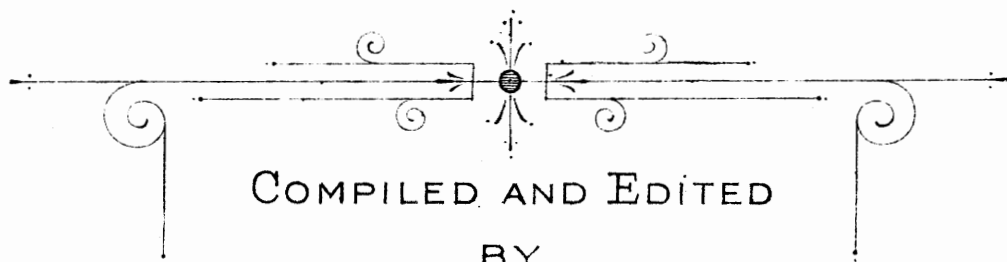


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VOLUME II: MEZZO SOPRANO

USEFUL TEACHING SONGS
FOR ALL VOICES



COMPILED AND EDITED
BY

LIZA LEHMANN

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TORONTO

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Preface.

It is said that "A good singer is born, not made," and one might almost say that "A good teaching song is born, not made," in other words, a song unconsciously either possesses the necessary characteristics, or not, from the moment of its inception in a composer's brain.

In compiling the present edition it has been my endeavour to put forward only such songs as embody the needed qualifications.

Some well-known standard numbers were practically indispensable, but I have gathered together a great number that are entirely unhackneyed, the bulk being in English, since it is my firm belief that English singers should give their greatest attention to singing in their own language and singing it *well*.

In some cases I have permitted myself to shorten a symphony, or facilitate an accompaniment, etc., as teachers generally play for their pupils and cannot afford to be too much pre-occupied with the accompaniments.

All foreign songs have been provided with singable English versions, but it is not suggested that, during study, these should be used in preference to the originals, which have been included for practise in foreign tongues.

Lastly, as the ear is much improved by occasional singing *without accompaniment*, I have added one unaccompanied song-study to each collection.

The contents of the remaining four Volumes are enumerated at the end of this Volume.

Liza Lehmann.

Volume II.— MEZZO-SOPRANO.

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N.B. *If any songs from this Volume are used for Concert purposes, the words "Chappell Copyright Edition" should be printed under the title.*

✓ signifies a full breath.

’ signifies a half-breath.

LIZA LEHMANN'S EDITION of Useful Teaching Songs.

Volume II. (MEZZO-SOPRANO.)

I.

Dawn, Gentle Flower.

Words by
BARRY CORNWALL.

Music by
STERNDALÉ BENNETT.

Slowly. *p* (very sustained.)

VOICE. Dawn, gen - tle flow - er,

PIANO. *p* *Con Ped.*

From the morn - ing earth; — We will gaze and

won - der At thy won - drous birth. —

cresc. *cresc.* *dim.*

The musical score is written for Mezzo-Soprano voice and Piano. It consists of three systems of music. The first system shows the voice part starting with a whole rest, followed by the lyrics 'Dawn, gen - tle flow - er,'. The piano accompaniment begins with a 'Con Ped.' instruction and a piano (*p*) dynamic. The second system continues the voice part with 'From the morn - ing earth; — We will gaze and' and includes a crescendo (*cresc.*) marking. The piano accompaniment also features a crescendo. The third system concludes with 'won - der At thy won - drous birth. —' and includes a decrescendo (*dim.*) marking. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

mp

Bloom, gen-tle flow - er, Lov-er of the light;—

mp

sf *dim.*

Sought by wind and show - er, Fon - dled by the night.—

cresc. *dim.*

p *sf*

Fade, gen - tle flow - er, All thy white leaves close;—

p

p

Hav - ing shewn thy beau - ty, Time 'tis for re - pose.—

p

(Minor.)
pp poco ritenuto
 Die, gen - tle flow - er, In the si - lent sun; —
mf

(Minor.)
pp poco ritenuto
mf

All thy pangs are o - ver, All thy tasks are done.

Con anima.
cres cen - do
 Day hath no more glo - ry, Though he soars so high; —
cresc. e sostenuto

molto cresc. *lunga* *f* *lento* *mf* *pp*
 Thine is all man's sto - ry, Live, and love, and die.
molto cresc. *Adagio* *f* *mf* *pp*

II.

Beneath the Cypress' gloomy shade.

(From "SUSANNA:")

HANDEL.

VOICE. *Largo.* *mp* *very legato* *v*

Be - neath the cy - press' gloom - y shade, Where

PIANO. *mp* *Con Fed.*

sil - ver li - lies paint the glade, I saw_ the love - ly shep - herd laid, Whose

loss_ I still de - plore, — whose loss_ I still de - plore; —

v p *p*

p He was in truth the sweet-est swain, he

was_ in truth the sweet-est swain, That ev - er trod the flow - 'ry plain, Or

wak'd. in vir - gin's heart a pain, A - las!_ he is no more, a -

-las!_ a - las!_ a - las!_ he is no_ more._

III.

O del mio dolce ardor.

(THOU OF MY TENDER HEART.)

English words by
O.H.

GLUCK.

Moderato espressivo. *p dolcissimo*

VOICE.

O del mio dol - - ce ar -
Thou of my ten - - der

PIANO.

p

Con Fed.

-dor
heart

bra - ma - - to og - get - - -
be - lov - - - èd - ob - - -

- to, bra - ma - - to og - get - - to,
- ject, be - lov - - - èd ob - - - ject,

* The dotted lines indicate slurs only to be used in the English version.

LIZA LEHMANN'S EDITION OF USEFUL TEACHING SONGS.

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p

L'au - ra che tu res - pi - ri,
 Hap - ly the air thou breath - est,

al - fin re - spi ro,
 At last I - al - so breathe,

f

al - fin re -
 At last I

p

-spi ro. O -
 al - so breathe. Where -

-vun - que il guar - - do io gi - - - ro, Le tue
-e'er my- glan - - ces wan - - - der der Love

va - - ghe sem-bian - - ze, A - mor in me di - pin - ge: Il
seems to paint thine im - age, to paint thy beau-teous im - age, And

rall.

colla voce

mio pensier si fin - ge Le più lie - - -
all my soul sur - ren - ders, With re - joic - - -

cresc.

cresc.

cresc.

- - - te spe - ran - - -
ing sur - ren - - -

f

dim. - - assai

f

dim.

-ze; E nel de - si - o che co -
-ders. And all the long - ing that my

- si - m'empie il pet - to, Cer - co te -
bo - som - har - bours, seeks for thee,

chia - mo te spe -
calls for thee, Ho -

- ro, e so - spi - ro ah!
- ping, aye, and - sigh - ing, ah!

Pa tempo

del mio dol - - ce ar - dor bra -
of my ten - - der heart be -

p a tempo

-ma - - to og-get to, bra - ma - to og -
-lov - - èd ob - - - ject, be - lov - - èd

colla voce

p

-get to, L'au - ra che tu re -
ob - - - ject, Hap - ly the air thou

p

- spi - - - ri, al - fin re -
breath - - - est at last I -

- spi - - - ro, al -
al - - - so breathe, at

- fin, al - fin re - spi - ro, re - spi - ro.
last, at last I - al - so, I al - - - so breathe.

IV.

Esser mesto.

(CAN IT BE?)

English words by
H. B.

FLOTOW.

Andante.

VOICE.

PIANO.

f

Con Led.

p

Es - ser
Can it

me - sto il mio cor non sa - pri - a, La tris - tez - za non nac - que per
be — that as dew on the flow'rs, — It is sor-row now falls on — my

pp

me; heart? Il so - spi - ro non sò co - sa
Till to - day I knew no - thing of

si - a, So - spi - rar a vent' an - ni, e per -
sad - ness, And to - day where - fore sigh - ing, oh my

poco a poco cresc.

- chè? heart? Pu - re io sen - to u - na vo - ce nel
Yet the voice that is call - ing with -

poco a poco cresc.

cor, - in me; Che vuoi dal cor, Can it be love? Vo - ce d'a - Can it be

- mor? *love?* Ah! *Ah!* so - spi - rar *hap - py to sigh,* si *if*

può d'a-mor, *sigh-ing be love,* Si, *Ah!* so - spi-rar *hap-py to sigh* si può d'a-mor: *for love;* Fe-lice il *Hap-py the*

cuo - re *flow - er* che alberga a - mo - re, *la - den with fra - grance,* La vita è un *And life is a*

fior, *flow'r,* l'o - lezzo è a - mor, *its per - fume is love!* Ah! *Ah!*

so - spi-rar si può d'a-mor, So - spi-rar si può d'a-
 hap-py to sigh, if sigh-ing be love, Life is a flow'r, life is a

v p cresc.

p cresc.

- mor, So - spi - rar si può d'a -
 flow'r, And its per - - - - - fume is

v dim.

Oppure. dim.

colla voce

- mor, Ah! d'a - mor, Ah!
 love, Ah! ah, love! Ah!

a tempo p subito dim.

a tempo p dim.

d'a - mor, So-spi-rar si può d'a - mor!
 ah, love! Ah! 'tis joy to sigh for love!

pp rall. pp

rall. pp

V.

Sandmännchen.

(THE FLOWERS ALL ARE SLEEPING.)

(This song can be made a study for pianissimo and a great effect can be made by singing each verse more softly than the previous one.)

English Words by
L. L.Old German Folksong.
Arranged by
BRAHMS.

Andante. *p*

VOICE. Die Blü - me - lein sie
The flow - ers all are

PIANO. *p* *molto piano e dolce, una corda.*

schla - fen schon längst im Mon - den - schein, Sie
sleep - ing Be - neath the moon's pale light, Their

nick - en mit den Köpf - chen auf ih - re Sten - ge - lein,
lit - tle heads are bend - ing, As if - to say "good - night!"

Es rüt-telt sich der Blü-then-baum, Er säu-selt wie im
 The-tree tops wave their boughs a-loft, Their mur-mur sounds so

Traum. Schla-fe, schla-fe, schlaf'
 soft, Hush-a-bye! Hush-a-bye, my—

Du mein Kin-de-lein.
 dar-ling, hush-a-bye!

Sand-
And

misterioso

- männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -
now at ev - 'ry win - dow The Dust - man's head will

lein, Ob ir - gend noch ein Lieb - chen nicht
peep, To see if an - y ba - by Has

mag zu Bet - te sein, Und wo er nur ein
not - yet fall'n a - sleep! And if my child a -

Kind - chen fand, Streut er ihm in die Au - gen Sand.
- wake he spies Fine dust he'll throw in - to his eyes,

poco rall. *a tempo*

pp *v*

Schla - fe, schla - fe, schlaf' Du mein Kin - de - lein.
 Hush - a - bye! Hush - a - bye, my - dar - ling, hush - a - bye!

ppp a

Sand -
 Oh

ppp

little slower. *v*

- männ - chen aus dem Zim - mer! Es schläft mein Kin - de - lein, Es
 Dust - man, grey old Dust - man, You now - can steal a - way, My

v

ist gar fest ver - schlos - sen Sein lieb Guck Äu - ge - lein.
 ba - by's eyes are clos - ing, He'll sleep till break of day.

(very slight cresc.)

Es leuch - tet Mor - gen mir Will - komm Das
 When the sun shall climb the morn - ing skies, He'll

(very slight cresc.)

Au - ge - lein so fromm;
 smil - ing, o - pen his eyes;

colla voce

Schla - fe,
 Hush - a - bye!

ppp

rall. e dim.

schla - fe, - schlaf'
 Hush - a - bye, - my

ppp

rall. e dim.

Du mein - Kin - de - lein.
 dar - ling, hush - a - bye!

sempre rall. e morendo

pppp

VI.

By thy banks, gentle Stour.

DR BOYCE.
Arranged by
L. L.

Moderato grazioso.

VOICE.

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic marking. The piano part features a melodic line in the right hand with a slur over the first two measures and a triplet of eighth notes in the third measure. The bass line provides harmonic support with chords and single notes.

The second system continues the musical score. The voice line has a piano (*p*) dynamic marking and begins with the lyrics "By thy". The piano accompaniment continues with a piano (*p*) dynamic marking. It features a triplet of eighth notes in the right hand, which is slurred over the first two measures of the system. The bass line continues with harmonic accompaniment.

The third system concludes the musical score. The voice line has a piano (*p*) dynamic marking and a vocal accent (*v*) over the word "Stour". The piano accompaniment also has a piano (*p*) dynamic marking. The right hand of the piano part features a vocal accent (*v*) over the word "flute". The bass line continues with harmonic accompaniment.

Chlo - e's sweet ac - cents At - ten - tion sat mute, To her

voice with what trans - ports I swell'd the slow strain, Or re -

-turn'd dy - ing mea - sures In ech - oes a - gain. Lit - tle

Cu - pid beat time, And the gra - ces a - round Taught with

e - ven di - vis - ions_ To_ va - ry_ the_

sound, Taught with e - ven di - vis - ions_ To_

Oppure.

poco rall.

va - ry_ the_ sound.

colla voce *a tempo*

pp a little slower

From my

Chlo - e re - moved When I bid it com - plain And

war - ble smooth num - bers To sooth love - sick pain, How much

al - ter'd it seems As the plain - tive notes flow, And the

soft fal - ling strains How in - si - pid - ly slow. I will

play_ them no _____ more, For 'tis her_ voice a -

f *a tempo* *rit.* *p*

-lone Can en - rap - ture my soul and_ en -

a tempo

-li - ven it's_ tone, Can en - rap - ture my

colla voce

soul And_ en - li - ven it's_ tone!

rall.

VII.
By Dimpled Brook.
(From "COMUS.")

DR ARNE.

Allegretto ma non troppo.

VOICE.

PIANO.

mf

L.H.

mp

By dim-pled brook and foun-tain brim, The wood-nymphs, deck'd with daisies

mp

trim, Their merry, merry wakes and pas-times keep, What has night to do with

sleep? What has night to do_ with sleep?

p
By dim-pled brook and foun-tain brim, The wood-nymphs deck'd in daisies

cresc.
trim, Their merry, merry wakes and pas-times keep, What has night to do with

mf cantabile
sleep? What has night to do_ with sleep? Night has

oth - er joys in store, Skies with jew - els stud - ded

o'er, Tune - ful voi - ces, twinkling

feet, The cheer - ing - cup and con - verse sweet, The cheer - ing

cup and con - verse sweet. Night has oth - er joys in

store, Skies with jew - els stud - ded o'er.

Tune - ful voi - ces, twink - ling -

cresc. *leggiero.*

cresc.

feet, The cheer - ing cup and con - verse sweet, The cheer - ing -

cup and con - verse sweet.

p *colla voce* *f* *sf* *sf*

VIII.

Am Grabe Anselmo's.

(AT THE TOMB OF ANSELMO.)

English Words by
H. B.

SCHUBERT.

Largo. (♩=50.)

VOICE. *mf*

Dass ich dich ver - lo - ren
Ah, be - lov - èd, have I

PIANO. *p* *mf*

ha - be, dass — du nicht mehr bist, — ach, dass hier in die - sem
lost thee? Thou — art in the grave! In the grave's re - lent - less

cresc. *sf* *p*

Gra - be mein An - sel - mo ist, das ist — mein Schmerz, mein
sha - dow my An - sel - mo lies. My heart — is torn! — My

sf

Schmerz, das ist — mein Schmerz. Seht, wie liebten wir uns
 heart, — my heart — is torn! Yes, we lov'd each oth - er

pp *p*

bei - de, seht, wie lieb - ten wir uns bei - de, und so lang' ich
 tru - ly! Ah, we lov'd each oth - er tru - ly! And whilst I shall

poco
pp ten.
colla voce

bin, kommt Freu - de nie - mals wie - der in mein Herz, kommt Freude nie - mals
 live, No joy shall ev - er en - ter to my soul, no joy, no joy shall

wie - der in mein Herz.
 en - ter to my soul.

cresc. e accel. *rall.*

Tempo I.

pp

Dass ich dich ver - lo - ren ha - be, dass du nicht mehr
 Ah, be - lov - ed, have I lost thee? Thou art in the

pp

v sempre dolce

bist, — ach, dass hier in die - sem Gra - be mein An -
 grave! — In the grave's re - lent - less sha - dow my An -

p

v cresc.

- sel - - mo ist, das ist — mein Schmerz, mein
 - sel - - mo lies. My heart — is torn! — my

sf cresc.

f

Schmerz, — das — ist — mein — Schmerz!
 heart, — my — heart — is — torn!

colla voce

p.

IX.

O sleep, why dost thou leave me?

(From "SEMELE.")

HANDEL.

Largo.

VOICE.

PIANO.

pp mormorando.

con Ped.

ad lib.
p

tr

(wearily.)

sleep! O sleep, why dost thou

pp

leave me, why dost thou leave me, Why thy vis-ion-ar - y joys re-

- move? O

sleep, O sleep, O sleep, a-gain de-ceive me, O

poco a poco cresc.

colla voce. *poco a poco cresc.* *cresc.*

sleep, a-gain de-ceive me, To my arms re-store my wand-ring

(very smoothly.)
p
 love; my wand

rall.
p
 'ring love, re -

atempo. *ten.*
p
 - store my wandring love, again deceive me O sleep! to my arms, to my

a tempo. *colla voce.* *p*

ad lib. p
sempre dim. *pp* *a tempo.*
 arms re-store my wand - ring love. love.

a tempo.
p *pp* *morendo.* *ppp*

X.

Ah! lorsque la mort.

(WHEN DEATH'S CRUEL SHADOW.)

(Benjamin's Song from "JOSEPH.")

English words by
O.H.

MÉHUL.

Allegretto, poco andante.

PIANO. *p*

p semplice.

Ah! lors-que la mort trop cru - el - le En - le - va ce
 When Death's cru - el sha-dow had cap - tur'd My bro-ther so

fils — bien ai - mé, Ja - cob dans sa dou-leur mor - tel - le, Vit
 dear - - ly be - lov'd, The heart of our fath-er was bro - ken, His

poco cresc.

son tris - te cœur — con - su - mé. A - fin de con - so - ler mon
 sun - shine was turn'd — in - to night. Un - to him then ven - tur'd my

pè - re, On m'of - frit un jour à ses yeux, Et Ja -
 mo - ther, Led me gent - ly in - to his sight And he

v con tenerezza.

- cob dans mes traits heu - reux Crut re - voir les traits de mon frè -
 thought through his tears to find Some like - ness to Jo - seph my bro -

p , *poco calando.*

- re, crut re - voir les traits de mon frè - re.
 - ther, Some like - ness to Jo - seph my bro - ther.

p *poco calando.* *mf* *a tempo* *L.H.* *mf*

mf

Dans les beaux jours de mon en - fan - ce
 And thus through the days of my child - hood

p *pp*

Ce bon pè - re m'ac-com-pag - nait, Et de sa ten -
 Our dear fa - ther cher - ish'd me, And ev - en as

-dre bien - veil - lan - ce Com-me Jo - seph
 Jo - seph be - fore me I was his hope,

cresc.

je fus l'ob - jet. Si sa ten-dres - se me fut chère,
 I was his joy. And though thro' his love for an - oth - er,

cresc.

eagerly.

A mon tour je suis son ap - pui, Et je
 I be - came so dear to his sight, Soon I

vou - drai lui rendre au - jour - d'hui Le cœur et l'a -
 hope he may find in me The com - fort he

-mour de mon frè - - re, Le cœur et l'a -
 found in my bro - - ther, The com - fort he

poco calando
 -mour de mon frè - - re.
 found in my bro - - ther.

poco calando *mf a tempo* L.H. *mf*

pp

J'ai su de ma famille en -
 They tell me that Jo - seph my

v

- tie - re Ce que de Jo - seph on di -
 bro - ther, Was dear un - to ev - er - y

- soit, Il e - toit pi - eux et sin - cè - re Aus -
 heart, He tend - ed the flocks for my fa - ther, Was

- si tout le mon - de l'ai - moit, Moi pour con - so -
 ev - er the ten - der - est son; And so for my

ler mon vieux père, Pour qu'il me che -
 fa - ther and mo - ther I would love to

risse en - cor plus, Je veux ac - quer - ir
 bright - en the lot, More and more shall I

les ver - tus Qu'il re - grette en - cor dans mon frè -
 dai - ly strive To walk in the steps of my bro -

- re, Qu'il re - grette en - cor dans mon frè - - re.
 - ther, To walk in the steps of my bro - - ther.

rall. dolce. *pp*
rall. *pp assai semplice.*

XI.

Je sais attacher des Rubans.

(I KNOW HOW TO TIE RIBBON BOWS.)

English words by
M.P.OLD FRENCH. (V. DOURLENS.)
Arranged by L. L.

Moderato. *p* leggiero

VOICE. Je
I

PIANO. *p*

Con Ped.

sais at - tach - er des ru - bans, Je
know how to tie rib - bon bows, I

sais com - ment vien - nent les ro - ses, Des oi -
know how to ga - ther po - sies, I know

The musical score is set in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The voice part begins with a rest, followed by the lyrics 'Je I'. The piano accompaniment starts with a left-hand part marked 'L.H. p' and 'Con Ped.', featuring a steady eighth-note accompaniment. The right hand plays chords and melodic lines. The score is divided into three systems, each with a voice line and a piano line. The lyrics are provided in both English and French.

- seaux je — sais tous les chants, Je sais
 ev - 'ry path of the vale, I know

mil - les pe - ti - tes cho - ses. Mais je
 ev - er - y charm it dis - clo - ses. But my

sens pal - pi - ter mon coeur, Pour -
 heart, my heart goes pit - a - pat, Where -

- quoi? Je n'en sais rien en - co - re. Peut -
 - fore? In - deed I know not. Per -

cresc.

Red.



sostenuto

- être, hé - las, que le bon - heur
- haps, a - las, joys yet un - tast - ed

cresc. sostenuto

cresc.

Est dans les cho - ses que j'ig - no - re, Peut -
Dwell in the core of that I know not, Per -

cresc.

* *ff*

- être que le bon - heur est dans les cho - ses que j'ig - no -
- haps joy may dwell in the core of that I know

pp

- re. Je
not. I've

L.H.

*The dotted lines indicate slurs only to be used in the English version.

sais comme un oi - seau nais - sant *v* E - clot sous le sein de sa
pp peep'd in - to ev - er - y nest, That hides in the brakes and

mê - re, Comme un tour - te - reau ca - res - sant *dolce* à sa com -
 sedg - es, The ring dove's note I have heard when his

colla voce

- pa - gne cher - che à plai - re. Mais je sens pal - pi - ter mon
 love to his mate he pledg - es. But my heart, my heart goes pit - a -

coeur, *v* Pour - quoi? *v* Je n'en sais rien en - co - re. *p* Peut -
 - pat, where - fore? In - deed I know not. Per -

sostenuto *cresc.*

- être, he - las, que le bon -
 - haps, a - las, joys yet un -

p sostenuto *cresc.*

cresc.

- heur Est dans les cho - ses que jig -
 - tast - ed Dwell in the core of that I

cresc.

- no - re, Peut - être que le bon -
 know not, Per - haps joy may

- heur est dans les cho - ses que jig - no - re.
 dwell in the core of that I know not.

pp *colla voce* *pp*

XII.

The Gap in the Hedge.

(Study for unaccompanied singing.) ..

Words by
C. BARNARD.

IRISH.

VOICE. (With freshness.) *mf*

There's a gap in the hedge at Kil -

- mare, — With a seat just con-trived for a pair, — A

charm-ing cool spot when the wea-ther is hot, And the cou-ples who don't like the

glare go there, To sit down in the gap at Kil - mare. —

There's a boy at the mill at Kil - mare, — ('Tis with



him that I danced at the Fair,)— One day, in the gap, where we



met quite by hap, He made bold his true love to de -



- clare, just there, In the gap of the hedge at Kil - mare.—



There's a day, and I wish it were here,— Sure, the



ve - ry best day in the year!— I'll



then be a bride with that boy at my side, Him that



court - ed me down at Kil - mare, just— there, In the



gap of the hedge at Kil - mare.—

NEW AND POPULAR
COMPOSITIONS
BY
LIZA LEHMANN.

—♦—♦—♦—
THREE SNOW SONGS.

1. Snowflakes. 2. Robin Redbreast. 3. Christmas Eve
For Mezzo-Soprano or Soprano.
Complete, price 2s. 6d. net cash.

HIPS AND HAWS.

1. I be thinkin'. 2. Country Courtship. 3. Jealousy.
4. Bells across the meadows. 5. Tramping.
Words by MARGUERITE RADCLYFFE-HALL.
Complete, price 3s. 6d. net cash.

ALBUM OF FIVE TENOR SONGS.

1. Go, lovely rose. 2. She dwelt among the untrodden ways.
3. When all the world is young 4. Trysting Song. 5. Mock-turtle Soup.
Complete, price 3s. 6d. net cash.

PARODY PIE.

1. Come live with me and be my love. 2. My true friend hath my hat.
3. Geysersbianca. 4. Blink to me only with thine eyes. 5. Maud (of all work).
6. The May Queen. 7. We are seven (on a walking tour).
8. I stuck a pin into a chair.
Complete, price 3s. 6d. net cash.

FIVE LITTLE LOVE SONGS.

1. There's a bird beneath your window. 2. Along the sunny lane.
3. Just a multitude of curls. 4. If I were a bird, I would sing all day.
5. Clasp mine closer, little dear white hand.
Complete, price 3s. net cash.
(Also published together, Nos. 1 and 4.)

SONGS.

- 'TIS THE HOUR OF FAREWELL. In G and A flat.
ECHOES. In B flat, C, and E flat.
I SEND YOU MY HEART. In C, E flat, and F.
THE FIRST ROSE. In A flat, B flat, and C.
"OH, BOTHER!" SANG THE THRUSH. In B flat, C, and D.
ON THE DAY I GET TO HEAVEN. In C, E flat, and F.
DADDY'S SWEETHEART. In F, G, and B flat.

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"	"Your Heart"	
"	"The Little White Town"	
"	"Roses of Forgiveness"	
<u>TERESA DEL RIEGO</u>	"How I shall miss you"	
"	"A Song for Women"	
"	"My Son"	
"	"Harvest"	
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"	"Made a man"	
<u>DOROTHY FORSTER</u>	"Just a world of roses"	
"	"I wonder if love is a dream"	
"	"Dearest, I bring you daffodils"	
"	"Mifanwy"	
<u>KATIE MOSS</u> ...	"The Floral Dance"	
<u>LESLIE ELLIOTT</u> ...	"Just a little while"	
"	"Anyone"	
"	"On the road to Ballyshee"	
<u>ETHEL BARNES</u> ...	"A Talisman"	
"	"For thee"	
"	"Soul of mine"	
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<u>MARY WATSON</u> ...	"Love's Offering"	
"	"When you come," and } Published	
"	"Kisses" } together.	
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<u>KENNEDY RUSSELL</u> ...	"The stars that light my garden"	
"	"A little World of Love"	
"	"Who's for this flag?"	
"	"There's an orchard green in	
"	Avalon"	
"	"The Barber of Turin"	
"	"Lochleven"	
<u>ROBERT COVERLEY</u> ...	"The Ring o' Bells"	
"	"Love's Ways"	
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<u>BOTHWELL THOMSON</u> ...	"Gipsy Love"	
<u>VERE SMITH</u> ...	"Well done, Territorials"	
<u>H. LYALL PHILLIPS</u> ...	"When young men go courting"	
"	"Friends again"	
<u>FRANK E. TOURS</u> ...	"Apple Time"	

<u>EDWARD GERMAN</u> ...	"Lady mine"	
<u>HERMANN LÖHR</u> ...	"A Sailor's Song"	
"	"I dream of a garden of sunshine"	
"	"The little girl next door"	
"	"There's a hill by the sea"	
"	"Little grey home in the West"	
"	"Rose of my heart"	
"	"Where my caravan has rested"	
<u>SAMUEL LIDDLE</u> ...	"A Child's Song"	
"	"Lead, kindly Light"	
<u>ROBERT CONINGSBY CLARKE</u>	"Blue Eyes I love"	
"	"Little Rose among the roses"	
"	"I love my love"	
"	"My girl and I"	
"	"The Blind Ploughman"	
"	"Red Devon by the Sea"	
<u>FREDERICK KEEL</u> ...	"Helen of Kirconnell"	
<u>HAYDN WOOD</u> ...	"Love's Garden of Roses"	
"	"Khaki and Gold"	
"	"The Gunner"	
"	"O flower divine"	
"	"Summer Dreams"	
<u>ERIC COATES</u> ...	"By Mendip side"	
"	"Marry me, Nancy, do!"	
"	"Rose of the World"	
"	"Melanie"	
"	"Betty and Johnny"	
"	"The Grenadier"	
<u>F. S. BREVILLE-SMITH</u> ...	"There's only one England"	
<u>MARTIN BARCLAY</u> ...	"Galway by the Sea"	
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"	"Land o' hame and purple heather"	
<u>S. JACKSON-LEE</u> ...	"A Rose"	
<u>CHARLES WILLEBY</u> ...	"A Heap of Rose-leaves"	
<u>GRAHAM PEEL</u> ...	"Flow down, cold rivulet"	
"	"Soldier, I wish you well"	
"	"In Summertime on Bredon"	
"	"The Early Morning"	
<u>VINCENT THOMAS</u> ...	"Love and June"	
"	"Two Windows"	
<u>RAYMOND LOUGHBOROUGH</u>	"No other moons"	
"	"Love filled my cup"	
"	"Sailing of the Dream Ships"	
<u>MONTAGUE F. PHILLIPS</u>	"Summertime in Athelney"	
"	"Spring's Secret"	
"	"Nought of Tears"	
"	"Thy years be roses, sweet"	
"	"Wake up!"	

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3. JEALOUSY.
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1. THERE'S A BIRD BENEATH YOUR WINDOW.
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3. JUST A MULTITUDE OF CURLS.
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5. CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

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1. MY FAIR SHIP.
2. THE SHIP'S SONG.
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1. WHERE GO THE BOATS?
2. SLEEPSIN-BY (A Good Boy).
3. TIME TO RISE.
4. WINDY NIGHTS.
5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

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- (Low and High.)

Songs of Farewell.

1. ONLY A WORD AT PARTING.
 2. MAY LIFE BE KIND TO YOU.
 3. JUST TO LOVE YOU.
 4. I CANNOT SAY FAREWELL.
- (Low and High.)

ROGER QUILTER.

Four Child Songs.

1. THE GOOD CHILD.
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 3. BYELOW LAND.
- (Low and High.)

HERMANN LÖHR.

Four Indian Songs.

1. STARLIGHT.
 2. JUST IN THE HUSH BEFORE THE DAWN.
 3. THIS PASSION IS BUT AN EMBER.
 4. ON THE CITY WALL.
- (Low, Medium, and High.)

Songs of the Southern Isles.

1. STARS OF THE SOUTH.
 2. I DREAM OF A GARDEN OF SUNSHINE.
 3. CYPRIAN NIGHT SONG.
 4. WHEN SPRING COMES TO THE ISLANDS.
- (Low, Medium, and High.)

Songs of Roumania.

1. THE ROUMANIAN MOUNTAINS.
 2. LIFE HAS SENT ME MANY ROSES.
 3. ROUMANIAN NIGHT SONG.
- (Low, Medium, and High.)

Romany Songs.

1. WIND ON THE HEATH.
 2. MIRI DYE.
 3. WHERE MY CARAVAN HAS RESTED.
 4. THE MAGPIE IS A GIPSY BIRD.
- (Low, Medium, and High.)

Songs of the Porcelain.

1. MY SHIPS THAT WENT A-SAILING.
 2. LOVE IS AN OCEAN.
 3. YOU LOVED THE TIME OF VIOLETS.
 4. TIME WAS I ROVED THE MOUNTAINS.
 5. EYES THAT USED TO GAZE INTO MINE.
 6. YOUTH HAS A HAPPY TREAD.
- (Low and High.)

R. CONINGSBY CLARKE.

Songs of Summer.

1. FROM OUT THE MIST.
 2. WHEN, MY SWEET, I GAZE ON THEE.
 3. ONCE IN A GARDEN LOVELY.
 4. IN THE PURPLE GLOW.
- (Low and High.)

Desert Love Songs.

1. I WILL AWAIT THEE.
 2. MY HEART'S DESIRE.
 3. THE BURNING HOURS.
 4. THE DOVE.
 5. THE HAWK.
 6. YELLOW SLIPPERS.
- (Low and High.)

The Perfect Tune.

A connected set of Six Little Songs.

1. LIFE HAS ONE PERFECT MELODY.
 2. SUMMER NOON.
 3. PURPLE TWILIGHT.
 4. MAY DAWN.
 5. SUMMER AGAIN.
 6. WHEN TWO HEARTS LOVE.
- (Low and High.)

A Third Sheaf of Little Songs.

1. COME AND FIND THE QUIET PLACES.
 2. THE WHITE BIRD.
 3. THE GARDEN WHERE MY SOUL WAS BORN.
 4. AT THE SHRINE OF APHRODITE.
 5. DOWN THE SHALLOW RIVER.
 6. THE WATER-LILY.
 7. "GOOD MORNING," SAID THE THRUSH.
- (Low and High.)

MONTAGUE F. PHILLIPS.

The Fairy Garden.

1. BEFORE THE DAWN.
 2. SUNNY SHOWERS.
 3. FALLING STREAM.
 4. WIND IN THE WHEAT.
 5. A LITTLE BIRD SONG.
 6. THE GARDEN WAKES.
- (Low and High.)

Sea Echoes.

1. NIGHTFALL AT SEA.
 2. IF WE SAILED AWAY.
 3. WAVES.
- (Low and High.)

Calendar of Song.

1. WAKE UP!
2. BUTTERFLIES.
3. AUTUMN LEAVES.
4. SNOWFLAKES.

NEW AND POPULAR SONGS

by

LIZA LEHMANN.

THE POET AND THE NIGHTINGALE.

Words by JAMES T. WHITE.

Keys *E_b* (Compass *G_b to G*) *F.*

Andante poetico.

The night - in - gale all through the night Res - pon - sive sings with sil - ver throat, But

mf *poco calando* *a tempo*

mf *colla voce* *a tempo*

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DIDN'T YOU KNOW?

Words by GERALD GOULD.

Keys *C* (Compass *D to F*) *E_b*.

Allegretto.

Sum-mer will come, and then with stead - y Droop and drift the year will go; But

mp

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'TIS THE HOUR OF FAREWELL.

(A MODERN FOLK-SONG.)

Words by O.H.

Keys *G* (Compass *B to D*) *A_b*.

Slowly and simply. (Very free as to tempo)

"Tis the hour of fare - well, lit - tle love of my heart; Will thy prom - ise keep

mf

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