

Past and Future

Ballad

Frederic Hymen Cowen

Moderato

Voice

Voice

Piano

5

p

What shall I sing thee to-night, my love? Thou art sad, and I fain would cheer thee; There is

9

gloom on the earth, there are clouds a-bove, Still there's sun-shine while I am near thee; Shall I

cresc.

sing of the past, of our joy - ous Spring, When we heed - ed no sun - nor show - er, When our

cresc.

cresc.

hearts were light as a bird on the wing, And we wel - com'd each pass - ing hour? Shall I

rit.

dim.

a tempo

cresc.

rit.

dim.

a tempo

p *espress*

sing of the day when first we knew 'Twas pas - sion, not friend - ship, bound us, Our

p

25

cresc. *rit.* *a tempo*

hearts were lov - ing, Our souls were true, And all seem'd bliss a - round us?

cresc. *colla voce* *a tempo*

30

p

Shall I

34

sing of the fu - ture, nay, love, nay, It brings ashud - der o'er me, For

change, and death, and love's de-cay, In vi - sion flit be - - fore me; And

yet— I feel, oh! my own true love, My spi - rit in Heav'n will meet thee, And

thine will re-joice as it soars a-bove, To know that I there shall greet thee, that I

50

rit. *sempre rall.* *p* *a tempo*

there shall greet thee. Oh my own, my true love, But I

rit. *sempre rall.* *a tempo*

54

mf *espress.*

see thee smile, and my artless lay Has chas'd away thy sorrow, We'll for-

58

or

think of the Past, and think of the Past to-mor-

cresc. *f* *espress* *rit.*

-get the Future, love, today, And think of the Past, and think of the Past to-mor-

cresc. *f* *colla voce*

The image shows a musical score for three staves. The top two staves are vocal lines, each with a treble clef and a key signature of one flat (B-flat). Both vocal lines have the lyrics "-row." written below them. The bottom staff is a piano accompaniment, consisting of a grand staff with a treble and bass clef. The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is divided into three measures. The first measure shows a vocal line with a quarter note followed by a rest, and a piano accompaniment with a half note chord. The second measure shows a vocal line with a quarter note followed by a rest, and a piano accompaniment with a half note chord. The third measure shows a vocal line with a quarter note followed by a rest, and a piano accompaniment with a half note chord. The piano accompaniment ends with a forte dynamic marking (*f*) and a fermata over the final note.