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VOLUME II. MEZZO & CONTRALTO.

↓
STUDIES IN RECITATIVE

— ↑ —
FOR ALL VOICES

— ↑ —
PRINTED AS SONG

— ↑ —
COMPILED & EDITED

BY

LIZA LEHMANN

— ↑ —
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Prefatory Note.

The study of Recitative is of inestimable value to the Singer.

The absence of seductive melody, and supporting moving accompaniment, induces *self-reliance*, while other notable qualities fostered are: *dramatic feeling, sense of style, dignity, authority of delivery, variety of tone-colour (very important) judicious balance of accents*, and, last but not least, *perfect clarity of diction*.

The Vocalist who can deliver a Recitative faultlessly is a proven Artist.

In the present collection the Recitatives* have been printed *as sung*, namely the "appoggiatura" and other additions established by tradition are incorporated; further in order to help the Student, an attempt has been made *to indicate by their position in the bar* where the accompanying chords should actually be played.

*A few examples of "*Accompanied Recitative*" have also been included (in contrast to "*Free Recitative*,") and in these the Vocalist, while preserving the character of declamatory singing, will naturally be more bound *as to tempo*.

LIZA LEHMANN.

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STUDIES IN RECITATIVE.

For all Voices.

PRINTED AS SUNG.

Compiled and Edited
by
LIZA LEHMANN.

No. 1.

From "JEPHTHA."

HANDEL.

VOICE. *STORGE.* *p*

Some dire e-vent hangs o'er our heads, Some woe-ful

PIANO. *p*

song we have to sing, in mi-se-ry ex-treme. O, nev-er,

nev-er was my fore-bod-ing mind dis-turb'd be-fore with such in-ces-sant pangs.

rall.

(AIR: "SCENES OF HORROR.")

No 2.

From "JOSHUA"

HANDEL.

OTHNIEL.

VOICE. Now give the ar-my breath, let war a-while smooth his' rough
front, and wear a cheer-ful smile. The in-ter-val, if
Ach-sah but ap-prove, I'll con-se-crate to vir-tue and to love.

PIANO.

rall. *dim.*

rall.

(AIR: "HEROES WHEN WITH GLORY BURNING")

No 3.

From "JOSHUA"

HANDEL.

OTHNIEL.

VOICE. But who is he? Tre-men-dous to be-hold! A form di-vine, in

PIANO.

pan - o - ply of gold, With dig - ni - ty of mien and state - ly

ad lib.
grace He moves in so - lemn, slow, ma - jes - tic pace;

p
His au - burn locks his come - ly shoulders spread; A sword his hand, a

hel - met fits his head; His war - like visage and his sparkling eye

Be - speak a he - ro, or an an - gel nigh.

No. 4.

From "BELSHAZZAR."

HANDEL.

VOICE. DANIEL.

Re-joice! my coun-try-men; The time draws

near, the long ex-pect-ed time, here-in fore-told,- Now

seek the Lord your God with all your heart; And you shall

sure-ly find Him. He shall turn your long cap-ti-vi-ty, He shall

PIANO.

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a common time signature. The piano accompaniment is in two staves, with a grand staff clef and a common time signature. The score is divided into four systems. The first system shows the beginning of the piece with a forte dynamic. The second system continues the melody and includes a piano section with a piano dynamic. The third system features a change in time signature to 3/4 and includes a mezzo-forte section. The fourth system concludes the piece with a mezzo-forte dynamic and a final cadence.

gather you from all the nations whither you are driven,

And to your native land in peace restore you.

For long a-go, whole a-ges, ere this Cyrus yet was born or thought of, Great Je-

- ho - vah, By His prophet, in words of comfort to His cap - tive

peo - ple, Fore-told and call'd by name this won-drous man.

No 5.

From "IL PENSIEROSO"

HANDEL.

VOICE. Hence, vain de-lud-ing Joys, The brood of Fol-ly with-out fa-ther

PIANO.

breed! How lit-tle you be-sted, Or fill the fix'd mind with all your toys!

L.H.

mf

mp

O let my lamp at mid-night hour Be seen in some high lone-ly tower,

mf

Where I may oft out-watch the Bear With thrice great Her-mes, or unsphere The

rall

spi - rit of Pla - to, to un - fold What worlds or what vast re - gions hold

— Thim - mor - tal mind, that hath for - sook Her man - sion in this flesh - ly nook.

(AIR: "SOMETIMES LET GORGEOUS TRAGEDY.")

No 6.**From "St. PAUL."****MENDELSSOHN.**

VOICE. *mf*

And he journey'd with companions towards Da - mas - cus, and had au - tho - ri - ty and com -

PIANO. *p*

— mand from the High Priest that he should bring them bound, men and women un - to Je - ru - sa - lem.

26177

(AIR: "BUT THE LORD IS MINDFUL OF HIS OWN")

N^o 7.

From "JACOB."

HENRY SMART.

Andante con moto. $\frac{1}{4}$ = 76.

VOICE.

PIANO.

Andante con moto. $\frac{1}{4}$ = 76.

VOICE.

PIANO.

Recit. *f*

A-rise now Ja-cob, and re-turn to the land of thy

Fa-thers! Be-hold, I have seen the af-flic-tions where-with

La - ban hath af - flict-ed thee and I have heard thy com - plain-ing.

a tempo Now there-fore get thee

up and take thy wives and thy lit-tle ones and thy cat-tle and all that thou

rall. maestoso hast_ and be - gone and I will be with thee.

Nº 8.

From "ELIJAH."

MENDELSSOHN.

AN ANGEL.

VOICF. *mf*

Now Cherith's brook is dri-ed up, E - li - jah, a - rise and de-part, and

PIANO

molto rall. *Come prima mp*

get thee to Za - re-phath; thi - ther a - bide: for the Lord hath com-mand-ed —

a tempo Andante. legato p

— a wi-dow wo-man there to sus - tain thee. And the bar - rel of meal shall not

Recit. cresc.

waste, nei - ther shall the cruse of oil fail, — un - til the

a tempo
day that the Lord send-eth rain up-on the earth.

p

No 9.

From "ELIJAH."

MENDELSSOHN.

AN ANGEL.
f ad lib.

VOICE. E - li - jah, get thee hence, E - li - jah; de - part and turn thee eastward, thi - ther

PIANO. *p*

a tempo *ad lib.*

hide thee, by Cherith's brook. There shalt thou drink its wa-ters; and the Lord thy God hath commanded the

a tempo

a tempo Andante *Recit.* *rall.*

ra - vens to feed thee there; so do ac - cord - ing un - to His word.

p

N^o 10.

From "ORFEO"

GLUCK.

ORPHEUS. *mp*

VOICE.

A - mi - ci, quel la - men - to ag - gra - vail mio do -
 My dear ones, your la - ment - ings but ag - grav - ate my

PIANO. *p*

- lo - re! All om - bre pie - to - se d'Eu - ri - di - ce Ren -
 sor - roa. Be - stow ye, I pray, be - stow in si - lence, The

- de - te gli ul - ti - mi o - no - ri, E il mar - mo in - ghir - lan - da - te. *rall.*
 last sol - emn rites and sa - cred hon - ours, A - dorn her grave with gar - lands.

PIANO. *colla voce*

N^o 11.

From "ORFEO"

GLUCK.

ORPHEUS. *mf*

VOICE.

La - scia - te - mi! Quel luo - go con - vien al mio do -
 Ah leave me here! These re - gions con - sort with my af -

PIANO. *mf*

ad lib.

-lo-re, E re-star vo-glio so-lo col mio pian-to.
 -flic-tion; All lone-ly will I wan-der with my sor-row.

colla voce *p*

No 12.

From "ORFEO"

GLUCK.

ORPHEUS.

VOICE. *cresc.*

Eu-ri-di-ce! Eu-ri-di-ce! Om-brà ca-ra, ah, do-ve
 Eu-ri-di-ce! Eu-ri-di-ce! My be-lov-èd, ah, could'st thou

PIANO. *p* *pp* (Echo)

sei na-scos-ta? Af-fan-na-to il tuo spo-so fe-
 on-ly an-swer! I, thy con-sort, with anguish o'er-

pp (Echo) *p*

-de-le In va-no, sem-pre ti chia-ma, A-gli De-i ti ri-do-man-
 -pow-er'd, Heart bro-ken, vain-ly I call thee, Im-por-tun-ing the Gods to re-store

pp (Echo)

lento

-da, E spar - ge a' ven - ti con le la - gri-me
 thee, A - las, how vain - ly! On-ly ec - ho, re-

lento *pp*

rall.

su - e In van i suoi la - men - ti.
 -ply-ing, Doth mock my la-men-ta-tions.

f *pp* *colla voce* *pp* (Echo)

No 13.

From "ORFEO"

GLUCK.

ORPHEUS.

VOICE.

Eu-ri - di - cel! Eu-ri - di - cel Ah! questo no-me
 Eu-ri - di - cel! Eu-ri - di - cel! Thy name, a-dor'd one,

PIANO.

(Echo)

f *pp* *pp* *pp*

san - no le spiag - ge, E le sel - ve l'ap-pre - se-ro da
 ne'er is for-got - ten, I re - peat it to for - est and to

pp (Echo) *p*

me; - Per o-gni val - le ri-suo-na, In o - gni tron-co scrisse il
grove; In ev-'ry val - ley it sounds, I in - dite its let-ters on the

mi-se-ro Or-fe-o Di ma - no tre-mo - lan-te: Eu-ri-
bark of sombre oak trees, With trem-bling hand I write there: Eu-ri-

- di - ce non e più, — Ed i - o vi - vo an - co - ra. Dei, da - te -
- di - ce is no more, — And I am forced to live. — Gods, let her

- le nuo-va vi - ta, O uc - ci - de - te mi!
live once a - gain, — Or else I too must die!

N^o 14.

From "ORFEO."

GLUCK.

Moderato.
p ORPHEUS.

VOICE.

Che dis-se? Chiascol-tai? Dunque Eu - ri - di - ce vi - vrà!
What heard I? Can it be? I may seek and find her once more?

PIANO.

Là - vrò pre - sen - te! E do - poi tan - ti af - fan - ni mie - i, in quel mo -
I shall be - hold her! But in the tu - mult of my af - fec - tion, I must re -

- men - to, in quel - la guer - ra, d'af - fet - ti, io non do - vrò mi - rar - la, non strin - ger - la al mio
- mem - ber, and hold the god's con - di - tions, nor turn to gaze up - on her, nor clasp her to my

sen! Spo - sa in - fe - li - ce! Che di - rà mai? che pen - se - rà? Pre -
heart! O un - hap - py dear one! What will thou think? What will thou say? I

- veg-go le sma-nie sue! Com-pren-do le angos-cie mi-e! nel fi-gu-rar-lo so-lo
pic-ture her doubting gaze! She knows not what I shall suf-fer. Ah, but to think up-on it

Allegro.

sen-to ge-lar-mi il san-gue, tre-mar-mi il cor.
caus-es my heart to cease beat-ing, My life's blood to freeze.

f deciso assai.

Ma lo po-trò; lo vo-glio! ho fi-so-lu-to! Il mag-gior, L'in-sof-
But it shall be; I'll ven-ture! I am de-ter-mined! For the worst, most un-

-fri-bil de' ma-li, è l'es-ser pri-vo dell' u-ni-co dell' al-ma a-ma-to og-get-to.
bear-a-ble sor-row is to be part-ed from her, from my be-lov-ed. I can-not endure it.

sempre cresc. *risoluto.*

As-si-ste-te-mi, o Dei, la leg-ge ae-cet-to!
Now as-sist me, o ye gods! I'll fol-low your coun-sel!

No. 15.

From "ORFEO"

GLUCK.

ORPHEUS.

VOICE.

Voi del re - gno del - le om - bre, le - mu - ti reg - gi -
 From - ing phan - toms of the dark - ness, Who dwell be - low in

PIANO.

mf

- tor, Cru - di De - i da - ver - no, fi - di ser - vi del du - ro Plu - to,
 cares, round the mon - arch of sha - dows, Ye who serve the commands of Plu - to,

cresc.

Voi cha - vi - di se - gui - te gli or - di - ni suoi, Voi — che non com -
 Ye who bear out his will and his ruth - less de - crees; Naught — can move your

- mo ve né vir - tu - de, né bel - lez - za; mi ra - pi - ste la mi - a di - let - ta con - sor - te,
 pi - ty, nei - ther vir - tue, nay, nor beau - ty! Ye have sto - len from me my com - pan - ion be - lov - ed.

p

ten.

Oh me - mo - ria eru - del! Ne - men sue in - can - te - vo - li
 Woe is me! cru - el fate! Not e'en her youth and ex - qui - site

gra - zie la li - be - ra - ro - no da sor - te tant' a - spra! Im - pla - ca - bi - li ti -
 gra - ces could save her from your grasp, from part - ing thus bit - ter! But ye stern and cru - el

sempre cresc.

- ran - ni! La ri - vo - glio da voi lo sa - pro pe - ne - trar nell' o -
 ty - rants, I de - mand her from you. I shall dare to de - scend to the

- scu - ro in - fer - no; il mio duo - lo il mio pian - to vin - ce - ran - no l'i - ra vo - stra; lo
 re - gions of darkness where my sor - row and my sighing e'en your an - gry will must conquer, Yea,

zdeg - no vo - stro a com - bat - tar, mi ba - stan for - za e va - lor!
 scorn with scorn I shall sub - due; I am strong and I shall dare!

molto cresc.

N^o 16.

From "ORFEO".

GLUCK.

(These two bars in brackets are included to give the lead for the following Recit.)

VOICE. *pp* EURIDICE. *pp* Lento. ORPHEUS.

Io ca - do, mio ben, e muo - jo... Che ho fat - to io? Do - ve
My Or - phæus, fare - well, I fal - ter... What have I done? To what

PIANO. *sf* *p* *pp*

Allegro.

mai quest' a - mo - re, do - ve spin - se - mi il pian - to suo?
straights am I dri - ven by my grief, my dis - tract - ed love?

pp

pp *cresc.*

Ca - ra spo - sa! Eu - ri - di - ce!
Dear - est con - sort Eu - ri - di - ce!

cresc.

più cresc.

Eu - ri - di - ce! Ah di -
Eu - ri - di - ce! My be -

più cresc.

ad lib.

- let - tal
- lov - ed!

Ah, non più mo - de
Ah, no lon - ger she

f *accel.* *fp*

Allegro.

lei; mor - ta di do - lor.
hears, she has died once a - gain.

f

f

Son' io, son' io, le die - di io la mor - te; quan - to,
And I, 'tis I who drove her, drove her from me; more than

quan - to sgra - zia - to so - no! il duol mio dir non pos - so!
ev - er am I un - hap - py! My grief is past all ut - t'rance!

ff

mf *cresc.*

In tal ter - ri - bil or - a mi re - sta sol del mo - rir la vi - a; e tut - to ces - sa.
Ah, let me end my torment! I too will die, I too in death shall find o - bli - vion.

p *cresc.* *f*

No 17.

From "GLI UGONOTTI".

MEYERBEER.

PIANO.

Andantino.

p leggiero

URBANO. *Maestoso.*

No-bil Si - gnor, _____ sa - lu - te! No-bil Si - gnor, _____ sa -
 No-ble my Lords, _____ I greet you! No-ble my Lords, _____ I

- lu - te! Si - gnor _____ Ah, _____ sa-lu-te!
 greet you! My Lords, _____ Ah, _____ I greet you!

(ARIA: "NOBIL DONNA")

No 18.

From "DINORAH".

MEYERBEER.

PIANO.

Allegro moderato.

THE GOATHERD.

mf 3 *mf* 3 3

Di-te-mi, buo - na gen-te, ve-de-ste Di-no - rah? si lun-go tem-po as-
Tell me, I pray, good people, have ye seen Di-no - rah? so long has she been

- sen - te, na - sco - sta o - ve sa - rà? po - ve - ra, fi - glia! l'ho cer - ca - ta
ab - sent, nor an - swers to my call! un - hap - py maid - en! I have sought her

p *f*

tan - to! l'in - fe - li - ce è de - men - te! il sar - to Pe - tro - nick, da lei re - spin - to,
vain - ly! The poor child is de - ment - ed! The jealous Pet - ro - nick whom she re - ject - ed

p *f* *dim.* *p*

perven - det - ta le dis - se, eh'Ho - el suo fi - dan - za - to, e - ra spa -
in his ven - geance did tell her: Ho - el, her plight - ed lo - ver, had left for

3

- ri - to, nè più tor - nar do - ve - a, la sven - tu - ra - ta il sen - no ne per - de - a!
ev - er near to re - turn and wed her. What base de - cep - tion! Her griev - ing turn'd to madness!

f *p* *rall.*

N^o 19.

From "TORQUATO TASSO"

DONIZETTI.

Con moto.

PIANO. *f*

LEONORA
mf ad lib.

Fa-tal Gof-fre-do! I ver-si tuoi fur stra-li al mio
Tis true, my po-et! Thy thoughts have been my sol-ace, bringing

mi se-ro cor!
balm to my soul!

pp

Si, si, Tor-
Ah, yes, Tor-

rall. *p*

- qua - to, - per me là - mar - ti è fa - to;
 - qua - to, for me to love thee was fa - ted;

ff colla parte

mf
 nè mi fu scherno il sanguea - vi - to Ah, nemmen il
 no pow'r shall part us, no throne or sceptre; Ah, nay, naught shall

p
 tro - no! ah! in - van lo nie - go, in - van lo
 part us! Ah, in vain they claim me, in - vain they

nie - go, in - na - mo - ra - ta i - o so - no!
 claim me, for I a - dore thee, I a - dore thee!

pp

(CAVATINA: "IO L'UDIA")

N^o 20.

From "ROMEO AND JULIET."

VACCAJ.

Andante trattenuto. (ROMEO.) *mf*

VOICE. E que-stoil lo - col
This is the vault then!

PIANO. *p*

el - la qui po - sa!
Here she re - pos - es!

Ed i - o, io pur fra po - co po-se-rò fra
And I, too, ere long, shall slum-ber, by her side re -

que-sti mu-ti a-vel-li con le - i! La stes-sa tom - ba ciac-co-glie-
-pos-ing cold and si-lent for ev - er! The same cold tomb - stone shall cov-er

cresc.

-ra!
both. Ta - le ci hai tu ser - ba - to ta - la - mo nu - zi -
End - ed, de - stroy'd for ev - er our dream of wed - ded

- al. Bar - ba - ro, bar - ba - ro fa - to!
bliss. Bar - barous, bar - barous end - ing!

Giu - liet - ta,
My Ju - liet,

oh mia Giu - liet - ta, o - ve sei tu?
oh, my fair Ju - liet, where art thou now?

Allegro.

mp

Que - sto re - cen - te
Cold - ly this heav - y

fp

mar - mo que - sto ti chiu - del a - pra - sil
mar - ble hides thy fair beau - ty; op - en now!

Maestoso. *lunga.*

f

Allegro.

p cresc.

f

Oh vi-stal è des-sa, la-do-ra to mio ben! Bel - la è la
 Great heaven! 'tis Ju-liet, my a-dor'd one, my love! Ev - en death's

fp *f*

Andante.

mor-te nel suo sembian-te!
 pal-lor can-not destroy her!

p

A me sor-ri - der sem-bra quel lab - bro an-co-ra di dol-cez - za
 Her gen - tle lips seem smil-ing as fair as ev - er, and as sweetly

mp

pie - nol Sembra gia-cer a dol-ce son - no in se - nol
 ten - der; Peaceful-ly dream-ing she soft-ly seems to slumber.

dim. *p*

8

No 21.

From "IN A PERSIAN GARDEN."

LIZA LEHMANN.

Espressivo, ma non troppo lento. $\text{♩} = 72$.CONTRALTO SOLO *mf*

VOICE.

Ah! not a drop that from our Cups we throw For earth to

PIANO.

drink of⁺ but may steal be - low_____ To quench the fire_____ of an-guish in some

eye There hid - den far be - neath_____ and_____ long a - go.

⁺The custom of throwing a little wine on the ground before drinking still continues in Persia.

No 22.

Lines from "OTHELLO"

LIZA LEHMANN.

(RECIT. ACCOMPANIED.) DESDEMONA.

VOICE. *p*

My mo - ther had a maid call'd

PIANO. *p*

Bar - ba - ra; She was in love; And he she loved proved

mad, _____ And did for - sake her;

She had a song of "Wil -

low:" an old thing, but it ex - press'd her for - tune, And she

colla voce

died sing - ing it, she died sing - ing it.

pp

cresc.

That song to - night will not

cresc. R.H.

go from my mind. I have

p

rit.

much a - do But to hang my head all to one side

p

à piacere

and sing it like poor Bar - - ba -

pp

- ra.

rall. e morendo

ppp

No 23.

From "RUDDIGORE"

SULLIVAN.

VOICE. 

PIANO. 

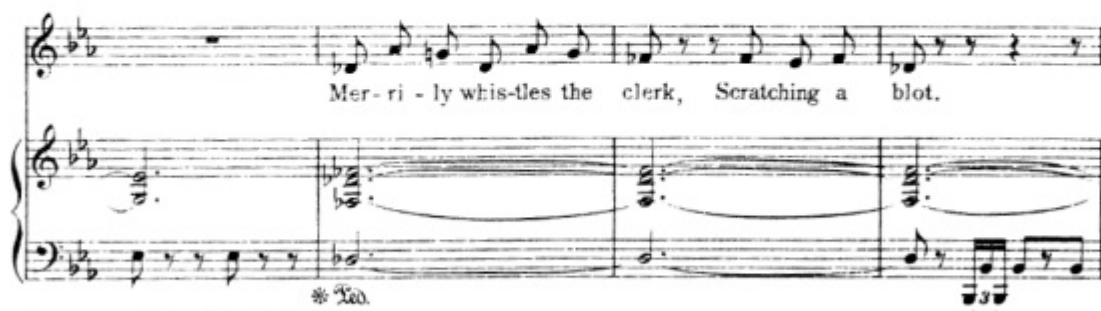


MARGARET.

Cheer-i - ly car - ols the lark O - ver the cot.



Mer - ri - ly whis - tles the clerk, Scratch - ing a blot.



But the lark And the clerk,

*

I re - mark, Com - fort me not!

O - ver the rip - en - ing peach Buz - zes the bee.

Splash on the bil - low - y beach Tum - bles the sea. But the

peach And the beach, They are each No - thing to me! — And

Allegro vivace.

why? Who am I? Daft Madge! Cra-zy

Meg! Mad Mar-gar-et! Poor Peg! (Chuckling) He! he! he!

Mad, I? Yes, ve-ry! But why? Mys-te-ry!

Don't call! No crime-'Tis on-ly That I'm love-lone-ly!

That's all!

Silent.

(SONG: "TO A GARDEN FULL OF POSIES")

No 24.

From "PATIENCE."

SULLIVAN.

Moderato. ♩ = 104.

VOICE.

PIANO.

f

ff

RECIT. JANR.

mf

Sad is that wo-man's lot who, year by year,

Sees, one by one, her beauties dis - ap-pear;

p

ff marcato

When Time, grown wea - ry of her heart - drawn sighs, Im -

- pa - tient - ly be-gins to dim her eyes!

p

p dolce

cresc.
Com-pelled at last, in life's un - cer-tain gloam-ings, To

wreathe her wrink-led brow with well saved "comb-ings," Re - duced, with rouge,

lip-salve, and pear-ly grey, To "make up" for lost

fe

dim

rall.
time, as best she may!

rall.

a tempo R.H.

SONG: "SILVERD IS THE RAVEN HAIR."

Chappell & Co.'s Popular Vocal Albums.

LIZA LEHMANN.

Three Snow Songs.

1. SNOWFLAKES. 2. ROBIN REDBREAST. 3. CHRISTMAS EVE.
(Mezzo-Soprano and Soprano.)

Parody Pie.

1. COME WITH ME AND BE MY LOVE. 2. MY TRUE FRIEND
HATH MY HAT. 3. GEYSERBIANCA. 4. BLINK TO ME ONLY WITH
THINE EYES. 5. MAUD (of an' war). 6. THE MAY QUEEN.
7. MRS. L. LORRÉ. 8. I STUCK A PIN INTO A CHAIR.
9. EXCELS-KE-AW.

Five Tenor Songs.

1. GO, LOVELY ROSE. 2. SHE DWELT AMONG THE UN-
TRODDEN WA. 3. WHEN ALL THE WORLD IS YOUNG.
4. TRYSTING SONG. 5. MOCKTURTLE SOUP.

Hips and Hatos.

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. SLEEPS-IN-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 CAN'T 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.)

ERIC COATES.

The Mill o' Dreams.

1. BACK O' THE MOON. 2. DREAM O' NIGHTS. 3. THE MAN
IN THE MOON. 4. BLUEBELLS.
(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 GARDEN OF SUN-
SHINE. 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. MERE DYE. 3. WHERE MY CARA-
VAN HAS RESTED. 4. THE MAGPIE IS A GIPSY BIRD.
(Low, Medium, and High.)

Songs of the Porseland.

1. MY SHIP 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 WAIT 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 Heap 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.)

Songs of Joy.

1. EVERY MORNING. 2. THE LITTLE GOOD PEOPLE.
3. LOVE'S SPELL. 4. SING, JOYOUS BIRD.
(Low and High.)

Calendar of Song.

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

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6. "SHALL WE FORGET?"
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