

TO MY LITTLE LESLIE.

MORE DAISIES,

NEW

SONGS OF CHILDHOOD,

FOR

FOUR SOLO VOICES:

(SOPRANO, CONTRALTO, TENOR, AND BARITONE OR BASS)

WITH PIANOFORTE ACCOMPANIMENT.

THE WORDS BY

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AND
LORD HOUGHTON.

THE MUSIC COMPOSED BY

LIZA LEHMANN.

PRICE FIVE SHILLINGS.

(\$2.00.)

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(For the convenience of Concert-givers Messrs. Boosey and Co. have issued the complete set of words of "More Daisies" at 1d; but, so far as the Publishers are concerned, they have no objection to intending Concert-givers printing the words in their programmes.)

THE Contents of "More Daisies" make no claim to forming a Song-Cycle, or complete work. They were written with a view to supplying Singers, taking part in performances of "The Daisy-Chain," with a choice of little pieces in the same spirit, from which to choose a fresh "Daisy," instead of merely repeating, in the event of some number being encored. They are really "ENCORE SONGS FOR THE DAISY CHAIN."

LIZA LEHMANN.

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MORE DAISIES.



I.—UP INTO THE CHERRY TREE

(QUARTETTE.)

UP into the cherry tree
Who should climb but little me?
I held the trunk with both my hands
And looked abroad on foreign lands.

I saw the next door garden lie,
Adorned with flowers, before my eye,
And many pleasant places more
That I had never seen before.

I saw the dimpling river pass
And be the sky's blue looking-glass;—
The dusty roads go up and down
With people tramping into town.

If I could find a higher tree
Farther and farther I should see,—
To where the grown-up river slips
Into the sea among the ships,—

To where the roads on either hand
Lead onward into Fairyland,
Where all the children dine at five,
And all the playthings come alive.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

I. Up into the Cherry Tree.

1

(Quartette.)

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Con moto vivace, ma non troppo allegro.

Musical score for Soprano, Contralto, Tenor, Bass, and Piano. The score is in 4/4 time and consists of five staves. The vocal parts (Soprano, Contralto, Tenor, Bass) are shown with rests in the first three measures. The piano part begins in the first measure with a forte (*f*) dynamic and continues through the first three measures.

Vocal and piano accompaniment for the lyrics "Up into the cherry tree". The score is in 4/4 time and consists of five staves. The vocal parts (Soprano, Contralto, Tenor, Bass) are shown with the lyrics "Up in - to the cher - ry tree" and a dynamic marking of *f*. The piano part is shown with a dynamic marking of *f* and a hairpin crescendo. The instruction *very brightly.* is written above the first vocal staff.

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

Who should climb but lit - tle me?.....

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "Who should climb but lit - tle me?....." written below it. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The music is in a major key and 2/4 time.

mf

mf I

mf I

mf I

mf I

p

The second system of the score is for piano accompaniment. It consists of two staves (treble and bass clef). The first four staves are vocal staves with rests and dynamic markings. The piano accompaniment starts with a piano (*p*) dynamic and includes a long melodic line in the bass clef and chords in the treble clef. The system concludes with a *mf* dynamic marking and a first ending bracket labeled "I".

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

held the trunk with both my hands And look'd a - broad on

dim.

leggero.


fo - reign lands

fo - reign lands.

fo - reign lands.

fo - reign lands.

L. H. p

* If the Quartette is sung at the proper tempo there should be just time to sing this group for the turn.  H. 3529.

Up into the Cherry Tree.

I saw the next door gar - den lie, A_dornd with
 And ma - ny plea - sant
 flowers, be - fore my eye,

mp
mp
p
p

This musical score is for the song "Up into the Cherry Tree". It consists of four systems of music. The first system contains the vocal line and piano accompaniment for the first two phrases. The second system continues the piano accompaniment. The third system contains the vocal line and piano accompaniment for the second two phrases. The fourth system continues the piano accompaniment. The score includes dynamic markings (*mp*, *p*) and phrasing slurs. The key signature has one sharp (F#) and the time signature is 4/4.

pla - ces more That I had ne - ver seen be - fore.....

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a key with two flats (B-flat major or D-flat minor). The lyrics are "pla - ces more That I had ne - ver seen be - fore.....". The piano accompaniment consists of chords and single notes, with some long, sweeping lines in the right hand.

pp
I saw the dim-pling ri - ver pass And be the sky's blue

The second system continues the musical score. The vocal line starts with a piano (*pp*) dynamic marking. The lyrics are "I saw the dim-pling ri - ver pass And be the sky's blue". The piano accompaniment includes a change in key signature to one flat (F major or D minor) and features a *pp* dynamic marking in the left hand.

look - ing - glass;-----

mf cresc.

The dus - ty roads go up and down

mf cresc.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with a long note on 'look - ing - glass;' and a piano accompaniment. The second system continues the vocal line with 'The dus - ty roads go up and down' and the piano accompaniment. Dynamics include *mf cresc.* and *mf cresc.*

f

If

f

If

f

If

With peo - ple tramp - ing in - to town If

f

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with the word 'If' repeated four times, each on a new note, and a piano accompaniment. The fourth system continues the vocal line with 'With peo - ple tramp - ing in - to town If' and the piano accompaniment. Dynamics include *f* and *f*.

I could find a high - er tree Far - ther and far - ther
 I could find a high - er tree Far - ther and far - ther
 I could find a high - er tree Far - ther and far - ther
 I could find a high - er tree Far - ther and far - ther

pp subito.
pp subito.
pp subito.
pp subito.

pp subito.

I should see,-----
 I should see,-----
 I should see,-----
 I should see,-----

p

mp e cresc.

To where the grown - up ri - ver slips

mp e cresc.

To where the grown - up ri - ver slips

mp e cresc.

To where the grown - up ri - ver slips

mp e cresc.

To where the grown - up ri - ver slips

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

cresc.

In - to the sea a - mong the ships,-----

L.H.

ppp.
 To where the roads on ei-ther hand Lead
ppp.
 To where the roads on ei-ther hand Lead
ppp.
 To where the roads on ei-ther hand Lead
ppp.
 To where the roads on ei-ther hand Lead

on - ward in - to Fai - ry - land,..... Where
f
 on - ward in - to Fai - ry - land,..... Where
f
 on - ward in - to Fai - ry - land,..... Where
f
 on - ward in - to Fai - ry - land,..... Where

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

all the chil - dren dine at five,.....

con brio.
And all the play - things come a - -

con brio.
And all the play - things come a - -

con brio.
And all the play - things come a - -

con brio.
And all the play - things come a - -

con brio.

*) Only make a pause here if the high C is sung.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines feature the lyrics "- live!". The piano accompaniment includes markings for "L.H." and "stretto.".

Four vocal staves and a piano accompaniment. The piano accompaniment features a sequence of chords and melodic lines.

II.—A MORAL.

(GOOD AND BAD CHILDREN)

(BARITONE OR BASS.)

CHILDREN, you are very little,
And your bones are very brittle ;
If you would grow great and stately,
You must try to walk sedately.

You must still be bright and quiet,
And content with simple diet ;
And remain, through all bewild'ring,
Innocent and honest children.

Happy hearts and happy faces,
Happy play in grassy places,—
That was how, in ancient ages,—
Children grew to kings and sages.

But the unkind and the unruly,
And the sort who eat unduly,
They must never hope for glory—
Theirs is quite a different story !

Cruel children, crying babies,
All grow up as geese and gabies,
Hated, as their age increases,
By their nephews and their nieces.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

II. A Moral.

(Good and Bad Children.)

Words by
R. L. STEVENSON

Music by
LIZA LEHMANN.

Andantino serio. *(Dogmatically, rather pompously)*

Baritone. *mp* >

Piano. *mf* *R.H.* *con Ped.* *mp*

Chil - dren, you are ve - ry

lit - tle, And your bones are ve - ry brit - tle;

cresc e ben legato. *p*

If you would grow great and stately, You must try to walk se - date - ly.

cresc e ben legato. *p*

p

You must still be bright and

p R.H.

qui - et, And con - tent with sim - ple di - et;

simply.

p

And re - main, through all be - wil - dring, In - no - cent and hon - est chil - dren.

cresc e ben legato.

un poco più cantabile.

dolce

Hap - py hearts and hap - py

R.H.

dolce.

un poco più cantabile.

un poco cresc.

fa - ces, Hap - py play in gras - sy pla - ces,

un poco cresc. *più cresc.*

più cresc.

(stately)

That was how, in an - cient a - ges, Chil - dren grew to kings and

(with horror)
mp cresc poco a poco.

sa - - - ges. But the un - kind and the un -

mp

(with disgust)

- ru - ly, And the sort who eat un - du - ly,

accel e sempre cresc. *f declamato.*

They must nev-er hope for glo - ry- Theirs is

accel e sempre cresc.

quite a dif - fer - ent sto - - - ry,

dim: poco rall.

Theirs is quite a dif - fer - ent sto - - -

dim:

- - - ry!

a tempo.
K.H.

rall.

(sotto voce impressively)

Primo tempo.

pp

Cru-el chil - dren, cry - ing ba - bies, All grow up as geese and

Primo tempo.

pp

L.H.

ga - bies, Ha - ted, as their age in - crea - ses,

By their ne - phews— and their nie - ces.

f

sf

R.H.

fulminato rapido.

8

sf

8

III.—FOR GOOD LUCK.

(GOING A-MAYING.)

(SOPRANO.)

LITTLE Kings and Queens of the May,
If you want to be,
Every one of you, very good,
In that beautiful, beautiful, beautiful wood,
Where the little birds' heads get so turned with delight
That some of them sing all night:
Whatever you pluck,
Leave some for good luck!

Picked from the stalk or pulled by the root,
From overhead or from underfoot,
Water-wonders of pond or brook—
Wherever you look,
And whatever you find,
Leave something behind:
Some for the Naiads,
Some for the Dryads,
And a bit for the Nixies and Pixies!

Little Kings and Queens of the May, &c.

(From "A First Poetry Book," M. A. Woods.)

J. H. EWING.

(By kind permission of Messrs. Macmillan & Co.)

III.

For Good Luck.

(Going a-Maying.)

Words by
J. H. EWING.

Music by
LIZA LEHMANN.

Allegretto leggiero.

Soprano

Piano.

L.H. R.H.

mf (brightly.)

con Sord.

mp (Lightly)

Lit - tle Kings and Queens of the May,

mp

If you want to be, Ev - 'ry one of you, ve - - ry

entusiastico

good, In that beau-ti-ful, beau-ti-ful, beau-ti-ful wood,.....

The first system of music features a vocal line in G major with a 3/4 time signature. The tempo is marked *entusiastico*. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, each with an accent (>). The next measure contains three eighth notes: D5, E5, and F5, beamed together with a '3' above them. This is followed by another triplet of eighth notes: G5, A5, and B5. The system concludes with a quarter note C6. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Where the lit-tle birds' heads get so

The second system continues the vocal line with a quarter note G4, a quarter rest, and then eighth notes A4, B4, and C5. The piano accompaniment continues with chords and single notes.

turn'd with de-light That some of them sing all night:.....

p *L.H.* *colla voce.*

The third system features a vocal line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment includes a dynamic marking of *p* and a section labeled *L.H.* (Left Hand) with a *colla voce.* instruction.

..... What - ev-er you pluck, Leave

p *pp*

The fourth system continues the vocal line with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment includes dynamic markings of *p* and *pp*.

very distinctly.

some for good luck!

L.H. R.H.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a series of notes marked with accents (>), corresponding to the lyrics 'some for good luck!'. The piano accompaniment includes chords and melodic lines, with 'L.H.' and 'R.H.' markings above the right-hand part. There are also some decorative symbols like a treble clef and a star-like symbol in the bass line.

mf *p*

Pick'd from the stalk or pull'd by the root, From ov-er-head or from

mf *p*

The second system continues the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and then moves to piano (*p*). The lyrics are 'Pick'd from the stalk or pull'd by the root, From ov-er-head or from'. The piano accompaniment mirrors the vocal dynamics, with *mf* and *p* markings. The music features a mix of chords and moving lines in both hands.

un-der-foot, Wa-ter-won-ders of pond or brook,.....

The third system of the score continues the lyrics: 'un-der-foot, Wa-ter-won-ders of pond or brook,.....'. The vocal line has a long note at the end of the phrase. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

Where - ev-er you look, And what - ev-er you find,.....

The final system on this page contains the lyrics: 'Where - ev-er you look, And what - ev-er you find,.....'. The vocal line concludes with a long note. The piano accompaniment continues with harmonic accompaniment, including some trills and grace notes.

Leave something be - hind:.....

p (*grazioso*)
Some for the Nai-ads, Some for the Dry - ads,....

And a
L.H. R.H.
cresc.

bit for the Nix - ies and Pix - ies!

Ah

L.H. R.H.

f *giojoso.*

Lit - tle Kings and Queens of the May,

f

8

If you want to be, Ev-'ry one of you, ve - ry good, In that

p *(tr)* *(entusiastico)*

p *colla voce.*

beau-ti-ful, beau-ti-ful, beau-ti-ful wood, Where the

3

* Shake optional.

lit - tle birds' heads get so turn'd with de - light That some of them sing all

f *pp* *or*

L.H. *segue la voce.*

night:..... What - ev - er you pluck, Leave

p *pp*

some..... for good

pp *very distinctly, (but almost spoken.)*

leggiero. *pp*

luck!

pp *accel leggierissimo.*

R.H. *L.H.*

IV.—GOOD-NIGHT AND GOOD MORNING.

(CONTRALTO.)

A FAIR little girl sat under a tree,
Sewing as long as her eyes could see,
Then smoothed her work and folded it right,
And said, "Dear work, good-night! good-night!"

Such a number of rooks flew over her head,
Crying "caw! caw!" on their way to bed,
She said, as she watched their curious flight,
"Little black things, good-night! good-night!"

The tall pink foxglove bowed his head,
The violet curtsied and went to bed,
And good little Lucy tied up her hair,
And said on her knees her favourite prayer.

And while on her pillow she softly lay,
She knew nothing more till again it was day,
And all things said to the beautiful sun,
"Good morning! good morning! our work is begun."

LORD HOUGHTON.

IV. Good-night and Good-morning

Words by
LORD HOUGHTON.

Music by
LIZA LEHMANN.

Moderato.

Contralto. *p*

Piano. *mf*

A

fair lit - tle girl sat un - der a tree, Sew - ing as long as her

p

eyes could see, Then smooth'd her work and fold - ed it right, And

said, "Dear work, good - night! good - night!"

Such a

num-ber of rooks flew ov - er her head, Cry-ing "caw! caw!" on their

way to bed, She said, as she watch'd their cu - ri - ous flight,

p

"Lit - tle black things, good - night! good - night!"

colla voce. *a tempo.*

mf

The

tall pink fox - glove bowed his head, The vi - o - let

mf L.H. L.H.

curt - sied and went to bed, And

un poco

ritenuto.

good lit - tle Lu - cy tied up her hair, And said on her knees her

fa - vour - ite pray'r.

("There's a Friend for lit - tle chil - dren A -

p a tempo ma dolce.

And while on her pil - low she

-bove the bright blue sky?—)

poco rall. *a tempo e cresc sino alla fine.*

soft - ly lay, She knew no - thing more till a - -

colla voce. *a tempo e cresc sino alla fine.*

cresc molto.

-gain it was day, And all things said to the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

beau - ti - ful sun, "Good - morn - ing! good - morn - ing! our

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on C5, followed by quarter notes on B4, A4, G4, and F4. The piano accompaniment features a long melodic line in the right hand that spans across the system, and chords in the left hand.

work is be - gun!"

The third system shows the vocal line with a half note on E4, followed by quarter notes on D4, C4, and B3. The piano accompaniment continues with chords and a melodic line in the right hand.

The fourth system concludes the piece. The vocal line has a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a final melodic flourish in the right hand and chords in the left hand.

83519

V—EVERY NIGHT MY PRAYERS I SAY.

(TENOR.)

EVERY night my prayers I say,
And get my dinner every day ;
And every day that I've been good
I get an orange after food.

The child that is not clean and neat,
With lots of toys and things to eat,
He is a naughty child, I'm sure,—
Or else his dear papa is poor.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

V.

Every Night my Prayers I say.

(System.)

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Lento tranquillo.

(sostenuto but very simply.)

Tenor.

Ev - 'ry night my

Piano.

p
sostenuto assai.

con. Ped.

pray'rs I say, And get my din - ner ev - 'ry day; And

poco cresc.

ev - 'ry day that I've been good I get an or - ange af - ter

food..... The child that is not clean and neat, With

pp

pp

lots of toys and things to eat, He is a naugh-ty

f

child, I'm sure, Or else his dear Pa - pa..... is

pp

L.H.

poor.....

ppp

L.H.

R.H.

VI.—IN DREAMLAND.

(DUET AND ENSEMBLE.)

“ Oh, tell me pretty Alice, oh tell me, I pray—
Where have you wandered this mid-summer day ? ”

“ I have been travelling in a far-away land,”
Pretty Alice replied, with a wave of her hand.

“ But I see no dust on your white silken hose,
And your gown is as fresh as the wild pink rose.”

“ In that far-away country all highways are clean
As the silvery sands, and all valleys are green.”

“ But your step is so light and so merry your smile,
How can you have travelled so many a mile ? ”

“ The brooks they have help'd me, the birds with their wings
The bees and the blossoms and numberless things.”

All { “ The brooks they have helped her, the birds with their wings,
The bees and the blossoms and numberless things.”

HARRIET TROWBRIDGE.

VI. In Dreamland.

(Duet & Ensemble.)

Words by
HARRIET TROWBRIDGE.

Music by
LIZA LEHMANN.

Andantino un poco mosso.

Soprano.

Baritone. *p*

Piano. *mp* *p*

"Oh tell me, pret-ty Al-ice, oh

(Softly & dreamily)

Soprano. "Oh

Baritone. *calando.*

Piano. *calando.*

tell me, I pray, - Where have you wan-der'd this mid - summer day?"

I have been tra-vel-ling in a far - a - way land," Pret - ty

dolce.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a triplet of eighth notes (C5, B4, A4). The lyrics "I have been tra-vel-ling in a far - a - way land," are written below. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a *dolce.* marking and consists of a sustained bass note in the left hand and a chordal accompaniment in the right hand.

Al - ice re - plied, with a wave of her hand.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major with a treble clef. It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a triplet of eighth notes (C5, B4, A4). The lyrics "Al - ice re - plied, with a wave of her hand." are written below. The bottom staff is a piano accompaniment with a grand staff. It features a *dolce.* marking and includes a trill in the right hand and a sustained bass note in the left hand.

"But I see no dust on your white silk - en hose, And your

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a triplet of eighth notes (C5, B4, A4). The lyrics "'But I see no dust on your white silk - en hose, And your" are written below. The bottom staff is a piano accompaniment with a grand staff, featuring a sustained bass note in the left hand and a chordal accompaniment in the right hand.

a tempo.
p (dreamily, but a little brighter than before.)

calando. "In that far - a-way coun - try all

gown is as fresh as a wild pink rose?"

calando. *p*

high - ways are clean As the sil - ve - ry sands, and all

val - leys are green!" *cresc.:* "But your

cresc.:

step is so light and so mer - ry your smile, How

(always dreamily.) *pp*
can you have tra - vell'd so ma - ny a mile?" "The

brooks they have help'd me, the birds with their wings, The bees and the blossoms and

f *a tempo.*

S. num - ber - less things"

C. *pp*

T. *pp*

B. *pp*

"The brooks they have help'd her, the birds with their wings, The

"The brooks they have help'd her, the birds with their wings, The

"The brooks they have help'd her, the birds with their wings, The

f colla voce. *pp a tempo.*

dim - e - rall. *ppp*

Ah!

dim *ppp > a tempo.*

bees and the blos - soms and num - ber - less things!"

dim *ppp > a tempo.*

bees and the blos - soms and num - ber - less things!"

dim *ppp > a tempo.*

bees and the blos - soms and num - ber - less things!"

L.H. *dim.* *colla voce.* *ppp a tempo.*

* If this number is ever sung as a Duet by Sop^r and Baritone alone, the Baritone should from here sing the Cont^r part instead of his own. In Dreamland.

VII.—THE CUCKOO.

(SOPRANO.)

THE Cuckoo sat in the old pear-tree.
“Cuckoo!”
Raining or snowing, naught cared he.
“Cuckoo!”

The Cuckoo flew over a house-top nigh.
“Cuckoo!”
Dear, are you at home, for here am I?
Cuckoo!”

“I dare not open the door to you,
Cuckoo!
Perhaps you are not the *right* Cuckoo.
Cuckoo!”

“I *am* the right Cuckoo, the *proper* one;
Cuckoo!
For I am my father's only son.
Cuckoo!”

“If you are your father's only son—
Cuckoo!—
The bobbin pull tightly,
Come through the door lightly,—
Cuckoo! Cuckoo! Cuckoo!”

(From *Lilliput Lyrics*.)

W. B. RANDS.

(By kind permission of Mr. John Lane.)

VII.

The Cuckoo.

Words by
W. B. RANDS.

Music by
LIZA LEHMANN.

Moderato più tosto mosso.

Soprano.

vivaciously.

Piano.

f

con. Ped.

mf

The Cuc-koo sat in the

mf

old pear-tree. "Cuc - koo!"

Rain - ing or snow - ing, naught cared he. "Cuc - koo!"

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

The Cuc - koo flew o - ver a house - top nigh.

This system contains the next two staves of music. The vocal line continues with the lyrics "The Cuc - koo flew o - ver a house - top nigh." The piano accompaniment features a prominent melody in the right hand.

"Cuc - koo!" "Dear, are you at home, for

This system contains the third and fourth staves of music. The vocal line includes the lyrics "Cuc - koo!" and "Dear, are you at home, for". The piano accompaniment has a *cresc.* marking above the right hand and below the left hand.

here..... am I? Cuc - koo!"

This system contains the final two staves of music. The vocal line concludes with the lyrics "here..... am I? Cuc - koo!". The piano accompaniment ends with a final chord in the right hand.

Minor.
slower *pp*

a tempo.
pp (timidly)

"I dare not o - pen the door to you, Cuc - koo!....."

pp a tempo.

a tempo.
(frightened.)

Per - haps you are not the right Cuc - koo. Cuc -

Primo tempo.
Major

- koo!" "I am the right Cuc-koo, the

Primo tempo.

pp a tempo.

pp

proper one;..... Cuc - koo! For I am my fa - ther's

(proudly)
f
 on - - ly son. Cuc - koo!"

(Minor.)
pp coyly. again slower.
 "If you are your fa - ther's on - ly son - Cuckoo! - The

quasi tempo.
(keeping up the suspense.)

(Major.)
a tempo.
cresc.

quasi a tempo.

cresc. a tempo.

molto cresc:

bob-bin pull tight - ly, Come thro' the door light - - ly, - Cuc -

(gaily)

molto cresc:

colla voce.

(joyously.)

f *sempre cresc. con brio.*

- koo! Cuc - koo! Cuc - koo! Cuckoo! Cuc - koo!" 8

f con brio.

8

VIII.—MARCHING SONG.

(BARITONE OR BASS.)

BRING the comb and play upon it,
Marching, here we come!
Willie cocks his highland bonnet,
Johnnie beats the drum.

Mary Jane commands the party,
Peter leads the rear;
Fleet in time, alert and hearty,
Each a grenadier!

All in the most martial manner
Marching double-quick;
While the napkin like a banner
Waves upon the stick!

Here's enough of fame and pillage,
Great commander Jane!
Now that we've been round the village,
Let's go home again.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

VIII.

Marching Song.

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Tempo di marcia.

Baritone.

Piano.

f

con. Ped.

mf molto marcato.

Bring the comb and play up - on it, March - ing here we come!

mf

Wil-lie cocks his high-land bon-net, John-nie beats the drum.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two measures of music in a 3/4 time signature, with lyrics 'Wil-lie cocks his high-land bon-net, John-nie beats the drum.' The piano accompaniment is in a 3/4 time signature and includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The lyrics from the previous system are not repeated here.

Ma-ry Jane commands the par-ty, Pe-ter leads the rear;

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two measures of music in a 3/4 time signature, with lyrics 'Ma-ry Jane commands the par-ty, Pe-ter leads the rear;'. The piano accompaniment is in a 3/4 time signature and includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Fleet in time, a-lert and hear-ty, Each a gren-a-dier!

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two measures of music in a 3/4 time signature, with lyrics 'Fleet in time, a-lert and hear-ty, Each a gren-a-dier!'. The piano accompaniment is in a 3/4 time signature and includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

f

3

3

mp

All in the most mar - tial man - ner March - ing dou - ble - quick;

mp

3

While the nap - kin like a ban - ner Waves up - on a stick!

ad lib in modo di Recit.

Here's e - nough of fame and

cresc. accel.

f

al

pil - lage, Great command - er Jane!

Cresc.
sf

mf Primo tempo.
Now that we've been round the vil-lage, Let's go

mf Primo tempo.

ad lib: home a gain. *a tempo.* These 4 bars can be omitted.

a tempo.
colla voce.

sf R.H.

IX.—MY SHADOW.

(CONTRALTO.)

I HAVE a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow,—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller, like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

.

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me, and was fast asleep in bed.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs Longmans, Green & Co.)

IX. My Shadow.

Words by
R. L. STEVENSON

Music by
LIZA LEHMANN.

Moderato quasi Allegretto.

Contralto

Piano.

mp

L.H.

con Ped.

mp

I have a lit - tle

sha - dow that goes in and out with me,..... And....

what can be the use of him is more than I can

see He is ve - ry, ve - ry like me from the

heels up to the head; And I see him jump be -

- fore me, when I jump in - to my bed.....

accel.

Scherzando.

p
The fun - niest thing a - bout him is the way he likes to

p ^{L.H.}

grow, - Not at all like pro - per chil - dren, which is

lunga.
rall. al - ways ve - ry slow; *p a tempo.* He some - times shoots up

p a tempo.

poco. tall - er, like an - *accel.* In - dia - rub - ber ball, *pp* And he

poco. *accel.* *sf*

tempo.

some - - times gets so lit - tle that there's

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "some - - times gets so lit - tle that there's". The piano accompaniment consists of two staves, treble and bass, with a dynamic marking of *pp*. The piano part includes chords and moving lines in both hands.

ppp

none of him at all.

The second system continues the vocal line with the lyrics "none of him at all.". The piano accompaniment includes a dynamic marking of *ppp* and a specific instruction for the left hand: "L.H. *ppp*". The piano part features a long, sustained chord in the left hand.

Cantabile.
mf much slower

One morn - ing, ve - ry ear - - ly, be -

The third system begins with the tempo marking **Cantabile.** and the dynamic marking *mf much slower*. The vocal line starts with the lyrics "One morn - ing, ve - ry ear - - ly, be -". The piano accompaniment is marked **Cantabile.** and *mf*. It features a long, flowing melodic line in the right hand, indicated by "R.H.", and a more rhythmic accompaniment in the left hand.

- fore the sun was up,..... I rose and found the

The fourth system continues the vocal line with the lyrics "- fore the sun was up,..... I rose and found the". The piano accompaniment continues with the same **Cantabile.** and *mf* markings, featuring a long, flowing melodic line in the right hand and a rhythmic accompaniment in the left hand.

f lunga. *a tempo.*

shin - ing dew on ev - 'ry but - ter - - cup; But my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase for 'shin - ing dew on ev - 'ry but - ter - - cup;'. The piano accompaniment consists of chords and moving lines in both hands. The system concludes with the vocal line starting 'But my' and the piano accompaniment marked 'L.H.' and 'a tempo.'.

la - zy lit - tle sha - dow, like an ar - rant sleep - y-

The second system continues the vocal line with 'la - zy lit - tle sha - dow, like an ar - rant sleep - y-'. The piano accompaniment provides harmonic support with chords and melodic fragments. The system ends with the vocal line on a note and the piano accompaniment continuing.

-head,..... Had stay'd at home be - hind me, And was

The third system begins with the vocal line on '-head,.....' followed by 'Had stay'd at home be - hind me, And was'. The piano accompaniment includes dynamic markings 'p' and 'pp'. The system ends with the vocal line on a note and the piano accompaniment continuing.

fast a - sleep in bed.

The fourth system features the vocal line with 'fast a - sleep in bed.'. The piano accompaniment is marked 'pp' and consists of chords and moving lines. The system concludes with a final chord in the piano accompaniment.

X.—THE CAPTAIN. (MY SHIP AND I.)
(TENOR.)

OH it's I that am the captain of a tidy little ship,
Of a ship that goes a-sailing on the pond;
And my ship it keeps a-turning all around and all about;
But when I'm a little older I shall find the secret out—
How to send my vessel sailing on beyond.

For I mean to grow as little as the dolly at the helm,
And the dolly I intend to come alive;
And with him beside to help me, it's a-sailing I shall go,
It's a-sailing on the water when the jolly breezes blow,
And the vessel goes a divie-divie-dive.

Oh it's then you'll see me sailing through the rushes and the reeds,
And you'll hear the water singing at the prow;
For beside the dolly sailor I'm to voyage and explore,
To land upon the island where no dolly was before,
And to fire the penny cannon in the bow.

(From "A Child's Garden of Verses.")

R. L. STEVENSON.

(By kind permission of Messrs. Longmans, Green & Co.)

X. The Captain.

("My Ship and I")

Words by
R. L. STEVENSON.

Music by
LIZA LEHMANN.

Con moto (nautically)

Tenor.

Piano.

f

L.H.

L.H.

con Ped.

mf (breezily)

Oh it's

L.H.

L.H.

I that am the cap-tain of a ti - dy lit - tle ship, Of a

mf

ship that goes a - sail - ing on the pond; And my

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "ship that goes a - sail - ing on the pond; And my". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line with some chords. There are dynamic markings like accents (>) and a fermata over the final note of the vocal line.

ship it keeps a - turn - ing and a - turn - ing all a - bout; But when

The second system continues the vocal line with the lyrics "ship it keeps a - turn - ing and a - turn - ing all a - bout; But when". The piano accompaniment continues with similar harmonic support. A fermata is placed over the final note of the vocal line.

I'm a lit - tle old - er I shall find the se - cret out, How to

The third system begins with the lyrics "I'm a lit - tle old - er I shall find the se - cret out, How to". The piano accompaniment includes a fermata over the final note of the vocal line.

send my ves - sel sail - ing on be - yond.....

The fourth system concludes the piece with the lyrics "send my ves - sel sail - ing on be - yond.....". The piano accompaniment features a long, sweeping melodic line in the right hand that spans across the system, ending with a fermata.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line consists of a melodic phrase with a long note followed by a descending eighth-note scale. The piano accompaniment provides harmonic support with chords and moving lines.

Yes, when I'm a lit - tle old - er I shall

mp

The second system continues the vocal line with the lyrics "Yes, when I'm a lit - tle old - er I shall". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features a steady bass line with eighth notes.

find the se - cret out, - How to send my ves - sel sail - ing on be -

f

The third system continues the vocal line with the lyrics "find the se - cret out, - How to send my ves - sel sail - ing on be -". The piano accompaniment includes a dynamic marking of *f* (forte) and features a steady bass line with eighth notes.

yond.....

The fourth system concludes the vocal line with the word "yond.....". The piano accompaniment continues with a steady bass line and moving upper parts.

mf
For I

mean to grow as lit - tle as the dol - ly at the helm, And the

dol - ly I in - tend to come a - live; And with *(with bravado)*

him be - side to help me, it's a - sail - ing I shall go, It's a -

sail - ing on the wa - ter when the jol - ly bree - zes blow, And the

r f

ves - sel goes a div - ie - div - ie - dive!

Continuation of piano accompaniment for the second system.

It's a -

mp

- sail - ing on the wa - ter when the jol - ly bree - zes blow, And the

ves - sel goes a div - ie - div - ie - dive . . .

Oh it's

Oh it's

then you'll see me sail - ing thro' the rush-es and the reeds, And you'll

pp

hear the wa-ter sing - ing at the prow; For be -

- side the dol - ly sail - or, I'm to voy-age and ex - plore, To

land up - on the is - land where no dol - ly was be-fore, And to

f

fire the pen - ny can-non in the bow...

I shall

land up - on the is - land where no dol - ly was be - fore, And I'll

fire the pen - ny can-non in the bow!

XI.—A CHILD'S PRAYER.
(QUARTETTE.)

God make my life a little light,
Within the world to glow—
A tiny flame that burneth bright,
Wherever I may go.

God make my life a little flower,
That bringeth joy to all,
Content to bloom in native bower,
Although its place be small.

God make my life a little song,
That comforteth the sad,
That helpeth others to be strong,
And makes the singer glad.

M. BETHAM-EDWARDS.

XI.

A Child's Prayer.

(Quartette.)

Words by
M. BETHAM EDWARDS

Music by
LIZA LEHMANN.

Ritenuto e dolcissimo.

Soprano. 

Contralto. 

Tenor. 

Bass. 

Piano. 

pp dolcissimo.

God make my life a lit - tle light,.....

God make my life a lit - tle light,

God make my life a lit - tle light,.....

God make my life a lit - tle

(The small notes to be played for practising only.)



With - in the world to

With - - - in the world to

With - in the world to

light, With - - in the world to.....

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "With - in the world to" (Soprano), "With - - - in the world to" (Alto), "With - in the world to" (Tenor), and "light, With - - in the world to....." (Bass). The piano accompaniment features chords and moving lines in both hands.

glow, A ti - ny

glow, A ti - ny

glow, A ti - ny

glow, A ti - ny

glow, A ti - ny

pp

The second system of the musical score continues with five staves. The vocal parts (Soprano, Alto, Tenor, Bass) sing: "glow, A ti - ny". The piano accompaniment continues with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the piano part. The key signature remains three flats.

flame that burn - eth bright,.....

flame that burn - eth bright, Where - -

flame that burn - eth bright,.....

flame that burn - eth bright, Where - -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'flame that burn - eth bright,.....', 'flame that burn - eth bright, Where - -', 'flame that burn - eth bright,.....', and 'flame that burn - eth bright, Where - -'. There are dynamic markings like 'v' (forte) and 'r' (ritardando) in the vocal parts.

..... Wher - ev - er I may go

- e - - ver I may go

..... Wher - ev - er I may go

- ev - er I may go

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: '..... Wher - ev - er I may go', '- e - - ver I may go', '..... Wher - ev - er I may go', and '- ev - er I may go'. The piano accompaniment includes a *pp* (pianissimo) marking. The key signature and time signature remain the same as in the first system.

poco cresc.

God make my life a lit - tle flow - -

God make my life a lit - tle flow - -

God make my life a lit - tle flow - -

God make my life a lit - tle flow - -

pp

- - er, That bring - eth joy to

- - er, That bring - eth joy to

- - er, That bring - eth joy to

- - er, That bring - eth joy to

pp

all, Con - - tent to

all, Con - - tent to

all, Con - - tent to

all, Con - - tent to

pp

poco cresc:
bloom in na - tive bow - - er,

poco cresc:
bloom in na - tive bow - - er,

poco cresc:
bloom in na - tive bow - - er,

poco cresc:
bloom in na - tive bow - - er,

pp

p
Al - though its place be small.....
Al - though its place be small.....
Al - though its place be small.....
Al - though its place be small.....

pp
pp

ppp
God make my life a lit - tle song,.....
God make my life a lit - tle song, That
God make my life a lit - tle song,.....
God make my life a lit - tle song, That

ppp
ppp
ppp

That com-fort-eth the sad, *cresc.*

com - fort - eth the sad, That *cresc.*

That com-fort-eth the sad, *cresc.*

com - fort - eth the sad, That

cresc.

That help-eth oth-ers to be strong, *molto cresc.*

help - eth oth - ers to be strong, *molto cresc.*

That help-eth oth - ers to be strong, *molto cresc.*

help - - eth oth - - ers to be strong, *molto cresc.*

molto cresc.

8 8

And makes the sing - er glad

And makes the sing - er glad, And

And makes the sing - er glad, And

And makes the sing - er glad

And makes the sing - er glad.

And makes the sing - er glad.

ppp
rall.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "And makes the sing - er glad". The score includes dynamic markings such as *p*, *dim.*, and *pp*. The piano part includes a *ppp* and *rall.* marking in the final section.

SUPPLEMENT.*

XII.—FAIRY CHIMES.
(FOR ANY VOICE.)

YOU cannot count the blue-bells
That are upon the heath,—
The ferns are tall and stately,
The bells hang underneath ;
But I can count the tassels
As big as flowers of clover
That hang on baby's curtain,
The curtain that hangs over.

And when I rock the cradle
The tassels swing and swing,
And they make fairy music,
And baby hears them ring :
Ding-dong in the morning,
And in the evening, too,
Rhyme, chime, in fairy-time,
Baby, dear, for you.

(From Lilliput Lyrics.)

W. B. RANDS.

(By kind permission of Mr. John Lane.)

*Not to be included if the entire contents of
"More Daisies" are performed. End with Quartette

XII.

*SUPPLEMENT

Fairy Chimes.

(FOR ANY VOICE.)

Words by
W. B. RANDS.

Music by
LIZA LEHMANN.

Andante cantabile. *dolce.*

Voice. You

Piano. *dolce mp* *L.H.* *con Ped.*

can-not count the blue - bells, That are... up-on the heath, The

p.

*Not to be included if the entire contents of "More Daisies" are performed together. End with previous Quartette.

ferns are tall and state - ly, The bells hang un - der - neath; But

I can count the tas - sels, As big as flow'rs of clo - ver, That

hang on ba - by's cur - tain, The cur - tain that hangs o - ver.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The middle staff is the right-hand piano part in treble clef, featuring a melodic line with eighth notes and a bass line with a half note. The bottom staff is the left-hand piano part in bass clef, with a half note. Dynamics include *p* and *And*.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "when I rock the cra - dle The tas - sels swing and swing, And". It features a triplet of eighth notes. The middle staff is the right-hand piano part with lyrics: "p", "3", "8". The bottom staff is the left-hand piano part with lyrics: "p.", "p.". Dynamics include *p* and *pp*.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "they make fai - ry mu - sic, And ba - by hears them ring:". It features a triplet of eighth notes. The middle staff is the right-hand piano part with lyrics: "8", "3". The bottom staff is the left-hand piano part with lyrics: "p.", "p.". Dynamics include *pp*.

poco cresc *poco rall*

Ding - dong in the morn - ing, And in the eve - ning too,

poco cresc *colla voce*

OPPURE.

Ba - - by dear, for you!.....

pp *a tempo.*

a tempo *poco rall*

Rhyme, chime, in fai - ry time, Ba - by dear, for you!.....

a tempo *colla voce*

a tempo

a tempo

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