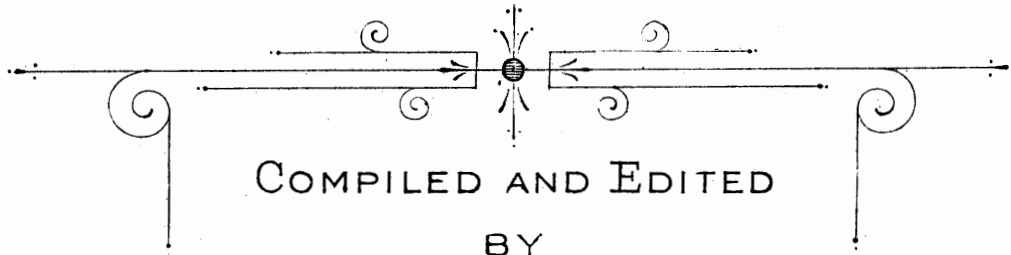


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VOLUME IV.- TENOR

USEFUL TEACHING SONGS
FOR ALL VOICES



COMPILED AND EDITED

BY

LIZA LEHMANN



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Liza Lehmann

L. 51
V. 4

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 IV.— TENOR.

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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 IV. (TENOR.)

I.

Sweet are the banks when Spring perfumes.

From "LES DEUX JOURNÉES."

English words by
WOTY.

CHERUBINI.

Moderato.

VOICE.

PIANO.

p molto legato.

con Fed.

p Cantabile

v

Sweet are the banks when Spring per -

assai cantabile

-fumes The ver - dant plains and laugh - ing flow'rs,

Fra-grant the vio - let as it blooms And sweet the

blos-soms af - ter show'rs. Sweet is the soft, the

sun - ny breeze That fans the gold - en or - ange

grove. But ah! how sweet - er far than these, The

gen - tle smiles of her_ I love, the gen - tle smiles of

p dolce

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics are "gen - tle smiles of her_ I love, the gen - tle smiles of". The piano accompaniment (bottom two staves) starts with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The piano part begins with a dynamic marking of *p dolce*. There are various musical notations including slurs, ties, and accents.

her I · love, the gen - tle smiles of_ her I

v p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "her I · love, the gen - tle smiles of_ her I". The piano accompaniment continues with a similar melodic and harmonic structure. A dynamic marking of *v p* is present above the vocal line. The piano part includes various musical notations such as slurs and ties.

love, of her_ I love.

p dolce

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes the phrase with the lyrics "love, of her_ I love.". The piano accompaniment continues, featuring a dynamic marking of *p dolce*. The piano part includes various musical notations such as slurs and ties.

Ye ro - ses, blush - ing in your beds, That

pp

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics "Ye ro - ses, blush - ing in your beds, That". The piano accompaniment continues with a dynamic marking of *pp*. The piano part includes various musical notations such as slurs and ties.

with your o - dours scent the air; Ye li - lies

chaste with sil - ver heads, As my - be - lov - éd

pure - and fair, No more I court your trea - sure

cresc. poco a poco

sweet, For I, and I a - lone, can prove How

più cresc.

far more sweet, when fond hearts meet, The

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "far more sweet, when fond hearts meet, The". The piano accompaniment consists of two staves (treble and bass clef) with a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include a *v* (vibrato) marking above the vocal line and *pp* (pianissimo) at the end of the system.

gen - tle smiles of her I love, the gen - tle

The second system continues the vocal line with the lyrics "gen - tle smiles of her I love, the gen - tle". The piano accompaniment features a *pp dolce* (pianissimo dolce) marking in the left hand. Dynamics include a *v* (vibrato) marking above the vocal line.

smiles of her I love, the gen - tle smiles of

The third system continues the vocal line with the lyrics "smiles of her I love, the gen - tle smiles of". The piano accompaniment includes a *p* (piano) marking in the right hand. Dynamics include *v* (vibrato) markings above the vocal line and a *p* marking in the left hand.

her I love, of her I love.

The fourth system concludes the vocal line with the lyrics "her I love, of her I love.". The piano accompaniment includes a *rall* (rallentando) marking above the vocal line and a *colla voce a tempo* marking in the left hand. Dynamics include a *v* (vibrato) marking above the vocal line and a *a tempo* marking in the left hand.

II.

Ask if yon damask rose be sweet.

From "SUSANNA"

HANDEL.

Moderato.

VOICE. *p*

PIANO. *p* L.H. *p*

con Fed.

Ask

cresc.

if yon dam-ask rose be sweet, That scents the am-bient air; Then

cresc.

p

ask each shep-herd that you meet, If dear Su-san-na's fair? If

p

dear Su - san - - na's fair, If dear Su - san - na's_ fair? Ask

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked with a *p* (piano) dynamic. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

if you dam-ask rose be sweet, That scents the am - bient air? Then

The second system continues the musical piece. The vocal line has a more rhythmic and melodic character, marked with a *f* (forte) dynamic. The piano accompaniment features a steady bass line and chords that support the vocal melody.

ask each shep-herd that you meet If dear Su - san - na's_ fair, If

The third system shows the vocal line with a melodic flourish, marked with a *v* (vibrato) and a *rall.* (rallentando) marking. The piano accompaniment includes a *rall.* marking in the lower right corner, indicating a change in tempo.

dear Su - san - na's fair?

The fourth system concludes the piece with the vocal line and piano accompaniment. Both parts are marked with *a tempo.* (ad libitum), indicating a return to the original tempo. The piano accompaniment features a final melodic flourish in the right hand.

mf
The

pp *mf*

spoils of war let he - roes share, Let pride in splen - dour

cresc.
shine; Let bards un - en - vied lau - rels wear, Be

cresc.

p
fair Su - san - na - mine, Be fair Su - san - na mine, Be

p

fair Su - san - na - mine. The spoils of war let

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked with a hairpin crescendo and a dynamic of *mf*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

he - roes share, Let pride in splen - dour shine, Let

The second system continues the vocal melody and piano accompaniment. The vocal line includes a dynamic marking of *f* at the end of the phrase. The piano accompaniment features a steady rhythmic accompaniment with some melodic movement in the right hand.

bards un - en - vied lau - rels wear, Be fair Su - san - na - mine, Be

The third system shows a more complex piano accompaniment with a *sempre cresc.* marking. The vocal line has a *rall.* marking at the end of the phrase. The piano accompaniment includes a *sempre cresc.* marking and a *rall.* marking.

fair Su - san - na mine!

The fourth system concludes the piece with a final vocal phrase and piano accompaniment. Both parts are marked *a tempo*. The piano accompaniment features a melodic line in the right hand and a more active bass line.

III.

Bist Du bei mir.

(STAY, MY BELOVED.)

English translation by
H. B.

J. S. BACH.

Andante sostenuto.
mf molto legato

VOICE. *mf molto legato*

Bist Du bei mir, geh' ich mit
Stay, my be-lov'd, Stay thou be-

PIANO. *mf molto sostenuto*

Con Fed.

Freu - den Zum Ster - ben und zu mei - ner Ruh, Zum
-side me, When dark - ness steals up - on my soul When

poco rit.

a tempo

Ster-ben und zu mei - ner Ruh. Bist Du bei mir,
dark-ness steals up-on my soul. Stay, my be-lov'd,

a tempo

cresc. *piu cresc.*

geh' ich mit Freu - den Zum Ster - ben und zu mei - ner
 Stay thou be - side me, When dark - ness steals up - on - my -

cresc. *piu cresc.*

rit. *f*

Ruh, Zum — Ster - ben und zu mei - ner Ruh. Ach, wie ver -
 soul, When — dark - ness steals up - on my soul. Ah, what were

rit. colla voce *f*

p

-gnügt Wär so mein En - de, Es drück - ten
 death So thou wert near — me, If but - thy

p

poco rit. *v*

Dei - ne schö - nen Hän - de mir — die ge - treu - en Au - gen zu!
 faith - ful arms en - fold me, Thy — love - ly hands but close mine eyes!

poco rit.

Ach, wie ver - gnügt wär so mein En - de,
 Ah, what were death So thou wert near me

p Es drück - ten — Dei - ne schö - nen — Hän - de Mir —
 If but — thy — faith - ful arms en - fold me, Thy —

poco rit.

a tempo *pp*
 die ge - treu - en Au - gen zu! Bist Du bei mir,
 love - ly hands but close mine eyes! Stay, my be - lov'd,

L.H. a tempo *pp*

geh' ich mit Freu - den Zum Ster - ben — und zu mei - ner —
 Stay thou be - side me, When dark - ness — steals up - on — my —

poco rit.

poco rit. *a tempo* *poco a poco cresc.*

Ruh, Zum Ster - ben und zu mei - ner Ruh. Bist Du bei
 soul, When dark - ness steals up - on my soul. Stay, my be -

poco rit. *a tempo* *poco a poco cresc.*

Oppure. Freu - den
 side me

f *tr*

mir, geh' ich mit Freu - den Zum Ster - ben
 -lov'd, Stay thou be - side me When dark - ness

allarg.

und zu mei - ner Ruh Zum Ster - ben und zu mei - ner Ruh.
 steals up - on my soul, When dark - ness steals up - on my soul.

allarg.

IV.

Farewell, Oh sweet Hope.

OLD GAELIC AIR.
Arranged by L. L.

Very slowly.

VOICE. *p*

Fare -

PIANO. *p*

con Ped.

-well, Oh sweet Hope! I have wept thee in sad - ness, Thy—

bright star il - lu - mined life's gloom - i - est day; It

rose of my soul like an an - gel of glad - ness, And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "rose of my soul like an an - gel of glad - ness, And". The piano accompaniment consists of chords and moving lines in both hands.

smild the clouds of mis - for - tune a - way.

L. H.

The second system continues the vocal line and piano accompaniment. The lyrics are "smild the clouds of mis - for - tune a - way.". A marking "L. H." is placed above the piano accompaniment staff. The piano part includes a dynamic marking "p" (piano).

mf Poco più mosso.

In — youth ev - 'ry pros - pect by plea - sure was bound - ed And

mf Poco più mosso.

The third system begins with a tempo change to "mf Poco più mosso.". The vocal line and piano accompaniment are shown. The lyrics are "In — youth ev - 'ry pros - pect by plea - sure was bound - ed And". The piano part has a dynamic marking "mf" (mezzo-forte).

joy was the por - tion that Des - ti - ny gave, 'Twas

The fourth system continues the vocal line and piano accompaniment. The lyrics are "joy was the por - tion that Des - ti - ny gave, 'Twas". The piano part has a dynamic marking "p" (piano).

pure as the lake by the moun - tains sur - round - ed, And

poco calando a tempo

warm as sun - beams that dance on its wave.

L. H.
colla voce

pp Slower.

O'er the flow - ers of hap - pi - ness,

pp Slower.

with - er'd and blight - ed, Fond mem - o - ry lin - gers and

a tempo
poco a poco cresc.

mourns their de-cay, For the blos - soms thy warmth and thy

a tempo
poco a poco cresc.

8

splen - dour de - light - ed Ex - pir'd in that hour_ which be -

L.H.

- held thy last day. Fare - well,

pp slower

p

slower

pp

Oh sweet Hopel

morendo

ppp

8

V.
Gruss.
(GREETING.)

English words by
M.P.

MENDELSSOHN.

Andante piuttosto mosso.

VOICE.

PIANO.

p

con Ped.

pa tempo

p

Lei - se zieht durch mein Ge - müth Lieb - li - ches Ge -
Sil - ver bells with - in my heart Spring has set a -

cresc.

v

- läu - te; Klin - ge, klei - nes Früh - lings - lied,
- chi - ming, Fly, my song, on ea - ger wing,

cresc.

Kling' hin - aus in's Wei - - - te.
 To her lat - tice climb - - - ing.

Zieh' hin - aus bis an das Haus, Wo die Veil - chen
 Vio - lets there in clust - ers bloom, Breath - ing per - fume

subito pp

spries - sen; Wenn du ei - ne Ro - se schaut, Sag', ich lass' sie
 o'er her; When her rose - bud face peeps through Tell her I a -

cresc.

grüs - - - sen!
 - dore _____ her!

colla voce *dim.* *pp*

VI.

Petite Abeille.

(LITTLE BROWN BEE.)

English words by
H.B.

OLD FRENCH.

Andantino con moto.


VOICE. 

PIANO. 


p 

Pe-tite a - beil - le mé - na - gê - re, Vous qui ne cher - chez
Lit - tle brown bee that ga - thers hon - ey, Bu - sy you fly from

p 

v pp 

que des fleurs. Pe-tite a - beil - le mé - na - gê - re,
flow'r to flow'r. Lit - tle brown bee that ga - thers hon - ey,

pp 

v cresc.

Vous qui ne cher - chez que des fleurs. Ap - pro - chez -
 Bu - sy you fly from flow'r to flow'r. I know a

cresc.

v

- vous de ma — ber - gê - re, Vous pou - vez bien vous
 love - ly shep - herdess maid - en, Hie to her lips, they're

5

v

sa - tis - faire, Sa bel - le bouche a des dou -
 hon - ey - la - den, Fair is her face and fair her

v p

-ceurs, Que l'on ne trou - ve point ail - leurs.
 heart, Né'er will you find her coun - ter - part.

p

p leggiero

rall.

mf

v

Pour-quoi des - cen - dre dans la plai - ne,
 Why wan - der far a - cross the val - ley,

mf

v

A cher - cher des fleurs dans les champs?
 Ah, where - fore fly from flow'r to flow'r?

mf

pp

v

Pour-quoi des - cen - dre dans la plai - ne,
 Why wan - der far a - cross the val - ley

pp

v cresc.

A cher-cher des fleurs dans les champs? Pour-quoi vous
 Ah, where-fore fly from flow'r to flow'r? Lin-ger be-

cresc.

v

don-ner tant de peine Re-po-sez-vous pres
 -side my shep-herd-ess maid-en, She is a gar-den

5

v

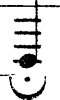
de Cli-mé-ne, Vous en-trou-ve-rez en tout
 hon-ey lad-en, Ro-ses and li-lies there do

colla voce

v

temps, En hi-ver ain-si quen prin-temps.
 grow, In spring and win-ter time al-so.

Cresc. Cresc.



VII.

I attempt from love's sickness to fly.

(From "THE INDIAN QUEEN.")

PURCELL.

Andante un poco mosso.

VOICE.

PIANO.

mf

con Fed.

rit.

mp

I at-tempt from love's sick-ness to fly in

mp

vain, — Since I am my - self, my own fe - ver, since I am my -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a dynamic marking of *v p* and includes accents over the notes. The piano accompaniment starts with a *p* dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- self, my own fe - ver_ and_ pain. No more now, no more now, fond_

The second system continues the vocal line and piano accompaniment. The vocal line has a *rall.* marking at the beginning and a *f a tempo* marking later. The piano accompaniment also has a *rall.* marking and a *f a tempo* marking. The piano part features a more complex texture with chords and moving lines in both hands.

heart, With pride no more swell, Thou canst not_ raise for - ces, thou

The third system shows the vocal line and piano accompaniment. The vocal line has a *v* marking. The piano accompaniment features a more active bass line with some chromatic movement and chords in the right hand.

canst not_ raise for - ces, e - nough to re - bel. I at -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *rall.* marking and a *p* dynamic. The piano accompaniment has a *rall.* marking and features a more active bass line with some chromatic movement and chords in the right hand.

a tempo.

-tempt from love's sick - ness to fly in

p a tempo.

vain, — Since I am my - self my own fe - ver, since

v p

I am my - self, my own fe - ver and pain. For

v più f

love has more pow'r ~~and~~ less mer - cy than fate, To

p più f *dim.*

make us seek ru - in, to make us seek ru - in, and

rall.

love those that hate. I at-tempt from love's sick-ness to

ritenuto *pp* *a tempo*

ritenuto *pp* *a tempo*

fly in vain, Since I am my - self, my own

cresc.

cresc.

fe - ver, since I am my - self, my own fe - ver and pain.

sempre cresc. e rall.

colla voce.

VIII.

Chi scherza colle rose.

(WHO PLAYS AMONG THE ROSES.)

From the Opera "IMENEO"

Translated by

L. L.

HANDEL.

Recit. (*The Recitative can be omitted.*)

VOICE. *mp* *f*

Sem-bra un fanciul - lo a - mo - re, in - no - cen - te, vez - zo - so, e
Love seems a harm - less play - mate, all in - no - cence, and fresh - ness; It

PIANO. *f*
Con Leo.

par che i gior - nie l'o - re si pos - sa con lui — pas - sar per
seems the days and hours With him will pass, — will pass so

ten.

gio - co. Ma poi, ne sen - te il fo - co, e vi - ve la - men -
light - ly. But then, then comes the reck - 'ning, and you are left la -

cresc.

cresc.

-tan - do, all om - bra, e al so - le; non s'in - na - mo - ri
 -ment - ing, by moon - shine, and by sun - shine; ah, nev - er love,

Aria.
 Allegro ma non troppo.

ten
 che pen - ar non vuo - le!
 or pre - pare to suf - fer!

p
 Chi scherz - a col - le ro - se un di si pun - ge - rà, un
 Who plays a - mong the ro - ses one day will find a thorn, one

di si pun - ge - rà. Chi
 day will find a thorn. Who

scherz-a col-le ro-se un di si pun-ge-rà,
 plays a-mong the ro-ses one day will find a—thorn,

cresc. si pun-ge-rà. *pp* Chi
 will find a—thorn. Who

leggiero scherz-a col-le ro-se un di si pun-ge-rà,
 plays a-mong the ro-ses one day will find a thorn,

un di si pun-ge-rà. *f* *p* *mf* Chi
 one day will find a thorn. Who

pp *cresc.*

scherz-a col - le ro - se, Chi scherz-a col - le ro - se, un
 plays a - mong the - ro - ses, Who plays a - mong the - ro - ses, one

mf *pp*

di si pun - ge - rà. Chi scherz - a, chi scherz - a, Chi
 day will find a thorn. Who plays, — who plays, — Who

v

scherz-a col - le ro - se un di si pun - ge - rà, si pun - ge -
 plays a - mong the - ro - ses, one day will find a thorn, will find a

f

-rà, si pun - ge - rà, un di si pun - ge - rà.
 thorn, will find a thorn, one day will find a thorn.

26000 *The dotted lines indicate slurs only to be used in the English version.

*Un poco meno.**p*

Far - fal - le am - o - ro - se, gi -
Frail wings of - love that flut - ter, that

pp

- ra - te in - tor - no al lu - me, Far - fal - le am - o - ro - se, Far -
flut - ter - round the - ta - per, Frail wings of - love that flutter, that

mf

- fal - le am - o - ro - se, fug - gi - te che le più - me al -
flut - ter - round the ta - per, Be - ware and fly to safe - ty be -

- fin v'ab-bru-cie-rà, fug-
- fore the flame des - troys, he -

-gi - te che le più - me al - fin v'ab - bru - cie - rà,
 ware and fly to - safe - ty, ah, fly be - fore the flame,

v'ab - bru - cie - rà.
 the flame des - troys.

rall. colla voce *p leggiero* *a tempo* *pp*

Chi
 Who

scherz - a col - le ro - se un di si pun - ge - rà, un
 plays a - mong the ro - ses, one day will find a thorn, one

pp

di si pun - ge - rà.
 day will find a thorn.

p Chi
 Who

LH *p*

scherz-a col-le ro-se un di si pun-ge-rà,
 plays a-mong the ro-ses, one day will find a-thorn,

cresc. si pun-ge-rà. *Cut suggested from here to **
 will find a-thorn. Chi
Who

scherz-a col-le ro-se, un di si pun-ge-rà,
 plays a-mong the ro-ses, one day will find a thorn,

un di si pun-ge-rà. * *mf* Chi
 one day will find a thorn. Who

pp *cresc.*

scherz-a col - le ro - se, Chi scherz-a col - le ro - se, un
 plays a - mong the - ro - ses, Who plays a - mong the - ro - ses, one

mf *pp* *cresc.*

di si pun - ge - rà Chi scherz - a, chi scherz - a, Chi
 day will find a thorn Who plays, - who plays; - Who

scherz-a col - le ro - se, un di si pun - ge - rà, si pun - ge -
 plays a - mong the - ro - ses, one day will find a thorn, will find a

poco rall. *f* *a tempo*

-rà, si pun - ge - rà, un di si pun - ge - rà.
 thorn, will find a thorn, one day will find a thorn.

poco rall. *f* *a tempo*

IX.

Dans un Bois.

(CUPID ASLEEP.)

English words by
O. H.

MOZART.

Moderato piuttosto ritenuto.

VOICE.

p

Dans un bois so-li-tai-re et som-bre
Dark and si-lent was the wood-land,

PIANO.

p

Con Fed.

Je me pro-me-nais l'au-tre jour;
Where I wan-der'd with my sheep;

mp

Un en-fant y dor-mait à l'om-bre,
On a cool and mos-sy pil-low

mp

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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C'é - tait le re-dou - ta - - ble A - mour,
Lay young Cu - pid - fast a - sleep,

C'é - tait le re-dou - ta - - ble A - mour.
Lay young Cu - pid - fast a - sleep.

Poco più mosso
pp

J'ap - pro - - che; sa beau - té me
His beau - - ty ap - pear'd en -

pp Poco più mosso.

Poco agitato

flat - te; Mais je de - vais m'en dé - fier, je de -
- chant - ing; Yet it were well had I dis - dain'd it, it were

- vais m'en dé - fier; Il a - vait les traits d'une in -
 well had I dis - dain'd it; It re - call'd my faith - less

cresc.

cresc.

- gra - te, Que j'a - vais ju - ré dou - bli - er, que j'a -
 Syl - via's, Who is bet - ter far - for - got, Who is

f poco rall.

cresc. e poco rall.

- vais ju - ré dou - bli - er. Il a - vait la bou - che ver -
 bet - ter far - for - got. Ah, his lips are ro - sy as

rall. *p* *a tempo* *semplice*

rall. *p a tempo*

- meil - le, Le teint aus - si frais que le sien. Un sou -
 hers are, His looks are as fair as hers. Then a

accél. e cresc.

-pir — m'é - chap - pe; il s'é - veil - le, il s'é -
 sigh — es - caped me; He a - wak - ens, he a -

sf *accél. e cresc.*

- veil - le; l'A - mour se ré-veil - le de rien! l'A - -
 - wak - ens; How ea-sy 'tis to wak - - en Love! How

p slower. *mf*

slower. p *mf*

poco rall. *Allegro.*

-mour se ré-veil - le de rien! Aus-si - tôt dé-ploy-ant ses
 ea - sy to wak - en Love! And at once his pin - ions

colla voce *f*

ai - les et sai-sis - sant son arc ven - geur,
 spread - ing, He draws an ar - row from his sheath,

Du - ne de ses flê - ches, de ses flê - ches cru - el - les
 Forth he draws an ar - row from its sheath, a cru - el ar - row,

En par - tant, — En en par - tant — il me
 And in fly - ing, and in fly - ing, He —

f *sempre cresc.*

bles - se au coeur, il me bles - se au coeur.
 pier - ces my heart, — he — pier - ces my heart —

lunga *ad lib.*

Presto. *cresc.*

“Va! va, va, va,” — dit - il:
 “Go! go! go! go!” — he cries:

mp *cresc.* *colla voce.*

Tempo I.

p

“Va,” dit - il, — “aux - pieds de Syl - vi - e,
 “Go, go, seek - where Syl - via - wan - ders,

De nou-veau lan - guir — et bru-ler. Tu l'ai - me-
 Faith - less though she - be whom you a - dore. Rash - ly you

mf

-ras tou-te ta vi - e, Pour a-voir o - sé m'é - veil -
 roused me from my slum - ber, Hope - less be your pas - sion ev - er -

p

-ler! — Pour a - voir o - sé m'é - veil - ler!
 -more! — Hope - less be your pas - sion ev - er - more!”

allarg.

allarg. colla voce

p

The Brown Bird.

Words by
AMY LEVY.

A.L.

Andante espress. (Slow.)

VOICE.

PIANO.

mp *very smoothly throughout*

Con Ped.

mp molto legato

She who so long has lain — Stone - stiff with fold - ed

wings, — With - in my heart a -

poco cresc.

poco cresc.

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- gain, the brown bird wakes and

con Ped. *con Ped.*

sings, Brown night - in - gale whose

più cresc. *più cresc.*

strain is heard by day, by

night She sings of joy and

calando *colla voce*

pain, Of sor - row and de -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'p' (pain), followed by a melodic phrase for 'Of sor - row and de -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking 'p.' is present at the start of the piano part.

- light, of sor - row and de - light,

dim.

The second system continues the vocal line with '- light, of sor - row and de - light,'. A 'dim.' (diminuendo) marking is placed above the vocal line. The piano accompaniment features a more active right hand with chords and a bass line. A 'dim.' marking is also present in the piano part.

of sor - row and de -

p *sempre dim.*

The third system contains the vocal line 'of sor - row and de -'. The piano accompaniment includes a 'p' (piano) dynamic marking and a 'sempre dim.' (sempre diminuendo) instruction. The piano part shows a gradual decrease in volume across the system.

- light.

pp

L.H.

The fourth system concludes with the vocal line '- light.'. The piano accompaniment features a 'pp' (pianissimo) dynamic marking. The right hand has a complex chordal texture, while the left hand (labeled 'L.H.') has a simple bass line. The system ends with a double bar line.

XI.

Ach wie ist's möglich dann.

(MUST I NOW PART FROM THEE.)

English Version by
H. B.OLD GERMAN FOLK-SONG.
(Accomp^t by L.L.)

Rather slowly, but not dragging. Sadly and simply.

VOICE. *mp*

Ach! wie ist's mög-lich dann
Must I now part from thee?

PIANO. *f espress* *con Ped.* *mp*

Dass ich Dich lass - en kann Hab Dich von Herz - en lieb,
Ah, must we sev - er'd be? How shall I life en - dure

Das glau - be mir Du hast das Her - ze mein
Far from thy side? Fair lit - tle love of mine,

cresc.

So ganz ge - nom - men ein, Dass ich kein And 're lieb
 My heart is whol - ly thine, On - ly for thee it beats,

Als Dich all - ein. _____
 On - ly for thee. _____

f *espress.*

mf
 Blau blüht ein Blü - me - lein, Das heisst: "Ver - giss - nicht - mein,"
 Close to your wood - land cot Grow - eth For - get - me - not,

mf

Dies Blüm - 'lein leg' an's Herz Und denk' an mich.
 Wear it up - on thy breast, And dream of me.

Stirbt Blum' und Hoff-nung gleich, Sind wir an Lie - be reich,
 Though flow - ers fade and die, My love shall live for aye,

Denn die stirbt nie bei mir, Das glau-be mir. _____
 Dear - est, be-lieve my vow, Ev - er as now. _____

Poco ritenuto.

pp

Wär ich ein Vö - ge - lein Wollt' ich bald bei Dir sein,
 Were I a bird, I'd soar Straight to thy cot - tage door,

Scheut' Falk und Hab - icht nicht, Flög' schnell zu Dir.
 Spread - ing my ea - ger wings, Swift - ly I'd fly.

Schöss' mich ein Jäg - er todt, Fiel ich in Dei - nen Schoss;
 And if I wound - ed fell, Breathe but a fond fare - well,

Slower and softly.

Sähst Du mich trau - rig an, Gern stürb' ich dann.
 If I should hear thee sigh, Glad - ly I'd die.

slower and softly.

L.H.

XII.

At the mid hour of night.

(Study for unaccompanied singing.)

Words by
THOMAS MOORE.

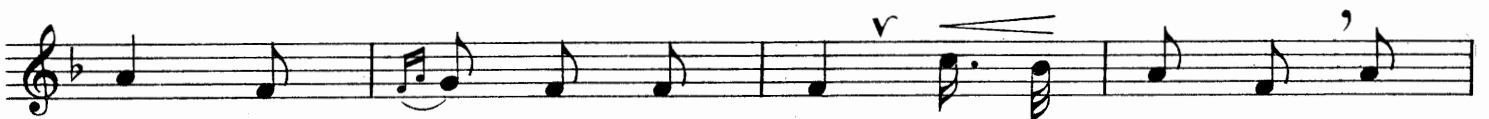
Irish Melody.



1. At the mid hour of night, when stars are



weep - ing, I fly To the lone vale we lov'd, when



there,, And— tell me our love is re - mem - ber'd,

ev'n in the sky. 2. Then I sing the wild

song 'twas once such plea - sure to hear! When our

voi - ces, com - ming - ling, breath'd, like one, on the

ear; And, as E - cho far off through the vale my sad

o - ri - son rolls, I— think, oh my love, 'tis thy

voice from the King - dom of Souls, Faint - ly an - swer - ing

still the notes that once were so dear.

* In some countries a primitive belief exists to the effect that what we call "Echo" is the voice of a happy departed spirit repeating the words of a beloved one on earth.

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 "'Tis the hour of Farewell"
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 "Your Heart"
 "The Little White Town"
 "Roses of Forgiveness"

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 "A Song for Women"
 "My Son"
 "Harvest"

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 "Made a man"

DOROTHY FORSTER ... "Just a world of roses"
 "I wonder if love is a dream"
 "Dearest, I bring you daffodils"
 "Mifanwy"

KATIE MOSS ... "The Floral Dance"

LESLIE ELLIOTT ... "Just a little while"
 "Anyone"
 "On the road to Ballyshee"

ETHEL BARNES ... "A Talisman"
 "For thee"
 "Soul of mine"

DAISY McGEOCH ... "The Call of the Wild"

MARY WATSON ... "Love's Offering"
 "When you come," and } Published
 "Kisses" } together.

MAY H. BRAHE ... "The Call of the Maytime"

KENNEDY RUSSELL ... "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"

ROBERT COVERLEY ... "The Ring o' Bells"
 "Love's Ways"

J. DE CLERCK ... Two Belgian Love Songs—
 1. "The Poplars" } Published
 2. "The Swallow" } together.

MONTAGUE RING ... "Blue days of June"

BOTHWELL THOMSON ... "Gipsy Love"

VERE SMITH ... "Well done, Territorials"

H. LYALL PHILLIPS ... "When young men go courting"
 "Friends again"

FRANK E. TOURS ... "Apple Time"

EDWARD GERMAN ... "Lady mine"

HERMANN LÖHR ... "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"

SAMUEL LIDDLE ... "A Child's Song"
 "Lead, kindly Light"

ROBERT CONINGSBY CLARKE "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"

FREDERICK KEEL ... "Helen of Kirconnell"

HAYDN WOOD ... "Love's Garden of Roses"
 "Khaki and Gold"
 "The Gunner"
 "O flower divine"
 "Summer Dreams"

ERIC COATES ... "By Mendip side"
 "Marry me, Nancy, do!"
 "Rose of the World"
 "Melanie"
 "Betty and Johnny"
 "The Grenadier"

F. S. BREVILLE-SMITH ... "There's only one England"

MARTIN BARCLAY ... "Galway by the Sea"

WILFRID DAVIES ... "God planted the flowers"
 "Land o' hame and purple heather"

S. JACKSON-LEE ... "A Rose"

CHARLES WILLEBY ... "A Heap of Rose-leaves"

GRAHAM PEEL ... "Flow down, cold rivulet"
 "Soldier, I wish you well"
 "In Summertime on Bredon"
 "The Early Morning"

VINCENT THOMAS ... "Love and June"
 "Two Windows"

RAYMOND LOUGHBOROUGH "No other moons"
 "Love filled my cup"
 "Sailing of the Dream Ships"

MONTAGUE F. PHILLIPS "Summertime in Athelney"
 "Spring's Secret"
 "Nought of Tears"
 "Thy years be roses, sweet"
 "Wake up!"

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2. MY TRUE FRIEND HATH MY HAT.
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4. BLIND TO ME ONLY WITH THINE EYES.
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6. THE MAY QUEEN.
7. MRS. L. LORÉE.
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1. GO, LOVELY ROSE.
2. SHE DWELT AMONG THE UN-TRODDEN WAYS.
3. WHEN ALL THE WORLD IS YOUNG.
4. TRYSTING SONG.
5. MOCKTURTLE SOUP.

Hips and Haws.

1. I BE THINKIN'.
2. COUNTRY COURTSHIP.
3. JEALOUSY.
4. BELLS ACROSS THE MEADOW.
5. TRAMPING.

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.

(Medium and High.)

Cowboy Ballads.

1. THE RANCHER'S DAUGHTER.
2. NIGHT-HERDING SONG.
3. THE SKEW-BALL BLACK.

TERESA DEL RIEGO.

Songs of the Ship. A Song Sequence.

1. MY FAIR SHIP.
2. THE SHIP'S SONG.
3. A WHITE SAIL IN THE WEST.
4. ALL FOR LACK OF ONE.

Children's Pictures.

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.

DOROTHY FORSTER.

Songs of the Highway.

1. THE HIGHWAY OF LIFE.
 2. WHERE THE WHITE ROAD RUNS.
 3. BY THE WAYSIDE.
 4. LOVE IS COME.
- (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.
 2. THE LAMPLIGHTER.
 3. WHERE GO THE BOATS?
 4. FOREIGN CHILDREN.
- (Low and High.)

GRAHAM PEEL.

The Country Lover.

1. THE LITTLE WAVES OF BREFFNY.
 2. APRIL.
 3. THE LAKE ISLE OF INNISFREE.
 4. THE EARLY MORNING.
 5. WANDER-THIRST.
- (Low and High.)

EDWARD GERMAN.

Three Songs of Childhood.

1. WONDERING.
 2. THE NODDING MANDARIN.
 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 Porcelainland.

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.