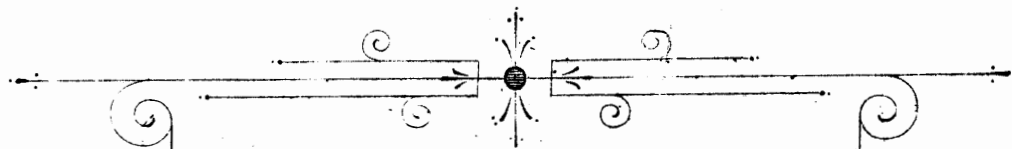


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VOLUME III: CONTRALTO

USEFUL TEACHING SONGS
FOR ALL VOICES



COMPILED AND EDITED

BY

LIZA LEHMANN



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Preface.

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

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

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

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

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

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

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

Liza Lehmann.

Volume III.— CONTRALTO.

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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 III. (CONTRALTO.)

I.

Caro mio ben.

(PARTED FROM THEE.)

English Words by H. B.

GIORDANI.

Larghetto.

VOICE.

PIANO.

p molto sostenuto
con Ped.

mf *r* *r*

Ca - ro mio ben, cred - i - mial - men, Sen - za di
Part - ed from thee, Lone - ly I sigh, Ah, love, re -

mf

r *p*

te lan - gui - sce il cor. — Ca - ro mio
- turn, Hear thou my cry! — Part - ed from

cresc. *p*

ben, Sen - za di te — lan - gui - sce il cor.
thee, Lone - ly I sigh, Ah, — hear — my cry!

mp Il tuo fe - del sos - pi - ra og - nor, — Ces - sa, cru -
Let but the breeze Bear thee my song, — Ut - t'ring my

- del — tan - to — ri - gor! Ces - sa, cru - del, tan - to ri -
name, for - got — too long! Let but the breeze Bear thee my

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

oppure. *tan - to ri - gor,*

v f *v rall.* *p a tempo*

- gor, — tan - to ri - gor, Ah! — Ca - ro mio ben, cred - i - mi al-
 song, — Bear thee my song, Ah! — Part - ed from thee, Lone - ly I

f colla voce *rall.* *p a tempo*

v *v* *poco a poco cresc.*

- men Sen - za di te — lan - gui - sce il cor! Ca - ro mio ben, cred - i - mi al-
 sigh, Lone - ly I sigh, Ah, — hear — my cry! Part - ed from thee, Lone - ly I

poco a poco cresc.

più cresc. e rall. *ad lib.*

- men Sen - za di te — lan - gui - sce, lan - gui - sce il cor!
 sigh, Hear thou my cry — Ah hear, — Ah hear thou my cry!

più cresc. e rall.

II. The Willow Song. (“OTHELLO”)

Words by
SHAKESPEARE.

Music by
ARTHUR SULLIVAN.

Andante.

VOICE.

PIANO.

p

And. * *And.* * *And.* * *And.* *

p

pp

And. * *And.* * *Con And.*

v *v*

poor soul sat sigh - ing by a Sy - - ca - more tree, Sing

all a green wil - low; Her hand on her bo - som, her

head on her knee, Sing wil - low, wil - low, wil - low;

The fresh streams ran by her and mur - mur'd her moans, Her

salt tears ran from her and soft - ened the stones, Sing

wil - - low, wil - - low, wil - low, Sing

all a green wil-low must be my gar-land, Sing wil - low, wil - low,

wil - low. The fresh streams ran by her and

mur - mur'd her moans; Her salt tears ran from her and

soft - ened the stones. Sing wil - low, wil - low,

wil - low, Sing all a green wil - low must

be my gar - land, Sing wil - low, wil - low,

wil - low.

III.

Non so se sia la speme

(O HOPE, WITHIN MY BOSOM)

From "SERSE"

English Words by

L. L.

HANDEL.

Larghetto.

VOICE.

PIANO.

Con Ped.

p
 Non sò se sia la spe-me, Che mi sos-tie - ne in
 O Hope, with - in my bos - om, Can'st thou de - fend my

p

vi - ta, O l'as - pro mio do - lor, O l'as - pro mio do - lor.
 spi - rit, From sor - row's cru - el dart, From sor - row's cru - el dart?

mf

No sò se sia la spe - me, Che
O Hope, can'st thou de - fend me, Can'st

mi sos-tie - ne in vi - ta, O l'as-pro mio do - lor, O
thou de - fend my spi - rit, From sor-row's cru - el dart, From

l'as-pro mio do - lor, O l'as - - pro mio do -
sor-row's cru - el dart, From sor - - row's cru - el

- lor, O l'as-pro mio do - lor.
dart, From sor-row's cru - el dart?

mf espr.

So che quest'al - ma ge - me, da che mi fu ra - pi - ta la
 My soul is left la - ment - ing, Since all I fond - ly cher - ish'd Was

p

(assai legato)

gio - ja del mio cor — So che quest'al - ma
 sto - len from my heart. My soul is left la -

p

ge - me da che mi fu ra - pi - ta la gio - ja del mio cor, — la
 - ment - ing since all I fond - ly cher - ish'd Was sto - len from my heart, — Was

colla voce

pp

gio - ja del mio cor. Non sò se sia la spe - me, Che mi sos - tie - ne in
 sto - len from my heart. O Hope, with - in my bos - om, Canst thou de - fend my

pp

vi - ta, O l'as-pro mio do - lor, O l'as-pro mio do - lor.
 spi - rit, From sor-row's cru - el dart, From sor-row's cru - el dart?

mf
 No sò se sia la spe-me, Che mi sostie-ne in
 O Hope, can'st thou de - fend me, Can'st thou de-fend my

vi - ta, O l'as-pro mio do - lor, O l'as-pro mio do - lor,
 spi - rit, From sor-row's cru - el dart, From sor-row's cru - el dart,

Oppure.
 do - el - tor dart?
 O l'as - - pro mio do - lor, O l'as-pro mio do - lor.
 From sor - - row's cru-el dart, From sor-row's cru - el dart?

colla voce

IV.

She never told her love.

HAYDN.

Largo assai e con espressione.

PIANO.

N.B. The symphony can commence here.

nev - er told her love, she nev - er told her

fz *p*

love, But let con - ceal-ment, like a worm in the

pp *R.H.*

bud, Feed on her dam - ask

dolce e p

cheek;

p
She sat like

patience on a mon-u-ment smil-ing, smil - ing at_ grief.

f *p dolce*

Smil - ing, smil - ing at

p *ad lib.* *pp*

p *colla voce* *pp*

grief.

sf *sf* *pp*

V.

Pleurez, mes yeux.

(YE MUST CLOSE TO THE DAY.)

English words by

L.L.

Air d'Oriane, from "AMADIS."

LULLY.

Lento assai. *mf* (with great dignity and resignation)

VOICE.

Fer - mez vous pour ja - mais, Mes
Ye must close to the day, Mine

PIANO.

mf

Con Ped.

yeux, mes tris - tes yeux. Je perds ce - que j'aim - e le
eyes, my sor - ry eyes. I lose what I treas - ure the

p

mieux, La clar - té doit mèn - tre ra - vie. Hé -
most, For the light is ta - ken a - way. A -

v

-las! Quel - le ri - gueur de me ren - dre la
 -las! What cru - el pain to be grant - ed my

vie, Pour me fai - re sen - tir la per - te que je
 life, That I long - er shall feel the loss I must sus -

fais. Mes yeux mes tris - tes
 -tain. Mine eyes my sor - ry

yeux, Fer - mez vous pour ja - mais!
 eyes, Ye must close to the day!

VI.

Ich liebe dich.

(ALIKE AT MORN AND EVENTIDE)

English words by H.B.

BEETHOVEN.

Andante.

VOICE.

PIANO.

p

Con T₂

v

Ich lie - be dich, so wie du mich, am A - bend und am
A - like at morn and ev - en - tide, 'Tis thee I love, none

Mor - gen, noch war kein Tag; wo du und ich nicht
else be - side, Thy - joy makes glad this heart of mine, Thy

theil - ton uns' re - Sor - gen. Auch
sor - row seems my - sor - row. And

mf

p

wa - ren sie für dich und mich ge - theilt leicht zu - er -
 since that shar - ed they have been Thy - heart and my - fond -

- tra - gè; du trö - ste - test im Kum - mer mich, ich -
 heart be - tween, The sor - rows that our path be - fall Their

weint' in dei - ne Kla - gen, in dei - ne Kla - gen. Drum
 sha - dow seems less som - bre - They seem less som - bre. Then

Got - tes Se - gen ü - ber dir, du mei - nes Le - bens Freu - de, Gott
 God's own bless - ing o - ver thee, My joy that is and e'er to be, God

schü-tze dich, er - halt' dich mir, schütz' und er - halt' uns bei - de, Er -
 keep thee ev - er by my side, And guard us both for - ev - er, God

-halt, er - halt' dich mir, schütz' und er - halt' uns
 keep thee by my side, And guard us both for

bei - de, er - halt', er - halt' uns bei - de, er - halt' uns
 ev - er, and guard us both for ev - er, God guard us

ad lib.

colla voce

bei - - - de.
 ev - - - er.

VII.

Jesus Schläft.

(JESUS SLEEPS)

(From the Cantata of the same name)

English words by L.L.

BACH.

Largo.

VOICE.

PIANO.

f R.H.

Con Tred. 8

p

Je - sus schläft, Je - sus schläft,
 Je - sus sleeps, Je - sus sleeps,

was soll ich hof - fen, was
 what can I hope now? what

soll ich hof - fen, was soll ich hof - fen? Seh' ich
can I hope now? what can I hope now? For be -

nicht mit er - blass - tem An - ge - sicht, mit er - blass - tem An - ge -
- hold! ah, with an - guish now be - hold, ah, with an - guish now be -

sicht schon des To - des Ab - grund of
- hold, ga - ping wide the grave is o - - - - -

- fen, des To - - - des Ab - grund of - fen? Seh' ich
- pen, gaping wide the grave is o - pen. For be -

nicht mit er-blass-tem An-ge-sicht schon des To-des
 - hold! ah, with an-guish now be-hold, ga-ping wide the

Ab-grund of - - - fen?
 grave is o - - - pen. *sempre cresc.*

dim.

p Je - sus schläft, was soll ich hof - - - fen?
 Je - sus sleeps, what can I hope now?

Je - sus schläft, was soll ich, was soll ich hof - fen?
 Je - sus sleeps, what can I, what can I hope now?

pp
 Je - sus schläft, Je - sus schläft,
 Je - sus sleeps, Je - sus sleeps,

cresc.
 was soll ich hof - fen, was soll ich hof - fen, was soll ich
 what can I hope now? what can I hope now? what can I

Lento.
 hof - fen? was? was? was soll ich hof - fen?
 hope now? what? what? what can I hope now?

Lento.

VIII.

Tell me, gentle Shepherd.

Dr BOYCE.

Andante pastorale. *(with old-world grace.)*

VOICE. Tell me gen - tle shep-herd,

PIANO. *mf (grazioso)* *p*

Con Tard.

where, where, tell me where Thou feed'st at

p

noon thy flee - cy care; Di - rect me

p grazioso

p

to the sweet re - treat That guards thee from the mid - day

heat.

Left by the flocks I lone - ly stray, With - out a

guide, and lose my way. Where rest at noon thy flee - cy

care? — Gen - tle shep - herd, tell — me where,

v mf

mf

where, where, where, tell — me

v

where, where rest — at noon thy — flee - cy care? Gen - tle

v

p rall.

a tempo

p colla voce.

shep - herd, — tell — me where, tell me, gen - tle shep - herd, where.

a tempo

v p semplice.

p a tempo

pp

IX.
O Jordan.
(From "ESTHER")
(Abridged)

HANDEL.

Andante ritenuto.

PIANO.

mf *con ped.* *dim.*

mf (*expressively*) *cresc.*

O Jor-dan, Jor - dan, sa - cred tide, O Jor - dan,

Jor - dan, sa - cred tide! Shall we no - more be -

hold - thee glide - The fer-tile vales a - long,

p **tr* *cresc.*

the fer - tile vales a - - long? Shall we no

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 2/4 time signature. The vocal line begins with a piano (*p*) dynamic and includes a trill marked with an asterisk and 'tr'. The piano accompaniment also starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The lyrics are 'the fer - tile vales a - - long? Shall we no'.

more be - hold thee glide the fer - tile vales a - long? No

The second system continues the vocal line with lyrics 'more be - hold thee glide the fer - tile vales a - long? No'. The piano accompaniment features a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking. The system concludes with a fermata over the final note.

more? No more? Shall we no - more be - hold thee

colla voce *f* **tr*

The third system contains the lyrics 'more? No more? Shall we no - more be - hold thee'. The piano accompaniment includes a *colla voce* marking and a forte (*f*) dynamic. A trill marked with an asterisk and 'tr' is present in the vocal line. The system ends with a fermata.

glide the fer - tile vales a - long?

The fourth system contains the lyrics 'glide the fer - tile vales a - long?'. The piano accompaniment features a *rit.* marking and a *dim.* marking. The system concludes with a fermata over the final note.

*The shake can be omitted, but if so, omit the turn also.
25961

mf As in our great fore-father's days, Shall not thy hills re - -

- sound with praise, And learn our ho - ly song?

mf (with s... more poignant expression.) O Jor-dan, Jor-dan, sa - cred tide, O Jor-dan, Jor-dan,

cresc. sa - cred tide! Shall we no more be - hold thee glide The

fer-tile vales a - long, the fer-tile vales a -

-long? Shall we no more be - hold thee glide the fer -

-tile vales a - long? No more? No more? Shall we no -

more be - hold thee — glide — the fer - tile vales — a - long?

*The shake can be omitted, but if so, omit the turn also.
25961

X.

Golden slumbers kiss your eyes.

OLD ENGLISH.

Accompt. by L.L.

Rather slowly. Tenderly.

VOICE. *p*
Gold - en slum - bers

PIANO. *ben legato.*
p dolce. *p*
Con T₂

kiss your eyes, Smiles a-wake you when you rise,

Sleep pret - ty wan - ton, do not cry, And

I will sing your lul - la - by. Lul - la - by!

v pp

pp

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a melodic phrase in G major, starting on G4 and moving up stepwise to D5, then down to G4. The lyrics "I will sing your lul - la - by." are aligned with the notes. A dynamic marking of *v pp* is placed above the second measure. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A *pp* dynamic marking is placed above the piano part in the second measure.

Lul - la - by! Lul - la - by!

p

p

Detailed description: This system contains the next two lines of music. The vocal line (top staff) continues with the lyrics "Lul - la - by! Lul - la - by!". The melody is sustained on a single note (G4) with a fermata over the first "by!". A dynamic marking of *p* is placed above the second measure. The piano accompaniment (bottom two staves) continues with the eighth-note bass line and chords. A *p* dynamic marking is placed above the piano part in the second measure.

Care_ you know not,

mp

p *mp*

Detailed description: This system contains the final two lines of music. The vocal line (top staff) has a rest for the first two measures, followed by the lyrics "Care_ you know not,". The melody starts on G4 and moves up to D5. A dynamic marking of *mp* is placed above the third measure. The piano accompaniment (bottom two staves) continues with the eighth-note bass line and chords. Dynamic markings of *p* and *mp* are placed above the piano part in the first and third measures, respectively.

there - fore sleep, While I o'er you watch do keep.

Sleep, oh my dar - ling, do not cry, And I will sing your lul - la - by.

Lul - la - by! Lul - la - by! Lul - la - by!

XI.

Last night I had a dream.

A. L.

VOICE. *Lento.* *con molto espr.*
mp
 Last

PIANO. *con molto espr.*
mp
Con Leo.

night I had a dream, A dream that I was dead,

And you were there, love, Bend - ing o'er my head.

poco cresc. *poco cresc.*
 L.H. L.H.

You held my soul, And weep - ing saw its stain, Your

v *cresc.*

cresc.

tears fell on it, And it was pure a - gain.

dim. *v*

dim. *colla voce.*

dolce p (voce di testa)

Drop down up - on my eyes an - oth - er, an - oth - er tear.

p *v*

L.I.

poco cresc.

Beck - on me on - wards, and I, I will not fear.

v *poco cresc.*

poco cresc.

Oh, take my hand, — Lead me your path a -

- long, — With - out you I am weak, — But with you

sempre cresc. strong, But with you strong, *con molto espr.* With - out you I am

sempre cresc. *espr. colla voce.*

dim. weak, — *f rit. molto* But with — you strong.

dim. *cresc.* *f* *colla voce.*

XII.

'Tis the hour of farewell.

(Study for unaccompanied singing.)

Words by
O. H.* (A Modern Folksong)
L. L.

Slowly and simply. (*very free as to tempo*)

VOICE. *mf*

"'Tis the hour of fare - well, lit - tle love of my

heart; Will thy pro - mise keep stead - fast - ly to

me?" *mp* "Though the days of my sor - row stretch out in - to—

ten. years, I shall on - ly cling clos - er un - to thee."

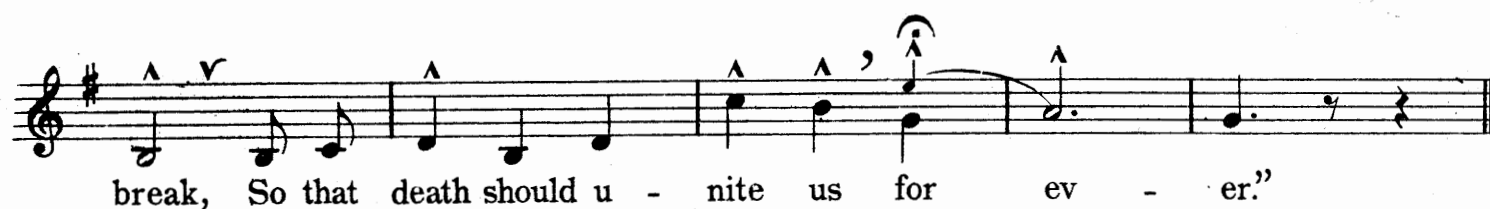
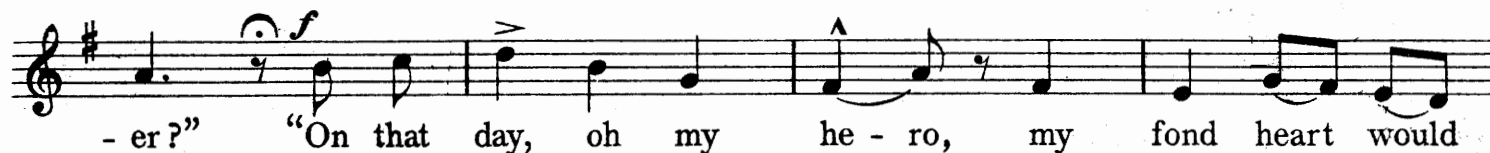
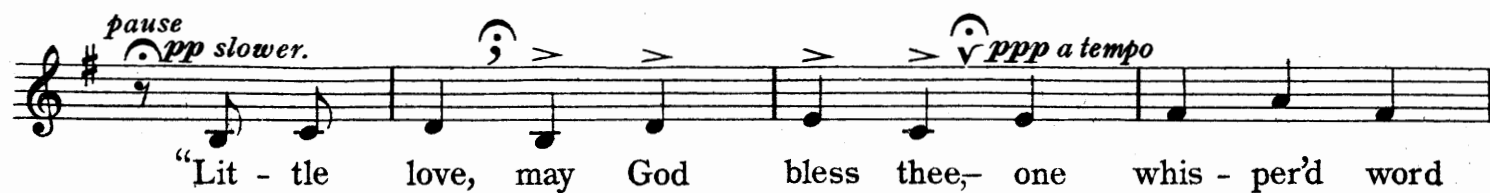
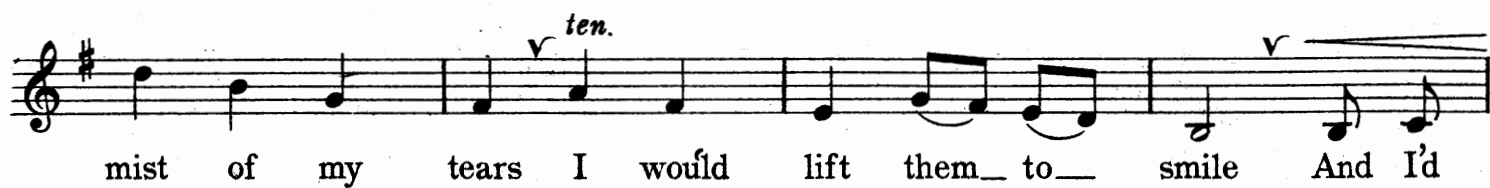
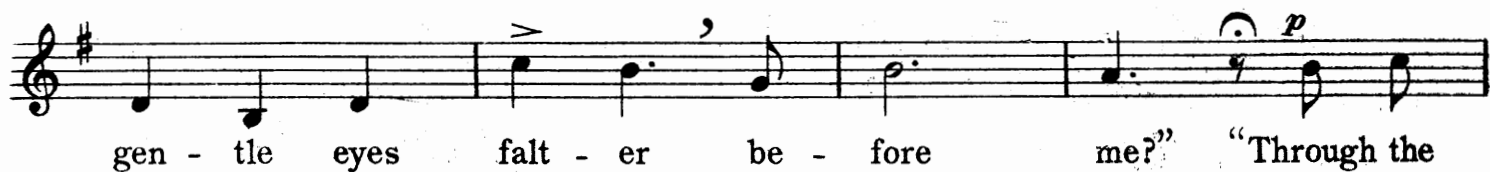
cresc. "If I came from the bat - tle - field shat - ter'd and worn, Would thy

v p

*An accompanied version is published seperately.

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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 all work).
6. THE MAY QUEEN.
7. MRS. L. LOREK.
8. I STUCK A PIN INTO A CHAIR.
9. EXCELS-EE-AW.

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.)

T. C. STERNDAL-BENNETT.

Seven What-Not's.

1. THE CAM.
2. TIMBUCTOO.
3. ESAU.
4. A FLY AND A FLEA IN A FLUE.
5. THE CAPE.
6. THE SHOE FAMILY.
7. THE COLLIE DOG.

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.

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1. THE GLORY OF THE YOUNG GREEN.
 2. A LOVE SONG.
 3. SUNSHINE AND CLOUD.
 4. SUNRISE.
- (Low, Medium, and High.)

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.)

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 BOVE.
- (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.)

Songs of Joy.

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

Calendar of Song.

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

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LIZA LEHMANN ... "There are fairies at the bottom of my garden"
 "Fly away, pretty moth"
 "Good morning, Brother Sunshine"
 "'Tis the hour of Farewell"

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 "All I ask of life"
 "In her old-fashioned way"
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 2. "Your coming" } together.
 "When the dream is there"
 "A song of love and June"
 "Wait"
 "Roses of Forgiveness"

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 "Some other day"
 "The Hills of Clare"
 "Thank God for a garden"
 "The Reason"

FLORENCE AYLWARD ... "The Thrushes in our Glen"
 "A Khaki Lad"

DOROTHY FORSTER ... "If ever you wanted my love"
 "Because I love you, dear"
 "The Happy Hills"
 "Love's Golden Hour"
 "I wonder if love is a dream"

KATIE MOSS ... "The Floral Dance"

ETHEL BARNES ... "Out on deep waters"
 "Soul of mine"

LILIAN RAY ... "Land of the Long Ago"

LOIS BARKER ... "The little Scotch girl"
 "Stick it!"

ELLEN TUCKFIELD ... "Come back to Dreamland and me"
 "Underneath the Mango Tree"

LILIAN GREY ... "Only seven"

MONTAGUE RING ... "Little rose in my hair"
 "Love's Golden Day"

NORAH FLYNN ... "Tim Rooney's at the fightin'"

HAMISH MACCUNN ... "One lone star"
 "Lie there, my lute"

LIONEL TRENT ... "June music"
 "There's love for us to-day"

F. W. SPARROW ... "The little place for you"

ARTHUR BAYNON ... "A Prayer at Dawn"

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 "In Love"
 "Over the hills of heart's content"
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 "Any place is Heaven if you are near me"

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 "Down along in Cloverland"
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 "Red Devon by the Sea"

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 "Love goes gathering roses"
 "Roses of Picardy"
 "When you are lonely"
 "It is only a tiny garden"
 "Love's Garden of Roses"

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 "The String of Pearls"

ERIC COATES ... "Land of my heart"
 "Dreams"
 "Your Love"
 "Our little Home"
 "The Green Hills o' Somerset"

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HARRY S. PEPPER ... "Be brave and smile"

JACK FOULDS ... "Lonely"

MONTAGUE F. PHILLIPS "Wild Flowers"
 "Billy and me"
 "A Dream Love"
 "When April laughs"
 "A bright good morning"
 "Sing, joyous bird"
 "Hush'd is my lute"

F. S. BREVILLE-SMITH ... "O moon of golden roses"
 "The Gay Cavalier"
 "Daybreak"
 "The Song of the Waggoner"
 "There's only one England"

WILLIAM G. JAMES ... "A moonlit lake"
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