fully comprehensive, the timeline should provide the reader with a useful chronological survey of Cowen's career as musician and composer.

### Abbreviations:

FHC Hyman Frederick Cohen, later Frederic Hymen Cowen

FAC Frederick Augustus Cohen, later Frederick Augustus Cowen

HR Hans Richter

PSL Philharmonic Society, London

LPS Liverpool Philharmonic Society

HCS Hallé Concerts Society

SO Scottish Orchestra

BFCS Bradford Festival Choral Society

BPO Bradford Permanent Orchestra

GSM Guildhall School of Music, London

RAM Royal Academy of Music, London

- 1852 FHC is born at 90 Duke St, Kingston, Jamaica, 29 January 1852 (his name being registered as Hyman Frederick Cohen), son of FAC, by his wife Emily, second daughter of James Davis, of Kingston.
- 1856 FAC's family, with FHC, moves from Jamaica to England and soon after becomes treasurer to Her Majesty's Opera in London, and private secretary to the Lord William Ward, later First Earl of Dudley.
- 1857 Around this time FHC meets Henry Russell, who becomes his first music master.
- 1858 FHC completes his first composition, *The Minna-Waltz*, for piano, aged six, which is published.
- 1859 FHC completes two further piano pieces: *The Pet Polka* and *The Daisy Waltz*, and his first song: *A Mother's Love*, to a lyric by his cousin Rosalind.
- 1860 FHC's operetta *Garibaldi, or The rival patriots* is performed.  
FHC is placed under the tutelage of Julius Benedict (piano) and John Goss (harmony and organ), soon after to be joined by John Tiplady Carrodus (violin)
- 1863 FHC gives first genuine recital appearance on 17 December, aged 11, in the Bijou Theatre of the old Her Majesty's Opera House.
- 1864 On 15 June, aged 12, FHC performs Mendelssohn's Piano Concerto in D minor in a concert at Dudley House, Park Lane, London.  
For Benedict's annual concert in the same year FHC arranges a fantasia for eight hands on Mozart's *The Magic Flute*, and a two-piano arrangement of Benedict's *Der Freischütz*.  
FHC's completes his piano sonata on 13 September.

1865 Around the end of January FHC celebrates his bar mitzvah, his religious initiation as a Jewish boy of 13.

On 22 June FHC appears with Joachim and a cellist in his own Pianoforte Trio in A major at Dudley House.

FHC enters the second competition for the Mendelssohn Scholarship at the Royal Academy of Music, London, and wins. FAC and his wife decide, however, to send him to Leipzig under their own control.

FHC leaves England for Germany, at the beginning of October 1865. FHC enters the Leipzig Conservatorium as student no. 1,225 on 6 October.

1866 FHC's String Quartet in C minor is conceived while in Leipzig and performed at the Conservatorium on 14 January.

FHC performs Beethoven's Third Piano Concerto at the Gewandhaus Offentliche Prüfend.

FHC sits his pianoforte examination at the Leipzig Conservatoire on 27 March.

Due to outbreak of Austro-Prussian War, FHC's parents recall him from Leipzig in May.

FHC formally leaves the Conservatoire on 20 May.

FHC's new Overture in D minor is completed on 17 June and performed at Alfred Mellon's promenade concerts on 8 September at Covent Garden.

1867 FHC organises his own concert at Dudley House.

FHC returns to Germany in October, but this time to Berlin, where he becomes a private composition pupil of Kiel and Taubert, and a piano student under Tausig. He also enrolls at Stern's Academy.

FAC becomes treasurer at Drury Lane under Messrs. Mapleson & Frederick Gye's management.

- 1868 In late January FHC plays before the Crown Princess of Prussia, later Empress Frederick of Germany while in Berlin; he would do so again on 16 November the same year at Windsor Castle, where she requests him to compose and dedicate a piece to her. FHC writes a setting of Psalm 130 for contralto and chorus, which is performed in Berlin. FHC returns to London.
- 1869 On 9 December FHC's Symphony No. 1 in C minor and Piano Concerto is premiered.
- 1870 FHC plays Mendelssohn's Rondo in B minor on 6 June with the PSL. FHC's cantata *The Rose Maiden* is premiered in November. FHC helps his old master Benedict with the orchestration of his oratorio *St. Peter*.
- 1871 February sees the production of FHC's first Festival commission – *The Maid of Orleans*, incidental music on the subject of St. Joan of Arc, after Schiller. FHC's joins Mapleson's Italian Opera Company, directed by Costa, as accompanist on Colonel Mapleson's concert tours, and *maestro al piano* during the London and provincial operatic seasons at Her Majesty's Opera, also under Costa.
- 1872 FHC takes a holiday in Weimar, where he meets up with his brother Lionel, who is there studying painting; he meets Liszt twice; and journeys on to Switzerland where he quickly acquires a taste for mountaineering. FHC returns to England to be in attendance at the Norwich Festival in early September to supervise the production of his new Festival Overture that is under Benedict's baton. FHC's Second Symphony is premiered at the Liverpool Philharmonic Society, with FHC conducting, on 8 October.
- 1873 In the autumn, FHC travels to Italy, ostensibly to seek out an Italian libretto for an opera on the subject of Lytton's *Lady of Lyons*. FHC gives up his search for a libretto after an unsuccessful collaboration with the editor of *Il Trovatore*, and travels on to Venice in December.

- 1874 FHC's *One Too Many*, a comedietta, is given its first performance at St George's Hall, London on 24 June.
- 1875 FHC's year is fairly uneventful, with a smattering of concerts throughout the year.
- 1876 FAC dies on 22 February at 11 Warwick Crescent, Maida Vale, London, aged 57.  
FHC joins Zelig Trebelli on her singing tour of Scandinavia.  
FHC's *The Corsair* for the Birmingham Festival is performed at the evening concert on 29 August.  
FHC completes his first opera *Pauline*, which is staged at the Lyceum Theatre, London on 22 November.
- 1877 FHC goes on another Trebelli Scandinavian tour.  
*The Better Land*, FHC's most famous song, written for Antoinette Sterling, is premiered by her at Messrs. Boosey's Ballad Concert, St. James's Hall, London, on 21 November.
- 1878 FHC's oratorio *The Deluge* is given its first and only performance at the Brighton Festival on 28 February. It is a failure.  
With his health failing, FHC takes a pleasure trip for three months to the United States of America.  
FHC returns to England where he joins the National Training School as conductor of the orchestral class, a post he holds until 1881.
- 1879 In May FHC organises an annual concert at Dudley House.  
FHC goes on another Trebelli tour.



1880 In May FHC succeeds Sullivan as conductor of the autumn season of Promenade Concerts, managed by Messrs. A. & S. Gatti, held at the Covent Garden Theatre [‘Theatre Royal’].

On 13 November 1880 FHC inaugurates his Saturday Evening Concert series.

FHC premieres his *The Language of Flowers*, Suite de ballet (27 November).

On 18 December FHC gives the first performance of his Symphony No. 3 in C minor, *Scandinavian*. It is an immediate hit with the critics.

1881 FHC’s Sinfonietta in A minor is premiered by the PSL on 12 May.

On the morning of 13 October, FHC conducts the first performance of his sacred cantata, *Saint Ursula*, at the Norwich Festival.

On 22 October Manns conducts the premiere of FHC’s Characteristic Overture in C, *Niagara*, at the Crystal Palace.

1882 FHC journeys to Vienna to assist HR with the Viennese premiere of FHC’s *Scandinavian* Symphony, given on 15 January under HR’s baton.

FHC leaves Vienna at the end of March and goes on to Budapest and Stuttgart to conduct his *Scandinavian* symphony.

FHC returns home to Britain.

Despite the *Scandinavian* Symphony’s success, it is not published until 1882. But, with its publication and HR’s triumphant performance in Vienna, Theodore Thomas directs it in New York on 11 November.

1883 FHC's *In the Olden Time*, Suite in D, for strings, is performed at the Crystal Palace on 17 March.

FHC composes a Barbaric March for a fancy-dress ball at the [Royal] Albert Hall given by the Savage Club, of which he was a member.

During the autumn FHC again tours with his *Scandinavian* Symphony, mostly in Germany, visiting, among other places, Aix-la-Chapelle and Cologne.

On 10 November Manns conducts the first Crystal Palace performance of FHC's *Deux morceaux*, for orchestra, possibly its premiere, although FHC may have given it in Germany.

1884 FHC débuts with the baton at the PSL on 7 May, the fifth concert of that season, dedicated to the memory of Costa.

FHC conducts the sixth and last concert of the PSL season (28 May), at which his Symphony No. 4 in B flat minor, *The Welsh* is performed for the first time by the Society (for whom it is written and dedicated).

1885 On 7 May FHC's 'patron' and close friend, William Ward, First Earl of Dudley dies. FHC's *Sleeping Beauty* is produced under his baton at the Birmingham Festival on the evening of 25 August.

Shortly after FHC pays two visits to Paris: the first to direct the *Scandinavian* symphony at a concert given by a new orchestral society started by Benjamin Godard, and the second to give a performance of his *Sleeping Beauty* by the Société Concordia, where the work is given in French under the title *La Belle au Bois Dormant*.

1886 FHC directs his overture for the inauguration ceremony of the Liverpool Exhibition on 11 May, in the presence of Queen Victoria. But the performance is abandoned part way through.

In mid-May FHC gives the first performance of his march for the opening ceremony of the Folkestone Art Treasures Exhibition.

HR conducts the first complete performance of FHCs 'Liverpool Exhibition' Overture at the start of June.

1887 FHC conducts his *Scandinavian* Symphony at the PSL on 24 March.

FHC's Fifth Symphony is premiered at the Guildhall, Cambridge on 9 June under the composer's baton.

HR conducts the Fifth Symphony's first London performance at one of his own concerts on 13 June.

*Ruth* is produced at the Three Choirs Festival, Worcester at the morning concert, 8 September.

The PSL offer FHC the conductorship of that orchestra on the 29 October, which FHC accepts two days later.

The Victoria Government, Australia, approaches FHC with an invitation to direct the Melbourne Centennial Exhibition, which is to celebrate the first hundred years of European settlement in Australia.

FHC puts his name forward, with Mackenzie and Barnby, to succeed Sir George Macfarren, Principal of the RAM of Music, who died on the 31 October.

- 1888 The Melbourne Exhibition committee agrees to FHC's terms for conducting the Exhibition, and so the contract is duly signed and sealed for the unprecedented sum of £5,000.
- FHC conducts his first concert as conductor of the PSL on 15 March.
- FHC begins his journey to Australia [c. 20 May].
- The Melbourne Centennial Exhibition opening ceremony takes place on 1 August, and FHC conducts a programme that includes his *Song of Thanksgiving*, and a *Centennial Cantata* by Henry John King, jun.
- 1889 The Melbourne Exhibition closes at the end of January 1889.
- Before leaving Australia for home, FHC gives a farewell orchestral concert at Melbourne Town Hall for the benefit of Melbourne's hospitals.
- FHC makes it back to England in time for the second PSL concert on 28 March.
- FHC's year concludes with the premiere of his cantata, *Saint John's Eve* on 14 December at the Crystal Palace, London.
- 1890 FHC's opera *Thorgrim* makes it to Drury Lane, London, on 22 April.
- Thorgrim* is produced at Dublin in September, at Manchester on 27 September and at Birmingham on 24 October.
- With the death of Carl Rosa, FHC writes an 'In Memoriam Ode' in his memory, which is performed by the Carl Rosa Opera Company at a memorial concert held in Liverpool in November.
- 1891 *Thorgrim* is produced by the Rosa Company at the Royal Court Theatre, Liverpool on 2 February. It is a disastrous performance.
- 1892 On 15 July FHC is sacked by the PSL following a performance of Beethoven's *Pastoral* Symphony on 15 June at which he addressed the audience asking them to excuse any shortcomings there might be in the rendering of the work, as the rehearsal had not been as thorough as he could have desired.

- 1893 FHC takes up the baton at the Covent Garden Promenade Concerts.
- On 6 October FHC's *The Water-Lily* is performed at the Norwich Festival.
- On 12 November, FHC's opera *Signa* makes its way onto the stage at the Teatro dal Verme, Milan.
- Newman chooses FHC to be the new Queen's Hall's concert series conductor. The new hall is formally opened on 2 December 1893 with an inaugural choral and orchestral concert which FHC conducts.
- 1894 On 12 March FHC makes his way over the Leipzig to conduct at the *Liszt Verein*.
- Signa* is finally given its British premiere in London at the Covent Garden Theatre on 30 June, and a royal performance in concert format at Windsor Castle shortly afterwards.
- Charles Willeby's book *Masters of English Music* is published, detailing the lives and works of the five leading 'British' composers: Sullivan, Mackenzie, FHC, Parry and Stanford.
- 1895 FHC's opera *Harold, or The Norman Conquest* is premiered at Covent Garden on 8 June.
- FHC's brother Lionel dies at sea on 7 July while returning from Hobart, Tasmania.
- The Transfiguration* is performed at the Three Choirs Festival, Gloucester at the Thursday morning concert on 12 September.
- FHC is asked to conduct the fourth, twelfth, fourteenth, eighteenth and nineteenth concerts of the HCS season and the fourth, ninth, tenth, eleventh and twelfth concerts of the LPS series following the death of Hallé.
- 1896 On 6 February LPS appoints FHC conductor and he accepts the next day.
- The HCS follows LPS's lead and appoints FHC their conductor.
- The PSL commission from FHC his Suite de ballet, *In Fairyland*, which he himself conducts on 6 May.
- At the end of October FHC takes up the baton of the HCS and LPS.
- FHC's involvement with the BPO leads to him being appointed their conductor, but he only keeps the position for a year or two.

1897 FHC accepts the post of conductor of the Cardiff Music Festival following the death of Barnby. However, the projected 1898 festival does take place, and FHC has to wait until 1902 to fulfil the post.

FHC is appointed conductor of the BFCS on 19 March.

FHC's Symphony No. 6 in E, *The Idyllic*, is left in the capable hands of HR for its premiere at the second of his London concerts on 31 May.

FHC conducts his Scena, *The Dream of Endymion*, on the 17 June.

1898 On 3 October FHC is replaced by HR for the 1899-1900 season.

At the Leeds Festival (8 October) FHC conducts the first performance of *Ode to the Passions*.

A detailed article by Frederick Edwards about FHC and his career thus far appears in the November 1898 edition of the *Musical Times*.

1899 FHC takes charge of a festival at the popular seaside resort of Scarborough in September.

The PSL unanimously reappoint FHC on 13 October. He accepts the post on 15 October.

1900 FHC publishes an article entitled 'Hints on Conducting', written for the *Musical Times* in May, undoubtedly based on the paper that he gave at Scarborough in January.

In late May FHC is appointed conductor of the SO in succession to Max Bruch.

FHC's Concertstück for Paderewski is premiered by the Polish pianist at the PSL on 28 June.

On 22 November FHC travels to Cambridge with Elgar to receive their honorary doctorates.

Henry Russell, FHC's first teacher/musical friend dies on 8 December.

1901 FHC's Overture *The Butterfly's Ball* is premiered at the Queen's Hall on 2 March by Robert Newman's Queen's Hall Orchestra.

The fifth PSL concert introduces FHC's Symphony No. 6 in E, *The Idyllic*, to that audience, although HR had already premiered it elsewhere.

FHC is at the Three Choirs Festival at Gloucester in September for the first performance at the Wednesday evening concert of his *A Phantasy of Life and Love* for orchestra.

1902 On 29 May the PSL concert includes the premiere of FHC's Coronation March.

King Edward VII's Coronation takes place on 9 August, and FHC's Coronation March is used during the progress of the first Royal procession into the Abbey.

In September FHC is enticed back to Scarborough to lead another music festival.

FHC takes up the baton in early October for the first time at the Cardiff Triennial Musical Festival, held at the Park Hall.

On 22 October FHC's Coronation Ode is premiered at the Norwich Festival.

1903 FHC conducts the 17<sup>th</sup> Handel Festival (14<sup>th</sup> Triennial) at the Crystal Palace between 20 and 28 June.

FHC is at Hereford for the Three Choirs Festival on 9 September for the first performance of his Indian Rhapsody for orchestra.

FHC's *Reverie*, and Two Pieces for small orchestra ('Childhood' and 'Girlhood') are published.

1904 In late September FHC conducts the Cardiff Music Festival, where he presents the premiere of his choral work entitled *John Gilpin*.

On 27 October FHC conducts the first concert of the London Symphony Orchestra's first series, following the success of HR's inaugural concert with the orchestra in the Queen's Hall.

- 1905 This year is relatively uneventful. FHC has the normal round of concerts at the PSL, LPS, SO and BFCS, and makes a trip to conduct his *John Gilpin* at the Norwich Festival.
- 1906 The PSL concert of 17 May brings the BFCS to London.  
FHC returns to the Crystal Palace in June to conduct his second Handel Festival, which is held between the 23 and 30 June.  
FHC's *A Suite of Old English Dances*, second set, is published.
- 1907 FHC again presides over the Cardiff Music Festival. On the 27 September he conducts the first performance of his choral work *He Giveth His Belovèd Sleep*.
- 1908 On 23 June FHC, now aged 56, marries Frederica Gwendoline Lottie Richardson at St. Marylebone Registry Office, London.
- 1909 In June FHC returns to the Crystal Palace for his third Handel Festival. It being the Mendelssohn Centenary year, the Festival becomes the Handel-Mendelssohn Festival.
- 1910 This year sees the end of FHC's conductorship of the SO, which coincides with him being awarded an honorary doctorate by Edinburgh University.  
FHC's mother, Emily Cowen, née Davis, dies on 29 March.  
FHC returns in September to Cardiff to preside over their festival. He conducts the premiere of his *The Veil* on 20 September.  
FHC expresses his views on conducting again in an article called 'The Art of Conducting'.  
FHC's 1910/1 LPS season is fettered by ill health, sufficient to warrant comment in *The Times* newspaper on 3 and 4 February 1911, and it is necessary to bring in guest conductors to cover for him.
- 1911 In June FHC is notified that he is to be honoured by the nation for his services to music by the conferment of a knighthood, and the ceremony takes place on 6 July at St. James's Palace.



- 1912 The 1912/3 LPS season sees FHC conduct six out of the twelve concerts.  
FHC returns to the Crystal Palace for the 20<sup>th</sup> Handel Festival at the end of June.  
On 7 December FHC's *The Months* is completed, but no complete performance follows.
- 1913 FHC resigns his position as conductor of the LPS in January.  
FHC enters print as a biographer, contributing four books on Haydn, Mozart, Rossini and Mendelssohn in a series of sixteen entitled *Masterpieces of Music*.  
FHC releases his autobiography, *My Art and My Friends*, in the autumn.
- 1914 On 19 September FHC's Second Suite de ballet, *The Language of Flowers* is premiered at the Promenade Concert at the Queen's Hall, London.  
FHC responds musically to the wartime bursts of patriotism in Britain with his spirited recruiting song 'Fall In!' to rally the troops and the nation.  
FHC makes his first formal return to the HCS to conduct the orchestra (since his departure in 1899) on 10 December.
- 1915 FHC directs his last concert with the BFCS on 19 March 1915 as their conductor.  
FHC releases his satirical book *Music as She is Wrote, a Glossary of Musical Terms (very much) up-to-date*.
- 1916 In March FHC is involved in scheme to found an Association for the mutual protection of the professional interests of Orchestral and Theatrical Conductors, following the National Orchestral Association's proposal that would have meant that orchestral directors would have had to join the N.O.A Union.
- 1917 FHC's *Monica's Blue Boy* is staged at the New Theatre, London.  
FHC's *Cupid's Conspiracy* is produced at the London Coliseum on 31 December.

- 1918 FHC is appointed by the Music Committee of the Corporation of London as a Professor of the GSM in February. He takes on several duties including Professor of 'Coaching in Oratorio' and 'Light Opera Class', as well as 'Coaching in Grand Opera and Oratorio'. From November until February of the following year, FHC becomes the acting Principal of the GSM on account of a leave of absence granted to Landon Ronald (the Principal).
- 1920 The First post-war Handel Festival concert is given on 22 June with FHC again at the helm.
- 1922 FHC's *The Enchanted Cottage* is staged at the Duke of York's Theatre.  
On 3 March FHC's sister Henrietta dies.
- 1923 In April FHC and his wife spend some time in North Africa.  
In June FHC conducts his final Handel Festival at the Crystal Palace.  
FHC spends the late summer in South America.
- 1924 FHC has recurring bouts of illness. He spends some time in the country away from the pollution of the city, but with little benefit, and at the start of October seeks a complete rest cure under a doctor at a convalescent home in Ascot
- 1925 In May the Worshipful Company of Musicians bestows FHC with the Honorary Freedom of their Company, and a banquet is organised by the Music Club at the Hotel Cecil in honour of FHC on 14 May.
- 1926 In March FHC plans to go on holiday to the Italian Riviera.
- 1927 FHC composes his *Songs for My Little Ones from Punch*, a set of 12 songs written in collaboration with the publishers of the 'Punch' Magazine.
- 1929 FHC returns to Jamaica on 7 February.
- 1931 On 28 October FHC, now aged 79, conducts the Bournemouth Municipal Orchestra in his *Indian Rhapsody*; two movements from his suite, *In Fairyland*; and his *Scandinavian Symphony*.

1932 A dinner is organised by the Musicians' Club on FHC's eightieth birthday (29 January) in his honour, and the B.B.C. marks the occasion by broadcasting a programme of his music.

FHC is quite poorly over Christmas and his debilitated state continues for at least four months into the New Year.

1933 FHC makes a series of radio broadcasts on 'Children's Hour' on the B.B.C. early in the year, in which he talks about the lives of a number of famous composers. FHC revises these broadcasts and publishes them as a book entitled *Little Talks About Big Composers*.

On 4 December FHC signs his last Will and Testament bequeathing his entire estate to his wife Frederica.

1934 On 9 June FHC conducts the B.B.C. Symphony Orchestra in the premiere of his orchestral ballad: *The Magic Goblet* ('The Luck of Edenhall') at the B.B.C. Studios for transmission on radio. Also on the bill were his *The Butterfly's Ball Overture*, *A Phantasy of Life and Love*, and his Old English Dances.

On 23 June FHC and his wife celebrate their Silver Wedding Anniversary. A garden party, with a large number of guests is held at their residence 105 Maida Vale a few days before.

FHC's last song, 'One Morning on the Seashore', is published.

- 1935 On 20 April FHC's last orchestral piece, *Miniature Variations (Humoresque)*, is premiered by the B.B.C. Symphony Orchestra at the B.B.C. Studios conducted by Lewis for broadcast live on radio.
- On 6 October FHC dies of Myocarditis at 105 Maida Vale, London, aged 83.
- FHC is buried at Golder's Green Jewish Cemetery, in the liberal section of the cemetery at Row 48, Grave No. 3.
- FHC's memorial service, at which the Reverend Harold Reinhart officiated, is held on 9 October at the West London Synagogue, Upper Berkeley Street.
- FHC's headstone is engraved 'IN LOVING MEMORY OF FREDERIC HYMEN COWEN, K<sup>T</sup>, MUSDOC, CANTAB, EDIN, BORN KINGSTON, JAMAICA, JAN 29<sup>TH</sup> 1852, DIED IN LONDON OCTOBER 6<sup>TH</sup> 1935'.
- FHC's wife Frederica inherits his estate, which is valued at £6746.15s.1d.
- Frederica Cowen moves permanently down to Hove, Sussex.
- 1971 Frederica lives on for some 35 years after FHC's death, and dies on 9 January.

Appendix 2: Synopses of the Opera and Choral Plots

This appendix gives synopses of the plots of Cowen's principal operas, cantatas and oratorios to supplement the discussion of the said works. It is ordered as follows:

Operas

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A: Synopsis of *Pauline* (1876)

Claude Melnotte (baritone), poor but honest, having been rebuffed by the proud beauty Pauline Deschappelles, 'The Lady of Lyons' (soprano), is tempted by his morally dubious friends Beusant (baritone) and Glavis (tenor), whom she had also rejected, into winning her hand under the pretence of being a nobleman. Having married Claude, Pauline falls in love with him and refuses to desert him when the truth is revealed. After further vicissitudes Claude enlists for military service overseas, where he distinguishes himself by his bravery. His honour thus restored, he is forgiven by all concerned and the opera ends happily.<sup>1</sup>

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<sup>1</sup> Burton, N., 'Pauline' in *Grove Music Online* (ed. Macy, L.) at <<http://www.grovemusic.com>> [accessed 6 January 2007].

B: Synopsis of *Thorgrim* (1890)

The action commences on the shore of a fiord in Rogaland, near by the dwelling of Jarl Eric, one of the chiefs of the country...Watch is being kept for the arrival of Harold Fairhair, King of Norway, who is expected on a visit to Jarl Eric. At the sound of a distant horn and at a signal, groups of warriors and women rush forward to await the sovereign's coming. They burst into a joyous chorus of welcome. Eric having greeted the King, his warriors perform a martial dance. Harold responds, by singing a war-like ballad. Whilst the King and his host retire for a while, the warriors amuse themselves by singing a drinking chorus. A quarrel arises between the two sons of Eric. Of these, Helgi is the legitimate offspring and Thorgrim the love-child of the Jarl. Amid the encouraging cries of their respective supporters, the young men struggle with each other, and the fight is about to become general when King Harold and Eric, together with Arnora, the mother of Helgi, re-enter and restore peace. Eric, at the King's request, introduces his sons, of whom Thorgrim is at once granted the royal preference. Arnora, jealous on Helgi's account, covertly urges her friends to delay no longer, but kill Thorgrim. Thorgrim now swears allegiance to the King. One of the brother's supporters subsequently picks a quarrel with him, and the fiery young Norseman kills him with his sword. Again Harold stops the growing furore, and at Eric's request appoints Thorgrim a 'Kings-man'. The latter repeats his spirited song of faith, which is now taken up by the rest, and the act ends.

The second act, which takes place in a hall in King Harold's house, opens with the principal Jarls, with their ladies and attendants, entering in procession. Among them are Jarl Thorir and his beauteous daughter, Olof Sunbeam, with whom Thorgrim straightaway falls in love. He approaches the maiden and expresses his admiration for her. Olof, equally impressed by the young man's handsome appearance, accepts his advances graciously, and, although her hand is promised in marriage to Helgi, accompanies Thorgrim to the feast. When all have departed to the feast, Helgi and his mother remain behind to vent their anger. On the return of the King and his guests, Thorgrim sings to them a song. He then boldly asks Thorir for the hand of his daughter. The Jarl refuses, and the lover reiterates his request to the King. Harold, however, will not interfere, so Thorgrim retaliates by throwing off his allegiance and hurling defiance at the whole assembly. Despite Olof's appeals, he makes off.

With the third act...Three months have passed, and Olof is pining for her absent lover. She sits with her women in the glade of a forest near her father's house, and, amid the crimson light of an autumn sunset, the girl's strive to cheer their mistress with some ancient legend. Left to herself, Olof pours out her sorrows and aspirations. The arrival of Thorgrim, gives rise to a

long and elaborate love scene. At the close of which Helgi, whose spy has observed the meeting of the lovers, rushes on with Arnora and menaces Thorgrim with his drawn sword. Before a blow can be struck, however, Helgi loses courage, and, to his mother's evident disgust, turns aside from his purpose. Olof restrains Thorgrim's hand, and on this somewhat dubious situation the act ends.

Helgi's gratitude to Thorgrim for sparing his life does not lead him so far as to relinquish his claim to Olof's hand, since at the opening of the last act we find him about to be wedded to the fair Sunbeam. In the Firehall of Jarl Thorir's home Arnora vainly endeavours to comfort her cowardly son, who utters his sad complaints. The wedding procession enters, but as the ceremony is about to begin, Thorgrim startles the assembly by suddenly appearing on the scene. He challenges Helgi to fight, but the offer is declined. Olof leaves her bridegroom and takes her place at Thorgrim's side, boldly declaring that she will share her fate with him alone. In a moment Thorgrim's men extinguish the lights, and amid the tumult and confusion the lover's escape. Next we see Thorgrim's ship already in the distance conveying him with his Olof away to sea.<sup>2</sup>

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<sup>2</sup> *Manchester Guardian*, 23 April 1890.



C: Synopsis of *Signa* (1893)

The original three act plot structure was as follows: When Signa is first presented to us he is a dreamy boy who detests the rustic life he leads with Bruno, his uncle, and Gemma and Palma, his old playmates. Music is his one passion, and his only ambition is for fame in the outside world. Bruno, a gentle-hearted old peasant, has given his whole life to the boy, and spends his days in toil that at last he may be able to buy his farm and leave it to Signa, who will thus be assured of comfort for the rest of his life. There come to the farm a travelling impresario, Sartorio, who, hearing of the boy's wonderful genius, would take him to Naples to study. Bruno, however, drives him away and he returns to Naples accompanied by Gemma, who desires only freedom and riches. Left alone with Bruno, the boy's discontent becomes more open, and at last the old man snatches his violin from his hands and dashes it to the ground, as the sole cause of Signa's unhappiness.

The second act shows Signa living in apparent content with his quiet lot, but the return of Gemma and Sartorio brings back to life all his old ambitions. Gemma promises that glory and her love shall be his reward if he leaves home, & at length Bruno, seeing that the boy will never relinquish his project, consents to his departure, and the act ends as Gemma & Signa go out into the world together.

In the third act it is made evident that Gemma, prompted by her false and heartless nature, has quickly tired of Signa's love. She will be troubled with him no longer, and bids him leave her in peace. Meanwhile, Bruno, far away on his lonely farm, has heard that Signa, driven headlong by his desperate passion, has lost all interest in his work and is at the point of ruin. He comes to seek and save him, but, meeting him outside Gemma's house, appeals to him in vain to throw off the fetters of his fatal love. Signa refuses, and presently Bruno, finding Gemma alone, stabs her to the heart. Signa comes back to find her corpse, and in despair kills himself.<sup>3</sup>

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<sup>3</sup> Ibid., 13 November 1893

D: Synopsis of *Harold* (1895)

Act 1. In a hall in Alfnoth's castle, Alfnoth and his men return from hunting, and Edith, Alfnoth's daughter, comes out to greet her father. Harold, Earl Godwin's son, who had joined the hunting party uninvited to gain access to Edith, with whom he is in love (and her with him), disguised as an outlaw (as he had been banished from the kingdom), and who had brought down a deer with a bow and arrow at five hundred yards, is brought in. Edith already has an inkling of his true identity. Alfnoth, now seems to recognise Harold also, and agrees to keep his identity secret in return for Harold's services as a Bowman. William, Duke of Normandy, arrives at the castle. His entourage is greeted, and Edith is presented to him. William Malet, a member of the Duke's retinue, recognises Harold, but does not let on to the Duke. The women of the castle enter and sing and dance before the Duke. Harold interjects with a song of love, directed at Edith. The Duke responds with a song of a legend of Normandy, that the sword, not love, shall win him a land. Armed soldiers of King Edward the Confessor, led by Siward, enter in an attempt to arrest Harold. Malet, realising that Harold may become king when Edward dies, schemes with Duke William. Edith pleads with her father not to let them take him. As Siward's soldiers advance to arrest him, Duke William interposes claiming that Harold is his friend and will be returning to Normandy with him. Duke William and Alfnoth, with their men, escort Harold away, overpowering Siward's men. Duke William, Malet and Harold travel to Normandy.

Act 2. In a bower in the Duke of Normandy's garden at Bayeux Princess Adela and her maidens are singing and wreathing flowers. Harold enters the garden and seeing the princess plans to pretend to love her in order to seek his freedom, praying that Edith, his true love, forgive him. Adela has also made a promise to her father to entrap Harold into loving her, knowing full well that he still loves Edith. Harold finally falls on his knees and kisses her with feigned passion. Malet and Duke William arrive, and seeing that Adela is carrying out her father's wishes, tell Harold that King Edward had bequeathed the crown to William. Indeed, if he helps him, Harold shall be his second in command, and receive Adela's hand in marriage. Harold agrees, but William tells him that he must swear a solemn oath that night. They depart leaving Harold to ponder what he has done. That evening in the interior of Bayeux Cathedral, prayers and singing prelude the procession of an ark covered in a pall carried by monks. Once placed centre stage, they leave and Duke William enters proclaiming his ambitions. Shortly after the Bishop and monks enter followed by Adela, Harold, Malet, ladies and knights. William encourages an unwilling Harold to swear to help him to the crown of England. Finally Harold swears an oath swearing to uphold William's and help him in his endeavours, subject to

William's word that Edward had bequeathed the crown to him. The monks reverently lift the pall from the ark to reveal a jewelled skeleton of a saint. The throng acknowledge that Harold had been bound by his sacred oath. A messenger enters announcing that King Edward is near to death. Duke William commands that they must return to England at once. Harold realises all too clearly what he has done, but William reminds him of that which he has sworn.

Act 3. Men and women are gathered around the exterior of Westminster Hall, while a bell tolls. Some chat about the succession to the throne, which is uncertain, but favour Harold. Edith enters, thinking that Harold no longer loves her, but pledging her life to him and England. Edith enters the hall as the funeral procession of King Edward comes out of the Hall on its way to Westminster Abbey, accompanied by Archbishop Stigand and Saxon Nobles. As the coffin reaches centre stage Harold enters hurriedly. Stigand does not recognise him and challenges him, but on identifying him praises God for his return. However, Harold tells Stigand of his oath to help William to the throne. Stigand, realising that Edward had made no such promise to give William the crown, tells Harold that William had lied, and that he was, therefore, free of the oath. The Archbishop pronounces Harold King and absolves him of the oath he swore. Harold cannot yet decide and Stigand says he will continue with the funeral and seek his answer afterwards. The procession passes into the Abbey. Harold finally concedes to his destiny and pledges his life to England. Edith comes out of the Hall and watches Harold despondently. Edith calls to Harold and he rushes towards her, but she waves him back sadly. She bids him farewell, saying that she knows he loves another. He responds that he had been duped by William and Adela. He swears his love for Edith, who is surprised, but replies that it is too late, as she had committed herself to the church in vows given on her father's deathbed, thinking that Harold was betrothed to another. They both look to heaven seeking release from their sorrows. Edith says to Harold that he should accept the crown, but he says he will not, if he is to lose her. Edith asks Harold to promise her that he will take the crown, and with sad resolve replies 'your will, not mine'. Edith says farewell, kisses him on the forehead, turns slowly and ascends into the Hall. Stigand, nobles and people come out of the Abbey seeking his decision. Malet enters suddenly proclaiming the Duke William is King. Stigand says William's claim is false and that he has absolved Harold of his oath. Malet claims that the Pope has revoked Stigand's power. This enrages the noblemen and people, and they are about to rush Malet when Harold interposes stating that he is now King. The people rejoice. Malet throws down the gauntlet claiming England for Normandy and William. Harold takes up the gauntlet, telling Malet to return to his master, renouncing his oath and his claim to William's daughter, because he loves England more. The men unsheathe their swords and raise them in homage to Harold and banners are unfurled.

Act 4. It is early dawn, but still dark, in a room in a nunnery overlooking the plains of Hastings. Edith, in Nun's attire, is seated on a pallet, in despair as she wrestles with the past, praying that God will show her the way. Fearful of England's and Harold's fate, she is filled with dread, and she goes up to the window. Nuns chant in Latin, and Edith falls asleep. She sees a vision of Harold's tent, lighted by torches, with Harold and his knights carousing. This vision fades and is replaced by one of the plains of Hastings, with Saxon forces passing on their way to battle. Harold appears on horseback, the vision fades and Edith awakens. She rushes again to the window and the battle begins. Once the battle is over, the clouds disperse, disclosing the field of Hastings, the night after the battle. In the centre is a hillock on which lie the body of King Harold and others. The Royal standard, of which the pole is broken, half remaining in the socket, lies by the King. Monks and nuns, some carrying torches, are wandering among the groups of fallen men chanting '*Requiem aeternum*'. The moon is obscured by clouds. Edith begins searching for Harold aided by some of the nuns and monks. As the moon breaks through the clouds, it falls on Harold's body. The Nuns and monks kneel. Edith rushes up in the faint hope of him being alive, and with an anguished cry announced that he is dead.

Ending 1. Edith falls prostrate over Harold's body. Duke William approaches with his men, and Malet announces that Harold died 'as heroes die, upon the field. William commands that he should be given a soldier's grave, and proclaims himself King. His men respond enthusiastically, and the standard-bearer replaces Harold's standard with that of William, while the nuns and monks remain kneeled round Harold's body. The End.

Ending 2. Edith falls prostrate over Harold's body. The End.<sup>4</sup>

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<sup>4</sup> This synopsis was derived from the scene instructions in the full score of the opera.

E: Synopsis of *The Rose Maiden* (1870)

The Queen of the Flower Fairies, weary of a life of unbroken calm, prays of the newly returned Spring that he will bestow upon her also the gift of love that he bestows upon man. He warns her of the risk she runs, but finally yields to her entreaties by changing her, while she sleeps, into the form of a beautiful girl. Under the name of Roseblossom, she wanders through the world to find the love that she seeks, and meets with a girl who, having been betrayed and deserted by her lover, loses her senses and dies broken-hearted. But, undeterred from her search, Roseblossom becomes the wife of a forester, with whom she lives for a time in such perfect happiness that she cannot survive his death. The elves bewail the fate of their Queen and curse love as fatal to peace and happiness.<sup>5</sup>

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<sup>5</sup> Cowen, F. H., *The Rose Maiden*, London, Boosey & Co., [1872], [Vocal Score] 2.

F: Synopsis of *The Corsair* (1876)

The scene is laid in the Aegean Islands. The cantata is a free adaptation to a lyric form of Lord Byron's 'Corsair', of which the general plan is followed as nearly as possible. Seyd, the Pacha of Coron, has gathered together a fleet wherewith to destroy a band of pirates and to seize the island where they bestow their plunder. Conrad, the chief of the pirates, being warned by a spy of Seyd's design, plans a counter attack upon Coron. He tears himself away from his bride Medora, and sails at sunset from the island to surprise Seyd in his palace and burn his fleet in the harbour. Disguised as a dervish, and pretending that he himself has just escaped from the pirates' island, he gains admittance to Seyd whom he finds feasting in anticipation of tomorrow's victory. His crew, having fired the ships, follow him to burn and plunder the palace. Conrad throws off his disguise, and a desperate battle ensues between the Turkish guards and the corsairs. The latter are beaten off. Conrad is left a prisoner in the hands of Seyd, and condemned to die.

But, while the palace was burning, Conrad had risked his own life to save Gulnare (Seyd's favourite slave) from the flames. She falls passionately in love with her preserver, and, bribing the guards, visits Conrad in prison, and offers him a dagger wherewith to regain his liberty by assassinating the Pacha. Conrad, who is true to Medora, rejects the thought of treacherous murder with scorn and horror. But Gulnare, now aware of his love for another, herself stabs Seyd while he sleeps, thus giving her own life to restore Conrad to Medora and freedom. The pirate chief reaches his island, but only to find Medora dying of a broken heart. Overcome by the sudden joy of seeing him again, she expires in his arms, and he departs to other lands and is never heard of more.

'Nor trace nor tidings of his doom declare,  
Where lives his grief, or perished his despair'<sup>6</sup>

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<sup>6</sup> Programme, *Birmingham Triennial Festival*, 29 August 1876.

G: Synopsis of *The Deluge* (1878)

Based on the Biblical story of the Flood or Deluge in Genesis 6 to 9, *The Deluge* tells how God saw the wickedness of man, was sorry that he had ever made him, and decided to blot out man and every living creature from the face of the earth. However, Noah found favour in God's sight and seven days before God unleashed the flood he told Noah to build an ark to certain dimensions to preserve himself and his family as well as one pair of every kind of living creature. The rains came and lasted for forty days and nights, and the Flood swept over the earth. For one hundred and fifty days the waters prevailed, and when they abated the ark came to rest on the mountains of Ararat. Noah then sent out a raven and a dove to ascertain the condition of the earth and obeys God's command to leave the ark, build an altar, offer sacrifices, and make a covenant with God.<sup>7</sup> It is a tale of many meanings, principally of the over-ruling power of God the creator and of his eternal covenant with the creature he has made.

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<sup>7</sup> *Dictionary of the Bible* (London: Brockhampton Press [Geddes and Brosset Ltd.], 1995), 77; Maas, A. J., 'Deluge' in *The Catholic Encyclopedia*, Vol. IV (Robert Appleton Co., 1908), at <[www.newadvent.org/cathen/04702a.htm](http://www.newadvent.org/cathen/04702a.htm)> [accessed c. 22 July 2006].

H: Synopsis of *Saint Ursula* (1881)

Francillon condensed the legend to concentrate on three aspects of the story: (i) the decision of Ursula, (ii) the departure of the fleet, and (iii) the massacre. The plot was as follows:

The legend of 'St Ursula' dates back to the early days in the history of the Christian religion in these isles. The Huns, or, more properly, the Visigoths, had overrun central Germany, thanks, according to that most unjustly execrated statesman, Machiavelli, to the natural law of expansion, which at stated intervals banished princes, warriors and peasants, in due proportions to seek in southern climes, subsistence away from a land which was becoming inconveniently overcrowded. The good King Dionotus of Cornwall, a devout Christian, had promised to the King Conan, of Brittany, the land of his daughter Ursula, but she, seized with religious fervour, had demanded a year's grace before she gave a decisive reply to her father and lover. At this juncture the cantata, after a brief introduction, opens with a chorus of the people, in which they bid the maiden come forth to give her answer. The chorus is broken by a few lines for Dionotus; by a brief solo for Conan, in which the lover declares that affection not duty, must be her motive; and by a few beautiful phrases, in which the maid Ineth narrates how she found Ursula in the garden, motionless as though she had seen a vision. The brief solos interspersed about this chorus give it necessary relief. A short solo for the harp brings Ursula on the scene, and in a sort of dreamy half-recitative she recounts to her father the circumstances of her vision. She was walking in the garden culling the lilies, and contemplating a life of maidenhood, when an unseen presence spake, that not to the dross of earthly, but to holier, things her life should be consecrated. Here the chorus breaks the vision with a few expressions of wonder, while Ursula continues narrating how the angel commanded her to be the 'Bride of Heaven', to which she had piously replied, 'Behold the handmaiden of the Lord'. In a recitative, Dionotus endeavours to dissuade his daughter from a mere maiden fancy; but she, reasserting the truth of her vision, declares her intention of departing as a pilgrim of Rome. A trio for Ineth, Conan, Dionotus, and chorus, and a duet for the two lovers, in which the maiden declares she will bow to the will of God, while the swain believes the Almighty will give her to him for a bride, ends the first part.

In the second scene we have the sailing of Ursula, in company, according to the legend, with more than 1,000 attendant maidens. In a vigorous sea chorus, the sailors blithely celebrate their departure and the chorus of people answer them; and this is followed by the hymn for Ineth and chorus, the solo contralto singing without accompaniment, while the female choir is sustained by the organ and trumpets. The father and lover now bid the maiden farewell, and,



after an adieu from her, the number and scene end with a finale, in which the quartet of soloists and the triplet chorus take part.

A somewhat extended prelude ushers in the savage war chorus of Huns in the scene outside the church of Cologne. Ursula has returned from Rome by way of the Rhine, and at Cologne she meets her lover Conan, and a charming tenor love song is here introduced. The scene then changes to within the church, where Ursula and her maidens sing a hymn for grace, the chorus being, as usual, supported by the organ. The savage chorus of the approaching Huns is heard, and in the midst of it Conan urges the maiden to seek safety in flight. The treatment here is quite removed from the commonplace, the chorus of advancing Huns mingling with the entreaties of Conan and the refusal of Ursula. The Huns burst into the church, and the chief gives the maiden the choice between fortune and his throne. The reply is the hymn of grace, sung resolutely by Ursula and her maidens, supported now by the violins. The Huns renew their shouts; and Ursula, as in a dream, and tenderly accompanied by the strings and woodwind, repeats the vision. Rising to her feet, she then defies the barbarians, declaring her preference to seek the Throne of Heaven. Mr Cowen wisely refrains from prolonging the catastrophe. The Huns shout, the sainted Ursula resigns her soul, and, with the full force of the orchestra, organ, chorus of fierce Huns and praying maidens, the cantata is brought to a conclusion.<sup>8</sup>

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<sup>8</sup> *The Norfolk Chronicle and Norwich Gazette*, Supplement to 15 October 1881.

I: Synopsis of *Sleeping Beauty* (1885)

Hueffer, in collaboration with Cowen, divided the familiar story of part I into a prologue and three scenes:

After a brief orchestral introduction, a three-part chorus – altos, tenors, and basses – tells the story of the ancient King to whom an heiress was born when all hope of offspring had been abandoned, the gay carousal which he ordered, and the sudden appearance of the twelve fays, guardians of his house, with their spinning-wheels and golden flax, who sing as they weave ('Draw the thread and weave the woof'). In beauty of melody and gracefulness of orchestration this chorus of the fays is specially noticeable. Its charming movement, however, is interrupted by a fresh passage for male chorus, of an agitated character, describing the entrance of the wicked fay, who bends over the cradle of the child and sings a characteristic contralto aria ('From the gold of the flaxen reel'). Following this aria, the male chorus has a few measures, invoking a curse upon the fay, which leads to a fall chorus of an animated character, foretelling that there shall dawn a day when a young voice, more powerful than witchcraft, will save her; at the close of which the guardian fays are again heard drawing the thread and weaving the woof in low, murmuring tones, with a spinning accompaniment. It is followed by a trio—soprano, tenor, and bass—with chorus accompaniment, announcing the departure of the fays, and leading to a melodious tenor solo, with two graceful orchestral interludes, which moralizes on what has occurred and closes the prologue.

The first scene opens in a hall in the King's palace, and is full of animation. A brilliant orchestral prelude leads to the full chorus in waltz time ('At dawn of day on the first of May'), which moves along with a fascinating swing, and closes in a vigorous climax. At this point the King makes his appearance and expresses his joy that the time has passed when the prophecy of the wicked fay could take effect, for this is the Princess's twentieth birthday. A dialogue follows between the King and his daughter, closing with a beautiful chorus ('Pure as thy heart'), after which the dance-music resumes. Unobserved the Princess leaves the banqueting-hall, glides along a gallery, and ascends the staircase to a turret chamber. Before she enters she sings an aria, of a tranquil, dreamy nature ('Whither away, my heart?'), and interwoven with it are heard the gradually lessening strains of the dance-music.

The second scene opens in the turret chamber, where the wicked fay, disguised as an old crone, is spinning. After a short dialogue, in which the fay explains to the Princess the use of the wheel, she bids her listen, and sings a weird ballad ('As I sit at my spinning-wheel, strange

dreams come to me ), closing with the refrain of the old prophecy, 'Ere the buds of her youth are blown'. The Princess dreamily repeats the burden of the song, and then, fearing the presence of some ill omen, opens the door to escape. She hears the dance-music again, but the fay gently draws her back and induces her to touch the flax. As she does so, the fay covertly pricks her finger with the spindle. She swoons away, the dance-music suddenly stops, and there is a long silence, broken at last by the fay's triumphant declaration, 'Thus have I wrought my vengeance'. The next number is the incantation music ('Spring from the earth, red roses'), a dramatic declamation, sung by the fay and interwoven with snatches of chorus and the refrain of the prophecy. A choral interlude ('Sleep in bower and hall') follows, describing in a vivid manner, both with voices and instruments, the magic sleep that fell upon the castle and all its inmates.

The strain of a horn signal, constantly growing louder, heralds the Prince, who enters the silent palace, sword in hand, among the sleeping courtiers, knights, and ladies. After a vigorous declamation ('Light, light at last') he passes on his way to the turret chamber, where he beholds the sleeping Princess. The love-song which follows ('Kneeling before thee, worshipping wholly') is one of the most effective portions of the work. His kiss awakes her, and as she springs up, the dance-music at once resumes from the bar where it had stopped in the scene with the wicked fay. An impassioned duet follows, and the work closes with the animated waltz-chorus which opened the first scene.<sup>9</sup>

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<sup>9</sup> Upton, G. P., *The Standard Concert Guide* (Chicago: A. C. McClurg & Co., 1912), 136-8.

J: Synopsis of *Ruth* (1887)

Part I opens before the house of Naomi in Moab with the appearance of a Hebrew caravan on its way to the land of Israel, the march indicated by a measured movement accompanying the chorus ('Lord, Thou hast been our dwelling place'). After a brief dialogue between Naomi and the Elder, the caravan resumes its way. A dialogue between Naomi and Orpah is introduced with the gently flowing melody ('Like as a father') after which Ruth takes part in it in a strong and yet tender air ('Be of good comfort'). The scene closes with a beautifully harmonized chorus of neighbours ('Blessed shalt thou be').

The second scene opens on the road to the land of Israel with an orchestral introduction descriptive of the joy and brightness of the morning, leading up to the vigorous unison chorus ('Then shall we see His glory') followed by a dialogue between Naomi and her daughters. The striking feature of this scene is Ruth's beautiful air ('Intreat me not to leave thee'), the melody of which clearly expresses her faith and constancy. The scene closes with an elaborate chorus of the Hebrews ('Arise, let us go to our own people').

The third scene opens in the harvest field at Bethlehem with the reaper's solo ('Fear not'), accompanied by responses from the reapers and gleaners. Boaz, at the close of the ensemble, greets his servants, and a graceful duet follows for him and Ruth, the subject of which ('Let me find favour') is introduced by the latter. The harvest music closes the scene in the field and on their way homeward the reapers sing a chorus of rest ('Man goeth forth') which is answered by the gleaners with phrases from the harvest chorus. At the close a dialogue follows between Ruth and Naomi, with Ruth's 'Intreaty' for its principal theme, set off in most effective combination by phrases from the reapers' and gleaners' choruses heard in the distance.

Part II opens with a characteristic orchestral introduction ('Thanksgiving at harvest time'), followed by a vigorous air for Boaz ('How excellent is thy loving kindness'). After a short solo by the Elder, the dance of gleaners, accompanied by the chorus of reapers, begins, the effect being peculiarly graceful; and this is followed by a dance of reapers, accompanied by chorus of gleaners, based upon a Hebrew theme, the two dances interweaving at the close and the ensemble ending with a masterly chorale combination. Then follows a powerful unison in which the story of the famine through which they have passed is told, leading up to a massive and imposing thanksgiving chorale ('We will praise Thee, O God'). As it comes to a close the dance theme disappears and a beautiful duet follows between Ruth and Boaz, prelude to the marriage declaration.

The Finale is almost entirely choral, beginning with the chorus ("The Lord bless you"), combined with solos of Naomi, Ruth, and Boaz, and closing with an impressive climax upon the words, 'Sing, O ye heavens!'<sup>10</sup>

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<sup>10</sup> Ibid., 138-40.

K: Synopsis of *Saint John's Eve* (1889)

The first scene has villagers decorating their houses for the Feast of St. John, bringing branches from the forest. Cowen has his good fairies hiding in the cups of flowers, and people dreaming of love. 'Ho! Good Saint John' acknowledges the Christian message of the feast that John lit the way for Christ. The church clock strikes midnight and the dances break out. The men and lads dance round the fire. Eventually the villagers disperse taking a burning or charred log from the fiery pile, singing as they go.

The second scene is set in the garden of Nancy's cottage. Nancy comes out of the house and moving towards the roses (the symbol of love), picks one, and sings of love and her lover. A voice sings in the distance and Nancy stands listening. The light of St. John's fire falls upon her. A voice sings of the Zephyr, the flower of expectation. As the song ends, Nancy goes slowly into the house.

In scene three the timeframe moves to Christmas Day at the Squire's Hall. The festivities are underway as Nancy enters wearing an unfaded rose. Robert (bass) sings of the compelling power of the Fates and snatches the rose from Nancy. The chorus shouts that the Fates decree that 'Nancy Robert's bride shall be'. Nancy declares that 'a maiden I will live and die'. The young squire (tenor) enters singing that 'love [ultimately] wins all'. Robert interjects that the Fates have already determined Nancy's fate. But the young squire explains that he secretly replaced the rose that she plucked, thus the rose she held was his. Robert is pursued from the hall by some girls. The young squire sings of his love for Nancy and the love duet ensues, culminating in them pledging eternal love for each other. The work ends with the chorus singing of the mighty power of love and asking for God's blessing on Nancy and the young squire's union.<sup>11</sup>

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<sup>11</sup> This synopsis was constructed from the vocal score.

L: Synopsis of *The Water-Lily* (1892)

*Sir Galahad*, wandering alone in a forest near Caerleon, where *Arthur* keeps his Court, hears in the distance a rustic chorus which reminds him of a dream wherein he saw a lovely female face emerge from the calyx of a water lily. He invokes the fair spirit of the flower, and forthwith unseen emissaries of the benignant sorceress, *Norna*, cause him to fall into an enchanted sleep, and, by their arts, present to him a vision of a ship in full sail, on the deck of which sits the Egyptian Princess, *Ina*, whom, *Sir Galahad* recognises as the heroine of his former dream. He hears *Ina* tell her maidens that she is journeying to the British Court, where her destined lord awaits her coming. *Sir Galahad* awakes and rapturously repeats *Ina's* prayer that Love may prosper her voyage.

The ship bearing *Ina* is seen off the coast of Cornwall by *Merlin*, who, in an angry mood, bids the Spirits of Storm destroy her. They obey the command, whereupon *Merlin*, touched with remorse, laments the loss of so much beauty. *Norna*, suddenly appearing, informs him that he has stricken not only the ship, but the Princess awaited at *Arthur's* Court, who now is cast upon a Scilly islet. *Norna* then, summoning a magic boat, bids *Merlin* prepare his swiftest car, and sets forth to the rescue of the maid.

Alone upon the rock, *Ina* laments her fate, but Voices in the air speak comforting words, and, under their influence, the Princess falls into a death-like slumber, which continues unbroken while *Norna* carries her to the mainland, and *Merlin's* car, drawn through the air by swans, conveys her to Caerleon. A tournament is about to take place in presence of King and Court as the magician descends, with his helpless charge, into the arena. *Ina* is now supposed to be dead, and funeral rites are beginning, but *Merlin* interposes with a request that the Knights of the Round Table, among whom is her destined lord, may approach the inanimate form and seek by touch to revive her. One by one the Knights draw near, but without result till the turn of *Sir Galahad* comes. He, kissing *Ina's* lips, brings her back to life, and the story ends amid universal rejoicing.

The music calls for but few remarks of a general character. In spirit it emulates the romanticism of the story; while its formal structure is largely determined by free use of representative themes.<sup>12</sup>

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<sup>12</sup> Programme note: *Norwich & Norfolk Twenty-Fourth Triennial Musical Festival*, 6 October 1893.

M: Synopsis of *The Transfiguration* (1895)

It tells the biblical story of the Transfiguration of Christ—About a week after his sojourn in Caesarea Philippi, but before their final journey to Jerusalem, Jesus takes with him Peter, James and John and leads them to a high mountain, where he is transfigured before them. The dazzling light emanating from his body is produced by an interior shining of his divinity. Jesus speaks with Moses and Elias (Elijah) of the trials that await him in Jerusalem, and strengthens the faith of his three companions and prepares them for the terrible struggle of which they will be witnesses at Gethsemane. Peter asks the Lord if he may build three tabernacles, one for the Lord, one for Moses and the last for Elias. But a cloud overshadows them, and a voice comes out of the cloud: ‘This is my beloved Son; listen to him’. Frightened, the three disciples fall on their faces, but Jesus tells them not to be afraid, and touches them. The vision before them disappears leaving Jesus alone with them. They come down from the mountain and Jesus instructs them not to tell anyone of the vision until he has risen from the dead. But they do not understand what he means. John reflects on what has taken place and the cantata closes praising God.<sup>13</sup>

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<sup>13</sup> This synopsis was constructed from the vocal score.



N: Synopsis of *John Gilpin* (1904)

The poem tells of the legendary exploits of how Gilpin and his wife and children became separated during a journey to the Bell Inn, Edmonton, after Gilpin loses control of his horse, and is carried ten miles further to the town of Ware.<sup>14</sup>

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<sup>14</sup> 'John Gilpin' in *Wikipedia: the free encyclopedia* (Wikimedia Foundation Inc., U.S.A.) at <[http://en.wikipedia.org/wiki/John\\_Gilpin](http://en.wikipedia.org/wiki/John_Gilpin)> [accessed c. 22 July 2006].

O: Synopsis of *The Veil* (1910)

In the introduction, the key phrase is: 'All are seeking for a sign'. This is the purpose of Buchanan's book, and one assumes Cowen's investigation of it. In 'The First Song of the Veil' we are told how 'Ere Man grew, the Veil was woven bright and blue', and how this Veil 'the beautiful Master' drew over his face. It seems to explore the fear of death, why are we here, and that we are forever searching for these answers. Then follows a picture of the 'Earth the Mother', alluding to the Nordic Earth Mother Goddess, Erda – a 'description of nature as evidence of the Divine Being',<sup>15</sup> ending with a soprano solo, 'But the people heard not'. In Part 2, 'The Dream of the World Without Death', two scenes 'of more human feeling follow',<sup>16</sup> in which the poet asks what death is. 'It is a vision that pictures the potential anguish of humankind at the lack of the signs of death'.<sup>17</sup> The succeeding passage: 'The Master on His throne openeth now the seventh seal of wonder, and beckoneth back the angel men name Death' clearly alludes to St. Michael, the Archangel and the Book of Revelation's apocalypse. In 'The Soul and the Dwelling', Cowen gives us a love duet, Buchanan's portrayal of 'a fine imaginative flight dealing with the loneliness of humanity, and the vanity of the wish that soul can ever really mix with soul'.<sup>18</sup> The 'Songs of Seeking' are an overt reference to seeking out God, in which 'the Seeker first glories in the beauty of the world, then sickens at the pains of men, and eventually finds the "Flower of the World"'.<sup>19</sup> Here, Cowen intertwines verses from several different poems: the 'World's Mystery' addresses the mystery of pain and suffering and 'The Cities' that of the anomalies and injustices of life.<sup>20</sup> The climax of the work is 'The Lifting of the Veil': 'Then in a vision the Veil was lifted and the Face was there!' It conveys how in a dream Orm sees the Veil lifted, and the outcome that the revelation had upon the world: 'The Face was there: it stirred not, changed not, though the world stood still amazed; but the eyes within it, like the eyes of a painted picture, met and followed the eyes of each that gazed'.<sup>21</sup> Immediately the eyes of the entire world are caught in a mesmerizing spell by the terrible eye of the world; all action stops, and in all places 'tis a piteous Sabbath'.<sup>22</sup> Orm awakes and the final reflections are ultimately about finding out who we truly are, with an image of a rainbow climbing toward heaven.

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<sup>15</sup> *The Times*, 21 September 1910.

<sup>16</sup> Ibid.

<sup>17</sup> Stodart-Walker, A., *Robert Buchanan – The Poet of Modern Revolt* (London: Grant Richards, 1901), 62-88, at <<http://mysite.wanadoo-members.co.uk/robertbuchanan/html/swalker3.html>> [accessed c. 20 July 2006].

<sup>18</sup> Ibid.

<sup>19</sup> *The Times*, 21 September 1910.

<sup>20</sup> Stodart-Walker, A., 62-88, at <<http://mysite.wanadoo-members.co.uk/robertbuchanan/html/swalker3.html>> [accessed c. 20 July 2006].

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

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## Notes:

The process of compilation of this catalogue has involved information for each entry taken from several sources: *Catalogue of Printed Music in the British Library*; Jennifer Spencer's 'Works-list' that accompanies Spencer, J., 'Cowen, Sir Frederic Hymen' in *The New Grove Dictionary of Music and Musicians*, London & New York, Macmillan, 1980, the same author's condensed 'Works-list' in Dibble, J. C., 'Cowen, Sir Frederic Hymen' in *Grove Music Online* (ed. Macy, L.) <<http://www.grovemusic.com>> [accessed 6 January 2007]; and Spencer, J., and Burton, N., 'Cowen, Sir Frederick [sic] Hymen' in *Grove Music Online* (ed. Macy, L.) <<http://www.grovemusic.com>> [accessed 6 January 2007]. In addition, further data has been gleaned from the manuscript collections of the British Library, London; the Bodleian Library, Oxford; the Library of the Royal College of Music, London; and the Library of the University of Toronto, Canada. Moreover, several published short pieces, especially songs and items for piano, have come to light through retail purchases and advertisements in other published scores, which are not listed in any of the above sources, and these have been included. Where errors have been identified in the above-mentioned sources' descriptions, the error is recorded in the Notes section.

Following the discussion in the main body of the thesis itself, the music in this catalogue is sub-divided into different sections depending on genre, and, as far as is possible, within each section, works are listed in chronological order, based on the date of composition, rather than publication. Projected, incomplete or unperformed works are listed chronologically wherever possible within the relevant section.

The **Title** of each work is as it appears on the published score or the principal manuscript source, with preference given to the former. The **Date** refers to the date that the composition was completed, when this is available from manuscript sources or elsewhere. Any publication dates are given separately under the section headed **Publications details**. Where the date of composition has proved impossible to ascertain, then the publication date has been used under the earlier heading. The **Instrumentation** field gives brief details of performing forces (some of which have been determined from the BBC's published *Catalogue of Music*) and, where possible, information has been included on the **First Performance** of a work, including any subsequent performances where these are particularly noteworthy. The **Notes** section gives any interesting or relevant biographical or analytical details and cross references.

All known arrangements by Cowen of his own music have been listed under their appropriate categories. Unfortunately, it has not always been possible to establish whether the

arrangements were made by Cowen himself, or by another hand. Where an arrangement is clearly by another hand, it is listed in Section 19. While it may be considered desirable to cross-reference extracts and arrangements taken from larger works in the latter's entry, due to the enormous number of such publications, and the uncertainty of their authorship, this action has been avoided.

Due to the sheer number of songs (over 300), and that many of them were issued both individually and in collections or sets, it has been expedient to list each song separately in Section 13a, noting its various editions and where it has been published as part of a collection. Section 13b lists the published collections and sets of songs. Due to the inconsistency of different publishers in their naming of each of Cowen's collections of six songs, e.g. both Chappell & Co and Joseph Williams issued a 'First Set of Six Songs' (in 1883 and 1889 respectively), which do not consist of the same items, it has been necessary to compile a new stratagem for classification of these works. Therefore, each set, regardless of the publisher, has been given an alphabetical letter designation in chronological order of publication.

In the interests of economy, not every individual entry contains the same number of information fields and these vary according to the nature of the genre. However, care has been taken to provide as full an entry for each work as is possible at the time of writing.

**1: Symphonies**

Title: **Symphony No. 1 in C minor**  
Date: 1869  
Publication details: unpublished  
First Performance: St. James's Hall, London, Cowen's Orchestra [the band was assembled specially for the performance], cond. Cowen, 9.xii.1869

Notes:

Title: **Symphony No. 2 in F major**  
Date: 1872  
Publication details: unpublished  
First Performance: Philharmonic Hall, Liverpool, Liverpool Philharmonic Society, cond. Cowen, 8.x.1872

Notes:

Title: **Symphony No. 3 in C minor, *Scandinavian***  
Date: 1880  
Publication details: fs: Albert J. Gutmann, Vienna (1882)  
Dedication: Francis Hueffer  
Instrumentation: 22(ca)22/4230/timp.perc/hp/str  
First Performance: St. James's Hall, London, Cowen's Orchestra [the band was assembled specially for Cowen's Concert Series], cond. Cowen, 18.xii.1880

Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Symphony No. 4 in B flat minor, *The Welsh***  
Date: 1884  
Publication details: fs: Novello, Ewer & Co., London (1885?)  
Dedication: Philharmonic Society of London  
Instrumentation: 2222/4230/timp/hp/str  
First Performance: St. James's Hall, London, Philharmonic Society, London., cond.  
Cowen, 28.v.1884

Notes:

Title: **Symphony No. 5 in F major**  
Date: 1887  
Publication details: fs: Novello & Co., London (1906)  
Dedication: Dr. Hans Richter  
Instrumentation: 2222/4231/timp/hp/str  
First Performance: Guildhall, Cambridge, Cambridge University Music Society, cond.  
Cowen, 9.vi.1887

Notes:

Title: **Symphony No. 6 in E major, *The Idyllic***  
Date: 1897  
Publication details: fs: Breitkopf and Härtel, Leipzig (1898)  
Instrumentation: 3(picc)2(ca)2+bcl.2/4231/timp.perc/str  
First Performance: St. James's Hall, London, Richter Concert Series, Richter Orchestra,  
cond. Hans Richter, 31.v.1897

Notes:

**2: Overtures, Symphonic Poems etc.**

**Title:** Overture [in D minor]

**Date:** 1866

**Publication details:** unpublished

**First Performance:** Alfred Mellon's Promenade Concerts, Covent Garden Theatre,  
London, 8.ix.1866

**Notes:**

**Title:** Festival Overture

**Date:** 1872

**Publication details:** unpublished

**First Performance:** Norwich Festival, cond. Julius Benedict, 17.ix.1872

**Notes:**

**Title:** Language of Flowers, The, Suite de ballet, Set No.1

**Date:** 1880

**Publication details:** fs: Metzler & Co, London (1881)

**First Performance:** St. James's Hall, London, 27.xi.1880

**Notes:** Suite (Ballet):

1. Daisy (Innocence), 2. Lilac (First Emotions of Love),
3. Fern (Fascination), 4. Columbine (Folly),
5. Yellow Jasmine (Elegance and Grace), 6. Lily (Gaiety)

**Title:** Sinfonietta [in A major]

**Date:** 1881

**Publication details:** unpublished

**First Performance:** St. James's Hall, London, Philharmonic Society, cond. W. G. Cusins,  
12.v.1881

**Notes:**



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** Niagara, Characteristic Overture [in C major]  
**Date:** 1881  
**Publication details:** unpublished  
**First Performance:** Crystal Palace, London, cond. August Manns, 22.x.1881  
**Notes:** The main theme of this work was reused in the first movement of Cowen's Fifth Symphony.
- Title:** In the Olden Time, Suite [for string orchestra, in D major]  
**Date:** 1882  
**Publication details:** unpublished  
**Dedication:** Crystal Palace Orchestra  
**First Performance:** Crystal Palace, London, Crystal Palace Orchestra, 17.iii.1883  
**Notes:** Suite:  
1. Air with Variations, 2. The Lute, 3. The Chase,  
4. Lullaby, 5. The Dance (*Tempo di minuetto*)
- Title:** Barbaric March  
**Date:** 1883  
**Publication details:** unpublished  
**First Performance:** [Royal] Albert Hall, London, 1883  
**Notes:** A piece written for a fancy-dress ball held by the Savage Club, of which Cowen was a member. It is mentioned in Cowen's autobiography *My Art and My Friends* [p. 123], but it is not listed in *NGDMM2*, or in any other extant works-lists.
- Title:** Deux Morceaux  
**Date:** 1883  
**Publication details:** fs: Gutmann, Vienna (1901)  
**First Performance:** ? Crystal Palace, London, ?cond. Manns, ?Crystal Palace Orchestra, ?10.xi.1883  
**Notes:** 2 pieces: 1. 'Melodie' and 2. 'A l'espagne'

**Title:** **Orchestral Interludes, from 'Sleeping Beauty'**  
**Date:** 1885  
**Publication details:** fs: Novello & Co, London (?)  
**Notes:** 2 Pieces: 1. 'Maidenhood' and 2. 'Dreams of Love'. Two extracts from *Sleeping Beauty* for orchestral performance.

**Title:** **Waltz, from 'Sleeping Beauty'**  
**Date:** 1885  
**Publication details:** fs: Novello & Co, London (1900)  
**Instrumentation:** 2222/4231/timp.perc/hp/str  
**Notes:** An extract from *Sleeping Beauty* for orchestral performance.

**Title:** **March**  
**Date:** 1886  
**Publication details:** unpublished  
**First Performance:** Folkestone Exhibition, Folkestone, Kent, cond. Cowen, [?20].v.1886  
**Notes:** This March was commissioned for an Exhibition in Folkestone. It is mentioned in Cowen's autobiography *My Art and My Friends* [p. 137], but it is not listed in *NGDMM2*, nor in any other extant works-lists.

**Title:** **Overture [in D major]**  
**Date:** 4.v.1886  
**Manuscript:** Autog. fs MS was dd. as above, but is now assumed to be lost  
**Publication details:** unpublished  
**First Performance:** Liverpool Exhibition, Liverpool, cond. Cowen, 11.v.1886. Due to the orchestra being badly sited for the premiere, the first performance was abandoned part way through. Its first complete performance was probably by Richter in London, [2?].vi.1886.  
**Notes:** It was written for the opening of the Liverpool Exhibition by Queen Victoria, 11.v.1886.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **In Fairyland, Suite de ballet**  
**Date:** 1896  
**Publication details:** fs: Metzler & Co, London (1896)  
**Dedication:** Sir William Robinson  
**Instrumentation:** 2(picc)+picc.222/42(=cnt)31/timp.perc+glock/hp/str  
**First Performance:** London, Philharmonic Society, cond. Cowen, 6.v.1896  
**Notes:** Suite (Ballet):  
1. Wood Nymphs, 2. March of the Giants, 3. Flower Fairies,  
4. Dance of Gnomes, 5. Moonbeam Fairies, 6. Dance of Witches

**Title:** **Four English Dances in the Olden Style, Set No. 1**  
**Date:** 1896  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058m  
**Publication details:** fs: Novello, Ewer & Co, London & New York (1896)  
**Instrumentation:** Full Orchestra 2222/4230/timp.perc/str  
Small Orchestra 2121/11(=cnt)10/timp.perc/str  
**Notes:** Suite:  
1. Stately Dance, 2. Rustic Dance, 3. Graceful Dance,  
4. Country Dance

**Title:** **Butterfly's Ball, The, Concert Overture**  
**Date:** 1901  
**Manuscript:** autog. MS: London, RCM, MS 5058c  
**Publication details:** fs: Novello & Co, London (1901)  
**Dedication:** Robert Newman's Queen's Hall Orchestra  
**Instrumentation:** 3(picc).222/4231/timp.perc+cel+glock/hp/str  
**First Performance:** Queen's Hall, London, Robert Newman's Queen's Hall Orchestra,  
cond. Cowen, 2.iii.1901  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Phantasy of Life and Love, A**  
**Date:** 1901  
**Publication details:** fs: Joseph Williams, London (1902)  
**Instrumentation:** 3(picc)2+ca.22/4231/timp.perc/hp/str  
**First Performance:** Gloucester Festival, ix.1901  
**Notes:** This work is best described as a symphonic poem, tone poem or mood picture.

**Title:** **Coronation March**  
**Date:** 1902  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058f  
**Publication details:** fs: Novello & Co, London (1902)  
**Instrumentation:** 2+picc222/4331/timp.perc/str  
**First Performance:** Philharmonic Society, London, cond. Cowen, 29.v.1902  
**Notes:** Written for King Edward VII's Coronation on 9.viii.1902, it was performed as part of the processional music before the service.

**Title:** **Indian Rhapsody**  
**Date:** 1903  
**Publication details:** fs: Boosey & Co, London & New York (1903)  
**Dedication:** Scottish Orchestra  
**Instrumentation:** 2+picc.2+ca.22/4231/timp.perc+glock/hp/str  
**First Performance:** Hereford Festival, 9.ix.1903  
**Notes:** This music is aptly entitled a rhapsody: the work is a potpourri of themes, lacking the tonal or motivic relationships that may sanction it to be classed as a symphonic poem.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Two pieces** [for small orchestra]

Date: 1903

Publication details: fs: Novello & Co, London (1903)

First Performance: ? 1903

Notes: Two pieces:  
1. Childhood, and 2. Girlhood.

Title: **Reverie**

Date: 1903

Publication details: fs: Novello & Co, London (1903)

Instrumentation: 2222/4230/hp/str

First Performance: ? 1903

Notes: This concert piece has been incorrectly listed as a work for violin and orchestra in all additions of the *Grove Dictionary* and the *NGDMM2*. Most other publications have duplicated this error. However, there is a version for violin and piano: **Reverie** (1903)

Title: **Suite of Old English Dances, A, Set No. 2**

Date: 1905

Manuscript: Autog. fs MS: London, RCM, MS 5058n

Publication details: fs: Novello & Co, London (1906)

Instrumentation: 2+picc.222/4231/timp.perc+glock/str

First Performance: ? 1905

Notes: Suite:  
1. Maypole Dance, 2. Peasant's Dance,  
3. Minuet d'amour (Lover's Minuet), 4. Old Dance, with Variations

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Months, The**  
**Date:** 7.xii.1912  
**Manuscript:** autog. fs MS: London, RCM, MS 5058j, 126pp.  
**Publication details:** fs: Novello & Co, London (1914, inc. ?)  
**Instrumentation:** 2+picc.222/4231/timp.perc+glock/hp/str  
**Notes:** 12-movement Suite:  
1. January – Lullaby – For the New Year  
2. February – St. Valentine – Flirtations  
3. March  
4. April – In Springtime  
5. May – Italian Serenade  
6. June – Birds  
7. July – Butterflies  
8. August – Midday Reverie  
9. September – Harvest Home – Old English Dance  
10. October – Autumn Evening Song  
11. November – Civic Procession in the Olden Time  
12. December – Christmas Morn  
The *NGDMM2* makes no mention of this suite of pieces, nor is there a complete published score in the British Library (although there are selections from the suite).

**Title:** **Language of Flowers, The, Suite de ballet, Set No.2**  
**Date:** 1914  
**Publication details:** fs: Boosey & Co, London (1914?)  
**First Performance:** Promenade Concert, Queen's Hall, London, 19.ix.1914  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Cupid's Conspiracy** (Selection from Comedy Ballet)
- Date:** 1918
- Publication details:** ? 1918
- Instrumentation:** 0010/01(=cnt)00/perc/str
- First Performance:** ? 1918
- Notes:** Suite:  
1. Polka gracieuse, 2. Danse serenade, 3. Petite gavotte, 4. Valse.  
The *NGDMM2* makes no mention of this suite of pieces.
- 
- Title:** **Enchanted Cottage, The** (Suite from Incidental Music) [unfinished ?]
- Date:** 1922 ?
- Manuscript:** Autog. MS [incomplete, wanting all after p.20]: Oxford, Bodleian Library, MSS.Mus.b.45, ff.167-76
- Publication details:** unpublished
- Notes:** It is not clear if Cowen extracted a complete suite from his incidental music or not. The *NGDMM2* makes no mention of this suite of pieces.
- 
- Title:** **Magic Goblet, The - The Luck of Edenhall**
- Date:** 1934
- Manuscript:** Autog. fs MS (incomplete, wanting all after p.8):  
Oxford, Bodleian Library, MSS.Mus.b.45, ff.44-7
- Publication details:** fs: Boosey & Co, London (1934?)  
[However, no copies have been traced]
- First Performance:** BBC Studio, London, BBCSO, cond. Cowen, 9.vi.1934
- Notes:** This bacchanale/ballad for orchestra was inspired by Longfellow's 'The Luck of Edenhall'  
The *NGDMM2* makes no mention of this piece, nor is there a complete published score in the British Library.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Miniature Variations (Humoresque)**

**Date:** 1934

**Manuscript:** Autog. MSS:  
(1) Oxford, Bodleian Library, MSS.Mus.b.45, ff.63-7 - Short score  
(2) Oxford, Bodleian Library, MSS.Mus.b.45, ff.68-70 – Discarded drafts  
(3) Oxford, Bodleian Library, MSS.Mus.b.45, f.71 - Preliminary sketch

**Publication details:** fs: Boosey & Co, London (1935?)[However, no copies have been traced]

**First Performance:** BBC Studio, London, BBCSO, cond. Lewis, 20.iv.1935

**Notes:** The *NGDMM2* makes no mention of this piece, nor is there a complete published score in the British Library.



**3: Concertos and works for solo instrument and orchestra**

Title: **Piano Concerto in A minor**  
Date: 1869  
Publication details: unpublished  
Instrumentation: Pf solo and orch  
First Performance: St James's Hall, London, Cowen (pf), cond. Julius Benedict, 9.xii.1869  
Notes:

Title: **Concertstück**  
Date: 1900  
Publication details: fs: Joseph Williams, London (1900)  
Instrumentation: 2222/4230/timp.perc/hp/pf solo/str  
First Performance: London, Philharmonic Society, cond. Cowen, Paderewski (pf),  
28.vi.1900  
Notes:

#### 4: Operas and Stage Works

**Title:** **Garibaldi, or The Rival Patriots**  
**Theatrical Genre:** Operetta in 2 Acts  
**Date:** 1860  
**Librettist:** Rosalind Cowen  
**Publication details:** vs: Boosey & Sons, London (1860)  
**Dedication:** Earl of Dudley  
**Instrumentation:** Soloists, vv and pf?  
**First Performance:** 'Juvenile Opera House', 11 Warwick Crescent, Maida Hill, London  
[Cowen's childhood home], 4.ii.1860  
**Notes:** The work was written for children's voices only, with the oldest performer being Cowen's cousin Rosalind, aged 17 (the librettist). From descriptions of the performance, it was with pf acc. only, played by Cowen himself.

**Title:** **Maid of Orleans, The**  
**Theatrical Genre:** Incidental music  
**Date:** 1871  
**Publication details:** unpublished  
**First Performance:** Brighton Festival, ii.1871  
**Notes:** This work's description as 'incidental music' (on the theme of Schiller's 'Joan of Arc') implies that it was written to accompany a play of the same name. However, there is no evidence to confirm that it was ever used in this fashion. Indeed, it appears to have been performed only as an orchestral suite, and, therefore, perhaps it should be more correctly classified among the orchestral works. However, until conclusive evidence comes to light, it seems appropriate to leave it in the category designated by all extant works-list, including the *NGDMM2*.  
Published extracts:  
**Serenade**, pub. Boosey & Co, London (1870?), pf  
**Grand March** pub. Boosey & Co, London (1871?), pf

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **One Too Many**  
**Theatrical Genre:** Comedietta  
**Date:** 1874  
**Librettist:** Francis Cowley Burnand  
**Publication details:** vs: Joseph Williams, London (1898)[a selection of items from the complete work]  
**First Performance:** St George's Hall, London, 24.vi.1874  
Alfred Reed, 'Mr Hazelagh';  
R. Corney Grain, 'Ferdinand Browne' and 'Edgar Poldodde';  
Leonora Braham, 'Bertha Florinda';  
Arthur Law, 'Dr Gell, M.D.';  
and Mrs German Reed, 'Florinda Paulena Prior'

Notes:

**Title:** **Pauline**  
**Theatrical Genre:** Opera in 4 Acts  
**Date:** 1876  
**Librettist:** Henry Hersee, after Bulwer Lytton's 'The Lady of Lyons'  
**Publication details:** vs: Boosey & Co., London (1876)  
**First Performance:** Lyceum, London, 22.xi.1876  
Julia Gaylord, 'Pauline Deschappelles' (soprano);  
Josephine Yorke, 'Widow Melnotte' (contralto);  
and Charles Santley, 'Claude Melnotte' (baritone)

Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Thorgrim**

**Theatrical Genre:** Opera in 4 Acts

**Date:** 1890

**Librettist:** Joseph Bennett, after the Icelandic 'Viglund the Fair'

**Publication details:** vs: Novello, Ewer & Co, London & New York (1890)

**Dedication:** H.R.H. The Prince of Wales (son of Queen Victoria, later King Edward VII)

**First Performance:** Drury Lane, London, 22.iv.1890

Zelie De Lussan, 'Olof Sunbeam' (Soprano);

Tremelli, 'Arnora' (Contralto);

Kate Drew, 'Nanna' (Mezzo-soprano);

Barton McGluckin, 'Thorgrim' (Tenor);

Leslie Crotty, 'Helgi' (Baritone);

Celli, 'Harald, King of Norway' (Bass);

Max Euguene, 'Eric' (Baritone);

and Somers, 'Thorir' (Tenor)

Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title:	<b>Signa</b>
Theatrical Genre:	Opera composed in 4 Acts, reduced to 3 Acts for f.p., later reduced to 2 Acts
Date:	1893
Librettist:	Gilbert A'Beckett, HA Rudall, Fred. E. Weatherly, after Ouida (Ital. transl. GA Mazzucato)
Publication details:	vs: E Ascherberg & Co, London (1894)[in 2-Act version only]
Dedication:	H.M. Queen Victoria
First Performance:	Teatro dal Verme, Milan, 12.xi.1893 (3 Acts) Revised for Covent Garden, London, 30.vi.1894 (2 Acts): De Nuovina, 'Gemma' (Soprano); Ben Davies, 'Signa' (Tenor); Mario Ancona, 'Bruno' (Baritone); and Armand Castelmary, 'Sartorio' (Bass).
Notes:	Cowen composed this opera in 4 Acts, but under the advice of Signor Sonzogno reduced it to 3 Acts for its f.p. in Milan. At Augustus Harris' instigation he revised it further into 2 Acts for London.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Harold, or The Norman Conquest**  
**Theatrical Genre:** Opera in 4 Acts  
**Date:** 1895  
**Librettist:** Sir Edward Malet, Fred. E. Weatherly (German adaptation by LA Caumont)  
**Publication details:** vs: Joseph Williams, London (1895)  
**First Performance:** Covent Garden, London, 8.vi.1895  
Emma Albani, 'Edith' (Soprano),  
Miss Meisslinger, 'Princess Adela' (Mezzo-soprano).  
Monsieur Brozel. 'Harold' (Tenor),  
David Bispham, 'Duke William' (Baritone),  
Devers, Jacques Bars and Richard Green  
**Notes:** Published extracts:  
'The Flowers are Gleaming', pub. Joseph Williams, London, 2 Part-songs, Series 6, 'No. 23' (various artists), No.9997 (1897)

**Title:** **Monica's Blue Boy**  
**Theatrical Genre:** Pantomime - 'A musical playlet without words'  
**Date:** 1917  
**Librettist:** synopsis by Sir Arthur W Pinero  
**Manuscript:** Incomplete autog. MSS:  
(1) Oxford, Bodleian Library, MSS.Mus.b.45, ff.177-82 –  
fs: Introduction  
(2) Oxford, Bodleian Library, MSS.Mus.b.45, ff.183-4 –  
pfs: Introduction  
(3) Oxford, Bodleian Library, MSS.Mus.b.45, ff.185-94 –  
Cornet part for whole work  
**Publication details:** unpublished  
**First Performance:** New Theatre, London, 1917  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Cupid's Conspiracy**  
**Theatrical Genre:** Comedy Ballet  
**Date:** 1918  
**Manuscript:** Autog. MS: Oxford, Bodleian Library, MSS.Mus.b.45, ff.48-62 - pfs  
**Publication details:** unpublished  
**First Performance:** Coliseum, London, 31.xii.1917  
**Notes:** It was originally entitled 'The Dancing Lesson'  
Principal dancer: Lydia Kyasirt

**Title:** **Spirit of Carnival, The** [unfinished?]  
**Theatrical Genre:** Operetta  
**Date:** 1918?  
**Librettist:** unknown  
**Manuscript:** Autog. MS: Oxford, Bodleian Library MSS.Mus.b.45, ff.1-43 –  
13 separate nos. in vs or pfs  
**Publication details:** unpublished  
**First Performance:** unperformed?  
**Notes:**

**Title:** **Comedy-Opera**  
**Theatrical Genre:** Comedy Opera in 3 Acts  
**Date:** 4.vii.1921  
**Librettist:** unknown  
**Manuscript:** autog. MS: BL Add. MS 52426, i+205ff. (MS dd.), presented to British  
Library by Dr CB Oldham, formerly owned by Harold Reeves  
**Publication details:** unpublished  
**First Performance:** unperformed?  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Enchanted Cottage, The**

**Theatrical Genre:** Incidental Music

**Date:** 1922

**Librettist:** Sir Arthur W Pinero

**Manuscript:** Autog. MS [complete?]:  
(1) Oxford, Bodleian Library, MSS.Mus.b.45, ff.100-50 –  
fs: Entreacte Nos. 1&2, Act 2 Music, End Music Act 3  
(2) Oxford, Bodleian Library, MSS.Mus.b.45, ff.153-66 –  
pfs: Entreacte No. 2, Act 2 Music, End Music Act 3

**Publication details:** unpublished

**First Performance:** Duke of York's, London, 1922

**Notes:** Published extracts:  
'Romance', pub. Ascherberg, Hopwood & Crew, London (1922), a  
piece for vn & pf.

\*



**5: Choral Works (oratorios and cantatas)**

Title: **Rose Maiden, The** ['Opus No. 3']  
Type: [Secular] Cantata  
Date: 1870  
Librettist: Robert E. Francillon, after the German  
Manuscript: Autog. MS: University of Toronto, Ontario, Canada  
Publication details: vs: Boosey & Co, London (1872)  
Dedication: The Countess of Dudley  
Instrumentation: 2(picc).222/4230/euph/timp.perc/hp/str  
First Performance: St. James's Hall, London, St. Thomas's Choral Society, cond. Cowen, xi.1870  
Thérèse Titiens (Tietjens), 'Roseblossom, Queen of the Flower Fairies' (Soprano);  
Janet Patey, 'The Gardener's Daughter' (Contralto);  
Nordbloom, 'The Forester' (Tenor);  
and Julius Stockhausen, 'The Spring' (Baritone)  
Notes: Boosey & Co have nominally given this piece the designation op. 3, which places it after *Berceuse*, op. 2. The affixing of opus numbers ceased soon afterwards.  
Published extracts:  
'The Bridal Chorus', pub. Boosey & Co, London (1870), SATB Chorus; 2<sup>nd</sup> (1951)  
'The Bridal Chorus', pub. Boosey & Co, London (1870?), pf

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Corsair, The**  
Type: Dramatic [Secular] Cantata  
Date: 1876  
Librettist: Robert E. Francillon, after Byron  
Publication details: vs: London (1876)  
First Performance: Birmingham Festival, 29.viii.1876  
Notes: The principal characters:  
'Medora' (a Greek girl)[Soprano]  
'Gulnare' (Seyd's favourite slave)[Soprano]  
'Conrad' (Chief of the Pirates)[Tenor]  
Seyd (Pacha of Coron)[Baritone/Bass]  
Published extracts:  
'Dance of Almas', pub. Boosey & Co, London (1876?), pf

Title: **Deluge, The**  
Type: [Sacred] Oratorio  
Date: 1878  
Librettist: arranged from Holy Scripture  
Manuscript: incomplete autog. Bodleian Library, Oxford, MSS.Mus.b.45, ff.72-4 -  
Vocal score of nos. 15 & 16  
Publication details: unpublished  
First Performance: Brighton Festival, 28.ii.1878  
Emma Osgood (Soprano)  
Antoinette Sterling (Contralto)  
William Shakespeare (Tenor)  
Thurley Beale (Bass)  
Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Saint Ursula**  
**Type:** [Sacred] Cantata  
**Date:** 1881  
**Librettist:** Robert E. Francillon  
**Publication details:** vs: London (1881)  
**First Performance:** Norwich Festival, 13.x.1881  
Emma Albani, 'Ursula, daughter of Dionotus' (Soprano);  
Janet Patey, 'Ineth, a companion of Ursula' (Contralto);  
Edward Lloyd, 'Conan, Prince of Brittany' (Tenor)  
and F. King, 'Dionotus, King of Cornwall' (Baritone);

Notes:

**Title:** **Sleeping Beauty**  
**Type:** [Secular] Cantata  
**Date:** 1885  
**Librettist:** Francis Hueffer (Fr. transl.: Augusta Holmès)  
**Publication details:** fs & vs: Novello & Co, London (1885)[in Eng. only]  
**Dedication:** 'My Mother' [Emily Cowen née Davis]  
**Instrumentation:** Orig. Full Orchestra version –  
2(picc).2(ca).22/4231/timp.perc.tamtam/hp/str  
French vers. –  
2pno/hp/str  
**First Performance:** Birmingham Festival, 25.viii.1885  
Mrs Hutchinson, 'The Princess' (Soprano);  
Zélia Trebelli, 'The Wicked Fay' (Contralto);  
Edward Lloyd, 'The Prince' (Tenor)  
and F. King, 'The King' (Baritone)  
French vers. entitled **Belle au Bois Dormant, La, Société Concordia,**  
Paris, late 1885

Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Ruth**  
**Type:** Dramatic [Sacred] Oratorio  
**Date:** 1887  
**Librettist:** arranged by Joseph Bennett from Holy Scripture  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1887)  
**First Performance:** Worcester Festival, ix.1887  
Emma Albani, 'Ruth' (Soprano);  
Anna Williams, 'Orpah' (Soprano);  
Hope Glenn, 'Naomi' (Contralto);  
Edward Lloyd, 'Boaz' (Tenor);  
and Watkin Mills, 'An Elder' and 'A Reaper' (Baritone)  
**Notes:** Published extracts:  
'How Excellent is Thy Loving-Kindness', pub. Novello, Ewer & Co,  
London & New York (1887), Anthem, for tenor and chorus

**Title:** **Song of Thanksgiving, A**  
**Type:** [Commemoration Ode]  
**Date:** 1888  
**Librettist:** from Holy Scripture (Psalms)  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1888)  
**Dedication:** Sir Henry Loch  
**First Performance:** Melbourne Centennial Exhibition, Melbourne, Australia, 1.viii.1888  
**Notes:** Published extracts:  
'Except the Lord Build the House', pub. Novello, Ewer & Co, London  
& New York (1888), Anthem

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Saint John's Eve**  
**Type:** 'An Old English Idyll' [Secular Cantata]  
**Date:** 1889  
**Librettist:** Joseph Bennett  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1889)  
**Dedication:** The People of Melbourne, Victoria [Australia],  
**Instrumentation:** Full Orchestra version –  
2(picc).222/42(=2cnt).31/timp.perc+bell/hp[=pf]/str  
Small Orchestra version –  
1111/4000/timp.perc.bell/hp[=pf]/str[5tet]  
**First Performance:** Crystal Palace, London, 14.xii.1889  
**Notes:** Principal characters:  
'Nancy' (A Village Maiden)[Soprano]  
'Margaret' (An Ancient Dame)[Contralto]  
'The Young Squire' [Tenor]  
'Robert' (A Young Villager)[Baritone]

**Title:** **In Memoriam Ode to Carl Rosa**  
**Type:** [Memorial Ode]  
**Date:** 1890  
**Librettist:** unknown  
**Publication details:** unpublished  
**Dedication:** ['In memory of Carl Rosa']  
**Instrumentation:** Triple quartet vv (SATB), chorus and orchestra  
**First Performance:** Liverpool, Carl Rosa Opera Company, xi.1890  
**Notes:** This work is not mentioned in any work-lists, including in the *NGDMM2*. Its only citation is in Cowen's autobiography, p. 227.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Fairies' Spring, The**
- Type:** [Secular] Cantata (Female Voices) with pf. accomp.
- Date:** 1891
- Librettist:** G. Clifton Bingham
- Publication details:** vs: Robert Cocks & Co, London (1891)
- Instrumentation:** female vv & pf
- First Performance:** unknown
- Notes:**
- 
- Title:** **Water-Lily, The**
- Type:** 'A Romantic Legend' [Secular Cantata]
- Date:** 2.xi.1892
- Librettist:** Joseph Bennett, after William Wordsworth's 'The Egyptian Maid or Romance of the Water-Lily'
- Manuscript:** Autog. fs MS: BL Add. MS 50767, 118ff., dd. 2.xi.1892 at front, but also 24.xi.1892
- Publication details:** vs: Novello, Ewer & Co, London & New York, (1893)
- First Performance:** Norwich Festival, 6.x.1893  
Emma Albani, 'Ina' (Soprano);  
Marian Mckenzie, 'Norna' (Contralto);  
Edward Lloyd, 'Sir Galahad' (Tenor);  
Bantock Pierpoint, 'King Arthur' (Baritone);  
and Norman Salmond, 'Merlin' (Bass)
- Notes:** The work was originally entitled 'Cantata', but changed to 'A Romantic Legend'

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Village Scenes**  
**Type:** [Secular] Cantata (Female Voices) with pf. accomp.  
**Date:** 1893  
**Librettist:** G. Clifton Bingham  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1893)  
**Instrumentation:** female vv & pf  
**First Performance:** unknown  
**Notes:** Principal characters:  
'The Gipsy' (Soprano)  
(Contralto)

**Title:** **Summer on the River**  
**Type:** [Secular] Cantata (Female Voices) with pf. accomp.  
**Date:** 1893  
**Librettist:** Shapcott Wensley  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1893)  
**Instrumentation:** female vv & pf  
**First Performance:** unknown  
**Notes:** Principal characters:  
(Soprano)  
(Contralto)

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Christmas Scenes**  
**Type:** [Secular] Cantata (Female Voices) with pf. accomp.  
**Date:** 1894  
**Librettist:** G. Clifton Bingham  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1894),  
**Instrumentation:** female vv & pf  
**First Performance:** unknown  
**Notes:** Published extracts:  
'Old Father Christmas', pub. Novello & Co, London, School Songs,  
No.271 (1897)  
Principal characters:  
(Soprano)  
(First Contralto)  
(Second Contralto)  
(Third Contralto)

**Title:** **Transfiguration, The**  
**Type:** Church Cantata [Sacred]  
**Date:** 1895  
**Librettist:** Joseph Bennett, after Holy Scripture  
**Publication details:** vs: Boosey & Co, London & New York (1895)  
**First Performance:** Gloucester Festival, 15.ix.1895  
Medora Henson (Soprano);  
Hilda Wilson, [Narrator](Contralto);  
Edward Lloyd ['John'](Tenor);  
and David Bispham ['Peter'/'Jesus'](Baritone)  
**Notes:**



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Rose of Life, The**  
**Type:** [Secular] Cantata (Female Voices) with pf. accomp.  
**Date:** 1895  
**Librettist:** G. Clifton Bingham  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1895)  
**Instrumentation:** female vv & pf  
**First Performance:** unknown  
**Notes:** Principal characters  
‘First Maiden’ (Soprano)  
‘Second Maiden’ (Mezzo-Soprano)  
‘The Queen’s Daughter’ (Contralto)

**Title:** **Daughter of the Sea, A**  
**Type:** [Secular] Cantata (Female Voices) with pf. accomp.  
**Date:** 1896  
**Librettist:** G. Clifton Bingham  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1896)  
**Instrumentation:** female vv & pf  
**First Performance:** unknown  
**Notes:** Principal characters:  
‘The Sea Maid’ (Soprano)  
‘The Sea Witch’ (Contralto)  
‘The [First] Sister’ (Soprano)  
‘The [Second] Sister’ (Mezzo-Soprano)  
‘The [Third] Sister’ (Contralto)

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **All Hail the Glorious Reign**  
**Type:** 'Commemoration' Ode  
**Date:** 1897  
**Librettist:** G Clifton Bingham  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058a, 12pp.  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1897)  
**Instrumentation:** Chorus & orchestra or unaccompanied chorus  
**First Performance:** Unknown, but possibly the rendition by The Exhibition Chorus and Dan Godfrey's Military Band on 24.v.1897 at the opening, by the Duke of Cambridge, of the Victorian Era Exhibition at Earl's Court, London.  
**Notes:** Written to commemorate Queen Victoria's Diamond Jubilee in 1897. In 1902 this music was set to new words under the title **His Majesty the King** by Clifton Bingham to celebrate the coronation of Edward VII. It is not clear whether Cowen played any active part in this arrangement. No copy of a published edition of *His Majesty the King* has come to light, nor has a performance been recorded, but mention is made of it in several Novello advertisements in the MT in 1902. However, this arrangement is not listed in any extant works-list, including the *NGDMM2*.

**Title:** **Ode to the Passions**  
**Type:** Ode [Piece for chorus and orchestra]  
**Date:** 1898  
**Librettist:** William Collins  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058k, 79pp.  
**Publication details:** vs: Novello & Co, London, 8290 (1898),  
**Instrumentation:** 2(picc)2(ca)2+bcl.2/4231/timp.perc/org/hp/str  
**First Performance:** Leeds Festival, 8.x.1898  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** Jephthah [unfinished]  
**Type:** [Oratorio]  
**Date:** 1900  
**Librettist:** Joseph Bennett, after Book of Judges from Holy Scripture  
**Publication details:** unpublished  
**First Performance:** not performed  
**Notes:** This projected oratorio is mentioned in one letter dd. 8.vi.1900 from Cowen to Joseph Bennett. It appears to have got little beyond the proposal stage, and is not mentioned in any extant works-lists, including the *NGDMM2*.
- Title:** Coronation Ode  
**Type:** Ode [Piece for soprano solo, chorus and orchestra]  
**Date:** 31.v.1902  
**Librettist:** Sir Lewis Morris  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058e, 41pp.  
**Publication details:** vs: Novello & Co, London, 8333 (1902)  
**Instrumentation:** Soprano solo, chorus & orchestra or unaccompanied chorus  
**First Performance:** Norwich Festival, 22.x.1902  
Lillian Blauvelt (Soprano)  
**Notes:** Written for the State concerts in honour of King Edward VII's Enthronement, which was to have taken place at Westminster Abbey on 26 June 1902, the Coronation Ode's first performance was cancelled due to the King's ill-health.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **John Gilpin**  
**Type:** Ballad [Piece for chorus and orchestra]  
**Date:** 18.iv.1904  
**Librettist:** William Cowper  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058i, 76pp  
**Publication details:** Novello & Co, London (1904)  
**Instrumentation:** 2+picc.2+ca.2+bcl.2/4231/timp.perc/hp/str  
**First Performance:** Cardiff Festival, 23.ix.1904  
**Notes:**

**Title:** **He Giveth His Belovèd Sleep**  
**Type:** [Piece for contralto solo, chorus & orchestra]  
**Date:** 8.iv.1907  
**Librettist:** Elizabeth B. Browning  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058h, 34pp.  
**Publication details:** Novello & Co, London, (1907)  
**First Performance:** Cardiff Festival, 27.ix.1907  
Kirkby Lunn (Contralto)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Veil, The**
- Type:** [Ethical Cantata for soloists, chorus and orchestra]
- Date:** 24.v.1910
- Librettist:** Robert Buchanan
- Manuscript:** Autog. fs MS: London, RCM, MS 5058r, 179pp.
- Publication details:** Novello & Co, London (1910)
- Dedication:** 'To my dear wife' in MS - 'My wife' in vs [Frederica Cowen née Richardson]
- First Performance:** Cardiff Festival, 20.ix.1910
- Notes:** Agnes Nicholls (Soprano);  
Kirkby Lunn (Contralto);  
Dilys Jones (Contralto);  
Walter Hyde (Tenor);  
W. E. Carston (Tenor);  
and Herbert Brown (Baritone)
- 
- Title:** **What shall we Dance?**
- Type:** [Piece for chorus and orchestra]
- Date:** 2.iii.1914
- Librettist:** Thomas Moore
- Manuscript:** Autog. fs MS: London, RCM, MS 5058p, 22pp.
- Publication details:** unpublished
- Notes:** This piece appears to be an arrangement for chorus and orchestra of the published part-song of same title of 1913. It is not mentioned in any extant works-list, including the *NGDMM2*.

**6: Concert Piece for Voice and Orchestra**

**Title:** Dream of Endymion, The ('Scena' for tenor and orchestra)  
**Date:** 1897  
**Words:** Joseph Bennett  
**Manuscript:** Autog. fs MS: London, RCM, MS 5058g  
**Publication details:** vs: Novello, Ewer & Co, (1897)  
**Instrumentation:** 22+ca.22/4231/timp.perc/hp/str  
**First Performance:** London, Philharmonic Society, Ben Davies (Tenor), 17.vi.1897  
**Notes:**

**7: Anthems**

**Title:** Psalm 130  
**Date:** 1868  
**Words:** from Holy Scripture (Psalm 130)  
**Publication details:** unknown  
**Instrumentation:** Contralto and chorus  
**First Performance:** Berlin, 1868  
**Notes:**

**Title:** **How Excellent is Thy Loving-Kindness**, from *Ruth*  
**Date:** 1887  
**Words:** Joseph Bennett  
**Publication details:** vs: Novello, Ewer & Co, London & New York (1887),  
**Instrumentation:** Tenor and chorus  
**Notes:** Anthem extracted from *Ruth* for separate publication.

**Title:** **Except the Lord Build the House**, from *A Song of Thanksgiving*  
**Date:** 1888  
**Words:** from Holy Scripture (Psalms)  
**Publication details:** Novello, Ewer & Co, London & New York (1888)  
**Instrumentation:** Chorus  
**Notes:** Anthem extracted from *A Song of Thanksgiving* for separate publication.

**Title:** **Angels from the Realms of Glory**  
**Date:** 1898  
**Words:** J. Montgomery  
**Publication details:** Novello & Co, London, Collection of Anthems, No.611 (1898)  
**Instrumentation:** Chorus  
**First Performance:** unknown  
**Notes:** [Christmas]Anthem

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title:	Thou shalt keep the Feast of Harvest
Date:	1905
Words:	unknown
Publication details:	Novello & Co, Collection of Anthems, No.826 (1905)
Instrumentation:	Chorus
First Performance:	unknown
Notes:	[Harvest] Anthem
Title:	<b>We Sweep the Seas. A British Naval Song</b>
Date:	1915
Words:	M. Corelli
Publication details:	Enoch & Sons, London, Church Choral Series, No.25 (1915)
Instrumentation:	Chorus
First Performance:	unknown
Notes:	Arrangement, as an anthem for chorus, of the song of the same title.



**8: Choruses, etc. (accomp. and unaccomp.)**

**Title:** **Bridal Chorus, The**, from *The Rose Maiden*

**Date:** 1870

**Words:** Robert E. Francillon

**Publication details:** Boosey & Co, London (1870);  
2<sup>nd</sup> (1951)

**Instrumentation:** SATB Chorus, *a cappella*

**Notes:** Chorus extracted from *The Rose Maiden*.

**Title:** **Promise of Life, The**

**Date:** 1893

**Words:** G. Clifton Bingham

**Publication details:** Boosey & Co, London (1893)

**Instrumentation:** Tenor and T.T.B.B. Chorus

**Notes:** Arrangement of the song of the same title for tenor solo and male vv.

**Title:** **Border Ballad**

**Date:** 1895

**Words:** Sir Walter Scott

**Publication details:** Boosey & Co, London (1895)

**Instrumentation:** Unison chorus

**Notes:** Arrangement of the song of same name for unison chorus.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Seasons, The  
**Date:** 1899?  
**Words:** unknown  
**Publication details:** unknown  
**Instrumentation:** Chorus  
**First Performance:** Leeds Festival, Leeds, iii.1907?  
**Notes:** This appears to be a choral arrangement of the song of the same title. The only evidence for this version is that it was heard at Leeds Festival in March 1907 by Havergal Brian.<sup>1</sup> Unfortunately, the Leeds Central Library copy of the programme for the Leeds Festival from that year is missing, and Brian's statement has not been verified by other methods.

**Title:** Nights of Music  
**Date:** 1900  
**Words:** Thomas Moore  
**Instrumentation:** 2vv and orchestra  
**Notes:** This work appears to be a choral arrangement of the song and duet of the same title for two-part voices and orchestra. Indeed, it is not clear whether it was arranged for two solo voices or two-part choir. The only evidence of this version is from its record in the *NGDMM2* works-list. However, no other source does so, nor is there proof of a performance in this form. This may be a *NGDMM2* erratum.

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<sup>1</sup> Brian, H., *Musical Opinion*, June 1934, 765.

**9: Part-Songs, etc. (accomp. and unaccomp.)**

**2-Part**

- Title:** **Violets**  
**Date:** 1892  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Publication details:** Novello & Co, London, School Songs Bk VII, No.42 (1892), and Novello & Co, London, Collection of 2-Part songs, No.32 (1892)  
**Notes:** Arrangement of the duet of the same name.
- Title:** **Snowflakes**  
**Date:** 1892  
**Words:** Anon., but probably M. M. Dodge  
**Publication details:** Joseph Williams, London, 2 Part-songs for trebles, Series 3, 'No. 20' (various artists, 1892)  
**Notes:** Arrangement of the song of the same name.
- Title:** **Old Father Christmas, from *Christmas Scenes***  
**Date:** 1894  
**Words:** G. Clifton Bingham  
**Publication details:** Novello & Co, London, School Songs, No.271 (1897)  
**Notes:** Extract from *Christmas Scenes* cantata.
- Title:** **Fairy Song, A (Come away, Elves)**  
**Date:** 1895  
**Words:** Mrs Hemans  
**Publication details:** Joseph Williams, London, 2 Part-songs, Series 6, 'No. 18' (various artists), No.9992 (1895)  
**Notes:** Arrangement of the song of the same name.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Flowers are Gleaming, The, from *Harold*  
**Date:** 1897  
**Words:** Sir Edward Malet  
**Publication details:** Joseph Williams, London, 2 Part-songs, Series 6, 'No. 23' (various artists), No.9997 (1897)  
**Notes:** Arrangement of the scene for 'Edith' and 'women' of the same title from the opera *Harold*.

**Title:** Tears  
**Date:** 1905  
**Words:** G. Clifton Bingham  
**Publication details:** 1905?  
**Notes:** Arrangement of the song of the same name.

**Title:** Curfew, The  
**Date:** 1913  
**Words:** H. W. Longfellow  
**Publication details:** Novello & Co, London, Collection of 2-Part songs, No.175 (1913)  
**Notes:** Arrangement of the song of the same name.

**Title:** Pedlar, The  
**Date:** 1932  
**Words:** unknown  
**Publication details:** Novello & Co, London, School Songs, No.1613 (1932)  
**Notes:**

**Title:** Gipsy, The  
**Date:** 1932  
**Words:** unknown  
**Publication details:** Novello & Co, London, School Songs, No.1614 (1932)  
**Notes:**

**4-Part**

**Title:** Moss Rose, The  
**Date:** 1883  
**Words:** unspec., but 'from the German'  
**Publication details:** Boosey & Co, London (1883?)  
**Notes:** Arrangement of the song of the same name. SATB *a cappella/piano ad lib.*

**Title:** Good Morrow  
**Date:** 1883  
**Words:** C. J. Rowe  
**Publication details:** Boosey & Co, London (1883?)  
**Notes:** Arrangement of the duet of the same title. SATB *a cappella/piano ad lib.*

**Title:** Lady Bird  
**Date:** 1885  
**Words:** Traditional  
**Publication details:** Boosey & Co, London (1885?) and Russel Bros., Boston, USA (1885)  
for female chorus  
**Notes:** SATB *a cappella/piano ad lib.* and for female chorus

**Title:** Boat Song  
**Date:** 1891  
**Words:** E. Oxenford  
**Publication details:** The Musical Times, London, No.575 (1891)  
**Notes:**

**Title:** Water-lilies from *Songs of the River*, No. 2  
**Date:** 1891  
**Words:** E. Oxenford  
**Publication details:** Novello & Co, London, Part-song Bk, 2<sup>nd</sup> Series, No.597 (1891)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Resting**, from *Songs of the River*, No. 3  
**Date:** 1891  
**Words:** E. Oxenford  
**Publication details:** Novello & Co, London, Part-song Bk, 2<sup>nd</sup> Series, No.598 (1891)  
**Notes:**
- Title:** **Rowing homewards**, from *Songs of the River*, No. 4  
**Date:** 1891  
**Words:** E. Oxenford  
**Publication details:** Novello & Co, London, Part-song Bk, 2<sup>nd</sup> Series, No.599 (1891)  
**Notes:**
- Title:** **Lover's Counsel, A**  
**Date:** 1893  
**Words:** F. W. Home  
**Publication details:** The Musical Times, London, No.608 (1893);  
2<sup>nd</sup>, 4-Part, Male Voices, The Orpheus, London, New Series, No.252 (1893);  
3<sup>rd</sup>, Male Voices (1906)  
**Notes:**
- Title:** **Spring**  
**Date:** 1895  
**Words:** T. Nash  
**Publication details:** The Musical Times, London, No.623 (1895)  
**Notes:**
- Title:** **Heroes**  
**Date:** 1903  
**Words:** G. Clifton Bingham  
**Publication details:** Novello & Co, London, Part-Song Bk, 2<sup>nd</sup> Series, No.920 (1903)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** Come to Me, Gentle Sleep  
**Date:** 1906  
**Words:** Mrs Hemans  
**Publication details:** Novello & Co, London, Part-Song Bk, 2<sup>nd</sup> Series, No.1007 (1906);  
2<sup>nd</sup> (1907)  
**Notes:**
- Title:** Come, May, with all thy Flowers  
**Date:** 1906  
**Words:** Thomas Moore  
**Publication details:** The Musical Times, London, No.759 (1906)  
**Notes:**
- Title:** What Shall We Dance?  
**Date:** 1913  
**Words:** Thomas Moore  
**Publication details:** Novello & Co, London, Part-song Bk, 2<sup>nd</sup> Series, No.1296 (1913)  
**Notes:** Chorus with pf accomp. It exists in a version for chorus and orchestra  
in MS (see choral works).
- Title:** Blackbird, The, 'in Old English style'  
**Date:** 1930  
**Words:** unknown  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.96-7  
**Publication details:** J Curwen & Sons, Choral Handbook, No.1251 (1930)  
**Notes:** SATB part-song, unaccompanied or with piano part *ad lib.*
- Title:** Bee and the Dove, The  
**Date:** ?  
**Words:** unknown  
**Publication details:** Boosey & Co, London (?)  
**Notes:** SATB *a cappella*

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Home  
**Date:** ?  
**Words:** D. Smith  
**Publication details:** Boosey & Co, London (?)  
**Notes:** SATB *a cappella/piano ad lib.*

**Title:** Chloe  
**Date:** ?  
**Words:** Robert Burns  
**Publication details:** Boosey & Co, London (?)  
**Notes:** SATB *a cappella/piano ad lib.*

**Title:** Fancy dipped her pen in dew  
**Date:** ?  
**Words:** Anon.  
**Publication details:** Boosey & Co, London (?)  
**Notes:** SATB *a cappella/piano ad lib.*

**Title:** To the Evening Star  
**Date:** ?  
**Words:** Campbell  
**Publication details:** Boosey & Co, London (?)  
**Notes:** SATB *a cappella/piano ad lib.*



**Part-Songs (unspec. no. of parts, but assumed to be 4-part)**

**Title:** Light in Darkness  
**Date:** 1889  
**Words:** from 'The Quiver'  
**Publication details:** Metzler & Co, London (1889)  
**Notes:** Arrangement of the song of the same name.

**Title:** Evening brings us Home  
**Date:** 1911  
**Words:** J. Skelton  
**Publication details:** The Musical Times, London, No.815 (1911)  
**Notes:**

**Title:** June  
**Date:** 1911  
**Words:** M. Deland  
**Publication details:** Novello & Co, London, Part-Song Bk, 2<sup>nd</sup> Series. No.1221 (1911)  
**Notes:**

**Title:** Bring me a golden Pen  
**Date:** 1911  
**Words:** Keats  
**Publication details:** Novello & Co, London, Part-Song Bk, 2<sup>nd</sup> Series, No.1222 (1911);  
2<sup>nd</sup> (1912)  
**Notes:**

**Title:** Nocturne, A  
**Date:** 1911  
**Words:** from 'Welsh Lyrics', transl.: E. O. Jones  
**Publication details:** Novello & Co, London, Part-Song Bk, 2<sup>nd</sup> Series, No.1223 (1911)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Fall In!**  
**Date:** 1914  
**Words:** Harold Begbie  
**Publication details:** Enoch & Sons, London, Church Choral Series, No.22 (1914);  
2<sup>nd</sup>, Mixed Voices, Enoch & Sons, London, (1915)  
**Notes:** Arrangement of the song of the same name.
- Title:** **Sweet as her Roses. A Song of England**  
**Date:** 1916  
**Words:** Harold Begbie  
**Publication details:** 1916  
**Notes:** Arrangement of the song of the same title.
- Title:** **Mountain Rill**  
**Date:** 1921  
**Words:** from the Welsh, transl. G. O. Jones  
**Publication details:** Boosey & Co, London, Choral Miscellany, No.74 (1921)  
**Notes:**
- Title:** **Queen of May, The**  
**Date:** 1930  
**Words:** unknown  
**Publication details:** J Curwen & Sons, London, Choral Handbook, No.1252 (1930)  
**Notes:** Mixed Voices, unaccompanied.
- Title:** **Rain in Summer [unfinished]**  
**Date:** ?  
**Words:** H. W. Longfellow  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.98-9  
**Publication details:** unpublished  
**Notes:** Apart from the fragment in the Bodleian Library, nothing else is known of this part-song.

**10: Hymn Tunes**

**Title/First Line:** Enter with Thanksgiving  
**Hymn Book:** No. 7 of 'Ten Hymns with Tunes for use in Schools & for Children's Festivals' (ed. WLR McCluer)  
**Date:** 1897  
**Words:** W. St Hill Bourne  
**Hymn Metre:** 6.5 (12 lines)  
**Publication details:** Novello, Ewer & Co, London & New York (1897)  
**Notes:**

**Title/First Line:** Christian, Seek Not Yet Repose  
**Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 119 (2)  
**Date:** 1897  
**Hymn Metre:** 7.7.7.3  
**Manuscript:** Autog. fs MS: BL, D.123.f., attached to Hymn No. 315  
**Publication details:** Novello, Ewer & Co, London/N.Y. (1897)  
**Notes:** The original MS has an independent organ accompaniment that was not published in the hymn book.

**Title/First Line:** Few More Years Shall Roll, A  
**Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 70  
**Hymn Tune Title:** 'Langham'  
**Date:** 1897  
**Hymn Metre:** DSM  
**Manuscript:** Autog. fs MS: BL, D.123.f., attached to Hymn No. 70  
**Publication details:** Novello, Ewer & Co, London/N.Y. (1897)  
**Notes:** The original MS has an independent organ accompaniment that was not published in the hymn book.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title/First Line:** **Forward! Be Our Watchword**  
**Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 289  
**Date:** 1897  
**Hymn Metre:** 6.5 (12 lines)  
**Manuscript:** Autog. fs MS: BL, D.123.f. There are 2 MSS attached to Hymn No. 289, 1<sup>st</sup> is 4-part version and 2<sup>nd</sup> has top line with organ accompaniment.  
**Publication details:** Novello, Ewer & Co, London/N.Y. (1897)  
**Notes:** It was published as a 4-part hymn with organ accompaniment.

**Title/First Line:** **O God, of Good th'unfathomed Sea**  
**Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 304  
**Date:** 1897  
**Hymn Metre:** 8.8.8.D  
**Manuscript:** Autog. fs MS: BL, D.123.f., attached to Hymn No. 304  
**Publication details:** Novello, Ewer & Co, London/N.Y. (1897)  
**Notes:** The original MS has an independent organ accompaniment that was not published in the hymn book.

**Title/First Line:** **Three in One, and One in Three**  
**Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 198 (2)  
**Hymn Tune Title:** 'Trinity'  
**Date:** 1897  
**Hymn Metre:** 7.7.7.5  
**Manuscript:** Autog. fs MS: BL, D.123.f., attached to Hymn No. 70  
**Publication details:** Novello, Ewer & Co, London/N.Y. (1897)  
**Notes:** The original MS has an independent organ accompaniment that was not published in the hymn book.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title/First Line:** **To Jehovah, God of Might**
- Hymn Book:** 'The Westminster Hymn-Book', Hymn No. 315
- Date:** 1897
- Hymn Metre:** 7.7.7.7.7.7.7
- Manuscript:** Autog. MS: BL, D.123.f., attached to Hymn No. 315
- Publication details:** Novello, Ewer & Co, London/N.Y. (1897)
- Notes:** The original MS has an independent organ accompaniment that was not published in the hymn book.
- 
- Title/First Line:** **Hail! A Hymn to Belgium/Men of Belgium! Honour's own!**
- Hymn Book:** 'King Albert's Book', pp. 60/1
- Date:** 1914
- Words:** John Galsworthy
- Hymn Metre:** 7.7.7.7.
- Publication details:** Daily Telegraph, London (1914)
- Notes:** This is an arrangement of the song found in 'King Albert's Book' that can be sung as a unison hymn, if Cowen's instructions are followed regarding verse no. 3.
- 
- Title/First Line:** **Through the Day thy Love has spared us**
- Hymn Book:** Parish Choir Book, No. 952
- Date:** 1918
- Words:** T. Kelly
- Publication details:** Novello & Co (1918)
- Notes:** Vesper Hymn

## **11: Chamber Music**

### **Duo**

**Title:** **Because**  
**Date:** 1892  
**Publication details:** (1892)  
**Instrumentation:** Vn and pf  
**Notes:** Arrangement of the song of the same name.

**Title:** **Reverie**  
**Date:** 1903  
**Publication details:** (1903)  
**Instrumentation:** Vn and pf  
**Notes:** Arrangement of the orchestral piece of the same title.

**Title:** **For a Dream's Sake**  
**Date:** 1906  
**Publication details:** (1906)  
**Instrumentation:** Cnt and pf  
**Notes:** Arrangement of the song of the same name.

**Title:** **Romance, from *The Enchanted Cottage***  
**Date:** 1922  
**Publication details:** Ascherberg, Hopwood & Crew, London (1922)  
**Instrumentation:** Vn and pf  
**Notes:** Extract/arrangement from *The Enchanted Cottage*

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Trio**

Title: Piano Trio [No. 1] in A major  
Date: 1865  
Publication details: unpublished  
Instrumentation: Vn, vlc and pf  
First Performance: Dudley House, Park Lane, London, 22.vi.1865, Cowen, Joachim, Piatti.<sup>2</sup>

Notes:

Title: Piano Trio [No. 2] in A minor  
Date: 1868  
Publication details: unpublished  
Instrumentation: Vn, vlc and pf  
First Performance: Berlin? 1868?

Notes: This work is not listed in the works-list of the *NGDMM2*, nor does Cowen himself mention it. However, Hull lists it among Cowen's MSS, as does Willeby, the latter stating that it was a 'completed work' [in *Masters of English Music*, New York, Charles Scribner's Sons, 1894, 186].

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<sup>2</sup> A majority of recent sources state that Alessandro Pezze was the cellist, including Dibble in the *NGDMM2*. However, the cellist is named as Alfred Piatti in Pratt, A. T. C., *People of the Period*, London, 1897 (*British Biographical Archive*, K. G. Saur Publishing, Fiche I 273); in Wyndham, H. S., *Who's who in music*, London, 1913 (*British Biographical Archive*, K. G. Saur Publishing, Fiche II 1408); and in Willeby, C., *Masters of English Music*, New York, Charles Scribner's Sons, 1894, 180. Indeed, Cowen himself, though not directly mentioning Pezze or Piatti as the third member of the trio at this performance in his autobiography, does imply Piatti was the cellist, referring to him in the same paragraph as Joachim's 'celebrated colleague' (Cowen, F. H., *My Art and My Friends*, London, E. Arnold, 1913, 19). The issue is further clouded by Buffen's assertion in his *Musical Celebrities* that the Piano Trio 'was introduced at a matinée given by Professor John Ella, and in the performance of which Cowen was joined by the renowned players, Joseph Joachim and Alfred Piatti' (Buffen, F. F., *Musical Celebrities*, London, Chapman and Hall Ltd., 1889, 64). Therefore, it is conceivable that there were two performances of the work, one with Piatti and the other with Pezze as the cellist. Yet, surely at least one source would have recorded this. Certainly Cowen himself does not mention a second performance. 'The mists of time' have probably now confined the true facts to obscurity.

**Quartet**

**Title:** String Quartet in C minor  
**Date:** 1866  
**Publication details:** unpublished  
**Instrumentation:** 2 vns, vla and vlc  
**First Performance:** Leipzig Conservatorium, 14.i.1866  
**Notes:** The *NGDMM2* and most other works-lists state the key of the quartet as C minor. However, Hull says E flat major. In the absence of any surviving MS, the majority view has taken precedence.

**Title:** ?Piano Quartet in C minor  
**Date:** ?1860s  
**Publication details:** unpublished  
**Instrumentation:** Vn, vla, vlc and pf  
**Notes:** *NGDMM2* does not mention this work, nor does Cowen himself; but Hull lists it among Cowen's MSS, probably erroneously.



**12: Piano solo**

**Title:** Minna-Waltz, The  
**Date:** 1858  
**Publication details:** Leader & Cocks, London (1858)  
**Dedication:** Henry Russell  
**Notes:**

**Title:** Daisy Waltz, The  
**Date:** 1859  
**Publication details:** Cocks & Co, [London?](1859)  
**Notes:**

**Title:** Pet Polka, The  
**Date:** 1859  
**Publication details:** Cocks & Co, [London?](1859)  
**Notes:**

**Title:** Lied ohne worte  
**Date:** 1863  
**Publication details:** unpublished?  
**First Performance:** Her Majesty's Theatre, London, Cowen (pf), 17.xii.1863  
**Notes:**

**Title:** Sonata  
**Date:** 13.ix.1864 [according to MS seen by Willeby (in *Masters of English Music*, New York, Charles Scribner's Sons, 1894, 182)].  
**Publication details:** unpublished?  
**Notes:**

**Title:** Variations  
**Date:** 1866  
**Publication details:** unpublished?  
**First Performance:** Leipzig? 1866?  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Fantasia in D minor**  
Date: 1868  
Publication details: unpublished?  
First Performance: Berlin? 1868?  
Notes:

Title: **Serenade**  
Date: 1869  
Publication details: London (1869)  
Notes:

Title: **Fairy Flowers (Morceau de salon)**  
Date: 1869  
Publication details: London (1869)  
Notes:

Title: **Nocturne**  
Date: 1869  
Publication details: London (1869)  
Notes:

Title: **Twilight Reveries**  
Date: 1869  
Publication details: London (1869)  
Notes:

Title: **Bridal Chorus, The from *The Rose Maiden***  
Date: 1870  
Publication details: Boosey & Co, London (1870?)  
Notes: Arrangement of the choral piece from *The Rose Maiden*

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Trois vales caprices**

**Date:** 1870

**Publication details:** Boosey & Co, London (1870?)

**Notes:** 3 pieces

**Title:** **Rondo à la Turque**

**Date:** 1870

**Publication details:** (1870?)

**Notes:**

**Title:** **Serenade from *The Maid of Orleans***

**Date:** 1871

**Publication details:** Boosey & Co, London (1870?)

**Notes:** Arrangement from the incidental music for orchestra.

**Title:** **Grand March from *The Maid of Orleans***

**Date:** 1871

**Publication details:** Boosey & Co, London (1871?)

**Notes:** Arrangement from the incidental music for orchestra.

**Title:** **Gift of Rest, The**

**Date:** 1872

**Publication details:** London? (1872)

2<sup>nd</sup> (1902)

**Notes:** Arrangement of the song of the same name.

**Title:** **Flower Fairies, Suite**

**Date:** 1873? or 1899?

**Publication details:** unknown

**Notes:**

**Title:** **Petite scène de ballet**

**Date:** 1873

**Publication details:** unpublished?

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Sonata?  
**Date:** 1873?  
**Publication details:** unpublished?  
**Notes:** It is not clear whether this sonata is the same as that mentioned in 1864, a revised version of the 1864 Sonata, or a completely new work. The *NGDMM2* is among those that list a sonata at this date.

**Title:** La coquette (Scherzo)  
**Date:** 1873  
**Publication details:** London (1874?)  
**Notes:**

**Title:** It was a dream  
**Date:** 1875  
**Publication details:** Boosey & Co, London (1875?)  
**Notes:** Arrangement of the song of the same title.

**Title:** Dance of Almas, from *The Corsair*  
**Date:** 1876  
**Publication details:** Boosey & Co, London (1876?)  
**Notes:** Arrangement of the orchestral piece from *The Corsair*

**Title:** Unfinished is the Song  
**Date:** 1887?  
**Publication details:** WM Watson, London, Little Treasures, No. 23 (1887?)  
**Notes:** Arrangement of the song entitled 'Unfinished Song'

**Title:** Who Knows  
**Date:** 1887?  
**Publication details:** WM Watson, London, Little Treasures, No. 21 (1887?)  
**Notes:** Arrangement of the song of the same name

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Trois morceaux**  
**Date:** 1888  
**Publication details:** Novello, Ewer & Co, London & New York (1888)  
**Notes:** 1. Petit Scène de Ballet (Allegretto grazioso),  
2. Romance,  
3. Scherzo  
The first movement of this set may be the same as the piece with the identical title from 1873.

**Title:** **Children's Dreams**  
**Date:** 1892  
**Publication details:** (1892)  
**Notes:** Arrangement of the song of the same title.

**Title:** **Four English Dances in the Olden Style, Set I**  
**Date:** 1896  
**Publication details:** (1896)  
**Notes:** Arrangement of orchestral suite of the same name.

**Title:** **Coronation March**  
**Date:** 1902  
**Publication details:** (1902)  
**Notes:** Arrangement of concert of the same title.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Months, The (12 Sketches, 4 Books)

**Date:** 1912

**Publication details:** Novello & Co, London (1912)

**Notes:** Book I

1. January – Lullaby – For the New Year

2. February – St. Valentine – Flirtations

3. March

Book II

4. April – In Springtime

5. May – Italian Serenade

6. June – Birds

Book III

7. July – Butterflies

8. August – Midday Reverie

9. September – Harvest Home – Old English Dance

Book IV

10. October – Autumn Evening Song

11. November – Civic Procession in the Olden Time

12. December – Christmas Morn

The piano and orchestral versions of this set of pieces appear to have been issued more or less simultaneously, and therefore, it is not clear as to how they were originally conceived, i.e. for piano or orchestra. Of course, Cowen may have meant both versions to be complementary to each other.

**Title:** Fall In! (March)

**Date:** 1914

**Publication details:** Enoch & Sons, London (1914)

**Notes:** Arrangement of the song of the same title.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Monica's Blue Boy** (Selection from)
- Date:** 1917
- Manuscript:** Fragment autog. MS: Oxford, Bodleian Library, MSS.Mus.b.45, ff.183-4 - Introduction
- Publication details:** Metzler & Co, London (1918)
- Notes:** Selection from *Monica's Blue Boy*
- 
- Title:** **Polka gracieuse** [from *Cupid's Conspiracy*]
- Date:** 1918
- Publication details:** Joseph Williams, London (1918)
- Notes:** Arrangement of the piece of the same title from *Cupid's Conspiracy*
- 
- Title:** **Cupid's Conspiracy** [Suite/Selection from Comedy Ballet]
- Date:** 1918
- Manuscript:** Autog. pfs MS: Oxford, Bodleian Library, MSS.Mus.b.45, ff.48-62
- Publication details:** Joseph Williams, London (1918)
- Notes:** The work was originally entitled 'The Dancing Lesson'
- 
- Title:** **Intermezzo** from *The Enchanted Cottage*
- Date:** 1922
- Publication details:** Ascherberg, Hopwood & Crew, London (1922)
- Notes:** Arrangement of the piece from *The Enchanted Cottage*
- 
- Title:** **Petite Suite des Fleurs**  
[Selection from *The Language of Flowers*, Suites 1 & 2; and *In Fairyland*]<sup>3</sup>
- Date:** 1926
- Publication details:** Metzler & Co, London, M & Co., No. 726 (1926)
- Notes:** Selected arrangements from the orchestral suites:  
'Lilac' (First Emotions of Love)[*TLoF1*, No.2]  
'Yellow Jasmine' (Elegance and Grace)[*TLoF1*, No.5]  
'Moss' (Maternal Love – Lullaby)[from *TLoF2*]  
'Dance of Witches' [*IF*, No. 6]  
'Viscaria' (Will you dance with me?)[from *TLoF2*]

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<sup>3</sup> *TLoF1*, *TLoF2* and *IF* represent *The Language of Flowers* Suites 1 & 2 and *In Fairyland* respectively.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Berceuse** ['Opus No. 2']  
Date: (on or before 1870)  
Publication details: Boosey & Co, London (on or before 1870)  
Notes: Boosey & Co have nominally given this piece the designation op. 2, which places it before *The Rose Maiden*, op. 3, and, therefore, theoretically dates it on or before 1870. However, there is no apparent op. 1 to confirm an earliest date. However, the only other work that Boosey & Co published before this date was *Garibaldi*, which while not so marked, they may have regarded as his op. 1. The affixing of opus numbers ceased soon afterwards.

Title: **La Suppliante** (Romance)  
Date: ?  
Publication details: Chappell & Co, London, 14530  
Notes: This piano piece is not mentioned in any works-lists, nor in the British Library catalogue. It came to light as part of a retail purchase. The lack of a date on the publication and its style suggest an early date, consistent with many of the other early piano pieces (c. 1870)



**13: Two or more pianos, or one piano with more than two hands**

**Title:** Fantasia on 'The Magic Flute' (after Mozart)[Piece for eight hands]  
**Date:** 1864  
**Publication details:** unpublished  
**Instrumentation:** 2 pfs? [8 hands]  
**First Performance:** Julius Benedict, Charles Hallé, Lindsay Sloper and Cowen, 1864  
**Notes:** Mentioned in Cowen's autobiography, p.8, but not catalogued elsewhere.

**Title:** Fantasia on 'Der Freischutz' (after Benedict)  
[Transcription for two-pianos, four hands]  
**Date:** 1864  
**Publication details:** unpublished  
**Instrumentation:** 2 pfs [4 hands]  
**First Performance:** Arabella Goddard and Cowen, 1864  
**Notes:** Mentioned in Cowen's autobiography, p.8-9, but not catalogued elsewhere.

**Title:** Gift of Rest, The [Piano Duet]  
**Date:** 1872  
**Publication details:** (1872)  
**Instrumentation:** Pf [4 hands]  
**Notes:** Arrangement of the song of the same name.

**Title:** Symphony No. 3, *Scandinavian* in C minor [arr. for 4 hands]  
**Date:** 1882  
**Publication details:** unpublished  
**Instrumentation:** Pf or 2 pf [4 hands]  
**Notes:** Arrangement of the symphony of the same name.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Children's Dreams [Piano Duet]  
**Date:** 1892  
**Publication details:** (1892)  
**Instrumentation:** Pf [4 hands]  
**Notes:** Arrangement of song of the same title.

**14a: Songs (Original)**

**Title:** **Mother's Love, A**  
**First Line:** 'There's a beauteous light'  
**Words:** Rosalind Cowen  
**Date:** 1859  
**Publication details:** Cocks & Co [London?](1859)  
**Dedication:** To 'his mother': Mrs Emily Cowen  
**First Performance:** Brighton?, c. 1859  
**Notes:** sung by Mrs Drayton

**Title:** **My Beautiful My Own [/Best]**  
**First Line:** 'How many thoughts'  
**Words:** Charles Mackay  
**Date:** 1863  
**Publication details:** A. Hammond & Co, London, H.1071, 1864  
**Notes:**

**Title:** **Stars are with the voyagers, The**  
**Date:** 1867  
**Publication details:** unpublished?  
**First Performance:** Dudley House, London, 1867, Santley (v), Cowen (pf)  
**Notes:**

**Title:** **Love's Replies**  
**First Line:** 'I send a letter', 1<sup>st</sup> ed.; 'I send a question', 2<sup>nd</sup> ed.  
**Words:** Charles Mackay  
**Date:** 1869  
**Publication details:** Lamborn Cock & Co, L C & Co 4440 (1869)  
2<sup>nd</sup>, Metzler & Co, London (1873)  
**Notes:** Ballad.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Only a Violet  
**Words:** Anon.  
**Date:** 1870  
**Publication details:** Boosey & Co, London (1870)  
**Notes:**

**Title:** Marguerite  
**First Line:** 'Fain would I learn'  
**Words:** Thomas C. Bowles  
**Date:** 1872  
**Publication details:** Boosey & Co, London (1872)  
**Notes:** sung by Mme Trebelli-Bettini

**Title:** Spinning  
**First Line:** 'Steadily spinning'  
**Words:** C. J. Rowe  
**Date:** 1872  
**Publication details:** Boosey & Co, London (1872)  
**Notes:** sung by Mme Sherrington

**Title:** Marie  
**First Line:** 'An April sun, a silver wave'  
**Words:** H. C. Merivale  
**Date:** 1873  
**Publication details:** Boosey & Co, London (1873)  
**Notes:** sung by Madlle Roze

**Title:** Campana, La  
**Words:** Giuseppe Caravoglia (Ital.)  
**Date:** 1873  
**Publication details:** Boosey & Co, London (1873)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **It was a Dream**  
**First Line:** 'I heard the rippling brooklet sing'  
**Words:** Robert E. Francillon  
**Date:** 1873  
**Publication details:** Boosey & Co, London (1873)  
**Notes:** sung by Mme Roze, Madlle Titiens

**Title:** **Night and Morning**  
**First Line:** 'Oh! dark was the even'  
**Words:** E. R.  
**Date:** Boosey & Co, London (1874?)  
**Notes:** sung by Mme Wynne

**Title:** **Past and Future**  
**Words:** Anon.  
**Date:** 1875  
**Publication details:** Boosey & Co, London (1875)  
**Notes:** Ballad

**Title:** **Under the Lime**  
**First Line:** 'An old oak bench'  
**Words:** Helen Burnside  
**Date:** 1875  
**Publication details:** Boosey & Co, London (1875)  
**Notes:**

**Title:** **Why?**  
**First Line:** 'When the reapers rest'  
**Words:** Robert E. Francillon  
**Date:** 1876  
**Publication details:** Boosey & Co, London (1876)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Old Love is the New**  
**First Line:** 'So blithely sang'  
**Words:** Robert E. Francillon  
**Date:** 1876  
**Publication details:** Boosey & Co, London (1876)  
**Notes:** sung by Mme Sherrington
- Title:** **Ay or No?**  
**First Line:** 'Our boat rocks lazily'  
**Words:** W. J. Stewart  
**Date:** 1877  
**Publication details:** Robert Cocks & Co, London, 16447 (1877)  
**Notes:** Barcarolle
- Title:** **Steering**  
**First Line:** 'Each night when the sun is dying'  
**Words:** Miss Fannie Woodhouse  
**Date:** 1877  
**Publication details:** Robert Cocks & Co, London, 16455 (1877)  
**Notes:** sung by Miss Leo, Mme Weber
- Title:** **Better Land, The**  
**First Line:** 'I hear thee speak of the Better Land'  
**Words:** Mrs Hemans  
**Date:** 1877  
**Publication details:** Boosey & Co, London (1880);  
2<sup>nd</sup> (1880);  
3<sup>rd</sup>, voice and military band (1883);  
4<sup>th</sup>, Boosey & Co, London (1893);  
5<sup>th</sup>, Pirated Copy (1900)  
**Dedication:** Miss J. F. Cook  
**First Performance:** St James's Hall, London, 21.xi.1877, Antoinette Sterling  
**Notes:** sung by Mme Sterling

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Rainy Day, The**  
**First Line:** 'The day is cold'  
**Words:** H. W. Longfellow  
**Date:** 1878  
**Publication details:** Chappell & Co, London, 16484 (1878)  
**Notes:**

**Title:** **Make Believe**  
**First Line:** 'When you meet me'  
**Words:** unknown  
**Date:** 1878  
**Publication details:** Boosey & Co, London (1878)  
**Notes:** Ballad, sung by Mme Sherrington

**Title:** **It Might Have Been**  
**First Line:** 'I hear it'  
**Words:** Hugh Conway  
**Date:** 1878  
**Publication details:** Boosey & Co, London (1878)  
**Notes:** sung by Mr McGluckin

**Title:** **Love Can Never Die**  
**First Line:** 'Here beneath the moonlit tree'  
**Words:** Fred. E. Weatherly  
**Date:** 1879  
**Publication details:** Boosey & Co, London (1879)  
**Notes:**

**Title:** **Tho' Lost to Sight, to Memory Dear**  
**First Line:** 'Sweetheart farewell'  
**Words:** Ruthven Jenkins  
**Date:** 1879  
**Publication details:** Boosey & Co, London (1879)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Shadow, A**  
**First Line:** 'What lack the valleys'  
**Words:** Adelaide Procter  
**Date:** 1879  
**Publication details:** Boosey & Co, London (1879)  
**Notes:** sung by Mrs Osgood

**Title:** **Regret**  
**First Line:** 'The path we loved'  
**Words:** Hugh Conway  
**Date:** 1879  
**Publication details:** Boosey & Co, London (1879)  
**Notes:** sung by Mme Trebelli

**Title:** **Never Again**  
**First Line:** "Never again!" so speaks'  
**Words:** Adelaide Procter  
**Date:** 1879  
**Publication details:** Boosey & Co, London (1879);  
2<sup>nd</sup>, Boosey & Co, London (1880)  
**First Performance:**  
**Notes:** sung by Mme Sterling

**Title:** **I Wonder!**  
**Words:** Fred. E. Weatherly  
**Date:** 1880  
**Publication details:** Boosey & Co, London (1880)  
**Notes:** sung by Miss Davies



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **My Lady's Dower**  
**First Line:** 'Let her come to me'  
**Words:** Hugh Conway  
**Date:** 1880  
**Publication details:** Boosey & Co, London (1880)  
**Notes:** sung by Mr Santley

**Title:** **Watching and Waiting**  
**First Line:** 'I am watching'  
**Words:** Hugh Conway  
**Date:** 1880  
**Publication details:** Boosey & Co, London (1880)  
**Notes:** sung by Mme Roze

**Title:** **Golden Ladder, The**  
**Words:** Mary Mark-Lemon  
**Date:** 1880  
**Publication details:** Evans & Co, London, E & Co 1061 (1880?)  
**Notes:**

**Title:** **Jessie**  
**First Line:** 'The little white moon goes climbing'  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1880  
**Publication details:** Metzler & Co, London, M.5297 (1880)  
**Notes:** sung by Jules Jordan

**Title:** **I Think of All Thou Art to Me**  
**Words:** Violet Fane  
**Date:** 1880  
**Publication details:** Joseph Williams, London, 10332 (1880)  
2<sup>nd</sup>, Joseph Williams, Albums 12 & 61, Six Songs (Set I), No. 5, Joseph Williams, London, 10301 (Sop., 1889?) & N.8511 (Cont., 1893)  
**Dedication:** Mrs Osgood  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **O Swallow, Swallow**  
**First Line:** 'O Swallow, Swallow'  
**Words:** Alfred, Lord Tennyson,  
**Date:** 1880  
**Publication details:** Augener & Co, London (1880)  
2<sup>nd</sup> (1901)

**Notes:**

**Title:** **Farewell, A**  
**First Line:** 'Look in my face'  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1880  
**Publication details:** Duncan Davison & Co, London, 2034 (1880)

**Notes:**

**Title:** **Casabianca**  
**First Line:** 'The boy stood on the burning deck'  
**Words:** Mrs Hemans  
**Date:** 1880  
**Publication details:** Patey and Willis, London, P & W 331 (1880)  
**Notes:** sung by Mme Patey

**Title:** **Song from Heaven, A**  
**Words:** unknown  
**Date:** 1880?  
**Publication details:** Patey & Willis (1880?)  
**Notes:** sung by Mme Patey

**Title:** **Great City, The**  
**First Line:** 'She came to the mighty city'  
**Words:** Fred. E. Weatherly  
**Date:** 1881  
**Publication details:** Enoch & Sons, London (1881)  
**Notes:** sung by Miss D'Alton

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Listening Angels**  
**First Line:** 'Blue against the bluer heavens'  
**Words:** Adelaide Procter  
**Date:** 1881  
**Publication details:** Boosey & Co, London (1881)  
**Notes:** sung by Mme Sterling
- Title:** **All in All**  
**First Line:** 'Do you remember, love, this way'  
**Words:** Hugh Conway  
**Date:** 1881  
**Publication details:** Boosey & Co, London (1881)  
**Notes:** sung by Mr Maas
- Title:** **Watchman and the Child, The**  
**First Line:** ['No sound in the empty street']  
**Words:** Mary Mark-Lemon  
**Date:** 1881  
**Publication details:** W Morley Jr & Co, London, 633 (1881)  
**Notes:**
- Title:** **Children's Home, The**  
**First Line:** 'They played in their beautiful gardens'  
**Words:** Fred. E. Weatherly  
**Date:** 1881  
**Publication details:** W Morley Jr & Co, London, 594 (1881);  
2<sup>nd</sup>, W Morley & Co, London, 1767 (1896);  
3<sup>rd</sup>, Pirated Copy, (1900);  
4<sup>th</sup>, 'Music for All', No. 16, Ascherberg, Hopwood & Crew Ltd,  
London (1913)  
**Notes:** sung by Misses Glenn, Damian, Vagnolini, Rosse, Cameron, Fenn,  
Featherby, Desvignes, Martin, West; Mmes McKenzie, Patey, Davies,  
Wynne, Sanderini, and Mr Moore

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Who Knows**  
**First Line:** 'The shadows fall'  
**Words:** Fred. E. Weatherly  
**Date:** 1881  
**Publication details:** Metzler & Co, London, M.5650 (1881)  
**Notes:** sung by Mme Valleria

**Title:** **Ages Ago**  
**First Line:** 'Little lassie'  
**Words:** Hugh Conway  
**Date:** 1882  
**Publication details:** Enoch & Sons, London, E & S 776 (1882)  
**Notes:**

**Title:** **Old and the Young Marie, The**  
**First Line:** 'She stands on the pier'  
**Words:** Fred. E. Weatherly  
**Date:** 1882  
**Publication details:** B Williams, London, 8962 (1882)  
**Notes:**

**Title:** **Little Organ Boy, The**  
**First Line:** 'He has played to the happy children'  
**Words:** Fred. E. Weatherly  
**Date:** 1882  
**Publication details:** Ransford & Son, London, R & S 2633 to 2635 (1882)  
**Notes:**

**Title:** **Song and a Rose, A**  
**First Line:** 'Just a song he sang at twilight'  
**Words:** Fred. E. Weatherly  
**Date:** 1883  
**Publication details:** Boosey & Co, London (1883)  
**Notes:** sung by Miss Damian

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **I Will Come**  
**First Line:** 'It will not be while ev'ry day'  
**Words:** Hugh Conway  
**Date:** 1883  
**Publication details:** Boosey & Co, London (1883)  
**Notes:** sung by Mr Lloyd
- Title:** **Last Dream, The**  
**First Line:** 'His old white head is bending'  
**Words:** Fred. E. Weatherly  
**Date:** 1883  
**Publication details:** Ricordi, London, 48323 to 48326 (1883)  
**Notes:**
- Title:** **As Years Go Past**  
**First Line:** 'I wonder, as the years go past'  
**Words:** Hugh Conway  
**Date:** 1883  
**Publication details:** Ricordi, London, 48414 to 48416 (1883)  
**Notes:** Ballad
- Title:** **Better Far, Six Songs, Set 1, No. 1**  
**First Line:** 'Since, when we stand side by side'  
**Words:** E. B. Williams  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17668 & 17717 (1883)  
**Notes:**
- Title:** **Absence, Six Songs, Set 1, No. 2**  
**First Line:** 'The day wears on, the evening lone'  
**Words:** unknown  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17669 & 17718 (1883)  
**Dedication:** Joseph Bennett  
**Notes:** sung by Miss Santley

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **There is Dew for the Flow'ret, Six Songs, Set 1, No. 3**  
**First Line:** 'There is dew for the flow'ret'  
**Words:** Thomas Hood  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17670 & 17719 (1883)  
**Notes:**

**Title:** **Parted Presence, Six Songs, Set 1, No. 4**  
**First Line:** 'Love, I speak to your heart'  
**Words:** Dante Gabriel Rossetti  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17671, 17720 & 17898 (1883)  
**Notes:**

**Title:** **I Dreamed of Thee, Six Songs, Set 1, No. 5**  
**First Line:** 'I dream'd of thee, love, in the eve'  
**Words:** P. J. Bailey  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17672 & 17896 (1883)  
**Notes:**

**Title:** **If Love Were What the Rose Is, Six Songs, Set 1, No. 6**  
**First Line:** 'If love were what the rose is'  
**Words:** Algernon C Swinburne  
**Date:** 1883  
**Publication details:** Chappell & Co, London, 17673, 17721 & 17897 (1883)  
**Notes:**

**Title:** **River Shore, The, Five Sacred Songs, No. 1**  
**First Line:** 'Walking by the quiet river'  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1883  
**Publication details:** Metzler & Co, London, M.5872 (1883)  
**Notes:** Sacred song

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Light In Darkness, Five Sacred Songs, No. 2**  
**First Line:** 'Why live, when life is sad'  
**Words:** unknown, from 'The Quiver'  
**Date:** 1883  
**Publication details:** Metzler & Co, London, M.5907 (883)  
**Dedication:** Alberto Randegger  
**Notes:** Sacred song, sung by Mme Sterling

**Title:** **Pilgrims, The, Five Sacred Songs, No. 3**  
**First Line:** 'The way is long and dreary'  
**Words:** Adelaide Procter  
**Date:** 1883  
**Publication details:** Metzler & Co, London, M.5870 (1883);  
2<sup>nd</sup>, Boosey & Co, London, H.8029 (1913)  
**Notes:** Sacred song

**Title:** **Evening Hymn, Five Sacred Songs, No. 4**  
**First Line:** 'The shadow of the evening hours'  
**Words:** Adelaide Procter  
**Date:** 1883  
**Publication details:** Metzler & Co, London, M.5866 (1883)  
**Notes:** Sacred song

**Title:** **Passing Away, Five Sacred Songs, No. 5**  
**First Line:** 'It is written on the rose'  
**Words:** Mrs Hemans  
**Date:** 1883  
**Publication details:** Metzler & Co, London, M.5865 (1883)  
**Notes:** Sacred song

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Child and the Angel, The**  
**First Line:** 'The twilight crept over the city'  
**Words:** Mary Mark-Lemon  
**Date:** 1884  
**Publication details:** Metzler & Co, London, M.6158 (1884)

**Notes:**

**Title:** **Reaper and the Flowers, The**  
**First Line:** 'There is a reaper'  
**Words:** H. W. Longfellow  
**Date:** 1884  
**Publication details:** Boosey & Co, London (1884)

**Notes:** piano or orchestral accompaniment, sung by Mme Sterling

**Title:** **Along the Shore**  
**First Line:** 'The little bay is still grey'  
**Words:** G. Clifton Bingham  
**Date:** 1884  
**Publication details:** Ricordi, London, 49153 to 49156 (1884)

**Notes:**

**Title:** **In Vain**  
**First Line:** 'It was only a thought of the years'  
**Words:** G. Clifton Bingham  
**Date:** 1884  
**Publication details:** JB Cramer & Co, London, JB C & Co 9155 (1884)

**Notes:**



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Little While, A, Six Songs, Set 2, No. 1  
**First Line:** 'A little while, a little love'  
**Words:** Dante Gabriel Rossetti - Ger. transl.: Karl Hahn ('Kurze Liebe'),  
**Date:** 1884  
**Publication details:** Joseph Williams, London, 10560 (1884);  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 1,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?)  
**Dedication:** Mrs Arthur Levy  
**Notes:** sung by Miss Santley

**Title:** Lullaby, A, Six Songs, Set 2, No. 2  
**First Line:** 'Sleep, my love, sleep'  
**Words:** Whyte Melville - Ger. transl.: Karl Hahn ('Schlummerlied')  
**Date:** 1884  
**Publication details:** Joseph Williams, London, 10561 (1884);  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 2,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?)  
**Dedication:** Mrs Arthur Levy  
**Notes:** sung by Miss Santley

**Title:** Outcry, Six Songs, Set 2, No. 3  
**First Line:** 'In all my thinking, and sighing'  
**Words:** A. O'Shaugnessy - Ger. transl.: L. G. Sturm ('Sehnsucht'),  
**Date:** 1884  
**Publication details:** Joseph Williams, London, 10562 (1884);  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 3,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?)  
**Dedication:** Mrs Arthur Levy  
**Notes:** sung by Miss Elliot

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Because, Six Songs, Set 2, No. 4**
- First Line:** 'It is not because your heart is mine'
- Words:** Adelaide Anne Procter - Ger. transl.: L. G. Sturm & in some additions  
- Ger. transl.: Karl Hahn ('Darum'),
- Date:** 1884
- Publication details:** Joseph Williams, London, 10563 & 10600 (1884);  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 4,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?);  
3<sup>rd</sup>, Six Songs, No. 4 (various artists), Joseph Williams, London (1895);  
4<sup>th</sup>, J Williams Collection of 1911, Book I, 4 of 6, Joseph Williams,  
London (1911)
- Dedication:** Mrs Arthur Levy
- Notes:** sung by Miss Santley
- 
- Title:** **Fantasia, Six Songs, Set 2, No. 5**
- First Line:** 'Kiss mine eyelids, lovely morn'
- Words:** O. Wendell Holmes - Ger. transl.: Karl Hahn ('Phantasie'),
- Date:** 1884
- Publication details:** Joseph Williams, London, 10564 (1884)  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 5,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?)
- Dedication:** Mrs Arthur Levy
- Notes:** sung by Miss Elliot
- 
- Title:** **Think of Me, Six Songs, Set 2, No. 6**
- First Line:** 'Go where the water glideth'
- Words:** Clarke - Ger. transl.: Karl Hahn ('Denke mein'),
- Date:** 1884
- Publication details:** Joseph Williams, London, 10565 (1884)  
2<sup>nd</sup>, Joseph Williams, Albums 45/46&47, Six Songs, Set II, No. 6,  
Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?),
- Dedication:** Mrs Arthur Levy
- Notes:** sung by Miss Elliot

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Sweetest Eyes were Ever Seen, 'Sunlight and Shadow',  
Album of Six Songs, No. 1  
**First Line:** 'On the door you will not enter'  
**Words:** Elizabeth Barrett Browning, from 'Catarina to Camoens'  
**Date:** 1884?  
**Publication details:** Boosey & Co, London (1884?)  
**Dedication:** H. R. H. The Duke of Albany  
**Notes:**

**Title:** Beautiful, The, 'Sunlight and Shadow', Album of Six Songs, No. 2  
**First Line:** 'Beautiful, how beautiful'  
**Words:** R. A. P.  
**Date:** 1884?  
**Publication details:** Boosey & Co, London (1884?)  
**Dedication:** H. R. H. The Duke of Albany  
**Notes:** sung by Miss Davies

**Title:** My Love is Late, 'Sunlight and Shadow', Album of Six Songs, No. 3  
**First Line:** 'I lean'd out of the window'  
**Words:** Jean Ingelow  
**Date:** 1884?  
**Publication details:** Boosey & Co, London (1884?)  
**Dedication:** H. R. H. The Duke of Albany  
**Notes:** sung by Miss Davies

**Title:** There's None Like Thee, 'Sunlight and Shadow',  
Album of Six Songs, No. 4  
**First Line:** [Oh! many a cloud Hath left its wing'  
**Words:** P. J. Bailey  
**Date:** 1884?  
**Publication details:** Boosey & Co, London (1884?)  
**Dedication:** H. R. H. The Duke of Albany  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Cottager to Her Infant, The, 'Sunlight and Shadow',  
Album of Six Songs, No. 5

**First Line:** 'The days are cold, the nights are long'

**Words:** Dorothy Wordsworth [sister of William Wordsworth. They are wrongly  
attributed to him, from 'Poems']

**Date:** 1884?

**Publication details:** Boosey & Co, London (1884?)

**Dedication:** H. R. H. The Duke of Albany

**Notes:** sung by Mme Sterling

**Title:** **Snowstorm, The, 'Sunlight and Shadow',** Album of Six Songs, No. 6

**First Line:** 'The cold winds swept the mountain's height'

**Words:** unknown

**Date:** 1884?

**Publication details:** Boosey & Co, London (1884?)

**Dedication:** H. R. H. The Duke of Albany

**Notes:**

**Title:** **Love and Duty**

**First Line:** 'When the children are at rest'

**Words:** Mary Mark-Lemon

**Date:** 1885

**Publication details:** Ricordi, London, 49157 to 49158 (1885)

**Notes:**

**Title:** **Will you be True?**

**First Line:** 'I may not keep you at my side'

**Words:** Fred. E. Weatherly

**Date:** 1885

**Publication details:** Ricordi, London, 49597 to 49600 (1885)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Lingering Thoughts**  
**First Line:** 'As the daylight loves to linger'  
**Words:** G. Clifton Bingham  
**Date:** 1885  
**Publication details:** Ricordi, London, 49608 to 49611 (1885)  
**Notes:**

**Title:** **Little Minstrel, The**  
**First Line:** 'A little ragged minstrel'  
**Words:** Lindsay Lennox  
**Date:** 1885  
**Publication details:** B Williams, London, 852 BW (1885)  
**Notes:**

**Title:** **Love is a Dream**  
**First Line:** 'Tiny white cloudlets floated above us'  
**Words:** S. F. Houseley  
**Date:** 1885  
**Publication details:** Boosey & Co, London (1885);  
2<sup>nd</sup>, Boosey & Co, London (1886)  
**Notes:** sung by Mme Valleria

**Title:** **I Love Thee**  
**Words:** Thomas Hood  
**Date:** 1886  
**Publication details:** E Ascherberg & Co, London, E.A. & Co 106, (1886)  
**Notes:**

**Title:** **Year after Year**  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1886  
**Publication details:** E Ascherberg & Co, London, E A & Co 107 (1886)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **In the Chimney Corner**  
**First Line:** 'What do you see in the fire'  
**Words:** Fred. E. Weatherly  
**Date:** 1886  
**Publication details:** Boosey & Co, London (1886);  
2<sup>nd</sup>, Boosey & Co, London, H.1610 (1896)  
**Notes:** sung by Mme Sterling
- Title:** **Just a Flow'r**  
**First Line:** 'Long years have pass'd'  
**Words:** G. Clifton Bingham  
**Date:** 1886  
**Publication details:** J & J Hopkinson, London (1886)  
**Notes:**
- Title:** **Keepsake, The**  
**First Line:** 'A trinket shaped like a heart'  
**Words:** Adelaide Procter  
**Date:** 1886  
**Publication details:** Patey & Willis, London, P & W 966 (1886)  
**Notes:**
- Title:** **One Love Have I**  
**First Line:** 'When my lady sleepeth'  
**Words:** G. Clifton Bingham  
**Date:** 1886  
**Publication details:** Ricordi, London, 50255 to 50257 (1886)  
**Notes:** Serenade
- Title:** **Left Untold**  
**First Line:** 'I was feeding the doves'  
**Words:** G. Clifton Bingham  
**Date:** 1886  
**Publication details:** Enoch & Sons, London, E & S 1270 (1886)  
**Notes:** sung by Mme Trebelli

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Let Me Worship Thee**  
**First Line:** 'Oh ask me not to look'  
**Words:** P. J. Bailey  
**Date:** 1887  
**Publication details:** Edwin Ashdown, London, E A Nos. 20383, 20390& 20415 (1887)

**Notes:**

**Title:** **I Wonder Why**  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Chappell & Co, London, 18288, 18303 & 18304 (1887)

**Notes:**

**Title:** **Dusk**  
**First Line:** 'Love, is it dusk already?'  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Chappell & Co, London, 18289, 18305 & 18306 (1887)

**Notes:**

**Title:** **Kissing Gate, The**  
**First Line:** 'The Autumn land was russet clad'  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Enoch & Sons, London, E & S 1302 (1887)

**Notes:** sung by Mme Paget

**Title:** **Tears**  
**First Line:** 'There are tears of little children'  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Enoch & Sons, London (1887)

**Notes:** sung by Miss Damian, Mme McKenzie

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Old Sun-Dial, The**  
**First Line:** 'By the old sundial pillar'  
**Words:** S. F. Houseley  
**Date:** 1887  
**Publication details:** Boosey & Co, London, (1887)  
**Notes:**

**Title:** **World Between, A**  
**First Line:** 'Me thought we met, O love'  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Boosey & Co, London (1887)  
**Notes:**

**Title:** **World of Dreams, The**  
**First Line:** 'Into my spirit last night'  
**Words:** G. Clifton Bingham  
**Date:** 1887  
**Publication details:** Boosey & Co, London (1887)  
**Notes:** piano or harp accompaniment

**Title:** **My Heart's Beloved**  
**Words:** Arthur Chapman  
**Date:** 1888  
**Publication details:** Robert Cocks & Co, London, 18303 (1888)  
**Notes:**

**Title:** **Angel Came, The**  
**Words:** G. Clifton Bingham  
**Date:** 1888  
**Publication details:** Enoch & Sons, London, E & S 1443 (1888)  
**Notes:** sung by Miss Damian



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Summer Love-Dream, A  
**Words:** G. Clifton Bingham  
**Date:** 1888  
**Publication details:** Enoch & Sons, London, E & S 1448 (1888)  
**Notes:**

**Title:** Land of Hope, The  
**Words:** A. C. Shaw  
**Date:** 1889  
**Publication details:** Enoch & Sons, London, E & S 1514 (1889)  
**Notes:**

**Title:** Castle in Spain, A  
**Words:** G. Clifton Bingham  
**Date:** 1889  
**Publication details:** Enoch & Sons, London, E & S 1573 (1889)  
**Notes:**

**Title:** Night Has a Thousand Eyes, The, Six Songs (Set I), No. 1  
**Words:** unknown  
**Date:** 1889?  
**Publication details:** Joseph Williams, Albums 12 & 61, Joseph Williams, London, 10301  
(Sop., 1889?) & N.8511 (Cont., 1893)  
**Dedication:** Mrs Osgood  
**Notes:**

**Title:** Rondel, Six Songs (Set I), No. 2  
**Words:** J. Payne  
**Date:** 1889?  
**Publication details:** Joseph Williams, Albums 12 & 61, Joseph Williams, London, 10301  
(Sop., 1889?) & N.8511 (Cont., 1893)  
**Dedication:** Mrs Osgood  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Good-Night, Six Songs (Set I), No. 3**  
**Words:** Mrs Hemans  
**Date:** 1889?  
**Publication details:** Joseph Williams, Albums 12 & 613, Joseph Williams, London, 10301  
(Sop., 1889?) & N.8511 (Cont., 1893)  
**Dedication:** Mrs Osgood  
**Notes:**

**Title:** **If Thou Wilt, Remember, Six Songs (Set I), No. 4**  
**Words:** Christina Rossetti  
**Date:** 1889?  
**Publication details:** Joseph Williams, Albums 12 & 61, Joseph Williams, London, 10301  
(Sop., 1889?) & N.8511 (Cont., 1893)  
**Dedication:** Mrs Osgood  
**Notes:**

**Title:** **Alas! (How Easily Things Go Wrong), Six Songs (Set I), No. 6**  
**Words:** J. MacDonald  
**Date:** 1889?  
**Publication details:** Joseph Williams, Albums 12 & 61, Joseph Williams, London, 10301  
(Sop., 1889?) & N.8511 (Cont., 1893),  
**Dedication:** Mrs Osgood  
**Notes:**

**Title:** **Children's Dreams**  
**Words:** G. Clifton Bingham  
**Date:** 1890  
**Publication details:** Robert Cocks & Co, 18697 (1890)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **April-Time**  
**Words:** Edward Teschemacher  
**Date:** 1890  
**Publication details:** John Church Co, Canada, 13610-6 (1890);  
2<sup>nd</sup> (1900)  
**Notes:** Low voice
- Title:** **Mission of a Rose, The**  
**First Line:** 'Only a rosebud, kissed by the dew'  
**Words:** G. Clifton Bingham  
**Date:** 16.xi.1890  
**Manuscript:** Autog. fs MS: BL Add. MS 54398, 'Archives of Galliard Ltd, Music  
Publishers', ff. 49r.-50r.  
**Publication details:** Robert Cocks & Co, London, 18764 (1891)  
**Notes:** It was originally titled 'A Roses's Mission'. This has been excised in the  
MS, the new title added and a sub-title 'Its Work in the World' added.
- Title:** **What the Years Bring**  
**Words:** G. Clifton Bingham  
**Date:** 1891  
**Publication details:** Boosey & Co, London, H.426 (1891)  
**Notes:**
- Title:** **What Do the Green Leaves Whisper?**  
**Words:** G. Clifton Bingham  
**Date:** 1891  
**Publication details:** Boosey & Co, London, H.427 (1891)  
**Notes:** sung by Mme Moody
- Title:** **Smiles**  
**Words:** G. Clifton Bingham  
**Date:** 1891  
**Publication details:** Enoch & Sons, London, E & S 1767 (1891)  
**Notes:** sung by Miss Elliott

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Whatever They May Say**  
**Words:** G. Clifton Bingham  
**Date:** 1891  
**Publication details:** Enoch & Sons, London, E & S 1784, (1891)  
**Notes:** sung by Madlle de Lido
- Title:** **Truant Wings**  
**Words:** H. E. Boulton  
**Date:** 1891  
**Publication details:** (1891)  
**Notes:** from '12 New Songs' (various artists)
- Title:** **Warm Whisp'ring through the Slender Olive Leaves**  
**Words:** George Eliot  
**Date:** 18.ii.1891  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.90-3;  
2 copies, 1<sup>st</sup> of 2 is copies marked as 'No.1' of a series  
**Publication details:** unpublished  
**Notes:** Soprano or tenor
- Title:** **Happiness**  
**First Line:** 'What is happiness, child at play'  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Mathias & Strickland, London, M & S 444 (1892)  
**Notes:**
- Title:** **Silent Chimes, The**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Robert Cocks & Co, London, 19263 (1892)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Thy Remembrance, Twelve Songs, Set I, No. 1**
- Words:** H. W. Longfellow
- Date:** 1892
- Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ('Third Set'), No. 1, 'Berners Edition', High Voice, Joseph Williams, London (1895)
- Notes:**
- 
- Title:** **Snow-Flakes, Twelve Songs, Set I, No. 2**
- First Line:** 'Whene'er a snow-flake leaves the sky'
- Words:** unknown, but probably M. M. Dodge, - Ger transl.: L. G. Sturm ('Die Schneeflocke')
- Date:** 1892
- Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892), & Joseph Williams, London, N.7998 (1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ('Third Set'), No. 2, 'Berners Edition', High Voice, Joseph Williams, London (1895);  
3<sup>rd</sup>, J Williams Collection of 1911, Book II, 4 (The other items in this bk. are not by Cowen), Joseph Williams, London (1911)
- Dedication:** Mrs Henschel
- Notes:**
- 
- Title:** **Song of Mo[u?]rning, A, Twelve Songs, Set I, No. 3**
- Words:** S. Doudney
- Date:** 1892
- Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ('Third Set'), No. 3, 'Berners Edition', High Voice, Joseph Williams, London (1895)
- Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Sweet Evenings Come and Go, Love, Twelve Songs, Set I, No. 4  
**Words:** George Eliot  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ("Third Set"), No. 4 , 'Berners Edition', High Voice, Joseph Williams, London (1895)

**Notes:**

**Title:** Far Away, Twelve Songs, Set I, No. 5,  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ("Third Set"), No. 5 , 'Berners Edition', High Voice, Joseph Williams, London (1895)

**Notes:**

**Title:** Is My Lover on the Sea? , Twelve Songs, Set I, No. 6  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set IIIa ("Third Set"), No. 6 , 'Berners Edition', High Voice, Joseph Williams, London (1895)

**Notes:**

**Title:** Evening Star, The, Twelve Songs, Set I, No. 7  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437(Sop.) & N.7494 (Cont.)(1892)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Nightfall, Twelve Songs, Set I, No. 8**  
**Words:** Whyte Melville  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892)  
**Notes:**
- Title:** **He and She, Twelve Songs, Set I, No. 9**  
**Words:** Christina Rossetti  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892)  
**Notes:**
- Title:** **Love Me If I Live, Twelve Songs, Set I, No. 10**  
**Words:** Barry Cornwall - Ger. transl.: L. G. Sturm ('Lebend oder tot')  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, J Williams Collection of 1911, Book I, 6 of 6, Joseph Williams, London (1911)  
**Notes:**
- Title:** **First Farewell, The, Twelve Songs, Set I, No. 11**  
**Words:** Owen Meredith  
**Date:** 1892  
**Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Thoughts at Sunrise, Twelve Songs, Set I, No. 12**
- Words:** Owen Meredith
- Date:** 1892
- Publication details:** Joseph Williams, Album No. 24 (a&b), Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892);  
2<sup>nd</sup>, Joseph Williams, London, N.7494 (1894)
- Notes:**
- 
- Title:** **Dost Thou Love Me?, Twelve Songs, Set II, No. 1**
- Words:** Elizabeth Barrett Browning
- Date:** 1892
- Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set V, No. 1, Joseph Williams, London (1921)
- Notes:**
- 
- Title:** **Ask Nothing More, Twelve Songs, Set II, No. 2**
- Words:** Algernon C Swinburne
- Date:** 1892
- Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup> (1894);  
3<sup>rd</sup>, Six Songs, Set V, No. 2, Joseph Williams, London (1921)
- Notes:**
- 
- Title:** **For a Dream's Sake, Twelve Songs, Set II, No. 3**
- Words:** Christina Rossetti - Ger transl.: L. G. Sturm ('Durch ein Traumbild')
- Date:** 1892
- Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, J Williams Collection of 1911, Book I, 5 of 6, Joseph Williams, London (1911);  
3<sup>rd</sup>, Six Songs, Set V, No. 3, Joseph Williams, London (1921)
- Notes:**



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **To a Flower**, Twelve Songs, Set II, No. 4  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set V, No. 4, Joseph Williams, London (1921)

**Notes:**

**Title:** **Bird Raptures**, Twelve Songs, Set II, No. 5  
**Words:** Christina Rossetti  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set V, No. 5, Joseph Williams, London (1921)

**Notes:**

**Title:** **Laugh Not, Nor Weep (A Love Song)**, Twelve Songs, Set II, No. 6  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, Six Songs, Set V, No. 6, Joseph Williams, London (1921)

**Notes:**

**Title:** **Insufficiency**, Twelve Songs, Set II, No. 7  
**Words:** Elizabeth Barrett Browning  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Song for Twilight, Twelve Songs, Set II, No. 8**  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)

**Notes:**

**Title:** **Violet, The, Twelve Songs, Set II, No. 9**  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)

**Notes:**

**Title:** **Angel of Death, The, Twelve Songs, Set II, No. 10**  
**Words:** Adelaide Procter  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)

**Notes:**

**Title:** **Idle Poet, An, Twelve Songs, Set II, No. 11**  
**Words:** Anon. - Ger. transl.: L. G. Sturm ('Ein fauler Dichter')  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892);  
2<sup>nd</sup>, J Williams Collection of 1911, Book I, 2 of 6, Joseph Williams, London (1911)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **I Think on Thee in the Night, Twelve Songs, Set II, No. 12**  
**Words:** Thomas Hervey  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 50 & 52, Joseph Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)

**Notes:**

**Title:** **At the Mid Hour of Night, Twelve Songs, Set III, No. 1**  
**First Line:** 'At the mid hour of night'  
**Words:** Thomas Moore - Ger. transl.: L. G. Sturm ('Um die Mitternachtstund'),  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892);  
2<sup>nd</sup>, J Williams Collection of 1911, Book I, 3 of 6, Joseph Williams, London (1911)  
**Notes:** sung by Misses Berrey, Johnstone, Marriott, Oliver, Blamy, Mme Henson and Messrs Copland and Powell

**Title:** **Serenade, A, Twelve Songs, Set III, No. 2**  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** **Cradle-Song, Twelve Songs, Set III, No. 3**  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Past Springtime, A, Twelve Songs, Set III, No. 4  
**Words:** George Eliot  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, , Joseph Williams, London, N.9370  
(S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Lonely, Twelve Songs, Set III, No. 5  
**Words:** George Eliot  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370  
(S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Bride Song, A, Twelve Songs, Set III, No. 6  
**Words:** Christina Rossetti  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370  
(S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Stars, The, Twelve Songs, Set III, No. 7  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370  
(S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Fedalma, Twelve Songs, Set III, No. 8  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370  
(S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Land of Violets, The, Twelve Songs, Set III, No. 9  
**Words:** Barry Cornwall  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Somewhere, Twelve Songs, Set III, No. 10  
**Words:** Christina Rossetti  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

**Title:** Birthday, A, Twelve Songs, Set III, No. 11  
**First Line:** 'My heart is like a singing bird'  
**Words:** Christina Rossetti - Ger. transl.: L. G. Sturm ('Ein Geburtstag')  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892);  
2<sup>nd</sup>, Joseph Williams, London, J.W. 14297 (1908);  
3<sup>rd</sup>, J Williams Collection of 1911, Book I, 1 of 6, Joseph Williams, London (1911);  
4<sup>th</sup> (1934)

**Notes:**

**Title:** Day is Dying, Twelve Songs, Set III, No. 12  
**Words:** George Eliot  
**Date:** 1892  
**Publication details:** Joseph Williams, Albums 62 & 74, Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Stay at Home, Nine Songs by Longfellow, No. 1  
**First Line:** 'Stay, stay at home'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7441 (1892)

**Notes:**

**Title:** Love What Wilt Thou With This Heart of Mine?,  
Nine Songs by Longfellow, No. 2  
**First Line:** 'Love, love, what wilt thou with this heart of mine?'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7530 (1892)

**Notes:**

**Title:** Light of Stars, The, Nine Songs by Longfellow, No. 3  
**First Line:** 'The night is come, but not too soon'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7498 (1892)

**Notes:** sung by Miss Damian

**Title:** It is not always May, Nine Songs by Longfellow, No. 4  
**First Line:** 'The sun is bright, the air is clear'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7445 (1892)

**Notes:**

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**Title:** Eyes so Tristful, Nine Songs by Longfellow, No. 5  
**First Line:** 'Eyes so tristful'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Two Songs by Longfellow, No. 2, Metzler & Co, London, M.7544 (1892)

**Notes:**

**Title:** Sea hath its Pearls, The, Nine Songs by Longfellow, No. 6  
**First Line:** 'The sea hath its pearls'  
**Words:** H. W. Longfellow [or rather, transl. from Heine]  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7529 (1892)

**Notes:**

**Title:** My Lady Sleeps, Nine Songs by Longfellow, No. 7  
**First Line:** 'Stars of the summer night!'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7543 (1892)

**Notes:** Serenade, sung by Mr Chilley

**Title:** Sundown, Nine Songs by Longfellow, No. 8  
**First Line:** 'The summer sun is sinking low'  
**Words:** H. W. Longfellow  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Two Songs by Longfellow, No. 1, Metzler & Co, London, M.7544, (1892)

**Notes:**

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**Title:** Onaway! Awake, Beloved!, Nine Songs by Longfellow, No. 9  
**First Line:** 'Onaway! awake, beloved!'  
**Words:** H. W. Longfellow, from 'Hiawatha'  
**Date:** 1892  
**Publication details:** Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London, M.7504 (1892)  
**Notes:** sung by Mr Salmond

**Title:** Time to Rise, 'Eight Songs for Children', No. 1  
**First Line:**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** Mother, 'Eight Songs for Children', No. 2  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** School, 'Eight Songs for Children', No. 3  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** Dunce, The, 'Eight Songs for Children', No. 4  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**



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**Title:** **Swinging in the Orchard, 'Eight Songs for Children', No. 5**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** **Prisoner, A, 'Eight Songs for Children', No. 6**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** **Slumberland, 'Eight Songs for Children', No. 7**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** **Good Night, 'Eight Songs for Children', No. 8**  
**Words:** G. Clifton Bingham  
**Date:** 1892  
**Publication details:** Metzler & Co, London (1892)  
**Notes:**

**Title:** **Listen to the Children**  
**Words:** G. Clifton Bingham  
**Date:** 1893  
**Publication details:** Boosey & Co, London, H.856 (1893)  
**Notes:** sung by Mme Sterling

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- Title:** **Never a Rose**  
**Words:** G. Clifton Bingham  
**Date:** 1893  
**Publication details:** Boosey & Co, London, H.872 (1893)  
**Notes:** sung by Miss Macintyre
- Title:** **Promise of Life, The**  
**First Line:** 'There is no song'  
**Words:** G. Clifton Bingham  
**Date:** 1893  
**Publication details:** Boosey & Co, London, H.981 (1893)  
2<sup>nd</sup>, Pirated Copy (1905)  
**Notes:** piano, organ or orchestral accompaniment, sung by Mme Cole, Miss Butt
- Title:** **Swallows, The**  
**First Line:** 'I have opened wide my lattice'  
**Words:** G. Clifton Bingham, from 'Pick of the Bunch'  
**Date:** 1893  
**Publication details:** Boosey & Co, London, H.1523 (1895)  
**Notes:** sung by Miss Florence
- Title:** **Love and Summer**  
**Words:** Mary Rowles Jarvis  
**Date:** 1893  
**Publication details:** Enoch & Sons, London, E & S 2032 (1893)  
**Notes:**
- Title:** **More Than All to Me**  
**Words:** G. Clifton Bingham  
**Date:** 1893  
**Publication details:** Chappell & Co, London, 19400 (1893)  
**Notes:**

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**Title:** **Fairyland**  
**Words:** Edith Cherry  
**Date:** 1893  
**Publication details:** Chappell & Co, London, 19401 & 19426 (1893)  
**Notes:**

**Title:** **Come, Let Me Dive into Thine Eyes**  
**Words:** Barry Cornwall  
**Date:** 25.vi.1893  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; f.80  
**Publication details:** unpublished  
**Notes:**

**Title:** **May-Tide in my Garden**  
**Words:** H. E. Boulton  
**Date:** 1894  
**Publication details:** JB Cramer & Co, London (1894)  
**Notes:** from 'A Cycle of Songs' (various artists)

**Title:** **There is a Garden in Her Face**  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London, H.1342 (1894)  
**Notes:**

**Title:** **Love Lies Asleep in the Rose, 'Six Old English Songs', No. 1**  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894), &  
Boosey & Co, London, H.1287 (1894)  
**Notes:** sung by Miss Florence

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**Title:** All For My True Love, 'Six Old English Songs', No. 2  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894)  
**Notes:**

**Title:** Sun that Lights the Roses, The, 'Six Old English Songs', No. 3  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894)  
**Notes:** for tenor

**Title:** My True Love Hath My Heart, 'Six Old English Songs', No. 4  
**Words:** Sir Philip Sidney  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894)  
**Notes:**

**Title:** There is a Garden in her Face, 'Six Old English Songs', No. 5  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894)  
**Notes:** for tenor

**Title:** Love was Once a Little Boy, 'Six Old English Songs', No. 6  
**Words:** Anon.  
**Date:** 1894  
**Publication details:** Boosey & Co, London & New York, H.1138 (1894), &  
Boosey & Co, London, H.1576 (1894)  
**Notes:**

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**Title:** Peace be around thee, Six Songs, Set III, No. 1  
**Words:** Thomas Moore - Ger transl.: Olga L. Sturm ('Um dich sei Friede')  
**Date:** 1894  
**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 1, Joseph Williams, London,  
11734(1)(1898)

Notes:

**Title:** O Skylark, for thy Wing, Six Songs, Set III, No. 2  
**Words:** Mrs Hemans - Ger transl.: Olga L. Sturm ('O Lerche, so wie du!')  
**Date:** 1894  
**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 2, Joseph Williams, London,  
11734(2)(1898)

Notes:

**Title:** Adieu, Six Songs, Set III, No. 3  
**Words:** Dante Gabriel Rossetti - Ger transl.: Olga L. Sturm ('Leb'wohl')  
**Date:** 1894  
**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 3, Joseph Williams, London,  
11734(3)(1898)

Notes:

**Title:** Golden Glories, Six Songs, Set III, No. 4  
**Words:** Christina Rossetti - Ger transl.: Olga L. Sturm ('Goldene Schon  
Leiten')  
**Date:** 1894  
**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 4, Joseph Williams, London,  
11734(4)(1898)

Notes:

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**Title:** Nautch Girl's Song, The, Six Songs, Set III, No. 5  
**Words:** Sir Edwin Arnold - Ger transl.: Olga L. Sturm ('Lied der Indischen Tanzeren')  
**Date:** 1894

**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 5, Joseph Williams, London,  
11734(5)(1898)

**Notes:**

**Title:** Zanouba's Song, Six Songs, Set III, No. 6  
**Words:** Sir Edwin Arnold - Ger transl.: Olga L. Sturm ('Zanoubos Lied'),  
from 'The Persian'  
**Date:** 1894

**Publication details:** Joseph Williams, London, (S or T) & (M.S or Cont)(1894);  
2<sup>nd</sup>, Six Songs, Set III, 2<sup>nd</sup> ed., No. 6, Joseph Williams, London,  
11734(6)(1898)

**Notes:**

**Title:** Psalm of Life, A  
**Words:** H. W. Longfellow  
**Date:** 1895  
**Publication details:** Boosey & Co, London, H.1273 (1895)  
**Notes:** piano or harmonium accompaniment, sung by Miss Butt

**Title:** Love in the Meadow  
**Words:** Harry Davies  
**Date:** 1895  
**Publication details:** Boosey & Co, London, H.1365 (1895)

**Notes:**

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- Title:** **Bonny [Downey] Owl, The, Six Songs [by Sir Walter Scott], No. 1**  
**Words:** Sir Walter Scott, 'Goldthred's Song' from 'Kenilworth'  
**Date:** 1895  
**Publication details:** Stanley, Lucas, Weber, Pitt & Hatzfeld, London, EH 1 (1895)  
**Notes:** for Baritone
- Title:** **County Guy, Six Songs [by Sir Walter Scott], No. 2**  
**Words:** Sir Walter Scott, from 'Quentin Durward'  
**Date:** 1895  
**Publication details:** Stanley, Lucas, Weber, Pitt & Hatzfeld, London, EH2 (1895)  
**Notes:**
- Title:** **Anna-Marie, Six Songs [by Sir Walter Scott], No. 3**  
**Words:** Sir Walter Scott, from 'Ivanhoe'  
**Date:** 1895  
**Publication details:** Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London, EH 3 (1895)  
**Notes:**
- Title:** **Proud Maisie is in the Wood, Six Songs [by Sir Walter Scott], No. 4**  
**Words:** Sir Walter Scott, from 'The Heart of Midlothian'  
**Date:** 1895  
**Publication details:** Stanley Lucas, Weber, Pitt and Hatzfeld Ltd, EH 4 (1895)  
**Notes:**
- Title:** **Border Ballad, Six Songs [by Sir Walter Scott], No. 5**  
**First Line:** 'March, march, Ettrick and Teviotdale'  
**Words:** Sir Walter Scott, from 'The Monastery',  
**Date:** 1895  
**Publication details:** Stanley, Lucas, Weber, Pitt & Hatzfeld, London, EH 5 & 25 (1895);  
2<sup>nd</sup> (1931)  
**Notes:** Ballad for baritone - piano or brass band accompaniment, sung by Mr Rumford, Mr Foster

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**Title:** Love Wakes and Weeps, Six Songs [by Sir Walter Scott], No. 6  
**Words:** Sir Walter Scott, from 'The Pirate'  
**Date:** 1895  
**Publication details:** Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, EH 6 (1895), & Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London, EH 26 (1895)

**Notes:**

**Title:** Near Thee, Twelve Songs, Set IV, No. 1  
**Words:** Mrs Hemans - Ger. transl.: unknown ('Nah Dir')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** I Love My Love, Twelve Songs, Set IV, No. 2  
**Words:** Wilhemina Baines - Ger. transl.: unknown ('Ich Lieb'mein Lieb')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** Mariana, Twelve Songs, Set IV, No. 3  
**Words:** Christina Rossetti - Ger. transl.: unknown ('Mariana')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** Lovers, Twelve Songs, Set IV, No. 4  
**Words:** Philip Bourke Marston - Ger. transl.: unknown ('Liebe')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**



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**Title:** **Along the Shore, Twelve Songs, Set IV, No. 5**  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik] - Ger. transl.:  
unknown ('Am Meeresstrand')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122  
(S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **Time of Roses, The, Twelve Songs, Set IV, No. 6**  
**Words:** Thomas Hood - Ger. transl.: unknown ('Die Rosenzeit')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122  
(S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **To the Night, Twelve Songs, Set IV, No. 7**  
**Words:** P. B. Shelley - Ger. transl.: unknown ('An Die Nacht')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122  
(S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **Fairy Song, A, Twelve Songs, Set IV, No. 8**  
**Words:** Mrs Hemans, Mrs - Ger. transl.: unknown ('Elfenlied')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122  
(S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **Broken Flower, The, Twelve Songs, Set IV, No. 9**  
**Words:** Mrs Hemans - Ger. transl.: unknown ('Die Geknickte Blume')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122  
(S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

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**Title:** **Summer's Here**, Twelve Songs, Set IV, No. 10  
**Words:** G. Clifton Bingham - Ger. transl.: unknown ('Sommerzeit')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **At Parting**, Twelve Songs, Set IV, No. 11  
**Words:** Philip Bourke Marston - Ger. transl.: unknown ('Scheiden')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **Two Castles**, Twelve Songs, Set IV, No. 12,  
**Words:** Wilhemina Baines - Ger. transl.: unknown ('Zwei Schlosser')  
**Date:** 1895  
**Publication details:** Joseph Williams, Albums 83 & 95, Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)

**Notes:**

**Title:** **Crumpled Roseleaf**, The  
**Words:** G. Clifton Bingham  
**Date:** 1896  
**Publication details:** Robert Cocks & Co, London, 20429 (1896)

**Notes:**

**Title:** **Gift of Rest**, The,  
**First Line:** 'We are so weary'  
**Words:** G. Clifton Bingham  
**Date:** 1896  
**Publication details:** Robert Cocks & Co, London, 20487 (1896)

**Notes:** This song may possibly date from *c.* 1872, but it does not seem to have been published until 1896

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**Title:** **Voice of the Father, The**  
**First Line:** 'There's a voice that ever calleth'  
**Words:** G. Clifton Bingham  
**Date:** 1896  
**Publication details:** Boosey & Co, London, H.1503 (1896)  
**Notes:** piano, harmonium or orchestral accompaniment, sung by Miss Butt

**Title:** **Watcher, The**  
**Words:** G. Clifton Bingham  
**Date:** 1897  
**Publication details:** Robert Cocks & Co, London, 20562 (1897)  
**Notes:**

**Title:** **Garden Blest, The**  
**Words:** G. Clifton Bingham  
**Date:** 1897  
**Publication details:** Robert Cocks & Co, London, 20606 (1897)  
**Notes:**

**Title:** **When the World is Fair**  
**First Line:** 'Come away with me to the river's edge'  
**Words:** G. Clifton Bingham  
**Date:** 1898  
**Publication details:** Boosey & Co, London, H.2174 (1898)  
**Notes:** sung by Mr Lloyd

**Title:** **Give**  
**Words:** Adelaide Procter  
**Date:** 1899  
**Publication details:** John Church Co, Canada, 13135-6 (1899)  
**Notes:** for low voice

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**Title:** Seasons, The  
**Words:** unknown  
**Date:** 1899  
**Publication details:** John Church Co, Canada, 13136-5 (1899)  
**Notes:** for low voice

**Title:** Wassailer's Song, The  
**Words:** Anon.  
**Date:** 1899  
**Publication details:** Boosey & Co, London, H.2711 (1899)  
**Notes:**

**Title:** Buttercups and Daisies  
**Words:** G. Clifton Bingham  
**Date:** 1899  
**Publication details:** Boosey & Co, London, H.2741 (1899)  
**Notes:** sung by Miss Florence, Miss Dale

**Title:** In far Lochanber  
**Words:** G. Clifton Bingham  
**Date:** 1899  
**Publication details:** Souvenir of the Charing Cross Hospital Bazaar (1899)  
**Notes:**

**Title:** Nights of Music  
**Words:** Thomas Moore  
**Date:** 1900  
**Publication details:** Boosey & Co, London (1900)  
**Notes:**

**Title:** I Will Give You Rest  
**Words:** G. Clifton Bingham  
**Date:** 1900  
**Publication details:** Boosey & Co, London, H.2906 (1900)  
**Notes:** Sacred song, sung by Miss Butt

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**Title:** **Because My Love is Mine**

**First Line:** 'Sing out, oh land'

**Words:** G. Clifton Bingham

**Date:** 1901

**Publication details:** Boosey & Co, H.3215, H.3252 (1901)

**Notes:**

**Title:** **Song Hath Ways[/Wings]**

**Words:** G. Clifton Bingham

**Date:** 1903

**Publication details:** Boosey & Co, London, H.4083 (1903)

**Notes:**

**Title:** **Song of May, A, Six Songs, Set IV, No. 1**

**Words:** Christina Rossetti - Ger transl.: F. H. Schneider ('Mailied')

**Date:** 1903

**Publication details:** Joseph Williams, London, (S or T)(1903) & Two Spring Songs, No. 1,  
Joseph Williams, London, 14094 (1)(undated)

**Notes:**

**Title:** **Two Days Ago, Six Songs, Set IV, No. 2**

**Words:** H. Hammond-Spencer - Ger transl.: F. H. Schneider ('Vorgestern')

**Date:** 1903

**Publication details:** Joseph Williams, London, (S or T)(1903) & Two Spring Songs, No. 2,  
Joseph Williams, London, 14094 (2)(undated)

**Notes:**

**Title:** **Supreme Summer, Six Songs, Set IV, No. 3**

**Words:** A. O'Shaughnessy, A - Ger transl.: unknown

**Date:** 1903

**Publication details:** Joseph Williams, London, (S or T)(1903)

**Notes:**

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**Title:** **Let Beauty Awake, Six Songs, Set IV, No. 4**  
**Words:** Robert Louis Stevenson - Ger transl.: unknown  
**Date:** 1903  
**Publication details:** Joseph Williams, London, (S or T)(1903)  
**Notes:**

**Title:** **Nearer Yet, Six Songs, Set IV, No. 5**  
**Words:** Dante Gabriel Rossetti - Ger transl.: unknown  
**Date:** 1903  
**Publication details:** Joseph Williams, London, (S or T)(1903)  
**Notes:**

**Title:** **I cannot help loving thee, Six Songs, Set IV, No. 6**  
**Words:** Anon. - Ger transl.: unknown  
**Date:** 1903  
**Publication details:** Joseph Williams, London, (S or T)(1903)  
**Notes:**

**Title:** **Thanksgiving**  
**First Line:** 'We thank Thee, Lord'  
**Words:** Bishop G. E. L. Cotton  
**Date:** 1911  
**Publication details:** Boosey & Co, London & New York (1911)  
**Dedication:** 'His friend D. W. Evans'  
**Notes:** organ, piano or orchestral accompaniment, sung by Mme Butt

**Title:** **May Song, A**  
**Words:** G. Clifton Bingham  
**Date:** 1911  
**Publication details:** Boosey & Co, London & New York (1911)  
**Notes:**

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**Title:** Master  
**Words:** Arthur Conan Doyle, from 'The Songs of Action'  
**Date:** 1911  
**Publication details:** Metzler & Co (1909) Ltd, London, M & Co (1909) Ltd 181 (1911)  
**Notes:**

**Title:** Franklin's Maid, The  
**Words:** Arthur Conan Doyle, from 'The Songs of Action'  
**Date:** 1911  
**Publication details:** Metzler & Co (1909) Ltd, London, M & Co (1909) Ltd 182 (1911)  
**Notes:**

**Title:** Hymn of Empire, A  
**Words:** Arthur Conan Doyle, from 'The Songs of Action'  
**Date:** 1911  
**Publication details:** Metzler & Co (1909) Ltd, London (1911)  
**Notes:**

**Title:** Sweet Hay  
**Words:** Hugh Conway  
**Date:** 1911  
**Publication details:** Patey & Willis, P&W.678 (1911)  
**Notes:** Ballad

**Title:** Forget Not Me  
**Words:** Robert Buchanan  
**Date:** 1912  
**Publication details:** Boosey & Co, London, H.6917 (1912)  
**Notes:**

**Title:** Summer Moon  
**Words:** Robert Buchanan  
**Date:** 1913  
**Publication details:** Boosey & Co, London, H.8030 (1913)  
**Notes:**

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**Title:** Hail! A Hymn to Belgium  
**First Line:** 'Men of Belgium! Honour's own!'  
**Words:** John Galsworthy  
**Date:** 1914  
**Publication details:** Daily Telegraph, London, 'King Albert's Book', pp. 60-1 (1914)  
**Notes:** This song can be sung as a solo number or as a unison hymn (see also Hymn Tunes)

**Title:** Fall In!  
**First Line:** 'What will you lack, sonny'  
**Words:** Harold Begbie  
**Date:** 1914  
**Publication details:** Enoch & Sons, London, E&S 4650 (1914)  
**Notes:** 'Published in conjunction with the *Daily Chronicle* for the benefit of the "Prince of Wales's Fund"'

**Title:** Deep in a Beauteous Garden, 'A Bouquet of Roses',  
Six Songs, No. 1  
**Words:** Edward Teschemacher  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8202 (1914)  
**Notes:**

**Title:** Roses of Sadi, The, 'A Bouquet of Roses', Six Songs, No. 2  
**Words:** Andrew Lang, from 'Ban and Arriere-Ban'  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8203 (1914)  
**Notes:**

**Title:** Blue Skies and Roses, 'A Bouquet of Roses', Six Songs, No. 3  
**Words:** Edward Teschemacher  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8204 (1914)  
**Notes:**



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Sweet, What is Love?, 'A Bouquet of Roses', Six Songs, No. 4  
**Words:** Alfred Noyes, from 'Drake'  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8205 (1914)  
**Notes:**

**Title:** Day Dreams, 'A Bouquet of Roses', Six Songs, No. 5  
**Words:** unknown, from 'Heartsease'  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8206 (1914)  
**Notes:**

**Title:** Sweetest Rose of All, The, 'A Bouquet of Roses', Six Songs, No. 6  
**Words:** Edward Teschemacher  
**Date:** 1914  
**Publication details:** Boosey & Co, London, H.8207 (1914)  
**Notes:**

**Title:** We Sweep the Seas. A British Naval Song  
**First Line:** 'We sweep the seas'  
**Words:** M. Corelli  
**Date:** 1915  
**Publication details:** Enoch & Sons, London (1915)  
**Notes:**

**Title:** Sweet as her Roses. A Song of England  
**Words:** Harold Begbie  
**Date:** 1915  
**Publication details:** Enoch & Sons, London (1915)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **I will not doubt**  
**First Line:** 'I will not doubt'  
**Words:** Ella Wheeler Wilcox  
**Date:** 1921  
**Publication details:** Ascherberg, Hopwood & Crew, London, AH & C Ltd 10610-4 (1921)  
**Notes:** Harmonium/organ obbligato *ad lib.*

**Title:** **Maytime in England**  
**Words:** Edward Lockton  
**Date:** 1921  
**Publication details:** Boosey & Co, London, H.10426 (1921)  
**Notes:**

**Title:** **When All the World is Young**  
**Words:** C. Kingsley  
**Date:** 1922  
**Publication details:** Chappell & Co, London (1922)  
**Notes:**

**Title:** **Beautiful Land of Nod, The**  
**Words:** Ella Wheeler Wilcox  
**Date:** 1922  
**Publication details:** Ascherberg, Hopwood & Crew Ltd, AH & C Ltd 10703-F (1922)  
**Notes:**

**Title:** **Sunshine**  
**Words:** M. Y. W.  
**Date:** 1922  
**Publication details:** Ascherberg, Hopwood & Crew, London (1922)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** Ladies of St James's, The  
**First Line:** 'The ladies of St James's'  
**Words:** Austin Dobson  
**Date:** 1923  
**Publication details:** Enoch & Sons, London, E & S 5927 (1923)  
**Notes:**
- Title:** Dream Fairy, The, 'Songs for My Little Ones (from 'Punch')', No. 1  
**First Line:** 'She sits upon the pillow'  
**Words:** J. Walker  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**
- Title:** Pretty Ringtime, 'Songs for My Little Ones (from 'Punch')', No. 2  
**First Line:** 'My Mummie says that after dark'  
**Words:** George Greenland  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**
- Title:** Stern Story, A, 'Songs for My Little Ones (from 'Punch')', No. 3  
**First Line:** 'I have a little puppy'  
**Words:** F. Conquest  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**
- Title:** Little Grey Water, 'Songs for My Little Ones (from 'Punch')', No. 4  
**First Line:** 'Little Grey Water'  
**Words:** W. H. Ogilvie  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Uncle James, 'Songs for My Little Ones (from 'Punch')', No. 5  
**First Line:** 'My Uncle James has sailed as far'  
**Words:** B. E. Todd  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** Little Young Lambs, The,  
'Songs for My Little Ones (from 'Punch')', No. 6  
**First Line:** 'In the fold, On the Wold'  
**Words:** P. R. Chalmers  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** When You Go to Fairyland,  
'Songs for My Little Ones (from 'Punch')', No. 7  
**First Line:** 'Once I went to Fairyland'  
**Words:** M. Young  
**Date:** 1927  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.94-5  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** Auto Suggestion, 'Songs for My Little Ones (from 'Punch')', No. 8  
**First Line:** 'A little old woman lived lone on a hill'  
**Words:** Georgette Agnew  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Scabious Time**, 'Songs for My Little Ones (from 'Punch')', No. 9  
**First Line:** 'If I were a scabious'  
**Words:** Teresa Hooley  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** **Kingfisher**, 'Songs for My Little Ones (from 'Punch')', No. 10  
**First Line:** 'I met with the Kingfisher'  
**Words:** Stella Sharpley  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** **Hyde Park**, 'Songs for My Little Ones (from 'Punch')', No. 11  
**First Line:** 'The fairies live in Hyde Park'  
**Words:** Florence Hoatson  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** **Butterfly**, 'Songs for My Little Ones (from 'Punch')', No. 12  
**First Line:** 'Butterfly silver and butterfly gold'  
**Words:** D. English  
**Date:** 1927  
**Publication details:** J Saville & Co, London (1927)  
**Notes:**

**Title:** **One Morning on the Seashore**  
**Words:** H. W. Longfellow  
**Date:** 1934  
**Publication details:** A. V. Broadhurst, London (1934)  
**Notes:** Neapolitan Canzonet

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Published, but date uncertain**

**Title:** **Star of Our Love, The**  
**Words:** unknown  
**Date:** ?  
**Publication details:** Joseph Williams Vol. 145 - 12 Drawing-Room Ballads, No. 6 [Cowen No. 6 only], Joseph Williams, London (?)  
**Notes:** Ballad

**Title:** **Unfinished Song, The**  
**First Line:** 'The summer twilight languid lay'  
**Words:** Fred. E. Weatherly  
**Date:** 1887?  
**Publication details:** Metzler & Co, London, M5296 (1887?)  
**Notes:** This song, sung by Miss Orridge, is perhaps related to 'Unfinished is the Song' for piano (1887).

**Title:** **With Thee there is Forgiveness [Psalm 130]**  
**Words:** from Holy Scripture (Psalms)  
**Date:** 1868?  
**Publication details:** Boosey & Co, London (1868?)  
**Notes:** This appears to be an arrangement for voice and piano of Psalm 130 for Contralto and Chorus (1868).

**Title:** **Truant Love**  
**First Line:** 'Four years tonight, my darling'  
**Words:** W. J. Stewart  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:** sung by Mrs Osgood

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Winding of the Skein, The**  
**Words:** F. G. W.  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:**

**Title:** **Longing**  
**Words:** L. J. C.  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:**

**Title:** **Two Roses, The**  
**Words:** L. J. C.  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:**

**Title:** **Almost**  
**First Line:** 'So soft thy smile'  
**Words:** Robert E. Francillon  
**Date:** 1873?  
**Publication details:** Boosey & Co, London (1873)  
**Notes:** This song was written as a sequel to 'It was a Dream' (1873), and sung by Mme Patey

**Title:** **So Far Away [Mon Ami]**  
**Words:** Emile Souvestre - Eng. Transl.: Robert E. Francillon  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **If every Lute on Earth were Mute**  
**Words:** Robert E. Francillon  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:** sung by Mr Santley

**Title:** **Carrier Dove, The**  
**First Line:** 'Is it not time for the swallow?'  
**Words:** Robert E. Francillon  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:** sung by Mme Patey

**Title:** **Blow High**  
**Words:** Robert E. Francillon  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:**

**Title:** **At Last**  
**First Line:** 'The night was dark and dreary'  
**Words:** Robert E. Francillon  
**Date:** [at or before 1880]  
**Publication details:** Boosey & Co, London (?)  
**Notes:** sung by Miss Williams

**Title:** **Aubade**  
**First Line:** 'The stars are sleeping'  
**Words:** Robert E. Francillon  
**Date:** ?  
**Publication details:** Boosey & Co, London (?)  
**Notes:** sung by Mr Sims Reeves



**Unpublished**

**Title:** Beautiful Morning of May  
**Words:** Edward Lockton  
**Date:** ?  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.75-7  
**Notes:** 'No.1 of a series'

**Title:** Shepherd's Purse  
**Words:** H. M. Leys  
**Date:** ?  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.88-9  
**Notes:** 'No.13 of a series'

**Title:** Chocolate Bus, The  
**Words:** Eleanor Farjeon  
**Date:** ?  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.78-9  
**Notes:** 'No.14 of a series'

**Title:** From Exile  
**Words:** L. F. Moberly  
**Date:** ?  
**Manuscript:** Autog. fs MS: Oxford, Bodleian Library, MSS.Mus.b.45; ff.81-2  
**Notes:**

**Title:** I've a Secret to Tell Thee  
**Words:** Thomas Moore  
**Date:** ?  
**Manuscript:** Autog. fs MSS: Oxford, Bodleian Library, MSS.Mus.b.45:  
ff.83-4 (original version) &  
ff.85-7 (revised version)

**Notes:**

**14b: Collections and Sets of Songs**

**Sets of Twelve Songs**

**1892 Twelve Songs, Set I, Joseph Williams, Album No. 24 (a&b) 'Cowen Vol. III',  
Joseph Williams, London, N.7437 (Sop.) & N.7494 (Cont.)(1892)**

1. Thy Remembrance;
2. Snow-Flakes;
3. Song of Mo[u?]ning, A;
4. Sweet Evenings Come and Go, Love;
5. Far Away;
6. Is My Lover on the Sea?;
7. Evening Star, The;
8. Nightfall;
9. He and She;
10. Love Me If I Live;
11. First Farewell, The;
12. Thoughts at Sunrise

**1892 Twelve Songs, Set II, Joseph Williams, Albums 50 & 52 'Cowen Vol. IV', Joseph  
Williams, London, N.8162 (Sop.) & N.8166 (Cont.)(1892)**

1. Dost Thou Love Me?;
2. Ask Nothing More;
3. For a Dream's Sake;
4. To a Flower;
5. Bird Raptures;
6. Laugh Not, Nor Weep (A Love Song);
7. Insufficiency;
8. Song for Twilight;
9. Violet, The;
10. Angel of Death, The;
11. Idle Poet, An;
12. I Think on Thee in the Night

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1892 Twelve Songs, Set III, Joseph Williams, Albums 62 & 74 'Cowen Vol. V', Joseph Williams, London, N.9370 (S&T) & N.9776 (Ct&Bar)(1892)**

1. At the Mid Hour of Night;
2. Serenade, A;
3. Cradle-Song;
4. Past Springtime, A;
5. Lonely;
6. Bride Song, A;
7. Stars, The;
8. Fedalma;
9. Land of Violets, The;
10. Somewhere;
11. Birthday, A;
12. Day is Dying

**1895 Twelve Songs, Set IV, Joseph Williams, Albums 83 & 95 'Cowen Vol. VI', Joseph Williams, London, N.10122 (S&T) & N.10183 (Ct&Bar)(1895)**

1. Near Thee;
2. I Love My Love;
3. Mariana;
4. Lovers;
5. Along the Shore;
6. Time of Roses, The;
7. To the Night;
8. Fairy Song, A;
9. Broken Flower, The;
10. Summer's Here;
11. At Parting;
12. Two Castles

**Sets of Six Songs**

**1866 Six Songs [Set A]**

Mentioned in Willeby 'Masters of English Music', p.181, but no other details are known, nor is the set listed in any works-list.

**1883 [Six Songs, Set B,] Six Songs, Set 1, Chappell & Co, London, 17668-73, 17717-20 & 17896-8 (1883)**

1. Better Far;
2. Absence;
3. There is Dew for the Flow'ret;
4. Parted Presence;
5. I Dreamed of Thee;
6. If Love Were What the Rose Is

**1884 [Six Songs, Set C,] Six Songs, Set 2, Joseph Williams, London, 10560-5 & 10600 (1884)**

1. Little While, A;
2. Lullaby, A;
3. Outcry;
4. Because;
5. Fantasia;
6. Think of Me

**1889? [Six Songs, Set D,] Six Songs (Set I), Joseph Williams, Albums 12 & 61 'Cowen Vol. I', Joseph Williams, London, 10301 (Sop., 1889?) & N.8511 (Cont., 1893)**

1. Night Has a Thousand Eyes;
2. Rondel;
3. Good-Night;
4. If Thou Wilt, Remember;
5. I Think of All Thou Art to Me;
6. Alas! (How Easily Things Go Wrong)

Note: These songs are all original publications, except for No. 5 that dates from 1880.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1893 [Six Songs, Set C, 2<sup>nd</sup> Ed.,] Six Songs, Set II, Joseph Williams, Albums 45/46&47  
'Cowen Vol. II', Joseph Williams, London, N.8144-8146 (Sop, MSop & Cont, 1893?)**

1. Little While, A;
2. Lullaby, A;
3. Outcry;
4. Because;
5. Fantasia;
6. Think of Me

Note: This set of songs is a second edition of Six Songs, Set 2 [Six Songs, Set C](1884)

**1894 [Six Songs, Set E,] Six Songs, Set III, Joseph Williams, Albums 128 & 134 'Cowen  
Vol. VII', Joseph Williams, London, (S or T) & (M.S or Cont)(1894)**

1. Peace be around thee;
2. O Skylark, for thy Wing;
3. Adieu;
4. Golden Glories;
5. Nautch Girl's Song;
6. Zanouba's Song

**1895 [Six Songs, Set F,] Six Songs, Set IIIa ('Third Set'), 'Berners Edition', High Voice,  
Joseph Williams, London (1895)**

1. Thy Remembrance;
2. Snow-Flakes;
3. Song of Mo[u?]rning, A;
4. Sweet Evenings Come and Go, Love;
5. Far Away;
6. Is My Lover on the Sea?

Note: This set of songs is a reprint of Twelve Songs, Set I, Nos. 1-6 (1892)

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1898 [Six Songs, Set E, 2<sup>nd</sup> Ed.,] Six Songs, Set III, 2<sup>nd</sup> Edition, Joseph Williams, London, 11734(1)-11734(6)(1898)**

1. Peace be around thee;
2. O Skylark, for thy Wing;
3. Adieu;
4. Golden Glories;
5. Nautch Girl's Song;
6. Zanouba's Song

Note: This set of songs is a second edition of Six Songs, Set III (1894)

**1903 [Six Songs, Set G,] Six Songs, Set IV (S or T), Joseph Williams, London, (S or T)(1903)**

1. Song of May, A;
2. Two Days Ago;
3. Supreme Summer;
4. Let Beauty Awake;
5. Nearer Yet;
6. I cannot help loving thee

Note: Nos. 1 & 2 of this set were also separately issued as 'Two Spring Songs', although it is not clear whether they pre-date or post-date the set of six songs.

**1911 [Six Songs, Set H,] Joseph Williams Collection of 1911, Book I, 1-6, Joseph Williams, London (1911)**

1. Birthday, A (Twelve Songs, Set III, No. 11, 1892);
2. Idle Poet, An (Twelve Songs, Set II, No. 11, 1892);
3. At the Mid Hour of Night (Twelve Songs, Set III, No. 1, 1892);
4. Because (Six Songs, Set 2, No. 4, 1884);
5. For a Dream's Sake (Twelve Songs, Set II, 3, 1892);
6. Love Me If I Live (Twelve Songs, Set I, No. 9, 1892)

Note: These songs are all reissues of previous publications, as indicated above.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1921 [Six Songs, Set I,] Six Songs, Set V, Joseph Williams, London (1921)**

1. Dost Thou Love Me?;
2. Ask Nothing More;
3. For a Dream's Sake;
4. To a Flower;
5. Bird Raptures;
6. Laugh Not, Nor Weep (A Love Song)

**Note: This set of songs is a reprint of Twelve Songs, Set II, Nos. 1-6 (1892)**

**Other Titled Sets of Songs**

**1883 Five Sacred Songs, Metzler & Co, London (1883)**

1. River Shore, The (M.5872);
2. Light In Darkness (M.5907);
3. Pilgrims, The (M.5870);
4. Evening Hymn (M.5866);
5. Passing Away (M.5865)

**1884? 'Sunlight and Shadow', Album of Six Songs, Boosey & Co, London (1884?)**

1. Sweetest Eyes were Ever Seen;
2. Beautiful, The;
3. My Love is Late;
4. There's None Like Thee;
5. Cottager to Her Infant, The;
6. Snowstorm, The

**1892 Two Songs by Longfellow, Metzler & Co, London, M.7544 (1892)**

1. Sundown;
2. Eyes so Tristful

Note: These two songs were also issued as numbers in 'Nine Longfellow Songs' (1892)

**1892 Eight Songs for Children, Metzler & Co, London (1892)**

1. Time to Rise;
2. Mother;
3. School;
4. Dunce, The;
5. Swinging in the Orchard;
6. Prisoner, A;
7. Slumberland;
8. Good Night



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1892 Nine Songs by Longfellow, Metzler & Co, London (Edition A - S or T, B - Cont or Bar)(1892), & Metzler & Co, London [another edition](1892)**

1. Stay at Home;
2. Love What Wilt Thou With This Heart of Mine?;
3. Light of Stars, The;
4. It is not always May;
5. Eyes so Tristful;
6. Sea hath its Pearls, The;
7. My Lady Sleeps;
8. Sundown;
9. Onaway! Awake, Beloved!

**1894 Six Old English Songs, Boosey & Co, London & New York, H.1138 (1894)**

1. Love Lies Asleep in the Rose;
2. All For My True Love;
3. Sun that Lights the Roses, The;
4. My True Love Hath My Heart;
5. There is a Garden in her Face;
6. Love was Once a Little Boy

**1914 'A Bouquet of Roses', Six Songs, Boosey & Co, London, H.8202-7 (1914)**

1. Deep in a Beauteous Garden;
2. Roses of Sadi, The;
3. Blue Skies and Roses;
4. Sweet, What is Love?;
5. Day Dreams;
6. Sweetest Rose of All, The

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**1927 Songs for My Little Ones (from 'Punch'), J Saville & Co, London (1927)**

1. Dream Fairy, The;
2. Pretty Ringtime;
3. Stern Story, A;
4. Little Grey Water;
5. Uncle James;
6. Little Young Lambs, The;
7. When You Go to Fairyland;
8. Auto Suggestion;
9. Scabious Time;
10. Kingfisher;
11. Hyde Park;
12. Butterfly

**? Two Spring Songs, Joseph Williams, London, 14094(1)-14094(2)(undated)**

1. Song of May, A;
2. Two Days Ago

**15: Songs (Extracted from other works)**

**1870 from 'The Rose Maiden', St James's Hall, London, xi.1870, Robert E. Francillon**

**1.**

**Title: God greet thee fairest maiden**

**First Line: 'God greet thee fairest maiden'**

**Publication details: Boosey & Co, London (1870);  
2<sup>nd</sup> (1929)**

**Notes:**

**2.**

**Title: Ask of Yon Ruined Castle**

**First Line: 'Ask of yon ruined castle'**

**Publication details: Boosey & Co, London, H.4436 (1870);  
2<sup>nd</sup> (1904)**

**Notes: 'Scena'**

**3.**

**Title: Bloom on, My Roses**

**First Line: 'Bloom on, bloom on, my Roses'**

**Publication details: Boosey & Co, London (1870)**

**Notes:**

**1874 from 'One Too Many', St George's Hall, London, 24.vi.1874, Francis Cowley  
Burnand**

**1.**

**Title: Wake in All Thy Beauty**

**Publication details: Chappell & Co, London (1874)**

**Notes: Serenade. This song was not issued in the original published selection  
of 1874.**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

2.

Title: **Reason Why, The (A Lover's Vow)**

Publication details: Chappell & Co, London (1874)

Notes:

1876 from 'Pauline', Lyceum, London, 22.xi.1876, H. Hersee, after Bulwer Lytton 'The Lady of Lyons'

1.

Title: **One Kind Glance**

First Line: 'The stars that coronet the night'

Publication details: Boosey & Co, London (1876)

Notes: sung by Mr Santley

2.

Title: **Love has Wings**

First Line: 'That Love was born blind'

Publication details: Boosey & Co, London (1876)

Notes:

3.

Title: **From its Mother's Nest**

First Line: 'From its mother's nest'

Publication details: Boosey & Co, London (1876)

Notes:

4.

Title: **Bright Dreams too swiftly vanished**

First Line: 'Bright Dreams too swiftly vanished'

Publication details: Boosey & Co, London, (1876)

Notes:

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

5.

Title: **Inez was Beautiful**  
First Line: 'Inez was beautiful'  
Publication details: Boosey & Co, London (1876)  
Notes:

**1881 from 'Saint Ursula', Norwich Festival, 13.x.1881, Robert E. Francillon**

Title: **River Sings, The**  
Publication details: Metzler & Co, London, M.5656 (1881?)  
Notes: Air

**1895 from 'Harold' [or 'The Norman Conquest'], Covent Garden, London, 8.vi.1895, Sir Edward Malet and Fred. E. Weatherly (German adaptation by L. A. Caumont)**

Title: **Flow'rs are Gleaming, The**  
First Line: 'The flow'rs are gleaming'  
Publication details: Joseph Williams, London, N.10334 (1895)  
Notes:

**1895 from 'The Transfiguration', Gloucester Festival, 15.ix.1895, Joseph Bennett**

1.

Title: **Who Would Not Fear Thee?**  
First Line: 'Who would not fear thee'  
Publication details: Boosey & Co, London, H.1432 (1895)  
Notes:

2.

Title: **Lord Jesus, Open Thou Our Ears**  
First Line: 'Lord Jesus, open Thou our ears'  
Publication details: Boosey & Co, London, H.1447 (1895)  
Notes: Air, with Harmonium accompaniment *ad lib.*

**16: Vocal Duets**

**Title:** 'Tis Sweet In the Shade of the Lofty Trees  
**Words:** Charles Mackay  
**Date:** 1869  
**Publication details:** Lamborn Cock & Co, L C & Co 4430 (1869);  
2<sup>nd</sup> (Female voices), Metzler & Co, London, M.3564 (1873)

**Notes:**

**Title:** Echoes, Six Duets for Soprano and Contralto, No. 1  
**Words:** Thomas Moore  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886);  
2<sup>nd</sup> (1913)

**Dedication:** T. White

**Notes:**

**Title:** Cleansing Fires, Six Duets for Soprano and Contralto, No. 2  
**Words:** Adelaide Procter  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886);  
2<sup>nd</sup> (1892);  
3<sup>rd</sup> (1913)

**Dedication:** T. White

**Notes:**

**Title:** Violets, Six Duets for Soprano and Contralto, No. 3  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886)  
**Dedication:** T. White

**Notes:**

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**Title:** **Thought of Home at Sea, A, Six Duets for Soprano and Contralto, No. 4**  
**Words:** Mrs Hemans  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886);  
2<sup>nd</sup> (1913)  
**Dedication:** T. White  
**Notes:**

**Title:** **What the birds say, Six Duets for Soprano and Contralto, No. 5**  
**First Line:**  
**Words:** S. Coleridge  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886);  
2<sup>nd</sup> (1913)  
**Dedication:** T. White  
**Notes:**

**Title:** **Linger, oh gentle Time, Six Duets for Soprano and Contralto, No. 6**  
**Words:** Adelaide Procter  
**Date:** 1886  
**Publication details:** Novello, Ewer & Co, London, 7195 (1886);  
2<sup>nd</sup> (1913)  
**Dedication:** T. White  
**Notes:**

**Title:** **Edenland, Four Vocal Duets for Soprano and Tenor, No. 1**  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1889  
**Publication details:** Joseph Williams, Album No. 29, Joseph Williams, London, N.7859  
(1889);  
2<sup>nd</sup>, Four Duets for Soprano & Tenor, No. 1, Joseph Williams, London,  
N.7909 (1892)  
**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Boy and the Brook, The, Four Vocal Duets for Soprano and Tenor, No. 2**  
**Words:** H. W. Longfellow  
**Date:** 1889  
**Publication details:** Joseph Williams, Album No. 29, Joseph Williams, London, N.7859 (1889);  
2<sup>nd</sup>, Four Duets for Soprano & Tenor, No. 2, Joseph Williams, London, N.7910 (1892)

Notes:

**Title:** **On Her Lover's Arm She Leant, Four Vocal Duets for Soprano and Tenor, No. 3**  
**Words:** Alfred, Lord Tennyson  
**Date:** 1889  
**Publication details:** Joseph Williams, Album No. 29, , Joseph Williams, London, N.7859 (1889);  
2<sup>nd</sup>, Four Duets for Soprano & Tenor, No. 3, Joseph Williams, London, N.7911 (1892)

Notes:

**Title:** **Fountains Mingle with the River, The, Four Vocal Duets for Soprano and Tenor, No. 4**  
**Words:** P. B. Shelley  
**Date:** 1889  
**Publication details:** Joseph Williams, Album No. 29, Joseph Williams, London, N.7859 (1889);  
2<sup>nd</sup>, Four Duets for Soprano & Tenor, No. 4, Joseph Williams, London, N.7912 (1892)

Notes:



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Curfew, Five Duets for Soprano and Contralto, No. 1**

**Words:** H. W. Longfellow

**Date:** 1891

**Publication details:** Novello & Co, London, 10992 (1900)

**Dedication:** Henry J. Mason

**Notes:**

**Title:** **Summer's Call, The, Five Duets for Soprano and Contralto, No. 2**

**Words:** Mrs Hemans

**Date:** 1891

**Publication details:** Novello & Co, London, 10992 (1900)

**Dedication:** Henry J. Mason

**Notes:**

**Title:** **To-Day, Five Duets for Soprano and Contralto, No. 3**

**Words:** Adelaide Procter

**Date:** 1891

**Publication details:** Novello & Co, London, 10992 (1900)

**Dedication:** *Henry J. Mason*

**Notes:**

**Title:** **To Daffodils, Five Duets for Soprano and Contralto, No. 4**

**Words:** Herrick

**Date:** 1891

**Publication details:** Novello & Co, London, 10992, 1900

**Dedication:** Henry J. Mason

**Notes:**

**Title:** **Birds, Five Duets for Soprano and Contralto, No. 5**

**Words:** Howitt

**Date:** 1891

**Publication details:** Novello & Co, London, 10992 (1900)

**Dedication:** Henry J. Mason

**Notes:**

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Nights of Music**  
**Words:** Thomas Moore  
**Date:** 1900  
**Publication details:** Boosey & Co, London, H.2847, for Cont. & Bar. (B flat major) or Sop. & Ten. (D major)(1900)

**Notes:**

**Title:** **Gardening Duet**  
**Words:** unknown  
**Date:** 1900  
**Publication details:** Joseph Williams, Album 129, Six Humorous Duets, No. 5, Joseph Williams, London (1900), for Bar. & Sop. (or M.Sop)

**Notes:** This is the only duet in the set by Cowen.

**Title:** **Fall In!**  
**Words:** Harold Begbie  
**Date:** 1914  
**Publication details:** Enoch & Sons, London, E&S 4665 (1914)  
**Notes:** Arrangement of the song of the same name.

**17: Vocal Trios**

**Title:** In our Boat [for female voices]  
**Words:** author of 'John Halifax' [Dinah M Mulock/Craik]  
**Date:** 1888  
**Publication details:** Novello & Co, London, Collection of Trios, No.204 (1888)  
**Notes:**

**Title:** But thou, O Hope  
**Words:** unknown  
**Date:** 1903  
**Publication details:** Novello & Co, London, Collection of Trios, No.347 (1903)  
**Notes:**

**18: Literary works and articles**

1900 Hints on Conducting, *Musical Times*, xli (1900), 307-9.

1907 Long Hair and Music, *The Strand Magazine*, xxxiii, (1907), 89-94

1910 The Art of Conducting, *The Musical Educator* (ed. Greig, J.)(London: Caxton Publishing Co. Ltd., c. 1910?), vol. 5, v-xii.

1912 Haydn, (London & Edinburgh: TC & EC Jack, 1912; 2<sup>nd</sup>, 1922; 3<sup>rd</sup>, 1947), Book, Biography, pp. 63

1912 Mendelssohn, (London & Edinburgh: TC & EC Jack, 1912; 2<sup>nd</sup>, 1922; 3<sup>rd</sup>, 1948), Book, Biography, pp. 63

1912 Mozart, (London & Edinburgh: TC & EC Jack, 1912; 2<sup>nd</sup>, 1922; 3<sup>rd</sup>, 1946), Book, Biography, pp. 63

1912 Rossini, (London & Edinburgh: TC & EC Jack, 1912), Book, Biography, pp. 63

1913 My Art and my Friends, (London: Edward Arnold, 1913), Book, Autobiography, pp. xii+319

1915 Music as She is Wrote, (London: Mills & Boon Ltd, 1915), Book, Satirical Glossary of Musical Terms, pp. 63

1926 Then – and Now, *Music Masterpieces* (ed. Pitt, P.)(London: The Amalgamated Press (1922) Ltd., 18 February 1926), Vol. 10, 102.

1927 How I Turned the Corners in *The Etude*, (Philadelphia: Theodore Presser Co., July 1927), 501.

1933 Little Talks About Big Composers, (London: GG Harrap & Co Ltd, 1933), Book, Biography, pp. 109

**19: Editions and arrangements by Cowen of the music of others**

**Title:** Handel, **Siroe Overture**  
**Date:** 1910?  
**Publication details:** London (1910?)  
**Notes:** This arrangement was probably made for the Crystal Palace concerts or Handel Festival

**Title:** Handel, **Dance of the Sailors (Rodrigo Overture),**  
**Date:** 1912?  
**Publication details:** London (1912)  
**Notes:** This arrangement was probably made for the Crystal Palace concerts or Handel Festival



**20: Arrangements by others of Cowen's music**

Title: **Antoinette Waltz (on Popular Songs of Frederic H. Cowen)**  
Date: 1880  
Genre: Piano Solo  
Arranger: Charles Coote Junr.  
Publication details: Boosey & Co, London (1880)  
Notes:

Title: **Better Land, The**  
Date: 1880  
Genre: Song with orchestral accompaniment  
Arranger: unknown  
Publication details: unpublished?  
Notes: Arrangement of the song of the same name.

Title: **Better Land, The**  
Date: 1883  
Genre: Organ Solo  
Arranger: William Spark  
Publication details: (1883)  
Notes:

Title: **Good morrow**  
First line: 'The night her mantle doth unfold'  
Date: 1883  
Genre: Duet for Soprano & Alto or Tenor & Bass  
Arranger: Raphaelson  
Publication details: J L Peters, Saint Louis, USA (1883)  
Notes: Arrangement of the 4-part Chorus of the same name.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** Moss Rose, The  
**First line:** 'The angel of the flow'rs one day'  
**Date:** 1883  
**Genre:** Song/Ballad  
**Arranger:** Raphaelson  
**Publication details:** J L Peters, Saint Louis, USA (1883)  
**Notes:** Arrangement of the 4-part Chorus of the same name.
- Title:** Better Land, The  
**Date:** 1883  
**Genre:** Song with Military Band accompaniment  
**Arranger:** unknown  
**Publication details:** (1883)  
**Notes:** Arrangement of the song of the same name.
- Title:** Better Land, The  
**Date:** 1884  
**Genre:** Song with orchestral accompaniment  
**Arranger:** Charles H. R. Marriott  
**Publication details:** (1884)  
**Notes:** Arrangement of the song of the same name.
- Title:** Symphony No. 4 in B flat minor, *The Welsh*  
**Date:** 1884  
**Genre:** Piano duet  
**Arranger:** unknown  
**Publication details:** Novello, Ewer & Co., London (1885?)  
**Notes:** Given that Cowen did arrange his own version of the *Scandinavian* Symphony, it may be that this arrangement is by him also.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** **Better Land, The**  
**Date:** 1885  
**Genre:** Piano Solo  
**Arranger:** Wilhelm Kuhe  
**Publication details:** (1885)  
**Notes:** Arrangement of the song of the same name.

**Title:** **Waltz from *Sleeping Beauty***  
**Date:** 1885  
**Genre:** Piano solo  
**Arranger:** unknown  
**Publication details:** Novello, Ewer & Co., London (1885?)  
**Notes:** Arrangement of the orchestral piece of the same title.

**Title:** **Children's Home, The**  
**Date:** 1887  
**Genre:** Piece for violin and piano  
**Arranger:** T. Bonheur  
**Publication details:** (1887)  
**Notes:** Arrangement of the song of the same title.

**Title:** **Children's Home, The**  
**Date:** 1887  
**Genre:** Organ solo  
**Arranger:** William Spark  
**Publication details:** (1887)  
**Notes:** Arrangement of the song of the same title.

**Title:** **Children's Dreams**  
**Date:** 1894  
**Genre:** Chorus for SATB  
**Arranger:** Percy Jackman  
**Publication details:** 1894;  
2<sup>nd</sup> (1895)  
**Notes:** Arrangement of the song of the same name.



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

- Title:** **Better Land, The**  
**Date:** 1894  
**Genre:** Organ solo  
**Arranger:** Alfred Redhead  
**Publication details:** (1894)  
**Notes:** Arrangement of the song of the same title.
- Title:** **Four English Dances in the Olden Style**  
**Date:** 1896  
**Genre:** Suite for violin and piano  
**Arranger:** B. Tours  
**Publication details:** (1896)  
**Notes:** Arrangement of Set I of the orchestral suite of the same name.
- Title:** **Four English Dances in the Olden Style**  
**Date:** 1896  
**Genre:** Suite for military band  
**Arranger:** Daniel E. Godfrey, Junr.  
**Publication details:** (1896)  
**Notes:** Arrangement of Set I of the orchestral suite of the same name.
- Title:** **Four English Dances in the Olden Style**  
**Date:** 1896  
**Genre:** Suite for small orchestra  
**Arranger:** John E. West  
**Publication details:** (1896)  
**Instrumentation:** 2121/11(=cnt)10/timp.perc/str  
**Notes:** Arrangement of Set I of the orchestral suite of the same name.
- Title:** **Four English Dances in the Olden Style**  
**Date:** 1896  
**Genre:** Suite for piano quintet  
**Arranger:** unknown  
**Publication details:** Novello & Co, London (1896?)  
**Notes:** Arrangement of Set I of the orchestral suite of the same name.



*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Children's Dreams**  
Date: 1901  
Genre: 2-part song  
Arranger: George Aitken  
Publication details: (1901)  
Notes: Arrangement of the song of the same name.

Title: **Children's Home, The**  
Date: 1902  
Genre: Piece for cornet and piano  
Arranger: Herman Finck  
Publication details: (1902)  
Notes: Arrangement of the song of the same name.

Title: **Coronation March**  
Date: 1902  
Genre: March for military band  
Arranger: Daniel E. Godfrey, Junr.  
Publication details: (1902)  
Notes: Arrangement of the march of the same name.

Title: **Butterfly's Ball, The**  
Date: 1902  
Genre: Piano solo  
Arranger: Henry M. Higgs  
Publication details: (1902)  
Notes: Arrangement of the concert overture of the same name.

Title: **Two pieces**  
Date: 1903  
Genre: Suite for piano solo  
Arranger: unknown  
Publication details: Novello & Co, London (1903?)  
Notes: Arrangement of the orchestral piece of the same title.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

**Title:** Night has a Thousand Eyes, The  
**Date:** 1905  
**Genre:** 2-part song  
**Arranger:** Florian Pascal  
**Publication details:** Joseph Williams, London, 2 Part-songs, Series 10, No. 6, JW 13470 (1905)  
**Notes:** Arrangement of the song of the same name.

**Title:** Suite of Old English Dances, A, [Set No. II]  
**Date:** 1905  
**Genre:** Suite for piano solo  
**Arranger:** unknown  
**Publication details:** Novello & Co, London (1906)  
**Notes:** Arrangement of the orchestral suite of the same title.

**Title:** Fall In!  
**Date:** 1914  
**Genre:** 2-part song  
**Arranger:** R. D. Metcalfe  
**Publication details:** (1914)  
**Notes:** Arrangement of the song of the same title.

**Title:** Border Ballad  
**Date:** 1933  
**Genre:** Chorus for male voices  
**Arranger:** Alec Rowley  
**Publication details:** (1933)  
**Notes:** Arrangement of the song of the same name.

**Title:** Better Land, The  
**Date:** 1943  
**Genre:** Chorus for solo voice and men's voices  
**Arranger:** Doris Arnold  
**Publication details:** (1943)  
**Notes:** Arrangement of the song of the same name.

*Appendix 3: A Catalogue of Works by Frederic Hymen Cowen (1852-1935)*

Title: **Better Land, The**  
Date: 1953  
Genre: Chorus for female voices (S.S.A.)  
Arranger: Victor Thorne  
Publication details: (1953)  
Notes: Arrangement of the song of the same title.

## List of Manuscript Sources

### Note:

Listed below are the sources of manuscript letters, documents and scores consulted as part of the research for this thesis. Where possible, the shelfmark of each manuscript collection is given. However, some of the collections are uncatalogued or without shelfmarks, and these are merely identified by their location. The small collection of manuscript scores held at the Royal College of Music is not individually listed here, but each individual manuscript score is detailed briefly under the relevant entry in **Appendix 3: A Catalogue of Works by Frederic Hymen Cowen** (see above).

Not all of the literary manuscript collections below are referred to specifically in the text of this thesis. The sources are listed alphabetically by library, location or owner.

\* \* \* \* \*

Bergen Offentlige Bibliotek (Bergen Public Library), Bergen, Norway:

*Griegs korrespondanse*

Birmingham Central Library, Birmingham, U. K.:

LEE1171, *Lee Crowder Collection of letters sent to Robert Harding Milward*

Bodleian Library, Oxford, U. K.:

MSS.Mus.b.45., *Music Manuscripts of Sir Frederic H. Cowen*

British Library, London, U. K.:

BL, Add. MSS 50767, 52426, 54398, 62121,

BL, D.123.f.

BL, Loan MS 48, *Royal Philharmonic Society Archive*.

Elgar Birthplace Museum/Worcester County Record Office, Worcester, U. K.:

Ref 705:445, *Sir Edward Elgar Papers*

University of Glasgow, Special Collections, Glasgow, U. K.:

MSS Zavertal Cb13-y.5/15; Farmer 263/52/2; Farmer 308/9; MacCunn C1; Gen 1515;  
Gen 1520/19

Hochschulbibliothek/Archiv, Hochschule für Musik und Theater 'Felix Mendelssohn  
Bartholdy', Leipzig, Germany

Personal Collection of Stephen Lloyd, U. K.:

*Letters to Sir Dan Godfrey*

Personal Collection of Christopher J. Parker, U. K.

Pierpont Morgan Library, New York, U. S. A.:

MFC M156, A3115, *Bennett Collection*;

MFC C8745, B471;

MFC S785.B4716.

Royal College of Music, London, U. K.:

RCM, MS 5058, *Music Manuscripts of Sir Frederic H. Cowen*

Royal Liverpool Philharmonic Orchestra, Liverpool, U. K.

*Minutes of the Liverpool Philharmonic Society*

National Library of Scotland, Edinburgh, U. K.

Theatre Museum, Covent Garden, London.

Thomas Fisher Rare Book Library, University of Toronto, Toronto, Canada.:

*F. H. Cowen MS 'The Rose Maiden'*

West Yorkshire Archive Service, Bradford, U. K.

*Minutes of the Bradford Festival Choral Society*

The Worshipful Company of Musicians, London

## Select Bibliography

### Introduction:

This bibliography details the source material that is referenced in this thesis. It is organised into four sections:

- (i) details source books and theses;
- (ii) lists articles, chapters in books and important reviews;
- (iii) contains details of record, tape and CD sleeve-notes; and
- (iv) lists Internet articles. Those sites where an author could be identified are listed by name of the author. Where an author could not be identified, the site addresses have been listed under the title of the page. Because of the fluid nature of web-sites, where additions and deletions are common-place, access dates have been included to clarify when the site was examined, as it may be found that the sites have been amended or deleted since this author cited the material.

**N.B.** Articles and books by Frederic Hymen Cowen are included in **Section 17 of Appendix 3: A Catalogue of Works by Frederic Hymen Cowen**, above. Also, where a published article has been quoted from an Internet web-site, both the original publication details (if known) are cited, along with the web-site address.

\* \* \* \* \*

### (i) Books and Theses

*Dictionary of Saints* (London: Brockhampton Press [Geddes and Brosset Ltd.], 1996).

*Dictionary of the Bible* (London: Brockhampton Press [Geddes and Brosset Ltd.], 1995).

*Men of the Time* (London, 1875)(*British Biographical Archive*, K. G. Saur Publishing, Fiche I 273).

*The Stage Yearbook* (Carston and Comerford Ltd., [1918?]).

*Who was Who: 1916-28* (London: A & C Black, 1992).

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